

Middle School Unit Plan

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MUS 3440—Instrumental Methods I

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March to Castle Rock, Steve Hodges (arr. Mark Williams)

Deep River, arr. John Moss

Bang Zoom!, Vince Gassi

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Rationale

When looking for pieces, I looked at music publisher and distributor's websites, filtering for the *Easy* and *Medium-Easy* selections. Most of these had accompanying audio files and score previews. I used the audio files to gauge the interest of the piece (i.e. is there a clear and enjoyable melody) and aimed to select pieces that were between 3 and 4.5 minutes in length. I used the scores to check for foreseeable issues in range and rhythm and see what the demands of instrumentation were. Each of these pieces require two clarinet and trumpet parts, but are similar enough that students should not have difficulty play together.

March to Castle Rock – Steve Hodges, arr. Mark Williams

I picked this march because it less traditional than most marches and has good excitement and energy. The piece in in C minor which is comfortable for key signature and range, and allows for the introduction/reinforcement of natural and melodic minor patterns. The composer does a fine job of alternating between tutti and soli moments to create dynamic contrast and development within each strain. There is heavy use of the dotted-eighth/sixteenth rhythm, and each part is kept interesting as the melodies and accompaniment pass through each part. In addition to it being a march, it is placed first on the concert program because it has a regal quality typical of openers.

Deep River – John Moss

This piece is recommended to pair with the Accent on Achievement method book. Though I am not too familiar with this method book, it made me more comfortable selecting this

piece for a middle school group. It is placed second on the program because it provides contrast in both mood and style. This piece can serve as a ballad even though there is a spirited section in the middle. The piece is in Bb major with a section in F major, both which are simple and complimentary keys to the program as a whole. The arranger did a good job of creating a simple arrangement that sounds quite mature. There is achievable syncopation and bluesy flat thirds and sevenths. This is one piece that will allow for an ensemble's musicality to truly shine.

Bang Zoom! – Vince Gassi

This piece is listed on JWPepper's Editor's Choice. Bang Zoom! is very cinematic yet rather accessible for younger bands. This piece features the percussion section, which makes up for the sparser percussion parts in Deep River. In this program closer, the tonal center is mostly D minor, but utilizes more chromaticism and temporary modulations. There are many concepts in this piece that are typical of a marching band show (impact points, accents, staccato style, and forte-pianos) that would help prepare students to enter their marching band season. I placed this last because it is energetic and sure to be a crowd favorite.

March to Castle Rock

Basic Information

March to Castle Rock was written by Steve Hodges. Mark Williams' arrangement was published by Alfred Publishing Company, Inc. in 1998. The publisher gave the piece a grade of 1.5 which categorizes it as an easy selection. Though the march is in a militaristic style, it is unique because it does not follow the traditional march form with a first strain, second strain, and addition of a flat in the trio section. Rather, the tonal center remains in C minor for the duration of the piece. The meter largely remains 4/4 throughout the piece. Though time signature changes are not that typical in marches, there are two cases where the composer employs a 2/4 to end the phrase of the A section. The tempo indication is 110 beats per minute, which contributes to the statelier style of the march. The performance time is approximately 2 minutes and 10 seconds.

March to Castle Rock is scored for flute, oboe, bassoon, B^b clarinet, E^b alto clarinet, B^b bass clarinet, E^b alto saxophone, B^b tenor saxophone, E^b baritone saxophone, B^b trumpet, F horn, trombone, baritone, and tuba. Percussion parts include snare drum, bass drum, crash cymbal, suspended cymbal, and timpani. The less common instrument parts (i.e. bassoon, low reeds etc.) are doubled in trombone and tuba parts throughout. The publisher provides a condensed score that is transposed. There are no particular range issues for the wind players. It is well written so that most parts are playing in a window of 1.5 octaves. In the instances of clarinet, alto saxophone, and trumpet, there are split parts that will allow a range of playing abilities to be challenged. The second trumpet part, for instance, is only taken above third-space C twice, which the first part has melodies that remain in that range consistently.

Program Notes

The "New Groves' Dictionary of American Music" defines the march in plain enough terms: "A basic walking step and the generic term for a variety of music that could be used to accompany this step in parades and in dance." The term march describes a function; marches were first used to determine the speed of which a group would march and keep them "in step." When used for war purposed, marches were quite loud and harsh, but were adapted for the musical stage through appearances in operas and ballets. Now, marches are used often for a variety of occasions including weddings, funerals, religious ceremonies, parades, and concerts!

Written in 1998, *March to Castle Rock* is set in a "Marziale," or military, style. This march is lively but written in a minor mode, adding aggression to the repeated rhythms. It is traditional of marches to use "dotted rhythms." A dotted rhythm indicates a beat that is unequally divided into a longer note and shorter note (e.g. the first two notes of the National Anthem). The forceful introduction is followed by the statement of the main melody, which is presented several times by different instruments. In the middle of the piece, there is more lyrical section that gradually picks up energy to the final statement of the main melody.

Formal Analysis

March to Castle Rock is written in a simple ternary form A-B-A. The B section, however, remains in the tonic key of C minor. The composer uses instrumentation to affect dynamics and tone of the ensemble. For example, the full band intro is followed by a simple statement of the theme in the clarinets and saxophones. The other voices then are added gradually to achieve the long-term crescendo of the phrases.

The main accidental note is concert B \flat , used for the authentic cadences at the ends of sections. Concert B \natural is used in melodies, accompaniments, and the punctuation of cadences, such as mm.15. There are no patterns of the harmonic minor scale, but a melodic minor pattern is used once in the flute part in mm.19. The alto saxophones hint at a Dorian mode in mm.20-21.

SECTION	MEASURE	EVENT AND SCORING
A	1-5	Introduction. Marcato. Upper voices with melody.
A	6-15	Introduces theme of section A. Begins with clarinets and saxophones, then adds flutes, then trumpets.
A	16-23	Brass voices state the theme while woodwinds rest or provide accompaniment (flutes).
A	24-27	Restatement of intro. Transitional material.
B	28-35	Introduces new theme in clarinet and saxophone. Legato style.
B	36-44	Theme restated by upper voices. Accompaniment has repeated eighth-note motive.
	(43-44)	Dotted-eighth/sixteenth figure returns to aid transition.
A	45-52	Theme from A section returns. Melody in octaves across most of the sections. Little counterpoint.
Coda	53-60	Fragment of B theme in low voices, fragment of introduction in upper voices. Every instrument ends on concert C.

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.

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.

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.

Marziale is Italian for “martial” or “military”

Minor (*Latin: smaller*) is used in musical terminology to describe a form of scale that corresponds, in its natural form, to the Aeolian mode: the scale on the white notes of the keyboard from A to A.

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

Major Concepts/Skills

March style

Students will need to understand the character and intricacies of march style. There are times to play separated and connected, which greatly impact the overall performance. I will use a combination of the following to address proper march style throughout the preparation process

1. I will model good and bad ways of articulating and ask students to recognize which are correct.
2. We will listen to professional ensembles playing marches with similar styles and have students comment on their playing.
3. Similar to how we relate note values to mathematical values, relate the desired length of each note to a percentage or fraction.
4. We will record rehearsals each week and review them for self evaluation.
5. Have students write about how style changes the way the piece sounds to an audience.

Dotted Eighth/Sixteenth

This rhythm is often used in march music and is highly criticized at band festivals across the country. A clean, unified, and consistent interpretation of this figure is necessary for a proper performance. Though this could be interpreted as an aspect of march style, I will use the following techniques to specifically address this rhythm.

1. Use an exercise similar to the following to show the subdivision of the rhythm.



2. I will model the correct interpretation of the rhythm through singing and playing.
3. I will use a call-and-response of singing and/or playing the rhythm with students so the ensemble can match interpretations.

Objectives

Week 1 –

Ensemble Goals: Notes and rhythms learned for mm1-15.

Section Goals:

- Flutes/oboes/clarinets/alto saxophones play the opening bars with proper style and intonation.
- Clarinets and Saxophones play the melody with proper articulation without breathing on the bar lines.
- Bassline instruments demonstrate proper length and weight on quarter notes.
- Percussionists understand and demonstrate where to mute instruments.
- Snare and Bass drums play with proper balance at mm.6.

Week 2 –

Ensemble Goals: Notes and rhythms learned for mm.16-27. Match interpretation of dotted eighth/sixteenth rhythm.

Section Goals:

- Flutes have proper balance when playing the countermelody at mm.16. Focus on intonation here, as well as the melodic minor pattern in mm.19.
- Continue refining intonation in the high registers of upper voices in mm.24-25
- Trumpets, horns, and trombone blend when playing the melody at mm.16.
- Use effective dynamic contrast between mm.24-27.
- Snare drum flams be even and unaccented. Timpani and snare rolls should be rhythmically accurate and have the dynamic inflection intended by composer.

- Low voices will demonstrate when their part is supportive and where it needs to be more prominent.

Week 3 –

Ensemble Goals: Notes and rhythms learned for mm.28-44. Students will play with a legato style.

Section Goals:

- Flutes and 1st clarinets will match pitch on countermelody in mm.32.
- Horns and trombones will sustain phrases across bar lines.
- The eighth-note motor in mm.36 will be more separated to contrast the lyrical melody.
- Percussion will remain soft despite the instrumentation in order to facilitate a more effective crescendo at the end of the section.
- The ensemble matches style on the accents in mm.43-44 and completes the crescendo with an appropriate arrival to mm. 45.

Week 4 –

Ensemble Goals: Notes and rhythms learned for mm.45-60. Since this material is mostly familiar, work to refine the ensemble sound and aim for darkness.

Section Goals:

- Those with the melody should listen down for tuning.
- Maintain proper percussion balance despite the addition of crash cymbal.
- Low voices will keep an open tone when playing the accented melody at mm.53.
- Upper voices will understand and demonstrate the articulation and length difference between accented and unaccented notes.

Week 5 –

Ensemble Goals: Review any sections that were not fully learned. Through larger chunks and full run-throughs, diagnose balance and dynamic issues.

Section Goals:

- Flutes will refine intonation in upper register notes.
- Clarinets will address any remaining throat tone issues, particularly the ending.
- Match style on pitch on the brass fanfare figures in mm.26-27.
- When having repeated long note figures, horns and low voices will add musical interpretations to support the melody.

Week 6 –

Ensemble Goals: Run the piece in its entirety each day. Attending to issues as necessary.

Resources

<http://www.alfred.com/Products/March-to-Castle-Rock--00-18223.aspx>

http://www.jwpepper.com/2398238.item#.WDpDz_krLIU

Recording:

Alfred Publishing Company, Inc.

<http://www.alfred-music.com/player/ConcertBandMusic1998/18223/player.html>

Similar works by Steve Hodges:

Cedar Valley March

Mystery Bay March

Similar works by other composers:

March of the Majestics – Robert Sheldon

Deep River

Basic Information

Deep River is an African American spiritual. This arrangement by John Moss was published by the Hal Leonard Corporation. This piece correlates with the *Essential Elements Book 2*, and is a grade 2. *Deep River* is written in 4/4 time, but the sections each have their own tempo indication. The first marking is ***With tender motion***, 76 BPM. Mm. 19 is marked ***Expressively***, suggesting a slower tempo rubato. There is a ritard marked in mm.26, and ***Slower*** is indicated in mm.27. A new tempo of 70 BPM is given. At mm.29, ***Bright and Spirited*** is marked with a tempo of 130 BPM. At the D.S. al Coda, a molto ritard is used to return to the slower tempo. The coda returns to the slower tempo of 70 BPM, and the piece slows until the end tempo of 62 BPM. The performance time is approximately 3 minutes and 45 seconds.

Deep River is scored for flute, oboe, bassoon, B^b clarinet, E^b Alto Clarinet, B^b bass clarinet, E^b alto saxophone, B^b tenor saxophone, E^b baritone saxophone, B^b trumpet, F horn, trombone, baritone, tuba, and percussion. Percussion parts include bass drum, snare drum, bells, tambourine, high hat, suspended cymbal, and ride cymbal. There are split parts for clarinets, alto saxophones, and trumpets, but they are mostly homorhythmic. There are no trombone split parts, but the baritone part is unique, so this may require a trombone reading this part if there are no bassoons to cover the lines. The publisher provides a full score that is transposed. There are no particular range issues for the wind players, but the melody contains an octave leap.

The chorale opens in B^b major, but plays with non-chord tones and secondary dominants that suggest Mixolydian and Lydian modes. At the ***Bright and Spirited*** section, the key changes

to Eb major, and becomes more bluesy with the common appearance of a flattened third scale degree. The key changes again to F major before returning to the original key of Bb at the Sign.

Program Notes

“Deep River” is an anonymous spiritual of African American origin first printed in 1876. Several commentators have suggested that the song is intended to advise enslaved African Americans to escape from their oppressors via a river. One version of the lyrics is as follows:

Deep River,
My home is over Jordan.
Deep River, Lord.
I want to cross over into campground.
Deep River,
My home is over Jordan.
Deep River, Lord.
I want to cross over into campground.
Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?
Oh, deep River, Lord,
I want to cross over into campground.

In this arrangement for concert band, each section plays the original chorale melody in a slow and soulful opening. There are musical gestures of crying and sighing but an overall sense of hope. This hope is realized in the middle of the piece where the melody is adapted into a celebration! This section is written like a Broadway show and incorporates bluesy lines and exciting writing for all parts. The slower chorale returns in a glorious climax as the piece ends in a sweet resolve.

Formal Analysis

SECTION	MEASURE	EVENT AND SCORING
A	1-2	Introduction. Legato. Middle voices swell.
A	3-10	First stanza presented by clarinets. Counter lines by tenor voices
A	11-18	Upper voices have melody. Brass choir alternates with WW choir
A	19-26	Main melody returns in the first climax. <i>Expressively</i> .
A	27-28	Repeated phrase in clarinets. Transitional material.
B	29-34	Tempo and style change. <i>Spirited</i> . Fp's in low voices. Syncopated entrances from high brass. Percussion enters.
B	35-45	Melody returns in E ^b . Trumpets carry melody, while woodwinds have a more distinct countermelody.
B'	45-50	Common chord modulation to F major. Low voices have melody.
B'	51-57	Motive returns to clarinets. Transitional material. Modulation to B ^b .
A	19-26	Return to DS. Climax returns. <i>Expressively</i> . To Coda.
Coda	58-66	Last statement of the melody in the flute and oboe. Soft. Authentic cadence, with a ritard and soft fermata.

The piece has a brief introduction that starts on the 5th scale degree. A slight trick to the ear that foreshadows the different tonalities that will be explored. The first statement of the melody by the clarinets is simple. The counterpoint by the bassoon, trombone, and baritone starts right away and is merely supportive. It does, however, play with chromatic tones (raised 4th and flat 7th). This tones also foreshadow the bluesy style that will come later, but they are used in a somber and almost sighing gesture here. Before the end of the phrase, the clarinets play the last line of the stanza in unison, a motive that returns throughout the piece.

The second phrase centers around G minor, the relative minor to B^b major. Darkness is also added by adding in the lower voices and alternating between the brass and woodwind choirs. The whole ensemble comes together in a dramatic crescendo ending in an authentic cadence on

B^b. There are more flowing eighth notes used here, picturesque of a river. More chromatic pitches are added, including lowered 6th and lowered 3rd. Because the melody ends in a descent to the 3rd scale degree, perfect authentic cadences are avoided. On these cadences, eight note lines (such as the low reeds in mm.25) aid in the transitions between phrases. Before the *Spirited* section, the ensemble ends on a first inversion secondary dominant (V/V) and the clarinets repeat their unison motive. What sounds like a cadence on B^b becomes a transition to the new key as the ensemble plays a B^{b7}.

After the authentic cadence into the new key of E^b, the clarinets repeat their earlier motive in the new key before the trumpets play the main melody. Here, the flutes, oboes, and first clarinets, play a distinct countermelody that occasionally lines up with the main melody. Bluesy chromaticism continues here, particularly with raised 4th and lowered 3rd. The texture becomes much more rich because there are four separate voices from the winds, each playing with a different style and note values. After the repeated section, the key modulates to F major by using G^{m7} as a pivot chord to C⁷, resolving to F major in an authentic cadence. The texture thickens by the addition of a V^{b9} resolving to I^{add6}. After the authentic cadence in mm.51, harmonies become more traditional with the repetition of the clarinet motive.

A harmonic structure similar to the intro is used to transition back to the original key of B^b. The low voices sustain an F, while the upper voices add in gradually to create an F⁷. The material at measure 19 is then repeated at the slower tempo. At the coda, the melody is presented a final time, with counterlines providing interest using lowered 7th and lowered 6th scale degrees. After a gentle ritard, the soft final I chord is scored in the low registers of the winds.

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.

A **chorale** a musical composition (or part of one) consisting of or resembling a harmonized version of a simple, stately hymn tune.

The **coda** (*Italian: tail*) is the ending of a piece of music. This may be very short, but in a composition on a large scale it may be extended.

Del Segno (*Italian: "from the sign"*) is used as a navigation marker. It instructs a musician to repeat a passage starting from the sign

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.

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.

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

Molto (*Italian: very*)

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.

Poco (*Italian: little*)

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

A **spiritual** is a religious song of a kind associated with black Christians of the southern US, and thought to derive from the combination of European hymns and African musical elements by black slaves.

Major Concepts/Skills

Road Map and Repeat Markers

Deep River uses several different notations to signify the repetition of certain sections. Repeats are beneficial because they allow students to learn a whole piece relatively quickly, but the different notations can be confusing and often incite many errors during the initial readings. John Moss uses repeat signs (on the barlines) with first and second endings, Del Segno al Coda, as well as single measure repeats in the percussion parts. I will use the following techniques to teach students the function and purpose of various repeat markers.

1. Using rhythmic exercises in warmups, we will experiment with simple repeat signs at the beginning and end of the excerpt, as well as placing a single measure repeat at various spots within the excerpt.
2. I will display posters of the various symbols with brief definitions or descriptions about their function. We will discuss these and why composers might choose to use them.
3. I will have them mark in their music where the repeats are located, as well as where they indicate to repeat back to.

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 slower pieces or pieces derived from vocal origins. Phrasing includes breathing, dynamic contrast, nuance, and expression. Teaching phrasing is a long-term goal for my students. I will use the following techniques to help them phrase more effectively in *Deep River*.

1. I will give students the original lyrics to the spiritual and have them identify when they have the melody. They will write in the lyrics at these sections.
2. We will listen to recordings of choirs and wind bands performing arrangements of *Deep River*.
3. I will sing or play the musical line for the students, demonstrating one way of phrasing. Students will first sing to demonstrate phrasing, then transfer to their instruments.
4. Students and I will discuss and determine the peak note and breathing point of each phrase.

Objectives

Week 1 –

Ensemble Goals: Notes and rhythms learned for mm1-18. Crescendos and decrescendos are observed and effectively communicated. Play with a legato style.

Section Goals:

- Clarinets, tenor saxophones, and horns play the opening melody expressively. Clarinets will facilitate the octave leap over the break successfully.
- Bassoon, trombone, and baritones observe the rests in their music lines and properly balance with the melody.
- Suspended cymbal will demonstrate good mallet selection and proper crescendo technique and timing.
- Flute, oboe, and clarinet will use proper air support to achieve pure tone and good intonation.

Week 2 –

Ensemble Goals: Notes and rhythms learned for mm.19-34. Despite the fortissimo marking, the ensemble will play with a dark and rounded sound that has proper blend and balance. The ensemble will follow the ritard in mm.26 and the tempo changes in mm.27 and 29.

Section Goals:

- The articulated eight notes in mm.19 will be played legato with direction and dynamics.
- Lower voices with half notes will sustain through the bar lines.
- The melody in the flute, oboe, and trumpets will be played in tune and together.

- Timpanist will demonstrate proper mallet selection and technique at all dynamic levels.
- Bassoon, bass clarinet, baritone saxophone, and tuba will effectively play the **fp**'s at mm.29 while retaining proper pitch and tone. In addition, they will play a proper staccato style, despite the rest of the band playing longer accented tones.
- Percussion will understand the repeat notation used, and will demonstrate the proper techniques listed by the composer.

Week 3 –

Ensemble Goals: Notes and rhythms learned for mm.35-50. Students will demonstrate proper reading of the repeat signs and first and second endings. Individual sections will remain confident and correct despite the four different parts happening. Students will observe the key change in mm.45.

Section Goals:

- Lower voices will remain playing staccato and imitate a plucked string bass.
- Bassoons, saxophones, trombones, and baritones will achieve a more sustained style of playing that contrasts with the accents written.
- Flutes, oboes, and clarinets will play together and in tune at their countermelody. Tune the concert G^b in mm.36 and 40.
- Trumpets and trombones will project over the rest of the ensemble when they have the melody.

Week 4 –

Ensemble Goals: Notes and rhythms learned for mm.51-59. Students will follow the *molto ritard* in mm.56 and correctly repeat back to the Sign in mm.19. We will

work diligently on intonation and the “crunchy” chords of the modulation.
Review 19-27 for proper expression.

Section Goals:

- Bass instruments will play with the articulation written with appropriate style.
- Instruments with syncopated entrances will play at the correct time, listening for the bass instruments’ beat 2.

Week 5 –

Ensemble Goals: Notes and rhythms learned for mm.60-66. Students will follow the poco ritard in mm.63 as well as the tempo change in the following bar.

Section Goals:

- Flutes and oboe will properly balance with the accompaniment.
- Low voices will match pitch across the octaves and play connected eight notes.

Week 6 –

Ensemble Goals: Review any sections that were not fully learned. Through larger chunks and full run-throughs, diagnose balance and dynamic issues. Run the piece in its entirety each day.

Resources

http://www.jwpepper.com/2478849.item#.WD8o_vkrLIU

Recording:

<https://www.youtube.com/watch?v=ySRTTd-cJoc>

Similar works by John Moss:

Somewhere Out There

Grand Ledge Overture

Similar works by other composers:

Deep River – James Swearingen

A River Trilogy – John O'Reilley

Bang Zoom!

Basic Information

Bang Zoom! was written by Vince Gassi in 2014. It was published by Alred Publishing Company, Inc. and is a grade 1.5. The time signature is 4/4 for the full duration of the piece, but the different sections are marked by tempo and style contrasts, as well as the introduction of new themes. The piece opens with the indication *molto energico*, or “very energetic”, and tempo marking of 152 BPM. There is a *molto ritard* before mm.47 where the *espressivo* is indicated with a new tempo marking of 88 BPM. The original tempo returns at mm. 152. The total performance time is about 3 minutes and 15 seconds.

Bang Zoom! is scored for flute, oboe, bassoon, Bb clarinet, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet, F horn, trombone, baritone, tuba, and percussion. Percussion parts are included for bells, snare drum, bass drum, cymbals, triangle, suspended cymbal, tom-toms, mark tree, and timpani. Six percussionists are required. Additional parts for transposed instruments and string bass are also available from the publisher. The score includes most instruments, but since this was intended for a young ensemble, less common instruments such as bassoon and bass clarinet are not given their own lines in the score. Rather, it is indicated which part they mostly double and where they play and rest. There are split parts for clarinets, alto saxophones, and trumpets, but they are mostly homorhythmic. There are no particular range issues for the wind players, but there are some wider skips in some of the melodies.

The piece does not change key signatures at any time, and the tonal center largely remains D minor. The slower section is F major, the relative major to D minor. The piece is

largely chromatic, and includes consistent use of the tritone. In the minor theme, a IV is often used hinting at mode mixture or glimpses into the Dorian mode.

Program Notes

From the composer: “You can sum up this hip work in one word, and that word is fun! You can also use cool, interesting, energetic, expressive, bluesy, and heroic!” *Bang Zoom!* starts with a quick and jarring melody that launches into an energetic section. The composer uses quick alternations between loud and soft dynamic levels to create interesting effects. The energy continues in a feature for the percussion section. Listen for all the different parts including the seldom-used mark tree! The flutes and oboe then have a lovely melody in the slower section, where the mood becomes gentler and happier. *Bang Zoom!* is very cinematic yet rather accessible for younger bands; picture your favorite superhero defending against the villain, falling in love, and saving the day!

Formal Analysis

SECTION	MEASURE	EVENT AND SCORING
A	1-12	Introduction in D minor. Tritone motive. Eighth-note motor starts. <i>f</i>
B	13-20	First theme introduced by alto sax, trumpet, and bells. <i>mp</i>
B	21-28	Theme restated by flute, oboe, trumpet, and bells. More percussion parts enter. <i>f</i>
A	29-35	Introduction material returns and is developed.
A	36-46	Percussion feature and transitional material.
C	47-64	Slower, smooth section in F major. Melody in flute, trumpet, and bells. Secondary dominant in mm. 55.
A	65-68	Introduction material is restated. D minor.
A'	69-83	Introduction material is developed in a longer phrase. Syncopated rhythmic motives are used for the full ensemble.
B	84-91	The first theme returns, but softly and only played by flutes and oboe.
B	92-99	The last statement of the primary theme by the trumpets and bells.
A'	100-110	Introduction material and tritone motive restated.

The piece opens with all instruments in unison (octaves) for three whole measures. The tonality of D minor is not fully established until the outlining of a D minor triad in mm. 5 and the half cadence in mm. 8. In the following measure, an obbligato pattern is introduced in the flute, oboe, horn, trombone, baritone, and tuba that is used with the main theme throughout the piece. There is evidence of mode mixture in the main theme since there is use of IV in the theme, such as in mm. 14. The first theme is unique because it ends on a half cadence.

At mm. 29, the unison tritone motive returns. The figure, which first used longer note values, starts to become more rhythmic and adds velocity. At mm. 29 the percussion section is featured. One of the rhythmic figures used resembles two dotted quarter notes followed by a

quarter note, which is played by the full ensemble later. The **espressivo** section begins at mm. 47, with the theme played by the flute, oboe, trumpet, and bells. The style change is achieved through texture change (there are more sustained tones, almost chorale like). The brightness of the flute, trumpet, and bells creates consistency throughout the sections. When the flutes take over with a slightly modified version of the second main theme, there is the use of secondary dominant to cadence on G major, the IV of the original key of D minor. This allows for an easy transition back to D minor in the following bars.

The introduction material is restated, except this time it is rhythmically and melodically developed. The phrase becomes much longer, and rhythmic motives utilized syncopation and parallel motion in the full ensemble and used extensively. The feature from the percussion section is brought back briefly, and then the first theme is stated softly by the flutes and bells. Finally, in its most passionate iteration, the main theme is proclaimed by the trumpets with a modified version of the eighth-note ostinato from the beginning. The developed introduction material is brought back a final time with a vigorous crescendo and cadence on D, though there is no third in the final chord.

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.

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.

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.

Minor (*Latin: smaller*) is used in musical terminology to describe a form of scale that corresponds, in its natural form, to the Aeolian mode: the scale on the white notes of the keyboard from A to A.

Molto (*Italian: very*)

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.

Major Concepts/Skills

Playing in a minor mode, and variations on the minor mode

Though most of the piece is in D natural minor, there are common chromatic alterations that suggest other scales, including harmonic minor, Dorian, and even some octatonic. It is important for students to be comfortable with these patterns both physically and aurally. We will explore the patterns in and out of context in the following ways.

1. Incorporate minor modes into the warm-up routine, including combinations shifts on the 6th and 7th scale degrees to learn Dorian, and the two types of minor used in *Bang Zoom!*
2. Have the students find each area of accidentals and determine which mode they are in.
3. Use tuners on sections and individuals to help find the center of awkward pitches, like concert B and C[#]. Play this pitches against a drone, if necessary.

Complex Rhythms

This piece has the most intricate rhythms of the three on the program, including a lot of syncopation, off-beat entrances, and awkwardly-placed accents. Though definitely possible, for the piece to be performed effectively in a cinematic nature, the rhythms need to be accurate and precise.

1. 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).
2. Using subdivision, students will analyze the where the large beats fall and use this to keep rhythms from rushing.
3. I will model rhythms through singing and playing and have students respond.

Objectives

Week 1 –

Ensemble Goals: Notes and rhythms learned for mm1-28. Ensemble will play effective crescendo gestures in the opening and use contrasting style at mm. 9.

Section Goals:

- Flutes, oboes, altos, trumpets, and bells will match pitch and style when playing the main theme. We will work on the leaps to smooth out tone and intonation.
- Trombone, baritone, and tuba will demonstrate clear contrast between the short, staccato gestures and the long, slurred gestures (mm.9-12).
- Despite the *f* in the percussion parts, they will play with proper tone and technique, and be balanced as a section. The snare drum rhythm needs to be accurate so as to help the ensemble remain in a consistent tempo.

Week 2 –

Ensemble Goals: Notes and rhythms learned for mm.29-64. For repeated themes, same goals as week 1. When slurring the larger leaps, the top note should not be aggressively cut off with the tongue or throat. Accents from the winds should clearly speak. In the slower section, the ensemble needs a rich, legato sound.

Section Goals:

- Since the flutes and oboes are in octaves, they must have impeccable intonation so the new theme sounds pleasant and delicate.

- The first clarinets use a lot of throat tones in this section, so we will work and making the tone darker.
- The percussion section has a feature from mm. 36-44. We will work on rhythmic accuracy and giving direction to the rhythmic figures and overall section.

Week 3 –

Ensemble Goals: Notes and rhythms learned for mm.65-83. The ensemble must match interpretation of the rhythmic figure first presented by the tubas in mm. 69 (short, long, short). Balance between percussion and winds must be appropriate. Though there is new material, the wind parts are largely homorhythmic.

Section Goals:

- Discuss and appropriate shift in dynamic level for the percussion section, since most of the material here is the same as their feature, but should not be as prominent.
- When the baritone and tuba change from what the rest of the band is doing (mm. 76), the line should properly project to create interest.

Week 4 –

Ensemble Goals: Notes and rhythms learned for mm.84-110. Demonstrate a stark dynamic and style contrast between the phrase at mm. 84 and the phrase at mm. 92. Maintain proper balance despite the different voicing of the melody at mm. 92.

Section Goals:

- Flutes will play the melody at mm.84, using vibrato to aid the character change.

- Clarinet tone will be consistent and dark in the throat tone range.
- The baritones will play the new countermelody in a way that projects and is musical.
- Percussion will properly mute their instruments as notated.

Week 5 –

Ensemble Goals: Review any sections that were not fully learned. Students will use the interpretations taught throughout the piece when a similar section returns. Through larger chunks and full run-throughs, diagnose balance and dynamic issues.

Section Goals:

- Flutes will refine intonation in upper register notes.
- Clarinets will continue to work on throat tones.
- Brass will match the interpretation of accents throughout the piece, focusing on articulation and proper oral cavity.

Week 6 –

Ensemble Goals: Run the piece in its entirety each day. Attending to issues as necessary.

Resources

<http://www.alfred.com/Products/Bang-Zoom--00-41918.aspx>

<https://www.jwpepper.com/10453103.item>

Recording:

Alfred Publishing Company, Inc.

<http://www.alfred-music.com/player/AlfredConcertBand2014/41918/player.html>

Similar works by Vince Gassi:

Rite of Ascension

Amplitude

G Force

Similar works by other composers:

Rise of the Falcon by Robert L. Lee

Dark Apollo by Larry Clark

Mentor Comments

Mr. Gregory Johnson, Clio Area High School

I went ahead and read through all your materials and listened to the selected pieces and believe this to be a great program!

March to Castle Rock- This is such a great piece! I actually JUST performed this march with my 7th grade band, during last year's festival. They were an advanced group, so using this at an 8th grade level would work fine also. This march gives the director many opportunities to work on some generic march style, and that will pay off in the future. Going into festival season, you will want to make sure your clarinets and low brass are strong, as they play a pretty pivotal role in this piece. Working on individual role responsibility amongst sections will also aide in the performance of this specific march. By the end of festival, out of all the pieces I picked (and you know how I like my "fun pieces"), the students found this to be their favorite.

Deep River- This piece gives the group a nice opportunity to learn about phrasing and the importance of not breathing on bar lines. The middle section almost sounds like a jazzy old western theme. Strange paring... but maybe an opportunity to put a fun, goofy story with the music. I find the imagery helps to get the kids into things, especially on a ballad. Syncopation, key changes, section features and plenty of teachable, musical moments make this piece a great addition to any festival program! Geeze... send that last sentence to JW Pepper for their description box!

Bang Zoom!- You totally nailed it with the “cinematic” description, a story will help your kids really sell this piece to the audience! Reminds me of a spy. I like the percussion feature this piece offers... though simple, it will make the kids feel important. Especially in festival lit, when we as directors are ultra-concerned about the percussion balance and blending in, letting them open up a bit keeps things interesting. Big dynamic contrast and special attention to articulation will be important with this piece. Great way to end!

In terms of your program- I think it looks very nice! I am a fan of 1 page (front and back) programs. I always feel that folded programs (for a basic concert) lacks enough information to justify the paper use and never look finished. Good use of program notes and wise to put in a section about concert etiquette. Part of our job as directors is to educate the audience on how to be good listeners. It is amazing how many people don't know these things. I like how you have jobs assigned to the kids, and you recognize their involvement in different district events. Parent pleaser, and gives the kids a sense of accomplishment. ALWAYS thank volunteers when you can, and your administration no matter what, Excellent job. Finally, good idea with the “Meet the Director” section... parents like to know who is teaching their kids and it gets your name/story out to the public.

Response and Revisions Plan

I am not revising the pieces of my program. My mentor not only trusted that the pieces would be suitable for a Class B 7th/8th grade band, but he also used one of them for his festival preparation last school year. I am confident in my selections and am happy with the content and design of my printable program.

Peer Review

Elizabeth Klein

- Great formatting!
- Great Formal Analysis
- Don't forget to write page numbers on each page
- I would put the Major Concepts section on a new page
- I would recommend having more section goals for the final week.

THE 8TH GRADE BAND PRESENTS:

A SPRING CONCERT

MONDAY, MAY 24TH 2017 – 7:00PM
MR. TREY SIMS – DIRECTOR OF BANDS

MARCH TO CASTLE ROCK.....Steve Hodges

Written in 1998, this march is set in a “Marziale,” or military, style. *March to Castle Rock* is lively yet written in a minor mode, adding aggression to the repeated rhythms. The forceful introduction contrasts with the smoother section that follows.

DEEP RIVER.....John Moss

“Deep River” is an anonymous spiritual of African American origin first printed in 1876. In this arrangement for concert band, the soulful melody is played by each section before launching into a spirited gospel celebration.

BANG ZOOM!.....Vince Gassi

From the composer: “You can sum up this hip work in one word, and that word is fun! You can also use cool, interesting, energetic, expressive, bluesy, and heroic!” *Bang Zoom!* starts with a quick and jarring melody. The composer uses quick alternations between loud and soft dynamic levels to create interesting effects.

CONCERT ETIQUETTE – Help our performers do their best!

A performer's concentration can be interrupted by little things. By following these suggestions, audience members show respect to the performers as well as other members of the audience.

When to Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. Refrain from clapping until the end of a piece. In a multi-movement work, applaud after all movements are completed. When in doubt, wait for the conductor to acknowledge the end of a piece or work!

Entering and Exiting the Auditorium – Refrain from entering/exiting/moving around the auditorium while a performance is in progress; please wait until the piece has finished or there is a break in the program.

Talking - Talking is *NOT* tolerated. It is not only distracting to the performer, but also to every person in the audience. If someone around you is talking (or even whispering), ask them nicely to please stop.

Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers, cell phones, and watches should be set to silent mode or turned off.

Taking Pictures – *No flash photography while performers are on stage.* Please limit the number of photographs taken during a performance, as it can be distracting even without the flash. Of course, feel free to take as many pictures as you want after the performance!

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

FLUTE

Morgan Davis *,^,+,!
 Raemn Darga +
 Caitlin Coulter *L*
 Brandi Hauxwell
 Morgan Reip

OBOE

Megan Sparks *,!

BASSOON

Shannon Thornburg *, +
 Amanda Edwards +

CLARINET

Megan Cotherman *,!
 Kamryn Nickerson !
 Audrey Beauchesne
 Skylar Devary *A*
 Sara Lossing

BASS CLARINET

Adrienne Burtrum +
 Hannah Bentley ^,+

ALTO SAXOPHONE

Sebastian Behme *,^, *J*
 Randi Davis +, *J*

TENOR SAXOPHONE

Mya Frappier *, *J*

BARITONE SAXOPHONE

Cameron Tash *, *J*

TRUMPET

Ian Laube *,^,+,!, *J*
 Billy Fagerstrom !, *J*
 Siena Graves +,!, *J*
 Tom Clappe +, *J*
 Megan Webb *J*

HORN

Lexi Gievers *,^
 Carlie Cotherman
 Chloe Meyers

TROMBONE

Grant Bowdish *,!, *J*
 Harley Brown ^, *J*
 Brooke Hoyt *J*

EUPHONIUM

Samantha Bone *

TUBA

Will Hearn *,!

PERCUSSION

Noah Tash *,^,>,!
 Ian O'Leary >,!
 Tatianna Maalouf ^,>

KEY:

* - Principal Player
 ^ - Takes private lessons
 ! - MSBOA District Honors Band
 > - Percussion Ensemble
 + - Solo/Ensemble
L - Librarian
J - Jazz Lab
A - Attendance

UPCOMING EVENTS

May 27 - 7pm
 High School Concert

May 28 - 7pm
 Marching Band Info Night

August 7-11
 Band Camp

SPECIAL THANKS...

This evening's performance is only possible because of amazing support at all levels of the program! Thank you including parents, faculty, administration, custodial staff, Sound & Light Crew, and many more!

BAND BOOSTER EXECUTIVE BOARD

Sebastian Ryder, President
 Jody John, Vice President - Fundraising
 James Carver, Vice President - Special Event
 Cindy Miller, Treasurer
 Kyle Fleming, Financial Secretary
 Jennifer Stone, Secretary
 Trey Sims, Director of Bands

MIDDLE SCHOOL ADMINISTRATION

Mr. Neil Bedell, Principal
 Mr. John Dundas, Assistant Principal
 Mrs. Carrie Ammons, Assistant Principal

As a parent or guardian of a student musician, you are a member of the Band Boosters! The next meeting will be May 31st at 7pm in the high school band room. Contact Mr. Sims or Mr. Sebastian Ryder with questions about participating and supporting our wonderful bands!

MEET THE DIRECTOR – MR. SIMS

Mr. Sims graduated from Clio High School in Clio, Michigan, and went on to study Music Education at Western Michigan University. He studied flute with internationally-renowned flutist, Dr. Martha Cuncell-Vargas. Mr. Sims was an active student in the School of Music and WMU's campus at large; some of his favorite memories are from his times acting as Drum Major of the Bronco Marching Band, Resident Assistant, and Orientation Student Leader.

Outside of music, Mr. Sims enjoys web and graphic design, reading, watching HGTV, and spending time with his three brothers and Boston Terrier named Tuxedo! Mr. Sims is thankful for a great year with your student and looks forward to many more!

Mr. Trey Sims

Director of Bands

