



## PMEA 2025 All-State Concert Band Study and Listening Guide

Dear musicians:

Please review this study and listening guide well before our time together in April. It will help you prepare for the wonderful experience of a transformative All-State together!

If you have any questions as you prepare the music, please feel free to email me or contact me via private message. I pride myself on being accessible and easy to reach, and I do my best to help provide access and context for all the music studied.

I am looking forward to our time together with the greatest excitement and anticipation!

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### General Guidelines – What to bring, what to ensure that you have, etc.

#### PMEA 2025 All-State Concert Band Checklist for Woodwinds, Brass, and Percussion

To ensure a smooth and productive experience during rehearsals and the performance, please review this checklist carefully and come prepared. This document is designed to help you focus on what matters most—making music at the highest level!

#### General Essentials for All Musicians

- **Instrument(s):** Ensure your instrument is in excellent working condition.
- **Sheet Music:** Bring all provided music organized in a folder or binder.
- **Pencil:** Always have a pencil (not a pen!) to mark your music during rehearsals.
- **Water Bottle:** Stay hydrated throughout the day. I cannot stress this enough! Hydrate, hydrate, hydrate!
- **Snacks:** Bring light, non-messy snacks to keep your energy up during breaks.

- **Tuner and Metronome:** Keep these handy for individual practice before rehearsals.
- **Comfortable Clothing:** Dress in layers to accommodate varying room temperatures.
- **Reeds, Mouthpieces, Mutes, etc.:** See specific sections below for details.

## Woodwinds

- **Reeds:**
  - Bring at least 4–6 good-quality reeds (more if you’re playing oboe or bassoon).
  - Have a reed case to protect them.
  - Test reeds ahead of time to ensure they are broken in and ready to play.
- **Swabs/Cleaning Supplies:**
  - Pack swabs for cleaning your instrument after rehearsals.
  - Include cork grease and any other maintenance tools you may need.
- **Extras:**
  - If you play piccolo, bring both flute and piccolo (if required).
  - For bass clarinet or contrabassoon players, confirm reed sizes and bring spares.

## Brass

- **Mouthpieces:**
  - Bring your primary mouthpiece and at least one backup.
- **Mutes:**
  - Required mutes include:
    - Straight mute
    - Cup mute
    - Harmon mute (with stem if needed)
    - Practice mute (optional but helpful for warm-ups)
  - Ensure all mutes are in good condition and fit your instrument properly.
- **Valve Oil/Slide Grease:**
  - Pack valve oil, slide grease, or rotor oil as appropriate for your instrument.
- **Cleaning Supplies:**
  - Bring a cleaning cloth and any necessary tools for quick maintenance.
- **Buzzing Aids:**
  - Consider bringing a buzzing tool or mouthpiece visualizer for warm-ups.

## Percussion

- **Sticks/Mallets:**
  - Bring a full set of sticks and mallets appropriate for the repertoire:
    - Snare drumsticks
    - Timpani mallets (multiple types)
    - Xylophone, marimba, vibraphone mallets (soft, medium, hard)
    - Bass drum mallets
    - Triangle beaters (bring far more than you think you’ll need!)
    - Any specialty mallets specified in the repertoire

- **Auxiliary Instruments:**
  - Confirm with the percussion facilitator which auxiliary instruments you are responsible for (e.g., tambourine, triangle).
  - Bring any personal accessories you prefer to use (e.g., finger cymbal holders).
- **Practice Pad:**
  - A practice pad can be useful for quiet warm-ups or downtime.
- **Music Stand Light:**
  - If lighting may be an issue during rehearsals or the performance.

### **Additional Tips**

1. **Know Your Setup:** Familiarize yourself with where you will sit/stand in the ensemble. Percussionists should arrive early to organize their instruments and mallets.
2. **Be Prepared for Long Days:** Get plenty of sleep before arrival and bring items to stay comfortable during extended rehearsal blocks.
3. **Arrive early:** The ensemble is really big! Take time to get to rehearsal early so you are not stressed out and so that you have time to warm up, relax a bit and focus.
4. **Listen Across the Ensemble:** Focus on blending with others rather than standing out individually.

This checklist is included as part of the addendum to help you prepare fully. Please reference the attached document for detailed rehearsal notes on each piece, including balance concerns, key passages to focus on, and listening strategies. Together, we'll make this an incredible week of music-making!

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## **Work-specific guidelines and your “Homework”**

### **The Last Flight Out (2025) - Catherine Likuta (b. 1981)**

This work is BRAND NEW, and as of this writing, is just being finished! Please check back on my website for a special link for performance information. In general, some “Likhuta-isms” to remember are quite easy to remember:

1. Play exactly the dynamic and articulation that Cathy writes. She is very specific in what she wants.
2. Make sure that we constantly hear a nice blend and balance between all parts. 2<sup>nd</sup> and 3<sup>rd</sup> parts are often “more important” than 1<sup>st</sup> parts in her music.
3. Percussion is very important in her music. This piece is no exception! If you’ve ever played “Foundry” by Mackey... this will be somewhat similar!
4. Any stopped horn parts that she may write should generally be played louder than you think they should.
5. Piano parts, even if optional, should always be heard and blended into the ensemble.

## **This Cruel Moon (2017) - John Mackey (b. 1973)**

- Official recording and website with score: <https://www.johnmackey.com/music/this-cruel-moon/>
- Sample full score (not printable): [https://www.johnmackey.com/wp-content/uploads/2019/08/This\\_Cruel\\_Moon-lock.pdf](https://www.johnmackey.com/wp-content/uploads/2019/08/This_Cruel_Moon-lock.pdf)

### **Overview**

*This Cruel Moon* (2017) is an adaptation of the middle movement, “Immortal thread, so weak,” from Mackey’s epic *Wine-Dark Sea: Symphony for Band*. The piece reimagines the myth of Kalypso and Odysseus through a lyrical, programmatic lens, emphasizing emotional resonance over literal narrative. It’s REALLY important to remember this from the beginning – not literal, and we have the freedom to move tempo/phrasing and interpretation. Its harmonic language blends Mackey’s signature rhythmic vitality with lush, impressionistic textures, while demanding careful attention to tuning, balance, and dynamic phrasing.

### **Form and Thematic Material**

The work unfolds in a loose ternary structure:

1. **Introduction (mm. 1–18)**: Fragile soloistic lines in clarinet, alto saxophone, and horn establish Kalypso’s lament. Make these solos a reflection of YOU but also the storyline loosely.
2. **Central Section (mm. 19–64)**: A rising chromatic motif builds tension, culminating in a climactic tutti (mm. 55–64) depicting Odysseus’ departure.
3. **Coda (mm. 65–end)**: Fragmented echoes of earlier material dissolve into silence, symbolizing Kalypso’s isolation. Painful silence!

### **Some key harmonic landmarks include:**

- **Polychords** (e.g., mm. 21–24: B minor over F# major clusters). Many bands “don’t sound good” here. Let’s tune/fix that!
- **Modal Interplay**: Aeolian and Dorian inflections in the woodwind solos. If you’re going to major in music or love theory, these modes are fun to listen to/think about/tune/isolate. He’s brilliant in the way he uses them here!
- **Percussion Ostinatos**: Marimba and vibraphone sustain harmonic foundations while providing rhythmic drive. There’s even some “signature Mackey asymmetry”, albeit slower than usual!

### **Technical Guidelines for Rehearsal**

Tuning and Balance of Complex Chords – This is a must in this piece!

1. **Chordal Sustains (mm. 30–38)**:
  - **Woodwinds**: Prioritize tuning the 5th (B–F#) in the clarinet/trumpet chord at m. 30. Use drones to align intonation.

- **Brass:** Balance the trombone/euphonium line (mm. 34–38) against the upper woodwinds; emphasize the *piano* dynamic to avoid overpowering.
- **Percussion:** Ensure vibraphone and marimba dampen chords cleanly to prevent muddiness. This can get messy, especially with a very large band!
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- 2. **Climactic Tutti (mm. 55–64):**
  - **Tuning Checkpoints:**
    - m. 57: Tune the E $\flat$  major triad in horns against the B $\flat$  pedal in the tuba.
    - m. 60: Adjust the alto saxophone's G $\sharp$  against the trumpet's C $\sharp$  to minimize dissonance. It's dissonant, but there's always a tuning issue there.
  - **Balance Strategy:** Brass should play at *mezzo-forte* to allow woodwind countermelodies (flute, clarinet) to project.
- 3. **Exposed Solos:**
  - **Clarinet (mm. 5–12):** Use a tuner to stabilize the high E (m. 9), which tends to sag.
  - **Alto Saxophone (mm. 13–18):** Slow down the vibrato speed to blend in a bit with the horn for cohesive phrasing. Horn is sans vibrato.

### Phrasing and Interpretation - Narrative-Driven Phrasing:

- **Kalypso's Lament (Introduction):**
  - Shape phrases in 4-bar arcs, crescendoing into downbeats (e.g., mm. 1–4). Think of making the barlines disappear. We don't want to know what time signature this piece is in.
  - Horns and clarinets should emulate vocal portamento between tied notes (mm. 6–8).
- **Weaving the Sail (Central Section):**
  - Sustain the marimba's eighth-note ostinato (mm. 25–38) with minimal dynamic fluctuation to evoke Kalypso's rhythmic loom.
  - In the tenor saxophone solo (mm. 45–50), emphasize dissonant clashes (e.g., C $\sharp$  against B $\flat$  in m. 47) to heighten emotional tensions.
- **Farewell and Isolation (Coda):**
  - Diminuendo to *ppp* in the final bars: Bass clarinet and contrabass clarinet must taper vibrato for a hollow, desolate tone. Think of it all evaporating.

### Some bigger thoughts.....

*This Cruel Moon* challenges ensembles to balance technical precision with **emotional storytelling**. We can unlock the work's haunting beauty by anchoring rehearsals in its mythological program and addressing tuning/balance proactively. Mackey's adaptation invites

performers to “weave” their own interpretation, much like Kalypso’s tapestry—frail yet enduring. Our interpretation of the work (tempo, how long we move phrases, etc.) is and will be a living/breathing thing. It will evolve and morph, because we are a group of unique individuals!

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## **Firefly (2008) – Ryan George (b. 1978)**

- **Recordings:** "The President's Own" U.S. Marine Band - Blacksburg, VA  
<https://youtu.be/gJ3199cv71g>
- **Full score study:** <https://s3.amazonaws.com/media.cloversites.com/45/45454d83-07b4-43e0-955d-9b999809f1d0/documents/Firefly-FULLSCOREPerus.pdf>

Ryan George’s *Firefly* (2008) for symphonic winds and percussion captures the whimsical transformation of ordinary moments into extraordinary adventures through a child’s imagination. Inspired by the composer’s daughter mistaking a firefly for Tinkerbell, the work demands technical precision, dynamic nuance, and a delicate balance between transparency and textural richness.

### **I. Structural and Thematic Analysis**

#### **A. Form and Narrative Story/Musical Arc**

*Firefly* is written in an ABA overture structure with episodic development, mirroring the unpredictability of a child’s imaginative journey. You’ve probably played a TON of music in ABA form, but probably none with this much transparency in orchestration! That’s what makes this one so neat, I think. The opening section (A) introduces a fluttering woodwind motif representing the firefly’s erratic flight, while the B section contrasts with bold brass statements symbolizing adventure. The return of A incorporates fragmented recollections of earlier themes, evoking fleeting memories.

#### **Some key structural markers:**

1. Introduction (mm. 1–24): Piccolo and flute ostinatos over vibraphone arpeggios establish a shimmering atmosphere.
2. First Climax (mm. 58–72): Low brass and percussion intensify the rhythm, culminating in a tam-tam crash.
3. Lyrical Interlude (mm. 112–135): Oboe and alto saxophone trade melodic fragments over suspended cymbal rolls.
4. Finale (mm. 168–end): Recapitulation of the opening motif with added metallic percussion flourishes.

#### **B. Instrumentation and Voice Leading**

The score specifies 1-player-per-part instrumentation, requiring meticulous balance to prevent overpowering fragile textures. We purposefully will NOT do this-- because this is an all-state band! Every person matters! Only play one to a part if it’s specifically marked solo. Otherwise,

we must work extra hard to make transparent and light sounds. This is a fantastic skill to have and practice in a large band!

**Super important voices within the band include (note how everyone has an important role!):**

- Woodwinds: Flutes/piccolos carry the firefly motif; clarinets and bassoons provide harmonic padding.
- Brass: Horns and trumpets alternate between lyrical countermelodies (e.g., mm. 45–50) and rhythmic punctuations.
- Percussion: Glockenspiel and crotales (Percussion 2/3) must articulate clearly without overwhelming winds.

## II. Rehearsal strategies for *transparency* (and what you can do before the first rehearsal!)

### A. Sectional Balance and Blend

#### 1. Woodwind Trio Concept:

- Apply the “trio” blending method: Flute 1–2–3 should match vibrato speed, dynamic intensity, and articulation to sound as one voice. Shade about 5 cents above/below in tune. Not too fast on the vibrato. Similarly, clarinets must balance their chalumeau and clarion registers to avoid piercing attacks in forte passages. Dig into the lower pitches and “relax into” the higher notes.
- Exercise: Flutes will play mm. 1–12 *piano* while adjusting embouchures to unify timbre. Gradually add clarinets, and you’ll “sit inside” the flute sound.

#### 2. Brass as Colorists, Not Dominators:

- Trumpets (mm. 58–72) should use **straight mutes** to brighten attacks without excessive volume. Horns must avoid sharp attacks in lyrical passages (mm. 90–104) by using breath-supported *sostenuto*.
- Exercise: We will isolate brass chords (mm. 58–60) and rehearse at *mp*, focusing on vowel-shaped articulation (“dah” instead of “tah”). Super important here to not be too “spikey” in the brass.

### B. Percussion Integration

#### 1. Metallic Textures:

- Glockenspiel (Percussion 2/3) should articulate with **hard mallets** for projection but play slightly behind the beat to avoid overshadowing flute runs. Think “listen for the flute” rather than playing right on top of the beat.
- Exercise: We’ll rehearse mm. 25–32 with winds *sotto voce* while percussionists adjust mallet hardness to match the woodwind decay.

#### 2. Dynamic Layering:

- Suspended cymbals (Percussion 4) must use gradual crescendos in rolls (mm. 112–120) to mimic the firefly’s flickering light.

- Exercise: We will pair cymbal rolls with oboe solos. We will make sure that percussion a little bit below wind lines in terms of volume.

### III. Achieving Lightness Through Articulation

#### A. Woodwind Articulation

- *Staccatissimo* vs. *Portato*: In the opening motif (mm. 1–8), flutes should use “spit tonguing” for ultra-short staccatos, while clarinets employ *portato* tongue strokes to create a buoyant contrast.
- Exercise: Flutes play the motif on “tee” syllables, while clarinets use “doo” to differentiate articulation styles. The end result is REALLY NEAT!!!

#### B. Brass Phrasing

- Air-Based Attacks: Trumpets and trombones should initiate notes with airflow rather than tongue force in *piano* passages (e.g., mm. 135–142). This reduces “bark” and enhances the blend. This may seem “weird,” but the effect works out nicely!
- Exercise: Rehearse mm. 135–142 without tongues, focusing on breath consistency.

### IV. Listening Guide for Performers (Do this with the Marine Band recording before Rehearsal #1)

#### A. Key Moments of Textural Shift

1. mm. 24–28 (Transition to B Section):
  - Low brass enters with *marcato* eighth notes, but players must listen across the ensemble to match the saxophones’ *tenuto* phrasing.
2. mm. 88–94 (Woodwind Canon):
  - Clarinets and bassoons pass a descending motif while horns sustain harmonies. Each entrant should adjust your vibrato width to mirror the prior player.

#### B. Dynamic Nuance

- Terraced Dynamics: In mm. 150–160, each crescendo tier (*pp* → *p* → *mp*) requires winds to increase airspeed without raising the volume, maintaining transparency. Terraced dynamics sound GREAT in a gigantic band!

### V. Rehearsal Plan Template (for any future band directors!)

| Section     | Focus                    | Exercises                                     |
|-------------|--------------------------|---|
| mm. 1–24    | Woodwind blend           | Trio matching, articulation drills            |
| mm. 58–72   | Brass/percussion balance | Muted brass chords, glockenspiel timing       |
| mm. 112–135 | Lyrical phrasing         | Oboe-percussion dynamic pairing               |
| mm. 168–end | Recapitulation clarity   | Thematic “call and response” between sections |

### VI. Common pitfalls and solutions we will listen for together (this comes up over and over in this piece!)

1. Overblown Flute Lines:



- Use breath pressure exercises: Flutes, play mm. 1–8 while holding a tissue 6 inches away. The tissue should flutter but not be blown backward. (I don't expect this will be a problem, but sometimes it happens in very large groups!)
- 2. Muddy Low Brass:
  - Isolate euphonium and tuba (mm. 58–60) and rehearse with a drone on B $\flat$  to tune 5ths precisely.
- 3. Percussion over-projection (e.g. too loud):
  - Place glockenspiel and crotales on platforms angled away from the audience to diffuse high frequencies. We will see what it sounds like on site!

## VII. Capture the childlike essence – that's the goal here!

*Firefly* thrives on contrasts—between fragility and force, whimsy and rigor. We should emphasize the narrative arc, treating each section as a vignette in the firefly's journey. Have FUN with this piece! All the technical worries really go away once we figure out how to DEFINE each of the nuances and niche things we're doing. You'll love this piece!

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## Deciduous (2023) – Viet Cuong (b. 1990)

- **Recordings:** Official Reference Recording – Texas Tech Wind Ensemble, Sarah McCain, Conductor: <https://youtu.be/jCk8nrIEDbo>
- **Web score reference (full score and program notes by composer):** <https://vietcuongmusic.com/pdfviewer/deciduous/> - Read this first before you read my notes!

Viet Cuong's *Deciduous* (2023) is a wind ensemble work that explores cyclical healing through layered textures, harmonic progression repetition, and intricate interplay between percussion and winds. It was commissioned by the Florida Bandmasters Association and was the winner of the 2023 NBA Revelli Memorial Composition Contest. The piece demands technical precision, dynamic sensitivity, and an understanding of its narrative arc.

## Macro Perspective: Understanding the Work's Architecture (The big picture!)

### Narrative and Structural Overview

*Deciduous* mirrors the cyclical process of grief and renewal, structured around recurring harmonic progressions that build tension before a climactic “stripping” moment. The piece follows three broad phases:

1. **Accumulation** (Measures 1–120): Gradual layering of woodwind/brass chords interwoven with percussion flourishes.
2. **Collapse** (Measures 121–160): Sudden reduction to sparse textures, highlighting soloistic percussion and woodwind lines.

3. **Rebirth** (Measures 161–end): Reintroduction of cyclical motifs with heightened rhythmic drive.

**The big challenge:** Balancing the organic growth/decay of textures while maintaining rhythmic clarity during transitions. There are A LOT of transitions and fragments to rehearse. They're so beautiful when we put them together!

### Orchestration Priorities

- **Woodwinds:** Function as both melodic drivers (e.g., flute/oboe solos) and harmonic "glue" during chordal passages. Cuong often uses divisi clarinets and saxophones to create dense clusters. See: "Moth", and many of his other works!
- **Brass:** Provide structural support through sustained harmonies, with trumpets/trombones occasionally emerging for fanfare-like interjections. Think punctuation – almost like percussion normally serves.
- **Percussion:** Crotales, marimbas, and vibraphones amplify harmonic motion, while snare drums/bass drum punctuate rhythmic transitions.

### Micro Perspective: Part-Specific Preparation

#### Woodwind/Brass Players

##### Phrase Shaping in Melodic Passages

- **Example 1:** Flutes/Oboes (Measures 24–35)
  - The ascending scalar motif in flutes (mm. 24–27) should mirror the crotales' metallic shimmer. Listen to this a few times (as many as you can, ha-ha) before we meet! Match vibrato speed to the percussion section sustain.
  - Oboes (mm. 30–35) counter with descending legato lines; taper phrases to avoid overpowering the vibraphone's rolled chords.

#### Chordal Balance

- **Example 2:** Clarinet/Saxophone Chords (Measures 50–65)
  - Cuong divides these sections into three-voice clusters. Use the following hierarchy:
    1. **Soprano line** (highest note): Project with a bright, forward tone.
    2. **Inner voices:** Play at *mezzo-forte*, blending with adjacent players.
    3. **Bass line** (lowest note): Support with resonant, full-bodied sound. It is almost like the typical "pyramid of sound," except our soprano line is a little more prominent in this case.

#### Percussionists

**Crotale Integration – this is one of the most important parts of the entire piece!**

- **Example 3:** Crotales + Snare Drums (Measures 80–95)

- Strike crotales with hard mallets for maximum sustain, aligning attacks with snare drum grace notes. The snare’s crisp articulation should “cut” through the crotales’ ring.
- **Caution:** Avoid rushing during the hocketed exchange between marimba and crotales (mm. 88–91). Subdivide silently to maintain syncopation. (See: hocket/fragments – and we’ll talk about the beautiful magic of silence between the sounds!)

### Dynamic Layering in Marimba/Vibraphone

- **Example 4:** Marimba 1 + Vibraphone 1 (Measures 110–120)
  - Marimba plays ascending arpeggios (*mf*), while vibraphone provides sustained chords (*mp*). Use softer mallets on vibraphone to prevent textural muddiness.
  - **Have MANY mallet choices (at least twice the number you think!) as we will send rehearsal recordings to Dr. Cuong for his feedback!**

### Macro-Micro-Macro Rehearsal Strategies

#### Step 1: Isolate Critical Intersections

- **Woodwind/Percussion Timing** (Measures 45–50):
  - Clarinets and marimba share a syncopated rhythm. Before we meet, please rehearse with a metronome at 60 BPM, focusing on the offbeat sixteenth-note pickup.
- **Brass/Percussion Dynamics** (Measures 130–135):
  - Trombones play *pp* sustained notes beneath bass drum rolls. Adjust your airspeed to avoid covering the percussion’s crescendo.

#### Step 2: Contextualize Technical Passages

- **Flute/Piccolo + Glockenspiel** (Measures 150–155):
  - Practice the intervallic leaps in flute/piccolo alongside glockenspiel’s doubling line. Use a drone on the tonic pitch to ensure intonation alignment.

#### Step 3: Reintegrate into the Full Ensemble

- **Finale Section** (Measures 180–end):
  - Brass and woodwinds must balance the *ff* climax against the percussion’s staggered entries. Prioritize listening to the bass line (tuba/bass clarinet) to maintain rhythmic cohesion and a good “band sound” without being too top-heavy.

## Fantasia in G (1983) - Timothy Mahr (b. 1956)

### Recordings:

- Keystone Wind Ensemble, Jack Stamp - Conductor:  
<https://www.youtube.com/watch?v=4Xcv9R9cvEQ>
- St. Olaf Band, Timothy Mahr – Conductor:  
<https://www.youtube.com/watch?v=0GISoyoBrNM>

**Overview:** This piece is pure joy! You can almost think of it as a “theme and variations” on Beethoven’s “Ode to Joy.” The key for us to play it well is going to be how we listen, balance across the ensemble, know when to bring out primary parts vs secondary and tertiary, and how well we clearly define phrasing and articulations. General observations from conducting this piece numerous times: The woodwind lines that repeat often should be established and felt strongly, then diminuendo a bit so as not to sound overly repetitive in the opening (and when they reappear as coloristic effects). Brass, there are moments where we will need to adjust and be extra careful on articulation and balance. Percussion: A few moments where we can’t play the dynamic as written in a very large ensemble. Overall, there are lots of errors in the original and some subsequent versions. Check the errata sheet and mark your parts well in advance of our first rehearsal.

### I. Introduction (mm. 1–24)

**Objective:** Establish rhythmic clarity and dynamic contrasts.

- **Brass (mm. 1–8):**
  - Articulate fanfare figures with crisp *marcato* tonguing. Subdivide syncopated rhythms (mm. 5–8) using "1-e-&-a" counting or whatever method you use. With a big band, we will want to make sure it’s very clear.
  - Balance swells in mm. 17–24: Low brass/woodwinds should support melodic lines without overpowering.
- **Woodwinds (mm. 9–16):**
  - Match vibrato depth in clarinet/flute responses for seamless phrasing.

### II. Exposition of "Ode to Joy" Themes (mm. 25–72)

**Focus:** Lyrical phrasing and intonation control.

- **Euphonium/Saxophone (Theme A, mm. 25–48):**
  - Shape dynamics to mirror vocal phrasing (4-bar breaths). Tune major 7ths (e.g., F#–E in mm. 35–36) against harmonic support.
- **Trumpets/Clarinets (Theme B, mm. 49–72):**
  - Isolate staccato passages (mm. 55–62): Play notes at 50% written length for clarity.

### III. Development (mm. 73–128)

**Challenges:** Contrapuntal clarity and dynamic pacing.

- **Fugal Entrances (mm. 73–96):**
  - Clarinet/oboe entrances (mm. 73, 77) require precision. Rehearse in pairs (e.g., clarinet + trombone) for alignment.
- **Climactic Build (mm. 97–128):**
  - Percussion: Anchor syncopation in mm. 115–122. Brass/woodwinds: Tune vertically (prioritize root-third-fifth).

### IV. Recapitulation & Coda (mm. 129–172)

**Key Goals:** Balance textures and execute accelerando.

- **Full Ensemble (mm. 129–152):**
  - Highlight countermelodies in horns (mm. 140–148) by practicing at *piano* first.
- **Accelerando (mm. 160–168):**
  - Subdivide mentally (1-ee-and-a). Start at ♩=100, increase by 5 BPM daily.

### Section-Specific Strategies

#### Woodwinds

- **Flutes/Oboes (mm. 49–64):** Use alternate fingerings for chromatic runs (B $\flat$  to B).
- **Clarinets (mm. 25–40):** No vibrato (ever!) on clarinet, but YES on saxophones. It'll create a neat effect.
- **Saxophones (mm. 97–112):** Relax embouchure and voice this correctly on sustained *forte* notes to avoid sharpness. Voice this rather than thinking “drop jaw” (think back of tongue/throat opening)

#### Brass

- **Horns (mm. 35–42):** Adjust hand position to stabilize concert F.
- **Trumpets (mm. 73–88):** Use “TAH-KAH” articulation for staccato precision. Big band = precision important!

#### Percussion

- **Timpani (mm. 65–72):** Pre-set tuning gauges for G→D→C changes.
- **Mallet Percussion (mm. 97–104):** Isolate hands (RH/LH) at ♩=60.

### Top 5 Practice Priorities

1. **Intonation:** Check your individual pitch and make sure you're low enough – A=440. Sustained chords (mm. 35–42, 115–128).
2. **Articulation:** Drill a few 2-bar excerpts (e.g., mm. 1–2, 55–56) with a metronome before we get together.
3. **Rhythmic Precision:** Subdivide any syncopated passages (mm. 5–8, 65–68).
4. **Dynamic Control:** Practice crescendos in 4-bar increments (mm. 17–24, 97–112).
5. **Errata Checks:** Confirm corrected accidentals in mm. 55–60 (common error).

### Helpful Resource:

1. Anthony O'Toole's measure-by-measure analysis:  
<https://www.youtube.com/watch?v=381Q8N8Dw1w>

### Checklist

- ✓ **Mark all errata** in your part (see below – depending on what edition you have; you may have some of these fixed).
- ✓ **Record exposed solos** (e.g., euphonium, mm. 25–48) for self-critique. I want you to feel GREAT about all those solos. Practice them a few times and shape them the way YOU want to --- if they make sense! (Sop sax, euph., piccolo, etc.)
- ✓ **Memorize tempo changes** (accelerando at m. 160).

**"Excellence is gradual—master your part, then transcend it."**

### FANTASIA IN G – ERRATA SHEET

**\*\* Please read through this and mark any errors that may be in your parts! \*\***

- |       |  |
|-------|--|
| 11    | Clarinet 1 and 2 parts - add "1." for 1st clarinet on beat one               |
| 12    | Soprano sax part - first note should be G natural                            |
| 13    | Clarinet 1 and 2 parts - add "2." for the 2nd clarinet following the pattern |
| 17    | Flute 2 part - add slur, as in score   |
| 26    | Add crescendo in bassoons and all saxes                                      |
| 28    | All horns, parts and score - add "Bells Up"                                  |
| 32    | Trombone 1, Oboe 2 parts - add fermata                                       |
| 33    | Percussion 4 part - should be 2/4, not 2/2                                   |
| 34    | High G chime for those who have instrument capability                        |
| 35-36 | Percussion 5 part - add " <i>simile</i> " to triangle part                   |

- 37 Flute 1 part - add "5" for the quintuplet
- 55 Timpani part and score - first note should be G
- 61 Tuba part - second note should be G
- 63 Percussion 5 - suspended cymbal, also ms. 104, 152
- 67 Trumpet 1 part - rhythm should be dotted half, then quarter note, as in score
- 70 Cornet 1 part - Flugelhorn cue, add trill, as in score
- 70 Soprano sax score - trill only applies to dotted quarter
- 72 Cornet 1 score - second half note should be B
- 75 Cornet 1 score and part - second note should be C natural, as in soprano sax
- 76-79 Bassoon score - remove first eighth rest in each measure
- 79 Percussion 2 score - note should be F natural
- 92 Oboe 1 and Clarinet 1 parts - trills should be marked as "tr#"
- 95 Flute 2 part - change first note to C#
- 97 Clarinet 3 part - second note should be F natural
- 98 Clarinet 1, 2, 3 parts - trill should be marked with a flat sign, as in score
- 99 Clarinet 3 part - sixth note should be G, not F#

- 101       Horn 1 part - pick-up F# should be eighth, not quarter
- 111       Change rhythm in bsn, bs cl, b sx, bs trb to that found in tuba and euph
- 118       All sax parts - must be marked "Cues Only" and should also change the dynamic to "p"
- 118       Oboe 2 part - remove "1st only"; should play the C natural
- 122       Trumpet 2 part - correct the slurs to match score
- 125       Flute 2 part - should be quarter rest, not eighth
- 128-129   Cornet 1 part - add crescendo as in score
- 133-138   Percussion 3 and 4 have been reversed in the score
- 138       Clarinet 2 score and part - add accent on second note, like Flute 2
- 138       Percussion 1 score - all noteheads should be top space
- 139       Percussion 3 score - bell notes should be "B" "A"
- 154       Sop sax part - add slur over sextuplet into downbeat note of next measure, like Oboe
- 158       Flute 2 part - remove staccato
- 163       Trumpet 1 part - missing trill, also the Sop sax score is missing the trill
- 163       Flute 2 part - grace note should be a D
- 163       Percussion 1 & 2 parts - should be labelled as 3 measures of rest, not 1



- 169 Euphonium score - the "A" should be a "G"
- 170 All percussion parts - remove 2/2-time signature
- 175 Score - add slurring to Eb Cl, Clar 1,2,3 and Cor 1,2,3 copying soprano sax
- 179 High G chime for those who have instrument capability

You might also want to consult the following article:

Ripley, James. "Timothy Mahr's 'Fantasia,'" *The Instrumentalist*, Vol. 50, No. 9 (April, 1996), 24-32. (For our future band directors and teachers out there!)