

A GRADUATE RECITAL IN WIND BAND CONDUCTING
FEATURING ANALYSIS OF: GUSTAV HOLST'S *FIRST SUITE IN E-FLAT*, *NEY
ROSAURO'S JAPANESE OVERTURE*, AND DANIEL BUKVICH'S *INFERNO*

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

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Manhattan, Kansas

2010

Approved by:

Major Professor
Frank Tracz

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Abstract

This document was submitted to the Graduate School of Kansas State University as a partial requirement for the Master's of Music Education degree. It contains the historical, theoretical, performance, and rehearsal consideration, for each of the three pieces that were performed on the Graduate Student Conducting Recital on Wednesday, March 12, 2010. Selections performed on the recital included in the document's analysis portion include *First Suite in E Flat* by Gustav Holst, *Japanese Overture* by Ney Rosauero, and *Inferno* by Daniel Bukvich. The analysis format for this report is based on the Blocker/Miles Unit Study technique found in the *Teaching Music through Performance in Band* series, as well as the Tracz concept of macro-micro score analysis. The performances of the Kansas State University Wind Ensemble served as the basis for the technical, musical, and stylistic evaluations and analysis.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to provide information about the Graduate Student Conducting Recital and the music that was performed. Through detailed score analysis, the conductor gains an understanding of the technical, musical, and stylistic considerations of the piece, from which lesson plans should be derived. The selections on the concert were Gustav Holst's *First Suite in E flat* for wind band, Ney Rosauero's *Japanese Overture* for percussion ensemble, and Daniel Bukvich's *Inferno* for chamber ensemble.

During my score study, rehearsal and performance of these pieces I have gained a greater knowledge of my conducting abilities, rehearsal techniques, and have a better understanding of my weakness on and off the podium. Understanding these lessons will transfer over to my future teachings in the public schools. Having a better understanding of what quality literature is, and finding literature that will fit my ensemble needs has better prepared for the future. Through this process I became aware of my weaknesses and developed skills that will help me become an effective music educator in the future.

The podium experiences have helped to strengthen my ears, develop my conducting presence, and have an understanding of the responsibilities of a conductor while leading an ensemble. Through this conducting recital project and the study of the music performed, there is a better understanding of the lives of these composers featured, and the roles that those people and their music play in the history of wind band.

Performance Information

The Graduate Conducting Recital is a portion of the requirements for the Master's of Music Education degree with an emphasis in wind band conducting. The recital was held in McCain Auditorium at Kansas State University on Wednesday March 10, 2010 at 7:30 pm. The ensemble comprised of members from the Kansas State Wind Ensemble. The performance is a joint effort from the Graduate Conducting students, Dane Danielsen and Anna Eaverson. Both conductors were under the guidance of their major professor and Director of Bands at Kansas State University, Dr. Frank Tracz.

The concert provided an opportunity to explore three quality compositions for winds and percussion. Selections included on my portion of the recital were *First Suite E Flat* by Gustav Holst, *Japanese Overture* by Ney Rosauero, and *Inferno* by Daniel Bukvich. Anna Eaverson's portion of the recital included performances of *Symphony in Brass* by Eric Ewazen, *Dances with Winds* by Shelley Hanson, and *March from Symphonic Metamorphoses on Themes by Carl Maria von Weber* by Paul Hindemith.

Music Examined

First Suite in E-flat

Gustav Holst (1874-1934)

First Suite in E-flat was chosen for the performance on the Graduate Conducting Recital because of its education value for the students and the conductor. As Music educator's students should be exposed to great literature at every level of musicianship. *First Suite in E-flat* is considered to be a standard in the wind band repertoire. A three-movement piece that is substantial in length and in content. From a technical stand point *First Suite in E-flat* is not outside the performers ability. There are technical passages that require some attention for the performers, but the main challenge for the conductor and the performers is the musicality that the piece demands. There is a level of difficulty with the variety of full ensemble sections changing to a chamber setting where the performers are one to a part.

Performing works by Holst is important experience for all wind band performers at any age and background. The historical relevance with Holst being one of the founding fathers of wind band composers should be recognized. Students need to be exposed to the best literature possible and *First Suite in E-flat* is considered to be the best. Having the opportunity to expose students to great music that is truly timeless is a great experience for both the students and conductor. Conducting music like Holst is challenge to teach music that is performed on a regular basis throughout the country at a high level of musicianship.

Japanese Overture

Ney Rosauero (b. 1952)

Japanese Overture has a variety of sections that move from a lyrical section to a technical passage through seamless transitions. These contrasting styles challenge the students to play musically and technically and have the maturity to transition back and forth. From the conductors standpoint there is a wide variety of cues and entrances that challenges the conductor

on the podium. The lyrical section at the beginning is a dance between the performers and the conductor, moving together as one. Which immediately changes to a rhythmic mechanical section where time is extremely strict and precise with each instrument family. This type of writing combined with the difficulty of the composition, makes *Japanese Overture* a great selection for the Graduate Recital.

This music selection was an opportunity for myself to grow in other of the instrumental ensembles outside the wind band setting. Percussion ensemble is a group that is often neglected by the public school teachers if there is not a specialist available to work with the high school groups. This neglect is not from the music educators not caring or wanting to spend the amount of time needed to prepare for a percussion ensemble. The neglect stems from the lack of knowledge on how a percussion ensemble rehearsal should be approached. During this process of working with the percussion studio learning the small nuances of the percussion ensemble is great knowledge that will be transferred towards other opportunities that present themselves in the future.

Inferno

Daniel Bukvich (b. 1954)

Inferno is a chamber piece, with the instrumentation of three quintets forming one chamber ensemble. This piece is scored uniquely and gives the ensemble and conductor the opportunity to play in a different setting. With this different ensemble setting there are a variety of challenges that present themselves in the piece. Sections are broken down into antiphonal parts where the woodwind quintet has one melodic statement while the brass quintet has a contrasting part.

Bukvich was commissioned to write *Inferno* as part of a consortium that Kansas State University participated in, to expand the literature selection of chamber pieces. As instrumental music progresses through the years there has been a demand for quality literature in the chamber ensemble setting. Performing in a chamber ensemble is a great experience for the musician to perform one to a part in an ensemble. This allows the musicians and conductor to shape and give a more virtuosic approach to the music. Premiering new music is also a great experience for the ensemble to be a part of. Playing standards like Holst and being able to program music like *Inferno* into the repertoire is a great contrast for the performers and audience as well.

Format of Analysis

This document contains written analyses of the music performed on the Graduate Conducting Recital. Using the Miles/Blocher *Teaching Music through Performance in Band* series unit study format, for each piece. The unit study covers multiple aspects of the music through research and score study. Giving the conductor a deeper knowledge of the music allowing rehearsals to be taught more effectively. Unit study is broken down into nine different categories; Composer, arranger, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, and suggested listening.

The composer section of the unit study provides biographical information about the individual who wrote the composition. Knowing the background of the composer's previous works, educational background, and timeline of compositions will give a better understanding of the entire body of work within the piece. The next unit is composition, which gives more detailed background information to the composition itself. Why was this piece wrote, who commissioned the piece, where was the premiere of the performance held and who played it, these are all questions that the composition section will answer and go into further detail. These first two sections of the unit study covers the background information, the following units cover the physical study of the music parts and the score as a whole.

Technical considerations focus on the physical techniques and issues that the performers may encounter. Techniques such as pitch, rhythm, intonation, tempo, articulations, key and time signatures are all areas that the technical considerations unit will cover. Stylistic considerations focus on the individual's responsibility to create accurate stylistically correct sounds. Concepts like phrasing, dynamics, articulations and balance fall under the stylistic considerations. Musical elements section of the unit study goes into detail with the composer's musical image he or she is trying to portray. Color, motion, musical textures and lines, tonality, cadences are all areas that fall under the musical elements. Form and structure portion of the unit study breaks down the compositional structure. Giving an analysis of the piece with the describing the format of the piece and how it is put together. The final section in the unit study is the suggested listening portion. This section is used to reference other pieces of works that resemble the composition used for the unit study. Other pieces should have similar musical ideas that will help the performer and or conductor have a better understanding of the style and technical elements.

With the unit study covering the a wide spectrum of topics for the compositions performed on the Graduate Conducting Recital there is also a graphic organizer to aide with the score study. My major professor, Dr. Frank Tracz, developed this format, which is called the score analysis. The score analysis chart breaks down into different categories: measure number, form, phrase structure, tempo, dynamics, meter/rhythm, key/tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal techniques. Most of the information from the unit study will transfer over to the score analysis, with some added detail needed to complete the form. The sections dealing with rehearsal and conducting aspects are not found in the unit study but have a great impact on the process of having a better understanding each piece. This gives an organized visual representation of the score allowing the conducting to find similar sections or reoccurring themes in the music. While completing this form the conductor will have a better understanding of the composition from a structure standpoint and from an educational aspect on how to effectively teach on the podium.

Concert Program

KANSAS STATE UNIVERSITY

Presents a

*GRADUATE STUDENT CONDUCTING
RECITAL*

Featuring the

KSU WIND ENSEMBLE

Dane Danielsen, Graduate Conductor
Anna Eaverson, Graduate Conductor

March 10, 2010
7:30 PM
McCain Auditorium

To our Family and Friends,

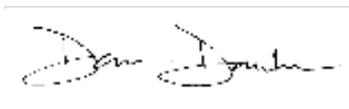
The conductors of tonight's concert would like to take this opportunity to dedicate this performance to the family, friends, teachers, mentors, and students who have tirelessly supported our efforts in becoming better musicians, teachers, and individuals over the years. We are forever indebted to you and give our most sincere thanks and appreciation.

For those performing on stage and our professors in the department, we appreciate all of your hard work and dedication collaborating with us in preparation for this evening's concert. Working with such a talented group of musicians and mentors has truly inspired and prepared us for bigger and better things.

To our K-State family, the Band Office, thank you for being who you are and letting us learn so much from you. Deb Marshall, our fearless secretary, fellow graduate students Emory Dease, Teresa Purcell, and Lyle Sobba, Assistant Director of Bands, Dr. Anthony Pursell, and Director of Bands, Dr. Frank Tracz, it has been more than a pleasure sharing stories, laughs, and lessons with each of you. You will forever have a place in our hearts.

Most importantly, to Dr. Tracz for never letting us do less than our best, embracing our potential, providing your wisdom, and for instilling your passion of music education into our teaching. You are a genuine master teacher. Thank you.

With sincere gratitude,



Dane Danielsen



Anna Eaverson

Conductors

DANE DANIELSEN received his Bachelor's degree in Music Education from Friends University in Wichita, Kansas. During his time at Friends he performed with the University Concert Band, Wind Ensemble, Jazz I Ensemble, Jazz II Ensemble, Brass Quintet, Trumpet Ensemble, and the Athletic Bands. While attending Friends University, Dane worked with Andover Central High School as a college intern. His duties varied from conducting the Marching Band and Pep Band, conducting chamber groups, and teaching privately at the school. Dane also worked with the middle school and both feeder elementary school bands in the district. Dane was a member of CMENC, Friends University Music Ambassadors, and treasurer of the University Band.

ANNA EAVERTSON is a native of Olathe, Kansas. She received her Bachelor's degree in Music Education from Kansas State University in the fall of 2007. During her four-year tenure at K-State, Anna participated in the Horn section in the following ensembles: Wind Ensemble, Concert Band, University Band, Orchestra, Brass Ensemble, Marching Band, and Cat Bands. She was also fortunate enough to travel to the South Pacific and Greece with two of the ensembles. Anna is affiliated with the National Educators Association, Kansas National Educators Association, Music Educators National Conference, and Kansas Music Educators Association, was awarded the Lloyd W. Muir memorial scholarship, and is a Dick Mason Music Education Scholar. Upon receipt of her Master's of Music Education degree, Anna plans to utilize her talents in the public schools.

AS THIS CONCERT IS BEING RECORDED, WE ASK YOU TO PLEASE
REMAIN AS QUIET AS POSSIBLE THROUGHOUT THE PERFORMANCE.
PLEASE TURN OFF ALL SIGNAL WATCHES, CELL PHONES, AND
REFRAIN FROM COUGHING LOUDLY OR TALKING.

Graduate Recital

First Suite in E-flat

Gustav Holst

Dane Danielsen, Conductor

Chaconne
Intermezzo
March

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the First World War, he was placed in command of all English Army Bands and organized music among the troops for the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble.

Written in 1909, *First Suite in E-Flat* is generally regarded as a cornerstone work for concert band. It is one of the few works for band that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by several instruments as others weave varied about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style and then in a *cantabile* mood. The two styles alternate throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff*!

Symphony in Brass

Eric Ewazen

Anna Eaverson, Conductor

Andante
Andante con moto
Allegro vivace

Composed by Ewazen for the Detroit Chamber Winds in 1991, *Symphony for Brass* has given the brass ensemble genre a piece full of intrigue and intense musicality. Scored for four trumpets, four horns, three tenor trombones, bass trombone, euphonium, tuba and two percussionists, *Symphony in Brass* contains three expansive movements. The first movement, *Andante*, employs the use of a multimetric sonata form. The second and slower of the three movements, *Andante con moto*, provides rich harmonies and passionate phrases that contrast from the sprightly third movement, *Allegro vivace*.

This joyful Brass Symphony has had numerous performances throughout the United States and abroad including performances at the Juilliard School of Music, Curits, the London Royal Academy, the Royal College of Music in Stockholm, in Evian, France, and by the brass section of the Philadelphia Orchestra.

Graduate Recital (cont.)

Japanese Overture

Ney Rosauro

Dane Danielsen, Conductor

Ney Rosauro is recognized as one of the most original and dynamic symphonic percussionists and composers today. As a composer, he has published more than 50 pieces for percussion as well as several method books. His compositions are popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra.

When Rosauro was on a plane ride back from Tokyo to Brazil in 1996, a Brazilian lady sitting next to him told him the story of how she came to live in Japan many years ago. As a young lady from a poor family, she left her small and quiet city in Northeastern Brazil to work in a factory in Tokyo. *Japanese Overture* is based on her story and dreams.

In the first section *Lento e Rubato*, a sustaining pedal tone in the mallets and Japanese wooden sounds on the percussion instruments introduces the work's main motives. The themes used are in a dorian mode, emulating a style of Northeastern Brazilian music. A citation of the Japanese children's song, *Sakura Sakura* (Cherry Blossom) can be heard throughout the composition. During the allegro section, a dialog is established between the mallets and drums in the Japanese *daiko* style.

Dances with Winds

Shelley Hanson

Anna Eaverson, Conductor

Gaida (Bagpipe)
The Irish Star
Serbian Dance

Dances with Winds is based on folk tunes from three very different European regions.

Movement 1, *Gaida*, is named after the Macedonian bagpipe, which is less strident than the Celtic bagpipe. The two famous bagpipe tunes that are used show that a *gaida* can sound either very plaintive or very joyful.

Movement 2, *The Irish Star*, uses the well-known Irish folk tune "Star of County Down." Most often played in a march tempo, this tune also can be performed as a waltz. Both versions are used here.

Movement 3, *Serbian Dance*, is a very fast folk dance called a "kolo." This particular tune is often referred to as "Ciganski Unebes." *Urnebes* is a very popular type of Serbian salad, and *Ciganski* means "Gypsy," so this wild dance is a "Gypsy Salad."

- Notes from composer

Graduate Recital (cont.)

Inferno

Daniel Bukvich

Dane Danielsen, Conductor

Daniel Bukvich is currently a Professor of Music at the Lionel Hampton School of Music, University of Idaho, Moscow, Idaho. Born and raised in Butte, Montana, he received his Bachelor's degree in Music Education from Montana State University and a Master's degree in composition from the University of Idaho. Upon completion of his Master's degree, he was immediately offered a teaching position at the University of Idaho and is enjoying a flourishing career in education and composition to this day.

Kansas State University commissioned *Inferno* as part of the Cochran Chamber Commissioning Project. The driving force behind the CCCP is the strong desire to contribute significant new repertoire to the chamber wind medium. The piece is written for chamber ensemble comprised of woodwind quintet, brass quintet, and percussion quintet. *Inferno* sets the mood of entering the depths of hell sending the audience through a whirlwind of emotions and feelings. With a variety of meter and color changes, there is an uncomfortable tension that builds to the conclusion of the piece.

March from "Symphonic Metamorphosis" of themes by Carl Maria von Weber

**Paul Hindemith
Trans. Keith Wilson**

Anna Eaverson, Conductor

Symphonic Metamorphosis on Themes by Carl Maria von Weber was composed in 1943 while Hindemith served on the faculty at Yale University. Originally conceptualized for the medium of ballet, Hindemith transformed the project into an orchestral score. It was premiered by the New York Philharmonic in January of 1944.

Believing strongly that the work should be made available in a band version, Hindemith asked his Yale colleague, Keith Wilson, to create a transcription. After the publisher finally granted permission to begin the work in 1960, Wilson worked on the arrangement for 18 months. Keith Wilson regards this as his largest and most significant transcription.

The important two-bar motive, stated first by the brass, as well as a more lyrical "trio" section continues to be developed throughout the work.

This recital is being presented by Dane Danielsen and Anna Eaverson in partial fulfillment of the requirements for the Master of Music Education degree.

Wind Ensemble

FLUTE

*Kelsey Hopson - H
*Teresa Purcell, Piccolo - H
Jonathan Huffman, piccolo - B
Jenny Good
Emily Riley

OBOE

*Kelley Tracz - H
Katie Kreis - B
Jocelyn Lucas

CLARINET

*Melissa Woodworth - H
Lauren Gillespie - B
Hannah Nunnenkamp - B
Jordan Profita
David Abel
Kaylee Oliver

BASS CLARINET

Katie Scanlan - B

CONTRA ALTO CLARINET

Haley Conway

BASSOON

*Tyler Tobald - H
Renee Reasoner

ALTO SAXOPHONE

*Ben Berry
Adam Lundine
^Robby Avila
^Kaleb Todd

TENOR SAXOPHONE

C.J. Longabaugh

BARITONE SAXOPHONE

Isaiah Hamm

TRUMPET

*Katherine Klinefelter - H, E
Ben Worcester - H
Brian Williams - E
Eric Starnes - E
Alex Cook - E
Sam Mustain
~Lindsay Bennett - E

FRENCH HORN

*John Allred - H, E
Bryan Roth
Sara Wenger - H, E
Kristen Beeves - E
Gregory Agnew
~Lindsey Kramer - E

TROMBONE

*Bryant Letellier - H, E
Peter Weinert - B, E
Lyle Sobba - E
Shanda Wheeler
~Brian Fibelkorn - E

EUPHONIUM

*David Frazier - E
J.T. Van Gilder

TUBA

*Mike Campbell - E
Kasie Gepford
Alex McMillan

PERCUSSION

*Emory Dease - B, R
Collin Hosek - R, H
Jaimie Shores - H, E, R
Kelsie Yarbrough - B
Elliot Arpin - B, R
Erin Schuberth - B, R
Michael Sturd - B
Dalton Harts - B
~Johannah Good - E
~Drew Szczesny - E
~Spencer Cooper - R
~Dean Linton - R

* section leader

^ as needed

~ Additional Performers

Instrumentation:

Holst, Hindemith - Wind Ensemble
B - Bukvich R - Rosauero
H - Hanson E - Ewazen

***We invite you to attend a post concert reception in room 201 sponsored by
Kappa Kappa Psi & Tau Beta Sigma.***

K-State Bands

Upcoming Concerts

| Spring 2010 | Time | Ensemble | Location |
|--------------------|-------------|-----------------------------------|-----------------|
| April 10, 2010 | 4:00 pm | Wind Ensemble | Las Cruces, NM |
| May 2, 2010 | 3:00 pm | Wind Ensemble | McCain |
| May 3, 2010 | 7:30 pm | Concert Band Concert | McCain |
| May 4, 2010 | 7:30 pm | University Choir and Band Concert | McCain |

2010 Marching Band Auxiliary Auditions

May 1, 2010 Peters Rec Center
Classy Cats—8:00 AM-4:30 PM, Color Guard—1-4 PM, Twirlers—8-10 AM

Drum Line Mini-Camp

Contact Emory Dease for registration at: edease@ksu.edu
Free camp for high school percussionists
May 1, 2010, 8:30 AM-4:00 PM, McCain Auditorium

Music Camp

June 13-17, 2010

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

Guest Conductors:

Dr. Larry Blocher – Troy University Dr. Jay Gilbert – Doane College

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

Leadership & Auxiliary Camp

July 11-14, 2010

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines
currently in Grades 9-12

*For registration information call 785-532-3816

For more information, contact Dr. Frank Tracz or Dr. Anthony Pursell.

ftracz@ksu.edu (785) 532-3816 apursell@ksu.edu
www.ksu.edu/band



CHAPTER 2 - Music Education Mission Statement

With today's society crunching numbers and finding ways to save money from a strictly financial stand point. School budgets are now closely reviewed and quickly revamped, leaving programs crippled or cut completely from the item line. Music educators have to be outspoken and assertive when it comes to defending their program. How do we do this though? How do we convince administrators, community members, and politicians that funding for our programs is just as important as funding every other core subject taught in the public schools? We do this with our philosophy of music education.

“When music first was introduced into the public school curriculum during the 1800s, advocates proposed that students study music because it contributes to better physical health, more alert minds, self-discipline, a strong sense of patriotism, and teamwork.”¹ As educators in any field, it is our job to guide our students down a path of discovery and learning to become productive members in our ever so changing society. Every child that steps foot into a school building has a different set of challenges and strengths that will ultimately dictate the journey in their lives. As educators, knowing that each child is different and needs to be approached in the classroom with a specific plan of action allows us to more effectively teach every student in our classroom. This is our basic responsibility as an educator, to reach out and teach every child in our classroom.

Formal education was founded in the United States to give every opportunity for our children to succeed in life. Passing down our knowledge of what we have encountered in life and allowing our students to see the possibilities for their future is our ultimate goal as educators. Our knowledge goes past the schoolbooks and our lesson plans for every classroom. Our knowledge is passing down the traditions of our culture and the framework of our society. What students learn in the public school system teaches much more than simple reading and writing skills. They will gain an understanding of the process in which our society operates. Understanding these basic ideals is crucial for the success of our students. The formal structure

¹ James R. Austin and Deborah Reinhardt. “Philosophy and Advocacy: An Examination of Preservice Music Teachers’ Beliefs” *Journal of Research in Music Education*, Vol. 47, No. 1 (Spring, 1999), 19

and daily routine that our school systems provide for our children, is priceless. The importance of providing a system for our students to learn and work in the classroom together as well as learning how to co-exist with others allows our students to be successful in life.

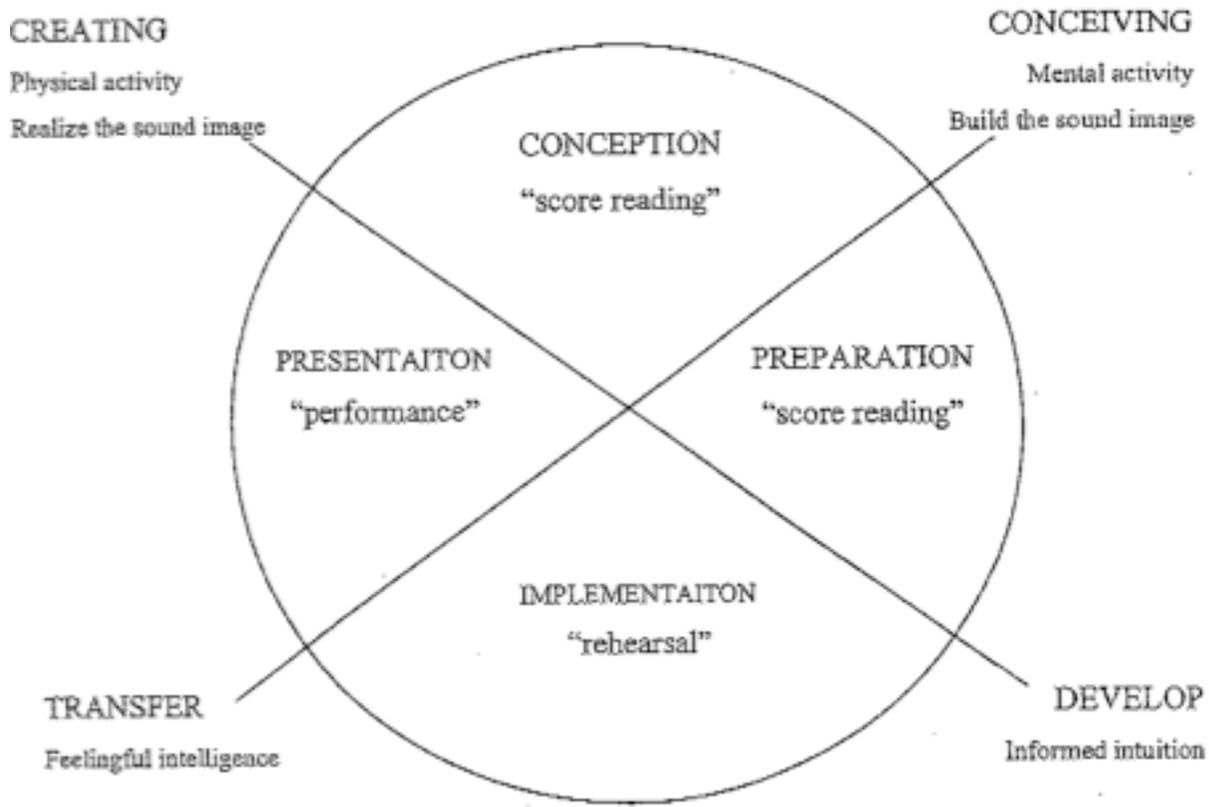
Music classrooms can be considered to be a completely different setting for educators to work in. I believe, that there are differences from music classes compared to traditional math or science classroom. In all reality, each classroom setting is different and educators as a whole have to overcome the challenges presented in their classroom. All teachers have the same goal each day, to teach every student in the classroom. The math and science teachers both prepare lessons plans each and every day, having a goal in mind for their students to reach and understand on a higher level. The difference between math and music is not how we are teaching but what we are teaching. Music educators are blessed with the opportunity to teach and share a subject area that does more than just give you a skill set or understanding of a general subject. Music allows us to reach out and have our student search their soul and grow as a human being.

As quoted earlier, music gives students the opportunity to have a well-rounded education; music does more than give students the ability to incorporate multiple subjects into one class. Music has “aesthetic rationales, which emphasize benefits unique to music”² This is an important aspect of music education because we are teaching students to appreciate and understand the humanistic aspect of learning. Exploring their individual feelings and emotions is unique to music that is not always available in other classrooms.

Music Educators are challenged with understanding an art form and breaking it down into smaller pieces for our students. The rehearsal is like a puzzle where the goal is to put the puzzle back together, so the students can understand and see the big picture. Score study and a firm understanding of the literature is the most important aspect of the educators' knowledge to lead these students through the process of learning. Eugene Corporon, who is widely considered a predominant figure in the music education world, describes the ability of score study as “Quantum Conductor Sphere.” These four stages of the process are intertwined, when one aspect begins to grow so will the other areas.

² James R. Austin and Deborah Reinhardt. “Philosophy and Advocacy: An Examination of Preservice Music Teachers’ Beliefs” *Journal of Research in Music Education*, Vol. 47, No. 1 (Spring, 1999), 19

Figure 2.1 Quantum Conductor Sphere³



The better the conductor understands the score the better the conductor will be able to teach the ensemble and fully convey what the composer is asking for in their music. These four categories are all equally important for the conductor to teach effectively. When neglecting one area, the other three sections will suffer as well. The best approach to the podium and the classroom is a complete and full understanding of the music.

As music educators we have the opportunity to choose our curriculum and set goals for our students as they continue through our program. Our curriculum can be compared to English teachers using their reading material such as *To Kill a Mockingbird* as their curriculum. The literature performed in the classroom is the textbook for our students. Providing quality literature for our students will always be the most difficult aspect of our job. This is the most serious and important aspect of our profession. Assessing the ensembles needs and paying close attention to exposing our students to a wide variety of composers and styles of music is very

³ Richard Miles, ed., *Teaching Music Through Performance in Band* Vol. 1, 2nd edition, (Chicago: GIA Publications, 2010), p. 30

important. Literature selection should not take place the weeks before you began rehearsing for a new concert or the completion of a previous performance. Selecting music for an ensemble should be thought of as a 4-year process. I believe the best education for students is a curriculum that is well thought out with certain principles in place; students should not be repeating literature, students should be exposed to composers who are considered to be the “greats,” and students should be exposed to a wide variety of styles of music.

A common attribute that educators try to pass on to their students is critical thinking. Students who are able to use critical thinking add another tool to their tool belt that they can use in life. Music not only allows student to develop critical thinking but also allows the student to have an understanding of why other people may or may not agree with their ideas. Music educators can create an atmosphere in which higher order thinking skills are developed through the performance of music. Music has been shown to stimulate the brain forming more channels for the brain to connect with and in return allowing for a high level of thinking. Blooms Taxonomy is divided into three different domains; Affective, Cognitive, Psychomotor. Music is one of the only subject areas where all three of these domains are working at once while performing. This alone sets music into a different category compared to any other core subject.

Music is a subject that touches the heart and soul of every human on this planet. No matter where you go music will follow you. It is an integral part of everyone’s life. Music is a subject that is vital to our lives and culture. Without music in our lives, we miss out on an experience that pulls at our emotions from good spirits and in sadness. I believe this and I believe that as an educator it is my obligation to show people how important music is in our lives.

CHAPTER 3 - Quality Literature Selection

As a Music Educator one of the music important aspect of our job is choosing quality literature for our ensembles. Choosing the correct literature will allow your ensemble to grow as musicians and have a quality performance for everyone to enjoy. On the other hand selecting music that is inappropriate for your ensemble, too difficult or poor literature can damage the ensembles progress. H. Robert Reynolds wrote, "Repertoire is the curriculum."⁴ Having a variety of music in the program is also very important for the ensemble and the conductor. Ensembles exposed to a wide variety of music will have the opportunity to perform music from different composers and play a variety of styles. The difficult part of the process in choosing quality literature, understanding what is considered quality and what is not.

In Acton Ostling Doctoral dissertation,⁵ he qualified evaluators to analyze pieces of "standard" band literature to determine what made these works quality music. The results of the study indicated that quality music met the following criteria

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

⁴H Robert Reynolds." Repertoire IS the Curriculum," in Music Educators Journal(Jul 2000),31-34

⁵Ostling, Action Jr. (1978). "An evaluation of compositions for wind band according to specific criteria of serious artistic merit." Ph.D. Dissertation. University of Iowa.

6. The composition is consistent in its quality throughout its length and its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived idea, and avoids lapses into trivial, futile, or unsuitable passages
8. The composition reflects ingenuity in its development, even the stylistic context in which it exist.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.

Ostling used college band directors to assess music according to his definitions. From this survey Ostling was able to compile a list of quality literature for the college band repertoire. Gustav Holst's *First Suite in E-flat* was put on this list, which was a major factor in my decision to perform the *First Suite in E-flat* on the Graduate Recital. Other reliable sources for quality literature besides Ostling's list of college band repertoire, is *Teaching Music Through Performance in Band* Vol. 1⁶ and Jay Gilberts replication of Ostling's study⁷ which both studies have *First Suite in E-flat* included as quality music.

My decision for choosing Holst's work was not difficult because of the reputation as being a standard in the wind band repertoire, however my two other selections were not going to be considered to be a "classic" piece for the sole reason of giving a variety of music for the ensemble to perform. I sat down and discussed percussion ensemble literature with Dr. Gartner the Professor of Percussion for Kansas State University and Emory Dease a Percussion Performance Graduate Student, who both served as mentors. After meeting with both mentors, I had a better understanding of what to look for when selecting percussion ensemble literature. After researching several composers, I followed my mentor's suggestion that Rosauero composed

⁶ Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

⁷ Gilbert, Jay. (1993). "An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A replication and update." Doctoral dissertation, Northwestern University.

music best suited the ensemble and for my educational learning. After browsing through his collections of works *Japanese Overture* fit perfectly for the instrumentation I was looking to use along with difficulty level for both the performers and conductor.

Japanese Overture was intriguing because of its style and the changes the piece went through. The thematic material could be heard in every section while not every section sounded alike. The mixture of both Jazz and Japanese influences blended very smoothly and overall was enjoyable to listen to. For the students this piece was going to challenge the ensemble and was a new style and composer the percussion studio had not played in recent years. Dr. Gartner programs a variety of literature for each concert and *Japanese Overture* was different style that would fit nicely into the overall program.

To finalize my portion of the program I discussed many options with Dr. Tracz, and we both decided that performing a chamber piece that Kansas State University commissioned as part of a consortium with Daniel Bukvich would fit nicely on the Recital. Bukvich's *Inferno* was a new piece that had not been widely performed yet and was a great opportunity to expose the students and myself to new literature in the chamber medium.

Inferno is a unique chamber setting with the using three different quintets as the complete instrumentation of the ensemble. Having a brass and woodwind quintet allows the ensemble to have its own family in regards towards the like instruments and playing together. The percussion quintet gives the percussionist a variety of instruments to perform on allowing for a complete set of colors and timbres for the ensemble. This chamber ensemble still requires the ensemble to perform one to a part but allows the group to have a sense of stability in their smaller ensemble families.

CHAPTER 4 - First Suite in E-flat

Unit I. Composer

Figure 4.1 Photo of Gustav Holst



Gustav Holst was born in 1874 in Cheltenham, England. As a young child Holst was plagued with health issues and was a rather sickly small child. He had difficulties walking up stairs from his asthma along with neuritis in his hands. These issues limited Holst's ability as a musician. Holst was very interested in music as a young child, picking up the Violin and the piano as soon as he was big enough to handle the instruments.

Holst first job as a professional musician was at Wick Rissington, a small Cotswold village, as the organist and later became the choirmaster at horal society at Bourton-on-the-Water. These choral experiences were lasting imprints for Holst and gave him a better understanding of the choir genre. With England's rich history of choir and his earlier works choir would be a lifelong interest Holst. Allowing him to compose outside the wind band and orchestral world, making him a prominent figure in composition in all three areas.

Holst began to study composition at the *Royal College of Music* where he had many influences but non-more influential then the music of Wagner and fellow student Ralph Vaughan

Williams. Holst was developed his compositional style here and was heavily influenced by Vaughan Williams. While at the *Royal College of Music* Holst was again struggling with his health, the neuritis in his hand began to flare up forcing him to give up the piano and violin. Holst then began to learn the trombone with the hopes of improving his lung capacity.

Major compositions by Holst came in a wide variety of musical mediums. Holst is most commonly remembered as a proficient wind band composer but some of his greatest pieces are not in the wind band genre. His most notable piece of work is *The Planets*.

“Holst conceived *The Planets* at least as early as 1913, and the first movement, ‘Mars, the Bringer of War’, was completed in 1914, anticipating rather than influenced by the outbreak of World War I. ‘Venus’ and ‘Jupiter’ followed; ‘Saturn’, ‘Uranus’ and ‘Neptune’ were composed during 1915; ‘Mercury’, the third movement (planned at one stage to be the first), was not finished until 1916; the full score was completed early in 1917.”⁸

Like the majority of great composers during their time period their music is appreciated but not always widely performed until a later date. *The Planets* has gained popularity over time just like his *First Suite* that is now considered a standard in the wind band repertoire. *The Planets* is a seven-movement work focusing on the major planets in our solar system. This piece emulates the studies of Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations* are individually on a much smaller scale.⁹ Holst also uses his writing skills to incorporate the vocal aspect in the closing movements. Shown in table 4.1, Holst's compositions were widely performed and arranged for the wind band setting. Giving his compositions even more opportunity to be performed from a wider range of abilities and ensembles to have access to.

⁸ Colin Matthews. "Holst, Gustav." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13252> (accessed May 2, 2010).

⁹Ibid

Table 4.1 Holst's Arrangements for Band

| Title | Publisher/Date | Arranger |
|--|---|---|
| Capriccio | Schirmer, 1974 | Boyd |
| Christmas Day | Heritage Lake State | W. Rhoads, T. Myers |
| A Festival Chime | Galaxy, 1961 | Hall |
| First Suite in E-flat | Boosey, Hournal 142 No 2, 1971 Boosey and Hawkes, QMB journal 120 Molenaar | Original Band Work |
| Hammersmith, Prelude and Scherzo | Boosey and Hawkes, QMB Journal 225 | Original Band Work |
| I Vow to Thee, My Country | Schirmer | R. Vaughan Williams, Grechesky |
| Marching Song | Gray, 1940 Novello, 1954 | E. Leidzen |
| Moorside Suite (Complete) | Boosey Boosey and Hawkes Jenson, 1983 Molenaar | For Brass Band G. Jacob D. Wright J. Ham |
| Moorside Suite: Elegy and March | Boosey and Hawkes, QMB Journal 362 | Jacob |
| Moorside Suite: March | Boosey and Hawkes, QMB Journal 235 Jenson, 1983 | J. Curnow |
| The Perfect Fool: Dance of the Spirits of Fire | Belwin, 1971 | Harpham |
| The Planets: Jupiter | Boosey, Journal 149 No. 1, 1921 Boosey and Hawkes, QMB Journal 167 | G. Smith G. Smith |

| | | |
|-------------------|---------------------------------------|--------------------|
| The Planets: Mars | Boosey, Journal 148 No. 6, 1920 | G. Smith |
| | Boosey and Hawkes, QMB journal 166 | G. Smith |
| | Schirmer, 1989 | Sayre |
| Second Suite in F | Boosey, Journal 148 No. 6, 1920 | Original Band Work |
| | Boosey and Hawkes, QMB Journal 166 | G. Smith |
| | Jenson, 1989 Molenaar | J. Curnow |
| Somerset Rhapsody | Boosey and Hawkes, QMB Journal 412 | C. Grundman |
| Song of the West | Jenson, 1986 | |
| Three Folk Tunes | Jenson, 1985 | |
| Turn Back, O Man | Glaxy, 1962 | Hall |

Holst was a masterful composer that used a variety writing techniques throughout his compositional career. One aspect of his writing that was consistent throughout his years as a composer was his style. Once Holst was free from studying with his mentors he developed a unique writing style that is noticeable throughout all of his compositions. Within the wind band setting the British band style was the main component of his writings.¹⁰ His writing did develop away from the Wagner and Mendelssohn characteristics as the years began to go by, but Holst has always had a very centered and consistent writing style.

Unit II. Composition

Gustav Holst began to study composition at the *Royal College of Music* where he had many influences but non-more influential then the music of Wagner and fellow student Ralph

¹⁰ Colin Matthews. "Holst, Gustav." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13252> (accessed May 2, 2010).

Vaughan Williams. Holst was responsible for building a repertoire of major wind band works. None of which have been as successful then his *First Suite in E-flat* which some consider being the finest piece of wind band literature.

With this piece of music being a staple for wind band literature, there is actually very little known about this composition. The composition date was found in one of Holst's notebooks where he had written "first Suite for Military Band, op. 28a" No. 1909, dating the composition back to 1909. Like most compositions in this time period the popularity of the piece was found at a later time. Boosey and Co. printed parts for the composition in 1921, but was not until 1948 until there was a full score in print. Having a standard piece of literature taking almost 50 years to come to the forefront of the publishing world.

The original setting for the *First Suite* was for a very specific instrumentation in the Military Band. The publishing company made some updates for the piece for certain instrument and added new instruments to the score that were commonly played in the wind band setting. Parts were added for the contrabass clarinet, baritone saxophone, bass saxophone, flugelhorn, and 3rd and 4th horn parts. Eliminating the second E-flat clarinet and baritone parts and changed the horn parts to F from E-flat. "Bombardons" and "side drum" were changed to "basses" and "snare drum". This edition of *First Suite* was used up until Colin Matthews made revision in 1984. All of these revisions have stayed true towards the original intent of Holst's compositions but made more accessible towards the modern day wind band and has allowed this piece to be played even more with its adjustments.

The *First Suite* was Holst's attempt to put the wind band on the map as a serious concert medium. Before this time almost all of the repertoire for the wind band was orchestral transcriptions. The later success of this composition did exactly that and paved a way for the future composers to write for the wind band medium. Wind band was on the rise during Holst's compositional days.

Percy Grainger was composing one of the great wind band compositions of all time *Lincolnshire Posy*. These two pieces are more often than not considered to be the two cornerstone composers and compositions of the wind band world. Grainger's music was based off of old English folk tunes that Grainger himself traveled across England compiling a collection of different folk tunes. Holst's *First Suite in E-flat* used the English folk tunes for the three-movement piece setting. Unlike other composers of his time Holst used original material

for the *First Suite*, with using the guidelines of the English folk tunes to set the framework of the piece. The entire work of body is based off of the eight bar phrase in the first movement which is known as the Chaconne. Which is then manipulated into a variety of melodies and harmonies throughout the entire work of body and eventually is showcased all together in the third movement with the different thematic material played together.

Unit III. Historical Perspective

In the early 20th century the wind band was beginning to grow in popularity where more and more ensembles were performing. This however was difficult to play music outside the orchestral transcriptions. The wind band was beginning to fall under the category of “novelty” performances where the orchestras were considered to be the serious concert ensembles.

There were a few professional bands such as the Sousa and Gilmore bands and other military bands that were pushing the envelope with the literature that was performed. Most of these concerts comprised of marches, that the bandmaster composed himself or had collected along the way. Outside the march the wind band setting was not able to perform music that was of quality and solely for the wind band medium. There are a few examples of serious band literature composed specifically for the wind band, Gossec’s *Symphonie Militaire en Fa* (1794) and Berlioz’s *Symphonie Funebre et triomphale* (1840).

The *Suite* was revolutionary in its treatment of the parts of the band as soloists. Earlier compositions contained doublings, and the number of players on each part were not specifically marked. Holst however wrote the *Suite* with the intention of having a collection of soloist to form the ensemble. This concept would in fact change the wind band setting in later years when Fredrick Fennell began the wind ensemble setting, where there was one player to a part.

The Wind Ensemble movement can date back to the 1950’s where Fredrick Fennell revolutionized the wind band setting. On September 20, 1952 he held the first rehearsal for the Eastman Wind Ensemble¹¹, and he conducted the first concert at Eastman's Kilbourn Hall on February 8, 1953. Desiring expanded repertoire, Fennell mailed letters to nearly 400 composers around the world requesting appropriate compositions for the new group. The first composer to respond was Percy Grainger, Followed by Vincent Persichetti and Ralph Vaughan Williams.

¹¹"Fennell, Frederick." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3665> (accessed January 21, 2010).

These composers were already considered to be the founding fathers of the wind band composers and continued to push the boundaries with the wind ensemble movement.

Much like Holst, Grainger's compositions were composed much earlier before the popularity of the pieces began to rise. Jacob and Vaughan Williams did not start writing for the wind band until the 1920's. Yet again Holst is showing that his compositions of the *First Suite* was really a head of its time in the wind band medium and helped launch the wind band movement into the forefront of serious literature.

When selecting literature for a performance there are many factors to consider for programming a concert. Many conductors choose literature that fits their ensemble both musically and personal considerations. Conductors' programming music relating towards historic dates for a concert is very common, dedicating a concert towards Bach's 400th birthday while performing his literature. While selecting literature for the graduate recital I ran across some very meaningful information about Holst and his work. Holst composed his first suite in 1909, which would mean performing Holst First Suite would be the centennial year of the composition. This was special for the ensemble and myself to commemorate Gustav Holst and his accomplishments of composing such a timeless piece like *First Suite in E-flat*.

Unit IV. Technical Considerations

Holst First Suite is a composition that has a wide variety of technical passages that require the ensemble to have a level of facility towards each instrument. This piece can be performed from anywhere to a very talented middle school ensemble through High School and into the Colligate realm. Most of the challenging aspects of this composition lie within the range of the instruments along with performing certain areas at a reasonably fast tempo with eighth and sixteenth note passages. *First Suite in E-flat* is broken down into three movements all of which have their own identity and challenges from a technical stand point.

From a colligate standpoint this composition has its sections that could be difficult for a strong ensemble. For a younger and less mature ensemble such as a high school group this piece would be approached in a much different manner. High school ensembles would go through the process of putting together technical passages together and building from smaller sections and adding more groups together eventually using the full ensemble in the rehearsals. The Kansas

State Wind Ensemble was able to skip some of these steps because of the level of musicianship the performers had coming into the rehearsals.

Chaconne

The first movement rhythmic demands are not terribly difficult but do serve some notice for the ensemble. The main melody statement known as the Chaconne is a very lyrical passage that is more of a musical challenge than anything else. However there are a variety of accompaniment parts in the first movement that have fast sweeping sixteenth note runs that move up and down the register of each instrument.

The sixteenth-note passages in the woodwinds, shown in figure 4.2, from mm 40-49 challenge the players both mentally and physically. The passage is written in unison which is challenging from an intonation standpoint but is somewhat hidden from the fast tempo in which the run moves through. This unison section is often a challenge for younger ensembles with the problem of rushing the sixteenth notes and not having a solid sense of time throughout the passage. For the graduate recital rushing these patterns was not an issue but playing together with good tone and pitch would still be an aspect the ensemble would focus on.

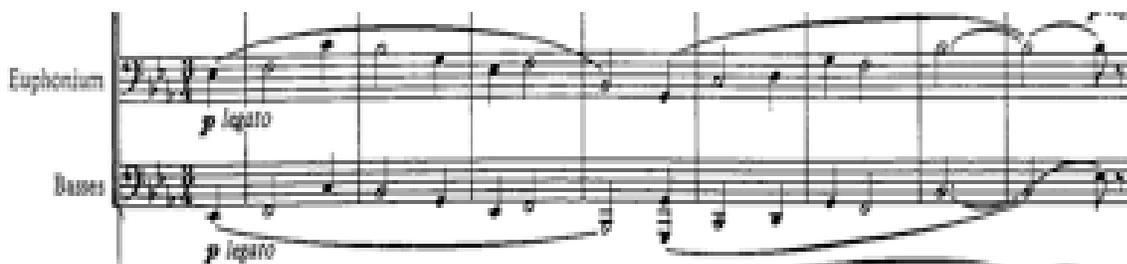
Figure 4.2 *First Suite in E-flat Woodwind Passage*



This passage is challenging for multiple reasons. The first is the range, which the instrument covers as the sixteenth notes move up and down the staff. The woodwinds will need to listen as they go into the upper register of their instruments for pitch problems. The tempo that the first movement is played at requires the coordination for the performers to play evenly and precisely so the passage is heard cleanly and not “muddy”.

The first entrance in the low brass section is also very difficult for the performers to have the response of the horn speak clearly with good tone and pitch. Shown in figure 4.3, the entrance is very exposed and delicate for the performer to play cleanly.

Figure 4.3 *First Suite in E-flat* Low brass entrance



The solos are generally easy to play, that fall into moderate ranges for all the instruments except for the horn, which must leap to high G at a soft volume in m. 58. Other instruments do have some sections that require some facility in range. The trombone 1 must play a high A-flat in m. 32, while the tuba must extend up to an F an octave below the staff at m 57. Finally the cornet 1 and trumpet 1 must play up to a written C2 at the last chord.¹² These areas are obtainable for quality high school ensembles with strong players. For the colligate ensembles this will not present too much of a challenge unless certain sections struggle more than others.

Intermezzo

The second movement features the E-flat clarinet with a simple eighth-note accompaniment during the opening section. Having a member in the ensemble to play E-flat is the main difficulty for this part. The rhythmic patterns are not too complicated but do require a player that can control the E-flat clarinet and all the problems that come with it. Intonation throughout the work is difficult with the soloistic writing Holst uses in the Intermezzo. The

¹² Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

tempo is rather quick and light during the second movement. The ensemble must have the ability to internalize the eighth-note pulse and move quickly throughout the piece. Most of the sixteenth-note patterns are scale driven and fall at reasonable ranges for the instruments.

Figure 4.4 *First Suite in E-flat Intermezzo*



The solo section, shown in figure 4.3 is light in nature and requires the ensemble to listen for the melody as it is passed throughout the ensemble. This solo line is the main statement throughout the second movement. Each instrument family that has this melody line will add a different interpretation but will have the same fundamental sound and style to the solo. While rehearsing the ensemble concepts like phrasing and dynamic levels I left up to the performers each time the solo line was presented. As far as style considerations the ensemble was instructed to stay true to the British band style. Having light and detached articulations that are consistent throughout the second movement was the main goal during rehearsals.

The dynamic contrasts are very small throughout the second movement, as the performers should remember to play as soft as possible until the changes do occur. In figure 4.5 the entire ensemble is required to play at a very soft dynamic level while the soloist is the main voice heard while still at an *mf* dynamic level.

Figure 4.5 *First Suite in E-flat Solo line*

The image displays a musical score for the 'First Suite in E-flat Solo line'. It consists of several systems of staves. The top system includes five staves with complex rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. The middle system shows a similar pattern of staves. The bottom system is marked with a rehearsal sign 'D' and includes the instruction 'Solo senza sord.' (Solo without mutes) and 'p dolce' (piano, dolce). The notation is dense and intricate, typical of a solo line in a complex piece.

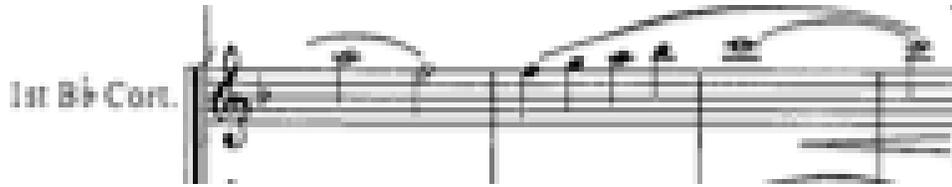
The difficulty with this section, at rehearsal D, is maintaining the soft dynamics while the instruments went up and down the staff with a wide variety of ranges. This is challenging throughout the entire second movement because the ensemble is required to play as a full group at a soft dynamic marking while still maintaining good pitch center, characteristic sound, all while in the proper style of the piece.

March

The third movement is considered to be more difficult for the brass parts as requiring the faster and more technical passages from before. Cornet 1 needs to be able to will need to have the endurance to play above the staff for the majority of this movement. The range and stamina

for the player will come into play at the very end when the performers have a final chord written at C2 shown in figure 4.5.

Figure 4.6 *First Suite in E-flat Trumpet Range*



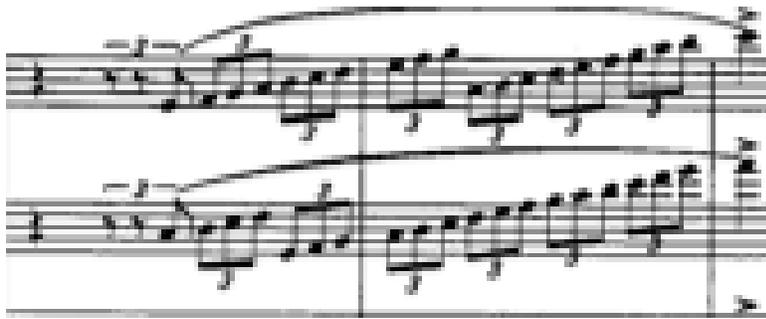
The rhythmic patterns for the woodwinds are considerably easier compared to the previous movements. There is a considerable amount of articulations that will require a proficient level of ability to tongue at this quick tempo. Shown in figure 4.6 the eighth note triplet pattern, in measure 141, is isolated for one beat but is not slurred, which is difficult to be played cleanly.

Figure 4.7 *First Suite in E-flat Triplet Pattern*



Figure 4.7 the final woodwind passage has an E-flat scale in eighth-note triplets that is actually less difficult for the performers because this is not articulated but slurred. The challenge is moving the triplet pattern together, starting a fast eighth note pattern that is not on the down beat is difficult to play together, and finishing the sound as if it was only one performer.

Figure 4.8 *First Suite in E-flat* Final passage



The majority of the technical work throughout all three movements is generally scale patterns that flow up and down the staff. If the students have a good understanding of the E-flat and A-flat major scales along with the C minor, the technical considerations are not near as difficult. The percussion parts are light and simple at best. Rhythmic accuracy is always important for the percussion; they are the heartbeat of the ensemble at time and control the tempo more than the wind players.

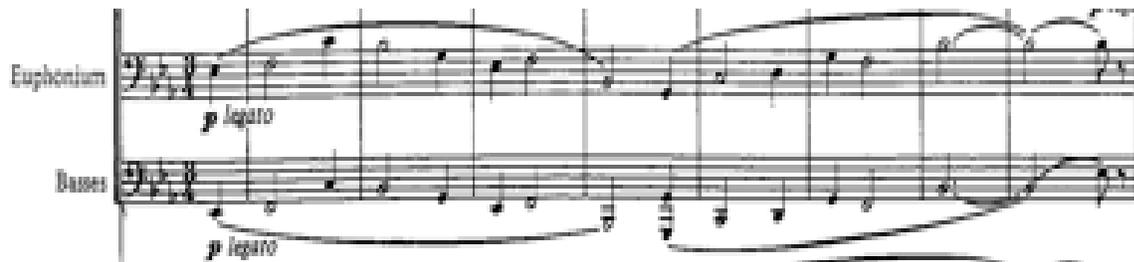
While rehearsing the ensemble for all three movements I approached the podium with the mindset that the ensemble would work out the technical parts in this piece on their own. Writing lessons plans I choose to negate the time for having different sections working out challenging parts. For a younger and less mature group this piece would require more time focused towards the technical aspects of the piece. Sections with the woodwinds playing rhythmically unison patterns would not fit together cleanly without attention to detail on these sections. With the Wind Ensemble being the top ensemble at Kansas State University my lesson planning was greatly modified towards the stylistic and musical aspects of the piece.

Unit V. Stylistic Considerations

Chaconne

The first movement requires a great amount of style to be played effectively. Each presentation of the theme allows the ensemble to show a different interpretation of style throughout the piece. The player should have a smooth and connected attack towards the main theme. Euphonium and Tuba shown in figure 4.8 have the chaconne first which is a very rich and full sound in the lower register.

Figure 4.9 *First Suite in E-flat Chaconne*



The tempo should not drag nor rush while falling into a simple tempo of quarter note equaling 96-108. This will allow the players to show off their expressive qualities as an ensemble and allow the composition to move towards the apex of the piece. Having a tempo too fast will not allow the musicians to grow and play delicately, while playing the piece too slow will cause the piece to linger and drag, losing its excitement of the piece.

The opening section of the first movement is marked *legatissimo*, showing control of leaps and the lower pitches. Figure 4.9 is lightly articulated with staccato, with the idea of them being presented clearly.

Figure 4.10 *First Suite in E-flat Staccato Articulations*



Later in the first movement measures 57-96 should be thought of as a chamber ensemble and allows the soloist to play as expressive as possible while the accompaniment plays within the solo. Throughout the remaining parts of the first movement the upper voices will grow through the crescendos while the lower voices give a full and lush sounds to form the foundation of the sound. The *Maestoso* section is the apex of and should have a bright feeling of arrival with a good tone quality to finish the sound.

Intermezzo

The second movement is quite the contrast from the first movement. There are two general style considerations throughout the movement, both shown in figure 4.10. The first is the light and detached staccato style, with the exact opposite for the second in a smooth gentle legato style. These two dramatic style changes help outline the second movement and give a sense of movement. The end of each phrase should not be slapped or forceful, but have a sense of release and closure to the sound.

Figure 4.11 *First Suite in E-flat Phrasing*

Mm. 45-57

Mm. 78-80

13

These two examples show the musicianship that is necessary to control the sound and finish the phrase with a delicate touch. Adding the crescendo towards the end of the phrase is what will come natural and easier to the young less mature musician.

March

The third movement highlights the difference of style between march style and the trio. During the section with the march style, the notes should be played with a detached articulation with a subtle lift to the ends notes. The quarter notes should be very light and separated with the articulations. The half notes however will be a full sound with a slight lift towards the end of the note. Both of these examples can be seen in figure 4.11 with the two different note lengths presented in the same melodic line.

¹³Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

Figure 4.12 *First Suite in E-flat March style*

The image shows a musical score for a marching band, titled "Tempo di Marcia". It consists of five staves. The first staff is for the 1st Bb Cornet, the second for the 2nd Bb Cornet, the third for the 1st & 2nd Bb Trumpet, the fourth for the 1st & 2nd Horns in F, and the fifth for the 3rd & 4th. The score begins with a piano (p) dynamic and transitions to a forte (f) dynamic. The music is written in a 2/4 time signature and features a steady, rhythmic march style.

Also shown in figure 4.11 is the dynamic control that is also very important for the last movement. Most of this piece the ensemble has been playing at a very soft dynamic level. Now the ensemble will be asked to play at a forte and above in volume for the third movement. The ensemble will most likely have trouble playing with correct balance if controlled.

During rehearsals the focus was put on having the ensemble play with relative dynamics. The low brass and low reeds forte would be played at a louder volume compared to the high brass and woodwinds. Focusing on having the lower pitched ensembles having the louder dynamics gives the ensemble a full sound that is rich with more colors heard.

The Trio section written with the same intensity of sound as before but has the complete opposite articulation. Now the ensemble will play with a connected and smooth feel towards the melody shown in figure 4.12.

Figure 4.13 *First Suite in E-flat Trio*

The image shows a musical score for a Trio section, titled "First Suite in E-flat Trio". It consists of two staves. The music is written in a 2/4 time signature and features a smooth, connected feel. The dynamic marking is mezzo-forte (mf) and the tempo marking is "con larghezza", indicating a broad, slow feel. The score shows a melodic line with a long, sweeping phrase that spans across the two staves.

This section uses a four bar phrasing that should be played throughout the entire ensemble. The expression from the ensemble should follow the contour of the line while the momentum builds throughout the section.

Rehearsing the tri section with the ensemble was focused on the phrasing and balance of the ensemble. The woodwinds are scored very thickly throughout the section and give the majority of the color to this section. The ensemble was instructed to play towards the dark and deep colors of the music. Focusing on playing with warm air and an open oral cavity to give a rich and full sound from top to bottom.

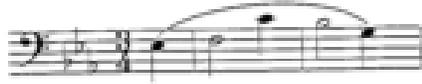
Unit VI. Musical Elements

Holst used all three movements very wisely in regards to the theme and how it was manipulated and restated throughout the piece. The use of inverting the Melodic line from the first and second movement is unnoticeable without close attention to the both themes. Not only was the theme inverted but the style change masks the similarities of both themes as well. The musical elements can be broken down into three different categories: Melody, Harmony, and Rhythm. All of which are used very precisely and each movement the subtle differences are still very much linked towards each other.

Holst creates a strong bond with the melody in each movement. The melodic statement in each movement is closely related by inversion or the used of major, minor and modal scale patterns in each movement. These scale patterns give a variety of melodic content while still always having a foundation towards the piece.

Figure 4.14 *First Suite in E-flat* Melody lines

Movement 1



Movement 2

theme inverted



Movement 3



14

Holst does a remarkable job of writing the melodic line in each instrument family throughout all three movements. This gives the ensemble more responsibility for the performers to match the style and phrasing while still using expression towards the melody line each time the main theme is stated.

Holst used the harmonic structure as basic support system for the music. The movement of the harmonic framework is typical V I progressions with very little variety in the bass motion. Holst used the low brass and string bass shown in figure 4.14 to outline the harmonic movement with basic root and fifth key centers.

¹⁴ Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

Figure 4.15 *First Suite in E-flat Harmony*



This is very common in each movement where the harmonic motion is shown through the low brass and low reed instruments.

Rhythmic structure is again very basic but effective when in both the winds and percussion sections. The ensemble is constantly using an eighth note or quarter note pulse that is the underlying motion in each movement. This is used to help give a sense of forward motion and even in the more lyrical sections that have a more soloistic approach towards the music, will still have this underlying movement.

The musical elements of the Holst were very important for the wind ensemble to perform at a high level, because this is the most difficult area of the composition for this ensemble. With the ensemble having the maturity to perform the Holst from a technical and stylistic standpoint the focus was having the ensemble play musically at this same level. Rehearsals were structured in a manner that the ensemble would listen to each other and adjust throughout. Asking probing questions throughout rehearsal was a personal goal for me on the podium. The ensemble was just as responsible for the musicality of this piece as I was. Taking the approach on the podium that the performers were my peers and their input was just as important as mine and that the music making process was a collaborative experience.

Unit VII. Form and Structure

Movement 1

- From Passacaglia (Theme and Fifteen Variations)
- The theme and all variations are in E-flat major except variations nine and ten, which are in C minor, using an inversion of the theme.

- All phrases are eight measures long except for those in variation thirteen (mm. 105-113) and variation fifteen (mm. 122-131).¹⁵

Table 4.2 Form and Structure of *First Suite in E-flat* Movement 2: Intermezzo ¹⁶

| Movement II | | Modified binary form |
|-------------|---------|--|
| Measures | Section | Event and Scoring |
| 1-66 | A | C minor |
| 1-26 | a | Measures per phrase: 2,4,4,4,4,4,4 |
| 27-42 | b | Measures per phrase: 4,4,4,4 |
| 43-67 | a | Measures per phrase: 4,4,4,4,4,5 |
| 67-98 | B | F Dorian |
| 68-83 | a1 | Measures per phrase: 4,4,4,4 |
| 84-100 | a2 | Measures per phrase: 4,4,4,5 |
| 101-123 | A | C minor; greatly reduced and developed; measures per phrase: 4,4,4,4,4,2 |
| 124-142 | B | Polymodal; D minor plus A minor over C pedal; themes from sections A and B used simultaneously, measures per phrase: 4,4,4,3,4 |

Table 4.3 Form and Structure of *First Suite in E-flat* Movement 3: March ¹⁷

| Measures | Section | Event and Scoring |
|----------|--------------|---|
| 1-4 | Introduction | E-flat major |
| 5-36 | A | C minor then E-flat major; measures per phrase: 4,4,4,4,4,4,4,4 |
| 37-40 | Transition | A-flat major |
| 41-88 | B (trio) | A flat major in three parts; |

¹⁵ Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

¹⁶ Ibid

¹⁷ Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

| | | |
|---------|-------------|---|
| | | Measures per phrase in part 1: 4,4,4,4 Measures per phrase in part 2: 4,4,4,4 Measures per phrase in part 3: 4,4,4,4 |
| 89-122 | Development | F minor then C minor; in two parts; Measures per phrase part 1: 4,4,4,4,4 Measures per phrase part 2: 4,4,6 |
| 123-168 | A+B | C minor then E-flat major, in two parts; Measures per phrase in part 1: 4,4,4,4,4 Measures per phrase part 2: 4,4,4,4,2 |
| 169-179 | Coda | E-flat major, measures per phrase: 4,4,3 |

Unit VIII. Suggested Listening

Holst, Gustav:

Hammersmith

A Moorside Suite

The Planets

Second Suite in F

Jacob, Gordon:

An original Suite

Vaughan Williams, Ralph:

Folk Song Suite

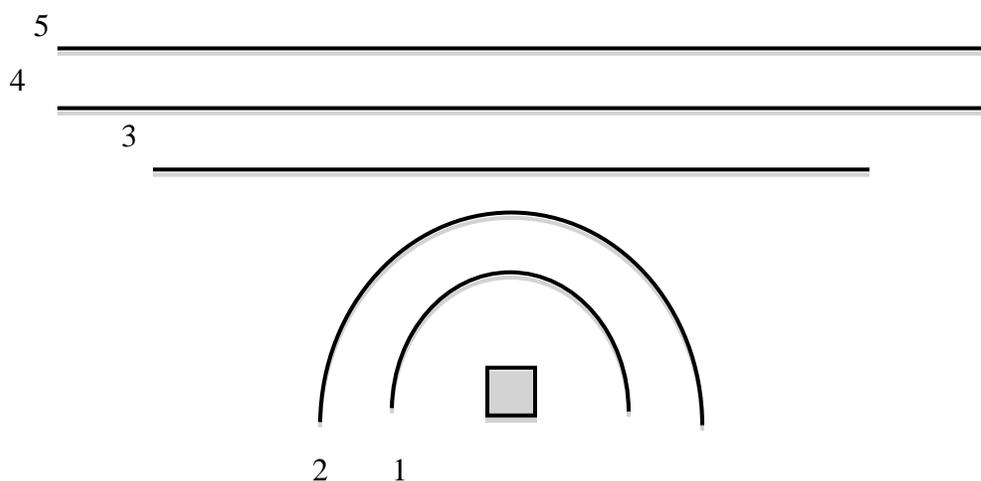
*Sea Songs*¹⁸

¹⁸ Miles, Richard, Larry Blocher, et. Al. (1998). *Teaching music through performance in band*. Vol. 1 of 7. GIA Publications, Incorporated: Chicago, Illinois.

Unit IX. Seating Chart and Acoustical Justification

The graduate recital performance was in McCain Auditorium on campus of Kansas State University. The seating chart used for the Holst was the original seating from the Kansas State University Wind Ensemble. The main focus of this setup was having the principal players united in the center of the ensemble in the brass sections and having the woodwind principal players connected in the front.

Figure 4.16 *First Suite in E-flat* Seating Chart



Left to Right

Row 1: English horn, Oboe 1, Oboe 2, Flute 1, Piccolo, Flute 2

Row 2: Bb Clarinet, Eb Clarinet, Bb Clarinet 2-3, Bassoon 1-2, Contra & Bass Clarinet

Row 3: Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone

Row 4: Horn 4-1, Trumpet 1-3

Row 5: Bass Trombone, Trombones 3-1, Euphonium 1-2, Tuba 3-1

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30-4:15

| Title | Evaluation |
|---|---|
| <p>1. Sight-read all three movements while listening to each movement. Sight reading each movement separately and listening to the recording in between. Allowing the students to truly sight-read the new music.</p> | <p>1. The ensemble played most all of the correct notes and rhythms while sight-reading. The biggest factor was the lack of style that was not played correctly. Holst wrote with a sense of light and delicate playing which was not there today. Very heavy and rough around the edges with the attacks and releases.</p> |

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30-4:15

| Title | Evaluation |
|--|--|
| <p>1. Attack Movement III</p> <ul style="list-style-type: none">• Starting at rehearsal D as a full ensemble Working on blend and balance with the ensemble, matching the articulations and lengths of notes• Rehearsal A Working on the smooth connected lush sounds compared to the separated section from before | <ul style="list-style-type: none">• Rehearsal D the ensemble had trouble playing light and detached at rehearsal D. In return caused the ensemble to play with poor style.• Rehearsal A was played well, the ensemble played with a sense of musicality. Blend and balance were still an issue throughout, but was much improved from the previous section. |

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30-4:15

| Title | Evaluation |
|--|--|
| <p>1. Working on both movement I & II</p> <p>Mvt. I - focusing on the solo parts and playing as a chamber group not a large ensemble.</p> <p>Listening for the melodic line, and allowing them to present themselves in the forefront</p> <p>Mvt. 1 - Finding the chaconne and recognizing who has the primary part in each section, attacks and releases are key for the first movement and playing together in the smoother lush sections.</p> | <p>1. Mvt. II was very difficult for the ensemble for this rehearsal. The group had trouble finding a nice pulse to the music and tempos tended to be all over the place. The style of the piece was much better but the ensemble was not playing together, which distorted the sound.</p> <p>2. Mvt. I was much stronger with the ensemble playing together in the slower sections. The more technical passages were more and more fluid then before but will still require some practice time.</p> |

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30-4:15

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none"><li data-bbox="281 597 926 737">1. Focusing on Mvt III with the purpose of matching style and having a faster tempo from the request of Dr. Tracz.<li data-bbox="281 818 926 958">2. The closing section having the woodwind runs line up with the brass melody so there is blend and balance to the final phrases | <ol style="list-style-type: none"><li data-bbox="1045 597 1829 737">1. The faster tempos went very well with the exception of some of the low brass sections dragging behind the rest of the ensemble.<li data-bbox="1045 818 1822 958">2. The final statement was much cleaner once the ensemble would listen down the section and focus on the down beats of each measure. |

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30-4:15

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Run each movement, focusing on the tempos along with the blend and balance of the solo lines.2. Having the melodic line shine above the entire ensemble. The accompaniment parts are secondary to the melody lines, focusing on the balance of the ensemble. | <ol style="list-style-type: none">1. The first and third movement went very well with the ensemble playing in the correct style and maintaining the faster tempos that were implemented2. The melodic lines were still hidden at some points during the second movement. This is the more of a chamber setting with isolated sections where there are less players playing at once. |

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Ensemble

Announcements:

Literature: Holst

Time: 3:30

| Title | Evaluation |
|-------------------------|---|
| 1. Run the entire piece | 1. The ensemble had some issues with balance while playing in the new hall in McCain. Overall the run through went very well with good musicianship from the entire ensemble. The group was made some mental mistakes that have never happened before especially in the solo parts. |

CHAPTER 5 - Japanese Overture

Unit I. Composer

Figure 5.1 Photo of Ney Rosauro



Ney Rosauro is recognized as one of the most original and dynamic symphonic percussionists and composers today. Born in Rio de Janeiro, Brazil on October 24, 1952, he started studying percussion in 1977 with Luiz Anunciação of the Orquestra Sinfonica Brasileira in Rio de Janeiro. Mr. Rosauro studied Composition and Conducting at the Universidade de Brasilia (Brazil). He then received the Masters Degree in Percussion at the Hochschule fur Musik Wurzburg in Germany under Prof. Siegfried Fink. He completed his Doctorate at the University of Miami under the supervision of Fred Wickstrom. From 1975 to 1987 he was percussion instructor at the Escola de Musica de Brasilia, and timpanist with the Orquestra do Teatro Nacional de Brasilia in Brazil. From 1987 until 2000 he directed the Percussion

Department at the Federal University of Santa Maria, RS in Brazil. From 2000 until 2009 he was director of Percussion Studies at the University of Miami, Florida.¹⁹

As a composer he has published more than 50 pieces for percussion as well as several method books. His compositions are very popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. His Concerto for Marimba and Orchestra has been performed by over 1,200 different orchestras worldwide, and his nine solo CDs have received critical acclaim and been hailed by percussionists and general music-lovers alike. Ney Rosauro has appeared in concert solo, and as a soloist with orchestras, in more than 35 different countries, including the most prestigious International Percussion Festivals. Dr. Rosauro is a Yamaha, Sabian, MalletWorks and Contemporanea artist and plays exclusively with mallets and sticks by Vic Firth.

Table 5.1 List of compositions for percussion by Ney Rosauro

| Name | Opus # | Date Published |
|---|---------------|-----------------------|
| 3 Impressoes para Clarinete e Percussao | #1 | 1980 |
| Reflexos | #2 | 1980 |
| Cenas Brasileiras No. 1 and 2 | #3 | 1981 |
| Cadencia Para Berimbau | #4.1 | 1981 |
| Dueto para Berimbau e Marimba | #4.2 | 1994 |
| Variations for Four Tom Toms | #5.1 | 1984 |
| Sonatina para Caixa Clara | #5.2 | 1984 |
| Suite Popular Brasileira | #6.1 | 1984 |
| Brazilian Popular Suite | #6.2 | 1988 |
| O Sol e Sempre Pontual | #7 | 1984 |
| Samba (Cenas Brasileiras No. 3) | #8 | 1984 |
| Sonata Periods of Life (for Vibraphone and Marimba) | #9 | 1985 |
| Lied (From Sonata Periods of Life) | #9.2 | 1985 |
| A message to a Friend (Marimba and Vibes or Sax) | #10 | 1987 |

¹⁹ “Ney Rosauro.” <<http://www.neyrosauro.com/official.asp>> (accessed December 1, 2009).

| | | |
|--|-------|--------------------|
| Three Preludes for Solo Marimba | #11 | 1988 |
| Concerto for Marimba and Orchestra (or Wind Ensemble) | #12 | 1986 |
| Concerto for Marimba and Orchestra (piano reduction) | #12.2 | 1986 |
| Concerto for Marimba and Percussion Ensemble | #12.3 | 1995 |
| Concerto for Marimba and Wind Ensemble | #12.4 | NA |
| Cena Amerindias (I-Brasiliana, II-Eldorado) | #13 | 1988 |
| Mitos Brasileiros | #14 | 1988 |
| Choro Bachiano | #15 | 1989 |
| Bem-vindo | #16 | 1989 |
| Rhapsody for Solo Percussion and Orchestra | #17.1 | 1991 |
| Rhapsody for Solo Percussion and Orchestra (piano reduction) | #17.2 | 1992 |
| Rhapsody for Solo Vibraphone and Percussion Ensemble | #17.3 | 1994 |
| Rhapsody for Solo Vibraphone and Jazz Ensemble (Big Band) | #17.4 | 2000 |
| Fred no Frevo | #18 | 1992 |
| Ivitory Retan | #19 | 1993 |
| Variacoes sobre um Tema do Rio Grande | #20 | 1993 |
| Prelude and Blues | #21 | 1993 |
| 5 Cirandas Brasileiras (Marimba and Vibraphone) | #22 | 1994 |
| Sonata para Marimba Solo | #23 | Work Unfinished |
| Concerto for Vibraphone and Orchestra (or Wind Ensemble) | #24 | 1995 |
| Concerto for Vibraphone and Orchestra (piano reduction) | #24.2 | 1995 |
| Concerto for Vibraphone and Percussion Ensemble | #24.3 | 1996 |
| Concerto for Vibraphone and Wind Ensemble | #24.4 | 2002 |
| Two Brazilian Steel Dances | #25 | 1996 |

| | | |
|--|-------|------|
| Japanese Overture | #26 | 1997 |
| Three Moods | #27 | 1997 |
| Seven Brazilian Children Songs | #28 | 1997 |
| Brazil 500 for Solo Percussion and Orchestra | #29 | 1999 |
| Suite Brazil 500 for Solo Percussion and Piano | #29.2 | 1999 |
| Suite brazil 500 for Solo Percussion and Percussion Ensemble | #29.3 | 1999 |
| Suite brazil 500 for Solo Percussion and Wind Ensemble | #29.4 | 1999 |
| Variations Over Evelyn Glennie's "A little Prayer" | #30 | 1999 |
| Vibes Etueds and Songs | #31 | 2001 |
| My Dear Friend (From Vibes Etudes and Songs) | #31.2 | 2001 |
| Querido Amigo (My Dear Friend) for marimba and harp | #31.3 | 2001 |
| Tocatta and Divertimento (Vibes and Guitar or Marimba) | #32 | 2001 |
| Valencia | #33.1 | 2002 |
| Valencia for percussion ensemble | #33.2 | 2002 |
| Concerto No. 2 for Marimba and Orchestra | #34 | 2002 |
| Concerto No. 2 for Marimba and Orchestra (piano reduction) | #34.2 | 2002 |
| Concerto No. 2 for Marimba and Percussion Ensemble | #34.3 | 2002 |
| Suite from Marimba Concerto No. 2 | #34.4 | 2002 |
| Concerto No. 2 for Marimba and Wind Ensemble | #34.5 | 2002 |
| Two Reflections for Solo Vibraphone (Brazilian Landscape and Reflections on the New World) | #35 | 2002 |
| Brazilian Fantasy (Bach in Brazil) for 2 Marimbas | #36.1 | 2004 |
| Brazilian Fantasy (Bach in Brazil) for 2 Marimbas and String Orchestra | #36.2 | 2004 |
| Concerto for Timpani and Orchestra (or Wind Ensemble) | #37 | 2003 |
| Concerto for Timpani and Orchestra (piano reduction) | #37.2 | 2003 |

| | | |
|---|-------|------|
| Concerto for Timpani and Percussion Ensemble | #37.3 | 2003 |
| Concerto for Timpani and Wind Ensemble | #37.4 | 2003 |
| Midnight Talk (for Marimba and 2 Wooden Frogs) | #38 | NA |
| Two Pieces for Marimba and..... (other instrument) | #39 | NA |
| Serenata for Marimba/Vibraphone and Orchestra | #40.1 | 2007 |
| Sernata for Marimba/ Vibraphone and Piano | #40.2 | 2007 |
| Sernata for Marimba/ Vibraphone and Percussion Ensemble | #40.3 | 2007 |
| Mother Earth, Father Sky | #41 | 2007 |
| Cancao Da Despedida (Farewell Song) | #42 | 2007 |
| Sounds from Below the Mountain (marimba and guitar) | #43 | 2008 |
| Andrea and the Wolf (vibes and marimba) | #44 | 2008 |
| The Great Spirit of Earth and Sky | #45 | NA |

Unit II. Composition

Japanese Overture was commissioned for the 1997 Japanese Percussion Festival where the Tomoyuki Okada Percussion Ensemble premiered the piece. The piece is scored for 7-8 players and uses a wide variety of instruments ranging from common mallet instruments such as the marimba and xylophone to the Japanese percussion equipment with Daiko drums and Wood Chimes. Dr. Rosauero wrote the piece with the intention of quality high school and collegiate percussion ensembles. Rosauero was inspired to write Japanese Overture when he was flying back from Tokyo while on the airplane he spoke with a lady who told him the story of how she moved to Japan many years ago and her experiences living in Japan.

The drastic changes from such a slow paced living style in Brazil to the fast busy life style of Japan. The population was a vast difference along with the cultural differences. Moving to Japan was a chance for her to make a living and grow as a person with the opportunities in Japan that were not present in Brazil. *Japanese Overture* creates these different settings of the Japanese lifestyle. Having a wide variety of contrasting sounds and tempos shows the up pace

nature of the big city life in Tokyo, Japan, and the calm soothing feeling of the rural setting in Japan.

Unit III. Historical Perspective

This piece takes Japanese style throughout the entire composition. Rosauero has a flavor towards his compositions no matter what style he writes for. Japanese Overture is no different. With a mixture of both Japanese and Jazz styles this is a great piece to teach towards both historical backgrounds.

Japanese Overture is scored using traditional Japanese instruments. The kata-kata is a traditional Japanese wooden toy. Caxixs is used instead of maracas along with daiko drums, all of which consist of common Japanese percussion instruments. The daiko drums are very similar to tom toms but are rooted deep in Japanese culture as percussive instruments dating back to the Yayoi period (500 BC - 300 AD)²⁰.

The daiko originates from China but was later brought over to Japan where the country has embraced the instrument. The daiko drum ranges in various sizes and sounds, some daiko drums can reach as tall as 10 feet high, and as small as a snare drum. The variety of sizes gives flexibility towards the instrument and where it can be played along with different colors and timbres. Most traditionally the diako drum was used for battle, the soldiers would use the drum to communicate across the battlefield to the entire army. The drum was also used for intimidation purposes. Having the loud bombastic drums pounding as the enemy drew near was a tactic used quite often to play mind games with the opponent.

The Japanese culture has always embraced improvisation in their music. With some music not having any notated music at all, allowing the musician to have the freedom to play what he or she liked. *Japanese Overture* uses this idea in two different sections. The first is in the introduction where the music is felt as an unmetred section where the ensemble flows together with very little sense of time to the piece. This is not a true improvisation section but Rosauero is trying to portray the flowing and smooth nature towards the Japanese culture. The second area is the solo section in the battery parts. The three instruments each have an eight bar solo with the other two performers playing as an accompaniment.

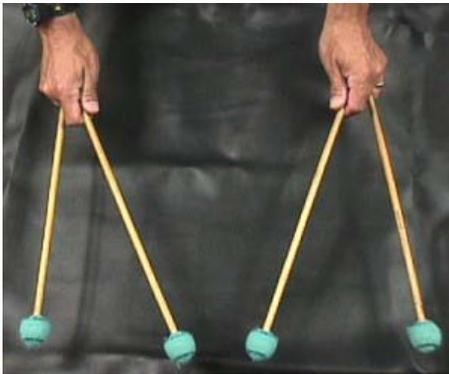
²⁰ Heinrich Werkmeister, Frederick H. Martens. Impressions of Japanese Music. The Music Quarterly, Vol. 13, No.1 (Jan.,1927), pp.100-1007

Unit IV. Technical Considerations

Throughout Japanese Overture there various techniques that need to be considered for the performance. Before the ensemble can rehearse the correct instruments need to be tuned properly in the battery section. Percussion II and III require two daiko drums each, while Percussion I uses only on daiko drum. The two medium pitched daikos should be tuned a third apart from each other. The low-pitched daikos should be pitched a fourth apart from each other.

The most common mallet technique used in percussion ensembles is the four-mallet grip. This is used in the Marimba and Vibraphone parts where each player will play four note chords requiring four mallets. This technique has multiple schools of thought. The Kansas State University Percussion Studio uses two of the more common techniques for mallet playing. The grip for marimba is the “Musser-Stevens Grip”²¹ shown in figure 5.2, where the mallets are held hanging loosely, with the two outside mallets gripped with the pinky and ring fingers, and the inside mallets cantilevered between the flesh of the palm at the base of the thumb and the tip of the index finger. Shown in figure 5.3, the grip for Vibraphone is the “Burton Grip”²² where the outside mallet is place and crossed over the inside mallet. The end of the inside mallet is held with the little finger, and outside mallet is held between index and middle finger.

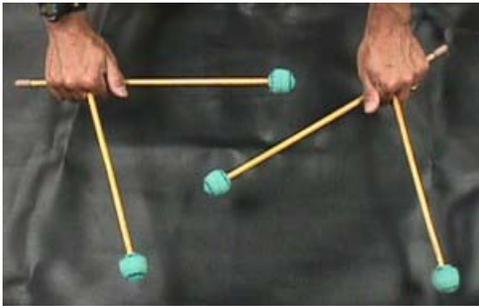
Figure 5.2 Japanese Overture Musser-Stevens Grip



²¹ Peters Mitchell, Fundamental Method for Mallets book 1 (California: Alfred publishing, 1996) p. 114

²² Peters Mitchell, Fundamental Method for Mallets book 1 (California: Alfred publishing, 1996) p. 115

Figure 5.3 Japanese Overture Burton Grip



The rhythmic aspect of this piece has some challenging sections that are difficult to play and will need attention in the practice room. The most difficult section will be maintaining the eighth note pulse in the 5/8 sections. This will be a challenge for both the performers and the conductor. Shown in the figure 5.4, the meter is in a triple feel until the 5/8 sections arrive where the ensemble must transition into a triple then duple feel and immediately move back into the 9/8 section.

Figure 5.4 Japanese Overture time changes



This meter change occurs throughout the entire piece with different instrumentation each time the meter change is presented. The first meter change in measure 24 is without the keyboard

instruments, with just the battery parts. This was a great compositional technique to present the material first without the entire ensemble playing together and allowing the groove to be set before the ensemble plays together.

From a rehearsal standpoint following Rosau's sequence in using the battery first then allowing the full ensemble to join, is a great way to rehearse the ensemble as well. Having the battery section play the meter changes first was a great way to have the ensemble understand the transition from one meter to the next. The reason this sequence is so affective involves the battery section being a simplified part of the mallet parts. The mallets are not only responsible for the rhythm but the correct notes as well. Battery section is not under these same restraints and is able to perform the metered sections faster than the mallet sections.

The other technical aspect for the ensemble is the constant eighth note figures that are played beneath the ensemble in the battery parts. Figure 5.5 is an example where the battery parts in the music are the glue that hold the ensemble together and keep the structure of the group. Without the battery constantly playing a very metered pattern underneath the melody, the keyboard instruments would struggle with the melodic lines.

Figure 5.5 Japanese Overture Battery eighth notes



This particular pattern happens throughout the entire piece including the solo section of the piece. The key for success in the diako drum is to recreate the same timbre and sound on each individual pitched drum. This may sound confusing because the ensemble is being asked to recreate the same sound on entirely different pitched and sized instruments, the sound is important but matching the style is main goal. This is done by thinking of each individual diako drum as the same instrument.

From a conducting standpoint there was a variety of challenges while on the podium. The ensemble relied on the conducting to show who was the important melodic figures in each

section. Throughout rehearsals balance was a consistent issue that was easily fixed by eye contact or the use of the left hand to signify a softer dynamic volume. The meter changes presented a problem for myself at the beginning of the rehearsal process, having a tendency to drop a beat during the 5/8 sections was an issue for the first few rehearsals.

Unit V. Stylistic Considerations

With Rosau writing techniques in *Japanese Overture* have both Japanese and Jazz influences. Traditional Japanese music is often very calm and almost does not have a steady beat. The music is very soothing and somewhat dream like or euphoric in nature, shown in figure 5.6. The introduction to this piece uses all of these same elements. The first twenty measures of the introduction are used to set the tone for calm and relaxing atmosphere depicting the Japanese lifestyle.

Figure 5.6 *Japanese Overture* Introduction free time

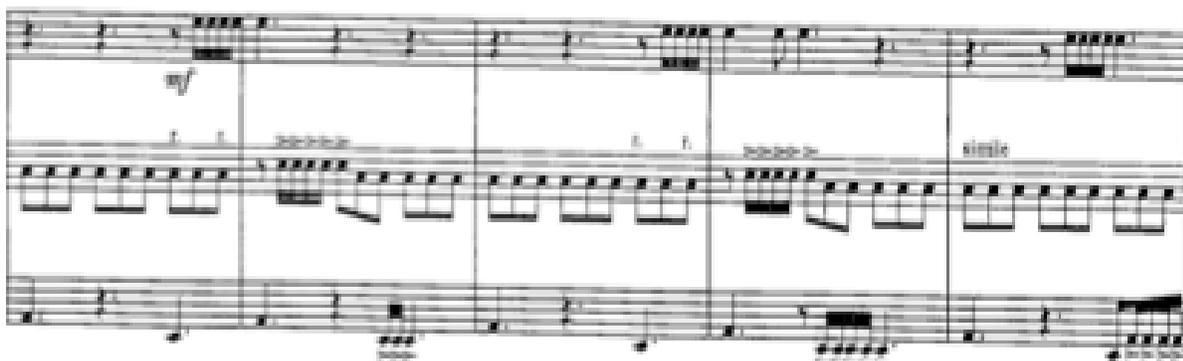
The image shows a musical score for the introduction of 'Japanese Overture' in free time. The score is written for a woodwind ensemble and includes parts for Xylo, Katakata (or wood block), and Temple block. The Xylo part is marked *mp* and features a melodic line with eighth notes. The Katakata part is marked *(free)* and features a rhythmic pattern of eighth notes. The Temple block part is marked *(free)* and features a rhythmic pattern of eighth notes. The score is written in 5/8 time and consists of 20 measures.

Each performer must listen to one and other to connect musically and pass the different melodic lines off to each other. The keyboard instruments are responsible for pulling the sound out of the

ensemble and leading the entire ensemble, while the auxiliary instruments are used to help set the ambiance or the overall effect of the piece.

A very different but common use for Japanese music was percussion instruments used in battle. This was a way for the Japanese armies to intimidate the opposition and communicate amongst each other using different battle commands. Rosauro uses this technique throughout the composition in the battery parts. As seen in figure 5.7, the three battery parts will do call and response rhythms along with heavy intimidating melodic lines used in battle.

Figure 5.7 Japanese Overture Call and Response



The battery parts in this passage have a very contrasting style towards the keyboard families. This is the first time where the music has more of an aggressive nature towards the piece. Which in return resembles the Japanese culture going into battle and intimidating the enemy.²³

A unique characteristic with Japanese music is the use of improvisation. This fundamental characteristic blends very well with Rosauro compositional techniques and use of Jazz in his piece. There are sections where the players will be required to solo on Japanese instruments, detailed in figure 5.8. This is a great example where the mixtures of both styles interweave between the two.

²³ Bashford, Dean. The Hall of Japanese Armor. The Metropolitan Museum of Art Bulletin, Vol. 2 (Dec., 1907), pp. 203-204. Published by: The Metropolitan Museum of Art.

Figure 5.8 Japanese Overture Improvisation

The image displays two systems of musical notation for a piece titled "Japanese Overture Improvisation". Each system consists of three staves. The top staff in both systems contains a series of rhythmic markings, likely for a percussion instrument. The middle staff features melodic lines with various note values and rests. The bottom staff contains a bass line with rhythmic patterns. In the first system, there are two measures with a bracketed "2" above them, indicating a second ending. A dynamic marking of *p* (piano) is placed above the middle staff, and a *f* (forte) marking is below the bottom staff. The text "Solo ad libitum" is written above the middle staff in the third measure. The second system begins with a measure number "178" in the top left corner. It features a *f* dynamic marking above the middle staff and a *mf* (mezzo-forte) marking below the bottom staff. The notation includes various rhythmic patterns and rests throughout both systems.

Unit VI. Musical Elements

Rosauro has the ability to blend various textures and colors throughout his music. Rosauro's writing techniques allow him to highlight different instruments with the background instruments giving a full palate of colors. His melodic and harmonic material is often pattern driven and repeated throughout the different instruments in the ensemble. This repetition throughout the entire piece works to set a groove for the ensemble to play within the "pocket" and gel together. The challenge for the ensemble is to match the different patterns each time they reoccur in the piece.

The introduction, shown in figure 5.9, is a perfect example where there is an ominous feeling to the music and has no feeling of a steady beat or time signature. This requires the ensemble to play with a seamless approach towards the phrasing and listening to each other to connect the melodic lines throughout. The introduction is more about the setting or ambiance rather than strict time and rhythmic complexities.

Figure 5.9 *Japanese Overture* Seamless Introduction

The musical score for the Seamless Introduction of the Japanese Overture is presented in two systems. The first system consists of five staves: three treble clefs and two bass clefs. The top two staves are for violins, and the bottom two are for violas and cellos. The music begins with a *pp* dynamic. The second system includes percussion parts: a snare drum and cymbal (Chinese) with an uneven roll, two caixix or maracas with an uneven roll, and wood chimes (bamboo) with an uneven motion. The dynamics for the percussion parts are *pp* and *p*.

One challenge for the performers is connecting the melodic line as it is passed through the ensemble. The moving line is the most important figure in this section and is also in control of the tempos as well. I specifically told the performers who have the melody to lead the phrase and have the accompaniment parts to follow their lead.

The Allegro section is where the main body of work is performed at quarter note equals 132 for the tempo marking. This new section is performed in 9/8 time signature with a quicker tempo. The allegro section the most demanding musical elements are having the ensemble member's ears finding the melodic line. As seen in figure 5.10 there are small bursts of melodic content that come out of nowhere and if the performers are not keyed in on who has the most important line the effect will be missed.

Figure 5.10 Japanese Overture Bursts of melodic sound

The image shows a musical score for three staves. The top staff is labeled 'Xylo and Glocken' and contains a melodic line with dynamics 'mf' and 'f'. The middle staff has a melodic line with dynamics 'mf' and 'f'. The bottom staff has a rhythmic accompaniment with dynamics 'mf' and 'f'. The score is in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings.

The Glockenspiel and Vibraphone are both prime examples, where if the ensemble would play without considering these two instruments the musical line would be destroyed. Both marimbas and the battery sections will need bring their playing down to a softer dynamic level and allow the keyboard instruments to lead the melodic sound through the ensemble.

As shown in figure 5.10 at rehearsal letter C the ensemble moves into two smaller chamber ensembles with the three upper keyboard voices passes the melodic line back and forth while Marimba II and the battery are used as accompaniment group serving the purpose of a metronome for the entire group. While the upper keyboard instruments are playing this passage the main attempt is to maintain the same sound as the melodic line passes through the instruments. If the attacks or tempos are different from instrument to instrument, then the melody is not played to its full potential.

Rehearsal letter E is the next major section where the performers are challenged musically with the precise attacks and consistent sounds matching throughout the ensemble. This is the first section where the melodic line is soaring over the top of the battery section. The same chamber group is now less rhythmic in their approach towards the melody, shown in figure 5.11, but conscious of the sound and how it fits with the rest of the ensemble.

Figure 5.11 *Japanese Overture* Attacking together as an ensemble



This portion of the piece contrasts the sections from before. This is the first section where the upper keyboard instruments are sustaining the sound for long periods of time. The mallet attacks are instrumental in this section being performed cleanly. Without attacking together the musical affect of the soaring melody will be lost with an uneven motion in the melody line.

Unit VII. Form and Structure

Japanese Overture is written in the traditional sonata form.

Table 5.2 *Japanese Overture* Form and Structure

| Section | Measures |
|--------------------------|----------|
| Introduction | 1-20 |
| Exposition Theme I | 21-57 |
| Exposition Theme II | 58-123 |
| Transition | 123-188 |
| Exposition Theme I/II | 188-219 |
| Codetta | 220-236 |

Unit VIII. Suggested Listening

Ney Rosauero: *Brazilian Popular Suite*

Samba (Cenas Brasileiras No.3)

Valencia for percussion ensemble

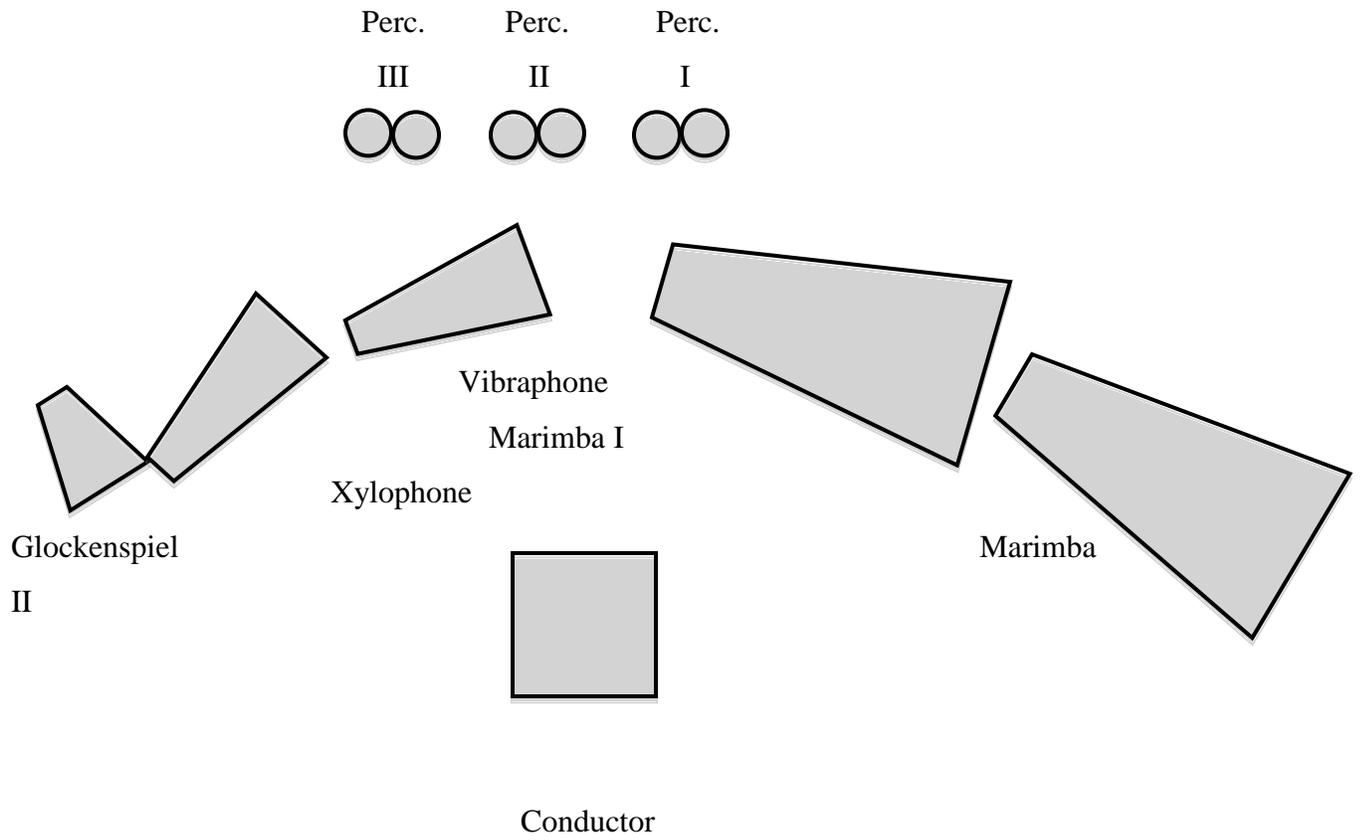
Unit IX. Seating Chart and Acoustical Justification

The seating chart is set up so the like families of instruments with similar parts will be positioned together. Throughout Japanese Overture there are various call and response parts. Certain sections of the music the ensemble is performing as one large group while in other sections the ensemble is divided into smaller chamber groups. Having the set up with the different families together will allow for a more musical performance.

There are essentially three different families in the ensemble. The melodic family is comprised of the Vibraphone, Xylophone and Glockenspiel. These three instruments are played by two players and have the majority of the melodic content. The second family is the harmonic family with two marimbas. While the two marimba players generally outline the harmonic structure of the piece there are moments where these two players generate the melody. The final group is the percussive family or the battery. These three players have their own set of daikos drums, along with other Japanese auxiliary instruments. These players are the pulse of the ensemble outlining the rhythmic structure towards the piece.

Having the set up with these family grouped together allows the ensemble to listen to each other and match style, dynamics, articulation along with connection different melodic lines throughout the ensemble. Putting the mallet percussion in front of the battery will balance the ensemble and put the melodic content in the forefront of the group. The battery instruments by nature are louder instruments and will cut through the ensemble effectively from the back of the stage.

Figure 5.12 *Japanese Overture* Seating Arrangement



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauo

Time: 2:30-3:20

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Sight read entire piece2. Work out the main theme of the piece from letter A to D | <ol style="list-style-type: none">1. Sight-reading was decent for the ensemble as a whole. Only having a few sections where the ensemble needed to regroup. Some of the more technical passages or complex sections took a few run to be played through.2. The main theme was a struggle working out the 5/8 time signatures. The entire ensemble never really caught the concept during the rehearsal. |

Rehearsal Plan – Rehearsal #2

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauro

Time: 2:30-3:20

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none"><li data-bbox="281 516 926 602">1. The main focus for this rehearsal was working on the front and back half of the piece.<li data-bbox="281 737 940 930">2. The introduction focuses on having the melodic line lead the entire ensemble while the auxiliary add to the effect but do not take away from the melodic line.<li data-bbox="281 959 940 1101">3. The coda section focused on the gradual accelerando and locking into the faster tempo to the end of the piece. | <ol style="list-style-type: none"><li data-bbox="1094 683 1843 930">1. The introduction was put together after the ensemble understood where certain performers had the melody and others did not. Once this concept was understood the introduction was played very nicely<li data-bbox="1094 959 1843 1101">2. The coda section was too technical for the ensemble to play correctly at the tempo marked, so this section was a little rough throughout |

Rehearsal Plan – Rehearsal #3

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauro

Time: 2:30-3:20

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Run the entire piece and focus on the transitions2. Transitions going into the battery solos and working out of the introductions.3. Working the solo section for the battery allowing them to experiment with the different styles and solos they can use. | <ol style="list-style-type: none">1. The run through went really well, with some minor bumps across the way with catching all the correct notes, but tempos where great2. The transitions were much better then before and were actually the strongest part of the rehearsal3. Solos are coming along each and every rehearsal, this is a difficult part for some of the players who lack the creative or confidence to play the solos |

Rehearsal Plan – Rehearsal #4

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauo

Time: 2:30-3:20

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Focus on the introduction section allowing the ensemble to take control of the tempos and have the melodic lines be the driving the ensemble towards its destination2. The 5/8 pattern and transitioning into the 9/8 sections with a seamless change | <ol style="list-style-type: none">1. The ensemble played very well in regards to the melodic players taking control of the forward motion of the piece. The accompaniment parts could still play with a more sensitive touch allowing the melody lines to be the main voice.2. Once the battery sections were able to smoothly play the 5/8 9/8 sections the keyboard sections where able to play much more smooth and in time with the correct time signatures. |

Rehearsal Plan – Rehearsal #5

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauo

Time: 2:20-2:50

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none"><li data-bbox="281 683 945 716">1. Work on the coda section for the correct tempos<li data-bbox="281 846 537 878">2. Run entire piece | <ol style="list-style-type: none"><li data-bbox="1045 683 1839 824">1. The entire ensemble had the correct tempos under their mallets, which lead to a great rehearsal on the back half of the piece.<li data-bbox="1045 846 1776 935">2. Isolates spots where certain players had issues but the ensemble as a whole played together and really well |

Rehearsal Plan – Rehearsal #6

Ensemble: Percussion Ensemble

Announcements:

Literature: Ney Rosauo

Time: 3:30

| Title | Evaluation |
|-------------------------|---|
| 1. Run the entire piece | 1. The piece went really well, the best this ensemble had performed so far. |

CHAPTER 6 - Inferno

Unit I. Composer

Figure 6.1 Photo of Daniel Bukvich



Daniel Bukvich received a bachelor's degree in Vocal and Instrumental Music Education from Montana State University. He received a Master of Music from the University of Idaho, where he joined the faculty in 1976. He has taught jazz choir, marching band, jazz ensemble, percussion ensemble, and music theory at the university. Bukvich builds his own percussion instruments and is an active performer throughout the northwestern United States as a guest composer, conductor, and percussionist in concerts with professional, college, high school and grade school bands, orchestras, choirs, honor and all-state groups.²⁴

Bukvich's teachers have been among the leading composers, conductors, and educators in the western United States. He has absorbed not only their philosophies on music but also their satisfaction with, if not complete desire for, professional and personal obscurity. In fact, he is infamous for being almost impossible to contact due to an extremely busy teaching and

²⁴ "Daniel Bukvich." <<http://bukvichmusic.com/bios.php>> (accessed December 2, 2009)

composing schedule and his refusal to communicate by any means more modern than face-to-face conversation.²⁵

Bukvich is considered to be a very accomplished composer for the wind band medium. He has compositions have a wide variety of difficulty levels. Bukvich is known for writing quality music for all age levels, which is not an easy task for most composers. His most notable piece of work for wind band is *Dinosaurs* which can be found in the *Teaching Music through Performance in Band Vol. 3*. With his percussion background Bukvich is a creative and affective composer incorporating unique percussion writing.

Table 6.1 List of compositions for Daniel Bukvich

| Name | Genre | Difficulty |
|--|--|-----------------------|
| A Child's Dream of a Star | Wind Ensemble | 4 |
| Agincourt Hymn | Wind Ensemble | College |
| Ballroom Portraits | Wind Band | NA |
| Before Thy Throne I Now Appear | Wind Ensemble /Concert Band | College |
| Buffalo Jump Ritual | Wind Band | 3.5 |
| C Harmonic Requiem | Chorus with Percussion accompaniment | College |
| Celebrate Celebration | Concert Band added instruments including the kazoo | High School / College |
| Changing Concepts | Wind Ensemble | High School / College |
| Concerto for Clarinet and Orchestral Winds | Orchestral winds with Clarinet solo | College/ Professional |
| Concerto for Viola and Orchestra | Solo viola and Orchestra | College/ Professional |
| Divina Comedia | Choir with Percussion | NA |
| Electricity | Wind Band | Jr. High |

²⁵ "Daniel Bukvich." <<http://bukvichmusic.com/bios.php>> (accessed December 2, 2009)

| | | |
|---|---|---------------------------|
| Four Phrases from Psalm 91 | Solo soprano and piano with wind ensemble, four part chorus | College/ Professional |
| From the Journals of Lewis and Clark | Chorus and Orchestra | College/ Professional |
| General and Practical Theory of Automata | Percussion Ensemble | College |
| Hanukkah Children's Dance | Orchestra with solo violin | College |
| Hymn of St. Francis | Wind Band | Jr. High / High School |
| Jingle Bells | A cappella – SSAATBB | High School/ College |
| Loolah | Chorus | High School |
| Maine Vigils | Wind Ensemble | 4.5 |
| Mambo! | Jazz Choir | High School |
| March of the Children's Guard | Wind Band | High School |
| March Zulu | Jazz Choir or Chorus | High School |
| Meditations on the Writings of Vasily Kandinsky | Wind Ensemble | College/ Professional |
| Missa Africa | Chorus or Jazz Choir | High School |
| Missa De Montunos | Jazz Choir and percussion | NA |
| Music for Percussion and Band | Wind Band and four solo percussion | High School |
| Night City - Music for the imaginary Film | Wind Ensemble | College/ Professional |
| Percussion Symphony | Percussion Ensemble | High School/ College |
| Pop Music | A Cappella – SSAATTBB | High School |
| Rhythm | Wind Ensemble | 5.5 |
| Rock Music | Chorus or Jazz Choir | High School |
| Samba! | Jazz Choir or Chorus | High School |

| | | |
|--|------------------------------------|--------------------------|
| Scenes from Childhood | Solo piano and orchestral winds | High School/ College |
| Sonata for Marimba | Solo Marimba | College |
| Song of the Drum | Jazz Choir or Chorus | High School |
| Song of the River | Jazz Choir or Chorus | High School |
| Surprise, Pattern, Illusion: Prehistoric Cave Ceremonies | Solo Flute and Wind Ensemble | College/ Professional |
| Symphony No. 1 | Wind Ensemble | High School/ College |
| The Bolero Factory | Percussion Ensemble with Voices | NA |
| The Dream of Abraham | Winds, Brass and Percussion | NA |
| The Glittering Hill | Orchestra and Chorus | Community Orchestra |
| The Virgin and Child with St. Anne | Eight Percussionists and Wind Band | College |
| Three Phrases from Yugoslav Folk Songs | Wind Band | Jr. High School |
| Time Travel | Wind Band/Wind Ensemble | High School |
| Unusual Behavior in Ceremonies Involving Drums | Wind Ensemble | High School/ College |
| Voodoo | Wind Band | High School |
| When I'm here with You | Chorus | High School |
| Xylophone Concerto | Solo Xylophone with Wind Ensemble | College/ Professional |

Unit II. Composition

Daniel Bukvich wrote *Inferno* as part of a consortium commission involving multiple Universities. Kansas State University was a part of this commission, as part of a series to help promote the growth of literature for the chamber music medium. *Inferno* is a unique chamber

piece for multiple reasons. The most noticeable attribute in *Inferno* is the instrumentation. Bukvich wrote this small chamber ensemble with the instrumentation of three quintets, a brass quintet, woodwind quintet, and percussion quintet. This ensemble gives a variety of colors and textures throughout the performance with this specific instrumentation.

Inferno is a programmatic piece that allows the audience to experience what Bukvich's interpretation of hell would be like. Hell has a variety of atmospheres that are depicted throughout the composition. The powerful introduction with the initial fright of entering the gates of hell, moving towards the weeping section of the woodwinds which is the part of hell where the you are pleading for your life to be brought back to world above and escape the horrific experiences of the underworld. The final closing section is the same as the introduction which solidifies the presence of hell and that there is no turning back, this is a permanent state of being that will never be giving back your life.

The opening measure set the scene for an ominous feeling with whispers of "inferno" coming from all sections of the ensemble. The piece has an ire feeling with a huge fanfare section from the brass and woodwinds. Once the piece takes off there is no stopping the ride through a dark and angry journey into the pits of hell. With sections that plead for forgiveness and remorse along with moments of frantic chaos, Bukvich has created a piece that gives the audience and ensemble a like a very emotional performance that finishes with the same atmosphere as the introduction with the whispers of "inferno".

As a chamber ensemble there are a variety of differences while playing in this group compared to a larger wind band setting. Each individual is responsible for his or her part as there is only one person for each part. There is creative writing where different families of instruments join together as the melody or harmony parts which will immediately change to a different section of the ensemble. Bukvich's writing for this piece is very manic in nature and has a considerable amount of changes in style and instrumentations.

One compositional technique that Bukvich used while writing *Inferno* was the meter changes that would transfer into drastic tempo changes between the various sections. This was fairly reliable throughout the entire piece where the ensemble would transition into a fast 4/4 time signature into a slower 4/2 pattern maintaining the same pulse but placing the beat on different valued notes such as the quarter or half note.

Unit III. Historical Perspective

Inferno being a new piece that was composed just over a year ago the historical perspective relates more towards the genre the piece is composed in, rather than the piece itself. The wind band medium has been growing and developing each and every year making more and more of a push towards the smaller Wind Ensemble or Chamber groups which are directed towards having one person per part. This new movement for the smaller ensembles has made for more of a demand in the literature.

The Wind Ensemble movement can date back to the 1950's where Fredrick Fennell revolutionized the wind band setting. On September 20, 1952 he held the first rehearsal for the Eastman Wind Ensemble²⁶, and he conducted the first concert at Eastman's Kilbourn Hall on February 8, 1953. Desiring expanded repertoire, Fennell mailed letters to nearly 400 composers around the world requesting appropriate compositions for the new group. The first composer to respond was Percy Grainger, followed by Vincent Persichetti and Ralph Vaughan Williams. These composers were already considered to be the founding fathers of the wind band composers and continued to push the boundaries with the wind ensemble movement.

Chamber Music America is an Organization devoted to the advocacy and performance of chamber music in the USA, formed in 1978. Its membership (numbering over 6000 at the beginning of the 21st century) includes professional ensembles, training institutions, composers, music businesses and individuals. Chamber Music America's purposes are to coordinate and develop support for chamber music activities using government, corporate and private resources, and to provide information and advice.²⁷

This movement for smaller more intimate ensemble settings has been going on for more than half a century and is still very strong in the development of new music for ensembles to perform. Bukvich has been very aggressive with his compositional writing utilizing a variety of instrumentations while composing. Not only for the wind band medium but also for the

²⁶"Fennell, Frederick." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3665> (accessed January 21, 2010).

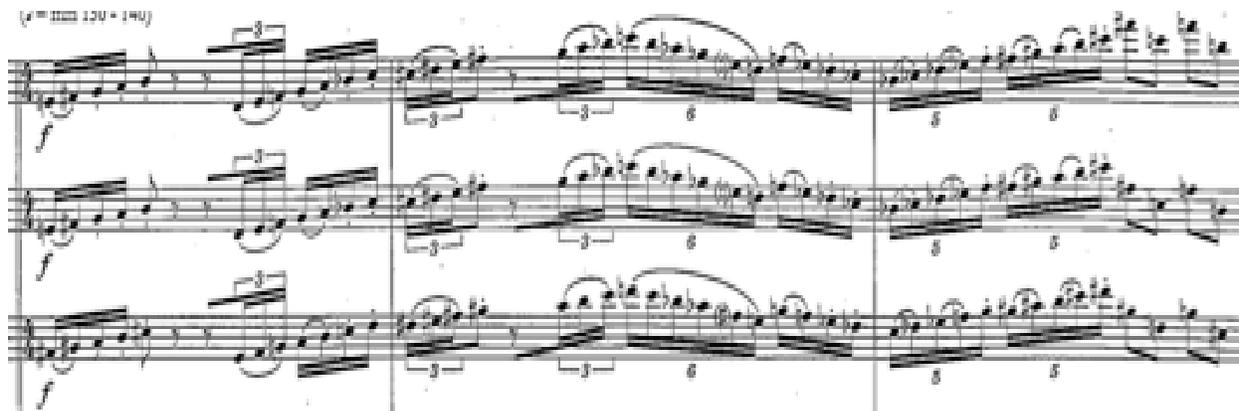
²⁷ John Shepard and George Boziwick. "Chamber Music America." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41494> (accessed) February 19, 2010).

percussion ensemble and choral setting. Mixing all three of these areas into one giving more opportunities for untraditional ensembles to perform together.

Unit IV. Technical Considerations

We can only assume that *Inferno* was composed with the mind set of depicting the fiery depths of hell and what it is like to step foot in such a different world then we are accustomed to. Bukvich used chromatic and modal passages in his sixteenth note runs that require a considerable amount of attention in the practice room working out the unique fingering patterns. Figure 6.2 shows the intricacies of the different rhythmic patterns and scale patterns all in one phrase.

Figure 6.2 *Inferno* Technical Passages



This passage takes place in measure 113 with the entire ensemble playing in unison including the mallet percussion section. With the mixture of scale patterns along with duple and triple meter the passage at measure 155 is very challenging. However the pattern does repeat itself throughout the piece, this repetition allows the performers to transfer the learning from one section to another making *Inferno* easier and faster to learn. Compared to a composition that uses new material throughout every new section. This section is a great example where the tension of the piece is depicting the chaotic nature of hell and the overall environment the piece is setting.

The ensemble is also challenged with the ability to play softly in the accompaniment parts while the soloist is out numbers and playing long tones compared to the moving parts that are the accompaniment part. This writing technique happens multiple times throughout *Inferno* where the ensemble out numbers the soloist but while playing a difficult technical passage behind the primary sound. Figure 6.3 has the full ensemble playing a set sequence that repeats

itself. In measure 52 the trombone soloist introduces a new statement and takes over as the primary melodic line in the ensemble. At measure 59 the tuba adds a color change and play as a duet with the trombone soloist giving the new statement a more defined and rich sound with the accompaniment parts in the background.

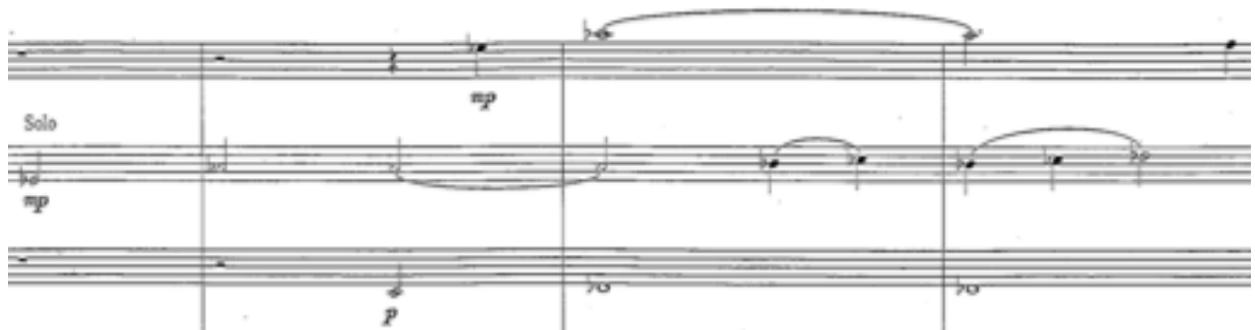
Figure 6.3 *Inferno* Trombone Soloist

Rhythmically *Inferno* has areas in the music that would be considered unconventional to most performing ensembles. Using complex time signatures such as 14/8, 6/2, 4/2 and your more traditional time signatures like 4/4 and 3/4. Each time signature will give a different challenge for the ensemble. The 14/8 time signature in measure 117 is different for the ensemble because the majority of the ensemble is counting each measure in the grouping of 2,2,3,2,2,3 while the trombone and tuba section will be counting the measure as a 7/4 measure where the groupings are 2,2,2,2,2,2. These two time signatures, shown in figure 6.4, fit together but do not have the same eighth note pulse.

still connected but have more of emphasis on the beginning of the notes compared to the ends of the note.

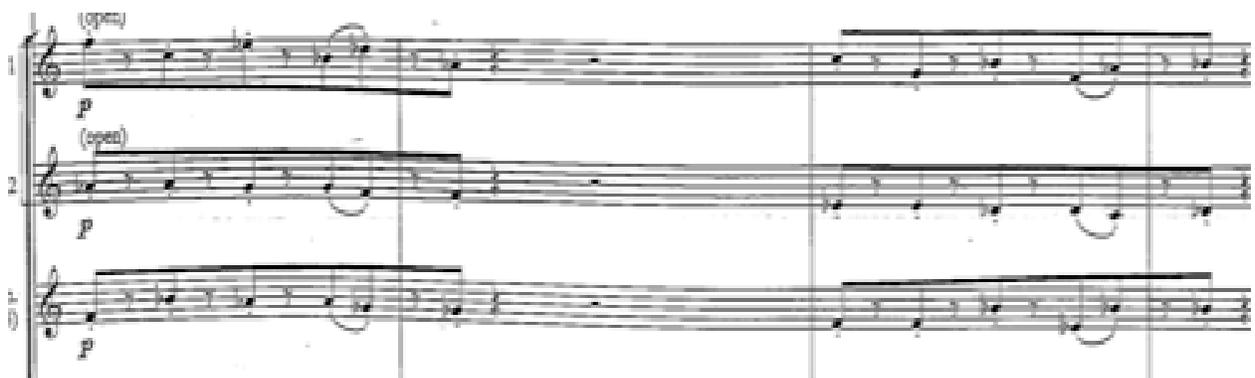
The legato sections are areas where the music is pleading for expression and usually is lightly scored with fewer instruments. In measure 39 the woodwind sections are highlighted with the legato style in the mid to lower register which gives a beautiful rich sound with the mallet percussion supporting the sound with connected quarter notes. Figure 6.6 has the woodwind sections playing the closest thing to a choral that this piece can reach. The oboe has the solo line with the other woodwinds and mallet instruments as the accompaniment parts.

Figure 6.6 *Inferno* Legato



The final and last style used in *Inferno* is the staccato sections, which are generally the faster and more technical passages of the piece. These sections have challenges for the ensemble because of the speed of the technical passages. Shown in figure 6.7 the staccato sections are very light and delicate while played at a soft piano dynamic level. If the performers cannot perform their part precisely at measure 49, then the full ensemble will sound muddy and very sloppy.

Figure 6.7 *Inferno* Staccato



The percussion parts have sections where the battery parts are playing sixteenth and eighth notes that need to be played as short and snippy as possible to help the woodwinds and brass players maintain the staccato articulations.

The unique part of the three different styles Bukvich used while writing *Inferno* is the speed of which each section can change and develop into new thematic material. The ensemble has to stay true to the different articulations throughout the piece. Showing the different styles gives the performance a variety of flavors and sounds that pull the audience to listen even closer to hear what happens next.

Unit VI. Musical Elements

Inferno is eclectic by nature. The variety of feelings and emotions capture the audience as if they are physically entering a new world. The opening section is a fanfare introduction that conveys anger and aggression within the entire ensemble. The percussion section, in Figure 6.8 uses a spring drum and gong screeches to give an ominous feeling to set the introduction and overall presence of the ensemble.

Figure 6.8 *Inferno* Introduction

The musical score for the introduction of *Inferno* features four staves. The top staff is for Suspended Cymbal, with a section labeled 'Suspended Cymbal Screeches' and a 'Ln' (Lento) marking. The second and third staves are for Marimba A and Marimba B, both with a 'Whispering: "Inferno..."' section marked with a piano (*P*) dynamic, followed by a 'Marimba' section marked with a fortissimo (*ff*) dynamic. The bottom staff is for Percussion, featuring 'Spring Drum' and 'Gong Screeches' in the initial section, and 'Bass Drum (bass drum)' in the later section, also marked with *ff*.

While the ensemble the percussion section begins the piece, the entire ensemble whispers “inferno”, also shown in 6.8, over and over again, all at different speeds and inflections with their voices. I have interpreted this section as demons waiting inside the cave, where the gates of

hell are located. This sections immediately connects to the open fanfare section which is the music you would first hear once you have entered hell and are beginning your journey deeper into this new world.

The aggressive sections are obvious and make sense when painting a aural picture of what hell would be like. Bukvich however does a phenomenal job of writing beautiful music that is pleading and begging for their lives. These sections are the most emotional are required the most amount of musicality towards the ensembles playing. In figure 6.9 the woodwinds especially have a significant amount of music that is flowing and connected melodies giving a contrasting aspect towards the music.

Figure 6.9 *Inferno* Forgiveness



The ensemble has to have a sense of balance and sensitive ears listening for the conversation that speaks back and forth from the upper woodwinds back to the lower voices in the Bass Clarinet and horns through measures 131-151.

The musical lines throughout *Inferno* have a sense of motion that follows the contour of the line. Expression from the soloist is where the performance will grow and develop into new material. A difficult concept for the musicians to grasp is the level of sensitivity each performer must have. The oboe and clarinet solo sections are areas where the percussion or brass families can over play their parts and cover or mask the main voice in the section.

Unit VII. Form and Structure

Table 6.2 Form and Structure for *Inferno*

| Section | Measure | Theme |
|--------------|---------|-------|
| Introduction | 1-4 | Intro |
| Section I | 5-9 | A |
| Section I | 10-16 | A' |
| Section I | 17-21 | A'' |
| Section I | 22-28 | A''' |
| Section II | 29-48 | A |
| Section II | 49-64 | B |
| Section II | 65-74 | A' |
| Section III | 75-84 | A |
| Section III | 85-95 | B |
| Section III | 96-106 | C |
| Section III | 107-116 | D |
| Section IV | 117-130 | A |
| Section IV | 131-150 | B |
| Section IV | 151-End | Coda |

Unit VIII. Suggested Listening

Daniel Bukvich: *Night City*

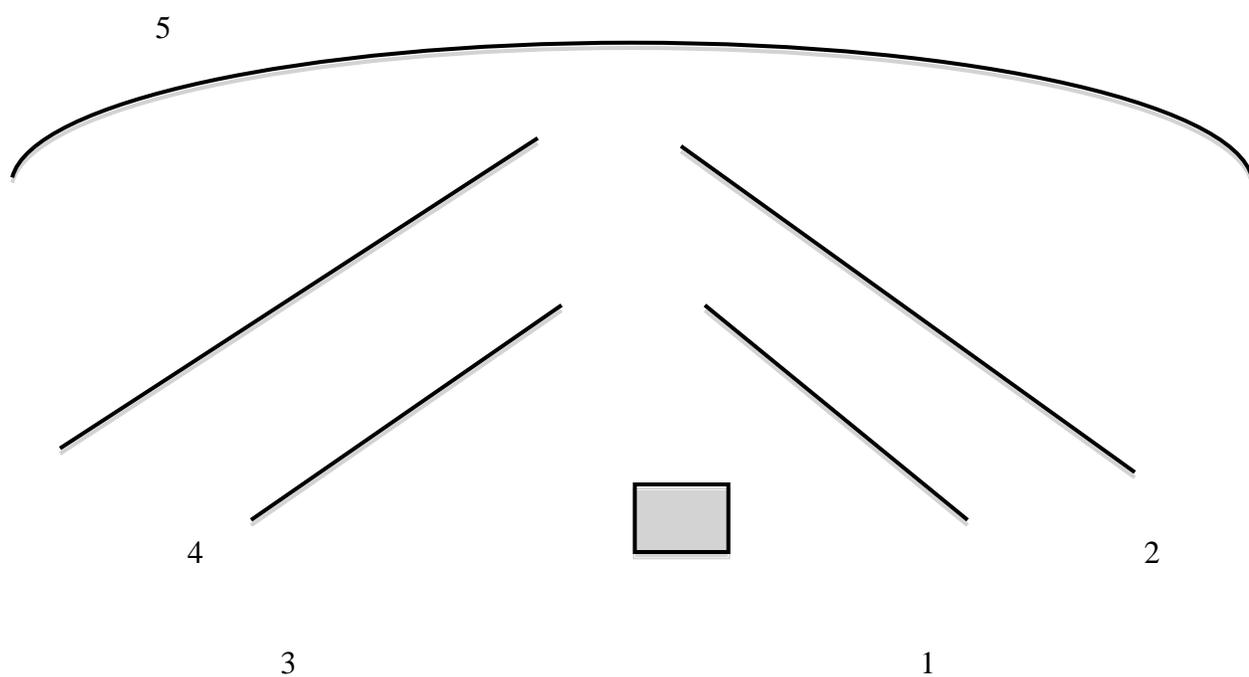
Dinosaurs

Time Travel

Unit IX. Seating Chart and Acoustical Justification

The ensemble is set up in a way where each smaller chamber group is performing together with the entire ensemble fitting together like a puzzle. I choose to have each ensemble in straight lines facing each other with the intention of the groups being able to hear each other as a small group but still have the connection as a full ensemble.

Figure 6.10 *Inferno* Seating Chart



Left to Right

Row 1: Trumpet 1-2

Row 2: Horn, Trombone, Tuba

Row 3: Clarinet, Flute

Row 4: Bass Clarinet, Horn

Row 5: Marimba A, Marimba B, Vibraphone/Cymbal, Tenor Drum/Bells, Bass Drum/Auxiliary

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Ensemble (Chamber)

Announcements:

Literature: Bukvich

Time: 4:15 – 5:30

| Title | Evaluation |
|--|---|
| <p>1. Sight Read the entire piece</p> <p>Rehearse mm 49-65</p> <p>Objective is to solidify the rhythm within the ensemble and maintain tempo</p> <p>Rehearse mm 117-131</p> <p>Objective is to solidify the rhythm within the ensemble and maintain tempo</p> <p>Rehearse mm 131- 151</p> <p>Objective is to maintain the temp marked at quarter note equals 60 throughout</p> | <p>1. Sight reading was tough for the ensemble with the Tempo changes not clearly marked in the parts.</p> <p>2. The ensemble was able to perform isolated sections within the piece. The difficult part of the piece was working transitions</p> |

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Ensemble (Chamber)

Announcements:

Literature: Bukvich

Time: 4:15 – 5:30

| Title | Evaluation |
|--|---|
| <p>Work on areas that have similar characteristics in the piece.</p> <p>mm 1-17 as well as mm 75-85 have a fanfare style throughout with moving lines underneath the melody giving a more complex texture</p> <p>mm 49- 65 and 117-131 are both full ensemble but very light and precise in nature, the dynamics are soft and both have the trombone cut through with the melody</p> <p>mm 65- 75 and 131- 151 is the most exposed section and requires control for the melody line and harmony figures to stay in balance</p> | <p>The ensemble played much better compared to the first rehearsal. The biggest problem was solidifying the tempo changes. The further the rehearsal went the better the ensemble began to play.</p> <p>The ensemble also had trouble having the solo lines play above the rest of the ensemble giving some problems for the soloist to be heard.</p> |

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Ensemble (Chamber)

Announcements:

Literature: Bukvich

Time: 4:15-5:30

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work transitions from each tempo change2. Focusing on maintaining the correct tempos without rushing. | <ol style="list-style-type: none">1. The percussion had difficulty not rushing the sixteenth notes during the slower sections which lead to a train wreck once they had the melody2. Isolating the tempos the ensemble was able to play correctly but having those tempos played correctly put in context was still an issue. |

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Ensemble

Announcements:

Literature: Bukvich

Time: 4:15-5:30

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Working on the solo sections allowing the ensemble to listen for the solos with the Trombone, Flute, Horns and Clarinet.2. Solidifying the coda section with the slower tempos | <ol style="list-style-type: none">1. The ensemble struggled to play beneath the soloist but there was noticeable improvement2. The coda section was much better with the slower tempos in place and the ensemble playing well together |

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Ensemble (Chamber)

Announcements:

Literature: Bukvich

Time: 4:15-5:30

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Working the transitions between the tricky tempo changes.2. Blending the accompaniment parts together and allowing the soloist nature of the chamber piece come through.3. Run entire piece | <ol style="list-style-type: none">1. Transitions went very well and had the feeling of moving together as an ensemble for the first time. No fighting between sections or the conductor on what the correct tempos were.2. The solo lines were more apparent and the ensemble had a better sense of blend and balance as a whole3. Run through had some areas that were not “perfect” but the ensemble played very well through out. |

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Ensemble

Announcements:

Literature: Bukvich

Time: Dress Rehearsal run

| Title | Evaluation |
|--------------------------|--|
| 1. Run through the piece | 1. Dealt with new tempo problems that have never been an issue before. This was primarily my fault, not noticing that my tempos choices were faster then before. |

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Appendix A - Graphical Analysis of First Suite in E-flat Chaconne

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | |
|--------------------------------|---|---|--|---|---|---|---|---|---|--|---|----|----|----|----|-----------|--------|
| Form | Theme 1 | | | | | | | Theme 2 | | | | | | | | Theme 3 | |
| Phrase Structure | | | | | | | | | | | | | | | | | |
| Tempo | Allegro Moderato | | | | | | | Allegro Moderato | | | | | | | | | |
| Dynamics | <i>p</i> | | | | | | | <i>p</i> | | | | | | | | <i>pp</i> | |
| Meter/Rhythm | $\frac{3}{4}$ | | | | | | | | | | | | | | | | |
| Tonality | E-flat major | | | | | | | E-flat major | | | | | | | | | E-flat |
| Harmonic Motion | I | | | | | | | | V | I | | | | | | | |
| Orchestration | Euphonium/ Tuba / String Bass | | | | | | | Cornets / Trombones | | | | | | | | | |
| General Character | Smooth and Seamless | | | | | | | | | | | | | | | | |
| Means for Expression | Showing a soft and seamless pattern to represent the first statement of the chaconne | | | | | | | Highlighting the color change with the Trumpet entrance and the Trombone now playing the Chaconne | | | Stretching each beat especially over the bar line to help create the seamless writing | | | | | | |
| Conducting Concerns | Entrance of the low brass | | Small soft conducting pattern to convey the dynamics | | | | | Entrance of new brass family | | | | | | | | | |
| Rehearsal Consideration | The first statement of the Chaconne is in the low brass. This opening section sets the tone for the entire movement. Setting the style and phrase will transfer over when other sections are playing the chaconne | | | | | | | Matching the style and sound of the low brass | | trumpets are now the primary color and should play just above the Chaconne | | | | | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | |
|---|----|-------------|----|----|----|---|-----------|------------|--|----|----|----|--|--|--|----|----|--|
| | | | | | | | Theme 4 | | | | | | | | Theme 5 | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | <i>cresc.</i> | <i>mf</i> | | | | | | <i>mf</i> | <i>cresc.</i> | | | | |
| | | | | | | | | | | | | | | | | | | |
| major | | | | | | | E-flat | major | | | | | | | E-flat major | | | |
| V | | | | | | | | I | | | | | | V | | I | | |
| Woodwinds | | String Bass | | | | | | | | | | | | | Full Ensemble | | | |
| | | | | | | agitated | | | | | | | | forward motion | | | | |
| Conducting towards the WW's above the brass parts. A very small and minimalism pattern for a delicate sound to come through | | | | | | Gesture of syncopation on beat one. Along with a style change to Marcato in the woodwinds | | | Marcato conducting with more emphasis on the attack being detached | | | | | | Smooth legato pattern to highlight the Chaconne | | | |
| Entrance of the woodwind family | | | | | | Larger pattern for the crescendo to <i>mf</i> | | Cornet Cue | Trbn Cue | | | | | Larger pattern for the crescendo to <i>f</i> | | | | |
| Having the Chaconne and harmony parts blend together with the chaconne being the predominant voice | | | | | | Short detached eighth and sixteenth notes in woodwinds | | | | | | | Brass matching the woodwinds with the detached rhythms | | The balance of the ensemble should listen from Bottom to the top. The Chaconne section is the most important voice | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 |
|----|----|----|--|---|--|--|----|----|----|----|----|----|---|--|----|----|----|
| | | | | | | | | | | | | | Theme 6 | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | <i>cresc.</i> | <i>ff</i> | | | | | | | | <i>ff</i> | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | E-flat major | | | | |
| | | | | | V | I | | | | | | V | I | | | | |
| | | | | | | | | | | | | | | Brass / Bass Cl. / Bassoon | | | |
| | | | | | Rolling | | | | | | | | Heavy | | | | |
| | | | | | Marcato style for the Low reeds, Brass and Percussion | | | | | | | | Legato Style for the Chaconne section with Trumpets and Cornets | | | | |
| | | | | Larger pattern for the crescendo to <i>ff</i> | | Conducting towards beats 1 and 3 where the important entrances are being played | | | | | | | Cue Cornets and Trumpets | | | | |
| | | | Growing as an ensemble together and have the bottom be more exaggerated in dynamics | | | Even sixteenth notes throughout the ensemble, right in time. Along with matching the length of sixteenth notes in the low reeds and brass | | | | | | | | Low reeds/low brass matching the pesante eighth notes | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | | |
|---|----|---|----------------|--|---|----|----|----|----|----|---|--------------------------------------|-----------|------------------------------------|----|----|----------|--------------------------------|--|
| | | | Theme 7 | | | | | | | | Theme 8 | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | | <i>dim.</i> | | <i>p</i> | | | | | | | <i>p</i> | | <i>pp</i> | | | | <i>p</i> | | |
| | | | | | | | | | | | | | | | | | | | |
| | | | E-flat major | | | | | | | | | E-flat major | | | | | | | |
| | | | V | I | | | | | | | | V | I | | | | | | |
| | | | | Clarinets / Horns | | | | | | | | Alto Sax / Flute / Oboe / E flat Cl. | | | | | | add Solo Horn | |
| | | | Soft and Light | | | | | | | | | | | | | | | | |
| | | Smaller and softer pattern to convey the dynamic change | | | Conducting towards the Horn soloist who is playing the Chaconne | | | | | | Eyes directed towards the Alto Sax soloist to enter on beat 3 | | | Eyes directed towards the Clarinet | | | | Eyes directed towards the Horn | |
| | | Diminuendo for two measures, Cue solo Horn | | | | | | | | | Cue Flute, Oboe, Alto Sax solo's | | | Cue E-Flat Clarinet solo | | | | Cue Horn solo | |
| Releasing from one phrase and entering the new passage. Passing the melodic line throughout the ensemble is important from the Brass to Woodwind families | | | | Listening for the melodic lines with the color changes around the ensemble acting as a supporting cast to the Chaconne section | | | | | | | Rhythmic accuracy is important with the duple and triple feels going on at the same time. This is a chamber setting where the independence of parts is more exposed | | | | | | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|---|------------------|---|----|----|----|----|----|--|---|---|----|--|----|----|----|----|---------------------------------|
| | Theme 9 inverted | | | | | | | | Theme 10 inverted | | | | | | | | Theme 11 |
| | | | | | | | | | | | | | | | | | |
| | <i>p</i> | | | | | | | | <i>p</i> | | | | | | | | <i>p</i> |
| | | | | | | | | | | | | | | | | | |
| | C minor | | | | | | | | C minor | | | | | | | | E-flat major |
| V | | | | | | | | | | VI | | | | | | | |
| | 1 & 3 Cl. | Woodwind / Horn | | | | | | | Low Reeds / Horns / Euph.. / Tuba | | | | | | | | |
| | | | | | | | | | Soft and Seamless | | | | | | | | |
| | | Sweeping lush pattern to secure the woodwind entrances and color change | | | | | | | | Conveying a heavy style for the pesante section | | Focus on the cornets and conducting above the ensemble | | | | | Eyes directed towards the Trbn. |
| | | Cue Flute oboe Solo | | | | | | | Entrance of the chaconne with Trumpets, Cornets, Euphoniums and Tubas | | | | | | | | |
| Horn solo will be easily covered up if the ensemble is not listening for the melody | | The texture of the ensemble changes with the predominance of the Woodwind sections. The blend and balance should still be focused on listening down the section | | | | | | The Trumpets play the Theme inverted so this is a new piece of material that the ensemble needs to highlight and support while playing with each other | | | | The upper voices in the woodwinds need to enter with delicate attacks and have their color changes felt not heard to just give the ever so slightest of change to the ensemble | | | | | |

Composition: First Suite in E-flat, Chaconne

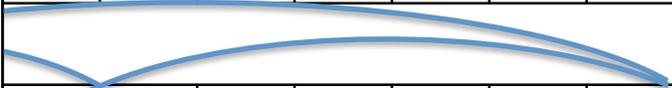
Composer: Gustav Holst

| 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 |
|----|--|----|----|----|----|----|---|-------------|----|----|-----|-----|-----|---|--------------|--------------------|-------------|
| | | | | | | | Theme 12 | | | | | | | | Theme 13 | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | <i>p</i> | | | | | | | | | Cresc. | Poco a Poco |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | E-flat major | | | | | | | | E-flat major | | |
| | | | | | | | | V | | | | | | | | | |
| | Low Brass / Low Reed / Perc | | | | | | | Add Trumpet | | | | | | Full Ensemble | | | |
| | | | | | | | | | | | | | | | | heavy and building | |
| | Trombone section with a deeper and larger pattern to portray the color change | | | | | | Focus on the chaconne in the trumpet section with conducting over the entire ensemble | | | | | | | Highlighting the three different sections performing all at once | | | |
| | Trombone entrance with the chaconne | | | | | | Cornets and Euphonium entrance with the chaconne | | | | | | | Woodwinds enter with the chaconne along with cornets | | | |
| | The texture of the ensemble changes with the predominance of the Trombone section. The blend and balance should still be focused on listening down the section | | | | | | The ensemble is beginning to grow in size and have less of a chamber feel and more of a full ensemble sound. The group should still be playing softly and listening for the Chaconne in the Cornets | | | | | | | Full ensemble is growing and building throughout the section with the focus of a seamless melody and harmony line | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 |
|---|-----|-----|--|---|-----|--|----------|-----|--|-----|-----|-----|-----------|--|--|--------------|-----|
| | | | | | | Theme 14 | | | | | | | | Theme 15 | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | Maestoso | | | | | | | | | rit. al fine | |
| | | | | | | <i>f</i> | | | | | | | <i>ff</i> | <i>ff</i> | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | E-flat major | | | | | | | | E-flat major | | | |
| | | | | | | | | I | | | | | | | | | |
| | | | | | | Arrival point | | | | | | | | | | | |
| | | | | | | The climax of the movement, allowing the ensemble to soar to the end of the movement | | | | | | | | Slowing down the ensemble for the ritardando | | | |
| Larger pattern for the crescendo from <i>p</i> to <i>ff</i> | | | | Larger pattern with the left hand giving the dynamic growth | | | | | | | | | | | Tenuto conducting to help the ensemble move together with the ritardando | | |
| | | | With the gradual crescendo in the ensemble the balance should still be supported with the Low Reeds and Low Brass sections having the biggest contrast in dynamics | | | The Maestoso section is full and broad in the sound. The ensemble will | | | need to control the sound and keep in mind good tone quality and pitch with the extreme dynamic ranges | | | | | The ritardando al fine is important to move as a section and have a smooth transition to the slower tempos | | | |

Composition: First Suite in E-flat, Chaconne
 Composer: Gustav Holst

| 125 | 126 | 127 | 128 | 129 | 130 | 131 |
|---|--|--|-----|-----|---|---|
| | | | | | | |
|  | | | | | | |
| | | | | | |  |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | Aggressive attacks for the entire ensemble | | | | |
| | | | | | Hold the final chord and release together | |
| | The accented notes on beat 3 give a strong color change and need to be brought out | | | | Releasing as an ensemble together and having the sound resonate | |

Appendix B - Graphical Analysis of First Suite in E-flat Intermezzo

Composition: First Suite in E-flat, Intermezzo
 Composer: Gustav Holst

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|--------------------------------|---|--|--|---|---|--|---|---|---|-----------------|---|---|----|----|----|----|
| Form | Binary Form: A Section | | a | | | | | | | | | | | | | |
| Phrase Structure |  | |  | | | | | | | |  | | | | | |
| Tempo | Vivace | | | | | | | | | | | | | | | |
| Dynamics | <i>pp</i> | <i>mf</i> | | | | | | | | | | | | | | |
| Meter/Rhythm | $\frac{2}{4}$ |  | | | | | | | | | | | | | | |
| Tonality | C minor | | | | | | | | | | | | | | | |
| Harmonic Motion | i | | | | | | | | | | | | | | | |
| Orchestration | Brass | Solo Cornet/ Solo Cl. E-Flat Cl./ Oboe | | | | | | | | | | | | | | |
| General Character | Playful while light and soft | | | | | | | | | | | | | | | |
| Means for Expression | Very limited conducting, use of the wrist only | | | | | Super metric conducting for the dotted quarter notes | | | Smooth legato pattern to lengthen the tied notes | | | Super metric conducting for the dotted quarter notes | | | | |
| Conducting Concerns | Light staccato pattern, very soft dynamics | | | | | Cue Tambourine | | | | Cue Triangle | | | | | | |
| Rehearsal Consideration | Matching style and articulations between the soloist, while the E flat clarinet is light and delicate with the constant eighth notes underneath the melody line | | | | | The dynamics are soft at a <i>p</i> level but will had some shaping to the line and grow through the longer notes | | | | | The section repeats itself and should be played stylistically the same. The ensemble will change with different entrances later on | | | | | |

Composition: First Suite in E-flat, Intermezzo
 Composer: Gustav Holst

| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 |
|--|--|----|--|----|--|----|----|---|----|---|----|----|----|----|----|----|----|
| | | | | | | | | | | b | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | <i>mf</i> <i>p</i> | | | | | | | <i>p</i> | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| V | | | | | | | | i | | | | | | | | | |
| | Add Clarinets | | | | | | | Full Ensemble | | | | | | | | | |
| | | | | | | | | | | A sense of Tension | | | | | | | |
| Eyes directed towards the upper woodwinds for their entrance | | | Conducting is focused on the upper woodwinds with the new color change | | Super metric conducting for the dotted quarter notes | | | Light staccato wrists only conducting | | Legato smooth expression for the brass and woodwinds | | | | | | | |
| | Cue Tambourine and Triangle | | | | | | | | | Small pattern for the softer dynamic with entire ensemble | | | | | | | |
| | Adding the upper woodwinds to the solo line, the texture is changing but the style and articulation should stay the same | | | | | | | New eighth note patterns light and detached | | The full ensemble is playing through this section but the dynamics are listed at a <i>p</i> level, the ensemble must have control in their playing at the softer dynamics | | | | | | | |

Composition: First Suite in E-flat, Intermezzo
 Composer: Gustav Holst

| 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | | |
|---|--|----|----|----|----|----|----------------------------------|----------------------------------|---|----|---|----|---|--------------------------------|----|----|----|--|--|
| | | | | | | | | a | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| cresc. | | | | | | | <i>ff</i> | <i>p</i> | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | Upper WW's Solo Cornet | | | | | | | | | | | |
| | | | | | | | Large sweeping forward motion | Playful while light and soft | | | | | | | | | | | |
| Larger pattern and a sense of forward motion for the ensemble | | | | | | | | Small light staccato patterns | | | Super metric conducting for the dotted quarter notes | | | | | | | | |
| Gradual crescendo throughout entire ensemble | | | | | | | | Small stac. pattern | Cue low reeds and low brass | | | | | Cue low reeds and low brass | | | | | |
| The crescendo should happen from the bottom up with the lower voice making the majority of the dynamic changes with the forward motion building more and more | The ascending sixteenth notes need to be rhythmically accurate especially with the up beat entrances. The effect is one continuous line moving through different instruments | | | | | | | | Entrances of the low reeds and low brass should be played as if one line, connected together giving the blend and balance of one sound and not a mixture of instruments | | | | The focus for the melody line is matching articulation and dynamics | | | | | | |

Composition: First Suite in E-flat, Intermezzo
 Composer: Gustav Holst

| 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | | | |
|--|----|----|---|--|--|----|----|----|--|----|----|--|---------------|---|----|-------------|----|--|--|--|
| | | | | | | | | | | | | | | B | a1 | | | | | |
| | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | L'istesso Tempo | | | | | | |
| | | | | | <i>p</i> | | | | | | | | | <i>p</i> | | | | | | |
| | | | | | | | | | | | | | $\frac{4}{4}$ | | | | | | | |
| | | | | | | | | | | | | | | F Dorian | | | | | | |
| | | | | v | | | | | | | | | | I | | | | | | |
| | | | | | Upper WW's Cornets | | | | | | | | | Solo Cl. Upper Woodwind | | | | | | |
| | | | | | More aggressive | | | | | | | | | Lush sweeping sound | | | | | | |
| Super metric conducting for the dotted quarter notes | | | | Eyes directed towards the upper woodwinds for their entrance | | | | | Super metric conducting for the dotted quarter notes | | | Super metric conducting for the dotted quarter notes | | Smooth connected pattern, highlighting the soloist as the enter conducted in 4 with minimal movement from the conductor | | | | | | |
| Cue low reeds and low brass | | | | Cue low reeds and low brass | | | | | | | | | | Cue Clarinet | | Cue Trumpet | | | | |
| | | | Finishing the phrase together with the purpose of connecting to the next phrase | | Upper woodwinds matching style and playing at a soft dynamic, with blend and balance, with the color change happening the dynamics level should still be at a <i>p</i> dynamic level with no crescendo | | | | | | | | | | | | | Transitioning into the style change of connected longer notes, while still at a soft dynamic | | |

Composition: First Suite in E-flat, Intermezzo

Composer: Gustav Holst

| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|--|----|----|----|--|----|----|----|----|----|----|----|----|---|---|----|----|----|
| | | | | | | | | | | | | | a2 | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| IV | | | | I | | | | | VI | | | | IV | | | | V |
| Add Horns | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | Forward motion | | | | |
| | | | | Eyes directed towards the Flute soloist | | | | | | | | | Smooth sweeping patterns | Conducting over the top of the ensemble directed towards the cornet and Euphonium solos | | | |
| Cue Bass Clarinet, Basson and Clarinet | | | | Cue Flute | | | | | | | | | Cue Cornet and Euphonium | | | | |
| The moving eighth notes are important but should be an added color that is still behind the melody line of the clarinet solo | | | | The texture of the piece is growing and the Flute and Clarinet should be playing as if in a chamber setting. The duet should move and sound together | | | | | | | | | Longer notes need to connect through the bar line. Eighth note runs are even and soft dynamic. Melody will need to be the prodominant voice heard throughout this section | | | | |

Composition: First Suite in E-flat, Intermezzo
 Composer: Gustav Holst

| 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | |
|----|----|----|---|----|----|-----------|----|----|----|--|--|---------|-----|-----|--|--|-----|--|
| | | | | | | | | | | | | A | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | <i>mf</i> | | | | <i>p</i> | | | | | | | | |
| | | | | | | | | | | 2 4 | | | | | | | | |
| | | | | | | | | | | | | C minor | | | | | | |
| | | I | VI | | | I | V | | | IV | | V | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | Light and Soft | | | | | | | | |
| | | | Eyes directed towards the Woodwinds for their entrance | | | | | | | Light staccato conducting, using the wrist | | | | | Smooth elongated conducting for the long tones | | | |
| | | | Cue Saxes | | | | | | | Cue Euphonium Solo | | | | | | | | |
| | | | The added eighth notes movement with the Altos and upper woodwinds needs to swell and move forward while the melody line is still the primary voice heard | | | | | | | | Style change to light staccato just like the beginning. Showing the contrast while still playing soft and matching one another's sound | | | | | The melody line is light and delicate with the accompaniment parts even softer dynamically | | |

Composition: First Suite in E-flat, Intermezzo

Composer: Gustav Holst

| 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | |
|----------------------------------|-----|---|-----|-----|-----|---|-----|-----|--|-----------------|-----|-----|-----|--|--|-----------------|------------------------|--|
| | | | | | | | | | | | | | | | | | B | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | L'istesso Tempo | | |
| | | <i>p</i> | | | | | | | <i>mf</i> | | | | | | | <i>pp</i> | <i>mf</i> <i>p</i> | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | IV | | | | | | | | | | | | | I | |
| | | Full Ensemble Minus Low Brass | | | | | | | | | | | | | | | Low Reeds Low Brass | |
| | | | | | | | | | | | | | | | | | Forward motion | |
| Eyes directed towards upperwoods | | | | | | | | | Smooth elongated conducting for the long tones | | | | | | legato, cantabile pattern increased dynamics | | | |
| | | Cue upperwoods and Brass | | | | | | | | Cue Cornet Solo | | | | | Conducting the soloist at <i>mf</i> | | | |
| | | With more familys playing the melody line dynamics should still be soft and matching style and articulation | | | | The staccato eighth notes in the accompaniant lines need to be played as one instrument, dynamically and rhythmically | | | | | | | | Eighth note rhytms are all over the ensemble like a metronome. Keeping these rythms together While the melody flows over everything. | | | | |

Composition: First Suite in E-flat, Intermezzo

Composer: Gustav Holst

| 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | | |
|---|-----|--|-----|-----|--|-----|-----|--|-----|-----|-----|---|-----|-----------|-----|------------|-----|------------|--|
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | senza rit | | | | | | | |
| | | | | | | | | | | | | | | <i>pp</i> | | <i>ppp</i> | | | |
| | | | | | | | | | | | | | | | | | | | |
| Polymodal; D minor plus A minor over C pedal | | | | | | | | | | | | | | | | | | | |
| | | | | | | VI | | | | | | | | I | | VI | | I | |
| Add Solo Cornet and upper WW | | | | | | | | | | | | | | | | | | Dying away | |
| Highlight the sixteenth notes | | Conducting the moving melody line above the ensemble | | | Smaller and more delicate pattern to the end to convey the soft ending | | | Highlight the sixteenth notes | | | | Smaller pattern but clearly defines the pattern | | | | | | | |
| Cue Clarinets | | | | | Conducting is smooth and connected for the melody line | | | | | | | Gradual decrescendo to the end | | | | | | | |
| There are multiple styles being played that are all at a soft dynamic. Each instrument should stay true to the articulations marked giving two different textures | | | | | | | | The ensemble is playing with a full section but needs to maintain a soft dynamic level while still giving room to decrescendo towards the end of the piece | | | | Having the ensemble maintain tempo while playing at a much softer dynamic level | | | | | | | |

Appendix C - Graphical Analysis of First Suite in E-flat March

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | |
|--------------------------------|---|---|-------|--|--|---|--|---|---|----|----|----|---|----|----|----|--|
| Form | Ternary Form | | Intro | | A Section | | | | | | | | | | | | |
| Phrase Structure |  | | | |  | | | | | | | |  | | | | |
| Tempo | Tempo Di Marcia | | | | | | | | | | | | | | | | |
| Dynamics | <i>ff</i> | | |  | <i>f</i> | | | | | | | | | | | | |
| Meter/Rhythm | 2 2 | | |  | | | | | | | | |  | | | | |
| Tonality | E-flat major | | | | | | | | | | | | | | | | |
| Harmonic Motion | I | | | | V | | | I | | V | | I | | | | | |
| Orchestration | Full Ensemble | | | Brass Percussion | | | | | | | | | | | | | |
| General Character | Stately | | | | | | | | | | | | Forward motion | | | | |
| Means for Expression | Full staccato conducting with the emphasis on the quarter note entrances throughout the ensemble | | | | Staccato conducting with the use of the wrist only | | | | | | | | Deep push for the driving melody | | | | |
| Conducting Concerns | Cue Brass entrances | | | Cue Bass Drum | | | | | | | | | Emphasize beat 2 with an accent | | | | |
| Rehearsal Consideration | Cascading movement down the ensemble will require matching articulation and full dynamic volume that matches in style as well | | | | | | Rhythmically the brass family is in unison and will need to match style as well as blend and balance | | | | | | The dotted quarter note rhythm needs to be played full value but is still light in nature and match across the entire ensemble. The unison rhythms need to be clean | | | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | | |
|----|----|----|----|-------------------------|----|----|----|--|---------------------------------------|-----------|---|----------|--|----|----|---------------------------------|----|--|--|
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | cresc. | | <i>ff</i> |  | <i>f</i> | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | v | | I | | | | |
| | | | | Super metric conducting | | | | | Crescendo in the brass larger pattern | | | | | | | | | | |
| | | | | | | | | Right hand showing the crescendo | | | Emphasize beat 2 with an accent | | | | | Emphasize beat 2 with an accent | | | |
| | | | | | | | | The crescendo needs to be from the lower brass instruments to give a darker color for the ensemble and an overall crescendo from the entire ensemble | | | | | The moving eighth notes are at a tempo that requires a level of ability to tongue lightly and in time while still having the sound speak | | | | | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | |
|----|--|--|------|---|------------------------|--------------------------|----|----|--------------------------------------|----|---|---------------------------------|----|----|----|--|----|--|
| | | Transition | | | B Trio section | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | <i>ff</i> | dim. | | <i>mf</i> | <i>p</i> | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | A-flat major | | | | | | | | | | | | | | | | |
| | | I | | | | | | | V | | | I | | | | | V | |
| | | | | | Woodwinds Low Brass | | | | | | | | | | | | | |
| | | Flowing and connected | | | With Broadness | | | | | | | | | | | | | |
| | Smaller conducting pattern to portray the dynamic contrast | | | Eyes directed towards the woodwinds | | Connected broad sound | | | Body moves with the phrases | | | | | | | | | |
| | Left hand showing the decrescendo | | | | | Cue woodwind family | | | | | | Stretching over the bar line | | | | | | |
| | | Setting up the style change for the new section. The dynamics are drastically different which will give a completely new color change | | | | | | | | | These phrases need to be seamless and have staggered breathing throughout. Listening for blend and balance where the lower parts are most important here | | | | | Connecting the phrases over the bar line is key. | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|--|----|----|----|---|----|----|---------------------------|---|----|----|----|----|----|----|----|----|------------------------|
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | <i>p</i> |
| | | | | | | | | | | | | | | | | | |
| V | I | | | V | I | | | | | | | | | | | | |
| | | | | | | | Full Ensemble | | | | | | | | | | |
| Pleading | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| Cue Oboe and E-flat Clarinet | | | | | | | Cue Cornets and Trombones | | | | | | | | | | Marcato style in mm 88 |
| Oboe and E-flat clarinet entrance should not be a burst of sound but rather a subtle color change for the ensemble | | | | With the new texture the ensemble must adjust and cue in to the color change in the upper woodwinds. Highlighting the change in orchestration | | | | Cornets, Trumpets, and Trombones now play the bass line and should bulk up the sound in the lower registers but still maintain the staccato style | | | | | | | | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 |
|--|----|-----------|---|----|----|---------------------------|----|--|---------------|----|-----|----------------------------|---|-----|-----|-----|---|
| Development | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | dim. | | <i>pp</i> | | | | | | | | | cresc. |
| | | | | | | | | | | | | | | | | | |
| F minor | | | | | | | | | | | | | | | | | |
| V | | | | | | | | | | | | | | | | | |
| Woodwind Percussion | | | | | | | | Cornet/ Trumpets Low Brass | Add Woodwinds | | | | | | | | |
| Stately | | | | | | | | Tension | | | | | | | | | |
| Style change staccato soft dynamic | | | | | | | | Super metric Conducting | | | | Super metric Conducting | | | | | Super metric Conducting |
| showing the transition to the new style change | | Cue Horns | | | | Left hand deccrescendo | | Small pattern conducting with the wrist only | | | | | The crescen do needs to build from | | | | Right hand crescendo |
| This motive was the opening statement and will need to be played consistently as before | | | The sporadic entrances should be played right in time and have almost a popcorn affect to the sound of the ensemble | | | | | Maintaining the intensity of playing while at a softer dynamic level | | | | | | | | | The crescendo needs to build from the bottom up and long tones should |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | |
|---|-----|---|-----|----------------------------|---|-----|----------------------------|------------------|-----|-----|----------------------------|--------|---|-----|--------------|---|---|--|
| | | | | | | | | | | | | | | | | A + B | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | <i>f</i> | | | | | | | | | | cresc. | | | | <i>ff</i> | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | E-flat Major | | |
| | | | | | | | | | | | | | | | | I | | |
| | | Cornets Trumpets | | Add Low Brass Woodwinds | | | | | | | | | | | | | Full Ensemble | |
| | | Forward motion | | | | | | | | | | | | | | Stately | | |
| | | Super metric Conducting | | | | | Super metric Conducting | | | | Super metric Conducting | | A build in momentum that the entire ensemble will grow in dynamics with a sense of climax | | | | | |
| | | | | Cue low Brass | | | | Cue low Brass | | | Right hand crescendo | | | | Cue Brass | | Conducting towards the melodic lines in the ensemble | |
| have a gradual push in dynamics the short notes give momentum in the growth | | Building up to the <i>f</i> dynamic level | | | The melodic line is passed through various instrument families and should have the affect of one instrument playing while changing the sound. There needs to be a sense of unity in the melody line | | | | | | | | The crescendo needs to build from the bottom up and long tones should have a gradual push in dynamics while the short notes give momentum in the growth | | | Blending the different sections together and sounding as one | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | | | | |
|---|-----|-----|-----|-----|-----|---|-----|---|-----|-----|----------------------------|-----|-----|-----|-----|--|---|--|--|--|--|
| | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | V | I | | | | | | | | | | | | | | |
| | | | | | | Super metric Conducting | | | | | Super metric Conducting | | | | | | | | | | |
| | | | | | | Conducting the forward motion in the horn lines | | | | | | | | | | | Conducting directed towards the melodic lines | | | | |
| Rhythmically the woodwind family is in unison with the trumpet and will need to match style as well as blend with the ensemble. The Low reeds and Low brass will be the foundation of sound and should allow the melody to be the primary voice | | | | | | | | The eighth note triplet figure is played at a tempo that is technically difficult. Playing light and detached is the correct style for the moving line. Playing the passage slurred or heavy will muddy up the sound of the ensemble and is not the correct style | | | | | | | | Rhythmically the ensemble repeats the same passage five times in a row | | | | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|--|-----|-----|-----|--|-----|-----|-----|
| | | | | | | | | | | | | | | | | | |
| VI | | IV | I | | | | | | | V | | I | | | | | |
| | | | | | | | | | | Powerful | | | | | | | |
| | | | | | | | | | | Style change with a more connected and smooth approach to the ensemble | | | | | | | |
| | | | | | | | | | | Legato pattern to connect the slurred phrases | | | | | | | |
| <p>which might cause some fatigue in the melodic line. The ensemble most continue to keep the forward motion moving and not slow down</p> | | | | | | | | | | <p>The style change is dramatic now moving to the lush connected sound throughout the entire ensemble. Not breathing over the bar line and finishing the phrase is important</p> | | | | <p>The crescendo should grow from the lower parts even more. The upper</p> | | | |

Composition: First Suite in E-flat, March
 Composer: Gustav Holst

| 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | | |
|--|--------------------|---|-----|-----|-----|---|-----|--|-----|------------|-----|-------------------------|---|-----|-----|--|-----|---|--|
| | | | | | | | | Coda | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | Meno mosso | | | | | | | Piu mosso | | | | | | | | | | | |
| | | <i>fff</i> | | | | | | <i>fff</i> | | <i>fff</i> | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | E-flat major | | | | | | | | | | | |
| | | | | | | | | I | | IV | | | I | | | | | V | |
| Growing | | | | | | | | Brilliance | | | | | | | | | | | |
| | | Slowing and a grandiose sound with more articulated attacks | | | | | | Super metric Conducting | | | | Super metric Conducting | | | | Sweeping conducting for the moving lines | | | |
| | Marcato conducting | | | | | | | Fermata over beat 3 in mm 168 transitioning into the faster tempo of mm 169 | | | | | | | | Cue Woodwinds | | | |
| registers need to maintain the sound quality and blend within the ensemble. Having the higher partials stand out is not the goal | | | | | | The ensemble will gradually slow down and will stretch beat 2 of mm 168 | | After the stretched beat the ensemble will click into a fast tempo to the end. The tempo change needs to be expected that finishes to the end of the piece | | | | | Eighth note triplet passage needs to be very rhythmic in nature and have a sweeping affect with the long notes growing to the end | | | | | | |

Composition: First Suite in E-flat, March
Composer: Gustav Holst

| |
|---|
| 179 |
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| |
| I |
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Appendix D - Graphical Analysis of Japanese Overture

Composition: Japanese Overture
 Composer: Ney Rosauró

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|--------------------------------|--|---------|----------|------------------------|----------------|---|---|----------------------|---|-------------|--|-----------------------|--|-------------|---|----------------------|
| Form | Intro | | | | | | | | | | | | | | | |
| Phrase Structure | | | | | | | | | | | | | | | | |
| Tempo | Lento, Poco Rubato | | | | | | | | | | | | | | | |
| Dynamics | <i>pp</i> | | <i>p</i> | | | <i>mp</i> | | | | <i>mp</i> | | <i>mf</i> | | | <i>mp</i> | |
| Meter/Rhythm | | | | | | | | | | | | | | | | |
| Harmonic Motion | A m | | | | | | | | | | | | | | | |
| Orchestration | Wood Chimes | Marimba | Maracas | Vibes | Sus. Cymbal | | | Kata Kata | | | Xylo | Temple Block | | | | |
| General Character | Soft and serene | | | | | Sweeping Flowing sound | | | | | | Forcefully growing | | | Gradual decay | |
| Means for Expression | Small delicate pattern conveying the smooth sound | | | | | Strong accent and larger pattern for the Marimba I | | | | | Higher pattern to highlight the Xylophone | | Larger sweeping pattern growing in intensity | | Higher pattern to highlight the Xylophone | |
| Conducting Concerns | Entrance of Wood Chimes and Marimba 2 | | | Vibraphone entrance | | Marimba I entrance | | Cue Wood block | | Cue Xylo | Cue wood block | Marimba I entrance | | Cue Xylo | Cue Marimba | Cue wood block |
| Rehearsal Consideration | The opening section is a slow tempo that should give the feeling of being unmetered. The focus is to have the long notes grow and move while the melody line soars above | | | | | | Woodblock should fade away in tempo and in dynamics | | | | Xylophone entrance needs to be the predominant voice heard | | Marimba introduces a new theme, section also grows in dynamics | | Xylophone grows takes over the melody line and will stretch over the bar line | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | |
|---|----------------|----|------------------------|---|----|---------|----|--|-----------------------|--|----|--|----|---|----|--|----|--|
| | | | | Exposition | | Theme A | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | Allegro ♩ = 132 | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | 9 8 | | 5 8 | | 9 8 | | 5 8 | | 9 8 | | | | | | |
| | | | | | | | | A m | | | | | | | | | | |
| | | | | High Diako/Med Daikos/Low Daikos | | | | Add Marimbas | | | | | | | | | | |
| | | | | Quick Dance like | | | | | | | | Playful | | | | | | |
| Fading away in volume with and the tempo slowing down to a stop | | | | Conducting with the wrist only light staccato pattern | | | | Stretched connected pattern for Marimbas | | | | Eyes directed towards the Xylo preparing for the cue | | | | | | |
| Cue Marimba | Cue wood block | | Release the long tones | Cue battery | | | | | Cue Marimba | | | | | | | | | |
| The Marimba is in control of the melodic line and the sound decays gradually to all the way to measure 20 | | | | Transitioning into the Allegro section. Where the battery parts take control of the new tempo | | | | The 5/8 pattern eighth notes | Perc. 2 has the pulse | Marimba 1 and 2 give the Harmonic structure along with the pulse of the 9/8 time signature | | | | The 5/8 pattern eighth notes stay constant. Perc. 2 has the pulse | | Marimba 1 and 2 give the Harmonic structure along with the pulse of the 9/8 time signature | | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 |
|----|---|--|----|--------|----|----|--------|---|---|--|--|---|--|----|----|---|----|
| | | | | | | | | | | | | | | | | | |
| | <i>f</i> | | | | | | | | | | | | | | | | |
| | <i>p</i> | | | | | | | | | | | | | | | | |
| | 5 8 | | | 9 8 | | | 5 8 | | 9 8 | | 5 8 | | 9 8 | | | 5 8 | |
| | add Xylophone | | | | | | | | | | Add Vibraphone | | | | | | |
| | Conducting towards the Xylo bring down the rest of the ensemble | | | | | | | Conducting with the wrist only light staccato pattern | Eyes directed towards the Xylo and Vibe preparing for the cue | Conducting towards the Xylo and Vibe bring down the rest of the ensemble | | Eyes Directed towards the Battery section bring out sixteenth notes | Conducting towards the Xylo and Vibe bring down the rest of the ensemble | | | | |
| | Cue Xylo | | | | | | | | | | Cue Vibe Xylo | | | | | | |
| | Xylophone is the melodic line, everything else should be a supporting color | With all three families playing at once the goal is to keep a fluid eighth note feel to the music. All the parts should fit together | | | | | | | | | Xylophone and Vibraphone are the melodic line, everything else should be a supporting color and play beneath the Xylo and Vibe | | | | | The 5/8 pattern eighth notes stay constant. Perc. 2 has the pulse | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|----|-------------|----|------------|--|--------------------------------|---|---|-------------|--|---|----|---|------------------|--|------------------|--|----|
| | | | | | | | | | | | | Theme B' | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | <i>mf</i> | | | | | | | <i>mf</i> <i>p</i> | <i>f</i> | | | | |
| | Bb m | | A m | | | | | | | | | | Bb 7 | | | | |
| | | | | Aggressive in nature | | | | | | | | | Quick Dance like | | | | |
| | | | | Smaller and detached pattern directed towards the Glockenspiel | | | Large beat 2 to bring in the Marimba I line | | | Eyes directed towards the Xylo and Marimba preparing for the entrance | | Eyes directed towards the Vibraphone preparing for the entrance | | Conducting towards the moving eighth note that is passing throughout the Keyboard families | | | |
| | | | | | Cue Glock | Highlighting the Glock and deemphasizing the rest of the ensemble | | Cue Marimba | | | | | Cue Xlyo Marimba | Cue Vibe | Cue Xlyo Marimba | Cue Vibe | |
| | | | | | Glock has the melody line with | a duple feel. The entire ensemble needs to play softer for the color change to come through | | | Marimba 1 now takes the melody line with a variation of the duple feel. This is a more aggressive dynamic level. Ensemble can grow as with the melody line | | | The melody line is now passed around from the Glockenspiel and Marimba to the Vibraphone. | | | | Matching the melodic sound from the different instruments is | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 |
|------------------|---|--|----------|----|---|---|-----------|---|---|---|---|--|-----|---|---|-----|-----|
| | | | | | | | | | | | | | | | | | |
| | | | | | | <i>mf</i> | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | Cascading | | | | | | | | | | |
| | | | | | Larger pattern to bring out the entire keyboard section | Higher pattern flowing over the ensemble with the Xylo line | | Larger pattern to bring out the entire keyboard section | Higher pattern flowing over the ensemble with the Xylo line | Larger pattern to bring out the entire keyboard section | Higher pattern flowing over the ensemble with the Xylo line | | | Larger pattern to bring out the entire keyboard section | Higher pattern flowing over the ensemble with the Xylo line | | |
| Cue Xlyo Marimba | Cue Vibe | Cue Xlyo Marimba | Cue Vibe | | | Cue all mallets | Cue Xylo | | | Cue all mallets | Cue Xylo | | | Cue all mallets | | | |
| | The performers have to listen and play together | The running eighth notes are broken chords so there are a variety of 3rds, 4ths and 5ths that require good technique to play the runs cleanly and smooth | | | | Xylophone as the soaring melody that moves over an octave up and down the melody line. Lifting the sound out of the Xylo is important to have the sound stay consistent | | | The accompaniment line is equally important that the support structure is present but not over powering the melody. | | | The melody line should be leading the group with tempo and the accompaniment should follow the Xylophone | | | | | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 |
|---|--|-----|--------------------------------|--|------------|-----|---|------------------------------------|-----|------------|---|-------------|------------------------------|-----|--|-----|----------------------|
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | <i>mf</i> | | <i>f</i> | | <i>f</i> <i>p</i> | | <i>f</i> <i>p</i> |
| | | | | | | | | | | | | | | | | | |
| | E m | | D M | | D M | | C M | | | A m | | | | | C M | | E m |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | Light and detached | | | | Stately Fanfare | | |
| | Large super metric conducting the long tones in the melody | | | | | | | Conducting the dotted quarter note | | | Smaller and detached pattern directed towards the Glockenspiel | | Eyes directed on the Marimba | | Larger more stately conducting the long tones in the melody | | |
| | | | | | | | | | | | Cue Glock | Cue Marimba | | | Cue all Mallets | | |
| They need to attack together as well as match style and sound in the ensemble | | | The battery parts will need to | play even lighter and more delicate then before to allow the affect of the Keyboards sound to completely fill the room | | | Connecting the dotted quarter notes to keep the same affect | | | | Glockenspiel has the melody line with a duple feel. The entire ensemble needs to play softer for the color change to come through | | | | Keyboard instruments have a resonating line that fill the room with sound. | | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | |
|---|------------|-----|--|-----|------------|-----|---|-----------------------------------|--------------------|--|----------------|-----|--|-----|---|-----|-----|--|
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | <i>f</i> | | | | <i>ff</i> | | <i>f</i> | | | |
| | | | | | | | | | | | | | | | | | | |
| | D M | | D M | | C M | | | | | A m | | | | | | | | |
| | | | | | | | | | | | | | High Diako/Med Daikos/Low Daikos | | | | | |
| | | | | | | | | | Light and detached | | | | Rhythmic Adamancy | | | | | |
| | | | | | | | Conducting the dotted quarter note | Eyes directed towards the battery | | Conducted the Marimba II line growing with intensity | | | Conducting with the wrist only in a light staccato pattern | | | | | |
| | | | | | | | | | Cue Marimba I | | Cue Marimba II | | Cue Soloist | | | | | |
| They need to attack together as well as match style and sound in the ensemble, this time growing in intensity | | | The battery parts will need to play even lighter and more delicate then before to allow the affect of the Keyboards sound to fill the room | | | | Battery has the melodic figure passing down through each part | | | Marimba 1 has a familiar rhythmic pattern then passes the melody to Marimba 2 which grows in volume leading into | | | the battery solos | | The battery section each have their own 8 bar solo. The biggest issue will be staying within the form of the solo. Passing the solo to the new player is important as well. | | | |

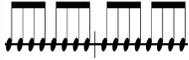
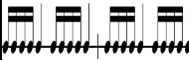
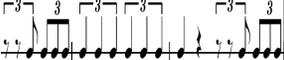
Composition: Japanese Overture
 Composer: Ney Rosauró

| 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 |
|---|-----|-----|-------------|-----|-----|-----|-----|-----|-----|-----|-------------|-----|-----|-----|-----|---|-----------------------------------|
| | | | | | | | | | | | | | | | | | |
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| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | Eyes directed towards the Battery |
| | | | Cue Soloist | | | | | | | | Cue Soloist | | | | | | |
| While the soloist is playing the accompaniment parts need to listen and have a conversation with the soloist. Not overpowering the performer but supporting the soloist | | | | | | | | | | | | | | | | The last soloist will finish the solo and push into the new section with an aggressive last 2 bars. | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | |
|---|-----------------------|---|-----|-----|-----|-----|-----|--|---|-----|-----|-----------------------|--|-----|---|---|-----|--|
| | | | | | | | | | Exposition Theme I & II | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | <i>f</i> <i>mf</i> | | | | | | | | <i>mf</i> | | | <i>f</i> <i>mf</i> | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | A m | | | | Bb 7 | | | | | |
| | | | | | | | | | Add Marimbas | | | | add Vibraphone | | | | | |
| Percussive and Aggressive | | | | | | | | Silence | Smooth Connected | | | | | | | | | |
| Larger pattern to convey the excitement of the building figures | | | | | | | | Not conducting beats 2 and 3 with a short pause before the new section | Smaller and smoother pattern directed towards the Vibraphone | | | | Eyes directed towards Vibe | | | Smaller pattern while the Vibe is not playing | | |
| | Cue battery | | | | | | | Pause over beats 2 and 3 | Cue Marimba Battery | | | | Cue Vibe | | | | | |
| | | The battery section still has the melody but trades back and forth as if in a conversation. Matching style and dynamics are important especially with the sixteenth notes | | | | | | Bar 187 there will be a pause after beat 1 going into bar 188 | The Marimba parts have a 2 against 3 feel and should be played in strict time. The battery parts need to play beneath the keyboards instruments | | | | Vibraphone is now the melodic line but is thinly scored so the | | accompaniment parts need to play under the vibe | | | |

Composition: Japanese Overture
 Composer: Ney Rosaura

| 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | |
|---------------|---|-----|---|----------------|--|---|-----------|--|----------------|---------------|-------------------------|---------------|---|---|--|-----------------|---|--|
| Coda | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | | Andante ♩ = 80 | | | | | | Vivo ♩ = 162 | | | | | | | |
| | | | | | <i>mf</i> | | | | <i>mf</i> | <i>p</i> | | | | <i>f</i> | <i>mf</i> | | <i>ff</i> | |
| | 5 8 | | 5 8 | | 4 4 |  | | | | | | | |  | | |  | |
| | | | | | | | | | | | | | | | | CM | DM | |
| | | | | | Marimba | | Add Vibes | Add Xylo | Medium Daikos | High Diako | Low Daikos | Full Ensemble | | | | | | |
| | | | | | Accelerating out of Control | | | | | | | | | | | Stately Fanfare | | |
| | Conducting with the wrist only light staccato pattern | | Rallentando over beat 3 leading into the transition | | Large connected pattern with a Tenuto pattern | | | Gradually conducting with a smaller pattern and gaining momentum moving forward with aggression as a whole ensemble | | | | | Conducting in 2 emphasizing beats 1 and 3 | | Wrist conducting only showing strict time only | | | |
| Cue Vibe Xlyo | | | | Stretch beat 3 | Cue Marimba I | Cue Marimba II | Cue Vibe | Cue Xylo | Cue Battery II | Cue Battery I | Cue Marimba Battery III | | | | | Cue all Mallets | | |
| | The 5/8 pattern eighth notes stay constant. Perc. 2 has the pulse | | The last beat of 219 there is a rallentando that transitions into the new tempo | | Marimba 2 controls the new tempo and as each instrument enters the tempo will gradually speed up. Moving together is most important. | | | Each entrance gradually speeds up in tempo so the ensemble must listen to each entrance and move as one instrument. The accelerando is a group effort not individual | | | | | Sixteenth notes throughout the 2 bars need to be even and clean | | The drag triplet figure will want to slow down and will be easy to lose time. The ensemble needs to subdivide and really | | | |

Composition: Japanese Overture
 Composer: Ney Rosauró

| 233 | 234 | 235 | 236 |
|--------------------------------------|--|-----|------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | A m |
| | | | |
| | | | |
| Sudden small pattern | Larger pattern growing with intensity towards the end of the piece | | |
| | Subito <i>p</i> | | |
| key in to beats 1 and 3 insure tempo | The Subito <i>p</i> with a cresc is important along with maintaining tempo to the end of the piece | | |

Appendix E - Graphical Analysis of Inferno

Composition: Inferno
 Composer: Daniel Bukvich

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | |
|--------------------------------|---|-------------------------------|--------|--------------------|---|---|---|---|----------------|--|--|----|----|---|----|----|-------------------|
| Form | Introduction | | | Section 1- Theme I | | | | | | Theme II | | | | | | | |
| Phrase Structure | | | | | | | | | | | | | | | | | |
| Tempo | ♩ = 90 | | | | | | | | | | | | | | | | |
| Dynamics | | <i>p</i> < | | > <i>ff</i> | | | | | | | <i>ff</i> | | | | | | < <i>ff</i> |
| Meter/Rhythm | $\frac{4}{2}$ | | | | | | | | | | | | | | | | |
| Tonality | Ab m | | | | | | | | | | | | | | | | |
| Harmonic Motion | i | | | | | | | | | | | | | | | | |
| Orchestration | Spring Drum | Whisper | Perc.. | Full Ensemble | | | | | | | | | | | | | |
| General Character | Dark eerie sound | | | | Bold Fanfare | | | | | | Forward motion | | | | | | |
| Means for Expression | Little movement on the podium, just cueing percussion entrances | | | | Bold and aggressive facial expressions for the Wind entrances | | | | | | Light staccato for the upper woodwind eighth notes | | | Long connected pattern for the Brass families | | | |
| Conducting Concerns | Cue Spring Drum | Cue whispering Bass drum roll | | Cue - Perc.. | Cue WW and Brass | | | | Cue sus. Cym.. | Cue WW and Brass | | | | | | | Cue Tuba Bass Cl. |
| Rehearsal Consideration | Portraying the mood of the piece is essential. Playing and acting the part are equally important. | | | | Fanfare statement in the WW and Brass. Matching attacks and releases along with style and dynamic volumes | | | The syncopated rhythms in the WW and Brass need to be brought out | | Lining up the eighth-note patterns in the WW and Percussion sections, both should be light and detached in style | | | | | | | |

Composition: Inferno
 Composer: Daniel Bukvich

| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 |
|--|----|---|----|---|----------|-------------------------------|----|--|----|--|----|--|----|---|----|--------------|----|
| Theme III | | | | | Theme IV | | | | | | | Section 2- Theme I | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | ♩ = 110 | | | | | |
| <i>mp</i> | | | | | | <i>ff</i> | | | | <i>n</i> | | <i>p</i> | | <i>f</i> | | <i>ff</i> | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | Woodwind Percussion | | Add Brass | | Woodwind Percussion | | Add Brass | | Perc.. | | Add Clarinet | |
| | | | | | | | | | | | | | | | | Add Trpt | |
| | | | | | | | | | | | | | | | | Add WW | |
| Sense of Tension | | | | | | Spinning out of Control | | | | | | Dream like | | | | | |
| Marcato pattern which is smaller showing the soft dynamics | | Larger pattern for the crescendo with tension in the face | | Bold and aggressive facial expressions for the Wind entrances | | Light stac. pattern for Brass | | Smooth Connected pattern with a sense of forward motion and aggressive facial expressions showing the tension in the music | | Small and connected pattern | | | | Emphasizing beat 2 for both WW/Brass entrances | | | |
| | | | | Cue sus. Cym.. | | | | Cue Brass | | | | Cue Brass | | Cue Clarinet Bass Cl. | | Cue Trumpets | |
| | | | | | | | | | | | | | | | | | |
| The fanfare statement is now played at a <i>mp</i> volume and should be a drastic contrast from before | | Brass and Percussion matching length and style with the eight-notes | | Woodwinds take sole control of the melody with the rolling grace notes, which need to be played evenly and together | | | | | | Woodwinds pass the melodic line to the Brass with their eighth-notes | | The Transition from the 4/2 to the fast four needs to be solid and move together. The mallet percussion is the pulse | | Brass family passing the melody back to the WW family throughout this section as if it was one melodic line | | | |

Composition: Inferno
 Composer: Daniel Bukvich

| 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 |
|-------------|--------------|-------------|-----------------|--|-------------------------|----|----|-------------|---|----|-----------------------|--------------|--|---|--|--|-----------------------|
| | | | | | | | | | | | | | | Theme II | | | |
| [Blue slur] | | [Blue slur] | | | [Blue slur] | | | [Blue slur] | | | [Blue slur] | | | [Blue slur] | | | |
| | | | | <i>mp</i> | <i>mp</i> <i>p</i> | | | | | | <i>mp</i> < <i>mf</i> | | | <i>mp</i> <i>p</i> <i>pp</i> | | | |
| | | | | | | | | | | | | | |  | | | |
| | | | | | | | | | | | | | | Eb m | | | |
| | | | | | | | | | | | | | | i | | | |
| | | | | | Woodwinds Percussion | | | | | | | | | | Full Ensemble | | |
| | | | | | | | | | | | | Forward push | | | Light and Dance like | | |
| | | | | Highlighting the Oboe solo | | | | | Emphasizing beat 2 for both WW/Brass entrances | | | | | Focus on Percussion and the unison entrance in m.49 | | Small detached pattern for metronome purposes only for entire ensemble | |
| | Cue Flute | | Cue Trumpets | Cue Oboe | | | | | | | | | | Light Stacc. | | | Cue Trbn.. Solo |
| | | | | This new section is thinly scored and will have intonation problems in the WW's without good air support and listening for the melodic lines | | | | | | | | | Low WW's and percussion take moving line into the new section of the piece | | Rhythmic accuracy is important for the ostinato pattern while playing at the <i>p</i> dynamic level so the trombone solo is the primary voice | | |

Composition: Inferno
 Composer: Daniel Bukvich

| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | |
|-------------------|---|----|----|---|----|----|---|----|----|----|---|--|-----------|---|---|------------------------------|--|--|
| Section 3-Theme I | | | | | | | | | | | | | | Theme II | | | | |
| | | | | | | | | | | | | | | | | | | |
| | | | | ♩ = 110 | | | | | | | | | | | | | | |
| | <i>mp</i> <i>cresc..</i> | | | <i>ff</i> | | | | | | | | | <i>pp</i> | <i>mf</i> | | | | |
| | | | | 4 2 | | | | | | | | 4 4 | | | 3 4 | | | |
| | | | | Ab m | | | | | | | | | | | | | | |
| | | | | i | | | | | | | | | | | v | | | |
| | | | | Woodwind Percussion | | | | | | | | | | | | Full Ensemble Minus Trumpets | | |
| | | | | Bold Fanfare | | | | | | | | | | | | Fast forward motion | | |
| | Growing tension in the face with larger pattern showing the crescendo | | | Bold and aggressive facial expressions for the Wind entrances | | | Long connected pattern for the Brass families | | | | | Light staccato pattern for the fast 4/4 pattern with the crescendo coming from the Left Hand | | | Light staccato for the upper woodwinds and Flute solo | | | |
| | | | | Cue Brass | | | | | | | | | | | | Cue Flute Solo | | |
| | The releases of notes are important with during this section | | | Transitioning back to the 4/2 is the key. The percussion section has the pulse with constant eighth notes. Then the full ensemble enters with the melodic content | | | | | | | The transition to the 4/4 needs to considerably slower. With the percussion being the pulse of the ensemble | | | The harmonic accompaniment needs to play beneath the Flute solo | | | Flute and Percussion have Technical passages that need to be clean | |

Composition: Inferno
 Composer: Daniel Bukvich

| 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 |
|--|--|-----|-----|-----|-----|--|-----|----------------------|-----|---|-----------------------------------|---|---------------------------------|-----|---|-----------------|-----|
| Theme IV | | | | | | | | | | Section 4- Theme I | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| <i>f</i> | | | | | | <i>f</i> <i>mf</i> | | | | <i>mp</i> <i>p</i> | | | | | | | |
| | | | | | | | | | | <i>14</i> <i>8</i> | | | | | | | |
| Eb m | | | | | | | | | | | | | | | | | |
| i | | | | | | | | | | i | | | | | | | |
| Percussion | | | | | | Full Ensemble | | | | | | | | | | | |
| Dark eerie feeling | | | | | | agitated | | | | Light and Dance like | | | | | | | |
| Conducting over the ensemble towards the percussion section | Whispering Inferno with the wind players with a intense and aggressive style | | | | | | | Very stoic in nature | | | Soft and small conducting pattern | | Eyes directed towards the flute | | Eyes directed towards the Trombone | | |
| | | | | | | | | | | Light Staccato pattern | | | | | | Cue Trbn.. Solo | |
| Percussion will need to maintain tempo and not rush ahead while the rest of the ensemble is whispering | | | | | | Rhythmic accuracy with the unison lines throughout the ensemble. Tempo is key for the ensemble to playing cleanly and together | | | | Maintaining the eighth note pulse into the new time signature | | Matching style with the unison figures giving the illusion of one sound | | | Full ensemble needs to listen down to the Trombone solo | | |

Composition: Inferno
 Composer: Daniel Bukvich

| 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | | | | |
|---|-----|--------------------------------|-----|-----|-----|--|-----|--|-----|--|-----|-----------------|-----|--|-----|-------------------------------------|-------------------------------------|--|--|--|--|
| | | | | | | Theme II | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | ♩ = 60 | | | | | | | | | | | | | | | |
| | | <i>mf</i> <i>mp</i> | | | | <i>pp</i> | | <i>mp</i> | | <i>mp</i> <i>p</i> | | | | <i>mf</i> <i>ppp</i> | | <i>mp</i> <i>p</i> | | | | | |
| | | | | | | 4 4 | | | | | | | | | | | | | | | |
| | | | | | | Eb m | | | | | | | | | | | | | | | |
| | | | | | | i | | | | | | | | | | | | | | | |
| | | | | | | Clarinet Percussion | | | | Woodwinds Percussion | | | | Full Ensemble | | | | | | | |
| | | | | | | Smooth and Flowing | | | | | | | | | | | | | | | |
| Eyes directed towards the Trombone/Tuba | | A sense of tension building | | | | Seamless conducting with the smallest of movement | | | | Pleading with the new melody lines | | | | Highlighting the Clarinet and the moving lines in the percussion | | Eyes directed to the Flute | Eyes directed to the Horns | | | | |
| Cue Tuba | | Fermata holding over beat 6 | | | | Cue Clarinet Perc. | | | | Cue Flute Solo | | Cue Trumpets | | | | Cue Horn Bass Cl. | | | | | |
| Listening for the Soli line with Trombone and Tuba | | | | | | Transitioning into the slower tempo along with playing at a soft dynamic | | entrance of the tied whole note smooth attack and add the color change | | muted trumpet will be difficult to be heard. Supporting the sound and playing in tune | | | | New color change with the Bass Cl. And horns. Holding the long tones for full value and not covering up the melodic line | | | | | | | |

Composition: Inferno
 Composer: Daniel Bukvich

| 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | | | | | | |
|---|-----|--|-----|-----|-----|--|-----|---|-----|-------------------------|-----|---|-----|--|-----|---------|-----|--|--|--------|--|--------|--|
| | | | | | | | | Coda | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | ♩ = 55 | | | | | | | | ♩ = 130 | | | | | | | |
| | | | | | | | | <i>p</i> | | | | | | | | | | | | | | | |
| | | | | | | | | 6 2 | | 4 2 | | 6 2 | | 4 4 | | | | | | 3 4 | | 2 4 | |
| | | | | | | | | Eb m | | | | | | | | | | | | | | | |
| | | | | | | | | i | | | | | | | | | | | | | | | |
| | | | | | | | | Brass Woodwinds | | Add Perc.. | | Full Ensemble | | | | | | | | | | | |
| | | | | | | | | Bold Connected | | Agitated | | | | Dark eerie | | | | | | | | | |
| Highlighting the Clarinet and the moving lines in the percussion | | The horn melody line is the primary voice and should plead for more tension | | | | | | Aggressive facial expression with passion | | Very stoic in nature | | | | Aggressive and bold attitude | | | | | | | | | |
| | | | | | | Ritardando slower conducting pattern | | Cue Perc. | | Cue Perc. | | | | | | | | | | | | | |
| Both horns take over the melody line and should match style | | | | | | The ritardando is a gradual tempo change that slows down and transitions into the tempo | | Long tones need to be held for full value and release together | | | | Transition into the faster section. Not rushing the sixteenth notes | | Syncopated rhythm throughout the ensemble played in time | | | | | | | | | |

Composition: Inferno
Composer: Daniel Bukvich

| 161 | 162 |
|---|----------|
| | |
|  | |
| | |
| | |
| | <i>4</i> |
| | <i>2</i> |
| | |
| | |
| | |
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| | |
| Perc.. and Flute lines fade away slowly together with whispers underneath | |