

Women of Lockerbie Project

Music 453

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CLASS SCHEDULE

Week/dates	Unit	Learning Outcome	Assignment	Date Due
T8/29 R8/31	1	Unit One: Tools of the Trade 1. Students will develop their skill in FINALE software. 2. Students will critically evaluate arrangements.	Read: Copyright, PART II, pp. 17-52 *EVA TOLLER BASHING PROJECT *EVALUATIONS of ARRANGEMENTS *Copyright application	8/31-9/1
T9/5 R9/7	2	Unit One: Tools of the Trade Students will gain an understanding of issues surrounding copyright law.	Read: Copyright, PART III, pp. 57-57, 67-93 *EVALUATIONS of ARRANGEMENTS *Copyright application	9/7-8
T9/12 R9/14	3	Unit One: Tools of the Trade Students will critically evaluate source material for "The Women of Lockerbie." R/Presenter: Alan Ebert, Artistic Director of LaCrosse Community Theater	Read: Copyright, PART IV, pp. 119-131 ANU "The Women of Lockerbie" Factors source options and lay-out plan for WL	T: Copyright Q:12
T9/19 R9/21	4	Unit Two: Choral/Instrumental Arranging Basics R/Presenter: Dr. Gary Walsh, Chair and Director of Choral Studies at U-WI.	Read: Chapters 3 & 4 (Ostrander final) (lost) *Two-part arrangement w/KB accompaniment *Preliminary work for WL	9/21-22
T9/26 R9/28	5	Unit Two: Choral/Instrumental Arranging Basics R/Presenter: Dr. Hazy Hudson, Woodwind Specialist, Wisconsin State U and Luther College	Read: Woodwind bandbook *Woodwind transcription of KB work *Preliminary work for WL	9/28-29
T10/3 R10/5	6	Unit Two: Choral/Instrumental Arranging Basics R/Presenter: Dr. Brian Locker, Director of Music, St. Joseph the Workman Cathedral	Read: Chapters 5 & 6 (Ostrander bandbook) *Three-part arrangement w/instrumentation *Preliminary work for WL	10/3-6
T10/17 R10/12	7	Unit Two: Choral/Instrumental Arranging Basics R/Presenter: Dr. Phil Gelson, Wind Symphony/Jazz Specialist, UW-L	Read: Brass bandbook *Brass transcription of 4-part hymn *Preliminary work for WL	10/12-13
M10/17 W10/19 BREAK	8	Unit Three: "Women of Lockerbie" project Students will arrange original folk music for use in a dramatic production.	*Develop "Women of Lockerbie" project. *Research source material for final project.	
T10/24 R10/26	9	Unit Three: "Women of Lockerbie" project Students will arrange original folk music for use in a dramatic production.	*Develop "Women of Lockerbie" project. *Research source material for final project.	
T10/31 R11/2	10	Unit Three: "Women of Lockerbie" project Students will arrange original folk music for use in a dramatic production.	*Complete "Women of Lockerbie" project. *Begin sketching FINAL PROJECT.	11/2-3

STUDENTS OF LOCKERBIE PROJECT



Student Learning Outcomes demonstrated through participation in the WOMEN of LOCKERBIE PROJECT:

- Students will develop their skill employing the common elements and organizational patterns of music through aural, verbal, and visual analyses (Bachelor of Music Learning Outcome B.1).
- Students will develop understanding of how theoretical concepts work within historical, cultural, and stylistic contexts (Bachelor of Music Learning Outcome B.3).
- Students will create original material related to specific source material (Bachelor of Music Learning Outcome C.1).
- Students will work independently as musicians, form and defend value judgments about music (Bachelor of Music Learning Outcome F.1-2).
- Students will heighten their aesthetic sensitivity for music of various idioms, especially as it relates to source material for arrangement purposes (Bachelor of Music Learning Outcome F.3).
- Students will be able to apply technology to the field of music (Bachelor of Music Learning Outcome E.1). [Specifically, use of FINALE software and use of recording equipment for the final phase of the project.]
- Students will be able to demonstrate artistic, technical, collaborative, and leadership skills in a variety of musical contexts (Bachelor of Music Learning Outcome A.4).
- Students will recognize and perform music from various cultures of the world and music of their own time (Bachelor of Music Learning Outcome D.2).
- Students will be able to advocate for the arts beyond the Viterbo University community (Bachelor of Music Learning Outcome G.2).

Core abilities demonstrated through the WOMEN of LOCKERBIE PROJECT:

Thinking: Students engage in the process of inquiry and problem solving which involves both critical and creative thinking.
Communication: Students communicate effectively orally and in writing in an appropriate manner both personally and professionally.
Aesthetic Sensitivity: Students engage in artistic experiences and reflect critically upon them.
Cultural Sensitivity: Students understand their own and other cultural traditions and demonstrate a respect for the diversity of the human experience.
Community Involvement: Students demonstrate responsible citizenship through service, resulting in personal growth and community influence.

CLASS SCHEDULE Continued

T11/7 R11/9	11	Unit Four: Create Your Masterpiece—FINAL PROJECT Students will draw on creative, analytical, stylistic, organizational and performance skills in the making of their chosen arrangement.	Read: Ostrander, Chapter 8, pp. 115-123 ("Planning the Arrangement") *Present sketches of FINAL PROJECT. *Evaluate feedback on plan for FINAL PROJECT.	11/9-10
T11/14 R11/16	12	Unit Four: Create Your Masterpiece—FINAL PROJECT Students will draw on creative, analytical, stylistic, organizational and performance skills in the making of their chosen arrangement.	*Develop FINAL PROJECT.	11/16-17
T11/21 THANKSGIVING BREAK	13	Unit Four: Create Your Masterpiece—FINAL PROJECT Students will draw on creative, analytical, stylistic, organizational and performance skills in the making of their chosen arrangement.	*Complete first draft of FINAL PROJECT. *Organize performers; establish rehearsal schedule.	11/21
T11/28 R11/30	14	Unit Four: Create Your Masterpiece—FINAL PROJECT Students will draw on creative, analytical, stylistic, organizational and performance skills in the making of their chosen arrangement.	*Rehearse arrangement; make revisions. *PERFORM arrangements in forum on 12/2.	12/2
T12/5 5:00pm	15	Dinner at my house Students will be able to appreciate some decent food.	Please show up with an appetite.	12/8

MUSC 453: THEORY VI, FALL 2006
Dr. Mary Ellen Haupert, Instructor (mehaupert@viterbo.edu)
TR 4:30-5:20pm
Office hours: M 1:00-3:00pm

PHASES OF LOCKERBIE PROJECT

PHASE I: INTRODUCTION and ASSIGNMENT

A. Allen Ebert, Director of the LaCrosse Community Theater, presented his desire for musical understanding in the upcoming production of *The Women of Lockerbie*. He and his wife, co-director Karen Ebert, introduced the tensions of the plot through an interactive discussion centered on the bombing of Pan Am Flight 103 over Lockerbie, Scotland in 1988. Ebert composed original music for all the "songs" and "dialogue" in the play, drawing the audience deeper into the script's challenges of faith, doubt, love, and hate.

B. WOMEN OF LOCKERBIE PROJECT GROUPS

Each group will be assigned songs and discuss the work load amongst themselves:

- A. Andy Kross, Matt Curtis, Robyn Koopert, Matt May
- B. Ryan McCoy, Sarah Fife, Colleen Meier
- C. Brian Thell, Andy Dahlberg, Duane Olsenberg, Allen Prall
- D. Sara Gunderson, Sarah Shestak, Karolyn Bouska, Lauren Reitz

*As the project developed, there was less desire for group interaction and more need of time for arranging. Student's submitted completed arrangements directly to the final editors of the project.

***The arrangements for LOCKERBIE were made as follows:**

- Opening Music: (20 minutes), A. & D.
- First choral dialogue: Matt Curtis, Lauren Reitz
- 12-19 (10 minutes): Matt Curtis, Lauren Reitz, Andy Kross
- Final Choral Dialogue: "Grief" (10 minutes), B. & D.
- Andy Dahlberg, Duane Olsenberg, Robyn Koopert, Colleen Meier, Sara Gunderson
- Second Choral Dialogue: (5 minutes), change in mood, pp. 20-22
- Matt Curtis, Sara Gunderson
- Second Choral Dialogue: "Lockerbie" (1-2 minutes), slow build to fade on 20:23
- Andy Dahlberg, Sara Shestak, Robyn Koopert
- Third Choral Dialogue: (10 minutes), pp. 22-28
- Matt Curtis, Lauren Reitz, Brian Thell, Sarah Fife
- Third Choral Dialogue: "Faith" (10 minutes) (re-orch), pp. 28-34
- Matt May, Sarah Fife
- George "Milkshake" "Mr. Jones" Wall" (contemporary feel), pp. 52-54
- Matt May, Sarah Fife
- Fourth Choral Dialogue: "Wine" (10 minutes), could be like beginning or completely different
- Brian Thell

FINALE: Andy Kross; Karolyn Bouska

ASSESSMENT for LOCKERBIE ARRANGEMENTS

Category	Mastered (7-10)	Developing (4-6)	Struggling (1-3)	SCORE
Method/Format: 1) Melodic settings suit the tone of the script (10) 2) Ranges appropriate for chosen instruments (10) 3) Technical aspects of voice leading and harmony: progression observed (10)	Consistently fine work with only a few minor errors.	Student displays understanding of this aspect of composition, but is inconsistent in its proper application.	Numerous errors that need attention in order to improve upon this aspect of composition.	
Characteristics: Covers instrumental/vocal support of melodic material masterfully reflects and enhances the drama (10)	Consistently fine work with only a few minor errors.	Student displays understanding of this aspect of composition, but is inconsistent in its proper application.	Numerous errors that need attention in order to improve upon this aspect of composition.	
Attention to detail: 1) Correct notation of staff (10) 2) Dynamics (10) 3) Sequencing to text (10) 4) Articulation (10)	Consistently fine work with only a few minor errors.	Student displays understanding of this aspect of composition, but is inconsistent in its proper application.	Numerous errors that need attention in order to improve upon this aspect of composition.	
Final presentation: Displays ingenuity and creativity (10)	Consistently fine work with only a few minor errors.	Student displays understanding of this aspect of composition, but is inconsistent in its proper application.	Numerous errors that need attention in order to improve upon this aspect of composition.	
Degree of Completion: 1 (20) 2 (20) 3 (20)	Consistently fine work with only a few minor errors.	Student displays understanding of this aspect of composition, but is inconsistent in its proper application.	Numerous errors that need attention in order to improve upon this aspect of composition.	

FINALE presentation:
 Student will apply FINALE software in producing a readable score to the instructor. (20)

PROJECT TITLE: "THE WOMEN OF LOCKERBIE" DATE: FALL 2006 FINAL SCORE:

The Women of Lockerbie Project

The Women of Lockerbie Project was the fruit of a conversation between Allen Ebert, new Artistic Director for the LaCrosse Community Theatre, and Mary Ellen Haupert of the music department at Viterbo University. Ebert was looking for an individual (or individuals) who might create musical underlay for LCT's February 2007 production of the *The Women of Lockerbie*. He was intrigued by Haupert's suggestion that her up-coming Intro to Arranging class was up to the challenges demanded by this project. Not only was the possibility cost-effective, it had the added benefit of teaming a creative community organization with the budding talent of university music students. Several conversations between Haupert and Ebert cinched the details of what would become a mutually beneficial collaboration.

PHASES OF LOCKERBIE PROJECT Continued

PHASE II: WORKING PHASE

*Students researched Scottish folk tunes and completed their assigned arrangements. Allen Ebert visited the class on two different occasions to hear/see student progress and offer helpful suggestions. Three students were selected (Sarah Shestak, Brian Thell and Sara Gunderson) to work more closely with Ebert and see the project to its completion. Their responsibilities included 1) compiling, listening and selecting usable material, 2) editing selected material and 3) engineering a recording for use by the La Crosse Community Theater.

PHASE III: FINAL PHASE

*In lieu of a final arranging project, our three editors (mentioned above) took on the responsibility of sifting through FINALE files and critically listening to arrangements that might be of use in *The Women of Lockerbie*. Sarah Shestak and Sara Gunderson met with Allen Ebert and Mary Ellen Haupert regarding score choice and refined parts for recording purposes. Brian Thell was responsible for contacting musicians and scheduling time in the recital hall for a recording session. He also had the added task of recording and mixing the various takes.

VITERBO STUDENTS

CURTAIN CALL

The Women of Lockerbie

Performances: January 20, 25-26 and February 8 & 9 at 7:30pm.

Ticket Prices:
 \$12.00 (Student rates only)
 \$18.00 (General admission)
 \$25.00 (Patron seats)
 \$35.00 (VIP seats)

Student Rush Tickets

La Crosse Community Theater is proud to present *The Women of Lockerbie*. We have worked very hard to bring you this production. We hope you will enjoy it as much as we did. We are proud to have you as our audience. We hope you will enjoy it as much as we did. We are proud to have you as our audience. We hope you will enjoy it as much as we did.