

A Conductor's Analysis of Charles Carter's *Overture for Winds*

Honors Thesis

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By

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ABSTRACT

A CONDUCTOR'S ANALYSIS OF CHARLES CARTER'S

OVERTURE FOR WINDS

The senior thesis is a capstone project submitted in partial fulfillment of the requirements for the Colorado State University Honors Program. To make this project relevant to my undergraduate degree in music education and future career, I choose to study the large ensemble rehearsal process. My advisor is Dr. Rebecca Phillips, Director of Bands at Colorado State University, and a former secondary school band director. Other committee members are Dr. Jayme Taylor and Dr. Christina Herman. The subject work of the thesis is Charles Carter's *Overture for Winds*, and the project contains the following exercises: a written conductor's analysis, meetings with Dr. Phillips throughout the term, and rehearsal and festival performance of *Overture for Winds* with the Fossil Ridge High School (FRHS) Symphonic Band. The performance is at the Rocky Mountain HS Concert Band Festival on November 20.

The purpose of this project is to practice the process of detailed score study, learn how this study, in turn, allows for efficient rehearsal, and how the efficient rehearsal provides a platform for a successful performance for students. Additionally, this project will prepare me for larger scale works in graduate school. The score study and rehearsal process is a foundational skill that will serve me throughout my career. Finally, this analysis of Charles Carter's *Overture for Winds* will serve as a helpful resource for other conductors in their preparation of the work.

The body of this thesis consists of two main sections. Section One is a biographical sketch about Charles Carter and analysis of his compositional voice, and Section Two is a

theoretical and rehearsal analysis of *Overture for Winds*. In Section One, the biographical sketch discusses Carter's early life, teachers and influences, major career phases, and relevant historical context. I also examine Carter's compositional voice through the elements of music, including form, melody, harmony, tonality, texture, rhythm/tempo, and orchestration, how he uses them in his music, and how this compares to the work of his contemporaries. Section Two is a theoretical and rehearsal analysis which covers all notable elements of music in each section of the work, ordered chronologically. The theoretical analysis explores Carter's use of the elements of music in the construction of the piece, while the accompanying rehearsal analysis discusses how a conductor might apply this content with their ensemble. This includes technical considerations, orchestration challenges, and other items covered in rehearsal. Musical figures and tables are used as needed.

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INTRODUCTION

Methodology: A Conductor's Analysis

A conductor's analysis is both a process and a product that helps conductors realize the intent of the composer and musical opportunities in a score. Each work presents unique musical challenges, which are most effective when the composer's intent and conductor's informed interpretation are aligned. Furthermore, maximizing musical opportunities is dependent on efficient rehearsals and quality conducting technique. Comprehensive score and background knowledge are necessary for both developing an informed interpretation and preparing for efficient rehearsals and conducting. This includes the composer's biography, compositional voice, background of the specific work, and all musical elements of the score. Writing a conductor's analysis can give the conductor a clear process for thorough score study and research to achieve these goals.

After completion, the written product is a resource to assist other conductors with their own preparation and study of the work. Most conductors have many administrative responsibilities outside score study, rehearsal, and teaching, which can limit time for study and research. Quality resources contributed by other experienced conductors can be a valuable tool to aid the score study process to achieve the goals above. As such, both the process of writing a conductor's analysis and the use of a conductor's analysis as a study resource are valuable for conductors who seek to maximize a score's musical opportunities.

Hypothesis

I predict that in this project, I will learn the most about in-depth score study. This is the first time I have attempted to analyze a score thoroughly with close guidance from a professional conductor. My goal is to develop skills for deliberate score study and a concept of the expertise needed to carry out efficient rehearsals with an ensemble. Additionally, I am inexperienced in accurately describing and analyzing a musical score in academic prose, which is critical for applying my score study in an academic context.

Specific to my future career as a secondary educator, I also anticipate learning strategies for long-term rehearsal planning, effective rehearsal technique, and choosing concepts within the score to teach and how to sequence them within the teaching process. With limited rehearsal time both in this project and in the field, I must be strategic in preparing works for performance and helping students develop their individual and ensemble musicianship.

SECTION ONE: COMPOSER INFORMATION

Review of Literature Related to Charles Carter

Charles Carter's compositional output primarily includes literature for young bands. As a result, secondary sources regarding Charles Carter and his works are primarily found in educational publications, including the series *Teaching Music through Performance in Band* edited by Richard Miles, *Best Music for Young Band* by Thomas L. Dvorak, and *The Instrumentalist* magazine. Aside from these sources, very little biographical literature about Carter has been published. According to ProQuest, as of October 2025, there have been no theses or dissertations written about Carter or his music.

Two of Carter's works, *Overture for Winds* and *Symphonic Overture* have entries in the *Teaching Music Through Performance* series, in volumes one and ten, respectively.¹ The entry for *Overture for Winds* is contributed by Colleen Richardson in volume one.² This includes about one page of biographical information, along with background information on the work itself and rehearsal analysis organized by each element of music. Bruce Moss covers the same material for Carter's *Symphonic Overture* in volume ten, and nearly identical biographical information.³ The literature list publication *Best Music for Young Band*, compiled by Thomas L.

¹ GIA Publications, Inc., *Teaching Music through Performance in Band: A Comprehensive Listing by Grade, 2018*(Chicago: GIA Publications, Inc., 2018), PDF file, <https://s3.amazonaws.com/cdn.giamusic.com/pdf/TMTPBandComprehensiveListing2018.pdf>, accessed September 14, 2025.

² Miles, Richard B., and Larry Blocher, *Teaching Music through Performance in Band*, Volume 1 (GIA Publications, 2010), 350.

³ Miles, Richard B., *Teaching Music through Performance in Band*, Volume 10 (GIA Publications, 2015), 321.

Dvorak, also includes Carter's *Overture for Winds* and *Symphonic Overture*, with a short one-paragraph description of each, and no biography.

Patrick Dunnigan and Robert Thurston published a brief biography of Carter in the August 1999 issue of *The Instrumentalist*, entitled "Charles Carter: A Lifetime of Music."⁴ This was three years after his retirement from Florida State University in 1996 and shortly before his passing in December 1999.⁵ This three-page article appears to be the most comprehensive biography of Carter ever written, and covers pertinent information from his early life, major career phases and achievements, and important compositions. This article is the source for most of the biographical information presented in this thesis.

Carter also has a topic page on Nikk Pilato's Wind Repertory Project website (Windrep), which includes a brief biography and near-comprehensive listing of Carter's works for wind band.⁶ Half of those works listed also have pages of their own, including his most famous works, *Overture for Winds* and *Symphonic Overture*.⁷ It is not clear who contributed these individual pages to the Windrep website. These resources can serve as a starting point for finding and learning basic information about Carter and his works, including where to purchase scores and parts.

⁴ Patrick Dunnigan and Robert Thurston, "Charles Carter: A Lifetime of Music," *The Instrumentalist* 54 (August 1999): 44.

⁵ "Charles Carter," Wind Repertory Project, accessed September 14, 2025, windrep.org/Charles_Carter.

⁶ Wind Repertory Project, "Charles Carter."

⁷ Wind Repertory Project, "Charles Carter."

Composer Biographical Sketch

Charles Carter (1926-1999) was a prolific arranger and composer for the wind band medium throughout the latter half of the twentieth century. He is best known for his compositions for developing bands, including *Overture for Winds*, *Symphonic Overture*, and others.⁸ Many of his original compositions have become standard pieces in the wind literature, and appear on over 20 state literature lists. As the staff arranger for the Florida State University Marching Chiefs, Carter wrote hundreds of arrangements from 1953 until retiring in 1996.⁹

In his hometown of Worthington, OH, Carter's first musical training came in the form of piano and clarinet lessons starting at age seven, and his first trombone teacher was Fred Samonig.¹⁰ It is unclear from his various brief biographies whether he came from a musical family, but he certainly had interest in music early in life. He first arranged early in high school, when another teacher, Francis Robinson, encouraged him to arrange for the high school band.¹¹ Arrange he did - in high school alone, Carter wrote an overture and incidental music for the school play and conducted the pit orchestra. He also started his own jazz band and arranged the charts.¹² After graduating, he spent a summer arranging for a professional jazz orchestra before enrolling at The Ohio State University (OSU) in the fall of 1944.¹³ Carter started his degree as a

⁸ Dunnigan and Thurston, "Charles Carter," 49.

⁹ Dunnigan and Thurston, "Charles Carter," 49.

¹⁰ Dunnigan and Thurston, "Charles Carter," 44.

¹¹ Dunnigan and Thurston, "Charles Carter," 44.

¹² Dunnigan and Thurston, "Charles Carter," 44.

¹³ Dunnigan and Thurston, "Charles Carter," 46.

music education major and joined the OSU Marching Band. However, his first stint at OSU was cut short after he was drafted by the US Army, and stationed at Fort Riley, Kansas.¹⁴

Carter remained involved in music while in the Army, playing in the band stationed at Fort Riley and arranging for a jazz combo.¹⁵ Carter returned to school at OSU following the war, and was determined to earn the respect of OSU Director of Bands Manley Whitcomb.¹⁶ At this time, he changed his major to composition, increased his practice time, and sought out more opportunities to study music theory and orchestration.¹⁷ He also studied orchestration with Kent Kennan, and his final project became his first work for winds.¹⁸ Entitled *Tension*, the work was later performed by the OSU Concert Band at a regional College Band Directors National Association convention, and by the Oberlin Conservatory Band at the Midwest Clinic.¹⁹ Carter graduated from OSU in 1950.

During the initial success of *Tension*, Carter completed his master's degree at the Eastman School of Music in 1951, where he studied with Wayne Barlow and Bernard Rogers.²⁰ Shortly after, he returned to Columbus and wrote arrangements for the OSU Marching Band throughout the 1951 season, realizing his dream of becoming an arranger.²¹ Manley Whitcomb

¹⁴ Dunnigan and Thurston, "Charles Carter," 46.

¹⁵ Dunnigan and Thurston, "Charles Carter," 46.

¹⁶ Dunnigan and Thurston, "Charles Carter," 46.

¹⁷ Dunnigan and Thurston, "Charles Carter," 46.

¹⁸ Dunnigan and Thurston, "Charles Carter," 46.

¹⁹ Dunnigan and Thurston, "Charles Carter," 46.

²⁰ Dunnigan and Thurston, "Charles Carter," 46.

²¹ Dunnigan and Thurston, "Charles Carter," 46.

had taken an interest in Carter's music and asked him to write a new piece, which Carter titled *Sinfonia*.²² *Sinfonia* was a rousing success, having its premiere at the American Bandmasters Association convention in Columbus in 1952, and performed many times afterwards. Despite its frequent performances, *Sinfonia* was never published and there are no documented performances since the years immediately after the premiere.²³

In 1953, Whitcomb accepted a new position as the Director of Bands at Florida State University (FSU) in Tallahassee, and hired Carter as the marching band arranger.²⁴ Six years earlier, following the end of the war and the ensuing high demand on universities, the Florida Governor and Legislature had authorized the reorganization of the Florida State College for Women into the coeducational Florida State University.²⁵ In those six years, the FSU Bands had two different directors before Whitcomb arrived and provided consistent leadership of the bands until 1971.²⁶ Carter also gave remarkable continuity to the Florida State Marching Chiefs through his hundreds of distinctive arrangements from 1953 until his retirement from FSU in 1996.²⁷

Carter's 43-year career at FSU was also his most productive period of composition, and some of his earlier works were published during this time. Carter's *Overture in Classical Style*

²² Dunnigan and Thurston, "Charles Carter," 46

²³ Wind Repertory Project, "Charles Carter."

²⁴ Dunnigan and Thurston, "Charles Carter," 49

²⁵ "History," Florida State University, accessed September 5, 2025. <https://www.fsu.edu/about/history.html>

²⁶ "Our History," Florida State University Marching Chiefs, accessed September 14, 2025. <https://fsuchiefs.com/history/>

²⁷ Dunnigan and Thurston, "Charles Carter," 49.

and *Metropolis*, which he completed in his last months at OSU, were published in 1954 and 1955, respectively.²⁸ His well-performed compositions from this time include *Overture for Winds* (1959), *Symphonic Overture* (1963), and *Queen City Suite* (1970).²⁹ Carter passed in 1999, three years after retiring from FSU. He leaves behind a fine body of work, many recognized as quality compositions that are frequently performed by school bands and appear on several state lists.

Carter's Compositional Voice

Carter's compositions are primarily written for young bands and show a strong understanding of orchestration and idiomatic part writing for the intended level of performers. Often, Carter doubles instruments that can sometimes be absent in beginning and intermediate bands, including oboe, bassoon, e-flat clarinet, alto clarinet, and string bass. Regarding part writing, wind parts are written in strong ranges and are technically achievable by the intended skill levels, and percussion parts are sparse but idiomatic.³⁰

State Fair Suite (1963), despite being a more complex work, is an exemplar of Carter's use of doubling.³¹ E-flat soprano clarinet is almost always doubled with piccolo, and the oboe part often doubles with first clarinet, which is especially prominent in the melody of the third movement at m. 13.³² Alto Clarinet and Tenor Saxophone play together frequently and are also

²⁸ Dunnigan and Thurston, "Charles Carter," 49.

²⁹ Dunnigan and Thurston, "Charles Carter," 49.

³⁰ Charles Carter, *Overture for Winds*, (Bourne Music, 1959).

³¹ Charles Carter, *State Fair Suite*, (G. Schirmer, 1963). For this work, the author cites page numbers of the condensed score.

³² Carter, *State Fair Suite*, 10.

often doubled in brass, such as in m. 45 of the first movement.³³ Baritone most often plays with the woodwinds, particularly alto clarinet. One exception is in m. 25 in the second movement, where baritone plays with first bassoon, tenor saxophone, and trombones.³⁴ These principles are common across Carter's works.

Regarding instrumentation, Carter's writing varied little throughout his career. His compositions throughout the 1950s-70s, best represented by *Overture for Winds* and *Symphonic Overture*, use the same wind instrumentation, including specialty instruments such as E-flat soprano and alto clarinets.³⁵ *Symphonic Overture* includes parts for D-flat piccolo and E-flat horn parts in the set.³⁶ His works vary in calling for cornets or trumpets but always have three parts, and never separate trumpet vs. cornet parts in the same work. For example, *Symphonic Overture* calls for cornets, while *State Fair Suite* calls for trumpets.³⁷ While Carter lists four horn parts, often only two players required since horn 1/3 are identical, as are 2/4. Euphonium parts are usually labeled "Baritone," and often include both treble and bass clef baritone parts, a clear marker of educational literature.³⁸ These earlier works typically only use timpani and battery percussion, with no auxiliary or keyboard instruments.

Later compositions include minor alterations to instrumentation. An example is *Praise Variants* (1994), where the alterations include omitting the E-flat soprano clarinet and changing the percussion instrumentation to three mixed-percussion parts including battery percussion and

³³ Carter, *State Fair Suite*, 3.

³⁴ Carter, *State Fair Suite*, 7.

³⁵ Carter, *Symphonic Overture*, 1.

³⁶ Carter, *Symphonic Overture*, 1.

³⁷ Carter, *Symphonic Overture*, 1; Carter, *State Fair Suite*, i.

³⁸ Carter, *Symphonic Overture*, 1.

keyboards.³⁹ Carter includes E-flat alto clarinet in works throughout his career, even as the instrument became less popular toward the end of the 20th century.⁴⁰ This was likely due to instrumentation requirements from publishers, such as C.L. Barnhouse, which published at least six of Carter's works.⁴¹ Carter's small changes to instrumentation in his later works reflect modernization of percussion writing from single-instrument lines to mixed parts, but only slight reduction in the use of specialty wind instruments.

Many of Carter's single-movement works are in a sonata-like ternary form. Examples include *Overture for Winds*, *Symphonic Overture*, and *Sonata for Winds*. Single movements of suites, such as the second movement of *Queen City Suite*, also often use a similar form. To continue the example of *Symphonic Overture* from above, Carter writes two contrasting themes in a fast section, a slow section with a new theme in a different key, and develops and restates the two original themes (albeit not exactly) in a second fast section with a coda.⁴² The tempo changes suggest a true ternary form, but Carter's inclusion of development and recapitulation sections are more characteristic of sonata form. As such, I characterize these examples as sonata-like ternary forms, rather than true sonata form. I apply the same label to *Overture for Winds* in Section Two.

Carter's melodic writing is primarily characterized by short, memorable motives organized in antecedent-consequent and periodic phrasing to expand these short ideas into longer

³⁹ "Praise Variants," Wind Repertory Project, accessed October 12, 2025, https://www.windrep.org/Praise_Variants

⁴⁰ Mark Wolbers, "Alto Clarinet: The Endangered Species of the American Band," paper presented at the College Band Directors National Association (CBDNA) National Conference, University of Washington, Seattle, December 23-26, 2011, PDF available at <https://depts.washington.edu/uwwinds/cbdna/wordpress/wp-content/uploads/2010/10/A.%20Cl.%20Paper.pdf>

⁴¹ "Editorial/Music Submissions," C.L. Barnhouse, accessed December 15, 2025, <https://barnhouse.com/editorial-music-submissions/>

⁴² Carter, *Symphonic Overture*, 3-9.

themes. In *Rhapsodic Episode* (1971), Carter writes a one-measure motive in ascending fourths and fifths that appears throughout the work (Figure 1). This motivic style of writing is the most recognizable feature of Carter’s compositional voice. Chromatic inflections also feature prominently in Carter’s music. His work *Dance and Intermezzo* (1967) demonstrate frequent tonal center changes and modal mixture, particularly in the slow section from mm. 83-103.⁴³ Notably, all of Carter’s chromatic writing is in the context of singable melodies and triadic harmony, making his works approachable for students and audiences.⁴⁴



accompaniment. In the slower *Intermezzo* section, high woodwind melodies are accompanied by block chords in low brass and reeds.⁴⁶ The horns occasionally play linking material, such as in mm. 93 and 96, serving to fill gaps in the melodic content, but this does not form a true countermelody due to the brevity of each figure.⁴⁷ In Section Two, I discuss Carter’s usage of these same techniques – typical homophony, passing melodies between instruments, and linking material – in *Overture for Winds*.

Carter creates contrast between sections of his works by changing the tempo, meter, tonality, and style. In *Symphonic Overture* (1963), the opening section is in 2/4 time and marked *Allegro*, ♩ = 152, while the contrasting slow section is in common time and marked *Lento*, ♩ = 88, and the key center changes from B-flat Major to G minor, the relative key.⁴⁸ Carter also occasionally uses mixed meter and compound time signatures, including the slow section of *Symphonic Overture*, where there are repeated meter changes between 2/4, 3/4, and 4/4 time.⁴⁹ Carter also frequently uses mixed meter in *Proclamation* (1966), with changes between 2/2, 2/4, 3/4, 4/4, 7/4, and 12/8.⁵⁰

Some resources point to similarities between Carter’s music and that of his contemporary Frank Erickson (1923-1996),⁵¹ particularly in motivic writing and the use of similar sonata-like or A-B-A forms. Erickson’s *Toccata for Band* is particularly like Carter’s *Overture for Winds*,

⁴⁶ Carter, *Dance and Intermezzo*, 7-9.

⁴⁷ Carter, *Dance and Intermezzo*, 7-8.

⁴⁸ Charles Carter, *Symphonic Overture*, (Carl Fischer, 1963), 5.

⁴⁹ Carter, *Symphonic Overture*, 6.

⁵⁰ Charles Carter, *Proclamation*, (Mills Music, 1966), 5, 11, 33, 34-35.

⁵¹ Richardson, “Teacher Resource Guide,” 352.

with nearly the same form, fast Section A with two contrasting themes, and a slow Section B.⁵² The themes are also similar between the two works; the opening primary theme of each is shown in Figure 2. Erickson’s famous *Air for Band* uses a similar thick, lyrical orchestration to that in Section B of Carter’s *Overture for Winds*, and both use the key of C minor.⁵³ Furthermore, Carter and Erickson had remarkably similar careers: they both began to compose and arrange in high school, served in World War II while arranging for military ensembles, and worked at universities writing arrangements for the university bands - Erickson worked at UCLA and San Jose State.⁵⁴



Figure 2: Carter/Erickson Comparison
 Charles Carter, *Overture for Winds*, Flute 1, mm. 1-4 (top)
 Frank Erickson, *Toccata for Band*, Flute 1, mm. 1-4 (bottom)

Other techniques used by both Carter and Erickson include varying tempo and meter, both within and between sections. In *Overture Jubiloso*, Erickson uses a slow middle section to contrast with fast outer sections, similar to Carter’s *Symphonic Overture*.⁵⁵ In *Sinfonia for Winds*, Erickson changes between 2/4, 3/4, and 4/4 throughout the piece, and, as above,

⁵² Frank Erickson, *Toccata for Band*, (Bourne, 1957), 1, 3, 10, 14.

⁵³ Frank Erickson, *Air for Band*, (Bourne, 1956), 3.

⁵⁴ Raoul F. Camus, “Erickson, Frank,” in *Grove Music Online*, accessed September 23, 2025. <https://doi-org.ezproxy2.library.colostate.edu/10.1093/gmo/9781561592630.article.A2083910>

⁵⁵ Frank Erickson, *Overture Jubiloso*, (Belwin-Mills, 1978), 16.

Carter uses similar mixed-meter techniques in *Proclamation*.⁵⁶ Erickson's music can serve as a valuable first step for conductors to explore more educational band literature from the mid-twentieth century, the context of most of Carter's works.

Carter's idiomatic and palatable compositions are examples of fine young band literature. Beyond being accessible to developing musicians, his works are quality music of artistic merit. Their continued performance - *Overture for Winds* has been consistently performed and celebrated for over 65 years - is evidence of their quality and craftsmanship. As Dunnigan and Thurston put it in their *Instrumentalist* article, Carter's music is "unpretentious and immediately likable," and thus a staple of the young band canon.⁵⁷

⁵⁶ Frank Erickson, *Sinfonia for Winds*, (Summit Publications, 1973).

⁵⁷ Dunnigan and Thurston, "Charles Carter," 49.

SECTION TWO: THEORETICAL AND REHEARSAL ANALYSIS

Background, Instrumentation, and Form Overview

Carter wrote and published *Overture for Winds* in 1959, early in his career at FSU.⁵⁸ It is his fifth published composition after *Overture in Classical Style*, *Metropolis*, *Motet for Band*, and *Three Pieces in Antique Style*.⁵⁹ *Overture for Winds* is Carter's most known work, appearing at least 20 state concert band lists, including Colorado.⁶⁰ Most often rated as a Grade 3 on a six-point scale, including by the Wind Repertory Project and the Colorado Bandmasters' Association, *Overture for Winds* is accessible for many school and community bands.⁶¹ In this section, I analyze Carter's score in chronological order and provide insight on potential issues conductors might find with their ensembles.

Overture for Winds is written for full concert band (see Table 1). Most of the specialty instruments are cross doubled to account for instrumentation limits in school bands. For instance, E-flat clarinet is always doubled in either piccolo or flute, double reeds are almost always doubled or cued, and the contrabass is always doubled with tuba. Furthermore, while Carter calls for four horns, there are effectively only two parts since horns 1 and 3 are identical, as are 2 and 4. The percussion in the work is modest but effective, calling for four players including timpani.

⁵⁸ "Overture for Winds (Carter)," Wind Repertory Project, Accessed September 28, 2025, [https://www.windrep.org/Overture_for_Winds_\(Carter\)](https://www.windrep.org/Overture_for_Winds_(Carter))

⁵⁹ Wind Repertory Project, "Charles Carter."

⁶⁰ "Concert Band," Colorado Bandmasters' Association, accessed September 28, 2025, <https://www.coloradobandmasters.org/concert-band>

⁶¹ Colorado Bandmasters' Association, "Concert Band."

Table 1: Charles Carter, *Overture for Winds* Instrumentation

Piccolo Flute 1-2 Oboe 1-2 Bassoon 1-2	Clarinet in E-flat Clarinet in B-flat 1-3 Alto Clarinet in E-flat Bass Clarinet in B-flat	Alto Saxophone 1-2 Tenor Saxophone Baritone Saxophone	Cornets in B-flat 1-3 Horn 1/3, 2/4 Trombone 1-3 Baritone T.C., B.C. Tuba Contrabass	Timpani 3 Percussion: -Crash Cymbals -Snare Drum -Bass Drum
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Overture for Winds is in a sonata-like ternary form. In Section A (mm. 1-49, *Allegro con Moto*, ♩= 152), Carter presents two contrasting themes which I refer to as the Primary and Secondary Themes. Carter writes two statements of a Tertiary Theme in the slow Section B (mm. 50-78, *Andante*, ♩= 76). Carter returns to the original tempo in m. 79 with a brief development and retransition to Section A' (mm. 116-155), which contains an exact repetition of mm. 1-34 from Section A. The recapitulation is interrupted by a coda in five subsections (mm. 156-188). The tonic key of the work is E-flat Major, with modulations to the dominant area of B-flat Major and the relative C Minor. Table 2 provides an overview of the work.

Table 2: Charles Carter, *Overture for Winds* Form

Sections	A	B	Development and Retransition	A'	Coda
Measures	mm. 1-51	mm. 52-78	mm. 79-115	mm. 116-155	mm. 156-188
Themes	Primary, Secondary	Tertiary	Primary and secondary, fragmented	Primary, secondary	Primary
Tonality	E♭ Major	C Minor	B♭ Major and E♭ Major	E♭ Major	E♭ Major
Tempo	♩= 152	♩= 76	♩= 152, <i>allargando</i>	♩= 152, <i>allargando</i>	♩= 152, <i>rit.</i> , ♩= 84

Section A – mm. 1-49

Section A of *Overture for Winds* presents two contrasting themes, arranged in an a-a-b-a sub-form. The Primary Theme is bombastic and lively, stated twice (mm. 1-16). The contrasting

Secondary Theme is legato and creates a half-time feel with macro beats on each half note. This theme is played once (mm. 17-38), before the primary theme returns with a brief extension (mm. 39-49). Section A in 2/4 meter and stays in the key of E-flat major with some chromatic inflection.

With no introduction, the work begins immediately with the Primary Theme in E-flat major (Figure 3), played in octaves by flutes, piccolo, oboes, B-flat clarinets, and first cornet. The melody is periodic, structured with a four-measure antecedent phrase (mm. 1-4), and a four-measure consequent phrase (mm. 5-8). As is typical with Carter's melodic writing, the theme is based on a short, memorable motive (mm. 1-2). This motive returns in fragments and full statements throughout the work.



Figure 3: Charles Carter, *Overture for Winds*
 Primary Theme
 Flute 1, concert pitch, mm. 1-8

In the Primary Theme, Carter also introduces the principal harmonic language of the work: stepwise chordal root movements, especially by a major second. There are two examples of this in the early measures. First, Carter uses a lowered seventh scale degree in the melody in m. 2 with a $bVII$ chord in the accompaniment, both a major second below tonic. Then, in the consequent phrase, the harmony alternates between the $ii7$ and iii triad, each a major second apart. The repeated lowered seventh scale degree in melodic content suggest the mixolydian mode, but Carter uses this within the context of tonal harmony. Authentic V-I cadences still occur at the ends of theme statements, such as in m. 8, making the lowered seventh an instance

of “surface chromaticism,” rather than structural chromaticism. As such, associated \flat VII chords are examples of mode mixture rather than evidence of fully modal harmony.

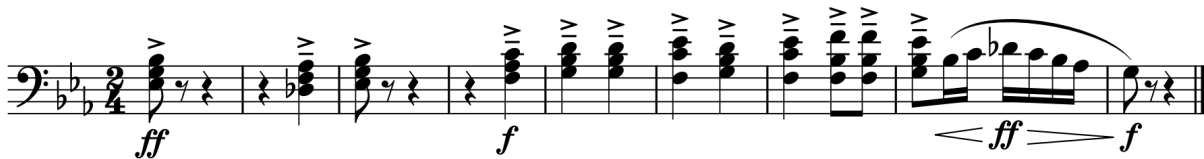


Figure 4: Charles Carter, *Overture for Winds*
 Primary Theme Accompaniment
 Alto and Tenor Saxophones, concert pitch, mm. 1-10

Carter creates further contrast between the antecedent and consequent phrases by changing the dynamic and thinning the orchestration. Carter marks the antecedent *fortissimo*, and the consequent *forte*. Conductors may have to rehearse this dynamic change so that contrast is apparent to audiences. Carter also alters the accompaniment rhythm and orchestration (Figure 4). In the antecedent phrase (mm. 1-4), full-texture accompaniment, including timpani and battery percussion, create emphasis on the downbeat of mm. 1 and 3, strengthened by the long anacrusis notes in mm. 2 and 4. Conductors should emphasize the difference in articulation and length between the anacrusis quarter notes and downbeat eighth notes (such as in mm 2-3, see Figure 4 above) to ensure the downbeat is emphasized. The consequent phrase’s quarter note accompaniment uses thinner orchestration to facilitate the dynamic change to *forte*, with only alto and tenor saxophones, second and third cornets, and horns. Matching articulation between these instruments is important. Throughout the Primary Theme, conductors should rehearse the melody and accompaniment groups separately to establish balance, intonation, and articulation.

In m. 8, Carter links the two statements of the Primary Theme with a sixteenth-note imitation figure in alto and bass clarinets, bassoons, saxophones, and baritone. Imitation figures such as this appear throughout the work, especially between phrases as linking material. This is

typical in Carter's writing, as discussed in Section One. The Primary Theme repeats almost exactly in mm. 9-16. However, Carter makes minor changes to contrast with the first statement. In m. 9, second and third cornets and horns play an accented, *fortissimo* E-flat for a half note. This is not developed or repeated but creates interest at the beginning of the second statement. Carter also changes the end of the consequent phrase melody (mm. 15-16) by adjusting the contour and lengthening the last note. The imitation figure is shortened to two eighth notes in m. 16, restating the important \flat VII to I harmonic movement. Conductors might ask their ensemble members to find differences between the first and second statements to draw attention to the contrast. The differences can then be rehearsed efficiently once students know the intent behind the varied elements.

The Secondary Theme begins at m. 17 (Rehearsal A). This melody is also periodic, primarily constructed in four-measure phrases. The first two of these are shown in Figure 5. The Secondary Theme contrasts with the Primary Theme in three ways. First, the dynamic, texture, and orchestration are reduced. Marked *mezzo piano*, the melody passes between instruments in a call-and-response style, and the accompaniment is thinned to clarinets, saxophones, and trombones. Second, note values are longer in the melody, and the accompaniment moves every half note instead of every quarter (see Figure 6). This creates a half-time feel that contrasts with the Primary Theme's quarter-note impulses and facilitates a slower harmonic rhythm. Third, the Secondary Theme is more harmonically ambiguous. It begins with the relative C minor chord (vi) in m. 17, there are several instances of mode mixture, such as a borrowed minor v chord (m. 19) and a borrowed half-diminished ii \flat /3 chord (m. 34). There is no authentic cadence in the tonic key (E-flat Major) until the primary theme returns in m. 39, and Carter frequently tonicizes both the dominant B-flat major and relative C minor chords (mm. 22, 24, and 33). The harmonic

ambiguity could create intonation challenges for developing musicians. At the very least, players should learn to sing their parts on pitch and begin to identify where the tonal center changes.



Figure 5: Charles Carter, *Overture for Winds*
Secondary Theme
Clarinet 1 and Oboe 1, concert pitch, mm. 17-24

Carter slightly alters the orchestration in each phrase of the Secondary Theme by passing the melody between instruments and gradually adding voices to the accompaniment. This can be a challenge for developing players, because accuracy in this section is dependent on strong part independence. Conductors should dedicate rehearsal time to showing the ensemble how the melody passes between instruments, when new instruments enter, and using strategies for musicians to practice subdividing before their entrance. One suggestion could be to ask students to count or “sizzle” 8th notes out loud while not playing to establish external subdivision before expecting internal subdivision. In the first phrase (mm. 17-20), the melody moves from all B-flat clarinets in mm. 17-18 to first flute, first oboe, and first cornet in mm. 19-20. Alto and bass clarinets, alto and tenor saxophones, and all trombones play the harmonic accompaniment in half notes (Figure 6). The harmony of this phrase uses retrogressive root movements: vi, V, v, and ending on the minor ii chord. Carter then adds instruments to the accompaniment in each subsequent phrase.

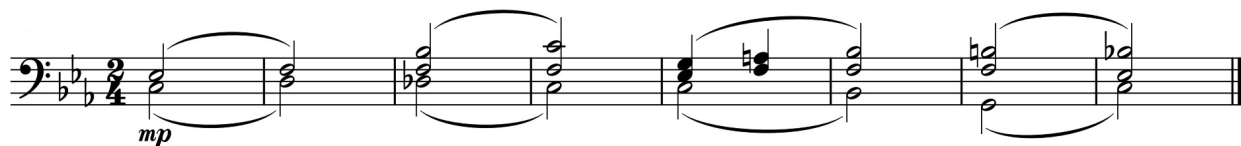


Figure 6: Charles Carter, *Overture for Winds*
Secondary Theme Accompaniment
Trombones 1-3, concert pitch, mm. 17-24

In the second phrase (mm. 21-24), B-flat clarinets and baritones pass melody to first oboe, alto clarinet, first cornet, and baritones. Bassoons are added to the harmonic accompaniment, which tonicizes the dominant B-flat Major triad in m. 22 and the relative C minor triad in m. 24. Then, in contrast to the call-and-response figures in the first two periods, all cornets carry the melody throughout the third phrase (mm. 25-28). Baritone saxophone, contrabass, and tuba are added to the accompaniment as the new lowest voice. The chords in this phrase again use stepwise movement: I – ii – iii – ii, much like the consequent phrase from the Primary Theme. It could be beneficial to play the accompaniment in mm. 4-8 and mm. 21-24 back-to-back to demonstrate similarities in the harmony.

Carter uses the fourth phrase (mm. 29-38) as a build to a near-*tutti* climax in m. 33. Starting in m. 29, Carter increases the dynamic for all instruments to *mezzo forte* with *crescendo* and adds Horns in m. 29 and snare drum roll in mm. 31-32. Instead of two melodic groups playing separately as before, the first group (first clarinet and first cornet, m. 29) joins the harmonic accompaniment in mm. 31-32 while the second group (imitation figure in alto clarinet, tenor saxophone, and baritone, m. 31) adds to the orchestration. The harmonic rhythm also increases for the first two measures, with chord changes on each quarter note.

These additions to the dynamic, orchestration, and harmonic complexity lead to a climax of the Secondary Theme subsection in m. 33, which Carter marks *forte*, with nearly full orchestration. Here flutes, oboes, E-flat clarinet, first alto saxophone, first cornet, and first trombone play a final Secondary Theme fragment, other winds play a *forte* c minor chord, and crash cymbals and bass drum provide further emphasis. Carter could easily have finished the Secondary Theme in the previous phrase, creating four equal four-measure phrases, but the extension is unexpected and more interesting. Carter extends the dominant harmonic area with a

dominant pedal in mm. 35-38 and delays the return of the Primary Theme by an irregular six measures.

This extension also functions as a retransition to the Primary Theme in m. 39. Melodic figures in cornets and trombones (mm. 35-36), and then saxophones and horns (mm. 37-38) create forward motion to the downbeat of m. 39 (Rehearsal B) where the Primary Theme returns. Carter uses a dominant (B-flat) pedal in octaves in baritone saxophone, contrabass, tuba, and timpani roll to set up an authentic cadence in E-flat Major. Carter builds further intensity with trills in the upper woodwinds, as well as timpani and snare drum rolls starting in m. 35 and 37, respectively. Conductors should be sure not to make a *ritardando* here, as Carter is specific with tempo change markings and there are none until the end of Section A in m. 49.

The Primary Theme returns at m. 39 (Rehearsal B), with one full statement that combines characteristics of the first and second statements earlier in the section. It is mostly identical to the first statement, but in m. 45, it uses the ending melodic content of the second statement (as in m. 15) which is a more satisfying closure of the theme. The following four measures (46-49, Figure 7) are a transition to Section B. This transition stays in 2/4 time. After the final cadence in m. 46, accompanying voices (low woodwinds, saxophones, low brass, and snare and bass drums) play an imitation figure of four eighth notes leading to the downbeat of m. 47. Melodic voices (high woodwinds and cornets) immediately respond to this with a “tag” fragment of the primary theme that sustains over the bar line into m. 49, where Carter introduces a new choir of saxophones, horns, and low brass, along with a *ritardando* to the Section B tempo (*Andante*, ♩ = 76).

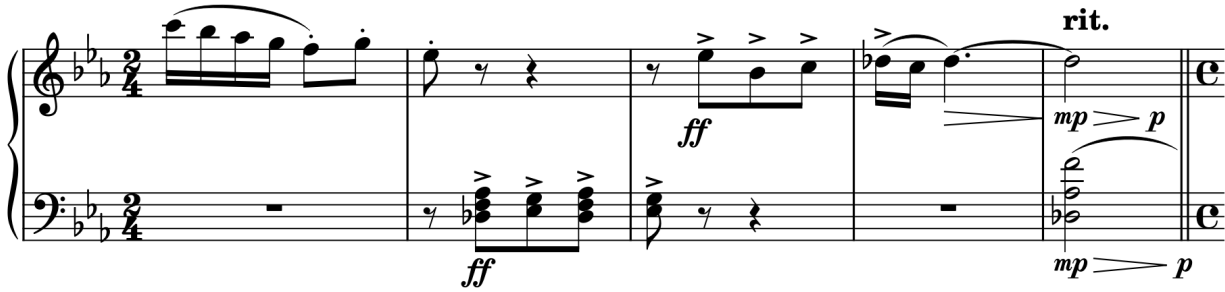


Figure 7: Charles Carter, *Overture for Winds*
 Section A Transition
 Clarinet 1, Alto and Tenor Saxophones, and Trombones, concert pitch, mm. 45-49

The rapidly changing orchestration in these measures could be a challenge for developing musicians, particularly in creating consistent tempo in mm. 45-47; conductors might address this by rehearsing under tempo and having ensemble members tap the rhythm and/or sing before they play and subdivide out loud to reinforce individual timekeeping.

Section B – mm. 50-78

Section B of *Overture for Winds* begins at m. 50. This section is in an a-a' subform, with a two-measure introduction (mm. 50-51), a four-measure interlude (mm. 60-63) between the two main subsections, and a five-measure transition (mm. 74-78) to the following development. The melodic content of Section B, the Tertiary Theme, is borrowed from one of Carter's unpublished works, *Romantic Episode*.⁶² The tempo (*Andante*, ♩ = 76) is half of the opening tempo of ♩ = 152, and stays consistent throughout the section until the ritardando in m. 78, at the end of Section B. The texture and dynamics vary widely throughout, but it begins with thin texture at a *piano* dynamic, contrasting with Carter's full-texture *fortissimo* writing in the preceding section.

⁶² Dunnigan and Thurston, "Charles Carter," 49.

The Section B introduction in mm. 50-51 doubles as a harmonic transition between E-flat Major (Section A) and C minor (Section B). Carter modulates via a D-diminished pivot chord in m. 51, setting up a ii-V-i authentic cadence into m. 52. Carter also introduces the melodic contour of the Tertiary Theme in solo baritone. It is important that baritone and trombones sustain over the double bar line between m. 51 and m. 52 - Carter reinforces this with a slur marking. This ensures continuity of sound in the harmony. Saxophones, horns, and tuba may breathe there before their accompaniment begins in m. 52. Carter also marks a *rallentando* here, which lengthens the tension of the V7 chord in m. 51. Conductors may approach this *rallentando* as a lengthening of each half note to delay resolution into the Tertiary Theme.

Carter's Tertiary Theme music is suggestive of the *Pavane*, a slow renaissance dance in duple meter, with several key elements of the dance presenting clearly in the score.⁶³ First, the prominent half-quarter-quarter rhythm characteristic of the *Pavane* is played by tubas and contrabass in the first statement (m. 52), and bassoons join in the second statement (m. 64).⁶⁴ Also, the *Pavane* is traditionally in an AA'BB'CC' form, and the a-a' subform of Section B matches this.⁶⁵ Of course, syncopation in the second statement (mm. 64-73) is not characteristic of the *Pavane*, but the music is clearly dancelike and has striking similarities to the renaissance dance. As such, this theme presents a prime teaching opportunity related to the topic theory and

⁶³ Alan Brown, "Pavan," *Grove Music Online*, accessed October 30, 2025, <https://doi-org.ezproxy2.library.colostate.edu/10.1093/gmo/9781561592630.article.21120>

⁶⁴ Brown, "Pavan."

⁶⁵ Dongyuan Chen, "Graduate Harpsichord Recital" Master's thesis, Pittsburg State University, 2025. <https://digitalcommons.pittstate.edu/etd/771/>

historical components of music that can inform stately, dancelike expression. I taught the pavane dance in the second rehearsal of this work, which helped with expression and timekeeping.⁶⁶

The Tertiary Theme begins in earnest at m. 52 (Rehearsal C). In this theme, Carter uses sentence structure, with two two-measure presentation phrases (mm. 52-55) followed by a four-measure continuation phrase (m. 56-59).⁶⁷ The continuation phrase is extended in the second statement. The melody is characterized by a motive of a descending perfect fifth, followed by an ascending scale, as shown in Figure 8. This figure is repeated at the beginning of each phrase, each time starting lower by a diatonic third. The motive first begins on a D, then B-flat, then G – drawing the ensemble’s attention to this can help build understanding of how Carter structures and develops melodies throughout the work. Starting in m. 52, the theme opens with a four-part texture (melody, countermelody, harmony, and bassline), but Carter alters the texture and orchestration throughout Section B.

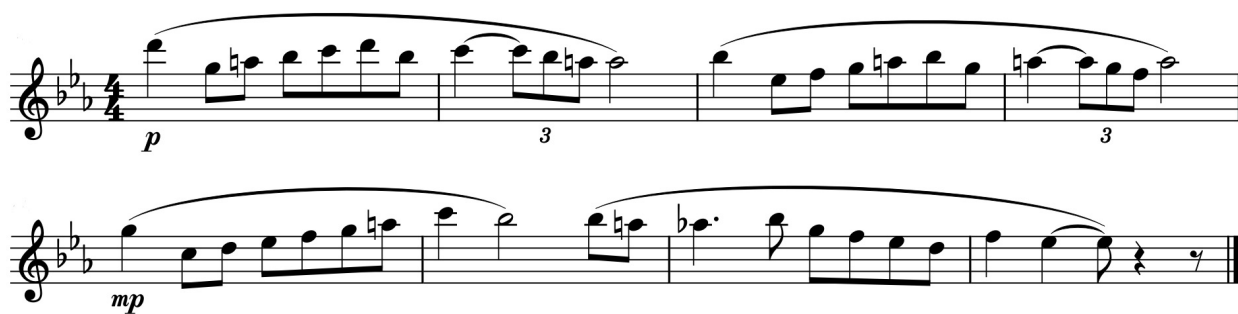


Figure 8: Charles Carter, *Overture for Winds*
Tertiary Theme
Flute 1, concert pitch, mm. 52-59

⁶⁶ “About the Pavane | Arts in the Renaissance,” PBS Learning Media, Accessed October 30, 2025.
<https://rmpbs.pbslearningmedia.org/resource/renart.arts.dance.pavaneab/arts-in-the-renaissance-about-the-pavane/>

⁶⁷ In this thesis, I refer to sentence structure as different from periodic structure. Periods are constructed of phrases of identical length, whereas sentences are constructed with two short presentation phrases and a longer continuation phrase. This is the terminology most often used in the Colorado State University Music Theory Area.

In the two presentation phrases (mm. 52-55), the melody is played by flutes, piccolo, first oboe, E-flat clarinet, and first B-flat Clarinet in octaves. In line with Carter's frequent usage of imitation figures, the baritone plays brief interjections between phrases as linking material, such as in mm. 53 and 55. The harmonic rhythm is slow, with one chord per bar of common time. Second and third clarinets and alto and tenor saxophones, play block chords, and sometimes use nonharmonic passing tones on beat four of each measure to facilitate voice leading. Carter uses only i and ii chords in mm. 52-55. The characteristic *Pavane* bassline in contrabass and tuba is simple, emphasizing chord roots and fifths to maximize clarity in the upper voices.

The four measure continuation phrase in mm. 56-59 is a contrasting response to the previous two phrases. Carter develops the melody, orchestration, texture, and harmony. Melodically, Carter emphasizes appoggiaturas in mm. 57 and 59 and expands the baritone imitation figures from previous phrases into a full countermelody in alto clarinet, tenor saxophone, and baritone (mm. 57-59). The melody group should be sure to sustain through the half note in m. 57, and the countermelody should bring out the arpeggio in m. 59 as a period on the end of the musical sentence.

In m. 56, Carter adds voices to every part of the texture: cornets to the melody, alto clarinet and tenor saxophone to the countermelody, horns to the harmony, and bass clarinets and bassoons to the bassline. The texture also thickens with oboes and second and third clarinets directly harmonizing the melody in thirds, while the block chords are thinned from three voices in woodwinds to two voices in horns (Figure 9). Carter accentuates these texture and orchestration changes by increasing the dynamic to *mezzo piano*. Conductors should be diligent about defining the dynamics, since young ensembles may tend to play this section too loud. It

may help to have them play these four measures and a louder section in isolation to establish the difference in dynamic.

The harmony also becomes more complex, with faster harmonic rhythm, a tonicization of the major VII chord in m. 57, and an authentic cadence in C minor in m. 59. This cadence marks the end of the first conceptually complete statement of the Tertiary Theme. The harmony group should be isolated in rehearsal to define the color, phrasing, and the handoff from the clarinets and saxophones to the horns in m. 56.

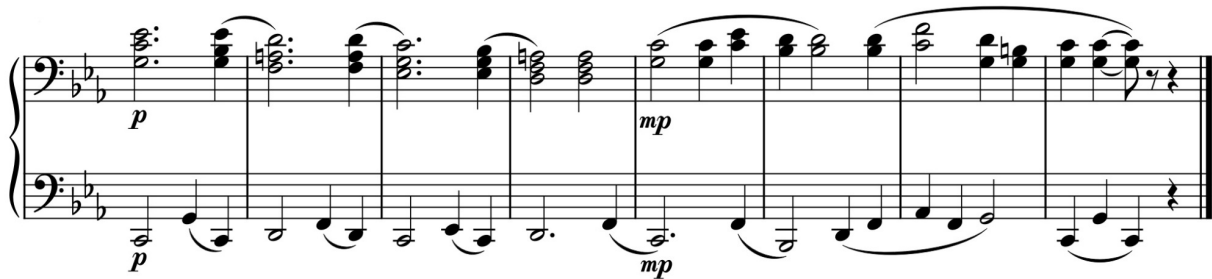


Figure 9: Charles Carter, *Overture for Winds*
Tertiary Theme Harmony
Tuba, saxophones, cornets, and horns, concert pitch, mm. 52-59

In mm. 60-63, Carter uses a four-measure interlude to separate two statements of the Tertiary Theme. Here, the texture thins to melody, chords, and percussion with a *piano* dynamic. The melody is a shortened variation of the Secondary Theme, played in octaves by all B-flat clarinets and alto saxophones. Trombones play block chords, with a harmonic rhythm of one chord per measure, with no *Pavane* bass line. Carter also introduces an ostinato rhythm in snare and bass drum rhythm that continues into the second statement which starts in m. 64.

With pickups in m 63, flutes, oboes, and baritone introduce the more thickly orchestrated second statement of the Tertiary Theme (mm. 64-73). In the first presentation phrase (mm.64-65), flutes, oboes, and cornet 1 play the melody, with direct harmonization in cornet 2 and 3 and

all horns. All B-flat clarinets are then added to the melody group in the second presentation phrase (mm. 66-67). Alto clarinet, tenor saxophone, and baritone play imitation figures as before (mm. 65 and 67). Musicians who play the harmonization of the melody should balance to the primary voice and maintain a conservative *mezzo piano* dynamic to leave room for growth. As in the first statement, the harmony alternates between the minor i chord and ii chord in mm. 64-67, yet another example of Carter's stepwise major second root movement.

The *Pavane* bassline in bassoons, contrabass, and tuba returns as before, but now in separated eighth notes rather than sustained as in the first statement. Contrabass is marked *pizzicato*, so the plucked articulation should be matched by bassoon and tuba. It could be helpful for young wind players to hear, sing, and match double bass *pizzicato* on their instruments during rehearsal. Also, the trombones should pay close attention to articulation in their offbeat accompaniment in mm. 64-67: the first note is a long quarter note while others are separated eighth notes. Bassoons, low brass, and percussion together create a syncopated dance style, so this ensemble should be rehearsed together after each element is established in isolation.

The second statement's continuation phrase (mm. 68-73) is extended by two measures, with a climax in m. 71. In m. 68, Carter adds piccolo, E-flat clarinet, and alto saxophones to the melody group and bass clarinet and baritone saxophone to the bassline. The melody group has four distinct parts in this phrase, all directly harmonizing the principal line. First is the main melody in flute 1, piccolo, oboe 2, E-flat clarinet, B-flat clarinet 1, and cornet 1. Second, Oboe 1 curiously has a unique part that is not doubled. First alto saxophone and second cornet carry the third part, and second alto saxophone and third cornet carry the fourth. Clarinets 2 and 3, horns 1/3 and 2/4, and all trombones play the harmony in block chords, which creates faster harmonic rhythm at the quarter note beginning at m. 69. All other wind instruments (alto clarinet, bass

clarinet, bassoons, tenor and baritone saxophones, baritone, contrabass, and tuba) play the bassline, which changes back to a legato style, and Carter removes the percussion accompaniment.

Carter uses this thick orchestration, multi-part texture, and faster harmonic rhythm to build to a full-texture climax at m. 71, including full percussion: timpani roll, crash cymbals, snare drum roll, and bass drum. Carter's sparing use of full percussion texture allows greater contrast for major climaxes such as this. The main melody emphasizes heavy appoggiaturas on both downbeats to create tension against the harmony. The alto clarinet, baritone, and trombones should play their figures in mm. 71-73 as a powerful fanfare in the musical foreground. Carter does not decrease the dynamic until the end of m. 73, so this climax is effectively three measures long. Conductors may need to take time in rehearsal to emphasize sustaining *fortissimo* throughout the extension (mm. 71-73).

After the extension finishes in m. 73, Carter begins a transition in m. 74. Here, the texture thins dramatically, and the dynamic is marked *mezzo forte* with a *decrescendo*. A chromatic descending bassline in bass clarinet, bassoons, tenor and baritone saxophones, trombones, contrabass, and tuba sets up an authentic cadence in the tonic key of E-flat Major in m. 75 – Carter uses an A-flat Major pivot chord in m. 72 to modulate. The transitional melodic content in these measures is new material, starting with alto clarinet, alto saxophone, horns, and baritone in mm. 73-74. Then, a similar figure is passed from cornets in m. 75 to clarinets in m. 76. Other instruments play block chords with half-note harmonic rhythm. Throughout, Carter adds to the orchestration, building to full wind orchestration mm. 77-78, where high woodwinds and cornets finish the melodic material. Here, Carter writes *ritardando* to a fermata on a *fortissimo* F major-flat 9 chord in m. 78, which serves as a dominant chord to set up the false return in B-flat major

at m. 79. This transition has many moving parts that could be challenging for young players. Rapid dynamic shifts will need repeated rehearsal to maximize their efficacy, and the shifting tonal center can create challenges for audiation and intonation. Again, it would be helpful for the musicians to learn to identify the key center and when it changes, and to sing their parts on pitch.

Development and Retransition – mm. 79-115

The music returns to Tempo I (*Allegro con Moto*, ♩ = 152) at m. 79, at the beginning of a brief development section. The development has two sections: first, a false return (mm. 79-83) as an introduction to the true development (mm. 84-99) where the primary and secondary themes are fragmented and passed between instruments. This is followed by a retransition (mm. 100-115) to Section A'. The content of the development and retransition is important in classifying *Overture for Winds* as sonata-like rather than ternary in form. Throughout, it can be helpful for the ensemble to play a theme's original statement back-to-back with one of the fragments in the development to demonstrate compositional techniques characteristic of a development.

The false return in m. 79 is in the dominant key of B-flat Major. First, Carter writes a four-measure a fragment of the Primary Theme in high woodwinds with block chord accompaniment in cornets. The harmony again uses stepwise chord root movements: a diatonic walk-up of I, ii, iii, and IV with harmonic rhythm at the half note. Then, in m. 84, Carter uses a phrase modulation back to E-flat Major to begin the true development. Low clarinets, tenor saxophone, bassoon, and baritone play another four-measure fragment, also with cornet accompaniment. The harmonic rhythm here is at the quarter note, with more progressions emphasizing the ii and \flat VII (mm. 84-86), and another diatonic walk-up (mm. 86-87). With thin homophonic textures in the first nine bars of the development, all parts must be secure even

when doubled, since Carter writes the melody groups in unisons and octaves. As such, conductors should rehearse the melody groups and cornet accompaniment separately before combining.

Starting in m. 88, Carter further fragments both the Primary and Secondary themes. The first is a two-measure fragment of the Primary Theme, played in octaves by flutes, E-flat clarinet, first B-flat clarinet, and horns (mm. 88-89). This figure should be light but present over the accompanying sixteenth note runs. Then, low clarinets, bassoons, baritone saxophone, and low brass play a four-measure fragment of the Secondary Theme. Players should match the accented articulation and *forte* dynamic to create a unified low brass/low reeds choir sound.

Both fragments are accompanied by sixteenth note runs passed between instruments. These runs start in low clarinets, bassoons, tenor saxophone, and baritone in m. 88, and are taken by second and third clarinets and alto saxophones in m. 89. Then, second oboe, E-flat clarinet, second clarinet, tenor saxophone, and first cornet in m. 91 pass to flutes, piccolo, first oboe, first clarinet, and alto saxophones in m. 92. Similarly to the opening of the false return, the melody groups playing these fragments should be rehearsed separately from accompanying sixteenth note runs. Keeping consistent pulse here could be a particular challenge for developing bands, much like in the Secondary Theme in Section A. Players should breathe one quarter note before entering, and it may be helpful to have players count rests out loud during rehearsal.

In mm. 93-95, Carter layers two fragments of the Secondary Theme. First cornets and all horns begin in m. 93, and all low brass and low reeds begin in m. 94. Both these groups then transition to block chord accompaniment in m. 96, where all remaining voices (high woodwinds and soprano/alto saxophones) play a final Secondary Theme figure for four measures, creating a full wind texture in mm. 96-99. Carter again uses orchestration and dynamics together to build

intensity. Percussion adds to the orchestration with timpani roll in m. 96, bass drum roll in m. 97, snare drum roll in m. 98, and crash cymbals in m. 98, m. 99, and 100. Rehearsing percussion separately from the winds can be very helpful here. The dynamic is marked *forte* with a crescendo to *fortissimo* on the downbeat of m. 100 (Rehearsal F). Here, the dynamic and orchestration are immediately reduced, so conductors should rehearse this section without going on at m. 100 until the dynamic changes are clear.

The retransition occurs from mm. 100-115, and Carter develops a repeated ascending quarter note motive (Figure 10) over a dominant B-flat pedal. This motive is derived from the saxophone, cornet, horn, and baritone figure from mm. 35-38. First, there is an immediate reduction in dynamic from *fortissimo* to *mezzo piano*, and reduction in orchestration from *tutti* to a smaller choir of cornets and horns carrying the retransition motive in unison. Bassoons, baritone saxophone, trombones, contrabass, tuba, and timpani play the pedal note. Conductors should note that there is no crescendo marked until m. 104, so the dynamic should remain consistent in the first four measures. Since Carter develops the retransition motive by adding to the orchestration and texture every four measures, conductors may consider delaying the *crescendo* to maximize room for dynamic growth in mm. 112-115 (See Figure 10).

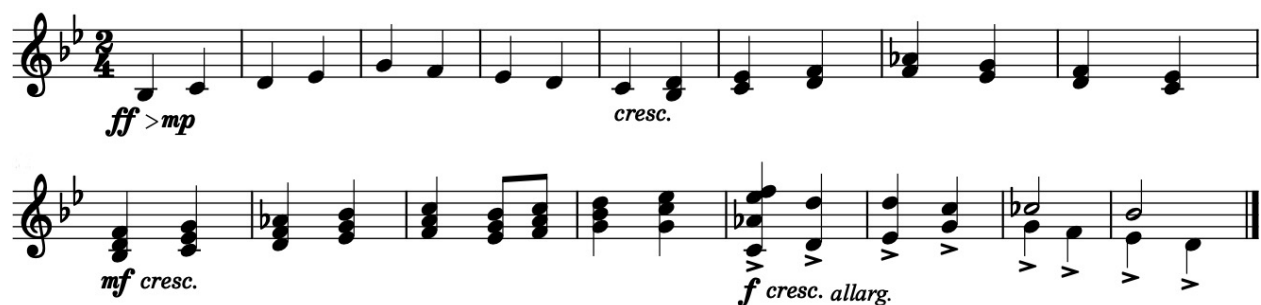


Figure 10: Charles Carter, *Overture for Winds*
 Retransition Motive
 Clarinets, saxophones, cornets, and horns, concert pitch, mm. 100-115

In m. 104, Carter adds alto clarinet, alto and tenor saxophones, and baritone to the motive, harmonizing it in thirds. These instruments enter at *mezzo piano*, and here Carter marks the beginning of the *crescendo*. Each added choir should not create a sudden increase in dynamic. In m. 108, Carter adds all B-flat clarinets to the quarter note motive, and alto and bass clarinet and baritone join the pedal note, marked *mezzo forte, crescendo*. The motive is now harmonized in parallel triads, another example of characteristic stepwise chord movement. Flutes and E-flat clarinet join in m. 110, and piccolo, oboes, and bass drum roll join in m. 112 for a full texture *forte*. Here, Carter marks *allargando*; conductors should be careful not to begin slowing until the second beat of m. 112 to achieve gradual lengthening effect, rather than a sudden *ritenuto* on the downbeat.

There is one final statement of the retransition motive from mm. 112-115 in alto clarinet, saxophones, and horns. This line should be audible above all other instruments, which create a I-IV-iv-V7 harmonic progression over the dominant pedal. It may be beneficial for the ensemble to hear the difference between the diatonic major IV in m. 113 and the borrowed minor iv in m. 114 by playing those chords in isolation. Borrowed chords are an example of how Carter uses chromatic inflection as an expressive technique within tonal harmony.

The V7 chord in E-flat major sets up a return to the Primary Theme in the tonic key of E-flat Major at m. 116 (Rehearsal G). In the last quarter note of m. 115, the conductor should give a prep in the *Allegro* tempo. As such, in the *allargando* it may be best to aim for half-time, ♩ = 76, so the prep can be in double time for a smooth return to ♩ = 152, This helps ensure that Section A' is played in the same tempo as Section A. It may be appropriate to use a metronome for this in rehearsal.

Section A' Recapitulation – mm. 116-155

The first 34 measures of the recapitulation, mm. 116-149, are an exact repetition of the first 34 measures of the work. However, the music changes in m. 150. Instead of using the same content from mm. 35-38, Carter uses an extension and variation of mm. 112-115 from the retransition section and omits a full final statement of the Primary Theme. In mm. 150-151, Carter starts a statement of the retransition that is interrupted in mm. 152-155 by a near-exact repetition of mm. 112-115. This repeated material sets up an expectation of a return to the primary theme, which returns only in fragments in coda at m. 156 (Rehearsal I).

The differences between mm. 152-155 and mm. 112-115 are slight alterations to the orchestration. First, alto clarinet joins the pedal note instead of the motive, and all pedal note instruments play the B-flat one octave higher in the final measure. Also, first and second trombones play with the flutes, two octaves below, and third trombone plays in chords with clarinets and first cornet. Finally, Carter starts with a snare drum roll in m. 152 and adds a bass drum roll in m. 154, the opposite of mm. 112 and 114. Ensembles might benefit from playing both four-measure segments (112-115 and 152-155) back-to-back in rehearsal and identifying the differences in their part and the parts of other ensemble members.

Coda – mm. 156-188

The coda of *Overture for Winds* is comprised of five subsections, each using a different variation of Primary Theme material. First is a fragmented final statement of the Primary Theme, with an altered accompaniment (mm. 156-162). Second, cornets and trombones play an extension derived from the Primary Theme consequent phrase (mm. 164-168). Third, fragments of the Primary Theme, accompaniment, and linking material are passed between instruments

(mm. 168-172). Fourth, a Primary Theme fragment is augmented in quarter notes twice, with a *ritardando* in the last three measures (mm. 173-180). Fifth and finally, the work ends with an eight-measure *Maestoso* extension of the tonic chord, with one final statement of the Primary Theme motive in high woodwinds and saxophones, and *ritardando* to a fermata on the final note (mm. 181-188). Each of the sections ends with cadential motion to the E-flat major tonic chord, except for the fifth which is simply an extension of the tonic.

At the beginning of the Coda, Carter writes two fragments of the Primary Theme antecedent motive in high woodwinds and alto saxophones (Figure 11). The accompaniment here is different than earlier statements of the Primary Theme – Carter uses both a quarter note anacrusis (alto and bass clarinets, bassoons, baritone saxophone, contrabass, tuba, timpani, and bass drum), and an eighth note anacrusis (cornets, horns, trombones, and snare drum) in mm. 157 and 159. Since all accompanying instruments play this figure as a quarter note earlier in the work, this may require specific attention in rehearsal to ensure that two distinct, accented, eighth notes are heard on beat 2 of mm. 157 and 159.



Figure 11: Charles Carter, *Overture for Winds*
Coda Subsection One, Melody
Flute 1, concert pitch, mm. 156-162

In mm. 160-161, still in the first subsection, Carter writes a cadential extension with repeated minor v – I harmonic movement. Using minor v instead of Major V allows Carter to use a lowered seventh scale degree in the melodic voices, bringing back a common feature of this composition. Melodic material over this progression is derived from the Primary Theme consequent phrase. Then, alto clarinet, horns, and baritone play an imitation of the Primary

Theme antecedent motive in mm. 162-163. Conductors should ensure those players play confidently, and other instruments on the half note play under the imitation figure. All instruments except cornets and trombones should release on beat two of m. 163 to allow for clarity of the anacrusis notes of the next subsection.

The second subsection begins in m. 164 (Rehearsal J), and the texture thins to first and second cornets and all trombones (Figure 12). The cornets play an extension derived from Primary Theme consequent phrase material, and trombones outline the harmony. The chords perfectly fit with the Carter's recurring theme of stepwise root movements, with more $\flat VII-I$ and $I-ii-iii$ movement. Carter ends this subsection with a $ii-V-I$ authentic cadence in E-flat major in mm. 167-168. With such rapidly changing texture and orchestration, conductors should have players write their texture role in each subsection they play in (ie. chords, melody, etc.) to help facilitate smooth transitions and transparent ensemble balance.



Figure 12: Charles Carter, *Overture for Winds*
Coda Subsection Two
Cornets and trombones, concert pitch, mm. 163-168

The coda's third subsection begins in m. 168. Here, first and second clarinets play a variation of the Primary Theme antecedent motive, accompanied by a $ii_6/5-v-I$ progression in trombones. Both clarinets and trombones begin *mezzo forte* and *decrescendo* to *mezzo piano*. This figure is echoed by bass clarinets, bassoons, baritone, and tuba on beat two of m. 170 into m. 171 with a simple eighth note figure. The staccato eighth notes should be bouncy and light,

and the attack on the half note should match the eighth notes. Another Primary Theme antecedent motive is played by first clarinet, alto clarinet, alto saxophones, and horn 1/3 in m. 171, again accompanied by ii-v-I harmonic movement in bass clarinet, bassoons, trombones, and tuba. Both cadences in this subsection again use minor v to facilitate a lowered seventh scale degree in the melody. It is very important that this third subsection be played at a conservative *mezzo piano* to provide ample contrast to the fuller dynamics in the following measures.

The fourth subsection, from mm. 173-180, consists of two statements of the Primary Theme antecedent motive in quasi-augmentation, played in accented quarter notes and harmonized in closely spaced chords (Figure 13). The first, in high woodwinds and cornets with crash cymbals, interrupts the content of the previous subsection for an intense change of character, with all instruments marked *fortissimo* when they enter. Harmonically, Carter uses more $\flat VII$ and ii triads, again emphasizing stepwise chord movements and the major second above and below tonic.



Figure 13: Charles Carter, *Overture for Winds*
 Coda Subsection Four, Harmonized Fragments in Augmentation
 All winds except piccolo and alto and tenor saxophones, concert pitch, mm. 173-181

Between the two augmented fragments in the fourth subsection, Carter writes a quarter rest for all instruments except crash cymbal solo on beat one of m. 177. Carter uses thicker orchestration in the second fragment, starting on beat two of m. 177. Whereas the first is all treble voices, the second adds low brass and woodwinds in closely spaced chords for a thick, full

wind orchestration, as shown in Figure 13. With the close spacing, balance and transparency may be a challenge, so isolating parts with the lowest voice (tuba) can be an effective rehearsal strategy. Each quarter note in the second fragment is reinforced by crash cymbals, snare drum flams, and bass drum, further adding to the orchestration.

The harmony is also more complex in mm. 177-180, still in the fourth subsection, but within a similar progression as before. The $\flat VII$ and ii triads are altered as $sus4$ chords, and Carter creates a walk-up using borrowed $\flat VI^7$ and $\flat VII$ on the final two chords in m. 180. The heavily chromatic language created by the chords in this second augmented statement creates tension before the final tonic chord in the final subsection. He also marks a *ritardando* in m. 178, which continues through m. 180 to set up the final tempo (*Maestoso*, $\text{♩} = 84$) at m. 181. This *ritardando* should be isolated in rehearsal both with and without a conductor to build confidence in finding the exact tempo at m. 181.

The final subsection of the coda begins at m. 181 (Rehearsal K) with an E-flat tonic chord in all instruments except alto and tenor saxophones. Bassoons, contrabass, tuba, and timpani repeat a $\hat{1} - \hat{5}$ bassline in accented quarter notes that continues until m. 187. All instruments are marked *fortissimo* from the previous section. In m. 183, Carter re-orchestrates the tonic chord into bass clarinet, baritone saxophone, and all brass, marked *forte fortissimo (fff)*. To make this dynamic change effective, conductors of young ensembles might ask musicians to play *forte* in the fourth subsection (mm. 173-179) to give more room for dynamic growth. Percussion is active throughout measures, with timpani on the bassline, crash cymbal and bass drum hits in alternating measures, and snare drum rolls and flams accenting the orchestration changes and melodic figures in the woodwinds.

A final *ritardando* is marked at the beginning of m. 183, which should primarily be driven by the low voices on the $\hat{1}$ - $\hat{5}$ bassline. High woodwinds, alto clarinet, and alto and tenor saxophones play one final Primary Theme fragment with an anacrusis to m. 184, also marked *forte fortissimo*. Carter writes a final *tutti* tonic chord in mm. 185-186, and all instruments except flutes, piccolo, and E-flat clarinet play the final note with a fermata in m. 187. All voices play an E-flat in octaves on the final note, so musicians should tune to the lowest sounding pitch in contrabass and tuba. The volume on the last note should remain consistent throughout the duration of the fermata.

CONCLUSION

The music of Charles Carter is an important and high-quality body of work in the repertoire of young bands. He had a great ability to write fine literature that is also accessible for developing players. As such, his works, especially *Overture for Winds*, have remained popular with secondary school band directors since their composition. Of *Overture for Winds*, Carter once said, “I can’t explain its success; people just like it...*Overture for Winds* has been popular since the day I wrote it.”⁶⁸ The work is also a favorite of students – Carter’s harmonic and motivic voice sounds fresh and exciting to a generation of students brought up on works from the 21st Century.

The compositional similarities, techniques, and styles of educational band literature present exciting opportunities for further research. As briefly mentioned in this thesis, Carter’s music shows a striking resemblance to the works of Frank Erickson. In-depth study of similarities between the music of Carter, Erickson, and their contemporaries and/or comparing educational literature across time periods to the present could be worthwhile projects relevant to researchers in both music education and conducting. This additional research into educational band literature could result in beneficial resources for band directors everywhere.

⁶⁸ Dunnigan and Thurston, “Charles Carter,” 49.

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APPENDIX A:

CHARLES CARTER: LIST OF PUBLISHED WORKS FOR WIND BAND

Title	Date	Publisher/Notes
<i>Overture in Classical Style</i>	1954	Bourne Music
<i>Metropolis</i>	1955	Bourne Music
<i>Motet for Band</i>	1957	Hansen House - out of print.
<i>Three Pieces in Antique Style</i>	1958	Carl Fischer
<i>Overture for Winds</i>	1959	Bourne Music
<i>Polyphonic Suite</i>	1963	Ludwig Masters
<i>State Fair Suite</i>	1963	G. Schirmer - out of print.
<i>Symphonic Overture</i>	1963	Carl Fischer
<i>Capitol Hill</i>	1964	Carl Fischer
<i>Proclamation</i>	1966	Mills Music - out of print.
<i>Dance and Intermezzo</i>	1967	C.L. Barnhouse
<i>Sonata for Winds</i>	1969	C.L. Barnhouse
<i>Queen City Suite</i>	1970	Bourne Music
<i>Rhapsodic Episode</i>	1971	C.L. Barnhouse
<i>Introduction and Caprice</i>	1973	C.L. Barnhouse
<i>Zodiac</i>	1973	C.L. Barnhouse
<i>National Salute (Medley)</i>	1974	Charter Publishing Co, as arranger.
<i>Chorale and Variations</i>	1979	C.L. Barnhouse
<i>Benny's March</i>	1987	Bourne Music
<i>Symphonic Sketch</i>	1994	Queenwood
<i>A Celebration of Carols</i>	1995	Queenwood
<i>Praise Variants</i>	1995	Queenwood

<i>American Legacy #1</i>	1998	Queenwood
<i>Song for Winds</i>	1999	Daehn Publications, through C.L. Barnhouse
<i>Chaconne for Winds</i>	2000	Ludwig Masters
<i>Serenade</i>	N/A	Publisher not found, date not found

APPENDIX B:

OVERTURE FOR WINDS PROGRAM NOTES

From Smith, *Program Notes for Band*

Overture for Winds was given its title by the publishers. This three-part overture has remained Carter's most popular composition for band. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax.⁶⁹

From Illinois State University Band Concert Program

During his residency at Florida State University, Charles Carter composed *Overture for Winds* in the year 1959. This piece provides great challenges to both the performer and the audience members. The performers must execute tempo, dynamic and articulation changes without "giving away" abrupt shifts to the audience. For the audience, the piece can seem like a roller coaster ride of changes, shifting between fast and slow, yet seamlessly regaining strength and driving toward a brilliant close. This work is underplayed in wind band/ensemble programs, which is quite a shame given the strength and focus required to accomplish such a feat. Mr. Carter created a masterpiece of academic and entertainment value.⁷⁰

⁶⁹ Norman Smith, *Program Notes for Band*, (GIA Publications, 2001), quoted in "Overture for Winds (Carter)," Wind Repertory Project, accessed November 1, 2025, [https://www.windrep.org/Overture_for_Winds_\(Carter\)](https://www.windrep.org/Overture_for_Winds_(Carter)).

⁷⁰ Illinois State University, *University Bands Concert Program*, October 5, 2017, quoted in "Overture for Winds (Carter)," Wind Repertory Project, accessed November 1, 2025, [https://www.windrep.org/Overture_for_Winds_\(Carter\)](https://www.windrep.org/Overture_for_Winds_(Carter)).

APPENDIX C:

OVERTURE FOR WINDS ERRATA

<u>Part</u>	<u>Measure</u>	<u>Correction or Addition</u>
Score	m. 68	Change the second eighth note to a written E.
Flute 1	m. 2	Extend slur to the quarter note, written D
E-flat Alto Clarinet	m. 163	Change eighth note to a quarter note
Baritone B.C., T.C., score	m. 53	Add <i>tutti</i>
Horn 2, 4	m. 77	Add <i>crescendo</i> (partially cut off)

APPENDIX D:

REHEARSAL PLANS AND REFLECTIONS

Rehearsal #1: Friday, October 24, 2025

Rehearsal Plan

Goals:

- Students know the reason for the thesis project
- Read the piece section-by-section (sing, finger, play if needed)
 - Take time on the beginning. Teach a rehearsal routine (hand raise to stop)
 - Count all rests out loud (human metronome)
 - Students circle one place (less than 4 measures long) to practice before the next rehearsal
- Rehearse the coda, Rehearsal I-end (dig in)
 - Break down parts, sing/finger/play as needed.
 - Teach practice techniques for students to apply to their practice section
 - Singing/counting for tempo changes (count rests out loud)

Rehearsal Reflection

Strengths:

In this rehearsal, I successfully established some rehearsal norms as well as basic rapport with the students. One example of a norm is the hand-raise game – to stop the ensemble, I raise my hand, and the class strives to all be silent and raise their hands as quickly as possible. Each time, I count how many seconds it takes, and the group strives to make it quicker the next time. This kept rehearsal moving, especially during the full read-through when I had to stop in unpredictable places. Most of the time, I used clearly defined segments for rehearsal, so I wasn't stopping the group in random places most of the time.

I found that giving conducting preps instead of counting off out loud made the students more receptive to my conducting and nonverbal cues. This allowed me to uphold the expectation that students' instruments come up with the hands when they're about to play. I also frequently had the students start themselves, play without a conductor, and count their rests out loud, which helped with ensemble listening and group pulse. This put pulse and balance entirely in the hands of the students, and by the end of rehearsal they were able to execute the *ritardando* in the Coda of *Overture for Winds* without a conductor.

The rehearsal had strong sequence, with a full read-through to introduce students to all sections of the piece, rehearsing major transitions, and digging in on one section. I had students sing, sizzle, and finger their parts before playing in several sections, especially when rehearsing tempo changes and transitions between sections. This helped students experience the changes in time and meter before adding playing technique. The rehearsal also focused on student action with little talking.

Weaknesses:

I noticed how easily I get distracted when rehearsing, especially when there are so many musical problems to fix. At one point, I intended to dig in and teach the first and second trumpets how to practice their melody at m. 164, but got distracted by a different issue. I often allowed mistakes several times before correcting, such as in m. 157, where there is a quarter note pickup and an 8th note pickup to m. 158, and I gave several reps where some students were playing the wrong thing rather than correcting it immediately. Then, I resorted to rote teaching since I wasn't sure how to make the difference clear – in hindsight this could have been a good opportunity to use the whiteboard and have students play/sing both the quarter and eighth note versions. In

general, I'm not sure how to find the balance between giving several tries before offering feedback and correcting issues before they become a habit.

I used teaching sequences such as having students sing/sizzle/finger their parts before playing, but I think it could have been helpful to break things down further at several points in the lesson. For one, having students say their note names out loud, in rhythm, while fingering could be a great tool, and a good practice strategy to teach. Also, when I was rehearsing the quarter note augmentation figures at m. 173, it would have been better to have the students play their first note and find the best, most balanced tone quality on the first note, then apply it to others. Having individual sections play on their own would also have been better, I most often rehearsed by texture and not by orchestration. I hope to rehearse by orchestration more in the next rehearsal.

Many issues were apparent in the recording that my ears didn't catch in the moment. I missed intonation problems in several places, including the low note in bass clarinets, bassoons, baritone, and tuba in m. 171 – teaching good musical fundamentals means insisting on good fundamentals on every note. My ears also missed several small note errors, including in clarinets in mm. 169-170, where one student repeatedly missed the top note, and this would have been easy to fix in the moment. In moments like these, I feel like I abandoned my high expectations when I didn't feel like I could solve the problem immediately. In these instances, with high school students, it would be most beneficial to dig in on one issue and teach them how to practice it, involving the whole group. Then, when similar issues arise, I've given the students a tool to solve them independently rather than saying "practice" as a copout.

In my next rehearsal, I hope to address fewer issues, more intentionally. This can include modeling practice habits with a group or section of students, breaking the music down further,

and having higher expectations for fundamentals at every step in a teaching sequence. With limited rehearsals, it's better to teach a few things right than to teach many things poorly.

Rehearsal #2: Friday, October 31, 2025

Rehearsal Plan

Goals:

- Students know the style (Pavane) of Section B of *Overture for Winds*, and what Pavane means
- Accurately and expressively perform Section B of *Overture for Winds*, including transitions before and after (mm. 82)

Warmup:

- Flexibility, loud and soft dynamics
- C minor scale, raised 6th scale degree for dorian. All at quarter=92
 - Natural minor: say note names, play in half notes, sing note names, play quarters
 - Dorian: say note names (concert A natural), play halves, sing, audiate, play quarters

Repertoire:

- State objectives, working on the middle section at C and D.
- Teach the basic steps of the Pavane dance, then listen to the B section while doing and saying the steps together (active listening)
 - Students identify where the dance starts (letter C) and write in music
- Teach Letter C-D (St. count all rests out loud)
 - 1. Say note names and finger 2. Finger and sizzle (Arjen play) 3. Groups play while others finger/sizzle and count rests out loud
 - Rehearse by texture as needed. Melody, CM, bassline, chords.

- Call attention to Pavane elements: bassline goes half-quarter-quarter
- Teach Letter D-E
 - Same sequence as above. All students still finger/sizzle and count while rehearsing individual sections and choirs.
 - IMPORTANT: call attention to the EXTENSION that occurs in mm. 71-73
- Run C-E, putting the A and A' together – Pavane element: AA' form (BB'CC' in real PAVANES)
- Rehearse transitions. Sing/count first, then play.
- Perform the whole piece for Mr. Herman/Ms. Peterson and the recording

Rehearsal Reflection:

Strengths:

The warm-up activities were pertinent to the rehearsal segment – since we rehearsed the middle section of *Overture for Winds* in C minor (with some Dorian inflection), we warmed up with the C minor and C dorian scales. Also, the overall sequence of the rehearsal made sense, with learning one segment at a time, and it was beneficial (and fun) for the students to learn the Pavane dance to help understand the style of the music. I have a strong aural concept of the work and I was confident on the podium, but there are many issues in my methods and sequencing which I outline below, including actionable solutions for each.

Weaknesses:

There was too much talking and not enough playing, which created a slow pace. The students were only actively playing for around one third of the 90-minute block. I think this was caused by working on long segments of music at a time, at which point there were so many issues to address that I talked a lot. There was also unnecessary teacher talk between reps - the lesson could have gone without me bringing up my score study or thesis writing. My actionable

solution to the slow pace and talking/playing ratio is to use shorter segments to isolate issues and give specific feedback and create quick, targeted learning activities. Feedback also took too long, so I will aim for six words or less with comments in my next rehearsal, and immediately going into the next repetition.

As a result of using long segments for rehearsal, some students were not involved for long periods of time. An example is the trumpets joining the melody group halfway through the first statement after Rehearsal letter C. By rehearsing the melody group that starts at letter C and going all the way to D, students that join the melody group throughout weren't joining in, and the students weren't learning about how Carter adds instruments to the melody group. Also, those parts didn't get isolated, so those students didn't get instruction on their parts. Starting rehearsal chunks at places where new instrument choirs are added could be a tool for engineering more intelligent segments that keep students involved more often, and teach the students about how composers develop their music.

The students are not subdividing and feeling pulse before they play, and I was not conducting a consistent tempo. My goal was to have the students be keeping their own pulse by starting themselves, which can also develop chamber music skills, but they're not advanced enough to simply breathe each other in yet. This also resulted in many lost minutes of confusion where students didn't know how to start themselves. To solve these problems, I plan to use the metronome frequently in the next rehearsal to keep myself honest as a conductor and establish consistent tempo for the different sections. I will also try to have a repeatable routine or habit for starting the music each time, where students know how and when to breathe, and have a way to feel pulse before playing. I might try having them subdivide a measure out loud, then breathe out

for two and in for two, then play, or some variation of this. This would also save time and keep the pace moving forward.

Based on the recording, I can definitively diagnose myself in this rehearsal with podium deafness. There were missed notes, rhythms, tone issues, and fluctuating pulse that I failed to identify or address in rehearsal. One example is at about 1:11 in the video, I didn't notice that the flutes came in in the wrong place because I was focused on the trombones. Part of the solution to this is focusing on shorter segments and fewer concepts at a time. It would also help to use the metronome, drone, and other tools so I can isolate and address specific issues. The band directors suggested conducting less to just stand and listen – by eliminating all of my own movement, I can focus on listening more. Also, in future rehearsals, I will record audio from the front of the room to be more accurate to what the conductor hears. That way, I can check my ears more authentically as opposed to phone audio from the back.

I might also rethink my method for teaching the C minor scale. It would have been great to have transposed notation for all students for the scale, since we learned it based on the major scale which is written in the book. As I was teaching the modifications needed to make the major scale minor, I should have had them say the note names (in their transposition) and play each of those notes (3, 6, 7) for both major and minor scales before moving on to the next one. This way, the learning is layered and not blocked, and students would be playing more. I was surprised at how much some students didn't understand their transposition, and there was even one trumpet student who was saying "F-flat" instead of "F," which I missed in person but heard on the recording. This might come down to teacher language - saying "make it flat," doesn't work for all transpositions. I should have said "lower by a half step" and have students identify what that means if their note is both natural and sharp. I wasn't prepared to teach all of this since I

assumed the technique book would have minor scales in it, so this was mainly a failure of preparation.

In the part of the scale activity where I had the student sing and audiate the scale, having them audiate every other note was too much. I was surprised with how much they struggled with audiation – I think when I try this again, I will isolate one specific note and have them audiate that one and sing the rest out loud. I'm glad I tried a singing and audiation activity, but I will have to continue to experiment with more effective and accessible ways of doing this. One way to help students with singing and build in solo playing could be to have one student play the scale while all others sing.

There were also management issues. I failed to notice talking, students on their phones in the back, and failed to keep students engaged with all parts of the lesson. This particularly happened while I was writing on the board – in the past, I've had all the students say each of the letters of the words I'm writing, which helps and I will use this next time. Transitions also created problems. Students all went to put their blue books away when we were transitioning to literature, but I could have had them keep the books at their stand until the end of class. Moving around the room more could also help with off-task students because of proximity.

I didn't constantly uphold high expectations. Because the rehearsal segments were so long, there were often too many errors for me to correct. As a result, I allowed mistakes several times before correcting. An example is the quarter note tied into an eighth note triplet rhythm that occurs in the middle section – this was incorrect repeatedly before I taught it to the whole band and still then, there were errors that I ignored or missed. There were also not always clear expectations of what to do when not playing. I should make it clear that students should either count their rests out loud to be the human metronome or finger and “sizzle” their parts while

other parts are isolated. If I want them to do something different, I must insist. By allowing repeated mistakes, not only do students learn the music wrong, but they also implicitly learn that I as a conductor accept mistakes. It might help to tell students why I'm having them do those things, so they have a real direction, not to just keep them busy.

In my conducting, there was too much upper body movement. By keeping my gestures in front of my torso, the students might be more receptive because they will be clearer. Less gross movement will draw attention to the fine movement of the baton and the left hand. I might have students raise their hand and stop playing if I start shifting my feet on the podium, which could help me gain awareness.

In conclusion, my goals for the next rehearsal are to choose and rehearse smaller segments, give shorter, more targeted feedback, use more structured routines to insist on solid fundamentals, and be more consistent in my conducting. All of these will help me uphold higher expectations for accuracy and musicality, leading to a stronger performance.

Rehearsal #3: Friday, November 7, 2025

Rehearsal Plan

Goals:

-Review and refine Section B (Rehearsal C – Rehearsal E)

-Concepts (review): “Pavane,” “Imitation.”

-Rehearse and refine the Development section (Rehearsal E – Rehearsal G)

-Concepts: “Development,” “False Return,” “Fragmentation,” “Motive.”

Warmup:

1. Lip slurs (if in the book, great. If not, teach by rote) Brass and Woodwinds together.

2. Intonation exercise: moving down by half steps in a chord. Listening to the root change
3. E-flat Major Scale, with the triplet rhythm from Section 2. Demand more accuracy, using the metronome, subdividing out loud, etc.

Repertoire:

For each section, play as a group under tempo, define the musical mood/character, break it down, and put back together closer to tempo. Play the section and hold the downbeat of the next bar.

1. Section B, Working Backwards
 - a. 75-78: Modulating Transition. Texture: melody and chords
 - b. 71-74: Climax and reduction: Orchestration, isolate choirs.
 - c. 68-74 Downbeat: Build to climax. Orchestration again.
 - d. 64-67: Presentation phrases. Texture: melody, chords, dance, countermelody.
 - e. 60-64: Interlude. Texture: woodwind melody with trombone chords
 - f. 56-59: Continuation Phrase. Orchestration by choir
 - g. 51-55: Presentation Phrases. Texture: Melody, chords, bassline.
2. Development and Recapitulation, Working Forwards
 - a. 79-83: False Return. Texture: high ww melody with cornet chords
 - b. 84-87: 2nd False Stmt. Texture: low ww melody with cornet chords
 - c. 88-93: Development. Orchestration: Isolate by choir, combine by content
 - d. 94-99: Build to retransition. Texture: call and response groups
 - e. 100-103: Retransition pt. 1. Texture: ret. Motive with pedal
 - f. 104-107: Retransition pt. 2. Texture: roots, thirds, and pedal
 - g. 108-111: Retransition pt. 3. Texture: Roots, thirds, fifths, pedal
 - h. 112-115: Retransition pt. 4. Orchestration by choir.

Rehearsal Reflection:

Strengths:

I started with ensemble-development again, and this time tried a new long tone activity that I've seen work at other schools. Each student plays one Remington unit, and the whole ensemble repeats. This was a great way to build in solo playing, and I also had students change dynamics to play *piano* and *mezzo-forte*. I have ideas for improving this activity below, but the activity itself was beneficial for the students. The chord root and quality half-step activity (as we've done in CSU Wind Symphony) was a good idea to try, and it could be helpful for these students if they were used to it in their routine. I also have thoughts on improving this activity.

It was helpful to address a rhythm error from the previous rehearsal (the quarter note tied to triplets from Section B) during the warmup. They showed a much better understanding of this rhythm in the warmup, but it was still incorrect in rehearsal, which I discuss below.

I placed more emphasis on fundamentals throughout the rehearsal. I used the metronome to keep myself and the students honest, and it was a good tool. I may not use it quite as much in the future, but it was helpful. I also repeatedly didn't let the group go on until their first note was speaking immediately with good tone, which helped with tone throughout each segment. The general sequence of rehearsal was also strong. I used defined segments and rehearsed by texture or orchestration in each to break them down and put back together afterwards. The students showed marked improvement with Section B using this method.

Weaknesses:

I didn't take all the opportunities to give feedback in the fundamentals portion – especially with the rests in such a long activity, I could have given specific feedback to each student instead of just some. It would have helped to move around the room more during this

activity. With a metronome, I didn't need to conduct. On the topic of the metronome, I might moderate my metronome usage. I didn't use it at all in the previous rehearsal, and I used it almost exclusively in this one. The goal is to transfer pulse responsibility to all the students and use the metronome as a tool for developing consistency, not to force the students to play in-time. In my next rehearsal, I will try to use strategies for students to be keeping pulse (such as counting rests and subdividing out loud) along with metronome usage.

Students weren't ready for the chord root exercise. Before being able to do this activity successfully, students should be familiar with their chromatic scale, chord roots/thirds/fifths, and chord quality major/minor/diminished. I also failed to correct a repeated wrong note in the scale warm-up, starting around 15:00. In the C minor scale, some students repeatedly played A-natural instead of A-flat, and instead of correcting, I wrongly assumed that the students would fix it on their own. Going forward, I will take all necessary time to correct wrong notes, because accepting wrong notes teaches students A) wrong notes are acceptable in music and B) an incorrect understanding of a concept – in this case, the natural minor scale. It is always worth the time to fix the wrong note. In my next rehearsal, if there are wrong notes in any fundamentals routine or literature, I will stop to fix them. This may save time in the long term, since students will have a better understanding of concepts and stronger skills.

My conducting gestures were often too large and outside what I would reasonably do in performance. In rehearsal, I should either be on the podium and commit to quality conducting or move around the room and conduct less. Having both in the same rehearsal is fine, but the podium is a place to commit to quality gestures. Also, I noticed my eyes were frequently in the score, which could be helped by moving around the room more. Going forward, when on the podium, I will commit to my conducting and use performance-appropriate technique (or not

conduct at all), and move off the podium when addressing specific groups or modeling a concept.

Sometimes the students aren't developmentally ready for the sound concept I have in my head. For example, with the trombone and euphonium fanfares in the climax of the piece (rehearsing around 32:00), I imagine professional low brass sound and volume, and they're not ready to play with that volume with good sound. This is developed through fundamentals and maturity, and these students aren't there yet. Part of this project is learning what I can expect from students, which will not be as strong in the extremes (loud, soft, high, and low) as professionals, but they can have a good core sound. This is why models of sound concept are so important.

Classroom management was a concern again. Students were often talking when not playing, especially the trumpets. Moving around the room more could help - if I was right next to the trumpets more, they wouldn't be talking. Part of it is simply a function of those students being in the back of the class, and me being at the front. Also, students need a task to do while other groups are being rehearsed. This is where instructional lead sheets might be helpful when I'm student teaching or in my first job, so I can give students a concrete (ie. graded) task to complete that draws their attention to something. It would also be helpful for me to lean into the hand-raise routine. When the classroom environment creates more moments of silence and there are fewer constant background noises, students might be more engaged across the board.

Finally, I'm unsure of how to correct the quarter note tied to triplets rhythm in Section B. I did it in the warmup, had students subdivide out loud, and corrected a couple times in context, but it showed little improvement. This is an example of the difficulty students have with changing subdivision, since they tend to play it as a quarter note tied to an eighth note with two

sixteenth notes. I might try a new activity last time to practice changing subdivision, since that appears to be the root cause of the issues.

Rehearsal #4: Friday, November 14, 2025

Rehearsal Plan

Goals:

- Keep students who aren't playing engaged through active listening and peer assessment
- Be more flexible with priorities to respond to ensemble needs
- Rehearse the development and isolate parts
- Integrate percussion with each chunk of the work, and play a full run.

Fundamentals:

Hannah Peterson will be starting rehearsal with fundamentals and Brian Balmages' "Rain."

Repertoire:

1. Development and Retransition, Working Forwards
 - a. Give percussion task: look at each other's parts and write in when each part comes in before F and before G. Whisper.
 - b. 79-83: False Return. Texture: high ww melody with cornet chords
 - c. 84-87: 2nd False Stmt. Texture: low ww melody with cornet chords
 - d. 88-93: Development. Orchestration: Isolate by choir, combine by content
 - e. 94-99: Build to retransition. Texture: call and response groups
 - f. 100-103: Retransition pt. 1. Texture: ret. Motive with pedal
 - g. 104-107: Retransition pt. 2. Texture: roots, thirds, and pedal
 - h. 108-111: Retransition pt. 3. Texture: Roots, thirds, fifths, pedal

- i. 112-115: Retransition pt. 4. Orchestration by choir.
2. Chunks with percussion. First, winds sizzle while percussion plays, then all play. Stand near percussion.
 - a. Primary theme, beginning
 - b. Secondary theme, m. 29
 - c. Section B, m. 60
 - d. Review Development
 - e. Coda, m. 173

Rehearsal Reflection

Strengths:

One of my goals for this week was to keep students engaged in the rehearsal process when not playing. I tried having more opportunities for active listening, including with the group listening to the trumpet articulations around 6:55 in the rehearsal video. This not only kept students more engaged with listening and developing their ears (which can pay dividends with error detection later) but also put the students who were playing in more of a performance mindset. I will continue to find ways to creatively integrate active listening into my rehearsals going forward.

I was also more insistent about achieving the desired musical effect, including dynamics and articulations. One example of this was early on when I was working with the low woodwinds and baritones on their secondary theme fragment, and later with the trumpets. However, I had difficulty achieving the sound concept I wanted, which I discuss later.

The sequence of rehearsal was also improved. I chose defined chunks and, in improvement from last week, I used very small segments of music (such as one measure) when

isolating one section or choir. This kept the pace of rehearsal going quickly, and reduced teacher talk. An example of this was when I worked with the sixteenth note groups around 9:15 in the rehearsal video. I will continue to work on reducing teacher talk between reps and keep the students playing as much as possible.

Weaknesses:

I have started to notice limits of my pedagogical knowledge. At 4:00 in the rehearsal video, I worked with the bass clarinets on their secondary theme fragment, but I had trouble achieving the desired effect. I think the reason for this is the students don't share my sound concept. A solution for this would be additional modeling, so it would have been helpful to have my instrument at the ready. I could have slowed down and used more specific woodwind pedagogy (practicing articulating notes on the tip of the reed), and I will try to find ways to creatively teach students the sound concept of the piece.

I was not consistent or discerning with tempos. This was evident around 11:55 in the rehearsal video, where I went significantly faster than before I took a minute to teach a concept. This is the role of the metronome – a tool I can use to maintain consistent and sequential learning tempos. Tempo inconsistency is detrimental to the progress of the ensemble. On the same topic, I don't think the students are ready to play Section A at quarter=144. My ears missed some mistakes that would have made this clear, so this is proving how beneficial it is to record rehearsals!

My critical listening has improved but I am still missing things. For example, after rehearsing the development, I was still accepting mistakes at 16:30 in the video. Again, to help this, I plan to move off the podium more and sometimes conduct less. When I'm focusing less on

conducting or am in closer proximity to students, I might be able to notice more mistakes that can help me teach more effectively, including choosing tempos where students can be successful.

While I was more insistent about dynamics and articulations in some places, this was inconsistent. I accepted poor and inconsistent articulation at 29:00 in the video, in the retransition. Here, I was not intentional about teaching the articulation style, especially since it changes at the end of the retransition. In the future, I might have students sing different syllables for different articulations to practice and take the time to define what the different articulations should be.

I was also not very intentional or exacting about teaching the allargando at the end of the retransition, starting at about 30:20. This was a case of me not being prepared to conduct a tempo change consistently. Also in my conducting, my left hand had the same shape when starting the ensemble each time. This was distracting, and my hands should be different based on how the music goes.

I have an encouraging disposition while teaching, but I often make the mistake of being too accepting of poor performance. I can still be encouraging without telling the students something they did is beautiful, especially when it isn't. Short term praise (such as "good") becomes white noise when it's used too much. I also am breaking the habit of trusting students to fix their own wrong notes. This happens in college, because college students can actively self-assess their performance, but this is something that high school students need to be taught, along with strong musical fundamentals. Teaching great fundamentals, error detection, and self-assessment can help students build their individual musicianship and facilitate more efficient and effective rehearsals.

Rehearsal #5: Wednesday, November 19, 2025

Rehearsal Plan

Goals/Repertoire:

- Review each transition (47-52, 75-79, 112-116, 150-156,177-181).
- Run the piece
- Go back for any emergencies

Rehearsal Reflection

Note: In this rehearsal, Mr. Herman worked with the band at the same time and provided feedback in real time. As such, in this reflection I comment both on things I did individually and those I missed and Mr. Herman helped with. This was beneficial not only for my ears but also to notice mistakes I was making in real time.

Strengths:

I have gotten better at identifying problems in the music. It was beneficial to see Mr. Herman addressing issues in real time that I was encountering – I’m noticing that I don’t have the tools or experience to fix all the issues and mistakes. However, one example where I did successfully identify an error and fix it was at about 11:00 in the video, where I involved the whole class in fixing (again) the triplet rhythm in Section B. One of the things I’ve learned in this project is the amount of practice students need with a concept before they’re comfortable with it. Here, the concept is changing subdivision from duple to triple. To address this in the future, I would have fundamentals activities related to this concept each day in class.

Weaknesses:

I wasn’t aware of the part assignments in the horns, which would have made it difficult to fix an issue at without Mr. Herman’s help around 5:30 in the video. For this piece, horns 1 and 3

and 2 and 4 play together, so those parts should sit together. I assumed they already were, which could have caused problems. Seating is an example of a small thing that the director needs to manage to help students be most successful.

I still missed several errors, so my ears still need work. I also failed to get off the podium more in this rehearsal. For example, I missed it when the flutes weren't together in Section B at about 7:00, at 27:05, and I moved on without fixing the trumpet/horn intonation problem that I had isolated. Isolating alone does not fix the problem – I have to be able to “buckle down” and teach them something to fix the problem. At about 40:30 in the video, I repeatedly heard and recognized note mistakes in the trumpets and failed to fix them, and throughout the rehearsal, there were times where the first note was not together and I either failed to notice or failed to address it. Reinforcing strong fundamentals means insisting on them every single time.

I was also not efficient with instructions, which Mr. Herman pointed out. I was talking too fast over the kids while they finished playing, rather than creating silence for quick instructions. This would be a good time to lean into a classroom routine of how the ensemble stops playing, and when I start talking. Efficient instructions should give a task to all students in seven words or less, such as “everyone listen to clarinets at measure 57.”

In my conducting, my plane kept moving throughout the rehearsal. I need to keep my gestures more in the “power zone” by my solar plexus, which will be clearer, especially for transitions such as into the development at Rehearsal E. I was also fidgeting with the baton while talking or while Mr. Herman was talking, which was distracting while watching the video. The more I can stay still and relaxed other than my conducting, the more impactful my conducting will be. My posture was suboptimal, where my tendency is to lean forward towards the students, sometimes reaching forward with my conducting. This posture doesn't look trustworthy or

strong to the ensemble, so I plan to practice conducting the piece with my back to a wall and my head touching the wall. With an open chest and staying in my power zone, I can have more impactful conducting.

Finally, my eyes were in the score too much and my facial expressions were not engaging, especially when starting the music. In the performance tomorrow, I will smile at the kids and give encouragement with my expressions, which is far more helpful than a blank expression. At 21:45, I need to take more time with the tempo change. On the podium, it felt like a long fermata, but it was clearly rushed on the recording. In the performance tomorrow, I will try to err on the side of prepping too slow in the fast tempo, which with stage nerves will be closer to the correct tempo.

Note: I provide concluding remarks regarding what I learned in these rehearsals in Appendix F.

APPENDIX E:

REFLECTION ON PROJECT HYPOTHESIS

My hypothesis (See Page 2) is confirmed, with additions. As I predicted, my greatest area of growth was in score study and the value therein. I also learned valuable techniques for analyzing a score in writing, and running efficient rehearsals based on my in-depth score knowledge. I was surprised with how much I learned about rehearsing in just five rehearsals, which I discuss in detail below. Importantly, my growth in these areas often took the form of finding out what I don't know, what I need more work on, and why it's important that I continue to refine these skills.

Score study is the prerequisite to quality teaching in ensemble settings. Thorough score knowledge and a sound concept of the work allowed me to work towards musical goals with the students. While I have much room for growth in rehearsing, my close study of *Overture for Winds* certainly made my rehearsals more efficient and educational for the students. For example, intimately knowing the texture and orchestration techniques used by Carter in each section of the piece allowed me to isolate parts quickly in rehearsal. With inadequate score study, this would have taken much longer. This showed me that as a band director, it's imperative that I make time to learn my scores thoroughly.

When first drafting Section 2 of this thesis, I struggled to determine the level of detail I should include for the theoretical analysis. At times, I found myself summarizing the score bar-by-bar, instead of analyzing the elements of music. After continuing to struggle through this process, I began to analyze the score more authentically by discussing Carter's usage of the elements to create interest and make the work musically effective. This kind of theoretical analysis based on the score study (which I had done beforehand) allowed me to comment on

possible rehearsal priorities and techniques. Struggling through the writing process not only helped me improve my writing, but my ability to communicate the score.

I also gained valuable experience rehearsing with an ensemble in this project. While reality (rehearsals only once each week) necessitated that I rehearse *Overture for Winds* with help, I learned some valuable things. First, rehearsals should reinforce strong playing fundamentals at every step of the way, especially with young students. College students in the CSU Wind Symphony can be trusted to fix wrong notes individually, but the high school students in the FRHS Symphonic Band aren't ready for that. They don't have the self-assessment, error detection, and aural skills to independently evaluate their performance. As such, the teacher should help the students develop these skills. In my last two rehearsals, I repeatedly asked students to evaluate each other's performances through active listening for accuracy and nuance.

Second, with so many things to fix, I learned that I needed a list of priorities to work through. Dr. Phillips helped me with this – the students must play the correct rhythms and notes first, no matter what. However, it is easy to fall into the trap of seeking technical perfection without musical expression. This is why students need to learn strong fundamentals of musicianship and self-evaluation so they can work towards the ability to fix technical issues independently. It could also be beneficial to teach the music through a sequence, with expressive elements always present. Students can clap the rhythm (with dynamics and articulations), then finger and “sizzle,” (with dynamics and articulations), and then play with all elements present. This also teaches students a method of practicing their music. Going slow in rehearsal and emphasizing musicality with fundamentals will pay off in the long term with more efficient rehearsals.

Finally, my own ears and rapid error detection need practice. I especially noticed this when watching my rehearsal videos and listening to audio recorded at the front of the room. It was far easier to hear problems on the recording than in person. To work on my ears in rehearsal, I hope to move around the room more and use proximity to my advantage. It's harder to miss a musical problem if I'm standing right next to it. I also plan to audio-record rehearsals from the front of the room, both in my student teaching and as a teacher in the field. Coupled with watching videos of my conducting and teaching mannerisms, analyzing recordings of my ensembles will help me plan for more targeted rehearsals and develop as a teacher.

The skills that I've learned and the goals I've developed through this project have given me a headstart for student teaching, the beginning of my teaching career, and graduate school. Some of my new goals for my student teaching at Rocky Mountain HS this spring are to thoroughly study pieces I conduct, teach fundamentals related to those pieces, and record rehearsals. I also need to work on my pedagogical knowledge of instruments other than my own, since I felt this was a limitation in my rehearsals at FRHS this semester. In my first years of teaching (and beyond), it will be imperative that I invite expert teachers to come work with my students and watch me teach. Working closely with expert teachers such as Aaron Herman and Hannah Peterson in this project and with Kenyon Scheurman and Logan Doddridge at RMHS for my student teaching is hugely beneficial, so continuing to learn from mentors will be important. Finally, the academic writing component of this project has tangibly prepared me for graduate school – this thesis is a stepping stone for the study of larger works in my master's thesis and beyond.

APPENDIX F:
AUTHOR BIOGRAPHY

Arjen Wynja, a native of Lyons, Colorado, is pursuing a Bachelor of Music degree (Music Education – trumpet) at Colorado State University (CSU) and will graduate with Honors in May. Arjen’s first musical training was in the Suzuki piano method, where he began taking lessons at age six. He attended Lyons Middle-Senior High School, a small 6-12 public school with 380 total students and a fine band program under director Dr. Karen Gregg. Arjen graduated from LHS in 2022 as Valedictorian of a class of 41 graduates. In high school, Arjen performed in over 20 honor ensembles, including three placements in the Colorado All-State Band, two in Colorado All-State Orchestra, and others including the CSU Honor Band. He was also selected to perform in Chino, Japan in the 2020 Longmont LIFE Band in March 2020, which was cancelled due to the COVID-19 pandemic.

While at CSU, Arjen studied trumpet with Dr. Stanley Curtis and Justin Bartels, culminating in two solo recitals. He played in multiple ensembles, including the CSU Wind Symphony, Jazz Ensembles, and CSU Marching Band. In March 2025, he toured with the CSU Wind Symphony in Spain, playing three concerts in Madrid, Granada, and Málaga. Arjen was also a conductor of the CSU Middle School Outreach Ensemble and led the world premiere of Dr. James M. David’s *Pale Blue Dot* in April 2025. Arjen served as 2024-2025 President and 2023-2024 Vice President of CSU’s Collegiate National Association for Music Education chapter, and the 2024-2025 Collegiate representative of the CMEA Instrumental Music Council. In the Spring 2026 semester, Arjen will student teach at Estes Park Elementary School with Paul Maley and Rocky Mountain High School with Kenyon Scheurman and Logan Doddridge.

In Fall 2025, Arjen guest-conducted the Fossil Ridge HS (Fort Collins, CO) Symphonic Band and worked on the FRHS marching band staff throughout the 2024 and 2025 seasons, culminating in two Colorado Class 5A state titles. He also assisted with the sixth and seventh grade bands at Bill Reed Middle School in Loveland, CO throughout the 2023-2024 school year, and conducted the intermediate ensemble and taught beginning trumpet and horn at the Westview Middle School (Longmont, CO) Summer Music program in 2024. In private instruction, Arjen has taught piano and trumpet lessons to students aged six to 18.

Arjen has aspired to become a band director since age 11, when he started beginning band in Lyons. His conducting teachers include Dr. Rebecca Phillips and Kevin Poelking, and he has conducted for Robert Belser, Kirk Vogel, Ray Cramer, Shanti Simon, Matthew Dockendorf, Branden Steinmetz, and Craig Kirchhoff at symposiums including the University of Colorado-Boulder Wind Band Conducting Symposium. Arjen holds professional affiliations with the Colorado Music Educators' Association, Colorado Bandmasters' Association, and the National Band Association.