

An Examination of the Educational and Pedagogical Correlations  
Between the Arizona State Standards for Musical Proficiency  
and an Annotated List of Select Wind Band Repertoire

by

Paul Andrew Koch

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Graduate Supervisory Committee:

Gary W. Hill, Chair  
Jason Caslor  
Kristina Knowles

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## ABSTRACT

Wind band directors in the State of Arizona are required by the Arizona Band and Orchestra Directors Association (ABODA) to choose at least one music selection from the “State Lists of Required Compositions” of Florida, Texas, and/or Virginia for their ABODA scholastic concert band festival presentation and adjudication. The works could also be used for school performance. Additionally, the Arizona State Department of Education requires Certified Wind Band Teachers to use the *Arizona Academic Standards in the Arts Music – Performing Ensembles* (updated in 2015) as source material for the standard that should be met by the conclusion of the academic year. This research explores the educational and pedagogical correlations between the state standards and an annotated list of select Wind Ensemble repertoire.

The Florida Bandmasters Association, Virginia Band and Orchestra Directors Association, and Texas’s University Interscholastic League’s lists of required compositions include thoughtfully selected titles that promote musical growth. A fourth list found in Richard Miles’ textbook series entitled *Teaching Music Through Performance in Band (Volume 1-11)* which promotes music education through rehearsal preparation and performance-based practices. This list will only include compositions that all four compilations selected. The list will convey the following information:

1. The average grade, title, composer and date of the composition
2. A brief program note about the composition
3. A description of each teaching standard covered by the selected repertoire

Additionally, the author has decided to add some works to the list to ensure the inclusion of race and gender diversity. These additional works may one day make the state required performance lists as time allows the selection process to catch up with the volume of repertoire added.

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## DEDICATION

For Jacque and Paxton.  
All my love!  
Forever.

## TABLE OF CONTENTS

	Page
LIST OF REPERTOIRES.....	vi
CHAPTER	
1. INTRODUCTION.....	1
2. HOW TO USE THIS DOCUMENT.....	3
3. THE ANNOTATED LIST OF SELECT BAND WORKS.....	4
4. CONCLUSION.....	199
REFERENCES.....	201
APPENDIX	
I. LIST OF 167 WORKS SORTED BY AVERAGE GRADE.....	202
II. LIST OF 167 WORKS SORTED BY COMPOSER.....	208
III. LIST OF 167 WORKS SORTED BY TITLE.....	214

## LIST OF REPERTOIRES

TITLE OF WORK	COMPOSER	AVERAGE GRADE	PAGE
Two British Folk Songs	Elliot Del Borgo	2	4
Cumberland Cross	Carl Strommen	2.5	7
Kentucky 1800	Clare Grundman	2.5	10
Polly Oliver	Thomas Root	2.75	13
As the Summer Was Just Beginning	Larry Daehn	3	15
On a Hymnsong of Philip Bliss	David Holsinger	3	18
Three Ayers from Gloucester	Hugh Stuart	3	22
Overture for Winds	Charles Carter	3.25	26
American Riversongs	Pierre La Plante	3.5	29
Shenandoah	Frank Ticheli	3.5	32
Chant and Jubilo	W. Francis McBeth	3.75	36
Toccatà for Band	Frank Erickson	3.75	39
Amazing Grace	Frank Ticheli	4	42
An American Elegy	Frank Ticheli	4	46
Giles Farnaby Suite	Gordon Jacob	4	49
A Longford Legend	Robert Sheldon	4	53
Courtly Airs and Dances	Ron Nelson	4.25	57
Irish Tune from County Derry	Grainger / Aldridge	4.25	61
Third Suite	Robert Jager	4.25	64
Chorale and Alleluia	Howard Hanson	4.5	68
Chorale and Shaker Dance	John P. Zdechlik	4.5	71
Elegy	John Barnes Chance	4.5	75
Elegy for a Young American	Ronald Lo Presti	4.5	79

## LIST OF REPERTOIRES

TITLE OF WORK	COMPOSER	AVERAGE GRADE	PAGE
A Festival Prelude	Alfred Reed	4.5	82
Pageant	Vincent Persichetti	4.5	86
Prelude, Siciliano and Rondo	Arnold / Paynter	4.5	90
English Folk Song Suite	Ralph Vaughan Williams	4.75	93
Scenes from "The Louvre"	Norman Dello Joio	4.75	97
Symphonic Dance No. 3 "Fiesta"	Clifton Williams	4.75	101
Symphonic Suite	Clifton Williams	4.75	105
Candide Suite	Bernstein / Grundman	5	109
First Suite in Eb	Holst / Matthews	5	113
American Overture for Band	Joseph Willcox Jenkins	5.25	117
Canzona	Peter Mennin	5.25	120
A Movement for Rosa	Mark Camphouse	5.25	123
Sketches on a Tudor Psalm	Fisher Tull	5.25	128
Symphonic Movement	Vaclav Nelhybel	5.25	131
Divertimento for Band	Vincent Persichetti	5.5	134
Fanfare and Allegro	Clifton Williams	5.5	139
Symphony for Band No. 6	Vincent Persichetti	5.5	142
Armenian Dances, Part 1	Alfred Reed	5.75	147
Blue Shades	Frank Ticheli	5.75	153
Give Us This Day	David Maslanka	5.75	159
Heroes, Lost and Fallen	David Gillingham	5.75	164
Lincolnshire Posy	Grainger / Fennell	5.75	168

ADDED WORKS FOR DIVERSIFICATION OF PROJECT

LIST OF REPERTOIRES

TITLE OF WORK	COMPOSER	AVERAGE GRADE	PAGE
Paper Cut	Alex Shapiro	2	175
Shifting Shadows	Nicole Piunno	2.5	179
Ancient Conquest	Jay Coles	3	182
Kayomatique	Martha Mooke	4	186
Rocketship!	Kevin Day	4	189
Cathedrals	Kathryn Salfelder	5	191
The Eyes of the World Are Upon You	Jennifer Jolly	5	194

CHAPTER 1  
INTRODUCTION

I created a select Wind Ensemble repertoire list by combining the repertoire lists from Florida (1572 compositions), Texas (1200), and Virginia (10,510) with the repertoire included in the *Teaching Music Through Performance in Band Volumes 1-11* textbooks (1094). The result was a combined list of 14,376 works (including repetitions). Of the combined list, 167 of them appear on all four lists. I then added seven compositions to diversify the list pertaining to composer's race and gender. To reduce the 167 compositions to a manageable number needed to complete this project, I used the following filters:

Filter 1: Retain only music from performance grades 2-6

Filter 2: Retain only music included on all four lists

Filter 3: Retain only music currently in print

Filter 4: Retain only original music for band (No transcriptions)

Filter 5: Ensure the list of composers is diverse through race and gender

I then took the remaining repertoire and documented which *Arizona Standards in the Arts Music – Performing Ensembles* requirements could best be taught through the study and performance of each piece. While there are many Arizona standards<sup>1</sup>, this research focuses on those pertaining to performance. The Arizona performance-based standards selected center around the following themes:

Instrumental technique

Dynamics

Culture from which the work was inspired

Expressive Terms

Style of music

Compositional Intent – *Some works have compositional intent listed in the program notes.*

Tempo and Meter

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<sup>1</sup> <http://www.azed.gov/standards-practices/k-12standards/arts-standards/>

The selected Arizona Academic standards for best teaching practices are listed below.

## **2015 Arizona Academic Standards in the Arts Standards to be Addressed**

- **Artistic Process – Performing**
  - Anchor Standard #6 – Convey meaning through the presentation of artistic work
    - MU.PR.6.PE.HS3a – Demonstrate an understanding and mastery of the technical demands of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. (Technique)
    - MU.PR.6.PE.HS3b – Demonstrate an understanding and mastery of the expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. (Culture and Style)
  
- **Foundational Skills – Performing – Application to Instrument**
  - Maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire. (Tempo and Meter)
  - Perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. (Dynamics)
  
- **Foundational Skills – Responding – Reflect on Understanding**
  - Using appropriate terminology to describe and explain music. (Expressive Terms)

- **Foundational Skills – Connecting – Reflect on Understanding**
  - Identify the context in which the composer wrote the piece being performed (Compositional Intent)

### **Organization of Information**

1. The annotated list of select band works (chapter 3) are listed by the order of grade, title, and then composer's last name. A table before each work gives concise, valuable information for quick reference.
2. The four different repertory lists gave the works different grade numbers, so I created an *Average Grade* for each piece as the average of the four lists.
3. After each table, a brief statement illuminates how each work fulfills the standard(s).
4. Three appendices includes the entire 167 works filtered by *Average Grade*, *Composer*, and *Title*

What is a Conductor-Educator?

The term Conductor-Educator is used throughout this document to describe the important dual role of the music educator in the band classroom. The conductor demonstrates conducting skills inspired through focused score study to portray the intent of the composer to the ensemble. The educator properly plans for rehearsal structured through the educational and pedagogical needs of the ensemble. Therefore, the term Conductor-Educator describes the person who successfully leads the ensemble through musical gesture and stimulating discussion towards remarkable performance and music educational awareness.

## CHAPTER 2

### HOW TO USE THIS DOCUMENT

All the works listed by Florida, Texas, Virginia, and the *Teaching Music Through Performance* books have pedagogical and educational value. However, with thousands of options to choose from, which are the best for an ensemble? What will the students learn by studying such works? What will the students need to know before starting a work? What is a good starting point for early career Conductor-Educators in the beginning of score study? Are the students studying quality compositions from all races and genders? This study is attempting to help band directors find highly acclaimed works with enhanced pedagogical value as a beginning step to the score study process.

Each work has been studied to find pedagogical opportunities from the initial rehearsing of the work through the final performance. Conductor-Educators should use this list as a starting point for further score study preparation. The research will not necessarily be read from cover to cover, but piece by piece as the Conductor-Educator researches music selections for performance-based education and festival competition with their ensembles.

CHAPTER 3

ANNOTATED LIST OF SELECT WIND BAND PREPERTOIRE

<b>TWO BRITISH FOLK SONGS</b>			<b>Average Grade</b>	<b>2</b>
<b>Commission</b>		Commissioned by the Vestal Junior High Band in Vestal, New York, for its 1993 Band Festival. Arden Wellington and Christine Lewis were the band directors.		
<b>Music Inspiration</b>		Folk Songs: <i>May Day Carol, Early One Morning</i>		
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Elliot Del Borgo	10/27/1938 - 5/30/2013	1993	Vincent Persichetti	
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
Eb Major		129	Six percussionists needed	
<b>Program Notes</b>				
<p><i>Two British Folk Songs</i> is written in a slow-fast form, opens with a lyric section featuring the flutes and alternates with a full ensemble chorale-like passage. The music for the first section is inspired by the folk tune "May Day Carol." The second section features the entire band at different times and is based on the folk tune "Early One Morning." The piece was composed in 1993 for the Vestal Junior High School Band Festival where Arden Wellington and Christine Lewis were the directors.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Two British Folk Songs* is a composition by Elliot Del Borgo with the junior high band in mind. The music is scored with traditional band instrumentation, and there are plenty of orchestration doublings to suit various instrumental needs. The beginning is a warm cantabile chorale that requires the performers to utilize controlled breath to complete the ends of phrases. There are plenty of opportunities for musical expression through the moving parts, and the rhythm is never shorter than eighth-notes.

The second section is twice as fast as the first and requires a musical contribution from the percussion section. The percussion parts involve six percussionists and challenge them to perform musically with the ensemble. This is not a percussion feature though measures 94-97 do highlight the percussion section.

At measures 106-114, the ensemble is challenged with a descending-ascending F-7 arpeggio starting with the oboes and working down the ensemble through the baritones. Specific articulation colors the individual parts in the composition throughout the work. However, at measures 121-123 the ensemble must work together to generate ensemble articulation.

MU.PR.6.PE.HS3b – Culture

Del Borgo bases his composition off two British folk songs titled *May Day Carol* and *Early One Morning*. Requiring the ensemble to learn the words and melodies of these folk songs will enhance the instrumental performance. Perhaps the words could be written on large sheets of paper and hung in the rehearsal room for ensemble reference.

The connection between music and British history through folk music generates a cross-curricular relationship when performing this work, which should be explored.

Furthermore, researching authentic recordings of these folk melodies and playing those recordings for the ensemble will help to perform this work in the correct style.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work begins in a notated *Cantabile* style with the quarter-note equaling 72 beats per minute. The time signature is 4/4, and the work is in a chorale style where the longer durations perform the changing chords under shorter rhythms performing the melody. The second half of the work, starting at measure 24, is notated as *Quickly* and the quarter-note equals 144 beats per minute, twice as fast as the beginning. The meter switches to 2/4 and the rhythms are duple with the percussion section taking on a prominent role.

#### Dynamics

The dynamics range from *piano* through *fortissimo*, and there are *crescendo* and *diminuendo* effects notated. Del Borgo notates the melodic line to be performed at a louder dynamic value than the supporting parts. The melodies set the ensemble up for a great classroom discussion on the appropriate balance points.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

At the beginning of the work, the performers are asked to perform in a *legato* style. When the second half of the piece begins, performers are then asked to play in a *marcato* style. Marcato style requires sonic emphasis of indicated notes and offers an

opportunity to discuss their intended use in the composition, as well as in-class demonstrations of how *marcato* should sound. Principal performers could perform the passages for the other members, or quality recordings could demonstrate the desired style in a structured listening environment. Classroom discussion on these two styles will pay dividends for future performances of other works.

<b>CUMBERLAND CROSS</b>			<b>Average Grade</b>
			<b>2.5</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Carl Strommen	Born 5/7/1939	1995	Stephan Wolpe, Rayburn Wright, Manny Album
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
Bb Major (pentatonic)	Whip	68	
<b>Program Notes</b>			
<p>The slow, opening section of Carl Strommen's original work <i>Cumberland Cross</i> explores the rich American folk style and is written under a Shenandoah-like melody. It should be conducted in a chorale manner with liberty taken in tempo and dynamics. The bright section (measures 33 to 60) is a lively dance reminiscent of Copland and is to be approached lightly and playfully with special attention given to dynamics and articulation. Measure 61 prepares <i>Cumberland Cross</i> for a return to the opening statement and closes at measure 64 with a bright, short two-measure phrase.</p> <p>Full horn sections are a wonderful thing - but they are not always available. With this in mind, all [sic] horn parts have either been cued or are part of the brass choir. Where exposed, the horns are written in two parts or in unison.</p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Cumberland Cross* is a work by Carl Strommen written appropriately for the elementary or junior high band<sup>2</sup> and a favorite of many junior high band directors.<sup>3</sup> The work requires standard band instrumentation, and there are plenty of orchestration doublings to suit various instrumentation needs. The beginning is a *Largo* chorale with the quarter-note equaling 60 beats per minute offering unison rhythms moving in contrary and parallel motion. The flute, oboe, and clarinets are featured in the same style from measure 9 to 17. The clarinets finish out the *Largo* movement in measures 23-24 after which the *Allegro* begins.

The second section *Allegro* has quarter-note equaling 120 beats per minute and is twice as fast as the first section and begins with the trumpets and horns. The sixteenth-notes and the dotted-eighth-sixteenth notes are written with specific articulation that will further challenge the ensemble. There are no solo parts written, but the ensemble will need to work together to achieve the desired balance and blend of the unison rhythms.

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<sup>2</sup> Gregory B Rudgers. "'Cumberland Cross'." *School Band & Orchestra*, 01, 2015. 37

<sup>3</sup> John Thompson. "Some Great Music for Middle School Bands" *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

## MU.PR.6.PE.HS3b – Culture and Style

The Cumberland Mountains are a mountain range in the Appalachian Mountains. Class time could be spent studying this region and perhaps the folk music that may have inspired Strommen. In class Conductor-Educator guided listening's of authentic folk tune recordings will aid the students' performance by hearing the melodies in the authentic style combined with various musical phrasing opportunities.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work begins in a *Largo* style with the quarter-note equaling 60 beats per minute. The time signature is 4/4, and the music is composed in mostly unison rhythm, sometimes contrasting and sometimes parallel in motion. In the second half of the work, *Allegro* starts at measure 25 and the quarter-note equals 120 beats per minute, twice as fast as the beginning. There is one 5/4 bar in the music, towards the end of the *Largo* section.

#### Dynamics

The dynamics range from *piano* to *forte*, and there are *crescendo* and *diminuendo* effects notated. The orchestration of unison rhythm challenges the ensemble offering an excellent opportunity to work on balance. Therefore, the clarity of the intent of each music phrase necessitates classroom discussion so that balance points can be made to ensure the presence of all musical lines.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

At the beginning of the work, the performers are asked to perform in a *Largo* style. When the second half of the piece begins, performers are asked to perform in an *Allegro* tempo offering the opportunity to discuss what these terms mean. A discussion which also provides the opportunity for in-class demonstrations of the intended sound. Strommen also notates areas for performing *Broadly*, *Slowly*, and *Brightly*. The work has plenty of opportunities for adding musical expression and for leading the ensemble through that expression with quality conducting.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Cumberland Cross* is composed with the younger band in mind. Strommen also notates in the score that “full horn sections, while nice, are not always available.” To compensate for this, when the horn parts are exposed, they are written in two parts or unison. *Cumberland Cross* is an excellent piece of music to introduce an original composition written in a folk tune style.

<b>KENTUCKY 1800</b>		<b>Average Grade</b>	<b>2.5</b>
<b>Music Inspiration</b>	Folk songs: <i>The Promised Land</i> , <i>Cindy</i> , <i>I'm Sad and I'm Lonely</i>		
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Clare Grundman			

	5/11/1913 - 6/15/1996	1954, Revised 1987	Manley R. Whitcomb, Paul Hindemith
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
g minor, Ab Major, Eb Major G Major	<b>Soli:</b> clarinets, tenor saxophone, baritone horn. <b>Soli:</b> clarinet 1 and 2, flute. <b>Soli:</b> alto saxophone 1 and 2. <b>Solo:</b> trumpet 1	103	
<b>Program Notes</b>			
<p>KENTUCKY 1800 is based on the tunes of three American folk songs: <i>The Promised Land</i>, <i>Cindy</i>, and <i>I'm Sad and I'm Lonely</i>, melodies which are reminiscent of the years the pioneers were forging westward. It is a rhapsodic tone poem in which thematic material is treated in great depth and with variety. The work is a band masterpiece which has long since become a favorite with audiences. Boosey &amp; Hawkes notes</p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Kentucky 1800* is a highly recommended work by junior high band directors.<sup>4</sup> Technical demands will be placed on the woodwinds as Grundman often orchestrates woodwinds to cover the melody written in octaves. Young players will need to work together to not only perform the written notes but also to listen with-in the section and across the ensemble to ensure pitch and intonation accuracy.

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<sup>4</sup> John Thompson. "Some Great Music for Middle School Bands" *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

The brass will have the challenge of not overpowering the melodic lines with their written countermelodies throughout the composition. *Cindy*, which begins at rehearsal letter G, offers all performers rhythmic complexity with the written dotted-eighth-note and sixteenth-note combinations.

#### MU.PR.6.PE.HS3b – Culture

Grundman bases his composition off three American folk songs titled *The Promised Land*, *Cindy*, and *I'm Sad and I'm Lonely*. Requiring the ensemble to learn the words and melodies of these folk songs will enhance the instrumental performance. Perhaps the words could be written on large sheets of paper and hung in the rehearsal room for ensemble reference. The connection between music and American history through folk music generates a cross-curricular connection that should not be missed. Researching authentic recordings of these folk melodies and playing those recordings for the ensemble will help students perform the piece in the correct style.

#### **Foundational Skills – Performing – Application to Instrument**

##### Tempo and Meter

Grundman offers no specific tempo indications in the score. The best practice would be to research the words of the folk tunes and perform in a tempo that is congruent with the pace of the folk melodies. The meter remains in duple throughout, remaining either in 4/4 or 2/4.

## Dynamics

Dynamics are inscribed throughout the composition. Sometimes the dynamics require the melody to perform louder than the accompaniment, as it should. Other times the dynamics for the melody and accompaniment are the same, and the Conductor-Educator must work with the performers to establish balance. The ensembles understanding of the folk melody will help speed up the balance process, ensuring the melody of the folk tunes is prevalent throughout the composition.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Grundman does offer expressive suggestions at the beginnings of each section. *The Promised Land* is to be performed in a *Flowing* style when it begins and then moves to a *Marcato* style halfway through for contrast. The text in the folk tune setting, referring to westward expansion, suggests the hope of what is to come (*Flowing*), mixed with the determination of making westward life work (*Marcato*). *I'm Sad and I'm Lonely* is set to be performed in a *Cantabile* style. This sad song is a warning about lost love and set in a major key. *Cindy* offers the most rhythmic complexity of *Kentucky 1800* and is *Rhythmic* in 2/4 time signature. The dotted-eighth-sixteenth rhythm and forward motion gives it an authentic western style feel.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Kentucky 1800* uses classic Grundman orchestration and natural melodic lines from the top to the bottom of the score. The contrasting styles also represent the changing environment of day to day living during the westward expansion. An authentic performance demonstrating the adventures and perils of the American westward movement begins with the ensemble learning the words and melodies of these cherished American folk songs.

<b>POLLY OLIVER</b>			<b>Average Grade</b>	<b>2.75</b>
<b>Music Inspiration</b>		Welsh Folk Song - <i>Sweet Polly Oliver</i>		
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Thomas Root	Born 2/22/1947	1977		
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
Eb Major	Clarinet or Soli	131		
<b>Program Notes</b>				
<p>With graceful melodies and skillfully crafted scoring, Tom Root has created a lovely concert piece that has become a standard in band repertoire. A natural for contest, this piece also fits in perfectly on any concert program. Don't miss out on this classic! Neil A. Kjos Music Co.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

Independent melodic lines, cross-rhythms and several meter changes challenge the ensemble with areas of simultaneous responsibilities. In the  $\frac{3}{4}$  *Freely* section, there is a clarinet solo written over an unrhythmic tonal blanket. The soloist is performing the *Sweet Polly Oliver* melody.

MU.PR.6.PE.HS3b – Culture

*Sweet Polly Oliver* is a Welsh Broadside Ballad (Roud Number 367) dating back to 1870. The well-known ballad describes women who disguise themselves as men, so they will be allowed to join the army and thus be with their lovers. The focus on strong women will enhance the musical performance, and the general theme of women following their passions is a topic worth covering in today's classroom.

### Foundational Skills – Performing – Application to Instrument

Tempo and Meter

At the beginning of the work, Root notates *Andantino* where the quarter-note equals 90 beats per minute in  $\frac{3}{4}$  time signature and quickly changes to  $\frac{4}{4}$ . At rehearsal mark 8, the  $\frac{3}{4}$  meter returns; however, the clarinet soloist is indicated to perform *Freely*. Through proper amounts of practice and rehearsal, the young clarinetist will learn to express themselves musically. A soli option is present as an alternative. At rehearsal mark 43, the tempo is marked *Allegretto* increases the quarter-note to 120-132 beats per minute, and the meter remains in  $\frac{3}{4}$ . Measures 89-92 presents a  $\frac{4}{4}$  –  $\frac{2}{4}$  –  $\frac{4}{4}$  contrasting meter that also indicates *Allargando* as a transition out of the *Allegretto* and into the *Freely* section.

## Dynamics

Dynamic range in *Polly Oliver* covers *piano* through *fortissimo*, beginning in the first four bars. Root does an excellent job with documenting dynamic range throughout the work. Wonderful discussion can take place to determine which instrument has the melodic line, which has the accompaniment and where the balance point should be providing greater dynamic contrast. There are also plenty of *crescendos* and *diminuendos* offering the ensemble an opportunity to demonstrate dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

*Andantino*, *Freely*, *Allegretto*, and *Broadly* are musically expressive terms used for performance instruction. Discussion of these terms must take place in rehearsal for clarity. Perhaps the ensemble could walk around the room representing each one of these terms with a body expression. The performers could then return to their seats, and work towards emulating that style while playing their instruments.

<b>AS SUMMER WAS JUST BEGINNING</b>		<b>Average Grade</b>	<b>3</b>
<b>Music Inspiration</b>		Irish Folk Song: <i>The Curragh of Kildare</i> also known as <i>The Winter It is Past</i>	
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Larry D. Daehn	Born in 1939	1994	
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>

Bb, Eb, C Major	Cornet, Alto Sax with Horn	72	
<b>Program Notes</b>			
<p>James Byron Dean (1931-1955) experienced the brightest and briefest movie career ever. In 16 months, he made three movies: <i>East of Eden</i>, <i>Rebel Without A Cause</i> and <i>Giant</i>. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.</p> <p>And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. his familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.</p> <p><i>People were robbed of him. Whenever you're robbed of something, it lingers with you.</i> ~ Martin Landau</p> <p>A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder which, when translated, reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.</p> <p>I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, "The Winter it is past, and the Summer's here at last." I chose it because Dean's Quaker heritage goes back to England, Ireland and Scotland, and because this bittersweet song about summer seemed appropriate for remembering James Dean.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

In the performance suggestions, Daehn states that the style of the pieces is *sostenuto* and *cantabile*. With the tempo at 68 and 74 beats per minute throughout the piece, performers will need a knowledge and skillset regarding the use of air and breath management for successful performances.

Musical accompaniment lines are written in longer durations allowing a more significant opportunity for movement in the melodic phrases. The performing ensemble needs to be able to hear and sing the folk tune *The Curragh of Kildare*, which will generate folk characteristics in performances and melodic clarity over the accompaniment.

#### MU.PR.6.PE.HS3b – Culture

Cross-curricular reference to social studies could be made with *As Summer Was Just Beginning* which based off an old British Isles Folksong. The British Isles include Great Brittan, Ireland, The Isle of Man and around 6,000 other smaller islands. Students could research some of these islands and increase their writing skills through learning jigsaw puzzle presentations about the various aspects of the conglomeration of islands. Students could also research the history of James Dean’s lineage from the Quakers of England, Ireland, and Scotland.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

Daehn requests the starting tempo to be *Andante con moto* with the suggestion of the quarter-note residing between 68 and 74 beats per minute. *Ritardando* and *a tempo* are used multiple times throughout the work to outline the ends of melodic phrases. Rehearsal 57 is *Maestoso*, and the *Largo* and *Molto Largo* conclude the work. The meter remains in 4/4 throughout the piece; however, an anacrusis begins the melodic phrase consistently within the work.

Dynamics

Daehn documents the dynamic range from *pianissimo* through *forte*. There are also marks for *crescendo* as well as *diminuendo*. The true essence of this piece is the understanding of the musical text compiled with the compositional intent and demonstrated through the opportunities of dynamic contrast. The story of lost love originating in the folk tune in addition to young men/women taken too soon from life, as was James Dean, will surely inspire the performers for the most musical and emotional performance.

**Foundational Skills – Connecting – Reflect on Understanding**

Compositional Intent

Larry D. Daehn composed this music in memory of James Dean, an actor who died in a car crash at a young age. Daehn is a fan of Dean’s acting style and wanted to honor the actor through his composition. The quotes listed in the musical score offer an idea of James Dean’s popularity.

*“I liken him to a kind of star, or a comet that fell through the sky, and everybody talks about it yet today.” ~ Julie Harris (American Actress)*

*“He seems to capture that moment of youth,... where we’re all desperately seeking to find ourselves.” ~ Dennis Hopper (American Actor)*

*“He is not our hero because he was perfect, but because he perfectly represented the damaged but beautiful soul of our time.” ~ Andy Warhol (American Artist)*

<b>ON A HYMSONG OF PHILIP BLISS</b>		<b>Average Grade</b>	<b>3</b>
<b>Music Inspiration</b>	Hymn: <i>It is Well with My Soul</i>		
<b>Composer</b>	<b>Life</b>		<b>Studied With</b>

		<b>Music Composed</b>	
David R. Holsinger	Born 12/26/1945	1989	Donald Bohlen (Central Missouri State) and Charles Hoag (University of Kansas)
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
Db Major	<b>Soli:</b> First Horns, Flute	70	n/a
<b>Program Notes</b>			
<p>Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last-minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed at Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved Alone." Shortly afterward Spafford left by ship to join his bereaved wife.</p> <p>It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll...." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul...".</p> <p>Hymnwriter Philip Paul Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime and in most cases, he wrote both the words and the music. This hymn is one of the few exceptions.</p> <p>There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped [sic] from the flames at first but was then killed when he went back into the train to try and rescue his wife. Neither body was ever found.</p> <p>As a postscript, Bill' trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes...."</p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

*On a Hymnsong of Philip Bliss* is a highly recommended work by junior high band directors.<sup>5</sup> Clarinets begin this piece in the chalumeau register, at the piano volume, and accompanied by the alto saxophone one and alto saxophone two. The Chalumeau is the predecessor of the soprano clarinet and its sound is in the cantabile or speaking register. Therefore, the saxophones must be careful with their volume to allow the warm chalumeau sound to sing out. The performers are also asked to perform freely, and with expression, so the performers and Conductor-Educator must listen and collaborate to create this effect as a performing ensemble.

#### MU.PR.6.PE.HS3b – Style

*On a Hymnsong of Philip Bliss* offers opportunities in musical style through the execution of musical expression. Holsinger prescribes *rallentando*, throughout the score, but the Conductor-Educator also has the liberty to add proper cadential weight to the ends of phrases. Preferably through consistent conducting gesture, and possibly through classroom discussion, performers will react symbiotically with the Conductor-Educator to create a meaningful performance.

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<sup>5</sup> John Thompson. "Some Great Music for Middle School Bands" *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The tempo is marked *Freely, with expression* with the quarter-note equaling 76-80 beats per minute and is a good starting point for the ensemble, however tempo elasticity is the goal over metronomic stability. Performers must quickly learn to move musically with the Conductor-Educator as he or she leads them through the pushing and pulling of tempo needed for remarkable performance. For contrast, Holsinger requests the tempo to be *Faster quarter-note equals around 100 beats per minute* at rehearsal mark 42. The ensemble is then asked to *Broaden Greatly* and by rehearsal 57 the ensemble has slowed to around 66 beats per minute. The *a tempo*, referring to the beginning of the work, returns at rehearsal 64 and remains until the *great rallentando* over the last two measures. The meter remains in 4/4 with only one 5/4 and one 2/4 bar within the 70-measure work.

### Dynamics

Dynamics range from *piano* to *forte*. When the dynamics are accurately adjusted to match the intensity of the musical phrase, ensure the ensemble reaches a dynamic balance so the desired voices are heard and modified. This will enhance cadential weight and create a memorable performance. The use of a classroom led dynamic-analysis discussion will prove extremely beneficial in the clarity of the intent of dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

*Freely, with expression* and *Slowly, with expression* are the only two expressive terms used in this work. There is a plethora of room for musical expression from the Conductor-Educator with this piece. If done correctly, this can be excellent teaching tool of musical expression, whereas without, the music would be without color or creative interest.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Holsinger wrote *On a Hymnsong of Philip Bliss* to honor Reverend Steve Edel and his retirement from Shady Grove Christian Academy in 1989. Under the title of the work, a dedication reads “for Steve Edel, from the band”. There is a great love between the composer and Reverend Edel, or, perhaps between the band and Reverend Edel as Holsinger uses Philip Bliss’s setting of *It Is Well With My Soul* for his source material. As stated in the program notes, Bliss set the music based on the text by Horatio G. Spafford written upon the reflection of the tragic death of his daughters. Spafford was able to focus on the eternal grace of God, through the worldly challenges of the flesh.

THREE AYERS FROM GLOUCESTER			Average Grade	3
Composer	Life	Music Composed	Studied With	
Hugh M. Stuart	10/5/1919 - 1/31/2006	1969		

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
F, Bb, Eb Major, d minor	Clarinet, Cornet, Flute and Oboe Soli, Flute, Horn	1. 66 2. 62 3. 58	
<b>Program Notes</b>			
<p><i>Three Ayers from Gloucester</i> came into being as a result of my fascination with an old 10th Century couplet:          "There's no one quite so comely          As the Jolly Earl of Cholmondeley."          The resulting three compositions:          1. The Jolly Earl of Cholmondeley (pronounced "Chumley")          2. Ayre for Eventide          3. The Fiefs of Wembley</p>			
<b>Performance Notes</b>			
<p>1. <i>The Jolly Earl of Cholmondeley</i>          Strict observance of the staccato and legato indications are essential to the performance of this movement. The rendition should be light and lilting rather than ponderous.</p> <p>2. <i>Ayre for Eventide</i>  <i>Legato</i> and "much heart" are essential here. Do not rush any section, but [sic] take the <i>Moderato</i> at m.99 a little faster.</p> <p>3. <i>The Fiefs of Wembley</i>          Accents and dynamic contrast are vital. Keep in mind the piece is a peasants' dance and not a march.</p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Three Ayers from Gloucester* is a highly recommended work by junior high band directors. "The Jolly Early of Cholmondeley" begins in cut-time with the half-note equaling 96 beats per minute. The performers will need to be acquainted with how to play in cut-time, and pre-arranged rhythm sheets for ensemble practice will go a long way. Using source material from the movement, write the rhythm in common time.

Then, write the same rhythm as written in cut time. The performers will learn that they both sound the same rhythmically, one is just more compressed. Guided discussion on the rhythmic phrases written across the bar line (measure 54) is beneficial for the entire ensemble. This movement also needs to remain light and lilting by maintaining strict observance to the indicated staccato and legato markings.

“Ayre for Eventide” is written in contrast with a 3/4 time signature and the quarter-note equaling 63 beats per minute. Rhythmically, longer accompaniment durations are divided by smaller melodic durations. Performers need to be instructed to listen for the smaller durations to ensure they are brought out for melodic purposes. There is also a key change in the middle of this piece from Bb Major to Eb Major and performers need to make a note of the new flat in the key signature.

“The Fiefs of Wembley” returns to a faster two-beat feel this time set in 6/8 time signature with the dotted-quarter-note equaling 108 beats per minute. This piece is a peasants’ dance and should feel more like a dance than a march. Indicated dynamic accents and dynamic contrast should be followed meticulously in performance. Percussion plays a more prominent role in this movement and must maintain the style while being careful not to overpower the winds.

#### MU.PR.6.PE.HS3b – Culture

Hugh M. Stuart composed this original work based off a 10th Century couplet. An English couplet is two lines of rhyming poetry, usually in the same meter. The ensemble members could be challenged here by composing their own couplets. The top five could be written on large pieces of paper and hung in the band room weekly for timed glory.

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter

The three movements offer vastly different styles through their tempo and meter. The first is written in cut time *Allegretto* with the half-note equaling 96 beats per minute. It remains in cut time throughout. Meter shading occasionally happens by connecting rhythmic phrases across the bar lines.

The second is labeled *Andante* with the half-note equaling 63 beats per minute. The time signature is 3/4 and remains throughout the movement. At the key change located at rehearsal 99, the music is *Moderato* and Stuart suggests taking it a “bit faster” in his performance notes.

The third is labeled *Allegro* in 6/8 time signature with the dotted-quarter-note equaling 108 beats per minute. The meter remains the same throughout the movement, and the percussion takes on a more prominent role by helping to maintain the style and feel of 6/8.

### Dynamics

Clear, dynamic contrast appears throughout the entire work. During solos, dynamics indicate the volume of the accompaniment lines being one or more dynamics below the soloist. Performers may need to be reminded not to overpower the soloists. There is also plenty of opportunity for dynamic contrast throughout the work. Not only as a balance point, mentioned above, but also in demonstrating contrast through *crescendoing* to a louder dynamic and *diminuendoing* to a softer one.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Tempo and dynamic suggestions are the only expressive terms labeled in the work. There is still opportunity for personalized expression that can be marked, by labeling in the score in pencil during score study. The ensemble members may need to be reminded to follow the phrase marking and discussing on how those phrase markings are a tool for expression is beneficial.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Hugh M. Stuart wrote this piece of music from the perspective of peasants looking at royalty. Major key signatures represent royalty (F Major in “The Jolly Earl of Cholmondeley”) and minor key signatures represents the peasant class (“The Fiefs of Wembley”). Time is well spent in the classroom researching what life was like for peasants and royalty alike and will also render excellent classroom discussion.

OVERTURE FOR WINDS			Average Grade	3.2 5
Composer	Life	Music Composed	Studied With	
Charles Carter	1926-1999	1959	Kent Kennan, Gertrude Kefus, Norman Phelps, Wayne Barlow, Bernard Rogers.	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Eb Major, c minor, Bb Major		188		

### **Program Notes**

*Overture for Winds* was written in 1959. This work became the composers most popular composition and has been listed in Thomas L. Dvorak's *Best Music for Young Band - A Selective Guide to the Young Band Young Wind Ensemble Repertoire*. This list was created April 1, 1986. The opening statement is a lively and very rhythmic musical idea. The middle section is based on fragments of the beginning material. The opening material returns in the closing section which leads to a climactic ending.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Overture for Winds* is a highly recommended work from junior high band directors.<sup>6</sup> It requests specific articulations across the entire ensemble; thus, rehearsal time will need to be spent ensuring that the articulations are being performed together and in the same manner. The opening theme is lively and vibrant, and young musicians will need to be careful not to overplay their instruments. Contrasting themes with longer lyrical lines follow the vibrant rhythms. So, performers have a chance to demonstrate their abilities to articulately accurately and with great lyrical expression.

MU.PR.6.PE.HS3b – Style

Helpful Conductor-Educator led classroom discussion should occur regarding all the articulation marks notated by Carter. Dynamic accents, staccato markings, and tenuto accents occur throughout the score and over different dynamic ranges. Younger musicians may make the mistake of playing them all in the same manner. In the more lyrical section, performers must remember to use more air to complete the full duration of the longer note values.

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<sup>6</sup> John Thompson. "Some Great Music for Middle School Bands" *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The fast opening and ending section, notated as *Allegro con Moto*, is in 2/4 and at 152 beats per minute. The middle *Andante* section is 76 beats per minute written in 4/4 meter. For the faster tempos, rhythmic durations of sixteenth-notes challenge performers. Adding the specific articulations creates even more of a challenge. Slow metronomic ensemble practice will help with perfecting rhythmic accuracy and articulation. Goal tempos could be set weekly leading up to the performance.

### Dynamics

Dynamics range from *piano* to *fortissimo* with *crescendos* and *diminuendos* throughout the work. A discussion should take place about the different levels of the same dynamic. For example, divide up the *forte* (and all dynamic levels) into ten different levels, therefore level one *forte* would be a “low-end *forte*” and level ten *forte* would be very close to *fortissimo*. When the performers understand this, there is a greater potential for dynamic contrast for this exciting piece.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

There are limited expressive terms used in this work, so educators will need to use their creativity when adding expressive qualities. Good classroom discussion can take place to help the performers shape the overall vision of this work. Failure to do so, and the ensemble runs the risk of becoming overly excited with this lively work and perform at a similar dynamic level.

<b>AMERICAN RIVERSONGS</b>			<b>Average Grade</b>	<b>3-5</b>
<b>Music Inspiration</b>		Folk songs: <i>Down the River, Shenandoah, The Glendy Burk</i>		
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Pierre La Plante	Born 9/25/1943	1988-1989		
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
Bb, Eb, F Major	Oboe, <b>Soli:</b> Alto Sax and Horn. <b>Soli:</b> Trombones, Piccolo, Tambourine, Tuba	249		
<b>Program Notes</b>				
<p><i>American Riversongs</i> is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.</p> <p><i>American Riversongs</i> 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 <i>La Bamboula, Op. 2</i> for piano and his <i>Symphony No. 1</i>, subtitled <i>A Night In The Tropics</i>. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring <i>American Riversongs</i> to a Rowdy, foot-stomping close!</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*American Riversongs* is a highly recommended work from junior high band directors.<sup>7</sup> It offers three different style settings which generate technical demand for the performers. “Down the River” begins *American Riversongs* in a bright and spirited 6/8 time signature. Performers will need to work together to maintain the 6/8 feel. Articulations require performers to sometimes articulate each individual eighth-note while other times slur two and tongue one. “Shenandoah” is set in a slower tempo in 4/4 time signature. Performers will be able to demonstrate their mastery of lyrical playing and must play the full value of the longer durations. “Glendy Burk” changes to a 2/4 time signature feel, and is described as a ragtime rhythm. Trombones and horns are asked to perform on the off beats, enhancing the ragtime feel. Grant time and patience to these performers to ensure rhythmic and musical mastery.

MU.PR.6.PE.HS3b – Culture

*American Riversongs* comes from a time of American life where the rivers were the primary source of nourishment and transportation in our nation. Cross-curricular references should be made here with the history and/or social studies department to collaborate. Students’ knowledge from this time is encouraged through the study of music inspired by this time. Directors are encouraged to reach out to the various departments of the school to find out when the subject matter of this kind will be taught to line up concert dates and unit plans.

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<sup>7</sup> John Thompson. “Some Great Music for Middle School Bands” *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter

This work is in three parts, based on the three-river song folk tunes. “Down the River” tempo is suggested as *Bright* and *spirited* and is in 6/8 time signature. The median tempo of many professional recordings resides as the dotted-quarter-note equaling between 128 and 132 beats per minute.

“Shenandoah” is listed as *Moderato* following a *Molto Moderato* and *poco ritardando*. The transitional phrase is set in 3/4 time signature. “Shenandoah” is set in 4/4 time signature with two 3/4 bars set towards the beginning of each verse. Professional recordings place the quarter-note to equal 60 to 66 beats per minute, providing excellent contrast between the two faster works.

There is a *poco piu mosso* preceding the beginning of “Glendy Burk” as we transition out of “Shenandoah”. “Glendy Burk” tempo is suggested as *Fast, rhythmic* and is set in 2/4 time signature. Recordings I found suggest this tempo be between quarter-note equals 116 and 120 beats per minute. Performers will need to be careful not to push too fast as the sixteenth-note rhythms in this setting may become problematic.

### Dynamics

*American Riversongs* offers education through the use of diverse, dynamic suggestions. The dynamics range from *piano* to *fortissimo* and include *forte piano*-crescendo and *sforzando* markings to emphasize the three-different river song folk tunes. Group discussion should occur where dynamics lead to the climactic moments and color changes throughout the work.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Dynamic and style terms dominate this work as a means of written expression. The class would benefit from discussing the authentic folk tunes, and how their performance in La Plante’s setting emphasizes the performance through Conductor-Educator implied expression.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*American Riversongs A Folksong Setting for Band* was commissioned by and dedicated to the 1988-1989 Oberlin High School Band (Oberlin Ohio), under the direction of Stephen Johnson III, Director. La Plante states in his program notes that “*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.” This work offers an opportunity for performers to investigate how important the American riverways were long ago and how they helped connect cultures, styles, and music from all parts of the country.

SHENANDOAH			Average Grade	3-5
Composer	Life	Music Composed	Studied With	
Frank Ticheli	Born 1/21/1958	1999	Donald Erb, Jack Waldenmaier (Southern Methodist University), William Albright, Leslie Bassett, George Wilson and William Bolcolm (University of Michigan)	

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Eb Major	Euphonium, Trumpet, Flute trio	78	
<b>Program Notes</b>			
<p><i>Shenandoah</i> was commissioned by the Hill Country Middle School Symphonic Band Cheryl Floyd and Brad Smith, Directors. It is dedicated in memory of their beloved friend <b>Jonathan Paul Cosentino</b> (March 3, 1984 - December 5, 1997) a horn player in the Hill Country band program.</p> <p>In my setting of <i>Shenandoah</i> [sic] I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy - its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.</p>			
<b>Historical Background</b>			
<p>The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Shenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, <i>Shenandoah</i> means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.</p> <p>The origins of the folksong are equally obscure, but all date to the 19th, century. it has been attributed variously to a coal miner in Pennsylvania, to a young protege of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a native American woman.</p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

Frank Ticheli’s setting of *Shenandoah* is a work dedicated to the memory of Hill Country (Texas) Middle School Band’s beloved friend, Jonathan Cosentino. It is also a highly recommended work from junior high band directors.<sup>8</sup> This work moves along

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<sup>8</sup> John Thompson. “Some Great Music for Middle School Bands” *The Instrumentalist*, 02, 2014.

*freely* and *very expressively* like a calm flowing river. The ensemble must ensure the melody always sings out as it is mixed in with rich harmonic accompaniment writing. Also, with the tempo at quarter-note equals around 50 beats per minute, the ensemble will need to remain at the given tempo.

Rehearsal mark 41 requires a flute trio solo in a “round” type performance. The flutes initiate this section of the music and are soon accompanied by the clarinets. The writing is challenging in the sense of total section exposure. These woodwinds will need to play with confidence.

#### MU.PR.6.PE.HS3b – Culture

The Shenandoah Valley is a beautiful part of the United States. While financially taking the ensemble on a field trip is likely impossible, using other resources (photos, internet, YouTube videos, and so on) is well-spent class time. Furthermore, Arizona students may have never seen an actual flowing river so projecting an image using available resources will help the ensemble’s imagination and ultimately improve performance quality.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

*Shenandoah’s* tempo is *Freely and very expressive* with quarter-note equals c. 50 beats per minute. The tempo does have some fluctuations for enhanced dramatic effect, but never rises above 63 beats per minute. As stated before, the ensemble must ensure that the piece does remain close to the tempo markings, and that they use the appropriate amount of air to support a slower tempo.

The meter starts and remains in 4/4. However, the stretching of the meter through written tempo modifications and the ritardando's add elasticity to the written meter.

### Dynamics

Dynamics range from *pianissimo* through *fortissimo* and offer opportunities for *sforzando* and *diminuendo* occasionally until *niente* begins. Ticheli indicates in the score where the balance point should be through his dynamic markings. Instruction time should be taken to explain this information to the ensemble if they are not performing correctly through ensemble listening. There are many markings for crescendos and decrescendos, and their musical execution will enhance the overall performance.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Ticheli does offer a “Detailed Remarks” commentary about how to perform the composition in the score. Conductor-Educators should take the time to read these marks during score study and indicate the information within the music score for quick reference. In the score itself, Ticheli uses many terms, such as *Tenuto*, *stately exalted*, *broadly*, *(no breath)*, to instruct the performers on the musical performance. A class discussion on these terms’ meanings, and demonstrations of their specific performance, either through conducted gesture or principal performer performance, will be time well-spent.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Ticheli's program notes speak to his compositional intent best.

In my setting of *Shenandoah*, I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

CHANT AND JUBILO			Average Grade	3.75
Composer	Life	Music Composed	Studied With	
W. Francis McBeth	3/9/1933 - 1/6/2012	12/31/1961	Clifton Williams, Bernard Rogers, Howard Hanson	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
d dorian	Baritone at beginning must play with a straight tone. Trumpet fanfare.	136	Baritone horn with woodwind as a consort. Flute with horn section as a consort.	
Program Notes				
CHANT AND JUBILO was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and was premiered by the Four State Bandmasters Band in January of 1962, with the composer conducting. The work is in two connected movements. The melodic material in the Chant is taken from a ninth century Greek Hymn.				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

*Chant and Jubilo* is a highly recommended work from junior high band directors.<sup>9</sup> The opening *Chant* is performed without vibrato, and the baritone should be instructed to perform with a straight tone. After this challenge, balancing out the baritones with the clarinets, will take a bit of time. The written unison octaves challenge winds to focus on the intonation and the tuning of the ensemble. The flute performers will need to listen across their section and back to the baritone.

At rehearsal 34 the woodwinds are asked to slur their music in contrast to the brass who are tonguing their parts. Experienced ensembles may need to be told this for clarification, so they do not try to fix this as if it were a compositional mistake. The entire work starts small in texture, dynamic, and tempo and then increases in all areas as the *Jubilo* begins at rehearsal 50.

#### MU.PR.6.PE.HS3b – Culture

*Chant and Jubilo* originates from a ninth-century Greek Hymn of rogation. The Rogation Days originated in 470 at a time of natural disasters that caused great suffering in France. The village was asked to fast, and prayers are offered over the fields where the crops had been planted. Perhaps McBeth's work begins with the *Chant* as a solemn prayer over the crops and finishes with the *Jubilo* as the elation of the prayers coming to fruition after a successful harvest.

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<sup>9</sup> John Thompson. "Some Great Music for Middle School Bands" *The Instrumentalist*, 02, 2014.  
[www.theinstrumentalist.com](http://www.theinstrumentalist.com)

Suburban ensembles in Arizona may not understand the sweat equity needed to harvest crops in the rural communities. Classroom directed study on planting and farming - from harvest and delivery to the marketplace - will be eye-opening for many members while rehearsing this work.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo begins at quarter-note equals 72 beats per minute and the time signature mostly is in 4/4. There are several 2/4 meter changes in the work, and the tempo does dip down to as slow as 51 beats per minute. The tempo accelerates up to quarter-note equals 112 beats per minute at measure 52 and then the *Subito* tempo changes the quarter-note to equal 120 (measure 89) and 144 at measure 94. Measure 93 does offer a unique 5/4 measure. The extra quarter-note is written as a rest (silence) for all instrumentation and for added dramatic effect, rather than a metric feel change. The momentum of 144 beats per minute is carried all way until the *Grand Pause* at measure 127, without *ritardando*. Following the Grand Pause is the only 3/4 measure of the work, with the tempo indication being *Maestoso* quarter-note equals 84 beats per minute. The piece returns to 4/4 time signature a measure after the *Maestoso* indication and remains the same through the end of the piece.

#### Dynamics

The beginning *Chant* of the work is piano performed *tutti* by the clarinets and baritones. This section is challenging as the music is written in octaves, requiring balance and blend across sections.

Dynamics grow throughout the work and tend to climax alongside the tempo and rhythm of the *Jubilo* until the significant climactic moment at the *Grand Pause*. The dynamics range from *pianissimo* through *fortissimo*, and there are plenty of *crescendos* and *diminuendos* labeled to ensure an exciting performance.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

Dynamic and tempo notations are the expressive terms used in the piece. A class discussion on the musical form and expression will aid the ensemble in the correct levels of these expressive terms. This discussion will ensure an exciting performance from start to finish.

### **Foundational Skills – Connecting – Reflect on Understanding**

#### Compositional Intent

*Chant and Jubilo* originates from a ninth-century Greek Hymn of rogation. The Rogation Days originated in 470 C.E. at a time of natural disasters that caused great suffering in France. Perhaps McBeth’s work begins with the *Chant* as a solemn prayer over the crops and concludes with the *Jubilo* as the elation of the prayers coming to fruition after a successful harvest.

<b>TOCCATA FOR BAND</b>			<b>Average Grade</b>	<b>3.75</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Frank Erickson	9/1/1923 - 10/21/1996	1957	Mario Castelnuovo-Tedesco	

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
d Minor, C, D, A Major	Horn	204	
<b>Program Notes</b>			
<p><i>Toccata for Band</i> was written in 1957 by Frank Erickson, who wrote hundreds of original compositions for band. <i>Toccata</i> is arguably one of his most performed and recognizable works. The work begins with a catchy woodwind melody that is repeated throughout the composition and continues with a darker chorale dominated by the clarinets. The work contrasts fast and staccato sections with slow and flowing ones, while still maintaining smooth transitions.</p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

##### MU.PR.6.PE.HS3a – Technical Demands

Markings for staccato, dynamic accent, accented tenuto, and accented staccato composed in *Toccata for Band* depicts how specific Frank Erickson wants the articulation performed. Performers will have to work together to line up all the various articulations meticulously. Rehearsal time will be well spent discussing what each symbol means, how they will sound in performance, and practicing for ensemble cohesiveness. Perhaps recording the ensemble, or smaller groups of the ensemble and playing back to the members will help indicate areas of needed refinement.

Rhythmic interaction and vertical alignment is another challenge in *Toccata for Band*. Rhythmic interaction occurs when the space between melodic notes is filled in with accompaniment rhythms. The ensemble must work together to ensure rhythmic accuracy as the micro-rhythms between parts creates macro rhythm. Vertical alignment happens when the performers listen critically across the entire ensemble to ensure the rhythmic accuracy of melodic and accompaniment parts.

## MU.PR.6.PE.HS3b – Style

*Toccata for Band* is in binary form, a compositional style often exercised by Erickson.<sup>10</sup> This means it follows an ABAB form pattern, easily outlined upon listening. Erickson's bases his tonality around modes and *Toccata* centers around d Dorian and F Mixolydian. Erickson prefers the use of accidentals rather than key signatures as he feels the music is easier to read. Erickson also wrote a book entitled *Arranging for the Concert Band* designed to help students strengthen their compositional writing skills. *Toccata for Band* is an excellent piece for instructing students on form and modes.

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter

The tempo is indicated as *Allegro non troppo* with the quarter-note equaling 124 and written in 2/4 time signature at the beginning of the piece. Two 3/4 bars offer brief metric dissonance at measure 51 before returning to 2/4 time signature. The beginning of the B section is *Andante con moto* with the quarter-note equaling 72 beats per minute and the time signature has changed to 4/4. *Toccata for Band* returns to *Allegro non troppo* and 2/4 time signature at measure 91. A series of 3/4 bars mixed with 2/4 bars offers more metric dissonance between measures 144 to 154. Briefly, a *Largo* section with the quarter-equaling 56 beats per minute begins at measure 184 and is in 4/4 time signature. At measure 188 the tempo increases to *Andante con moto* and remains in 4/4 almost to the end of the piece. There is one 2/4 bar before returning to 4/4 in an *allargando* climactic ending.

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<sup>10</sup> P. J. Arwood. (1990). *Frank Erickson and His Music: A Biography, Analysis of Selected Compositions, and Catalogue* (Order No. 1343458). Available from ProQuest Dissertations & Theses Global. (303944417).

## Dynamics

The dynamics in *Toccata for Band* range from *pianissimo* through *fortissimo* and there are written *crescendos* and *diminuendos* alike. There are also dynamic effects such as a *sforzando piano* followed by crescendoing back to a *forte*.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Dynamic and tempo markings are the expressive terms used in the piece. A class discussion on the musical form, and how written musical expression ornaments each section, will aid the ensemble with implementing the correct levels of these expressive terms; this will help ensure an exciting performance from start to finish.

AMAZING GRACE			Average Grade	4
Composer	Life	Music Composed	Studied With	
Frank Ticheli	Born 1/21/1958	1994	Donald Erb, Jack Waldenmaier (Southern Methodist University), William Albright, Leslie Bassett, George Wilson and William Bolcolm (University of Michigan)	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Eb, Bb, Db, F	Alto Sax, Flute, Muted Trumpet, Horn, Euphonium, Tuba	106		
Program Notes				

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of [sic] novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so [sic] my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to [sic] be perceived as a single expressive entity.

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American [sic] spirituals.

The Manhattan Beach Music recording of *Amazing Grace* is performed by the California State University Fullerton Wind Ensemble, Mitchell Fennell, conductor, Frank Ticheli, guest conductor. *Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

Frank Ticheli  
Pasadena, California  
May 11, 1994

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Amazing Grace* is a lyrical work dedicated to the memory of John Whitwell's father, John Harvey Whitwell, who is the former director of bands at Stephen F. Austin University. Performers will be challenged with the sustaining the proper amount of air needed to support the intonation of the notes at the slower tempo. Breathing exercises are crucial for rehearsal warm up.

The work also utilizes multiple layers of rhythmic entrances that will challenge each performers ability to count accurately. Rehearsal time will need to be spent working on each of the layers before putting them all together. While breaking down the layers, the Conductor-Educator must also express the proper balance points to the performers, ensuring all voices are present.

## MU.PR.6.PE.HS3b –Style

*Amazing Grace* is an excellent work to teach lyrical style to the ensemble. Passing out copies of the hymn *Amazing Grace*, and having the ensemble sing the tune in four-part harmony will be beneficial in the development of the lyrical style. Additionally, members will learn the melody of the tune, as well as practice their intonation ears as they sharpen the skill of their singing voice. When the ensemble performs Ticheli's setting of *Amazing Grace*, the melody line will naturally be brought out, saving valuable rehearsal time in the long run.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

Ticheli sets *Amazing Grace* in 3/4 time signature just like the traditional spiritual. While the tempo is at quarter-note equals 72-80 *Poco rubato* beats per minute in the beginning, and 63-69 *senza rubato* beats per minute by measure 9 the pacing should fluctuate by the Conductor-Educator to enhance the musical performance. Ticheli does document areas where the tempo should *Ritardando poco* and *Rit molto* in the score.

### Dynamics

Dynamics are set to draw out the melody of the traditional spiritual. As previously mentioned, ensuring the ensemble knows the spiritual will aide in the rehearsal process. The dynamics also are set to increase the overall musical effect of the composition, and if followed meticulously, will generate a dramatic performance.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Dynamic and tempo are the expressive terms used in the piece. A class discussion on the musical form, and how musical expression decorates each section, will aid the ensemble in the correct levels of these expressive terms, to help ensure an exciting performance from start to finish.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

Maestro John Whitwell wrote a dedication listed in the score that reads:

**I would like to dedicate this setting of *Amazing Grace* to my mother, Annie Lee Whitwell, in loving memory of my father, John Harvey Whitwell (1920-1993), in recognition of their deep religious faith and their lives of selfless service to others.**

**I am deeply indebted to Frank Ticheli for accepting this commission and for this wonderful contribution to the band literature.**

Research of the actual development of the spiritual *Amazing Grace* by John Newton will be beneficial to the students as well. Research shows that Newton owned a boat and was involved with the transportation of slaves. He had a near-death experience while on the water and called out to God to save his life. Newton later left the slave shipping business after realizing what a disgusting practice it is. He also became a clergyman and wrote poems and hymns. While this is a sensitive subject perhaps through discussion and musical expression, the future can be molded to not make the same mistakes of the past.

AN AMERICAN ELEGY			Average Grade	4
Composer	Life	Music Composed	Studied With	
Frank Ticheli	Born 1/21/1958	4/23/2000	Donald Erb, Jack Waldenmaier (Southern Methodist University), William Albright, Leslie Bassett, George Wilson and William Bolcolm (University of Michigan)	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Bb, Db, F	Oboe, Alto Saxophone, four part cannon (flute, clarinet, horn, euph), Offstage Trumpet	157		
Program Notes				
<p><i>An American Elegy</i> 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 [sic]. 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.</p> <p>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.</p> <p>The work begins at the bottom of the ensemble's register and ascend gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine <i>Alma Mater</i>. 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.</p>				

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

#### MU.PR.6.PE.HS3a – Technical Demands

Perhaps the most significant technical demand is the remorseful magnitude of this original composition. Monitor rehearsal time spent in discussion of this tragic event (and all the unfortunate ones that have followed) so the discussion and ensuing emotion will not become out of control.

Much like Ticheli's *Amazing Grace* (page 42) this is a great work to teach lyricism and musicianship to performers. Ticheli features almost every section of the band as they share simultaneous responsibilities, so the performers will need to understand balance points and have superior counting skills. An offstage unmeasured trumpet solo (*molto cantabile*) will also present some technical challenges.

#### MU.PR.6.PE.HS3b – Culture

Ticheli's emotional work speaks directly to the high school and college age groups who still face the fear of school shootings. Perhaps a discussion of this piece will draw out conversations that need to happen instead of continuing the unwanted violence that should not. Perhaps speaking to school administration before performing this work would be a good idea, so school administrators may prepare for communication if any of the performing members become overly emotional.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

Most of the work is in 4/4 time signature with occasional 2/4 and 3/4 bars present. At musical measure 118 and 119 there is an unmeasured "Offstage Solo" written for trumpet.

Ticheli notes that “the conductor should not attempt to conduct the individual beats of the offstage solo. Rather, his or her job here is to serve as a cue-giver, conducting the downbeats of each bar.”

The tempo varies throughout following the tone changes of the piece. The beginning is set at 72 beats per minute and serves as the “a tempo.” The slowest tempo indicated is 58 beats per minute and the fastest is 96 beats per minute. There are many documented opportunities for *ritardando* and *rubato* passages.

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo*. *Crescendos* and *diminuendos* exist throughout the work, and, at measures 91-95, the ensemble contrasts dramatically to help achieve a *Dreamlike* setting documented in the work.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

Ticheli offers clear and concise performance notes in the score. These notes should be documented by the Conductor-Educator during score study. These performance notes should also be expressed to the performers through conducted gesture and through in-class discussion to achieve the best performance. The offstage trumpet solo is *molto cantabile* and considerable rehearsal time will be needed to achieve its dramatic effect.

Dynamic and tempo are the expressive terms used in the piece. A class discussion on the musical form, and the musical expression indicated, will aid the ensemble in finding the best intensity of these expressive terms, to ensure an exciting performance from start to finish.

## Foundational Skills – Connecting – Reflect on Understanding

Compositional Intent

**Composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors.**

GILES FARNABY SUITE			Average Grade	4
Composer	Life	Music Composed	Studied With	
Gordon Jacob	7/5/1895 - 6/8/1984	1967	Sir Charles Villiers, Sir Hubert Parry, Herbert Howells, Ralph Vaughan Williams	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Modal	3. Cornet 1, Cornet 2, Baritone	1. 55 7. 25 2. 27 8. 37 3. 33 9. 12 4. 25 10. 52 5. 25 11. 41 6. 46	Cornet and Trumpet	
Program Notes				
<p>Gordon Jacob was an English composer born in 1895. Jacob is well regarded for his compositions as well as his textbooks such as <i>Orchestral Technique</i> and <i>The Elements of Orchestration</i> that are still in use today. Jacob freely transcribed eleven of Giles Farnaby's pieces for virginal into the <i>Giles Farnaby Suite</i>. The pieces were originally written down in the <i>Fitzwilliam Virginal Book</i>. A virginal is a keyboard instrument in the harpsichord family popular during the late Renaissance and early baroque periods.</p> <p>Georgia Tech University</p>				

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Giles Farnaby Suite* will challenge the ensemble to perform with a superior tone in a lighter approach due to the exposed orchestration. The general lack of chromaticism will allow the ensemble to explore and experience clean chordal sonorities which will help develop their ear for the betterment of all future musical selections. After a successful performance, the practice and rehearsal requirements needed for Jacob's work will have helped all members to grow their performance confidence and mature knowledge of quality music.

MU.PR.6.PE.HS3b – Culture and Style

Jacob's work was inspired by the late Renaissance through early Baroque eras. It was performed on the Virginal, a harpsichord designed for secular entertainment, as organ music of that time, was considered sacred and used only in the church. The work should sound elegant and refined and be performed with a light touch; it should be played as large ensemble chamber music. Each of the eleven movements has a particular character, and careful attention is needed to focus on dynamic levels, chordal resolutions, and musical phrases to bring each movement to life.

### **Foundational Skills – Performing – Application to Instrument**

Tempo and Meter

1. "Fantasia" is *Maestoso* with the half-note equaling 88 beats per minute and a meter of 4/2. Performers will need to be comfortable reading in 4/2 time signature as they half-note will get the beat.

At Rehearsal C *Allegretto* with the dotted-half-note equaling 69 beats per minute is written, and the meter has shifted to 6/4. Again, this may present a challenge as the dotted-half-note should be conducted and may confuse some at the first reading.

2. “The Old Spagnoletta” is *Allegretto* with the dotted-half-note equaling 80 beats per minute, and the meter is 6/4. The tempo and meter of this short work, lasting only 27 measures, remains constant throughout.

3. “Giles Farnaby’s Dreame” is *Poco lento e tranquillo* with the quarter-note equaling 76 beats per minute, and the meter is common time (4/4). The tempo and meter of this short work, lasting only 33 measures, remains consistent throughout.

4. “Farnaby’s Conceit” is *Allegro* with the half-note equaling 112 beats per minute, and the meter is in cut time. Performers will need to be familiar with cut time notation with the emphasis on beats one and three of the measure.

5. “His Rest” is *Andante molto tranquillo* with the quarter-note equaling 92 beats per minute, and the meter is 3/4. The frequent placement of the longer durations on the downbeat and shorter durations on the third beat gives a feeling of one beat per measure throughout this work.

6. “His Humor” is *Allegro scherzando* with the half-note equaling 120 beats per minute and a cut-time meter. Performers will need to be familiar with cut time notation with the emphasis being on beats one and three of the measure.

7. “Tell Mee, Daphne” is *Andante con moto* with the quarter-note equaling 72 beats per minute and common-time (4/4) is the meter. There are quite a few sixteenth-notes and non-downbeat sixteenth-note entrances to challenge the performers in this work.

8. “Rosasolis” is *Alla Marcia* with the quarter-note equaling 116 beats per minute and a common-time meter. Sixteenth-note passages mixed with staccato articulations will require this movement to be performed light and articulate.

9. “A Toye” is *Andante con moto* with the half-note equaling 66 beats per minute set in 4/2 time signature. Performers will need to be comfortable reading in 4/2 time signature as the half-note will get the beat, which may confuse some at first.

10. “Loth to Depart” is *Andante espressivo* with the quarte- note equaling 76 beats per minute and is in a 3/4 meter.

11. “Tower Hill” is *Allegro* with the half-note equaling 112 beats per minute and 2/2 as the meter. This time signature may confuse the performers. However, thinking of it as cut-time should help.

### Dynamics

Dynamics range from *pianissimo* to *fortissimo* and documented through each movement. Class discussion should include dynamic practices of the Renaissance time-period from which this music was inspired. It was not music designed for large concert halls (such as the school auditorium) or football fields, but intimate entertainment gatherings in smaller locations (such as homes). The dynamics should be refined and dignified saving the bombastic and overly powerful tone for another work. This work is an excellent opportunity to work on dynamic contrast through restraint.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Dynamic and tempo are the expressive terms used in the piece. A class discussion on the musical form, and how musical expression decorates each section, will aid the ensemble in the correct levels of these expressive terms, to help ensure an exciting performance from start to finish.

A LONGFORD LEGEND			Average Grade	4
Composer	Life	Music Composed	Studied With	
Robert Sheldon	Born 2/3/1954	1996		
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
I. Eb Major II. C Dorian III. F Major	I. Trumpet II. Clarinet, Horn, Baritone, Alto Saxophone, Flute, Clarinet III. Clarinet, Alto Sax, Timpani	I. 70 II. 43 III. 165		
Program Notes				
<p><i>A Longford Legend op. 58</i> was commissioned by the Normal Community West High School Band, Normal, Illinois, Lisa Preston, director. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the composer's impressions of three poems found in a collection of 18th-century Irish ballades and is written as a tribute to the wonderful music of Grainger, Holst and Vaughan Williams.</p> <p><b>A Collection of Irish Street Ballades</b>  I. A Longford Legend  II. Young Molly Bawn  III. Killyburn Brae</p>				

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

“A Longford Legend” will challenge the performers through the various articulations such as *staccato*, *sforzando* accents, slur two-tongue two, *markato* and dynamic accent. The work is to be performed *Jauntily* which goes right along with the

words of the Irish Street Ballade. The tale is about a ship captain who talks poorly to the crew which ultimately leads to their demise. Understanding this while performing the correct articulation will help this first movement come to life. There is also a healthy number of sextuplets throughout; however, they are mostly scalar, and the tempo is at quarter-note equals 92 beats per minute.

“Young Molly Bawn” is a tale about a man who accidentally shoots his lover, thinking she is a fawn. The ensemble should practice the c Dorian scale in rehearsal to help them to emphasize the flat third and seventh that give Dorian its characteristic sound. This movement is also challenging for its slower tempo and performers must use vast amounts of air to support the notes and finish the phrases. The tempo indications and expressive marks also allows the opportunity for the ensemble to demonstrate musicianship.

“Killyburn Brae” is about a man who gives his wife to the devil because she is the plague and torment of his life. However, the devil finds her too much for hell and brings her back to the husband. One of the challenges of this movement is that it is in 6/8 time signature and the dotted-quarter-note equals 138 beats per minute. Performers will need to work together to keep the 6/8 feel going throughout the movement. Woodwinds often play all the eighth-notes over the top of brass playing quarter-notes (followed by eighth-note rests). This hemiola will take time in rehearsal to ensure rhythmic accuracy from top to bottom.

#### MU.PR.6.PE.HS3b – Culture

The three movements of *A Longford Legend* are original compositions set to Irish Street Ballades. Class discussion should include reading the poems with the students. Some of the words are not current English terms and will need definition for the performers.

Taking the time to have the students create reenactments of the Irish Street Ballades will be time well spent. The students will use a different form of creativity and learn the stories through this experience to heighten the performance of the music.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

“A Longford Legend” is performed *Jauntily* and the quarter-note is to 92 beats per minute. 2/4 time signature remains throughout this movement. At rehearsal mark 25, Sheldon indicates the performers to play in a *Pesante* style; however, the tempo is not indicated to change.

“Young Molly Bawn” is performed *Larghetto* with the quarter-note set to 60 beats per minute. The time signature is a mixture of 4/4 and 3/4. The tempo is modified often in this movement, specified through the use of *rallentando*, *a tempo*, *poco piu mosso*, *poco rall*, *molto ritardando* and *Slowly* tempo indications. Accurately following the given tempo markings will promote the feelings of stress and remorse described in the words of the Irish Ballade.

“Killyburn Brae” is *Allegro* with the dotted-quarter-note equaling 138 beats per minute. The meter is in 6/8 throughout this movement. Towards the end, the music is marked *Poco accelerando* and *Piu mosso* so the ensemble will be moving swiftly for a climactic and dramatic end to this work.

#### Dynamics

Clear dynamics document all three movements. “A Longford Legend” uses *piano* through *fortissimo* and offers *sforzando* dynamic accents and *crescendo* and *diminuendo* effects. “Young Molly Bawn” uses *piano* through *fortissimo*.

Demonstrating the dynamic contrasts will enhance the tempo alterations needed for a

memorable performance. “Killyburn Brae” uses *piano* through *fortissimo*. Dynamic contrast challenges the ensemble in this movement because of the rapid tempo.

Rehearsal time will need to be spent ensuring the pianos are true pianos, and the fortes do not cause the ensemble to slow down.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

There are an abundant of opportunities abounds to teach expressive musical terms, as previously mentioned. Perhaps the ensemble could be assigned homework to define all of the terms so that class discussion will be enhanced. Having the ensemble work on singing examples of the terms or creating movements inspired by each term (Jacque Dalcroze<sup>11</sup>) could be beneficial to their understanding as well.

### **Foundational Skills – Connecting – Reflect on Understanding**

#### Compositional Intent

*A Longford Legend* (A Collection of Irish Street Ballades) is based on Robert Sheldon’s impressions of three poems found in a collection of 18th-century Irish ballades. It is also a tribute to the glorious music of Grainger, Holst, and Vaughan Williams. The performers must know the Irish ballades confidently to enhance the musical performance.

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<sup>11</sup> Lois Chosky. *Teaching Music in the Twenty-first Century*. “The Approach of Emile Jacques-Dalcroze” pgs. 40-80. Saddle River, NJ: Prentice Hall, 2001.

COURTLY AIRS AND DANCES			Average Grade	4.25
Composer	Life	Music Composed	Studied With	
Ron Nelson	Born 12/14/1929	1995	Arthur Honegger, Howard Hanson, Bernard Rogers, Louis Mennini, Wayne Barlow, Tony Aubin	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
I. F Mixolydian II. Bb lydian / g minor III. F Major IV. F dorian V. Eb Major VI. F Major	II. Oboe / Clarinet Soli III. Percussion / Flute VI. Flute / Oboe / Clarinet	I. 16 II. 32 III. 40 IV. 120 V. 34 VI. 71		
Program Notes				
<p><i>Courtly Airs and Dances</i> is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (<i>Basse Danse</i>, <i>Pavane</i>, and <i>Allemande</i>) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period.</p> <p>The festival opens with a fanfare-like <i>Intrada</i> followed by <i>Basse Danse</i> (France), <i>Pavane</i> (England), <i>Salarello</i> (Italy), <i>Sarabande</i> (Spain) and <i>Allemande</i> (Germany).</p>				

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

The “Intrada” presents challenges in articulations, rhythms, and musical scales. Nelson documents every note and how it is to be articulated in the “Intrada”, so the ensemble will need to discuss the length of those notes and how they should sound. The

horns have the difficult task of performing stopped horn on a *sforzando* dynamic. The ensemble must be balanced appropriately so the horn effect can be heard. The rhythm is in unison, divided amongst various consorts of instruments. Sixteenth-note combinations prevail, and the tempo is between quarter-note equals 68 and 70 beats per minute. A key center of F Mixolydian, presents an interesting opportunity to teach the ensemble this scalar mode.

The “Basse Danse” is in 3/2 meter with the half-note equaling 58-62 beats per minute. The work is challenging because it requires proper air conservation to ensure enough air is available to sustain notes at a slow tempo. The 3/2 meter may present some challenges for the performers if the Conductor-Educator is to conduct musically rather than just beat time.

In the “Pavane,” the ensemble must be properly balanced to ensure the presence of the oboe and soprano clarinet soli. The clarinet is performing in its low register making this voice even harder to hear. The written dynamics set at *piano* or *pianissimo* throughout makes intonation a challenge as well. Performers will need to practice playing at this soft level with a tuner to ensure consistent pitch control.

A *very precise* 6/8 rhythm is required in “Saltarello” to help maintain the 6/8 style and feel of the music. The percussion is present in this movement but is noted to sound “distant” in the score and must work hard to not overtake the ensemble concerning sound level. The tempo is *pretty quick* at dotted-quarter-note equaling 120 beats per minute.

“Sarabande” challenges the performers' air conservation with its slow tempo and the noted *molto sostenuto* direction. The band ensembles sing musical phrases on the word “lu” for parts of this movement.

“Allemande” notates the performers to play *Joyously*, and the written rhythm and pitches match this intensity. Performers will need to be careful not to become too excited and overplay their instruments inhibiting good sound quality. Ensemble rhythm, often broken by instrumental consort, is again present in this movement.

#### MU.PR.6.PE.HS3b – Culture and Style

*Courtly Airs and Dances* is composed based on various European dance styles and sounds from a long time ago and creates a great work to use for teaching music history concepts through performance. Encouraging the performers to research and discuss each of these dance styles in class will aide in their understanding of the correct performance style. Bringing a guest lecturer from the school's dance department or a hired clinician to teach all the dance styles to the performing ensemble will go a long way. The performers' experience moving through the various dance styles - will save valuable rehearsal time.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo and meter of each of the movements correspond to the appropriate dance style; the Conductor-Educator and ensemble should be familiar with each. The “Intrada” is a music introduction<sup>12</sup> and is in 4/4 time signature. It should be played *With pomp* and the quarter-note equaling 68 to 70 beats per minute. The “Basse Danse” is a courtly dance for couples using “low” small steps<sup>13</sup> and is in 3/2 meter with the half-note equaling 58 to 62 beats per minute. The “Pavane” is a majestic processional dance of

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<sup>12</sup> “Intrada.” Merriam-Webster. [www.webster.com](http://www.webster.com)

<sup>13</sup> “Basse Danse.” Merriam-Webster. [www.webster.com](http://www.webster.com)

elegant attire<sup>14</sup> and is set in 4/4 time signature, played *Gently* with quarter-note equaling 76 beats per minute. The “Saltarello” traditionally follows the “Basse Danse” and is also known as the *paso de brabant*<sup>15</sup>. It is set in 6/8 *Very precisely* meter with the dotted-quarter-note equaling 120 beats per minute.

The *Sarabande* dance was considered disreputable in 16th Century Spain<sup>16</sup>. It was banned in 1583 for its extraordinary obscenity<sup>17</sup> inspiring priest Juan de Mariana in 1609 to write about its performance practices in his *Tratato contra los juegos publicos* (Treatise Against Public Amusements). Mariana writes the Sarabande is “a dance and song so loose in its words and so ugly in its motions that it is enough to excite bad emotions in even very decent people<sup>18</sup>.” The “Sarabande” is in 3/4 meter with the quarter-note equaling 56 to 58 beats per minute. The “Allemande” is an aristocratic couple dance with stately, flowing steps<sup>19</sup> set as *Joyously* in 4/4 meter with the quarter-note equaling 120 beats per minute.

## Dynamics

*Courtly Airs and Dances* offers full dynamic range opportunities for the entire ensemble. Ron Nelson indicates dynamics throughout the score and places the correct dynamic emphasis where appropriate. Balancing the ensemble’s dynamics will yield the correct voice presence. In addition, tempo requirements challenge performer abilities and provides the most educational development for the performing ensemble.

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<sup>14</sup> “Pavane.” Merriam-Webster. [www.webster.com](http://www.webster.com)

<sup>15</sup> “Saltarello.” Merriam-Webster. [www.webster.com](http://www.webster.com)

<sup>16</sup> “Sarabande.” Merriam-Webster. [www.webster.com](http://www.webster.com)

<sup>17</sup> Richard Hudson and Meredith Ellis Little. “Sarabande.” *Grove Music Online*. 2001.

<sup>18</sup> Jane Bellingham. “Sarabande.” *Grove Music Online*. 2002.

<sup>19</sup> “Allemande” Merriam-Webster. [www.webster.com](http://www.webster.com)

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

There are plenty of opportunities to teach expression through the movement of the various dance types. Perhaps the ensemble could be assigned homework to define all dance types so that class discussion will be enhanced. Having the ensemble work on the various dances by getting up and moving (Jacque Dalcroze<sup>20</sup>) will be beneficial to influencing their understanding of musical expression.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Courtly Airs and Dances* is a suite comprised of Renaissance dances commonly performed in Spain, Italy, France, Germany and England during the 1500s. Three of the dances (“Basse Danse”, “Pavane”, and “Allemande”) are meant to emulate the music of Claude Gervaise<sup>21</sup> (1540-1583; a French editor, composer, and arranger) by drawing on the style of his music as well as the characteristics of other compositions and dance styles from that period.

<b>IRISH TUNE FROM COUNTY DERRY</b>		<b>Average Grade</b>	<b>4.25</b>
<b>Music Inspiration</b>		Irish Folk Song: O Danny Boy	
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
		1918	

<sup>20</sup> Lois Chosky. *Teaching Music in the Twenty-first Century*. “The Approach of Emile Jacques-Dalcroze” pgs. 40-80. Upper Saddle River, NJ: Prentice Hall, 2001.

<sup>21</sup> Lawrence Bernstein. “Gervaise, Claude.” *Grove Music Online*. 2001.

Percy Aldridge Grainger	7/8/1882 - 2/20/1961		Clara Schumann, James Kwast, Karl Klimesch
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
F Major	n/a	64	E♭ Clarinet, Alto Clarinet, Soprano Saxophone, String Bass
<b>Program Notes</b>			
<p><i>Irish Tune from County Derry</i> is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in <i>The Petrie collection of Ancient Music of Ireland</i> in 1885. Grainger's setting was written in 1909 and is dedicated to the memory of Norwegian composer, Edvard Grieg.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Irish Tune from County Derry* challenges the performers' musicianship through the flowing and flourishing musical lines and passionate style with the quarter-note equaling 80 beats per minute. The performers will need to utilize superior musicianship and breath management. Some of the ranges are in the upper register of the instruments with dynamics set at a *piano* or *pianissimo* volume, challenging the performers immensely. The ensemble needs to understand exactly where the melody line is and use that information as the balance point to ensure proper melodic lines are present in the performance. For example, in the beginning, the melody is in the bass clef with higher voiced instruments; it is heard with ease but balancing with the lower instruments will allow the melody to sing. This practice must continue throughout the work.

## MU.PR.6.PE.HS3b – Culture and Style

Grainger has taken an Irish folk tune *O Danny Boy* and set it in a band arrangement. The performers should learn the words and be able to sing the melody of *O Danny Boy* for heightened musical awareness. The performers should also know about the relationship between Grainger and Edvard Grieg, the man to which Grainger “livingly” and “reverently” dedicates this work. Grieg and Grainger became friends in 1907, and Grieg inspired the younger Grainger to record and document English countryside folk music. Grainger used these recordings as source material for his compositions, including *Lincolnshire Posy* discussed on page 168. Grainger and Grieg’s relationship and the pieces that were created because of their relationship molded the landscape of wind band literature.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo is performed *Flowingly* with the quarter-note equaling about 80 beats per minute. The meter is in 4/4 and remains as such throughout. The more significant challenge is to perform this work in the *feelingly* style suggested by Grainger. A good performance will have more elasticity through conductive creativity and cadential weight, rather than a metronomic feel. This will be challenging for the performers but is well worth the effort.

#### Dynamics

The dynamics range from *ppp* through *fortissimo* and everything in between. At times, Grainger labels the music *To the Fore*, meaning this part should be brought out above all other dynamic levels. A plethora of *crescendos* and *diminuendos* are written to yield a superior performance.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Grainger uses many words to aid the performer. In the beginning, performers are asked to play *gently but feelingly* while others are asked to perform *accompanyingly* at the same time. Later, some are asked to play *gently* while others are asked to perform with *vibrato* as others asked to perform *To the Fore*. Grainger does an excellent job of leaving performance notes describing specific performance practices of his music. In a class discussion on all these terms will be beneficial for superior performance.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Irish Tune from County Derry* was set in memory of Grainger’s beloved friend, Edvard Grieg. Without Grieg, the band world may have never known Grainger. Grainger’s compositions may never have come to fruition if Greig had not influenced him to document the folk songs that would later become the inspiration for his pieces.

THIRD SUITE			Average Grade	4.25
Composer	Life	Music Composed	Studied With	
Robert Jager	Born 8/25/1939	1965		
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
I. F Major II. Bb Major III. F Major		I. 53 II. 144 III. 183		

<b>Notes to the Conductor</b>			
<p>The <i>Third Suite</i> is a tuneful work for band, yet it has built into it certain elements that provide a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. One interesting aspect of this <i>March</i> is the percussion solo near the middle of the movement.</p> <p>In the <i>Waltz</i>, the same kind of distortion of time occurs as in the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda.</p> <p>The form of the <i>Rondo</i> is ABACABA. The movement opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the A theme, which is repeated by the woodwinds. Then, the mood shifts to minor for the B theme in the full band. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, followed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is [sic] a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. This builds to a climactic finale based on the five notes of the introduction.</p> <p>Robert E. Jager</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Third Suite* is demanding in form and metric variations but also presents the most significant learning opportunities. The “March” is a traditional march; however, instead of the meter remaining constant throughout, it shifts between 4/4 and 3/4 time signature in alternating measures. Phrases in 5/4 and 6/4 are also present. Teaching the musical form of a traditional *march*, and then comparing it to Jager’s setting will be beneficial. The “Waltz” is notated as a *Vivace* tempo and the meter alternates between 3/4 and 2/4, as opposed to the traditional in 3/4 throughout. There are also 4/4, 5/8 and 7/8 measures in the work. Teaching the traditional musical form of *Minuet and*

*Trio*, then comparing to Jager’s setting will be a great learning experience. The “Rondo” is the longest of the three, and, for the most part, follows the traditional form. It is in 6/8 meter, and 3/8 bars are present. The form follows an A-B-A-C-A-B/C-A-Coda pattern.

#### MU.PR.6.PE.HS3b – Culture and Style

Brief musical lectures for the education of cultural and stylistic differences include analyzing the music and formal structures of the “March”, “Waltz”, and “Rondo” of Jager’s *Third Suite*. A possible concert setting could include *Stars and Stripes Forever* by John Phillip Sousa to teach the performers the traditional *march* form so popular in the late 1800s. *Waltz No. 2* by Dmitri Shostakovich could teach the performers the classical *Waltz* set in the minuet and trio form. *Rondo Picoso* by Clifton Jameson Jones (winner of the National Band Association Young Band Composition Contest) is an energetic, rhythmic work featuring Latin percussion and is in traditional *Rondo* form. Teaching the classical forms to the ensemble and then comparing them to Jager’s *Third Suite* will help the performers understand how Jager is playing with the traditional formal structures from our cultural history.

#### **Foundational Skills – Performing – Application to Instrument**

##### Tempo and Meter

The tempo of “March” is marked *Alla Marcia* with the quarter-note equaling 120 beats per minute and remains constant throughout the work. The meter is shifting in alternating measures of 4/4 and 3/4 time signature and musical phrases in 5/4 follow at Rehearsal A. Rehearsal letter C is a percussion feature again alternating 4/4: 3/4 and Rehearsal letter D presents the most metric shifts. Here measures of 6/4, 5/4, 3/4, and 4/4 offer a metric challenge through the end of this movement.

The tempo of the “Waltz” is at *Vivace* where the quarter-note equals 160 beats per minute. The tempo remains constant other than a couple of *molto ritardandos*, and at the Coda, following a Grand Pause, the tempo increases to *Vivace di piu* where the quarter-note equals 184 beats per minute. The meter is shifting 3/4 and 2/4 time signatures, adding metric dissonance to the classical waltz metric feel. This pattern does not remain constant throughout the work requiring performers to remain engaged, so they do not become lost. The Coda provides the most metric complexity by adding 4/4, 5/8, and 7/8 measures as the movement moves towards its conclusion.

The tempo of the “Rondo” is at *Allegro energico* where the dotted-quarter-note equals 128 beats per minute and remains constant until the *Presto* indication at rehearsal K. The meter is set in 6/8 and remains mostly constant with some 3/8 bars inserted. Written quarter-notes in three measures after rehearsal letter C offer metric structural shading against the dotted-quarter-note meter.

### Dynamics

Dynamics range from *pianissimo* through *fortissimo* and are present in all three movements. The most substantial challenge will be remembering to use dynamic contrast while navigating the metric shifts. Perhaps performers could be instructed to mark quieter dynamics and *diminuendos* with a blue pencil and louder dynamics and crescendos with a red pencil. The colors will pop out and remind the performers during rehearsal and performance.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Dynamic and tempo are the expressive terms used in the piece. A class discussion on the musical form, and how musical expression relates to each section - will aid the ensemble fine the correct levels of these expressive terms - to help ensure an exciting performance from start to finish.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Robert E. Jager's *Third Suite* is written in jest to the traditional classical musical forms. This is a challenging piece of music and one that can break up the monotony of performing classical forms or else help teach these forms, depending upon the needs of each ensemble. *Third Suite* is an challenging work and will inspire the musical growth of the ensemble.

CHORALE AND ALLELUIA			Average Grade	4-5
Composer	Life	Music Composed	Studied With	
Howard Hanson	10/28/1896 - 2/26/1981	1954	Hilma Hanson, Jean Sibelius, Edvard Grieg, Percy Goetschius, Peter Lutkin, Arne Oldberg	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
C, Bb, Ab, F, A, E, Eb Major c and d minor		118		
Program Notes				

*Chorale and Alleluia* was completed in January 1954 and was Dr. Hanson's first work for symphonic band. It was given its premier on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brass in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.  
Carl Fischer Music

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Chorale and Alleluia* begins at *Largamente* with the quarter-note equaling 50 beats per minute. The performers are faced with the extreme challenge of conserving air to support note intonation for their full duration. Regular air playing (performing the air movement of the rhythmic duration symbols without instruments) in rehearsal yields superior performances. The students will not have the benefit of resistance of the instrument which will help develop lung capacity and air conservation. Another major challenge of Hanson's work is the tonal key centers. The score is in C major, and Hanson uses accidentals to document tonal focus. The performers should become familiar with the scales, arpeggios, and tonal centers of C, Bb, Ab, F, A, E, and Eb major as well as c and d minor in rehearsal warm up. Scaler, arpeggio, and tonal center-based rehearsals will aid the performers find pitches to listen for as they move through the various key centers.

## MU.PR.6.PE.HS3b – Culture and Style

Hanson states about the work in his program notes that “(The) effect is one of cathedral bells, religious exaltation, solemnity, and dignity.” Balance should be the main focus of this performing style so that all of the inner and moving voices are drawn out throughout the work.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo of *Chorale and Alleluia* begins at *Largamente* where the quarter-note equals 50 beats per minute. The work is in common time and moves in and out of 3/4 and 2/4 meters during the Chorale. The Alleluia begins at rehearsal 7, and the music is *Doppio Movimento* (twice as fast) where the quarter-note now equals 100 beats per minute. The meter is in 3/4 until rehearsal 81 (musical measure 88). Here the music is marked *Largamente Molto* and the meter is set in 4/2 (12/4) with the half-note equaling 40 beats per minute. In measures 90, 93 and 97 the meter shifts to 3/2 (9/4) where the dotted-quarter-note from before equals the half-note. Metric understanding will take some explaining to the performers, but Hanson suggests “exaggerating the 1st, 4th, and 7th beats for the sake of unity and precision<sup>22</sup>.”

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo* with *crescendos*, and *diminuendos* appearing throughout the score. The bigger issue with dynamics will be balancing the ensemble to ensure all voices are heard. Score study spent documenting

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<sup>22</sup> Notes to the conductor. Chorale and Alleluia score.

proper ensemble balance points, followed by recording those points during rehearsal will be of great benefit to rehearsal. The performers should also be challenged to sing the moving parts after a playing demonstration by different instruments; this will train the performers in what to listen for throughout the various parts of the work.

**Foundational Skills – Responding – Reflect on Understanding**

Expressive Terms

Hanson suggests the notes be performed “as legato as possible” in the score and reminds the performers of this during the *Chorale*. The other terms presented in the score refer to tempo and metrical indications to aid the performers. The Conductor-Educator must practice the end of the work before the first rehearsal to minimize ensemble confusion. The fermata is preceded by a breath mark, and another is preceded by a caesura, with all the entrances as *sforzando*. The last chord is a *sforzando-piano* with an ensuing crescendo. The timpanist also tremolos through the entire ending.

**Foundational Skills – Connecting – Reflect on Understanding**

Compositional Intent

*Chorale and Alleluia* was Dr. Howard Hanson’s first work for symphonic band written in January of 1954. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

<b>CHORALE AND SHAKER DANCE</b>	<b>Average Grade</b>	<b>4.5</b>
<b>Music Inspiration</b>	Shaker Religion Dance Song: Simple Gifts	

<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
John P. Zdechlik	Born in 1953	1972	Frank Bencriscutto, Paul Fetler, Dominick Argento
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
	First Cornet, Alto Saxophone, Flute, Clarinet, Oboe, Trombone	282	
<b>Program Notes</b>			
<p><i>Chorale and Shaker Dance</i> is made up of two main musical ideas. The first is the simple melody found in the opening Chorale. The second melodic idea is the melody from the well-known Shaker Hymn, "The Gift to Be Simple". These melodies are used in alternation and combination throughout divided into four broad sections.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

Confidence in performance, challenging rhythm, various articulations, “jazz” chords, bi-modality, metric shifting, an ethereal section, and overall length all pose educational opportunities in *Chorale and Shaker Dance*. The Shaker tune is recognizable by most people which will help the ensemble as they work to develop this piece.

The Shaker song is:

**'Tis the gift to be simple, 'tis the gift to be free,  
'Tis the gift to come down where we ought to be,  
And when we find ourselves in the place just right,  
'Twill be in the valley of love and delight.  
When true simplicity is gain'd,  
To bow and to bend we shan't be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come out right.**

In class discussion, breaking down the words of this song and its meaning will be powerful for the students. While religion should not be the focus of a public-school classroom, discussion on living simply, in the moment, and at peace could be beneficial for students living in hectic times. College auditions, sports programs, Advanced Placement and International Baccalaureate classes, and peer relationships can be very stressful at the high school age. Perhaps the study of this song and its meaning will help to bring balance to the ensemble as well as ensure a quality performance.

### **Foundational Skills – Performing – Application to Instrument**

Tempo and Meter

The Chorale begins *Rubato* with the quarter-note equaling around 84 beats per minute. The meter is 4/4. This tempo and metric feel, through the lens of *Rubato*, remains the same to rehearsal letter C, with exception to measures 9-12 where the tempo increases to quarter-note equals 92 beats per minute.

Rehearsal C is where the Shaker tune begins and is at *Allegro* with the quarter-note equaling 152 to 160 beats per minute; the meter remains in 4/4 with some 2/4 bars added. The flute, clarinet, and alto saxophone soloists help establish the new tempo, so confident performance is necessary.

The meter remains mostly in 4/4 time signature; however, there are several 3/4 and 2/4 bars throughout. The rhythm is also syncopated in many areas creating metric structural shading, which may be challenging for some performers.

At measure 92, the meter changes to 2/2 where the quarter-note equals the same, meaning the half-note equals 76-80 beats per minute. This section will be similar to performing in cut-time so performers will need interpret the music in that metric change to establish a true 2/2 feel.

At rehearsal letter I, upper woodwinds are again tasked with establishing metric feel as the tempo increases to half-note equals 88-92 beats per minute. A series of two fermatas helps slow the metric movement of the work before rehearsal letter L shifts to an ethereal *Andante* quarter-note equals 72 beats per minute. The time signature is in 4/4. Legato playing and odd meters (3/4 and 5/4) appear throughout this section. A *ritardando* and another series of *fermatas* leads us to rehearsal letter O with a return of the shaker tune set in Allegro with quarter-note equaling 152 to 160 beats per minute. The upper woodwinds again are responsible for establishing this new tempo and metric feel, as they were at rehearsal C.

Rehearsal R moves into a 3/2 feel where the quarter again becomes 152-160 beats per minute for four bars; then, the work returns to a 2/2 feel. The rhythm at Rehearsal S in the upper woodwinds and horns is felt in four contrasting to everyone else's rhythm which is felt in 2 and continuing to a series of multiple fermatas in measure 249.

At measure 250, the music is set to *Allegro* where the quarter-note equals 160 beats per minute, and the meter is 4/4, and remains the same until Rehearsal W, where the meter shifts back to the 2/2 groove with the woodwinds remaining in a four-metric feel.

At music measure 278, the entire ensemble is in a 4/4 feel performing on long, sustained notes while the timpanist performs a *ritardando* solo, bringing this exciting work to its conclusion.

### Dynamics

Dynamics are set between *pianissimo* and *fortissimo* and notated throughout the work. Solo sections and dynamics are marked to allow the soloist to perform at the top of the dynamic range. Steady practice in dynamic contrast will ensure an even better performance.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms are used to aid the performers in performance. Tenuto and legato is indicated in the music where the composer desires. The beginnings of metric shifts and tempo alterations are clearly notated to aid the performers' interpretation for performance.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Chorale and Shaker Dance* is written to Earl Benson and the Jefferson High School Band in, Bloomington, Minnesota. The piece is based off a favorite Shaker Tune entitled “The Gift to Be Simple” and is Zdechlik’s second work for concert band, with Psalm 46 (1971) being his first. Psalm 46 is based on the hymn “A Mighty Fortress is our God.”

ELEGY			Average Grade	4-5
Composer	Life	Music Composed	Studied With	
John Barnes Chance	11/20/1932 - 8/16/1972	1970	Kent Kennan, Clifton Williams, Paul Pick	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
g minor, eb minor	Bassoon, Oboe, Horn (soli), English Horn	122	English Horn (solo)	
Program Notes				
<p><i>Elegy</i> was written and dedicated to the West Genesee Senior High School Band and published by Boosey &amp; Hawkes, Inc. in 1972. Sadly, this was one of Chance's final works before his untimely death from a home accident. It is a rewriting of <i>Blessed Are They That Mourn</i> an unpublished composition by Chance from 1960. Even though <i>Elegy</i> has not been as popular as <i>Variations on a Korean Folk Song</i> or <i>Incantation and Dance</i> Composer W. Francis McBeth felt that it was Chance's greatest work. Chance was inspired to write a slow piece for band.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

There are many errors within this work, and these errata parts are available in *Teaching Music Through Performance in Band* volume 3 pages 325-329<sup>23</sup>. Rehearsal time should be spent documenting performers individual parts eliminating all written errors. *Elegy* will be a challenging work for many high school ensembles. The slow tempo exposes the ensemble's intonation and characteristic tone abilities. Often, slower works are not "fun" to practice, so considerable energy is spent exciting the students on the importance of practicing the slower parts of this piece.

The brass harmonic range in certain areas is difficult. The woodwinds at measure 32 and 33 are challenged with an ascending octatonic/chromatic figure that rhythmically modulates from sixteenth-notes to sextuplets, to thirty-second-notes before resting on a trill.

#### MU.PR.6.PE.HS3b – Culture and Style

An elegy is a poem of serious reflection, typically a lament for the dead, and class time should be discussed of Chance's compositional topic. This work is dedicated to no one in particular; however, many of the students may have people they know who have passed in their lifetime. Perhaps motivation to practice this music could come from honoring those who have passed through this performance.

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<sup>23</sup> Richard Miles., Larry Blocher, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S. Lisk. *Teaching Music Through Performance in Band*. Vol 3. 325-329. Chicago: GIA Publications, 2015.

Students could be welcomed to discuss their loved ones who have passed or create a memorial to be set up on display in the foyer before the concert begins. The style should be lyrical and expressive, and the performers must use enough air to support this style.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work is set in 4/4 time signature and labeled *Cantante* or “singer,” i.e., songlike. The tempo is between 66 and 72 beats per minute except for four bars - musical measures 35 through 39 set at *poco animato* quarter-note equals 84 to 88 beats per minute.

#### Dynamics

Throughout the score, the dynamic indications range from *pianissimo* through *fortissimo*. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

There are few expressive terms in this work other than labeling tempo and dynamic levels. The beginning does ask for *Cantabile* or “Singer.” At Rehearsal mark 28, the clarinets, bassoon, saxophone and horns are asked to perform *dolcissimo* or “very sweet or very soft.” Their dynamic is at *piano*.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Chance was inspired to write a slow piece for band. *Elegy* was written and dedicated to the West Genesee Senior High School Band and published by Boosey & Hawkes, Inc. in 1972. Sadly, this was one of Chance's final works before his untimely death. It is a rewriting of Blessed Are They That Mourn an unpublished composition by Chance from 1960. Even though *Elegy* was not received as well as *Variations on a Korean Folk Song* or *Incantation and Dance*, composer W. Francis McBeth felt that it was Chance's most significant work.

ELEGY FOR A YOUNG AMERICAN			Average Grade	4-5
Composer	Life	Music Composed	Studied With	
Ronald Lo Presti	10/28/1933 - 10/25/1985	1964	Louis Mennini, Bernard Rogers	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
	Flute, Chimes	108		
Program Notes				
<p><i>Elegy for a Young American</i> was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet <i>adagio</i> sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, building to an intense <i>allegro</i> section. The <i>maestoso</i> closing reminds us of the contributions of this great American and creates a sense of acceptance and final resolution.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

This work challenges the performers in their ability to sustain the pitches with characteristic tone and intonation throughout the slow tempos. Furthermore, the ensemble's timing in various musical gestures such as chord resolution, dynamic contrast, *poco piu mosso* and *Stringendo poco a poco*, will make this piece impactful if performed in a meaningful way.

At rehearsal 7, the trombones and flutes have a significant challenge in setting up the initial development and *Stringendo poco a poco* that leads to the *Allegro* climax at Rehearsal 9. All this energy is needed to set up the caesura written in measure 81 where the *Molto maestoso* at Rehearsal 10 enhances the dramatic climax.

#### MU.PR.6.PE.HS3b – Culture and Style

American history should be well covered when performing this piece. The assassination of President John F. Kennedy and conspiracy theories surround this topic to this date. Cross-curricular instruction should take place while studying this piece, and this discussion will enhance the musical performance. The work moves through the stages of grief on multiple occasions. For example, remorse is felt in measures 1-4, denial in measures 5-8, anger at Rehearsal 2), and finally, acceptance at Rehearsal 10.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The work begins in *Adagio sostenuto* with quarter-note equaling 54 to 58 beats per minute. The meter is set in 4/4 time signature mostly, though there is some 3/4 and a little bit of 2/4 and 3/2. Following Lo Presti's tempo indications is paramount for a compelling performance. The ensemble must be able to move together through the *poco piu mosso*, *ritardando*, *Stringendo poco a poco*, and *Allegro* (Rehearsal 9) which sets up the dramatic *caesura* in measure 81. The *Molto maestoso* quarter-note equals 52 to 56 beats per minute at Rehearsal 10 as this entire section moves the audience through the various stages of grief.

### Dynamics

Dynamics appear throughout the work, the quietest being *ppp* and the loudest being *fortissimo*. Dynamic contrast, in conjunction with tempo mentioned above, is paramount in the effective demonstration of stages of grief while performing this work. Students must maintain control of their instruments by peaking when necessary and holding back when indicated.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and should be important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for a dramatic performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Ronald Lo Presti wrote *Elegy for a Young American* in tribute to John F. Kennedy after his assassination. This serious work represents a dark time in our country. Opening a discussion about political differences, verbal debate versus violence, and communication skills could encourage a healthy deliberation and perhaps sharpen the skills of young minds navigating through a harsh world.

A FESTIVAL PRELUDE			Average Grade
			4.5
Composer	Life	Music Composed	Studied With
Alfred Reed	1/25/1921 - 9/17/2005	1962	John Sacco, Paul Yartin, Vittorio Giannini
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Bb, F, D Major d minor	Timpani, <b>Soli</b> : 3rd Trumpet and Cornets. <b>Soli</b> : Clarinets, Bassoon, Alto and Tenor Saxophone, Horns.	108	4 Horns, (3) Trumpet and (2)Cornet parts
Program Notes			
<p><i>A Festival Prelude</i> was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.</p> <p>The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of</p>			

these fanfare phrases, the main theme is presented in a sweeping unison by the Woodwinds, Saxophones and Cornets, with Brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of Woodwinds, Horns and Saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive Brass chords to a thundering conclusion.

The scoring of this work embraces the modern conception of the integrated symphonic band, with fully balanced instrumentation and the separation of the Brass into three distinct tone color groups: the Horns, the Trumpet-Trombone group and the Cornet-Baritone-Tuba group. The woodwind writing is centered around the balanced Clarinet Choir as the basic woodwind color in the band, and the section balances and doublings are conceived as carefully as in symphonic orchestras.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*A Festival Prelude* is designed to be an opening piece grabbing audience attention. At the beginning, the brass will need to work hard for a full sound and are sometimes asked to play “brassy” without losing control. At Rehearsal B, trumpets, cornets, and horns are asked to perform triplets with the quarter-note equaling 120 beats per minute, requiring successful triple tonguing from the section. The woodwinds have challenging, scalar, sixteenth-note passages, as in musical measures 33 through 35. There are also several instances of hemiola, such as measures 53 and 54, where the woodwinds are performing duple rhythm over the brass’ triple rhythm occurring again at measure 71 and 73. There are also a lot of tempo changes and dynamic contrast opportunities, which if performed correctly will lead to a brilliant, forceful interpretation of this score.

## MU.PR.6.PE.HS3b – Style

The style of this work should be bold and powerful with great control. The ensemble must be challenged to play with a powerful sound while not overplaying the instrument. Record the ensemble playing with uncontrollable sound and then with controlled sound and have them listen to the recordings. Then, allowing the ensemble to have in class discussion to converse over the differences. After this discussion, similar talks will be beneficial after smaller passages are performed in rehearsal. Ask the ensemble if they demonstrated maximum controllable tone or uncontrollable tone. Then, following up with necessary changes.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The meter is set mostly in 4/4 time signature with several 3/4 and 2/4 bars throughout. There is one 3/2 bar at the end of the work. The tempo adjusts often and should be given careful attention in score study and rehearsal. The work starts *Broadly* with the quarter-note equaling 72 beats per minute. At Rehearsal A (tenth measure) *poco piu mosso* is notated and the quarter equals 84 beats per minute. At Rehearsal B (19th measure), the music is marked *Allegro non troppo* and the quarter equals 120 beats per minute. Rehearsal D (40th measure), the *Meno mosso* quarter-notes equal 100 to 104 offers a brief change to the faster tempo. In measure 47, the *poco piu mosso* quarter equals 116 and brings us back to a faster tempo. At Rehearsal E, the ensemble is asked to perform *molto espressivo* with the quarter-note falling to 104 beats per minute. Rehearsal F reveals the fastest tempi of the work, performed as *Allegro non troppo*, and quarter equaling 132 beats per minute indicated. Rehearsal G is notated *Alla Marcia* with the traditional march tempo of 120 beats per minute. Rehearsal H, measure 96 lists *Allegro* with the quarter equaling 132 beats per minute.

Then, in measure 100, performers are asked to play *Broadly* with the quarter equaling 100 beats per minute as the work nears the end. Measure 102 suggests playing *Still more broadly* and the quarter-note equals 80 beats per minute through the end of the work.

## Dynamics

Dynamics range from pianissimo through *fortissimo* and offers *sfffz*. A discussion should take place with the ensemble regarding the various levels of each dynamic level. Meaning, forte level 1 would be the low end of *forte* dynamic and *forte* 10 would be the upper end, nearing *fortissimo*.

Opening the dynamic spectrum for the students offers more expressive tools. This work can become too bombastic if dynamics, especially the quieter opportunities, are not followed carefully.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Dynamic and tempo terms are labeled explicitly by Reed throughout this work and should be closely monitored. Reed also offers terms such as *marc. e. sost. (marcato and sostenuto)*, *marcato*, *espressivo*, *sempre marcato*, and *molto espressivo*, instructing the performers on how various lines of music should be performed. Time should be spent discussing these terms, and principal performers could demonstrate the correct performance style for subsequent sections of the music.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*A Festival Prelude* was written for the 25th anniversary of the Tri-State Music Festival, Enid, Oklahoma, and dedicated to the Philips University Band. Reed felt that the event was so important it needed a large impressive introductory piece. “The music was to establish and maintain a bright and brilliant mood throughout, with no other connotation in mind.<sup>24</sup>”

PAGEANT			Average Grade
			4·5
Composer	Life	Music Composed	Studied With
Vincent Persichetti	6/6/1915 - 8/14/1987	1953	Russel King Miller, Fritz Reiner, Olga Samaroff, Roy Harris
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Bb3 --- F4 --- C4 motive	Horn, Percussion	295	
Program Notes			
<p>Vincent Persichetti was born in Philadelphia in 1915. His early musical training began in Combs College of Music, and later he was graduated from Curtis Institute of Music, where he studied under Fritz Reiner. He was awarded scholarships at the Philadelphia Conservatory of Music, where he received his degrees of Master and Doctor of Music. Subsequently, he studied under Roy Harris at Colorado College. His compositions have been performed in many of our large cities, including Philadelphia, Rochester, New York, Washington, D.C., and Colorado Springs.</p> <p>Mr. Persichetti is a member of the faculty of the Julliard School of Music and is</p>			

<sup>24</sup> Alfred Reed, “Works: A Festival Prelude.” *The School Musician* 39, No. 8, 1968, p. 62

head of composition department of the Philadelphia Conservatory. His works, which include compositions in all forms, have established him as one of the most interesting and important of the present-day American composers. he has in recent years composed a number of [sic] works for band. "Pageant", commissioned by the American Bandmasters' Association, was completed in January 1953, and is his third band work. It opens in a slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on March 7th, 1953, at the American Bandmasters' Association Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

The New York premier took place on June 19, 1953, with the Goldman Band playing and the composer conducting.

Carl Fischer Notes

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

#### MU.PR.6.PE.HS3a – Technical Demands

The ensemble should be made aware of the importance of the opening three notes in *Pageant*. Persichetti uses the pitches Bb --- F --- C performed by the horn as compositional source material. The opening section is slow, sustained, and is labeled *calore* (warm), *doloroso* (mournful), and *dolce* (sweet). The work was originally titled *Morning Music for Band*<sup>25</sup> a note that may help with performance interpretation. The second half of *Pageant* is written in a "Fast" cut-time and begins at measure 73. Students will need to be familiar with how to play in cut-time meter. There are also a lot of syncopated rhythms between consorts that need meticulous metronomic attention before and during rehearsal.

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<sup>25</sup> Donald Alan Morris. "The Life of Vincent Persichetti, with Emphasis on His Works for Band." Order No. 9124626, The Florida State University, 1991.

The percussion is very active and needs to maintain musicianship and not become overly bombastic. The last seven bars, listed as *pesante* (heavy), requires the Conductor-Educator to lead the ensemble through their musical interpretation with personal gesture.

#### MU.PR.6.PE.HS3b – Culture and Style

The style of *Pageant* divides into two sections. The beginning is long and lyrical, contrasting with the short, articulate, and syncopated second half. In this one work, educators lead the students through both essential playing styles of music. A successful demonstration will bode well at the festival, as well as provide an opportunity to demonstrate and document the educational growth of the ensemble from the initial rehearsal to the performance.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work begins *Slow* with the quarter-note equaling around 80 beats per minute. The time signature is 4/4 and remains constant through the first half of *Pageant*. The second half begins at measure 73. It is labeled *Fast*, written in cut-time, and at the half-note equaling around 120 beats per minute (quarter equals 240). The rhythms are mostly eighth-notes, and the ensemble must remain in a light touch to move through the quick passage gracefully. There are several instances of syncopated and interwoven rhythm between consorts of the ensemble.

## Dynamics

The dynamics range from *pianissimo* through *fortississimo* and offer some *sforzando* opportunities as well. *Crescendos* and *diminuendos* appear throughout, and this work is a wonderful piece to develop and demonstrate dynamic accuracy and range.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

A great benefit of studying Vincent Persichetti's music is his use of expressive terms. The terms should be discovered and studied by the ensemble. Perhaps hang the definitions on large pieces of paper inside the rehearsal room. A list of Persichetti's terms used in *Pageant* are:

<b>Semplice:</b>	<b>Simple</b>
<b>Calore:</b>	<b>Warm</b>
<b>Dolce:</b>	<b>Sweet</b>
<b>Doloroso:</b>	<b>Mournful</b>
<b>Sereno:</b>	<b>Calm or peaceful</b>
<b>Cantando:</b>	<b>Singing or song like</b>
<b>Deciso:</b>	<b>Determined</b>
<b>Insistendo:</b>	<b>Deliberate</b>
<b>Pesante:</b>	<b>Heavy</b>
<b>Con spirito:</b>	<b>With spirit (lively)</b>
<b>Energico:</b>	<b>Powerful / forceful</b>
<b>Grazioso:</b>	<b>Graceful / Smooth</b>
<b>Vigoroso:</b>	<b>Strong</b>
<b>Leggiero:</b>	<b>Light and delicate</b>
<b>Violento:</b>	<b>Violent</b>
<b>Marcato:</b>	<b>Played with emphasis</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Many comparisons link *Pageant* to Persichetti's *Symphony No. 6* discussed later in this document. Guided listening to Persichetti's symphony (the third movement, if not the entire piece) could be beneficial to the ensemble. His original title of *Morning Music for Band* offers a creative discussion point.

The slow beginning section may be interpreted as waking up in the morning providing, an image that can be connected to the work's original title. Perhaps the second part is the race to get to school and make to it to class before the final bell.

PRELUDE, SICILIANO AND RONDO			Average Grade	4.5
Composer	Life	Music Composed	Studied With	
Malcolm Arnold Arranged by John P. Paynter	Arnold - 10/21/1921 - 9/23/2006 Paynter - 5/29/1928- 2/4/1996	Arranged 1979	M. Arnold - Gordon Jacob J. Paynter - Glenn Cliffe Bainum	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
I. Bb, Ab, D Major, G, Eb Lydian, d minor II. Eb, Bb Major, b minor III. Bb, Eb, D Major, Bb Mixolydian, Bb melodic minor, g minor	Bb Cornet, Horn, Flute/Oboe Tutti	Prelude - 55 Siciliano - 75 Rondo - 95		
Program Notes				
<p><i>Prelude, Siciliano and Rondo</i> was originally written for brass bands for which England is well-known. It was titled <i>Little Suite for Brass</i>. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.</p> <p>All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The <i>Prelude</i> begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive <i>Siciliano</i> is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part <i>Rondo</i> provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Prelude, Siciliano and Rondo* originates as a brass band work by Malcolm Arnold. The traditional brass band sound is bright and melodic as opposed to the traditional orchestra sound, which is dark and symphonic. The specific articulations of the “Prelude” make it challenging. Paynter offers advice to the Conductor-Educator by suggesting “stress the difference between the short notes marked staccato and the accented notes. By keeping the articulation light and crisp, the exciting rhythms will come through<sup>26</sup> .”

The “Siciliano” is in 6/8 time signature, and there is a cornet solo establishing the melody passed around the ensemble throughout this movement. At Rehearsal D the clarinets fill in the sixteenth-note subdivisions by playing parts of chords requiring attention for chordal tuning and rhythmic accuracy.

The “Rondo” is a challenging pace of *Allegro vivace* with the quarter-note equaling 152 beats per minute. The articulation applied to the notes will require some rehearsal time and attention. Sixteenth-note runs at Rehearsal B, F, and H will require additional attention.

MU.PR.6.PE.HS3b – Culture and Style

The British Brass band era (Ralph Vaughn Williams, Gordon Jacob, Malcolm Arnold) offers an excellent study for the students about music history of a different country. The British Brass Band grew out of England’s Industrial Revolution and was quickly supported by businesses to fill workers’ leisure time as an attempt to decrease

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<sup>26</sup> Prelude, Siciliano and Rondo Score

their political activities. The bands would rehearse and then come together to compete for cash prizes<sup>27</sup>. To further this study, students should listen to music from this era, and perhaps put together small brass bands of their own for additional performance opportunities.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

“Prelude” is notated at *Allegro ma non troppo* with the quarter-note equaling 112 beats per minute. The movement is in 4/4 time signature. “Siciliano” is set at “Andantino” 6/8 time signature with the dotted-quarter-note equaling 60 beats per minute. The 6/8 meter is maintained throughout. “Rondo” is at *Allegro vivace* with the quarter-note equaling 152 beats per minute. The meter is in 3/4 time signature. This challenging tempo remains constant until an accelerando at measure 86, increasing the tempo to “Presto” for and climactic ending.

### Dynamics

The dynamic indications range from *pianissimo* through *fortissimo* throughout the score. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast.

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<sup>27</sup> [www.austinbrassband.com/britishbrass.html](http://www.austinbrassband.com/britishbrass.html)

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms are mostly present to offer tempo and dynamic instruction for performance. Paynter does label cantabile in the score reminding the performers to further enhance Arnold’s legato melodies through well supported, expressive singing style.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

John P. Paynter arranged Malcolm Arnold’s *Little Suite for Brass* for the wind band expanding it to include woodwinds and more percussion and titled it *Prelude, Siciliano and Rondo*. Paynter was cautious and careful to retain the melodies and style of the original composition.

<b>ENGLISH FOLK SONG SUITE</b>		<b>Average Grade</b>	<b>4.75</b>
<b>Music Inspiration</b>		I. Seventeen Come Sunday, Pretty Caroline, Dives and Lazarus II. My Bonny Boy, Green Bushes, III. Blow Away the Morning Dew, High Germany, The Tree So High, John Barleycorn	
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Ralph Vaughan Williams	10/12/1872 - 8/26/1958	1923	Maurice Ravel
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>

I. F dorian, Ab Major II. F dorian III. Bb Major, c minor	Solo Bb Clarinet and Solo Bb Cornet Part Written. Piccolo, Oboe, Cornet 2,	I. March - 132 II. Intermezzo - 97 III. March – 113	
<b>Program Notes</b>			
<p><i>English Folk Song Suite</i> was written in 1923 and premiered at Kneller Hall, home of Britain's finest military music academy. It uses as its source material several English folk songs. It is cast in three movements: a "March" subtitled "Seventeen Come Sunday"; an "Intermezzo" on "My Bonny Boy"; and another "March" subtitled "Folk songs from Somerset", which incorporates several different tunes. The original composition also included a fourth movement, "Sea Songs", which Vaughan Williams later decided to publish separately. While the <i>English Song Suite</i> is a cornerstone of the wind band repertoire, it is not fully demonstrative of Vaughan Williams's compositional powers. Only the "Intermezzo" approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is fairly straightforward [sic], faithful setting of the folk songs. <a href="http://windliterature.org">windliterature.org</a></p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

##### MU.PR.6.PE.HS3a – Technical Demands

As with any composition based on folk tunes, the ensemble will perform them more authentically the more familiar they are with the source material. Time should be spent studying the original folk tunes listed above. It is also important to know that Ralph Vaughan Williams was the president of the English Folk Dance and Song Society, so his settings of the English Folk tunes will be historically accurate.

The “March” – “Seventeen Come Sunday” is set at the *Allegro* tempo and most of the notes are marked staccato during the first thirty measures. The ensemble will need to keep the notes short and buoyant as well as light and articulate. At Rehearsal 33, English folk tune “Pretty Caroline” features a soprano clarinet solo or a Bb Cornet solo, and the style has changed to cantabile. The contrasting *staccato* into the *cantabile* is an immediate change, and the ensemble will need to respond accordingly. At Rehearsal 65 the upper woodwinds shift into 6/8 time signature and perform over the top of the rest

of the ensemble remaining in 2/4. They are playing fast moving eighth-notes in their upper registers over the rest of the ensemble. The hemiola effect will be rapid but will still need to be addressed so that the eighth-notes in the 2/4 meter line up vertically with the straight eighth-notes.

“Intermezzo” – “My Bonny Boy” is set in Andantino which contrasts the quick and lively preceding *March*. An Oboe or a Bb Cornet is featured in the beginning performing the memorable melody line of *My Bonny Boy*. The movement from the fifth melody note to the sixth melody note is the interval of a perfect octave. This jump, paired with the *Andante* tempo and the separated pianissimo entrances, may cause concern for some younger performers. Ensemble knowledge of the melody will help students make clean entrances because they will be able to follow the melody in their head as they are counting rests. At Rehearsal 43, the key centers around F Mixolydian and the style is as *Poco Allegro (Scherzando)*. The English folk tune is “Green Bushes” and requires another instant style change. In Rehearsal 60, the ensemble is trading eighth-note figures that may challenge the consistency of rhythmic accuracy. There is a ritardando starting in measure 76 that returns the ensemble to Tempo I “My Bonny Boy.”

The final “March” – “Folk Songs from Somerset” is set in a challenging Allegro tempo where many of the notes are indicated staccato much like the beginning of the work. The Bb cornet solos the melody of “Blow Away the Morning Dew” and if a trumpet is used in place of a cornet, the performer needs to ensure the darker sound of the traditional cornet comes through. The meter does change to 6/8 at Rehearsal 71; however, the tempo does not slow down. Performers will need to continue to follow the documented articulation and keep the style light and moving. A first and second ending is present in this movement, with a Da Capo in the second ending with the *Fine* at measure 68.

## MU.PR.6.PE.HS3b – Culture and Style

Vaughan Williams bases his composition off nine different British folk songs. The entire ensemble should sing the words and melodies of these folk songs to gain a better understanding of the piece. Perhaps the words could be written on large sheets of paper and hung in the rehearsal room for ensemble reference. The connection between music and British history through folk music generates a cross-curricular connection opportunity. Researching authentic recordings of these folk melodies and playing those recordings for the ensemble will help to perform the melodies in the correct style.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

In “March” – “Seventeen Come Sunday” the tempo begins in *Allegro* with no specific tempo marking. The meter is set in 2/4 and remains throughout, except for the upper woodwinds who change to 6/8 at measure 64. While the macro beat of the quarter-note (2/4) will remain in constant with the dotted-quarter-note (6/8), the eighth-notes in 2/4 must remain straight in feel and not be influenced by the triple figures of 6/8.

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo* and are documented throughout the entire work. There are also plenty of opportunities for the ensemble to demonstrate dynamic contrast through *crescendos* and *diminuendos*. Perhaps the best teacher of dynamics is the ensembles understanding of the corresponding melodies set by the nine English folk tunes used as source material. When the performers truly know these folk tunes, they will naturally bring out their melodic lines and each of their unique characteristics.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Ralph Vaughan Williams composed *English Folk Song Suite* based on his excellent friend Gustav Holst's *Second Suite for Military Band* after its great success. Vaughan Williams was the President of the English Folk Dance and Song Society and used nine English Folk tunes as his source material with which he composed a challenging work that will leave the audience whistling its delightful and stimulating melodies.

SCENES FROM "THE LOUVRE"			Average Grade	4.75
Composer	Life	Music Composed	Studied With	
Norman Dello Joio	1/24/1913 - 7/24/2008	1966	Bernard Wagenaar, Paul Hindemith	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
			Cornets and Trumpets	

G and C Major a minor	II. Piccolo, Bassoon	I. 48 II. 51 III. 64 IV. 38 V. 46	
<b>Program Notes</b>			
<p><i>Scenes from the "Louvre"</i> is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965.</p> <p>The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. here themes are used from composers of that time.</p> <p>Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style."</p> <p>The band work commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands, Culture, and Compositional Intent

“The Portals” begins Norman Dello Joio’s *Scenes from the “Louvre.”* Performers should imagine a sizeable, elaborate doorway into an exhibit of Paris’ national museum and gallery (home of Leonardo da Vinci’s Mona Lisa). The tempo is *Andante maestoso* which matches the grandeur of The Louvre. At measure 26, the meter shifts to 6/8 which may present some challenge in rhythmic feel. Rehearsal numbers are written every five bars and should not be a reference for musical phrasing.

“Children’s Gallery” represents the children portrayed in the art displayed inside the Louvre. The performers should imagine the beginning as the children slowly waking up in the morning (represented by longer durations of *cantabile* sounds at the piano dynamic level) then imagine the children joyfully playing at Rehearsal 10 (represented by light, articulate, *staccato*, and shorter durations). The children take an afternoon nap at measure 23, represented by the *Poco meno* notation and the meter change to 6/8. The

music is *cantabile* and *legato* performed at the *mezzo forte* dynamic level. At last, the children wake up for more play at measure 39 as the music returns to *Tempo I* and the shorter durations return. Ensemble cohesiveness in articulation and rhythmic accuracy will need to be addressed and will challenge the ensemble throughout this movement.

“The Kings of France” could be about Francis I who reigned from 1515-1547. King Francis I was a great patron of the arts and initiated the Renaissance movement in France by attracting Italian artists to work on his Chateau de Chambord. One of them being Leonardo da Vinci who created the Mona Lisa (the Mona Lisa is on display in the Louvre today). This movement pays homage to the Kings of France in powerful majestic writing. The ensemble will be challenged to utilize large amounts of air to support the bold and powerful tone without becoming nasal and bombastic. At Rehearsal 40, canons begin in the trumpets and works their way through the cornets and into the upper woodwinds. The canons are marked *marcato* and are played at the *fortissimo* dynamic level. The brass choir enters at Rehearsal 50 and is joined by the woodwinds at 55. Rehearsal 60 is marked *Allargando con tutta forza* (Slower and fuller in tone) and requested to play majestically, bringing this movement to an end. The rhythmic timing of this movement will challenge the musicians the most, and, while the ensemble should start with the metronome, an inspiring performance will be more dramatic if it is not flat and metronomic.

The fourth movement entitled “The Nativity Paintings” requires dramatic performance at soft dynamic levels from all performers. The Bb clarinet and oboe are featured soloists in this movement as well. The Nativity Paintings portray the birth of Jesus, and Dello Joio used an organ during the NBC Broadcast to better portray the movement’s tone of the miraculous birth.

The performers should hear the organ live (preferably) or a recorded performance which will influence their playing style. Longer, flowing durations under shorter rhythmic divisions, as in measure 26 through 35 will also challenge the ensemble.

“Finale” begins with a timpani and snare drum solo and brings Dello Joio’s work to a conclusion. The trumpets and cornets are challenged with the entire ensemble double tonging on the pitch A5 in measures 15-16 and 23-24. *Con tutta forza al fine* (full power) indicates the performance style of the last four bars. The ensemble will need to work together to achieve proper balance and good tone quality without overplaying their instruments.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo and meter of *Scenes from the “Louvre”* demonstrate how important these factors are in representing the composer’s artistic mind. The ensemble will be challenged as they move through each tempo and meter. The tempos and meters should be written out on large pieces of paper in order to create a road map by the performers. This type of graphic organizer will influence the performance and offer a tactile experience for the performers.

#### Dynamics

The dynamic indications range from *pianissimo* to *fortissimo* throughout the score. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Norman Dello Joio uses many expressive terms throughout the work. The terms should be discovered and studied by the ensemble and written on large pieces of paper inside the rehearsal room. A list of Dello Joio's terms used in *Scenes from the "Louvre"* are:

<b>Andante maestoso:</b>	<b>Slow, with majesty</b>
<b>Legato:</b>	<b>In a smooth flowing manner, without breaks between notes.</b>
<b>Movendo:</b>	<b>Decrease in volume or tempo, often affecting both</b>
<b>Cantabile:</b>	<b>Literally singable or songlike</b>
<b>Leggiero:</b>	<b>Lightly</b>
<b>Poco meno:</b>	<b>Less motion or tempo</b>
<b>Marcato:</b>	<b>Performed with emphasis</b>
<b>Allargando:</b>	<b>Widen or gradually broaden the tempo</b>
<b>Con tutta forza:</b>	<b>Full power, as loud as possible</b>
<b>Espressivo:</b>	<b>Performed with expression of feeling</b>
<b>Sentito:</b>	<b>Heard</b>
<b>Grazioso:</b>	<b>Graceful, smooth or elegant</b>

SYMPHONIC DANCE NO. 3 "FIESTA"			Average Grade	4.75
Composer	Life	Music Composed	Studied With	
Clifton Williams	3/26/1923 - 2/12/1976	3/4/1967	Helen M. Gunderson, Bernard Rogers, Howard Hanson	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Score in C E, G, Ab, Db, C Major Ab minor F and Bb lydian	Rachet, Maracas, Bells, Trumpet	188		

### Program Notes

*Symphonic Dance No. 3 "Fiesta"* is one of a group of five works originally commissioned by the Minne Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra. The first performance of the complete set of dances was by that orchestra, conducted by the composer, January 30, 1965. In refashioning the dances for symphonic band, composer Clifton Williams achieves a new dimension in sound and color and adds fresh excitement to contemporary band literature.

"Fiesta" depicts the pageantry of Latin-American celebrations- street bands, bullfights, and bright costumes - the colorful legacy of a proud people.

The band version was premiered at the American Bandmasters Association convention in Miami, Florida, March 4, 1967, by the University of Miami's "Band of the Hour" under the composer's direction.

Alfred Music Notes

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

AND

MU.PR.6.PE.HS3b – Culture and Style

*Symphonic Dance No. 3 "Fiesta"* is a dramatic movement from a group of five works by Clifton Williams, originally composed for orchestra (1965) and set for the band in 1967. The work requires the confident playing of all members. Time signature and metric shading will challenge the ensemble during a performance. At Rehearsal A, the meter is 5/4 where two consorts of instruments create one 5/4 pattern (compound rhythm) by performing two different 5/4 patterns. Consort one (timpani, tuba, baritone sax, bassoon, bass clarinet) plays the rhythm (rests in parenthesis) "1 (2) & (3) (4) 5" while consort two (Trombones, Tenor Sax, Alto Sax) play "(1) & (2) 3 4 5." Collectively this creates the compound rhythm "1 & (2) & 3 4 5" for the melody to perform. The melody shades the 5/4 metric structure (provided by the consorts) by performing phrases across the bar line with dynamic accents written to emphasize non-strong

upbeats of the measure. The percussion is very active with multiple performers playing different 5/4 rhythms to create one, common 5/4 rhythmic pattern, prevalent in Latin percussion music. Contrastingly, at measures 53 and 65, Williams composes the same patterns from above but in 4/4 time signature.

The trumpet solo, beginning one measure before Rehearsal D, requires confident performing. The range indicated is not as much of an issue as the musical attitude required to perform this passage. The woodwinds get their chance to perform the same solo later in the work at measure 135.

Rehearsal H (the bullfight) utilizes the dotted-eighth-sixteenth-note rhythm set in *Pesante e rubato* (heavy without strict tempo) for most of the ensemble. The written articulation ornamenting notes must be carefully perfected. The upper woodwinds perform a trill during this entire 22 measure section before returning to the 5/4 rhythmic pattern.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

Utilizing *Symphonic Dance No. 3 “Fiesta”* as a tempo and meter pedagogical tool is a wonderful idea. Time signatures of 5/4, 4/4, and 3/4 are used abundantly throughout the work. The slowest tempo indicated is 60 beats per minute and the fastest is 152 beats per minute. However, successfully navigating through all the metric changes, metric shading, and tempo shifts make this piece come to life.

Creating a tempo and metric graphic organizer for/with the ensemble will be very beneficial. This work does not conform to the same tempo and meter for long periods but instead uses tempo and meter to demonstrate the many festive aspects of Latin life.

## Dynamics

The dynamic indications range from *pianissimo* to *fortissimo* throughout the score. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Clifton Williams uses many expressive terms for tempo throughout the work. The terms should be discovered and studied by the ensemble, perhaps even written on large pieces of paper to be hung inside the rehearsal room. A list of William's terms used in Symphonic Dance No. 3 are:

<b>Drammatico:</b>	<b>Dramatic</b>
<b>Allegro vivo:</b>	<b>Lively, animated or brisk manner</b>
<b>Molto meno mosso:</b>	<b>Less motion or less tempo</b>
<b>Piu mosso:</b>	<b>More motion</b>
<b>Allegro:</b>	<b>Lively, cheerful or brisk (tempo)</b>
<b>Allegretto con grazia:</b>	<b>A moving tempo with graceful flowing style</b>
<b>Pesante e rubato:</b>	<b>Heavy and without strict tempo</b>
<b>Andante rubato:</b>	<b>Walking and without strict tempo</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Symphonic Dance No. 3 "Fiesta"* by Clifton Williams depicts the pageantry of Latin-American celebrations, which often include street bands, bullfights, and bright costumes. The ensemble should take this cross-curricular opportunity to study the culture of Latin America. Arizonans are so close to the border that perhaps authentic cuisine themed parties could be thrown, or Latin-American relatives could come into the classroom to provide demonstrations of the exciting Latin life and culture.

SYMPHONIC SUITE			Average Grade
			4.75
Composer	Life	Music Composed	Studied With
Clifton Williams	3/26/1923 - 2/12/1976	1957	Helen M. Gunderson, Bernard Rogers, Howard Hanson
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Ab, Eb Major Bb, G, A, Eb Dorian F Lydian G, A aeolian	Chorale: Cornet, Horn March: Percussion Antique Dance: Flute Soli, Oboe Soli, Horn Jubilee: Cornet 1, Cornet 2	Intrada: 23 Chorale: 52 March: 138 Antique Dance: 104 Jubilee: 167	
Program Notes			
<p><i>Symphonic Suite</i> is a suite of five movements with different material. Each movement is associated through the use of [sic] one theme. The first, "Intrada," is fanfare-like, and the second, "Chorale," features a trumpet solo. "March," the third movement, is reminiscent of the opening material, followed by "Antique Dance," which has a modal melody. The final movement, "Jubilee," is clearly the most intense. The work is an Ostwald Award-Winning Composition of the American Bandmasters Association and is clearly a repertoire standard.</p> <p>Alfred Music Notes</p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

“Intrada” opens Clifton Williams *Symphonic Suite* and the Bb cornet part performs a perfect fourth ascending interval then descends a minor second, followed by an ascending minor second, and finally a major second as the main theme and source material of the work. This theme appears in variations throughout the rest of the work. Once the ensemble understands the tempo variations and fermatas of “Intrada”, this movement will come together quickly.

“Chorale” begins as a brass ensemble with the source material set in 3/4 time signature, played *Adagietto e espressivo*. The woodwinds enter at Rehearsal 3 and remain throughout the rest of the work. The entire ensemble will need proper air management to support characteristic tone and intonation through the completion of the musical phrase. To hear the moving line, setting balance points in rehearsal proves to be very beneficial.

“March” begins with an exciting four-measure wind introduction until the percussion takes over in an eight-measure feature indicated by *Allegro vivo*. The winds and percussion must maintain that style despite the percussion’s long periods of rest. The winds must continue this style as the percussion has written rests at times. Several repeat signs do appear in this movement; understanding comes from proper rehearsal technique.

“Antique Dance” opens with a string bass indicated to play *pizzicato* at the *piano* dynamic level. The part is doubled in the bass clarinets. However, instruction will need to take place with the bass clarinet players, so they understand how their part should sound (brilliant attack, with a quick decay... like a pizzicato string bass). The flutes and English horn are also featured in the movement.

However, the English horn solo is doubled in the French horn, if the English horn is not available. The movement exposes the ensemble performance ability, and timing may become an issue.

“Jubilee” is marked *Allegro con brio* and is an exciting ending piece for the entire suite. The ensemble will need to keep the notes light and moving forward to achieve the bright tempo of quarter-note equals 138 beats per minute. Contrast appears at Rehearsal 22 as the meter changes to 3/4 and the tempo reduces to 112 beats per minute. However, the tempo does slowly increase through a series of *poco piu mosso* and *poco accel.* A brief *Maestoso* section occurs before the end; however, seven bars later, the *Allegro vivace* returns followed by a *poco a poco rallentando* concluding the suite.

#### MU.PR.6.PE.HS3b – Culture and Style

Clifton Williams only lived a short amount of time due to a battle with cancer. However, he made quite the impact in the development of wind band literature while he was alive. *Symphonic Suite* was written to L. Bruce Jones who was William’s high school band director and an early influence in his passion for music. After returning from World War II, Williams was Mr. Jones student once again at Louisiana State University.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo and meter of the entire suite are pretty straight forward. 2/4, 3/4 and 4/4 are the time signatures used, and the tempos range from 80 to 138 beats per minute. The significant challenge is to ensure the tempo and meter of each movement while maintaining each movements’ unique character.

## Dynamics

The dynamic indications range from *pianissimo* to *fortissimo* throughout the score. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work. Perhaps taking time in class to draw on large pieces of paper the dramatic flow of the work would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Symphonic Suite* is a suite of five movements with different material connected with the use of one central theme. The first, “Intrada”, is fanfare-like, and the second, “Chorale”, features a trumpet solo. “March”, the third movement, is reminiscent of the opening material, and is followed by “Antique Dance”, which has a modal melody. The final movement, “Jubilee”, is the rhythmically and dynamically intense.

<b>CANDIDE SUITE</b>			<b>Average Grade</b>	<b>5</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	

Leonard Bernstein	8/25/1918 - 10/14/1990	7/28/1993	Aaron Copland Paul Hindemith
Arranger Clare Grundman	5/11/1913 - 6/15/1996		
<b>Key Signatures Used</b>	<b>Solo Requirement s</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
Eb, Bb, C, Ab Major Eb, D, C minor	Eb Clarinet, Oboe, English Horn, Bb Clarinet, Cornet, Flute/Oboe Soli,	I. 119 II. 75 III. 89 IV. 127 V. 57	Eb Clarinet, English Horn
<b>Program Notes</b>			
<p><i>Candide Suite</i> for concert band is made up of five numbers from the musical <i>Candide</i>, which premiered on Broadway in 1956. The satiric novella <i>Candide</i> by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. <i>Candide</i> as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.</p> <ol style="list-style-type: none"> <li><i>The Best of All Possible Worlds</i> Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils. (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic free-associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.</li> <li><i>Westphalia Chorale and Battle Scene</i> The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The <i>Battle Scene</i> adroitly juxtaposes major and minor modes of material familiar from the <i>Overture</i>.</li> <li><i>Auto-da-fe</i> Candide and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handing of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.</li> <li><i>Glitter and Be Gay</i> Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs", (such as that in Gounod's <i>Faust</i>), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.</li> <li><i>Make Our Garden Grow</i> At the conclusion of the musical, and of Voltaire's novella, Candide realizes that</li> </ol>			

the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope.

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

*Candide Suite* is a challenging work in all aspects. The entire suite takes around eleven minutes to perform from start to finish and will challenge the ensemble all the while. This work is full of tempo changes, articulations, metric and shifts, solos and solis, and key signature changes.

It is interesting that some sources label this work as Grade 3. Perhaps in the sense of range the work does not exceed Grade 3, however in terms of meter, key signature (many key signatures are written, with accidentals included along the way suggesting tonicization shifts), tempo, rhythm, dynamics, and articulation it is well into Grade 4 or 5<sup>28</sup>.

#### MU.PR.6.PE.HS3b – Culture and Style

The storyline of *Candide*, inspired by a satiric novella by Voltaire, will need to be discussed with the performers, so they understand the style of each movement. Perhaps the students could put on a short play reenacting their version of *Candide*, to help heighten awareness for the characters the music represents.

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<sup>28</sup> American Band College Music Grading Chart

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter

Tempo and meter are of great challenge in *Candide Suite*. Many of the tempos are extremely fast such as half-note equals 132. Musical notations also indicate fast tempos such as *Allegro Furioso*, *Presto*, *Allegro molto*, *Allegro vivo*. The final movement offers a reprieve of the quick pace with *Andante moderato*. The composed rhythms are not all that challenging; however, the performance tempo alongside the rhythmic interaction creates the challenge. Slow practice must be implemented with weekly tempo goals set to ensure proper rhythmic accuracy before the performance. Many of the time signatures are in cut time; however, 4/4, 3/2, 2/4, and 3/4 are all present.

### Dynamics

The dynamic indications range from *pianissimo* to *fortissimo* throughout the score. There are plenty of opportunities to demonstrate mastery over *crescendos* and *diminuendos*. The ensemble should divide up each dynamic into several levels (e.g., forte 1 would be a soft forte whereas forte 10 would be a loud forte, almost fortissimo) to ensure dynamic contrast. The ensembles ability to maximize these dynamics during the sessions of slow practice will enable the performers to execute superb dynamic contrast as the tempos increase.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work. Perhaps taking time in class to draw on large pieces of paper the dramatic flow of the work would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

This Suite for concert band is made up of five numbers from the musical *Candide Suite*, which premiered on Broadway in 1956 with a libretto by Lillian Hellman and music by Leonard Bernstein. Voltaire’s satiric novella *Candide* was the basis for a political and musical satire.

FIRST SUITE IN Eb			Average Grade
			5
Composer	Life	Music Composed	Studied With
Gustav Holst	9/21/1874 - 5/25/1934	1909	Richard Wagner, Richard Strauss
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Eb Major c minor, d minor F dorian	Flute, Oboe, Clarinet, Alto Sax, Cornet, Horn, Trombone, Euphonium	I. 132 II. 141 III. 178	

### **Program Notes**

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's *First Suite in Eb*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the *Chaconne* in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The *Intermezzo*, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the *Chaconne*, this movement ends quietly. The piece ends with the *March*, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

~ US Marine Band

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

The “Chaconne” itself is a repetitive, melodic line which Holst introduces with the Euphonium and Tuba. The performers must perform with exquisite balance and blend for the graceful melodic movement. The ensemble must locate the sixteen repetitions of the chaconne throughout the movements. However, the ninth and tenth chaconne is inverted. Each variation should also be broken down and discussed on its musical character, style, and dynamic level.

The “Intermezzo” challenges the ensemble with its relentless tempo of quarter-note equals 152 beats per minute. The ensemble must keep the line light and moving forward to achieve this tempo throughout. Musical energy builds through sixteenth-note rhythm and added dynamic contrast starting at measure 165 to a climax at measure 175, again challenging the ensemble as no reprieve from the tempo is given. The ascending eighth-notes from the ensemble’s bottom register through the top followed by a unison release on beat two is a final challenge in this movement.

The conclusive “March” is in cut time meter with the half-note equaling 138 beats per minute. This bright tempo will challenge the ensemble. The featured brass section begins at the forte dynamic level while playing not too bombastically and keeping the notes light and moving forward. It could also be challenging to play the longer, legato lines (measure 311-362\_ and contrasting with the shorter, more articulate lines.

#### MU.PR.6.PE.HS3b – Culture and Style

The *First Suite in Eb* was written for the military band. The culture and style of the military could be discussed with the students. The military life, in general, is one of rules, responsibilities, consistency, proper planning, and pristine execution. Ensembles practice and rehearsal must mimic this lifestyle to achieve this militaristic sound. The section must scrutinize each phrase, dynamic, and articulation and cross-reference carefully by listening through the ensemble. Healthy discussion of this topic is beneficial but be careful to avoid verbose speech taking over the rehearsal. Minimal talk in rehearsal followed by a quality recorded performance for playback will be of great benefit to the ensemble.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

“Chaconne’s” tempo is *Allegro moderato* with the quarter-note equaling 88 beats per minute in 3/4 time signature, which remains the same throughout most of the work. Sixteenth-note subdivisions and expressive terms such as *pesante* (heavy and detached), *Brillante* (stand out, with brilliance), and *Maestoso* (majestic) offers contrast without changing tempo or meter. Measure 123 is marked *ritardando al fine* as the work gradually comes to a climactic end on an Eb Major chord.

“Intermezzo” is played *Vivace* with the quarter-note equaling 152 beats per minute in 2/4 time signature. There are two instances where the meter changes to 4/4 marked *L'istesso tempo* (same tempo as before), so the tempo remains constant throughout the entire work. Rehearsing with a metronome, set on the eighth-note subdivisions, will help in early rehearsals but should be taken away to ensure a genuinely musical performance will take place.

“March” is performed at *Tempo di Marcia* with the half-note equaling 138 beats per minute in cut time. The ensemble will need to ensure they are comfortable reading in cut time; however, will not be too much of an issue after some training. The *Meno mosso* (performed less quickly) indicated at Rehearsal 437 and the *Piu mosso* (performed more quickly) at Rehearsal 443 will need to be addressed to determine the tempo variations. While not indicated, an *A tempo* could give the effect of completeness by returning to the beginning tempo; performing slightly quicker than *a tempo* can generate a dramatic conclusion.

## Dynamics

Dynamics extend from *pianissimo* to *fortissimo* and are well documented throughout the work. Holst does a beautiful job indicating the critical lines that should be brought out over the others in the score. After Conductor-Educator individual practice, demonstrate this to the ensemble through gesture in rehearsal.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

A great benefit of studying Gustav Holst’s music is his use of expressive terms. The terms should be discovered and studied by the ensemble, perhaps even written on large pieces of paper and hung inside the rehearsal room. A list of Holst’s terms used in *First Suite in Eb* are:

<b>Legato:</b>	<b>In a smooth flowing manner, without breaks between notes</b>
<b>Brillante:</b>	<b>Play in a showy, spirited, sparkling style</b>
<b>Pesante:</b>	<b>Heavy and ponderous</b>
<b>Soli:</b>	<b>Plural form of “solo,” soloist with another in tandem</b>
<b>Vivace:</b>	<b>Lively</b>
<b>L’istesso tempo:</b>	<b>Beat remains constant with the meter changes</b>
<b>Dolce:</b>	<b>Sweetly; play in a tender adoring manner</b>
<b>Con larghezza:</b>	<b>With broadness; a bit slower</b>
<b>Meno mosso:</b>	<b>Performed less quickly</b>
<b>Piu mosso:</b>	<b>Performed more quickly</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

While not much is known about why Holst wrote *First Suite in Eb*, the performers should know its importance to the wind band. Before this piece, music literature was not written originally for the wind ensemble as most of the performed music was transcriptions. This work demonstrated that serious music could be written for the wind band and paved the way for other composers like Ralph Vaughan Williams and Gordon Jacob.

<b>AMERICAN OVERTURE FOR BAND</b>			<b>Average Grade</b>	<b>5.25</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	

Joseph Wilcox Jenkins	2/15/1928 - 1/31/2014	1953	Vincent Persichetti, Thomas Canning, Howard Barlow, Bernard Rogers, Howard Hanson
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
C mixolydian, accidentals used throughout	Horn, Piccolo, Oboe, Cornet, Many Soli's	154	Superb horn section
<b>Program Notes</b>			
<p><i>American Overture for Band</i> was Joseph Jenkins' first work for band, composed when he was an arranger for the US Army Field Band at 25 years of age. Jenkins' composed this work to showcase their superb horn section. The horns leap an octave in the first measure which was originally interpreted as a glissando. Theodore Presser Company worked with the composer in a 2003 revision of the work and eliminated the slur as Jenkins' never intended it to be there. The rest of the work is a high energy expression of bold optimism and features every section of the ensemble.</p>			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

The tempo of *American Overture for Band* begins at quarter-note equals 136 beats per minute and remains before a *poco accelerando* at Rehearsal 139 increases to *Presto* at Rehearsal 143 to the end requiring the maximum controllable tempo of the ensemble. Performing the work controlled, at the fastest possible tempo is the greatest challenge of this work. The rhythms are subdivided into sixteenth-notes requiring superb tonguing skills. The piece was written to demonstrate the phenomenal horn section of the US Army Field Band at the time of its creation requiring a solid horn section performance.

## MU.PR.6.PE.HS3b – Culture and Style

The style of the music should be light and articulate to accommodate for the fast tempo. It should also sound proud and energetic as it is entitled *An American Overture* and was written for the US Army Field Band. Performing Jenkin's work presents an excellent opportunity for performers to study the various professional military bands as possible career choices for students after graduation. The positions are incredibly challenging to earn but could help present advanced performers with a vision for their future.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo at the beginning is *Allegro molto* with the quarter-note equaling 136 beats per minute in 4/4 time signature. This energetic tempo remains constant throughout the work and accelerates to *Presto* at Rehearsal 143.

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo* and will need to be followed closely to ensure an exciting performance. With the tempo being so fast, performers could use this to their advantage by allowing the tempo – rather than volume - to generate energy. If their volume becomes too loud, the tempo will generally lag and a lackluster performance will ensue. Slow practice will allow the performers to overemphasize the dynamics, articulations, intonation, and fingerings as they rehearse the work. Establishing tempo goals in the weeks prior to the performance will help the ensemble develop dynamic contrast at their maximum controllable tempo.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble’s ability to perform. Perhaps taking time in class to draw the piece’s dramatic flow on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*American Overture for Band* was created to display the superior horn proficiencies of the US Army Field Band at the time of composition. This is a wonderful work to demonstrate a strong horn sections talent. The tempo indicated also demonstrates the capabilities of the US Army Field Band - a fact of consideration before taking on this challenging work.

CANZONA			Average Grade	5.25
Composer	Life	Music Composed	Studied With	
Peter Mennin	5/17/1923 - 6/17/1983	1951	Norman Lockwood, Howard Hanson	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
D Major, Polychordal	Flute, Oboe	156		

### **Program Notes**

*Canzona* is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

#### MU.PR.6.PE.HS3a – Technical Demands

*Canzona* is a work that offers performers many challenges. Balance is achieved by indicating which lines are to be brought out of the thick, vertical texture. Once performers are aware of these balance points, they must document them lightly on their music and listen for those points as they appear throughout the work. At Rehearsal B the performers must keep the music cantabile as it navigates through the tension of chordal sonorities and rhythmic motion.

Incessant eighth-notes are present throughout the work and must remain light and delicate. There is also a canon that appears in several instances that must be noted for the performers, and this musical effect is present through proper ensemble balance.

#### MU.PR.6.PE.HS3b – Culture and Style

Peter Mennin briefly describes the style of the work in his program notes. The beginning offers a “declamatory idea” from the saxophones and brass and is then answered with the full ensemble. This passage needs to be balanced to ensure the written dynamic accents stand out during the *fortissimo* dynamic level. Next, a melodic line written over syncopated, rhythmic lines. The rhythmic lines must remain light and delicate to keep the work from becoming sluggish. Articulations adorn the shorter

rhythms which must be carefully followed. Slow practice with attention to articulation detail will enable ensemble success. The *cantabile* section is in syncopated subdivision as opposed to the long and lyrical norm. Having the performers sing this section in rehearsal will help enhance the *cantabile* effect.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The beginning is *Allegro Deciso* (quickly and decisively) with the quarter-note equaling 126 beats per minute, unchanging throughout the work. While the tempo is not aggressively fast, the sixteenth-note subdivisions combined with rhythmic syncopation and ornate articulations make this work particularly challenging.

### Dynamics

Dynamics range from *pianissimo* through *fortissimo* and *crescendos*, and *diminuendos* are documented throughout the work. Notating balance points will increase the performance dramatically as the texture of the orchestration is often very thick. Melodic lines, canonical effects, and rhythmic accompaniment figures will all need proper balancing in rehearsal to be executed precisely in performance.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

A great benefit of studying *Canzona* is its use of expressive terms. The terms should be discovered and studied by the ensemble, perhaps even written on large pieces of paper to inside the rehearsal room. A list of Mennin's terms used in *Canzona* are:

<b>Allegro Deciso:</b>	<b>Quickly. Decisively.</b>
<b>Cantabile:</b>	<b>Performing in a melodious graceful style full of expression</b>

<b>Leggiero:</b>	<b>Lightly</b>
<b>Accompagnando:</b>	<b>Accompaniment</b>
<b>Staccato:</b>	<b>Shortened duration, rhythms separated by silence</b>
<b>Staccatissimo:</b>	<b>Extremely separated and distinct</b>
<b>Dolce:</b>	<b>To play sweetly with a light touch</b>
<b>Quasi secco:</b>	<b>Seemingly, but not really, dry and without resonance</b>
<b>Legato:</b>	<b>Notes are to be played smoothly and connected</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Canzona* is a part of a larger commissioning project through Edwin Franko Goldman and The League of Composers. The ensemble should be made aware of the 1950s and this decade's importance to the wind band movement. Most of the literature performed in the wind band was transcriptions, and through the efforts of Mr. Goldman, accomplished composers such as Vincent Persichetti, Howard Hanson, Virgil Thomson, Walter Piston, and Paul Creston were commissioned to write original music for the wind band. This period, composers, and the commissions of Edwin Franko Goldman would be a fantastic band history project for high school students to be displayed in the foyer before a concert. This creates a cross-curricular reference with the English department, providing that the students study the enhancement of wind band composing through the genre of music.

<b>A MOVEMENT FOR ROSA</b>		<b>Average Grade</b>	<b>5-25</b>
<b>Music Inspiration</b>	Honoring Civil Rights Heroine Rosa Parks In memory of my mother, Esther Camhouse (1919-1989)		
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Mark Camhouse	Born in 1954	11/20/1992	Alan Stout, John P. Paynter

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
C Score, accidentals throughout	Flute, Bassoon, Alto Saxophone, Clarinet, Euphonium, Piano	217	Piano, extended percussion
<b>Program Notes</b>			
<p><i>A Movement for Rosa</i>, commissioned by the Florida Bandmasters Association was composed and orchestrated over a three-month period: August - November 1992. With a duration of approximately 11 1/2 minutes, this 'movement' -- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of the quiet strength and serenity. the hymn, <u>We Shall Overcome</u> (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book <u>Stride Toward Freedom</u>, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'there lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."</p> <p>Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."</p> <p><b>Mark Camphouse - December 1, 1992</b></p>			
<b>About the Music...</b>			
<p>On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, <u>Stride Toward Freedom</u>, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."</p> <p>Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.</p> <p>American's proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and</p>			

violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled Rosa Parks: My Story.

The final three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.

All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts, but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

##### MU.PR.6.PE.HS3a – Technical Demands

The quasi-tone poem *A Movement for Rosa* will require confident performance from the entire ensemble. Often, the orchestration is thin and notates a solo, soli, or chamber type performance. When the orchestration is dense, advanced meter and syncopated rhythm challenge the ensemble.

The students should know the story of the tone poem and how it is divided into three sections. The beginning is about Rosa's birth and early life through her marriage. Soloistic and chamber type music is written here with lots of room for emotional development through dynamic contrast. A challenging metrical phrase begins at Rehearsal 33 where the cantabile passage is performing over duple and triple rhythmic subdivisions across many changing meters (5/4, 3/4, 4/4, 3/8, 2/4, and 6/4).

Section two is about the years of racial strife during 1950's and the movement for social equality encouraged by many brave men and women such as Rosa Parks and Dr. Martin Luther King Jr. The music is drastically darker in tone color and marked pesante and passionate. Rhythms divide amongst consorts of instruments into duple and triple subdivisions, and the unison consorts are syncopated between each other, coming together to create climactic moments. Measures 96 through 105 are particularly challenging with the molto pesante elongated lines (across the bar line) divided up by rhythmic phrases of quarter-notes and eighth-notes, all of which at the fortissimo dynamic. Metric shifts with separate syncopated attacks and long lines of eighth-notes (slurred and accented) challenge the rest of section II; however, when put together, it is a fascinating section.

Section III begins at Rehearsal 181 and covers the hymn tune, "We Shall Overcome" introduced by a horn solo. The ensemble will perform after discussion and studying the history of "We Shall Overcome" perhaps through the study of a speech by Dr. Martin Luther King Jr. This section should be played "with quiet strength," and the final measures resound with beautiful sonorities mixed with clashing pitches to remind all of racism's steady presence in society.

#### MU.PR.6.PE.HS3b – Culture and Style

The culture and style, perhaps already covered in discussion about the technical demands of this work will open the doors to many emotional, profound, deep, and intense conversations. Social rights, racism, and ignorance are not easy subjects to attack in any classroom environment; however, a guided and organized discussion will be beneficial. It is encouraged to set parameters and perhaps time limits while discussing. There is nothing wrong to in tabling discussion for another day, so that focus

can still be placed within music rehearsal and avoid stifling those who wish to speak. The style of this quasi-tone poem should directly reflect those discussions, and hopefully people's experiences within will be heard and felt by those who may not have encountered social injustice in their young lives.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

*A Movement for Rosa* is robust in tempo and meter which helps Mark Camphouse demonstrate his vision of Ms. Rosa Parks life artistically through music. The work begins Slowly with the quarter-note equaling 50 beats per minute in 4/4 time signature.

Perhaps the best performance of measures 1 through 15 would be unconduted, allowing the flute, bassoon, and alto saxophone soloists the time and space to generate the correct mood depicting the beginning of Park's life. The work travels through many tempos and metric shifts. Metrically, the work uses 4/4, 2/4, 3/4, 5/4, 3/8, 9/8 (3+2+2+2).

Temporally, the work is between 50 beats per minute up to 160 beats per minutes.

#### Dynamics

Dynamics include *pianissimo* through *fortissimo* and are used throughout to help express this tone poem. The dynamics are strictly followed which will heighten the serious message of this work. There are also many opportunities where the dynamics contrast between consorts where one consort will be *crescendoing* while another is *diminuendoing*.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

A great benefit of studying *A Movement for Rosa* is its use of expressive terms. The terms should be discovered and studied by the ensemble, perhaps even written on large pieces of paper to display inside the rehearsal room. A list of Camphouse’s terms used in *A Movement for Rosa* are:

<b>Semplice e sostenuto:</b>	<b>Simple and sustained</b>
<b>Dolente ma cantabile e sostenuto:</b>	<b>Sorrowful, song-like, sustained</b>
<b>Religioso:</b>	<b>Devout or religious manner</b>
<b>N.B.:</b>	<b>Abbreviation for No Breath</b>
<b>Movendo:</b>	<b>Moving or growing</b>
<b>Sonoramente e legato:</b>	<b>Resonant and connected</b>
<b>Doloroso:</b>	<b>Sorrowful</b>
<b>Passionato:</b>	<b>With passion, fervently</b>
<b>Pesante:</b>	<b>Heavy and ponderous</b>
<b>Preciso:</b>	<b>Perform with accuracy and exactness</b>
<b>Lontano:</b>	<b>As from a distance</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Creative Intent

Please refer to **About the Music** in the chart above.

SKETCHES ON A TUDOR PSALM			Average Grade
			5.25
Composer	Life	Music Composed	Studied With
Fisher Tull	9/23/1934 - 8/23/1994	1971	Samuel Adler
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
		335	Celesta, Extended Percussion

C score, accidentals used throughout	Alto Saxophone, Horn, Flute, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Trumpet, Timpani, Percussion, Piccolo		
<b>Program Notes</b>			
<p><i>Sketches on a Tudor Psalm</i>, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis for his Fantasia for String Orchestra in 1910.</p> <p>The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climatic measures. A coda continues the development as the music builds to a triumphal close on a major chord.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Sketches on a Tudor Psalm* is wonderfully challenging for the advanced ensemble. Metrically, the work shifts through time signatures, experiences divisions of the odd time signatures (e.g., 5/4 shift between 2+3 and 3+2 horizontally), and is occasionally mixed between consorts vertically. The tempo is often slower, requiring excellent breath support and conservation of air. The faster tempos are paired with short rhythmic passages that must be performed with characteristic tone (e.g., trombones at Rehearsal 95) while maintaining rhythmic accuracy. Rhythmic durations are at all levels of subdivision and are often tied across bar lines.

Vertically rhythmic figures are split up amongst various consorts, and these phrases should be taught to the ensemble to ensure rhythmic accuracy (Rehearsal 211 through measure 235 for example). Also, almost every section is featured in solo and soli type passages.

#### MU.PR.6.PE.HS3b – Culture and Style

Performers are challenged continuously through Renaissance inspired melodic and harmonic material. Some passages require smooth, lyrical and connected playing while others are considerably more articulate, syncopated and rhythmic, all of which often are modulating through metric shifts and metric shading. The articulations, dynamics, and musical expression terms are used to help guide the performance.

#### **Foundational Skills – Performing – Application to Instrument**

##### Tempo and Meter

The tempo ranges from 58 beats per minute through 132 beats per minute. Meter varies throughout the work and includes 5/4, 4/4, 3/4, 2/4, 6/8, 5/8, 9/8, and 6/4. Sometimes the metric breakdown of consorts is divided meaning one grouping in 5/4 performs 2+3 while another grouping (in the same measure) performs 3+2.

##### Dynamics

Dynamics include *pianissimo* through *fortissimo* and are indicated throughout the score. Opportunities for dynamic contrast through *crescendos* and *diminuendos* also exist and should be followed closely for remarkable performance.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Tull’s first serious composition, *Sketches on a Tudor Psalm*, is inspired by sacred music. His compositions *Liturgical Symphony* and *Variations on an Advent Hymn* used hymn tunes as source material and helped Tull find his technical voice through arranging and actual composition.

Based on his success with *Variations on an Advent Hymn*, Tull reluctantly considered Thomas Tallis second psalm, as Ralph Vaughan Williams had previously used it as source material for his *Fantasia for Double String Orchestra* (1910). Tull writes:

“After locking away my Vaughn Williams score and record, my first step was to consult Tallis’ original setting which is found in *Musica Diciplina*, Vol. II, pp. 189-199. In this version, the melody is in the tenor voice, but otherwise, the harmony is essentially the same as the setting in the *Episcopal Hymnal* (No. 424, second tune).<sup>29</sup>”

<b>SYMPHONIC MOVEMENT</b>			<b>Average Grade</b>	<b>5.25</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	

<sup>29</sup> [www.gulfwindmusic.com/AnalysisSketchesTudorPsalm.pdf](http://www.gulfwindmusic.com/AnalysisSketchesTudorPsalm.pdf)

Vaclav Nelhybel	9/24/1919 - 5/22/1996	1966																			
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>																		
Serialism	Clarinets, Xylophone, Trumpet, Trombone, Timpani	190	Cornet and Trumpet																		
<b>Program Notes</b>																					
<p><i>Symphonic Movement</i> is a monothematic composition based on the following eight-tone series (in order): C4, Eb4, E4, A4, Bb4, Db5, Gb4, G4. The remaining four tones of the complete twelve-tone chromatic gamut: D4, F4, G#4, B4 are employed as a group, only twice: first, as counterpoint to the initial entrance of the theme in the Allegro (measures 30-31); and, secondly, as a dissonant woodwind organ-point against the statement of the theme by the whole brass section, towards the end (measures 183-189).</p> <p>The design of the composition is in the symmetrical form of an arch.</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;">Adagio</td> <td style="width: 40%;">(measures:) 1-28</td> <td style="width: 30%;">(tonal center:) C</td> </tr> <tr> <td>Allegro</td> <td>29-85</td> <td>C</td> </tr> <tr> <td>Poco meno mosso</td> <td>86-120</td> <td>Bb</td> </tr> <tr> <td>Allegro</td> <td>121-182</td> <td>C</td> </tr> <tr> <td>Adagio</td> <td>183-188</td> <td>C</td> </tr> <tr> <td>(Coda)</td> <td>189-190</td> <td>C</td> </tr> </table> <p>The xylophone solo (measures 86-120) can be played on marimba or on piano. If played on a piano, the notes should be doubled and redistributed at the distance of two octaves. (Illustrated in the score).</p>				Adagio	(measures:) 1-28	(tonal center:) C	Allegro	29-85	C	Poco meno mosso	86-120	Bb	Allegro	121-182	C	Adagio	183-188	C	(Coda)	189-190	C
Adagio	(measures:) 1-28	(tonal center:) C																			
Allegro	29-85	C																			
Poco meno mosso	86-120	Bb																			
Allegro	121-182	C																			
Adagio	183-188	C																			
(Coda)	189-190	C																			

### Arizona Standards Drawn from Composition

#### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Symphonic Movement*, Vaclav Nelhybel’s first composition for wind band will challenge the performers on many levels. The very first note requires almost the entire ensemble to demonstrate superb dynamic contrast by entering on a *sff* half-note attack and immediately *diminuendo* to *piano* by the beat three release. Isolated attacks follow through the next seven measures without the assistance of some rhythmic ostinato

underneath to help line up the attacks. The entire ensemble must have superior rhythmic accuracy and tone quality at the front end of the note. Rhythmic accuracy and characteristic tone at the onset are used to challenge the performers and excite the listeners throughout the rest of the work. There are also often instances of intertwined rhythms divided up through consorts and sections from top to bottom of the musical score, such as the syncopated sixteenth-note passage in measures 112 through 121 and the ascending eighth-note passage in 176-177.

#### MU.PR.6.PE.HS3b – Culture and Style

Nelhybel incessantly documents articulations and dynamics throughout the work that must be strictly followed. This work is all about tension and resolution through dynamic contrast and intervallic pressure. The ensemble must adhere to the articulations as well as demonstrate superb dynamic contrast for the piece to avoid becoming obnoxious. A graphic organizer designed by the ensemble would be great to help document the various sections outlined by Nelhybel in his score and the stylistic tools he uses within each of them.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo ranges from *Adagio* (while beats per minute is not explicitly documented, it can be inferred measure one is less than 70 beats per minute due to the *Tempo I Più Mosso* marking at measure 17 where the quarter-note equals 70 ) through *Allegro* at quarter-note equals 140 beats per minute. The meter is mostly in 4/4 with some 3/4 and one bar of 5/4. The rhythmic subdivision, isolated attacks, and layered rhythmic passages (measures 147 through 163) make this work particularly exciting and challenging.

## Dynamics

Dynamics appear throughout the work and must be followed carefully. The ensemble should establish the various levels of dynamics by dividing up each dynamic notation into ten different levels. Piano 1 would be very close to pianissimo whereas piano 10 would be very close to mezzo piano and so on. This will give the ensemble dynamic tools by offering many available layers of dynamics yielding a remarkable performance.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important for the musical abilities displayed by the conductor and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

Nelhybel composed over 600 works for many genres of music, 400 of which published before his death. Arsnovamusic.com is currently working on publishing the rest of Nelhybel's works. He immigrated to the United States in 1957 and found himself in a time where composing for the wind band was in high demand. Nelhybel's compositions (such as *Trittico*, *Mythologies*, and *Festivo*) document his abilities in writing for wind band. *Symphonic Movement* is dedicated to John P. Paynter and the Northwestern University Symphonic Band.

DIVERTIMENTO FOR BAND OP. 42			Average Grade	5-5
Composer	Life	Music Composed	Studied With	
Vincent Persicheti	6/6/1915 - 8/14/1987	1951	Russel King Miller, Fritz Reiner, Olga Samaroff, Roy Harris	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
C score - accidentals used throughout	Oboe, Flute, English Horn, Cornet, Alto Saxophone, Piccolo, Tuba, Trumpet, Bassoon, Woodblock	I. 80 II. 31 III. 59 IV. 92 V. 35 VI. 83	English Horn	
Program Notes				
<p><i>Divertimento for Band</i> was premiered by The Goldman Band on June 16, 1950, with the composer conducting. The composition was started during the summer of 1949 in El Dorado, Kansas. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani [sic] "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981 Persichetti stated:</p> <p>I soon realized the strings weren't going to enter, and my <i>Divertimento</i> began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band," because of certain qualities long associated with this medium - rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth--century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.</p> <p>The Wind Repertory Project</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Divertimento for Band* demonstrates the polytonality Persichetti was known for and will challenge ensembles as they work in tuning various chord type. Persichetti believed that a pitch could precede any pitch horizontally as well as vertically if the composer was daring enough<sup>30</sup>. This work was Persichetti's first composition for wind band and is stacked full of challenges for the brass and woodwinds, and even includes extended percussion writing<sup>31</sup>.

MU.PR.6.PE.HS3b – Culture and Style

The six short movements differ in style. Quick and technical writing challenge the performers in “Prologue”, “Dance” and “March” while lyrical and expressive writing in “Song” and “Soliloquy”. “Burlesque” is a mixture of the two with the short, light and articulate percussive upbeat phrases and the elongated lines performed over the top.

### Foundational Skills – Performing – Application to Instrument

Tempo and Meter

“Prologue” is marked *Fast* with the half-note equaling 108 beats per minute and set in cut time meter. The notes are ornamented with accents and staccatos and require superior accuracy concerning the rhythmic interplay between voices.

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<sup>30</sup> Vincent Persichetti. *Twentieth-century Harmony*. New York: Norton, 1978.

<sup>31</sup> Alan Lourens. "Divertimento for Band, by Vincent Persichetti." *School Band & Orchestra*, 07, 2015, 38

“Song” is set as *Slowly* with the quarter-note equaling 63 beats per minute, and the meter is in 4/4 throughout. Song is a great piece to work on melodic voices versus accompaniment as melodic solos are passed throughout the sections over the orchestrated accompaniment.

“Dance” is notated *Lightly* with the quarter-note equaling 132 beats per minute set in 2/4 time signature. The rhythms subdivide into groupings of six, seven and eight thirty-second-note scalar runs for the upper woodwinds. Articulation is also well documented in the sixteenth-note passages and should be followed accordingly.

“Burlesque” is marked *Heavily* with the quarter-note equaling 112 beats per minute set in 2/4 time signature. Without metronomic shifting the style changes at measures 29 and 86 to *Brightly*, and at Rehearsal 50 to *Heavily*. The ensemble will need to make a note of how to sound “heavy” and “lightly” for these various sections. Ensemble performance followed by discussion (perhaps after listening to a quality recording) will aide in this process.

“Soliloquy” is set as *Slowly* with the quarter-note equaling 54 beats per minute in 4/4 meter. Merriam-Webster defines soliloquy as the act of talking to oneself<sup>32</sup> and in this setting, a solo cornetist performs with wind band accompaniment, relating the work to the definition.

“March” is *Spirited* with the half-note equaling 132 beats per minute. This movement uniquely begins with a solo wood block and an ensuing percussion feature. When the winds enter, their notes are embellished with articulation, dynamic accents, and dynamic levels making the finale truly exciting.

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<sup>32</sup> “Soliloquy”. [www.merriam-webster.com](http://www.merriam-webster.com)

## Dynamics

Dynamics range from *piano* to *fortissimo* and appear throughout each of the movements. Many opportunities to display dynamic contrast also exist for the performers through *crescendos*, *diminuendos*, and *fortepiano (fp)* dynamic accents followed by a *crescendo*.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Interestingly Persichetti does not use many expressive terms other than to notate tempo and dynamic contrast. Most of Persichetti's music is well documented with expressive terms. *Divertimento for Band* was his first work for the wind band, and perhaps he was influenced to document more expressive terms in his future works after working with performers on *Divertimento for Band*.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

*Divertimento for Band* is written for the Goldman Band. Goldman was the founder and conductor of the Goldman Band of New York City and was also the founder and first President of the American Bandmasters Association (1929). The student performers should know about this important man and how he encouraged serious composers of the time to consider writing for the wind band. Persichetti was working on *Divertimento* as an orchestra piece but began sketching out the wind parts. After a while, "I found that the strings weren't going to enter."<sup>33</sup>

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<sup>33</sup> Vincent Persichetti, and Rudy Shackelford. "Conversation with Vincent Persichetti." *Perspectives of New Music* 20, no. 1/2 (1981): 104-33. doi:10.2307/942408.

<b>FANFARE AND ALLEGRO</b>			<b>Average Grade</b>	<b>5•5</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Clifton Williams	3/26/1923 - 2/12/1976	1954	Helen M. Gunderson, Bernard Rogers, Howard Hanson	
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
Bb Major, Bitonality		Fanfare: 86 Allegro: 177		
<b>Program Notes</b>				
<p><i>Fanfare and Allegro</i> was the first composition to win the Ostwald Award for original band literature. The award was presented at the American Bandmasters Association convention in 1956. It is written in an exciting contemporary style with brilliant scoring. The work opens with a declamatory fanfare section which leads directly to the allegro movement. It features ostinato figures, brilliant brass, and percussion. Although rhythmically complex, the music is impressive and straightforward, and its resonance and sonority are ideally suited to the medium of the modern band.</p> <p>Band Music Notes</p>				

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Fanfare and Allegro* begins with a bombastic percussion entrance and brilliant statement sounds from the cornets that captures audience attention. The piece only grows from there. The cornet section, in the beginning, is non-divisi unison parts

requiring strong performers throughout the section. The work is also written in cut-time almost throughout, so the percussion, and cornets, and the rest of the ensemble will need to be familiar with reading cut time music. A lot of the rhythms in the work is similar once the rest of the ensemble enters, so confidence in rhythmic and tonal accuracy must be present. The repetitive rhythmic pattern first presented in duple, then triple will pose some challenge in rehearsal. Williams does not offer too many opportunities for dynamic contrast, especially on the low end, so dividing up the dynamics into levels (*mf* 1 through *mf* 10) will be necessary to add variety and contrast.

#### MU.PR.6.PE.HS3b – Culture and Style

*Fanfare and Allegro* was written to be performed in the OSTWALD COMPETITION and won. Therefore, the style should reflect a significant presence in musical performance. Perhaps this is a great piece to open a concert and grab the audience's attention. The frequent use of unison rhythms and space between entrances does not leave room for unconfident playing.

#### **Foundational Skills – Performing – Application to Instrument**

##### Tempo and Meter

The “Fanfare” is notated as *Allegro non troppo* with the half-note equaling 100 to 108 beats per minute, and the meter is in 2/2 time signature. Most of the “Fanfare” is in duple meter. Therefore, when the triple figures appear, massive contrast is felt (measures 34-36, 38-39, 41-43). At measure 45, the meter changes to 4/4 however, it is indicated *L'istesso tempo*, and the quarter-note from before equals the half-note now.

The introduction to the “Allegro” begins in *Drammatico* style, is felt in two, and has the brass and percussion leading the change. The actual “Allegro” begins as *Allegro non troppo* with the half-note equaling 108-116 beats per minute, and the meter is again

in 2/2 time signature. The brass begins the “Allegro” in a fugal passage. A couple of tempo shifts do take place allowing the audience to breathe briefly before a *Vivace* ending drives this work to a close.

### Dynamics

While the dynamics do range from *pianissimo* through *fortissimo* in this work, the typical dynamic would be *mezzo forte* and above. There are just a few opportunities to perform at the piano dynamic level. Therefore, the ensemble must decide where the climactic moments occur with a graphic organizer and then shape the minimalistic dynamics around those climactic moments. The work has an unfortunate tendency to become “variations of loudness” but will not take place with proper planning and discussion.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Fanfare and Allegro* was written for R. Bernard Fitzgerald and the University of Texas Symphonic Band where Clifton Williams worked. The work entered the first American Bandmasters Association Ostwald competition in 1956 and was the first Ostwald Award winner. Clifton Williams also won the second American Bandmasters Association Ostwald Award competition with his *Symphonic Suite* (see page 105).

SYMPHONY FOR BAND			Average Grade
			5-5
Composer	Life	Music Composed	Studied With
Vincent Persicheti	6/6/1915 - 8/14/1987	1953	Russel King Miller, Fritz Reiner, Olga Samaroff, Roy Harris
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Accidentals used throughout	All winds featured (solo/soli), Percussion	I. 292 II. 57 III. 126 IV. 297	Cornet and Trumpet, 3 snare drums (soprano, alto & tenor), bass drum (head up)
Program Notes			
<p>Vincent Persichetti's <i>Symphony for Band, No. 6 Op. 69</i> was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his <i>Symphony No. 5, For Strings</i>. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of poor quality of music. In the autumn 1964 <i>Journal of Band Research</i>, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The <i>Symphony for band...</i> was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations</p>			

of composers."

The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

University of Alabama, Birmingham

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

"I Adagio-Allegro", the first movement of Vincent Persichetti's *Symphony for Band* opens with a horn solo that provides thematic material for the rest of the movement. Dynamically contrasting bursts of percussion sounds rhythmically divided into long (dotted-half-note) and short (thirty-second-note) durations make up the accompaniment. The metronome marking is at quarter-note equals 69 beats per minute, challenging the winds' longer durations against the percussion. All performers should keep the notes light and articulate, paying close attention to dynamics and expressive terms that are well documented by Persichetti.

The *Allegro* of the first movement further challenges the ensemble through a rhythmic interplay between various consorts set to a faster tempo. Again, the performers will need to pay close attention to the detail of articulation, expressive terms, and dynamic contrast. The first movement is 292 measures in total length; however, it is set in 4/4 and 2/4 time signature and moves along quickly.

“II Adagio Sostenuto”, the second movement is based on Persichetti’s setting of the hymn tune “Round Me Falls the Night.” Having the ensemble learn and sing this hymn tune would help to enhance the source material as it is creatively presented throughout this movement. The work is expressive and the durations are long and sustained which will expose the characteristic tone and intonation capabilities of the ensemble. Persichetti again documents the style and articulation of almost every musical entrance, which should be followed carefully.

“III Allegretto” is in 6/8 time signature and modulates to 2/4 at measure 27 of the movement. The metric shift is a noticeable triple to duple feel. However, the tempo remains constant (dotted-quarter now equals the quarter). Persichetti creatively uses this metric shift interchangeably throughout the rest of the movement, which may challenge the performers. When the two meters are stacked on top of each other, one has written divisions of the beat over longer durations covering the entire measure, making this challenge a bit easier.

“IV Vivace” is in cut time with the half-note equaling 144 beats per minute and performed as fast as the ensemble can perform it accurately. Light and articulate performance is required, along with strict adherence to documented articulation and expressive terms. The movement does end on stacked chords which cover all twelve notes of the chromatic scale. Those chords will need to be tuned in their various consorts, and then the performers are challenged with maintaining the tuning of their specific chord as the other chords are stacked on top creating a final resounding color.

#### MU.PR.6.PE.HS3b – Culture and Style

Vincent Persichetti documents specific articulations and expression throughout the work which must be followed carefully. The terms are written in Italian (covered below) and must be understood and discussed in rehearsal. In class, discussion on

Persichetti's ability to write for the wind band and also help other composers believe in the artistic value of writing for the wind band will help the ensemble will gain the critical knowledge and importance of Persichetti's wind band influence.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

“I Adagio – Allegro” begins slowly in 4/4 time signature with the quarter-note equaling 69 beats per minute. This slow pace is contrasted by the smaller rhythmic divisions of the percussion section. The *Allegro* begins at measure 21 and is in 2/4 time signature with the quarter-note equaling 138 beats per minute - this remains throughout the rest of this movement.

“II Adagio Sostenuto” begins *Adagio sostenuto* in 3/2 time signature with the half-note equaling 58 beats per minute. The performers will need to be acquainted with 3/2 time signature and be aware of the air conservation needed to support note intonation and to complete the musical phrases.

“III Allegretto” begins *Allegretto* in 6/8 time signature with the dotted-quarter-note equaling 100 beats per minute. The meter does shift to 2/4 time signature at measure 27 and fluctuates back and forth between 6/8 and 2/4 throughout the rest of the movement. The metric shift between triple and duple will provide a creative challenge for the ensemble.

“IV Vivace” begins *Vivace* in cut-time time signature with the half-note equaling 144 beats per minute. The tempo and meter remain constant throughout the entire 297 measures. The ensemble must pay close attention to Persichetti's expressive and articulative details. Furthermore, they must play lightly and expressively to maintain the *vivace* tempo.

## Dynamics

Dynamics range from *piano* to *fortissimo* and appear throughout each of the movements. Many opportunities to display dynamic contrast exist for the performers through *crescendos*, *diminuendos*, and *fortepiano (fp)* dynamic accents followed by a *crescendos*.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

A great benefit of studying Vincent Persichetti's music is his use of expressive terms. The terms should be discovered and studied by the ensemble, perhaps even written on large pieces of paper inside the rehearsal room. A list of Persichetti's terms used in Symphony for Band are:

<b>Dolce:</b>	<b>Sweet</b>
<b>Semplice:</b>	<b>Simple</b>
<b>Grazioso:</b>	<b>Graceful</b>
<b>Caloroso:</b>	<b>Warm</b>
<b>Affettuso:</b>	<b>With emotion</b>
<b>Leggiero:</b>	<b>Light/Delicate</b>
<b>Il ritmo sempre molto preciso:</b>	<b>Always precise rhythm</b>
<b>Brillante:</b>	<b>Sparkly</b>
<b>Con spirit:</b>	<b>With spirit</b>
<b>Pesante:</b>	<b>Heavy</b>
<b>Intenso:</b>	<b>Intense</b>
<b>Risoluto:</b>	<b>Resolute with marked accent</b>
<b>Sonoro:</b>	<b>Rich in resonance</b>
<b>Vigoroso:</b>	<b>Strong</b>
<b>Ruvido:</b>	<b>Rough/coarse</b>
<b>Accentuato:</b>	<b>Strong</b>
<b>Con Agilita:</b>	<b>With liveliness</b>

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

According to the composer, it could have been titled "Symphony for Winds," following, as it did, his *Symphony No. 5, For Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for band...* was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.<sup>34</sup>"

<b>ARMENIAN DANCES PART 1</b>		<b>Average Grade</b>	<b>5.75</b>
<b>Music Inspiration</b>		Armenian Folk Songs: Tzirani Tzar (The Apricot Tree), Gakavi Yerk (Partridge's Song), Hoy Nazan Eem (Hoy, My Nazan), Alagyaz, Gna, Gna (Go, Go)	
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
Alfred Reed	1/25/1921 - 9/17/2005	1972	John Sacco, Paul Yartin, Vittorio Giannini
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
	English Horn / Alto Sax Soli, Cornet, Oboe,	422	English Horn

<sup>34</sup> Vincent Persichetti. *Symphony for Band*. Program Notes from score.

	Baritone, Percussion, Alto Saxophone,		
<b>Program Notes</b>			
<p><i>Armenian Dances</i>, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.</p> <p>Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.</p> <p>Part I of <i>Armenian Dances</i> was completed in the summer of 1972 and first performed by Dr. Harry Begian (to whom the work is dedicated) and the University of Illinois Symphonic band on January 10, 1973, at the CBDNA Convention in Urbana, Illinois.</p>			
<b>Historical Notes</b>			
<p>Gomidas Vartabed (1869-1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the Prelate of the region to select the orphan Soghomon at the age of eleven to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an <i>Apegha</i> (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896 to 1899 to Berlin, where he studied at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the conservatory and the university, receiving his Ph.D. in musicology; his dissertation topic was Kurdish music.</p> <p>Gomidas was a founding member of the International Music Society (1899-1914), for which he read important papers on Armenian pneumatic notation and the structure of Armenian sacred melodies and folk melodies. At the age of forty-six, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks in April 1915, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities he had witnessed resulted in a complete mental and physical breakdown</p>			

from which he never recovered. he died in Paris in 1935. His legacy to the Armenian people and to the world's ethnic music is invaluable, and his major contribution lies in his preserving so many centuries-old melodies from obscurity or oblivion.

Part I of *Armenian Dances* is built upon five Armenian folks songs, which were first notated, purified, researched, and later arranged by Gomidas for solo voice with piano accompaniment or unaccompanied chorus. In order of their appearance in the score, they are: "Tzirani Tzar" ("The Apricot Tree"); "Gakavi Yerk" ("Partridge's Song"); "Hoy, Nazan Eern" ("Hoy, My Nazan"); "Alagyaz"; and "Gna, Gna" ("Go Go").

"The Apricot Tree" consists of three organically connected songs that were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this song highly expressive.

"The Partridge's Song" is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir and later for solo voice with piano accompaniment. It has a simple, delicate melody that might perhaps be thought of as depicting the tiny steps of the partridge.

"Hoy, Nazan Ern" was published in 1908 in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dane rhythms and ornamentation that make it an impressive, catchy tune.

"Alagyaz" (the name of a mountain in Armenia) was first written by Gomidas for solo voice with piano accompaniment and also [sic] in a choral arrangement. It is a beloved Armenian folks songs, and its long-breathed melody is as majestic as the mountain itself.

"Go, Go" is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, "The Jug." Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

~Dr. Violet Vagramian

Assistant Professor of Music

Florida International University

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

"Tzirani Tzar" opens *Armenian Dances* in a dynamic fanfare style. The tempo is slow (quarter-note equaling 52 beats per minute) allowing Alfred Reed to write fast moving sixteenth-note and thirty-second-note scalar runs for the woodwinds. The woodwinds will need to ensure that finger dexterity and the articulated airstream lines up; otherwise, the ensemble may not have a cohesive sound and the scalar runs may not cut through the rich, harmonic texture.

“Gakavi Yerk” begins at measure 30 and requires the tubas and bass clarinets to perform quarter-notes on strong beats one and three versus the horns performing slurred rhythms on upbeats. The bell player performs on the upbeat of one and three directly after the attacks of the tuba and bass clarinets. The melody is set in eighth-notes and quarter-notes and passed around the rest of the ensemble.

“Hoy, Nazan Eem” begins at 69, and the meter will challenge the ensemble. This section is mostly set in 5/8 time signature with some 6/8. The metric feel begins as a two-bar phrase shifting inconsistently between 2+3 and 3+2. This section also concludes with some 3/8 measures conducted in one and one 3/4 transitional measure. The performers will need to document their music with the patterns listed below. A drawn triangle above the measure would represent the “3’s” and a vertical line would represent the “2’s”. The pattern is listed below.

<b>Measure 69-80</b>	<b>2+3 / 3+2</b>	<b>6 two-bar phrases (5/8)</b>
<b>Measure 81-83</b>	<b>3+2</b>	<b>3 measures (5/8)</b>
<b>Measure 84</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 85</b>	<b>3+2</b>	<b>1 measure (5/8)</b>
<b>Measure 86</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 87-94</b>	<b>2+3 / 3+2</b>	<b>4 two-bar phrases (5/8)</b>
<b>Measure 95-97</b>	<b>3+2</b>	<b>3 measures (6/8)</b>
<b>Measure 98</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 99</b>	<b>3+2</b>	<b>1 measure (5/8)</b>
<b>Measure 100</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 101-108</b>	<b>2+3</b>	<b>8 measures (5/8)</b>
<b>Measure 109-164</b>	<b>3+2</b>	<b>56 measures (5/8)</b>
<b>Measure 165-168</b>	<b>2+3 / 3+2</b>	<b>2 two-bar phrases (5/8)</b>
<b>Measure 169-171</b>	<b>3+2</b>	<b>3 measures (5/8)</b>
<b>Measure 172</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 173</b>	<b>3+2</b>	<b>1 measure (5/8)</b>
<b>Measure 174</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 175</b>	<b>3+2</b>	<b>1 measure (5/8)</b>
<b>Measure 176</b>	<b>3+3</b>	<b>1 measure (6/8)</b>
<b>Measure 177-181</b>	<b>3+2</b>	<b>5 measures (5/8)</b>
<b>Measure 182-184</b>	<b>1</b>	<b>3 measures (3/8, in 1)</b>
<b>Measure 185</b>	<b>3</b>	<b>1 measure (3/4 transition)</b>

“Alagyaz” is a massive transition from the metric shifting of the previous section. It is set in 3/4 time signature and requires longer breaths to support the expressive melodic and accompanying lines. The rhythms are straight forward but it should be performed in a chorale style, bringing out the moving lines amongst the dense texture.

“Gna, Gna” brings the ensemble’s rest to an end with a sprint to the finish. This section is marked *Allegro vivo con fuoco* and is in 2/4 time signature with the quarter-note equaling 138 beats per minute. Written sixteenth-notes and short, upbeat phrases will need to remain light and articulate to keep the momentum of this section. Rehearsal 357 is marked *Furioso* and the woodwinds scalar, sixteenth-note phrases should sing out over the top of the exciting brass writing. Upon listening to this section, visions of Arabian dancers in fast-moving, dance steps are imagined. Perhaps cross-curricular involvement with the school’s dance department could present the opportunity to collaborate departmentally for added performance excitement, making this piece fit as a memorable closer

#### MU.PR.6.PE.HS3b – Culture and Style

*Armenian Dances* presents an opportunity to study the cultures from across the seas. Perhaps, during the early stages of rehearsing, the ensemble could take a guided tour of the Musical Instrument Museum focusing on the Armenian Republic. The ensemble could work hand in hand with the school’s dance department to recreate authentic dancewear and dance style. Another idea would be to reach out to the student body and see if anyone has family from Armenia. School administration may have set aside money for cultural awareness opportunities like this.

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter

“Tzirani Tzar” begins the single movement work as *Broadly* and sustained in 4/4 time signature with the quarter-note equaling 52 beats per minute. There is one 3/4 bar (measure 12). “Gakavi Yerk” begins at measure 30 as *Con moto* and is in 4/4 time signature with the quarter-note equaling between 72 and 80 beats per minute. The first part is more like chamber music whereas at Rehearsal 59, the full ensemble is brought in as *Broadly*, at *L'istesso tempo* in chorale style grandeur. “Hoy, Nazan Eem” begins at Rehearsal 69 and is the most metrically challenging section. It remains as *Allegretto non troppo* set in 5/8 (mentioned above) with the eighth-note equaling 176 beats per minute. “Alagyaz” begins at Rehearsal 186 and is set as *Broadly, with expression* in 3/4 meter with the quarter-note equaling 63 beats per minute. The fast-paced “Gna, Gna” begins at Rehearsal 224 as *Allegro vivo con fuoco* in 2/4 meter with the quarter-note equaling 138 beats per minute. Rehearsal 357 is set as *Furioso*, and the ensemble should play as fast as they can perform accurately. Perhaps the woodwinds are the best option for maintaining a metronomic feel since they are performing the smallest durations in sixteenth-note scalar runs.

### Dynamics

Alfred Reed writes “careful attention to dynamics and clarity of attack and phrasing, based on proper tempi, will result in a brilliant performance of this exciting and highly rewarding music.” The dynamics range from *pianissimo* through *fortissimo*. There are plenty of opportunities for the ensemble to demonstrate its abilities in dynamic contrast.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are important tools for the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Armenian Dances Part I* was inspired by authentic Armenian folk songs collected by Gomidas Vartabed who is considered the father of Armenian classical music. Vartabed collected over 4,000 Armenian folk songs. He also started the International Music Society where he gave talks on the specific notational styles of Armenian music and the structure and form of its folk tunes.

BLUE SHADES			Average Grade
			5.75
Composer	Life	Music Composed	Studied With
Frank Ticheli	1/21/1958	1996	Donald Erb, Jack Waldenmaier (Southern Methodist University), William Albright, Leslie Bassett, George Wilson and William Bolcolm (University of Michigan)
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement

The m3 interval is very important	Flute, Bass Clarinet, ContraBass Clarinet, Clarinet (extended), oboe,	433	Contra Bass Clarinet
<b>Program Notes</b>			
<p>In 1992 I composed a concerto for traditional jazz band and orchestra, <i>Playing With Fire</i>, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up in New Orleans.</p> <p>I experienced tremendous joy during the creating of <i>Playing With Fire</i>, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.</p> <p><i>Blue Shades</i> - Four years, and several compositions later, I finally took the opportunity to realize that need by composing <i>Blue Shades</i>. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent - however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.</p> <p>The work, however, is heavily <i>influenced</i> by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.</p> <p><i>Blue Shades</i> was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premiers and Commissioning Fund.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Blue Shades* is a through-composed work that divides into six broad sections. Section one starts at the beginning through measure 68. Staccato and energetic attacks challenge the ensemble with the brisk 168 beats per minute tempo. The notes, ornamented with articulations, must also be followed and executed.

The beginning eighth-notes are straight in feel however, from Rehearsal 14 through measure 33, they are to be swung, requiring additional instruction for wind band members who may not have jazz band experience. Rehearsal 34 returns to a straight eight feel and the following eighth-notes, indicated *sf* must be performed with exaggeration.

The second section begins at Rehearsal 69 and continues through measure 172. Multilayered conversations between voices expose the main ideas, much like in small combo jazz. Background figures - *rhythmic accompaniment* - and ensemble figures - *full ensemble hits at various dynamic levels* – are plentiful during this section creating rehearsal opportunities for dynamic clarity and rhythmic accuracy. Background and ensemble figures are familiar to the jazz band musicians and members without much jazz band experience may need an introduction. In measure 136, the horns are asked to bend their pitch down a  $\frac{1}{4}$  tone with their hand in the bell. Rehearsal 140 should not drag, and Ticheli orchestrates a cowbell to drive the ensemble along. Sporadic sixteenth-note figures begin in measure 152 and become more regular towards the climax at Rehearsal 173.

Section three begins at Rehearsal 173 and continues through 270. This section is like the beginning and challenges performers to maintain rhythmic accuracy over a pedal D performed throughout the ensemble, beginning with the marimba. The pedal D must be heard but not at a dominating level. This section is a 97-measure long building climax, so the ensemble will need to set dynamic goals, to avoid a stale performance. Following the written articulations and dynamics closely will help immensely. A canon figure begins at Rehearsal 249 and needs to be addressed and rehearsed with the performers. The canon begins in the trombone, tuba, euphonium voices in and is answered by the trumpets a measure later (250). Rehearsal 265 requires the horns to *gliss* as loud and as tastefully as possible.

Section four begins at Rehearsal 271 and continues through measure 320. The meter changes to 6/8; however, there should be no change in tempo before the indicated ritardando at measure 281. The bass clarinet has a solo at Rehearsal 284 which should be “bluesy” and *rubato*. The performer should be confident enough to perform this solo without a conductor. Rehearsal 308 through measure 319 is an eleven-bar accelerando beginning at quarter-note equals 72 up to 168 beats per minute; an increase of 96 beats per minute in eleven bars. Ticheli offers tempo goals in the score that will aid the rehearsal. The Roland Dr. Beat DB-90 has programmable metronomic loops that can be used to recreate the accelerando. This allows the performers to train themselves to master the *accelerando*.

The fifth section begins at Rehearsal 321 and features an extended clarinet solo, in the likes of Benny Goodman (1909-1986 jazz clarinetist). The performer must perform with a bold and gutsy sound, and it is suggested for the performer to memorize the solo, so they may stand and face the audience for dramatic effect. Background and ensemble figures are present again and used to compliment and cheer on the soloist. They must be strict, precise and have the dynamics honestly “shout.” The confident clarinet soloist is asked to “wail” at measure 339.

The sixth and final section begins at Rehearsal 376 and runs to the end of the work. The canon from the third section appears at Rehearsal 388 and drives the work to a climax at Rehearsal 400. Clarinets, trumpets, horns, and trombones “wail,” creating a train effect between measures 402 through 414. Instruction on creating a tastefully obnoxious train effect will garner great interest in rehearsal. Wailing instruments, however, must not cover up the upper woodwind lines in measures 405 through 407 and 409 through 411. Rehearsal 417 through measure 423 offers metric shading where the 3/4 meter feels like 2/4 due to the placement of the dotted-quarter-notes and agogic accents in the eighth-note groupings. Rehearsal 423 through measure 427 continues the

metric shading with a 4/4 feel through the use of alternating silence and staccato/markato sound. The work ends with a high sustained Major third in the flute and piccolo and releases with the splash of a 6” to 8” splash cymbal. Audience laughter should not be prohibited.

#### MU.PR.6.PE.HS3b – Culture and Style

This work is an opportunity for a large ensemble to learn about the jazz band style and techniques. Jazz-specific techniques define dynamic accents and articulations in performance terms based on how they sound during performance. The ensemble receives a section of the music and the defined articulations are written in by hand. Now, the ensemble practices singing the line with the correct articulations.

Unaccented notes are articulated verbally on “doo,” and accented notes on “day.” A markato accent (^) says the word “Daht,” and staccato says the word “dit.” This style simplifies the music into four articulations; however, modifications can be made to add stress upon the desire of the Conductor-Educator.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

After an initial measure with a fermata marked *Lunga*, the work begins *With energy* in 4/4 time signature and the quarter-note equaling a quick 160 to 168 beats per minute. The eighth-notes are straight in the beginning, then swung at measure 14, then back to straight at measure 33. There are some 3/4 bars along the way and a shift to 6/8 at Rehearsal 271; otherwise, the tempo and meter remain until Rehearsal 284. The ensemble receives a brief chance to catch their breath as the clarinet rubato solo changes the feel to *Dark* in the work. The meter switches back to 4/4, and the tempo is at 60 beats per minute. Rehearsal 308 begins at 72 beats per minute and moves through an

*accel. poco a poco* arriving at 160 to 168 (a tempo) in eleven short bars, which will take considerable individual practice as well as rehearsal time as an ensemble with a metronome. While this tempo and meter remain the same, the metric shading that takes place between Rehearsal 417 through measure 428 is challenging. The 3/4 meter at Rehearsal 417 is 2/4 with the placement of the dotted-quarter-notes and agogic accents in the eighth-note groupings. The metric shading changes at Rehearsal 423 through a 4/4 feel with the use of alternating silence and *staccato/markato* sound.

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo*. Strict guidance to the dynamics will provide an excellent demonstration of dynamic contrast and add excitement to the fast-paced work.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important for the understanding of the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

### **Foundational Skills – Connecting – Reflect on Understanding**

#### Compositional Intent

Frank Ticheli wrote *Playing with Fire* as a concerto for traditional jazz band and orchestra in 1992. His inspiration came from his childhood and all the sounds he heard growing up in New Orleans. *Blue Shades* is another jazz-influenced work with a title

cluding to the blues musical style. Interestingly, there is not a single 12-bar blues phrase in the work. The blues scalar notes influence the work and are distinct from diatonic scales. The flat third, fifth, and flat seventh notes of the blues scale (1-b3-4-#4-5-b7) give it a characteristic sound. The clarinet solo is indicative of American Clarinetist Benny Goodman who would be a wonderful cross-curricular historical topic for ensemble research.

<b>Give Us This Day</b>			<b>Average Grade</b>
			<b>5.75</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>
David Maslanka	8/30/1943 - 8/7/2017	2006	Joseph Wood, H. Owen Reed
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
C score, accidentals throughout	Clarinet, Trumpet, Euphonium, Alto Saxophone, Oboe, Horn, Flute, Clarinet, Extensive Mallet Percussion	278	Piano, Vibraphone with motor
<b>Program Notes</b>			
<p>The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Han") entitled <i>For a Future to be Possible</i>. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.</p> <p>Music makes the connection to reality, and by reality, I mean a true awakesness and awareness. <i>Give Us This Day</i> gives us this very moment of awakesness and aware</p>			

aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Give Us This Day Short Symphony for Wind Ensemble* is in two movements.

The first movement is 109 measures long, and while written with meter and tempo, the written durations (tied across bar lines, entering on up beats and non-dominant downbeats) creates an ethereal feel for the first fifty measures which may challenge some ensembles. An eighth-note feel begins at measure 55 carried throughout the ensemble. A confident clarinet soloist is needed in the beginning to perform in the upper register with a steady tone at the *ppp* dynamic level. The climax of the first movement culminates in measure 94 and requires high register tessitura mixed with the complex metric subdivision in unison rhythm. The ending measures 98 through 109 is reflective and nebulous.

Contrastingly, the second movement is metaphorically driving and moving towards some goal. Strong performers will be required in all areas of the band as all consorts are featured melodically through varying rhythmic divisions and meters. The clarinet triplet eighth-note passage starting at measure 146 will challenge the two clarinetists. This line is then carried over briefly by the piano before being transferred to the keyboard percussion instruments. Strong mallet performers are needed starting at

measure 186. The chorale *Vater Unser in Himmelreich* by J.S. Bach begins in measure 261 and challenges the performers to play a four-part chorale. Passing out the chorale and having the ensemble sing it in four-part harmony will be very beneficial.

#### MU.PR.6.PE.HS3b – Culture and Style

The style of the first movement is a mixture of long, reflective durations mixed with short, rhythmic durations, pushing the movement forward. Maslanka's work centers around devastation of the world, a hot topic in the world today, and will require serious classroom discussion. That discussion, through Conductor-Educator guidance, could be relating the devastation to the non-programmatic first movement, offering a unique interpretation to each performing ensemble.

The second movement is in a fast tempo, and durations are light and articulate. Momentum is continually moving forward, and performers will need to have excellent understanding of rhythm, be able to perform duple vs. triple beat divisions, and display fantastic tone during dynamically contrasting sections. Measures 120 through 185 offer elongated phrases of lyrical writing in contrast to the music surrounding this phrase, which should be taken advantage of by the ensemble.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The first 20 measures of movement I the quarter-note equals 72 beats per minute, and the meter remains mostly in 4/4 but also travels through 2/4 and 7/8 measures. However, the work well documents areas of push and pull, creating an open, unmetred introduction, which will challenge some ensembles. Rehearsal 20 settles at 72 beats per minute, and the rest of the first movement uses meters of 3/8, 3/2, 2/4, 3/4, 5/4, and 4/4 (mostly).

The second movement is *Very fast* in 4/4 time signature with the quarter-note equaling 184 beats per minute. The meter does travel through brief episodes of 3/2, 3/4, 5/4, and 2/4 while remaining mostly in 4/4. At rehearsal 260, the J.S. Bach chorale begins and is set in meters of 3/2, 2/2, and 4/2 to emphasize the half-note. The 4/2 remains through the end of the work with the half-note equaling 84 beats per minute.

### Dynamics

Dynamics range from *ppp* to *fff* and appear throughout the work. *Give Us This Day* is very intense at times and can become overly bombastic without cultivation of the lower end of the dynamic spectrum. The use of a graphic organizer through the scope of a dynamic analysis will help the ensemble understand the areas of lower dynamics, the compositional tension heightened through dynamic contrast, and the climactic moments where maximum controllable tone is required. These graphic organizers should be written on large pieces of paper and hung in the band room for rehearsal reference.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and it is important that the Conductor-Educator and ensemble follow them. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Maslanka’s program notes indicate he is a man of Christian and other worldly religions, seeking information and guidance from higher powers. While a specific religious belief is not to be projected into the classroom, talking about many beliefs can be beneficial to instruction. Any time the students are encouraged to think and generate their ideas about the world around them, creates an excellent learning opportunity. Maslanka is also concerned about the treatment of the earth by humans which may lead to its destruction, adding another wonderful cross-curricular topic of discussion in the classroom. Conductor-Educators have the responsibility of creating contributing members of society who possess musical intelligence and opinions through thought. Rehearsal plans with proper amounts of time allotted to musical rehearsal and discussion covering the cognitive, psychomotor and affective learning domains, will create musically and socially intelligent graduates.

<b>HEROES, LOST AND FALLEN (A VIETNAM MEMORIAL)</b>			<b>Average Grade</b>	<b>5.75</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
David R. Gillingham	born in 1947	1989		
<b>Key Signatures Used</b>	<b>Solo Require ments</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
C score, accidentals used throughout	Flute, Trumpet, Clarinet	302	Piano, Crotales, Bowed Percussion,	
<b>Program Notes</b>				

*Heroes, Lost and Fallen* is a tone poem for symphonic band based on the following poem by the composer:

*Banish our thoughts  
From this grueling war.  
Let Suffering and Death  
Rule no more.*

*Resolve this conflict  
In hearts so sullen  
And bring eternal peace  
To the heroes, lost and fallen.*

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star-Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star-Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental [sic] motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting the somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the ever-present force of "good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work.... the drum reminding us that the threat of war will always be present.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

#### MU.PR.6.PE.HS3a – Technical Demands

The technical demands in the tone poem *Heroes, Lost and Fallen* are present in the full ensemble from percussion through piccolo. First, telling the storyline of the poem will take mature performing and cognitive understanding of focal points from the members. Creating graphic organizers showing how the poem's setting and the compositional measures relate and listening to sound sources for specific moments will help orient the ensemble. Members should also document the focus points of the work outlined by Gillingham in his program notes. Musically, many of the chords are extremely dissonant and will need to be broken down into layers for tuning, and performers must display disciplined intonation skills once the chords are built back together. Rhythmically, the ensemble is challenged with various rhythmic subdivisions, and even more so with separate ensemble attacks, requiring extreme rhythmic timing and focused air stream for the production of sound discipline. Percussion writing is intense and involved and will require mature performers.

#### MU.PR.6.PE.HS3b – Culture and Style

The style of music is a mixture of long and lyrical phrases with intense, rhythmically interwoven phrases with short bursts of sound. The performers must possess superior rhythmic capabilities at the onset of notes, superior tone quality in short bursts of duration, and a mature grasp of duple and triple subdivisions.

*Heroes, Lost and Fallen* centers around the Vietnam conflict. At the time of the writing of this research paper, many of the high school students' grandparents fought or were affected by the Vietnam conflict. While rehearsing this work, a wonderful cross-curricular discussion should take place in the form of guest lectures by those who lived through it and perhaps some stories could be featured ways at the performance.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The beginning of *Heroes, Lost and Fallen* is *Mysterious* set in 6/4 time signature with the quarter-note equaling 60 beats per minute. While measures are divided up by bar lines, and metric feel is not justified until the sixteenth measure of the work.

Rehearsal 16 through 31 moves between 6/4 and 4/4 time signatures, lying mostly within 4/4, at the same tempo. The nebulous feel may be of a challenge to some ensembles.

At Rehearsal 31, the work is marked *Faster* and set in 4/4 time signature with the quarter-note equaling 92 beats per minute. Rehearsal 64 is *Fast and intense* with the half-note equaling 144 beats per minute set in 2/2 meter. There are many bursts of sound under quarter-note triplet compositional lines during this section and is generally in a cut-time metrical feel. Rehearsal 147 offers a *shared monody* (“a melodic idea shared by partial doublings among several instrument voices”<sup>35</sup>) over *static pillars* (blocks of sound held unchanging for a length of time).

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<sup>35</sup> Scott Higbee. *A Composers Insight*. “Joseph Schwantner.” Vol. 1. Galesville, Maryland. Meredith Music Publications, 2003. Pages 131-146.

The combination of these two compositional tools entails several players entering then sustaining on a different pitch of the melodic idea. Joseph Schwantner uses the same idea in *...and the Mountains Rising Nowhere*. Gillingham starts with the low brass and stacking a chord through ascending, rhythmic entrances ending with the piccolo.

Rehearsal 205 is marked *Faster* in 6/8 time signature with the dotted-quarter-note equaling 160 beats per minute. Metric shading begins in the clarinet voice at measure 245 with written duple eighth-notes set against the 6/8 meter. This continues and works as a tool to bring this intense section to closure and caesura at measure 273.

Rehearsal 274 is *Slower* and *very expressive*, set in 5/4 time signature with the quarter-note equaling 80 beats per minute and remains through the absolute *pianissimo* through *fff crescendo* dramatic conclusion. The wind durations are longer and connected, divided by six against 4 (6:4, sixteenth-note triplets against sixteenth-notes) from the crotales/bells voice of the percussion section.

## Dynamics

Dynamics range from *ppp* to *fff* and appear throughout the work. *Heroes, Lost and Fallen* is a very intense tone poem at times and can become overly bombastic if the lower end of the dynamic spectrum is not expressed enough. The use of a graphic organizer through the scope of a dynamic analysis of this work will help the ensemble understand the areas of lower dynamic, areas of compositional tension heightened through dynamic contrast, and climactic moments where maximum controllable tone is required. These graphic organizers should be written on large pieces of paper by the students and hung in the band room for rehearsal reference. Furthermore, the tone poem reference points should be labeled by the students within their various parts.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

David R. Gillingham is a Vietnam veteran who uses his works as a reflection of who he is, “from the very surface to the deepest depths of my soul.” Gillingham uses his compositions as “a servant of humanity” and as a means to express himself, his thoughts, and feelings “that cannot be expressed through words.” Gillingham hopes that his “musical expression will validate our purpose here on earth.” This composition is a tribute to all who served during the Vietnam conflict and were affected by it on both sides of the issue. His use of the United States National Anthem and Vietnamese National Anthem unify the work and those affected in the effort of support for all who lie in the wake of the conflict of Vietnam.

<b>LINCOLNSHIRE POSY</b>		<b>Average Grade</b>	<b>5.75</b>
<b>Music Inspiration</b>		British Folk Songs: Lisbon (Sailors Song), Hurston Grange (The Miser and his Man-a local Tragedy), Rumford Park Poachers (Poaching Song), The Brisk Young Sailor (who returned to wed his True Love), Lord Melbourne (War Song), The Lost Lady Found (Dance Song)	
<b>Composer</b>	<b>Life</b>		<b>Studied With</b>

		<b>Music Composed</b>	
Percy Aldridge Grainger	7/8/1882 - 2/20/1961	1937	Clara Schumann, James Kwast, Karl Klimesch
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>
Ab Mixolydian Db, Eb, G Major, C, Bb, F, Eb, D dorian	Soprano Saxophone	1. 72 2. 37 3. 103 4. 48 5. 59 6. 146	Soprano Saxophone
<b>Program Notes</b>			
<p><i>Lincolnshire Posy</i>, as a whole work [sic], was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as in the case with almost all my compositions and settings, for whatever medium) were indebted, more or less to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtedness's are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.</p> <p>This bunch of "musical wildflowers" (hence the title <i>Lincolnshire Posy</i>) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.</p> <p>For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style... (Our) folksingers were lords in their own domain - were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.</p> <p>These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness - bitterness at memories of the cruel treatment meted out to folksingers as a human being (most of them died in poor-houses or in other downheartening surroundings) and at the thought of how their high gifts often set were allowed to perish unheard, unrecorded and unhonoured [sic].</p> <p>Percy Grainger</p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

*Lincolnshire Posy* is an extremely challenging work designed to demonstrate the musical styles of folk musicians around the countryside of London. Every member of the ensemble must possess technical competence on their instrument and the ability to enhance the musical spectrum. This can be achieved by implementing the knowledge gained from performance experience. The work is a compositional demonstration of the recorded folk singers' various rhythmic durations, odd and irregular meters alongside metric shading. Guided listening of Percy Grainger's authentic recordings supplemented with modern, high-quality recordings will help the ensemble with musical interpretation.

#### MU.PR.6.PE.HS3b – Culture and Style

1. "Lisbon (Sailor's Song)" text is a story of a sailor's attempt to use his professional duty as a method to escape an unwanted pregnancy with his lady. The bassoon, trumpet, and horns open in a parallel organum style of the Gregorian chant era performing in a detached style. Discussion and guided listening examples of the parallel organum style with the ensemble for historical music instruction will be beneficial. The folk tune *Duke of Marlborough* enters in measure 37 and should be performed as a burst of heroically fanfarish disturbance to the established meter and dynamic level.

2. "Horkstow Grange (The Miser and his Man: a local tragedy)" text is a tragedy about a cruel master (John Bowlin) who physically and emotionally mistreated his servant (Steeleye Span) who ultimately kills his cruel master. The movement flows along, and the eighth-note durations are sustained as much as possible in songlike fashion. The phrase starting at Rehearsal 34 should draw out the clashing passing tones by sustaining the *fortissimo* but should not destroy the tonal spectrum.

3. “Rufford Park Poachers (Poaching Song)” text is about the common man’s freedom of choice regarding lifestyle versus the government’s desire for establishing order through regulations that inhibit those freedoms. The consort and subsequent style of woodwind and brass are divided to represent the two beliefs. The “common man” is represented through the expressive woodwind writing and the “government regulations” through the impetuous brass.

4. “The Brisk Young Sailor (who returned to wed his True Love)” text is a love story about a sailor who returns after a seven-year absence to marry his girl as he had promised. The style is Sprightly and should be light and articulate. The notes are often staccato or tenuto, and sixteenth-notes are short and detached. At measure 18 the woodwinds must whistle through the sixteenth-note triplets effortlessly which will require sectional attention.

5. “Lord Melbourne (War Song)” text is a fine story of a proud seasoned war veteran. Grainger recorded this song in a pub from an inebriated folk expert. Grainger creatively recreates his singing style through the unmetred beginning, set as “free time. The ensemble should watch the video of Frederick Fennell as he works with the United States Navy Band (found on YouTube) and sings this section in the correct performance style. Rhythmic hocket and other playful rhythms at rehearsal 14 require rhythmic accuracy in a light, expressive style from the ensemble.

6. “The Lost Lady Found (Dance Song)” text is about a lady who was kidnapped by three gypsies, and her uncle stood trial as he was accused of killing her. She later was found and saved her uncle from his execution. This movement is in 3/4 meter with a dotted-half-note feel, and is, therefore, felt in one. The style must be light and moving forward adjusting to the agogic and non-agogic accents as well as the longer lyrical phrases (measure 50 through 65).

## Foundational Skills – Performing – Application to Instrument

### Tempo and Meter –

1. “Lisbon” begins as *Brisk, with plenty of lilt* (meaning Beats 1 and 4 are performed much heavier than beats 3 and 6 ) in 6/8 meter with the dotted-quarter-note equaling about 116 beats per minute and remains constant throughout. The entrance of *Duke of Marlborough* fanfare adds metric variety with the duple rhythm set against the triple 6/8 meter.

2. “Horkstow Grange” begins as *Slowly flowing; singingly* in 4/4 meter with the quarter-note equaling about 76 beats per minute. The movement flows smoothly through the time signatures of 5/4, 3/2, 2/4, and 3/4 with the quarter-note remaining constant throughout. The ending documents the slowing down of tempo; however, the quarter-note remains the focal point.

3. “Rufford Park Poachers” is *Flowingly* set in 4/8 and 5/8 meter with the quarter-note equaling about 132 beats per minute. The canonically challenging beginning between the piccolo/clarinet and Eb clarinet/bass clarinet consorts is exceptionally difficult. The two groups should be able to sing or whistle these melodies without metric restraint, as the folk performers sang them. When the groups' confidence is high as individuals, they will perform together without assistance from the Conductor-Educator. Metrically speaking this is the most challenging of all the movements requiring skill and patience. The meters of 4/8, 5/8, 3/4, 2/4, 3/8, and 4/4 are all used throughout this movement.

4. “The Brisk Young Sailor” begins *Sprightly* in 3/4 meter with the quarter-note equaling about 92 beats per minute and remains constant throughout. Rhythmic interplay, consisting of interwoven downbeat and upbeat eighth-notes collectively creating sixteenth-notes, happens at Rehearsal 40 requiring great rhythmic timing and consistency from the performers.

5. “Lord Melbourne” begins in *Heavy, fierce* “Free Time,” with each conducted gesture indicated. In Fennell’s notes he documents:

In the passages marked “Free Time”... the Bandleader should vary his note-lengths with that rhythmic elasticity so characteristic of many English folksingers... give free rein to his rhythmic fancy, just as folksingers do. Each note with an arrow above it may (must) be beaten with a downbeat...

Afterward, the meter includes  $1/8$ ,  $2.5/8$ ,  $2/4$ ,  $3/8$ ,  $4/4$ ,  $5/4$ , and  $4/8$  with the Lively quarter-note equaling about 100 beats per minute. Patience and communication will be needed to lead the performance instruction of this movement. Listening to the folk song, as well as quality recordings of Grainger’s setting will also help the ensemble in rehearsal performance.

6. “The Lost Lady Found” begins *Fast but sturdily* set in  $3/4$  meter with the dotted-half-note equaling about 66 beats per minute, indicating the meter is felt in one. This meter, metric feel, and tempo remain throughout the final movement.

### Dynamics

Dynamics range from *pianissimo* to *fortissimo* and should be carefully followed throughout all the movements. It is important to note that the work is performed as the folk singers would have performed it on the recordings and the listed dynamics, dynamic accents, articulations, and crescendo/diminuendos help Grainger to express the folk singers in this manner.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble. Fennell also offers terms such as detached, heroically, gently, very feelingly, impulsively, reedy, raucous, and singingly to

aid the performers with descriptive stylistic expression words. Perhaps taking time in class to draw the dramatic flow of the work on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

### **Foundational Skills – Connecting – Reflect on Understanding**

#### Compositional Intent

Percy Grainger recorded original folk song singers by carrying a phonograph on his back around the countryside of London. He used this source material in many of his compositions for the rest of his life. Each of the movements expresses a different folk tune that should be discussed extensively in rehearsal. The performers must know the stories that are told through the tunes and hear the various means of expression through the documented resources of Percy Grainger. Learning of this incredibly important work can expose the students to a career path as a musicologist. Musicologists have the duty of studying and documenting musical cultures through written language and performance-based recording methods so that the future may learn about the past.

CHAPTER IV

ADDED WORKS FOR DIVERSITY

PAPER CUT			Average Grade	2
Composer	Life	Music Composed	Studied With	
Alex Shapiro	Born in 1962	2010	Ursula Mamlok and John Corigliano <sup>36</sup>	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
		108	Paper	
Program Notes				
<p>What do teenagers like? Video games, TV, and movies. What do all these media have in common? Music! I was thrilled to have a chance to add to the educational band music repertoire, thanks to the American Composers Forum's terrific BandQuest series. In my desire to compose something relevant to younger players, I decided to create a piece that sounds somewhat like a movie soundtrack, to which the musicians can imagine their own dramatic scene. I also thought it would be fun to make the kids themselves part of the action, and so <i>Paper Cut</i> has the band doing choreographed maneuvers that look as compelling as they sound. In fact, the band members don't even play their instruments until halfway into the piece.</p> <p>Music isn't just melody; it's rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects.</p> <p>With a nod to environmentalism, <i>Paper Cut</i> might even remind people to avoid waste and recycle. Players can collect paper that would have otherwise ended up in the trash and bring it to rehearsal. The piece might even be therapeutic, as students can take out their aggression by ripping up band grades and test scores!</p> <p>Although <i>Paper Cut</i> was composed with middle schoolers in mind, it's also suited to more advanced musicians, since the paper techniques and the skill of playing against a prerecorded track are interesting for all ages. I'm delighted to introduce a new approach to concert wind band repertoire, and I hope that conductors and band</p>				

<sup>36</sup> Elizabeth Mary Etnoyer. "The Keyboard Works of Alex Shapiro." Order No. 3718442, West Virginia University, 2015.

members have as much fun with this piece as I had creating it.  
Alex Shapiro Summer, 2010

### **Additional Information**

In addition to the instruments, *Paper Cut* requires an audio system capable of playing the audio track and the click track, which are available for download by emailing [BandQuest@composersforum.org](mailto:BandQuest@composersforum.org). Each player will need at least four sheets of 8.5x11 inch printer paper. Detailed instructions may be found in the score.

Prior to the start of the piece, a pre-crumpled ball of paper should be prepared by those players with "Crumpled Ball" indications. For all players, instruments may be placed in laps or on instrument stands when not in use.

## **Arizona Standards Drawn from Composition**

### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Paper Cut* is a creative piece of music designed to get the junior high age group interested in concert band music. The performers are challenged to demonstrate their showmanship through the manipulation of movement and paper sounds. Instructions tell performers when to move towards the paper, how to handle the paper, and what sounds to manipulate from the paper. All this needs to be done at a steady tempo of 96 beats per minute so the ensemble will remain with the pre-recorded track.

At Rehearsal mark 53, the ensemble starts to perform on their instruments and must balance and blend sound production with themselves as well as the computer track. The dotted-eighth-sixteenth-note rhythms and alternating meters of 4/4 and 6/4 time signature also challenge the performers. Dynamics and dynamic inflections are written in almost every measure. The performers return to the paper for a segment then back to their standard instruments for the conclusion of the work.

## MU.PR.6.PE.HS3b – Culture

Alex Shapiro has created a work that the students can relate to immediately as many students of this age utilize various mediums of electronics as a means of entertainment. The work's close ties to video games and movie soundtracks excite the students' interest by connecting to their prior knowledge and offer a connection bridge inspiring the students' sense of preparational purpose, all too important for the motivation of this generation<sup>37</sup>.

The use of technology in the musical classroom is also important because it supports and expands curricular possibilities and enhances the general motivation of the students<sup>38</sup>. Here the students are not only introduced to the possibility of performing with concert band and soundtrack but are also exposed to unique compositional opportunities.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The tempo of the piece is a strict quarter-note = 96 beats per minute throughout the work. The Conductor-Educator must conduct with a click track so that the ensemble will line up with the computer music. Conducting with a click track will present some challenge for the Conductor-Educator tasked with beating time, keeping the ensemble within that time, and still creating a musical performance.

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<sup>37</sup> Daniel H Pink. *Drive: The Surprising Truth About What Motivates Us*. New York, New York. Riverhead Books, 2009.

<sup>38</sup> "How Technology is Being Used in Music Classrooms." NAFME. August 20, 2014. [www.nafme.org](http://www.nafme.org)

*Paper Cut* begins in 6/4 time signature and moves between 4/4 time signature and 6/4 time signature. Performers should number their measures or phrasal groupings, so they do not become lost while moving away from the music to pick up paper. The performers would be able to look away from their music, to avoid getting lost when returning to it.

### Dynamics

Dynamics range from piano to fortissimo on the instruments and paper instruments alike. Crescendos and diminuendos are abundant, and performers will need to work on the paper dynamic skill set in addition to their standard instruments. The ensemble must balance and blend with the computer track, so it is essential to have the proper electrical equipment. There should also be a person running the mixing board during the performance, to ensure the track is not too loud in some areas, and not covered up in others.

### **Foundational Skills – Responding – Reflect on Understanding**

#### Expressive Terms

Very detailed instructions document all the paper entrances for the performers. These descriptive terms outline how the paper is supposed to be held, sound, and how to make that sound. The paper performance also includes crescendos, diminuendos, and accents, all of which will - through rehearsal mastery - offer a high-performance quality. When the standard instruments perform, specific articulations and dynamics are documented in the score. The performers must stay with the director, so there is front to back alignment with the computer track.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Paper Cut* was written to unite what teenagers like to do and unique possibilities in the concert band classroom room. This piece will easily open or close the concert as well as offer some type of comedy following a more serious piece. Alex Shapiro has provided us with a tool to open the minds of all performers and help to generate a liking of concert band music to a challenging age group.

SHIFTING SHADOWS			Average Grade	2.5
Composer	Life	Music Composed	Studied With	
Nicole Piunno	Born in 1985	2016	Ricardo Lorenz, Charles Ruggiero, David Gillingham	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
Bb, Ab, F Major Eb Mixolydian		91		
Program Notes				
<p><i>Shifting Shadows</i> consists of many contrasting sections with unexpected key and dynamic changes. Every instrument section in the ensemble has an important role throughout the piece. Performers will need to use different styles of articulation and will also have the opportunity to [sic] demonstrate contrapuntal lines, so it is important to know who has the main melody. This piece gives many opportunities to work on light and heavy articulation, dynamics, key changes, and confidence building in the lighter textures of the piece.</p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Shifting Shadows* was commissioned by Susann Blair, Director at Davis Middle School. A challenge lies in the wind players' articulation abilities throughout the work. In the beginning, articulate light and staccato durations are written at the *piano* and *forte* dynamic levels. The young musicians must focus on proper tone quality in short durations, perhaps by thinking the word "tone" on each onset of sound. Imagining "tone" will remind the performers to think about their best tone and separate sounds. Longer, lyrical lines follow and require proper breath support to sustain the elongated durations, opposite from the staccato beginning. The work modulates back and forth between phrases of short and long sounds.

During the longer phrases, Conductor-Educators may instruct the students to listen for the moving line. The moving melodic line throughout the score challenges the listening skills of the ensemble. Drawing out these melodic lines can be furthered in warm-up through the education and performance of J.S. Bach-style chorales. Guided listening examples of chorales masterfully performed will also be pedagogically inspirational by offering performance standards for the ensemble.

The percussion section is challenged throughout the work as well. Teaching percussionists, the proper playing techniques of the triangle, bass drum, snare drum, and cymbals will yield superior performances. However, the percussionist plays more of a "salt and pepper" role in this work in the sense that they add to the color and tension, rather than merely providing a rhythm or a prominent featured role. Teaching percussionists, the value of dynamic expression through rhythmic accuracy will enhance the various dynamic contrasts of the work for the benefit of the entire ensemble.

## MU.PR.6.PE.HS3b – Culture and Style

Perhaps *Shifting Shadows* musically emulates the shapes and formations of shadows on the ground created by patterns of clouds in the sky. Piunno states that her compositional style is a “vehicle for seeing and experiencing the realities of life” and how “opposites are connected as they often weave together.<sup>39</sup>” In this sense, the pieces’ articulations between staccato and legato with the key signature changes represent every changing shadow.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work begins Lightly in 4/4 meter with the quarter-note equaling 132 beats per minute and is consistent for the first 46 measures of the work. Rehearsal 47 switches to Lyrical, yet bold in 4/4 with the quarter-note equaling 88 beats per minute. Rehearsal 74 returns to Lightly in 4/4 meter and the quarter-note equals 132 beats per minute.

#### Dynamics

Dynamics generally center on piano and forte; however, there are opportunities for dynamic contrast through crescendos and diminuendos. At times *mezzo piano* and *mezzo forte* dynamics are documented. A discussion should take place regarding the various levels of piano and forte adding even more dynamic contrast for the performers to master.

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<sup>39</sup> Nicole Piunno *Shifting Shadows* score. About the Composer.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms mostly center on tempo and dynamic contrast. However, Piunno uses English terms to describe the playing style of the various sections as they appear. The terms *Lightly*, *Lyrical*, *Gentle*, and *Heavy* translated to their Italian equivalents of *Leggiero* (Lightly), *Dolce* (Lyrical), *Amabile* (Gentle), *Pesante* (Heavy) will teach musical terms students will see in their musical futures.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects paradoxes in life and how these seemingly opposites are connected and woven together. Through the compositional acknowledgment of lightness and darkness, past and present, beauty and brokenness, confinement and freedom, spiritual and physical, and life and death Piunno's harmonic language and use of counterpoint mirror the complexity of our changing world.<sup>40</sup>

ANCIENT CONQUEST			Average Grade	3
Composer	Life	Music Composed	Studied With	
Jay Coles	Born in 1995	2017	Brian Balmages, Larry Clark, Ryan Main, Michael Markowski	

<sup>40</sup> Nicole Piunno *Shifting Shadows* score. About the Composer.

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Eb Major		100	5 Percussionists
<b>Program Notes</b>			
<p><i>Ancient Conquest</i> was inspired by the composer's fascination with history, particularly the history of ancient civilizations, and was written to pay homage to the many groups of people that came before us. <i>Ancient Conquest</i> begins with an elegant and tranquil opening statement that quickly transitions into an aggressively spirited chant, depicting a battle and conquest between two ancient civilizations. Let the battle begin!</p> <p>Commissioned by and dedicated to the Lynhurst 7th and 8th Grade Concert Band, Cheri Brightman and Cherie James, conductors.</p>			

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

The introduction labeled *Gently Pushing* has the quarter-note equaling 92 beats per minute and features the woodwind section written in octaves. The flutes and clarinets will need to listen across the section to ensure pitch accuracy. When the brass enters in at measure 8, they will need to ensure they do not overpower the woodwinds. The g minor seventh chord resolving to Eb Major in measures 7 and 8 offers the opportunity to teach intonation skills concerning the thirds of the chords from the two different modalities.

Measure 14 is marked *With Intensity* with the quarter-note increasing to 144 beats per minute, indicating when the battle begins. The exciting lower woodwinds, horns, low brass, and percussion will need to ensure they do not overpower the melody from flutes and clarinets. Many of the notes are documented with specific articulation, and clear definitions on how to perform accents, staccato, and unaccented notes will need to be made clear to the ensemble.

Rhythmic ostinatos are used throughout the work and relate to musical representatives of the various civilizations. At measure 65, all of the rhythmic ostinatos are overlapping in their performance in an intense battle scene. Breaking down the ostinatos separately to ensure all of the rhythms will line up when put together will help the cleaning process.

#### MU.PR.6.PE.HS3b – Culture

*Ancient Conquest* was written for a 7th and 8th-grade concert band and based on ancient civilizations. Music educators who search for learning objectives from Arizona state history standards that will coincide with this performance will find a powerful learning opportunity through this piece. A pre-concert lecture by the performers covering the ancient civilizations is a creative cross-curricular endeavor with the history department and will encourage audience engagement during the performance. The students may also create station presentations in a lobby exhibit where audience members could peruse before the concert.

#### **Foundational Skills – Performing – Application to Instrument**

##### Tempo and Meter

Coles suggests *Gently pushing* with the quarter-note equaling 94 beats per minute in 4/4 time signature at the beginning of the work. At measure 14, the style changes to *With intensity* and the quarter-note increases to 144 beats per minute with the meter remaining in 4/4 time signature through the remainder of the work.

## Dynamics

Coles does an excellent job documenting dynamic range throughout the work. Dynamic range in *Ancient Voices* covers *piano* through *forte*. Measure 99 offers a *fortepiano* downbeat followed by a *crescendo*, creating an exciting end to the conquest. *Ancient Conquest* is an exciting piece of music that the students will enjoy playing. Taking the time to develop and realize the dynamic contrast of the piece fully will go a long way in the development of young programs.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

While Coles only uses dynamic and tempo expressive terms in this work, there are plenty of opportunities for musical expression. Conductor-Educators should encourage the imagination to speak expressively during score study and should mark the score appropriately for cuing rehearsed gestures as a for means of expressions for the ensemble. Discussion is enriching when asking the ensemble about other areas to enhance the musical experience through expression. All ideas are open to debate, and the best ones demonstrated in performance, allowing the students a sense of autonomy within the musical process<sup>41</sup>.

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<sup>41</sup> Daniel H. Pink. *Drive: the surprising truth about what motivates us*. New York, New York. Riverhead Books, 2009.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

Coles wrote *Ancient Conquest* as a historical piece about ancient civilizations who came before us. The beginning offers a graceful and peaceful statement. The faster section represents the adventures, conquests, battles, and chants that helped to shape their lives. With a little bit of creativity and imagination alongside the calm and energetic music, the ensemble will achieve an inspired performance.

KAYOMATIQUE			Average Grade
			4
Composer	Life	Music Composed	Studied With
Martha Mooke		2017	Leonard Ogren
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Pitch Sets Given	Soloist (written and improv), open to all	128	
Program Notes			
<p><i>Kayomatique</i> (the title is a combination of Kingswood Oxford and the word cinematique), is a journey of sound, and exploration of perception and intention. The music begins with the mystery of time, pausing for commentary or thoughtful speculation on where it's been and what lies ahead. it is at times serious, then playful, adventurous, wild, festive!</p> <p>Experience the sonic textures, a rainbow of sound colors, a new language communicated between instruments. Through improvisation, the players add their own unique voices to the soundtrack - exploring expression, communicating through sound.</p> <p><i>Kayomatique</i> is intended to be performed twice, once with the concert band as written, and the second time with optional solo improviser and expanded improvisation.</p> <p><i>Level IV - includes improvisation for ensemble members</i></p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

#### MU.PR.6.PE.HS3a – Technical Demands

*Kayomatique* is an artistic piece where improvisation and sound colors are the expressional tools for the composer's voice. Members with minimal improvisational experience may find it challenging. Occasionally, specific rhythms and entrances notate tempos, and, other times, pitch sets are offered. This allows performers to improvise with musical and formal structure. At measure 31 performers are asked to perform staccato duration with *markato* accents at the piano volume in separate attacks. This work is a non-traditional piece using traditional music writing style. Through proper rehearsal and self-notating the music, performers will be able to ensure they do not become lost during the performance.

#### MU.PR.6.PE.HS3b – Culture

Improvisation, unfortunately, becomes a term that presents fear to many musicians. Mooke offers a solution by giving the young performers a series of pitch sets to use for improvisation. A class discussion on how structured improvisation works, will help alleviate fear of improvisation. There are also opportunities for performers who are more familiar with improvisation to express themselves musically with the wind ensemble accompanying them.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

*Kayomatique* is mostly in 4/4 time signature with occasional 3/4 bars. Tempo markings range from 88 to 132 beats per minute. There are a couple of areas that are documented “open for solos,” and discussion will need to take place regarding how many times these sections will repeat.

### Dynamics

Dynamics range from *piano* through *fortissimo*. Performers are asked to *crescendo* and *diminuendo* as well as perform *sforzando piano* crescendos.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Expression is the essence of improvisation. While Mooke offers a plethora of tempo and dynamic suggestions, she also gives non-traditional direction. Performers are not only asked to improvise on specific pitch sets and specific volumes, but also to “Wild, jungle noise improve”, stand up, and face a certain direction as they perform. At the end of the work, the performers are told “Don’t Move!”.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

Mooke is taking improvisation, traditionally reserved for the jazz band, and utilizing it in the concert band setting. Musicians will be challenged to think creatively and are given opportunities to improvise. *Kayomatique* is a great work to expose performers to the art of improvisation as well as get the ensemble to think in terms of musical expression through pitch and rhythm.

<b>ROCKETSHIP!</b>			<b>Average Grade</b>	<b>4</b>
<b>Composer</b>	<b>Life</b>	<b>Music Composed</b>	<b>Studied With</b>	
Kevin Day	Born in 1996	2017	Dr. Neil Anderson-Himmelspach, Dr. Till Meyn, Dr. Blaise Ferrandino	
<b>Key Signatures Used</b>	<b>Solo Requirements</b>	<b>Length in Musical Measures</b>	<b>Unique Instrument Requirement</b>	
c minor	Marching Snare	208	Marching Snare Drum	
<b>Program Notes</b>				
<p><i>Rocketship!</i> was commissioned by and dedicated to Paul Rosales, Director of Bands at William James Middle School, and the students of the William James Middle School Band Program, Fort Worth ISD. This exciting piece uses standard band instrumentation, lots of percussion, and features a marching snare drummer.</p>				

### **Arizona Standards Drawn from Composition**

#### **Artistic Process - Performing**

MU.PR.6.PE.HS3a – Technical Demands

*Rocketship!* Will challenge the performers through its use of weak beat entrances and emphasis on the third beat of the 3/4 meter. This appears throughout the piece so performers will grow accustomed to it with time and patience. Sixteenth-note articulations set to the quarter-note equaling 152 beats per minute will also provide some challenge. The piece is fast and maintaining that tempo while ensuring its musicality through dynamics and expression will be of great challenge.

## **Foundational Skills – Performing – Application to Instrument**

### Tempo and Meter

The beginning indicates *With Intensity* and the quarter-note is set to 152 beats per minute. The meter is 3/4 predominantly; however, 4/4 sometimes appears throughout the work. Day uses weak beat entrances and dotted-quarter-notes to shade the 3/4 metric style in various places.

### Dynamics

Dynamics range from *piano* through *fortissimo*. There are also *crescendos*, *diminuendos*, and *subito* dynamic changes. The challenge will be to encourage the ensemble to use dynamic contrast throughout the work as the music is exciting and offers a natural progression to a higher volume.

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

Dynamics are the only expressive terms used in the piece. A class discussion on the musical form - and how dynamics embellish each section - will help the ensemble achieve the correct levels indicated by these expressive terms. This will help ensure an exciting performance from start to finish.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

The *Rocketship!* score or website does not offer any compositional intent for Day's creation. Perhaps the ship is on a journey through space and moving at a high rate of speed. Maybe many events occur around the ship while moving at this point.

CATHEDRALS			Average Grade	5
Composer	Life	Music Composed	Studied With	
Kathryn Salfelder	Born in 1987	2007	Michael Gandolfi, Aaron Jay Kernis, David Lang	
Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement	
C Score, Accidentals used throughout	2 Trumpet Soloists 2 Trombone Soloists Flute	222	Left Brass Choir and Right Brass Choir, 18" China Cymbal	
Program Notes				
<p><i>Cathedrals</i> is a fantasy on Gabrieli's <i>Canzon Primi Toni</i> from "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of <i>cori spezzati</i> (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing</p> <p><i>Cathedrals</i> is an adventure in 'neo-renaissance' music, in its setting arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ration (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the gold section (m. 114-177), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.</p> <p>The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.</p> <p>For more detailed information on the golden section and the exact proportions in <i>Cathedrals</i>, please visit the composer's website: <a href="http://www.kathrynsalfelder.com">www.kathrynsalfelder.com</a></p>				

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

*Cathedrals* is in the antiphonal setting for the brass with, clearly labeled and evenly divided right and left Choirs. The “Right Choir” enters on eighth notes marked tenuto-staccato - the performers will need to play with enough length to achieve quality tone but also leave space between each eighth-notes at the piano volume. The “Left Choir” enters shortly after performing on same pitch and articulation. The ensemble's heightened listening responsibilities are challenged due to the new seating assignments.

Rehearsal 81 also challenges the ensemble through metric shifts of 5/8, 3/4, 2/4, 3/8, and 4/4. The woodwinds perform steady eighth-notes through the metric patterns while the antiphonal brass parts are phrased across the bar lines.

A tempo modulation occurs five measures after Rehearsal 211. As the meter switches from 3/4 to 4/4 time signature, the dotted-half-note from the 3/4 measures becomes the half-note of the 4/4 measures. The entrainment of the meter before this transition will require the Conductor-Educator and ensemble to feel the 3:2 subdivision for a successful transition. It is encouraged to practice this away from the instruments by having the students clap or snap their fingers through the beat modulation. When the ensemble feels comfortable, add back in the instruments.

MU.PR.6.PE.HS3b – Culture and Style

*Cathedrals'* style must remain light and move forward. The antiphonal effect will create an exciting experience for the audience without extraneous effort needed from the performers. The ensemble should be made aware of Giovanni Gabrieli's music and the design of the church at the time of composition to give a broader perspective of the music. The performers should also be aware of Gabrieli's *Canzon Primi Toni* as its

design is set in the antiphonal setting. In the performance notes, Salfelder states that arched dotted lines over the notes indicate phrasing coined “dotted slurs.” Each note within the slur is to be gently rearticulated in these passages starting in measures 147- through 156.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The work begins in 3/4 meter with the quarter-note equaling 120 beats per minute. There is one passage of 2/4 but then the meter returns to 3/4. The Golden Mean (another great topic to discuss with performers when time permits) occurs in the work at measure 114 where the meter changes to 4/4 time signature and the percussion perform an interlude.

#### Dynamics

Dynamics range from *pianissimo* through *fortissimo* document the score. The performers must be able to play with a light touch at the *pianissimo* dynamic level as well as with a superb sound quality at the maximum controllable tone level. The antiphonal seating suggestion makes establishing dynamic contrast a different challenge, adding variety and tests the listening responsibilities of the ensemble.

## Foundational Skills – Responding – Reflect on Understanding

### Expressive Terms

Expressive terms outline the dynamic and tempo levels of this work and are very important to the Conductor-Educator and ensemble. Perhaps taking time in class to draw the dramatic flow on large pieces of paper would be of benefit for the performers. This graphic organizer could help the students see the metaphorical steps needed for performance in a tactile way.

## Foundational Skills – Connecting – Reflect on Understanding

### Compositional Intent

*Cathedrals* is a fantastic opportunity to introduce performers to the music of the 16th century. Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae" was written to be performed in St. Mark's Cathedral in Venice, with the multiple brass groups performing from opposite sides of the balcony. The performance Gabrieli was writing for should be discussed so they will have a greater understanding of the reason for the split brass ensembles. Also, the work's structure aligns with the Golden Ratio (1:1.618) which will yield wonderful classroom discussion as a cross-curricular reference with the math department.

THE EYES OF THE WORLD ARE UPON YOU			Average Grade	5
Composer	Life	Music Composed	Studied With	
Jennifer Jolly	Born in 1981	2017	Stephen Hartke, Frank Ticheli, Michael Fiday, Joel Hoffman, Douglas Knehans	

Key Signatures Used	Solo Requirements	Length in Musical Measures	Unique Instrument Requirement
Transposed Score, Db Major	English Horn, Euphonium	147	English Horn, 3 Oboists, High and Low Sirens
<b>Program Notes</b>			
<p>Last summer I read an article in the <i>New York Times</i> entitled "Texas Lawmakers Pass a Bill Allowing Guns at Colleges," which stated that "students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings...." In a grim coincidence the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.</p> <p>This chilled me.</p> <p>UT Austin was the scene of the nation's first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.</p> <p>It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. AS stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, "We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good - on the stories of the heroes and lives of the survivors here with us this afternoon - we can finally begin to remember and endure our burden of the past."</p> <p>This piece is a celebration of life: to those who died that day, but also to those who survived.</p> <p>*** The title "The Eyes of the World Are Upon You" is taken from Alejandra Garza's article "'The Eyes of the World Are Upon You, Texas': How the Austin Newspapers Covered the UT Tower Shooting" from the website <i>Behind the Tower: New Histories of the UT Tower Shooting</i>.</p>			

## Arizona Standards Drawn from Composition

### Artistic Process - Performing

MU.PR.6.PE.HS3a – Technical Demands

Jennifer Jolly uses the intimate setting of chamber music mixed with the power of the wind band to communicate the tragedy of the nation's first mass shooting. The beginning is representative of the morning of the event, and perhaps the seventeen entrances of solo instruments represent the seventeen innocent lives gunned down that day. They are:

<b>English Horn</b>	<b>musical measure 1</b>
<b>Clarinet 1</b>	<b>musical measure 8</b>
<b>Alto Saxophone</b>	<b>musical measure 11</b>
<b>Oboe 2</b>	<b>musical measure 14</b>
<b>Oboe 3</b>	<b>musical measure 15</b>
<b>Bass Clarinet</b>	<b>musical measure 18</b>
<b>Bassoon 1</b>	<b>musical measure 20</b>
<b>Bassoon 2</b>	<b>musical measure 21</b>
<b>Flute 3</b>	<b>musical measure 22</b>
<b>Tenor Saxophone</b>	<b>musical measure 24</b>
<b>Eb Clarinet</b>	<b>musical measure 26</b>
<b>Horn 1</b>	<b>musical measure 28</b>
<b>Horn 2</b>	<b>musical measure 29</b>
<b>Trumpet 1</b>	<b>musical measure 30</b>
<b>Piccolo (unmarked)</b>	<b>musical measure 32</b>
<b>Baritone Saxophone</b>	<b>musical measure 34</b>
<b>Euphonium and Tuba (unmarked)</b>	<b>musical measure 36</b>

Measures 50 through 66 require the ensemble to perform at their maximum controllable tone in what is programmatically the intrusion of the shooter on the otherwise calm morning. Next, the ensemble moves back into chamber-type music where small consorts of instruments perform semi-rhythmic, minimalistic passages over the soloists, perhaps representing those who are questioning the necessity of such even, or else demonstrating extreme sadness.

## MU.PR.6.PE.HS3b – Culture and Style

The style of this work should be light and incredibly expressive. The ensemble is challenged with the emotional content of the work and the confidence as musicians required, enabling their musical maturity to develop. Rehearsal 50 will need to be rehearsed at a mezzo forte volume to ensure understanding of the correct chord dissonances. Then the dynamic can be increased until the maximum controllable tone of the ensemble achieved. The performers will also need to ensure they do not overplay this dynamic level, due to the excitement of the performance.

### **Foundational Skills – Performing – Application to Instrument**

#### Tempo and Meter

The music marks the section entitled *That Monday Morning* with the quarter-note equaling 52 beats per minute and the meter at 4/4, both of which remaining the same throughout the composition. The English horn solo should be performed uncondacted, giving the performer some emotional liberty. Rehearsal 132 is performed Freely with the quarter-note equaling 52 beats per minute. For advanced ensembles, the Conductor-Educator would only be needed to help with entrances, allowing ample freedom to the performers for maximum expressional effect.

## Dynamics

Dynamics range from *pianissimo* through *fortissimo*. The reflective nature of this semi programmatic work requires a sensitive touch of dynamics that yields a connection with the audience. This sensitive subject is, unfortunately, all too familiar in current society and the work should inspire a “celebration of life: to show who died that day, but also to those who survived.”<sup>42</sup>

## **Foundational Skills – Responding – Reflect on Understanding**

### Expressive Terms

The expressive terms in this work relate to dynamic levels and tempo indications. The ensemble will be challenged through their personal expressive qualities and abilities on their instrument. Intense classroom discussion about this topic should be monitored while offering each student an opportunity to express themselves.

## **Foundational Skills – Connecting – Reflect on Understanding**

### Compositional Intent

*The Eyes of the World are Upon You* was inspired in part by America’s first mass shooting that took place August 1, 1966, on the campus of University of Texas, Austin and Jennifer Jolly reading an article of Texas lawmakers passing a bill allowing gun owners to conceal and carry firearms on school campuses. While the work is a mixture of beauty, intensity, and remorse, Jolly wants it to be a celebration of life for the seventeen people that died as well as those who survived that day.

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<sup>42</sup> Jennifer Jolly. *The Eyes of the World Are Upon You*. Musical Score.

## CHAPTER V

### CONCLUSION

The inspiration for this research project came from my desire to increase my knowledge of quality wind band literature. Furthermore, I wanted to discover which works of high quality, determined through common placement on four different wind band lists, would offer the most in means of educational and pedagogical growth for the band students in the state of Arizona.

For me, the process of musical selection must peer through the lens of pedagogical zones of proximal development, alongside the intent of performance (theme, specific event, general entertainment), all with the specific ensemble in mind. In doing so as a Conductor-Educator, I will ensure maximal musical growth of each ensemble I conduct while suiting the needs of the various performances that come my way. Before starting this project, I felt there were so many options of wind band literature to choose from and not enough time to peruse through them all. This project has helped me make a small dent by exposing me to some of the wind bands' best works.

It must be noted that my research only covers fifty-two of the 167 total works I discovered that are a part of all four lists (Florida, Virginia, Texas, and Teaching Music Through Performance in Band). The continuation of research and discovery of the remaining 115 works (while keeping up with new works created yearly) will provide great challenge and inspiration for the rest of my career.

Significantly, the 167-discovered works did not represent race and gender diversity, with respect to the composers. To remedy this, I searched for quality works written by composers from under-represented groups to diversify my list.

Finally, the importance of the 1950s and the original compositions written for wind band programs deserve great recognition. Without the efforts of The Goldman Band, Gustav Holst, Frederick Fennell, and many more musicians, the wind band world would have never outgrown a repertoire based on novelty pieces and compositional transcriptions. There are thousands of additional original works and transcriptions written for the band offering pedagogical concepts and a great variety of sounds, styles, and compositional intent satisfying Arizona's students' imaginations during their high school years.

However, the interests of Arizona's youth have changed drastically over the past 60-70 years. Research must include the areas of student interest and motivation to keep the wind band movement in schools alive and continuing for our future. The weather in Arizona offers year-round outdoor activity opportunities, which offer other forms of time consumption, beyond instrumental practice. Additionally, the costs of purchasing new musical equipment, maintaining older musical equipment, and sustaining a quality music library are all challenges each school and district face. To survive, each Arizona high school wind band must balance the pedagogical needs of the ensemble with the musical needs of the school at large. Each Conductor-Educator must navigate their path through these sometimes calm and sometimes treacherous waters to meet the various needs of the school while inspiring the minds of the student.

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## APPENDIX

### I. LIST OF 167 WORKS SORTED BY AVERAGE GRADE

<b><u>Title</u></b>	<b><u>Composer / Arranger or Editor</u></b>	<b><u>Average Grade</u></b>
Two British Folk Songs	Del Borgo, Elliot	2
Early English Suite	Duncombe, William, and James Hook/Finlayson	2.25
Norwegian Folk Song Suite	Erickson, Frank	2.25
Kentucky 1800	Grundman, Clare	2.25
Barbarossa	Himes, William	2.25
Cumberland Cross	Strommen, Carl	2.25
Joy	Ticheli, Frank	2.25
Linden Lea	Vaughan Williams, Ralph / Stout	2.25
Bosnian Folk Songs	Allen, Fred	2.5
Mini-Suite for Concert Band	Gould, Morton	2.5
Overture on a Minstrel Tune	La Plante, Pierre	2.5
Fanfare Ode & Festival	Margolis, Bob	2.5
Air for Winds	Shelton, Melvin	2.5
Down A Country Lane	Copland, Aaron / Patterson	2.75
As Torrents in the Summer	Elgar, Sir Edward/Davis	2.75
Air for Band	Erickson, Frank	2.75
Llwyn Onn	Hogg, Brian	2.75
Walk in the Morning Sun, A	La Plante, Pierre	2.75
Polly Oliver	Root, Thomas	2.75
Old Scottish Melody (Auld Lang Syne)	Wiley, Charles A.	2.75
Prelude and Fugue in B-flat Major	Bach / Moehlmann	3
Yorkshire Ballad	Barnes, James	3
As Summer Was Just Beginning (Song for James Dean)	Daehn, Larry	3
Down Longford Way	Grainger, Percy Aldridge / Osmon	3
On a Hymnsong of Philip Bliss	Holsinger, David	3
Music for the King's Delight (A Suite from Centuries Past)	La Plante, Pierre	3
Three Ayres from Gloucester	Stuart, Hugh	3
Battle Pavane, The	Susato, Tielman / Margolis	3
Simple Gifts (Four Shaker Songs)	Ticheli, Frank	3
Blessed Are They	Brahms, Johannes / Buehlman	3.25
Sinfonia VI: The Four Elements	Broege, Timothy	3.25
Overture for Winds	Carter, Charles	3.25
American Folk Rhapsody No. 2	Grundman, Clare	3.25
Sheltering Sky	Mackey, John	3.25
Symphonic Overture	Carter, Charles	3.5
Adagio for Winds	Del Borgo, Elliot	3.5
Military Symphony in F	Gossec, Francois Joseph/Goldman/Leist	3.5
Ye Banks and Braes O' Bonnie Doon	Grainger, Percy Aldridge	3.5

Sussex Mummers Christmas Carol, The	Grainger, Percy Aldridge / Goldman	3.5
Two Grainger Melodies	Grainger, Percy Aldridge / Kreimes	3.5
Symphonie for Band	Jadin, Louis / Schaefer	3.5
Songs of Old Kentucky	Karrick, Brant	3.5
American Riversongs	La Plante, Pierre	3.5
Court Festival	Latham, William P.	3.5
Cajun Folk Songs	Ticheli, Frank	3.5
Fortress	Ticheli, Frank	3.5
Shenandoah	Ticheli, Frank	3.5
Rhosymedre	Vaughan Williams, Ralph / Beeler	3.5
Toccatto for Band	Erickson, Frank	3.75
Renaissance Fair, The	Margolis, Bob	3.75
Chant and Jubilo	McBeth, W. Francis	3.75
Amazing Grace	Ticheli, Frank	3.75
O Mensch, Bewein' Dein' Sunde Gross	Bach / Grainger	4
Fantasia For Band	Giannini, Vittorio	4
Concord	Grundman, Clare	4
Giles Farnaby Suite	Jacob, Gordon	4
Three Chorale Preludes	Latham, William P.	4
Longford Legend, A	Sheldon, Robert	4
Allerseelen, Op. 10, No. 8	Strauss, Richard / Davis / Fennell	4
An American Elegy	Ticheli, Frank	4
Ambrosian Hymn Variants	White, Donald H.	4
Irish Tune from County Derry	Grainger, Percy Aldridge / Rogers	4.25
Third Suite	Jager, Robert	4.25
Kaddish	McBeth, W. Francis	4.25
Courtly Airs and Dances	Nelson, Ron	4.25
Serenade for Band	Persichetti, Vincent	4.25
Prelude, Siciliano and Rondo	Arnold, Malcolm / Paynter	4.5
Elegy	Chance, John Barnes	4.5
Variations on a Korean Folk Song	Chance, John Barnes	4.5
Satiric Dances for a Comedy by Aristophanes	Dello Joio, Norman	4.5
Toccatto	Frescobaldi, G./Slocum	4.5
Handel in the Strand	Grainger, Percy Aldridge / Goldman	4.5
Chorale and Alleluia	Hanson, Howard	4.5
Elegy for a Young American	LoPresti, Ronald	4.5
Color	Margolis, Bob	4.5
Pageant	Persichetti, Vincent	4.5
Festival Prelude, A	Reed, Alfred	4.5

Chorale and Shaker Dance	Zdechlik, John	4.5
Fantasia in G Major	Bach / Goldman	4.75
Blue Lake Overture	Chance, John Barnes	4.75
Scenes from "The Louvre"	Dello Joio, Norman	4.75
Ballad for Band	Gould, Morton	4.75
Moorside Suite, A	Holst, Gustav / Wright	4.75
An Original Suite	Jacob, Gordon	4.75
Bagatelles for Band	Persichetti, Vincent	4.75
English Folk Song Suite	Vaughan Williams, Ralph	4.75
Symphonic Dance No. 3 "Fiesta"	Williams, Clifton	4.75
Symphonic Suite	Williams, Clifton	4.75
Candide Suite	Bernstein, Leonard / Grundman	5
Courtly Dances	Britten / Bach, Jan	5
Watchman, Tell Us of the Night	Camphouse, Mark	5
Incantation and Dance	Chance, John Barnes	5
From Every Horizon (A Tone Poem to New York)	Dello Joio, Norman	5
Firefly	George, Ryan	5
Colonial Song	Grainger, Percy Aldridge / Clark	5
Molly On The Shore	Grainger, Percy Aldridge / Rogers	5
First Suite in Eb (play all)	Holst, Gustav	5
Second Suite in F, Op. 28 No. 2	Holst, Gustav	5
Psalm for Band	Persichetti, Vincent	5
Russian Christmas Music	Reed, Alfred	5
Suite of Old American Dances	Bennett, Robert Russell	5.25
Symphonic Songs for Band	Bennett, Robert Russell	5.25
Movement For Rosa, A	Camphouse, Mark	5.25
Do Not Go Gentle Into That Good Night	Del Borgo, Elliot	5.25
American Salute	Gould, Morton / Lang	5.25
American Overture for Band	Jenkins, Joseph Willcox	5.25
Canzona	Mennin, Peter	5.25
Symphonic Movement	Nelhybel, Vaclav	5.25
Sketches on a Tudor Psalm	Tull, Fisher	5.25
English Dances	Arnold, Malcolm / Johnstone	5.5
Four Scottish Dances	Arnold, Malcolm / Paynter	5.5
Leaves Are Falling, The	Benson, Warren	5.5
Overture to "Candide"	Bernstein, Leonard / Grundman	5.5
Symphony No. 2	Chance, John Barnes	5.5
Armenian Dances	Chobanian, Loris	5.5
Divertimento for Winds & Percussion	Cichy, Roger	5.5
Celebration Overture, Op. 61	Creston, Paul	5.5

Fantasies on a Theme by Haydn	Dello Joio, Norman	5.5
Variants on a Medieval Tune	Dello Joio, Norman	5.5
Masks and Machines	Dooley, Paul	5.5
Paris Sketches	Ellerby, Martin	5.5
Symphony No. 3	Giannini, Vittorio	5.5
Southern Harmony	Grantham, Donald	5.5
Al Fresco	Husa, Karel	5.5
Divertimento for Symphonic Winds and Percussion	Husa, Karel / Boyd	5.5
Variations on "America"	Ives, Charles / Schuman / Rhoads	5.5
Flag of Stars	Jacob, Gordon	5.5
Variations on a Theme of Robert Schumann (Happy Farmer)	Jager, Robert	5.5
Aegean Festival Overture	Makris, Andreas / Bader	5.5
Suite Francaise	Milhaud, Darius	5.5
Divertimento for Band	Persichetti, Vincent	5.5
Symphony for Band	Persichetti, Vincent	5.5
Sensemaya	Revueltas, Silvestre / Frank Bencriscutto	5.5
George Washington Bridge An Impression for Band	Schuman, William	5.5
Festive Overture, Op. 96	Shostakovich, Dmitri / Hunsberger	5.5
Toccata Marziale	Vaughan Williams, Ralph	5.5
Polka and Fugue from "Schwanda"	Weinberger, Jaromir / Bainum	5.5
Fanfare and Allegro	Williams, Clifton	5.5
Third Symphony	Barnes, James	5.75
Passing Bell, The	Benson, Warren	5.75
Profanation from Jeremiah Symphony No. 1	Bernstein, Leonard / Bencriscutto	5.75
El Salon Mexico	Copland, Aaron / Hindsley	5.75
Emblems	Copland, Aaron / Hindsley	5.75
Gazebo Dances for Band	Corigliano, John	5.75
Sinfonietta for Concert Band	Dahl, Ingolf	5.75
Heroes, Lost and Fallen (A Vietnam Memorial)	Gillingham, David	5.75
Symphony for Band "West Point"	Gould, Morton	5.75
Lincolnshire Posy	Grainger, Percy Aldridge / Fennell	5.75
J'ai ete au bal	Grantham, Donald	5.75
Hammersmith	Holst, Gustav	5.75
Apotheosis of This Earth	Husa, Karel	5.75
Music for Prague 1968	Husa, Karel	5.75
Propagula	Linn, Robert	5.75
Terpsichore	Margolis, Bob	5.75

Give Us This Day (Short Symphony for Wind Ensemble)	Maslanka, David	5.75
Passacaglia (Homage on B-A-C-H)	Nelson, Ron	5.75
Rocky Point Holiday	Nelson, Ron	5.75
Savannah River Holiday Overture	Nelson, Ron	5.75
Fiesta Del Pacifico	Nixon, Roger	5.75
Masquerade for Band	Persichetti, Vincent	5.75
Tunbridge Fair	Piston Walter	5.75
Armenian Dances, Part I	Reed, Alfred / Wagner	5.75
Theme and Variations, Op. 43a	Schoenberg, Arnold	5.75
Blue Shades	Ticheli, Frank	5.75
Postcard	Ticheli, Frank	5.75
Zion	Welcher, Dan	5.75
Dance of the New World	Wilson, Dana	5.75

## APPENDIX

### II. LIST OF 167 WORKS SORTED BY COMPOSER

<b><u>Title</u></b>	<b><u>Composer / Arranger or Editor</u></b>	<b><u>Average Grade</u></b>
Bosnian Folk Songs	Allen, Fred	2.5
English Dances	Arnold, Malcolm / Johnstone	5.5
Prelude, Siciliano and Rondo	Arnold, Malcolm / Paynter	4.5
Four Scottish Dances	Arnold, Malcolm / Paynter	5.5
Fantasia in G Major	Bach / Goldman	4.75
O Mensch, Bewein' Dein' Sunde Gross	Bach / Grainger	4
Prelude and Fugue in B-flat Major	Bach / Moehlmann	3
Yorkshire Ballad	Barnes, James	3
Third Symphony	Barnes, James	5.75
Suite of Old American Dances	Bennett, Robert Russell	5.25
Symphonic Songs for Band	Bennett, Robert Russell	5.25
Leaves Are Falling, The	Benson, Warren	5.5
Passing Bell, The	Benson, Warren	5.75
Profanation from Jeremiah Symphony No. 1	Bernstein, Leonard / Bencriscutto	5.75
Candide Suite	Bernstein, Leonard / Grundman	5
Overture to "Candide"	Bernstein, Leonard / Grundman	5.5
Blessed Are They	Brahms, Johannes / Buehlman	3.25
Courtly Dances	Britten / Bach, Jan	5
Sinfonia VI: The Four Elements	Broege, Timothy	3.25
Watchman, Tell Us of the Night	Camphouse, Mark	5
Movement For Rosa, A	Camphouse, Mark	5.25
Overture for Winds	Carter, Charles	3.25
Symphonic Overture	Carter, Charles	3.5
Elegy	Chance, John Barnes	4.5
Variations on a Korean Folk Song	Chance, John Barnes	4.5
Blue Lake Overture	Chance, John Barnes	4.75
Incantation and Dance	Chance, John Barnes	5
Symphony No. 2	Chance, John Barnes	5.5
Armenian Dances	Chobanian, Loris	5.5
Divertimento for Winds & Percussion	Cichy, Roger	5.5
El Salon Mexico	Copland, Aaron / Hindsley	5.75
Emblems	Copland, Aaron / Hindsley	5.75
Down A Country Lane	Copland, Aaron / Patterson	2.75
Gazebo Dances for Band	Corigliano, John	5.75
Celebration Overture, Op. 61	Creston, Paul	5.5
As Summer Was Just Beginning (Song for James Dean)	Daehn, Larry	3
Sinfonietta for Concert Band	Dahl, Ingolf	5.75
Two British Folk Songs	Del Borgo, Elliot	2
Adagio for Winds	Del Borgo, Elliot	3.5

Do Not Go Gentle Into That Good Night	Del Borgo, Elliot	5.25
Satiric Dances for a Comedy by Aristophanes	Dello Joio, Norman	4.5
Scenes from "The Louvre"	Dello Joio, Norman	4.75
From Every Horizon (A Tone Poem to New York)	Dello Joio, Norman	5
Fantasies on a Theme by Haydn	Dello Joio, Norman	5.5
Variants on a Medieval Tune	Dello Joio, Norman	5.5
Masks and Machines	Dooley, Paul	5.5
Early English Suite	Duncombe, William, and James Hook/Finlayson	2.25
As Torrents in the Summer	Elgar, Sir Edward/Davis	2.75
Paris Sketches	Ellerby, Martin	5.5
Norwegian Folk Song Suite	Erickson, Frank	2.25
Air for Band	Erickson, Frank	2.75
Toccata for Band	Erickson, Frank	3.75
Toccata	Frescobaldi, G./Slocum	4.5
Firefly	George, Ryan	5
Fantasia For Band	Giannini, Vittorio	4
Symphony No. 3	Giannini, Vittorio	5.5
Heroes, Lost and Fallen (A Vietnam Memorial)	Gillingham, David	5.75
Military Symphony in F	Gossec, Francois Joseph/Goldman/Leist	3.5
Mini-Suite for Concert Band	Gould, Morton	2.5
Ballad for Band	Gould, Morton	4.75
Symphony for Band "West Point"	Gould, Morton	5.75
American Salute	Gould, Morton / Lang	5.25
Ye Banks and Braes O' Bonnie Doon	Grainger, Percy Aldridge	3.5
Colonial Song	Grainger, Percy Aldridge / Clark	5
Lincolnshire Posy	Grainger, Percy Aldridge / Fennell	5.75
Sussex Mummers Christmas Carol, The	Grainger, Percy Aldridge / Goldman	3.5
Handel in the Strand	Grainger, Percy Aldridge / Goldman	4.5
Two Grainger Melodies	Grainger, Percy Aldridge / Kreimes	3.5
Down Longford Way	Grainger, Percy Aldridge / Osmon	3
Irish Tune from County Derry	Grainger, Percy Aldridge / Rogers	4.25
Molly On The Shore	Grainger, Percy Aldridge / Rogers	5
Southern Harmony	Grantham, Donald	5.5
J'ai ete au bal	Grantham, Donald	5.75

Kentucky 1800	Grundman, Clare	2.25
American Folk Rhapsody No. 2	Grundman, Clare	3.25
Concord	Grundman, Clare	4
Chorale and Alleluia	Hanson, Howard	4.5
Barbarossa	Himes, William	2.25
Llwyn Onn	Hogg, Brian	2.75
On a Hymnsong of Philip Bliss	Holsinger, David	3
Hammersmith	Holst, Gustav	5.75
First Suite in Eb (play all)	Holst, Gustav	5
Second Suite in F, Op. 28 No. 2	Holst, Gustav	5
Moorside Suite, A	Holst, Gustav / Wright	4.75
Al Fresco	Husa, Karel	5.5
Apotheosis of This Earth	Husa, Karel	5.75
Music for Prague 1968	Husa, Karel	5.75
Divertimento for Symphonic Winds and Percussion	Husa, Karel / Boyd	5.5
Variations on "America"	Ives, Charles / Schuman / Rhoads	5.5
Giles Farnaby Suite	Jacob, Gordon	4
An Original Suite	Jacob, Gordon	4.75
Flag of Stars	Jacob, Gordon	5.5
Symphonie for Band	Jadin, Louis / Schaefer	3.5
Third Suite	Jager, Robert	4.25
Variations on a Theme of Robert Schumann (Happy Farmer)	Jager, Robert	5.5
American Overture for Band	Jenkins, Joseph Willcox	5.25
Songs of Old Kentucky	Karrick, Brant	3.5
Overture on a Minstrel Tune	La Plante, Pierre	2.5
Walk in the Morning Sun, A	La Plante, Pierre	2.75
Music for the King's Delight (A Suite from Centuries Past)	La Plante, Pierre	3
American Riversongs	La Plante, Pierre	3.5
Court Festival	Latham, William P.	3.5
Three Chorale Preludes	Latham, William P.	4
Propagula	Linn, Robert	5.75
Elegy for a Young American	LoPresti, Ronald	4.5
Sheltering Sky	Mackey, John	3.25
Aegean Festival Overture	Makris, Andreas / Bader	5.5
Fanfare Ode & Festival	Margolis, Bob	2.5
Renaissance Fair, The	Margolis, Bob	3.75
Color	Margolis, Bob	4.5
Terpsichore	Margolis, Bob	5.75
Give Us This Day (Short Symphony for Wind Ensemble)	Maslanka, David	5.75
Chant and Jubilo	McBeth, W. Francis	3.75
Kaddish	McBeth, W. Francis	4.25

Canzona	Mennin, Peter	5.25
Suite Francaise	Milhaud, Darius	5.5
Symphonic Movement	Nelhybel, Vaclav	5.25
Courtly Airs and Dances	Nelson, Ron	4.25
Passacaglia (Homage on B-A-C-H)	Nelson, Ron	5.75
Rocky Point Holiday	Nelson, Ron	5.75
Savannah River Holiday Overture	Nelson, Ron	5.75
Fiesta Del Pacifico	Nixon, Roger	5.75
Serenade for Band	Persichetti, Vincent	4.25
Pageant	Persichetti, Vincent	4.5
Bagatelles for Band	Persichetti, Vincent	4.75
Psalm for Band	Persichetti, Vincent	5
Divertimento for Band	Persichetti, Vincent	5.5
Symphony for Band	Persichetti, Vincent	5.5
Masquerade for Band	Persichetti, Vincent	5.75
Tunbridge Fair	Piston Walter	5.75
Festival Prelude, A	Reed, Alfred	4.5
Russian Christmas Music	Reed, Alfred	5
Armenian Dances, Part I	Reed, Alfred / Wagner	5.75
Sensemaya	Revueltas, Silvestre / Frank Bencriscutto	5.5
Polly Oliver	Root, Thomas	2.75
Theme and Variations, Op. 43a	Schoenberg, Arnold	5.75
George Washington Bridge An Impression for Band	Schuman, William	5.5
Longford Legend, A	Sheldon, Robert	4
Air for Winds	Shelton, Melvin	2.5
Festive Overture, Op. 96	Shostakovich, Dmitri / Hunsberger	5.5
Allerseelen, Op. 10, No. 8	Strauss, Richard / Davis / Fennell	4
Cumberland Cross	Strommen, Carl	2.25
Three Ayres from Gloucester	Stuart, Hugh	3
Battle Pavane, The	Susato, Tielman / Margolis	3
Joy	Ticheli, Frank	2.25
Simple Gifts (Four Shaker Songs)	Ticheli, Frank	3
Cajun Folk Songs	Ticheli, Frank	3.5
Fortress	Ticheli, Frank	3.5
Shenandoah	Ticheli, Frank	3.5
Amazing Grace	Ticheli, Frank	3.75
An American Elegy	Ticheli, Frank	4
Blue Shades	Ticheli, Frank	5.75
Postcard	Ticheli, Frank	5.75
Sketches on a Tudor Psalm	Tull, Fisher	5.25
English Folk Song Suite	Vaughan Williams, Ralph	4.75
Toccata Marziale	Vaughan Williams, Ralph	5.5

Rhosymedre	Vaughan Williams, Ralph / Beeler	3.5
Linden Lea	Vaughan Williams, Ralph / Stout	2.25
Polka and Fugue from "Schwanda"	Weinberger, Jaromir / Bainum	5.5
Zion	Welcher, Dan	5.75
Ambrosian Hymn Variants	White, Donald H.	4
Old Scottish Melody (Auld Lang Syne)	Wiley, Charles A.	2.75
Symphonic Dance No. 3 "Fiesta"	Williams, Clifton	4.75
Symphonic Suite	Williams, Clifton	4.75
Fanfare and Allegro	Williams, Clifton	5.5
Dance of the New World	Wilson, Dana	5.75
Chorale and Shaker Dance	Zdechlik, John	4.5

APPENDIX

III. LIST OF 167 WORKS SORTED BY TITLE

<b>Title</b>	<b>Composer / Arranger or Editor</b>	<b>Average Grade</b>
Adagio for Winds	Del Borgo, Elliot	3.5
Aegean Festival Overture	Makris, Andreas / Bader	5.5
Air for Band	Erickson, Frank	2.75
Air for Winds	Shelton, Melvin	2.5
Al Fresco	Husa, Karel	5.5
Allerseelen, Op. 10, No. 8	Strauss, Richard / Davis / Fennell	4
Amazing Grace	Ticheli, Frank	3.75
Ambrosian Hymn Variants	White, Donald H.	4
American Folk Rhapsody No. 2	Grundman, Clare	3.25
American Overture for Band	Jenkins, Joseph Willcox	5.25
American Riversongs	La Plante, Pierre	3.5
American Salute	Gould, Morton / Lang	5.25
An American Elegy	Ticheli, Frank	4
An Original Suite	Jacob, Gordon	4.75
Apotheosis of This Earth	Husa, Karel	5.75
Armenian Dances	Chobanian, Loris	5.5
Armenian Dances, Part I	Reed, Alfred / Wagner	5.75
As Summer Was Just Beginning (Song for James Dean)	Daehn, Larry	3
As Torrents in the Summer	Elgar, Sir Edward/Davis	2.75
Bagatelles for Band	Persichetti, Vincent	4.75
Ballad for Band	Gould, Morton	4.75
Barbarossa	Himes, William	2.25
Battle Pavane, The	Susato, Tielman / Margolis	3
Blessed Are They	Brahms, Johannes / Buehlman	3.25
Blue Lake Overture	Chance, John Barnes	4.75
Blue Shades	Ticheli, Frank	5.75
Bosnian Folk Songs	Allen, Fred	2.5
Cajun Folk Songs	Ticheli, Frank	3.5
Candide Suite	Bernstein, Leonard / Grundman	5
Canzona	Mennin, Peter	5.25
Celebration Overture, Op. 61	Creston, Paul	5.5
Chant and Jubilo	McBeth, W. Francis	3.75
Chorale and Alleluia	Hanson, Howard	4.5
Chorale and Shaker Dance	Zdechlik, John	4.5
Colonial Song	Grainger, Percy Aldridge / Clark	5
Color	Margolis, Bob	4.5
Concord	Grundman, Clare	4
Court Festival	Latham, William P.	3.5
Courtly Airs and Dances	Nelson, Ron	4.25
Courtly Dances	Britten / Bach, Jan	5

Cumberland Cross	Strommen, Carl	2.25
Dance of the New World	Wilson, Dana	5.75
Divertimento for Band	Persichetti, Vincent	5.5
Divertimento for Symphonic Winds and Percussion	Husa, Karel / Boyd	5.5
Divertimento for Winds & Percussion	Cichy, Roger	5.5
Do Not Go Gentle Into That Good Night	Del Borgo, Elliot	5.25
Down A Country Lane	Copland, Aaron / Patterson	2.75
Down Longford Way	Grainger, Percy Aldridge / Osmon	3
Early English Suite	Duncombe, William, and James Hook/Finlayson	2.25
El Salon Mexico	Copland, Aaron / Hindsley	5.75
Elegy	Chance, John Barnes	4.5
Elegy for a Young American	LoPresti, Ronald	4.5
Emblems	Copland, Aaron / Hindsley	5.75
English Dances	Arnold, Malcolm / Johnstone	5.5
English Folk Song Suite	Vaughan Williams, Ralph	4.75
Fanfare and Allegro	Williams, Clifton	5.5
Fanfare Ode & Festival	Margolis, Bob	2.5
Fantasia For Band	Giannini, Vittorio	4
Fantasia in G Major	Bach / Goldman	4.75
Fantasies on a Theme by Haydn	Dello Joio, Norman	5.5
Festival Prelude, A	Reed, Alfred	4.5
Festive Overture, Op. 96	Shostakovich, Dmitri / Hunsberger	5.5
Fiesta Del Pacifico	Nixon, Roger	5.75
Firefly	George, Ryan	5
First Suite in Eb (play all)	Holst, Gustav	5
Flag of Stars	Jacob, Gordon	5.5
Fortress	Ticheli, Frank	3.5
Four Scottish Dances	Arnold, Malcolm / Paynter	5.5
From Every Horizon (A Tone Poem to New York)	Dello Joio, Norman	5
Gazebo Dances for Band	Corigliano, John	5.75
George Washington Bridge An Impression for Band	Schuman, William	5.5
Giles Farnaby Suite	Jacob, Gordon	4
Give Us This Day (Short Symphony for Wind Ensemble)	Maslanka, David	5.75
Hammersmith	Holst, Gustav	5.75
Handel in the Strand	Grainger, Percy Aldridge / Goldman	4.5
Heroes, Lost and Fallen (A Vietnam Memorial)	Gillingham, David	5.75
Incantation and Dance	Chance, John Barnes	5

Irish Tune from County Derry	Grainger, Percy Aldridge / Rogers	4.25
J'ai ete au bal	Grantham, Donald	5.75
Joy	Ticheli, Frank	2.25
Kaddish	McBeth, W. Francis	4.25
Kentucky 1800	Grundman, Clare	2.25
Leaves Are Falling, The	Benson, Warren	5.5
Lincolnshire Posy	Grainger, Percy Aldridge / Fennell	5.75
Linden Lea	Vaughan Williams, Ralph / Stout	2.25
Llwyn Onn	Hogg, Brian	2.75
Longford Legend, A	Sheldon, Robert	4
Masks and Machines	Dooley, Paul	5.5
Masquerade for Band	Persichetti, Vincent	5.75
Military Symphony in F	Gossec, Francois Joseph/Goldman/Leist	3.5
Mini-Suite for Concert Band	Gould, Morton	2.5
Molly On The Shore	Grainger, Percy Aldridge / Rogers	5
Moorside Suite, A	Holst, Gustav / Wright	4.75
Movement For Rosa, A	Camphouse, Mark	5.25
Music for Prague 1968	Husa, Karel	5.75
Music for the King's Delight (A Suite from Centuries Past)	La Plante, Pierre	3
Norwegian Folk Song Suite	Erickson, Frank	2.25
O Mensch, Bewein' Dein' Sunde Gross	Bach / Grainger	4
Old Scottish Melody (Auld Lang Syne)	Wiley, Charles A.	2.75
On a Hymnsong of Philip Bliss	Holsinger, David	3
Overture for Winds	Carter, Charles	3.25
Overture on a Minstrel Tune	La Plante, Pierre	2.5
Overture to "Candide"	Bernstein, Leonard / Grundman	5.5
Pageant	Persichetti, Vincent	4.5
Paris Sketches	Ellerby, Martin	5.5
Passacaglia (Homage on B-A-C-H)	Nelson, Ron	5.75
Passing Bell, The	Benson, Warren	5.75
Polka and Fugue from "Schwanda"	Weinberger, Jaromir / Bainum	5.5
Polly Oliver	Root, Thomas	2.75
Postcard	Ticheli, Frank	5.75
Prelude and Fugue in B-flat Major	Bach / Moehlmann	3
Prelude, Siciliano and Rondo	Arnold, Malcolm / Paynter	4.5
Profanation from Jeremiah Symphony No. 1	Bernstein, Leonard / Bencriscutto	5.75
Propagula	Linn, Robert	5.75
Psalm for Band	Persichetti, Vincent	5
Renaissance Fair, The	Margolis, Bob	3.75

Rhosymedre	Vaughan Williams, Ralph / Beeler	3.5
Rocky Point Holiday	Nelson, Ron	5.75
Russian Christmas Music	Reed, Alfred	5
Satiric Dances for a Comedy by Aristophanes	Dello Joio, Norman	4.5
Savannah River Holiday Overture	Nelson, Ron	5.75
Scenes from "The Louvre"	Dello Joio, Norman	4.75
Second Suite in F, Op. 28 No. 2	Holst, Gustav	5
Sensemaya	Revueltas, Silvestre / Frank Bencriscutto	5.5
Serenade for Band	Persichetti, Vincent	4.25
Sheltering Sky	Mackey, John	3.25
Shenandoah	Ticheli, Frank	3.5
Simple Gifts (Four Shaker Songs)	Ticheli, Frank	3
Sinfonia VI: The Four Elements	Broege, Timothy	3.25
Sinfonietta for Concert Band	Dahl, Ingolf	5.75
Sketches on a Tudor Psalm	Tull, Fisher	5.25
Songs of Old Kentucky	Karrick, Brant	3.5
Southern Harmony	Grantham, Donald	5.5
Suite Francaise	Milhaud, Darius	5.5
Suite of Old American Dances	Bennett, Robert Russell	5.25
Sussex Mummers Christmas Carol, The	Grainger, Percy Aldridge / Goldman	3.5
Symphonic Dance No. 3 "Fiesta"	Williams, Clifton	4.75
Symphonic Movement	Nelhybel, Vaclav	5.25
Symphonic Overture	Carter, Charles	3.5
Symphonic Songs for Band	Bennett, Robert Russell	5.25
Symphonic Suite	Williams, Clifton	4.75
Symphonie for Band	Jadin, Louis / Schaefer	3.5
Symphony for Band	Persichetti, Vincent	5.5
Symphony for Band "West Point"	Gould, Morton	5.75
Symphony No. 2	Chance, John Barnes	5.5
Symphony No. 3	Giannini, Vittorio	5.5
Terpsichore	Margolis, Bob	5.75
Theme and Variations, Op. 43a	Schoenberg, Arnold	5.75
Third Suite	Jager, Robert	4.25
Third Symphony	Barnes, James	5.75
Three Ayres from Gloucester	Stuart, Hugh	3
Three Chorale Preludes	Latham, William P.	4
Toccata	Frescobaldi, G./Slocum	4.5
Toccata for Band	Erickson, Frank	3.75
Toccata Marziale	Vaughan Williams, Ralph	5.5
Tunbridge Fair	Piston Walter	5.75
Two British Folk Songs	Del Borgo, Elliot	2

Two Grainger Melodies	Grainger, Percy Aldridge / Kreimes	3.5
Variants on a Medieval Tune	Dello Joio, Norman	5.5
Variations on a Korean Folk Song	Chance, John Barnes	4.5
Variations on a Theme of Robert Schumann (Happy Farmer)	Jager, Robert	5.5
Variations on "America"	Ives, Charles / Schuman / Rhoads	5.5
Walk in the Morning Sun, A	La Plante, Pierre	2.75
Watchman, Tell Us of the Night	Camphouse, Mark	5
Ye Banks and Braes O' Bonnie Doon	Grainger, Percy Aldridge	3.5
Yorkshire Ballad	Barnes, James	3
Zion	Welcher, Dan	5.75