

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND BRASS ENSEMBLE:  
“LEGACY” BY MARK CAMPHOUSE,  
“CONCERT VARIATIONS” BY CLAUDE T. SMITH, AND  
“ROMANCE FOR BAND” BY JOHN ZDECHLIK

by

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## **Abstract**

The following report provides a comprehensive analysis of and teaching guide for one work for brass ensemble and two works for wind band: *Legacy* by Mark Camphouse, *Concert Variations* by Claude T. Smith, and *Romance for Band* by John Zdechlik. A chapter is included for each work, supplying essential information needed to properly prepare the conductor for teaching and rehearsing the work in question. Information is included regarding the composer, the composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structural analysis, listening suggestions, and a suggested seating arrangement. Outlines of rehearsal plans used by the author are included with self-evaluations of each rehearsal, in addition to a detailed score analysis grid as presented by Dr. Frank Tracz in Mark Walker's book, *The Art of Interpretation of Band Music*. Chapters are also devoted to the author's philosophy of music education and philosophy of quality literature selection. All materials are included with the hope that this research can assist in preparation of these works by other conductors and ensembles, as well as to promote a more active programming of these quality, lesser-known works.

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# **Chapter 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

The purpose of this report is to provide an in-depth analysis of three pieces of literature for various wind and percussion ensembles to assist with the study, rehearsal, and performance of these works. The report documents the full process of selecting, researching, rehearsing, and performing the selected literature with the hope that it will aid in future performances of the works. It is not simply a hypothetical plan for rehearsal, but a full documentation of the actual educational process, as conducted by the author, with performing ensembles at Kansas State University. The report is submitted with a video recording of the final performance of each work.

## **Performance Information**

The works examined in this report were performed by the Kansas State University Brass Ensemble, Concert Band, and Wind Symphony. The KSU Brass Ensemble performed Mark Camphouse's *Legacy* on November 30, 2015. The KSU Concert Band performed Claude T. Smith's *Concert Variations* on November 30, 2015. The KSU Wind Symphony performed John Zdechlik's *Romance for Band* on March 8, 2016. These performances took place in McCain Auditorium on the Kansas State University campus in Manhattan, Kansas. *Legacy* was also selected to be performed as part of the KSU Brass Ensemble's performance at the 2016 Kansas Music Educator's Association State In-Service Workshop on February 25, 2016. This performance took place in Ballroom A-C at the Hyatt Regency in Wichita, KS.

## **Music Examined**

The works selected for this report are Mark Camphouse's *Legacy*, Claude T. Smith's *Concert Variations*, and John Zdechlik's *Romance for Band*. Each work examined and prepared for this report was selected for a specific reason. All three pieces come from the repertoire of well-respected and –programmed composers, yet little has been written about each, and few (if any) performances are available for reference. It is the hope of the author to expose these quality works by quality composers so that others may discover and program them with their own ensembles.

Specifically, Camphouse's *Legacy* was chosen for its exploration of rubato, meter changes, tonality shifts, and passing of melodic lines. The work also quotes quality examples of standard trumpet repertoire in unique ways, and showcases the skill of the composer in the reworking of these examples while incorporating original content. The work explores a variety of emotions and thus calls for acute attention to the intricacies notated "around the notes" as well as heightened awareness of all parts being played throughout the ensemble.

Smith's *Concert Variations* explores the compositional technique of the theme and variation with great variety. The composer utilizes keys outside of the "standard" set for bands of this level, and the sections of the work are clearly marked so all performers can become familiar with the different variations. Programming of this work would facilitate additional study of this compositional technique and analysis of how the theme is used in the different variations. True to the hallmarks of Smith's style, the work also incorporates odd-metered measures throughout the standard 4-4 time, providing a challenge to conductors and players.

Zdechlik's *Romance for Band* is truly a "hidden gem" in the repertoire of this composer. This work utilizes a ternary form, and shows elements of through-composing in each section. Much like a tone poem, the work often seems to lack a distinctive melodic line, but instead provides familiarity in harmonic gesture. The use of a variety of tonal centers over a short period of time provides forward momentum while challenging the ear of the listener and the mind of the performer. The composer uses this, in combination with skillful scoring of the band throughout the work, to elicit a variety of emotions from start to finish.

## **Format of Analysis**

Each work will be researched and analyzed using both a unit study format, described in the *Teaching Music Through Performance in Band* series edited by Richard Miles (2010), and a score analysis grid, developed by Dr. Frank Tracz (2013), and described in Chapter 10 of Mark Walker's *The Art of Interpretation of Band Music*.

The unit study portion provides written information helpful for the study and rehearsal of each piece. The study is divided into ten "units" or sub sections describing the following elements of the work: Unit I: Composer, Unit II: Composition, Unit III: Historical Perspective, Unit IV: Technical Considerations, Unit V: Stylistic Considerations, Unit VI: Musical Elements,

Unit VII: Form and Structure, Unit VIII: Suggested Listening, and Unit IX: Seating Chart and Acoustical Justifications.

The grid analysis portion of the report, provided in appendices A through C, provides a measure-by-measure visual representation of several rehearsal elements that should be recognized as a director is preparing to rehearse a piece of music. These elements include: Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means for Expression, Conducting Concerns, and Rehearsal Considerations. The elements are explained further at the beginning of each appendix.

**Concert Programs**

*Kansas State University*

*Presents*

*Concert Band*

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Erica Seago

Ms. Rachel Villareale

Mr. Alex Wimmer

*Woodwind Ensemble*

Conductors

Dr. Todd Kerstetter

Mr. Alex Cook

Ms. Rachel Villareale

Mr. Dan Haddad

*Brass Ensemble*

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Rachel Villareale



November 30, 2015

7:30 PM

McCain Auditorium

## Concert Band

Momentum.....	Brian Hogg (b.1953)
Alex Wimmer, Conductor	
Concert Variations.....	Claude T. Smith (1932-1987)
Rachel Villareale, Conductor	
Air for Band.....	Frank Erickson(1923-1987)
Erica Seago, Conductor	
Marching Song.....	Gustav Holst (1874-1934), arr. John Moss
Dan Haddad, Conductor	
Symphonic Sketch.....	Charles Carter (1926-1999)
Alex Cook, Conductor	

## Woodwind Ensemble

Prelude No. 12 from <i>the Well-Tempered Clavier, vol II (BWV 881)</i> .....	J.S. Bach (1685-1750), arr. Carter Pann
KSU Silver Chamber Winds - Alex Cook, conductor	
Jambo.....	Paul Basler (b. 1963)
KSU Clarinet Ensemble - Dr. Todd Kerstetter, conductor	
Overture from <i>The Marriage of Figaro</i> , K. 492.....	W.A. Mozart (1756-1791), arr. Tod Kerstetter
KSU Clarinet Ensemble - Dr. Todd Kerstetter, conductor	
6 German Dances.....	W.A. Mozart (1756-1791), arr. Gary P. Gilroy
KSU Double Reed Ensemble - Rachel Villareale, coach	
A Simple Serenade.....	Gordon Jacob (1895-1984)
KSU Purple Chamber Winds - Dan Haddad, coach	
Sarabande from <i>Overture in the French Manner (BWV 831)</i> .....	J.S. Bach (1685-1750), arr. Carter Pann
KSU Combined Chamber Winds – Rachel Villareale, conductor	

## Brass Ensemble

Fanfare Heroique, Op. 46 (1943).....	Eugene Bozza (1905-1991)
Alex Cook, Conductor	
Legacy (2008).....	Mark Camphouse (b. 1954)
Rachel Villareale, Conductor	
Concertino, Op. 94 (1054).....	By: Dmitri Shostakovich (1906-1975)/Arr. By: Michael W. Allen
Dan Haddad, Conductor	

## Program Notes Concert Band

**Momentum (2013) ..... Brian Hogg (b.1953)**

*Momentum* (2013) celebrates the life and legacy of Eric Page, conductor of Croydon Brass Band (1969-1974), music teacher at Croydon High School, founder of the Croydon Concert Band (1971) and the composer’s trumpet teacher (1970-1971). The title *Momentum* (2013) is musically depicted below and performed first by the clarinets in measure five.

Notes of the Musical Alphabet:	A	B	C	D	E	F	G
Remaining Notes of the Alphabet:	H	I	J	K	L	M	N
	O	P	Q	R	S	T	U
	V	W	X	Y	Z		
Alphabetical Spelling:	E	R	I	C	P	A	G
Musical Spelling:	E	D	B	C	B	A	G

The entire work is based on a loose *sonata* form that contains two themes: the “Eric Page” theme and a three note *ostinato* derived from the “Eric Page” theme. These driving, incessant quavers propel the music forward; and reflects the influence of Eric Page on the Composer.

Brian Hogg was born in Yorkshire, in the north of England, in 1953; he has been a resident in Australia since migrating with his parents in 1964. After completing a Diploma of Music and working as a musician around Melbourne, Australia, Brian returned to study for a Bachelor of Education and began teaching brass and classroom music. His interest in band music has developed from his involvement in The Salvation Army in which he continues to play as a member of his local church.

Brian is currently employed by The Salvation Army as a Music Consultant and is responsible for the publication of new music for bands and choirs in The Australia Southern Territory. Brian conducts The Salvation Army’s Melbourne Staff Songsters which regularly travels throughout Australia and overseas presenting a varied choral repertoire. He also leads a Youth Choir and Big Band for The Salvation Army. As a conductor, the role of music making is important to Brian. Whether working with the adult learners band he helped establish in 2007, a State Honours Ensemble, a community group or as a guest conductor for a school, university or conference, Brian strives to continually extend the musicianship of the ensembles with which he works.

**Concert Variations (1977).....Claude T. Smith (1932-1987)**

Claude Thomas Smith (1932–1987) was a native of the Kansas City, MO area who spent much of his life teaching and living not far from home. His love for music first thrived in the Carrolltown High School band program, where he played cornet and met his wife, Maureen. The guidance and example of his high school band director led him to enroll at Central Methodist College in Fayette, MO upon graduation to study music education, where he switched his primary instrument to French horn in an effort to help balance out the school’s concert band. During the Korean Conflict, Smith left school and enrolled as an army bandsman at Ft. Leavenworth, KS, where he served for three years after completing basic training in Ft. Riley, KS. After his term of service, completed his degree in music education at the University of Kansas and went on to hold numerous successful public school teaching positions in Nebraska and Missouri. Smith found his love for arranging and composition during his service days, and brought this to the classroom by writing and arranging for every ensemble he taught. This “in the trenches” approach to composition led him to be one of the more successful composers of the era, as he was skilled not only in writing original and interesting music for band, but for writing in a style that was equal parts challenging yet accessible to students. He began to publish these works through Wingert-Jones based in Kansas City, and later, through Jenson Publishing Company as well.

*Concert Variations* was commissioned by the Missouri Educators Lambda Chapter of Phi Beta Mu. The work was premiered on January 23, 1976 at the Missouri Music Educators Association Conference by the Jefferson City (MO) High School Band under the direction of Jerry Hoover, and was first published by Wingert-Jones in 1977. At the time of the premiere, Smith was finishing his final year as the band director at Chillicothe HS in Chillicothe, MO. The work was written as Smith was seeing an increase in commission requests, which he was able to complete due to his limited after-school commitments. *Concert Variations* begins with a slow, languid

**Concert Variations continued**

theme in the challenging key of b-flat minor, which moves through multiple variations, at slow and fast tempi, and through a variety of tonal areas. After a return to the largo tempo used at the beginning of the work, Smith jumps to an allegro vivace section that drives faster and gains excitement right up to the final note.

Every instrument in the ensemble has some form of the melodic line at some point, a testament to Smith's emphasis of writing for "the whole band", so even the instruments usually reserved for the accompanimental parts had a "moment in the spotlight" (and a nod to his daughter, Pam, who played bassoon in his high school band at the time). The work also makes use of 7/8 meter juxtaposed between 4/4 measures – another hallmark of Smith's compositional style, and a technique that educated both students and teachers alike.

**Air for Band (1956).....Frank Erickson (1923-1987)**

Frank Erickson is well known for his publications in wind band literature and began composing for band as a senior in high school. He continued arranging for army bands during World War II and then later for dance bands following the war before completing his music degrees through the University of Southern California. He later taught at UCLA and San Jose State College and was a part of the editorial staff for Bourne, Belwin, and Schirmer publishing companies before forming his own publishing firm in 1995.

*Air for Band* was written in 1956 and then later revised in 1966. It was written with the intent to allow young musicians to experience a high level of musicianship and musicality while playing accessible music. It was written during the earlier part of Erickson's career at a time in which educational value for young musicians was a priority for many composers. *Air for Band* is a timeless work that utilizes tuneful melodies, lush harmonies, and a variety of color shifts that are accessible yet challenging for any musician.

**Marching Song (1906).....Gustav Holst (1874-1934), arr. John Moss**

Marching Song was originally written in 1906 for orchestra as the second part of Gustav Holst's (1874 – 1934) *Two Songs Without Words* and was dedicated to Ralph Vaughan Williams. It is in vintage Holst style, tuneful and engaging, utilizing modal, folk-like melodies reminiscent of his famous suites for military band that would follow only a few short years later.

John Moss is active nationwide as a composer, arranger, and orchestrator in a wide variety of musical styles and formats. As a composer, he has an extensive background creating original music for documentary, educational, and promotional films, as well as arrangements for many live, large-scale musical revues and production shows.

**Symphonic Sketch (1993)..... Charles Carter (b. 1926)**

*Symphonic Sketch* (1993) for concert band is an overture in tripartite form. The theme presented at the beginning of the composition ultimately returning at the end of the piece is contrasted by a slower more flowing section in the middle. The bright and exciting themes are presented in the upper woodwinds with accompaniment in the lower voices of the ensemble. Carter takes the melodies and shares them with various instrument families throughout the development of the composition. The faster sections of the piece have a feeling of forward movement and momentum. The listener can sense a feeling of movement to an end goal. The slower section of the work borrows melodic material from an unpublished work that was commissioned by the 1984 Eudora, KS High School band. This section features flowing melodies in a polyphonic style, resulting in rich harmonies and appealing play between instrument families. The return of the opening material is then presented in a fugal fashion culminating in an expansion of that material to create a satisfying and grand conclusion to the piece.

Charles Carter was born in 1926 in Ponca City, Oklahoma and died in 1999, he grew up near Columbus, Ohio. Carter began arranging for his high school band in his teenage years. Upon graduation from high school he traveled throughout Ohio as a performing trombone player and as an arranger for a professional jazz orchestra. In the fall of 1944 Carter enrolled at The Ohio State University, after only one quarter of working on his degree in music education he was drafted by the U.S. Army and stationed at Ft. Riley. Upon completion of his service he returned to Ohio and finished his degree in composition. His final project was titled *Tension* and was ultimately performed at CBDNA and the 1952 Midwest Band Clinic.

In 1951 Carter completed his work to earn a master's degree in composition from the Eastman School of Music. He then went on to write arrangements for The Ohio State Marching Band under the direction of Manley Whitcomb. Whitcomb became the marching band director of the Florida State Marching Band in 1953 and asked Carter to become the assistant band director. As the assistant director Carter arranged for the Marching Chiefs for 43 years. His arrangements provided the ensemble with a sound and a style that remained constant for over four decades.

Carter is most well known for his compositions *Overture for Winds*, *Sonata for Winds*, and *Symphonic Overture*. These pieces have been performed countless times by various bands throughout the country, and remain staples in the concert band literature.

## Program Notes Woodwind Ensemble

### **Prelude No. 12 from *the Well-Tempered Clavier, vol II (BWV 881)*..... J.S. Bach (1685-1750), arr. Carter Pann**

A Prelude is a type of music that is designed to open a suite or set of movements, introduce an act to an opera, or precede a fugue. This prelude's purpose is to precede its corresponding fugue, and presents a lovely flowing melodic theme that is transferred and exchanged throughout the ensemble in many ranges and musical colors. The feeling provided by this piece is one of freedom and preparation for the fugue that is to follow.

Johann Sebastian Bach (1685-1750) is perhaps the most well known composer of all time. His work has withstood the test of time. His pieces in all of their beauty are well thought out, craftily formed, and serve as a window into the mind of a musical genius. The works presented in this volume are just another representation of the thousands of times his great work has been arranged to fit the needs of various ensembles. The arrangements are thoughtfully developed and provide woodwind players an opportunity to play some of the world's finest keyboard literature in an ensemble setting.

### **Jambo (1994).....Paul Basler (b. 1963)**

**Jambo** (pronounced JAHM-boh) is Swahili and translates as "hello." The composition was created from extended sketches Basler wrote while living in Nairobi, Kenya in 1993-94, as the Senior Fulbright Lecturer in Music at Kenyatta University. Stylistic influences in the work come from his experiences with Kenyan choral traditions (call and response) and the joyful, optimistic and celebratory nature of Kenyans.

### **Overture from *The Marriage of Figaro*, K. 492(1962).....W.A. Mozart (1756-1791), arr. Tod Kerstetter**

The Overture from Mozart's **Marriage of Figaro** has long been a standard of the clarinet ensemble repertoire, due to a famous arrangement by former Philadelphia Orchestra staff arranger and clarinetist Lucien Cailliet (1891-1985), first published in 1962. Cailliet's ensemble calls for every clarinet imaginable, ranging from the very rare A-flat clarinet (pitched a fourth higher than the E-flat clarinet!) to both contra-alto and contrabass clarinets. K-State Professor of Clarinet Tod Kerstetter created this updated arrangement in 2009, for the performance of the K-State Clarinet Ensemble at KMEA convention that year.

### **6 German Dances..... W.A. Mozart (1756-1791), arr. Gary P. Gilroy**

Wolfgang Amadeus Mozart (1756-1791) wrote the Six German Dances originally for 2 violins, contra-bass violin, 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns and timpani. This delightful work moves through a variety of keys and moods. Mozart retains a 3/8 time signature throughout the work as he moves masterfully from one German dance to the next.

*Six German Dances* was arranged for Double Reed Ensemble at the request of Dr. Jose Diaz, Interim Associate Dean of the College of Arts and Humanities at California State University, Fresno for the Ninth Annual Double Reed Day, Saturday, February 5, 2005. Dr. Diaz also serves as a Professor of Music and more specifically, Oboe, at this institution. Mr. Larry Gardner, Bassoon Instructor at California State University, Fresno, and Dr. Diaz host a very popular weekend for double reed enthusiasts every year and one of the highlights of this event is having nearly 100 double reed artists take the stage all at once for a massed ensemble of oboes, English horns, bassoons and contrabassoons. The sight and sound are quite a spectacle.

### **A Simple Serenade (1977)..... Gordon Jacob (1895-1984)**

Gordon Percival Septimus Jacob (1895 - 1984) wrote his Simple Serenade (1977) in six movements, each embodying a unique character and at times using variations on melodies that will be familiar to most listeners. Each section has ample opportunity for virtuosic and solo playing throughout and the sparseness of his directions allows each member of the ensemble equal and significant musical input.

### **Sarabande from *Overture in the French Manner (BWV 831)*(1735)..... J.S. Bach (1685-1750), arr. Carter Pann**

Johann Sebastian Bach (1685-1750) is one of the most celebrated and recognized composers of the Baroque period. His music has withstood the test of time through arrangements by countless musicians, a testament to his thoughtful and skilled compositional efforts. *The Bach Book*, arranged by composer Carter Pann, is a gem in the long line of Bach arrangements, carefully adapting some of Bach's keyboard works for mixed woodwind ensemble. In an effort to create a true "woodwind ensemble", Pann has altered Bach's original "harmoniemusik" instrumentation and scored for saxophones instead of horns. Harmonic lines are distributed and shared throughout the entire range of the ensemble, providing a wonderful pedagogical opportunity for players to experience music unlike the standard band repertoire.

## Program Notes Brass Ensemble

### **Fanfare Heroique, Op. 46 (1943).....Eugene Bozza (1905-1991)**

*Fanfare Heroique, Op. 46* by Eugene Bozza is a chamber work for brass and percussion. The scored instrumentation for the piece is for three C trumpets, four french horns, three trombones, tuba, timpani, military drum, bass drum, and cymbals.

The work was composed in 1943. While the piece is rhythmically challenging, it is idiomatic to the brass and percussion instrumentation. The piece utilizes several different rhythmic and melodic motifs. These rhythms and how they interact with each other is the basis for the entire work. These motifs are then layered and presented in different ways throughout the composition. Each section of the piece possesses a bridge in which transition material is presented utilizing pieces of the previous melodic motifs. The later stages of the work begins to convey an idea of completion or coming together in that many more of the rhythmic ideas are played in unison rather than spread throughout the ensemble.

Composer Eugene Bozza was born in Nice, France on April 5, 1905 and died on September 28, 1991. Bozza came from a musical family and studied violin with his father beginning at a young age. Prior to 1932 he enrolled and completed programs at the Paris Conservatory, earning a *Premier prix* in both violin and conducting for his success in those studies.

In 1932 he enrolled at the Conservatory for a third time, this time to study composition with Henri Busser. Bozza completed his studies in composition in 1934 and was awarded a third *Premier prix*. While studying composition at the Conservatory he composed an oratorio titled *Legende de Roukmani*, his work composing this piece allowed him to receive the prestigious *Grand prix de Rome*. This award allowed him to travel to Rome with support from the French government where he spent four and a half years composing numerous works, expanding his abilities as a composer and musician.

### **Legacy (2008).....Mark Camphouse (b. 1954)**

Mark Camphouse was born on May 3, 1954 in Oak Park, Illinois and raised just outside of Chicago. He began composing at a young age, and at 17 years old had already written his *First Symphony*, complete with a premiere by the Colorado Philharmonic. Camphouse went on to complete his undergraduate and graduate studies at Northwestern University, where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. Many of his works have been published, have become staples in the wind band repertoire, and are found on the programs of notable groups in prestigious performance venues. In addition to composing, he also assisted in the foundation of the National Band Association Young Composer Mentor Project, and coordinated the composition and editing of the series *Composers on Composing for Band*. Camphouse is now in his 38<sup>th</sup> year of teaching full-time at the university level, currently serving on faculty at George Mason University in Fairfax, Virginia, where his wife Elizabeth is the director of the GMU Potomac Arts Academy.

*Legacy* is a musical celebration in remembrance of the life of Vincent Cichowicz, a celebrated trumpet player of the Chicago Symphony Orchestra and Brass Quintet, and the trumpet teacher of Camphouse during his undergraduate career at Northwestern. In this dedicatory composition, Camphouse utilizes thematic material from three “favorites” of the orchestral repertoire which have special significance in the relationship between Camphouse and Cichowicz. Johann Ernst Altenburg’s *Concerto for 7 Trumpets and Timpani* is included in remembrance of the only work in which Camphouse played under his teacher’s baton. Anton Bruckner’s *Symphony No. 4* is incorporated as a memento of the final concert of the Chicago Symphony Orchestra the composer attended while Cichowicz was still a regular performing member. Finally, Richard Strauss’ *Ein Heldenleben* is quoted at the recollection of Cichowicz’s pride in his own performance of the first E-flat trumpet part of the work while recording the work with the CSO. These orchestral samplings, craftfully woven in to Camphouse’s original composition, update the traditional orchestral writing and give a spin that is undoubtedly of American origin.

### **Concertino, Op. 94 (1954)..... Dmitri Shostakovich (1906-1975)/Arr. Michael W. Allen**

Dmitri Shostakovich (1906 – 1975) composed his brief Concertino for two pianos, Op. 94, in 1954, for him and his son Maxim, who was then a student at the Moscow Conservatory, to play together. It has been arranged for Brass Ensemble multiple times, this version being arranged for the Boulder Brass. The brief, three-movement-in-one, concertino begins in the depth of the ensemble with huge descending lines in the minor mode. The music soon switches to a faster tempo for the main body of the work; a lyrical tune in minor alternates with a playful tune in the major. After a dramatic development and a mournful episode, the concertino ends with racing passage work for all instruments.

## Kansas State University Concert Band

### Flute

\*Jessica Brummel '18 (Picc)  
Music Education  
Louisburg, KS

Samantha Shamburg '17  
Music Therapy  
Hiawatha, KS

Xing Huang '17  
Music Performance  
Chendu, China

Shannon Wilson '17  
Social Work  
Wichita, KS

Chelsea Klahr '19  
English  
Holton, KS

Samantha Montgomery '19  
Open Option  
Cheney, KS

Willow Willingham '19  
Pre-Med Psychology  
Fort Hood, TX

### Clarinet

\*Caroline Goodson '19  
Music Education  
Manhattan, KS

Alicia Jackson '18  
Music Education  
Longford, KS

Kodi Shouse '18  
Music Education  
Leavenworth, KS

Hannah Schmidt '19  
Music Education  
Manhattan, KS

Kyle Hample '19  
Graphic Design  
Beloit, KS

Mary Fishburn '18  
Communications Sciences & Disorders  
Haven, KS

Jessie Malanchuk '16  
Secondary Ed English  
Mulvane, KS

### Bass Clarinet

Hannah Silva '19  
Open Option  
Manhattan, KS

### Oboe

\*Sara Gift '18  
Music Education  
Wichita, KS

Rebecca Bradford '19  
Music Education  
Independence, KS

### Bassoon

\*Shelby Goss '18  
Music Education  
Wichita, KS

Rachael Gros '17  
Music Education  
Great Bend, KS

### Alto Sax

\*Jimmy Poplin '18  
Computer Science  
Burlington, KS

Presley Rodecap '18  
Music Composition  
Effingham, KS

Sierra Davila '17  
Music and Psychology  
Norwich, KS

### Tenor Sax

Noah McManus '18  
Software Engineering  
Wamego, KS

### Bari Sax

Rena Weaver '19  
Music Education  
Altamont, KS

### Trumpet

\*Aaron Messerla '17  
Mathematics  
Wamego, KS

Erick Sherman '19  
Music Education  
DeSoto, KS

Gabiel Cutler '19  
Anthropology  
Keflavik, Iceland

Billy Hatfield '19  
Music Education  
Sabetha, KS

Jacob Perez '18  
Music Education  
Garden City, KS

Anysa Torres '17  
Computer Science  
Waco, TX

Waylon Sheetz '19  
Music Education  
Belleville, KS

### Horn

\*Justin Gittle '19  
Music Education  
Manhattan, KS

Ana Fornoza '17  
Music Education  
Wichita, KS

Michael Partridge '19  
Music Education  
Garden City, KS

Hannah Taylor '19  
Agricultural Engineering  
Arlington, WI

Natasha Graham '18  
Physics

Olathe, KS

### Trombone

\*Ben Rajewski '20  
Music Education  
Hays, KS

Alex Wakim '18  
Music Composition  
Wichita, KS

Kyle McLaughlin '18  
Physics  
Olathe, KS

Brian Newmaster '19  
Mechanical Engineering  
Olathe, KS

Joshua Wolf '19  
Music Education  
El Dorado, KS

### Euphonium

\*Nicole Buhler '19  
Music Performance  
Rose Hill, KS

Michelle Rooney '19  
Music Education  
Great Bend, KS

### Tuba

\*Matt Brooks '17  
Geography  
Woodbury, MN

Ronald Atkinson '16  
Music Education  
Junction City, KS

### Percussion

\*Skyler Roth '18  
Chemistry  
Wichita, KS

Rachel Opstad '19  
Music Education  
Topeka, KS

Matt Tidwell '19  
Agricultural Engineering  
Arlington, WI

Ellen Reardon '19  
Music Education  
Andover, KS

Kirsten Votaw '19  
Music Education  
Ft. Myer, VA

Madison Howbert '19  
Music Education  
Tecumseh, KS

Avery McCormick '19  
Music Education  
McPherson, KS

Courtney Turner '18  
Music Education  
Overland Park, KS

\*Denotes Principal Player

## Kansas State University Woodwind Ensemble

Flute  
April Ascher '19  
*Music & Gerontology*  
Manhattan, KS

Chelsea Blankenship '16  
*Music Education*  
Derby, KS

Tara Holmes '19  
*Music Education*  
Garden City, KS

Abby Huck '19  
*Music Education*  
Hutchinson, KS

Christine Vavra '18  
*Flute Performance*  
Gresham, NE

Natalie White '17  
*Medical Biochemistry*  
Wichita, KS

Clarinet  
Hannah Baeten '19  
*Animal Science*  
Topeka, KS

Kasey Dunlap '17  
*Music Education*  
DeSoto, KS

Erryn Goods '2021  
*Animal Sciences & Industry, Pre-Vet*  
Plumas Lake, CA

Jenna Hubele '17  
*Music Education*  
Gypsum, KS

Alex Meek '18  
*Music Education*  
Derby, KS

Adi Millen '16  
*Music Education*  
Pratt, KS

Jonathan McHenry '19  
*Mechanical Engineering*  
Overland Park, KS

Christine McKissick '19  
*Music Performance/Music Education*  
Minneola, KS

Josh Peterson '17  
*Music Education*  
Manhattan, KS

Steve Robinson '19  
*Music Education*  
Hutchinson, KS

Kodi Shouse '17  
*Music Education*  
Independence, MO

Abby Thompson '17  
*Music Education*  
Ingalls, KS

Ranie Wahlmeier '16  
*Music Education*  
Burlington, KS

Oboe  
Abigail Baeten '16  
*Music Education*  
Topeka, KS

Betsy Burke '19  
*Computer Information Systems*  
Haysville, KS

Elizabeth Tobald '17  
*Music Performance*  
Manhattan, KS

Bassoon  
Lizzy Deroulet '16  
*Music Education*  
Hutchinson, KS

Allegra Fisher '16  
*Music*  
Wichita, KS

James Renner '18  
*Bassoon Performance, Secondary Education*  
Inman, KS

Matt Shea '17  
*Music Education*  
Overland Park, KS

Contrabassoon  
Ashton Bethel '17  
*Music Education*  
Wichita, KS

Soprano Saxophone  
Jacob Wright '18  
*Music Education, Music Performance*  
Olathe, KS

Alto Saxophone  
Michael Meier '17  
*MM Music Performance*  
Topeka, KS

\*Roster listed Alphabetically

## Kansas State University Brass Ensemble

### Trumpet

Dakota Cavanaugh '19  
Music Education  
McPherson, KS

Daniel Dissmore '16  
History, Music  
Manhattan, KS

Taylor Dunham '17  
Music Education  
Topeka, KS

Abby Giles '18  
Music Education  
Byers, KS

Eli Gilespeie '17  
Music Education  
Wichita, KS

Sarah Grose '18  
Music Education  
Meridian, KS

Billy Hatfield '19  
Music Education  
Sabetha, KS

Caleb Kuhlman '16  
Music Education  
Wichita, KS

Kyle Lefler '17  
Music Education  
Wichita, KS

Waylon Sheetz '19  
Music Education  
Belleville, KS

Erick Sherman '19  
Music Education  
De Soto, KS

Hunter Sullivan '18  
Music Ed/Performance  
Topeka, KS

Brayden Whitaker '17  
Music Education  
Dodge City, KS

### Horn

Bailey Bye '16  
Microbiology  
Wichita, KS

Chris Clarkston '19  
Microbiology  
Stillwell, KS

Ana Fornoza '17  
Music Education  
Wichita, KS

Aiden Garrett '19  
Entrepreneurship  
Overland Park, KS

Justin Gittle '19  
Music Education  
Manhattan, KS

Nathan Lubeck '18  
Civil Engineering  
Overland Park, KS

Michael Partridge '20  
Music Education  
Garden City, KS

Trevyn Sell '18  
Architectural Engineering  
Carrollton, TX

### Trombone

Sam Broll '18  
Pre-Med  
Shawnee, KS

Wesley Crow '20  
Music Education  
Valley Center, KS

Paul Flesher '18  
Mathematics  
Hays, KS

Henry Law '18  
Music Education  
Wichita, KS

Danny Lovell '19  
Computer Engineering  
Olathe, KS

Ben Rajewski '20  
Music Education  
Hays, KS

Melissa Sauls '16  
Music Education  
Topeka, KS

Andrew Scherer '16  
Music Education  
Kechi, KS

### Euphoniums

Nicole Buehler '19  
Music Performance  
Rose Hill, KS

Kelli Costin '19  
Music Ed/Euphonium Performance  
Wichita, KS

Max Dunlap '17  
Music Education  
Leoti, KS

Mitchell English '19  
Music Education  
Leawood, KS

Dave Glauner '19  
Vocal Music Ed  
Lawrence, KS

Sarah Nyhart '16  
Elementary Education  
Shawnee, KS

Michelle Rooney '19  
Music Education  
Great Bend, KS

Eddie Shaw '17  
Music Performance  
New Caney, TX

### Tuba

Ethan Aubrey-Mitchell  
Music Education  
DeSoto, KS

Jose Hernandez  
Army Band  
Yega Baja, PR

Xan Perkins '16  
Music Education  
Derby, KS

Matt Scott '18  
Music Education  
Manhattan, KS

### Percussion

Greg Bagley '17  
Music Education  
Topeka, KS

Brett Butler '17  
Music Education  
Lenexa, KS

Ellen Reardon '19  
Music Education  
Andover, KS

Kareem Tippin '20  
Music Education  
Manhattan, KS

Trace Woods '18  
Music Education  
Garden City, KS

\*Roster listed Alphabetically

## Kansas State University Concert Band Conductors

**ALEX COOK** is a 2012 graduate of Kansas State University and holds a Bachelor's of Music Education degree. Upon graduation Alex accepted a job with Jayhawk-Linn schools in Mound City, KS, where he served as the 5<sup>th</sup> through 12<sup>th</sup> grade band and choir director for two years. He is an active member in the National Association for Music Education, KMEA, and is a member of both Kappa Kappa Psi and Phi Mu Alpha Sinfonia music fraternities.

**DAN HADDAD** is originally from Seattle, WA, where he received his B.A. / B.M. from the University of Washington in Percussion Performance and Music Education, and his M.A. from Florida Atlantic University with an emphasis in Instrumental Conducting and Music Education. While at the University of Washington, Dan was a member of the marching band, wind ensemble and percussion ensemble, in addition to playing with the Seattle Blue Thunder Drumline. While in Florida, he was a graduate assistant in charge of the drumline for the Fighting Owls Marching Band in addition to being a conducting associate for the wind ensemble and symphonic band. He also helped start and direct the FAU Percussion Ensemble. After graduation, Dan spent 7 years as the Director of Bands at Cheyenne High School in North Las Vegas, Nevada, where his groups travelled and performed at a high level throughout the western United States including a trip to the WGI World Championships in Dayton, Ohio. Dan is a member of the National Association for Music Education, the College Band Directors National Association, and a Vic Firth Educational Team Member.

**DR. TOD KERSTETTER** serves as Professor of Clarinet, member of the resident Konza Wind Quintet, and Music Program Webmaster at K-State. His recent significant performances include solo and chamber appearances at the International Clarinet Association ClarinetFests® in 2013 (Assisi, Italy), 2014 (Baton Rouge, LA), and 2015 (Madrid, Spain). He currently serves on the I.C.A. Executive Board as Treasurer. A graduate of Furman University, Indiana University, and the University of Georgia, Tod enjoys traveling and has performed internationally in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia, Spain, and Sweden.

Tod has been involved in several recent commissioning projects for new music for clarinet, including compositions by David Maslanka (*Desert Roads, Eternal Garden*), Mauricio Murcia (*Colombian Suite, Trio Suite Colombiana*), Kevin Walczyk (*Concerto Scion*), and Craig Weston (*Aspects, Still on the Antipodes, Stehekin Sonata*). He is also active as an arranger and editor, with publications appearing in the catalogs of Alry Publications, Carl Fischer, MorningStar Music, and Prairie Dawg Press. With Robert Chesebro of Furman University, Tod has also co-authored a clarinet pedagogy textbook titled *The Everyday Virtuoso*, available from Woodwindiana, Inc. of Bloomington, Indiana.

**ERICA SEAGO** is a native of Topeka, Kansas, Erica received her Bachelor of Music Education from Washburn University in 2007. Following her undergraduate degree she taught in the Seaman school district in Topeka where she was the Assistant Director of Bands. She is currently pursuing a Master of Music degree with an emphasis in instrumental conducting.

**RACHEL VILLAREALE** graduated summa cum laude from the Indiana University of Pennsylvania in May 2014 with a Bachelor of Science degree in Music Education. At IUP, she was a member of various ensembles, including the Wind Ensemble, Symphony Orchestra, and was a section leader and member of "The Legend", IUP's Marching Band. Rachel is an initiated member of Sigma Alpha Iota international music fraternity, and has held memberships in the International Double Reed Society and Pennsylvania Music Educators Association.

**ALEX WIMMER** is currently pursuing a Doctorate in Philosophy degree in Curriculum and Instruction at Kansas State University and is a Graduate Assistant for the Kansas State University Bands. He assists with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensemble II. Originally from Gretna, Nebraska, Alex received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007 and received his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014. Alex was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Alex enjoys spending his free time with his wife Anna and his daughter Addison.

## **\*UPCOMING CONCERTS AT K-STATE\***

December 3                      Wind Symphony/Wind Ensemble Concert                      McCain Auditorium    7:30 pm

## **\*MUSIC SCHOLARSHIP AWARD DAYS\***

February 19, 2016 – Instrumental

February 20, 2016 – Instrumental

March 7, 2016 – Voice

Auditions available by appointment through  
The School of Music, Theatre, and Dance

**Please contact the Department of Music at:**

Phone: 785-532-3800

Email: [mus@ksu.edu](mailto:mus@ksu.edu)

## **\*23rd ANNUAL CONCERT BAND CLINIC\***

January 22-24, 2016

The Twenty-Third Annual Kansas State University Concert Band Clinic will be held on the campus of Kansas State University January 22-24, 2016.

The clinic will feature six bands comprised of students in grades nine through twelve from across the state of Kansas. There will also be special clinic sessions for directors.

This year's conductors include:

**Dr. Gary Gilroy - Fresno State University (California)**

**Harvey Benstein - Pittsburgh, CA**

**Dr. David Laing - Hastings College (Nebraska)**

**Dr. Anthony Mazzaferro - Fullerton College (California)**

**Dr. Danny Prado - Retired Band Director Grapevine High School (Texas)**

**Dr. David Betancourt - Cerritos College (California)**

**Phone: (785) 532-3816**

**Email: [ftracz@ksu.edu](mailto:ftracz@ksu.edu)**

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# *Kansas State University*

*Presents*

## *University Band*

Conductors

Mr. Brett Butler

Mr. Jack Donovan

Ms. Kasey Dunlap

Mr. Eli Gillespie

Ms. Rachael Gros

Ms. Jenna Hubele

Mr. Kyle Lefler

Mr. Matt Shea

Mr. Brayden Whitaker

## *Woodwind Ensemble*

Conductors

Mr. Alex Cook

Mr. Don Linn

Mr. Alex Wimmer

## *Wind Symphony*

Mr. Don Linn, Conductor

Guest Conductors

Mr. Alex Cook

Ms. Rachel Villareale

March 8, 2016

7:30 PM

McCain Auditorium



**Wind Symphony**  
**Mr. Don Linn, Conductor**

- Ecstatic Fanfare (2012)** ..... **Steven Bryant (b. 1972)**
- Romance (1979)**..... **John Zdechlik (b. 1937)**  
Rachel Villareale, Guest Conductor
- Tempered Steel (1997)** ..... **Charles Rochester Young (b. 1965)**  
Alex Cook, Guest Conductor
- Wayfaring Stranger (2015)** ..... **Christopher Nelson (b. 1987)**
- Marche Hongroise (from *La Damnation de Faust*, op.24, 1846)** ..... **Hector Berlioz (1803-1869)**  
arr. Smith

**Woodwind Ensemble**

- Quatuor (1936)**.....**Jean Francaix (1912-1997)**  
**II – Andante**  
**I – Allegro**  
  
Alex Wimmer, Conductor
- Mirage (2016)**.....**Grace Baugher (b. 1996)**  
Mr. Donald Linn, Conductor  
World premier
- Five for Six (2001)**.....**Jan Pavel (b. 1946)**  
**I. Vivace**  
**IV. Moderato, semplice**  
**V. Allegro moderato - burlesquo**  
  
Alex Cook, Conductor

**Silver Band**

**Western Horizons (2009)**..... **Thomas Kahelin (b. 1960)**  
Kyle Lefler, Conductor  
Dan Haddad, Conducting Coach

**Pavan (1973)**..... **Byrd (1543-1623)**  
**arr. Harry Gee**  
Silver Brass Ensemble  
Brayden Whitaker, Conductor  
Dan Haddad, Conducting Coach

**Alarm! (2010)**..... **Bryan Blume (b.1985)**  
Silver Percussion Ensemble  
Matt Shea, conductor  
Alex Cook, Conducting Coach

**Little English Suite (1968)**.....**Clare Grundman (1913-1966)**  
Jenna Hubele, Conductor  
Mr. Don Linn, Conducting Coach

**Purple Band**

**Imperial (March) (1911/2012)**.....**King arr. James Swearingen (1947)**  
Rachael Gros, Conductor  
Alex Wimmer, Conducting Coach

**Prelude (A Dream I've Had) (1982)** .....**Leroy Osmon (1948)**  
Purple Brass Ensemble  
Brett Butler, Conductor  
Alex Wimmer, Conducting Coach

**Romance (1813)**.....**Heller arr. William Pelz (1908-1963)**  
Purple Woodwind Ensemble  
Eli Gillespie, Conductor  
Dr. Frank Tracz, Conducting Coach

**Festival of the New Sun (2012)**.....**Alan Keown (b. 1957)**  
Purple Percussion Ensemble  
Kasey Dunlap, Conductor  
Rachel Villareale, Conducting Coach

**Mechanism (2013)**..... **Todd Stalter (b. 1966)**  
Jack Donovan, Conductor  
Dr. Frank Tracz, Conducting Coach

**Combined University Band**

**Train Heading West (1997)**.....**Timothy Broege (b. 1947)**  
Dr. Frank Tracz, Conductor

## Wind Symphony Program Notes

### **Ecstatic Fanfare (2012) ..... Steven Bryant (b. 1972)**

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, drama, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

*Ecstatic Fanfare* is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife (conductor Verena Mösenbichler-Bryant) that it might be fun to take the soaring, heroic tutti music from that earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife conducting it with the World Youth Wind Orchestra Project at the Mid Europe festival in July, 2012. This has to be a record time for conception-to-premiere for a large ensemble work... - Steven Bryant

### **Romance (1979)..... John Zdechlik (b. 1937)**

John Paul Zdechlik was born May 2, 1937 in Minneapolis, MN. His musical upbringing included study on the piano and trumpet and performance opportunities with his school band and local jazz and dance bands. His "part time job" consisted of arranging and transcribing for these jazz bands and for local music writers. Zdechlik first earned his bachelor's, then master's and Ph.D. degrees at the University of Minnesota, where he studied composition with Paul Fetler and Dominic Argento and served as the Assistant Director of Bands under Dr. Frank Bencriscutto. Following his Ph.D., Zdechlik became the only music faculty member at the newly-opened Lakewood Community College (now Century College), where he taught until his retirement in 1997. He founded the school's concert band, taught music theory, established a school jazz band, a local alumni jazz band, and the now-annual Century College Jazz Festival. During his tenure, Zdechlik was elected to the prestigious American Bandmaster's Association. He continued to compose and publish while teaching and into retirement, and remains actively in demand as a guest conductor and clinician for bands across the country.

*Romance for Band* is a ten-minute work in ternary form. A slow opening section begins by stating an undulating "pedal tone", perpetuated throughout the ensemble and punctuated by a swelling harmonic progression before repeating. The section catapults into a more melodic, developmental section before returning to the original pulsating motive and closing with a fermata. The B section is driven by a relentless eighth-note pulse with a refreshing vibrancy, while the harmonic structure provides intrigue and invokes a cheerful - yet mischievous - feeling. A *molto ritardando* calms the tempo as the work transitions into the A' section, which restores the pulsating, swelling phrases. Here, the composer instantly provides a harmonic progression instead of a pedal tone. A short quotation from the original A section is stated before the composer further develops the original "theme". The final section of the work maintains the pulsating rhythmic patterns from earlier while incorporating new motivic figures, building to an ensemble *fortissimo*. A *ritardando* slows the ensemble into a final chord, sustained by a fermata.

*Romance for Band* was composed in 1979 on commission from the Minnesota Chapter of the American School Band Directors Association for the 27<sup>th</sup> Annual National Convention, held that year in Minneapolis, MN. The work was premiered during the final session of the convention on August 1, 1979, and performed by the Minnesota ASBDA All-Star High School Band under the direction of Col. Arnald Gabriel.

**Tempered Steel (1997) ..... Charles Rochester Young (b. 1965)**

*Tempered Steel* (1997) was commissioned by the Big 12 Band Directors Association in 1997, the second edition was published in 2008, and was the first work to be commissioned by this organization. The premiere performance of the work occurred on February 10, 1998 on the University of Colorado-Boulder campus, then a member of the Big 12, and was conducted by Allan McMurray. The piece utilizes two distinct, high-energy melodic themes that generate an alternating 6/8 and ¾ feel. These themes are used in a repetitive manner and are often manipulated using various compositional techniques such as juxtaposition, rhythmic displacement, layering, and rhythmic augmentation. The work uses only six pitches throughout, a symmetric hexachord (B-flat – F – F-sharp – C-sharp – D – A). All melodic and harmonic material presented within the work is derived from this six note series.

Charles Rochester Young was born in 1965 and is an active composer of multiple genres including works for band, orchestra, and chamber ensembles. He received his Bachelor of Music Education from Baylor University in 1988, his Master of Music from the University of Michigan in 1990, and his Doctorate of Musical Arts in Composition from the University of Michigan in 1993.

**Wayfaring Stranger (2015) ..... Christopher M. Nelson (b. 1987)**

*Wayfaring Stranger* is a setting of the American folk spiritual known as “Poor Wayfaring Stranger”. While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes their way on a journey despite a rough road, difficult circumstances, and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his Father and Mother at journey’s end. This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as He moves forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

**Marche Hongroise (from *La Damnation de Faust*, op.24, 1846) .....Hector Berlioz (1803-1869)  
arr. Smith**

The **Marche Hongroise** is based on a folk tune that dates from the time of Ferencz Rákóczy II (1676-1735), a Hungarian national hero for whom this march is named. The march was popularized by Rákóczy's army and was later reset, by János Bihari around 1809, into a march used by the Hungarian regiment as they went into battle against Napoleon. In 1846, Berlioz was preparing for a concert tour in Hungary; it was a time during which the Hungarian independence movement was growing ever more volatile. He was advised to include a Hungarian tune in his repertoire and he scored his own setting of the *Rákóczy March*, which premiered in Budapest. In his autobiography, Berlioz wrote: "When the day came my throat tightened, as it did in time of great perturbation. First the trumpets give out the rhythm, then the flutes and clarinets softly outlining the theme, with a pizzicato accompaniment of the strings, the audience remaining calm and judicial. Then, as there came a long crescendo, broken by dull beats of the bass drum, like the sound of distant cannon, a strange restless movement was to be heard among the people; and as the orchestra let itself go in a cataclysm of sweeping fury and thunder, they could contain themselves no longer, their overcharged souls burst forth with a tremendous explosion of feeling that raised my hair with terror. I lost all hope of making the end audible, and in the encore it was no better; hardly could they contain themselves long enough to hear a portion of the coda." Berlioz later inserted the march into his opera *La damnation de Faust*, it is believed, to gain more acceptance for the oratorio. He had to take liberties with the original Faust legend, to divert Faust to a Hungarian plain, where a band was playing the *Rákóczy March*.

## Woodwind Ensemble Program Notes

**Quatuor (1936).....Jean Francaix (1912-1997)**  
**II – Andante**  
**I – Allegro**

*Quatuor* (1936) is a woodwind quartet set for flute, oboe, clarinet, and bassoon. Composed in a neo-classical style, Francaix's utilizes extended harmonies and shifting tonal centers within an accessible and traditional symphonic form. "Movement II – Andante" is composed in a traditional style typical of a second movement in a classical symphonic form. Francaix develops simple melodies and harmonies based on extended seventh chords while shifting between major and minor modes (mainly Dorian and Mixolydian). "Movement I – Allegro" is composed in a hybrid sonata allegro form (ABA). The rhythmic and tonal development of the A theme drives the movement forward in fairly defined four-bar phrases. The B theme is set in a slow waltz style and is centered in the development of dissonant harmonies. Francaix's neo-classical perspective provides an eclectic yet familiar aural experience for both the ensemble and the audience to enjoy.

Born in Le Mans, France on May 23, 1912, Jean Francaix was raised in a musical household. At an early age he began studying piano and was inspired to compose. Francaix was accepted into the Paris Conservatoire and in 1930 (age 18) was awarded a Premier Prix (first prize) in piano performance. He toured throughout Europe and the United States as a solo pianist and advocate for his own works. Francaix has composed more than 200 works for solo instruments, chamber ensembles, operas, and symphonies. He is also known for his compositions with mixed instrumentation which include: *Sonata for Recorder and Guitar* (1984), *Concerto for Accordion* (1993), and *Neuf historiettes de Tallemant des Réaux for Baritone Voice, Tenor Sax, and Piano* (1997). He passed away on September 25, 1997 in Paris.

**Mirage (2016).....Grace Baugher (b. 1996)**

"The mirage that exists most prominently in each of our lives is the one we place on ourselves. Our image is painted by the ideas of who others say we are and the person we think we have to be. *Mirage* represents that moment when the illusion of this invented persona is lifted and you finally see yourself and you're so much more than you thought you were.

Writing for a woodwind ensemble has its difficulties, but the best feature of this ensemble is that there are so many instrument colors. The goal was to put these colors to good use by creating choirs: clarinet, saxophone, and flute/double reed. Clarinets have a warm sound that blends well and plants a solid foundation. This allowed the melodic ideas in the oboes, flutes, and saxophones to really stand out without one instrument overpowering the other. The piece moves through simple progressions and melodies that layer and expand until it reaches the final point when everything is resolved and there is an element of satisfaction both musical and personally.

Grace is currently a junior at Kansas State studying Music Composition and Horn Performance. She has had premiers and performances around Kansas and the Kansas City area including McCain Auditorium and Helzberg Hall at the Kauffman Center."

**Five for Six (2001).....Jan Pavel (b. 1946)**  
**I. Vivace**  
**IV. Moderato, semplice**  
**V. Allegro moderato - burlesco**

Jan Pavel, born March 19, 1946 in Doloplazy, from the district of Olomouc, in the Czech Republic, is a graduate of Kromeriz Conservatory of Music. He has been deeply involved in music as a conductor, choirmaster, musical pedagogue, and composer. He was a member of the Musical Artists and Scientists Association and has been involved with significant musical ensembles with the Czech Radio Broadcast and Czech TV. Since the 1990s he has been engaged in pedagogical activity at the Elementary School of Arts - Zerotin - in Olomouc. He also gave lessons to students of Choir and Conducting at the Philosophical Faculty of Palacky University in Olomouc in the Institute of Musicology.

## Silver Band Program Notes

### **Western Horizons (2009)..... Thomas Kahelin (b. 1960)**

Western Horizons was written by Thomas Kahelin. He began playing trumpet at the age of ten. He is from Southern California where he received his bachelors in music composition from the University of Southern California where he studied with Morten Lauridsen. When he wrote Western Horizons he was enrolled in University of California Irvine's Master of Arts Teaching Degree Program. As well as composing he has also arranged music for the Hal Leonard Corporation. Western Horizons was written in 2009 for the Valley Center Middle School Band under the direction of Jeff Beck. He wrote Western Horizons while he was studying at U.C. Irvine. The piece uses musical ideas to create a song that is programmatic of the old American West. Kahelin describes this piece as celebrating the nostalgia, gusto, and optimism of the western horizon.

### **Pavan (1973..)..... Byrd arr. Harry Gee (1543-1623)**

Pavan is an arrangement for woodwind choir by Harry Gee of William Byrd's piece Pavan of the Earle of Salisbury. The original piece was written for a solo keyboard instrument (like a harpsichord or spinet), but has since been arranged for various mediums of music including string ensembles. The piece takes on the characteristics of the Renaissance time period it was written in. These include early forms of harmony, modes, and the balance and blend of parts.

William Byrd was an English composer and organist during the Renaissance period. He was born in 1543 in Lincoln, England and he died on July 4, 1623 in Stondon Massey, England. He is best known for his development of the English madrigal style of choral music and also contributed to the development of English keyboard music. Despite being mostly known for these genres, Byrd did write for almost every medium of music at the time.

### **Alarm! (2010)..... Bryan Blume b.(1985)**

Composed in 2010, *Alarm!* is a composition for developing middle school and high school percussion ensemble. This piece presents challenges in the areas of dynamics and control (going from *ff* to *ppp*), playing ruffs/drags consistently and in time, and the passing of rhythmic melodies from player to player throughout the ensemble requiring strong counting and timing skills as well as developing an inner pulse. The piece also presents a visual element to the setup and orchestrations that allows the audience to be engaged visually as well as aurally. Percussionist, composer, and educator Brian Blume, age 35, has performed as a soloist, chamber musician, orchestral player, and studio percussionist. Brian is currently serving as Instructor of Percussion at Southeastern University in Lakeland, Florida, where he teaches applied percussion & drum set, percussion techniques, music theory, and the school's first ever drumline, the Fireline. Prior to his appointment at SEU, Brian taught percussion at Center Grove High School (Greenwood, IN), who boasts one of the nation's premiere high school percussion programs. Brian has also taught several drum corps and the Indiana University Drumline. He is a sought after adjudicator and clinician and has presented at several universities, high schools, and state PAS Day of Percussion events.

### **Little English Suite (1968).....Clare Grundman (1913-1996)**

Little English Suite by Clare Grundman (1913-1996) is in four movements that are all based off of old English folk songs. These folk songs represent and give the listener and idea of the English heritage. The Leather Bottel, Roving, We Met and The Vicar of Bray all comprise the classic musical elements that give young bands good literature to play yet is very doable in their early stages of musicianship. Grundman is known for writing such pieces like Little English Suite to help these young musicians to sound like a maturing ensemble. All of the movements consist of equal balanced band instrumentation and are great for creating musical moments and teaching younger band students. It's melody and counter melodies are interesting and excited for all players as the melodic tune is spread out through most of the ensemble's parts. Little English Suite has a variety of dynamic expressions by simply showing the contrasts between movements to the different stylistic expressions of the four movements. For example the first movement is rather upbeat and march-like while the second movement is very lyrical at a slower tempo. The third movement is at a moderato tempo and is still very lyrical but feels like a waltz in the beginning, then transitions away from the waltz for a few measures and makes a full circle back to the waltz again. The fourth and final movement is also very up beat and march-like, similar to the first movement, and ends very strong and satisfying to the listener.

## Purple Band Program Notes

### **Imperial (March) (1911/2012).....King arr. James Swearingen (1947)**

*Imperial March* (2012) by Karl L King was originally composed in 1911. In 2012 it was arranged by James Swearingen as part of the Heritage of the March Series published by C. L. Barnhouse Company. It is a young band's circus march that provides a fun lesson in articulations and dynamics of a typical circus march. *Imperial March* was dedicated to King's friend R. Frank Wilson who was a sheriff in Start County, Ohio.

### **Prelude (A Dream I've Had) (1982) .....Leroy Osmon (1948)**

*Prelude (A Dream I've Had)* is a brass sextet, performed this evening with doubling of the trumpet, French horn, and trombone parts. This work was inspired by the poem "A Dream I've Had..." This piece was performed at the composer's wedding to Cay Smith on August 1<sup>st</sup>, 1982 and the ensemble was made up of band directors and musicians in the Texas area. The *Prelude* was programmed and well received in a series of concerts conducted by Leroy Osmon in the summer of 1983 in The Netherlands, West Germany, Switzerland and France. Osmon mentions that the music is not complex but works towards the "Jewish characteristics" of festivities occurring during that time. *Prelude* is based on traditional Jewish folk songs and motifs.

### **Romance (1813).....Heller arr. William Pelz (1908-1963)**

"Romance" is a woodwind choir arrangement by William Pelz's included in the series "Ten Masterworks for Woodwind Choir." The piece originally comes from Stephen Heller's "An Old Romance" which was written for piano sometime between 1813 and 1888. The piece has characteristics typical of music written in the romantic era, including greater range of tone color, dynamics, use of chromaticism and an expanded harmonic vocabulary. The edition performed this evening has been transcribed from Pelz's arrangement for the instrumentation of the current ensemble.

William Pelz was born in 1908 in Evansville, Indiana. He received degrees from the Cincinnati Conservatory of Music, Indiana University, and was a graduate student at both Butler University and Purdue University. Pelz wrote extensively for orchestra, woodwind and brass ensembles, and chorus. His compositions have been performed by the Louisville, Oklahoma and the Indianapolis Symphony Orchestra. At the time of his death in 1963 Pelz was the head of the music theory department at Jordan College of Music at Butler University.

Stephen Heller was born in Pest (now Budapest), Hungary in 1813. Throughout his life Heller achieved distinction both as a concert performer and as a great teacher of music. Heller wrote a very large amount of piano music, including piano studies that tended to eclipse his reputation in other genres of piano music. The last twenty-five years of his life were spent in Paris where he outlived his reputation, and was almost forgotten when he died in 1888.

### **Festival of the New Sun (2012).....Alan Keown (b. 1957)**

Alan Keown was born in Richland, WA in 1957. He graduated from the University of Oregon in 1980 with a Bachelor of Music in Percussion Performance. Currently, Keown lives in Oregon with his family, where he is a percussion instructor for many area high schools and hosts a drum camp every summer. He has been working as a percussion consultant in the Pacific Northwest for over 30 years. Keown has written numerous percussion compositions, including percussion ensemble pieces published with Alfred and Tapspace, marching percussion pieces with Matrix/Jalen Publishing, and indoor drumline shows published with Marching Show Concepts. Keown has also performed on drum set in concerts and nightclubs throughout the Northwest, and recorded in studios for albums, video projects, and jingles.

Program notes included in the score state, "Festival of the New Sun (sometimes referred to as the "Unconquered Sun") was not originally an official festival but was celebrated by adherents to Mithraism as the birth of the new sun." "From an astrological standpoint, the sun is at its lowest aspect at the winter solstice. The earth is cold, most plants are dead, and it was believed that the sun might also be approaching death. The Romans celebrated the sun overcoming the power of Winter, with the hope of Spring when life would be renewed. Thus, the Feast and Festival of Sol Invicta, the Unconquered

***Festival of the New Sun continued***

Sun, on December 25". In 274 AD, Roman Emperor Aurelian made an official cult to follow Sol Invictus, the official sun god. The god was favored by emperors succeeding Aurelian, and even appeared on their coins until the reign of Constantine I. During the reign of Constantine, he decreed dies Solis (Sunday or "day of the sun") as the Roman day of rest.

**Mechanism (2013)..... Todd Stalter (b. 1966)**

This creative piece allows the listener to musically envision the many different aspects of something that is "mechanized," whether it be the percussion workings of the tiny and intricate gears and movements of a wind-up watch or a clock, or the inner workings of a monstrous, steam-driven machine. The quick passing of staccato rhythmic motive through the band and alternating thin and thick textures illustrate the mechanized precision and different sizes and power of these different machines. Eventually, our imaginary machine, at the height of its efficiency, gets a wrench thrown into it's works. and it clangs and sputters to a stop after a failed attempt at restarting it.

Composer-conductor Todd Stalter is currently the Director of Bands at Eureka High School in Eureka, IL, and serves as Chair of the Department of Fine Arts for CUSD #140. At Eureka, he directs all components of the high school band program in addition to teaching General Music grades K-4, and 5th and 6th grade brass and percussion lessons and technique classes. Mechanism was written for his 2012-2013 Eureka High School Band.

**Combined University Band Program Notes**

**Train Heading West (1997).....Timothy Broege (b. 1947)**

Train Heading West follows a tradition of twentieth-century American music by evoking "the great outdoors" with the use of open intervals, sparse scoring, and powerful elemental tunes. Perhaps the best examples found in the music of Aaron Copland, particularly in his great ballet score, *Billy the Kid*. This style of composition has been popular not only in orchestral and band music, but also in film scoring.

Train Heading West began as a set of three sketches for beginning band in the mid 1970's by composer Timothy Broege (b. 1947). In 1997, Broege expanded, rescored, and revised his original work into the edition played here this evening. The three movements depict scenes of traveling westward by train - first a "Prairie Ritual", then "Rain on the Mountain", and finally the "Train Heading West".

**Kansas State University Wind Symphony**  
**Mr. Don Linn, Director**

**Flute**

Marissa Archuleta '17  
*Music Education*  
*Las Cruces, NM*

April Ascher '19  
*Pre-Med*  
*Alta Vista, KS*

Chelsea Blankenship '16  
*Music Education*  
*Derby, KS*

Jessica Brummel '19  
*Music Education*  
*Louisburg, KS*

Makayla Finch '18  
*Flute Performance*  
*Manhattan, KS*

Shelbie Green '18  
*Music Education*  
*Weatherford, TX*

Tara Holmes '19  
*Music Education*  
*Garden City, KS*

Jayne Klinge '18  
*Music Education*  
*Sharon Springs, KS*

Brenda Noble '19  
*Elementary Education*  
*Topeka, KS*

\*Shelby Shore '16  
*Music Education*  
*Wellington, KS*

**Clarinet**

\*Kasey Dunlap '17  
*Music Education*  
*DeSoto, KS*

Erryn Goods '21  
*Pre-Veterinary Medicine*  
*Plumas Lake, CA*

Caroline Goodson '20  
*Music Education*  
*Manhattan, KS*

\*Matt Hiteshew '17  
*Music Education*  
*Olathe, KS*

Christy McKissick '20  
*Music Performance*  
*Minneapolis, KS*

Alec Mitchell '19  
*Mechanical Engineering*  
*Manhattan, KS*

Caleb Oeding '19  
*Chemical Engineering*  
*Wichita, KS*

\*Kodi Shouse '17  
*Music Education*  
*Independence, MO*

Jazmine Snow '20  
*Microbiology*  
*Olathe, KS*

Emma Ware '20  
*Athletic Training*  
*Shawnee, KS*

**Bass Clarinet**

Emma Nelson '19  
*Mathematics*  
*Leawood, KS*

**Oboe**

Betsy Burke '18  
*Computer Science*  
*Haysville, KS*

\*Sara Gift '17  
*Music Education*  
*Stafford, KS*

**Bassoon**

\*Ashton Bethel '17  
*Music Education*  
*Wichita, KS*

Rachael Brewer '19  
*Landscape Architecture*  
*Grain Valley, MO*

James Renner '16  
*Music Performance*  
*Inman, KS*

**Alto Sax**

Josh Arnoldy '19  
*Family and Consumer Sciences*  
*Downs, KS*

Vanessa Diazdeleon '19  
*Music Education*  
*Liberal, KS*

Clayton Kistner '19  
*Secondary English Education*  
*Shawnee, KS*

\*Connor Penton '16  
*Music Education*  
*Topeka, KS*

**Tenor Sax**

Jimmy Poplin '19  
*Music Education/Biology*  
*Burlington, KS*

**Bari Sax**

\*Joshua Russell '18  
*Music Education*  
*Lansing, KS*

**Trumpet**

Daniel Dissmore '16  
*History*  
*Manhattan, KS*

Eli Gillespie '17  
*Music Education*  
*Wichita, KS*

\*Sarah Grose '18  
*Music Education*  
*Meriden, KS*

Steven Murray '17  
*Physics and Applied Math*  
*Olathe, KS*

Jacob Perez '17  
*Music Education*  
*Garden City, KS*

Erick Sherman '19  
*Music Education*  
*De Soto, KS*

**Horn**

Grace Baugher '17  
*Music Composition/Performance*  
*Overland Park, KS*

Ana Fornoza '17  
*Music Education*  
*Wichita, KS*

Aiden Garrett '19  
*Marketing*  
*Overland Park, KS*

Justin Gittle '20  
*Music Education*  
*Manhattan, KS*

Michael Partridge '20  
*Music Education*  
*Garden City, KS*

**Trombone**

Wesley Crow '19  
*Music Education*  
*Valley Center, KS*

Tyler Lee '19  
*Music Education*  
*Tulsa, OK*

Joshua Marshall '19  
*Architectural Engineering*  
*Hutchinson, KS*

Kyle McLaughlin '18 (bass)  
*Physics*  
*Olathe, KS*

**Euphonium**

Kelli Costin '19  
*Music Education*  
*Wichita, KS*

\*Mitchell English '19  
*Music Education*  
*Leawood, KS*

**Tuba**

\*Tyler Meek '17  
*Music Education*  
*Gardner, KS*

Erin Payne '19  
*Engineering*  
*Coppell, TX*

**Percussion**

Greg Bagley '18  
*Music Education*  
*Topeka, KS*

Jakob Dunlap '17  
*Music Education*  
*De Soto, KS*

Cole Klinkhammer '19  
*Computer Science*  
*Wichita, KS*

Christina Minton '20  
*Violin Performance*  
*Manhattan, KS*

Meridith Neuer '17  
*Music Education*  
*Topeka, KS*

Kareem Tippen '19  
*Music Education*  
*Manhattan, KS*

Jacob Wrobel '18  
*Music Education*  
*Carbondale, KS*

**\*\*Denotes Principal Section Player**

## Kansas State University Woodwind Ensemble

### **Flute**

April Ascher '19  
*Music and Gerontology*  
Manhattan, KS

Shelbie Green '19  
*Music Education*  
Weatherford, TX

Jair Holguin '19  
*Music Education*  
Junction City, KS

Abby Huck '19  
*Music Education*  
Hutchinson, KS

Sammie Shamburg '17  
*Music Therapy*  
Hiawatha, KS

Christine Vavra '18  
*Music Performance*  
Gresham, NE

### **Clarinet**

Hannah Baeten '19  
*Animal Science*  
Topeka, KS

Austin Curmutt '17  
*Architectural Engineering*  
Raymore, MO

Kasey Dunlap '17  
*Music Education*  
De Soto, KS

Erryn Goods '21  
*Animal Sciences and Industry*  
Plumas Lake, CA

Jenna Hubele '17  
*Music Education*  
Gypsum, KS

Adi Millen '16  
*Music Education*  
Pratt, KS

Steve Robinson '19  
*Music Education*  
Hutchinson, KS

Abby Thompson '17  
*Music Education*  
Ingalls, KS

Ranie Wahlmeier '16  
*Music Education*  
Burlington, KS

### **Oboe**

Abigail Baeten '16  
*Music Education*  
Topeka, KS

Betsey Burke '18  
*Computer Information Systems*  
Haysville, KS

Elizabeth Tobald '17  
*Viola/Oboe Performance*  
Manhattan, KS

### **Bassoon**

Allegra Fisher '16  
*Music*  
Wichita, KS

Matt Shea '17  
*Music Education*  
Overland Park, KS

### **Bass Clarinet**

Alex Meek '18  
*Music Education*  
Derby, KS

Emma Nelson '17  
*Mathematics*  
Leawood, KS

Kodi Shouse '17  
*Music Education*  
Independence, MO

### **Saxophone**

Michael Meier '17  
*MM Music Performance*  
Topeka, KS

Jimmy Poplin '19  
*Music Education/Biology*  
Manhattan, KS

Jacob Wright '18  
*Music Education*  
Olathe, KS

## Kansas State University Silver Band

### Flute

Chloe Creager '18  
*Animal Sciences and Industry*  
Olpe, KS

Joshua Arnoldy '19  
*Music*  
Downs, KS

Ellen Reardon '19  
*Music Education*  
Andover, KS

Matt Shea '17  
*Music Education*  
Overland Park, KS

Brayden Whitaker '17  
*Music Education*  
Dodge City, KS

Kyle Lefler '17  
*Music Education*  
Wichita, KS

### Oboe

Hunter Sullivan '17  
*Music*  
Topeka, KS

Justin Gittle '20  
*Music Education*  
Manhattan, KS

### Bassoon

Sara Gift '18  
*Music Education*  
Wichita, KS

Chelsea Dickerson '17  
*Math*  
Leawood, KS

### Clarinet

David Glauner '20  
*Computer Science*  
Lawrence, KS

Tiffany Willbanks '17  
*Music Education*  
Hutchinson, KS

Abby Giles '18  
*Music Education*  
Byers, KS

Noah McManus '19  
*Music Education*  
Wamego, KS

### Bass Clarinet

Jacob Wright '19  
*Music Education*  
Olathe, KS

Bailey Eisenbraun '19  
*Music Education/Performance*  
Shawnee, KS

### Alto Sax

Emily Stangel '19  
*Bakery Science & Management*  
Morton Grove, IL

Jenna Hubele '17  
*Music Education*  
Lindsborg, KS

Waylon Sheetz '19  
*Music Education*  
Belleville, KS

### Tenor Sax

Ben Rajewski '20  
*Music Education*  
Hays, KS

Sam Carpenter '19  
*Music Education*  
Eudora, KS

### Bari Sax

Joel Rice '16  
*Bible & Leadership*  
Independence, KS

### Trumpet

Marissa Archuleta '17  
*Music Education*  
Belen, MN

Allison Crowther '18  
*Chemical Engineering*  
Overland Park, KS

Natasha Graham '18  
*Physics and Math*  
Olathe, KS

Ethan Aubrey-Mitchell '19  
*Music Education*  
De Soto, KS

Christy McKissick '19  
*Music Education*  
Minneola, KS

### Horn

Trace Woods '18  
*Music Education*  
Garden City, KS

Rachael Wood '19  
*Criminology*  
Kernersville, NC

Madison Degnan '19  
*Business Administration*  
Rosehill, KS

Courtney Turner '18  
*Music Education*  
Overland Park, KS

### Trombone

Michelle Rooney '19  
*Music Education*  
Great Bend, KS

Abby Huck '19  
*Music Education*  
Hutchinson, KS

Jessica Brummel '18  
*Music Education*  
Louisburg, KS

Alicia Jackson '18  
*Music Education*  
Longford, KS

Ben Trickey '19  
*Fine Arts*  
Overland Park, KS

### Baritone

Matt Scott '18  
*Music Education*  
Manhattan, KS

Alex Meek '19  
*Music Education*  
Derby, KS

Kareem Tippin '19  
*Music Education*  
Manhattan, KS

Ben Wahlberg '19  
*Accounting*  
Overland Park, KS

### Tuba

Preston Thomas '19  
*Music Education*  
Lenexa, KS

Meredith Neuer '19  
*Music Education*  
Topeka, KS

### Percussion

Kelli Costin '19  
*Music Education*  
Goddard, KS

Wesley Crow '19  
*Music Education*  
Valley Center, KS

Matt Hiteshew '17  
*Music Education*  
Olathe, KS

Presley Rodecap '19  
*Music*  
Nortonville, KS

Kodi Shouse '17  
*Music Education*  
Leavenworth, KS

## Kansas State University Purple Band

### **Flute**

Mary Higgins '18  
Music Education  
Wichita, KS

Chris Opperman '18  
Music Education  
Olathe, KS

Billy Hatfield '19  
Music Education  
Sabetha, KS

Dakota Cavanaugh '19  
Music Education  
McPherson, KS

Christian Martinez '18  
Music  
Salina, KS

### **Oboe**

Rena Weaver '19  
Music Education  
Altamont, KS

Eli Gillespie '17  
Music Education  
Wichita, KS

### **Bassoon**

Rebecca Bradford '19  
Music Education  
Independence, KS

Erick Sherman '19  
Music Education  
DeSoto, KS

### **Clarinet**

Stephanie Troyer '17  
Music Education  
Ellinwood, KS

Zach Seckman '17  
Music Education  
Wichita, KS

Vanessa Diazdeleon '19  
Music Education  
Liberal, KS

Sarah Grose '18  
Music Education  
Meriden, KS

Victoria Thompson '18  
Agricultural Education  
Leavenworth, KS

### **Bass Clarinet**

Greg Bagley '18  
Music Education  
Topeka, KS

Jakob Dunlap '17  
Music Education  
DeSoto, KS

### **Alto Sax**

Kyle Hampel '19  
Graphic Design  
Wichita, KS

Dylan McCullough '19  
Political Science  
Olathe, KS

### **Tenor Sax**

Avery McCormick '19  
Music  
McPherson, KS

### **Bari Sax**

Caroline Goodson '20  
Music Education  
Manhattan, KS

### **Trumpet**

Jimmy Poplin '20  
Music Education  
Burlington, KS

Kailey Waner '19  
Biology  
Marion, KS

Steven Robinson '19  
Music Education  
Hutchinson, KS

Alaina Witzke '18  
Elementary Education  
Topeka, KS

### **Horn**

Anyssa Torres '18  
Computer Science  
Waco, TX

Nicole Buhler '19  
Music  
Rosehill, KS

Kirsten Votaw '18  
Music Education  
Ft. Meyer, VA

Shelby Goss '18  
Music Education  
Wichita, KS

### **Trombone**

Justin Prough '18  
Agribusiness  
Wellsville, KS

Alex Sevart '19  
Food Science & Industry  
Wichita, KS

Hunter Sprong '18  
Music Education  
Overland Park, KS

Abigail Ayre '18  
Animal Science and Industry  
Pawnee Rock, KS

Jair Holguin '18  
Music Education  
Junction City, KS

### **Euphonium**

Sammie Shamburg '17  
Music Therapy  
Hiawatha, KS

Brett Butler '17  
Music Education  
Lenexa, KS

Madison Howbert '19  
Music Education  
Tecumseh, KS

### **Tuba**

Michael Partridge '20  
Music Education  
Garden City, KS

Hannah Schmidt '19  
Open Option  
Manhattan, KS

Aubri Zogg '18  
Animal Science & Industry  
Coffeyville, KS

### **Percussion**

Kasey Dunlap '18  
Music Education  
DeSoto, KS

Shelbie Green '19  
Music Education  
Weatherford, TX

Rachael Gros '17  
Music Education  
Great Bend, KS

Henry Law '18  
Music Education  
Wichita, KS

Kayla Smith '18  
Music Education  
El Dorado, KS

## Kansas State University, University Band Conductors

**BRETT BUTLER** is a senior studying music education at Kansas State University. During his time at K-State, he has been a member of the K-State Marching Band, Wind Ensemble, and Percussion Ensemble for four years. Brett is extremely involved with other ensembles as well, playing bass guitar in Cat Band, percussion in Brass Ensemble, and in a chamber percussion quintet group. In the fall of 2015 he was assistant section leader for the snare line of the Kansas State University Marching Band. He graduated from Shawnee Mission Northwest High School and plans to student teach back in the Kansas City area in spring 2017.

**JACK DONOVAN** is a first year master's student studying percussion. In 2015 Jack received his Bachelor of Music from the University of Wisconsin – Eau Claire. As a Graduate Teaching Assistant at K-State, Jack works with the drumline for the K-State Marching Band and is also involved with the percussion studio, percussion ensemble, and applied percussion lessons. Jack plays percussion in the Wind Ensemble at K-State.

**KASEY DUNLAP** is a senior studying Music Education from De Soto, KS. In addition to conducting University Band this semester, she plays clarinet in the K-State Orchestra, Woodwind Ensemble, and Clarinet Choir. Kasey is also a section leader in the Kansas State University Marching Band and the Wind Symphony. She is a member of Tau Beta Sigma, is the Secretary of the K-State NAFME Collegiate Chapter, and is the Recording Secretary and Social Media Chair for Sigma Alpha Iota. In the past, she has been a section leader in Concert Band and participated in Cat Band. Kasey will be student teaching next spring, and hopes to teach at the elementary or middle school level after graduation.

**ELI GILLESPIE** is a senior from Wichita Kansas studying music education. Aside from being involved in university band Eli has been a member of the marching band, cat band, concert band, wind symphony, brass ensemble, trumpet ensemble, and the Wabash City brass quintet during his time at Kansas State. Eli has also been a member of Kappa Kappa Psi for four years, National Honorary Band Fraternity, he is currently serving as president of the organization. Eli will be student teaching in the spring of 2017. Afterwards he hopes to teach high school or middle school band.

**RACHEL GROS** is originally from Great Bend, KS. She is a junior studying Music Education and hopes to graduate with a bachelor's degree in the Fall of 2017. While attending Kansas State University, Rachael has been involved in the Kansas State University Marching Band, Cat Band, Concert Band and University Band. Rachael is also a member of Tau Beta Sigma Honorary Band Sorority and NAFME Collegiate. Rachael hopes to one day teach secondary education in the state of Kansas.

**JENNA HUBELE** is a junior in Music Education. This is her third year in University Band, and she has loved the honor of being one of this year's conductors. She currently is a member of the KSU Wind Ensemble as a clarinetist. Jenna is also a member of the Pride of Wildcat Land as one of the Clarinet Section Leaders. She is a member of Tau Beta Sigma, the honorary band sorority, and Kappa Alpha Theta, one of the panhellenic sororities on campus. After graduating in the fall of 2017, Jenna hopes to become a band director in the state of Kansas. She has enjoyed her time here at KSU and looks forward to becoming a professional in the music education world.

**KYLE LEFLER** is a junior studying Music Education, from Wichita, Kansas. His primary instrument is trumpet. He has been part of the Marching Band, Wind Ensemble, Cat Band, Wind Symphony, Concert Jazz Ensemble, Brass Ensemble, and Trumpet Ensemble at K-State. He hopes to teach at the high school level after graduation.

**MATT SHEA** is a junior studying Music Education from Overland Park, Kansas. He plays bassoon and contrabassoon and is a member of the KSU Wind Ensemble, KSU Woodwind Ensemble, pit orchestra, and has served as a tenor saxophone section leader in the Marching Band for 2 years. Additionally, he is a proud member of Delta Sigma Phi Fraternity, Phi Mu Alpha Sinfonia and Kappa Kappa Psi. After completing his degree, Matt would like to stay around the Kansas City area to teach. Matt would like to thank all of his past and present teachers as well as his conducting coach, Alex Cook, for helping him improve his technique and shape his teaching philosophies during his time here at K-State!

**BRAYDEN WHITAKER** is a senior in Music Education at Kansas State University from Dodge City, KS. Brayden plays trumpet as a member of the KSU Wind Ensemble, Brass Ensemble, University Band, and Trumpet Ensemble. He has previously performed in the KSU Wind Symphony and Concert Band. He is a four-year member of the K-State Marching Band, where he has served for two years as an Assistant Section Leader for the trumpet section. He is also a four-year member of the KSU Cat Band. He plans to graduate in the spring of 2017 and hopes to one day teach high school band.

## Woodwind Ensemble Conductors

**ALEX COOK** is a 2012 graduate of Kansas State University and holds a Bachelor's of Music Education degree. Upon graduation Alex accepted a job with Jayhawk-Linn schools in Mound City, KS, where he served as the 5<sup>th</sup> through 12<sup>th</sup> grade band and choir director for two years. He is an active member in the National Association for Music Education, KMEA, and is a member of both Kappa Kappa Psi and Phi Mu Alpha Sinfonia music fraternities.

**ALEX WIMMER** is currently pursuing a Doctorate in Philosophy degree in Curriculum and Instruction at Kansas State University and is a Graduate Assistant for the Kansas State University Bands. He assists with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensemble II. Originally from Gretna, Nebraska, Alex received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007 and received his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014. Alex was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Alex enjoys spending his free time with his wife Anna and his daughter Addison.

## Wind Symphony Conductor

**MR. DONALD LINN** currently serves as the Assistant Director of Bands at K-State where he directs the Wind Symphony, Concert Band, Basketball Bands, assists in the direction of the Marching Band, and teaches courses in Music Education, Conducting, and Arranging for Band. Prior to his appointment at K-State he served as the interim associate director of bands at Youngstown State University where he directed the Youngstown State University Marching Pride, the Men's and Women's Basketball Bands, co-directed the Concert Band, was the director of the Symphonic Band, and teacher of drill design and marching band methods. Mr. Linn was also assistant conductor of the Ohio Stambaugh Area Youth Wind Ensemble, a group that attracts talented high school instrumentalists from the Northeast Ohio and Western Pennsylvania areas.

Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his study at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School. Mr. Linn earned his bachelor's degree in music education from Virginia Tech in Blacksburg, Virginia.

Mr. Linn is in demand as a clinician, guest conductor, arranger and drill writer. He has designed marching shows for university bands, high school bands, indoor percussion ensembles, and winterguard. Mr. Linn's drill design has been featured in Canada, Alabama, Missouri, Kansas, New York, Virginia, Michigan, Indiana, Ohio, North Carolina, Texas, and most recently the 2013 Fiesta Bowl in Arizona. Mr. Linn is active as a conductor, educator, trumpet performer and is a member of NAFME, the National Band Association, CBDNA, Pi Kappa Lambda, Phi Mu Alpha, and holds honorary memberships in both Kappa Kappa Psi and Tau Beta Sigma.

## Wind Symphony Guest Conductor

**RACHEL VILLAREALE** graduated summa cum laude from the Indiana University of Pennsylvania in May 2014 with a Bachelor of Science degree in Music Education. At IUP, she was a member of various ensembles, including the Wind Ensemble, Symphony Orchestra, and was a section leader and member of "The Legend", IUP's Marching Band. Rachel is an initiated member of Sigma Alpha Iota international music fraternity, and has held memberships in the International Double Reed Society and Pennsylvania Music Educator's Association.

**\*UPCOMING CONCERTS AT K-STATE\***

May 1, 2016	Wind Ensemble/Wind Symphony Concert	McCain Auditorium
May 2, 2016	Concert Band/University Band Concert	McCain Auditorium
May 3, 2016	Brass Ensemble Concert	All Faiths Chapel

**\*CLASSY CAT DANCE TEAM WORKSHOPS\***

Sunday April 3, 2016

Sunday April 17, 2016

Join us in an afternoon filled with technique, combinations, and helpful hints for college dance team tryouts.

Registration is available on our web-site; [www.k-state.edu/band](http://www.k-state.edu/band) and will also be accepted at the door.

For more information call KSU Band Office or email [quigley@ksu.edu](mailto:quigley@ksu.edu)

**\*DRUMLINE MINI CAMP\***

Saturday May 7, 2016

See website for more information [www.k-state.edu/band/thepride/drumline.html](http://www.k-state.edu/band/thepride/drumline.html)

Register by e-mail to Jack Donovan at [donovanjm@k-state.edu](mailto:donovanjm@k-state.edu)

**\*SUMMER MUSIC CAMP\***

June 12-16, 2016

For: Winds and Percussion, currently in Grades 5-12

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

CAMP FEATURES:

Two large Concert Bands, Ensembles: Jazz, Woodwind, Brass, Percussion

Classes: Conducting, Theory

Camp photos and CD recordings of final concert are available for order.

The camp culminates with a final performance by the camp ensembles on the afternoon of June 18.

**\*LEADERSHIP & AUXILIARY CAMP\***

July 10-13, 2016

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines

Currently in Grades 9-12

\*For registration information call 785-532-3816

**\*5th ANNUAL MARCHING PRIDE SCHOLARS GOLF TOURNAMENT\***

June 17<sup>th</sup>, 2016

Colbert Hills Golf Course in Manhattan, KS

For golfer registration and sponsorship information, go to:

[www.k-state.edu/band/specialevents/golf.html](http://www.k-state.edu/band/specialevents/golf.html)

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## **Chapter 2 - Music Education Mission Statement**

As a music educator, it is important that one understands their responsibility to the overarching school system and the purpose of public schooling to our society before they contemplate music's role in this education. Public schooling exists to provide young individuals with access to the tools, resources, and experiences they will need to become successful, contributing members of society. Additionally, schooling should offer individuals opportunities to develop skills that will help them to progress and improve their society. These skills then contribute to the overall improvement of the world for succeeding generations in both critical and creative ways. A proper schooling should incorporate a variety of social activities and opportunities for involvement and cooperation with other individuals, so that students can learn to work collaboratively, challenge the ideas of others and themselves, and resolve conflicts. Students should also come to understand the history and intricacies of their own culture, and that of other cultures, in order to develop a more thoughtful, tolerant, understanding, and accepting individual. Students must also be involved in experiences that contribute to creating a strong sense of self. Components of this sense of self include self-confidence in their skills and abilities, self-determination to persevere through challenging situations, and self-expression to properly communicate their thoughts and feelings to others. The cooperation of these experiences and the development of a thoughtful and self-aware individual will allow students to critically think in regard to a variety of subject matter.

Music serves these purposes of schooling in a variety of ways. Music in society has permeated history throughout all of recorded time, in all of the world's documented cultures. This "innateness" allows music to touch us deeply, to express ourselves and to understand others in ways not otherwise possible. As such a pervasive part of our current society, it is important for individuals to be able to actively participate in music, both alone and in group settings. "Participation" in music can mean a variety of activities, such as performing with a community ensemble, studying music at the collegiate level, attending live music concerts, or simply listening to the radio in the car. No matter the kind of participation the individual chooses, a guided experience with music in the school setting will equip students with the tools necessary to describe what they like or dislike about particular pieces and styles, discuss music intelligently with others, to create musical experiences for themselves, and even broaden their interests.

The arts always reflect society, and music is a great example of this. Listening to the music of any composer or recording artist will give you a glimpse into their lives at the time of the writing of the piece. This can help students connect music and musicians with other world and historical events, as well as help them feel a sense of connection with a given composer – even someone who lived many hundreds of years before them. This understanding about the composer and the world he or she lived in can help broaden perspectives and help them to more accurately understand and interpret music that is new or unfamiliar to them.

Music is unique to the school setting (aside from other arts subjects) in that it requires cooperation in order to exist. These cooperation skills are important and essential to the development of our students as they enter the world after schooling. Despite this need, skills such as these are often not addressed in the general education setting, where each student must complete an assignment on their own to demonstrate true mastery, or where an emphasis is placed on who is “best” and then ranking individuals beneath. In ensemble music making, each individual’s part can hardly make sense alone, and with a part missing, the work is incomplete – it is only through total inclusion and cooperation that the work is fully intact.

One of the most important aspects of student learning is the environment in which the learning occurs. As an educator, one must create a physical environment that is free of clutter and distractions that is easy to navigate, and where each item has a proper place. A classroom that is well organized can decrease set up and transition time, therefore increasing productivity in the rehearsal. Also essential to this environment is the establishment of a process, or a set of expectations, for different moments of rehearsal. The educator should clearly establish with students the way they should enter the rehearsal space, find out what the goals for the day are, acquire the things necessary for the rehearsal based on those goals, and be ready for the start of rehearsal in a timely manner. A process should also be in place for any transitions that need to occur throughout the rehearsal, and for the end of rehearsal, leading to the packing up and storage of materials not to be left out and an orderly exiting of the space.

In regard to instruction, the educator should serve as a facilitator to learning, or one who establishes situations to be experienced and problems to be solved, rather than a distributor of knowledge (or, in the case of the music educator, of interpretation). Students must find value in the situation or problem in order to be interested, and therefore attentive to the learning process. Therefore, the educator must choose content that students will be interested in and attend to, and

present what they feel students “need to know” in a way that will cause them to be interested and attentive. Students must then participate in the act of experiencing the situation/solving the problem in order for learning to occur, as it is the “figuring out” in the student’s mind that will constitute learning. Especially in music rehearsing, when it is often essential to focus on small parts of the whole, educators should ensure that detailed work is always reincorporated into the greater context of the work, aligning with principles of spiral and pillar learning.

A specific challenge exists in the ensemble setting (the “standard” course for many of our students), which often encompasses a variety of age and ability levels. It is important that we do not attempt to teach students concepts they are not ready to receive. This can be challenging in music, where we are often trying to appeal to many age levels at the same time. This diversity in ensembles also provides unique benefits to music that many other subject areas lack. Younger students can benefit from the skills and maturity of older classmates simply by participating in ensembles together. Learning in a group setting, where opportunities to teach peers are prevalent, and where a public performance is part of the end goal, provides a variety of ways to demonstrate learning.

Score analysis is the band director’s research into the subject matter. Unlike general education teachers, there is no way for us to learn all of this in our teacher training or periodic professional development. Each concert block, each semester, each year is a new start, which is both a blessing and a curse. The process of score study allows the director to become familiar with and, in a way, to redesign the curriculum all over again, to uncover the things that will be easy and challenging to that year’s ensemble, and to devise methods and lessons to help the students gain new musical knowledge through performance of the new repertoire.

Rehearsal planning is essential in the dissemination of the information found during score study. Just as it would be impossible to cover the entire history or math textbook in one sitting, it is equally impossible to impart all knowledge of a work to students in the first reading, or even the first few rehearsals. Planning the distribution of this information over the rehearsal block will keep students engaged, focus attention on the specific goals for each rehearsal, and help student learning progress at the proper rate so that all goals are achieved, in the correct order, and at a reasonable time in the rehearsal process.

All students can be considered “high achieving” if the standards for “achievement” are properly set based on their environment. Once a set of standards has been devised for a specific

program, the educator should look for cohesiveness between these standards, the standards for the school at large, the state standards for that subject area, and the national standards for that subject area. Areas found to be set lower than the state and national standards should be reviewed to be sure they accurately reflect the abilities of the students and history and specific situational needs of the program. If that is the case, one might consider an addendum to the curricular document explaining the current deficiency and outline goals toward a more common level of proficiency. High achievement is also based on the actions of the educator, who must be constantly aware of the goals for achievement and maintain a serious, structured, step-by-step plan to achieve that goal. These goals should be designed for achievement over an extended period, with smaller sub-goals leading to the final product. Regular classroom situations should always relate to this final goal, which should be communicated to the students early and often.

## Chapter 3 - Quality Literature Selection

The selection of quality literature is absolutely essential for any director who wishes to educate a group of pupils through a performing ensemble. The literature selected for each performance is, in essence, our curriculum. In addition to this primary function, our repertoire will serve a variety of other purposes, including student engagement and community outreach.

First, it is important to determine what defines “quality” literature. As individual musicians, we have all experienced works of varying quality, and can refer to these prior experiences as we explore the vast catalog of wind band literature. In developing a personal “standard” for quality literature, many conductors have turned to what has become a well referenced and replicated study by Dr. Acton Eric Ostling, Jr.<sup>1</sup> Ostling endeavored to determine a set of criteria that would help the conductor ascertain the characteristics of literature of “serious artistic merit”. These criteria have been used without revision in the replication of this study by Dr. Jay Gilbert<sup>2</sup> and Dr. Clifford Towner<sup>3</sup>:

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

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<sup>1</sup> Acton Eric Ostling, Jr. “An evaluation of compositions for wind band according to specific criteria of serious artistic merit” (PhD thesis, University of Iowa, 1978).

<sup>2</sup> Jay Warren Gilbert. “An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A replication and update” (DMA doc., Northwestern University, 1993).

<sup>3</sup> Clifford N. Towner. “An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A second update” (DMA doc., University of Nebraska, 2011).

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

While the aforementioned list is indeed comprehensive, Ostling is quick to note in his study that making value judgments about specific pieces involves a certain level of individual interpretation<sup>4</sup>. The individual conductor may wish to make additions to or deletions from this list, or to prioritize certain characteristics over others.

After a personal definition of quality literature has been adopted, the conductor must seek out literature to program. Thanks to the work of many throughout the relatively brief history of the wind band, there is no shortage of literature from which a director can choose. In the advent of new technologies, it is now possible to preview - both aurally and visually - a new piece of music, purchase the new piece, and even have it printed to your personal printer in very short order and from the comfort of your own office. Unfortunately, in the “boom” of band literature over the last three-quarters of a century, it may not be far off to estimate that for every piece of quality literature on the market, there are several mediocre pieces as well. What may be considered equally unfortunate is the business of publishing music, where the best sellers and hot releases featured on the front pages of websites may not always meet these standards of quality. In light of this, it is imperative that a conductor adopts a personal philosophy of literature selection and relates to it often in the process of actually choosing literature.

Fortunately, this is not a battle to be endured alone. We are again fortunate as wind band conductors of this day and age to have been preceded by many endeavoring musicians who have fought tirelessly to better the profession. Aside from the literature compiled in the Ostling, Gilbert, and Towner studies as mentioned previously, the highly pervasive *Teaching Music Through Performance in Band* series, compiled by Richard Miles, is a truly excellent and annually expanding catalog of works for band. Each book contains a number of works at various grade levels, with Teacher Resource Guides for each work giving background on the composer, composition, historical perspective, technical & stylistic considerations, musical elements, form and structure, suggested listening, and additional resources for information about the work. The

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<sup>4</sup> Ostling, 21.

works contained in each volume can be found in a comprehensive list on the series' website, which can be consulted free of charge. This web listing is a great resource to begin the search for quality literature, and the acquiring of the individual texts can assist the conductor in research and score preparation.

For many, the primary purpose for developing a definition of quality literature and seeking out works that satisfy that definition is to build our curriculum. As directors of performing ensembles, we are fortunate in that our course involves no mandated textbook. This allows us to set goals for our ensembles that are appropriately challenging, yet achievable, and subsequently build a curriculum that serves the needs and uniqueness of each year's new ensembles. While this is a great privilege, it is also a huge responsibility. Directors should be sure that works programmed will challenge the ensemble to grow throughout the rehearsal process, while ensuring that these goals are achievable for the ensemble, given the many constraints of the rehearsal schedule and the ability of the ensemble at the onset of the rehearsals.

It is also important that we program a varied repertoire of literature that meets our definition of quality. In this way, we must also be discerning in the works we program together for a single concert, semester, or school year. Exposing students to a variety of styles through the performing ensemble can help broaden their interests, assist in the study of other cultures and points in history, and bring about new technical challenges. While many American composers have successfully and skillfully adapted the folk songs of other cultures, conductors must not be content to program music written by familiar names. Felix Hauswirth's<sup>5</sup> book offers a listing of composers around the world, which meet a similar standard of quality composition. This book can be consulted in broadening the horizon of music programming. Variety in programming also leads to a more satisfying, wholesome, and challenging rehearsal experience throughout the preparation process.

Not only does our repertoire serve our students in the classroom, but it should serve them beyond our teaching as well. Our ultimate goal as music educators should be to foster a lifelong love of learning and participation in music. It is imperative that we educate our students properly while they are in our midst so they too can develop a definition of "quality literature". This will

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<sup>5</sup> Felix Hauswirth, *1000 plus ausgewählte Werke für Blasorchester und Bläserensembles: Grad 4-6* (Adliswil, Switzerland: Ruh Musik, 2010).

assist students in discerning between repertoire options, and help them to compare their current or achievable skill set with the skills required to accurately and successfully execute the work. To assist in the development of this skill, the conductor would do well to explain to students their personal concept of repertoire selection, and allow the students to assist in the repertoire selection process. This process is an invaluable skill that our students too often leave our programs without, and a process that will increase student engagement and dedication to the works they perform.

Beyond the implications of the students in the classroom, the repertoire we select will also reach an audience through public performance, and that audience should be taken into account during the programming process. As a program, your literature selections should combine to create an emotional journey for the audience. Quality literature demands quality programming - otherwise, the quality of the individual works can be diminished, and their effectiveness lost on the audience. Again, one must consider programming a variety of works that serve several purposes to the concertgoer – an attention-getting opener, a soothing ballad, an enjoyable novelty piece, a major work from the band repertoire, and of course a concert march. To assist the audience in following along, it would be well advised to incorporate program notes in some fashion during the performance. In this way, the band director can broaden the musical palate of both the audience and the students in the ensemble.

It is for these reasons, and surely many more, that the director of an ensemble must put careful consideration into the music selected for each performance. This can only be done accurately with a personal concept of “quality” literature that is often revisited, both as a reminder to the conductor, and so that this philosophy evolves over time as the conductor grows. The benefits, if employed correctly, are far-reaching, beyond a single performance, school year, or even tenure of the individual teacher, as we prepare our students to be lifelong learners and lovers of music.

# Chapter 4 - Legacy

## Unit I. Composer

Mark Camphouse was born on May 3, 1954 in Oak Park, Illinois. Growing up nearby to Chicago and subsequently earning both undergraduate and graduate degrees at Northwestern University, his writing is greatly influenced by the culture of the Windy City. During his schooling, Camphouse studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. He also studied trumpet with Adolph Herseth<sup>6</sup>.

Camphouse began his composition career at a young age, and by age 17 had his *First Symphony* premiered by the Colorado Philharmonic. His published works for band now total more than 28, many of which have become staples in the repertoire, and are found on the programs of notable groups in prestigious performance venues. In addition to writing, Camphouse also assisted in the foundation of the National Band Association Young Composer Mentor Project, and coordinated the composition and editing of the series *Composers on Composing for Band*<sup>7</sup>.

Camphouse is now in his 38<sup>th</sup> year of teaching full-time in higher education. He is currently on faculty at George Mason University in Fairfax, Virginia, where his wife Elizabeth is the director of the GMU Potomac Arts Academy<sup>8</sup>.

**Table 4.1 - Mark Camphouse: List of Published Works<sup>9</sup>**

Title	Length	Grade	Publisher	Published
Tribute	6:00	5	TRN	1985
Elegy	13:00	6	TRN	1987

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<sup>6</sup> Mark Camphouse Personal Biography, <http://www.markcamphouse.com/bio.html> (accessed August 25, 2016); Mark Camphouse, *Legacy*, (San Diego: Neil A. Kjos Music Company, 2007).

<sup>7</sup> *ibid.*

<sup>8</sup> *ibid.*

<sup>9</sup> Mark Camphouse Personal Website, List of Published Works, <http://www.markcamphouse.com/published-works.html> (accessed August 25, 2015); Mark Camphouse composer page, Kjos Music Company website, [http://www.kjos.com/detail.php?auth\\_id=166&division=1&table=author](http://www.kjos.com/detail.php?auth_id=166&division=1&table=author) (accessed August 25, 2015).

To Build A Fire	17:00	6	TRN	1991
Essay	11:00	6	TRN	1992
A Movement for Rosa	12:00	5	TRN	1992
Watchman, Tell Us of the Night	15:00	5	Kjos	1994
Declarations	8:00	6	TRN	1995
Whatever Things	14:00	5	Southern	1996
Three London Miniatures	9:00	4	TRN	1997
Symphony from Ivy Green (Sym. No. 3)	26:00	6	Southern	1999
Pacific Commemoration	8:00	5	TRN	1999
The Shining City	21:00	5	Kjos	2001
In Memoriam	5:00	4	TRN	2002
Yosemite Autumn	7:00	4	Kjos	2003
Canzon, Fugato, and Hymn	8:00	5	Kjos	2003
Fantasia on Black is the Color of My True Love's Hair	8:00	4	Alfred	2004
Symphonic Fanfare	4:00	5	Alfred	2005
Symphonic Prelude (The Cemetery at Colleville-Sur Mer)	6:00	5	Kjos	2005
Air Mobility Command March	2:30	4	Alfred	2006
A Dakota Rhapsody	7:00	4+	Kjos	2006
Foundation	10:00	5	Alfred	2006
Anthem	11:00	5	Kjos	2007
Two American Canvases	12:00	5	Kjos	2008
Legacy (Brass Ensemble)	7:30	5	Kjos	2008
Heartland Sketches	5:00	4.5	Alfred	2009
Reminiscences	4:30	4.5	Kjos	2010
Elegy, Prayer, and Hymn	10:00	5	Kjos	2011
Twin Ports Overture	9:00	5	Kjos	2012
Homage to the Dream	8:00	5	Self	2013
Second Essay for Symphonic Band	8:00	5	Kjos	2014

## Unit II. Composition

*Legacy* is a musical remembrance of the life of Vincent Cichowicz, a celebrated trumpet player and teacher of Camphouse during his undergraduate career at Northwestern. Cichowicz held various notable positions throughout his life, most prominently in the Chicago Symphony Orchestra and the Chicago Symphony Brass Quintet<sup>10</sup>.

Camphouse recalls that Cichowicz had a personal taste for Russian, French, and American composers, but due to his orchestral performing career, Camphouse felt that more traditional Austro-Germanic works of the trumpet repertoire best represented his teacher and friend. Based on this, Camphouse utilizes thematic material from three “favorites” of the orchestral repertoire<sup>11</sup> in addition to original material to create this work.

*Legacy* quotes Johann Ernst Altenburg’s *Concerto for 7 Trumpets and Timpani*, in remembrance of the only work in which Camphouse played under Cichowicz’s baton. Anton Bruckner’s *Symphony No.4* is included as a memento of the final concert of the Chicago Symphony Orchestra the composer attended while Cichowicz was still a regular performing member. Finally, Richard Strauss’ *Ein Heldenleben* is quoted at the recollection of Cichowicz’s pride in his own performance of the first E-flat trumpet part of the work while recording the work with the CSO. These orchestral samplings, creatively woven in to Camphouse’s original composition, update the traditional orchestral writing and give a spin that is undoubtedly of American origin<sup>12</sup>.

## Unit III. Historical Perspective

The Merriam-Webster Dictionary defines the word “legacy” as “something (such as property or money) that is received from someone who has died”<sup>13</sup>. Camphouse has aptly used such a word as the title for this work, which features quotations of three works that had special meaning given to him by his late teacher.

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<sup>10</sup> Camphouse, *Legacy* program notes.

<sup>11</sup> *ibid.*

<sup>12</sup> Camphouse, *Legacy* program notes.

<sup>13</sup> Merriam-Webster online, s.v. “legacy,” <http://www.merriam-webster.com/dictionary/legacy> (accessed August 25, 2015).

Johann Ernst Altenburg (1734-1801) was truly raised a trumpeter. Sworn into apprenticeship by his father at age 2, he studied intensively for sixteen years, but was never successful in finding a position due to a decline of the Baroque social order that coincided with the completion of his studies. He would later take up the organ and composition, even studying with one of Bach's sons-in-law for a short while. His contributions to music exist largely in a treatise on the art of trumpet playing, where his *Concerto for 7 Trumpets and Timpani* was first published<sup>14</sup>. Altenburg's expertise in the areas of field trumpeting and the clarino register of the instrument are clear in this work, which showcases large melodic leaps and extensive use of the upper range. Camphouse incorporates these motives into the horn and trumpet parts throughout his work, most notably near the close of the work beginning at mm102.

Oxford Music describes the music of Anton Bruckner (1824-1896) as being "rooted in the formal traditions of Beethoven and Schubert and inflected with Wagnerian harmony and orchestration". His legacy is left primarily in his sacred compositions and symphonies, the latter of which were composed mostly between 1871 and 1876. His *Symphony no. 4* was finished by November 1874, while he held several teaching and playing positions throughout Vienna<sup>15</sup>. Camphouse draws heavily from the rubato solos and lush harmonies found in this symphony.

Although his compositional output spans a wide range of years and genres, Richard Strauss (1864-1949) is especially noted today for his operas and tone poems. *Ein Heldenleben*, quoted in Camphouse's work, was written in 1898 – the same year as three other (arguably more popular) works of similar nature, *Till Eulenspiegel*, *Also sprach Zarathustra*, and *Don Quixote*<sup>16</sup>. Camphouse mimics the sonorities of Strauss' original throughout his own work, in addition to the flourish-like gestures found throughout those pieces. Specifically, he quotes Strauss' *Ein Heldenleben* in the closing, offstage trumpet solo at mm128.

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<sup>14</sup> Edward H. Tarr. "Altenburg, Johann Ernst." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00680> (accessed August 25, 2015).

<sup>15</sup> Paul Hawkshaw and Timothy L. Jackson. "Bruckner, Anton." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40030> (accessed August 25, 2015).

<sup>16</sup> Bryan Gilliam and Charles Youmans. "Strauss, Richard." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117> (accessed August 25, 2015).

## Unit IV. Technical Considerations

Camphouse's work certainly lives up to the Grade 5 rating assigned by the publisher, especially in technicality. The work has no key signature printed, which will require players to be mindful of accidentals throughout the work and challenge them not to settle into one tonal center for an extended period. Despite the many tonality shifts that occur, the composer has not written anything chromatically unexpected, and musicians capable of playing works at this grade level should be able to aurally assume where the musical lines are heading.

*Legacy* makes extensive use of rubato solo statements, often with ensemble accompaniment. Although these solos and their accompanying figures are not rhythmically demanding, the ensemble will need to rely on each other heavily in order to play cohesively, guided as needed by the conductor. Accompanying these rubato, soloistic motives are often sustained unisons and chords in surrounding voices. The ensemble will need to plan carefully so that the sound of these sustains does not waver and chord tones are not lost as players breathe. It would be advisable that sustaining players in these sections plan times for each player to breathe apart from the others so that the sound is not compromised.

Range of the instruments is well explored in the second trumpet, first horn, and euphonium lines during solo passages. Players assigned to these parts should be able to demonstrate a consistent tone throughout all ranges in order for the ideal ensemble sound to be achieved. Camphouse uses a traditional, orchestral horn doubling of first-third and second-fourth partnership; players should be distributed in this section as appropriate to their consistency throughout the range of the instrument, as the third horn extends into the upper tessitura while doubling the first horn throughout the work. The fourth trumpet is assigned sweeping eighth note lines to counter the euphonium in the chorale section at measure 65, so players on this part must also be comfortable with a range slightly larger than one might traditionally expect. This passage is also muted, so these players will need to adjust their dynamic level accordingly in order to match that of the euphoniums and to come through the sustained chords being played by the rest of the ensemble. Articulation throughout the work is mostly legato, although a shorter style is preferable in the trumpets when quoting the Altenburg concerto and other similar moments.

The instrumentation for this work very much follows the standard for a brass-percussion ensemble, with four parts each for trumpet, horn, and trombone, and single parts for euphonium and tuba. Three percussionists can easily cover the three parts, but set up should be carefully

planned to allow adequate space for all instruments called for in each part. The trumpet parts are noted in the instrumentation list as pitched in C, but transposed Bb parts are found on the back of the C parts in this edition. The same is true for the bass-clef euphonium part, which comes with a treble clef transposition on the reverse. First, third, and fourth trumpets will need cup mutes, and second, third, and fourth trumpets will need straight mutes.

Assignment of the trumpet parts for this work must be done with careful consideration, as the director will notice immediately upon examination of the score. Camphouse has written extensive trumpet solos in the second part, a fitting memorial to his late trumpet professor who played second trumpet for the majority of his performing career. An offstage trumpet player is essential to the closing of the work, as this player carries out the final statement of the second trumpet line, and a direct quote from Strauss' *Ein Heldenleben*, notably used in the construction of this piece. Due to the demands of the 2<sup>nd</sup> trumpet part throughout this piece, it is strongly suggested that this soloist is an additional player who does not participate in the ensemble on stage for the rest of the work. This player will also need a straight mute. The construction of the work also does not allow time for the second trumpet soloist to exit the stage for this final solo, and doing so would certainly interrupt the work. Given that the work is written in memorial, the solo should certainly be executed off stage to achieve the "displacement" of the sound called for by the composer.

The composer also makes interesting use of the pitched percussion (chimes and orchestral bells) at measure 65, calling for fortissimo ad lib trills to be played *as fast as possible*. This creates a sort of "organized cacophony" above the ensemble in a celebratory and joyous fashion. Again, no tonal center is notated in this section, but it may be advisable that these players "improvise" while remaining true to the key of C for eased continuity of sound. It is suggested that two or more players are assigned to the euphonium part, as there are gestures (such as in the chorale section) where the part written is of high importance to the work, but the doubling of other lines in the ensemble may distort the balance.

## **Unit V. Stylistic Considerations**

Throughout the entirety of this work, all players will need confidence in their own parts, but also a heightened awareness of the parts played by the rest of the ensemble. While there are numerous sections where multiple voices will play a unison line (or unison in rhythm with

harmonic additions), there are an equal or greater number of moments when each part is quite different from all others. Along with this confidence, players will need to possess an acute awareness of when their part is the dominant line of the work, and when they should be secondary or even tertiary to other lines.

The rubato nature of much of this work will require a mature player to navigate, as it would be counterintuitive for the conductor to completely control these sections for the sake of keeping the ensemble together. Accompanying players will need to tune in very closely to the soloist, not just for meter, but for expressiveness of musical lines and phrasing as well. At the same time, solo players should take care not to become “too musical” and sacrifice the well being of the ensemble or the nature of the work simply because they are the soloist.

With the quotation of such early works of music, it is to be expected that a notation such as the double dotted eighth note would appear. The director would do well to bring this to the ensemble’s attention and discuss the performance practice behind this notation, as well as to emphasize the difference in execution of this rhythm versus the now more commonplace dotted-eighth-sixteenth rhythm, utilized extensively throughout this work. Contrast should also be made between the somber, more hymn-like chorale sections and the more energetic sections. There is also room for contrast between the various slower sections, which the composer aptly marks with such terms as “reflectively”, “nobilmente”, “tranquillo”, “largamente”, and “serenely”.

Worthy of discussion is also the juxtaposition of new, original music with the quotations of preexisting works. Certainly, the “borrowed” music comes from a different style of writing and thus exudes a different sound than Camphouse’s own melodies and harmonies. Discussion of the aesthetics of the various time periods from whence the music has derived would be educational to all ensemble members and will certainly assist in the making of informed decisions about style, articulation, phrasing, and other musical idiosyncrasies.

## **Unit VI. Musical Elements**

### **Melody**

As mentioned previously, Camphouse has crafted an original tune in his own style, and interwoven quotations of musical works that hold importance in his relationship with his late teacher. The original melody is first found in its entirety beginning in the anacrusis of measure 31 in the first trumpet part (Fig. 4.1).

**Figure 4.1 - Melody in Trumpet 1 in C, mm31-43**



This motive reappears throughout the work with slight changes, such as in the second trumpet solo beginning at 23 and tutti horns in measure 45. The rhythmic structure is altered in the trombones and trumpets at measure 89 for an imitative stretto-like conversation (Fig. 4.2).

**Figure 4.2 - Trombone/Trumpet stretto conversation, mm89**



Camphouse quotes the Altenburg concerto in mm18-22 in the trumpets, mimicking the melodic and stylistic content of the original at first, then uses this theme almost as an echo, marked with a softer dynamic and a stylistic marking of “dolente”. This work is also quoted in mm103-112, stated by the horns, euphonium and fourth trumpet during the accelerando, then the upper three trumpet parts, which carry out the entire phrase with a “festivamente” marking (Fig. 4.3).

**Figure 4.3 - Altenburg quote, mm103-107**

Musical score for Figure 4.3, showing parts for Trumpet in C, Horn in F, and Euphonium. The score is in 4/4 time and consists of four measures. The top staff is for Trumpet in C, the middle staff is for Horn in F, and the bottom staff is for Euphonium. The music features complex harmonic textures with many accidentals and rests.

Camphouse imitates the style of the Bruckner symphony in mm1-8 in the euphonium solo (Fig. 4.4). The lyrical, rubato setting and large upward melodic leaps are reminiscent of the opening of the symphony. Measures 75-78 also call the symphony to mind in the use of the offset trumpet rhythms (Fig. 4.5).

**Figure 4.4 - Euphonium solo, mm1-8**

Musical score for Figure 4.4, showing an Euphonium solo. The score is in 4/4 time and consists of four measures. The music is lyrical and features large upward melodic leaps, characteristic of the Bruckner symphony.

**Figure 4.5 - Trumpets 1-3 mm75-78**

Musical score for Figure 4.5, showing parts for Trumpets 1-3. The score is in 4/4 time and consists of four measures. The music features offset trumpet rhythms, characteristic of the Bruckner symphony.

## Harmony

On the whole, the Strauss tone poem is alluded to in this work. This is not necessarily found in specific or isolated incidences, but more broadly in large upward melodic leaps and “ornamented” writing in all parts. The composer utilizes a more “traditional” harmonic voicing

while quoting the Altenburg concerto, notably in mm 103-112 (Fig. 4.3). This is contrasted greatly throughout the work, where the composer employs a more “contemporary” harmonic language, giving the work a truly ”American” sound. Prime examples of these techniques can be found in mm1-8, where a closed voicing is scored for the low brass accompanying the euphonium solo (Fig. 4.6). Other “American” techniques are featured in the horn’s statement of the melody at mm45, where all four parts sound in unison while the low brass accompanies again with closed-voice chords (Fig. 4.7). This style is continued with the consequent of that phrase at mm59, where trumpet 4 doubles the trumpet 1 melody at the octave, while the low brass accompany with more open chords and the horns fade in and out of the spotlight with a unison counterline (Fig. 4.8).

**Figure 4.6 - low brass mm1-8**

The musical score for Figure 4.6 shows three parts: Trombone, Euphonium, and Tuba. The time signature starts in 4/4 and changes to 3/4 at measure 3, then returns to 4/4 at measure 5. The Trombone part features complex voicings with many accidentals and ties. The Euphonium part has a melodic line with ties and some grace notes. The Tuba part provides a bass line with some grace notes and ties.

**Figure 4.7 - Horns unison melody w/trombone accompaniment, mm45**

The musical score for Figure 4.7 shows two parts: Horn in F and Trombone. The time signature starts in 4/4 and changes to 3/4 at measure 46, then returns to 4/4 at measure 48. The Horn in F part has a melodic line with some grace notes and a triplet at the end. The Trombone part has a supporting accompaniment with many accidentals and ties.

**Figure 4.8 - mm52-55, high brass w/condensed low brass**

## Rhythm

Rhythms presented in this work range from baroque to contemporary in influence. The composer relies heavily on the dotted-eighth sixteenth in the main theme throughout the work, yet interestingly utilizes the double-dotted-eighth thirty-second note of the Baroque era in the closing of the Chorale statement (Fig. 4.5). This now-unique rhythm should be emphasized as being quite different, and the ensemble director would do well to point to specific instances in musical history where the performance practice of this notation is properly executed.

Also of interest is the first solo statement of the main theme for this work, found in the second trumpet beginning in mm23. Although this statement starts as all other iterations will throughout the remainder of the work, the motive is left “incomplete” as the player reaches the closing gesture. Almost as if the player is suddenly overcome by a fit of extreme emotion, articulated eighths, triplet eighths, then quintuplet sixteenths are called for on a repeated pitch, followed by a final gesture four notes in quick succession (Fig. 4.9). Although this section is marked with the instructions “cantabile” and “freely”, the writing at the end of the phrase clearly indicates an element of agitation be added certainly in tempo, and possibly in tone and articulation as well. This should be carefully executed so that the third trumpet can assist when their entrance is notated.



percussion is written at fortissimo with a “trill” notation and the instructions “ad lib, as fast as possible” (Fig. 4.11). In the stock recording, the result is a truly cacophonous moment above the bright and open chords of the winds, almost bringing to mind a scene in which one meets the gates in heaven to find them swung open wide, brightly gleaming, and welcoming entry. The vigor with which this part is executed almost surely cannot be overplayed.

**Figure 4.11 - Pitched percussion trills, mm65 (copy of original score)**

The image shows a musical score for Figure 4.11, titled "65 Chorale (♩ = 80)". It features four staves: Timp., Bells (tw brass mlts.), S. Cym., and Chimes. The Bells and Chimes parts are marked "ff sempre" and "ad lib. as fast as possible". The Chimes part also includes a "Cym." marking. The score shows a trill notation for the Bells and Chimes parts.

## Unit VII. Form and Structure

Form	MM	Characteristics	T.C.
Introduction	1-8	Euphonium solo; dark, closed chords in low brass. Mournful, contemplative, and rubato.	bb
Introduction cont'd	10-16	Low brass sustain or have moving eighths. Percussion, 2 <sup>nd</sup> trumpet, 1 <sup>st</sup> horn enter, give a feeling of conflict.	Bb, Bb
Transition	17-22	Horn 3-4 herald in trumpets 1, 3, 4 with Altenburg quote, first "festivamente", then "dolente". Brass sustain chord pedal beneath.	Bb, bb
Solo Theme	23-30	2 <sup>nd</sup> trumpet delivers the first statement of the theme, rubato. Melody "morphs" near end, becomes "angry", joined by 3 <sup>rd</sup> trumpet for agitated closing of statement.	Bb, bb
Full Theme	31-39	1 <sup>st</sup> trumpet enters with the theme in entirety, harmonized below by 1 <sup>st</sup> horn. Horns 2-4, trumpet 2, trombones 1-2 and pitched perc support.	Bb, Db
Theme – Shortened	40-44	Solo euphonium restates the antecedent of the theme while trumpets sustain through and vibes decorate.	Db

Full Theme, modified	45-51	Horns in unison w/low brass accomp; mellow, calm, reflective	Db
Full Theme, modified	52-58	Trumpets add to melody, horns move to harmony, low brass sustain chords. Growing more brilliant and active throughout	Db
B Theme	59-64	Trumpet 1 carries melody, trumpet 4 doubles at octave, horns fill in between with unison countermelody. All others provide harmonic support. Yearning, plaintive, pleading, growing more excited.	db
Chorale	65-78	Trumpet 4 and euphonium hocket a moving eighth note line while all brass sound full chords. Bells and chimes provide a brilliant cacophony above. Tapers to calm at mm75 where perc stops and all diminuendo while trumpets alternate double dotted rhythm.	Db, C, Eb, D, G
Transition	79-88	Short, scattered statements are made by horns, then trumpet, then euphonium reiterates main motive. Various voices add and drop out throughout. A sense of searching, wandering, instability.	G
Stretto Theme	89-95	Trombones enter with theme in harmony, trumpets enter in a stretto fashion. Harmony moves from quartal to triadic. Declamatory.	G, none
B Theme, extended	96-102	B theme returns as before with a harmonic and motivic extension.	D
Closing Transition	103-111	Trumpet 4, horns, euphonium begin Altenburg quote and lead accelerando, hand off to trumpets at 105 where tempo locks in. Trumpets carry out Altenburg quote with low brass accompaniment.	D, Bb
A Theme, modified	112-118	Trumpet 12, horn 1-2, trombone 1-2 begin unison (at octave) statement of original theme. More voices add as harmonic variety grows.	Bb
Transition	119-127	Upper/mid brass land with unison rhythm on beat 1, low brass enters with answer on beat 3, then trumpet 4 and horns reiterate the opening phrase of the motive. Instrumentation thins and horn 1 carries out the remainder of the motive.	Bb
Closing Material	128-135	Solo trumpet starts modified motive, horns restate modified Altenburg quote. Slower, more rubato, instrumentation thinning, dynamics backing off to pianissimo final chord that dissipates into nothing.	Bb

## **Unit VIII. Suggested Listening**

Camphouse, Mark. *Tribute*. (1985)

Camphouse, Mark. *A Movement for Rosa*. (1992)

Altenburg, Johann Ernst. *Concerto for 7 Trumpets and Timpani*. (1795)

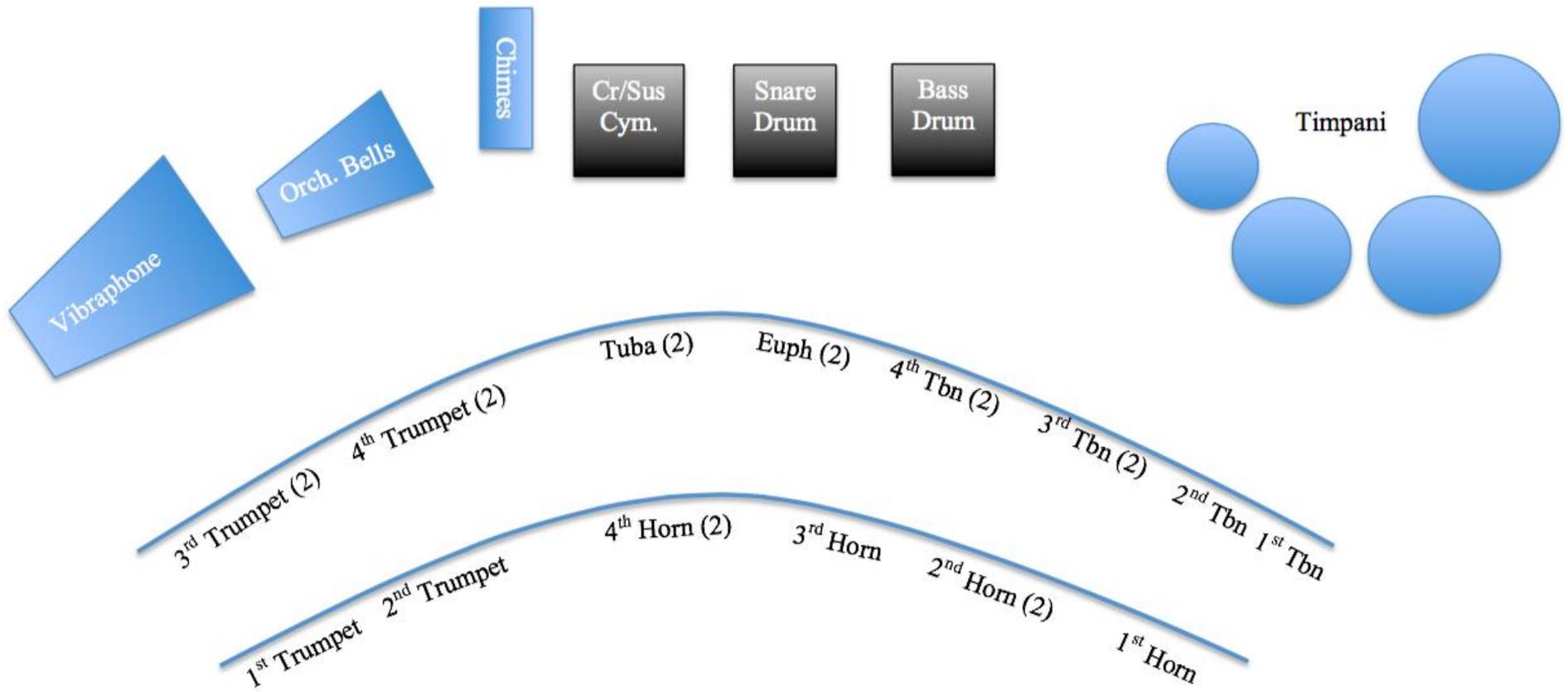
Bruckner, Anton. *Symphony No.4 in E-flat, WAB104*. (1874/1878)

Strauss, Richard. *Ein Heldenleben, Op. 40*. (1898)

## **Unit IX. Seating Chart and Acoustical Justification**

The seating arrangement used for *Legacy* was the standard seating arrangement for the KSU Brass Ensemble (Fig 4.12). This arrangement allows the trumpets to align complex rhythms vertically within their section while also balancing the sound to the lower voices of the ensemble. Placing the trumpets and trombones on opposite sides of the ensemble assists in the balancing of the forward facing brass instruments. Placing the horns with bells facing toward the center of the ensemble assists in the ensemble hearing these parts as well as blending the sound of this section into that of the ensemble. Placing the lowest brass instruments in the center and rear of the winds provides a central aural anchor for the ensemble. This set up assists in combating the acoustical challenges presented to this group in McCain Auditorium, the performing arts center at Kansas State University.

Figure 4.12 - Legacy seating chart (not pictured - offstage 2nd trumpet soloist)



## Unit X. Rehearsal Plans and Evaluations

### Rehearsal Plan – Rehearsal #1/7

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy – Mark Camphouse**

**Time: 9:15-9:25pm 9/20/15**

Title	Evaluation
<ol style="list-style-type: none"><li>1. Talk through piece, note specifically:<ol style="list-style-type: none"><li>a. Rubato throughout</li><li>b. Meter changes throughout</li><li>c. Absence of “key signature”/lots of accidentals</li><li>d. Be aware of who the soloist is</li></ol></li><li>2. Sight read – without stopping!</li><li>3. If time, check any spots that really fell apart</li><li>4. Make notes for next time of what will need personal practice time, anything else of note</li></ol>	<ol style="list-style-type: none"><li>1. Playing had some dynamic contrast, but not as much as I would like. Since this was a reading, I will assume that my gestures did not contrast enough to get their attention.</li><li>2. Playing was very much on the “loud” end of the spectrum. I know I felt myself using a very large box for most of the work, so I will work to use less space next time.</li><li>3. I forgot to note some of the intricacies (i.e. nobody plays in bar 9, clearer walk through of the end) that resulted in some verbal communication that I would rather not have had. I will make sure my directions are clearer for remaining rehearsals.</li><li>4. I will become more comfortable with the various meter changes, as I definitely missed some this week, including one that unfortunately led the ensemble to have to stop.</li></ol>

*Rehearsal Plan – Rehearsal #2/7*

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy – Mark Camphouse**

**Time: 8:50-9:10pm 9/27/15**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Great reading last time! We will focus on <b>mm45-102</b> today</li><li>2. <b>Run 45-102</b></li><li>3. Working backwards – all start <b>p/u mm89</b><ol style="list-style-type: none"><li>a. Match style</li><li>b. Strong sustains</li><li>c. Accurate counting for entrances</li><li>d. Know your role!</li><li>e. Don't start too loud</li></ol></li><li>4. Back up – <b>mm65-89</b><ol style="list-style-type: none"><li>a. w/o perc &amp; running lines, tuning, style</li><li>b. running line only – hand offs, be heard!</li><li>c. Perc only – true cacophony!</li><li>d. Put it back together – hear all parts</li></ol></li><li>5. Back up – <b>mm45-65</b><ol style="list-style-type: none"><li>a. Dynamic contrast</li><li>b. Bring out moving accomp notes</li><li>c. Balance as new parts enter</li><li>d. Know who you play with, your role</li></ol></li><li>6. Run mm45-102 again<ol style="list-style-type: none"><li>a. Make comments on strengths, weaknesses</li></ol></li></ol>	<ol style="list-style-type: none"><li>1. Not sure most students heard this as they were transitioning</li><li>2. Skipped due to previous conductor running over on time.</li><li>3. Intervallic accuracy very lacking, showing that the piece is still very new to them and not much outside practice has been invested. Style change in conductor was not as drastic as is necessary and thus players did not respond appropriately. Volume at climax came at the expense of tone quality.</li><li>4. Style in conductor not indicative of articulations called for. Muted trumpet, end of euph line very inaccurate. Phrasing very stagnant. Moving lines will come through with more accuracy.</li><li>5. Triplet quarters not read correctly – poor “second reading” in this section overall. Conductor not effective in conveying piu mosso into next section.</li><li>6. Horns still rushing at mm45, trumpets when they enter did the same. Percussion not very accurate despite cues. 59 dragged, not assisted by large pattern in conductor.</li></ol>

**Rehearsal Plan – Rehearsal #3/7**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy – Mark Camphouse**

**Time: 9:10-9:30pm 10/4/15**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Read 89-end – be mindful of what’s “around the notes” and more parts than just yours<ol style="list-style-type: none"><li>a. Take 60 seconds and discuss among yourselves anything questions/comments you have from that run through</li><li>b. Implement something you learned on this run thru – keep eyes &amp; ears open</li></ol></li><li>2. Pick a specific spot that needs conductor guidance – 112-end? Explain, rehearse<ol style="list-style-type: none"><li>a. Listen for entrances, how they fit</li><li>b. Be mindful of your role</li><li>c. Stop conducting at 123, hn/eu work together</li></ol></li><li>3. 105-112 – lock in tempo, rhythmic accuracy top to bottom</li><li>4. Back up – 79-end, incorporate everything, work together on push/pull of the piece<ol style="list-style-type: none"><li>a. Stop conducting at points, let ensemble take the lead musically</li></ol></li></ol>	<ol style="list-style-type: none"><li>1. Discussion was very valuable to ensemble – able to find lots of things in a short amount of time that I would not have been able to disseminate nearly as efficiently. Clear improvement in the succeeding run-through. Conductor pattern needlessly large, didn’t indicate style at 105.</li><li>2. Horns rushing 119. Lack of conductor in soloistic section helpful to a point – more guidance will be needed. Better with adjustment from conductor.</li><li>3. Conductor did not accurately convey style change. Ensemble executed well with verbal instruction. Moving notes, accompaniment lines came through at appropriate moments.</li><li>4. Group discussion again facilitated a large amount of understanding in a short period of time. This was apparent in a more successful execution in many ways on the succeeding run through. Understanding of the piece is growing.</li></ol>

**Rehearsal Plan – Rehearsal #4/7**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy – Mark Camphouse**

**Time: 9:00-9:15pm 10/11/15**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Beginning – mm45               <ol style="list-style-type: none"> <li>a. Allow soloists to lead, all else follow</li> <li>b. Increase ensemble understanding of the construction of the work – entrances, releases, solos, who plays together</li> </ol> </li> <li>2. 112-end               <ol style="list-style-type: none"> <li>a. Accurate entrances &amp; releases – “felt” not “heard” in winds                   <ol style="list-style-type: none"> <li>i. Perc mm116-end – breathe &amp; match up with winds</li> </ol> </li> <li>b. Soloists lead where possible                   <ol style="list-style-type: none"> <li>i. Hn/eu 122</li> </ol> </li> <li>c. Gradual taper to <i>pp</i> at end</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1.               <ol style="list-style-type: none"> <li>a. could improve w/ confidence of all involved. May try RHing in a different set up, soloists stand, etc. – increase communication between players.</li> <li>b. understanding borne out of conductor’s verbal directions, not player’s own discovery. Releases not accurate throughout this section.</li> </ol> </li> <li>2.               <ol style="list-style-type: none"> <li>a. clearer releases/entrances – conductor assist w/ style</li> <li>b. More volume/direction in solos. RH closer together?</li> <li>c. Can clarify next RH w/ added conductor clarification.</li> </ol> </li> <li>3. 23 – 3<sup>rd</sup> tpt entrance will need personal attention</li> <li>4. Soft moments can be much more beautiful and tuneful</li> <li>5. Clarity and power is needed in 3<sup>rd</sup>/4<sup>th</sup> tpts</li> </ol>

**Rehearsal Plan – Rehearsal #5/7**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy - Camphouse**

**Time: 9:00-9:30pm 11/1/15**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Run Thru, re-acclimate &amp; refresh memory</li><li>2. Run 45-79, see what we remember<ol style="list-style-type: none"><li>a. Where is the phrase going? Are we going there together?</li><li>b. Are sustains full value, releasing together, consistent TQ throughout? “Release in the style of the sustain”</li><li>c. Do you know where the moving line is at all times? Do those people “match”?</li><li>d. Mm59 -65 – play only if you have DQN or smaller</li><li>e. 65 – moving notes? Clear articulations?</li></ol></li><li>3. 79-112, be mindful of soloists, phrasing, sustains, releases</li><li>4. 112-end, hear all the parts, same exercise if needed.</li></ol>	<ol style="list-style-type: none"><li>1. Good for ensemble, conductor to see where work is needed.</li><li>2. Compliment about moving line should have been first instruction. Sustains are not full value in melodic lines. Some time was lost on entrances that lacked confidence. Musicality improved without conductor. TQ in trumpets is lacking at points, different from the rest of the ensemble. More structure needed in conductor’s pattern around 59. Euph line coming out nicely in 60. Very minute comments to be made, ensemble did a good job of implementing these comments.</li><li>3. Conductor could be clearer with gestures before 89 – more time is needed for trombones to make accurate entrance at correct tempo. Chimes did an awesome job w/ no cue at 85. Tempo rushed at times. Pattern size and style in conductor exacerbated this.</li><li>4. Full value sustains not present in all voices, balancing of full chords could improve.</li></ol>

**Rehearsal Plan – Rehearsal #6/7**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy - Camphouse**

**Time: 9:00-9:30pm 11/8/15**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Don't overplay dynamics – keep it comfortable until the biggest parts of the phrase/piece<ol style="list-style-type: none"><li>a. Mark where the piece peaks</li><li>b. Mark where your phrases peak</li></ol></li><li>2. mm59 – “bop it” hear where all the moving notes happen in between yours, make things connect<ol style="list-style-type: none"><li>a. Horns – don't work too hard</li><li>b. Accurate piu mosso into 65</li><li>c. Check moving line at 65</li><li>d. Check tpt euph mm75</li></ol></li><li>3. mm96 – “bop it”, notice differences<ol style="list-style-type: none"><li>a. Accurate allarg/accel into 105 – rep as needed for clarity/confidence</li></ol></li><li>4. Run chunks, check transitions to RH next time</li></ol>	<ol style="list-style-type: none"><li>1. Discussed at beginning of rehearsal. Better attention to extreme louds &amp; more control throughout, helped the moments that should be very big be as big as they should be.</li><li>2. This exercise improved continuity of line between individual instruments. Verbal instruction to horns helped them not to “push” too far. Piu mosso better with verbal indication and repetition. 3<sup>rd</sup> tpt needed to play out more and create a crisper 32<sup>nd</sup> note in 75 – fixed with comments as able due to absences. Watching video revealed issues in euph line at 65. Tpt can still come out more – mutes probably an obstacle.</li><li>3. This exercise was helpful again, but hard on the 1<sup>st</sup> tpt – maybe should have had them play down the octave.</li><li>4. To rep next time: 102-105</li><li>5. Style on the part of the conductor could be clearer to help encourage more “extremes” from the ensemble.</li></ol>

**Rehearsal Plan – Rehearsal #7/7**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: Legacy - Camphouse**

**Time: 9:00-9:30pm 11/15/15**

<b>Title</b>	<b>Evaluation</b>
<p>Run thru, concert order</p> <ol style="list-style-type: none"><li>1. Be sure all sustains are full value, esp. in chorale section and lightly scored areas</li><li>2. Attacks and releases line up, esp. in solo areas</li><li>3. Check tpt3 mm75 for accuracy of rhythm</li><li>4. Check transition into 89 for clarity from conductor, understanding of ensemble.</li><li>5. Check transitions with changing tempi, 100% understanding and agreeance between conductor and ensemble.</li></ol>	<p>Run thru was very poor, concerning. Lesson plan adjusted to RH unexpectedly troubled areas, then again at direction from instructor to work on issues on the part of the conductor:</p> <ol style="list-style-type: none"><li>1. Clarity of release in mm8 after fermata, entrance in mm10</li><li>2. Clarification of pulse in mm39-45 to help attacks/releases</li><li>3. Mm75 tpt3 brought out, sustains back away quicker</li><li>4. Clarification of releases m78-79</li><li>5. Transitions into mm89, 100-105, 110-112, 118-119 rehearsed and improved.</li><li>6. Issue in mm119 in snare drum fixed.</li></ol>

## Chapter 5 - Concert Variations

### Unit I. Composer

Claude Thomas Smith, the only child of Claude Melvin and Harriet Thomas Smith, was born March 14, 1932 in Monroe City, Missouri and raised near Kansas City. Smith's musical background began early in life in the form of dance and piano lessons, later to be followed by playing the cornet in the school band at Carrolltown High School. Participation in the band program greatly shaped the rest of Smith's life, as he discovered his ability for teaching band (often teaching the classes he was enrolled in and assisting with many others), as well as meeting his future wife, who played timpani in the band<sup>17</sup>.

Upon graduation in 1950, Smith enrolled in the music education program at Central Methodist College in Fayette, Missouri, the same program that had prepared the director who influenced him so. Smith changed his primary instrument from trumpet to French horn to help balance out the concert band and greatly enjoyed all aspects of his studies, but left school after his second year to enlist in the U.S. Army as the Korean Conflict began. During his military service, Smith married his high school sweetheart, Maureen, and discovered his interest in arranging and composing while fulfilling his duties as a bandsman. After his discharge in 1955, the couple moved to Lawrence, KS, where Smith finished his music education degree at the University of Kansas<sup>18</sup>.

Smith held several public school positions in his life, where he continued to write and arrange music, as well as develop exercises for his students (many of which are now published in his band methods). He continued to focus on writing for the school band in a way that was accessible yet challenging. Smith began publishing with a then-unknown publishing company, Wingert-Jones, based in nearby Kansas City, a partnership which bolstered the careers of both parties. As his number of published works increased, so too did his popularity as a clinician and guest conductor<sup>19</sup>.

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<sup>17</sup> Mary Louise Jones, "Claude Thomas Smith: American composer, conductor, and music educator" (DMA diss., University of Missouri-Kansas City, 1992)., 1-6

<sup>18</sup> Jones, 6-13.

<sup>19</sup> Jones, 14-44.

When his daughter graduated high school in 1976 (from the high school where Smith had been teaching for a number of years), Smith left the public schools to begin a short collegiate tenure at Southwest Missouri State University. His duties included conducting the orchestra, as well as teaching theory and composition. The increased workload and lack of a band on which to test his compositions is apparent in his limited compositional output during this time. This, in combination with lack of time to travel to serve as a clinician and guest conductor, led to Smith's resignation in 1978. Claude and Maureen returned to the Kansas City area, where Claude focused on composition, fulfilling multiple commissions for groups and contracted works, in addition to working part-time at the Wingert-Jones store<sup>20</sup>.

Smith remained active as a composer, guest conductor, and clinician right up to his untimely death in December of 1987, only days before he was scheduled to be a featured composer and conductor at The Midwest Clinic in Chicago, IL. The appreciation of the wind band world became immediately apparent, as The Midwest Clinic and many other conferences across the country paid tribute to Smith during their keynote concerts for months to come<sup>21</sup>.

**Table 5.1 Claude T. Smith Comprehensive List of Published Band Works, Alphabetically, by Grade<sup>22</sup>**

Title	Grade	Publisher
America the Beautiful	2	Claude T. Smith
Avondale Overture	2	Claude T. Smith
Bulgarian Folk Dance	2	Claude T. Smith
Castlebrooke Overture	2	Claude T. Smith
Chorale Prelude on a German Hymn Tune	2+	Claude T. Smith
Chorale Prelude: All Things Bright and Beautiful	2	Hal Leonard
Chorale Prelude: For the Beauty of the Earth	2	Hal Leonard
Galop Humoresque	2+	Claude T. Smith
Golden Regiment	2	Claude T. Smith

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<sup>20</sup> Jones, 45-52.

<sup>21</sup> Jones, 86-89.

<sup>22</sup> Claude T. Smith Publications online catalog of works, [http://www.claudetsmith.com/catalog\\_main.html](http://www.claudetsmith.com/catalog_main.html) (accessed October 5, 2015).

Hymn to St. Avold	2	Claude T. Smith
Invocation and Jubiloso	2	Hal Leonard
March on a Scottish Air	2	Out of Print
Star Song	2	Claude T. Smith
Stone Mountain Overture	2	Claude T. Smith
Summer in Rio	2+	Claude T. Smith
Variations on an English Hymn Tune	2	Hal Leonard
The Water is Wide	2	Claude T. Smith
Zia, Zia!	2	Claude T. Smith
Allegro and Intermezzo	3	Claude T. Smith
Across the Wide Missouri	3	Wingert-Jones
American Folk Song Trilogy	3	Claude T. Smith
Anthem for Winds and Percussion	3	Hal Leonard
Bainbridge Fair	3	Claude T. Smith
Beguine on a Brazilian Folk Song	3	Claude T. Smith
Black Watch March	3	Claude T. Smith
Chorale and Allegro	3	Wingert-Jones
Citation (Concert March)	3	Wingert-Jones
Commemoration Fanfare and Chorale	3	Wingert-Jones
Concert Variations	3	Wingert-Jones
Credence	3+	Wingert-Jones
Danza Sonora	3	Claude T. Smith
Declaration Overture	3	Wingert-Jones
Dramatic Prelude	3+	Wingert-Jones
Flourish and Hymn of Praise	3	Claude T. Smith
Introduction and Caccia	3	Claude T. Smith
Introduction and Fugato	3	Claude T. Smith
Island Fiesta	3	Claude T. Smith
Legacy for Band	3	Wingert-Jones
March on an Irish Air	3	Claude T. Smith

March Spiritoso	3	Wingert-Jones
O Come, O Come Emmanuel	3	Hal Leonard
Overture for a Festival	3	Claude T. Smith
Oxford Point Overture	3	Claude T. Smith
Royal Lancer	3-	Claude T. Smith
Santiago Carnival	3	Claude T. Smith
Sonus Ventorum	3	Wingert-Jones
Sunbird	3	Claude T. Smith
Symphonic Psalm	3	Wingert-Jones
Thousand Hills Overture	3	Hal Leonard
Were You There When They Crucified My Lord (Four Symphonic Chorales)	3	Out of Print
Windgate Festival	3	Wingert-Jones
Windstar	3	Claude T. Smith
Affirmation and Credo	4	Claude T. Smith
Allegheny Portrait	4	Claude T. Smith
Battle Hymn of the Republic	4	Claude T. Smith
Bombasto Concert March	4	Claude T. Smith
Boys of the Old Brigade	4	Wingert-Jones
Canticle: All Creatures of Our God and King	4	Wingert-Jones
Chorale Prelude: Rejoice Ye Pure in Heart	4+	Claude T. Smith
Concert Celebration	4+	Claude T. Smith
Concert Dance and Intermezzo	4	Wingert-Jones
Cresset Variations	4	Claude T. Smith
The Distant Trumpet	4	Wingert-Jones
Emperata	4	Wingert-Jones
Fanfare, Ballad and Jubilee	4+	Claude T. Smith
Festive Proclamation	4-	Claude T. Smith
Flight	4+	Wingert-Jones
Gala XXV: A Symphonic Overture	4	Claude T. Smith

God of Our Fathers (Concert Band)	4	Wingert-Jones
Greensleeves: A Symphonic Setting	4	Hal Leonard
Horizons West	4	Claude T. Smith
Incidental Suite	4+	Wingert-Jones
Inscriptions for Band	4	Wingert-Jones
Intrada: Adoration and Praise	4	Claude T. Smith
Jubilant Prelude	4+	Hal Leonard
Jubilesta	4	Claude T. Smith
Jubilo, a Concert Overture	4	Wingert-Jones
Marche Russe	4	Claude T. Smith
Meremac Rhapsody	4	Wingert-Jones
Overture on an Early American Folk Hymn	4	Wingert-Jones
Prelude for Band	4	Wingert-Jones
Rejoice in Glorious Hope	4	Wingert-Jones
Shenandoah: A Sea Fantasy	4	Hal Leonard
Symphonic March on an English Hymn Tune	4	Claude T. Smith
Symphonic Variations on "In Dulci Jubilo"	4	Claude T. Smith
World Freedom March	4	Claude T. Smith
Acclamation	5	Kalmus
Dance Prelude	5	Claude T. Smith
Eternal Father, Strong to Save	5+	Wingert-Jones
Joyance	5	Wingert-Jones
Jubilee for Winds	5	Wingert-Jones
Moresca: A Symphonic Pantomime	5	Claude T. Smith
Overture Romantique	5+	Wingert-Jones
Prelude and Toccata	5	Claude T. Smith
Prelude Variations	5+	Wingert-Jones
Rhapsody on Christmas Carols	5	Hal Leonard
Serenade and Dance	5	Claude T. Smith
Silver Salutation	5	Claude T. Smith

Symphonic Prelude on Adeste Fidelis	5	Hal Leonard
Symphonic Variations on Amazing Grace	5	Hal Leonard
Symphony #1 for Band	5	Hal Leonard
Danse Folatre	6+	Wingert-Jones
Festival Variations	6+	Wingert-Jones
Variations on a Hymn by Louis Bourgeois	6	Claude T. Smith
Variations on a Revolutionary Hymn	6	Wingert-Jones

## Unit II. Composition

*Concert Variations* was commissioned by the Missouri Educators Lambda Chapter of Phi Beta Mu. The work was premiered on January 23, 1976 at the Missouri Music Educators Association Conference. This performance was given by the Jefferson City, Missouri High School Band, under the direction of Jerry Hoover. The work is published by Wingert-Jones<sup>23</sup>. Despite premiering in 1976, the work did not see publication until 1977. *Concert Variations* was composed during Smith’s time as director of bands at Chillicothe High School in Chillicothe, MO, a position he held for 10 years. His time at Chillicothe was the longest tenure he held in any position throughout his life, and it was during these years that his daughter, Pam, attended this school and played in his band. Despite the many rigors and commitments of being a high school band director, Smith contributed most greatly to his portfolio during his 18 years in the public schools, devoting time after school and in summers to composition <sup>24</sup>.

## Unit III. Historical Perspective

Variation form (also referred to as theme and variation) is a popular compositional style among composers of all genres, ages, and ability levels. The Oxford Companion to Music describes the compositional process as beginning with “a self-contained theme [that] is repeated and changed in some way with each successive statement<sup>25</sup>.” Variations of the original theme in

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<sup>23</sup> Claude T. Smith, *Concert Variations*, program notes. (Kansas City: Wingert-Jones Music, Inc., 1977).

<sup>24</sup> Jones, 18, 23-44.

<sup>25</sup> Jones, Timothy. "variation form." The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed October 5, 2015, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067>.

a work can be great or few in number, and can be similar or different in a multitude of ways. The use of variation as a musical form can be traced back to the 16<sup>th</sup> century, when it was common for musicians to “improvising embellishments in successive strophes of songs and dances”<sup>26</sup>. This style of composition was perpetuated throughout Spain, and later used by Italian and English composers as well. 17<sup>th</sup> century dances (such as the passacaglia and chaconne) and 18<sup>th</sup> century vocal works (such as the chorale variation and double) helped to keep the variation alive as a viable compositional form. The Bach Goldberg Variations, written around the same time, helped perpetuate this style and has remained a popular example of the form to this day. Other composers throughout history to utilize this technique both with popularity and skill include such greats as Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms<sup>27</sup>. The form is still used today by composers of various genres and mediums.

#### **Unit IV. Technical Considerations**

*Concert Variations* is listed as a Grade 3 work on many state repertoire lists. A quick glance at the score does not show anything too taxing to conductor or ensemble member, but a deeper investigation will show some of Smith’s compositional hallmarks that keep the work interesting and provide an accessible challenge to developing bands.

The two largo sections of this work, while short in duration, require stamina from all players in the ensemble. The group would do well to incorporate long tones and breathing exercises into daily practice and ensemble warm up to facilitate successful execution of these sections, if these exercises are not currently part of the warm up. As stamina builds in the players, the conductor should help coach the phrasing of these sections, so that all notes have direction and last for the full printed duration. Lastly, moving lines in the middle and low voices should always be heard, and have the potential to be covered up if balance is not addressed in these areas. The horn/flute duet at the close of the first section may require initial explanation, or a viewing of the full score, for the players to be successful. The horn part in this section is not cross-scored, but is certainly essential, and must be transcribed (preferably for euphonium or another mid-range brass instrument) if horns are not present in the ensemble.

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<sup>26</sup> Jones, “variation form”.

<sup>27</sup> *ibid.*

The *allegro* and *allegro vivace* sections lack a metronome marking. Tempi in the range of QN=138 and QN=156 may be considered for these sections, respectively. Regardless of the final tempi selected for a particular ensemble, it is important that a sense of forward momentum and contrast remain in these sections. Ensembles unfamiliar with the concept of triple meters may struggle with the 7/8 measures interspersed throughout these sections. This can be taught through warm up exercises comparing duple and triple meters at various tempi. Metronome work will assist in the solidification of these measures within the work as well. The conductor should work to ensure that the pattern conducted is an accurate representation of the pulse. The interspersing of irregularly-metered measures is a trademark of Smith's compositional style, and should be executed with the utmost accuracy.

The work is scored for a more "traditional" band, with parts for Eb and alto clarinets and string bass. The Eb clarinet can add brilliance to the clarinet section, but the part is doubled in the other woodwind voices, making the inclusion of this instrument tonally non-essential. Since the alto clarinet is doubled in the alto saxophone, this instrument is also not likely to be missed. The string bass doubles the tuba and low reed lines throughout, and while the sonority and timbre of the instrument may be desirable, its absence is not tonally detrimental.

The range of the first trumpet extends up to written Bb6 – if these players are not confident in their upper register, the director should alter the parts accordingly. The first trombone also reaches to a concert Eb2 – if this note is not accessible for these players, help should be provided from the euphoniums (if capable) or bassoons to be sure the solo sections are at least covered. The percussion set up is more extensive, calling for a full complement of timpani, gong, marimba, xylophone, chimes, vibes, bells, snare drum, bass drum, crash cymbals, triangle, and suspended cymbals. The division of the four parts will keep a large percussion section busy, but if players or instruments are lacking in number or availability, every attempt should be made to cover all parts or substitute instruments as appropriate.

## **Unit V. Stylistic Considerations**

Two predominant styles are apparent in *Concert Variations* – first, a mournful, lugubrious dirge; and second, a bright, playful jaunt. Within these larger sections, certain stylistic variations are both notated and implied. Each individual phrase has a slightly different style than those previous, dictated by tempo, instrumentation, dynamics, articulations, and tessitura. By

following the nuances provided by the composer and striving for even a slight difference between conjunct and repeated sections, the ensemble can be successfully execute these changes.

It is imperative that appropriate tempi be taken throughout the work, and that the ensemble rehearses the transitions between each large section, especially for young ensembles. The suggested tempi could be slightly altered to provide a closer metric modulation if the ensemble struggles to make the transition, but with careful rehearsal and teaching on the part of the conductor, this should not be an issue.

Throughout the allegro sections, it is crucial that all players perform accurate note lengths. Styles shift between the smaller sub-sections of this part of the work, and frequently the composer juxtaposes a very rhythmic ostinato beneath a flowing melodic line. Shortening of the notes in the melodic line will cause tempo struggles between the melodic and accompaniment lines, so metronome work in ensemble and alone is necessary for vertical alignment. In the slower sections, a lack of subdivision will lead to shortening of note values as well, which in turn will pull the tempo away from that which was intended. Ensemble members should personally subdivide throughout and be constantly aware of any moving notes present, in their own and other parts, to maintain rhythmic accuracy.

## **Unit VI. Musical Elements**

### **Melody**

The composer states a very simple melody in the first measures of the work (Fig 5.1). Though plain and unembellished, Smith takes this theme through a number of variations throughout the work that vary in tempo and difficulty. In the *Largo* section, the main theme is followed by the first variation, a sort of embellishment or “filling in” of the original (Fig. 5.2). These two iterations return simultaneously in the second *Largo* section near the end of the work.



repeated by the trumpets, is a sort of theme in diminution with slight rhythmic changes. This variation is also presented in the parallel major key to the initial statement (Fig. 5.6).

**Figure 5.6 - Variation C**



The final major variation (Variation D) occurs near the close of the *Allegro* section and does not return later in the work. This variation begins in the trumpets and is then repeated in canon throughout the winds (Fig. 5.7). The opening of this variation is similar to the original theme, but quickly changes to mimic the ostinato figure prevalent in the faster sections.

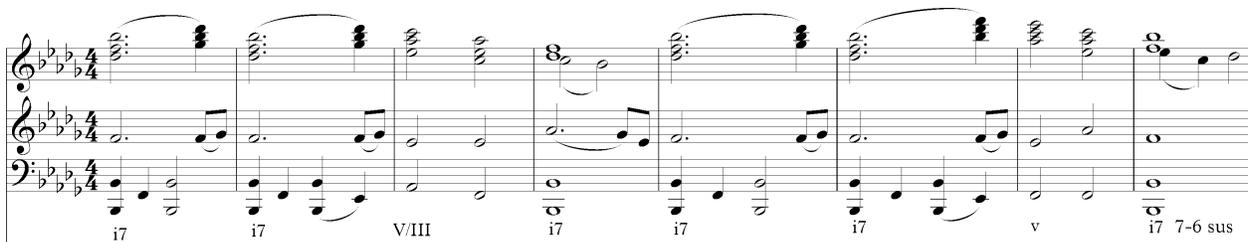
**Figure 5.7 - Variation D**



## Harmony

Harmonic structure remains consistent throughout the work, despite the many permutations of the original theme displayed (Fig. 5.8). Once the musicians have identified this structure in one area, it should be pointed out in each section so musicians can transfer this knowledge to new sections. Despite this repetition, it is not often that any instrument will repeat a part verbatim from one section to the next. This provides new interest to the musician in each section, as well as a challenge to continually listen across the ensemble to ensure they are fulfilling the proper role at all times.

**Figure 5.8 - reduction with harmonic analysis, mm1-8**



## Rhythm

Rhythm is one of the primary differences between each statement of the melody, as can be seen in previous sections. As such, it is imperative that musicians stay true to the rhythms written in their part, and subdivide as necessary to maintain rhythmic accuracy (especially in slower sections).

Throughout the *allegro* sections of this work, an ostinato is used to provide forward motion, aural familiarity, rhythmic interest, and even variation to the melody. This figure is introduced at letter D in the low reeds and tuba. This figure permeates both faster sections of the work, and is also used as a “variation” to the latter half of many melodic phrases in these sections (Fig. 5.9).

**Figure 5.9 - ostinato**



At F, the composer provides utilizes a theme in canon technique, employing the Variation D as the “theme”, beginning first in trumpets, then passing throughout the winds (Fig. 5.10). This pattern must line up rhythmically with the percussion to provide a strong foundation for the melodic and harmonic voices above.

**Figure 5.10 - F, theme in canon, reduced with instrument entrances labeled**

The musical score is written in 4/4 time and consists of two systems of four staves each. The key signature has three flats (B-flat, E-flat, A-flat). The first system shows the initial entries of various instruments:

- Staff 1: Flutes, Oboes, Clarinets, Saxophones (labeled *8<sup>va</sup> fl, ob, cl, asx*)
- Staff 2: Trumpets (labeled *trumpets*)
- Staff 3: Trombones, Horns in 12ths, Euphonium, Tubas in 12ths (labeled *tsx, hn12, eu, tbn12*)
- Staff 4: Basses (labeled *bcl, bsn, bsx, tu, sb*)

The second system continues the canon, with the woodwinds and brass instruments playing their respective parts. The score includes dynamic markings and articulation symbols throughout.

## Timbre

The composer makes use of a wide variety of timbres throughout the entire work, and even within smaller sections of the larger composition. This is done largely through use of solo versus tutti lines, changing the tessitura of a line within like instruments, or passing the melody from one instrument (or group of instruments) to another. This occurs notably between letters B-D, where the mid to low woodwinds and horns state a variation of the theme alone that is immediately repeated by the full ensemble. The percussion parts often assist in the transition between both small and large sections, providing rhythmic and timbral interest while the winds are sustaining.

## Unit VII. Form and Structure

Form	MM	Characteristics	T.C.
First Statement of Theme	1-8	Full band introduces theme, and harmonic structure used for the entire piece is presented with little embellishment.	bb
Variation A	10-16	First variation presented in solo trumpet and trombone; flutes, clarinets continue original theme; thinly scored, "simple" accompaniment continues in low woodwinds & tuba	bb
Cadenza	17	Solo horn sustains under solo flute cadenza on theme	F/bb
Transition	18-19	Low brass echo the second half of the chord progression used before the cadenza, but cadence to a major chord	Bb/Bb
Transition/Quotation	20-21	Woodwinds enter with transitional "variation", a mix of theme in diminution and filled-in melodic line	Bb
Transition/Introduction of Ostinato	22-28	High brass parts enter, joined by more instruments as time continues, introducing ostinato material	bb
Variation B	29-36	Woodwinds introduce Var. B at <i>forte</i> , repeat at <i>piano</i> .	bb
Variation B'	37-44	Brass and percussion join with Var. B, now with an added "melodic tag" in each phrase.	bb
Transition	45-46	Low brass/woodwinds bridge variations with ostinato	bb
Variation C	47-56	Trombones enter with Var. C, joined by trumpets. Full band joins for harmonic exploration of theme	Bb
Transition	57-61	Transition material returns in upper voices, lows join for ostinato and transition to next variation	bb
Variation B''	62-69	Var. B' is repeated with slight additions.	bb
Variation D/Theme in Augmentation & Canon	70-81	Trumpets begin modified theme in augmentation; mid-brass/woodwind, then UWW, then LB/WW enter with theme in aug. & canon	bb
Transition	82-83	Horns and percussion return with ostinato	bb
Variation C'	84-93	Var. C is repeated with slight additions.	Bb
Transition	94-97	Transition returns as before. Full band allarg. in 96, leading to fermata quarter notes on beat 3 & 4 97	bb

Variation A'	98-104	Var. A is played by upper woodwinds; tenor sax, trumpets, and euphonium play original theme; all others provide rhythmic & harmonic accompaniment	bb
Transition	105-106	Trombones restate ostinato, while low reeds/tuba provide downbeats.	bb
Variation A'' at Faster Tempo	107-114	Var. A is modified in trumpet 1, horns, and euphonium; upper/mid woodwinds and trumpet 2-3 state original theme; ostinato & downbeats continue	bb
Transition	115-116	Upper/mid woodwinds restate ostinato	bb
Variation C''	117-122	Var. C is altered and stated by trumpet & trombone. Low brass/woodwinds enter with altered theme.	bb
Closing Motive	123-125	Timpani restates ostinato, UWW enter w/altered theme, full ensemble sounds the last note together.	bb

### **Unit VIII. Suggested Listening**

Smith, Claude T. *Declaration Overture*

Smith, Claude T. *Dramatic Prelude*

Smith, Claude T. *God of Our Fathers*

Smith, Claude T. *Eternal Father, Strong to Save*

Holst, Gustav. *Second Suite for Military Band, Op. 28 No. 2. (mvt II)*

Holst, Gustav. *First Suite for Military Band, Op. 28 No. 1. (mvt III)*

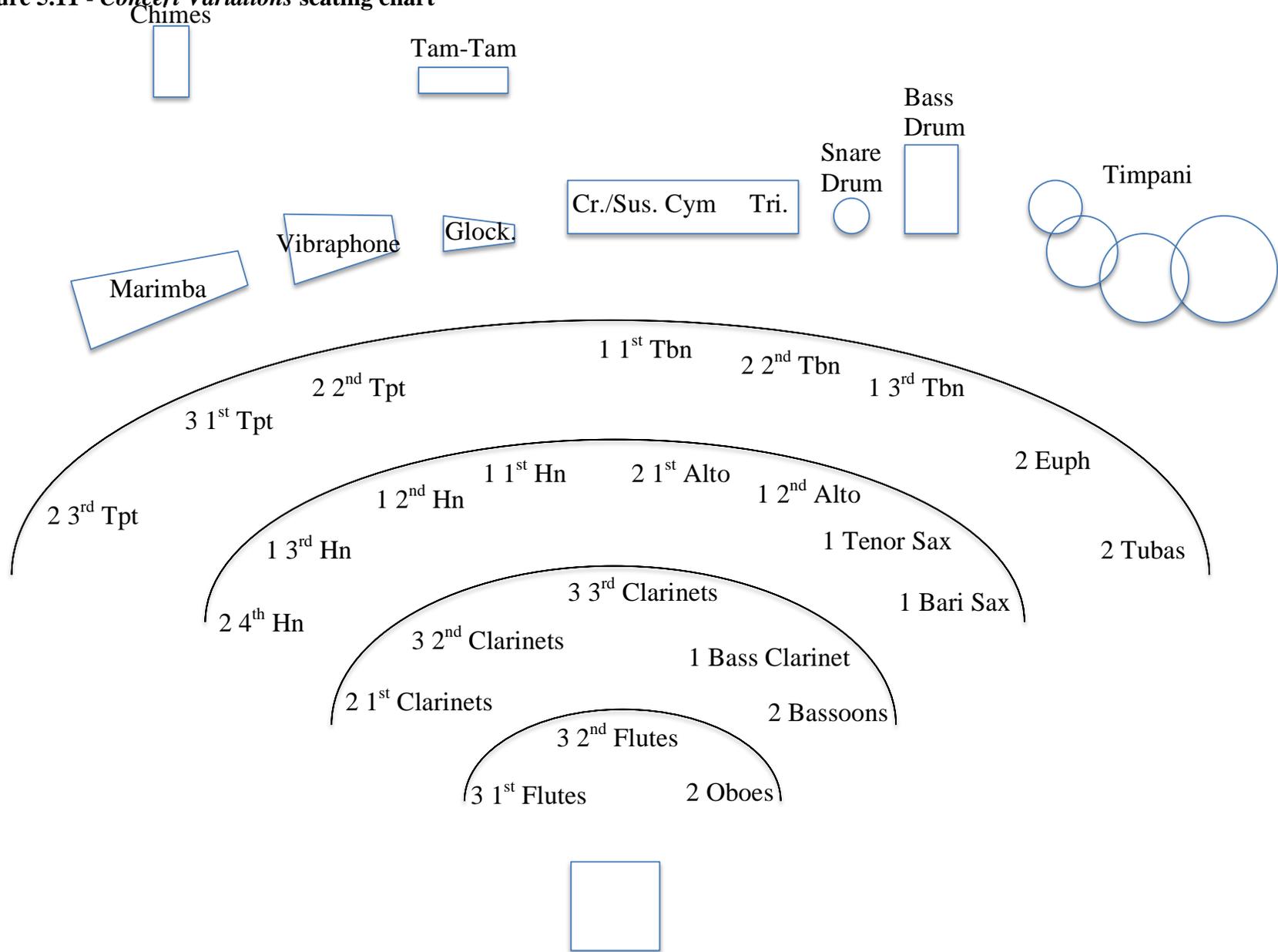
Elgar, Edward. *Variations on an Original Theme 'Enigma', Op. 36*

Bach, Johann Sebastian. *Goldberg-Variationen, BWV 988*

### **Unit IX. Seating Chart and Acoustical Justification**

The seating arrangement used for *Concert Variations* was the standard seating chart for the KSU Concert Band (Figure 5.11). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. It also works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

Figure 5.11 - *Concert Variations* seating chart



## Unit X. Rehearsal Plans and Evaluations

### Rehearsal Plan – Rehearsal #“0”/7

**Ensemble: Concert Band**

**Announcements: UBAND!**

**Literature: Concert Variations - Smith**

**Time: 10/19/15 12:35pm**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Brief walk through of piece<ol style="list-style-type: none"><li>a. Solo tpt/tbn at A</li><li>b. Fl cadenza mm17, 2 bar “out-tro” to Allegro</li><li>c. 7/8, 2/4 after Allegro (reoccurs!)</li><li>d. WW only at B, all at C</li><li>e. Tbn 2 after D, build to E</li><li>f. F theme in canon</li><li>g. Allargando before H, return to Largo</li><li>h. Allegro Vivace 2 before I, stringendo at J</li></ol></li><li>2. Run through top to bottom, without stopping</li></ol>	<ol style="list-style-type: none"><li>1. Condensed for sake of time.</li><li>2. Ensemble did not remember the 2 measures before the Allegro after the flute cadenza, which forced a restart.<ol style="list-style-type: none"><li>a. Percussion was lost through a lot of the run through</li><li>b. Concert Db, Gb largely ignored by ensemble</li><li>c. Took too fast of a tempo 2 before I and spent the remainder of the run through “dragging” the ensemble to the end of the work.</li></ol></li></ol>

**Rehearsal Plan – Rehearsal #1/7**

**Ensemble: Concert Band**

**Announcements: UBAND!**

**Literature: Concert Variations - Smith**

**Time: 10/23/15      12:57-1:20pm**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Play beg-17, balance to moving notes (QN=76)               <ol style="list-style-type: none"> <li>a. Identify theme</li> </ol> </li> <li>2. Jump to 20-D – slightly under tempo               <ol style="list-style-type: none"> <li>a. Identify variation of theme</li> <li>b. Solidify 4/4-7/8-4/4 transition, p/u 22-26                   <ol style="list-style-type: none"> <li>1. Look ahead – p/u 57!</li> <li>ii. Sizzle/air, add fingers</li> <li>iii. Sing with fingers</li> <li>iv. Play</li> </ol> </li> <li>c. Reincorporate – 20-b</li> </ol> </li> <li>3. B-D notice large and small variations within these sections. When it’s different, emphasize it!</li> <li>4. Run beg-D, incorporate all concepts discussed today, create variety between variations</li> <li>5. For next time – look ahead and notice similarities, differences between each section.</li> </ol>	<ol style="list-style-type: none"> <li>1. Lack of confidence in own parts led to focus on personal playing instead of ensemble listening. Pointing out moving notes helped identify important moments in different voices.</li> <li>2. Sizzling exercise of 4/4-7/8-4/4 helped winds, but perc did not participate and struggled to grasp change. Did not specifically relate to original section due to interruption with question about cues. Lack of practice evident in numerous missed accidentals.</li> <li>3. WW p/u to 39 – much evidence of no practice. Many missed accidentals. Time to finger through on own was helpful. Lack of cohesive style in brass. Moved on to play D-E as well before moving to next part of lesson and noted that all material for the entire work has now been introduced.</li> <li>4. Had time to move back and do beg-Allegro, but did not make it to D.</li> </ol>

**Rehearsal Plan – Rehearsal #2/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time:**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. Play D-H, be mindful of where the theme is</li><li>2. Play F-H<ol style="list-style-type: none"><li>a. G-H very similar to D-E!</li><li>b. Theme in augmentation @ F – relate to theme at G</li></ol></li><li>3. E-F similar to C-D</li><li>4. Jump ahead – Allegro Vivace to end<ol style="list-style-type: none"><li>a. Under tempo – listen for all parts</li><li>b. Separate long notes, short notes, melody<ol style="list-style-type: none"><li>i. How are they similar/different?</li></ol></li><li>c. Deconstruct J-end<ol style="list-style-type: none"><li>i. Note entrances, groupings</li></ol></li></ol></li><li>5. Play D-end – transfer knowledge!</li></ol>	<ol style="list-style-type: none"><li>1. This was worse than sightreading. Starting and ending points clearly stated, slower tempo taken – unsure as to why this was so poorly executed. Reminder given that the work is a theme and variation and all material is reused.</li><li>2. Percussion very inaccurate throughout<ol style="list-style-type: none"><li>a. Very much went after this similarity – connection did not appear to be made by ensemble.</li><li>b. Also tried to relate these sections very much, ensemble also did not seem to follow.</li></ol></li><li>3. Key again missed by many. Reminder to “remember what you already know”. Reinforced by playing E-G, then C-D.</li><li>4. Noted that all material here has been used before.<ol style="list-style-type: none"><li>a. Percussion very unsuccessful even at slower tempo</li><li>b. Balance better when listening for melody, needs work</li><li>c. Entrance at 117 was good, pointed out lows in mm121</li></ol></li><li>5. Understanding of concepts from section to section was apparent in stylistic decisions and overall execution. Largo will need more attention at a later date.</li></ol>

**Rehearsal Plan – Rehearsal #3/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time: 11/2/15**

**12:30-12:35 warm up**

**12:35-12:57pm**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Warm Up – Breathing Gym, Bach 7</li> <li>2. Run I-end, closer to tempo w/changes               <ol style="list-style-type: none"> <li>a. Know where to listen!</li> <li>b. Accuracy in percussion</li> <li>c. Separate melody</li> <li>d. Full value sustains</li> </ol> </li> <li>3. A-17 – notice similarities to I</li> <li>4. Beg-20 – each phrase needs direction               <ol style="list-style-type: none"> <li>a. Sustain for full value with energy</li> </ol> </li> <li>5. H-Allegro – Same concepts</li> <li>6. Full run thru – find continuity between sections               <ol style="list-style-type: none"> <li>a. Make note of transitions that need work</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Bach 7 was a challenge but prepared them for the RH.</li> <li>2. Attention was better when noted; “motor” needed more guidance than melody to keep time. Melody can be shaped after tempo is established.</li> <li>3. Small phrasing is better in the ensemble, but we can still start softer so we have more room to grow.</li> <li>4. 20-D 7/8 is not steady (conductor and ensemble). Articulations need more clarity and contrast.</li> <li>5. Full run thru was not accomplished due to more time spent on other sections as directed by advisor. Will accomplish in next RH, as well as points 3 &amp; 5 from this lesson plan.</li> </ol>

**Rehearsal Plan – Rehearsal #4/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time: 11/6/15 12:57-1:20pm**

<b>Title</b>	<b>Evaluation</b>
<ol style="list-style-type: none"><li>1. D-H – motor constant &amp; steady<ol style="list-style-type: none"><li>a. Moving lines come out over top</li><li>b. Best TQ, direction in phrases</li><li>c. Emphasis on triplets -&gt; next bar</li></ol></li><li>2. I-J – melodic line needs to come out</li><li>3. Beg-20 – each phrase needs direction<ol style="list-style-type: none"><li>a. Sustain for full value with energy</li></ol></li><li>4. Full run thru – find continuity between sections<ol style="list-style-type: none"><li>a. Make note of transitions that need work</li></ol></li></ol>	<ol style="list-style-type: none"><li>1. Trombones are not accurate with pitch and do not match tone across the section. Will address next RH by having them play alone with full support.</li><li>2. Trumpet entrance at F weak. Will address next RH as well.</li><li>3. Snare drum tempo is not steady, rolls inconsistent. Will address this with player with specific issues, what to change.</li><li>4. mm76 low reed entrance lacked tone quality, rhythm. Will tune this chord next RH, players check pitch tendency sheets.</li><li>5. Ensemble still not watching for allarg. before H. Will be more clear in pattern next RH, ask ensemble to be aware sooner.</li><li>6. Attacks/releases from I-J inaccurate, out of tune. Will ask ensemble to be more aware of these next RH.</li><li>7. Changing note 1 mm before J needs to come out. Will cue.</li><li>8. Tempo pushed when we returned to the beginning. Will address next RH w/ reminder and tempo marking.</li></ol>

**Rehearsal Plan – Rehearsal #5/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time: 11/11/15 12:57-1:20pm**

<b>Title</b>	<b>Evaluation</b>
<p>1. Wrong notes were prevalent in last run thru. Please mark anything giving you trouble now. Suggest writing in first change in each area.</p> <p>2. Attacks and releases in general are not together.</p> <ul style="list-style-type: none"><li>a. C – all playing, listen across.</li><li>b. B – best WW TQ you can muster! Change texture, lessen dynamic. Emph. &gt;</li><li>c. Plan breathing/strategic breaths m53-56</li><li>d. Run F – make the notes touch</li><li>e. Run sustains at I – still counts at the faster tempo!</li></ul> <p>3. Allargando – you have got to watch!!! Rep several times, different ways, draw glasses, etc.</p> <p>4. If snare is an issue – meet w/Ellen &amp; Alex</p>	<p>1. Instead of specifically calling this out, made note of many wrong notes throughout in all parts, gave 30 seconds to circle anything still causing individual trouble.</p> <p>2. Worked several sections to reinforce concept</p> <ul style="list-style-type: none"><li>a. Alternated playing and making comments about general listening. Attacks/releases improved.</li><li>b. Reminded to apply same concepts here. Discovered dragging of tempo and corrected. TQ also improved.</li><li>c. Improved with prompting. Reinforced triplet accuracy</li><li>d. Note length improved without comment. Balance also needed attention and improved as it was pointed out.</li><li>e. Concepts transferred well. Tempo/balance not good so section was rehearsed. Perc improved with tempo and helped ensemble. Ensemble backed off so melody could come through.</li></ul> <p>3. Discussed earlier when execution was especially unsuccessful.</p> <p>4. Did not meet privately but noted especially troubled areas.</p>

**Rehearsal Plan – Rehearsal #6/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time: 11/16/15 12:30-12:57pm**

<b>Title</b>	<b>Evaluation</b>
<p>Warm Up – Smith H-105</p> <p>Tuning – 1<sup>st</sup> player matches tuner, next chair adds, etc.</p> <ol style="list-style-type: none"><li>1. H – as full, sonorous as possible. More horn!</li><li>2. TQ/Phrasing/Gestures at D/G need improvement<ol style="list-style-type: none"><li>a. Tbn, tpt– intervallic cleanliness!</li></ol></li><li>3. RH transitions from largo to allegro sections for accurate tempo, style changes<ol style="list-style-type: none"><li>a. D-I</li><li>b. H-end</li><li>c. Beg-D</li></ol></li></ol>	<ol style="list-style-type: none"><li>1. Successfully addressed in warm up</li><li>2. Attacks/releases needed to be readdressed from previous rehearsal. TQ improved from last RH and was not addressed. Phrasing in general was discussed, asked ensemble to make more out of each phrase.<ol style="list-style-type: none"><li>a. Improved within scope of this ensemble and was not addressed. Personal work could help more.</li></ol></li><li>3. Transitions between like sections successful. More attention was needed between contrasting sections.<ol style="list-style-type: none"><li>a. Allarg. before I still unsuccessful on first attempts. Transition into I from fermata needed dynamic attention but was easily fixed.</li><li>b. Unsuccessful in grasping tempo 2 before I out of largo. Xylo esp. dragged and was corrected. Stringendo needed more push and was better with attention.</li><li>c. Musicality at beginning addressed. Transition from largo to allegro very successful.</li></ol></li></ol>

**Rehearsal Plan – Rehearsal #7/7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Concert Variations - Smith**

**Time: 11/20/15**

**1:05-1:20pm**

Title	Evaluation
<p>Run thru in concert order, then spot check as needed.</p> <ol style="list-style-type: none"> <li>1. 17-E               <ol style="list-style-type: none"> <li>a. 17-20 – DON’T FORGET MM18-19!!!                   <ol style="list-style-type: none"> <li>i. Remind how flute solo ends</li> </ol> </li> <li>b. 33 – don’t forget “p” for all who play</li> <li>c. D-E – style!                   <ol style="list-style-type: none"> <li>i. Tbn – good tone is important!!!</li> <li>ii. Forward motion in triplets</li> <li>iii. Sn @ D/G – don’t miss entrance!</li> </ol> </li> </ol> </li> <li>2. G-End               <ol style="list-style-type: none"> <li>a. Don’t miss the allargando!! Get eyes up!!</li> <li>b. Transitions in/out of largo</li> <li>c. Melody must come out at I!</li> <li>d. Xylo needs to be in time</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Goal - RH large chunk, different groups had different targets               <ol style="list-style-type: none"> <li>a. Reminded, again, that this measure exists. RH’d last notes of flute cadenza, these measures, then transition.</li> <li>b. Executed well after brought to attention.</li> <li>c. Reminded of legato, contrast to marcato                   <ol style="list-style-type: none"> <li>i. More successful when reminded of dynamic</li> <li>ii. Executed well after brought to attention</li> <li>iii. Reminded of entrance, D &amp; G are same</li> </ol> </li> </ol> </li> <li>2. Goal - RH large chunk, different groups had different targets               <ol style="list-style-type: none"> <li>a. Reminded, again. More successful with more reps</li> <li>b. Reminded that tempo is often too fast in largo. More successful in succeeding reps.</li> <li>c. Reminded of melodic voices. Slightly more successful in succeeding reps.</li> <li>d. Improved somewhat after brought to attention.</li> </ol> </li> </ol>

## Chapter 6 - Romance for Band

### Unit I. Composer

John Paul Zdechlik was born May 2, 1937 in Minneapolis, MN, and began his musical life at age six by way of piano lessons. When he realized he would need to pick up a wind instrument to participate in the school band, he began briefly on an E-flat alto horn before switching to trumpet. Finding himself in a self-described mediocre school music program, Zdechlik soon developed a great interest in playing in and arranging for jazz and dance bands – a style of music not accepted in the public schools at that time. He received instruction on jazz arranging from local writer/pianist Herb Pilhofer, and found this to influence his piano playing. Zdechlik also worked for another local writer, Red McCloud, who “taught” him by passing on transcribing and arranging jobs to the young composer<sup>28</sup>.

Zdechlik went on to study music education at the nearby University of Minnesota. After two one-year teaching gigs in small schools, he taught for one year at St. Cloud State University before returning to the University of Minnesota to study composition with Paul Fetler and Dominic Argento. While earning his master’s and Ph.D., Zdechlik was also the Assistant Director of Bands under Dr. Frank Bencriscutto, a fellow jazzer who soon became a close colleague and friend<sup>29</sup>.

Following his Ph.D., Zdechlik became the only music faculty member at the just-opened Lakewood Community College (now Century College), where he taught until his retirement in 1997. Although his primary duties included founding the school’s concert band and teaching music theory, he went on to establish a school jazz band, a local alumni jazz band, and the now-annual Century College Jazz Festival. Zdechlik continued to be an active composer, not just completing works on commission, but also writing for his own ensembles. During his tenure, Zdechlik was elected to the prestigious American Bandmaster’s Association<sup>30</sup>.

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<sup>28</sup> Mark Montemayor, “John Zdechlik.” In “A Composer’s Insight”, edited by Timothy Salzman, 288-304. (Galesville, MD: Meredith Music Publications, 2006).

<sup>29</sup> *ibid.*

<sup>30</sup> *ibid.*

Dr. Zdechlik continues to compose and publish new works in his retirement, and remains actively in demand as a guest conductor and clinician for bands across the country. He lives with his wife in White Bear Lake, a suburb of St. Paul, MN<sup>31</sup>.

**Table 6.1 – John Zdechlik List of Works Available for Concert Band, Alphabetically, by Grade**<sup>32</sup>

Title	Length	Grade	Publisher	Published
In Dulci Jubilo	2:30	1.5	Kjos	1988
Barcarole for Flutes	6:00	3/4	Kjos	1997
Chorale & Shaker Dance II	8:00	3	Kjos	1986
A Country Suite	7:00	3.5	N/A	2002
Images of Aura Lee	8:00	3	Kjos	1981
Meyer March	2:30	3	Kjos	1996
Mother Machree	5:00	3.5	Kjos	1987
On a Thomas Tallis Theme	5:00	3.5	Kjos	2009
Two Andean Folk Songs	5:00	3	Kjos	2000
Windsong	6:00	3.5	Kjos	2002
Z's Blues	6:00	3	Kjos	1979
Awake My Soul	10:00	4	Kjos	1988
Balade (Euphonium Solo w/Concert Band)	5:00	4	Kjos	2003
Chorale and Shaker Dance	9:00	4	Kjos	1972
Dialogues on In Dulci Jubilo	10:00	4	Kjos	1986
Faces of Kum Ba Yah	9:00	4	Kjos	1978
Fox River Valley Overture	8:00	4	Kjos	2001
Grace Variants	9:00	4	Kjos	1973
Grand Rapids Suite	10:00	4	Kjos	1993
Hats Off To Thee (for Concert Band)	4:00	4	N/A	1997

<sup>31</sup> Montemoyer, 290.

<sup>32</sup> Montemoyer, 300-304; John Zdechlik personal website listing of published works, <http://johnzdechlik.com/listen/> (accessed January 9, 2016); John Zdechlik personal website listing of unpublished works available for purchase, <http://johnzdechlik.com/purchase/> (accessed January 9, 2016).

Intermezzo	3:35	4	Kjos	1986
Lake Washington Suite	11:00	4	Kjos	1983
Passacaglia	4:45	4	Kjos	1986
Prelude	4:00	4	Kjos	1986
Prelude and Fugue	8:00	4	Kjos	1996
Psalm 46	9:30	4	Alfred	1969
Romance for Band	10:00	4	Kjos	1979
Sing My Tongue Alleluia	9:00	4	Kjos	2001
Caprice for Trumpet and Band	8:00	5	Kjos	1996
Concerto for French Horn and Band	18:00	5	Kjos	1995
Dance Variations	12:00	5	Kjos	1976
Lyric Statement	9:00	5	Kjos	1975
Rondo Capriccio	11:30	5	Kjos	1979
Rondo Jubiloso	9:00	5.5	Kjos	1998
Celebrations	8:00	6	Kjos	1993

## Unit II. Composition

Zdechlik composed *Romance for Band* in 1979 on commission from the Minnesota Chapter of the American School Band Directors Association. The organization commissioned the work for the 27<sup>th</sup> Annual National Convention of the ASBDA, held that year in Minneapolis, MN. The work was premiered during the final session of the convention on August 1, 1979, and performed by the Minnesota ASBDA All-Star High School Band under the direction of Col. Arnald Gabriel<sup>33</sup>. The performance time of the work is listed at 10 minutes in the score.

## Unit III. Historical Perspective

In music, the word “romance” has been closely related to the ballad since the 15<sup>th</sup> century in Spain and Italy. The term, as used in music today, became more codified in the 18<sup>th</sup> century, adhering to the “romantic” and “lyrical” qualities now often considered synonymous with the

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<sup>33</sup> John Zdechlik, *Romance for Band*, program notes (San Diego: Kjos West, 1980).

term<sup>34</sup>. Since the term was initially borne as a description for poetry and prose (later, that which incorporated song), it stands to reason that the term was applied consistently in a musical fashion to works for voice in the early 1700's<sup>35</sup>. Instrumental romances were soon to follow, where the term typically described a slow movement of a larger work composed in rondo, ABA, or variation structure. Gossec is credited with the first known use of the romance in this way, in his *Symphony in E-flat op. 5 no. 2* (1761/2). Another, possibly better known example can be found in Mozart's Serenade k525 *Eine kleine Nachtmusik*<sup>36</sup>.

Oxford Music Online describes ternary form as “perhaps the most fundamental of musical forms, based on the natural principles of departure and return, and of thematic contrast then repetition”.<sup>37</sup> This structure can first be found in da capo arias and minuet and trios, and came to expand over musical history in a variety of ways. Distinct from rondo form (ABACADA), in which the non-“A” sections may differ only slightly from the “A” sections, ternary form (A-B-A') will typically display a grand contrast in the “B” section to the original “A” section. Also significant to ternary form is the harmonic motion near the close of each section: unlike binary form, where the A section will end “opened” (in the dominant or relative major key area), the A section in ternary form will almost always end closed (in the tonic key)<sup>38</sup>.

#### **Unit IV. Technical Considerations**

*Romance for Band* presents relatively few rhythmic challenges, but in these seemingly “simple” lines the composer has imposed the challenge of rhythmic unison. Musicians will need to utilize subdivision to great extents in the performance of this work so that vertical alignment is not compromised. These efforts will not only lead to more successful execution of musical lines in general, but will also increase the accuracy of musical entrances and releases, especially in the

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<sup>34</sup> Jack Sage, et al. "Romance." Oxford Music Online.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725> (accessed January 9, 2016).

<sup>35</sup> *ibid.*

<sup>36</sup> *ibid.*

<sup>37</sup> W. Dean Sutcliffe and Michael Tilmouth. "Ternary form." Oxford Music Online,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27700> (accessed January 9, 2016).

<sup>38</sup> *ibid.*

faster B section. Of equal importance is the concept of listening across the ensemble to other players both in and outside of the individual's section, so total accuracy can be achieved.

It is essential that sustained pitches be held for the proper length as indicated in the music, especially in the beginning and closing sections of the work. Upon inspection of the score, it can be noticed that moments of notated silence are incredibly rare. This was surely an intentional compositional effort on the part of the composer – that all lines “touch”, despite the changes in instrumentation throughout the duration of the line. Full-value sustains also contribute to the chordal texture of the work. Throughout the piece, a consort of instruments will sustain one chord while another consort sounds a juxtaposing chord. The true “clash” of these chords, and an increased sense of harmonic progression, will be emphasized by sustains of proper length.

Articulations presented in this work are not inherently challenging; the challenge, as with rhythm, will lie in the ability to develop a section and ensemble cohesiveness and consistency in articulation. When an articulation is presented, it is often used heavily for that phrase or section, and used across the ensemble, with a specific purpose. The tenuto markings at the beginning of the work should invoke a sense of pulsating, undulating movement, which may require a different “style” of tenuto than would be used in another work. The staccato articulations in the middle section of the work should be executed with lightness of character while maintaining an amount of body and substance. Trills in this section should be unmeasured and fiery, providing intensity and forward motion.

A majority of the scoring for this work will fall in a comfortable range for the musician capable of playing music of this grade level. Both oboe parts have moments near the bottom of the staff that will require a skilled player to execute with proper tone quality and dynamic control, and a middle C is asked of both parts in the allegro section. Moments of unison across the three clarinet parts will require an even tone and skill level across all registers for all players, especially in the upper registers for the lower parts. The second bassoonist should possess great facility and control in the lowest register of the instrument, and an alternate G-flat fingering will need to be utilized in mm132 and mm135 to negotiate the non-idiomatic B-flat to G-flat interval. Trombones will need a quick arm to negotiate a slurred sixteenth-note chromatic passage beginning from mm112-114, and 3<sup>rd</sup> trombone will need to be comfortable in the upper part of the register to execute the F-sharp above middle C in mm193. Euphonium will need great facility in the upper register, as they have scored a G and A-flat above middle C from mm194-202.

Solos are present in the principal parts for flute, oboe, clarinet, trumpet, horn, and euphonium. Straight mutes are required for trumpets and trombones. A chromatic passage near the close of the work will cross the break on both flute and clarinet, but due to the slow tempo of this section, this run is more than negotiable. Due to the scoring of unique chord tones in the alto clarinet line, the inclusion of this instrument vital. If an instrument or player is not available, the conductor should be sure alternate instruments throughout the ensemble cover these chord tones.

## **Unit V. Stylistic Considerations**

The slow tempo (QN=54) at the onset of the piece must be clearly established so that all members of the ensemble can be successful with entrances and articulations. Entrances in this section should be confident without drawing the listener's attention, or "felt, not heard". Musicians must also be sensitive to the collective dynamic created by the ensemble and adjust their personal volume accordingly. Perhaps in contrast to this, ensemble members must also be cognizant that there will be times when their written dynamic is quite different from that of another section. In these instances, they must remain true to what is in their part, and use their aural skills to determine their role in the ensemble at that moment. The conductor may need to address the idiosyncrasies of the tenuto articulation mark with specific sections of the ensemble, as this articulation is the principal technique behind the "pulsating" feel requested by the composer. It may be helpful to note that brass and flute players will execute this differently than the rest of the woodwinds, so great care must be given by all to achieve a cohesive style across the ensemble. Full value sustains in all slower sections are imperative to the chordal structure as well as the overall aural texture, so that the illusion of echoing is maintained. Due to the rubato nature of this section, the ensemble and conductor must communicate very clearly during all tempo shifts. These fluctuations should feel natural and free, but remain tasteful and be executed successfully so vertical alignment is not compromised.

A definitive tempo shift must be established in the B section – if the ensemble is not capable of reaching the requested QN=144, an effort should be made to increase the tempo from the previous section as much as possible while keeping the section playable. A marked difference in articulation should also be immediately apparent, as the composer has requested marcato and staccato accents here. Musicians should be encouraged to invoke a more detached articulation even when no marking is present to better contrast the outer sections of the work.

This brighter tempo and change in articulation, combined with fiery trills in the woodwinds, set up a bombastic and lively “response” to the original A section. Interjections by other voices should seemingly stop time before the trills begin again with increasing intensity. Forte-piano marks should be almost overdone when present to give the feeling of forward motion and intensity. The downbeat-offbeat interplay between the low voices and horns in this section should take up only the space of the eighth note notated, but have a weight (not front) that causes them to sound as if there is little space between each eighth note. Despite the hocketed nature of the individual lines in this section, musicians should strive to make their “snippet” fit into the ensemble as a connecting piece of the puzzle. The conductor should assist in this endeavor by acknowledging the handing-off of various musical lines from section to section. Allowing students to view a condensed version of the score to see how their art acts as part of the entire line may assist this.

In the closing section of this work, all considerations from the original A section should be transferred. Although the composer does not actually mark all notes with a tenuto as in the first A section, the “pulsating” feeling should still be present. Care should be given to separate each note slightly so that the rhythm remains clear. The “hairpin” markings under each two-measure phrase should be exaggerated so that all voices shift in and out of prominence. Full value sustains are again important to overall ensemble texture as well as harmonic function; again, there are few moments when true “silence” is present in the score. The entire A’ section should build gradually over time to the end of the work, with other moments of strong tension-release throughout. Careful subdivision is imperative to proper execution of the dotted-eighth-sixteenth patterns beginning at mm190, and for the inverse beginning at mm207. Throughout these richly scored moments, ensemble members should be reminded to balance to the moving line at all times. Despite the grandiose dynamic markings in the final statements, players must not reach a volume that compromises tone quality.

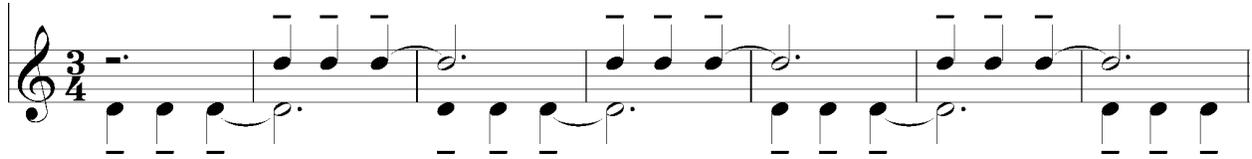
## **Unit VI. Musical Elements**

### **Melody**

In the A and A’ sections of the work, a true “melody” is sometimes hard to distinguish - the composer often seems to create a mood through harmonic progression rather than institute a

clear-cut melody. The first statement of the work begins with singular pitches sounding in octaves, offset in rhythm by one measure (Fig. 6.1).

**Figure 6.1 - opening "melody", condensed**

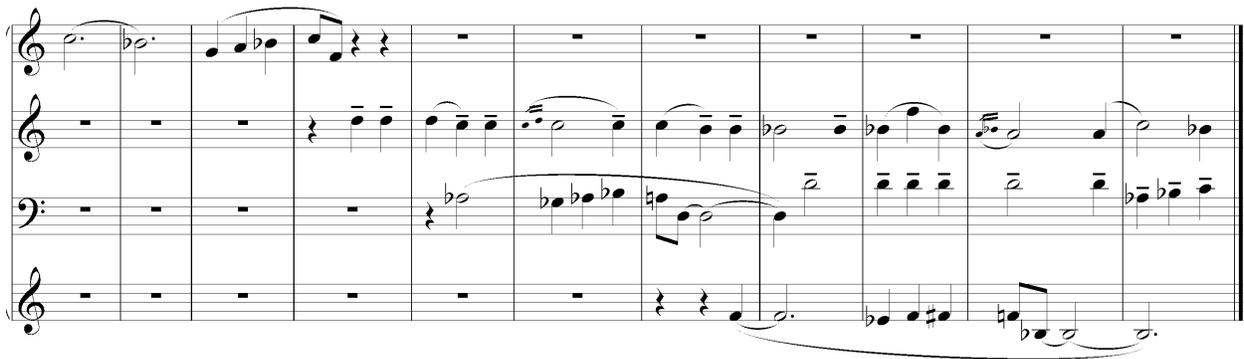


More “melodic” content is introduced later, often juxtaposed in one consort of instruments against a chord in another consort that creates moments of consonance and dissonance. Interspersed between melodic “moments” are instances of repeated pitches in various rhythmic patterns. Most familiar to the ear is the progression of chords and rhythm, rather than a true “melody”. The first example of this occurs in mm11 (Fig. 6.2)

**Figure 6.2 - harmonic & rhythmic "melodic content", mm11-18 (condensed)**

One of the clearest examples of a melody is presented beginning at mm58, where a “quartet” enters in a canonic style to present an uninterrupted “melody” (Fig. 6.3).

**Figure 6.3 - Romance quartet, mm58-69**



The B section of the work offers a melody that is more clearly distinguished from the surrounding harmonic content (Fig 6.4). Often, this line is hocketed between various groups of instruments before it is seen through to completion. The same pattern of eight eighth notes following a similar contour appears throughout this section, with alterations of pitch transposition. New material is presented throughout in a through-composed fashion (Fig. 6.5)

**Figure 6.4 - condensed melodic content, mm84-92**



**Figure 6.5 - condensed melodic content, mm107-114**



## Harmony

In the opening section of both *adagio* sections, Zdechlik begins with a “tonic” note of D. True to Zdechlik’s harmonic style, the actual tonality of these sections remains ambiguous. In the first iteration, the composer adds in a B-flat-C-F progression over the droning D, before giving the illusion of a cadential passage that leads to a D7 chord in the 11<sup>th</sup> measure (Fig.6.6). This chord is the first time the ensemble has presented any kind of clear-cut tonal center, or even sounded a full chord whose quality (major/minor) could be determined. A similar technique is used in the return of the A section at mm144, but in this statement, the composer follows a progression of pitches that proceed in contrary motion, starting on the “tonic” note of D and ascending or descending (Fig. 6.7). A third and fourth voice are added before reaching the same D7 chord.

**Figure 6.6 - mm1-11 harmonic analysis (condensed)**

D \_\_\_\_\_ D D \_\_\_\_\_ +Bb +D 8vb \_\_\_\_\_ +C C/D \_\_\_\_\_ +F +D 8vb \_\_\_\_\_ Bb A G

**Figure 6.7 - mm144-156 harmonic analysis (condensed)**

D7 D \_\_\_\_\_ Eb \_\_\_\_\_ F# \_\_\_\_\_ C \_\_\_\_\_ D C B A F F# D Eb/Ab Ab/Gb

Throughout the A and A’ sections, the composer utilizes a number of 2-voice chords, scoring the root and fifth without the third. This harmonization creates a sense of openness and disguises the tonality of the chord. In some situations, the conductor can make an educated guess as to the implied tonality, but in other instances there is little to no implication. The ensemble and conductor should be aware of chords of these chords and embrace their vague nature.

There are numerous other occasions, especially in the faster section, where the composer scores one chord in one consort of the ensemble (often low brass and reeds) and juxtaposes a different chord in another consort (often upper woodwinds). This polytonality should be embraced, and it may be helpful to the ensemble to separate these chords initially in order to tune and direct listening of the individual players.

## **Rhythm**

The composer seems to base a great deal of material on a simple rhythmic structure, allowing changes in instrumentation and harmony to create interest and variety in the piece. The work begins with relying on a simple quarter-quarter-quarter tied to dotted half pattern. Although this is manipulated throughout the first section, the premise of three successive quarter notes is maintained. Slowly, this shifts to a quarter-dotted quarter-eighth pattern, and as the work continues toward the B section, it becomes more likely to see the dotted-quarter-eighth pattern than two successive quarter notes. The “quartet” section at mm58 does not follow this change, but the ensemble returns to this idea in the closing statement of this section.

After the contrasting middle section, where the eighth note is dominant in the structure, the work returns to the dotted-quarter-eighth pattern (this time used more commonly as dotted quarter-eighth-quarter tied to dotted half). This shift can be seen in previous sections of this chapter (Figs. 6.1, 6.6, 6.7). There are few moments in this section that do not follow this “rule”. From mm190-201, a dotted eighth-sixteenth briefly takes the motivic spotlight. Beginning at mm207 and carrying through the remainder of the work, that motive is flipped, and the sixteenth-dotted eighth tied to a dotted half note carries the work to the final climax.

## **Timbre**

The composer elicits a variety of timbres from the ensemble throughout the duration of this piece through the use of staggered dynamics and scoring of different instruments. To be sure the correct timbre is being projected throughout this piece, it is imperative that each member of the ensemble is conscientious of the dynamics indicated for that specific moment in that specific part. This will often differ from the dynamic indicated for another group of instruments. All musicians will need to be confident enough to project their line when necessary, but also remain

aware to know when their part is not the aural target and must possess the ability to adjust accordingly.

A characteristic tone quality is important for all musicians in moments of thick ensemble or consort scoring, such as in mm13-18. A rich and full low brass and low reed sound is further assisted in the “open” scoring of these chords, while a more “closed” scoring is employed in the middle and upper woodwinds when they enter. In situations such as these, it is important that the tone quality remains characteristic to the instrument producing the sound while fitting within the sound of the appropriate consort of woodwinds or lows. When the ensemble is scored more sparsely, such as at the very beginning of the work, it may behoove the individuals who are playing to aim for a more “neutral” or pure tone quality to assist in the illusion of a reverberating sound coming from a singular source. The conductor might select one instrument as an “aural target” and instruct all other instruments to “fit inside” or attempt to emulate that sound for that section of the piece.

## Unit VII. Form and Structure

Due to the exploratory nature of this work, the “Tonal Center” column of the standard table for this unit has been eliminated. A harmonic analysis can be seen in the analysis grid for this work, located in Appendix C.

Form	mm	Characteristics
A, a ant	1-10	Horns and timpani introduce rhythmic motive, joined by other instruments throughout.
A, a cons	11-18	Low brass/reeds sound first full-voiced chord of the piece; mid-upper WW join with modified rhythmic motive.
A, a ant	1-10 repeat	Horns and timpani restate rhythmic motive, joined by other instruments throughout.
A, b ant	19-25	Low brass/reeds start as in mm11. Tpt/asx begin melody, pass to UWW.
A, b cons	26-30	Melodic “line” is hocketed to through the ensemble, building to mm31.
A, b cons cons	31-35	Melodic “line” evolves and continues in hocket throughout the ensemble, leading to an oboe/trumpet duet, then decaying into mm 36.
A, c ant	36-42	Fl/ob restate new rhythmic motive. Low brass join with similar motive, followed by upper WW, then trumpets.
A, c cons	43-48	Forte-pianissimo in brass paves the way for UWW “quotation” of “b ant”.

		3 note motive hocketed from UWW through brass and lows, decay to 49.
A, quote	49-56	Tpt, then tb, then fl state rhythmic motive, hn enters with “melody”.
A, “explore”	57-68	Bsn/timp provide pedal for ob, cl, eu, hn “quartet”.
A, a ant ‘	69-75	Overlapping hairpin dynamics create ebb and flow between low brass and fl/ob to fermata, mimicking opening phrase.
B, intro	76-83	QN=144. Cl/ATsx trill builds to downbeat from low brass, then UWWs. Fermata over rest in mm83 “stops time”.
B, intro-develop	84-91	Trills restart, high/low voices alternate and introduce “thematic material” for B section.
B. stmt 1	92-99	Tsx/eu begin new ostinato theme under upper WW. Asx take ostinato under muted tpt, then tbn, then UWW.
B, stmt 2	100-105	Lows begin “oom-pah”, tpts enter, build to sudden peak w/ marcato QN’s at mm104.
B, transition	106-109	“Oom-pahs” continue, passed through the ensemble. Brass & WW alternate to build theme.
B, stmt 3	110-117	Tpt/tbn lead into chromatic ascending passage, UWW’s join, lead again to marcato QN’s as in 104.
B, stmt 4	118-125	Tpt/tbn build to chord & support WW entry w/ “ostinato” from mm92.
B, intro & develop quote	126-135	Cl/ATsx trill to downbeats, then ostinato returns. Full ens. off-beat hits lead to cl trills.
“B” vs. “A”	136-141	Full ens continues w/ marcato 8N chords on beats 1/3, horns sustain in style of A section on beats 2/4. All dim. to mm142 release.
Transition	142-143	Ensemble releases, tam tam hit accompanies hn solo, reintroducing thematic material from A section & rall. to A’ section.
A’, a’ ant	144-156	QN=60. Eu/low reeds & cl/asx alternate new rhythmic motive. LB/WW join w/sustains as WWs build chords under tpt solo.
A’, a’ cons	157-161	Low brass & upper WW alternate rhythmic motive & chords; saxes join.
A’, b’ ant	162-167	Tpt/asx begin melody, pass to UWW. Melody continues to be passed through ensemble as all build to mm168.
A’, b’ cons	168-172	“Melody” hocketed around ensemble, building to mm173.
A’, b’ cons cons	173-179	Melodic “line” evolves and continues in hocket throughout the ensemble,

develop		evolving and developing gradually to forte-piano in mm180.
Transition	180-181	fp on beat 1 makes way for UWW flourish into next phrase.
A', quote/ mod	182-189	Fl/cl/hn begin motive, then tbn breaks through at forte. ATsx/hn begin melody, then tpt/tbn take over.
A', quote/ develop 1	190-200	Fl/cl/tpt/eu introduce new rhythmic motive, then ATsx/hn. Full ensemble supports with chords, various voices hoquet melodic content from earlier. All gradually build into next phrase.
A', quote/ develop 2	201-204	WW state new rhythmic motive, sustain w/lows while tpt/hn enter with melody.
A', quote/ develop 3	205-209	WW restate rhythmic motive while lows sustain. WWs repeat with trumpet added.
A', coda	210-216	UWW/trumpet introduce inverted rhythmic motive, low brass/reeds, sustain chords, mid brass/reeds enter on off-beat. Full ensemble builds to mm214; all but UWW/tpt drop out momentarily, then re-enter to state final three chords, ending with fermata.

### Unit VIII. Suggested Listening

Zdechlik, John. *Chorale and Shaker Dance*

Schuman, William. *George Washington Bridge*

Schuman, William. *New England Triptych (version for wind ensemble), mvt. III. Chester*

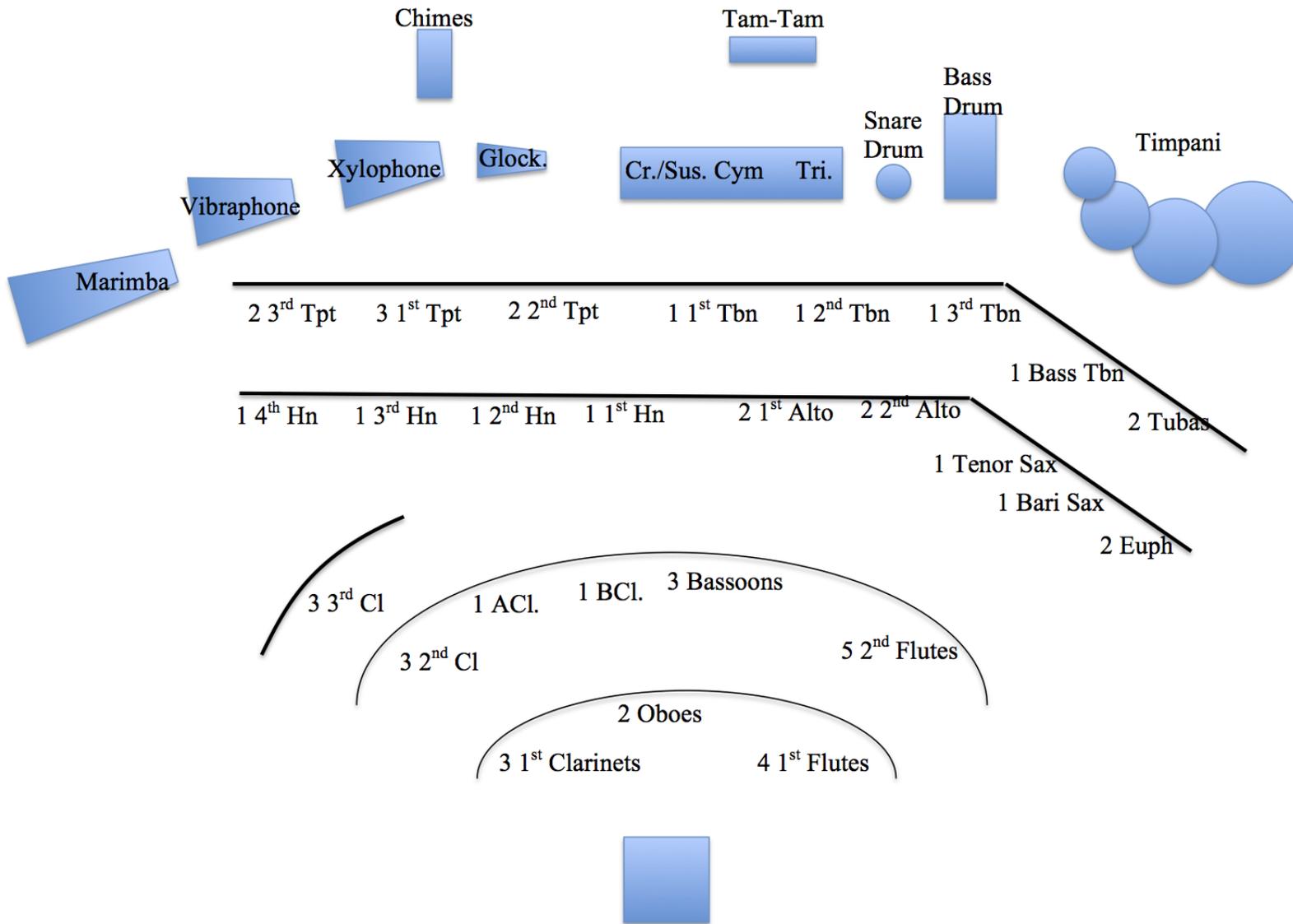
Persichetti, Vincent. *Parable No. 9, Op. 121*

Persichetti, Vincent. *Psalm, Op. 53*

### Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for *Romance* was the standard seating chart for the KSU Wind Symphony (Figure 6.8). This arrangement is different from that of other ensembles at KSU in that both flutes and clarinets are seated in multiple rows, some clarinets are seated in the front, and the double reeds more from the extremities of the ensemble to the center. The third and fourth rows are also flat to the conductor on the stage right side to accommodate for the unique rehearsal space used by the group and to provide a directional advantage to the sound these instruments create. While different from the seating arrangements used by other KSU ensembles, this set up works quite well in McCain Auditorium, the performance venue used at Kansas State University.

Figure 6.8 - *Romance* seating chart



## Unit X. Rehearsal Plans and Evaluations

### Rehearsal Plan – Rehearsal #1

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 4:20pm-4:50pm**

**1/25/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. STARS - Sharps/flats, Time signature/tempo markings, Accidentals, Rhythms, Signs - dynamics, articulations, repeats, endings.</li> <li>2. Sight read piece without stopping.</li> <li>3. A' Section – mm144 – accuracy in contrasting dynamics between different instruments.               <ol style="list-style-type: none"> <li>a. RH above tempo for air flow</li> <li>b. Control steady growth to 180</li> <li>c. Allow all moving notes to come through</li> </ol> </li> <li>4. B Section – accurate subdivision, rhythmic precision               <ol style="list-style-type: none"> <li>a. RH under tempo for technique</li> <li>b. Consistency of musical line between parts</li> <li>c. Style changes throughout</li> <li>d. Dim/molto rit into A'</li> </ol> </li> <li>5. Run 74-end again without stopping.</li> </ol>	<ol style="list-style-type: none"> <li>1. Important areas pointed out for all categories, esp. tempi changes, dynamics/contrast, articulation differences. Made note of implied tonicizations throughout length of work.</li> <li>2. A/A' above tempo, B under tempo assisted sight reading. Timid entrances at times, entrance errors recovered.</li> <li>3. More space needed between notes for rhythmic clarity. RH tempo too slow for first day, air flow weak. Contrasting dynamics accurate in cl, need help elsewhere. Dynamics too loud, too soon – not assisted by conductor. Work to pace better to 180. Need more from moving lines (cond. assist).</li> <li>4. Started too fast. Line did not connect between voices at first, improved with verbal instruction. Lost tempo during times in final run. Horn “oom-pahs” very inaccurate. Style changes generally &amp; briefly discussed at close of RH - exaggerate.</li> <li>5. Did not have time to RH 4d/5. Will begin with this next RH.</li> </ol>

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 3:45pm-4:25pm 2/1/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Play through B section, emphasizing dynamics               <ol style="list-style-type: none"> <li>a. Moving toward/away from peak?</li> <li>b. Overdo dynamics, esp. softer</li> </ol> </li> <li>2. RH 126-144 – transfer knowledge from 74               <ol style="list-style-type: none"> <li>a. Continuity of eighth note lines &amp; hits</li> <li>b. Bring out horn mm136, better transition</li> </ol> </li> <li>3. RH 106-126 – vertical alignment &amp; dynamic nuance               <ol style="list-style-type: none"> <li>a. Oom-pahs – balance, fit “in the pocket”</li> <li>b. Where can we “add new” dynamics?</li> </ol> </li> <li>4. Reincorporate – run 92-144. Apply new, Recall old</li> <li>5. A Section – RH 19-49. Dynamics, phrasing, tension/release               <ol style="list-style-type: none"> <li>a. Exaggerate your dynamics – there will be contrast across the ensemble.</li> <li>b. “Lean in” to moments of tension, relax in moments of release. Identify specific points</li> <li>c. Moving lines emerge throughout. Separate so all can hear where the line is, then support.</li> <li>d. 26-36 – RH Accel &amp; molto rit</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Low brass/reed entrances after resting frequently late. Articulations inconsistent between groups playing together. Little expression from players. Dynamics better than last RH.</li> <li>2. Transfer from mm74 not immediately apparent in all sections. Accidentals missed in clarinets, corrected. Anacruses not accurate 133-135. Horns better 136. Transition needs work.</li> <li>3. Horns not accurate in oom-pahs. Tpt/tbn losing time mm111. Style changes could be more, also could be helped by conductor. Some nuance discovered, continue next RH.</li> <li>4. New concepts from today retained &amp; executed satisfactorily.</li> <li>5. Slightly faster tempo ultimately helpful in establishing line. Ensemble did not retain much from last RH – 2<sup>nd</sup> run was needed to reacquaint w/section. Moving lines did not emerge as much as needed – spend time next RH specifically identifying these, with more help from conductor and less from sustaining voices needed. Time was not spent in on identifying specifically points of tension and release, but this would benefit the ensemble in the future.</li> <li>6. Conductor can be of more help w/nuance &amp; continuity.</li> </ol>

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 4:35-5:15pm 2/5/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Play 1-76, refresh on details from last RH</li> <li>2. Play 19-49 – play when you have the melody, sing when you have harmony/other.               <ol style="list-style-type: none"> <li>a. “Melody” is hard to pinpoint sometimes – and nobody has it for very long! How can we make it one convincing line?</li> <li>b. Play 19-36, 36-49, focus on cohesive line</li> </ol> </li> <li>3. Play 1-19, better hand off of articulated notes               <ol style="list-style-type: none"> <li>a. “Come out” when you have tongued notes.</li> </ol> </li> <li>4. Play 1-75, incorporating all new ideas.</li> <li>5. Jump to A’ – 144-end – refresh from last week               <ol style="list-style-type: none"> <li>a. Immediately – apply style from beg here!</li> </ol> </li> <li>6. 144, 157, 162 – notice sim/diff to beg. Transfer!               <ol style="list-style-type: none"> <li>a. 168 – play/sing exercise, hear differences</li> <li>b. Reincorporate from 157</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Abandonment of meter confused ensemble at points, but recovered for a full run-thru of this section.</li> <li>2. Ensemble did not sing when they were not playing. Not all “melodic content” was played, showing that some did not feel their line was important. Should have asked instead for all articulated notes. Not ineffective; ensemble exhibited greater understanding on next rep, will need one more RH to solidify.</li> <li>3. Emphasis on the “rhythmic motive” and cohesive articulation throughout the ensemble was needed. Abandonment of meter clearer in conductor which resulted in better ensemble playing</li> <li>4. Stopped to address mm57, then continued. Good application of nuances discussed today and recalled from previous RH’s.</li> <li>5. Clar. did a good job transferring style, others picked up on them, esp. when I did not conduct. Clearer artic. needed.</li> <li>6. Pointing out “reference points” to earlier in the work helped transfer of knowledge. More could be done stylistically throughout and will be addressed later.</li> </ol>

**Rehearsal Plan – Rehearsal #4**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 4:35-5:15pm 2/10/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Run B section, see what we remember from last wk. Achieve the following fixes in context of larger sections of the piece (macro-micro-macro). Isolate one item, fix, reincorporate, then repeat.</li> <li>2. 126-143/76-92 address all of the following:               <ol style="list-style-type: none"> <li>a. A “skosh” more percussion throughout</li> <li>b. Tone/tune of 8ths after trills? Sustain &amp; fix.</li> <li>c. Releases/length of notes/“Right Side”?</li> <li>d. Cohesive style? (more – on &gt;)</li> </ol> </li> <li>3. 96-97 more brass, 98 less WW. 99 more ostinato.               <ol style="list-style-type: none"> <li>a. Make more out of “differences”</li> </ol> </li> <li>4. Oom-pahs – more accurate “pah” throughout</li> <li>5. 106-125 – more character, style throughout               <ol style="list-style-type: none"> <li>a. 111, 117, 118/121</li> </ol> </li> <li>6. Run B section again with transition into A’ section.</li> <li>7. 144-182 reinforce articulation ideas from last time               <ol style="list-style-type: none"> <li>a. “Bop it” as needed for clarity of line</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Needed a few reps of 76-84 to get going. Ensemble responded well to new gestures from conductor.</li> <li>2. Time spent tuning individual chords reaped great benefits in tuning, intonation, &amp; articulation. Adjustment in percussion volume helpful as well. Time lost 136-141 while conducting macro pulse for horns, did not improve w/verbal instruction. Transfer of knowledge back to 76 was successful.</li> <li>3. More cohesive style was achieved in brass/uww figures. Ostinato could still come out more in 99.</li> <li>4. Better with repetition where rehearsed; horns still frequently behind in other sections of the piece with the same motive.</li> <li>5. All stylistic interpretations translated much more successfully in this section, not always needing verbal instruction to do so.</li> <li>6. Much more successful than in previous RH’s. Good incorp.</li> <li>7. “Bop it” at 162 helped immensely. Certain instruments still needed verbal instruction to play out. Last run thru was very musical, more nuance from ensemble as a whole. Great!</li> </ol>

**Rehearsal Plan – Rehearsal #5**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 4:50-5:15pm 2/15/16**

Title	Evaluation
1. Run A (1-76) transferring knowledge from work last RH on A' section.	1. Attempt at slow tempo was not successful – “too much too soon”. QN=60 worked today, work for QN=54. May have helped to start elsewhere. Ran 1-36 for time’s sake.
2. 19 – “bop it”, all moving voices come out equally a. Check soli at 34, be sure it is heard! b. “Less” accel at 26 than later.	2. 19 was clear with quick verbal notes, used this exercise at 26 a. Added 2 <sup>nd</sup> ob for more sound – better w/instruction b. Did not need to state – ensemble followed well
3. 36 – right side, accurate releases, true dynamics a. More gradual cresc, true fp mm43, more fff b. More on QN’s 45, 46.	3. Very nice moments in this section. Appropriate lines came out much clearer than previously. fff brought out well with verbal instruction. Mm47-48 needed explanation from cond.
4. 49 – “right side” of the note – same place for all? a. Later entrances – emulate 1 <sup>st</sup> style b. Accuracy in horns, more UWW mm56 c. Cleaner taper into ob. Solo mm58 d. Solos – be “too musical”	4. Releases more accurate, entrances had good style. Hn accuracy in pitch and tempo was not good. Taper into 58 was improved from previous RH’s. Soloists can be more free.
5. Check trans. into B, tuning of 8ths if needed til 84	5. 5-7 not RH’d due to shorter RH slot today. More fine details were ironed out in each individual section as issues occurred,
6. Check trans. out of B, start at 126, tuning if needed a. No loss of time mm136-141	mostly in personal discipline of starting notes together with a good sound and maintaining the slower tempo. 5-7 will be addressed in next RH.
7. Run 144-end, applying work from today/last RH	

**Rehearsal Plan – Rehearsal #6**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 4:45-5:20pm 2/17/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Run 84-126, make final detailed comments of “micro” rehearsals</li> <li>2. Check trans. out of B, start at 126, check tuning of 8ths if needed               <ol style="list-style-type: none"> <li>a. No loss of time mm136-141</li> <li>b. Musical taper of decresc, hn stay longer</li> </ol> </li> <li>3. Run 144-end, applying work from previous RH’s</li> <li>4. 168-end – accurate tempo shifts, hear all melodies               <ol style="list-style-type: none"> <li>a. “Bop it” from 190 if necessary</li> <li>b. Consistent interpretation of D8/16</li> <li>c. Pace cresc. for 198-199</li> </ol> </li> <li>5. Back up – mm49-“B”, check trans, tune 8ths @76?               <ol style="list-style-type: none"> <li>a. Accuracy in horn mm53</li> <li>b. Solo lines – go for it!</li> <li>c. Confident brass reentry mm69</li> <li>d. Clear b2 mm75 bsn hn entrance</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Details brought out: more tpt23 p/u to 90/91/92, clean releases in trills; fixed slowing of tempo at 92, 101, 136; brought out ostinato in 99; more snare 110; fixed rushing at 111; wrong notes in clarinets 119-124; stronger sustains 124; more accurate p/u 134/135.</li> <li>2. 8ths well in tune; still dragging mm136 but improved when not conducting macro pulse. Hn stayed stronger longer.</li> <li>3. Added slight decresc in sus mm181 to match UWW. Tpt 23 brought out mm174. Tapered release 162.</li> <li>4. Saxes brought out more; tempi improved. Bop it not needed. UWW sustain through b1 mm176 fixed/quicker breath. Perc balance adjusted. D8/16 cleaned up, fixed dragging of 8ths.               <ol style="list-style-type: none"> <li>a. 201 too fast, rall. into not accurate.</li> </ol> </li> <li>5. No work done in the A section due to a slightly shortened rehearsal slot today. Will incorporate these needs into next lesson.</li> </ol>

## Rehearsal Plan – Rehearsal #7

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 3:30-4:20pm 2/22/16**

Title	Evaluation
<p>Warm Up – Bach 5. Warm, controlled air. Listen across, find another sound to fit inside of.</p> <p>Transition – mm10-14, play each beat as a fermata</p> <ul style="list-style-type: none"><li>a. Tune/tone/balance. Rep as needed</li></ul> <ol style="list-style-type: none"><li>1. Run A section with goal of connecting phrases without breakage of sound. Stop as needed to direct listening, line, “hand offs”, etc.</li><li>2. mm49-“B”, check trans, tune 8ths @76 if needed<ul style="list-style-type: none"><li>a. Accuracy in horn mm53</li><li>b. Solo lines – go for it!</li><li>c. Confident brass reentry mm69</li><li>d. Clear b2 mm75 bsn hn entrance</li></ul></li><li>3. Run B section with transition into A’. Stop as needed to direct listening, line, “hand offs”, etc.</li><li>4. Run A’ with transition out of B. Stop as needed to direct listening, line, “hand offs”, etc.</li><li>5. Tune/tone/balance 190-end – stay controlled.</li></ol>	<p>Warm up provided opportunity to work on consistent air stream, finishing phrases, balance. Transition helped in tuning individual chords and fitting all sections into the “ensemble sound”.</p> <ol style="list-style-type: none"><li>1. Slowing tempo down closer to printed tempo was a struggle, direction of phrases was absent and sustains suffered in quality. Slight tempo bump helped increase success and musicality. Transition at repeat still not connecting as needed.</li><li>2. Horns more successful after addressing issue. Clarinet and horn solos can still do more with shape. Oboe and euph setting up good ideas. Brass entry much cleaner with more eye contact and careful cue from conductor. 73-76 broken down, structure/entrances re-explained, chords tuned.</li><li>3. First time through transition lazy. Better with repetition. Pulse dragging when conductor does not beat time.</li><li>4. Upbeats in transition not accurate. Rall. in horn solo well executed. Repeated to solidify, establish tempo in 144.</li><li>5. Not reached today. Will address in next RH.</li></ol> <p>Overall, ensemble lacked responsibility for music today.</p>

**Rehearsal Plan – Rehearsal #8**

**Ensemble: Wind Symphony**

**Announcements:**

**Literature: Romance for Band - Zdechlik**

**Time: 3:30-4:35pm 3/4/16**

Title	Evaluation
<ol style="list-style-type: none"> <li>1. Sustains stronger through slower, thinner sections. Continue to phrase through “quiet” sections.</li> <li>2. Horns can project more through entire piece</li> <li>3. Transition into 36 – fp should be clearer in 33. Work for better tempo at 38. fff needs a cleaner release into 44. Stronger QN’s in mm46.</li> <li>4. Throughout – maintain consistent articulation top to bottom on unison rhythms. Slightly more separation, less harsh attack than we have currently</li> <li>5. Increased accuracy b2 mm75</li> <li>6. B section – maintain consistent tempo throughout</li> <li>7. Cleaner transition into 201-202, cohesive style</li> <li>8. Address tpt inconsistency in mm174 from last RH</li> <li>9. Consistent tempo 190-end, with direction of phrase</li> </ol>	<ol style="list-style-type: none"> <li>1. Better with instruction. Specific work in A’ section.</li> <li>2. Specific areas noted in slower sections with key entrances. Improved with repetition.</li> <li>3. All items better when addressed to ensemble &amp; exaggeration of conducting of these instances.</li> <li>4. Percussion entrances addressed specifically for timeliness. Winds addressed specifically in thickly scored areas – thinner areas were more successful in matching more quickly.</li> <li>5. Better with different cue from conductor.</li> <li>6. Same issues still present on first run thru. Repetition helped with cleanliness, but ensemble is still “slow to start”.</li> <li>7. Style addressed in brass, reminded of rall. More successful on second repetition and reincorporation.</li> <li>8. Pointed out that 2/3 cross voices w/1, bumped up dynamic. Much more successful with these changes.</li> <li>9. Eighth notes still dragging – RH’d multiple times to solidify.</li> </ol>

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## Appendix A - *Legacy Analysis Grid*

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*.

*Form* describes the different sections of the work at the Macro level.

*Phrase Structure* describes the Micro or sub-phrases of the work within the Macro structure of *Form*.

*Tempo* identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

*Dynamics* identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

*Meter/Rhythm* identifies the time signatures used in the work and important rhythmic structures occurring in the work.

*Tonality* analyzes the tonal centers used in the work at the Macro level.

*Harmonic Motion* analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

*Orchestration* lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

*General Character* describes the author's aesthetic interpretation of the work.

*Means for Expression* describes the musical elements the author feels should be noted in order to develop musical expression within the work.

*Conducting Concerns* describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

*Rehearsal Considerations* describes musical elements that may need special attention in rehearsals in order to be successful.

Composition: Legacy for Brass and Percussion

Composer: Mark Camphouse

Measure #	1	2	3	4	5	6	7	8	9	
<b>Form</b>	Introduction								Intro cont'd	
<b>Phrase Structure</b>										
<b>Tempo</b>	Reflectively ♩ = 60						<i>poco rall.</i> - - -			
<b>Dynamics</b>	<i>mp</i> dolente e <i>p</i>	espressivo <i>p</i> sostenuto	 <i>p</i>		<i>mp</i>		 <i>p</i>			
<b>Meter/Rhythm</b>	$\frac{4}{4}$		$\frac{3}{4}$ ,		,	$\frac{4}{4}$ ,				
<b>Tonality</b>	bb									
<b>Harmonic Motion</b>	i			iv	i		VI	VI9		
<b>Orchestration</b>	euph solo; tbn123 tuba b4 m1								empty	
<b>General Character</b>	solemn, dark, mournful								n/a	
<b>Means for Expression</b>	The euphonium soloist should lead this section as much as possible; the ensemble may wish to rehearse in a set up where all can see this player so they can truly direct the tempo, direction, phrase, etc. Conductor should assist in vertical alignment of articulated notes in the harmonic voices. Work to allow the ensemble to create the <i>poco rall.</i> in conjunction with the conductor, instead of the ensemble following the conductor.								no movement necessary	
<b>Conducting Concerns</b>	How can I allow the soloist the most freedom of expression while making sure that the soloist and accompanying ensemble members stay together? How can I contribute my ideas about the piece to the ensemble without overriding their opinions? Utilize more horizontal than vertical space. Abandon meter in lieu of following the soloist. Breathe sympathetically with the ensemble when breath marks are indicated. Utilize left hand for most gestures and maintain a small box.								absolute stillness	
<b>Rehearsal Consideration</b>	Allow the soloist to play their passage for the ensemble alone, perhaps in front of the ensemble, to lead the direction and pacing of the accompanying ensemble members. If using a large number of players, consider reducing or going one to a part in this section to allow the soloist to come through and clean up entrances/articulation discrepancies.								Note to ensemble that this measure is empty.	

Composition: Legacy for Brass and Percussion

Composer: Mark Camhouse

Measure #	10	11	12	13	14	15	16	17	18	19	20	21	22
<b>Form</b>	Introduction cont'd							Transition					
<b>Phrase Structure</b>													
<b>Tempo</b>	<i>stringendo</i> ----- ♩ = 72							<i>poco rall.</i> A tempo <i>poco rall.</i> a tempo					
<b>Dynamics</b>	<i>mp</i> <i>p</i>	<i>mp</i> <i>mf</i>	<i>mf</i> <i>f</i>	<i>mf</i>	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>p</i>	<i>mf</i> <i>pp</i>
<b>Meter/Rhythm</b>	4/4		,		,		2/4		3/4		4/4		
<b>Tonality</b>	bb con't							Bb			bb		
<b>Harmonic Motion</b>	i	V/vi	#V/vii v	#V/vii	vii	vii/iv	I			(IV)	i		
<b>Orchestration</b>	low brass; + bass	+tpt2, tam, hn1	+timp; -euph, tamtam, bass drum				hn12, LB, tam hit, timp roll	-hn12, +hn34	+tpt134	+hn12, -hn4, BD hit, s.cym roll			
<b>General Character</b>	yearning, emotions rising to the surface and taking over							distant, yet declamatory, announcing			echo-like, less cheerful		
<b>Means for Expression</b>	Moving notes should lead <i>stringendo</i> . Be sure to retreat to secondary role as they hand off melodic line. Conductor should help ensemble settle in to new tempo at mm12. Group will need to decide whether it is appropriate to move past the new tempo in the <i>stringendo</i> and then relax into mm1, or to use the <i>stringendo</i> to increase to the new tempo from the previous tempo.							Horn entrance calls for change in conductor's demeanor & pattern to portray style requested by composer. Muted trumpet will require slightly different style. <i>dolente</i> marking at mm20 is reminiscent of beginning. Be sure composite rhythm comes through accurately during the <i>rallentando</i> .					
<b>Conducting Concerns</b>	Conductor's patterns should start small, grow as the crescendos peak and more voices are added to the ensemble sound. A smaller, controlled pattern will be more effective in conveying the <i>stringendo</i> . Style should follow the articulations present in the wind parts. Differentiate between lifts in some parts and sustains in others with mixed use of left and right hand.							Use of different styles is essential as various instrumental parts portray different musical styles & ideas. Meter not necessary on every beat, but be sure that accompanimental parts can move together based on the metric information given. Prep the style shift in the trumpets early for the most successful transition.					
<b>Rehearsal Consideration</b>	The conductor and ensemble should work together to determine if the <i>stringendo</i> will increase tempo past QN=72 and then settle in to the new tempo, or if the <i>stringendo</i> will only increase the tempo to QN=72 over its duration. Viewing the score may assist ensemble members in making accurate entrances, especially percussionsits.							The horns will need to subdivide for an accurate entrance and maintain tempo despite the staccato articulations. Trumpets will need to be stylistically accurate and make accurate changes although the horns remain constant. Sustaining voices will need to subdivide accurately for vertical alignment.					

Composition: Legacy for Brass and Percussion

Composer: Mark Camphouse

Measure #	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
<b>Form</b>	Solo Theme									Full Theme									Theme - Shortened			
<b>Phrase Structure</b>																						
<b>Tempo</b>	♩ = 72			held back			a tempo												poco rall. - -			
<b>Dynamics</b>	<i>p</i> <i>f</i>									<i>f</i> <i>f</i>			<i>mp</i> <i>mf</i>			<i>p</i> <i>p</i>				<i>mf</i>		
<b>Meter/Rhythm</b>	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{5}{4}$			$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$			$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{5}{4}$
<b>Tonality</b>	Bb					bb			Bb						Db							
<b>Harmonic Motion</b>	(solo - no accomp)									I						IV9 V9 V9/V V9 I						bV/IV
<b>Orchestration</b>	tpt2 solo						+tpt 3 vibes	-all; tpt1 solo melody, hn1 harmony			+hn2 34 vibes	tpt12 melody, hn12		+tbn12			-tbn +tpt34 -hn; euph solo			+scy m roll	+vibe s; hn, LB	
<b>General Character</b>	stately, solitary, reminiscent			darker, haunted, anger/anguish			recalling a happier occasion, with company. Boisterous, more cheerful, becoming declamatory again									mournful yet happy, fondly remembering						
<b>Means for Expression</b>	The trumpet soloist will have complete artistic freedom for the vast majority of the solo. This player will need to set a consistent tempo for the second half of the phrase to allow for proper entrances in accompanying instruments.									Hn can be almost equal to tpt. Emphasize new harm., but approach as a "color shift" rather than being noticed by a harsh entrance. Marked "forte", this section needn't feel strained dynamically and should grow throughout.									Transition from "brightness" of previous to "warmth" of coming section. Trumpet harmonies diminish quickly to give soloist dynamic "room".			
<b>Conducting Concerns</b>	Soloist will have no need for conductor while playing alone, should be encouraged to contribute personal interpretation to the line. Conductor and soloist must work together on interpretation near 31 so ensemble can re-enter.									Tpt/hn duet needs creative freedom, but w/ consistency so conductor can assist entrances of accompanimental instruments. Conductor can assist phrasing and growth of sustains by abandoning meter in the interest of furthering the musical line with alternative gestures.									Soloist should have musical freedom. Accompanimental lines don't need meter; instead, ensemble can internalize pulse and conductor can give cues.			
<b>Rehearsal Consideration</b>	The third trumpet, vibes, and suspended cymbal could benefit from seeing the solo trumpet part in order to align their entrances. The conductor should strive for freedom in the solo line without "losing" the ensemble members.									Conductor give clear prep so tpt/hn can enter w/ confidence & rhythmic accuracy. Conductor should engage w/hn2-4 & pperc early for successful entrance.						emphasis on double dotted 8th crucial. Ens. should breathe w/ sustain in mind. Full & balanced.						Sustains listen carefully for euph. Allow free expression but "be the liaison" between sustains & soloist. Engage perc early for accurate entrance.

Composition: Legacy for Brass and Percussion

Composer: Mark Camphouse

Measure #	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64							
<b>Form</b>	Full Theme, modified							Full Theme, modified							B Theme												
<b>Phrase Structure</b>																											
<b>Tempo</b>	a tempo, Nobilmente																		piu mosso - -								
<b>Dynamics</b>	<i>mp</i>					<i>mf</i>			<i>mp</i>			<i>mp</i>		<i>mf</i>		<i>mp</i>		<i>f</i>		<i>mf</i>							
<b>Meter/Rhythm</b>	3/4		4/4			3/4			4/4		3/4			4/4		4/4		4/4		4/4							
<b>Tonality</b>	Db (cont)														db												
<b>Harmonic Motion</b>	I	IV	IV9	I	IV9	I	IV	9	I	V7	V	I	IV	I	V	I	IV	I	ii	V/ii	ii	V	v	ii	Cb	V	I
<b>Orchestration</b>	hn1-4 unison melody; tbn123 euph tuba harmony						+scym roll tpt12 timp hit; - hn4						+timp		+scy m roll,		tpt14 mel, hn1-4 CM, e.else harm		+bd roll		+scym roll, tbn4 timp						
<b>General Character</b>	warm, reminiscent, peaceful							warmer still, brighter, happily reflective, edging toward a darker place							conflict of joy and anguish; becoming more joyful												
<b>Means for Expression</b>	Use of horn voice for melody + rich harmonies in lows contribute to warm sound. Be sure the ensemble has room to grow dynamically in the succeeding sections. Melody should "make room" for moving notes during sustains.							Definitive color shift when tpts add to melody. Moving notes in accompanying lines should be brought to the forefront. A slight change in style is alluded to near the close of the phrase.							Trumpet and horn must "fight for the spotlight" throughout this section. Other moving notes must "protrude" as they occur. Harmonies are darker, sound is the biggest it has been yet and growing.												
<b>Conducting Concerns</b>	Ens. will need to determine effect of "nobilmente" on tempo, if any. Tempo steady through section, allowing the conductor to focus much more on the musical line. Emphasis, forward motion should be given on the sustains marked "n.b."							"Cantabile" feel continues, can be conveyed w/ more horizontal, less vertical pattern. Abandonment of meter in sustains is acceptable to further musical line. Return to pulse in 3-vs-2 moments to provide clarity for ensemble.							Conductor focus on drawing ensemble's attention to new and important lines. Style and emotion can be conveyed in alternative and facial gestures.												
<b>Rehearsal Consideration</b>	Phrasing incredibly important; plan breaths accordingly (note "n.b."). LB accomp should all contribute to texture - all notes sound, but don't overtake melody. Moving notes must emerge. Horn accuracy of slurred octaves is imperative.							Accomp. all contribute equally. Moving notes emerge. Emphasis on tenutos. Although no dynamic shifts are indicated, ensemble should move as feels appropriate.							Balance is essential; hn countermelody is at least as important as tpt melody. Parts should "converse" freely, allow other moving lines to break through. 1st articulated 16th needs emphasis.												

Composition: Legacy for Brass and Percussion

Composer: Mark Camhouse

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78			
<b>Form</b>	Chorale																
<b>Phrase Structure</b>																	
<b>Tempo</b>	Chorale ♩ = 80 <span style="float: right;"><i>rall. - - -</i></span>																
<b>Dynamics</b>	<i>ff</i>	<i>f</i>	<i>ff</i>			<i>f</i>	<i>ff</i>	<i>f</i>		<i>ff</i>	<i>f</i>						
<b>Meter/Rhythm</b>																	
<b>Tonality</b>	Db		C		Eb		D		G								
<b>Harmonic Motion</b>	V	V/V	I	I	V	I	v	V/V	I	I	V	I	I	V/bii	V/vii	vii/V	I
<b>Orchestration</b>	tpt1-4 tbn1-4 eu tu chorale; pperc trill		all cont, +hn1-4		-hn		+hn1-4		+scym roll		+timp roll						
<b>General Character</b>	joyful, glorious, utter cacaphony; like reaching the gates of heaven. A moment of doubt occurs but is quickly dissolved.											Joy wanes to calmness and peace					
<b>Means for Expression</b>	Winds should play full value tones with superior tone and vertical alignment in this section. Be sure that the contrary horn part comes through the texture. Moving lines in the trumpet and euphonium parts are sparsely scored but still play an important role. Percussion should contribute possibly more in style than in volume. This section, dynamically, should be a "wall of sound", starting very strong and remaining strong until the quick taper at mm75.											Sustains drop quickly so moving lines can be heard, but maintain energy through end of the phrase. Trumpets portray accurate stylistic difference in the double dotted rhythms.					
<b>Conducting Concerns</b>	Tempo again should not be an issue in this section, so the conductor should be sure all parts can be heard as intended. Direct attention to moving lines in tpt4/euph and to "canonic" statements in the horns. Style should be weighted without slowing down and maintaining forward motion. Although this section is very raucous, the conductor should be careful not to use too much space. Be sure gestures encourage a "wall of sound" from the ensemble.											Attention immediately moves to non-sustains, sustains remain full-voiced until decrescendo. Be the liaison between sections to guide listening and fine-tune dynamic contrast.					
<b>Rehearsal Consideration</b>	Tpt4/euph counterline is scored thinly/at mf, but this line should permeate throughout. Pperc should contribute sounds to create "true cacaphony" without overpowering the wind instruments. All other winds should emphasize all articulations, especially of repeated pitches, so rhythm is clearly heard. Careful placement of the sixteenth note after the dotted eighth is crucial. Horns will almost need to overemphasize this, as their rhythm is contrary to the other winds with the same rhythm.											Tpts note tpt1&2 alternate w/tpt3, all emphasize double dotted rhythm, hn4 contributes w/different rhythm. Eu work for cleanliness in octave slur. Ens sustain but don't overpower.					

Composition: Legacy for Brass and Percussion

Composer: Mark Camphouse

Measure #	79	80	81	82	83	84	85	86	87	88
<b>Form</b>	Transition									
<b>Phrase Structure</b>										
<b>Tempo</b>	Tranquillo ♩ = 60		held back - - a tempo					accel. - - - -		
<b>Dynamics</b>	<i>p</i>		<i>mf</i>	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>p</i>	<i>pp</i>	<i>p</i>	<i>f</i>
<b>Meter/Rhythm</b>			$\frac{5}{4}$	$\frac{6}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$			$\frac{4}{4}$
<b>Tonality</b>	G cont									
<b>Harmonic Motion</b>	unison	viidim/vii v/vii I		bvi			P.C.			
<b>Orchestration</b>	-all; hn13 mel	+tbn1-3 tu	+hn2 scym roll timp roll	+hn4 vibes tpt34, tpt2 solo	+euph solo	-hn12, +chimes		+hn1 solo; +tpt4 hn2 sd scym	-LB, +hn34; -all, +tbn123	
<b>General Character</b>	wandering, unsure, confused									
<b>Means for Expression</b>	Melody evolves, passes through many voices. Players be quick to "change gears", be sure melodic line is supported. Tempo is in flux throughout. Harmonies in mm81 should be emphasized.			Musicians should maintain awareness of where the melody exists and how their line can assist in the direction of the work. Trumpet solo should be stylistically different from previous horn duet.			Harmonies in this area should be more "haunting" - odd intervals can be emphasized. The "hand off" of melody from euphonium to horn should be totally seamless, so the listener is unaware of where one stops and one begins. Crescendo should be swift and "mean".			
<b>Conducting Concerns</b>	Horns can draw out mm79, be sure ensemble can "catch" them in mm80. Conductor clarity imperative in tempo shifts. Determine where more/less time is appropriate. Show pulse as necessary for vertical alignment of accompanimental parts and abandon when not necessary. Work to convey legato, espressivo style in gestures and to direct attention to important lines as they come and go.						Clear pattern for entrances/releases. Solos need freedom; conductor assist in "hand off" from euph-hn. Strong sustains even at lower dynamic levels with clean releases and energetic, subito crescendo in mm88.			
<b>Rehearsal Consideration</b>	Hn sets new tempo. Hn legato tongue if needed; match tone/pitch. Clean entrances by others, "no human sounds". Clear articulation of rep. pitches.			All must complete line with enough air to sustain under tpt solo. All sustains should contribute properly to support solo, articulate cleanly to clarify rhythm when notated.			Euph come through texture w/o taking over, sustains continue to support. Passing of melody from euph to horn should be totally seamless; musicians would benefit from being able to see each other and practicing outside of RH. Accurate release in mm88 important.			

Composition: Legacy for Brass and Percussion  
 Composer: Mark Camhouse

Measure #	89	90	91	92	93	94	95	96	97	98	99	
<b>Form</b>	Stretto Theme						B Theme, extended					
<b>Phrase Structure</b>												
<b>Tempo</b>	Maestoso ♩ = 80											
<b>Dynamics</b>	<i>f</i>			<i>ff</i>			<i>ff</i> <i>f</i>	<i>f</i> <i>mf</i>			<i>p</i>	
<b>Meter/Rhythm</b>												
<b>Tonality</b>	G cont'd			G7 D	E	F	C B	D				
<b>Harmonic Motion</b>	2-voice fugue							ii IV	v/IV	ii III/V	V	
<b>Orchestration</b>	+tpt123			+sn dr, b dr			+timp, hn1-4 eu tu, tpt4		+bd roll	-bd	+sn dr scym, tbn4	
<b>General Character</b>	declamatory, fanfare-like, regal						conflict of joy and anguish					
<b>Means for Expression</b>	Immediate style shift to an almost-Baroque aesthetic. Although no articulations are present, a "bounce" should exist in the first half of this phrase. The theme presented by trombones is echoed in a modified canonic style by the trumpets. These groups should work for a "call and response" feel leading up to the unison rhythms, where they should emphasize the change in harmonic style.						Trumpet and horn must "fight for the spotlight" throughout this section. Other moving notes must "protrude" as they occur. Harmonies are darker, sound is bigger than previous section.					
<b>Conducting Concerns</b>	Be sure new tempo is well established immediately. Strong, clear cues will assist in confident entrances in the new style. Be sure enough metric information is given for accurate percussion entrances. More defined pulse in pattern will be necessary near end of phrase to assist in entrances of more voices.						This repeated section should hold even more musicality and emotion than the first iteration. Bring out tension in different harmonies and weight in first articulated sixteenth of groups in different voices.					
<b>Rehearsal Consideration</b>	Although change in style not indicated, musicians should employ brighter, bouncier style w/ strong attack to match harmonies. Sustained notes should be mindful of the activity taking place in other parts and adjust dynamics as needed. Style can become less poignant as harmonies shift in mm93-on. Tpts will need very clear articulation of triplet 16ths. Accents should be emphasized throughout.						Considerations noted in first statement of this phrase apply here. Change of style necessary by all from the previous measures. Note the minute differences that do exist in this reiteration. Legato triplets in mm99 must still be clear.					

Composition: Legacy for Brass and Percussion  
 Composer: Mark Camphouse

Measure #	100	101	102	103	104	105	106	107	108	109	110	111
<b>Form</b>	B Theme, extended					Closing Transition						
<b>Phrase Structure</b>												
<b>Tempo</b>	<i>allargando</i>		<i>accel.</i>			Energetico ♩ = 96					<i>rit.</i>	
<b>Dynamics</b>			<i>ff</i>	<i>f</i>	<i>mf</i>	<i>ff</i>		<i>f</i>	<i>mf</i>		<i>f</i>	<i>ff</i>
<b>Meter/Rhythm</b>			$\frac{2}{4}$	$\frac{4}{4}$								
<b>Tonality</b>	D cont'd					Bb						
<b>Harmonic Motion</b>	Eb	c	D			I	V7	Ab		Cb	V9/bvii	
<b>Orchestration</b>	+bd		-perc, +timp	tpt4, hn1-4, tbn1-4 LB timp sn tri		tpt123, tbn234 tu timp			+tpt4 tbn1 sn dr	+eu	+hn1-4	
<b>General Character</b>	increasing tension			subdued, but growing, excitement		regal, stately, festival-like						
<b>Means for Expression</b>	"Tension" in style and dynamic through this transition. Fullness of sound with good tone is imperative. Sixteenths must come through texture!			Hns, eu echo Altenburg Bridge style & tempo of this section to the next.		Trumpets should be familiar with the original work this section quotes and imitates and strive for a similar style, emulating the articulations and "brightness" of tone of that era. All trumpet parts must sound with equal importance while harmony supports with a unified sound. Syncopation introduced in trombones should be emphasized and tenutos throughout properly executed.						
<b>Conducting Concerns</b>	Make allarg. deliberate & clear so all can be accurate. Consider allowing ensemble to lead tempo while conductor leads intensity and direction of line. Assist 2/4.			Conductor help all cohesiveness in accel. Tempo settles at 105.		Tempo should settle in immediately and maintain throughout section, allowing conductor to focus on stylistic accuracy. Pattern should convey the light, bouncy feel of the section without pushing tempo forward. Cue of syncopation so all are aware it is occurring in mm108 can prevent dragging of tempo. A slight ritardando would be stylistically correct before mm112.						
<b>Rehearsal Consideration</b>	Release tied QN on b2 to assist in accurate placement of remaining 16ths; forward motion continues despite allargando. Articulated notes need emphasis for rhythm.			Eighths drive accel; all work together to establish. Sixteenths punctuate & push to next measure.		Tpts should aim for style of concerto this section is excerpted from. Accompany should follow stylistically, bringing out moving rhythms as they occur. Syncopation in mm108 should be emphasized. As instruments join the mix, melody must stay prominent. Moments of unison rhythm should be brought to the ensemble's attention so vertical accuracy can be achieved.						

Composition: Legacy for Brass and Percussion  
 Composer: Mark Camhouse

Measure #	112	113	114	115	116	117	118	119	120	121
<b>Form</b>	A Theme, modified							Transition		
<b>Phrase Structure</b>										
<b>Tempo</b>	Largamente ♩ = 60						rall. ----- a tempo			
<b>Dynamics</b>		<i>ff ff</i>			<i>f</i>	<i>ff ff</i>		<i>ff f</i> <i>f</i>	<i>mf</i>	
<b>Meter/Rhythm</b>				$\frac{5}{4}$	$\frac{2}{4}$	$\frac{4}{4}$			$\frac{3}{4}$	
<b>Tonality</b>	Bb cont'd									
<b>Harmonic Motion</b>	unison		VII	unison	I	bV/ii I	bV/ii VII	I		
<b>Orchestration</b>	tpt12 hn12 tbn12	+tpt3 tbn3	+hn34	tpt12 hn12 tbn12	+tpt3 hn34 tbn3 scym	+tbn4 eu tu tam bd	+sn dr	+cr cym, timp, tpt4		
<b>General Character</b>	full, warm, broad, strong							bombastic, tarnished by a sad thought		
<b>Means for Expression</b>	Although a restatement of the melody, the scoring, range, and dynamic level of this statement are clearly different, with a more triumphant feel. Harmonies should enter with confidence before fermata.			Despite being a restatement, the different harmonies and fortissimo dynamics of this section clearly dictate a new stylistic intent in this statement. Percussion should punctuate on entrances. Sustains should remain full but be aware of moving notes beneath.			Three distinct ideas present, all must be brought to the forefront in it's own time before retreating as the next voice enters. Sustains should touch the ends of beats without decay.			
<b>Conducting Concerns</b>	QN=60 is notated, but the ensemble may choose to go slightly slower for emphasis. Phrasing still important, can be helped by conductor in lieu of keeping pulse. Be sure entrances can be accurate.			Ensemble should assume pulse so conductor can direct attention to more important areas. Cue entrances for confidence of players & so style is conveyed properly on double-dotted rhythms. Clearly draw out the rallentando into mm119 with the use of the left hand.			Downbeat emphasis assists in execution of triplet 16ths. Clear cues should be given for all entering and changing lines, giving confidence to those players and an aural target to sustaining players.			
<b>Rehearsal Consideration</b>	Tbn will need to work to balance doubling of melody in upper octave in hn/tpt. Insts who add later will need to subdivide for the most accurate entrance possible. Phrasing important again.			Accuracy and alignment of triplets in 116 against half note is essential. Musicians should emphasize double dotted rhythms as they occur. Lows must subdivide for accurate execution of sixteenth-dotted eighths, come through texture of sustains above.			All with triplet sixteenths will need perfect rhythmic accuracy for most effectiveness with true accent on b1. Moving lines beneath sustains should emerge upon entry, sustains should balance to them.			

Composition: Legacy for Brass and Percussion

Composer: Mark Camhouse

Measure #	122	123	124	125	126	127	128	129	130	131	132	133	134	135
<b>Form</b>	Transition						Closing Material							
<b>Phrase Structure</b>														
<b>Tempo</b>	<i>rall. poco a poco</i> -----						Serenely ♩ = 60							
<b>Dynamics</b>	<i>mf</i>	<i>mp</i>				<i>p</i>	<i>mf</i>	<i>mp</i>	<i>mp</i>	<i>p</i>	<i>p</i>			<i>pp</i>
<b>Meter/Rhythm</b>		$\frac{5}{4}$	$\frac{3}{4}$	$\frac{4}{4}$			$\frac{5}{4}$				$\frac{3}{2}$	$\frac{4}{4}$		
<b>Tonality</b>	Bb cont'd													
<b>Harmonic Motion</b>	bVI		bV			I								
<b>Orchestration</b>	-tpt1-3 tbn4 s dr, eu/hn	eu/hn, tbn1-3, tu, scym	+hn2			+timp	+offstag e solo tpt	+chimes	+hn34, vibes	+offstag e solo tpt	+vibes, crotales		-tpt solo, perc	
<b>General Character</b>	peaceful, quiet, calm, reflective						stillness, glimmers of happy memories come and go							
<b>Means for Expression</b>	Hn/euph duet is restatement of melody w/ slight modifications, should reflect beginning of work. Harmonies should be soft, subdued. Dynamic contrast is huge between previous and this section, continuing to diminish to end.						Harmonies are somber, retreating <i>al niente</i> through the close of the work. Offstage trumpet soloist soars "above" ensemble w/o being a separate entity. Moving notes still have a great deal to contribute. No tempo change is noted from here to the end but soloist may take small liberties. Ensemble should follow accordingly. Cue for clean entries, and sections should stagger breathe as necessary for impeccable sustains.							
<b>Conducting Concerns</b>	Conductor should direct listening and balance of sustaining players. Assistance is advisable for entrances, releases, and rearticulated notes in the harmony. Conductor may need to assist in vertical alignment of hn/euph at first.						Conductor should plan to be more active in this section than in previous solo sections so offstage soloist sounds as a cohesive part of the ensemble. Percussion will need clear cues to align w/ offstage solo; moving lines in mm130 will need guidance as well. Conductor can also assist w/ balance of parts - ensemble may have altered perception of their sound in relation to offstage soloist. Be sure releases near the end are clear for ultimate accuracy.							
<b>Rehearsal Consideration</b>	Sustains must plan breaths so no pitches are lost in the harmony. Melody must come through; hn/euph work together to create one solo voice. Euph retreats to support after finishing melody. Hn remains prominent despite scoring.						Sustains continue to plan breaths accordingly. Repeated pitches should articulate clearly w/o disrupting texture & style. Offstage tpt should be executed by additional, equally strong player. Ensemble must balance to this player at all costs. Moving lines should still emerge as they appear. Conductor must be link between soloist and pitched percussion without controlling tempo too much. Ensemble sustains through final measure w/o soloist.							

## Appendix B - Concert Variations Analysis Grid

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*.

*Form* describes the different sections of the work at the Macro level.

*Phrase Structure* describes the Micro or sub-phrases of the work within the Macro structure of *Form*.

*Tempo* identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

*Dynamics* identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

*Meter/Rhythm* identifies the time signatures used in the work and important rhythmic structures occurring in the work.

*Tonality* analyzes the tonal centers used in the work at the Macro level.

*Harmonic Motion* analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

*Orchestration* lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

*General Character* describes the author's aesthetic interpretation of the work.

*Means for Expression* describes the musical elements the author feels should be noted in order to develop musical expression within the work.

*Conducting Concerns* describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

*Rehearsal Considerations* describes musical elements that may need special attention in rehearsals in order to be successful.

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	1	2	3	4	5	6	7	8
<b>Form</b>	First Statement of Theme							
<b>Phrase Structure</b>								
<b>Tempo</b>	Largo ♩ = 62							rit. - - - - -
<b>Dynamics</b>	<i>mf</i>							
<b>Meter/Rhythm</b>								
<b>Tonality</b>	bb-minor							
<b>Harmonic Motion</b>	i7		V/III	i7	i7		v 7-6 sus	i7
<b>Orchestration</b>	all winds + timp, chimes						-perc	
<b>General Character</b>	woeful, weary, downtrodden				exaggerated woefulness			
<b>Means for Expression</b>	All beats should be clearly defined, as there is movement on each beat in each measure. Emphasize the tension-release from each measure with a slight tenuto between beat 4 to beat 1 by "planting" the left hand and "pulling" the sound with the right.				Similar to previous statement. Any musical gestures should be exaggerated, since this is a repeated/response statement. A slight "rit" may be added in mm8 between beats 1-2, and a meld from beat 3 to beat 1 in the next measure can elicit more time as well.			
<b>Conducting Concerns</b>	Clear, singular prep is essential to be sure that all winds and percussion sound at the same time. Pattern should remain clear and steady throughout so that any intentional fluctuations in tempo can be executed successfully. Conductor will need to be clear in gestures so dynamic fluctuations do not affect tempo.				Same as previous statement. Be sure ensemble does not "cheat" note values as the phrase carries on and does not rush eighth notes. Again, practicing at a slightly faster tempo and slowing down over time may be beneficial for accurate subdivision and breath support through sustains.			
<b>Rehearsal Consideration</b>	Percussionists should be instructed to breathe with the ensemble so their entrances sound in time with the winds. Ensemble should internalize a subdivided pulse so all beats are in time. The conductor may wish to start rehearsals slightly faster than 62 and "work down" to the largo tempo indicated.				Same as previous phrase. Be sure students are prepared to execute decresc into mm9 and are aware of possible rit in this measure if the conductor/ensemble feel one is necessary.			

Composition: Concert Variations  
 Composer: Claude T. Smith

Measure #	9/A	10	11	12	13	14	15	16	17	18	19	
<b>Form</b>	Variation A								Cadenza	Transition		
<b>Phrase Structure</b>												
<b>Tempo</b>	a tempo							rit. - - - - -	rubato	a tempo	rit. - - - - -	
<b>Dynamics</b>	<i>mp</i>								<i>mp</i> <i>mf</i>	<i>mp</i>		
<b>Meter/Rhythm</b>									rubato	$\frac{4}{4}$		
<b>Tonality</b>	bb-minor								F	bb	bb	Bb
<b>Harmonic Motion</b>	i7		V/III	i7	i7	v	i7			I VI v V/iii	4-3 sus I	
<b>Orchestration</b>	fl1 cl bcl bsn ATsx tu; solo tpt tbn								solo hn; solo fl cadenza	hn tbn tu		
<b>General Character</b>	more collected, pensive, introducing a story								curious, more cheerful	haunting, then resolved		
<b>Means for Expression</b>	Each beat should be clear here as well, to reestablish tempo and because movement happens on every beat. A clear cue on b2 will direct listening and provide confidence to soloists.				Similar to previous statement. Prepare the rit early with a change in gesture and make eye contact with cl3/asx1 for moving notes in mm16. Give these notes with RH while LH shows sustain for other voices, with a clear release for all.				Assist timing, hand-off of line from hn1 to fl1.	Be sure those who play are ready. Give a clear breath before the downbeat, LH sustains, RH moves hn/tbn on b3.		
<b>Conducting Concerns</b>	If rit taken in mm9, reestablish tempo in this measure quickly. Be sure soloists are confident in entrance and that their sound comes through the rest of the ensemble. Direct attn to these players first, then give "nay-palm" to others as necessary.				Same as previous phrase. Use gesture/IoW to remind of rit in mm15 early, then to execute as well. Establish one hand as being "for whole notes" and one as being "for moving line" so all players know "what is for them".				Be sure both players are confident in entrances.	Don't let dynamic gestures translate into tempo change. Be sure ens knows who sustains, moves in mm19.		
<b>Rehearsal Consideration</b>	Soloists play alone once so ensemble knows what to listen for. 1/part (as written) will assist in hearing soloists, as long as those individuals are confident. Add players as necessary w/o sacrificing solos. Be sure 8ths don't rush tempo.				Clarify where rit will start and execute similarly each time. Be sure all know who sustains through mm16 and who has moving notes, and that all know which gesture is "for them" during that measure.				Have solos RH alone, w/ each other's music.	Ens must remember these measures occur! Make sure this is not overlooked throughout RH process.		

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	20	21	22	23	24	25	26	27	28
<b>Form</b>	Transition/Quotation		Transition/Introduction of Ostinato						
<b>Phrase Structure</b>									
<b>Tempo</b>	Allegro ♩ = 138								
<b>Dynamics</b>	<i>f</i>	<i>f</i>			<i>f</i>				
<b>Meter/Rhythm</b>				$\frac{7}{8}$		$\frac{4}{4}$		$\frac{2}{4}$	$\frac{4}{4}$
<b>Tonality</b>	bb								
<b>Harmonic Motion</b>	i	V/III	i	v	i				
<b>Orchestration</b>	cl bcl bsn ATBsx	+ tpt1 eu tbn1			+ picc fl ob tpt23 hn tbn23 tu snare	+bass drum	+ timp		+mar vibes
<b>General Character</b>	suddenly active, articulate		forward momentum, building excitement, crisp			transitional, full, rigid			
<b>Means for Expression</b>	2-beat prep will help establish new tempo. Keep pattern controlled despite new tempo & dynamic so players can lock in.		Be sure all entrances are rhythmically precise. 7/8 must be perfectly executed - players may find moving with the music helps them to be most successful at "feeling" the "extended" downbeat. Percussion should "boost" sound without overpowering.			Percussion entrance should be powerful but not overpowering, and winds must sustain with energy for the full note duration. Use LH to assist winds while giving time to perc. Release of winds can cue perc 16ths in mm28.			
<b>Conducting Concerns</b>	Preps must be clear to establish in new tempo. At the same time, do not allow ens to rush through eighths in effort to be "at tempo".		Conductor should be absolutely solid in moving from 4/4 to 7/8 in order to be of most assistance to ensemble. Simplify pattern in mm22 & 24 so that change can be affected on downbeat of mm23 w/extended downbeat. Do not extend so far that extra time is added.			This is the first time much of the percussion has played; make sure cues to them are well prepped and 100% confident. While cueing, help ensemble maintain strong sustain & give clear indication of where release is.			
<b>Rehearsal Consideration</b>	Be sure transition is well RH'd so ens can make switch between largo and allegro tempos. Work up to goal tempo if necessary over time.		Have ensemble "sizzle" 8ths only w/ met, moving from 4/4 to 7/8; then, sizzle rhythm w/ met, then w/o. Put on instruments on unison pitch, then play as written, incorporating music before and after. Note to ensemble that this rhythm occurs several times throughout the piece and is the same each time.			RH perc separately from winds, pull apart individual line(s) as needed. Note which parts are the same/similar, who plays together. Abandon meter in lieu of cues if necessary for RH purposes.			

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	29 / B	30	31	32	33	34	35	36	
<b>Form</b>	Variation B								
<b>Phrase Structure</b>									
<b>Tempo</b>	Allegro ♩ = 138								
<b>Dynamics</b>					<i>p</i>				
<b>Meter/Rhythm</b>									
<b>Tonality</b>	bb								
<b>Harmonic Motion</b>	i V/III		i v i		i V/III		i v i		
<b>Orchestration</b>	ob cl bcl bsn ATBsx hn12			+ mar snare		- mar snare, +vibes		-vibes	+ timp mar bd cymchimes snare
<b>General Character</b>	slightly subdued, still excited				hushed, with even more energy				
<b>Means for Expression</b>	Dynamic remains forte even though brass drop out; encourage WW to create a rich, sonorous texture within themselves with a larger pattern and strong cue in LH. Pattern should be hyper-reflective of articulations present to encourage accurate execution on the part of the player. Be sure pperc is heard in transition from mm32-33.				Dynamic must drop to "p" while maintaining energy of previous phrase and accuracy of articulation differences. Use perc entry in 36 to bridge dynamic/stylistic gap between 36-37.				
<b>Conducting Concerns</b>	WW anacrusis prep must be stylistic despite previous section. Cue should encourage forte dynamic & accent on first note w/o encouraging an uncharacteristic sound. Tempo must remain constant through legato style & lack of perc help. Style should change when approaching & executing > accents. Clear cue in mm32 for pperc.				Use cue of pperc in mm32 to bridge stylistically to this phrase. Pattern should drastically reduce in size but face/body must convey strong, energetic Impulse of Will so this phrase does not drag. Articulations and style changes within the phrase must still come out, both from the ensemble and conductor. Should almost feel "sneaky" in character.				
<b>Rehearsal Consideration</b>	CBcl cued in tuba, may be helpful if bass voices are outnumbered. RH this phrase at slower tempo w/met on 8ths/16ths so all beats are perfectly aligned top to bottom. "Bop" rhythms to help alignment. Enforce that articulation/style must not interfere w/rhythmic accuracy. Note that this "theme" comes back numerous times later in the work.				Ensemble should notice that this phrase is identical to the previous phrase except for the anacrusis and dynamic. RH this section w/met anyway so that dynamic does not affect tempo. CBcl cues may not be desired in this phrase. Pperc should know that they "lead the way" to the next phrase and should come in very strong at mm36.				

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	37 / C	38	39	40	41	42	43	44	45 / D	46
<b>Form</b>	Variation B'								Transition	
<b>Phrase Structure</b>										
<b>Tempo</b>	Allegro ♩ = 138									
<b>Dynamics</b>	<i>sf</i>								dim - - - - -	
<b>Meter/Rhythm</b>										
<b>Tonality</b>	bb									
<b>Harmonic Motion</b>	i	v	i	V/III	v	i	v	i	V/III	i
<b>Orchestration</b>	all winds, snare	+timp	all WW	+ timp xylo snare bass brass	all winds, timp xylo chi sn bass cym	- pperc bass cym	all WW	+ timp snare bass brass	bcl bsn bsx tu xylo bells sn tri	
<b>General Character</b>	robust, prideful, full		flourishing, decorated		more robust & prideful, haughty		flourishing, decorated		transitioning, evolving, growing	
<b>Means for Expression</b>	Cue in mm36 to encourage strong entrance. Same style change should be present to help articulations.		Pattern should decrease in size to show thinner instrumentation and to maintain accurate pulse. Strong cue on b4 for brass.		GoS will assist in accurate note placement in these measures. Good release on b3 to prep for WW entrance is also necessary.		Pattern should decrease in size to show thinner instrumentation and to maintain accurate pulse. Strong cue on b4 for brass.		Small, clear pattern is needed to establish the motor, introduced here, that will carry most of the piece.	
<b>Conducting Concerns</b>	Same concerns for cueing anacrusis as in previous section, w/ added challenge of being sure brass are prepared to enter.		Release b3 mm38 essential to accurate entrance of 16ths. Pattern should be plain, discourage rushing of 8th's, entrance of brass.		Same concerns as mm31-32. Be sure GoS is accurate rhythmically and encourages stylistic playing.		Release b3 mm42 essential to accurate entrance of 16ths. Pattern should be plain, discourage rushing of 8th's, b4 entrances.		Pattern should encourage dim. Without loss of forward momentum. GoS can assist with style of slurred notes.	
<b>Rehearsal Consideration</b>	Play mm29-30, then these measures - they are the same! Only difference is instrumentation. All prev. comments apply here.		Note "variation" to theme, melodic similarity to mm20. Brass must enter accurately in mm40. Perc must be confident in all entrances.		Sing, listen to sn. Isolate b1-2 mm42 - rel. of tied notes to help rhythm. Same rhythm as mm31-32.		Same as mm39-40, melodic similarity to mm20. Brass must enter accurately in mm44. Snare must be confident - cue if needed.		RH these measures "on loop", encourage all to listen to all parts & help each other in vertical alignment.	

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	47	48	49	50	51	52	53	54	55	56
<b>Form</b>	Variation C									
<b>Phrase Structure</b>										
<b>Tempo</b>	Allegro ♩ = 138									
<b>Dynamics</b>	<i>mp</i>				<i>mp</i>		<i>mf</i>		<i>f</i>	<i>f</i>
<b>Meter/Rhythm</b>										
<b>Tonality</b>	Bb									
<b>Harmonic Motion</b>	V/V	I	V/V	I	V/V	V/V	I	V/V	Gb	Cb
<b>Orchestration</b>	+tbn				+ tpt sn			+picc fl cl asx, -pperc		+tsx hn - snare
<b>General Character</b>	stately, lyrical, excited					driving, moving forward, growing excitement and intensity				
<b>Means for Expression</b>	Clear cue to tbn will encourage strong (yet mp) entrance & contrasting style to ostinato figure underneath. Note similarities and differences to previous phrases and be sure the two lines contrast stylistically throughout this section. Ostinato should not overpower melody.					Clear cue to tpts will encourage strong (yet mp) entrance, matching tbn style but contrasting ostinato. Note similarities to previous phrases (esp. tbn phrase immediately before) and be sure the melodic and ostinato lines contrast stylistically throughout these measures. UWWs should grow with other voices & provide articulate rhythmic activity above sustains to assist in forward motion & subdivision.				
<b>Conducting Concerns</b>	Clear cue should be given to tbn, then conductor will need to decide if more assistance is needed in melodic line or ostinato. Alternate between as necessary, directing musical line in melody or maintaining pulse in ostinato. Style will depend on who needs the most help.					Clear cue for tpts is necessary - ostinato maintain pulse & continue to listen back to perc. Growth in pattern size + LH implementation will assist in forward motion & accuracy of triplet eighths. GoS will assist UWW for entrance in 53. LH can encourage full value sustains in lows. Use full length of phrase to grow from mp to f, encourage cohesive ensemble sound. Moving notes in mm53 must come out.				
<b>Rehearsal Consideration</b>	Have tbn play alone to reinforce legato, lyrical style and encourage direction of phrase. Have tpts join and play their part at mm84 to assist in cohesive style and to make connections between variations. Tbn can also sing over ostinato if rhythmic accuracy is a challenge.					Encourage triplet quarter notes to have forward momentum and note that they are very much part of the next measure. Point out moving notes in mm53/55 so all can direct listening. RH w/met or non-sustain players sizzling eighths for accurate note length and releases.				

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	57	58	59	60	61	62 / E	63	64	65	66	67	68	69									
<b>Form</b>						Transition																
<b>Phrase Structure</b>						Variation B''																
<b>Tempo</b>	Allegro ♩ = 138																					
<b>Dynamics</b>						<i>sf</i>		<i>fp</i>		<i>fp</i>		<i>f</i>										
<b>Meter/Rhythm</b>																						
<b>Tonality</b>	bb																					
<b>Harmonic Motion</b>	i		v		i		i		v i		V/III v		i		v i		V/III i					
<b>Orchestration</b>	- bc, bsx tu perc		+bcl bsx tu sn		+ bass drum		+pperc cym timp		all winds, snare		all WW, tpt1		+sn xylo bass timp		+chimes cym		-xylo chimes bass cym		all WW, tpt1		+sn, brass b4	
<b>General Character</b>	unified, active, moving forward					robust, prideful, full			flourishing, decorated, persistent			more robust & prideful, haughty			flourishing, decorated, persistent							
<b>Means for Expression</b>	Same as mm22 - all entrances precise. 7/8 must be perfectly executed. Try moving w/ music to help "feel" the "extended" downbeat. Percussion should "boost" sound without overpowering.					Strong cue in prev. mm to encourage strong entrance. Same style change as mm37.			Small pattern to maintain accurate pulse. Encourage tpts. Strong cue on b4 for brass.			GoS for rhythmic assistance. Release on b3 to prep for WW entrance must be clear, accurate.			Small pattern to maintain accurate pulse. Encourage tpts. Strong cue on b4 for brass.							
<b>Conducting Concerns</b>	Reduced pattern size and removal of excess movement will allow for extra rhythmic accuracy and prepare ensemble for 7/8 measure. Again, planted LH and emphasized, lengthened downbeat will assist in accurate 7/8.					Strong cue on b2 of prev. measure to assist in accurate entrance. Prep artic. change in mm63.			Smaller pattern shows thinner instrumentation, maintains accurate pulse. Cue tpt1 sus.			GoS to assist note placement. Clear release on b3 to prep WW also helpful.			Smaller pattern shows thinner instrumentation, maintains accurate pulse. Cue tpt1 sus.							
<b>Rehearsal Consideration</b>	Use same exercises noted for mm22 if necessary. Thicker instrumentation is utilized here but the melodic line and rhythm are the same. Play mm22-26, then jump here and note similarities. Removal of slurs may assist in rhythmic accuracy at first.					This phrase is a repeat of mm37-44. RH 37-44, then 62-69 to encourage transfer of knowledge. All considerations, concerns, etc can be transferred. Point out to ensemble the addition of 1st tpt sustain under ww-only measures, and encourage this color to emerge.																

Composition: Concert Variations  
 Composer: Claude T. Smith

Measure #	70 / F	71	72	73	74	75	76	77	78	79	80	81
<b>Form</b>	Variation D - Theme in Augmentation & Canon											
<b>Phrase Structure</b>												
<b>Tempo</b>	Allegro ♩ = 138											
<b>Dynamics</b>			<i>mf</i>		<i>mf</i>		<i>mf</i>					
<b>Meter/Rhythm</b>	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$										
<b>Tonality</b>	bb											
<b>Harmonic Motion</b>	i											
<b>Orchestration</b>	tpt	+tsx hn12 tbn eu	+ picc fl ob cl asx				+bcl bsn bsx tu	-tpt		-tsx hn trb eu		-picc fl ob cl asx
<b>General Character</b>	transitional, slowing, patient, anguish	echoing, slower, increased anguish	more echoing, much anguish, something stirring underneath									
<b>Means for Expression</b>	Tpt should "hairpin" these measures to give direction.	All entering inst's contribute to sound w/o overpowering, use own phrasing & direction.	First "return" of modified ostinato - bring out, but don't overpower continuing/entering melody. Allow articulation and note length to be the defining characteristic, not dynamics. This should be the case for all instances of the "modified ostinato". Entrances of new statements should be emphasized, then blend back into the main ensemble sound. Whole notes taper out.									
<b>Conducting Concerns</b>	Change to supermetric in mm71 to assist in musicality and forward motion. Use LH to lower dynamic.	Cue entering inst's w/ look/eyes/IoW, LH if needed. Encourage balance of parts w/o dominance of any.	Cue entrances of new voices, as well as the return of ostinato throughout, depending on which voices are in need of more assistance. Alternate between supermetric & nonsupermetric as necessary to direct melodic line & keep tempo - supermetric may be preferred to further direction of phrasing.									
<b>Rehearsal Consideration</b>	RH transition so tpts can be secure in their role. Note use of theme in augmentation.	Note theme in canon & augmentation; relate to other instances of the theme throughout the work.	Have all play their 7-measure phrase starting at the same time (note tpts will need to modify) to demonstrate that all are the same, just in canon. Have each group or individuals play separately to model different ideas for direction of line. Note which sections enter together. Be sure all know who "closes" this section so they can be prepared to enter the next section (especially helpful for percussionists).									

Composition: Concert Variations  
 Composer: Claude T. Smith

Measure #	82 / G	83	84	85	86	87	88	89	90	91	92	93	
<b>Form</b>	Transition		Variation C'										
<b>Phrase Structure</b>													
<b>Tempo</b>	Allegro ♩ = 138												
<b>Dynamics</b>	<i>mp</i>		<i>mp</i>	<i>mp</i>			<i>mp</i>	<i>mp</i>	<i>mf</i>	<i>mf</i>	<i>f</i>	<i>f</i>	
<b>Meter/Rhythm</b>													
<b>Tonality</b>	bb		Bb										
<b>Harmonic Motion</b>	i		V/V	I	V/V	I	V/V	V/V	I	V/V	Gb	Cb	
<b>Orchestration</b>	hn xylo bells sn tri		+ tpt	+picc fl ob cl			- hn + bcl bsn bsx tbn tu			+asx -pperc tri		-bcl bsx tu sn +tsx hn	
<b>General Character</b>	transitional, gaining momentum		stately, lyrical, increased excitement				driving, moving forward, growing excitement and intensity						
<b>Means for Expression</b>	Hns enter w/ energy w/o overplaying the dynamic indicated. Perc can be more prominent, then dim.		Same as mm47 - tpt entrance should be strong but mp & contrast ostinato. Note similarities, differences to previous phrases, be sure melody/ostinato contrast stylistically. UWW orn. complements, doesn't overpower				Cue tbn to match tpt style/contrast ostinato. Note similarities to previous phrases (esp. tpt phrase immediately before), be sure melodic & ostinato lines contrast stylistically throughout phrase. UWWs should grow with other voices & provide articulate rhythmic activity above sustains to assist in forward motion & subdivision.						
<b>Conducting Concerns</b>	Return to time suggested to establish ostinato. Minimize pattern size to show dynamic contrast.		Same as mm47 - clear cue should be given to tbn, then decide where assistance is needed. Alternate between as necessary, directing musical line in melody or maintaining pulse in ostinato. Style will depend on who needs help.				Clear cue for tbn, ostinato maintain pulse. Growth in pattern size, LH use will assist forward motion & accuracy of triplet eighths. GoS to assist UWW entrance in 90. LH can encourage full value sustains in lows. Use full length of phrase to grow from mp to f, encourage cohesive ensemble sound. Moving notes in mm90 must come out.						
<b>Rehearsal Consideration</b>	Note that this is the same transition that has been used throughout; same concepts apply here.		Note the return of variation from mm47, same strategies will assist here. RH sections back-to-back to encourage transfer of knowledge and greater understanding of form of work. RH WW's alone if needed, relate to mm20.				Note continued return of mm47 theme. Encourage triplet quarter notes to have forward momentum and note that they are very much part of the next measure. Point out moving notes in mm53/55 so all can direct listening. RH w/met or non-sustain players sizzling eighths for accurate note length and releases.						

Composition: Concert Variations  
 Composer: Claude T. Smith

Measure #	94	95	96	97	98 / H	99	100	101	102	103	104	105	106
<b>Form</b>	Transition				Variation A'							Transition	
<b>Phrase Structure</b>													
<b>Tempo</b>	Allegro ♩ = 138		allarg. -----		Largo ♩ = 62			rit. -----			Allegro Vivace ♩ = 155		
<b>Dynamics</b>			<i>f</i>		<i>f</i>								
<b>Meter/Rhythm</b>													
<b>Tonality</b>	bb												
<b>Harmonic Motion</b>	i	v	i		i7		V/III	i7	i7		v	i7	
<b>Orchestration</b>	picc fl ob cl ATsx tpt hn tbn eu		+bcl bsx tu sn		+timp bd		+gong chimes cym	-gong sn bass cym	-timp chimes	+timp sus cym	+chimes -sus cym	+snare	bcl bsn bsx trbn tu timp xylo chi sn bass cym
<b>General Character</b>	unified, active, moving forward		growing weary, frustrated, halting		expansive, anguished, conflicted							renewed & increased energy & fervor	
<b>Means for Expression</b>	Return of content from mm22 & 57. Same suggestions apply here. Begin prep for allargando.		Allarg. should affect tempo without really changing note length. Style remains constant.		All lines should bear relative importance, with 16ths taking slight dominance. Be sure all moving notes are brought out on each beat and that sustains give the moving notes room to grow.				Same as previous phrase. Encourage cresc. in perc & phrasing in different voices. Be sure all are prepared for rit & prep into new tempo.			Modified ostinato at new tempo provides familiar tune with added excitement!	
<b>Conducting Concerns</b>	Small pattern for extra rhythmic accuracy, prep for 7/8 measure. Ext. downbeat in 7/8.		Impulse of Will is essential in these measures. Prep ensemble w/ LH mirroring & eyes.		Prep into new tempo during prev. fermata. Clear pattern needed for movement on every beat. Conductor can direct attention to different voices as necessary & let voices know if they are too strong/weak.				Same as previous phrase. Get ensemble attention early in preparation for rit. Use last beat of mm104 to subdivide & prep new tempo for mm105.			Small, clear pattern in new tempo. Accel. If necessary to reach allegro vivace.	
<b>Rehearsal Consideration</b>	Note return of mm22 & mm57 material, transfer concepts, & get eyes for allarg.		All would benefit from ensemble memorizing these measures to fully participate in allarg.		RH 3 individual lines separately so all know who they play with, relate to beginning. "Bop" through so all can hear moving lines. Full value sustains.				Same as previous phrase. Separate & relate parts as needed. Be sure perc are confident in entrances. RH transition for total confidence.			Encourage tenuto in lows, don't cover tbn, perc help reach & maintain new tempo.	

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	107 / I	108	109	110	111	112	113	114	115 / J	116
<b>Form</b>	Variation A'' at Faster Tempo								Transition	
<b>Phrase Structure</b>										
<b>Tempo</b>	Allegro Vivace ♩ = 155								stringendo - - - - -	
<b>Dynamics</b>	<i>f</i>									
<b>Meter/Rhythm</b>										
<b>Tonality</b>	bb									
<b>Harmonic Motion</b>	i7		V/III	i7	i7		v 7-6 sus	i7		i
<b>Orchestration</b>	all winds, + timp xylo chimes bells sn bd cym								picc fl ob cl ATsx hn xylo bells sn tri	
<b>General Character</b>	excited, moving forward, renewed grandeur & flourish in melodic line								pushing forward	
<b>Means for Expression</b>	Note modified solo theme from beginning and bring out eighth note triplets. Melody should come through despite activity around it - others may need to decrease dynamic slightly. Phrasing of all lines is still important - different lines do not necessarily need to align/"agree".				Same as previous statement. Direct attention to ostinato as necessary to maintain forward momentum. Continue to encourage phrasing of individual voices.				Stringendo should push tempo slightly without becoming totally erratic or out of control. Be sure goal tempo is achievable.	
<b>Conducting Concerns</b>	Conductor may wish to move to supermetric conducting for "feel" of music, but ensemble may benefit from remaining in 4. Clear cue to melody will provide confidence and direct listening. Be sure this line is not buried by other voices.				Same as previous statement. Impulse of Will & strong cue will help to prep new ostinato voices & perc for stringendo in mm115. Be sure that tempo does not push past allegro vivace before the stringendo occurs.				Clear, small pattern will allow conductor to lead stringendo to accurate tempo. Abandonment of meter may assist.	
<b>Rehearsal Consideration</b>	Separate different lines and relate back to original statements throughout the work. Note similarities and differences to understand form and composition of the work. Be sure that all players direct listening to melodic line so it does not become lost in the texture.				Same as previous statement. Be sure sustains are held full value without dropping out early or holding past the written duration. Tempo should remain exact without as the ensemble becomes comfortable with the work.				Identify "goal tempo" after the stringendo and work to move from allegro vivace tempo to that tempo. This tempo can change!	

Composition: Concert Variations

Composer: Claude T. Smith

Measure #	117	118	119	120	121	122	123	124	125	
<b>Form</b>	Variation C''						Closing Motive			
<b>Phrase Structure</b>										
<b>Tempo</b>	Vivace ♩ = 162									
<b>Dynamics</b>	<i>f</i>			<i>ff ff</i>			<i>sf</i>			
<b>Meter/Rhythm</b>										
<b>Tonality</b>	bb				Sustain - Bb LB/WW - bb					
<b>Harmonic Motion</b>	i	v	i	Sustain - I LB/WW - I			v	i		
<b>Orchestration</b>	+tpt tbn				+bcl bsn bsx eu tu scym		+timp - scym		+gong, bass drum	
<b>General Character</b>	lyrical, excited, almost rushed				stately, declamatory, robust			building, increased tension and energy to final note		
<b>Means for Expression</b>	Tpt and tbn should come out both dynamically and stylistically while maintaining the best tone quality - if necessary, ensemble may need to back off dynamic slightly so melody can remain prominent. All can assist in cresc into next phrase.				Encourage full ensemble sustains while providing cue to lows and assistance in style and direction of this new line.			Timpani should be brought out with ostinato figure in mm123, then UWW's in 123-124, then tpts join on anacrusis of final measure. All levels of activity should come through full ensemble texture.		
<b>Conducting Concerns</b>	Clear cue for accurate brass entrance; be sure melody comes through thick scoring of ostinato. Maintaining 4 pattern will likely be necessary and can assist with steady tempo. Increase in pattern size + LH plant in mm120 will give forward motion to triplets and prep for lows entrance in mm121.				Strong cue on b1 to prep for b2 entrance in lows. Expansive pattern w/ planted LH will give forward motion to triplets in mm122.			Clear cue w/eyes and gesture to timpani.		Weight in pattern in 124 will assist WW execution & provide cue for flourish on b4. Open release in last measure suggested.
<b>Rehearsal Consideration</b>	Separate tpt/tbn voices and relate back to previous statements of this line, note similarities/differences. Have ostinato play separately to check vertical alignment and consistency of tempo. Be sure triplet QN's in 120 are accurate and have forward momentum into next phrase.				Separate low voices for vertical alignment and check for consistent, quality tone. Encourage full sound w/o sacrificing tone quality.			Separate timpani, UWW, tpt so all can hear the different lines present. Check alignment in UWW's and tpt on anacrusis of 125. Practice last note "on cue" from ensemble to check tone, articulation, length, etc.		

## Appendix C - Romance for Band Analysis Grid

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*.

*Form* describes the different sections of the work at the Macro level.

*Phrase Structure* describes the Micro or sub-phrases of the work within the Macro structure of *Form*.

*Tempo* identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

*Dynamics* identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

*Meter/Rhythm* identifies the time signatures used in the work and important rhythmic structures occurring in the work.

*Tonality* analyzes the tonal centers used in the work at the Macro level.

*Harmonic Motion* analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

*Orchestration* lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

*General Character* describes the author's aesthetic interpretation of the work.

*Means for Expression* describes the musical elements the author feels should be noted in order to develop musical expression within the work.

*Conducting Concerns* describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

*Rehearsal Considerations* describes musical elements that may need special attention in rehearsals in order to be successful.

Composition Romance for Band  
 Composer John Zdechlik

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
<b>Form</b>	A, a antecedent										A, a consequent (1st Ending)								
<b>Phrase Structure</b>																			
<b>Tempo</b>	Adagio ♩ = 54										piu mosso ♩ = 60								
<b>Dynamics</b>	<i>p</i>	<i>mp</i>		<i>mp</i>	<i>mp</i>		<i>mp</i>		<i>mp</i>	<i>p</i>	<i>f</i>	<i>mf</i>		<i>mf</i>	<i>f</i>		<i>p</i>	<i>f</i>	<i>rit</i> -----
<b>Meter/Rhythm</b>																			
<b>Tonality</b>	d																		
<b>Harmonic Motion</b>	i																		
<b>Orchestration</b>	hn timp chimes	+cl1 asx1 -chimes	+cl2 asx2	+bsn	+eu	+tu	+ob cl3 tsx	-uww timp, +tbn	+fl ob bells	+bcl bsx timp	-bells, +cl123 Acl ATsx	-hn, +bells							
<b>General Character</b>	placid, contemplative, pulsating						darkening, tension			release, expansive, freedom					calming, receding				
<b>Means for Expression</b>	Entrances should be seamless and emulate the articulation of those already playing, so the listener notices a color shift rather than an "entrance". Sustains should decay slightly to make room for new instruments. As different octaves enter, the sound should "bloom" from within the ensemble.						LB/WW grow into desc. line, then all grow toward mm11.			Enjoy the first chord of the piece! Exploit dynamics without sacrificing tone or balance of the chord			Brass/LRs maintain dynamic w/o covering WW. WW exaggerate dynamics, clear artic. of repeated pitches			Decay evenly to true "p", prep to "hand off"/continue to mm3			
<b>Conducting Concerns</b>	Breathe clearly so perc can enter in time with winds. Set pulse, then allow ensemble to take over. Be sure pattern remains condensed and shows the tenuto notated in the wind parts. Cues should be small yet encouraging, perhaps a nod or look rather than a LH gesture.						Cue to tuba, accel mm10. Maintain style & show cresc into mm11.			May need to abandon pulse in order to direct a variety of dynamics in all parts. Cue fl/ob b2 mm12			Show cresc in WW line and manage sustains beneath. Strong cue for lows b3 mm15			Strong cue for lows & timp, direct dim, manage rit.			
<b>Rehearsal Consideration</b>	Begin rehearsals of this piece by taking this section at a slightly faster tempo and slowly working down to QN=54. This will give musicians the opportunity to gain understanding of the work tonally and structurally while building up endurance of chops and air support.						Check tuning and balance by holding each chord as a fermata and "perfecting" before moving to the next chord. Discuss properties of the root, third, and fifth, and adjustments that will need to be made for "perfect" tuning. Build chords from the bottom up to ensure proper balance. RH high/low consorts separately, then reincorporate for tuning within groups.												

Composition Romance for Band  
 Composer John Zdechlik

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35									
<b>Form</b>	2nd ending	A, b antecedent						A, b consequent						A, b consequent consequent												
<b>Phrase Structure</b>																										
<b>Tempo</b>	♩ = 60							accel. -----						♩ = 76					rit. molto -----							
<b>Dynamics</b>	<i>f</i>	<i>f</i> <i>mf</i>		<i>f</i>	<i>fp</i>	<i>f</i>	<i>f</i>		<i>f</i>	<i>mf</i>	<i>f</i>		<i>f</i>	<i>fp</i>	<i>f</i>	<i>P</i>										
<b>Meter/Rhythm</b>																										
<b>Tonality</b>	d																									
<b>Harmonic Motion</b>	IM7						vi						Bb9						e		Eb/eb		Gb7		g	
<b>Orchestration</b>	bsn trb eu tu	+tpt 2, asx12 tpt1		+bcl bsx		+fl ob cl123 Acl tsx						+hn, - tpt	-asx	-UWW, +asx tpt1	+UWW bells				-tpt1 bells	+tpt1, -Atsx hn tpt23						
<b>General Character</b>	release unsure	inner conflict, turmoil, anxiety				soothing, rich						wandering, uncertain, questioning						more confident, understanding, almost relieved				trailing off				
<b>Means for Expression</b>	slight cresc to mm20	Sustains decay slightly to allow new voices through. All new voices enter strong, then back away. Make notes touch.				Dramatic "fp" to "present" WW line. Maintain "f" while descending through the lower part of the range.						Slight accel to QN=76. Articulated notes should come through the texture - sustains back off. Tenutos touch, slight separation between repeated pitches, esp dotted quarter-eighth						Horns come through b1 m31, LB b1 mm32, ATsx & tpt b2 mm32. Sustains listen for these lines.				Accurate release, decresc to make way for ob/tpt soli.				
<b>Conducting Concerns</b>	Establish new tempo, then direct entrances, style, and balance. All voices should add and contribute to a slight ensemble crescendo to the "fp" at mm23.				Incorporate face, LH to show "fp", then give "f" (but legato) cue to WW. Encourage them to play out in low register						Conducting meter will assist in accel to mm31. Cue moving notes to promote "f" entrances, but with tenuto articulation. Show separation & G.o.S. in mm28 & 29 for dotted/repeated pitches.						Strong gesture to horns, direct listening to them through cresc. Maintain larger pattern size until "fp" b1 mm33.				Decresc vs "f" - help where needed. Guide rit, be sure soli is heard					
<b>Rehearsal Consideration</b>	Have only "quarter notes or smaller" play (no sustains) and notice where the line "goes" in the ensemble. Make an effort to "hand off" to the next person.				Practice marcato "f" attack with slow decresc to "p", then increase speed of decresc until "fp" is achieved.						Have musicians "play air", move fingers, and focus on increasing tempo in time with conductor to QN=76. Then, have "quarter or smaller" sing to hear where the line goes. Play on horns when ready						Try "quarter note or smaller" exercise here again - more moving lines exist. Separate those with the "same" line so musicians can hear the groupings. "Back off if you can't hear the soli at mm34".									

Composition Romance for Band  
 Composer John Zdechlik

Measure #	36	37	38	39	40	41	42	43	44	45	46	47	48
<b>Form</b>	A, c antecedent							A, c consequent					
<b>Phrase Structure</b>													
<b>Tempo</b>	♩ = 54		subito ♩ = 72 accel -----					♩ = 80		rit. -----		molto rit. -----	
<b>Dynamics</b>	<i>mf</i> <i>pp</i>	<i>p</i>	<i>mp</i>	<i>f</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>ff</i>	<i>fpp</i>	<i>fff</i>	<i>ff</i>	<i>p</i>	<i>p</i>
<b>Meter/Rhythm</b>	$\frac{3}{4}$		$\frac{4}{4}$		$\frac{3}{4}$								
<b>Tonality</b>													
<b>Harmonic Motion</b>	D	Eb	c7	F (Eb)			D7	c7	c# (Bb)		E	Cm9	
<b>Orchestration</b>	-all but fl1 ob		+scym hn tbn eu tu	+cl123 Acl Asx	+tpt	-hn	+TBsx hn	-Acl, +timp	-TBsx hn	+hn	+TBsx -tpt tbn tu timp	+bcl bsn tbn	
<b>General Character</b>	reverent, delicate but not frail		ominous, lurking, brooding					unsettled, haunting, with trepidation					
<b>Means for Expression</b>	Tuning/intonation imperative in fl/ob soli and complete silence from others. Match articulation.		Line should pass easily from one consort to the next - players should grow through every phrase, pick up where the previous group left off, emulate articulation, and subdivide for accurate entrances. Each entrance adds voices and chord tones.					Musicians should be confident in their written dynamic - this may conflict with many other people in the ensemble. Gradual rit. to QN=60 will take effort from all with moving notes. Sustains should maintain dynamic, but allow moving notes to come through. Slight space between moving notes.					
<b>Conducting Concerns</b>	Show clear -1 release but encourage mf soli. Assist hand off to lows in mm38.		b1 mm38 should act as "prep" in subito new tempo for low brass entrance on b2 - note staccato on b4! Continue to assist accel to mm42 while cueing entrances and releases as needed in each part. Guide full ensemble crescendo throughout.					HUGE "fpp" on b1 mm43 - dedicate L/RH to this, use other to cue "ff" UWW on b2. Assist hn/tbsx -1 rel mm44 if necessary. Guide rit while maintaining dynamic until mm46. Strong cues to all entrances to encourage them to come through the texture of the ensemble w/ proper style, esp b2 mm48					
<b>Rehearsal Consideration</b>	Try -1 release w/o melody to ensure accuracy. RH faster at first, then slow down over time.		RH w/o accel. once, "quarter note or smaller" again to hear where the line is and what groups play together. Separate groups as necessary to coordinate dynamics, articulation. Once structure is understood, start at mm36 & reincorp. w/ accel.					Apply "fp" exercise from earlier to this section if needed. Use "quarter note or smaller" exercise again to establish where the line begins, goes, and ends. Play several times w/o rit at "mf" to gain understanding of chord structure and melodic line before incorporating rit and "ff"/"fff" dynamic levels.					

Composition Romance for Band  
 Composer John Zdechlik

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61
<b>Form</b>	A, quotation/modification of "a antecedent" and "b antecedent"										A, "exploration"		
<b>Phrase Structure</b>													
<b>Tempo</b>	♩ = 60							<i>molto rit</i> - ♩ = 54					
<b>Dynamics</b>	<i>pp</i> <i>p</i>		<i>mp</i>		<i>mp</i> <i>mf</i>			<i>p</i>	<i>p</i>	<i>mf</i>	<i>f</i>	<i>mf</i>	
<b>Meter/Rhythm</b>													
<b>Tonality</b>											d		
<b>Harmonic Motion</b>	Eb/eb		G/g		Eb		c#		D7/d7		d		
<b>Orchestration</b>	-all, +tpts, chimes b1 mm49		+trbn tu timp		-tpt, +fl cl12 bells, hn. -timp mm54				-tbn tu, +bsn timp		+ob solo, -fl cl hn		+cl1 solo
<b>General Character</b>	placid, calm, safe		unsure, anxious		pleasantly confused			closing, resolved, settled		apathetic, yet slightly mournful			
<b>Means for Expression</b>	Accurate -1 release, almost into thin air. Tpt balance to 3rds, long notes with slight separation.		Tpt support, tbn balance to tuba. Long notes with slight separation. Go somewhere w/mm52		Fl mimic tpt/tbn entrances; hn "interrupt" with new content. Hn follow tenuto markings, back off slightly in 55. Sustains full value underneath			Fl emerge w/"familiar" content. Full value sus. Bsn articulate clearly, match timp.		Phrasing is suggested in the score, but the soloist should be encouraged to go above and beyond what is printed. mm61 should "morph" from fl to cl. Bsn/timp remain constant underneath.			
<b>Conducting Concerns</b>	Establish new tempo, meld mm50 as no time is needed. Direct style of artic and sustains.		Cue to tbn in correct style and dynamic - emulate the style set up by tpts in previous statement.		Small cue to fl/cl on b1, bigger cue to hn b2 for mf entrance in contrasting style. Maintain clear pulse so these parts line up vertically.			Decrease pattern to show <i>molto rit</i> , dim into mm57. Cue bsn/timp in new tempo, cont. dim.		Little help should be needed from the conductor in this phrase. Bsn/timp maintain tempo, soloists can expand upon printed phrasing. Cue cl solo, assist in mf dynamic, emulate style of fl			
<b>Rehearsal Consideration</b>	Begin RH's at a faster tempo, gradually slow down to build endurance. Have tpt/tbn play at the same time to match style, articulation. Have chimes/timp breathe w/ tpt/tbn for accurate entrance.				Incorp fl/bells into prev. exercise to create cohesive articulation/style. Hn sing while others play for pitch accuracy.			RH rit/dim into mm57 several times from 49 and past 57 so transition is comfortable.		Once pulse is established in bsn/timp, allow soloists the opportunity to experiment w/ dynamics, articulations, etc on numerous occasions. Assist in "hand off" of line, but encourage interpretation.			

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Measure #	62	63	64	65	66	67	68	69	70	71	72	73	74	75	
<b>Form</b>	A, "exploration" cont'd							A, a antecedent '1							
<b>Phrase Structure</b>															
<b>Tempo</b>	♩ = 54							subito ♩ = 60					rit. -----		
<b>Dynamics</b>	<i>p</i>	<i>mf</i>	<i>f</i>	<i>mf</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mp</i>	<i>pp</i>	
<b>Meter/Rhythm</b>	$\frac{3}{4}$														
<b>Tonality</b>	d														
<b>Harmonic Motion</b>	i							I7	vi	IV	C9	(IV)			
<b>Orchestration</b>	+eu solo	-ob	+ hn solo				-hn bsn, +tbn tu	-cl, +fl ob solo	-fl ob	+fl12 ob12 solo	-LB, +bsn hn				
<b>General Character</b>	haunting, contrary, juxtaposed					wandering away, conflicted			familiar, relieved, resolved						
<b>Means for Expression</b>	Cl serves as the "glue" that keeps this section together - weave in and out of forefront. Euph "grow out" of cl line, recede when finished. Hn add color, not line until mm66.					Hn emerge from texture, cl cont. to fade in and out. Eu join bsn/timp on D, emerge on ascending line, slight cresc. Cl cresc to mm69			"Familiar" LB pattern grow out of solos, not enter abruptly as before, retreat all the way to "p" to make room for fl/ob solo above. Exaggerate dynamics. Timp come through in mm72.				Fl adhere to "mp". Slight separation in repeated pitches. Save most of dim for mm75. b2 mm75 "emerge", no harsh attacks.		
<b>Conducting Concerns</b>	Cue euph solo to join sound already existing without non-musical residue. Encourage soloists through contrasting dynamic markings. Assist with tempo in bsn/timp if needed.					Little should be needed from the conductor in this phrase. Encourage soloists to go beyond notated expressions.			Tempo should be well established by this point, so the conductor should be able to assist with ensemble musical decisions. Encourage contrasting dynamics between parts, cohesive style				Assist decresc in sustains, cue fl/ob b2. Be very clear in giving release to sustains on b1 mm75 and then b2 entrance for fermata voices.		
<b>Rehearsal Consideration</b>	Allow soloists the opportunity to experiment w/ dynamics, articulations, etc on numerous occasions. Remind as needed that tempo will remain constant in bsn/timp and is not "flexible". Consider sending soloists off during RH to work alone. RH w/dynamic "extremes", then dial back for optimal effect.							Build chords from bottom up and sustain as needed to readdress tuning. Remind that this is the same chord as earlier. RH very slow with gradual dynamics, speed up and reincorp.				RH at faster tempo & "mf" dynamic w/no decresc. Add in decresc, then "mp", then rit as each individual item is mastered.			

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Measure #	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91
<b>Form</b>	B, introduction								B, introduction-development							
<b>Phrase Structure</b>																
<b>Tempo</b>	♩ = 144								a tempo							
<b>Dynamics</b>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>ff</i>				<i>ff</i>	<i>&gt;</i>
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>	F#	Eb	F#	C#-Bb	F#	Eb	F#	Ab7	A	a/7 A E	eb Eb A			Ab7		A
<b>Orchestration</b>	cl23A ATsx hn s/bd	LB timp	cl23A ATsx	fl picc ob cl1 tpt xylo	cl23A ATsx hn s/bd	LB timp	cl23A ATsx hn s/bd	+all	cl23A ATsx hn s/bd	UWW tpt1 Xyl LB/WW	-UWW tpt xylo, +cl23A ATsx	UWW tpt1 xylo	+hn lb/ww timp		+cl23A ATsx - lb/ww	
<b>General Character</b>	argumentative; fury/excitement, being cut off								argumentative; "cut off" has been provoked, dominating							
<b>Means for Expression</b>	"fp" in this section should be more aggressive than in previous section. Cresc after should reach a full "ff" while maintaining tune & tone. Strive for true unisons/octaves and maintain weight in marcato accents. Eighth notes should "interrupt" trill.				All eighth notes should sound equally, b3-& must be in time and in style.				Same trill/melodic pattern at higher pitch increases intensity. Dramaticize dynamics without sacrificing tone.		2/4 implies a pseudo hemiola after extended melodic statement, which is expanded and hocketed further here		Vert. alignment! Be sure everything falls where intended, no bleeding over			
<b>Conducting Concerns</b>	Consider giving 2 small prep beats before downbeat to establish new style/tempo/dynamics. Conducting of the pulse is not necessary, so focus efforts on guiding "fp" and entrances/releases. Don't "give away" the next measure w/gestures.				Be sure those who enter on b3/& are timely and that no sound rings over				Engage later entrances sooner to ensure timeliness. Give emphasis to slurred notes. Diminish pattern during 2nd trill to encourage continuation of the phrase.		-1 trills release, be sure 8ths don't rush and later entrances are prepared.		Focus on 8ths, use G.o.S. to help offbeat entrances. Cue tpt/timp p/u			
<b>Rehearsal Consideration</b>	Begin RHing this section under tempo to allow time for music to get under fingers and for musicians to gain an understanding of the structure. All RH's should be strict in tempo so that 8ths do not rush or drag, regardless of tempo/articulation.				Be sure 8ths do not rush and that later entrances are not behind.				Be sure trills have a clean -1 release and that 8ths are ready to enter on time. Rehearse "hand off" of line from one section to another, esp. interlocking beats		Be sure 8ths do not rush and that later entrances are not behind.		Be sure all entrances are rhythmically precise, vert. aligned.			

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Measure #	92	93	94	95	96	97	98	99	100	101	102	103	104	105
<b>Form</b>	B, statement 1								B, statement 2					
<b>Phrase Structure</b>														
<b>Tempo</b>	♩ = 144													
<b>Dynamics</b>	<i>mf</i>		<i>f</i>	<i>f</i> <i>p</i>	<i>p</i> <i>mf</i>	<i>f</i> <i>p</i>	<i>mf</i>	<i>fp</i>	<i>f</i> <i>mf</i>	<i>p</i> <i>mp</i>	<i>f</i> <i>fp</i>	<i>f</i> <i>ff</i>	<i>ff</i>	<i>f</i> <i>fp</i>
<b>Meter/Rhythm</b>														
<b>Tonality</b>														
<b>Harmonic Motion</b>			Db	G	C	a	Gb	G	Bb	Bb7	Bb		Eb+F	eb G
<b>Orchestration</b>	Tsx eu, tu timp	+sd	+cl	+picc fl ob	-cl sd + Asx tpt (SM)	-picc fl ob +tbn (SM)	-tbn +fl ob cl	+bsn	-ATsx eu +hn	-fl ob cl	+tbn sn	+all cl, all sax, eu	all reeds, cym xylo	-all, eu tu sd
<b>General Character</b>	motorized, tonally lopsided		undulating, passing		short, pinched, nasal			toddling, boisterous, yet oddly haunting			fury boiling over			
<b>Means for Expression</b>	Ostinato still needs to have shape. Tuba fill in the gap, drive from one mm to next. Staccato!		Cl come out of nowhere, yet tenuto, then back off into nothing. Fl imitate.		Ostinato needs shape, lows fill in. Muted tpt/tbn may need to work harder to become dominant voice. Staccato should be detached but still have body. Exaggerate "fp" & cresc in mm99.			Oom pah come though right away		Oom pah back off as tpt crescs. Follow printed articulations, dramatic "fp"		Ascending 8ths should snowball into 104 - slight cresc can be added in. Weighted marcato, strong entrance in euph/tuba.		
<b>Conducting Concerns</b>	Show decresc with staccato style, lean into slurred notes. G.o.S. on b4 to cue tuba anacrusis.		Abandon pulse in favor of cueing and directing style & dynamics.		Decide whether cue to asx or tpt is more necessary (probably tpt). Assist in handing off of line from tpt to tbn, then to UWW. Reinforce printed dynamics w/gestures.			Establish oom-pah style, decresc slightly		Tpt style changes important; then, show dynamic changes. Be extreme!		Pulse need not be given; give attention to style and dynamics. Encourage slight cresc into 104, then heavy marcato, then dramatic "fp"		
<b>Rehearsal Consideration</b>	RH w/ensemble sizzling eighths to be sure those playing are not rushing/dragging.		Check tuning of unisons, be sure tenuto notes do not drag.		Muted brass entrances will need to be very strong. Have tpt/tbn/UWW play simultaneously to check articulation. Encourage exaggeration of dynamics.			Oom-pahs should be light and interlock rhythmically. Back off dynamic slightly as tpt enters. Tpt cresc to "f" w/o losing tone/time.			RH w/met or sizzles to check rushing of 8ths, dragging of quarters. Check for clean -1 release in UWW's. "fp" exaggerated w/o loss of tone			

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Measure #	106	107	108	109	110	111	112	113	114	115	116	117			
<b>Form</b>															
<b>Phrase Structure</b>	B, transition				B, statement 3										
<b>Tempo</b>	♩ = 144														
<b>Dynamics</b>	<i>f</i>	<i>pp</i>	<i>f</i>		<i>f</i>	<i>p</i>	<i>f</i>	<i>fp</i>	<i>p</i>	<i>ff</i>	<i>p</i>	<i>f</i>	<i>fp</i>	<i>f</i>	<i>ff</i>
<b>Meter/Rhythm</b>															
<b>Tonality</b>															
<b>Harmonic Motion</b>	C/C+7				Eb				C/Gb				Eb7	A/Eb	
<b>Orchestration</b>	-sd + hn	+scym, picc fl ob cl asx	-scym +tpt tbn xylo	+sd	-all but sd, +LR eu tu tpt23	+tpt1 tbn1	+fl ob cl asx	+scym	-LR eu tu	+LR eu tu hn, -scym	-LR eu tu sd +picc Acl Tsx tri				
<b>General Character</b>	haunting, boisterous	showy, off-the-cuff, mildly competitive			haunting, boisterous	nagging, biting		showy, frilly, flourishing		insistent, attention-seeking, dramatic					
<b>Means for Expression</b>	Oom-pah take over abruptly & accurately	WW chromatic passage into "thrown away" eighths, passed between tpt & UWW. Should be conversational. Tbn2/3 bring out soli half note line.			Oom-pah acts as mini interlude / transition	Tpt/tbn emerge through texture, match staccato length & style. Exaggerate "fp". Sixteenth p/u's should feel "off-the-cuff", almost implying a 2 feel for a brief moment. Follow printed cresc under this ascending line.				Tpt/tbn start marcato QN soft, "barge through" ens to forefront, sustains back off slightly. Same exaggerated "fp" mm116 into marcato hits in mm117.					
<b>Conducting Concerns</b>	Establish oom-pah style, decresc slightly	Cue scym, then UWW. Nurture style instead of specific cues in mm108-109. Be sure tbn2/3 half notes come out - give/direct attention as necessary.			Establish oom-pah style, decresc slightly	Cue entrance for tpt/tbn, encourage staccato style, then dramatic dynamic changes. G.o.S. on b4 mm112 to cue UWWs. Consider conducting macro pulse in mm113 to encourage proper style & cresc.				Help tpt/tbn "emerge" from texture and hand off to UWW's, oom-pahs. This should in turn grow into UWW "hits" in mm117, heavy marcato, w/ horn upbeats.					
<b>Rehearsal Consideration</b>	Oom-pahs stay light & vertically aligned.	RH 16ths under tempo if needed for fingers. Add breath accent on 3 & 4 to keep from rushing. Have oom-pahs play and UWW/tpt sing to check alignment/pulse.			Oom-pahs stay light & vertically aligned.	RH tpt/tbn separately to match style, articulation, dynamics. RH under tempo to check 16ths for rhythmic accuracy. Separate oom-pahs and hold chords if necessary to check for tuning.				Have tpt/tbn hold chords at various dynamic levels to check for balance and tuning, then reincorp. Be sure UWW's balance down during "fp" and "hits".					

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Measure #	118	119	120	121	122	123	124	125
<b>Form</b>	B, statement 4							
<b>Phrase Structure</b>								
<b>Tempo</b>								
<b>Dynamics</b>	<i>mp</i>	<i>fp</i>	<i>fp</i>	<i>mp</i>	<i>fp</i>		<i>ff</i>	<i>ff</i>
<b>Meter/Rhythm</b>								
<b>Tonality</b>								
<b>Harmonic Motion</b>	Db	Eb/G	A7/Gb	C/Eb	F/Cb		Eb	F/Cb
<b>Orchestration</b>	tpt tbn tu	+fl ob cl123A ATsx hn xylo	+picc, -ob	tpt tbn tu	+picc fl ob cl123A ATsx hn xylo	+sd	- cl1A Tsx hn xylo	+eu
<b>General Character</b>	nagging, short, mumbling	light, dancing, laughing		nagging, short, mumbling	increasing excitement to a big finish			haunting, boisterous
<b>Means for Expression</b>	tpt/tbn/tu rhythm needs to match style, come all the way down to "mp".	"fp" with no cresc this time - stay underneath eighth note "melody". UWW's bring back from earlier in this section. Be sure staccatos still have tone, don't forget slurs.		tpt/tbn/tu rhythm needs to match style, come all the way down to "mp".	UWW's bring back melodic content from earlier in this section. Be sure staccatos still have tone, don't forget slurs. Sustains remain in the background until printed cresc. Cresc can be added to UWW's as well. Accurate -1 release in mm124 while others sustain		Oom-pah acts as mini interlude / transition, maintain "ff", stay light.	
<b>Conducting Concerns</b>	Bring dynamic down, very light and bouncy staccato vs longer tied notes	Show dramatic, quick "fp" in sustains - this gesture can also serve as cue for WW's. Minimize pattern on beats 2-4, encourage style, emphasis on slurs.		Bring dynamic down, very light and bouncy staccato vs longer tied notes	Show dramatic, quick "fp" in sustains - this gesture can also serve as cue for WW's. Minimize pattern on beats 2-4, encourage style, emphasis on slurs. Encourage cresc in mm123, full value and energy sustain into mm125 for those who play.			Strong cue to oom-pahs, reestablish style and dynamic. Encourage sus's.
<b>Rehearsal Consideration</b>	Hold chords as fermatas to check for tuning, balance. RH as written for artic	RH "slow fp" if needed for sustains. RH under tempo for UWW's if needed for fingers. Try slurring everything, tonguing everything, note groupings, etc.		Hold chords as fermatas to check for tuning, balance. RH as written for artic	RH "slow fp" if needed for sustains. RH under tempo for UWW's if needed for fingers. Try slurring everything, tonguing everything, note groupings, etc. Check -1 release in LB/WW w/full value sustain, no dim. in UWW's.			Oom-pahs have slightly more weight, stay vertically aligned.

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Measure #	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	
<b>Form</b>	B, introduction & development quotation										"B content" vs "A content"					transition			
<b>Phrase Structure</b>																			
<b>Tempo</b>	♩ = 144																	molto rit - - - -	
<b>Dynamics</b>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>fp</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>					<i>ppp</i>		
<b>Meter/Rhythm</b>																			
<b>Tonality</b>																			
<b>Harmonic Motion</b>	A	E <sub>b</sub>	A		A	A <sub>b</sub> 7		A/E <sub>b</sub> 7			A/E <sub>b</sub> 7						E <sub>b</sub>	E	
<b>Orchestration</b>	cl23A ATsx hn sd	LB timp	cl23A ATsx sd	UWW tpt1 xylo	cl23A ATsx sd	-ATsx +UWW tpt1xy	+LB/W W timp	+ATsx	+cym s/bd	all winds, timp, s/bd, xylo								hn timp tam	
<b>General Character</b>	argumentative; fury, being "cut off"				argumentative; "cut off" provoked, lashes out			"cut off" attempts to silence "fury"			receding, mellowing out					winding down			
<b>Means for Expression</b>	Aggressive "fp". Cresc to full "ff", maintain tune/tone. True unisons/octaves. Weight in marcato. 8ths "interrupt" trill, subdivide for vert. align.				Trill still aggressive. All eighth notes should sound equally, continuity between voices is essential.			Trill still aggressive. Subdivide accurately for proper placement of anacrusis. Note perc hits on b1.			Cl maintain trill, ens use same style of "hit" here on 1/3. Horn come through at true "ff", follow tenuto - the antithesis of this section and all other parts at this moment. Gradual ensemble diminuendo to hn solo.					Cresc into new section, use molto rit to slow to QN=60			
<b>Conducting Concerns</b>	Conducting of pulse not necessary - focus on guiding "fp" and entrances/releases. Don't "give away" the next measure w/gestures.				Small pulse, cue entrances, guide "hand offs" across the ensemble. Maintain style/dynamics.			Strong downbeat to cue all. G.o.S. on b4 to cue anacrusis. B3 mm135 leads into final phrase of section.			Consider conducting macro pulse to mm142. Strong downbeat to cue trills & hits, then direct attention to horns and encourage sustained line with tenuto articulations. Horns stay ff longer than rest of ensemble.					-1 release for trills, cue tam, assist hn solo in rit. to QN=60			
<b>Rehearsal Consideration</b>	RH under tempo to get notes under fingers & to gain understanding of structure. RH w/strict tempo so 8ths don't rush/drag & trills timely.				Be sure trills release accurately, 8ths do not rush and that later entrances are not behind.			Sustain "hits" as needed to check balance and tuning. RH just "hits" for vertical align. & style.			Have cl mark where each will breathe so there is continuous sound. Have hn play separately to check tuning, artic, encourage sustain. RH "hits" separately to match note length, artic, balance & dim.					Allow soloist to take the lead, guide as needed to QN=60.			

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Measure #	144	145	146	147	148	149	150	151	152	153	154	155	156			
<b>Form</b>	A', a' antecedent															
<b>Phrase Structure</b>																
<b>Tempo</b>	♩ = 60											piu lento - - - - -				
<b>Dynamics</b>	<i>f</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>mf</i>	<i>f</i>			
<b>Meter/Rhythm</b>																
<b>Tonality</b>	★															
<b>Harmonic Motion</b>	D		D-Eb		D-C		Eb-F#		C-B-A		F#-C		A-F	+Ab-Eb	F-F#-D	D-Eb/Ab
<b>Orchestration</b>	bsn TBsx hn eu chimes	+cl12 asx1	-hn, end solo					+bcl bsn tu timp			+hn	+cl3 tsx	+tpt solo, fl ob bells			
<b>General Character</b>	pensive, placid, calm		uncertain, suspicious		jarring		settling		relief			dissonant surprising		building, intensifying, still uncertain		
<b>Means for Expression</b>	Seamless entrances, emulate articulation of those already playing - listener notices color shift, not "entrance". Sustains decay, make room for new instruments. Sound "blooms" as new octaves are added. Maintain "pulsating" style w/ slight separation between repeated pitches so new rhythm is heard. "Lean in" to dissonances - listen within each section/consort for proper tuning and intonation. Tpt solo should come through everything, lead ens cresc into next phrase.										Tpt solo emerge on ascending leap		All those playing concert Eb should emphasize this pitch and this unison rhythm, esp. leap.			
<b>Conducting Concerns</b>	Turn attention immediately to LB/WW entering on b1 - encourage style similar to beginning (even though no articulations are notated) and emphasize new rhythm with G.o.S. on b2. Be sure QN=60 is well established immediately. Entrances should be cued, but not obviously - possibly with a look or small nod. Encourage contrasting dynamic changes between different voices, give help where needed. Assist with pulse as needed to establish, then turn responsibility over to ensemble in order to further direct style.										Cue tpt entrance & cresc, then fl ob xylo.		Emphasize DQ/8 rhythm. Abandon pulse in mm156 to encourage & control cresc into mm157.			
<b>Rehearsal Consideration</b>	Begin rehearsals of this section faster than directed, then gradually slow down over several rehearsals to the goal tempo, allowing students to gain tonal and structural understanding of the whole while building endurance of chops and air support. RH the two "groups" of instruments here separately to address tuning, then together at a slower tempo/"everything a fermata" to tune between the two groups (especially dissonances). Encourage unison style of articulation & contrast of dynamics between groups.										Use "quarter or smaller" technique to separate rhythmic lines and check tuning, articulation, etc. Also use to direct listening of sustains.					

Composition Romance for Band  
 Composer John Zdechlik

Measure #	157	158	159	160	161	162	163	164	165	166	167
<b>Form</b>											
<b>Phrase Structure</b>	A', a' consequent					A', b' antecedent					
<b>Tempo</b>	a tempo ♩ = 60										
<b>Dynamics</b>	<i>mf</i>	<i>f</i>	<i>mf</i>	<i>f</i>	<i>mf</i>	<i>f</i>		<i>fp</i>	<i>f</i>		
<b>Meter/Rhythm</b>											
<b>Tonality</b>	d										
<b>Harmonic Motion</b>	I	vi	IV7	C9		IM7			vi		
<b>Orchestration</b>	-bcl bsn ATBsx tpt timp, + tbn			+Acl ATsx		+bsn tpt	+fl ob cl123A xylo	+bcl bsx	+fl ob cl123A tsx		
<b>General Character</b>	expansive, freed, soaring					inner conflict, turmoil, anxiety			soothing, rich		
<b>Means for Expression</b>	Brass/LRs maintain dynamic w/o covering WW, possible slight decresc to assist in phrasing. Maintain style of slow section while clearly executing the rhythm, emphasizing the difference provided by the eighth note. Ensemble should strive for cohesive "brass" and "woodwind" sounds in this phrase.					Sustains decay slightly to allow new voices through, subdivide for accurate releases. New/moving voices enter strong, then back away on sustains. Clear artic. of rep. pitch			Dramatic "fp" to "present" WW line. WW maintain "f" while descending through the lower part of the range. Ens. Cresc to mm168 without covering up WW.		
<b>Conducting Concerns</b>	Cue rhythmic line always, for confidence in entrances as well as to direct listening to the proper area. Sustaining players may need a "nay palm". G.o.S. for 8ths.			Encourage strong sustains in brass while UWW's cresc, match articulation, and align rhythmically.		Give clear time and style to tpt/asx so that DQ/8th is accurate and together with proper articulation. -1 releases in sustains, slight decresc if necessary to accommodate soli line.			Strong downbeat, reinforce fp & cue UWW entrance on b2. Direct cresc in sustains as to not cover UWW line, esp as that line descens into the lower range of those instruments.		
<b>Rehearsal Consideration</b>	Check tuning, balance by holding each chord as a fermata & adjusting. Discuss properties of root, 3rd, 5th, adjustments needed, etc. Build chords from the bottom up to ensure proper balance. RH high/low consorts separately, then reincorporate for tuning within groups.					Have only "quarter notes or smaller" play (no sustains) and notice where the line "goes" in the ensemble. Make an effort to "hand off" to the next person.			Reinforce "fp" technique as needed. Separate moving lines to check tuning, balance if needed. All articulations should be clear and match throughout the ensemble.		

Composition Romance for Band

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Measure #	168	169	170	171	172	173	174	175	176	177	178	179	180	181	
<b>Form</b>	A', b' consequent					A', b' consequent consequent developed						transition			
<b>Phrase Structure</b>															
<b>Tempo</b>	accel -----					♩ = 80						piu lento ----- ♩ = 76			
<b>Dynamics</b>	<i>f</i>		<i>mf</i>	<i>f</i>		<i>f</i>			<i>ff</i>				<i>fp</i>		
<b>Meter/Rhythm</b>	$\frac{3}{4}$														
<b>Tonality</b>															
<b>Harmonic Motion</b>	vi	Bb9	e			Eb/eb	Gb7- Bb/bb	ab7- Bb/bb	D-E/e	f		f7	D7/Ab		
<b>Orchestration</b>	-tpt1 +hn	-asx	-UWW +asx tpt1 bls	+fl ob cl				-bells	all winds (no picc)					+scym	
<b>General Character</b>	wandering, uncertain, questioning					triumphant		unsettled, becoming confused		serious, ominous, confrontational			searching, nervous		
<b>Means for Expression</b>	Slight accel to reach QN=76. Articulated notes should come through the texture - sustains back off slightly. Tenutos touch, slight separation between repeated pitches, especially dotted quarter-eighth. Slight ens cresc to mm173					Horns come through b1 m173. Dotted quarter-eighth motifs are always important! Sustains listen for these lines, adjust dynamic			Within full ensemble "ff", moving notes must again be heard and take dynamic priority. Ensemble should stagger breathe so sound is consistent and work to balance to the low voices.			"fp" quickly to "make way" for fl/ob/cl runs. Sus cym cresc, but don't overtake.			
<b>Conducting Concerns</b>	Cue hn for strong entrance & to direct listening. Cue succeeding entrances and help direct "hand off" of line from one section to next. Keep pattern simple and close to facilitate accel into mm173. Utilize G.o.S. for 8ths in mm170-171.					Be sure pulse is well established. Strong cue to hn, bring out new rhythm, then tpt23 for octave jump & cresc into mm175.			Encourage "ff" dynamic, but with good tone. All must listen for moving notes; conductor should cue all and help each succeeding instrument pick up their share of the melodic line.			Dramatic "fp" & cue to scym, then maintain small, clear pattern to assist UWW runs.			
<b>Rehearsal Consideration</b>	Notice similarity to mm26. Have musicians "play air", move fingers, and focus on increasing tempo in time with conductor to QN=76. Then, have "quarter or smaller" sing to hear where the line goes. Play on horns when ready					Notice similarity to mm31. Try "quarter note or smaller" exercise. Separate lines to hear groupings. Stop to tune and balance as necessary.			"quarter notes or smaller" as needed to hear moving line. Check tuning on downbeats and where chords change to adjust R/3/5 and balance to root as necessary. Try at "mf" to gain control.			16ths can be taken under tempo, note grouped, etc. to get "under the fingers".			



Composition Romance for Band

Composer John Zdechlik

Measure #	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216			
<b>Form</b>	A', quotation/development 2				A', quotation/development 3					A', coda									
<b>Phrase Structure</b>																			
<b>Tempo</b>	♩ = 60				piu lento - - - -					♩ = 54			rit. - - - - -						
<b>Dynamics</b>	<i>ff</i>	<i>ff</i>	<i>p</i>	<i>f</i>						<i>ff</i>			<i>ff</i>	<i>ff</i>	<i>ff</i>				
<b>Meter/Rhythm</b>																			
<b>Tonality</b>																			
<b>Harmonic Motion</b>	Gb/gb				D/d					F	Gb	Bb	eb	F	Cb	Gb	Ab	Db	Gb/gb
<b>Orchestration</b>	-tpt tbn timp s/bd	+tpt tbn - cym	-chimes	+sd	+timp cym bd chimes	-tpt hn s/bd cym	-chimes	+tpt				-timp	+sd	hn	+cym	+timp tam chimes	+bd		
<b>General Character</b>	tribal, open	dark, growling, heavy			tribal, ritualistic, open, primitive				anguish-riddled acceptance				resolve, new beginning						
<b>Means for Expression</b>	Clear artic. for rhythm	Tpt/hn burst through w/ tenuto marcato style in low register, tbn accomp. Don't drag and maintain clarity of tone and pitch.			Listen for different harmony here than in other sections. Brass don't outplay WW, WW don't force upper range.			Hn adds to WWs, bells stop, fills out bottom of consort sound.		16/D8 in UWW/tpt (note accent on D8), new composite rhythm in lows, mids. Note different articulations. Subdivide to maintain vertical alignment. Don't overblow.				Lows -2 release. Half note pattern in mids, lows invokes macro 3 feel, leading to fermata. Perc fill, let ring.					
<b>Conducting Concerns</b>	New tempo, Cue ww DQ/8 rhythm	Huge cue to tpt/hn, evoke "dark" tone & long, heavy style. Cue tbn b3, not as menacing. Cue scym mm204.			-1 release in WW, then cue reentry w/ DQ/8. G.o.S. on b3 for 8th. '-1 rel in tpt/hn mm206. Meld b1-2 m207, give 3.			Cue tpt w/UWW as they repeat previous phrase. Prep -1 release in mm210		Strong downbeat as G.o.S. for 16/D8 in UWW/tpt. Consider melding 1-2, then giving 3 as cue and G.o.S. for anacrusis entrances. Encourage ff, marcato.				Begin rit., cue cr cym b1. Give '-2 release in non-melody voices. Consider macro 3 pattern for last 2 measures.					
<b>Rehearsal Consideration</b>	RH tpt/hn/tbn separately for cohesive articulation and dynamic without overblowing. Check tuning of chords around these voices. Be sure moving notes are heard.				RH w/o moving notes to check for clean '-1 release in tpt/hn. Hold each chord as a fermata to check tuning/balance.			Hold chords, build from bottom up to check tuning and balance.		Take slurs/ties out to perfect rhythmic precision. Try RHing "on air" w/o instruments to hear discrepancies. Separate lines as needed for vertical alignment.				RH w/o UWW/tpt to check for accurate '-2 release in others, tuning, and articulation. Play at mf, then build up.					