

2017

Final Conducting Project Study Guide Composite

Robert Pennington

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A Prohonoris Suite

Composed by Paul Terrence (b. 1967)

Unit 1: Composer Biography

Final Conducting Project Study Guide Composite

by:

Robert Pennington

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A Prehistoric Suite

Composed by Paul Jennings (b. 1948)

Unit 1: Composer Biography

Paul Jennings was born in 1948 in Portsmouth, Ohio. He majored in bassoon at Marshall University and went on to study theory and composition with Paul Whear. He's written music for orchestra, jazz ensembles, and choirs, but is most well-known for his concert band music for grades 1-4. He and his wife, Teresa, started an educational music company called Plank Road Publishing, which they founded in 1990. Together, they publish a popular music education resource called Music K-8 magazine. Paul has published more than 500 works over the years for various ensembles.

Unit 2: Composition Overview

A Prehistoric Suite was published in 1987 and is a programmatic work split up into 4 movements. Each movement represents the personality of a different dinosaur. The first movement, "Stegosaurus (The Gladiator)," is to be performed majestically in 2/4 time. The second movement, "Brontosaurus (Gentle Giant)," is to be performed ponderous in 4/4 time. The third movement, "Pterodactyls (Graceful Giants of the Sky)," is to be performed in a gentle and flowing manner in 3/4 time. The final movement, "The Battle (Tyrannosaurus and Triceratops)" is to be performed dramatically in 4/4 time.

Wind instrumentation for this piece includes flute, clarinet 1 and 2, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet 1 and 2, trombone/baritone/bassoon, and tuba. Optional parts include the oboe and French horn. Percussion instrumentation includes snare drum, bass drum, crash cymbals, anvil, vibraphone, bells, chimes, gong, suspended cymbal, and triangle. Other percussion instruments may be added in to create effects for the "battle" scene in movement four.

Unit 3: Historical Perspective on the Piece

The composition uses mostly traditional techniques with a few contemporary ideas. The content makes it extremely programmatic with each movement picturing a different dinosaur. Other well-known examples of programmatic music to relate to *A Prehistoric Suite* this would be Berlioz's *Symphonie Fantastique* and Debussy's *La Mer*.

Unit 4: Technical Considerations

The first movement is very modal by use of a Mixolydian scale in B-flat. The B-flat Mixolydian also transitions to G minor in the second movement. Players are introduced to the dissonant sound of seconds in the final movement.

The movements do not offer many challenges rhythmically, using note values of wholes, dotted and regular halves, quarters, and eighths. Instruments are mostly playing in their middle ranges. The clarinets do not cross the break, and most parts do not exceed a ninth.

Articulations are very important throughout all areas of this piece. The first movement uses a lot of accents to make it sound heavy. The second movement contrasts greatly between staccatos and notes being held for their full rhythmic values. The third movement uses a lot of slurring and tenuto playing on articulated notes. The final movement returns the use of heavy accents from the first movement and staccato eighths from the second movement.

Accidentals are used occasionally throughout the composition, but mainly during the first and fourth movements. In the first movement, A-flats provide the Mixolydian sound. In the final movement, accidentals are used for G, A, E, and D-flats during the tone clusters of seconds.

Most of the music in this composition is pretty straightforward, but there are a few traditional and non-traditional techniques that are used, such as a the glissando written in the second movement for the trombones. Many sections in the piece also call for crescendos and diminuendos to shape phrases. Intonation may be another factor, especially in tuning the open fourths and fifths in the first movement. Perhaps most importantly will be the first 16-20 seconds of the final movement where the band is asked to play random notes, starting low, and soft, and getting louder, faster, and higher.

Unit 5: Stylistic Considerations

This composition uses a lot of changing styles between movements. Heavy accents define the first movement, as it is played majestically while supporting parts play legato eighth notes in the opening statement. The second movement is played ponderously and uses dynamic changes to shape each phrase. Legato playing and supporting long tones are used in the gentle, flowing third movement. The final movement uses a combination of full value accents and staccato articulations. A significant amount of *tutti* playing is found in this movement as well.

Unit 6: Musical Elements

MELODY:

Movement 1 – The movement in the melody of measures 1-12 is mostly by step except for the opening trumpet statement, which is a leap. The music in measures 13-28 is phrased as four-measure sections. For measures 29-36, it is broken into eight measure phrases.

Movement 2 – The melody in this movement is stated twice as and is two-part. It's supported by block harmony and a rhythmic line. Open fourths and fifths as harmony are also played. The melody in measures 5-12 and 21-28 moves by steps. The melody in measures 13-18 and 29-34, which are half notes, brings the music back to a restatement of the opening section.

Movement 3 – The most recognizable melody is heard in this movement of the composition, played mostly by the flute and first clarinet. After the introduction, the movement starts with 2 full statements of the theme, which is two-part melody with just some slight ornamentation during the second statement. At measure 31, the melody has an addition of an ascending line as found in the opening. The final six measures repeat itself twice, followed by a closing statement from the bells.

Movement 4 – This movement has a lot of harmonic and rhythmic clashes. There is not a distinct focus of a melody here except for brief staccato quarter note sections at measures 10-11 and 16-17.

HARMONY

Movement 1 – The Mixolydian sound of the piece is brought up using B-flat major with a flat seventh.

Movement 2 – Using B-flat major again, G Minor is heard and introduced. Audiences should be easily able to aurally identify the differences between a major and minor tonal center from the 1st movement. The open fourths and fifths played in this movement are especially important to play in tune, so isolating these sections may help polish them up.

Movement 3 – This is the only movement that uses a major tonal center. The harmonies require a lot of independence compared to the other movements, especially in the lower instruments voices. These harmonies can quickly become muddy if not given attention.

Movement 4 – The sound of seconds clashing against one another is heard extensively throughout this movement. It should sound very dissonant, almost as if it's a mistake.

Unit 7: Form and Structure

Movement 1:

Introduction – Measures 1-12

Melodic ideas are heard in the introduction and return in full form during the first statement of the theme. G Mixolydian is heard throughout the movement. Trumpets open with a 2-measure motif that's answered in measures 3-4 by the alto saxophone, low woodwinds and brass, and French horn. This is then repeated and followed with an ostinato that leads into the first statement of the theme.

Section A – Measures 13-28

In measures 13-20 the trumpet melody is echoed by the upper woodwinds while the low voices perform a rhythmic ostinato. This is repeated in measures 21-28.

Section B – Measures 29-44

The second theme is played in the upper woodwinds, trumpet, and bells in measures 29-36 while other voices play a supporting role. This is followed by an eight-measure ending that uses sections of the first theme.

Movement 2:

Introduction – Measures 1-4

The “Brontosaurus” theme is introduced with an ascending and descending melody played by the low winds, and a glissando with the trombones. There is a gong hit at the end of each of these motives. A diminuendo on the whole note in measure 4 brings us into the first section.

Section A – Measures 5-12

The main melody is played by the alto saxophone, trumpet, and French horn with accompaniment in supporting instruments.

Section B – Measures 13-20

The melody changes slightly in the same instruments as section A, but the accompaniment is changed to long tones with suspended cymbal in measures 13-16. Measures 17-20 repeats the opening statement.

Section A – Measures 21-28

This is a repeat of measures 5-12 with the addition of flute, oboe, and clarinet to double the melody.

Section B – Measures 29-37

This is a repeat of measures 13-20 with the addition of flute, oboe, and clarinet in measures 29-32. The last 5 measures bring back the opening statement and add a crescendo on the final whole note to end with an accented quarter note.

Movement 3

Introduction – Measures 1-4

Small sections of the melody are played by the flute, oboe, clarinet, and bells.

Section A – Measures 5-20

An eight-measure theme is played and then repeated. The second statement of the theme has a countermelody with solo trumpet. The remaining voices provide chordal accompaniment.

Section B – Measures 21-42

This section is almost the same as section A, except that there is some subtle changes in the melody and more use of the inner voices. A ritardando over bits of the opening statement finishes out the movement.

Movement 4

Introduction – Measure 1

There is a 16-20 second period where random notes are played soft, low, and slow. This then progresses to be loud, high, and fast.

Section A – Measures 2-9

Dissonant seconds are used extensively in this section, as well as the rest of the movement. There are clusters in the woodwinds and trumpets that are answered by the rest of the ensemble with a lower cluster. The snare drum fills in the gaps to connect the first phrase with the second, which is a repeat of the first.

Section B – Measures 10-23

Staccato quarter notes are performed in the low woodwinds and leads to another chord cluster by the upper winds. The percussion continues to connect the gaps between phrases. Some section B material happens again at measure 16. Chromatic ascending half notes are played with a crescendo in measures 22-23 to return to the A section.

Section A – Measures 24-36

Music from measures 2-9 is repeated in measures 24-31. The introduction is brought back, and then the piece ends with the full ensemble playing descending cluster quarter notes with percussion filling the gaps.

Unit 8: Suggested Listening

Hector Berlioz – *Symphonie Fantastique*

Claude Debussy – *La Mer*

John Williams – *Star Wars, Jurassic Park, Harry Potter*

Gustav Holst – *The Planets*

Unit 9: Additional References and Resources

Wagner, Rob. "A PREHISTORIC SUITE (Paul & Teresa Jennings) by Rob Wagner." A Prehistoric Suite by Paul and Teresa Jennings. 2013. Accessed October 11, 2016. http://www.robwagner.com.au/Performance_Guides/Prehistoric/Prehistoric_Suite.html.

Sheldon, Deborah A. *Teaching Music through Performance in Beginning Band: Grade 1*. Chicago, IL: GIA Publications, 2001.

Jennings, Teresa, and Jennings, Paul. 1987. *A Prehistoric Suite Full Score*. Milwaukee, WI: Hal Leonard Corporation.

Blue 'N' Moody

Composed by Michael Sweeney (b. 1952)

Unit 1: Composer Biography

Michael Sweeney was born in 1952. He is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin. He is responsible for the development, production, recording, and marketing of new publications for school bands. He also contributes as a composer and arranger in all instrumental areas, particularly for younger levels for concert and jazz band. Hal Leonard has published over 500 of his arrangements and compositions since 1982.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington), where he earned a Bachelor's Degree in Music Education and studied composition. Prior to his appointment at Hal Leonard, he worked as a band director in Ohio and Indiana, working with instrumental students from elementary through high school. His compositions have won numerous ASCAP awards and has had several compositions featured in the GIA Publications Teaching Music through Performance Series. He has commissioned numerous works for the middle and high school levels as well as for the Eastman Wind Ensemble and Canadian Brass. His works are frequently performed at honors festivals across the country. He currently lives north of Milwaukee where he enjoys fishing and playing his bodhran.

Unit 2: Composition Overview

This composition was published in 2010. It is to be played "swing", with the quarter note being equal to 136 beats per minute. Wind instrumentation for this piece includes flute, alto saxophone 1 and 2, tenor saxophone 1 and 2, baritone saxophone, trumpet 1, 2, and 3, clarinet 1 and 2, trombone 1, 2, and 3, F horn, and tuba. Rhythm section instrumentation includes guitar, piano, bass, drums, and vibes.

Unit 3: Historical Perspective on the Piece

This arrangement uses a lot of traditional jazz techniques and would be great to program for a jazz concert at any time of the year. Other pieces programmable that are similar to this would be Murtha's arrangement of *All of Me* and Berry's arrangement of *Autumn Leaves*.

Unit 4: Technical Considerations

This arrangement uses notes contained within a C minor scale to give it that tonal center, although there are several accidentals throughout that make it use notes within an Eb blues scale. Rhythmically speaking, the piece could be a bit challenging for beginning jazz students, especially since the notes must be swung. There are everything from whole notes, down to eighth notes, including single eighth notes that may be tied over to the next bar, something that may be new for students to see and play. Articulations include slurs, tenutos, staccatos, and accents. Crescendos and diminuendos are also found throughout the piece.

Unit 5: Stylistic Considerations

The composition is in 4/4 time and is to be played swung. Dynamics range from mezzo forte through fortissimo.

Unit 6: Musical Elements

MELODY:

In the beginning, the melody is played by the alto and tenor saxophones through measure 10. Starting in measure 11, the melody is played by the trumpets and trombones through measure 18. At measure 19, the melody is played by the alto and tenor saxophones and the trumpets through measure 26. At measure 27, it is written for solos to be played through measure 43. At measure 44, the melody is played by all instruments in unison through measure 47. At measure 48, the melody is only played by the trumpets through measure 55. At measure 56, the melody is played by the alto and tenor saxophones through measure 58. In measure 59, the melody is picked up by the trumpets. Alto and tenor saxophones have it in measure 61 and 62 before everyone plays melody for the last 2 measures of the piece.

HARMONY:

In the beginning, harmony is played by the trumpets and trombones through measure 10. At measure 11, the alto and tenor saxophones play harmony through measure 18. At measure 19, harmony is played by the trombones through measure 22 before the trumpets join them in measure 23 through 26. All instruments that aren't playing the solo are providing harmony for measures 27 through 43. Jumping to beat 4 of measure 47, the harmony is played by the alto and tenor saxophones, as well as the trombones through measure 54. On beat 4 of measure 54, the harmony is played by the trumpets and trombones through measure 59. Measure 60 has the alto and tenor saxophones playing harmony for the first 3 beats. Everyone else is in unison to the end.

Unit 7: Form and Structure

Section A – Measures 1-10

Altos and tenors have the melody. Harmony played the 2nd time by all other instruments.

Section B – Measures 11-18

Trumpets and trombones have melody. All others providing harmony.

Section A1 – Measures 19-26

Alto and tenor saxophones, as well as the trumpets are playing melody. Everyone else is on the harmony.

Section C – Measures 27-43

Solo section. All other instruments providing harmonic ostinato.

Section D – Measures 44-53 (D.S al Coda)

Melody by all instruments through measure 47. Measure 48 has the melody by the trumpets to 53. All other instruments playing harmony.

Section A – Measures 1-10

Same as section A in the beginning. The D.S. al Coda brings us back here.

Section B – Measures 11-18

Same as section B in the beginning.

Section A1 with Coda – Measures 19-24 and 54-64

Section A1 same as in the beginning with the exception of taking the coda at the end of measure 24. At the coda, melody played by the alto and tenor saxophones through measure 59. All other instruments playing harmony. Measure 60 has trumpets with the melody before 61 and 62 where it goes back to the altos and tenors. Last 2 measures is unison rhythm and melody by all.

Unit 8: Suggested Listening

Paul Murtha – *All of Me*

Mike Berry – *Autumn Leaves*

Unit 9: Additional References and Resources

Hal Leonard Online - Composer Biographies -. Accessed August 19, 2017.

<https://www.halleonard.com/biographyDisplay.do?id=174&subsiteid=1>.

Come Fly With Me

Music by James Van Heusen (1913 – 1990)

Arranged by Rick Stitzel (b 1947)

Unit 1: Composer Biography

Rick Stitzel has been in jazz education for over 30 years. He attended the University of North Texas, where he received both his bachelor's and master's degrees in jazz studies. He has been the director of jazz studies at Tarrant County College South Campus in Ft. Worth, Texas for over 30 years. Besides fulfilling his teaching duties, he is constantly sought after as an adjudicator and clinician for jazz. He has been a guest conductor for multiple region and state bands both in and out of Texas. Each summer, he serves on the faculty for numerous jazz camps. He actively performs on both trumpet and piano, and has appeared with many big name acts, such as the Temptations, The Supremes, and Frankie Valli.

In addition to his active jazz education life, Rick also is a composer and arranger. He has written music for hundreds of radio and television commercials, and has even arranged music for large amusement parks, such as Six Flags. He's arranged music for the Miss Texas Pageant, and for the Eagles. His jazz compositions and arrangements have been performed and recorded by both school and professional bands from all over the country. His pieces have been performed internationally in Germany, Switzerland, and Slovenia. His music is currently published through his own company, Rick Stitzel Music and Hal Leonard Music. Rick is also the author of "Jazz Theory – A Survival Guide," which is a textbook used in schools and colleges around the country.

Unit 2: Composition Overview

This arrangement was published in 2012. It is to be played at a medium swing, with the quarter note being equal to 132 beats per minute. Wind instrumentation for this piece includes flute, alto saxophone 1 and 2, tenor saxophone 1 and 2, baritone saxophone, trumpet 1, 2, and 3, clarinet 1 and 2, trombone 1, 2, and 3, F horn, and tuba. Rhythm section instrumentation includes guitar, piano, bass, drums, and vibes.

Unit 3: Historical Perspective on the Piece

This arrangement uses a lot of traditional jazz techniques and would be very programmable for any jazz concert. Other works similar to this would be Berry's *Boom Boom* and Sweeney's *It Don't Mean a Thing (If It Ain't Got That Swing)*.

Unit 4: Technical Considerations

This arrangement uses notes within a Bb blues scale, which should be comfortable for students who have not been playing jazz very long. Articulations include tenuto, staccato, and accents. Rhythmically speaking, the piece uses whole notes all the way down to eighth notes. Something that many be challenging is the frequency of eighth notes on the & of 4 that are tied

over into the next bar. Students may also not be comfortable at first with playing the amount of eighth note rhythms up to tempo.

Unit 5: Stylistic Considerations

The piece is in 4/4 time throughout and is to be played at a medium swing, with the quarter note being equal to 132 beats per minute. Dynamically, the piece only uses mezzo forte and forte for markings. It will be important to hear the difference between those two dynamic levels for contrast. Accents will also be important at both levels of sounds.

Unit 6: Musical Elements

MELODY:

The beginning of the piece has the melody being played by the alto and tenor saxophones through measure 4. At measures 5 and 6, the melody is unison for all instruments. With pickups into measure 9, all of the instruments again have unison melody, with the lower parts venturing off into harmony at times through measure 15. At measure 16, the melody is only played by the alto and tenor saxophones through beat 1 of measure 31. Starting in beat 2 of that measure, the melody is played by the trumpets through measure 39. With pickups into measure 40, all the instruments have unison melody again with the lower parts drifting into some harmony at times through measure 47. With pickups into 48, the trombones have the melody for 2 measures before being joined by the trumpets for 6 measures through measure 55. From measure 56 to the end, the melody is played in unison.

HARMONY

The beginning of the piece has the trumpets and trombones playing harmony through measure 4. The lower winds play melody but veer into harmony in measures 11 and 12. Harmony happens again at measure 19 by the trumpets and trombones through measure 22. At measure 24, harmony is played by the trombones through measure 26 before being joined by the trumpets in measure 27 through measure 30. At measure 32, harmony is played by the tenor saxes, trombones, and alto saxes through measure 39. Measure 40 is like what happened earlier with the lower winds veering into harmony in certain measures through measure 46. At measure 49, the harmony is played by the alto and tenor saxes through measure 55. No more harmony is found after this, as everyone is in unison.

Unit 7: Form and Structure

Introduction – Measures 1-8

Melody by alto and tenor saxophones. All other instruments providing harmony.

Section A – Measures 9-22

Melody in unison with harmony by the lower winds at times until it is taken over by just the alto and tenor saxes at measure 16.

Section B – Measures 23-39

Melody by the alto and tenor saxes through measure 30. All other instruments providing harmony. The trumpets take over at measure 31 through measure 39. All other instruments are on harmony.

Section C – Measures 40-60

Melody played in unison with the lower winds veering into harmony at times through measure 47. Trombones have melody in 48, and are joined by the trumpets in measure 50 through measure 55. All other instruments play harmony. Unison melody from measure 56 to the end.

Unit 8: Suggested Listening

John Berry – *Boom Boom*

Michael Sweeney – *It Don't Mean a Thing (If it Ain't Got That Swing)*

Unit 9: Additional References and Resources

Ramaji, S. (2004). *Biography of Rick Stitzel*. Retrieved October 30, 2016, from <http://www.rickstitzelmusic.com/bio/index.htm>

Jimmy Van Heusen. Accessed August 19, 2017. <https://jimmyvanheusen.com/>.

Consort for Ten Winds

Composed by Robert Spittal (b. 1963)

Unit 1: Composer Biography

Robert Spittal was born in Cleveland, Ohio in 1963. He is an American conductor and composer of music for band, orchestra, chamber ensembles, and musical theater. His music has been described as inventive, clever, and full of musicality by musicians and critics. His pieces have been performed throughout North America, Europe, South America, and Asia. He has several pieces that have been written about in GIA Publications Teaching Music Through Performance Series.

Currently, Dr. Spittal is Professor of Music at Gonzaga University. There he conducts the wind ensembles and teaches music theory. He received his Doctoral of Music Arts in Conducting from Cincinnati College – Conservatory of Music, where he studied with Eugene Corporon. Prior to that, he studied with Michael Haithcock, where he received his Masters of Music in Conducting at Baylor University, and with Craig Kirchoff at Ohio State University, where he received his Bachelor's Degree in Music Education. He has also studied conducting with Frank Battisti and H. Robert Reynolds. He is the conductor of the professional brass ensemble, Clarion. He has led performances by the Spokane Symphony, Spokane British Brass Band, Mosaic Chamber Ensemble, and numerous collegiate and high school bands and orchestras in the United States and Canada.

Unit 2: Composition Overview

This composition was published in 2005. It is a woodwind ensemble piece. The 2nd movement is to be played *andante catabile*. Instrumentation includes 2 flutes, 2 oboes, 2 Bb clarinets, 2 F horns, and 2 bassoons.

Unit 3: Historical Perspective on the Piece

This piece uses a lot of traditional techniques within a chamber piece. It is programmable for just about any time of the year except a holiday concert. Other works similar to this would be Spittal's *Prelude and Scherzo*, as well as his *Chinook Sketches*.

Unit 4: Technical Considerations

Although simple metered, this piece is very technical in rhythm and change in meter. Time signatures include 5/4 (2+3 as well as 3+2), 4/4, 3/4, and 2/4. It uses notes within a C major scale. Rhythms include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Rests include whole, half, quarter, and eighth. Articulations include legato playing, staccatos, and accents. Crescendos and diminuendos occur frequently.

Unit 5: Stylistic Considerations

The composition starts out in 5/4 time. It is to be played *andante cantabile*, and *rubato* in the beginning. The meter changes to 4/4 in measure 4, 5/4 in measure 5, 4/4 in measure 6, and 5/4 in measure 7. It goes back to 4/4 time in measure 9 and 5/4 in measures 10-11. At measure 12, it is in 3/4 time for a while before going to 4/4 time at measure 16. It is back to 3/4 time in measure 17, and 4/4 for measures 18-20. It is in 3/4 for measure 21. At measure 22, it switches to 5/4 time, and then to 4/4 at measure 24. It is back to 5/4 for measures 25-27. At measure 28, it is in 4/4 time until measure 33, where it switches to 2/4 time. At measure 34, it is in 3/4 time until measure 39 and 40, where it's 4/4 time until measure 41 where it is 3/4 through 42. At measure 43, it goes to 5/4 through measure 44, and then to 2/4 for 45 and 46. At measure 47, the meter is 4/4 until the end of the piece.

Unit 6: Musical Elements

MELODY:

The piece starts out with a flute solo from measures 1-6. At measure 7, the melody is taken over by the 1st oboe player through measure 12. At measure 13, the 2nd clarinet has the melody for one measure before the 1st flute player takes back over in measure 14-17. At measure 18, the melody is in the 1st oboe again through beat 3 of measure 19. On the & of 3 in measure 19, the clarinets and French horns have a brief sixteenth run melody. In measure 20, the 1st flute and 1st oboe have the melody through measure 21.

At measure 22, the 1st flute has the melody through the fermata at measure 47. In measure 48, the 1st oboe has the melody. It is then given to the 2nd flute for beats 1-2 in measure 49, and then to the 1st flute for beats 3-4 to the end of the piece.

HARMONY:

Harmony begins in measure 7 by the 2nd oboe and 1st bassoon. The 2nd bassoon joins in at measure 8. They continue through measure 13. At measure 14, harmony is played by the clarinets. The 1st French horn jumps in at measure 15, and the 2nd French horn at 16. They continue through measure 17. At measure 18, the flutes have harmony through measure 19, with the 1st oboe joining in on beat 3 of 19. At measure 20, all instruments except the 1st flute have harmony through measure 27. The horns and bassoons do not play at all for measures 28 and 29. They come back in at measure 31. The oboes also bow out in measure 30, but come back in at measures 31 and 32. All instruments except the flute continue to play harmony from there through measure 41. The horns and bassoons again rest in measure 42. Everyone joins back in to accompany the flute at measure 43 through the fermata in measure 47. In measure 48, the clarinets, 2nd French horn, and bassoons play harmony. In measure 49, it is the oboes, clarinets, French horns, and bassoons. Then everyone except the 1st flute plays harmony to the end.

Unit 7: Form and Structure

Section A – Measures 1-13

1st flute plays a solo until measure 7. All others are resting. At measure 7, the melody is played by the 1st oboe until measure 13, where it's played by the 2nd clarinet. The bassoons provide harmony.

Section B – Measures 14-21

1st flute has the melody through measure 17. In measure 18, the 1st oboe takes over until the & of 3 in measure 19, where melody is played briefly by the clarinets and horns. The 1st flute takes back over at measure 20 and 21. Harmony switches on and off between all the other instruments.

Section C – Measures 22-27

The 1st flute has the melody throughout this section. All other instruments are providing harmony.

Section D – Measures 28-33

The 1st flute continues to have the melody. All others playing harmony.

Section E – Measures 34-47

The 1st flute continues with melody. All other instruments are playing harmony, except in measure 42, where the horns and bassoons bow out for 1 measure. This leads up to a fermata in measure 47.

Section F – Measures 48-51

The 1st oboe plays melody in measure 48, then the 2nd and 1st flutes trade for beats 1-2 and 3-4 in measure 49. The 1st flute retains the melody through the end. All others provide harmony.

Unit 8: Suggested Listening

Robert Spittal – *Prelude and Scherzo*

Robert Spittal – *Chinook Sketches*

Unit 9: Additional References and Resources

Bio. Accessed August 19, 2017. <http://www.robertspittal.com/Bio.html>.

Dance of the Reed Flutes

Music by Peter Tchaikovsky

Arranged by Michael Story (b 1956)

Unit 1: Composer Biography

Michael Story has written and arranged band music for college, high school, middle school, and at the elementary level. He has also written for professional groups, such as the Houston Pops Orchestra. He is most well-known though for his music that caters to you and developing bands and marching bands.

Mr. Story attended the University of Houston, where he received bachelor's and master's degrees. While there, he served as assistant director of the marching band. His first piece was published professionally when he was just 20 years old. He has been an exclusive writer for Columbia Pictures Publications, CPP/Belwin, and Warner Bros. Currently, Mr. Story is writing full time for Alfred Music Publishing. He has over 1,200 compositions and arrangements published for concert band, marching band, jazz ensemble, and orchestra. He has also written numerous solo and ensemble works. A lot of his concert band pieces can be found on required state music lists.

Mr. Story has been a contributing composer and arranger for numerous band methods, those of which include the *First Division Band Course*, the *Medalist Band Course*, and the *21st Century Band Method*. He was also the chief music arranger for the *Music Expressions* music curriculum, the very first comprehensive K-12 music program, as well as a composer and arranger for its band component, *Band Expressions*. Mr. Story also serves as the editor and producer for *Marching Band Publications* with Alfred.

Unit 2: Composition Overview

Dance of the Reed Flutes is based of the popular *Dance of the Sugar Plum Fairy* from the ballet *The Nutcracker*. *The Nutcracker* was written by Peter Tchaikovsky in 1892. This arrangement was done by Michael Story in 1996. It's to be played moderato in 4/4 time. Wind instrumentation for this piece includes flute, oboe, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, French horn, trombone/baritone/bassoon, and tuba. Percussion instrumentation includes bells, snare drum, bass drum, suspended cymbal, and tambourine.

Unit 3: Historical Perspective on the Piece

Since this piece is an arrangement of the original *Dance of the Sugar Plum Fairy*, it holds true to the traditional techniques originally written. This piece is very programmatic for a holiday or winter concert. Other well-known programmatic music similar to Dance of the Reed Flutes would be Robert W. Smith's *Rockin' Nutcracker* and Michael Story's *Nutcracker March*.

Unit 4: Technical Considerations

This arrangement is written in Eb Major. The most rhythmically challenging part will be for the flutes, who have the melody throughout. Measures 17-18 and 51-52 present a quarter note on beat 4 tied to a quarter note on beat 1. The dotted quarter notes followed by an eighth note presented in measures 19-34 will be a concern for players at this level as well.

Many notes presented include staccato and tenuto markings as well as accents and marcato accents. Accidentals, including sharps and naturals, are also used occasionally. Something that may present to be difficult is the *ritard* in measure 36 before heading back to a *tempo* in measure 37.

Unit 5: Stylistic Considerations

This piece is written in a moderato tempo with the quarter note equaling 116 beats per minute. The piece has a lot of very short notes throughout, so making sure the staccatos are played correctly will be important. Also, making sure the notes that are not marked staccato will be equally important, especially the notes marked with tenuto.

Unit 6: Musical Elements

MELODY:

An introduction of staccato quarter notes opposite of each other are played in measures 1-2 before the flutes take over the melody in measure 3. They continue with the melody all the way through measure 16. In measures 17-18, the clarinets also get the melody. In measures 19 – beat 2 of measure 26, the clarinets and trumpets play the melody. The flutes join in on the melody in beat 3 of measure 26, which continues until beat 1 of measure 35. The clarinets take over the melody on beat 2 of measure 35 through measure 36. At measure 37, the flutes once again get the melody as was in measure 3. This continues until measure 51 where the clarinets play the melody as well for the last 2 measures.

HARMONY:

In measures 1-16, the clarinets, alto saxophones, and French horns play staccato quarter notes on beats 2 and 4 with intermittent measures of staccato quarter notes on beats 2, 3, and 4. In measures 1-6, the bass clarinets, tenor saxophone, baritone saxophone, and low brass and woodwinds play staccato quarter notes on beats 1 and 3. In measures 7-10, the tenor saxophone and low brass and woodwinds break off into ascending half notes. The trumpets and oboe provide staccato quarter note harmony on beats 2, 3, and 4 in measure 10. In measures 11-16, the harmony is a repeat of measures 3-8 with the addition of the trumpets playing 3 staccato quarter notes on beats 2, 3, and 4 in measure 14. In measures 17-18 all instruments not playing melody are playing unison rhythm harmony with the melody.

In measures 19-34, the alto saxophones and French horns play a dotted quarter note followed by an eighth note ostinato. The bass clarinets, tenor saxophones, baritone saxophones,

and low brass and woodwinds play tenuto quarter notes on beats 1 and 3, with one of them occasionally being staccato. In measures 35-36 the bass clarinets, tenor saxophones, baritone saxophones, and the low brass and woodwinds switch to staccato quarter notes on every beat except for a tenuto quarter note on beat 4 of measure 36. The alto saxophones and French horns also play staccato quarter notes on every beat except for beats 3 and 4 of measure 36 where they play 2 descending legato eighth notes followed by a quarter note. In measures 37-52, the harmony is an exact repeat of measures 3-18 with an additional quarter note in unison with all instruments on beat 4 of the last measure.

Unit 7: Form and Structure

Introduction/Section A – Measures 1-10

Introduction is in measures 1-2 with section A starting in measure 3. The melody is played by the flutes with all other instruments providing harmony.

Section A1 – Measures 11-18

The melody is played by the flutes until measures 17-18 where everyone plays unison rhythm, and the clarinets also play the melody. All other instruments provide harmony.

Section B – Measures 19-26

The melody is played by the clarinets and trumpets with all other instruments providing harmony.

Section B1 – Measures 27-36

The melody is played by the flutes, clarinets, and trumpets with all other instruments providing harmony. In measures 35-36, the clarinets take over the melody alone with the other instruments providing harmony.

Section A – Measures 37-45.

Repeat of measures 3-10.

Sectoin A2 – Measures 45-52

Repeat of measures 11-18 with the addition of one unison rhythm quarter note on beat 4 of measure 52.

Unit 8: Suggested Listening

Robert W. Smith – *Rockin' Nutcracker*

Michael Story – *Nutcracker March*

Unit 9: Additional References and Resources

Michael Story. (2013). Retrieved December 11, 2016, from <http://www.alfred.com/Company/Authors/MichaelStory.aspx>

The Tenth Planet - Michael Story. (n.d.). Retrieved December 11, 2016, from <http://wynnliterature.weebly.com/the-tenth-planet---michael-story.html>

Son, J. P. (n.d.). Concert Band. Retrieved December 11, 2016, from <http://www.jwpepper.com/sheet-music/concert-band-music.jsp>

The Nutcracker. (n.d.). Retrieved December 11, 2016, from https://en.wikipedia.org/wiki/The_Nutcracker

Defeating the Giant

Composed by Rob Grice (b. 1964)

Unit 1: Composer Biography

Rob Grice was born on September 27, 1964 in Dothan, Alabama. He received his Bachelor's Degree in Music Education from Troy University in 1987, as well as a Master's of Science from there in 1996. He has taught music at the elementary, secondary, and college levels, as well as teaching orchestration, music appreciation, private piano, and various educational workshops as an adjunct at the collegiate level. He has served as a guest conductor, clinician, and adjudicator throughout the United States.

Mr. Grice's compositions have been performed throughout the United States, Asia, Australia, Canada, Europe, and the Middle East. His compositions and arrangements have been performed at the annual Midwest Clinic, Society of Wind Instruments in Germany, Texas Music Educator's Conference, Carnegie Hall, Bands of America Regional Championships, as well as at many district, regional, and state honors festivals. He receives many requests each year to commission works and creates numerous publications for concert band and string orchestra. His compositions have gained much popularity among music educators and students alike.

Unit 2: Composition Overview

This composition was published in 2008. It is to be played forcefully with the quarter note being equal to 132 beats per minute. Wind instrumentation for this piece includes flute, oboe, Bb clarinet, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet, F horn, trombone, baritone, bassoon, and tuba. Percussion instrumentation includes bells, snare drum, bass drum, brake drum, sleigh bells, slap stick, gong, tambourine, and optional piano.

Unit 3: Historical Perspective on the Piece

This composition uses a lot of traditional techniques and would be very programmatic for a fall or spring concert. Other pieces similar to this would be Swearingen's *The Distant Castle* and Smith's *Ultimatum*.

Unit 4: Technical Considerations

This piece contains notes within the Eb major scale, but it is written in C minor. Rhythmically speaking, the arrangement presents little in the way of challenging rhythms, but what may prove to be difficult is the speed at which they must be played. The piece uses whole, half, quarter, and eighth notes. There are often 4 or more eighth notes in succession that must be played, which could be challenging for younger players at first.

Unit 5: Stylistic Considerations

The composition is written in 4/4 time. It's to be played forcefully, with the quarter note being equal to 132 beats per minute. There are many different articulations including accents, staccatos, and tenutos. Dynamics range from mezzo forte through triple forte, so it has quite the range. There are also several places with crescendos and diminuendos.

Unit 6: Musical Elements

MELODY:

In measures 1-4, the melody is played by the clarinets, bass clarinets, baritone saxophones, trombones, baritones, bassoons, and tubas. In measure 5, the flutes, oboes, clarinets, and trumpets play the melody through measure 8. Starting in measure 11, the trumpets play the melody through measure 18. At measure 19, the bass clarinets, trombones, baritone saxophones, baritones, bassoons, and tubas play the melody through measure 22 before the trumpets take back over at measure 21 through measure 26. At measure 26, the melody is played 1 measure at a time by first the flutes, oboes, trumpets, and bells, and then by the bass clarinets, baritones saxophones, trombones, baritones, bassoons, and tubas. This continues until measure 32.

The percussion takes over the melody for measures 32 through 35. At measure 36, the melody is played by the flutes, oboes, and trumpets through measure 43. At measure 44, the trumpets and low brass and woodwinds play melody and countermelody through measure 53. At measure 54, the clarinets, trumpets, and bells play melody until measure 55 where it is played just by the trumpets through measure 57. At measure 58, the melody is played by the clarinets, alto saxophones, and tenor saxophones. At measure 59, it is played by the flutes, oboes, clarinets, alto saxophones, trumpets, and bells. For measure 60 to the end of the piece, the melody is played by the flutes, oboes, trumpets, and bells.

HARMONY:

Harmony starts at measure 5, played by the bass clarinets, tenor saxophones, baritone saxophones, F horns, trombones, baritones, bassoons, and tubas. They play harmony through measure 8. Starting in measure 7, the clarinets and alto saxophones join them. At measure 9, an ostinato harmony is played by the flutes, oboes, clarinets, alto saxophones, tenor saxophones, and French horns through measure 26. At measure 27, harmony is played by the clarinets, bass clarinets, alto saxophones, tenor saxophones, baritone saxophones, horns, trombones, baritones, bassoons, and tubas through measure 31. Harmony is played again starting at measure 36 by the clarinets, alto saxophones, tenor saxophones, bass clarinets, baritone saxophones, French horns, trombones, baritones, bassoons, and tubas through measure 43. At measure 44, the woodwind ostinato is played again by the flutes, oboes, clarinets, alto saxophones, tenor saxophones, and French horns through measure 53. At measure 54, harmony is played by the bass clarinets, alto saxophones, tenor saxophones, baritone saxophones, French horns, trombones, baritones, bassoons, and tubas through measure 53. At measures 55 and 56, harmony is played by the flutes, oboes, clarinets, bass clarinets, alto saxophones, tenor saxophones, baritone saxophones,

French horns, trombones, baritones, bassoons, tubas, and bells. At measure 58, harmony is played by the flutes, oboes, bass clarinets, baritone saxophones, trumpets, French horns, trombones, baritones, bassoons, tubas, and bells. Starting in measure 59, harmony is played by the bass clarinets, tenor saxophones, baritone saxophones, horns, trombones, baritones, bassoons, and tubas through the end of the piece.

Unit 7: Form and Structure

Introduction – Measures 1-8

Low brass and woodwinds start out with melody for 4 measures. It's then played by the upper winds in measures 5-8 while the other instruments provide harmony.

Section A – Measures 9-26

Ostinato is played by upper woodwinds throughout this section. Melody is played by the trumpets and low brass/woodwinds. They trade off, sometimes doing countermelodies as well.

Section B – Measures 27-43

Melody is traded back and forth between upper and lower winds for measures 27-31. The percussion plays melody for measures 32-35. Upper winds play melody at measure 36 through 43 while all other instruments provide harmony.

Section A1 – Measures 44-53

Woodwind ostinato is played again through measure 53. Trumpets and low brass/woodwinds do their trading melody and countermelody again.

Codetta – Measures 54-67

Rhythmic eighth note melody is traded between all instruments through measure 57. Lower and upper winds then trade melody in measures 58-59. For the rest of the piece, the melody is played by upper winds with all other instruments playing harmony in unison rhythm.

Unit 8: Suggested Listening

James Swearingen – *The Distant Castle*

Robert W. Smith – *Ultimatum*

Unit 9: Additional References and Resources

Grice, Rob. "Biography." Rob Grice : Biography. 2017. Accessed August 19, 2017. <http://www.robgrice.com/biography/>.

"Robert E. Grice." Robert E. Grice (born September 27, 1964), American composer, music educator | Prabook. Accessed August 19, 2017. <http://prabook.com/web/person-view.html?profileId=1679457>.

Fanfare For Christmas

Douglas Court (b. ????)

The information above does not contain a birth year for Douglas Court. I tried finding out this information in several different ways. I started by attempting to find contact information for Curnow Music Press (CMP), the only publisher he has ever written for. They do not provide any contact information on their website, and no address is listed. I was able to find Mr. Court's personal Facebook page and sent him a message, but he has not responded. I then discovered that he is now working as an assistant athletic director for a university in Georgia. I was able to find his faculty e-mail and send him a message, but he has also not responded to it.

Unit 1: Composer Biography

Douglas Court was born and raised in Toronto, Canada where he grew up learning to play music in The Salvation Army. He then went on to pursue a bachelor's degree in music at the University of Toronto, where he studied trumpet. After his time in Toronto, he then went on to study composition at the University of South Florida.

While living in Toronto, Mr. Court was a freelance trumpet player, performing with several groups and ensembles, some of which include the Canadian Opera Company Orchestra and the Canadian Staff Band, where he was a member of the cornet section for five years and toured exclusively with them. From 1986-1995, Mr. Court was the Divisional Music Director for the Salvation Army in Florida. He conducted both adult and youth ensembles, taught private lessons, and organized a summer music program during his tenure there. He also had many instrumental and vocal pieces that were published by The Salvation Army.

Mr. Court began writing for Curnow Music Press (CMP) in 1994. He moved to Crofton, Maryland with his wife and two children in 1995 to pursue full time writing with CMP. In addition to writing for CMP, in more recent years he has also written a solo for Philip Smith of the New York Philharmonic and a euphonium suite titled "*Spiritual Fantasy*" for Steven Kellner of the United States Marine Band. Mr. Court now lives in Atlanta, Georgia with his wife and three children.

Unit 2: Composition Overview

This piece is a combination of original music with arrangements of "*Hark! The Herald Angles Sing*" and "*O Come All Ye Faithful*." It was published in 2004 by Curnow Music Press. It's to be played "fast and accented," with the quarter note being equal to 120 beats per minute. Wind instrumentation for this piece includes flute, oboe, clarinet 1 and 2, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet 1 and 2, French horn, trombone/euphonium/bassoon, and tuba. Percussion instrumentation for this piece includes bells, timpani, snare drum, bass drum, triangle, tambourine, crash cymbal, suspended cymbal, and piano.

Starting in measure 31 through measure 32, the 1st clarinets, alto saxophones, and French horns play the melody. It switches to the flutes, oboes, and 1st clarinets for measure 33. Starting in beat 2 of measure 34 through measure 35, the flutes, oboes, 1st clarinets, and 1st trumpets take over. For measures 36 through beat 3 of measure 39, the flutes, oboes, and 1st clarinets play the melody.

With pickups into measure 40 through measure 47, the 1st trumpets play the melody. For measures 48-51, the flutes, oboes, 1st clarinets (with the exception of beat 2 in measure 51), and 1st trumpets play the melody. Picking up to measure 52 through beat 3 of measure 55, the 1st trumpets play the melody. With pickups into measure 56 through measure 57, the flutes, oboes, 1st clarinets, and 1st trumpets play the melody. The trumpets play the melody for measure 58. The flutes, oboes, and clarinets play the melody for measure 59 and beat 1 of measure 60. The trumpets play the melody on beat 2 of measure 60 through the end of the piece.

HARMONY:

Starting in measure 2 through measure 4, the flutes, oboes, and clarinets play harmony that echoes the melody played by the trumpets. The alto saxophones and French horns start in measure 1 and play a different harmony through measure 4. The low brass and woodwinds play yet another harmony for measures 2-4. In measures 5, all instruments except the low brass and woodwinds play a whole note that is harmony. In measure 6, the 1st clarinets, and trumpets play a harmony on beat 2 that echoes the low brass and woodwinds melody. The 2nd clarinets, alto saxophones, and French horns play a dotted half note harmony on beat 2. In measure, 7, the echo is also played by the flutes, oboes, and 2nd clarinets.

In measures 9-10, the clarinets and trumpets play unison quarter note harmony. In measures 11-12, the 2nd clarinets, alto saxophones, and French horns play harmony. For measure 13-14, the low brass and woodwinds play their own harmony line. The alto saxophones, 2nd trumpets, and French horns play another harmony together starting on beat three of measure 13 through measure 14.

For measures 15-18, the clarinets, alto saxophones, and French horns play a harmony together. The 2nd trumpets also play another harmony. The low brass and woodwinds play harmony on beats 3-4 in measure 18. In measure 19-22, the 2nd clarinets, alto saxophones, French horns, and low brass and woodwinds play harmony together.

In measure 23, the alto saxophones and French horns play harmony. In measure 24, the 2nd clarinets and 2nd trumpets play harmony together, as do the alto saxophones and French horns. For measures 25-26, the clarinets play harmony in moving eighth notes. The low brass and woodwinds also being playing harmony together. For measures 27-28, the 1st clarinets play harmony, as do the 2nd clarinets separately starting on beat 3 of measure 27. The low brass and woodwinds start playing harmony on beat 2 of measure 27. For measures 29-30, the 1st clarinets, 2nd clarinets, alto saxophones and French horns, and the low brass all play separate harmonies.

Section C – Measures 31-39

Melody is played by the 1st clarinets and French horns for measures 31-32, then by the upper woodwinds for measure 33-35. They are joined by the 1st trumpets in measure 34. Measures 36-39 have melody being played by the upper woodwinds.

Section D – Measures 40-47

Melody is played by the 1st trumpets. Harmony is provided by lower brass and woodwinds along with French horns and 2nd trumpets. Upper woodwinds also play 1 measure of harmony in 47.

Section E – Measures 48-61

The melody is played by the upper woodwinds and 1st trumpets for measures 48-51. The 1st trumpets play melody for measures 52-55. Upper woodwinds, 1st trumpets, and low brass and woodwinds play the melody for measure 56. The low brass drops out for harmony in measure 57. The trumpets play melody in measure 58. The upper woodwinds switch to the melody in measure 58 before the trumpets play the melody for measures 60 to the end.

Unit 8: Suggested Listening

Douglas Court – “*Christmas Proclamation*”

Douglas Court – “*Christmas Rejoicings*”

Unit 9: Additional References and Resources

Curnow Music Press (n.d.). Douglas Court. Retrieved December 28, 2016, from <http://www.curnowmusicpress.com/douglascourt.htm>

Hark! The Herald Angels Sing. (n.d.). Retrieved December 28, 2016, from http://www.hymnary.org/text/hark_the_herald_angels_sing_glory_to

O Come, All Ye Faithful. (n.d.). Retrieved December 28, 2016, from http://www.hymnary.org/text/o_come_all_ye_faithful_joyful_and_triumph

Heroes and Glory

Composed by James Swearingen (b. 1947)

Unit 1: Composer Biography

James Swearingen was born on September, 26 1947 in Ohio. He earned degrees from Bowling Green State University and the Ohio State University. He is currently Professor of Music and Department Chair of Music Education at Capital University in Columbus, Ohio. He serves as the staff arranger for the Ohio State University Marching Band. Prior to landing his position at Capital University, he taught for 18 years in the public schools of Central Ohio, instructing instrumental music. His first job was in Sunbury, Ohio, and then he spent 14 years as Director of Instrumental Music at Grove City High School.

In addition to his teaching duties, Mr. Swearingen is also very active as a composer, guest conductor, clinician, and adjudicator. He has been sought after for these duties across the United States, Japan, Australia, Europe, Canada, and even China. He has made numerous contributions to the band world, with over 500 published works. He writes band compositions and arrangements that reflect a variety of styles and musical forms. Many of his pieces have been performed in honors bands and schools at the elementary, middle, high school, and collegiate levels. He has received several ASCAP awards for his compositions, and in 1992 was selected as a recipient of the Accomplished Graduate of the Fine and Performing Arts award from Bowling Green State University. In March of 2000, he was asked to join the American Bandmaster's Association. He is also a member of numerous professional and honorary organizations including OMEA, NafME, ASBDA, Phi Beta Mu, and Pi Kappa Lambda.

Unit 2: Composition Overview

This composition was published in 2007. It's to be played heroic, with the quarter note being equal to 116 beats per minute. Wind instrumentation for this piece is for flute, oboe, Bb clarinet, Bb bass clarinet, bassoon, Eb alto saxophone, Eb alto clarinet, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet, F horn, Trombone, baritone, and tuba. Percussion instrumentation includes bells, timpani, snare drum, bass drum, triangle, tambourine, sleigh bells, and suspended cymbal.

Unit 3: Historical Perspective on the Piece

This composition uses a lot of traditional techniques and would be easily programmable for a spring or patriotic concert. Other pieces that would be programmatic similar to this would be Smith's *Valiance: A Heroic Overture for Band*, and Clark's *America the Beautiful on Parade*.

Unit 4: Technical Considerations

This composition uses only the first 6 notes within a Bb major scale. Rhythmically speaking, the arrangement presents little in the way of challenging rhythms, using only whole, half, quarter, and eighth notes on the beat. Being that this is a beginning to young band piece, there is the potential for measures with eighth notes in them to be new for students to play. All

notes in this composition are to be articulated with tongue. There are several notes that are to be accented. There is also one spot in the piece where there is a 2 measure crescendo.

Unit 5: Stylistic Considerations

The piece is written in 4/4 time, with the quarter note being 116 beats per minute. It is to be played heroic. The only dynamics that are used is *mf* and *f*, so it will be important to hear a contrast in those. Accents also happen in the *f* sections, which may make it sound more like *ff*.

Unit 6: Musical Elements

MELODY:

No melody starts until measure 3. It is played there by the clarinets and alto saxophones through measure 10. Melody starts again at measure 13, played by the flutes, oboes, and trumpets through measure 20. At measure 21, the melody is played by the bass clarinets, bassoons, baritone saxophones, trombones, baritones, and tubas through measure 22. In measure 23, it is taken over by the flutes, clarinets, alto saxophones, trumpets, and bells through measure 24. For measures 25 and 26, it is taken over by the group of low instruments that were heard in measures 21 and 22. Then for measures 27 and 28, it is once again played by the group of high winds that were heard in measures 23 and 24. At measure 31, the melody is played by the clarinets and alto saxophones as was the opening until measure 38. The flutes have a countermelody at times, but they also play unison notes with the clarinets and alto saxophones as well through this section. The trumpets also have a countermelody, but it too falls in line with what the clarinets and alto saxophones play often. For measures 39 through 41, all instruments are playing in unison rhythm, with the flutes, oboes, and trumpets having the melody. For the last 2 measures of the piece, all instruments play unison melody.

HARMONY:

Measures 1 and 2 start with a harmony drone played by the bass clarinets, bassoons, tenor saxophones, baritone saxophones, F horns, trombones, baritones, tubas, and timpani. They continue to play harmony through measure 20. The same group of instruments, minus the timpani, play harmony again in measures 23 and 24, and measures 27 and 28. The drones with these instruments pick up again in measure 29, and they continue to play harmony through measure 41. The last 2 measures, everyone is playing melody.

Unit 7: Form and Structure

Section A – Measures 1-10

Clarinets and alto saxophones have the melody. Low brass and woodwinds provide harmony.

Section A1 – Measures 11-20

Flutes, oboes, clarinets, and trumpets play melody. All other instruments are playing harmony.

Section B – Measures 21-28

Melody is traded back and forth every 2 measures between the low brass and woodwinds and the upper brass and woodwinds. The low brass and woodwinds play harmony in the measures that they are not playing melody in.

Section A2 – Measures 31-38

Melody is played by the clarinets and alto saxophones. Countermelodies that also mix in unison at times with the main melody are provided by the flutes, oboes, and trumpets. All other instruments are playing harmony.

Codetta – Measures 39-43

All instruments are in unison rhythm. Melody in measures 39-41 played by the flutes, oboes, and trumpets. All other instruments are providing harmony. The last 2 measures are unison melody by all instruments.

Unit 8: Suggested Listening

Robert W. Smith – Valiance: A Heroic Overture for Band

Alan Clark – American the Beautiful on Parade

Unit 9: Additional References and Resources

Lee Salisbury, web design : Graphic Design, Consultation 614-378-9629
(salisbury.19@osu.edu. James Swearingen.com. 2011. Accessed August 19, 2017.
<http://www.jamesswearingen.com/bio.html>.

I'll be Home for Christmas

Words and Music by Kim Gannon (b 1900) and Walter Kent (b 1911)

Arranged by Rick Stitzel (b 1947)

Unit 1: Composer Biography

Rick Stitzel has been in jazz education for over 30 years. He attended the University of North Texas, where he received both his bachelor's and master's degrees in jazz studies. He has been the director of jazz studies at Tarrant County College South Campus in Ft. Worth, Texas for over 30 years. Besides fulfilling his teaching duties, he is constantly sought after as an adjudicator and clinician for jazz. He has been a guest conductor for multiple region and state bands both in and out of Texas. Each summer, he serves on the faculty for numerous jazz camps. He actively performs on both trumpet and piano, and has appeared with many big name acts, such as the Temptations, The Supremes, and Frankie Valli.

In addition to his active jazz education life, Rick also is a composer and arranger. He has written music for hundreds of radio and television commercials, and has even arranged music for large amusement parks, such as Six Flags. He's arranged music for the Miss Texas Pageant, and for the Eagles. His jazz compositions and arrangements have been performed and recorded by both school and professional bands from all over the country. His pieces have been performed internationally in Germany, Switzerland, and Slovenia. His music is currently published through his own company, Rick Stitzel Music and Hal Leonard Music. Rick is also the author of "Jazz Theory – A Survival Guide," which is a textbook used in schools and colleges around the country.

Unit 2: Composition Overview

I'll be Home for Christmas was written in 1943 by Kim Gannon and Walter Kent. It was arranged by Rick Stitzel in 2014. It is arranged to be played as an easy Latin feel in 4/4 time. Wind instrumentation for this piece includes alto saxophone 1 and 2, tenor saxophone, trumpet 1 and 2, trombone 1, and piano. There are optional parts for flute, tenor saxophone 2, baritone saxophone, trumpet 3, French horn, trombone 2 and 3, tuba, guitar, and bass. Percussion instrumentation includes drums and optional vibraphone.

Unit 3: Historical Perspective on the Piece

This arrangement uses a lot of contemporary techniques, especially in regards to chord structure. The piece does however use traditional chord resolutions. The content within the piece makes it extremely programmatic for a holiday concert, especially with it being a well-known tune throughout the world. Other well-known programmatic music similar to *I'll be Home for Christmas* would be Woolworth's arrangement of *O Holy Night* and Sweeney's arrangement of *White Christmas*.

Unit 4: Technical Considerations

This piece uses a Bb blues scale with the key signature being in concert Bb. Rhythmically, there are multiple tied eighth notes that occur throughout the arrangement. Dotted quarter notes followed eighth notes are also throughout this piece, especially in the bass instruments. Other rhythms include quarter notes, half notes, dotted half notes, and whole notes. There are also several instances where some of the longer note values are tied together. There is a great deal of contrast between tenuto and staccato markings, as well as accents to make certain sections sound heavy, so articulations will be very crucial to making the piece have that Latin flair.

Accidentals are used frequently within all instrumental parts, but mostly contain notes that are within the blues scale. Accidental markings will be important so that the non-diatonic chords sound appropriate with the melody and harmony. Solo parts are written in measures 43 – 50 and measures 51 – 54 for a couple of different instrument options. The solos are written out, but there is also room for ornamentation improvisation. The first solo in measures 43 – 50 have sixteenth notes written on beat 4 in measure 46. Something else that should be noted are the markings dealing with the coda. Also at the end of the piece is a fermata.

Unit 5: Stylistic Considerations

This arrangement will teach students the sound of a Latin style, especially from hearing the rhythm played by the drums. As are many jazz pieces, this arrangement is defined by articulations. Tenuto and staccato markings are used extensively with occasional accents. Legato playing is used in many of the countermelody sections. Sudden and gradual changes in dynamics also help to shape this piece using crescendos and diminuendos.

Unit 6: Musical Elements

MELODY:

The melody of the opening statement in measures 1 – 8 is mostly by skips and leaps. This is original melody to this arrangement. The melody in measures 9-17, played by the trumpets, moves by a combination of steps and skips. The melody switches to the alto saxophones in measures 17-20, moving by step before being picked back up by the trumpets for measures 21-25, moving by skip and then by step. A repetition of the melody from measures 9-17 is played by the bass instruments in measures 25-32. Measures 33-42 have the melody played by the trumpets again, moving by steps and skips again before adding on a 2 measure return of the introduction in measures 41-42.

Measures 43-51 is a solo melody played by an alto saxophone. It moves mostly by step with some skips thrown in as well. The solo melody is picked up by a trumpet in measures 51-54 using steps before going into quite a few skips. The trumpets continue with the melody in measures 55-58 with skips and resolving by step. The piece then returns back to measure 25 due to a d.s. al coda marking. The piece jumps to the coda section when it gets to the end of measure 40. The coda section melody in measures 59-65 is a repeat of the introduction, so the trumpets have the melody, but with a fermata on the end.

HARMONY

In measures 1-8, the harmony is played by the alto and tenor saxes and trombones as 2 quarter notes, quarter rest, another quarter note, and a whole note, which is a reoccurring harmony in this piece. The baritone sax and bass play a dotted quarter, eighth note, half note figure, which is also reoccurring. In measures 9-16, the alto and tenor saxes play a countermelody. Other non-melody instruments provide chordal support in the same rhythm as the melody. All non-melody instruments play harmony in measures 21-24 in the same rhythm as the melody.

In measures 25 – 32, harmony is played by the alto saxes and trumpets as ascending quarter notes specifically in measures 27-28 and 31-32. All non-melody instruments play harmony in the same rhythm as the melody in measures 33-38 before returning to the introduction harmony in measures 41-42. Harmony is played by the tenor saxes and trombones in measures 47-54 before all non-melody instruments provide harmony in measures 55-58 in the same rhythm as the melody. In the coda section at the end, the harmony is a restatement of that played in the introduction with a fermata on the end.

Unit 7: Form and Structure

Introduction – Measures 1-8

Bb blues scale notes are heard throughout this arrangement. The trumpets play the opening melody with other instruments providing harmony before everyone plays a unison staccato quarter note followed by a dotted half note in measure 8.

Section A – Measures 9-16

The melody is played by the trumpets. The alto and tenor saxes provide a countermelody while the lower winds provide chordal harmony

Section B – Measures 17-24

The melody is played by the alto and tenor saxes in measures 17-beat 3 of measure 20. Harmony starts on beat 4 of measure 18 from the trombones. The melody is picked back up again in beat 4 of measure 20-measure 25 by the trumpets while the other winds provide the same rhythmic harmony.

Section A1 – Measures 25-32

The tenor and baritone saxes, along with the trombones play the melody. Harmony is provided by the trumpets in measures 27-28 and 31-32.

Section C – Measures 33-42

The melody is played by the trumpets. Harmony in the same rhythm as the melody is played by the other winds until measure 39, where the harmony switches back to the rhythms found in the introduction.

Section A2 – Measures 43-50

A solo melody is played by an alto saxophone. Harmony is played by the tenor sax and trombones from measures 47-50.

Section B1 – Measures 51-58

A solo melody is played by a trumpet in measures 51-54. All trumpets play the melody in measures 55-58. Harmony is played in measures 51-54 by the tenor sax and trombones. All other instruments play harmony in measures 55-58 in the same rhythm as the melody.

Section A1 – Measures 25-32

This is repeated because of a *da capo* marking.

Section C1 – Measures 33-40

This is the same as section C before with the omission of measures 41-42 because of the *coda*.

Coda – Measures 59-65

This is a restatement of the introduction with a fermata in measure 65.

Unit 8: Suggested Listening

Irving Berlin/Arrangement Michael Sweeney – *White Christmas*

Frank Loesser/Arrangement Rick Stitzel – *Baby, It's Cold Outside*

Unit 9: Additional References and Resources

Miles, R. (Ed.). (1996). *Teaching music through performance in band*. Chicago, IL: GIA Publications.

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O Holy Night

Music by Adolphe Adam (1803 – 1856)

Arranged by Victor López (b 1950)

Unit 1: Composer Biography

Victor López has worked as an educator and administrator with the Miami-Dade County Public Schools System for 35 years. He received music education degrees from the University of Florida and Florida International University. He also has a doctorate of education in Educational Administration and Supervision.

Mr. López was the director of bands at Mays Junior High School and Miami Senior High School for 16 years. For the past 19 years, he has worked as administrator in the Miami-Dade County Public Schools. He has achieved much success in music performance and education. Among his accomplishments, he was named the Miami-Dade County Public Schools Teacher of the Year in 1978 and also the Teacher of the Year in 1979 for the entire state of Florida.

Mr. López is a former lead trumpet player for the Miami Sound Machine. He has also recorded and performed with numerous artists and appeared in several music videos. He is also a founding member of the Florida Schools Music Association, a non-profit organization that oversees all of the music activities within the state of Florida. He is constantly sought after as a clinician, conductor, guest speaker, adjudicator, and commission writer.

Mr. López has written many compositions that have been published by major publishing companies such as Alfred, Barnhouse, Hal Leonard, and Arrangers' Publishing Company. He currently serves as an exclusive composer for Alfred, as well as an arranger and clinician. He has over 450 publications to his credit. He is currently a professor in the educational/organizational leadership department at Nova Southeastern University.

Unit 2: Composition Overview

O Holy Night is a Christmas carol written by Adolphe Adam in 1847. The text comes from a French poem called "Midnight, Christians." This version was arranged by Victor López in 2013. It's to be played in a moderate rock style in 4/4 time. Wind instrumentation for this piece includes 1st and 2nd alto saxophone, 1st and 2nd tenor saxophone, 1st and 2nd trumpet, and 1st and 2nd trombone. Optional wind instrumentation includes 1st and 2nd flute, 1st and 2nd clarinet, baritone saxophone, tuba, French horn, and baritone. Rhythm section instrumentation includes chorded guitar, melody guitar, piano, bass, drums, and optional vibraphone.

Unit 3: Historical Perspective on the Piece

This arrangement uses a lot of contemporary techniques, especially with chord structure. Resolutions of chords are traditional at times. This piece is very programmatic for a holiday concert, as it is a well-known Christmas carol throughout the world. Other well-known programmatic music similar to *O Holy Night* would be Stitzel's arrangement of I'll be Home for Christmas and Sweeney's arrangement of *White Christmas*.

Unit 4: Technical Considerations

This piece is written in Bb major, but uses a Bb blues scale throughout. Rhythmically, there are many tied notes. Dotted quarter notes may be a rhythm that students at the level of this piece may not have a lot of experience with. The written out solos in measures 57-73 present many rhythmic challenges with eighth note figures that start on the upbeat, as well as many instances where the upbeat of beat 4 is tied to the downbeat of beat 1 of the following measure.

Many notes presented include tenuto, staccato, accent, and marcato accent markings. There are accidentals presented across all parts as well. The 1st and 2nd endings for measures 57-73 where the solos occur should be given special attention. Players will need to know how many times to take the 1st ending since solos could be extended if needed.

Unit 5: Stylistic Considerations

This arrangement is in a moderate rock style in a jazz setting, which is especially set by the drums and the rest of the rhythm section. What really will make this piece sound like a rock-style piece is the articulations that are presented with tenuto, staccato, and accent markings. There is also a great deal of legato playing throughout. Typical of a rock piece, the dynamics stay consistently loud with mezzo forte and forte markings throughout.

Unit 6: Musical Elements

For the description of the musical elements associated with this piece, the optional instruments will not be included. If performing the piece with the optional instruments, it should be noted that the 1st and 2nd flutes double the 1st and 2nd trumpets. The 1st and 2nd clarinets double the 1st and 2nd trombones, as does the 2nd tenor sax.

MELODY:

The opening chorale-like statement in measures 1-4 is played by the 1st trumpets and alto saxophone 1. In measures 5-8, the 2nd trumpets join the melody and leave out the alto saxophones. The trumpets continue with the melody from measures 9-32. The 1st alto saxophones join the trumpets with the melody for measures 17-26 and then again in measures 29-30. The trombones take over the melody in measures 33-40 before being picked back up again by the trumpets and 1st alto saxophones in measures 44. The trumpets continue on their own with the melody in measures 45-48.

In measures 49-beat 2 of measure 52, the melody is played by the trombones and 1st alto saxophones before being joined in beat 3 of measure 52 by the trumpets until measure 56. Measures 57-64 have a melodic solo that can be played by a trumpet 1 or alto sax 1. Measures 65-73 have a melodic solo that can be played by either a trombone or tenor sax. Measures 74-81 is a play on the opening statement where the melody is played by 1st trumpets and 1st alto saxophones. Measures 82-beat 2 of measure 85 is played by the trombones and 1st alto saxophones before being joined on beat 3 in measure 85 by the 1st trumpets until measure 89. The melody in measures 90-95 is played by the trumpets. The last measure has the melody being played in unison by all wind instruments.

HARMONY

In measures 1-4, harmony is played by the 2nd alto saxophone, tenor saxophone, and trombones as a unison rhythm with the melody. In measures 5-8, harmony is played by the alto and tenor saxophones as eighth note rhythms that fill in dotted half note space from the melody. In measures 9-16, a harmonic rhythmic ostinato is played by the trombones. The saxophones also play harmony as eighth notes to fill in longer rhythms being held out by the melody players.

In measures 17-24, the rhythmic ostinato continues from the trombones. The 2nd alto sax and tenor sax provide eighth note harmony each measure on beats 2 and 3. In measures 25-26, harmony is played in unison rhythm with the melody from the trombones, 2nd alto saxophones, tenor saxophone, and 2nd trumpets. Measures 27-28 mimic the same harmony that was done in measures 17-24. Measures 29-30 are a repeat of measures 25-26. Measures 31-32 repeat the harmony done in measures 28-29.

In measures 33-40, harmony is played as a countermelody by the 2nd alto saxophones and tenor saxophones. Measures 41-48 bring back the rhythmic ostinato played earlier by the trombones. The 2nd alto saxophones and 2nd trumpets provides harmony in unison rhythm to the melody. The saxophones switch back to their eighth note ostinato for measures 45-47. Measures 49-beat 2 of measure 52 find harmony played by the 2nd alto saxophone and tenor saxophone. The 2nd trumpets join the harmony starting on beat 3 in measure 52-56.

The harmony in the first solo section from measures 57-64 is played by the 2nd alto saxophones, the tenor saxophone, and trombones. The next solo section in measures 65-73 have the same harmony as 57-64 with the addition of harmony played by the trumpets and alto saxophones, who trade measures of harmony throughout this section. Measures 74-81 is an expanded restatement of the opening theme with harmony remaining in the 2nd alto saxophones, tenor saxophones, and trombones.

Measures 82-89 have harmony being played by the 2nd alto saxophones and tenor sax, with the 2nd trumpets joining in on beat 3 of measure 85. Measures 90-95 have harmony being played by the alto saxophones in a similar manner as what they played in measures 5-8. The trombones also have a similar harmony as measures 5-8.

Unit 7: Form and Structure

Introduction – Measures 1-8

Melody is played by the trumpets and 1st alto saxophone with all other instruments providing harmony.

Section A – Measures 9-24

Melody is played by the trumpets with the 1st alto saxophones joining in for measures 17-24. Harmony is played by all other instruments.

Section B – Measures 25-32.

Melody is played by the trumpets and 1st alto saxophones for measures 25-26 and 29-30. The 1st trumpets have the melody throughout this entire section. All other instruments provide harmony.

Section C – Measures 33-56

Melody is played in measures 33-40 by the trombones and 1st alto saxophone. The 2nd alto saxophone and tenor sax play a countermelody. In measures 41-44, the 1st trumpets and 1st alto saxophone play the melody. The 1st trumpets continue the melody for measures 45-48. Harmony is played in measures 42-48 by the trombones and the saxophones start their own harmony for measures 45-48. The melody in measures 49-56 played by the trombones and 1st alto saxophones, with the 1st trumpets joining in on beat 3 of measure 52. Harmony is played by the 2nd alto saxophones with the 2nd trumpets joining on beat 3 of measure 52.

Section D – Measures 57-72.

Separate solo sections from measures 57-64 and from 65-73. Harmony is played by all instruments that aren't soloing.

Section E – Measures 74-89

Melody is played by the 1st trumpets and 1st alto saxophone with harmony played by all other instruments in unison rhythm to the melody for measures 74-81. In measures 82-89 the melody is played by the trombones and 1st alto saxophone, with the 1st trumpets joining in on beat 3 of measure 85.

Codetta – Measures 90-96. This is a restatement of the introduction. Melody is played by the trumpets and 1st alto saxophones with all other instruments providing harmony until the last measure. The last measure is a unison melody from all instruments.

Unit 8: Suggested Listening

Irving Berlin/Arrangement Michael Sweeney – *White Christmas*

Frank Loesser/Arrangement Rick Stitzel – *Baby, It's Cold Outside*

Unit 9: Additional References and Resources

Victor López Biography. (n.d.). Retrieved December 04, 2016, from <http://www.alfred.com/Company/Authors/VictorLopez.aspx>

Victor Lopez's Biography. (n.d.). Retrieved December 04, 2016, from <http://barnhouse.com/composers.php?id=423>

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Pirates of the Caribbean (The Medallion Calls, The Black Pearl)

Music by Klaus Badelt (b. 1967)

Arranged by Michael Sweeney (b. 1952)

Unit 1: Composer Biography

Michael Sweeney was born in 1952. He is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin. He is responsible for the development, production, recording, and marketing of new publications for school bands. He also contributes as a composer and arranger in all instrumental areas, particularly for younger levels for concert and jazz band. Hal Leonard has published over 500 of his arrangements and compositions since 1982.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington), where he earned a Bachelor's Degree in Music Education and studied composition. Prior to his appointment at Hal Leonard, he worked as a band director in Ohio and Indiana, working with instrumental students from elementary through high school. His compositions have won numerous ASCAP awards and has had several compositions featured in the GIA Publications Teaching Music through Performance Series. He has commissioned numerous works for the middle and high school levels as well as for the Eastman Wind Ensemble and Canadian Brass. His works are frequently performed at honors festivals across the country. He currently lives north of Milwaukee where he enjoys fishing and playing his bodhran.

Unit 2: Composition Overview

This arrangement was published in 2003. It starts out to be played slowly with the quarter note being equal to 72 beats per minute. At measure 4, it is to be played majestically, with the quarter note being equal to 100 beats per minute. Finally, at measure 40, it is to be played faster, with the quarter note being equal to 144 beats per minute. Wind instrumentation for arrangement includes flute oboe, Bb clarinet 1 and 2, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet 1 and 2, F horn, Trombone, baritone, bassoon, and tuba. Percussion instrumentation includes snare drum, bass drum, suspended cymbal, crash cymbal, small top, anvil or brake drum, slap stick, and bells.

Unit 3: Historical Perspective on the Piece

This piece uses a lot of traditional techniques. It is programmable for spring concert, pops concert, or concert where film music is a theme. Other works similar to this would be Ford's *Harry Potter and the Goblet of Fire* (themes) and Sweeney's *Music from Brave*.

Unit 4: Technical Considerations

This arrangement uses notes contained in an F minor scale, which may be new for students at this level. It starts out in 4/4 time, but switches to 3/4 time in measure 4. Articulations include legato playing, tenutos, staccatos, and accents. Rhythms include dotted half notes, half notes, dotted quarter notes, quarter notes, and both single and beamed eighth

notes. Rests include whole and quarters. The dotted quarter note, followed by an eighth note may be something new for students at this playing level to adjust to. The speed at which this piece goes, especially at measure 40, may also prove to be technically difficult.

Unit 5: Stylistic Considerations

This piece starts out in 4/4 time, and is to be played slowly with the quarter note being equal to 72 beats per minute. At measure 4, the tempo increases to be 100 beats per minute, should be played majestically, and also switches to 3/4 time. At measure 40, the tempo is to be played faster with the quarter note being equal to 144 beats per minute. Dynamically, it ranges from mezzo piano through fortissimo. There are also crescendos and diminuendos throughout. A possible new dynamic marking for students at this level is the fortepiano.

Unit 6: Musical Elements

MELODY:

Melody starts out by the flutes, who are joined by the trumpets with pickups to measure 2 through measure 3. With a 2 beat pickup into measure 8, the melody is played by the 1st clarinets and 1st trumpets through measure 16 before the flutes join them with pickups to measure 17 through measure 25. At measure 26, the melody is played by the low brass and woodwinds, as well as the tenor sax through measure 29. The trumpets pickup the melody into measure 30 and 31 before the flutes have a pickup in to measure 32 and 33. At measure 34, the melody is played by the flutes, 1st clarinets, and 1st trumpets through measure 39. At measure 42, the melody is played by the alto saxophones and French horns through 46. At measure 47, the melody is played by the flutes, oboes, 1st clarinets, and 1st trumpets through measure 66. At measure 67, the melody is played by the 1st clarinets and 1st trumpets, joined by the flutes in measure 69 until the end of the piece.

HARMONY:

In the beginning, harmony is played by the clarinets, alto saxophones, tenor saxophones, French horns, and low brass and woodwinds in measures 1 through 3, at measure 4, it is played by the flutes, oboes, clarinets, alto saxophones, and trumpets through measure 5 before the tenor saxophones and low brass and woodwinds join in at measure 6. With pickups into measure 8, harmony is played by the 2nd clarinets, alto saxophones, tenor saxophones, 2nd trumpets, French horns, and low brass and woodwinds through measure 25. At measure 26, the flutes, clarinets, and alto saxophones play harmony through measure 33, with the flutes witching over to melody in measure 32. At measure 34, the harmony is played by the 2nd clarinets, alto saxophones, tenor saxophones, 2nd trumpets, French horns, and low brass and woodwinds through measure 39. At measure 40, harmony is played by the tenor saxophones and low brass and woodwinds. They are then joined by the flutes, clarinets, and trumpets through measure 46. At measure 47, the harmony is played by the 2nd clarinets, alto saxophones, tenor saxophones, 2nd trumpets, French horns, and low brass and woodwinds through measure 66. At measure 67, harmony is played by the 2nd clarinets, alto saxophones, tenor saxophones, French horns, and low brass and woodwinds through the end of the piece.

Unit 7: Form and Structure

Introduction – Measures 1-7

Melody played by the flutes and trumpets in the opening before a rhythmic ostinato played by the snare drum.

Section A – Measures 8-25

Melody played by the 1st clarinets and 1st trumpets, joined by the flutes at measure 17. All other instruments playing harmony.

Section B – Measures 26-39

Melody played by the tenor saxophones and low brass and woodwinds through 28, then by trumpets for 30 and 31, and by flutes for 32 and 33 before being played by the flutes, 1st clarinets, and 1st trumpets through measure 39. All other instruments provide harmony along the way.

Section C – Measures 40-54

Melody played by the alto saxophones and French horns through measure 46. Upper winds provide harmony. At measure 47, the flutes, 1st clarinets, and 1st trumpets play melody through measure 54 while the other instruments provide harmony.

Section D – Measures 55-74

Melody continues with the flutes, 1st clarinets, and 1st trumpets through measure 66 while the other instruments provide harmony. At measure 67, 1st clarinets and 1st trumpets play melody, joined by the flutes in measure 69 through the end. All other instruments are playing harmony.

Unit 8: Suggested Listening

Ralph Ford – *Harry Potter and the Goblet of Fire* (themes)

Michael Sweeney – *Music from Brave*

Unit 9: Additional References and Resources

Hal Leonard Online - Composer Biographies -. Accessed August 19, 2017.
<https://www.halleonard.com/biographyDisplay.do?id=174&subsiteid=1>.

"Klaus Badelt." Wikipedia. August 15, 2017. Accessed August 19, 2017.
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The Old Red Mill

Composed by Brant Karrick (b. 1960)

Unit 1: Composer Biography

Brant Karrick is the director of bands at Northern Kentucky University, a position he's held since 2003. Prior to that appointment, he taught for 9 years at the University of Toledo and 7 years at of public school teaching in Kentucky. At Northern Kentucky University, he administrates the entire band program including the symphonic winds, concert band, and the pep band. He also teaches conducting, music education, and marching band techniques classes and assists with student teacher supervision.

In addition to teaching, Dr. Karrick is active as a guest conductor, clinician, adjudicator, composer, and arranger. His compositions and arrangements have been performed throughout the United States, Europe, and Australia. He began teaching as a public school teacher in 1984 at Beechwood School in Fort Mitchell, Kentucky. In 1986, he taught at his alma mater, Bowling Green High School, as the director of instrumental music.

In the fall of 1991, he entered the Ph.D. program in Music Education at Louisiana State University. Prior to this, he earned his Bachelor's Degree in Music Education from the University of Louisville, and a Master of Arts in Education from Western Kentucky University. He is professionally affiliated with NAFME, KMEA, and the College Band Directors National Association. He and his wife Amy, have 4 children.

Unit 2: Composition Overview

This composition was published in 2010. It is to be played tenderly, with the quarter note being equal to somewhere between 69 and 76 beats per minute. At measure 46, it is to be played allegro, with the half note being equal to between 116 and 120 beats per minute. The wind instrumentation for this piece is piccolo, flute, oboe, Bb clarinet 1, 2, and 3, Bb bass clarinet, bassoon, Eb alto saxophone 1 and 2, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet 1, 2, and 3, F horn 1 and 2, trombone 1 and 2, euphonium, and tuba. Percussion instrumentation includes bells, xylophone, vibraphone, timpani, snare drum, bass drum, concert toms, woodblock, tambourine, crash cymbals, suspended cymbal, and triangle.

Unit 3: Historical Perspective on the Piece

This piece uses a lot of traditional techniques. It would be programmable for just about any concert setting that's not holiday-themed. Other works similar to this would be Balmages' *Arabian Dances* and Standridge's *Brave Spirit*.

Unit 4: Technical Considerations

This piece uses notes contained within an F major scale. Rhythmically, notes used are dotted half notes, half notes, dotted quarter notes, quarter notes, and both beamed and single eighth notes. Articulations include legato phrasings, tenutos, staccatos, and accents. There are also many crescendos and diminuendos throughout

Unit 5: Stylistic Considerations

This composition is in 3/4 time at the beginning, with the quarter note being equal to between 69 and 76 beats per minute. It is to be played tenderly. At measure 46, the half note is equal to between 116 and 120 beats per minute, and the meter switches to cut time. It is to be played allegro at this section. There are also ritardando markings. Dynamics range from piano through fortissimo with the use of sforzandos and fortepianos at times.

Unit 6: Musical Elements

MELODY:

Melody starts in measure 5 with a flute solo that continues through measure 16. At measure 17, the melody is played by the flutes, oboes, 1st clarinets, and 2nd clarinets through measure 23. The 1st trumpet had the melody for measures 24 through 27 before melody is traded off for the following: Measure 28 – alto saxophones, measure 29 – oboes and 1st trumpets, measure 30 – flutes, 2nd and 3rd clarinets, bassoons, tenor saxophones, euphoniums, and bells. This continues through measure 32. At measure 33, the melody is played by 1 flute, alto saxophone, and trumpet player through measure 39. The oboe picks up the melody in measure 40 and 41 before it returns to the flute and clarinets for measures 42 through 48.

With pickups to measure 54, the flutes and 1st clarinets have the melody through measure 68. At measure 69, the 1st trumpets take over the melody through measure 76. With pickups into measure 77, the flutes, oboes, 1st clarinets, and mallet percussion take over the melody through measure 84 before being joined by the 1st trumpets through measure 92. The 2nd and 3rd clarinets, 1st alto saxophones, and 2nd and 3rd trumpets also join in occasionally on melody through this section. With pickups into measure 93, the clarinets play the melody through measure 98. The flutes and oboes play it in measure 99, and the 2nd and 3rd trumpets and French horns have it in measure 100. With pickups into measure 101, the flutes, oboes, 1st clarinets, 1st alto saxophones, and 1st trumpets play the melody through measure 108.

At measures 109 and 110, the melody is played by the low brass and woodwinds before pickups by the 1st clarinets, tenor saxophones, 3rd trumpets, and 2nd French horns for measures 111 and 112. Pickups into measure 113 has the 1st alto saxophones, 1st trumpets, and xylophone playing the melody through 114. With pickups into 115, the melody is played by the low brass and woodwinds again until pickups to 117, where it is played by the 1st alto saxophones and 1st and 3rd trumpets through 118. With pickups to 119, we have the melody played by the flutes, oboes, clarinets 1st alto saxophones, and xylophone.

At measure 121, the melody is traded measure for measure by the 1st trumpets, then the clarinets, bass clarinets, and French horns, then by the flutes, oboes, and xylophone for beats 1 and 2 of measure 123. On beat 3, it is taken over by the bassoons, alto saxophones, tenor saxophones, baritone saxophones, and euphoniums through measure 124. With pickups into measure 125, the melody is played by the bass clarinets, bassoons, baritone saxophones and tubas through 126. With pickups into 127, the melody is played by the clarinets, tenor saxophones, and euphoniums, who are joined by the flutes and trumpets with pickups to measure

129, and also by the oboes, 1st alto saxophones, and bells with pickups into measure 131 through measure 132.

With pickups into measure 136, the melody is played by the flutes and 1st clarinets through measure 143. With pickups into measure 144, the melody is played by the flutes, oboes, clarinets, 1st trumpets, and xylophone through measure 151. With pickups into measure 152, the melody is played by the low brass and woodwinds through measure 154. The 3rd clarinets, 2nd alto saxophones, tenor saxophones, French horns, and euphoniums play the melody with pickups into measure 155. A pickup into 156 has the melody being played by the clarinets and 1st trumpets, and then pickups into measure 157 has the melody being played by the flutes, oboes, clarinets, 1st alto saxophones, tenor saxophones, 1st trumpets, euphoniums, and xylophone through the end of the piece.

HARMONY:

From the beginning through measure 16, harmony is played by the clarinets, vibraphone, oboes, French horns, alto saxophones, tenor saxophones, trumpets, trombones, and euphoniums under a flute solo. At measure 17, the 3rd clarinets, bass clarinets, bassoons, alto saxophones, tenor saxophones, baritone saxophones, trumpets, French horns, trombones, euphoniums, and tubas are playing harmony through measure 27. For measure 28, harmony is played by the flutes, oboes, clarinets, trumpets, French horns, and euphoniums. In measure 29, it's played by the clarinets, alto saxophones, 2nd and 3rd trumpets, French horns, and euphoniums. IN measure 30, harmony is played by the oboes, 1st clarinets, alto saxophones, trumpets, and French horns, with all other instruments except the flutes, 2nd and 3rd clarinets, bassoons, tenor saxophones, euphoniums, and bells joining in through measure 32.

At measure 33, harmony is played by the clarinets, tenor saxophones, French horns, euphoniums, and vibraphone. The baritone saxophones, trombones, and tubas join them through measure 41. All instruments except the flutes are playing harmony for measures 42 through beat one of measure 48. With pickups into measure 54, the 2nd and 3rd clarinets are playing harmony. They are joined by the oboes and alto saxophones with pickups to measure 62 until measure 68. At measure 69, the clarinets, bass clarinets, bassoons, alto saxophones, tenor saxophones, baritone saxophones, 2nd and 3rd trumpets, French horns, trombones, euphoniums, and tubas play harmony through measure 76. For measures 77 through 84, the harmony is played by the 2nd and 3rd clarinets, bass clarinets, bassoons, alto saxophones, baritone saxophones, trombones, euphoniums, and tubas. At measure 85, harmony is played by the flutes, oboes, 2nd and 3rd clarinets, bass clarinets, bassoons, alto saxophones, tenor saxophones, baritone saxophones, 2nd and 3rd trumpets, French horns, trombones, euphoniums, and tubas through measure 92. The flutes, oboes, clarinets, alto saxophones, and trumpets do occasionally join in on the melody line.

With pickups into measure 93, the harmony is played by the bass clarinets, alto saxophones, tenor and baritone saxophones, trombones, euphoniums, and tubas through measure 100, with the flutes, oboes, and bells playing harmony in 99 and 100, and the 2nd and 3rd trumpets as well as the French horns playing harmony in measure 100. At measure 101, the harmony is played by the 2nd and 3rd clarinets, bass clarinets, bassoons, 2nd alto saxophones, tenor and

baritone saxophones, 2nd and 3rd trumpets, French horns, trombones, euphoniums and tubas through measure 108. Jumping to measure 111, the harmony is played by the 2nd and 3rd clarinets, bass clarinets, bassoons, 1st and 2nd alto saxophones, baritone saxophones, 2nd trumpets, trombones, euphoniums, and tubas through measure 112. They switch out for melody in 113 and then go back to harmony in measure 114, as well as measures 116 through 119. In measures 120 and 121, the harmony is played by the bass clarinets, bassoons, 2nd alto saxophones, tenor saxophones, baritone saxophones, trumpets, French horns, trombones, euphoniums, and tubas.

Harmony picks up again in measure 127 with the bass clarinets, baritone saxophones, and tubas through measure 130, and then are joined by the 2nd and 3rd clarinets, 2nd alto saxophones, 2nd and 3rd trumpets, and 2nd French horns in measure 131 through measure 133. With pickups into measure 136, the harmony is played by the oboes, 2nd and 3rd clarinets, and alto saxophones through measure 143. At measure 144, the harmony is played by the bass clarinets, bassoons, alto saxophones, tenor saxophones, baritone saxophones, 2nd and 3rd trumpets, French horns, trombones, euphoniums, and tubas through measure 151. At measure 152, harmony is played by the French horns through measure 154. All instruments then trade out between harmony and melody through the end of the piece.

Unit 7: Form and Structure

Section A – Measures 1-44

The beginning starts with some little musical nuances before a flute solo comes in at measure 5 through measure 16. All other instruments provide harmony along the way. At measure 16, melody is played by the upper woodwinds through measure 27 before being traded in eighth note rhythms to the fermata in measure 32. At measure 33, the melody is played by a single flute, alto saxophone, and trumpet player through measure 39 before an oboe solo. Flutes and 1st clarinets take over the melody from 42-44. All other instruments provide harmonic support.

Section B – Measures 46-92

The winds are sustaining a note from the end of the last section through the downbeat of measure 48. The concert toms and tambourine provide a rhythmic setup into rehearsal mark 54. With pickups to 54, the upper winds play melody with little harmony. The saxophones and oboes are added in at 62. 1st trumpets take over the melody at measure 69 through 76. All other instruments except flute and oboe provide harmony. Pickups into 77 have the upper winds with the melody again. Others are playing harmony, minus the trumpets and horns. They join in at 85. 1st trumpets play melody with the upper winds. Everyone else is providing harmony and a bit of countermelody from the middle winds at times that carries through the end of the section.

Section C – Measures 93-131

Clarinets provide melody through 100. Middle and low winds are providing rhythmic harmony with a countermelody played by the flutes, oboes, and French horns in 99-100. The upper winds take over the melody leading into measure 101 through measure 108. All others providing harmonic support. At measure 109, the low brass take over with the melody until 111,

where some middle winds do the job and then trade back and forth through 120. At 121, the melody is shifted measure by measure between trumpets, clarinets, flutes, and middle to low winds before a repeat of the low brass statement from 109. The clarinets then take over melody at 127. They're joined by the flutes and trumpets at 129, and then by the oboes and 1st alto saxophones at 131.

Section B1 – Measures 132-158

Sustained note ending as before in section B, followed by the upper woodwind melody through 143. It continues into 144, adding in trumpets to the melody. All others playing countermelody and harmony through 151. Low brass plays melody with pickups into 152 through 154. More and more low to high winds are then added in to bring it to a finish.

Unit 8: Suggested Listening

Brian Balmages – *Arabian Dances*

Randall Standridge – *Brave Spirit*

Unit 9: Additional References and Resources

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<http://www.alfred.com/Company/Authors/BrantKarrick.aspx>.

Twinkle Little Christmas Star

Traditional

Arranged by Sean O'Loughlin (b. 1972)

Unit 1: Composer Biography

Sean O'Loughlin is the Principal Pops Conductor of Symphoria, the symphony of Syracuse, New York. Growing up in Syracuse, Mr. O'Loughlin had a passion for music from an early age. He benefitted from his parents who supported his musical endeavors and challenged him to explore it as a career. He completed his undergraduate studies in composition at Syracuse University. He also received a master's degree in composition from the New England Conservatory of Music. During his undergraduate years, his musical career began to take off with the guidance of mentor Larry Clark, who is the current Vice-President of Carl Fischer Music. To this day, Larry continues to be a major influence in Sean's professional career as a mentor and friend.

Through his increasing number of published works, Sean is excited to continue contributing to the rich history of band and orchestral music. Currently, his music is published by Hal Leonard and Carl Fischer. He's a frequent guest conductor with professional orchestras and honor bands all over the country. As the Principal Pops Conductor of Symphoria, he has led performances with the Boston Pops Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, and many others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick. He has served as conductor for summer tours with Josh Groban, Sarah McLachlan, and the Jerry Garcia Symphonic Celebration. He has collaborated with famous artists such as Journey, Steven Tyler, Adele, Kelly Clarkson, Gloria Estefan, the Blue Man Group, and many others.

Unit 2: Composition Overview

This arrangement is a pairing of *Deck the Halls* and *God Rest Ye Merry, Gentlemen* with *Twinkle, Twinkle, Little Star*. This arrangement of the three songs was published in 2016. It's to be played Magical, with the quarter note being equal to 120 beats per minute. Wind instrumentation for this piece is for flute, oboe, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, French horn, trombone/euphonium/bassoon, and tuba. Percussion instrumentation is for bells, timpani, snare drum, bass drum, crash cymbals, triangle, tom-tom, suspended cymbal, mark tree, and tambourine.

Unit 3: Historical Perspective on the Piece

Deck the Halls is believed to have come from Wales. It supposedly came from a tune called "Nos Galan," which dates back to the 16th century. Mozart used the tune in a violin and piano duet in the 18th century. The first publication date of *Deck the Halls* dates back to 1881. *God Rest Ye Merry Gentlemen* appeared in "Christmas Carols Ancient and Modern" in 1833, which was its first publishing in a collection of carols by William B. Sandys. The lyrics are old

English that may date back to the 15th century. The author is unknown. *Twinkle, Twinkle, Little Star* is a 19th century English poem by Jane Taylor. The poem was first published in 1806. It's sung to the French tune "Ah! vous diraj-je, maman", which was published in 1761. It was later arranged by several different composers, including Mozart.

This arrangement uses a lot of traditional techniques and is very programmatic for a holiday concert. Other well-known programmatic music similar to *Twinkle Little Christmas Star* would be Williams' *All Through the Silent Night* and Rogers' *Carol of the Kings*.

Unit 4: Technical Considerations

This arrangement uses notes contained within an Eb Major scale as well as notes in the relative C minor. Rhythmically speaking, the arrangement presents little in the way of challenging rhythms. One rhythm that may be difficult is the combination of a dotted quarter note followed by an eighth note. This is the rhythm for *Deck the Halls*. There are also several places throughout the piece where long notes, such as half and whole notes, are tied to other long notes. Measure 72 switches from 4/4 time to 2/4 time, and then back to 4/4 time in measure 73.

Many notes are marked as being playing legato. There are also several instances where notes are marked with an accent. There are slurs throughout, as well as crescendos and diminuendos. Sudden and gradual dynamic changes are also present in several measures.

Unit 5: Stylistic Considerations

This arrangement is written in 4/4 time and is to be played "Magical" with the quarter note being equal to 120 beats per minute. There are several things presented throughout that will make the arrangement sound "musical." Care should be given to slurs, notes marked to be played legato, dynamics, and gradual increases or decreases in those dynamics.

Unit 6: Musical Elements

MELODY:

The "*Twinkle, Twinkle Little Star*" melody begins in measure 3, and is played by the flutes and oboe through measure 4. The trumpets then take over with the "*Deck the Halls*" melody for measures 5-6 before the flutes and oboe take back over for measures 8-9. The trumpets get the melody again for measures 9-10. At measure 11, the flutes and oboe take over the melody until measure 15. At measure 15, the 2 melodies are played together instead of trading twos through measure 18. The flutes and oboes play the melody for measures 19-22.

At measure 23, the flutes, oboes, and alto saxophones play the melody of "*Deck the Halls*." At measure 27, this melody continues with the same instruments, but the trumpets and French horns also come in with the "*Twinkle, Twinkle Little Star*" melody through measure 30. At measure 31, the trumpets and French horn play the melody. It is then echoed by the flutes, oboes, clarinets, and alto and tenor saxes in measure 32. It goes back to the upper brass in 33 and then back to the woodwinds in measure 34-35.

At measure 36, the melody is played by the flutes and trumpets through measure 39. The trumpets then take over with the melody from measure 40-45 with the new melody, "*God Rest Ye Merry Gentleman*." In measure 46, the flutes, clarinets, and alto saxophones come in overtop of the trumpet melody with the "*Twinkle, Twinkle Little Star*" melody, but presented in a minor tonality. With a pickup into measure 50, the flutes and alto saxophones play the melody through measure 53.

At measure 54, the flutes, clarinets, alto saxophones, and trumpets play the melody through measure 57. For measures 58-61, the flutes, oboes, clarinets, and alto saxophones play the melody. At measure 62, the flutes and clarinets play the melody through measure 65. We return to the start of the original two melodies trading back in forth at measure 68. The bass clarinets, baritone saxophones, and all low brass and woodwinds play the melody from measure 68-69. The trumpets and French horn come in on beat 3 of measure 69 and play the melody through measure 71. The flutes and oboes play the melody on beat 3 of measure 70 through measure 71. At measure 73, the flutes, trumpets, and French horns play the "*Deck the Halls*" melody through measure 74. At measure 75 through the end, the flutes, oboes, clarinets, alto saxophones, trumpets, and French horns play the "*Twinkle, Twinkle Little Star*" melody.

HARMONY:

Starting at the beginning through measure 14, the alto saxophones provide a harmonic ostinato with the clarinets and tenor sax playing their own ostinato against it. In measure 5, the French horns, bass clarinets, and the low brass and woodwinds play harmony through measure 6, and then again in measures 9-10. The trumpets play harmony starting on beat 3 in measure 12-14.

Starting on beat 3 of measure 13, the bass clarinets, baritone saxophones, and the low brass and woodwinds play unison harmony through measure 18. The oboes, clarinets, and tenor saxophones play harmony in unison rhythm for measures 15-16. At measure 19, the oboes, clarinets, bass clarinets, alto saxophones, tenor saxophones, baritone saxophones, and all low brass and woodwinds play unison harmony through measure 22. The trumpets and French horns play a different harmony at measure 19-22.

At measure 23, the oboes, clarinets, and tenor saxophones play unison harmony with the melody through measure 30. The bass clarinets, baritone saxophones, and all low brass and woodwinds provide ostinato harmony through measure 30 as well. For measures 31-35, the same low instruments provide a different ostinato harmony in unison. At measure 36, the oboes, clarinets, alto saxophones, and French horns provide unison harmony with the melody through measure 41. All low brass and woodwinds also provide their own harmony as well.

At measure 42, all low brass and woodwinds provide harmony through measure 49. The tenor saxophones and French horns provide a different harmony for measures 46-49. At measure 50, all low brass and woodwinds provide a whole note harmony through measure 53. For measures 54-57, a unison rhythm is played by all instruments. The harmony parts are played by

the oboes, French horns, and all low brass and woodwinds. For measures 58-61, the harmony is played by all low brass and woodwinds along with the trumpets and French horns.

All instruments are playing harmony for measures 62-65, as there is no clearly defined melody. For measures 66-71, the clarinets, alto saxophones, and tenor saxophones provide the harmony that was at the beginning of the piece. The low brass and woodwinds play harmony from beat 3 of measure 69-71. All instruments except the flutes and oboes are playing harmony in measure 71. For measures 73-74, the oboes, clarinets, alto saxophones, and all low brass and woodwinds are playing harmony. The last 3 measures only contain melody.

Unit 7: Form and Structure

Section A – Measures 1-10

Upper woodwinds and trumpets trade melody back and forth. All other instruments provide some form of harmony.

Section B – Measures 11-18

The upper woodwinds play the “*Twinkle, Twinkle Little Star*” melody before being joined with the “*Deck the Halls*” melody from the trumpets and French horns.

Section C – Measures 19-35

Short introduction with melody being played by the flutes before all upper woodwinds playing the melody. The trumpets and French horns join in with the other melody as well. At measure 31, rhythms are traded back and forth before climaxing into the next section.

Section D – Measures 36-41

Melody is played by the flutes and trumpets before transitioning into the next section.

Section E – Measures 42-49

The new “*God Rest Ye Merry Gentlemen*” melody is played by the trumpets and French horns before the “*Twinkle, Twinkle Little Star*” melody is presented in a minor tonality by the upper woodwinds.

Section F – Measures 50-61

The upper woodwinds start out with the melody before unison rhythms are played by everyone for several measures with a transition back into the first idea of the arrangement.

Section G – Measures 62-72

The music starts out as being identical to measures 19-22. Measures 66-67 are identical to measures 1-2. The original two melodies are traded between all instrument sections before a pause.

Section H – Measures 73-77

The “*Deck the Halls*” melody is played by the flutes, trumpets, and French horns until they are joined by the oboes, clarinets, and alto saxophones for the “*Twinkle, Twinkle Little Star*” melody until the end.

Unit 8: Suggested Listening

Mekel Rogers – Carol of the Kings

Mark Williams – All Through the Silent Night

Unit 9: Additional References and Resources

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Son, J. P. (n.d.). All Through the Silent Night arr. Mark Williams| J.W. Pepper Sheet Music. Retrieved December 19, 2016, from <http://www.jwpepper.com/All-Through-the-Silent-Night/2478580.item#.WFin49UrLZ4>

Deck the Halls. (n.d.). Retrieved January 05, 2017, from https://www.carols.org.uk/deck_the_halls.htm

God Rest Ye Merry Gentlemen. (n.d.). Retrieved January 05, 2017, from https://www.carols.org.uk/god_rest_ye_merry_gentlemen.htm

Ye Banks and Braes O' Bonnie Doon

Music by Charles Miller (1759 – 1796)

Arranged by Michael Sweeney (b. 1952)

Unit 1: Composer Biography

Michael Sweeney was born in 1952. He is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin. He is responsible for the development, production, recording, and marketing of new publications for school bands. He also contributes as a composer and arranger in all instrumental areas, particularly for younger levels for concert and jazz band. Hal Leonard has published over 500 of his arrangements and compositions since 1982.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington), where he earned a Bachelor's Degree in Music Education and studied composition. Prior to his appointment at Hal Leonard, he worked as a band director in Ohio and Indiana, working with instrumental students from elementary through high school. His compositions have won numerous ASCAP awards and has had several compositions featured in the GIA Publications Teaching Music through Performance Series. He has commissioned numerous works for the middle and high school levels as well as for the Eastman Wind Ensemble and Canadian Brass. His works are frequently performed at honors festivals across the country. He currently lives north of Milwaukee where he enjoys fishing and playing his bodhran.

Unit 2: Composition Overview

This arrangement was published in 2006. It is to be played flowing, with the quarter note being equal to 104 beats per minute. At measure 51, it is to be played slightly faster, with the quarter note being equal to 110 beats per minute. At measure 59, it is to be played deliberately, with the quarter note being equal to 92 beats per minute. It also has several places throughout the piece where it transitions back to a tempo. Wind instrumentation for this piece includes flute, oboe, Bb clarinet 1 and 2, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet 1 and 2, F horn, trombone, baritone, bassoon, and tuba. Percussion instrumentation includes bells and suspended cymbal.

Unit 3: Historical Perspective on the Piece

This arrangement uses a lot of traditional techniques and would be very programmable for a spring or summer concert. Other works similar to this would be Erickson's Air for Band and Hodge's Alpine Meadow.

Unit 4: Technical Considerations

This arrangement uses notes contained within an Eb Major Scale. Articulations include legato phrasing and tenutos. Rhythmically, the piece uses dotted half notes, half notes, quarter notes, and eighth notes, as well as whole and quarter rests. Possible challenges could be an eighth note tied to a half note, which happens in several places throughout the piece. There are

also dotted half notes tied to other dotted half notes for many measures that will require counting through them while playing. Dynamics range from piano through forte with many crescendos and diminuendos throughout.

Unit 5: Stylistic Considerations

This piece is in 3/4 time throughout. It is to be played flowing with the quarter note being equal to 104 beats per minute. At measure 51, it is to be played slightly faster, with the quarter note being equal to 110 beats per minute. At measure 59, it is to be played deliberately, with the quarter note being equal to 92 beats per minute. There are many ritardandos and rallantandos written in the piece, as well as several a tempo markings.

Unit 6: Musical Elements

MELODY:

The melody begins with the bells playing for the first 2 measures before there are pickups to measure 3 by the flutes through measure 10. The trumpets take over the melody with pickups into measure 11 through measure 18. The flutes take back over the melody with pickups into measure 19 through measure 26. The trumpets take back over with pickups into 27 through beat 1 of measure 30 where the flutes join in the melody through measure 34. At measure 35, the melody is played by the low brass and low woodwinds through beat 1 of measure 38 before the trumpets take over through measure 42. The low winds again take the melody at measure 43 before the trumpets again take over in beat 2 of measure 46 through measure 50. The flutes have the melody with pickups into measure 51 through 54 before the trumpets join them in measure 55 through measure 58. The flutes pickup the melody into measure 59 and are joined by the trumpets in measure 61 through measure 66. The flutes and 1st clarinets continue on their own with the melody with pickups into measure 67 through measure 71. The bells finish out the piece with melody in the last 2 measures.

HARMONY:

In the beginning of the piece, the clarinets, alto saxophones, tenor saxophones, and low brass and woodwinds play a drone harmony through measure 10. At measure 11, the harmony is played by the clarinets, alto saxophones, tenor saxophones, French horns, and low brass and woodwinds through measure 18. At measure 19, the harmony is played by the oboes, 2nd clarinets, and alto saxophones through measure 24 before the tenor saxophone also joins in at measures 25 and 26. At measure 27, the harmony is played by the clarinets, alto saxophones, French horns, and low brass and woodwinds through measure 34. At measure 35, the harmony is played by the flutes, oboes, and clarinets through measure 38. The low brass and woodwinds play harmony for measures 39 through 42 along with the alto saxophones and French horns. The clarinets also add some harmony in on measure 42. At measure 43, harmony is played by the flutes, oboes, and clarinets again through measure 46. At measure 47, harmony is played by the clarinets, alto saxophones, French horns, and low brass and woodwinds through measure 50. At measure 51, harmony is played by the oboes, 2nd clarinets, and alto saxophones through measure 54 before being joined by the low brass and woodwinds and French horns through measure 58.

At measure 59, the harmony is played by the clarinets, alto saxophones, low brass and woodwinds, and French horns through measure 66. At measure 67, harmony is played by the 2nd clarinets and alto saxophones. 3 measures from the end, harmony is played by the alto saxophones, tenor saxophones, French horns, and low brass and woodwinds.

Unit 7: Form and Structure

Section A – Measures 1-18

Bells start with the melody in the 1st two measures before the flutes take over through measure 10. The trumpets play the melody from measures 11 through 18. All other instruments provide harmony at points over this section.

Section B – Measures 19-34

The flutes play the melody through measure 26, with the other upper woodwinds providing harmony. At measure 27, melody is played by the trumpets and joined by the flutes at measure 30 through measure 34. All other instruments are playing harmony.

Section C – Measures 35-50

Low brass and woodwinds play the melody for measures 35 through 37 before the trumpets take over until measure 43, where it is traded back to the lower winds and then to the trumpets again at measure 46 through 50. All other instruments provide harmony.

Section A1 – Measures 51-66

Flutes play melody until joined by the trumpets at measure 55 through 58. All other instruments are playing harmony. At measure 59, the flutes play melody and are joined by the trumpets at measure 61 through 66. All other instruments are still providing harmony.

Codetta – Measures 67-73

Flutes and 1st clarinets play melody in measures 67 and 68 before the flutes carry on themselves to measure 71. All other instruments play harmony. The bells take over the melody for the last 2 measures with harmony underneath by the other instruments.

Unit 8: Suggested Listening

Frank Erickson – *Air for Band*

Steve Hodges – *Alpine Meadow*

Unit 9: Additional References and Resources

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