

AN EXAMINATION OF THE WORKS OF *FLOURISH FOR WIND BAND* BY RALPH
VAUGHN WILLIAMS, *AIR FOR BAND* BY FRANK ERICKSON, *AN AMERICAN ELEGY*
BY FRANK TICHELI, *ROUGH RIDERS* BY KARL KING, ARRANGED BY JAMES
SWEARINGEN

by

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B.M.E., University of Oklahoma, 1997

A REPORT

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Approved by:

Major Professor
Dr. Frank Tracz

Abstract

This document was written after examination, research, score analysis, and lesson planning in preparation for the Graduate Conducting Recital of Travis M. Johnson. This recital was held on Monday, March 8, 2010 at the Cheney High School Auditorium at 6:00 pm. A philosophy of Music Education and criteria for quality literature selection is followed by the theoretical and historical analysis of four works; *Flourish for Wind Band* by Ralph Vaughn Williams, *Air for Band* by Frank Erickson, *An American Elegy* by Frank Ticheli, and *Rough Riders* by Karl King arranged by James Swearingen. Lesson plans, rehearsal aids, warm up exercises, and student assignments are included in the examination of this process.

Table of Contents

List of Figures	vi
List of Tables	viii
CHAPTER 1 - Introduction and Report Information	1
Introduction and Statement of Purpose.....	1
Performance Information	1
Music Examined	1
Format of Analysis.....	1
Concert Program.....	2
CHAPTER 2 - Music Education Mission Statement.....	7
CHAPTER 3 - Quality Literature Selection	12
CHAPTER 4 - Flourish for Wind Band.....	15
Unit I. Ralph Vaughn Williams	15
Unit II. Composition	17
Unit III. Historical Perspective	18
Unit IV. Technical Considerations	18
Unit V. Stylistic Considerations	21
Unit VI. Musical Elements	24
Unit VII. Form and Structure.....	25
Unit VIII. Suggested Listening.....	26
Unit IX. Seating Chart and Acoustical Justification.....	27
CHAPTER 5 - Air for Band.....	29
Unit I. Frank Erickson	29
Unit II. Composition	31
Unit III. Historical Perspective	32
Unit IV. Technical Considerations	32
Unit V. Stylistic Considerations	35
Unit VI. Musical Elements	38
Unit VII. Form and Structure.....	40

Unit VIII. Suggested Listening.....	41
Unit IX. Seating Chart and Acoustical Justification.....	41
CHAPTER 6 - An American Elegy.....	43
Unit I. Frank Ticheli.....	43
Unit II. Composition.....	45
Unit III. Historical Perspective.....	46
Unit IV. Technical Considerations.....	47
Unit V. Stylistic Considerations.....	50
Unit VI. Musical Elements.....	55
Unit VII. Form and Structure.....	59
Unit VIII. Suggested Listening.....	59
Unit IX. Seating Chart and Acoustical Justification.....	60
CHAPTER 7 - Rough Riders.....	61
Unit I. Karl King.....	61
Unit II. Composition.....	64
Unit III. Historical Perspective.....	65
Unit IV. Technical Considerations.....	67
Unit V. Stylistic Considerations.....	69
Unit VI. Musical Elements.....	72
Unit VII. Form and Structure.....	74
Unit VIII. Suggested Listening.....	74
Unit IX. Seating Chart and Acoustical Justification.....	75
References.....	77
Appendix A - Lesson Plans.....	83
Rehearsal #1 (January 5 th).....	83
Rehearsal #2 (January 7 th).....	84
Rehearsal #3 (January 11 th).....	87
Rehearsal #4 (January 13 th).....	90
Rehearsal #5 (January 20 th).....	93
Rehearsal #6 (January 22 nd).....	96
Rehearsal #7 (January 26 th).....	99

Rehearsal #8 (January 28 th)	102
Rehearsal #9 (February 1 st).....	104
Rehearsal #10 (Februaury 3 rd)	107
Rehearsal #11 (February 5 th)	109
Rehearsal #12 (February 9 th)	112
Rehearsal #13 (February 11 th)	117
Rehearsal #14 (February 16 th)	121
Rehearsal #15 (February 18 th)	126
Rehearsal #16 (February 22 nd).....	130
Rehearsal #17 (February 24 th)	135
Rehearsal #18 (March 2 nd).....	138
Rehearsal #19 (March 4 th)	141
Rehearsal #20 (March 8 th)	142
Appendix B - Score Analysis - <i>Flourish for Wind Band</i>	146
Appendix C - Score Analysis - <i>Air for Band</i>	147
Appendix D - Score Analysis - <i>An American Elegy</i>	148
Appendix E - Score Analysis - <i>Rough Riders</i>	149

List of Figures

1.1 Concert Program	2
4.1 Ralph Vaughn Williams (Pilato, 2010).....	15
4.2 Melillo numerical scale designation	19
4.3 Opening sequence – numerical representation (Williams, 1972)	19
4.4 Second theme - numerical representation (Williams, 1972).....	19
4.5 <i>Flourish for Wind Band</i> Instrument ranges (Williams, 1972)	21
4.6 Opening "flourish" statement (Williams, 1972)	22
4.7 Contrasting legato phrase (Williams, 1972)	22
4.8 Dorian mode in alto saxophone and euphonium (Williams, 1972)	22
4.9 <i>Flourish for Wind Band</i> climax (Williams, 1972)	23
4.10 Fanfare motif (Williams, 1972)	25
4.11 Section A (Williams, 1972)	25
4.12 Section B (Williams, 1972).....	25
4.13 Seating Chart.....	28
5.1 Frank Erickson (Old Dominion, 2008)	29
5.2 <i>Air for Band</i> rhythmic concerns (Erickson, 1966).....	33
5.3 <i>Air for Band</i> instrument ranges (Erickson, 1966).....	34
5.4 Student generated intonation chart.....	35
5.5 Legato air column and articulation	36
5.6 <i>Air for Band</i> melody study (Erickson, 1966).....	38
5.7 <i>Air for Band</i> Melody A (Erickson, 1966; Arwood, 1990).....	39
5.8 <i>Air for Band</i> melodic sequence (Erickson, 1966; Arwood, 1990).....	39
5.9 <i>Air for Band</i> Melody B (Erickson, 1966; Arwood, 1990)	39
6.1 Frank Ticheli (Manhattan Beach, 2009)	43
6.2 <i>An American Elegy</i> instrument ranges (Ticheli, 2000).....	48
6.3 <i>An American Elegy</i> melody study example (Ticheli, 2000)	49
6.4 Sixteenth note succession (Ticheli, 2000)	50

6.5 Main theme (Ticheli, 2000)	51
6.6 "Pain suspension" (Ticheli, 2000).....	51
6.7 Episode (Ticheli, 2000).....	52
6.8 Second theme (Ticheli, 2000).....	53
6.9 Pushing and pulling between clarinet and saxophone (Ticheli, 2000)	53
6.10 <i>Columbine Alma Mater</i> (Ticheli, 2000).....	54
6.11 Trumpet solo and cues (Ticheli, 2000)	55
6.12 Brass statement m. 41 (Ticheli, 2000)	56
6.13 Motif #1 (Ticheli, 2000)	57
6.14 Motif #2 (Ticheli, 2000)	57
7.1 Karl King (Spohnheimer, 2009)	61
7.2 American Military March Form (Saunders, 2008)	64
7.3 <i>Uncle Sam A-Strut March Book</i> (Spohnheimer, 2009).....	66
7.4 Flute, clarinet, and trumpet arpeggios (King, 1943).....	67
7.5 <i>Rough Riders</i> instrument ranges (King, 1943)	68
7.6 Half note shift from tonic, example 1 (King, 1943)	68
7.7 Half note shift from tonic, example 2 (King, 1943)	69
7.8 Articulation visuals	69
7.9 <i>Rough Riders</i> Introduction (King, 1943)	70
7.10 <i>Rough Riders</i> Break Strain (King, 1943).....	70
7.11 Dynamic Map of <i>Rough Riders</i> (King, 1943).....	71
7.12 Modified dynamic map of <i>Rough Riders</i> (King, 1943)	71
7.13 Secondary dominants in <i>Rough Riders</i> (King, 1943)	72
7.14 Descending return to dominant (King, 1943)	72
7.15 French horn and tuba line (King, 1943).....	73

List of Tables

Table 1 – Unit Outline	2
Table 2 – Goals and Fundamentals of Music.....	7
Table 3 – Ralph Vaughn Williams Awards (Kuhn, 2001; Sadie, 2001; Stone; 1999)	16
Table 4 – Vaughn Williams Original Works for Wind Band (Miles, 1997; Sadie, 2001).	17
Table 5 - <i>Flourish</i> Breath Markings (Stone, 1999).....	23
Table 6 - <i>Flourish for Wind Band</i> Tonal Outline	26
Table 7 - <i>Flourish for Wind Band</i> Suggested Listening (Miles, 1997)	26
Table 8 - <i>Air for Band</i> Form and Cadence Structure (Arwood, 1990)	40
Table 9 - <i>Air for Band</i> Suggested Listening (Miles, 1997).....	41
Table 10 - Frank Ticheli Awards (Ticheli, 2009).....	44
Table 11 - <i>An American Elegy</i> Outline (Ticheli, 2000)	45
Table 12 - <i>An American Elegy</i> Errata (Manhattan Beach, 2009)	46
Table 13 - <i>An American Elegy</i> Dissonances	56
Table 14 - <i>An American Elegy</i> Suggested Listening (Miles, 1998).....	59
Table 15 - <i>Rough Riders</i> March Form (King, 1943)	65
Table 16 <i>Rough Riders</i> Cadences	72
Table 17 - <i>Rough Riders</i> Suggested Listening (Screamer, 2010).....	74

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this paper is to document the music philosophy, literature selection, research and score study used in preparation for the master's conducting recital. Unit studies are presented in the Blocher and Miles (1997) format presented in *Teaching Music Through Performance in Band*. Score analysis sheets are presented in the excel format prescribed by the Kansas State Department of Music. Lesson plans and classroom materials make up the final segment of the recital preparation. This recital and paper are presented in partial fulfillment of the degree of Master's of Music from Kansas State University.

Performance Information

This conducting recital was held on Monday, March 8, 2010 at the Cheney High School Auditorium. Members of the Cheney High School Band assisted, with Travis M. Johnson conducting.

Music Examined

Flourish for Wind Band by Ralph Vaughn Williams, *Air for Band* by Frank Erickson, *American Elegy* by Frank Ticheli, and *Rough Riders* by Karl King arranged by James Swearingen

Format of Analysis

Teaching Music Through Performance In Band edited by Richard Miles (1997) was used as the basis for the structure of this report. Eight of the units are included in the comprehensive study of each concert piece, and are seen in Table 1.

In addition, literature analysis sheets provided by Kansas State University are included with phrase, form, and chord analysis. Rehearsal concerns, lesson plans, rehearsal aids, warm up exercises, student assignments and personal reflections are also documented as part of the concert preparation.

Table 1 – Unit Outline

Unit 1	Composer
Unit 2	Composition
Unit 3	Historical Perspective
Unit 4	Technical Considerations
Unit 5	Stylistic Considerations
Unit 6	Musical Elements
Unit 7	Form and Structure
Unit 8	Additional Listening

Concert Program

1.1 Concert Program

Thanks & Acknowledgements

- Cheney USD 268 School Board and Administration - Thank you for your support of music education in our school district. Our students are fortunate to have strong leaders that make the learning environment in our school district safe, successful, and enjoyable.
- Cheney USD 268 Staff and Faculty- Thank you for the professional and caring atmosphere that we are all fortunate to be a part of. It is great to be a part of this faculty, and I look forward to many more years of service to our students with you.
- To all of the Cheney Band Alumni - The success of this band is a direct result of your dedication and commitment to excellence. Thank you for your impact on our band program.
- Tim Fry, Michael Ludlum, & Trevor Morris - Thank you for managing all of the sound, lighting, and equipment needs in our auditorium.
- Video Technology Students - Thank you for taking the time to record this concert for us this evening.
- Parents and Family Members - A very special thank you to the parents and families of the students on stage this evening. Your continued support and encouragement are the reason these students succeed in music, school, and in life.
- My Family & Friends - You have shown me the beauty of life and music, the love of a strong family. Thank you for helping me to find my passion in life.
- My Beautiful Wife, Katrina Johnson - Thank you for adopting 160 incredible band students with me. Your support and understanding of my commitment and dedication to teaching means the world to me.
- Cheney High School Band Members - Being associated with the students in this ensemble is an honor for me, and I want to thank you for "buying in" to what music is all about. Thank you for working hard and playing beautifully as we make friends and memories that will last a lifetime. Gang, you are the best!!!

CHENEY PUBLIC SCHOOLS, U.S.D. 268
PRESENTS THE:

Cheney High School *Concert Band*

MARCH 8, 2010
CHENEY HIGH SCHOOL AUDITORIUM
6:00 P.M.

Cheney Concert Band

March 8, 6:00 p.m.

Travis Johnson, Director

Flourish for Wind Band

National Standards: 2, 5, 6, 7, 9

Air for Band

National Standards: 2, 5, 6, 7, 9

An American Elegy

National Standards: 2, 5, 6, 7, 9

Soloists:

Seth Alstrom

Brandon Pickett

Ryan Shellhammer

Rough Riders

National Standards: 2, 5, 6, 7, 9

R. Vaughn Williams

Frank Erickson

Frank Ticheli

2009-2010

CHENEY HIGH
SCHOOL

Concert

Band

Sax

Alexis Espinoza
Kaillin Nance
Christianna Ortiz

Flute

Brittany Dome
Katie Johnson
Lidia Montano
Casey Parentt

Meaghan Raeder
Taylor Shellhammer

Emily Slusser
Katrina Ukena
Zachary Wulf

Sax Clarinet

Trevor Morris
Allyson Hollowell
Katie Slusser

Drum

Brandon Pickett

Alto Sax

Seth Alstrom
Kevin Downey
Hunter Veith

Cornet

Rhonda Felton
Shyanne Shunk

Saxophone

Briela Alstrom

Cornet

Jesolyn Trego
Kristina Wolfe

Trumpet

Deanna Jones
Tyler Miles
Lamy Oxendine
Ryan Shellhammer

French Horn

William Durant
Tyler Hillman

trombone

Kimberly Kaufmann
Dakota Kitzke
Stephanie Marston

Cuba

Timothy Fry
Scott Hatfield

Percussion

Danielle Creech
Shannon Davis
Austin Durant
Jared Gleier
Shelby Johnson
Jackie Kullek
Sara Sagner

The National Standards for Music

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improving melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Cheney High School

Instrumental Music Curriculum

Program Notes

Daily Warm Ups (National Standards: 2, 5, 6, 7)

- Scale Exercises - Concert Gb, Db, Ab, Eb, Bb, F, C, G, c minor
 - Long Tones
 - Scales (In Round)
 - Mimic Conductor's Style
 - Sing
- Sight Reading (National Standards: 2, 5, 6, 7)
- Rhythm Studies (National Standards: 2, 5, 6)
 - Fussell Rhythms Studies
 - Rhythm Practice Sheets (From Concert Literature)
- Melillo Function Chorales (National Standards: 2, 5, 6)
 - Blend & Balance
 - Intonation

Concert Preparation

- Rehearsals (National Standards: 1, 2, 5, 6, 7, 9)
 - Rehearsals and concert preparation began in early January.
 - Students met 2-3 times per week on block schedule.
 - All rehearsal were eighty minutes in length.
- Sectionals (National Standards: 2, 5, 6, 7)
 - Students led sectionals to run parts, fix individual note needs, and section intonation.
- Student Power Point Presentations (National Standards: 9)
 - Students led presentations over the composer, history, and significance of each work.
- Intonation Excel Spreadsheet (National Standards: 2, 5, 6, 7)
 - Students created line graphs outlining pitch tendencies specific to each individual.

Flourish for Wind Band

Flourish for Wind Band was premiered for wind band at Royal Albert Hall on April 1, 1939. It was played as an overture to the pageant "Music and the People" which was intended to raise the spirit of the English citizens prior to World War II. Flourish for Wind Band was not heard again until the 1970's, and has since become a standard piece of concert band literature.

To flourish is "to make bold and sweeping gestures" or "to wield with dramatic gesture." Flourish for Wind Band is in a Ternary ABA style, and at two minutes in length, it is a relatively short work. Flourish opens in an antiphonal style similar to that of Gabrieli, and incorporates overlapping phrases and flowing lines. The middle section of the work is in a contrasting *legato* style, and Williams returns the listener to the opening section for the conclusion of the work.

Students have been asked to sustain lines while maintaining a full sound throughout the piece. We have also worked to maintain good tone quality at higher dynamic levels, and have pushed the envelope of the sound we are capable of. Listening for moving lines, and allowing the inner voices to come to the forefront has also been an educational element to this work. Creating the "flourish" in the opening sections has challenged the students to match articulations, and accurately capture the style of the work.

Air for Band

Frank Erickson composed Air for Band in 1956 at a time when composers were beginning to write tuneful pieces of music for school band programs. It is written in a neoclassical style, and this piece is a return to certain baroque and classical music styles and ideas.

Air for Band is regarded to be one of the most valuable teaching compositions in the concert band repertoire. Erickson stated that "I have always looked at writing for younger bands as a challenge. The work has to interest young band members, be playable by them, and still express musical worthwhile ideas." Erickson's success as a composer was in his ability to write for the younger musician. While he composed more difficult works, he is best known for the significance of his contribution to music education.

We have worked at great length to address pitch tendencies and ensemble intonation during our time with this piece. Students have been asked to improve body posture and alignment to facilitate proper breathing. This has allowed for improvements in tone quality and the ability to match tone within each section. Phrasing is also a major consideration in this piece of music, and we have discussed many techniques to make music out of the notes on the page. Blending and balancing the ensemble is always an issue in a sustained work of this type, and our students have been asked to work together to create the best possible balance at all times.

An American Elegy

On April 20, 1999, in the small, suburban town of Littleton, Colorado, two high-school seniors, Dylan Klebold and Eric Harris, enacted an all-out assault on Columbine High School during the middle of the school day. The boys' plan was to kill hundreds of their peers. With guns, knives, and a multitude of bombs, the two boys walked the hallways and killed. When the day was done, twelve students, one teacher, and the two murderers were dead.

The following program notes are written by the composer Frank Ticheli, and appear in the musical score at the beginning of the work:

"An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex

expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme."

An American Elegy has been a vehicle for our students to stretch and grow musically and emotionally. It connects the ability of music to tell a story to the emotions of sadness, grief, and healing. Students have been challenged to make an emotional connection to the music, and to express these emotions through the music. The beauty and expressive nature of this work has been an excellent opportunity for our students to experience and express the emotions that make us human.

Rough Riders

Karl King is one of the most well known march composers, and performances of his works by school bands outnumber that of John Philip Sousa. Unlike many classically trained musicians, Karl King received only four piano lessons, and one composition lesson in his lifetime. His natural talent and abilities were developed by studying scores and instrumentation of other composers. King wrote his music one instrument at a time, coming up with a melody, and then writing the other parts around this melody. Karl King joined the circus as a young man, and rose to the position of Bandmaster for the Sells Floto and Barnum and Bailey's Circus Bands.

Karl King was a strong proponent for the school band movement. He wrote many pieces suited for the high school musician, including this march. King composed these works for school bands at a time when easier music was needed for educational development. He gave students a chance to play music that was accessible to them, and would sound great.

Our students at Cheney have been asked to play this march in the style King demanded from his circus musicians. Ensemble basics such as intonation, precision, balance, and blend were always held to a premium by Karl King, and he insisted that proper accents and dynamics were played at all times. Being in the march style of a galop, King would also demand a brisk tempo, and King was known for setting tempos faster than most directors would interpret.

CHAPTER 2 - Music Education Mission Statement

The primary objective of music education is to allow each student the opportunity to feel, appreciate, and create music. These experiences in the music classroom will enable each student to form their own musical understanding, thoughts, and ideas that they will carry with them throughout their life. Through experience, mentorship, and guidance, each student should also be able to demonstrate an understanding of the following goals and fundamentals of music. MENC's National Standards were the inspiration for the outcomes listed below, and serve as the foundation for my musical philosophy (MENC, 2010).

Table 2 – Goals and Fundamentals of Music

1. Read and notate music.
2. Compose, arrange, and improvise music.
3. Evaluate, understand, and describe music played or listened to in the classroom.
4. Perform with excellent tone, technique, intonation, and with proper fundamentals.
5. Acquire sensitivity to the emotions and feelings within a piece of music.
6. Show relationships between music, history and other subjects.
7. Understand the concepts of achievement and success.

1. Read and notate music.

As with any academic subject, the ability to read, notate and communicate is paramount. Students must be able to verbalize in the language that we use to perform and notate music. Reading music at sight, using declarative and procedural memory, is essential to performing with emotion and feeling. Without thought being given to the notes on the page, students are able to make aesthetic and musical decisions while performing on their instruments.

Notating music provides opportunities to organize abstract sound into the notation system we use in the music classroom. The performance and notation of music should be able to be

processed by the brain, in essence, “forward and backward” creating a stronger and larger web of synapses in the brain.

2. Compose, arrange and improvise music.

Synthesizing elements of music into full thoughts and ideas, gives the opportunity for individual expression and imagination. Improvisation allows for an environment of creativity, play, and communication with others. Providing an environment that is challenging and not intimidating is essential to improvisation, and every effort is made to provide a non-threatening setting. Confidence to be artistic will affect others areas of musicianship, including the affective domain, and allow creativity in the student’s overall musicality.

3. Evaluate, understand, and describe music played or listened to in the classroom.

Listening to quality literature is essential, and provides an opportunity for modeling in the classroom. Without a concept of what to sound like, students will never achieve a level of musicianship necessary to perform at the highest level. Applying known schema to musical examples students can synthesize and make cognitive decisions about what they hear while performing on their own instruments.

Students will be able to make educated decisions about their musical likes and dislikes. Opportunities should be taken by the teacher to accept student’s musical taste and background, and through collaboration, a stronger understanding of music can be reach by both the student and the teacher. By drawing comparisons and parallels between different styles of music, students will be able to verbalize “what” and “why” they like or dislike different styles of music.

4. Perform, alone and with others.

Demonstrating excellent tone, technique, intonation, while playing with proper fundamentals are cornerstones to an excellent musical performance. Students who demonstrate these fundamentals, will enjoy a greater affective experience through their rehearsal and performance. Performing alone is not specific to playing without accompaniment. It is the concept of playing as an individual, with or without the ensemble.

5. Acquire sensitivity to the emotions and feelings within a piece of music.

The study of substantial and quality literature present opportunities to develop sensitivity to the product of the human spirit. Discovering the emotional elements that make us who we are as humans, provide an opportunity for students to grow that they may not experience in other core curricular subjects. At the heart of this affective outcome, is the opportunity for the teacher to relate to the students through a language that is unique to music. Making this connection in the affective domain connects the teacher to the students, and the student to the music, in such a way that this relationship is at its highest and most meaningful level.

6. Show relationships between music, history and other academic subjects.

Create connections between the music and other classroom subjects, as the music is being introduced in the classroom. Music often reflects its culture, and culture is often a reflection of its music. Creating this connection allows students to have a deeper appreciation of the music. Providing this parallel gives the students a deeper understanding of the emotional, historical, and cultural significance of a piece of music, while at the same time allowing for stronger neural connections to other subjects while studying the piece.

7. Understand the concepts of achievement, attitude, and success.

Strive to create an awareness of the attitude and effort involved in seeing a job through to its completion. Students too often accept a level of musicianship that is below their ability level. The pervasive attitude in our society, that “OK is good enough,” is present in the band classroom as well. It is essential to provide the students with an environment where they do not have to be “perfect” every time, because this is inherently impossible in the music classroom. Failure is part of the learning process, and students that are not under stress to be perfect, will ultimately perform at a higher level. Students must be given the confidence and self esteem to succeed, as that success often comes with many failures along the way.

The concept of teamwork in the band room, and its importance to the social development of the students, is essential to the success of a band. A feeling of community, and that “we’re all in this together,” leads to stronger individual performances. Students will realize that what they produce as an individual affects everyone in the band, and their individual accountability is paramount to the overall performance of the band.

Theories of Student Learning

Theories of student learning are varied from individual to individual, and are often a reflection of the personality and beliefs of the teacher. Self awareness paired with the knowledge of learning styles, cognitive processes, and teaching techniques provide the music educator with the tools necessary to effectively manage student learning and classroom behaviors.

Behaviorist teaching theory states that students learn through stimulus-response conditioning. A teacher provides the stimulus that is deemed necessary. Students are passive participants in the learning process, and are assessed when, and if they produce the desired response or behavior (Murphy, 2009).

Recently, behaviorist teaching styles have been proven to be less effective than a cognitive approach, yet behaviorist teaching styles are predominant in our classrooms today. In a music classroom a behaviorist approach is appropriate, and there are times when you must use repetition, rote teaching, and simple explanations to reach the students. Simply put, learning using behaviorist principles is a necessary part of becoming a musician. However, with all of the discoveries being made in brain research, the behaviorist theory simply proves to be too narrow in its scope to be considered the most effective way to teach (F. Burrack, personal communication, June 21, 2009).

Learning in the music classroom occurs on many different levels, but it is most effective when the students are actively engaged in the learning process. Student's minds are not empty slates to be filled with information by the teacher. Instead they are social beings that learn best when they are allowed to experience events through their interactions with others in the classroom. Providing students with opportunities to collaborate, discuss, and participate in the education process strengthens the retention of information as well as engages them in the lesson (Mace, 2009).

We must provide students with a place to learn where they feel safe, confident, and empowered by the learning process, and it is our job as educators to supply this environment. In the field of music education many of these things are already happening, and we have the opportunity to lead the way in this new trend in education.

Music teachers are some of the best in the education profession at teaching to different learning styles. We involve our students through visual, auditory, kinesthetic, tactile exercises to guide them to our desired outcomes. There is never only one correct way to teach a student how

to learn, and approaching their learning with many different strategies is part of being an excellent music educator.

Most importantly, as music educators we have the opportunity to teach students in the Affective Domain. Teaching in this domain is essential for our development as human beings. The affective domain addresses attitude, opinion, appreciation, value, emotion, and feeling in each student in our classroom, and everything we do with our students should center around this. At Bloom's highest level, Characterization, music becomes a part of who the students are, without thought. In other words, they have become musicians, and they have changed the perception of who they are forever. As their mentors, we guide students to discover emotion, caring, attitude, opinion, appreciation, value, and responsibility to themselves, and to the people around them. We are in a unique position to touch children's lives in a way that they may not receive anywhere else, we have the opportunity to teach them what it means to be human (F. Burrack, personal communication, June 21, 2009).

CHAPTER 3 - Quality Literature Selection

In his writing regarding music selection Ray Cramer states, “There is so much great music to share with our students. Why should we settle for less? (Miles, 1997, p.9)” As music educators, literature selection is at the heart of our success or failure in the classroom. In a performance based subject, a large portion of what the students learn will come from the music selected. Providing the students with opportunities to grow physically, musically, and emotionally are core concerns while studying compositions for performance. How we choose literature is at the core of our curriculum, and a great deal of thought should be given before the concert season begins.

Before beginning the search for concert band music, it is essential to have long term goals in mind for the ensemble. What are you going to teach during the semester? What is the desired outcome at the end of the school year? With a curriculum in place at the outset, decisions can be made with specific benchmarks and goals in mind. Listed below is the curriculum outline currently in used by myself at Cheney USD 268. It combines elements of the National Standards (MENC, 2010) with ideas I consider fundamental to music education. See Table 2 for my curriculum outline.

Within the curriculum framework provided, specific musical concepts are addressed throughout a student’s tenure in my classroom. If chosen carefully, a wide variety of music should expand the musicianship and technical skill of the students. Consideration is given to the following when selecting literature to meet the curriculum map provided above. Many of the variables outlined below help the director choose quality literature that is appropriate for each ensemble. These are discussed in greater detail by Lynn Cooper (2004) in the text *Teaching Band and Orchestra: methods and materials*.

Use the following variables to choose quality literature:

Key signatures, Meters, Ranges, Dynamics, Form, Percussion Needs,
Programming, Style, Solos & Features, Historical Significance, Dynamics, Length,
Rehearsal Time

With the number of titles available to choose from, selecting pieces for an ensemble is a daunting task. Many excellent sources exist for finding quality literature, and beginning with any of the following are outstanding places to start. *Teaching Music Through Performance in Band* by Richard Miles is an excellent resource, and also includes detailed information regarding the history, form, and also technical and performance considerations. Other excellent books include: *Best Music for Band* books by Thomas Dvorak, and *Music for Concert Band* by Thomas Kreines. Teaching journals provide excellent reviews of new music, and can take much of the confusion out of selecting new literature. One of the easiest, and often most reliable resources, is to ask other educated colleagues for their insight and opinion. Knowledgeable music store employees are also an invaluable resource when sifting through the wealth of new music written every year. Many states have gone to great lengths to provide music educators with extensive lists of superior literature to be played at festival, and most are sorted into overtures, marches, and ballads.

Once the search has been narrowed it is important to consider what quality literature is. Playing a piece of music based only off of technical merit may leave a significant deficit in student learning. An overall and comprehensive look at the selection should be made to determine its technical value as well as the aesthetic elements. The criteria that a piece of music must meet to be considered “quality literature” has been discussed at great length in many publications. Philosophical differences often garner different perspectives on what “quality” truly is, and the results of a simple search builds an overwhelming list of factors to consider. Conductors and teachers should find a selection process that is thorough, yet at the same time simple in its approach. Personal experiences, tastes, and circumstances all determine what music is ultimately selected, but at the heart of the process Berz (2001) recommends considering two statements.

1. The music must develop musical and technical skills in students at appropriate levels of difficulty.
2. The music must further the aesthetic development in students (in other words, it is artistically GOOD MUSIC, music of quality).

In *Teaching Music Through Performance in Band* Ray Cramer (Miles, 1997 p.8) includes a simplified list of criteria that augments Berz’s ideas and defines “music of quality.”

Does the music have.....

1. A well conceived formal structure?
2. Creative melodies and counter lines?
3. Harmonic imagination?
4. Rhythmic vitality?
5. Contrast in all musical elements?
6. Scoring which best represents the full potential for beautiful tone and timbre?
7. An emotional impact?

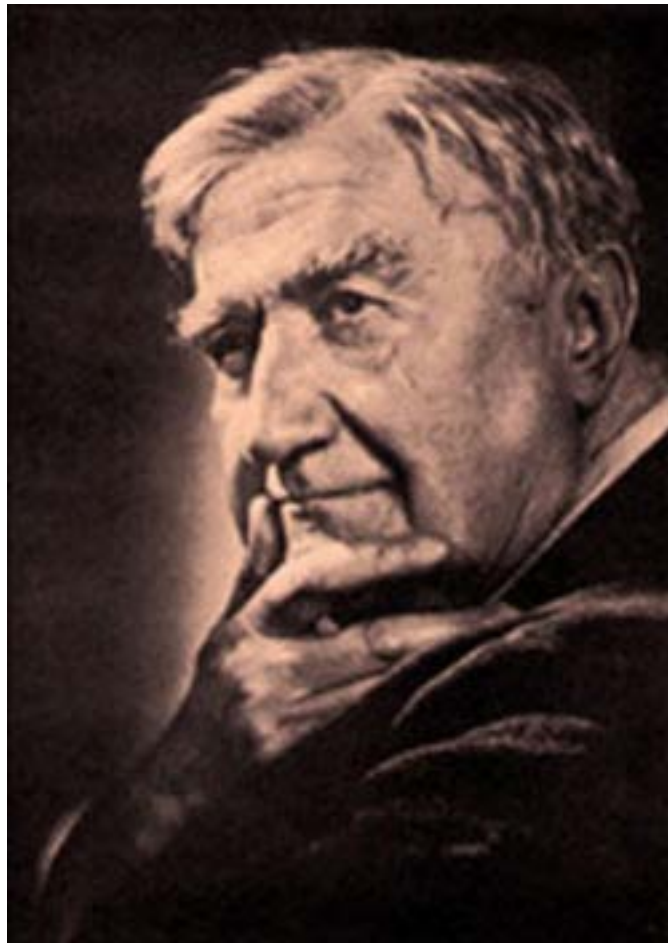
In conclusion, music educators must determine what will be taught, know what resources are available to guide the selection process, and have a set of criteria to evaluate music that will be used in their classroom. As educators, we have a duty to provide our students with the best literature possible to enhance the musical and educational experience. Ray Cramer (Miles, 1997) states that “Students need our musical heart and soul, which can only be communicated by sharing everything we compiled (p. 10)” during the score study and music selection process. “Ours is an awesome responsibility, but our energy and enthusiasm for the task must infect those over whom we have been put in charge (p. 10).”

CHAPTER 4 - Flourish for Wind Band

Unit I. Ralph Vaughn Williams

Ralph Vaughn Williams was born October 12, 1872 in Down Ampney, Gloucester (Kuhn, 1997). His national origin was important to the revitalization of British music, and he was the most important English composer of his generation (Sadie, 2001). Williams died at the age of 86 in London, England on August 26, 1958 (Kuhn, 1997)

4.1 Ralph Vaughn Williams (Pilato, 2010)



Ralph Vaughn Williams studied from 1890 to 1892 at the Royal College of Music in London. While in London he studied harmony with F.E. Gladstone, composition with Parry, and organ with Parratt. He later moved to Trinity College in Cambridge to study composition with

Charles Wood and organ with Alan Gray. He returned to the Royal College of Music in London to finish his studies, and in 1897 went to Berlin to study composition with Max Bruch. He received his Doctorate from Cambridge in 1901. In 1908, at the age of 36 he studied modern orchestration techniques that emphasized color with Ravel (Kuhn, 2001).

Ralph Vaughn Williams received many awards in his lifetime, some of which are included below.

Table 3 – Ralph Vaughn Williams Awards (Kuhn, 2001; Sadie, 2001; Stone, 1999)

<u>Award or Honor</u>	<u>Year</u>
Honorary Doctor of Music, Oxford	(1919)
Cobbett Medal	(1930)
Gold Medal of the Royal Philharmonic Society of London	(1930)
Collard Life Fellowship	(1934)
Order of Merit from King George V	(1935)
Shakespeare Prize, University of Hamburg	(1936)
Howland Memorial Prize, Yale	(1954)
Albert Medal of the Royal Society of Arts	(1955)

It should be noted that Williams reluctantly accepted the Shakespeare Prize due to his dislike of German policies. European countries were moving towards WWII, and tensions were beginning to grow between nations. He accepted the award only to promote English music, and Williams stated in an acceptance letter (Stone, 1999).

I feel the honor is offered, not so much to me personally, as to the whole of English musical art ... I am strongly opposed to the present system of government in Germany, especially with regard to its treatment of artists and scholars. (p. 28)

In addition to his hundreds of others works Ralph Vaughn Williams composed six songs for wind band.

Table 4 – Vaughn Williams Original Works for Wind Band (Miles, 1997; Sadie, 2001).

<u>Composition Title</u>	<u>Year</u>
English Folk Song Suite	1923
Sea Songs	1923
Toccata Marziale	1924
Overture: Henry V	1933
Flourish for Wind Band	1939
Variations	1957

Unit II. Composition

According to the American Heritage College Dictionary (Costello, 1997). Flourish means “to make bold sweeping movements (p. 523). Miles (1997) states in his work that Flourish for Wind Band should be played in a majestic style with a fanfare quality. *Flourish for Wind Band* was premiered on April 1, 1939 in Royal Albert Hall as an overture to the pageant *Music and the People*. It was written soon after two of his other substantial works for band *English Folk Song Suite* and *Toccata Marziale* (Miles, 1997). This pageant was held as a celebration to raise the spirits of the English prior to World War II. After its premier, the piece was not heard again until the 1970’s, nor was it included in his complete list of works until this time (Stone, 1999; Miles, 1997). Stone (1999) states in his essay that *Flourish for Wind Band* “was in honor of music and the people, and not intended for aristocrats and royalty (p. 29).”

Williams believed that music was for the people, and his outlook on music was very human. Using basic elements of folk song he composed simple pieces, as well as magnificent symphonies during his lifetime (Sadie, 2001). His works are easy to listen to and appealed to audiences of the time (Pendergast, 1999). Randel (1996) states that, “Vaughn William’s output, through its fluctuations, is characterized by a subtle but powerful nationalism, manifest in the

influence of English folk song and traits of English art music of the past (p. 647). “William’s music incorporates simple elements of folk music through which he created a glorious outpouring of music” (p. 647). It should be noted that he rarely used folk songs in his compositions, instead, characteristics of the pieces were brought into his style.

Flourish for Wind Band is a short single movement work in ABA form, and is approximately 1:45 in length. It was written with a fanfare and legato middle section in the work (Miles, 1997). Flourish is considered a relatively easy work and is listed as a Grade 3 piece in the Kansas High School Activities Association Required Music List (KSHSAA, 2008).

Unit III. Historical Perspective

Flourish for Wind Band was composed during a time when music often alienated its listeners. Williams style, on the contrary, was tonal and easy to listen to. This appealed to audiences at the time, and is one of the reasons his works continue to be played today (Stone, 1999).

While the work was written in the 1930s, Flourish for Wind Band did not become available to American Bands until 1972 (Miles, 1997). Flourish is written in an antiphonal style similar to Gabrieli, and contains overlapping phrases and flowing lines throughout the piece (Stone, 1999). Flourish opens in a fanfare and moves to a legato middle section that should be played at a slightly faster tempo than the beginning. Held notes should be full and supported, with care taken not to over blow the notes and phrases (Miles, 1997; Stone 1999). Stone (1999) indicates that the dynamics in the B section “should reflect and emphasize the swelling and fading of the moving lines (p.34).”

Other composers for wind band that reflect Ralph Vaughn Williams style are Gustav Holst, Benjamin Britten, and Percy Grainger (Miles, 1997).

Unit IV. Technical Considerations

Technical skills needed to perform *Flourish for Wind Band* are not excessive. Time should be taken to address the sustained lines while maintaining a full sound. Some editions of the work include a tenor clef trombone part, and the trumpet part stretches as high as g² (Miles,

1997). Controlling dynamics and tone at higher volume levels is also a concern during the performance of this work.

Few rhythmic considerations need to be made for the performance of this work. A rhythmic variation that should be noted to the ensemble is in the high brass entrance at measure 49. This entrance is very similar to the introduction, but with a slight variation.

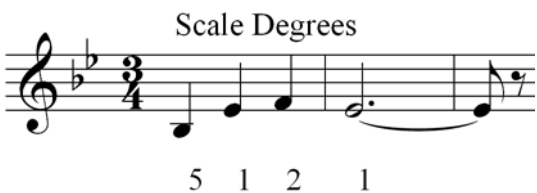
Concert Bb and F are the tonal centers for this piece. Scales and warm up exercises built around these two tonal centers will allow the students to familiarize themselves with both of these key signatures. Unison progressions of the main themes in this work were used to familiarize the band with each tonal center as well as the proper style and articulation. Assigning tones of each scale with a number, as in a *Melillo Function Chorale*, unisons can be practiced as a band (Melillo, 1980). See Figure 4.2 (Williams, 1972)

4.2 Melillo numerical scale designation



Once the tones of a scale have been assigned a number, students can practice numerical unison patterns that have been written on the board. See figures 4.3 and 4.4 for examples from *Flourish for Wind Band*.

4.3 Opening sequence – numerical representation (Williams, 1972)



4.4 Second theme - numerical representation (Williams, 1972)



Performance demands placed on the students for this work are minimal allowing the students to explore other aspects of their playing. Ranges are not excessive and can be seen in the chart that is provided below in figure 4.5. Clarinets play to a high d3 and the trumpet parts are written to a g2.

Slurs are the only written articulations in this work, but attention to style demands the students articulate properly and together during the different sections of the work. Melillo unison patterns are effective for involving the entire band while working articulations.

Sustaining through the moving lines should be held at a premium as well. Four to eight measure phrases are the norm throughout the work, and students can easily make full phrases in one breath. Specific breath marks are to be added to the opening fanfare to ensure proper phrase length, and a sense of fluid movement through the introduction (Stone, 1999).

4.5 *Flourish for Wind Band* Instrument ranges (Williams, 1972)

Flourish For Wind Band

Instrument Ranges

R. Vaughn Williams

The image shows three staves of musical notation in 4/4 time, illustrating the instrument ranges for various instruments. The first staff (measures 1-7) includes: fl. (flute), ob. (oboe), eb cl. (E-flat clarinet), cl. (clarinet), al cl. (alto clarinet), b.cl. (bass clarinet), and bsn (bassoon). The second staff (measures 8-12) includes: asx (assault saxophone), tsx (tenor saxophone), bsx (baritone saxophone), fh (French horn), and tpt (trumpet). The third staff (measures 13-16) includes: tbn (trombone), euph (euphonium), tuba (ad lib) (tuba), and timp. (timpani). Each instrument is represented by a single note on its respective staff, showing its range.

Snare Drum = Buzz Rolls

Bass Drum = Resonant Muffling

Crash Cymbals = Crash Technique

Unit V. Stylistic Considerations

A great deal of the articulation to this piece is left open for the student and teacher to interpret. *Flourish for Wind Band* opens in an antiphonal style similar to that of Gabrieli (Stone, 1999). A combination bell tone and accent can be used to produce the opening fanfare articulation, creating the feeling of a flourish, see figure 4.6. This articulation can be practiced as a group using the assigned scale degrees seen in figure 4.3. Sustained and flowing lines are featured during the middle section of the work, and attention to a legato style contrasts the two sections (Miles, 1997). Attention should be given to retaining a stately demeanor during the middle section despite the legato articulation, see figure 4.7.

4.6 Opening "flourish" statement (Williams, 1972)



4.7 Contrasting legato phrase (Williams, 1972)



Flourish for Wind Band has many overlapping phrases. Moving lines should dominate the overall sound of this work, especially in measures 25, 27, 31, and 33. Quarter notes should be brought out in measure 35, and the euphonium and alto saxophone parts in measure 39 should be emphasized as it brings the audience back to the tonic key. This one measure in particular gives the music a distinctly British flavor, see figure 4.8 (Stone, 1999).

4.8 Dorian mode in alto saxophone and euphonium (Williams, 1972)



Bring the work to a climax in measures 42-43 by stretching and accenting the eighth notes, see figure 4.9. An even greater feeling of heightened tension can be felt with a ritardando through these measures (Stone, 1999).

Stone (1999) outlines a very detailed list of breath marks for performers to observe, ensuring proper phrase structure and fluidity. Listed below are the breath marks outlined in his published score analysis of *Flourish for Wind Band* (p. 28-36).

4.9 Flourish for Wind Band climax (Williams, 1972)



Table 5 - *Flourish Breath Markings* (Stone, 1999)

Measure #	Instruction
7	High brass breathe after high note.
9	1 st cornet and trumpet breathe after half note.
9	2 nd cornet and trumpet should breathe after the first quarter note.
8	Low brass breathe after half note.
10	Low brass breathe after first quarter note.
12	There should be no breathe at the end of measure 12.
14	Entire ensemble should breathe after measure 14.
15-19	No breath from the ensemble from 15 until end of measure 19.
26	Low winds playing over bar line should breathe end of measure 26.
27	High winds with dotted half should breathe at the end of 27.

Maestoso marks the opening of the work and can be described as heroic, stately, majestic, valiant, royal, or grand. This opening sets the style for the entire piece and should be carried into the legato and flowing sections as well. Dynamics during the B section should be much softer, however the swelling and fading of the moving line should be emphasized using dynamic contrast (Stone, 1999). A slightly faster tempo during the B section will also allow for easier

phrasing and dynamic contrast. Stone (1999) also recommends a change in the dynamics in measure 35 to a Forte with a crescendo to measure 40.

A soft snare entrance at measure 9 can be accomplished by having the performer begin their buzz rolls at the rim of the drum and move them to the center. Attention should be given to the overall dynamics and balance of the percussion section. Make needed adjustments to the overall balance and tone of the section while maintaining a proper balance with the band. Striving for the proper explosive power that the percussion section can provide, without pushing the sound to the point of extreme, will add to the excitement of the work.

Unit VI. Musical Elements

Flourish for Wind Band contains two types of composition techniques. Polyphony and homophony are both used within the work, and provide a distinct contrast between the two sections. Flourish has a diatonic structure throughout, and the tonality for Flourish for Wind Band centers around the key of Bb and F Major.

Flourish for Wind Band begins with an opening fanfare similar to that of a round using Sol, Do, Re, Do as the polyphonic thematic material, see figure 4.3. The trumpet part is modified slightly and ascends into the upper register in measure 8 as the opening fanfare comes to a close. Phrases within this section overlap, and are brought together as the fanfare closes in measure 10.

After the fanfare, chord structures and tonality are homophonic. Very little chromaticism is used within the work, but a sense dissonance and consonance is generated by the use of passing, neighboring, anticipation, appoggiatura, and suspension. This also propels the piece, giving it a sense of forward movement. As a general rule, students were told that the moving lines (eighths and quarters) contained the non-harmonic tones and were to be brought to the forefront to create interest for the listener. After the opening fanfare, phrases are marked by four measure periods and 8 measure phrases.

Three main motives or themes mark the three relatively short sections of this work. Figures 4.10, 4.11, & 4.12 show the three themes that dominate each section of the work.

There are few areas of concern in regards to rhythm. *Flourish for Wind Band* is in 3/4 time throughout the work. Subdivision of the beat is to the eighth note, and only a handful of dotted quarter notes are found within the music.

4.10 Fanfare motif (Williams, 1972)



4.11 Section A (Williams, 1972)



4.12 Section B (Williams, 1972)



The timbre and tone color for *Flourish for Wind Band* has an overall feeling of being grounded. Upper winds should not overpower the ensemble sound, and fewer players should be put on the upper register parts than would normally be assigned. A well blended and balanced sound is at the heart of the correct tone for this piece. An overall feeling of brightness without being too harsh should govern the timbre of this work. Students were given the following verbal cues for the different sections. Fanfare of the A section should be: Regal, majestic, a fanfare, a flourish. Measure 11 can be described as having depth from the low voices as well as being commanding. Flowing, sustained lines, and less shimmer were instructions given for the middle section of this work.

Unit VII. Form and Structure

Flourish for Wind Band is constructed in a Ternary or ABA' form. This form requires that the fanfare be considered part of the A section. This was justified as a very similar repeat of A, fanfare included, is found at the end of the work. As would be expected, a contrasting B

Section is found in the middle. Listed below in Table 6 is the tonal outline of the work along with the major cadences found within this structure.

Table 6 - *Flourish for Wind Band* Tonal Outline

<u>Measure</u>	<u>Section</u>	<u>Key</u>
1	Introduction of the A Section. Fanfare in horn, trumpet, and trombone sections based around Sol, So, Re, Do	Bb
11	Full Band Entrance	Bb
20	Introduction of the B Section. Key change is to the dominant of the A Section.	F
36	Repeat of B Section opening phrase with an abrupt modulation 4 measures from its completion.	F
40	Key change – Alto Sax and Euphonium notes in m. 39 are pivotal to the key change.	Bb
45	Repeat of A Section – Fanfare contains slight changes in overlapping phrases.	Bb
59	Last five measures contain scale patterns (ascending and descending) leading back to tonic.	Bb

Unit VIII. Suggested Listening

Parallel composers and works for wind band suggested by Miles (1997) in *Teaching Music Through Performance in Band* are as follows:

Table 7 - *Flourish for Wind Band* Suggested Listening (Miles, 1997)

<u>Composer</u>	<u>Title</u>
Gustav Holst	<i>Second Suite in F</i>
Gustav Holst	<i>Hammersmith</i>

Gustav Holst	<i>The Planets</i>
Ralph Vaughn Williams	<i>Folk Song Suite</i>
Ralph Vaughn Williams	<i>Linden Lea</i>
Edward Elgar	<i>“Enigma” Variations</i>
Benjamin Britten	<i>Songs and Folk Songs</i>
Percy Grainger	<i>Ye Banks and Braes O’Bonnie Doon</i>

Unit IX. Seating Chart and Acoustical Justification

Placement of the antiphonal brass instruments governed the seating for the french horn, trumpets, and trombones. Trumpets were seated with firsts on the outside of the third row, and French horns were located on the outside of the third row on the other side of the band. Trombone players were then placed behind the French horns for confidence and support for the opening of this work. With the two contrasting parts on either side of the ensemble, the conversation between the two sections was easily discernable to the audience.

Low brass and woodwind players are located at the back and center of the band. This allows the low instruments to blend before melding with the other sounds of the ensemble. A solid bass line provides the other instruments a foundation on which to build, and gives a strong structure to the blend and balance of the ensemble.

Percussion was also placed at the center of the ensemble for this work. Most of the percussion parts were unison crescendos occurring on downbeats. To decrease the possibility of delay and increase the accuracy of the percussion section, all of the instruments were located at the center of the ensemble and spread equally to the timpani at stage left.

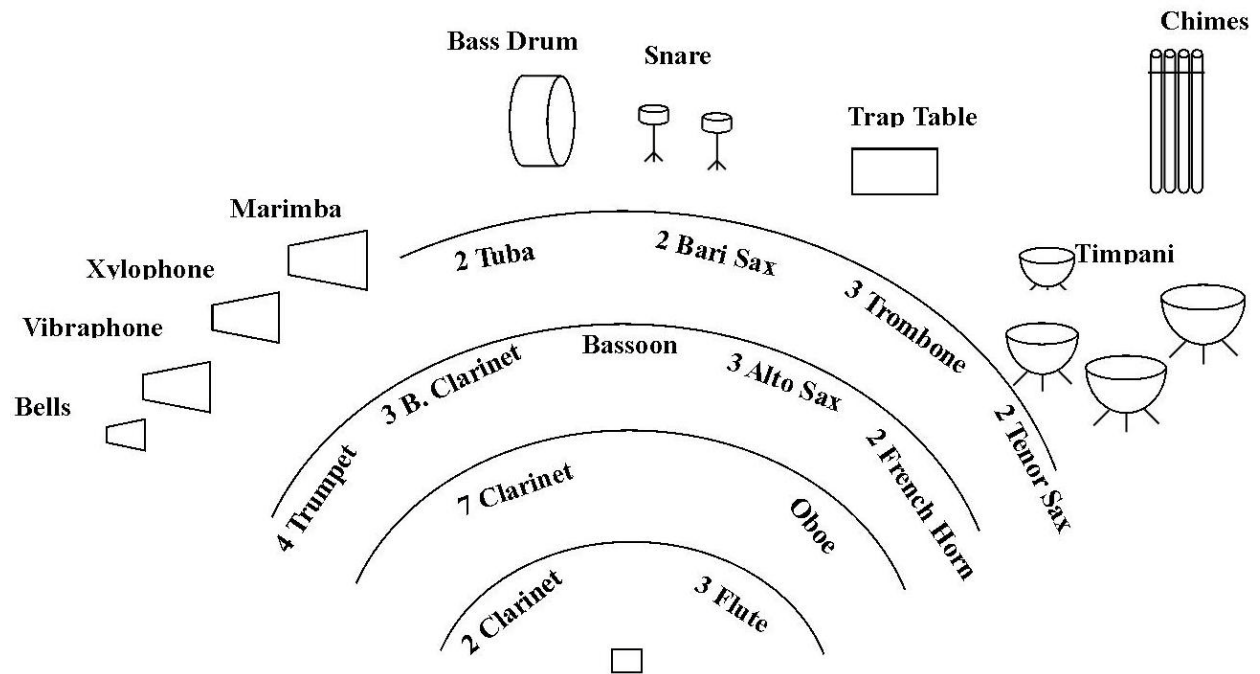
Flutes and Clarinets were split down the middle of first two rows allowing for both instruments to be heard. By providing more surface area for the clarinet’s sound to move toward the audience, they became easier to hear and the sound of the section was not buried within the band.

Saxophones were one of the strongest sections in the band, and therefore the altos moved towards the center to allow for a better blend with the ensemble. Tenor saxophones were moved to the outside of the fourth row due to the instrumentation within our ensemble. Because we did not have baritones in our ensemble, one of the two tenor players covered important lines within the baritone part.

Trumpets were shaded behind the clarinet section to soften their sound, and were told to bring the instruments above the stand when appropriate.

4.13 Seating Chart

Cheney High School Setup 03/01/2010



CHAPTER 5 - Air for Band

Unit I. Frank Erickson

Frank Erickson was born on September 1, 1923 in Spokane, Washington (Arwood, 1990). His interest in music began, like most children, with piano lessons at an early age. He was five years old when he started studying with a private instructor. She exposed him to composition by asking him to put melody to simple lyrics. The lessons were elementary, but were introduction to what would be a very successful career (Balent, 1986).

5.1 Frank Erickson (Old Dominion, 2008)



Erickson began performing at the age of sixteen on the piano and trumpet in local dance bands. This experience at a young age improved his knowledge of chord structure basic theory,

and he further reinforced his skill and passion for composition by arranging for the group. Erickson taught himself to compose and arrange from studying books at the local library, and wrote his first work for band as a senior in high school (Arwood, 1990).

Shortly after high school, Erickson left to fight in World War II, and after four years in the service began to write for jazz bands in the Los Angeles area. His interest in composition continued to grow, and he began to study with Mario Castelnuovo-Tedesco. At this time Erickson met Clarence Sawhill, who encouraged him to come to the University of Southern California to study composition with Halsey Stephens. Clarence Sawhill was the director of bands at USC, was an influential supporter of the school band movement at the time, and Erickson would later state that Sawhill was the most influential person in his life. Through Sawhill's encouragement Erickson began to compose more for the concert band while attending the university (Arwood, 1990). Erickson finished his schooling and received his bachelor's degree from USC in 1950 and his master's degree in 1951 (Erickson, 1966).

He was writing pieces for a friend's middle school ensemble at the time, and composed *Little Suite for Band* which was performed by USC at the state music educator's convention in San Diego. Ken Walker, educational director at the Bourne Publishing Company, was in the audience and became very interested in publishing the piece. *Little Suite for Band* was published in 1951 and began a relationship with the company that lasted through the 1950's. Pamela Arwood (1990) included the following quote from a phone interview with Frank Erickson in her Master's thesis where he recalled his relationship with the company:

During the early fifties the Bourne Company was becoming more interested in the educational field and started publishing a larger amount of band music than they had done in previous years. The company needed a representative, and shortly after graduation, I started working for them. I not only continued to write music, but as part of my responsibility, I attended state meetings, organized exhibits, and went on sales trips taking stock orders from some of the dealers. I value my years with Bourne. It was a great experience, and I met many people who were of help to me in my career.

Frank Erickson married Mary McGrorty in 1953. They had three sons, and *Air for Band* was written between the birth of his first two children. These were some of the best years of Erickson's life, and many of the compositions written during this time were his favorite.

Throughout his career Erickson held a strong interest in writing for younger bands. In the 1960's Erickson moved to New York and began to work for the Belwin Corporation. At this time he worked together with Fred Weber to create the *First Division Band Method*. He would go on later in his career to state "I have always been interested in young bands, and I have always looked at writing for younger groups as a challenge. The works have to interest young band members, be playable by them, and still express musical worthwhile ideas." (Balent, 1986) *Air for Band* certainly meets his compositional requirements, and is regarded as one of the finest pieces of concert band literature in the concert band repertoire (Hayward, 2004).

Unit II. Composition

Air is defined as a short song, with or without words, that has a tuneful melody, and aptly describes *Air for Band* by Frank Erickson (Miles, 1997) (Cattell, 2008).

Air for Band is a single movement work in AABAACoda form (Arwood, 1990). Sources list it as either a grade 2 or 3 work. It is 53 measures long, and is approximately three minutes and fifteen seconds in length (Miles, 1997).

Air for Band is an outstanding piece of literature for teaching students to sustain a line, listen for moving parts, and focus on intonation. It's flowing melody, sustained bass line, and moving inner parts also give the students and chance to discover musicianship and interpretation. (Arwood, 1990) (Miles, 1997). Students are given an aesthetic opportunity in this piece of music because it is technically within their grasp. In his article on teaching aesthetics in the classroom Rudgers (1996) also states that:

I have found it to be one of the most valuable teaching, learning, and performing compositions I have ever encountered. It's value lies in the fact that it is completely approachable by players of virtually all levels of ability. At the same time, it is legitimately considered a masterpiece of wind literature.

In a survey done by Carol Hayward for her doctoral thesis she found that *Air for Band* was the most commonly chosen work by high school and college directors for its educational value (1996).

Unit III. Historical Perspective

Air for Band was written in the 1956 at the beginning of Frank Erickson's career. During this time, Erickson and some other composers were writing with the educational value for young students in mind (Miles, 1997). Erickson would later revise the work from its original instrumentation by adding more clarinet, alto saxophone, trumpet, and trombone parts into the score (Arwood, 1990). The following program notes are found on the title page of the 1966 Revised Edition.

One of the stronger tendencies of the twentieth century music has been a return to certain aspects of music of the baroque and classic periods. Compositions falling into this category are referred to as 'neo-classic.' The binary form was quite common in the baroque period and the melody and harmonies were strongly influenced by the works of Bach (Erickson, 1966).

Unit IV. Technical Considerations

Air for Band is written using the c minor and C Major concert scales. Students should familiarize themselves with both of these scales using their method book, Fussell, Lisk Exercises, or Melillo Function Chorales. Once technical mastery of the scales are achieved, students will be able to address the musical demands of this piece.

Issues of tone, blend, balance and intonation were the primary reason for choosing this work. Melillo *Function Chorales* (1980) were used extensively during this study, and every piece of music received rehearsal using this technique.

Air for Band was composed using simple rhythms, with the eighth note being the smallest division of the beat, however elementary syncopation is seen within certain measures of the composition (Miles, 1997). See figure 5.2 for examples that should be drilled with the students to reinforce the subdivision and eighth note pulse within the music.

5.2 *Air for Band* rhythmic concerns (Erickson, 1966)

Air for Band

Rhythm Worksheet

The worksheet consists of a single musical staff in 4/4 time, divided into 11 examples (Ex. 1 to Ex. 11) with measure numbers 6, 13, 19, and 25. The examples are as follows:

- Ex. 1:** Measures 1-4. Rhythmic pattern: quarter, quarter, quarter, quarter, eighth, eighth, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 2:** Measures 5-8. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 3:** Measures 9-12. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 4:** Measures 13-16. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 5:** Measures 17-20. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 6:** Measures 21-24. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 7:** Measures 25-28. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 8:** Measures 29-32. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 9:** Measures 33-36. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 10:** Measures 37-40. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Ex. 11:** Measures 41-44. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Moderate ranges are employed in this piece to facilitate the musicianship of the student. Erickson stated in an interview with Andrew Balent that, “In a work that is a musical success, the melody should be easy to play and well within the instruments range.” (1986) *Air for Band* is within the grasp of most middle school groups due to its accessible range. See figure 5.3 for the ranges used in this piece of music (Burnais, 2000).

5.3 *Air for Band* instrument ranges (Erickson, 1966)

Air for Band

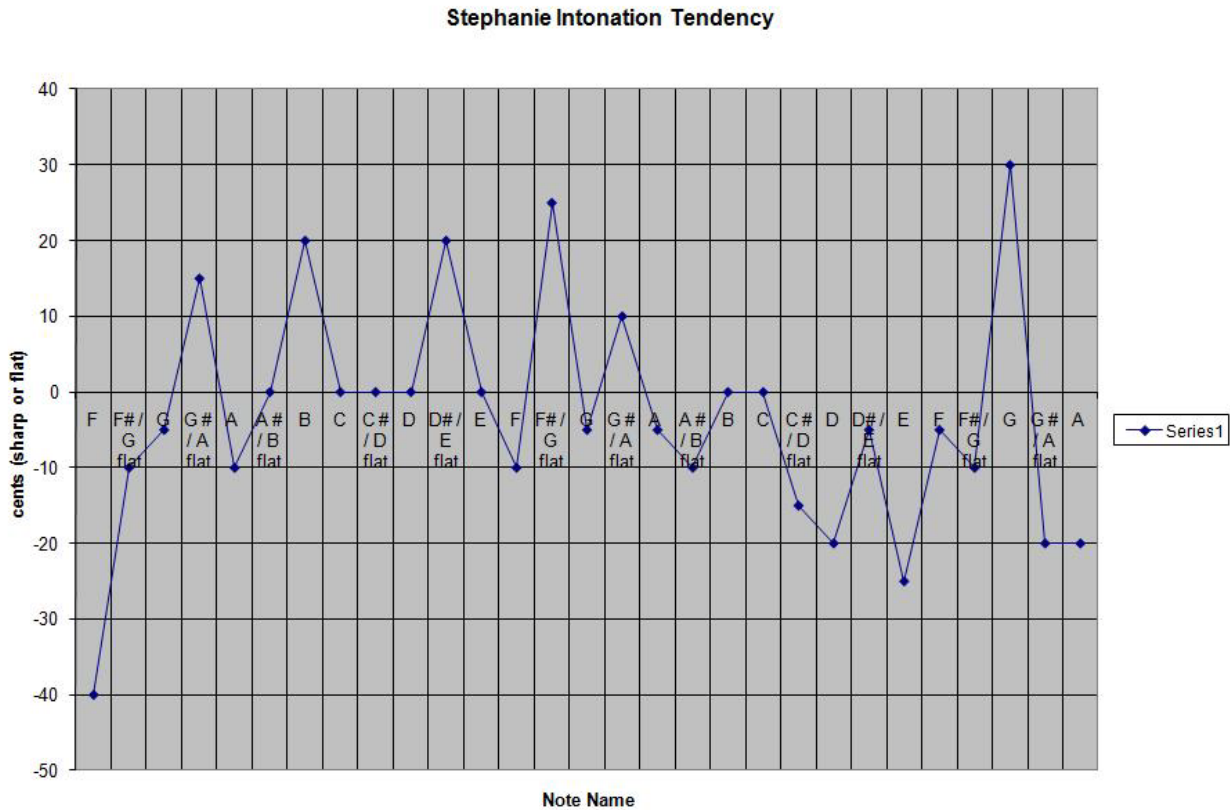
Instrument Ranges

Frank Erickson

The image displays three staves of musical notation for the piece 'Air for Band'. Each staff contains notes for a group of instruments, with the instrument names labeled above the notes. The first staff (measures 1-8) includes flute, oboe, clarinet 1, clarinet 2, clarinet 3, alto clarinet, bass clarinet, and bassoon. The second staff (measures 9-16) includes alto saxophone 1, alto saxophone 2, tenor saxophone, baritone saxophone, trumpet 1, trumpet 2, trumpet 3, and first horn 1. The third staff (measures 17-24) includes first horn 2, trombone 1, trombone 2, trombone 3, baritone, tuba, and string bass. The notation is in common time (C) and features a variety of note values and accidentals.

This composition also allows students to focus a great deal of their attention on intonation. Introduce breathing exercises to the students that encourage proper tone for development of a characteristic sound. Have the students create an intonation chart for pitches used in this piece. Students were split into pairs, and were asked to play the entire range of their instrument. While one student performed without looking at the tuner, another student recorded the results. After the data was collected students put the information into an excel spreadsheet and created the finished result seen in figure 5.4. When students see a visual representation of their pitch tendencies, they will be able to address the extreme intonation issues first, and will develop an understanding of where their instruments tend to play.

5.4 Student generated intonation chart



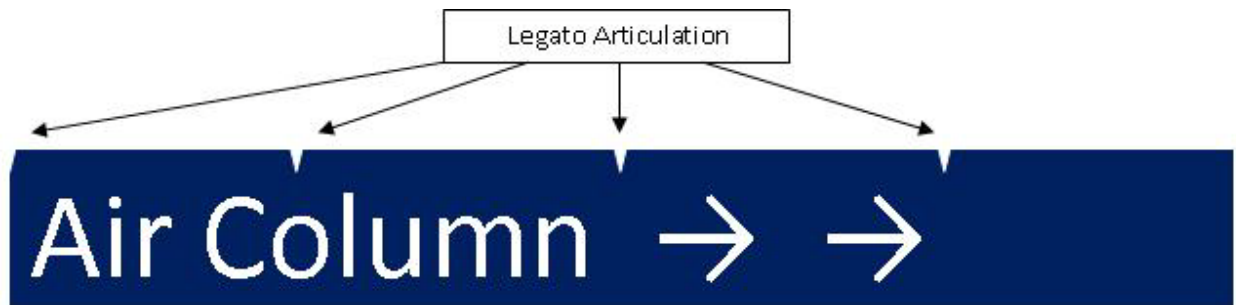
Unit V. Stylistic Considerations

Air for Band is written in a smooth legato style, with no staccato or accented notes within the piece. Erickson has indicated the tempo of the piece should be played at (Quarter = 68-72). Sustained playing is required to perform this work properly, and students will develop a better understanding of playing in a legato and relaxed style (Miles, 1997).

Considerations should be given to the development of sustain within the ensemble. By developing this necessary skill, students will finish phrases and maintain the necessary air pressure required to perform on their instrument. Exercises for students should include breath quantity to ensure that every student is using the maximum air capacity possible. Address the quality of each breath with the students as well, and ask each student to remain relaxed while breathing and playing on their instrument. Body tension can dramatically affect the tone produced on the instrument, and subsequently affects each breath taken by the student.

Legato articulations should be addressed and practiced using simple rhythmic patterns. Quarter notes or half notes would be appropriate when introducing this concept to the students. Drawings can also facilitate the understanding of the tongue and air. In the example below a diagram is provided for the students to visualize the movement of the air, which should remain constant. At the top of the air column is a ‘nick’ where the tongue has taken a small piece of the sound. Students are encouraged to use fast tongue movement to stop the vibration of the reed or lip for only a split second while the air column remains steady. Legato articulation is shown in figure 5.5.

5.5 Legato air column and articulation



Use dialogue and discussion with the students to give them a better understanding of musical expression and phrase development. An open ended question could be asked every day to help guide the students in the correct direction. Listed below are topics for discussion and some objectives for each subject.

- What is a musical phrase?
 - Grouping of notes
 - Musical organization
 - Gives meaning to the notes through emphasis
 - Shifting of syllables in speech vs. music
- What are ways that we can play more expressive?
 - Dynamics
 - Mean it, just don't play it
 - Phrase beginning and end
 - Air support

- Tell a story
 - Powerful tool to make the music mean something
- How do you want to begin or end each phrase?
 - Taper in, taper out
 - Subtle or Fanfare
 - Changes from phrase to phrase
 - Don't keep telling the same story
 - Where do you fit in to the group during that phrase
- What are you trying to communicate through your playing?
 - Emotion (what type)
 - Varies from phrase to phrase
 - Relate this to body language & facial expression
- What is your role?
 - Melody
 - Counter melody
 - Chord support
 - color
- How do the phrases follow the musical structure?
 - Low to high to low melody structure
 - Form
 - Minor to Major
 - Darker to Lighter

Air for Band does not allow for every student to play the melody during this piece, so it has been written out and transcribed for each instrument. Every student will be able to work on legato style, slurring, articulation as well as phrasing during its introduction. The melody study can be used during the discussion of phrasing mentioned, or during the teaching of form discussed on page 23. Allowing every student to play the melody will also let them know what the melody sounds like in this piece, and what to listen to and support while performing. See figure 5.6 for an example of the melody study handout.

Inner voices should also be discussed with the students, and the importance of the moving inner voices are paramount to the effectiveness of this piece. Held notes in the melody

provide opportunity for the inner voices to be brought to the forefront, and add an opportunity to bring more colors to the ensemble.

5.6 *Air for Band* melody study (Erickson, 1966)

Air for Band
Melody Study

Frank Erickson

Clarinet

8

15

Dynamics are limited within this work, but two substantial crescendos mark the end of both B sections (Arwood, 1990). While the overall dynamic contrast of the piece is limited, plenty of dynamic contrast can be added while encouraging students to create phrases.

Unit VI. Musical Elements

Air for Band is primarily triadic, seventh chords are present at the cadences and through the secondary dominant movement (Miles, 1997). An overall tonality of c minor that occasionally moves into E flat (it's relative major) is prevalent throughout the piece until the coda. At the coda Erickson changes to the key of C Major to bring the work to a close. Very little chromaticism is used in the harmonic construction of this piece (Arwood, 1990). A detailed discussion of the form and harmony of the piece is included in Unit VII.

An overall tonality of c minor to C Major is present in the melody as well as the harmony. Melodic lines tend to stay with the higher voices, although the moving line is passed to

lower voices during moments of sustain in the melody. Both of the melodies in this piece tend to start with limited instrumentation and instruments are added as the phrase progresses (Arwood, 1990).

Erickson uses two related melodies within this work, and a discussion is included below in regards to these two melodies. Melody A (figure 5.7) is presented in the first 8 measure of the piece, and is slightly modified each time it is reintroduced in measures 9, 28, & 36. Melody B is based off of the melodic sequence illustrated in Figure 5.8. This sequence or motif is used five times in the B melody, with one of the motives in its inversion (Figure 5.9).

Pamela Arwood (1990) provides a detailed analysis of the melodic structure in her master's thesis that is outlined in the figures below.

5.7 *Air for Band* Melody A (Erickson, 1966; Arwood, 1990)



5.8 *Air for Band* melodic sequence (Erickson, 1966; Arwood, 1990)



5.9 *Air for Band* Melody B (Erickson, 1966; Arwood, 1990)



Air for Band is composed in 4/4 time, and should be played slowly, between 68-72 beats per minute. Simple rhythms are prevalent throughout the work, with occasional isolated

syncopations. The syncopations for this piece have been addressed in Unit IV and figure 5.2 outlines some of the syncopation used in this piece. Rubato is appropriate for this work, and will make the phrases easier to shape, and more interesting for the listener.

Erickson uses quarter notes primarily on the strong beats, and eighth notes on the weaker beats. This rhythmic structure creates a very stable feeling within the melody, however, care should be taken to keep the melody from sounding too heavy on strong beats. Chord voices tend to move on whole and half notes, and also give the chord structure a grounded and solid feeling (Arwood, 1990).

Unit VII. Form and Structure

Different analysis of the form and structure can be found on this work, however my analysis of the chord structure and form followed the work of Pamela Arwood's the closest. *Air for Band* is in an AABAA(B coda) form, and the general outline of the work can be seen below (1990).

Table 8 - *Air for Band* Form and Cadence Structure (Arwood, 1990)

<u>Form</u>	<u>Key</u>	<u>Measure</u>	<u>Cadence Description</u>
A	c min	4-5	Half cadence (in relative major key of Eb)
		8	Half cadence
A'	c min	12	Half cadence
		16	Unison tonic C
B	c min	20	Half cadence
		25	Half cadence
		27-28	V-i
A''		31	Half cadence
		35	Half cadence
A'''	c min	43	Perfect authentic (picardy 3 rd)
B'	C Maj	50-51	V-I
		52-53	V-I

Unit VIII. Suggested Listening

Listening examples listed below provide the student with examples of slow sustained playing. Draw attention to tone quality, breathing, phrasing, and other musical elements discussed in this chapter.

Table 9 - *Air for Band* Suggested Listening (Miles, 1997)

<u>Composer</u>	<u>Title</u>
J.S Bach	Air for the G String
Frank Erickson	Balladair
Percy Grainger	Colonial Song
Percy Grainger	Irish Tune for County Derry

Unit IX. Seating Chart and Acoustical Justification

Percussion parts are not included in this work, however various C Instrument parts were handed out to the percussion section. Percussionists played with the band during rehearsals of this piece, and played marimba, vibes, and low register xylophone. All of the keyboard instruments remained in their stage right position, and many of the parts mirrored the trumpet lines directly in front of them.

Trumpets were shaded behind the clarinet section in an attempt to allow the sound to blend before being released to the audience. At appropriate times in the music, bells were raised to provide more power and brass sound to the ensemble.

Three flutes and two first clarinets were placed in the first row to allow for tuning and blending in the upper voices. The remainder of the clarinet section was placed in the second row to allow for listening within the section. Throat tones were considerably out of tune during the initial rehearsal of this piece, and keeping all of the clarinets in the same row allowed for significant improvement.

Low brass and woodwind players were kept in the center of the ensemble to provide the core and foundation of our sound. Placing the students in the middle of the ensemble allows for

the bass sound to envelope the band from a central location. Players are allowed to hear each other in close proximity, and intonation within the low winds significantly improved with this arrangement.

Three very strong saxophones were placed on the third row inside the French horn section. Leaving the alto saxophones inside the band allowed the players to play out with excellent tone. Saxophones were close enough to the French horn to help support their part.

One tenor saxophone was covering the baritone part in this piece. This player was moved to the edge of the ensemble to provide the maximum amount of sound possible.

For a full seating chart, see Figure 4.13.

CHAPTER 6 - An American Elegy

Unit I. Frank Ticheli

Frank Ticheli was born in Monroe, Louisiana in 1958 (Stehle, 2010). He received a bachelor's degree from Southern Methodist University in 1981, and received his Master's and Doctoral Degree from The University of Michigan in 1983 and 1987. Ticheli has studied with Leslie Bassett, William Bolcom, William Albright, George B. Wilson, and Donald Erb (Ticheli, 2009).

6.1 Frank Ticheli (Manhattan Beach, 2009)



Frank Ticheli's web page provides reviews of his music. Descriptions of his music include: as 'optimistic and thoughtful' (Los Angeles Times), 'lean and muscular' (New York

Times), ‘brilliantly effective’ (Miami Herald) and ‘powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors’ (South Florida Sun Sentinel)’ (Ticheli, 2009).

Frank Ticheli is known for using a variety of color combinations, transparent textures, and a balance between unity and freedom within his compositions (Sheldon, 2003). Ticheli’s music can also be characterized as focused on harmonies, with melody seldom being the goal. Ticheli also uses the orchestration to bring out dynamics and accented sections within the music (Blaufuss, 2008).

Blaufuss (2008) writes in his article *Conversation with Frank Ticheli*, that Ticheli is a tonal composer, but that he doesn’t necessarily have a tonal center in mind while writing. He lets the creative process take him where it may, and he rarely starts at the beginning of the work. Instead, Ticheli writes the segments out of order and allows the process to be fluid and creative, rather than linear and restrictive. Ticheli’s major awards to date include the following:

Table 10 - Frank Ticheli Awards (Ticheli, 2009)

<u>Award Description</u>	<u>Year</u>
First Prize , 30 th Annual National Band Association William D. Revelli Memorial Band Composition Contest, for <i>Symphony No. 2</i>	2006
First Prize , 30 th Annual National Band Association William D. Revelli Memorial Band Composition Contest, for <i>Symphony No. 2</i>	2006
Goddard Lieberon Fellowship , American Academy of the Arts and Letters	1990
Charles Ives Scholarship , American Academy of Arts and Letters	1986
First Prize , Delius Choral Composition Contest, for <i>There Will Be Rest</i>	2000
First Prize , Britten-on the-Bay Choral Composition Contest, for <i>There Will Be Rest</i>	1999
Frances and William Schuman Fellow , from the MacDowell Colony	1994
First Prize , Texas Sesquicentennial Orchestral Composition Contest	1986
First Prize , Virginia College Band Directors’ Symposium for New Band Music	1986

Unit II. Composition

An American Elegy was commissioned by the Columbine Commissioning Fund, and was sponsored by Kappa Kappa Psi, Tau Beta Sigma and Alpha Iota chapters at the University of Colorado. It was commissioned to be played by the Columbine High School Band. Members, chapters, alumni, and friends of these organizations were contributors to the commission (Ticheli, 2000).

Based on eye witness accounts, video footage, and interviews Rosenberg (2010) states that:

On April 20, 1999, in the small, suburban town of Littleton, Colorado, two high-school seniors, Dylan Klebold and Eric Harris, enacted an all-out assault on Columbine High School during the middle of the school day. The boys' plan was to kill hundreds of their peers. With guns, knives, and a multitude of bombs, the two boys walked the hallways and killed. When the day was done, twelve students, one teacher, and the two murderers were dead.

An American Elegy is a single movement work in multiple sections. It is eleven minutes in length, and is Graded as a Level IV piece by the composer. Each of the sections are tied together by the emotions of loss, sorrow, hope, and healing. Listed below is an outline of the work taken from the performance notes.

Table 11 - *An American Elegy* Outline (Ticheli, 2000)

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1-14	Introduction	Bb
15-30	Main theme	Bb
31-46	Episode	Bb
47-62	Main theme	Bb
63-96	Second theme	Bb...Db...
97-110	Four-part canon	F
111-113	Climax (excerpt from Columbine <i>Alma Mater</i>)	F
114-117	Bridge (based on second theme)	F
118-127	Offstage trumpet solo, variant of Second theme	Bb

128-131	Bridge	Bb
132-end	Main theme, final statement	Bb

Errata for *An American Elegy* can be found at the Manhattan Beach Web Site. Errata listed for this piece include the following changes (Manhattan Beach, 2009).

Table 12 - *An American Elegy* Errata (Manhattan Beach, 2009)

<u>Instrument</u>	<u>Measure</u>	<u>Description</u>
Bass Clarinet	57	Beat 1 G, not A
Tenor Sax	58	A not B (should sound in unison with the alto sax)
Trumpet 1	135	Half notes should be D to E, not C to D
Horn 1	104	Should have a crescendo indicated

Unit III. Historical Perspective

An American Elegy was premiered at a commemorative concert with the University of Colorado Wind Ensemble on April 23, 2000. Frank Ticheli was the guest conductor of the Columbine High School Band, which premiered the work at Mackey Hall in Boulder, Colorado (Ticheli, 2000).

The American Heritage Dictionary (Costello, 1997) defines elegy as “a poem or song composed especially as a lament for a deceased person (p. 443).” As the title suggests *An American Elegy* is a somber work that portrays the grief associated with the terrible tragedy of the Columbine massacre. Despite the dark tone of the work, Ticheli (2000) states that this work is “above all, an expression of hope.”

A personal interpretation of the work is well documented by the composer in his program notes. Ticheli shares his analysis of every section with the conductor, and provides a dedication at the beginning of the work as well.

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings (Ticheli, 2000).

Unit IV. Technical Considerations

An American Elegy demands confidence and independence from the students in the ensemble. Characteristic of Ticheli's style, there are many unique textures that require the ensemble to listen in different ways, and provide new challenges and learning opportunities to the ensemble. For a grade 4 work, the instrument ranges and rhythms are not excessive, see figure 6.2, and the challenge to the work is bringing the exposed sections together with confidence and musicality.

Intonation and the ability to adjust pitch are a demanding characteristic of this piece. Performers are also asked to sustain long lines throughout the work, and proper breathing and tone production are held at a premium. Individual tone issues cannot be hidden within the thin textures of this piece, and every student is forced to focus on their overall sound.

Three instrument solos are featured and include: an off-stage trumpet solo, an oboe solo, and also a saxophone solo.

Rhythmic considerations in *An American Elegy* are relatively minor. However, the rubato section at measure 31 will take a great deal of time for the ensemble to acquire the proper feel.

Melody study sheets address the rubato, as well as all of the solo issues within the music. Excerpts from the melody study can be seen below in figure 6.3. Allowing the students to play as a large group rather than individuals increases the personal confidence of the performers, and it also allows for everyone in the ensemble to experience the demands of the exposed sections within the work.

6.2 *An American Elegy* instrument ranges (Ticheli, 2000)

An American Elegy

Instrument Ranges

Frank Ticheli

fl. ob. cl. b.cl. cb cl. bsn

7 asx tsx bsx tpt fh tbn euph

14 tuba s. bass timp. Vibes - 3 Mallet

6.3 An American Elegy melody study example (Ticheli, 2000)

An American Elegy

Trumpet in B \flat Frank Ticheli

Melody Study

m. 13 m. 15
mf *mf* *mp* *cantabile*

m. 29 m. 31
mf *mp* *Tempo Rubato*

m. 62 m. 78
mp *pp* *mf* *f* *cresc.*

m. 118 m. 128
mf *molto cantabile* *mf* *p* *p*

m. 128 m. 128
p *mf dolce*

© 2000

Changes in dynamics within the work are extreme at times, and students will be asked to perform at every level of the dynamic spectrum. Control over tone at the dynamic extremes will push the students to experiment with their command over the instrument.

Unit V. Stylistic Considerations

An American Elegy is not a reflection of anger towards the Columbine incident; instead it represents the healing process after significant tragedy. Three different moods are presented during the piece. Hope, serenity, and sadness are at the heart of the work, and all three provide the ensemble, conductor, and audience with the opportunity to explore the relationship between music and our emotions (McMurray & Purtell, 2004; Ticheli, 2000).

The following paragraphs contain notes from personal score study and also discussion between Allan McMurray and Frank Ticheli in *Conducting from the Inside Out* (McMurray, 2004). Performance notes that are included with the score were also used (Ticheli, 2000). All of the thoughts included below are seen in the score analysis, see Appendix D. Each major section is discussed briefly, with thoughts from all three sources coming together to form my interpretation of the work.

Measures 1-14 mark the introduction of the work. According to Ticheli, everything within the opening section is building to measure 9 and should ascend to an “exalted statement of hope (McMurray, 2004).” Unrepressed energy and emotions should prevail. Creating the image of a head being lifted skyward is suggested by the composer. Finishing the opening section are a succession of sixteenth notes, see figure 6.4, the second of which should sound like an echo (McMurray, 2004). Stretching and emphasizing the sixteenth notes with rubato will set up the transition to the main theme in measure 15, see figure 6.5.

6.4 Sixteenth note succession (Ticheli, 2000)

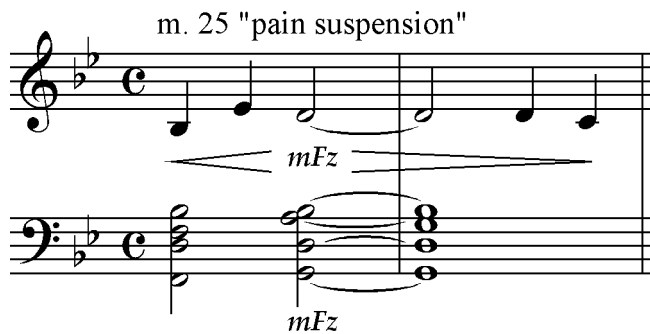
The image shows a musical score for measures 13 and 14. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. In measure 13, the treble clef staff has a series of sixteenth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff has a chord of G2, Bb2, D3. In measure 14, the treble clef staff has a series of sixteenth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff has a chord of G2, Bb2, D3. The dynamic marking 'mf' is placed below the treble clef staff in measure 14. The score is labeled 'm. 13' at the beginning of the first measure.

6.5 Main theme (Ticheli, 2000)



At measure 15 the Main Theme is presented for the first time. Reflective and reverent are two words that fittingly describe this theme. It should carry a sense of nobility in the French horns, and should feel serene to the audience and the ensemble. Allan McMurray (2004) encourages the conductor to stretch the first two eighth notes of the horn line, see figure 6.5. This emphasis sets these two notes apart from the rest of the phrase. These two notes are used later as connecting material within the work. Ticheli (2000) suggests “the image of a head bowed in meditation or prayer.” to convey the mood of this theme. At measure 25 a suspension is placed in the music that Allan McMurray describes as a “pain suspension (McMurray, 2004).” Suspended voices should be brought to the center of attention, and a slow weighted accent should be attempted versus a harsh attack, see figure 6.6. A considerable amount of time was spent with the ensemble to bring this measure to life. In the final weeks before the performance, it became the most powerful measures in the work.

6.6 "Pain suspension" (Ticheli, 2000)



An Episode, or change of melodic material, is heard at measure 31. It is left up to the discretion of the conductor to interpret the elasticity of this section. A great deal of trial and error was necessary to gain confidence in this section as an ensemble, and also as a conductor. In the end, students were given the freedom to make the elasticity happen, and super-metric conducting was adopted by the conductor to remain out of the way, see figure 6.7. In measure 39, *senza rubato*, or without rubato marks a contrast to the pushing and pulling of the prior section.

6.7 Episode (Ticheli, 2000)



The main theme is brought back again in measure 47. After the episode we hear a slightly faster interpretation of the main theme, and the change in tempo provides the energy to bring us to the second theme.

The beauty of the second theme comes from its simplicity. Measure 63, the start of the second theme, provides the listener with I, V, IV, V chord progressions that give the sense of beauty and simplicity, see figure 6.8. Tempo for this section is marked at c. 96, or approximately 96 beats per minute. Ticheli cautions against going too slow in this section, and encourages the conductor to maintain a sense of energy and forward propulsion (Ticheli, 2000). In the middle of this theme, measure 71-78 the clarinet and oboe share a duet that must be carefully balanced. Care should be taken to keep the oboe voice in the forefront, while maintaining balance with the rest of the ensemble (McMurray, 2004). French horns provide an important line at measure 82 and 83. An *accelerando* and *crescendo* were both written into the parts to bring us to the climax of this section (McMurray, 2004). At the end of the second theme, measure 87, is a saxophone solo. After four measures of melody, it is taken away, and the audience is left with only the accompaniment. The exclusion of the solo voice represents loss, and Ticheli (2000) states that this section should be one of “ethereal beauty.” While the clarinets and saxophones continue to play without the melody, a pushing and pulling of dynamics take place, see figure 6.9. Tempo has been slowed to c. 60, and it is as if time has slowed while we reflect on the loss (Ticheli,

2000). This accompaniment section was written out in a function chorale (Melillo, 1980) to be practiced with the entire band.

6.8 Second theme (Ticheli, 2000)

m. 63

I V IV V

I V IV I IV

6.9 Pushing and pulling between clarinet and saxophone (Ticheli, 2000)

m. 91

pp < mp > pp < mp > pp < mp > pp < mp > pp

pp < mp > pp < mp > pp < mp > mp > pp

A four part canon begins at measure 97 and sets up an ascension to the statement of the Columbine Alma Mater that is to come. We begin the canon at the same speed of the dreamlike section, and while it is not marked, and slight accelerando seems appropriate as the band ascends through the instrument ranges. Allan McMurray (2004) suggests in his interpretation of the work that the entrances of different instruments are crying out. Attention of the audience should be

shifted around the band as each voice is heard. In the end all of them come together at the climax of the canon into one unified voice.

After the climax of the canon in measure 110, the ensemble has reached the Columbine Alma Mater, see figure 6.10. Words to the alma mater at its quotation in the music are (Ticheli, 2000); “We are Columbine! We are all Columbine!” A feeling of unity should be established, and the accented unison in measure 123 should be emphasized, weighted, and stretched to maximize its effect. Allan McMurray (2004) suggests playing the sixteenths almost slow enough to be conducted separately. This is followed by a decrescendo out of the section and a plagal or ‘amen’ cadence brings this section to a close.

6.10 *Columbine Alma Mater* (Ticheli, 2000)



Measure 118 marks the off-stage trumpet solo. Several considerations should be made while preparing this section. A balance must be found between the conductor’s cues, and the soloist’s interpretation of the music. For our performance, we found that cuing pick up notes to the next measure (118 & 119) allowed the soloist creative freedom, and the conductor the control to make the best musical statement, see figure 6.11. To capture the feeling of a great distance that Ticheli asks for in his performance notes, a trumpet player was placed outside the auditorium, and performed in front of a close circuit television. A great deal of time and care was taken to properly balance the trumpet to the ensemble. Ticheli (2000) states that the solo should feel like it is coming from a very beautiful place, and at a very long distance. That voice is telling you that everything is going to be OK. At the conclusion of the trumpet solo, the oboe voice should seamlessly take the melody, and it begins to bring us back from the other worldly

state we have come from. The introduction of the bass notes completes the process of grounding the music, and the final statement of the piece begins (McMurray, 2004).

6.11 Trumpet solo and cues (Ticheli, 2000)



During the final statement, measure 132, a culmination of experiences throughout the piece come together. Tension is created as both ideas drive to the climax at measure 146. A ‘pain suspension’ is seen relative to the main theme. The pain, or suspension, is missing in the music at this time, but the audience is still left with the lingering feelings from earlier in the piece (McMurray, 2004). As the music draws to a close, tempos are once again slowed and the piece ends in a moment of quiet and somber reflection.

Ticheli states that personal interpretation of this piece can be very free, and much of it is left up to the conductor. In the end, expression and phrasing for our ensemble became a partnership between the students and the conductor (Ticheli, 2000). Although Ticheli gives very specific instruction in his performance notes, I believe that he also wanted this piece to be a personal experience that is different for each individual. The ultimate challenge in regards to phrasing, is to encourage students to make phrases and musical statements, while at the same time putting them together with the class.

To facilitate the common goal of playing to together, melody sheets were created, see figure 6.3. This allowed every student in the ensemble the opportunity to play and feel the rubato sections, solo lines, and unisons.

Unit VI. Musical Elements

In a composer interview Blaufuss (2008) states that Frank Ticheli considers himself to be a tonal composer. *An American Elegy* is homophonic throughout with the exception of the 4 part canon at measure 97.

Ticheli uses block chords to convey strength two separate times during the work. One is at measure 41 during the brass statement, see figure 6.12. Measure 111 contains the other block chords, see figure 6.10. Ticheli uses this technique to symbolize unity and strength (McMurray, 2004).

6.12 Brass statement m. 41 (Ticheli, 2000)



Strong cadences are avoided throughout the work, and small pieces of connecting material bring the different sections together. This connecting material is first found in the French horn voice in measure 15 when the main theme is being introduced, see figure 6.13. In his own interpretation of the work, Ticheli states that staying away from the tonic in many instances allows him to propel the piece forward and build a sense of anticipation (McMurray, 2004).

Dissonances and their resolution to consonant sounds provide tension, pain, and the sense of healing to the music. Listed in Table 13 are several instances of dissonance found in *An American Elegy*.

Table 13 - *An American Elegy* Dissonances

<u>Section</u>	<u>Description</u>
Introduction	Series of suspensions found in the upper voices.
“Pain” m. 25 & 57	Concert A suspension (McMurray, 2004).
M. 91 “Dreamlike”	Series of secondary dominants overlapping to create dissonance that fades in and out of itself.

4 part Canon	Natural dissonance that occurs from canonic voices particularly from 106-109
Restatement m. 132	Same series of suspensions in upper voices
“Pain” m. 148	Different from the first instance, but still implied as a lingering effect (McMurray, 2004).

The general tonality of *An American Elegy* is diatonic. Within this diatonic structure several memorable themes and motifs are presented. In the following paragraphs four instances of motifs and themes are discussed.

Measure 15 contains the first and most significant motif in the work, see figure 6.13. Three notes that open the French horn solo line come back repeatedly throughout the entire work. These three notes act as connecting material that holds all of the sections together, and act to propel the piece to the next section in measures 29, 61, and 95. This motif is also seen in the final measures. This gives the feeling that the work, although finished, has perpetual motion and isn't complete (McMurray, 2004).

6.13 Motif #1 (Ticheli, 2000)



Another motif comes out of measure 9 in the last three notes of the melody. These three notes are presented in the first measure of the main theme at measure 15, as well as the first measure of the second theme at measure 63. This motif ties these two primary themes together. With the restatement of the introduction and main theme at the end of the work, this motif appears one last time, see figure 6.14 (McMurray, 2004).

6.14 Motif #2 (Ticheli, 2000)



Use of the perfect 4th is also prevalent enough to be considered a motif in this work. The constant restatement of the perfect 4th during significant sections tie the piece together and unify the melodic lines. Listed below are illustrations found within *An American Elegy*.

- Opens the bass clarinet line in measure 1, and is the first tonal movement heard within *An American Elegy*.
- Accented trombone entrance that is to be brought out above the band in measure 9.
- A perfect 4th in measure 18 and 19 of the main theme ties the first phrase together. This is seen in subsequent quotes of this theme as well
- The oboe solo line at measure 71 and 73 emphasizes the perfect 4th.
- P4 and its inversion P5 open every entrance in the canon at measure 97.
- P4 is heard in the first two notes of the Alma Mater in measure 111.
- Off-stage trumpet is similar to the oboe solo with the initial statement of a P4, and the restatement of two P4 in a row. In this unmeasured section, perfect 4ths also mark the significant changes across the bar lines.
- M.141 & 142 – melody instruments make a P4 restatement as the work nears its climax
- In measures 152 and 153 the perfect 4th helps bring the music back to the tonic during the French horn solo.
- A perfect 4th statement by the bass clarinet in the final two measures brings us full circle, and back to the first measure.

Use of rubato within *An American Elegy* is the fourth motif that will be discussed. Allan McMurray (2004) mentions several instances of rubato in his analysis of the work. This motif is not a collection of notes, but instead a recurring idea or rhythmic figure. Ticheli (2000) points out that *An American Elegy* is about healing, sadness, and hope. Pushing and pulling through each rubato section is a reflection of the grieving process, and the inner conflict we face during sorrow and loss. Each performance and individual interpretation will be different, and will add a unique and human element to the music. Students were encouraged to imply rubato when appropriate, and this motif served as an emotional connection throughout the ensemble.

As a general rule, phrases occur in four measure segments, and give the listener a straight forward and easy to listen feel. Three measure phrases are seen in the Four Part Canon, but only briefly before a return to the four measure phrase. For a complete phrase analysis, see the score analysis in Appendix D.

Rhythms are straight forward, and very little use of syncopation is incorporated into the music. Meters are predominantly variations of duple (2/4 and 4/4). Triple meter is used only at

cadences, and never lends a characteristic feel to the piece. Non-meter is used during the trumpet solo, and a great deal of freedom is given to the trumpet soloist. During this section the conductor is only responsible for cuing entrances to the next measure.

Finally, Ticheli composes with exposed voicings and transparent textures that add an interesting challenge for every player in the ensemble. Extreme independence is expected from every section. Students in any size band are required to step forward and play each individual part with confidence, expressiveness, and technique.

Unit VII. Form and Structure

There is no formal construction to this piece, and Ticheli's composition style does not lend itself to formal structure and form. He does not try to put his music into a mold, but instead lets the music take him where it may (McMurray, 2004).

In the concert notes for *An American Elegy*, Frank Ticheli provides a logical framework and key structure for this piece of music. This outline is reproduced in Table 11 (Ticheli, 2000).

In depth analysis of phrasing, cadences, and general interpretation can also be found in the score study provided in Appendix D.

Unit VIII. Suggested Listening

Twentieth century composers for wind band that have written to remember and honor the dead are listed in Ibrook Tower's discussion of *In Memoriam: Kristina* (Miles, 1998, p. 247).

Table 14 - *An American Elegy* Suggested Listening (Miles, 1998)

<u>Composer</u>	<u>Title</u>
Warren Benson	<i>The Passing Bell</i>
Andrew Boysen	<i>I Am</i>
David Holsinger	<i>Consider the Uncommon Man</i>
Frank Ticheli	<i>Amazing Grace</i>
Bruce Yurko	<i>In Memoriam</i>

James Swearingen *The Light Eternal*

Daniel Bukvich *Symphony No. 1 (In Memoriam Dresden-1945)*

Unit IX. Seating Chart and Acoustical Justification

Percussion instruments were placed at the back of the ensemble in the center of the band. Battery instruments were not required to provide a sense of pulse during *An American Elegy*, so a central location was not essential. These instruments were kept at the center of the band out of ease and necessity. Our timpani were kept at stage left behind the trombone section to allow more sound to reach the audience while still blending with the band. Vibes were essential to the end of the work and were moved to the edge of the stage so that they could be heard. After experimenting with several mallets and placements, this worked the best for our ensemble.

Proper sound and acoustics during the off-stage trumpet solo posed a very interesting challenge. Factors that led to our final decision, were the placement of the trumpet section in the band (stage right), Frank Ticheli's notes on the desired sound, and specific acoustic concerns in our auditorium. After experimentation, we settled on placing the soloist in the hallway outside the auditorium. This allowed for a natural echo to occur before the sound entered the stage door. We felt that the volume level of the trumpet player was too loud, and a nearly closed door was used to produce the desired effect. Due to these restrictions, a closed circuit television was set up in the hallway, and the soloist performed while watching the television. The final outcome was very effective, and brought the emotional heart of this work to life.

All of the other instruments remained in their normal locations for this work. See justifications from prior works in this paper.

See figure 4.13 for the stage map and setup for *An American Elegy*.

CHAPTER 7 - Rough Riders

Unit I. Karl King

Karl King was born in Paintersville, Ohio on February 21, 1891, and died in Fort Dodge, Iowa on March 31, 1971 (McIntire, 2001). During his life he became known as one of the greatest march composers of all time, and his marches are still revered as some of the finest ever written.

7.1 Karl King (Spohnheimer, 2009)



Karl was around music from a very early age. He began writing music at the age of 13 and his formal education ended when he was in the 6th Grade. Karl sold newspapers as a child to

pay for his first trumpet, and he worked at the Canton Book Repository as a young man (Kopetz, 1990).

According to Holvik (1967) Karl first became interested in band music when he was a boy. He had no formal training in composition aside from four piano and harmony lessons he received from William Bradford while playing with the Thayer Band. He composed his marches and music one part at a time, a practice he continues throughout his career. The following Karl King quote was taken from Holvik (1967).

I had no formal training in harmony or counterpoint. I studied a few books in that line, but progress was slow. To my way of thinking, it was easier for me just to sit down and write the thing and try it over on the piano to see if it sounded right than it was to fool around with all those rules and exceptions. I must have written by instinct, and, of course, I did study the scores and the writing of all the good band writers that I could come across. I learned my instrumentation that way – by seeing how other men who wrote for these various instruments, and I knew, of course, the range and limitations of the instruments through a fair amount of experimentations and by playing them somewhat.

Karl King's compositional style followed the standard American march form of the day. His marches generally contained an introduction, two sixteen measure repeated strains, thirty two measure trio, break strain, and a repeated trio (Saunders, 2008). He followed the practice of omitting the break strain in easier marches, but not *Rough Riders*. Karl King considered the melody the most important element in his compositions, and he strived for melodies that were simple and memorable. Most of his melodies frequently used a 5 to 6 note motif (Gerardi, 1973).

Trios were written in a smooth style compared to the other sections of the march, and were written with a more sustained sound. Karl King frequently used countermelodies, and in an interview with Gerardi (1973, p. 160), Revelli states that, "he made better use of countermelody than any composer that ever lived."

King frequently used unison cornets or full band unisons for the introductions to his marches, which is also evident in *Rough Riders*. His interludes or break strains often included a

question in the bass with an answer in the upper winds, which is also evident in the *Rough Riders* march (Gerardi, 1973).

A common theme in the marches of Karl King is that he stressed simplicity in his harmonies and melodies. His harmonic progressions usually include many I, IV, V progressions with cascades of secondary dominants in the Trios. Passing or Non-Related chords are also frequently used as anticipations (Gerardi, 1973).

Rhythms in many of his easier marches, like *Rough Riders*, are written in 2/4 time. This is especially true for marches written during the 1939 to 1962 time period. Articulations were held at a premium in King's marches, and according to Gerardi (1973) were frequently used in the following sections of the march:

- Accented notes in the introduction
- Almost always the notes preceding the Trio
- The last note of the Trio
- Melodic skips
- Rhythmic variances
- Climaxes

Karl King received many awards during his life, and according to Mrs. King in a personal interview, his earliest awards were the most meaningful to him (Hatton, 1975). In 1916, Sells Floto stopped the circus to present Karl with a gold medal for his service and time with the troupe. Shortly after he went on to become the leader of the Barnum and Bailey Circus in 1917. One of the awards that he loved the most was the gold medal presented by the city of Fort Dodge to Karl at his surprise birthday party (Gerardi, 1973).

Karl King received many other awards during his life, and some of the more distinguished awards are listed below (Gerardi, 1973; Dunfee, 2009).

- Academy of Wind and Percussion Arts – highest award a band director can receive (only second person given award – first was Dr. William Revelli)
- American Bandmasters – Honorary Life President (King was the fifth to hold title after Sousa, Edwin Goldman, A.A. Harding, & Frank Simon)
- Kappa Kappa Psi National Distinguished Service Medal
- President of Iowa Bandmasters Association
- Honorary Doctorate Degree from Phillips University
- Elected to Society of European Stage Actors

- Edwin Franco Goldman Award
- Posthumously received the Iowa Award – highest honor state can bestow.
- Hall of Fame of Distinguished Band Conductors

Unit II. Composition

Karl King was a strong proponent and supporter of the school band movement. Later in his career he began to write pieces that were better suited to high school musicians. During the school band movement there was a need for easier music that was playable by the high school level musician that sounded good, but didn't sound rudimentary or like an exercise. Karl's music allowed the high school musician to be successful and sound great while playing his marches. His marches were constructed to sound good with a handful of musicians, in a regular size group, or with a large massed band. The quality of his easiest marches have allowed them to become favorites amongst the college and professional wind ensembles as well (Hatton, 1975).

Rough Riders is approximately 1:45 in length, and was graded by Gerardi (1973) in his doctoral thesis as an easy march. It is graded as a Level III march in the KSHSAA Recommended Literature (KSHSAA, 2008). This march is written in the Standard American March Form that is outlined by Saunders (2008) on his instructional music education web page. This form will be discussed in great detail later in the paper, and can be seen in figure 7.2. The Standard American March Form is briefly outlined below, and measure numbers reflect section lengths in the march (King, 1943).

7.2 American Military March Form (Saunders, 2008)

American Military March Form



Table 15 - *Rough Riders* March Form (King, 1943)

<u>Section</u>	<u>Description</u>	<u>Length</u>
Intro	Introduction	4 measures
A	1 st Strain	16 measures (repeated)
B	2 nd Strain	16 measures (repeated)
C	Trio	32 measures
D	Break Strain	20 measures
C'	Trio Return	32 measures

Unit III. Historical Perspective

James Swearingen has arranged many marches for younger bands, and the *Rough Riders* march used for our performance was transcribed by him. It was released by Barnhouse Publishing, King's original publisher in 1996, and is still in print today (King, 1943).

Karl King generally did not title his marches, and there is no personal significance to the title of *Rough Riders* for Karl King. While composing music for school bands, King would send the marches to Barnhouse Publishing, and they would put patriotic titles to the pieces (Gerardi, 1973). *Rough Riders* can be found in the *Uncle Sam A-Strut March Book*, and was originally published in 1943. Other titles in the march book include (King, 1943; Spohnheimer, 2009).

Lexington March
Bunker Hill March
Valley Forge March
Alamo March
Monterey March
General Grand March
General Lee March
Custer's Cavalry March
Rough Riders March
Manila Bay March
Santiago March
Chateau Thierry March
St. Mihiel March
Argone March

Henderson Field March
Algeria March

7.3 *Uncle Sam A-Strut March Book* (Spohnheimer, 2009)



Other circus march composers of the day that parallel King's march style are Fred Jewell, Russell Alexander, and Henry Fillmore. All three of these composers wrote a little before, or at the same time as Karl King. In his Doctoral Dissertation, Gerardi (1973) makes comparisons between the composers and their compositional styles. He states that of the three Jewell makes the least use of countermelody. Alexander and Fillmore use the lower voices for melodic lines more frequently than King or Jewell. All of them follow similar form, and all stress the use of accents and dynamics. Alexander and Fillmore use more running eighth notes, while King and Alexander make the best use of the five note motif. All of these statements are generalizations, but give an interesting look at the parallels between the march style of each composer.

Unit IV. Technical Considerations

Rough Riders, like any march, contains technical challenges that need to be addressed by the student and director. *Rough Riders* is an easier march and does not contain an overabundance of notes. It is a galop, and while it was not originally written for a circus band, it should be played at a much faster tempo than typical marches. According to Hattan (1975), King preferred faster moving tempos for all of his marches, and an attempt should be made to preserve this style.

To accommodate the need for the faster tempos associated with a galop, simple major scales and arpeggios can be practiced daily at extreme tempos. Students often do not push themselves past the tempos required by the music. Challenging them to push past their comfort levels on something they consider easy will add confidence to their playing. One area that stands out as the most difficult, are the arpeggios that appear in the flute, clarinet, and trumpet parts in measure 24, 26, 28, and 32, see figure 7.4.

7.4 Flute, clarinet, and trumpet arpeggios (King, 1943)



Minimal rhythmic needs have to be met for the performance of this march. Group and solo counting can be performed, and students can practice performing these rhythms at varying speeds. French horns are asked to articulate upbeats at very demanding tempos, and must be addressed at slower speeds. Basses that accompany this section can help by playing light and crisp down beats to allow the French horn parts to fall into place.

Range is not demanding for any instrument in the ensemble for, and a full listing of ranges can be seen below in figure 7.5.

7.5 *Rough Riders* instrument ranges (King, 1943)

Rough Riders

Instrument Ranges

Karl King

The image shows three staves of musical notation in 4/4 time, illustrating the instrument ranges for various instruments. The first staff (treble clef) includes: fl. (flute), ob. (oboe), cl. (clarinet), b.cl. (bass clarinet), bsn (baritone saxophone), asx (alto saxophone), and tsx (tenor saxophone). The second staff (treble clef) includes: bsx (bass saxophone), tpt (trumpet), fh (French horn), tbn (trombone), euph (euphonium), and tuba. The third staff (bass clef) includes: s. bass (soprano bass), timp. (snare drum), bells (bells), and another bsn (baritone saxophone). The notation consists of quarter notes and half notes on a five-line staff.

Snare Drum = 4, 7, 13 Stroke Rolls at Galop Tempo

Bass Drum = Marcato Muffling on 8ths

Chromaticism is used during passing and non-related chords within the march. Most are used to build tension and provide a release as the phrase begins or ends, see figure 7.6. Chromatic chords can be found in measures 34, 40, 48, 56, 63, 92, 100, 108, and 115.

7.6 Half note shift from tonic, example 1 (King, 1943)

The image shows a musical score for piano in 2/4 time, starting at measure 33. The key signature has two flats (B-flat and E-flat). The notation shows a half-note chord in the right hand and a half-note chord in the left hand. The right hand chord is a triad (F3, A3, C4) and the left hand chord is a dyad (F2, A2). The notation includes a fermata over the chords, indicating a sustained or held note.

7.7 Half note shift from tonic, example 2 (King, 1943)

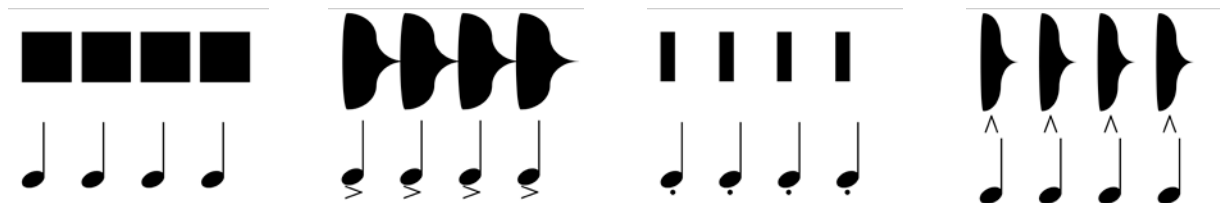


Unit V. Stylistic Considerations

Proper articulation and dynamics were held at a premium by King (Gerardi, 1973), and this spirit and attention to detail should be conveyed to the student as well.

Students should identify and define the different types of articulations used within the march. Cards showing a visual representation of the sound are to be placed at the front of the classroom, and can be seen in figure 7.8. Staccatos are best explained to the student as separated from each other. At faster tempos there is a greater need for separation, but the student needs to be aware not to “peck” at the notes. Marcato articulations can be given more vertical dynamic space or range by saving that dynamic boost only for those notes. They are often performed in the same style as a staccato with more emphasis placed on the note. Accents should be well spaced with a fading out at the end of each notes. Students tend to connect accents and play them without any spacing. An accent shape is very much like the symbol (>) that represents it.

7.8 Articulation visuals



Once the articulations are defined, they may be performed together as a group. A great deal of time should be spent with call and response exercises as the students find the proper

sound and style of each articulation. Students are also encouraged to play individually or in sections to critique each other's performance. *Melillo Function Chorale* (Melillo, 1980) exercises allow the students to play in unisons on each part, and this is accomplished by assigning numbers to scale degrees and writing them on the board for everyone to read, see figure 7.9 & 7.10. The following passages are examples that would be written on the board and practiced in unison.

7.9 *Rough Riders Introduction* (King, 1943)

Scale numbers written on board - 5 6 7 8 2 3 4 5



7.10 *Rough Riders Break Strain* (King, 1943)

Scale numbers written on board - 3 7 3 7 3 7 3 7 3



Bringing the articulations up to performance speed is the last step, and one of the long range goals, to a proper and accurate march performance. Using a metronome to track long term progress allows the students to see progress as the accuracy and speed improve together.

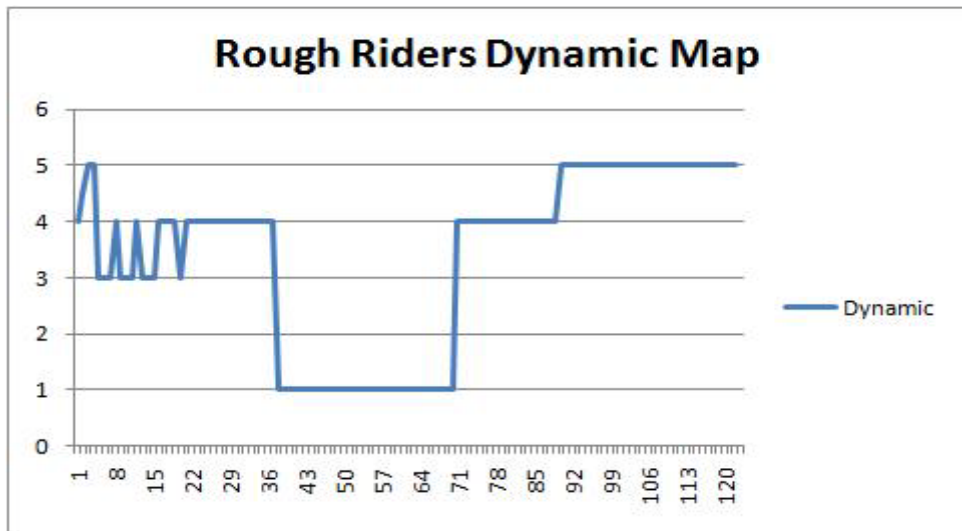
Providing a dynamic contrast to the march is essential to an interesting and enjoyable listening experience for the audience. To illustrate the contrast to the students a dynamic map can be used to show the lows and highs in the march. In the map shown in figure 7.11, measure numbers are read across the bottom of the chart, and the following values are given to the dynamics and appear vertically on the left side of the chart.

After showing the students the original chart, a discussion about changes to enhance to original took place. Most of the dynamics in this piece will be added to what is seen in the original score. After considering phrasing to enhance the dynamic line, the chart should look more like the following map seen in figure 7.12. Once again the long range goal of playing with

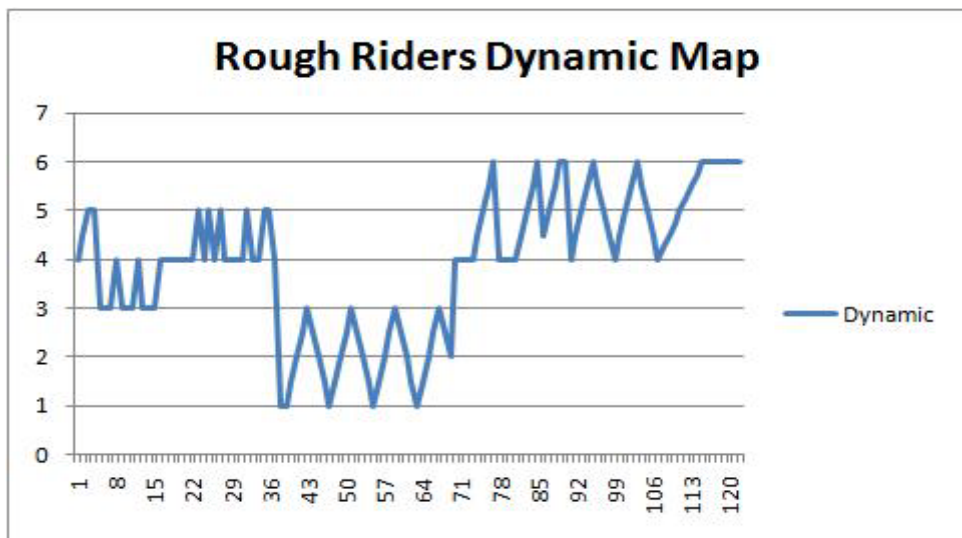
dynamic accuracy while at performance tempo is a long range goal. Metronome work will help track the overall progress and provide benchmarks for the ensemble.

- 6 – Fortississimo
- 5 – Fortissimo
- 4 – Forte
- 3 - Mezzo Forte
- 2 - Mezzo Piano
- 1 - Piano

7.11 Dynamic Map of *Rough Riders* (King, 1943)



7.12 Modified dynamic map of *Rough Riders* (King, 1943)



Unit VI. Musical Elements

Tonality and chord construction in Karl King's marches stressed simplicity (Gerardi, 1973). King generally wrote using simple I-IV-V progressions, and *Rough Riders* is no exception to this tendency. *Rough Riders* is in the key of Bb Major, and it shifts to Eb (the sub-dominant) at the Trio. King sets up this trio in such a way that the listener is given the feeling of V leading to I at the key change.

Karl King uses a string of secondary dominant chords to bring the Trio to a close in measures 66-69. See figure 7.13 for a condensed transcription of this chord progressions. This is also seen in the last five measures of the march as well.

7.13 Secondary dominants in *Rough Riders* (King, 1943)

m. 66

C7 F7 Bb7 Eb

The image shows a musical staff in 2/4 time with a key signature of two flats (Bb Major). It displays four measures of music, each containing a single chord. The chords are labeled below the staff as C7, F7, Bb7, and Eb. The notes for each chord are: C7 (C, E, G, Bb), F7 (F, Ab, C, Eb), Bb7 (Bb, Db, F, Ab), and Eb (Eb, G, Bb, Db).

King uses skips of a Perfect 4th followed by descending scales to set up a return to the dominant in measure 90. At measure 87 King uses a descending scale to make a return to the final statement of the Trio at measure 91, see figure 7.14.

7.14 Descending return to dominant (King, 1943)

m. 87

The image shows a musical staff in 2/4 time with a key signature of two flats (Bb Major). It displays a single measure of music containing a descending scale: Bb4, Ab4, G4, F4, Eb4, D4, C4. The notes are marked with accents (>) and slurs.

All of the cadences found between sections are detailed below in Table 16.

Table 16 *Rough Riders* Cadences

<u>Measure</u>	<u>Key</u>	<u>Description</u>
4	Bb	V-I
21	Bb	V-I

38	Bb / Eb	Pivot chord (Bb7) to Sub-dominant Key (Concert Eb)
71	Eb	Jump to D as tonal center – Secondary dominants return the listener to Eb
90	Eb	V-I

Voice movement within this march is homophonic with diatonic scale patterns in the introduction and break strain. Melodies are carried by the flute, oboe, clarinet, saxophone, or trumpet. Counter melodies are played by the saxophone, trombone, and baritone. Bass instruments and the French horn provide an oom-pah part that propels this march forward, see figure 7.15.

7.15 French horn and tuba line (King, 1943)

The musical score shows two staves for measures 39 through 42. The top staff is for the French horn (treble clef) and the bottom staff is for the tuba (bass clef). Both are in 2/4 time and the key signature has two flats (Bb major). The French horn part consists of a sequence of chords and notes: G4, A4, Bb4, C5, Bb4. The tuba part consists of a sequence of notes: G2, A2, Bb2, C3, Bb2. The piece is marked with a piano (*p*) dynamic.

Aside from a handful of chromatic passages the melody and scales remain diatonic throughout. King also introduces a five note motif in the first strain. Five note motifs are seen throughout the march and he tends to end phrases with these five note patterns as well.

Rough Riders is written in a 2/4 time signature, and this duple meter remains until the end of the composition. This march has a minimal use of syncopation. Syncopation can be seen in the accompaniment parts, but is never found in the melody. When played as a group, the French horn syncopation should not be felt from the band, instead it should blend with the bass line to become one fluid line that keeps the march moving in a forward direction.

Timbre within this march can be warm and resonant while still remaining clear due to the ranges of the instruments. A full sound throughout the march is possible due to many unison parts. Avoid the tendency to be brassy and harsh, particularly at the break strain, and the lower

instruments should be brought out in these measures. In general this march should match Karl King's personality. In an interview with Keith Aldermeyer, Gerardi (1973) recorded the following quote: "King's music expressed his personality – very outgoing, bubbly, zestful – Karl had a real zest for living and it shows in his music (p. 198)."

Unit VII. Form and Structure

Rough Riders follows the "American Military March Form" form outlined by Saunders (2008) and is shown in figure 7.2. It contains an introduction, first strain, second strain, trio, break strain, and a return of the trio. Each section is assigned a letter that corresponds to the different sections of the march. These sections are outlined along with phrase lengths. Also see Table 15 for more information on form and structure.

Unit VIII. Suggested Listening

Composers that parallel Karl King in form, tonality, historical period, and style are Fillmore, Alexander, and Jewell (Gerardi, 1973). All three provide excellent listening examples for students, and for style research. Circus marches, also called screamers, were meant to be played at extreme tempos and reflect the style of *Rough Riders*. A Wikipedia search provided the list of popular screamers found below.

Table 17 - *Rough Riders* Suggested Listening (Screamer, 2010)

<u>Composer</u>	<u>Title</u>
Henry Fillmore	<i>Americans We</i>
Karl L. King	<i>Barnum & Bailey's Favorite</i>
John N. Klohr	<i>The Billboard March</i>
Percy Grainger	Irish Tune for County Derry
Fred Jewell	<i>Floto's Triumph</i>
Frederick Jewell	<i>The Screamer</i>

Getty H. Huffine *Them Basses*

Julius Fucik *Thunder and Blazes*

Unit IX. Seating Chart and Acoustical Justification

All of the percussion instruments are placed as close to the center of the ensemble as possible. Bass drum and snare drum share the middle of the section to ensure unity, balance, and accuracy. Central placement of these instruments also allows the wind players to have an equal representation of the beat, without a sonic delay from one side of the band to the other.

Bass instruments, including woodwinds, share the middle of the wind section. Placing the bass instruments within close proximity allows the players to tune and blend before releasing their unified bass line to the ensemble. Tuning, toning, and blending start with a solid foundation in the bass section. Allowing these players to play in close proximity allows for a greater probability of accuracy.

Unifying the French horn and bass parts together pose a particular challenge to any march. After consideration and rehearsal experiments, the horns were left in their standard seating assignment within our ensemble. Within a smaller ensemble there was little, if any, difference between the ability of the horns to play together with the bass line in our small ensemble.

Tenor saxophones were placed at the outside of the 4th row to provide support to the baritone line. With no baritones present in the ensemble, it was necessary to move the tenor sax players to the outside of the ensemble to sustain this shared line.

Flute and clarinet players were split equally across the first row to allow more surface area for the clarinet players to project from. Three flute players and two clarinets sat in the first row to accommodate blending, balance, and tuning between the upper woodwind parts.

Trumpets are shaded behind the second row of clarinets to soften the sound when necessary. Players are instructed to project above the band only when necessary. This ensured a balanced sound to the audience on either side of the house seating.

A stage map and seating chart for the band are found in figure 4.13.

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Appendix A - Lesson Plans

Rehearsal #1 (January 5th)

Objectives

Provide students with a brief overview of *Air for Band*, *An American Elegy*, *Rough Riders*, and *Flourish for Wind Band*. Each overview will include a brief biography of the composer, when the work was composed, and in what style each piece should be played. We will assign parts (see spreadsheet for each piece) and sight read each of the pieces. After each piece has been read I will play a recording to give the students a more accurate representation of what each piece will eventually sound like. At the end of class we will sign up for research project presentations. A formal rubric, outline, and expectations will be given to the students next class period.

Lesson Plan

Warm Up

Scales – Review F, Bb, Eb, Ab, Db

Melillo Exercises (Concert Bb)

- First day back from break
 - Breathing, Posture, Relax, FUNdies
- Blend Balance Tune

Air for Band

- Frank Erickson
- Composition Date
- What will we learn from this piece of music?

Rough Riders

- Karl King
- Composition Date
- Why I selected this piece for us.

Flourish for Wind Band

- Ralph Vaughn Williams
- Composition Date
- What makes this piece a challenge?

An American Elegy

- Frank Ticheli
- Composition Date
- Making a personal connection to this piece of music.

Research Projects:

Allow students to sign up for group research projects. Each group will have 6-7 students responsible for the research and presentation. Groups will present Power Point presentations on January 22nd.

Topics available are:

Ralph Vaughn Williams
Frank Ticheli
Karl King
Frank Erickson
Columbine Tragedy
Circus Life
World War II

Rehearsal #2 (January 7th)

Objective

The main objective for this class period will be to refocus the sound of the ensemble.

A good portion of the class will be spent studying *Air for Band*. This piece was selected for its immediate accessibility, and it will give the ensemble an instant step in the right direction. A great deal of time was spent preparing marching and pep band music through the fall, and this class period will revisit many of the fundamentals that make a great concert band sound.

While rehearsing *Rough Riders* focus will be placed on the basics of good march technique while rehearsing at a very slow tempo. Attention to articulation, dynamics and cutoffs will prevail as the underlying theme for this piece throughout our rehearsals.

An American Elegy will be the final piece rehearsed today. This work was selected for the powerful emotional message the music conveys. An excerpt will be played of Frank Ticheli discussing his vision of the opening section. After viewing the video, students will attempt to capture the emotional energy that builds through the beginning of the work.

Lesson Plan:

Warm Up

Scales – Concert Eb Major / Concert c minor

- Brief discussion and review of relative Major and minor

Melillo Exercises (Concert c minor)

- Body posture, mental focus, commit to the next note (don't react)
- Relax and let the air move your sound

Air for Band

- Establish a sense of blend, balance and tune within the ensemble
- Score Analysis Sheet (m. 1-27)
 - Share excerpts from the score analysis sheet
 - Listen to find the beauty.
 - Don't just play notes.
 - What is happening around you?

Rough Riders

- (micro) Slow tempos throughout different sections today.
 - Final run through (Macro) slightly faster.
- Stacatto, tenuto, accent and marcato call and response exercise.
- Modeling and demonstration (how do we want it to sound)

Flourish for Wind Band

- Not rehearsal today.

An American Elegy

- Listen to intro performance (CD)

- Discussion of composers intent?
 - What do you hear?
 - What emotion are you feeling?
- Ticheli interview over opening section (DVD)
 - Did this change your perception of the piece?
 - What can we do to make his vision for this piece happen?

Research Projects:

Provide students with rubric and guidance for each presentation. Band room computers will be available before school, during seminar, and after school.

Reflection:

Our concert sound is coming around, and with extended time taken at the beginning of class we are headed in the right direction. Heavy emphasis was placed on proper breathing and posture at the beginning of the rehearsal. An immediate impact was heard on the ensemble, but began to slip as the rehearsal came to an end. Mental focus and energy are going to be difficult challenges during these songs, and the very “open” sections leave the brass and percussion without parts. Practice parts and rewritten sections will help with this in future rehearsals.

Presentation Rubrics were finished, but were not handed out in class. Make plans to hand them out during the announcements of the next class period.

Rough Riders will be a VERY easy march for this ensemble, and care will need to be taken to not over rehearse in the opening rehearsals. Our original plan was to use this piece as the Grade III march for festival, but I may reconsider if the march loses it’s luster through this process. Most of the students did a nice job with the articulations today, and the slower to faster tempos made a nice impact on our success. More time will be taken in later rehearsals to play it correct first, and then speed up.

An American Elegy is a bit of a frustration right now. My expectations and understanding of the piece are way beyond the students, and I feel like I am talking over their heads. Consideration is going to be given to changing the focus of this piece to notes, rhythms, and fundamentals rather than a deep understanding of the work at the beginning. All of the students have begun to make an emotional connection to the work, and the groundwork for a musical performance has been set. It may be time to move in a different direction and come back to the

sensitivity issues in February. It is easier to make a connection to the music when it isn't difficult to play.

Finally, an emphasis needs to be placed on proper rehearsal technique by the students. It is a trying time of the year for the students as they shift from marching to pep band to concert band. A significant amount of guidance needs to be given towards what will make our rehearsals better. All of my students are capable of this, and there aren't any discipline problems to speak of. A short amount of attention at the beginning of the rehearsal should go a long way. Leadership team tomorrow morning will be a great chance to get the "band leaders" on board with our rehearsal technique.

Rehearsal #3 (January 11th)

Objectives:

The main objective for this class period will be to center individual thinking around the overall sound of the ensemble. Students have played as individuals in the past, and today's effort will call attention to "Big Picture" playing.

Our warm up will once again review concert Eb Major and c minor. We will mark up our Melillo exercises today to raise the 7th of the scale on the V chords. Time will also be spent on tuning unison notes today. On Wednesday the band will be tuning 5ths, and 3rds will be added Friday.

Air for Band will include full group work today. Time will be taken to rehearse sections where everyone in the ensemble is involved. Measures 9-27 will be the main area of focus, and attention will be given to the underlying chord structure of the piece. Attention will be directed to the importance of the overall blend and balance of the chord structure in relation to the melody. Reinforce the idea of committing to rhythms rather than reacting to them.

While rehearsing *Rough Riders*, focus will be placed on the basics of good march technique while rehearsing at a very slow tempo again today. As in the last rehearsal, attention to articulation, dynamics and cutoffs will prevail as the underlying theme for this piece. Rehearsal will begin at the "break Strain" and will finish at the end of the piece.

While we have not spent a great deal of time with this piece yet, I believe that *Flourish for Wind Band* will prove to be the biggest technical challenge for our ensemble. Time will be taken to acquaint the students with the overall sound of the piece, and individual practice time

will be allowed as the students become familiar with their parts. Many sections will be very exposed, particularly the trumpets, and confidence in melodies must be obtained before taking this work to the next level.

An American Elegy will be the final piece rehearsed again today. After our last rehearsal it became evident that the students are not ready to make the emotional connection to this piece yet. A few weeks of note scrubbing, phrase marking, and attention to technical will give them a better opportunity to connect to the work. Over the next two weeks time will be taken to eliminate wrong notes, missed articulations, etc... from the work. Rehearsals will move from the end of the work to the beginning.

Lesson Plan:

Warm Up

- Pass Concert F
 - Scales – Concert Eb Major / Concert c minor
- Review from Thursday's rehearsal.
- Group & Play in 3rds

Melillo Exercises (Concert c minor)

- Change 7th degree of the scale when appropriate
- Body posture & relaxation
- Full lungs move the sound with minimal effort

Air for Band

- M. 9-27 (Macro)
- Direct focus to chord structure (micro)
- Interaction of melody and chords (micro)
- 1-27 Run through (Macro)

Rough Riders

- M. 71 to End (Macro)
- SLOW tempo (micro)
 - General Precision
 - Cutoffs
 - Note values
 - Articulations

- Run through at tempo (Macro)

Flourish for Wind Band

- Familiarize students with overall sound of the work.
- Individual practice time (micro)
 - Work each individual section (allowing 1-2 min. practice)
- Run through entire work (Macro)

An American Elegy

- M. 128-End
- Notes, rhythms, articulations, etc..... (micro)
- Run end of piece (Macro)

Research Projects:

Provide students with rubric and guidance for each presentation. Band room computers will be available before school, during seminar, and after school.

Reflection:

A great deal of time ended up being spent on individual intonation today. It ended up being a good lead in to the intonation sheets, and it seemed to open some ears regarding individual tendencies. Personal tone deficiencies were also revealed, and many students made nice strides in their individual tone. This will be revisited as the rehearsals progress into the spring.

A few changes were announced today that should have an immediate impact on the classroom. Students will be expected to be in their seats two minutes after the bell rings. Any students out of their seats for any reason will be counted as tardy. Too many reminders are being given to students about talking during the rehearsal as well. The following simple guidelines made a nice impact on the students and with reinforcement there should not be any problems with talking in future rehearsals (Teacher Talking, On Podium, Conducting = No Talking) Coming out of pep band season most of the students are in the habit of talking at inappropriate time during rehearsal. With a couple more rehearsals worth of reminders there should not be any more issues.

Air for Band had a really nice moment today as we were at the Macro point of it's rehearsal. This came after the long discussion about intonation, and many of the students made a

nice bridge to this. Several notes were tuned individually, and the “wrong notes” gave way to a nice sounding performance, even if it was short lived.

Rough Riders went very smooth, and the students will be at performance speed within a few weeks. A dialogue between the French horn and tuba parts needs to be established, and after isolating these parts the rhythmic deficiency became very apparent. This part needs to be written and practiced with everyone in the band to give the basses and French horns the confidence to play out.

Flourish for Wind Band was better than expected today. Giving the students time to practice (1-2 minutes sessions) each section helped immensely with their confidence. Not a great deal of time was spent doing anything but correcting notes, and this first rehearsal went well. Creating the correct antiphonal style will be addressed during the next rehearsal. Time will also be taken to mark many of the breath marks during the next rehearsal.

An American Elegy was only rehearsed for five minutes at the end of the rehearsal. A rotation of rehearsal times should be implemented during the next rehearsal to avoid losing time on this piece. Many of the same issues with note confidence and rhythms were evident during our rehearsal today. While this will be remedied with more time, some strategies need to be implemented to help the students with their confidence in a more timely manner.

Rehearsal #4 (January 13th)

Objectives:

Rehearsal Technique will be the main focus of today’s rehearsal. Wishful thinking over the last several days has not led to a better product, and a slow and persistent tempo will be taken with this aspect of our rehearsal today. Tardies for being out of seats will be recorded, and from there even the smallest distractions to the rehearsal will be addressed. This ensemble is struggling to focus due to the distractions that are not being addressed by the director.

Concert F Major will be used as the predominant scale of the warm up cycle today. Students will be given different variations of warm ups and “watch me” exercises to focus their attention on my instructions. Unison Concert F will be passed around the room again today in an effort to find the tonal center for each section.

Flourish for Wind Band will open the rehearsal today. Using the Concert F from warm ups, students will play (1,4,5,4) in call and response to get the style of the opening bars of this piece. After establishing the antiphonal style of the introduction we will quickly review and play each section. Students responded well to their parts on Monday after being given time to play through the rehearsal numbers. Time will be taken again today to let the students play before we run the sections as a band. ALL breath markings from my score study will be added to the work.

An American Elegy will be the second piece today after being cut short on our last rehearsal. We will move through the rehearsal numbers starting at 87 in the same way as *Flourish*. Measure 97 seems to be the most difficult section of the work, and time will be taken to familiarize the students with each individual entrance. Our rehearsal will stop after the “Columbine Alma Mater.”

Air for Band will focus on the ending of the work today. Attention to the importance of balance between chord structure and melody will be a predominate factor once again today. The key change at m. 44 and the shift to C Major will be explained to the students, not from a theoretical perspective, instead from a more basic understanding of tonal center.

Time will be set aside at the end of class today for pep band. After performing last night there are several songs that need “spot” checks.

Lesson Plan:

Warm Up

- Scales – Concert F
- Pass Concert F
- Group & Play in 3rds
- 1-4-5-4 (Intro into Flourish)

Flourish for Wind Band

- Individual practice time (micro)
 - Work each individual section (allowing 1-2 min. practice)
- Put ALL breath markings into piece from score study.
- Run through entire work (Macro)

An American Elegy

- M. 97 (4 Part Canon to Alma Mater)
- Notes, rhythms, articulations, etc..... (micro)
- Run Canon to Alma Mater

Air for Band

- M. 27-End (Macro)
- Direct focus to chord structure (micro)
- Interaction of melody and chords (micro)
- 27-End Run through (Macro)

Rough Riders

- Not part of rehearsal on 1-13-10

Research Projects:

Provide students with rubric and guidance for each presentation. Band room computers will be available before school, during seminar, and after school.

Reflection:

Rehearsal went much better with the added expectation and direction today. Students will still need guided reminders about rehearsal technique, especially with the long break in rehearsals coming up. This band will rehearse again in one week, and a lot will be lost in this time. The next band rehearsal will need to focus on what has been accomplished to this point with a great deal of review over the materials covered to date.

Flourish for Wind Band made huge strides today in the overall sound. Follow me & unison exercises on 1454 made a nice impact on the overall sound at the beginning of the work. Students are still being given time to do their own practicing during the rehearsal. After one more day of this, students should be comfortable enough with their parts to get away from this practice. A few of the breath marks were left out at the end of the piece, and this will need to be finished next week. One of the defining attributes of this piece are the suspension/anticipation/appoggiatura embellishments, and time should be taken to point these out at the next rehearsal.

An American Elegy still proves to be the greatest challenge for this band. It is a very mature work in content and scope. A bulk of our rehearsals will need to be spent on this work in

the future. One part comes together, and when it is revisited it has fallen apart again. Take time to balance the rehearsals carefully in the future so this work is not left behind.

Air for Band continues to be a very solid warm up style piece, and after today it will become part of the warm up at the beginning of rehearsal. A lot can be done using this piece as a focusing tool, and it will free up some rehearsal time for *Elegy* and *Flourish*.

Rehearsal #5 (January 20th)

Objectives:

After a week of no rehearsal a great deal of time will be spent reviewing the concepts that have been covered to date. Not much time will be spent on new materials, and therefore not much will be in the narrative today. We will cover some of the breathing issues in *Flourish for Wind Band* that were left out of the last rehearsal. Outlined in the lesson plan are the areas that were covered in the first five rehearsals.

Most of the students were receptive to the changes in rehearsal technique. Students at Cheney High School have become adept at focusing when the time is right, and a few reminders are all that are needed to focus the students. Upcoming lessons will continue to focus on concentration and accuracy.

To this date a great deal of time has been spent correcting wrong notes and rhythms. It is time to move past the obvious, and start to move deeper into the music. Approximately a third of the rehearsals are behind us, and it is time to focus on the musical intent of each piece. Most of the students are capable of correcting their mistake from this point forward.

Lesson Plan:

Warm Up

- Scales – Concert B Flat (matches the opening of *Flourish*)
 - Focus on breathing, posture, moving air stream and playing with conviction rather than reaction to the tempo.
 - “Watch Me” exercise to open class – only dynamics and tempo today

- Pass Concert F (only through section)
 - After each section has played – Play together
 - Goal: Make each section sound like one instrument
- 5-1-2-1 (Intro into Flourish)

Flourish for Wind Band

- Individual practice time (micro)
 - Work each individual section (allowing 1-2 min. practice)
 - FINAL day of this type of work – students should have a grasp of the general sound after today’s work.
- Finish putting in breath markings into the piece!!!
- What is the right sound for this piece.
 - Full but still controlled
- Bring out the moving notes
 - Point out some of the dissonance and consonance to the students (circling dissonance examples from letter A to B)
- Run through entire work (Macro)

An American Elegy

- MACRO - Run the entire work – stopping to explain each section briefly. Students need to be aware of the overall scope of this work.
- Oboe intonation is a major issue at the current time. Set a.m. practice time with the oboe to work on only this issue.
- Trumpet & saxophone solo will be determined by audition. If you want to play it - practice it. Auditions will be taped and graded next week.
- M. 97 (4 Part Canon to Alma Mater) – allow student practice time
 - Notes, rhythms, articulations, etc..... (micro)
- MACRO - Run Canon to Alma Mater

Air for Band

- M. 9-27 (Macro)
- Direct focus to chord structure (micro)
- Interaction of melody and chords (micro)
- Intonation and tuning of chords
 - Stopping to take time to tune individual instrument
 - Begin the process of listening vertically and not horizontally to this piece.
- 9-27 Run through (Macro)

Rough Riders

- MACRO Play 1-38 at tempo
- SLOW with attention to detail
- Get past the notes and sing the phrases
 - Way more than just the dynamics marked in the music
 - Make the march interesting to play
- MACRO 1-38 again

Research Projects:

Provide students with rubric and guidance for each presentation. Band room computers will be available before school, during seminar, and after school.

Reflection:

Attention needs to be given to tempo and pace of rehearsals. A great start was made at the beginning of the rehearsal, and after half of the class was over everyone had lost focus. Today turned out to be picture day, and as students came in and out of the class others in the room were finding it very difficult to concentrate. Blame cannot be placed totally on the schedule, and planning should have been done ahead of time for the disruption. As a result, only two pieces were covered today, and by the end of class even the best students in the room had lost their focus. Calling students down did very little to help, and it was a very uncharacteristic rehearsal for this band. With better planning this rehearsal would have started off with a great start, focused on one song, and then moved on to pep band. Time will still have to be given to playing pep band, and today would have been a great day to focus on this playing.

Flourish for Wind Band went well today, and the students began to play with better control. Overall, the sound of the band has been leaning towards overblowing, and constant reminders about balance have been given the last few weeks. I noticeable improvement was heard from the band today, and more improvements are expected in the coming rehearsals. Oddly, the tubas were over blowing today. With a very strong tuba section this may continue to be a problem, and is something I have not had to deal with in the past.

Focus was not on the entire piece once the rehearsal started. Instead students were guided to emphasize the moving notes, and the dynamic of the ensemble was shifted to mf instead of ff. Students with moving notes were instructed to play ff, and the difference was immediately noticeable. Time was not taken at the end to play through the entire piece, but we did go through the sections that were worked the most (A to B).

The original lesson plan for *An American Elegy* had the band moving through the run through very quickly, and this schedule should have been maintained. Everything began to bog down with my explanation, even though each was done in an efficient manner. Once I deviated from the explanations and started to work individual parts we immediately went in the wrong direction. Students were leaving and coming into the classroom, and this was not the right thing to be working on today. My understanding was that pictures would be done, and when they weren't the rest of the rehearsal went poorly. Students have shown a connection to this piece over the last couple of rehearsals, and today they seemed rather distant and uninterested. Great care will need to be taken not to lose the interest of the students, especially this early in the learning process.

Rehearsal #6 (January 22nd)

Objectives:

A shortened rehearsal will take place due to KSU Honor Band. A strict tardy policy will ensure a quality start today, and students will be expected to be in their seats two minutes after the bell rings. Warm ups will focus primarily on watching me, with some emphasis placed on tone quality. After the last few rehearsal a change in the focus of the warm up should help dramatically. Warm up will finish with 5,1,2,1 in concert Bb mimicking the start of *Flourish for Wind Band*.

Flourish for Wind Band will open the rehearsal with emphasis placed on dynamics and bring out the moving lines. A comparison of m. 20 & 36 will show the contrast between styles, dynamics, and articulation in the two sections that are in many ways identical. Tempos for this portion of the rehearsal will be taken VERY slow to point out moving lines, consonance, and dissonances. After listening to the *Teaching Music Through Performance In Band* Recording, students will be asked for input on what they liked and what they would change. (Intro Notes & Eighths at the end of the piece will receive most of our focus). Students will be asked to mark every moving line pointed out, as well as to make musical decisions on their own. At the end of rehearsal students will mark up anything that will help them remember our work today at our rehearsal next week.

Air for Band will be rehearsed well below tempo today to allow for listening within the different parts. Students will be asked to identify the moving lines, and make adjustments to their parts. Held notes and harmony has been very predominate over the past rehearsals and students will be guided to make better musical decisions in regards to their parts.

Not much time will be spent rehearsing *Rough Riders* today. A review will be done over the importance of dynamics and articulations in the march style. After this brief discussion, students will run through the piece at a slower tempo, our second run through will be at tempo (in one). After our last run through stop and experiment with slowing the tempo and speeding up to the end.

Lesson Plan:

Warm Up

- Scales – Concert B Flat (matches the opening of Flourish)
 - Focus on breathing, posture, moving air stream and playing with conviction rather than reaction to the tempo.
 - “Watch Me” exercise to open class – only dynamics and tempo today
 - Unison Concert Bb today in sections
 - Try to match this to the band after all sections have matched tone
- 5-1-2-1 (Intro into Flourish)

Flourish for Wind Band

- Differences between m. 20 and m. 36
 - Articulation
 - Dynamics
 - Etc....
- Full & Controlled Sound
 - Predominate throughout this work.
 - More bringing out the moving notes
 - Point out important quarter notes as well
- Listening to recording – what do we like / what will we change
- Run through entire work (Macro)

An American Elegy

- Not rehearsed today

Air for Band

- M. 9-27 (Macro)
- Direct focus to chord structure (micro)
- Interaction of melody and chords (micro)
- Intonation and tuning of chords
 - Stopping to take time to tune individual instrument
 - Begin the process of listening vertically and not horizontally to this piece.
- 9-27 Run through (Macro)

Rough Riders

- MACRO Play 1-38 at tempo
- SLOW with attention to detail
- MACRO 1-38 again

Intonation Charts:

Student charts have been collected and handed back. Our next assignment will be to put the information into spreadsheet form, and convert it into a line graph.

Research Projects:

Provide students with rubric and guidance for each presentation. Band room computers will be available before school, during seminar, and after school.

Reflection:

Changing the pace of this rehearsal made a huge difference in the overall quality of the student involvement. Students were testing the tardy policy today, and many of the best students in the room ended up with a tardy. They are getting where they need to be in a more timely fashion allowing us to start rehearsal on my time and not theirs. I am finding that many of the things that I would normally overlook are having a nice impact on the quality of our ensemble. I am fortunate to teach an incredible group of musicians, and they all love to make music and have a great time doing it. My philosophy this year has been to be less distanced as a teacher, and to get to know each of the students better. A byproduct of this is that the students are not as focused as in the past. My challenge this spring is to regain the focus while maintaining the enjoyment the students are now experiencing in my classroom.

I was pleasantly surprised with the listening and personal accountability the students were showing to their parts today. All three of the tunes rehearsed were successful, and the focus and attention to detail showed in our final MACRO run through. We are out the door to leave for KSU, and this narrative will be shorter than usual today. All details in the lesson plan were played in today's rehearsal.

In future rehearsal try to use the Analysis Forms as a guide to the rehearsal. Part of this reflection should be adding to the analysis as we go.

Rehearsal #7 (January 26th)

Objectives:

Students have a pep band performance again tonight, so a small portion of class will be spent on rehearsing shaky sections of the pep band literature. This will be done at the end of class as a "reward" for a great rehearsal today.

A significant amount of time was spent doing score study over the weekend, and today should be a very productive rehearsal. To change things up sections from the music be taught from the "Analysis Sheets." I want to see how much more effective I can be with my comments to the students when I am looking directly at my notes from my study.

Air for Band, *Flourish for Wind Band*, and *Rough Riders* rehearsal will be brief today with a bulk of our time going to piecing together *An American Elegy*. Work needs to begin on seeing the piece in a bigger spectrum. There will still be more scrubbing done on mistakes, but these instances of stopping to correct should be close to behind us.

While studying *An American Elegy* this past weekend, I came across some advice from Ticheli that I believe will help us balance the band on all of our pieces. He was discussing the thickness of pieces that are heavily doubled, and how difficult it is to get the melody to come through at times. I am going to attempt to relate this to the students as one of the main themes for this lesson. Chord structure is vitally important, but the melody must be in balance with its accompaniment. This should be very effective on *Air for Band* as well as *Rough Riders*. We have struggled greatly with a heavy sound on the march, and I think it will be the most beneficial to this piece.

Lesson Plan:

Warm Up

- Scales – Concert B Flat (opening key of march)
 - “Watch Me” exercise to open class – only dynamics, tempo, and ADD articulations and cutoffs today
 - Unison Concert Bb scale with set articulations. Play four quarters on each note of the scale, switch articulation with the notes
 - Staccato
 - Marcato
 - Accent
 - Tenuto
 - How fast can you play concert Bb scale accurately today? This is the lead in to Rough Riders today.

Rough Riders

- Run Intro through 2nd Strain (Macro)
- 1st & 2nd Strain today:
 - Use Analysis sheet to teach from today
- 2nd Strain
 - What can we do to make the dynamics more interesting
 - Use the 1st Strain as an example
- Full & Controlled Sound
 - Predominate throughout this work.
 - More bringing out the moving notes
 - Point out important quarter notes as well
- Listening to recording – what do we like / what will we change
- Run Intro through 2nd Strain (Macro)

Air for Band

- Beginning to D (Macro)
 - Review from other day
 - Get out of the way for the moving notes
 - Relate Ticheli’s thoughts
 - Teach from Analysis Sheets to get “out of the score”

- B-D (Macro)

Flourish for Wind Band

- MACRO - Play entire piece.
- Work to get trumpets up to high notes easily.
 - All about relaxation, breathing and confidence
 - Don't smash your face!!! (Your tone goes bad)
 - Buzz your parts on mouthpieces.
- MACRO - One more run through

An American Elegy

- Read excerpts from About.com
- MACRO - Introduction
- Tear into this piece today from the beginning.
- Major areas to cover today.
 - Entrances in first 8 measures
 - Effective crescendo @ 7
 - Holding back (always have sound left in the tank)
 - Not overblowing
 - Sixteenth notes and echo effect at 14
- Melody study sheet (French Horn Part)
 - How do we want to shape this line
 - Experiment as individuals
- "Pain" suspension at 25
 - ADD Tbn 3 to tbn 2 part
- Add Euph part to Tsx @ 29
- M. 31 – Melody Study
 - Everyone work Rubato
 - Less conducting and more feel from ensemble
- M. 39
 - What will make a great brass sound @ 39?
 - Quick discussion & fix
 - Add T. Sax part to provide voicing.

Intonation Charts:

Full spreadsheets are due on Wednesday of next week. This is the second half of this grade.

Research Projects:

Have students do Ralph Vaughn Williams and Frank Ticheli presentations today.

Reflection:

Once again *An American Elegy* rehearsal was shortened considerably today. It is a significant piece of music with a ton of things to cover, and our next rehearsal will need to be dedicated to it. Before the next rehearsal, time will be taken to outline the Columbine tragedy and the events that occurred the day of incident. This age group does not remember the exact events, and it is keeping the significance of this piece from really hitting home. Ticheli did not mean for this music to be a reflection of the events of that day, rather it is intended to be a statement of hope and healing. However, without a clear understanding of what you are healing from, a clear picture of the work cannot develop. During research, a detailed report of the events from the day of the attack was found. Excerpts from this article will be read to the class with a brief discussion following. Care will be taken to preserve Ticheli's original intent.

All of the other works went well today. Teaching from the analysis sheets was beneficial and will be done again next week. It was easy to add information to the analysis sheets that was not already there during rehearsal.

Record the next rehearsal to create lesson plans for next week and to make it easier to track progress.

Rehearsal #8 (January 28th)

Objectives:

Pep band is behind us once again, at least for a couple of weeks, and a significant amount of energy will be put into the next week of rehearsal. After coming up short on rehearsal time with *An American Elegy* again last week, we will spend a bulk of this rehearsal on it.

Time will be spent reviewing the other works for the concert, with a brief review of major concerts for each. Run through performances will be recorded for analysis over the weekend.

Providing the students with some historical information over the Columbine tragedy should help the students realize the tragedy that occurred. In the reflection from Tuesday's class a note was made that a lot of the students do not have a vivid memory of the events that occurred that day. Ticheli's original intent for this piece does not center around the tragedy, but rather the

healing process, and care will be taken to keep the statement of hope and healing at the forefront of the work.

An American Elegy will be conducted from the Analysis Sheet, and as many items as possible in the rehearsal concerns will be addressed. An estimated 45 minutes will be spent on this piece today, and the students were told that this will be a bulk of the rehearsal today.

Lesson Plan:

Warm Up

- Scales – Concert B Flat (opening key of march)
 - “Watch Me” exercise to open class – only dynamics, tempo, and ADD articulations and cutoffs today
 - Unison Concert Bb scale with set articulations. Play four quarters on each note of the scale, switch articulation with the notes
 - Staccato
 - Marcato
 - Accent
 - Tenuto
 - How fast can you play concert Bb scale accurately today? This is the lead in to *Rough Riders* today.

Rough Riders

- Bring out moving notes
- Full & Controlled Sound
- Record

Air for Band

- Back down for help notes – Let the moving line come through
- Breathing and Phrases
- Record

Flourish for Wind Band

- Accented / Full Notes at intro
- Breath Markings
- Balance – Especially into the higher registers.p
- Record

An American Elegy

- Read excerpts from About.com
- MACRO - Introduction
- Tear into this piece today from the beginning.
- Major areas to cover today.
 - Entrances in first 8 measures
 - Effective crescendo @ 7
 - Holding back (always have sound left in the tank)
 - Not overblowing
 - Sixteenth notes and echo effect at 14
- “Pain” suspension at 25
 - ADD Tbn 3 to tbn 2 part
- Add Euph part to Tsx @ 29
- M. 39
 - What will make a great brass sound @ 39?
 - Quick discussion & fix
 - Add T. Sax part to provide voicing.

Intonation Charts:

Full spreadsheets are due on Wednesday of next week. This is the second half of this grade.

Research Projects:

Have students do Frank Ticheli, King and Erickson presentations today.

Rehearsal #9 (February 1st)

Objectives:

Picture Day was on the calendar last Thursday, and rehearsal suffered once again. During a normal year, pep band would have been scheduled in at the last minute, but with the recital coming up in a month I stuck to our original plan. Not much was accomplished, but we did make some recording of the pieces for use in today’s class.

For today’s lesson, students will listen to each piece recorded last week (*Air*, *Flourish*, *Rough*). Students will be given time scrub out wrong notes (2-3 minutes), and we will do a review run through.

Below are the notes from last week. Due to pictures and some concerns over a video's content this was postponed until today. Students will be shown a video "memorial" of the tragedy, and this will be the last of our discussion of the history of the event. Great care is being taken not to glorify the killers actions during the event. Our school counselor has asked to be on call this morning, in case some of the students have trouble with the subject matter.

Providing the students with some historical information over the Columbine tragedy should help the students realize the tragedy that occurred. In the reflection from Tuesday's class a note was made that a lot of the students do not have a vivid memory of the events that occurred that day. Ticheli's original intent for this piece does not center around the tragedy, but rather the healing process, and care will be taken to keep the statement of hope and healing at the forefront of the work.

An American Elegy will be conducted from the Analysis Sheet, and as many items as possible in the rehearsal concerns will be addressed. An estimated 30 minutes will be spent on this piece today, and the students were told that this will be a bulk of the rehearsal.

Lesson Plan:

Warm Up

- Scales – Concert F (opening key *An American Elegy*)
 - Write out opening of F. Horn solo as *Function Chorale*
 - 1122354323152(low555)1122358653532
- Inspirational Video

Japanese Elementary School

<http://www.youtube...com/watch?v=Y9p0Acf-SbU>

Rough Riders

- Unison Concert Bb scale with set articulations. Play four quarters on each note of the scale, switch articulation with the notes
 - Staccato
 - Marcato
 - Accent
 - Tenuto
- Bring out moving notes
- Full & Controlled Sound

- Re-Record

Air for Band

- Back down for help notes – Let the moving line come through
- Breathing and Phrases
- Record

Flourish for Wind Band

- Accented / Full Notes at intro
- Breath Markings
- Balance – Especially into the higher registers.p
- Record

An American Elegy

- Show video from Youtube

Mr Traxson's Suggestion:

<http://www.youtube.com/watch?v=AaSKE3ah2kU>

- MACRO - Introduction
- Tear into this piece today from the beginning.
- Major areas to cover today.
 - Entrances in first 8 measures
 - Effective crescendo @ 7
 - Holding back (always have sound left in the tank)
 - Not overblowing
 - Sixteenth notes and echo effect at 14
- “Pain” suspension at 25
 - ADD Tbn 3 to tbn 2 part
- Add Euph part to Tbx @ 29
- M. 39
 - What will make a great brass sound @ 39?
 - Quick discussion & fix
 - Add T. Sax part to provide voicing.

Intonation Charts:

Full spreadsheets are due on Wednesday of next week. This is the second half of this grade.

Research Projects:

Have students do King, Erickson, Williams, and Ticheli presentations today.

Rehearsal #10 (February 3rd)

Objectives:

Despite the fact that all of the junior class was missing from our last rehearsal everything went very well. Finally putting a face to the Columbine tragedy hit home very hard with the students.

<http://www.youtube.com/watch?v=AaSKE3ah2kU>

Bringing a seriousness and somber tone to the piece has helped the students focus their energy. *An American Elegy* is a difficult piece to rehearse, and requires a significant amount of mental discipline. Staying focused in the opening section has proven difficult for the students, but they are getting through it. A review will be done of the opening section and key phrases today, and the rehearsal will then progress into the second theme.

Rough Riders, *Air for Band*, and *Flourish for Wind Band* will all be played today as a run through to keep the material fresh. *Air for Band* will be the next significant undertaking, and directing students to their intonation will prove a key element in the performance of this piece. *Air* will open the rehearsal today, and the warm up will center around individual tunings.

Rough Riders will run-through will center around rhythmic accuracy today. Lining up parts vertically is fundamental to a “clean” march sound.

Flourish for Wind Band has become a very enjoyable piece for the students. A general tendency with this band and this piece of music is to over blow the parts – starting in the tubas. “Air to Infinity” has been used as the catch phrase to relax the student’s air stream and encourage playing out. Time will be taken to discuss this again today in hopes of relaxing the sound and encouraging a big relaxed tone from the ensemble.

Lesson Plan:

Warm Up

- Scales – Concert c minor (opening key *Air for Band*)

- Pass concert F around room
 - Importance of tone to tuning
 - Match sound to your neighbor
- Play scale in round (Group A B C)
 - Watching for stretching and pulling of the line
- Write out opening melody as “Function Chorale”
 - 32152432(↓7)1357(↑32)87 7765666545543221

Air for Band

- Know your role
- Watch me!!
- Let the moving line come through
- Record

An American Elegy

- Review introduction and what was accomplished the other day.
 - See Analysis Sheet
- (micro) Second Theme Today
- **USE ANALYSIS SHEETS AS A GUIDE!!!**
 - Importance of accomp parts
 - Recurs later in this section (vital role)
 - Not too slow here
 - M. 66 – bring out Contra Bcl
 - M. 67 – bring out beat 1 & 2
 - M. 69 – accent bass notes
 - M. 69 – stretch and release
 - Oboe solo & intonation
 - Balancing clarinet with oboe
 - Send to practice room if necessary (Smart Music) tuner
 - M. 74 – cue bassoon and importance of bass
 - m. 77 cresc. must rise to the unison at 79
 - sax and bass propel us upwards
 - m. 78 – octave skip
 - m. 79 – Mv.t between melody and countermelody
 - m. 80 – push 8ths
 - m. 83 tpt & fl. Rhythm

- bring part together and bring it out
- m. 86 – decrescendo
 - cutoff (upper to lower cutoff) for resonance
- m. 87 – intonation of accomp.
- M. 87-94 – whole/half movement
 - Subdivide and move gently together
- MACRO – run through intro through second theme
- RECORD!!!!!!

Rough Riders

- Unison Concert Bb scale with set articulations. Play four quarters on each note of the scale, switch articulation with the notes
 - Staccato
 - Marcato
 - Accent
 - Tenuto
- Playing with clean rhythmic accuracy
 - Relax into the part
- Re-Record

Flourish for Wind Band

- Accented / Full Notes at intro
- Breath Markings
- Balance – Especially into the higher registers.p
- Re-Record

Intonation Charts:

Full spreadsheets are due TODAY!!!!!!!!!!!!!!.. This is the second half of this grade.

Research Projects:

Have students finish as many projects as possible today.

Rehearsal #11 (February 5th)

Objectives:

An American Elegy will be the centerpiece for this rehearsal today. As the students progress through the piece, phrasing and sensitivity to musical nuance is starting to become evident. Melody study sheets have been written to involve the entire band. Starting and stopping in the opening sections has been tough on the trumpets and other instrument that are sitting out. This will hopefully involve them in the creative process, and give them incentive to learn the phrasing that will make this piece exceptional.

Air for Band will also include melody studies today. Certain sections have done an exceptional job with the phrasing of this piece, and giving everyone a chance (even the tubas) to experience this will be beneficial.

Rough Riders was not part of our rehearsal during the last class. This run-through will center around rhythmic accuracy. Lining up parts vertically is fundamental to a “clean” march sound.

Flourish for Wind Band was also not part of our last rehearsal. Elegy has been given priority during the last two rehearsal, but time WILL be taken to review this piece today.

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - Long Tones and Lip Slurs (Lines 1-4)
- Scales – Concert Bb Scale & Concert Eb Scales for speed and accuracy
 - Transfer into *Rough Riders*

Rough Riders

- Vertically Line Up Rhythms.
 - Perfection and Precision
- Record for weekend analysis.

YOU TUBE CLIPS

Dead Poets Society

“Carpe Diem”

“Man or Mouse”

An American Elegy

- Review introduction and what was accomplished the other day.

- See Analysis Sheet
- (micro) Second Theme – From Saxophone Solo Today Through the 4 Part Canon
- **USE ANALYSIS SHEETS AS A GUIDE!!!**
 - 86
 - Off on 4
 - Aggressive Decdrec
 - 3rd cl tsx 1 tbn WATCH ME!!!
 - 87
 - Accomp. Intonation
 - 89
 - Attn to moving line
 - 91
 - Rainbow shaped cresc decresc
 - Representation of loss
 - Dreamlike and Hollow
 - 95
 - 8th (ponderous)
 - Oboe entrance
 - 96
 - Clar tuning
 - Bass entrance
 - Long slow climb
 - Highlighting different sections
 - 100
 - Continuing to grow
 - Each voice lost, but coming together to make a statement

Air for Band

- Hand out melody study sheets
 - Play through
 - Reinforce style of the piece
 - Rubato
 - Making phrases
 - Relationship of accompaniment parts
- Record

Flourish for Wind Band

- Accented / Full Notes at intro
- AIR TO INFINITY
- Remind about Breath Markings

- Balance – Especially into the higher registers.p
- Re-Record

Research Projects:

Finish with four Power Point Presentations today.

Intonation Charts:

Take time for students to save files onto flash drive.

Reflection:

Air for Band study sheets were not handed out due to issues with the printer. Hand them out during the next rehearsal. Listening to the recording made in class is always revealing and discouraging at the same time. Take time during the next class to play these for the students so that they are hearing the same thing you are. It is attention to detail bringing the sound of the band down the most. It only takes a handful of students to make the overall sound of the band shaky, and that handful need to hear what is happening. A full week of rehearsals (MWF) made a big difference in the overall sound of *An American Elegy*. Student confidence in their parts has increased, and only the trumpet solo and ending of the piece remain. After Tuesday's rehearsal this should be the end of note scrubbing, and nuance will come to the forefront of the rehearsals once again.

Rehearsal #12 (February 9th)

Objectives:

Finish up the student presentations today so that Pep Band can be moved back into the schedule at the end of the rehearsals. Preparations need to be made for the MS Pep Band Recruiting, and a little bit of relaxation at the end of the rehearsals is appreciated by the students.

After listening to our recordings I have pinpointed weak tone production as one of our major issues in the ballad sections. Student are not finishing phrases, and not enough energy is being put into breathing. It has been a struggle with this band for a long time, and it is considerably better, but it is not good enough for consistent tone quality across the ensemble.

For *An American Elegy* today: Run through the opening sections to the trumpet solo to open the rehearsal. Work the trumpet solo again using the melody study sheets. Play the baritone with the class today to demonstrate tone, and also to help with the melody studies. Record the entire elegy so that the band can listen to excerpts of the performance during the next class. Take time to cut the clips using Audacity, and save them back to the H4n Recorder.

Air for Band needs an overhaul done on breathing and making phrases. Students are breathing lazy, and it is showing in all of the songs at this time. Play some of our prior run through for them to hear, and make a point to discuss proper breathing technique. *Air* is not a difficult piece to read, but it is extremely difficult to play. Most of the students believe that they have everything they need to pull off an excellent performance, but it will not happen on the recital unless they are practicing correctly every day.

Rough Riders is still struggling at the end of the piece. Some students do not understand how the Molto Rallentando will be played at the end, and a handful of players is not allowing this to happen. Repetitions are needed to get the tempo together, and the current plan is to almost overdo the tempo change. Have the students sing the parts several time to get the tempos and then play the march. Record the performance for future rehearsals. At the current time, students are struggling to make the march sound easy. Stress to them not to overplay and over blow – a good march should sound effortless.

Flourish for Wind Band will only be a run through during this rehearsal. Take a considerable amount of time during the next rehearsal to pick this piece apart again.

Lesson Plan:

Warm Up

- New “Charlene Brown” Warm Ups
 - 2 & 4
- Scales – Concert Bb Scale & Concert Eb Scales for speed and accuracy
 - Play as a group while attendance is taken.

Rough Riders

- Allow students to practice difficult sections
- Vertically Line Up Rhythms.
 - Make this piece sound easy!!!

- Rallentando at the end of the piece
- Record for analysis.

YOU TUBE CLIPS

- *Dead Poets Society* – All Clips from You Tube
 - (Friday) – “Carpe Diem”
 - (Tuesday) – “Dead Poets 3”
 - End of scene view the room from the top of the desk.
 - Don’t be afraid to look at things differently
 - Make your own musical decisions
 - (Thursday) - “Barbaric Yawp”
 - You cannot be afraid to try
 - Todd thinks he cannot do it - and then just says something that stuns you.
 - You are all full of potential
 - Lust let the music out of you and don’t be afraid

An American Elegy

- Review what was accomplished the other day.
 - See Analysis Sheet
- (micro) 4 Part Canon / Trumpet Solo / Ending
- **USE ANALYSIS SHEETS AS A GUIDE!!!**
 - 96
 - Clar tuning
 - Bass entrance
 - Long slow climb
 - Highlighting different sections
 - Each entrance should become more assertive
 - 100
 - Continuing to grow
 - Each voice lost, but coming together to make a statement
 - 110
 - Slowing, but do not lose momentum
 - 111
 - Do Not get carried away dynamically

- Ultimately you have to sound good
 - Trumpet high notes (out)
 - Covered in the 1st clarinet
- 112
 - Do not think of as 1/16th notes
- 116
 - “Amen” Plagal Cadence
 - Write V-I from Euphonium to T. Saxophone
- 117
 - Highs cut off first
- 118
 - Trumpet should sound like a distant voice
 - This is a giant moment of suspense
 - Celestial feeling to this section
 - Clarinet tuning (listening to the vibes)
- 122
 - Assertive half notes
 - Assertive does not mean wimpy
- 124
 - Becoming more grounded (beginning of the descent)
- 128
 - Clarinet match the sound of the vibes
 - Tuba grounding us back to earth
 - PASS to the oboe – is the return from the celestial
- 135
 - Trumpet errata
- 138
 - Our journey has changed us
 - New life to the theme “transformed”
- 140
 - bring out the bass notes
- 144
 - Percussion intensity
- 146
 - Delayed bass (more solid sound to it)
 - Bring out 2nd tbn and tpt
- 149
 - Pain is no longer there
 - It is implied
 - Steady half note movement

- 150
 - the melody together while decrescendo happening
- 152
 - Silence to the FH solo
 - Return to prayer like feel
 - Support sound with good breathing
- 156
 - Bring out bass clarinet voice (V-I)

Air for Band

- BREATHING – BREATHING – BREATHING!!!!!!!!!!!!!!!!!!!!
- Hand out melody study sheets
 - Play through
 - Reinforce style of the piece
 - Rubato
 - Making phrases
 - Relationship of accompaniment parts
- Record

Flourish for Wind Band

- Quick run through today for review.

Research Projects:

Finish with four Power Point Presentations today.

Intonation Charts:

Take time for students to save files onto flash drive.

Reflection:

Air for Band and *Flourish* for wind band were not rehearsed. Time became an issue at the end of the rehearsal and the decision to stay with *Elegy* was a good one. We made it to the end of the piece, and aside from the last twelve measures, everything went well. Students still need a lot of repetition to get comfortable with the sax solo, tpt solo, and oboe solo section. Overall, the general confidence level went through the roof compared to where we have been. Plan the next several rehearsals around review of these concepts and continue to move forward with the piece.

Air and *Flourish* need to have time spent with them soon. *Air* is not progressing like I had planned, and the support issues still need to be addresses. After listening to the recording our

flutes need some guidance on their phrasing. Plan to play flute during the next couple of rehearsals to provide some modeling for the girls.

Flourish needs to be reigned in. It is a struggle right now between more tone and better tone. Students will not learn to control sound at higher volume levels without experimenting and playing there, however they tend to go straight to pep band tone when they do. Take time during the next class to experiment with different volume levels for the students (particularly higher volume levels).

Rehearsal #13 (February 11th)

Objectives:

Today will be a straight forward rehearsal with emphasis placed on getting to all of the pieces. Time will be taken to listen to some of the recording made over the last rehearsals. Students have responded well during the last couple of rehearsals when they “hear it for themselves.” Most of the students do not get the level of accuracy that I am asking from them, and hearing the recordings has struck a chord with many of them.

Air and *Flourish* were not covered during the last class, and a considerable amount of time needs to be spent with *Air* so that the students understand how to make phrases. Melody sheets will assist in this, and I expect them to have a nice review of this today.

Elegy will be a review of the massive amount of rehearsal that has been spent with this song the last couple of rehearsals. Review will only be done at the end of the piece where coordination amongst the sections is at a premium. I think that it is time to play the recording of this for them again so that they “feel” the entire piece again. This will only be the second time the students have heard the piece, and I expect it to make some nice changes to their overall sound.

I skipped the “Dead Poets” clip Tuesday due to time constraints, so the last two clips are being pushed back. Today we will talk about perspective and seeing things from a different view (listening around the room, interpretation of style, more than just notes, -- don’t just stand on the desk and jump off)

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 2 & 4
- Scales – Concert Bb Scale & Concert Eb Scales for speed and accuracy
 - Play as a group while attendance is taken.

YOU TUBE CLIPS

- *Dead Poets Society* – All Clips from You Tube
 - (Friday) – “Carpe Diem”
 - (Tuesday) – “Dead Poets 3”
 - End of scene view the room from the top of the desk.
 - Don’t be afraid to look at things differently
 - Make your own musical decisions
 - (Thursday) - “Barbaric Yawp”
 - You cannot be afraid to try
 - Todd thinks he cannot do it - and then just says something that stuns you.
 - You are all full of potential
 - Lust let the music out of you and don’t be afraid

An American Elegy

- Review what was accomplished the other day.
 - See Analysis Sheet
- (micro) 4 Part Canon / Trumpet Solo / Ending
 - Review (replay canon)
 - Melody sheets – tpt solo
- Finish the ending from Tuesday
 - 138
 - Our journey has changed us
 - New life to the theme “transformed”
 - 140
 - bring out the bass notes

- 144
 - Percussion intensity
- 146
 - Delayed bass (more solid sound to it)
 - Bring out 2nd tbn and tpt
- 149
 - Pain is no longer there
 - It is implied
 - Steady half note movement
- 150
 - the melody together while decrescendo happening
- 152
 - Silence to the FH solo
 - Return to prayer like feel
 - Support sound with good breathing
- 156
 - Bring out bass clarinet voice (V-I)

Air for Band (Same as last rehearsal – did not get this far)

- Hand out melody study sheets
 - Use melody study sheets to help flutes make phrases.
- Use Analysis Sheets to conduct Rehearsal
 - 28
 - Reserved energy in dynamics
 - 29
 - Bring out Tsx and FH
 - 30
 - Rising cresc to meet flutes
 - 32
 - Point out melody / counter interaction
 - 36
 - Energy is in the 8ths
 - Call / Resp together for cresc.
 - Dynamics follow melodic line
 - 38
 - Contrary motion
 - 39
 - Moving bass notes together
 - 41
 - Fl cutoff

- 42
 - WW cutoff
 - Brass (BBT)
- 43
 - MAJOR chord
 - Cl/fl introduce major key
- 44
 - New key signature
- 45
 - Bass instantly supply energy for cresc.
- 46
 - 8th drive the crescendo
 - SUSTAIN to the end
- 51
 - Climax of the piece
 - Control ff
- 52
 - Tpt push to the end
 - TUNE final chord
 - Who has 3rds
 - Bass rhythm
 - Be confident with your part
- Record

Flourish for Wind Band

- Controlling sound at higher volume levels
 - Difference between singing and shouting
 - Sing Out and Sing Loud ---- DO NOT Shout
- Record

Rough Riders

- Allow students to practice difficult sections
- Vertically Line Up Rhythms.
 - Make this piece sound easy!!!
- Rallentando at the end of the piece
- Record for analysis.

Intonation Charts:

Take time for students to save files onto flash drive.

Rehearsal #14 (February 16th)

Objectives:

I spent a couple of hours over the weekend listening to the recording of *An American Elegy*. We had some excellent and very musical moments, and we had some poor mental lapses. Extensive notes were taken at the bottom of the analysis sheet to be transferred in with the previous notes. A function chorale was written to be used with the band. Notes from the analysis sheet have also been typed into this lesson plan.

Air will be a focal point of the rehearsal today. It continues to be neglected, and it will be played at festival the day after this concert. Air support continues to be an issue in several sections of *Elegy*, and more than likely we will encounter issues here as well. Confidence in parts is a big contributor to this, and the students need to take time to get comfortable with their parts. Use the analysis sheet to guide the rehearsal today. Record when finished and take time to pick through the details that are being missed outside of class.

Run through and spot check areas of *Flourish* and *Rough Riders*. Watch for areas of deficiency that have been noticed in *Elegy* (breathing, air support, blasting at high points).

Finish watching the last *Dead Poets* clip today. – “Barbaric Yawp”

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 1,2 3, 4
- Scales – Concert Bb Scale & Concert Eb Scales for speed and accuracy
 - Play as a group while attendance is taken.

YOU TUBE CLIPS

- *Dead Poets Society* – All Clips from You Tube
 - (Thursday) - “Barbaric Yawp”
 - You cannot be afraid to try

- Todd thinks he cannot do it - and then just says something that stuns you.
- You are all full of potential
 - Lust let the music out of you and don't be afraid

An American Elegy

- Review recording with band
- Review notes from analysis sheet
 - 1
 - Confidence in entrances
 - Bassoon notes
 - More b. clar.
 - Mark dynamics high if necessary
 - Tsx & bsx play bsn cues
 - 8
 - Ff entrance (count)
 - 12
 - Back down to allow cresc.
 - 15
 - W or w/o asx
 - 18
 - Bring out quarters
 - Cl tuning
 - 29
 - Cl notes together
 - SUPPORT
 - 31
 - Get rubato under control
 - more pull on first two notes
 - FH tuning
 - 39
 - Air & support tpt. Sound
 - Tsx play with us
 - 43
 - FH tuning
 - 55
 - More tbn.
 - 57
 - More emotion
 - 58

- NB in fl.???
 - Tsx play cues
- 59
 - breath after dotted quarter
- 61
 - Tbn DD Eb
 - Tsx play 62 (one player)
 - FH double with 1st
- 63
 - Two players on 1st
 - Air support / tuning on half whole
- 71
 - Oboe (add vibrato???)
 - Not hearing cascade
- 77
 - More intensity into next section
- 79
 - Fl more legato
 - Tuning through 87
- 82
 - Asx take notes from melody sheet
- 86
 - Cutoffs together
- 87
 - Accomp. Feel like the met is on
- 90
 - 3 cl. To 1st Bb Ab (all find correct notes)
- 91
 - Desired effect is not happening
 - USE Function Chorale
 - Tuning confidence and dynamics
- 95
 - 8th are rushed
- 96
 - Asx play cue
- 97
 - 2 cl cues
 - Build confidence
- 98
 - Bs cl play cues

- 106
 - Must count rests
- 111
 - Control Dynamics
- 112
 - Sixteenths together
- 113
 - Intonation through decresc.
- 118
 - Tpt. Confidence level
- 124
 - Isolate accomp.
- 132
 - Not enough Tb.
 - Tuning 2 cl. FH then Asx FH
- 146
 - Don't break phrase

Air for Band (Review materials from last class / Finish piece)

- Hand out melody study sheets
 - Use melody study sheets to help flutes make phrases.
- Use Analysis Sheets to conduct Rehearsal
 - 28
 - Reserved energy in dynamics
 - 29
 - Bring out Tsx and FH
 - 30
 - Rising cresc to meet flutes
 - 32
 - Point out melody / counter interaction
 - 36
 - Energy is in the 8ths
 - Call / Resp together for cresc.
 - Dynamics follow melodic line
 - 38
 - Contrary motion
 - 39
 - Moving bass notes together
 - 41
 - Fl cutoff

- 42
 - WW cutoff
 - Brass (BBT)
- 43
 - MAJOR chord
 - Cl/fl introduce major key
- 44
 - New key signature
- 45
 - Bass instantly supply energy for cresc.
- 46
 - 8th drive the crescendo
 - SUSTAIN to the end
- 51
 - Climax of the piece
 - Control ff
- 52
 - Tpt push to the end
 - TUNE final chord
 - Who has 3rds
 - Bass rhythm
 - Be confident with your part
- Record

Flourish for Wind Band

- Controlling sound at higher volume levels
 - Difference between singing and shouting
 - Sing Out and Sing Loud ---- DO NOT Shout
- Record

Rough Riders

- Allow students to practice difficult sections
- Vertically Line Up Rhythms.
 - Make this piece sound easy!!!
- Rallentando at the end of the piece
- Record for analysis.

Intonation Charts:

Take time for students to save files onto flash drive.

Reflection:

Little time was taken with *American Elegy* today. We did go through the trumpet solo off of the melody study sheets to continue boosting the confidence of the trumpet soloist. We spent a great deal of time playing, recording, and then listening to the clips we just recorded. It worked great for the students to hear what is happening at the front of the room. I am going to make a change for the next class and record smaller chunks, listen, and then replay. They received great feedback last time, but were unable to do anything about what they heard. Hopefully with the next rehearsal they will be able to hear they changes they are making.

Time needs to be spent in the latter part of *Air for Band*. Students are doing well with the beginning, but the ending lacks a lot of focus and concentration. Tuning is almost non-existent at the end, and their intensity level has fallen.

Controlling the march will be crucial to our success at the concert and at festival. *Rough Riders* is not a difficult march, and the students have caught on to the fact that they are playing it pretty well very early. I need to find a way to coax a deeper level of concentration out of them.

Rehearsal #15 (February 18th)

Objectives:

Major areas to cover in today's rehearsal are: *Air for Band* intonation and cleaning up the last half of the piece. *Rough Riders* identifying the parts of the song that need work at higher tempos and eliminating wrong notes and accidentals. *Flourish for Wind Band* allowing the students to hear our playing for instant feedback, and talking through the missed sections. *An American Elegy* building confidence in the exposed sections and getting the students to count their parts.

I took a few minutes to review the recording from the last class. Time needs to be taken to address two issues: missed accidentals and key signatures as well as INTONATION. Good intonation starts with good breathing, and breathing exercises will be part of the warm up today.

We have a huge pep band performance with the middle school tomorrow night, and the last portion of the class will be spent preparing the students for our recruiting day. We will

quickly play through and talk about the pieces to be performed with the younger band members. We will also identify some of the pitfalls we might fall into. There will not be a rehearsal together due to scheduling conflicts, and the high school students will need to focus with new members in the ensemble.

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 1,2 3, 4
 - Emphasis on breathing
- Scales – Concert c minor
- New *Melillo* warm up
 - Segment from *Air for Band*

Air for Band (Review recording segments from last class)

- Pick our way through the piece using the recording from last class.
- Hand out melody study sheets
 - Use melody study sheets to help flutes make phrases.
- Use Analysis Sheets to conduct Rehearsal

<ul style="list-style-type: none"> ○ 28 <ul style="list-style-type: none"> ▪ Reserved energy in dynamics ○ 29 <ul style="list-style-type: none"> ▪ Bring out Tsx and FH ○ 30 <ul style="list-style-type: none"> ▪ Rising cresc to meet flutes ○ 32 <ul style="list-style-type: none"> ▪ Point out melody / counter interaction ○ 36 <ul style="list-style-type: none"> ▪ Energy is in the 8ths ▪ Call / Resp together for cresc. 	<ul style="list-style-type: none"> ○ 38 <ul style="list-style-type: none"> ▪ Dynamics follow melodic line ○ 39 <ul style="list-style-type: none"> ▪ Contrary motion ○ 41 <ul style="list-style-type: none"> ▪ Moving bass notes together ○ 42 <ul style="list-style-type: none"> ▪ Fl cutoff ○ 43 <ul style="list-style-type: none"> ▪ WW cutoff ▪ Brass (BBT) ○ 44 <ul style="list-style-type: none"> ▪ MAJOR chord ▪ Cl/fl introduce major key ○ 44 <ul style="list-style-type: none"> ▪ New key signature
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- 45
 - Bass instantly supply energy for cresc.
- 46
 - 8ths drive the crescendo
 - SUSTAIN to the end
- 51
 - Climax of the piece
 - Control ff
- 52
 - Tpt push to the end
 - TUNE final chord
 - Who has 3rds
 - Bass rhythm
 - Be confident with your part

Flourish for Wind Band

- Pick our way through the piece using the recording from last class.
 - Note accuracy (this was poor on the recording)
- Record

Rough Riders

- Pick our way through the piece using the recording from last class.
- Note accuracy & Key Change
- Dynamic Map
- Rallentando at the end of the piece
- Record for analysis.

An American Elegy

- Review recording with band
- Review notes from analysis sheet
 - 1
 - Confidence in entrances
 - Bassoon notes
 - More b. clar.
 - Mark dynamics high if necessary
 - Tsx & bsx play bsn cues
 - 8
 - Ff entrance (count)
 - 12
 - Back down to allow cresc.
 - 15
 - W or w/o asx
 - 18
 - Bring out quarters
 - Cl tuning
 - 29
 - Cl notes together
 - SUPPORT
 - 31
 - Get rubato under control
 - more pull on first two notes
 - FH tuning
 - 39
 - Air & support tpt. Sound

- Tsx play with us
- 43
 - FH tuning
- 55
 - More tbn.
- 57
 - More emotion
- 58
 - NB in fl.???
 - Tsx play cues
- 59
 - breath after dotted quarter
- 61
 - Tbn DD Eb
 - Tsx play 62 (one player)
 - FH double with 1st
- 63
 - Two players on 1st
 - Air support / tuning on half whole
- 71
 - Oboe (add vibrato???)
 - Not hearing cascade
- 77
 - More intensity into next section
- 79
 - Fl more legato
 - Tuning through 87
- 82
 - Asx take notes from melody sheet
- 86
 - Cutoffs together
- 87
 - Accomp. Feel like the met is on
- 90
 - 3 cl. To 1st Bb Ab (all find correct notes)
- 91
 - Desired effect is not happening
 - USE Function Chorale
 - Tuning confidence and dynamics
- 95
 - 8th are rushed
- 96
 - Asx play cue
- 97
 - 2 cl cues
 - Build confidence
- 98
 - Bs cl play cues
- 106
 - Must count rests
- 111
 - Control Dynamics
- 112
 - Sixteenths together
- 113
 - Intonation through decresc.
- 118
 - Tpt. Confidence level
- 124
 - Isolate accomp.
- 132
 - Not enough Tb.
 - Tuning 2 cl. FH then Asx FH
- 146
 - Don't break phrase

Intonation Charts:

Take time for students to save files onto flash drive.

Rehearsal #16 (February 22nd)

Objectives:

We are two weeks before the concert, and my goal for the next weeks of rehearsals is to get to each piece of music every day, and to start allowing the students to put the big picture together for each piece of music.

Air for Band will be a project for us after the concert. I have selected this song as one of our pieces for State Large group festival, and work will continue for another month after the concert. I am trying to balance the work that needs to be done for this performance with the work that will continue on after Monday night. Intonation awareness was stressed on Thursday of last week, and will continue as we get closer to the concert. Phrasing has been improving, but still needs work.

Flourish for Wind Band has improved dramatically as well over the last couple of weeks. I will go through the last recording before our rehearsal and make a current list of rehearsal concerns. This list will be used over the next couple of weeks in the same way as the other pieces.

An American Elegy will be the centerpiece for our concert. I have tried to get the students involved in the emotion of the work, without doing too much too soon. Over the next couple of weeks, I am going to continue to build towards the performance. If everything goes well, this connection to the music will peak on the night of the performance.

Rough Riders has been an interesting march to rehearse with the high school band. Looking back on the selection of this piece, I would have probably chosen a more difficult march, and I feel like the students are struggling to stay engaged in the rehearsal. We will be slowing this piece down and bringing out the elements that often get left behind in our performances. This was my original intention with the selection of *Rough Riders*, and I hope bring the students into this process.

I currently have a lot of information in my lesson plans from the analysis sheets. Time needs to be taken to focus on specific details from these lists, as it is not possible to cover all of the material indicated. This should be organized into three different rehearsal for this week.

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 1,2 3, 4
 - Emphasis on breathing
- TUNING
 - Use concert master to find pitch!!!
 - How will this work on the night of the concert???
- Scales – Concert c minor
- New *Melillo* warm up
 - Segment from *Air for Band*

Air for Band (Review recording segments from last class)

- **Pick our way through the piece using the recording from last class.**
- Hand out melody study sheets
 - Use melody study sheets to help flutes make phrases.
- Use Analysis Sheets to conduct Rehearsal

<ul style="list-style-type: none"> ○ 28 <ul style="list-style-type: none"> ▪ Reserved energy in dynamics ○ 29 <ul style="list-style-type: none"> ▪ Bring out Tsx and FH ○ 30 <ul style="list-style-type: none"> ▪ Rising cresc to meet flutes ○ 32 <ul style="list-style-type: none"> ▪ Point out melody / counter interaction ○ 36 	<ul style="list-style-type: none"> ▪ Energy is in the 8ths ▪ Call / Resp together for cresc. ▪ Dynamics follow melodic line ○ 38 <ul style="list-style-type: none"> ▪ Contrary motion ○ 39 <ul style="list-style-type: none"> ▪ Moving bass notes together ○ 41 <ul style="list-style-type: none"> ▪ Fl cutoff ○ 42 <ul style="list-style-type: none"> ▪ WW cutoff
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- Brass (BBT)
 - 43
 - MAJOR chord
 - Cl/fl introduce major key
 - 44
 - New key signature
 - 45
 - Bass instantly supply energy for cresc.
 - 46
 - 8th drive the crescendo
- SUSTAIN to the end
 - 51
 - Climax of the piece
 - Control ff
 - 52
 - Tpt push to the end
 - TUNE final chord
 - Who has 3rds
 - Bass rhythm
 - Be confident with your part

Flourish for Wind Band

- Use comments from recording (See below)
- Note accuracy (this was poor on the recording)
- Record

Rough Riders

- Note accuracy & Key Change
- Dynamic Map
- Rallentando at the end of the piece
 - Not enough time has been spent with this to date.
- Record for analysis.

An American Elegy

- Review recording with band
 - 1
 - Confidence in entrances
 - Bassoon notes
 - More b. clar.
 - Mark dynamics high if necessary
 - Tsx & bsx play bsn cues
 - 8
 - Ff entrance (count)
 - 12
 - Back down to allow cresc.
 - 15

- Review notes from analysis sheet

- W or w/o asx
- 18
 - Bring out quarters
 - Cl tuning
- 29
 - Cl notes together
 - SUPPORT
- 31
 - Get rubato under control
 - more pull on first two notes
 - FH tuning
- 39
 - Air & support tpt. Sound
 - Tsx play with us
- 43
 - FH tuning
- 55
 - More tbn.
- 57
 - More emotion
- 58
 - NB in fl.???
 - Tsx play cues
- 59
 - breath after dotted quarter
- 61
 - Tbn DD Eb
 - Tsx play 62 (one player)
 - FH double with 1st
- 63
 - Two players on 1st
 - Air support / tuning on half whole
- 71
 - Oboe (add vibrato???)
 - Not hearing cascade
- 77
 - More intensity into next section
- 79
 - Fl more legato
 - Tuning through 87

- 82
 - Asx take notes from melody sheet
- 86
 - Cutoffs together
- 87
 - Accomp. Feel like the met is on
- 90
 - 3 cl. To 1st Bb Ab (all find correct notes)
- 91
 - Desired effect is not happening
 - USE Function Chorale
 - Tuning confidence and dynamics
- 95
 - 8th are rushed
- 96
 - Asx play cue
- 97
 - 2 cl cues
 - Build confidence
- 98
 - Bs cl play cues
- 106
 - Must count rests
- 111
 - Control Dynamics
- 112
 - Sixteenths together
- 113
 - Intonation through decresc.
- 118
 - Tpt. Confidence level
- 124
 - Isolate accomp.
- 132
 - Not enough Tb.
 - Tuning 2 cl. FH then Asx FH
- 146
 - Don't break phrase

Intonation Charts:

Take time for students to save files onto flash drive.

Reflection:

Intonation is improving (per recordings), and the students have started to hear the small differences that will make a great performance. A great deal of time was spent on concentration today. It took a good deal of coaxing, but there were times of incredible concentration.

Flourish is gaining ground in note accuracy. I am still not satisfied with the overall effect of the piece at this time. Students are constantly being reminded to take in everything around them, and make decisions on what the important parts are in the music. *Flourish* is still being played with little regard to the harmonies and inner parts that make it come alive. Time was taken to “bop” the notes, and opening up the music to hear the inner parts seemed to help. We will continue with this practice technique later in the week.

Air for Band has seen the most improvement during the last two weeks. Hopefully, the intonation concepts being learned in this piece are carrying over to the other songs. Time spent on this piece needs to be reduced during the next four rehearsals. Reminders and quick reviews should suffice from now until the concert.

Rough Riders is still a concern due to the “easy” nature of the march. I think that an intense rehearsal on this tune will iron out some of the bumps, and give the students the confidence to relax into their parts and let the march move freely. Students seem like they are trying too hard to bring the tempo up, and our accuracy and style are failing at the current time.

An American Elegy will be brought back as a main focus of our rehearsal during the next week and a half. Attention to the new additions to the Score Study should provide plenty of material to work on over the next four rehearsals.

Rehearsal #17 (February 24th)

Objectives:

As the concert approaches, it is becoming more important to stay on task and on target during the rehearsals. I have a solid plan coming in to each rehearsal, however as problems arise my attention goes away from the lesson. We have fallen behind in some areas due to this, and it is essential to get back on track over the next week. Our previous rehearsal was one of our best, and the students are starting to feel the urgency that I have been expressing through this process.

I have planned to be gone on Friday for KMEA since the beginning of this process. I will need to prep the students for Friday's rehearsal and for my expectations. It is not uncommon for the students to lead small sectional rehearsals when I am gone, but I need them to make this one exceptional.

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 1,2 5, 6
 - Emphasis on relaxation and concentration
- TUNING
 - Use concert master to find pitch!!!
 - Emily Slusser will be concert master (use of tuner)
 - How will this work on the night of the concert – talk through and practice this
- Scales – Concert Bb and Eb – speed and accuracy

Rough Riders

- Play piece slower today (Accuracy – Rhythm & Articulation)
 - By section
 - Then once through at tempo
- Dynamic Map
 - Show the students the map that I have now
 - What can we do to make it better???
 - Singing parts with students
 - Get the kids out of their shell
- Rallentando at the end of the piece
 - Not enough time has been spent with this to date.
 - Repetitions, repetitions, repetitions, repetitions, repetitions

Flourish for Wind Band

- Note Accuracy
- Tone Control

- Bringing the inner parts to life.
- Percussion attention to detail.
 - There are so few parts, but they are essential.
 - Timpani ad lib
- Use notes from recording and score study to target trouble areas.
 - Tune held notes
 - Move all rhythms together
 - Swell held notes at 12
 - More inner voices
 - Flute intonation throughout
 - Possibly send them out to work with a tuner
 - Tapered cutoffs when appropriate
 - Tempo change at 20
 - Brass MUST support tone at all times
 - M. 30 FH and ASX notes
 - Bigger crash cymbals
 - Two players???
 - Percussion attack together
 - Breathe before you play
 - Hearing the key change
 - Center into your new key
 - Adjusting for intonation – being out is OK if you make an adjustment

An American Elegy

- Work through the last half of the piece today.
- Review material from previous rehearsals
 - See notes in concert scores / analysis sheets
- Controlling tone when emotions take over
 - Channel your energy in the right direction
 - Musician who plays at funeral.

Air for Band (Review recording segments from last class)

- What makes a “Good Phrase”
- Notes from recording (Analysis Sheets)
 - Only section indicated – staying on task and target today

Smart Music Time:

- Students are to take time to play lines with the tuner to see where they are at while playing.
- Everyone should take a turn (even if they do not have an account)
- I want you to see so you can be prepared to listen.

Rehearsal #18 (March 2nd)

Objectives:

Today’s rehearsal will take place in the auditorium. There are many logistical issues to take care of before the concert, and all of them will be addressed today. *An American Elegy* requires an offstage video monitor, and it has been tested and is ready to go. The trumpet soloists will be playing down a long hallway, and the correct balance needs to be found with the band. Our recording device (Zoom H4n) will also be tested today for balance within the auditorium. Lighting needs onstage will be addressed while we have Music and Stage Technology students in the auditorium. Placement of the director’s podium will be experimented with. Acoustical considerations will also be made today in regard to the band. Placement of different individuals and sections will be addressed. Some sections and individuals may be moved. One of my main concerns is the tenor sax covering the euphonium part may be drowned out on stage. I have had trouble hearing her in the classroom, and this may be an issue in the auditorium as well. All of the low brass and reeds have been backing down in the room to avoid over blowing. This may or may not be the case on the auditorium stage.

After spot checking individual songs, we will record all of the pieces today. 30 minutes will be taken at the end of the rehearsal to accommodate our recording. Video will also be shot from the back of the stage as a test for my graduate recital recording.

Lesson Plan:

Warm Up

- New *Charlene Brown Warm Ups*
 - 2, 5, 6
 - Emphasis on relaxation and concentration
 - #2 will be played on stage at the concert
- TUNING
 - Use concert master to find pitch!!!
 - Emily Slusser will be concert master (use of tuner)
 - How will this work on the night of the concert – talk through and practice this
- Scales (concert Bb)
 - *Melillo #2*
 - This will be played on stage at the concert

Flourish for Wind Band

- Note Accuracy
 - Address this issue if wrong notes are heard in the recording.
- Tone Control
 - Posture and breathing
- Bringing the inner parts to life.
 - Everyone else must come down
- Percussion attention to detail.
 - Double cymbal crashes today!!!
 - Breathe before you play
 - Adjusting for intonation – being out is OK if you make an adjustment

Air for Band (Review recording segments from last class)

- What makes a “Good Phrase”
 - Stretch and emphasize the first note of slurs
 - Follow the melodic line
 - Make music not notes
 - “sing” your parts
- Tuning and intonation
 - What is happening around you
 - Being self aware
- Tone Control
 - Posture and breathing

An American Elegy

- Trumpet solo
 - Balance
 - Video feed
 - Stay out of the cameras way.
- Review exposed sections that require control
 - Walk through score to let student get comfortable with their parts again.
- Controlling tone when emotions take over
 - Channel your energy in the right direction
 - Musician who plays at funeral.

Rough Riders

- Articulations / Dynamics
 - Quickly by section
- Tempo
 - Bass drum with me (at all times)
- Rallentando at the end of the piece
 - Not enough time has been spent with this to date.
 - Repetitions, repetitions, repetitions, repetitions, repetitions

Smart Music Time:

- None today

Reflection:

Many good things happened during this rehearsal, and they probably outweighed the bad by a large margin. However, I have just been totally bummed out since the rehearsal let out. It could be the acoustics in the auditorium were throwing the students off, but intonation was a complete disaster. We have spent a great deal of time talking about listening and playing in tune, and it was one of the most disheartening rehearsals I have had in a long time.

I have heard this group play beautifully, and I have heard this group play miserably. Today was certainly the latter. I am simply going to express to the students my disappointment, and hope it gets better. If I were to guess I would say that they are not playing with a full and controlled sound due to breathing problems.

All of the technical details (electronic, audio, video, etc....) went very well.

Rehearsal #19 (March 4th)

Objectives:

This rehearsal will not be how I envisioned my last rehearsal to be. I was very let down by the sound of the band after the last rehearsal, and I am hoping that the intonation issues were caused by student concentration. We have not struggled with intonation for some time, and the last rehearsal was a bit of a surprise. Naturally, we are going to spend some time on this, and hopefully get it resolved by the end of the rehearsal.

Each piece still poses a few hurdles we are getting better at. Each major hurdle is listed below the title in my lesson plan. For the sake of fluidity, I want to conclude our rehearsal today with a complete concert run-through in the room.

Lesson Plan:

Warm Up

- Night of Concert Warm Up
 - CB #2
 - Concert Bb
 - Melillo #2
- TUNING
 - Smart Music (everyone get up and go to a computer)
 - “Computers will be limited the night of the concert”

Air for Band

BREATHING!!!

- Tuning and intonation
 - What is happening around you
 - Being self aware
- Tone Control
 - Posture and breathing
 - Sustain, Sustain, Sustain, Sustain

Flourish for Wind Band

- Note Accuracy
 - Address this issue if wrong notes are heard in the recording.
- Bringing the inner parts to life.

- Everyone else must come down
-
- No one will ever fault you for being out of tune if you do something about it.

An American Elegy

- Review exposed sections that require control
 - Walk through score to let student get comfortable with their parts again.
- Go back to the true meaning of this piece
 - Why are we playing it
 - What makes it powerful?
 - Channeling your emotions.
- Control your sound in the loud sections
- Support your sound in the soft sections

Rough Riders

- Dynamics
 - Sing each section
- Rallentando at the end of the piece
 - Not enough time has been spent with this to date.
 - Repetitions, repetitions, repetitions, repetitions, repetitions

FINAL RUN THROUGHS (Recorded)

Reflection:

A significant difference was heard between our rehearsal on Tuesday and today. Students responded very well to my “pep talk,” and I expect it to carry into the concert Monday, and also into League Festival on Tuesday.

I recorded audio as well as video of the rehearsal, and did have a chance to look at the conducting. An effort has been made to do more Super metrics, and I believe there is more room for this (especially in *Air for Band*).

Our rehearsal on Monday will be in the auditorium, and a lot of preparations need to be made before Monday morning. Our last rehearsal on stage was efficient, but ineffective, this will need to be the peak that we have been climbing towards.

Rehearsal #20 (March 8th)

Objectives:

Today will mostly be a warm up, run through, and spot checking different sections.

There is not much to journal about before this rehearsal. I will be bringing everything together that the students have worked hard for, and hopefully we can put together a phenomenal performance. I am really looking forward to this rehearsal, and I anticipate the students will be up for this performance.

Lesson Plan:

Allow student Practice / Warm Up Time

Warm Up

- Night of Concert Warm Up
 - CB #2
 - Concert Bb
 - Melillo #2
- TUNING
 - Concert Master Tuning from Podium

Run Through All Pieces

- Run through areas of concern (ONLY) after we have run all four pieces.

Flourish for Wind Band

- Bringing the inner parts to life.
 - Everyone else must come down

Air for Band

BREATHING!!!

- Tuning and intonation
 - What is happening around you
 - Being self aware
- Tone Control
 - Posture and breathing
- Sustain, Sustain, Sustain, Sustain
- Cutoffs

An American Elegy

- Review exposed sections that require control
 - Walk through score to let student get comfortable with their parts again.
- Go back to the true meaning of this piece
 - Why are we playing it
 - What makes it powerful?
 - Channeling your emotions.
- Control your sound in the loud sections
- Support your sound in the soft sections

Rough Riders

- Dynamics
 - Talk through “What the dynamics should be”
- Rallentando at the end of the piece
 - Not enough time has been spent with this to date.

- Repetitions, repetitions, repetitions, repetitions, repetitions

Smart Music Time:

- None Today

Reflection:

Appendix B - Score Analysis - *Flourish for Wind Band*

Composition: Flourish For Wind Band
 Composer: R. Vaughn Williams

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Form	A																		
Phrase Structure																			
Tempo	Maestoso																		
Dynamics	ff		ff						pp		ff								
Meter/Rhythm	3/4 Time Signature																		
Tonality	Bb																		
Harmonic Motion	Antiphonal Brass (5,1,2,1)								Tpt. (5,6,5)		I	ii	III	I IV	VI	iii	IM7	IV V IV6	IM7 ii ii6
Orchestration	Antiphonal Brass Fanfare (No Tuba)								Full Ensemble										
General Character	Regal, Royal		Brilliant		Dignified			Majestic		Swelling		Stately							
Means for Expression	23 Prep				FH cue								Lift for breath cue						
	FH Cue								Bt 2 SD Cue				SM 12						
	Time Only (provide solid pulse)								LH cresc										
	Ichtus Bounce									Full Band									
				Tpt. Cue						Push through No Breath									
Conducting Concerns / Rehearsal Considerations	Quarter note style and attack						Ttp breath markings						NB after 12						
	Band setup - Antiphonal sound						FH Tbn breaths						Full Ens Breath						
	Attacks together (counting)						Snare Buzz (edge to center)						15-19 in one breath						
	Exposed tuning									Tpt High A									
	Blending FH w/ Tbn									Last tpt notes finish phrase									
				FH Tbn Cutoffs						All perc. Parts ring (little dampening)									
			Tpt entrance						Perc volume below winds										

Composition: Flourish For Wind Band
 Composer: R. Vaughn Williams

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34																			
Form			B																																	
Phrase Structure																																				
Tempo																																				
Dynamics		pp	p		pp				pp			pp	pp				pp																			
Meter/Rhythm																																				
Tonality		F																																		
Harmonic Motion	iii7	vi	II7	I	I	V7	I	IV	IV	I	IV	V	I	V7	I	IV	iii	IV	iii	vi	V	I	IV	vii	vi	V	vi	iii7	VI	ii	I	IV	v	IV	v7	I
Orchestration	fl, cl, tpt w/ upper wind accomp.																																			
	tpt, tbn - finish phrases																																			
General Character		Evaporating		Swelling & sustained			Stirring 8ths		Stately Tpt.		Building undercurrent							Surging																		
Means for Expression				8 meas phrases						Driving crescendo																										
	Dynamics/Conducting reflect swelling melodic line									Decresc.																										
	SM 123					SM 12					Driving crescendo																									
	Arms to center						Push through 8ths						Continu																							
Slightly faster									Hands to center																											
Conducting Concerns / Rehearsal Considerations	Contrasting style			Tpt, tbn finish phrases									2nd cornet rhythm																							
	Cutoffs in proper places			SD roll with swell																																
	Balanced decresc.						Swell SD roll																													
	Perc. Match vloume of winds						Breath markings																													
	Pizz style bass notes						Euph line to Tsx																													
	phrase (swelling with melody)																																			
bring out 8ths and moving lines																																				

Composition: Flourish For Wind Band
 Composer: R. Vaughn Williams

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	
Form											A'							
Phrase Structure																		
Tempo																		
Dynamics		f				f f					f f		f f					
Meter/Rhythm																		
Tonality							Bb											
Harmonic Motion	ii V	I V7 I IV	I IV	V V I	I V7 I IV	I vi I vi I	Antiphonal Brass (5,1,2,1)											
Orchestration	Full orch building to climax					Full Orchestration at climax					Tpt, Cl Chord							
											Brass Fanfare							
General Character		Driving to peak			Culminating						Noble		Bright	Regal & Dignified				
Means for Expression		Allow room for cresc.							Stretch 8ths		FH CUE		TPT	FH	TPT			
		Peaking								Resonant Bounce								
					Climax					perpetual mvt. For held notes								
	es to 36							Stretch 8ths		Beating time again								
	SD Cue							Stretch 8ths		Ichtus Bounce								
Conducting Concerns / Rehearsal Considerations					Bring out concert Eb						Quarter style							Tbn. FH
		Even crescendo			Eb - Dorian Mode Feel						Attack together							
		Snare rim to center				Control balance					Unison tunings							
		Style change				CLIMAX					Cutoffs together							
		Perc. Parts ring				Space 8th (accented and stretched)					Tpt. overlap							
		not too much volume								Resonant 8th - not clipped			FH measure earlier					
		Change to f to allow for Cresc.															Tpt breaths	

Composition: Flourish For Wind Band
 Composer: R. Vaughn Williams

Measure #	52	53	54	55	56	57	58	59	60	61	62	63							
Form																			
Phrase Structure																			
Tempo																			
Dynamics			f f																
Meter/Rhythm																			
Tonality																			
Harmonic Motion	Tpt. (5,6,5)	I	ii	III	I	IV	VI	iii	IM7	IV	V	IV	IM7	ii	iii7	vi7	vi7	viii	I
Orchestration	Percussion Crescendo																		
				Full Orchestra to End															
General Character	Surging		Final Declaration										Resting						
Means for Expression							Lift for full ensemble breath						Reson.						
	Bt 2 SD Cue								Slowing				Cutoff						
	LH cresc										Cue 8ths								
			Full Band										Sustain						
					Push through No Breath														
Conducting Concerns / Rehearsal Considerations	breaths						F to end or dim.												
	Tpt High A						Identical until m. 60												
	SD side to center						Bass upward scale to end												
			Full band together						Some upper descending										
			Percussion parts righ out						8th lead to resolution										
			NB after 55										blend						
							All breath after 57						balance						

Appendix C - Score Analysis - *Air for Band*

Air for Band
Frank Erickson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	
Form	A								A'					
Phrase Structure														
Tempo	Slowly (q = 68-72) - with Rubato throughout													
Dynamics	<i>p</i>								<i>mp</i>					
Meter/Rhythm	4/4 Time - some syncopation, but very little (melody and accompaniment are straight forward, especially in the bass voices).													
Tonality	c minor			Half Cadence		Sec. Dominants			Half Cadence		Half Cadence		Sec. Dom	
Harmonic Motion	i	V6	i VII VI	III VII6 i	Implied V VII V	i iv7	VII III	VI	V	i V6	i VII VI	III i	Implied V VII V	i7 iv7
Orchestration	cl, asx, fh, bar - melody						full band (fl, cl, asx, tpt - melody)							
General Character	Poignant - causing sadness or pity // Penetrating													
Means for Expression	Breathe & play prep				resume original tempo						conduct rising flute line			
	Rubato				cl. Tenuto						Cresc and			
	Crescendo bass notes								Cue tbn and stretch a lot					
	1 cl push through phrase								Cue fl.					
	Cue tbn and stretch slightly								Push through bass notes					
Conducting Concerns / Rehearsal Considerations	68-72 - possibly faster for sustain								Phrase endings and releases					
	String bass to tuba			Tbn. Entrance (confident but gentle)				Melody restatement						
	Cl. Volume (poss. more players)								Full band entrance without being too heavy					
	Breathing issues		Count and move together						Tpt becomes harmony (back o					
	Use dynamics for tension and release of phrases								New coun					

Air for Band
Frank Erickson


Measure #	14	15	16	17	18	19	20	21	22	23	24	25	26
Form				B									
Phrase Structure													
Tempo													
Dynamics				<i>cresc. poco a poco</i>						<i>ff</i>	<i>dim.</i>	<i>p</i>	
Meter/Rhythm													
Tonality	nants		Unison Tonic				Half Cadence	Chromatics???				Half Cadence	
Harmonic Motion	VII7 III	VI V	i	iv VII	III i6	iv VII	v	VI	iv	V7 III64	vi i	VI v	i III64 III
Orchestration				cl - melody					add fl, tpt - melody				Brass
General Character			Hollow	Stirring feel					Tbn entrance - inspired & elevated				
Means for Expression	accel through 1/8 notes							SM (3 meas. - extend range for cresc.					
			Open & sustained					Cue - sd			Cue - cym		
			Slightly faster							Retun to 4			
			Strong beat 1 to cue upbeat										Slowing
Conducting Concerns / Rehearsal Considerations		Original instrumentation						SD entrance - start at edge of drum					
		Unison C - tuning issues								Speed of diminuendo			
		Communication btwn cl & counter							Balance, tone, tuning, etc. thro				
	ff)		Cresc. Follows mel. Line										Balance b
	termelody (gets passed to L.B.)				Moving notes drive the cresc.								

Air for Band
Frank Erickson

Measure #	27	28	29	30	31	32	33	34	35	36	37	38	39
Form		A''								A'''			
Phrase Structure													
Tempo													
Dynamics		<i>p</i>			<i>mp</i>				<i>p</i>			<i>p</i>	<i>mp</i>
Meter/Rhythm													
Tonality	Return to c minor				Half Cadence	Sec. Dominants			Half Cadence			Secondary Dominant	
Harmonic Motion	VI V	i V6	i VII VI	III VII6 i	Implied V VII V	i iv7	VII7 III	VI iv	V	i	V	i VII iv	V
Orchestration		cl - melody					add fl - melody				fl, cl, tpt - melody		
General Character		Return to "dark"								Rousing with rising melodic line			
Means for Expression	Stretch 3 & 4							Return to 4					
	Strong beat 1 for upbeats							Slowing and stretch 4					
			Draw cresc. Up w/ l.h.						A tempo				
			SM (beats 12)						Accel through 1/8 notes				
					SM (2 meas.)						Focus cresc. on bass		
Conducting Concerns / Rehearsal Considerations		Compare melody to original with the band								Energy is in eighth notes			
		Reserved energy in dynamics							Call/response together for cresc.				
	ough dim.		Bring out tsx & fh						Dynamics follow melodic line				
	Bass choir at <i>p</i>			Keep cresc rising to meet flutes							Contrary motion		
	Bring out beats 3&4					Melody / counter interaction							Bass rhyt

Measure #	40	41	42	43	44	45	46	47	48	49	50	51	52	
Form	Coda Material B'													
Phrase Structure														
Tempo														
Dynamics		upper 	lower 	<i>p</i>	<i>p</i>				<i>cresc. poco a poco</i>			<i>ff</i>		
Meter/Rhythm														
Tonality			Perfect Authentic	Picardy Third	C Major			Secondary Dominants						
Harmonic Motion	III65 VI	ii7 III6	iv V	I	IV	I vi	IV viio7	III65 III7	vi II65	I64 II64	I64 V	I vi	IV V	
Orchestration	melodic fragments - see score													
General Character	Uplifting feel in Major to end													
Means for Expression			Uplifting gesture for major tonality										Strong 1-	
			Strong beat 1 for upbeats										Cue tpt.	
			Small 4 pattern expanding to SM											
								SM (3 meas.)						
													Return to 4	
Conducting Concerns / Rehearsal Considerations	Fl cutoff				New key signature								Climax of piece	
			WW cutoff		Bass inst supply energy for cresc								Bass rhyth	
			Brass blend and tune through dim.				Eighths drive cresc						Tpt cl pus	
			Maj chord (tpt has third)			Sustain - AIR								Tpt end w
	m - move 8ths together			Cl & fl introduce major key								Control <i>ff</i>		

Air for Band
 Frank Erickson

Measure #	53	
Form		
Phrase Structure		
Tempo		
Dynamics		
Meter/Rhythm		
Tonality		
Harmonic Motion	I	
Orchestration		
General Character		
Means for Expression	upbeats	
Conducting Concerns / Rehearsal Considerations		
	m	
	h to end	
	ith 3rd	

Appendix D - Score Analysis - *An American Elegy*

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	PU	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form		Intro												Main T			
Phrase Structure																	
Tempo		<i>c. 72</i> <i>poco rit.</i> <i>a tempo</i> <i>rit.</i> <i>c. 58</i>															
Dynamics		<i>p</i> <i>mp</i> <i>f</i> <i>p</i> <i>mf</i> <i>p</i> <i>cresc.</i> <i>mp</i>															
Meter/Rhythm		4 4															
Tonality		Bb														Bb	
Harmonic Motion		Series of rising harmonies with suspensions in upper voices						Bass voices to tonic @ 9						Opening three notes			
		Dominant pedal tones in bass voices															
Orchestration		Bottom of ensemble register building to m. 9												FH Melody - ens. Lo			
General Character		Rising / Searching						Capturing						Foretelling Rubato		Contemplative	
Means for Expression		1,2,3,(4) Cue tbn. Accents Push Rubato on 1/16 notes 12" Box Turn for cues Softer motion for restatement Head slowly moving low to high @ climax in m. 9 Pause w/ bt. 3 Begin opening posture to ensemble															
Conducting Concerns / Rehearsal Considerations		Solid entrances						Bass instruments push us through						Which triangle		Bring out Bass.	
		Supported whole notes						Timpani technique on rolls						Foretelling rubato on 8ths			
		Euph RW to Tbn.						Which sus cym to use						Echo effect			
		Bsx on Bass cues???						Capture climax with Rit.						Finishing notes			
		Rising crescendo						Bring out tbn.						Not timid echo			
														Importance of 1st 3			

Composition: An American Elegy

Composer: Frank Ticheli

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33								
Form	Theme														Episode										
Phrase Structure																									
Tempo															Rubato c. 72										
Dynamics				mf		p		mfz		mp		p		mp		mp									
Meter/Rhythm																									
Tonality															Bb										
Harmonic Motion	very important to piece.						I sus2			IVsus2		I vi sus2		vi		IV9 I		IV9 V		I		Opening 3		Pedal Bb / F in bass	
Orchestration	lower register																	Low WW and Brass							
General Character				Lingering						Painful						Yearning		Pushing/Pulling							
Means for Expression				Faster through beat 3						SM (3,4)						Linger on Beat 1			I.h. push for 8ths						
				Stretch Triplets															Teach Rubato and get out of w						
				Stretch bt 3&4															Pushing SM motion instead of						
	Cue euph. Tbn.									Pained expression															
Conducting Concerns / Rehearsal Considerations	Linger on last 8th						Stretch last two quarters						Not quite redy to heal though			Write out for full ens.									
	Asx play until FH comfortable						Draw attention to suspension						"yearning" to go on (but doesn't												
	Euph to Tbn. 1						Add more voices to suspension???						Weight eighth notes												
	Move quarters together						mfz - Should feel heavy			FH cutoff			"feel" the rubato vs. forcing it												
	Same pause						dull/heavy weight not sharp accent			Euph to Tbn. 1			eighths speed quarters slow												
	8 notes			More tbn. 3						back to beauty			Bring out bt. 4			rubato follows cresc									

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Form																	
Phrase Structure																	
Tempo						<i>Senza Rubato</i>				<i>rit.</i>	<i>a tempo</i>			<i>rit.</i>	<i>c. 69</i>		
Dynamics		<i>mp</i>	<i>p</i>			<i>mp</i>	<i>p</i>		<i>f</i>		<i>mp</i>				<i>mf</i>	<i>p</i>	
Meter/Rhythm	3 4	4 4			2 4	4 4			3 4	4 4							
Tonality															Bb		
Harmonic Motion	voices								Strength in block chords				Tonic reached by melody - Ret of Main T				
	Tonic until measure 47.								vi I7 IV ii V				Opening 3 - keeps momentum moving				
Orchestration		Upper WW				Tpt. Melody				Low WW & Brass Return				Fl, Cl, join FH Melody			
General Character	Searching for Tonic		Shifting Perspective				Beautiful memory		Strength		Gentle Reflection			Soothingly			Weighty
Means for Expression						in 4							Reflect Sub. In mvt.				
									l.h. push for Quarters				3 note cue gesture				
	ay								Weighted								Push thro
	conducting								Cue and linger on euph notes								
						Slowing final rubato							Gentel firm cue to tpt.				
Conducting Concerns / Rehearsal Considerations						Full yet mp						Confident tpt. entrance					
	bass connects transition					Don't let breathing break phrase						Subito subtle change					
	same rubato					Full bt 3 w/ cresc						Decresc. On 3					
		tbn. Cutoff				Maestoso brass sounds					Is accomp. Moving together						
					watch cutoffs				Rewrite Euph.				Euph to tbn. 1				
	Decresc.					Bass sustain breathing			Back to Gently								8ths from

Composition: An American Elegy

Composer: Frank Ticheli

Measure #	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67
Form													Second Theme				
Phrase Structure																	
Tempo																	
Dynamics		<i>mf</i>		<i>mp</i>		<i>p</i>		<i>mfz</i>	<i>pp</i>		<i>mp</i>	<i>mp</i>	<i>c. 96</i>				
Meter/Rhythm																	
Tonality													Bb				
Harmonic Motion	Theme						"Pain" suspension			Opening 3 to next			"Simple 3 chord structure				
							I vi Sus2	vi	Melody loses thick chord support			I	V	IV	V	I	
Orchestration									Upper WW Finish Episode			Cl Melody					
General Character				Thriving	Consoling Accent	Painful Reflective Moment				Lingering		Moving					
Means for Expression							SM (34)						Flowing				Push through dotted
	ugh 8ths							Back to 4				Weighted 8th Gesture					
			Don't lose momentum									Lingering bt. 4					
						Weighted l.h. for "pain"						Faster than you think					
Conducting Concerns / Rehearsal Considerations	Push 8ths					Errata in 3 cl.					Lingering on bt 4						Emphasiz
			Not too much dim.			Bring out sus notes					Bring out main theme segments						
			Gentle to the point Accent			Errata in Tsx					Not too slow						
			mf vs. p			mfz same weight as before					Uplifting and moving						
			Same sus. As before			half note intonation					Balance within accomp parts						
	episode (rubato fell)					"pain" suspension					weighted 8ths returning						Bring out Cbs Cl

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84		
Form																			
Phrase Structure																			
Tempo																			
Dynamics	< mf		mf	pp	pp		p		cresc.		mf				>				
Meter/Rhythm																			
Tonality												Db							
Harmonic Motion	V	IV	I IV	Same chord progression						Abrupt Key change on beat 4				Same chord progression now in Db				I	V
Orchestration				Cl. Back off / Ob Countermelody						Full instrumentation @ Key Change									
General Character				Flowing	Intertwined Melodies							Shifting				Driving			
Means for Expression	half									Expand into forte									
				Cue ob.						Strong 4				Follow melody through band					
				Fade whole notes													Energy to FH		
							Cue bassoon										Fl. Tpt. Flourish		
Conducting Concerns / Rehearsal Considerations	beat 1&2			Oboe intonation						Energy building to key change					Bring out fl & tpt				
	Accented bass notes				Cbs Cl needs to be heard					Sax and bassoon propels us									
	Dynamically stretch and release				Importance of bass					cl, asx, fh octave skip									
				Don't slow						Relat. Btwn, mel. & accomp									
				Cl. Back off (still in forefront)						bring out 8ths									
				Balance I & Ob										FH soars above - write in FH cr					

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101			
Form													4 Part Canon							
Phrase Structure																				
Tempo																				
Dynamics		<i>rit.</i> p	<i>c. 72</i> pp			<i>rit.</i> pp	<i>c. 60</i> pp	pp < mp >	pp < mp >	pp < mp >	pp < mp >	pp		mp						
Meter/Rhythm																				
Tonality													F							
Harmonic Motion			I	ii	I	V	Same progression w/o melody			Opening 3 to new key										
Orchestration			Sax Solo				Chords No Melody						Fl, Cl, FH, Euph, Entrances and then Reinforced							
General Character		Fading	Isolated & Intimate				Dreamlike & Hollow				Contemplative		Climbing, Growing, Building		(Spotlighting Voices)					
Means for Expression		Slow Quarters										Weighted 8ths		Get more assertive with each entrance						
		Cue is cutoff											Cue entrances							
				Cl. On 4									Strict time w/ accel.							
					Cl on 34								Eye contact w/ each cue							
							Provide Pulse						FL	CL1	FH1	EU	FL	CL1	FH1	EU
Conducting Concerns / Rehearsal Considerations							write out for function chorale				Cl. Tuning				Always growing and					
		off on 4					Rainbow shaped cresc / decresc				Bass entrance				Each voice "lost" bu					
		Aggressive decrescendo					Melody is lost - still left w beauty				All entrance P4 or P5									
		3rd cl, tsx, 1 tbn watch me!!!					This section represents loss				Climbing and gradually building to climax									
			Accomp intonation								Ponderous 8ths		Long slow climb to special place							
	esc.					attention to moving line					Oboe entrance		Spotlight moving around the band							

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	
Form										Climax								Tpt
Phrase Structure	[Blue line spanning measures 102-110]									[Blue arch spanning measures 111-112]		[Blue arch spanning measures 113-114]		[Blue arch spanning measures 115-116]		[Blue arch spanning measures 117-118]		
Tempo									<i>rit.</i>	<i>c. 69</i>		<i>rit.</i>	<i>c. 60</i>		<i>rit.</i>		<i>c. 72</i>	
Dynamics	← <i>cresc.</i>			<i>mf</i>	← <i>cresc.</i>			<i>f</i>	← <i>ff</i>			← <i>mp</i>				← <i>n mf</i>		
Meter/Rhythm												2	4				0	
												4	4				0	
Tonality													F				Bb	
Harmonic Motion	end to alternate									I vi V I	I IV9 IV	IV	I	I IV IV7	IV	I	F Pedal no	
Orchestration										Full Ens.			Sax Solo				Offstage T	
General Character					Assertive Tpt.						Unity		Reverent			"Amen"	Celestial &	
Means for Expression									Broaden									
											SM 34							
												In time						
																	Cue tpt. b	
	FL	CL1 SX1	FH2		Ob	Tp1 Tp2	Tsx		Sx2 All									
Conducting Concerns / Rehearsal Considerations	building									Slowing to 69 - Do not lose momentum				Plagal "Amen"		"Distant V		
	t coming together to make statement									Emotional heart of the piece				V-I only in Euphoniu		Giant mo		
										Blend, Bal Tun - don't get carried away with dynamics				To n				
										Take out tpt. high notes				Highs cut off first				
										Power of block chords		Cut off on 1		Reverent feel				
										Do not think of as 1/16 notes						cl. Tunes		

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	
Form	Solo									Bridge				Final Statement				
Phrase Structure																		
Tempo																		
Dynamics			<i>c. 72</i>															
	<i>pp</i>	<i>pp</i>				<i>p/pp</i>				<i>p</i>	<i>mf</i>	<i>p</i>	<i>mp/p</i>		<i>cresc.</i>	<i>mp</i>	<i>mf</i>	
Meter/Rhythm		4																
		4																
Tonality										Bb				Bb				
Harmonic Motion	Notes - eventually lead back to Bb						Bb is re-established			Eighth pulse bring back to humanity			Ascending half notes against pedal Bb					
Orchestration	Tpt / Thin Accomp.					Low Voice				Cl, Vibes (Moving 8ths), Oboe in Foreground						Building f		
General Character	Distant									Passing from Celestial to Humanity			Mixed Themes				Complete	
Means for Expression					Stretch 4									Climbing low to high				
					Cue intros on 1 (descending motion)													tpt.
										Passing motion to oboe								asx
										Cond. Becomes grounded								
Conducting Concerns / Rehearsal Considerations	"voice" - tpt.			Assertive half notes						cl. Match vibe sound (pulsing)								
	moment of suspense			Celestial doesn't mean wimpy						tuba grounds us firmly								
	Celestial feeling			Stretch tpt. 4										Begins restatement of intro				
							2nd theme returns in tpt.							Climbing begins again				
							Becomes more grounded - begin our descent											Errata in T
	and listen to vibes									Pass to oboe - return from celestial								

Composition: An American Elegy
 Composer: Frank Ticheli

Measure #	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152
Form	ht																
Phrase Structure																	
Tempo																	
Dynamics			<i>f</i>								<i>ff</i>					<i>rit.</i>	<i>mp</i>
Meter/Rhythm																	
Tonality																	
Harmonic Motion			"Main Theme" revisited											"pain" suspension w/o pain			"false res
											I sus2	IV ii6/5	I 6/4 vi9	V	IV V	IV V	vi
Orchestration	om low register.												Return to lower registers.				
General Character	Person	Confidence										Less Pain in Memory					Reverence
Means for Expression				Conduct bas rhythm													<i>rit.</i>
										SM 12							off on 3
											No1 Solid 23						Silence th
			Sense of contentment								SM 12 34						
			calm confidence											SM 34			
Conducting Concerns / Rehearsal Considerations		Melding intro and first theme									Delayed bass makes more solid			Moving melody together while			
		New life to theme "transformed"									Bring out 2nd tbn and tpt						Silence fo
			Bring out bass notes								Identify suspension						
					1st theme restatemenmt but higher									Pain is no longer there			
	pt.				More empathetic									tpt. tone does not resolve			
		Our journey has changed us							Percussion intensity					steady half note mvt			

Composition: An American Elegy

Composer: Frank Ticheli

Measure #	153	154	155	156	157
Form					
Phrase Structure					
Tempo	<i>c. 60</i>	<i>rit.</i>	<i>a tempo</i>	<i>rit.</i>	
Dynamics	<i>p</i>	<i>></i>	<i>p</i>	<i>></i>	<i>></i>
Meter/Rhythm					
Tonality					
Harmonic Motion	olution"		Opening 3 (final statement)		
	IV V	IV V	I-- Final Resolution		
Orchestration	FH Solo to End				
General Character					
Means for Expression					B Cl
	e FH cue				
			Weighted 8ths		
				FH	
Conducting Concerns / Rehearsal Considerations	decresc.				bass last
	FH solo				to cut
	return to prayerlike feel				off
	tone control at lower volumes				
			weighted 8th		
				Bcl V-I	

Appendix E - Score Analysis - *Rough Riders*

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Form	Intro.				A													
Phrase Structure																		
Tempo	Fast / Galop																	
Dynamics	f		ff	mf				f	mf			f	mf			f		
Meter/Rhythm	Simple Rythm / Conduct in 1																	
Tonality	Bb																	
Harmonic Motion	Ascending scale begins on dominant.			V I		V7			I			V			VI			
Orchestration	Unison Scale		BD Solo fl, cl, tpt melody / tsx, bar counter melody															
General Character	Driving		bouncing, isistent, sustained counter melody, roller coaster															
Means for Expression	Out, up - prep		BD cue															LB cue
	Conduct in 1		staccato bounce															
					l.h. up down			l.h. up down										
					get out of way w/ conducting					Moving note generate excitement								
Conducting Concerns / Rehearsal Considerations	Accent, Marcato, Staccato Styles					Stabilize tuba & FH parts												Tpt low
	Creating NOTICABLE crescendos					Cresc. Decresc in held notes												Tbn cut
	Accent Style			Make diff between stacc. & marc.										No dyna				
	Rests = Space		Marcato BD			Timpani Marcato												
	Concert Bb scales (starting on F)					Alt. Bb for flutes												
					m. 5, 9, 13 Dynamic reset				Cymbal cresc. [2,5,8]									

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
Form					B													
Phrase Structure																		
Tempo																		
Dynamics																		
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration																		
General Character																		
Means for Expression	- stop conducting														quarter accents			
	push through eighth accents														tpt cue			
	prep for repeat														low brass			
	quarter accents																	
	pass moving notes																	
Conducting Concerns / Rehearsal Considerations	D tuning				Unison quarter accents								Unison quarter accent				Sit on h	
	off on 1								Effortless passing of 1/8s in melody									
	cymbal letdown								Smooth transition to "Oom-Pah"									
	create diff btwn F and MF								Practice parts from tpt. & tbn.									
	Cymbal choke technique												Vertical silence					
	vertical silence																	

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	
Form					C													
Phrase Structure																		
Tempo																		
Dynamics					p													
Meter/Rhythm																		
Tonality					Eb													
Harmonic Motion	I	V V7	I	I I7 pivot	I			V7	I		V7		V7	vii	V7		vii	V7
Orchestration	fl, cl, asx - melody / tsx, tbn, bar sim. Rhythm to melody but add 1/8th note tags to end pf phrases																	
General Character					relaxed and flowing line						insistent low brass							
Means for Expression					flowing conducting						LB cue							
											stop for space							
	ss cue																	
	stop to bring out space																	
Conducting Concerns / Rehearsal Considerations					imm. Soft													
	alf step shift				Instantly soft				Emphasize 1/2 step shift				Push through eighths					
	Release on 1								Smooth Style - Dynamics following phrases				Cutoff on 1					
	Clean low brass eighths								Effortless "Oom-Pah"				Emphasize 1/2 step shift					
	LB only sound heard								Reduce Players???									
	Accent on 2 (not 1)								Listen vertically - how are other parts supproting the melody									
								Bell mallets (softer or harder)										

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
Form																	
Phrase Structure																	
Tempo																	
Dynamics																	
Meter/Rhythm																	
Tonality																	
Harmonic Motion		I	V7	I			V7	I	V7/IV	IV		dim. stack	VII	I	V7/II	V7/V	V7/I
Orchestration																	
General Character																	
Means for Expression		LB cue								LB cue							
			stop for space								stop for space						
														app. Cues			
Conducting Concerns / Rehearsal Considerations			Cutoff on 1								Cutoff on 1						
					Emphasize 1/2 step shift							Emph. Stacked m3rds					
													Accidentals				
														Bring out app. In fl, cl, tbn			

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	
Form			D															
Phrase Structure																		
Tempo																		
Dynamics			f															
Meter/Rhythm																		
Tonality																		
Harmonic Motion	I																	
Orchestration			Full band unisons															
General Character			aggressive			building				restart				building				
Means for Expression			Conducting personality change							return to cond.								
																stop cond.		
			strong cutoff (foretelling)															
								stop conducting / 1 meas.										
Conducting Concerns / Rehearsal Considerations			Instantly louder		Dotted eighth sixteenth													
			More intensity than dynamic shift				Push through accents											
			Two mallets to make switch easier				Low winds most imp.											
			Band unison accents together				Eighth note shape											
			Accent taper															
	Marcato soft	Must be rhythmically accurate																

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	
Form						C'												
Phrase Structure																		
Tempo																		
Dynamics						ff												
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration						fl, cl, asx, tpt - tpt. added to melody inst. / low brass same as before												
General Character						robust and hearty												
Means for Expression														LB cue				
	unison descending															stop cond.		
						strong cutoff (set up accent)												
						full unaccented pattern												
Conducting Concerns / Rehearsal Considerations						Big beat 2												
						Same considerations as before												
						cl. Scored higher & tpt. added												
	Slow - Add variety																	
					Tpt. drive the point home													

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	
Form																		
Phrase Structure																		
Tempo																		
Dynamics																		
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration																		
General Character																		
Means for Expression			LB cue								LB cue							
				stop cond								stop cond.						
Conducting Concerns / Rehearsal Considerations																		
				Big beat 2 (marks new phrase)														

Composition: Rough Riders
 Composer: Karl L. King *arr. J Swearingen*

Measure #	120	121	122	
Form				
Phrase Structure				
Tempo				
Dynamics				
Meter/Rhythm				
Tonality				
Harmonic Motion				
Orchestration				
General Character				
Means for Expression			bt 1 cutoff	
Conducting Concerns / Rehearsal Considerations		bring out 8ths		
			chord in cutoff	
			not too short	