

High School Unit Plan

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Western Michigan University

MUS 3440—Instrumental Methods II

Spring 2017

Silvercrest March, James Swearingen

O Nata Lux, Guy Forbes/arr. Preston Hazzard

with an extended analysis on:

Mount Everest, Rossano Galante

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Basic Information

Mount Everest was written by Rossano Galante in 2010. The work was commissioned by and dedicated to the Edward Town Middle School 7th and 8th Grade Band in Sanborn, New York. Alfred Music Publishing Company published the piece as a Grade 4 (or Medium-Advanced) work. The instrumentation is quite standard and includes parts for seven percussionists. The timpanist is required to change the pitch of several drums throughout the piece. Though some instruments are pushed into some extreme registers, the ranges should not pose any challenge that can be overcome through long-term work on tone and intonation. Included is a transposed score.

Galante has a background in film-scoring, and this work for concert band reflects his cinematic style. Neither the score nor parts have any indicated key signature, likely because he changes keys very often. Most shifts in key center are by median or chromatic median relationships. Melodies often include wide leaps and juxtaposition of the brass and woodwind choirs. When not the prominent voices, the woodwinds have flourishes and rhythmic ostinato to create texture and facilitate modulations.

The work remains in 4/4 throughout, but goes through several keys and modes. The work begins in Eb and ends in Bb, with exploration of other keys such as Ab, F, C, A, and G. In addition to major and minor keys, Galante also uses Lydian and mixolydian modes. Tempo indications include *majestic* (88bpm), *boldly* (144bpm), *allegro* (132bpm), *delicately* (52bpm), *allegro* (132bpm), *grandioso* (96bpm). Performance time is approximately 5 minutes and 30 seconds.

Program Notes

Rossano Galante works mainly as a composer for films. Some of his of credits include *The Prince of Venice*, *Scary Movie 2*, *The Little Mermaid: Ariel's Beginning*, *Alvin and the Chipmunks*, and *Wolverine*. Galante studied trumpet at the State University of New York at Buffalo, graduating in 1992. From there he studied film scoring at the University of Southern California with Grammy-award winning composer Jerry Goldsmith. Though he does not write as much for wind ensemble as he would like to, he carries his cinematic style into his works for concert band.

Mt. Everest is a musical depiction of the grandeur and majesty of the highest mountain on earth. Its peak is 29,029 feet above sea level and it reaches low temperatures of -70°F. The mountain is named after the Surveyor General of India, George Everest, though it has other names in different languages. It is known as “Chomolungma” (Holy Mother, or Mother Goddess of the Universe) in Tibet and Sagarmatha (Forehead of the Sky) in Nepal. When George Mallory was asked the question, “Why do you want to climb Mt. Everest?” he famously replied, “Because it is There.” The composer uses “robust brass melodies” and quick repetitive figures in the woodwinds to create soundscapes of soaring over a powerful mountain. Though there are not an abundance of themes used in the work, Galante keeps the writing interesting by constantly changing keys and the instruments playing the main parts. This makes this work challenging, but incredibly rewarding and enjoyable for the performers and audience.

Historical Information

Composer Background

Rossano Galante was born in 1967 and raised in Buffalo, New York. He studied trumpet performance at SUNY at Buffalo in 1992. He was one of only nineteen people in the country to be accepted to study film scoring at University of Southern California with the late Jerry Goldsmith. In 1999 he moved to California to pursue a career in film composition and orchestration. Since then, Mr. Galante has composed music for the films, *Channels*, *The Prince of Venice*, *The Great Gabble* and additional music for *Scary Movie 2*. He was the orchestrator for the films *Amusement*, *Loft*, *L'ennemi Public no. 1*, *Max Payne*, *Instinct de Mort*, *The Little Mermaid: Ariel's Beginning*, *The Wolverine*, *The Eye*, *Alvin and the Chipmunks*, *The Perfect Holiday*, *Live Free or Die Hard*, *3:10 to Yuma*, *The Invisible*, *The Tuxedo*, and many others.

In 2005 and 2008, Mr. Galante's recent compositions, *Resplendent Glory* and *Transcendent Journey* were both commissioned by and dedicated to Dr. Peter Boonshaft and the Hofstra University Symphonic Band. Rossano has also been commissioned by the Nebraska Wind Symphony, the Amherst Chamber Orchestra, Trenton State College, SUNY at Buffalo, Grand Island Middle School, Syracuse Youth Symphony, Point Pleasant Borough High School, North Tonawanda High School, Lockport City School District, Edward Town Middle School and the Erie County Wind Ensemble. In an interview, Galante briefly describes his writing process for both film scoring and concert band literature. In addition to always serving the purpose of the scene, he says that “if I’m writing something ... it has to grab me and it has to move me emotionally, otherwise I’m not going to write it out.”

Related History

Mount Everest was written in 2010, shortly after Rossano Galante completed work on the movies *Channels*, *The Prince of Venice*, and *The Knowing*. Galante said that if he was not so busy as a film composer, he would prefer to spend more time writing for wind ensemble. In this 21st century, there is still a deep preference for orchestral music in academia, which makes this statement perplexing since he has experience writing for strings. Despite this, he only has published works for concert band, all of which are cinematic in nature.

Other prominent composers for wind ensemble at this time are Eric Whitacre, John Mackey, Michael Daugherty, Frank Ticheli, Dana Wilson, and Donald Grantham. Music for wind ensemble in the 21st century typically contains certain characteristics such as dynamic use of orchestration and texture, interesting melodic and harmonic material, unique forms, creative percussion parts, and extended techniques or unique sounds. Galante employs the more contemporary composition techniques in his film scores, particularly those he writes for horror films, but his works are quite traditionally tonal other than their constantly changing tonal center and lack of key signatures.

The Work

Formal Analysis

SECTION	MEASURES	EVENT AND SCORING
Intro	1-8	<i>Majestic, 88bpm</i> Key Center of Eb, utilizing mode mixture. Triplet ostinato in woodwinds. Trumpets introduce a melody, with a countermelody in bass clarinet and euphonium. Unison sixteenth-notes in WW tonicize the new key.
A	9-10	<i>Boldly, 144bpm</i> Solidifies key of Ab major. Piccolo, flute, clarinet, and bells have a rhythmic ostinato based on the interval of a fifth. Sleigh bells enter.
A	11-18	Theme 1 is presented by alto saxophone and horn. The melody spans a M10 and contains leaps of a fifth and an octave.
A	19-22	F major – Theme 1 is played by trumpets, while the euphonium and tenor sax echo two beats behind. WW ostinato is replaced with syncopated punctuations from the band.
A	23-24	Ab major – softer and thinner. Theme 1 in piccolo, flute, oboe, and clarinet 1.
A	25-29	<i>Ritardando</i> Transitional material in C Lydian; motif passed between upper and middle voices.
A	30-37	<i>Allegro, 132 bpm</i> F major – Theme 2 in flute, oboe, clarinet, and bells. Trumpets answer the antecedent phrase.
A	38-40	Transitional material – full ensemble accents.

A	41-44	A major – theme 1 played by flute and oboe with sparse accompaniment from alto saxophones and clarinets.
A	45-51	C major – theme 1 played by brass and saxophones. PAC in m48. Horn and alto repeat melodic fragment.
B	52-55	<i>Delicately, 52 bpm</i> Theme 3 introduced in flute. Legato style, and flowing eighth-notes in the accompaniment.
B	56-71	Theme 3 in Eb major, the longest section without a key change. Uses woodwind and brass voices in opposition.
B	72-78	F major – Theme 3 in trumpet, oboe, and alto saxophone. Melodic development in the alto and horn in m.77.
B	79-82	F Lydian – variation on the Lydian motif from mm.25-29.
B	83-87	Transitional material – Bb major. Variation on theme 3.
C	88-89	Introduction for new section. Piccolo, flute, clarinet have a new ostinato.
C	90-101	Melodic fragments from introduction theme (theme 4). Bb mixolydian, transition to G major with trumpet line.
C	102-105	Key center of G, utilizing mode mixture. Full theme from introduction in woodwinds and horn. Real sequencing in mm.103-104.
C	106-113	Authentic cadence in G. New ostinato and theme 4 in trumpets and oboe.
A'	114-119	Theme 1 returns in alto and tenor saxophones, horn, and euphonium. Woodwinds have another ostinato with the bells. Sleigh bells return.
A' (coda)	120-125	<i>Allegro, 132 bpm</i> Fragments of theme 1. Then long build (V-I)

Coda 126-131 ***Grandioso, 96 bpm***
Triplet ostinato in WWs. Brass play a motif on interval of a fifth.
Build to the climactic end.

Errata

There are errata from the composer or publisher.

Performance Notes

- Galante creates texture by overlapping duple and triple rhythms. Additionally, there is almost always a group that is playing separated while another is playing sustained. These groups must each play with the distinct, appropriate style that is written.
- Balance is a main concern because the musical line constantly shifts between instruments in different tessituras.
- Galante is very specific with articulations. Unless specifically notated staccato, notes should be played long.
- There is no key signature on any line, but the score is still transposed. It may be useful to add in key signatures at certain areas for ease of mental transposition on the podium.
- Care should be taken that leaps are smooth and that the higher notes do not “jump out” of the texture.
- The tempo should not fluctuate other than where written, since counterpoint is quite complex in most cases. Though there are lyrical sections, they still must have forward motion. The director may consider running chunks with a metronome since ostinatos could have a tendency to rush.

- Sometimes the alto saxophones and horns have a simple countermelody, but other times their part must be more in the foreground.
- There are some split parts in the flutes, clarinets, and trumpets that contain crunchier intervals (M2 and m2) that may require extra effort for tuning and balancing.
- The 3rd clarinets have occasional splits, so ensure there are enough players on the part.
- Some of the ostinatos are split between halves of the section, which is not always clearly read. Work with the flutes, oboes, and clarinets to ensure that all parts are represented.

Glossary of Terms

A due (French: *for two*, abbreviated ‘a2’) signifies that on a staff that normally carries parts for two players, both players are to play the single part in unison.

Allegro (Italian: *cheerful*) is commonly interpreted as lively or fast.

A tempo (Italian: *in tempo*) informs that the performer should return to the main tempo of the piece, such as after an *accelerando* or *ritardando*.

Divisi indicates that a section of players should be divided into two or more groups, each playing a different part.

Dynamics are the levels of sound, loud or soft, in a piece of music.

Forte-Piano means to play loud and then immediately soft.

Grandioso (Italian: *grandly*)

Legato (Italian: *smooth*) is used as an instruction to performers. It is the opposite of *staccato*, which indicates a shortening and consequent detaching of notes.

Marcato means to play with emphasis

Ostinato (Italian: *obstinate*) indicates a part that repeats the same rhythm or melodic element.

A **phrase** in music is a recognizable musical unit, generally ending in a cadence of some kind, and forming part of a period or sentence.

Ritard (Italian: *delay*) indicates to slow the tempo gradually

A **theme** is a complete tune or melody which is of fundamental importance in a piece of music.

A **sequence** is the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice.

Vivace (Italian: *lively*)

Major Concepts

Phrasing

Musical phrasing is essentially about grouping notes in performance to make the music more meaningful and enjoyable for the audience. Phrasing is important in all music, but is especially necessary in pieces that have lyrical passages. Phrasing includes breathing, dynamic contrast, nuance, and expression. Teaching phrasing is a long-term goal for my students. Though this is an obstacle in most pieces for younger ensembles, *Mount Everest* will likely pose more challenges due to the leaps in the main themes. Striving for evenness in tone is essential for a properly phrased line.

Independent Rhythms

Though the rhythms in *Mount Everest* are not that complex, the challenge comes in lining up different rhythms across the ensemble. There is use of syncopation, off-beat entrances, and awkwardly-placed accents. The textures created through ostinato are attained by overlapping rhythmic cells that vary across sections, making it easy to get lost or latch on to a different part. Though definitely achievable, for the piece to be performed effectively in a cinematic nature, the rhythms need to be accurate and precise.

Reading Without a Key Signature

Most music that high school students encounter contains a key signature to help students keep track of which notes to play as well as give a basic form to the work being played. Galante writes all of his works without any key signatures and instead relies solely on accidentals.

Though younger students might be more successful if their music always looked like this, after years of expecting a key signature, this may be confusing for high school students.

Balance

One of the reasons *Mount Everest* is so appealing is because the melodies are passed around sections quite rapidly. Though seems simple and pleasing to an audience, making these quick adjustments is difficult for players, especially when they must also maintain proper tone and intonation.

Preparation Guide

Objectives for Students

1. Students will listen critically to professional and amateur recordings of *Mount Everest* and imitate examples of good playing while recognizing areas that other groups can improve.
2. Students will listen critically to myself and other students' phrasings of musical lines from *Mount Everest*.
3. Students will develop their lyrical quality of playing through singing.
4. Students will show understanding of phrases by recognizing peak notes and proper places to breathe.
5. Students will understand smaller subdivisions to play rhythms precisely and in time.
6. Students will have a stronger understanding of tonality and the implications of a key signature.

Strategies and Activities

1. I will sing or play the musical line for the students, demonstrating one way of phrasing.
2. Students will first sing to demonstrate phrasing, then transfer to their instruments. Have students come up with simple lyrics to the three main themes to help facilitate phrase direction and meaning.
3. I will incorporate some of the rhythmic figures into the warm-up routine, playing a figure on each note of a scale (or other simple pattern of pitches).
4. Using subdivision, students will analyze the where the large beats fall and use this to keep rhythms from rushing.
5. I will model rhythms through singing and playing and have students respond.
6. Incorporate warm-ups and exercises that split up a rhythmic ostinato or introduce polyrhythms in slow and simple context.
7. Use a “Tonality Assignment” to help students hear the key centers and where they change.
8. Work with principal players to assure correct note-reading to be taught in sectional rehearsals.
9. Use a “Balance Assignment” to guide students in their musical decisions and raise awareness of other parts and how they interact.
10. Give any corrections to dynamic markings to make the ensemble sound more balanced, depending on the instrumentation.
11. Consider having only certain players play at specific sections, or make softer moments a solo.

12. Use long-tones in warm-ups with different dynamic markings, striving for clear tone and accurate pitch.

Assignments for Students (Practice, Listening, Creative, etc.)

Balance Assignment

I can use *Mount Everest* for basic listening and analysis assignments. To encourage students to listen critically and help them understand the inner workings of the score, I will have them identify how the sections function during the piece. For example, I will issue extra copies of students' parts and have them color code their part according to whether they are playing melody, accompaniment, ostinato, countermelody, harmony, etc. In areas that they are playing the melody, they should notate which instruments, if any, are also playing the melody. Similarly, when they have non-melodic parts, students should notate which groups are playing the melody or more important parts.

Tonality Assignment

Because the composer does not use key signatures, it is important for the students to still recognize where the tonal centers change. During parts the student plays, the student should listen and analyze which key each excerpt is in, as well as where they change. Additionally, they should write the appropriate key signature.

Write a story to accompany Mount Everest

Though the work is not necessarily programmatic, it was inspired by the mountain. As a film composer, Galante typically follows the events of the plot and character emotions when

writing music. Students will do this process “backwards” by assigning different characters, actions, emotions, and events to each of the sections within the work.

Write reviews on recordings from class rehearsal.

During the latter weeks of the rehearsal process, run-throughs of the pieces will be recorded and made available to the students. Students will be required to listen and reflect on the performance similar to the MSBOA adjudication process. Students will comment on the tone, interpretation, technique, rhythm, and intonation to better understand what the judges will be looking for. Additionally, this provides students with a more objective depiction of how the ensemble sounds and allows them to create final goals before the festival performance.

Practice Guide

When students practice, they are encouraged to work on three aspects of their playing and study: tone development, technical Studies, and music studies. Students are encouraged to record themselves as often as possible for more critical listening, and will be provided questions for continuing improvement. Material adapted from *Norterra Bands - Individual Practice Guide*.

Tone Development:

Through work in long tones and mouthpiece work, wind players will develop their purity and consistency of tone. In class, players will sing to better internalize pitches and create musicality in phrases. Exercises and warmups in class will also focus on articulation.

- Do I have correct hand position every time I play?
- Am I breathing properly?

- Can I hear each individual note of the exercise very clearly? Or, do some notes sound fuller than others? Do some notes not speak at all?
- Is my articulation getting in the way of the tone quality?
- How consistent is my articulation? Am I articulating with the same part of the tongue in the same part of my mouth every time I articulate?

Technical Studies

Depending on the grade level of the student, players will prepare a certain amount of major and minor scales, eventually covering the 12 major scales and 12 melodic minor scales (in accordance with MSBOA's proficiency expectations).

- Am I applying all of the tonal concepts from the tone development portion of my practice?
- Am I using a metronome?
- Are my fingers, air and tongue all moving at the exact same time? If not, which of these are moving correctly in time, and which are not?

Music Studies

Much of the student's playing time will occur outside of class time, either at home or in extra sectionals. The following questions will help individuals in their practice session and principal players when leading sectional rehearsals.

- Do I have a purpose behind practicing this segment of music? Have I accomplished that purpose?
- Can I correctly count this portion of the music I am practicing? Can I play those rhythms accurately on one pitch?
- Are all the tones coming out of my instrument "controlled sounds?" When

performing this segment, can you clearly hear each individual note? Are any tones not of the same quality of others?

- Are the articulations 100% accurate and are they clear to the listener?
- Can I accurately perform this segment with and without a metronome? Am I pushing and pulling the tempo unknowingly?
- Have I correctly applied several different rehearsal techniques to this segment?

Can I correctly play all of the subdivisions of this segment? Can I perform this segment correctly on the mouthpiece?

- Do I have control over my sound when performing dynamics? Does my sound or response change with the change in dynamics? Do I know where the peaks and valleys of the dynamics are?
- Can I consistently perform this segment? Can I correctly apply all of the concepts above to this segment several times in a row?

Interval Training 1



Interval Training 2



Phrasing 1

Phrasing 1 consists of three staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a 4/4 time signature. The music features a series of eighth-note pairs beamed together, with a half note at the end of each pair. Slurs are placed over each pair of eighth notes. The second staff starts at measure 5 and continues the pattern. The third staff starts at measure 9 and concludes the phrase with a whole note chord at the end.

Phrasing 2

Phrasing 2 consists of three staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a 3/4 time signature. The music features a series of eighth-note pairs beamed together, with a half note at the end of each pair. Slurs are placed over each pair of eighth notes. The second staff starts at measure 9 and continues the pattern. The third staff starts at measure 17 and concludes the phrase with a whole note chord at the end. Dynamic markings *mp* and *f* are present throughout the piece.

Five-Note Pattern

Two staves of musical notation. The first staff starts at measure 21 and contains four measures of music. The second staff starts at measure 25 and also contains four measures. The music consists of eighth-note patterns with various accidentals (sharps, flats, naturals) and a final half-note chord in each measure.

Arpeggios

A single staff of musical notation in 4/4 time. It contains four measures of music, each featuring a slur over a group of eighth notes, representing arpeggiated chords. The notes in each measure are: G4-A4-B4-C5, F4-G4-A4-B4, G4-A4-B4-C5, and F4-G4-A4-B4.

Chromatics

Two staves of musical notation in 4/4 time. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains two measures of music, each with a triplet of eighth notes. The music features chromatic patterns with various accidentals (sharps, flats, naturals) and ends with a whole note chord in each measure.

Evaluation of Students

Evaluation will take place at several levels throughout the preparation for festival. Students will receive a simplified version of the rehearsal schedule that outlines the pieces and sections that will be worked on. Students will be responsible for playing the measures listed on the calendar and may be checked for participation points. Students will have ample time to prepare these excerpts before any points are at stake.

Principal players will submit informal assessment reports after sectionals. Though these will not directly affect students' grades, they provide information about general and specific needs of individual players. From this, I can adapt the rehearsal schedule to accommodate a section that is giving people issues. Additionally, I can schedule additional sectional time in or out of class to address section-specific concerns.

Students will be required to complete a recorded playing exam during week 4. This will include specific excerpts from each of the three pieces and scales that have been worked on in class. Students can either record them on school equipment or use their own devices to send in video recordings. This allows me to not only assess their progress on the festival music, but also a more in-depth analysis on the physical aspects of playing (i.e. embouchure, hand position, posture, etc.) that may go unnoticed in the quick pace of rehearsals.

Finally, at the pre-festival concert, there will be at least one qualified individual to adjudicate the ensemble through MSBOA's process. Students can get comments from an outside perspective on their performance level before getting the final evaluation at the MSBOA festival site.

Rehearsal Schedule

Each rehearsal plan is based on a 50-minute class block. The first three minutes of each class is allotted for set-up, attendance, and announcements. Unless otherwise stated, the warm up will last for approximately five minutes and will consist of long tones, chromatics, articulation, scales, and melodic phrasing (i.e. chorale, playing a melody in several keys, etc.). After giving students three minutes to pack up and reset the band room for the next class, there is approximately 39 minutes of available time to rehearse. Excerpts of the exercises listed are included in the “Practice Guide” section of this document.

Week 1

Day 1 – Distribute parts for *Silvercrest*, *O Nata Lux*, and *Mount Everest*. Introduce/reestablish the sightreading process used for festival. Read through *Silvercrest* using a quasi-festival sightreading approach, and time it to compare to the five-minute deadline. Achieve big picture tasks, such as overall balance and dynamic contrast between strains.

Day 2 – Sightread *Mount Everest* with a festival approach. Students begin to demonstrate understanding of no-key-signature writing and balance throughout the sections.

Day 3 – Sightread *O Nata Lux*, as this is the shortest and least technical selection and therefore should be more successful. Focus on legato style and watching for tempo fluctuations. Rehearse *March* – clarity and effectiveness of articulation in the intro and dynamic contrast in the first strain.

Day 4 – Class divides into sections/small groups to practice technical passages of *Mount Everest*. Woodwinds focus on ostinati mm.1-18. Brass focus on accuracy of pitches in the first theme (in all of the keys presented). Percussion confirm part assignments and solve any

issues with doubling/switching/etc, as well as do an initial mallet selection for each part as applicable. If time allows, regroup for run-through.

Day 5 – Shorten warm-up, using *Lux* as the expression warmup. Focus on carrying sound through the bar lines and playing without tension. Review intro and first strain of *March*. Aim for dynamic contrast between the repeat and the second strain. Balanced and dry percussion sound. Piece together first 18 bars of *Everest*, and achieve rounded accents at m.19.

Week 2

Day 6 – Extended warmup and technique/tone day. Long tones in lower registers, “Interval Training 1” in Eb and Ab, “Chromatics,” “Five Note Patterns.” Sight read.

Day 7 – *Mount Everest* – solidify tempo change at m.9. Sync ostinato parts and pace their decrescendo at m.9. *Lux* 1-11, coordinate the staggered eighth-note entrances (especially those on off-beats), and properly shape the half notes for expression and balance. Tune the solos in m.9.

Day 8 – Sectional day. Sections play technical passages of the *March* at a slow tempo and check pitches with tuner. Woodwinds give attention to sixteenths, while brass creates a warm tone with proper articulation.

Day 9 – *March* – clarity of releases on long notes, cut ties across the bars. Ensure percussionists are properly dampening in rests. Model syncopated entrances in an unaccented manner, where appropriate. Review beginning of *Lux*, focusing on expressing eighth-notes across bar lines.

Day 10 - *Mount Everest* – round the ensemble accents at m.19, and balance with the trumpet melody. Isolate the clarinet triplet rhythm, and pair with the duple accompaniment. Focus on intonation in the Lydian pattern in m.26.

Week 3

Day 11 - Extended warmup and technique/tone day. “Interval Training 2” in Eb and Ab. “Phrasing 1,” and “Arpeggios.” *Lux* run-through for recording. Review concepts on first section, and have students follow the musical shape of the conductor.

Day 12 – Sight read. *March* – tune the chords in the second strain, matching articulation at a piano dynamic. Keep the sound dark as the volume increases. Balance between clarinet and brass in trio.

Day 13 – Sectional half-day. Principals can decide to work on intonation and tone in *Lux* or continue on technical parts of the *March* as necessary. Review first sections of *Everest*, aiming for a more refined less brash sound.

Day 14 – No rehearsal plan to accommodate for the likelihood of snow days.

Day 15 – *Everest* – attend to WW intonation at m.30. Sustained figures in brass and middle voices. Check ostinati with metronome to prevent rushing. Review key of A major, playing a scale in round to hear triads.

Week 4

Day 16 - Extended warmup and technique/tone day. “Interval Training 1” in G and A, “Phrasing 2,” and “Chromatics.” *March* run-through for recording.

Day 17 - No rehearsal plan to accommodate for the likelihood of snow days.

Day 18 – Area Rehearsals – WW/Percussion and Brass with focus on matching pitch and style across multiple sections. *March* and *Lux* (12-23). Legato style in *Everest* 41-63.

Day 19 – *Everest*. Balance WW choir at mm.64. Retain proper tone and pitch at sfp/crescendo moments. Exaggerate phrasing at m.72 and rehearse the accelerando into *Allegro*. Run-through for recording

Day 20 – *Lux*: pace crescendo and ritardando at m.23 and balance the solo lines. *March*: clean WW sixteenth figures in the trio, focusing on proper articulation. Balance with trombone melody.

Week 5

Day 21 - Extended warmup and technique/tone day. “Interval Training 2,” “Five Note Patterns,” “Phrasing 1,” and “Chromatics.” *March*: second time through with slower tempo and accelerando. Match releases in the second ending and balance the passed motif in the final measures.

Day 22 – *Lux*: Match the dotted eighth-sixteenth rhythm at the slow tempo. Check intonation when at forte in the high registers. Address the tapering of phrases and notes. *Everest*: work in G major/mixolydian (m.98). Tune melody across the octaves and cover the sequencing in m.103.

Day 23 - Area Rehearsals – Principal players will work on issues that they have reported after sectionals and after listening to class recordings.

Day 24 – Rehearse end of *Everest*. Slow down the WW triplet figures in m.120 and m.126. Pace the long crescendo while maintaining pitch and intonation. Match pitch and length on final note. *March* run through.

Day 25 – Full run through of all three pieces for recording. Review small portions if necessary.

Sight read.

Week 6

Day 26 - Extended warmup and technique/tone day. “Phrasing 2,” “Interval Trainings 1 + 2,”

“Chromatics,” and “Arpeggios.” Sight read.

Day 27 - No rehearsal plan to accommodate for the likelihood of snow days.

Day 28 – Run-through of *March*. Review concepts. Run-through *Lux*. Review concepts.

Day 29 – Run-through *Everest* and review concepts. Sight read if time allows.

Day 30 – Full program run-through. Sight read. Extended announcement time to cover times, policies, and procedures.

Resources

Recordings

<https://www.youtube.com/watch?v=O01iMYL5EWQ>

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<<http://www.chinahighlights.com/tibet/mt-everest/wow-facts-about-mt-everest.htm>>.

Related Works

Other works by Rossana Galante:

Beyond the Horizon – slightly more difficult, but comparable.

Transcendent Journey – more difficult

Landscapes – shorter, but more difficult.

Similar works by other composers

Cheetham – *Inifinite Horizons* – more difficult

Jared Barnes – *Beyond the Summit* – less difficult

Rob Romeyn – *Of Heroes and Demons* – similar difficulty level