
Conducting Student Scholarship

Music conducting

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Advanced Conducting Project

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Bailey Fulkroad

MUAP 504 - Advanced Conducting Projects

April 20, 2018

Submitted in partial fulfillment of the requirements for
the degree of Masters of Music in Conducting

Messiah College

Mechanicsburg, PA

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Patriots on Parade

Ken Harris

Unit 1: Composer

Ken Harris was a band director in Texas for many years. He was also a composer and arranger for young bands, jazz ensembles and marching bands. Since he was a band director, Ken was aware of the need for expanding the young band repertoire. He has composed over 20 pieces for young bands, and over 60 pieces for marching bands and jazz ensembles. He has collaborated with composers such as Bob Lowden, Andy Clark, Les Aldrich, James Swearingen, David Shaffer and Ed Hucceby. Ken's contribution to the young band repertoire world is invaluable.

Unit 2: Composition

Patriots on Parade was composed in 2002 and was written in the traditional form of a march. It provides an introduction to cut time and allows for a brief percussion soli midway through. The bassoons, clarinets, tenor saxophones, baritones, trombones and french horns have the melody throughout the entire piece. A four measure introduction leads to the first strain of material. Every four measures the rest of the band joins the melody or they are resting. The second strain is practically identical to the first strain and is then followed by an eight measure percussion feature. Next comes the trio section and shortly after that is a repeat of the first strain. Last but not least it ends with the finale and everyone playing. This piece is a great way to teach march form and marcato style.

Unit 3: Historical Perspective

The history of wind literature travels through church, court wind bands, civic wind bands and then to military bands. The military bands played music that generally excited the soldiers and lifted their morale for battle. *Patriots on Parade* (written in 2002) is a great example of an upbeat, excitable piece of music to have students play. This piece is comparable to other works of similar grade level, like *Liberty March* by Edmondson or *With Liberty for All*, by Ken Harris.

Unit 4: Technical Considerations

This piece is centered around the key of Concert B flat. A few accidentals throughout but not overwhelming. No key change at the trio. The rhythmic demands are simple after the basic fundamentals of cut time are taught and established. The wind players' rhythms consist of whole notes, dotted half notes, half notes, and quarter notes. The bass drum, cymbals and bells are the same as the wind players. The snare drum player has eighth notes, and quarter notes throughout - a solo happens between measures 36-45. Dynamics are notated and travel from *piano* to *fortissimo*.

Unit 5: Stylistic Considerations

March style is notated under the title of the piece. This is also evident after seeing the bass drum and bari sax/tuba part. The constant quarter notes throughout provide a stable beat for the rest of the band. The notes should be played in a separated style throughout to

emphasize the feeling of a true wind band march. The style is not clearly notated but early march style music incorporates the separation of notes throughout the piece. The dynamics are a crucial part to the piece and will give the march energy for the entirety of the song.

Unit 6: Musical Elements

The tonality of this work is B flat Major. It uses polyphonic texture throughout the piece. Simple chords to tune and basic rhythms to teach.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
M. 1 - 4, beat 1	Introduction	All players start the piece with same rhythmic pattern (2 half notes). Key of Concert B flat.	Snare drum part has different rhythm (quarter/ 2 eighth notes). Bass drum has same part as winds. Cymbals are also playing here.
M. 4, beat 2 - m. 28, beat 1	A	Bassoons, clarinets, tenor saxophones, french horns, baritones, trombones have melody of quarter note (pickup) to dotted half note, quarter note.	Alto saxophones are sustaining a note and baritones/tuba have bass line of quarter note/quarter rest. Percussion is consistent with bass drum half notes and snare drum quarter note/two eighth notes (no cymbals). Trumpets, flutes, oboes and bells join in halfway through each phrase.
M. 28, beat 2 - m. 36, beat 1	B	All parts except bari sax and tuba are playing a variation of the melody.	Snare drum parts/bass drum parts same as before. Cymbals enter on m. 33.
M. 36, beat 2 - m. 45	Drum break	No wind players. Snare drum solo with bass drum and cymbals.	

M. 45 - m. 60, beat 1	C	New rhythmic idea: whole note, two half notes, whole note.	Trumpets enter pickup to m. 53. Percussion is optional throughout this section. Gradual crescendo from everyone in the band.
M. 60, beat 2 - m. 68, beat 1	A'	Identical to A'.	Identical to A'.
M. 68, beat 2 - m. 76, beat 1	C'	Rhythm is identical but notes vary a little.	Percussion rhythm identical.
M. 76, beat 2 - end	Final Cadence	Low reeds/brass half notes, rest of band whole notes	Percussion rhythm same as throughout rest of piece.

Unit 8: **Suggested Listening**

John Edmondson, *Liberty March*
Ken Harris, *With Liberty for All*
Karl King, *Torch of Liberty*
Paul Murtha, *Guardians of Liberty*
William Owens, *Captain Dane (March)*
F.J. Ricketts, *Colonel Bogey March*
John Philip Sousa, *The Liberty Bell March*

Unit 9: **Additional References and Resources**

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

C.L. Barnhouse Company. (2002). *Patriots on Parade*. Oskaloosa, IA.

Garofalo, R. J. (1995). *Instructional designs for middle/junior high school band teacher manual*. Ft. Lauderdale, FL: Meredith Music Publications.

Miles, R. B., & Blocher, L. (2013). *Teaching music through performance in band*. Chicago: GIA Publications.

Dance Celebration

Robert W. Smith

Unit 1: Composer Biography

Robert W. Smith was born in 1958 in Alabama. He received his Bachelor of Music Education degree from Troy State University and his Master's degree in Media Writing and Production from the University of Miami. He currently has over 600 compositions and arrangements through the Warner Bros. Publications and the Belwin Catalog. He is a conductor, clinician, keynote speaker and professor at Troy University. He is also the president of the RWS Music Company which is exclusively distributed through C. L. Barnhouse.

Unit 2: Composition Overview

Dance Celebration was inspired from attending both of his daughters' first dance recital. The opening theme comes from watching his youngest daughter perform a beginning ballet movement. The rest of the song's inspiration came from watching his oldest daughter's contemporary, upbeat dance movement.

Unit 3: Historical Perspective on the Piece

This piece was published in June 2000 and follows standard concert band instrumentation. Standard concert band instrumentation was somewhat settled by the early to mid-1900's.

Unit 4: Technical Considerations

This piece, common to many middle school band pieces, has a tonal center of concert B flat. The rhythms vary from whole notes, half notes, dotted quarter notes and eighth notes. There is rhythmic variety between parts. The bass clarinet is introduced in the beginning as a member of the clarinet choir and then during the celebration part it becomes a part of the tuba section. The timpani plays an important tempo role with a consistent dotted quarter, eighth note rhythm throughout. Smith also incorporates triangle, suspended cymbal, tambourine, crash cymbals, snare drum, bass drum and bells.

Unit 5: Stylistic Considerations

The beginning section is to be played in a smooth, flowing style. It is to be a musical portrayal of a ballet movement. The celebration part is an energetic style with accents and some slurs for smoothness; it is still to be a dance-like song in this section. Dynamics range from *mezzo piano* to *fortissimo*.

Unit 6: Musical Elements

The tonal center is concert B flat. The rhythmic variety in the celebration part provides a sense of excitement. The beginning of the song starts out as homophonic texture but the piece begins to evolve into a polyphonic texture by measure 10. It has as many as 4-6 different things going on at once throughout the piece; which is a new concept for middle school band.

Unit 7: Form and Structure

Section (measures)		Musical Element	Other events
M. 1 - 17	Introduction	Flutes, oboes, clarinets (including bass) lead the song in the opening melody.	The rest of the band and percussion add in starting at m. 3 and onward.
M. 17 - 21	A. Transition to celebration energy/tempo. Multiple rhythmic ostinatos are introduced.	Timpani, bells, alto saxophones and horns set us up with the new energized tempo and a steady rhythm.	Saxophones and horn have the same rhythm. Bell part is playing on every rest of the saxes/horns part. Timpani part is dotted quarter note, eighth note, half note.
M. 21 - 29	A. Melody introduced and multiple rhythms are continued.	Clarinet melody is added as a soli.	Previous rhythm sections continue.
M. 29 - 37	A. Melody is reinstated with the addition of the flutes. Rhythms continue with additional rhythm from trumpet/oboe added.	Clarinet melody continues but flutes are added onto this melody. Trumpets and oboes enter with a new rhythmic pattern.	Previous rhythm sections continue. Tambourine is added in the percussion section with steady eighth notes. Snare drum enters on m. 36
M. 37 - 45	B.	Slightly different melody/rhythm pattern - tenor sax, bari sax, trombones and tubas finally enter.	Timpani rhythmic ostinato has ended and is replaced with rhythms offset from the snare drum rhythms. No more tambourine.
M. 45 - 53	A.	Flutes and trumpets have the main melody now. Saxophones, horn back on rhythmic pattern. Clarinets and oboes have rhythm pattern from m. 29.	Timpani and bells are back to rhythmic ostinato parts. The low brass/woodwinds are now adding rhythmic 2 or 3 beat patterns throughout.

M. 53 - 57	Transition	Low brass takes over a transition melody. Flutes and oboes are playing elongated parts of the melody.	No percussion until m. 56, beat 1 (suspended cymbal and bells) and beat 3 (snare and timpani)
M. 57 - End	Coda	Varied melodic and rhythmic patterns from song are played in a canon style and everyone together from m. 60 to end.	

Unit 8: Suggested Listening

Roland Barrett, *Arabian Dances*

Gary Fagan, *Dolce and Dance*

Erik Morales, *Soaring!*

William Owens, *Blue Orchid*

Unit 9: Additional References and Resources

Alfred Publishing Company. (2000). *Dance Celebration*. Los Angeles, CA.

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

Garofalo, R. J. (1995). *Instructional designs for middle/junior high school band teacher manual*. Ft. Lauderdale, FL: Meredith Music Publications.

Miles, R. B., & Blocher, L. (2013). *Teaching music through performance in band*. Chicago: GIA Publications.

Castle Gate, 1924

Tyler S. Grant

Unit 1: Composer Biography

Born June 23, 1995 in Alabama, Tyler is an award-winning composer for concert bands, marching bands and chamber groups. Tyler is currently pursuing a Bachelor's Degree in Music at the University of Alabama. He has never formally studied composition but credits Brian Balmages and Randall Coleman as his mentors.

Unit 2: Composition Overview

Castle Gate, 1924 was written about the three coal mining explosions that rocked the town of Castle Gate, Utah on March 8, 1924. Over 170 people were killed including teenagers, immigrants and adults working in the mines. It is one of the worst mining disasters in the US history. The opening section includes the 3 explosions (bass drum rolls) from a distance. The bass drum roll is a new concept for middle school students and will have to be taught.

Unit 3: Historical Perspective on the Piece

The piece is based on a mining explosion in 1924. During that era, the repertoire for the wind band was expanding, including some of the most famous works alive still today, e.g. Vaughan Williams, *Toccata Marziale* (written 1924). This is a programmatic piece of music, similar to Frank Ticheli's, *Portrait of a Clown*.

Unit 4: Technical Consideration

This piece is portraying a haunting explosion and giving the listeners an eerie feeling throughout the rest of the piece. The students will need to know whole notes up to sixteenth notes in rhythms. There is an optional flute solo, clarinet solo and alto saxophone solo in the beginning section. The trumpet part goes up to fourth line D. The percussion section is very important in creating and establishing the varying tempos throughout this piece. The use of a tom-tom and gong may also be new instruments for percussion students.

Unit 5: Stylistic Considerations

The beginning section should be played smoothly but with fear and mystery. The percussion should be mindful of dynamics here so not to overpower the quiet wind entrances. The suspended cymbal, bass drum, timpani and gong rolls at the end of the mysterious part add quite the suspense. Bass drum and gong should be large and un-dampened and played with two mallets. The bell part should be played with brass mallets or hardest mallets possible. Starting at measure 12, the tempo is doubled from the beginning and everyone starts off at a *fortissimo*. Accents and other articulation are very important from here to the end.

Unit 6: Musical Elements

This piece is in the tonal center of concert C minor. The rhythmic complexity is evident throughout and it is essential that students master their part. Throughout the work, there is a

high amount of independence and the interplay of all parts contributes to the overall mood of the piece.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other events
M. 1 - 11	Introduction	Low woodwinds/brass give us a pedal tone. Timpani and tom-tom are playing same rhythmic interjection. Bells are playing ostinato eighth note part. Bass drum interjecting rolls to imitate the 3 explosions	Staggered entrances from everyone. Solos start at pickup to m. 7 and then continue in canon-like style. Trombones join low brass. Trumpets and flutes enter at the pickup to m. 10. Everyone holds fermata at m. 11
M. 12 - 19	Transition	Doubled tempo - staggered entrances and terraced dynamics as it gears up for main melody at m. 20	Percussion soli m. 18-19
M. 20 - 27	A	Trumpet, clarinet, saxophone melody with accents. Low brass/woodwinds with parts of melody. Percussion is steady with rhythms.	Flutes and oboes enter beat 2, m. 24
M. 28 - 35	A	Trumpet and saxophone still have melody. Low brass/woodwinds changed rhythm a bit. Percussion still playing but less involved rhythms here.	Flutes, oboes, clarinets different rhythmic idea (whole notes) but join back up with melody at m. 31
M. 36 - 43	B	Flute, oboe, clarinet and alto sax different rhythm and melody.	No percussion except for triangle and one interjection at m. 37.

		Low brass/woodwinds playing half note accompaniment.	Trumpets enter at m. 29. Percussion back in with complex rhythms at m. 43
M. 44 - 49	A'	Similar to original A but saxophones and horns have a varied rhythmic idea.	Low brass/woodwind rhythm idea is different as well.
M. 50 - 57	Transition	Slow down to the Angry! Part. Eighth notes from the woodwinds lead us into m. 54	Held notes m. 54-57 from lows and flutes/oboes. Trumpets, saxes, and percussion interjection. Fermata at m. 57
M. 58 - end	Coda	Summary of all that has happened in the piece	Ends with <i>fortissimo</i>

Unit 8: **Suggested Listening**

Brian Balmages, *Scenes from an Ocean Voyage*

Hector Berlioz, *Symphonie Fantastique*

Larry Clark, *Magma*

Edward Kennedy, *Predators of the Deep*

Todd Stalter, *Rampage!*

Frank Ticheli, *Portrait of a Clown*

Unit 9: **Other References and Resources**

Apel, Willi, ed. *Harvard Dictionary of Music*. Second edition. Cambridge, Massachusetts. Belknap Press, 1970.

FJH Music Company Inc., Fort Lauderdale, Florida (publisher of *Castle Gate*, 1924)

Garofalo, Robert J. *Instructional Designs for Middle/Junior High School Band*. Fort Lauderdale, Florida: Meredith Music Publications, 1995.

Miles, Richard B, and Larry Blocher. *Teaching Music Through Performance in Band*. Chicago: GIA Publications, 1997. Print.

Portrait of a Clown

Frank Ticheli

Unit 1: Composer Biography

Frank Ticheli was born in 1958 and is currently the professor of composition at the University of Southern California. From 1991 to 1998, Ticheli was the Composer in Residence of the Pacific Symphony. He has written choral, orchestral, concert band and chamber works. Originally from Louisiana, he received his doctoral and master's degrees in composition from the University of Michigan. He studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. Ticheli's music has brought him the 1989 Walter Beeler Prize for Music for Winds and Percussion, first prize in the 11th annual "Symposium for New Band Music" with Concertino for Trombone and Band, Charles Ives Scholarship and a Goddard Lieberman Fellowship.

Unit 2: Composition Overview

Portrait of a Clown was published in 1988 and is a musical portrayal of both the funny and tender sides of a clown. It was written for the Murchison, Texas Middle School Matador Band under the direction of Cheryl Floyd. The piece was written with careful consideration of a possible lack of low woodwinds and brass players. It is written with an introduction, ABA form and a coda.

Unit 3: Historical Perspective on the Piece

This piece is portraying the different sides of a clown so it is a programmatic piece of music. *Symphonie Fantastique* and *Pictures at an Exhibition* are other examples of programmatic music. This piece was written in 1988 and is written for middle school band.

Unit 4: Technical Considerations

The rhythms are basic and consist of whole, dotted half, half, quarter and eighth notes. The middle range of all instruments is utilized making this an approachable song for middle school bands. Concert B flat Lydian, F Major and F harmonic minor all play a part in the piece. This work is written for standard concert band instrumentation. Percussion includes snare drum, bass drum, crash cymbals, xylophone, tambourine and triangle. The balance needs to be taken into careful consideration if a full band is available; the low brass/woodwinds have the ability to easily overpower the melody.

Unit 5: Stylistic Considerations

Articulations are found frequently throughout the piece including staccato, slurred legato and legato-tongued passages. The B section is marked *espressivo* with legato articulation. The tempo does not change between section A and B; just the articulation. Make sure to have students listen for the melody at all times to be sure that the balance stays correct.

Unit 6: Musical Elements

There are three tonal centers present throughout this piece: Concert B-flat Lydian, F harmonic minor and F Major. The B-flat Lydian melody has a unique and eccentric quality to it which is similar to a clown's demeanor. The F harmonic minor section resembles the sad side of a clown's personality. The major concept to watch out for in *Portrait of a Clown* would be the articulation.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
M. 1 - A	Introduction	Everyone playing staccato, and <i>forte</i>	Sudden <i>piano</i> at m. 7 and crescendo to letter A
A - D	A	Theme "A" in flutes/oboes, light accompaniment. Alto sax doubles the melody at letter B and a different accompaniment now.	Letter C - D is a transition
D - H	B	New theme "B" in flutes, new texture/articulation (legato, expressive). Theme repeated with oboe/alto sax /cornet 1 added at letter E.	Letter F-G: developed version of the "B" theme in low clarinets/horns/tenor saxophone. G-H: back to original "B" theme and slight expansion on that
H - K	A	Theme "A" is back with a one-measure extension. M. 77: "A" theme is repeated.	J-K: brass and tenor saxophone have the "A" theme and a countermelody is found in the woodwinds
Coda	K - End	Intro material repeated, strong ending	

Unit 8: Suggested Listening

Edward Kennedy, *Predators of the Deep*

Randall Standridge, *Pandora*

Scott Watson, *Hercules vs. the Hydra*
Travis Weller, *Eyes of the Dragon*

Unit 9: Additional References and Resources

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

Garofalo, R. J. (1995). *Instructional designs for middle/junior high school band teacher manual*. Ft. Lauderdale, FL: Meredith Music Publications.

Manhattan Beach Music. (1988). *Portrait of a clown*. Brooklyn, NY.

Miles, R. B., & Blocher, L. (2013). *Teaching music through performance in band*. Chicago: GIA Publications.

Air for Band

Frank Erickson

Unit 1: Composer Biography

Frank Erickson (1923-1996) was born in Spokane, Washington. He was a trumpet and piano player and began to compose during high school. He arranged music for army bands during World War II. He studied composition with Mario Castelnuovo-Tedesco. He received a composition degree from the University of Southern California while studying with Halsey Stevens. He then taught at the University of California at Los Angeles and San Jose State College. Erickson has written more than 250 compositions and arrangements for band but only 150 have been published.

Unit 2: Composition

This is a slow and elegant work that requires a great amount of musical maturity. It was published in 1956 and has been able to help multiple generations of musicians gain an understanding of how to play a sustained, legato phrase. It also helped musicians to listen for the moving line in the piece and improve and adjust intonation while playing. The piece is 53 measures long and lasts a little over three minutes. The term *Air* refers to a tuneful melody which is perfectly matched for this piece of music.

Unit 3: Historical Perspective

Erickson composed this piece early in his career in 1956. It was revised in 1966 but kept its same harmonic movement, contrapuntal writing and beautiful integrity. He composed *Balladair* in 1958 which is a similar piece.

Unit 4: Technical Considerations

The piece begins with a tonality in C minor and moves to C Major at the very end. The flutes, oboes, trombones and tuba will need to be reminded to play B-natural and E-natural. Alto and baritone saxophones need to be reminded of G-sharp as well. The parts are very independent of each other providing a moderate challenge for a middle school group who may not be used to such separate parts. Phrases and breathing must be thought out to eliminate breaks in the music. The flute, first trumpet and first trombone have the highest ranges of the group; but still accessible for this grade. The percussion only utilizes snare drum and crash cymbals.

Unit 5: Stylistic Considerations

The tempo is slow (quarter note between 68-72) and requires smooth and sustained playing by all of the wind instruments. Balance and chord tuning will need to be addressed at all times throughout the piece. There are accidentals while the song is in C minor. Dynamics are relatively soft throughout with a crescendo leading to *fortissimo* in the middle and then again at the end.

Unit 6: Musical Elements

The tonality is in C minor for a majority of the piece and then changes key signatures and tonal shift to C Major. Harmony is triadic with some seventh chords throughout. Keeping the melody above the accompaniment will allow for an effective performance. The melody begins with the first clarinets and Erickson quickly adds flutes, first alto sax and first trumpet to the melodic line at letter A. Various second and third parts (clarinets/trumpets) have segments of the melody and occasionally the first trombone does as well. Frequently, suspensions are found throughout in the 2nd and 3rd clarinet, saxophone and trumpet parts.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
1-8	a	Clarinet melody, woodwind/baritone accompaniment (C minor)	No percussion/trumpets/flutes/oboes. Trombone interjection (eighth notes)
9-16	a	Flute and trumpet join clarinet melody as well as Alto Sax 1 (C minor)	Everyone playing except percussion
17-27	b	Clarinets with a varied form of the melody, saxophones/french horn interjecting with eighth notes	Baritones/tuba are accompanying. Trumpets/trombones/flutes as well as percussion enter and everyone crescendos to <i>fortissimo</i> . Gradual decay leaving only brass playing and segue to next section.
28-35	a1	Clarinet melody similar to beginning melody. Saxophones/french horn/ baritone/tuba are accompanying.	Flutes/oboe join in halfway
36-43	b1	Trumpet 1/Clarinet 2 melody and flutes/oboe/clarinet 1 interjecting with	Everyone is joining at different times throughout this section.

		eighth notes	Flutes/Clarinets lead us into the tonality of C Major one measure before letter E
44-end	a2	Similar scoring as before but now in C Major	Big crescendo, snare drum rolling to the end.

Unit 8: Suggested Listening

Paul Cook, *Irish Tune from County Derry*

David Gorham, *Evening Song*

Frank Erickson, *Balladair*

Jonathan McBride, *After the Storm*

Unit 9: Additional References and Resources

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

Bourne Co. Music Publishers. (1956). *Air for band*. New York, NY.

Garofalo, R. J. (1995). *Instructional designs for middle/junior high school band teacher manual*. Ft. Lauderdale, FL: Meredith Music Publications.

Miles, R. B., & Blocher, L. (2013). *Teaching music through performance in band*. Chicago: GIA Publications.

Joyful Journey

Robert Sheldon

Unit 1: Composer Biography

Robert Sheldon, born February 3, 1954, is the Director of Concert Band Publications for Alfred Music. He received a Bachelor of Music in Music Education from the University of Miami and a Master of Fine Arts in Instrumental Conducting from the University of Florida. Sheldon has taught instrumental music in the Florida and Illinois public schools. He has also served on the faculty at Florida State University where he taught conducting and instrumental music education classes and directed the university bands.

Unit 2: Composition

Joyful Journey is an impressive overture that allows students to play with beautiful harmonies and an array of style. The introduction is a slow, lyrical opening that will allow your students to show off the art of phrasing and legato playing. The Allegro Spirito section comes next and is still expressing quiet reflection but eventually transforms into a sense of pride, heroism and courage.

Unit 3: Historical Perspective

This piece was written in 2002 and follows standard concert band instrumentation. When thinking back to the early 2000's, one doesn't forget about the terror attacks that happened on September 11, 2001. There is no evidence that Sheldon wrote this piece to resemble such bravery and courage after the horrific attacks, but it could bear resemblance to the fact that the American people never lost hope for the future.

Unit 4: Technical Considerations

This piece has a tonal center of Concert Eb Major which is accessible at the middle school level. The challenging rhythmic ideas for the wind players are dotted quarter note, two sixteenth notes and eighth note, two sixteenth notes. The snare drum and timpani part will require attention during the allegro spirito section. Range for trumpet 1 players goes to a top line Concert E and trombone 1 and baritone players go to a high Concert Eb. Dynamics are crucial for the snare drum and timpani part in the allegro spirito section so they do not overpower the ensemble.

Unit 5: Stylistic Considerations

The introduction is to be played "with nobility" at quarter note = 76. The style is legato and most notes are accompanied with a slur. The allegro spirito section is to be played at quarter note = 144. There are some bell-tone, accented notes in the first few measures of this new section and are also found later in the piece. The slurs come back again at measure 34 and continue throughout until measure 66 when the accents return and stay for the rest of the piece. There are two *forte piano* in the allegro spirito section that crescendo to a *fortissimo*. At measure 81 there is a *molto rallentando* that leads directly to a brief, 2 measure *Maestoso* section before returning back to allegro spirito.

Unit 6: Musical Elements

The texture throughout is primarily homophonic with the trumpets or upper woodwinds carrying the melody. The low brass and saxophones are accompanying and providing harmonic interest. The introduction is portraying peaceful reflection and a sense of nobility. There are various passing tones throughout the clarinet and saxophone accompaniment parts throughout the entire piece. A tasteful suspension in measure 45 in the alto saxophone 1 part makes a resolve. The low brass add a lot of harmonic color in measures 66-70.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
M. 1 - 25	Introduction	Melody being passed around from Clarinet 1/Flutes to Trumpet 1.	Low brass and saxophones are accompanying.
M. 26 -33	Transition	Snare drum/timpani rhythmic idea	Held notes by the low brass. Bell tone like quarter notes at measure 29.
M. 34 - 41	A	Flute, Clarinet 1 and Trumpet melody	Low clarinets, saxophones and low brass are accompanying.
M. 42 - 51	B	Elongated melody by the Flutes. Clarinets and saxophones are accompanying.	Low brass comes in at measure 46. Bell tone like quarter notes from trumpets and altos at m. 51.
M. 52 - 65	C	Clarinet and Alto Sax 1 new melodic material	Flutes are interjecting as well as horns and baritones
M. 66 -73	A'	Elongated version of the "A" melody at m. 34	Flutes and clarinets have repeated eighth note rhythm
M. 74 - 82	Transition	End of the elongated melody and transition to molto rallentando at m. 81	Flutes, Clarinets and Trumpets with a version of the melody.
M. 83 - end	End	M. 83-84 are	Saxophones and low

		<i>Maestoso</i> with held notes by trumpets clarinets and flutes.	brass come in beat 3 and then m. 85 - end is <i>Allegro spirito</i>
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Unit 8: Suggested Listening

Tyler Grant, *Castle Gate, 1924*

Erik Morales, *Aztec*

Robert W. Smith and Michael Story, *Legacy*

Benjamin Tucker, *Whiteleaf Hill*

Unit 9: Additional References and Resources

Alfred Publishing Company. (2002). *A Joyful Journey*. Los Angeles, CA.

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

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Mount Ranier March

Tom Molter

Unit 1: Composer Biography

Tom Molter received his Bachelor of Music degree in Composition from the University of Idaho. He then received his teaching certificate degree from Whitworth University. He currently leads a very active life as a music educator, composer, arranger and performer. He has taught at the middle school, high school and collegiate levels. He is currently the music director for the Spokane Jazz Orchestra and teaches jazz arranging at Eastern Washington University.

Unit 2: Composition Overview

Mt. Ranier March is not in traditional march form but still a great piece for younger bands. It includes a *D.C. al Coda* and a key signature change which will need to be addressed to the younger ensembles. The instrumentation is standard with the woodwinds introducing the first melody and the trumpets introducing the second melody. The low brass and percussion play an important role in keeping a steady tempo and transitioning to each new section.

Unit 3: Historical Perspective on the Piece

This piece was published in 1998 and follows standard concert band instrumentation. Standard concert band instrumentation was somewhat settled by the early to mid-1900's. It is similar to Molter's *Mount Vernon March*.

Unit 4: Technical Considerations

This piece has a tonal center of concert B-flat and has a key signature change at measure 21 to concert E-flat. This may be a new key signature for younger bands so reviewing the concert E-Flat scale would be beneficial before beginning work on this song. There are a few accidentals throughout all instruments. The rhythms vary from whole notes, half notes, dotted half notes, quarter notes and eighth notes. There is rhythmic variety between parts. Molter only incorporates triangle, crash cymbals, snare drum, and bass drum.

Unit 5: Stylistic Considerations

March style is evident because of the title of the piece. The notes should be played in a separated style throughout to emphasize the feeling of a true wind band march. The style is not clearly notated but early march style music incorporates the separation of notes throughout the piece. The dynamics are a crucial part to the piece and will give the march energy for the entirety of the song.

Unit 6: Musical Elements

The tonality of this work starts in Concert B-flat and changes to Concert E-flat in measure 21. It uses polyphonic texture throughout the piece. The chords are simple and the rhythms are easy to teach.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
M. 1 - 4	Introduction	Woodwinds and trumpets start with the melody. Saxophones and low brass have accompanying half notes	Snare drum, bass drum and crash cymbals are all playing at measure 1.
M. 5-12	A	Flutes, oboe, clarinets, alto saxophones have the melody.	Low saxophones and all brass have rests and then two quarter notes. Snare drum/bass drum are playing same as brass except for m. 8 and 12 they have a little solo.
M. 13-16	B	Trumpets have second melody. Saxophones and low brass have accompanying part.	Triangle plays m. 13-17. Snare drum and bass drum play at m. 16
M. 17-20	A	Brief pass through of the 'A' melody.	Woodwinds with melody and brass/percussion with accompanying quarter notes/rests.
M. 21-28	C	New key - Concert E-flat. Trumpets with new melodic material.	Saxophones and low brass with accompanying quarter notes/half notes. Crash cymbals, snare drum and bass drum playing now.
M. 29-36	C	Woodwinds and alto saxophones with melody. Trumpets, low saxophones and low brass have half note/quarter note	Crash cymbals, snare drum and bass drum still playing here. D.C. al coda at the end of m. 36 - so back to m. 1. Then to

		accompanying part.	coda at end of m. 16
M. 37-end	Coda	Everyone playing - utilizing melodic material A.	Snare drum, bass drum and crash cymbal all playing to end.

Unit 8: Suggested Listening

Larry Clark, *Acclaim*

Tom Molter, *Mount Vernon March*

Paul Murtha, *Guardians of Liberty*

John O'Reilly, *Cold Brook March*

Unit 9: Additional References and Resources

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

C.L. Barnhouse Company. (1998v). *Mount Ranier March*. Oskaloosa, IA.

Garofalo, R. J. (1995). *Instructional designs for middle/junior high school band teacher manual*. Ft. Lauderdale, FL: Meredith Music Publications.

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Northpointe Fantasy

James Swearingen

Unit 1: Composer Biography

James Swearingen received degrees from Bowling Green State University and the Ohio State University. He is a talented performer, composer, arranger and educator who in 1987 was named the Professor Emeritus from Capital University in Columbus, Ohio. Before his appointment, he spent eighteen years teaching instrumental music in the public schools of Ohio. He has over 600 published works and is the recipient of several ASCAP awards.

Unit 2: Composition

This piece begins with a short, legato introduction and is followed by a notable and bold theme played first by the trumpets and then the upper woodwinds. The low brass get the second thematic material in the next legato section. The following section is a contrasting $\frac{3}{4}$ section with a flute soli. The work then recapitulates to the memorable opening theme and the coda ends in a dramatic fashion.

Unit 3: Historical Perspective

This piece was published in June 1986 and follows standard concert band instrumentation. Standard concert band instrumentation was somewhat settled by the early to mid-1900's.

Unit 4: Technical Considerations

The work stays centered around Concert E-flat Major which provides an accessible key for all instruments. The trumpet 1, baritone and trombone 1 parts all go up to a high Concert E-flat. There are various independent entrances that students will need to be made aware of in order to watch and count the rests correctly. The timpani and snare drum rhythm is a repeated rhythm but is definitely something new. The rhythms range from whole, half, dotted half, quarter, eighth, sixteenth and triplets.

Unit 5: Stylistic Considerations

The beginning section is all about legato, smooth playing in slow tempo. The "Allegro spirito" section is still smooth playing but at a much faster pace. The challenging aspect of the piece is to make the sixteenth notes sound effortless in the fast section. Another challenge is the switching of styles throughout the piece: legato versus accented and marcato tongued notes.

Unit 6: Musical Elements

This piece is in the key of Concert E-flat Major. The changing tempo and style will provide a variety of teaching experiences for your students. Overall this piece is homophonic in texture with a chance for almost all sections to be displayed. The low brass section is used for accompanying purposes throughout most of this piece, except for measures 20-28. This piece

requires students to watch the conductor for the various change in tempi: *rallentando*, *ritardando*, *poco ritardando* and the *allargando*.

Unit 7: Form and Structure

Section (measures)	Form	Musical Element	Other Events
M. 1-4	Introduction	Trumpets start the melody, flutes and clarinets answer.	Saxophones, horn and low brass are accompanying. Suspended cymbal for first two measures. Snare drum and timpani roll under fermata.
4-20	A	Trumpet melody, with flutes and clarinets answering them 4 bars later.	Saxophones and low brass are accompanying. Snare drum, bass drum and crash cymbals playing here.
20-28	B	Low brass melody	Flutes and clarinets are interjecting at every other measure. No percussion playing.
28-36	C	Melody being passed between trumpets, alto saxophones, and upper woodwinds	Triangle playing here. Rallentando at m. 34-35 - snare and bass drum come in here too.
36-44	A	Exact replica of m. 4	Caesura at m. 43 before beat 4.
44-48	Transition	$\frac{3}{4}$ time signature - "andante espressivo" section	Fermata at beat 3 of m. 47. Flute pickup to next section.
48-64	D	Flute soli. Clarinet and tuba accompanying with dotted half notes.	Alto saxophones and low woodwinds come in throughout this section.
64-72	Transition	Trumpet quarter note transition "con moto"	Rit. at m. 70

72-85	D	Replica of m. 48	Rit at m. 83. Fermata at m. 84
85-87	Transition	Allegro- percussion 1 measure solo	Leads back to D.S. al coda - m. 4
88-end	Coda	M. 88-91 similiar to m. 1-4.	M. 91-end is similiar to m. 4

Unit 8: Suggested Listening

Robert W. Smith, *Dance Celebration*

Tyler S. Grant, *Castle Gate, 1924*

Unit 9: Additional References and Resources

Apel, W. (2000). *The Harvard dictionary of music*. Cambridge, Ma.: Belknap Press of Harvard University Press.

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