UNIT PLAN

Scenes from “The Louvre”

Norman Dello Joio

Alexander L. Armstead

MUS 3440 - Instrumental Methods I

Spring 2011
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# Scenes from “The Louvre”

**Norman Dello Joio**

Published by: Edward B. Marks Music Company  
Distributed by: Hal Leonard Corporation

## Grade
Michigan – Senior High Class A  
JW Pepper - Medium-Advanced

## Style
Descriptive Music - Mvt. 1 & 5  
Renaissance – Mvt. 2, 3 & 4

## Keys
Primarily C, G, F Major

## Meters
6/4, 4/4, 3/4, 2/4, 6/8

## Tempo Indications
- Adante maestoso
- Allegretto
- Allegro Moderato
- Adante con tenerezza
- Allegro brillante

## Total Duration
ca. 10 minutes

## Score
Full – Concert Pitch

## Range Concerns
None

## Special Considerations
- Rhythmic Complexity

## Instrumentation
- Piccolo in C
- 1\textsuperscript{st} Flute
- 2\textsuperscript{nd} Flute
- Oboe
- 1\textsuperscript{st} Bb Clarinet
- 2\textsuperscript{nd} Bb Clarinet
- 3\textsuperscript{rd} Bb Clarinet
- Bb Bass Clarinet
- Bassoon
- 1\textsuperscript{st} Eb Alto Saxophone
- 2\textsuperscript{nd} Eb Alto Saxophone
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- 1\textsuperscript{st} and 2\textsuperscript{nd} Horn in F
- 3\textsuperscript{rd} and 4\textsuperscript{th} Horns in F
- 1\textsuperscript{st} Bb Cornet
- 2\textsuperscript{nd} Bb Cornet
- 3\textsuperscript{rd} Bb Cornet
- 1\textsuperscript{st} Trumpet
- 2\textsuperscript{nd} Trumpet
- 1\textsuperscript{st} Trombone
- 2\textsuperscript{nd} Trombone
- 3\textsuperscript{rd} Trombone
- Baritone Treble Clef
- Baritone Bass Clef
- Tuba
- String Bass
- Timpani
- 4 Percussion:  
  - Chimes  
  - Glockenspiel  
  - Tam-tam  
  - Snare Drum  
  - Bass Drum
Program Notes

Norman Dello Joio (1913-2008) was born in New York City to a family of Italian immigrants. He was an accomplished organist, and by the age of fourteen was already a choir director and church organist. His musical career led him to studies at the Juilliard School for three years, later transferring to Yale. Dello Joio was awarded several honors for his compositions, including the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes*, the New York Music Critics Circle Award, and an Emmy in 1965 for the original film score of *The Louvre*.

The band composition, *Scenes from “The Louvre”* is adapted from the 1965 Emmy winning original film score. Commissioned by Baldwin-Wallace College Symphonic Band by conductor Kenneth Snapp, it was premiered March 13, 1966, conducted by the composer. The five movements of the suite cover the period of the famous Paris museum’s development during the Renaissance. Each of the themes utilized by Dello Joio are by composers and compositions of the time period. The composer invites the audience to place themselves in the ambiance of the museum’s transformation, and experience the splendor of each setting of what is known as The Louvre.

Historical Information

The Composer

Norman Dello Joio (1913-2008) was born in New York City to a family of Italian immigrants. He began his musical studies with his father, Casimir Dello Joio, a third generation organist. This instruction in organ and theory led to lessons with St. Patrick’s Cathedral organist, Pietro Yon. By the age of fourteen, he was already a choir director and church organist for Star of the Sea Church on City Island. He continued his musical education at All Hallows Institute in New York from 1926-30, the College of the City of New York, 1932-4, and later at the Institute of Musical Art in New York from 1939-41. He received his first prize for creative talent in 1939 when he was awarded the prestigious Elizabeth Sprague Coolidge Award for his Trio for Flute, Cello and Piano. His musical career led him to studies at the Juilliard School for three years under Bernard Wagenaar. During the summers of 1940 and 1941 he was given the opportunity to study at the Berkshire Music Center under the tutelage of renown composer Paul Hindemith. Inspired by the direction he received during these two summers, Dello Joio decided to transfer to the Yale School of Music for the 1941 school year to continue his studies with the composer. Dello Joio held positions at numerous colleges, including Sarah Lawrence College (1945-50), Mannes College of Music (1956-72), and Boston University where he served as the Dean of the School of Arts between the years of 1972-79. In 1942 he was given the Town Hall Composition Award for his *Magnificat* for Orchestra. He continued to write successful works, writing in a very personal style that blended lyricism with technique, often with spiritual qualities added. In 1944 and 1945, he received Guggenheim Fellowships, and later a grant from the Ford Foundation. Along with religious melodies, jazz inspired his pieces, leading to a commissioning by Artie Shaw, famous jazz clarinetist. This became
the *Concertante for clarinet and orchestra*, premiered in 1949. His work drew him into the television scene, writing music for *The Triumph of Joan*. In 1947 Dello Joio was awarded the Pulitzer Prize in 1957 for his orchestra piece, *Meditations on Ecclesiastes*. The New York Music Critics Circle Award quickly followed in honoring him, this time for *Variations, Chaconne and Finale, and The Triumph of Joan* in 1948. The 1965 Emmy for the original television score was given to Dello Joio for the score for NBC’s television program *The Louvre*. 1958, he was given an honorary doctorate from Lawrence College in Appleton, Wisconsin. Colby College in Maine (1963) and the University of Cincinnati (1969) also awarded Dello Joio with this distinction. On June 5, 1942, Dello Joio married dancer, Grace Baumgold. Together they raised three children, later divorcing in 1973. He later remarried to Barbara Bolton in 1974. Dello Joio leaves a legacy unmatched by many composers, not only in achievement, but also breadth. Prolific in nature, he is credited with over forty-five choral works, close to thirty works for orchestra, ten pieces for band, approximately twenty-five for solo voice, twenty chamber works, five concertos, three operas (one for television), eight ballets, nine television scores and three compositions for organ, and dozens of pieces for all shapes and sizes for piano.

The Work

The band version of *Scenes from “The Louvre”* is adapted from the original film score for the 1964 documentary, *The Louvre*. Winning the Emmy Award for Most Outstanding Music for Television, the music reflects the museums construction and development during the Renaissance. *Scenes from “The Louvre”* was commissioned by Baldwin-Wallace College Symphonic Band by conductor Kenneth Snapp. It was premiered March 13, 1966, conducted by the composer. The composition consists of five movements, the first being an Introduction based on the title music from the film score. The following three movements are based on Renaissance tunes. Movement 2, “Children’s Gallery” is a Theme and Variations based on Tielman Susato’s “Ronde and Saltarello.” Themes by court composers Jean Baptiste Lully and Pietro Antonio Cesti serve as a base for movement 3, “The Kings of France,” a chorale and development. Movement 4, “The Nativity Paintings,” is based on “In dulci jubilo,” the same theme used by Dello Joio in “Variants on a Medieval Tune” and for all thirteen movements of “Colonial Variants.” The strophic-rondo final movement, “Finale,” is based on Albrici’s “Cestiliche Sonate.” Primarily written around the keys of C, G, and F Major, the music retains a sense of mystery in movements 1 and 5, often utilizing chromatic alterations and poly-chordal juxtaposition to keep the listeners engaged. The piece provides technical challenge in the form of rhythmic independence throughout the five-movement composition. Instrumentalists are asked to play in an independent manner and actively engage with the other sections of the ensemble to achieve a sense of texture and blend. Dello Joio employs open intervals of fourths and fifths to replicate the tonal and harmonic approach common of the Renaissance period.
Related History

The Louvre Museum began as a 12th century fortress built under the rule of Philip II. Over the centuries, the building was extended and developed into the form of the current Louvre Palace. It served as a royal residence until 1682 when Louis XIV moved the court to Palace of Versailles. This left the Palace uninhabited, leading to its use as a place to display the royal collection. Major development occurred during the Renaissance period, primarily the 15th-17th centuries. This time period was the main focus of the NBC’s television special, “The Louvre.” The music used middle three movements of Dello Joio’s adaption, Scenes from “The Louvre”, originated from this musical time period.

Tielman Susato was a Flemish born Renaissance composer (1510/15 – after 1570). An accomplished composer, he wrote several masses and motets in the Renaissance style. His metrical psalm settings using tunes of popular Dutch songs were very popular in the Netherlands in the 16th century. His instrumental music is still performed today, most of these being written in dance forms. “Ronde and Solterello” is one such piece, utilized by Dello Joio in the 2nd movement of Scenes from “The Louvre.” The Ronde is a circle dance of French origin consisting of three phrases – the final being a refrain.

The Jean Baptiste Lully was a Italian born composer who worked in the court of the Sun King, Louis XIV of France. He is considered a master of the baroque styling. He revitalized and even revolutionized the French court with his fast dynamic and rhythmic approach to dance music. The majority of his work was focused on dance suites and ballets which served for the entertainment of King Louis XIV and his court at the Palace of Versailles.

Italian born Vincenzo Albrici (1631-1696) descended from a musical family. His father was an alto singer in Rome, and his two uncles were composers. He studied music and organ in the colleges of Germany, leading to his career in the churches and courts of Germany, his longest stay being in Dresden for 15 years. In the years 1663-1668, Albrici served in the court English King, Charles II. He is perhaps best known for his oratorio Jephte which was premiered in Prague in 1684. His Festliche Sonate or “Grand Sonata” was written for two trumpets and organ, and is still performed in Germany.

The 1950’s and 1960’s served as decades of great growth for the medium of wind band literature. Highly respected composers such as Schuman and Gould were writing compositions and in turn legitimizing the “band.” Dello Joio served as a link between popular culture and academic compositions. Scenes from “The Louvre” is one such link, joining television with the wind band. The music retains its original nature and purpose as descriptive background music, creating a unique experience that separates itself from compositions of this time period.
THE WORK

Formal Analysis

Movement I: Extended Fanfare and Processional

<table>
<thead>
<tr>
<th>intro</th>
<th>A</th>
<th>A develop.</th>
<th>B</th>
<th>B'</th>
<th>codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 12</td>
<td>m. 20</td>
<td>m. 26</td>
<td>m. 35</td>
<td>m. 45</td>
</tr>
<tr>
<td>hint G Major</td>
<td></td>
<td></td>
<td>G Major</td>
<td>A vs. G</td>
<td>Final: C Major</td>
</tr>
</tbody>
</table>

Movement 2: Theme and Variations

<table>
<thead>
<tr>
<th>intro</th>
<th>theme</th>
<th>var. 1</th>
<th>var. 2</th>
<th>var. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 10</td>
<td>m. 17</td>
<td>m. 23</td>
<td>m. 39</td>
</tr>
<tr>
<td>F Major</td>
<td>F Major</td>
<td>F Major</td>
<td>C Major</td>
<td>F Major</td>
</tr>
</tbody>
</table>

Movement 3: Chorale and Development

<table>
<thead>
<tr>
<th>A</th>
<th>B (canon)</th>
<th>C (canon)</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 19</td>
<td>m. 40</td>
</tr>
<tr>
<td>G Major</td>
<td>G Major</td>
<td>G Major</td>
</tr>
</tbody>
</table>

Movement 4: Strophic

<table>
<thead>
<tr>
<th>intro</th>
<th>A</th>
<th>A' (embellished)</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 6</td>
<td>m. 22</td>
</tr>
<tr>
<td>hint G Major</td>
<td>G Major</td>
<td>C Major</td>
</tr>
</tbody>
</table>

Movement 5: Strophic-Rondo

<table>
<thead>
<tr>
<th>4 fanfares</th>
<th>A</th>
<th>A'</th>
<th>trans.</th>
<th>A' codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 17</td>
<td>m. 25</td>
<td>m. 32</td>
<td>m. 35</td>
</tr>
<tr>
<td>hint G Major</td>
<td>C Major</td>
<td>G Major</td>
<td>C Major</td>
<td>C Major</td>
</tr>
</tbody>
</table>

Errata

The Score

Mvt. 1, m. 5, Timpani: second quarter note should be a first-space “A,” not a “G.” It is correct in the part.

Mvt. III, m. 10, Trombone III: The dotted half note should be a third-line D, not an Eb. It is correct in the part. (G Major Chord, Trombone III is the 5th)
Performance Notes

I. The Portals

The opening of the first movement begins with solo timpani. This line should be full of dynamic movement that follows that of the winds. The tonality established by the first section of the movement is slightly ambiguous, hinting towards G Major, but it is full of extended tones, creating dissonance amongst the parts. Players must play into these dissonances to avoid them from sounding like errors. Measure 11 should resemble a fanfare in nature, with a strong accent on the downbeat of m. 12 to juxtapose the legato phrase that begins in this measure. Be sure to balance the two moving lines in m. 16-19 as they lead to the new phrase in m. 20. The rallentando into measure 26 should be slight, with tempo resuming to a tiny bit faster than that in the beginning. ( \( \text{\LaTeX} \ = 74 \) to \( \text{\LaTeX} \ = 76 \) ) Players need to make sure that they lightly tongue the sixteenth notes within the legato 6/8 section. Example: horns/clarinets meas. 28. Accents from meas. 40 to the end should be clearly defined and present. Pay attention to the duple in m. 45 as it will naturally tend to rush. Performers should release the last note on beat 1 of the final measure.

II. Children’s Gallery

Children’s Gallery begins with flute and glockenspiel at a piano dynamic level. Instruments continue to add through the crescendo into meas. 10. Be sure that instrumentalists enter at the dynamic set by the players already in. M. 1-8 should be a natural slight crescendo through the addition of numbers, not volume. Beats 3 & 4 of meas. 10 should be forte and staccato to contrast with the light, soft presentation of the theme for the first time. M. 17-20 require aural awareness throughout the ensemble. There should be sixteenth notes on every beat for these four measures. Players should match style, articulation and dynamics. The natural tendency will be to hesitate on entrances, but players need to do the opposite – anticipate the beat and not to wait for aural cues. The 6/8 section, starting in meas. 23, should be as legato as possible to contrast with the main theme just established. Trumpet 1 has the main line and should lightly soar over the rest of the moving lines, seemingly effortless. The recap in meas. 39 needs to be as quiet as possible to juxtapose the fortissimo in m. 43 to the end. The only sound on the final beat should be low woods, euphonium, tuba, and timpani. All others should cut off on the “+” of beat three.

III. The Kings of France

Often players associate legato playing with quiet dynamics. The opposite is true in the opening of mvt. 3. A full, prevalent sound should come from the band from beginning to end. There are only 10 beats in the entire movement that are at a dynamic softer than forte, those beats being found in m. 29-32. The sixteenth notes in meas. 6 will want to begin late; anticipate the entrance. These sixteenth notes also may want to collapse, keep them relaxed. Listen for all 5 entrances of the theme starting at m. 20. The entrances should occur every two beats, starting with trumpets, moving down to the lower voices in succession. The aforementioned piano dynamic in measures 30-31 should be as quiet as possible to provide contrast. Measures 40-50 should be light and each note tongued, but they should not be staccato as in mvt. 2.

V. Finale

The final movement opens in the same terraced manner as is common in the other movements. Rhythms need to be accurate and crisp throughout the entire movement. The main theme is presented starting in m. 13 in 1st cornet. A featured element of this movement is the use of the open perfect fifth interval. Really work with the brass players to make sure that they can change harmonics quickly and accurately. Tonguing is slow enough to use single tongue the entire time, but many players will find it useful to use double tonguing for the sixteenth note figures. Continue to balance between brass and woodwinds as the two small themes are passed back and forth. The written dynamics do not naturally allow those themes to come through. The flute, oboes and clarinets should be legato in meas. 35-37 as they transition back into the theme. The band ends in unison for the last two measures, with high woodwinds trilling to beat 1 of m.46. The timpani should be the highlight of m.45, bringing us into the final note of the piece, with everyone off on beat 3.
Glossary of Terms
In order of appearance

**Andante maestoso**
[It] walking. Moderately slow. Usually regarded as tempo lying between adagio and allegro. (76-108 bpm)
[It.] majestic.

**Legato**
[It.] bound. Played smoothly with no separation between successive notes; the opposite of staccato.

**Rallentando**
[It.] Slowing Down.

**Movendo**
[It.] Moving.

**Sempre**
[It.] Always, continuously.

**Allegretto**
[It.] Slightly less fast than allegro, often implying lighter in texture or character as well. Allegro is defined as (120-139 bpm).

**Leggiero**
[It.] Light, nimble, quick; sometimes non-legato.

**Poco meno**
[It.] Little in amount. Less. (A little less)

**Cantabile**
[It.] Singable, songlike.

**Simile**
[It.] An instruction to continue in the same banner of execution as has just been indicated explicitly.

**Pizzicato**
[It.] In the playing of bowed instruments, an indication that notes are to be plucked rather than bowed.

**Solo**
[It.] A passage to be played by a single player instead of an entire section or one in which a single player has an especially prominent part.

**Arco**
[It.] the bow of a stringed instrument; hence also an instruction to resume bowing after a passage marked pizzicato.

**Allegro moderato**
[It.] Merry, lively. Moderately fast tempo. (112-124 bpm)

**Marcato**
[It.] Marked, stressed, emphasized, often with respect to a melody that is to be made prominent.

**Allargando molto**
[It.] Broadening, becoming slower, sometimes with an accompanying crescendo
[It.] Much.

**Con tutta forza**
[It.] With full power, as loud as possible.

**Ritardando**
[It.] Slowing down gradually; also indicated by rallentando.

**Andante con tenerezza**
[It] walking. Moderately slow. Usually regarded as tempo lying between adagio and allegro. (76-108 bpm)
[It.] with tenderness.

**Espressivo**
[It.] Expressive, with expression.

**Sentito**
[It.] Felt, expressive.

**Allegro brillante**
[It.] Merry, lively, fast. Quickly and bright. (120-139 bpm)

**Grazioso**
[It.] graceful.

**A tempo**
[It.] In tempo; hence, an instruction to return to the original tempo after some deviation from it.

**Con tutta forza al fine**
[It.] with full power until the end.
Concepts/Skills

- Renaissance Style
  (Primarily movement 2, 3, 4 & 5)
  Light Staccato
  Embellishments
    Turns – also known as Gruppetto
    Trills – start on upper note

- Rhythmic Independence
  Movement 1-5
  Non-Traditional Rhythmic phrases

- Tuning and Playing into dissonance
  Primarily Movement 1
  Remington – Dissonance Exercise

- Chorale Style
  Legato
  Phrasing
  Musical expression
  Movement 3

- Contrast
  Dynamic
  Articulation – Legato vs. Staccato
  Style – march vs. chorale

- Articulation
  Staccato
  Marcato
  Legato
  Ease of transition between styles
  Double tonguing for ease in Movement 5.
Preparation Guide

Objectives For Students & Strategies for Achieving Objectives

General

- Students will be able to play in a style characteristic of the Renaissance period.
  - Listening assignments will demonstrate proper stylistic choices
  - Staccato – legato juxtaposition
  - Dynamic contrast
  - Proper ornamentation

- Students will demonstrate ability to distinguish between legato and articulated passages in their playing.
  - Practice warm-ups in numerous articulation styles
  - Pay attention to student’s habits when playing articulations within context.
  - Sing the passage – reveals much about how the instrumentalist is articulating.

- Students will play with rhythmic independence.
  - In sectionals and in full band rehearsals, have each instrument part play the line individually, then start combining lines until all rhythmic lines are represented.

- Students will create four distinct settings of music, uniquely illustrating each of the four movements being performed.
  - Teach and encourage students to learn vocabulary that accurately describes each movement’s style, character, etc.
  - Ask students to tell you what they should be thinking about as they start the piece
  - Provide listening examples of each style/setting represented

Specific

Movement 1

- Students will learn how to tune dissonant intervals.
  - Warm-Up - Remington Dissonance Exercise
  - Play intro of Mvt. 1 under-tempo paying attention to tuning

- Students will play with independent rhythmic accuracy.
  - In sectionals have each instrument part play the line individually, then start combining lines until all rhythmic lines are represented.

- Students will be able to navigate time-signature changes.
  - Demonstrate vocally how time-signature change sounds/feels {1+2+3+4+ || 1 la li, 2 la li }
Movement 2

- Students will play in a light, separated manner – demonstrating knowledge of the term staccato.
  - *Warm-up – Scales – Staccato eighth notes and/or sixteenth notes*  
  - *Warm-Up – Staccato Exercise*

- Students will demonstrate a legato playing style from measures 23 – 38.
  - *Chorales will help create this style articulation*  
  - *Warm-Up – Slurred scales*

- Students will demonstrate dynamic contrast between sections of music.
  - *Play each dynamic section individually with complete dynamic accuracy*  
  - *Without pause, have the band play the sections side-by-side. Demonstrates desired effect*  
  - *Practice dynamics within warm-ups*

- Students will interchange between legato and staccato styles as notated in the music.
  - *Warm-Up – Exercise 2*

Movement 3

- Students will play in a legato style.
  - *Chorales will help create this style articulation*  
  - *Warm-Up – Slurred scales*

- Students will play forte and fortissimo with breath support and good tone.
  - *Practice warm-ups at loud volumes*  
  - *Breathing exercises to expand lung capacity and increase ease of breath*

- Students will be able to navigate time-signature changes.
  - *Demonstrate how the beat does not change between 2/4, 3/4, and 4/4*

Movement 5

- Students will play the rhythm [♩♩♩] in a sharp articulated manner.
  - *Warm-Up Exercise 1 – Staccato Articulation*  
  - *Give students the true definition of staccato. NOT short. “Light and Spaced”*

- Students will play trills beginning on the upper note.
  - *Inform the students of the stylistic choices characteristic of renaissance music. Explain that it is proper execution to begin all trills on the upper note.*

- Students will match style and note length within their section and across the ensemble.
  - *Focus students attention to matching style and length within sectionals*  
  - *Continue to expand their ears in brass/woodwind sectionals*  
  - *Remind students during rehearsal to be listening. Friendly quizzing – “raise your hand if you know who has the melody at meas. 34.”*
Practice Guide for Students

Piccolo

- **Mvt. 2** – meas. 16-20 (grace notes, timing/anticipation accuracy on beat 3 entrance meas. 17-20)
- **Mvt. 5** – meas. 25-30

Flute

- **Mvt. 2** – meas. 11-22 (grace notes, timing/anticipation accuracy on beat 3 entrance meas. 17-20)
- **Mvt. 3** – meas. 15-20 (rhythm)
- **Mvt. 5** – meas. 18 (rhythm, (2) ka ta ka 3 ka ta ka 4 (ka ta) ka 1)
  - meas. 25-end (rhythmic accuracy & trills)

Oboe

- **Mvt. 2** – meas. 16-22 (rhythmic accuracy)
  - meas. 39-end
- **Mvt. 3** – meas. 1-10 (be a strong lead voice)
- **Mvt. 5** – meas. 25-end (rhythmic accuracy and trills)

Clarinet

- **Mvt. 1** – meas. 20-23 (rhythmic accuracy)
- **Mvt. 2** – meas. 11-22 (rhythmic trade-off meas. 17-19)
- **Mvt. 5** – meas. 18-19 (rhythmic accuracy)
  - meas. 25-end

Bass Clarinet

- **Mvt. 2** – meas. 11-16 (style)
  - meas. 39-47 (main theme in low woods)

Bassoon

- **Mvt. 2** – practice the movement in entirety please.

Alto Sax

- **Mvt. 2** – meas. 17-20 (entrances)

Tenor Sax

- **Mvt. 2** – meas. 17-20 (entrances)
  - meas. 39-end

Bari Sax

- **Mvt. 2** – meas. 17-20 (entrances)
  - meas. 39-47 (main theme in low woods)

Horns

- **Mvt. 2** – meas. 22-30 (legato/intonation)

Cornet

- **Mvt. 2** – meas. 17-20 (cornet 1 beat 4 entrances)
- **Mvt. 5** – meas. 7-18 (main theme/rhythm/pitch accuracy)

Trumpets

- **Mvt. 1** – meas. 20-25 (rhythmic accuracy)
- **Mvt. 2** – meas. 17-30
  - meas. 39-end
- **Mvt. 5** – meas. 8-18 (pitch and rhythm accuracy)

Trombone

- **Mvt. 1** – meas. 2-4 (rhythmic independence between 3 parts)
- **Mvt. 5** – meas. 7-27 (rhythm and articulation)

Baritone

- **Mvt. 3** – meas. 55-57
- **Mvt. 5** – meas. 6-25 (rhythmic accuracy)

Tuba

- **Mvt. 2** – meas. 11-14 (string bass cues)
- **Mvt. 3** – meas. 55-57

Percussion

- **Mvt. 1** – meas. 1-11 (timpani · steady beat, soloistic)
Scales

Students will be responsible for the following scales: Bb, G, C, F Major
Eighth notes to the 8th scale degree, repeat 8th scale degree before descending

\[ J = 120 \]

Scales will be tested on the final exam in June

Listening Assignment 1

Go to [www.stpatricksboysacademy.edu/music/listening/lully](http://www.stpatricksboysacademy.edu/music/listening/lully)

Musical Example: Armide, Overture – Jean Baptiste Lully

Answer the following questions:

1. What is the time length: _________
2. This music is similar in style to Scenes from “The Louvre”
   a. Movement 1
   b. Movement 2
   c. Movement 5
   d. Both B & C
3. Write three words that describe this style: __________, __________, __________
4. “Renaissance” means: _______________________________________________
5. This listening excerpt includes strings and harpsichord.
   True False

Answers:

1. 2:30
2. D
3. Appropriate descriptors include: Light, Staccato, Accented, Dance-like, etc.
4. Re-birth
5. TRUE
Listening Assignment 2

Go to www.stpatricksboysacademy.edu/music/listening/purcell

Musical Example: Funeral Music: Canzona for Queen Mary

Answer the following questions:

1. What is the time length: __________

2. This music is similar in style to Scenes from “The Louvre”
   a. Movement 1
   b. Movement 3
   c. Movement 5
   d. Both A & B

3. Write three words that describe this style: __________, __________, __________

4. The instruments playing are of what instrument family? _________________

5. The tempo could be best described as “Allegro”
   True False

Answers:
  1. 2:03
  2. D
  3. Appropriate descriptors include: Legato, Long, Soft, Chorale, etc.
  4. Brass
  5. False

Create Your Own Melody!

Written are two musical “questions” to be “answered” by you – the composer. Use your knowledge of renaissance style to complete the answers in meas. 2 & 4

Allegro
Warm-Up Exercise 1 & 2

Concert Key – C, G, F Major

Exercise 1

Exercise 2

Snare Drum

R L R R L R L L R L R R L R L L
Remington - Tune the dissonance (shown in concert Bb Major)

Treble Clef: Flute, Oboe, Bb Clarinet, A. Sax, T. Sax, Horn, Trumpet, Trombone, Bells

Bass Clef: Bassoon, B. Sax, Euphonium, Tuba, Timpani

Staccato Exercise

May be played in any keys.
Recommended: C Major, G Major, F Major
Evaluation of Students

Students will play the following excerpts individually in front of the ensemble. They will be evaluated on the following criteria:

| Pitch Accuracy | ________ |
| Rhythm         | ________ |
| Articulation   | ________ |
| Dynamics       | ________ |
| Phrasing/Musicality | ________ |
| Overall Grade  | ________ |

| A | BA | B | CB | C | DC | D | E |

Flutes/Piccolo
Mvt 2: meas. 39 – end

Oboe
Mvt 2: meas. 39 – end

Bb Clarinet
Mvt 2: meas. 39 – end

Bass Clarinet
Mvt 2: meas. 39 – end

Bassoon
Mvt 2: meas. 39 – end

Alto Sax
Mvt 2: meas. 43 – end
Mvt 3: meas. 45 – 50

Tenor Sax
Mvt 2: meas. 39 – end

Baritone Sax
Mvt 2: meas. 39 – end

Horn
Mvt 2: meas. 22 – end

Cornet
Mvt 1: meas. 30 – 41
Mvt 5: meas. 7-18

Trumpet
Mvt 5 – meas. 8 – 18

Baritone
Mvt 5 – meas. 6 – 25

Tuba
Mvt 2: meas. 11-14
meas. 45-57

Percussion*
Mvt 1: meas. 1-11 (timpani)

*all percussionists will be expected to learn this excerpt
January 2010

Week 1 – Full Run-Through and Large Selections

Week 2 – Rhythms and Pitches

Week 3 – Continued Work on Rhythm and Pitch
   Address Intonation and Tone (especially in Mvt. 1 and in loud sections)
Week 4 - Articulation

Week 5 – Phrasing, Expression, Dynamic Contrast, Stylistic Contrast

Week 6 – Full Picture, Balance and Blend
Resources

Recordings


Bibliography


Related Items

Other works for winds by Dello Joio

Aria and Roulade (1984) – Grade IV
Caccia (1978) – Grade III
Colonial Ballads - Grade V
Concertante (1973) – Grade VI
Dancing Sergeant, The (1979)
Fantasies on an Original Theme (1994)
Fantasies on a Theme by Haydn (1968) – Grade VI
From Every Horizon (1965) – Grade VI
Metaphrase (1991) - Grade V
Satiric Dances (1975) – Grade V
Songs of Abelard (1969) – Grade VI
Songs from the Louvre (1966) – Grade IV
Variants on a Medieval Tune (1963) – Grade VI

Similar works

Fisher Tull, Sketches on a Tudor Psalm (1971) – Grade V
Norman Dello Joio, Variants on a Medieval Tune
Norman Dello Joio, A Jubilant Song
Norman Dello Joio, Meditations on Ecclesiastes
Lesson Plan
February 10, 2011

Alexander Armstead

Objective:
The students will play the opening measures of Scenes from “The Louvre” I. Portals with purposeful growth in intensity.

Opening Set:
- Good morning
- Take out Treasury of Scales

Objective:
Students will play the C Major Treasury of Scale with the same dynamic growth as in m. 1-12 of Dello Joio, Mvt. 1

- Turn to pg. ___
- Conduct starting pp working up to f or ff by the end
- Introduce connection to Mvt. 1 of Dello Joio

Transition: Take out Warm-Up Exercise #2

Objective:
Students will play G Major and C Major scales with a clear contrast between legato and staccato.

- Play C Major scale as written in exercise 2
- Crescendo through legato
- Play G Major scale in the same manner as C Major

Transition: Open Scenes from “The Louvre” to pg. 1

Objective:
The students will play the opening measures of Scenes from “The Louvre” I. Portals with purposeful growth in intensity.

- Instruct students to follow dynamics explicitly
- Remind about breath support and air
- Really build through m. 8-10
- Work on swell m. 4-5

Transition: Turn to m. 26
Objective:
The students will play the 6/8 legato portion of mvt. 1 with rhythmic control.

- Have students “hiss” 6/8 pattern, accenting on 1 and 3
- Direct attention to accuracy of sixteenth note movement
- Encourage students to subdivide

Transition: Take out Black Horse Troop

Objective:
The students will be able to play Black Horse Troop in a performance-like manner.

- Ask students to describe the style of the music and what we want to achieve
- Give any necessary reminders to the success of the run.
- Run the piece
- Provide feedback to students
- Add additional objective as necessary

Evaluation:

- Band performs m. 1-11 of Dello Joio, Mvt. 1

Closing Set:

- Give feedback on Dello Joio and Sousa
- Ask their reaction
- Tomorrow will be Dello Joio and Sight-Reading