
Conducting Student Scholarship

Music conducting

5-7-2016

Advanced Conducting Project

Michael Feher
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MUAP 504: Advanced Conducting Project

Messiah College

Michael Feher

May 7th, 2016

Dr. Bradley Genevro

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Afterburn

Randall Standridge

(b. 1976)

Grand Mesa Music

2009

Grade 2

Unit 1: Composer

Randall Standridge received his Bachelor's of Music Education and Master's in Music Composition from Arkansas State University. While at Arkansas State University Mr. Standridge studied composition under Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, Mr. Standridge was employed as the director of bands at Harrisburg Public Schools in Harrisburg, Arkansas.¹

Randall Standridge has since left his position as an educator to focus on his career as a composer. As a composer, Mr. Standridge has had 34 pieces selected to the J.W. Pepper's editor's choice. His pieces *Snake Charmer* and *Gently Blows the Summer Wind* have both been included in the *Teaching Music Through Performance in Band* series.² In addition to those, he has had numerous works performed at the Midwest Clinic in Chicago, Illinois including: *Steel, Gadget, The Rowan Tree, Aggressive, When the Spring Rains Begin to Fall*, and more. Randall Standridge has been published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin

¹ "Randall D. Standridge." - Bio. Accessed March 25, 2016.
<http://www.randallstandridge.com/bio.htm>.

² "Randall D. Standridge." - Bio. Accessed March 25, 2016.
<http://www.randallstandridge.com/bio.htm>.

Towers Music, and Northeastern Music Publications, but is currently working full-time as a composer for Grand Mesa Music.³

Unit 2: Composition

Afterburn is a programmatic piece written for young band. The use of rhythmic and flowing melodies, simple harmonic shifts, and upbeat tempi sets the imagery of soaring through the sky in a powerful jet. Randall Standridge best described *Afterburn* in his program notes, "it's impossible not to imagine the rush the pilot must feel when kicking in the afterburners, that sudden burst of speed. This piece seeks to capture the many emotions a person may feel flying through the sky: excitement at take-off, awe at the beauty of the earth, and a burst of joy when the afterburners hurtle them through the sky."⁴

Unit 3: Historical Perspective

Although significant historical perspective is not prominent within the piece, *Afterburn* provides a great opportunity for the introduction of programmatic music. Composers have been writing pieces to evoke a certain image in the listeners mind since the days of Bach and Mozart. Students will make a solid connection to programmatic music with pieces such as Nikolai Rimsky-Korsakov's "Flight of the Bumblebee" from his opera *The Tale of Tsar Saltan*, and Leroy Anderson's *Sleigh Ride*.

³ "Randall D. Standridge." - Bio. Accessed March 25, 2016.
<http://www.randallstandridge.com/bio.htm>.

⁴ Standridge, Randall D. "About the Composition." In *Afterburn*. Grand Junction, CO: Grand Mesa Music, 2009: 2.

Unit 4: Technical Consideration

The technical demand of *Afterburn* is written to allow a middle school band to be successful. The rhythm found in the main motive may initially pose a challenge to students, but call and response exercises and repetition will eliminate persistent problems. The remaining rhythms are fairly simple with light syncopation through the use of ties. Accidentals are present throughout each part. However, most accidental notes should coincide with the notes discussed throughout the students' lesson books. The use of the lowered 7th scale degree often has *Afterburn* shifting into the mixolydian mode.

Flute parts are the most technically challenging especially from m.72 – m. 88. Students should be encouraged to practice the eighth note part slowly until they have developed the muscle memory needed for the passage, then work towards the intended tempo.

Seven percussionists are needed to cover all of the intended percussion parts. The piece calls for four timpani, but has the option of being played with only two drums. Percussion 2 should consider the set up of their equipment. Since they must switch between instruments consistently throughout the piece, it is crucial their set up is effective.

Unit 5: Stylistic Consideration

The use of accents and staccatos are present throughout *Afterburn*. It is crucial that the students understand how to perform these articulations in relation to the tempo and beat. In addition to the articulations, the main motive is comprised of eighth notes and eighth rests and needs to be interpreted cohesively. The shorter articulations and rhythms will often cause students to rush. Although most of the piece relies heavily on

accented and other articulated notes, there are legato passages throughout and students must be made aware of the articulation switches.

Unit 6: Musical Elements

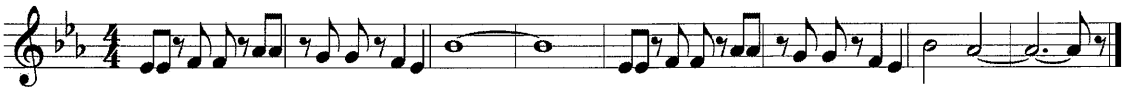
Melody

Written in concert Eb the main themes are melodically simple and often use ostinatos and other repetitive figures. None of the main themes use more than six notes.

Main Motive



Theme A



Theme B



Harmony

Each theme is harmonized by a pedal tone of usually the 5th of the chord. The harmonic structure is mostly written alternating between Eb major chords and Db major chords. There are few instances where the chord structure shifts to Gb major, Ab major, and Bb major.

Rhythm

The main motive, much of the melodic material, and many of the percussion figures are based off of the same rhythmic pattern stated in the introduction to the piece.

Rhythmic Motive



The remainder of the rhythms are comprised mostly of dotted half notes, half notes, and quarter notes. *Afterburn* is written in 4/4 throughout the piece with no meter change.

Timbre

Standridge's grouping of the instruments is very common for this level of performance; flute, clarinet, trumpet, and bells perform the soprano line, alto saxophone and horn perform the alto line, tenor saxophone, trombone, and baritone perform the tenor line, and baritone saxophone and tuba perform the bass line. Auxiliary percussion instruments are used to reinforce the melody line throughout the piece.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
Introduction	1 – 19	Percussion introduction and main motive introduced
Theme A	20 – 29	Tenor saxophone, trombone, and baritone melody.
	30 – 37	Alto saxophone and horn echo melody.
	38 – 43	Low WW and tuba enter and trumpets join alto saxophone and horn.
Transition	44 – 51	Alto saxophone and horn melody. Flute countermelody.
	52 – 59	Trumpet, clarinet, flute and bell ascending passage.
Theme B	60 – 71	Alto saxophone melody. Trumpets join alto saxophone melody.
Theme A	72 – 87	Trumpets and Alto

Transition	88 – 93	saxophone melody. Tenor saxophone, horn, trombone, baritone echo melody.
	94 – 101	Alto saxophone and horn melody. Flute countermelody.
Theme B	102 – 109	Trumpet, clarinet, flute and bell ascending passage.
	110 – 117	Alto saxophone melody. Trumpets join alto saxophone melody.
Coda	118 – 126	Main motive recapitulation.

Unit 8: Suggested Listening

Leroy Anderson: *Sleigh Ride*

Nikolai Rimsky-Korsakov: *The Tale of Tsar Saltan*, “Flight of the Bumblebee”

Paul Dukas: *The Sorcerers Apprentice*

Randall Standridge: *Adrenaline Engines*

Unit 9: Additional Resources

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications.

"Randall D. Standridge." - Bio. Accessed March 25, 2016.
<http://www.randallstandridge.com/bio.htm>.

Standridge, Randall D. *Afterburn*. Grand Junction, CO: Grand Mesa Music, 2009

Sources Cited

"Randall D. Standridge." - Bio. Accessed March 25, 2016.
<http://www.randallstandridge.com/bio.htm>.

Standridge, Randall D. "About the Composition." In *Afterburn*. Grand Junction, CO: Grand Mesa Music, 2009: 2.

Ahrirang

Arranged by Robert Garofalo (b. 1939) and Garwood Whaley (b. 1942)

Meredith Music Publication

1981

Grade 2

Unit 1: Composer

Dr. Robert Garofalo was born in 1939. Growing up in Scranton, Pennsylvania, Dr. Garofalo was drawn to study close to home and received his B.S. in Music Education from Mansfield University. He later furthered his education receiving his M.M. and Ph.D. from the Catholic University of America. Dr. Garofalo is now the Professor of Music and Director of Graduate Programs at the Catholic University of America.⁵ For over forty years, Dr. Garofalo has been active as a composer, clinician, published writer, adjudicator, and arranger. A few of his arrangements for younger bands include *Hungarian Folk Round* and *Chinese Folk Song Medley*. Dr. Garofalo is also known as author of many wind-conducting books including *Guides to Band Masterworks* and *Improving Intonation in Band and Orchestra Performance*.⁶

Garwood Whaley was born in 1942. He received his degree from the Julliard School of Music where he studied under Morris Goldenberg and Saul Goodman. He later went onto study at the Catholic University of America where he received his M.M. and

⁵ Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 110 - 114

⁶ "Meredith Music Publications—Developing New Standards." Meredith Music Robert J Garofalo Comments. Accessed February 14, 2016. <http://www.meredithmusic.com/robert-j-garofalo-biography>.

his D.M.A.⁷ Whaley has held numerous positions throughout his career including conductor emeritus of the Bishop Ireton Symphonic Wind Ensemble, former adjunct professor of music at The Catholic University of America, president of the Percussive Arts Society, and the current president and founder of Meredith Music Publications. Garwood Whaley is known for writing many percussion method books including *Basics in Rhythm* and *Rhythm Reading for Drums*.⁸

Unit 2: Composition

Ahrirang is a three-minute composition that is easily attainable for any young group. Using one of Korea's most popular folk songs "*Ahrirang*," this piece will allow students to explore music of different cultures. This arrangement will feature the percussion section and has the option to include a choir or other vocal parts.

Unit 3: Historical Perspective

"*Arirang*," in all of its varying incarnations, is often considered to be the unofficial anthem of Korea. "Arirang represents all the joys and sorrows in the history and lives of Koreans," says the National Folk Museum of Korea. "It is deeply rooted in Koreans' emotion as the cultural DNA."⁹

⁷ "Meredith Music Publications—Developing New Standards." Meredith Music Garwood Whaley Comments. Accessed February 14, 2016.
<http://www.meredithmusic.com/garwood-whaley>.

⁸ "Meredith Music Publications—Developing New Standards." Meredith Music Garwood Whaley Comments. Accessed February 14, 2016.
<http://www.meredithmusic.com/garwood-whaley>.

⁹ "Arirang, Korea's Unofficial Anthem." :: Korea.net : The Official Website of the Republic of Korea. Accessed February 14, 2016.
<http://www.korea.net/NewsFocus/Culture/view?articleId=99813>.

This Korean folk song will give students an insight to a far-east culture very different from theirs. This particular variation of *Ahrirang* tells the story of a man who leaves his love behind as he journeys away from home traveling over the Ahrirang hills.¹⁰

Unit 4: Technical Consideration

Ahrirang is written with minimal technical challenges for younger musicians. The piece is based around the pentatonic scale beginning on Bb. The scale should be introduced to the students to develop the proper muscle memory to successfully navigate the skips in the piece.

During the second half of the piece the melodies are often split into canons. This may pose a challenge for young students as they are still developing into independent players. It would behoove the students to practice the melodies in unison and start by singing through the rounds.

Unit 5: Stylistic Consideration

Throughout this lyrical piece, students must be cautious of their articulation in regards to the numerous slurs throughout each phrase. Younger students may need reminders of where each slur begins and ends. Also as many phrases end with a decrescendo, students will need to make sure they play through the entirety of the measure. There should be a slight ritardando at the very end of the piece.

¹⁰ Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 110 – 114

Unit 6: Musical Elements

Melody

There are two themes present throughout *Ahrirang*, both utilizing a pentatonic scale beginning on Bb. Range should not be an issue, even for younger students. The first theme does not reach an octave.



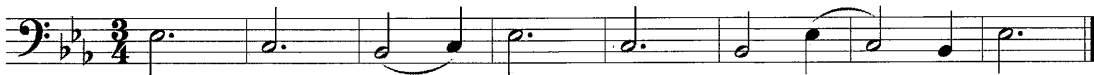
The range of the second theme extends to an octave. The last six measures of the second theme are identical to the first.



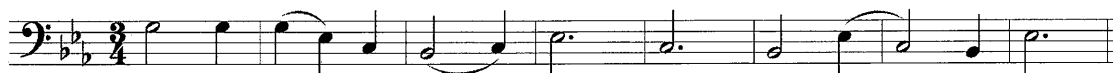
Harmony

Harmony is created through the use of counter material during letters B, C, and G. The harmonic lines at letter B and C are very similar with only the first two measures varying. Letter H uses much of the same material initially performed at letter G.

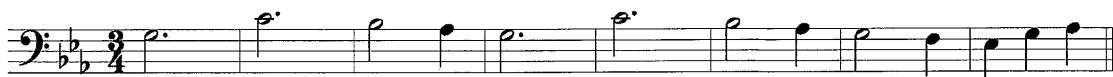
Letter B



Letter C



Letter G



Rhythm

The meter of *Ahrirang* is in 3/4. Students may need to review dotted quarter rhythms, but should not have difficulty due to the amount of unison motion presented in the beginning half of the piece. Rhythmic challenges may present themselves during the canonic section. It would be beneficial to have the entire ensemble perform the parts in unison before performing the round. Young percussion students should practice counting through their part together to ensure a steady tempo that doesn't continue to pick up speed.

Timbre

Throughout the entirety of *Ahrirang*, the instrument families often dictate the instrument groupings. The woodwind family and the brass family split the themes and canons evenly. Percussion is also split equally into two different groups, metallic and battery.

Unit 7: Form and Structure

Measure

1-4

5-12

13-20

21-28

29-32

33-40

41-52

Scoring

Introduction – Percussion ostinato.

First theme is introduced in high woodwinds.

First theme is repeated in horn and cornets.

Counter melody scored in trombone.

Battery percussion enters.

Second theme is introduced in mostly unison.

2nd clarinet, 2nd cornet, trombone, and mallet percussion repeat counter melody.

Percussion solo. May be repeated as often as necessary for desired effect.

Soli flute repeats the first theme with soli clarinet canonizing the melody two measures later.

Optional voices could sing along with melody parts.

Soli flute repeats the second theme with

53-60	<p>soli clarinet canonizing the melody two measures later.</p> <p>High woodwinds repeat the first theme with horn and cornets canonizing the melody two measures later.</p> <p>Low brass, woodwinds, and 2nd clarinet and cornet repeat counter melody.</p>
61-70	<p>High woodwinds repeat the second theme with horn and cornets canonizing the melody two measures later.</p>

Unit 8: Suggested Listening

John Barnes Chance: *Variations on a Korean Folk Song*

John Ployhar: *Korean Folk Song Medley*

Michael Story: *Land of the Rising Sun*

Unit 9: Additional Resources

"Arirang, Korea's Unofficial Anthem." :: Korea.net : The Official Website of the Republic of Korea. Accessed February 14, 2016.
<http://www.korea.net/NewsFocus/Culture/view?articleId=99813>.

Lee, Peter H., ed.. 2002. "FOLK SONGS". In *The Columbia Anthology of Traditional Korean Poetry*, edited by Peter H. Lee, 263–80. Columbia University Press.
<http://www.jstor.org/stable/10.7312/lee-11112.13>.

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 110 – 114

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"Arirang, Korea's Unofficial Anthem." :: Korea.net : The Official Website of the Republic of Korea. Accessed February 14, 2016.
<http://www.korea.net/NewsFocus/Culture/view?articleId=99813>.

"Meredith Music Publications—Developing New Standards." Meredith Music Garwood Whaley Comments. Accessed March 26, 2016.
<http://www.meredithmusic.com/garwood-whaley>.

"Meredith Music Publications—Developing New Standards." Meredith Music Robert J Garofalo Comments. Accessed March 26, 2016.
<http://www.meredithmusic.com/robert-j-garofalo-biography>.

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 110 – 114

Fanfare on a Theme of Imagination

Brian Balmages

(b.1975)

The FJM Music Company Inc

2015

Grade 1

Unit 1: Composer

Brian Balmages (b.1975) received his Bachelor's in Music from James Madison University and his Master's from the University of Miami. Mr. Balmages' award-winning compositions have been performed from elementary groups to professional organizations including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, and the Boston Brass. His compositional accolades include the Albert Austin Harding Award and the Harvey G. Phillips Awards. As a conductor and clinician, Mr. Balmages has been involved with prestigious organizations including the Midwest Clinic, National Association for Music Educators, and the College Band Directors National Association.¹¹

Mr. Balmages has spent time as an Adjunct Professor of Instrumental Conducting and Acting Symphonic Band Director at Towson University. He is also the Director of Instrumental Publications for the FJH Music Company Inc.¹²

¹¹ "Brian Balmages." FJHmusic.com. Accessed March 26, 2016.
<https://www.fjhmusic.com/composer/bbalmages.htm>.

¹² "Brian Balmages." FJHmusic.com. Accessed March 26, 2016.
<https://www.fjhmusic.com/composer/bbalmages.htm>.

Unit 2: Composition

The inspiration for *Fanfare on a Theme of Imagination* came from a famous quote by Albert Einstein: "Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."¹³ Commissioned for the simultaneous openings of the All Saints Catholic School and the Ecole Centennial School in Swift Current, Saskatchewan, this work is meant to represent the endless potential that the incredible creativity and imagination of the youth could have on our future. Both principals aspired for their new establishments to be a place of flourishing creativity and hoped their commissioned piece could remind those who have forgotten.¹⁴

Unit 3: Historical Perspective

Fanfares have been used as calls of royalty approaching and impending battles of war throughout much of studied history. Fanfares, flourishes, and overtures have been imitated in art music as early as the 14th century and comprise a substantial portion of concert band literature.¹⁵ Composed and published in 2015 *Fanfare on a Theme of Imagination* is one of the most current fanfares to fit the genre.

Unit 4: Technical Consideration

Although labeled as a grade 1, this work has plenty to challenge the young ensemble. Throughout the piece many meter changes exist between 3/4, 2/4, and 4/4. To understand that the beat remains the same through these meter changes, students are

¹³ Balmages, Brian. "About the Music." In *Fanfare on a Theme of Imagination*. For Lauderdale, FL: The FJH Music Company Inc., 2015: 2.

¹⁴ Balmages, Brian. "About the Music." In *Fanfare on a Theme of Imagination*. For Lauderdale, FL: The FJH Music Company Inc., 2015: 2.

¹⁵ The Editors of Encyclopædia Britannica. "Fanfare." Encyclopædia Britannica Online. Accessed March 26, 2016. <http://www.britannica.com/art/fanfare-music>.

encouraged to count through their parts before playing. In addition to regularly changing meter, the tempo change at the “Allegro Energico” will challenge students to maintain control and perform as an ensemble.

The work calls for seven percussionist to cover all written parts. Included in the piece is an advance and remedial snare part for players of varying ability.

Unit 5: Stylistic Consideration

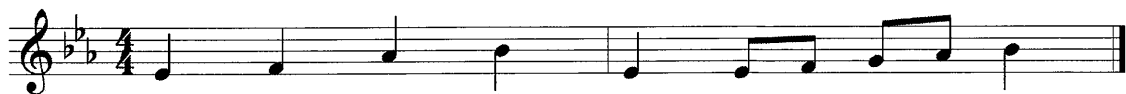
The piece in its entirety is a fanfare and should be performed as one. The players should support the full-length of the note in an articulate way. Note the use of crescendos and accents to create contrast. Students should also be aware of the subtle use of slurs within the second half of the piece.

Unit 6: Musical Elements

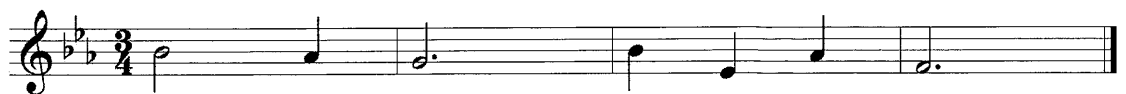
Melody

Written in E-flat, there are two main motives that are constructed using a minimal amount of notes. Although most of the “Allegro Energico” section is based off of Motive A, all of the melodic material is based off either motive. Accidentals are used primarily in harmony voices.

Motive A



Motive B



Harmony

Through the use of accidentals, the 7th scale degree is often lowered putting the piece into the mixolydian mode. The piece strays from the diatonic chords of E-flat major using these, as well as other, altered notes briefly tonicizing D-flat major.

Rhythm

Written with numerous meter changes (2/4, 3/4, 4/4) throughout the piece, it forces the performer to be aware of counting. Rhythms are constructed mostly of half notes, quarter notes, and eighth notes. However, many students inevitably rush ahead of the ensemble due to the inclusion of rests on the downbeats of measures.

Timbre

Many typical voice groupings for young band are implemented throughout this work; high woodwinds and trumpets – soprano, alto saxophone and horn – alto, tenor saxophone, trombone, and baritone – tenor, and low woodwinds and tuba – bass.

Unit 7: Form and Structure

Measures	Event and Scoring
1 – 8	Brass fanfare Motive A
9 – 24	Brass fanfare Motive B
	Flute and alto saxophone Motive A
25 – 28	Tempo change
29 – 36	Clarinets, tenor saxophone, horns Motive A
37 – 47	Trumpets augmented Motive A
	Motive A echoed in flute, clarinets, and bells
48 – 53	Flute, clarinet, alto saxophone, tenor saxophone, trumpet, horn Motive A
54 – 61	Brass fanfare augmented Motive A variation
62 – 69	Coda – Tutti Motive A

Unit 8: Suggested Listening

Aaron Copland: *Fanfare for the Common Man*

Dmitri Shostakovich: *Festive Overture*

Ralph Vaughan Williams: *Flourish for Wind Band*

Robert W. Smith: *American Flourish*

Unit 9: Additional Resources

Miles, Richard B., and Larry Blocher. 1997. Teaching music through performance in band. Chicago: GIA Publications.

Miles, Richard B., and Larry Blocher. 1998. Teaching music through performance in band volume 2. Chicago: GIA Publications.

Miles, Richard B., and Larry Blocher. 2000. Teaching music through performance in band volume 3. Chicago: GIA Publications.

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications.

Sources Cited

Balmages, Brian. "About the Music." In *Fanfare on a Theme of Imagination*. For Lauderdale, FL: The FJH Music Company Inc., 2015: 2.

"Brian Balmages." FJHmusic.com. Accessed March 26, 2016.
<https://www.fjhmusic.com/composer/bbalmages.htm>.

The Editors of Encyclopædia Britannica. "Fanfare." Encyclopedia Britannica Online. Accessed March 26, 2016. <http://www.britannica.com/art/fanfare-music>.

Incidental Suite

Claude T. Smith

(1932 - 1987)

Wingert – Jones Publications

1966

Grade 4

Unit 1: Composer

Claude T. Smith was born on March 14th, 1932 in Monroe City, Missouri. As an undergraduate, Mr. Smith studied at Central Methodist College and the University of Kansas. Smith had a rich career teaching in both public school and at the collegiate levels. After graduating, he began his career as an elementary instrumental teacher in public schools in Nebraska and Missouri. In 1976 he made the switch to the collegiate level accepting a position at Southwest Missouri State University where he was responsible for teaching composition, theory, and horn as well as directing the University Symphony.¹⁶ Mr. Smith was also active as a composer with over 110 band works, 12 orchestral works, and 15 choral works, many of which were published by Wingert-Jones Publications. Mr. Smith became a staff composer of Jensen Publications in 1978.¹⁷

During his career, Mr. Smith was an active clinician and guest conductor throughout the United States, Canada, Europe, and Australia. He was a member of many musical organizations including the Music Educators National Conference, Missouri Music Educators Association, National Bandmasters Association, and the American

¹⁶ "Claude T Smith Biography." Claude T Smith Biography. Accessed April 09, 2016. <http://www.claudetsmith.com/biography.html>.

¹⁷ "Claude T Smith Biography." Claude T Smith Biography. Accessed April 09, 2016. <http://www.claudetsmith.com/biography.html>.

Bandmaster's Association.¹⁸ After his death on December 13th, 1987, Mr. Smith was bestowed with numerous honorary awards including the National Band Association Award from the Academy of Winds and Percussion Arts, an Honorary Doctorate of Humane Letters from Central Methodist College, the Hall of Fame Award from the Missouri Bandmaster's Association, and the Kappa Kappa Psi Distinguished Service to Music Award. In 1993, Smith's wife and daughter founded Claude T. Smith Publications in memory of his life's accomplishments.¹⁹

Unit 2: Composition

Incidental Suite is a staple of standard concert band repertoire and has been included on many different state lists. The suite is comprised of three separate movements, "Tarantella," "Nocturne," and "Rondo," each of which explore changes in meter. Traditional compositional techniques and instrumentations are used throughout the piece, including percussion. Depending on performance speed, the work in its entirety can fluctuate between ten and eleven minutes. Claude T. Smith composed the work in 1966 and Wingert-Jones Publications published it the same year.²⁰

Unit 3: Historical Perspective

Many of Claude T. Smith's compositions, including *Incidental Suite*, served educational merit and were often performed in public schools and at the collegiate level. In a 1987 study, Mr. Smith was revealed to be one of twenty-two composers that

¹⁸ "Claude T Smith Biography." Claude T Smith Biography. Accessed April 09, 2016. <http://www.claudetsmith.com/biography.html>.

¹⁹ "Claude T Smith Biography." Claude T Smith Biography. Accessed April 09, 2016. <http://www.claudetsmith.com/biography.html>.

²⁰ Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

comprised fifty-seven percent of literature performed by collegiate bands between 1980 and 1985. His most performed piece was *God of Our Fathers*.²¹

Unit 4: Technical Consideration

Movements I – The majority of the technical challenges present in the opening movement are rhythmic. The opening tempo marking of *Allegro vivo* creates an instantaneous demand of high speeds being played upwards of 140bpm.²² High woodwinds often have extended phrases of moving eighth notes with entrances occurring after eighth rests. Frequent meter changes between 6/8 and 9/8 and the use of the quarter note triplet rhythm also add to the rhythmic difficulty of this movement. However, range and key center do not pose much of an issue. There are minimal accidentals.

Movement II – This movement is much slower than the opening, however there are still rhythmic challenges that are present throughout. The composer continues to explore meter changes between 2/4, 3/4, and 4/4. In addition to the frequent meter changes, rhythmic intensity is created in the sextuplets in the high woodwind voices as well as sixteenth note triplets in the horns.

There are sparing moments when range becomes a concern. Flutes must reach high A and Cornet I and Trombone I must start phrases on high A and high G, respectively. Harmonically the movement does not present an overwhelming challenge,

²¹ Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/ensemble and Its Conductor*. Galesville, MD: Meredith Music Publications, 2002. Pg. 122 – 125.

²² "Dolmetsch Online - Music Theory Online - Tempo." Dolmetsch Online - Music Theory Online - Tempo. Accessed April 9, 2016. <http://www.dolmetsch.com/musictheory5.htm>.

however, there is a larger presence of accidentals creating harmonic shifts away from D minor.

Movement III – Similarly to the first movement, many of the challenges present in movement III are due to rhythm material. In the opening passage there is much rhythmic intensity written in the high woodwind and brass voices. Combined with the speed of the piece, *allegro moderato*, players will need to perform this passage incredibly carefully and articulate when appropriate. The composer continued to utilize frequent meter changes shifting between 4/4, 6/8, and 7/8. There are a considerable number of accidentals utilized throughout the final movement.

Unit 5: Stylistic Consideration

Movement I – The opening movement uses an abundance of accents and mixed articulations. Players should be aware of the articulation content that exists in the melodic line. Consistent note length throughout the ensemble will be important to maintain tempo and clarity.²³ The opening movement makes use of *Fp* crescendos as well as stark dynamic changes.

Movement II – In complete contrast from the opening movement, the overall style of this movement is legato and players will have to adjust from one style to the next. There are sparing moments, such as the opening passage and letter D, where contrary styles are occurring simultaneously.

All players should consider balance at all times through the second movement. Many solos occur throughout the movement and should be heard over the

²³ Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

accompaniment.²⁴ This occurs in small chamber-like passages as well as full ensemble tutti playing.

Movement III – Much like movement I, movement III is very accented, articulate, and march-like. Performing the passages with unified note lengths will also lead to rhythmic precision. Specifically at letter E, there is an abundance of eighth rests and the performers should strive to hear the space between the notes.

Although much of the movement is quite boisterous, emphasizing the softs as well will give the listener some variety. Note the *FF-PP* in the opening passage.

Unit 6: Musical Elements

Melody

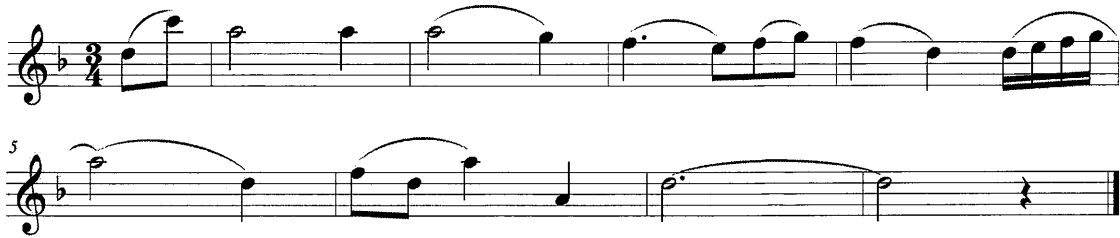
Movement I – This movement is written in the key of D minor with occasional accidentals used throughout. The themes of the first movement are often shared throughout the ensemble using hocket. The main theme of the first movement extends slightly beyond an octave and attention should be given to the slurs and how they emphasize the quarter note triplet.



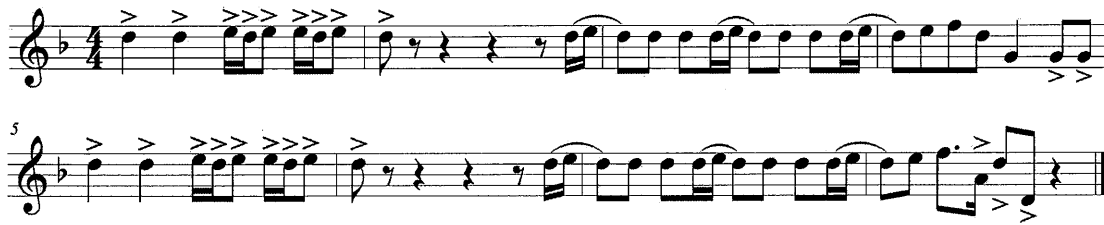
Movement II – The melody of movement II is often repeated throughout the movement as solos on different instruments. Contrary to the styles of the first and third

²⁴ Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

movement, the second movement is much more legato and attention should be paid to slurs and ensemble balance. The theme uses slightly more than an octave.



Movement III – Similarly to movement I, movement III is written in D minor and utilizes hocket to divide the themes throughout the ensemble. The main theme in the third movement calls for the player to be much more cautious of the articulation needed to properly perform the accents and rhythmic figures.



Harmony

Movement I and III – Movement I and III are based in D minor. With minor use of accidentals, the chords used are primarily those found within the diatonic scale.

Movement II – Similar to the other two movements, movement II is written in D minor. However, contrary to movements I and III, movement II has a greater use of accidentals and non-diatonic chords. Although these chords are more present in this movement, the resolutions back to D minor happen quickly.

Rhythm

Movement I – Movement I is written with a triple feel utilizing 6/8 and 9/8 meters. Since the pulse of the piece is set at *Allegro vivo*, the intensity of the rhythmic figures is created by using nothing smaller than an eighth note.

Movement II – Movement II is comprised of mostly basic rhythmic subdivisions from half notes down to sixteenth notes. Rhythmic intensity is created in the high woodwind voices with the use of the sextuplet figure and in the horn and baritone with sixteenth note triplets. There are regular meter shifts between 2/4, 3/4, and 4/4.

Movement III – The main rhythmic theme is first introduced in the percussion opening. Much like movement I, the third movement utilizes quick rhythmic figures comprised of eighth notes, sixteenth notes, eighth note triplets, and sixteenth note triplets. The use of eighth rests, syncopation, and frequent meter changes between 4/4, 7/8, and 6/8 create a sporadic feeling.

Timbre

Throughout each of the three movements, Smith follows traditional groupings of brass and woodwinds to create contrasting timbres.²⁵ Very often the two main groupings are isolated from one another. When the two instrument types overlap, it is on contrasting parts. There are moments when Mr. Smith opted to create contrast by voicing highs against lows instead of instrument type.

²⁵ Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Movement I		
Introduction	1 – 8	Material from the opening movement split up in hocket throughout the entire ensemble.
Theme A	9 – 22	Flute and clarinet melody and supportive material in low brass and woodwinds.
Theme A	23 – 30	Theme A repeated. Additional material in baritone and bassoon.
Theme B	31 – 53	Theme B split up in hocket throughout high woodwinds and brass.
Theme A	54 – 65	Theme A and additional material repeated.
Development of Theme A	66 – 85	Woodwinds present Theme A in a fugue-like canon.
Theme B	86 – 108	Theme B split up in hocket throughout high woodwinds and brass.
Theme A	109 – 120	Theme A repeated. Additional material in baritone and bassoon.
Theme A	121 – 130	Theme A and additional material repeated with reduced instrumentation.
Coda	131 – 139	Material based on Theme A.
Movement II		
Introduction	1 – 4 5 – 11 12 – 15	Bassoon and oboe solo. Flute Solo. Supporting voices introduced.
Theme A	16 – 23	Theme A in solo alto saxophone.
Theme A	24 – 31	Alto saxophone repeats theme A. Solo flute presents countermelody.
Theme B	32 – 49	Theme B presented in high brass and woodwinds. Full orchestration.
Theme C	50 – 58	Theme C presented in woodwinds. Brass

		supplying supportive material.
Theme A	59 – 66	Theme A presented in high woodwinds. Countermelody in horns and tenor saxophone.
Extension of Theme A	67 – 75	Flute and clarinet duet on Theme A material.
Theme B	76 – 93	Theme B presented in high brass and woodwinds. Full orchestration.
Theme C	94 – 102	Theme C presented in woodwinds. Brass supplying supportive material.
Theme A	103 – 110	Theme A presented in full orchestration.
Theme A	111 – 116	Flute solo with low brass accompaniment.
Coda	117 – 119	Solo alto saxophone and clarinet.
Movement III		
Introduction	1 – 4	Percussion section introduces rhythmic theme
Theme A	5 – 13	Repeated section. Theme in oboe, clarinet, and trumpet. Remainder of the ensemble supplying supportive material. D.S. appears at the beginning of the passage.
Theme B	14 – 27	Theme B split up in hocket throughout the entire ensemble. Coda appears at the end of the passage.
Theme A	28 – 35	Repeat of measures 5 – 13.
Theme C	36 – 47	Theme C presented throughout the entire ensemble.
Transition	48 – 55	Call and response between brass and high woodwinds. D.S. al Coda appears at the end of the passage.
Coda	56 – 63	Variations of already presented material.

Unit 8: Suggested Listening

Claude T. Smith: *God of Our Fathers*

John Barnes Chance: *Incantation and Dance*

Gordon Jacob: *William Byrd Suite*

Malcolm Arnold: *Four Scottish Dances*

Norman Dello Joio: *Scenes from "The Louvre"*

Unit 9: Additional Resources

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/ensemble and Its Conductor*. Galesville, MD: Meredith Music Publications, 2002.

"Claude T Smith Biography." Claude T Smith Biography. Accessed April 09, 2016.
<http://www.claudetsmith.com/biography.html>.

Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

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<http://www.dolmetsch.com/musictheory5.htm>.

Miles, Richard B. *Teaching Music Through Performance in Band Vol 7*. Chicago: GIA Publications, Inc., 2009. 501 – 507.

Largo

Antonin Dvorak (1841 – 1904) arranger Johnnie Vinson (b.1944)

Hal Leonard Corporation

2003

Grade 1 1/2

Unit 1: Composer

Antonin Dvorak was born in Bohemia in 1841 and died in Prague in 1904. From a young age, Antonin had a strong affinity towards music becoming an accomplished violinist and amateur musician. At the age of twelve, Antonin moved in with his aunt and uncle where he studied harmony, piano, and organ.²⁶ Later in 1857, Antonin was enrolled in a two-year program at the Institute for Church Music in Prague to play viola.²⁷

In 1875 Dvorak met fellow composer and musician Johannes Brahms. Brahms not only supplied Dvorak with technical advice, but also helped him establish a relationship with publisher Fritz Simrock. Thanks to Simrock's firm, Dvorak's compositions began to attract worldwide attention.²⁸ He was best known for turning folk music into Romantic music, like in his most recognized work *Symphony No. 9* "New World Symphony."²⁹

²⁶ Lloyd-Jones, David Mathias. "Antonin Dvorak." Encyclopedia Britannica Online. Accessed April 24, 2016. <http://www.britannica.com/biography/Antonin-Dvorak>.

²⁷ Lloyd-Jones, David Mathias. "Antonin Dvorak." Encyclopedia Britannica Online. Accessed April 24, 2016. <http://www.britannica.com/biography/Antonin-Dvorak>.

²⁸ Lloyd-Jones, David Mathias. "Antonin Dvorak." Encyclopedia Britannica Online. Accessed April 24, 2016. <http://www.britannica.com/biography/Antonin-Dvorak>.

²⁹ Schwarm, Betsy. "New World Symphony." Encyclopedia Britannica Online. Accessed March 25, 2016. <http://www.britannica.com/topic/New-World-Symphony>.

Dvorak accepted a position as the Director of the National Conservatory of Music in 1892 before returning to Bohemia in 1895.³⁰

Dr. Johnnie Vinson earned his Bachelor's and Master's degrees in music education from Auburn University in Auburn, Alabama. He later earned his Doctor of Arts degree in Music Theory from The University of Mississippi. After a productive tenure of 36 years, Dr. Vinson is the emeritus Director of Bands and Professor of Music at Auburn University.³¹ Dr. Vinson is a member of numerous organizations including National Band Association, World Association for Symphonic Bands and Ensembles, and Music Educators National Conference. He has also been elected to membership in the American Bandmasters Association.³²

Unit 2: Composition

Largo is the second movement from Antonin Dvorak's *New World Symphony*. While Dvorak was living in New York and working as the Director of the National Conservatory of Music, his *New World Symphony* was written and premiered in 1893. Johnnie Vinson's arrangement was written in 2003 but keeps the iconic opening and melodic line from the 1893 version.

Unit 3: Historical Perspective

Arrangements of classical literature for bands of varying levels are common throughout recent history. Johnnie Vinson's beautiful setting of *Largo* is a continuation of this practice.

³⁰ Lloyd-Jones, David Mathias. "Antonin Dvorak." Encyclopedia Britannica Online. Accessed April 24, 2016. <http://www.britannica.com/biography/Antonin-Dvorak>.

³¹ "Johnnievinson." Johnnievinson. Accessed March 25, 2016. <http://www.johnnievinson.com/#!bio/c10fk>.

³² "Johnnievinson." Johnnievinson. Accessed March 25, 2016. <http://www.johnnievinson.com/#!bio/c10fk>.

Dvorak wanted to create a piece that expressed his reflections from his first visit to the “new world,” and incorporate the beauty of American lore and African-American spirituals. Historically significant, this symphony marked the beginning of American themes as source material for classical music.

Unit 4: Technical Consideration

Largo is an easy arrangement of the second movement from Antonin Dvorak’s *New World Symphony*. The overall tempo is “largo” and meant to be performed around 80 beats per minute.³³ In addition to the slower tempo, the piece is written in concert Eb with a 4/4 time signature and presents minimal technical challenges.

Students may need to be reminded of fingerings for accidentals during the iconic opening passage. The trombones must move entirely into seventh position. Young clarinet players may find difficulty playing up to A above the staff.

The percussion parts are sparse but should be treated with equal importance to balance with the rest of the ensemble. The snare and suspended cymbal rolls need to maintain a smooth and consistent crescendo without over-powering the remainder of the ensemble.

Unit 5: Stylistic Consideration

The overall style of *Largo* is smooth and the arrangement is a great educational tool for teaching the legato style. There are many slurs through the entirety of the piece and students should be encouraged to maintain their breath support throughout each phrase and attempt to work from breath mark to breath mark. Students should also strive to avoid rushing long notes under slur markings.

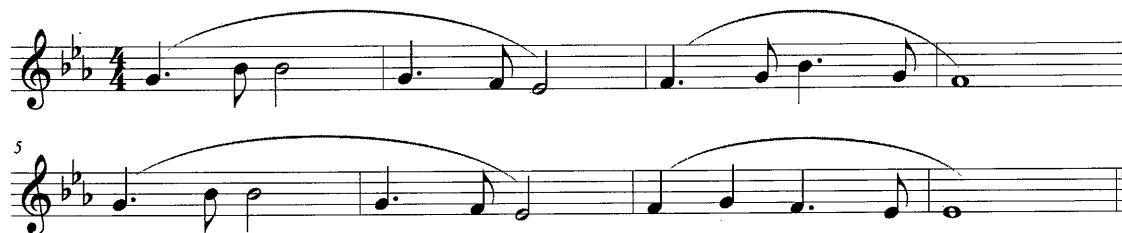
³³ Dvorak, Antonin. *Largo*. Arranged by Johnnie Vinson. Milwaukee, WI: Hal Leonard Corporation, 2003. 3.

Take special precaution that the melody is always heard. Encourage harmony players to listen for the melody line as loud as they play.

Unit 6: Musical Elements

Melody

The main theme is written in Eb for the duration of the piece. The trumpets almost exclusively carry the melody throughout this arrangement of *Largo* through the use of a solo and soli passage. Flutes, clarinets, and bells reinforce the melody at times throughout the piece.



The secondary theme is similar to the initial theme by use of related contours and rhythms.



Harmony

With the exception of the iconic introduction and recapitulation at the end, the harmonic structure is in Eb and does not stray from the diatonic chords. The harmony to the melody line is heard in the alto saxophones and horns.

Rhythm

Written in 4/4 and performed at a slow tempo, rhythm should not be an issue for any young group. Most harmony lines are comprised of whole notes and half notes. The melodic line makes great use of the dotted quarter figures as well as quarter notes and half notes. There are few instances where ties may present issues as they cause some instrument types to move independently.

Timbre

As with many pieces written for young band, the timbre does not stray much from what the students are use to. The melody is often carried in the high woodwinds as well as the trumpets and occasionally mallet parts. The middle voice is carried by the alto saxophones and horns while the bass is covered by the low brass and reinforced by the low woodwinds.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Introduction	1 – 8	Unison chords. Flutes and percussion enter m. 5.
Theme A	9 – 16	Trumpet 1 soli.
Theme B	17 – 24	Melody in flute and bells. Harmony in all remaining voices but trumpet.
Theme A	25 – 28	Melody in all trumpets.
Expanded Theme A	29 - 34	Percussion enters m. 29 and flutes enter m. 30.
Theme B	35 – 42	Melody in flutes and trumpets. Harmony voiced in alto saxophones and horn.
Interlude	43 – 46	Voiced in flute and alto saxophone.
Theme A	47 – 50	Melody in all trumpets.
Expanded Theme A	51 - 56	Percussion enters m. 51 and flutes enter m. 52.
Coda	57 – 66	Unison chords. Percussion enters m.61 and flutes m.64.

Unit 8: Suggested Listening

Aaron Copland: *Appalachian Spring* "Simple Gifts"

John Edmonson: *Amazing Grace*

Ludwig Van Beethoven: *Symphony No. 9* "Ode to Joy"

Unit 9: Additional Resources

"Hal Leonard Online - Composer Biographies -." Hal Leonard Online - Composer Biographies -. Accessed March 25, 2016.
<http://www.halleonard.com/biographyDisplay.do?id=177>.

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications.

Schwarm, Betsy. "New World Symphony." Encyclopedia Britannica Online. Accessed March 25, 2016. <http://www.britannica.com/topic/New-World-Symphony>.

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<http://www.johnnievinson.com/#!bio/c10fk>.

Lloyd-Jones, David Mathias. "Antonin Dvorak." Encyclopedia Britannica Online. Accessed April 24, 2016. <http://www.britannica.com/biography/Antonin-Dvorak>.

Schwarm, Betsy. "New World Symphony." Encyclopedia Britannica Online. Accessed March 25, 2016. <http://www.britannica.com/topic/New-World-Symphony>.

A Prehistoric Suite

Paul Jennings (b. 1948) and Orchestrated by Teresa Jennings (b. 1956)

Hal Leonard Corporation

1987

Grade 1

Unit 1: Composer

Paul Jennings (b. 1948) received his undergraduate degree in bassoon studies from Marshall University in Huntington, West Virginia. He continued his tenure at Marshall University by completing his graduate studies in music theory and composition as well as working as director of the jazz band and composer for the band program.³⁴ Paul entered the world of publishing in 1979 as he accepted a job with Jenson Publications in Milwaukee, Wisconsin. Before being sold to Hal Leonard in 1983, Mr. Jennings was able to rise to the role of Vice President and begin his own Dark Orchid Records. Mr. Jennings' accolades include over 500 published works as well as a Grammy won in 1983.³⁵

Teresa Jennings (b.1956) was born into an exceptionally musical family. Her parents, two brothers, and two sisters continued to explore their musical ambitions throughout the lives and careers, therefore music was incredibly important to Teresa as well.³⁶ Although being an accomplished oboist, much of Teresa's career has been focused on music publishing and writing for children. As publisher and writer for *Music K-8*,

³⁴ Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 290 – 301.

³⁵ Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 290 – 301.

³⁶ "About Teresa Jennings." Teresa Jennings : Plank Road Publishing Composer and Owner. Accessed March 27, 2016. <https://www.musick8.com/html/tjbio.php>.

Mrs. Jennings has been able to share her passion for young performers and ability to evoke musical experiences from students to educators throughout the world. Teresa spends much of her time managing her company.³⁷

After meeting at Marshall University, Paul and Teresa have enjoyed a lifetime of creating music together. Since the formation of their company, Plank Road Publishing, in 1990, the two have shifted their musical focus to their business in order to help students and teachers alike.³⁸

Unit 2: Composition

Originally published in 1987, *A Prehistoric Suite* has become a standard in young band repertoire that has avoided the curse of becoming “disposable” music.³⁹ For students performing grade 1 to 1.5 music, this programmatic work touches on more concepts than notes, rhythms, and articulations. Mr. Jennings writes: “We have tried to introduce, in a simple manner, concepts that would not normally be in younger players’ vocabularies. These include non-triadic harmonies, simple clusters, modal melodies, short optional solo passages, non-traditional percussion instruments and even a brief aleatoric (chance) section.”⁴⁰ Using five of the most recognizable dinosaurs (stegosaurus, brontosaurus, pterodactyls, tyrannosaurus, and triceratops), Jennings wrote a truly programmatic piece

³⁷ "About Teresa Jennings." Teresa Jennings : Plank Road Publishing Composer and Owner. Accessed March 27, 2016. <https://www.musick8.com/html/tjbio.php>.

³⁸ Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 290 – 301.

³⁹ "A PREHISTORIC SUITE (Paul & Teresa Jennings) by Rob Wagner." A Prehistoric Suite by Paul and Teresa Jennings. Accessed March 27, 2016. http://www.robwagner.com.au/Performance_Guides/Prehistoric/Prehistoric_Suite.html.

⁴⁰ "A PREHISTORIC SUITE (Paul & Teresa Jennings) by Rob Wagner." A Prehistoric Suite by Paul and Teresa Jennings. Accessed March 27, 2016. http://www.robwagner.com.au/Performance_Guides/Prehistoric/Prehistoric_Suite.html.

that will engage each student's imagination. Allow the students the opportunity to see photos and videos of each dinosaur and act out their motions so they can truly envelop the character of each movement.

Unit 3: Historical Perspective

Scientists have found that dinosaurs appeared around 230 million years ago and ruled the land until an extinction event over 65 million years ago wiped out all reptile life.⁴¹ Thanks to movies, television shows, and fossils, these mysterious creatures still capture the minds and imagination of young students today. *A Prehistoric Suite* uses the imagery and characteristics of vastly different dinosaurs to create a highly programmatic work.

Unit 4: Technical Consideration

Movement 1 – Young students are often puzzled by the 2/4 time signature and continue to count rhythms in 4/4. Reminders and repetition over time will resolve this issue. The use of the lowered seventh scale degree causes this movement to move into the mixolydian mode, a sound that may be foreign to students. However, written as a concert A-flat, students should not be challenged due to the sequence of their lesson books. Rhythmically, the tied notes in this movement often get released early; students should keep the beat by counting or tapping along in order to play through the entire duration of the notes.

Movement 2 – The second movement does not pose many technical challenges. However, trumpet players must play a fourth line D. Since much of this movement lingers around third line B, young trumpet players may find that high notes become

⁴¹ Gammon, By Katharine. "A Brief History of Dinosaurs." LiveScience. 2016. Accessed March 27, 2016. <http://www.livescience.com/3945-history-dinosaurs.html>.

difficult due to lack of stamina. Clarinets do not need to cross the break in this, or any other, movement. Additionally, trombone players must use the entire three beats to complete the glissando.

Movement 3 – The third movement presents more independent playing than any of the other movements. Students should rehearse same parts together before adding in additional material. This will establish listening points throughout the ensemble. High woodwinds, including alto saxophones, utilize expanded ranges during this movement. Students may need to become familiar with notes and fingerings that are outside of what they have played to this point. They will also need to strive for consistent tone.

Movement 4 – Accidentals are numerous in the high woodwind and trumpet parts of the fourth movement. Students may not be entirely familiar with these accidentals. During the moments of “random notes,” where students are encouraged to play random notes starting soft and low and building to a loud and high climax, students will get too loud too soon. Encourage the students to follow the shape of the marking within their parts as it starts small and expands to the end of the measure.

Unit 5: Stylistic Consideration

This multi-movement work is a great educational tool to assist the process of smooth stylistic changes. Articulations in each movement are written differently and students will need to adjust accordingly and interpret the changes as an ensemble.

Movement 1 – The opening movement is meant to represent a processional march complete with fanfare like motives and heavy use of accents. Students should work towards heavier playing through the accented notes without clipping the notes or shortening tied notes. Although accents are prevalent throughout the first movement,

make sure high woodwind and trumpet students are aware of the slurs and staccato markings in the eighth notes. The dynamics will help students establish the end of phrases and transitions.

Movement 2 – Be cautious in the opening motive of the second movement that students do not overcompensate the staccato marking. Full valued or “deliberate” length notes should be encouraged through this movement. Without becoming legato and connected, the notes should almost touch one another. Students should strive to perform the dynamics through this movement to their full potential. The two measure crescendos and decrescendos will create interest to the themes as they are repeated.

Movement 3 – Contrary to the first two movements, the third movement calls for smooth, legato playing. The notes in the melody lines should flow and be connected while the blocked chords are supported through the entire length of the note. Students must make sure that the proper note lengths are maintained through slurs in this movement. Young flute students may have difficulty maintaining proper breath support through the slurs above the staff.

Movement 4 – The final movement combines many of the varying articulations and dynamic approaches utilized in the previous three movements. Since much of this movement happens in tutti, it is crucial that the ensemble is interpreting the articulations and dynamics in a similar manner. Percussion should pay close attention to dynamics as they help lead the rest of the ensemble through the expression of the piece.

Unit 6: Musical Elements

Melody

Movement 1 – The first movement of the suite is written in a key signature of B-flat, however, due to extensive use of the lowered seventh scale degree (concert A-flat), the mixolydian mode is emphasized. The trumpets call the main theme and the high woodwinds respond the same melody.



Movement 2 – Movement two is written in G minor with minimal range or rhythm considerations. Brass and saxophones introduce both themes. On the second recitation, the high woodwinds reinforce the melody line.

Theme A



Theme B



Movement 3 – Range should be considered for flute and clarinet players in the third movement. Both parts utilize more than the first octave of notes for beginning students. Young players may not be familiar with all of the notes needed for this movement. The melody is to be gentle and flowing and moves through the range by steps and skips.



Movement 4 – The main theme of the final movement is composed of major second dissonances (A-flat/G-flat) and descending tri-tone intervals while maintaining the major second dissonance (C/D). The melody continues to ascend in major seconds.



Harmony

Movement 1 – With the use of the lowered seventh scale degree, the first movement of the suite is written in B-flat mixolydian. Open fourths, fifths, and octaves are written throughout the piece alternating between B-flat and F minor.

Movement 2 – The second movement uses G minor exclusively and does not stray from blocked chords created by the diatonic scale. Although most of the movement is based off the G minor chord, there are brief mentions of D minor, E-flat major, and F major chords.

Movement 3 – The third movement harmonically stays within the written key of B-flat major. The composer makes use of I, IV, V, and vi blocked chords. The step-wise descending bass line places the chords in varying inversions.

Movement 4 – Written in D minor, the final movement makes use of accidentals and descending tri-tone motion. As mentioned in the melody section, much of the harmonic dissonance is created through the use of major second intervals.

Rhythm

Movement 1 – Students may find the opening movement to present a few rhythmic challenges. Written in 2/4, younger students may continue to think and count in 4/4. Students may need to continue to develop their finger dexterity to successfully navigate the eighth notes that are used throughout all voice parts. Be cautious that students maintain pulse and beat through rests and ties.

Movement 2 – The second movement should prove to be rhythmically easy for students. The movement is written 4/4 and is comprised mostly of whole notes, half notes, and quarter notes.

Movement 3 – The third movement will prove to be a sizeable challenge for young students. With melody and counter melodies occurring simultaneously, students will need to be comfortable performing independently. Each line utilizes a combination of dotted half notes, half notes, quarter notes, eighth notes, ties and slurs.

Movement 4 – Metered in 4/4, the final movement of the suite primarily employs the use of half notes and quarter notes within the wind parts. The snare drum part utilizes a considerable amount of eighth notes.

Timbre

Through most of the suite, instrument voices are grouped together appropriately for this level; high woodwinds and trumpets, alto and tenor saxophones and horns, low brass and woodwinds.

Movement 1 – The first movement provides little change from the aforementioned structure. Percussion introduces the anvil sound.

Movement 2 – New sounds and techniques are introduced in the percussion and trombone parts in this movement. Percussion 1 calls for snares to be turned off while percussion 2 adds gong to their instrumentation. Trombone players are asked to perform long and slow glissandi. Slightly lower ranges give this movement an overall darker quality.

Movement 3 – All membrane percussion is eliminated during the third movement and is replaced with extensive use of metallic percussion. The composer asks for varying tones to be produced on the cymbal by use of different striking implements.

Movement 4 – During the non-metered sections of the fourth movement, students are encouraged to explore the varying qualities, effects, and ranges of their instruments. Percussion re-establishes the original instrumentation of membrane and metallic sounds.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
Movement 1		
Introduction	1 – 12	Trumpet fanfare followed with an echo in the alto saxophone, low woodwinds, horn, and low brass. High woodwinds and mallet percussion add a slowly metered trill.
Theme A	13 – 20	Theme A introduced in call and response fashion. First by the trumpets and answered by high woodwinds with supportive material by alto and tenor saxophone, and horn. Low woodwinds and brass perform a rhythmic ostinato.
	21 – 28	Previous section is repeated with minor alterations leading into the next section.

Theme B	29 – 36	Theme B introduced in upper woodwinds and trumpets. Middle voices supply supportive material while low woodwinds and brass continue ostinato while including introduction material.
Coda	37 - 44	Ending material using fragments of Theme A.
Movement 2 Introduction	1 – 4	Introduction of brontosaurus motive in low woodwinds and brass. Specifically trombone. Entire ensemble enters at m. 4.
Theme A	5 – 12	Theme A is introduced in alto and tenor saxophone, trumpet, and horn. Brontosaurus motive is continued as supportive material by low woodwind and brass.
Theme B	13 – 20	Theme B is introduced in alto and tenor saxophone, trumpet, and horn. Brontosaurus motive is continued as supportive material by low woodwind and brass.
Theme A	21 - 28	Theme A is repeated with the addition of the high woodwinds.
Theme B	29 - 37	Theme B is repeated with the addition of the high woodwinds.
Movement 3 Introduction	1 – 4	Initial motive introduced in trumpet solo. Light use of metallic percussion.
Theme A	5 – 12	Theme A introduced in flutes and clarinets. Alto and tenor saxophone, horn, and low woodwind and brass supply blocked chord

	13 – 20	<p>harmonies. Light metallic percussion.</p> <p>Theme A repeated in oboes, clarinets, and bells. Flute presents counter melody while block chords continue to provide harmony.</p>
	21 – 28	<p>Trumpet solo in m. 15.</p> <p>Theme A repeated in flutes, oboes, clarinets, and bells. Counter melody presented in alto and tenor saxophone, and horn. Metallic percussion becomes heavier.</p>
Coda	29 – 42	<p>Ending using fragments of all previous stated material. Theme A in oboes and clarinets. Counter melodies in flutes, alto and tenor saxophones, and horn. Introduction motive in alto saxophone, trumpets, flutes, oboes, and clarinets. Ensemble texture lessens towards the end of the movement.</p>
Movement 4 Introduction	1	<p>Full ensemble playing random notes and noises for sixteen to twenty seconds. Start low and soft; get louder, faster, higher.</p>
Theme A	2 – 9	<p>Theme A introduced in flutes, clarinets, and trumpets. Performing major second dissonances supported by the remainder of the winds on the descending tri-tone.</p>
Theme B	10 – 15	<p>Theme B introduced in low woodwinds and brass with minor second accented chords produced by the remainder of ensemble. Percussion accents on the</p>

		end of measures.
	16 – 23	Theme B material repeated.
Theme A	24 – 31	Theme A material repeated.
Repeat of Introduction	32	Full ensemble playing random notes and noises for sixteen to twenty seconds. Start low and soft; get louder, faster, higher.
Coda	33 – 36	Unison ensemble ending with descending minor seconds.

Unit 8: Suggested Listening

Anne McGinty: *Clouds*

Claude Debussy: *La Mer*

John Williams: *Jurassic Park*

Gustav Holst: *The Planets*

Hector Berlioz: *Symphonie Fantastique*

Nikolai Rimsky-Korsakov: *The Tale of Tsar Saltan*, “Flight of the Bumblebee”

Randall Standridge: *In the Court of the King*

Unit 9: Additional Resources

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications.

Jennings, Paul. *A Prehistoric Suite*. Milwaukee, WI: Hal Leonard Corporation, 1987

Sources Cited

"A PREHISTORIC SUITE (Paul & Teresa Jennings) by Rob Wagner." A Prehistoric Suite by Paul and Teresa Jennings. Accessed March 27, 2016. http://www.robwagner.com.au/Performance_Guides/Prehistoric/Prehistoric_Suite.html.

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Gammon, By Katharine. "A Brief History of Dinosaurs." LiveScience. 2016. Accessed March 27, 2016. <http://www.livescience.com/3945-history-dinosaurs.html>.

Miles, Richard B., and Thomas L. Dvorak. 2001. Teaching music through performance in beginning band. Chicago: GIA Publications. Pg. 290 – 301.

Shenandoah

Frank Ticheli

(b. 1958)

Manhattan Beach Music

Date of Pub: 1999

Grade 3

Unit 1: Composer

Frank Ticheli was born on January 21, 1958. He began his study of music in Monroe, Louisiana when he was nine years old learning the trumpet. Ticheli and his family relocated to Texas in 1971 where he attended high school and received his undergrad. He then continued to pursue further education by receiving his M.M. (1983) and his D.M.A (1987) from the University of Michigan.⁴²

Ticheli has gained teaching experience at both high school and university level. In 1991, Ticheli again relocated to Pasadena, California to join the staff at the University of Southern California. From 1991 to 1998, Ticheli would also serve as the Composer in Residence of the Pacific Symphony Orchestra.⁴³

Although most known for his concert band works, Ticheli has written many honor-worthy pieces for band, orchestra, choral, and chamber music. Many of these pieces have since become standard repertoire for ensembles of all ages. Ticheli himself

⁴² Blocher, Larry. "Shenandoah." *Teaching Music Through Performance in Band: Volume 4*. Edited by Richard Miles. Chicago, IL: GIA Publications, 2003. Pg. 380-387.

⁴³ "The Music of Frank Ticheli: Bio." *The Music of Frank Ticheli: Bio*. Accessed February 07, 2016.
http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

has been awarded many awards and honors. "Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization.⁴⁴ His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest."⁴⁵ Ticheli has also received honorary membership into acclaimed organizations such as Phi Mu Alpha Sinfonia. Ticheli has also received awards as an educator including the A. Austin Harding Award and the Virginia Ramo Award for excellence in teaching.⁴⁶

Unit 2: Composition

Frank Ticheli's *Shenandoah* is a beautiful setting of the classic folk song of the same name. Ticheli's setting of the tune, evokes images of the beauty and freedom of the Shenandoah River that travels through Virginia. Although there are many different variations to the origins of this folk song, the book *Teaching Music through Performance in Band: Volume 4* states:

"It is most commonly believed to be the tale of a love between a Native American woman and an early settler. This folk song serves as the basis for Ticheli's composition. In the words of the composer:

'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 of a river."⁴⁷

⁴⁴ "The Music of Frank Ticheli: Bio." The Music of Frank Ticheli: Bio. Accessed February 07, 2016.

http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

⁴⁵ "The Music of Frank Ticheli: Bio." The Music of Frank Ticheli: Bio. Accessed February 07, 2016.

http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

⁴⁶ "The Music of Frank Ticheli: Bio." The Music of Frank Ticheli: Bio. Accessed February 07, 2016.

http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

⁴⁷ Blocher, Larry. "Shenandoah." *Teaching Music Through Performance in Band: Volume 4*. Edited by Richard Miles. Chicago, IL: GIA Publications, 2003. Pg. 380-387

Ticheli wrote *Shenandoah* for the Hill County Middle School Symphonic Band in honor of Jonathon Paul Cosentino, a horn player for the Hill County music program that passed away in 1997.

Unit 3: Historical Perspective

Although the origins of the *Shenandoah* theme are uncertain, it is believed to tell the tale of fur traders and their interactions with Native American tribes. Possibly dating back as early as the beginning of the 19th century, the story most often believed is one about a love between a settler and a Native American woman. Since a large amount of concert band music utilizes folk music from all regions of the world, *Shenandoah* gives any educator a great opportunity to connect their repertoire to events that have occurred in American history. The compositional technique of arranging a folk tune into a band setting could allow teachers to expose their students to works by famous wind band composers such as: Ives, Copland, Holst, and Vaughan Williams.

Unit 4: Technical Consideration

Shenandoah allows for the discussion of sonata form that should be comprehended by most students from middle school to high school. Using two of the most basic key centers students are familiar with (E-flat and B-flat), they will easily understand the concept of the key center modulating from tonic to dominant and back. As students identify the sections of the piece, they should be cognizant of Ticheli's use of expression and musicality. Students can use said expression to further understand

previous discussions of “the grand line”⁴⁸ as mentioned in Aaron Copland’s, What To Listen For In Music.

At first, students may find rhythms to be challenging due to the heavy usage of ties and entrances on off-beats. By incorporating unison rhythmic exercises (with figures from *Shenandoah*) into daily warm-up routines, students will develop the pulse and counting skills necessary to be successful with any of the rhythmic challenges the piece provides. Students may also find the expressive demands in their expanded ranges to be taxing and can use range exercises at different volumes to help refine their expressive abilities.

Students may also find the works Irish Tune from County Derry⁴⁹ and “Horkstow Grange” from Lincolnshire Posy,⁵⁰ both by Percy Grainger, to be useful as listening examples. The stylistic comparisons made between these works and *Shenandoah* will emphasize the characteristics of chorale-like pieces.

Unit 5: Stylistic Consideration

Shenandoah is a chorale style piece of music. With an abundance of slurs, and occasional tenuto markings, articulations need to remain legato and connected. As the piece reaches its climax point, more accents are introduced. These accents, although still connected, should be played more heavily. Players should also observe Ticheli’s indication to avoid breaths leading into new phrases. Although Ticheli does not give a

⁴⁸ Copland, Aaron. “How We Listen.” In *What To Listen For In Music*. (New York, NY: McGraw-Hill, 1957), 13.

⁴⁹ Grainger, Percy. *Irish Tune From County Derry*. London, England; Schott & Co., 1911.

⁵⁰ Grainger, Percy. *Lincolnshire Posy “Horkstown Grange,”* New York, NY; G. Schirmer, 1940.

wealth of freedom with tempo, $q = 50 - 58$, the tempo should flow freely with slight fluctuations for expressive purposes.

The dynamics of the piece range from the one extreme (*niente*) to the other (*fortissimo*). Through much of the exposition and development sections, the dynamics gradually swell between *piano* and *mezzo forte* creating a sense of gentle reflection. Each time the main theme is stated, it is expected to peak at the beginning of the eighth measure and decrescendo to the end of the phrase. During the last iteration of the main theme, *Shenandoah* finally reaches its dynamic apex with many voices throughout the ensemble playing *forte* and increasing to *fortissimo* during the recapitulation.

The ensemble should take into consideration the chorale style in relation to overall balance. The melody should be able to be heard overtop of the harmony voices.

<u>Dynamic Map</u>			
Exposition:			
A	A	B	Transition
p<mp><mf>p<mf>pp	mp<mf><f>p	p>n<p	>pp mf>
Development:			
B	A	Transition	
p>	pp>n<p<mp>p<mf>p<	mf<	
Recapitulation:			
A	Coda		
f<ff>mp<f>mf>mp>p	mp<f>mp mf>p<mf>p>n		

Unit 6: Musical Elements

Melody

The opening statement of the piece is the first presentation of the main theme. As the theme crosses through multiple registers, it is important that each player is able to

navigate through the highs and lows while maintaining a balanced sound and legato articulation. The eleven-measure phrase should sound as one cohesive thought. It is also worth noting the tenuto markings to ensure long notes are held to their full value.

Main Theme:



The flutes and alto saxophones introduce the second theme, which in many ways is very similar to the initial theme. Just like the main theme, Ticheli asks that the second theme also be approached in a very legato fashion with connection from beginning to end.

Second Theme:



Harmony

There are three main harmonic sections to *Shenandoah* with a transition that occurs between each. The majority of the exposition occurs in Eb including the first and second statement of the main theme followed by the introduction of the second theme. Briefly, the harmony shifts to Gb at measures 31 to 34 indicating the end of the opening section and transitioning into the development.

Beginning at measure 35, the key center has fully shifted to Bb for the development section. The harmony will remain in Bb through the reiteration of the

second theme and the execution of the three-part flute canon of the main theme. From measures 52 to 55 the harmony will again shift into Gb to transition back to the original Eb key center. Measures 56 to the end will find the recapitulation that remains in the initial key center.

Rhythm

Frank Ticheli's *Shenandoah* offers minimal rhythmic challenges for any advanced middle school or high school group. The main theme, with the second theme based on the main, is comprised mostly of basic rhythmic figures: whole notes, half notes, quarter notes, and eighth notes. Ties present the most difficulty throughout the piece causing many of the melodic lines to move on offbeats as well as harmonies shifting on weak-beats. A separate challenge, more often for younger students, is also presented by the use of dotted quarter and dotted eighth and sixteenth figures. Refer to the images within the "melody" section to compare the rhythmic structures.

Beginning at measure 41, Ticheli employs a three-part canon performed by the flute section. Each statement is presented one beat off from the other with a slight departure from the canon in measure 47. To help the ensemble perform this section more efficiently, it would be beneficial for the entire group to perform this melody as well as other commonly known canons.

41

Flute 1
Flute 2
Flute 3

47

1
2
3

By employing the use of simple rhythms, many of the harmonies move together on strong beats. One last rhythmic consideration is the use of the eighth rest. Take note of the entrances in the Trumpet 1 part at measure 24.

Timbre:

Ticheli employs much of the low voices and low registers during the opening setting of the main theme creating a very warm timbre. As soprano instruments such as trumpet and flute enter for the second iteration of the theme, the over timbre starts to brighten. Moving to the introduction of the second theme, many of the low voices are removed leaving mostly flute and oboe with other woodwinds as support creating an even lighter texture.

Briefly the horns enter to add warmth to the texture only to lead back to the light setting of the flute canon. As Ticheli transitions out of the development section, lower

voices begin to layer their entrances to help create a strong dynamic and textural push to the recapitulation section. All of the voices are working together here to create a powerfully warm and dark final statement. Finally the piece settles similarly to how it began with the use of low woodwinds and low brass creating the same warm timbre Ticheli started with.

Unit 7: Form and Structure

Form	Exposition			
Measures	1 - 11	12 - 22	23 - 30	31 - 34
Meter and Tempo	4/4 q = 50 Freely and very expressive	q = 50	q = 63 m.30 <i>rit.</i>	q = 50, m. 32 <i>rit.</i> m. 33 <i>a tempo</i> , m.34 <i>rit.</i>
Melody	Theme A First Statement	Theme A Second Statement	Theme B	Transition Material
Harmony	E-flat			G-flat to B-flat
Orchestration and Texture	Melody in Horns and Euphonium Harmony in low register	Melody in Alto Sax and Trumpet Counter material in high register Full texture	Melody in Alto Sax and Flute Harmony in Clarinet Incidental Solo in Trumpet	Thin texture Low register in low ww. and br. Medium high register in high ww. and br.
Style	Legato and Chorale-like			
Dynamic	p<mp><mf> >p<mf>pp	mp<mf><f>p	p>n<p	>pp mf>
Form	Development			
Measures	35 - 40	41 - 51	52 - 55	
Meter and Tempo	q = 58 m. 40 <i>rit.</i>	q = 50, m. 47 q = 58		

Melody	Variations of Theme B	Three-part Canon of Theme A	Transition Material
Harmony	B-flat		G - Flat to E-flat
Orchestration and Texture	Melody in Alto Sax and Horn Full texture diminishing towards minimal	Three-part Canon in Flute Harmony in Bb and Bass Clarinet Increasing texture towards the end of the phrase	Full Texture Medium high register
Style	(continued) Legato and Chorale-like		
Dynamic	p>	pp>n<p<mp>p<mf>p<	mf<
Form	Recapitulation	Coda	
Measures	56 - 68	69 - 78	
Meter and Tempo	q = 58	m. 74 <i>rit.</i> m.75 <i>a tempo</i> , m. 76 <i>rit.</i>	
Melody	Theme A Final Statement	Chorale	
Harmony	E-flat		
Orchestration and Texture	Full texture Medium high register Diminishing texture towards the end of the phrase	Brass chorale Sparse ww chords Thin texture	
Style	Remains Legato with accents implemented	Legato and Chorale-like	
Dynamic	f<ff>mp<f>mf>mp>p	mp<f>mp mf>p<mf>p>n	

Unit 8: Suggested Listening

Percy Grainger: *Irish Tune from County Derry*

Percy Grainger: *Horkstow Grange* from *Lincolnshire Posy*

arr. Robert Garafalo & Garwood Whaley: *Ahrirang*

Frank Ticheli: *Amazing Grace*

Unit 9: Additional Resources

"Ballad of America." Shenandoah (American Folk Song) –. Accessed February 07, 2016.
<http://www.balladofamerica.com/music/indexes/songs/shenandoah/>

Blocher, Larry. "Shenandoah." *Teaching Music Through Performance in Band: Volume 4*. Edited by Richard Miles. Chicago, IL: GIA Publications, 2003. Pg. 380-387

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Grainger, Percy. *Irish Tune From County Derry*. London, England; Schott & Co., 1911.

Grainger, Percy. *Lincolnshire Posy "Horkstow Grange,"* New York, NY; G. Schirmer, 1940.

"The Music of Frank Ticheli: Bio." *The Music of Frank Ticheli: Bio*. Accessed February 07, 2016.

http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html

Tubasaurus Rex

Gene Milford

(b. 1946)

Carl Fischer

2011

Grade 2

Unit 1: Composer

Born in 1946, Gene Milford grew up in Canton, Ohio and has continued to hold ties to his state. He has not only received his Master's and PhD from Kent State University, but has served on the faculty. In addition to Kent State University, Dr. Milford has also been a member of the Hiram College faculty and is currently a Senior Lecturer in Music Education at the University of Akron.⁵¹

Dr. Milford has remained very active as a guest conductor, clinician, and adjudicator during his thirty-year career. He has presented at regional and national conferences and has had articles published in *Triad*, *The Instrumentalist*, *Dialogues in Instrumental Music Education* and *Contributions to Music Education*. Dr. Milford is affiliated with many professional organization including the Ohio Music Education Association, National Band Association, and American Society of Composers, Authors, and Publishers.⁵²

⁵¹ "Gene Milford." Additional Information : The University of Akron. Accessed March 26, 2016. <http://www.uakron.edu/music/faculty/bio-detail.dot?identity=41490c82-f121-4330-80d9-1b61db455721>.

⁵² "Gene Milford." Additional Information : The University of Akron. Accessed March 26, 2016. <http://www.uakron.edu/music/faculty/bio-detail.dot?identity=41490c82-f121-4330-80d9-1b61db455721>.

Unit 2: Composition

Often looked over as a solo instrument; *Tubasaurus Rex* serves as a feature for solo tuba or for the entire tuba section. It will be a great opportunity for low brass members to carry the melody and break out of their “comfort zones.” Broken down into two distinctively different portions of the piece, students will enjoy the march and swing styles presented.

Unit 3: Historical Perspective

Concertos and other solo based works can be traced as far back as the baroque period. Originally the concertos were scored for solo voice with ensemble accompaniment but eventually evolved to solo instruments. During the romantic period, the concerto took on a new form to feature virtuosic performers and showcasing their individual talents. Although considerably less significant than the concertos of the romantic period, *Tubasaurus Rex* is a great vehicle to connect students to soloist works and to showcase the talents of young musicians.

Unit 4: Technical Consideration

Tubasaurus Rex is listed as a grade two piece of literature. Although written in E-flat with minimal ranges utilized in the wind parts, the divided parts amongst same instruments will initially pose a problem. The work also utilizes the time signature of cut time as well as numerous accidentals throughout each part. Students may find difficulty transitioning from cut time to 4/4 and back to cut time through the middle jazz section as well as the chromatic passages.

Percussion is written for six players and includes mallets, timpani, snare, bass, and auxiliary. The parts are simple with minimal challenges. The snare player must know

flams but no other rudimental drumming will be necessary. Percussion is responsible for the tempo and style change.

Unit 5: Stylistic Consideration

Articulations are very present throughout the entirety of the piece to help emphasize the difference between the two continuous sections. The composer relied heavily on the use of staccato markings during the march section to encourage the notes to be preformed lightly and separated. Accents are also used to add more weight to the notes without promoting a legato feel. Many of the same ideas are continued throughout the jazz portion of the piece, however, students will need to understand how to perform swung eighth notes.

Students should pay special attention to dynamics throughout the piece. Passages are repeated at varying dynamic levels to create musical interest.

Unit 6: Musical Elements

Melody

The majority of the melody is carried within the solo tuba part. Although written with an E-flat key signature many accidentals are used to create chromatic passages. During larger unison moments the high woodwinds and brass are added to reinforce the melody line. The main theme is varied during the swing section.

Main Theme



Main Theme Variation

The image shows three staves of musical notation for a bass clef instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second staff begins with a measure number '6' and contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The third staff begins with a measure number '11' and contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The piece concludes with a double bar line.

Harmony

The piece does not stray from E-flat major. With few exceptions, the chords are triadic and diatonic. Harmonic notes can be heard by flute 2, clarinet 2, trumpet 2, alto saxophones, horn. Low brass and woodwinds are used to support the bass lines.

Rhythm

Rhythms are kept fairly simple with parts being comprised mostly of whole notes, half notes, quarter notes, and eighth notes. Eighth rests are sparingly used during the jazz section of the piece. The piece begins and ends in cut time with a brief departure into 4/4 with swung eighth notes. Students will need to understand how these rhythms are performed in both time signatures so the ensemble interprets the figures together.

Timbre

Since the majority of the timbre in this piece is unison ensemble versus solo part, it is a great opportunity to educate students on blend and balance. Students should be able to hear the other parts around them evenly, but always be able to hear the solo above everything else.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Introduction	1 – 4	Full ensemble – abridged Theme.
Solo A (cut-time)	5 – 20	Tuba solo with ensemble attacks.
Ensemble Theme	21 – 36	Full ensemble – Theme.
Solo B	37 – 52	Tuba solo and ensemble chorale-like passage call and response.
Transition	53 – 54	Percussion transition to 4/4 and swing style.
Solo C	55 – 62	Tuba solo with ensemble attacks.
Interlude	63 – 70	Ensemble call and response between high woodwinds and the remainder of the ensemble.
Solo C	71 – 80	Expanded tuba solo with ensemble attacks.
Transition	81 – 82	Tuba transition to cut-time and march style.
Ensemble Theme	83 – 96	Full ensemble – Theme.
Coda	97 – 104	Tuba solo with ensemble attacks expanded from introduction material.

Unit 8: Suggested Listening

Brian West: *Sandy Bay March*

Frank Ticheli: *Blue Shades*

Concertino for Trombone and Band

Gustav Holst: *First Suite in E-flat: Chaconne*

William Grant Still: *Afro-American Symphony*

Unit 9: Additional Resources

"Gene Milford." Additional Information: The University of Akron. Accessed March 26, 2016. <http://www.uakron.edu/music/faculty/bio-detail.dot?identity=41490c82-f121-4330-80d9-1b61db455721>.

Miles, Richard B., and Larry Blocher. 1998. Teaching music through performance in band volume 2. Chicago: GIA Publications.

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Two Bridges March

Arranged by Mark Williams

(1955 – 2008)

Alfred Publishing Company Inc.

2007

Grade 1/2

Unit 1: Composer

Mark Williams was born in Chicago, Michigan, but at a young age was relocated to Spokane, Washington. It was in Washington where he attended the Eastern Washington University and received his B.A. and M.Ed. in education. As an educator, Mark Williams specialized in elementary band and was co-author of *Accent on Achievement Band Method*.⁵³ Mr. Williams was well known as a composer and arranger with over 200 published works to his name. He is also known for working with the 560th Air Force Band and receiving several ASCAP awards.⁵⁴

Unit 2: Composition

Two Bridges March is an enjoyable piece for any beginner band utilizing two popular children songs about bridges: *Sur le pont d'Avignon* and *London Bridge*. Using only seven of the beginning notes, this piece will sure help beginning students develop much needed technical and reading skills while increasing ensemble independence as both melodies "follow the leader."

⁵³ "Mark Williams." Alfred Music. Accessed February 15, 2016. <http://www.alfred.com/Company/Authors/MarkWilliams.aspx>.

⁵⁴ "Mark Williams." Alfred Music. Accessed February 15, 2016. <http://www.alfred.com/Company/Authors/MarkWilliams.aspx>.

Unit 3: Historical Perspective

Like many nursery rhymes, the origin behind London Bridge is not as wholesome as one may hope. It is believed that the reason the bridge has fallen was due to lack of budget for maintenance. The budget strain was due to Queen Eleanor spending toll revenues on herself. She is claimed to be the lady in "my fair lady."⁵⁵ It is also believed that the game associated with the song that children often play is representative of immurement, in which a captive is buried alive in a structure to become the eternal watchman. "Bridge building is a hazardous undertaking, and it has long been thought sensible to propitiate the river with a sacrifice, a human life if possible."⁵⁶

Unit 4: Technical Consideration

Two Bridges March is written in Bb with the melody only using the first seven notes of the scale spanning scale degrees Ti to La. Range should not be an issue for beginning students in this piece. Flute, alto sax, trumpet, and bells will need to learn concert E natural. Three percussionists are necessary for bells, snare, and bass drum. The end of the piece could present a challenge for younger students as the two melodies are played independently in a canonic way. While learning the parts, the students would benefit from playing the parts in unison and practice singing the rounds.

⁵⁵ "London Bridge Is Falling Down by Traditional Songfacts." London Bridge Is Falling Down by Traditional Songfacts. Accessed February 15, 2016. <http://www.songfacts.com/detail.php?id=27673>.

⁵⁶ "London Bridge Is Falling Down by Traditional Songfacts." London Bridge Is Falling Down by Traditional Songfacts. Accessed February 15, 2016. <http://www.songfacts.com/detail.php?id=27673>.

Unit 5: Stylistic Consideration

Although the Two Bridges March is not written like a typical march, it would be a great opportunity to teach younger students that different styles require different approaches to playing. Throughout the piece it is important that students do not play too legato or slur notes together, except where indicated. As students start playing notes lightly, they may start to clip notes short.

Unit 6: Musical Elements

Melody

The entire piece is based off of the two melodies from *Sur le pont d'Avignon* and *London Bridge* that are both introduced and repeated.

Sur le pont d'Avignon



London Bridge



The themes are then split throughout the ensemble and played overtop one another to create the desired “follow the leader” effect.

Harmony

The alto saxophone and horn are often harmonizing the melody by playing the 3rd below the melody line. The bass line outlines the chord structure, not straying from Bb, and is present in the low brass and woodwinds.

Rhythm

Written in 4/4 and primarily utilizing half notes, dotted half notes, and quarter notes, rhythm should not pose much of a challenge. Younger students may find difficulty counting through rests and entering at the correct time. Additionally, the snare part implements eighth notes.

Timbre

Throughout the majority of the piece, instrument grouping is dictated by voice part. Flute, clarinet, trumpet, and bells are playing the melody together. Alto saxophone and horn perform the harmony line. Low brass and low woodwinds support the bass line.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Introduction	1 - 4	Ensemble unison accents tonizing an F7 chord leading to Bb.
Theme A	5 - 8	Theme A introduced in clarinets and trumpets with bass line in low voices. Alto sax and horn enter as harmony.
Development of Theme A	9 - 12	Flutes join in melody line.
	13 - 16	Woodwind trio in flutes, clarinets, and alto saxes.
	17 - 20	All voices join to complete theme A.
Percussion Interlude	21 - 24	Percussion Interlude.
Theme B	25 - 32	Theme B introduced in high woodwinds and low brass.
Theme A and B canon	33 - 42	High brass enters the reiteration of theme B. Flutes and bells canonize theme A a measure later.
Coda	43 - 50	Theme B is split through the ensemble as a call and response with percussion. The ensemble ends in unison on Theme A.

inclusion of the “tyrannophone” roar at the end of the piece, and the imagery of each student becoming their own dinosaur, younger students should find *Tyrannosaurus Rocks!* to be an enjoyable piece of music.

Unit 3: Historical Perspective

Although *Tyrannosaurus Rocks!* is not the most programmatic piece of music, educators could bridge the gap between this piece and other programmatic compositions. One could go as far as to say that the opening bass drum pattern is reminiscent of the tyrannosaurus approach in Jurassic Park.

Unit 4: Technical Consideration

Written in 4/4 and concert Bb, *Tyrannosaurus Rocks!* presents minor technical challenges for any beginning and developing band. The piece utilizes the first seven notes of the Bb scale spanning from Ti to La. Some voices only use Do to So. Concluding on a Bb#11 chord, there are a few additional notes that students will need to get acquainted with; flutes – E natural, clarinets – Bb, also saxophones – F natural, trumpets – F#, horns – Eb.

Percussion parts use level appropriate rhythmic patterns comprised of quarter notes and eighth notes. However, the piece comes with an additional “advanced” percussion part implementing sixteenth notes into the snare part.

Unit 5: Stylistic Consideration

It is important for younger students to understand the length of quarter notes in this piece. Throughout the piece there are many occurrences where a quarter note will be followed by a rest(s). Beginning students will have the tendency to extend these quarter notes to fill in the remaining space of each measure. Make sure each student interprets the

length of these notes together and as an ensemble they are listening for the space between the notes.

Unit 6: Musical Elements

Melody

There are two main themes that appear throughout the piece. To assist young students in developing technical and reading skills, both themes are comprised of the first five notes of the Bb scale. At the beginning of the piece, the first theme is introduced in unison followed by a reiteration with harmony notes added.

Theme A



Theme B



Harmony

Harmony is added to both themes using clarinet, trumpet, also saxophone, and horn. Theme B is written a third below the main theme.



Utilizing the first six notes of the Bb scale, the low brass and woodwinds support the melody line with their own bass line.



Rhythm

The main melody lines primarily use quarter notes, quarter rests, and half rests. The addition of half notes is added at m. 39. As long as young students understand that rests share the same length as notes, the rhythms to the melody lines should not pose much difficulty.

Rhythmic challenges may occur in the low brass and low woodwind sections. Throughout the piece stationary and moving eighth notes are utilized. Students may not only find it difficult to understand placing two notes within one beat, but also have trouble developing the dexterity to move all of the necessary parts together through the rhythm.

Timbre

Throughout the entirety of the piece, textures and voice groupings remain consistent. Flutes, clarinets, and trumpets perform the melody lines. Clarinets, alto saxophones, horns, and trumpets perform the harmony lines. Low brass and woodwinds perform the bass lines.

There is an opportunity to introduce a new timbre to the end of the piece. The composer has written an optional “Tyrannophone” solo. Attaching a baritone saxophone mouthpiece to the lead pipe of a tuba can create the sound of a Tyrannosaurus-Rex’s roar.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
Intro	1 - 2	Bass drum introduction.
	3 - 6	Low WW, brass, and percussion enter.
Theme A	7 - 14	Remaining winds enter playing Theme A in unison.
	15 - 22	Harmony is added to Theme A in clarinets, alto saxophone, horn, and trumpet.
Theme B	23 - 30	Theme A melody in flutes, clarinets, and trumpets. Harmony in clarinets, alto saxophone, horn, and trumpets.
Theme A	31 - 38	New bass line presented in low WW and brass.
Coda	39 - 44	Return of Theme A. M. 43 is open for a "Tyrannophone" solo. Concludes on a Bb#11 chord.

Unit 8: Suggested Listening

Mike Hannickel: *Concerto For Triangle*

Mike Hannickel: *Popcorn Prelude*

Paul Jennings: *A Prehistoric Suite*

John Williams: *Jurassic Park*

Unit 9: Additional Resources

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