**8th Period eLearning**

Thursday April 30th:

Hey all! I changed my mind, and we ARE going to listen to another piece of music this week. I love reading your responses, so keep it up!

Please listen to this recording of “Children’s March” by Percy Grainger and write a four to eight sentence response to things you heard in the recording, the comparison of the program notes to the actual performance, how the music made you feel, or anything else. Submit on google classroom.

Here is the link:

<https://www.youtube.com/watch?v=sVGNzmRWqM0>

Here are the program notes:

Children’s March, “Over the Hills and Far Away” Percy Grainger (1882–1961) edited by R. Mark Rogers Although Percy Grainger was born an Australian, he spent the majority of his professional life in England and America. He was an only child, and when his parents separated in 1890, he developed an inextricable bond with his mother that lasted until her death in 1922. She traveled and lived exclusively with Percy, acting as his caretaker, business manager, and closest confidant. Rose Grainger was an accomplished pianist, and young Percy’s earliest musical studies were kept within the family. He showed tremendous promise at the keyboard, and by 1895, he had reached the requisite age of thirteen to enroll in a conservatory. Rose and Percy left Australia for Germany where he was admitted to the Hoch Conservatory in Frankfurt am Main. After his graduation, mother and son relocated to London in 1901 and Grainger began his career as a concert pianist in earnest. During this time he also composed feverishly and began to take particular interest in the native folk songs of his new home. In 1905, he set about in Brigg, Lincolnshire, on the first of what would become countless trips to the English countryside to collect and document the tunes often sung by the native residents. First on paper, and then with the newly developed wax cylinder, Grainger eventually documented more than 700 English and Danish folksongs. He delighted in the nuances and “imperfections” rendered by each singer and arranged dozens of these tunes for various ensembles. In what would become the defining feature of his work, he not only preserved the tunes, but also the irregular meters and unique interpretations of each singer who first shared the music with him. After the outbreak of World War I, Grainger moved to New York in 1914 and called America his home for the remainder of his life. He made a triumphant American solo debut in 1915, playing a concert of his own works to a soldout audience in Aeolian Hall. Celebrated tenor Enrico Caruso was in attendance along with several notable critics, and Grainger was hailed as a modern genius at the keyboard. The Evening Post reported that “…in less than half an hour he had convinced his critical audience that he belongs in the same rank as [Ignacy Jan] Paderewski and [Fritz] Kreisler, sharing their artistic abilities, and yet as unique as they are, something new and sui generis. The audience was stunned, bewildered, delighted.” Despite his burgeoning success in America, in 1917 Grainger decided to join the U.S. Army in support of the war effort. He served with the Coast Artillery Band until 1919, playing both oboe and saxophone (which he had taught himself to play, among many other instruments). This was Grainger’s first true experience with a concert band, and he was immediately taken with the unique sound of the ensemble. This encounter proved to be the beginning of his long and fruitful relationship with the wind band, resulting in dozens of works that have become the cornerstone of the ensemble’s repertoire. In 1918, the same year he attained his U.S. citizenship, he composed his first original work for band, titled Children’s March, “Over the Hills and Far Away.” Most of his works from this period were built upon the folk tunes Grainger had so diligently collected, and the melodies of Children’s March seemingly spring from the same source. However, the work is built entirely upon original material and makes full use of the sonorous capabilities of the band, with special attention given to the double reeds, saxophones, and piano. In fact, Children’s March is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the very end of the piece that the player hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to Grainger’s “playmate beyond the hills” (whom the composer never identified by name) and was premièred on June 6, 1919, by the Goldman Band with the composer conducting

**Tuesday April 28th**

**Please fill out this google link and then submit this assignment.**

[**https://forms.gle/TJfhoPrhAsWyyRFk9**](https://forms.gle/TJfhoPrhAsWyyRFk9)

**Thursday April 23**

Please continue practicing all of our pieces for 15-30 minutes each day. Submit a recording of you playing the section listed below on Thursday April 23rd on google classroom. Per usual, please include a metronome playing in the background. If you cannot play at the marked tempo, or the tempo we were using in class, feel free to choose a slower tempo and continue working to speed up.

Battery percussion: if you have a practice pad, please use that.

Mallet percussion: please use a mallet instrument if you have one, or a piano. If you have neither, please let me know.

Cymbals and other auxiliary instruments, please reach out to me on remind/email and I will get you an alternate assignment if you do not have the instruments at home.

**Performance Band AND Honors Performance Band eLearning**

Toccata for Band

**Flute, Oboe, Clarinets:** Measures 30-38

**Bass Clarinet:** Measures 30-38

**Alto Saxophones:** Measures 30-38

**Tenor Saxophones:** Measures 30-38

**Baritone Saxophones:** Measures 30-38

**Cornets/Trumpets:** Measures 38-51

**Horn, Trombones, Baritone, Tubas:** Measures 30-38

**Percussion**

**Snare Drum:** Measures 30-38

**Bass Drum:** Measures 30-38

**Mallets:** Measures 30-38

**Timpani:** Measures 30-38

**Tuesday April 21st**

Please listen to this recording of “Festive Overture” by Shostakovich and write a four to eight sentence response to things you heard in the recording, the comparison of the program notes to the actual performance, how the music made you feel, or anything else. Submit on google classroom.

Here is the link:

<https://www.youtube.com/watch?v=26ERmsti8oc>

Program notes:

The ***Festive Overture*** was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto.* Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The ***Festive Overture*** is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

- *Note from the score, by Donald Hunsberger*

One of the most effective concert openers in the repertoire, ***Festive Overture*** is an audience-pleasing piece for fine high school and university ensembles. The technical woodwind lines, extended melodies, and exposed brass fanfares will provide a variety of challenges for most any ensemble. It should be noted that the fourth trumpets [and euphoniums] are assigned a formidable part, doubling an upper woodwind melody that requires technique, facility and range. Thorough preparation is required, but *Festive Overture* is an exhilarating piece that will engage the audience.

- *Program Note from*Great Music for Wind Band

The gestation of Shostakovich’s ***Festive Overture*** has been subject to several different theories. One author claims that it was originally written in 1947, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich’s relief at the death of Josef Stalin (in 1953), whose regime had twice censored the composer and his music. Most probably, the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer set to work, and the overture was completed in three days, the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the overture has proved to be one of Shostakovich’s most frequently performed works.

- *Program Note from University of North Carolina, Greensboro, Wind Ensemble concert program, 19 November 2015*

**Thursday April 16th**

Please continue practicing all of our pieces for 15-30 minutes each day. Submit an AUDIO, not video, recording of you playing the section listed below on Friday April 3rd on google classroom. Per usual, please include a metronome playing in the background. If you cannot play at the marked tempo, or the tempo we were using in class, feel free to choose a slower tempo and continue working to speed up.

ALL INSTRUMENTS: Please submit an audio recording of you playing the first 10 measures of your instrument’s ILMEA Scale sheet at any tempo. If you do not have your warm up packet with you, you can find a copy of the scale sheets on the Band Website under the “ILMEA Audition Music” tab.

**Tuesday April 14th**

Please listen to this recording of “Jupiter” by Gustav Holst and write a four to eight sentence response to things you heard in the recording, the comparison of the program notes to the actual performance, how the music made you feel, or anything else. Submit on google classroom.

Here is the link:

<https://www.youtube.com/watch?v=Gu77Vtja30c>

**Jupiter, the Bringer of Jollity**– By far the most accessible of the movements, Jupiter is an unabashed celebration of life, fortune and hope in a multitude of forms.

|  |
| --- |
| The main theme of Jupiter The hymn-like theme of Jupiter The main and hymn-like themes of Jupiter |

As if to compensate for the dearth of melody elsewhere, Jupiter is crammed with memorable, strongly differentiated tunes that follow in succession without transition and, perhaps reflecting the inspiration Holst derived from folk music, often sound quintessentially British. Indeed an adaptation of the central hymn-like theme, when set to words as "I Vow to Thee My Country," became a hugely patriotic anthem. While that use may have boosted the popularity of the entire work, Holst deplored it and Freed agrees: "Listeners outside of Britain are fortunate in not having the words intrude themselves." Sargent describes the themes as variously depicting "the joy of vulgar laughter, of the Carnival, of country dancing, of bells ringing, of children at play and … the joy of a Pickwick [presumably a reference to the retired but naïve businessman in the Dickens novel] seated in an ingle-nook [translation: a recess near a fireplace] with a mug of beer in one hand … chuckling happily as he recalls the pleasures of a well-spent day." Specific allusions aside, Jupiter is one of the most rapturous pieces of music ever written, utterly contagious in its enthusiasm, and the splendors of Holst's inventive, active orchestration spreads the feeling of joy still further. Yet, Greene feels that the disjunction of the themes heralds an underlying conflict beneath the festive surface, and a few intrusions of dissonance toward the end suggest more sobriety to come.

**Thursday April 8th**

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ALL ISTRUMENTS: Please submit an audio recording of you playing the first 6 measures of your instrument’s ILMEA Scale sheet at any tempo. If you do not have your warm up packet with you, you can find a copy of the scale sheets on the Band Website under the “ILMEA Audition Music” tab.

If you are interested in cleaning your instrument to prevent illness, please do so.

Woodwinds, use some soap and water on your mouthpiece, do not submerge your cork for long period of time. You can also use your swab and q-tips to remove gunk and dust from your instrument.

Brass: Check out this video:

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

Please do not submerge your felt areas of your instrument/valves.

Thank you!

Mr. Fansler

**Tuesday April 6th**

Please listen to this recording of “The Overture to Tannhauser” by Richard Wagner and write a four to eight sentence response to things you heard in the recording, the comparison of the program notes to the actual performance, how the music made you feel, or anything else. Submit on google classroom.

Here is the link:

<https://www.youtube.com/watch?v=SRmCEGHt-Qk>

Here are the program notes:

**Overture to *Tannhäuser***

Richard Wagner

The opera, written in 1845, is based on the German legends of Tannhäuser and the song contest at Wartburg. It centers on the struggle between sacred and profane love, and redemption through love.

The overture deals with the struggle between earthly love and that born in Heaven.

It opens with the song of the pilgrims, growing louder asit draws near, then receding. Gloaming creeps on; the last of the pilgrims’ chant dies away. Night falls and magic apparitions appear; a rosy mist arises, with jubilant songs; we feel the motion of a mad whirling dance; these are the bewitchments of the Venusberg.

Lured on by the tempting vision, a manly figure approaches; it is Tannhäuser, the minnesinger (troubadour); his proud, exultant love song rings out in challenge. He is answered by wild cries; the rosy cloud enwraps him more closely; intoxicating perfume overwhelms his senses.

And now, in the enchanted twilight, appears to his entranced vision, the figure of a woman, unspeakably lovely. He hears a voice, tremulously sweet, like the call of the sirens; it is Venus herself who rises before him.

A wild bacchanal, the maddest of dances, then with a rushing sound the revelers disperse. Only an awesome murmur like the whirring of wings hovers over the spot where the spell of the unholy enchantment has worked.

Above this murmuring returns the pilgrim song, gathering volume in a song of triumph; in the fierce conflict against the senses, the spirit has won the victory.

Richard Wagner (1813–1883) was a German composer, theatre director, polemicist, and conductor who is primarily known for his operas. He revolutionized opera through his concept of the Gesamtkunstwerk ("total work of art"), by which he sought to synthesize the poetic, visual, musical and dramatic arts, with music subsidiary to drama. His compositions are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of leitmotifs — musical phrases associated with individual characters, places, ideas or plot elements. His advances in musical language, such as extreme chromaticism and quickly shifting tonal centers, greatly influenced the development of classical music.

Until his final years, Wagner's life was characterized by political exile, turbulent love affairs, poverty and repeated flight from his creditors. His controversial writings on music, drama and politics have attracted extensive comment in recent decades, especially where they express antisemitic sentiments. The effect of his ideas can be traced in many of the arts throughout the 20th century; their influence spread beyond composition into conducting, philosophy, literature, the visual arts and theatre.

If you would like something to compare it to, or something to laugh at in these confusing days, check out the Warner Bros interpretation of the overture. (It also includes another opera by Wagner, the Ride of the Valkyries.) Bonus points if you can tell me when the theme for Tannhauser comes in.

<https://www.youtube.com/watch?v=KJXBZbi2RJc>

**March 30-April 3**

Please continue practicing all of our pieces for 15-30 minutes each day. Submit an AUDIO, not video, recording of you playing the section listed below on Friday April 3rd on google classroom. Per usual, please include a metronome playing in the background. If you cannot play at the marked tempo, or the tempo we were using in class, feel free to choose a slower tempo and continue working to speed up.

Battery percussion: if you have a practice pad, please use that.

Mallet percussion: please use a mallet instrument if you have one, or a piano. If you have neither, please let me know.

Cymbals and other auxiliary instruments, please reach out to me on remind/email and I will get you an alternate assignment if you do not have the instruments at home.

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Brass: Check out this video:

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

Please do not submerge your felt areas of your instrument/valves.

**Performance Band eLearning**

Toccata for Band

**Flute, Oboe, Clarinets:** Measure 171-184

**Bass Clarinet:** Measure 171-184

**Alto Saxophones:** Measure 171-184

**Tenor Saxophones:** Measure 171-184

**Baritone Saxophones:** Measure 171-184

**Cornets:** Measure 171-184

**Horn:** Measure 171-184

**Trombones, Baritone, Tubas:** Measure 171-184

**Percussion**

**Snare Drum:** Measure 171-184

**Bass Drum:** Measure 171-184

**Mallets:** Measure 171-184

**Timpani:** Measures 171-176

**Honors Performance Band eLearning**

Toccata for Band

**Flute, Oboe, Clarinets:** Measure 171-184

**Bass Clarinet:** Measure 171-184

**Alto Saxophones:** Measure 171-184

**Tenor Saxophones:** Measure 171-184

**Baritone Saxophones:** Measure 171-184

**Cornets:** Measure 171-184

**Horn:** Measure 171-184

**Trombones, Baritone, Tubas:** Measure 171-184

**Percussion**

**Snare Drum:** Measure 171-184

**Bass Drum:** Measure 171-184

**Mallets:** Measure 171-184

**Timpani:** Measures 171-176

**March 16-20th**

Please continue practicing all of our pieces for 15-30 minutes each day. Submit a recording of you playing the section listed below on Friday March 20th on google classroom. Per usual, please include a metronome playing in the background. If you cannot play at the marked tempo, or the tempo we were using in class, feel free to choose a slower tempo and continue working to speed up.

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Brass: Check out this video:

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

Please do not submerge your felt areas of your instrument/valves.

**Performance Band eLearning**

Toccata for Band

**Flute, Oboe, Clarinets:** Measure 161-171

**Bass Clarinet:** Measures 144-161

**Alto Saxophones:** Measures 123-130

**Tenor Saxophones:** Measures 55-73

**Baritone Saxophones:** Measures 144-161

**Cornets:** Measures 131-144

**Horn:** Measures 81-91

**Trombones, Baritone, Tubas:** Measures 144-161

**Timpani:** Measures 123-130

**Percussion**

**Snare Drum:** Measures 142-164

**Bass Drum:** Measures 148-164

**Mallets:** Measure 161-171

**Honors Performance Band eLearning**

If you are in Wind Symphony, I prefer that you play the section from Trail of Tears, but you can do either for your playing test. You do not need to do both.

Toccata for Band

**Flute, Oboe, Clarinets:** Measure 161-171

**Bass Clarinet:** Measures 144-161

**Alto Saxophones:** Measures 123-130

**Tenor Saxophones:** Measures 55-73

**Baritone Saxophones:** Measures 144-161

**Cornets:** Measures 131-144

**Horn:** Measures 81-91

**Trombones, Baritone, Tubas:** Measures 144-161

**Percussion**

**Snare Drum:** Measures 142-164

**Bass Drum:** Measures 148-164

**Mallets:** Measure 161-171

**Timpani:** Measures 123-130

Trail of Tears

**Flute, Oboe, Clarinets:** Rehearsal 6-7

**Bass Clarinet:** Rehearsal 7-8

**Alto Saxophones:** Rehearsal 11-Meno Mosso

**Tenor Saxophones:** Rehearsal 10-11

**Baritone Saxophones:** Rehearsal 7-8

**All Brass:** Meno Mosso- Rehearsal A

**Percussion**

**Timpani:** Meno Mosso- Rehearsal A

**Bells:** Rehearsal 7- Rehearsal 8

**Vibes/Xylo:** 5 Measures after Rehearsal 6- Rehearsal 7

**Tambourine:** Rehearsal 11 – Rehearsal 12

**Snare Drum:** Allegro Vivo ma non troppo – Rehearsal 7