

A GRADUATE RECITAL IN WIND CONDUCTING:  
LITERATURE SELECTION, ANALYSIS AND LESSON PLANS

by

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A REPORT

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## **Abstract**

This document contains historical, theoretical and lesson plans of the selected literature for the Graduate Conducting Recital of Allen Brockmeier. The conducting recital was held in the auditorium of Wichita County High School in Leoti, Kansas, Tuesday, May 8, 2007 at 7:30 PM with performers from the Wichita County High School Concert Band. Selections included “Down a Country Lane,” by Aaron Copland, transcribed for band by Merlin Patterson; “Korean Folk Song Medley,” by James D. Ployhar; “Yellow Mountains,” by Jacob de Haan; and “The Washington Post,” by John Philip Sousa, edited by Frederick Fennell. Analytical methods are based upon the Blocher/Miles Unit Studies from the *Teaching Music through Performance in Band Series* along with the Tracz concept of macro-micro score analysis.

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## CHAPTER 1 - Band Concert Program and Personnel

*Down A Country Lane*

Aaron Copland (1900-1990)

Transcribed for band by Merlin Patterson

*Korean Folk Song Medley*

Arr. By James D. Ployhar (1926-2007)

*Yellow Mountains*

Jacob de Haan (1959- )

*The Washington Post March*

John Philip Sousa (1854-1932)

Ed. By Frederick Fennell (1914 – 2004)

Flute

Lacey Fischer

Carrie Leatherman

Allison Koops

Lauren Wedel

Ashley Geyer

Erin Gerstberger

Clare Perry

Clarinet

Taryn Lobmeyer

Ana Holguin

Alto Saxophone

Cynthia Turley

Shylan Beamer

Baritone Saxophone

Matthew Williams

Trumpet

Jessica Mastel

Ben Brown

Matthew Mehl

Alicia Brown

Trinity Graff  
Brittany Berning  
Traci Brown

French Horn  
Meghan Burch

Eb Clarinet  
Traci Brown

Euphonium  
Nick Biel

Oboe  
Lacey Fischer

Trombone  
Stephanie Brown  
Ryan Bjurstrom

Eb Alto Clarinet  
Samantha Lobmeyer

Wes Winter  
Watson McKinney

Bass Clarinet  
Eden Silva  
Trisha Baker

Tuba  
Cody Geyer  
Breck Fletcher

Percussion  
Stacy Graff  
Drayten Zolinski  
Naomi Brandt

## **Choosing Literature**

One of the most challenging and rewarding aspects of band directors career is choosing music that fits the needs of his band. When choosing music a band director must keep in mind what he wants to accomplish with his students who are enrolled in his band program and does the music he picks fit within the curriculum that he has

established for his program? What questions does a band teacher ask himself as he searches for music?

1. Will the students “like” the music?
2. Are my players “competent enough” to perform the music?
3. Do we have enough “rehearsal time” to learn the music?
4. Will the parents and school personnel “enjoy” the music?<sup>1</sup>

Some of the internal factors that I faced as I was choosing music for my band include my student’s technical ability and instrumentation. My student’s technical ability arose several times with some scores having too high of a range for my present high school band. Asking myself, knowing my present band members technical ability, should I wait another year before I attempt these pieces with the higher ranges or should I try these pieces and teach these high ranges as my band works on these pieces? The question was quickly answered with having my students learn to play in these higher ranges this year and in the future work toward some of the pieces that I chose not to do this year because of range issues.

Instrumentation is a consideration band directors in small rural schools face more often than directors in larger more metropolitan areas. Although I consider my present high school band more diverse in instrumentation, than some small schools in my area, it is still far from being complete. This lack of instrumentation forces a band director to be creative and to find ways for parts to be covered, either by moving personnel or the re-writing of parts to fit the music and your band. I have found that some instances, not all,

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<sup>1</sup> Larry Blocher, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles, Teaching Music Through Performance in Band, vol. 1, Chicago: GIA Publications, 1997, p. 7.

when rewriting parts that the musical integrity of the piece suffers and it takes away from the composer's original intent for that particular piece. But sometimes the rewriting of parts can be done quite successfully and the students get to play music that is fundamentally good quality band literature.

In the book by Robert Garofalo, *Blueprint for Band*, he suggests three criteria for choosing literature for bands.

1. ***Structural Elements:*** The repertoire selected should illustrate a high degree of craftsmanship on the part of the composer
2. ***Historical Context:*** The repertoire selected should illustrate man's mature artistic creations and represent diverse styles, forms, historical periods, and cultures.
3. ***Skills Development:*** The repertoire selected should help to develop the musical skills of each bandsman.<sup>2</sup>

These three criteria along with my band instrumentation are very helpful to me in deciding what music I should pick for my band program. It is the responsibility of the band director to bring good quality literature into the classroom. If we are going to have high standards for our classroom then we must bring high quality music to our students.

## **Lesson Plans**

April 23, 2007

1. Warm-up

a. Bb: Long tones, Bb scale played in thirds, Bb scale velocity

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<sup>2</sup> Robert Garofalo, Blue Print for Band, 1983rd ed. Milwaukee: Meredith Music Publications, 1976. pp. 28 – 29.



- b. Stormworks: #2, #3, and #19
- c. Singing: Bb scale, using Solfege
- d. Buzzing: clarinets play and sustain open “G,” all brass students match the clarinets while just buzzing on their mouth pieces only.

## 2. Literature

### a. *Yellow Mountains*

#### i. Rehearse opening to the key change.

- 1. Work on the phrasing of the opening. Legato playing and flowing musical lines. Students need to follow the line of the music and adjust their dynamics to the rise and fall of the notes.

### b. *The Washington Post*

#### i. Opening through first strain.

- 1. The flow of this march is important for the students to understand. The introduction, the first eight measures, how will the students grab a hold of the listener. Dynamic contrast – the opening measure crescendo followed by an immediate decrescendo in the second measure, followed by the three measure crescendo. The marcato accent in measure seven count two, must be together. The articulation of the melodic line, the students need to play with the same articulation.

April 24, 2007

## 1. Warm-up

- a. Eb Long tones, Eb scale played in thirds, Bb scale velocity
  - b. Stormworks: #2, #3, and #4
  - c. Singing: Bb scale, using Solfege.
  - d. Buzzing
2. Literature
- a. *Yellow Mountains*
    - i. Opening to the key change.
      - 1. Did the students retain what was presented to them in the previous rehearsal? Still work on phrasing – smoothness and more song like melodic lines.
    - ii. Rehearse key change to end.
      - 1. The same style as the opening. Students need to mark their parts for the new key change at measure seventeen. Watch the crescendos at measures forty, and fifty-two; these crescendos also have *ritardandos*. Isolate these measures and make sure students are watching.
  - b. *The Washington Post*
    - i. Play opening through first strain.
      - 1. Keep working on playing stylistically correct.
        - a. Listen for students “blasting” and rushing – especially the lower voices.
    - ii. Rehearse second strain through trio.

1. Trombones three measures after letter 'D' – this must come out.

Isolate this part and rehearse trombones alone; work on note accuracy and speed.

### **April 25, 2007**

1. Warm-up

- a. Ab: Long tones, Ab scale played in thirds, Bb scale velocity
- b. Stormworks: #2, #3, and #9
- c. Singing: Bb scale
- d. Buzzing

2. Literature

- a. *Korean Folk Song Medley*

- i. Rehearse first folk song. Beginning to rehearsal letter 'C'

1. Beginning to letter 'B' the woodwinds need to have a smooth melodic line, staggered breathing will aid in the smoothness of the melodic line. The brass section with staccato block chords work for matching articulation – check each section for matching articulation.

2. Letter 'B' to 'C' brass needs to have a legato style, play the notes for full value. The trumpet section plays with the melody with the woodwinds. Trumpets cannot over power the woodwinds, they need to strive for good balance and blend with the woodwinds.

- b. *Down A Country Lane*

- i. Rehearse from the beginning to rehearsal letter “C”
  1. Beginning to letter ‘A’ work on phrasing. Work for clear phrasing, do not have breaks in the middle of phrases
  2. Letter ‘A’ low voices enter, these entrances must be subtle and cannot be overbearing.
  3. All sections in the band need to work for very smooth and legato playing.

c. *The Washington Post*

- i. Beginning through the Trio.
  1. Review what was previously taught about this piece.
  2. Trombones at the second strain need to really play their part out; they have an underlying melodic line that needs to be heard.

**April 26, 2007**

1. Warm-up
  - a. Ab: Long tones, Ab scale played in thirds, Bb scale velocity
  - b. Stormworks: #2, #3, and #5
  - c. Singing: Bb scale, using Solfege
  - d. Buzzing
2. Literature
  - a. *Yellow Mountains*
    - i. Play opening to the key change

1. Review of the opening.
- ii. Rehearse from the key change to the end.
  1. Keep working on the legato lines and the dynamics need to be more dramatic.

b. *The Washington Post*

- i. Play opening through trio
  1. Have the students run through the Introduction, First Strain, and Second Strain. Before playing these sections go over with and have the students mark in their parts some of the dynamics, note changes, and repeats.
- ii. Rehearse trio to the end.
  1. The trio section must be played soft and light.
  2. At letter 'H' work on clarity of the "call and response" the notes need to speak clearly.
  3. Letter 'J' bring everything out, the main melody and the counter melody played by the baritone and the trombones.
  4. The "stinger" needs special attention. First find the right volume by sustaining the note and have the students play that note, with the right volume, short, but no too short and choppy.

**April 27, 2007**

1. Warm-up
  - a. Db Long tones, Bb thirds, Bb velocity

- b. Stormworks: # 2, #3, and #9
  - c. Singing: Bb scale, using solfege
  - d. Buzzing
2. Literature
- a. *Korean Folk Song Medley*
    - i. Play the beginning to the time signature change.
      - 1. Review work on what was previously rehearsed. Keep striving for smooth lines.
    - ii. Rehearse the new time signature change and new folk song.
      - 1. Have everyone mark their parts for the new key signature. Students need to watch the tempo change at letter 'E'
      - 2. The little fugue at letter 'G' sections need to know when and who they are playing with during eight measures. Rehearse the different sections separately and then together. Balance and blend is the key to making these eight measures work.
  - b. *The Washington Post*
    - i. Rehearse from the trio to the end
      - 1. Keep working on dynamics and tempo. The percussion section can really aid in keeping the tempo steady.

**April 30, 2007**

- 1. Warm-up

- a. Db Long tones, Bb thirds, Bb velocity
  - b. Stormworks: # 2, #3, and #5
  - c. Singing: Bb scale
  - d. Buzzing
2. Literature
- a. *Down A Country Lane*
    - i. Rehearse from letter "C" to the end
      - 1. Work on phrasing, do these phrases match the beginning phrases?
  - b. *The Washington Post*
    - i. Rehearse the second strain
      - 1. Trombones play out more during the second strain.
  - c. *Yellow Mountains*
    - i. Rehearse from the beginning through measure forty one
      - 1. Phrasing and smoothness of melodic lines is a must for this piece. The phrases have to be "song-like."

**May 1, 2007**

- 1. Warm-up
  - a. Bb Long tones, Bb thirds, Bb velocity
  - b. Stormworks: # 2, #3, and #19
  - c. Singing: Bb scale
  - d. Buzzing
- 2. Literature

a. *Korean Folk Song Medley*

- i. Rehearse the last section of the piece, letter 'H,' before complete run through.

1. Letter 'H' is marked forte but the students must not over blow their part.

b. *Yellow Mountains*

- i. Rehearse measure forty to the end before trying a complete run through.

1. Tempo changes and dynamics are crucial to this part of the piece. Students need to watch and listen throughout the band to make these two elements of the piece really take shape.

**May 2, 2007**

1. Warm-up

- a. Eb Long tones, Eb thirds, Eb velocity
- b. Stormworks: # 2, #3, and #5
- c. Singing: Bb scale
- d. Buzzing

2. Literature

a. *The Washington Post*

- i. Try a complete run through.

1. After run through ask students what they could do better.



b. *Down A Country Lane*

i. Try a complete run through.

1. After run through ask students what they could do better.

**May 3, 2007**

1. Warm-up

a. Bb Long tones, Bb thirds, Bb velocity

b. Stormworks: # 2, #3, and #19

c. Singing: Bb scale

d. Buzzing

2. Literature

a. *Yellow Mountains*

i. Try a complete run through.

1. After run through ask students what they could do better.

b. *Korean Folk Song Medley*

i. Try a complete run through.

1. After run through ask students what they could do better.

**May 4, 2007**

1. Warm-up

a. Bb Long tones, Bb thirds, Bb velocity

b. Stormworks: # 2, #3,

c. Singing: Bb scale

- d. Buzzing
- 2. Literature
  - a. Complete run through of concert pieces in order
    - i. *Down A Country Lane*
    - ii. *Korean Folk Song Medley*
    - iii. *Yellow Mountains*
    - iv. *The Washington Post*

**May 7, 2007**

- 1. Warm-up
  - a. Bb Long tones, Bb thirds, Bb velocity
  - b. Stormworks: # 2, #3,
  - c. Singing: Bb scale
  - d. Buzzing
- 2. Dress rehearsal in High School Auditorium

**May 8, 2007**

- 1. Warm-up
  - a. Bb Long tones, Bb thirds, Bb velocity
  - b. Stormworks: # 2, #3
  - c. Singing: Bb scale
  - d. Buzzing
- 2. Final Dress Rehearsal
  - a. Concert tonight: Starts at 7:30 PM
  - b. Students be in the band room at 7:00 PM

## CHAPTER 2 - Down A Country Lane

*Aaron Copland (1900 – 1990)*

*Transcribed for band by Merlin Patterson*

### Composer

Born in Brooklyn, New York at the beginning of the twentieth century Aaron Copland became the quintessential American composer of the twentieth century. His influence in American music has ever changed the landscape of twentieth century American music compositions and American composers. Few composers have been able to capture the spirit of the American experience as successfully as Aaron Copland; his well-crafted and classically proportioned works have an immediate appeal.<sup>3</sup>

An accomplished pianist Copland left the United States when he was twenty to study music composition in Paris with famed teacher Nadia Boulanger. Under the direction of Boulanger Copland began writing his first full fledged pieces.<sup>4</sup> Returning to America Copland started writing music that appealed more and was accessible to the listeners of the time. Copland turned to the Jazz idiom, a phase that culminated in his

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<sup>3</sup> Machlis, Joseph, and Kristine Forney. The Enjoyment of Music. 9th ed. New York: W.W. Norton and Company, 2003. p. 398.

<sup>4</sup> Lei, Edith, ed. "Composers." Naxos. 2007. 30 May 2007  
<<http://www.naxos.com/composerinfo/224.htm>>.

brilliant *Piano Concerto* (1926).<sup>5</sup> Copland continued his appeal to the public with his compositions.

Copland's works include *A Lincoln Portrait* (1942), *Fanfare for the Common Man* (1942), and his famous ballet *Appalachian Spring* (1944) these works along with his film scores, piano music, and his chamber music has made Copland the quintessential American composer of all time.

### Composition

*Down A County Lane* melody was first part of a short film score produced for the Office of War information in 1945. This melody comes from the film score of a two reel film, *The Cummington Story*, produced by the *Office of War Information* in 1945. A description of the film's origin comes from the book by Howard Pollock, "*Copland's score to The Cummington Story represented a more direct contribution to the war effort, this pseudo-documentary, is more a staged propaganda film than a documentary per se, and traces the temporary settlement of a group of Eastern Europe refugees in quintessential America.*"<sup>6</sup> This film was suppose depict life in an New England town as picturesque as a Norman Rockwell painting, The film score was never published as a whole concert suite, but selections have surfaced under new titles.

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<sup>5</sup> Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 9th ed. New York: W.W. Norton and Company, 2003. p. 398.

<sup>6</sup> Howard Pollack, *Aaron Copland - the Life and Work of an Uncommon Man*, New York: Henry Holt and Company, 1999. p. 408

In 1962 *Life* magazine commissioned Copland to write a piano piece for young performers which was to be published with an article featuring the piece and the composer. Featured in the June 19, 1962 issue of *Life* magazine issue with photograph's and a home spun type of article headed 'Our bumper crop of beginning players.' The article explains *Down A Country Lane* fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer.<sup>7</sup>

This piece was finally scored for youth orchestra by Copland in 1964 and later transcribed for band by Merlin Patterson in 1988. As Copland instructs young piano players in his piano score, "*play gently flowing in a pastoral mood, a brief mid section is slightly dissonant and to be played a trifle faster, and the ending returns to the earlier lyric mood.*"<sup>8</sup> Wind band conductors should follow Copland's suggestion and work toward a pastoral setting and also add a hint Norman Rockwell. This piece is approximately three and one half minutes in length and it is scored for symphonic band.

### **Historical Perspective**

*Down A Country Lane* was first part of a film score, secondly a piano piece for young pianists, thirdly scored for a youth orchestra, and finally transcribed for symphonic band. This piece of music has its roots in music for young players in mind and it truly gives a young band a chance to grow musically from one the masters of music composition. Given the opportunity to play one Copland's works students might gain a little insight into this great American composer.

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<sup>7</sup> Aaron Copland, and Vivian Perlis, Copland Since 1943, New York: St. Martin's P, 1943.p. 259

<sup>8</sup> Ibid

## **Technical Considerations**

Rhythmically this piece is not difficult mainly consisting of whole, half, quarter, and a few eighth notes, with an occasional dotted rhythm. Students will not have to worry too much about complicated rhythms. The piece is based around two scales, the concert F major and D-flat major scales, students should have a good understanding of these concert keys. The piece stays in the 4/4 time signature throughout the piece and does not venture to far away from the original tempo, the only change is in the middle section where it only speeds up slightly. Instrument range should not be a problem; the first trumpet plays a ‘G’ above the staff and there are octave leaps in the Flute One, Clarinet One, and Trombone One, which might cause some tuning issues.

## **Stylistic Considerations**

Legato playing throughout the entire piece is a must. Players must keep in mind the setting of this piece. Copland calls for a “*gently flowing, in a pastoral mood*” for this piece and players must paint this picture for their listeners. Full round tones will make the phrases in this piece come alive. Dynamic levels should be watched carefully and volume levels should not get to excessive while performing this piece, even when the levels call for fortissimo.

## **Musical Elements**

The music elements presented in the first ten measures form the ‘A’ section and the basis for the melodic structure of the piece. The tonal center for the ‘A’ section is F major which is emphasized with IV – I chord progression. It quite common for dissonant notes to be added to chords, this adds different textures to the music and creates music that is harmonically different than what young musicians are used to playing. The ‘B’

section of this piece adds new elements to music. Unlike the 'A' section which had step-wise motion, this section has more skips in the melodic line. The 'B' section also brings a new tonal center; this section is built around the tonal center of Db major.

### **Form and Structure**

**A** Beginning to rehearsal letter 'C'

The tonal center is F major. The opening melody is built upon descending quarter notes and descending half notes. The opening is rather thin in scoring. Rehearsal letter 'B' adds a fuller sound to the opening melody with a full band accompaniment. Letter 'B' is the transition to the new key.

**B** Letter 'C' – 'D'

This is start of a new tonal center Db Major. The melodic line in this section is built around leaps instead of step-wise motion.

**A** Letter 'D' to the end

The original tonal center returns along with opening melody. This last statement of the opening melody is not thinly scored as it was in the beginning and the dynamic level is also a contrast to the opening. The piece ends as quietly as it began with the same chord progression of IV – I.

### **Suggested Listening**

Works by Aaron Copland

*El salon Mexico* (1936)

*A Lincoln Portrait* (1942)

*Fanfare for the Common Man* (1944)

*Appalachian Spring* (1944)

*Rodeo* (1944)

### **Additional References and Resources**

Blocher, Larry, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward S. Lisk, and

Richard Milea. Teaching Music Through Performance in Band. Vol. 1. Chicago:

GIA Publications, 1997.

Copland, Aaron, and Vivian Perlis. Copland Since 1943. New York: St. Martin's, 1943.

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Machlis, Joseph, and Kristine Forney. The Enjoyment of Music. 9th ed. New York:

W.W. Norton and Company, 2003. 398-403.

Oja, Carol J., and Judith Tick, eds. Aaron Copland and His Work. Princeton, New Jersey:

Princeton UP, 2005.

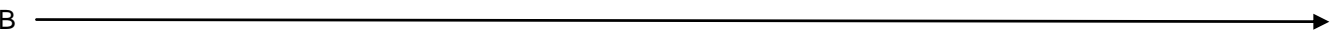
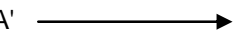







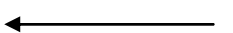






Pollack, Howard. Aaron Copland - the Life and Work of an Uncommon Man. New York:

Henry Holt and Company, 1999.



	Title: <b>Down A Country Lane</b>				Composer: <b>Aaron Copland</b> <i>transcribed for band by Merlin Patterson</i>						Page: 1	
Measure Number	1	2	3	4	5	6	7	8	9	10	A 11	12
Form	A' Melody: Main Theme →								Transition		A' - Main theme Octave Higher	
Phrase												
Structure	← 4 →				← 4 →				← 2 →		← 4 →	
Tempo	Gently flowing, in a pastoral mood (q = 88)								<i>slight retard.....</i>			
Dynamics	<i>p calm, smooth</i>				<i>mp</i> <i>p</i>						<i>mf</i> : main melody <i>mp</i> : chordal voices	
Meter/ Rhythm	<b>C (4/4)</b>											
Tonality	F major →											
Harmonic Motion												
Orchestration	Upper woodwinds: Flute, Oboe, Clarinets, Alto Sax.										Full band, except trumpets	
General Character	Smooth legato lines, thin scoring										Sound is rich and finally not thin and	
Means for Expression	The half note melody must be heard over the flowing quarter notes.										Development of the main theme with the richness of the full band.	
Conducting Concerns/ Rehearsal considerations	There must be constant motion with no breaks in the melodic line.										Low brass cannot dominate - the fragile melody must project - main melody must be supported	

	Title: <b>Down A Country Lane</b>				Composer: <b>Aaron Copland</b> <i>transcribed for band by Merlin Patterson</i>				Page: 2			
Measure Number	13	14	15	16	17	18	19	<span style="border: 1px solid black; padding: 2px;">B</span> 20	21	22	23	24
Form												
Phrase												
Structure												
Tempo	<i>a trifle faster</i>											
Dynamics												
Meter/ Rhythm	<b>C (4/4)</b>											
Tonality	F Major											
Harmonic Motion												
Orchestration	Trumpets finally enter, with cupped mutes						Four solo lines happening at once with accompanying Alto Sax part.					
General Character	The rich full band sound is being fully developed with addition of the trumpets.						An uneasy sound is being created that transitions to the new tonal center.					
Means for Expression	The main theme is being developed and the trumpets add a counter melody that enhances the main theme						Four solo lines being played simultaneous, Flute, Oboe, Clarinet, and Bassoon parts					
Conducting Concerns/ Rehearsal considerations	The trumpets need to play out more with the addition of cupped mutes, also they need to listen and adjust to any pitch concerns while playing with a mute.						This transition section before the key change needs attention given to the solos being played. Each of the four solo lines need to blend and not over power one line over the other lines being played. Octave leaps might cause some pitch problems, have the					

	Title: <b>Down A Country Lane</b>				Composer: <b>Aaron Copland</b> <i>transcribed for band by Merlin Patterson</i>						Page: 3	
Measure Number	<b>C</b> 25	26	27	28	29	30	31	32	33	34	<b>D</b> 35	36
Form	B 										A' 	
Phrase												
Structure												
Tempo	<i>(a trifle faster)</i> 										<i>Tempo as before</i>	
Dynamics	mp 				mf 				<i>cresc.</i>		ff 	
Meter/ Rhythm	<b>C (4/4)</b>											
Tonality	Db Major 											
Harmonic Motion												
Orchestration	Cl. 1, Oboe, Fl, A. Sax 1 & 2, upper brass, trombone, and baritone				Full Band: Upper WW melody, Low voices chordal accompany				Full Band			
General Character	Full sweeping musical line											
Means for Expression	The whole band must work together to achieve a full sound, but the melody must come through.											
Conducting Concerns/ Rehearsal considerations	Large leaps in instruments, pitch must be centered. Grace notes must be distinctive. Crescendo in the brass along with large leaps pitch problems could arise.											

	Title: <b>Down A Country Lane</b>				Composer: <b>Aaron Copland</b> <i>transcribed for band by Merlin Patterson</i>				Page: 4	
Measure Number	37	38	39	40	41	42	43	44	45	46
Form	C' - <i>pseudo coda</i>									
Phrase										
Structure	4 → ← 2 → ← 3 → ← 3 →									
Tempo	gradually slower <span style="float: right;">Y</span>									
Dynamics	f  p sf p									
Meter/ Rhythm	C (4/4) →									
Tonality	F Major →									
Harmonic Motion	I I I									
Orchestration	Full Band				Clarinet and Trumpet final statement.			Saxophone quartet small statement, followed by upper voices dissonant chord		
General Character	Last statement of main melody.				Very thin scoring which compliments the beginning of the piece and the subtleness of the opening.					
Means for Expression	The 'A' melody returns one final time with a dramatic entrance, but slowly fades.				The thin scoring of the "coda" brings a closure to the piece and gives the listener a sense of calm that being in the country can bring a person.					
Conducting Concerns/ Rehearsal considerations	ff - Do not over blow, stay in control of tone quality and keep with the feeling and integrity of the piece				Delicate ending - the sf in mm. 45 needs to be played like a slightly heavy accent, not too heavy. The ending needs to have a lot of fast air to support to thinness of the scoring and the delicate nature of the last six measures.					

## CHAPTER 3 - Korean Folk Song Medley

*By James D. Ployhar (1926 – 2007)*

### Composer

Born in Valley City, North Dakota in 1926 James D. Ployhar had a long and successful career as public school educator and a young band composer. Having taught for over twenty years in the public school setting Ployhar understood the demands of a school band teacher and the challenges they face day in and day out. With over three hundred and fifty young band compositions to his name Ployhar wrote for the band teacher in mind. He received his Bachelor of Science degree from Valley City State College and his Masters of Arts degree from Northern Colorado University and pursued further study in composition at California State University at Long Beach with Morris Hutchins Ruger, and later with Knud Hovalt of the Danish Royal Philharmonic Orchestra.<sup>9</sup> Until his death in January 2007 Ployhar kept busy as a guest conductor, clinician, and a composer.

### Composition

*Korean Folk Song Medley* employs three Korean folk songs for the basis of this composition, *Beteul*, *Norae*, and *Arirang*. Ployhar uses these three folk songs as one continuous piece of music, instead of breaking the composition up into three movements.

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This piece is relatively short in length, but it gives the listener and the students a brief overview of Korean folk songs.

### **Historical Perspective**

Being an educator and an author of a band method book, *Contemporary Band Method*, Ployhar is familiar with using folk music as a vehicle for teaching. This young band composition uses three folk songs from Korea as its vehicle for teaching and for performance. Ployhar keeps the melodies intact, unlike most folk or native song use in a theme and variation setting (e.g., Ployhar's *Variations on a Sioux Melody*).<sup>10</sup>

### **Technical Considerations**

This composition is not technical demanding on the young performer. Some of the technical considerations that a conductor might face with this composition would be the varying tempos, the changing of time signatures, and the change of key signature. The tempo changes occur at rehearsal letter 'C' and again at letter 'E,' but each of these tempo changes occur with a fermata in the measure before the tempo actually occurs which gives the performer a chance to adjust before the change occurs. There are two time signature changes within the piece. The piece begins in 3/4 and then changes at rehearsal letter 'C' to 6/8, and finally back to 3/4 at rehearsal letter 'E.' Here again Ployhar incorporates fermatas the measure before the time signature changes allowing the

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<sup>10</sup> Blocher, Larry, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, Richard Miles, and Jack Stamp. Teaching Music Through Performance in Band. Vol. 2. Chicago: GIA Publications, 1998. p.137-138.

performer to again adjust for the new time signature. The last technical consideration would be the one change in the key signature, which happens at rehearsal letter 'E,' which the performer must adjust from Eb major to Bb major key signature and this also follows a fermata.

### **Stylistic Considerations**

The upper woodwinds and the trumpets have most of the melodic lines and the lower voices only have chordal accompaniment. However, at rehearsal letter 'E' the baritone does help out with the melody. The transition between the melodies should flow effortlessly between the folk songs.

### **Musical Elements**

Most of the musical phrasing in this piece is usually divided into four measures, which can make it easy for students grasp. Four bar phrasing is an excellent way for young musicians to learn how and when to breathe while delivering a musical phrase. Most of the melodies are delivered by the upper woodwinds and trumpets, the lower voices need to be mindful of good balance and blend, because some phrases could easily be covered up by the lower voices. The little fugue, rehearsal letter 'G', is an area that might cause some intonation problems for young bands, directors need to pay close attention as students play through these eight measures.

### **Form and Structure**

#### **Introduction**

Beginning to measure four, full band upper woodwinds melody, lower voices block staccato chords

**Beteul Noroe**

Rehearsal letter 'A' to rehearsal letter 'C' Similar to the opening with upper woodwinds with the melody and the lower voices with block chords. Rehearsal letter 'B' the trumpet section plays the melody with the upper woodwinds. This folk song ends with a C minor chord and short transition to the next folk song.

**Odoldogi**

Rehearsal letter 'C' to rehearsal letter 'E' This folk song is presented in a new time signature going from 3/4 to 6/8. The melodic structure remains the same with upper voices with the melody and the lower voices with block chords.

**Arrirang**

Rehearsal letter 'E' to the end. This is final folk song presented in this piece, this is also where a new key signature is also presented, Bb major. This final folk song also transitions back to the original time signature of 3/4. Clarinets two and three, the Alto Saxes, along with the Baritone begin this folk song unlike the previous two folk songs where the upper voices had the melodies. Rehearsal letter 'G' is a little fugue section lasting only eight measures in length. This last folk song does have a tempo change in the very last six measures with a ritardando in the first two measures and the last four is marked "*slowly*" in the score.



## Suggested Listening

Works by Ployhar

*Variations on a Sioux Melody*

*Way Out West*

*Marching Through Scotland*

Other Composer

John Barnes Chance     *Variations on a Korean Folk Song*

## Additional References

Blocher, Larry, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, Richard Miles, and Jack Stamp. Teaching Music Through Performance in Band. Vol. 2. Chicago: GIA Publications, 1998. 137-139.

Web, Jan, ed. "Governor's Awards for the Arts." North Dakota Council on the Arts. 06 Apr. 2007

<[http://www.nd.gov/arts/events\\_programs/gov\\_award.htm](http://www.nd.gov/arts/events_programs/gov_award.htm)>.

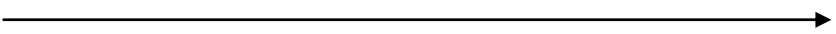
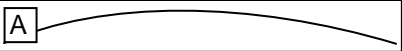
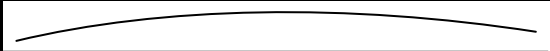


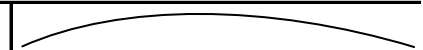

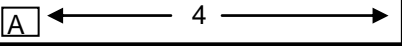
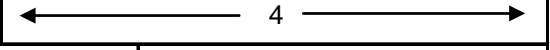
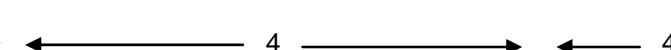
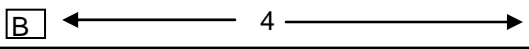
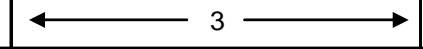


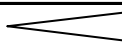
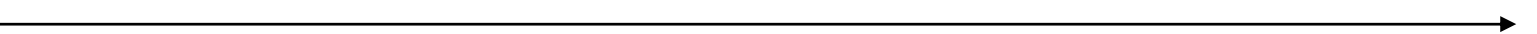
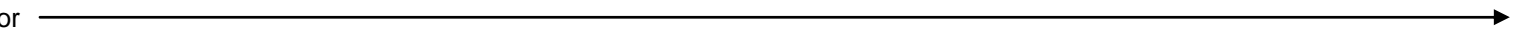
	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>						Page: 1	
Measure Number	1	2	3	4	A 5	6	7	8	9	10	11	12
Form	Introduction				<b>Beteul Norae</b>							
Phrase												
Structure												
Tempo	<i>Moderato</i> ( $\overset{E}{\text{♩}} = 108$ )											
Dynamics	f - Melody; mf - Block Chords				mf - Melody; mp - Block Chords							
Meter/ Rhythm	3/4											
Tonality	C minor											
Harmonic Motion	i v i i				i i							
Orchestration	Woodwind introduction; brass block chords				Wood winds melody; brass block chords.							
General Character	The introduction sets the mood for the piece.				A continuation of the opening melody, this is the first folk song presented in the piece.							
Means for Expression	The woodwinds are used to introduce the piece and to give the listener a feeling for the far east.				The woodwinds still have the melodic line and the brass still have staccato block chords							
Conducting Concerns/ Rehearsal considerations	The melody line must be smooth, the staccato block chords must be subtle, yet noticeable. The woodblock is an intergral part of the piece and must speak out.				The first melody must smooth and not hurried. Players should follow the line of music and the phrases to make subtle changes to the dynamics.							

	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>						Page: 2	
Measure Number	<b>B</b> 13	14	15	16	17	18	19	20	21	22	23	24
Form	B' section of <b>Beteul Norae</b>											
Phrase												
Structure												
Tempo	<i>Moderato</i> ( $\overset{E}{\text{♩}} = 108$ )											
Dynamics	mf  f				mf low voices enter							
Meter/ Rhythm	3/4											
Tonality	C minor											
Harmonic Motion	i				Low voices enter with the relative major chord - Eb, with I - V -iii progression				The voices finally return to the home key. i			
Orchestration	Trumpets and woodwinds have the second theme.				Low voices enter, which provides a more full sound.							
General Character	The character of the first folk song changes with the entrance of the low voices.											
Means for Expression	Trumpets should lead the way and bring this second theme out more.								Woodblock helps bring the first folksong to a close.			
Conducting Concerns/ Rehearsal considerations	The crescendo should not get to big too soon, build into mm. 15. After mm.15 stay forte until the end of the first ending.				Low voices enter and they must play under the main melody, they cannot be dominant.				The ritardando at the second ending should be carefully executed, players must watch. The woodblock part needs to come out in the second ending, it is the main idea and this part helps close the first folk song.			

	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>						Page: 3		
Measure Number	25	<span style="border: 1px solid black; padding: 2px;">C</span> 26	27	28	29	30	31	32	33	34	35	<span style="border: 1px solid black; padding: 2px;">D</span> 36	
Form	Transition			<b>Odoldogi</b>									
Phrase	_____												
Structure	← 3 →			← 4 →				← 4 →				← 4	
Tempo	<b>Y</b>	<i>Andante moderato</i> (ln 2) ( $\text{♩} = 72$ )											
Dynamics		mp		mf							mf		
Meter/ Rhythm		6/8 →											
Tonality		Eb Major →											
Harmonic Motion		I	I				V			HC - V			
Orchestration		Woodwinds and trumpets have the second folk song melody, sustained chords by the low brass.											
General Character		New melody which contrasts the first melody.											
Means for Expression		The new folk song is accompanied by the woodblock, which marks time for the new folk song.											
Conducting Concerns/ Rehearsal considerations		Wood block player must follow the conductor extremely close and stay with the conductor at all times. The band must also watch the fermata at mm. 25, which sets up the new tonal center and the new time signature. A lot of unison playing, players must be aware of the other instruments who might be playing the exact same thing as they are playing.											

	Title: <i>Korean Folk Song Medley</i>				Arranged by <i>James D. Ployhar</i>						Page: 4	
Measure Number	37	38	39	40	41	42	43	44	45	<span style="border: 1px solid black; padding: 2px;">E</span> 46	47	48
Form								Second ending	<i>Arirang</i>			
Phrase												
Structure												
Tempo	<i>Andante moderato</i> (In 2) ( $\text{♩} = 72$ )							Y		<i>Allegro</i> ( $\text{♩} = 120$ )		
Dynamics	mf				mp in low voices				f			
Meter/ Rhythm	6/8							3/4				
Tonality	Eb Major							Bb Major				
Harmonic Motion	V				V - HC				I		V	
Orchestration	Unison melody in the woodwinds and trumpets									Cl. 2 & 3, A. Sax., Baritone melody; sustained note in Fl. 1 & Cl. 1		
General Character	The 'B' section of the second folk song									Melody starts in the low register and builds to letter 'F'		
Means for Expression	Keep the singing expressiveness going through the 'B' melody of the second folk song.											
Conducting Concerns/ Rehearsal considerations	Percussion must watch conductor, unison melody must use the same articulation.				Chordal accompaniment entrance must be subtle.						New key, time signature, and tempo. Players must mark their parts and watch the conductor. Long sustained notes need plenty of fast air to keep them in tune.	

	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>						Page: 5	
Measure Number	49	50	51	<b>F</b> 52	53	54	55	56	57	58	59	<b>G</b> 60
Form												Fugue
Phrase												
Structure												
Tempo	<b>Allegro</b> ( $\overset{E}{\text{}} = 120$ )											
Dynamics	f  f - Melody; p - chordal harmony											
Meter/ Rhythm	3/4											
Tonality	Bb Major											
Harmonic Motion	V I V											I I
Orchestration	Upper woodwinds have the 'B' melody of the second folk song.											Full Band
General Character	The transition of the melody from the lower range to higher range provides a nice contrast to the 'B' melody of the second folk song											
Means for Expression	The woodwinds keep the movement going in the 'B' section of <b>Arirang</b> .											
Conducting Concerns/ Rehearsal considerations	Tempo must not drag, keep the feeling of the Unison high notes in the woodwinds might pose an intonation problem if the students do not listen and adjust to correct intonation problems.											

	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>						Page: 6	
Measure Number	61	62	63	64	65	66	67	H 68	69	70	71	72
Form	Fugue 											
Phrase												
												
Structure												
												
Tempo	<b>Allegro</b> (♩ = 120) 											
Dynamics	mf - melody; mp - harmony		mf - harmony					f 				
Meter/ Rhythm	3/4 											
Tonality	Bb Major 											
Harmonic Motion	I - chordal harmony sustains a Bb major chord throughout fugue								I      V			
Orchestration	Full band											
General Character	This is a short fugue section which develops the <i>Arirang melody</i>								Final statement of the 'B' section of the <i>Arirang</i>			
Means for Expression	This fugue's first statement is between the upper voices of the Flutes, A. Sax., and Trumpet. The second statement is between the Clarinets, Fr. Horn, and Baritone.								This is the climax of the piece and the starting of the final statements of melodies.			
Conducting Concerns/ Rehearsal considerations	Young bands might have a little trouble with this section of the piece because of the fugue type setting. Let the sections in the band know which other sections they play with, so they know what to listen for within the band.								This is loudest section of the piece, caution players not to overplay this section. Keep within the style of the piece, have presence, but do not over blow.			

	Title: <b>Korean Folk Song Medley</b>				Arranged by <b>James D. Ployhar</b>					Page: 7	
Measure Number	73	74	75	76	77	78	79				
Form											
Phrase											
Structure											
Tempo	<i>rit. 2nd time</i>				Slowly						
Dynamics											
Meter/ Rhythm	3/4										
Tonality	Bb Major										
Harmonic Motion	V	I	I		I - PAC						
Orchestration	Full Band				Flute, Clarinets, Baritone - Melody; rest of band sustaine Bb major chord						
General Character	This is a very statement of a Korean folk song				This is the final statement of a Korean folk song.						
Means for Expression					The flutes, clarinets, and baritone, play this final statement <i>slowly</i> to add to the richness of these three Korean folk songs presented in this piece.						
Conducting Concerns/ Rehearsal considerations	Dynamics might pose a problem if the players do not pay attention to other sections.				Long sustained notes played softly might cause some intonation problems, remind players to use "fast" air when playing long sustained notes						



## CHAPTER 4 - Yellow Mountains

*By Jacob de Haan (1959 - )*

### Composer

Born in the Heerenveen, the Netherlands, in 1959 Jacob de Haan grew up being involved with and playing music. At an early age he studied piano which would later help his creative musical talent of composing. Jacob de Haan studied music at the State Conservatoire in Leeuwarden, majoring in school music and organ, and minoring in trumpet and wind band direction.<sup>11</sup> He is in demand not only as a composer and an arranger but also as a guest conductor and a adjudicator in Europe, Australia, and the United States.

### Composition

*Yellow Mountains* was composed in the fall 1997 while Jacob de Haan was a guest conductor for band clinic in the Swiss resort of St. Moritz. He was inspired by the beauty that surrounded him in this mountainside village.

“Jacob de Haan is inspired by the colours, the peace and the nature in his surroundings and composes this lyrical piece “Yellow Mountains.”<sup>12</sup>

This rather short piece is suited for young bands and it gives young players a chance to play a very lyrical piece that is quite beautiful.

### Historical Perspective

Jacob de Haan is a young European composer who is starting to make his mark in wind band and choral literature. *Oregon*, his most performed composition, brought about his

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<sup>11</sup> "Biography." Jacob De Haan - Official Homepage. 30 May 2007 <<http://www.jacobdehaan.com/index.htm>>.

<sup>12</sup> Ibid

international breakthrough.<sup>13</sup> With over seventy compositions to his name Jacob de Haan is worth paying attention to in years to come as composer. His compositions are published by de Haske and widely available through most music retailers and through his web-site.

### **Technical Considerations**

*Yellow Mountains* is not a very technical demanding piece of literature. The rhythmic and harmonic demands of this piece should not pose a huge challenge to any high level musician. Rhythmically the piece demands that the players have a firm grasp of the dotted quarter note rhythms that usually have two and a half counts of eighth notes following; occasionally these dotted quarter notes are followed by two sixteenth notes. Harmonically there is only one key change in the entire piece, going from concert F major to concert Ab major. Students should have a firm grasp on these two key signatures, before they begin work on this piece. The piece stays in the 4/4 time signature throughout its entirety and the tempo is  $E = 76$ . *Yellow Mountains* is a grade level two and half piece of music that lasts for approximately three and a half minutes.

### **Stylistic Considerations**

*Yellow Mountains* is a composition that was written for the beauty that Jacob de Haan saw while he was in the Swiss Alps. These mountains were ablaze with golden fall colors and the sun cascading over this landscape provided the inspiration of this piece. The melodic lines of this piece needs to reflect this beauty. Written with mainly four bar phrasing the melodic lines need to be lyrical. Open round tones accompanying great lyrical phrases are a must when performing this piece.

### **Musical Elements**

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<sup>13</sup> Ibid

The two tonal centers for this piece are F major and Ab major. These two tonal centers coincide with A-B-A format of the piece. The ‘A’ melody is consists of two four measure phrases and the ‘B’ melody also consists of two four measure phrases. At measure thirty-three the ‘A’ melody is developed by a small woodwind quartet; consisting of Flute, Clarinet One, Clarinet Two, and Clarinet Three. The final return of the opening melody is at measure forty-one, which is much more grandiose in orchestration than the opening. All the melodies in *Yellow Mountains* are mainly step-wise with only small leaps, usually of thirds and fifths.

### **Form and Structure**

- A** Beginning to measure seventeen – Opening melody, first four measures repeated twice in the first eight measures. Measures nine through twelve presents the second melody of the ‘A’ section, this melody is only four measures in length. Measures thirteen through sixteen the opening melody is presented again.
- B** The ‘B’ section is from measures seventeen through measures thirty-nine. This section also has a key change going from F major to Ab Major and the piece stays in this key until the end. Similar to the opening melody the ‘B’ section builds on the ‘A’ melody and changes it slightly.
- A’** The opening section returns from measure forty-one to measure fifty-two. The opening material is presented to listener one last time in a slight variation. This time the melodic material is much more grandiose.
- A** The final return of the opening melody from measure fifty-three to the end. These four measure are very lyrical in style and richly orchestrated, which adds to the ending of this piece.

### **Suggested Listening**

Pieces by Jacob de Haan

*Oregon*

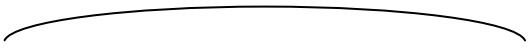
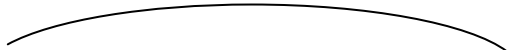
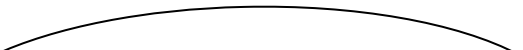





*Everest*

*Pacific Dreams*

### **Additional Resources**

"Biography." Jacob De Haan - Official Homepage. 30 May 2007

<<http://www.jacobdehaan.com/index.htm>>.

	Title: <b>Yellow Mountains</b>				Composer: <b>Jacob de Haan</b>						Page: 1	
Measure Number	1	2	3	4	5	6	7	8	9	10	11	12
Form	<b>A</b>											
Phrase												
Structure												
Tempo	Andante espressivo $\theta = 76$											
Dynamics	mf						decresc.					
Meter/ Rhythm	C (4/4) 											
Tonality	F Major 											
Harmonic Motion	I				IV		V	I	IV			
Orchestration	Upper W.W. main melody Tenor Sax and Baritone counter melody						Trumpets enter with the upper W.W.					
General Character	Flowing melodic line											
Means for Expression	Both melodies must be heard, be careful that one melodic line does not over power another.						The Tenor Sax and the Baritone provide the transition into the next melody.					
Conducting Concerns/ Rehearsal considerations	The upper W.W. have the main melody played in unison at the octaves, this needs to flow smoothly with matching articulations.						The Baritone and tenor sax have a counter melody that needs to be heard, but it cannot over power the main melody. Watch the dotted quarter note followed by two sixteenth notes rhythm.					

	Title: <b>Yellow Mountains</b>				Composer: <b>Jacob de Haan</b>						Page: <b>2</b>	
Measure Number	13	14	15	16	17	18	19	20	21	22	23	24
Form					<b>B</b>							
Phrase												
Structure												
Tempo	<i>poco rit.</i>				<i>A tempo</i>							
Dynamics					<i>mf</i>							
Meter/ Rhythm	C (4/4)											
Tonality	F Major				Ab Major							
Harmonic Motion					I <span style="float: right;">V</span>							
Orchestration					Cl. 2 and 3, Fr. Horn, Baritone melody							
General Character	The piece is beginning to modulate to a new key.				Similar melodic line as the beginning							
Means for Expression					The melodic line shifts from the upper registrar to the lower registrar with the new tonal center							
Conducting Concerns/ Rehearsal considerations	Two measures before the key change, students need to pay attention to the tenuto notes and to the end of the phrase, these help usher in the new key.				Key change, students must mark their parts.							

	Title: Yellow Mountains				Composer: <b>Jacob de Haan</b>						Page: 3			
Measure Number	25	26	27	28	29	30	31	32	33	34	35	36		
Form	B _____								A' _____					
Phrase														
Structure														
Tempo														
Dynamics	mf												<i>mp - flutes and cl. 1; pp - cl. 2 and cl.3</i>	
Meter/ Rhythm	C (4/4) _____ →													
Tonality	Ab Major _____ →													
Harmonic Motion	I													
Orchestration	Oboe solo line over main theme								W.W. quartet featuring flute and clarinet.					
General Character									Light and subtle final statement of main theme before the full band enters					
Means for Expression	New counter melody played by the oboe adds a new dimension to the familiar theme.								Flute and clarinet chamber ensemble setting - subtleness					
Conducting Concerns/ Rehearsal considerations	Oboe line must project, this line cannot be covered by the familiar theme that is also being played. Work to achieve the two different lines being heard simultaneously to add to the overall dimension of the 'B' section.								Keep the flute flowing throughout these eight bars, stagger breathing to maintain seamlessness.					

	Title: <b>Yellow Mountains</b>				Composer: <b>Jacob de Haan</b>						Page: 4	
Measure Number	37	38	39	40	41	42	43	44	45	46	47	48
Form	<b>A'</b>				<b>A</b>							
Phrase												
Structure												
Tempo					<i>Rit...</i>				A tempo			
Dynamics					mp				f			
Meter/ Rhythm	C (4/4)											
Tonality	Ab											
Harmonic Motion					V				I			
Orchestration	Tutti											
General Character	Triumphal return of the main theme											
Means for Expression					Upper W.W. , 1st Sax and 1st Trpt have main melody and Fr. Horn, Trombone have counter melody				The crescendo and decrescendo really add to the beginning and ending of the phrases and this makes the theme more dramatic.			
Conducting Concerns/ Rehearsal considerations	Band needs to pay attention to the 'Rit.' and the crescendo at mm. 39. The crescendo needs to build into mm. 40. Be careful not to get too loud too soon.											



	Title: <b>Yellow Mountains</b>				Composer: <b>Jacob de Haan</b>			
Measure Number	49	50	51	52	53	54	55	56
Form	A - Theme, final statement							
Phrase								
Structure								
Tempo					<i>Poco rit...</i>		<i>A Tempo</i>	
Dynamics	mf		mf		ff			
Meter/ Rhythm	C (4/4)							
Tonality	Ab							
Harmonic Motion					V	I	V	I
Orchestration								
General Character	Climax of the piece and the final statement of the main theme.							
Means for Expression	The last eight bars need to be highly dramatic as the piece comes to a close. With dynamic contrasts and the speed of the piece varying, the phrases take on whole new meanings. The composer is looking for variance in his phrases and the conductor should c							
Conducting Concerns/ Rehearsal considerations	Dynamics need special attention as the piece draws to an end.				Do not over blow the fortissimo. Watch the 'poco rit.', the 'Molto rit.', and the fermata. Everyone needs to watch closely and listen.			

## CHAPTER 5 - The Washington Post

*By John Philip Sousa (1854 – 1932)*

*Edited by Frederick Fennell (1914 – 2004)*

### Composer

John Philip Sousa is probably the most famous composer of March music that has ever lived. Born in Washington D.C. on March 6, 1854 to father who played trombone in the U.S. Marine Band, Sousa grew up around the Military and more importantly Military Bands. Sousa began his musical study as the early age of six studying voice, violin, piano, flute, cornet, baritone, trombone, and alto horn.<sup>14</sup> This early exposure to so much music led Sousa to life surrounded by music. Sousa spent his life performing, conducting or composing music.

Sousa conducted the Marine Band from 1880 to 1892 and later formed the incomparable Sousa's Band. Known as the "March King," Sousa wrote one hundred thirty marches for band, as well as dance music and operettas.<sup>15</sup> Sousa left the Marine Band to form his own professional

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<sup>14</sup> Chevallard, Carl. Teaching Music Through Performing Marches. Comp. Richard Miles. Chicago: GIA Publications, 2003. p. 438.

<sup>15</sup> Machlis, Joseph, and Kristine Forney. The Enjoyment of Music. 9th ed. New York: W.W. Norton and Company, 2003. 398-403.

band which toured the world, making his fame reach beyond the United States. Sousa created a national music for America that continues to resonate in concert halls.<sup>16</sup>

### **Composition**

Before this age of *No Child Left Behind* and school reform, there was also a concern about children not being educated well over one hundred years ago. Some of the same concerns that we face today our fore fathers were also concerned with. On April 7, 1884, The Washington Post, in order to encourage learning and literacy in the public schools, organized as a “permanent institution” The Washington Post Amateur Authors’ Association and offered prizes and medals for the best essay written by pupils in the various grades in the public schools.<sup>17</sup> The prize celebration for this event, which was to be held on the Mall in front of the Smithsonian and the person in charge of this event thought this event deserved some special music for the awards ceremony. With not much time to spare the promoters asked Sousa to write something for this event. Mr. Sousa was delighted with the idea and produced a stirring piece of music he called “*The Washington Post March.*” It was dedicated to Frank Hatton and Beriah Wilkins and the first copies of the original edition bore on the cover a reproduction of the first page of the paper for which it was named.<sup>18</sup>

This March famed did not end with announcing of the winners of the essay contest. *The Washington Post* became an instant hit. Not only did this March grab peoples attention like a March can only do, but it also became a two-step dancing song that swept the United States and Europe. Sousa was quoted in saying:

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<sup>16</sup> Ibid

<sup>17</sup> Bierley, Paul E. John Philip Sousa, American Phenomenon. 11th ed. Westervik, Ohio: Integrity P, 1998 p. 115.

<sup>18</sup> Ibid. pp. 115 -116

“When I went to Europe I found the two-step itself was called a “*Washington Post*” in England and Germany, and no concert I gave in Europe was complete with out the performance of that March.”<sup>19</sup>

A remark in a British Band journal reached the sharp eye of Harry Coleman, who published the March. The author suggested that since Johann Strauss Jr., was called the “Waltz King,” the American bandsman Sousa should be called the “March King.” Coleman made maximum use of this in his advertising, and regal cognomen has persisted ever since.

### **Historical Perspective**

At the time Sousa composed this march, he was writing at the time when marches and military bands were beginning to gain in popularity. He was not the only person composing marches at that time, but he was the most famous of the composers. Other composers who were composing at that time were Karl King and Henry Filmore. Each of these composers had their style of composing marches which only added to wonderful variety marches that have been composed

### **Technical Considerations**

Like all marches ever composed by any composer, rhythmic accuracy is a must. Marches that are not performed with rhythmic accuracy do not have the same audience appeal as a march that is performed with a high level of rhythmic accuracy. This march is composed in the 6/8 time signature and careful attention needs to be made not to rush this time signature. Articulation of notes is also very important in march, all notes need to speak with the utmost clarity when performing this march.

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<sup>19</sup> Ibid. p.118

## **Musical Elements**

### **Melody**

The melody of this famous march must be correct, because it is so widely known.

Directors need to pay close attention to how the melody is being played and make that each note of the melody can be heard clearly. Players need to know who has the melody and make sure that it is not being covered up.

### **Harmony**

The harmony part of this march can easily cover up the melody if care is given to the harmony. Balance and blend issue must be worked out so that all parts can be heard, even when there are more than one melody being presented at one time.

### **Rhythm**

This march is in 6/8 and the lower voices do most of the rhythmic lines that make this piece flow. Conductors need to pay close attention to these parts as they might have a tendency to rush and make the piece seem clumsy. These parts need to pay close attention the percussion so that they will not rush.

### **Timbre**

The timbre of this piece remains almost consistent throughout the first and second strains. The trio section has a timbre change with only light scoring for the accompanying voices with the flutes and clarinets providing the melody. The “call and response” section of the piece also changes the timbre of the piece again, with the melodic voices beginning and the accompanying voices responding. Conductors need to be aware of these timbre changes and adjust accordingly.

## Form and Structure

Introduction	Beginning to letter 'A'	Full band "tutti" in octaves
First Strain	Letter 'A' to letter 'D'	Upper Woodwinds, Trumpet, and Baritone melody, lower voices accompaniment
Second Strain	Letter 'D' to 'F'	Upper Woodwinds, Trumpet, and Baritone melody, lower voices accompaniment. Trombones have an underlying counter melody
Trio (First Strain)	Letter 'F' to 'H'	Upper Woodwinds, Trumpet, and Baritone melody, lower voices accompaniment
Trio	Letter 'H' to End	Call and response. High voices start low voices respond. After call response is over the upper woodwinds have the melody and the Trumpets join in with melody right after letter 'K'

## Suggested Listening

*Stars and Stripes Forever*

*The Thunderer*

*High School Cadets*

*El Capitan*

*Semper Fidelis*

*Saber and Spurs*

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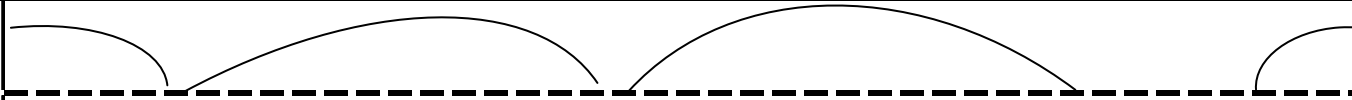
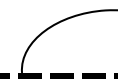
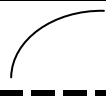
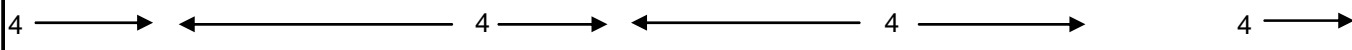





	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> <i>by Frederick Fennell</i>				<i>Edited</i>			Page: 1	
Measure Number	1	2	3	4	5	6	7	8	<span style="border: 1px solid black; padding: 2px;">A</span> 9	10	11	12	
Form	Introduction								First Strain				
Phrase													
Structure													
Tempo	Bright two-step dance/march (♩ = 126)												
Dynamics	f     p <i>cresc.</i>								ff f f				
Meter/ Rhythm	6/8												
Tonality	F Major												
Harmonic Motion	Chromatic								IV V I V				
Orchestration	Full band, playing at octaves								Fl., Cl., trumpet, Baritone, A. Sax have the first strain melody.				
General Character	Tutti opening with the instruments separated by octaves, to grab the listeners attention.												
Means for Expression	Big full band opening with all the wind players playing the same notes, but at octaves, help make a big opening introduction.								The upper voices clearly have the melody and this first strain melody needs to be heard clearly				
Conducting Concerns/ Rehearsal considerations	Do not rush the beginning, keep the tempo steady and the articulations clear. Separating each note will help to keep the articulation clear.								Articulations of the accents and tenuto markings, are the players playing each of these differently?				

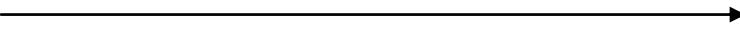










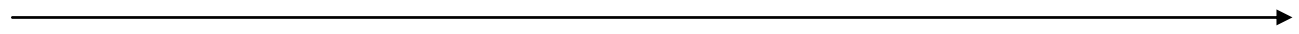

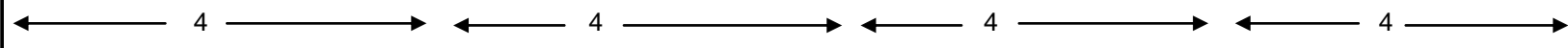
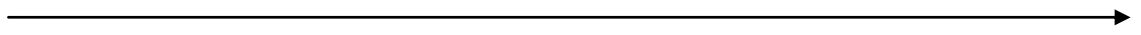
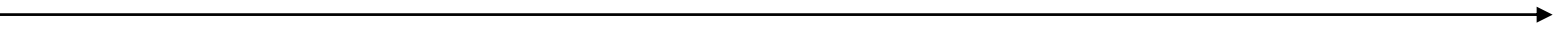
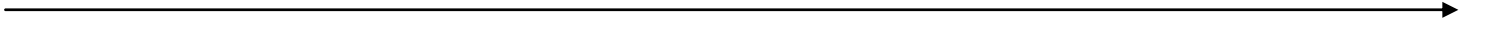
	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> Edited				Page: 2			
Measure Number	13	14	15	16	<b>B</b> 17	18	19	20	<b>C</b> 21	22	23	24
Form	cont. First Strain  First Ending											
Phrase												
Structure												
Tempo	Bright two-step dance/march (♩ = 126)											
Dynamics	mf  f  ff  ff  f											
Meter/ Rhythm	6/8											
Tonality	F Major											
Harmonic Motion	I V V											
Orchestration	Upper voices have the melody. Mm. 11, 13, 15, trumpets have a revelry soli.								Full band			
General Character	These four measures at 'C' set up the repeat for the first ending and also the end of the first strain.											
Means for Expression	Fl., Cl., trumpet, Baritone, A. Sax have the first strain melody.				Tutti section at the end of the first strain							
Conducting Concerns/ Rehearsal considerations	The lower voices rhythm $\overset{\alpha}{i}$ $\overset{\alpha}{i}$ must not start to rush, those players need to listen down to the bass drum to listen for and to feel the pulse.								ff and staccato notes players need to play in control and not to overblow which could potentially lead to pitch problems.			

	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> <i>Edited</i> <i>by Frederick Fennell</i>						Page: 3	
Measure Number	25	<input type="checkbox"/> 26	27	28	29	30	31	32	33	34	35	36
Form	2nd Ending	Second Strain 										
Phrase												
Structure												
Tempo	Bright two-step dance/march ( $\overset{E}{\text{♩}} = 126$ ) 											
Dynamics	ff	ff	ff	 Trombones Project								
Meter/ Rhythm	6/8 											
Tonality	F Major 											
Harmonic Motion	V											
Orchestration	The high woodwinds and trumpets have the melody and the trombones have a counter type passage.											
General Character	The second strain needs to vary slightly than the first strain.											
Means for Expression	The second strain needs to vary in style slightly from the first strain with a more connected style, but the notes need to stay within a "march" feel. The trombone section has an important role in the second strain and these scalular notes need to crescen											
Conducting Concerns/ Rehearsal considerations	The tenuto notes in the second strain melody, should not be played as accents. Trombones need to project over the band as they play their scalular passage, also their crescendo needs to be noticeable. They cannot just be loud all at once.											

	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> <i>Edited</i> <b>by Frederick Fennell</b>						Page: 4									
Measure Number	37	38	39	40	41	42	<span style="border: 1px solid black; padding: 0 2px;">F</span> 43	44	45	46	47	48								
Form	Second Strain				1st Ending	2nd Ending	Trio - First Strain <span style="float: right;">→</span>													
Phrase																				
Structure	← 5 →				4 →	←	4 →		← 4 →		← 4 →									
Tempo	Bright two-step dance/march (♩ = 126) <span style="float: right;">→</span>																			
Dynamics	ff				2nd time >		mp p		p											
Meter/ Rhythm	6/8 <span style="float: right;">→</span>																			
Tonality	Fmajor <span style="float: right;">→</span>						Bb Major <span style="float: right;">→</span>													
Harmonic Motion	I - V		V		V		I		V		I		iii - vii		I		I		ii	
Orchestration							High woodwinds and trumpets have the trio melody.													
General Character	The second strain is coming to a close and the last few bars of this section needs to prepare to the listener for the "trio."						The piece totally changes mood, both volume and character.													
Means for Expression	Full volume melodic line captures the mood for the piece and the second strain.						The dynamic changes in the "trio" section bring a new deminsion to the piece.						i i i Picc and flute project this figure							
Conducting Concerns/ Rehearsal considerations	The pace still needs to drive forward even with the trombones counter melody. Intonation of the section needs to be addressed with the demands of the dynamics.						The trio section needs everyone to play soft and subtle. Players need to play this section totally different than the previous two strains. The style of the notes need to change to a more connected lyrical style.													

	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> <i>Edited</i> <i>by Frederick Fennell</i>						Page: 5	
Measure Number	49	50	G 51	52	53	54	55	56	57	58	59	60
Form	Trio - First Strain 								First Ending		Second Ending	
Phrase												
Structure												
Tempo	Bright two-step dance/march ( $\overset{E}{\text{♩}}=126$ ) 											
Dynamics	p  mp  f p f ff											
Meter/ Rhythm	6/8 											
Tonality	Bb Major 											
Harmonic Motion	I IV iii ii iii - IV V V I V I V											
Orchestration	High woodwinds and trumpet with "trio" melody.											
General Character	"Trio" section contrasting style after the first and second strain.											
Means for Expression	Dynamic subtleties keeps this section expressively different than the first two strains.											
Conducting Concerns/ Rehearsal considerations	The trio section needs everyone to play soft and subtle. Players need to play this section totally different than the previous two strains. The style of the notes need to change to a more connected lyrical style.											

	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> Edited <i>by Frederick Fennell</i>						Page:6	
Measure Number	H 61	62	63	64	I 65	66	67	68	J 69	70	71	72
Form	Trio - Call and Response 											
Phrase												
Structure												
Tempo	Bright two-step dance/march ( $\overset{E}{\text{♩}} = 126$ ) 											
Dynamics	ff  pp  f ff  ff low voices mf 1st time; f 2nd time											
Meter/ Rhythm	6/8 											
Tonality	Bb 											
Harmonic Motion	V		V		Chromatic				I		I	
Orchestration	Upper voices call and the lower voices respond.				Tutti chromatic passage				Full band			
General Character	Call and Response				Chromatic passage that sets up the ending of the piece.				This is the pinnacle of the piece.			
Means for Expression	The upper woodwinds and the trumpets start the call and the lower voices have the response.				The instruments are separated by octaves and everyone has the same rhythm. This builds into a climax, which begins the last section of the piece.				There are two melodies happening at the same time; the upper woodwinds and trumpets have the "trio" melody and the baritones and trombones have another melody.			
Conducting Concerns/ Rehearsal considerations	Over-playing - might pose a problem. Each section must play with force, but they must stay in control.				Everybody must stay together and count - do not rush.				Low brass must stay in control and not cover up the upper woodwinds and trumpets. Both melodic lines must be heard in order for this part of the trio to be effective.			

	Title: <b>The Washington Post March</b>				Composer: <b>John Philip Sousa</b> <i>Edited</i> <i>by Frederick Fennell</i>						Page: 7	
Measure Number	73	74	75	76	77	78	79	80	81	82	83	84
Form	Trio 										1st Ending	
Phrase												
Structure												
Tempo	Bright two-step dance/march ( $\overset{E}{\text{♩}} = 126$ ) 											
Dynamics	ff low voices mf 1st time; f 2nd time											
Meter/ Rhythm	6/8 											
Tonality	Bb Major 											
Harmonic Motion	I	ii - V	I	I	IV						I	V
Orchestration	Full Band											
General Character	This is coming to an exuberant ending with all the voices playing with loud dynamics ranges.											
Means for Expression	There are two melodies happening at the same time; the upper woodwinds and trumpets have the "trio" melody and the baritones and trombones have another melody.											
Conducting Concerns/ Rehearsal considerations	On the repeat balance and blend may pose a problem because of the dynamics. All players must still strive for great balance and blend as they play through this section the second at f dynamic level.						Players need to watch on the repeat as the tempo will vary as per the conductor. I would like to speed up the second time through this particular part of the piece, to add some variety to this piece of music.					

	Title: <b><i>The Washington Post March</i></b>		Composer: <b>John Philip Sousa</b> <i>Edited</i> <i>by Frederick Fennell</i>						Page: 8	
Measure Number	85	86								
Form	2nd Ending									
Phrase										
Structure										
Tempo										
Dynamics	ff									
Meter/ Rhythm	6/8									
Tonality	Bb Major									
Harmonic Motion	V I									
Orchestration	Full Band									
General Character										
Means for Expression	The final stinger puts and exclamation point on the ending of the piece.									
Conducting Concerns/ Rehearsal considerations	Watch the conductor on the stinger - it will not be in time with the rest the piece.									

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