

THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

Masterful Rehearsal:

An Analysis of the Work of James Edwin Croft

By

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Abstract:

In the American wind band community, the legacy of James Edwin Croft (Director of Bands, Emeritus, The Florida State University) as a teacher, conductor, and pedagogue is formidable. It is the purpose of this document to offer insight on this legacy, specifically by analyzing transferable teaching elements including score study principles, rehearsal pacing/structure, and gestural philosophy. This is augmented by specific quotes from Croft relating to certain elements of teaching, with an abridged biography. These resources are offered in light of the fact that relatively few public records exist which document the late Dr. Croft's teaching. This document, when coupled with the discussed rehearsal recordings, should serve as a useful guide for teachers seeking to learn from a master teacher.

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Every day, I consider myself fortunate to be in an environment as special as the Florida State University College of Music. My time on campus has been transformative, and I stand on the shoulders of great friends and wonderfully supportive faculty. It has been an honor to cross generations by studying the techniques of the late Dr. Croft, while drawing upon the expertise of the colleagues that he and I now share. I owe all of my growth and future achievements to many incredible people.

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Table of Contents

Chapter 1: Biography of James E. Croft	1
Childhood Influences.....	1
Undergraduate Years.....	3
First Band Position: Traer, Iowa.....	4
Second Band Position: Oshkosh, Wisconsin.....	6
First College Position: Tampa, Florida.....	22
Contributions to Florida State University.....	30
Chapter 2: A Study of the Selected Repertoire: <i>Triumph</i> , Michael Tippett	35
Chapter 3: Analysis of Rehearsal Technique	57
Part 1: Analysis of Rehearsal Chronology.....	59
A) Structure.....	59
B) Time Distribution Analysis.....	60
C) Pacing Analysis.....	66
D) Rehearsal Function and Continuity.....	68
Part 2: Analysis of Conductor's Musical Priorities.....	75
Part 3: Analysis of Conductor's Teaching Strategies.....	80
Part 4: Analysis of Gesture.....	86
Part 5: Conductor Reflection.....	89
Chapter 4: Discussion of Limitations and Suggestions for Future Research.....	91
Appendix A: Bibliography	94
Appendix B: Index of Rehearsal Tapes of Dr. James E. Croft	95
Appendix C: Transcript of Interview with James Croft by John A. Lychner	100
Appendix D: Rehearsal Time Distribution Analysis Charts	109
Rehearsal 1.....	109
Rehearsal 2.....	112
Rehearsal 3.....	117
Rehearsal 4.....	127
Rehearsal 5.....	132
Rehearsal 6.....	136
Rehearsal 7.....	146
Rehearsal 8.....	151

Chapter 1: Professional Biography of James Edwin Croft

The objective of this chapter has been to introduce the reader to biographical information of James Edwin Croft in a way that allows music teachers and music education students to glean transferable ideas from Dr. Croft's accomplishments. The information provided has been structured to highlight educational and musical ideals, and has omitted more personal information about his life. For more information about Dr. Croft's life and work, the author references the reader to the doctoral dissertation of Alan W. Mills, from which most of this chapter is derived.¹

Childhood Influences

James Edwin Croft was born on September 15, 1929 in Vinton, Iowa to parents Marion and Hugh Croft. Both of James's parents were teachers. His mother taught History, Home Economics, and Girls' Basketball.² Though Hugh Croft never formally studied music, he was a major influence on James's musical upbringing.

"Hugh Croft had no more business being a band director than I would have being a space scientist. He was truly an authentic Music Man who had to learn by attending week long camps and experimenting a la the hunt and peck system. But he learned and, in 1934, his little Class C Ringstead High School Band took the train to the state contest in Iowa City and came home with the championship cup. There were always a few very able players [in his groups] and even more who were not...One recording that I have of the 1941 band is symptomatic of the problems he did not know how to fix. Although, I felt that my father did not have the listening skills to go with his technical ability; the music that I played under him was not necessarily a conductor's challenge."³

¹ Mills, Alan W. (2010). *The Life and Career of James Edwin Croft*. PhD diss., Florida State University.

² Myra Croft Grave, telephone interview by Alan Mills, 29 December 2007.

³ James Croft, interview by Alan Mills, Tallahassee, FL, recording 3, 21 February 2006.

Despite a lack of foundational musical training, Hugh Croft was still able to draw spirited efforts from his students; he was an inspiring teacher. Though his bands did not necessarily provide the most profound aesthetic experiences for students, Mr. Croft did extend a love of music to many young adults, including his son James. “I always admired my father as a conductor, in part because he looked good doing it and had good upper body grace. His students, most of whom referred to him as ‘Pop’ adored him.”⁴

First Band Experiences

In the fourth grade, James Croft began playing cornet in his father’s band. In the following year, James was skilled enough to perform regularly with the high school band; he was a principal player in this band by the eighth grade. Through his middle and high school years, he continued to study with his father and pursue extra-curricular musical opportunities. James was additionally interested in sports from a young age, but it was not until seventh grade that organized sports were made available to him in school. When he reached junior high school, he played football, basketball, and track, and continued to pursue athletics through high school.

In 1944, the Croft family relocated to Mount Vernon, Iowa, where Croft attended Mount Vernon High School. James did not participate in the school band program during his sophomore and junior years of high school; he felt that the players in the band were too inexperienced for his skill level. Because he had other opportunities to play with more experienced groups in the area, he continued playing cornet and trumpet in a variety of ensembles not associated with school. This gave him the opportunity to seriously pursue his interest in sports. It was during his time at Mount Vernon High School that James met his eventual wife, Diana Pringle. For their first date,

⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 3, 21 February 2006.

James asked her if she would like to hear the Stan Kenton big band. It is ironic that Diana knew who Stan Kenton was, but James at the time knew nothing about him.⁵

During James Croft's senior year, John Duckwall arrived assumed responsibility of the Mount Vernon Band program. In the middle of his first semester, Duckwall approached Croft to mention that he needed some "letter sweaters" (athletic boys) in the band. As an added incentive, Duckwall proposed that if Croft would join the band (and bring along some friends), he would give young James conducting lessons. To Duckwall's avail, Croft agreed to the terms. Ever since Duckwall's investment in young James, Croft considered him a lifelong mentor.⁶

Undergraduate Years

While still living with his parents, James Croft began his undergraduate studies at Cornell College in the Fall of 1947. Though he played with the college's band and sang with the choir, he entered as an undecided (General Studies) major. He also continued his high school passion of athletics. During the summer following his freshman year, Croft was involved in an accident with a roofing contractor: a scaffolding support beam on which he was working broke under his weight, causing him to fall about thirty feet to the ground. He suffered a concussion as well as several fractures in the neck and back as a result of the accident; he spent two months in a body cast. Though terribly painful, this accident evolved into a new opportunity for Croft. Because the incident terminated any potential for him to pursue a career in sports, Croft was able to explore possibilities at Cornell College's Conservatory of Music. When Croft approached the Dean Lloyd Oakland about the prospect of studying music, he was welcomed readily; he became a Music Education major after the start of his sophomore year.

⁵ Mills, 9.

⁶ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 13 January 2006.

During his first semester as a music major, Croft organized a dance band made up of university music students. He purchased all the necessary equipment and organized the logistics of set-up, programming, performance venues, and payment. This enterprise foreshadows the project ingenuity that Croft will consistently demonstrate throughout his career. Throughout his undergraduate years, Croft placed heavy emphasis on secondary instrument study. He took applied lessons in Flute, Clarinet, Oboe, Bassoon, French Horn, and Trumpet (his primary instrument). French Horn became especially significant to Croft; in the Fall of his Junior year, he began taking lessons with Dean Oakland. This was such a success that in the Spring semester, James was asked to play 3rd Horn in the Cornell College Orchestra. By the time he graduated, Croft enjoyed playing French Horn even more than he did the Trumpet. On Saturday November 25, 1950 (during the Thanksgiving break of his Senior year), James Croft and Diana Pringle were married after a relationship of three years.⁷ James Croft graduated from Cornell College on August 22, 1951 with a Bachelor's degree in Music Education.⁸

First Band Position: Traer, Iowa

After graduating from Cornell, James accepted a position as a 4th-12th grade band and 9th-12th grade choir teacher in the independent school district of Traer, Iowa. Diana accepted a position as a fourth grade teacher in that district. James's band program included a concert band, marching band, and pep band. Because so many of his students were involved with sports and other activities outside of school, Croft struggled with helping his ensembles grow. In his first years of teaching, he lived in close proximity to several veterans of the field, and was able to reach out for help: "I had to learn on the job from a lot of different people. There were a batch of

⁷ Mills, 13.

⁸ Mills, 14.

really good band directors right around Traer who were very helpful. I sought their help and I learned a lot. Time not committed to other responsibilities was spent practicing instruments that were not comfortable to demonstrate. Every open weekend I was in the music store picking up my repaired school instruments from the music stores, [which gave me the opportunity to] observe the craft of the repairmen. [I also] immersed [myself] in publications and questioned experienced band directors.”⁹

Master’s Degree

Following two years of teaching, James found himself in the same pedagogical position as his father; he was not satisfied with his base of knowledge. A long-term solution for his desire for a continued education was pursued in a Master’s degree from Iowa State Teachers College (ISTC). He felt confident in this career step because of its reasonable proximity to Traer, a great respect for the faculty, and because Diana was a graduate of the institution. He felt that his wife was a very gifted teacher, and felt assured that this investment would provide strong dividends for him as a teacher. In fact, prior to James’s time at ISTC Diana was often his best teacher in the concepts of educational theory and classroom management techniques. The main goal of his study at ISTC was to develop his educational philosophy; up to this point, he had yet to think seriously about music research. Croft enjoyed deep applied secondary instrument study at ISTC, including Clarinet, Flute, Oboe, and Bassoon study. Croft was particularly enamored with his oboe study with Myron Russell. “Myron was the first of several oboe and reed making teachers with whom I studied for a period of thirteen years. He took me under his wing in a big

⁹ James Croft, e-mail message to author, 6 May 2010.

way.” Croft continued to become a skilled player and reed maker, eventually becoming the principal oboist of the Oshkosh Civic Symphony.¹⁰

A Philosophy of Education class specifically sparked an interest in Croft in the area of aesthetics, specifically in its transfers to music teaching. The professor of the course¹¹ appreciated Croft’s interest and inquiry on the subject, and was willing to spend time with Croft to answer further questions. This interaction stimulated thought in the musical area of aesthetics, specifically with relation to instrumental ensembles. This is an idea that Croft continually revisits throughout his life.¹² Croft’s Master’s thesis was titled “A Pre-Elementary Method for Cornet and Clarinet.”¹³ He graduated with a Master’s Degree of Arts in Music from Iowa State Teachers College on August 4 1955.¹⁴

Second Band Position: Oshkosh, Wisconsin

In the Spring of 1954, Croft was encouraged to explore a band opening at Oshkosh High School in Oshkosh, Wisconsin. Croft obliged and met with school district superintendent Perry Tipler that April, and found an amicable fit. Croft thought that he would be a very supportive administrator. The Crofts felt comfortable with making the move to Wisconsin, and taking the job. Diana was concurrently able to secure a second grade teaching position at Dale Elementary School in Oshkosh, though she would come to resign after the first semester to become a full-time parent. Croft looked forward to working in a school with a large student population. He hoped that this would give him enough recruiting potential to develop a strong program.

¹⁰ Ibid

¹¹ Croft was unable to recall the name of the professor

¹² See Gabriel, 24: Doctoral Degree.

¹³ James Croft, “A Pre-Elementary Method for Cornet and Clarinet” (master's thesis, Iowa State Teachers College, 1955).

¹⁴ Mills, 34

Evaluation of Obstacles

Unfortunately, in his first days at OHS he discovered that there were several fundamental issues hindering the program's success. In transition from previous leadership to Croft, it was apparent that the size of the band program diminished. Previous director Merrill Lewis served a band of about eighty members. Croft's first rehearsal of the year held fifty-five students, thirty of which were seniors.

Aside from this decline in numbers, a major concern for the longevity of the program was that very few students personally owned instruments. Most band instruments were provided by the school district – many were in disrepair, or were obsolete (Albert System Clarinets and C Melody Saxophones). This phenomenon was the result of John Dewey's "Learn by Doing" philosophy, adopted by the school board as an experimental interest.¹⁵

"It was the Board of Education who had decided some time soon after the end of the Great Depression that, students needed to have an opportunity to play instruments and they should not have to buy those instruments because it is a part of the school curriculum. The board decided that they should provide them with everything that they would need including instruments, instruction, and books. Thus, no student should be deprived of this experience if interest and effort was demonstrated. Despite the fact that these were the depression years (or soon thereafter), the school made it work up until about World War II (1939-45)."¹⁶ In addition to the physical limitations with instruments, the rehearsal conditions for the school's ensembles were quite poor. "In the 1950's, we rehearsed in the basement of the Beach school building

¹⁵ John Dewey, *Democracy and Education* (New York: The Macmillan Company, 1916).

¹⁶ James Croft, interview by author, Tallahassee, FL, recording 4, 21 February 2006.

which was a concrete block building with very poor acoustics – a very poor rehearsal situation with many students who [had to] fit inside a very small rehearsal space.”¹⁷

At this time, Oshkosh was a mainly lower-middle class industrial community. While the community encouraged participation in music, there were few families with the financial means to fully support their children’s interests. Thus, all Oshkosh High School students had access to instruments and instruction, but lacked the personal investment in caring for the instrument and/or committing to its mastery. This contributes to the large inventory of decrepit instruments of over nearly two decades of this system.

Overcoming Obstacles

Towards the end of the first semester at OHS, Croft met with Superintendent Tipler explaining the hindrances of success to the band program, which included the following:¹⁸

- 1) Few students privately owned instruments.
- 2) There was not enough staffing is in place to offer proper student instruction.
- 3) There was a lack of organized feeder/partner programs in place at junior high schools
- 4) Croft’s time was not being budgeted effectively by his prescribed schedule

“At this point I told Tipler [superintendent] that if they were not able to consider these issues and implement changes, then he should really be looking for a new band director...I told him that the first thing that I needed to do to get the program moving was for me to get out of the high school and start teaching at lower grade levels. I also said that we needed to revise the band budget and put in some kind of a three-to five-year instrument purchase plan in place for the students. Finally, we needed to hire additional staff.”¹⁹

¹⁷ Norman Luft, interview by Alan Mills, Oshkosh, WI, 6 May 2006.

¹⁸ James Croft, interview by Alan Mills, Tallahassee, FL, recording 4, 21 February 2006.

¹⁹ James Croft, interview by Alan Mills, Tallahassee, FL, recording 4, 21 February 2006.

Recruitment: From the Ground Up

Croft assembled a five-year plan for the program, which began with an in-school recruiting effort. He went through OHS academic records and identified students who has at least a “B” average, an Intelligence Quotient of at least 120, or scored in at least the 80th percentile on the Henman-Nelson Reading Test. He cross-referenced these students with a list of all students in Band, Choir, and Orchestra. If the students on his academic list were not enrolled in one of these classes, he personally approached them to see if they would be interested in playing in band. This endeavor yielded thirty-eight new high school beginning-band students. Between the instruments that he and the local repairman were able to fix, Croft had enough equipment to create a properly-balanced beginning ensemble. In this scenario, Croft was not looking to create a seasoned performing group, but was building a base of students to grow the program in the coming year. This group met in full rehearsal twice a week, but Croft offered private lessons to each of the students during lunch and after school. Croft’s proficiency in individual instrument pedagogy was critical in the success of this initiative:

“I played instruments pretty well. Not artistically, but I could demonstrate with more than just a passing competence, which included the ability to produce a good characteristic sound. I would sit down and play with the kids on their instruments—on all instruments. If I couldn’t do that, I’d go off and study with someone until I could do it. I had a problem with bassoon, so, for example, I just took some lessons from a professional bassoonist and learned!”²⁰

In the Spring semester, Croft placed more focus in recruiting through development in lower grade levels. Three junior high schools fed into Oshkosh High School: Merrill, South Park,

²⁰ Christopher Hayes, “Six Highly Successful Band Conductors, and the Development of Their Band Programs” (Ph.D. diss., University of Missouri-Columbia, 1998), 194.

and Roosevelt. Merrill and South Park had very small extracurricular bands, and teachers with little experience/qualification. Roosevelt, nor any of the elementary schools, had any band instruction. There was however a junior high school “Honor Roll Band” comprised of students in the area that met weekly, led by Donald Heideman. “Don was a splendid musician and a competent teacher. He was the person who started band programs at Merrill and South Park.”²¹

As a result of the important conversation with Superintendent Tipler²², Croft’s private lesson time during the day was reassigned in his second semester to be time spent with starting a beginning band program at Roosevelt Junior High School and Jefferson Elementary School. At Roosevelt, Croft was “able to start about seventy kids with the classes ranging from two to six players that were twenty minutes long... Fortunately, these kids would come to own instruments as the result of rental agreements that I helped to arrange with the cooperation of two local music stores. I then met with them as a band twice a week from 7:45 to 8:30 a.m... The students at Roosevelt were extremely interested in band as they had never had the opportunity in the past. The following year there were about thirty ninth-graders and they made up the nucleus of the bands that were to become critical to the Oshkosh program.”²³

Marching Band

When Croft began his work at OHS, he was surprised and perturbed by the amount of time that was demanded through marching band activities. An underlying goal was for him to eliminate the marching band from the school’s curriculum over time; he did not feel that the activity supported his philosophy of music education and performance. He felt that too much

²¹ James Croft, interview by Alan Mills, Tallahassee, FL, recording 4, 21 February 2006.

²² See Gabriel, 11.

²³ James Croft, interview by Alan Mills, Tallahassee, FL, recording 4, 21 February 2006.

time was being spent outdoors cleaning formations and trying to create a balanced outdoor ensemble sound. Especially in the first year of Croft's residency, the OHS Marching Band contained an irregular instrument balance--its overwhelming ratio of woodwinds to brasses hindered the ensemble's ability to project in outdoor venues. Additionally, Croft recalls the percussion section being especially weak in his first year at OHS.²⁴ Through October, most of the band's rehearsal time was spent outside practicing marching activities, leaving about one month for Croft to prepare the indoor groups for a concert at the end of the semester.²⁵

In his second and third years at OHS, Croft's marching band only performed at the homecoming football game. The final field performance of the Oshkosh Marching Band was in a Homecoming halftime fundraising performance in Croft's fourth year. The OHS bands would continue to support the football team with "pep bands" in the stands, but the group would no longer perform halftime shows. Despite this, the band would still perform in two local parades each year: the annual Homecoming parade and the Memorial Day parade. One of Croft's former students recalls his animosity towards these activities: "I can recall being the drum major in a Memorial Day parade, and Jim [Croft] used to bite his lip because he was very adamant that we were a concert band – we weren't a marching band. They had to twist his arm every year to get him to march in the parade."²⁶

Creating a Structure:

Ensemble Focus

In the place of the previously-required extra outdoor rehearsal time, Croft organized a network of student chamber ensembles, including instrument choirs and smaller chamber groups.

²⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 13 January 2006.

²⁵ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 1 April 2006.

²⁶ Tom Widzinski, interview by Alan Mills, Oshkosh, WI, 3 May 2006.

Croft felt that these music-making activities were much more productive than the previously-scheduled marching band rehearsals; they allowed students the opportunity to think critically, work with one another, develop their musicianship more holistically, and perform more regularly in more diverse venues. Because these ensembles performed so regularly, Croft's program was still able to support school functions in lieu of marching band activities.

A more formal ensemble Croft created in the wake of tapering away his marching band was the Wind Symphonette, a small ensemble that functioned as an orchestral wind section. This group was assembled in Croft's first Spring semester as the most advanced performing ensemble of the Oshkosh Band Program. Croft's goal was to expose the more experienced players in the program to challenging repertoire and a deeper musical experience. He describes the term "Symphonette as 'taken from its counterpart, the symphony.' The group is called this because it does not perform in the traditional band uniform. It doesn't adhere to the outdoor style nor does it play the usual marches and marching music. Thus the term 'little symphony.'"²⁷ The ensemble was disbanded after Croft's fourth year, by which point the band program was organized enough to challenge the more skilled players in the program's main ensembles.²⁸

By Croft's second year at OHS (1955-56) in Oshkosh, he had enough political traction to set the program up for success. The program's ensembles consisted of a fifty-five member Concert Band, a thirty-five member Varsity Band, and a twenty-member beginning band. Because of the Beginning Band Croft organized in his first Spring semester, he was able to mostly balance the loss of over thirty seniors from the previous year. This year, Croft did not have to access student records to form the Beginning Band--students across campus approached

²⁷ "Wind Symphonette Gives Performance," *The Index* (Oshkosh High School), 11 February 1955, 3.

²⁸ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 16 May 2006.

him expressing their interest. Because of this influx of beginning players, Croft had to program concerts carefully and arrange seating in a way that experienced players could assist beginners in this transition year.²⁹ When Leroy Wolter and Richard Holzer were added by the school district as instrumental music teachers, Croft was able to create a fourth group entitled the Blazer Band (an offshoot of the Varsity Band). This addition satisfied one of Croft's original grievances to Superintendent Tipler from his first semester at OHS regarding the lack of staffing to facilitate proper instruction.³⁰ He was also able to supervise a stage band that rehearsed once weekly.³¹

As years passed, Croft's artistic demands for the OHS program continued to rise. This was especially the case with his Concert Band. The audition for students wishing to participate in this top ensemble grew very competitive:

"We had to play a prepared solo and he gave us a piece of music to sight read. He was very friendly, but that was it... I was going to go to high school and I didn't know which band I was going to be in, but I was hoping it was going to be the Concert Band."³²

"If you wanted to be in the best band, you took private lessons."³³ Students who were not motivated either by interest or ability simply often dropped out of the program, showing an approximate freshman to senior attrition of fifty percent. Croft reflects on this oversight:

"Looking back, I feel that if I had just been a little bit wiser and a good deal more perceptive, I could have encouraged the development of student leadership for the marching band...My program would have better served the students."³⁴

²⁹ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 13 January 2006.

³⁰ See Gabriel, 11.

³¹ Mills, 39.

³² Karen Miller Wojan, interview by Alan Mills, Oshkosh, WI, 05 May 2006.

³³ Daniel James Carpenter, interview by Alan Mills, Oshkosh, WI, 05 May 2006.

³⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 1 April 2006.

Guest Musicians

Throughout his tenure at Oshkosh High School, Croft actively sought out the best teachers, composers, and musicians to influence his students. The history of significant musicians who visited the school through the years includes the following:³⁵

Fred Schroeder: Conductor, Lawrence University
Raymond Dvorak: Conductor: University of Wisconsin-Madison
H. Robert Reynolds: Conductor, University of Wisconsin-Madison/University of Michigan
Weston Noble: Conductor, Luther College
Thor Johnson: Conductor, Northwestern University
Glenn Cliff Bainum: Conductor, Northwestern University
John Paynter: Conductor Northwestern University
Marvin Rabin: Conductor, University of Wisconsin-Madison
Walter Beeler: Conductor, Ithaca College
James Neilson: Conductor, Oklahoma City University.
Emmett Sarig: Conductor, University of Wisconsin-Madison
Lucien Cailliet: Composer
Paul Yoder: Composer
Alfred Reed: Composer
Norman Dello Joio: Composer
Jack Jarrett: Composer
Paul Whear: Composer
Grant Beglarian: Contemporary Music Project Director
Sandra Flesher: Oboe
John Barrows: French Horn.
Raphael Mendez: Trumpet
Bram Smith: Trumpet Soloist
Wingra Woodwind Quintet: University of Wisconsin-Madison
James Christianson: Walt Disney World
The Staff Band of the Chicago Salvation Army

Following his band's performance at the Midwest Band and Orchestra Clinic in 1964, the OHS Band Program was invited to participate in the *Young Composer Project*, initiated by the Contemporary Music Project (a division of the Music Educators National Conference). In March of 1965, Jack Jarrett, a Doctoral student at Indiana University, was named the OHS Composer-

³⁵ Mills, 81.

In-Residence for this project, and worked with Croft and the OHS instrumental department for two years.³⁶ “One of my ideas was to bring together the band and the chorus and be able to have them perform something jointly...A lot of it was a matter of meeting with both Jim [Croft] and Fred Leist [OHS Choral Director] and seeing what they would both need. I wanted to find out what they wanted to do that they couldn’t do by just buying music over the counter. That got us into a number of unique projects...Everything that I wrote, they played. They really ate it up and they really did a wonderful job of it. I don’t recall ever being disappointed about anything.”³⁷

Croft enjoyed “two glorious years”³⁸ during Jarrett’s residency. Fred Leist, the Choral Director at Oshkosh High School recalls a paradigm shift in Croft’s career following this experience. “During Jack’s two years with us, Jim studied musicianship and score reading with Jack, among other things that Jack knew. I think that got Jim started toward getting his doctorate degree or it at least gave him a little jab in that direction.”³⁹

Performance Innovation

A concert initiative Croft installed in his second year at OHS entitled *Music for Moderns* exemplifies a concept of performance that he develops throughout his career.⁴⁰ This concert series was designed to be engaging and exciting, in a way that would draw a paying audience. “Essentially, the first half of the concert was comprised of what the students studied and the second half was what the students did for entertainment.”⁴¹ Shows would contain an entertaining balance of serious wind music and “pops concert” selections. This concept excited students, as

³⁶ “Name Composer For Next Year,” The Index (Oshkosh High School), 4 March 1965, 1.

³⁷ Jack Jarrett, telephone interview by Alan Mills, 20 June 2006.

³⁸ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 11 March 2006.

³⁹ Fred Leist, telephone interview by Alan Mills, 22 June 2006.

⁴⁰ See Gabriel 37: Prism Concerts.

⁴¹ Mills, 37.

they were able to explore their individual talents and curiosities. These included large ensemble works, chamber pieces, solo performances, and vocal acts. Students were also free to be creative with special effects with lighting and choreography.

The first concert, entitled *Opus I*⁴², was performed on February 13, 1956.⁴³ Annually, OHS Bands would perform two or three Music for Moderns concerts, each of which would sell out a 1,500-seat auditorium. As the Music for Moderns concerts continued to expand, Croft added a new dimension to the initiative by adding professional guest soloists from across the country.

Croft modeled a similar idea for the Orchestra program entitled the *Dessert Concert*. “I charged for an evening that included a dessert and admission to the concert, which featured senior soloists. Through additional attractions such as a strolling string group, the program did prosper. The Baker’s Dozen [OHS Orchestra] was small enough to be easily transported, attractively outfitted, and very flexible. It was also a source of revenue. We played for several conventions, entertaining at banquets and events needing a little class.”⁴⁴ In addition to a demonstration of his creativity, this initiative shows Croft’s seemingly innate ability to attract students; the string program grew from less than ten to approximately fifty string students by his last year.⁴⁵

Advocacy for New Music

Because of the financial success of the *Music for Moderns* concerts, Croft was able to found the Oshkosh High School Band Composition Contest in the Fall of 1959. In cooperation

⁴² Each subsequent Music for Moderns concert series was given a successive Opus number.

⁴³ “Music For Moderns’ Will Be Presented,” *The Index* (Oshkosh High School), 13 January 1956, 1.

⁴⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 11 March 2006.

⁴⁵ Mills, 79.

with Summy-Birchard Publishing, the contest was offered a winning Grade 3 band piece a prize of \$300.00, guarantee of publication, and a funded visit to Oshkosh for the premier performance. The competition was advertised via nationally music education publications, ultimately yielding seventy-two entries, all of which were recorded with the OHS Concert band. Those recordings were then evaluated by Croft and a selected panel. The winning piece for the inaugural contest was Hartshorn by Paul W. Whear.⁴⁶ This contest brought national attention to Oshkosh High School and James Croft. As the OHS Band Program continued to expand, and players grew to become more advanced, Croft was over time able to accept more complex and difficult works for the contest. As cooperation improved between the Band and Chorus departments, works for combined band and choir were considered in the contest.

Reflections on Oshkosh High School

The growth that James Croft facilitated in his eighteen years at Oshkosh High School set a model for instrumental music teachers throughout the country. His impact in terms of nationwide leadership and individual student inspiration can be put into perspective by statements from his colleagues and students around the nation.

“Dr. Croft expected and demanded respect – which most kids gave him. There were those that may not have liked him, but not one person disrespected him. Concert Band was the top band. When you were asked to join that band, we knew it was an honor. We also knew we had to work hard to stay there. He let us know that we were replaceable, yet he did his best to encourage us to work as hard as we could. You just wanted to work hard to stay there.”⁴⁷

⁴⁶ Mills, 41.

⁴⁷ Lynda Kleinschmidt-Johnson, e-mail message to Alan Mills, 8 May 2006.

“The things that he made us do such as bringing us into the orchestra room to view artwork and listen to orchestral pieces... we didn’t understand at the time what he was doing... but I understand now that he was pushing us ahead and helping us to broaden our horizons as young students.”⁴⁸

“In addition to the fact that Jim was always on the cutting edge of the development of the wind ensemble repertoire, I can think of no better college band director than Jim Croft from the standpoint that he had established such a terrific program at the high school level and the impact that he left with his students over the years as well as the thousands of people that his [college] students have [subsequently] impacted [are significant]. I believe that the band program that Jim Croft had at Oshkosh is the model for what music education should be today. Future educators need to know about it. When I think of two high school programs that changed the course of music in this country it is Jim Croft’s program at Oshkosh and Frank Battisti’s at Ithaca.”⁴⁹

“You knew that Jim wasn’t going to finish his career here in Oshkosh because of his professionalism and the fact that he was receiving regular invitations to conduct and work elsewhere. He is the only person I have ever met in my life who on Sunday night would say, ‘I can’t wait to get back to work Monday morning.’ That was just an outpouring of his enthusiasm for his job.”⁵⁰

Croft’s final concert at Oshkosh featured Arnold Schoenberg’s Theme and Variations, Op.43a. Croft recalled, “The piece was selected for the commencement program as the seniors voted overwhelmingly for the work as their favorite piece. We had spent a lot of time on it.

⁴⁸ Steve Verhooven, interview by Alan Mills, Oshkosh, WI, 6 May 2006.

⁴⁹ Craig Kirchoff, telephone interview by Alan Mills, 16 April 2006.

⁵⁰ Nelson & Virginia, interview by Alan Mills, Oshkosh, WI, Elwin 5 May 2006.

Needless to say, it left a whole lot of parents and audience members uncomfortable both from the afternoon sun and from a piece of music that required some explanation to the older generation from the younger.”⁵¹ In reflection, the fact that students in the OHS Bands were hardly able to produce fundamental tones on their instruments when Croft first arrived is a testament to his masterful skills as a teacher and conductor. It was no surprise to anyone in the Oshkosh community that Dr. Croft would continue on to make an impact in music education at a higher level.

Teacher of Teachers

As Croft’s reputation developed through his work in Oshkosh, his guidance became highly sought-after by young teachers and professional organization. A large part of his educational philosophy was molded while he became active as an adjudicator, though his honesty was not always appreciated in their translation to bands’ scores. Croft was not concerned necessarily with the score he would provide each band, but was more so interested in providing ample critique and feedback for the ensembles. “Jim judged for a few years and he was a very critical judge. The state band directors came to dislike Jim because of this and they would write him letters and call him on the phone stating that they deserved a better rating than Jim had issued them. Because of this, Jim quit judging.”⁵²

As he spent more time in the area of judging musical performances, Croft found fundamental issues with the notion of assigning scores/ratings to performances. His fear was that if these extrinsic factors become the goal of any performance, all value is removed from the

⁵¹ James Croft, e-mail message to Alan Mills, 18 May 2010.

⁵² Roger Lalk, interview by Alan Mills, Oshkosh, WI, 5 May 2006.

music itself. He believed very vehemently that a quality aesthetic experience should always be the ultimate goal in music performance:

“Jim was talking about some of his experiences as a guest clinician and conductor [at the Wisconsin State Music Convention]. He was saying that usually the local band director would eventually get around to showing off the band’s trophy case, some of which were six feet or taller. During his presentation at the convention, he saw me sitting in the second row of about three hundred or more directors and said, “Terry, stand up.” I stood up, embarrassed, but wondering why he had me stand. He announced to the audience, “This is Terry Hathaway, one of my former high school students and presently a successful band director. My friends, this is the kind of ‘trophy’ you should be trying to acquire. All others pale in comparison, are not lasting, and eventually are forgotten. This kind of a ‘trophy’ is a sign of your real legacy.”⁵³

Croft did his best to serve as a mentor to a number of student teachers throughout his years at Oshkosh. In many respects, his rehearsal room was an ideal laboratory for developing music teachers. He operated with three bands (later in his career, four), with a wide range of students. Student teachers did not rehearse the Concert Band but were afforded ample teaching time with the other concert ensembles. These bands were the most likely to present real-world teaching challenges, while the Concert Band served as a model for observation.

While he was immersed in a steady flow of student teachers during the mid-1960s, Croft began to think seriously about the possibility of moving to a position where he could significantly mold future teachers. “I felt that there was a fair amount of people who were involved in music education who really did not know anything about the most important facet of

⁵³ Terry Hathaway, e-mail message to Alan Mills, 25 Jun 2006.

why they were in the curriculum, which was the aesthetic component. There was little understanding of what aesthetics meant to a musical awareness.”⁵⁴ The more he worked with the profession outside of his own ensembles, the more attractive teaching at the postsecondary level became. He recognized that there would always be a need to teach teachers how to hone their perceptions and professional craft.⁵⁵

Doctoral Degree

Croft enrolled in Doctoral coursework at the University of Wisconsin-Madison (UW) in the Summer of 1965. His coursework included an immersion in philosophical inquiry and educational theory. His degree was designed to be a PhD in Music Education, which would morph into a D.M.A. in Wind Conducting pending university approval. After chronic frustrations with Croft’s major professor in selecting a dissertation topic, Croft decided after a year of study to pursue his terminal degree elsewhere.

Croft had been interested in aesthetics since his Master’s degree, and was specifically troubled by why music educators “had such poor backgrounds in aesthetic theory.”⁵⁶ Through various channels, Croft became acquainted with Robert Smith, Professor of Music at the University of Oklahoma (OU). Croft was interested by Smith’s expertise in aesthetics, and ultimately decided to move to OU to study with him for the remainder of his doctorate. To complete the university academic residency requirement, Croft combined a Summer semester with a Fall semester at OU, which required him to take a semester of leave (Fall of 1969) from OHS. Leroy Wolter then took over the OHS band and orchestra program in his absence.⁵⁷

⁵⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 11 March 2006.

⁵⁵ James Croft, interview by Alan Mills, Tallahassee, FL, recording 3, 11 March 2006.

⁵⁶ James Croft, interview by Alan Mills, Tallahassee, FL, recording 3, 11 March 2006.

⁵⁷ Mills, 70.

Rather disappointing to Croft, Smith resigned from OU to accept a position at Illinois State University shortly after Croft enrolled in his doctoral coursework. Smith's replacement was Robert Glidden from Indiana University. Fortunately for Croft, Dr. Glidden was already familiar with Croft's established reputation.⁵⁸ He was also aware that Croft had already established a dissertation topic with Smith. He determined that he needed to add an experimental component, since Croft had an ideal laboratory scenario at Oshkosh with four bands that he could compare with different treatments.

Croft's dissertation reviewed several established issues that challenge aesthetic inquiry and application. He supported that students will experience a more aesthetically enriching experience when they know more about the music that they perform. Central to his assertion is that students will have an even more enriching experience in music if they are able to add dimensions to that artform from other fine arts and humanities. Croft completed the Doctor of Music Education degree (D.M.E.) in October of 1970.⁵⁹

First College Position: Tampa, Florida

During a summer teaching assignment at OU in 1971, Croft taught a Music Education Philosophy class in which one of his doctoral students mentioned to him that there was going to be a job opening at the University of South Florida (Tampa, FL) in the Fall of 1972. Croft auditioned and interviewed for the position with relative ease; Gale Sperry, the Director of Bands and Department Chair knew of Croft's reputation at Oshkosh and ultimately offered him a position on the faculty, which was originally strictly only a Music Education position.

⁵⁸ Robert Glidden, telephone interview by Alan Mills, 29 June 2006.

⁵⁹ James Edwin Croft, "A Related Arts Approach to the Band: Aesthetic Growth Through Performance" (D.Mus.Ed. diss., The University of Oklahoma, 1970).

“I told Sperry that conducting would be fine, but I was really more interested in sharing some of the experiences that had been acquired during a twenty-one-year career in the schools, in music education coursework, and in research. No later than the first part of May 1972 (before I had moved to Tampa), I received a letter from Sperry that in effect read: “Jim, this is to let you know that I will not be here this next year. I am taking a job as the department chairman at Florida Technological University. I want you to know that I have recommended that they simply install you as the new Director of Bands.”⁶⁰

Evaluation of Obstacles

The new dean of the USF School of Music, Larry Austin, was installed shortly after Croft began his position. One Austin’s changes to the instrumental department was the creation of a pool of the most experienced wind and percussion players who would be assigned to the school Orchestra. In addition to the orchestra, there was a Brass and Woodwind Choir which enrolled performers not assigned a concert part from the orchestra pool. “When he [Dean Austin] was asked what he planned to do with the people who were not in the orchestral pool, he told the faculty that they could be in band.”⁶¹ This strategy crippled wind studies at USF for several years. Croft’s biggest challenge in this position was to find personnel able to facilitate artistic growth in his ensembles--he was not able to meet his artistic standards with the students “left over” from the orchestra pool.

Recruiting:

Visiting Secondary Schools

⁶⁰ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 1 April 2006.

⁶¹ James Croft, interview by Alan Mills, Tallahassee, FL, recording 2, 1 April 2006.

Because Croft's teaching assignments stayed relatively consistent throughout his tenure at USF, he was able to structure time in recruiting students. There were several faculty members at USF who were familiar with the names of the local successful high school band directors. Croft started contacting these people, keeping a book that he referred to as his "Call-A-Day" reference. Croft found that he could make 3 to 5 school visits in one day. USF's proximity to Florida's population centers was a great advantage.

After Croft visited a school, he made an effort to contact the school principal to report how much he enjoyed spending time with their band director, and thank them for their courtesy. Principals were almost always eager to talk to Dr. Croft about their school and their connections to the arts. This created strong connections between local high schools and Croft's band department. This developed into a symbiotic relationship, as school principals would now have a point of contact in Dr. Croft should they be looking for music educators to fill a vacancy.

Festival of Winds

Once Croft settled into his new position as Director of Bands, he realized that he needed to find a way to systematically attract more students to USF. He also wanted to find a way to bring another dimension to Florida's guest conducting packages. Thus, he created the Festival of Winds, with the inaugural festival taking place during the 1973-74 school year. In the first year of the festival, Croft invited two model high school bands, as well as the USF Wind Ensemble and faculty Brass Quintet. As this evolved and became more stable, the festival came to feature one high school honor band comprised of students recommended by their band directors. Directors were asked to submit a list of up to ten names, from which a band of approximately ninety students was formed. Several Florida high school bands to perform at the festival.

Included for directors and local teachers were clinics given by Croft and USF applied faculty. He also established a formal banquet, to give students an opportunity to have a “college experience” in the student union where the guest conductor would speak. The Festival of Winds would continue to mature in this format--it is currently held annually every December.⁶²

Summer Music Camps

For some time, Croft had been looking to start a summer music camp on the campus of USF to help develop the reputation of the institution in Florida Schools. This idea was initiated in the summer of 1979 with the collaboration of William Clark. “Our goal for a successful music camp was to provide an outstanding musical experience along with a secure, outstanding living experience. An additional in depth planning meeting took place on the USF campus in May 1979. The camp [was to have] two sessions, a senior high session and a junior high session and was [ultimately] very successful.”⁶³

Working with Conductors

While Croft would often work with in-service teachers on their conducting in his usual rotation of high school visits, he also saw a need to institutionalize some of his efforts in assisting conductors. During the “Senior High Session” of Summer Music Camps, Croft concurrently hosted a conducting workshop for band directors. He would clinic the event, but would also bring in high level clinicians including H. Robert Reynolds, Warren Benson, and Alan McMurray. During these workshops, he came to find one of his biggest concerns in conductor etiquette. He believed that many conductors appeared insecure onstage, creating an uncomfortable experience for performers and audience members. He also added, “If the audience

⁶² Mills, 89.

⁶³ William A. Clark, e-mail message to Alan Mills, 4 July 2006.

is looking at the conductor and saying, ‘Isn’t he wonderful?’ chances are that he or she is overdoing whatever it is that is happening on the podium.”⁶⁴

Croft enjoyed discussions on developing a vocabulary of gesture that elicited appropriate corresponding musical responses. Because of this growth of inquiry in conducting, many graduate students became interested in more conducting study. Thus, Croft created an advanced conducting course, and supervised various individual conducting projects.

Creating a Structure

Beginning with Croft’s first Spring semester (1973), a Wind Ensemble (modeled after Frederick Fennell’s 1952 Eastman Wind Ensemble) was added to the rotation of large ensembles at USF. Out of this ensemble, personnel were also allotted to the USF Chamber Winds group, and the USF Silver Cornet Band: a group reminiscent of “memories of park melodies past.”⁶⁵ This structural change began the first major reversal of the previous orchestra pool policy. In Croft’s third year, a second Wind Ensemble was added to the rotation of large ensembles at USF, largely to the credit of Croft’s recruiting efforts that made the school more nationally reputable.

The “Reading Band”, which existed prior to Croft’s appointment was morphed into a “Laboratory Band”, to serve as an outlet for students (particularly Music Education students) to play secondary instruments in an ensemble. This also served as an opportunity for students to practice teaching and conducting in a safe and constructive environment. In addition to the Laboratory Band, Croft taught a class in which student explored different instrument method books, and learned how to effectively communicate their content. This class also functioned as another laboratory ensemble for students to practice their skills.

⁶⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 3 July 2006.

⁶⁵ Mills, 101.

Beginning in his fifth year at USF, Croft was given various additional administrative duties. He was selected as Acting Chairperson for the departments of Art and Music, positions that he would assume permanently in the next year. While he satisfactorily served these positions, these were not necessarily positive experiences for Croft; he over time came to resent the time required to be away from his classes and ensembles.⁶⁶

Notable Performances

As Croft's role solidified at USF, his Wind Ensemble incorporated touring as a regular part of their annual schedule. Croft felt the need to get this group better national exposure and credibility. The ensemble toured throughout as much of Florida as possible, traveling up and down both coasts of the state. Pinnacle performances of these tour sequences in Croft's tenure was a 1978 appearance at the American Society of University Composers (ASUC) national convention in Miami, and a 1980 appearance in the 27th National Music Educators National Conference convention, also in Miami.

An endeavor that Croft was not able to enjoy at Oshkosh High School, he pursued several recording projects, most notably in 1978, when Croft partnered with Clark Galehouse of Crest Records on producing works for solo cello and chamber winds. This resulted in an album entitled *Music for Cello and Wind Orchestra*.⁶⁷ This served as the foundation recording for Croft at USF, which paved the way for further projects including a recording with Frederick Fennell.⁶⁸

Transition to Florida State University

⁶⁶ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 3 July 2006.

⁶⁷ CD Catalog Number: CRS4189

⁶⁸ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 11 June 2006.

As he moved forward into the 1979-80 school year, Croft applied for a sabbatical leave, and was rejected. This was disappointing, and contributed to his frustration with the perceived departmental resentment of the growth of the band program. This was a tipping point for Croft; he actively began looking into other looking into other employment opportunities.

While in negotiations for a position at the University of Southern Mississippi, Croft was contacted by his former doctoral committee Chair, Robert Glidden, asking him to consider a Music Education position at Florida State University. Dr. Clifford Madsen, Chair of the Music Education department at the time, recalled his observation of Croft at a distance:

“I knew that Glidden had been Jim Croft’s major professor for his doctorate degree at The University of Oklahoma. I said to Dean Glidden words to the effect of, ‘Bob, we’ve got one of your doctoral students here in the state and frankly, he’s just eating our lunch.’... our graduate students (especially in the greater Tampa area) preferred to go study with Jim Croft at The University of South Florida [over FSU]. To me, that was understandable as well as a tad distressing. I told Bob that I thought that we should do everything we could to get Jim Croft here.”⁶⁹ Croft was ultimately accepted the position at Florida State university, despite USF’s willingness to match FSU’s salary increase.⁷⁰

Reflections on the University of South Florida

As evidenced by the exponential growth of USF’s band program in a matter of eight years, James Croft was very creative and effective in utilizing resources to recruit players. Once Croft had a large and deep enough pool of instrumentalists, he was adept in his use of pedagogy skills to create compelling music with his ensembles. Students at USF respected Croft for his

⁶⁹ Clifford K. Madsen, interview by Alan Mills, Tallahassee, FL, 17 July 2006.

⁷⁰ Mills, 170.

vision, and for his exceptional musicianship. He was able to restructure the instrumental ensembles in a way that they could be successful with longevity, and brought the program into national attention with high-level performances and artistic projects.

“He used metaphor when dealing with something abstract in the music. He was very workman-like and ran his rehearsals like an opera conductor in that opera conductors don’t have a lot of time. He would talk to musicians while he was conducting or stop the rehearsal to talk about the music and make corrections, but then get back into the music quickly. He was very demanding of his players. He would stop rehearsal and not just talk to undergraduate students, but also masters [degree] students, and say, ‘You know, I’d be ashamed if I played like that.’”⁷¹

“He never had a set time when he was going to rehearse a piece, something that I have observed in universities now where students know when they don’t have to be at rehearsal. Instead, everyone came to rehearsal and he demanded that he have the floor at all times. You were always there, you were always on time, and you always did a lot of work. There was no gossiping or talking in between pieces. If you didn’t play on a piece, then you sat in your spot and waited until it was time for you to play again. But [I don’t think the students] minded it because [we] learned a lot from the way he rehearsed everybody. He would just tell us what he wanted and then we would try to produce it. He was always upbeat and very encouraging. Even when some things didn’t work well, he would always find the positive side of the performances or rehearsals.”⁷²

⁷¹ Joe Keesling, interview by Alan Mills, Tampa, FL, 26 June 2006.

⁷² Amy Collins, interview by Alan Mills, Tampa, FL, 27 June 2006.

Contributions to Florida State University

Acclamation

With the addition of Croft, the FSU Band faculty consisted of: Carl Bjerregaard, Director of Bands; Bentley Shellahamer, Director of the Marching Chiefs; and William Kennedy, Director of Jazz Studies. Croft's expertise in aesthetics added a new scope of knowledge to the Band and Music Education faculty. "Clifford Madsen who was the Department Chair was well aware and appreciative of my interest. I think he got a kick out of my philosophical interests and wondered where he would ever find another band director who was interested in aesthetics."⁷³

Croft began his position as Coordinator of Winds and Percussion in the summer of 1980. His administrative responsibility was to coordinate with the wind and percussion faculty in determining actions of best interest of the area. His teaching assignments included supervising student teachers in internship and field-experience scenarios (along with Dr. Bentley Shellahamer). Croft also taught courses exploring "Developments in Music Education Curriculum", "Administration of Instrumental Music in the Secondary School", as well as twelve different directed individual study assignments. He also conducted the University Symphonic Band. This was a much larger scale of educational responsibility than Croft was used to at USF.⁷⁴

Following conversations with Croft on his positive experiences with chamber ensembles at USF and OHS, Carl Bjerregaard founded the Graduate Chamber Winds program in the Fall of 1981. Participation in a chamber wind ensemble then also became a requirement for all undergraduate freshmen and sophomores, under Bjerregaard's direction. To accommodate this

⁷³ James Croft, e-mail message to Alan Mills, 22 May 2010.

⁷⁴ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 13 June 2006.

adjustment, Croft was moved into the Director of Bands position (during his second year at FSU). “This scenario then focused my responsibilities in the large wind ensemble program where I continued to conduct the Symphonic Band and now took over the responsibilities of conducting the Wind Ensemble (later renamed the Wind Orchestra).”⁷⁵

Marching Band: A Shift in Philosophy

“I really had no idea how important the Marching Chiefs were to the school. I immediately felt that some of the undergraduate music education students placed too much emphasis on their marching band experiences. However, I also came to realize that the way the Chiefs were handled through student involvement and leadership was a tremendous learning experience that really prepared students for many aspects of what they were going to be doing as future band teachers in the public schools. It was really quite illuminating for me to go out to the practice field and watch how Bentley Shellahamer, then the Chiefs Director, conducted his rehearsals because I had never done anything like this in the previous twenty-nine years that I had been teaching. I was very impressed with the way that Shellahamer ran his band as well as the evident camaraderie, spirit, and responsibility among the members of the band, especially the student leadership.”⁷⁶

“If you were to eliminate college marching bands, CBDNA would be a pretty small organization...Not because the marching bands are given that much attention from CBDNA (they’re not), but without that... the marching band is what makes the college band go. The marching band has the money, it has the audience, it has the public support, it plays music that is much more representative of that which it does represent and... the residuals are the things that

⁷⁵ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 13 June 2006.

⁷⁶ James Croft, e-mail message to Alan Mills, 22 May 2010.

happen... you can have the other things because of the marching band... we have to have music other than that which is so esoteric that no one cares to listen to it (or if they do listen, all too often they find it offensive).”⁷⁷

Contributions:

Tri-State Band Festival

Having experienced the success of the Festival of Winds at USF, Croft felt the need to create a similar festival at FSU to aid in recruiting efforts. A jazz band festival called the “Tri-State Festival” had already been established by William Kennedy in 1970. The band faculty saw this event as an opportunity to fashion an event to include both jazz and concert band, aimed at recruiting students to the school. For the concert band portion of the festival, Bjerregaard and Croft decided to use the same format for the Tri-State Band Festival that Croft used at USF; it initially consisted solely of invited bands. As years passed, the program grew more popular, allowing further expansion.⁷⁸ By the third year (1982-83), the festival additionally incorporated an Honors Wind Ensemble, conducted by Frank Battisti. The following year’s festival additionally included a concert by FSU students entitled the “Celebration of Sound” (later renamed the “Prism” concert). This became an integral part of the festival. As years passed and the festival became more popular, the Tri-State Band Festival morphed in a solely-honor band event. Currently, Tri-State hosts four honor bands and one honor jazz band (each with their own guest clinician). The festival also grew to include a Conducting Workshop component for band directors. The event exists currently as the “Tri-State Band Festival and Conducting Conference”.

⁷⁷ James Croft, interview by Alan Mills, Tallahassee, FL, recording 6, 3 July 2006.

⁷⁸ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 11 June 2006.

Prism Concerts

At a Midwest Band and Orchestra Clinic⁷⁹, Croft had the opportunity to talk to Donald Hunsberger about a series of “Prism” concerts he produced as Director of Bands at the Eastman School of Music. These conference involved all departments in the school, with the concept of widely diverse ensembles that perform in different parts of the auditorium in rapid succession. The quick pacing of an eclectic program creates a sensation of excitement for audiences, and ultimately became very popular.⁸⁰

Croft adopted this concept from Hunsberger, only within the resources of the band department. Wind and Percussion studios were encouraged to perform small/medium ensemble acts as part of the concert, and the Marching Chiefs were featured as the finale for the concert. What began as a free one-night concert has evolved into a four-night string of performances that sells out a 1,500-seat auditorium out within hours. The revenue generated from these Prism concerts now functions as an important source of revenue for the FSU Band program.⁸¹

Continued Dedication to New Music

One of Croft’s musical passions was in commissioning new works. He enjoyed being in a position at Florida State University where he was able to premier works of substantial difficulty and significance to the wind band repertoire. Ever since his days at Oshkosh, Croft was an avid supporter and performer of new music, but in his post at Florida State University he was able to institutionalize the commissioning and performing of new works for years to come. During his time at Florida State University, Dr. Croft would come to premier seventy-seven works for wind

⁷⁹ Croft was unable to recall the specific year.

⁸⁰ James Croft, e-mail message to Alan Mills, 22 May 2010.

⁸¹ James Croft, interview by Alan Mills, Tallahassee, FL, recording 1, 13 June 2006.

band. This activity in commissioning earned Croft international respect, and persisted even through his last year on the faculty at Florida State University (2003).⁸²

It is therefore appropriate that Croft's friends and colleagues honored the conclusion of his career by organizing a commission with composer Frank Ticheli. This commission ultimately resulted in Ticheli's Symphony No. 2. The consortium was organized by FSU Associate Director of Bands, Dr. Patrick Dunnigan, who succeeded Croft at Director of Bands in the Fall of 2003.

Ticheli recalls:

“Of course, I was thrilled and honored because I feel like I owe him so much because he championed me and my music at such an early time in my life when nobody was really [performing] much [of my music]. So I feel a real sense of gratitude to him and it was great to be able to do this. It all started out as a kind of a secret. But I think he figured it out in the last few months before the actual premiere. He might not have known that I was involved and that it was going to be a symphony; he's too smart to keep in the dark for too long.”⁸³

⁸² Mills, Appendix B.

⁸³ Frank Ticheli, telephone interview by Alan Mills, 19 June 2006.

Chapter 2: An Analysis of *Triumph* by Michael Tippett

“There is no substitute for systematic score study.”⁸⁴

This analysis is offered to acquaint the reader to the subject music of the rehearsals analyzed in Chapter Three of this document (see page 58). This chapter will be referenced in further discussion when studying Croft’s musical decisions.

Michael Kemp Tippett (1905-1998) was an influential English composer of the 20th century, best known for his music following the Second World War. None of his works were published until 1935; he withdrew or destroyed all of his earlier compositions. "I realised very clearly that they were not totally consonant with myself. I didn't think they had the stamp of artistic durability...they didn't show enough technical mastery."⁸⁵

In the first half of his life, most of Tippett’s music was generally lyrical and romantic in character. In the 1930s, he was alarmed by the growing threat of war in Europe; a strong Pacifist, he ardently objected to English involvement in World War II, and refused to participate in war efforts. He was ultimately jailed for three months as a result of his resistance.

Tippett was horrified by the injustices taking place in Europe during the course of World War II. This anguish inspired his first major published work, entitled *A Child of Our Time*. This piece, in which he set various Negro Spirituals to express his feelings about the tragedies of war became popular around Europe very quickly, and brought Tippett to high esteem. As Tippett explored different compositions, especially operas, he widened his span of styles, adding a previously-unknown depth to his repertoire, which showed an ability to emulate seemingly any culture. An influential point in Tippett’s life was his first visit to America in 1965. This exposure

⁸⁴ Crider, 69.

⁸⁵ “Alan Blyth talks to Sir Michael Tippett.” April 1971. Republished by Gramophone, London 29 October 2012.

to influences of Jazz and Blues late in his life inspired a new approach to his music; he began to step away from lyricism, and practiced living in a more high-energy, rhythmically-driven compositional world, yielding one of his operas, the *Mask of Time*.

The Mask of Time

Tippett completed the *Mask of Time* as part of the celebration of the Boston Symphony Orchestra's centenary in 1984. The operatic work is a reflection of the philosophical and musical ideas that Tippett explored throughout his life. Emotionally, the piece showed Tippett as a humanist, trying to find some promise in an age threatened with technological disaster.⁸⁶

The work is set as a series of 'scenes' with fragmented texts that connect through time. The text is original to Tippett, written earlier in his life. The syntax is rather plain, as he wanted the words to be subservient to the music. The listener moves from scenes of the creation of the universe, to the creation of man, and eventually to the disaster of the nuclear holocaust of Hiroshima. The work is split into two main parts, with ten continuous movements.

This magnum opus is the foundation for Tippett's more recent work, *Triumph for Concert Band* (1992). This work is described as a 'paraphrase' of the *Mask of Time*; most of the material for *Triumph* is derived from the first sections of Part 2 of *The Mask of Time*. *Triumph* was commissioned by a consortium led by Frank Battisti (New England Conservatory) consisting of: Michael Haithcock (Baylor University), Craig Kirchoff (Ohio State University), Eugene Corporon (Cincinnati Conservatory of Music), H. Robert Reynolds (University of Michigan), and James Croft (Florida State University).

⁸⁶ Reynish, Timothy. 2012. "30 Years of Programme Notes" 82-83. www.timreynish.com/pdf/programme-notes.pdf

Triumph is scored for a standard Wind Ensemble.⁸⁷ Extensions to be noted include: a calling for six Horns, a Saxophone section of four players--two doubling soprano and two doubling tenor, two individual Tenor Tuba (Euphonium) parts, and two individual Bass Tuba parts. The percussion instrumentation, while not unusual, is extensive for two players.

Overview

The large-scale form of *Triumph* is A-B-C-A-Coda. (Figure 1) Each of the large sections contrast starkly in style character, as they are derived from separate portions of his original opera, *The Mask of Time*.

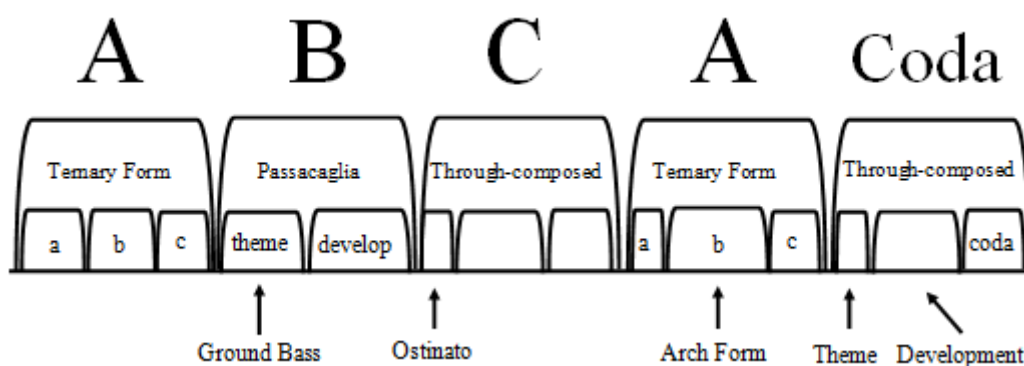


Figure 1: Form Diagram, *Triumph*

The first large section (A) serves as an introduction, and begins with a pointed metallic ostinato created by Flute, Maraca, and Crotales timbres. On top of the ostinato, the Solo French Horn and Bass Tuba enter with the first theme in a two-octave interval in measure 3. This disjunct vocal-style melody fades away as the accompaniment texture expands from the original ostinato to an explosive marcato downbeat in the low brass. A pyramid harmonic figure in the

⁸⁷ It is unclear if Tippett understood the differences between a Concert Band and a Wind Ensemble: the subtitle of the work reads “for Concert Band”, but the instrumentation instructions imply that the piece is meant to be performed by a smaller Wind Ensemble.

French Horns and Trumpet 1 in measure eight leads the music through a transitional passage initiated by Flutes 1-2 in the following measure. Following the connective tissue of the Flute duet, the melody is passed to the Saxophones in measure 11.

Throughout the work, the Saxophone section carries a significant portion of the vocal melodies transferred from Tippett's original opera. This Saxophone ensemble serves as an instrumental representation of the vocal soloists throughout the Mask of Time--with few exceptions⁸⁸, the on-stage vocal solos, duets, and quartets are always scored in the Saxophone section for purposes of the paraphrase for wind ensemble. (Figures 2-5) The standard instrumentation for Saxophones in wind band music is 2 Altos, 1 Tenor, and 1 Baritone. To achieve an appropriate ensemble sonority to match the vocal scoring in the original opera, Tippett morphs this instrumentation of the saxophone section throughout the work. These manipulations are made possible by requiring each player to double instruments.⁸⁹ These timbral adjustments demonstrate Tippett's keen awareness of orchestration in the production of ensemble sonority throughout the process of creating this paraphrase for wind ensemble.

Alto Sax 1
 Alto Sax 2
 Tenor Sax 3
 Bari Sax 4

Women/Men 1
 Women/Men 2

⁸⁸ The four exceptions to this observation are found in measures 144, 153, 182-184, and 196-198. In these examples, the function of the solo Saxophone still carries a vocal character found in the Saxophone ensemble scoring, only within heterogeneous chamber group.

⁸⁹ Extended saxophone combinations include: 1 Soprano, 1 Alto, 1 Tenor, 1 Baritone; 1 Soprano, 1 Alto, 2 Tenor; 2 Sopranos, 1 Tenor, 1 Baritone.

Figure 2: Measures 11-12
 Alto Saxophones 1,2
 Tenor Saxophone 3, Bari Saxophone 4

Figure 3: 1 measure before rehearsal 223
 Chorus: Women 1-3, Men 1-3
The Mask of Time



Triumph

Figure 4: Measures 56-58, *Triumph*



Figure 5: 2-4 Measures after rehearsal 236, *The Mask of Time*

Pyramid harmonic structures continue to reappear in this introduction, and provide direction to the melodic episodes.⁹⁰ The remnant sustains of each pyramid structure lead into the following pyramid, orchestrated in a different section. This orchestrational choice mimics the complementary melodic character; as the harmony develops, a timbral exchange occurs between measures 14 and 15, in which the upper-range Alto Saxophone 1 and Tenor Saxophone 3

⁹⁰ Pyramid structures occur in: *Mm* 8-9, Tpt 1 Hns. *M* 11, Hns 3-6. *Mm* 12-14, Hns 1-6. *Mm* 15-16, Fls 1-3 Cl 1-3.

exchange with the mid-range scoring of Tenor Saxophone 3 and Baritone Saxophone 4. This is again rooted in a change in vocal orchestration from the original opera.

The remainder of the melody is carried out by the third and fourth saxophones, accompanied only by subdued sporadic percussion entrances (low-range Marimba and middle-range Timpani.) This melody is disjunct much like the first theme initiated in measure 3. There are two main differences between these themes: the initial theme is based on duple rhythm and the second theme is mostly based on triplet rhythm. Additionally, the first theme is harmonized in octave texture while the second theme is harmonized with a more complex oblique counterline.

The second section of this introduction (A-b, Figure 1) begins in measure 21 with a three-part ostinato created by the Piccolos and Clarinets, highlighted by the Glockenspiel. This ostinato is orchestrated such to project a light metallic character. Specifically with reference to the piccolo splits, the combination of low, middle, and middle-high tessitura scored generates a thin sound, atypical of a standard “Band” sonority. When combined with the middle-higher tessitura of the clarinets, the line creates an otherworldly heterogeneous timbral unit, the echo of which is contrasted in measure 23 with a more homogeneous combination of the English Horn, Saxophones, and Marimba. This unit is also scored in a more comfortable middle tessitura, which creates a more grounded sound. Additionally, the detached dotted 32nd-16th note rhythms of the ostinato contribute to the concept of space between notes, creating a lightness to the line. This lightness is stylistically and functionally appropriate in accompanying the lyrical French Horn solos that lead the rest of the section.

This lyrical melodic character, following transitional tissue in the form of a blooming Alto Saxophone solo, continues in the second half of the section in a different orchestration.

Following the unraveling of this section, a thematic unit of transitional tissue is introduced with a startling Maraca roll, which catapults the ensemble into the next passage.

The third and final section of this introduction (A-c) is a whirlwind of polymeter and oscillating colors. This section is divided into four orchestrational subunits; dynamic layering in this passage creates a sonic doppler effect. The foundation of this effect lies in the slow crescendos and decrescendos of the Flutes, 3rd Clarinet, and Tenor Tuba (Layer 1), outlined by triplet-based arpeggiation in the English Horns, 1st and 2nd Clarinets, and Marimba (Layer 2). This foundation is exacerbated by syncopated swells from the 2nd Bassoon and Horns, which lead into downbeat fortissimo/decrescendo attacks in the Trombones (Layer 3). Immersed in this thick, yet swirling texture is an underpinning in the Tubular Bells which is metrically unrelated to the surrounding pulse (Layer 4). Once this texture is set, Tippett adds a series of chromatic triplet-based flourishes in the 3rd Trumpet, 1st Bassoon, and Marimba, as modeled from the previously-highlighted foundation material. This original triplet arpeggiation, once housed by the passage's rhythmic foundation, separates from the underlying groove to interact with the ascending chromatic flourishes. (Figure 6)

The image shows a musical score for measures 39-42 of the piece 'Triumph'. The score is arranged in four systems, each with a different instrument or group of instruments. System 1 includes Flute 1, Clarinet 3, and Tuba. System 2 includes English Horn, Clarinets 1-2, and Marimba. System 3 includes Bassoon 1, Trumpets 3, and Marimba. System 4 includes Horns and Bassoon 2. The Chimes part is shown at the bottom. The score features various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte), along with articulation marks like slurs and accents. The Chimes part features triplet patterns.

Figure 6: Measures 39-42, *Triumph*

The result of these meticulously connected episodes is an aurally amorphous package. This style resembles polyphony, but carries a more aggressive sense of dynamic direction than its Renaissance origin. This episode continues until the Soprano Saxophones enter in unison with a melody on triplet and duplet influences. As this vocalise downshifts, a solo maraca roll catapults the music into a repeat of the “whirlwind” ensemble statement. In the repeated section, the only contrast lies in the Soprano Saxophone duet, in which the first saxophone transposes up a fourth in its second measure, creating tritone harmonization. Additionally, the cascading glissando figure which concludes the phrase following the Saxophone soli is repeated twice,

ending the section on a perfect fifth interval between the two saxophones. A tenor drum roll pulls the ensemble into the next large section of the form, similarly to the function of the maracas between the two sections of this passage.

The second large section of *Triumph* (B) is a *Passacaglia*, formed around a one-measure ground bass. The meter and tempo of this passage are unrelated to anything encountered in the piece thus far. The original opera score is marked “Slow: Like a groundswell”⁹¹; the meter is 8/8, with a three-beat subgrouping indicated to be 3+2+3 throughout the passage. This subdivision is primarily made to the benefit of the players of the ground bass part, as eighth-note subdivision becomes much more complex as the section continues. The ground bass sonority is made up of the Bass Tuba, Bassoons, Contrabassoon, and Bass Drum, which creates a dark, “earthy” foundation. One should note that the orchestration of this ostinato implies two components: one of pitch (implied by the aerophones), and one of weight (implied in by the Bass Drum).

Because this three-beat measure is asymmetrical in its grouping of eighth notes, observing the internal direction of this ostinato is important to identify. Given the duration and texture of the first and third beats, Tippett implies that these may be considered “strong” beats. This leaves the shorter second beat as a “weak” beat, which leads into the following “strong” third beat. If one were to analyze this ostinato without considering the Bass Drum, a dead space of no sound would be observed in the phrase’s weak beat. In this case, one could infer from this altered phrase’s palindromic structure that the ostinato should be interpreted as symmetrical. However, by adding the weight of the Bass Drum in the place of this weak beat, Tippett creates a sense of pull into the structure’s third beat. This textural and sonic weight element adds a deeper

⁹¹ Tippett, *Mask of Time*.

meaning to the note-grouping structure of the ostinato, and gives the music an elephantine lilt.

(Figure 7)

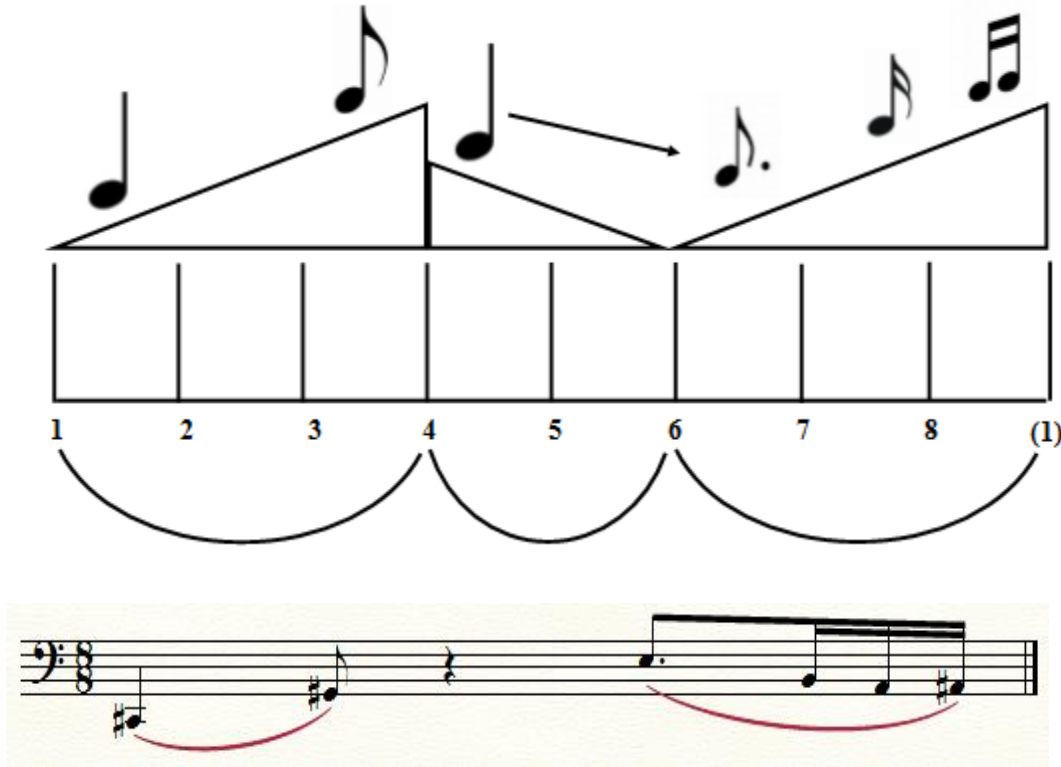


Figure 7: Structure diagram of ostinato, measure 54, Bass Tuba. *Triumph*.

As the music expands, this ground bass one-measure unit can be found in various transpositions to meet the passage's harmonic development. Regardless of the transposition, the ground bass holds the same contour and interval structure; it does not invert.

After two bars of the passacaglia setting, the saxophone sections with another vocalise statement: the first theme of the Passacaglia. The line is made up of a duet between the Alto Saxophone 1/Tenor Saxophone 3 and Alto Saxophone 2/Baritone Saxophone 4. The line's contour is of an overall ascending nature, the arrival point of which is measure 63. As the vocal quartet approaches this climax, the melodic line is highlighted by the Flutes and Clarinets, which outline main harmonic points, and exaggerate the sense of arrival at measure 63. The tutti triplet

figure of measure 63, harmonized Perfect Octave and Major 9th texture (Figure 8), is echoed in softer dynamic in the muted Trumpets and Trombones in the following measure. The orchestration of this afterthought creates an unusual other-worldly sonority. This is due to the combined direct timbres characteristic of cylindrical brass instruments, and the addition of straight mutes⁹² adds a metallic sheen. In addition, the high tessitura of the lead parts adds a strain to the sound; the 1st Trumpet and 1st Trombone must flip between their seventh and eighth partials. The tessitura, as well as the proximity of the two partials makes this measure rather difficult. In addition, the seventh partial is specifically very flat on both instruments, and must be adjusted by the players accordingly.⁹³



Figure 8: Measure 80, Trumpets 1, 3. *Triumph*

This transitional echo in the Brass leads into a second angular theme from the Saxophones, Flutes, and Clarinets. The transparent sonority of this ensemble is an interesting contrast to the grumbling character of the ground bass. When the Tuba is removed from the ground bass sonority in measure 67, the theme continues in chalumeau-range Bb Clarinet and Bass clarinet, to compensate for the bass sound in the texture. To complement this orchestration, there is also a phrase extension to the ostinato in measure 68 and 69, which serves the longer

⁹² Though straight mutes are not specifically called for, “con sordino” instructions generally imply the use of straight mutes in typical performance practice.

⁹³ This intonation inconsistency is a phenomenon of the overtone series, which begins on the concert pitch Bb for Bb Trumpet (Written C1), and Bb1 for Trombone.

dynamic shape that Tippett desired leading into measure 70. A similar phrase alteration is seen in measures 76 and 77.

Beginning with the anacrusis of measure 75, a stark character change is apparent--the foundation of which is a four-note rhythmic motive originating in the saxophones and clarinets. This technical motive is exchanged in different woodwind-based orchestrations, which transitions into to a completely new character carried by the brass in measure 80. This section is led by a chromatic theme in sixteenth-note triplet groupings. This theme, without alterations, has eleven beats. (Figure 8) As music develops, this discrepancy between the theme length and the meter causes the written bar line of the overall 3+2+3 structure to become obscured; the theme offsets itself from the bar line by three eighth-note beats per statement. One can receive confirmation of Tippett's intention in this regard by noticing how the sixteenth-notes of the theme are beamed; they retain their 3+2+3(+3) grouping, even when crossing over a bar line. Over time, this creates a metric ambiguity that is held together by the omnipresent ground bass.

To complement with the two themes, the main source of variation in this section is textural. Tippett chooses not to score for the full power of the wind ensemble in this section; he instead scores a series of staggered entrances of homogeneous instrument groups, which keeps the thickness of the texture from becoming overwhelming.

The ground bass, takes some small transposition/orchestrational modifications, but generally remains steadfast throughout the passacaglia. The saxophones, while in harmony, function as one vocal unit; they established their role in the beginning of the piece. The only augmentation to their line is the addition of the Flutes in measure 103. Even this is not a startling adjustment, as a saxophone-flute timbre combination is rather common in wind repertoire. The contrasting ascending triplet line of the trumpets and trombones can also be interpreted as a

homogeneous unit: the combination of these cylindrical instruments generates a uniquely bright sound, characteristic of the fanfare-esque flourishes notated in the music.

A significant functional change in the music's orchestration begins in measure 106, where the woodwinds assume dominance of the musical line. It is to be noted that a fortissimo dynamic scored for oboes, clarinets, and bassoons, while be significantly quieter than that dynamic scored for the previous combination of Trombones and Trumpets. Tippett accounts for this variance in his mindfulness of texture in tessitura in the preceding measures: dynamics of the preceding Trumpet and Trombone lines are marked down to a forte dynamic, and are placed in a range on both instruments that facilitate easier (and softer) playing. After noting these accommodations, one can now appreciate the functional aspect of the Flute addition to the Saxophone vocal line in measure 103 (recognized in the previous paragraph). The Flute color supports the bridge between the two main orchestrations (Brass-dominated and Woodwind-dominated), and can be interpreted as foreshadowing to the timbral shift.

The Woodwind-led orchestration beginning in measure 106 proceeds in a similar fashion to the previous section, however this time there is no duple component to the theme. The development of this section is much more simple in this regard; the eleven-beat theme repeats itself continuously, once again offsetting from the 8/8 bar line by three beats with each repetition. The only contrasting material is in solo vocal Cornet statements. Notice here Tippett's choice in scoring the rounder and darker sound of a cornet to mimic a Tenor soloist, as opposed to the brighter trumpet sound. This orchestration in the paraphrase replaces the vocal function of the saxophones, beginning in measure 82; they are replaced by Cornets and Horns. Through the rest of the section, cornets lead this color combination, with frequent support from the horn section. This horn support is meant to emphasize powerful moments of the vocal soloist from the

original opera. The texture of this section (measures 106-121) gradually thins, and leads back into a Maracas, which mirrors the Tenor Drum roll that started the unit.



Figure 9: Measures 82-83, Cornets 1-2, Horns 1-4 (Concert Pitch). *Triumph*

Measure 123 initiates the third large section of *Triumph*; this center section is the furthest developed section in the piece. The character morphs from frivolous, to sinister, to fanfare-esque. The metallic color of the opening scherzando character is reminiscent of the orchestration of the beginning of the piece. (Figure 10-11)

A mixed meter pattern is introduced in the opening bars, and is the foundation for the rest of the movement. In this $9/8+8/8$ pattern, the eighth note motor stays constant--the groupings of these notes are simply manipulated to reflect the compound triple meter ($9/8$) of the simple quadruple meter ($8/8$). The $9/8$ meter remains constant throughout this recurring ostinato, however several of the $8/8$ measures are augmented by single $4/8$ measures to reflect a lengthening in phrase. By creating this ostinato in these opening measures, Tippett is introducing two independent rhythmic ideas that will eventually interact with one another as the section develops. As the underlying ostinato loops, fragmented melodic phrases are carried by the “vocal” instruments (Saxophones, Tenor Tubas, Cornets).

The image shows a musical score for measures 123-124. The score is arranged in five staves:

- Piccolo 1, 2:** Treble clef, 3/8 time signature. Measures 123-124 contain rhythmic patterns with dynamic markings *p* and *fz*.
- Flute 3:** Treble clef, 3/8 time signature. Measures 123-124 contain rhythmic patterns with dynamic markings *p* and *fz*.
- Clarinets:** Treble clef, 3/8 time signature. Measure 123 is marked "1st only". Measure 124 is marked "2nd only" and features a red slur over the entire staff. Dynamic markings *p* and *mf* are present.
- Percussion (Crotales):** Treble clef, 3/8 time signature. Measures 123-124 contain rhythmic patterns with dynamic markings *p* and *mf*.
- Percussion (2 players):** Treble clef, 3/8 time signature. Measures 123-124 contain rhythmic patterns with dynamic markings *p* and *mp*.

Figure 10: Measures 123-124. Flutes 1,2, 3, Clarinets 1 2, Crotales, Glockenspiel, Vibraphone. *Triumph*

The image shows a musical score for measures 1 and 2 of a piece titled "Triumph". The score is arranged in five staves. The top three staves are for Flutes 1, 2, and 3, all in treble clef. The fourth staff is for Maracas, in a bass clef. The bottom staff is for Crotales, in a treble clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The score includes dynamic markings of *f* and *sf* with red hairpins indicating crescendos. A *pp* marking is present in the Crotales staff. The Maracas part consists of a steady rhythmic pattern.

Figure 11: Measures 1-2, Flutes 1,2, 3, Maracas, Crotales. *Triumph*.

The ostinato is suspended in measure 172, and is replaced by an intermediary dance groove in a compound duple meter. This groove is stated plainly in a 6/8 meter for three measures, and is then superimposed over the returning simple 8/8+4/8 meters. This creates a dichotomy between a light dance character (reflected in compound time) and a forward-driving pulse (reflected in simple time). This re-orchestration principle drives the rest of this section. This re-orchestration of melodic elements develops through the rest of this section, leading to a final sense of repose through a grand pause at measure 240.

The next unit of this paraphrase structurally reflects the material in the first “A” section (Figure 1). In measure 241, the opening seven measures of the paraphrase recapitulate. This introduction leads to a nested arch-form structure, which is followed by closing material that nearly exactly copies the respective material in the previous “A” section (measures 33-53 vs. measures 313-333).

Within this nested arch form, each of the three thematic elements include different melodic, harmonic, and orchestrational effects. The “A” theme of this unit represents tolling bells. This is suggested by the angular articulations presented in the double-reeds, supported by pointed chime and marimba colors. The cohesive yet nasal sonority of the double-reed ensemble evokes a unique color, especially because of the generally-low tessitura in the 2nd Oboe part. The slow ostinato in the melodic percussion keeps the momentum of the passage flowing as a timbre exchange occurs beginning in measure 260. Here, a clear pyramid harmonic structure is evident through staggered entrances in the Horns and Tenor Tubas, which complement the sixteenth-eighth note rhythmic melodic idea.

The main distinguishing element of the “B” theme in this unit (measure 271) is the triplet-based rhythm. In this short-lived section, Tippett explores drastic color contrast, scoring the brief theme in the chalumeau ranges of the clarinets and bass clarinets, only to be answered by the high tessituras of the Cornets and Tenor Tubas (measure 275). This theme is brief, and is nearly overshadowed by a return to the “A” theme in measure 278. This short theme is recognized as an independent entity because of its rhythmic and melodic shape, which is unlike anything presented in this unit. The “C” theme develops the idea of previous harmonic pyramids, by scattering antiphonal syncopated entrances in the brasses. These shards of color are connected by a densely harmonized ensemble of reeds.

A performance-practice challenge to be noted in measure 271: note that on beat two, there is a rest notated in the clarinets between their first and third triplets. During this rest, the percussion will fill this space with an entrance on the “and” of beat two. Because this entrance is in duple time, it will not coincide with the triplet groove in the clarinets; if the players are not aware of this dichotomy, there is a high potential for timing issues. (Figure 12)

The image shows a handwritten musical score for measures 271-272. The score is arranged in a system with the following parts from top to bottom:

- Clars.**: Three staves for Clarinet 1, Clarinet 2, and Bass Clarinet. The Clarinet parts feature melodic lines with slurs and accents, while the Bass Clarinet part provides a harmonic accompaniment.
- Cornets**: Two staves, both of which are empty, indicating that the cornets are silent in these measures.
- T. Tbas.**: Two staves for Trumpets and Trombones, also empty.
- Perc.**: A section for Percussion containing three staves:
 - (Mar.)**: Mallets, which are silent.
 - (Bells)**: Bells, which play a rhythmic pattern of quarter notes.
 - P Vibes - soft sticks**: Vibraphone, which plays a melodic line with slurs and accents, starting on a low note and moving upwards.

 The music is written in a common time signature (C) and includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). The handwriting is in black ink on aged, yellowed paper.

Figure 12: Measures 271-272, Bb Clarinets, Bass Clarinet, Bells, Vibraphone. *Triumph*.

In accordance to the second half of the arch-form, the “B” and “A” themes recapitulate, and lead into the transitional material at the conclusion of the form. This material, led by interweaving vocalises and transitioning to a whirlwind of rhythmic and harmonic modulation, directly mimics the material referenced in the first section of the score.

The final large section of the form begins with an aggressive trumpet fanfare in compound quadruple meter. (Figure 15) The rhythmically-complex motive is re-orchestrated for every brass instrument group, often in a stretto fashion, as the music develops.



Figure 13: Measures 335-337. Trumpets 1-2. *Triumph*.

As the music develops, texture thickens with heavy layering of rhythmic melodies. The first layer superimposed on the original brass fanfare is a melodic trumpet fanfare (measure 344). To accommodate for the register of the fanfare figure, Tippett re-orchestrates the original ostinato to the Trombones and Tubas. The duple structure of this melody creates a rhythmic tension with the triplet-based ostinato.

Following the conclusion of the melodic fanfare, Tippett morphs the sonority of the music, while retaining the underlying ostinato. A syncopated sostenuto unison line enters at measure in an ensemble of Clarinets and Saxophones, accompanied by a light flurry of altered arpeggios in the Piccolos⁹⁴ and Glockenspiel at measure 348. (Figure 14) This change in color is meant to emulate the sonority of an organ, which is called for in the original instrumentation of the Opera. (Figure 15)

⁹⁴ All three flute parts double piccolo (one piccolo per part).

Figure 14: Measures 348-349. Piccolos 1, 2, 3, Xylophone, Glockenspiel. *Triumph*.

Figure 15: Rehearsal 329, *Mask of Time*.

The dynamic growth of this section peaks with a bright, boisterous coda. The immediate downshift in tempo, change in meter, and impact of a wall of sound is a shock to the listener. The energy of this section is driven by a heavy yet stately melody, harmonized diatonically with added ninths, and orchestrated with interesting combinations of timbres. This elephantine statement spirals into slow, heavy dance statements, building on the tone color of the French Horn/Bass Tuba (a reference to the opening sonority of the piece).

This heavily-ornamented dance melody expands texturally, terminating with a sudden fortepiano sustain; these staggered dynamic figures create an antiphonal effect. The penultimate measure features a building sustain figure, supported by underlying scalar figures, culminating in an explosive release. The final sonority is a densely scored G Major chord, with an added 7th, 9th, and 13th. Interestingly, this is the first time in the entire piece that every instrument plays together. (Figure 16) This detail exactly emulates the character of an opera orchestra--an ensemble that is constantly morphing to create new sounds and aesthetics.

The image displays a musical score for measures 404-405 of a piece titled "Triumph". The score is arranged in a vertical stack of staves, each representing a different instrument or section. The instruments listed on the left are: Piccolos, Oboes, Clarinets; Bassoons, Bass Clarinet; Saxophones (Soprano, Alto, Tenor, Bass); Trumpets; Cornets, French Horns; and Low Brass. The music is written in 3/4 time. The dynamic markings are *p* (piano) at the beginning of each staff and *fff* (fortississimo) at the end, with red lines indicating a crescendo. The saxophone section has a more complex melodic line with some chromaticism and a red bracket highlighting a specific passage. The brass sections play sustained chords or simple rhythmic patterns. The Piccolos have a short melodic line in the final measure.

Figure 19: Measures 404-405. *Triumph*

Chapter 3: An Analysis of Rehearsal Technique

Overview

The purpose of this chapter is to offer a comprehensive analysis of the teaching technique of James Edwin Croft with reference to the piece analyzed in Chapter 2: *Triumph* by Michael Kemp Tippett. The chapter will reference video-recorded rehearsals of the Florida State University Wind Orchestra under the direction of James Croft, between the dates of February 10, 1993 and March 16, 1993. While other pieces were rehearsed by this ensemble in this period, the analysis in the following chapter will exclusively study Croft's work on *Triumph*.

Credit is due to the work of John A. Lychner, who video recorded all ensemble rehearsals led by James Croft in the Spring Semester of 1993 as a practicum project for a graduate course of Dr. Clifford Madsen. This project included rehearsals with the Florida State University Symphonic Band, Wind Orchestra, Chamber Winds, and the North Carolina Senior High School Honor Band. These tapes, recorded originally in VHS form were converted to DVD by the author; converted DVDs of rehearsals with the North Carolina Senior High School Honor Band were given to the Florida Bandmasters Association in May of 2016 as a contribution to their long-standing Legacy Project. The remaining converted DVDs and all original VHS tapes are in Dr. Madsen's possession.

Because of the subjective nature of rehearsal observation, this chapter is constructed under a specific taxonomy intended to assist the researcher in identifying trends in James Croft's teaching. This will help the reader discern systematic details and make further transfers. Deeper research can delve into rehearsal observation as its own individual entity in an effort to best create an appropriate taxonomy for novice teachers/conductors when they are observing others. The taxonomy for this investigation is included below.

For reference of the reader, *Macro* rehearsal time refers to time in which every ensemble member is playing their part in the given music. *Micro* rehearsal refers to time elapsed in which not every ensemble member plays their part in the given music at the direction of the conductor. *Instruction* refers to time in which the conductor gives any kind of verbal direction, which includes any type of feedback, comment, or instruction. Extended stops in the rehearsal for student questions, errata clarification, or breaks, were eliminated from data calculations at the author's discretion.

Taxonomy

Part 1: Chronological Rehearsal Analysis:

- E) Structure
 - F) Time Distribution Analysis
 - G) Pacing Analysis
 - H) Rehearsal Function and Continuity
- Part 2: Analysis of Conductor's Musical Priorities

- Track aural feedback--take note of repeated concepts
- What does he spend time dissecting in the score?
- Reference score analysis

Part 3: Analysis of Conductor's Teaching Strategies

- Feedback delivery
- Environment/culture
- Focus on the language used, and how he interacts with his students

Part 4: Analysis of Gesture

- Catalog Gestures
- Evaluate effectiveness of gestures
- Discuss any differences in gesture between rehearsals and concerts

Part 1: Analysis of Rehearsal Chronology

“The structure of my rehearsals is probably best underscored by the old phrase, ‘the best laid plans’...I have always had the best intentions and certainly block out time allotments and objectives, but attribute the problem of suspect planning to discovery: discovering in practice what I didn't in preparation.”⁹⁵

A. Structure

Rehearsal Calendar

Rehearsal	Date of Rehearsal	Length of Rehearsal	Time Spent on <i>Triumph</i>	<i>Triumph</i> Rehearsal Focus
1	W 2/10/93	1hr 30 min	45 min	Read-Through
2	M 2/15/93	1hr 45 min	45 min	First ¾ of the piece
3	W 2/17/93	1hr 45 min	1hr 15 min	In depth rehearsal of first 2 sections. Read-through of last 3.
4	M 2/22/93	1hr 45 min	30 min	4th and 5th sections
5	W 3/3/93	1hr 45 min	30 min	Full piece read-through. Emphasis on first 3 sections
6	M 3/8/93	1hr 45min	1hr 45min	Rehearsal on full piece in continuity
7	W 3/10/93	1hr 50min	50 min	All-encompassing/in three segments
8	M 3/15/93	1hr 30min	1hr	Dress Rehearsal
Concert	W 3/16/93		16 min	
Total		15hr 20min	7hr 30min	

Figure 20: FSU Wind Orchestra 2/10/1993-3/16/1993 Rehearsal Calendar

Concert Program

Circus Polka (1942)
Heart’s Music (1989)
Triumph (1992)

Igor Stravinsky (1882-1971) Arranged by Patrick Dunnigan
David Diamond (1915-2005)
Michael Tippett (1905-1998)

⁹⁵ Crider, 65.

This rehearsal time distribution in context of the music being rehearsed is appropriate to the difficulty of the concert program. Within to Triumph the rehearsal priorities are appropriate to the varying difficulties of the five individual sections of the work, as analyzed in Chapter Two of this document. The following sections will analyze the distribution of rehearsal time at the discretion of the instructor in efforts to discover/develop an overarching malleable formula for rehearsal planning.

B. Time Distribution Analysis

The quantitative study below will specifically analyze rehearsal aspects with reference to the following questions:

- 1) What is the time comparison between full-ensemble playing (*Macro*) and isolated playing (*Micro*)?
- 2) How much time was spent in rehearsal on *verbal instruction* (teacher) versus *ensemble playing* (Macro and Micro)?
- 3) What is the distribution of *Macro-Directed Feedback* versus *Micro-Directed Feedback*?
- 4) How much time is spent by the conductor giving *Feedback* versus *Regrouping* the ensemble with no feedback?
- 5) What is the conductor's ratio of *Approvals* to *Disapprovals*?

Time Distribution Data:

Rehearsal 1:

Playing Time (macro): 28:57 (68.4%)
 Average Play Time: 0:59 (29 entries)
 Playing Time (micro): 1:07 (2.6%)
 Feedback/Regroup time: 11:39 (27.5%)
 Average Stop Time: 0:23 (30 entries)
 Off-Task Time: 0:38 (1.5%)

Rehearsal 2:

Playing Time (Macro): 25:06 (54.0%)
 Average Playing Time (Macro): 0:35 (43 entries)
 Playing Time (Micro): 8:18 (17.9%)
 Average Playing Time (Micro): 0:38 (13 entries)
 Feedback Time: 13:03 (28.1%)

Average Feedback Length: 0:13 (60 entries)

Rehearsal 3 (split into two segments):

Playing Time (Macro): 38:33 (52.5%)
 Average Playing Time (Macro): 0:39 (60 entries)
 Playing Time (Micro): 9:21 (12.7%)
 Average Playing Time (Micro): 0:09 (63 entries)
 Feedback Time: 25:28 (34.7%)
 Average Feedback Length: 0:12 (123 entries)
 Extraneous issues: 1:02 (eliminated from calculations)

Rehearsal 4:

Playing Time (Macro): 10:27 (35.4%)
 Average Playing Time (Macro): 0:26 (24 entries)
 Playing Time (Micro): 6:54 (23.4%)
 Average Playing Time (Micro): 0:13 (31 entries)
 Feedback Time: 12:09 (41.1%)
 Average Feedback Length: 0:14 (53 entries)

Rehearsal 5:

Playing Time (Macro): 24:01 (66.7%)
 Average Playing Time (Macro): 0:41 (35 entries)
 Playing Time (Micro): 1:57 (5.4%)
 Average Playing Time (Micro): 0:09 (13 entries)
 Feedback Time: 10:03 (27.9%)
 Average Feedback Length: 0:13 (48 entries)

Rehearsal 6:

Playing Time (Macro): 46:34 (49.8%)
 Average Playing Time (Macro): 0:36 (78 entries)
 Playing Time (Micro): 12:09 (13.0%)
 Average Playing Time (Micro): 0:15 (49 entries)
 Feedback Time: 34:49 (37.2%)
 Average Feedback Length: 0:17 (120 entries)
 Other Speaking Time (Extended/related Stories and clarification of errata): 7:24
 (discounted from calculations above)

Rehearsal 7:

Playing Time (Macro): 27:51 (57.4%)
 Average Playing Time (Macro): 0:45 (37 entries)
 Playing Time (Micro): 3:03 (6.3%)
 Average Playing Time (Micro): 0:10 (18 entries)
 Feedback Time: 17:37 (36.3%)
 Average Feedback Length: 0:20 (53 entries)

Rehearsal 8 (Dress Rehearsal):

Playing Time (Macro): 28:11 (55.0%)
 Average Playing Time (Macro): 0:37 (46 entries)
 Playing Time (Micro): 3:09 (6.2%)
 Average Playing Time (Micro): 0:09 (21 entries)
 Feedback Time: 19:52 (38.9%)
 Average Feedback Length: 0:18 (66 entries)

Tippett rehearsal 7 was split into three sessions. The first session (duration 4:20) was led by a Conducting Assistant; it was recorded, but its data was not factored in the calculations below. The second and third sessions (23:30 and 28:00 durations respectively) were led by Dr. Croft, and were combined for sake of the calculations below. This rehearsal division is recorded in the logs, and will be recognized in discussion.

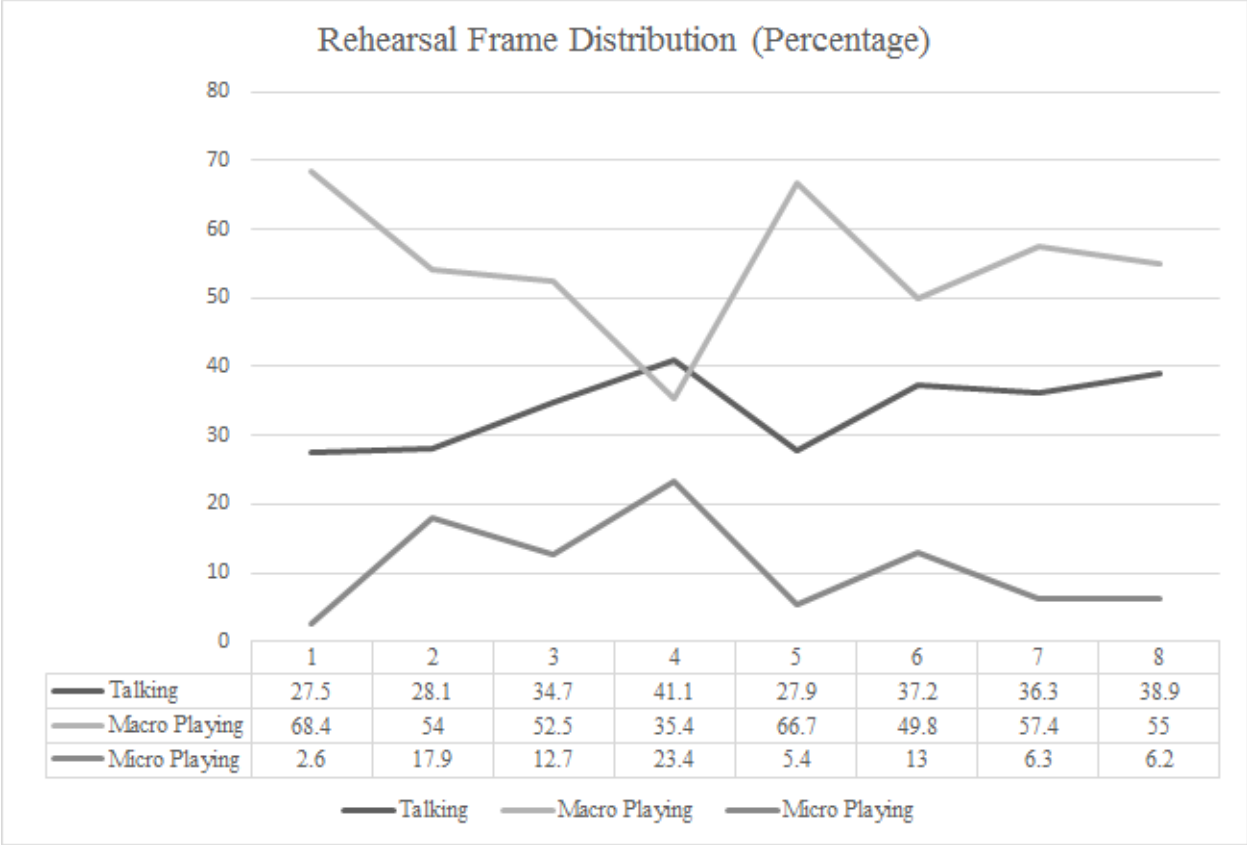


Figure 21: Rehearsal Frame Distribution by Percentage

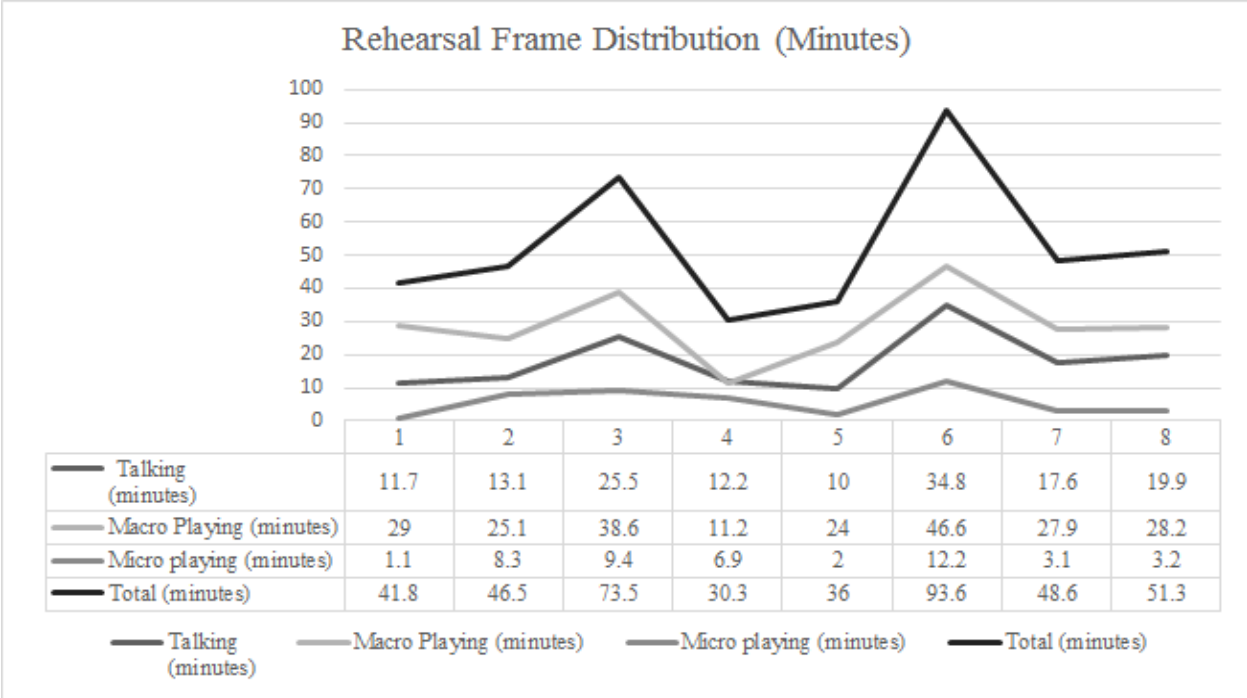


Figure 22: Rehearsal Frame Distribution by Minutes

As gleaned from the data and visualizations above, the majority of rehearsal time over the long-term was allocated in a way that allowed students to play for a majority of the time-- specifically Macro playing. On average, this Macro playing time constitutes fifty-five percent of a given rehearsal (Figure 21). There are several justifications for this phenomenon.

The players of the Florida State University Wind Orchestra are advanced musicians who have been charged by the conductor to maintain a high level of individual preparation for rehearsals; precious time in rehearsal is not to be spent on fixing elementary issues. Many ensembles, regardless of age level, function on this key principle. The difference between those younger groups and this specific ensemble however, is that the individual players come to this ensemble with a deeper range of experience (through advanced age and talent) than counterparts in other school bands. In this regard, they are used to operating under these high expectations in ensemble settings.

With this expectation in mind and in action, the conductor must budget time appropriately to ensure ensemble (rather than individual) progress in rehearsals. These budgeting techniques will be analyzed at length with regard to pacing in the next section of this document, however this ensemble expectation coupled with the advanced experience of the personnel justify the high percentage of full-ensemble playing time in the studied rehearsals. In addition, the thin scoring of the work is conducive to a high amount of full ensemble playing. As discussed in Chapter Two, almost every measure of this work is chamber music in nature--there is no full-ensemble tutti music until the last note of the piece. Breaking these thin textures down into smaller rehearsal units in most cases with this piece would be impractical. Therefore, much detailed rehearsal progress on this piece was made within a *Macro* context.

With respect to rehearsal technique, it was also observed that the conductor incorporated *micro*-directed feedback/instruction in a full-ensemble context; he was able to direct musical attention to specific groups at a pace quick enough to keep the rest of the ensemble engaged. This created an optimal rehearsal environment in which all musicians remained on-task, even when they were not directly receiving feedback. This will be discussed further in the Rehearsal Technique Analysis of this document, but should be acknowledged as a factor contributing to a high ratio of macro-related playing in rehearsal. The figures below will lead discussion on the balance of total ensemble playing time versus total feedback time from the conductor.

Time Distribution Table

Rehearsal	Instruction (minutes)	Total Playing (minutes)	Instruction (percentage)	Total Playing (percentage)	Ratio (Playing: Instruction)
1	11.7	30.1	28.0	72.0	2.57
2	13.1	33.4	28.2	71.8	2.55
3	25.5	48	34.7	65.3	1.88
4	12.2	18.1	40.3	59.7	1.48
5	10.0	26.0	27.0	73.0	2.60
6	34.8	58.8	31.2	68.8	1.69
7	17.6	31	36.2	63.8	1.76
8	19.9	31.4	38.8	61.2	1.58
<i>Average</i>	<i>18.1</i>	<i>34.6</i>	<i>33.1</i>	<i>67.0</i>	<i>2.01</i>

Figure 23: Distribution of Verbal Instruction versus Student Playing

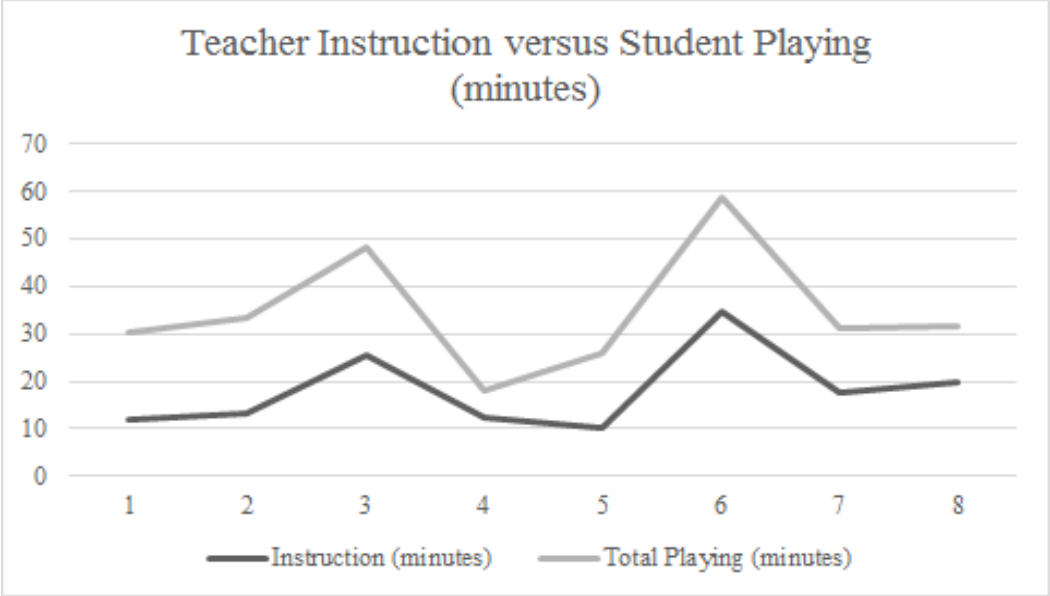


Figure 24: Distribution of Verbal Instruction versus Student Playing (Minutes)

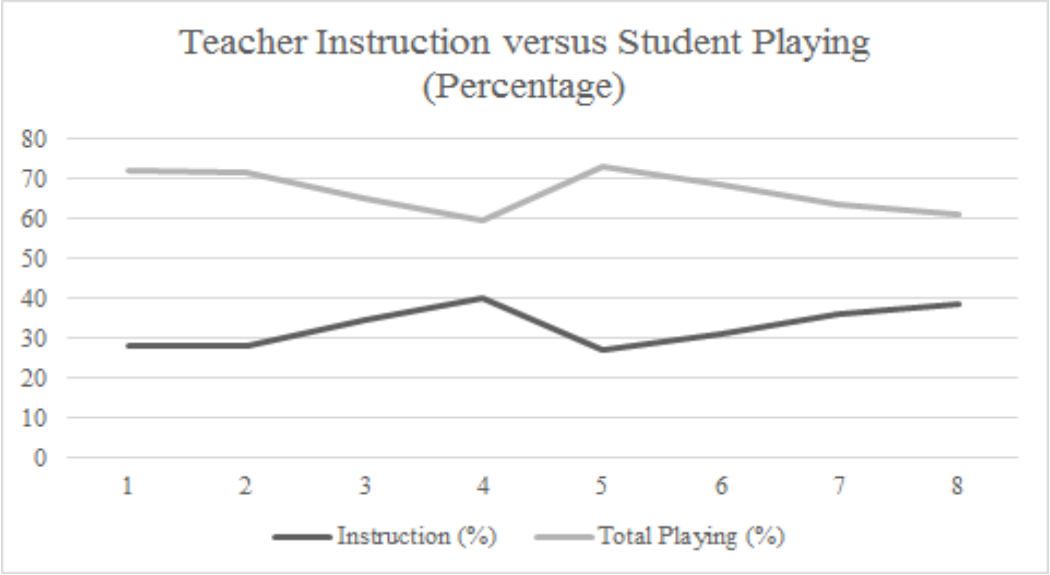


Figure 25: Distribution of Verbal Instruction versus Student Playing (Minutes)

The overarching observation from this data shows that playing time consistently holds a critical mass of these rehearsals, averaging 67% of their total length (2:1 ratio of playing to feedback).

C. Pacing Analysis

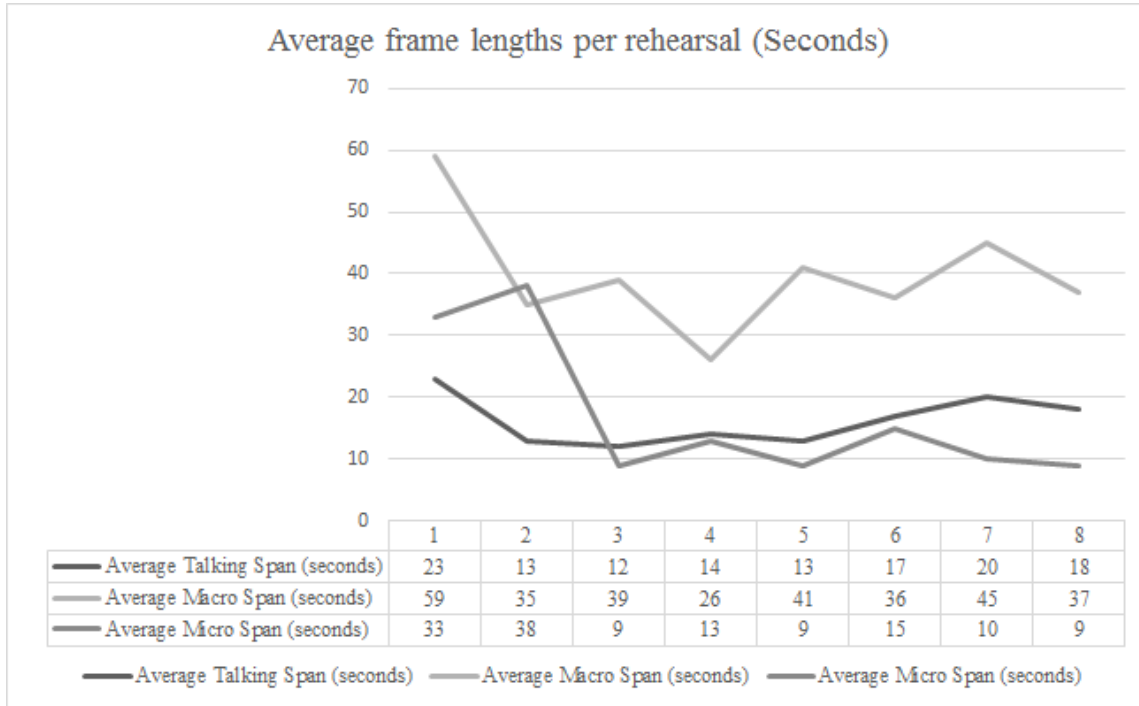


Figure 26: Rehearsal Frame Distribution by Average

Rehearsal pacing will be analyzed in reference to three rehearsal elements: Ensemble “Macro” Playing time, “Micro” Playing time, and Conductor Feedback “Talking” time.

All Macro playing frames are relatively long, averaging 40 seconds in length. The two outliers from this mean fall under *Rehearsals 1* and *4*. As expected, Macro frame lengths in the first rehearsal were significantly higher than the mean (59 seconds) simply because this rehearsal was designed to function as a read-through. With players of a high caliber, the conductor’s intention in this rehearsal was simply to play through the piece, establish performance tempos, and allow the students to hear the piece in relative continuity so they could come to the next rehearsal prepared. Excessive rehearsal activity in the read-through would prove ineffective.

The other variation from the mean falls under *Rehearsal 4*, where macro frames are significantly shorter than the mean (26 seconds). As visualized by Figure 21, *Rehearsal 4*, this session was very detail-oriented and quickly paced. This session specifically will be discussed in reference to its function in the rehearsal timeline later in this unit.

In true rehearsal context, micro frames are relatively short. The reason the “true” differentiation is made is because, similarly to the manner discussed with Macro frames, the first two rehearsals use musical decontextualization (i.e. Micro frames) in a read-through context. Micro frames are not necessarily used to correct problems, rather aurally expose certain musical elements to the ensemble, except for the first two rehearsals. These sessions do not use Micro frames in a rehearsal context, but in an “exposure” context. Beginning with *Rehearsal 3* however, micro frames are used as rehearsal frames, and averaging 11 seconds in length.

As discussed in *Section B* (page 66), feedback spans are consistently short, averaging 16 seconds in length. This length is the most significant piece of evidence to suggest that there is an overarching quick pace to rehearsals in this cycle. This data is a manifestation of consistent and efficient rehearsal technique: the conductor gives an instruction, the ensemble reacts, and the conductor provides feedback/gives a new instruction. This “Rehearsal Frame” application is consistent across all eight recorded rehearsals, and undergoes very little variation. This consistency is the critical aspect of efficient pacing, and keeps ensemble members engaged even over rehearsals stretching over ninety minutes. More detailed analysis of rehearsal technique will be provided in *Stage 3* of this chapter.

D. Rehearsal Function and Continuity

“Every rehearsal must have variety, challenge, and that moment of satisfaction that provides performers with a sense that this has been a worthy use of time and effort. This is the same affect that keeps those of us who have had long careers recalling past moments with such pleasure.”⁹⁶

Data extrapolated from this set of eight rehearsals reveals a logical long-term shape in three stages, with regard to the three analyzed rehearsal aspects (Macro, Micro, and Feedback). Each rehearsal session served a specific function within its specific stage, and in the rehearsal process with respect to the surrounding concert program, personnel, and amount of time available.⁹⁷

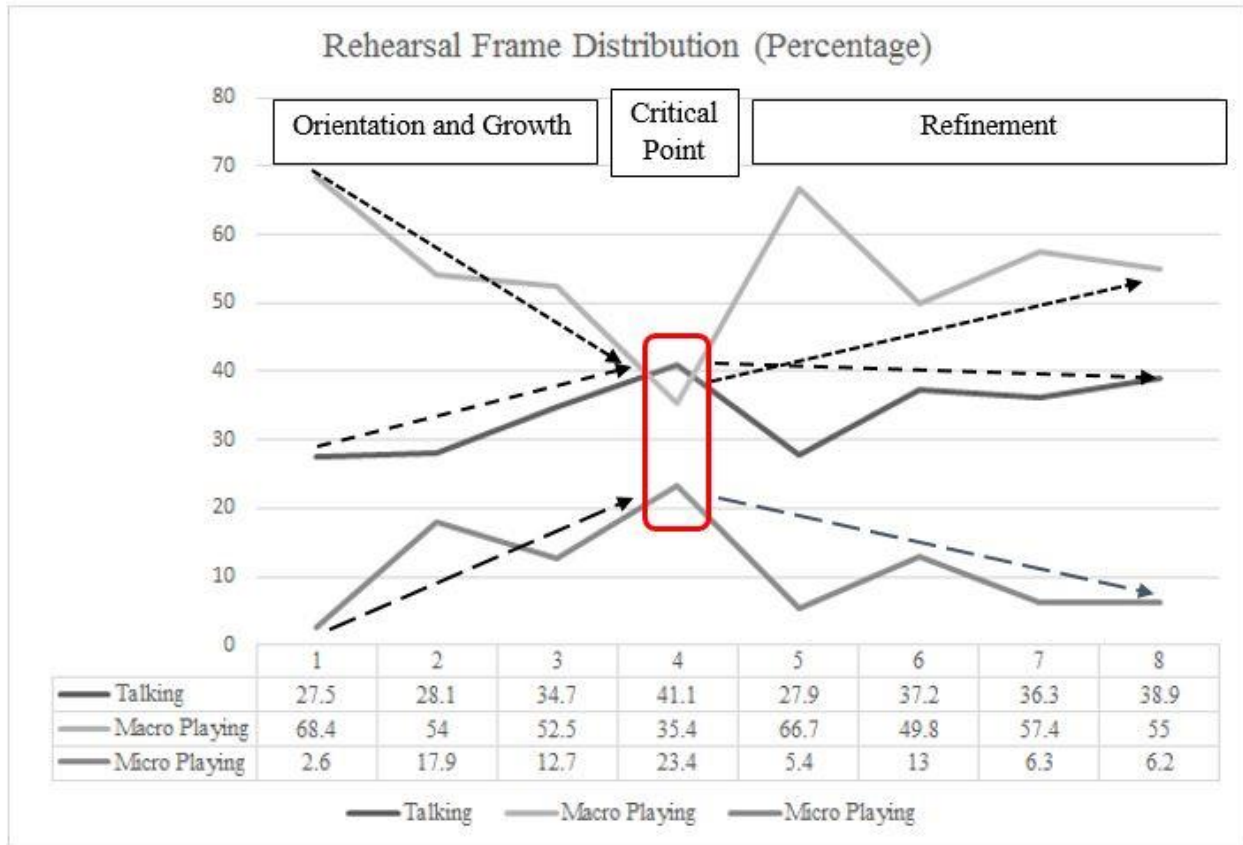


Figure 27: Rehearsal Frame Distribution by Percentage

⁹⁶ Crider, 34.

⁹⁷ For frame-by frame analysis of each rehearsal, see Appendix D of this document.

Stage 1: Orientation and Growth

Rehearsal 1, as previously discussed within the context of Macro frames, served as an introduction to the piece. Croft's main objectives for this orientation rehearsal was to give the players an understanding of the structure and tempos of the work. Because of the intricacy of *Triumph*, it is important for the players to have this type of "immersive" experience with the music before taking the significant amount of time necessary to perfect their individual parts.

Rehearsal 2 initiates the sequence of the detailed rehearsal process. Compare the first and second rehearsal in Figure 21 below; notice the trends in the three rehearsal data points. Macro rehearsal percentage decreases: the ensemble has already been oriented to the piece, thus eliminating a dire need for playing through it for sake of comfort. Micro rehearsal percentage increases dramatically, which represents the initiation of a detail-oriented rehearsal process. Instructor feedback remains nearly constant between the first and second rehearsals (0.6% increase). This represents a trend for the entire rehearsal cycle: the conductor's feedback and directions serve as guidance to the players. He does not over-explain concepts in rehearsal and does not complicate the task by attempting to solve two issues at once. This is again supported by consistent Feedback frame lengths, supported by data of Figure 26 (page 69).

Rehearsal 3 follows the general trend as *Rehearsal 2*, with slight variations. Note the steeper incline of the Feedback curve (slope 6.6), and its nearly-inverse relationship with the declining Micro curve (slope -5.2). This inverse relationship has a complementary function in the long-term detail-oriented rehearsal process. The time not used in detailed micro-ensemble playing was supported by increased explanations and feedback from the conductor.

Stage 2: Critical Point

Rehearsal 4 is key in the continuity of the rehearsal process: it is the most intensive rehearsal in the entire cycle with regard to pacing and detail, and functions as the pivot point of the process. Notice in Figure 27 that *Rehearsal 4* functions either as a peak or valley point for each of the three sets of data: it is the lowest point of Macro Playing, and the highest point for Micro Playing and Instructor Feedback. This inversion in the typical rehearsal time distribution shows the intensive nature of the session. Micro Playing and Instructor Feedback percentages are high in this session because it is a detail-focused rehearsal. The majority of time (64.5%) is spent decontextualizing the music, and fixing details.

A fast rehearsal pace accompanies the detailed nature of this rehearsal. This promotes efficiency in time management, and keeps students engaged/on task in a stage of the rehearsal process that many may perceive as tedious. Notice the supportive data of Figure 26 (page 69): rehearsal frame segments (Micro and Feedback frames) last on average no greater than fourteen seconds. The conductor gives focused instruction, to which the students respond. The students either execute the task correctly or incorrectly. If performed incorrectly, the instructor will either give more specific feedback, or simply have the players try again. *When* the task is eventually performed correctly, the conductor will acknowledge the correction, and continue on to a new instruction. The instruction will either initiate another detail-oriented rehearsal frame (Instruction to Micro to Feedback/Instruction) or will prompt the entire ensemble to regroup, and play until the next detail-oriented frame is prompted (Instruction to Macro to Feedback/Instruction to Micro to Feedback, etc.). A key assumption in this task with players of this caliber is that the conductor music be insistent on appropriate correctness; one will note in observing the rehearsal

process throughout the entire cycle that Detail-Oriented Rehearsal Frames (Figure 28) will be repeated liberally until the conductor is satisfied with the result.

With regard to pacing, notice additionally that the length of Macro frames drops significantly below its mean in *Rehearsal 4*. This suggests that full-ensemble (Macro) playing was additionally used as part of the Detail-Oriented rehearsal technique, often interchangeably with Micro playing. This decision whether to rehearse details of a passage with the full group (Macro) or with a smaller subset (micro) was made at the conductor’s discretion, depending on the texture of the passage, the primary goal(s) of the rehearsal frame(s), and the desired pacing of the rehearsal.

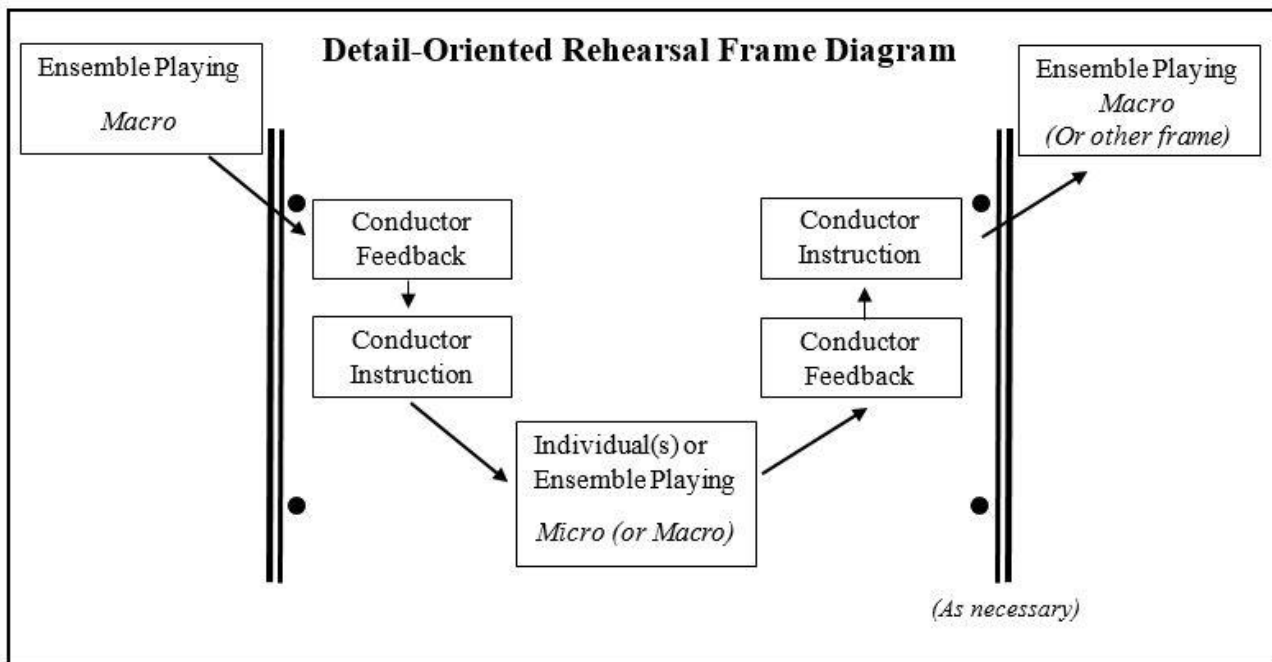


Figure 28: Detail-Oriented Rehearsal Frame Diagram

Stage 3: Refinement

To achieve equilibrium following the Critical Point of the rehearsal cycle, *Rehearsal 5* focused on integrating the detailed progress made into musical continuity. Notice the radical difference in data points from Figure 29 (below) that reflect this change in structure. As suggested by the superimposed black dashed arrows of Figure 29, the trends in the three data areas invert following the meridian *Rehearsal 4*. This signals a long-term symmetrical structure in time distribution, and supports appropriate pacing for an upcoming concert. In support of this trend, observe the relationship between all three data areas from *Rehearsal 5* and *Rehearsal 1*: the time distributions between the two sessions are nearly identical. This data suggests that both of these sessions in the long term carry the same function: they are meant to orient the ensemble to the specific work.

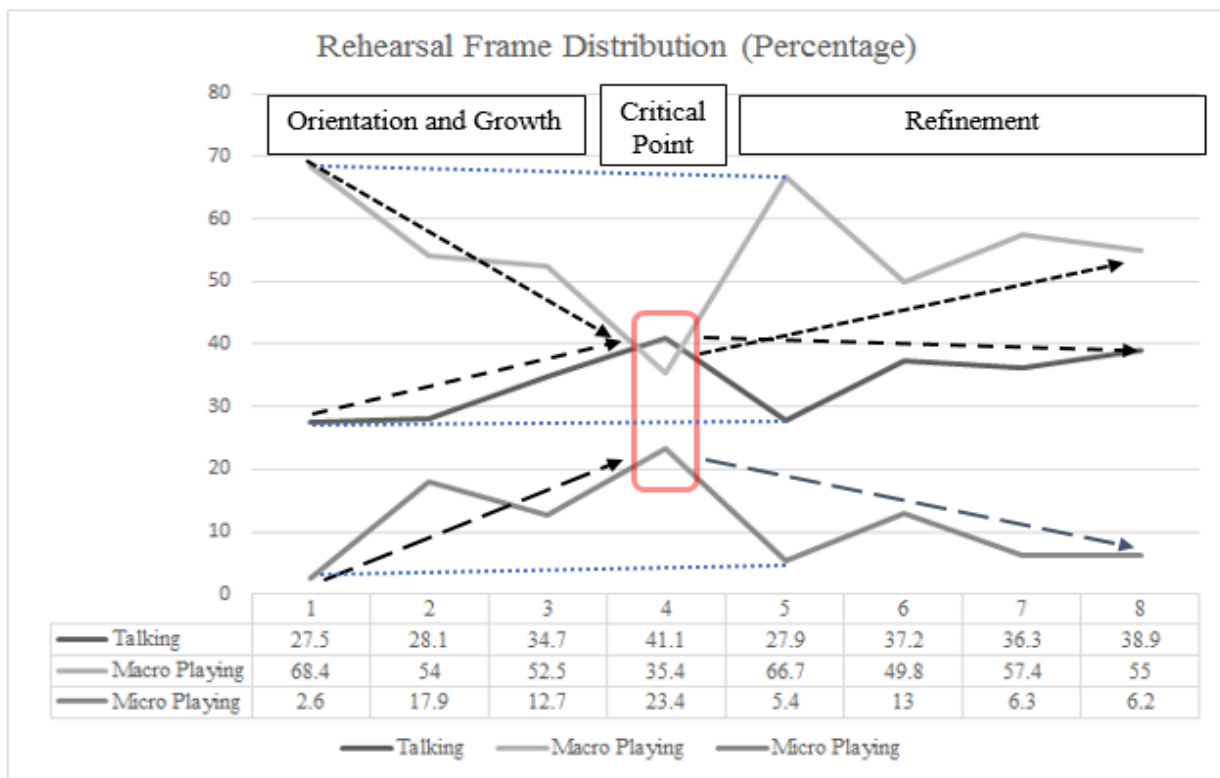


Figure 29: Rehearsal Frame Distribution by Percentage

The main differentiation between these sessions (pre and post-meridian) is that *Rehearsal 5* serves as a re-orientation to Triumph for the ensemble, after being saturated with detailed progress on the work in the previous session. In a sense of long-term balance, *Rehearsal 5* functioned as a drastic compensation from the meridian of the rehearsal process. *Rehearsal 6* functioned as a slight counteraction to this compensation, while still supporting the overall data trends reflected in Figure 29. In a rehearsal sense, *Rehearsal 5* represents a *continuity* focus. *Rehearsal 6* complements this session with a *detailed* focus⁹⁸. This overall focus between continuity and detail oscillates between the remaining rehearsals until the performance; notice how the data trends are approached for each of the three data areas from *Rehearsals 5* through *8*.

With respect to the continuity of data trends, a note should be made regarding the final rehearsal of the cycle (*Rehearsal 8*). With younger ensembles, it would generally be expected for the time distribution of the group's final rehearsal to mimic the data of *Rehearsal 1*, creating a true symmetry to the overall rehearsal structure. While the time distribution of *Rehearsal 8* is similar to the distribution of *Rehearsal 1*, it is evident in the relatively high percentage of conductor feedback in *Rehearsal 8* (38.9%) that the session is still in a relatively detail-oriented mode. This relatively unusual dress rehearsal time distribution can still be considered appropriate given the advanced maturity of the players in the ensemble. Additionally, the ensemble has already been consistently reinforced in the continuity of the piece throughout the rehearsal process; another session focusing on simply playing through the work without rest may not be the most appropriate use of time given the skill of the players and the advanced difficulty of the music. Therefore, this functions as the pinnacle of a continual structural strategy in the rehearsal

⁹⁸ This statement is not meant to imply that the "continuity" rehearsal is devoid of attention to detail. It is simply underscoring the primary objective of the rehearsal session.

process: the idea of having one session with intense focus to detail followed immediately by a session to integrate these details into continuity. In this case, the “session” integrating *Rehearsal* 8’s details into continuity is the concert: the premiere performance of Michael Tippett’s *Triumph*.

Part 2: Musical Priorities

In complement to the analysis offered in the previous section of this chapter, a time distribution analysis with respect to time allocated to particular sections of the selected work, *Triumph* by Michael Tippett, will show a new angle on Croft's rehearsal structure. For ease of readability, musical ideas from Chapter 2's analysis⁹⁹ of the work will be referenced throughout this section. Time distribution analysis will reflect rehearsal time spent on each of the five large sections of Tippett's work. (see below)

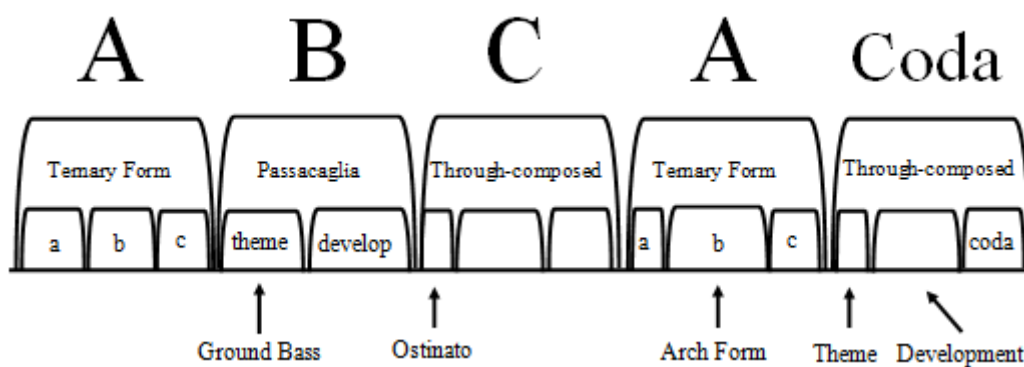


Figure 30: Form Diagram, *Triumph*

Rehearsal Time Distribution Table with Respect to Musical Form

Rehearsal	1	2	3	4	5	6	7	8	Total minutes	Total Percentage (%)
Section A <i>minutes</i>	8.7	9.8	25.3	21.8	11	10	14.6	10.5	111.6	26.1
Section B <i>minutes</i>	14	31.8	31.0	11.8	7	24.7	12	21.4	153.5	35.9
Section C <i>minutes</i>	11.9	0.0	10.3	0.0	10.8	23.7	17.0	9.3	82.8	19.5
Section A' <i>minutes</i>	5.2	0.0	4.3	0.0	3.3	16.8	0.0	12.5	42.1	9.8
Coda <i>minutes</i>	3.7	0.0	6.4	0.0	4.7	10.2	6.5	5.8	37.2	8.7
Total <i>minutes</i>	43.4	41.7	77.2	33.5	36.7	85.4	50.1	59.3	427.2	100.0

Figure 31: Rehearsal Time Distribution Table with Respect to Musical Form

⁹⁹ An analysis of *Triumph* can be found on pages 38-59 of this document.

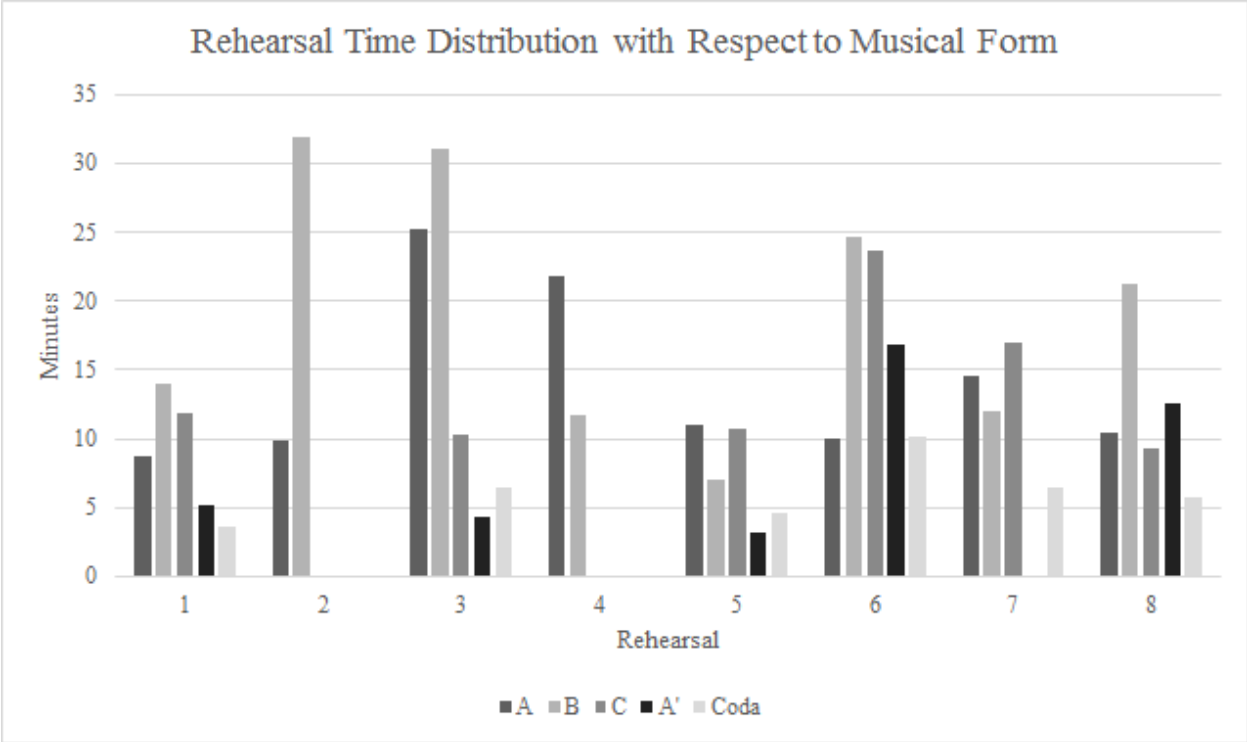


Figure 32: Time Distribution Bar Graph with Respect to Musical Form

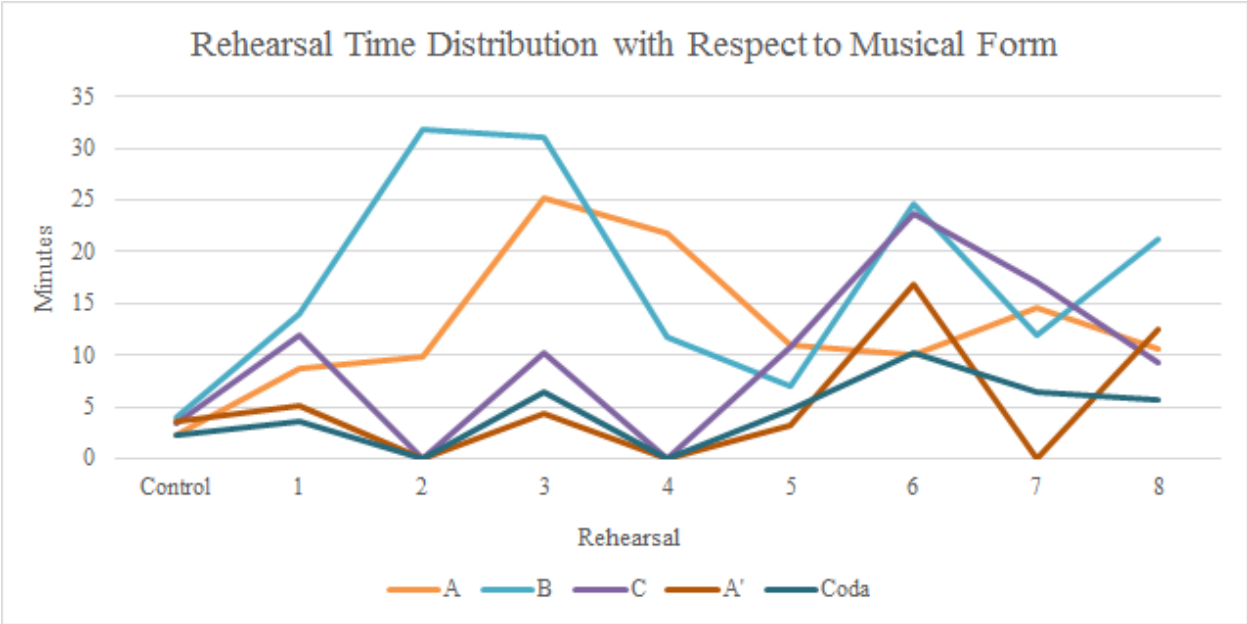


Figure 33: Time Distribution Line Graph with Respect to Musical Form

Rehearsal Pacing with Respect to Musical Form:

As evidenced by the data in time distribution, the conductor determined that the *B* section (Passacaglia) of *Triumph*'s form required the highest degree of attention of all the other sections of the form. It was the first section to receive heavy rehearsal time, and was a section that was continuously reinforced throughout the rehearsal cycle. (Figure 34). In an objective sense, this unit of music in itself is the most difficult in the entire work. In sheer duration, it is longer than any other section. It is also set in a complex meter, upon which polymetric elements are superimposed, creating a substantial difficulty in ensemble coordination. Many of these polymetric elements are very technically demanding, demanding an even greater need for extended rehearsal time.¹⁰⁰ Rehearsed in tandem with the passacaglia was the ternary form *A* section. The *A* section was always rehearsed before *B* to retain the piece's continuity, though *A* generally received less overall rehearsal time than *B* because of its lower demand level: the section is short, and with the exception of chamber-setting coordination, did not require extensive rehearsal.¹⁰¹ was rehearsed in complement to *B*, but with less time (due to the lesser difficulty and shorter duration).

Sections *A* and *B* as a cohesive unit represent the musical efforts of the first half of the rehearsal process. Beginning with *Rehearsal 5*, the musical focus of the rehearsal process shifts to prioritize sections *C*, *A'*, and *Coda* (Figure 34). One will note that this complements the shift in rehearsal pacing discussed in the previous section of this chapter¹⁰². Similar to the shift in pacing between *Rehearsals 4* and *5*, there also exists a complementary meridian between these rehearsals for musical priority. When studying figure 34, one will notice beginning with

¹⁰⁰ Analysis of the "B" section of *Triumph* can be found on pages 46-51.

¹⁰¹ Analysis of the "B" section of *Triumph* can be found on pages 40-46.

¹⁰² See pages 73-77.

Rehearsal 5 and peaking in *Rehearsal 6* that regarding musical priority, there is a shift in focus towards the latter three sections of the work. This is complemented by the pacing trends highlighted in the accompanying graph reviewing rehearsal frame distribution. While *Rehearsal 6* was the most detailed rehearsal for this latter half of the music (Figure 34), it should be noticed that this detail is explored in a way that still serves the purpose of continuity in the *Refinement* section of this rehearsal cycle. This requires meticulous planning before the start of the rehearsal process: the conductor must be able to anticipate how much rehearsal time is necessary to appropriately rehearse the first two sections, so the remainder of rehearsal time (in this case, *Rehearsals 5-8*) can be allocated to rehearse the second half of the work while reinforcing continuity on the entire piece.

Specifically relating to the second half of the work (consisting of *C*, *A'*, and *Coda*), *C* received the heaviest portion of rehearsal for the remainder of the cycle. Sections *A'* and *Coda* received in-depth rehearsal time complementary to *C*, though at a lesser magnitude. This can be justified in several ways, the most obvious of which is that the *C* section is more extensive in length and technical demand than the other two sections. Even so, the *A'* section is mainly a recapitulation, and need not receive extensive rehearsal when *A* has already been polished. The *Coda*, though virtuosically intense for some instruments, is short and ostinato-based. With proper preparation (mainly from the upper brasses and woodwinds), this section can be rehearsed quickly and efficiently. As shown by the data, the *Coda* is the final section in the rehearsal process to be finalized, as evidenced by the data curves of rehearsal allotment, the *Coda* and *C* sections are the last to receive thorough rehearsal in this cycle.

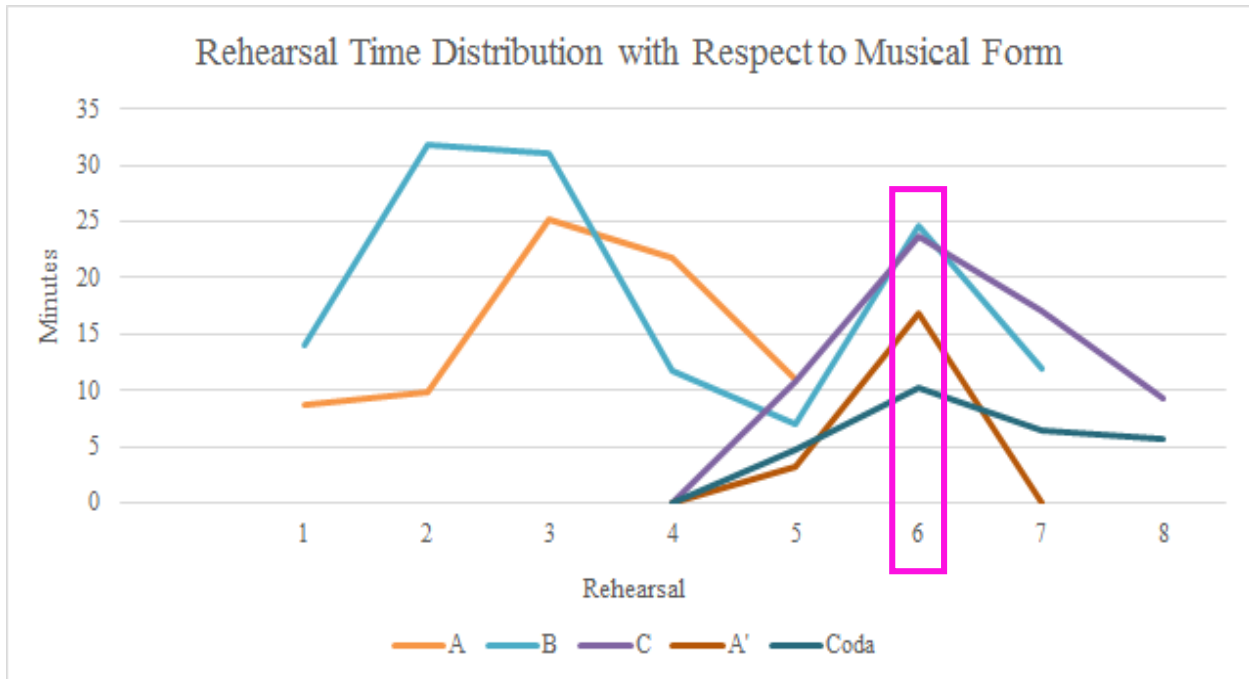


Figure 34: Rehearsal Time Distribution Graph (Reduced and with Analysis)

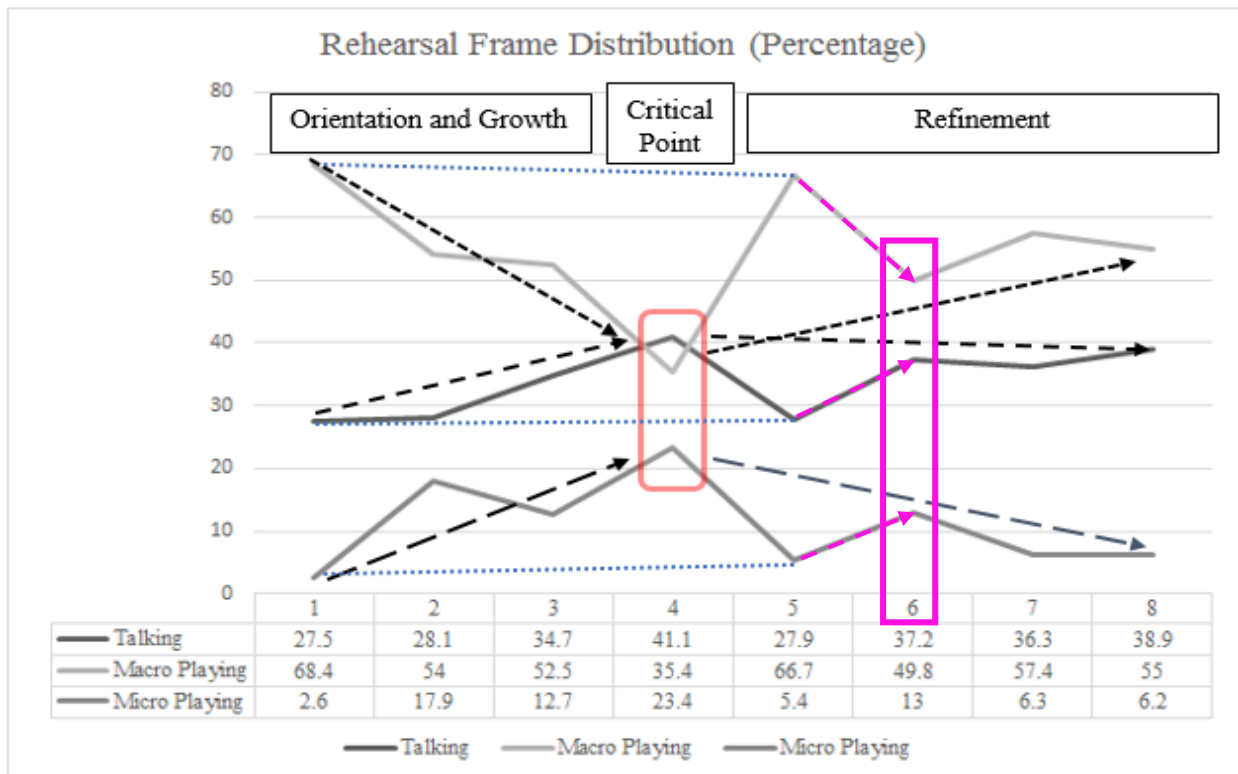


Figure 35: Rehearsal Frame Distribution Graph with Comparison to Musical Form

Part 3: Rehearsal Environment

The most important aspect of an ensemble rehearsal is its classroom environment. Rehearsal environment controls the level of productivity in the classroom, which in turn has the power to motivate (or discourage) students to pursue independent study outside of school. In any rehearsal situation, the teacher/conductor must have steadfast control over the classroom environment, so it may have a productive impact on the music-making process. As a seasoned secondary school teacher and college professor, James Croft was internationally respected in his profession for his understanding and application of this concept. The control that Croft shows over his rehearsal environment serves as a valuable model for young teachers in the process of forming their classroom philosophy. This concept will be studied in the following section, using the same source rehearsals as the previous two parts of this chapter.

Preparation:

Croft began each of his rehearsals with the Florida State University Wind Orchestra promptly at 4:00pm, however an important portion of the rehearsal environment was set before he even walked into the rehearsal room. Preparation of the physical rehearsal space is an aspect of teaching that cannot be overlooked. When observing a recorded rehearsal, one will notice before the conductor is even visible that the rehearsal hall is set up with the appropriate number of chairs and stands, and the conductor's podium is in place. The walls of the rooms are prepared with the curtains moved to the desired orientation, and all necessary materials have been distributed to the musicians, who know to arrive early to their call times. Once all logistics in the room have been situated, the students warm up their instruments, and wait for the conductor to initiate the rehearsal.

These details, seemingly menial, are critical to the rehearsal environment. It is important that logistical details are compartmentalized, so not to interfere with the music-making in rehearsal time. Once a logistical issue presents itself in a rehearsal session (i.e. a musician does not have a printed part for a certain piece), the work environment is obliterated, and the conductor must work doubly hard to restore the productive environment. Thus, situating logistics before the conductor enters the room allows a separation between organization time and work time. These preparatory tasks are generally delegated to the student musicians, supervised by associate/graduate conductors. This system empowers the conductor fulfil their responsibility: to lead a musical rehearsal.

Initiation:

With logistical details in place, the rehearsal is ready to begin. At the designated start time, Croft walks into the rehearsal room with scores and baton in hand, ready to begin the rehearsal.¹⁰³ This entrance functions as a cue to the ensemble members (who should already be seated and ready) that the rehearsal is about to begin *very soon*. One is able to interpret Croft's rehearsal mentality in the way that he approaches the podium; he is not social before the start of rehearsal. Unless someone approaches him with an urgent question, he will approach the podium silently, place his scores on the stand, and when ready, step on the podium. Stepping on the podium is his main cue to the ensemble that the rehearsal will begin *now*. For Croft's younger ensembles, he instructs the players to automatically stand and cease all talking the instant the conductor takes the podium.¹⁰⁴ For older players of the Wind Orchestra, Croft only has the

¹⁰³ In dress rehearsals, the conductor will generally arrive earlier to ensure that the stage has been set correctly, and that no logistical issues arise in later in the session.

¹⁰⁴ Generally high school groups and FSU Concert/Symphonic Bands. This can be observed in recorded rehearsals referenced in this document (see appendix A).

players stop playing when he takes the podium, however it is important to note that Croft is deliberate in his cues for beginning the rehearsal session.

Just as with any behavior, cues need to be reinforced. In the fourth rehearsal of this cycle, the players did not follow the cue of silence when Croft stepped on the podium; he directly voiced his disapproval of this behavior:

I'm always so amazed (*chuckling*)...that here is this icon of restraint standing in front of you, as if to say "Well good afternoon folks! How are you today? Delightful...it's not raining. Nice to see you!" Yes indeed, you folks keep right on playing and... I'm trying to figure out in what way could I become a symbol that would say "This rehearsal is about to start when I stand on the podium." And I'll bet you that can be done. And I'll bet you will remember that...tomorrow...or the next day...or whenever the Hell it is that I stand in front of you. We'll get that squared away. Thank you very much. (*Nods to oboist to tune*)¹⁰⁵

This behavior did not occur again.

Structure:

Rehearsal structure has been addressed in previous parts of this chapter, however it is key to student engagement and musical preparation. It is clear through the data analysis of *Parts 1* and 2 of this chapter that had a long-term plan for approaching Triumph before the first rehearsal. This "hourglass" macro to micro to macro shape is common for rehearsal frames within particular rehearsals, however it is interesting to observe this shape unfold over the course of a concert cycle, especially with the deliberate interweaving of particular sections in the pieces form.¹⁰⁶ While this rehearsal shape is not always applicable for all rehearsal situations with all musical ensembles, it is important for teachers to recognize this rehearsal shape as an option. In this particular case, the plan was successful because it was idiomatic to the given amount of rehearsal time (relatively little), musical difficulty (very high) and ensemble skill level (very

¹⁰⁵ 2:45-3:55, FSU Wind Orchestra 2/22/96

¹⁰⁶ See page 82.

high). At a distance, this rehearsal shape seems risky to teachers--conductors generally opt to have too much rehearsal time, not too little. However, this rehearsal situation functioned positively in a way that challenged the students, and empowered them to come to rehearsal aptly prepared, with an imminent performance looming.

For teachers and conductors reading this document who will likely not have an ensemble/rehearsal situation similar to that of the FSU Wind Orchestra, it is more important that one adopts *some type* of long-term rehearsal plan/shape devised for their concert cycle, rather than try to mimic the data analyzed in this document in an environment in which the efforts will be surely futile.

Pacing and Feedback:

Rehearsal pacing in many situations relates directly to student engagement in ensemble settings. As analyzed in Part 1 of this chapter, pacing was generally regulated by the Dr. Croft in a manner that allowed students to play for as long as possible. Any feedback given to the ensemble was given in a concise manner (on average 16 seconds in length per instance), and whenever feasible would include vocal modeling. Often times, he would model/sing over the ensemble while they played to avoid stopping the music. This modeling tool is efficient especially for communicating articulation and phrasing information. Croft was able to be effective in his vocal modeling because of his conviction in his demonstrations, and because his speaking/singing voice carried enough resonance to fill up the rehearsal hall.

In the rehearsal process, Croft was deliberate in keeping his verbal feedback to a minimum (when appropriate within the context of the long-term rehearsal plan, so not to remove the positive reinforcement of musical continuity from the rehearsal process. For this reason, the conductor avoided drawn-out stories or metaphors in rehearsal. The only instances in which the

conductor took extended time for an explanation came in the latter half of the rehearsal process, in which the he read text from *The Mask of Time*¹⁰⁷ for corresponding sections of *Triumph*. Even in these scenarios, Croft was succinct: he simply read the text and then promptly continued with rehearsal, allowing the students to make their own transfers.¹⁰⁸ This pacing strategy can be beneficial for students of all ability levels. On a surface level, it drastically decreases the likelihood of consistent off-task behavior for all age levels. (For school-age children, this will manifest itself through excessive talking/physical behavior. For college/graduate students, this will cause students to mentally disengage from the rehearsal.)

In general, students simply want to play their instrument in ensemble rehearsals for as long as possible: playing functions as positive reinforcement. When students are stopped in a rehearsal, this pauses the positive reinforcement. If players are removed from the musical aspect of rehearsal for long enough, they may even feel that they are being punished (often, students are stopped to be given some type of approval anyway). Croft opted to adopt his particular pacing style for those particular reasons, which guarantees players that they will spend most of their rehearsal time playing and reinforcing musical continuity, while making corrections as needed.^{109 110} This unspoken understanding between the students and conductor is a large part of the conceptual aspect of the environment that Croft creates in his rehearsals.

¹⁰⁷ The original Michael Tippett opera, which served as source material for *Triumph*. See Chapter 2.

¹⁰⁸ Note: for younger students, the conductor/teacher would likely have to offer more explanation to allow the transfers to take hold, however Croft was able to afford this lack of explanation given the skill of the group.

¹⁰⁹ See Figure 28, page 74.

¹¹⁰ Certainly the pacing structure will differ for younger ensembles in which the players still need reinforcement in growth in fundamental techniques (tone, intonation, sonority, etc.). This model is specifically designed to apply in situations where the rehearsal/class period consists strictly of music rehearsal.

Notes from Dr. Croft on rehearsal structuring:

“I have always had the best intentions and certainly block out time allotments and objectives, but attribute the problem of suspect planning to discovery: discovering in practice what I didn't in preparation.

I wish I had been a better manager of time, for my rehearsals all too often ran over their allotted span. I resented colleagues holding students over their prescribed lesson times, thus causing them to arrive late to my rehearsals. I let them know it was an imposition on the rest of my ensemble. I can only beg forgiveness when committing the same transgression. Little is accomplished by those in extra minutes, for concentration ebbs near the wee-bitching hour.”¹¹¹

¹¹¹ Crider ___

Part 4: Gesture

“I’m much more concerned [with the Wind Orchestra] with not only being on task but making sure that the preparation that I have [is what] that music requires...you really want to go after it a little different...you don’t teach in the same sense [as with younger groups]. So much of the teaching with the Wind Orchestra is gestural.”¹¹²

As a musical tool, conducting gesture is a critical part of Croft’s teaching vocabulary.

From the first rehearsal through the final performance, the conductor is consistent in giving gesture that appropriate stylistically to the music with the intent of communicating necessary information to the players. Croft does not use any unnecessary movement in gesture, which eliminates the potential of “visual noise” to the ensemble and audience. Much like his feedback frames, Croft’s gestures are direct, insightful, and concise. Part of this mobile efficiency is attained through a relatively small gestural toolbox. Rather than having a great deal of visual information to project, the conductor uses a smaller amount of movement in a very efficient manner, paying strict attention to dynamic, style, and beat clarity in gesture.

With respect to dynamic information, Croft is deliberate in controlling the size of his beat pattern in relation to the information called upon in the score. Generally, in softer dynamics Croft will raise his beat plane in complement to his smaller beat pattern; this helps him retain eye contact with the players through the tip of the baton.

In Croft’s gesture, style is nearly always abundantly evident. If one were to observe a video of his gesture without any sound, an observer would still be able to comfortably gather stylistic and articulatory information from his movements. This is because of the exaggerative nature of his gestures in sections of contrasting style, but also because of the diligent care placed in preparatory gesture. In the one to two beats before any given style change, Croft intentionally gives beats in the new style to prepare the ensemble for what is coming. This is a rather effective

¹¹² Lychner interview, see Appendix D.

rehearsal tool, as the conductor does not have to waste time in the rehearsal process dictating articulations and stylistic information. The only time that Croft will be observed addressing stylistic issues in rehearsal is when he is trying to draw an extreme change (usually dynamic) from the players, or when two or more contrasting stylistic elements exist in the music simultaneously. Judging by this result, observed over the scope of eight rehearsals, these gestures can be deemed generally effective in drawing the desired sounds from the ensemble. This stylistic information in gesture was clear to the musicians from the very first rehearsal, which creates a high yet unspoken standard for ensemble performance.

In music as complex and technically demanding as *Triumph*, Croft is careful not to sacrifice clarity for visual artistry. This again references the concept of “visual noise” explained in the first paragraph of this section. The conductor is able to display style clearly and artfully, without obscuring beat points. In music as difficult as Tippett’s, this philosophy (which some may view as an artistic concession) is appreciated by ensemble players, who care about seeing the information necessary to place themselves in the music. Many gestures made by conductors (especially young ones) may “feel” comfortable and musical to them, but have nearly no functional meaning to ensemble players in the interpretation of the music. If this continues over long periods of time, players may not even feel the need to look at the conductor while they play.

The statement above is not meant to argue that every single movement a conductor makes must have a specific function for individual players. There are of course gestures that are more general in nature, meant to capture long-term stylistic information that is best left unspoken (i.e. changing beat plane to modify ensemble color, changing stance/posture to prepare style, using facial expression for stylistic/emotional connotation, changing baton grip, etc.). The argument above is intended to show that Croft minimizes these “general” gestures in order to highlight his

gestures that are explicitly functional. Over time, this practice empowers him as a conductor, because players become naturally attuned to adjust their playing to his movements. This is excellent performance practice, and is a very effective non-verbal rehearsal strategy for advanced players with limited rehearsal time.¹¹³

¹¹³ Like any behavior, this intimate connection between gesture and playing is possible with ensembles of all levels with consistent training and reinforcement.

Part 5: Conductor Reflection

Selections from an Interview of James E. Croft. John A Lychner, Interviewer

March 17, 1993

Croft:

It's a very interesting piece [*Triumph*]. It's a piece that was a little off putting for me when I first looked at the score. As we looked at the original score of the mask of time, of which this is a paraphrase...there's a lot difference between hearing something over a string accompaniment...winds are so opaque that to get them down [dynamically] with a sufficient transparency to let a solo line come through (particularly thinking of a horn) ... it was an enigma. I didn't know how this was going to be done. That, plus the fact that it was so gosh-awfully difficult. It just is a hard piece: it's hard rhythmically, it's hard technically, it's hard in terms of the tessitura (it tends to ride high for brass). And the disjunctness of the melodic character--very typically Tippett--but it was just off putting. I didn't know how it was going to fit; some of it is still a mystery.

It's become a complex score to try and realize in its analysis. It's sectionalized--very clearly sectionalized. But to see how these connect--the cohesiveness--I'm not sure it's a cohesively good piece. I am sure that it reflects genuine inspiration, and a creative imagination on part of the creator. I'm not sure structurally whether it's comfortable in its cohesiveness. I love the introduction, I like the second section, but it just doesn't "hang in" like the return to the third; it's just one of those things that doesn't hang for me.

So last night [the premiere performance], we gave birth. But it was a premature birth. This was not a fully developed child. There were moments that were just wonderful. So as we look at it now, the child is there and it's laid out in its swaddling clothes and we see, thank

heavens, the fingers are there and the facial features are all there. The kid is whole but it's going to take a while--maybe a little while longer since the gestation was not the full term [semester]. We need more time on that piece for it to really work. And I hope that we have one more shot--I would not want to send that tape to Tippett right now because there are too many inconsistencies--kids who were trying very hard, but there's something that happens... when conductors are uptight and tense, this is reflected. You can't get your head out of the score (you want to desperately, but you also realize that there are too many problems that don't let you get out of the score). This contributes to tenseness and insecurity on the part of the players, because their heads are in the score. They are undergoing the same kinds of difficulty that you are. But when you're trying to put something together in a month that needs a semester, we have some problems. So I would like to do this again. And I think the folks like the piece well enough in the ensemble that they wouldn't mind coming back to it. We need to put it to rest--we need to let that child sleep a little bit, and then pick it up here maybe in another 2 or 3 weeks, and see if we can have a recording session after one more rehearsal.

Michael Tippett is an internationally famous, incredibly regarded composer of our time. He is the Aaron Copland of England. Now that [Benjamin] Britten is gone, he is the living legend...we need to do this at Florida State. We need to make a statement about what we are. And also, we need to make the statement professionally that we are seeking works from significant figures in the world of music. Bernstein left us without any wind works (that he created specifically for winds). Carter is not going to write anything other than that quintet for winds...We're not going to get a band piece out of Elliott Carter. That's too bad... So this is going to be an important thing.

Chapter 4: Discussion of Limitations and Suggestions for Future Research

Limitations:

This document, when coupled with the discussed rehearsal recordings, should serve as a sound guide for teachers seeking to learn from the master teacher. There are, of course, limitations to discuss when attempting to create an image of James Croft holistically as a conductor.

Because the subject matter of this investigation had its life so far in the past (1993), the author must rely only on information and resources that have survived the nineteen years between the transpiration of the discussed rehearsals, and the beginning of this project. The resources on Croft that are available to the author, and relevant to this project include: the 102 video-recorded rehearsals/concerts of Croft's ensembles¹¹⁴, the video-recorded interview with Dr. Croft¹¹⁵, and assorted books/articles which cite interviews with Croft over the course of his career¹¹⁶. These resources are the author's best hope in studying the past, but are certainly finite. Therefore, it is not possible for the author to have analyzed any rehearsals of Triumph (sectional, or full-ensemble outside of the official calendar) that were not recorded on Dr. Lychner's registry. The author is additionally limited only to gather reflection on the rehearsal process from Dr. Croft's recorded interview, and from interviews of his colleagues.

Regarding rehearsal observation and analysis, it should be noted that the author was relatively limited in the scope of classroom observation. Because of camera positioning (in both the front and profile views), video recordings of all rehearsals focus on the conductor, with

¹¹⁴ See Appendix B, pages 95-99.

¹¹⁵ See Appendix C, pages 100-108.

¹¹⁶ See Appendix A, page 94.

limited view of the ensemble musicians. Therefore, monitoring student engagement and on/off-task behavior in these settings is not practical. The camera placement and film quality also hinders detailed audio analysis; observers are able to hear the general sound of the ensemble and note improvements, however detailed analysis of musical growth is difficult to monitor in this setting without high-quality recording apparatus positioned in front of the ensemble.

Suggestions for Future Research:

Because of the sheer size of the rehearsal tape collection compiled by John Lychner, the author was found it practical to only focus on one component of Croft's career as Director of Bands at The Florida State University. That component was high level artistry, specifically with one of Dr. Croft's passions: new music for wind ensembles. As the investigation continued and data collected, the author decided to focus a majority of the energy of this project into long-term rehearsal frame structure and time management. Future investigations are recommended to explore the several other ensembles with which Croft was involved in this semester. At the suggestion of Dr. Croft himself, further attention should be paid to the rehearsal tapes with the University Symphonic Band and North Carolina High School Honor Band.¹¹⁷

“I think of myself as a teaching personality, with sometimes more ease with the Symphonic Band than I do with the Wind Orchestra. With the Wind Orchestra...you don't want to go in with the same sense of flexibility. I'm much more concerned [with the Wind Orchestra] with not only being on task but making sure that the preparation that I have [is what] that music requires...you really want to go after it a little different[ly]...you don't teach in the same sense...”¹¹⁸ We have to look into that North Carolina All State [Rehearsal Tape series]. You do

¹¹⁷ See Appendix B, pages 95-99.

¹¹⁸ See Appendix C, page 107.

things a little differently with an All State, because you're not only selling yourself, you're selling what you represent."¹¹⁹

Given these statements and Dr. Croft's general affinity for training young students as a veteran school band director, a thorough analysis of his teaching similar to that of this document, but with the subject matter of a younger ensemble, would be a valuable contribution to the research literature. Researchers may also find interest in following the vein of higher-level music making by analyzing rehearsal tapes of the advanced-level Florida State Chamber Winds.

While plentiful resources exist currently documenting James Edwin Croft from a historical perspective, outside of this document there exists no analysis nor investigation of his teaching strategies. It is the intention of this report to present a teaching model for colleagues in the profession; it is furthermore the hope of the author that this thesis will spark further investigation into the techniques and strategies of the late master teacher.

¹¹⁹ See Appendix C, page 108.

Appendix A:

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Appendix B: Index of Rehearsal Tapes

Tape No.	Ensemble	Front/Side	Date	Time	Length	Notes
1	FSU Symphonic Band	Front	3/2/1993	2:30-4pm	1hr 10min	
2	FSU Symphonic Band	Side	3/2/1993	2:30-4pm	1hr 10min	
3	FSU Wind Orchestra	Front	3/3/1993	4-6pm	1hr 40min	
4	FSU Wind Orchestra	Front	2/22/1993	4-6pm	1hr 40min	
5	FSU Wind Orchestra	Side	2/22/1993	4-6pm	1hr 40min	
6	FSU Wind Orchestra	Front	2/24/1993	4-6pm	1hr 30min	
7	FSU Wind Orchestra	Side	2/24/1993	4-6pm	1hr 30min	
8	FSU Wind Orchestra	Front	2/15/1993	4-6pm	1hr 40min	
9	FSU Wind Orchestra	Side	2/15/1993	4-6pm	1hr 40min	
10	FSU Wind Orchestra	Front	2/17/1993	4-6pm	1hr 50min	
11	FSU Wind Orchestra	Side	2/17/1993	4-6pm	1hr 50min	
12	FSU Wind Orchestra	Side	2/10/1993	5-6pm	20min	
13	FSU Wind Orchestra	Side	2/10/1993	4-5pm	1hr	
14	FSU Wind Orchestra	Front	2/10/1993	5-6pm	20min	
15	FSU Wind Orchestra	Front	2/10/1993	4-5pm	1hr	
16	FSU Wind Orchestra	Front	2/7/1993	2:30-4:30pm	1hr 45min	
17	FSU Wind Orchestra	Side	2/3/1993	5-6pm		
18	FSU Wind Orchestra	Side	2/7/1993	8-9:30pm	1hr 30min	Concert OMH
19	FSU Wind Orchestra	Side	2/7/1993	2:30-4:30pm	1hr 45min	
20	FSU Wind Orchestra	Front	2/7/1993	8-9:30pm	1hr 30min	Concert OMH

No.	Ensemble	Side	Date	Time	Length	Notes
21	FSU Symphonic Band	Side	3/15/1993	2:30-3:45pm	1hr 15min	
22	FSU Wind Orchestra	Front	3/15/1993	4-6pm	1hr 40min	
23	FSU Wind Orchestra	Side	3/15/1993	4-6pm	1hr 40min	
24	FSU Symphonic Band	Front	3/15/1993	7-9pm	1hr 30min	
25	FSU Symphonic Band	Side	3/15/1993	7-9pm	1hr 30min	
26	FSU WO & SB	Front	3/16/1993	8-10pm	1hr 40min	Concert RDA
27	FSU WO & SB	Side	3/16/1993	8-10pm	1hr 40min	Concert RDA
28	FSU WO & CW	Front	3/17/1993	4-6pm	1hr 45min	Concert
29	FSU WO & CW	Side	3/17/1993	4-6pm	1hr 45min	Concert
30	FSU Chamber Winds	Front	3/18/1993	2:30-3:45pm	1hr	
31	FSU Chamber Winds	Side	3/18/1993	2:30-3:45	1hr	
32	FSU Chamber Winds	Front	3/29/1993	2:30-3:45	1hr 15min	
33	FSU Chamber Winds	Side	3/29/1993	2:30-3:45	1hr 15min	
34	FSU Symphonic Band	Front	3/9/1993	2:30-3:45	1hr	
35	FSU Symphonic Band	Front	3/15/1993	2:30-3:45	1hr	
36	FSU Wind Orchestra	Side	3/10/1993	4-6pm	2hrs	
37	FSU Wind Orchestra	Front	3/10/1993	4-6pm	2hrs	
38	FSU Symphonic Band	Side	3/9/1993	2:30-3:45pm	1hr	
39	FSU Wind Orchestra	Side	3/8/1993	4-6pm	2hr	
40	FSU Wind Orchestra	Front	3/8/1993	4-6pm	2hr	
41	FSU Wind Orchestra	Side	3/3/1993	4-6pm	2hr	
42	FSU Chamber Winds	Side	1/15/1993	5-6pm	1hr	
43	Dr. James E Croft		3/17/1993			Interview
44	North Carolina Honors Band	Front	4/30/1993	7-9pm	2hrs	

No.	Ensemble	Side	Date	Time	Length	Notes
45	North Carolina Honors Band	Side	4/30/1993	7-9pm	2hrs	
46	North Carolina Honors Band	Front	4/30/1993	3:45-5:30	1hr 30min	
47	North Carolina Honors Band	Front	5/1/1993	9-11am	2hrs	
48	North Carolina Honors Band	Side	4/30/1993	1:45-3:40pm	2hrs	
49	North Carolina Honors Band	Side	5/1/1993	9-11am	2hrs	
50	North Carolina Honors Band	Side	4/30/1993	3:45-5:30	1hr 30min	
51	North Carolina Honors Band	Front	4/30/1993	1:45-3:40	2hrs	
52	North Carolina Honors Band	Side	5/1/1993	4-5:30p	1hr 30min	
53	North Carolina Honors Band	Front	5/1/1993	11am-12:30pm	1hr 30min	
54	North Carolina Honors Band	Side	5/1/1993	11am-12:30pm	1hr 30min	
55	North Carolina Honors Band	Front	5/1/1993	2-4pm	2hrs	
56	North Carolina Honors Band	Side	5/1/1993	2-4pm	2hrs	
57	North Carolina Honors Band	Front	5/1/1993	4-5:30pm	1hr 30min	
58	North Carolina Honors Band	Front	5/2/1993	1-1:30pm	30min	Concert Warm-up
59	North Carolina Honors Band	Side	5/2/1993	1-1:30pm	30min	Concert Warm-up

No.	Ensemble	Side	Date	Time	Length	Notes
60	North Carolina Honors Band	Front	5/2/1993	2:00 PM	2hrs	Concert
61	North Carolina Honors Band	Side	5/2/1993	2:00 PM	2hrs	Concert
62	FSU Wind Orchestra	Front	3/29/1993	4-6pm	2hrs	
63	FSU Wind Orchestra	Front	4/2/1993	4-6pm	2hrs	
64	FSU Chamber Winds	Front	3/30/1993	8:00 PM	1hr 30min	Concert
65	FSU Wind Orchestra	Side	3/29/1993	4-6pm	2hrs	
66	FSU Chamber Winds	Side	3/30/1993	8:00 PM	2hrs	
67a	FSU Chamber Winds	Front	3/30/1993	2:30-3:45pm	1hr	
67b	FSU Wind Orchestra	Front	3/31/1993	4-6pm	2hrs	
68	FSU Chamber Winds	Side	3/30/1993	2:30-3:45pm	1hr	
69	FSU Wind Orchestra	Side	4/7/1993	4-6pm	2hrs	
70	FSU Wind Orchestra	Side	4/12/1993	4-6pm	1hr 50min	
71	FSU Wind Orchestra	Front	4/12/1993	4-6pm	1hr 50min	
72	FSU Wind Orchestra	Side	4/14/1993	4-6pm	1hr 50min	
73a	FSU Wind Orchestra	Front	4/17/1993	8:00 PM	1hr	
73b	FSU Chamber Winds	Front	4/15/1993	2:30-3:45pm	1hr	
74	FSU Wind Orchestra	Side	4/16/1993	4-6pm	2hrs	
75	FSU Chamber Winds	Side	2/2/1993	8:00 PM	1hr	Concert
76	FSU Chamber Winds	Front	2/2/1993	8:00 PM	1hr	Concert
77	FSU Wind Orchestra	Side	1/13/1993	4-5pm	1hr	
78	FSU Chamber Winds	Front	1/25/1993	5-6pm	1hr	
79	FSU Chamber Winds	Side	4/15/1993	8:00 PM	1hr	Concert

No.	Ensemble	Side	Date	Time	Length	Notes
80	FSU Chamber Winds	Side	4/15/1993	2:30-3:45pm	1hr	
81	FSU Chamber Winds	Front	4/15/1993	8:00 PM	1hr	Concert
82	FSU Chamber Winds	Side	1/25/1993	5-6pm	1hr	
83	FSU Wind Orchestra	Side	4/5/1993	4-6pm	2hr	
84	FSU Wind Orchestra	Front	4/16/1993	4-6pm	2hr	
85	FSU Wind Orchestra	Front	4/9/1993	4-6pm	2hr	
86	FSU Wind Orchestra	Side	2/1/1993	4-5pm	1hr	
87	FSU Symphonic Band		1/29/1993	9:30-11am	1hr 30min	SEMENC Concert
88	FSU Wind Orchestra	Front	2/1/1993	4-5pm	1hr	
89	FSU Wind Orchestra	Front	2/1/1993	5-6pm	1hr	
90	PRISM		1/28/1993	9:30-11am	1hr 30min	
91	FSU Wind Orchestra	Front	2/3/1993	2:45-3:45pm	1hr	
92	FSU Wind Orchestra	Side	4/9/1993	4-6pm	2hr	
93	FSU Wind Orchestra	Side	2/3/1993	2:45-3:45	1hr	
94	FSU Wind Orchestra	Side	2/1/1993	5-6pm	1hr	
95	PRISM	Side	1/28/1993	8-9:30pm	1hr 30min	Concert
96	FSU Wind Orchestra	Side	2/3/1993	4-5pm	1hr	
97	FSU Wind Orchestra	Front	2/3/1993	4-5pm	1hr	
98	FSU Wind Orchestra	Front	2/3/1993	5-6pm	1hr	
99	FSU Wind Orchestra	Side	1/13/1993	5-6pm	1hr	
100	FSU Wind Orchestra	Front	4/5/1993	4-6pm	2hr	
101	FSU Wind Orchestra	Side	4/2/1993	4-6pm	2hr	
102	FSU Wind Orchestra	Front	4/7/1993	4-6pm	2hr	
103	FSU Wind Orchestra	Side	4/17/1993	8-10pm	2hr	

Appendix C: Transcription of Interview with James E. Croft

March 17, 1993. John A Lychner, Interviewer

On *Triumph*:

It's a very interesting piece [*Triumph*]. It's a piece that was a little off putting for me when I first looked at the score. I was familiar with Tippett's wind works: Mosaic, the brass band piece, and several fanfares, and of course his large orchestral pieces. He's an extension of Benjamin Britten...very English. And the role of the human voice is one that is important to him. As we looked at the original score of the mask of time, of which this is a paraphrase, it was obvious in his paraphrasing he moved lines that were given to, for example, the tenor soloist belting over the top of the orchestra (whether it was miked or not I have no clue) it was very easily heard, but there's a lot difference between hearing something over a string accompaniment--winds are so opaque that to get them down with a sufficient transparency to let a solo line come through (particularly thinking of a horn)...well it was an enigma. I didn't know how this was going to be done. That, plus the fact that it was so gosh-awfully difficult. It just is a hard piece: it's hard rhythmically, it's hard technically, it's hard in terms of the tessitura (it tends to ride high for brass). And the disjunctness of the melodic character--very typically Tippett--but it was just off putting. I didn't know how it was going to fit. Some of it is still a mystery. I didn't know how to control the dynamics so that they really speak with this feeling of a rushing tide that then ebbed [models crescendo-decrescendo figure]. If one could just be [models a simple 4 beat ostinato] it would be fine, but it's going [models 3+2+3 ostinato]. And that would be fine, but it doesn't work that way [models the melody]. And then it's like a hocket; the next one comes one eighth note later, or perhaps a dotted quarter later, so it becomes layered.

It's become a complex score to try and realize in its analysis. It's sectionalized--very clearly sectionalized. But to see how these connect--the cohesiveness--I'm not sure it's a cohesively good piece. I am sure that it reflects genuine inspiration, and a creative imagination on part of the creator. I'm not sure structurally whether it's comfortable in its cohesiveness. I love the introduction, I like the second section, but it just doesn't "hang in" like the return to the third; it's just one of those things that doesn't hang for me.

So, last night [the premiere performance], we gave birth. But it was a premature birth. This was not a fully developed child. There were moments that were just wonderful. So, as we look at it now, the child is there and it's laid out in its swaddling clothes and we see, thank heavens, the fingers are there and the facial features are all there. The kid is whole but it's going to take a while--maybe a little while longer since the gestation was not the full term [semester]. We need more time on that piece for it to really work. And I hope that we have one more shot--I would not want to send that tape to Tippett right now because there are too many inconsistencies--kids who were trying very hard, but there's something that happens--and I'm sure this becomes apparent to anyone who conducts over a long period of time: when conductors are uptight and tense, this is reflected. [For example,] You can't get your head out of the score (you want to desperately, but you also realize that there are too many problems that don't let you get out of the score). This contributes to tenseness and insecurity on the part of the players, because their heads are in the score. They are undergoing the same kinds of difficulty that you are. But when you're trying to put something together in a month that needs a semester, we have some problems. So, I would like to do this again. And I think the folks like the piece well enough in the ensemble that they wouldn't mind coming back to it. We need to put it to rest--we need to let that child sleep a little bit, and then pick it up here maybe in another 2 or 3 weeks, and see if

we can have a recording session after one more rehearsal but feel relaxed about it, because you know what it can be like in a recording situation...where there's this [tension] and people try too hard and in the process, they make mistakes. Now in the preliminary rehearsal that we had at Alan's suggestion to move the saxophones up front because in the chorale/hymn tune, the only people who are playing that are the saxophones. Where they were, there was insufficient projection no matter how hard they tried. And by moving them up front, it was amazing because there is wonderful control--that's a great quartet. And by moving the bassoons up, we also had better protection--better edge, despite the fact that one of those kids had pneumonia. They're good players...the folks in that ensemble are wonderful players.

It's [*Triumph*] not really an opera. It comes from a work for Chorus, soloists, and orchestra. And it's not an oratorio. It's a setting that uses these forces in combination with a number of diverse settings. Because the Mask of Time is not a reference to a [face]mask, but is the mask--the early English play. With different events in the scenes as part of that mask.

On Commissioning:

Michael Tippett is an internationally famous, incredibly regarded composer of our time. He is the Aaron Copland of England. Now that [Benjamin] Britten is gone, he is the living legend. We were fortunate when Frank Battisti talked to me about this, I just said of course. I hadn't had the slightest idea where the money was going to come from...We'll find the money some place, because we need to do this at Florida State. We need to make a statement about what we are. And also, we need to make the statement professionally that we are seeking works from significant figures in the world of music. Bernstein left us without any wind works (that he created specifically for winds). Carter is not going to write anything other than that quintet for winds...We're not going to get a band piece out of Elliott Carter. That's too bad, but we are

getting wind pieces out of others. Lutoslawski is the next one we have. So, this is going to be an important thing. Frank [Battisti] said "I assumed that you wanted to be a part of this" of course. Again, I had no clue where we were going to find the money, but it will be found some place. I am confident we'll find it. But to have Robin Holloway, who could very well be Tippett's successor (there are those in England who feel like he will be). He's written a big work...I'm not sure about that piece. I am sure there are moments about incredible inspiration but I'm not sure it hangs together, and I think it's too long. I think it's about 7 or 8 minutes too long for the material that's gone into it. But that's because he really gave it his best creative shot--this was a new medium for him and he was trying things that other people have not tried. Some of it doesn't work--that's the price you pay. But you know that he really gave it his best shot. And so as a result of what was going to be a 12-minute work turned out to be a work that taxed his creative energies, and it ended up 24 minutes. That's a long time to be involved in wind-percussion sounds. You really have to have a tremendous amount of variety which inherently we don't have. So, the composer was trying to do that for us.

Now Tippett on the other hand had 36 commissions that he was considering--he chose 2. All he could do was 2, he's 88 years old. One of them was this wind piece. Have we gotten something? Yes. If nothing shows up on any of the consortia that we have commissioned, we've got one that I think is really a good piece. Now I think that the Harvest piece is going to be really good too--I'll look at that this summer. We [consortium participants] claim to have premiere performances, but that's not the idea. Every performance [by the ensembles involved in the consortium] is going to be a world premiere. It doesn't make any difference whether it happens in Waco, Texas or Boston or Ann Arbor or Cincinnati or Tallahassee. They're all going to be premiere performances--that's how we wanted to do it. Originally, we thought about finding a

date and we would all do this piece on a given date--but as we looked at our calendars of course, that's just impossible.

Why did Tippett choose to take material from another source for Triumph?

I don't know--it was never discussed. I would imagine it would be easier. As one looks at the original material, the Wind/Percussion writing is extensive. So, he's just used Euphoniums and the Saxophones to piece together the work that is with the exception of the Coda is all paraphrased from the Mask of Time. At first, I was a little disappointed--I'm just candidly confessing here--it disappointed me. But that was also--I did not want to be involved with the original work--the Mask of time. I didn't want to hear it. I just wanted to see how does this music stand on its own in terms of my own score study. This is a piece for winds and percussion and let's see what we have. After I really felt comfortable with the piece in terms of the techniques that the conducting would require and perceptions that were aurally as best I could realize in the score, then I wanted to get a hold of the original and see how he used it.

Of course, it's all derivative--then we got a hold of the recording which had the poetry--- the poetic reference. That made some sense--there was some imagery that was very important. I didn't sense that there was an overwhelming response [referencing players to the recordings], but perhaps I didn't set it up correctly. I felt terribly rushed--this was a stressful preparation. I prefer it not to be as stressful. We probably in that group tend to be a little under-rehearsed always, in spite of the fact that they're wonderful players. There are a lot of conflicts with rehearsal time where people are out gigging or have conflicts of one nature or another. And when you're one on a part, that does not lend itself to ensemble cohesiveness. However, in a professional sense that is not at all unusual.

On Score Study:

I had it [the *Triumph* score] for about three weeks. I worked the melodic lines because they were quite disjunct. I did a basic harmonic analysis because it appeared to me that the 9th [interval] was an increasingly important factor, and I wanted to see just what role that played in the development (less than I thought it did at first). I reduced some of the score into sketch form so it could be realized on the keyboard so I could hear it back. Some of it was difficult to hear. Then I worked through the rhythmic configuration where it was layered, to see whether this was functioning in particular units, and it was. Nothing was sitting on a 2-4-6-8 kind of thing; it was on a 7-9-11-13-17...that sort of thing.

I was particularly concerned about the tessitura and the endurance factor. You can't take the school band director out [of me] ...I was looking at the thing [*Triumph*] "Can my kids play this?" With the Wind Orchestra, I realize they can play it, but what are some of the problems going to be in terms of endurance? So, I would try to anticipate the amount of time we were going to spend on the Tippett so the brass were not going to be bursting blood vessels in their eyes--there is only so much blood that can accumulate. The funny thing about that is--we'll watch [Marching Band] kids play during the football season, and they'll be out there bangin' away for 3 hours at the game, a couple hours pregame of stuff, warming up, playing all those pep tunes--screaming away. I don't know whether they're more relaxed or what it is, but there are people who can handle that. Generally, they play quite a good deal rougher than we want them in the concert setting, but they were odd because there's such a concentration.

I read about Tippett--I was pretty familiar with Tippett's life. I spent enough time in England each year to realize the impact he has---such a major figure that I thought it was

important to become familiar with his history. We don't have enough Tippett resources in our library. I had to get records from Chicago.

They [consortium participants] are looking at this [*Triumph*] and thinking "My God". Mike Haithcock is going to be doing [performing] it at Baylor next week. And he says, "we are into some serious sectional rehearsal". Their schedule enabled them to get at it a little earlier. He said they have gone into sectional rehearsal once a week; that would have been very helpful for us. I just didn't see where it was going to fit in. We had so many things with the New Music Festival¹²⁰ pressing us down. And we spent some time on the Stravinsky that had I known we were not going to be able to get a Bass Horn, had I know that we were going to have flutes out auditioning that were not going to be available, I would have scheduled some Tippett time--perhaps sectionals.¹²¹ But those things are part of the job.

I am glad that we did it [performed *Triumph*]. I think it was an experience and not a disaster. It was one where we came away with a few scrapes, a few bumps, but no fractures. No scars that won't heal.

¹²⁰ A biennial festival hosted by the FSU College of Music in which the Wind Orchestra, Symphony Orchestra, and several other chamber ensembles perform pieces of new music.

¹²¹ Croft planned for the Wind Orchestra to perform Stravinsky's *Symphonies of Wind Instruments* (1926) for this concert cycle, however for the reasons explained above, the piece was pulled from the program.

On the Recording Project:

I think it is going to be very interesting to observe--I just forget that you're [John Lychner, the videographer¹²²] around!

Sometimes, I find it very interesting to do this [recording project] with the Wind Orchestra. Much of the Wind Orchestra stuff does not lend itself in some respects [to the purpose of this project] ...I think of myself as a teaching personality, with sometimes more ease with the Symphonic Band than I do with the Wind Orchestra. With the Wind Orchestra, I don't want to (not that you want to waste anybody's time) you don't want to go in with the same sense of flexibility. I'm much more concerned [with the Wind Orchestra] with not only being on task but making sure that the preparation that I have [is what] that music requires...you really want to go after it a little different[ly]...you don't teach in the same sense. So much of the teaching with the Wind Orchestra is gestural. It's not that there is no element of gestural information with the Symphonic Band, but the kids (with the exception of a few grads who are helping in some sections) ...I look at that more from the standpoint of "maybe you'll pick up some things about how I do large groups", so that I don't think it's a waste of your time. But I focus my attention and interests on the younger, less experienced players. Also, I have a lot more fun with that group in terms of whatever it is they're doing. And generally, I think I have a lot of fun with my ensembles. I say that some people go to work, I go to play. It's been that way for a long time.

¹²² See page 60, paragraph 2.

On Florida State:

There's been a lot of variety [in my conducting responsibilities here]. We have to look into that North Carolina All State¹²³. You do things a little differently with an All State, because you're not only selling yourself, you're selling what you represent...And I represent Florida State University, and I've felt that very strongly ever since I've come here. This is such a special place, that you don't want to "step in it" when you go someplace [to conduct and All-State, etc.] ...you want to make sure people identify Jim Croft with Florida State. I felt the same about [University of] South Florida when I was [teaching] there. I want people to identify not only with who I am, but what I am and where I'm from. And this is such a neat place that's a very important factor, doing these things. Because otherwise it's no fun to leave a group like the Symphonic Band or Wind Orchestra, whose playing is marginal--[at least,] it's not as much fun as it was 20 or 30 years ago. I do 10 things [conducting engagements] a year now--that's it. And there was almost a sense of relief, because the 9th one occurred this morning...I'm thinking "Well that's nine...one more!" and I can move on to [scheduling for] '95, no more '93-'94. It is a kind of relief because then you can begin to back up and see "Here's my schedule, now I'm going to be here..." and I can really begin to schedule, and not hit any critical times.

¹²³ One of the rehearsal cycles recorded for Lychner's project. See page 60, paragraph 2.

Appendix D: Rehearsal Frame Transcripts

Rehearsal 1: 2/10/93

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	Start at the beginning of the piece
1:20	Regroup	
1:34	Micro Playing	Isolation of melody (WWs only)
2:29	Regroup	(No Feedback)
2:48	Macro Playing	
2:52	Regroup	
2:58	Macro Playing	Players were lost (Retry)
4:30	Regroup/explanation	For missed maraca entrance
4:59	Macro Playing	After measures explained
5:21	Regroup/explanation	Stopped for early entrances
5:57	Macro Playing	Catch measures from previous frame. Many verbal instructions/hints given while conducting. Shouting measure numbers, etc.
7:16	Regroup	Retry
7:35	Feedback	Explanation after 2 misses by a player
7:49	Micro Playing	
8:05	Verbal Feedback	Explanation of next passage
8:45	Macro Playing	Including previous frame
9:07	Regroup	Explanation of tempo change
9:24	Macro Playing	
10:41	Regroup	
11:03	Macro Playing	Beginning at tempo change
11:50	Regroup	

12:11	Macro Playing	
14:30	Regroup	
14:49	Macro Playing	
15:30	Regroup	
16:05	Macro Playing	
16:53	Feedback	Balance
17:09	Macro Playing	
18:16	Regroup	
18:29	Macro Playing	
18:50	Regroup	
18:58	Macro Playing	
19:29	Regroup	
19:38	Macro Playing	
19:48	Regroup	
20:05	Macro Playing	
20:28	Related Feedback	
21:04	Macro Playing	
21:57	Regroup/Explanation	Explanation of Tempo Change
22:19	Macro Playing	
22:28	Regroup/Explanation	Part assignment logistics
23:17	Off-Task Remarks	
24:05	Macro Playing	
24:18	Feedback	Missed percussion entrances
24:42	Macro Playing	Beginning of section
25:12	Feedback Micro Playing	Missed entrance/Part logistics
25:46	Macro Playing	

26:24	Feedback	Pulse
26:52	Macro Playing	
27:45	Regroup	
27:55	Macro Playing	
29:10	Regroup	
29:38	Macro Playing	
29:47	Logistical issues	Question about bassoon part
30:19	Macro Playing	
33:55	Logistical questions	Tenor Tuba and Percussion
34:03	Macro Playing	
36:42	Regroup	
37:02	Macro Playing	
39:09	Micro Playing Feedback	
39:39	Macro Playing	
40:57	Feedback	
41:20	Macro Playing	
44:24	End	

Rehearsal 2: 2/15/1993

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	From beginning of piece
0:20	Verbal Feedback	Coordination
0:35	Macro Playing	From Beginning
0:50	Verbal Feedback	Phrasing/Articulation
1:18	Macro Playing	
1:22	Regroup	Conductor error (admitted)
1:30	Macro Playing	
1:52	Verbal Feedback	Saxophone soli work
2:00	Micro Playing	
2:05	Verbal Feedback	Phrasing
2:12	Micro Playing	Sax
2:15	Approval	Saxophone
2:23	Macro Playing	
2:52	Verbal Feedback	Coordination
3:00	Macro Playing	Verbal Feedback while playing
3:22	Verbal Feedback	Phrasing in saxes with Vocal model
3:35	Micro Playing	Sax phrasing
3:38	Verbal Feedback	Sax phrasing—again
3:49	Macro Playing	Resolve sax issue
4:22	Verbal Feedback	
4:33	Macro Playing	
4:42	Verbal Feedback	
4:50	Macro Playing	

4:56	Verbal Feedback	
5:13	Macro Playing	
5:33	Verbal Feedback	
5:42	Micro Playing	Enlarging number of players
5:50	Verbal Feedback	
5:50	Micro Playing	
6:15	Verbal Feedback	
6:30	Micro Playing	Enlarging number of players
6:52	Regroup	
7:01	Macro Playing	
7:07	Repeating instruction	
7:19	Macro Playing repeated	
8:19	Explaining orientation	
8:40	Macro Playing	With verbal cues to reinforce
9:10	Regroup	Clarifying errata
9:28	Macro Playing	
10:17	Regroup	Stop for missed percussion entrance
10:33	Explanation	Decontextualized chord
10:57	Macro Playing	in context
11:30	Explanation	Vocal Modeling
11:45	Verbal Feedback	
11:54	Repeat Micro/Feedback Frames	Bassoon intonation
12:25	Micro Playing	
12:30	Verbal Feedback	
12:35	Macro Playing	
13:15	Verbal Feedback	

13:33	Micro Playing	Saxophones
14:10	Verbal Feedback	
14:20	Macro Playing	
14:30	Verbal Feedback	Bassoon intonation revisited
14:35	Macro Playing	
15:30	Verbal Feedback	
15:37	Macro Playing	
15:40	Repeat instruction	
15:43	Macro Playing	
16:20	Verbal Feedback	
16:39	Macro Playing	
16:44	Repeat instruction	
16:50	Macro Playing	
17:05	Verbal Feedback	
17:20	Macro Playing	
18:00	Regroup	
18:07	Macro Playing	
19:06	Verbal Feedback	Balance
19:30	Macro Playing	
20:07	Regroup	
20:15	Macro Playing	
20:25	Regroup	
20:30	Macro Playing	
20:47	Regroup	
20:57	Macro Playing	
21:33	Verbal Feedback	Dynamic phrasing (horn)

22:04	Macro Playing	
22:40	Regroup	
22:48	Macro Playing	
23:05	Verbal Feedback	Rhythms
23:26	Macro Playing	
24:48	Regroup	
25:00	Micro Playing	No percussion
25:10	Verbal Feedback	
25:25	Micro Playing	No percussion
26:37	Regroup	
27:00	Macro Playing	Percussion added back in
27:22	Regroup	
27:40	Micro Playing	
28:00	Verbal Feedback	balance/phrasing
28:20	Micro Playing	
28:28	Verbal Feedback	
28:36	Micro Playing	
29:16	regroup	
29:24	Micro Playing	
29:28	regroup	End of Rehearsal Frame
29:38	Macro Playing	
29:52	Verbal Feedback	
30:12	Macro Playing	
30:53	Regroup	
31:25	Micro Playing	
31:43	Regroup	

31:46	Micro Playing	
32:10	Verbal Feedback	End of Rehearsal Frame
32:28	Macro Playing	
32:49	Regroup	
32:58	Micro Playing	
33:20	Regroup	
33:25	Micro Playing	
33:30	Regroup	
33:38	Macro Playing	
34:28	Regroup	
34:55	Macro Playing	
37:07	Verbal Feedback	
37:18	Macro Playing	
39:52	Regroup	
40:12	Macro Playing	
41:18	Regroup	
41:30	Macro Playing	
42:05	Regroup	
42:18	Macro Playing	
42:50	End (mid movement)	

Rehearsal 3: 2/17/93

Time	Ensemble/Conductor Activity	Notes
0:00	Explanation	Meter and Gesture in m.224
0:20	Macro Playing	
0:30	Re-explain	
0:38	Macro Playing	Redo
1:03	Verbal Feedback	Rhythm and Dynamics
1:26	Macro Playing	
2:15	Regroup	Models figure before work
2:30	Micro Playing	
2:36	Verbal Feedback	
2:40	Micro Playing	Redo
2:43	Verbal Feedback	
2:52	Micro Playing	
2:58	Regroup	Approval
3:06	Macro Playing	
3:28	Regroup	
3:35	Micro Playing	
3:42	Verbal Feedback	
3:46	Micro Playing	
3:52	Verbal Feedback	
3:56	Micro Playing	
4:00	Regroup	
4:06	Macro Playing	
4:26	Verbal Feedback	

4:41	Macro Playing	
5:14	Regroup	Student Question
5:33	Micro Playing	
5:42	Verbal Feedback	
5:52	Micro Playing	
6:10	Verbal Feedback	
6:22	Student Question	Rhythm errata
7:24	Micro Playing	
7:33	Verbal Feedback	
7:40	Micro Playing	
7:49	Verbal Feedback	
8:05	Macro Playing	Frame complete
8:18	Verbal Feedback	Dynamics
8:29	Macro Playing	
8:35	Verbal Feedback	Micro-Oriented
8:47	Macro Playing	
8:53	Verbal Feedback	Micro-Oriented
9:01	Macro Playing	
9:25	Regroup	“That’s not really comfortable”
9:32	Macro Playing	
9:37	Regroup	
9:40	Macro Playing	Redo
9:55	Verbal Feedback	
9:55	Macro Playing	
10:00	Regroup	
10:05	Macro Playing	

10:10	Regroup student error	
10:14	Macro Playing	Redo
10:57	Regroup	
11:02	Macro Playing	
11:10	Regroup	
11:15	Micro Playing	
11:23	Verbal Feedback	
11:26	Micro Playing	
11:35	Verbal Feedback	
11:52	Macro Playing	
12:00	Regroup	
12:05	Macro Playing	With much verbal assistance
13:26	Regroup	
13:47	Macro Playing	
13:52	Regroup	
14:00	Macro Playing	Redo
14:10	Verbal Feedback	Micro-Oriented
14:20	Macro Playing	
15:21	Micro Playing	Regrouped with no Verbal Feedback
15:31	Micro Playing	
15:35	Verbal Feedback	
15:45	Micro Playing	
15:52	Verbal Feedback	
16:00	Micro Playing	
16:11	Verbal Feedback	Frame complete
16:32	Macro Playing	

17:00	Verbal Feedback	Dynamics
17:30	Macro Playing	
18:11	Regroup	No Feedback
18:30	Micro Playing	
18:40	Verbal Feedback	Phrasing
18:49	Micro Playing	
19:10	Regroup	Adding more players
19:22	Micro Playing	
19:37	Regroup	
19:44	Micro Playing	“Not comfortable”
20:12	Regroup	
20:21	Macro Playing	
21:03	Regroup	for Micro Playing
21:24	Micro Playing	
21:30	Verbal Feedback	
21:41	Micro Playing	Redo
21:48	Verbal Feedback	
21:57	Micro Playing	
22:06	Verbal Feedback	Rhythm
22:31	Micro Playing	
22:42	Regroup	“You can Macro Playing better than that”
22:58	Micro Playing	
23:03	Regroup	Frame complete
23:10	Macro Playing	
23:26	Regroup	

23:35	Macro Playing	
23:49	Regroup	
23:58	Macro Playing	
24:25	Regroup	Micro Playing
24:44	Micro Playing	
24:50	Verbal Feedback	Vocal modeling
25:05	Micro Playing	
25:18	Regroup	
25:22	Micro Playing	
25:43	Verbal Feedback	Dynamics
25:59	Macro Playing	
27:55	Regroup for Micro Playing	
28:05	Micro Playing	
28:10	Regroup	
28:30	Micro Playing	
28:36	Regroup	
28:40	Micro Playing	
28:52	Regroup	
29:00	Micro Playing	
29:11	Regroup	
29:16	Micro Playing	
29:30	Regroup	
29:40	Macro Playing	
30:12	Regroup	
30:31	Macro Playing	
30:59	Verbal Feedback	

31:40	Micro Playing	
31:45	Explanation	
31:50	Micro Playing	Redo
31:55	Regroup	
32:05	Micro Playing	
32:10	Explanation	
32:25	Micro Playing	
32:30	Verbal Feedback	
32:33	Micro Playing	
32:38	Verbal Feedback	
32:53	Micro Playing	
32:56	Verbal Feedback	
32:03	Micro Playing	
32:08	Regroup	
32:10	Micro Playing	
32:12	Verbal Feedback	
32:31	Micro Playing	
32:33	Verbal Feedback	
32:39	Micro Playing	
33:47	Regroup	
33:50	Micro Playing	
33:55	Regroup	
33:57	Micro Playing	
34:00	Regroup	
34:04	Micro Playing	
34:12	Regroup	

34:17	Micro Playing	
34:22	Regroup	
34:38	Macro Playing	
35:02	Regroup	
35:19	Macro Playing	
35:22	Regroup	
35:27	Macro Playing	
35:22	Regroup	
35:40	Micro Playing	
35:44	Regroup	
35:52	Micro Playing	
35:59	Regroup	
36:12	Micro Playing	
36:25	Regroup	
36:31	Micro Playing	
36:44	Verbal Feedback	
36:57	Macro Playing	
37:38	Verbal Feedback	
37:53	Micro Playing	
38:13	Verbal Feedback	
38:30	Micro Playing	
39:00	Feedback	Approval
39:08	Micro Playing	Adding players
39:39	Regroup	
40:00	Macro Playing	
40:44	Regroup	

40:51	Micro Playing	
40:55	Verbal Feedback	
41:02	Micro Playing	
41:12	Verbal Feedback	
41:28	Micro Playing	
41:37	Verbal Feedback	
41:40	Micro Playing	
41:45	Verbal Feedback	
41:52	Micro Playing	
41:57	Regroup	
42:01	Macro Playing	
42:30	Explanation	
42:52	Macro Playing	
43:15	Verbal Feedback	
43:55	Micro Playing	
44:10	Verbal Feedback	
44:26	Micro Playing	
44:36	Verbal Feedback	
44:44	Micro Playing	
45:01	Regroup	
45:10	Macro Playing	
45:25	Verbal Feedback	
45:40	Macro Playing	
46:00	Verbal Feedback	
46:12	Macro Playing	
46:34	Verbal Feedback	

46:40	Macro Playing	
47:30	Regroup	Lost Percussionist
47:53	Macro Playing	
48:25	Regroup	Logistics of Saxophone switch
49:22	Macro Playing	Here begins switch in rehearsal style
54:47	Regroup	
54:58	Macro Playing	
55:26	Regroup	
55:33	Macro Playing	
56:08	Verbal Feedback	
56:28	Macro Playing	
57:36	Regroup	
57:45	Macro Playing	
57:59	Verbal Feedback	Modeling
58:17	Macro Playing	
59:09	Verbal Feedback	
59:42	Macro Playing	(down tempo-Micro context)
61:30	Verbal Feedback	
61:46	Macro Playing	
63:43	Verbal Feedback	
64:04	Macro Playing	
64:18	Regroup	
64:30	Macro Playing	
65:00	Regroup	
65:09	Macro Playing	

66:01	Verbal Feedback	
66:10	Macro Playing	
68:36	Verbal Feedback	
68:49	Macro Playing	
69:04	Regroup	
69:12	Macro Playing	
71:19	Verbal Feedback	
72:04	Macro Playing	
73:05	Verbal Feedback	
73:27	Macro Playing	
73:40	Regroup	
73:50	Macro Playing	
75:17	Regroup	
75:32	Macro Playing	
75:41	Verbal Feedback	
75:53	Macro Playing	
76:16	Verbal Feedback	
76:31	Macro Playing	
76:48	Verbal Feedback	Debrief
79:50	End	

Rehearsal 4: 2/22/93

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	Begin at m. 241 (4th section)
0:09	Regroup	
0:17	Macro Playing	
0:35	Verbal Feedback	Percussion
0:51	Micro Playing	
0:57	Verbal Feedback	
1:04	Micro Playing	
1:15	Verbal Feedback	
1:30	Micro Playing	
1:38	Verbal Feedback	
1:59	Macro Playing	
2:28	Verbal Feedback	
3:03	Verbal Feedback	
3:18	Macro Playing	
3:22	Regroup	
3:34	Macro Playing	
3:55	Verbal Feedback	Style
4:01	Macro Playing	
4:24	Regroup	
4:37	Macro Playing	
4:40	Verbal Feedback	
4:45	Macro Playing	
4:59	Regroup	
5:08	Micro Playing	

5:14	Verbal Feedback	
5:21	Macro Playing	
5:26	Verbal Feedback	Percussion logistics
5:55	Macro Playing	
6:25	Regroup	
6:30	Micro Playing	
6:41	Verbal Feedback	
6:50	Micro Playing	
7:00	Verbal Feedback	
7:10	Micro Playing	
7:07	Verbal Feedback	
7:22	Micro Playing	
7:30	Verbal Feedback	
7:36	Micro Playing	
7:40	Verbal Feedback	
7:45	Micro Playing	
7:55	Verbal Feedback	
8:01	Micro Playing	
8:10	Micro Playing	Tuning
8:33	Verbal Feedback	
8:41	Micro Playing	
8:55	Verbal Feedback	
9:06	Macro Playing	
9:12	Verbal Feedback	
9:18	Macro Playing	
9:46	Verbal Feedback	

9:55	Macro Playing	
10:19	Regroup	
10:34	Micro Playing	
10:39	Verbal Feedback	
10:49	Micro Playing	
10:55	Verbal Feedback	
11:01	Micro Playing	Sequence
11:09	Regroup	
11:21	Macro Playing	
12:09	Regroup	
12:12	Micro Playing	
12:21	Verbal Feedback	
12:37	Micro Playing	
13:00	Regroup adding	
13:11	Micro Playing	
13:21	Regroup	
13:32	Macro Playing	
13:58	Verbal Feedback	
14:11	Macro Playing	
14:45	Verbal Feedback	Transition logistics
15:26	Macro Playing	With verbal reinforcement
16:00	Regroup	
16:23	Micro Playing	
16:30	Regroup	
16:38	Micro Playing	Addition sequence
16:47	Regroup	

17:14	Micro Playing	
17:33	Verbal Feedback	
17:45	Micro Playing	
18:00	Regroup	
18:15	Micro Playing	
18:38	Regroup	Adding moving lines
18:50	Macro Playing	End of addition sequence
20:15	Verbal Feedback	
20:35	Macro Playing	
21:29	Verbal Feedback	Begin addition sequence
21:53	Micro Playing	
21:55	Regroup	Piccolo logistics
22:13	Micro Playing	
22:24	Verbal Feedback	
22:38	Micro Playing	With verbal phrasing cues
22:52	Regroup	
23:03	Micro Playing	Adding Players. Verbal phrasing cues
23:56	Regroup	
24:11	Micro Playing	End addition sequence
24:50	Verbal Feedback	“K-Mart percussion”) snafu
25:45	Macro Playing	
25:57	Verbal Feedback	double/triple tonguing logistics
26:16	Micro Playing	
26:51	Verbal Feedback	Piccolos lost
27:12	Macro Playing	
29:25	Regroup	

29:35	Micro Playing	Addition sequence
29:51	Regroup	
29:59	Micro Playing	
30:14	Verbal Feedback	
20:25	Macro Playing	
30:40	End	

Rehearsal 5: 3/3/93

Time	Ensemble/Conductor Activity	Notes
0:00	Micro Playing	
0:06	Verbal Feedback	Addition sequence
0:10	Micro Playing	
0:16	Regroup	
0:22	Micro Playing	
0:45	approval/Regroup	
1:03	Macro Playing	End sequence
1:37	Verbal Feedback	
1:50	Macro Playing	
2:00	Verbal Feedback	Balance
2:15	Macro Playing	
2:39	Regroup	Self-diagnosed conductor error.
2:50	Macro Playing	
3:02	Explanation	
3:16	Macro Playing	With verbal reinforcement
3:39	Regroup	
3:44	Micro Playing	Brass
4:21	Regroup	
4:29	Macro Playing	
5:25	Verbal Feedback/Logistics	Percussion
5:39	Macro Playing	
6:48	Regroup	
7:02	Macro Playing	
8:00	Regroup	

8:08	Micro Playing	Partial practice frame
8:12	Regroup	
8:15	Micro Playing	
8:19	Regroup	
8:21	Micro Playing	
8:27	Regroup	
8:30	Micro Playing	
8:35	Regroup	
8:38	Micro Playing	
8:41	Regroup	
8:43	Micro Playing	
8:45	Regroup	
8:52	Micro Playing	
8:57	Regroup	
9:04	Macro Playing	Rehearsal Frame Complete
9:12	Regroup	
9:16	Macro Playing	Verbal help
10:42	Verbal Feedback/Regroup	
11:02	Macro Playing	
11:30	Verbal Feedback	
11:43	Macro Playing	
11:56	Verbal Feedback	
12:08	Macro Playing	
12:37	Verbal Feedback	
13:05	Macro Playing	
14:15	Regroup	

14:23	Macro Playing	
15:22	Regroup	
15:52	Macro Playing	
17:03	Verbal Feedback	
17:38	Student question	
18:40	Macro Playing	Next section
19:19	Regroup	
19:41	Macro Playing	
19:51	Verbal Feedback	
19:59	Macro Playing	
20:37	Verbal Feedback	
21:07	Macro Playing	
21:14	Verbal Feedback	
21:18	Macro Playing	
22:09	Regroup	
22:27	Macro Playing	
22:53	Regroup	
22:57	Macro Playing	
23:14	Regroup	
23:21	Macro Playing	
23:58	Verbal Feedback	
24:12	Macro Playing	
24:35	Verbal Feedback	
24:44	Macro Playing	
24:53	Verbal Feedback	
24:59	Macro Playing	

25:22	Verbal Feedback	
25:38	Macro Playing	
27:11	Verbal Feedback	
27:35	Macro Playing	
28:33	Verbal Feedback	
28:44	Macro Playing	Next section (D)
30:26	Verbal Feedback	
30:45	Macro Playing	
31:09	Verbal Feedback	Vocal Modeling
31:22	Macro Playing	
31:26	Regroup	
31:30	Micro Playing	
31:38	Regroup	
31:37	Micro Playing	
31:55	Regroup	
32:04	Macro Playing	
32:12	Verbal Feedback	Vocal Modeling
32:19	Macro Playing	
32:47	Verbal Feedback	
32:56	Macro Playing	
37:00	end	

Rehearsal 6: 3/8/93

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	
0:06	Verbal Feedback	
0:13	Macro Playing	
0:50	Verbal Feedback	To an individual
1:05	Macro Playing	
1:38	Regroup	
1:45	Macro Playing	
2:47	Regroup	
2:52	Macro Playing	
3:04	Verbal Feedback	
3:14	Macro Playing	
3:48	Verbal Feedback	
4:01	Macro Playing	
4:09	Verbal Feedback	
4:14	Macro Playing	
4:25	Verbal Feedback	
4:38	Micro Playing	
4:42	Verbal Feedback	
4:46	Micro Playing	Rhythmic issue in isolation
4:52	Verbal Feedback	
5:14	Micro Playing	
5:21	Verbal Feedback	Approval
5:29	Macro Playing	
5:45	Regroup	For instrument logistics

5:56	Macro Playing	
6:07	Verbal Feedback	Vocal modeling
6:29	Macro Playing	
6:47	Verbal Feedback	Dynamics
6:58	Macro Playing	
7:00	Regroup	
7:08	Macro Playing	
7:15	Verbal Feedback	
7:23	Macro Playing	
7:30	Verbal Feedback	
7:54	Macro Playing	
8:09	Regroup	With approval
8:15	Macro Playing	
8:20	Regroup	
8:28	Micro Playing	
8:35	Student question	Clarification of errata
9:13	Micro Playing	
9:19	Feedback	Follow-up on errata
11:08	Macro Playing	
11:24	Verbal Feedback	dynamic phrasing
11:39	Macro Playing	
12:01	Verbal Feedback	Isolated frame phrasing
12:17	Micro Playing	
12:22	Verbal Feedback	
12:28	Micro Playing	
12:34	Verbal Feedback	

12:39	Micro Playing	
12:45	Verbal Feedback	
13:02	Macro Playing	(incorporating frame above)
13:18	Verbal Feedback	Macro Playing frame unit
13:29	Macro Playing	
13:44	Verbal Feedback	Micro phrasing
13:58	Macro Playing	
14:22	Verbal Feedback	
14:34	Macro Playing	
14:54	Verbal Feedback	
15:18	Macro Playing	
15:22	Verbal Feedback	
15:27	Macro Playing	
15:35	Verbal Feedback	
15:39	Macro Playing	Frame complete
16:01	Verbal Feedback	
16:09	Micro Playing	
16:17	Micro Playing	
16:20	Verbal Feedback	Approval
16:25	Macro Playing	
16:37	Verbal Feedback	
16:50	Macro Playing	
17:07	Verbal Feedback	Section of the form is complete
17:36	Macro Playing	From beginning of the section just rehearsed
18:05	Verbal Feedback	

18:19	Macro Playing	
18:34	Regroup	
18:41	Micro Playing	Begin Rehearsal frame
18:45	Verbal Feedback	
18:52	Micro Playing	
18:57	Verbal Feedback	
19:13	Micro Playing	
19:18	Regroup	Frame complete
19:23	Macro Playing	
19:52	Verbal Feedback	
20:16	Macro Playing	
20:42	Verbal Feedback	
21:02	Macro Playing	
21:20	Regroup	
21:27	Macro Playing	
21:42	Regroup	
21:49	Macro Playing	
22:27	Verbal Feedback	“Faster Faster” Jim Croft-ism
23:03	Macro Playing	
25:27	Regroup	Conductor error
25:34	Macro Playing	
25:50	Regroup	
26:27	Macro Playing	
26:40	Regroup	
26:48	Macro Playing	
26:55	Verbal Feedback	

27:00	Micro Playing frames	Intonation-low C# tuba and bassoon
27:30	Macro Playing	
28:28	Verbal Feedback	
28:45	Micro Playing	
28:49	Verbal Feedback	
28:54	Micro Playing	
29:00	Verbal Feedback/Regroup	
29:10	Macro Playing	
29:31	Verbal Feedback	
29:50	Micro Playing	
30:00	Verbal Feedback	
30:21	Micro Playing	
30:34	Verbal Feedback	
30:52	Macro Playing	
32:51	Verbal Feedback	
33:08	Macro Playing	
35:07	Verbal Feedback	Speaks lyrics of the opera
40:04	Macro Playing	From top beginning of piece
40:07	Verbal Feedback	
40:10	Macro Playing	Retry
40:29	Verbal Feedback	Horn parts—very difficult
40:55	Macro Playing	Beginning again
41:28	Verbal Feedback	
41:47	Macro Playing	
42:25	Verbal Feedback	Vocal transfer
42:59	Macro Playing	

43:23	Verbal Feedback	“That’s grand!”
43:44	Macro Playing	
44:24	Verbal Feedback	
44:38	Micro Playing	
44:47	Verbal Feedback	
44:56	Micro Playing	
45:08	Verbal Feedback	
45:10	Micro Playing	Percussionist
45:45	Micro Playing	
45:57	Verbal Feedback	
46:16	Macro Playing	
46:45	Verbal Feedback	
47:02	Macro Playing	
47:33	Verbal Feedback	“I’ll bet ya we can fix that”
47:53	Macro Playing	
48:18	Verbal Feedback	
48:50	Macro Playing	
49:36	Verbal Feedback	
49:52	Macro Playing	
49:58	Verbal Feedback	
50:18	Macro Playing	
50:44	Verbal Feedback	
51:22	Macro Playing	Ostinato
51:58	Verbal Feedback	
52:24	Macro Playing	
53:16	Verbal Feedback	

53:35	Macro Playing	
55:12	Verbal Feedback	Read lyrics-programmatic content
55:56	Macro Playing	
56:35	Verbal Feedback	
56:53	Micro Playing	Percussion rehearsal frame
56:55	Regroup	Dynamic contrast/contour
56:59	Micro Playing	
56:05	Regroup	
57:12	Micro Playing	
57:17	Regroup	
57:30	Micro Playing	
57:53	Regroup	
58:06	Micro Playing	
59:01	Verbal Feedback	
59:25	Micro Playing	Add WWs
59:31	Verbal Feedback	
59:35	Micro Playing	
59:55	Verbal Feedback	Rehearsal Frame complete
1:00:17	Macro Playing	
1:00:52	Verbal Feedback	
1:01:02	Macro Playing	
1:01:17	Verbal Feedback	Vocal text transfers
1:01:39	Macro Playing	
1:03:23	Verbal Feedback	
1:03:51	Macro Playing	
1:04:27	Verbal Feedback	

1:04:50	Macro Playing	
1:06:02	Verbal Feedback	Vocal text transfers
1:07:00	Macro Playing	
1:07:25	Regroup for Micro Playing	
1:07:50	Micro Playing	
1:08:03	Verbal Feedback	
1:08:19	Micro Playing	Add tubas
1:08:34	Regroup	New Rehearsal Frame
1:08:41	Micro Playing	
1:08:48	Verbal Feedback	
1:08:57	Micro Playing	
1:09:14	Verbal Feedback	Frames complete
1:09:34	Macro Playing	
1:10:36	Verbal Feedback	
1:11:00	Macro Playing	
1:12:10	Verbal Feedback	Question for players about cornets
1:14:10	Macro Playing	
1:14:27	Verbal Feedback	Percussion
1:14:52	Macro Playing	
1:15:39	Verbal Feedback	“Trumpets were lost...probably something I did”
1:15:53	Macro Playing	
1:19:24	Regroup	
1:19:45	Macro Playing	
1:20:57	Regroup	Vocal lyrics transfer
1:21:22	Macro Playing	

1:21:34	Verbal Feedback	
1:21:43	Macro Playing	
1:21:58	Regroup	
1:22:06	Micro Playing	
1:22:30	Micro Playing	
1:22:43	Verbal Feedback	
1:22:54	Micro Playing	
1:23:00	Verbal Feedback	
1:23:09	Micro Playing	
1:23:14	Verbal Feedback	
1:23:20	Micro Playing	
1:23:30	Verbal Feedback	
1:23:40	Micro Playing	
1:23:50	Verbal Feedback	
1:24:00	Macro Playing	
1:24:38	Verbal Feedback	Vocal text transfer
1:25:01	Macro Playing	
1:26:05	Verbal Feedback	Vocal text transfer
1:26:29	Micro Playing	Begin Saxophone/Bells Frame
1:26:40	Verbal Feedback	
1:26:50	Micro Playing	
1:27:01	Verbal Feedback	
1:27:13	Micro Playing	
1:27:24	Verbal Feedback	End frame-segue to next section
1:28:00	Micro Playing	Brass/Percussion frame
1:28:07	Verbal Feedback	

1:28:15	Micro Playing	
1:28:45	Verbal Feedback	
1:28:56	Micro Playing	
1:29:14	Verbal Feedback	
1:29:39	Micro Playing	
1:30:20	Regroup	
1:30:26	Micro Playing	Bell volume
1:30:39	Regroup	

Rehearsal 7: 3/10/93

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	Graduate Assistant Conducting
1:16	Regroup (no Verbal Feedback)	Percussionist was early
1:25	Macro Playing	
2:00	Regroup	
2:24	Macro Playing	
4:20	Stop	
0:00	Macro Playing beginning at m. 123	Dr. Croft Conducting
0:02	Verbal Feedback	
0:08	Macro Playing	
0:25	Verbal Feedback	Micro-Directed
0:41	Macro Playing	
1:03	Verbal Feedback	
1:13	Macro Playing	
1:26	Verbal Feedback	
1:47	Macro Playing	
1:54	Regroup	
2:03	Macro Playing	
2:24	Verbal Feedback	
2:59	Macro Playing	
3:44	Verbal Feedback	
4:08	Macro Playing	
4:15	Verbal Feedback	Rhythmic alignment
4:25	Macro Playing	

5:19	Verbal Feedback	
5:39	Micro Playing	
5:44	Verbal Feedback	
5:52	Micro Playing	
5:56	Verbal Feedback	
6:00	Macro Playing	
6:34	Verbal Feedback	
6:58	Macro Playing	
7:28	Verbal Feedback	
7:44	Micro Playing	
7:51	Verbal Feedback	
8:01	Micro Playing	
8:07	Verbal Feedback	Frame complete
8:16	Macro Playing	
8:36	Student Question	Broken music stand
9:54	Macro Playing	
10:01	Verbal Feedback	
10:18	Micro Playing	
10:21	Verbal Feedback	
10:27	Macro Playing	
10:42	Verbal Feedback	
11:03	Macro Playing	
11:24	Regroup	
11:30	Micro Playing	
11:40	Verbal Feedback	
11:45	Micro Playing	

11:50	Verbal Feedback	
12:02	Micro Playing	
12:09	Verbal Feedback	
12:16	Macro Playing	
12:40	Verbal Feedback	
12:58	Micro Playing	
13:07	Verbal Feedback	
13:15	Micro Playing	
13:23	Regroup	Frame complete
13:31	Macro Playing	
13:36	Regroup	
13:45	Macro Playing	
13:53	Regroup	
14:01	Macro Playing	
15:02	Verbal Feedback	
15:31	Macro Playing	
17:26	Verbal Feedback	
17:39	Macro Playing	
18:46	Verbal Feedback	Note shapes/phrasing
19:11	Macro Playing	
21:09	Verbal Feedback	
21:50	Micro Playing	
21:58	Verbal Feedback	Vocal Modeling
22:16	Micro Playing	
22:35	Verbal Feedback	
22:56	Micro Playing	

23:27	End 1st session	
0:00	Macro Playing	Begin 2nd Session-m. 319
0:21	Regroup	
0:32	Macro Playing	
1:20	Verbal Feedback	
1:36	Micro Playing	Balance problem
1:51	Verbal Feedback	Balance
1:59	Micro Playing	
2:15	Verbal Feedback	
2:35	Macro Playing	
5:32	Verbal Feedback	Idea for the saxophones
7:38	Macro Playing	
9:29	Verbal Feedback	
9:40	Micro Playing	
9:45	Verbal Feedback	
9:51	Micro Playing	
9:56	Verbal Feedback	
10:48	Macro Playing	
11:30	Verbal Feedback	
11:55	Macro Playing	
13:00	Verbal Feedback	
13:20	Micro Playing	
13:40	Verbal Feedback	
14:00	Macro Playing	
14:50	Explanation	Gesture-related

15:13	Macro Playing	
17:18	Verbal Feedback	
17:30	Macro Playing	
17:51	Verbal Feedback	
18:07	Macro Playing	
19:57	Verbal Feedback	
20:20	Macro Playing	
21:20	Regroup	
21:36	Macro Playing	
22:35	Regroup	
22:40	Macro Playing	
24:15	Regroup	
24:41	Macro Playing	
26:30	Verbal Feedback	
27:13	Macro Playing	
27:53	End	

Rehearsal 8 (Dress): 3/15/93

Time	Ensemble/Conductor Activity	Notes
0:00	Macro Playing	33:30
0:16	Feedback	Balance and Student Question
1:08	Micro Playing	
1:12	Feedback	
1:30	Macro Playing	
1:35	Feedback	
1:56	Micro Playing	
1:58	Feedback	
1:01	Micro Playing	
2:03	Feedback	
2:29	Micro Playing	
2:42	Feedback	
2:45	Macro Playing	
2:49	Feedback	
3:10	Macro Playing	
3:48	Feedback	
4:01	Macro Playing	
4:08	Feedback	To individual
4:20	Macro Playing	
4:36	Feedback	Approval
4:46	Macro Playing	To reinforce balance correction
5:43	Feedback	Style “still too heavy”
6:11	Macro Playing	

6:45	Feedback	
7:04	Macro Playing	With Vocal Modeling
7:54	Feedback	Individual (maracas)
8:21	Macro Playing	
9:17	Feedback	
9:31	Macro Playing	
9:40	Feedback	Approval
9:50	Macro Playing	Reinforcing above
9:58	Feedback	“Stay with me”
10:07	Macro Playing	
10:35	Feedback	
10:50	Macro Playing	
11:44	Feedback	
12:00	Macro Playing	
13:13	Regroup	
13:25	Macro Playing	
13:33	Regroup	
13:35	Macro Playing	
13:38	Feedback	
13:45	Macro Playing	
15:10	Feedback	With Vocal Modeling
15:34	Macro Playing	
16:30	Feedback	
17:45	Macro Playing	
17:49	Feedback	
18:01	Macro Playing	

18:26	Feedback	
19:23	Macro Playing	
21:08	Feedback	
22:07	Micro Playing	
22:11	Regroup	
22:17	Micro Playing	With Vocal Modeling
22:28	Feedback	
22:40	Micro Playing	With Vocal Modeling
22:55	Feedback	
23:03	Micro Playing	
23:25	Feedback	
23:54	Micro Playing	
25:15	Feedback	With Student Question (errata)
25:59	Macro Playing	
26:25	Feedback	
26:30	Macro Playing	
28:03	Regroup	
28:37	Micro Playing	
28:47	Feedback	
28:59	Micro Playing	
29:24	Feedback	
29:41	Macro Playing	
30:50	Feedback	
31:05	Macro Playing	
31:46	Feedback	
31:54	Macro Playing	

32:04	Feedback	
32:17	Macro Playing	
33:24	Feedback	With student question
34:38	Macro Playing	
34:52	Feedback	With Vocal Modeling
35:09	Macro Playing	
35:41	Feedback	Pitch
36:03	Macro Playing	
37:31	Feedback	
37:57	Macro Playing	
39:28	Feedback	Melodic Character
39:52	Macro Playing	Reinforcing meter
40:18	Feedback	Note shape
40:38	Macro Playing	
41:24	Feedback	Lost Percussionist
41:47	Macro Playing	
41:58	Feedback	Percussion errata issues
44:06	Macro Playing	
45:04	Feedback	
45:16	Macro Playing	
46:25	Feedback	
46:30	Macro Playing	
46:49	Feedback	
47:06	Macro Playing	
47:17	Feedback	
47:26	Macro Playing	

47:43	Feedback	
48:09	Macro Playing	
49:32	Feedback	Errata Question
50:38	Micro Playing	
50:46	Feedback	
50:54	Macro Playing	
51:20	Feedback	
52:10	Macro Playing	
54:17	Feedback	With Vocal Modeling
54:56	Macro Playing	
56:50	Feedback	End of Piece
57:12	Macro Playing	Final section
57:33	Feedback	
57:53	Micro Playing	
57:57	Feedback	
58:04	Micro Playing	
58:10	Feedback	
58:22	Micro Playing	
58:27	Feedback	
58:35	Micro Playing	
58:43	Feedback	
58:51	Micro Playing	
58:55	Feedback	
58:58	Macro Playing	
59:04	End	