AN EXAMINATION OF SELECTED WORKS FOR CONCERT BAND AND CHAMBER ENSEMBLE: *FANFARE HÉROÏQUE* BY EUGÉNE BOZZA, *SYMPHONIC SKETCH* BY CHARLES CARTER, AND *TEMPERED STEEL* BY CHARLES ROCHESTER YOUNG

by

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A REPORT

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Approved by:

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Abstract

This report possesses a detailed analysis of three works, two works for concert band and one for brass ensemble. The works included in this report are *Fanfare Héroïque* (1944) by Eugéne Bozza, *Symphonic Sketch* (1994) by Charles Carter, and *Tempered Steel* 2nd ed. (1997 and 2008) by Charles Rochester Young. Also included in this report is performance information about the pieces above, the author's thoughts about the role of music education in the American school system, and a section that discusses quality literature for concert ensembles. It is the author's hope that some of this information is used to aid teachers in their study of these works in order to be more effective in the classroom. In order to facilitate this, each analysis includes biographical information about the composer, historical information about the composition, technical information, musical information, an analysis of form, and sample lesson plans with reflections.

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Chapter 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report was completed as a portion of the requirements for the Master of Music degree at Kansas State University. The intent of the report was to guide, document, and reflect upon the knowledge I have acquired through careful study, planning, rehearsal implementation, and performance of three pieces for wind band instruments; *Symphonic Sketch* composed by Charles Carter, *Fanfare Héroïque* composed by Eugéne Bozza, and *Tempered Steel* composed by Charles Rochester Young.

The work completed on the above pieces, as well as other required elements of the report have helped to guide and focus my analytical process in how I select, prepare, and plan for performance of wind band literature for ensembles of varied personnel make-up and ability level. The process of developing this report has tested my will, resolve, and patience; but in return I have gained much from the process. I have become a better musician, in that through my intense study of the scores have developed an increased ability to understand and interpret the music I choose to study. I have become a more expressive conductor, in that the music I have studied requires intense preparation in order to properly portray the intent of the music to the ensemble with whom I am working. Most importantly I have become a better teacher, as a facilitator assisting in the development of student understanding through providing scaffolding necessary so that students can apply musical concepts and technical elements, leading to an empowering and meaningful performance. The resources I have found, as well as methods I have discovered, are helpful to me in making meaningful musical decisions and developing teaching skills that will guide my professional career for years to come.

The report consists of six chapters, as a means of organizing my thoughts as well as assisting other teachers or students wishing to access the information within this report. The first chapter is introductory in nature, in that it possesses a statement of purpose for the report, performance information including dates, times, ensemble information, and concert programs, a short introduction to the music examined and reasoning for choosing the selected pieces. The introductory chapter also contains information about the format of analysis for the compositions studied in this report. Chapter two outlines my music education mission statement which serves to identify my beliefs as to the reasons schools exist and why music should be a subject that is taught in schools. Chapter three through six serve as chapters to discuss and present my analysis

of the three pieces I have selected for this report in-depth. These chapters will serve as a source of information, a teaching guide, and a glimpse into my thought process in musical examination and rehearsal preparation as a music educator.

Performance Information

Much thought was given to selection of pieces to be studied for this report, as the author wanted the opportunity to teach three selections of varying difficulty and style. In choosing pieces of varying ability level the author was able to work with three different ensembles, each with a varying degree of technical and musical ability, as well as varied rehearsal and time constraints. The ensembles utilized for this report and subsequent performances were all Kansas State University ensembles made up primarily of undergraduate music and non-music majors.

The Kansas State University Concert Band and Brass Ensemble held their performance of the works studied in this report on November 30, 2015 at 7:30pm in McCain Auditorium, on the campus of Kansas State University. Both the Concert Band and Brass Ensemble are entirely facilitated by graduate assistants of the band program at Kansas State. The Concert Band is the "third" concert ensemble at the university. This ensemble has the highest percentage of freshmen and sophomore students as well as non-music majors of any of the university bands. The graduate assistants rehearsed a total of five works to be performed on this concert, each piece programmed for the concert was rehearsed one or two times per week for fifteen to twenty-five minute time periods. This rotation allowed ample time for concert preparation that would lead to a subsequent successful performance.

The brass ensemble is comprised of both undergraduate and graduate musicians. The ensemble is divided into two groups, A and B. The entire ensemble is given the label "A" and a smaller subset, or more select group of students within the "A" ensemble are assigned to perform on group "B" literature as well. The "B" group consists of the finest brass players at the university. This setting provides graduate assistants the opportunity to rehearse in a chamber setting, allowing both the conductor and ensemble to develop an increasing level of sensitivity and musicality. The brass ensemble meets once per week on Sunday evenings. The rehearsal is divided into equal segments based on programming needs. For this performance there were seven rehearsals lasting twenty to thirty minutes each.

The Kansas State University Wind Symphony held their performance of the work studied in this report on March 8, 2016 at 7:30pm in McCain Auditorium. The Wind Symphony is considered the "second" band at the university. It is typically rehearsed entirely by the Assistant Director of Bands, Donald Linn, and plays some of the finest wind band literature in the idiom. Working with this ensemble was an outstanding experience and pushed the author toward improvement as both as a teacher and musician. The Wind Symphony is comprised of undergraduate students of all classifications, including music majors and non-majors. Rehearsing this ensemble allowed the opportunity to rehearse through much longer periods of time, typically forty to fifty minutes. This amount of time was ample time for concert preparation and allowed the author to develop a deeper sense of musical understanding and effectively communicate that understanding to an ensemble.

Music Examined

For this report, three compositions were selected to be studied, analyzed, rehearsed, and performed. The Kansas State Concert Band performed *Symphonic Sketch* by Charles Carter, available through Queenwood publications. This work was chosen as it is representative of the common wind literature often performed by many high school and other developing ensembles in both its level of difficulty and traditional wind band scoring.

The Kansas State Brass Ensemble performed *Fanfare Héroïque* by Eugéne Bozza, published by Alphonse Leduc. This composition was chosen because of its level of technical difficulty, its quality representation of the brass ensemble idiom, as well as its relative obscurity, providing the researcher much interest in discovering more about the work.

The Kansas State Wind Symphony performed *Tempered Steel* by Charles Rochester Young, available through Southern Music Corporation. This composition was chosen because of its modern harmonic structure and form, its inherent difficulty throughout in obtaining a quality performance, as well as the excitement and energy possessed by the work.

Format of Analysis

In order to gain an in-depth analysis of the works listed above, it is important to utilize a format that is both efficient and effective in assisting the conductor in orderly musical study. The analysis of the pieces for this report was accomplished through the use of the unit study format

developed by Richard Miles found in the *Teaching Music Through Performance in Band* series. Chapters four through six within this report utilize this format for presentation of information discovered through careful research and score study. This report utilizes the first eight units of Miles's format, excluding the ninth, additional resources, as a full bibliography can be found at the end of the document. An additional two units, nine and ten, have been added to the unit study for purposes necessary for this report.

Units one through three, outline the background information about the composition being studied. These units contain information about the composer and his or her life, information about the composition and its construction or difficulty level, and a historical perspective related to the composition that could aid in teaching or provide a lens for further study (Miles and Blocher, 2010).

Units four through six highlight important elements found within the piece through careful and diligent score study. These units discuss the technical difficulties that will be encountered throughout the rehearsal process for performance, stylistic considerations that should be made in relation to the genre of the work, the time period it was composed, the overall emotion the work is attempting to convey, and musical elements, in a general discussion about what was found within the work in relation to melody, harmony, rhythm, and timbre (Miles and Blocher, 2010).

Unit seven provides a chart that outlines the form, key, and important moments occurring throughout the piece as well as some general discussion of musical elements and ideas for interpretation. Unit eight provides a list of pieces that is suggested for listening in order to gain a clearer image of the intent of the work, or put into context the work relative to time it was composed. Musical suggestions may include works by the same composer being studied within the report, music that is closely related in style and timbre, as well as music that is contrasting yet substantial for that time period (Miles and Blocher, 2010).

Units nine and ten have been added to the report as a means for assisting teachers in rehearsing these works, as well as for documentation of the author's educational process. Unit nine depicts seating charts as well as information relating to acoustical justification pertaining to those seating charts. Unit ten presents the basic lesson plans used for rehearsal construction along with the accompanying self-evaluation of each rehearsal.

In order to unlock our own interpretation of a piece of literature it is important to discover the details within a work or score. The *Tracz analysis grid* assisted the author in discovering details found within each of the pieces studied for this report. Originally in paper form, the *Tracz analysis grid* has been transformed into an electronic document that is utilized by all graduate and undergraduate students at Kansas State University. It has assisted countless students in the organization of thoughts, plans, ideas, and discoveries found during score study. The *Tracz analysis grid* allows for an in-depth look into form, phrasing, tempo, dynamics, meter/rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations (Tracz, 2013). From the top left corner to the bottom right corner, the conductor is allowed a measure by measure format in which to analyze a piece of music.

By analyzing a piece of music through first the unit study followed by a transfer of information from the score to the *Tracz analysis grid*, the conductor is able to gather a deep understanding of the piece. If studied correctly, an interpretation of the work is developed and strategies for successful teaching are developed. Only proper preparation and in-depth study will allow the conductor to begin to be successful from the podium.

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 *the Well-Tempered Clavier, vol II (BWV 881)*..... 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 *The Marriage of Figaro,* 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 *Overture in the French Manner (BWV 831)*..... 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	E
Musical Spelling:	E	D	B	C	B	A	G	E

The entire work is based on a lose *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 Armys' 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

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 feeing 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 Amadaeus Mozart (1756-1791) wrote the Six German Dances originally for 2 voilins, 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, Februrary 5, 2005. Dr. Diaz also serves as a Professor of Music and more specifically, Oboe, at this institution. Mr. Larry Gardner, Bassoon Instrutor at California State University, Fresno, and Dr. Diaz host a very popular weekend for double reed enthusiasts every year and one of the highlits 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 (16855-1750) 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 Buch*, 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 that 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 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 Assocation Young Comoser Mentor Project, and coordinated the composition and editing of the series *Composers on Composing for Band*. Camphouse is now in his 38th 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 (1054)..... 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
Renae 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

Anyssa 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

Betsey 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 Gilespie '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
Musice 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
Mathemactics
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
Vega 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 5th through 12th 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 Educator's 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
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Phone: 785-532-3800 Email: 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)

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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, simplice
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 27th 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 pizzacato 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

Quatour (1936) is a woodwind quartet set for flute, oboe, clarinet, and bassoon. Composed in a neo-classical style, Francix'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. Francix 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 is 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. Francix'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 the 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, simplice
V. Allegro moderato - burlesquo

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 1st, 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
Minneola, 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)
Phyics
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 Gerentology
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 Curnutt '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
Renae 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
Muisc 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 5th through 12th 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.

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Chapter 2 - Music Education Mission Statement

In order to take a position on the reason music should be a part of the school curriculum it is important to examine why schools as we know them exist. Education serves as a pivotal support in the backbone of America and should be treated as such. It may be cliché, but the future of our nation spends one-third of their young lives from, if we are speaking about K-12 education, ages five to eighteen in the classroom. This amount of time spent in the classroom is fact, and I believe the futures of young people directly correlate to the level of attention given to the quality of our educational systems. Each of the values and elements that are learned in K-12 schooling falls into one of these four categories.

Academic

This is the nuts and bolts of education, the information found between the covers of a textbook or the facts and figures that students must know within a curriculum. This is the information that students learn in order to progress from one grade level to the next. This information, while incredibly important, only plays a small role in the value of an educational experience in young people. The richness and depth that could be attained in a capable and well-developed education system is synthesized through these next three categories.

Mechanical

This element of education is defined by what students are doing with the knowledge they have gained through academic study as defined above. The mechanical aspect of education looks not at what students are learning, but how students interact and apply what has been learned. At this level students begin to think critically and discover real solutions. They learn to solve problems and begin to utilize their academic skills in real-world application. This aspect of education must be stressed if we are to educate a group of young individuals prepared to effectively handle situations that will arise throughout the course of a lifetime. It is simply not enough to provide the knowledge and not nurture that knowledge into usefulness.

Social

Possibly the most important of all elements in education is discovering how society works, how different types of people interact with each other within the community that surrounds them. Schools provide a safe place for self-discovery and for creating social definitions of oneself and others. Learning to interact and communicate with people is a vital reason for education to exist. How students are able to work with others plays a great role in determining their ability to be successful both within and outside the walls of the classroom.

Cultural

In order to be contributing members of society students must understand that there are ideas, beliefs, and value systems throughout society that differ from their own. Students must understand that they share this space with many types of people, who all bring a wide array of life experiences to the community table. With our students we must look at music, art, architecture, and literature from varied cultures and time periods to begin to develop and answer questions about ourselves, where we have come from, and how we want these experiences to impact the future.

If we view these four elements as categories that can be taught through schooling, whether formally within the curriculum, or informally through what happens beyond the prescribed curriculum, it becomes clear that the purpose of schools is to develop within students a skillset which allows for synthesization of information as it is attained through prescribed and absorbed educational experiences, resulting in critical thought as it leads to situational preparedness and the resulting action, either cognitive or physical, as it pertains to academic, mechanical, social, and cultural situations that will be faced throughout an individual's lifetime. What does this mean in simpler terms? It means we must prepare our young people to face challenges they will encounter throughout the rest of their lives and to be prepared to a reasonable capacity to set goals and become the person they visualize themselves to be.

Music is powerful. It has the power to unite movements, to bring out tears, to cause joy. Music has possessed the ability to define cultures for over 2000 years; the present time is no different (Mark and Gary, 2007). Through music we relate to each other, we communicate with each other, and most importantly we can use music to discover who we are. It is only logical that we teach about music in our educational systems. As it would be counter intuitive to toss an art

form that assists in defining people to the wayside. Music touches all the above categories described in the author's purpose for schooling.

The academic elements of music are vast. We must teach students notes and rhythms, symbols, and foreign words. We must teach them about instrument families and parts, about genres and historical periods, theory and ensemble types. The academic elements of music learning, much like the rest of the subjects in schooling are never ending, but the value in understanding the nuts and bolts of music is important, as deeper understanding will lead to tremendous growth in understanding the function of music.

Music provides opportunities to think critically and develop solutions for mechanical problems that will arise throughout musical study. As students progress in their musical study moments emerge where they begin to make decisions about playing or singing without the guidance of a teacher. Music making provides students an opportunity to make decisions in real time that will have an effect on production of sound. These opportunities are empowering, and lead students to believe they have power within themselves to make decisions that result in immediate change to the music being produced. Students learn that by changing something they are doing, a new possibly more musical or artistic statement can be made. They learn how to become better musicians who can problem solve on their own, this relates directly to life, those that can take what they know and synthesize information to produce a more enhanced outcome will be better citizens. This idea of being able to make your own decisions is empowering and leads to further self-discovery and growth within the individual.

The social implications for musical study are limitless. Musicians play and experience music in a variety of ways. In small groups, in large ensembles, in solos, by attending concerts, or listening to the radio. Most often in school, music is produced by a group of students all contributing their musical part to the overall palette of the composition. The act of making music in a group setting forces this idea of coming together for a common goal. Students achieve this by making connections within the music and expanding those connections through aural disagreement, leading to eventual compromise for the common good of the music being played. Making decisions as a group leads students to discover the power of teamwork and makes them aware of the value strong social connections can have on a group of individuals. This power found in musical teamwork is tremendous. Sharing musical experiences in a group setting is

powerful, it is uplifting to create music at a high level, and to share those musical experiences with those who surround you is a rewarding human experience.

Music is a beautiful art form. It is often a communal activity, an activity that reflects on the past and inspires the future. Through music we can take a deeper look into not only how other cultures have consumed music, but begin to formulate with students questions about why we consume music, how we consume music, and reflect on the value music has in our lives. Within the classroom there are many opportunities to learn about each other through music. Students connect with the powerful crescendos and emotive lyricism; they connect through the patriotism that some music possesses. Music helps students to cope with social anxieties and family troubles; an aural representation of an internal struggle and resolution can be a powerful release of emotion in people of all ages. Attempting to understand the beauty of music and the effect its beauty has on our ethos is the culmination of musical study.

Music not only aligns but greatly enhances the values of the educational system in America as I see it. Music embodies the purpose of schools and prepares students with the tools necessary to be contributing members of society, to develop solutions for the challenges they will face. Most importantly music is an art form that can allow an individual to discover who they are, an art form that through careful study and appreciation can lead one to a new level of understanding about the society that surrounds them.

Chapter 3 - Quality Literature Selection

As music teachers, the literature we choose to teach our students is an important decision. Our selections will greatly affect the success our students will have within our classroom. The music we teach to our students is the cornerstone of our curriculum. Significant thought should be given to the selection of music. It is important for teachers to set goals for ensembles, both long term and short term. Goals can focus the student's technical and musical growth. In order to achieve the desired growth in both technical ability and musical ability, it is important to design curriculums based upon what the teacher deems is important for students to learn and choose music that is of quality.

Students should have exposure to music that just slightly exceeds their musical or technical ability upon the first reading but is achievable at a high level through diligent preparation and study by the time of performance. Music should be selected that nudges students gradually towards new growth in ability. Choosing music that requires the student to improve over time will allow the student to have significant growth over many years.

Students should be exposed to a wide variety of music types, including styles, genres, and ensemble arrangements, as well as music with varied compositional and constructional techniques. Playing varied music allows students to make connections from one situation to the next; it allows them an opportunity to study music that may put them out of their comfort zone as growth is acquired as students work towards the comfort level they desire. We want students to realize that there are many types of music to be discovered and learned. Music that pushes students in their abilities generates growth in their control over their craft. Quality music selection also allows students to make decisions as to how to make improvements over mechanical abilities in playing an instrument or singing. This act of problem solving is integral to the growth of a musician.

In order to improve the ability of our students to play with emotion or increased musicality, music must be selected that coerces students into making decisions about music and how that music should be phrased and shaped. As teachers we must choose selections that offer our students opportunities for a connection of inner feelings to the music, connections that lead the players and listeners to discover more about him or herself and their emotions. This is accomplished by having dialogue about meaning, or asking students to put an image to the

music. This will come more easily to some students then it will for others, but the overall effect of this practice on the ensemble will be tremendous.

Music should offer opportunities that allow for discourse about cultural issues, historical periods, wide feelings of emotions, and the purpose the music serves or the function it has. In all good music, the composer writes with intent. Whether the intent is functional or emotional is to be discovered within the individual composition. Choosing music that can allow for student engagement about cultural issues surrounding the music selection will enhance the effect of the music on the student. Students should be inspired to communicate and interact with each other through music and about music. The music chosen should offer opportunities for discourse followed by compromise, as an understanding of how to make music more impactful as a group will allow the individual musicians within it to grow.

Music chosen should also allow for conversation as to why music is beautiful, and what about the music makes it beautiful. To often we see teachers focus on notes and rhythms, or improvement of the ensemble's technical abilities. More time must be spent thinking about and choosing music that yearns for the discussion of its beauty. It is in fact the beauty of music, not note names and rhythmic figures that all people can relate to.

Each piece of music selected does not need to meet all of the above criteria in order to be considered valuable. Thought however should be given as to how to include all of these elements over the course of a season or concert block. For direction on thought as to what constitutes as quality literature it is important to examine the criteria stated in Acton Eric Ostling Jr.'s 1978 landmark study. This study examined well over a thousand pieces of music that were considered part of the core wind band literature at the time and narrowed the number of pieces down to 314 compositions of quality literature, these pieces can best be characterized as pillars in our professional idiom (Ostling, 1978). This study has since been replicated twice; in 1993 by Dr. Jay Gilbert and in 2011 by Dr. Clifford Towner. Each of these researches sought to update, replicate, and validate Ostling's original findings. Throughout the process, the 1993 and 2011 studies took a second look at works that were deemed close to being considered as "artistic merit" in previous studies, and examine new works that had been composed since the time of Ostling's study. All of these studies used the "group wisdom" of well-known and respected conductors and leaders in the wind band genre to conclude the findings (Gilbert, 1993 and Towner, 2011). The criteria used in all three studies were:

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

These criteria should serve as a guide for selecting music that is of value and artistic merit for ensembles of all levels. It is up to the teacher to utilize his or her professional judgment in selecting music that is grade level appropriate yet still meets the criteria mentioned previous about musical value for the students they teach. There are many pieces of music available that can be meaningful to students of all levels. These pieces just have to be discovered through careful thought of the work's intent and thorough study of the score.

In my experience it is difficult for young teachers to know where to begin when choosing music for an ensemble. With the above criteria in mind, it may be beneficial to examine the work found with Richard Mile's series *Teaching Music Through Performance in Band*. Within this series are hundreds of compositions of all grade levels. Descriptions are available for each work

in the same format this report is structured upon. From this information teachers can move onto examining works that are related in style, composer, or time period and begin to gain an understanding on the expanse of literature that is available to our students.

It is important that music chosen allows for us to teach about music, through music. If strategically chosen, we can use music to enhance the lives of our students, to teach them to be more technically and musically proficient, to coerce dialogue pertaining to music and cultural issues that surround the notes on the page, and to begin to understand what makes music beautiful and empower our students into becoming lifelong music consumers and lovers.

Chapter 4 - *Fanfare Héroïque* by Eugéne Bozza

Unit I. Composer

Composer Eugéne Bozza was born in Nice, France on April 5, 1905 and died on September 28, 1991. He began studying the violin around the age of 5, taking lessons from his father, Umberto Bozza (Kuyper-Rushing, 2013). Bozza's first academic study of music occurred at the Royal Conservatory of Saint Celia in Rome. He graduated in 1919 with a Professor of Violin diploma. Bozza excelled in music and violin study, realizing this he enrolled at the Paris Conservatory, where he studied violin with Edouard Nadaud. Bozza's ability playing violin allowed him to earn a *Premier prix,* a certificate indicating a high level of achievement in a specific music realm of study (Kuyper-Rushing, 2013). Upon completion of violin study Bozza toured throughout Europe as a solo violinist.

In 1930 he re-enrolled at the conservatory where he studied conducting with Henri Rabaud. In 1931 he was again awarded a *Premier prix* for his accomplishments. As a conductor he was hired by the *Ballets Russes de Monte Carlo* (Kuyper-Rushing, 2013). These musical experiences combined together to guide Bozza to discover his talents as a composer.

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* (Kuyper-Rushing, 2013). 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* (Kuyper-Rushing, 2013). 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.

Throughout his life Bozza was productive as a composer, producing over 200 works for various musical ensembles. His international fame was garnered from his great output of chamber works for winds (Griffiths, 1997). The most productive time of his life occurred from 1950 to 1975 while he worked as the director of the *Ecole nationale de musique* in Valenciennes, France (Kuyper-Rushing, 2013). Working with such talented musicians inspired him to experiment with and discover new compositional techniques to incorporate into his work. Bozza was aware of the abilities of various instruments and instrumentation groupings. This awareness allowed his compositions to be quite idiomatic to the instruments he composed for, while often technically difficult and mentally demanding, his pieces fit the instruments for which they were

intended. His works are often nationalistic and are reflective of the French ideas on the musical process and ideals of his time. Bozza's works have a reputation for being used in an academic setting as a means to measure a student's progress (Kuyper-Rushing, 2013).

Throughout his life he was awarded many awards and accolades for his work as a composer. His pieces are thoughtful and well constructed, allowing musicians to push their technical capabilities.

Table 4-1 Selected Works by Eugéne Bozza

Title	**Genre**
Atmospheres	Four Flutes w/ Chamber Orchestra
Ballade	Trombone w/ Strings
Concertino	Alto Saxophone w/ Strings
Concertino Op. 49	Bassoon w/ Strings
Concertino	Tuba w/ Strings
Concertino	Trumpet w/ Strings
Concertino da camera	Flute w/ String Orchestra
Concerto	Clarinet w/ Strings
En foret	Horn w/ Strings
Fantasie pastorale	Oboe w/ Strings
Messe solennelle de Sainte Cécile	Brass Ensemble w/ Percussion
Ouverture pour un cérémonie	Brass Ensemble w/ Percussion
Pax triumphans	Full Orchestra

Unit II. Composition

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

The work was composed in 1943 and published in 1944 several years after the completion of Bozza's study in Rome. While the piece is rhythmically challenging, it is idiomatic to the brass and percussion instrumentation.

The style descriptor presented at the beginning of the piece, *Large maestoso,* sets the overall tone for the composition as a whole. The tempo marking of 100 beats per minute is quite brisk given the nature of the rhythmic complexity throughout the work. These rhythms and how they interact with each other is the basis for the entire work. The piece utilizes several different rhythmic and melodic motifs. These motifs are then layered and presented in different ways throughout the composition. Each section of the piece possesses a bridge in which transitional material is presented utilizing elements of previous motifs.

There is one distinct style change in the composition that pulls the performers away from the previously occurring *maestoso* feel. In mm. 24, Bozza uses the descriptive adjective, *mysterieux,* this section of the piece contrasts greatly from what has already been presented in both thickness of scoring and overall general style. The piece then regains momentum and continues to layer motifs that have previously been presented in the composition as well as new motifs to add intensity to the work as it builds toward the conclusion.

Bozza's use of harmonic progression and the rate at which the harmonies shift at the conclusion of musical ideas is interesting. As the ensemble nears the end of a musical idea, Bozza thickens the instrumentation and in several instances composes the ensemble into rhythmic unison. This unison and the use of rapidly changing chord structure allows the listener to gain a feeling of finality before the next segment begins. As the piece nears its mid-point a new and more heroic motif becomes apparent in the tuba voice. This motif is repeated while the rest of the ensemble grows with intensity utilizing segments of motifs that have previously been used. This culmination of musical ideas and the use of the heroic theme throughout the ensemble guides the listener to the conclusion of the work.

Fanfare Héroïque is a difficult work with a duration of just over 3 minutes. The harmonies and rhythmic complexity are difficult for young, less developed players to perform accurately with proper style. Bozza is known for his difficult works and many of his compositions were traditionally used in an academic setting. This piece is of no exception, the complexity of the work provides many teaching opportunities in how music pieces together to create complete thoughts and ideas. The composition is available from Alphonse Leduc based in Paris, France.

Unit III. Historical Perspective

Information about the composition is limited and any information presented has been synthesized by studying what was occurring in Bozza's life at the time of composition as well as studying the composition itself. As previously mentioned, the work was composed in 1943, which was a time of great musical production for Bozza.

At this time he was the conductor for the *Opéra-Comique* in Paris, the *Opéra-Comique* was one of the long-standing Parisian traditions of musical theater. The *Opéra-Comique* provided the French people a venue to view great works for over 200 years until its close in 1972 (Bartlet, 2007). At the time of Bozza's appointment as conductor, the *Opéra-Comique* had become an avenue for neo-classicists to experiment with new types of works, which included spoken word as well as music. The *Opéra-Comique* at this time also mounted premiers for operas written for other theatres (Bartlet, 2007). Bozza was surrounded by many influences, and being surrounded by and studying works by neo-classicists surely played a role in the development of his compositional ideas.

Unit IV. Technical Considerations

This work is a test of technical ability. Throughout the piece there are many sections that will have to be practiced and rehearsed under tempo in order to gain control of the various motives throughout the work. Within the piece are issues that can be attested to sudden tonal area changes, range, dynamic issues, as well as rhythmic complexity. When learning this piece it is important to be patient and work to develop an understanding of how the piece fits together across all voices.

Key Areas and Range

Fanfare Héroïque explores several tonal centers throughout the duration of the work. The work focuses primarily on the relationship between major and minor tonality. Bozza accomplishes this by utilizing borrowed chords throughout the work. In a "major" section of the work it is rare to find successive chords that are minor, which is not common in traditional harmonic progressions. The same holds true for "minor" sections of the work. Most notably in a section from mm. 24-29 where Bozza uses borrowed chords that are "minor" from other key areas in order to maintain a mysterious style or feel within a given section. This contrast of

mixed tonality is utilized to increase the dramatic nature of the work and assists in the development of a composition that can be perceived as characteristic to its title.

The extensiveness and demands that are found within the range of the piece make the work quite difficult. First trumpet and first trombone in particular are forced to play in a register that can be difficult to control for less developed players. For these parts in particular the work tends to stay in the upper register for the majority of the piece. It is important that these lead players realize their efforts are supported through tight harmonies throughout the rest of their sections. Players in the upper register should work to relax and play lightly on top of the rest of the ensemble. For the sake of rehearsal it may be beneficial to ask some players to take some sections down an octave in order to both save the embouchure of the musician and to work on playing with style and ease. The range problems inherent within the work, specifically in these two instruments are augmented by the short and complex rhythmic figures required by the piece.

Time Signatures and Rhythm

The time signatures within the work are not complex, there is no use of odd meter or complex time. There are time changes within the piece that should be noted however. The entire work is in 4/4 time, with the exception of three measures which are in 2/4 time, mm. 10, 16, and 23. These time changes come at expected moments, where a phrase comes to a close and time is used in assisting a lead in to the next phrase. It is important to be clear in these changes and be confident in portraying these time changes to the ensemble.

There are many challenging rhythmic figures within the work. Due to the brisk tempo of the piece, the difficulty of these rhythmic figures is accentuated. The most difficult rhythm to play precisely is the 32nd note triplet found throughout the work as found below in the trumpet and horn parts in figure 4-1. Players should also be aware of any dotted rhythms, an increased level of accuracy will be attained if players are sure to play with lightness, focusing on the attack and its placement within the rhythm. It is important that these rhythmic effects are placed accurately within the measure, as this accuracy is imperative to the overall effect and rhythmic cleanliness of the work. Throughout the work there are situations where players will struggle with rhythmic accuracy. It is important to slow these sections down and have players perform these rhythms in time. If played correctly the work is crafted in a way that an interesting rhythmic exchange between parts will become apparent.

Musical Elements

Fanfare Héroïque demands that players play with incessant attention to rhythmic clarity and an awareness of the parts occurring beyond their own. The work requires intense focus and concentration, as well as a high degree of technical ability and musical understanding. Players should be sure to follow the dynamic markings indicated and constantly be listening for alternative moving lines working with or against their own. Within the work dynamic contrasts and changes should be stressed, most importantly when two voices are moving in contrasting dynamic motion. The use of articulation markings is quite rare given the style of the work, ideas on articulation should be provided by the director. However, when an articulation is indicated within the work players should stress the articulation indicated in order to achieve the desired effect. Much can be learned through study of this work and successful performance of the piece will raise the technical ability of the ensemble.

Unit V. Stylistic Considerations

The style of the work is best described by the title: a heroic fanfare. The work is powerful and broad, a show of brass strength and unity. Throughout the course of the work several moods are conveyed. The opening of the piece to mm. 24 can best be described as "unfocused strength," there are elements of power within the flashy and complex rhythms in primarily major tonality. There are also many contrasting melodic ideas that are presented, quite often played by the ensemble simultaneously (Figure 4.1). This simultaneous performance of ideas creates a sense of uneasiness, causing tension within the composition. Beginning at mm. 24 and continuing to mm. 29 there is a sense of mysteriousness (Figure 4.2). This idea is contrasted by a section beginning at mm. 29 and continuing to the end of the work. The motives that were presented earlier are combined with newly emerging ideas. There is a gradual movement away from simultaneous communication to a more organized feeling of unity. There are several motives in this segment, the first being at mm. 37, where all of the winds come together to play the same musical idea (Figure 4.3). This is a powerful moment in the piece as the work becomes more increasingly heroic in nature from this moment forward. At mm. 55 and continuing through to the end, each voice contributes a simple yet elegant musical idea. This coming together leads to a powerful, final C major chord signifying the end of the work.

Figure 4-1 Tension layering mm. 6-10

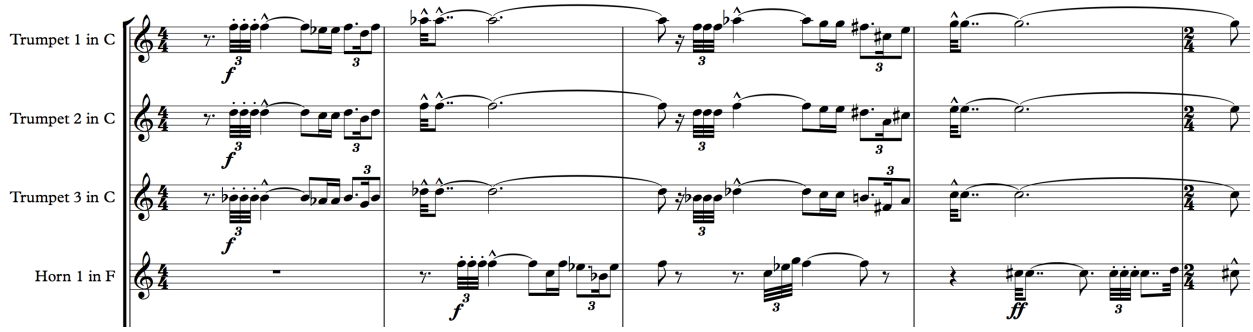


Figure 4-2 Mysterious segment mm. 24-28

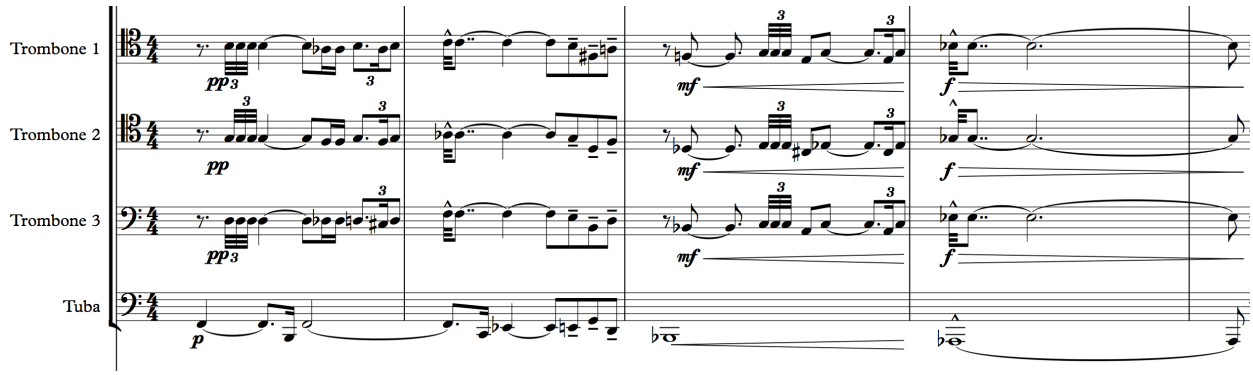
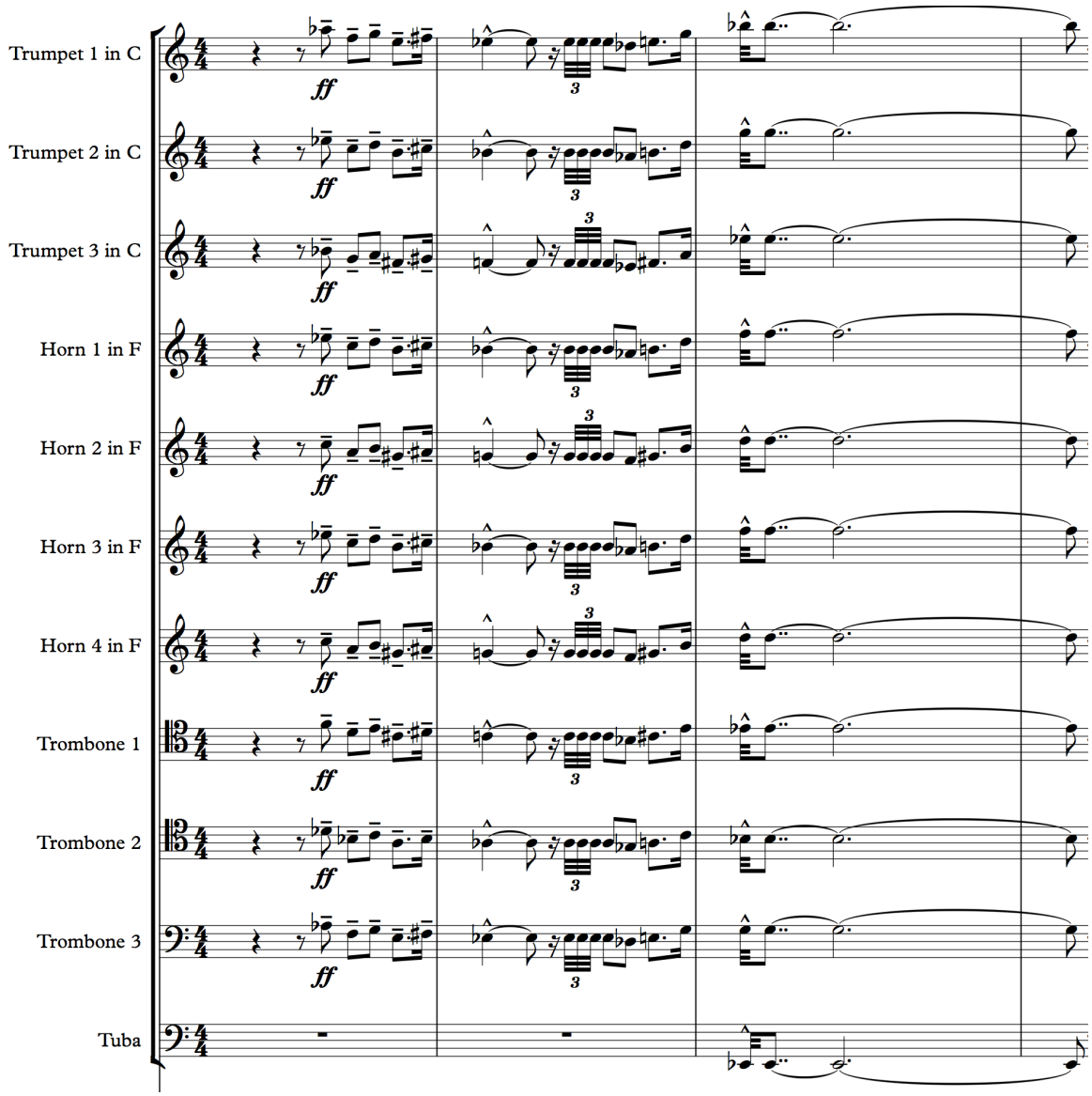


Figure 4-3 Powerful culmination mm. 37-40



Unit VI. Musical Elements

Melody

` The work is not melodic in nature. The piece is comprised of several motives that work both independently within the context of the piece and in tandem with other ideas. As the work progresses, new ideas are presented and added to the motivic palette. As new ideas are added, some motives from earlier in the work are utilized less. The most heroic and melodic idea is first presented in the tuba voice at mm. 30 (Figure 4.4). This motive serves as the defining motive from this moment forward as it is the most characteristic motive in relation to the name of the

work. This motive is passed throughout all instrument families before the conclusion of the work and becomes most prominent, as expected, in the final phrases of the piece (Figure 4-5).

Figure 4-4 Heroic motive, tuba mm. 30

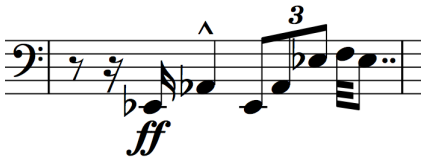
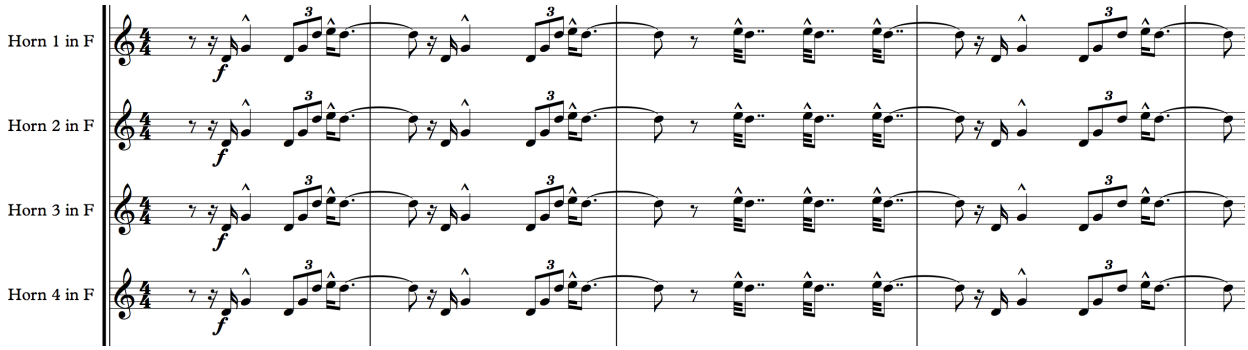


Figure 4-5 Heroic motive culmination mm. 56-60



It is interesting to notice the transitions within the work and how Bozza utilizes these ideas in different fashions to achieve the desired effect. Being through composed, the piece tells a story of heroism through manipulation and placement of several different melodic ideas.

Rhythm

Rhythmic material within this work is quite complex. There is not a significant amount of melodic material within this work, so the piece is primarily built upon melodic motives that are constructed from complex and contrasting rhythms. Proper execution of these rhythms is imperative to the overall effect of the work. The rhythmic figures within this work are quite repetitive, this being the case it is important that the rhythms are played with the appropriate style each time they reappear. Players should work to play these rhythmic ideas at all dynamic levels and ranges with accuracy and clarity. The effect of the work can be heightened if there is some degree of rhythmical vertical alignment within the work. In the majority of phrases within this piece, great interest is found in discovering how one rhythm enhances or fits into another

being played simultaneously. This idea of rhythms working together greatly enhances the effect of the work as a whole and assists in achieving the composer's intent.

Harmony

There is an interesting role that harmony plays in this work. The piece never settles on a specific key area and it is difficult to analyze the work in traditional harmonic notation. The piece primarily utilizes the relationships between major and minor tonalities to portray the intent of the work. Often in moments of insecurity or concern a minor tonality is utilized. This contrasts starkly with the overall heroic nature of the piece and the more major tonality throughout. Bozza utilizes interval stacking several times within the work creating a dissonant yet open sound within the choir. The piece ends with the primary focus on the C major chord, the chord is voiced in different ways in the final statements of the work and provides for a satisfying and powerful conclusion to the piece.

Timbre

The piece is scored in a traditional manner for brass ensemble. The work is brassy and sounds idiomatic of a brass ensemble this size. Bozza does a nice job distributing opportunities to play melodic motives to all voices. There are moments throughout where each instrument family gets an opportunity to take the lead role while being accompanied by the rest of the ensemble. This balance and dispersion of important material keeps all players within the ensemble engaged. If a section of the work or phrase seems to feature a specific instrumental section then that voice should come out over the rest of the group. Players should work to produce a characteristic sound on their instrument, as this will add to the texture and colors that are portrayed within the work.

Percussion adds excitement to this piece. The percussion section rarely serves as a time keeper, but adds to the general effect of the parts being played above. Percussionists should use their ears and ensemble skills to make decisions about dynamic and musical style that could allow for enhancement of the melodic motives being played around them.

Fanfare Héroïque is a delicate yet powerful work. Players should work to exaggerate the dynamic and articulation markings indicated. By doing this the overall tone and timbre of the

work will be heightened, leading to a satisfying and enjoyable listening experience for the audience.

Unit VII. Form and Structure

Section	Measure	Event and Scoring
Introduction	1-5	Begin piece at 100 bpm. Introductory statement in percussion. Allow timpani to lead the statement, as it is the most melodic instrument. *Crescendo* gradually through the phrase. Slight *ritard* into mm. 6 and first brass statement.
A	6-10	Continue at opening tempo coming out of *ritard* in mm. 5. Opening fanfare statement in trumpets, echoed by horns with equal intensity. Strong, solid sound throughout. 2/4 bar in mm. 10.
A	11-16	Back to 4/4 time. Motive played by 1st trumpet, echoed at mm. 13 in 1st trombone. This will be a recurring motive. Rapid triplet layering material in trumpet and trombone. *Crescendo* throughout. 2/4 bar in mm. 16. Unison dotted rhythms in mm. 16 in trumpet and trombone.

A	17-19	Back to 4/4 time. Motive from previous phrase in horn. Trumpets, trombones and tuba with accompanying idea active in horn longer notes. Matching dotted rhythms in all voices at mm. 19.
A	20-23	Motivic figure in horn and tuba. Longer accompanying figure in trumpet and trombone. *Decrescendo* throughout. 2/4 bar in mm. 23.
B	24-28	Back to 4/4 time. Complete texture shift. Opening motive in trombone at ***pp***. Phrase growing in intensity as other voices gradually add in with dotted triplet figure. *Crescendo* throughout phrase.
B	29-33	Three contrasting motives of equal importance in trumpet, trombone, and horn. Tuba should play motive out beginning in mm. 30 so that it is heard. This phrase gradually crescendos into mm. 34.
C	34-36	Previous motive in trumpet

		and horn in mm. 34. Trombone and tuba add their motive beginning at mm. 35. This phrase is strong in volume. Broaden the tempo in mm. 37.
C	37-40	Unison rhythm in all voices but tuba, who enters in unison rhythm at mm. 39. Slight *ritard* in mm. 38. *A tempo* in mm. 39. This section is bold and powerful.
C	41-44	Continuation of unison rhythms in all voices. Return of a recurring motive from mm. 34, this time in all voices. *Ritard* at mm. 42. *A tempo* in mm. 43.
C	45-49	Return again of opening motive from previous phrase in horn and trumpet. Accompanying triplet and dotted-triplet rhythmic figures in all other voices. Tuba play motive out beginning in mm. 48 so that it is heard, this idea will gain importance.
C	50-52	Short powerful transition to

		final section of piece. Return of motive from previous phrase as presented in mm. 45. All voices play unison rhythm in this section, trombones and tuba adding to trumpet and horn beginning in mm. 51.
D	53-57	Passing of most important melodic motive of piece begins in tuba and trombone. Trumpet and horn with sharp triplet accompaniment figures played underneath melodic motive in lower voices. At mm. 55, trumpet takes over melodic motive. From mm. 56 to 57, horn takes over prominent melodic motive. Varied accompaniment in other voices.
D	58-61	All parts working together to create powerful locking in effect. Most heroic statement of piece. Final horn melodic statement in mm. 59. Grand C chord to close piece at ***ff*** in mm. 61.

Unit VIII. Suggested Listening

Andrew Boysen Jr.

Celebration in Brass

Eugéne Bozza

Messe solennelle de Sainte Cécile

Ouverture pour un cérémonie

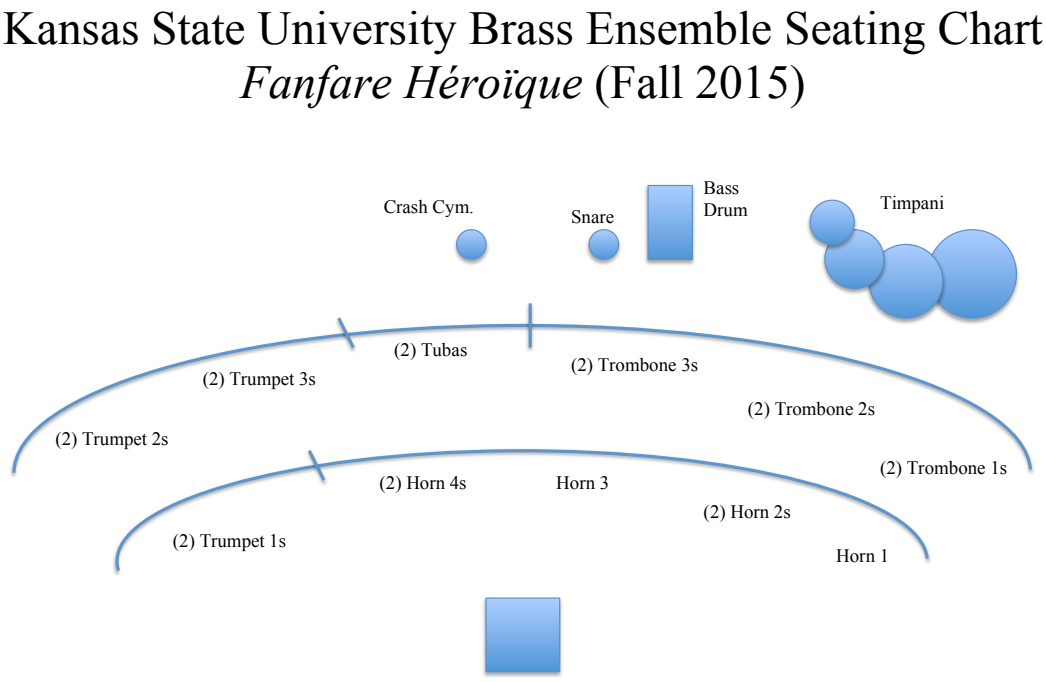
John Cheetham

Keystone Celebration

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement for brass ensemble is important in order to achieve proper balance and musicality. Horns are positioned in the front of the ensemble as their sound has a tendency to be lost and their part is important to the function of the work. First trumpets are placed in the front row as well as they often carry the primary motives of the work. Second and third trumpets are placed in the second row due to space concerns in the front row as well as the directive nature of the instrument. Tubas carry the primary bass line and are placed in the center of the ensemble for that reason. Trombones are in a typical location for the nature of their parts. Percussion provides rhythmic support and are in a typical location for brass ensemble or concert band setting.

Figure 4-6 *Fanfare Héroïque* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* – Bozza **Time: 10 minutes**

Title	Evaluation
1. Introduction to piece 2. Sight read work	1. I felt my introduction to the work was solid, I wish could have incorporated more about the history of the work and what I was able to discover about the writing of the piece. There just wasn't that much information about the piece available so the whole experience was a learning process. 2. After my conclusions about transposition were confirmed the piece was proven to be as difficult as I expected. I feel I over conducted several elements and got caught up in getting through the piece rather than making music.

Rehearsal Plan – Rehearsal #2

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* – Bozza **Time: 16 minutes**

Title	Evaluation
1. Run-through as refresher on the piece 2. Work mm. 55-End a. Piece the section together b. Sizzle the section for clarity c. Section by section for understanding 3. Work mm. 50 – 55 a. Similar as previous, break the section of the work down by section and element 4. Work mm. 41 – End a. Clean up this half of the work	1. I feel my conducting is still too heavy and there is a lot of movement throughout my body taking away from the motion of the baton. 2. This idea of breaking sections down added clarity to the piece and worked to help students understand what they were playing. 3. Sometimes it is important that we take the instrument off the face in order to simplify the work and gain some success. 4. It was my hope that rehearsing a large chunk would begin to add some clarity to how the piece is composed.

Rehearsal Plan – Rehearsal #3

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* - Bozza **Time: 20 minutes**

Title	Evaluation
1. mm. 17 – 24 (Q=80) a. Hook up to metronome b. All play together c. Remove slurs d. Sizzle e. Put back together part by part 2. Work backwards to mm. 11 a. Sizzle parts, remove slurs 3. Piece together 11 – 24 4. Play beginning to 24 5. Go on if time	1. Sizzling sections prior to playing them allows the ensemble to become reintroduced to the piece without the difficulty of playing it on the instrument. Sizzling and breathing forces the player to be both rhythmically accurate have engaged air. 2. I still have too much movement throughout my body to be effective in portraying this work musically. This is something I need to work on. 3. Working backwards is effective because we are able to layer what we have already done and make connections to the previous. 4. Vocalizing a steady pulse reinforces the awareness of the pulse throughout the ensemble.

Rehearsal Plan – Rehearsal #4

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* - Bozza **Time: 15 minutes**

Title	Evaluation
1. mm. 17 – 37 (Q=80) 2. Sing, finger mm. 24 – 37 a. Slow tempos tremendously b. Piece back together 3. Put back together part by part 4. Rep the section with increasing tempo • Pitch accuracy and placement • Possible chord by chord playing	1. This is the only section we have not rehearsed and rehearsing this will set the ensemble up for a good run-through next week. 2. Working for finger accuracy is good. It definitely helps to play shorter segments under tempo to gain control of the fingers and tongues, as well as hit on intonation. 3. Sometimes repetition is the most effective means for cleaning up a difficult section in a work.

Rehearsal Plan – Rehearsal #5

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* - Bozza **Time: 30 minutes**

Title	Evaluation
1. Full run-through 2. mm. 29 – 37 a. Slow down, break into separate parts b. Lightness, find space c. Confident entrances 3. mm. 37 – 45 a. Clarity, not so heavy b. Attack / release together 4. mm. 45 – 55 5. mm 55 – End a. listen for melodic statement	1. Significant improvement on this run-through. I am still over conducting but I am improving as well. I feel the ensemble has made nice improvement over the last few weeks on this piece. 2. Nice job of piecing together the tough section beginning at mm. 29. Stressing not overplaying is important to the musicality of the piece. We want each section's texture to speak through the ensemble. 3. The sound is becoming a lot more organ-like and chords are beginning to better lock in. 4. Breaking sections down is still important as we get deeper into the details of the work.

Rehearsal Plan – Rehearsal #6

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* - Bozza **Time: 30 minutes**

Title	Evaluation
1. Run Through mm. 1 – 32 2. mm. 1 – 6 a. Growth! 3. mm. 6 – 11 a. Independent parts working in tandem 4. mm. 11 – 17 a. Clarity of entrances, rhythmic accuracy 5. mm. 17 – 24 a. Movement within other voices longer notes 6. mm. 24 – 29 a. Increased dynamic shifting 7. Work larger chunks, transitions	1. Sometimes it is important to get away the plan and do something that is effective for the moment. The reason I implemented the Remington drill was because I knew that students were getting tired due to other lit we were playing in rehearsal. 2. As the concert block progresses and students get more comfortable with the music it is important to rehearse in a manner that allows the conductor to be free in making decisions about rehearsal. I focused on hitting a main theme for each section of the work, but also allowed my ears to guide me in what to rehearse.

Rehearsal Plan – Rehearsal #7

Ensemble: KSU Brass Ensemble **Announcements: None**

Literature: *Fanfare Héroïque* - Bozza **Time: 20 minutes**

Title	Evaluation
1. Full Concert Run a. Reminders of dynamics b. Playing quietly in longer note values c. Listen for intricate movement 2. mm. 11 – 20 a. Layering of rhythm, triplets 3. mm. 24 – 37 a. Dynamic growth b. Triplets line up 4. mm. 45 – 50 a. Build the layers, rhythmic accuracy	1. Having concert run-throughs are important because they provide players the necessary feedback concerning stamina and what they need to do to prepare for successful performance. 2. Upon completion of the run-through I touched spots that I felt were the most difficult to successfully execute. Leave the ensemble with the feeling of success on a difficult element; they will stay excited that way. 3. My conducting has improved, I am not moving nearly as much as I was early in the concert block.

Chapter 5 - *Symphonic Sketch* by Charles Carter

Unit I. Composer

Charles Carter is well known for his abundance of well-crafted works for the middle level to advanced ensemble. His pieces have been widely performed by school bands at countless concerts throughout the United States and abroad. His pieces are recognizable through the use of tuneful melodies, satisfying harmonies, and general jovial character. Carter's work shows his high level of craftsmanship and musicality, he had a keen ear for arranging attainable work that is both highly musical and educational.

Charles Carter was born in the heartland of America, in Ponca City, Oklahoma in 1926. Carter grew up in Worthington, Ohio, a community just fifteen miles to the north of Columbus. He began musical study at a relatively young age, beginning piano at the age of seven. He quickly showed an enjoyment for music (Dunnigan and Thurston, 1999). At the age of eleven Carter began to play trombone and joined an after school ensemble taught by his private instructor Fred Samonig. After playing under Samonig for some time, the school ensemble was taken over by Francis Robinson, it is within this ensemble that Carter was encouraged to write his first arrangements (Dunnigan and Thurston, 1999).

> "I was fifteen years old, walking home one night from a football game. When I said to myself, 'I want to be an arranger.' I didn't know anything about it, but I knew I wanted to do it." – Charles Carter (Dunnigan and Thurston, 1999)

Throughout high school Carter was deeply involved in his school music program. He was provided opportunities to arrange for various ensembles as well as conduct the pit orchestra for the school's theatrical productions (Richardson, 2009). These experiences helped guide Carter in choosing to continue musical study at the next level.

Carter graduated high school in 1944 and throughout that summer he toured around central Ohio with a professional jazz band (Dunnigan and Thurston, 1999). This ensemble provided Carter an opportunity to continue arranging and playing trombone at a high level.

In the fall of 1944 Carter enrolled as a music education major at The Ohio State University. It was always a dream of his to earn a spot in the OSUMB. Upon achieving that goal

he was drafted by the army and forced to leave Columbus after just one quarter in the music program (Dunnigan and Thurston, 1999).

Carter was stationed at Fort Riley, Kansas, a large U.S. Army base just northwest of Manhattan, Kansas. His experiences in the army would prove valuable as he was able to join the army band when it was brought to Fort Riley in 1946. Being a member of this ensemble allowed him to write for a combo that had regular performances on base. Carter was able to return to Ohio State at the conclusion of World War II (Dunnigan and Thurston, 1999).

Once back in Columbus, Carter made the decision to switch his degree program to composition. He felt he was a gifted arranger and wanted to catch the attention of band director Manley Whitcomb (Dunnigan and Thurston, 1999). This relationship would ultimately help to define Carter's career as a composer and arranger, given the opportunities he would have to arrange for Whitcomb's ensembles. As a composition major Carter studied with Kent Kennan, Gertrude Kefus, and Norman Phelps (Dunnigan and Thurston, 1999). Under the careful instruction of these teachers Carter's skills were greatly enhanced.

At the end of his time at Ohio State Carter composed his first successful piece of band music, this piece was titled *Tension* and served as Carter's final project while at Ohio State. Whitcomb was so impressed by the work that he asked Carter to make a few changes so that it could be performed at a division meeting of CBDNA (Dunnigan and Thurston, 1999). The work was such a great success that it was performed at the 1952 Midwest Band Clinic in Chicago by the Oberlin Conservatory Band.

In 1951, Carter completed his Master's degree in composition from the Eastman School of Music. While at Eastman he studied with Wayne Barlow and Bernard Rogers (Richardson, 2009). Later that year he contacted Manley Whitcomb to see if he could have an opportunity to arrange for the Ohio State University Marching Band. Whitcomb agreed to let Carter work as an arranger, allowing him the opportunity to see how the relationship would work. Carter would continue on to be the staff arranger for the 1952-53 season. While working with Whitcomb at this time he was asked to write another piece for concert band to be performed at the American Bandmaster's Association Conference in March of 1952. This piece was entitled *Sinfonia* and was well received (Dunnigan and Thurston, 1999).

In 1953, Manley Whitcomb became band director at Florida State University in Tallahassee. Upon accepting this position he requested that Carter be made Assistant Band

Director and staff arranger. Carter moved to Florida State where he would spend the next 43 years teaching courses in theory, composition, and instrumentation, all while arranging for the marching band. His work at Florida State allowed the ensemble to develop a characteristic sound that would last for four decades (Dunnigan and Thurston, 1999). Carter retired from teaching in 1996, but continued to produce work until his death in 1999.

Carter is most well known for *Overture for Winds* (1959), *Sonata for Winds* (1969), and *Symphonic Overture* (1963). His work possesses a timeless and characteristic style that will always be desirable in performance. His work as an educator, musician, arranger, and composer has made a lasting imprint on the concert band genre.

Table 5-1 Selected Works by Charles Carter

Title	**Date**	**Genre**
A Celebration of Carols	1995	Wind Band
American Legacy No. 1	1998	Wind Band
Benny's March	1986	Wind Band
Bold City Overture	1974	Wind Band
Capitol Hill Concert March	1964	Wind Band
Chaconne for Winds	2000	Wind Band
Charlie's Fanfares	1974	Wind Band
Chorale and Fugue	1998	Wind Band
Chorale and Variations	1977	Wind Band
Dance and Intermezzo	1967	Wind Band
Forest Heights Overture	1993	Wind Band
Introduction and Caprice	1973	Wind Band
Metropolis	1955	Wind Band
Motet for Band	1956	Wind Band
Overture for Winds	1959	Wind Band
Overture in Classical Style	1954	Wind Band
Overture in E-flat	1962	Wind Band
Polyphonic Suite	1963	Wind Band

Praise Variants	1996	Wind Band
Prism for Band and Brass Choir	1990	Wind Band w/ Brass Choir
Proclamation	1966	Wind Band
Queen City Suite	1970	Wind Band
Reflections in Lydian	1986	Wind Band
Rhapsodic Episode	1971	Wind Band
Ricercar and Dance	1991	Wind Band
Serenade	2000	Wind Band
Sonata for Winds	1969	Wind Band
Sonatina	1958	Wind Band
Song for Winds	1999	Wind Band
State Fair Suite	1963	Wind Band
Symphonic Overture	1963	Wind Band
Symphonic Sketch	1994	Wind Band
Three Pieces in Antique Style	1958	Wind Band
Zodiac March	1973	Wind Band

Unit II. Composition

Symphonic Sketch was completed in 1994 and is published by Queenwood Publications, currently a partner of Kjos. The composition is an overture in tripartite form. An overture, as defined by Grove Music Encyclopedia, "usually, but not always, has a title, either suggesting literary or pictorial content or identifying the occasion for which it was written. It is approximately equivalent to the first movement of a symphony, and is more restricted than a symphonic poem." Tripartite means to have three distinct sections. Understanding what these words mean help to make more sense of the piece while studying how it is composed.

The composition is broken into three distinct sections. The opening section of the piece possesses two contrasting themes. The tempo at the beginning of the work is bright with the quarter note at 138 beats per minute. Theme one is comprised of tuneful and catchy melodic material, containing primarily shorter rhythmic figures (Figure 5-1). The idea seems to dance and bounce forward if played with correct style. Theme two, first presented in mm. 17 within the

opening “A” section contrasts with the opening theme in that it is much more subdued or soothing (Figure 5-2). The contrast provides a nice change in character within the opening section of the work. There is a brief return of theme one at mm. 24 followed by a transition segment that is based upon ideas presented in theme one and two, the section closes with a fermata before the onset of the slower “B” section.

Figure 5-1 Theme 1 excerpt mm. 1-8

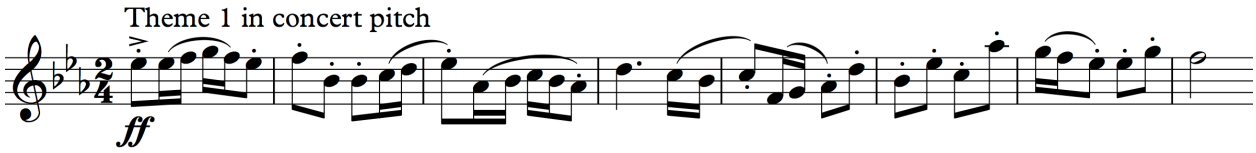
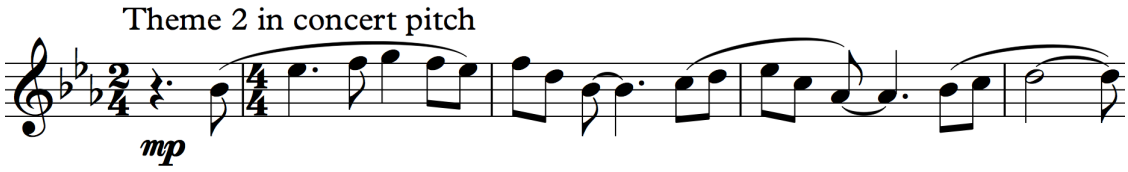


Figure 5-2 Theme 2 excerpt mm. 18-20



The slower “B” section of the work is lush and emotionally evocative. There is a tremendous opportunity to allow performers to play with the highest levels of musicality. Theme three is presented in mm. 47 and the tempo marking is *Lento*, quarter note equaling 88 beats per minute (Figure 5-3). Throughout this theme Carter utilizes layering, craftily adding and subtracting instrumentation to create the desired textural effect. A slight *rallentando* in mm. 58 leads to theme 4 in the following measure (Figure 5-4). While still slow and emotional, this theme utilizes thick texture, in the rise and fall of the melodic line to create a series of powerful moments. A sense of musical waves are insinuated within the music and allow the ensemble to play with dynamic interest and musicality. A lengthy *diminuendo* and *ritard* bring theme four and the “B” section to a subtle close in mm. 71.

Figure 5-3 Theme 3 excerpt in alto sax mm. 47-54

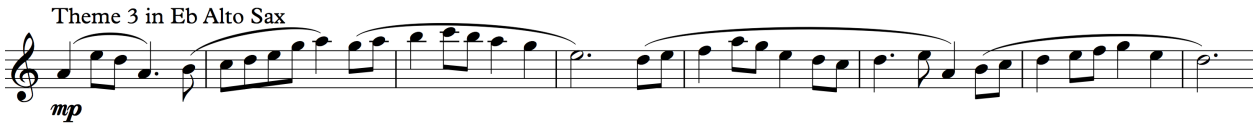
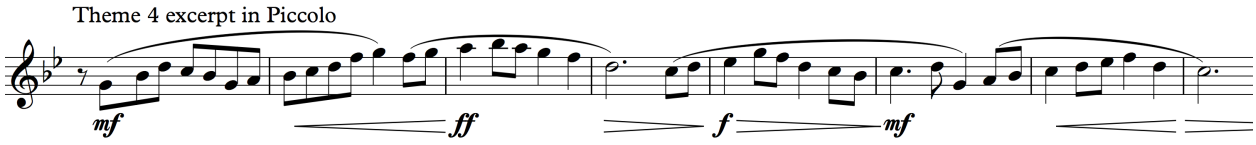
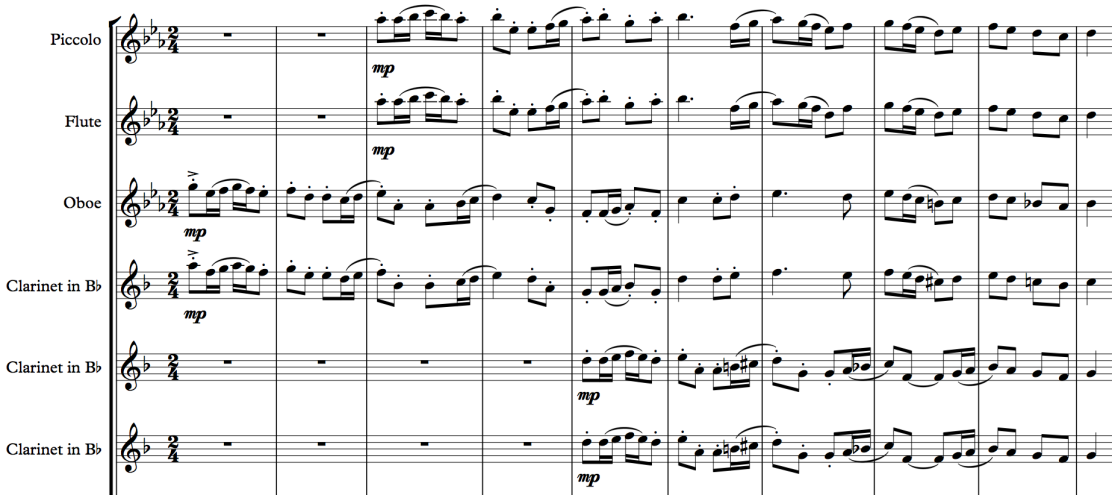


Figure 5-4 Theme 4 excerpt in piccolo mm. 59-66



The return of the original material in the second "A" section allows Carter to show off his clever and skillful arranging abilities. A short development section is presented beginning in mm. 74. This development gradually grows in intensity and interest over the course of the phrase. Throughout, there are a series of musical relief points which allow the listener an opportunity to make connections to previous thematic material. As the development continues over the course of the next twenty-six measures the thematic material becomes increasingly prevalent. In mm. 101 Carter arranges a short fughetta within the flutes, oboes, and clarinets (Figure 5-5). This short fugal section is based entirely from material found in theme one. It is intriguing to discover the development and listen to the various compositional devices Carter uses to ultimately return the composition back to theme one in its original form. A rousing *crescendo* in both volume and rhythmic speed bring the composition to mm. 122 for a return of the opening material in its purest form. At mm. 156 the *coda* of the piece is presented, the closing section is grandiose and aurally satisfying. The piece leaves nothing undone, the result is a gratifying and powerful conclusion.

Figure 5-5 Short woodwind fughetta mm. 101-110



Symphonic Sketch is listed as a grade 3 in difficulty, this is an accurate assessment of the work, however the piece is capable of entertaining all levels of ensemble if proper attention to detail is given to the musical elements and if rhythmic alignment in its truest from is strived for. The work is approximately 4:45 in length.

III. Historical Perspective

This work was composed towards the end of Carter's career. By this time in his life he had written and arranged countless works and played with many melodic and musical ideas. *Symphonic Sketch* is indicative of the rest of Carter's body of work. Listening to the piece one can hear elements and ideas taken from several of his other pieces, there is an especially close relationship to *Overture for Winds* (1959), *Rhapsodic Episode* (1971), and *Sonata for Winds* (1969). The piece is full of tuneful melodies and beautiful harmonies, each idea working with the next to create a complete musical fabric. The compositional structure leaves the listener satisfied and content at the work's conclusion.

Symphonic Sketch was commissioned by and is dedicated to Rod McIntyre and the Eudora High School Band in Eudora, Kansas (Carter, 1999). Eudora currently has a population of approximately 6000, at the time of the commission in 1994, the population was approximately 3500, the town lies about eight miles east of Lawrence, Kansas in Douglas County. The original material for *Symphonic Sketch* came from an earlier commissioning project that was started 1984 by the same band director however the piece that was attempted in 1984 never was approved for publishing. A few years later Carter decided to re-open the project to see if he could create a piece that would be approved for publishing, he utilized some of the existing melodic material to create the new work that was ultimately completed in 1994. *Symphonic Sketch* was premiered by the 1994 Florida All-State Middle School Honor Band, conducted by Dr. Bentley Shellahamer at the Fine Arts Performance Center in Tampa, Florida (Carter, 1999).

Unit IV. Technical Considerations

The technical elements contained within *Symphonic Sketc*h are in line with what one would expect in a piece of this grade level. The piece is crafted in a way that technical demands are spread throughout the ensemble. No one instrument or instrument family is playing all of the difficult parts. In order to perform this piece at a level that is to be desired it is important to have

an ensemble that is full and well rounded. There are sections scored that feature the strengths of each section, if some sections are markedly weaker than other sections then that discrepancy will become apparent over the course of learning the piece. In order to understand the technical demands within the piece it is important to break them into several categories.

Key Area(s) and Range

Symphonic Sketch explores several key areas over the course of the work. The piece opens in E-flat major and this key remains throughout the duration of themes one and two, however theme two does tonicize c minor briefly. The first stark key change that occurs within the piece is a modulation to the relative minor of the preceding key, c minor. The "B" section of the piece opens in c minor and the transition is satisfying to the ear. The piece remains in c minor throughout theme three. At the onset of theme four, still within the slower "B" section of the piece there is direct modulation to the dominant minor key with a transition to g minor. This key carries the work to the end of the "B" section and into the developmental section which is built from ideas found in theme one. The developmental section, as expected, works through a series of key areas. It is important to make players aware of the multitude of accidentals that will be prevalent within this section. The development and fugue never really focuses on a solid key area but remains somewhat fluid in its push towards the opening key. The opening key of E-flat major returns in mm. 122 when the opening two themes are stated in identical fashion as the beginning of the work. The recapitulation and coda of the work remain in E-flat major. From a tonal standpoint, the piece works through key areas as expected for an overture style piece in this form.

There are some range issues that become apparent after close study of the work. It is important to consider the abilities of players within the ensemble to play comfortably in both upper and lower registers. The potential range issues discovered primarily effect players who will be performing on first part.

Specific issues that were found within score are as follows; in the flute part, which is not divided, the highest note scored is a Bb7, while definitely up in the range the note is placed within the melodic line in a way that allows the player to control accuracy leading up to the note. Within the first cornet part is a high written A or concert G, achieving this pitch accurately is a challenge in that it spans eight beats and the pitch will tend to fall if proper breath support is not

used. The last range issue that stands out is a low F in the tuba, it is important that the tuba players are able to play freely and with some degree of independence, as there are moments when the scoring demands the tuba voice be brought out when connecting one musical idea to the next.

Time signatures and Rhythm

Time signatures are straightforward and easy for the ensemble to adapt to. The piece fluctuates between 2/4 and 4/4 time. The transitions between the time signatures make sense and are what would be expected for the style of music being played.

Rhythm within theme one is comprised primarily of eighth and sixteenth notes that are arranged in a manner that allow them to be easily understood and executed. There is some degree of off beat syncopation throughout the duration of the work. The syncopation is arranged in a manner that fits the needs of the music. Allow students an opportunity to gain the confidence to play these syncopated rhythms out. There is a use of dotted rhythms, mixed with tied notes in contrasting themes two, three and four. Rhythmically, the piece is not challenging and fits as expected within the grade level. The true rhythmic challenge is more for the ensemble as a whole. Carter is a master of scoring and arrangement because of this it is important to strive to line-up rhythms from the top of the score down in order to develop clarity and character. When played correctly players will have the opportunity to discover that there are moments when they are not the entire musical line, but that they are a portion of a much larger and more complex musical idea. The opportunities for expression through rhythmic play within the work are abundant.

Musical Elements

Students should be comfortable playing with some level of independence. They must understand how they fit into the larger picture of the work. There are moments when lines are passed from one section to the next. The technical challenge for students in this is to make sense of these subtle nuances rhythmically and musically. Students must be able to play with a warm, characteristic sound at all dynamic levels in order to ensure an impactful performance of the work.

Unit V. Stylistic Considerations

This piece invites players to play is several different styles throughout its duration. The opening themes are light and spirited. Players must play with great attention towards dynamic and articulation accuracy. The ensemble should strive to find clarity in the melodic line, being careful not to compress sixteenth note runs, as these melodies will be quite easy to rush. The bass line should maintain a feeling of relaxed forward movement. This piece provides an opportunity for quick changes in musical style, most notably at the section beginning at mm. 17 in which the ensemble must transition from a light, allegro feel into a smooth, legato section at the same tempo. These style changes should be subtle and seamless; ensembles should work to bring out the subtle dynamic shift inherent within the rise and fall of the melodic line.

The slower, lyrical section begins at mm. 47. The ensemble should strive for a rich full sound that is both resonant and balanced. Counter melodies should work within the primary melodic material to enhance the musical effect by rising and falling in dynamic together. Players should listen to each other, always making sure that the moving notes are heard coming through longer note values. Within each phrase, a goal or high moment should be discovered, the ensemble should play with these moments in mind, as this will bring interest and emotional effect to this section.

The final section of the work begins with a return of the *a tempo* at mm. 72. At this point all primary musical ideas of the work have been presented, the composer now uses various compositional techniques to add interest to the work. Players should pay close attention to all dynamic and articulation markings indicated as well as keeping in mind previous stylistic ideas that have been established in previous sections of the work. Being sure to play with proper stylistic effect will allow the piece to take shape as the composer intended.

Overall, this work is not stylistically complex and provides an ensemble the opportunity to study several types of stylistic playing throughout the work's duration. The work is similar in style to other pieces composed by Charles Carter in that there are many opportunities to work on several stylistic ideas throughout the composition while still maintaining the development of fine, tuneful melodies.

Melody

Charles Carter is known for his memorable melodies within all of his works, his pieces have a singing quality to them with melodic material craftily created to allow players and audience a level satisfaction from playing and listening to his work.

There are four distinct melodies throughout the course of this work. The first is presented from mm. 1-17, in the opening section of the work. This melody is bright and jovial, almost dance like. The melodic material of this line is led by upper woodwinds with all other voices providing harmonic accompaniment. This melody is the primary melody of the work from which the majority of future ideas will be created. Players should work to play with the stylistic and articulation markings indicated as this will allow the melody to sparkle as the composer intended.

The second melody presented occurs from mm. 17-24, this flowing idea at ***mp*** in dynamic, is in contrasting style to the melody that precedes it. It will be the performers desire to slow this idea down, as it is much more lyrical in style then the previous material, be sure pulse is maintained. The antecedent of this two-phrase melody is played by the upper woodwinds, the answer is provided by upper brass voices and the alto saxophone. The polarizing effect of these two melodic ideas in the opening section of the piece provides the listener with much musical interest and variety.

The third melodic idea occurs from mm. 47-58, in the contrasting, slower, more lyrical section of the work. This idea is much more reflective in nature, as well as reminiscent of the English melodies composed by Vaughn Williams and Holst. Players should work to play with dynamic interest and direction. Although dynamic indication are not provided by the composer, these ideas can be played musically by observing the natural rise and fall in dynamic occurring within the melodic line. While the primary material is scored for trumpet and alto saxophone, the rest of the ensemble plays an integral role in the effectiveness of this phrase, instrument voices with eighth note movement in the parts should work to bring those ideas out of the texture, as this will provide great color to the melody being played above.

The final new melodic idea also occurs within the slower section of the work. This phrase from mm. 59 – 71, is a culminating rise and fall of the ensemble and possibly the most emotional moment of the work to this point. Musical direction is led by the upper woodwinds and an astounding level of dynamic contrast is requested by the composer to the ensemble. Players

should work to make this phrase as musically powerful as possible, being sure to change notes together with great precision and time. Players should also listen to each other in order to maintain ideal balance through both the softer and louder sections of this phrase.

Rhythm

The rhythms within this work are not overly complex and should come to experienced players quite easily. Special attention should be given to being sure there is agreement within the ensemble in regard to note lengths. It is important that players know which role their rhythm has within the larger picture of the work, as playing loudly in one voice could cover rhythmic nuance in another. Players should work with a metronome in the faster sections of the work to be sure that they are not rushing or dragging the sixteenth notes, the more accurate the rapid sixteenth notes are, the closer to the composer's intent these sections will be. As comfort with the work is gained be sure that players maintain the discipline to perform even the simplest of rhythmic ideas with precision and constant pulse.

Harmony

Symphonic Sketch possesses simple harmonic structure that would be expected in a piece of this difficulty level and style. The work moves through several key areas throughout. The piece opens in E-flat major and continues in that key area until the onset of the slower B section at mm. 47, where the key area shifts to c minor. The work does briefly tonicize the c minor key area at mm. 17 in the second theme of the opening A section. In the second half of the B section the key shifts to g minor at mm. 59. Beginning at mm. 72 through to mm. 122 is the developmental section of the work. This section moves through several different key areas quite rapidly as would be expected in a development. At mm. 122 a clear shift back to E-flat major occurs and remains the primary key to the end of the work.

Timbre

Symphonic Sketch is primarily composed with classic concert band scoring; a melodic idea in an upper voice is typically accompanied by a counter-melody in a middle voice, supported by harmonic material in the lower voices. There are moments when the woodwind family is primarily featured as well as moments for the brass family to shine. Throughout the

course of the work there are no solo sections, all parts are thickly scored with minimal exposure. The most exposed and most difficult section to rehearse within the work occurs from mm. 101-117, Carter uses material from the opening melody of the work to create a brief fughetta in the upper woodwind voices. As the fugue grows in complexity these voices are joined by brass and lower reeds in a short fanfare statement. This fughetta, while not solo, requires confident leaders within each section. The contrasting sections of the piece remain true to overture form. The overall effect of the work brings joy and energy to the listener.

Unit VII. Form and Structure

Section	**Measure**	**Event and Scoring**
A	1-8	Opening statement of a recurring melodic idea in upper woodwind voices at an exciting, fortissimo dynamic. Singular eighth note accompaniment in rest of ensemble. This piece opens in 2/4 time and is indicated at a brisk 138 bpm. Establishment of E-flat Major key.
A	9-16	Continuation of main melodic material of the work in the same scoring and key as previous phrase. Diminuendo into mm. 17.
A	17-20	Second melody of the work is introduced in the upper woodwind voices, much more lyrical and at a softer dynamic in 4/4 time.

		Contrasting melody to that in the opening phrase. C minor is tonicized.
A	21-23	Continuation of the melody in the previous phrase. The main material is played by trumpet, horn and alto sax. Crescendo into mm. 24.
A	24-31	Return of the opening melody of the work and 2/4 time. Main material is in upper woodwind voices with simple accompaniment in all other voices.
A	32-34	Short linking material based on melodic ideas from the previous phrase that is helping to reach a transition that will occur in mm. 35.
Transition	35-41	Fanfare type material which serves as a transition to the lyrical section of the composition. This phrase is led by trumpets and horns at forte dynamic. *Ritard* and *diminuendo* into mm. 42.
Transition	42-46	Contrasting from the fanfare statement in the previous phrase, this phrase of the transition is much more lyrical in nature. The

		main idea is presented in upper woodwinds. Continue *ritard* and *diminuendo* into mm. 46. Fermata at mm. 46.
B	47-50	Opening melodic statement of the B section in 4/4 time. This section is much more lyrical and at slower tempo of 88 bpm. Primary voice is trumpet, however all voices playing have high level of musical interest. *Mezzo-piano* dynamic.
B	51-56	Continuation of melodic idea from previous phrase. Add clarinet voices to those playing primary melodic material.
B	57-58	Final statement of this opening lyrical idea. Statement made in piccolo, flute and oboe at *mezzo-piano* dynamic. *Poco rallentando* into mm. 59.
B	59-62	Second melodic idea of lyrical section. Primary direction is led by upper woodwinds and joined by high brass at mm. 61. Dramatic *crescendo* from mm. 59-60, with

		diminuendo from mm. 61-62. This is a powerful moment within the work.
B	63-66	Continuation of previous melodic material. Continued dynamic swells and decay every two measures to add musical interest. Primary voices are upper woodwinds and upper brass. Bring out eighth note interest in bass voices.
B	67-71	Lyrical section of work is drawing to close. Gradual *diminuendo* and *ritard* into a return of *Tempo I* at mm. 72. Final lyrical statement in piccolo, flute, and oboe.
A (Developmental)	72-80	Return to 2/4 time and original tempo of 138 bpm. This development section uses the initial melody of the piece and passes segments of it throughout the ensemble. Gradual crescendo and excitement built into mm. 81.
A (Developmental)	81-93	Brief return of opening melody of the work. Melodic material presented in upper woodwinds and

		alto saxophone. Growth and expansion of this melodic idea in rest of the ensemble building tension.
A (Developmental)	93-100	Continuation of the tension building techniques at *forte* dynamic as rhythmic figures become increasingly elongated into mm. 101. Primary voices are upper and middle woodwinds and brass.
A (Developmental)	101-109	Fughetta section based on opening melodic material of the work. Staggered entrances at *mezzo-piano* dynamic in oboe, clarinet, piccolo and flute voices.
A (Developmental)	110-113	Fanfare type segment at *mezzo-piano* led by horns to serve as an introduction to a brief transition at mm. 114.
A (Developmental)	114-121	Transition section before reintroduction of the primary melody in its entirety. This section gradually grows in dynamic and is led by upper woodwinds and alto saxophone. This section grows in excitement and

		tension into mm. 122.
A	122-129	Restatement of melodic idea from mm. 1-8. This phrase is led by upper woodwinds and alto saxophone. At *fortissimo dynamic*. The main idea is accompanied by singular eighth note harmonic material. Key of E-flat.
A	130-137	Continuation of the previous phrase as occurred in the beginning of the composition. Primary material is played by upper woodwinds and alto saxophone. *Diminuendo* into mm. 138.
A	138-141	Contrasting melody is played at *mezzo-piano* dynamic in 4/4 time. This melody is more lyrical and flowing. The primary voices are upper woodwinds, with a counter line in alto saxophone and horn.
A	142-144	Continuation of idea in previous phrase with primary melodic material in trumpet, alto saxophone, and horn. *Crescendo* into

		mm. 145.
A	145-152	Return of primary melodic material from beginning of the work as well as 2/4 time. This theme is led by upper woodwinds and alto saxophone at *fortissimo* dynamic, with simple half and eighth note accompaniment in lower voices.
A	153-155	Sudden change in dynamic and texture as upper woodwinds accompanied only by horn play brief melodic motive at *mezzo-piano* dynamic.
Coda	156-163	Long tied half note chords are contrasted by a simple eighth and quarter note contrasting line in trombones, horns, saxophones, and clarinets. *Ritard* and *crescendo* into mm. 164.
Coda	164-167	Powerful antecedent into closing statement. Grand moving quarter notes against sustained tied half notes at a full dynamic in full scoring.

Coda	168-173	Continuation of longer note values in all voices except horns, trombones, alto and tenor saxophones; who play powerful sixteenth note motives reflecting back to the primary theme of the work. The piece ends with rhythmic unison quarter notes in all voices followed by a rousing *crescendo* into a fermata on the final note of the work.

Unit VIII. Suggested Listening

Charles Carter

Overture for Winds

Sonata for Winds

Symphonic Overture

Frank Erickson

Overture Jubiloso

Rhythm of the Winds

Toccata for Band

Gustav Holst

Second Suite in F

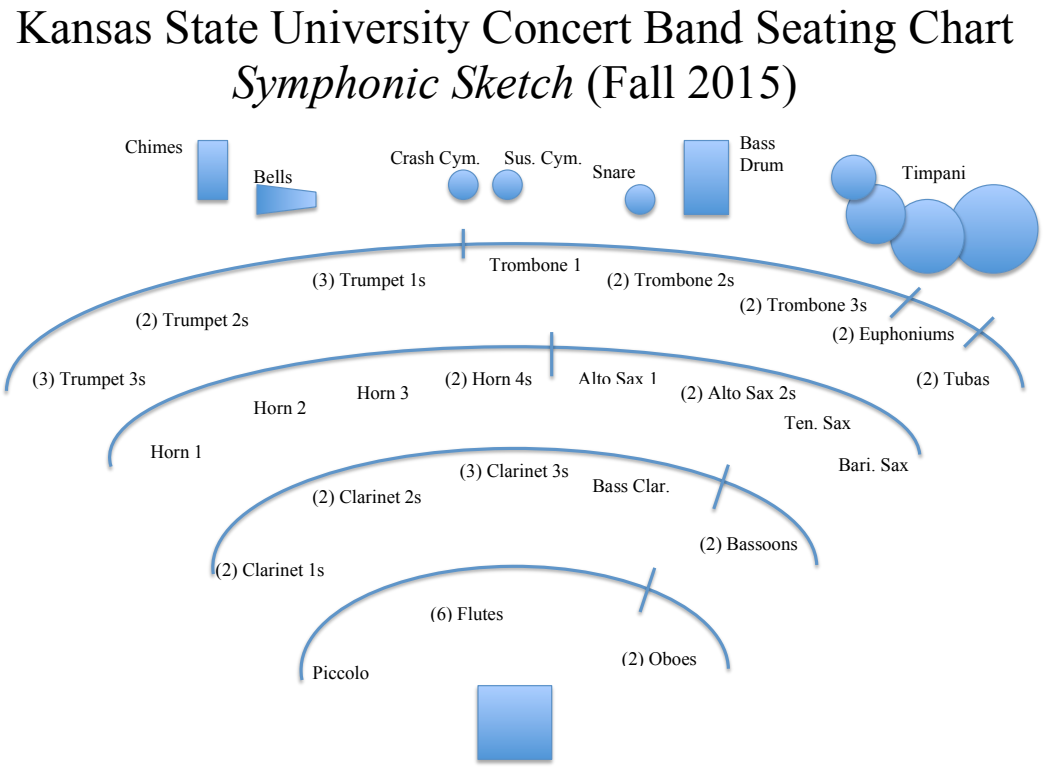
Ralph Vaughn Williams

Rhosymedre

Unit IX. Seating Chart and Acoustical Justification

The nature of concert band at Kansas State does not leave much room for instrument location adjustment. There are several pieces to be performed at each concert and setup changes would prove difficult for each piece performed. The concert band is in a typical concert band arrangement that we feel best highlights the bands strengths for the sake of balance and musicality throughout the entire concert block.

Figure 5-6 *Symphonic Sketch* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 6 minutes**

Title	Evaluation
1. Overview of piece a. History of work b. General Overview 2. Sight-read piece	1. I felt that my explanation of the work was clear and concise. The history of the piece added to the sight-reading experience in that it was a piece composed for a Kansas school. 2. I had some problems with over conducting and need to work to get my head out of the score and engage the ensemble in the music making process. 3. The ensemble played the piece as expected, there will be plenty of elements both musical and technical.

Rehearsal Plan – Rehearsal #2

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 20 minutes**

Title	Evaluation
1. mm. 1-17 a. Style b. Articulations c. Shape of line 2. mm. 17-24 a. Tone b. Shape c. Phrasing 3. mm. 24-32 a. Similar to beginning, diff arr. 4. mm. 32-46 a. Transition to slower section	1. It is effective to break the ensemble down into the various voicing of the work. Listen for accuracy in each individual line and then piece the work back together. Find a difficult section to work, and break it down. Hopefully they realize that this is the same process as what should be occurring in the practice room. 2. Expect a high level performance of some musical elements or phrase each rehearsal period. Make music each rehearsal. 3. I feel I had nice flow and engaged the ensemble well throughout this rehearsal.

Rehearsal Plan – Rehearsal #3

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 20 minutes**

Title	Evaluation
1. mm. 32 – M. 46 a. Work transition 2. mm. 47 – 59 a. Break into parts, piece together 3. . mm. 59 – M. 72 a. shape the 8th notes b. work for flow c. dynamics 4. Work section for continuity a. As musical as possible	1. I started at mm. 24 because it is a much better starting point for the ensemble than mm. 32. They need to work to lighten up the sound and look for clarity in the texture of the work. 2. I felt my instructions were clear and that the students understood what my intent was when discussing details about style. 3. Working sections that need to come out individually is effective not only for accuracy in the part but allowing the rest of the ensemble a chance to hear what to listen for. 4. I still have too much distracting movement but it is difficult for me to hide the passion. I'm just an active person

Rehearsal Plan – Rehearsal #4

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 20 minutes**

Title	Evaluation
1. mm. 47 – 72, Review 2. mm. 72 – 101 a. Break down parts b. Varied entrances, listen for movement c. Intonation in longer values d. Attacks and releases for clarity 3. mm. 101 – 122 a. Clarity in entrances b. Fugal c. Break apart melody and chorale 4. mm. 122 – 138 a. Notes, rhythms, accuracy	1. It is difficult to come into rehearsal and have students remember exactly what was accomplished last time. I said "Let's skip the part of the rehearsal where we just have to remember everything we did last time." This is effective because attention is immediately heightened and connections are immediately made to the previous rehearsal. 2. Showing exactly what I was going to do with a fermata was effective in getting across to the ensemble what was going to occur. 3. Demonstrate by singing, and have them sing with musicality to gain understanding.

Rehearsal Plan – Rehearsal #5

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 20 minutes**

Title	Evaluation
1. mm. 101 – 173 2. mm. 118 – 129 a. 16th note accuracy 3. mm. 138 – 145 a. Interlude of previous material b. Two voices working together 4. mm. 145 – 165 a. Work to smooth and make sense of this section 5. mm. 164 – End a. Broad, bravado, majestic	1. It's always exciting to see how the ensemble responds to different directors. When one of my superiors works with the ensemble or is in the room the attention level rises. 2. I need to be less ambiguous with the downbeat and more clear and concise. 3. I still am a bit active on the podium but the students are responding nicely and playing musically. 4. Some rehearsals it is just hard to gain flow in the rehearsal. 5. When a day feels off, the teacher just needs to find ways to make the rehearsal effective.

Rehearsal Plan – Rehearsal #6

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 20 minutes**

Title	Evaluation
1. mm. 122 – End 2. mm. 164 – End a. Uncover moving notes b. Chord by chord c. M. 168 – 169 accuracy 3. mm. 145 – 164 a. Style change at M. 153 b. Clear ritard, move together 4. mm. 122 – 138 a. Same style as previous material b. Bounce and style, give it life c. Movement underneath	1. My conducting is getting more and more clear. 2. Running long chunks towards the end of a concert block allows the ensemble to check how they are doing with stamina and control. 3. There are times when details need to be worked out and times when they can be passed over for the time being in order to keep rehearsal flowing nicely. 4. I need to make sure I don't talk too much. The more the ensemble plays with direction and understanding the better they will be. 5. I have a nice way with musical analogies.

Rehearsal Plan – Rehearsal #7

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 25 minutes**

Title	Evaluation
1. WU: Bach 4 a. Play – sing – moving line – ensemble 2. mm. 1 – 101 a. Continuity between sections b. Transition material c. How does the piece fit together? 3. How can we play more musically, listen for important parts. a. Find a more important line b. Shape and style	1. Explain with detail exactly what you want out of the ensemble so that they know what to shoot for. There are times for these types of explanations as well as times to use questioning techniques in order to have the ensemble discover what is desired. 2. My conducting is becoming increasingly expressive as we work through these larger sections. I need to let the score go and conduct the music, meld beats, and take more chances. 3. I spent a significant amount of time on tougher elements of the work this rehearsal but I felt that is what was necessary this late in the rehearsal block.

Rehearsal Plan – Rehearsal #8

Ensemble: KSU Concert Band **Announcements: None**

Literature: *Symphonic Sketch* - Carter **Time: 25 minutes**

Title	Evaluation
1. mm. 59-129 a. work for shape of line and musicality 2. mm. 130-145 a. cleanliness of melodic line b. shape appropriately and be aware of texture changes 3. mm. 145 – End a. stay light, don't get heavy b. Play powerful to the end	1. The melding of beats is difficult for me at times. I feel I need to have a more secure internal pulse. This internal pulse comes with practice and comfort in having a strong gesture of will with the ensemble. 2. This rehearsal occurred before Thanksgiving break so students were starting to wear from the length of the semester. 3. I felt I did too much talking in this rehearsal, but there were also moments when the ensemble played quite well. Details are tedious to work out but they must be done.

Chapter 6 - *Tempered Steel* by Charles R. Young

Unit I. Composer

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 Masters of Music from the University of Michigan in 1990, and his Doctorate of Musical Arts in Composition from the University of Michigan in 1993. While attending these universities Young studied with composers such as Pulitzer prize winner, Leslie Bassett, Donald Sinta, Marriane Ploger, Bud Beyer, and Keith Hill (Young, n.d.).

Dr. Young has received numerous commissions for his works, including from members of the Boston Symphony, Detroit Symphony, and New York Philharmonic, as well as from organizations such as the Green Bay Civic Symphony and the Big 12 Band Directors Association. He has received many awards for his works including, 1st prize at the national Band Association's Merrill Jones Composition Competition as well as financial awards from ASCAP due to innovations and creativity inherent within his works (Young, n.d.). Dr. Young has also been recognized as an outstanding educator, he was named "Wisconsin Professor of the Year" by the Carnegie Foundation and Council for Advancement and Support for Education in 1999, as well as the University of Wisconsin System Board of Regents Teaching Excellence Award in 2000, the system's highest honor. As a composer he has also served on faculty at the Interlochen School of Arts in Interlochen, Michigan (Young, n.d.). Currently, Dr. Young is Professor of Theory, Composition, and Electronic Music at the University of Wisconsin – Stevens Point.

Dr. Young's works have been played throughout the United States and abroad at numerous national and international conventions such as the Music Educator's National Conference Convention, World Association of Symphonic Band Ensembles Conference, Society of Composers National Conference, National Band Association Conference, as well as numerous state and regional music education conventions (Young, 2008).

Table 6-1 Selected Works by Charles Rochester Young

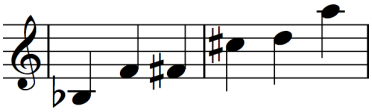
Title	Date	Genre
Escapade	2014	Wind Band

Memories of the Fallen	2013	Wind Band
True Calling	2010	Wind Band
The These Words Ring True	2007	Wind Band w/ Narrator
Where the Waters Gather	2007	Wind Band
Galop	2006	Wind Band
Noble Deeds	2005	Wind Band
Ancient Blessings	2005	Wind Band
In the Evening Quiet	2004	Wind Band
Songs Without Words	2003	Wind Band
Of Spirit and Splendor	2003	Wind Band
With Honor and Praise	2003	Wind Band
Springtime Heralds	2000	Wind Band
A Child's Embrace	2000	Wind Band
Legends of the Northern Wind	2000	Wind Band
Tempered Steel	1997	Wind Band
Northern Lights	1998	Brass and Percussion
Variations for Piano	2009	Piano w/ Concert Band
Concerto for Flute	2008	Flute w/ Wind Ensemble
Concerto for Alto Saxophone	2003	Alto Saxophone w/ Wind Ensemble
Concerto for Double Bass	2001	Double Bass w/ Wind Ensemble
Enchanted Moonscape	2013	Full Orchestra
Wings of Fire	1998	Flute and Harp w/ Orchestra
Fanfare to the Northern Sky	1997	Full Orchestra
Three Voices of the Loon	1992	Jazz Orchestra w/ Narrator
Upsound Down	1992	Jazz Ensemble
The Warmth of You	1990	Solo Saxophone w/ Jazz Ensemble
Winter Echoes	1989	Jazz Ensemble

Unit II. Composition

Tempered Steel, composed by Charles Rochester Young, is a single movement work in a quasi sonata-allegro form. 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) (Figure 6-1). All melodic and harmonic material presented within the work is derived from this six note series (Young, 2008). The composer utilizes these pitches in varied ways to generate the three tonalities found within the work, B-flat Major, f-sharp minor, and d-minor. Throughout the piece's duration, these key areas, selected pitches, and melodic themes are explored and varied in order to achieve the desired form of the piece.

Figure 6-1 Symmetric hexachord



The high-energy opening statements within the exposition contrast starkly with the flowing, lyrical lines derived from the themes of the work found within the development. The recapitulation brings a return to alternating thematic ideas found in the exposition while moving through the varied key areas listed prior. The coda augments the already established themes, utilizing longer note values accompanied by spirited woodwind lines above to bring the piece to a rousing close. Dr. Young skillfully uses these two main themes to craft a complete 8 minute work that grasps the attention of the listener from beginning to end.

This work 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 (Young, 2008). 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 (Young, n.d.). The work is published by Southern Music Company and has been revised one time by the composer himself, resulting in only minor

changes to the score, most significantly moving the return of 6/8 time from mm. 125 to the measure before, as well as in the similar passage found in mm. 338.

There are several fine recordings available for listening by ensembles such as Texas A&M Symphonic Band, Baylor Wind Ensemble, University of North Texas Wind Ensemble, Millikin University Wind Ensemble, University of Florida Wind Symphony, and the University of Nebraska Wind Ensemble (Young, n.d.).

Unit III. Historical Perspective

This contemporary work explores emotion and feelings inherent to the human condition. The passage found in the program notes states it best: "As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all (Young, 2008)."

Tempered Steel is based upon a personal struggle encountered by Dr. Young. In the fall of 1993, Young lost the use of his hands and arms due to the onset of a sudden and unknown neuromuscular condition. While he struggled with this condition over the next four years he faced many great challenges and discovered great hardship while learning to regain control of his affected extremities. With intense fight and determination he made a full recovery and composed *Tempered Steel* based in these experiences (Young, 2004).

The relationship between the various sections of the piece shows the turmoil of the affected, the piece puts to music the hardships we face moving through the various emotional experiences people encounter while working through a difficult time. There are moments of concern and turmoil, moving moments of reflection and solemn focus, and feelings of resolve and finality. Through the careful shaping of two simple musical ideas Dr. Young is able to capture these feelings to which we all can relate.

Unit IV. Technical Considerations

The difficulty of this work lies in the urge to rush or drag the repetitive and driving eighth note passages, the constant transitions between two metric feels can be difficult for younger or less experienced players to grasp. Players should be able to play at all dynamic levels and ranges with a high degree of control and rhythmic precision. There should be a high degree of comfort

playing within the full ensemble as members should have ears mature enough to locate the most important musical lines around them. Performers should also have the confidence and ability to play solo with some level of exposure for extended periods of time, as there are several difficult solo sections throughout the work involving trumpet, horn, trombone, flute, oboe, clarinet, and euphonium. Due to the repetitive nature of the work the true musical interest lies in uncovering the subtleties found within the composition when passages are played with maturity and sensitivity. The technical difficulties of the work fall in line with the abilities of the organization it was commissioned for, college level and high-level performing high school ensembles.

Key Areas and Range

The work explores three key areas, B-flat Major, f-sharp minor, and d-minor. As stated before, the piece is composed utilizing only six notes. The notes and their enharmonic equivalents are used to create all of the themes, harmonic material, and rapid counter motives within the work. Performers should be comfortable rapidly moving from one key area to the next and tuning chords quickly as the music progresses. There are several range issues that directors should be aware of. Within the work are moments when upper woodwinds must reach into their extreme upper register. These notes need to be achieved with style and musical precision in order to accurately portray the composer's intent. Within the brass section, the only instrument that may have trouble with range is first trombone. More importantly, brass instruments need to be comfortable with intervallic leaps, most notably horns, as these skills can be difficult to perform on horn with consistent accuracy. The difficulty in regard to range lies within the stamina needed to play material in the middle to upper register for extended periods of time with a high level of unrelenting energy. There needs to be a level of technical proficiency in all players in order to maintain the focus necessary for an accurate and satisfying performance.

Time Signatures and Rhythm

Tempered Steel alternates between a 6/8 and ¾ feel. It is important for the conductor to maintain a steady tempo, as the eighth note pulse does not waiver for the entirety of the composition. The rhythmic material within the work is not difficult in complexity, it is however difficult in that the conductor and performer will need to work in close partnership with one

another in order to maintain a strict and even tempo throughout all of the dynamic and style changes occurring within the work.

Special attention should be given to the flowing and lyrical section of the piece beginning in mm. 176, it will be the desire of the performer to want to slow down, or view this section as a rhythmic break, this must be avoided due to the intricacy in scoring between the melodic and harmonic lines. In order to have an accurate performance of this section, strict time must be kept. If strict time is maintained, the rhythmic augmentation will provide the illusion of a slower tempo.

In order to ensure rhythmic accuracy, conductors should turn the responsibility of the pulse over to the ensemble. The conductor must not be heavy or attempt to force a consistent pulse. Simple gestures and conducting of the musical line will be the best ally in keeping the repetitive eighth notes light and spirited.

The ensemble should be made aware that throughout the composition there is a feel of two against three. The general effect of the piece will be enhanced if rhythmic precision can be attained from the top of the score all the way down to percussion. The proper alignment of all parts while accurately representing the dynamics requested will bring clarity and excitement to the work.

Musical Elements

Performers should be able to play in control at all ranges and dynamic levels. It is important to consider where the main musical line is within the ensemble and how other voices can work together to support that line. As the piece progresses players should always be searching for moments to push the energy forward, they should have the maturity to make musical decisions of which note to lean on in order to get the next, or how a change in dynamic can get the ensemble to the next musical idea.

Performers should be able to accurately perform all articulation markings, including ***sfp***, staccato, marcato, and accents. They should also be able to play extended passages or phrases without the need for breath. Performers should be ready in their development to play what is required of them in order to serve the music.

Unit V. Stylistic Considerations

Tempered Steel embodies this idea of forward movement and playing with energy. Players should be prepared to constantly be moving the music forward. This is accomplished by playing the dynamics as written and looking for moments to play with excitement and an end goal in mind. There must be energy in the airstream in order to obtain rhythmic and musical clarity. Time should be taken to gain an understanding of the structure of the work. By understanding how the piece is composed, one can be more effective with rehearsal time.

A few specific elements that could help define the style of the work are being sure accents and articulations indicated are observed and played true, typically these accents or articulation markings are found in conjunction with notes that are slurred, these differences should be brought out and their importance should be stressed. Paying close attention to the composer's intentions regarding style will increase the level of rhythmic clarity and pulse, and if clarity is discovered then the meaning of the piece will be properly portrayed.

Unit VI. Musical Elements

Melody

There are two melodic themes found within the piece. Theme A is first introduced by low brass and horn in mm. 13. This theme is heroic and majestic in nature. It is also the most commonly used theme to undergo rhythmic augmentation, displacement, and juxtaposition (Figure 6-2). This melody should be played strongly, as a broad proclamation. The second theme, B, is much more utilitarian in nature, it is first introduced in mm. 56 by the low clarinets, bassoons, and saxophones (Figure 6-3). This driving eighth note motive brings the piece into the various key areas throughout the work. The high-energy motive also generates forward movement from phrase to phrase. This "B" theme is often performed in tandem with stark eighth note hits in surrounding voices that are both shocking and exciting. These two main themes are used throughout the duration of the work to move the piece from section to section and generate the form and construction of the composition.

Figure 6-2 Theme A in concert pitch

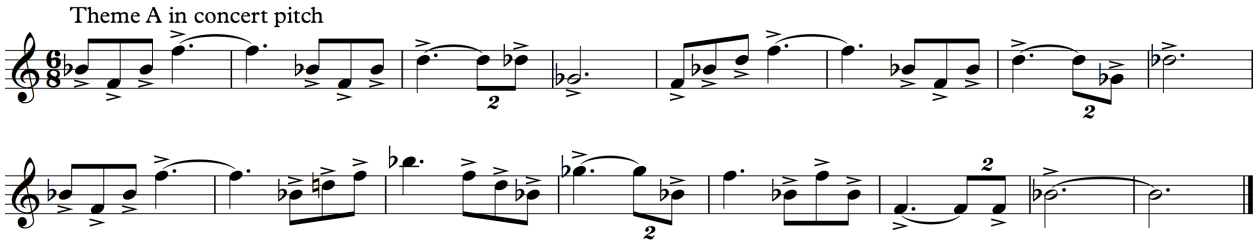
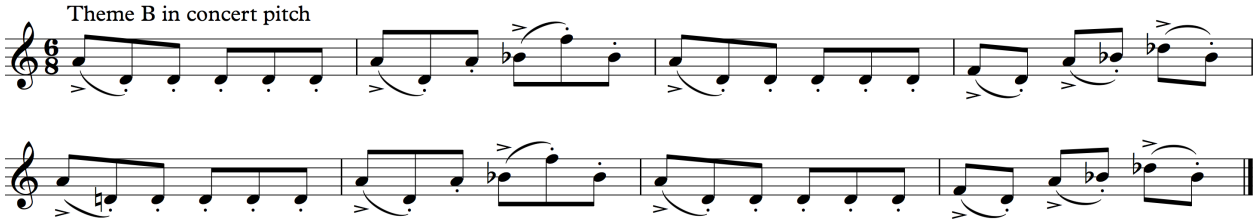


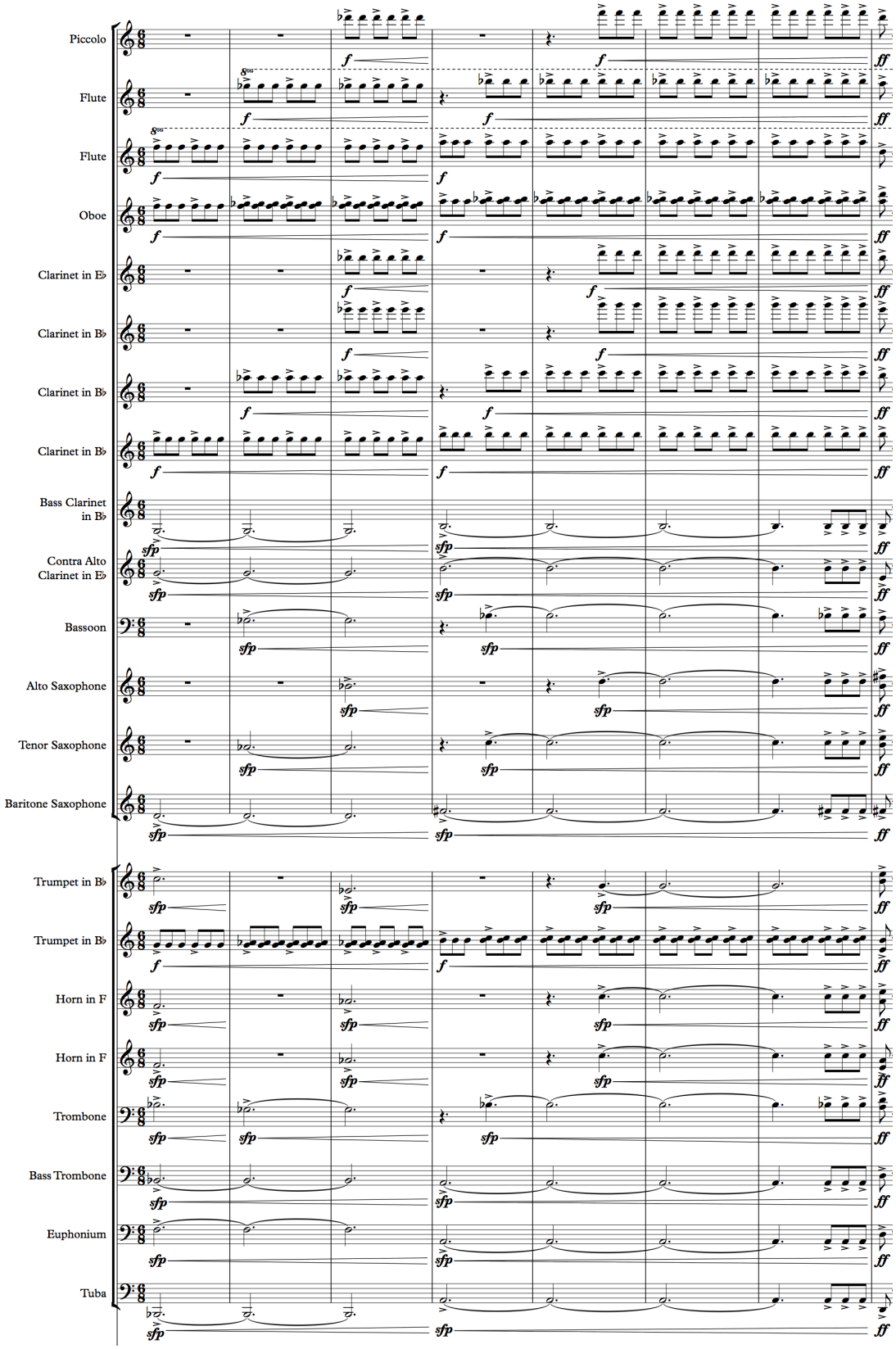
Figure 6-3 Theme B in concert pitch



The lyrical or developmental section of the work utilizes ideas from theme A with rhythmic augmentation in a contrasting style. The melodic material is flowing and reflective in nature at this point. This lyrical section is primarily led by solo voices but careful attention must be given to accompaniment figures, as their precision is imperative to the effectiveness of the development.

It is important to note that an elongated version of the opening material found at the beginning of the piece is utilized as a link or transition between various sections throughout the work (Figure 6-4). This material helps to establish a clear change in direction from one musical idea to the next.

Figure 6-4 Recurring transition section



Rhythm

As stated before the rhythmic material within this work is not overly complex. The difficulty lies in the control required to play repetitive rhythmic material with a good sense of pulse, control, and with proper musical markings indicated by the composer. The rhythmic interest of the work is found within the subtleties and the relationships between rhythms being played by one instrument family in conjunction with another. If clarity can be discovered from the top to bottom of the score then the rhythmic intent of the piece will be realized.

Harmony

This piece is based on a symmetric hexachord, as indicated in figure 4-1, comprised of six notes (B-flat – F – F-sharp – C-sharp – D – A) the intervals between these pitches, if read from left to right are symmetrical; P4, m2, P5, m2, P4. These six notes and their enharmonic equivalents are used to create the three tonalities found within the work. Because of the use of only six notes the harmonies within the piece are not overly complicated. The harmonies within the work are always working towards the tonic pitch or the next key area to be played. There is no traditional harmonic structure being pursued, just the next tonality being used as a goal point for the preceding phrase.

Timbre

The overall sound of the work is bright, heroic, and exuberant. The piece follows rules of traditional scoring in that often; a melodic line is accompanied by counter-melodic material, and a more elongated harmonic line. However this idea of traditional scoring stops at this point, as Dr. Young provides opportunities for all instrument families to play melodic material in a multitude of different arrangements and instrumentations. There are examples of excellent compositional craftsmanship throughout, creating moments of bright excitement, as well as moments of haunting reflection.

Within the piece are multiple sections of varied instrumentation and timbre. The opening statement is comprised of full ensemble with upper voices playing driving eighth note figures. There are moments when only percussion is featured, serving as linking material or providing the desired style of the phrase to follow. Throughout the work are several sparsely scored solo sections, where several solo voices will play a layered version of theme A material. The lyrical

section of the work contrasts the sections that precede and follow, as it contains solo woodwind voices with like instrument family accompaniment all working together to create a feeling of reflection and thought.

Percussion is one of the most important sections within the piece. The writing within the percussion parts is superb and highlights the material occurring within the rest of the ensemble. It is important that percussionists are prepared to play exactly what is written on the score, being aware of the quick equipment changes and how their phrases fit into the context of what the rest of the ensemble is playing will lead to a high level performance. Percussion, within this work, is not a section that strictly keeps time. The section has the opportunity to highlight and add color to the mood, generating more powerful moments within the work.

Unit VII. Form and Structure

Section	**Measure**	**Event and Scoring**
Introduction	1-4	Driving introductory statement setting pulse and energy level for the work. Long, *crescendo* note values, with staggered entrances in low brass and low reeds. Driving 8th notes in 6/8 time in upper woodwinds and upper brass. *Crescendo* in downbeat of mm. 5. Establishment of Bb Major key area.
Percussion Interlude	5-12	Percussion featured in setting up the opening theme of the work. Percussion should maintain pulse and energy.
Theme A / Exposition	13-28	Primary melodic idea of the

		work is presented in horn and low brass choir. Accompaniment is same percussion material as previous segment. Upper woodwinds join phrase on final note of melodic idea with addition of moving 8th notes, adding energy and interest.
Transition	29-30	Short transition between 1st and 2nd statement of primary theme. Upper woodwinds playing 8th notes, low clarinets and saxophones with 3 quarter notes in 6/8 time growing into mm. 31.
Theme A (2nd occurrence)	31-48	Primary theme again stated in horns and low brass. A juxtaposed melodic statement placed on top of original material is present within 1st and 2nd trumpet. Moving 8th notes in upper woodwinds alternating between a feel of two and three due to placement of accents. Harmonic material in all other voices.
Transition	49-55	Transition material occurs.

		The instrumentation, idea, and dispersion of parts are the same as opening material. The transition statement is an elongated version of the opening material. This effect heightens the tension.
Theme B	56-63	Theme B is introduced in low woodwinds and mallet percussion in the key of d minor. This theme or idea is much less melodic then theme A. Driving 8th notes alternate between 6/8 and ¾ feel. The statement is accentuated by stark singular 8th note hits on various beats by rest of ensemble.
Theme B (continued)	64-71	Theme B continues in same fashion and instrumentation having moved to key area of f-sharp minor.
Theme B (continued)	72-79	Theme B continues in same fashion and instrumentation moving back to B-flat key area. Changing of key areas adds tension to be later released.
Transition	80-86	Transition material occurs.

		The instrumentation, ideas, and dispersion of parts are the same as opening material. The transition statement is an elongated version of the opening material. This statement resolves to key area of d minor.
Theme B (2nd occurrence)	87-94	Same statement as mm. 56-63
Theme B (2nd occurrence)	95-102	Same statement as mm. 64-71.
Transition	104-111	Transition material occurs. The instrumentation, idea, and dispersion of parts is the same as opening material. The transition statement is an elongated version of the opening material. This statement resolves to key area of d minor.
Theme B (3rd occurrence)	112-124	Statement of theme B is same as previous. There is now more involvement by other voices in short 8th note statements occurring around this main theme. Three successive 5/8 bars bring a sprightly and energetic leap

		into the first solo section of the work.
Theme A (material)	125-134	Solo 1st trumpet and solo 1st trombone create a quasi fugal statement composed of material generated from primary theme A.
Theme A (material)	135-143	Solo 1st trumpet and solo 1st horn create a similar quasi-fugal statement.
Theme A (material)	144-151	Solo 1st trumpet continues this idea with solo 1st trombone. Low brass enter at conclusion of this statement.
Theme A (material)	152-161	This idea based on theme A material continues in 1st trombone and 1st trumpet. There is a return of moving 8th notes in upper woodwind parts and growing long tones in low brass. A sustained chord in mm. 160-161 brings the work to another transition statement. Key of B-flat Major.
Transition	162-168	Transition material occurs. The instrumentation, ideas, and dispersion of parts are the same as opening

		material. The transition statement is an elongated version of the opening material. This statement resolves to key area of f-sharp minor.
Theme A (material)	169-175	Final statement of theme A in this energetic style by solo euphonium. Moving into flowing or lyrical segment of work.
Transition / Development	176-185	Flowing feel established by bssn., bass clar., 2nd and 3rd clar., and vibraphone. In f-sharp minor.
Theme A (flowing)	186-201	Flowing melodic statement based on theme A in solo flute, harmonic material in same family as previous phrase.
Theme A (flowing)	202-215	Flowing melodic statement based on theme A in solo flute, harmonic material in same family as previous phrase.
Theme A (flowing)	216-221	Flowing melodic statement based in theme A in solo horn, harmonic material in same family as previous phrase. Incessant, biting 8th notes cut through in muted

		trumpet.
Theme A (flowing)	222-237	Flowing melodic statement based in theme A in solo horn and solo flute causing a call and response effect, harmonic material in same family as previous phrase. Incessant, biting 8th notes cut through in muted trumpet.
Theme A (flowing)	238-249	Flowing melodic statement based in theme A in solo horn and solo flute causing a call and response effect, harmonic material in same family as previous phrase. Incessant, biting 8th notes in trumpet become increasingly raucous and interruptive.
Theme B (4th occurrence)	250-257	Same statement as mm. 64-71.
Theme B (4th occurrence)	258-265	Same statement as mm. 72-79.
Theme B (4th occurrence)	266-273	Same statement as mm. 56-63
Transition	274-280	Transition material occurs in d minor. The instrumentation, ideas, and dispersion of parts are the same as opening material.

		The transition statement is an elongated version of the opening material. This statement resolves to key area of f-sharp minor.
Theme A (flowing)	281-296	Flowing melodic statement based in theme A in solo horn, flute, and oboe causing a call and response effect, harmonic material in same family as previous phrase. Incessant, biting 8th notes in trumpet and marimba become increasingly raucous and interruptive.
Theme A (flowing)	297-316	Flowing melodic statement based in theme A in solo horn, flute, and oboe causing a call and response effect, harmonic material in same instrument family as previous phrase. Incessant, biting 8th notes in trumpet and marimba become increasingly raucous and interruptive. This segment is in f-sharp minor.
Theme B (5th occurrence)	317-324	Same statement as mm. 64-71.
Theme B (5th occurrence)	325-328	Same statement as mm. 72-

		79, shortened.
Theme B (5th occurrence)	329-337	Statement of theme B is same as previous. Three successive 5/8 bars bring a sprightly and energetic leap into the final solo section of the work.
Theme A (material) / Retransition	338-351	Similar to trumpet, trombone, and horn solo segment earlier. The same idea based on theme A is placed in solo flute, clarinet, and oboe.
Theme A (material)	352-363	Same idea as in previous phrase is continued in f-sharp minor.
Transition	364-375	Transition material occurs. The instrumentation, ideas, and dispersion of parts are the same as opening material. The transition statement is an elongated version of the opening material. This statement resolves to key area of d minor.
Theme B (6th occurrence)	376-386	The theme B is once again presented. Instead of longer phrases the piece picks up in harmonic in speed by going through all three key

		areas within theme B in a single phrase.
Transition	387-398	Falling and rising 8th notes in upper woodwinds contrast growing long notes in low woodwinds. This section provides a ¾ feel that leaves an uneasy feeling of forward movement.
Theme A (3rd occurrence) / Recapitulation	399-424	Melodic statement, same as opening theme A in low brass and horns, all other sections providing 8th note hits on varied beats. Brief B "reflection" in mm. 49 by upper woodwinds. This phrase is in B-flat major.
Transition	425-427	Short transition between 1st and 2nd statement of primary theme. Upper woodwinds playing 8th notes, low clarinets and saxophones with three quarter notes in 6/8 time growing into mm. 428.
Theme A (augmentation)	428-435	Rhythmic augmentation on primary theme A in low brass and trumpet. Powerful, full, heroic sounds. Moving 8th notes in

		upper woodwinds. E. Else playing harmonic material. This phrase is in B-flat major.
Theme A (augmentation)	436-453	Rhythmic augmentation on primary theme A in low brass and trumpet. Powerful, full, heroic sounds. Moving 8th notes in upper woodwinds. Everyone else playing harmonic material. Short B theme reflection in mm. 450.
Transition	454-460	Transition material occurs. The instrumentation, ideas, and dispersion of parts are the same as opening material. The transition statement is an elongated version of the opening material. This statement resolves to key area of Bb.
Coda	461-470	Powerful chord progressions in brass. Spirited 8th notes in woodwinds.
Coda (continued)	471-488	Final statement of original melodic material from theme A in low brass. Trumpet material is

		displaced to create an echo effect. Moving 8th notes and 8th note hits in woodwind parts.
Coda (continued)	489-500	Powerful chord progressions in brass. Spirited 8th notes in woodwinds.
Coda (continued)	501-505	Tag type ending, crescendo to the downbeat of mm. 505. Full instrumentation with rousing finish in key of Bb.

Unit VIII. Suggested Listening

Charles Rochester Young

A Child's Embrace for Wind Band

Ancient Blessing for Wind Band

Escapade for Wind Band

Galop for Wind Band

In the Evening Quiet for Wind Band

Legends of the Northern Wind

Let These Words Ring True for Narrator and Wind Band

Memories of the Fallen for Wind Band

Noble Deeds for Wind Band

Of Spirit and Splendor for Wind Band

Springtime Heralds for Wind Band

Songs Without Words for Wind Band

True Calling for Wind Band

Where the Waters Gather for Wind Band

With Honor and Praise for Wind Band

Frank Ticheli

Vesuvius

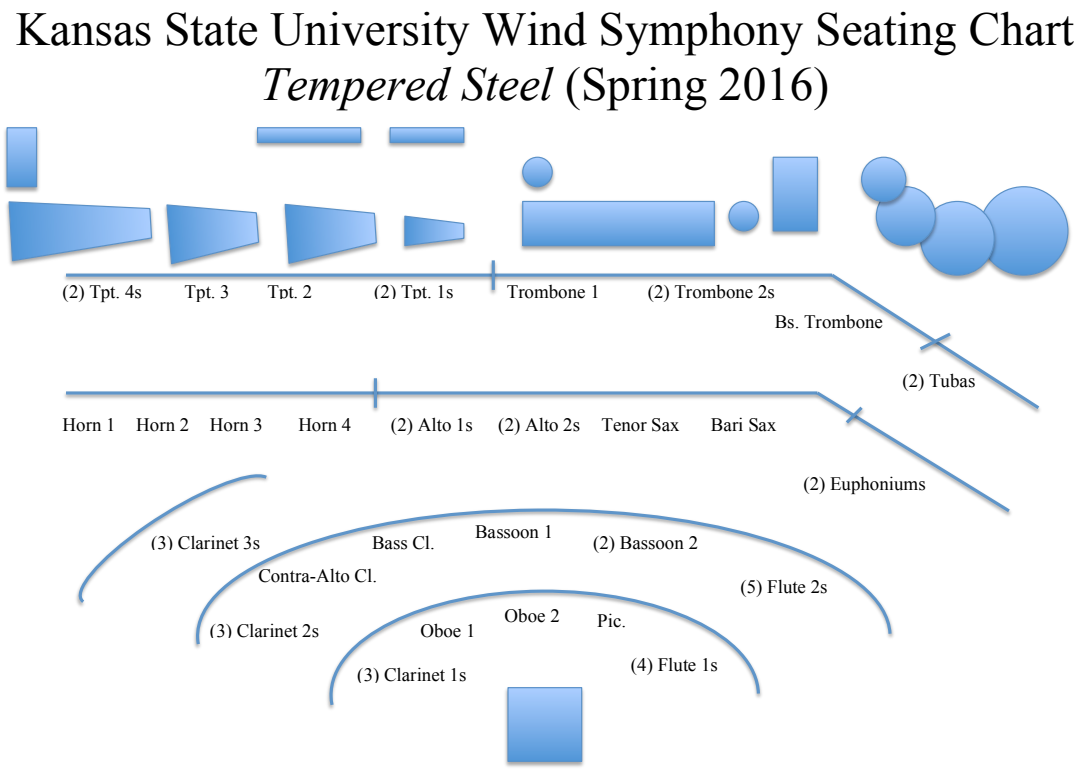
Samuel Hazo

Ride

Unit IX. Seating Chart and Acoustical Justification

Due to the needs of the ensemble pertaining to balance and musicality, an arrangement is typically decided upon that will best serve the music being performed throughout the entirety of the concert. This ensemble primarily rehearses in All-faiths Chapel at Kansas State University, which presents space issues when working with large concert ensembles. The flat rows in the brass sections help with sound projection in the main auditorium on campus. Percussion should work to find a setup that is comfortable for both the amount of players performing within the section and the space that is available to work within.

Figure 6-5 *Tempered Steel* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempred Steel* - Young **Time: 45 minutes**

Title	Evaluation
1. Introduction of piece a. Road map b. What to expect 2. Sight read 3. mm. 1- 126 a. Dissect various lines b. Understand what is difficult 4. mm. 281 – 317 a. Break apart lines to show where the difficulty lies 5. Run mm. 250-338 if time	1. I felt that they were able to get through this piece effectively. There are definitely going to be some challenges and things to work on but the piece is achievable at a high level. 2. I need to be careful about my tempos and abstain from my desire to over conduct. This will be a nice challenge for me. 3. A good introduction to the work and understanding what will be difficult about the work was achieved.

Rehearsal Plan – Rehearsal #2

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 40 minutes**

Title	Evaluation
1. mm. 1-126 a. Introduction of themes b. Establish a feel that will occur throughout the work c. Work for rhythmic cleanliness d. Bring attention to ***sfp*** indication and what that means 2. mm. 125-135 a. Passing of line and clarity 3. mm. 169-250 a. Soloist should flow	1. I am working larger chunks in this rehearsal so that we can cover as much ground as possible to make sure the players have a good introduction to build upon 2. I find that I am talking to much. We need to be doing more playing. Although after I explain something clearly, even if it takes a moment, they play more musically. 3. There was significant improvement in both theme A and B throughout this rehearsal. 4. Work to lighten 8th notes and play with clarity. How can long notes be given more direction. 5. Make it sound easy.

Rehearsal Plan – Rehearsal #3

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 45 minutes**

Title	Evaluation
1. mm. 250-281 a. Style, pulse b. Divide parts and piece back together c. Begin to expose the parts that aren't coming as planned 2. mm. 281-317 a. Work for better accompaniment figures 3. mm. 317-338 a. Return of B theme 4. mm. 338-364 a. Soloists are all equal 5. mm. 364-399 if time	1. By taking a few moments at the beginning of rehearsal to work for a really musical sound concept and effective style concept for the work, you can lay the foundation for the rest of the rehearsal. 2. The details in the instruction proved to be effective 3. Singing is such an effective tool in music teaching. I am going to incorporate it as much as possible into the future. 4. Don't let them drag me down 5. Breaking the solo sections down was important this early in the block, soloists needed to know what to expect. 6. I did I nice job of maintaining energy throughout this rehearsal.

Rehearsal Plan – Rehearsal #4

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 40 minutes**

Title	Evaluation
1. mm. 364-399 a. Teach the tough section at 387 b. Maintain good dynamic contrast and style 2. mm. 399-420 a. Work to make syncopation comfortable 3. mm. 471-End a. Nice intonation b. Play with power	1. I spent way to long on developing their abilities at mm. 387. Although I feel we made significant progress and I feel it will carry over to future rehearsals, we went past the point of positive return. 2. I worked longer sections in this rehearsal to, mostly to get my wits about me after such a difficult opening 15 minutes to rehearsal. 3. Confidence in the player is so important to successful performance. The more comfortable and confident a player can be, the better the result. Find moments for success in rehearsal after tough sections. It's all about that balance.

Rehearsal Plan – Rehearsal #5

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 30 minutes**

Title	Evaluation
1. Beg.- mm. 31 a. Lock parts in together b. Agree in dynamics 2. mm. 31 – 56 a. Play phrases as whole ideas and not just note by note b. How can we be more effective as musicians? 3. mm. 56 – 125 a. Add depth to the sound 4. mm. 125 – 152 a. Pass the line around from section to section smoothly	1. Thinking of the tongue as an air interrupter helped the players with the 8th note figures relax. Sometimes it is much easier to play difficult passages when the whole phrase is performed rather then each note being played. 2. I need to do a better job maintaining the tempo and not letting them influence me. 3. Clean and clear is the most important conducting element to this work. 4. Singing, and vocalizing really helps players understand and listen to how their part fits with other parts around them.

Rehearsal Plan – Rehearsal #6

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 30 minutes**

Title	Evaluation
1. mm. 152-169 a. think of the 8th notes as more legato 2. mm. 169-250 a. Make sure rhythm is exact 3. mm. 281-317 a. Be confident 4. mm. 317-364 a. Maintain style, don't stray 5. mm. 387 a. Smooth, games with articulation 6. mm. 399-409 a. Accuracy of syncopation	1. Sometimes it is just necessary to spend a lot of time breaking down and piecing together a tough section. The solo section with the dotted-quarter vs. quarter accompaniment is just difficult in regards to pulse. 2. I need to do a better job of maintaining the pulse in my right hand and forcing my tempo upon them. 3. In the sections that really move my conducting is becoming much more conducive to the music. 4. This group needs regular reminders to transfer ideas from one phrase to the next. 5. It is fun to be able to talk about exact details with the ensemble, musical details on a higher level. 6. Maintaining strict time is best for mm. 387.

Rehearsal Plan – Rehearsal #7

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 45 minutes**

Title	Evaluation
1. mm. 176-250 a. Don't slow down b. Play with energy c. Remove ties and add back in 2. mm. 250-317 a. Ease of playing 3. mm. 338-364 a. Work woodwind soli 4. mm. 387 a. Singing and playing 5. Work the ending	1. Drills are excellent for establishing an idea and a mood to the rehearsal. I feel the drill I used with rhythm was extremely effective in solidifying the pulse throughout this piece and helping with some especially tough section. 2. The flute solo section was exceptional today, there was obviously an increased amount of comfort and that was rewarding to see. 3. Singing and playing helps to make connections to the music within the brain without having the added difficult of playing an instrument. 4. We did a nice job with energy today!

Rehearsal Plan – Rehearsal #8

Ensemble: KSU Wind Symphony **Announcements: None**

Literature: *Tempered Steel* - Young **Time: 50 minutes**

Title	Evaluation
1. Warm-up activity a. 2 vs. 3 feel 2. mm. 1-169 3. mm. 168 – 317 4. mm. 317 – End 5. Run-through 6. Go back to mm. 461 if time	1. In preparing for concert, this is one of our final rehearsals. I felt the progress made in this rehearsal was good. Especially because we hadn't had a rehearsal in some time. 2. It is so fun to give recognition to a student for their accomplishments, or when they do something great. I had a blast telling the flute player how nicely she played that passage. 3. After we woke up and reminded ourselves of some things this rehearsal really came along. 4. I still need to do less but feel happy about the progress I have made as a conductor. 5. Good rehearsals are so nice to be a part of.

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Appendix A - Grid Analysis: *Fanfare Héroïque* – Eugéne Bozza

The *Tracz Analysis Grid* serves as a guiding tool for conductors and music educators to create and in-depth analysis of music compositions to be taught and ultimately performed. The process of completing the grid is tedious, as the studier must go measure by measure within the score uncovering details within the work. The visual nature of the grid allows the studier to discover connections between phrases and to become aware of the conducting and educational tools necessary for effective teaching of the work.

Form – outlines the general structure of the work

Phrase Structure – identifies the macro and micro phrases within the work

Tempo – indicates marked tempo and tempo changes

Dynamics – indicates written dynamic and dynamic changes throughout the work

Meter/Rhythm – indicates time signatures as well as important rhythmic information found within the work

Tonality – indicates the key areas found within the work

Harmonic Motion – an examination of the important chord progressions found within the work

Orchestration – explains the instrumentation and voicing within the score

General Character – descriptive adjectives that best frame the attributes of a phrase or section

Means for Expression – explains how a conductor or ensemble could go about uncovering the character in the phrase

Conducting Concerns – addresses conducting issues that could challenge the conductor and ensemble interpretation

Rehearsal Considerations – thoughts and specific ideas regarding techniques that could be utilized in rehearsal

Composition: ***Fanfare Héroïque***
Composer: **Eugene Bozza**

Measure #	**1**	2	3	4	5	6	7	8	9	10
Form	Section A									
Phrase Structure										
Tempo	♩ = 100 bpm				Rit…	a tempo	♩ = 100 bpm			
Dynamics	*p*					*ff*	*f*		*ff*	
Meter/Rhythm	4/4									2/4
Tonality	Several keys are tonicized throughout as indicated by harmonic analysis. Chord quality is utilized to convey emotion or an idea. The relationships between the chord qualities serves the intent of the music.									
Harmonic Motion	Bb					Bb	Db	Bb-Db-B	C	
Orchestration	Percussion					Full ensemble				
General Character	Growing, Directive, Concise					Powerful, Rapid, Fanfare, Conversational				
Means for Expression	Percussion should be at a very soft tempo. Have them grow through the entirety of the phrase. The military drum and timpani should grow in unison.					Horns must match the intensity provided by the trumpets in the opening motive. This statement should be strong. Back off of longer notes to allow the moving line to come through the texture.				
Conducting Concerns	Start small in pattern. Work to look as clean and clear as possible. Have a goal in mind for the amount of ritard desired in mm. 5. Be prepared to get back to *a tempo* at mm. 6.					Cue trumpets and trombones as mm. 6 in the original tempo. Be small and clear so that a steady sense of pulse can be established, as these rhythms are difficult to play cleanly. Cue timpani at mm. 9.				
Rehearsal Consideration	Ask players to start as soft as possible and gradually crescendo to as loud as possible while still in control of stick technique. Makes adjustments from there.					Divide trumpets and trombones from horns. Work for cleanliness in rhythms by slowing the tempo down and clarifying small chunks. Do the same with the horns and piece back together.				

Composition: ***Fanfare Héroïque***
Composer: **Eugene Bozza**

Measure #	11	12	13	14	15	16	17	18	19	20	21	22	23
Form	Section A												
Phrase Structure													
Tempo	♩ = 100 bpm												
Dynamics	*f*						*ff*			*ff*			
Meter/Rhythm	4/4					2/4	4/4			w/ longer values			2/4
Tonality	Several keys are tonicized throughout as indicated by harmonic analysis. Chord quality is utilized to convey emotion or an idea. The relationships between the chord qualities serves the intent of the music.												
Harmonic Motion	a	C	a	C		F#	Bb		Fm7/Eb	Cluster utlizing interval stacking			
Orchestration	Trumpet, Trombone						Full ensemble			Full ensemble			
General Character	Ascending, Busy						Busy, Organized, Energy			Drawback, Fading, Holding out			
Means for Expression	Motivic statement beginning with 1st trumpet in mm. 11 should be played as crisp and clear as possible. Back off of moving line to allow for other voices to be heard. Find the even chatter in mm. 14-16.						The prominent voice should be horn as they possess motive from previous phrase.			The prominent voice to be heard is in horn. All other voices gradually diminuendo into nothing.			
Conducting Concerns	Cue 1st trumpet at mm. 11 and trombone at mm. 13. Keep pattern clear and free of distraction. Show crescendo into mm. 16. Conduct 2/4 bar in mm. 16.						Cue horn on beat 2 of mm. 17. Show a crescendo in mm. 19.			Show the dynamic change that occurs in this phrase. Gesture of syncopation for horns to ensure clarity. 2/4 bar in mm. 23.			
Rehearsal Consideration	Ask the 1st trumpet player and trombone player to play as cleanly as possibe, with as much point to the note that sounds acceptable. Slow down mm. 14-16, do some singing to increase rhythmic accuracy.						Divide the parts into their like categories and be incessant about rhythmic accuracy.			Tune the long notes in trumpet and low brass. Be sure this sound is under the horns. Work to dimenuendo further each time.			

Composition: ***Fanfare Héroïque***
Composer: **Eugene Bozza**

Measure #	24	25	26	27	28	29	30	31	32	33	34	35	36
Form	Section B										Section C		
Phrase Structure													
Tempo	♩ = 100 bpm											poco rit.	a tempo
Dynamics	*pp* Color shifts in inst. Groupings / crescendo					*f* *p* < *ff* < *ff*					*f*		
Meter/Rhythm	4/4												
Tonality	Several keys are tonicized throughout as indicated by harmonic analysis. Chord quality is utilized to convey emotion or an idea. The relationships between the chord qualities serves the intent of the music.												
Harmonic Motion	G	Bb	bb	eb/Ab	c dim	eb		cmm7	D	Db	Db		Bb
Orchestration	Full ensemble, staggered entrances					Full ensemble					Full ensemble		
General Character	Mysterious, Dark, Meandering					Slightly Ominous, Mitigated Heroism					Increasing Power		
Means for Expression	The melodic statement is in the trombone. Work to play as softly as possible. The nuances should be subtle. Attacks crisp, clear, and quiet. Be aware of color shifts.					Allow the trombone color to gradually rise through the texture provided by the rest of the ensemble. Crescendo throughout the phrase. Clarity in triplets.					Clarity in the triplet figures, broaden the tempo slightly.		
Conducting Concerns	Back to 4/4 in mm. 24. Show the trombones the dynamic level in pattern size and face. Use a gesture of syncopation to ensure accuracy of trombone attack.					Cue trombone entrance at mm. 29. Show the dynamic growth that occurs throughout the phrase. Strong horn cue in mm. 33.					Slight ritard in mm. 35. Maintain the energy throughout phrase.		
Rehearsal Consideration	Play this motive at first at comfortable volume then work to back the volume off to a satisfying performance level. Ask ensemble to strictly follow markings.					Break the parts into like groups and rehearse while other groups are singing their parts alongside. This will allow players to see how they fit into the ensemble.					Play rhythms that align as block chord in order to tune pitches.		

Composition: ***Fanfare Héroïque***
Composer: **Eugene Bozza**

Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49
Form	Section C												
Phrase Structure													
Tempo	Q=100	poco rit.	a tempo			rit.	a tempo	♩ = 100 bpm					
Dynamics	*ff*			in perc.	*f*								
Meter/Rhythm	𝄵								Mixture of rhythmic motives previously occuring.				
Tonality	Several keys are tonicized throughout as indicated by harmonic analysis. Chord quality is utilized to convey emotion or an idea. The relationships between the chord qualities serves the intent of the music.												
Harmonic Motion	PC	Fm7	Eb		F	F-Db-Bb-A	C		C				
Orchestration	Full ensemble				Full ensemble				Full ensemble				
General Character	Unifying				Unified, Splendid				Layered, Energetic				
Means for Expression	Mighty statement made in rhythmic unison. Grow throughout this phrase, direction to the end of note at mm. 40				Crescendo through to mm. 45. Sixteenth notes in mm. 41 must be crisp and clean. This will add the desired effect to the motive.				Crescendo through the sixteenth note motives. The ***sfz*** hits need to be striking and powerful but still with good tone. Crescendo through phrase to mm. 50.				
Conducting Concerns	Gesture of syncopation to ensure proper attack at mm. 37. Maintain intensity throughout the phrase.				Cue at mm. 41, Cut off in mm. 42 and 45. Show the crescendo throughout the phrase. Be sure of the ritard in mm. 42.				Show the ***sfz*** hits with confidence and accuracy. Show crescendo through the phrase. Cue tuba motive at mm. 48.				
Rehearsal Consideration	Have ensemble sing phrase and match note length. Play on instruments with an emphasis on note length and balance.				Similar to previous phrase, players should sing and work diligently to find balance and match note lengths.				Balance the eighth note hits at a moderate volume then raise dynamic, maintaining tone. Draw attention to tuba motive, being sure it can be heard through texture.				

Composition: ***Fanfare Héroïque***
Composer: **Eugene Bozza**

Measure #	50	51	52	53	54	55	56	57	58	59	60	61
Form	Section C			Section D								
Phrase Structure												
Tempo	♩ = 100 bpm										Rall.	
Dynamics	*f*	*ff*				*mf*	gradual cresc. in all parts / sfz in trombone					*ff*
Meter/Rhythm	4/4											
Tonality	Several keys are tonicized throughout as indicated by harmonic analysis. Chord quality is utilized to convey emotion or an idea. The relationships between the chord qualities serves the intent of the music.											
Harmonic Motion	a	Eb-F-B	D-Bb-Db-Ab	C					C			
Orchestration	Full ensemble			Full ensemble					Full ensemble			
General Character	Unified, Strong			Heroic, Growing					Heroic, Final, Culminating, Power			
Means for Expression	Bring out the differences in the articulation markings indicated. Work to play as tight as possible.			Bring out melodic ideas that are being passed throughout the ensemble beginning in tuba. The accompanying material should accentuate the main motive.					This phrase should grow throughout its entirety. Horns should lead the musical line and all others should fall in line relative to horns. Powerful last			
Conducting Concerns	Stay clean and clear. Provide necessary information with face and impulse of will. Finish the phrase.			Cue each entrance of melodic idea. Be sure to show the general growth in dynamic that occurs throughout the phrase. Provide the necessary information to maintain horn intensity.					Show the intensity with facial expression and location of baton. Cue final horn entrance at mm. 59. Fermata on the last note, grow to cut off.			
Rehearsal Consideration	Work to match rhythms and note length. Each chord should sound in tune and clean.			Have the ensemble play only the main melodic motive beginning in mm. 53. Add the triplet figures until the motive is satisfying. Keep adding parts until all parts are covered.					Divide parts into four distinct lines. Utilize singing techniques so that players can see where they fit. Start slow and speed up. Balance last note.			

Appendix B - Grid Analysis: *Symphonic Sketch* – Charles Carter

The *Tracz Analysis Grid* serves as a guiding tool for conductors and music educators to create and in-depth analysis of music compositions to be taught and ultimately performed. The process of completing the grid is tedious, as the studier must go measure by measure within the score uncovering details within the work. The visual nature of the grid allows the studier to discover connections between phrases and to become aware of the conducting and educational tools necessary for effective teaching of the work.

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Means for Expression – explains how a conductor or ensemble could go about uncovering the character in the phrase

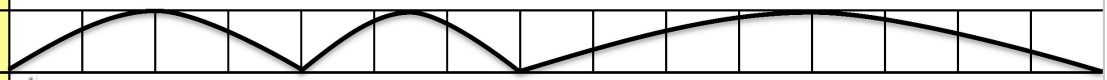
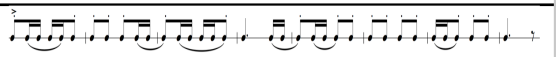
Conducting Concerns – addresses conducting issues that could challenge the conductor and ensemble interpretation

Rehearsal Considerations – thoughts and specific ideas regarding techniques that could be utilized in rehearsal

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	**1**	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	A															
Phrase Structure																
Tempo	♩ = 138 bpm **Vivace**															
Dynamics	*ff*								> *mp*							
Meter/Rhythm	2/4															
Tonality	Eb Major															
Harmonic Motion	Eb	Bb	Ab	g - c	f-Bb7	Eb-f	Eb-c	DbBb	Eb	Bb	Ab	Eb	g - c	AbBb	Bb	Eb
Orchestration	Full ensemble								Full ensemble							
General Character	Bright, Jovial, Flashy								Playful, Direction, With energy							
Means for Expression	Accompaniment lines should be lightly played at a full dynamic which balances the melodic line. The melodic line should be under control with attention given to rhythmic precision and articulations indicated.								Accompaniment lines should maintain same energy as prior phrase. Be sure the longer notes in the second half of the phrase are played full length. Observe the diminuendo into mm. 17.							
Conducting Concerns	Keep a light two pattern and provide emphasis to the down beats so that accompaniment parts can feel the syncopation. Show dynamic growth that flows with the melodic line.								Show the elongation of the harmonic line in the pattern while still maintaining a degree of lightness for the upper voices. Show a diminuendo into mm. 17.							
Rehearsal Consideration	Divide the accompaniment parts from the melodic line and rehearse separately with style in mind. Have accompaniment line rise and fall in dynamic with the melodic line.								As previous, divide the parts into melodic material and accompaniment. Ask the accompaniment parts if they feel the are supporting the melodic line, making it more effective.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Form	A														
Phrase Structure															
Tempo	♩ = 138 bpm														
Dynamics	*mp*				*mp* <			*mf*							*mp*
Meter/Rhythm	4/4							2/4 							
Tonality	Eb Major														
Harmonic Motion	c	Bb	Ab	g	f	c	Bb	Eb	Bb	Ab	g - c	f -Bb7	Eb-f	Eb Bb7	Eb
Orchestration	Upper woodwinds and horn				Alto sax, brass			Full ensemble							
General Character	Flowing				Flowing, Response			Jovial, Bright, Happy							
Means for Expression	Suddenly softer, this section is contrasting from previous material. Work to connect one note to the next.				This is a response to previous phrase. Crescendo into mm. 24.			A return of the opening material at ***ff*** in dynamic. The ensemble should strive for precise rhythmic and articulation accuracy. Maintain energy and style through entire phrase.							
Conducting Concerns	If ensemble is comfortable, conduct this section in a super metric two pattern. Showing smoothness.				Cue trumpet at mm. 20 as they are the primary voice. Be smooth.			Cue in upper woodwinds and melodic voices at mm. 24. Show lightness in the conducting pattern as the time signature reverts back to 2/4. Maintain similar style as primary melody returns.							
Rehearsal Consideration	First work this phrase in a fast four pattern, once comfort is gained have the phrase be felt in two.				Slowly work the moving 8th notes, being sure that they are heard.			Divide the phrase into its respective harmonic and melodic parts. Work for vertical rhythmic alignment within the score. Be sure the ensemble plays with common goals of musical direction in mind.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
Form	A			Transition											
Phrase Structure															
Tempo	♩ = 138 bpm									rit…….					
Dynamics	*mp*			*f*							*mf*			*p*	
Meter/Rhythm	$\frac{2}{4}$ Theme A style										Legato, longer note figures in final statement of A theme.				
Tonality	Eb Major														
Harmonic Motion	Bb c	Bb		Eb	f Eb	Bb Ab	Eb d7	G			D	G		D	G
Orchestration	Upper woodwinds			Low clarinets, all brass except baritone							Upper woodwinds, 2nd and 3rd trumpet, tuba, st. bass				
General Character	Linking, Echo			Fanfare, Stately							Flowing, Transitional				
Means for Expression	A short link into transition. Soft and sparse, yet confident.			Bright fanfare, a joyous proclamation to a transitional section of the work. This phrase is *f* in dynamic and must be played with confidence. Diminuendo and ritard into mm. 42.							This serves as a precursor to the lyrical material that is to follow. Attack with clarity and sensitivity at a soft dynamic.				
Conducting Concerns	Show sudden dynamic change. Clearly indicate the pattern.			Clear and confident cue for trumpet into mm. 35. Show the dynamic level indicated. Show diminuendo and ritard into mm. 42.							Cue upper woodwinds in mm. 32. Cue tuba and flute in mm. 45. Fermata on mm. 46 into a caesura.				
Rehearsal Consideration	Allow the ensemble to be aware of sudden texture change.			Divide section into two voices, those with proclamatory statement and those with quarter notes. Work to establish pulse with quarter notes, place energetic theme over the top.							Rehearse phrase slowly being sure players understand its construction. Be sure tuba, bass clarinet, and bassoon have proper style.				

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	47	48	49	50	51	52	53	54	55	56	57	58
Form	B											
Phrase Structure												
Tempo	♩ = 88 bpm **Lento**											poco ral.
Dynamics	***mp***				***mp***						***mp***	
Meter/Rhythm	𝄴											
Tonality	c minor											
Harmonic Motion	c		Bb	c	c							
Orchestration	Low and middle wws, all brass				Clarinets, low and middle wws, all brass						Full ensemble	
General Character	Lyrical, Singingly, Choral				Lyrical, Singingly, Choral						Linking, Flow	
Means for Expression	The section begins ***mp***, work to discover melodic interest by rising and falling with phrase. Listen for moving notes.				This phrase is a response to the previous, allow it to be just that. There are similar ideas and musical nuance should be strived for. Bring out interesting harmonies and rhythmic movement.						Soft dynamic with brief slowing for musical intent.	
Conducting Concerns	Show a flowing, smooth style. Allow the ensemble to play with musical direction and sensitivity.				Cue clarinets at mm. 50, as they will join the already established melodic line. Show the direction the ensemble should take in adding dynamic interest.						Cue flutes at mm. 57. Show a slow down in mm. 58.	
Rehearsal Consideration	Divide melodic line from counter line and harmonic accompaniment. Work for clarity. Have players sing parts in a choral style.				Take on similar strategies as previous phrase. Work to play at a comfortable dynamic and take it down from there. Have players sing to gain understanding and pitch concept.						Flutes lead this line, they should work for confidence.	

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	59	60	61	62	63	64	65	66	67	68	69	70	71
Form	B												
Phrase Structure													
Tempo	♩ = 88 bpm **A tempo**												
Dynamics	*mf* < *ff*				*f* > *mf* < >				> *mp* >				
Meter/Rhythm	4/4												
Tonality	g minor												
Harmonic Motion	g - c	d - Bb	F - d	g	c	a - d	c - d	c	g	a - D	Eb - Bb	Ab - F	G
Orchestration	Full ensemble				Full ensemble				Full ensemble				
General Character	With great emotion				Subtle swells, Wave like				Subtle, Smooth				
Means for Expression	Return to the *a tempo* of the B section. Massive, rich crescendo in to mm. 61. High moment of work to this point.				Gradual diminuendo from high point presented in mm. 61. Observe the dynamics as they rise and fall.				Continuous diminuendo into a return of *Tempo I* from beginning of work. Attempt to connect all notes, softening gradually into almost nothing.				
Conducting Concerns	Show the massive dynamic change from ***mf*** to ***ff***. The upper voices must flow with ease to the high moment of the phrase.				Show smoothness in pattern, allowing melodic line to lead the phrase. Show subtle crescendo and diminuendo.				Show the constant diminuendo, show the ritard beginning at mm. 70 into mm. 71. Guide the upper woodwinds through this line.				
Rehearsal Consideration	Divide eighth note parts from rest of the ensemble. Work to change notes together and synchronize dynamic growth.				Rehearse as a full ensemble, ask the ensemble to achieve and almost organ like quality in their playing.				Divide eighth notes in upper woodwinds from the rest of the ensemble being sure they change notes together as a unit. Maintain solid tone in sustained voices.				

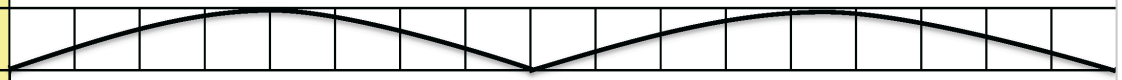
Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	72	73	74	75	76	77	78	79	80
Form	A (Developmental)								
Phrase Structure									
Tempo	♩ = 138 bpm **Tempo I**								
Dynamics	*p*		*mp*					*mf*	
Meter/Rhythm	$\frac{2}{4}$ Opening developmental section utilizes rhythmic figures from primary theme of work.								
Tonality	Developmental section, tonicization of several key areas in 2 to 4 meausre segments								
Harmonic Motion	g		g		g				D
Orchestration	Full ensemble, staggered entrances								
General Character	Developmental, Disjunct								
Means for Expression	This phrase serves as a development of ideas that have previously been presented. Melodic motives are passed throughout the ensemble and must be played out and with precision to attain the desired effect of the phrase. A gradual increase in volume into mm. 81 must occur as increasing voices are added to the texture. Pay close attention to articulation markings and voices with moving notes for clarity.								
Conducting Concerns	Begin conducting in two at the *Tempo I* marking. Sustained voices from previous phrase will release at the downbeat of mm. 72. Cue upper woodwinds at mm. 74. Cue trumpets at mm. 76. Cue saxophone, bassoon, and baritone at mm. 77. Cue low brass and low reeds at mm. 79. Show the dynamic growth throughout the phrase as voices are added.								
Rehearsal Consideration	This section needs to be slowed down in order to gain accuracy in entrances and rhythms. Utilize singing techniques as well as of forms of vocalization, such as sizzling and air playing, so that phrase construction is understood. After comfort is gained, gradually increase the tempo of the section so that the phrase pieces together like a puzzle.								

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	81	82	83	84	85	86	87	88	89	90	91	92
Form	A (Developmental)											
Phrase Structure												
Tempo	♩ = 138 bpm											
Dynamics	*f*											
Meter/Rhythm	2/4 Continuation of use of rhythmic figures from first theme of the work.											
Tonality	Developmental section, tonicization of several key areas in 2 to 4 meausre segments											
Harmonic Motion	Eb	Bb	Cb	Db	Bb	Bb	Db-Eb	c7 - bb	F - bb	Ab-Eb	F	C
Orchestration	Full ensemble											
General Character	Building, Energetic, Forward movement											
Means for Expression	This section is continuing to build to a full restatement of material from beginning of the work. The melodic motives must be played with stylistic accuracy and energy. The quarter notes should build off of each other, being sure the ensemble is moving together and is playing in good balance. The style of the quarter note passage beginning in mm. 85 should possess moderate weight with slight bell tone accent on every note.											
Conducting Concerns	Show direction of the musical line in conducting style. First be light and succinct at mm. 81, gradually transition to a pattern with a bit more weight, showing direction and energy to the melodic line. It is not necessary to show the ensemble every beat. Work to establish the appropriate style and dynamic.											
Rehearsal Consideration	This section should be broken down much like the previous in that singing and other techniques should be done in order to gain more confidence with the construction of the phrase. Allow the players a chance to discover the melodic motives riddled throughout this section. Request the ensemble to play in a manner which allows these motives to be heard.											

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109
Form	A (Developmental)																
Phrase Structure																	
Tempo	♩ = 138 bpm																
Dynamics	*f*								*mp*				*mp*				
Meter/Rhythm	$\frac{2}{4}$ Sustained half notes throughout with connecting eighth notes.								Fugue figure used in layering								
Tonality	Developmental section, tonicization of several key areas in 2 to 4 meausre segments																
Harmonic Motion	Ab	Ab-Bb	C	F - c	Db	Eb	Db		Eb	Bb	Ab	Eb	C	g	PC	PC	d c Bb Ab
Orchestration	Full ensemble								Clarinet, flute, oboe, piccolo								
General Character	Driving, Growing, Tension								Fugal, Complex								
Means for Expression	Continuation of ideas from previous phrase. Work to make each note more full and resonant than the preceding. Maintain energy throughout the duration of the longer note values.								A light and jovial fugal section of the work based on material from the primary melody of the piece. Entrances are staggered yet should match intensity throughout the phrase. Maintain a soft dynamic.								
Conducting Concerns	Do not get to heavy in this section, show the direction of the line through an increase in size, showing depth and resonance in the sound. Utilize facial expression to maximize effect.								Keep a clear and clean two pattern, minimizing weight and extra information. Provide cues to oboe and 1st clarinet in mm. 101, piccolo and flute in mm. 103, and 2nd clarinet in mm. 105.								
Rehearsal Consideration	Be sure running eighth notes can be heard as this underlying pulse gives energy to the rest of the ensemble. As the phrase continues, dynamics should grow together into mm. 101.								Work for balance between all three parts. Students should attempt singing of entrances in order to gain confidence. Be sure that style is observed and proper articulations are played.								

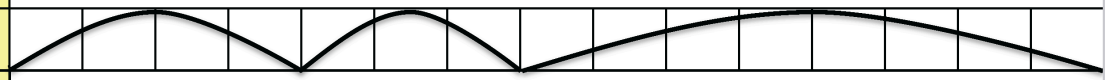
Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	110	111	112	113	114	115	116	117	118	119	120	121
Form	A (Developmental)											
Phrase Structure												
Tempo	♩ = 138 bpm											
Dynamics	*mp*				*mf*		*f*				*ff*	
Meter/Rhythm	$\frac{2}{4}$ Quarter notes over dotted-quarter sixteenths.											
Tonality	Developmental section, tonicization of several key areas in 2 to 4 meausre segments											
Harmonic Motion	Bb	Ab	Bb-Ab	Bb-Ab	Bb			Bb-F	Bb			
Orchestration	Pic., fl., oboe, clar., bssn., horns, perc.				Full ensemble							
General Character	Rolling, Subtle				Growing in Energy, Forward moving, Bright							
Means for Expression	This is a similar link to a transition as mm. 35, although much more subtle. Observe the dynamic marking indicated.				This phrase gains excitement throughout both through dynamic changes as well as a pick up in rhythmic intensity. The whole phrase is lurching forward to the downbeat of mm. 122.							
Conducting Concerns	The ensemble should maintain the lightness established by the fugal section. Possible gesture of syncopation into 16th notes.				Control the rise in dynamic. Cue upper woodwinds in mm. 118 and mm. 120 for bright entrance into mm. 122. The energy should be speeding forward at this moment.							
Rehearsal Consideration	Divide rolling quarter note voices from dotted figure voices. Establish strict time so that the parts work off of each other.				Be sure this phrase does not bog down or drag. It will be difficult for woodwind voices to play their parts with accuracy in tandem with entering the phrase at the precise moment. Work to have the woodwind players breathe and begin their part at the appropriate time.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137
Form	A															
Phrase Structure																
Tempo	♩ = 138 bpm															
Dynamics	*ff*								*ff* >							
Meter/Rhythm	2/4															
Tonality	Eb Major															
Harmonic Motion	Eb	Bb	Ab	g - c	f-Bb7	Eb-f	Eb-c	Db-Bb	Eb	Bb	Ab	Eb	g - c	Ab-Bb	Bb	Eb
Orchestration	Full ensemble								Full ensemble							
General Character	Bright, Jovial, Energetic								Forward movement, Purposeful							
Means for Expression	Be sure woodwind lines are playing with proper style and accuracy in articulation. The melodic line should have direction and flow. Much emphasis should be given to rhythmic accuracy.								Continuation of the ideas presented in the previous phrase. Do not let the ensemble tire or lose energy, diminuendo into mm. 138.							
Conducting Concerns	Maintain a light two pattern, the ensemble should shape the line and maintain the pulse at this point. Remind lower voices to play with lightness and upper voices to stay agile.								Show the broadening of the harmonic material. This should be rich and full. Be sure to indicate that while harmonic line is broadening, the upper voice should remain light and agile.							
Rehearsal Consideration	Divide melodic and harmonic material. Make sure that the pulse remains constant and notes are played with proper style and character. Piece back together.								Work to tune the chords in the harmonic line. These should be resonant and powerful. Be sure players are working to align the fronts and back of each of their rhythms. As this will add clarity.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152
Form	A														
Phrase Structure															
Tempo	♩ = 138 bpm														
Dynamics	*mp*				*mp* <			*ff*							
Meter/Rhythm															
Tonality	Eb Major														
Harmonic Motion	c	Bb	Ab	g	f	c	Bb	Eb	Bb	Ab	g - c	f - Bb	Eb-f	Eb-Bb7	Eb
Orchestration	Upper woodwinds and horn				Alto sax, brass			Full ensemble							
General Character	Flowing				Flowing, Response			Bright, Energetic, Jovial, Agile							
Means for Expression	Suddenly softer, this section is contrasting from previous material. Work to connect one note to the next.				This is a response to previous phrase. Crescendo into mm. 145.			This is a return of the material from mm. 122. The dynamic indication is ***ff*** and the phrase should be full of energy. Be sure 16th notes in lower voices at mm. 150 are brought out as this will drive the phrase forward.							
Conducting Concerns	If ensemble is comfortable, conduct this section in a super metric two pattern. Showing smoothness.				Cue trumpet at mm. 141 as they are primary voice. Be smooth.			Maintain a light two pattern as the piece returns back to 2/4 time. Conduct the melodic line, showing the rise and fall of the contour within the part.							
Rehearsal Consideration	First work this phrase in a fast four pattern, once comfort is gained have the phrase be felt in two.				Slowly work the moving 8th notes, being sure that they are heard.			Draw attention that this is a recurring idea and that the same techniques apply to this passage as they have previous passages. It is important that ensembles carry over information whenever possible.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	153	154	155	156	157	158	159	160	161	162	163
Form	A			Coda							
Phrase Structure											
Tempo	♩ = 138 bpm										
Dynamics	*mp*			*f*							
Meter/Rhythm	2/4 Tag in style of previous theme.			Powerful half note figures combined with triumphant eigth notes.							
Tonality	Eb Major			Eb Major							
Harmonic Motion	Bb - c	Bb		Eb		a		Eb		a	
Orchestration	Upper woodwinds			Full ensemble							
General Character	Linking, Echo			Proclamatory, Broadening, Empowering							
Means for Expression	A short link into coda. Soft and sparse, yet confident.			Longer tired half notes should grow into the following measure. Do not allow the energy to fade from the ensemble. The ensemble should anticipate the ritard occurring in mm. 160, this slowing of tempo will lead into a powerful crescendo at mm. 162. Be sure 8th notes are played in time throughout							
Conducting Concerns	Show sudden dynamic change. Clearly indicate the pattern.			Be aware of the ritard occurring in mm. 160. Show the ensemble the power and broadening of this phrase. Consider moving to a four pattern beginning in mm. 156, as this is more representative of the phrasing.							
Rehearsal Consideration	Allow the ensemble to be aware of sudden texture change.			Divide the eighth note groups from the half note groups. Work for vertical alignment in the eighth note groups and intonation in the longer note values. Intensity of sound should be maintained throughout the duration of the phrase.							

Composition: ***Symphonic Sketch***
Composer: **Charles Carter**

Measure #	164	165	166	167	168	169	170	171	172	173
Form	Coda									
Phrase Structure										
Tempo	♩ = 84 bpm **Maestoso**				rit…					
Dynamics	*ff*								*fff*	
Meter/Rhythm	2/4 Half notes and quarter notes.				Half notes and quarter notes, sixteenth note fanfare in saxophones, and first trombones.					
Tonality	Eb Major									
Harmonic Motion	Eb	PC	Eb	PC	Eb - 6/4	Eb - 6/4	Eb	Eb	Eb	
Orchestration	Full ensemble				Full ensemble					
General Character	Maestoso, Broad, Organ-like				Finality, Powerful, With direction					
Means for Expression	The accented quarter notes should be played with some degree of length with a bell tone style. Longer values should support these motives.				The final statement of the piece brings with it a ritard into the final fermata of the work. Horns, trombones, and saxophones have a proclamatory 16th note statement that should be heard above all else, with proper accents and style.					
Conducting Concerns	Conduct this phrase in a broad and growing four pattern. Be sure to show dynamic growth throughout the phrase.				Gesture of syncopation in mm. 168 to introduce the 16th note statement. The piece should gradually slow to the end, milking each note. Moving notes should be brought out. Show a crescendo throughout the final fermata until the last note is released.					
Rehearsal Consideration	Similar to the 8th note voices in phrase prior, the quarter notes should be brought out of the texture. Be sure that rhythms clearly line up. Work for intonation.				Be sure that the 16th note passages are played with proper articulation indication and in proper style. These statements should be bright, allowing them to cut through the ensmeble. Work for a sonorous blend and balance in the rest of the group.					

Appendix C - Grid Analysis: *Tempered Steel* by Charles Rochester Young

The *Tracz Analysis Grid* serves as a guiding tool for conductors and music educators to create and in-depth analysis of music compositions to be taught and ultimately performed. The process of completing the grid is tedious, as the studier must go measure by measure within the score uncovering details within the work. The visual nature of the grid allows the studier to discover connections between phrases and to become aware of the conducting and educational tools necessary for effective teaching of the work.

Form – outlines the general structure of the work

Phrase Structure – identifies the macro and micro phrases within the work

Tempo – indicates marked tempo and tempo changes

Dynamics – indicates written dynamic and dynamic changes throughout the work

Meter/Rhythm – indicates time signatures as well as important rhythmic information found within the work

Tonality – indicates the key areas found within the work

Harmonic Motion – an examination of the important chord progressions found within the work

Orchestration – explains the instrumentation and voicing within the score

General Character – descriptive adjectives that best frame the attributes of a phrase or section

Means for Expression – explains how a conductor or ensemble could go about uncovering the character in the phrase

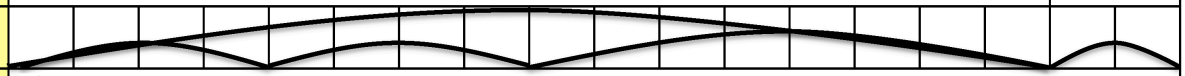
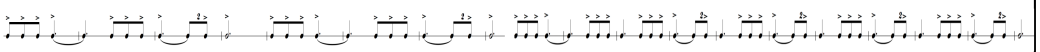
Conducting Concerns – addresses conducting issues that could challenge the conductor and ensemble interpretation

Rehearsal Considerations – thoughts and specific ideas regarding techniques that could be utilized in rehearsal

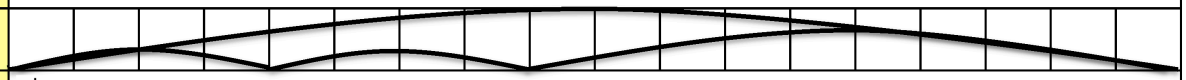
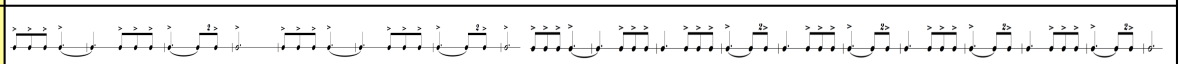
Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Introductory motive				Percussion transition							
Phrase Structure												
Tempo	♩.: 116-132 bpm											
Dynamics	***sfp***				***ff***							
Meter/Rhythm	6/8				Quarter and eighth note groove provided in percussion							
Tonality	Bb Major				Bb Major							
Harmonic Motion	F root cluster chord				Bb							Gb
Orchestration	Full ensemble, staggered entrances				Percussion							
General Character	Driving, Energetic				Bell-like, Jovial							
Means for Expression	Players should clearly perform accented notes. They should also bring out and stress the ***sfp*** crescendo marking indicated.				Chime and crotale parts should be brought to the forefront as these parts provide the most musical interest. Maintain energy established in opening measures.							
Conducting Concerns	Set the tempo of the work in the opening measure. Cue ***sfp*** entrances. Show dynamic growth.				Conduct this section in two with dotted-half note receiving the beat. It is the players job to subdivide and establish the three feel.							
Rehearsal Consideration	Separate the longer, crescendo notes from the repetitive eighth notes. Have both parts match each other's intensity.				Separate the triangle parts from the rest of the ensemble, establish this feel. Ensure accuracy and unification of attacks in vibes, crotales, and chimes.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Form	Theme A / Exposition																Break	
Phrase Structure																		
Tempo	♩. :116-132 bpm																	
Dynamics	*ff*										<						*mf* <	
Meter/Rhythm																		
Tonality	Bb Major																Bb Major	
Harmonic Motion	Bb			Gb	Bb			Gb	Bb			Gb	Bb	FM	Bb	Bb	Gb	
Orchestration	Fr. Horns, Low brass, Percussion																up ww., hrn, perc.	
General Character	Stately, Heroic																Growth	
Means for Expression	Accurate performance of the rhythms is key to making this section sound clean and together. Players should work to move as one. Percussion should maintain the energy below the melodic line, rising and falling with the melodic line above.																Crescendo in mm. 30	
Conducting Concerns	There is no need to conduct every beat. The conductor should shape and conduct the musical line since pulse has already been established. The dotted-half notes will serve as landing points in the micro phrase. These do not need to be broken into two beats, instead make a gesture to give direction to the line.																Cue entrances	
Rehearsal Consideration	Spend time establishing the balance that will be required within this motive for the remainder of the work. Build the block chords one by one so that players have the pitch and intonation in their ear. Percussion and brass should work together to find the proper rhythmic alignment.																Divide varied rhythms	

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Theme A																	
Phrase Structure																		
Tempo	♩. : 116-132 bpm																	
Dynamics	*ff*										<						<	
Meter/Rhythm																		
Tonality	Bb Major																	
Harmonic Motion	Bb			Gb	Bb			Gb	Bb			Gb	Bb	Gb	Bb	Gb	Bb	F
Orchestration	Full ensemble																	
General Character	Stately, Heroic, Striking, Forward																	
Means for Expression	With the introduction of new material, this material should be brought out. Cleanliness of rhythm in a vertical alignment sense is key to maintaining energy and feeling of freedom in the musical line. Pay certain attention to articulation markings and which notes are slurred vs. tongued. Observe crescendos and move equally as an ensemble.																	
Conducting Concerns	Cue entrances and work to maintain clarity in the conducting pattern. In these heavily scored phrases it can be said that less is more. Do not conduct the three feel that is apparent in mm. 34 and similar measures, this is the responsibility of the ensemble to maintain the pulse. Instead consider a supermetric beat in which all three micro beats are grouped as one.																	
Rehearsal Consideration	There are four distinct musical lines present in this passage. Expose each passage and ask players to think about how their part fits into the "puzzle." Have players make decisions about where they can add and contribute to the music. Each line has the opportunity to be played with a high level of musicality, bring that out of the ensemble.																	

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63
Form	Transition / opening motive							Theme B							
Phrase Structure															
Tempo	♩.:116-132 bpm														
Dynamics	*sfp*			*sfp*				*ff*				*mp*			
Meter/Rhythm															
Tonality	Bb Major							d minor							
Harmonic Motion	Bb root cluster			A root cluster				d			bb	d	dm - Bb	d	dm - Bb
Orchestration	Full ensemble							Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.							
General Character	Driving, Energetic, Antagonistic							Quarrelsome, Bold, Articulate							
Means for Expression	Play the ***sfp*** crescendos with accuracy and excitement. Find lightness in the forward moving eighth notes emphasizing the accent markings.							Players should lean on the first notes of every six note series, pay close attention to dynamics and articulation markings. Establish the two vs. three feel with accuracy.							
Conducting Concerns	Cue all ***sfp*** entrances with clarity and confidence. Show the dynamic growth and direction. There is no need to provide every beat to the ensemble as that has been established.							Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression. Clean and clear is key, convey lightness in the line. Tambourine cue mm. 59.							
Rehearsal Consideration	Break the two contrasting lines apart, working for accuracy and clarity in both. Have players match the note length and style throughout the ensemble.							Divide the parts, melody and harmonic material. Clarify how the feel for this section should be. Make sure performers are playing the dynamics in mm. 64.							

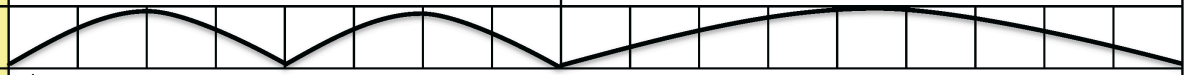
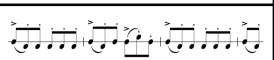
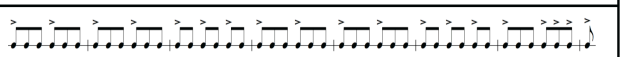
Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79
Form	Theme B								Theme B							
Phrase Structure																
Tempo	♩. :116-132 bpm															
Dynamics	*f* <								*f* <							
Meter/Rhythm																
Tonality	f# minor								Bb Major							
Harmonic Motion	f#			f# - D	f# - D	f#	f#/D	f#	Bb	Bb - f#	f# - D	f#	Bb	Bb - Gb	Bb	Hex.
Orchestration	Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.								Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.							
General Character	Quarrelsome, Bold, Articulate, Changing								As Previous, Growth, Excitement							
Means for Expression	Style and expression is similar to passage prior. Players should place the eighth note entrances at mm. 66 accurately as this is contractictory to the feel of the phrase.								Style and expression is similar to passage prior. Players should place the eighth note entrances at mm. 72 accurately as this is contractictory to the feel of the phrase.							
Conducting Concerns	Gesture of syncopation is necessary for accurate performance of eighth note hits in mm. 66. Again, clarity and cleanliness is key.								Gesture of syncopation is necessary for accurate performance of eighth note hits in mm. 72. Again, clarity and cleanliness is key.							
Rehearsal Consideration	Slow the passage down to discover how exactly the more difficult eighth note hits fit into the musical line.								Continue to tackle this phrase of the piece in the same manner as previous phrases. Establish clarity and an equality in growth within upper woodwinds at mm. 79.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94
Form	Transition / opening motive							Theme B							
Phrase Structure															
Tempo	♩. :116-132 bpm														
Dynamics	*sfp*			*sfp*				*ff*				*f*			
Meter/Rhythm															
Tonality	Bb Major							d minor							
Harmonic Motion	A root cluster chord							d			d - bb	d	d - Bb	d	d - Bb
Orchestration	Full ensemble							Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.							
General Character	Driving, Energetic, Antagonistic							Quarrelsome, Bold, Articulate							
Means for Expression	Play the ***sfp*** crescendos with accuracy and excitement. Find lightness in the forward moving eighth notes emphasizing the accent markings.							Players should lean on the first notes of every six note series, paying close attention to dynamics and articulation markings. Establish the two vs. three feel with accuracy. Bring out trumpet solo in mm. 92.							
Conducting Concerns	Cue all ***sfp*** entrances with clarity and confidence. Show the dynamic growth and direction. There is no need to provide every beat to the ensemble as that has been established.							Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression. Clean and clear is key, convey lightness in the line. Provide a clear cue to 1st trumpet in mm. 92.							
Rehearsal Consideration	This is a recurring transitional motive that returns regularly throughout the piece. Players should transfer these skills from one passage to the next.							Divide the parts, melody and harmonic material. Clarify how the feel for this section should be. Draw attention to the short trumpet solo in mm. 92.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111
Form	Theme B								Transition / opening motive								
Phrase Structure																	
Tempo	♩. :116-132 bpm																
Dynamics	*ff* <				*ff* <				*sfp* <			*sfp* <					
Meter/Rhythm																	
Tonality	f# minor				Bb Major				Bb Major								
Harmonic Motion	f#	f# - D	f#	f# - D	Bb	Bb - Gb	Bb	Hex.	A root cluster chord								
Orchestration	Same as previous				Same as previous				Full ensemble								
General Character	Uneasy				Articulate				Driving, Energetic, Antagonistic, Tension								
Means for Expression	Clarity in articulation markings, evenness in eighth notes.				Bring out the solo lines in these measures, discover changes in the score from one phrase to the next.				As in previous phrases similar to this, it is important to bring out the ***sfp*** crescendo lines, as these will add the most tension to the phrase. Clear eighth notes will provide energy to the next section.								
Conducting Concerns	Cue 1st horn in mm. 96. Crescendo in mm. 98.				Cue 1st trumpet in mm. 100. Crescendo in mm. 103.				Cue only the most prominent ***sfp*** lines. There should be a distinct display of dynamic growth and intensity without every beat being conducted larger than the next.								
Rehearsal Consideration	Bring to the attention of the ensemble the rapidness of key changes and how that brings interest.				Drive the musical line forward. Establish the goal point at mm. 103.				Draw to the attention of the ensemble the similarities between this phrase and those prior. This will increase the transfer of knowledge.								

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	112	113	114	115	116	117	118	119	120	121	122	123	124
Form	Theme B												
Phrase Structure													
Tempo	♩. :116-132 bpm												
Dynamics	*ff*				*ff*				*sfp*	*f*			
Meter/Rhythm										5/8 Cascade 8th notes 6/8			
Tonality	d minor									f# minor			
Harmonic Motion	d	d - Bb	d	d - Bb	dm	d - Bb	d - Bb	Gb root cluster		Gb root cluster			
Orchestration	Full ensemble, as in previous theme B sections									Full ensemble / 8th notes wws.			
General Character	Quarrelsome, Bold, Articulate, Directive									Uncertain, Forward falling			
Means for Expression	Players should listen for new and interesting lines. As this section has been so repetitive, it is important that players maintain the clear and light style as has been established previously.									Provide weight to the 1st and 3rd eighth notes in each of the 5/8 bars. Crescendo into mm. 125.			
Conducting Concerns	Be sure to continue to conduct the music and not every beat. Cue in trumpets on their entrances, these entrances are marked ***mf*** so they should be treated as subtle nuances.									Clarity in the 5/8 bars is important, show the breath accent in order to lock in pulse.			
Rehearsal Consideration	Remind the ensemble that this is material that has been seen before, therefore these ideas should transfer with ease.									Slow this section down, work for note and rhythm accuracy. Have players sing the rhythms to gain understanding.			

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143
Form	Theme A material										Theme A material								
Phrase Structure																			
Tempo	♩. :116-132 bpm																		
Dynamics	*mp* <										*mp* <								
Meter/Rhythm	First solo section with rhythm built upon theme A material										Contiuation of previous idea, layered entrances. Movement between 3/4 and 6/8 feel.								
Tonality	Continuous modulation										Continuous modulation								
Harmonic Motion	Bb		d	Gb	Bb	Bb	d	Gb	Bb	Gb	G - D	f#	Bb			d	Bb	dm	Gb
Orchestration	Solo trumpet, solo trombone										Solo trumpet, solo horn								
General Character	Interuptive, Layered										Defiance, Fugal								
Means for Expression	Soloists should play with confidence, although the marking is ***mp*** it is in relation to what has been occurring previous. Players should give direction to the line by observing articulations.										Find an equality between the two voices. Observe dynamic markings and discover movement within longer note values.								
Conducting Concerns	Provide a clean and clear two pattern and allow the soloists to subdivide as necessary. Provide cues to soloist entrance in mm. 129.										Maintain a clear two pattern so that the players can subdivide as needed. Observe all written articulation markings. Cue in solo 2nd trumpet.								
Rehearsal Consideration	Indicate to the soloists that the parts are intended to be layered and work against each other at times. Instruct players to play out and with confidence.										Have players work to find balance between the two musical lines. Singing could help players understand how their part fits into the whole of the piece.								

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161
Form	Theme A material								Theme A material									
Phrase Structure																		
Tempo	♩. :116-132 bpm																	
Dynamics	*mp* < *f* <								*sfp* <				*sfp* <				*ff*	
Meter/Rhythm	Contiuation of previous idea, layered entrances. Movement between 3/4 and 6/8 feel.																	
Tonality	Continuous modulation								Bb Major									
Harmonic Motion	Gb						Bb	F	Bb	Gb	Bb	Gb	Bb	Gb	Bb	Gb	D	
Orchestration	Solo trumpet, solo trombone, add low brass at mm. 151								Full ensemble									
General Character	Growth, Tandem, Uneasy								Momentous, Tense									
Means for Expression	This passage must grow into the entrances by low brass beginning in mm. 150. Observe dynamic markings into mm. 152.								Observe the ***sfp*** crescendo markings as indicated within the score. Establish the melodic material at the forefront aurally. Clean, clear block chord in mm. 160-161.									
Conducting Concerns	Maintain a clear two pattern for soloists. Show the stark dynamic change beginning in mm. 150. Cue in low brass at mm. 150.								Show the attacks in the ***sfp*** entrances. Be clear, conducting the melodic line is important for clarity. Do not do to much. Stop conducting at the block chord in mm. 160-161. Cue in attacks at mm. 162.									
Rehearsal Consideration	Break the last two measures of this phrase and rehearse the entrance, being sure that all attacks are together. Maintain previous balance in solo instruments.								Break apart the different elements and musical lines of this section. Ask the ensemble to play with an endpoint in mind. Listen carefully to what is occurring around yourself, crescendo as a unified ensemble.									

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	162	163	164	165	166	167	168	169	170	171	172	173	174	175
Form	Transition / opening motive							Theme A material						
Phrase Structure														
Tempo	♩. :116-132 bpm													
Dynamics	*sfp*			*sfp*				*ff*						
Meter/Rhythm								Transition section to lyrical texture. Built upon theme A material.						
Tonality	Modulating							f# minor						
Harmonic Motion	A root cluster chord			C# root cluster chord				f#			d			
Orchestration	Full ensemble							Solo euphonium						
General Character	Driving, Energetic, Antagonistic							Holding, Final Statement						
Means for Expression	Play the ***sfp*** crescendos with accuracy and excitement. Find lightness in the forward moving eighth notes emphasizing the accent markings.							Final statement in this section of material from opening A theme. Allow the line to fade away into nothing.						
Conducting Concerns	Cue all ***sfp*** entrances with clarity and confidence. Show the dynamic growth and direction. There is no need to provide every beat to the ensemble as that has been established.							Clearly cue in the solo euphonium player. Show the diminuendo into mm. 176.						
Rehearsal Consideration	This is a recurring transitional motive that returns regularly throughout the piece. Players should transfer these skills from one passage to the next.							Allow the players to play at a comfortable dynamic, gradually reducing the dynamic into nothing as confidence is gained.						

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	176	177	178	179	180	181	182	183	184	185
Form	Theme A / Development									
Phrase Structure										
Tempo	♩. :116-132 bpm									
Dynamics	*p*				*mp* <					
Meter/Rhythm	Long connected dotted half-notes.				Flowing 3 over 2 feel, connected dotted quarter-notes with flowing quarter notes underneath.					
Tonality	f# minor				f# minor					
Harmonic Motion	f#				f#				F+	
Orchestration	3rd clar., bass clar., bssns., euph., tam-tam				2nd clar., 3rd clar., bass clar., bssns., percussion					
General Character	Palate cleanse, Sustained				Smooth, Flowing, Liquid					
Means for Expression	Project a full round sound that is soft and controlled. Use this moment for solemn thought or emotional reset.				Be sure dynamic growth occurs as a unit into mm. 186. All parts should lock together, each rhythm working off of the previous. Awareness of surroundings is key.					
Conducting Concerns	Pulse throughout this section remains the same as previous section. The ensemble will want to slow down, do not allow it. Provide bass clarinet a cue in mm. 179.				Give clear direction to the musical line. Possibly establish the pulse in a feel of one beat per measure, show the dynamic growth into mm. 186.					
Rehearsal Consideration	Build the chord from bottom up, work for a seamless bass clarinet entrance in mm. 179.				Have each part play independently and gradually marry the parts together. Time must be very strict as there are instances of two against three that produce a pleasing effect when accurately performed.					

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201
Form	Theme A															
Phrase Structure																
Tempo	♩. :116-132 bpm															
Dynamics	*mf* *p* Allow the dynamic to rise and fall with the muscal line, subtle swells occuring in harmony															
Meter/Rhythm	Lyrical idea of theme A utilizing elongated rythms flowing underneath.															
Tonality	f# minor															
Harmonic Motion	f#		F+		f#		F+		f#		f#		D		f#	F+
Orchestration	Solo flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion															
General Character	Flowing, Lyrical, Soloistic, Contemplation															
Means for Expression	Allow the musical line to rise and fall in dynamic. Accompaniment figures should play below the flute solo and play with warmth and control. Sustain all notes for their entire note value. The accompaniment parts should sound rich and organ like.															
Conducting Concerns	Once players are comfortable with their parts, consider conducting this section in a supermetric pattern. Allow the patterns to be indicated by the phrase graph above. Suggestion: 3, 4, 4, 3, 2															
Rehearsal Consideration	Players will be uncomfortable within the accompaniment figure as several of the rhythmic ideas are working against each other. The conductor should take time to build this harmonic line from the bottom up. Difficulty will be found in establishing the feel of the bass clarinet line in allowing each note to flow evenly. Once the accompaniment is comfortable, place the solo line over the top.															

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221
Form	Theme A																			
Phrase Structure																				
Tempo	♩. :116-132 bpm																			
Dynamics	*mf* *p*													*f*	*f*					
Meter/Rhythm	Continuation of previous phrase ideas.														3 over 2 feel as previous					
Tonality	f# minor														f# minor					
Harmonic Motion	f#		F+		D		f#	F+		D		f#	F+	f#	d		D		f#	F+
Orchestration	Solo flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion														Solo horn, same accompaniment as previous					
General Character	Flowing, Lyrical, Soloistic, Contemplation														Transitional, Continuous					
Means for Expression	Ideas are the same as the previous phrase. It is important to establish an evenness in the sound of the accompaniment figures. Work to establish an organ like balance. All the musical lines should rise and fall in dynamic. Trumpet attack in mm. 215 should be starkly contrasting.														Maintain same idea as previous phrase. Solo horn line takes on same effect as flute.					
Conducting Concerns	Continue the supermetric idea once the pulse and comfort within the music is established. Show players the rise and fall of the musical line, provide direction. Cue trumpet attack in mm. 215. Suggestion: 3, 3, 2, 4, 2														Trumpet cue in mm. 219. Continue a flowing style.					
Rehearsal Consideration	Players must maintain a discipline throughout the phrases to keep the pulse steady for the soloist on top. Continue the same techniques as previous in order to accomplish this.														Continue the flowing concept from previous measures. Celebrate the horn sound relative to the flute sound.					

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237
Form	Theme A															
Phrase Structure																
Tempo	♩. :116-132 bpm															
Dynamics	>			*f* <			*f* <				*f* <			*f* <		<
Meter/Rhythm	Lyrical idea of theme A utilizing elongated rythms flowing underneath.															
Tonality	f# minor															
Harmonic Motion	f#		F+		f#		d		f#				D		f#	F+
Orchestration	Solo horn, solo oboe, flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion															
General Character	Flowing, Lyrical, Soloistic, Contemplation, Coming together															
Means for Expression	Allow the musical line to rise and fall in dynamic. Accompaniment figures should play below the melodic instruments and play with warmth and control. Sustain all notes for their entire note value. The accompaniment parts should sound rich and organ like. The section is slowly gaining interest, and intensity.															
Conducting Concerns	Once players are comfortable with their parts, consider conducting this section in a supermetric pattern. Allow the patterns to be indicated by the phrase graph above. Cue in trumpet attacks with precision and confidence. Suggestion: 3, 3, 2, 4, 4															
Rehearsal Consideration	As more soloistic voices enter the fabric of the work allow each voice to be heard equally. Be sure that trumpet motives are sharp and contrasting to the rest of the texture of the work. Work for accuracy, strict rhythmic observation is imperative.															

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257
Form	Theme A												Theme B							
Phrase Structure																				
Tempo	♩. :116-132 bpm																			
Dynamics	>		*f* <				*f* <		<				*ff*		<				<	
Meter/Rhythm	Continuation of elongated, lyrical theme A idea.																			
Tonality	f# minor												f# minor							
Harmonic Motion	f#		F+		D		f#	F+	f#				f#	f# - D	f# - D	f#	f# - D	f#	f# - D	
Orchestration	Solo horn, solo oboe, flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion												Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.							
General Character	Flowing, Growing, Directive												Quarrelsome, Bold, Articulate							
Means for Expression	As the phrase continues, bring to the forefront the trumpet motive being played. As the piece moves through this section the idea of a return of previous material should be brought out.												Players should lean on the first notes of every six note series, pay close attention to dynamics and articulation markings. Establish the two vs. three feel with accuracy.							
Conducting Concerns	Provide clear cues to the trumpet line. Work to bring out the horn line, as this voice is most interesting in that the material is new. Suggestion: 3, 3, 2, 4												Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression. Clean and clear is key, convey lightness in the line.							
Rehearsal Consideration	Work to build comfort in all of these parts separately. Allow players a chance to understand how this section of the work is constructed. Players should be aware of what is going on around them and react within that context.												Divide the parts, melody and harmonic material. Clarify how the feel for this section should be.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273
Form	Theme B								Theme B							
Phrase Structure																
Tempo	♩. :116-132 bpm															
Dynamics	*ff*			<				<	*ff*			<				<
Meter/Rhythm																
Tonality	Bb Major								d minor							
Harmonic Motion	Bb		Gb - Gb+	F#	Bb		Bb - Gb	Bb	Bb - Gb	d		Bb - Bb+	Gb+	d	d - Bb	d
Orchestration	Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.								Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.							
General Character	Quarrelsome, Bold, Articulate								Energetic							
Means for Expression	Players should lean on the first notes of every six note series, pay close attention to dynamics and articulation markings. Establish the two vs. three feel with accuracy.								Work for tightness in the rhythms. The rhythmic accuracy of this section should be incessant and driving.							
Conducting Concerns	Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression. Clean and clear is key, convey lightness in the line. Cue trumpet entrance in mm. 259.								Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression. Clean and clear is key, convey lightness in the line. Cue trumpet entrance in mm. 267.							
Rehearsal Consideration	Maintain the energy set in the previous phrase, so not to allow the player to be bogged down by articulation.								Remind the players that this material has already been seen before. There should be transfer of understanding into this idea, from material previously learned.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	274	275	276	277	278	279	280
Form	Transition / opening motive						
Phrase Structure							
Tempo	♩. :116-132 bpm						
Dynamics	***sfp***			***sfp***			
Meter/Rhythm							
Tonality	d minor						
Harmonic Motion	C# root cluster chord						
Orchestration	Full ensemble						
General Character	Driving, Energetic, Antagonistic						
Means for Expression	Play the ***sfp*** crescendos with accuracy and excitement. Find lightness in the forward moving eighth notes emphasizing the accent markings.						
Conducting Concerns	Cue all ***sfp*** entrances with clarity and confidence. Show the dynamic growth and direction. There is no need to provide every beat to the ensemble as that has been established.						
Rehearsal Consideration	This is a recurring transitional motive that returns regularly throughout the piece. Players should transfer these skills from one passage to the next.						

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296
Form	Theme A															
Phrase Structure																
Tempo	♩. :116-132 bpm															
Dynamics	*ff*	*mf* *p*	*f* <			*f* <	*f* <	*f* <				*f* <		*f* <		<
Meter/Rhythm	Return of flowing lyrical theme A. Dotted quarter-note and quarter note movement underneath.															
Tonality	f# minor															
Harmonic Motion	f#		f+		f#		d		f#				D		f#	f+
Orchestration	Solo horn, solo oboe, flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion															
General Character	Flowing, Lyrical, Soloistic, Contemplation, Moments of disturbance															
Means for Expression	Allow the musical line to rise and fall in dynamic. Accompaniment figures should play below melodic instruments and play with warmth and control. Sustain all notes for their entire note value. The accompaniment parts should sound rich and organ like. The section is slowly gaining interest and intensity. Bring out the trumpet and marimba ideas that are contrasting from the primary melodic idea.															
Conducting Concerns	Once players are comfortable with their parts, consider conducting this section in a supermetric pattern. Allow the patterns to be indicated by the phrase graph above. Cue in trumpet attacks with precision and confidence. Suggestion: 3, 3, 2, 3, 3, 2															
Rehearsal Consideration	As more soloistic voices enter the fabric of the work allow each voice to be heard equally. Be sure that trumpet motives are sharp and contrasting to the rest of the texture of the phrase. Work for accuracy, strict rhythmic observation is imperative. The difficulty in these repetitive phrases is making sure that the music remains interesting and players remain invested.															

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316
Form	Theme A												Theme A							
Phrase Structure																				
Tempo	♩. :116-132 bpm																			
Dynamics	> *p*		*f* <		*f* <		*f* <		*f* <		*f* <		> *p*		< >					
Meter/Rhythm	Continuation of flowing lyrical theme A. Dotted quarter-note and quarter note movement underneath.												Continuation of flowing lyrical theme A.							
Tonality	f# minor												f# minor							
Harmonic Motion	f#		f+		D		f#	f+		D	f#	f+	D		f#	f+	D		f#	
Orchestration	Solo horn, solo oboe, flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion												Solo oboe, flute, 2nd clar., 3rd clar., bass clar., bssns., mallet percussion							
General Character	As previously, Flowing, Growing intensity												Finality, lyrical, fluidity							
Means for Expression	As previously, this section should have subtle swells that rise and fall with the musical line. Bring out the now constant sharp, contrasting eighth note figures. Lead the melodic line to gradually grow in overall volume.												The final statement of this lengthy lyrical section. The volume should slowly die away, giving way to a striking return of theme B.							
Conducting Concerns	Remain clear, it is possible to continue the supermetric conducting idea that was established previously. Give cues to the eighth note instruments in each of their first entrances.												Continue a supermetric pattern. Show the melodic players the rise and fall of dynamic, indicating which notes players should lean on with emotion.							
Rehearsal Consideration	Clarity and accuracy of the eighth note motives is key. These figures have potential to derail the lyricism above if played out of time. Divide the different voices and have them maintain pulse without the reliance of other voices.												Throughout this section it is important players play with sensitivity. Continue to establish that there are multiple distinct parts that are married together.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337
Form	Theme B																				
Phrase Structure																					
Tempo	♩. :116-132 bpm																				
Dynamics	*ff* <							<	<				<					*f* <			
Meter/Rhythm																		5/8 8th notes 6/8			
Tonality	f# minor								Bb minor				d minor					f# minor			
Harmonic Motion	f#		f# - D	f# - D	f#	f# - D	f#	f# - D	Bb	Bb-Gb	Bb		d		d-Bb	dm7					
Orchestration	Mel. In bass clar, bssns., saxes, mar. / 8th note hits full ens.								Full ensemble / 8th notes wws.				Full ensemble / 8th notes wws.					Full ensemble / 8th notes wws.			
General Character	Quarrelsome, Bold, Articulate								Intense, Incessant				Articulate					Uncertain, Forward falling			
Means for Expression	Players should lean on the first notes of every six note series, pay close attention to dynamics and articulation markings.								Continue the style of the previous measures.				Bring out trumpet solo in mm. 330. Grow in intensity into ***sfp***.					Provide weight to the 1st and 3rd eighth notes in each of the 5/8 bars.			
Conducting Concerns	Conduct only the eighth note hits played by the full ensemble. Show direction and dynamic in pattern size and facial expression.								Provide a clear sense of pulse. Show the intensity in expression.				Provide a clear sense of pulse. Show the intensity in expression.					Clarity in the 5/8 bars is important, show the breath accent.			
Rehearsal Consideration	Divide the parts, melody and harmonic material. Clarify how the feel for this section should be.								Divide parts and work for clarity.				Do not allow the falling eighth note to rush. Show the ***sfp*** in mm. 332.					Slow this section down, work for note and rhythm accuracy.			

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	338	339	340	341	342	343	344	345	346	347	348	349	350	351
Form	Theme A / Retransition													
Phrase Structure														
Tempo	♩. :116-132 bpm													
Dynamics	*mp*													<
Meter/Rhythm	Layered solo section built upon theme A material. The material is presented in a layered fashion to create tension.													
Tonality	Continuous modulation													
Harmonic Motion	f#		bb	d	gb	f#		d			f#	d	f#	d
Orchestration	Solo flute, solo clarient, solo oboe													
General Character	Light, Buoyant, Layered													
Means for Expression	Allow each voice to be heard with equality. All voices are important, rhythmic and tonal accuracy is important. Bring out the subtle nuances suggested by the articulation markings, as this will allow the character of the section to show.													
Conducting Concerns	Provide for players a clear two pattern that is constant and easy to follow. Allow solo players to shape the musical line as they see fit. Provide cues so that the soloists are able to play with confidence.													
Rehearsal Consideration	Work slowly in order to build confidence within this section. Explain to the players that this section is layered and will be difficult to put together, that there has to be a high level of discipline and independence in order to achieve the desired effect. Full note values are important, as they will allow players to maintain energy and direction.													

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	352	353	354	355	356	357	358	359	360	361	362	363
Form	Theme A											
Phrase Structure												
Tempo	♩. :116-132 bpm											
Dynamics	*mp*									*mf*		
Meter/Rhythm	Continuation of solo section based upon theme A matertial. Layering continues.											
Tonality	f# minor											
Harmonic Motion	gb	f#				d			f#	d		
Orchestration	Solo flute, solo clarinet, solo oboe											
General Character	Light, Buoyant, Layered, Gaining energy											
Means for Expression	Similar to the previous phrase, the idea of tonal and rhythmic accuracy must be maintained. Players should be stubborn with the rhythm, as proper rhythmic interpretation will allow this section to lock in and be performed with seeming ease. Utilize the indicated dynamics to move from one idea to the next.											
Conducting Concerns	Maintain a clear two pattern, provide additional cues if necessary to give players some confidence in their entrances. Show the dynamic growth into mm. 364 as this is the goal point of this section.											
Rehearsal Consideration	Continue the same ideas as in the previous phrase, work for balance across all voices. Stress the three vs. two feel that is present throughout this section. It could be a good idea to have the ensemble sing a two vs. three rhythm pattern just so they can understand what that effect feels and sounds like.											

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	364	365	366	367	368	369	370	371	372	373	374	375
Form	Transtion / opening motive											
Phrase Structure												
Tempo	♩. :116-132 bpm											
Dynamics	***sfp***			***sfp***				***sfp***				
Meter/Rhythm	Elongated link											
Tonality	Continuous modulation											
Harmonic Motion	C# root cluster chord			F root cluster			A root cluster					
Orchestration	Full ensemble											
General Character	Driving, Striking, Boiling tension											
Means for Expression	Be sure that players bring out the ***sfp*** marking as written, these entrances can and should be striking. Maintain a level of lightness in the driving eighth notes. These eighth notes should mirror the intensity of the crescendo in the instruments with the longer note figures.											
Conducting Concerns	Do not get to heavy or large, try to mitigate conducting by only conducting the most important ***sfp*** entrances. The players should be responsible for the pulse and the continuous eighth notes should establish that pulse with clarity.											
Rehearsal Consideration	Players will have the urge to play heavy and bog the passage down, especially in the tongued eighth notes. Do not let this happen, stress lightness and clarity. Have players sing their parts so that they can understand how the section fits together. There is no need to overplay as the combination of all parts will provide the necessary effect.											

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	376	377	378	379	380	381	382	383	384	385	386
Form	Theme B										
Phrase Structure											
Tempo	♩. :116-132 bpm										
Dynamics	*ff* <				*ff* <				*ff*		
Meter/Rhythm											
Tonality	d minor				f# minor				Bb Major		
Harmonic Motion	d		d - Bb	Bb	f#	f# - D	f#	f# - D	Bb		Bb - Gb
Orchestration	Full ensemble / 8th notes wws.				Full ensemble / 8th notes wws.				Full ensemble / 8th notes wws.		
General Character	Incessant, Driving, Motion				Tension, Movement				Uneasy, Troubled, Driving		
Means for Expression	Similar to other B motives, allow the eighth notes to drive forward. Crescendo where indicated				Similar to other B motives, allow the eighth notes to drive forward. Bring out the trumpet motive in mm. 381.				A shorter phrase then previous. Allow this idea to lead into the material at mm. 387.		
Conducting Concerns	Keep the conducting light and simple. Show the ensemble the eighth note hits. Crescendo into mm. 380.				Cue third trumpet in mm. 381. Maintain the style that was established in the previous phrase.				Grow with intensity. Show a clear style change at mm. 386.		
Rehearsal Consideration	Break the section into parts. Be sure that the players with the eighth note hits are subdividing accurately to allow for cleanliness.				Uncover the nuances of the short melodic statements in trumpet. This occurs regularly in the theme B sections. They must be heard.				Continue work that has been done previously. This idea is repetitive enough that it should be coming together.		

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	387	388	389	390	391	392	393	394	395	396	397	398
Form	New Transition Material											
Phrase Structure												
Tempo	♩. :116-132 bpm											
Dynamics	*sfp*					*sfp*			*sfp*			*ff*
Meter/Rhythm	3/4 Transition section in 3/4. Cascading 8th notes layered to create an extremely tense and complex effect.											
Tonality	Contiuous modulation											
Harmonic Motion	dm7					Gbm7				bbm7		
Orchestration	Running 8th notes in upper wws., longer notes in saxes., low clar., and marimba											
General Character	Chaotic, Uneasy, Indiscernible											
Means for Expression	Allow the ***sfp*** dynamic and players to provide the structure necessary for this phrase. Crescendo throughout the entire phrase in upper woodwind parts. Pay close attention to articulation markings that are indicated as these will assist in finding some degree of structure. Work for clarity in the upper woodwind parts.											
Conducting Concerns	The conductor could choose to do this section in two ways, either in two or in three. Three will be easy to follow for musicians but will look quite busy. Maintain a staccato pattern so that the beat placement is as clear as possible. Show emphasis on ***sfp*** attacks.											
Rehearsal Consideration	Break the upper woodwind parts down by slowly rehearsing them and piecing the puzzle back together. This is a difficult section to maintain a steady pulse. It is imperative that the players understand their role within the ensemble and work to make their parts sound effortless. The use of accents indicated to the player's advantage will assist in the rhythmic groove of the section.											

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421
Form	Theme A / Recapitulation																						
Phrase Structure																							
Tempo	♩. :116-132 bpm																						
Dynamics	*ff*								< *f*							*sfp* <				*ff*			
Meter/Rhythm	6/8								Dotted quarter note followed by 3 8th notes in rise and falling pattern. Leading to ***fp*** tied dotted half notes.											Tag based on theme A material.			
Tonality	Bb Major								Bb Major											Bb Major			
Harmonic Motion	Bb		d	Gb	Bb		d	Gb	Bb			Gb-Bb	Bb	Gb-Bb	Bb	Gb			Gb-Bb	F-Bb	Gb-F	Bb	
Orchestration	Full ensemble								Full ensemble											Full ensemble			
General Character	Empowering, Broad								Energetic, Heroic											Stately, Powerful			
Means for Expression	Return of the original A theme from the beginning of the piece. The low brass should be strong and organ like.								Continuation of the original A theme. Maintain the energy in the long notes, players should give these notes direction and purpose. Bring out the ***sfp*** crescendo dynamic marking.											The tag type ending to this phrase should portray confidence.			
Conducting Concerns	Be sharp in conducting the empowering eighth note hits on various beats. Use gesture of syncopation where needed.								Stay clean and concise. Possibly use some elements of elongation in conducting to show the direction and length the low brass must be playing with.											Show the full value of the tied dotted-half notes in mm. 420-421.			
Rehearsal Consideration	Separate the melody from the instruments with eighth notes. Have them play alone until comfortable then piece the two elements together.								Break the phrase into several parts and piece it together with accuracy. Have students sing while other students play. Attempt to establish a steady eighth note pulse within all parts.											This should be the broadest statement of the phrase.			

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	422	423	424	425	426	427	428	429	430	431	432	433	434	435
Form	Theme A													
Phrase Structure														
Tempo	♩. :116-132 bpm													
Dynamics	*ff*		*mf*				*ff*							
Meter/Rhythm	Percussion groove		Flighty 8th notes in woodwinds.				Powerful elongation of theme A material. Comprised of quarter-notes and dotted half-notes.							
Tonality	Bb Major		Bb Major				Bb Major							
Harmonic Motion	Bb		Bb			Gb	Bb						Gb	
Orchestration	Percussion		Percussion, woodwinds				Full ensemble							
General Character	Bright, Ringing		Swelling, Growth, Precursor				Heroic, Wide, Empowering							
Means for Expression	Percussion groove for energy.		Start at a relatively soft dynamic and grow with the phrase into mm. 428.				Rhythmic augmentation of theme A. This phrase should be empowering. Players must retain energy in the airstream throughout the phrase, always moving ideas forward.							
Conducting Concerns	Provide a clear two pattern. Show energy.		Cue upper woodwinds in mm. 424. Cue low reeds at mm. 427. Show growth into mm. 428.				Maintain a lightness when working with the woodwinds. This is a recurring idea. Use a supermetric pattern once the pulse is steady to signify this broad idea to the melodic players.							
Rehearsal Consideration	Don't allow this section to rush.		Woodwinds will want to enter at a slower tempo. Do not allow this. Players should subdivide before entering.				Divide the parts and work on them separately. Encourage the woodwinds to sing their line while working with brass length so they can feel the difference between parts. Work with a metronome to encourage brass not to rush.							

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	**436**	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453
Form	Theme A														Theme B Transition			
Phrase Structure																		
Tempo	♩. :116-132 bpm																	
Dynamics	*ff*														*ff* *sfp*			
Meter/Rhythm	Powerful elongation of theme A material. Comprised of quarter-notes and dotted half-notes.																	
Tonality	Bb Major														f# minor			
Harmonic Motion	Bb					Bb-Gb	Gb		Bb						Gbm7			
Orchestration	Full ensemble														Full ensmeble			
General Character	Heroic, Wide, Empowering														Relentless, Articulate, Tense			
Means for Expression	Rhythmic augmentation of theme A. This phrase should be empowering. Players must retain energy in the airstream throughout the phrase, always moving ideas forward. This phrase is a continuation of the previous and must be in the same style.														Short B theme transition should be in same style as previous. Allow moving notes to dance.			
Conducting Concerns	Maintain the supermetric feel, conducting the phrases as indicated by the music. Show direction in the musical line, the dynamic changes should be subtle but satisfying.														Show the pattern in two. Be sure to place emphasis on ***sfp*** entrance.			
Rehearsal Consideration	Have woodwinds work with percussion to attain the desired feel for this segment, as their parts are similar. Be sure that those holding longer note values in the harmonic lines are listening for the moving melodic notes being played by low brass and trumpets.														Be sure moving notes ride the crescendo into mm. 454.			

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470
Form	Transition / Opening motive							Coda									
Phrase Structure																	
Tempo	♩. :116-132 bpm																
Dynamics	*sfp*			*sfp*				*ff*		*fff*							
Meter/Rhythm								Long and full tied dotted-half note chords. Woodwind 8th notes above.									
Tonality	Bb Major																
Harmonic Motion	C# root cluster chord			F root cluster				Bb			Gb	Gb-Bb	Bb-Gb	Gb	Gb-Bb+	Bb+	
Orchestration	Full ensemble							Full ensemble									
General Character	Driving, Energetic, Antagonistic							Powerful, Triumphant									
Means for Expression	Play the ***sfp*** crescendos with accuracy and excitement. Find lightness in the forward moving eighth notes emphasizing the accent markings.							The new level of dynamic marking, ***fff***, should be played in good tone, with much support. These power chords should still posses direction into mm. 471. Crescendo into mm. 471 is important to get to next section in coda.									
Conducting Concerns	Cue all ***sfp*** entrances with clarity and confidence. Show the dynamic growth and direction. There is no need to provide every beat to the ensemble as that has been established.							Cue the saxophone and low brass entrance at mm. 463 with a powerful gesture. Conducting should be broad and show the style of this passage effectively.									
Rehearsal Consideration	This is a recurring transitional motive that returns regularly throughout the piece. Players should transfer these skills from one passage to the next.							Woodwinds provide a bright sparkle to this section, they accompany the broad chords in brass and low reeds. Players should use as dark and round of sound as possible for their parts.									

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488
Form	Coda																	
Phrase Structure																		
Tempo	♩. :116-132 bpm																	
Dynamics	*ff*																	
Meter/Rhythm																		
Tonality	Bb Major																	
Harmonic Motion	Bb			Gb	Bb		d	Gb	Bb			Gb	Bb	Gb	Bb	Gb	Bb	F
Orchestration	Full ensemble								Full ensemble									
General Character	Empowering, Broad								Finality, Extension of end									
Means for Expression	Return of the original A theme from the beginning of the piece. The low brass should be strong and organ like. Be sure trumpet counterline is heard.								The final statement of the A theme in the composition. The end of this A theme pulls for tension then resolves in mm. 489. Work for clarity in defining the eighth notes.									
Conducting Concerns	Be sharp in conducting the empowering eighth note hits on various beats. Use gesture of syncopation where needed. Cue trumpet counterline.								Use gesture of syncopation in the eighth note hits in the woodwind parts. Provide strong indication of the beats so that the brass play with proper style and length.									
Rehearsal Consideration	Separate the melody from the instruments with eighth notes. Have them play alone until comfortable then piece the two elements together.								Divide parts and work to play with a steady pulse. The tendency will be to compress the rests between the eighth note hits. Be sure brass is maintaining this sense of direction in the line.									

Composition: ***Tempered Steel***
Composer: **Charles Rochester Young**

Measure #	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505
Form	Coda												Coda / final tag				
Phrase Structure																	
Tempo	♩. :116-132 bpm																
Dynamics	*f*		*fff*										*sfp*	*ff*			
Meter/Rhythm	Long and full tied dotted-half note chords. Woodwind 8th notes above.																
Tonality	Bb Major												Bb Major				
Harmonic Motion	Bb			Gb	Gb - Bb	Bb - Gb	Gb	Gb - D	Bb+				Bb				
Orchestration	Full ensemble												Full ensemble				
General Character	Powerful, Triumphant, Celebratory												Aggressive, Driving, Closing				
Means for Expression	It is important to take the level of intensity up from the previous time this was played in order to keep the phrase exciting. These power chords should still possess direction into mm. 501. Crescendo into mm. 501 is important to get to the final statement of the piece.												Final statement is comprised of B theme. The crescendo should be great, attention should be given to articulation markings.				
Conducting Concerns	Cue the saxophone and low brass entrance at mm. 491 with a powerful gesture. Conducting should be broad and show the style of this passage effectively. Continuous growth in sound and intensity must occur, this is the final triumphant statement.												Show the final crescendo with great passion and excitement. Players will ride energy to the end.				
Rehearsal Consideration	Woodwinds provide a bright sparkle to this section, they accompany the broad chords in brass and low reeds. Players should use as dark and round of sound as possible for their parts. Tune each chord individually so that there is understanding of harmonic direction.												Separate parts to clean up any uncomfortable ideas. It is possible to begin the crescendo slightly softer with room to grow.				

Appendix D - Tracz Analysis Grid Sample

Composition:
Composer:

Measure #															
Form															
Phrase Structure															
Tempo															
Dynamics															
Meter/Rhythm															
Tonality															
Harmonic Motion															
Orchestration															
General Character															
Means for Expression															
Conducting Concerns															
Rehearsal Consideration															