Courtly Airs and Dances

Movements 1, 2, 4, and 6
Ron Neslon-1995

Lucas Chapa
Unit Plan
MUS 3440 Instrumental Methods I
Western Michigan University
Spring 2011
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**Basic Information**

**Title:** Courtly Airs and Dances - in six movements for Symphonic Band

**Composer:** Ron Nelson (1929-)

**Publisher:** Ludwig Music Publishing Company  
1044 Vivian Drive  
Grafton, OH 44044

**Commissioned by and dedicated to:** The Hill Country Middle School Band in Austin, Texas, Cheryl Floyd. Director

**Grade Level:** Senior High School - B

**Instrumentation:**

<table>
<thead>
<tr>
<th>C Piccolo</th>
<th>2 Eb Alto Saxophone 1, 2</th>
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<tr>
<td>2 Flute 1</td>
<td>1 Bb Tenor Saxophone</td>
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<td></td>
<td>Castanets, Sleigh Bells, Triangle,</td>
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<td></td>
<td>Crash Cymbal</td>
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<td>1 Percussion 3: Suspended</td>
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<td>1 Percussion 4: Sanre</td>
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<td>Drum/Tenor Drum, Triangle</td>
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<td>1 Percussion 5: Bass Drum with attached Cymbal</td>
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**Score:** Full Transposed Score

**Performance Time:** ca. 9:00
Basic Information-Cont.

**Mvmt. I- “Intrada”**
Key: Bb Concert (F Mixolydian)
Meter: 4/4
Tempo: quarter note= 68-70
Style: “With Pomp”/Fanfare

**Mvmt. II- “Basse Danse”**
Key: F Concert (Centered between Bb Lydian and g minor)
Meter: 3/2
Tempo: half note= 58-62
Style: “In a Stately Manner”

**Mvmt. IV- “Saltarello”**
Key: Eb Concert (F Dorian)
Meter: 6/8
Tempo: dotted eighth= ca.120
Style: “Very Precisely”/Light Dance

**Mvmt. VI- “Allemande”**
Key: F Concert (F Major)
Meter: 4/4
Tempo: quarter note= 120
Style: “Joyously”

**Range Concerns/Unusual Requirements:** Optional 8va parts in Flute/Clarinet. Stopped Horn Parts in Mvmt. I. Many percussion parts.
Program Notes
Courtly Airs and Dances

The Composer

Ron Nelson is an American born composer whose compositional styles know no bounds. Nelson has composed works for orchestra, wind ensemble, opera, chamber, and choral groups which has given him a diverse set of musical vocabulary which few composers have mastered. Most notable is his mastery of renaissance dance style from which the majority of his works are structured. Dr. Nelson has appeared as a guest composer and conductor at many universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton. Ron Nelson retired in 1993 from Brown University and now resides in Scottsdale, Arizona with his wife.

The Piece

The four movements selected reflect a suite of dances Nelson has compiled into one larger work. Each of these movements is not only an accurate representation of each dance form but also reflects the unique stylistic qualities of each country. Mvmt. I is titled “Intrada”, a festive fanfare slightly similar in style to a modern march. Mvmt. II is a “Basse Danse” characterized by a slow and smooth moving melodic line which transitions amongst different sections of the ensemble. Mvmt. IV “Saltarello” is a brisk triple meter dance from Naples featuring brisk woodwind runs. The final movement “Allemande” is an impressive finish to the work and is traditionally a dance between two people in a rather stately and regal fashion.
Ron Nelson was born December 19th, 1929 in Joliet Illinois. Nelson received his Bachelor of Music degree in 1952, Master of Music in 1953, and Doctor of Musical Arts in 1956. All degrees were earned from the Eastman School of Music. Nelson was also able to train internationally through a Fulbright Grant in France at both the École Normale de Musique and later the Paris Conservatory. It was abroad that Nelson was able to study the European dance forms so intently and which are incredibly prevalent in many of his compositions.

Ron Nelson was on faculty for Brown University throughout his career. He began as Assistant Professor in 1956 and continued to prosper through Associate Professor in 1960, Full Professor in 1968, Chairman of the Department of Music from 1963-1973, and in 1991 was awarded the Acuff Chair of Excellence in the Creative Arts.

Nelson has received much praise in particular for his work *Passacaglia (Homage on B-A-C-H)*. He won all three of the prestigious wind band awards for this composition, the National Band Association Prize, the American Bandmasters Association’s ABA/Ostwald Band Competition, and the Louis and Virginia Sudler International Wind Band Competition.

His reputation earned him countless commissions from bands such as the Rhode Island Philharmonic, Brevard Music Center, Musashino Wind Ensemble, National Symphony Orchestra, Rochester Philharmonic, and many other universities and secondary schools. Not only has he maintained an avid compositional life but also has appeared as a guest composer/conductor at many universities which include Western Michigan University, MIT, Princeton, North Texas State, Illinois, Sam Houston, Dartmouth and several others.
Historical Information

The Work

Brief Overview:

The piece *Courtly Airs and Dances* is a collection of six different dance forms. The composer writes, “Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500’s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music, as well as the characteristics of other compositions from that period.”

During the European Renaissance, dancing was incredibly widespread from the lower class town social to the aristocratic art form. Most dance music was written for a keyboard or lute type instrument, which was commonly notated by tablature and resembles modern day jazz lead-sheet notation. Collections of dances were printed by composers such as Attaingnant, Petrucci, and Susato among many others. Each of these pieces was designed to emulate the dance itself, resulting in incredibly functional music so that it matched the tempo and dance steps. Suites such as this were common due to each individual dance’s difference in style and tempo. This offered people not only the variety of style, but also a chance to slow down and catch their breath! These pairings of individual styles were the precursor to Baroque forms such as the *sonata da camera* and the *suite*. 
Historical Information

Dance Forms

Movement I- Intrada

The Intrada was historically a piece used to announce or accompany an entrance of royalty, to inaugurate an event, or as the beginning of a suite. In Italy during the 16th and early 17th centuries the Intrada would be played by a trumpet ensemble at the beginning and ending of an event (which is true in this composition as well).

Movement II- Basse Danse

This dance form was typically found in both French (basse danse) and Italian (bassadanza) dance suites. It is a typical court dance during the late Middle Ages and Renaissance which reached its height during the 15th century. This form is characterized by a descending bass line with a slow and smooth moving melodic line which many times was improvised during the repeat. This slow moving bass line was descriptive of the gliding movements of the feet during this stately dance.

Movement IV- Saltarello

A “saltarello” is a generic term for moderately rapid Italian Dance, almost always in a triple meter, and usually involving jumping melodic lines. Composers Domenico da Piacenza, Antonio Cornazano, and Guglielmo Ebreo described this dance as a progressively faster melodic line over a single bassadanza, more commonly referred to as a cantus firmus. Very little is known about the dance itself but it is expected that the dancing involved many jumping “saltarello” steps.

Movement VI- Allemande

The Allemande is one of the most popular Baroque instrumental dances. It originated sometime during the mid-16th century in Germany under the name “Teutschertanz” or “Dantz” and “Bal Todescho” in Italy (“Allemande” is the French term). French composer Arbeau, in his 1588 composition Orchésographie, depicted this couple’s dance as a man and woman, side by side, proceeding from one end the hall to another, each turning about his partner to reverse their line and go back to their original place.
Historical Information

Related History

It is interesting to see how “out of place” Ron Nelson seems in relation to other contemporary composers of his time. Nelson was born in 1929 which puts him in the midst of a wide variety of musical genres and historical conflicts. Listed below are just a few of the historical events which Nelson encountered during his lifetime:

- 1939 WWII Begins
- 1941 Pearl Harbor Bombing
- 1945 Atomic bomb used at Hiroshima
- 1951 Television is invented
- 1968 Martin Luther King assassinated
- 1981 IBM creates the first computer
- 1986 The Challenger shuttle launches.

This massive amount of growth through technology combined with some of the most significant social reforms in the history of the United States and the world. During this period of turmoil there were two basic differences of musical opinions, tonal/neoclassical music and atonal pieces. Famous composers of the neoclassical style include Vincent Persichetti, Aaron Copland, and Darius Milhaud. This style is characterized by an expansion of traditional harmonies including Neapolitan chords as well as augments 6 chords. Atonal genres include serialism and 12-tone compositions by composers such as Arnold Schoenberg and Oliver Messiaen.

Advancements in technology also gave way to the development of electronic music which progressed throughout his lifetime. It is interesting to note however that despite living in such an exciting era where new inventions changed the world daily Nelsons music does not reflect this change. Nelson wrote mostly pieces based upon older forms with some inflection of the modern neoclassical harmonies.
Courtly Airs and Dances

Formal Analysis

Movement I: Intrada

Measures 1-5  “Fanfare” melody presented in the trumpets. Stopped Horn syncopations in tonic F pedal. Homophonic texture with woodwind entrance in mm. 4-5.

Measures 6-9  Trombone/Baritone join in a repeat of the first fanfare phrase. Harmonic split in mm. 9 with legato Tbn. eighth notes.

Measures 10-13  Final repeat of the first phrase this time with woodwind color added. Tuba entrance reveals the implied harmonies from earlier, mostly tonic pedals.

Measures 14-16  Crescendo to the end, Tpt. plays percussion rhythm from earlier. Open F and C and the end.

Movement II: Basse Danse

Measures 1-16  A section. Theme first presented in the oboe and later in mm. 8 by Tpt. and Tbn. Countersubject present in bassoon and horn parts from mm. 1-8 and in Trbn. I, Hn. III, and Bar. from mm. 9-16. Harmonically centered between Bb Lydian and g minor, mixture of homophonic and polyphonic texture.

Measures 17-24  B section. Flutes present new material centered in g and d minor. Similar, less rhythmic line in Cl. I and II. Elements still reminiscent of the beginning theme.

Measures 24-32  A’ section. Return of the primary theme in full instrumentation. New harmonic richness combined with embellishments in the bass line. Ritard in mm.30 to fermata at the end.
Movement IV: Saltarello

Measures 1-24
Mm. 1-8 is percussion section only. (tambourine, snare/tenor drum)
Establishes a firm tempo/dynamic. Solo Flute enters in mm. 9 with the primary theme with continued percussion accompaniment. Mm. 9-16 is the first phrase is in F dorian tonality ending on a V cadence followed by the last half mm. 17-24 ending on the tonic.

Measures 25-40
Clarinet I (solo) and bsn. play the exact same material as previous with identical phrasing and tonal center. Mm. 33 Clarinet 3 takes over the melody.

Measures 41-56
Transitional section, low brass takes over with percussion in a syncopated hemiola rhythmic pattern. Adds new interest and “groove” between tbn. and bar/tba. Pedal F-C tonic between tbn. and tba.

Measures 57-88
The primary theme returns in the Picc. Fl. Ob. Cl. and Tpt. parts. Rhythmic accompaniment continues along with added castanet/bell part.

Measures 89-104
The primary theme continues but now with parts doubled at the octave in woodwinds and a descending Sax. line. Lower/second brass entrances add fuller sound and more interesting rhythmic variation. Tonal center still centered around the dominant, mm. 104 ending less conclusively setting up for the finish.

Measures 105-120
Final statement of the theme ending with a unison conclusion in the last two measures resolving to the tonic F.

Movement VI: Allemande

Measures 1-16
Mm. 1-8 phrase is divided into 2, 4 measure phrases. F major with unison Tpt./Tbn. part with an F/C pedal in the Cl. Mm. 9-17 repeat of the main theme only in Tpt. with harmonized accompaniment perfect fifths in the Tbn.

Measures 17-24
Second theme from the Fl. with harmonic accompaniment from the Ob. Cl. and Hn.

Measures 25-41
Main theme with fuller instrumentation and other rhythmic variation in the Bsn. and Saxes. Percussion crash cymbals add to the texture. Mm. 41 the second theme returns keeping the same fuller instrumentation.
Measures 42-53
Transitional section with the theme presented in canon every two measures starting in Ob. Cl. then Fl. then Tpt. I then Tpt. III and IV continuing until mm. 53.

Measures 54-60
Flourishes back into the main theme with fullest instrumentation and accompanying harmonic support yet.

Measures 61-71
A coda with high intensity trills in the upper woodwinds and newer contemporary harmonic devises in the brass. Polytonal harmonies obscure until the resolution in mm. 68 ending in a unison rhythm of the theme in mm. 70.

**Errata**
None Found
Performance Notes
Conductors insights and reminders

Overview:
By far the most challenging aspect of Ron Nelsons’ Courtly Airs and Dances is the wide variety of styles which the ensemble must master in order to attain an authentic performance of this piece. Each movement, as described earlier, has particular characteristics which must be adhered to. If these stylistic qualities are not brought forth then the performance will be bland and the students will learn little of the musical form or its relationship to history.

The “Fast” Movements:
The more spirited movements, “Intrada”, “Saltarello,” and “Allemande” need to maintain a lighter more lifted style. By doing so this keeps the tempo up and stops the ensemble from “bogging down” when thicker instrumentation is added as each movement progresses. Paying particular attention to rhythmic accuracy in the trombone and horn parts will also help to propel the tempo.

The “Slow” Movement:
“Basse Danse” is the only true slow dance piece in this particular piece. The purpose of this is to create a contrast in terms of style and tempo between the “Intrada” and the “Saltarello”. Stay true to the dance form, smooth phrasing and a relaxed but purposefully strict underlying rhythm. Keep eye contact with the snare drum as they will be setting the pulse for the ensemble during the exposed melodic introduction.

Stylistic Concerns:
Since each movement is based off of a Renaissance dance we need to make sure it is performed in the same manner. The first aspect of this is to make sure the tempo is solid and each member plays accurate/strict rhythms. Without these qualities the piece will not be functional to their respective dance forms resulting in an inauthentic performance. The next aspect concerns the delivery of each melodic line. As typical in Renaissance music, the primary theme is presented in its entirety which is then developed through variation and changes in instrumental colors.
Performance Notes-cont.

Conductors insights and reminders

It is therefore necessary that as each new instrumental color is added, that they play with the same articulations, phrasings, dynamics, and overall style so that they may match those who preceded them. Setting a precedent of each melodic line’s phrasing, articulations etc. is necessary for an accurate performance.

Another, perhaps more difficult aspect to teach, is the ability to “switch gears” instantaneously between each movement. The lure of these dance suites was in their contrast and variety. Students need to be able to change their styles and tempos without hesitation so that each movement is completely different right from the first beat. Practicing transitions from the end of one piece to the beginning of another will aid in this skill if done consistently.

Technical Difficulties:

Be aware of the large percussion section required to play this piece successfully. Schedule in extra setup/teardown time to accommodate for the large amount of equipment. This also means that during festival time you may want to double check everything and make sure it is all packed before heading off to your festival sight.

The majority of the rhythms presented in this piece are very basic and only present a challenge when juxtaposed against the syncopated bass lines (ex. Hn. part Movement I mm. 2-10). Some other considerations include a slightly extended Tpt. I and Tbn. I part along with some muted horn in Movement I.
Glossary of Terms

**Movement I:**

**Intrada** - The beginning of a piece of music, sometimes but not necessarily thematically linked to what follows.

**Tutti** - The indication where after one instrument in a group has played the rest are all required to play again. Often used to avoid confusion amongst the section.

**Movement II:**

**Basse Danse** - The principal court dance of the 15th and early 16th centuries. It was performed by couples with a stately and dignified gliding motion.

**Sonore** - A full, deep, or rich sound. Impressive style.

**Movement IV:**

**Saltarello** - The saltarello was a lively, merry dance first mentioned in Naples during the 13th century. The music survives, but no early instructions for the actual dance are known. It was played in a fast triple meter and is named for its peculiar leaping step, after the Italian verb saltare ("to jump").

**Movement VI:**

**Allemande** - A dance for couples dating back to the 16th century, usually in moderate duple time (2/4 or 4/4). The Allemande (the word means "German") was usually part of a set of dances.

**Staggered Breathing** - The technique of breathing in wind instruments of musical ensembles to create the effect of a continuous sound with no breaks.
Concepts/Skills Required for Performance

Form:
Every student is required to know typical Renaissance dance form characteristics in order to understand the layout of this piece. (See Historical Information-Dance Forms on pg. 8). Armed with this knowledge students will better understand this piece’s direction and understand their part in relation to others. There should be an obvious understanding of the importance of strict tempo, alternating styles, matching articulations, and identification of the theme during their performance.

Broader Musical Concepts:
- Understanding of 8va in flute and clarinet parts.
- Solo versus tutti playing/clarification when presenting the theme and during its repeat.
- Half cadence versus authentic cadence. Nearly every theme in this collection is based upon a HC and ending on an IAC or PAC.
- Understand what staggered breathing means and how to achieve it effectively.
- Understand the term canon as it occurs in Movement VI mm. 40.

Specific Instrumental Concepts:

The French horn part requires the use of stopped horn during movements I and IV. An ideal stopped sound is best produced when the hand is relaxed and creates a tight seal around the opening of the bell rather than a tight fist thrust into it. After closing off the bell students play a half-step lower than the indicated pitch to achieve the correct note. Stopped horn is indicated with a + sign.

Other instruments such as the trumpets and trombones make use of mutes during this performance. Students should be taught the proper technique for inserting and removing these mutes as well as proper care whilst they are in storage.
Objectives and Strategies

Objectives: Overall ensemble objectives will consist of the following list:

- Play with an understanding of the Renaissance style within each particular dance form.
- Anticipate the transitions between each movement so as to make the most dramatic contrast as possible.
- Be able to accurately imitate the theme as it is introduced into varying instrumentations. This includes imitating the motives character, articulation, phrasing and overall style.
- Understand the relationship between the melody, countermelody, and harmonically functional bass parts and be able to adjust accordingly to achieve a blended/balanced ensemble sound.
- Movement VI mm. 53 woodwinds= play the septuplet with accurate notes and rhythm in unison.

Specific section objectives will include the following:

Flute/Piccolo: Mvt. IV mm. 9-29 Establish a unison articulation/style for the main theme Mvt. IV mm. 81 Unison octave intonation.

Trumpet: Mvt. I mm. 2-6 play the opening fanfare with a full “heroic” sound with accurate unison rhythm and articulation.

Trombone: Mvt. IV mm. 41-44 establish a unison “groove” feel which maintains the tempo throughout the section.

Horns: Be able to played the stopped horn parts in movement I and IV.

Percussion: Extensive section work needed in the movements I and VI.
Objectives and Strategies

Strategies for Achieving the Desired Results:

The majority of the ensemble objectives will be accomplished through daily rehearsal during regularly scheduled class hours. The specific sectional objectives will take place during the after school sectional which every student is required to attend at least two per month. This will allow the ensemble rehearsal time to focus on the larger concepts and attempt separate “hashing out” parts during class. By doing so we allow more time as a group playing together and begin to “get to the good stuff” sooner than if we were forced to practice a particularly tricky clarinet run while the rest of the band waited.

During these sectional times students will also be evaluated on their assigned practice portions. These portions will include the section objectives so that students understand exactly what is required of them and can instantly apply it into the larger ensemble setting.

In order to be prepared for these activities I need to have all of the materials ready for them to use. This includes practice portions, sectional objectives, sample listening etc.
Assignment Overview

Objectives: Students will be expected to become proficient with the following knowledge through the assignment of outside class listening and reading assignments:

1. Be able to define distinctive qualities of each movement of *Courtly Airs and Dances*. This information will include era, compositional style, tempo and also a description of each dance.
2. Be able to listen to and identify examples of each dance form.
3. Be able to give a brief summary of the composer, Ron Nelson’s, history and compositional background.

Strategies: The strategies for acquiring this information will largely be done outside of class. The purpose of these assignments is not only to deepen your musical knowledge and appreciation but to also build literacy skills in researching information and summarizing it in a polished, professional format.

Assignments:

1.) There will be a one page paper due before the pre-festival concert which summarizes the composer’s history and brief description of his works. These assignments are not to be judged on extensive content but rather on intellectual and professional writing. The focus is to take the information which you find and organize it in a way that is in your own words.
2.) The second assignment will be another paper describing each of the dance forms present in this piece. There should be paragraphs on the “Intrada”, “Basse Danse”, “Saltarello”, and the “Allemande”. The information should include historical context, typical tempo/stylistic qualities, country of origin, and any other information relevant to that form. Once again the focus is on your ability to research information and translate it into your own words.

3.) A final assignment will be an in-class listening quiz covering each of the dance forms. This quiz is not meant to be particularly difficult and should be fairly clear to any student who has at least listened to the recording once which form it is. You will be given links to examples of these forms well before the quiz.
Topic: Courtly Airs and Dances - Composer

Point Total: 35 points

Due Date: Friday before the Pre-Festival Concert

Overview: This assignment will be a brief research paper describing the composer and will include the following information:

- (10pts) Composer’s history (including life, training, awards...)
- (5pts) Brief description of his style and collection of his works

Goal: My goal is for you to gain the skills necessary to research a topic, put it into your own words, and write about it in an intellectual and professional format. You will be graded on the following formats:

- (5pts) 12 pt. Times New Roman Font, Double Spaced, 1-inch. Should contain no misspelled spellings or grammatical errors.
- (5pts) Writing in your own words, not just copy/pasting other people’s works (plagiarism!)
- (5pts) Include a works cited page for all sources used to obtain your information. The works cited page should be in MLA format. For help formatting go to http://owl.english.purdue.edu/owl/resource/747/01/ and http://www.easybib.com/
Topic: *Courtly Airs and Dances* - Dance Form Analysis

Point Total: 35 points

**Due Date:** Before the Pre-Festival Concert

**Overview:** This assignment will be a research based paper concerning each of the dance titles in this piece of music. (Only movements 1, 2, 4, and 6). It will include the following information:

- (5pts) Historical context of each dance
- (5pts) Typical tempo/stylistic indications
- (5pts) Country of origin

**Goal:** My goal is for you to gain the skills necessary to research a topic, put it into your own words, and write about it in an intellectual and professional format. You will be graded on the following formats;

- (5pts) 12 pt. Times New Roman Font, Double Spaced, 1-inch. Should contain no missed spellings or grammatical errors.
- (5pts) Writing in your own words, not just copy/pasting other people’s works (plagiarism!)
- (5pts) Include a works cited page for all sources used to obtain your information. The works cited page should be in MLA format. For help formatting go to [http://owl.english.purdue.edu/owl/resource/747/01/](http://owl.english.purdue.edu/owl/resource/747/01/) and [http://www.easybib.com/](http://www.easybib.com/)
Topic: Listening Identification of “Intrada”, “Basse Danse”, “Saltarello”, and “Allemande”.

Point Total: 20 points

Quiz Date: Friday after Pre-Festival Concert

Overview: There will be a short example of each of these forms played in class. You are asked to identify which form it is and give a brief explanation as to why you think so. This quiz is not meant to be particularly difficult and should be fairly clear to any student who has at least listened to the recording once which form it is.

Links:
“Intrada”- http://www.youtube.com/watch?v=uqAY4ICUCRY and http://www.youtube.com/watch?v=38rmywXAv3k

“Basse Danse”- http://www.youtube.com/watch?v=xwN2JfcTZ2Y and http://www.youtube.com/watch?v=SPTJtg_BaM

“Saltarello”- http://www.youtube.com/watch?v=AcmpBCXOGVi and http://www.youtube.com/watch?v=mVwAjuElb xo

“Allemande”- http://www.youtube.com/watch?v=KqN2CV1atHM and http://www.youtube.com/watch?v=c3ay1kAK0YA

*hint...I will pick from one of these for each example!
Practice Guide

Practice Portions for Sectional Assessment

Woodwinds

Flute/Piccolo-
Mvt I= mm. 4+5 accurate rhythm/articulations @ quarter note =68
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Mvt IV= mm. 105-end accurate rhythm/articulation @dotted quarter note= 110
Mvt. VI= mm. 53 accurate notes/rhythm @ quarter note= 120

Oboe-
Mvt I= mm. 4+5 accurate rhythm/articulations @ quarter note =68
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Mvt IV= mm. 105-end accurate rhythm/articulation @dotted quarter note= 110
Mvt. VI= mm. 53 accurate notes/rhythm @ quarter note= 120

Clarinet-
Mvt I= mm. 10-13 accurate rhythm/articulations @ quarter note= 68
Mvt II= mm. 16-24 smooth phrases/breath support @ half note= 58
Mvt IV= mm. 89-105 accurate rhythm/articulation @dotted quarter note= 110
Mvt. VI= mm. 53 accurate notes/rhythm @ quarter note= 120

Bass Clarinet-
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Mvt VI= mm. 40-54 with correct rhythm throughout the hemiola @ quarter note= 120

Bassoon-
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Mvt VI= mm. 40-54 with correct rhythm throughout the hemiola @ quarter note= 120

Alto Saxophone-
Mvt I= mm. 10-13 accurate rhythm/articulations @ quarter note= 68
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58

Tenor Saxophone-
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Mvt VI= mm. 40-54 with correct rhythm throughout the hemiola @ ¼quarter note= 120

Baritone Saxophone-
Mvt I= mm. 10-13 accurate rhythm/articulations @ quarter note= 68
Mvt II= mm. 24-end smooth phrases/breath support @ half note= 58
Practice Guide

Practice Portions for Sectional Assessment

*Brass and Percussion*

**Trumpet**

Mvt I= mm. 6-13 accurate rhythm/articulation/partials @ quarter note= 68
Mvt II= mm. 8-16 smooth phrases/breath support @ half note= 58
Mvt IV= mm. 89=105 accurate rhythm/articulation @dotted quarter note= 110
Mvt VI= mm. 1-9 accurate rhythm/articulation @ quarter note= 120

**F Horn**

Mvt I= mm. 2-5 proper stopped horn technique with proper note
Mvt I= mm. 11-13 accurate rhythm/articulation @ quarter note= 68
Mvt II= mm. 1-8 smooth phrases/breath support @ half note= 58

**Trombone**

Mvt I= mm. 10-13 accurate rhythm/articulation @ quarter note =68
Mvt II= mm. 8-17 smooth phrases/breath support @ half note= 58
Mvt IV= mm. 41-49 “groove” feel with proper space/phrasing @ dotted quarter note @= 110
Mvt VI= mm. 1-17 accurate rhythm/articulation @ quarter note= 120

**Baritone**

Mvt I= mm. 10-13 accurate rhythm/articulation @ quarter note =68
Mvt II= mm. 8-17 smooth phrases/breath support @ half note= 58

**Tuba**

Mvt I= mm. 10-13 accurate rhythm/articulation @ quarter note =68
Mvt II= mm. 8-17 smooth phrases/breath support @ half note= 58

**Percussion**

**Snare+Tenor Drum**

Mvt I= mm. 1-12 matching articulations and correct/strict rhythms @ quarter note= 68

**Glock+Chimes**

Mvt VI= mm. 54-end correct notes with rhythms, matching with other player @ quarter note= 120
Evaluation

Assessment for Practice Portions

**Rhythm** (circle)

1 2 3 4

1: plays all rhythms with almost no errors and an incredibly steady beat
2: plays most rhythms with a few noticeable errors and a good pulse
3: plays roughly half of the rhythms correctly and has to change tempo to keep the pulse
4: plays nearly none of the correct rhythms and very little sense of pulse

**Articulation** (circle)

1 2 3 4

1: plays the articulations accurately and fluidly, causes no interruption of pulse
2: plays most articulations well with very few interruptions in pulse
3: plays roughly half of the rhythms correctly and changes tempo to continue
4: plays almost none of the articulations causing the tempo to stumble or dissolve

**Phrasing** (circle)

1 2 3 4

1: plays through the phrase with direction and emotion, no break in the sound
2: plays the phrase with some direction and few “hiccups” in the sound
3: plays the phrase with little direction and several noticeable pauses
4: plays the phrase with no sense of direction, many starts and stops

**Breath Support/Control** (circle)

1 2 3 4

1: plays the selection with supported, full deep breath throughout the selection
2: plays the selection with mostly full support causing a slightly weaker tone
3: plays the selection with only half air support causing a wavering/weak tone
4: plays the selection just barely and has very little tone at all
# 30 Day Rehearsal Schedule

*Upper Arlington High School*

<table>
<thead>
<tr>
<th>Warm-up</th>
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<tr>
<td><strong>Sight-reading:</strong> Nelson Mvt 1-2 Sousa</td>
<td><strong>Sight-reading:</strong> RVW Sousa</td>
<td><strong>RVW</strong> Nelson Mvt 2 Sousa</td>
<td><strong>RVW</strong> Nelson Mvt 4</td>
<td><strong>RVW</strong> Nelson Mvt 1</td>
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<tr>
<td><strong>Warm-up</strong> Nelson Mvt 1,2 RVW</td>
<td><strong>RVW</strong> Nelson Mvt 2</td>
<td><strong>Nelson Mvt 6 Sousa</strong></td>
<td><strong>RVW</strong> Nelson Mvt 2</td>
<td><strong>RVW</strong> Nelson Mvt 1,4 Sousa</td>
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<tr>
<td><strong>Warm-up</strong> RVW Nelson Mvt 2</td>
<td><strong>Warm-up</strong> RVW Nelson Mvt 4,6 Sousa</td>
<td><strong>Warm-up</strong> RVW Nelson Mvt 2,1</td>
<td><strong>Nelson Mvt 4,6</strong></td>
<td><strong>Nelson Mvt 2,4</strong></td>
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<tr>
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<td><strong>Warm-up</strong> RVW Nelson Mvt 4</td>
<td><strong>Sousa Nelson Mvt 2,1</strong></td>
<td><strong>Sousa Nelson Mvt 6,1</strong></td>
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<td><strong>RVW Nelson Mvt 4</strong></td>
<td><strong>Nelson 1,2,6 Sousa</strong></td>
</tr>
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Rehearsal #18 Lesson plan

Lucas Chapa
Music Director
Upper Arlington High School

Objective: Students will warm-up on Concert F/Bb major and get their instruments in tune with other members of the ensemble.

Opening Set: Greet the students good morning and tell them to get ready for a a great midweek band period! Woo!

Body:
- Have everybody play the tonic (F Concert) pitch together letting tubas establish the pitch first
- Once everyone has the pitch established ascend and descend the scale as you dictate the patter. Make them watch you for each downbeat, mix it up!
- Over a tonic drone in the low brass have the ensemble ascend and descent the scale to “wake” up their ears at each interval.
- Repeat this process for the Concert Bb major scale

Evaluation: Are the students in tune and attentive to your conducting? If not continue the exercise, possibly in a different key.

Transition: Have students get out Courtly Airs and Dances and open it up to the 2nd movement.

Objective: Students will be able to play mm.16-23 with a blended/balanced sound specifically in the woodwind choir.

Body:
- Start by having all students play starting from mm. 17-23.
- Go back and have just Flute 3 and Clarinet 4/6 play together so that they can hear and match each other’s style and rhythm.
- Have Bass Clarinet and Clarinet 3/5 play together to match style/rhythm/intonation
- Have Clarinet 1 and Flute 1 play together to match style/rhythm/intonation
- Start over with the woodwind choir starting at measure 16 with the objective to listen to those parts we just rehearsed and blend them together.
- Repeat again to secure it

Evaluation: Did they play with a blended/balanced sound? Was it obvious that their ears have opened up and are listening to one another? If not go back and do it again!
Transition: We are going to go back to mm. 9 and play through to what we have covered today.

Objective: Students will be able to play from mm. 9-16 with a blended/balanced sound, matching styles between the brass.

Body:

- Start with just the Trumpet, Horn, Trombone, and Baritone playing through their melodic phrase to mm. 16.
- Evaluate whether a specific section is not adhering to the style, or use a particularly strong section to model the style for them.
- Have them repeat it paying attention to each other’s part so that they blend into one “instrument” sound.

Evaluate: Is the sound blended and balanced? Are they actively listening to one another and making adjustments? If not go back!

Transition: We are now going to link together the transition between those two sections.

Objective: Students will be able to make a smooth transition between the theme in mm. 8-15 and 16-23.

Body:

- Focus on just the few measures where the transition occurs, mm. 15-17. Play it a few times over so that students get used to the change in tone color from shifting instrumentation.
- Now back up the section so that the brass begins their phrase in mm. 8 and plays straight through until the woodwinds pick it up again in mm. 16. Repeat the process until the transition is smooth and seamless.

Evaluation: Are students anticipating the change in texture and making conscience efforts to blend as one section enters and the other leaves? If not go back and isolate mm. 15-17 again so that they can better hear and understand the transition.

Transition: Now we are going to play from the beginning of movement 2 until mm. 24

Objective: Students will be able to play from the beginning of movement 2 until mm. 24 anticipating the transitions between brass and woodwind parts as well as having a blended/balanced sound between them.
**Body:**

- Start from the beginning up until mm. 8 just so they can adjust to the intro of the song.
- Now run through the entire section from the beginning up until mm. 24. Evaluate areas which went poorly and tell them how they will be able to correct it.
- Go back and make sure the transitions which you worked on are still happening successfully.

**Evaluate:** Is the previous transitional work still coming through effectively? Are they able to play through the entire section and still achieve the desired effect? If not go back and pinpoint where the problem is, fix it, and work your way back up to the full section.

**Transition:** Tell them that we are going to work on movement 1 now.

**Objective:** Students will be able to perform the opening fanfare matching articulation and style in mm. 4 when the woodwinds join the trumpets.

**Body:**

- Start by having the band play through from the beginning until mm. 5
- Address the issue that the trumpet style and the flute/oboe are not perfectly matched up.
- Have them play just those two measures together until the articulation is exactly the same. It may be helpful to have an individual or section play it as an example.
- Once it is correct start back at the beginning and make your way though to mm. 11. The same issue is present here except now the clarinets are added. Play those measures until the articulation is exactly precise. Stagger backwards and run though those measures.
- Start from the beginning all the way until measure ten. Evaluate and fix any error which is occurring from articulations etc.

**Evaluation:** As each new instrumental color enters are they matching the style and articulation of those who preceded them? Go back and Match up the styles until they are playing it correctly and together.

**Closing Set:** Class is over! It has been a hardworking Wednesday and you’re proud of them as always! Don’t forget to give out any last minute reminders or announcements.
Online Video Links:
 Movements I and II:  http://www.youtube.com/watch?v=e_As097beVU
 Movement IV: http://www.youtube.com/watch?v=53KXSxk_Pwc&feature=related
 Movement VI: http://www.youtube.com/watch?v=PiFsbutCg5M&feature=related

Recordings:
 Holidays & Epiphanies…the music of Ron Nelson
 Conductors: Jerry Junkin
 Original Release Date: November 30, 1995
 Label: Reference Recordings
 Copyright: 1996 Reference Recordings
 ASIN: B000QVHMJ0

Airs & Dances
 Conductors: Craig Pare
 Depauw University Band
 Original Release Date: November 15, 2002
 Label: Mark Custom Recording Service, Inc.
 ASIN: B0013OAH50

Ron Nelson’s Other Famous Works for Wind Ensemble:

- 1958 Mayflower Overture (AA)
- 1969 Rocky Point Holiday (AA)
- 1982 Fanfare for a Celebration (A)
- 1992 Passacaglia (Homage on B-A-C-H) (AA)

Similar Works By Other Composers

- A Childhood Hymn by David Holsinger
- When Jesus Wept by William Schuman
- Salvation is Created by Paul Tschensnokoff
Bibliography


