Analytical Studies for Conductors : Course Portfolio

Kirsch William IV
Messiah College

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Messiah College is a Christian college of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.
Messiah College

MUTH: 501 Analytical Studies for Conductors

Dr. Amanda Heim

Dr. Michael Harcrow

Course Portfolio

May 1, 2012

William Kirsch

WK2156
MUTH 501 On-Line
Analytical Techniques for Conductors

Professors: Dr. Amanda Heim and Dr. Michael A. Harcrow
aheim@messiah.edu, 717.766.2511 ext. 2363; mharcrow@messiah.edu, ext. 2482
Regular office availability daily during afternoon hours.


- Course Description and Objectives
  - The advanced application of music theory will review components of a composition including (but not limited to) rhythm, melody, harmony, and texture. This course will also briefly explore various standard musical forms and how the more basic elements support and connect these larger structures. Analysis for interpretation at the podium will be the primary emphasis.
  - MUTH 501 will consider these topics:
    - Harmonic Structures
    - Melodic/Thematic Materials
    - Meter, Rhythm, and Related Elements
    - Form (large-scale structures) and Formal Segmentation (exposition, development, et al)
    - Orchestration, Textural and Sonic Devices
    - Interpretive Issues

- Course Resources
  - Electronic Requirements:
    - Minimum Computer Skills Required
      1. Email proficiency
      2. Document scanning proficiency
      3. Word document creation proficiency
    - Minimum Hardware and Software Requirements
      1. Microsoft Word
      2. Scanner/copier
      3. Finale or Sibelius and CAD skills are useful but not required

- Textbooks:
  - Battisti, Frank and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor*, Meredith Music Publications, ISBN: 0962430862 (This is a required text even if you are not a band director. The techniques demonstrated herein can be applied universally.);
  - Copland, Aaron, *What to Listen for in Music*, A Mentor Book, ASIN: B000M9DNK8 (required);
- Corporon, Eugene, “The Quantum Conductor,” *Teaching Music Through Performance in Band*, vol. 1, Richard Miles, ed., GIA Publications, ISBN: 0941050939 (This text will not be required, but the GIA series for your specialty area of conducting – band, orchestra, or choir – is highly recommended. This particular article, however, should be acquired and studied by students in all tracks.);
- Jordan, James, *The Musician’s Soul*, GIA Publications, ISBN: 1579990584 (suggested);
- LaRue, Jan, *Guidelines for Style Analysis*, W.W. Norton & Company, Inc., ISBN: 0393099466 (highly recommended); and,
- Mathes, James, *The Analysis of Musical Form*, Pearson-Prentice Hall, ISBN: 0130618632 (This text will not be required but is highly recommended as a concise but thorough overview of form.)

- **Course Requirements**
  - **Assumption:** Enrollment in MUTH 501 presumes possession of a college degree in Music or Music Education indicating successful completion of a minimum of two years undergraduate-level general music theory. Prior courses in counterpoint or form-and-analysis are not necessary.
  - **Class Participation**
    - Students are expected to participate in class via: 1) completion and submission of assignments; 2) any SAKAI-based discussion boards, i.e. Forum and Chat Room threads.
    - Students are expected to be aware of and involved in any SAKAI-based discussion boards that may arise and to be respectful of one another’s views and opinions.
  - **Homework Assignments and Studying**
    - Homework will be focused primarily on the practical application of concepts garnered from assigned and suggested readings, exercises, and SAKAI-based discussion boards with the goal of well-informed completion of project assignments.
    - Typical students will require 8-hours-and-15-minutes per week (approximately 72 minutes per day) of successful study/work on this subject to be assured a grade of B or better in the course.
  - **Projects and Papers**
    - Projects and papers, except for three initial Review Assignments, will support a single composition to be selected by the student with professor approval. Seven smaller “layering” assignments will be synthesized into the final project. Papers and text portions of projects should be produced using Microsoft Word to these standards: a plain, 12-point sans serif black font, double spaced, standard margins, pages numbered at the bottom center of each page, and the title or topic of the paper as well as the student’s name and ID# on a cover page. The expected writing style is “lay but formal,” that is, grammatically formal but verbally accessible to the uninformed reader.
College-level, publishable-quality original work, including proper citation of all referenced materials is absolutely expected. Standard style manuals (Chicago, Turabian, et al) should be implemented in all written assignments; use one system consistently throughout the course. Graphic portions should be computer generated if at all possible (preferred) or very neatly hand-drawn.

- **Evaluation Percentages**
  - Review Assignments (each, X 3)................................. 5%
  - Project Assignments (each, X 8).............................. 10%
  - Final Compilation Project ........................................ 5%

- **Course Outline**
  - Sixteen weeks plus Spring Break; see Course Calendar.

- **Course Policies**
  - Assignments will be due according to the posted schedule (typically 11:55 p.m. on the Saturday ending each assignment period, usually encompassing one or two weeks per assignment).
  - Due dates are firm except for genuine emergencies, in which case the student MUST discuss the situation with the professor as soon as possible to arrange for an extension, if necessary. **The due date for Week 16 cannot be extended.**
  - All evaluations of student projects will be completed, in most cases, by the end of the fifth day after a due date. Additional feedback will be given as necessary or at the written request of the student.
  - Students may be asked to post their work or portions thereof and to engage in written dialogue with other class members. The student should be aware that although confidentiality within the course environment is encouraged, it is possible that users in- and outside the course may have access to course content.

- **Faculty Availability**
  - The on-line Chat Room and Forum threads for this course will be the primary source of any group discussions but not necessarily for faculty access.
  - Students are free to email the professors at any time. Response is likely within 12 hours.
  - Phone calls should be considered a last resort.

- **Student Handbook**
  - [http://www.messiah.edu/academics/graduate_studies/Conducting/docs/MCGradConductingProgHandbook.pdf](http://www.messiah.edu/academics/graduate_studies/Conducting/docs/MCGradConductingProgHandbook.pdf)

- **Academic Integrity**
  - It is expected that students will honestly and ably do their own work. See: [www.messiah.edu/academics/advising_handbook/academic_policies/integrity.pdf](www.messiah.edu/academics/advising_handbook/academic_policies/integrity.pdf)
This institution complies with the Americans with Disabilities Act of 1990. See Student Handbook or www.messiah.edu/offices/disability/faculty_handbook/suggestions.html

AMERICANS WITH DISABILITIES ACT: Any student whose disability falls within ADA guidelines should inform the instructor at the beginning of the semester of any special accommodations or equipment needs necessary to complete the requirements for this course. Students must register documentation with the Office of Disability Services (Hoffman 101, Grantham Campus of Messiah College). If you have questions, call extension 5382.
MUTH 501 On-Line
Analytical Techniques for Conductors
~ COURSE CALENDAR SPRING 2012 ~
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignments</th>
<th>%</th>
<th>Additional Suggested Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Review</td>
<td></td>
<td>In the SAKAI Assignments tool, you will find a set of three short pieces of increasing harmonic complexity which will serve as an introductory review of harmonic analysis of music of the Common Practice Period: a hymn, a chorale, and an excerpt from a movement of a string quartet. Download the pieces and complete an accurate Roman numeral analysis of each, indicating the original key, the new key after a modulation (if applicable), and non-chord tone types. Scan and submit your completed analyses to the Drop Box on SAKAI.</td>
<td>5%</td>
<td>Standard college theory texts of your choosing may be of help with these analyses. Also see the Resources tool on SAKAI.</td>
</tr>
<tr>
<td>Week</td>
<td>Topic</td>
<td>Assignments</td>
<td>Reading</td>
<td>Additional Sources</td>
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<tr>
<td>2</td>
<td>Review</td>
<td>In the SAKAI Assignments tool, you will find a set of questions on the Lacrimosa movement from the Mozart Requiem. These will need to be completed in conjunction with audio-visual study of the score for the piece. Go to the Neue Mozart-Aufgabe site at <a href="http://www.mozarteum.at/DML/mml/mmpub/scrch_2">http://www.mozarteum.at/DML/mml/mmpub/scrch_2</a> (also accessible at the Campus Library tool on SAKAI). Once at the site, select ‘Requiem’, under the Category drop-down; click the red link for the third version, the Süssmayr completion. Under the Table of Contents tab, you will find PDF and audio buttons for the Lacrimosa. Download the PDF file as your working copy and listen often to the movement as you complete the questions. Scan and submit your completed questions and analysis in the Drop Box on SAKAI.</td>
<td>Use the Campus Library tool on SAKAI to find additional recordings of the Lacrimosa on NAXOS and to find additional readings to aid your understanding of the piece. Searching “requiem mass” and “lacrimalo” on Oxford Music Online or Grove Music Online might be a good starting point.</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Reading</td>
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<td>Additional Suggested Sources</td>
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<tr>
<td>3</td>
<td>Review</td>
<td>In the SAKAI Assignments tool, you will find the score for Obadiah’s aria, “If With All Your Hearts” from Mendelssohn’s oratorio, Elijah. (If it does not open for you, you can locate it by searching at <a href="http://imslp.org">http://imslp.org</a>; the piece is No. 4 in Part One.) You should also use the Campus Library tool to locate at least one reference recording on NAXOS for listening as you complete a Roman numeral analysis of the movement. Label the key[s], any non-chord tones, and important cadences. Be certain you understand the score; note, for instance, the key marked for the clarinet in and the clef used for the solo part. Scan and submit your analyzed score to the Drop Box on SAKAI. Questions about the score and/or the analysis process may be discussed on the Chat Room tool.</td>
<td>5%</td>
<td>Standard college theory texts of your choosing may be of help in the analysis portion of the assignment.</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Reading</td>
<td>Assignments</td>
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<td>Additional Suggested Sources</td>
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<tr>
<td>4</td>
<td>Critical Thinking</td>
<td>Copland, <em>What to Listen for in Music</em></td>
<td>Read the entire book, then write a 2-3 page APPLICATION PAPER on the reading. How does/ might this reading inform your podium time? (See the syllabus for paper format parameters and stylistic expectations.)</td>
<td>10%</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Reading</td>
<td>Assignment</td>
<td>%</td>
<td>Additional Suggested Sources</td>
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| 5    | Appropriate Rationale       | Copland, *What to Listen for in Music* | 1) Select a Project Piece from your standard repertoire. Selection of a piece you are currently conducting with your ensemble is ideal, but not mandatory. When selecting your Project Piece, keep in mind that the composition should be substantial enough to provide adequate opportunities for thoughtful analysis. However, it should be manageable enough so that the assignments can be completed within the time constraints of the course. For example, selecting a single movement of a larger work may be preferable to attempting analysis of an entire multi-movement composition. Of course, individual works (non-multi-movement) that meet accepted standards of quality are certainly acceptable. Choral selections must be accompanied works. **All remaining aspects of this course will be based on/applied to this piece.** The first and last pages of your selection must be scanned and emailed to the professor for approval; discussion and/or recommendation may follow. (See page 13 below for instructions regarding the submission of completed assignments.)

2) Write a one-page RATIONALE PAPER on why you have chosen this piece and what you hope/expect to accomplish with the analytical processes, particularly in light of the Copland reading. (See the syllabus for paper format parameters and stylistic expectations.) | 10% |                                           |
<table>
<thead>
<tr>
<th>Weeks</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment</th>
<th>%</th>
<th>Additional Suggested Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/7</td>
<td>Harmony</td>
<td>Battisti/Garofalo</td>
<td>Complete a detailed HARMONIC ANALYSIS of your Project Piece using the approach and techniques described in the Battisti/Garofalo book (see Step 3, pp. 41-48). While your HARMONIC ANALYSIS should incorporate a standard Roman numeral analysis, the inclusion of chord symbols is encouraged. Analysis should be completed on the score and submitted via scanned copy to the instructors. <strong>Note that you have two weeks to complete this assignment; please work to be thorough and accurate.</strong> NOTE: Evaluation of this assignment may be complete, time allowing, or it may begin as a spot-check of randomly-chosen sections or phrases for accuracy of the analysis.</td>
<td>10%</td>
<td><a href="http://www.teoria.com">www.teoria.com</a></td>
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<td></td>
<td>Jan LaRue, Guidelines for Style Analysis</td>
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<td></td>
<td>Standard college theory texts of your choosing.</td>
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<tr>
<td>Topic</td>
<td>Assignment</td>
<td>Reading/Reference</td>
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<tr>
<td>Melody</td>
<td>Create a MELODIC ANALYSIS of your Project Piece.</td>
<td>Battist/Garofalo</td>
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<td></td>
<td>[A] Use the format in the GIA Teaching Music Through Performance series to generate a Word document (list, table, or chart) whereby melodic and other important structural events are outlined: OR [B] Use the Battist model (see Step 3, pp. 36-40) to create a graphic representation – replicating musical examples with Finale or Sibelius or very neatly by hand – whereby melodic excerpts are presented and appropriately labeled (theme, phrase, period, etc.). Explanatory notes to accompany your document or graphic are encouraged where relevant and helpful.</td>
<td>GIA Publications, Guidelines for Style Analysis</td>
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<thead>
<tr>
<th>Weeks</th>
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<tbody>
<tr>
<td>8/9</td>
<td>Ends Mar. 11, 11:15 pm (Spring Break follows)</td>
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</tr>
<tr>
<td>Weeks</td>
<td>Topic</td>
<td>Reading</td>
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<tr>
<td>10/11</td>
<td>Rhythm, Dynamics, and Stylistic Markings</td>
<td>Battisti/Garofalo</td>
</tr>
<tr>
<td>Weeks</td>
<td>Topic</td>
<td>Readings</td>
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<tr>
<td>12/13</td>
<td>Form</td>
<td>Cone(all); Battisti/Garofalo</td>
</tr>
<tr>
<td>Week</td>
<td>Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>14</td>
<td>Texture</td>
<td>(see the textbook list on the syllabus)</td>
</tr>
<tr>
<td>Weeks</td>
<td>Topics</td>
<td>Reading</td>
</tr>
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<td>-------</td>
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</tbody>
</table>
| 15/16 | Interpretation | Battisti/Garofalo | 1) Write a 2-3 page INTERPRETATION PAPER on your Project Piece. (See pp. 54-68 in the Battisti/Garofalo book for guidance.) This paper should incorporate or reference all analyses done thus far with regard to their impact on your application of the materials to podium time. (See the syllabus for paper format parameters and stylistic expectations.)

2) Collate all materials (papers, graphics, marked score) into one PROJECT PORTFOLIO (binder, e-file, etc) so that all materials related to your Project Piece are in one location and available for future reference. This project should reflect the level of scholarship found in the GIA Publications **Teaching Music Through Performance in Band/Choir/Orchestra** series. | 10%|                |

*Be sure you allow time for delivery of your Portfolio!*
Submission format of assignments may vary, depending on the document creation formats you choose. Word documents or other document files may be submitted as attachments via the Drop Box on SAKAI – preferred – or if necessary, as attachments via regular email to aheim@messiah.edu or mharcrow@messiah.edu. Document scans may also be submitted in either fashion (again, SAKAI preferred). Hard copies may be faxed c/o Dr. A. Heim and Dr. M.A. Harcrow to 717. 691. 2317 or hand-delivered to the professor or, if necessary, to the Department of Music secretary, Mrs. Kelly Athey, in the Music Office in the Climenhaga Fine Arts Center. The final PROJECT PORTFOLIO (in hard-copy form) may require mailing to Dr. Amanda Heim and Dr. M.A. Harcrow, Messiah College Department of Music Box 3004, One College Avenue, Grantham PA 17027; in this case, be certain that you 1) allow enough time for arrival by the due date, and 2) keep a complete copy for yourself in case of delivery delays or (we hope not!) delivery failure. Hand delivery is preferred for those living nearby.
<table>
<thead>
<tr>
<th></th>
<th>Texture</th>
<th>Textural Analysis</th>
<th>3 (review and respond)</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Open Chat Session</td>
<td>Discuss Texture and Orchestration</td>
<td>1 (participate in active forum)</td>
</tr>
<tr>
<td>15</td>
<td>Interpretation</td>
<td>Interpretation Paper</td>
<td>3 (review and respond)</td>
</tr>
<tr>
<td>16</td>
<td>Synthesis</td>
<td>Final Portfolio</td>
<td>2 (review and respond)</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>44 instructional hours</strong></td>
</tr>
</tbody>
</table>
No. 4. ARIA.

Andante con moto. \( \text{d} = 72 \)

Flauto.

Clarinetti in Bb.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo.

Obadiah.

Violoncello e Basso.

Andante con moto.
So ihr mich von ganzem Herzen anbetet, will ich mich finden lassen, spricht unser Gott.

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.
Lacrimosa from Requiem by W.A. Mozart (completed Süßmayr)

Part One

STUDY THE MOVEMENT

1. What is the key of the movement? D harmonic Minor
   How can you confirm this? Key signature, use of C#'s as a leading tone, and cadences in D minor.

2. List, in score order, the complete instrumentation (including voices) for this movement in English:
   a. Bassett horn I, II
   b. Bassoon I, II
   c. Piccolo Trumpet I, II
   d. Timpani
   e. Alto Trombone
   f. Tenor Trombone
   g. Bass Trombone
   h. Violin I
   i. Violin II
   j. Viola
   k. Soprano
   l. Alto
   m. Tenor
   n. Bass
   o. 'Cello, Bass, or Organ

3. What other foreign terms might require defining prior to a first rehearsal (besides the text)? German text at asterisks

4. What is the language of the text? Latin ...of the score? German

5. Name the clefs you see for: trombone alto Alto
   trombone tenore Tenor
   viola Alto
   tenore Tenor
What must you know in order to read the various C-clefs? You need to find where C is to read the clef.

6. The bottom line is a basso continuo part, traditionally played by a keyboard and a bass instrument. The bass instrument may play only the single line of written notes, but the keyboardist must improvise from symbols known as figured bass. These symbols begin appearing in m. 7 of this particular score. If there are no symbols, chords are to be performed in root position rather than in inversion.

7. What is the marking on the timpani part in the last two measures? Trill or roll

LISTEN TO THE MOVEMENT

8. The term lacrimosa means “a lament [with weeping].” In what ways is this depicted in the score?

The minor tonality makes it seem sad. Also, the use of chromaticism and unstable chord progression makes it seem sad.

Can you think of a term related to this type of writing? Programmatic Music

9. What is the notable harmonic shift in the last measure? There is a cadence to D Major

Do you know the name for this compositional device? Picardy Third

What does it do for the mood or character of the piece? It makes the ending seem happy

10. What other musical elements/aural effects strike you as you listen to the piece? The soprano voice leaps of a m6 seem to mimic crying or weeping.
Part Two

ANALYZE THE MOVEMENT

1. On your working score, complete an accurate Roman numeral analysis of the movement. Be certain that Roman numerals, including the superscripting where you encounter it, are correctly reconciled to the chord content. Also label non-chord tone (non-harmonic tone, embellishing tone) types and principal cadence types.

2. Here is a translation of the text:

   Tearful will be that day
   When from the ashes will rise
   The guilty man to be judged.
   Spare this man by your mercy, O God.
   Compassionate Lord Jesus,
   Grant him eternal rest. Amen.

   Lacrimosa dies illa
   Qua resurget ex favilla
   Judicandus homo reus.
   Huic ergo parce, Deus:
   Pie Jesu Domine,
   Dona eis requiem. Amen.

Consider how this might assist you in identifying the form of the piece, then identify the best category for the form of the movement:

<table>
<thead>
<tr>
<th>Binary Form</th>
<th>Rounded Binary Form</th>
<th>Ternary Form</th>
<th>Strophic Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Rondo Form</td>
<td>Large Rondo Form</td>
<td>Sonata Form</td>
<td>Other ________</td>
</tr>
</tbody>
</table>

Why is this your choice? The form is ABA or ternary form. The B section contrasts the A section melodically as well as harmonically.
Requiem a Te Deum

Amen.
Come, Thou Long-Expected Jesus

Waiting for the consolation of Israel. Luke 2:25

1. Come, thou long-expectèd Je-sus, born to set thy people free;

from our fears and sins release us; let us find our rest in thee.

Israel's strength and consolation, hope of all the earth thou art,

dear Desire of ev'ry nation, joy of ev'ry long-ing heart.

St. 1-4, Charles Wesley, 1744

Go to him, your praises bring-ing; Christ the Lord has come to earth,

Rowland Hugh Prichard, 1855

2. Joy to those who long to see thee. Day-spring from on high, appear;

come, thou Promised Rod of Jesse, of thy birth we long to hear!

O'er the hills the angels sing-ing news, glad tidings of a birth;

"Go to him, your praises bring-ing; Christ the Lord has come to earth,"

St. 2-3, Mark E. Hunt, 1978

Leav-ing rich-es with-out num-ber, born with-in a cat-tle stall;

this the ev-er-last-ing won-der, Christ was born the Lord of all.


By thine own e-ter-nal Spir-it rule in all our hearts a-lone;

by thine all-suf-fi-cient mer-it, raise us to thy glo-rious throne.

ivyrolls, 8.7.8.7.D

St. 5-6, W. H. Bates, 1759

ST. JOHN'S, 8.7.8.7.D
Messiah College

MUTH: 501 Analytical Studies for Conductors

Dr. Amanda Heim

Dr. Michael Harcrow

Application Paper: What To Listen For In Music by Aaron Copland

February 3, 2012

William Kirsch

WK2156
Aaron Copland’s *What To Listen For In Music* provides a wealth of insightful and useful information for the serious musician and educator, as well as the layman music lover. As a master composer, Copland is an extremely credible source to speak on the topic of music listening. The benefit of this book is that it is organized into specific musical topics so that even a non-musician can make connections and understand the material that is presented. Additionally, educators, musicians, and conductors are able to gain a deeper understanding of the process of listening and the challenges we face when we listen to music. After reading the text, I felt inspired and invigorated to improve both my own personal listening skills, and the listening skills of my students.

Copland begins his book by describing listening as an acquired skill. In his opinion, one cannot improve their listening skills or learn to understand what to listen for unless this skill is practiced (Copland 3, 4). I certainly agree with this statement and can see evidence of this in myself. Over the four years that I have been teaching, I have seen my listening skills improve greatly. When I first began teaching, I was so focused on making sure things were 100% accurate, that I missed the bigger picture. Over time, I have found that I am able to listen for accuracy, but also to listen for the larger musical concepts. After reading Copland’s thoughts on listening, I am looking forward to continuing to improve and refine my listening skills.

Although I found the entire book to be informative and engaging, I found Chapter 2 to be the most interesting. In this chapter, Copland breaks down listening into three planes: the sensuous, expressive, and musical planes. In the sensuous listening, we hear the music as a pleasurable sound without thinking about it (Copland 10). I often refer to this as passive listening. An example would be listening to music played in stores while we shop. We hear the music, but are not actively thinking about it. Sometimes I have students who listen on this plane in an ensemble rehearsal and I must find ways to re-focus their listening. The expressive plane involves what the music means to the listener or the
emotion that is expressed through the music itself (Copland 12). I often ask my students to listen to and experience the music on this plane so that they can understand the tone or mood of a piece or section of a piece. At times I ask them to listen expressively to the texture, harmony, melody, or rhythmic content to help them understand a piece better. The purely musical plan involves listening to all of the elements that are incorporated in musical performance and composition (Copland 16). I feel that this is the area in which I am best trained. At times, I find myself becoming too consumed with the accuracy of the notes, rhythms, articulations, style, balance, and blend. Although these are important and I must work to assist my students in the mastery of these areas, I constantly need to remind myself to experience music on the other planes of listening. After reading this book, this will definitely be an area that I work to improve.

Copland states that we all instinctively listen on all three planes simultaneously, and that all three are equally important (Copland 18). Depending on your role in the music (i.e. performer, conductor, audience member, etc.) the level in which you listen on each plane may change. However, we must keep in mind that both musicians and non-musicians play a vital role in the contributing to the whole musical experience. As a teacher and conductor, I need to keep this in mind. As I am educating the members of my ensemble, I must also strive to educate the audience member about the elements of music listening.

In chapters four through seven, Copland discusses the four elements of music: rhythm, melody, harmony, and tone color (Copland 26). He points out that to the non-musician, or lay listener, these four elements have limited value, because the lay listener cannot listen to them separately. Instead, they enjoy the combination of these four elements together to create the sound that they hear and listen to. As a teacher, I still need to improve in my ability to incorporate listening activities that require my students to distinguish these four elements independently. I believe that I do a better job of this with
Bibliography

Messiah College

MUTH: 501 Analytical Studies for Conductors

Dr. Amanda Heim

Dr. Michael Harcrow

Rationale Paper: Project Piece

February 10, 2012

William Kirsch

WK2156
When deciding on a project piece for this course, I found myself referencing back to Copland’s descriptions of the three planes of listening. Although I certainly can find opportunities for the first and last planes of listening in all of my pieces, I was specifically looking for an opportunity to utilize all three. As I examined the pieces, Frank Ticheli’s Shenandoah struck me as a piece that I can incorporate the expressive listening plane. Last year, I attended the Lower District 7 Band Concert and had the privilege to hear the group perform this work. Before the ensemble played, the guest conductor, Dr. Adam Brennan, told the audience the background story behind Ticheli’s arrangement. The piece was commissioned by Hill Country Middle School Band in memory of one of their students. Dr. Brennan told the story of this young boy who was tragically killed after being hit by a car outside of the school. As I listened to the group perform the piece, my mind was focused on the story and how the music was describing the sorrow of losing a friend, but also the joy of having the privilege to know such a person.

By selecting this piece for my project, I hope to be able to convey all three planes of listening to my students. I believe that if I can highlight the rhythmic, harmonic, melodic, and formal analysis in the piece, I can help guide my students’ ears to truly listen for what Ticheli is trying to tell us. Although they may have a very basic understanding of the sentiments of the piece, I believe that they are capable of deeper insight once I break it down for them. My hope is that I will be able to reach this level of analysis through the assignments of this course.

In addition to providing a basis for my students’ understanding, I need to keep in mind my role in educating my audience as well. It is easy for a conductor to simply tell a story and leave the audience to make their own decisions on how the music is depicting the story. Instead, I hope to be able to describe the music while informing the audience of the story of Shenandoah so that they may make better connections between the subject matter and the music.
With this study of *Shenandoah* I hope to be able to better teach my students, audience, and myself how to listen. My analysis will allow me to draw connections between the purpose of the music and the musical composition. I am excited to study this work as it is one of my favorite pieces written for wind band. After completing this project, I anticipate it will become a favorite of my students as well once they understand and can listen to it properly.
* The three Flute 1 solos appear in Flute 2 as cues, and should be played only if necessary.
Exalted

I ii 7 I ii 7 I ii 7 I ii 7 I ii 7 I ii 7

Eb Ĵ: I ii 7 I ii 7 I ii 7 I i 6 I V 6 I vi 7
MUTH 501: Analytical Studies for Conductors
Melodic Analysis: *Shenandoah* by Frank Ticheli
William Kirsch (wk2156)
March 28, 2012
Measures 1-11
The piece begins in Eb Major with horns and solo euphonium playing the melody. The clarinets, lower saxophones and low woodwinds play accompaniment patterns to provide harmonic support. The contour of the melody is primarily conjunct with movement mainly being through stepwise motion. The entire melody spans the interval of an eleventh from low sol to high do. In measure 2, an exposed interval of the fourth is heard in the trombone. This interval appears throughout the piece, sometimes inverted as an exposed fifth. In measure 7-8, the alto saxophone and clarinet join in an imitation of the melodic motive. The harmonic accompaniment primarily outlines tonic and subdominant functions in Eb Major.

Measures 12-22
At measure 12, the tempo picks up slightly. First alto saxophone and first trumpet take over the melody here. The horn and second trumpet begin with the melody at measure 12 but quickly break off into an accompaniment motive. The flutes and oboes play a call and response with the melody that occurs two beats after the melodic motive. The harmonic accompaniment continues to outline tonic and subdominant functions with occasional dominant functions. Non-chord tones are used in the accompaniment patterns to provide color to the chord progressions. The contour of the melody is primarily conjunct with movement mainly being through stepwise motion. The entire melody spans the interval of an eleventh from low sol to high do.

Measures 23-30
The tempo again increases in this section where a new melodic line is played an octave apart by solo flute and solo alto saxophone. The new melody, Melody B, is derived from the original melody of the piece, with an inversion of the opening interval. The new melodic line continues with primarily step-wise motion and functions as an “answer” to the original melody. This new melody spans the range of an octave from do to high do. Harmonic support is provided from first and second clarinet and includes passing tones to color the harmony. Additional support comes from solo trumpet that plays short bugle call figures of the exposed interval of the fourth or fifth to fill in the moments where the melody sustains.
**Measures 31-34**
This section functions as a harmonic transition from Eb major through Gb Major and finally resolving into Bb major. A solo second trumpet plays a re-statement of the original melody and upper clarinet harmonies complete the modulation into Gb Major. Fanfare statements comprised of intervals of fourths and fifths in the flutes and saxophones along with low brass and low woodwind chords complete the transition into Bb Major.

**Measures 35-40**
This section is marked “Pulsating” with a slight reduction in tempo. The entire segment is centered in Bb Major, the dominant of the original Eb Major key. The harmonic support alternates from a Bb Major chord to a c minor 7 chord through “pulsating chords” which are intended to emulate the sounds of an organ. First flute plays a segment of the original melody which has been rhythmically elongated to compliment the harmonic interest. First horn plays Melody B in this section and softly leaves the melody unresolved while the texture of the chords dissipates.

**Measures 41-51**
This section is also centered in Bb Major and features a flute trio. The first flute part divides into a three part canon. Each voice of the canon is set one beat apart playing the original Melody A. Underneath the flute trio, clarinet 1 is playing Melody A. Each rhythmic value in the clarinet 1 part is held twice as long as the rhythmic values in the original statement. Second and third clarinet provides harmonic support through long tones. In the second half of the phrase, the pulsating chords return in the low brass and low woodwinds. A variation of Melody B is heard from first trumpet and first trombone at the end of the section that again begins with the exposed interval of the fifth.

**Measures 52-55**
This section functions as another harmonic transition. This time moving in the opposite direction as measures 31-34. In this section, segments of Melody A are played by all trumpet and trombone parts, as well as flute and oboe. A modulation occurs at measure 52 into Gb Major, but the modulation continues into the next section.
Measures 56-59
This section returns to Eb Major following the modulations over the last 4 measures. The section is marked “Exalted” and begins the emotional climax of the piece. Flute, oboe, trumpets, and first trombone take the foreground and play Melody A. Clarinets, second alto saxophone, and horns play a quote from the chorus of “Battle Hymn of the Republic” which highlights the works ties to the Civil War era. Harmonic support continues with the pulsating chords from low brass and low woodwinds.

Measures 60-68
Dynamically and texturally, this is the highest point of the piece. The soprano voiced instruments are still playing Melody A in the foreground with alto/tenor voiced instruments playing a countermelody. Bass voiced instruments are outlining the harmonic structure. As the dynamic level of the melody decreases at the end of this section, the texture of the accompaniment lessens. Although the melody resolves, the harmony underneath remains unresolved to suggest a final musical idea.

Measures 69-78
The pulsating chords return in this section, but this time in augmentation. The brass section performs these chords in a chorale style that builds to a musical sigh that is echoed by the woodwinds. As Ticheli writes, the piece closes out in a “quiet moment of self reflection”. The brass chorale begins to resolve as the exposed leap of the fifth is again heard from trumpet, clarinet, trombone, and euphonium. The final chord decrescendos into nothing as the piece concludes.
Excerpts from *Shenandoah*

Melody A (m. 1-10) Euphonium and Horn

Melody B (m. 23-30) Flute and Alto Saxophone

"Battle Hymn of the Republic" quote (m. 56-62) Horn and Clarinet
MUTH 501: Analytical Studies for Conductors
Rhythmic and Stylistic Analysis: *Shenandoah* by Frank Ticheli
William Kirsch (wk2156)
March 29, 2012
Rhythmic Analysis:

*Shenandoah* is written in 4/4 throughout the entire piece. The piece begins with a free and expressive introduction as notated in the score. The tempo of the introduction is marked with the quarter note equal to 50 beats per minute. The primary melody, Melody A, is stated at the beginning of the piece by the horns and a solo euphonium. Melody A mainly consists of dotted half, half, quarter, and eighth notes. There are two occurrences of a sixteenth and dotted eighth pattern in the melody. The accompaniment is also primarily dotted half, half, quarter, and eighth notes from the woodwinds. Low brass instruments play sustained whole notes before continuing with dotted half, half, quarter, and eighth notes. The first statement of the melody concludes at measure 11.

The tempo increases slightly at measure 12 to quarter note equals 58 beats per minute. Rhythmically this section is very similar to the opening, with one change. Flutes, oboes, and vibraphone play a new countermelody that functions as a response to the melody. The countermelody rhythmically mirrors the melody and functions as a canon that appears two beats after the melody. This provides additional texture and interest to the second statement of the melody. In addition to the countermelody, basic accompaniment patterns are provided from low brass and low woodwinds. These patterns consist of whole, half, dotted quarter, quarter and eighth notes.

A new melody, Melody B, is first heard at measure 23 from solo flute and solo alto saxophone. Melody B also consists of dotted half, half, quarter, and eighth notes. A solo trumpet is featured playing bugle call-like figures during the places where the melody has long
rhythmic values. The bugle calls consist of half, quarter, and eighth notes. Accompaniment
comes from clarinets that play quarter notes in thirds. No other instruments play in this section.

At measure 31, the piece returns to its original tempo of quarter note equals 50 beats
per minute. Although this four measure section functions as a harmonic transition, there are
rhythmic items of interest. A short rhythmic figure is used to emulate the bugle calls from the
last section. This rhythmic figure of an eighth rest, followed by an eighth note and a leap to
either a quarter or half note appears in trumpet, horn, flute, and oboe at different times to
propel the motion of the piece forward. Although this rhythmic figure helps to push the motion
forward, the score indicates two ritardandos in this section. The push of the rhythmic figure
coupled with the tempo fluctuations causes some tension that is building into the next section.

At measure 35 the score indicates the quarter note should be back to 58 beats per
minute. This section is marked “pulsating”. In his program notes, Ticheli describes this section
as “…a series of “pulsating” quarter note chords whose wide-registered scoring gives the effect
of a solemn church organ.” The pulsating chords are grouped in slurred pairs. Emphasis is
placed on the first note of each pair to create momentum and life to the piece. The intensity of
the pulsating chords resolves as the number of instruments is reduced at the end of the
section. Above the pulsating chords, flute 1 plays a descant consisting of whole, dotted half,
and quarter notes. Entering on the anacrusis to measure 37, horn plays a small segment of
Melody B before fading into the texture of the pulsating quarter notes. Another ritardando is
observed in the last measure of this section.

The next section of music is the most rhythmically complex section of the entire piece.
At measure 41, a three-part flute canon is heard from three soloists in the flute 1 section. Each
voice of the canon is set one beat apart from the previous. The three voices are all playing the Melody A and are all identical both rhythmically and melodically, with each voice set one beat apart. As the score indicates, this section is intended to be “Ethereal, floating”. The tempo also returns to its original level of quarter note equals 50 beats per minute. In addition to the flute canon, clarinet 1 is also playing Melody A; however the rhythm has been augmented, or elongated, to twice the length of the original rhythmic values. Harmonic accompaniment is provided by clarinet 2 and 3 as well as bass clarinet. These patterns consist of whole, dotted half, half, and quarter notes.

Measure 47 serves as the continuation of the previous section for the flute canon, but also the return of the pulsating chords. The flute canon continues, but is joined by oboe 1 &2, and clarinet 1. The same rhythmic drive as heard in previous sections of the pulsating chords returns again in this section. Beginning in measure 48, trumpet 1 and trombone 1 play a variation of Melody B in augmentation that leads the harmonic transition of the next section.

This small section functions primarily as a harmonic transition, the pulsating chords continue to drive the piece forward. Small segments of Melody A can be heard from trumpet 1, 2, & 3 as well as trombone 1, 2, & 3. These segments provide additional rhythmic interest as the piece builds. A large crescendo from suspended cymbal drives the piece into the subsequent section.

The score indicates this section to be played “Exalted”. There is no tempo change here although the density of the rhythm makes the listener feel as if the piece is moving faster. The pulsating chords are still present from low brass and low woodwinds in measures 56 & 57, but recede to a pattern of half and quarter notes at measure 58 to 59. The primary theme of this
section is the statement of Melody A from flute, oboe, trumpet 1 & 3, and trombone 1. Melody A is slightly more prominent here with the presence of accents. The secondary theme/countermelody is played by horn, alto saxophone 2, and clarinet. A small segment of "Battle Hymn of the Republic" is used to convey the piece's ties to the Civil War. In measures 56-61, the composite rhythm is nearly always constant eighth notes. This is the first section of the piece that has had such rhythmic density from the full ensemble. In measure 61, the sforzando half note on beat 2 creates a suspension of time across beats 2 and 3, as there are no voices moving underneath that chord. This creates intrigue and tension that is resolved in the coming measures.

Following the climax of the piece in the previous section, measure 62 begins the journey to the final resolution. There are only two voices present in this section. The primary voice is the continuation of Melody A from the previous measures. This is played by flute, oboe, clarinet, and trumpet 1 & 2. The countermelody/accompaniment pattern is played by the rest of the ensemble and features a one measure rhythmic motive that is played twice, with the second time transposed up a fourth. The pattern consists of an eighth rest, three eighth notes, followed by two quarter notes. Combined with the Melody A, it one again creates a constant eighth note pulse that gives the music motion. After the two statements of the pattern, a return to the pulsating quarter notes returns before resolving into the chord with Melody A. Following the unresolved chord, clarinet 1 and alto saxophone 1 play a final segment of Melody A. Underneath the clarinet and alto saxophone duet, clarinet 2 & 3, alto saxophone 2, and tenor saxophone play the pulsating quarter notes from earlier in the piece. Bass clarinet, contrabass clarinet, bassoon, and baritone saxophone play the pulsating figure, but it has been augmented.
or elongated into pulsating half notes. This change from quarter notes to half notes gives the impression that the tempo is slowing.

In the final section of the piece, a brass chorale is written using the notes used in the pulsating quarter note section, which have also been transposed to half notes. The chorale resolves on a pair of slurred half notes that are echoed by the woodwinds. A final statement of quarter notes and half notes from middle and low brass completes the last statement. In the final measures, short segments of the bugle calls are heard from trumpet 1, alto saxophone 1, clarinet 1, horn 1, trombone 1, bass clarinet, and euphonium. The piece ends on a sustained whole note that resolves into niente or nothing.

**Stylistic Analysis:**

The piece begins with a solemn statement of the Melody A. It is written in the lower register for horn and euphonium to elicit a dark symphonic sound from these instruments. The score indicates the section should be played “Freely and very expressive”. There are slur markings in the melodic and accompaniment parts to highlight the smooth, connected, and expressive playing style from all players. The Melody A is marked at a mezzo-piano while the accompaniment is marked at piano. In order to arrive at the high point of the piece later on, specific care has to be taken here to maintain these dynamic levels.

As more instruments join into the melody and accompaniment, the dynamic level stays the same which requires performers to be conscious of their individual dynamic and how it relates to the full ensemble. The high point of the beginning of the piece occurs at measure 8.
where the first chord in the measure is marked *mezzo-forte* but fades into a *mezzo-piano*. The rest of the phrase diminishes into a *piano*.

At measure 12, Melody A is being played by horn 1, trumpet 1 & 2, and alto saxophone 1. The dynamic marking is *mezzo-piano*, which is the same marking for the countermelody that echoes the melody as a two beat canon played by flute, oboe, and vibraphone. Measure 16 is the first use of the dynamic marking *forte* which is given to the instruments playing the melody. It is used again at measure 19 on the first chord of the measure.

Measure 23 presents some unique challenges stylistically. The flute and alto saxophone 1 parts are both marked *piano*. The players must strive to fit their sound inside of each other’s. Meanwhile, clarinets are marked *piano* as well and must listen to be sure they are not covering up the duet as they move into their upper register. The trumpet bugle calls are muted but marked *mezzo-forte*. They must stick out of the texture in this section.

In the harmonic modulation of the next section, the natural tendency is to increase the volume as the tension of the modulation occurs. However, the opposite is written here. The short bugle call entrances begin at a *mezzo-piano* and grow to a *mezzo-forte* but diminish back to *piano* as the next section begins.

Pulsating quarter notes are the focus of this section of music. Quarter notes are slurred together in pairs to create a full sound that has momentum and life. Although the scoring is dense, the dynamic marking for each player of these quarter notes is still at *piano*. The short segment of Melody B that is played by the horns is marked *mezzo-forte* and should be the brought to the fore. The density of the quarter notes diminishes and so the overall dynamic
level of the ensemble fades into nothing before the entrance of the flute canon in the next section.

Because of the ethereal nature of this section, each voice of the flute canon is marked at \textit{piano} and care should be taken to make sure that all three flutes listen and mimic each other in every way. Care should be taken to match articulations, vibrato, and dynamic swells. Additionally, clarinet 1 must be consistent with the playing of the melody in augmentation at a \textit{piano} dynamic level. In measure 48, the entrance of trumpet 1 and trombone 1 is marked \textit{mezzo-piano} but should project out as a contrast to the timbres heard earlier in the section.

The entrance of these instruments continues through the harmonic modulation of the next section as the dynamic level and intensity grows. The pulsating quarter notes are continuing to build as the arrival of the climax nears.

Measure 56 is marked as “Exalted” and is indicative of the style of writing here. Although accents are present, it is not intended to be played aggressively. The accents function as an indicator of where to place the stress of the phrase. All instruments are marked at \textit{forte} for this section. This is the first time that all instruments have been playing at this dynamic level. At measure 59, a \textit{crescendo} propels the ensemble into the loudest dynamic level of the piece, \textit{fortissimo}. The dynamic quickly resolves into a \textit{mezzo-piano} at measure 62, but returns back to \textit{forte} at 61. A final \textit{decrescendo} back to \textit{mezzo-forte} completes the section. As small segments of the original melody are heard, the dynamic levels again drop down to prepare for the brass chorale.

The brass chorale at measure 69 begins at a \textit{mezzo-piano} dynamic and builds up to \textit{forte} at measure 71 before quickly diminishing to \textit{piano}. The woodwinds echo this in the next
measure, traveling from *mezzo-forte* to *piano*. Beginning at measure 73, the entire ensemble begins an implied *decrescendo* as the bugle calls complete the phrase and the ensemble dissolves into silence.
Excerpts from *Shenandoah*

Frank Ticheli

Melody A (m. 1-10) Euphonium and Horn

Melody B (m. 23-30) Flute and Alto Saxophone

"Battle Hymn of the Republic" quote (m. 56-62) Horn and Clarinet
"Pulsating" chords (m. 35) score reduction

Rhythmic motive (m. 62-63) score reduction
MUTH 501: Analytical Studies for Conductors
Formal Analysis: Shenandoah by Frank Ticheli
William Kirsch (wk2156)
April 15, 2012
| **TEMPO** | Freely, and very expressive  
Quarter note=50 | Quarter note=58 | Quarter note=63  
Ritard. at m. 30 |
|-----------|-------------|----------------|--------------------|
| **FORM** | Exposition  
(First Statement of Melody A)  
m. 1-11 | Exposition  
(Second statement of Melody A)  
m. 12-22 | Exposition  
(First Statement of Melody B)  
m. 23-30 |
| **METER** | 4/4 | 4/4 | 4/4 |
| **MELODY** | Melody A  
Horns and Euphoniums | Melody A  
Alto Saxophone and Trumpet  
Flute, Oboe, Vibes countermelody | Melody B  
Solo Alto Saxophone and solo flute  
Clarinet accompaniment  
Solo trumpet countermelody |
| **HARMONY** | Eb Major Tonality  
I, IV  
Suspensions | Eb Major Tonality  
I, IV  
Imitations, suspensions | Eb Major Tonality  
I, ii7, IV  
Parallel third accompaniment |
<p>| <strong>STYLE</strong> | Solemn, reflective, low register | Brighter register, imitations of melody by instruments, full texture | Thin scoring (top heavy) |
| <strong>DYNAMICS</strong> | mp-mf | mp-f | p-pp |</p>
<table>
<thead>
<tr>
<th>TEMPO</th>
<th>FORM</th>
<th>METER</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>STYLE</th>
<th>DYNAMICS</th>
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</thead>
<tbody>
<tr>
<td>Quarter note=50</td>
<td>Transition to development section</td>
<td>m. 31-34</td>
<td>Upward leaps of fourths and fifths</td>
<td>Harmonic Transition</td>
<td>Feeling of climbing as harmonic transition completes</td>
<td>mp-mf</td>
</tr>
<tr>
<td>Ritard. at m. 32</td>
<td>A tempo at m. 33</td>
<td>Ritard. at m. 34</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **TEMPO**       | Pulsating  
Quarter note is approximately 58 | Ethereal, floating  
Quarter note is approximately 50  
Quarter note approximately 58 at m. 47 |
|-----------------|----------------------------------------|----------------------------------------|
| **FORM**        | Development  
(Variation of Melody B)  
m. 35-40 | Development  
(Melody A in 3-part canon)  
m. 41-51 |
| **METER**       | 4/4 | 4/4 |
| **MELODY**      | Melody B Variant  
Horns  
Pulsating chord accompaniment | Melody A  
Flute Trio canon  
Clarinet 1 Melody A in rhythmic augmentation  
Pulsating chords return m. 47-51  
Trumpet and trombone play a variant of Melody B |
| **HARMONY**     | Bb Major Tonality  
I, ii7  
Suspensions | Bb Major Tonality  
I, IV  
Canon, suspensions, passing tones |
<p>| <strong>STYLE</strong>       | Rich, full chordal sound, organ-like | Ethereal, floating, delicate |
| <strong>DYNAMICS</strong>    | p-mf-mp | p-mp |</p>
<table>
<thead>
<tr>
<th><strong>TEMPO</strong></th>
<th>Quarter note=58</th>
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<tbody>
<tr>
<td><strong>FORM</strong></td>
<td>Transition to recapitulation m. 52-55</td>
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<tr>
<td><strong>METER</strong></td>
<td>4/4</td>
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<tr>
<td><strong>MELODY</strong></td>
<td>Variants of Melody A &amp; B</td>
</tr>
<tr>
<td><strong>HARMONY</strong></td>
<td>Harmonic Transition Bb Major-Gb Major-Eb Major I, IV, V</td>
</tr>
<tr>
<td><strong>STYLE</strong></td>
<td>Feeling of climbing as harmonic transition completes, energy is increasing as build towards climax,</td>
</tr>
<tr>
<td><strong>DYNAMICS</strong></td>
<td>mf-ff</td>
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<tr>
<td>TEMPO</td>
<td>FORM</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>Exalted</td>
<td>Recapitulation (Final Statement of Melody A)</td>
</tr>
</tbody>
</table>
| Quarter note-58 | Ritard. at m. 74  
Ritard. at m. 75  
Ritard. at m. 76 | Final statement m. 69-end | Pulsating chords in half-time | Imitations, suspensions | Dark, chorale-like, meditative, diminishing into nothing | Mp-nothing |

Quarter note-58
MUTH 501: Analytical Studies for Conductors

Textural Analysis: *Shenandoah* by Frank Ticheli

William Kirsch (wk2156)

April 22, 2012
| Tempo | Freely and very expressive  
Quarter note=approx. 50 | Quarter note=approx. 63 |
<table>
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<tr>
<td>Form Exposition</td>
<td>1-11</td>
<td>12-22</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>4/4</td>
</tr>
</tbody>
</table>
| Melody | Melody A  
Horns and Euphoniums | Melody A (Second statement)  
Alto Sax and Trumpet | Melody B  
Solo Flute & Solo Alto Sax |
| Orchestration | Melody  
Horns and Euphoniums  
Accompaniment  
Woodwinds, Tuba | Melody  
Alto Sax and Trumpet  
Countermelody  
Flute, Oboe, and Vibes  
Accompaniment  
Low brass, low woodwinds | Melody  
Solo Flute & Solo Alto Sax  
Countermelody  
Solo Trumpet  
Accompaniment  
Clarinets |
| Tessitura | Horn & Euphonium-Low Range  
Woodwinds & Tuba-Middle Range | Alto Sax & Trumpet-Middle/Upper Range  
Flute & Oboe-Middle Range  
Low Brass & Low Woodwinds-Middle Range | Alto Sax & Flute-Middle/Upper Range  
Trumpet-Middle Range  
Clarinets-Middle/Upper Range |
| Timbre | Dark and rich | Brighter and Fuller | Ethereal, thin, and dream-like |
| Texture | Thin scoring  
Melodic movement with basic accompaniment | Fuller scoring  
Melodic movement with imitative countermelody and basic accompaniment | Very thin scoring  
Melodic movement with basic accompaniment |
<table>
<thead>
<tr>
<th>Tempo</th>
<th>Form</th>
<th>Meter</th>
<th>Melody</th>
<th>Orchestration</th>
<th>Tessitura</th>
<th>Timbre</th>
<th>Texture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter note=50</td>
<td>Transition to Development</td>
<td>4/4</td>
<td>Upward leaps of fourths and fifths</td>
<td>Trumpet, Horn, Oboe, Flute, Alto Sax</td>
<td>Low woodwinds, clarinets, low brass</td>
<td>Trumpet, Horn, Oboe, Flute, &amp; Alto Sax-Middle Range</td>
<td>Choral harmonies with leaps of fourths and fifths</td>
</tr>
<tr>
<td>Ritard at m. 32</td>
<td></td>
<td></td>
<td>Melody</td>
<td>Accompaniment</td>
<td></td>
<td>Low woodwinds &amp; low brass-Middle Range</td>
<td></td>
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<tr>
<td>A tempo at m. 33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Clarinets-Middle/Upper Range</td>
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<tr>
<td>Ritard at m. 34</td>
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<td></td>
<td></td>
<td></td>
<td>Brighter and warmer</td>
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<tr>
<td>Tempo</td>
<td>Form</td>
<td>Meter</td>
<td>Melody</td>
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<tr>
<td>Pulsating</td>
<td>Development</td>
<td>4/4</td>
<td>Melody B (Variant)</td>
<td>Horn &amp; Alto Sax</td>
<td>Horn &amp; Alto Sax-Middle/Upper Range</td>
<td>Bright, rich, and moving</td>
<td>Pulsating quarter notes to accompany variation of Melody B</td>
</tr>
<tr>
<td>Quarter note=approx. 58</td>
<td>Quarter note=approx. 59 @ m. 47</td>
<td>4/4</td>
<td>Melody A (Canon)</td>
<td>Flute Trio, Clarinet</td>
<td>Flute Trio-Low/Middle Range</td>
<td>Ethereal, floating, dream-like</td>
<td></td>
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<tr>
<td>Tempo</td>
<td>Form</td>
<td>Meter</td>
<td>Melody</td>
<td>Orchestration</td>
<td>Tessitura</td>
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<tr>
<td>Pulsating</td>
<td>Development</td>
<td>4/4</td>
<td>Melody B (Variant)</td>
<td>Horn &amp; Alto Sax</td>
<td>Horn &amp; Alto Sax-Middle/Upper Range</td>
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<td>Melody B (Variant)</td>
<td>Horn &amp; Alto Sax</td>
<td>Horn &amp; Alto Sax-Middle/Upper Range</td>
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<td>Ethereal, floating, dream-like</td>
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<td>Pulsating</td>
<td>Development</td>
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<td>Melody B (Variant)</td>
<td>Horn &amp; Alto Sax</td>
<td>Horn &amp; Alto Sax-Middle/Upper Range</td>
<td>Bright, rich, and moving</td>
<td>Pulsating quarter notes to accompany variation of Melody B</td>
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<td>4/4</td>
<td>Melody A (Canon)</td>
<td>Flute Trio, Clarinet</td>
<td>Flute Trio-Low/Middle Range</td>
<td>Ethereal, floating, dream-like</td>
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<td><strong>Tempo</strong></td>
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<tr>
<td>Transition to Recapitulation</td>
<td>52-55</td>
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<tr>
<td><strong>Meter</strong></td>
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<tr>
<td><strong>Melody</strong></td>
<td>Variants of Melody A &amp; B</td>
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<tr>
<td><strong>Orchestration</strong></td>
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<tr>
<td>Melody</td>
<td>Trumpet, Trombone</td>
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<td></td>
<td>Accompaniment</td>
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<tr>
<td></td>
<td>Full ensemble</td>
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<tr>
<td><strong>Tessitura</strong></td>
<td>Full ensemble-Middle/Upper Range</td>
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<tr>
<td><strong>Timbre</strong></td>
<td>Climbing, energy increasing</td>
<td></td>
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<tr>
<td><strong>Texture</strong></td>
<td>Full scoring</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Pulsating quarter notes with variants of Melody A and Melody B while harmonic transition completes to original key.</td>
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<tr>
<td>Tempo</td>
<td>Exalted</td>
<td>Quarter note=approx. 58</td>
<td>Quarter note=58</td>
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<td>Ritard. at m. 74</td>
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<td></td>
<td></td>
<td></td>
<td>A tempo at m. 75</td>
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<td>Ritard. at m. 76</td>
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<tr>
<td>Form</td>
<td>56-68</td>
<td></td>
<td>69-end</td>
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<tr>
<td>Recapitulation</td>
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<tr>
<td>Meter</td>
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</tr>
<tr>
<td>Melody</td>
<td>Melody A</td>
<td></td>
<td>Pulsating chords in half-time</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Flute, Oboe, Trumpet, Trombone</td>
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<td></td>
<td>Melody C</td>
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<tr>
<td></td>
<td>Clarinet, Horn</td>
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<tr>
<td>Orchestration</td>
<td></td>
<td>Melody</td>
<td>Brass</td>
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<tr>
<td></td>
<td>Flute, Oboe, Trumpet, Trombone</td>
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<td>Melody C</td>
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<tr>
<td></td>
<td>Clarinet, Alto Sax, Horn</td>
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<tr>
<td></td>
<td>Accompaniment</td>
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</tr>
<tr>
<td></td>
<td>Low Woodwinds, Low Brass</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Tessitura</td>
<td>Flute, Oboe, Trumpet, Trombone-Middle/Upper Range</td>
<td>Brass-Middle Range</td>
<td></td>
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<tr>
<td></td>
<td>Clarinet, Alto Sax, Horn -Middle Range</td>
<td></td>
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</tr>
<tr>
<td>Timbre</td>
<td>Bold, Full, Triumphant, Exalted</td>
<td>Dark, chorale-like</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Texture</td>
<td>Full, dense scoring</td>
<td>Rhythmically dense composition</td>
<td>Chamber music-like</td>
<td></td>
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</tbody>
</table>
MUTH 501: Analytical Studies for Conductors
Formal Analysis: *Shenandoah* by Frank Ticheli
William Kirsch (wk2156)
April 15, 2012
| TEMPO          | Freely, and very expressive  | Quarter note=58                             | Quarter note=63  
|               | Quarter note=50              |                                           | Ritard. at m. 30 |
| FORM          | Exposition                   | Exposition                                | Exposition      
|               | (First Statement of Melody A) | (Second statement of Melody A)             | (First Statement of Melody B) |
|               | m. 1-11                       | m. 12-22                                  | m. 23-30        |
| METER         | 4/4                           | 4/4                                      | 4/4             |
| MELODY        | Melody A                      | Melody A                                  | Melody B        
|               | Horns and Euphoniums         | Alto Saxophone and Trumpet                | Solo Alto Saxophone and solo flute |
|               |                               | Flute, Oboe, Vibes countermelody          | Clarinet accompaniment |
|               |                               |                                           | Solo trumpet countermelody |
| HARMONY       | Eb Major Tonality             | Eb Major Tonality                         | Eb Major Tonality |
|               | I, IV                         | I, IV                                     | I, ii7, IV      
|               | Suspensions                   | Imitations, suspensions                   | Parallel third accompaniment |
| STYLE         | Solemn, reflective, low register | Brighter register, imitations of melody by instruments, full texture | Thin scoring (top heavy) |
| DYNAMICS      | mp-mf                         | mp-f                                      | p-pp            |
| **TEMPO**   | Quarter note=50  
|            | Ritard. at m. 32  
|            | A tempo at m. 33  
|            | Ritard. at m. 34  |
| **FORM**   | Transition to development section  
|            | m. 31-34          |
| **METER**  | 4/4               |
| **MELODY** | Upward leaps of fourths and fifths |
| **HARMONY**| Harmonic Transition  
|           | Eb Major-Gb Major-Bb Major  
|           | I, V               |
| **STYLE**  | Feeling of climbing as harmonic transition completes |
| **DYNAMICS**| mp-mf              |
| **TEMPO** | Pulsating  
Quarter note is approximately 58 | Ethereal, floating  
Quarter note is approximately 50  
Quarter note approximately 58 at m. 47 |
| **FORM** | Development  
(Variation of Melody B)  
m. 35-40 | Development  
(Melody A in 3-part canon)  
m. 41-51 |
| **METER** | 4/4 | 4/4 |
| **MELODY** | Melody B Variant  
Horns  
Pulsating chord accompaniment | Melody A  
Flute Trio canon  
Clarinet 1 Melody A in rhythmic augmentation  
Pulsating chords return m. 47-51  
Trumpet and trombone play a variant of Melody B |
| **HARMONY** | Bb Major Tonality  
I, ii7  
Suspensions | Bb Major Tonality  
I, IV  
Canon, suspensions, passing tones |
<p>| <strong>STYLE</strong> | Rich, full choral sound, organ-like | Ethereal, floating, delicate |
| <strong>DYNAMICS</strong> | p-mf-mp | p-mp |</p>
<table>
<thead>
<tr>
<th><strong>TEMPO</strong></th>
<th>Quarter note=58</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FORM</strong></td>
<td>Transition to recapitulation m. 52-55</td>
</tr>
<tr>
<td><strong>METER</strong></td>
<td>4/4</td>
</tr>
<tr>
<td><strong>MELODY</strong></td>
<td>Variants of Melody A &amp; B</td>
</tr>
<tr>
<td><strong>HARMONY</strong></td>
<td>Harmonic Transition Bb Major-Gb Major-Eb Major I, IV, V</td>
</tr>
<tr>
<td><strong>STYLE</strong></td>
<td>Feeling of climbing as harmonic transition completes, energy is increasing as build towards climax,</td>
</tr>
<tr>
<td><strong>DYNAMICS</strong></td>
<td>mf-ff</td>
</tr>
</tbody>
</table>
| TEMPO | Exalted  
Quarter note=58 | Quarter note=58  
Ritard. at m. 74  
A tempo at m. 75  
Ritard. at m. 76 |
|---|---|---|
| FORM | Recapitulation  
(Final Statement of Melody A)  
m. 56-68 | Final statement  
m. 69-end |
| METER | 4/4 | 4/4 |
| MELODY | Melody A  
Flute, Oboe, Trumpet, Trombone  
Melody C  
Horns, Clarinets, Alto Saxophones  
Pulsating chords return | Pulsating chords in half-time |
| HARMONY | Eb Major Tonality  
I, ii7, IV, V  
Suspensions | Eb Major Tonality  
I, IV  
Imitations, suspensions |
| STYLE | Exalted, full texture, full of energy  
and motion, climax of piece | Dark, chorale-like, meditative, diminishing into  
nothing |
| DYNAMICS | f-ff-mp | Mp-nothing |
MUTH 501: Analytical Studies for Conductors
Application Paper: *Shenandoah* by Frank Ticheli
William Kirsch (wk2156)
April 29, 2012
Through the analysis process of Frank Ticheli’s *Shenandoah*, my concept of score study and rehearsal preparation has changed drastically. Although I found the analysis process challenging at times, I realized that it has prepared me to confidently and effectively teach this piece to my band students. While the analysis process reassured me of some of my current score preparation methods, it also helped me gather ideas as to how my preparations and classroom instruction can improve. In the end, I feel that my students not only learned how to appropriately perform the piece, but they were also introduced to musical concepts that will help to further their development as young musicians. I hope to use the experiences gained through analyzing *Shenandoah* and apply the same techniques to all of the music I conduct with my band.

The melodic analysis process was the first eye opener for me in terms of incorporating musical elements into my teaching. After completing the analysis and reading Dr. Heim’s feedback, I was able to gain a clear understanding of the melodic content in *Shenandoah*. The piece has three major melodic themes. The first theme, or ‘Melody A’, is the traditional melody of the folk song. It is stated twice at the beginning of the piece. The first time is in a low tessitura for euphonium and horn. The second statement is much brighter as it is played by trumpet and alto saxophone in a comfortable, middle range. The second theme, or ‘Melody B’, is based on the Melody A, but begins with an inversion of the opening interval. It first appears at measure 23 by solo alto saxophone and solo flute. Variations of this theme return at measures 37 and 48. During my teaching, I was able to highlight how these variations were similar to the theme at measure 23. This allowed my students to play each variation and
demonstrate the similarities and differences in their performance. Additionally, they gained a broader appreciation and understanding of the construction and composition of Shenandoah.

On the surface, Shenandoah can appear to be harmonically simple. However, I found out through the harmonic analysis, that this was not the case. Although Ticheli uses diatonic chords, his use of added tones beyond the tertian harmonies pushed me to listen and explore more. I was able to point out these chords to my students during my rehearsals. I explained the role of each chord tone and how to tune those chords. Also, I was able to demonstrate suspensions by pointing out examples such as the clarinets’ part in measure 6. During rehearsals, I would have the instruments who had the chord tones play, then add the clarinets in so that the students could hear that the clarinets’ notes clashed. This allowed them to ‘tune their ears’. In a piece like Shenandoah, sensitivity to the harmonic nuances is vital to a successful performance. I believe that the harmonic analysis process assisted me in opening my students’ eyes and ears to these areas.

The rhythmic analysis allowed me to introduce terms such as canon, augmentation, and imitation. At measure 41, the flute trio is playing Melody A in a one-beat canon. I asked each flute player to play their part alone so the students could hear that the three parts were identical, but each voice began at a different time. This allowed my three flute players to listen carefully and mimic each others’ playing. Also at measure 41, the clarinet 1 plays Melody A, but the rhythmic values are twice the length of the flute canon. I had the clarinets play their part alone so that the students could recognize the melody. Once the students identified the melody, I had everyone play so they could recognize the augmentation of the rhythmic values. Finally, I was able to show my students an example of imitation at measure 12. The primary
melody, Melody A, is played by trumpet and alto saxophone. The flute, oboe, and vibraphone imitate the melody after two beats. This is another example of the analytical process allowing my students to gain a better understanding of *Shenandoah* and music as a whole.

The formal analysis proved to be the most interesting for me personally. I was able to determine that the piece follows a modified sonata form. Although the piece follows the typical structural elements, it does not completely follow the harmonic patterns of a typical sonata form. *Shenandoah* contains an exposition (m. 1-30), a transition and modulation to the development (m. 31-34), the development (m. 35-51), a transition and modulation to the recapitulation (m. 52-55), and a recapitulation (m. 56-end). Having these sections outlined, I was able to communicate to my students the structure and different elements of the sonata form.

Completing this comprehensive analysis process has proven to be an extremely valuable experience. Though challenging at times, I know that this process has helped me fully understand the musical components found in Frank Ticheli’s *Shenandoah*. The analysis process allowed me to instruct my students in the performance of this piece, as well as the musical concepts inherent in the composition. Prior to this course, I felt that I struggled to identify musical elements to point out to my students. I now feel more comfortable isolating and identifying these items to further their understanding of music. I am confident that this process has helped me become a better prepared musician and teacher.