

# Creating a Library of Quality Music

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Practical Application Project #3



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## INTRODUCTION

Choosing repertoire for your band is essential. It can be the most difficult thing you do as a band director outside of administrative duties. Frustrations can range from instrumentation issues to pieces being too difficult for the band to perform. Other considerations might be how the students will react to the music; will they like the music I have chosen or is this a worthy piece for my ensemble to play?

In a book entitled "Rehearsing the Band", John Williamson includes chapters written by 10 conductors of wind bands. In the first chapter written by Frank Battisti, the senior conductor of the New England Conservatory since 1969, literature was one of the topics. Battisti writes, "It is difficult for conductors to make the right choices if they have not had contact with the world's great music." (6).

Why would a band director fall into the trap of not knowing the world's greatest pieces? We are in the field and we aren't using the enough tools for our job. For me personally, I get caught up in making sure I have the right method book for my middle school band, completing paper work, organizing events, and the list goes on and on. I can make an educated guess that this is some of the same pitfalls conductors experience in their careers.

So how can conductors avoid making these mistakes, or how can conductors get out of the rut of not knowing the literature that influenced wind bands over the last 100 years? It is simple, develop a list. In an interview with Dr. Joseph Parisi, Department Chair of Music Education at the University Of Missouri Kansas City Conservatory Of Music, we talked extensively about his list of pieces he wants his ensembles to perform. Dr. Parisi shared with me the pieces on the list should either be performed or the students should become familiar and exposed to the pieces on the list. The reasoning behind this is Dr. Parisi feels that these are the pieces that were written or transcribed for wind bands that have made an a significant impact on wind band and wind band literature over the past 100 years.





What pieces should be included on the list? It would be impossible for anyone to compile the perfect list of literature. There are simply too many pieces of music to choose from with varying styles and from different time periods. This list that each individual director compiles will truly be unique when it is conceived. The question is how do you justify what goes on the list? What time period should you choose from? Do I limit the amount of compositions that are from a particular time period? What styles of music should be on the list? Does your list include the classics, such as Gustav Holst's *Second Suite in F* or Russell Bennett's *Suite of Old American Dances*? The beauty of constructing your list is that it is completely up to you to decide.

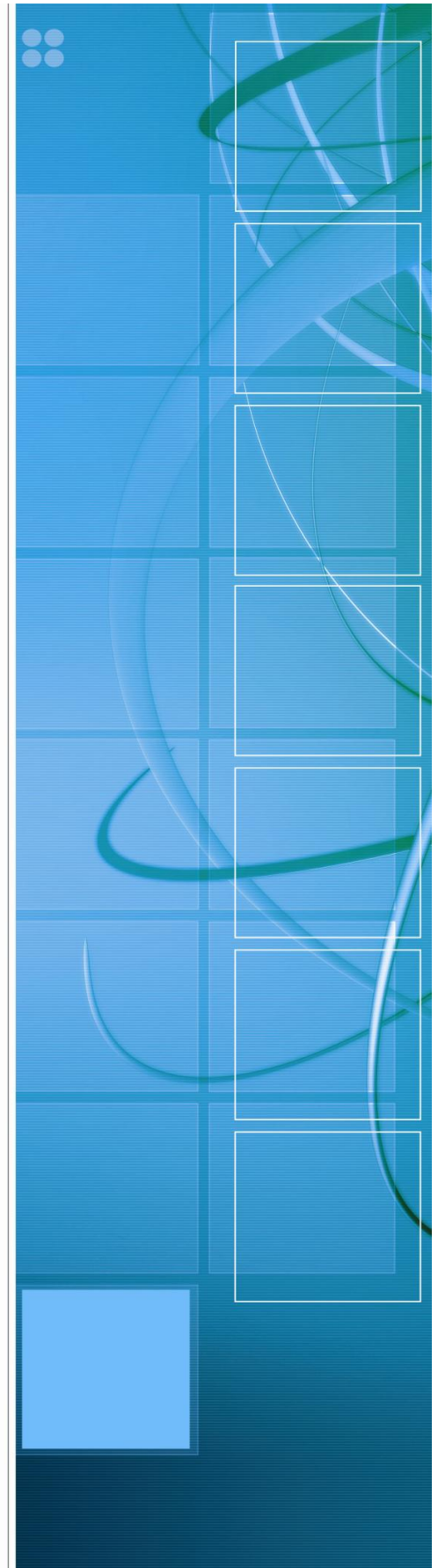
In the book *Rehearsing the Band*, Williamson includes the lists of the co-authors top 10 pieces for wind band ranging from grade four to grade six. Once the lists were compiled, Williamson then created a list of pieces that all of the conductors chose. The list included *Lincolnshire Posy* by Percy Grainger/Fennell, *Symphony in Bb* by Paul Hindemith, *First Suite in Eb* by Gustav Holst and *Music for Prague* by Karel Husa. These pieces can be found on music lists from Texas, Florida and Kansas, and are only three examples of how lists will have similarities.

The concern then lies with how you justify your choices. If your justification is "it is a learning piece", then you must be able to state your reasons why it is a learning piece. Does it teach the band good balance and blend, style, technique, scales, etc? The argument can be made that within every piece of music contains material worthy to be taught, but it doesn't always mean it is a high quality piece.

To have stronger justification when choosing a piece for your list, consider the following questions:

- Are you choosing the piece based on its validity? Another words, it is a significant composition that has had an influence on wind band music?
- Are you choosing the piece because of its relevance to a certain time period?
- Is the piece written by a significant composer, such as Holst, Vaughn Williams, Erickson, or Sousa?

You may find that after answering these questions your list may be similar to lists fashioned by other conductors.





The purpose of this document is offer ideas that will assist in developing a list with resources, such as recordings and videos and state lists. Those resources will serve as a guide for making your selections. Also, your completed list could be used to serve as a curriculum guide to present to your school district.

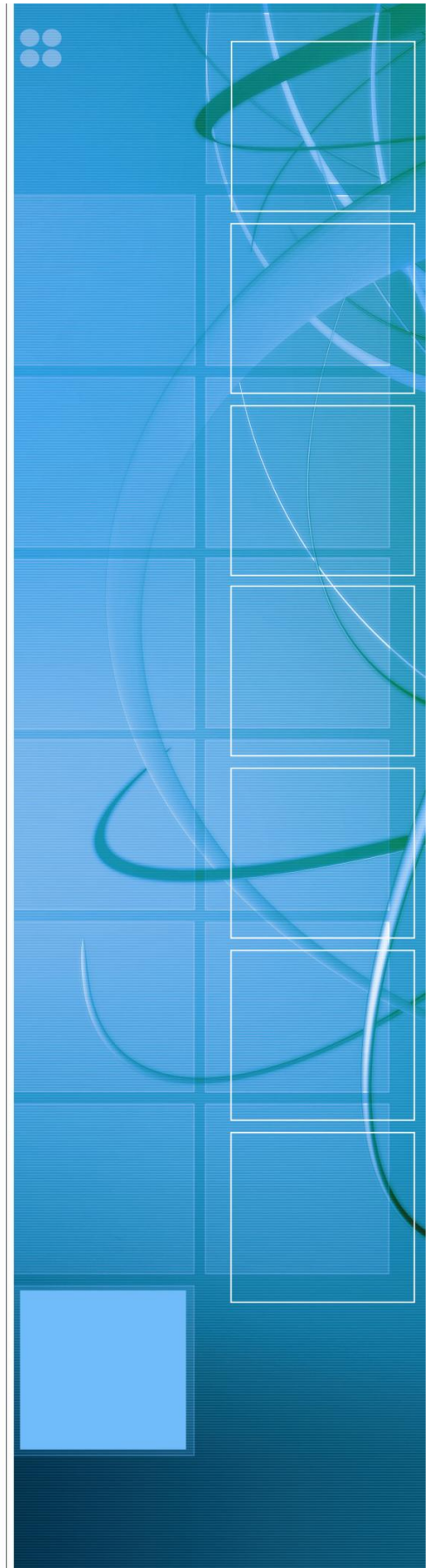
## Developing your list

When you begin searching for music for your list, it can be a daunting task if you don't have a focal point. As we all know, there are so many pieces of music that have been written for wind bands in the past 125 years, therefore, you must determine your starting point.

One option is to start with a certain time period. Break it down by decades starting at the year 1900 or widen your search to 25 years of music. Another option is to focus on original wind band music versus orchestral transcriptions. What about prominent composers? If this is where you want to start, consider David Whitwell's *A Concise History of the Wind Band* and *The History and Literature of the Band and Wind Ensemble* (11 volumes). Other resources include *Rehearsing the Band* by John Williamson, *Developing the Complete Band Program: Teaching Instrumental Music* by Shelly Jagow and *Teaching Music through Performance in Band* series published by GIA Publications, INC.

If you start looking at the time periods, compare how wind band music changed over the course of 70 years. For example, when you listen to *Universal Judgment* by Giuseppe Verdi arr. Rogers and *Emblems* by Aaron Copland, you will hear a dramatic difference in style and orchestration. Because of the difference of styles, consider starting with a specific decade. Narrowing down your search may prove to be a benefit while looking for compositions to add to your list, especially since there are so many wind band compositions.

Once you have determined your starting point, choose pieces regardless of the grade level. If you limit yourself to the grade level you might be limiting your students to the possibilities of growth. In the book *Developing the Complete Band Program*, Shelley Jagow writes "It is vital to our musical culture that composers and directors/conductors become familiar with the musical richness that each country has to offer one another" (191). In other words, we need to find music that has influenced wind band literature and include pieces from other cultures.





Once you have developed your list, determine the style of each piece. Do you have any marches on the list? Are there orchestral or vocal transcriptions? How many pieces were written by the same composer? By answering these questions, you will be evaluating the variety on the list. Variety is important to avoid providing the same style of music to your students.

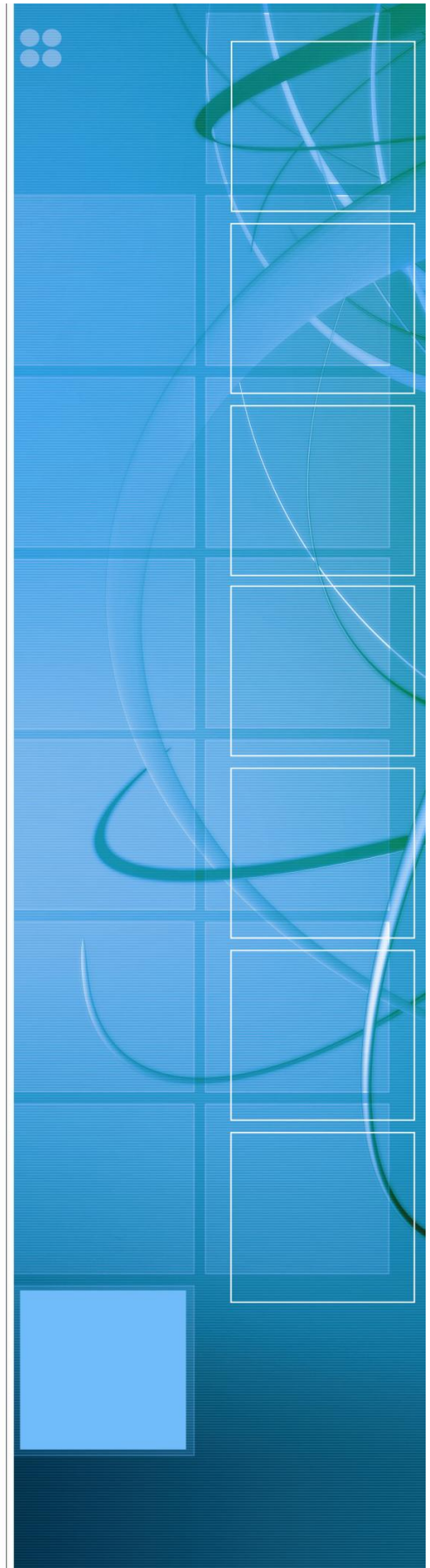
Now the quest for quality music begins. How do you choose your music? Do you listen to the latest and greatest music found on the promotional CD's made available to you by music publishing companies? If you are like me, I feel that most of the music that is on the CD really isn't high quality music. Do you refer lists provided by your state or professional organizations? If so, how do you determine the quality of music?

In my opinion, attending a concert put on by a colleague is an invaluable resource. You can follow up with them and ask them about the literature chosen for the concert. You can ask how they approached teaching the piece to the ensemble and what areas might be problem spots for the ensemble members. This would also be a great way to listen and choose quality music that is being played in your area.

As mentioned above, I don't like to rely on the promotional CDs received in the mail. What I enjoy most is the reading sessions that are provided by some music retailers. Not only do you get a chance to hear the piece, but you can also receive immediate feedback from the other ensemble members, most of whom are band directors, about the individual parts.

Craig Kirchhoff is the professor of conducting and director at the University of Minnesota. He also serves as the series advisor for the *Windependence* series published by Boosey and Hawkes. In the book *Developing the Complete Band Program*, Shelley Jaglow cites Kirchhoff's thoughts of how music for bands is offered at three different levels (195).

1. Apprentice Level: Repertoire for less experienced instrumentalists who possess limited technical proficiency.
2. Master Level: Works to challenge high school bands and many college level performers.
3. Artist Level: Music to be studied and performed by the finest high school, university and professional ensembles.





In an unpublished dissertation from the University of Iowa in 1978, Acton Eric Ostling, Jr. created a list of ten criteria for judging the quality of repertoire.

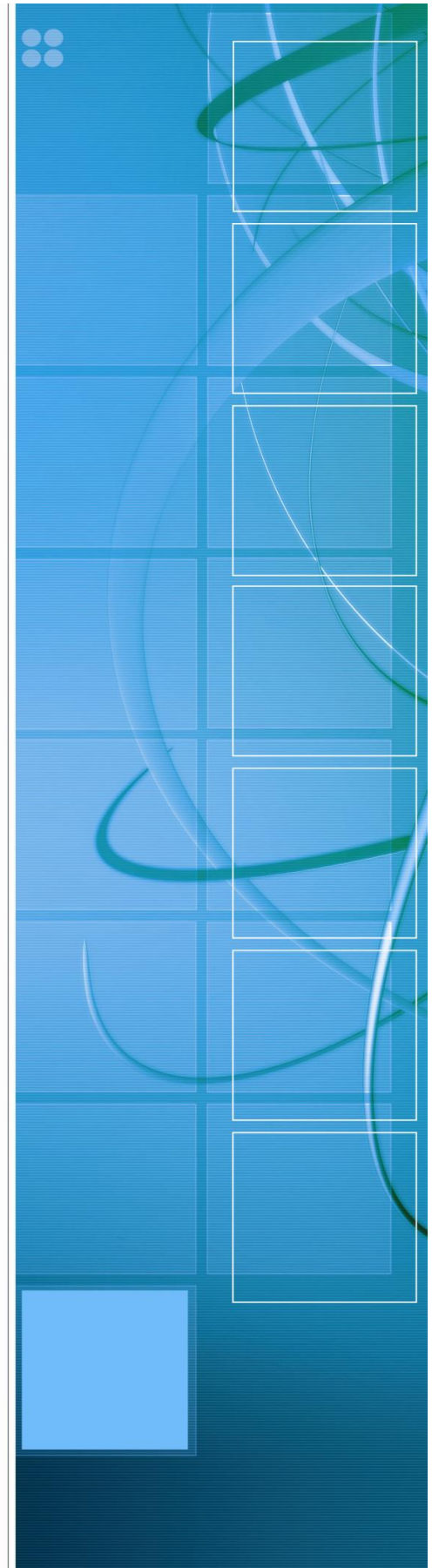
1. The composition has form and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating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

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Note: From *An Evaluation of Composition for Wind Band According to Specific Criteria of Serious Artistic Merit* (p. 238), by Acton Eric Ostling, Jr., 1978, unpublished dissertation, the University of Iowa.

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In Shelley Jagow's book, *Developing the Complete Band Program*, she talks about "The Q-Factor". This is her way of determining the quality of music. She suggests that every director should be able to look and listen to a piece of music and be able to determine the quantitative and the qualitative value. She then provides a chart of qualities and assigns a point value to each quality. Once a total is found, she then takes those points and puts them in her "quality meter" to determine the "Q-Factor" (200-201).



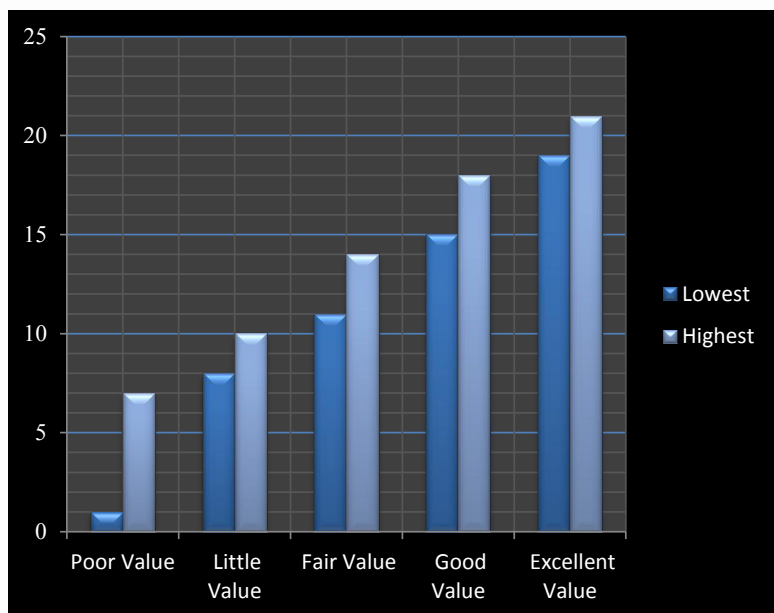




Below is her chart to determine the Q-Factor.

<b>Qualitative Factors-</b> Quantitative Value (Check one of three columns)	Poor=1	Fair=2	Good = 3
<b>Harmonic Structure</b>			
<b>Melodic Content</b>			
<b>Formal Craftsmanship</b>			
<b>Originality</b>			
<b>Emotional Value</b>			
<b>Composer Quality</b>			
<b>Educational Value:</b>			
<ul style="list-style-type: none"> <li>• Reinforce musical concepts?</li> <li>• Solo opportunities for stronger players?</li> <li>• Showcase strengths of ensemble?</li> <li>• Multicultural content?</li> <li>• Etc.</li> </ul>			
<b>TOTAL POINTS (add sum of all columns)</b>			
<b>Final Total</b> _____			

Below is the meter that determines the Q-Factor.





The creation of your literature list along with determining the “Q-Factor” could help fulfill your district’s curriculum requirements. As in my district, the music department adopted the Missouri Grade Level Expectations (GLE). The way the GLE works for music in Missouri is that the students have to meet certain requirements at each level of their music education. For example, at the high school level a band member must be able to play at least a grade 3 piece of music. They must also be able to play different styles of music as well as count and diagram up to 16<sup>th</sup> note rhythms to name a couple of the tougher requirements.

I have felt for a long time that these standards are too low for our district. In a conversation with Michelle Kratofil, Director of Curriculum, Assessment and Staff Development, we discussed what the curriculum could look like in our district as well as other districts. Ms. Kratofil felt that the “Q-Factor” chart was a great tool for band directors to evaluate any given piece of music. Once a value is determined and the decision is made to teach the piece of music, then the director should view that piece as a unit of study. For band directors, each piece on the concert is considered a unit of study. Each piece of music, or unit, will contain a certain amount of objectives. These objectives can be rhythmic and melodic patterns, the historical value of the piece and the composer, the technical passages, the style, etc. Once each piece has been taken through this process, then it can be added to the district’s curriculum guide for band. Ms. Kratofil also suggested that these pieces be taught on a four year cycle, which is what Frank Wikes and Jeff Bianchi (two American Band College Clinicians) suggested in their clinics.

It could be taken one step further to have two separate lists, one for high school and the other for middle school. The lists would then be accompanied by additional material, such as technical exercises and assessments that would be developed to raise the standard of performance in the band room as well as what the state requires.

However, in a book entitled *Rehearsing the Ban*, Frank Battisti warns the list can be used to the detriment of the ensemble. Battisti feels that there are “too many people teaching music who don’t know music, and don’t even listen to it regularly and lovingly” (7). What I think he is saying is that directors look at the list of music provided by their state, or even from their own library, and they don’t take into consideration the quality of the music, or they just teach the piece of music to satisfy a requirement. They may also chose a piece that is too hard for their ensemble only to satisfy





satisfy a personal need they may have so they can say “I conducted that piece”.

The list should be a starting point, a goal, or merely a reference. Your final document should also be fluid, not permanent. With the large amount of music that is being produced currently some could be added to your list. However, when a change is being considered, there must be justification for the change of literature.

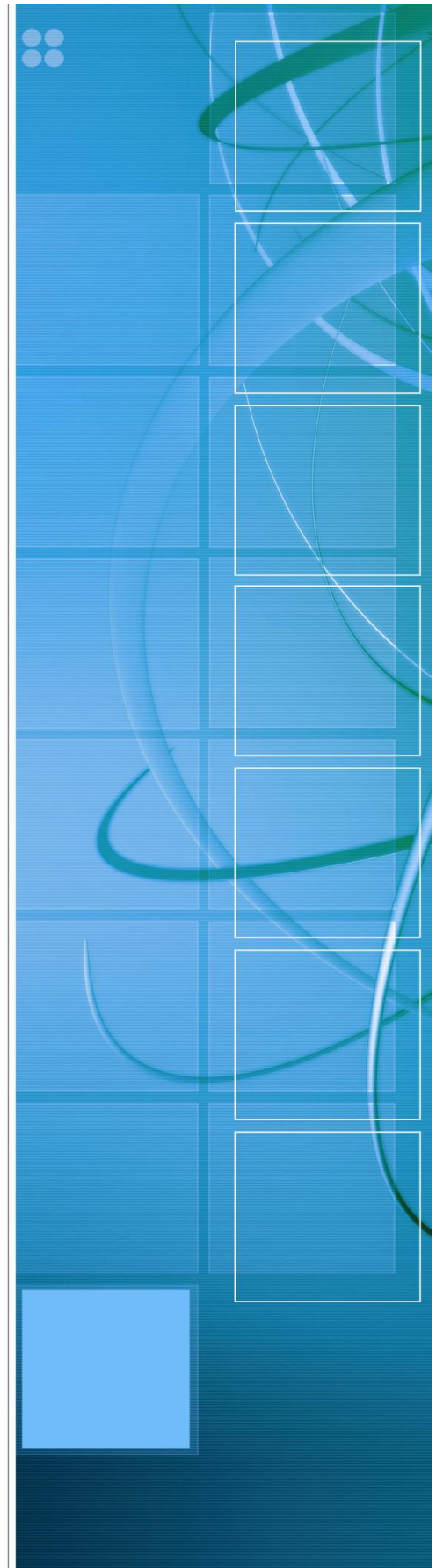
### If you can't play that, play this!!

As I develop my list, I want to include the standards, such as *Lincolnshire Posy* by Grainger, *Incantations and Dance* by John Barnes Chance or *Flashing Wind* by Jan van der Roost. However, I know for a fact that my band is not ready to play these pieces. So what can I do? As I sat down with Dr. Joseph Parisi, it became apparent to me how important a list of music can be used as a guide. However, the pieces on his list are too difficult for my band. As the discussion continued, he started sharing with me similar pieces that are of high quality with similar teaching opportunities.

Two of the pieces we discussed were *Emblems* by Aaron Copland and *Winds of Nagual* by Michael Colgrass. These two pieces are great to listen to and would be terrific to perform; however, there is no way that my ensemble would be able to play these two pieces. Dr. Parisi asked me to keep an open mind and consider playing *American Riversongs* by Pierre LaPlante instead of *Emblems*, and *Ancient Voices* by Michael Sweeney instead of *Winds of Nagual*. For example, both *Emblems* and *American Riversongs* contain songs that are based upon American folk music. The *Winds of Nagual* and *Ancient Voices* both contain elements of using percussion and vocals as musical elements.

When comparing the pieces, a decision has to be made as to what is the focus of the main melody. Is it a folk song? Is it a tone poem or a symphonic poem? Is the piece an orchestral or vocal transcription? Once you are able to answer those questions, you can then begin to find pieces that are comparable that your band can play.

The key is to keep an open mind, an open ear and be creative. There is no “right” or “wrong” answer when it comes to finding music that will work for your band. Your opinion will also differ from other directors, but that is one of the beauties of this profession. It is an art form that we must teach our kids with great care.





## So, let's begin to compare

This concept is one that could take months to complete, especially if someone was working with the top 100 pieces of wind band music from 1900-1975. This is just a starting point and an idea that will probably change over the course of time.

The list below contains 9 pieces that were chosen as a beginning of this process.

Classic Wind Band Literature	Comparable Literature
<i>La Forza del Destino</i> by Giuseppe Verdi	<i>Blessed Art They</i> by Brahms/Buehlman
<i>Emblems</i> by Aaron Copland	<i>American Riversongs</i> by Pierre LaPlante OR <i>Three Pieces for American Band, Set No. 2</i> by Timothy Broega
<i>Suite Francais</i> by Darius Milhaud	<i>A Little French Suite</i> by Pierre LaPlante
<i>English Folk Song Suite</i> by Ralph Vaughn Williams	<i>Little English Suite</i> by Clare Grundman
<i>Suite of Old American Dances</i> by R. R. Bennett	<i>Americana Folk Suite</i> by Barry Kopetz
<i>Variations on a Korean Folk Song Suite</i> by John Chance Barnes	<i>Korean Folk Song</i> by Ralph Gingery
<i>...and the mountains rising nowhere</i> by Joseph Schwantner	<i>Ancient Voices</i> by Michael Sweeney
<i>Elsa's Procession to the Cathedral</i> by Wagner/Calliet	<i>Finale to Symphony No. 3</i> by Mahler/Saucedo
<i>Serenade No. 10 "Gran Partita"</i> by W. A. Mozart	<i>Prelude and Fugue in Bb minor</i> by J.S. Bach/Moehlmann

With each piece, a historical background of the composer and/or the piece of music will be provided. Then, the pieces will be compared to each other with reasons to support the decision. With this process, consider that opinions will differ based on "your taste" of music compared to another director, but it should not hinder the quality of the piece.





## ***La Forza del Destino*** **Giuseppe Verdi**

Giuseppe Verdi was born on October 10, 1813 in Le Roncole, Italy and died in Milan on January 27, 1901. Some of his major works include operas; *Aida*, *Otello* and *La Forza del Destino*. His father was an innkeeper and a grocer and knew of Verdi's interest in music. His father bought him a spinet piano, in which he played until the hammers broke. Verdi's neighbor came over to repair the piano and placed a plaque on the inside that reads "These hammers were repaired by...me...seeing the good disposition the young Verdi has shown for learning to play this instrument" (Cross, 821). The piano now is on display in the Milan Museum.

Verdi was recruited by a local organist to teach him to play the organ. Soon after, his father sent him to Busseto and Verdi's talent attracted the interest of Antonio Barezzi. Since Barezzi was an amateur musician and president of the Busseto Philharmonic Society, he arranged for Verdi to take lessons with Ferdinando Provesi. While he was studying under Provesi, the Besseto Cathedral organist failed to show up and Verdi substituted. He made such an impression on Porvesi through his improvisational skills that Provesi appointed Verdi to assist with the orchestra.

Verdi's first composition was an orchestral overture written for the Busseto theaters as an introduction to Rossini's *The Barber of Seville*. After being turned down by the Conservatory at Milan, Verdi began working on an opera entitled *Oberto*, which premiered on November 17, 1839. It was such a successful opera that he was contracted to write three more operas. From 1839 – 1844, Verdi would write 13 more operas, *one* of which was *La Forza del Destino*.

## ***Blessed Are They*** **Johannes Brahms/arr. Buehlman**

Johannes Brahms was born on May 7, 1833, in Hamburg Germany and died in Vienna on April, 3, 1897. His major orchestral compositions include *Variations on a Theme by Haydn*, *Academic Festival Overture* and *Tragic Overture*. Chorale compositions by Brahms include *A German Requiem*, *Rhapsody for alto voice, men's chorus and orchestra*.





His family life was similar to Beethoven, which was a life of poverty and an unhappy childhood. Brahms did not do well in school because he was often teased by the other students and he disliked his French studies (Cross, 117).

As a child, Brahms would make up melodies and sing them, and even though he lacked any formal training. In order to remember the melodies, he created his own form of notation. After showing great interest in music as a child, Brahms began to take theory lesson in 1846 (Cross, 118).

Intense poverty forced him to write 150 arrangements for many publishers for equivalent to pennies. Most of the compositions were under the pen name of G.W. Marks and Karl Wurth. His career began to turn around when Brahms met Franz Liszt in 1853. Brahms was initially asked to play piano for Franz Liszt, instead, Brahms asked Liszt to look at a few of his piano compositions. After Liszt played them, he praised Brahms for his work (Cross,120).

There are a couple of reasons I chose *Blessed Are They* as a comparable piece to *La Forza del Destino*. The first is both pieces are orchestral transcriptions. In a clinic with Col. Arnald Gabriel during the 2011 summer session of the American Band College, he chose *Slavonic Rhapsody* by Carl Friedemann to explain how the wind band can capture the composer's intent. One suggestion was to study the orchestral bowings so the wind players can be more expressive.

Some might criticize the choice of comparing *Blessed Are They* to *La Forza del Destino* because of the varying styles, tempos and overall emotional affect they offer to the listener. Therefore, below is a list that could offer a more direct correlation to *La Forza del Destino*.

- Toy Symphony* – Hayden/Cacavas
- Cortege and Fanfare from "The Snow Maiden"* – Rimsky Korsakov/Cacavas
- Orpheus Overture* – Offenbach/Conley
- Chorale and Capriccio* – Giovannini/Robinson





## ***Emblems***

### **Aaron Copland**

“Here is at last an American that we may place unapologetically beside the great recognized creative figures of any other country”  
– Arthur V. Berger.

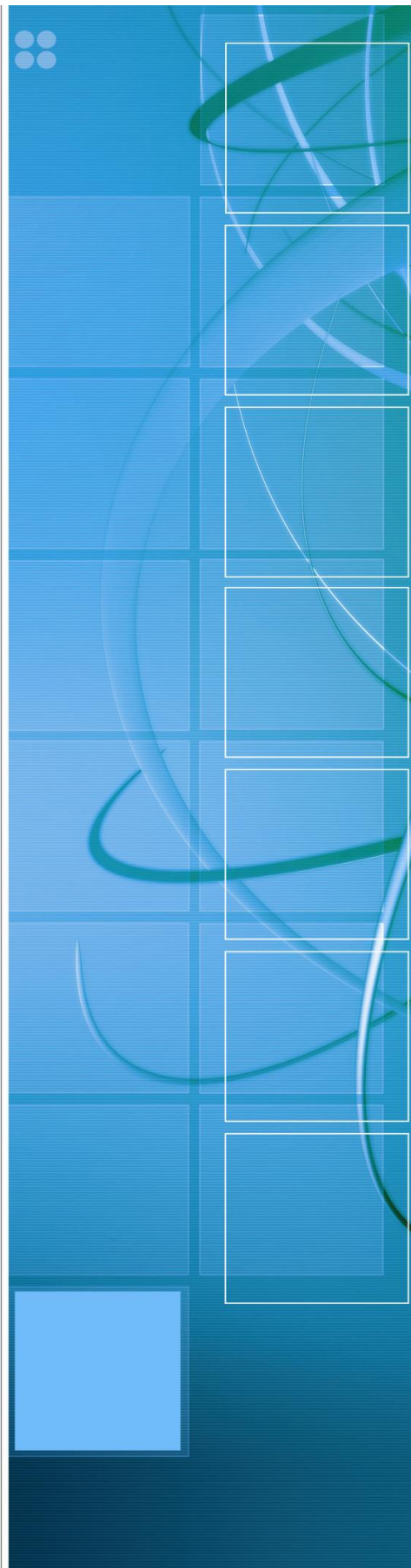
Aaron Copland was born in Brooklyn, NY on November 14, 1900. He died on December 2, 1990. His major works for orchestra include *El Salon Mexico*, *Appalachian Spring* and *Symphony No. 3*. He major works for ballets include *Billy the Kid* and *Rodeo*.

As a child, he spent time in the city of Brooklyn and playing music with his older brother and sister. They played music from operas and ragtime, yet they didn’t talk about music or attended concerts. This was due to how their parents felt that music was superficial. However, Copland’s parents did provide him with music lessons, but thought it was a waste of money (Cross 179).

In 1916, two years after starting piano lessons, Copland felt compelled to compose music and his piano teacher signed him up for theory lessons with Rubin Goldmark. Shortly after, he applied to attend the Fontainebleau School of Music in France, and was the first student accepted to the school. While he was a student, he became a pupil of Nadia Boulanger. In 1924, he returned to the United States and wrote a ballet entitled *Groha*. In that same year, Nadia Boulanger commissioned Copland to write a symphony for orchestra and organ in which she could perform while in the United States. In the 1930’s, Copland decided to change his style of writing and the result was the beginning of his successful musical career. During this time he wrote *El Salon Mexico*, *Billy the Kid*, *Rodeo* and *Appalachian Spring* (Cross 179-182).

### ***American Riversongs*** **and** ***A Little French Suite*** **Pierre LaPlante**

Born in West Allis, Wisconsin on September 25, 1943, Pierre LaPlante was active in band, choir and theater in high school in Sturgeon Bay, Wisconsin. After graduating high school, he attended the University of Wisconsin on a music scholarship.





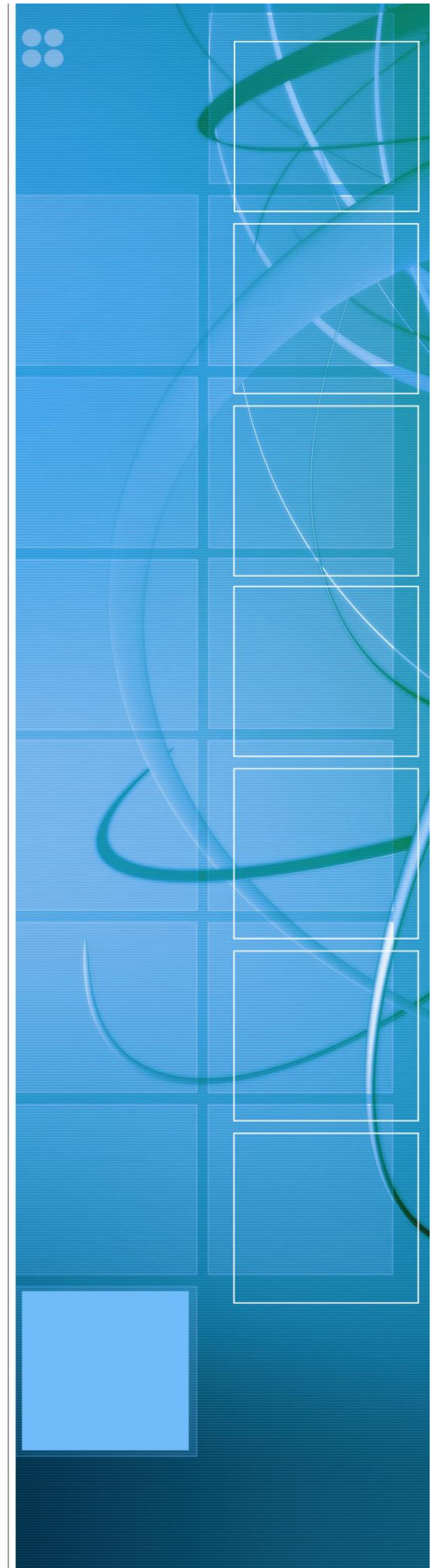
LaPlante's teaching career began in 1967 in Blanchardville, Wisconsin, where he directed band and chorus for five years. In 1972 he taught in Prescott, Wisconsin and taught high school concert band, marching band and choir. LaPlante returned to Blanchardville 1975 to teach general music for grades K-6 and beginning band for 26 years, and eventually retired in 2001.

LaPlante's music is written for young players in middle school and high school because of the influence from teaching in the public school system. Due to LaPlante's success as a composer for young wind bands, he has served as a clinician for honor bands as well as serving as an adjudicator for solo and ensemble contests (LaPlante).

### ***Three Pieces for American Band, Set No. 2*** **Timothy Broega**

In 1947, Timothy Broega was born in Belmar, New Jersey. As a young musician, he studied piano and music theory with Helen Antonides. After graduating high school, he attended Northwestern University, where he studied composition and graduated with honors.

Upon graduating from Northwestern University, he began his teaching career as an elementary school teacher Manasquan, New Jersey. Broega has served as Organist and Director of Music at the First Presbyterian Church in Belmar as well as at the historic Elberon Memorial Church in Elberon, New Jersey since 1972 (Broege).







I took the suggestion given to me by Dr. Joseph Parisi to use *American Riversongs* as a piece that is comparable to *Emblems*. As I did some research on the two pieces, I found that *Emblems* contained a church hymn, *Amazing Grace*, as well as jazz-like rhythms. *American Riversongs* contains songs found along rivers in America. Both pieces contain passages that require the performer to use proper articulations with fast moving technical motives. In addition, both have lyrical sections played by a soloist or feature a section.

In addition to Dr. Parisi's suggestion, I found another piece that would work in correlation to *Emblems*. *Three Pieces for American Band, Set No. 2* by Timothy Broega. When you listen to the beginning of both pieces, harmonically they are very dissonant and then resolves into a more comfortable tone center. The difference between Broega's piece and LaPlante's piece is that *Three Pieces for American Band* has the same dissonant introduction as *Emblems*, whereas *American Riversongs* contains songs and a "jazz feel" similar to the jazz rhythms and hymn heard in *Emblems*. In my opinion, both of these pieces are comparable if *Emblems* is not attainable with your ensemble.

## ***Suite Francais*** **Darius Milhaud**

Darius Milhaud was born in Aix-en-Provence, France on September 4, 1892 and died in Geneva on June 22, 1974. His major orchestral works includes; *Suite Provencale*, *Protee-Symphonic Suite No. 2*, *Le Boeuf sur let toit*, and *La Creation du monde*.

Milhaud's musical training began in 1905 in the Provence city of Aix. In 1909 he entered the Paris Conservatory of Music. He composed his first opera entitled *La Brebis ègarèe*. His ability as a composer flourished rapidly, but his frustration with World War I led him not to enter the Prix de Rome and as a result his conservatory training came to an end (Cross, 505-506).

After traveling to Brazil and working as a personal aid for Peter Claudel, a poet and diplomat, he returned to France and was named one of the "French Six" by critic Henri Collet. While in France, he wrote his Second Orchestral Suite from *Protée* and collaborated with the other five members of "The French Six" to write the ballet *Les Mariès de la tour Eifel* on June 19, 1921. In 1937 when Maurice Ravel died, Milhaud took over as the lead position in French Music (Cross, 506-507).

~ 17 ~





At the beginning of WWII, he was appointed a faculty member of Mills College, in Oakland, California. While in California, he became crippled by arthritis and confined to a wheel chair. When he premiered his *Symphony No. 2* with the Boston Symphony on December 20, 1946, he conducted from a seated position.

Milhaud returned to France in 1947 and by 1950, he became the center of controversy. The controversy was because his opera *Bolivar* was too long. After he made appropriate cuts in the opera, without changing the structure, it was better received (Cross 507).

“For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.”

-Program Note by Darius Milhaud

## ***English Folk Song Suite*** **Ralph Vaughn Williams**

Ralph Vaughn Williams was born in Down Ampney, England on October 12, 1872 and died in London, England on August 26, 1958. Some of his major orchestral works include *Fantasia on a Theme by Thomas Tallis*, *A London Symphony* and *A Sea Symphony*.





Williams was trained at the Royal College of Music in London. According to *The Encyclopedia of Great Composers and Their Music*, Williams gave no indication of becoming more than a church musician until the age of 32. In 1904, he became interested in English folk song music. As a member of the Folk-Song Society, he studied the native music of Norfolk. Williams found old folk songs that had been forgotten in Norfolk and arranged them and reintroduced them to the public. These songs included *The Turtle Dove*, *Down in Yon Forest*; *We've Been Awhile Awandering* and *The Dark Eyed Sailor*.

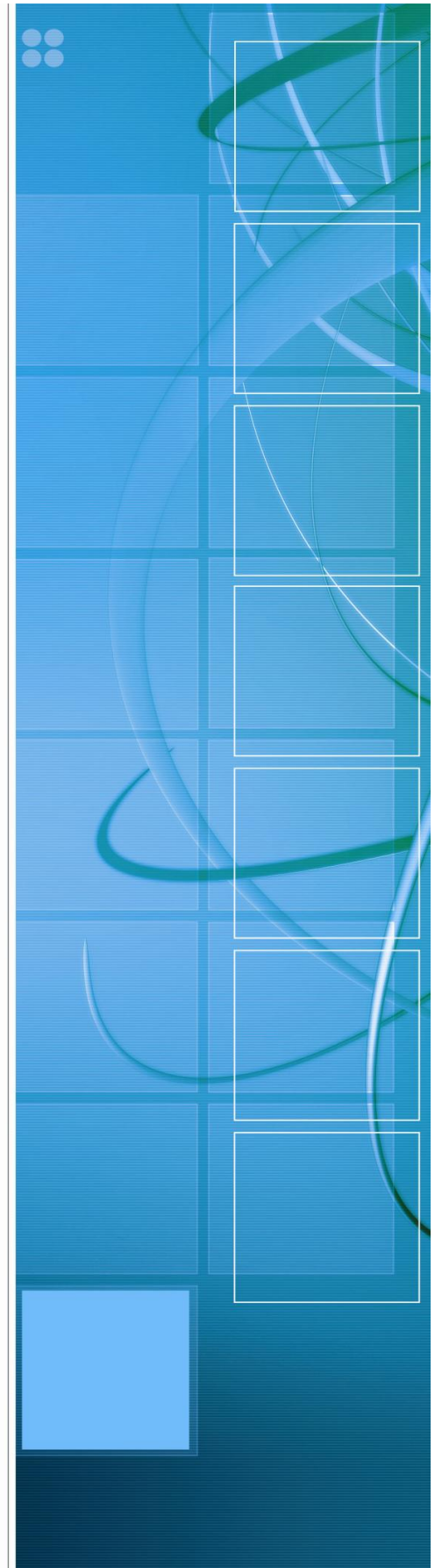
In 1908, Williams went to Paris to study composition with Maurice Ravel. Williams learned from Ravel, and other contemporary composers, subtlety of effect, nuance, color and atmosphere. In 1909, he completed his first major work *Fantasia on a Theme by Thomas Tallis*. After serving in World War I, he taught at the Royal College of Music. In 1922 he visited the United States and conducted his *Pastoral Symphony* at the Norfolk Music Festival. His music became so popular that in 1935 he received the highest music award given to a composer by His Majesty's government, The Order of Merit.

### ***Little English Suite*** **Clare Grundman**

Not much can be found on Clare Grundman. What I was able to find came from "The Wind Band Repertoire" website. Clare Ewing Grundman was born on May 11, 1913 in Cleveland, Ohio and died June 15, 1996 in South Salem, New York. The *Teaching Music Through Performance in Band vol.1* goes on to say that Grundman has written over 60 pieces of music for wind band as well as arranging orchestral works for Leonard Bernstein, Aaron Copland and Gustav Holst.

### ***Suite of Old American Dances*** **Robert Russell Bennett**

Kansas City, Missouri is the birthplace of Robert Russell Bennett to Mr. /Mrs. George Robert Bennett on June 15, 1894. He died in New York, New York on August 18, 1981. Bennett is known for the extensive amount of Broadway Musicals that he orchestrated or arranged. It was not uncommon for Bennett to hear the music for the musical once, then start orchestrating or arranging the score from memory, often at a pace of 80 pages a day. It was also not





uncommon for Bennett to work on 5-6 musicals during the course of one season (Bookrags). A few of the Broadway musicals include: George Gershwin (*Of Thee I Sing*, 1931 and *Porgy and Bess*, 1935), Irving Berlin (*Annie Got Your Gun*, 1946) and Cole Porter (*Kiss Me Kate*, 1948). Most known for his work with Richard Rogers for *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959).

Bennett was born into a musical family. His father, George, played the violin in the Kansas City Philharmonic orchestra while his mother, May, was a piano teacher. He began to show his musical talents at age three when he picked out the Beethoven sonata that he had his mother play on the piano.

When he contracted polio, his parents moved south of Kansas City to a farm where his mother home schooled Robert. During his time in home school receiving his education in the core subject areas, his mother taught him piano and his father taught him to play various woodwind and brass instruments. During this time his father started a home town band, and if he needed a substitute for one of the players, Robert would play the part proficiently (Bookrags).

At age 15, Robert became a student of Carl Busch in theory and composition as well as playing second violin for Busch in the Kansas City Symphony. In order to pay for his musical training, he played piano in dance halls, movie theaters and theatrical pit orchestras.

His musical career began when he applied at the T. B. Harms And Company as an orchestrator. His audition was to orchestrate Cole Porter's *An Old Fashioned Garden*. It was received with great enthusiasm and he got the job. Soon he was on his way to orchestrating entire productions (Bookrags).

### ***Americana Folk Suite Kopetz***

Currently Barry Kopetz is the Director of Bands at Capital University in Columbus, Ohio. He was also the Director of Bands for ten years at the University of Utah, the Director of Bands for 5 years at the University of Minnesota and taught three years in the public schools of South Carolina (Kopetz).

Barry Kopetz has written over seventy pieces of music for every grade level. His reputation as a composer has allowed him to be in high demand for numerous All-State Band clinics, commissioned works for chamber and large ensembles as well as being a published author for *The Instrumentalist Magazine*.





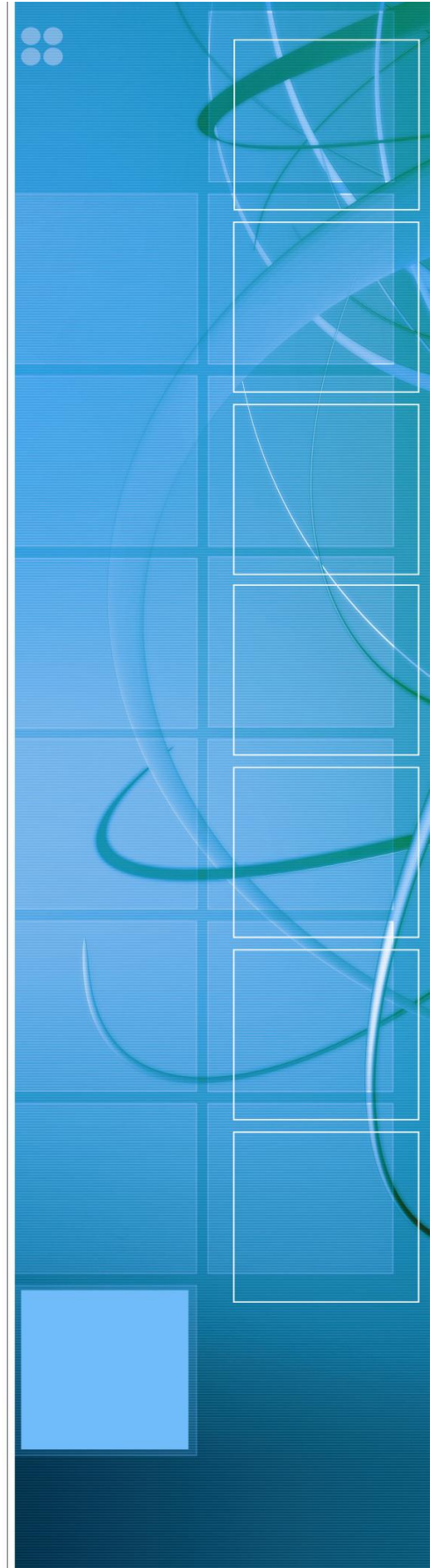
The “suite” is an important form of composition that composers have used to provide the listener excerpts from larger works of music to providing a series of contrasting styles within the movements. The “suite” form is used in the six composers that were identified as pieces considered to be comparable to each other: Robert Russell Bennett’s *Suite of Old American Dance*; Barry Kopetz’s *American Folk Suite*; Darius Milhaud’s *Suite Francais*; Pierre LaPlante’s *Little French Suite*; Ralph Vaughn Williams’ *English Folk Song Suite*; and Clare Grundman’s *Little English Suite*.

As you listen to the examples on the reference CD, you will be able to hear not only the “suite” form but you will be able to hear the different national folk songs from three different countries. This provides the students the opportunity to engage in cross curricular activities. Communication Arts and Social Studies departments can be involved to enhance what they are teaching in the classroom. It can also be an opportunity to invite the students from those departments to come for a demonstration to expose them to the instrumental department.

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

John Barnes Chance tragically passed away at the young age of forty. Because of this, I decided to include an excerpt taken from the *New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> Edition*.

(b Beaumont, TX, 20 Nov 1932; d Lexington, KY, 16 Aug 1972). American composer. He began studying composition at the age of 15, and received the BM and MM degrees from the University of Texas, Austin, where he was a pupil of Clifton Williams, Kent Kennan and Paul Pisk; he won the Carl Owens Award for student composition in 1956 and 1957. He was a timpanist with the Austin SO and an arranger for the Fourth and Eighth US Army Bands before serving as composer-in-residence for the Ford Foundation Young Composers Project, Greensboro, North Carolina (1960–62). In 1966 he joined the music department at the University of Kentucky, a position he held until his death. His most popular compositions include *Variations on a Korean Folk Song* (which won the American Bandmasters Association Ostwald Award in 1966), *Incantation and Dance*, *Elegy*, *Blue Lake Overture*, *Introduction and Capriccio* and the *Symphony no.2*, finished just before his death. Chance’s works are tonal and unabashedly romantic,





demonstrating rhythmic inventiveness and a secure command of instrumentation.

I included John Barnes Chance because I have played *Incantation and Dance* and *Variations on a Korean Folk Song* when attending Northwest Missouri State University. His music was energetic and fun to perform. I also feel that *Variations on a Korean Folk Song* has so many teaching elements (i.e. such as writing in a theme and variations style and folk songs from Korea) for musicians of any age.

### ***Korean Folk Song*** **Ralph Gingery**

Unfortunately there is minimal biographical information on Ralph Gingery. What I was able to find was a list of music from the C. L. Barnhouse music company. The styles of music that Gingery has written or arranged include music for jazz band, marching band and concert band.

In addition to the “suite” being an important form of composition, the folk song is a popular form that composers use. What is important to know about these two folk songs from Korea is how the rhythms should be played. In a clinic with Robert W. Smith during the 2011 summer session of The American Band College, Smith explained that when Eastern music is played, there are flourishes that are implied. He went on to say that American conductors and composers tend to play in the American style too much and ignore the Eastern style of rhythms.

For example, in Ralph Gingery’s *Korean Folk Song*, the four sixteenth notes played in the temple block part should not be played “4 e & ah”, it should be played as sixteenth note grace notes.

Example of American interpretation

Example of Eastern interpretation

Another possible interpretation of the melody would be to add the inflections of the vocal part sung in Korean. Below is the example of a possible interpretation of the inflection. To be able to play the inflection, the performer should try and “scoop” up to the note.





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The same can be applied to the opening section of *Variations on a Korean Folk Song* by John Barnes Chance as well as the *Arirang* section.

I chose these two pieces because it provides an opportunity to have a cross curricular activity as well as a multi cultural experience with Korean folk music. Both pieces also contain the most well known Korean folk song entitled “*Arirang*”. The only difference between the two melodic lines is how they are written.

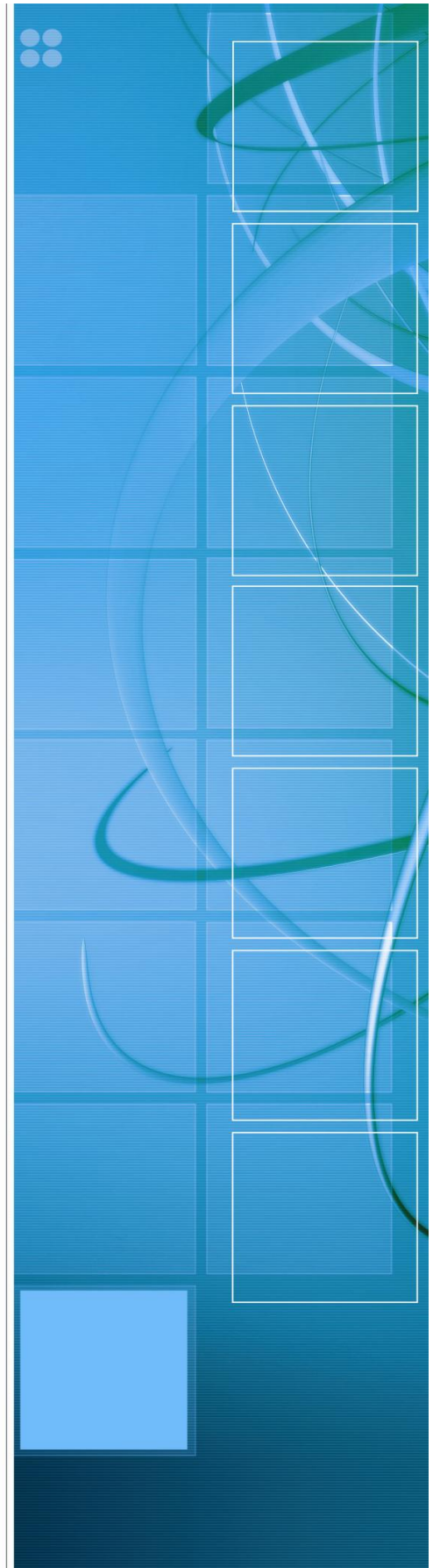
### ***...and the mountains rising nowhere***

#### **Joseph Schwantner**

At the age of eight, Joseph Schwantner (born March 22, 1943 in Chicago, Illinois) began taking guitar lessons from Robert Stein. Schwantner gives credit to Stein for being such an important influence on his musical career (Pilato).

Schwantner began composing while he was in high school. His first composition was a jazz chart entitled, *Offbeat*, which was composed in 5/4 and was a 12 tone row piece. His first orchestral composition was entitled *Sinfonia Brevis* while attending the American Conservatory in Chicago, Illinois (Pilato).

After graduating from the American Conservatory, Schwantner began his graduate course work at Northwestern University. While he attended Northwestern, he was awarded three BMI Student Composition Awards for his 1965 *Concertino* for alto saxophone and three chamber ensembles (1965), *Diaphonia Intervallum* for alto saxophone, flute, piano and a full string orchestra (1966) and *Chronicon*, written for bassoon and piano (1968).





Upon graduation at Northwestern, Schwantner went on to teach composition with several institutions. In 1968 he taught at Pacific Lutheran University in Tacoma, Washington. He then went on to teach at Ball State University (1969), Eastman School of Music (1970) and was a Resident Fellow at the MacDowell Colony art colony for four to five weeks in Peterborough, New Hampshire.

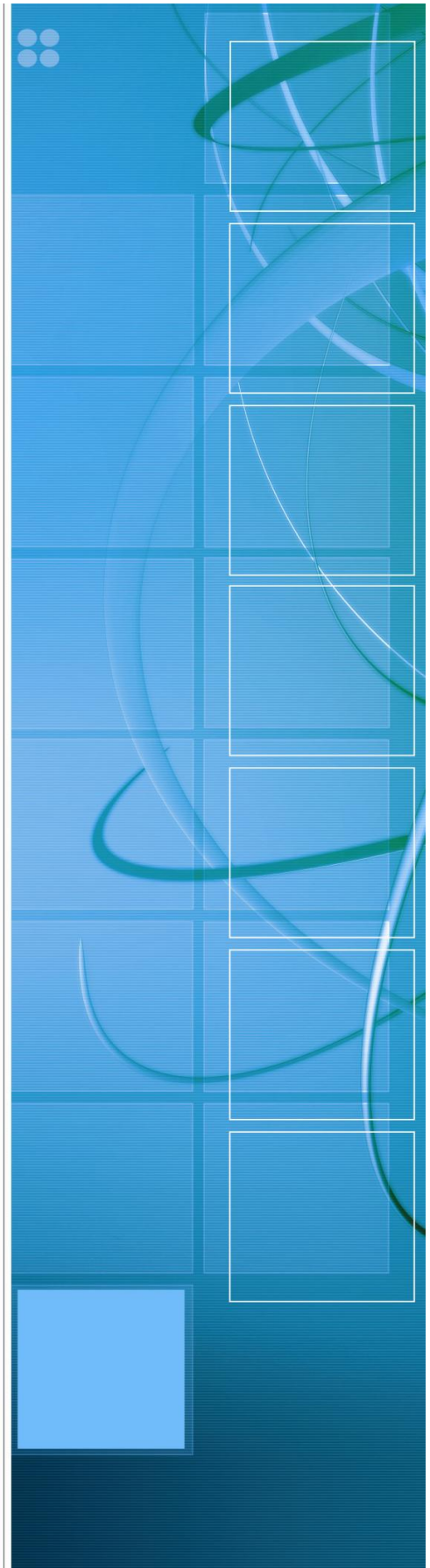
### ***Ancient Voices*** **Michael Sweeney**

*Ancient Voices* was written in 1994 by Michael Sweeney. The goal of the piece is to teach mood and sounds of early civilizations. To accomplish the various sounds, players are asked to blow air through their instruments, tap pencils on the stands. It is suggested the flute section play a recorder.

In addition to *Ancient Voices*, *Imperium*, *Black Forest Overture* and *Distant Thunder of the Sacred Forest* have become standard literature for the middle school bands. However, the Hal Leonard Company has produced over 500 of Sweeney's compositions and arrangements.

In an interview posted by Karen DeSimone from the JW Pepper music company web site, Sweeney shared that he began piano lessons when he was in the second grade. In sixth grade he started playing the trombone in the middle school band program. He also shared that he grew up in a musical family. Sweeney felt that because he was so involved in music that the logical progression for him personally was to continue in music as a career (DiSimone).

With *...and the mountains rising nowhere* and *Ancient Voices*, I took Dr. Parisi's suggestion to consider these two pieces to be compared to each other. Both pieces contain elements that require the performer to create sounds that cannot be produced on their respective instruments. For example, in both pieces, the performers are asked to sing. The percussion section in both pieces provide the mood for the piece in the introduction as well as providing a "tribal" like beat to support the thematic portion of the composition.







## ***Elsa's Procession to the Cathedral***

### **Richard Wagner/arr. Calliet**

Operas, such as *Lohengrin*, *Tristan und Isolde*, *Die Meistersinger* and orchestral music, such as *Siegfried Idly* and *Overture to the Flying Dutchman* (*Der fliegenede Hollander*) were composed by Richard Wagner. Wagner was born on May 22, 1813 in Leipzig and died in Venice on February 13, 1883.

Wagner's mother, Johanna, was a daughter of a baker and his father, Karl Friedrich Wagner, was a police official in Leipzig. His family did not have a musical background; so therefore, his first love was literature and not music (Cross 847).

His interest changed after hearing Weber's *Der Freischutz* as well as hearing Beethoven's *Fidelio* and symphonies at the Gewandhaus in Leipzig. He became disinterested in school and lost interest in literature and turned his focus on music (Cross, 847).

Wagner struggled as a composer. From 1936-1939 his music was not very popular. For example, his productions were considered a fiasco (Cross, 848). The problems ranged from not having enough violins to not having the right singers for the chorus in his operas. Due to his lack of leadership as a conductor, he became, what was considered then, a political outcast.

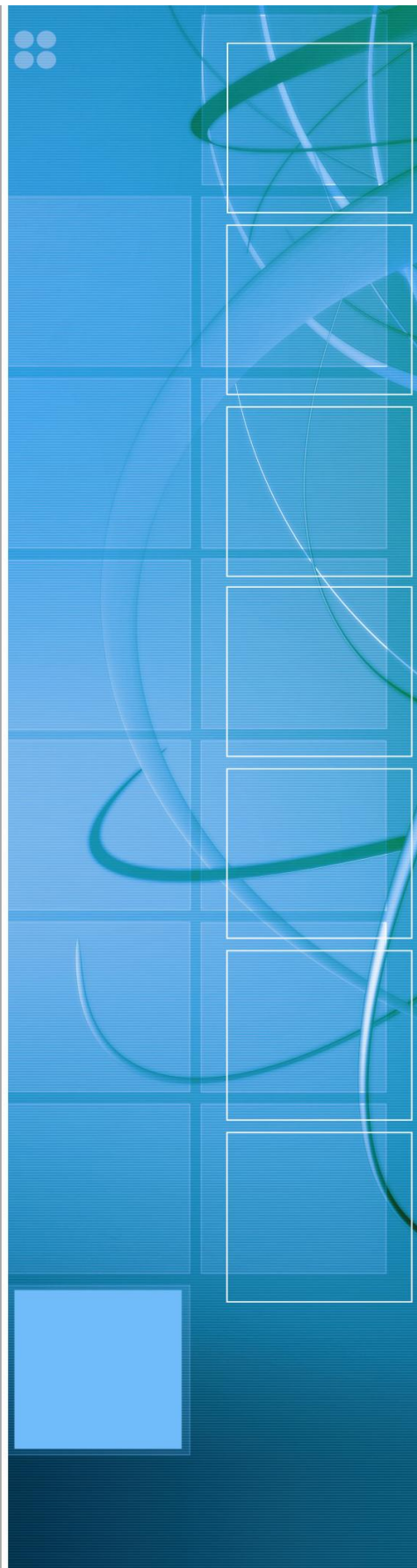
In 1940, his music started to have some success. *Der fliegenede Hollander* (*The Flying Dutchman*) was the first piece that was received with some success in the beginning. His opera, *Lehengrin*, was very successful, but he could not attend the first four performances because of his political exile (Cross, 848).

## ***Finale to Symphony #3***

### **Gustav Mahler/arr. Saucedo**

Gustav Mahler was an Austrian composer and conductor who was born on July 7, 1860 in Kaliste, Bohemia and died in Vienna on May 18, 1911. According to the *New Oxford Companion to Music*, his ten symphonies were among the finest monuments to the declining years of the Austro-German domination of European music (1118).

His parents, Bernhard and Marie, were of Jewish decent. Just after birth, his family moved to Iglau (Jihlava). Since Mahler's parents did not have any musical back ground, his musical inspiration may have





come from the folk-songs that were sung to him by maidservants and from the buglers from the nearby barracks. In 1871, he attended a school in Prague to study music, but because of his behavior, was sent home (1118). In 1875 Mahler was taken to Vienna and was accepted into a conservatory of music where he studied piano and composition. It was during his time in the conservatory that he wrote his first opera, *Das klagende Lied*.

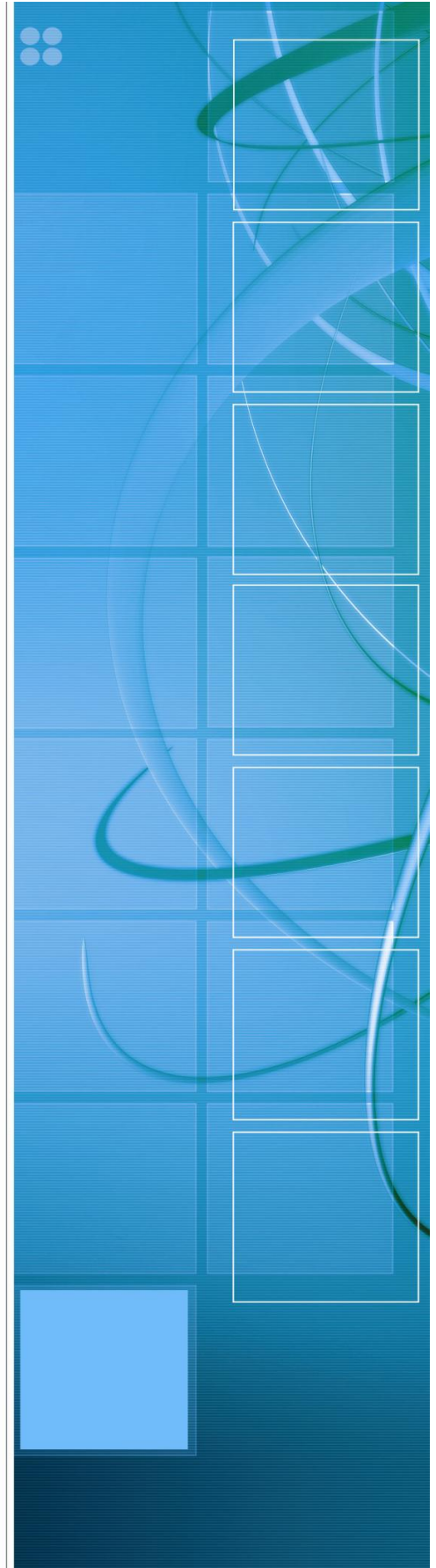
In 1880, The Olmutz summer theater hall offered him a post as conductor, and his conducting career began. From 1880 to 1893 he wrote several pieces of music in addition to his travels to Prague, Leipzig, and Hamburg. It was in Hamburg that his *First Symphony (Symphonic Poem)* was premeired, yet it was not well received. From 1893-1896, Mahler composed his Second and Third Symphonies, while Symphonies 4-8 were written between the years of 1899-1807. His final two symphonies were written from 1908-1911 (1119).

As with *La Forza del Destino* and *Blessed Are They, Elsa's Procession to the Cathedral* and *Finale to Symphony No. 3*, they are an orchestral arrangement, however, the Wagner and Mahler transcriptions are very similar. Both challenge the performer to maintain balance and blend in a slow tempo. Both begin with the melody in the woodwinds at a *pianissimo* and slowly building with a crescendo to the end.

## **Serenade #10 "Gran Partita"** **W.A. Mozart**

"Mozart, *l'angelo della musica!*...Who would dare to touch him without committing sacrilege?" – Rossini

As I was doing my research on Wolfgang Amadeus Mozart, the question I kept asking myself was "can I find something about Mozart that people really didn't know about him"? In *Milton Cross' Encyclopedia of the Great Composers and Their Music* there was one interesting fact that I had not read before. According to Milton Cross, at the age of 11, Mozart was commissioned by Emperor of Austria to write an opera. Mozart wrote the opera and entitled it *La Finta*. After finding out the opera was written by a boy, the musicians resented the opera and it never saw the stage (512-513). What a tragedy, in my opinion, when Mozart is the figure in which we measure musical genius.





## ***Prelude and Fugue in Bb Major*** **J.S. Bach/arr. Moehlmann**

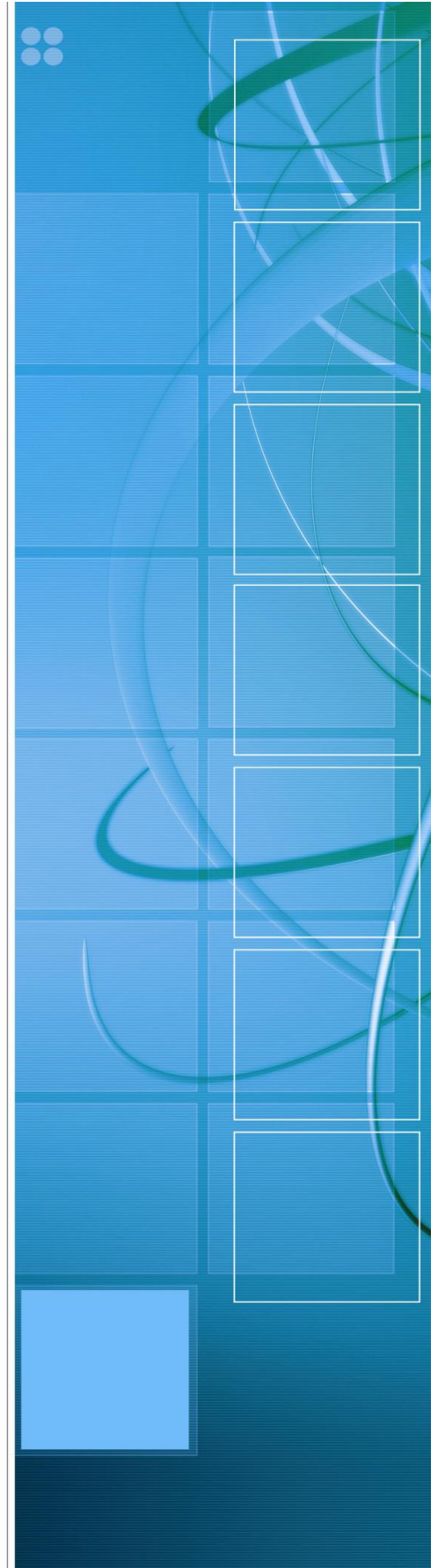
Again, J.S. Bach is a composer that most people know as the composer who wrote for the clavier and organ. What people might not know is that Bach wrote several pieces that are considered “musical palindromes”. A palindrome is a word or phrase that is spelled the same way forwards and backwards. For example, “A man, a plan, a canal—Panama!” is considered a palindrome.

Bach wrote a piece entitled *Crab Canon*. To illustrate this take a look at the following example of *Crab Canon* arranged for two guitars. If the first guitar plays the melody one time through alone, then the second guitar does the same, you will hear the musical palindrome. The genius of this canon is the fact that when the two guitar players play their parts together, harmonically it is theoretically correct.

### **Crab Canon**

*J.S. Bach*  
Arr for 2 Guitars © Derek Hasted 1998

Downloaded from Derek Hasted's Guitar Ensemble Website at [www.derek-hasted.co.uk](http://www.derek-hasted.co.uk)





The comparison I found with Bach's Prelude and Fugue was Mozart's Serenade No. 10, *Menuetto; Trio I, Trio II, Alleghretto*. The beginning of Trio I begins with the upper woodwinds with the melody with the ensemble accompanying them. Throughout the piece each section has portions of the melody that are very exposed, much like the melodic lines are exposed in Bach's *Prelude and Fugue in Bb minor*. In the middle of the Menuetto there is a section that is like a canon, which can be compared to Bach's fugue section.

Stylistically both have techniques that must match the time periods. Both pieces have the concept of terraced dynamics, meaning you add or subtract instrumentation through orchestration to create the contrast in dynamics. Even though in Mozart's time composers were experimenting with dynamics that were controlled by the performer special consideration to this technique needs to occur.

Along with terraced dynamics, the performers must use the correct articulation that matches the time period. In the Mozart piece, the staccato versus the Tenuto in the opening theme needs to be well defined. In the Bach Prelude, "the slur three tongue one", as well as the 'tongue two and slur two" needs to be matched throughout the entire ensemble.

### *Summary of biographies and comparisons*

In a clinic by Ralph Hultgren in the summer session of The American Band College, Hultgren talks in depth about getting to have a personal relationship with the music and the composer. Hultgren asked the question, "Do we have a relationship with the score or are we just verbal?" It took me awhile to comprehend what he really meant by this statement. At first I felt that he was speaking about making sure the score was studied properly to ensure every technical passage was played with perfection, every articulation was taught correctly and all of the dynamics were added in the right place. In doing this, I only became a mechanical conductor.

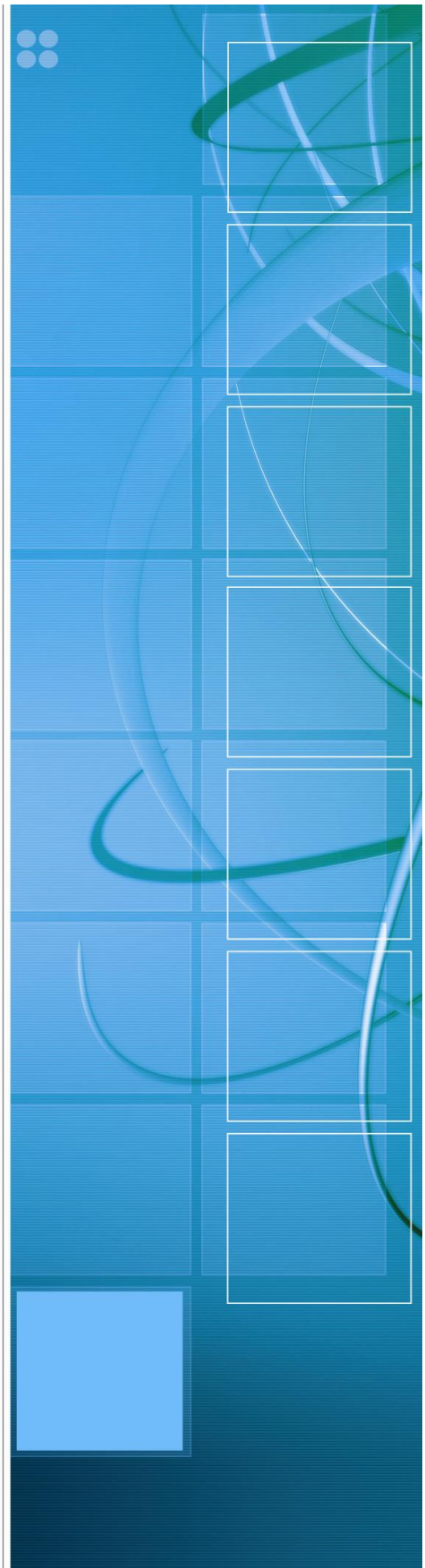
Yes, all of the technical passages, articulations and dynamic levels have to be correct, but is it being presented in an artistic manner to allow the performer to experience the beauty of the music? Getting to know the composer and being able to conduct the piece as if the composer was standing next to you is what Hultgren was alluding to when trying to build a relationship with the score. How did the





composer want the music to be interpreted and how does that translate into the conducting pattern. By doing a little bit of research through encyclopedias, journals and interviews, the journals and interviews, the conductor can gain some insight of the composer to try and convey the sonority of the piece.

Referring back to the Q-Factor score sheet, below you will see my interpretations of the musical pieces scoring them from my vantage point. The comparisons are just comparisons. Each piece has an element that is similar and needs to be taught. The purpose of this is to try and find a list of music that has impacted wind band literature and then find pieces that could be played if the one on your list can't be played. We must find a way to allow our students to experience the beauty in every piece of music.





Listening Example 1 *La Forza del Destino*

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>		2	
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS</b> (add sum of all columns)		2	18
<b>Final Total: 20 (Excellent Value)</b>			

Listening Example 2 *Blessed Are They* by Johannes Brahms/Buehlman

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS</b> (add sum of all columns)			21
<b>Final Total: 21 (Excellent value)</b>			





Listening Example 3 *Emblems* by Aaron Copland

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure		2	
Melodic Content			3
Formal Craftsmanship			3
Originality			3
Emotional Value		2	
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)		2	15
<b>Final Total: 19 (Excellent Value)</b>			

Listening Example 4 *American Riversongs* by Pierre LaPlante

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure			3
Melodic Content			3
Formal Craftsmanship			3
Originality	1		
Emotional Value		2	
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)	1	2	15
<b>Final Total: 18 (Good Value)</b>			



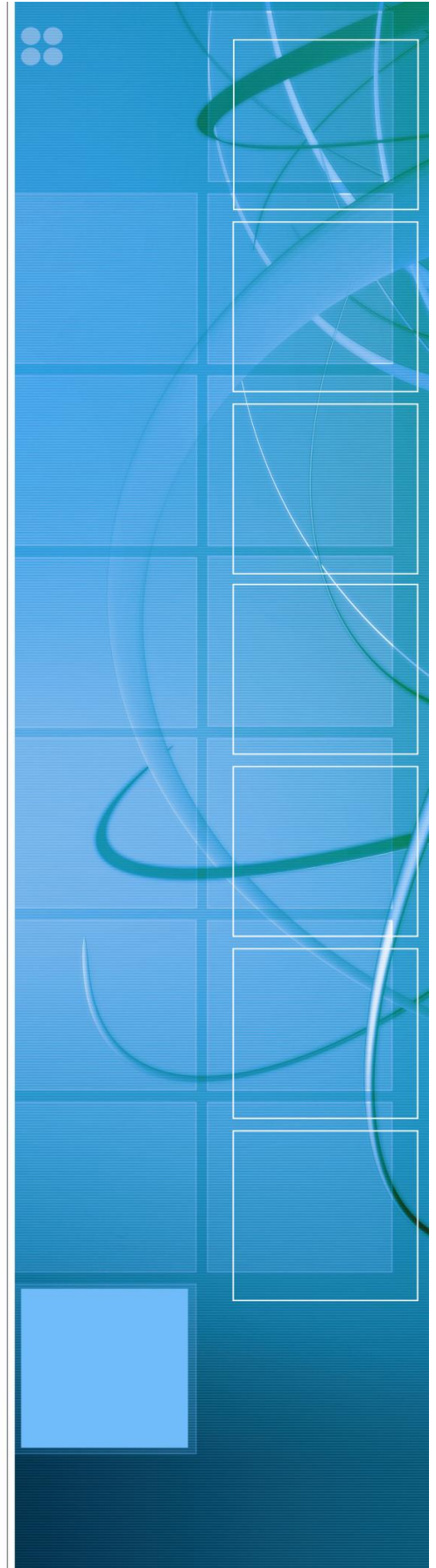


Listening Example 5 *Three Pieces for American Band, Set No. 2* – Timothy Broega

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>		2	
<b>Formal Craftsmanship</b>		2	
<b>Originality</b>			3
<b>Emotional Value</b>		2	
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>		6	12
<b>Final Total: 18 (Good Value)</b>			

Listening Example 6: *English Folk Song Suite* – Ralph Vaughn Williams

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>		2	
<b>Emotional Value</b>		2	
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>		4	15
<b>Final Total: 19 (Excellent Value)</b>			







Listening Example 7: *Little English Suite* – Clare Grundman

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure			3
Melodic Content		2	
Formal Craftsmanship			3
Originality		2	
Emotional Value		2	
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)		6	12
<b>Final Total: 18 (Good Value)</b>			

Listening Example 8: *Suite Francais* – Darius Milhaud

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure			3
Melodic Content			3
Formal Craftsmanship			3
Originality		2	
Emotional Value			3
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)		2	18
<b>Final Total: 20 (Excellent Value)</b>			





Listening Example 9: *Little French Suite* – Pierre LaPlante

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure			3
Melodic Content		2	
Formal Craftsmanship			3
Originality		2	
Emotional Value		2	
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)		6	12
<b>Final Total: 18 (Good Value)</b>			

Listening Example 10: *Suite of Old American Dances* – Robert Russell Bennett

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
Harmonic Structure			3
Melodic Content			3
Formal Craftsmanship			3
Originality			3
Emotional Value			3
Composer Quality			3
Educational Value:			3
<b>TOTAL POINTS</b> (add sum of all columns)			21
<b>Final Total: 21 (Excellent Value)</b>			



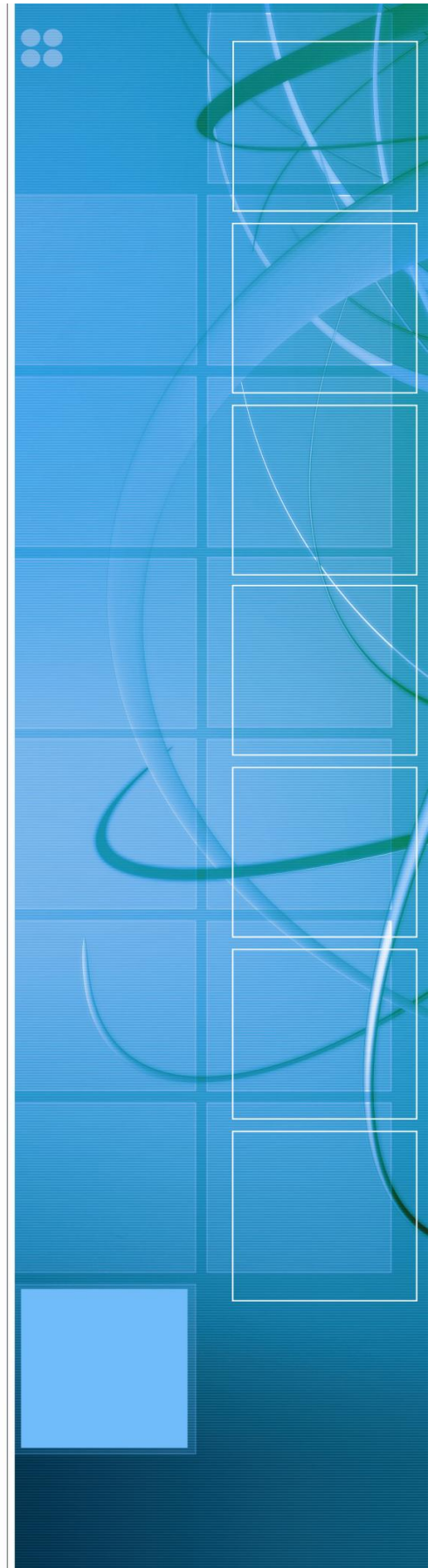


Listening Example 11: *Americana Folk Suite* – Barry Kopetz

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>			21
<b>Final Total: 21 (Excellent Value)</b>			

Listening Example 12: *Variation on a Korean Folk Song* – John Chance Barnes

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>		2	
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>		2	18
<b>Final Total: 20 (Excellent Value)</b>			





Listening Example 13: *Korean Folk Song* – Ralph Gingery

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>		2	
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>		2	
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>		4	15
<b>Final Total: 19 (Excellent Value)</b>			

Listening Example 14: *...and the mountains rising nowhere* – Joseph Schwantner

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>	1		
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>	1		18
<b>Final Total: 19 (Excellent Value)</b>			





Listening Example 15: *Ancient Voices* – Michael Sweeney

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>		2	
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>		2	
<b>Educational Value:</b>			3
<b>TOTAL POINTS</b> (add sum of all columns)		4	15
<b>Final Total: 19 (Excellent Value)</b>			

Listening Example 16: *Elsa's Procession to the Cathedral* – Richard Wagner/Calliet

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS</b> (add sum of all columns)			21
<b>Final Total: 21 (Excellent Value)</b>			



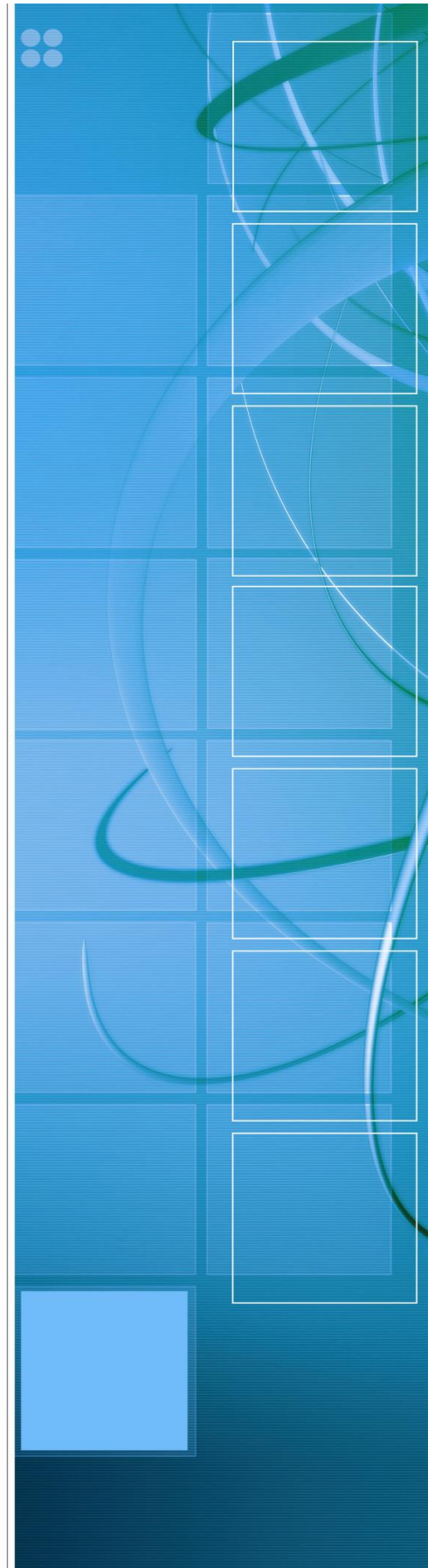


Listening Example 17: *Finale to Symphony No. 3* – Gustav Mahler/Saucedo

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>			21
<b>Final Total: 21 (Excellent Value)</b>			

Listening Example 18: *Serenade No. 10 "Gran Partita"* – W. A. Mozart

Qualitative Factors- Quantitative Value (Check one of three columns)	Poor 1	Fair 2	Good 3
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>			3
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>			21
<b>Final Total: 21 (Excellent Value)</b>			

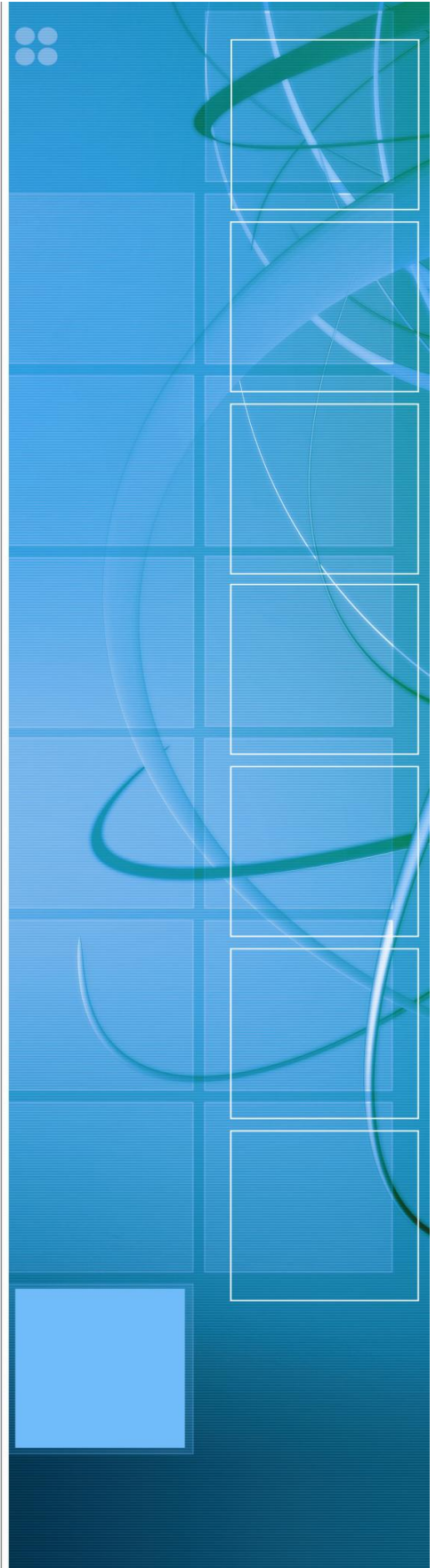


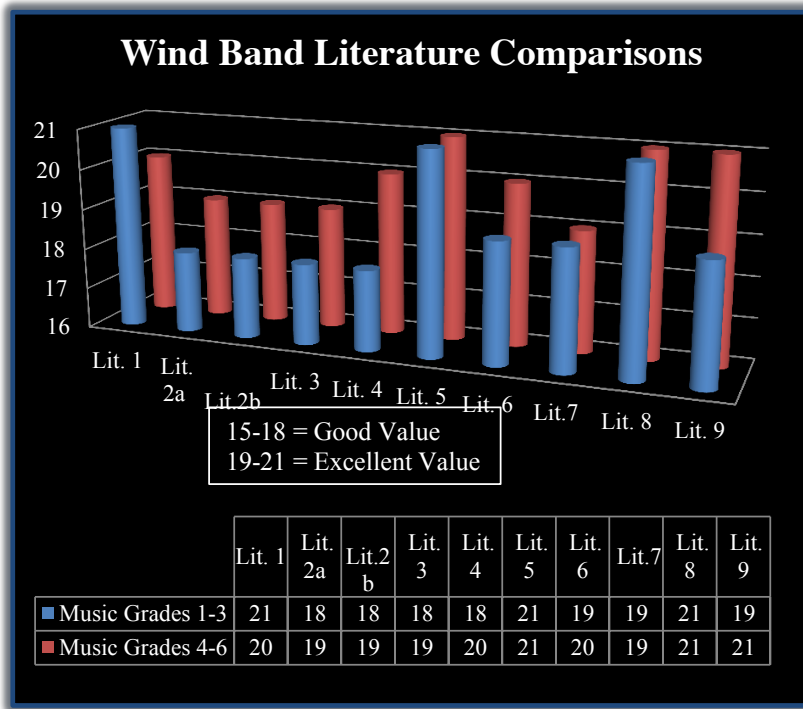


Listening Example 19: *Prelude and Fugue in Bb* – J. S. Bach/Moehlmann

<b>Qualitative Factors- Quantitative Value (Check one of three columns)</b>	<b>Poor 1</b>	<b>Fair 2</b>	<b>Good 3</b>
<b>Harmonic Structure</b>			3
<b>Melodic Content</b>			3
<b>Formal Craftsmanship</b>			3
<b>Originality</b>			3
<b>Emotional Value</b>	1		
<b>Composer Quality</b>			3
<b>Educational Value:</b>			3
<b>TOTAL POINTS (add sum of all columns)</b>	1		18

**Final Total: 19 (Excellent Value)**





As you can see by the chart above comparing the nineteen pieces of wind band literature the music has a “Q-Factor” of 18 or higher. The reason the results were so high is because not only is it one persons opinion, but it could also be that most of the music also appears on three state lists as well as literature that is featured in the *Teaching Music Through Performance in Band* series.

The application of using a list is to accept literature that is considered to be high quality to have the members in your ensemble learn and perform. The list can be cross referenced with state lists from Florida, Kansas, Texas, or other lists compiled in journals and publications. Then take the list and rate the music according to the “Q-Factor” to determine if the piece is a high quality piece. If the piece meets your standard and has a high “Q-Factor”, then the work begins on how to teach the piece to the ensemble.

The way this process can be used for curricular purposes is by using the “Q-Factor” to justify the quality and then develop lesson plans to meet the objectives for your ensemble. The lesson plan and the “Q-Factor” can then be applied to the district’s curriculum guide for the instrumental music department. Ms. Kratofil mentioned the curriculum must be in a form that can be used by band directors and is beneficial to the band program.



<b>Piece</b>	<b><i>La Forza del Destino</i></b>
<b>Composer</b>	Giuseppe Verdi/Rogers
<b>Objectives</b>	<ol style="list-style-type: none"> <li>1. Compare and contrast the wind band arrangement to the orchestral arrangement.</li> <li>2. Identify how the arranger scored the music for the wind band.</li> <li>3. Identify the style of music.</li> </ol>
<b>Materials</b>	<ol style="list-style-type: none"> <li>1. Pencil/pen and paper</li> <li>2. Full Score or score excerpts of orchestral and wind band arrangements</li> </ol>
<b>Learning Strategies</b>	<p><u>Compare and Contrast</u></p> <ol style="list-style-type: none"> <li>1. Listen to two examples of Verdi's overture.</li> <li>2. Fill out a scoring guide for each arrangement.</li> <li>3. Writing assignment <ul style="list-style-type: none"> <li>• In 2-3 paragraphs, compare and contrast these two pieces.</li> <li>• Give support to why you scored each piece the way you did.</li> </ul> </li> </ol> <p><u>Score analysis</u></p> <ol style="list-style-type: none"> <li>1. Look at the two scores and identify the melodic lines.</li> <li>2. How did Rogers assign the melody to the wind band?</li> </ol> <p><u>Identifying the Style of Music</u></p> <ol style="list-style-type: none"> <li>1. What is an opera? How does it differ from an oratorio?</li> <li>2. What is an overture? How are overtures used in operas?</li> <li>3. Identify the following terms for an opera <ul style="list-style-type: none"> <li>• Overture</li> <li>• Aria</li> <li>• Libretto</li> <li>• Synopsis</li> <li>• Vocal parts for female/male characters</li> <li>• Recitative</li> <li>• Chorus</li> </ul> </li> </ol>
<b>Assessment</b>	The papers will be graded and I will monitor them with the score analysis and they will work to identifying the terms.

<b>Piece</b>	<b><i>Blessed Are They</i></b>
<b>Composer</b>	Johannes Brahms/Buehlman
<b>Objectives</b>	<ol style="list-style-type: none"> <li>1. To learn about “Requiem Mass”</li> <li>2. To learn about Brahms</li> <li>3. Interpret piece from a choral perspective</li> </ol>
<b>Materials</b>	<i>Blessed Are They</i> , information about <i>Requiem Mass</i> and Brahms, copy of words from <i>German Requiem</i> , instruments
<b>Learning Strategies</b>	<p><u>Historical Information</u></p> <ol style="list-style-type: none"> <li>1) Provide historical information about the <i>Requiem Mass</i>, Brahms and the <i>German Requiem Mass</i>.</li> <li>2) Explain what a requiem mass is and read words to <i>Blessed Are They Who Mourn</i>.</li> </ol> <p><u>Rehearsal</u></p> <ol style="list-style-type: none"> <li>1) Warm-up with <ol style="list-style-type: none"> <li>a) Chorals</li> <li>b) Scales: F Major and chromatic</li> </ol> </li> <li>2) How to imitate a choir <ol style="list-style-type: none"> <li>a) Balance of the ensemble</li> <li>b) Smooth and connected lines – staggered breathing</li> <li>c) Moving lines brought out so original vocal lines are heard</li> <li>d) Phrasing like a choir</li> </ol> </li> <li>3) Matching the legato articulations <ol style="list-style-type: none"> <li>a) Repeated quarter note</li> <li>b) Do not rush or drag</li> </ol> </li> </ol>
<b>Assessment</b>	Knowledge of the mass and Brahms will tested; recordings of the band will be used to check balance, articulations and overall tone quality.

Piece	<i>Emblems</i>
<b>Composer</b>	Aaron Copland
<b>Objectives</b>	<ol style="list-style-type: none"> <li>1) Identify terms: polychords, hemiola, codetta</li> <li>2) Identify and perform various intervals</li> <li>3) Identify three common motives in <i>Emblems</i></li> <li>4) Identify “Theme and Variations”</li> </ol>
<b>Materials</b>	<i>Emblems</i> , recording, instrument, copy of piano keyboard, activities handout and pencil
<b>Learning Strategies</b>	<p><u>Handout</u></p> <ol style="list-style-type: none"> <li>1) Discuss terms.</li> <li>2) While listening to <i>Emblems</i>, try and identify the three themes.</li> <li>3) Listen to the variations from mm. 108-193.</li> </ol> <p><u>Rehearsing the intervals</u></p> <ol style="list-style-type: none"> <li>1) Explain how to identify various intervals <ol style="list-style-type: none"> <li>a) Major and minor 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, 7<sup>th</sup>, perfect 4<sup>th</sup> and 5<sup>th</sup> intervals</li> <li>b) Uncommon intervals – augmented and demented intervals, major and minor 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup></li> </ol> </li> <li>2) Demonstrate the identified intervals.</li> </ol>
<b>Assessment</b>	I will check the students understanding of the terms and listen as they play the interval.s

<b>Piece</b>	<b><i>American Riversongs</i></b>
<b>Composer</b>	Pierre LaPlante
<b>Objectives</b>	Playing in mixed meters, varying articulations played at the same time, balance with 3-4 moving lines at the same time, strengthening independent moving lines, syncopated rhythms, intonation
<b>Materials</b>	<i>American Riversongs</i> , instrument and pencil
<b>Learning Strategies</b>	<p><u>Mixed Meters</u></p> <ol style="list-style-type: none"> <li>1) Play various scale patterns with mixed meters.</li> <li>2) "Rhythm of the Day" <ol style="list-style-type: none"> <li>a) Written and diagramed by members of ensemble</li> <li>b) 2-3 rhythms a day until all are played</li> </ol> </li> </ol> <p><u>Articulations</u></p> <ol style="list-style-type: none"> <li>1) Articulation at mm. 21 – ww vs. brass articulation pattern</li> <li>2) Phrasing and legato passages mm. 76-108</li> </ol> <p><u>Balance mm. 181-end</u></p> <ol style="list-style-type: none"> <li>1) Play each part individually, then add two together and maintain balance, then add third part, etc.</li> <li>2) Have students rearrange in seats that are not with their normal section.</li> <li>3) Rehearsal in the round.</li> </ol> <p><u>Intonation</u></p> <ol style="list-style-type: none"> <li>1) Review pitch tendencies.</li> <li>2) Identify pitch issues in every section.</li> </ol>
<b>Assessment</b>	I will be checking to make sure rhythms can be played by the individual students, then as an ensemble. Listen to recordings to ensure balance and articulations are correct.

<b>Piece</b>	<b><i>Three Pieces for American Band Set No. 2</i></b>
<b>Composer</b>	Timothy Broege
<b>Objectives</b>	Scales: D Major, d minor, C Major, F Major. Harmonic Structure: Intervals of a 2 <sup>nd</sup> and 7 <sup>th</sup> Chaconne: Rhythm of dotted eighth - sixteenth
<b>Materials</b>	<i>Three Pieces for American Band Set No. 2</i> , pencil, scale sheet, instruments
<b>Learning Strategies</b>	<p><u>Scales</u></p> <ul style="list-style-type: none"> <li>Practice each scale independently then play two scales simultaneously to create the tension of the prelude and postlude</li> </ul> <p><u>Chaconne</u> – explain the Renaissance style</p> <ol style="list-style-type: none"> <li>Start with “Fantasia” <ol style="list-style-type: none"> <li>Work on rhythmic patterns – separate</li> <li>Practice the ostinato passages that is passed among ensemble</li> <li>Piccolo and trumpet intonation</li> <li>Balance of melody being passed between the choirs</li> </ol> </li> <li>Introduction <ol style="list-style-type: none"> <li>Intervals of a 2<sup>nd</sup> for brass and w.w.</li> <li>Syncopated rhythms in the brass</li> <li>Final D Major chord – goal to sound like an organ (Broege composes at the organ)</li> </ol> </li> <li>Pavan <ol style="list-style-type: none"> <li>Harmonic structure is the ground</li> <li>Intonation of solo/soli</li> <li>Phrasing</li> </ol> </li> </ol>
<b>Assessment</b>	I will check off each scale on student “pass off” sheet. I will also monitor progress of how each student tunes to ensure good intonation and pitch tendencies are still being enforced.

Piece	<i>English Folk Song Suite</i>
<b>Composer</b>	Ralph Vaughn Williams
	Learn how words of a song affect phrasing; form and structure.
<b>Materials</b>	List of songs with lyrics included in the suite, YouTube videos, projector with DVD/computer, <i>English Folk Song Suite</i> , pencil, instruments
<b>Learning Strategies</b>	<p><u>Songs</u></p> <ol style="list-style-type: none"> <li>1) Read the words to the songs and mark the phrases with the words of the song to determine breath marks and implied dynamics.</li> <li>2) How to play as a vocalist</li> </ol> <p><u>Form and Structure</u></p> <ol style="list-style-type: none"> <li>1) With pencils, identify the structure of each movement</li> <li>2) Structure – follows how each song is stated in the piece <ol style="list-style-type: none"> <li>a) <u>Mvt. 1</u> – ABCBA</li> <li>b) <u>Mvt. 2</u> – ABA</li> <li>c) <u>Mvt. 3</u> – ABA (Trio) ABA or ABA <ol style="list-style-type: none"> <li>(1) This form depends how you treat Theme III in this movement</li> </ol> </li> </ol> </li> <li>3) What is the form of today’s “popular music”?</li> </ol> <p><u>Modes</u></p> <ol style="list-style-type: none"> <li>1) Introduce the Dorian and Aeolian scale.</li> <li>2) Play a scale warm-up that has the students playing in every mode. <ol style="list-style-type: none"> <li>a) Identify the Dorian and Aeolian scales in warm-up.</li> </ol> </li> </ol>
<b>Assessment</b>	The students will demonstrate playing their modal scales; identify form within any piece; how songs influence phrasing.

<b>Piece</b>	<b><i>Little English Suite</i></b>
<b>Composer</b>	Clare Grundman
<b>Objectives</b>	Learn how words of a song affect phrasing; form and structure; teaching folk music.
<b>Materials</b>	List of songs with lyrics included in the suite, YouTube videos, projector with DVD/computer, <i>Little English Suite</i> , pencil, instruments
<b>Learning Strategies</b>	<p><u>Songs</u></p> <ol style="list-style-type: none"> <li>1) Read the words to the songs and mark the phrases with the words of the song to determine breath marks and implied dynamics</li> <li>2) How to play as a vocalist</li> </ol> <p><u>Form and Structure</u></p> <p>Mvt. 1 – A, A, A</p> <p>Mvt. 2 – A</p> <p>Mvt. 3 – ABA</p> <p>Mvt. 4 – A, A, transition, A</p> <p><u>Folk Music</u></p> <ol style="list-style-type: none"> <li>1) What is considered folk music?</li> <li>2) Can you name any American folk music?</li> </ol>
<b>Assessment</b>	The students will demonstrate playing in the right style to imitate the folk music, identifying folk music and indentifying the folk music.

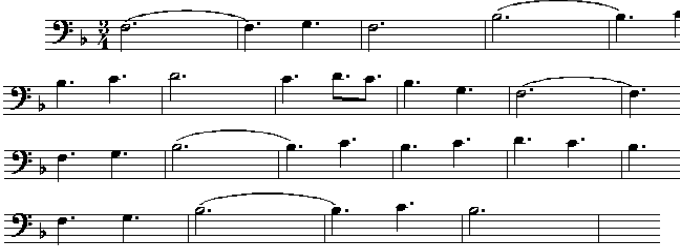
Piece	Suite Francais
<b>Composer</b>	Darius Milhaud
<b>Objectives</b>	Compare and contrast the French style of composition to American composition; homophonic and heterophonic texture, geography of each province in France where Americans and French armies fought
<b>Materials</b>	Listening examples of American and French folk music; YouTube videos of examples, map of France and provinces
<b>Learning Strategies</b>	<p><u>Compare and contrast folk songs of America and France</u></p> <ol style="list-style-type: none"> <li>1) America Folk Music <ol style="list-style-type: none"> <li>a) Over the Hills and Far Away</li> <li>b) The Girl I left Behind</li> <li>c) Yankee Doodle</li> </ol> </li> <li>2) French Folk Music <ol style="list-style-type: none"> <li>a) Frere Jacques (Brother John)</li> <li>b) Au Clair De L Lune</li> <li>c) Alouette</li> </ol> </li> </ol> <p><u>Texture</u>  Homophonic – Single melodic line with accompaniment  Heterophone – the simultaneous playing or singing of two or more melodic lines or versions of a melody  Mvt. 1 mm. 63-74  Mvt. 3 mm. 14-19</p> <p><u>Geography</u>  Invite a social studies teacher to come in and talk to the ensemble about battles that were fought during WWII in the five provinces of France</p>
<b>Assessment</b>	I will grade how the students compared and contrasted French and American Folk Songs. I will also periodically ask the kids something about the battles fought in the five provinces in France.


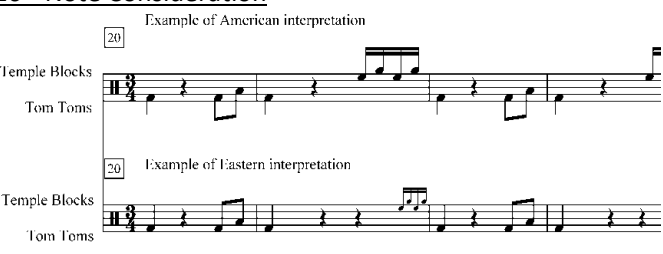


Piece	<i>Little French Suite</i>
<b>Composer</b>	Pierre LaPlante
<b>Objectives</b>	Teach the French chanson; song and dance like style; scales Bb, Eb, and Ab; legato style
<b>Materials</b>	Sheet music, pencils, instruments, lyrics from French chansons, scale sheets
<b>Learning Strategies</b>	<p><u>Warm – ups</u></p> <ul style="list-style-type: none"> <li>• Play the scales Bb, Eb, and Ab</li> <li>• Play long tones on scales without any separation in sound (needed for second movement)</li> <li>• Use any of the Bach Chorales in the same keys as the suite</li> </ul> <p><u>Chansons</u></p> <ol style="list-style-type: none"> <li>1) Bring in choral teacher to sing a chanson</li> <li>2) Imitate the singing style</li> <li>3) Use the words to the chansons to determine the phrasing of each movement</li> </ol>
<b>Assessment</b>	I will observe the students playing their scales. I will record and listen to check for proper phrasing and style.

<b>Piece</b>	<b><i>Suite of Old American Dances</i></b>
<b>Composer</b>	Robert Russell Bennett
<b>Objectives</b>	Introduce jazz styles and chords in the suite, introduce Broadway music Bennett helped arrange to the class, style associated with each movement
<b>Materials</b>	Jazz scale inventory sheet, jazz chord symbols, instruments, Broadway excerpts of <i>Porgy and Bess</i> , <i>Carousel</i> and <i>Oklahoma!</i>
<b>Learning Strategies</b>	<p><u>Jazz</u></p> <ol style="list-style-type: none"> <li>1) Articulations patterns <ol style="list-style-type: none"> <li>a) “Cake Walk” – syncopation with eighth notes being played longer than quarter notes</li> <li>b) “Schottische” – the Scottish flip introduced by the woodwinds, then the swing eighths</li> <li>c) “Western One-Step” – accents on the “ands” of the beat, the staccato eighth notes and tenuto quarter notes, legato during lyrical section</li> <li>d) “Wallflower Waltz” – jazz waltz style</li> <li>e) “Rag” – syncopated rhythms with separated eighths</li> </ol> </li> <li>2) Pentatonic scales – “C-blues” and “Bb-blues” that incorporate seventh and ninth chords.</li> </ol> <p><u>Broadway Musicals</u> – to be used to establish a style</p> <ol style="list-style-type: none"> <li>1) <i>Porgy and Bess</i> compared with “Cake Walk” and “Schottische” (especially <i>Summertime</i>)</li> <li>2) <i>Oklahoma!</i> and <i>Western One-Step</i></li> <li>3) <i>Carasel (Soliloquy – light articulation)</i> and “Wallflower Waltz”</li> </ol>
<b>Assessment</b>	Observe the articulations of rhythms as well as the accents as well as the style for each movement.

<b>Piece</b>	<b><i>Americana Folk Suite</i></b>
<b>Composer</b>	Barry Kopetz
<b>Objectives</b>	The form of a suite; analyze the words of the songs for articulation and phrasing
<b>Materials</b>	<i>American Folk Suite</i> , pencils, list of composers who wrote a suite, words to song, instruments
<b>Learning Strategies</b>	<p><u>Report</u> Assign a report over a composer to include biographical information as well as information over the form of a suite</p> <p><u>Phrasing and Articulation</u></p> <p>1) <i>The Young Man Who Wouldn't Hoe Corn</i></p> <ul style="list-style-type: none"> <li>• Take the original melody and find it in the sheet music. Kopetz has added some additional material, but the main melody is present</li> <li>• Determine the phrasing</li> </ul> <p>2) <i>The Little Old Sod Shanty</i></p> <ul style="list-style-type: none"> <li>• Repeat what was done in first movement</li> <li>• How can the ensemble resemble the banjo, guitar and fiddle for the accompaniment?</li> </ul> <p><u>Playing the music like it should be sung</u></p> <p>1) Singing with a lilt</p> <ol style="list-style-type: none"> <li>a) Not sacrificing clarity</li> <li>b) Sixteenth note followed by the 8<sup>th</sup> note</li> </ol> <p>2) The phrases will change depending what words are being sung in the song</p> <p>3)</p>
<b>Assessment</b>	The report will be graded using guidelines from the communication arts department. I will listen to ensure band is playing the correct phrasing and articulations that match the folk song.

<b>Piece</b>	<b><i>Variations on a Korean Folk Song</i></b>
<b>Composer</b>	John Barnes Chance
<b>Objectives</b>	Identify terms associated with this piece; use of the pentatonic scale; written report
<b>Materials</b>	List of terms, <i>Variations on a Korean Folk Song</i> , pencils, recording of Led Zeplin's <i>Kashmir</i>
<b>Learning Strategies</b>	<p><u>Terms</u> Pentatonic scale, counterpoint, theme, variation, canon, inversion, timbre, polymeter, hemiola and pentachord</p> <p><u>Scale work</u> Play the pentatonic scale the melody uses in whole notes, then half note and finally quarter notes. Add more complex rhythms that refer to passages in the piece.</p> <p><u>Pentatonic Scale</u> 1) The pentatonic scale is used in <i>Kashmir</i> and <i>Variations on a Korean Folk Song</i>. a) Play clip of both pieces b) Play the pentatonic scale in both keys while playing the recording 2) Identifying Polymeter a) Play beginning of <i>Kashmir</i> and have kids conduct to the beat in both 3/4 and 4/4 b) Play the 5<sup>th</sup> variation of Barnes' piece and do the same thing (just turn the two 3/4 bars into one 4/4 bar)</p>  <p><u>Writing assignment</u> The students will write three reaction blogs on the School Fusion web site sharing thoughts and feelings about the rehearsal during the week.</p>
<b>Assessment</b>	The students will be given a quiz over the terms. I will be able to observe the conducting patterns in 3/4 and 4/4. I will be able to read their blogs.

<b>Piece</b>	<b>Korean Folk Song</b>
<b>Composer</b>	Ralph Gingery
<b>Objectives</b>	Teach the pentatonic scale used in <i>Arirang</i> ; the possible use of the inflections to match the traditional song, the use of 16 <sup>th</sup> notes in Eastern music.
<b>Materials</b>	<i>Korean Folk Song</i> , YouTube video of traditional Korean folk song, scale sheet, inflection section written out
<b>Learning Strategies</b>	<p><u>Scale work</u> Play the pentatonic scale the melody uses in whole notes, then half note and finally quarter notes. Add more complex rhythms that refer to passages in the piece.</p> <p><u>Inflection Consideration</u></p>  <p>Play the YouTube video to explain</p> <p><u>16<sup>th</sup> Note Consideration</u></p> 
<b>Assessment</b>	I will assess the students to be able to hear the style of the traditional folk song.

<b>Piece</b>	<b><i>...and the mountains rising nowhere</i></b>
<b>Composer</b>	Joseph Schwantner
<b>Objectives</b>	How poems have influenced music, the use of complex notation in music, use of various instruments and techniques in wind band music, listening example
<b>Materials</b>	The poem, <i>Arioso</i> by Carol Adler, recording of piece, excerpts from music, vocab list
<b>Learning Strategies</b>	<u>Vocabulary</u> Motive Senza misura Tessitura Shared monody <i>fortissimo</i> <i>sforzando</i> <i>crescendo</i>  <u>Notation</u> 1) Explain how the “X” is used to cancel out the meter 2) The “4 second fermata” 3) How the accelerando and rallentando are notated in the beaming of the 32 <sup>nd</sup> notes 4) The complex meter
<b>Assessment</b>	I will test the knowledge of the vocabulary words and the notation

<b>Piece</b>	<b><i>Ancient Voices</i></b>
<b>Composer</b>	Michael Sweeney
<b>Objectives</b>	To create a mood using various sounds on instruments, tone clusters, singing
<b>Materials</b>	Pencils (for tapping), recorders, <i>Ancient Voices</i> , instruments
<b>Learning Strategies</b>	<p><u>Scales</u></p> <ol style="list-style-type: none"> <li>1) Use the Bb scale to start the process of singing.</li> <li>2) Get them to sing the pitches of G and D in the scale</li> <li>3) Play the scale with random people stopping on one of the first five notes</li> </ol> <p><u>Various sounds</u></p> <ol style="list-style-type: none"> <li>1) Use air to blow through the instrument <ul style="list-style-type: none"> <li>• Create the sound of rushing wind</li> </ul> </li> <li>2) Tone clusters <ul style="list-style-type: none"> <li>• Introduced by woodwinds</li> <li>• Assign which person is going to play what not in the clarinet part</li> </ul> </li> <li>3) Recorders <ul style="list-style-type: none"> <li>• The entire flute section should play this section</li> <li>• Special fingering for the Db</li> </ul> </li> <li>4) Pencil Tapping <ul style="list-style-type: none"> <li>• This is to imitate bones, an ancient Native American percussion instrument</li> <li>• Consider trying to get some bones to play</li> </ul> </li> </ol>
<b>Assessment</b>	I will assess the students by listening to the singing and the various affects in the piece.

<b>Piece</b>	<b><i>Elsa's Procession to the Cathedral</i></b>
<b>Composer</b>	Richard Wagner; transcribed by Glenn Lucien Calliet
<b>Objectives</b>	<p><u>Historical Perspective:</u></p> <ol style="list-style-type: none"> <li>1. Use of <i>leitmotiv</i></li> <li>2. Playing an operatic transcription</li> <li>3. Where this piece occurs in the opera</li> </ol> <p><u>Technical Considerations</u></p> <ol style="list-style-type: none"> <li>1. Limited use of syncopated rhythms</li> <li>2. Occasional use of double dotted rhythms</li> <li>3. Consistent tone and pitch</li> <li>4. Use of chromatic scales patterns</li> </ol> <p><u>Stylistic Considerations</u></p> <ol style="list-style-type: none"> <li>1. Use of staccato markings used for slight separation of notes</li> <li>2. Balance and blend of basic four part harmony</li> <li>3. Interpretation of phrases</li> </ol>
<b>Materials</b>	Pencil, <i>Elsa's Procession to the Cathedral</i> , scale sheets (if needed), articulation exercises to match the piece
<b>Learning Strategies</b>	<ul style="list-style-type: none"> <li>• Use chorales in warm-ups to work on balance and blend</li> <li>• Scales: F, Bb, Eb, E majors and chromatic</li> <li>• Sections to focus on mm. 17-18 <ol style="list-style-type: none"> <li>1. Alto Sax/Horn 1&amp;2 – the use of appoggiatura</li> </ol> </li> <li>• Flute 1 and Bassoon 1 mm9-16 <ol style="list-style-type: none"> <li>2. The melodic line that is passed between the two parts every other measure</li> </ol> </li> <li>• Piece is divided up into “choirs”, rehearse the individual “choir”</li> </ul>
<b>Assessment</b>	The students will be able to play the required scales and demonstrate correct rhythmic patterns and articulation patterns.



<b>Piece</b>	<b><i>Finale to Symphony No. 3</i></b>
<b>Composer</b>	Gustav Mahler/Richard Saucedo
<b>Objectives</b>	To play an orchestral transcription for band; learn about Gustav Mahler; balance and blend; intonation
<b>Materials</b>	<i>Finale to Symphony No. 3</i> , information about Mahler, tuner, recording device, YouTube video of orchestral version, pitch tendency chart
<b>Learning Strategies</b>	<p><u>Gustav Mahler</u></p> <ol style="list-style-type: none"> <li>1) Play YouTube video of orchestral version</li> <li>2) Historical information about Mahler</li> <li>3) Write a 2-3 paragraph on Mahler</li> </ol> <p><u>Phrasing</u></p> <ol style="list-style-type: none"> <li>1) Refer to the orchestral version to identify the phrases</li> <li>2) Where are the up and down bows for the woodwinds to imitate the violins</li> </ol> <p><u>Intonation</u></p> <ol style="list-style-type: none"> <li>1) Refer to the pitch tendency guide and identify possible intonation issues</li> <li>2) Rehearse with a tuner to identify how far to make adjustments</li> </ol> <p><u>Balance</u></p> <ol style="list-style-type: none"> <li>1) Understanding where the melodic line is at all times</li> <li>2) Exchange seats and listen to moving line</li> </ol>
<b>Assessment</b>	I will assess the students by listening to the recordings to check for intonation balance issues; refer to bowings to make sure the woodwinds are still phrasing properly.

<b>Piece</b>	<b><i>Serenade No. 10 "Gran Partita"</i></b>
<b>Composer</b>	Wolfgang Amadeus Mozart
<b>Objectives</b>	Listening example for style and dynamic in Classical time period; articulations and phrasing
<b>Materials</b>	Recording of <i>Serenade No. 10 "Gran Partita"</i>
<b>Learning Strategies</b>	<u>Score analysis</u> 1) Identify the phrases within the 4 <sup>th</sup> movement <i>Minuetto; Trio I, Trio II, Alleghretto</i> . 2) How are articulations marked? 3) Where are dynamic markings? 4) Listen to the piece; is what you heard on the page? Are their added dynamic changes? If so, how were they played?
<b>Assessment</b>	I will assess the students by having them identify the musical elements as well as the implied dynamics and phrases.

<b>Piece</b>	<b><i>Prelude and Fugue in Bb Major</i></b>
<b>Composer</b>	J.S. Bach/ Moehlmann
<b>Objectives</b>	Balance and blend among the moving lines; imitation of an organ; articulation, terraced dynamics
<b>Materials</b>	Recording of band and organ versions, <i>Prelude and Fugue in Bb Major</i>
<b>Learning Strategies</b>	<p><u>Warm-ups</u></p> <ol style="list-style-type: none"> <li>1) Use a three way scale to reinforce balance</li> <li>2) Use a Bach chorale to warm up</li> </ol> <p><u>Technical Passages</u></p> <ol style="list-style-type: none"> <li>1) Eighth note patterns with slurs and tongued notes, not too short</li> <li>2) Four quarter note pattern should be separated, but not too short</li> <li>3) Match the articulation style across the moving lines</li> <li>4) Seamless melodic line as an organ</li> </ol> <p><u>Terraced dynamics</u></p> <ol style="list-style-type: none"> <li>1) Typical of the Baroque era</li> <li>2) Definition: <a href="#">volume</a> levels that shift abruptly from soft to loud and back without gradual <a href="#">crescendos</a> and <a href="#">decrescendos</a>.</li> </ol>
<b>Assessment</b>	I will hear the dynamic changes from the students as well as the correct articulations associated with this time period.

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