

Clinton High School – Symphonic Band
Rehearsal Schedule
March 31-May 16

**Each rehearsal will begin four minutes after the tardy bell rings. Tuners will be circulated around the band room. You must be seated, tuned, silent, have your instrument, pencil, music and rehearsal schedule. Each rehearsal will begin with a warm up on the scales indicated and sight-reading. It is your responsibility to have the music indicated completely and thoroughly prepared prior to each rehearsal!*

MARCH

M31 Listen to the concert and discuss how to improve.

APRIL

T1 Bb Major/G Minor, Ignition, On Wisconsin

W2 Bb Major/G Minor, Ignition, On Wisconsin

R3 Bb Major/G Minor, Memorial Day Song

F4 Bb Major/G Minor, Ignition, Memorial Day Song

M7 F Major/D Minor, Conquest 1, March of the Trolls

T8 F Major/D Minor, Ye Banks and Braes O’Bonnie Doon, Conquest 1

W9 F Major/D Minor, March of the Trolls, Conquest 1

R10 F Major/D Minor, Ignition, Conquest 1, March of the Trolls

F11 F Major/D Minor,

M14 Eb Major/C Minor, Ignition, Conquest, Ye Banks and Braes

T15 Eb Major/C Minor, Ignition, Conquest, Ye Banks and Braes

W16 Eb Major/C Minor, Ignition, Conquest, March of the Trolls

R17 Eb Major/C Minor, Ignition, Conquest, March of the Trolls, Ye Banks and Braes

F18 Spring Break

M21 Spring Break

T22 Spring Break

W23 Eb Major/C Minor, Get State S&E travel notes into Mr. Brueggen, Sabre Dance, Divertimento, Conquest, Ignition

R24 Eb Major/C Minor, Get State S&E travel notes into Mr. Brueggen, Sabre Dance, Divertimento, Conquest, Ignition

F25 Eb Major/C Minor, Get State S&E travel notes into Mr. Brueggen, Sabre Dance, Divertimento, March of the Trolls, Grainger

S26 **State Solo and Ensembles at UW-Whitewater**

M28 C Major/A Minor, Conquest, Ignition, Grainger

T29 C Major/A Minor, Conquest, Ignition, Grieg

W30 C Major/A Minor, Conquest, Ignition, Grieg

MAY

R1 C Major/A Minor, Conquest, Ignition, Grainger

F2 C Major/A Minor, Conquest, Ignition, Grainger

M5 Grieg, Grainger, Conquest

T6 Record and listen to Conquest 1 and rehearse, play through the program

W7 Record and listen to Ignition and rehearse, play through program

R8 Record and listen to Ye Banks and Braes and rehearse, play through program

F9 Record and listen to March of the Trolls and rehearse, play through the program

M12 Play through concert

T13 Play through concert

W14 Play through concert

R15 Play through concert

F16 Concert

M19 Listen to Concert, Turn in Music, Practice Marching for Memorial Day

Ignition

Ignition is a blindingly fast, raucously energetic concert opener that derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the “spark” of creativity, and as a “celebration in sound” for those who find and follow their own true life’s passion and pass it along to others, “igniting” the flame for another generation. It was written for the Atlanta Youth Wind Symphony and their conductor, Scott Stewart, who have been steadfast supporters of Todd Stalter’s compositions, as a musical “Thank you!” from a grateful composer.

Ye Banks and Braes O’Bonnie Doon

In the typically understated style of Percy Grainger, this delightful work, originally published in 1936, is incredibly nice. Disarmingly easy from a technical point of view, and only two minutes long, this is an excellent way to showcase a mature band.

Unit 1: Composer

Percy Aldridge Grainger, the noted Australian pianist and composer, left behind a rich legacy of wind music. His intense interest in folk music and performance practice led to many compositions based on British melodies. He called folk singers “kings and queens of song...lords in their own domain- at once performers and creators.”

Unit 2: Composition

Grainger’s original 1901 setting of this Scottish folk melody was for “Mixed Voices, Whistlers, and Harmonium.” The wind band version dates from 1932. The full tune is heard twice, and the duration of the entire piece is about two minutes.

Unit 3: Historical Perspective

Robert Burn’s poem “The Banks o’Doon” is the basis for the folk song.

Ye banks and braes o’bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary fu’ o’ care?
Thou’lt break my heart, thou warbling bird,
That wantons thro’ the flowering thorn:
Thou minds me o’departed joys,
Departed never to return.
Aft hae I roved by bonnie Doon,
To see the rose and woodbine twine;
And ilka bird sang o’ its love,
And fondly sae did I o’ mine.
Wi’ lightsome heart I pu’d a rose,
Fu’ sweet upon its thorny tree;
And my fause lover stole my rose,
But ah! He left the thorn wi’ me.

Unit 4: Technical Considerations

This highly tonal setting is centered in F. The meter is a “slowly flowing” 6/8, most likely conducted in six. Harmony is mostly functional, with a few chromatic alterations in the second half of the piece.

Unit 5: Musical Considerations

The pentatonic melody should be phrased in the same smooth, unbroken manner as a vocalist/folk singer, with a fair amount of give and take in the tempo. The main challenge of this deceptively complex piece is balance. The saxophones are the only instruments to keep the tune throughout, so the full texture of the wind ensemble must balance carefully against that section. The “Scotch snap” rhythmic should not be rushed or harshly accented, but rather given weight with air and then relaxation on the resolving note. Dynamics and swells are clearly marked and should be balanced well within the overall warm, dark sound of the piece.

Unit 6: Musical Elements

Ye Banks and Braes contains elements of folk song, pentatonic scale, functional harmony, 6/8, and Scotch snap.

Unit 7: Form and Structure

The form of the setting follows the exact structure of the poetry:

ABAB

| Verse | Section | Scoring |
|-------|---------|---|
| 1 | A | oboe, English horn, clarinets, saxophones, low cornets, horns, and trombones; piano |
| | B | Forte |
| 2 | A | add piccolo, flue, E-flat clarinet, cornet 1; pianissimo |
| | B | tutti; chromatic movement, climax at m. 29; piano cadence (from gliss) |
| | | on F major |

Unit 8: Suggested Listening

Other works by Percy Grainger:

Lincolnshire Posy, Colonial Song, Children’s March, Irish Tune from County Derry, Molly on the Shore

Unit 9: Additional References and Resources

Bird, John. Percy Grainger. London: Faber, 1982.

Fennell, Frederick. “Ye Banks and Braes o’Bonnie Doon” in *The Instrumentalist*, September 1981, 29-32.

March of the Trolls

Terrific transcription that provides a contrasting selection for concert programs. The soft but intense opening builds in intensity and draws the listener in as it grows in energy and volume. A welcome work that bands at all levels will want to perform.

Conquest 1

From the Motion Picture "Ninja's Creed" by Kenneth Lampl

"Bring the excitement and energy of Hollywood film score to your next concert, and take your students on the epic musical adventure of Conquest 1. This non-stop musical juggernaut will be your heart pounding with a soul-stirring climax that will leave your audience breathless and bring them to their feet.

F Major

6/8 Time

1 la li 2 la li

1 ta la ta li ta 2 ta la ta li ta

Or

1 + a 2 + a

1 ta + ta a ta 2 ta + ta a ta

| | | |
|----------|--|-----------------------------------|
| Maestoso | | Majestically |
| Simile | | The same, continue in same manner |

Rehearsal 56

4/4 time signature

Maestoso e cantabile- Majestically in a singing style

Rehearsal 80

5/4 time signature- same as 4/4, just add one more quarter note per measure

| | | |
|---------|--|------------------------|
| Pesante | | Heavily; with emphasis |
|---------|--|------------------------|