

Noah Freeman  
M344  
Miksza  
22 September, 2016

## CMP Curricular Project

### PART 1

#### Background Information

- Title:
  - *A Movement for Rosa*
- Date of Composition:
  - *20 November, 1992*
- Composer:
  - *Mark Camphouse*
- Arranger/Transcriber/Editor:
  - *N/A*
- Grade Level:
  - *Grade 5*
- Length of Composition:
  - *Approximately 11:30 in duration*
- Publisher:
  - *TRN Music Publisher*



#### Music Selection

“A Movement for Rosa” is a piece that has much value across many spectrums. For starters, the historical significance and reasoning for creating this piece is very influential. This work will help remind us the story of Rosa Parks, and her influence in history. The piece itself goes through Rosa Parks’ history, portraying bits and pieces of her life that not only influenced her, but influenced the entire country. Next to historical context, this piece has a wide range of musical considerations to account for. “A Movement for Rosa” is very unique in the sense it does not follow a more “traditional” form when hearing a band work. This piece has 3 sections, where each section portrays parts of Rosa’s life. These movements are unexpected, for you might think the music should go one way when it goes another.

In regards to the mood of the piece, the relation of text to music is very deep. Camphouse uses the mood of the music to portray the hard times Rosa had to go through in order to make her message heard. He will have the beginning portray her life from childhood until she got married at age 19, using more relaxed and somber tones. The second section goes over her racial strife,

and the music gets much more intense along the way. Camphouse ends the piece in a quiet way, reminding us how much more work we have to do in order to achieve racial equality. One of the main features of this piece is how Camphouse includes the hymn, “We Shall Overcome.” This hymn has a lot of historical context, and it is the main melody throughout the changing sections.

This piece has a lot of changes in time signature. Students will have to be adept at not only changing time signature every bar, but change in and out of more complex time signatures. Counting will be more challenging with this, because it can be easy to get lost. There are also a few complicated rhythms that will go in correspondence to these time signatures. This all will come back to and relate to independence as a player. Each sections and each part will be playing something much different than some of the parts next to them.

Students will have to be able to solo as well, for there are a lot of solo opportunities for musicians. Not only will they be soloing, but there are some tricky duets that have difficult tuning as well. Balance throughout the piece is different and quite complex with all of the moving parts going on at once. Within balance, the tuning for the extended chords will be tricky, for some of the notes on certain instruments are not the best on the horn and in the chord. Style and articulation changes will occur suddenly, in order to change the mood of the piece quickly.

## Analysis

Overall, “A Movement for Rosa” is a pretty lyrical piece. It will have more dramatic sections, but for the most part it is a nice legato piece that flows well. Mark Camphouse does this by using a wide variety of musical elements to bring everything together. The melody from “We Shall Overcome” is foreshadowed in the first two sections, before it is heard in its entirety towards the end. Other than that, the melodic line changes as the mood of the piece changes in the sections. Under this melody that is being passed around every section, there will usually be a countermelody(s) with a strong bass line. The unique part about this is that not just the low winds will provide a baseline, everyone will have a turn to be a part of that foundation for the piece. But all of this adds into the mood of the piece, or the texture/timbre. All of the thoughts and expressions are done in each section for the mood Camphouse is trying to set. Like mentioned before, he uses ostinato in “We Shall Overcome,” call and response, countermelody, fragmentation, extensions, and of course one of the big devices he uses is leitmotif in relation to Rosa Parks. These items make this piece unique in the sense that you will always be playing something different as the piece goes on, even when fragments of melodies come back. Camphouse really takes you along Rosa Park’s journey and changes the piece as her life might have changed. All of this combined makes the piece very powerful, and it will capture the audiences attention by how serious the piece is.

The heart of this piece lies within Rosa Park’s courage for the statement she made on that bus in December of 1955. This piece might be introduced as an inclusion to what students might be learning in history during that time.

### Skill Outcomes

- *Outcome 1: Fluency in time signature changes.*
  - Strategy - Have students count the time signature changes as the conductor conducts, then have students count their own part with the conductor at a place like mm. 36-40, where the changes are more complicated.
  - Assessment - First listen to see if everyone is together on counting. Clapping and/or tapping will help make mistakes more clear. Break down into sections for individual parts, then continue adding the different layers until finished.
- *Outcome 2: Effective soloing/chamber playing throughout the piece when needed.*
  - Strategy - Narrow down who has the solos, and first tell them to make sure they practice them extensively at home. If extremely nervous, have everyone play with them, then gradually make it just that one soloist. To make sure they are ok with it, if there is an accompaniment in the background, have it in rehearsal without them. Do this for the duets and chamber-like playing, only this time add in more tuning between the instruments.
  - Assessment - Ask how they are doing, either in or after class, and see what they think they can work on. Use their private teacher to work on the piece, but don't use other students to judge one person's sound in particular. If they start sounding better, their confidence is becoming bigger.

### Knowledge Outcomes

- *Outcome 1: Tuning/balancing is essential throughout this emotional and lyrical piece.*
  - Strategy - Go to a measure, such as measure 32 (b minor triad), and start with the root of the chord. Have everyone listen to get in tune with the lowest voice (tuba), then add the 5th. Have them listen again, then add the 3rd. Explain what has to happen in a minor triad in order to make the 3rd in tune, then put it in context.
  - Assessment - Go to another section and find a chord. Write the chord on the board and ask who has which note in the chord, then what should happen to any notes in order to make them more in tune.
- *Outcome 2: Find, follow, and understand the form.*
  - Strategy - Describe the different sections and what Camphouse's meaning was for each one. As we go along the piece, ask where the sections might change. Then within these sections, find the melodies and map it out for them.
  - Assessment - When we come back to parts later, ask students which section we might be in, and which melody in the form is being played.

### Affective Outcomes

- *Outcome 1: Perspective is something that will help students understand the emotion of the piece.*
  - Strategy - Do a little history lesson that might relate to what is going on in some of the student's history class. Get the moods and perspectives inside their head, and show them how some people might have felt during times of the Civil Rights Movement.
  - Assessment - Ask reasons that Camphouse might have composed this piece, dive into how this all related to history and its historical context.

- Outcome 2: Understand what mood Camphouse is trying to portray in this deep piece.
  - Strategy - Go back and review the sections of what Camphouse was dividing the piece into. Talk about the different colors and textures of the music and relate that to what would have been happening in Rosa Parks' real life.
  - Assessment - Ask where each section starts, then ask how each section changes (in regards to color, texture, timbre, rhythm, etc.) to relate to the mood of the piece.

## PART II

### *Musical and Instrument-Specific Elements*

<b>Form</b> (no concrete form, other than themes used in the three sections)	<u>Section I</u> mm. 1 - 76	<u>Section II</u> mm. 77 - 180	<u>Section III</u> mm. 181 - 217
	<p>Opens with Rosa's Theme</p> <p>Depicts Rosa's life from birth in 1913 until her marriage in 1932.</p>	<p>"Freedom, Freedom Now"</p> <p>Represents the years of racial strife in Montgomery and the quest for social equality.</p>	<p>"We Shall Overcome"</p> <p>Depicts quiet strength and serenity.</p>

**Key(s)** No key, only accidentals that does not follow a consistent harmonic pattern.

**Meter(s)** Changes time signatures 82 times between 2/4, 3/4, 4/4, 5/4, 3/8, and 9/8.

<b>Range(s)</b>	Flute: <u>C4 - A6</u>	Oboe: <u>C#4 - D6</u>	Bassoon: <u>Bb1 - G4</u>
	Clarinet: <u>E3 - F#6</u>	Bass Clarinet: <u>D3 - G5</u>	Alto Sax: <u>D4 - E6</u>
	Tenor Sax: <u>Bb3 - D6</u>	Bari Sax: <u>B3 - C6</u>	Trumpet: <u>A3 - C#6</u>
	F Horn: <u>G#3 - A5</u>	Trombone: <u>G2 - B4</u>	Euphonium: <u>F2 - F4</u>
	Tuba: <u>G1 - G3</u>	Timpani notes: <u>E2, F2, Gb/G2, A2, Bb/B2, C3, Db/D3, E3, F3</u>	Other: <u>Full Piano</u>

---

Percussion  
instruments

Vibraphone, Snare Drum, Tenor Drum (low pitch), Tom-Toms, Suspended Cymbal, Tubular Bells, Wind Chimes, Xylophone, Bongos, Small Triangle, Tam-Tam, Glockenspiel, Wood Block, Marimba, Crash Cymbals, Crotales, Bass Drum, and Anvil.

“A Movement for Rosa” is a piece that displays many musical concepts. For starters, the form of the overall piece is quite intriguing, and is very different from most pieces. The piece is divided into three sections: Section I from mm. 1-76 portraying Rosa Parks’ life from birth to marriage, Section II from mm. 77-180 depicting the racial strife in Montgomery, Alabama, and Section III ending with quietness and serenity, but still having lingerings of social inequality. Each note and each melodic theme play a huge role in the overall form of the piece, where it all leads up to the emotion Mark Camphouse was trying to portray. But within this comes the historical significance of the piece. Not only does the history and emotion of racial inequality during the Civil Rights Movement take place, but Camphouse uses themes from that movement, such as “We Shall Overcome” (snippets all throughout the piece) and “Freedom, Freedom Now” (mm. 77-96 primary place of theme), as a cornerstone of the piece. These themes are foreshadowed throughout the piece until the entirety of the hymn is played at the end of the piece at measure 186.

All of this brings hard independency from each instrument. Musicians will have to be rhythmically and harmonically independent in order to not get lost sitting next to someone with a completely different part. Tuning chords, like in mm. 32, and getting the right texture are also a huge aspect of this piece. There are a lot of lyrical lines that will need to be tuned, or else it will take away from the mood of the work. Balance and character also go hand-in-hand with that, because mood and emotion are what make this piece what it is. Camphouse writes very orchestrally

to help portray the more somber moods, where a lot of the tones of the piece will match the melodic lines. Each section and their respected measure numbers has their own style that will match the reasoning for creating that section.

“A Movement for Rosa” also has a lot of great technical skills that are required to execute those musical concepts of the piece. Camphouse spends a lot of time choosing solos and soli sections to place all throughout the piece. A good example of this is at the beginning, where it opens up with a flute solo, followed by an alto saxophone and bassoon duet. Some of the instruments chosen for these soloistic include the flute, alto saxophone, bassoon, clarinet, euphonium, and piano.

One of the interesting concepts Mark uses throughout the piece is his frequent changes in time signature. He changes time signature 82 times throughout the piece that only lasts 217 measures. With this, he does not add a specific key signature throughout the piece either; he just uses accidentals when he needs them and doesn't follow a very straightforward harmonic progression.

Some of the rhythms from mm. 127-158 will pose as more of a challenge between all instruments, especially with the time signature changes here in particular. But the percussion have much different and much harder rhythms to follow along throughout the piece due to the complexity of writing Camphouse gives them. Attention to dynamics is another key issue that will need to be constantly worked on by the musicians. There are times where the scoring is so thick, but a small group of instruments will have the melody and need to be heard. Mm. 16-23 is a good example where there are a lot of moving chords, but a couple horns have the melody that is very important. The ranges within all of these instruments is also another technical consideration, because many instruments have extended ranges that will push the player. Good, subtle tempo

changes will also need to be executed in order to successfully transition from one section to another, from one mood to the next.

There are many considerations and specific problems that any band will run into with “A Movement for Rosa.” First, the constant changing of time signature will not only be difficult to the ensemble, but it will even be a challenge for the conductor. It will be harder for the ensemble to count, and the director will have to put more attention in following the time changes that they might like while listening for mistakes. Not only will completing the time signatures be a challenge, but Camphouse specifically states that the transitions between each change needs to be smooth and flowing in order to add to the mood and texture he is going for.

Mood, texture, and emotion will also be difficult challenges for rehearsals. So much of this piece lies within the mood and emotion it is portraying, and the ensemble has to replicate that and portray that mood to the audience so they can experience not only what the ensemble is experiencing, but bits and pieces of the racial strife that went on in our history books.

A few rhythms will be tricky, like in mm. 43, 127-158, 185, and 206-210. Ranges of certain instruments, such as the flute, trumpet, and horn, will extend the instrument and pose as a challenge in certain spots of the piece. Dynamics and balance are also an issue. In measure 158 most everyone is playing, but there are 2-3 important parts playing at once. Sections must be balanced in their own melody first, but then as a whole ensemble so each melody can be heard through everyone playing.

There will also be a few particular people that will have tricky solo playing throughout the piece. In the beginning, there is a low flute solo that starts with no one but flute. Then, a duet between alto saxophone and bassoon pose many tuning problems, as well as the exposed part of

only those two instruments playing. There will be important soli sections and solos throughout the piece, and might pose a challenge for those who are not comfortable playing exposed parts.