Department of MUSIC
College of Fine Arts

presents a

Doctoral Lecture - Recital
A Method for Evaluating Wind Band Transcriptions:
Glazunov's *Triumphal March, Op. 40* and Specific Criteria

Frederick Umar, conductor

PROGRAM

I. Introduction
   a. Purpose, Problem, and Method

II. The Ostling Method
   a. Purpose of the Ostling Study
   b. Types of Compositions Selected for Evaluation
   c. Defining "Serious Artistic Merit"
   d. Defining the "Specific Criteria of Serious Artistic Merit"
   e. Updated Studies: Gilbert and Towner

III. Defining a Transcription
   a. The Historic Use of Transcription
   b. The Ambiguities of Transcription Philosophy and Methodology
   c. Issues of Authenticity
   d. Transcription, Authenticity, and Performance

IV. The Role and Inclusion of Transcriptions
   a. Towner and the Selective Criteria
   b. The Validity of the Specific Criteria to Evaluate Transcriptions
   c. Expanding the Parameters of the Specific Criteria
   d. A Qualitative Approach to Evaluating Transcriptions

V. Glazunov’s *Triumphal March, Op. 40*
   a. Background Surrounding the Commission
   b. The Use of Spirituals and Hymn Tunes as Melodic Content
   c. Performance of the Transcription

VI. An Example of Qualitative Evaluation
   a. Adapted Qualitative Criteria of Russell John Houser
   b. Artistic Orchestration Rubric of Alan Belkin
   c. Methodology Assessments

VII. Summary and Conclusions

This recital is presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts in Applied Music.

Virko Baley serves as Committee Chair for Frederick Umar.

Wednesday, July 9, 2014  7:30 p.m.  Room 160
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
I wish to extend my personal 'thank you' to the members of this marvelous musical group who made the performance part of the presentation possible. These musicians have volunteered their great talents and thus allowed us to achieve this high performance level with a minimum of rehearsal. Their abilities commends the various schools, organizations and disciplines which they come from; these include CCSD high schools, UNLV, community bands and orchestras, and the Valley's Music Educators.

I also would like to thank Dr. Timothy Jones and Dr. Dean Gronemeier for their assistance with the coordination, availability, and use of the UNLV Department of Music percussive instruments.