Utah State University
DigitalCommons@USU

Undergraduate Honors Theses | Honors Program

5-3-2012

Student Teaching Band Arrangement

Whitney Mensink
Utah State University

Recommended Citation
Mensink, Whitney, "Student Teaching Band Arrangement" (2012). *Undergraduate Honors Theses.* Paper 99.
http://digitalcommons.usu.edu/honors/99

This Thesis is brought to you for free and open access by the Honors Program at DigitalCommons@USU. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of DigitalCommons@USU. For more information, please contact digitalcommons@usu.edu.

STUDENT TEACHING BAND ARRANGEMENT

by

Whitney Mensink

Thesis submitted in partial fulfillment
of the requirements for the degree

of

DEPARTMENTAL HONORS

in

Music Education
in the Department of Music

Approved:

Thesis/Project Advisor Dr. Thomas Rohrer	**Departmental Honors Advisor** Dr. Nicholas Morrison

Director of Honors Program
Dr. Christie Fox

UTAH STATE UNIVERSITY
Logan, UT

Spring 2012

The Three Ravens

Traditional

Arranged by Whitney Mensink

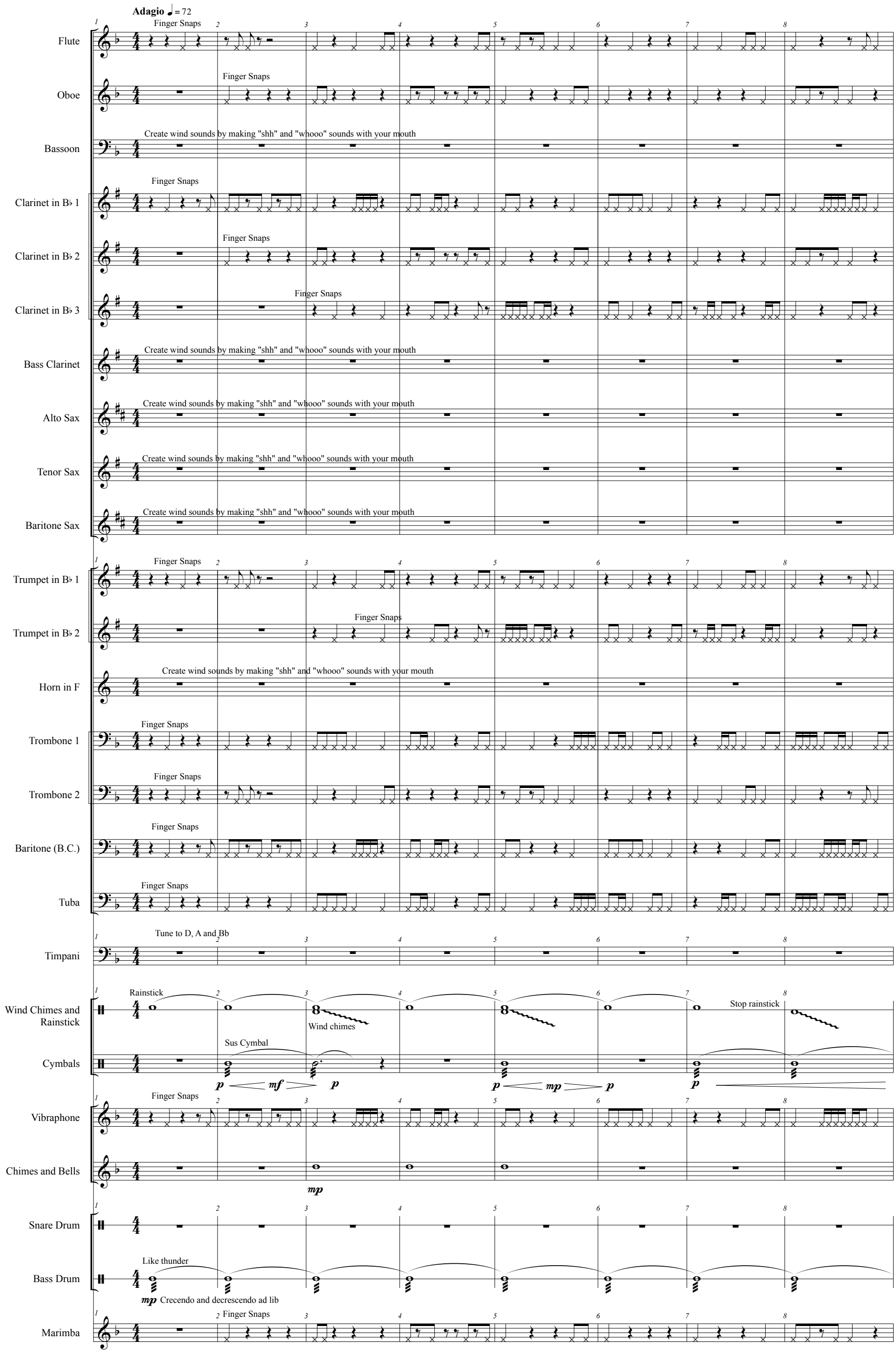
© 2012

Score

The Three Ravens

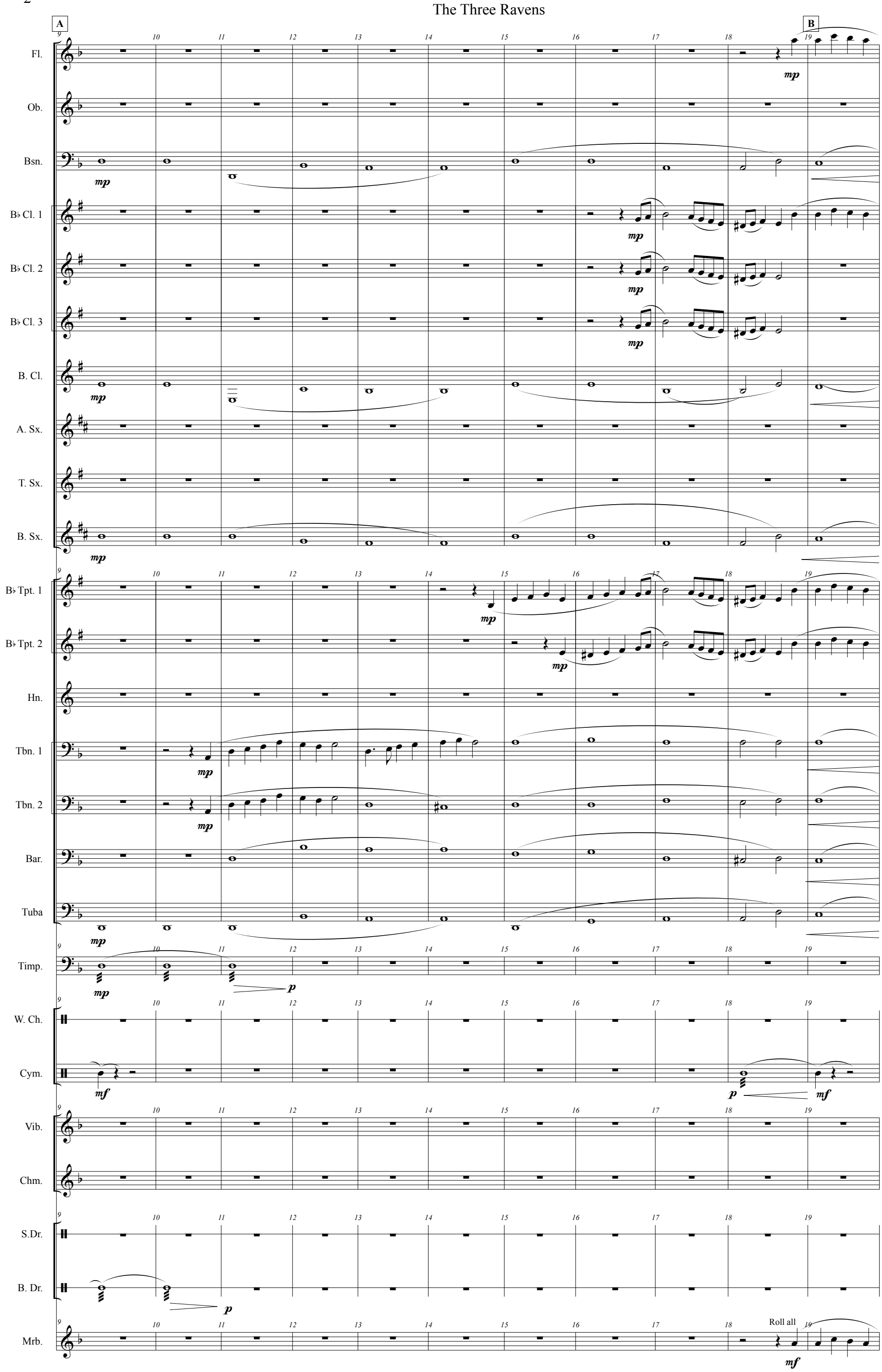
Traditional

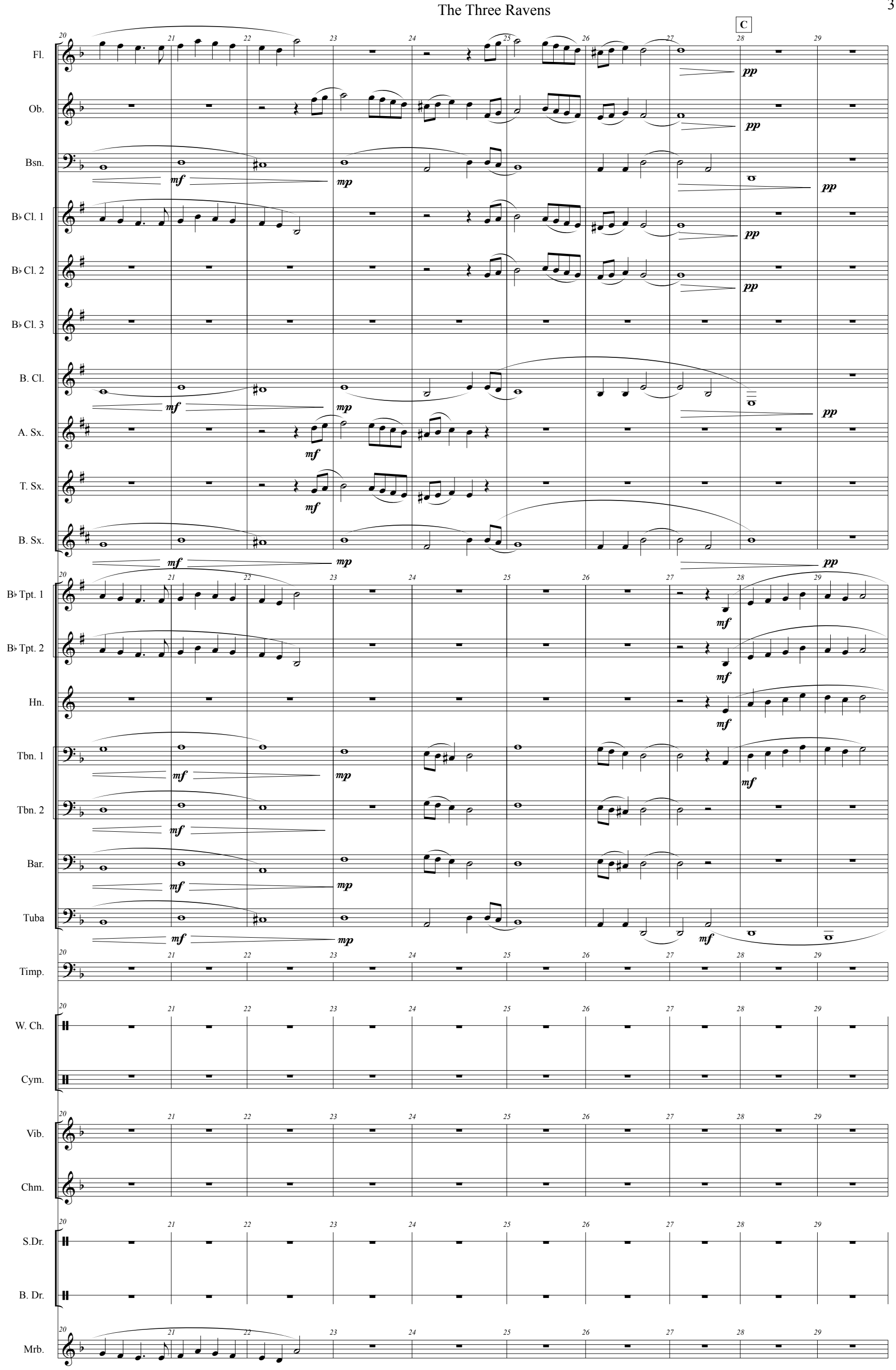
arr. Whitney Mensink



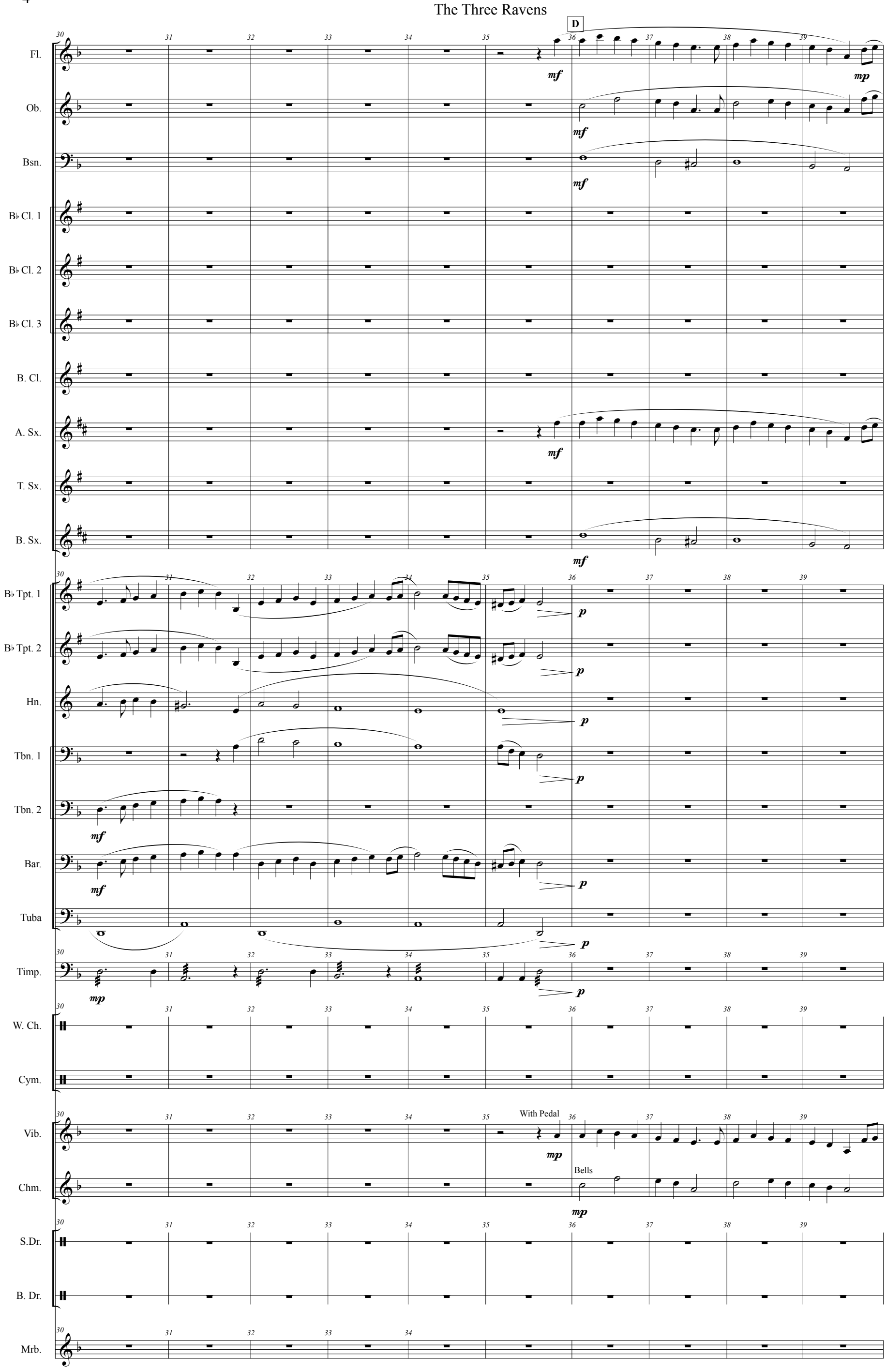
© 2012

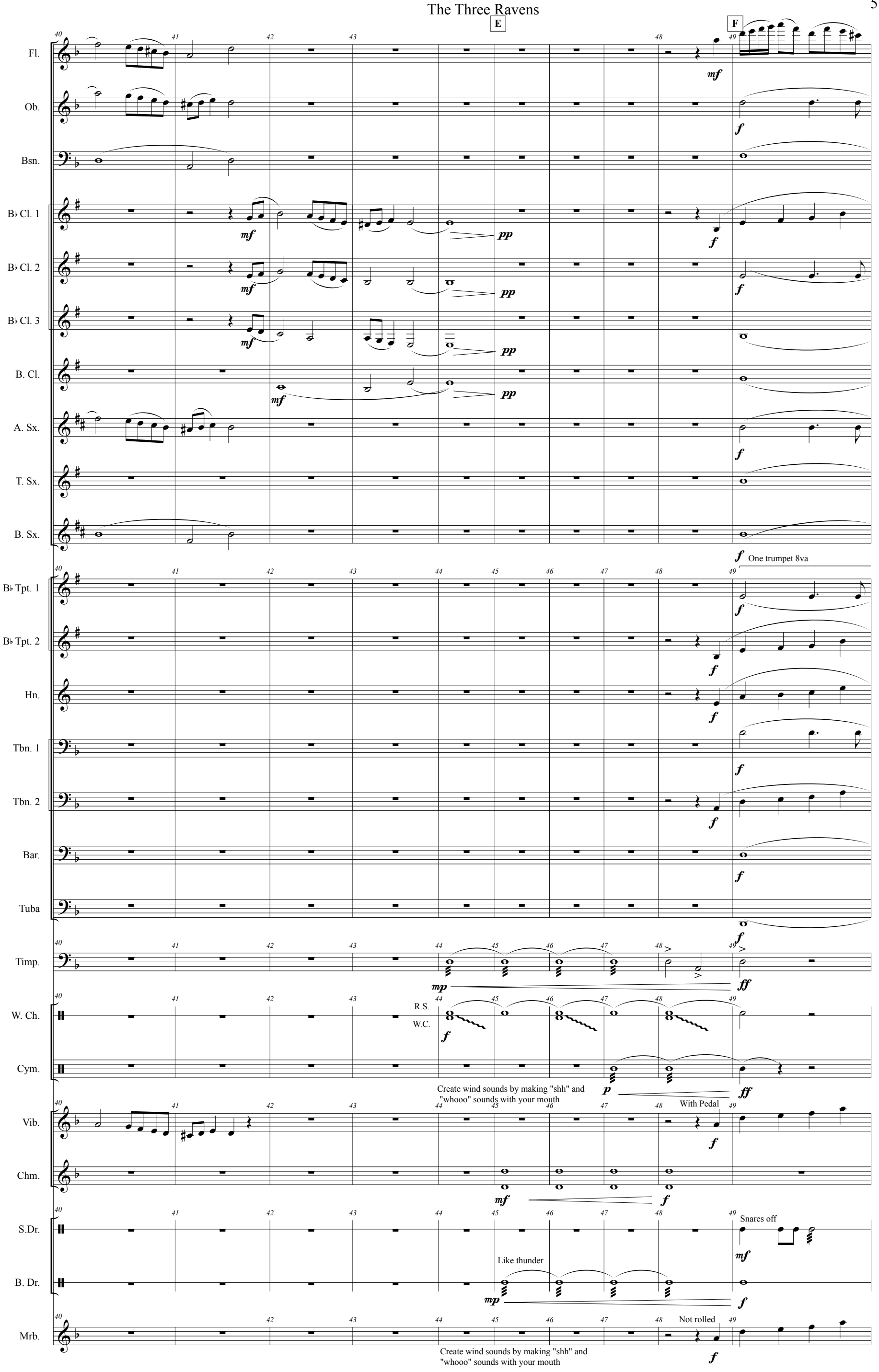
The Three Ravens



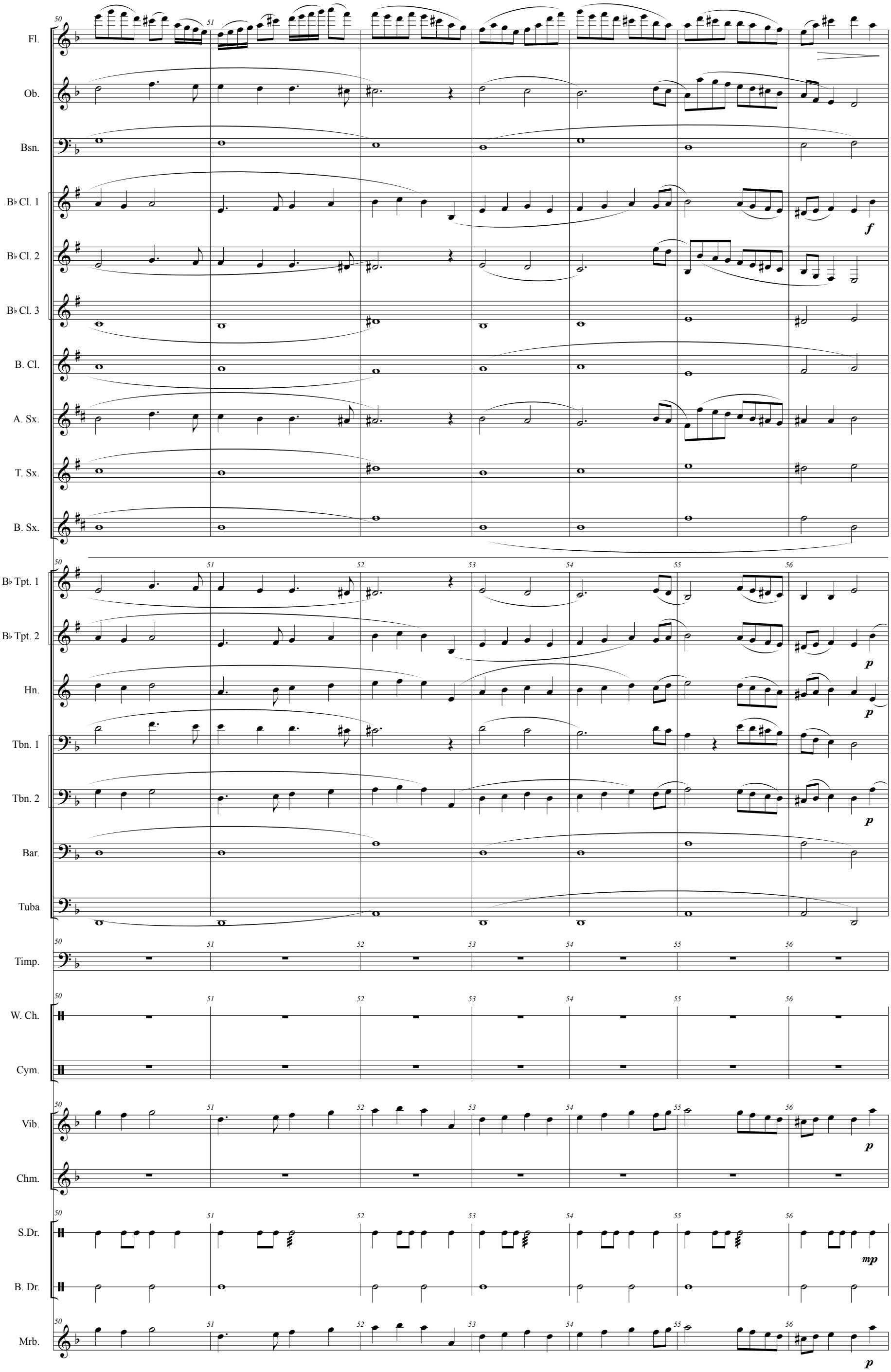

C
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
W. Ch.
Cym.
Vib.
Chm.
S.Dr.
B. Dr.
Mrb.
20 21 22 23 24 25 26 27 28 29
pp
mf
mp

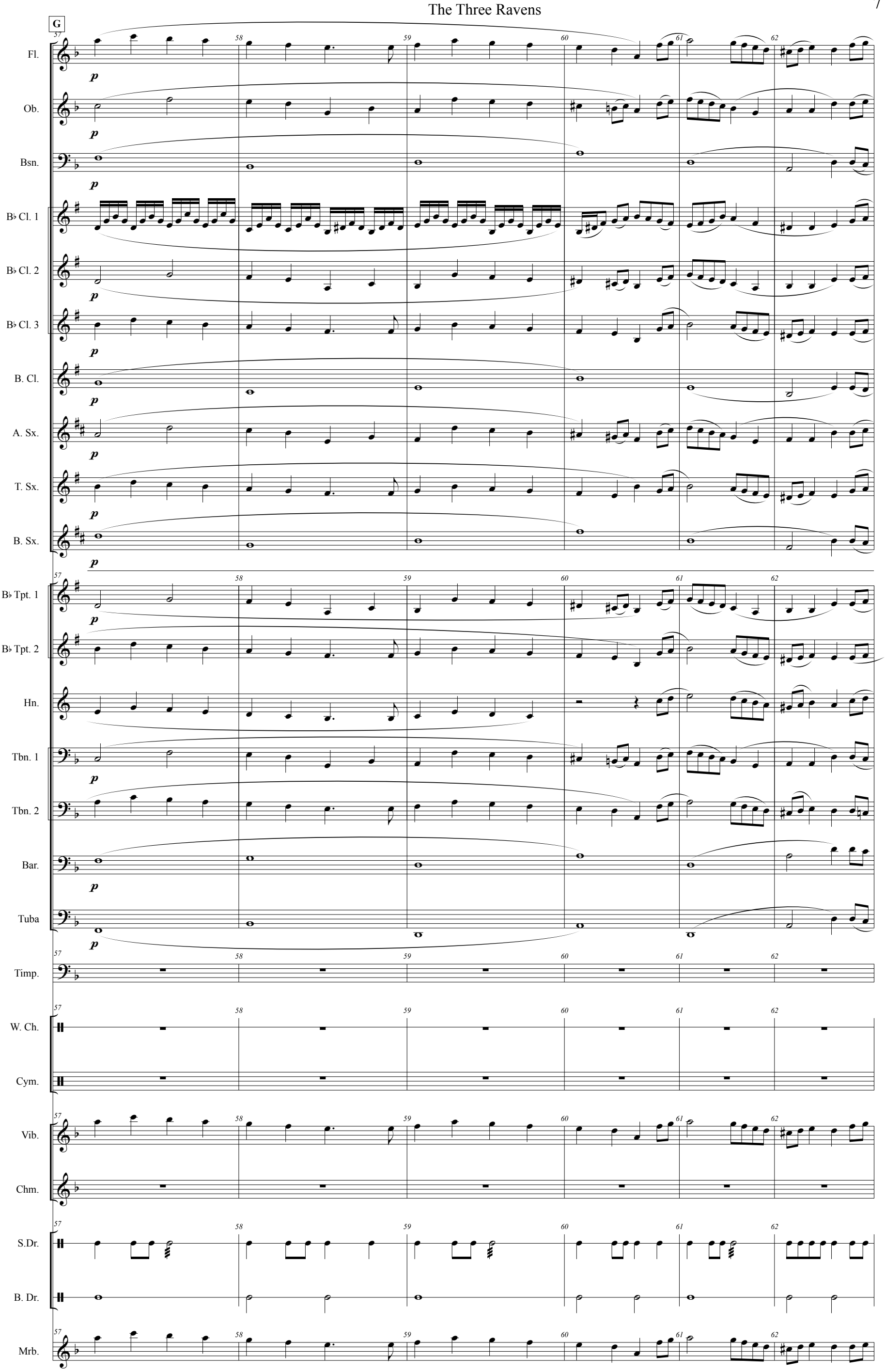
The Three Ravens




E
F
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
One trumpet 8va
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
W. Ch.
R.S.
W.C.
Cym.
Create wind sounds by making "shh" and "whooo" sounds with your mouth
Vib.
With Pedal
Chm.
S.Dr.
Snares off
B. Dr.
Like thunder
Mrb.
Not rolled
Create wind sounds by making "shh" and "whooo" sounds with your mouth

The Three Ravens




G
57
58
59
60
61
62
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
W. Ch.
Cym.
Vib.
Chm.
S.Dr.
B. Dr.
Mrb.
p

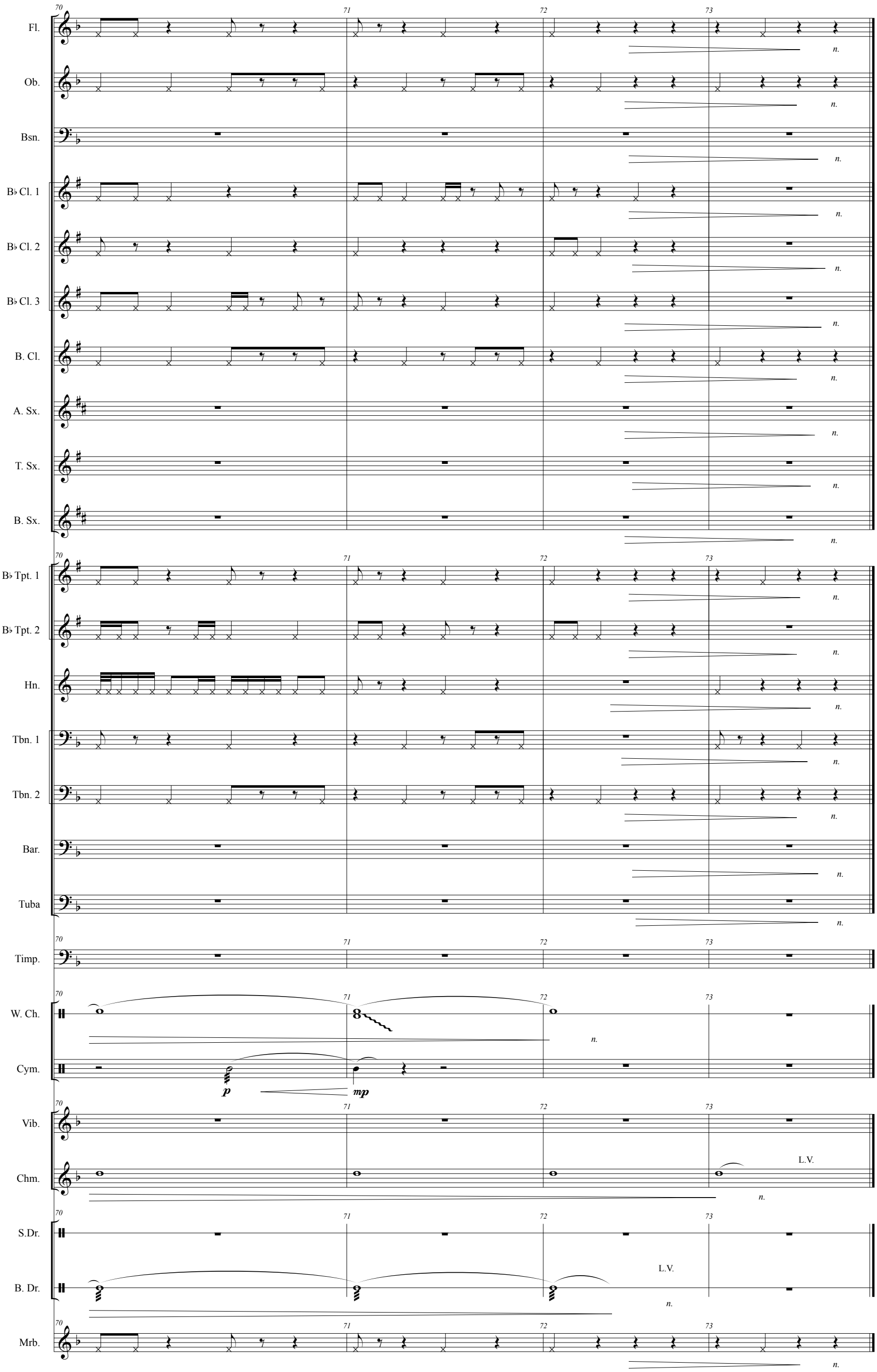
The Three Ravens

H

Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
W. Ch.
Cym.
Vib.
Chm.
S.Dr.
B. Dr.
Mrb.

63 64 65 66 67 68 69

rit.
a tempo
Finger Snaps
Create wind sounds by making "shh" and "whooo" sounds with your mouth
R.S.
W.C.


Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
W. Ch.
Cym.
Vib.
Chm.
S.Dr.
B. Dr.
Mrb.
70
71
72
73
n.
p
mp
L.V.

Whitney Mensink

Thesis Reflection Paper

As a future music educator, I have learned how to teach students through various courses and instruction. During the last semester of my undergraduate, I am required to student teach. This gives me an opportunity to apply everything I've learned to see if it really works, and what my particular teaching style and philosophy is. At Sky View High School, I had the opportunity to teach the Sophomore Concert Band. For my thesis project, I decided to arrange a piece just for them – to rehearse with them and to score it to the strengths of the ensemble. Since I had previously done a contract with a traditional work entitled "The Three Ravens," I decided this would be the perfect fit for my arrangement. The end product would be a two to three minute piece of music that would enhance the learning experience for my students.

The research part of this thesis has been more extensive than I anticipated. I needed to study different scorings, resulting in an understanding of instrument color and timbre. A solid understanding of arranging was needed to complete this arrangement, as well as an in-depth knowledge of the music notation software, Finale. All of these elements combined would potentially create a beautiful arrangement that is both pleasing to learn, and informative to teach.

What surprised me most about this project was how much my students loved the arrangement! They were so excited that I wrote a piece for them – it was, to them, a sign of caring. I honestly was not too proud of my first couple drafts, but they took to it so quickly and genuinely loved playing it. At the end of the student teaching semester, I was able to survey the students to see what they liked about me, and what they thought I could improve on. The most frequent "what I liked," comment I received was, "Mrs. Mensink wrote a piece for us! It was

really cool!" I was in pure disbelief that they would mention an affinity for what seemed to be just a project to me. It truly was a bonding experience.

Not only was writing this piece fun, it was a very humbling experience. Having been involved in music all of my life, I figured arranging a piece of music for band would be second nature to me. After hearing the band rehearse my first draft, it was very apparent that further studying and experimentation was needed. Several drafts later, it was still not at all how I wanted it to sound. The end product was finally acceptable quality to me, and it will be performed at the Concert Band's spring concert.

Rehearsing this music was informative and eye-opening for me. Hearing real instruments and real people play the music produced a different product than what played through the speakers of my computer. This made me realize that if something sounds good through Finale, it doesn't mean that it will sound good with real instruments. A thorough knowledge of the instruments, their uses, and how they work in the ensemble, is absolutely necessary.

The beginning and end of the piece, I composed a rain storm. Although the students loved this, it was harder to produce than I thought. I learned that I needed to be more specific on what I wanted, how to create it, and when it should sound. Just noting, "Create wind sounds" was not enough information. How should they create the wind sounds? Through their instruments? Hands? With their mouth? Rehearsing this piece continuously helped me realize what musicians need in order to execute the music as intended.

Completely unbeknown to me, the actual notation of this music was by far the most difficult part of this project. Finale is an extremely tricky notation program, and the only way to learn how to use it is with hours of practice. I have used this program for five years now, and there are still many mysteries I don't understand. Having never composed a full band piece

before, it was an enlightening experience, to say the least. For example, printing the score was a project in and of itself. It isn't as easy as just pressing print. That portion alone probably took me a few hours to figure out. After hours of time spent on this software, I can say that I have a much deeper understanding of how it works. This will not only benefit me as a composer, but also as a future educator. I will be able to teach my students how to use this software – this program becoming the only way to write music.

My faculty advisor, Dr. Rohrer, helped me revise and edit the score. He also attended the rehearsals to listen and observe my classroom techniques and conducting. Being an accomplished composer himself, he was able to give me ideas on how to improve my arrangement. He helped me understand intricacies of the instruments and how to fix certain scorings that didn't work. I sent him all of my drafts, and he wrote many comments. Having this resource available to me was extremely helpful, and the end product wouldn't have been the same without his help.

Rehearsals held without the observation of Dr. Rohrer were also a learning experience. Being able to rehearse with a goal in mind is a project in and of itself. I needed to know exactly what I wanted to accomplish that day, and how to do it. With the concert date set in stone, having a deadline to learn the piece by presents a different challenge. Not only does the piece need to be played from start to finish with no stopping, the students need to feel secure in their entrances, standing and bowing need to be worked out, how to put their instruments up and down, etc. This doesn't just happen overnight – these techniques need to be taught as well. After everything is prepared and organized, all that is left is the actual performance. I'm excited to hear how the students do, and hope they have had a good experience playing and learning this piece.

Author Biography

Whitney Mensink was born in Sandy, Utah, and raised in Sacramento, California since the age of two. She graduated from Oak Ridge High School in 2007, receiving many awards including multiple honor band placements and local scholarship competitions. Being an outstanding musician, Whitney loves nothing more than to practice and study her instrument. Although flute is her main passion, she is accomplished at many other instruments including piano, oboe, and saxophone. Whitney has been involved in leadership positions all throughout college. Just this past year, she was the Drum Major for the Aggie Marching Band. Not only is Whitney a dedicated musician, she was selected by her professors as one of the Caine College of the Arts Outstanding Seniors – this title requiring excellence both academically and musically. She was a member of the HASS council, as well as the Caine College of the Arts council, working directly with Dean Craig Jessop. Whitney has the opportunity to play with numerous ensembles here at Utah State University and in 2010 was awarded the prestigious Presser Award, naming her the outstanding citizen and student of her junior class. Whitney will graduate spring of 2012 in Music Education with Magna Cum Laude distinction, Honors, and an Elementary Music Teaching endorsement. She was awarded a full assistantship to the University of Miami to pursue her graduate degree in flute performance. After receiving her masters and possibly doctorate, Whitney plans to have her own flute studio at a University level.