

An examination of works by for wind band: *Courage (March)* by Harold Bennett/arr. Nicholas Contorno, *Chasing Sunlight* by Cait Nishimura, and *Adrenaline Engines* by Randall Standridge

by

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Abstract

The following report provides a comprehensive analysis of and teaching guide for works for wind band: Harold Bennett's *Courage (March)*, Cait Nishimura's *Chasing Sunlight*, and Randall Standridge's *Adrenaline Engines*. A chapter is included for each work, supplying essential information needed to properly prepare the conductor for teaching and rehearsing the work in question. The analytical methods employed in this document and the rehearsal techniques listed are based on the Blocker/Miles unit studies and macro-micro-macro concepts from the *Teaching Music Through Performance in Band* book series. Outlines of rehearsal plans used by the author are included with self-evaluations of each rehearsal, in addition to a detailed score analysis grid as presented by Dr. Frank Tracz in Mark Walker's book, *The Art of Interpretation of Band Music*. Additionally, chapters are also devoted to the author's philosophy of music education and philosophy of quality literature selection. All materials are included with the hope that this research can assist in preparation of these works by other conductors and ensembles, as well as to promote a more active programming of these quality, lesser-known works by composers.

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Chapter 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to provide an in-depth analysis of three pieces of literature for various wind to assist with the study, rehearsal, and performance of these works. The report documents the full process of selecting, researching, rehearsing, and performing the selected literature with the hope that it will aid in future performances of the works. It is not simply a hypothetical plan for rehearsal, but a full documentation of the actual educational process, as conducted by the author, with performing ensembles at Kansas State University. The report is submitted with a video recording of the final performance of each work.

Performance Information

The works examined in this report were performed by the Kansas State University Concert Band. The Kansas State University Concert Band performed Harold Bennett's *Courage (March)* on October 13, 2021, at 7:30pm in McCain Auditorium on the Kansas State University – Manhattan Campus. The Kansas State University Concert Band performed Cait Nishimura's *Chasing Sunlight* on October 13, 2022, at 7:30pm in McCain Auditorium on the Kansas State University – Manhattan Campus. The Kansas State University Concert Band performed Randall Standridge's *Adrenaline Engines* on December 1, 2022, at 7:30pm in McCain Auditorium on the Kansas State University – Manhattan Campus.

Music Examined

The works selected for this report are Harold Bennett's *Courage (March)*, Cait Nishimura's *Chasing Sunlight*, and Randall Standridge's *Adrenaline Engines*. Each work was examined,

prepared, and selected for this report due to the lack of information on them. Despite these pieces being written by highly respected and popularly programmed composers, these titles are not often included in the discography of their master works. There are also not many performances to reference as well. By writing this report, the author hopes to expose these quality works to promote the discovery and performance of them with other ensembles.

Format of Analysis

Each work will be researched and analyzed using a unit study format, described in the *Teaching Music Through Performance in Band* series edited by Richard Miles¹ along with a score analysis grid, developed by Dr. Frank Tracz and described in Chapter 10 of Mark Walker's *The Art of Interpretation of Band Music*.² The unit study portion provides written information helpful for the study and rehearsal of each piece. The study is divided into ten "units" or subsections describing the following elements of the work:

Unit I: Composer

Unit II: Composition

Unit III: Historical Perspective

Unit IV: Technical Considerations

Unit V: Stylistic Considerations

Unit VI: Musical Elements

¹ Blocher, Larry & Miles, Richard B. *Teaching Music Through Performance in Band*. (Chicago: GIA Publications, 1997).

² Tracz, Frank (2013). Chapter 10, Interpretation of Band Music. In Walker, M. J. (Ed.) *The Art of Interpretation of Band Music*. (p. 147-158). Chicago: GIA Publications.

Unit VII: Form and Structure

Unit VIII: Suggested Listening

Unit IX: Seating Chart and Acoustical Justifications.

With this thesis, the author has affixed specific details in Unit I and Unit IX. Unit I reflects the teaching philosophy that the author believes by providing a portrait of the composer will help create a representation of diversity purposes and forming more of a connection by putting a “face to the name.” Unit IX: Additional References and Resources has been omitted in favor of a full bibliography at the end of the report. A Unit X has been included to document seating charts and Acoustical Justification.

The grid analysis portion of the report, provided in appendices A through C, provides a measure-by-measure visual representation of several rehearsal elements that should be recognized as a director is preparing to rehearse a piece of music. These elements are further explained at the beginning of each appendix and includes form, phrase structure, tempo, dynamics, meter/rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations.

Concert Programs

Concert Programs for all the works examined in this report stated previously in performance information can be found in Appendixes D through F.

Chapter 2 - Personal Philosophy of Music Education

American public schooling exists to provide young individuals access to resources and experiences they will need to become contributing members of society. Additionally, schooling offers individuals opportunities to develop skills that will help them to progress and improve their society. These skills then contribute to the overall improvement of the world for succeeding generations in both critical and creative ways.

A proper education in the school system should incorporate a variety of social activities and opportunities to develop hard and soft skills that are imperative for society and career readiness. These skills should include cooperation, collaboration, idea challenging, and conflict resolution. Through the school system students should come to understand the history and intricacies of their own culture, along with those of other cultures, to develop a more thoughtful, tolerant, understanding, and accepting individual. Students must also be involved in experiences that contribute to creating a strong sense of self. Components of this sense of self include self-confidence in their skills and abilities, self-determination to persevere through challenging situations, and self-expression to properly communicate their thoughts and feelings to others. The cooperation of these experiences and the development of a thoughtful and self-aware individual will allow students to critically think regarding a variety of subject matters.

Music serves these purposes of schooling in a variety of ways. Music has been present throughout the recorded history of human society, across all documented cultures around the globe.. This “innateness” allows music to touch humans deeply, to express ourselves and to understand others in ways not otherwise possible. As such a pervasive part of our current society, it is important for individuals to be able to actively participate in music, both alone and in group settings. “Participation” in music can mean a variety of activities, such as performing with a

community ensemble, studying music at the collegiate level, attending live music concerts, or simply listening to the radio in the car. Regardless of the kind of participation the individual chooses a guided experience with music in the public-school setting will equip students with the tools necessary to communicate with others. These tools include describing preferences between pieces and style, discussing music intelligently with others, creating musical experiences for themselves and/or others, and broadening personal interests.

The arts have always reflected society, and music is a great example of this. Listening to the music of any composer or recording artist allows a glimpse into an individual's life at the time of the writing of the piece. This can help students connect music and musicians with other world and historical events in conjunction with helping them feel a sense of connection with a given composer – even someone who may have lived hundreds of years before them. This comprehension about the composer and the world that they lived in can help broaden the students' perspectives in addition to helping them understanding and interpreting music that is new or unfamiliar to them more accurately.

Aside from other arts subjects, music is unique to the school setting as it requires cooperation to exist. These cooperation skills are important and essential to the development of our students as they enter the “real” world after schooling. Despite this need, these are often not addressed in the general education setting, where each student must complete an assignment on their own to demonstrate true mastery. In ensemble music making, every individual's part contributes to the whole, and with a part missing, the work is incomplete. It is only through total inclusion and cooperation that the work is fully intact.

One of the most important aspects of student learning is the environment in which the learning occurs. The environment is both a physical space and a mental space. As an educator,

one must create a physical environment that is free of clutter and distractions that is easy to navigate, and where each item has a proper place. A classroom that is well organized can decrease set up and transition time, therefore increasing student productivity. Additionally, the educator must create a safe mental space such as meeting students where they are as instruction will not be effective if the students are not in a mental environment that they feel ready to learn in. Learning cannot take place without focusing on important internal factors in the student - self-confidence, attention, and memory strategies which are all part of Maslow's hierarchy of needs.¹ Teachers can provide support and opportunities for students in this mentally capacity to assist students to the place they need to be able to learn.

Figure 2.1 - Maslow's Hierarchy of Needs²



Also essential to this environment is the establishment of a process, or a set of expectations, for different moments of rehearsal. As a music educator, the teacher should clearly establish with students the expectations for how they should enter the rehearsal space, find out what the goals for the day are, acquire the things necessary for the rehearsal based on those goals, and be ready for

¹ Maslow, Abraham H. *Motivation and Personality*. New York: Harper, 1954.

² Mcleod, S. [Maslow's hierarchy of needs]. Simply Psychology Web site.

<https://www.simplypsychology.org/maslow.html>. Updated 2022. Accessed Mar 1, 2023

the start of rehearsal in a timely manner. A process should also be in place for any transitions that need to occur throughout the rehearsal, and for the end of rehearsal, leading to the packing up and storage of materials not to be left out and an orderly exiting of the space.

Regarding instruction, the educator should serve as a facilitator to learning, or one who establishes situations to be experienced and problems to be solved, rather than a distributor of knowledge (or, in the case of the music educator, of interpretation). Students must find value in the situation or problem to be interested, and therefore attentive to the learning process. Therefore, the educator must choose content that students will be interested in and attend to and present what they feel students “need to know” in a way that will cause them to be interested and attentive. Students must then participate in the act of experiencing the situation/solving the problem for learning to occur, as it is the “figuring out” in the student’s mind that will constitute learning - especially in music rehearsing, when it is often essential to focus on small parts of the whole.

To further engage students while the students are attentive, educators should ensure that detailed work is always reincorporated into the greater context of the work, aligning with principles of spiral and pillar learning. Learning needs to be authentic to be meaningful. The learning environment will have a stronger influence than any focus on acquiring or demonstrating skills. Students should be able to find meaning or value to what they are learning. If they cannot find value, students will forget the information by the next class and the teacher will have to reteach or review the information.

A specific challenge exists in the music classroom within the setting of an ensemble as those such as band, choir, and orchestra since they encompass a variety of age and ability levels at one time. Due to the students being at various developmental stages, it is important that we do not attempt to teach students concepts they are not ready to receive. This can be challenging in music,

where we are often trying to appeal to many age levels at the same time. This diversity in ensembles also provides unique benefits to music that many other subject areas lack. Younger students can benefit from the skills and maturity of older classmates simply by participating in ensembles together. Older students can benefit in a mentor role as they may be reviewing information they have previously learned while teaching those younger. Learning in a group setting, where opportunities to teach peers are prevalent and where a public performance is part of the end goal, provides a variety of ways to demonstrate learning.

Score analysis is the ensemble director's research into the subject matter. Unlike general education teachers, music ensemble teachers cannot learn all of this during teacher training or periodic professional development as each concert block, each semester, each year is a new start. The process of score study allows the director to become familiar with each individual piece while redesigning the curriculum all over again. Through score study, the music educator can uncover the things that will be easy and challenging to that year's ensemble, to devise methods and lessons, and to help the students gain new musical knowledge through performance of the new repertoire.

Rehearsal planning is essential in the dissemination of the information found during score study. Just as it would be impossible to cover the entire history or math textbook in one sitting, it is equally impossible to impart all knowledge of a work to students in the first reading, or even the first few rehearsals. Planning the distribution of information over the rehearsal blocks will keep students engaged, focus attention on the specific goals for each rehearsal, and help student learning progress at the proper rate so that all goals are achieved at a reasonable time in the rehearsal process.

All students can be considered "high achieving" if the standards for "achievement" are properly set based on their environment. Once a set of standards has been devised for a specific

program, the educator should look for cohesiveness between these standards - school district's standards, state standards for that subject area, and the national standards for that subject area. Areas found to be set lower than the state and national standards should be reviewed to be sure they accurately reflect the abilities of the students, the history, and the specific situational needs of the program. In this event, the educator should consider an addendum to the curricular document explaining the current deficiency and outline goals toward a more common level of proficiency. High achievement is also based on the actions of the educator, who must be constantly aware of the goals for achievement and maintain a structured, step-by-step plan to achieve that goal. These goals should be designed for achievement over an extended period, with smaller sub-goals leading to the final product. Regular classroom situations should always relate to this final goal, which should be communicated to the students early and often.

Overall, public schooling provides individuals with access to resources and experiences that help them become contributing members of society. Proper education should incorporate a variety of social activities and opportunities to develop hard and soft skills that are imperative for society and career readiness. Music education is important as it allows individuals to actively participate in music while equipping them with tools to communicate with others. It is imperative that the music educator creates a physical and mental environment that is conducive to learning, establishes a process for different moments of rehearsal, and chooses content that students will be interested in and attend to for effective learning.

Chapter 3 - Quality Literature Selection

Music educators are constantly tasked with the important role of selecting quality literature that their students will perform during their limited time within an ensemble. Educators should choose literature that meets the ensemble at their current abilities while simultaneously challenging the students to strive for new levels of musical excellence. Literature selection can have a profound impact on the student's success, growth, and development and should be made with careful planning. Due to the subjective nature of defining quality literature, it is imperative that music educators become familiar with the numerous resources, articles, books, websites, and databases that are readily available to expand upon their usual methods of selecting music of quality. This chapter will examine some of the resources that define the qualifications of quality literature and considerations for developing a well-rounded musical experience.

The approach of choosing literature in a way that is objective may be perceived as a subjective, daunting, art form due to the overwhelming number of selections and varying ability levels of their students. Today, many new compositions are written annually for a variety of abilities. It is important for music educators to be able to acknowledge music that is written to meet the intellectual, physical, emotional, and psychological needs of their students. One popular, researched way of selecting literature in the wind band field in a quantitative and objective way are related to the 1978 study by Acton Ostling, Jr.³ His study was replicated by Jay Gilbert⁴ and

³ Ostling, A. E. (1978). *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit* (Doctoral Dissertation). (Order No. 7822438, The University of Iowa) ProQuest Dissertations and Theses.

⁴ Gilbert, Jay W. "An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A replication and update." DMA doc., Northwestern University, 1993.

Clifford Towner.⁵ Together, these three studies form a foundation for quality literature selection. These reports examine past and current literature of the time using ten criteria measuring quality or “serious artistic merit”:

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement of the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
6. The composition is consistent in its quality throughout its length and its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom and is not pretentious.

⁵ Towner, Clifford N. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update* (Student Research, Creative Activity, and Performance - School of Music, University of Nebraska-Lincoln, 2011).

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.⁶

Even though Ostling, Gilbert, and Towner studies have provided a comprehensive approach towards quantifying quality literature, there are various other resources that can aid the music educator in selecting music of quality for wind band. The criterion from their approach is somewhat mirrored in a different approach from Patricia O'Toole in her *Shaping Sound Musicians*.⁷ Additionally, an extremely valuable resource is the *Teaching Music through Performance* series written by Larry Blocher, Eugene M. Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles.⁸ The literature featured in this series of quality provides an in-depth analysis of each piece through the Unit Study which allows the teacher to make more clearly informed literature selection decisions. Music educators who may be searching for an annotated list of diverse literature for younger ensembles performing music grades 1-3 should consult *Best Music for Young Band* by Thomas Dvorak.⁹ Another highly recommended list of literature was published by the National Band Association (NBA) titled *Selective Music List for Bands*.¹⁰ In addition, educators can access many state-wide music lists through each state's Music Educators Association website. These lists were formed through committees that review literature in hopes of providing a quality resource to their fellow music educators.

⁶ Ostling, Jr. 23-30

⁷ O'Toole, Patricia. *Shaping Sound Musicians* (Chicago: GIA Publications, 2001).

⁸ Blocher

⁹ Dvorak, Thomas L. *Best Music for Young Band: A Selective Guide to the Young Band/Young Wind Ensemble Repertoire* (Manhattan Beach Music, 1986).

¹⁰ National Band Association, Selective Music Lists. <https://nationalbandassociation.org/selective-music-lists/>

A step often overlooked when selecting quality literature that will affect their student's success, growth, and development is the representation of composers of different backgrounds. Music allows teachers to connect with their students' cultures through sound, which provides relevance unlike many other classes. Incorporating a culturally and historically relevant curriculum not only provides variety, but changes the way students think, listen, compose, and perform music. Valuing students' cultures will result in meaningful learning and a better understanding of societal issues.¹¹ There are many resources available to help educators in their pursuit of modeling the importance of diversity through their literature selection. Websites like The Institute for Composer Diversity¹² or And We Were Heard Initiative¹³ are just a few valuable resources when selecting literature written by composers of different backgrounds.

¹¹ Doyle, Jennifer L. "Cultural Relevance in Urban Music Education: A Synthesis of the Literature," *Update: Applications of Research in Music Education* 32, no. 2, (2014): 44-51.

¹² Institute for Composer Diversity, Fredonia State University of New York, <https://www.composerdiversity.com/>

¹³ Folk, Christian M. "And We Were Heard," <https://www.andwewereheard.org/>

Chapter 4 - *Courage (March)*

Unit I. Composer

Harold Bennett is one of the many pseudonyms used by the prolific American composer and publisher, Henry Fillmore. Fillmore wrote a total of 113 marches to his credit but decided to use a variety of pseudonyms depending on the difficulty of music. The pseudonym associated with *Courage (March)* - Harold Bennett - was used when writing easy wind band marches.

Born on December 3, 1881, James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute - as well as the slide trombone, which at first, he played in secret, as his conservative, religious father believed it to be an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Hingham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.¹

In 1927, Fillmore formed his own professional band - Fillmore's Band – which became extremely popular. Due to health issues, Fillmore moved to Florida in 1938 with the plan to retire, but he soon became involved with the University of Miami Band. In his later years, Fillmore traveled extensively to adjudicate and guest conduct along with assisting in the development of thirty high school band programs throughout the state of Florida. On December 7, 1956 at the age of 75, Henry Fillmore died in Miami, Florida.²

¹ Henry Fillmore, Wind Band Repertoire.

² Benton, E. B. (1960). Henry Fillmore, All-American Bandmaster. *The Instrumentalist*, 15(4), 41.

Figure 4.1 - Portrait of Henry Fillmore³



³ Henry Fillmore. OnMusic Dictionary. (2013). Retrieved March 1, 2023, from https://dictionary.onmusic.org/terms/4233-henry_fillmore

Arranger

Dr. Nicholas J. Contorno was born July 20, 1938, as an only child of Nicholas and Mary Contorno. Nick Contorno grew up in Bay View, Wisconsin attending public schools. His father worked in the pharmacy of County General Hospital while his mother worked various jobs, from a grocery store cashier to a chocolate factory worker. From an early age, Contorno began playing saxophone, cornet, and flute. He played in the band at Bay View High School and studied at the University of Wisconsin-Milwaukee, graduating with bachelor's and master's degrees in music. He held a doctorate in composition from UW-Madison.⁴

In 1983, Contorno was appointed the Marquette position and for served as the Director of Music Programs, bands, and orchestra in Milwaukee, Wisconsin. Prior to his twenty-four years at Marquette University, he spent twenty-two years working with bands at the high school level. Contorno retired from Marquette in 2007, but his work in music continued. He volunteered at St. Paul School in Genesee Depot. He established a men's choir at the Arizona retirement community where he and his wife lived during the winter.⁵

Contorno was an ASCAP award winning composer and arranger. Dr. Contorno was active as a guest soloist, conductor, adjudicator, and clinician in Wisconsin, as well as Arizona, California, Colorado, Illinois, Kentucky, Minnesota, New York, Nevada, Tennessee, and China.

Dr. Nicholas J. Contorno Jr. died February 2, 2014, at age 75. He is survived by wife Lucille, daughters - Gina (Contorno) Shanks & Camille Contorno. In lieu of flowers, donations

⁴ Uebelherr, J. (2014, February 4). Nick Contorno dies; was Marquette University's director of music. Milwaukee Journal Sentinel, from <https://archive.jsonline.com/news/obituaries/nick-contorno-dies-was-marquette-universitys-director-of-music-b99198072z1-243509751.html/>

⁵ Uebelherr, J. (2014)

were encouraged to go to St. Paul's Band Program - which he co-founded and fostered; Musical Haiti Nick Contorno School of Music in Gonaives, Haiti - which was named for him by a former student due to his influence and support; or to the Nick Contorno/Woody Herman Scholarship Foundation, which is being established in his honor.⁶

Figure 4.2 - Portrait of Dr. Nicholas J. Contorno⁷



⁶ Randle Dable Brisk Funeral Home. (n.d.). Dr. Nicholas Joseph Contorno Jr. obituary 2014. Randle Dable Brisk Funeral Home. Retrieved March 30, 2023, from <https://www.randedablefuneralhome.com/obituaries/Nicholas-Contorno>

⁷ Milwaukee Journal Sentinel. (n.d.). Nicholas Contorno Obituary (2014) - Waukesha, WI - Milwaukee Journal Sentinel. Legacy.com. Retrieved March 1, 2023, from <https://www.legacy.com/us/obituaries/jsonline/name/nicholas-contorno-obituary?id=3259943>

Unit II. Composition

This piece originally appeared in the *Bennett Band Book No. 3* which is still available in a collection of easy marches for young bands. For this arrangement, Nicholas Contorno edited the instrumentation to fit today's young bands. Besides the change in instrumentation, this arrangement of *Courage (March)* is in its original form. The piece follows a traditional march form where each section is repeated and begins with a four-measure introduction followed by the first strain, second strain, and trio. Subsequently, the trio modulates to the subdominant. *Courage (March)* is a lively march that is a great teaching piece for young musicians learning about march form.

Unit III. Historical Perspective

March music has long history in American culture. Virgil's *Aeneid* describes music being used to excite soldiers marching to war. Early march music was essentially an ornamentation of a repeating drum rhythm. The straightforward harmonies and melodies of early march music can be attributed to the technical limitations of the instruments for which they were written, many of which could only play the notes of the harmonic series. Marches have been written not only for use by the military, but also as art music. In fact, many famous classical composers have written marches, including Mozart, Beethoven, and Mahler. John Philip Sousa brought new vitality and originality to the march form in the late 19th century as he composed many popular marches for the United States Marine Band and later his own professional concert band. Sousa's music

included lively, syncopated rhythms, and displays of technical virtuosity.⁸ Henry Fillmore continued in the tradition of Sousa by forming his own touring band which became very popular in the United States from 1892 until 1931. Fillmore's band not only played music, but also entertained the audience.

Unit IV. Technical Considerations

Contorno does not overuse style markings in this edition of Bennett's *Courage (March)*. Conductors will need to draw upon their own knowledge to teach their students the basics of march style. For instance, the eighth notes should be played staccato, and all notes should be played with space. In the eighth quarter-eighth rhythm, the quarter note should be accented. The countermelody in the trombone and tenor sax should always be heard with clarity. The use of wide dynamic contrasts will help to add to the excitement of the music and repetition of each strain.

Unit V. Stylistic Considerations

Syncopation is utilized in all instruments. Careful attention to the elements of march style is essential for an effective performance as sudden dynamic shifts occur throughout the work. Students will need to work for a controlled sound at all dynamic levels and a wide dynamic range will add interest to the performance. The use of reduced instrumentation at the trio the first time will allow for a more convincing piano, and a greater contrast to the fortissimo the second time.

⁸ Schwandt, Erich & Lamb, Andrew. *March*. Retrieved December 1, 2021, from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40080>.

Contorno and Fillmore strategically placed accents at the perfect spots to add rhythmic surprises for the listener. The music should maintain a rhythmic drive and sense of excitement throughout.

Unit VI. Musical Elements

Melody

After the introduction of the piece, which contains rhythmic and almost harmonic unison, the march melodies of each strain and trio reside in the specific grouping of high winds. This group includes flutes, oboes, b-flat clarinets, alto saxophones, and trumpets. At the discretion of the conductor, melodic instruments listed above may be out for a repeat to change timbre.

Figure 4.3 - *Courage (March) Introduction & First Strain Melody*⁹

March tempo ♩ = 120

ff *f*

5

10

1.

⁹ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

Figure 4.4 - *Courage (March) Second Strain Melody*¹⁰

21 **22** *ff* *mf* *ff*

30 *mf* *ff*

Figure 4.5 - *Courage (March) Trio Melody*¹¹

39 TRIO

51

¹⁰ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

¹¹ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

Counter melody

Throughout the entire piece, counter melody occurs in the percussive bells, tenor saxophone, trombone, and euphonium parts. They often act as a juxtaposition to the primary melody whenever it has note values that are longer than a quarter note. This grouping will need encouragement to play out of the texture as it is a smaller group in numbers and more of an independent part.

Figure 4.6 - *Courage (March) Intro & First Strain Counter melody*¹²

March tempo ♩ = 120

ff

f

10

19

¹² Bennett, Harold & Contorno, Nicholas, *Courage March, Score*

Figure 4.7 - *Courage (March) Second Strain Countermelody*¹³

22

33

Figure 4.8 - *Courage (March) Trio Countermelody*¹⁴

39 TRIO

50

¹³ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

¹⁴ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

Harmony

The harmony occurs in two groupings – the bass line and off-beat horn. These groups provide the foundation for the melody and countermelody while maintaining the pulse with the rhythm section. It is very repetitive as the tonal center does not shift until the key change at the trio.

Figure 4.9 - *Courage (March) Intro & First Strain Bassline*¹⁵

March tempo ♩ = 120

5

10

19

Figure 4.10 - *Courage (March) Trio Bassline*¹⁶

38

2.

39

TRIO

p-f

46

¹⁵ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

¹⁶ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

Rhythm

Although the wind players of the bands have eighth notes as their smallest note value, the percussion section has sixteenth notes – specifically snare drum. It is important to ensure that a student who holds a steady rhythm is assigned as the bass drum or snare drum part.

Figure 4.11 - *Courage (March) Intro through end of Second Strain - Snare*¹⁷

March tempo ♩ = 120

The musical score is written for snare drum in 2/4 time. It begins with a double bar line and a snare drum symbol. The tempo is marked as 'March tempo ♩ = 120'. The first measure is marked with a box containing the number '5'. The score consists of four lines of music. The first line contains measures 1 through 8, with dynamics *ff* and *f*. The second line contains measures 9 through 16. The third line contains measures 17 through 22, with dynamics *ff* and *mf*, and includes first and second endings. The fourth line contains measures 23 through 27, with dynamics *ff* and *mf*, and includes a first ending. The score ends with a double bar line and repeat dots.

¹⁷ Bennett, Harold & Contorno, Nicholas, *Courage March*, Score

Timbre

Contorno arranges this edition of *Courage (March)* for the modern-day instrumentation of wind bands. To ensure each melody, countermelody, and harmony will be covered no matter instrumentation, like-sounding timbre instruments are grouped together. For instance, the grouping of high winds consists of flute, oboe, clarinet, alto saxophones, and trumpet.

Unit VII. Form and Structure

| FORM | MEASURES | EVENTS |
|---------------|----------|---|
| Introduction | 1-4 | Key of Eb major, march tempo, full band rhythmic unison |
| First Strain | 5-21 | Repeats, forte, melody in flute, 1 st clarinet, and 1 st trumpet, countermelody in the trombone & tenor saxophone |
| Second Strain | 22-38 | Repeats, shifts between fortissimo and mezzo-forte every four bars, melody in flute, 1 st clarinet, and 1 st trumpet, countermelody in trombone & tenor saxophone |
| Trio | 39-71 | Repeats, shift to key of Ab, piano first time, fortissimo second time, may be played by woodwinds only first time, full band second time, melody in flute, 1 st clarinet, and 1 st trumpet, countermelody in trombone & tenor saxophone |

Unit VIII. Suggested Listening

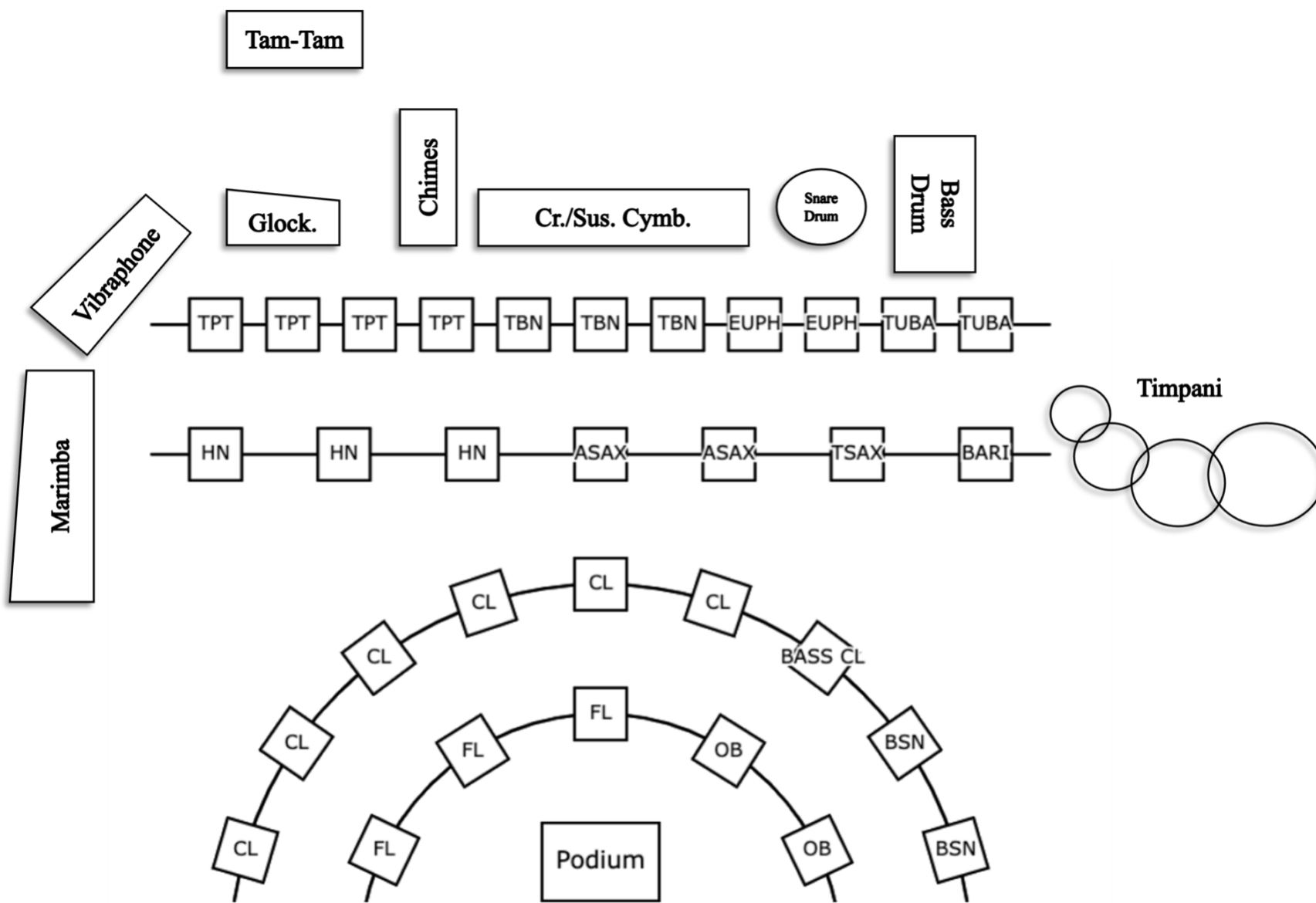
Table 1 – Henry Fillmore Discography

| Title of Piece | Composer/Arranger | Grade |
|--------------------------|---|-------|
| <i>Success March</i> | Harold Bennett (arr. Larry Clark) | II |
| <i>Cradle of Liberty</i> | Al Hayes (arr. Laurie Lafferty) | II |
| <i>Go: Galop</i> | Will Huff (arr. Nicholas Contorno) | III |
| <i>The Klaxon</i> | Henry Fillmore (arr. Foster) | III |
| <i>Rolling Thunder</i> | Henry Fillmore (arr. Frederick Fennell) | V |

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for *Courage (March)* was the standard seating chart for the KSU Concert Band (Figure 4.12). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. Additionally, it works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University. The last two rows were on risers for this specific concert to elevate those sections' sound due to the more intimate number of students in the ensemble.

Figure 4.12 - *Courage (March)* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Kansas State University Concert Band

Date: Wednesday – September 1, 2021

Literature: *Courage (March)*

Time: 10 minutes (first readthrough)

Rehearsal #1

1. Establish self as one of the graduate conductors.
 - a. First Name, Last Name
 - b. Where Undergrad from
 - c. Fun Fact
2. First Readthrough of piece – *Courage (March)*
 - a. Key of Eb major until Trio – turns to Ab major.
 - b. Discuss roadmap.
 - i. Notice where repeat signs are.
 - ii. Rhetorical question: Is there a difference in dynamics during first or second time through?
 - c. Play
 - i. Give prep (Ready &)
 1. Dragging
 2. On tempo?
 - ii. Accents m. 2 & m.3

Rehearsal Plan – Rehearsal #2

Ensemble: Kansas State University Concert Band

Date: Friday – September 10, 2021

Literature: *Courage (March)*

Time: 17 minutes

Rehearsal #2

Second piece of the day

Trio: Key of Ab

1. M. 39-55
 - a. Group 1 (Bsn, Bass Cl, Bari Sax, Tuba, Timpani)
 - b. Group 2 (TSax, Tbn, Euph)
 - c. Group HORNS & Snare
 - d. Groupe Everyone else + Melody
2. M. 55 to end
 - a. Same or different
 - i. Same – put a pair of eyeballs for the second time.
 - ii. Might speed up.
3. Beginning to m.5
 - a. Focus on Accents
 - b. can students follow directions?
4. M. 5-22 (First Strain)
 - a. What/where is the line?
 - i. Address
 1. Measure 11 & 15

Rehearsal Plan – Rehearsal #3

Ensemble: Kansas State University Concert Band

Date: Wednesday – September 15, 2021

Literature: *Bach Chorale 1 & 2, Eggs & Sausage, & Courage (March)*

Time: 30 minutes

Rehearsal #3

Bach Chorales No. 1 & No. 2

- Vary the speed of conducting & show from the podium the difference in each phrase.
- WHY play these? What is your role in the ensemble? Can you hear the melody? Are you watching the conductor?

Eggs & Sausage: Sight Reading

- Begin with ES flipped over to white side
- Have met on 120
- Tell them (set timer) for 2 minutes to sit DO NOT PLAY and look at their music
- 2 minutes where I will ask questions: conduct a few things THEY STILL CANNOT PLAY, but can finger along. Sizzle if they know what that is
- Review process whenever sight-reading a new piece
 - o Look for?
 - o Key signature - Concert Eb major
 - o Time signature - 4/4
 - o Tempi – 120
 - o Any funky time signatures
 - o ACCIDENTALS
 - o Roadmap - Reads straight through
- Written in unison, minus the snare & bass drum
- Play first read through
- Why did I introduce this warm-up this way?
 - o Pennsylvania & Ohio both do Sight Reading Examinations at festivals
 - o For music majors: it is typically something that is at a 0.5-1.5 grade lower
 - o Growing up, from middle school to high school my band directors would exercise like this FOR FUN once a WEEK

Bennett – Courage (March)

- Just because we switched the page does NOT mean that we cannot transfer knowledge to another paper
- Play Trio two times

Rehearsal Plan – Rehearsal #4

Ensemble: Kansas State University Concert Band

Date: Friday – September 24, 2021

Literature: *Courage (March)*

Time: 17 minutes

Rehearsal #4

Tuning Procedure - Concert F, A, & Bb

Courage (March)

1. Play Introduction conducting 8th notes

a. Measure 2, beat 2 (crunchy)

Tendencies

i. Cl1 – sharp

ii. Asax2 – very sharp = add C# key

iii. TSax, Hn2 – flat

Ab - Root – Fl, ob, cl3, asax1, TSax, Tpt 1, hn1

Cb – flat 3rd– Bsn, bass cl, Bari sax, tuba

Eb – P5th – Tpt 2, hn2

F# - flat 7 – cl1, Asax2, tpt3, hn3

Resolves to a I6/4 chord to 1 = IAC

b. Measure 3, beat 2 (crunchy)

Resolves V-I = PAC

2. First Strain

a. Phrasing – first strain is a sentence but just one run on one

i. M.8 add arrow before the eighth notes & cresc.

b. Tendency

i. Hn playing F – 5th partial is slightly flat

Rehearsal #4 (continued)

3. Second Strain
 - a. Half note tied to eighth – look at note THEN eyes closed
 - i. Open only when you can hear fewer beats in the whole notes
 - ii. What are beats? PHYSICS
 - iii. Why? Forcing you to listen MORE
 - b. Tendencies
 - i. All clarinets' (minus bass) – Sharp
 - ii. Flutes add left ring finger when playing C
4. Trio
 - a. Harmony Line
 - i. TSax – Tends flat on D = add C# key
 - b. Match pitch
 - i. M. 23 Tbn & Baritones on downbeat
 1. TSax already solid set up for you
5. If time – run entire piece NO repeats

Rehearsal Plan – Rehearsal #5

Ensemble: Kansas State University Concert Band

Date: Monday – September 29, 2021

Literature: *Eggs & Sausage, Courage (March)*

Time: 17 minutes

Rehearsal #5

Put Eggs & Sausage on stand side-by-side of Courage (March)

1. Eggs & Sausage Letter B
 - a. Warm-up into tonality of Eb major
2. Tuning Procedure
3. Eggs Letter C + Beginning of Courage
4. *Courage (March)* Trio
 - a. Phrasing
 - i. 7 measure phrases with pickup notes

| | |
|---------------------------------------|--|
| Letter A - Staccato eighths & accents | Bass line - Check length AND drastic dynamic changes |
| Letter B - Eb Major scale | |
| Letter C - Rhythmic Eb scale | FIRST STRAIN - measure 5 RHYTHM of melody |
| Letter D - Chromatics | SECOND STRAIN - measure 22 Chromatics in high winds |
| Letter E - Off on 1 | Anywhere you have tied half note to eighth note |

Rehearsal Plan – Rehearsal #6

Ensemble: Kansas State University Concert Band

Date: Wednesday – October 6, 2021

Literature: *Courage (March)*

Time: 17 minutes

Rehearsal #6

1. Ask who was Harold Bennett? *Henry Fillmore*
2. What do you know about Henry Fillmore? What names do you associate with Fillmore? *J.P.Sousa & K. King*
3. With Fillmore = FREEDOM of conductor's choice

Lets try new timbres together

Introduction – Tutti

First Strain 1x – Woodwinds & Trombones

First Strain 2x – Tutti (fit into the woodwind sound)

Second Strain 1x – Tutti

Second Strain 2x – Brass ONLY

Trio 1x time – one on a part

Trio 2x time - Tutti

Rehearsal Plan – Rehearsal #7

Ensemble: Kansas State University Concert Band

Date: Wednesday – October 6, 2021

Literature: *Courage (March)*

Time: 17 minutes

Rehearsal #7

Courage (March)

1. Second Strain x1
2. Second Strain x2
3. Trio x1
4. Trio x2
5. Run entire piece!

Chapter 5 - *Chasing Sunlight*

Unit I. Composer

Cait Nishimura (she/her) is a Japanese Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Nishimura has established herself as a prominent voice in the concert band community. Nishimura's music has been presented at The Midwest Clinic, Music Fest Canada, and numerous other international conferences and festivals. Her work has become increasingly popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Nishimura is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about empowering others through art. She strives to set a positive example for future generations of musicians—especially those from historically underrepresented groups—through her creative work and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Nishimura was the winner of the Canadian Band Association’s composition prize in 2017 and is an Associate Composer of the Canadian Music Centre. She holds degrees in music and education from the University of Toronto but is an advocate of people pursuing their passions regardless of their field of study. All works are self-published under Cait Nishimura Music.¹

Figure 5.1 - Portrait of Cait Nishimura²



¹ Nishimura, Cait. “Cait Nishimura Music”, <https://caitnishimura.com/pages/about-the-composer> (credit: Ron David Butler)

² Nishimura, Cait. “Cait Nishimura Music”, <https://caitnishimura.com/pages/about-the-composer>

Unit II. Composition

Chasing Sunlight was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth-note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.³

Unit III. Historical Perspective

Chasing Sunlight was composed in 2016 prior to the coronavirus pandemic in 2020 and at the brink of the push for more diversity in wind band composers. Cait Nishimura was finding little success in her career as a composer. *Chasing Sunlight* was composed at the composer's last composition before giving up on her dream. Fortunately, this piece became the winner of the 2017 Canadian Band Association Composition Competition, which supports the creation of new works for concert band by emerging Canadian composers. Cait Nishimura is now a successful composer as she continues to write new compositions for wind band. Her pieces are now conducted all over the world and even used in conducting workshops.

³ Nishimura, *Chasing Sunlight* Program Notes

Unit IV. Technical Considerations

The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.⁴ However, flutists may have difficulty moving their fingers in time between F and D. Ensuring a slower tempo to begin learning the piece will assist in young flutist being more successful.

To perform this piece, the conductor must consider instrumentation of ensemble and skill level of those players as there is a very prominent trumpet solo in addition to much independence and confidence from the clarinet section.

Unit V. Stylistic Considerations

The constant eighth notes going back and forth should propel forward or have direction. It should not be played as monotonous notes. The low brass should be stately during the A theme. Additionally, at the occurrence of the B theme, the melody should soar above the ensemble lyrically.

⁴ Nishimura, *Chasing Sunlight* Program Notes

Unit VI. Musical Elements

Melody

Nishimura has crafted two original themes for *Chasing Sunlight*. The first theme occurs between the low winds and high brass through juxtaposition syncopated lows and smooth descending quarter notes. (Figure 5.2)

The primary melody is not introduced until halfway through the piece by a trumpet solo. (Figure 5.3). Following the initial statement, high woodwinds, and high brass state the main melody two more times. The piece ends with a gradual ritardando to the end.

Figure 5.2 - *Chasing Sunlight* Theme A⁵

⁵ Nishimura, Cait, *Chasing Sunlight*, Score

Figure 5.2 - *Chasing Sunlight* Trumpet Solo Melody⁶

B *Longingly*
Solo

mf

38 39 40 41 42

43 44 45 a2 46 47 48

Harmony

Most of the harmony is in low brass and low reeds. The rhythmic syncopation of the chords adds depth and a foundation to the piece (Figure 5.2) so the melodic line can soar above as the constant eighth notes provide stability.

Rhythmic

A constant alternating eighth note theme is present and persistent throughout the piece. It alternates between various high winds and xylophone. With the smallest unit of notation being an eighth note, the only difficulty that may be anticipated from the musicians may be during syncopated sections.

Figure 5.3 - *Chasing Sunlight* Flute/Xylophone Eighth Notes⁷

2 3 4

⁶ Nishimura, Cait, *Chasing Sunlight*, Score

⁷ Nishimura, Cait, *Chasing Sunlight*, Score

Timbre

Nishimura orchestrated *Chasing Sunlight* with like instrument groupings to create similar timbres. For instance, the grouping of high winds consists of flute, oboe, clarinet, alto saxophones, and trumpets.

Unit VII. Form and Structure

| FORM | MEASURES | EVENTS |
|------------------------------|----------|--|
| Introduction | 1-8 | Thin instrumentation, consistent eighth notes in flutes, clarinet 3 lowest voice until entrance of bass clarinet |
| Theme A | 9-24 | Theme A stated two times |
| Transition | 25-36 | Similar rhythmic motives as theme A with different pitches |
| Theme B | 37-48 | Theme B played by Trumpet Solo first time. Trumpet section added for more depth four measures prior to second statement of Theme B with addition of woodwinds |
| Build-up Transition | 49-52 | Eighth note scale in high woodwinds with crescendo |
| Restatement of Theme B | 53-60 | Melody is in all high woodwinds. Solid chordal foundation in low winds |
| Transition and de-escalation | 61-70 | Woodwind Choir for 4 measures Brass entrance but kept light with sustains. |

| | | |
|-----------------|--------|--|
| | | Decrescendo and rhythmic slowing |
| Bridge | 71-74 | Accelerando from 132 bpm to 144 bpm |
| Final Statement | 75-86 | Combination of theme A & theme B Rolling down eighth notes from Theme A at the same time as melody from Theme B |
| Conclusion | 87-end | Sustain in low winds |

Unit VIII. Suggested Listening

Table 2 - Cait Nishimura Discography

| Title of Piece | Composer/Arranger | Grade |
|--|-------------------|-------|
| <i>Autumn</i> | Cait Nishimura | II+ |
| <i>Bloom</i> | Cait Nishimura | I+ |
| <i>Into the Blue</i> | Cait Nishimura | II |
| <i>Intrinsic Light</i> | Cait Nishimura | IV |
| <i>Lake Superior Suite</i> <i>I. Pancake Bay</i> <i>II. Pukaskwa</i> <i>III. Sleeping Giant</i> <i>IV. Neys</i> <i>V. Agawa Bay</i> | Cait Nishimura | V |

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for *Chasing Sunlight* was the standard seating chart for the KSU Concert Band (Figure 5.5). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. Additionally, it works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Kansas State University Concert Band

Date: Monday – August 29, 2022

Literature: *Chasing Sunlight*

Time: ~10 minutes (first read throughs)

| Rehearsal #1 | Post Rehearsal Reflection |
|---|---|
| <p>First readthrough of piece - <i>Chasing Sunlight</i></p> <ul style="list-style-type: none">- Reads straight forward- Look at key signature- Trumpet Solo (all 1st Tpt play)- Constant eighth note should be played out- Don't get too loud too quickly (find climax of piece) <p>Readthrough piece once more</p> | <p>The conductor forgot that some students in this ensemble are not also part of the Kansas State University Marching Band or new from previous year. No previous rapport created so had to impromptu an introduction on the spot, got nervous and spoke quickly which caused the first couple measures to be conducting too quickly. Eventually the tempo settled into a steady more appropriate bpm.</p> <p>Students still had a hard time getting rhythms correctly even though it is nothing more than eighth notes.</p> <p>After first run through, the conductor had to 'spoon feed' the students to say the rhythmic motif Theme B (1&4) motif.</p> <p>3 minutes left in rehearsal of first read throughs, so the ensemble did a second run. The second run was better than the first (as expected), however, there were many tuning issues and some technical things.</p> <p>Overall assessment: Strong brass & saxophone section. The rhythm will be easy thing for students to obtain first. The weakest sections in the band are clarinet section & tubas.</p> |

Rehearsal Plan – Rehearsal #2

Ensemble: Kansas State University Concert Band

Date: Wednesday - September 7, 2022

Literature: *Chasing Sunlight, Sight Reading 101 Book*

Time: (10) + 13 minutes

| Rehearsal #2 | Post Rehearsal Reflection |
|---|---|
| <p>Warmup Concert Bb Concert Bb down half step Sing Concert Bb</p> <p><i>Sight Reading 101 Competency Set #1</i> SWBAT with 100% accuracy 1.1 - Execute the rhythms presented. 1.2 - Execute the Bb Major Scale 1.3 - Recognize and execute the intervals (or rhythmic exercise presented)</p> <p><i>Chasing Sunlight</i> Square C - m. 53 4bar or 8bar phrase? How much air is required to do that? Group 1 (Fl 1 & Cl 1) Group 2 (Ob, Tpt1&2, Hn 1) Group 3 (Cl2 & Xylo) Everyone else Throughout piece - Constant Eighth Notes “Represents the sense of urgency.” - Flute 1: F-D fingerings - Ortez- “leave LH 1 down & RH pinky up”</p> | <p>12:30- 12:40 (Warmup) I thought getting air through the horns with all of the Concert Bb we played, sung, etc. went well. Bought enough time for students who didn't have the Sightreading 101 book to receive thanks to the help of the other GAs along with getting students back to playing their instruments after a week off.</p> <p>Sightreading started out rough as the eighth notes were not in time with my conducting. I said “watch my baton are you playing in time with me?” and it immediately fixed itself</p> <p>12:40 to 1:00 Students thought about what it took for them to play longer duration of notes/phrases and transferred. Isolated groupings of like instruments in this spot helped clarify to the musicians what their role was at this point in the piece. Personally, forgot to address to the flutes a better way to play their eighth notes (whoops)</p> <p>Once students were successful, I continued into letter D. Focused more on the woodwind choir and brass’ base that they provide.</p> |

Rehearsal #2 (continued)

Theme A

M. 25-29

- Group 1: Stately (Bsn, Bass, ASax, TSax, Bari, Tbn, Euph, Tuba)
- Group 2: Melody (Cl 2, Tpt, Hn)
 - crescendo as go lower in range

M. 30

- Bring out eighths: Fl, Ob, Cl 2 before melody
- ASax + to texture of melody

M. 33

- Fl 1&2 smooth transition
 - Subdivide BEFORE to enter in time
- Lows
 - Crescendo to quarter note for change

Tune (standing up) - Concert Bb, Concert A, Concert F

Chasing Sunlight

Beginning

- From this rehearsal what can you take and apply to how you should approach the beginning?
 - Subdivide before coming in
 - Crescendo when changing pitch
 - Crescendo as going lower into range

Letter A

M. 9-25

- 1x: Conduct 4/4 time
- 2x: Assist with dynamics
- Notes:
 - Melody - exaggerate crescendos
 - Countermelody - crescendo as going lower into range

Post Rehearsal Reflection

Although not playing, brass players provided the feedback for the woodwind choir. What did the brass players think the woodwinds could do better? Woodwinds took those adjustments and fixed them.

Tuned in the middle of rehearsal and had everyone stand up (based on brain-based learning). Tuned to Concert Bb from Tuba then to section. Talked each section through the thoughts and thought process students should be thinking as they are trying to tune. Next class period, ask them to recall the questions I stated aloud while tuning and think about it for themselves as they tune individually.

Had students sit back down and go back to the beginning of the piece. Realized 5 more minutes so played until square E to put everything learned into context as we ran out of time.

Overall: It was a very productive rehearsal. I talked less and conducted more while the kids played more.

Rehearsal Plan – Rehearsal #3

Ensemble: Kansas State University Concert Band

Date: Wednesday – September 14, 2022

Literature: *Chasing Sunlight*

Time: 13 minutes

| Rehearsal #3 | Post Rehearsal Reflection |
|---|--|
| <p><i>Chasing Sunlight</i></p> <p>Beginning to Letter B - don't go past the downbeat Flute 1&2 - F to D easier fingering</p> <p>Letter A to m. 17</p> <ul style="list-style-type: none">Eighth note Do-ti-la-sol part<ul style="list-style-type: none">- articulation & fluidityNotes you can see through play<ul style="list-style-type: none">- Solid foundationQuarter rest then 3 quarter notes<ul style="list-style-type: none">- Role? Melody - now make it interesting (dynamics) <p>Conductor work on utilizing constructivism statements:</p> <ul style="list-style-type: none">- "Let's play this more musically. What is the music asking of you?" <p>"Watch me, what do you think I am trying to bring out in the music?"</p> | <p>Rehearsal went okay. Less time than anticipated but because this rehearsal was planned well, the ensemble got everything completed from last time and for this time.</p> <p>The flutes continue to have trouble with F-D in time. Hopefully sectionals (which are due on Friday) will fix the timing issue.</p> <p>Overall: focused more on conducting and had students watch to what I was trying to convey. They fixed problems on their own.</p> |

Rehearsal Plan – Rehearsal #4

Ensemble: Kansas State University Concert Band

Date: Monday – September 19, 2022

Literature: *Chasing Sunlight*

Time: 13 minutes

| Rehearsal #4 | Post Rehearsal Reflection |
|--|--|
| <p><i>Chasing Sunlight</i> <u>Open Ears: What do the musicians hear?</u> <i>When we stop, I want you to raise your hand and tell me why you think I stopped? What did YOU hear?</i> Accepting answers min 3 - max 4</p> <p>Cannot be the same people answering every time</p> <p>“I want you to listen for...”</p> <ul style="list-style-type: none">- dynamic contrast- tempo- style <p>“Let’s play this more musically. What is the music asking of you?” - “Make the first one sound like the second one”</p> <p>Why?</p> <ul style="list-style-type: none">- Musicians understand and get into the process of thinking about what is possible. Go through ideas of what others need.- Makes the ensemble listen <p>Announce: Trumpet 1 solo “auditions” will occur NEXT rehearsal</p> | <p><u>What did they hear?</u></p> <ul style="list-style-type: none">- Articulation of those around them- Dynamics <p><u>What didn’t they hear?</u></p> <ul style="list-style-type: none">- Individual Tone- Section Tone- Blend of entire ensemble- Blend of sections (woodwind, brass)- Vertical Alignment <p><u>Why didn’t they hear it?</u></p> <ul style="list-style-type: none">- The ensemble – they focused more on their parts but opening. |

Rehearsal Plan – Rehearsal #5

Ensemble: Kansas State University Concert Band

Date: Monday – September 26, 2022

Literature: *Chasing Sunlight*

Time: 13 minutes

| Rehearsal #5 | Post Rehearsal Reflection |
|---|---|
| <p><u>Composer</u> of <i>Chasing Sunlight</i> (no more than 5 minutes)</p> <ul style="list-style-type: none">- Why: See your composer, see representation (female, POC) <p><i>Chasing Sunlight</i></p> <ul style="list-style-type: none">- Letter C<ul style="list-style-type: none">- Bb 1&4- Letter B x3<ul style="list-style-type: none">- Tpt 1 Solo audition (3)- Mm. 49-53 or C<ul style="list-style-type: none">- Composers intent | <p>A light bulb work order for the projector in McCain 201 was placed two weeks prior but it was not yet fixed. The conductor used resources of McCain 226 (Band Office) and brought in a portable projector as the conductor’s believed it was vital and importance for the students to visually see their composer. The intent was to provide representation for minorities (Asian, Canadian, women, etc.) and inspiration.</p> <p>The conductor also shared with students the program notes, which the students then wrote down which parts of the program notes that applied to their parts.</p> <p>“urgency in eighth notes” “Soaring, lyrical melodic lines”</p> <p>Two trumpets auditioned in rehearsal - but at the end of the rehearsal all the trumpets wanted to audition so the conductor decided to hold trumpet solo auditions during next sectional block (Wednesday).</p> <p>Brought back composers’ intent about what the function of 4 before C is, students immediately found connection.</p> <p>Asked why the addition of accelerando? Students understood exactly why “so that we could catch the last glimpse of sunlight.”</p> |

Rehearsal Plan – Rehearsal #6

Ensemble: Kansas State University Concert Band

Date: Wednesday – September 28, 2022

Literature: *Chasing Sunlight*

Time: 13 minutes

| Rehearsal #6 | Post Rehearsal Reflection |
|--|--|
| <p>Large Sectionals</p> <ul style="list-style-type: none">- Brass + Percussion (McCain 201)<ul style="list-style-type: none">- All Trumpets audition for solo- Warm sunset BRASS section sound- Constant air stream at END of phrase & note<ul style="list-style-type: none">- m. 18 - 22- Conversation at m. 25<ul style="list-style-type: none">- Stately lows- Lyrical highs- Crescendo m. 49 to 53- Woodwinds (Danforth)<ul style="list-style-type: none">- Beginning of <i>Chasing Sunlight</i><ul style="list-style-type: none">- Adjectives to describe: Vulnerable- M. 49 - 53<ul style="list-style-type: none">- Build-up; even cresc.- Woodwind “Choir” at D- M. 71-75<ul style="list-style-type: none">- Accel- Sound like one instrument- M. 87 & m. 88<ul style="list-style-type: none">- Fl then ASax | <p>The Brass Sectional was in 201 and lead by Tyler Lee (another K-State Bands Graduate Student). Trumpet auditions for the piece’s solo was held outside at the loading dock in the sun (for inspiration)!</p> <p>Woodwind Sectional held in Danforth Chapel (attached to All-Faith’s Chapel).</p> <ul style="list-style-type: none">- Worked on transition between D through 75<ul style="list-style-type: none">- Clarinets watching better!- Worked more on getting urgency of eighth notes to come through.- By taping the flute players’ middle & ring fingers together, the students were able to fix the tempo dragging and understood that they needed to move the fingers faster together. Additionally, they were told to keep fingers as close to keys as possible.- Fixed blending of saxophones |

Rehearsal Plan – Rehearsal #7

Ensemble: Kansas State University Concert Band

Date: Monday – October 3, 2022

Literature: *Chasing Sunlight*

Time: 13 minutes

| Rehearsal #7 | Post Rehearsal Reflection |
|---|--|
| <p><i>Chasing Sunlight</i></p> <p><u>Open Ears: What do the musicians hear?</u></p> <p><i>When we stop, I want you to raise your hand and tell me why you think I stopped? What did YOU hear?</i></p> <p>Accepting answers min 3 - max 4</p> <p>Cannot be the same people answering every time</p> <p>“I want you to listen for...”</p> <ul style="list-style-type: none">- dynamic contrast- tempo- style <p>“Let's play this more musically. What is the music asking of you?” -</p> <p>“ Make the first one sound like the second one”</p> | <p><u>What did they hear?</u></p> <p>Playing together</p> <p>Attacks and releases</p> <p>Articulation</p> <p><u>What didn't they hear?</u></p> <p>Playing in TONE</p> <p>Playing in TUNE</p> <p>Dynamic contrast</p> <p><u>Why didn't they hear it?</u></p> <p>Focused on their individual parts</p> <p>Focused on their section but as individual players</p> <p>Disregard for dynamics</p> |

Rehearsal Plan – Rehearsal #8

Ensemble: Kansas State University Concert Band

Date: Monday – October 10, 2022

Literature: *Chasing Sunlight*

Time: 13 min

| Rehearsal #8 | Post Rehearsal Reflection |
|---|---|
| <p><i>Chasing Sunlight</i></p> <ol style="list-style-type: none">1. Perfect Silent Performance<ol style="list-style-type: none">a. ONLY Percussion2. Full Run <p>Conducting - use more 7 for soaring</p> | <ol style="list-style-type: none">1. The “Perfect Silent Performance” where it was only percussion playing allowed winds to realize how much the percussion adds to the piece. Additionally, it allowed percussion to hear themselves as a section and realize that they rely on wind cues.2. Conductor said - “Did you create the most perfect performance? Now recreate it!” Most blended full run ever |

Chapter 6 - *Adrenaline Engines*

Unit I. Composer

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music

arranger, and color guard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.¹

Figure 6.1 - Portrait of Randall Standridge²



¹ Standridge, Randall “Randall Standridge Music”, <https://randallstandridge.com/about>

² Standridge, Randall “Randall Standridge Music”

Unit II. Composition

Adrenaline Engines is essentially *Afterburn* part 2. It explores some of the same rhythmic and motivic ideas, but it is written for more advanced players. There are time signature changes, key changes, timpani changes, etc. ... and the rhythmic and melodic challenges are greater.

Adrenaline Engines was also the result of a commission from George Pokorski, band director at Marion Middle School in Marion, Arkansas. He wished to commission a piece to premiere with the Arkansas Small Band Association All-Star Band. He premiered the piece with that ensemble in the Spring of 2009.³

Unit III. Historical Perspective

In 2008, Randall wrote a piece entitled *Afterburn*, which he premiered with his junior high ensemble. His students loved the piece; even more amazing was the response from his high school band students. The next day, he was bombarded with requests from the senior band members that boiled down to “We want to play something like that!” Randall was happy to oblige, and *Adrenaline Engines* was born.⁴ This work was published in 2010.

Unit IV. Technical Considerations

Syncopation and various time signature changes keeps the musicians and conductor on their toes. Although the motives reappear frequently, students must stay engaged. Articulation and rhythmic accuracy will be the focus of this piece as students will be able to play the notes by

³ Standridge, *Adrenaline Engines* Program Notes

⁴ Standridge, *Adrenaline Engines* Program Notes

the second or third reading. The ensemble must have many percussionists as the piece is very percussion heavy. There must be a competent and steady percussion 2 along with an outgoing timpani player.

Unit V. Stylistic Considerations

Adrenaline Engines begins at forte. As the conductor, be sure to keep the ensemble at bay and expand their floor and their ceiling for dynamics for drastic changes. Articulation often occurs with multiple accents followed by marcato. Musicians may not give the marcato as much umph as needed. Low brass often has a line that is very melodic and contrary to the other elements of the piece. Encourage them to know when to change character.

Unit VI. Musical Elements

Melody

The composer states a simple yet syncopated melody right from the beginning of the piece. Through the utilization of a brisk tempo, accents, marcato, and various time signatures, Standridge can create the initial rush of adrenaline. (Figure 6.2). Theme A is stated in a similar form to rondo where it returns after each new theme.

Figure 6.2 - *Adrenaline Engines* Theme A⁵



After the three-measure percussion interlude, the low winds (horn, trombone, euphonium, and tuba) enter at measure 11 with the syncopated melodic Theme B (Figure 6.3). From here, this theme repeats multiple times in various voices until the key change.

Figure 6.3 - *Adrenaline Engines* Low Brass Theme B⁶

Musical notation for Low Brass Theme B in bass clef. It consists of two lines of music. The first line contains measures 7 through 15. Measure 11 is boxed and has a '3' above it, indicating a triplet. The second line contains measures 16 through 23. Measure 19 is boxed. The melody is syncopated and features accents (>) and breath marks (v) throughout. The dynamic is mezzo-forte (mf).

⁵ Standridge, Randall, *Adrenaline Engines*, Score

⁶ Standridge, Randall, *Adrenaline Engines*, Score

The final theme is stated after the percussion break and the key signature at measure 77. Although very similar to the Theme B that was previously stated, the addition of more tenuto a descending melody distinguishes these two themes from one another.

Figure 6.4 - Adrenaline Engines Theme C⁷

The musical score for Adrenaline Engines Theme C consists of three staves of music. The first staff covers measures 67 to 77. Measure 67 is in 4/4 time with a key signature of one sharp (F#). Measures 68 and 69 are in 2/4 time. Measure 70 is a whole rest. Measure 71 contains a fermata. Measure 72 is a whole rest. Measure 73 contains a fermata. Measure 74 is a whole rest. Measure 75 is a whole rest. Measure 76 is a whole rest. Measure 77 is in 4/4 time with a key signature of one flat (Bb) and begins with a dynamic marking of *mf*. The second staff covers measures 78 to 82, all in 4/4 time with a key signature of one flat. The third staff covers measures 83 to 88, all in 4/4 time with a key signature of one flat. Measure 85 has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

⁷ Standridge, Randall, *Adrenaline Engines*, Score

Harmony

Standridge has chosen some unconventional harmony to occur as the high winds take more of a harmonic role than melodic role. For instance, measure 39 through 47 contains repetitive same pitched high woodwind staccato quarter notes.

Figure 6.5 - *Adrenaline Engines* Flute Harmony⁸

The musical score for the Flute part in *Adrenaline Engines* shows measures 39 through 50. Measures 39-44 consist of a repetitive pattern of staccato quarter notes on a single pitch. Measures 45-47 continue this pattern with some dynamic markings. Measures 48-50 show a change in the rhythmic pattern, with some notes marked with accents (>) and slurs. A dynamic marking of *ff* (fortissimo) is indicated below the staff.

Trombones and other low winds also provide some harmonic base as seen in Figure 6.6. Overall, the role of harmony is spread equally throughout the band within the piece.

Figure 6.6 - *Adrenaline Engines* Trombone Harmony⁹

The musical score for the Trombone part in *Adrenaline Engines* shows measures 73 through 92. Measures 73-77 feature a melodic line with a dynamic marking of *mf* (mezzo-forte). Measures 78-84 continue this melodic line. Measures 85-91 show a change in the rhythmic pattern, with notes marked with accents (>) and slurs. A dynamic marking of *f* (forte) is indicated below the staff. Measure 92 shows a final rhythmic pattern.

⁸ Standridge, Randall, *Adrenaline Engines*, Score

⁹ Standridge, Randall, *Adrenaline Engines*, Score

Rhythmic

With much of the piece being percussion heavy and syncopated rhythms, the musicians must have a consistent and constant internal pulse. The opening theme alone (Figure 6.2) is a prime example of the rhythmic intricacy along with the syncopated melodic themes (Figure 6.3) and (Figure 6.4).

Timbre

As a percussion heavy piece with percussion interludes, percussion breaks along with loud dynamics, the overall timbre is controlled by percussive voices and wind band accents. Low brass and low winds introduce the first theme in their lower range while high winds have staccato quarter notes to continue the motion of the piece on top of the melody.

Unit VII. Form and Structure

| FORM | MEASURES | EVENTS |
|------------------------|----------|--|
| Introduction/Theme A | 1-8 | Tutti Rhythmic Ensemble Timpani “moment” Time changes |
| Transition | 8-10 | Percussion Interlude (Xylophone, Mallets, Crash Cymbal, Sus Cymbal, Timpani) |
| Theme B | 11-18 | Low Brass introduces 1st rhythmic motif |
| Theme B’ | 19-26 | Mid-voice Wind Instruments enter texture. Flute & Oboe join after half phrase |
| Transition Theme A’ | 27-30 | Percussion Interlude (Xylophone, Mallets, Crash Cymbal, Sus Cymbal, Timpani) |
| Theme C | 31-38 | Altos & Trumpets |
| Theme C’ | 39-46 | Ensemble in four distinct groups of similar parts |
| Restatement of Theme A | 47 -54 | Tutti rhythmic Ensemble |
| Theme D & Build-up | 55-68 | Clarinets & Horns |
| Percussion Break | 69-76 | Percussion only (Mallet 1 & 2, Timpani, |

| | | |
|------------------------|---------|---|
| Theme A' | | Snare, Bass Drum, Crash Cymbal) |
| Theme C'' | 77-84 | Low Winds and mid-voices have melody. Change to Ab major |
| Theme C'' | m.85-92 | Ensemble in four distinct groups of similar parts – in Ab Major |
| Final Statement of | 93-98 | Tutti Rhythmic Ensemble |
| Theme A | | Change back to F major |
| Cadential Extension of | 99-end | Two (2) bars of percussion interlude |
| Theme A | | Brash, aggressive end |

Unit VIII. Suggested Listening

Table 3 - Randall Standridge Discography

| Title of Piece | Composer | Grade |
|-----------------|--------------------|--------|
| Afterburn | Randall Standridge | II |
| Frogs | Randall Standridge | I+ |
| (Not) Alone | Randall Standridge | II ½ + |
| Stonewall: 1969 | Randall Standridge | V |
| unBroken | Randall Standridge | V |

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for *Adrenaline Engines* was the standard seating chart for the KSU Concert Band (Figure 6.6). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. Additionally, it works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

Additionally, during Rehearsal Number 7, the author decided to put the ensemble into a different seating arrangement. This seating arrangement is referred to as “Battle Formation” (Figure 6.7) and was utilized for students to listen to their like woodwind and brass families in addition to listening across the ensemble.

Figure 6.7 - Adrenaline Engines Seating Chart

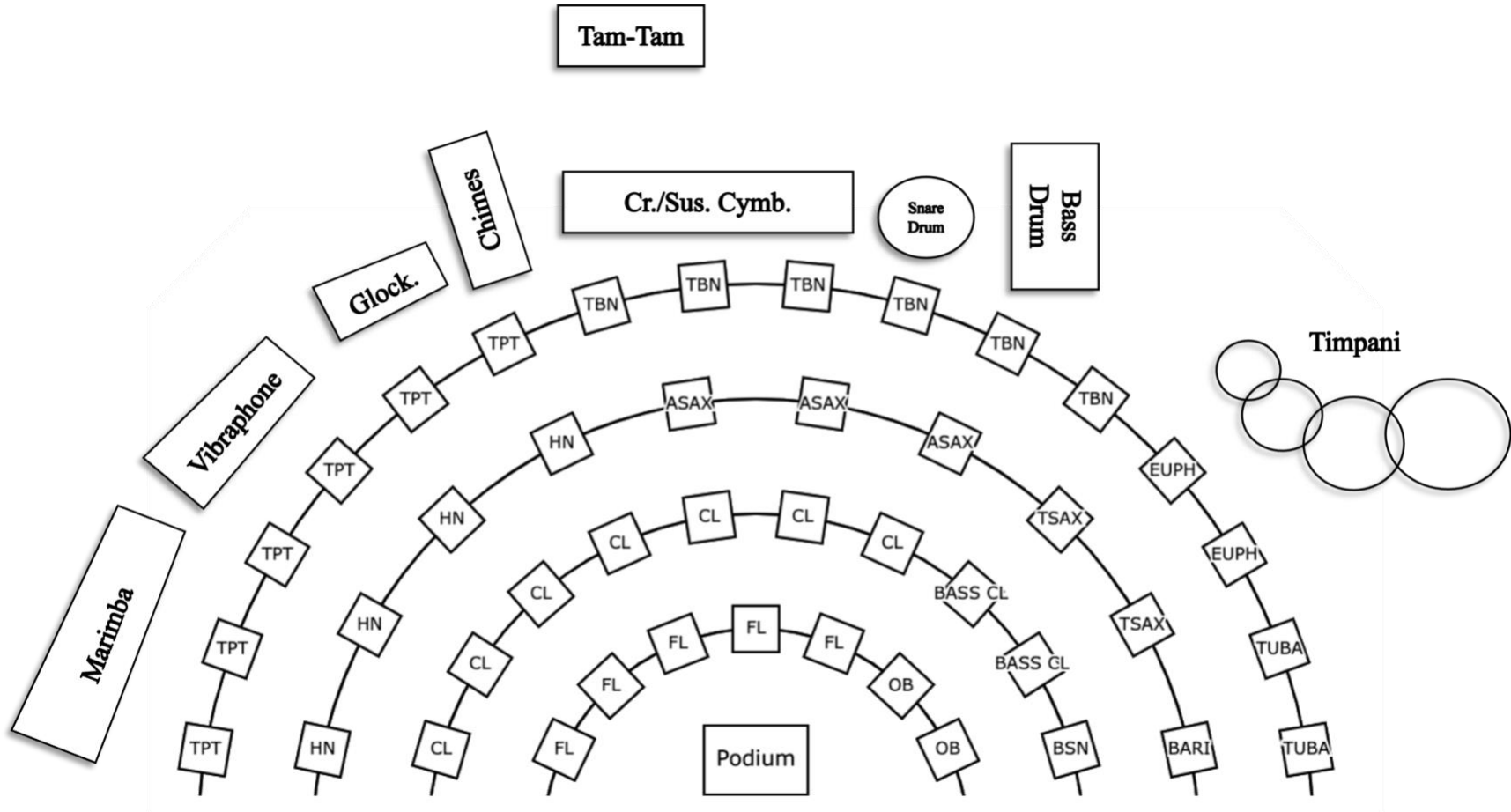
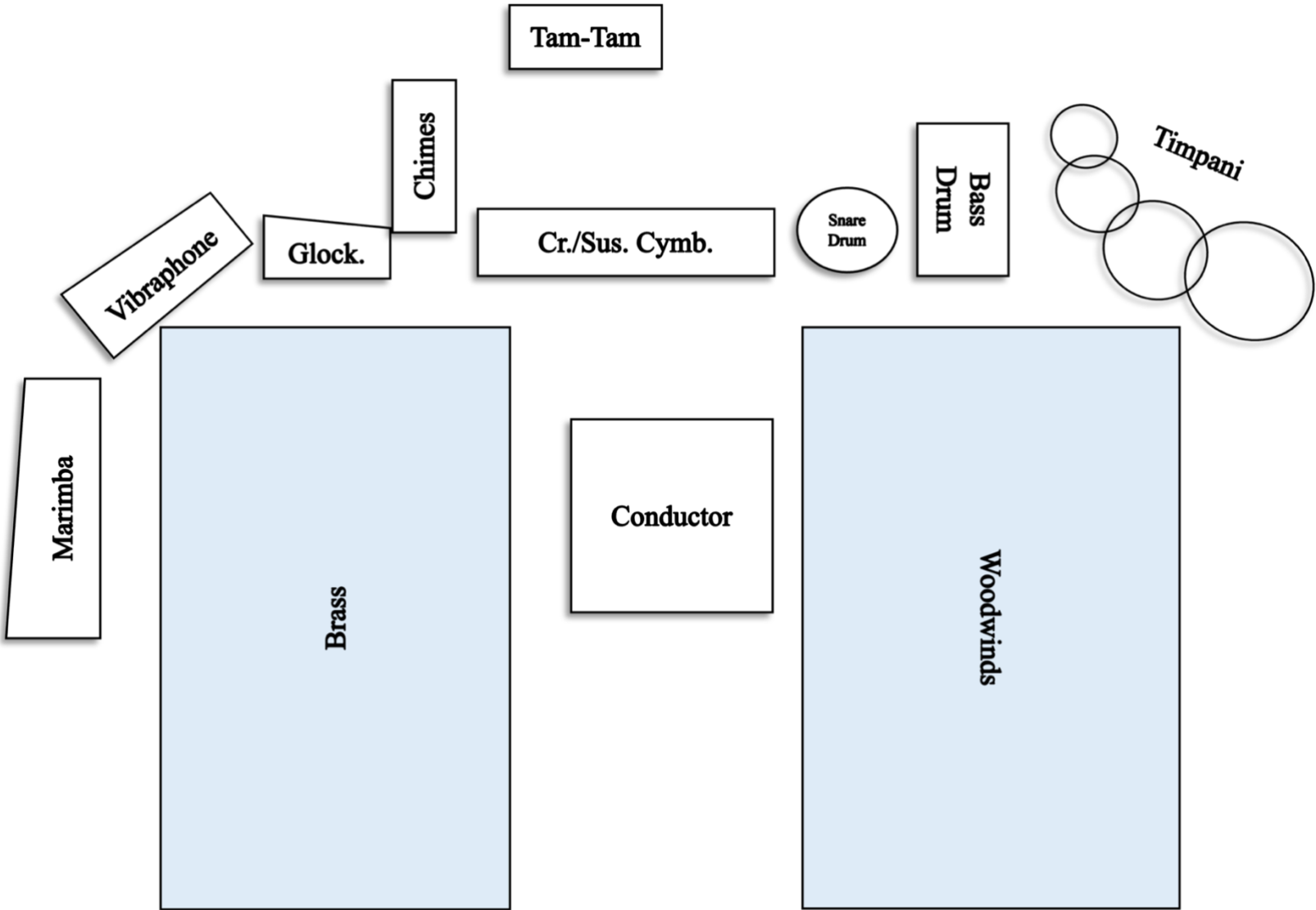


Figure 6.8 - *Adrenaline Engines* KSUCB Rehearsal #7 Seating Arrangement



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Kansas State University Concert Band

Date: Friday – October 14, 2022

Literature: *Adrenaline Engines*

Time: 10 minutes (first read throughs)

| Rehearsal #1 | Post Rehearsal Reflection |
|---|---|
| <p>1. First read through</p> <ul style="list-style-type: none">a. Once at slower BPM ~100 <p>2. Second read through</p> <ul style="list-style-type: none">a. Anticipated performance tempo 160+ bpm <p>Homework: Who is Randall Standridge?</p> | <p>1. Concert Band student struggled with simple rhythms even at the slower tempo. The piece calls for a decent amount of percussionist, however, we do not have the number of people to fill those parts for the first read through.</p> <p>2. Gave expected tempo to give the students something to work for.</p> |

Rehearsal Plan – Rehearsal #2

Ensemble: Kansas State University Concert Band

Date: Monday – October 17, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes

| Rehearsal #2 | Post Rehearsal Reflection |
|---|---|
| <p>Tune</p> <p><i>Adrenaline Engines</i></p> <ol style="list-style-type: none"> 1. Who is Randall Standridge? presentation 2. m. 77 - rhythmic motif <ul style="list-style-type: none"> • Fl, Cl, Hn, Perc 2 3. m. 85 <ul style="list-style-type: none"> • Rhythmic motif - passed to Saxes, Tpt, Hn • Melody - Lows • Sparkle - High WW 4. m. 93 <ul style="list-style-type: none"> • How many times does this come up? <ul style="list-style-type: none"> ○ 3-4 • Articulation (with only air) • Concert Ab 5. m. 11 - Bassline (foundation) <ul style="list-style-type: none"> • TSax, Bsn, Tbn, Euph, Tuba • everyone lese on concert F <p>Homework: What piece is this based on?</p> | <ol style="list-style-type: none"> 1. When asked who their composer was, students came back to rehearsal and researched information about him. There were even four students who were members of the KMEA 2022 All-State Concert Band where Mr. Standridge was the guest conductor! 2. Ended up being more of a rhythmic review. 3. Students realized who has the melody but those not playing what could they do to make it more interesting? 4. Students answered the time how many times m. 93 occurs. 5. Bassline established so it is easier for students to listen down. <p>Overall Goal: Told them I wanted to expand their ceiling and floors for dynamics to help make them more musicians.</p> |

Rehearsal Plan – Rehearsal #3

Ensemble: Kansas State University Concert Band

Date: Friday – October 21, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes

| Rehearsal #3 | Post Rehearsal Reflection |
|---|---|
| <p>Tune</p> <p><i>Adrenaline Engines</i></p> <ol style="list-style-type: none">Piece based off of? - Afterburn <p>Read Program notes</p> <p><i>Afterburn</i> is a piece for young concert band depicting the excitement and exuberant feeling of flight. When watching a jet in the sky, it's impossible not to imagine the rush the pilot must feel when kicking in the afterburners, that sudden burst of speed. This piece seeks to capture the many emotions a person may feel flying through the sky: Excitement at take-off, awe at the beauty of the earth, and a burst of joy when the afterburners hurtle them through the sky.</p> <p><i>Adrenaline Engines</i> is essentially Afterburn part 2. It explores some of the same rhythmic and motivic ideas, but it is written for more advanced players. There are time signature changes, key changes, timpani changes, etc. ... and the rhythmic and melodic challenges are greater....</p> <p>...I hope you, your students, and your audience will enjoy the thundering percussion, driving rhythms, and kinetic (sometimes frenetic) energy that I tried to imbue in this work.</p> <ol style="list-style-type: none">m.1-7 (m.47-54) (m.93-106)<ul style="list-style-type: none">Focus on articulation & air<ul style="list-style-type: none">Dart-like air streamBegin at slow tempo then progress fasterm. 14<ul style="list-style-type: none">ArticulationCrescendo | <ol style="list-style-type: none">Students did remember the assignment and even proceeded to provide their own instances of feeling of adrenaline rushes.With the focus and collective ensemble goal on articulation and air, the students achieved producing better tone.More crescendo clarified the articulation. <p>Overall - lots of improvement during this rehearsal with new knowledge and a clear focus.</p> |

Rehearsal Plan – Rehearsal #4

Ensemble: Kansas State University Concert Band

Date: Friday - October 28, 2022

Literature: *Sightreading 101, Adrenaline Engines*

Time: 13 minutes

| Rehearsal #4 | Post Rehearsal Reflection |
|---|---|
| <p><i>Sightreading 101</i>- Competency Set #11</p> <ul style="list-style-type: none">12.1 - SWBAT execute with 100% accuracy the rhythms presented12.2 - SWBAT execute with 100% accuracy the FM exercise presented (E to F)12.4 - SWBAT execute with 100% accuracy the articulations and phrasing presented12.5 - SWBAT execute with 100% accuracy the tempo markings presented12.6 - SWBAT execute with 100% accuracy the dynamic markings presented12.7 - SWBAT execute with 100% accuracy the assessment exercise presented <p><i>Adrenaline Engines</i></p> <p>SWBAT - Students WILL be able to</p> <ul style="list-style-type: none">• Objectives focus what we should think about• When wording objectives, include who is doing what behavior under what condition and to what degree or performance level. <p>SWBAT execute the rhythm & articulation with 100% accuracy as presented in measures 5-7. SWBAT execute the rhythmic motif.</p> | <p>Sharing Students Will Be Able To (S.W.B.A.T.) with the ensemble provided many students with a clear goal for each repetition. Additionally, there are many education majors (music and non-music) within Concert Band who will use S.W.B.A.T. during their lesson plans.</p> <p>Overall - Very productive rehearsal since the students knew each goal for each repetition.</p> |

Rehearsal Plan – Rehearsal #5

Ensemble: Kansas State University Concert Band

Date: Wednesday – November 2, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes

| Rehearsal #5 | Post Rehearsal Reflection |
|---|---|
| <p><i>Bach Chorale - No. 4</i></p> <p><i>Adrenaline Engines</i></p> <ol style="list-style-type: none">1. A majority of the ensemble will be music educators or parents at some point.2. What goals/objectives do YOU want to achieve today? <p>Homework - Google Form: Objectives helps focus</p> <p>SWBAT - Students WANT to be able to</p> | <ol style="list-style-type: none">1. Dr. Frank Tracz entered room and entered Improv a lot Changed conducting one hour before |

Rehearsal Plan – Rehearsal #6

Ensemble: Kansas State University Concert Band

Date: Friday – November 4, 2022

Literature: *Adrenaline Engines*

Time: 10 minutes

| Rehearsal #6 | Post Rehearsal Reflection |
|---|--|
| <p data-bbox="205 477 275 505">Tune</p> <ol data-bbox="254 548 768 802" style="list-style-type: none"><li data-bbox="254 548 569 743">1. Metronome<ol data-bbox="348 607 569 743" style="list-style-type: none"><li data-bbox="348 607 569 639">a. Began at 150<li data-bbox="348 656 569 688">b. Up to 160<li data-bbox="348 704 569 737">c. 160+<li data-bbox="254 769 768 802">2. “Nothing changes with articulation” | <ol data-bbox="1108 548 1906 911" style="list-style-type: none"><li data-bbox="1108 548 1906 688">1. Missing one percussionist, so initial plan had to be scrapped. Luckily, the students were ready to increase the tempo.<li data-bbox="1108 769 1906 911">2. Once reminded about nothing changing with their articulation at fast tempo, students continued to play at a high level. |

Rehearsal Plan – Rehearsal #7

Ensemble: Kansas State University Concert Band

Date: Monday – November 7, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes

| Rehearsal #7 | Post Rehearsal Reflection |
|---|---|
| <p><i>Bach Chorale 10:</i> F major</p> <p>Part of a Whole</p> <p><i>Adrenaline Engines</i> Different seating arrangement - Battle Formation Why? BLEND & “hear shit I’ve never heard before” - Tyler</p> <p>BATTLE SEATING ARRANGEMENT (Figure 6.7) Percussion emphasis - cohesive section</p> <p>EVERYONE exaggerate accents</p> | <p>Overall: Good rehearsal</p> <p>Students were able to do more blending and listening in new formation. Since they were seated in a new situation their articulation cleared up as they were able to troubleshoot issues on their own.</p> <p>Everyone heard “new”/different things that they have never heard before.</p> <p>Example: Trumpets were forced to listen to horn articulation. Horns felt more exposed and seen/encouraged to play.</p> |

Rehearsal Plan – Rehearsal #8

Ensemble: Kansas State University Concert Band

Date: Friday – November 11, 2022

Literature: *Adrenaline Engines*

Time: 7 minutes

| Rehearsal #8 | Post Rehearsal Reflection |
|--|--|
| <p>“No percussion” - PASIC</p> <p>Part of a whole - back into concert formation</p> <ul style="list-style-type: none">• “You’re not a wave, you’re part of an ocean” <p>4/2/4/2/4/2 - build-up</p> <p>Piece is the warm-up</p> | <p>Utilized my piece as the warmup as other conductors had more challenging pieces. The tone production wasn’t great as it was the beginning of the rehearsal, but, we were able to put good air through the instruments.</p> <p>Students were also placed back into their regular formation</p> |

Rehearsal Plan – Rehearsal #9

Ensemble: Kansas State University Concert Band

Date: Monday – November 28, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes maximum

| Rehearsal #9 | Post Rehearsal Reflection |
|--|--|
| Pre-Thanksgiving Break Work on first note many times – play together Listen to the breathe | Great sounds coming out of the ensemble. Worked on the first note to ensure everyone came in together – “no popcorn in band” |

Rehearsal Plan – Rehearsal #10

Ensemble: Kansas State University Concert Band

Date: Wednesday – November 30, 2022

Literature: *Adrenaline Engines*

Time: 13 minutes

| Rehearsal #10 | Post Rehearsal Reflection |
|--|--|
| <p>Rehearsal after Thanksgiving Break</p> <p>Play with good tone</p> <p>Remember from prior to Thanksgiving Break</p> <p>Maintain the tempo at a fast pace</p> | <p>Due to time away and not playing instruments over break, the tone wasn't where we left it before break. It took the ensemble as a collective some time to remember each piece but we were able to maintain the fast tempo we had achieved prior to break.</p> |

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(photo credit: Ron David Butler)

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Appendix A - *Courage (March)* Analysis Grid

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled, and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations.*

Form describes the different sections of the work at the Macro level.

Phrase Structure describes the Micro or sub-phrases of the work within the Macro structure of Form.

Tempo identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

Dynamics identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

Meter/Rhythm identifies the time signatures used in the work and important rhythmic structures occurring in the work.

Tonality analyzes the tonal centers used in the work at the Macro level.

Harmonic Motion analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

Orchestration lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

General Character describes the author's aesthetic interpretation of the work.

Means for Expression describes the musical elements the author feels should be noted to develop musical expression within the work.

Conducting Concerns describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

Rehearsal Considerations describes musical elements that may need special attention in rehearsals to be successful.

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 1 | 2 | 3 | 4 |
|--------------------------------|---|---|----------|---|
| Form | Introduction | | | |
| Phrase Structure | | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | |
| Dynamics | <i>ff</i> | | | <i>f</i> |
| Meter/Rhythm | | | | |
| Tonality | Concert Eb major | | | |
| Harmonic Motion | I | V | IV6/5 V7 | I |
| Orchestration | Full Ensemble | | | +High Winds |
| General Character | joyful & announcingly | | | |
| Means for Expression | <i>ff</i> & rhythmic unison | | | |
| Conducting Concerns | Large 2 pattern, | Accent beat 2 & maintain larger patter | | cue high winds |
| Rehearsal Consideration | Give a clear 2 beat prep to allow all winds to take a proper breath. Ensure Percussionists breathe with ensemble. | Ensemble overall matching of style and vertical alignment/subdivision | | High Winds confidence into first strain may decrease as rhythmic unison evaporates into parts |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
|--------------------------------|---|---|------------------------------|---|--|----|----|----|----|----|----|----|----|----|----|
| Form | First Strain | | | | | | | | | | | | | | |
| Phrase Structure | | | | | | | | | | | | | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | | | | | | | | | | | | |
| Dynamics | | | | | <i>f</i> | | | | | | | | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | |
| Tonality | Concert Eb major | | | | | | | | | | | | | | |
| Harmonic Motion | I | I | V | | I | I | V | | I | I | | | | | |
| Orchestration | +Hns, Low Reeds & Low Brass, Perc | | | | | | | | | | | | | | |
| General Character | Peppy & playful | | | | | | | | | | | | | | |
| Means for Expression | Natural ascending line in high winds that drops after 2 measures to start again | | | | | | | | | | | | | | |
| Conducting Concerns | <i>f</i> medium conducting pattern, follow the musical line | | | | | | | | | | | | | | |
| Rehearsal Consideration | Independence of parts: Bassline (Bsn, Bass Cl, Bari, Tuba) | | Accent only beat 1 for style | | Phrasing will need to be addressed amongst the ensemble as they will want to do 2 bar or 4 bar phrasing; Tsax, Tbn, Baritone has moving line | | | | | | | | | | |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | | |
|--------------------------------|--|-------------------|--|-----------|---|-----------|--|----|----------------------------|--------------------------|---|
| Form | First Strain end | | Second Strain | | | | | | | | |
| Phrase Structure | : | | : | | 8 bar phrase | | | | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | | | | | | | | |
| Dynamics | | | <i>ff</i> | | | <i>mf</i> | | | | | |
| Meter/Rhythm | 1 | | 2 | | | | | | | | |
| Tonality | Concert Eb major | | | | | | | | | | |
| Harmonic Motion | I | Chromatic leading | ii | chromatic | | chromatic | | | | | |
| Orchestration | | +Fl, Ob, Asax | +tsax & tbn | | | | | | | | |
| General Character | Peppy & Cheerful | | Insistent & Dramatic | | | | | | | | |
| Means for Expression | Repeat the section | | Chromatic rising to signal to audience a new strain has begun; dramatic contrast in line | | | | | | | | |
| Conducting Concerns | Left hand assist with prep for repeat | | LH + large 2 pattern | | -1 | | -1 | | immediately small | maintain small 2 pattern | |
| Rehearsal Consideration | ROADMAP: Attention to repeat back to beginning of the strain | | ROADMAP; correct chromatic fingerings | | Melody: space between tied & chromatic . Off on 1 | | Counter Melody: bring out (tsax & tbn) | | Melody & Counter are echos | | ALL - immediate dynamic contrast, anticipated difficulty maintaining soft dynamic |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |
|--------------------------------|--|--|----------------------------|---|-----------|----------------------------|--------------------------|----|
| Form | Second Strain | | | | | | | |
| Phrase Structure | | | | | | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | | | | | |
| Dynamics | <i>ff</i> | | | | | <i>mf</i> | | |
| Meter/Rhythm | same rhythms as previous | | | | | | | |
| Tonality | Concert Eb major | | | | | | | |
| Harmonic Motion | Chromatic | ii | chromatic | | chromatic | | | |
| Orchestration | +Fl, Ob, Asax | +tsax & tbn | | | | | | |
| General Character | Insistent & Dramatic | | | | | | | |
| Means for Expression | Chromatic rising to signal to audience a new strain has begun; dramatic contrast in line | | | | | | | |
| Conducting Concerns | LH + large 2 pattern | -1 | | | -1 | immediately smaller patter | maintain small 2 pattern | |
| Rehearsal Consideration | Melody: space between tied & chromatic. Off on 1 | Counter Melody: bring out (tsax & tbn) | Melody & Counter are echos | ALL - immediate dynamic contrast, anticipated difficulty maintaining soft dynamic | | | | |

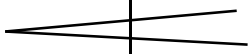

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 |
|--------------------------------|-------------------------------|----|---|----|---|----|-------|----------------------------|
| Form | 2nd Strain Ending | | Trio | | | | | |
| Phrase Structure | : | | : | | 16 bar phrase | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | | | | | |
| Dynamics | <i>ff</i> | | <i>p</i> | | | | | |
| Meter/Rhythm | 1 | | 2 | | | | | |
| Tonality | Concert Eb major | | Concert Ab major | | | | | |
| Harmonic Motion | | | Ab | | I | | V | |
| Orchestration | +Fl, Ob, Asax | | +Fl, Ob, Cl, Saxes, & Tpt | | +Tbn | | +Tsax | |
| General Character | soft and reserved yet elegant | | | | | | | |
| Means for Expression | Repeat the section | | Key change (add b) | | rhythmic extension & drastic decrease in dynamic | | | |
| Conducting Concerns | immediately grow patter | | smaller pattern | | small sweeping 4 pattern = help with phrasing | | | grow pattern size slightly |
| Rehearsal Consideration | ROAD MAP | | confidence coinciding with quietness in melodic pickups | | ROAD MAP; beware first time not played too loud; confidence will need to be addressed with syncopation in Tbn (eventually added Tsax); p 1x - one to a part; f 2x - all play | | | |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| | | | | | | | | | | |
|--------------------------------|--|-----------|----|----|----|----|----------------------------|----|--------------------------|----|
| Measure # | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 |
| Form | Trio | | | | | | | | | |
| Phrase Structure | 16 bar phrase | | | | | | | | | |
| Tempo | ♩ = 120 (MARCH TEMPO) | | | | | | | | | |
| Dynamics |  | | | | | | | | | |
| Meter/Rhythm |  | | | | | | | | | |
| Tonality | Concert Ab Major | | | | | | | | | |
| Harmonic Motion | | chromatic | | | V | | | | I | |
| Orchestration | +Fl, Ob, Cl, Saxes, & Tpt | | | | | | | | | |
| General Character | soft and reserved yet elegant | | | | | | | | | |
| Means for Expression | rhythmic extension & drastic decrease in dynamic | | | | | | | | | |
| Conducting Concerns | | -1 | | | | -1 | grow pattern size slightly | | tempo increase (2x only) | |
| Rehearsal Consideration | beware first time not played too loud; all voices heard clearly; p 1x - one to a part; f 2x - all play | | | | | | | | | |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 |
|--------------------------------|--|----|------------------|----|----------------------------|----|----|---------------|
| Form | Trio | | | | | | | |
| Phrase Structure | | | | | | | | 16 bar phrase |
| Tempo | ♩ = ~130 (1x), = ~150+ (2x) | | | | | | | |
| Dynamics | <i>p+</i> or <i>f+</i> | | | | | | | |
| Meter/Rhythm | same rhythm as immediate previous phrase | | | | | | | |
| Tonality | Concert Ab Major | | | | | | | |
| Harmonic Motion | I | | v | | | | | chromatic |
| Orchestration | All Winds & Percussion (2x) | | | | | | | |
| General Character | Stately reiteration | | | | | | | |
| Means for Expression | Exact reiteration as previous phrase, dynamics & tempo descretion of conductor | | | | | | | |
| Conducting Concerns | tempo & dynmic contrast (2x only) | | larger 2 pattern | | grow pattern size slightly | | | -1 |
| Rehearsal Consideration | maintain | | | | | | | |

Composition: Courage (March)

Composer: Harold Bennett (arr. Nicholas Contorno)

| Measure # | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | |
|--------------------------------|--|----|----|----|----------------------------|----|----|----------|--|--|
| Form | Trio | | | | | | | | | |
| Phrase Structure | | | | | | | | | | |
| Tempo | ♩ = ~130 (1x), = ~150+ (2x) | | | | | | | | | |
| Dynamics | | | | | | | | | | |
| Meter/Rhythm | same rhythm as immediate previous phrase | | | | | | | | | |
| Tonality | Concert Ab Major | | | | | | | | | |
| Harmonic Motion | | | v | | | | I | | | |
| Orchestration | All Winds & Percussion (2x) | | | | | | | | | |
| General Character | Stately reiteration | | | | | | | | | |
| Means for Expression | Exact reiteration as previous phrase, dynamics & tempo descretion of conductor | | | | | | | | | |
| Conducting Concerns | | | | -1 | grow pattern size slightly | | | | | |
| Rehearsal Consideration | Vertical alignment; playing with similar parts | | | | | | | ROAD MAP | Vertical alignment of last note; percussion mute all instruments immediately | |

Appendix B - *Chasing Sunlight* Analysis Grid

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled, and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations.*

Form describes the different sections of the work at the Macro level.

Phrase Structure describes the Micro or sub-phrases of the work within the Macro structure of Form.

Tempo identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

Dynamics identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

Meter/Rhythm identifies the time signatures used in the work and important rhythmic structures occurring in the work.

Tonality analyzes the tonal centers used in the work at the Macro level.

Harmonic Motion analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

Orchestration lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

General Character describes the author's aesthetic interpretation of the work.

Means for Expression describes the musical elements the author feels should be noted to develop musical expression within the work.

Conducting Concerns describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

Rehearsal Considerations describes musical elements that may need special attention in rehearsals to be successful.

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|--------------------------------|---|---|----|---|--|--|------------------------|--|
| Form | Introduction | | | | | | | |
| Phrase Structure | 8-bars | | | | | | | |
| Tempo | ♩ = 132 | | | | | | | |
| Dynamics | <i>mp</i> | | | | <i>p</i> | | <i>mp</i> | |
| Meter/Rhythm | | | | | | | | |
| Tonality | B-flat Major | | | | | | | |
| Harmonic Motion | I | | I6 | | I 6/4 | | I 6/4 | |
| Orchestration | +Cl 2 & Triangle | | | | +Fl2, Ob, Cl1 | | +HN, Bass Cl, Bari Sax | |
| Orch: Constant Eighths | Fl 1 + Xylo | | | | | | | |
| General Character | with hopeful energy, calming | | | | | | | |
| Means for Expression | Entrance of constant eighth notes should emulate the sun as if it is first appearing and slowly rising. Played seamlessly and with ease. Sustained provide a solid base for eighths to float above. | | | | Savor the first chord of the piece . There is a solid foundation of sustained notes with the constant eighth note motif still being prominent. | | | |
| Conducting Concerns | Breathe clearly so perc can enter in time with winds. Set pulse then allow ensemble to take over. Be sure pattern remains condensed and legato. Cues toward triangle should be small yet encouraging, perhaps a nod or look rather than LH gesture. | | | | Small cue to fl/ob/cl on b1 for p entrance | Maintain condensed legato pattern in 4. Continue small cues to triangle. | | Small cue to low reeds & hn on b1 for p entrance |
| Rehearsal Consideration | Check tuning and balance of Cl 2 by holding each note as a fermata and "perfecting" prior to moving to next note. Discuss heirarchy of blending to players | | | | As instrument enter the texture, address tuning & balance of ensemble. Enter as delicately so entrances are smooth | | | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|--------------------------------|--|---------------|--|--|--|--------------------------|-------------------------------|
| Form | Theme A | | | | | | |
| Phrase Structure | 8-bars | | | | | | |
| Tempo | ♩ = 132 | | | | | | |
| Dynamics | <i>mf</i> | | | | | | |
| Meter/Rhythm | | | | | | | |
| Tonality | B-flat Major | | | | | | |
| Harmonic Motion | I | | IV | | I | | V |
| Orchestration | +Bsn, Asax, Chimes & Timp | | +Tsax, Tbn, Euph | | | | |
| Orch: Constant Eighths | Fl2 + Xylo | | | | | | |
| General Character | hopeful energy | | | | | | |
| Means for Expression | Contrasting lines of sound occurring during the silence/space the other is not playing | | | | | | |
| Conducting Concerns | Cue Low Reeds + Chimes & Timpani | Cue Low Brass | Small head nod to encourage descending eighths | Cue Low Brass | Small head nod to encourage descending eighths | Cue Low Brass | maintain tempo |
| Rehearsal Consideration | Ensure an equilibrium is maintained between the eighth note descending line, constant eighth notes, & melodic line | | Tuning & sustain melodic line until b4 | Articulation of re-entrance of low brass | Tuning & sustain melodic line until b4 | re-entrance of low brass | Tuning & sustain melodic line |

Composition: Chasing Sunlight

Composer: Cait Nishimura

| Measure # | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | |
|--------------------------------|--------------------------------|---|----------------------------|--|--------------------------|--|--------------------------|-------------------------------|-------------------------------|--|
| Form | Restatement | Restatement of Theme A | | | | | | | | |
| Phrase Structure | | | | | | | | | | |
| Tempo | ♩ = 132 | | | | | | | | | |
| Dynamics | | <i>mf</i> | | | | | <i>mf</i> | | | |
| Meter/Rhythm | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | |
| Harmonic Motion | V | I | | IV | | | | | | |
| Orchestration | +Tpt 1&2 | +Tuba & Timpani | all wind musicians playing | | | | | | | |
| Orch: Constant Eighths | Fl 2 & Xylo | Fl 1 & Cl 2 | | | | | | | | |
| General Character | hopeful energy | | | | | | | | | |
| Means for Expression | All wind musicians are playing | | | | | | | | | |
| Conducting Concerns | Cue on 2 Cl1-2 & Tpt1-2 | Cue Timpani | Cue Tbn beat 2 | Conduct in supermetric 4/4 | | | | | | |
| Rehearsal Consideration | Confidence in eighth entrance | Balance between eighth note descending, constant eighth notes, & melodic line | | Tuning & sustain melodic line until b4 | re-entrance of low brass | Tuning & sustain melodic line until b4 | re-entrance of low brass | Tuning & sustain melodic line | Confidence in eighth entrance | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |
|--------------------------------|---|---|--|---------------------------------|---|----------------------------------|-----------|-----------------------------|--------------------------------------|----|--------------------------------------|--|
| Form | Transition | | | | | | | | | | | |
| Phrase Structure | 8-bars | | | | | | | | | | | |
| Tempo | ♩ = 132 | | | | | | | | | | | |
| Dynamics | <i>mf</i> | <i>f</i> | | | | | <i>mf</i> | | <i>mp</i> | | <i>p</i> | |
| Meter/Rhythm | | | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | | | |
| Harmonic Motion | V | V | I | I | | | | | | | | |
| Orchestration | +Low Reeds & Low Brass | +Cl 2, Tpt, & Hn | +Low Reeds & Low Brass | +Cl 2, Tpt, & Hn | +Low Reeds & Low Brass | +Fl 1-2, Ob, sus cymbal | +timpani | -Fl2, Ob, Cl 1&2, Asax, Tpt | -Tsax, Hn 1&2, | | | -Fl 1&2, Bsn, Bass Cl, Bari Sax, Tbn, Euph, Tuba |
| Orch: Constant Eighths | Cl 2 & Xylophone | | | | | | | | Fl 1 | | Fl 2 | |
| General Character | stately, majestic, admiration | | | | | | | | | | | |
| Means for Expression | New rhythms to hint something new is upcoming | | | | | | | | | | | |
| Conducting Concerns | Gesture of Syncopation to Group 1 | RH cue Group 2 | Encouraging nod to Group 1 to keep going | continue conduct in supermetric | Encouraging nod to ascending eighth notes | | | | continue conduct in supermetric | | | |
| Rehearsal Consideration | Lows stately in articulation | Balance and blend of lows to descending quarter notes | | | | Crescendo eighth notes ascending | | deccrescendo | encouraging nod to fl 1 for entrance | | Encouraging nod to fl 2 for entrance | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | |
|--------------------------------|---|---|---------|---|---------|---|----------|--|--|
| Form | Theme B | | | | | | | | |
| Phrase Structure | | | | | | | 8-bars | | |
| Tempo | ♩ = 132 | | | | | | | | |
| Dynamics | <i>p</i> | | | <i>mp</i> | | | | | |
| Meter/Rhythm | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | |
| Harmonic Motion | I | | I | VI | I | | VII | V | |
| Orchestration | +Tpt 1 solo, Bsn, all Cl & all Saxes | +Hn 1&2, Triangle | -Hn 1&2 | +Hn 1&2, Triangle (beat 1) +Fl & OB (beat 3) | -Hn 1&2 | +Hn 1&2, Triangle | +Tbn 1&2 | +Hn 1&2 (beat 1) +Fl & OB (beat 3) | |
| Orch: Constant Eighths | Xylophone | | | | | | | | |
| General Character | stately, majestic, admiration | | | | | | | | |
| Means for Expression | The purposeful orchestration of one singular trumpets simultaneously demonstrates power and vulnerability. The choice of the trumpet in a lower range allows the soloist to soar over the band as they introduce the B section. | | | | | | | | |
| Conducting Concerns | Encourage trumpet soloist to play out above the band | | | | | | | | |
| Rehearsal Consideration | Trumpet soloist confidence. Balance between soloist and group | Trumpet soloist cannot breathe between these bars | | Maintain balance and tuning | | Trumpet soloist cannot breathe between these bars | | Trumpets listen how Tpt solist plays and emulate | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura





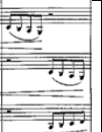
| Measure # | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 |
|--------------------------------|--|---------------------------|---------------|----------------------------|---|--|-------|------------|
| Form | Theme B | | | Build-up | | | | |
| Phrase Structure | | | | | | 4-bars | | |
| Tempo | ♩ = 132 | | | | | | | |
| Dynamics | <i>mp</i> | | | <i>p</i> | | | | <i>mf</i> |
| Meter/Rhythm | | | | | | | | |
| Tonality | Bb Major | | | | | | | |
| Harmonic Motion | I | | I | | V | | | |
| Orchestration | +(a2) Tpt 1 to melody | +Cl 1&2 to melody | +Hn to melody | +Fl 1&2, Ob, Bsn, Triangle | +Tpt 2, Tbn, Euph, timpani | | +Tuba | +Bass Drum |
| Orch: Constant Eighths | Xylophone | | | Xylophone | | | | |
| General Character | stately, majestic, admiration | | | propelling forward | | | | |
| Means for Expression | Restatement of melody but supported with like timbre | | | | ascending eighth notes | | | |
| Conducting Concerns | Cue other Tpt1 & Tpt 2 | Supermetric conducting | | | Cue High Woodwinds | Pattern gradually gets larger to facilitate a smooth crescendo | | |
| Rehearsal Consideration | Trumpet listen how Tpt soloist plays and emulate | Syncopation for woodwinds | | | Eighth note passage for High Woodwinds may be easy but must have correct articulation | | | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
|--------------------------------|---|---------------------------------------|----|-----------|----|-------------------|----|------------------------|
| Form | Restatement of Theme B | | | | | | | |
| Phrase Structure | | | | 8-bars | | | | |
| Tempo | ♩ = 132 | | | | | | | |
| Dynamics | <i>f</i> | | | <i>mf</i> | | | | |
| Meter/Rhythm | | | | | | | | |
| Tonality | Bb Major | | | | | | | |
| Harmonic Motion | I | | I | VI | I | | | |
| Orchestration | +Chimes | Tutti Winds | | | | +Timpani & Chimes | | |
| Orch: Constant Eighths | Clarinet 2 & Xylophone | | | | | | | |
| General Character | stately, majestic, admiration | | | | | | | |
| Means for Expression | Tutti restatement of theme B | | | | | | | |
| Conducting Concerns | Cue melody instrumets (Cl, Fl, Ob etc) | Smooth lyrical Supermetric conducting | | | | | | |
| Rehearsal Consideration | Clarity with separate lines but maintenance of balance and good tone. Height of piece | | | | | | | Brass sustain until b1 |

Composition: Chasing Sunlight

Composer: Cait Nishimura

| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 |
|--------------------------------|---|----|----|----|---|----|----|----|---|----|---|----|--|--------|
| Form | Bridge | | | | | | | | | | | | | |
| Phrase Structure | | | | | 10-bar | | | | | | | | | |
| Tempo | | | | | ♩ = 132 | | | | | | accel..... | | | |
| Dynamics | <i>mf</i> | | | | <i>mp</i> > | | | | | | <i>mp</i> | | | |
| Meter/Rhythm |  | | | |  | | | |  | |  | |  | |
| Tonality | Bb Major | | | | | | | | | | | | | |
| Harmonic Motion | | | | | | | | | I | | 'do ti la sol' | | | |
| Orchestration | All woodwinds | | | | +All Brass | | | | | | Cl 1 b1 +Cl 2 b3 | | +Fl 1&2 | +WW b3 |
| Orch: Constant Eighths | Xylophone | | | | Xylophone | | | | | | | | WWs | |
| General Character | Calming down | | | | Calming down | | | | | | | | Energizing | |
| Means for Expression | Passing around WW section | | | | Thinner texture - mainly brass sustained notes | | | | Fake ending | | | | Last chance to see the sun | |
| Conducting Concerns | Cue Alto 2& Tsax b1 THEN Alto 1&Cl2 b3 (both measures) | | | | Supermetric conducting - maintain 132 BPM do not slow down | | | | | | | | gradual accelerando to 144 bpm | |
| Rehearsal Consideration | Woodwind Chorale - are they aware of their role in the chorale | | | | Thinner texture - musicians will want to slow down. Not written | | | | Sustain with good tone and support | | Clarinet section MUST watch to set up accel & new tempo | | As more players enter, ensure they are subdividing in their heads so they enter in tempo | |

Composition: Chasing Sunlight
 Composer: Cait Nishimura

| Measure # | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | |
|--------------------------------|--|------------|-----------|----|----|----|------------------------------------|----|----|----|------------------------------|-----------|--------|----------|------------------------------|----|---------|--|
| Form | Combined A & B | | | | | | | | | | | | Ending | | | | | |
| Phrase Structure | | | | | | | | | | | | | | | | | | |
| Tempo | ♩ = 144 | | | | | | | | | | | | | | rit. | | | |
| Dynamics | <i>f</i> | | | | | | | | | | <i>mp</i> | | | <i>p</i> | | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | | | | | | Bb Major | | | |
| Harmonic Motion | I | | | | | | | | | | | | | | I | I | I | |
| Orchestration | all winds minus horns | +hn 1&2 | All Winds | | | | | | | | | | | | Low Winds | | | |
| Orch: Constant Eighths | Xylophone, Fl 2, Cl 2 | | | | | | Fl 1&2, Ob, Cl 1&2, Asax 1&2, Tsax | | | | | Xylophone | | | | | n/a | |
| General Character | With joy | | | | | | | | | | | | | | | | | |
| Means for Expression | Tutti rhythmic themes | | | | | | | | | | Sustained tonal chord | | | | Sun went below the horizon | | | |
| Conducting Concerns | Large sweeping supermetric 4/4 pattern | | | | | | | | | | Maintain tempo through these | | | | ritardando | | LH ring | |
| Rehearsal Consideration | Balance, blend within section & ensemble, playing with best tone, clarity of variou groups | | | | | | | | | | Tuning of sustained | | | | Rehearse ending with LH Ring | | | |

Appendix C - Adrenaline Engines Analysis Grid

The format and contents of the analysis grids used in this report are taken from the method of comprehensive analysis explained by Dr. Frank Tracz in *The Art of Interpretation*, compiled, and edited by Mark J. Walker. This format examines a work measure by measure in the following categories (defined below): *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*.

Form describes the different sections of the work at the Macro level.

Phrase Structure describes the Micro or sub-phrases of the work within the Macro structure of Form.

Tempo identifies the notated tempos called for in the score, adjustments based on the conductor's interpretation, and any fluctuations in tempo, either as notated in the score or added through the conductor's interpretation.

Dynamics identifies the notated dynamics found in the score, changes in dynamics throughout the work, and any additions/changes unique to the conductor's interpretation.

Meter/Rhythm identifies the time signatures used in the work and important rhythmic structures occurring in the work.

Tonality analyzes the tonal centers used in the work at the Macro level.

Harmonic Motion analyzes the chord structure at the Micro level of the tonal centers described in the Macro level.

Orchestration lists the instrumentation within the work, with additions to and deletions from the whole as the work progresses.

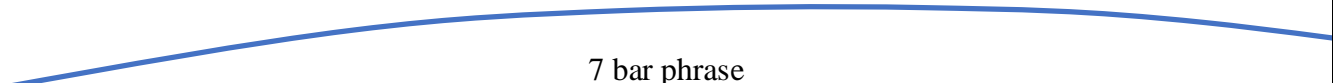






General Character describes the author's aesthetic interpretation of the work.

Means for Expression describes the musical elements the author feels should be noted to develop musical expression within the work.

Conducting Concerns describes musical elements that the conductor may struggle to execute or demonstrate, either physically or verbally.

Rehearsal Considerations describes musical elements that may need special attention in rehearsals to be successful.

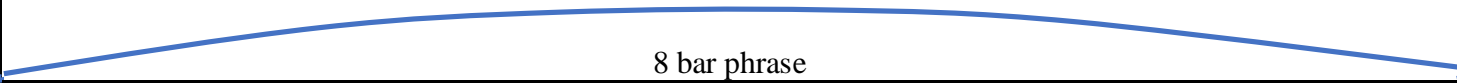



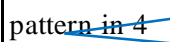

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 |
|--------------------------------|--|--|--|--|--|-----|
| Form | Introduction/A | | | | | |
| Phrase Structure |  7 bar phrase | | | | | |
| Tempo | ♩ = 160+ | | | | | |
| Dynamics | <i>f</i> | | | | | |
| Meter/Rhythm |  | | | | | |
| Tonality | F major | | | | | |
| Harmonic Motion | V | I | V | I | V I | V I |
| Orchestration | All Winds & Percussion | | | | | |
| General Character | Energetic & brash | | | | | |
| Means for Expression | Very Fast, with Energy! | | | | | |
| Conducting Concerns | Give a clear two count prep to ensure all musicians (wind & perc) enter together at brisk tempo. Conduct in 2  | RH move only on b1. Cue strong ring (BD) b2  | Marcato stop 2 but maintain tempo  | RH move only on b1. Cue strong ring (BD) b2  | Marcato stop 2 but maintain tempo  | |
| Rehearsal Consideration | Attack with good air together! Percussion must breathe with the ensemble | Time changes may prove challenging; solidify style across band together | | | Winds must stay engaged to not play in the rests | |

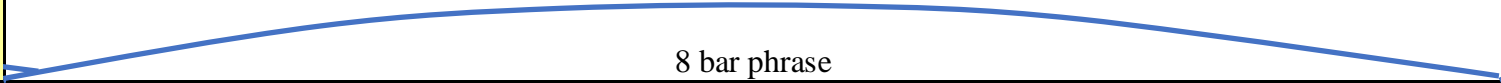



Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 7 | 8 | 9 | 10 |
|--------------------------------|--|---|--|----------------|
| Form | | Percussion Interlude | | |
| Phrase Structure | | | | |
| Tempo | | ♩ = 160+ | | |
| Dynamics | | <i>mf</i> | | |
| Meter/Rhythm | rhythmic hemiola | | | |
| Tonality | F major | | | |
| Harmonic Motion | V I V I | | I | |
| Orchestration | +Brass +Mid +High Winds | +Timpani | +Mallet 1, Xylo, Crash Cymbal | +Sus cymbal |
| General Character | energetic & brash | | | |
| Means for Expression | Syncopation | percussion interlude - thinning of texture for entrance of new motif | | |
| Conducting Concerns | Grow with G.O.P in 4 | cue timp beat 1 cue snare & bd on beat 3 | cue Perc 1-3 keep pattern small | cue sus cymbal |
| Rehearsal Consideration | Syncopation & vertical alignment; entrances in tempo | Percussion independence from each player is needed as no two parts have the same rhythms. Ensure winds stay engaged and subdivide during brief interlude. | | |

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | |
|--------------------------------|---|--------------------------|----|--|---|---|------------------------------|--|---------------|
| Form | B | | | | | | | | |
| Phrase Structure |  8 bar phrase | | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | | |
| Dynamics | <i>mf</i> | | | <i>p</i>  | | <i>mf</i>  | | | |
| Meter/Rhythm |  | | | | | | | | |
| Tonality | F major | | | | | | | | |
| Harmonic Motion | I | | | III6/4 | I | | | | |
| Orchestration | +Tsax/Tbn/Bsn | | | +Fl/Ob/Cl/Sax | | +Tsax/Tbn/Bsn | | +Fl | +Tpt Low Wind |
| General Character | powerful | | | | | | | | |
| Means for Expression | change in texture and timbre for new motif | | | | | | | add for build | |
| Conducting Concerns | cue low winds in staccato 2 pattern | maintain small 2 pattern | | cue high woodwinds : quickly grow size of pattern in 4  | Immediately decrease size | maintain small pattern | cue Fl | cue Tpts b1 cue lows b2  | |
| Rehearsal Consideration | Syncopation and style across low winds may be challenging coming from rest. Ensure subdivision as lows prepare enter. Clarity from the mallet percussion will be buried under lows. Bring out | | | WW quick but gradual crescendo, Brass add fp to assist WW clarity | Reiteration of statement prior, very similar but have the phrase go somewhere | | Flute confidence in entrance | Tpt confidence in entrance on beat 1, Low confidence in entrance b2 | |

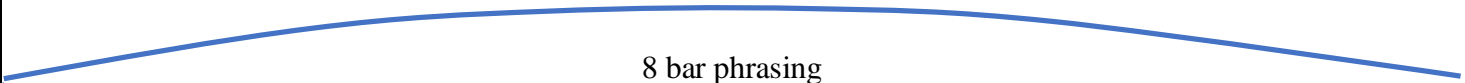


Composition: Adrenaline Engines
 Composer: Randall Standridge

| | | | | | | | | |
|--------------------------------|---|--------------------------|---|-------------|---|----|---|------------------------------------|
| Measure # | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| Form | B' | | | | | | | |
| Phrase Structure |  8 bar phrase | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | |
| Dynamics | <i>mf</i> | | | <i>mf</i> | | |  | |
| Meter/Rhythm |  | |  | | | | | |
| Tonality | F Major | | | | | | | |
| Harmonic Motion | I | | | | | | V | |
| Orchestration | +Hn & Alto Sax | | | +Fl/Ob/Cl | | | +Tpt | All winds |
| General Character | joyous, developing | | | | | | | |
| Means for Expression | reiteration of phrase prior - new instruments added into texture to build anticipation | | | | | | | |
| Conducting Concerns | cue Hn & Alto Saxes | maintain small 2 pattern | | cue High WW | maintain medium 2 pattern | | cue Tpt | Grow large in 4 quickly |
| Rehearsal Consideration | With more instruments entering texture, ensure that the lows do not overpower melody in Hn & Altos, Melody in Hn/Altos reiterate what came before | | | | As more instruments add onto of the ensure it does not grow to be too loud as this is not height of the piece | | | |

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 |
|--------------------------------|--|----------------|---------------------|--------------------|---|---|----|----|----|----|--------------------|--------------------|
| Form | Percussion Break - A' | | | | C | | | | | | | |
| Phrase Structure | 4 bar phrase | | | | 8 bar phrase | | | | | | | |
| Tempo | ♩ = 160+ | | | | ♩ = 160+ | | | | | | | |
| Dynamics | ff | | | p | f | | | | | | | fp |
| Meter/Rhythm | 4 | 2 | 4 | | rhythmic ostinato (alto & tpt) | | | | | | | |
| Tonality | F Major | | | | F Major | | | | | | | |
| Harmonic Motion | I | | | | I | | | | | | | |
| Orchestration | entire Perc Section | cue crash cymb | entire perc section | just timp & perc 1 | +Mid (alto sax & tpt) & Low Winds | | | | | | +Hn, High WW | |
| General Character | Aggressive, percussive, brash, loud | | | | Moving forward yet lyrical | | | | | | | |
| Means for Expression | Percussion interlude | | | | entrance with mid/low voices in drawn out rhythms for new motif | | | | | | | |
| Conducting Concerns | cue percussion maintain stop pattern during percussion break but get out of the way. ONLY giving basic time | | | | cue altos & tpt | conduct with more legato pattern for lows & winds | | | | | | cue HN cue high WW |
| Rehearsal Consideration | Vertical alignment in percussion section - ff but not aggressive percussion. Percussion may get carried away | | | | Ensure percussion does not overlap new material. Cautious of articulation & style of rhythmic motive. Ensure balance of juxtaposition of lows & midst | | | | | | confident entrance | |


Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 |
|--------------------------------|--|--|----|----|----|----|-------------------|----|
| Form | C' | | | | | | | |
| Phrase Structure |  8 bar phrasing | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | |
| Dynamics | <i>f</i>  | | | | | | | |
| Meter/Rhythm |  | | | | | | | |
| Tonality | F Major | | | | | | | |
| Harmonic Motion | I | | | | | | V | |
| Orchestration | All Winds & Percussion (besides Perc 3 & timp) | | | | | | | |
| General Character | Moving forward yet lyrical | | | | | | | |
| Means for Expression | Reiteration of previous phrase with addition of staccato WW on top | | | | | | | |
| Conducting Concerns | cue crash | large marcato pattern - beware of conducting too high/keep ictus low | | | | | GROW to <i>ff</i> | |
| Rehearsal Consideration | Clarity amongst grouping of instruments due to volume of sound. Crisp articulation needed from ensemble. Ensure loud dynamics still produced with GOOD tone! | | | | | | | |

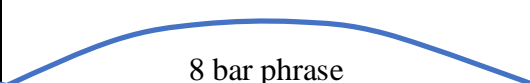
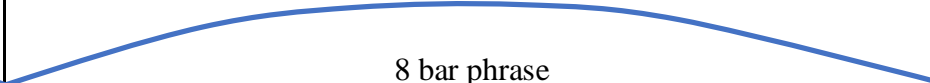

Composition: Adrenaline Engines
 Composer: Randall Standridge

| | | | | | | | | | |
|--------------------------------|--|---|---|---|--|-----|--|---|--|
| Measure # | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | |
| Form | A | | | | | | | Perc Interlude | |
| Phrase Structure | 8 bar phrase | | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | | |
| Dynamics | <i>ff</i> | | | | | | | <i>mf</i> | |
| Meter/Rhythm | | | | | | | rhythmic hemiola | | |
| Tonality | F major | | | | | | | | |
| Harmonic Motion | V | I | V | I | V I | V I | V I V I | I | |
| Orchestration | All Winds & Percussion | | | | | | +Brass +Mid +High Winds | +Timpani | |
| General Character | Energetic & brash | | | | | | | | |
| Means for Expression | Very Fast, with Energy! | | | | | | Syncopation | Thin texture | |
| Conducting Concerns | Marcato stop 2 but maintain tempo 4 | RH move only on b1. Cue strong ring (BD) b2 2 | Marcato stop 2 but maintain tempo 4 | RH move only on b1. Cue strong ring (BD) b2 2 4 | Marcato stop 2 but maintain tempo | | Grow with G.O.P in 4 | cue timp beat 1 cue snare & bd on beat 3 | |
| Rehearsal Consideration | Attack with good air together! Percussion must breathe with the ensemble | Time changes may prove challenging; solidify style across band together | | | Winds must stay engaged to not play in the rests | | Syncopation & vertical alignment; entrances in tempo | Perc independence, Winds stay engaged and subdivide | |

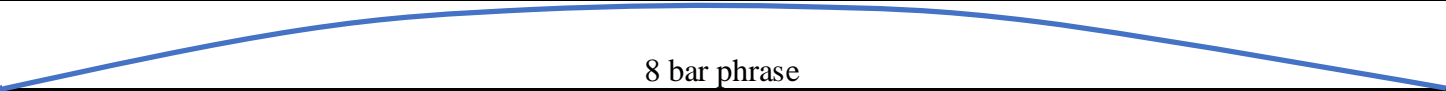

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 |
|--------------------------------|--|-------------|---------------|------------|-----------|--------------|--|--|----------------------|----------------------|--------------------------------|----------------------|----------------------|----|
| Form | D | | | | | | Transition/Buildup | | | | | | | |
| Phrase Structure | 6 bar phrase | | | | | | 8 bar phrase | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | | | | | | | |
| Dynamics | <i>p</i> | ↗ <i>mp</i> | | ↘ <i>p</i> | | — <i>mp</i> | | — <i>mf</i> | | — <i>f</i> | | | | |
| Meter/Rhythm |  | | | | | | 2 4 | 4 4 | 2 4 | 4 4 | 2 4 | 4 4 | 2 4 | |
| Tonality | F major | | | | | | | | | | | | | |
| Harmonic Motion | I | | | | | | | | | | | | | |
| Orchestration | +Hn & Cl | | +Fl/Mallet | | +Snare | +Asax | +Mid Winds | | | +Fl/Mallet/Hn | | | | |
| General Character | Relaxed with forward momentum | | | | | | Anticipatory | | | | | | | |
| Means for Expression | Cool Down: immediately after rush of adrenaline = this section | | | | | | Gradual addition of instruments to build up | | | | | | | |
| Conducting Concerns | drastic decrease in size of pattern | | cue fl/mallet | | cue snare | cue alto sax | cue Cl & Saxes | continue to grow pattern size mp to mf | | cue Fl & Mallet | grow pattern size from f to ff | | | |
| | | | | | | | | 2 4 | 2 4 | 2 4 | 2 4 | 2 4 | 2 4 | |
| Rehearsal Consideration | Drastic change in style of pike. Maintain forward momentum with lyrical soaring passage. Confidence in individual section entrances. Watch dynamics don't get too loud | | | | | | Time signature changes and confident entrances IN TIME | | | | | | | |



Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | |
|--------------------------------|---|----|----|----|----|----|----|----|--|-----------------------------|----|----|----|----|----|-----------------------|--|
| Form | Percussion Break - A" | | | | | | | | C" | | | | | | | | |
| Phrase Structure |  | | | | | | | |  | | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | | | | | | | | | | |
| Dynamics | <i>ff</i> | | | | | | | | <i>mf</i>  | | | | | | | | |
| Meter/Rhythm | | | | | | | | | same as C section but in Ab major | | | | | | | | |
| Tonality | Ab Major | | | | | | | | Ab Major | | | | | | | | |
| Harmonic Motion | I | | | | | | | | I | | | | | | | | |
| Orchestration | Percussion | | | | | | | | +Fl, Cl, Hn Low Winds | Tsax, Euph, Tbn have melody | | | | | | +Asax, Oboe | |
| General Character | Aggressive, harsh, in-your-face | | | | | | | | Energetic, exciting, new, forward momentum | | | | | | | | |
| Means for Expression | Key change & Loud Percussion Break | | | | | | | | New tonality, thin texture, breath from percussion | | | | | | | | |
| Conducting Concerns | Get out of percussions way and just give basics | | | | | | | | cue Cl/Hn | maintain medium 2 pattern | | | | | | cue Asax & Oboe | |
| Rehearsal Consideration | Clarity from percussion. Emphasis on accents and producing good tone from instruments | | | | | | | | Solid entrance in tempo from winds. Check key signature as new tonality. Articulation juxtaposition between groups. Confident entrances from sections that do not come in with everyone else | | | | | | | | |

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 |
|--------------------------------|--|--|----|----|----|----|----|-------------------|
| Form | C''' | | | | | | | |
| Phrase Structure |  | | | | | | | |
| Tempo | ♩ = 160+ | | | | | | | |
| Dynamics | <i>f</i>  | | | | | | | |
| Meter/Rhythm | reiteration of C' section but in Ab major | | | | | | | |
| Tonality | Ab Major | | | | | | | |
| Harmonic Motion | | | | | | | | |
| Orchestration | All Winds & Percussion (besides Perc 3 & timp) | | | | | | | |
| General Character | Moving forward yet lyrical | | | | | | | |
| Means for Expression | Reiteration of previous phrase with addition of staccato WW on top | | | | | | | |
| Conducting Concerns | cue crash | large marcato pattern - beware of conducting too high/keep ictus low | | | | | | GROW to <i>ff</i> |
| Rehearsal Consideration | Clarity amongst grouping of instruments due to volume of sound. Crisp articulation needed from ensemble. Ensure loud dynamics still produced with GOOD tone! | | | | | | | |

Composition: Adrenaline Engines
 Composer: Randall Standridge

| Measure # | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | | | | |
|--------------------------------|---|----|-----------------------------------|----|----------------------|----|--|-----|---|--------------------|------------------------------------|---|-------------------------------------|-------------------|------------------------------------|------------------------|--|--|
| Form | A | | | | | | A's Extension | | | Coda | | | | | | | | |
| Phrase Structure | 6 bar phrase | | | | | | | | | 6 bar phrase | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | |
| Dynamics | <i>ff</i> | | | | | | | | <i>fp</i> | | | | <i>fff</i> | | | | | |
| Meter/Rhythm | 2 4 | | 4 4 | | 3 4 | | 4 4 | |  | | |  | | | | | | |
| Tonality | Ab Major | | | | | | | | | | | | | | | | | |
| Harmonic Motion | V | I | V | I | V | I | V | I | V | I | V | | | V | I | V | I | |
| Orchestration | All Winds and Percussion | | | | | | | | Low Winds & Low | +High Winds & High | Timpani Solo | | All Winds & Percussion | | | | | |
| General Character | Aggressive and driving | | | | | | | | | | | | | | | | | |
| Means for Expression | repetitive, original rhythmic motif | | | | | | Cadential Extension | | | | | | | | | | | |
| Conducting Concerns | RH move only on b1. Cue strong ring (BD) | | Marcato stop 2 but maintain tempo | | 3 4 | | Marcato stop 2 but maintain tempo | | Gesture of Syncopation! | | | <i>fp</i> | | Cue all musicians | | LH cut off perc at end | | |
| Rehearsal Consideration | Time changes may prove challenging; solidify style across band together | | | | 4 | | Winds must stay engaged to not play in the rests | | Additional 1 measure beyond | | Wind entrance in time and in style | | Timpani Solo - strong player needed | | Wind entrance in time and in style | | Immediately mute all percussion at end | |

Appendix D - *Courage (March)* Concert Program

Kansas State University
Wind Symphony
Concert Band

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor



October 13, 2021
7:30 PM
McCain Auditorium

Concert Band

Jubilance (1997).....James Swearingen (b. 1947)
Conducted by Preston Thomas, Graduate Assistant

American Riversongs (1991).....Pierre LaPlante (b. 1943)
Conducted by Travis Turner, Graduate Assistant

Kindred Spirits (2009).....Brian Balmages (b. 1975)
Conducted by Cally Bitterlin, Graduate Assistant

Courage (March) (1919).....Harold Bennett (1881-1956)
arr. Nicholas Contorno (b. 1983)
Conducted by Olivia Bazanos, Graduate Assistant

Wind Symphony

Dr. Alex Wimmer, Conductor

William Byrd Suite (1924).....Gordon Jacobs (1895-1984)

1. The Earle of Oxford's March
2. Pavana
3. Jhon come and kiss me now
4. The Mayden's Song
5. Wolsey's Wilde
6. The Bells

Anparito Roca (1925).....Jaime Texidor (1884-1957)
arr. Aubrey Winter (1870-1955)

Concert Band Program Notes

***Jubilance* (1997).....James Swearingen (b. 1947)**

Jubilance was written in 1997. It was dedicated to Duane H. Pangrac (1937-2016) and his father, Perry Pangrec (1904-1989), Kansas instrumental music educators. Perry taught in Junction City and Duane taught in Butler County. *Jubilance* is written in ABA form. The A theme features several time signature changes which gives the music a bouncy feeling. The lyrical B theme features a slower melody in triple time and several colorful chords which sets it apart from the main theme. The piece ends with a variation of the introduction and a dramatic timpani solo.

Notes prepared by Preston Thomas

***American Riversongs* (1991)..... Pierre LaPlante (b. 1943)**

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of “Down the River,” followed by an expansive and dramatic treatment of “Shenandoah,” or “Across the Wide Missouri,” as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster’s “The Glendy Burk.” As the “Glendy Burk” travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula*, Op. 2 for piano and his *Symphony No. 1*, subtitled *A Night In The Tropics*. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

Notes from the score to *American Riversongs* written by Pierre LaPlante.

***Kindred Spirits* (2009).....Brian Balmages (b. 1975)**

On February 1, 2008, tragedy struck Balmages’ hometown in Maryland. A young high school boy, Nicholas Browning, made national headlines after being arrested for murdering his parents and two younger brothers. The entire community was thrown into shock because he was an honors student and the whole episode seemed so impetuous. Brothers Gregory and Benjamin were percussionists in Cockeysville Middle School Bands. It was shortly after this tragedy that their band director, Jonathan Sindler, approached Balmages about writing a piece for a memorial concert. This piece is offered up as a musical eulogy for the family. It is also written for Nicholas Browning, who despite the acts charged against him, must be in a great deal of pain. The music is quite mournful and reflective in nature, though periods of warmth project through, each becoming more intense and uplifting as the work develops. As the music grows more dissonant and intense, so does the feeling of unrest, confusion, and anxiety. Voices at the end accompany the sound of the piano, while a few woodwind soloists echo the powerful themes once more as

the music fades to nothing. A closing statement in the piano offers a final musical outburst that carries both great joy and sorrow.

Notes from the score to *Kindred Spirits* written by Brian Balmages

***Courage (March) (1919)*.....Harold Bennett (1881-1956)
arr. Nicholas Contorno (b. 1983)**

Conducted by Olivia Bazanos, Graduate Assistant

Courage March by Henry Fillmore, arranged by Nicholas J. Contorno, was composed in 1919 by Fillmore under the pseudonym Harold Bennett. The work begins in Eb major and modulates to Ab major at the trio following traditional march form. Originally included in Book No. 3 from the then well-known Bennett Band Book Series, this new edition does not contain the technical demands of some of Fillmore's better-known marches such as *His Honor*, *Men of Ohio*, and *Americans We*, but does demonstrate his gift for creating interesting melodies and countermelodies.

Program Note from The Instrumentalist

Wind Symphony Program Notes

William Byrd Suite (1924)*.....**Gordon Jacobs (1895-1984)*

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestration color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In "The Earl of Oxford's March," devices of *crescendo*, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately "Pavana" is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing Bb-major in them all. "Jhon come kisse me now," "The Mayden's Song" and "Wolsey's Wilde" are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of "Wolsey's Wilde" takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. "The Bells" is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

Program Note by Brian K. Doyle

Amparito Roca (1925)*.....**Jaime Texidor (1884-1957)** **arr. Aubrey Winter (1870-1955)*

This Spanish pasodoble march was written by Spanish bandleader and composer Jaime Texidor. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight (bullfight), and the tutti texture of the *maestoso* section bring this piece to a grand conclusion.

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived much of his life in Baracaldo, a picturesque city in northern Spain. In 1927 he became conductor of the Baracaldo Municipal Band, succeeding Sr. Alberdi who had founded the organization in 1902. Texidor conducted the band until 1936 and, during that time, composed and arranged so much music that

he decided to establish his publishing company. Many of his works were republished by Editorial Musica Moderna of Madrid and Boosey & Hawkes of London.

Program Note by Aubrey Winter

Kansas State University Concert Band

Flute

Sam Crawford*
Tia Cole
Alora Duran

Oboe

Lily Linville*
Tony Rodriguez

Clarinet

Morgan Bacon
Nathaniel Chaput
Mallory Libby
Paidge Rosebaugh
Alexis White*
Gabby Yager

Bass Clarinet

Andrew Otto

Bassoon

Ethan Karnes*
Cassidy Schmidt

Alto Saxophone

Kate Anderson*
Brenden Vining

Tenor Saxophone

Jayci Shepard

Baritone Saxophone

Kenny Davies

Trumpet

Kaylee Flaata
Donald Gaspar
Will McCreight
Caden Roark*
Braden Tinder

French Horn

Krissy Davis
DJ Donnelly
Ben VanNierop*

Trombone

Peri Carney
Jess Hergett
Malachi Williams*

Euphonium

James Probst*
Stazzi Simmons

Tuba

Sabrina Gary
Daniel Smith
Michael Walker*

Percussion

Trenton Lowry*
Bryce Moore
Tristan Thompson
Ben Thorne

Piano

Kevin Jackson

*Denotes Principal Section Player

Kansas State University Wind Symphony
Dr. Alex Wimmer, Director

Flute

Jordyn Allen
Sarah Baden
Jenna Dominguez*
Ella Greenup
Brenda Heard
Gabby Yager

Oboe

Alli Gladfelder*

Clarinet

Angel Amaro
Corrine Bergstrom
Krissy Davis
Erin Flax
Sarah Kelley*
Maggie Krout
Alexis Sutton

Bass Clarinet

Grace Dice

Alto Saxophone

Julia McCabe*
Craig Brinkman

Tenor Saxophone

Abby Vetter

Baritone Saxophone

Jasmine Bates

Trumpet

Shelton Lauderbaugh
Bryce Schreiber
Haley Schwartz*
Kate Washburn

French Horn

Sam Allison
Isabel Grafel*
Charlie Marshall
Drake Middleton

Trombone

Ali Carlton
Blake Davis*
Corbin Wood

Euphonium

Thomas Keller
Drake Thompson
Chandler Wilkens*

Tuba

Keialani Baker
Robert Brown*

Percussion

Noah Dial
Gabby Fluke
Daniel Hubin
Ethan Jeffries*
Owen Markwart
Jacob Morgan
Jake Wall
Christopher Wells

Piano

Andrew Wilson

*Denotes Principal Section Player

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public-school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor's of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the "Member of the Year" award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Assistant Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

UPCOMING EVENTS

CENTRAL STATES MARCHING FESTIVAL

Saturday October 23, 2021
Bill Snyder Family Stadium

KKY/TBS MARCHING BAND LUNCHEON

Sunday November 21, 2021—11:30am
K-State Union Ballroom

MARCHING BAND CONCERT

Sunday November 21, 2021—3:00pm
Ahearn Fieldhouse

WIND SYMPHONY AND CONCERT BAND CONCERT

Tuesday November 30, 2021—7:30pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday December 1, 2021—7:30pm
McCain Auditorium

MARCHING BAND BANQUET

Sunday December 12, 2021—6:30pm
K-State Union Ballroom

CONCERT BAND CLINIC

January 21-23, 2022

For more information, visit the K-State Bands website or email Courtney Grecu at
cljensen@ksu.edu

Appendix E - *Chasing Sunlight Concert Program*

Kansas State University
Concert Band
Wind Symphony

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Tyler Lee, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor



October 13, 2022
7:30 PM
McCain Auditorium

Concert Band

- Anthem for Winds and Percussion* (1978).....Claude T. Smith (1932-1987)
Conducted by Tyler Lee
- Chasing Sunlight* (2017)Cait Nishimura (b. 1991)
Conducted by Olivia Bazanos
- This Cruel Moon* (2017)John Mackey (b.1973)
Conducted by Travis Turner
- The Phantom Regiment* (1952)Leroy Anderson (b. 1908-1975)
Conducted by Cally Bitterlin
- España Cañi* (1925).....Pascual Marquina (b. 1873-1948)
Conducted by Preston Thomas

Wind Symphony

Dr. Alex Wimmer, Conductor

- Things That Never Were* (2010)..... Travis Cross (b.1977)
- An American Elegy* (2000).....Frank Ticheli (b.1958)
- First Suite in E-flat* (1909/2005)..... Gustav Holst (1874-1934)
Frederick Fennell (1914-2004)

Concert Band Program Notes

Anthem for Winds and Percussion (1978)..... Claude T. Smith (1932-1987)
Conducted by Tyler Lee

"Master composer Claude T. Smith graced the band world with many wonderful pieces, and this classic continues to be one of his most performed works. The opening theme sparkles with rhythmic vitality and harmonic devices that still sound fresh today. The contrasting Andante segment is lush and tender before returning to the fast main theme."

-Program notes from Hal Leonard

Chasing Sunlight (2017)Cait Nishimura (b. 1991)
Conducted by Olivia Bazanos

"Chasing Sunlight was inspired by the experience of driving west into the setting sun as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents the sense of urgency while soaring, lyrical themes depict the warmth and radiance of the sun low in the sky. Just as the sun will always set, humans must accept the impermanence of all things in life and make the most of every opportunity before it has passed. Chasing Sunlight also represents the ongoing pursuit of these opportunities."

-Program notes by Cait Nishimura

This Cruel Moon (2017)John Mackey (b.1973)
Conducted by Travis Turner

"This piece is an adaptation of the middle movement of "Wind-Dark Sea: Symphony for Band." the full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

"This Cruel Moon" is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back."

-Program notes by John Mackey

The Phantom Regiment (1952)Leroy Anderson (b. 1908-1975)
Conducted by Cally Bitterlin

The Phantom Regiment is a tribute to those who have served in the military. **The Phantom GHQ Liaison Regiment** was a special reconnaissance unit established during the Second World War to gain detailed battlefield reconnaissance of Allied positions. Operating in small, dedicated patrols in special operations and across the Allied armies throughout the war, their most distinguished Airborne role came in conjunction with 1st Airborne Division at Arnhem.

The Phantom traced their early heritage to No. 3 British Air Mission established in France during late 1939. Attached to the Belgian General Staff, the unit were detailed to report back information about the Allied forward positions. By November 1939, their role had changed slightly to use radios and vehicles. The codename for these missions was classified as 'Phantom'.

Phantom deployed in squadrons in North West Europe, South East Europe, North Africa and Italy. Each Squadron supported an Army and consisted of a Squadron HQ (SHQ) and a number of Patrols (one per Corps and a further ten further forward of Corps). Each Patrol consisted of an officer, an NCO and up to 9 other ranks. They were typically equipped with Norton motorcycles, Jeeps, Morris 15cwt trucks and White M3 A1 Scout cars and carried a 107 Receiver, 52 and 19 sets. The patrols either embedded with other formations or went on specially directed missions from their individual Army HQs. The patrols' role was to provide collection, passage and dissemination of real-time information on the progress of battle back to Corps HQ.

Some patrols undertook parachute drops with the SAS to provide communications with SAS Brigade HQ. Later, with Phantom efficiency proven and with US forces under the leadership of 12 US Army Group, similar arrangements were made for Phantom to provide communications with US Corps."

-Program notes by Airborne Assault ParaData

España Cañi (1925).....Pascual Marquina (b. 1873-1948)

Conducted by Preston Thomas

Marquina had a longtime admirer of his music named José Lopez de Osa who lived in the city of La Mancha, Spain. In 1924, Marquina promised to write a paso doble for Lopez de Osa. In 1925 when Marquina was riding the train to La Mancha for a festival, he realized that he had forgotten to write the tune. To fix his mistake, he crossed off the name of his most recent tune and called it El Patronista Cañi. A year later, a dancer named Encarnación López Julvez, was preparing a show in New York and they wouldn't let her perform to the song title El Patronista Cañi. She plead with Marquina to change the title of the song and so he did. España Cañi became the new title, and it was premiered in that way at the New York Metropolitan Opera House in 1932.

-Program notes by Preston Thomas

Wind Symphony Program Notes

Things That Never Were (2010).....Travis Cross (b.1977)

Commissioned by the Eagan (Minn.) High School Wind Ensemble, Eagan High School Band Boosters, and Eagan High School Class of 2010 in celebration of the 20th anniversary of Eagan High School, the work celebrates the vision of those who founded Eagan High School, the leadership of its first students, and the promise and potential of the current graduating class and those who will follow in the future.

The title comes from George Bernard Shaw (1856-1950), who wrote in his multi-volume epic *Back to Methuselah*: "You see things; and you say, 'Why?' But I dream things that never were; and I say, 'Why not?'"

Senator Robert F. Kennedy frequently paraphrased the quote during his 1968 presidential campaign. After his assassination, his brother Edward referenced the same quote in his eulogy. It seems especially appropriate to use the words of an Irish playwright, popularized by a member of the preeminent Irish-American political dynasty, to honor the high school in Eagan, a city named for an Irish immigrant.

Community and educational leaders dreamed something that never was when they opened Eagan High School in 1989. There can be no doubt that the graduates of the twentieth-anniversary class of 2010 have big dreams too. We can only hope they say, "Why not?" and follow their dreams to a fulfilling future.

Travis J. Cross serves as professor of music at UCLA, where he conducts the Wind Ensemble, directs the graduate wind conducting program, and chairs the music department. He was also associate dean for academic mentoring and opportunity during the initial years of The UCLA Herb Alpert School of Music. Previous he was the wind ensemble conductor at Virginia Tech in Blacksburg, Va., Cross for five years. Cross earned doctorate and Master of Music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and led the marching band program. From 2011–2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity. In 2017, Cross taught the Cavaliers Drum and Bugle Corps as brass co-caption head.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in more than 30 states and around the world. Cross is a Yamaha Master Educator.

-Program notes by Travis Cross

**An American Elegy (2000).....Frank
Ticheli (b.1958)**

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, suggest 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.” – Frank Ticheli

An American Elegy (2000) was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Macky Hall in Boulder, Colorado.

Frank Ticheli holds the title of Professor of Composition in the Flora L. Thornton School of Music at USC. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. He has received numerous awards, and his orchestral and band works have been performed all over the world. Ticheli also appears as a guest conductor at many universities and music festivals around the country and throughout the world.

-All program notes by Frank Ticheli

**First Suite in E-flat (1909/2005).....Gustav
Holst (1874-1934)
Frederick Fennell (1914-2004)**

The First Suite in E-flat for Military Band, Op. 28, No. 1 (1909), is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909. Along with the subsequent Second Suite in F for Military Band, written in 1911 and premiered in 1922, the First Suite was the catalyzing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass. Fennell's edition the suite is a companion to his edition of Percy Grainger's Lincolnshire Posy (1937/2010). This edition contains Fennell's performance practices based on thorough research and his many years of conducting this monumental work.

Gustav Theodore Holst was an English composer, arranger, and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

Many credit Frederick Fennell with being the primary catalyst with the creation today's modern wind ensemble. He received a Bachelor of Music degree, Master of Music degree, and an honorary doctorate from the Eastman School of Music at the University of Rochester. He served on the faculty of the Eastman School of Music and the University of Miami School of Music. While at Eastman he founded the Eastman Wind Ensemble, receiving numerous awards for their monumental contributions to the modern wind band movement. He was also the principal conductor of Tokyo Kosei Wind Orchestra as well as the Dallas Wind Symphony as well as numerous other prestigious wind ensembles and orchestras. "Fred Fennell changed music. He was short in height, but huge in stature and character. He was a consummate professional and entertainer – and a class act in every way. He will be deeply missed, but never, ever forgotten." – Mark Scatterday, current director of the Eastman Wind Ensemble.
-Program notes by Alex Wimmer

Kansas State University Concert Band

FLUTE

Tia Cole
Alora Duran
Melissa Fierro*
Tegan Stratton
Gabby Yager

CLARINET

Allie Boell
Nathaniel Chaput**
Maria Herrera Bustillos
Anna Ridgway
Shelby Stolzenburg
Alexis Sutton**

BASS CLARINET

Taton Bennett
Andrew Otto

OBOE

Sylvia Cunningham
Michael Walker*

BASSOON

Ethan Karnes

ALTO SAX

Cooper Carlson
Annabelle Hall*
Logan Peralez

TENOR SAX

Sapphire Davis

BARITONE SAX

Mystica Mather

TRUMPET

Kevin Colle
Karson Griffin
Chase Keesling
Cameron Sadler
Trystan Seifried
Emmett Williams*

HORN

Craig Brinkman*
Sebastian Gary
Seth Higgins
Clyde Horinek
Kayla Schinkel

TROMBONES

Nicci Coots
Jacob Daley
Jess Hargett
Kamryn Sidener (Bass)
Malachi Williams
Wesley Wurm*

EUPHONIUM

Stazzi Simmons
Kaden Williams*

TUBA

Margaret Benson*
Brendan Lyhane

PERCUSSION

Devon Autry**
Trenton Lowry**
Daniel Smith
Elliot Thomas

* Principal/Section Leader

**Co-principal/co-section leaders

Kansas State University Wind Symphony
Dr. Alex Wimmer, Director

FLUTE

Reese Byers (Pic)
Tabitha Ellwood
Ella Greenup*
Grace Woydziak
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CLARINET

Erin Flax
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Ella McKeague
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Jasmine Bates
Sarah Schieferecke
Jordan Somers
Abby Vetter*

TENOR SAX

Chase Burman

BARITONE SAX

Max Contreras

TRUMPET

Zak Oster
Evelyn Peat**
Aaron Peterson
Caden Roark
Jae Seefeldt**
Brett Wyckoff

HORN

Alyssa Boden
Tim Buehler
Andrew Dearing
Kendan Powers*

TROMBONES

Reece Beckman
Jared Carlton*
Zach Elliot
Kiera Jeffries
Corbin Wood (Bass)

EUPHONIUM

Thomas Keller
Sydney Smith
Drake Thompson*

TUBA

Olivia Franco
Charles Kelly
Isaiah Zinkan*

PERCUSSION

Max Barth
Noah Dial
Ethan Jeffries*
Jessi Solorzano
Ben Thorne
Chris Wells
Jessie Whelan

* Principal/Section Leader

**Co-principal/co-section leaders

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public-school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

TYLER LEE is originally from Tulsa, Oklahoma, and is one of the graduate assistants at Kansas State University. Tyler earned his Bachelor of Music degree in Trombone Performance from Kansas State University (2019), and earned his Master's of Music degree in Trombone Performance as well as his Graduate Certificate in Wind Band Conducting and Instrumental Studies from the University of Central Arkansas (2021,2022).

While at Kansas State University, Tyler participated in the Wind Ensemble, Wind Symphony, Pride of Wildcat Land, Cat Band, CJE, KSU Symphony Orchestra, Brass Ensemble, and Trombone Choir, as well as Kappa Kappa Psi National Honorary Band Fraternity.

During his time at the University of Central Arkansas, he served as a graduate assistant with the band area. He assisted with the day-to-day operation of the UCA band program and was on staff for the Bear Marching Band as well as the Purple Rage Basketball Band. He was also heavily involved in the trombone studio at UCA, performing with the Natural Slides trombone choir, the top trombone ensemble at UCA.

Tyler's professional associations include the Arkansas Music Educators Association, Arkansas School Band and Orchestra Association, Texas Music Educators Association, Kansas Music Educators Association, College Band Director's National Association, International Trombone Association, the Conductor's Guild, and Kappa Kappa Psi – National Honorary Band Fraternity.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor's of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the "Member of the Year" award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Assistant Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

UPCOMING EVENTS

MARCHING BAND CONCERT

Sunday, November 27, 2022 – 3:00 PM
Ahearn Fieldhouse

WIND ENSEMBLE CONCERT

Wednesday, November 30, 2022 – 7:30 PM
McCain Auditorium

CONCERT BAND AND WIND SYMPHONY CONCERT

Thursday, December 1, 2022 – 7:30 PM
McCain Auditorium

CONCERT BAND CLINIC

Friday, January 20 – 22, 2022

For more information, please email Courtney Grecu at cljensen@ksu.edu

WIND ENSEMBLE CONCERT

Saturday, January 21, 2023 – 4:00 PM
McCain Auditorium

Appendix F - Adrenaline Engines Concert Program

Kansas State University
Concert Band
Wind Symphony

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Tyler Lee, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor



November 1, 2022
7:30 PM
McCain Auditorium

Concert Band

Flourish for Wind Band (1939).....Ralph Vaughan Williams (1872-1958)
Conducted by Tyler Lee

Seal Lullaby (2004/2011)Eric Whitacre (b. 1970)
Conducted by Preston Thomas

The Cave You Fear (2014)Michael Markowski (b. 1986)
Conducted by Travis Turner

Lullaby from a Distant Star (2011)Richard Saucedo (b. 1957)
Conducted by Cally Bitterlin

Adrenaline Engines (2010).....Randall Standridge (b. 1976)
Conducted by Olivia Bazanos

Wind Symphony

Dr. Alex Wimmer, Conductor

The Falls (2018)..... Rossano Galante (b. 1967)

Riften Wed (2013)..... Julie Giroux (b. 1961)

Aurora Awakes (2009)..... John Mackey (b. 1973)

Concert Band Program Notes

Flourish for Wind Band (1939).....**Ralph Vaughan Williams (1872-1958)**
Conducted by Tyler Lee

This short work (only about 90 seconds long) was scored for military band with numerous clarinets, cornets, saxophones, euphoniums and timpani. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost - only to reappear in 1971. Upon its discovery the work was adapted twice by Roy Douglas - first for brass band and then for symphony orchestra. The orchestral version is scored for wind instruments, together with double basses, timpani and percussion. This version had its first performance by the Tunbridge Wells Symphony Orchestra in 1974. The original and the adaptations have all been published by Oxford University Press, although no recordings are known.

- Program Notes by Steve Schwartz

Seal Lullaby (2004/2011)**Eric Whitacre (b. 1970)**

“In the spring of 2004 I was lucky enough to have my show **Paradise Lost: Shadows and Wings** presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (**Wicked, Godspell**), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling’s **The White Seal**. I have always loved animation (the early Disney films; **Looney Tunes**; everything Pixar makes) and I couldn’t believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called The Seal Lullaby).

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn’t hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. “Oh,” said the exec, “we decided to make Kung Fu Panda instead.”

So I didn’t do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I’m grateful to them for giving it a new life. And I’m especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

THE TEXT

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!"

-Program notes from composer

Conducted by Preston Thomas

***The Cave You Fear (2014)*Michael Markowski (b. 1986)**

Conducted by Travis Turner

"I've been thinking a lot lately about all the opportunities we're given day-to-day to try something new or to go somewhere we've never been before - the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book *The Hero With A Thousand Faces* is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey" - the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, 'the big question is whether you are going to be able to say hearty 'yes' to your adventure.'

So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end."

- Program notes from composer

Wind Symphony Program Notes

***The Falls* (2018)..... Rossano Galante (b. 1967)**

Highlighting the falls as it cascades over rocky terrain, sparkling wind and brass fanfares depict the water as it rushes forward before exploding over the edge. Melodic lines transport the audience into the mysterious and rapturous wilderness as this remarkable piece evokes one of nature's most glorious creations.

Born in Buffalo, New York, Rossano Galante received his Bachelor of Arts Degree in Trumpet performance from SUNY Buffalo in 1992. That same year he was one of nineteen people from around the world to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for his film score for *The Omen*. In 1999, Mr. Galante moved to California to pursue a career in film composition and orchestration. Since then, he has worked with two-time Oscar nominated composer Marco Beltrami, Christophe Beck, Brian Tyler and Wolfram de Marco.

Mr. Galante has served as orchestrator for over sixty studio films including, *A Quiet Place*, *Logan*, *Wolverine*, *Charlie's Angels*, *3:10 to Yuma*, *A Good Day to Die Hard*, *Trouble with the Curve*, *The Thing*, *Final Destination 5*, *Don't be Afraid of the Dark*, *Knowing*, *Max Payne*, *The Little Mermaid: Ariel's Beginning*, *Alvin and the Chipmunks*, *Live Free or Die Hard*, *Red Eye*, *The Tuxedo*, *Tuesdays with Morrie*, among many others.

For his large-scale Wind Ensemble compositions, he has been commissioned by the Hofstra University Symphonic Band, Nebraska Wind Symphony, the Amherst Chamber Orchestra, Trenton State College, SUNY Buffalo, Grand Island Middle School, Syracuse Youth Symphony, Point Pleasant Borough High School, North Tonawanda High School, Lockport City School District, Edward Town Middle School, Duxbury High School Wind Ensemble, Allegro: The Chamber Orchestra of Lancaster, Franklin & Marshall College, West Genesee High School Wind Ensemble, East Stroudsburg High School, Grissom High School and the Erie County Wind Ensemble. Many in progress.

Mr. Galante has 49 published compositions for Alfred Publications, G. Schirmer, Hafabra, C.L. Barnhouse and Dehaske/Curnow.

Program notes by – Rossano Galante

***Riften* (2013)..... Julie Giroux (b. 1961)**

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition. Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the worlds orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "'til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly *Riften Wed*.

☒

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction". When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony "Sun, Rain & Wind" which premiered in June 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

All program notes by – Julie Giroux

***Aurora Awakes* (2009)..... John Mackey (b. 1973)**

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*
- Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

All program notes by – Jake Wallace

Kansas State University Concert Band

FLUTE

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Melissa Fierro*
Tegan Stratton
Gabby Yager

ALTO SAX

Cooper Carlson
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Logan Peralez

TROMBONES

Nicci Coots
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Jess Hargett
Kamryn Sidener (Bass)
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Wesley Wurm*

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Sapphire Davis

BARITONE SAX

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**Co-principal/co-section leaders

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public-school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

TYLER LEE is originally from Tulsa, Oklahoma, and is one of the graduate assistants at Kansas State University. Tyler earned his Bachelor of Music degree in Trombone Performance from Kansas State University (2019), and earned his Master's of Music degree in Trombone Performance as well as his Graduate Certificate in Wind Band Conducting and Instrumental Studies from the University of Central Arkansas (2021,2022).

While at Kansas State University, Tyler participated in the Wind Ensemble, Wind Symphony, Pride of Wildcat Land, Cat Band, CJE, KSU Symphony Orchestra, Brass Ensemble, and Trombone Choir, as well as Kappa Kappa Psi National Honorary Band Fraternity.

During his time at the University of Central Arkansas, he served as a graduate assistant with the band area. He assisted with the day-to-day operation of the UCA band program and was on staff for the Bear Marching Band as well as the Purple Rage Basketball Band. He was also heavily involved in the trombone studio at UCA, performing with the Natural Slides trombone choir, the top trombone ensemble at UCA.

Tyler's professional associations include the Arkansas Music Educators Association, Arkansas School Band and Orchestra Association, Texas Music Educators Association, Kansas Music Educators Association, College Band Director's National Association, International Trombone Association, the Conductor's Guild, and Kappa Kappa Psi – National Honorary Band Fraternity.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor's of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the "Member of the Year" award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Assistant Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

UPCOMING EVENTS

MARCHING BAND CONCERT

Sunday, November 27, 2022 – 3:00 PM
Ahearn Fieldhouse

WIND ENSEMBLE CONCERT

Wednesday, November 30, 2022 – 7:30 PM
McCain Auditorium

CONCERT BAND AND WIND SYMPHONY CONCERT

Thursday, December 1, 2022 – 7:30 PM
McCain Auditorium

CONCERT BAND CLINIC

Friday, January 20 – 22, 2022

For more information, please email Courtney Grecu at cljensen@ksu.edu

WIND ENSEMBLE CONCERT

Saturday, January 21, 2023 – 4:00 PM
McCain Auditorium