

# **An Analysis of Michael Knutson's *Lots of Dots March***

**By**

**Dr. Amy Dunker**

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## **Instrumentation:**

Flute  
Oboe  
Bassoon  
Bb Clarinet 1 - 2  
Bass Clarinet  
Eb Alto Saxophone 1 - 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone

Bb Trumpet 1 - 2  
Horn in F  
Trombone  
Euphonium  
Tuba

Timpani  
Percussion I: Snare Drum, Bass Drum  
Percussion II: Crash Cymbals, Suspended Cymbal, Triangle

**Duration:** 2 ½ Minutes

**Grade:** 1

**Harmonic Language:** Tonal (Eb Major)

**Meter:** 4/4

**Texture:** Melody and Accompaniment

**Date of Composition:** 2003

**Publisher:** Alliance Publications, Inc., AP-6005 [www.apimusic.org](http://www.apimusic.org)  
585 County Road Z, Sinsinawa, WI 53824-0157 USA  
(608) 748-4411 Ext. 124

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**Composer Bio:**

**Michael Knutson** is on the music faculty of Buffalo Community Middle School in Buffalo, Minnesota, teaching instrumental music. As band director, his duties include directing seventh grade band and jazz band, teaching band lessons, a guitar class, and a music technology class. He is an active member of MENC and MBDA.

Michael is a native of Wisconsin (born November 30, 1974) and received his bachelor degree in music education from the University of Wisconsin-Eau Claire and his master's in education from Cardinal Stritch University. He has written works for various ensembles and continues to compose between other creative endeavors that have included filming a movie, writing a children's book, designing energy efficient homes, and raising two pre-school children.

## Performance Notes:

As its name hints, **Lots of Dots March** is a piece with many dotted rhythms in it. In my experience as a music educator, students typically have a difficult time learning to properly read and perform dotted rhythms. This piece works well to teach this concept as it gives each student opportunities with playing various dotted rhythms.

The **introduction** and **rehearsal A** should be a bold opening to the piece. **Rehearsal B** provides a contrast in dynamics and timbre—be sure the snare is not too loud. When the original theme returns at **rehearsal C**, emphasize the entrance of each instrument to bring out the canonic nature of this section. The **Meno mosso** section is more *legato* than the beginning. Work to achieve balance between the melody and bass line, using cues to strengthen the lower voices, if necessary. Hold long notes for their full value especially at the end of a phrase so there is a smooth transition between each phrase. When the main theme makes its final appearance, again work for strong entrances and balance, making sure that the counter-melody in the upper woodwinds is heard.

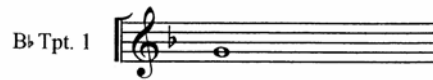
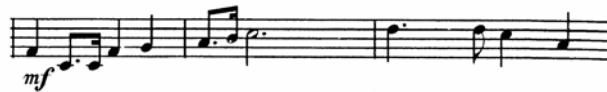
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**Score Markings:** Maestoso -- Meno mosso -- Maestoso

**Form:**

Introduction	ms. 1 – 3	
A	ms. 4 – 11	Theme 1
B	ms. 12 – 19	Theme 2
A'	ms. 20 – 28	Theme 1
C	ms. 29 – 43	Theme 3
Transition	ms. 43 – 45	Introduction Material
A''	ms. 46 – 52	Theme 1
Coda	ms. 53 - 57	

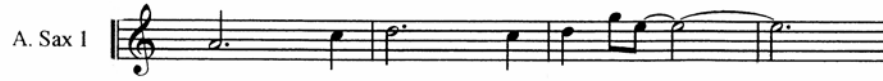
**Theme 1 (Bb Trumpet I, ms. 4 - 7):**



**Theme 2 (Flute, ms. 12 - 15):**



**Theme 3 (Eb Alto Saxophone I, ms. 29 - 32):**



*Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.*

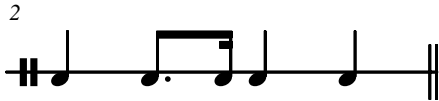
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*Lots of Dots March Rhythms*

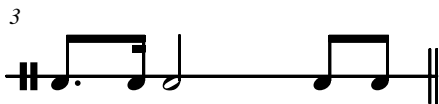
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2.)



3.)



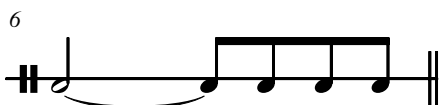
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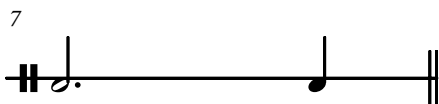
5.)



6.)



7.)



**Lots of Dots March Rhythms - Percussion Only**

1.)



2.)



3.)



4.)



5.)



6.)



7.)

