

**AN EXAMINATION OF WORKS FOR BAND:
SOUTHERN FOLK RHAPSODY, ARRANGED BY MICHAEL SWEENEY
ON A HYMN SONG OF PHILIP BLISS, ARRANGED BY DAVID HOLSINGER
MUSIC FROM WICKED, ARRANGED BY MICHAEL SWEENEY
WHISPERS OF THE WIND, BY DAVID SHAFFER**

by

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A REPORT

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ABSTRACT

The following report is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of Jared Eastvold. The recital was performed by the Leyton High School Band, on May 8, at 7:00 p.m., in Dalton, Nebraska. The repertoire included *Southern Folk Rhapsody*, arranged by Michael Sweeney; *On a Hymn Song of Philip Bliss*, arranged by David Holsinger; *Music from Wicked*, arranged by Michael Sweeney; and *Whispers of the Wind*, by David Shaffer. This document contains analysis, both theoretical and historical, and outlines the procedures of planning and performing the graduate conducting recital.

This report also includes a detailed analysis of the recital music, using both the Blocher/Miles and the Tracz formats. A philosophy of music education is presented as the foundation to planning rehearsals and selecting the music for the recital. An overview of the music program at Leyton is given to provide background to the performance organization. Comprehensive rehearsal plans for the works are also given.

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Chapter One: Introduction

Purpose and Goal

The purpose of this document is to research and analyze the music performed for the Graduate Conducting Recital of Jared Eastvold, which was performed by the Leyton High School Band, under his direction, on May 8, at 7:00 p.m., in Dalton, Nebraska. The repertoire included *Southern Folk Rhapsody*, arranged by Michael Sweeney; *On a Hymnsong of Philip Bliss*, arranged by David Holsinger; *Music from Wicked*, arranged by Michael Sweeney; and *Whispers of the Wind*, by David Shaffer. A philosophy of music education is presented as the foundation to planning rehearsals and selecting the music for the recital. An overview of the music program at Leyton is given to provide background to the performance organization. A detailed musical analysis for each of the selections, based on the Blocher/Miles and Tracz techniques are included for each work. Comprehensive rehearsal plans for the works are also given.

Music Examined

The *Southern Folk Rhapsody* of Michael Sweeney; *On a Hymnsong of Philip Bliss*, arranged by David Holsinger; *Music from Wicked*, arranged by Michael Sweeney; and *Whispers of the Wind*, by David Shaffer were performed for the recital. Each work is examined in the format prescribed by Richard Miles and Larry Blocher in their *Teaching Music Through Performance in Band* series. According to this method, the following elements of the works are discussed:

- Section 1: Composer
- Section 2: Composition
- Section 3: Historical Perspective
- Section 4: Technical Consideration

Section 5: Stylistic Consideration
Section 6: Musical Elements
Section 7: Form and Structure
Section 8: Suggested Listening
Section 9: Additional References and Resources

Section 9 will be presented when there is published material about the work.

Further reading in the area of teaching instrumental music can be found in Appendix B.

In addition to this analysis, the form, structure, tempi, dynamics, meter, rhythms, tonality, harmonic motion, orchestration and character of each phrase, along with a discussion of rehearsal considerations, conducting concerns and the means for expressing these elements are examined in the Tracz Analysis Form.

Chapter Two: Goals as Music Educator

The objective line of my resume states that my goal as a music educator is to “enrich students’ lives through music education.” What does this mean? That is the underlying theme of this report; since the music for this project is the educational tool I have chosen to “enrich” the high school students that I teach at Leyton Public Schools. The works that will be presented and analyzed in this project are the selections for the Spring Concert of the Leyton High School Band. The High School Band is one part of the music program that I oversee in the Leyton Public Schools (see *fig. 1*). My goals in

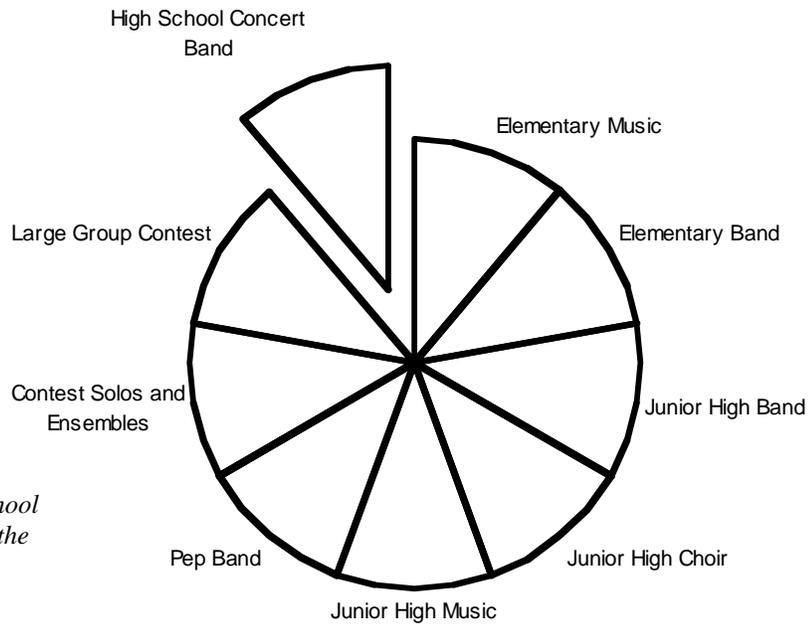


fig. 1 - The Leyton High School Band – one element of the overall music program.

the High School Band are representative of my goals in the overall music program. As the music for this recital is the tool that I intend to use to teach students, I would like to begin this project with a discussion of my goals as a music educator. I believe that these goals should influence every aspect of what happens in the music classes that I teach –

from scheduling rehearsals, to the music that is selected, to how that music is used as an educational tool – and therefore should also permeate every detail of this project.

Developing a Philosophy Statement

I have been challenged by my studies at Kansas State University and through events that have recently transpired in my teaching career to create a formal philosophy statement establishing what I hope to accomplish as a music educator. Scott Rush gives the following advise in creating a Philosophy Statement, or as he calls it, a Missions Statement:

[The music educator's mission statement] is the compass that keeps you on course and the anchor that keeps you well grounded. Your professional mission statement will enable you to take a deep breath just before a rehearsal and remind yourself why you love what you do. This text would be totally ineffective if it did not emphasize that your program must be based on a sound artistic philosophy. Your professional mission statement is your belief system about the program and the message you want others to take home about the program's existence... [It] has to be what you believe (deep down in the depths of your heart) is the crux of your teaching existence.¹

The following are my goals as a Music Educator:

- 1) To foster a love for music.
- 2) To expose students to a variety of literature, styles and cultures.
- 3) To entertain through public performances.
- 4) To develop musicianship skills.
- 5) To develop character among the students.
- 6) To represent the school community.

¹ Scott Rush, *Habits of a Successful Band Director* (Chicago: GIA Publications, Inc., 2006), p. 2.

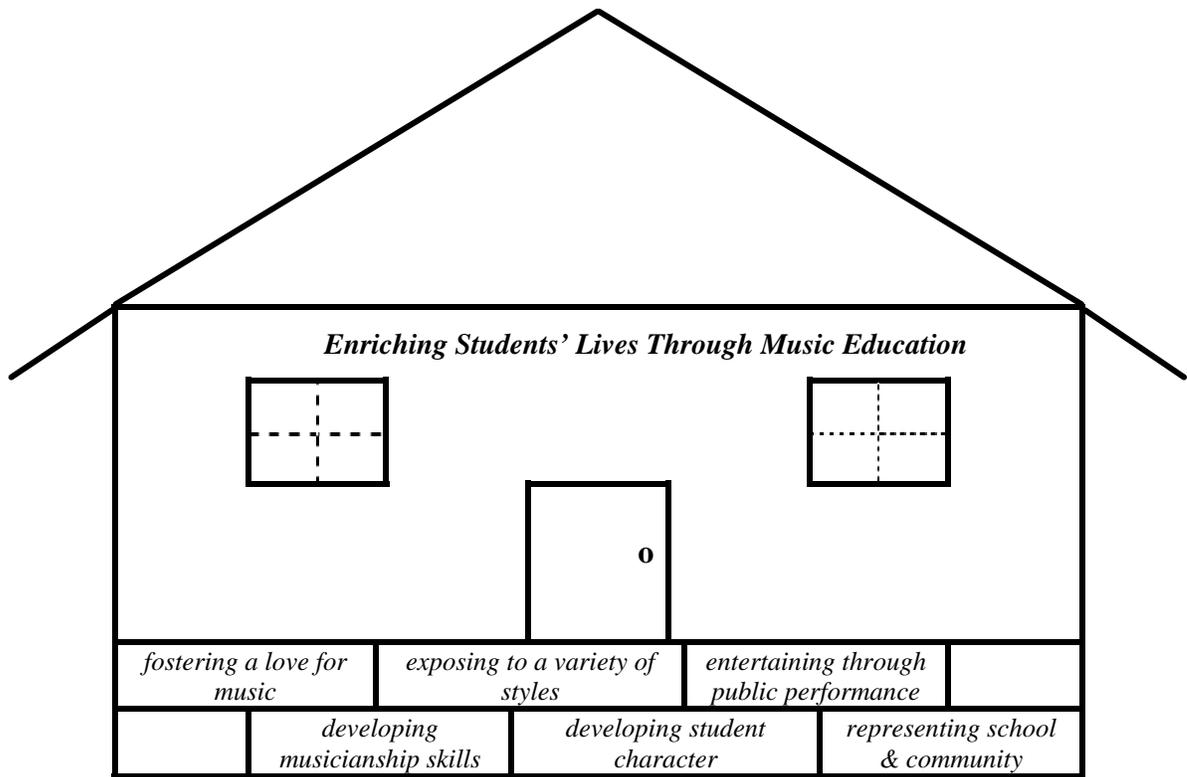


fig. 2 – a solid foundation for music education.

Goal #1: To Foster a Love for Music.

*Beauty – I think about it a lot and believe that within every rehearsal there is the potential for its creation. I choose repertoire that will encourage the creation of beauty.*²

-Allan McMurray

I believe this must be the first and foremost goal of a music educator. If students do not love music, there will be no desire to learn about it, to delve more deeply into the varieties of literature, or to further pursue any of the other goals that follow.

² John E. Williamson, *Rehearsing the Band* (Cloudcroft, New Mexico: Neidig Services, 1998), p. 55.

Goal #2: To expose students to a variety of literature, styles and cultures.

Rehearsals should be active, exciting, a place where discovery is going on, a community of musicians working together, a laboratory, a place where you get to experiment with what you have been studying.³

-Eugene Corporon

Music reflects a vast array of cultures and styles. Students should be exposed to the wealth of great musical literature in such a way that they are able to gain a greater understanding of and appreciation for these styles.

Goal #3: To entertain through public performances.

Our basic aim is to make the preparation and performance of music as exciting for everyone as possible.⁴

Ron Cramer

Performance can serve both as goal for the students to work toward and as a means to educate the audience in the styles of music, as well as in music etiquette.

Goal #4: To develop musicianship skills.

We must be careful to establish the correct habits that are so crucial... Scales and arpeggios are the key to building technical fluency. These patterns are literally our technical 'vocabulary' establishing the basis for the manipulation of each instrument, so they need to be developed and nurtured.⁵

-John Whitwell

³ Williamson, p. 18.

⁴ Larry Blocher, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles, *Teaching Music through Performance in Band* (Chicago: GIA Publications, Inc., 1997), p. 7.

⁵ Williamson, pp. 80, 82

It is not only important to develop students in terms of their appreciation and understanding of music, it is also important to develop their technical abilities. Musical enjoyment and awareness will be much more acute if the students are able to perform competently.

Goal #5: To develop character among the students.

What made my band program work over the years, is that I have advocated and I have taught according to a principle. This principle is to consider the importance of the development of the individual.⁶

-Kenneth M. Larsen

As an educator, I believe we should be concerned for the whole student. Teaching music gives the opportunity to develop many positive non-musical characteristics in our students: among these are positive thinking, initiative, self-reliance, dependability, cooperation, self-discipline, teamwork, leadership, fellowship and creativity.

Goal #6: To represent the school community.

Musical groups can be ambassadors for their school and community, showing a positive face of the school to the community and representing their community beyond their neighborhoods.

⁶ Joseph L. Casey, *Teaching Techniques and Insights for Instrumental Music Educators* (Chicago: GIA Publications, Inc., 1991), p. 15.

Chapter Three: The Performing Ensemble

Leyton Public Schools

Leyton Public Schools serves the communities of Dalton and Gurley in the panhandle of Nebraska. It is a Class D (Nebraska smallest class) school. High school enrollment averages about twenty-five students per class, while the elementary classes average slightly above fifteen students per class. The difference in enrollment is attributed to two smaller primary school districts that feed into the high school, and to a higher cap for allowing students to transfer in at the high school than at the elementary or junior high.

The Band Program

Band begins at Leyton in the fifth grade. While High School Band is scheduled to meet every day, it is typical for us to meet a couple times a week due to various disruptions.

Personnel

The following are the students that participated in the performances of the works that are included in this project for the Spring Concert of the Leyton High School Band.

Flutes:

Rachel Twite (12)
Mariah Jessen (11)
Chealsey Taylor (11)
Holly Joedeman (10)
Ashley Rushman (9)
Shelby Waite (9)

Clarinets:

Chrissy Russell (12)
Angie Odell (10)
Jenne Wiley-Abrams (10)
Whitney Miller (9)
Whitney Armbruster (8)

Bass Clarinet:

Rusty Barker (11)

Alto Saxophones:

Shari Ahlschwede (11)
Taylor Lukesh (9)
Davis Dye (9)

Tenor Saxophone:
Weston Miller (10)

Baritone
Saxophone:
Kohlton Marks (9)

Trumpets:
Broc Dye (11)
Ernie Smith (11)
Nick Sanders (9)
Kayla Rushman (8)

Trombones:
Brandon Kope (10)
Justine Reimers (10)
Joey Richards (9)

Jake Nelson (8)

Baritones:
Shane Ernest (10)
Elizabeth Gill (9)

Tuba:
Tommy Twite (10)

Percussion:
Paul Rowlett (11)
Anthony Murray (10)
Sierra Schuessler (9)
Jen Blanke (9)

Rehearsal Philosophy

A good warm up and technique time at the beginning of class is important at a setting like Leyton. Most of the students do not have the discipline or the desire to warm up on their own or work on improving their mastery of their instrument. Eugene Corporon summarizes my main goal in our class time together, “Rehearsals should be active, exciting, a place where discovery is going on, a community of musicians working together, a laboratory, a place where you get to experiment with what you have been studying.”⁷

Detailed lesson plans are included in Appendix C.

⁷ Williamson, p. 18.

Chapter Four: The Selection of Music

The second goal above states that it is my intention to “expose students to a variety of literature, styles and cultures.” In *Teaching Music through Performance in Band*, Ray Cramer gives several criteria for judging the quality of a piece of music. These criteria include:

1. a well-conceived formal structure
2. creative melodies and counterlines
3. harmonic imagination
4. rhythmic vitality
5. contrast in all musical elements
6. scoring which best represents the full potential for beautiful tone and timbre
7. an emotional impact⁸

The four songs chosen for this project rate very well in all of these categories. The weakest area could conceivably be the first category, ‘a well-conceived formal structure.’ Both of the Sweeney pieces are medleys, and by its very nature a collection of songs will have a less cohesive structure.

I would like to add to the seven categories of Ron Cramer another category that, as a music educator, I feel is important when selecting music. I feel a positive quality for a piece of music is that it exposes the students to different styles, forms or cultures of music. In addition to rating quite well in the above seven categories, the music that was chosen for this concert was excellent teaching material. *Southern Folk Rhapsody* allowed me to teach about spirituals and their role in American music. In addition to being a great tool to teach about phrasing and balance, *On a Hymnsong of Philip Bliss* allowed me to give the historical background to this great hymn. *Music from Wicked* exposed the

⁸ Blocher, p. 8.

students to new literature in the genre of the Broadway musical. Finally, I was able to discuss program music with the students with *Whispers of the Wind*, and they were able to see how David Shaffer used music to express the idea of wind.

Jerry F. Junkin said, “I try to choose programs by first determining what is possible for the players, being sure that all of their efforts are *not* sunk into technique... so they have a chance to develop their souls.”⁹ My first goal as a music educator is to foster a love for music. If too much time is spent on drill the notes and the rhythms of the music, the students will not have an enjoyable time making music. For this particular group of students, the music that was chosen was a good vessel to ‘develop their souls.’ I had originally handed out the *Little English Suite* of Clare Grundman. This is a great piece of music and would be consistent with what we have performed in the past for contest.¹⁰ However, after reading through the music a couple of times with this group, it was very apparent that this would not be music that would develop their souls nor foster in them a love for music. Therefore, in this situation, my first goal as a music educator (fostering a love for music) was more important than my second (exposing the students to quality literature). That does not mean that the students should not be stretched to new levels of performance. I agree with H. Robert Reynolds’ statement that, “If they can’t read through a new work without falling apart, it’s too hard. Don’t do it. On the other hand, you cannot be satisfied with the current level of technique, so you also have to select some music that will stretch the proficiency of the group.”¹¹

⁹ Williamson, p. 42

¹⁰ In the past several years we have performed the *Bosnian Folk Songs* of Frank Allen, the *Hebrides Suite* of Clare Grundman, and the *Three Ayres from Gloucester* of Hugh Stuart.

¹¹ Williamson, p. 71.

Chapter Five: Southern Folk Rhapsody, Arranged by Michael Sweeney

According to the Richard Miles / Larry Blocher Format

Instrumentation:

Flute
Oboe
Bassoon
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone I, II
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet I, II
F Horn
Trombone
Baritone B.C., T.C.
Tuba
Percussion I – Snare Drum, Bass Drum
Percussion II – Suspended Cymbal, Crash Cymbal, Tamborine, Triangle
Mallet Percussion
Timpani

Section 1: Composer

Michael Sweeney (b. 1952) is currently the Director of Band Publications for the Hal Leonard Corporation in Milwaukee, Wisconsin. He is a graduate of Indiana University where he studied music education and composition. He taught all levels of band in the public schools of Ohio and Indiana for five years. He has published over 500 works, and is particularly known for his concert and jazz writing for students at younger levels.

Section 2: Composition

Southern Folk Rhapsody was commissioned by the Ridgeview Middle School Band of Sandy Springs, Georgia in memory of band member Adam Mullins, who succumbed to cancer at twelve years of age.

Southern Folk Rhapsody is a medley of spirituals. It opens with *Swing Low, Sweet Chariot*, which also appears in fragments throughout the work. The other spirituals in the medley are *The Wayfaring Stranger*, *Steal Away* and *Every Time I Feel the Spirit*.

Section 3: Historical Perspective

The spirituals in this arrangement not only express emotions of longing and sorrow, but also of hope, faith and joy. A common theme uniting the text of the spirituals is reference to the Jordan River, which in spirituals represents crossing over into freedom, or paradise, just as Joshua in the Bible lead the Israelites across the Jordan into the Promised Land.

Section 4: Technical Consideration

The instrumentation and ranges in *Southern Folk Rhapsody* are solidly Grade Two. There are no extreme ranges throughout the piece. The most difficult passages include playing off-beats, syncopated off-beats and sixteenth note runs in the low winds and upper woodwinds. Key signatures vary, but are not difficult, including Ab major, C minor, Eb major, d minor and Bb major.

Section 5: Stylistic Consideration

The style varies considerably. Care should be taken to keep the recurring *Swing Low, Sweet Chariot* theme smooth and sonorous, in contrast to the more upbeat *Wayfaring Stranger* and *Every Time I Feel the Spirit*. While the off-beats are not marked staccato, the

downbeat/offbeat pattern in *The Wayfaring Stranger* should not be ponderous. The style in *Steal Away* varies as it is passed from the brass to the woodwinds to the full ensemble.

Section 6: Musical Elements

Although the first appearance of *Swing Low, Sweet Chariot*, which consists of only four measures, appears in Ab Major, it is written in the C Minor key of *The Wayfaring Stranger*. Restatements of *Swing Low, Sweet Chariot* appear in measures 57-60 in Bb Major and in measures 90-91 in Eb Major. Each appearance is in a choral style except for the beginning of the second statement, which begins with unison first clarinet.

With the exception of a brief transition to Eb Major in measures 15-18, *The Wayfaring Stranger* is in C Minor. The melody is passed from the clarinets (with a brief trumpet counter melody) to the trumpets. The opening notes of the melody is then passed from the flutes and first clarinets to the rest of the clarinets and the trumpets and then to the tenor saxophone, trombone and baritone parts and finally it is played by the basses. At measure 26, the bassoon, tenor saxophone, trombone and baritone parts take over the melody with the high winds playing a counter melody until the high winds resume the melody at measure thirty.

Steal Away begins as a slow brass chorale in Bb Major. When the woodwinds take over the chorale at measure 45, they are instructed to play with ‘more motion.’ The full band continues the chorale style for its Majestic conclusion.

The final spiritual to be introduced is *Every Time I Feel the Spirit*. It begins with the flutes and snare (played with brushes) in Bb Major, but is soon taken up by the full band with an immediate change to Eb Major.

Section 7: Form and Structure

<u>Measures:</u>	<u>Form:</u>	<u>Structure:</u>
1-4	<i>Spiritual I</i>	<i>Statement of Swing Low, Sweet Chariot, which will recur several times throughout the piece.</i>
5-14	<i>Spiritual II</i>	<i>The Wayfaring Stranger introduced in clarinets.</i>
15-18	<i>Spiritual II</i>	<i>The only statement of the Eb Major portion of The Wayfaring Stranger.</i>
19-25	<i>Spiritual II</i>	<i>The Wayfaring Stranger introductory phrase passed around as a cannon, then played in high winds.</i>
26-36	<i>Spiritual II</i>	<i>Key change to D Minor, melody begins in low winds then is passed off to high winds.</i>
37-44	<i>Spiritual III</i>	<i>Steal Away is played as a brass chorale.</i>
45-50	<i>Spiritual III</i>	<i>The chorale is continued in the woodwinds.</i>
51-56	<i>Spiritual III</i>	<i>The full band completes Steal Away in chorale form.</i>
57-60	<i>Spiritual I</i>	<i>First clarinets begin Swing Low, Sweet Chariot, and are joined by other wood winds.</i>
61-66	<i>Spiritual IV</i>	<i>Every Time I Feel the Spirit begins with the flutes and snare (played with brushes).</i>
67-89	<i>Spiritual IV</i>	<i>The full band continues Every Time I Feel the Spirit in Eb Major.</i>
90-91	<i>Spiritual I</i>	<i>The full band plays the last statement of Swing Low, Sweet Chariot.</i>
92-100	<i>Conclusion</i>	<i>There is an immediate shift in tempo, but a gradual change of dynamics building to the exciting climax of the work.</i>

Section 8: Suggested Listening

Blue Ridge Autumn, James L. Hosay
Lincolnshire Posy, Percy Granger
Folk Song Suite, Ralph Vaughn Williams
Colonial Airs and Dances, Robert Jager

According to the Tracz Analysis Format

	Title: <i>Southern Folk Rhapsody</i>								Composer/Arranger: Michael Sweeney										Pages: 3-7					
Measure Numbers	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.		
Form	Introduction, <i>Swing Low, Sweet Chariot</i> theme. (Theme A.)				Theme B introduction.			Theme B – <i>The Wayfaring Stranger</i>							→			→						
Phrase																								
Structure	1.				5.			7.							11.			15.			19.			
Tempo	Tenderly (♩. = 68)				Moderately Slow (♩. = 88)																			
Dynamics	<i>mf</i>				<i>mf</i>			<i>mp</i>							<i>mf</i>									
Meter/Rhythm	4/4 time, flowing				strong downbeat / offbeat beneath melody. →																			
Tonality	Ab (written c minor)				c minor							Eb major			c minor									
Harmonic Motion	I → V ⁷				I							iv i			iv v ⁽³⁾ i			I			V ⁷ /i i			
Orchestration	full ensemble				low winds, battery			add clarinets over melody							trumpets take over melody			full ensemble						
General Character	Tenderly, flowing, swelling				Light, buoyant							Slightly more weight			light, with echoes									
Means for Expression	smooth, flowing conducting pattern				stop pattern on beat 3 of ms. 6. (clarinets will have to feel pulse, listen for silence.) cue trumpets @ 11.							ms. 18 as at ms. 6. Continue light pattern.			cue the echoes, tenuto pattern.									
Conducting Concerns/ Rehearsal Considerations	<i>cresc.</i> in ms.2, bring in lows to ms. 3. <i>Rit.</i> in ms. 3, deliberate 16 th s ms. 3, resolve chord 4.				winds off at beginning of m.5 (except those that play in m.5). establishing pulse of ms. 5. silence before clarinets come in. trumpets projecting @ 11. trumpets quietly taking mutes out.							silence @ ms. 18. Articulations in mid-winds as well as in trumpets.			balancing the echoes. tenuto in low winds.									

	Title: <i>Southern Folk Rhapsody</i>										Composer/Arranger: Michael Sweeney						Pages: 7-10						
Measure Numbers	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.	42.	43.	44.
Form	Theme B.												Conclusion		Theme C – <i>Steal Away</i>								
Phrase																							
Structure	22.				26.				30.				34.		37.				41.				
Tempo	(♩. = 88)												<i>Rit.</i>		Slowly (♩. = 68)								
Dynamics	<i>mf</i>				<i>mp</i>										<i>p</i> brass <i>cresc.</i> as wws. <i>decresc.</i>								
Meter/Rhythm					strong downbeat continues, mid-winds have syncopated rhythmic figure & echo melody.								common time chorale style										
Tonality	c minor				d minor								Bb major										
Harmonic Motion	i V ⁷ /d				i V ⁷ /Bb								I										
Orchestration	full ensemble				sparse percussion, upper wws out 'til 30				full ensemble				brass choir										
General Character	climax – 3 rd beat of ms. 23				melody to mid-winds, upper winds on countermelody				fading out to resolve into next section				'warm' brass choir										
Means for Expression	more legato @ 22 to bring out tenuto				cue melody and countermelody while retaining a light pattern.				need sense of pulse @ beginning of ms. 35.				very legato style to achieve a flowing, as seamless as possible chorale. bring brass out with left hand @ 43 & 44 while bringing wws in with right.										
Conducting Concerns/ Rehearsal Considerations	tenuto @ 22 in low winds a definite contrast from previous staccato				resume light bass line, melody goes to mid-winds, add a countermelody.				'fade out' style conclusion.				smooth articulations in brass, need enough to add distinction to each note. quarter note triplet in ms. 42.										

	Title: <i>Southern Folk Rhapsody</i>										Composer/Arranger: Michael Sweeney						Pages: 11-14					
Measure Numbers	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.	64.	65.	66.
Form	Theme C.												Theme A.			Introduction of Theme D.						
Phrase																						
Structure																						
Tempo	More motion (♩. = 76) Molto Rit. @ ms.50						Majestically (♩. = 64)						Molto Rit. @ ms.60			Bright Gospel (♩. = 128)						
Dynamics	<i>mf</i>						<i>ff</i>						<i>mp</i>			<i>mf</i>						
Meter/Rhythm	common time, chorale style												common time			common time, 'Dixieland' style						
Tonality	Bb major												Bb major			Bb major						
Harmonic Motion	vi iii I V ⁷						I (vii ^o /V, V, I)						I V ^{b9,11} /V			n.c.						
Orchestration	woodwind choir						all winds						upper woodwinds			flute and snare drum						
General Character	woodwinds resume the next phrase of the chorale begun by the brass.						<i>ff</i> with full ensemble chorale. majestic. brass recap of final cadence of Theme C.						recurrence of Theme A in upper woodwinds			flutes play Theme D with light snare accompaniment.						
Means for Expression	continue smooth style						emphasize release @ 54 & <i>mp</i> at 55.						same gesture for release and entrance @ m. 57. cue flutes & saxes @ 59.			cue snare with right hand while holding wws with left.						
Conducting Concerns/ Rehearsal Considerations	communicate more motion to the wws.						quarter note triplets. maintaining intensity until 54. the release @ 54. warm brass tone @ 55.						bringing woodwinds in as brass releases. flute and sax entrance blending with clarinets.			setting tempo for snare @ 61. release @ 62. entrance @ 62. balance between flutes and snares.						

	Title: <i>Southern Folk Rhapsody</i>							Pages: 14-18				
Measure Numbers	90.	91.	92.	93.	94.	95.	96.	97.	98.	99.	100.	
Form	Theme A.		Conclusion.									
Phrase												
Structure	90.		92.			96.						
Tempo	Slowly (♩ = 60)		Bright Gospel (♩ = 138) ♩ @ penultimate ms.									
Dynamics	<i>mp</i>		<i>mp</i>  <i>ff</i> <i>sfp</i> < <i>ff</i>									
Meter/Rhythm	4/4	¾	Common Time									
Tonality	Eb major		Eb major									
Harmonic Motion	vi	V	I, IV ⁶⁴ ...			I			I!			
Orchestration	winds		full ensemble									
General Character	full ensemble restates Theme A.		conclusion beginning <i>mp</i> and building to the final <i>ff</i> full ensemble chord.									
Means for Expression	holding beak before ms. 90 an extra moment will help set the mood for ms. 90.		smooth and subtle pattern, gradually building. clear cues for upper wws and mid-winds. clear <i>sfp</i> gesture. clear release in last measure.									
Conducting Concerns/ Rehearsal Considerations	smooth, slow, <i>mp</i> style after the previous 'boisterous' section. the pulse of the 8 th notes @ ms. 90.		catching tempo @ 92. slow build in dynamics. tenuto articulations. 16 th note pick-ups to 96. intonation @ 95. mid-winds together @ 97. wws together @ 98. <i>sfp</i> @ ms. 99. tone quality and release @ ms. 100.									

Chapter Six: On a Hymnsong of Philip Bliss, Arranged by David Holsinger

According to the Richard Miles / Larry Blocher Format

Instrumentation

Flute
Oboe
Bassoon
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone I, II
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet I, II, III
F Horn I, II
Trombone I, II, III
Baritone B.C., T.C.
Tuba
Percussion – Snare Drum, Bass Drum, Suspended Cymbal, Crash Cymbal,
Triangle
Timpani

Section 1: Composer

David Holsinger (b. 1945) is currently the Director of the Lee University Wind Ensemble in Cleveland, TN. He is a graduate of Central Methodist College, Fayette, Missouri, and Central Missouri State University. He has completed course work for DMA at the University of Kansas and was awarded an Honorary Doctorate from Gustavus Adolphus College, St. Peter, Minnesota, for his achievements as a composer. His compositions have won the ABA Ostwald Award and have been finalists in both the DeMoulin and Sudler competitions.

Section 2: Composition

On a Hymnsong of Philip Bliss was written to honor Rev. Steve Edel, the retiring principal of Shady Grove Christian Academy of Grand Prairie, Texas, when David Holsinger was serving as Composer-in-Residence at Shady Grove Church.

On a Hymnsong of Philip Bliss is a setting of the melody of the hymn *It is Well with my Soul*, written by Philip Bliss. The piece is not typical of Holsinger, who is known for his complex rhythms and intense tempos.

Section 3: Historical Perspective

The music of this arrangement is closely connected to the text of the hymn, written by Horatio G. Spafford. Shortly after losing a fortune in the Chicago Fire, his only son died of scarlet fever at the age of four. About a year later his family was leaving for England by ship. Last minute business detained him in New York, but he decided to send his wife and four daughters on ahead. In the middle of the Atlantic their ship collided with another vessel and sank. Of his family, only his wife survived. When his ship to England was passing over the place where his daughters died, he penned the words that were the beginning to this beautiful hymn.

Section 4: Technical Consideration

The music and ranges of *On a Hymnsong of Philip Bliss* are not generally difficult. The piece is labeled Grade 3 for its key (Db Major), and the care that needs to be taken to play it as expressively as it ought to be played. The greatest technical challenge is in the second alto saxophone part, which begins on a low D, followed by a low C, at a *piano* dynamic marking. At measure 58 the part begins on a low Bb, also played at a *piano*.

Section 5: Stylistic Consideration

The piece is marked **Freely, with expression** from the beginning. This style is consistent throughout the work. The rise and the fall of the dynamics at the beginning of the work bring to mind the text, “When peace like a river, attendeth my way; when sorrows like sea billows roll.” The tempo remains slow throughout the piece, the quickest part coincides with the second verse, which is played by a brass choir. This is also consistent with the text, “And Lord, haste the day when our faith shall be sight, The clouds be rolled back as a scroll. The trumpet shall sound, and the Lord shall descend; Even so, it is well with my soul.”

Section 6: Musical Elements

The piece is in Db Major. The melodies, harmonies and accompaniment figures are simple throughout. A slight deviance from this occurs in measures 45-47 as the harmonic progression is a bit more complex leading into the faster section during the second verse.

Both statements of the chorus are very subdued and gentle with the low winds echoing the clarinets.

Several times meters irregular to the piece are added to delay the resolution of the cadence. These can be found at measure 16 (a 5/4 measure), and at measures 40 and 68 a 2/4 measure is added to the cadence.

Section 7: Form and Structure

<u>Measures:</u>	<u>Form:</u>	<u>Structure:</u>
1-9	Introduction	An eighth note pattern is played in the clarinets and alto saxophones, which are split with one group playing eighth notes on beats 1 & 2, the other on 3 & 4.

9-23	Verse I	An underlying eighth note pattern continues through the first verse. The verse is begun in the French horns, cued in the trumpet part. The flutes take over the melody beginning at measure 13 before passing it to the first trombones and French horns at measure 17. The trumpets take over the melody as the whole ensemble finishes the verse.
24-30	Chorus I	The chorus is very subdued, with low winds responding to the clarinet statement of the melody.
31-41	Transition	The transition is reminiscent of the introduction. More complex harmonies and intense dynamics complete the transition into the second verse.
42-56	Verse II	The most intense part of the work. The tempos are faster and the dynamics louder. It begins with a brass choir, with the cadence in measures 48 and 49 is again stretched to delay resolution. The full ensemble finishes the verse with the high woodwinds adding flourish with descending sixteenth note scales.
57-63	Chorus II	Very similar to Chorus I in instrumentation and style.
64-70	Conclusion	Also very reminiscent of the introduction. Once again we have the rise and fall of the dynamics that give reference to the ‘sea billows’ of the text.

Section 8: Suggested Listening

Eternal Father, Strong to Save, arranged by Claude T. Smith
Hymnal, Morton Gould
Come Sweet Death, J.S. Bach, arranged by Alfred Reed
Amazing Grace, Frank Ticheli

Section 9: Additional References and Resources

Blocher, Larry, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward S. Lisk, Richard Miles. *Teaching Music through Performance in Band*. Chicago: GIA Publications, 1997.
 Rehrig, William H. *The Heritage Encyclopedia of Band Music*. Westerville, OH: Integrity Press, 1991.

According to the Tracz Analysis Format

	Title: <i>On A Hymnsong of Philip Bliss</i>								Composer/Arranger: David R. Holsinger												Pages: 2-4			
Measure Numbers	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.
Form	Introduction								Melody – verse #1								Next stanza of verse #1							
Phrase																								
Structure	1. 5.								9. 13.								17. 21.							
Tempo	Freely (♩ = 76-80)								<i>rall.</i>								a tempo							
Dynamics	<i>p</i> < >								<i>mp</i> <								<i>mf</i> < <i>f</i> > <i>p</i>							
Meter/Rhythm	Common Time, flowing eighth notes and half notes with whole notes in the basses.								Add melody with simple rhythm – half and quarter notes. 5/4 and <i>rall.</i> @ ms. 16.								Common time, continue melodic and accompaniment patterns.							
Tonality	Concert Db Major →																							
Harmonic Motion	I ii I° IV this pattern is repeated in ms 5 - 8. It is a common progression in this piece.								Very simple harmonies.								A drone on a steady Db is added in the low winds and timpani, accented on beat 2 in measures 18 & 19.							
Orchestration	Tubas and all reeds except oboes. Sparse percussion (timpani, triangle)								Add the melody. While it is written for French horn, we will do it as a trumpet solo. Flutes come in on melody @ ms. 13.								All winds (trumpets come in at pick ups to ms. 21). Percussion still sparse.							
General Character	The introduction sets the mood of this very lyrical piece. The opening phrase of the piece reflects the lyrics of the hymn that this piece is based on: “When peace like a river, attendeth my way; When sorrows like sea billows roll...”								While no changes in dynamics are written, I believe that the rise and fall established in the opening phrase should continue. The 5/4 measure serves to extend the cadence into its resolution @ ms. 17.								The dynamics have steadily built to a <i>mf</i> and continue to a <i>f</i> at the end of the phrase. Wind instruments are added as well to achieve this, until all of the winds are playing in ms. 23.							
Means for Expression	While a tempo marking is given, the piece is simply said to be conducted ‘Freely, with expression.’ Conduction pattern should be extremely smooth and ‘stretch’ the phrases.								First note of the melody (pick up note to ms. 9) should be stretched a bit. Bring out the crescendo @ ms. 15 along with the <i>rallentando</i> and 5/4 measure both delaying the resolution @ ms. 15-16.								Bring out the accents in the drone parts @ 18 & 19. Indicate the <i>cresc.</i> @ 23. Complete, but extended release @ 24, indicating that all except the lows should release together.							
Conducting Concerns/ Rehearsal Considerations	Beginning soft, especially the low D and C in alto sax II. The subtle rise and fall of the music. The key of Db.								Balance between melody and accompaniment patterns, as the latter have more motion. Smooth transition to flute melody. Smooth baritone entrance.								Trombone melody @ 17. Harmony not covering this melody. Dynamic swell to not get out of control. Release together @ 24 while lows sustain.							

	Title: <i>On A Hymnsong of Philip Bliss</i>										Composer/Arranger: David R. Holsinger										Pages: 4&5			
Measure Numbers	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.	42.	43.	44.	45.	46.	47.	48.
Form	First statement of chorus						Restatement of Introduction, transition to verse #2										Verse #2							
Phrase																								
Structure	25. 29.						31. 35. 39.										42. 46.							
Tempo	Slightly slower <i>rall.</i>						Tempo I.										Faster (□ = ca. 100)							
Dynamics	<i>p</i>						<i>p</i> <i>cresc.</i> <i>f</i>										<i>f</i>							
Meter/Rhythm	Common Time, very simple rhythms.						As introduction. Ms. 40 is a 2/4 measure, to delay the resolution @ ms. 42.										Common time, quarter and half note block chords.							
Tonality	Concert Db.						Chords @ ms 39: A/E→B/E→ db min./E→Gb/Eb→Ab→										Back to Db							
Harmonic Motion	Very simple. Melody hangs on concert Ab from ms. 24 – 28.						Several color chords are introduced @ ms. 39 that provide contrast to the previously simple harmonies.										Db (resolution)							
Orchestration	Reeds, baritone.						Add trumpet, tuba, timpani, triangle. Suspended cymbal @ ms. 40.										Flutes playing an Ab over the top of a brass choir.							
General Character	Beautiful and simple melody accompanied by equally simple restatement of melodic text: “It is well... (it is well...) With my soul... (with my soul...)”						The ‘rise and fall’ of the introduction is again repeated. Ms. 39-41 vary significantly from the rest of the piece in that the chords are much more colorful and the bass line has an accented drone. I believe this is to lead into the text that accompanies ms. 42: “ And, Lord, haste the day when my faith shall be sight, the clouds be rolled back as a scroll; the trump shall resound, and the Lord shall descend, even so, it is well with my soul. ”										The connection to the text is significant here, especially “ Lord, haste the day ” & “ the trump shall resound. ” The bold brass choir at a faster tempo reflects this.							
Means for Expression	Subtle conducting gestures, but with very clear pulse, to avoid rushing. Clear cues to melody and restatement.						Set a clear tempo to resume Tempo I @ ms. 31. Expressively conduct the rise and fall of the music. Emphasize beats 2 & 4 in ms. 39-41 within the dynamic context.										Set clear tempo @ ms. 42. Clear release @ ms. 45. Conducting pattern not the same smooth style as before.							
Conducting Concerns/ Rehearsal Considerations	Not rushing. <i>p</i> entrances, especially in baritone. Subtle trumpet entrance @ ms. 31.						The new tempo @ ms. 31. Sensitivity to the rise and fall of the music. Tuba and baritone entrance @ ms. 39. Accented notes in bass line played in the context of the <i>p</i> dynamic @ ms. 39.										Brass balance and intonation. New, faster tempo. Release @ ms. 45.							

	Title: <i>On A Hymnsong of Philip Bliss</i>								Composer/Arranger: David R. Holsinger										Pages: 6&7			
Measure Numbers	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.	64.	65.	66.	67.	68.	69.	70.
Form	Next stanza of verse #2								Restatement of chorus													
Phrase																						
Structure																						
Tempo	Broaden greatly (□ = ca. 100)								<i>Slowly, with expression</i> <i>rall.</i>						a tempo				Great rall.			
Dynamics	<i>f</i> \leq <i>f~mf</i>								<i>p</i>						<i>p</i> \leftarrow \rightarrow <i>p</i>							
Meter/Rhythm	Common time. High woodwind eighth & sixteenth patterns over wind choir.								Common Time, very simple rhythms.						As in introduction. Measure # 68 is in 2/4, again to delay resolution.							
Tonality	Concert Db $\xrightarrow{\hspace{10em}}$																					
Harmonic Motion	Simple chords in block style resumed								Very simple. Melody hangs on concert Ab from ms. 57 to 61.						Simple chord pattern from introduction repeated.							
Orchestration	All winds, timpani, snare, bass drum, cymbals								Reeds, baritone, tuba.						Reeds, tuba, add trombone @ ms. 69.							
General Character	The climax of the piece. Again, the music brings the text to mind: “ the trump shall resound, and the Lord shall descend ”								Beautiful and simple melody accompanied by equally simple restatement of melodic text: “ It is well... (it is well...) With my soul... (with my soul...) ”						The work is rounded out nicely with the rising and falling theme established in the first measures of the piece.							
Means for Expression	Clear indication of beat 2 for the high woodwinds and the low drone note.								Subtle conducting gestures, but with very clear pulse, to avoid rushing. Clear cues to melody and restatement.						Smooth style, bringing out the rise and fall of the music. Clear beat for the Great rall. @ ms. 69.							
Conducting Concerns/ Rehearsal Considerations	Control in an extended powerful <i>f</i> section. The <i>f~mf</i> @ ms. 56. The sixteenth note runs in the upper woodwinds (including the alto saxophone run). Release @ ms. 57. Low section whole note @ ms. 57.								Not rushing. Playing <i>p</i> (especially alto saxophone low Bb). <i>p</i> entrances, especially in baritone.						a tempo @ ms. 64. The tempo @ the Great rall (keeping eighth notes together). timpani roll @ ms. 70.							

Chapter Seven: Music from *Wicked*, Arranged by Michael Sweeney

According to the Richard Miles / Larry Blocher Format

Instrumentation:

Flute
Oboe
Bassoon
Bb Clarinet I, II, III
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone I, II
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet I, II
F Horn
Trombone
Baritone B.C., T.C.
Tuba
Percussion I – Drum Set
Percussion II – Suspended Cymbal, Crash Cymbal, Tambourine, Triangle, Mark Tree, Gong
Mallet Percussion
Timpani

Section 1: Composer

Stephen Schwartz (b. 1948) is best known as a writer of musicals and operas. He has won every major award in his field, (3 Oscars, 5 Grammys and 3 Drama Desk Awards) except for the Tony Award, for which his works have been nominated several times, but have never won. His most well know works include *Godspell*, *Pippen* and *Wicked*, as well as creating the lyrics and/or composing the music for the films *Pocahontas*, *The Hunchback of Notre Dame* and *The Prince of Egypt*.

See Chapter five, Section 1: Composer for the arranger, Michael Sweeney.

Section 2: Composition

Music from Wicked is a medley from the Stephen Schwartz musical *Wicked*. Selections from the musical include *No One Mourns the Wicked*, *Dancing Through Life*, *Defying Gravity* and *For Good*.

Section 3: Historical Perspective

The musical *Wicked* is based on the novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire. Both the novel and the musical provide perspective into the life of the character the Wicked Witch of the West from the L. Frank Baum musical *The Wizard of Oz*. The 2003 musical was a return to writing for the stage for Schwartz, who had not written a major musical since *The Baker's Wife*, written in 1976.

The musical begins and closes with the Wicked Witch of the West, named Elphaba by Gregory Maguire from the initials of L. Frank Baum (L.F.B.), being doused with water by Dorothy (although Dorothy never actually appears in the musical, but is seen only as a shadow in the background) and melting. Then, in the first song of the musical, *No One Mourns the Wicked*, we are taken back to the unusual circumstances behind Elphaba's birth. The musical focuses on her relationship with Galinda, the Good Witch of the South, who is her roommate in college, her relationship with the Wonderful Wizard of Oz, and how circumstances drove her to become who she was when Dorothy appeared.

Section 4: Technical Consideration

This arrangement is considered Grade 2 based on ranges and technical difficulty. There are no extreme ranges throughout the work. The beginning, marked **Sinister**, and

the ending, marked **Boldly**, have a lot of syncopation. A good recording of the introduction of the musical is helpful for the students to gain an understanding of the sinister style in the context of this syncopation.

Section 5: Stylistic Consideration

As with any medley, there is great variance in the styles of the selections that comprise the work. The introduction, taken directly from the introduction to the musical, is marked **Sinister**. The melody of *No One Mourns the Wicked* begins at measure 9. Because of its minor key, there is a tendency to let the tempo (marked **With Intensity**) drag. This tempo continues until the end of *No One Mourns the Wicked*, when it slows down for the transition into *Dancing Through Life*. The tempo for *Dancing Through Life* is also very upbeat. Care should be taken to maintain the legato style. The articulations written in the music in the transition at measure 62 should be carefully heeded. With its subdued dynamics, it is also easy to let the tempo drag in *Defying Gravity*. The **Accel. e Cresc.** at measure 78 should also be emphasized. The flutes should maintain a light style on the obbligato at measure 100. In contrast to earlier sections of the piece, the tempo should be held back in *For Good* until measure 132. The drop in dynamics for the half note chords beginning at measure 136 should be emphasized. The concert A-natural in the low winds in the last measures should be full, but played with good, characteristic sound.

Section 6: Musical Elements

Music from Wicked begins with a lot of syncopation in the key of G minor to convey the sinister mood of the introduction. *No One Mourns the Wicked* continues in G

minor until measure 25, when it shifts to the relative major until measure 31, when it returns to G minor.

The alto saxophones alternate between outlining F major and a minor chords at the beginning of *Dancing through Life*. Perhaps this suggests the fickleness of Fiyero, the character who sings much of the song and is the male character that falls for both Galinda and Elphaba. When the melody enters the song settles into F major.

Defying Gravity is in Bb Major, and starts subdued, but builds in intensity. It builds in intensity, just as Elphaba in the musical gets more determined in the musical that “they’ll never take me down!”

For Good is in Eb Major and features the flute section on the melody until the climax, when the trumpets play the melody, answered by the high woodwinds, as Elphaba and Galinda echo one another in the musical.

As in the musical, the conclusion of the piece restates the sinister chords found at the beginning. In the final measures the upper winds play an Eb major chord, followed by the low winds playing an A natural and this is repeated. It is to be noted that the interval from Eb to A natural is the tritone, which gives an especially ominous feel. The upper winds again play an Eb chord, but this time the low winds join in on a concert Eb to conclude the piece. Another point of interest is the emphasis placed on the third of the final chord, making its quality especially apparent. Did Mr. Schwartz intentionally end the work with a blatantly obvious major chord to highlight some element of the musical?

Section 7: Form and Structure

Measures: Form: Structure:

1-8 Introduction The sinister introduction to the musical *Wicked* created with ominous, minor chords in syncopated rhythm and varying

time signatures.

- | | | |
|---------|---------------------------------|---|
| 9-39 | <i>No One Mourns the Wicked</i> | Very somber with the melody begun in the low range of the clarinets and French horns. Measures 25-33 offer a bright spot as the tonal center changes to Bb Major. |
| 49-61 | <i>Dancing through Life</i> | The alto saxophones set the tone for this light selection with an eighth note pattern that shifts between outlining F major and a minor chords. |
| 62-65 | Transition | Syncopated chords played in low winds and clarinets. |
| 66-108 | <i>Defying Gravity</i> | <i>Defying Gravity</i> begins subdued, with the melody played in the low register of the clarinets and alto saxophones. |
| 109-132 | <i>For Good</i> | Begun gently in the flutes, this number also intensifies to climax at measure 125. |
| 133-143 | Conclusion | The sinister chords from the beginning are restated in to the closing Eb chords answered by the concert A natural in the low winds. |

Section 8: Suggested Listening

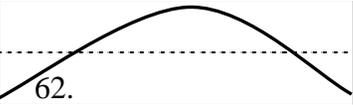
Cohan Celebration, arranged by Robert W. Smith & Michael Story
The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, arranged by Michael Sweeney
West Side Story, arranged by Michael Sweeney

According to the Tracz Analysis Format

	Title: <i>Music from Wicked</i>								Composer: Stephen Schwartz Arranger: Michael Sweeney										Pages: 2-5				
Measure Numbers	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.
Form	Introduction								<i>No One Mourns the Wicked</i>														
Phrase																							
Structure	1. 4. 7.								9. 13.						16. 20.								
Tempo	Sinister (♩ = 100) <i>rit.</i>								With Intensity (♩ = 144)														
Dynamics	<i>ff</i> >								<i>mf</i>						<i>p</i> <								
Meter/Rhythm	4/4 3/4 2/4 4/4 3/4 2/4 4/4 Very syncopated rhythms								Common time, melody rhythmically simple with whole note accompaniment figure														
Tonality	g minor →																						
Harmonic Motion	g* d g d g								alternating between g & Eb D ¹¹⁽³⁾														
Orchestration	full ensemble								melody: mid-winds, accomp: low winds, drum set						full ensemble, melody: trumpet, alto sax								
General Character	sinister. low winds playing long notes, mid and high winds playing ominous, syncopated chords								somber. melody played in low range of clarinets and horns.						style continues as before, melody transfers to alto saxes, trumpets, horns.								
Means for Expression	keep a clear pattern through the time changes – once the students understand how the time changes and syncopation work, they will just need a clear tempo.								clear prep into new tempo. hold accompaniment back if it threatens to cover melody.						bring flutes, saxes, trumpets in. maintain consistent, clear tempo. bring back for <i>p</i> @ ms. 22.								
Conducting Concerns/ Rehearsal Considerations	syncopated rhythms. expressing sinister mood.								keeping the tempo moving. melody not getting covered under accompaniment.						balance throughout sections. <i>p</i> @ ms. 22.								

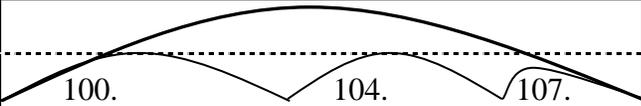
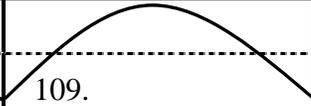
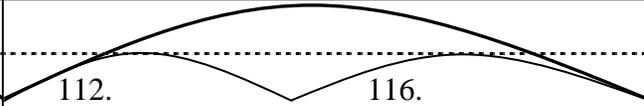
* lower case letters indicate minor chords, upper case indicates major, the note behind a slash (/) is the bass note.

	Title: <i>Music from Wicked</i>									Composer: Stephen Schwartz Arranger: Michael Sweeney									Pages: 6-9							
Measure Numbers	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.	42.	43.						
Form	<i>No One Mourns the Wicked</i>																<i>Dancing through Life – introduction</i>									
Phrase																										
Structure	24.				29.				33.				37.				40.									
Tempo	With Intensity (♩ = 144)												Slower <i>rit.</i>				Bright Rock (♩ = 120)									
Dynamics	< <i>f</i>												> <i>mf</i>				<i>mp</i>									
Meter/Rhythm	Common time, simple rhythms in melody, harmony and percussion parts																Melody: eighth note pattern, harmony: whole notes									
Tonality	Bb Major									g minor									F Major							
Harmonic Motion	Bb			a ⁷ d			Bb			a ⁷ d			g			Eb			A/A, Ab, Gb, E Bb/C				F a d a			
Orchestration	full ensemble												low & mid winds				high woodwinds, cymbal									
General Character	first occurrence of a major key signature & full ensemble sound contrast previous passages.												slower, more withdrawn, thinner instrumentation.				alto saxophones on eighth note introduction pattern. upbeat, varying between major & minor									
Means for Expression	‘pull’ the unison pick up notes to ms. 25 to emphasize them. full, smooth conducting pattern. hold them back slightly @ ms. 32.												very clear pick up cues in ms. 36 and half note cues in ms. 37, 38 and low entrance cue @ ms. 39.				clear prep beat to establish new tempo. hold back accompany notes, especially trumpets if they begin to cover saxophones.									
Conducting Concerns/ Rehearsal Considerations	intonation and togetherness of unison notes leading into ms. 25. <i>decresc.</i> @ ms. 32.												unison pick up notes to ms. 37. descending half notes, ms. 37-38, low wind entrance @ ms. 39.				new tempo. saxophones bringing out all of the notes of the eighth note pattern.									

	Title: <i>Music from Wicked</i>								Composer: Stephen Schwartz Arranger: Michael Sweeney								Pages: 9-13								
Measure Numbers	44.	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.	64.	65.			
Form	<i>Dancing through Life – Main Theme</i>																	<i>Transition</i>							
Phrase																									
Structure	44. 48. 52.								54. 58.								62.								
Tempo	Bright Rock (♩ = 120)																	<i>rit.</i>				Slower (♩ = 100)			
Dynamics	<i>mp</i>								 <i>f</i>								<i>mf</i>				<i>mp</i>				
Meter/Rhythm	Some off-beat rhythms in harmony part								Off-beat rhythms in harmony part, staccato quarter notes in upper woodwinds								Syncopated chord progression								
Tonality	F Major 																	transitional							
Harmonic Motion	F a Bb... bb Eb ⁹ Db Eb Bb/C →								F a... Bb/C								D → G ⁹⁽³⁷⁾ Bb → Eb ⁹⁽³⁷⁾								
Orchestration	melody: tenor sax, trombone, baritone, accomp: high woodwinds, drum set								full ensemble								low winds, clarinets answered by low and mid winds								
General Character	light, graceful. melody in tenor sax, trombone, baritone								full ensemble continues light, upbeat style established in previous section.								more transparent transitional chords.								
Means for Expression	very light style. clear indication of tempo								light conducting pattern, hold back winds if they are covering trumpet melody. clearly indicating <i>rit.</i> @ ms. 60.								clear indication of releases. conduct in the style of the articulations.								
Conducting Concerns/ Rehearsal Considerations	keeping the light graceful style in the tenor sax and low brass. syncopated notes in ms. 48-51.								upper woodwinds playing very lightly on staccato notes. trumpet melody not being hidden. <i>rit.</i> @ ms. 60.								articulations. tempo. releases in ms. 61, 63, 65.								

Title: <i>Music from Wicked</i>				Composer: Stephen Schwartz Arranger: Michael Sweeney										Pages: 9-13			
Measure Numbers	66.	67.	68.	69.	70.	71.	72.	73.	74.	75.	76.	77.	78.	79.	80.	81.	82.
Form	<i>Defying Gravity – introduction</i>																
Phrase																	
Structure																	
Tempo	Moving Ahead (♩ = 112)																
Dynamics	<i>p (mp)</i>								<i>cresc.</i>								
Meter/Rhythm	Whole note accompaniment																
Tonality	Bb Major																
Harmonic Motion	Alternate between Bb & Eb								Alternate between Ab & Bb F →								
Orchestration	melody: clarinet, alto sax, accomp: low woodwinds, tuba								melody: clarinet, F. horn, accomp: low and mid winds								
General Character	more subdued in instrumentation, tempo and dynamics.								continue style. melody passes from clarinets and alto saxophones to clarinets and F. horns.								
Means for Expression	clear indication of new tempo. holding back accompaniment chords if necessary.								listen for balance and blend. ‘pull’ the tempo and dynamics. more marcato conducting pattern @ ms. 81-82.								
Conducting Concerns/ Rehearsal Considerations	new tempo. balance. not rushing to 2 nd beat of ms. 67 in melody.								not covering melody. passing whole notes from alto saxophones to trumpets. <i>Accel. e cresc.</i> @ ms. 78. the ‘driving’ chords @ ms. 81-82.								

	Title: <i>Music from Wicked</i>					Composer: Stephen Schwartz Arranger: Michael Sweeney								Pages: 17-20				
Measure Numbers	83.	84.	85.	86.	87.	88.	89.	90.	91.	92.	93.	94.	95.	96.	97.	98.	99.	
Form	<i>Defying Gravity – main theme</i>																	
Phrase																		
Structure	83.					87.				91.				95.				
Tempo	Driving Rock (♩ = 140)																	
Dynamics	<i>ff</i> > <i>mf</i>									< <i>f</i>								
Meter/Rhythm	Whole notes accompanying very syncopated melody									Dotted quarter/eighth pattern accompanying very syncopated melody								
Tonality	Bb Major \longrightarrow																	
Harmonic Motion	Alternate between Bb & Eb									Alternate between Ab & Bb F^{sus}								
Orchestration	full ensemble									full ensemble (add flutes, clarinets @ ms. 95)								
General Character	upbeat, rock feel.									more subdued syncopated style. sounds more like accompaniment than melody.								
Means for Expression	quick, light conducting pattern. hold back sections if playing out of control.									continue light style, hold the players back.								
Conducting Concerns/ Rehearsal Considerations	new tempo. articulation in melody instruments. control with <i>ff</i> . bringing back dynamics @ ms. 86.									articulations. balance. pulling back to provide contrast.								

	Title: <i>Music from Wicked</i>							Composer: Stephen Schwartz Arranger: Michael Sweeney							Pages: 20-24						
Measure Numbers	100.	101.	102.	103.	104.	105.	106.	107.	108.	109.	110.	111.	112.	113.	114.	115.	116.	117.	118.	119.	120.
Form	<i>Defying Gravity – main theme</i>							<i>For Good – introduction</i>			<i>For Good</i>										
Phrase																					
Structure	100. 104. 107.							109.			112. 116.										
Tempo	Driving Rock (♩ = 140) □							Gently (♩ = 76)													
Dynamics	<i>mp</i>							<i>p</i>			<i>mp (mf)</i>										
Meter/Rhythm	Whole notes and flute obbligato accompanying melody							Some off-beat accompany figures, melody also has some syncopation.													
Tonality	Bb Major							transitional			Eb Major										
Harmonic Motion	g Eb F g Eb F Db ⁹							Ab Bb			Eb Db Eb Eb Db Bb Eb ...										
Orchestration	melody: trumpets, accomp: flute obbligato, low winds							high woodwinds, flute melody													
General Character	trumpets on melody, with flute obbligato pattern, whole note accompaniment and drum set beat pattern.							introduction and transition to <i>For Good</i> .			flute melody, thin chordal accompaniment.										
Means for Expression	clear cue to trumpets. holding back flutes, percussion, or other section that is covering melody. clear entrance to winds @ ms. 108.							clear indication of tempo. clear cue to winds @ ms. 110.			clear pattern for sections playing off-beat accompaniment pattern. hold saxophones back if necessary.										
Conducting Concerns/ Rehearsal Considerations	trumpet pick up notes to ms. 100 & 104. accompaniment not covering melody. trumpet articulations @ ms. 107. entrance @ ms. 108.							new tempo. entrance @ ms. 110.			togetherness in off beat rhythms of accompaniment. alto and tenor saxophone entrances.										

	Title: <i>Music from Wicked</i>											Composer: Stephen Schwartz Arranger: Michael Sweeney								Pages: 24-28			
Measure Numbers	121.	122.	123.	124.	125.	126.	127.	128.	129.	130.	131.	132.	133.	134.	135.	136.	137.	138.	139.	140.	141.	142.	143.
Form	<i>For Good</i>											<i>Restatement of Introduction Theme</i>				<i>Conclusion</i>							
Phrase																							
Structure	121. 125. 128.											132. 134.				136. 138. 140. 142.							
Tempo	Gently (♩ = 76)											Boldly (♩ = 112)											
Dynamics	<i>f</i> <i>ff</i> <i>></i> <i>mf</i> <i><</i>											<i>ff</i>				<i>mf</i> <i><</i> <i>f</i> <i>ff</i>							
Meter/Rhythm	Some off-beat accompany figures, melody also has some syncopation. 3/4 bar at 130 breaks up common time.											Very syncopated chords				half note chords into rhythmically simple 'big' chords							
Tonality	Eb Major											c minor				transition to Eb Major							
Harmonic Motion	as at ms. 112											c g c g				a° Gb+ B/E Db+/D Eb... /A Eb							
Orchestration	full ensemble																						
General Character	trumpet melody answered by high woodwinds. full ensemble sound, with full percussion.											Bold. Return to the sinister style of the introduction.				transitional chords building to Eb major chord with A natural (tritone) in bass. Final Eb chord emphasizes the 3 rd of the chord.							
Means for Expression	listen for balance between trumpets and high woodwinds. clear cue to high woodwinds.											clearly establish new tempo.				hold back for <i>mf</i> @ ms. 136. clear cues for all chords from 138 – 143.							
Conducting Concerns/ Rehearsal Considerations	trumpet melody not covered. off-beat accompaniment. flute, first clarinet entrances. <i>rit.</i> @ ms. 131.											new tempo and style. control.				<i>mf</i> & <i>cresc.</i> @ ms. 136. balance in chords from 138 – 143. solid A natural in low winds. balance on final chord.							

Chapter Eight: Whispers of the Wind, By David Shaffer

According to the Richard Miles / Larry Blocher Format

Instrumentation:

Flute
Oboe
Bassoon
Bb Clarinet I, II
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone I, II
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet I, II
F Horn
Trombone I, II
Baritone B.C., T.C.
Tuba
Percussion I – Snare Drum, Bass Drum, Tambourine
Percussion II – Suspended Cymbal, Crash Cymbal, Shaker
Percussion III - Triangle, Wind Chimes, Tom Tom, Claves
Mallet Percussion
Timpani

Section 1: Composer

David Shaffer is the director of marching bands at Miami University of Ohio. He is also a free lance composer, arranger and clinician. He is a graduate of the Ohio State University and Miami University of Ohio. He has taught in several public schools in Ohio. He has over 300 works in print and has been the recipient of the ASCAP Standard Award in Music Composition for 15 consecutive years.

Section 2: Composition

Whispers of the Wind is a programmatic piece depicting the power & tranquility of one of nature's most powerful forces.

Section 3: Historical Perspective

Program music is music that represents a specific idea, setting or emotion. It is more closely associated with instrumental music than with vocal music. In modern times it is most closely associated with the European Romantic music of the 19th Century. However, it was common in the Renaissance Period, with *The Fall of the Leaf* of Martin Peerson and *The Battell* of William Byrd surviving as examples. Earlier primitive music, such as the rainsticks of the ancient indigenous people of Argentina, could also be classified as programmatic.

Section 4: Technical Consideration

Whispers of the Wind is classified as Grade 2 ½ because of its ranges and technical difficulty. There are full percussion parts, requiring percussionists to play on several instruments. There are many drastic changes in dynamics, tempo and time signature. There are also several very exposed parts in the work.

Section 5: Stylistic Consideration

The styles of the piece vary as much as the qualities of the wind it depicts. It begins very mysteriously, with flutes and alto saxophones playing in open fifths. The peaceful, or **Relaxed** (as designated in the score), sections are created with the clarinets playing an obbligato pattern, the low winds playing rhythmically simple chords, and the alto and tenor saxophones and French horns play a melody that is repeated throughout the work. The more furious side of the wind is portrayed with a much more full percussion section, eighth note obbligato patterns in all the upper and mid woodwinds, a marcato bass figure and more aggressive brass parts.

Section 6: Musical Elements

The work is d minor throughout its entirety. There are suggestions at transitioning to the relative major, but these never last long enough to constitute a complete conversion. A unifying factor of the piece, in both the tranquil and vigorous sections, is the chord progression: d minor → G major → Bb major → d minor. This can be found in a tranquil section at measure 15, and in a furious section at measure 131. Another unifying element to the work is the obligato passages in the woodwinds. Whether in fast or slow sections, 3/4 time or 4/4, these obligato passages work against the ‘traditional’ feel of the meter. For example, at measure 15 the clarinet obligato is slurred in groups of three eighth notes, rather than two; at measure 54 the woodwind obligato is grouped 3 + 3 + 2, rather than 2 + 2 + 2 + 2. There are also many example of dissonance and resolution. An example of this can be found at measure 52. The low winds have been playing an open fifth on D and A, and the mid and high brass enter on an Eb Major triad, which resolves into a d minor triad at measure 54.

Section 7: Form and Structure

<u>Measures:</u>	<u>Form:</u>	<u>Structure:</u>
1-14	Introduction: Theme A	Alto Saxophones and flutes playing melodies in open fifths, brass blow through their instruments to create a wind effect, and play soft, dissonant chords
15-40	Theme B	Clarinets play obligato, saxophones and French horns play the melody of Theme B. Trumpets play countermelody to Theme B ₂ at measure 25 at to B ₁ at measure 33.
41-47	Theme A	A return to the mysterious and calm of Theme A.
48-69	Theme C	The most vigorous theme, introduced by percussion and the low winds. Brass play and resolve dissonant chords, which begin soft and grow. At measure 62 saxophones play a melody reminiscent of the melody from Theme B.

70-75	Theme D	Theme D retains the intensity of dynamic and tempo of Theme C, but has a much more major feel.
76-95	Theme C	A return to Theme C. The clarinets play a harmonic line to the saxophone melody at measure 88.
96-103	Theme D	Identical to previous Theme D until the ending.
104-126	Theme E	In spite of its fast tempo (152 beats/minute), the feel for this theme should be relaxed. It also has more of a major feel than the rest of the themes.
127-138	Theme C	This time the clarinets join the flute obbligato part and the trumpets have a countermelody to the saxophone and French horn line.
139-144	Theme D	Once again, almost identical to previous statements of Theme D.
145-154	Conclusion	In its vigor and style most similar to Theme C.

Section 8: Suggested Listening

Cloudsplitter, Carl Strommen

The Last Ride of the Pony Express, David Shaffer

Snakes, Thomas Duffy

and the mountains rising nowhere, Joseph Schwantner

According to the Tracz Analysis Format

	Title: <i>Whispers of the Wind</i>								Composer: David Shaffer												Pages: 3-6																																							
Measure Numbers	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.																																				
Form	Theme A						Theme A repeated						Theme B ₁																																															
Phrase																																																												
Structure	1.						7.						11.																																															
Tempo	Mysteriously (♩ = 102)												Slightly Faster (♩ = 108)																																															
Dynamics	<i>mf</i>												<i>mp</i> (<i>f</i> in melody)																																															
Meter/Rhythm	common time, simple rhythms												3/4 time, 6/8 feel in the clarinet obbligato																																															
Tonality	d minor																																																											
Harmonic Motion	d						Ab ⁹						d						A ¹¹⁽³⁾												d						G ^{9(add 6)}						Bb						a						d					
Orchestration	alto saxes, flutes, auxiliary percussion												saxes, clarinets, low winds																																															
General Character	mysterious, sparse, open, contrasted with thick chords in ms. 6 & 14.												melody over more full chords with clarinets outlining chords in obbligato.																																															
Means for Expression	clear cues, smooth conducting style. clearly bring in brass at 6 & 14 without overemphasizing entrance.												holding out brass chord with left hand, while establishing tempo for clarinets with right. tune brass chords as the 'foundation' before layering the clarinets and melody.																																															
Conducting Concerns/ Rehearsal Considerations	intonation in flutes and saxes. balancing chords in ms. 6 & 14. blowing through instruments audible without 'extra' instrument noises.												brass chord growing into ms. 15 while bringing in clarinets in new tempo. establishing tempo. establishing 6/8 feel in 3/4 time.																																															

	Title: <i>Whispers of the Wind</i>							Composer: David Shaffer											Pages: 6-9				
Measure Numbers	25	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.	42.	43.	44.	45.	46.	47.
Form	Theme B ₂							Theme B ₁							Theme A								
Phrase																							
Structure	25. 29.							33. 37.							41.								
Tempo	Slightly Faster (♩ = 108) <i>rit.</i>							Relaxed (♩ = 102) <i>rit.</i>															
Dynamics	<i>f</i>							<i>mp</i>							<i>mf</i>								
Meter/Rhythm	3/4 in all parts.							3/4, clarinets resume 6/8 obbligato							4/4, simple rhythms								
Tonality	d minor →																						
Harmonic Motion	F d G							d G Bb a ⁷ d							d Ab ⁹ G ^{9(♯)}								
Orchestration	all winds, cymbals							less flutes							alto saxes, flutes, auxiliary percussion								
General Character	full & major, providing a contrast to the sparse, minor introduction.							relaxed, a bit slower than ms. 15, with an added trumpet line.							mysterious, as in introduction.								
Means for Expression	listening carefully to balance in winds and reacting to any section that is overplaying. maintaining smooth conduction pattern.							clear cue to saxophones on the pick up note to ms. 33 to establish clear tempo. holding back trumpets and saxophones if necessary.							maintain clearly established tempo. do not overemphasize cue to brass chord @ ms. 46.								
Conducting Concerns/ Rehearsal Considerations	not overplaying <i>f</i> , balance, <i>rit.</i> @ ms. 31.							establishing tempo, balance between saxes, trumpets and the rest of the winds.							balance and intonation in alto saxes and flutes. blowing air in brass. <i>p</i> in brass chord @ ms. 46. <i>big crescendo</i> @ ms. 47.								

	Title: <i>Whispers of the Wind</i>									Composer: David Shaffer									Pages: 9-13													
Measure Numbers	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.	64.	65.	66.	67.	68.	69.										
Form	Theme C rhythmic motive established				Theme C ₁									Theme C ₂																		
Phrase																																
Structure	48.				52.				54.				56.				58.				60.				62.				66.			
Tempo	With energy (♩. = 160)																															
Dynamics	<i>f</i>												<i>f</i> (<i>mp</i> in accomp.)																			
Meter/Rhythm	□ z . . □ . . . □ □ rhythm established				dissonant chords on top of rhythm, high wws with eighth note obligato									continue rhythm and obligato, add melody																		
Tonality	d minor																															
Harmonic Motion	d				Eb/d ⁽³⁾				d				Eb/d ⁽³⁾				d				d				G Bb d							
Orchestration	percussion, low winds				add remaining brass									woodwinds, auxiliary percussion																		
General Character	suddenly faster and bolder.				building brass chords over rhythmic material.									tempo maintained, layered much more thinly to set up saxophone and French horn melody @ ms. 62.																		
Means for Expression	setting clear tempo to percussion. clear cue to snare.				holding back brass @ ms. 52. clear cue to woodwinds.									communicating clearly through conducting gestures to auxiliary percussionists. clear cue to saxophones.																		
Conducting Concerns/ Rehearsal Considerations	setting tempo in percussion. unity in percussion. snare entrance in style and tempo of new mood.				brass chords starting <i>mp</i> @ ms. 52. dotted eighth – sixteenth @ ms. 53. clear woodwind entrance @ ms. 54.									maintaining previous tempo while establishing new style in percussion. flutes continuing the obligato pattern established previously by all woodwinds. unity in clarinets @ ms. 62.																		

	Title: <i>Whispers of the Wind</i>								Composer: David Shaffer												Pages: 14-18					
Measure Numbers	70.	71.	72.	73.	74.	75.	76.	77.	78.	79.	80.	81.	82.	83.	84.	85.	86.	87.	88.	89.	90.	91.	92.	93.	94.	95.
Form	Theme D								Theme C ₁								Theme C ₂									
Phrase																										
Structure	70. 74.								78. 80. 82. 84.								86. 88. 92.									
Tempo	With energy (♩ = 160)																									
Dynamics	<i>f</i>								<i>f (mp & cresc. in Eb chord)</i>								<i>f</i>									
Meter/Rhythm	common time 'fanfare'								□ z . . . □ . . . □ □ rhythm continued with 1/2 note chords								melody over flute obbligato									
Tonality	d minor																									
Harmonic Motion	F C d a Bb d								Eb/d ⁽³⁾ d Eb/d ⁽³⁾ d								d G Bb d									
Orchestration	full ensemble								full ensemble								upper wws & auxiliary percussion, answered by brass, lows and battery									
General Character	F chord briefly sets major feel in contrast to d minor. full ensemble. battery percussion replaces auxiliary.								more subdued. return to d minor. return of building brass chords and woodwind obbligato.								tempo maintained, layered much more thinly to set up saxophone melody and clarinet countermelody @ ms. 88.									
Means for Expression	clear pattern, marcato style established.								clear tempo for low winds and snare. clear entrance to woodwinds.								communicating clearly through conducting gestures to auxiliary percussionists. clear cue to saxophones and clarinets. possibly holding trumpets back.									
Conducting Concerns/ Rehearsal Considerations	intonation and attack on trumpet notes @ ms. 70. entrance of the rest of the ensemble on beat two. trumpet dotted eighth/sixteenth @ ms. 70 & 73vs. straight eighths in ms. 71								getting snare off (use two different drums). unity of style in low winds and bass drum. brass chords entering <i>mp</i> .								maintaining previous tempo while establishing new style in percussion. flutes continuing the obbligato pattern established previously by all woodwinds. unity in clarinets @ ms. 88. articulation style in trumpets @ ms. 90.									

	Title: <i>Whispers of the Wind</i>							Composer: David Shaffer							Pages: 19-21	
Measure Numbers	96.	97.	98.	99.	100.	101.	102.	103.	104.	105.	106.	107.	108.	109.	110.	111.
Form	Theme D							Theme E ₁								
Phrase																
Structure	96. 100.							104. 108.								
Tempo	With energy (♩ = 160) <i>rit.</i> → <i>poco</i>							Relaxing (♩ = 152) →								
Dynamics	<i>f</i>							<i>mf</i> < <i>f</i>								
Meter/Rhythm	common time 'fanfare'							3/4 time, lines rhythmically simple								
Tonality	d minor →															
Harmonic Motion	F	C	d	a	Bb	d		Bb	g			Bb				
Orchestration	full ensemble							upper woodwinds, auxiliary percussion								
General Character	F chord briefly sets major feel in contrast to d minor. full ensemble. battery percussion replaces auxiliary.							Relaxing. tempo is a bit slower. instrumentation is much more sparse and exposed. percussionists return to auxiliary instruments from battery.								
Means for Expression	clear pattern, marcato style established.							use steady conducting tempo to keep tempo from dragging, but keep the pattern smooth to convey the Relaxing feel.								
Conducting Concerns/ Rehearsal Considerations	intonation and attack on trumpet notes @ ms. 96. entrance of the rest of the ensemble on beat two. trumpet dotted eighth/sixteenth @ ms. 96 & 98 vs. straight eighths in ms. 97.							create Relaxing feel, while not letting tempo drag. percussion enhancing relaxed feel, rather than clutter it. woodwind groups listening to each other.								

	Title: <i>Whispers of the Wind</i>										Composer: David Shaffer						Pages: 21-23		
Measure Numbers	112.	113.	114.	115.	116.	117.	118.	119.	120.	121.	122.	123.	124.	125.	126.	127.	128.	129.	130.
Form	Theme E ₂															Theme C rhythmic motive established			
Phrase																			
Structure																			
Tempo	Relaxing (♩ = 152)										<i>rit.</i>					With energy (♩ = 160)			
Dynamics	<i>f</i>										<i>mp</i>					<i>sfz / f</i>			
Meter/Rhythm	3/4 time, lines rhythmically simple															□ z . . . □ . . . □ □ & obbligato continue			
Tonality	d minor																		
Harmonic Motion	F d G d G					Bb d					d								
Orchestration	all winds, triangle										alto sax, flute, add brass					full ensemble			
General Character	fuller instrumentation, but the Relaxing feel is maintained. volume swells into ms. 119 & 121. only triangle in percussion section.										<i>rit.</i> and natural <i>decresc.</i> created by the limited instrumentation creates a calm that sets up the fiery ending of the work.					With energy. exciting climax to the work is established. all mid and high woodwinds on obligatory part. low winds, tambourine and shaker enter @ ms. 129.			
Means for Expression	maintain tempo and smooth, relaxed pattern. conduct the rise and fall of volume from ms. 118 – 121.										clearly conduct the <i>rit.</i> after ms. 122. hold back the low winds on their entrance @ ms. 124 and the rest of the brass and percussion @ ms. 126.					clear tempo set @ ms. 127. clear entrance to low winds is given.			
Conducting Concerns/ Rehearsal Considerations	brass entrance in the Relaxing style of the section. playing <i>f</i> , yet relaxed. swell and diminish of music in ms. 118 – 121.										the sudden drop in intensity. entrances of low winds and percussion @ ms. 124 & 126. the <i>cresc.</i> from <i>pp</i> to <i>sfz</i> in ms. 126.					establishing new tempo. low winds entering solidly, in style of the section.			

	Title: <i>Whispers of the Wind</i>												Composer: David Shaffer								Pages: 24-28			
Measure Numbers	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147.	148.	149.	150.	151.	152.	153.	154.
Form	Theme C ₂								Theme D								Conclusion							
Phrase																								
Structure	131. 135.								139. 143.								147. 151.							
Tempo	With energy (♩ = 160) →																							
Dynamics	<i>f</i> (<i>mp</i> in accomp.)								<i>f</i>								<i>fp</i> <i>fp</i> <i>f</i> <i>ff</i> →							
Meter/Rhythm	□ z . . □ . . □ □ . & obbligato continue								common time 'fanfare'								bold conclusion							
Tonality	d minor →																							
Harmonic Motion	d G Bb d								F C d a Bb A ⁷ d								a ¹¹ d unison d							
Orchestration	full ensemble →																							
General Character	saxes and horns repeat theme C, with trumpets adding a new countermelody.								F chord briefly sets major feel in contrast to d minor. full ensemble. battery percussion replaces auxiliary.								the exciting climax. high woodwinds have furious trill while brass play a phrygian scale. woodwinds repeat phrygian scale @ ms. 149. high woodwinds trill on concert A for a measure before the concluding measures of the work.							
Means for Expression	maintaining tempo and style of section, but holding back low winds.								clear pattern, marcato style established.								continuing clear pattern while building volume to trill. hold trill to clear brass entrance @ ms. 152.							
Conducting Concerns/ Rehearsal Considerations	trumpets playing the style of each part of the phrase – accents, slurs & dotted eighths. low section backing off to let melody and countermelody come through.								intonation and attack on trumpet notes @ ms. 131. entrance of the rest of the ensemble on beat two. trumpet dotted eighth/sixteenth @ ms. 131 & 133 vs. straight eighths in ms. 132.								building intensity to trill @ ms. 151. entrance @ ms. 152. ending on unison concert D.							

Chapter Nine: Student Evaluations

Craig Kirchhoff recommends that “after every concert, it might be valuable for conductors at any level to have the players write about their experiences... It is also valuable for the students to assess their performance, and to express how they felt during the concert.”¹² Who could better evaluate the strategies that I used in the duration of this project than the students? After our performance of the music for our District Contest, I had the students answer the following question:

As you know I've been working on a project for my Master's Degree. Please answer the following about what has happened in class since then:

1. *What have you noticed that has been different during this semester?*
2. *What have you liked and not liked?*
3. *What would you recommend doing differently?*

Please answer the questions thoughtfully and seriously and avoid 'bashing'.

The following are excerpts from their writing.

Things I have noticed differently are singing the tuning note, and lots of song information and introduction to the songs. We have been singing the tuning note and practicing pitches before we tune our instruments which has helped greatly in sustaining the pitch and note in our heads to help us hear the note better. You told us very in depth introduction to each of our songs and it helped me to understand the music and how we should play the different pieces...I would recommend giving more introduction like you have been doing.

Rachel Twite (Flute - 12)

Some things that I liked were that with this project it made our band way more focused and more together as a group. Things that I didn't like as much were that we were video taped. I didn't like the camera because I tend to mess up when someone's watching. I also think it did help us.

Shelby Waite (Flute - 9)

Another thing that was different was we tuned more often and we hummed and sung our tuning pitch. I liked that we tuned a lot, but I didn't like to

¹² Williamson, p. 53.

sing and hum the pitch. You did a lot of talking about what the songs meant. I don't think I would do this because nobody was really listening.

Angie Odell (Clarinet - 10)

What have I liked and disliked? I enjoy the contest and learning the history of the music we play. I think knowing the history of the music helps me play it better.

Kohltun Marks (Baritone Saxophone - 9)

Things I would recommend doing differently are... nothing! I think you did a GREAT job this last semester and handled it all very well. We could tell you were under a lot of stress while you were working on your project and you still managed to lead us to making some great music and earning 1st place at the M.A.C. music contest.

Nick Sanders (Trumpet - 9)

We have been tuning a lot more so we sound better and you put emphasis on more important parts making the songs better. We have also been focusing more which has allowed for more to be accomplished with each song. I liked the aspect of ear tuning to the piano of Chrissy that will help anyone in the long run for musicians. Yet as the same though that created some problems with actually being tuned, because some people were out of tune which threw off the rest of the band. Some suggestions I would make would be to tune the same way but take longer and be more accurate. There is really nothing else I could say you could do.

Brandon Kope (Trombone/Bass Guitar - 10)

I have noticed many things that are different this year than last year! Some are the way you would record class. That really didn't bother me much at all, but it seemed to provoke certain students to 'show off' or talk more so they would be heard more than once.

Elizabeth Gill (Baritone - 9)

The thing I didn't like the most out of the semester was singing when we tuned. I'm a drummer so I think that I and the other drummers shouldn't have to sing. If you ever teach at another school I would recommend that you do not ever make them sing.

Jen Blanke (Percussion - 9)

Chapter Ten: Conclusions and Evaluations

The purpose of this report was to study wind band literature and rehearsal strategies in preparation for the Spring Concert of the Leyton High School Band. James Smith said, “You should not read a book like this looking for short cuts, but rather to find out how much more there is to learn. ‘I don’t have time’ is an *excuse*, not a *reason* to stop learning.”¹³ I have been continually challenged throughout this project to improve myself as a music educator.

I would like to thank Dr. Tracz and the music faculty at Kansas State University for their help and support for the duration of my studies. I would also like to thank the students of the Leyton High School Band for their patience in my experimenting with the new rehearsal strategies to which I was exposed through this project.

¹³ Williamson, p. 78.

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Blocher, Larry, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles. *Teaching Music through Performance in Band*. Chicago: GIA Publications, Inc., 1997.

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Hoffer, Charles R. *Teaching Music in the Secondary Schools*. Belmont, CA: Wadsworth Publishing Company, 1991.

Morgan Robert J. *Then Sings My Soul*. Nashville: Thomas Nelson Publishers, 2003

Rush, Scott. *Habits of a Successful Band Director*. Chicago: GIA Publications, Inc., 2006.

Williamson, John E. *Rehearsing the Band*. Cloudcroft, New Mexico: Neidig Services, 1998.

Websites used for song texts and historical information to songs in medleys:

<http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/WAYFARIN.HTM>

http://en.wikipedia.org/wiki/Swing_Low%2C_Sweet_Chariot

http://www.reveries.com/folkden/every_time_I_feel_the_spirit.html

<http://www.cyberhymnal.org/htm/s/t/stealatj.htm>

http://en.wikipedia.org/wiki/Jordan_river

Appendix A: Concert Program

2007 High School
Spring Concert!



High School Choir
Sue Kandel,
Director



"Seize the Day"

Lyric: Jack Feldman; Music: Alan Menken; Arranged by Roger Emerson
(Hal Leonard Publishing Corp.)

"You Raise Me Up"

Lyric and Music: Rolf Lovland and Brendan Graham
Arranged by Teena Chinn (Universal Music Publishing Group)

"Down to the River to Pray"

Traditional Arranged by Sheldon Curry (Daybreak Music)

"Why We Sing"

Lyric and Music by Greg Gilpin (Shawnee Press, Inc.)

Girls Triple Trio

George Fredrick Handel Arranged by Henry Leck
(Hal Leonard Publishing Corp.)

"Lascia Ch'io Pianga"



High School Band
Jared Eastvold,
Director



Southern Folk Rhapsody

Arranged by Michael Sweeney

This is a medley of spirituals sung by the African-American slaves. As life was difficult for the slaves, spirituals tended to focus on the hope of a better life hereafter. As can be seen in the texts of these spirituals, the Jordan River had significance in that hope. In biblical times Joshua lead the people of Israel into the Promised Land by crossing over the Jordan River. In spirituals it symbolically portrays the obtainment of freedom or the passage into eternal life.¹⁴ The lyrics for the spirituals in the *Southern Folk Rhapsody* follows:



*Swing Low, Sweet Chariot:*¹⁵

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home

I looked over Jordan and what did I
see Coming for to carry me home
A band of angels coming after me
Coming for to carry me home

*Wayfaring Stranger:*¹⁶

I am a poor wayfaring stranger
Traveling through this world of woe
There's no sickness, toil or danger
In that bright land to which I go

Yes I'm going over Jordan
Just going, no more to roam
Only going over Jordan
Just a-going to my home.

lyrics continued on next page

¹⁴ http://en.wikipedia.org/wiki/Jordan_river

¹⁵ http://en.wikipedia.org/wiki/Swing_Low%2C_Sweet_Chariot

¹⁶ <http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/WAYFARIN.HTM>

***Steal Away to Jesus:*¹⁷**

Steal away, steal away,
Steal away to Jesus!
Steal away, steal away home,
I ain't got long to stay here.

My Lord, He calls me,
He calls me by the thunder;
The trumpet sounds within my soul,
I ain't got long to stay here.

***Every Time I Feel the Spirit:*¹⁸**

Every time I feel the
Spirit moving in my heart
I will pray

The Jordan River it runs so cold
It chills the body not the soul
There ain't but one train on this track
It runs to Heaven don't come back.

On a Hymnsong of Philip Bliss

Arranged by David R. Holsinger

The music of this arrangement is closely connected to the text of *It is Well with my Soul*, the hymn upon which *On a Hymnsong of Philip Bliss* is based, written by Horatio G. Spafford. Shortly after Horatio lost a fortune in the Chicago Fire, his only son died of scarlet fever at the age of four. About a year later his family was leaving for England by ship. Last minute business detained him in New York, but he decided to send his wife and four daughters on ahead. In the middle of the Atlantic their ship collided with another vessel and sank. Only his wife survived. When his ship to England was passing over the place where his daughters died, he penned the words that were the beginning to this beautiful hymn.¹⁹

It is Well with my Soul:

When peace like a river, attendeth my way;
When sorrows like sea billows roll;
Whatever my lot, thou hast taught me to say,
It is well, it is well with my soul.

And, Lord, haste the day when our faith shall be sight
The clouds be rolled back as a scroll,
The trumpet shall sound, and the Lord shall descend;
Even so, it is well with my soul...



It is well...with my soul... It is well, it is well, with my soul...

Listen as the band plays. Parts of the text that are portrayed in this arrangement include: 'sea billows roll', 'haste the day', 'the trumpet shall sound' See if you can hear them.

Music from Wicked

arr. Michael Sweeney

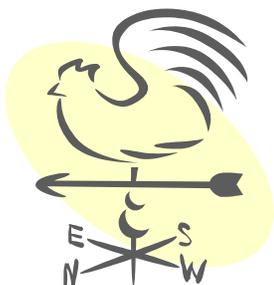
The musical *Wicked* is about what happens in Oz before Dorothy arrives and centers on the relationship between Galinda – the good witch of the south – and Elphaba – the wicked witch of the west. The prevalent theme of the musical is that things are not always as they seem. The musical begins and ends when Elphaba is doused with water and melts. In the first song Galinda poses the question: 'Are people born Wicked? Or do they have wickedness thrust upon them?'

The selections in this arrangement are: *No One Mourns the Wicked*; *Dancing Through Life*; *Defying Gravity* and *For Good*.



Whispers of the Wind

David Shaffer



Program music is music intended to evoke extra-musical ideas, images in the mind of the listener by musically representing a scene, image or mood. This piece is very programmatic in that it depicts the different moods of the wind.



¹⁷ <http://www.cyberhymnal.org/htm/s/t/stealatj.htm>

¹⁸ http://www.reveries.com/folkden/every_time_I_feel_the_spirit.html

¹⁹ Robert J. Morgan, *Then Sings My Soul* (Nashville: Thomas Nelson Publishers, 2003), pp. 183 – 184.

Appendix B: Further Suggested Reading

The following books are recommended as excellent texts for developing high school musicians.

Dvorak, Thomas L., Robert Grechesky, and Gary Ciepluch. *Best Music for High School Band*. Brooklyn, NY: Manhattan Beach Music, 1993.

Hansen, Richard K. *American Wind Band: A Cultural History*. Chicago: GIA Publications.

Kreines, Joseph. *Music for Concert Band*. Tampa, FL: Florida Music Service, 1989.

Lautzenheiser, Tim. *Leadership: Vision, Commitment Action*. Chicago: GIA Publications.

Lautzenheiser, Tim. *The Art of Successful Teaching*. Chicago: GIA Publications.

Lisk, Edward S. *Alternative Rehearsal Techniques*. Galesville, MD: Meredith Music Publications.

Raessler, Kenneth. *Aspiring to Excel*. Chicago: GIA Publications.

Appendix C: Rehearsal Plans

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: 1-30-2007

Announcements: Creek Valley Pep Band Sign-up

Introduction to Project

Literature: 1. [Introduction to Project] Time: 15 min.

2. On a Hymnsong of Philip Bliss Time: 25 min.

Rehearsal Priorities: In teaching I have found the importance of setting expectations for what lies ahead. The students will notice that I am presenting and rehearsing the music differently this semester. I would like them to understand that this has come as a result of the research I have done for this project. As they are students, I am also a student, intent on learning and bettering my craft. For this reason, I feel that it is important to dedicate a significant amount of time setting their expectations for what will be happening this semester.

Warm-up	Introduction to Project	Selection 1
<p>From <i>the Warrior</i>:</p> <p>Tues. #s 3 &4 – harmonized scales – <i>first just students, encouraging them to listen to each other, then rehearse with flowing style, as in On a Hymnsong of Philip Bliss.</i></p> <p>Tues. # 13 – thirds, C concert to Ab concert: tongued, then slur two tongue two.</p> <p>Fri. #11 – Db Concert Scale</p>	<ul style="list-style-type: none"> • Listen • Humming • Knowing music (me and them) <ul style="list-style-type: none"> ○ The importance of ‘owning your part’²⁰ • Tuning – constantly listening and adjusting <ul style="list-style-type: none"> ○ Read this quote: “extensive formal tuning can even be harmful, because so many directors and students then think the band is ‘in tune’ – like a piano – so now <i>that</i> pesky problem is out of the way.”²¹ • Music is flexible, like poetry <ul style="list-style-type: none"> ○ Sometimes students (and directors?) do not understand the goal. They may think it’s like math – to get it right. • Not destination important, but the journey <ul style="list-style-type: none"> ○ We are always looking for the magic in each rehearsal.²² <p>I am a music teacher to help students find the beauty in music. Tim Hinrichs story.</p>	<p>Give the history of <i>On a Hymnsong of Philip Bliss</i>²³</p> <p>Music is very programmatic – phrases that are reflected in the music include:</p> <p>“Peace like a river”, “Sea billows roll”, “Lord, haste the day”, “the clouds be rolled back”, “the trump shall resound”</p> <p>Proclamation: “It is well with my soul.”</p> <p>Very intimate piece</p> <p>Read through – emphasize <i>freely</i></p>

²⁰ John E. Williamson, *Rehearsing the Band* (Cloudcroft, New Mexico: Neidig Services, 1998), p. 68.

²¹ Williamson, p. 65.

²² Williamson, pp. 9, 79.

²³ Robert J. Morgan, *Then Sings My Soul* (Nashville: Thomas Nelson Publishers, 2003), pp. 183 – 184.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: February 9, 2007

Announcements: Lesson Sign-ups

Literature: 1. Southern Folk Rhapsody Time: 15:00

2. Whispers of the Wind Time: 20:00

Rehearsal Priorities: We will be reading through the *Southern Folk Rhapsody* for the students to get an idea of the overall construction of the piece.²⁴

While we have not yet read *Whispers of the Wind*, we will first look at the rhythmic and harmonic languages that David Shaffer uses throughout the piece.²⁵ If time permits we will conclude with a read-through of the work.

Warm-up	Selection 1	Selection 2
<p>From <i>the Warrior</i>:</p> <p>Wednesday # 5 – work on balance, communicating with each other</p> <p>Tune to clarinet, with singing</p> <p>Wednesday - #10 – Get the blood flowing – also play in d minor.</p> <p>Wednesday #9 – Technical exercise</p>	<p>As stated in the Priorities, we will be reading through the work to get an overall feel for it.</p>	<p>Introduction of the piece.</p> <p>Look at harmonies that David Shaffer uses. The unifying harmonic structure of the piece can be found at ms. 131 – 138. We will play one ms. at a time. Another point of harmonic interest is found at ms. 78, discussing the placement of a Eb major chord on top of a d minor chord and its resolution at ms. 80.</p> <p>Discuss the rhythmic language of <i>Whispers of the Wind</i> by looking at several themes and how they play against one another. From the attached sheet, themes 1 & 2 play against each other, as do 3, 4 & 5. I would like the students to see the 6/8 feel established by the clarinets at 33 (See theme 1 on following page). I would like them to be able to see that the 4/4 time at measure 48, and especially at 54 can be 3+3+2 (see theme 4), rather than the 2+2+2+2 pulse that they typically associate with common time.</p>

²⁴ Reading through the music for the students to get an overall feel for the it is recommended by many conductors, including Joseph A. Labuta, (*Basic Conducting Techniques* (Englewood Cliffs, NJ: Prentice-Hall, Inc.), pp. 60-61.), Craig Kirchoff (Williamson, p. 48), Charles R. Hoffer, (*Teaching Music in the Secondary Schools* (Belmont, CA: Wadsworth Publishing Company), p. 140) and Sir Georg Solti (Williamson, p. 90).

²⁵ Frank Battisti recommends planning rehearsals with varied styles, tempos and dynamics. (Williamson, p. 9)

Fig. 3 – Themes from *Whispers of the Wind*

Beginnings of the *Themes from Whispers of the Wind*. Shown in key of Bb instruments.

Theme 1

Theme 2

13

Theme 2

13

Theme 3

24

24

Theme 4

34

34

clave

Theme 5

45

45

tambourine

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: February 13, 2007

Announcements: Lesson Sign-up

Literature:	1. <u>Whispers of the Wind</u>	Time: <u>10:00</u>	<u>_____</u>
	2. <u>Southern Folk Rhapsody</u>	Time: <u>20:00</u>	<u>_____</u>
	3. <u>Mid-brass sectional</u>	Time: <u>10:00</u>	<u>_____</u>

Rehearsal Priorities: We need to focus on the notes and the rhythms in the music we are preparing. Craig Kirchoff says, “There are days when we have to work on details. I make it clear that we have to get inside the music, and therefore may lose sight of the overall structure in order to make things work.”¹ The ‘mid-brass’ section (trombones, baritones and tenor sax) have been especially struggling. We may end the day with a sectional for them. Charles Hoffer also offers wise advise about beginning to work on a piece of music: “At the same time a new piece of music is being presented, teachers should begin working on getting both the right notes and rhythms and the proper interpretation. As soon as possible, students need to think of the work as a piece of music, not just a technical challenge. There are many ways to give the students an idea of the work. It may be read at sight, esp. if it is quite easy, even though it is far from a perfect rendition. Then with the whole piece in mind, the group can begin working on particular problems...A recording of the work may be played.”²

Warm-up	Selection 1 – read through	Selection 2 – introduction	Selection 1 – break down
From <i>Warrior</i> : Tuesday - #1, #8 Get blood flowing. Tuesday #13 – technique tune to clarinet	We have looked at the purpose and structure of <i>Whispers of the Wind</i> . Now I would like the students to get an overall feel for the piece.	<ul style="list-style-type: none"> Reason piece was written spirituals – being taken to a better place all except <i>Steal Away</i> mention Jordan listen to recording, focus on style 	Work on the many note and rhythm issues.

¹ Williamson, p. 49.

² Hoffer, p. 140.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: February 19, 2007

Announcements: Lesson Sign-up

Pep Plan

Literature: 1. *On a Hymnsong of Philip Bliss* Time: 10:00 UW Honor Band lost and found

2. *Whispers of the Wind* Time: 25:00

3. _____ Time: _____ end of rehearsal – UW wrap-up

Rehearsal Priorities: We will begin with *On a Hymnsong of Philip Bliss* to re-establish communication, as it has been a long time since we have played together. We will continue to work on the notes and rhythms of *Whispers of the Wind*, trying as much as possible to do in the context of the music.

Warm-up	Selection 1	Selection 3
Warrior – Monday #1 – communicating Monday #7 – technique, get blood flowing Tune to clarinet Friday # 11 – Db concert Play Bb and Db concerts without music.	<i>On a Hymnsong of Philip Bliss</i> As much as possible play straight through, making it as musical as possible.	<i>Whispers of the Wind</i> Notes and rhythms – in the context of the music.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: February 20, 2007

Announcements: Pep letter
lesson sign-ups

- Literature:
- | | | | | |
|----|-------------------------------|-------|-------|--|
| 1. | <i>Southern Folk Rhapsody</i> | Time: | 15:00 | |
| 2. | Pep band | Time: | 25:00 | |
| 3. | | Time: | | |

Rehearsal Priorities: I would like to keep this rehearsal fast paced. I would like to spend a limited amount of time digging into the ending of *Southern Folk Rhapsody* before going on to prepare for our upcoming pep band performance.

Warm-up	Selection 1	Selection 2
from <i>Warrior</i> Tuesday - #5 – balance, blend Tuesday #7 – technique Tuesday #8 – playing concert scale, as per yesterday’s instruction	Work on the notes and rhythms at the end of the Southern Folk Rhapsody.	Pep band – prepare for Thursday’s game.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 6, 2007

Announcements: Clean up from Speech Meet

Have all pep music

Literature: 1. Southern Folk Rhapsody

Time: 30:00

Lesson Sign-ups

2. _____

Time: _____

3. _____

Time: _____

Rehearsal Priorities: We will begin by cleaning up from yesterday's speech meet. It has been a long time since we have played (District Basketball Tournament + Spring Break + Speech Meet), therefore I would like to do a complete warm-up to get them playing again. I will introduce *Southern Folk Rhapsody*, we will listen to a recording of it to get ideas of the style of the piece. We will then dig into the details of the piece, beginning with the end.

Warm-up	Selection 1			
from <i>Warrior</i> #3 –playing together, tune <i>Warrior</i> #5 – balance, blend #7 & #9 – technique, finger work	<i>Southern Folk Rhapsody</i> – introduction – medley of Spirituals. History of Spirituals Lyrics for <i>Wayfaring Stranger</i> : ²⁶ I am a poor wayfaring stranger Travelling through this world of woe There's no sickness, toil or danger In that bright land to which I go <u>Chorus</u> Yes I'm going over Jordan Just going, no more to roam Only going over Jordan Just a-going to my home	Lyrics for <i>Swing low, sweet chariot</i> : ²⁷ Swing low, sweet chariot Coming for to carry me home Swing low, sweet chariot Coming for to carry me home I looked over Jordan and what did I see Coming for to carry me home A band of angels coming after me Coming for to carry me home Lyrics for <i>Every Time I Feel the Spirit</i> : ²⁸ Every time I feel the Spirit moving in my heart I will pray (4 times)	The Jordan River it runs so cold It chills the body not the soul There aint but one train on this track It runs to Heaven don't come back Lyrics for <i>Steal Away to Jesus</i> : ²⁹ Steal away, steal away, steal away to Jesus! Steal away, steal away home, I ain't got long to stay here. My Lord, He calls me, He calls me by the thunder; The trumpet sounds within my soul, I ain't got long to stay here.	Significance of Jordan River: ³⁰ Because the Israelites made a difficult and hazardous journey from slavery in Egypt to freedom in <i>The Promised Land</i> , the Jordan can refer to freedom. The actual crossing is the final step of the journey, which is then complete. The Jordan also can signify death itself, with the crossing from life into Paradise or Heaven.

²⁶ <http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/WAYFARIN.HTM>

²⁷ http://en.wikipedia.org/wiki/Swing_Low%2C_Sweet_Chariot

²⁸ http://www.reveries.com/folkden/every_time_i_feel_the_spirit.html

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 7, 2007

Announcements: Lesson Sign-up

Literature:	1. <u>Southern Folk Rhapsody</u>	Time: <u>30:00</u>	
	2. _____	Time: _____	
	3. _____	Time: _____	

Rehearsal Priorities: Once again we will have a longer warm-up/technique period. After not playing together for a long time I feel this is very important. As a track coach, we spend a lot of time at the beginning of the season conditioning, and spend more time refining skills later in the season. This would be very similar to that. To build on yesterday's introduction of *Southern Folk Rhapsody* by working on the notes and rhythms found within it.

Warm-up	Selection 1 – <i>Southern Folk Rhapsody</i>
from <i>WarriorWednesday</i> #3 –playing together, tune <i>Warrior #5</i> – balance, blend #7 & #9 – technique, finger work Concert Bb scale together Practice quarter note triplet rhythms with concert Bb scale for the quarter note triplet rhythm in <i>Southern Folk Rhapsody</i> .	Assessment: Comprehension Questions: ³¹ Where did spirituals originate? What was the common theme of spirituals? Where is the Jordan River? What is the significance of the Jordan? the Promised Land?
	We will then begin at the beginning of the piece and work on problems that are interfering with the interpretation of the piece.

²⁹ <http://www.cyberhymnal.org/htm/s/t/stealatj.htm>

³⁰ http://en.wikipedia.org/wiki/Jordan_river

³¹ Craig Kirchoff suggests that 'Asking questions is the best way to get students involved.' (Williamson, p. 50.)

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 14, 2007

Announcements: All State Memo

end of class: basketball brackets

- Literature:
- | | | | | |
|----|-------------------------------|-------|--------------|--------------|
| 1. | <u>Southern Folk Rhapsody</u> | Time: | <u>30:00</u> | <u>_____</u> |
| 2. | <u>_____</u> | Time: | <u>_____</u> | <u>_____</u> |
| 3. | <u>_____</u> | Time: | <u>_____</u> | <u>_____</u> |

Rehearsal Priorities: Work on the musical elements of *Southern Folk Rhapsody* to prepare it for contest.

Warm-up	Selection 1
<p>from <i>Warrior</i> - Wednesday #3 – balance, blend</p> <p>Wednesday #s 7 & 11 – technique and conditioning</p> <p>tune to clarinet</p>	<p>The selections we will be playing for our upcoming contest are <i>Southern Folk Rhapsody</i> and <i>Whispers of the Wind</i>. With this group, a certain degree of rehearsing and drilling is necessary for them to be prepared.</p>

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 15, 2007

Announcements: _____

- Literature:**
- | | | | | |
|----|-------------------------------|--------------|-------|-------|
| 1. | <i>Southern Folk Rhapsody</i> | Time: | 10:00 | _____ |
| 2. | <i>Whispers of the Wind</i> | Time: | 25:00 | _____ |
| 3. | _____ | Time: | _____ | _____ |

Rehearsal Priorities: We will play through *Southern Folk Rhapsody* to review the work of the past couple of days. We will then dig into *Whispers of the Wind*.

Warm-up	Selection 1	Selection 2
from <i>Warrior</i> : Thursday: #6 – blend, balance #s 13 & 14 – technique tune to tuba	<i>Southern Folk Rhapsody</i> : play through as review.	<i>Whispers of the Wind</i> : rehearse.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 21, 2007

Announcements: Lessons

- Literature:**
1. Southern Folk Rhapsody **Time:** 10:00
 2. Whispers of the Wind **Time:** 25:00
 3. _____ **Time:** _____

Rehearsal Priorities: We will play through *Southern Folk Rhapsody* as a performance, focusing on the aspects of the song we worked on yesterday. We will then play *Whispers of the Wind*. Focusing on maintaining the tempo and on the mood the song is portraying.

Warm-up	Selection 1 – <i>Southern Folk Rhapsody</i>	Selection 2 – <i>Whispers of the Wind</i>
<p>from <i>Warrior</i></p> <p>Wednesday #6 – balance, blend, also d minor. I will work on the balance of the first chord of the scale, acting as an ‘equalizer’ first bringing the volume of the treble instruments up while diminishing that of the bass instruments. I will then do the opposite. We will discuss which sound was more appealing.³³</p> <p>Wednesday #s 10, 11 - technique</p>	<p>We will play straight through <i>Southern Folk Rhapsody</i> as though it were a performance, concentrating on the elements of the music that were discussed yesterday.</p>	<p>We will work on two aspects of the song: 1) maintaining the tempo beginning at 48, 2) looking at the mood of the piece.</p> <p>I will stop occasionally to ask two questions: 1) what adjectives describe the music at this point in time, 2) what is happening in the music.</p>

³³ This activity is from Walter Beeler. (Williamson, p. 4.)

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: March 29, 2007

Announcements: _____

Literature: 1. _____ Time: _____
 2. _____ Time: _____
 3. _____ Time: _____

Rehearsal Priorities: Introduction to *Music from Wicked*, then begin to watch *The Wizard of Oz*.

Task #1 – Introduction to <i>Wicked</i>	Task #2 – Begin to watch <i>The Wizard of Oz</i> .
See notes below.	My purposes in watching this will be twofold. First it sets the stage for <i>Music from Wicked</i> . Secondly, the students did a very good job at doing their tasks at Conference Music Contest. I would like to reward them by watching this.

Highlights from *Music from Wicked*.

Expectations for the students:

- This may take most of the hour
- *Wicked* is a comic and melodramatic musical and therefore contains elements inherent to that genre of music: the music is dramatic, the singers use vibrato – especially Galinda – a shallow character obsessed with her own beauty and popularity.

Theme of the Musical: Things are not what they seem. It gives background into the life of the Wicked Witch of the West, named Elphaba (after the writer of *The Wizard of Oz* – Lyman Frank Baum). In the words of the writer of the novel that *Wicked* is based on “I wanted not so much to explain the Wicked Witch of the West as to deepen her mystery.”³⁴

Song #1 – *No One Mourns the Wicked*

First song, as the Musical, starts and ends with Elphaba’s demise (getting doused with water).

Galinda, who for a lot of the musical is a friend of Elphaba, even calling her her best friend in one of the songs begins the song with the following:

‘Let us be grateful, let us rejoice that goodness could subdue the wicked workings of You-Know-Who. Isn’t it nice to know that good will conquer evil?’

The song then goes way back to Elphaba’s birth – the mysterious circumstances, why she’s green, her father’s reaction (her relationship with her father becomes important to her relationship to the Wizard) – then ends as it began with the crowd rejoicing.

Song #2 – *Dancing through Life*

Begins with Fiyero, the boy of the story that both witches fall in love with, stating his philosophy of life and school. The last word of the quote is very important and gives a clue to his destiny:

‘The trouble with schools is they always try to teach the wrong lesson. Believe me, I’ve been kicked out of enough of them to know. But I say: Why invite stress in? Dancing through life, skimming the surface, gliding where turf is smooth, life’s more painless for the brainless.’

Then the song goes to Boq, a munchkin, expressing his love for Galinda. Next we have Fiyero and Galinda together. Then we have Nessa Rose, Elphaba’s sister, and Boq. (Explain shoes.) Then Galinda gives Elphaba an ugly witches hat (they are not on good terms). Then Nessa and Boq fall in love. Ends with all singing about dancing through life.

Song #3 – *Defying Gravity*

Elphaba and Galinda had visited the Wizard in the Emerald City and Elphaba saw the hypocrisy of the Wizard and confronted him about it. Galinda, always concerned about her popularity, is upset with her and thinks she should have overlooked it.

Elphaba knows she can not support the fickle Wizard and decides that from now on she’s on her own.

So if you care to find me, look to the Western Sky. As someone told me lately ‘Everyone deserves the chance to fly.’ And if I’m flying solo, at least I’m flying free. To those who’d ground me, take a message back from me: Tell them how I am defying gravity. I’m flying high. No wizard that there is or was is ever gonna bring me down.

Song #4 – *For Good*

Elphaba has tried to good but it always backfires on her. A song before this is called *No Good Deed Goes Unpunished*. She is still a friend with Galinda. She has learned that she is limited because she has not learned to work together with people. She learns that there is value in Galinda’s desire to be popular. The song is sung by both witches, about how they have been influenced by the other.

Like a comet pulled from orbit as it passes a sun, like a stream that meets a boulder halfway through the wood, who can say if I’ve been changed for the better? But because I knew you, I have been changed for good. [Changed for good = since she just asked ‘*who can say if I’ve been changed for the better?*’ it would seem as though ‘*I have been changed for good*’ means she has been changed permanently.]

³⁴ All information on this page is from the notes and lyrics found on the CD jacket.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 5, 2007

Disclaimer:

This lesson plan was done in retrospect. On Thursdays there is a teachers meeting from 7:45 – 8:05 (when class begins). I was informed at the teachers meeting that the track meet scheduled for today (about half of the band students are in track) was postponed. For that reason it was also not recorded.

- Literature:
- 1. *On a Hymnsong of Philip Bliss* Time: 25:00
 - 2. *Whispers of the Wind* Time: 10:00

Rehearsal Priorities: Prepare for contest.

Warm-up	Selection 1 – <i>On a Hymnsong of Philip Bliss</i>	Selection 2 <i>Whispers of the Wind</i>
from <i>Warrior</i> Thursday # 1 – balance, blend Thursday #s 8 & 9 – technique	I plan to use this for District Contest. We worked on them music and the tempos of the piece.	We fine tuned especially the beginning of the piece, working on listening, balance and phrasing together.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 10, 2007

Announcements: Lesson Sign-up

FCA

Literature:	1. <u><i>Southern Folk Rhapsody</i></u>	Time: <u>5:00</u>	<u>Schedule for Districts</u>
	2. <u><i>Whispers of the Wind</i></u>	Time: <u>5:00</u>	<u></u>
	3. <u><i>On a Hymnsong of Philip Bliss</i></u>	Time: <u>15:00</u>	<u></u>
	4. <u><i>Whispers of the Wind</i></u>	Time: <u>10:00</u>	<u></u>

Rehearsal Priorities: Due to school missed because of Easter Break, track meets and achievement tests, in the two weeks prior to contest we will have three rehearsals together. These three rehearsals will be devoted to intense music preparation for contest.

Warm-up	Selections 1 & 2 – <i>Southern Folk Rhapsody & Whispers of the Wind</i>	Selection 2 – <i>On a Hymnsong of Philip Bliss</i>	Selection 3 – <i>Whispers of the Wind</i>
from <i>Warrior</i> Monday #s: 1, 7 – as warm-up exercises. These are the two warm-ups we will use at district contest Tune to clarinet	Play through to keep in touch with them for contest.	We will work the music, especially noting where the music reflects the text: “When peace like a river, attendeth my way; When sorrows like sea billows roll...” and “And, Lord, haste the day when my faith shall be sight, the clouds be rolled back as a scroll; the trump shall resound, and the Lord shall descend, even so, it is well with my soul.”	If time permits, we will go back to <i>Whispers of the Wind</i> , as there were some rhythmic issues in this piece when we performed this at Conference Contest.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 17, 2007

Announcements: Solo / ensemble practice times

District Schedule

Literature:	1. <u><i>Southern Folk Rhapsody</i></u>	Time: <u>5:00</u>	<u>Tomorrow's rehearsal</u>
	2. <u><i>On a Hymnsong of Philip Bliss</i></u>	Time: <u>15:00</u>	<u></u>
	3. <u><i>Whispers of the Wind</i></u>	Time: <u>15:00</u>	<u></u>

Rehearsal Priorities: Our District Music Contest is in two days. However, it has been about a week since we have had a full rehearsal together. Therefore our priority in today's rehearsal is to review and fine tune the music that will be performed for contest.

Warm-up	Selection 1 – <i>Southern Folk Rhapsody</i>	Selection 2 – <i>On a Hymnsong of Philip Bliss</i>	Selection 3 – <i>Whispers of the Wind</i>
from <i>Warrior</i> Monday #s 1, 7 – blend, balance, warm-up and prepare for contest	We will review notes from the judges from conference contest and then I hope to be able to play straight through this selection.	The most important thing I would like to emphasize in this piece is the importance of being patient with it. We will also need to work on some of the music in this one, especially the chorus sections (ms. 24 & 57) and the brass choir @ ms. 42.	After reviewing the judges comments, we will work on the style of this one, especially keeping the end light and keeping the tempos together from ms. 48 on.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 18, 2007

Announcements: _____

Literature: 1. Contest Routine

Time: 22:00

Rehearsal Priorities: Today the high school students are taking achievement tests all day long. As we have only had three rehearsals in the past two weeks and District Contest is tomorrow, I persuaded the school counselor to allow us 25 minutes to play through our contest set as a dress rehearsal. My first priority for the rehearsal is simply that the students get some playing in the day before contest. As playing an instrument is a physical activity, I feel that it is important for some playing to take place the day before a performance. My second goal is to time our set, with our warm up, tuning and performing our pieces. The rules for District Music Contest stipulate that each band has twenty-two minutes from the time they walk on the stage until they leave. We are close to that and I would like to get an exact time. Therefore, I will not be able to stop during the songs for any reason.

Rehearsal Strategy

Contest set – Warm-up #s 1 & 7 from Monday of the Warrior, *Southern Folk Rhapsody*, *On a Hymnsong of Philip Bliss*, & *Whispers of the Wind*.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 24, 2007

Announcements: Plan for tomorrow
Writing due Thursday.

Literature:	1. <u>Music from Wicked</u>	Time: <u>25:00</u>	
	2. _____	Time: _____	
	3. _____	Time: _____	

Rehearsal Priorities: Since it has been a while since we have played and since I will be talking for part of the period, we will do a more substantial warm-up/technique work. This is important to keep their embouchures in shape and for them to feel successful (yet challenged) before we read a new work.

Warm-up	Selection 1	
from <i>Warrior</i> Tuesday #s 5, 9, 10, 11, (pointing out the differences between major and minor, as we will be discussing tonality during the lesson), 13	<p>Before playing through <i>Music from Wicked</i>, we will review the plot of the musical with the questions in the following box.</p> <p>Read through the piece.</p> <p>Look at the modalities of the songs – play first chord, chords at 16, 25, 40, 41, 83, 111, 143.</p> <p>Discuss the significance of the tritone and the very major chord at the end of the song.</p> <p>Play through again, if time, listening for the modalities.</p>	<p>Review Questions from <i>Wicked</i>.</p> <p>What is a prevalent Theme of the Musical? Things are not what they seem.</p> <p>Who is it about? It gives background into the life of the Wicked Witch of the West.</p> <p>Where did her name in <i>Wicked</i> come from? she is named Elphaba (after the writer of <i>The Wizard of Oz</i> – Lyman Frank Baum).</p> <p>How does the musical start? with Elphaba’s demise (getting doused with water).</p> <p>Describe Galinda. Vane, popularity is most important.</p> <p>What is Nessa’s handicap? She is in a wheelchair.</p> <p>Why was Elphaba upset with the Wizard? he wasn’t helping the animals.</p> <p>Why does Elphaba sing a song called <i>No Good Deed Goes Unpunished</i>? Elphaba has tried to good but it always backfires on her.</p>

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: April 30, 2007

Announcements: Put stands away!!!

note for this rehearsal – the juniors and the members of the golf team were not at this rehearsal.

Uniform cleaning - \$8.50

Literature: 1. On a Hymnsong of Philip Bliss Time: 10:00

Concert on Tuesday

2. Music from Wicked Time: 20:00

Writing assignment notes

3. _____ Time: _____

Introduce Ms. Yetter

Rehearsal Priorities: Our concert is in a week. We will need to review the selections performed for contest and continue to prepare *Music from Wicked*. The teacher who will be replacing me for next year is observing for the day. I will also give the students a chance to meet her and talk with her.

Warm-up	Selection 1 – <i>On a Hymnsong of Philip Bliss</i>	Selection 2 – <i>Music from Wicked</i>
from <i>Warrior</i> # 1 – balance, blend #7 – technique, get blood flowing #13 – technique, playing in different key signatures.	As much as possible, we will play through this as a review. This is also a good ‘Monday morning’ piece to get the ensemble listening and playing together.	We will be working on the style, notes and rhythms of this piece as a preparation for next week’s concert.

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: May 2, 2007

Announcements: Track meet tomorrow
Review grading procedure, expectations for concert.

- Literature:
- | | | | | |
|----|-----------------------------|-------|-------|--|
| 1. | <i>Whispers of the Wind</i> | Time: | 10:00 | |
| 2. | <i>Music from Wicked</i> | Time: | 20:00 | |
| 3. | | Time: | | |

Rehearsal Priorities: Concert Preparation. We will review *Whispers of the Wind*, as we have not played it since contest. We will then continue to work on *Music from Wicked*.

Warm-up	Selection 1 – <i>Whispers of the Wind</i>	Selection 2 – <i>Music from Wicked</i>
<p>Bb Concert scale, warm-up from <i>Warrior</i> #s: 4 (balance, blend. I would like to try to have the upper winds play their part on light staccato notes, for style. This will prepare them for the style of <i>Dancing Through Life</i> from <i>Music from Wicked</i> at ms. 54.)</p> <p>#s: 10 & 11: technique, warm up</p>	<p>We will play through this as directly as possible as a review for our upcoming concert.</p>	<p>We are still working on the notes and rhythms, in the context of the style of the piece.</p>

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: May 7, 2007

Announcements: Conduct on Friday

Concert Details

Literature:	1. <u><i>Southern Folk Rhapsody</i></u>	Time: <u>10:00</u>	<u>Plan for today's rehearsal</u>
	2. <u><i>On a Hymnsong of Philip Bliss</i></u>	Time: <u>10:00</u>	<u></u>
	3. <u><i>Music from Wicked</i></u>	Time: <u>10:00</u>	<u></u>
	4. <u><i>Whispers of the Wind</i></u>	Time: <u>10:00</u>	<u></u>

Rehearsal Priorities: Our concert is tomorrow. After our warm up, I would like to do a play through of the concert songs. If time remains, we will rehearse parts. This close to the concert, I do not want to dwell on the problem spots, because I think that will only make the students nervous of those spots and 'jinx' them for the concert. We will spend more time on *Music from Wicked* tomorrow as there are several students with us today that will not be playing that song.

Warm-up	Selections – <i>Southern Folk Rhapsody, On a Hymnsong of Philip Bliss, Music from Wicked, Whispers of the Wind.</i>
<p>from <i>Warrior</i></p> <p>Monday #s: 1, 7</p> <p>We will use these as our warm up for the concert tomorrow, and so I would like to play them today and tomorrow.</p>	<p>We will do a 'play through' as the concert and then rehearse areas that need to be looked at.</p>

Basic Rehearsal Plan

Ensemble: High School Band

Rehearsal Date: May 8, 2007

Announcements: Concert Details

Plan for tomorrow

Literature: Touch on Concert Songs

Time: 25:00

Good luck track team!

Rehearsal Priorities: As the concert is tonight, I think it is very important to build confidence in our ability to play our concert pieces. We will play the entire *On a Hymnsong of Philip Bliss & Music from Wicked*, but we will only touch on parts of the other selections.

Warm-up	Selection 1 – <i>Southern Folk Rhapsody</i>	Selection 2 – <i>On a Hymnsong of Philip Bliss</i>	Selection 3 – <i>Music from Wicked</i>	Selection 4 – <i>Whispers of the Wind</i>
from <i>Warrior</i> : Monday #s 1, 7 (we will play these as a warm up for the concert tonight) tune to clarinet	This is our most solid piece. We will just rehearse the ending.	This is a good piece for working on blend and balance. It is not so demanding that it will wear the players down for tonight. We will play the entire piece.	As this is our newest selection (and we did not spend a lot of time on it yesterday), we will rehearse the entire song. There are not passages that are major concerns; however, I will remind the students of several places in the song that will keep the style of the piece.	We will rehearse @ ms. 48 and at the end of the piece, working mainly at maintaining the tempo of the piece.