AN EXAMINATION OF WORKS FOR WIND BAND: YORKSHIRE BALLAD
BY JAMES BARNES, LA VIGEN DE LA MACARENA ARRANGED BY
CHARLES KOFF, PROVENANCE BY ROBERT W. SMITH, NESSUM DORMA
ARRANGED BY GEORGE HATTENDORF, AND BRIGHTON BEACH
MARCH BY WILLIAM LATHAM

BY

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B.M.E., Washburn University, 1996

A REPORT

Submitted in partial fulfillment of the
Requirements for the degree

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College of Arts and Sciences

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Approved By:

____________________
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ABSTRACT

The following document is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of Matthew S. Bradford. The recital, performed by the Clay Center Community High School Band, was given in the Martyn/Snodgrass Auditorium of Clay Center Community High School on Monday, January 29, 2007 at 7:30 PM. The repertoire included *Yorkshire Ballad* by James Barnes, *La Virgen De La Macarena* arranged by Charles Koff, *Provenance* by Robert W. Smith, *Nessum Dorma* arranged by George Hattendorf, and *Brighton Beach March* by William Latham. This document contains theoretical and historical analysis, and outlines the procedures of planning and performing the graduate conducting recital.

QUESTION

Provide a detailed analysis of your recital music using the Blocher, Miles and Tracz concepts presented in class and in independent study. A thorough and concise historical, theoretical and rehearsal/conducting analysis for each piece in a scholarly format is required.
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Chapter One

Introduction

Purpose

It is the purpose of this document to represent a scholarly examination of the selected literature and to provide insight into the process of selecting the literature, researching and analyzing the selected literature, planning the rehearsals, and to evaluate the process used to put together this recital from beginning to end.

Performance Information

This conducting recital was given January 29, 2007 in the Martyn/Snodgrass Auditorium of Clay Center Community High School at 7:30 PM. Personnel for this performance included the full instrumentation of the Clay Center Community High School Band. The performance also included guest artist Steve Leisering, trumpet professor from the University of Kansas on La Virgen De La Macarena and Nessum Dorma.

The first half of the recital consisted of literature performed by the Clay Center Community Middle School directed by Kris Brenzikofer. The literature performed during this portion of the recital has not been evaluated for the purpose of this document.

Music Examined

For this document, music will be examined in the same order in which it was performed at the concert. The high school band portion of the concert opened with a beautiful piece titled Yorkshire Ballad by James Barnes. In succession the following pieces were also played: La Virgen De La Macarena arranged by Charles Koff,
Provenance by Robert W. Smith, and Nessum Dorma arranged by George Hattendorf.

The concert closed with the performance of Brighton Beach March by William Latham.
Format of Analyses

Each piece in this document has been analyzed using the unit study concept found in the *Teaching Music Through Performance in Band* series edited by Richard Miles and Larry Blocher. For the purpose of this document, only the first eight units were used. Unit nine has been omitted and replaced at the end of the document with a comprehensive bibliography. The format of the unit studies is:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources

Following the textual analyses of each piece is a micro-macro-micro analysis in the Tracz format discussed in conducting class.
Recital Personnel

As previously mentioned the entire instrumentation of the Clay Center Community High School band was used for this recital. The instrumentation is as follows.

**Flute**
- Bethany Penner
- Lundee Beck
- Jackie Kamphaus
- Tricia Renfrow
- Pera Bauer
- Greta Larson
- Melody Mayo
- Kayla McVaugh
- Kaylee Beutler
- Allison Bosch
- Cassie Brown
- Calla Coberly
- Emma McElhaney
- Samantha Nelson
- Caitlee Reed
- Kaela Scott

**Bass Clarinet**
- Jessica Brown
- Aurora Coberly
- Kaylee Braun

**Alto Sax**
- Brian Skinner
- Sierra Coberly
- David Law

**Tenor Sax**
- Brittany Mcpherson-McDermott
- Ryan Hershberger
- Trevor Cole

**Bari Sax**
- Brady Melton

**Oboe**
- Jordan Coberly
- Hope James
- Alex Moore

**Clarinet**
- Caley Chestnut
- Chelsea Hogan
- Abigail Roth
- Chelsea Arpin
- Mariah Gust
- Sydnee Nelson
- Sara Ragsdale
- Catie Villalobos
- Odessa West
- Heather Nye
- Melissa Roth
- Tiana Roth
- Courtney Smith

**Trumpet**
- Amy Pierson
- Mia Straub
- Kyle McClure
- Katie Logan
- Shawn Coberly
- Andy Hatesohl
- Luke Nye
- Eli Schooley
- Jon Thompson
- Kyle Affolter
- Eric Anderson
- Josh Galindo
- Jake Ham
- Brielle Lund
- Micah McFall
- Courtney Stonehouse
- Dain Thompson
- Thomas VanWey
French Horn
Erin Tombaugh
Rudy Smith
Allison Penner
Kayla Thornton

Trombone
John Callan
Avery High
Tyler James
Leremy Lund
Malakai Rowland
Dalton Black
Adam Gierhan
Patrick Underwood
Jannelle Huber

Euphonium
Todd Rundell
Brandon Scott
Andrew Moos

Tuba
Sarah Straub
Michael Stites
BJ Komar
Keith Manning

Percussion
Ben Moore
Tyler Meek
Chase Pippenger
James Callan
Andy Parry
Cord Carlson
Shyanne Paillet
Galina Azeeva
Dominic Parry
Jordan Evans
Justin Keen
Chris Hogan
Tevin Smith

Guest Artist
Steve Leisring (trumpet)
Chapter Two

Selecting Quality Literature

Music Content Standards

One of the most time consuming tasks as a music director is selecting quality literature. In selecting literature for this particular ensemble, several factors were considered. It is this director’s goal to use as many of the national music standards in the course of preparing and performing a concert. The national standards that have been set forth by MENC: The National Association for Music Education are:

1. Singing alone, and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specific guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.¹

Standards 2, 5, 6, 7, 8, and 9 have been met in the preparation and performance of this recital.

Selection Objectives

As noted in the recital personnel page, the instrumentation for the ensemble consists of a balanced instrumentation with the exception of too many trumpets and flutes. The band members include a variety of members from each class with more members being underclassmen. Every effort has been made to select music that is obtainable by most of the students that still provides a challenge to all the members of the ensemble.
Chapter Three

Rehearsal Plans

Rehearsal Projections:

This graduate recital was prepared and rehearsed over two and a half months. The music was selected, ordered and the guest artist confirmed in early September. While preparing for this recital, students involved in the Clay Center Community High School band were also rehearsing music for district band, league band and pep band. The need for a well-focused plan was needed based on the time demands for learning various pieces for the many upcoming performances.

The ensemble began rehearsing for the concert the last week of November after Thanksgiving break, with the exception of *Yorkshire Ballad*, which was introduced in early November as one of the requirements for a chair test. The goal of the ensemble was to have all notes, rhythms, tempos, articulations and phrasing ready for performance two weeks before the performance.

CL Snodgrass, a resident of Clay Center and retired instrumental music teacher and professional trumpet player helped the ensemble prepare the final two weeks for the concert by playing the solo parts on *Nessun Dorma*, and *La Virgen De La Macarena*. The band was introduced to Steve Leisring, trumpet professor for Kansas University at the final rehearsal on January 29, 2007. The hour-long rehearsal was focused on preparation for the two solo pieces with band accompaniment.
Lesson Plans:

The lesson plans used for this recital are included on the following pages. Plans for all rehearsals were written one week at a time. The ensemble met daily during first hour from 8:15-9:04 A.M. The goals and class-time set forth in the rehearsal projections were used to establish the weekly lesson plans for this ensemble. All lesson plans, objectives and any special information were posted Thursday afternoon the week before the intended dates of practice for the students.
Rehearsal Plans
Clay Center Community High School Band

Date: November 27, 2006

Planning

I. Rehearsal Objectives
   • Introduce students to Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Introduce students to Exercises For Ensemble Drill by Raymond C. Fussell
   • Sight read Yorkshire Ballad
   • Sight read Nessun Dorma
   • Sight read La Virgen De La Macarena

II. Special Instructions
   • Hand out chorale books to freshman
   • Play recording of La Virgen De La Macarena
   • Make sure all parts are covered
   • Give background info regarding why pieces were written

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Passing out books took so much time today we played through Yorkshire Ballad to continue warming-up

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome
   • Full Ensemble on Bb

IV. Nessum Dorma 15 Minutes
   • Run through piece
   • Introduce piece by giving general background information

V. La Virgen De La Macarena 15 Minutes
   • Full run through
   • Listen to Recording
Rehearsal Plans
Clay Center Community High School Band

Date: November 28, 2006

Planning

I. **Rehearsal Objectives**
   - Sight read *Provenance*
   - Sight read *Brighton Beach March*
   - Explain Warm-up procedures

II. **Special Instructions**
   - Hand out chorale books to freshman
   - Play recording of *Provenance* and *Brighton Beach March*
   - Make sure all parts are covered
   - Give background info regarding why pieces were written

Rehearsal

I. **Warm-up Exercises**
   10 Minutes
   - Play through Bb-A-Bb warm-up exercise
   - #9 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   - Focus on a balanced sound throughout ensemble
   - Bb major concert scale in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. **Daily School Duties**
   5 Minutes
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   5 Minutes
   - Tune to concert A, Bb and F using pitch from metronome
   - Full Ensemble on Bb

IV. **Provenance**
   15 Minutes
   - Run through piece
   - Introduce piece by giving general background information
   - Listen to Recording

V. **Brighton Beach March**
   15 Minutes
   - Run through piece
   - Introduce piece by giving general background information
   - Listen to Recording
Rehearsal Plans
Clay Center Community High School Band

Date: November 29, 2006

Planning

I. Rehearsal Objectives
   • Work notes and rhythms for Yorkshire
   • Focus the first 9 measures of La Virgen De La Macarena

II. Special Instructions
   • Be sure percussionists are playing during warm-up
   • Make sure all parts are covered on songs
   • Give background info regarding why pieces were written

Rehearsal

I. Warm-up Exercises   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #11 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Bb major concert scale and Bb chromatic scale in Exercises For Ensemble Drill by Raymond C. Fussell

II. Daily School Duties   5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events (Be sure to remind students that December 9th concession is cancelled)

III. Tuning   5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome
   • Full Ensemble on Bb

IV. Yorkshire   15 Minutes
   • Run through piece
   • Focus on correct pitches and rhythms
   • Listen to Recording

V. La Virgen De La Macarena   15 Minutes
   • Rehears first nine measures
   • Introduce piece by giving general background information
   • Explain the style in which the piece was written
   • Listen to Recording
Rehearsal Plans
Clay Center Community High School Band

Date: November 30, 2006

Planning

I. Rehearsal Objectives
   • Work dynamics and rhythms for measures 1-27 of Provenance
   • Work measures 1-75 for Brighton Beach
   • Play through Yorkshire

II. Special Instructions
   • Be sure percussionists are playing during warm-up
   • Make sure all parts are covered on songs
   • Give background info regarding why pieces were written

Rehearsal

I. Warm-up Exercises
   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #9 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Bb and Eb major concert scale and Bb chromatic scale in Exercises For Ensemble Drill by Raymond C. Fussell

II. Daily School Duties
   5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning
   5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome
   • Full Ensemble on Bb

IV. Provenance
   15 Minutes
   • Rehears first 27 measures
   • Focus on dynamics and rhythms
   • Give information about the composer Robert W. Smith

V. Brighton Beach
   10 Minutes
   • Rehears up to measure 75
   • Play through while focusing on style of piece

VI. Yorkshire
   5 Minutes
• Play through entire piece while focusing on phrasing
Rehearsal Plans  
Clay Center Community High School Band

Date: December 1, 2006

Planning

I. Rehearsal Objectives
   • Play through pep band songs
   • Finish test re-takes
   • Percussion Ensemble work on Christmas music

II. Special Instructions
   • Be sure percussionists are playing during warm-up
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises  10 Minutes
   • Play Warm-up pack for warm-up

II. Daily School Duties  5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning  5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome
   • Full Ensemble on Bb

IV. Pep Band  30 Minutes
   • Play larger pep band songs
   • Focus on notes and rhythms

V. Percussion Ensemble (in auditorium)  30 Minutes
   • Work all Christmas songs for next week’s performance
   • Play through while focusing on style of piece
Rehearsal Plans
Clay Center Community High School Band

Date: December 4, 2006

Planning

I. Rehearsal Objectives
   • Work rehearsal numbers 2 through 4 *Yorkshire*
   • Work pitches and rhythms for measures 1-10 of *Provenance*
   • Work measures 1-75 for *Brighton Beach*

II. Special Instructions
   • Be sure percussionists are playing during warm-up
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Play through Dr. Luboff’s F-Bb exercise
   • #14 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Pg. 40 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome
   • Passing the “F” around the band

IV. Yorkshire 15 Minutes
   • Rehears divided parts in section 2-4
   • Focus on correct pitches and rhythms

V. Provenance 10 Minutes
   • Rehears first 10 measures
   • Focus on dynamics and rhythms

VI. Brighton Beach 5 Minutes
   • Rehears up to measure 75
   • Play through while focusing on style of piece
Rehearsal Plans
Clay Center Community High School Band

Date: December 5, 2006

Planning

I. Rehearsal Objectives
   • Work all of *Yorkshire*
   • Work pitches and rhythms for all of *La Virgen De La Macarena*
   • Work measures 1-10 for *Nessun Dorma*

II. Special Instructions
   • Make sure all parts are covered on songs
   • Remind students of Thursday’s test

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Bb Chromatic Scale, slur up and tongue down
   • #11 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire 15 Minutes
   • Rehears divided parts in section 2-4
   • Focus on phrases and how to play them

V. La Virgen De La Macarena 10 Minutes
   • Rehears all
   • Focus on correct pitches and rhythms

VI. Nessun Dorma 5 Minutes
   • Rehears first 10 measures
   • Play through while focusing on style of piece
   • Read through lyrics of piece to explain context
Rehearsal Plans  
Clay Center Community High School Band

Date: December 6, 2006

Planning

I.  **Rehearsal Objectives**
  • Work all of *Yorkshire*
  • Work pitches and rhythms for measures 1-43 of *Brighton Beach*

II. **Special Instructions**
  • Make sure all parts are covered on songs
  • Remind students of Thursday’s test

Rehearsal

I.  **Warm-up Exercises**  
   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #12 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. **Daily School Duties**  
   5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. **Tuning**  
    5 Minutes
    • Tune to concert A, Bb and F using pitch from metronome

IV. **Yorkshire**  
    15 Minutes
    • Rehears rehearsal 7 till end
    • Work dynamics
    • Focus on phrases and how to play them

V. **Brighton Beach**  
   15 Minutes
   • Rehears measures 1-43
   • Focus on correct pitches and rhythms
Rehearsal Plans
Clay Center Community High School Band

Date: December 7, 2006

Planning

I. Rehearsal Objectives
   • Playing test over all of *Yorkshire*
   • Percussion test over Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. Special Instructions
   • Make note of who is gone to make-up the test

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #9 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire 25 Minutes
   • Split class into three groups for playing test

V. Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell 5 Minutes
   • Split section into two for test
Rehearsal Plans  
Clay Center Community High School Band

Date: December 8, 2006

Planning

I. Rehearsal Objectives
   • Work all pep band songs in books
   • Finish test

II. Special Instructions
   • Remind students about game tonight

Rehearsal

I. Warm-up Exercises  10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • *Let's Get Ready To Rumble Warm-Up Pack*
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties  5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning  5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Pep Band Songs  25 Minutes

V. Finish Tests  5 Minutes
   • Split section into two *for test*
Rehearsal Plans
Clay Center Community High School Band

Date: December 11, 2006

Planning

I. Rehearsal Objectives
   • Complete make-up tests for Yorkshire
   • Work pitches and rhythms for measures 1-32 of Brighton Beach
   • Play all the way through Provenance

II. Special Instructions
   • Make sure all parts are covered on songs
   • Remind students of Thursday’s test over Brighton Beach

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #9 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire 5 Minutes
   • Finish Test

V. Brighton Beach 15 Minutes
   • Rehears measures 1-32
   • Focus on correct pitches, rhythms and dynamics
   • Remind students about playing with a “march style”
   • Play recording of Brighton Beach to give context

VI. Provenance 10 Minutes
   • Play through entire song while focusing on form
Rehearsal Plans
Clay Center Community High School Band

Date: December 12, 2006

Planning

I. Rehearsal Objectives
   • Work all pep band songs in books

II. Special Instructions
   • Remind students about game tonight

Rehearsal

I. Warm-up Exercises  
   • Play through Bb-A-Bb warm-up exercise
   • *Lets Get Ready To Rumble Warm-Up Pack*
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties  
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning  
   • Tune to concert A, Bb and F using pitch from metronome

IV. Pep Band Songs  
   • 30 Minutes
Rehearsal Plans
Clay Center Community High School Band

Date: December 13, 2006

Planning

I. **Rehearsal Objectives**
   • Work pitches and rhythms for measures 1-32 of *Brighton Beach*
   • Play all the way through *Nessun Dorma*

II. **Special Instructions**
   • Make sure all parts are covered on songs
   • Remind students of Thursday’s test over *Brighton Beach*

Rehearsal

I. **Warm-up Exercises**
   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #10 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. **Daily School Duties**
   5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. **Tuning**
    5 Minutes
    • Tune to concert A, Bb and F using pitch from metronome

IV. **Brighton Beach**
    15 Minutes
    • Rehears measures 1-32
    • Focus on correct pitches, rhythms and dynamics
    • Remind students about playing with a “march style”

VI. **Nessun Dorma**
    15 Minutes
    • Work measures 23-35
    • Focus on correct pitches and dynamics
Rehearsal Plans
Clay Center Community High School Band

Date: December 14, 2006

Planning

I. **Rehearsal Objectives**
   - Playing test over all of *Brighton Beach*
   - Percussion test over Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. **Special Instructions**
   - Make sure all parts are covered on songs

Rehearsal

I. **Warm-up Exercises**
   - Play through Bb-A-Bb warm-up exercise
   - #1 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   - Concert f scale with arpeggios
   - Focus on a balanced sound throughout ensemble
   - Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. **Daily School Duties**
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   - Tune to concert A, Bb and F using pitch from metronome

IV. **Brighton Beach**
   - Split class into three groups for playing test

V. **Pg. 40, #37-48 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell**
   - Split section into two for test

VI. **Provenance**
   - Work dynamics on first 26 measures
Rehearsal Plans
Clay Center Community High School Band

Date: December 15, 2006

Planning

I. Rehearsal Objectives
   • Work all pep band songs in books

II. Special Instructions
   • Remind students about game Monday night
   • Review grade sheets
   • Review written final

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • *Let's Get Ready To Rumble Warm-Up Pack*
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
    • Tune to concert A, Bb and F using pitch from metronome

IV. Pep Band Songs 15 Minutes

V. Review Final 15 Minutes
Rehearsal Plans
Clay Center Community High School Band

Date: January 3, 2007

Planning

I. Rehearsal Objectives
   • 1st day back from Christmas break
   • Play through all pieces for the concert

II. Special Instructions
   • Remind students of game Friday night
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #9 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire 10 Minutes
   • Focus on correct pitches and rhythms
   • Fix Flute pitches at the end of the piece

V. Nessun Dorma 5 Minutes
   • Focus on dynamics and rhythms

VI. La Virgen De La Macarena 10 Minutes
   • Focus on dynamics and rhythms

VII. Brighton Beach 10 Minutes
   • Play through while focusing on style of piece
Rehearsal Plans
Clay Center Community High School Band

Date: January 4, 2007

Planning

I. Rehearsal Objectives
   • Play through Provenance
   • Work chant section in Provenance 91-99
   • Concentrate on style of Brighton Beach
   • Work phrasing on Yorkshire

II. Special Instructions
   • Remind students of game Friday night
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #11 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Concert Bb and Eb scales in Exercises For Ensemble Drill by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Provenance 15 Minutes
   • Play through piece
   • Work chant section at measure 91-99

V. Brighton Beach 10 Minutes
   • Discuss European march style as oppose to American marches
   • Play through

VI. Yorkshire 5 Minutes
   • Work phrasing
Rehearsal Plans
Clay Center Community High School Band

Date: January 5, 2007

Planning

I. Rehearsal Objectives
   • Work all pep band songs in books

II. Special Instructions
   • Remind students about game tonight

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • *Let's Get Ready To Rumble Warm-Up Pack*
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Pep Band Songs 30 Minutes
   • Play through large songs not in the book
Rehearsal Plans
Clay Center Community High School Band

Date: January 8, 2007

Planning

I. **Rehearsal Objectives**
   - Work dynamics and phrasing on *Nessun Dorma*
   - Work notes and rhythms on *La Virgen De La Macarena*
   - Work chant section in *Provenance* 91-99

II. **Special Instructions**
   - Remind students of game Tuesday night
   - Test on Thursday over *Nessun Dorma*
   - Make sure all parts are covered on songs

Rehearsal

I. **Warm-up Exercises**
   - Play through Bb-A-Bb warm-up exercise
   - #14 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   - Concert Bb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   - Focus on a balanced sound throughout ensemble

   **10 Minutes**

II. **Daily School Duties**
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

   **5 Minutes**

III. **Tuning**
   - Tune to concert A, Bb and F using pitch from metronome

   **5 Minutes**

IV. **Nessun Dorma**
   - Play through piece
   - Work phrasing and dynamics

   **15 Minutes**

V. **La Virgen De La Macarena**
   - Play recording
   - Give history of piece and Rafael Mendaz
   - Play through

   **10 Minutes**

VI. **Provenance**
   - Work chant section at measure 91-99

   **5 Minutes**
Rehearsal Plans
Clay Center Community High School Band

Date: January 9, 2007

Planning

I. Rehearsal Objectives
   • Work dynamics and phrasing on *Yorkshire*
   • Work dynamics and phrasing on *Nessun Dorma*
   • Work notes and rhythms on *Brighton Beach*

II. Special Instructions
   • Remind students of game tonight
   • Test on Thursday over *Nessun Dorma*
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises  
   • Play through Bb-A-Bb warm-up exercise
   • #9 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   • Concert Bb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning
   • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire
   • Play through piece
   • Work phrasing and dynamics

V. Nessun Dorma
   • Play through
   • Work phrasing and dynamics

VI. Brighton Beach
   • Work notes and rhythms
Rehearsal Plans
Clay Center Community High School Band

Date: January 10, 2007

Planning

I. **Rehearsal Objectives**
   - Work dynamics and phrasing on *Nessun Dorma*
   - Work notes and rhythms on *La Virgen De La Macarena*
   - Work notes and rhythms on *Brighton Beach*

II. **Special Instructions**
   - Remind students of game Friday night
   - Remind students of wrestling concession Thursday night
   - Test on Thursday over *Nessun Dorma*
   - Make sure all parts are covered on songs

Rehearsal

I. **Warm-up Exercises**
   - Play through Bb-A-Bb warm-up exercise
   - #1 in *Sixteen Chorales* by J.S. Bach by Mayhew Lake
   - Concert Bb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   - Focus on a balanced sound throughout ensemble

II. **Daily School Duties**
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   - Tune to concert A, Bb and F using pitch from metronome

IV. **Nessun Dorma**
   - Play through piece
   - Work phrasing and dynamics

V. **La Virgen De La Macarena**
   - Play recording of saeta
   - Work phrasing and dynamics
   - Play through

VI. **Brighton Beach**
   - Work trio
Rehearsal Plans
Clay Center Community High School Band

Date: January 11, 2007

Planning

I. Rehearsal Objectives
   • Playing test over all of Nessun Dorma
   • Percussion test over Pg. 41, #85-102 rhythm in Exercises For Ensemble Drill by Raymond C. Fussell
   • Work sixteenth rhythms for flute oboe and clarinet on Provenance

II. Special Instructions
   • Make note of who is gone to make-up the test

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #9 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Focus on a balanced sound throughout ensemble
   • Pg. 41, #85-102 rhythm in Exercises For Ensemble Drill by Raymond C. Fussell

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Nessun Dorma 15 Minutes
   • Split class into two groups for playing test

V. Pg. 41, #85-102 rhythm in Exercises For Ensemble Drill by Raymond C. Fussell 5 Minutes
   • Split section into two for test

VI. Provenance 10 Minutes
   • Work chant section at measure 91-99
   • Play through entire song
Rehearsal Plans
Clay Center Community High School Band

Date: January 12, 2007

Planning

I. Rehearsal Objectives
   • Work all pep band songs in books

II. Special Instructions
   • Remind students about game tonight
   • Handout Winter Band Concert Tickets

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • *Let's Get Ready To Rumble Warm-Up Pack*
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Pep Band Songs 30 Minutes
   • Play through large songs not in the book
Rehearsal Plans
Clay Center Community High School Band

Date: January 16, 2007

Planning

I. Rehearsal Objectives
   • Work dynamics and phrasing on Yorkshire Ballad
   • Work notes and rhythms on La Virgen De La Macarena
   • Play through La Virgen De La Macarena with CL and focus on tempos

II. Special Instructions
    • Regional Piano Festival form due!
    • Remind students who are playing for Time 4U
    • Test on Thursday over La Virgen De La Macarena
    • Percussion test over Pg. 41, #103-120 rhythm in Exercises For Ensemble Drill by Raymond C. Fussell

Rehearsal

I. Warm-up Exercises
   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #14 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Pg. 41, #103-120 rhythm in Exercises For Ensemble Drill by Raymond C. Fussell

II. Daily School Duties
    5 Minutes
    • Attendance
    • School Announcements
    • Class Announcements
    • Upcoming Events

III. Tuning
     5 Minutes
     • Tune to concert A, Bb and F using pitch from metronome

IV. Yorkshire Ballad
    15 Minutes
    • Play through piece
    • Work phrasing and dynamics
    • Focus on entrances and cut-offs

V. La Virgen De La Macarena
    15 Minutes
    • Play Through with CL playing the solo
    • Work phrasing and dynamics
    • Concentrate on tempos
Rehearsal Plans
Clay Center Community High School Band

Date: January 17, 2007

Planning

I. **Rehearsal Objectives**
   - Work notes and rhythms on *Brighton Beach*
   - Work notes and rhythms on *La Virgen De La Macarena*
   - Work dynamics and phrasing on *Nessun Dorma*

II. **Special Instructions**
   - Remind students who are playing for Time 4U
   - Test on Thursday over *La Virgen De La Macarena*
   - Percussion test over Pg. 41, #103-120 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

Rehearsal

I. **Warm-up Exercises**
   - 10 Minutes
   - Play through Bb-A-Bb warm-up exercise
   - #1 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   - Concert Bb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   - Focus on a balanced sound throughout ensemble

II. **Daily School Duties**
   - 5 Minutes
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   - 5 Minutes
   - Tune to concert A, Bb and F using pitch from metronome

IV. **Brighton Beach**
   - 15 Minutes
   - Play through piece
   - Work phrasing and dynamics

V. **La Virgen De La Macarena**
   - 10 Minutes
   - Work phrasing and dynamics
   - Play through

VI. **Nessun Dorma**
   - 5 Minutes
   - Work notes and rhythms
Rehearsal Plans
Clay Center Community High School Band

Date: January 18, 2007

Planning

I. **Rehearsal Objectives**
   - Playing test over all of *La Virgen De La Macarena*
   - Percussion test over Pg. 41, #103-120 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell
   - Work sixteenth rhythms for flute oboe and clarinet on *Provenance*

II. **Special Instructions**
   - Make note of who is gone to make-up the test

Rehearsal

I. **Warm-up Exercises**
   - Play through Bb-A-Bb warm-up exercise
   - #9 in *Sixteen Chorales by J.S. Bach* by Mayhew Lake
   - Focus on a balanced sound throughout ensemble
   - Pg. 41, #103-120 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell

II. **Daily School Duties**
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   - Tune to concert A, Bb and F using pitch from metronome

IV. **Nessun Dorma**
   - Split class into two groups for playing test

V. **Pg. 41, #103-120 rhythm in *Exercises For Ensemble Drill* by Raymond C. Fussell**
   - Split section into two for test

VI. **Provenance**
   - Work chant section at measure 91-99
   - Play through entire song
Rehearsal Plans
Clay Center Community High School Band

Date: January 19, 2007

Planning

I. Rehearsal Objectives
   • Work dynamics and phrasing on Nessun Dorma
   • Work notes and rhythms on Brighton Beach
   • Work notes and rhythms on Provenance

II. Special Instructions
   • Remind students of game Tuesday night
   • Remind students of K-State Band Clinic
   • Test on Thursday over Brighton Beach
   • Make sure all parts are covered on songs

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #14 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Concert Bb, F & Eb scales in Exercises For Ensemble Drill by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Nessun Dorma 5 Minutes
   • Play through piece

V. Brighton Beach 15 Minutes
   • Play through piece
   • Work Notes and Rhythms on Trio

VI. Provenance 10 Minutes
   • Work phrasing and dynamics
   • Work Notes and Rhythms
Rehearsal Plans
Clay Center Community High School Band

Date: January 22, 2007

Planning

I. Rehearsal Objectives
   • Work dynamics and phrasing on Nessun Dorma
   • Work notes and rhythms on Brighton Beach
   • Work notes and rhythms on La Virgen De La Macarena

II. Special Instructions
   • Remind students of game Friday night
   • Test on Thursday over Brighton Beach

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Play through Yorkshire for warm-up
   • Concert Bb and Eb scales in Exercises For Ensemble Drill by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using pitch from metronome

IV. Nessun Dorma 15 Minutes
   • Play through piece
   • Work phrasing and dynamics

V. Brighton Beach 5 Minutes
   • Work trio
   • Focus on balanced sound

VI. La Virgen De La Macarena 10 Minutes
   • Work phrasing and dynamics
   • Play through
Rehearsal Plans
Clay Center Community High School Band

Date: January 23, 2007

Planning

I. **Rehearsal Objectives**
   - Work dynamics and phrasing on *Yorkshire*
   - Work notes and rhythms on *Brighton Beach*
   - Work tempo, notes and rhythms on *Provenance*

II. **Special Instructions**
   - Remind students of game Friday night
   - Test on Thursday over *Brighton Beach*

Rehearsal

I. **Warm-up Exercises**
   
   - Play through Bb-A-Bb warm-up exercise
   - Play through *Nessun Dorma* for warm-up
   - Concert Bb, F and Eb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   - Focus on a balanced sound throughout ensemble

II. **Daily School Duties**
   
   - Attendance
   - School Announcements
   - Class Announcements
   - Upcoming Events

III. **Tuning**
   
   - Tune to concert A, Bb and F using pitch from metronome

IV. **Yorkshire**
   
   - Play through piece
   - Work phrasing and dynamics

V. **Brighton Beach**

   - Work trio

VI. **Provenance**

   - Work phrasing and dynamics
   - Work Tempos
Rehearsal Plans
Clay Center Community High School Band

Date: January 24, 2007

Planning

I. Rehearsal Objectives
   • Work dynamics and phrasing on Nessun Dorma
   • Work notes and rhythms on Brighton Beach
   • Work notes and rhythms on Provenance
   • Work notes and rhythms on La Virgen De La Macarena

II. Special Instructions
   • Remind students of game Friday night
   • Move band into the auditorium
   • Test on Thursday over Brighton Beach

Rehearsal

I. Warm-up Exercises
   10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Play through Yorkshire for warm-up
   • Concert Bb scales in Exercises For Ensemble Drill by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties
   5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning
   5 Minutes
   • Tune to concert A, Bb and F using pitch from clarinet

IV. Nessun Dorma
   5 Minutes
   • Play through piece
   • Work phrasing and dynamics

V. Brighton Beach
   10 Minutes
   • Work trio

VI. Provenance
   10 Minutes
   • Work phrasing and dynamics
   • Work Tempos
VII. La Virgen De La Macarena

- Work phrasing and dynamics
- Play through
Rehearsal Plans
Clay Center Community High School Band

Date: January 25, 2007

Planning

II. Rehearsal Objectives
• Playing test over all of Brighton Beach
• Play through concert songs if there is time

II. Special Instructions
• Make note of who is gone to make-up the test
• Give order of songs for the concert
• Remind students what to wear

Rehearsal

I. Warm-up Exercises 10 Minutes
• Play through Bb-A-Bb warm-up exercise
• Play through Nessun Dorma for warm-up
• Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
• Attendance
• School Announcements
• Class Announcements
• Upcoming Events

III. Tuning 5 Minutes
• Tune to concert A, Bb and F using clarinet

IV. Brighton Beach 15 Minutes
• Split class into two groups for playing test

V. Provenance 10 Minutes
• Work chant section at measure 91-99
• Stress importance of Dynamics
• Play through entire song
Rehearsal Plans
Clay Center Community High School Band

Date: January 26, 2007

Planning

I. Rehearsal Objectives
   • Work all songs in concert order
   • Yorkshire
   • La Virgen De La Macarena
   • Provenance
   • Nessun Dorma
   • Brighton Beach

II. Special Instructions
   • Remind students of game tonight
   • Remind students what to wear for concert
   • Remind students of wrestling concession Thursday night

Rehearsal

I. Warm-up Exercises 10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • #1 in Sixteen Chorales by J.S. Bach by Mayhew Lake
   • Concert Bb scales in Exercises For Ensemble Drill by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties 5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning 5 Minutes
   • Tune to concert A, Bb and F using clarinet

IV. Yorkshire Ballad
   • Play through piece

V. La Virgen De La Macarena 5 Minutes
   • Play through piece

VI. Provenance 10 Minutes
   • Play through piece
VII.  Nessun Dorma  
  • Play through piece  

VIII. Brighton Beach  
  • Play through piece
Rehearsal Plans
Clay Center Community High School Band

Date: January 29, 2007

Planning

I. Rehearsal Objectives
   • Work *Nessun Dorma* with clinician
   • Work *La Virgen De La Macarena* with clinician
   • Work notes and rhythms on *Brighton Beach* if time

II. Special Instructions
   • Remind students what to wear tonight
   • Remind students of wrestling concession Thursday night

Rehearsal

I. Warm-up Exercises  10 Minutes
   • Play through Bb-A-Bb warm-up exercise
   • Warm-up to *Yorkshire Ballad*
   • Concert Bb scales in *Exercises For Ensemble Drill* by Raymond C. Fussell
   • Focus on a balanced sound throughout ensemble

II. Daily School Duties  5 Minutes
   • Attendance
   • School Announcements
   • Class Announcements
   • Upcoming Events

III. Tuning  5 Minutes
   • Tune to concert A, Bb and F using to clarinet

IV. Nessun Dorma  15 Minutes
   • Play through piece
   • Work phrasing and dynamics

V. La Virgen De La Macarena  10 Minutes
   • Work phrasing and dynamics
   • Play through piece

VI. Brighton Beach  5 Minutes
   • Work trio
Chapter Four

*Yorkshire Ballad*

By James Barnes

Unit 1: Composer

James Charles Barnes was born on September 9, 1949, in Hobart, Oklahoma. He received both a bachelor’s and master’s degrees in theory and composition from the University of Kansas in 1974 and 1975. Since 1977, James Barnes has taught at the University of Kansas where he currently teaches orchestration, composition, conducting, music history and music business.

James Barnes has received many awards, grants and commissions throughout his career. He has received the American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. Mr. Barnes is also the recipient of several ASCAP awards for his compositions, the Kappa Psi Distinguished Service to Music Medal as well as the Bohumil Makovsky Award for Outstanding College band Conductors.

Mr. Barnes frequently appears as a guest composer, conductor and lecturer throughout the United States, Great Britain, Australia, Japan and Taiwan. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the American Bandmasters Association and many other professional organizations. James Barnes has had his compositions published by Alfred Publishing Company and currently is published by Southern Music Company, P.O. Box 329, 1248 Austin Highway, Suite 212, San Antonio, TX 78292, phone number 210-226-8167.

James Barnes has written over 40 works for band. Some of Mr. Barnes’ most popular compositions include: *Brookshire Suite, Centennial Celebration Overture,*

Unit 2: Composition

Yorkshire ballad was composed in 1985 after traveling to the Yorkshire Dales in Northern England. This piece is a lush and beautiful ballad, reminiscent of the style of Percy Grainger. There are three statements throughout the piece with coda. Each statement encompasses the traditional AABA ballad phrasing with a climax at the end of the third installment. Yorkshire Ballad is very diatonic to the key of B flat major with only one key change at the beginning of the third statement to E flat major. The piece is 59 measures long and will take around three minutes and forty-five seconds to perform.

Unit 3: Historical Perspective

The traditional ballad has had a long and colorful history. “The term derives from medieval words such as chanson balladee, ballade, balata, all of which originally denoted dancing songs but lost their dance connotation as early as the 14th century and became stylized forms of solo song.”

In the 19th century the term ballad is loosely applied to a popular song that usually encompasses narrative in poetic form that may be heroic, romantic, political and sometimes gruesome. “The ballad of American popular music from the late 19th century

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and into the twentieth century became a song with sentimental text, in a slow tempo, with a phrase arrangement of AABA. “The playing of ballads have been popular with bands due to their simple structure and use of lyric melodies that can be used to teach phrasing.

Unit 4: Technical Considerations

To perform this piece the band must be familiar with the B flat and E flat scales. The smallest unit is an eighth note. There are dotted rhythms but there is no syncopation. Due to the slow tempo, the only difficulty for the players will be to not rush the eighth notes and to pay special attention to tone and intonation while playing the softer passages and long tones. My band will need to be careful not to overpower the melody due to our strong tenor sax and baritone section that will be playing the countermelody.

Unit 5: Stylistic Considerations

*Yorkshire Ballad* should be practiced and performed at a slow tempo around 60 bpm. The notes should all be, legato e sostenuto, smooth and connected as indicated at the beginning of the piece. Special attention should be given to playing the phrase throughout the piece by the use of dynamics and stretching the ends of the statements. The end of the piece dies away to nothing, through the use of reduced instrumentation and dynamics. The flutes need to be careful to not let the intonation drop at the end of the composition.

Unit 6: Musical Elements

The tonal center for the first two statements is B flat major. The remaining statement and coda follow with the key raised up a perfect fourth to the key of E flat major. The melody is made up of four phrases for each statement that are diatonic. Each

---

of the three statements follow the AABA phrasing of the ballad. There are changes in each statement in the countermelody. Percussion is not introduced until the second half of the composition.

Unit 7: Form and Structure

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<tr>
<th>Measure</th>
<th>Statement/Section</th>
<th>Voicing/Instrumentation</th>
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<tr>
<td>1</td>
<td>I a1</td>
<td>Melody- Cls, AS, Hns</td>
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<tr>
<td>5</td>
<td>a2</td>
<td>Counter Melody- Bsn, TS, Bar</td>
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<tr>
<td>9</td>
<td>b</td>
<td>Harmony- Bs Cl, BS, Tuba</td>
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<td>13</td>
<td>a3</td>
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<td>17</td>
<td>II a1</td>
<td>Melody- Fl, Hn solo at a3</td>
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<td>21</td>
<td>a2</td>
<td>Counter Melody- Cls, Bsn, TS, Bar at b</td>
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<td>25</td>
<td>b</td>
<td>Harmony- Bs, Cl, Tuba</td>
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<td>29</td>
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<td>33</td>
<td>III a1</td>
<td>Melody- Tpts 1&amp;3, TS, Bar, Fl at b</td>
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<tr>
<td>37</td>
<td>a2</td>
<td>Counter Melody- Tpt 2, AS 1, Ob at b</td>
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<td>Harmony- Bsn, AS 2, BS, Hn, Tbn, Tuba</td>
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<td>45</td>
<td>a4</td>
<td>Percussion- Timp, Bells, Triangle, Cymbals</td>
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Unit 8: Suggested Listening

James Barnes, *Brookshire Suite*

Percy Grainger, *Colonial Song*

Percy Grainger, *Irish Tune from County Derry*

David Holsinger, *On a Hymnsong of Phillip Bliss*
### Unit 9: Score Analysis

| Measure # | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|-----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Form      | 1st Statement | 2nd Statement |
| Phrase    | A1 | A2 | B  | A3 | A1 |
| Structure |    |    |    |    |    |
| Tempo     | Adagio-Legato e sostenuto |
| Dynamics  | f  | trb-mf | p  |
| Meter/Rhythm | 4/4 throughout piece |
| Tonality  | Bb Major |
| Harmonic Motion | I  | I  | IV | 1  | I  | IV | 1  | I-V | V-V7 | I  | I  | IV | 1  |
| Orchestration | Melody- Cl, AS, Hn | Counter Melody- Bsn, TS, Bar | Harmony- B. Cl, BS, Tuba | Mel- Fl | C Mel- CL, Bsn, TS | Har- B. Cl, Tuba |
| General Character | Smooth and Connected/ Full but not harsh sound! |
| Means for Expression | Shape the Phrases by use of dynamics aandd breathing |
| Conducting Concerns/ Rehearsal Considerations | Watch intonation (fI) |

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<td>Mel-+Fl, Cl</td>
<td>C Mel-+ Ob</td>
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<td>General Character</td>
<td>Calm (Tranquillo)</td>
<td>\textbf{Climax!}</td>
<td>Tension</td>
<td>Release</td>
<td>Dying away to nothing</td>
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<td>Means for Expression</td>
<td>Maintain intensity of air! Don't let the pitch suffer!</td>
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<td>Conducting Concerns/Rehearsal Considerations</td>
<td>Slower, don't, rush eighth notes</td>
<td>Maintain Eye Contact</td>
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Chapter Five

La Virgen De La Macarena
Arranged By Charles Koff

Unit 1: Arranger

Born on May 1, 1909 in Duryea, Pennsylvania, Charles Koff was a composer, conductor, arranger, musician and publisher. He attended James M. Coughlin High School in Wilkes Barre, Pennsylvania, and studied privately with Michael Fiveisky. Koff was a member of the George Olsen pit orchestra for several Broadway Musicals including “Good News” and “Whoopee”. Later Mr. Koff went on to become an arranger for CBS and NBC as well as orchestrating for the Paramount Theatre Orchestra in New York and several other music publishers. In 1942 Koff moved to Hollywood and became a composer for film and television. Charles Koff joined ASCAP, the American Society of Composers, Authors and Publishers in 1951. Charles Koff died on September 29, 1977 in Studio City, California.

There are only six known works for band by Mr. Koff, many of which are trumpet solos with band accompaniment. The famous trumpeter, Rafael Mendez, featured many of the trumpet solos written by Koff. His most popular compositions came from his work with the film industry with songs such as, “Captive Women”, “The Man from Planet X” and “Sword of Venus”.

Unit 2: Composition

There is no information on when the piece was originally composed. The only information found about the original composer was the name Monterede on the back of a

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4 Internet Movie Data Base [Web site], “Biography for Charles Koff” (27 December 2006), Site address: http://www.imbd.com/name/nm0463006/bio
Rafael Mendez album. Charles Koff arranged this selection in 1951 for Rafael Mendez.

*La Virgen de La Macarena* was named after the weeping statue of the Virgin Mary called the Virgen De La Macarena, La Esperanza. The statue was created by Louisa Roldan (1656-1703), and is located in Seville, Spain in the Basilica de la Macarena, a church built in 1949. She is the patron of Gypsies and protector of the matador. It is for this reason the composition is played in many bullrings when the matadors enter the chapel of the bullring.

The work consists of a trumpet solo with concert band accompaniment. This piece is not difficult for the average high school musician and is labeled as a grade three composition. The solo is difficult and is often performed by professional trumpeters. The 65-measure work is four minutes, 10 seconds long. The Koff arrangement is currently out of print, and was hard to locate. However this arrangement of *La Virgen de La Macarena* is still performed by many ensembles at all levels.

**Unit 3: Historical Perspective**

Trumpet solos have always been popular in the music of Spain. It is difficult to find the origin of the composition. What we do know is that the composition is named for the Virgen De La Macarena, La Esperanza and that she plays an important part in the Holy Week in Saville Spain. Many pieces are composed for the week that focuses on the different stages of the Holy celebration. In Saville, Spain there is a flamenco prayer that is called a saeta. *La Virgen de La Macarena* definitely has this type of emotional feel of a song-like payer. This is why the piece is played as the matador enters the chapel as a prayer of safety. Listening to recordings of saetas, it is easy to see how *La Virgen de La Macarena* could have come from such a tradition.
The tradition of the saeta gets its origin from Andalusia, Spain. The song is performed usually in the form of a vocal solo in the streets at different stages of a passing religious statue (usually the Virgin Mary or Jesus). “The term “saeta” implies a spontaneous eruption of sentiment such as characterizes the singing of flamenco music generally, to which the saeta belong.”

Unit 4: Technical Considerations

The scale of concert G minor is required of the ensemble. The band accompaniment is at a grade 3, and all ranges are easily accessible to most high school musicians. Caution should be shown in tuning the timpani for during the cadenzas at the end of the piece the solo is joined by the timpani. The director should also show restraint in the execution of the band’s dynamic levels.

Unit 5: Stylistic Considerations

As stated above this piece is a trumpet solo with band accompaniment and the focus should be on the solo. The director must know ahead of time the tendencies of the artist playing the solo and how they want to interpret the tempo, fermatas and how they intend to play each cadenza.

The rhythm does not change much for the accompaniment but should be played with close attention to the articulation and note length. Notes should have “space” between them and almost in direct contrast to the solo, should be played evenly.

---

Unit 6: Musical Elements

The piece starts with the band playing all out then is drawn into the solo by the use of dynamics. The music is driven by the solo and makes use of changes in tempo, dynamics and caesuras to create tension and release.

The tonality of the work is G minor and centers around the D (V) major chord throughout. The minor I chord first appears in the 18th measure.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Statement/Section</th>
<th>Voicing/Instrumentation</th>
</tr>
</thead>
</table>
| 1       | A                 | Counter Melody- Low Brass
|         |                   | Harmony- WW, Tpt        |
| 10      |                   | Solo- Tpt               |
|         |                   | Counter Melody- Low Brass, B. Cl |
|         |                   | Harmony- Cl, Hn, Saxes  |
| 14      | B                 | Solo- Tpt               |
|         |                   | Counter Melody- Low Brass, B. Cl |
|         |                   | Harmony- Cl, Hn, Saxes  |
| 22      |                   | Solo- Tpt               |
|         |                   | Counter Melody- Low Brass |
|         |                   | Harmony- Cl, Hn         |
| 30      | C                 | All play                |
| 38      | A                 | Counter Melody- Low Brass |
|         |                   | Harmony- WW, Tpt        |
| 46      | Cadenza           | Solo- Trp, Timpani      |
Unit 8: Suggested Listening

Manolo Caracol, *La Esperanza Macarena* (Saeta)

Rafael Mendez, *La Virgen De La Macarena*

Rafael Mendez, *The Bullfighter’s Prayer (Pelagria Turnia)*

Rafael Mendez, Moraima
## Unit 9: Score Analysis

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|-----------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|
| Form      | A |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Phrase    |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Structure |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Tempo     | Andante- Moderate |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Dynamics  | ff |   |   | p | p | creas. |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Meter/Rhythm | 4/4 throughout piece |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Tonality  | G minor |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Harmonic Motion | V iv iv V V iv iv V V ii0 i0 i0 V V i0 i0 V i VII VII iv |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Orchestration | C. Melody- Tbn, Tuba | Melody- Solo Tpt | Harmony- WW, Tpt | C. Melody- Tuba, Bsn, B. Cl | Harmony- Cl, Hn, Saxes |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |
| General Character | Pomposo- Majestic |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Means for Expression | Pay attention to articulation | Play notes full value/ Smooth |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Conducting Concerns/ Rehearsal Considerations | Give clear beat pattern! | Dyn. | Follow the Solo! |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
|-----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Form      | C | A |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Phrase    |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Structure |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Tempo     | rit. poco rall. s. tempo poco allargando (little slower, broader) Molo accel. (very faster) A-tempo fermata tempo 1 |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Dynamics  | f ff p f p ff p ff // p ff |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Meter/Rhythm |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Tonality  | G minor |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Harmonic Motion | V V V i i VII V V i ii0 i0 i0 i0 V i ii0 i0 V i0 i0 V i0 i0 i0 V |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Orchestration | Melody- Solo Tpt | C. Melody- Tuba, Tbn all! |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |
| General Character | Loosely with solo |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Means for Expression | Dynamics change with solo | Watch for changes in tempo |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |
| Conducting Concerns/ Rehearsal Considerations | Pay close attention to solo! | Fermata |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |

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Chapter Six

Provenance
By Robert W. Smith

Unit 1: Composer

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today with over 600 publications in print. Mr. Smith received a Bachelor of Music Education from Troy State University and a Masters of Music Degree from the University of Miami.

Mr. Smith's credits include many compositions and productions in several different areas of the music. His original works for winds and percussion have been programmed by many military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. Smith’s educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands as well. His numerous works for orchestras of all levels are currently some of his most popular repertoire available today. Many of Mr. Smith’s pieces have been performed for television as well as multiple motion pictures.

Mr. Smith is an accomplished conductor and clinician that has performed throughout the United States, Canada, Europe, Japan and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D.C. Lately Smith has been working on the production of Symphony No. 3 (Don Quixote), the fourth in a series
of compact disc recordings of his best-known works for concert band. Mr. Smith is also co-creator of the Expressions Music Curriculum. This comprehensive music curriculum includes Band Expressions, an innovative new approach to teaching music through the band.

Among his many accomplishments Mr. Smith is also the Director of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. He is currently teaching in the Music Industry program at Troy University in Troy, AL. At Troy University, Smith’s responsibilities focus on music composition, production, publishing and business.⁶

Unit 2: Composition

Provenance was a commission from the Berkeley Middle School Band of Williamsburg, Virginia. The piece is also dedicated to the ensembles director Mr. Reggie Bassette and received its premier in June 1998. Provenance is a reflection of the unique cultures that formed the United States of America. “The term “provenance” is defined by Webster’s Dictionary as “the origin, derivation, or source.” Drawing upon an eclectic blend of ethnic and religious musical influences for its inspiration, the composition “Provenance” celebrates the origins of various cultures that merged to form the unique society we all enjoy in the United States of America.”⁷

Unit 3: Historical Perspective

The origins of this piece have already been mentioned in the previous section.

Throughout history, composers have taken commissions from different groups or

⁶ Robert W. Smith [Web Site], “Robert W. Smith: Biography” (5 April 2007), Site address; http://www.robertwsmith.com/bio.html
⁷ Robert W. Smith, Program Notes, Provenance, (Miami: Belwin-Mills, 1999), Cover page of the score.
individuals. It is a common practice for today’s composer to take inspiration from the commissioner or area for which the composition is being written.

Unit 4: Technical Considerations

Most high school and upper middle school bands of average ability can perform this piece. All rhythms are accessible to a group that normally performs grade-2 band literature with simple sixteenth note patterns. All instrument ranges are at a lower high school level. However, there are trills for all instruments that will need to be explained for the instruments that normally do not perform them such as the brass instruments. The piece is straightforward in its performance until the “chant” section where the ensemble sings to an “ah”.

Unit 5: Stylistic Considerations

There are many different styles of music in Provenance. The tempo and concept of each section changes with every different section of the composition. From the opening majestic fanfare, solemn chant to the reverent hymn-song, the ensemble needs to understand each contrasting style of the piece.

Unit 6: Musical Elements

Throughout most of Provenance the ensemble keeps a high energy with moving eighth note passages and ever-changing dynamics. The composition makes use of many stylistic changes to keep the interest of the listener and adds to the excitement of the performer. The short chant section of the piece is one such occasion in which the ensemble singes on an “ah” to give the perception of a religious song or chant.
### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Statement/Section</th>
<th>Voicing/Instrumentation</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>Fanfare- High Brass</td>
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<tr>
<td>8</td>
<td>Ornamentation- WW</td>
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<tr>
<td>11</td>
<td>A</td>
<td>Rhythmic Motive- All</td>
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<tr>
<td>15</td>
<td>Melody- A Sax, Hn &amp; Bar</td>
<td>Counter Melody- Upper WW</td>
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<td>19</td>
<td>Rhythmic Motive- All</td>
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<td>23</td>
<td>Melody - A Sax, Hn &amp; Bar</td>
<td>Counter Melody- Upper WW</td>
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<td>27</td>
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<td>Counter Melody- Cl</td>
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<td>All on accents</td>
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<td>35</td>
<td>B¹</td>
<td>Melody - A Sax, Hn &amp; Bar</td>
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<td>Counter Melody- Cl, Fl</td>
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<td>B¹</td>
<td>Add Rhythmic motive- Low Brass &amp; B Cl</td>
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<td>A</td>
<td>Rhythmic Motive- All</td>
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<td>Melody - A Sax, Hn &amp; Bar</td>
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<td>Melody - A Sax, Hn &amp; Bar</td>
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89  C  Cl- set-up chant section
91  All sing except Fl & Bar to “ah”
100  D  Duet- Hn, Bar
     Counter Melody- Cl
108  D1  Melody- Brass
     Counter Melody- Fl, Ob
116  D  All
128  A  Rhythmic Motive- WW, Hn
132  Melody - A Sax, Hn & Bar
     Counter Melody- Upper WW
136  Rhythmic Motive- All
141  Melody - A Sax, Hn & Bar
     Counter Melody- Upper WW
144  B  Counter Melody- Cl
     All on accents
152  B1  Melody – Ob, A Sax, Tpt, Hn & Bar
     Counter Melody- Cl
     Rhythmic Material- Low Brass & B Cl
168  A1  All on Accents
174  Coda  Building till end of piece
182  Melody- Low Brass & WW
Unit 8: Suggested Listening

Robert W. Smith, *Into the Storm*

Robert W. Smith, *To The Summit*

Robert W. Smith, *Provenance*
## Unit 9: Score Analysis

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|-----------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|
| Form      | Intro | A | | | | | | | | | | | | | | | | | |
| Phrase    | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | |
| Tempo     | Quarter note = 96, rall. | Quarter note = 160 | | | | | | | | | | | | | | | | | |
| Dynamics  | f | f-mp | f-mp | f | f-mp | | | | | | | | | | | | | | | |
| Meter/Rhythm | 4/4- | 3/4- | | | | | | | | | | | | | | | | | |
| Toneality | Bb Major | g minor | | | | | | | | | | | | | | | | | |
| Harmonic Motion | V | I | | | | | | | | | | | | | | | | | |
| Orchestration | High Brass & Perc | add Low Brass & Chimes | add WW | All | Mel- A Sax, Hn & Bar | C Mel- Upper WW | All | | | | | | | | | | | |
| General Character | Majestically | With Energy | | | | | | | | | | | | | | | | | |
| Means for Expression | Heavy on accents | Put space between the notes | Dyn. Creates energy | | | | | | | | | | | | | | | | | |
| Conducting | Considerations | Give clear downbeat for Crash | | | | | | | | | | | | | | | | | |

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67
| Measure # | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 |
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| Structure |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Tempo     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Dynamics  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Meter/Rhythm |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Tonality  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
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| Form      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
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| Structure |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Tempo     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Dynamics  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Meter/Rhythm |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Tonality  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Harmonic Motion |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
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| Measure # | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 |
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| Harmonic Motion |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Orchestration |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
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Chapter Seven

Nessun Dorma
By Giacomo Puccini
Arrangement by George Hattendorf

Unit 1: Composer/Arranger

Composer:

Giacomo Puccini, known as one of the great composers of Italian Opera, was born in Lucca, Italy, in 1858. He was born into a musical family and at an early age, Puccini began his musical studies with his uncle, Fortunato Magi, and with the director of the Istituto Musicale Pacini, Carlo Angeloni. He became the organist at the Church of St. Martino and St. Michele in Lucca when he was fourteen. Puccini entered the Milan Conservatory in 1880 and studied with Antonio Bazzini and Amilcare Ponchielli. As part of a graduation requirement in 1883, Puccini composed Capriccio Sinfonico for orchestra. The work was a success in the eyes of the critics.

In 1883 Puccini’s composed his first opera entitled Le Villi. It was entered into a competition contest sponsored by the publisher Edorado Sonzogno of Milan. Puccini went on to compose several operas whose success seemed to be contradictory. His first success came with Manon Lescaut in 1891. Although Puccini was seen as an outstanding talent, his operas were not all loved. Several of Puccini’s operas were ridiculed by the critics and audience like the first performance of Madama Butterfly in 1904 were the audience hissed and booed. Puccini saw this as an opportunity to change the way his operas were performed and managed. Puccini began to involve himself in every aspect of the production of his operas, from selecting singers and conductors to examining the libretto very closely. He produced his operas all over the world, expecting perfection in
every detail. For Puccini, quality was much more important than quantity. In the end Puccini only composed eight operas compared to the twenty-eight of Verdi. Puccini died in Brussels on November 29, 1924 of throat cancer while finishing his final opera Turandot. “At the premiere performance of Turandot at La Scala in 1926, the conductor, Arturo Toscanini, stopped the performance half-way into the third act, turned to the audience and said, “At this point the maestro died.””

**Arranger:**

George Hattendorf is currently the band director at Mountain Ridge High School in Glendale, Arizona a suburb of Phoenix. He has also taught at Barry Goldwater High School in Phoenix, Lassiter High School in Marietta, Georgia, Deer Valley Unified Schools and Chesterton High School in Chesterton Indiana where he taught for twenty years. While at Chesterton Hattendorf arranged Nessun Dorma and dedicated it to the memory of his mentor Albert Castronovo whom he student taught with and later worked with at Chesterton High School from 1974-1981.

Hattendorf also taught at New Mexico State University and VanderCook College of Music in Chicago, Illinois. He is a graduate of Indiana University with BM/BME degrees and a MME from VanderCook College of Music. He has done extensive arranging for marching bands but *Nessun Dorma* was his first attempt at arranging for the concert band medium.

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9 George Hattendorf, e-mail message to author, December 23, 2006.
Mr. Hattendorf is in constant demand as an adjudicator for concert, marching, percussion and jazz activities. He has served as an adjudicator for Bands of America since 1983 and Winter Guard International since 1990.

**Unit 2: Composition**

_Nessun Dorma_ is an aria from the final act of Giacomo Puccini's final opera _Turandot_. The aria is defined as, “A self-contained composition for solo voice, usually with instrumental accompaniment and occurring within the context of a larger form such as opera, oratorio or cantata.”

The history of the aria has seen many different forms and has undergone many changes over the years but in the early twentieth century the Italian form of the aria became increasingly hard to separate from its context and was hard to perform outside the larger body of work and story line. Puccini was also known to organize his acts motivically which made it even more difficult to perform a Puccini aria.

For our arrangement of _Nessun Dorma_, George Hattendorf chose to write the solo for baritone. The night of our concert the clinician, Steve Leisring performed the baritone solo on trumpet.

**Unit 3: Historical Perspective**

The origins of this piece have been mentioned in the previous sections. The title, _Nessun Dorma_, translates from Italian as "Let no one sleep." It is the words of Princess Turandot who is about to spend all night attempting to find out the name of the unknown

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prince that no one knows. Calaf, the prince who has set the challenge sings of his
certainty that their effort will be in vain. Below is a translation from the score.

The Prince:

Let no one sleep!... Let no one sleep! Even you, o Princess, in your cold room,
watch the stars, that tremble with love and with hope.
But my secret is hidden within me, my name no one shall know... No!...No!...
On your mouth I will tell it when the light shines.
And my kiss will dissolve the silence that makes you mine!...

The Chorus of women:

No one will know his name and we must, alas, die.

The Prince:

Vanish, o night! Set, stars! At dawn, I will win!12

The aria achieved international fame when Luciano Pavarotti performed Nessun
Dorma for the BBC's theme during the 1990 Soccer World Cup held in Italy. Recently
the familiar aria has been used for many television shows and movie soundtracks,
particularly those associated with soccer. Last year Pavarotti performed it at the 2006
Winter Olympics opening ceremony in Turin, Italy.

Unit 4: Technical Considerations

Hattendorf’s arrangement of Nessum Dorma is accessible to most high school
bands although care should be given to the control of the tempo and dynamics. The
steady stream of eighth notes will lure the players into rushing the tempo. Dynamics for

12 Mark D. Lew, [Web site], “Commentary on Symbolism, Poetry, and “Nessun Dorma”
(21 December 2006), Site address:
http://home.earthlink.net/~markdlew/comm/turandot.htm
the piece should also be followed. Most of the work’s dynamics center around piano and pianissimo until the climax at the end of the piece which makes it a perfect piece to focus on air support and intonation. There are no difficult rhythms in *Nessun Dorma*.

**Unit 5: Stylistic Considerations**

The style of *Nessun Dorma* should be smooth and connected. The players should all be aware of the phrases and how to play them. A softer tongue should be used for articulations to help keep the piece light and dream-like. The ensemble should also keep in mind that this is a solo with band accompaniment and that they should never cover-up the solo instrument.

**Unit 6: Musical Elements**

*Nessun Dorma* starts with the full ensemble minus the trumpets, setting up the solo by the use of moving eighth notes playing harmonic material. Along with the solo baritone, the French horns, trumpets and flute share the melody at some point in the arrangement. The music is driven by the moving eighth notes throughout.

Tension is created by the use of ritardandos and fermatas. Although the Mr. Hattendorf arranged the horns to hold the notes out during the fermata, we chose to have the solo instrument hold out the notes during the fermatas. This was easier to control the release and pitch of the notes and gave the soloist freedom to control this section of the piece.

The tonality of the work starts with F major and changes to C major in measure 26. This sets-up the climax of the piece in measure 31.
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<th>Voicing/Instrumentation</th>
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<td>Solo- Bar</td>
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<td>Harmony- All minus Tpts</td>
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<td>10</td>
<td>B</td>
<td>Melody- Cl, Hn, Saxes</td>
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<td>22</td>
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<td>Melody- Upper WW and Bells</td>
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<td>Harmony- Low WW and Saxes</td>
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<td>26</td>
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<td>Counter Melody- Bar, Hn, TSax and ASax</td>
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<td>29</td>
<td>Bridge</td>
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Unit 8: Suggested Listening

Giacomo Puccini, Madama Butterfly: Un bel di vedremo

Giacomo Puccini, Tosca: Recondita armonia

Giacomo Puccini, Turandot: Tu, che di gel sei cinta
# Unit 9: Score Analysis

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|-----------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|
| Form      | Introduction | A | B | C |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |
| Phrase    | a | b |   | b' | b' | c |   |   |   |    |    |    |    |    |    |    |    |    |    |    |
| Structure |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |
| Tempo     | Andante- moderate | rit. | a tempo | rit. Fermata |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Dynamics  | p | dim. |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |
| Meter/Rhythm | 4/4- | 2/4- | 4/4- |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Tonality  | F Major |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Harmonic Motion | I | V | I | iii | vi | V | I |   |   |    |    |    |    |    |    |    |    |    |    |
| Orchestration | Harmony- all | Tpt solo | Melody- Cl, AS, Hn | Melody- Tpt, Bar |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| General Character | Sostenuto- sustained | Dreamlike! |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Means for Expression | Eighth notes dive motion | Dotted eighth pattern sets-up melody | Notes | should be played smooth and connected |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Conducting Concerns/ Rehearsal Considerations | Don't overpower solo! | Bring out eighth notes | - | rit. & dim. | - | Fermata (Hn holds) |   |   |    |    |    |    |    |    |    |    |

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<td>add bells</td>
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<td>Means for Expression</td>
<td>Tenuto!</td>
<td>Dying away in upper WW</td>
<td>Climax!</td>
<td>Big full sound</td>
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<td>Build to measure 26</td>
<td>rit. &amp; dim.</td>
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**Don't overpower solo!**
Chapter Eight

*Brighton Beach Concert March*

By William P. Latham

**Unit 1: Composer**

William Peter Latham was born in Shreveport, Louisiana, on January 4th, 1917. His formal education began in 1933 where Latham attended Asbury College in Kentucky for two years. He then moved on to earn a public school music certificate and an instrumental certificate in trumpet at the Cincinnati Conservatory of Music in 1938. The same year Latham also earned a B.S. degree in Music Education from the University of Cincinnati. He then earned both a B.M. and M.M. degrees in composition and theory at the Cincinnati College of Music in Cincinnati, Ohio in 1940 and 1941. In 1951 Latham earned a Ph.D. in composition at the Eastman School of Music of the University of Rochester in Rochester, New York. His principal composition teachers were Sydney Durst, Eugene Goossens, Herbert Elwell and Howard Hanson.

“During World War II, Latham served his country first as a cavalry bandsman and later as an army infantry officer in Germany, where he was wounded in action.”13 Latham then went on to teach one semester at Eastern Illinois State Teachers College in 1946. The same year Latham began to teach theory and composition at the University of Northern Iowa, attaining the rank of Professor of Music in 1959. Latham remained at the University until his departure in 1965 when he joined the faculty of the College of Music at the University of North Texas as Professor of Music and Coordinator of Composition. He became the Director of Graduate Studies in Music in 1969 and in 1978 he was

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honored with the rank of Distinguished Professor of Music, the University's highest rank. Only seven other faculty members of the University had been so honored at that time. He retired from the University of North Texas in June, 1984, and he was designated Professor Emeritus by the Board of Regents in November the same year.

Over the years Latham has earned many awards and honors. He has received ASCAP awards annually since 1962 and was named a National Arts Associate by Sigma Alpha Iota in 1983. Throughout his career Latham received several awards and twenty-nine commissions.\(^\text{14}\)

William Latham composed 118 musical works; 62 have been published while 56 remain in manuscript. All have been performed throughout the United States, Canada, Europe, and Japan. Latham composed works for orchestra, band, chorus, ballet and chamber ensembles. His works for orchestra have been performed by the Cincinnati Symphony, the Eastman-Rochester Philharmonic, the Dallas Symphony, the St. Louis Symphony, and Radio Orchestras in Brussels, Belgium and Hilversum, Holland, under the conductors; Eugene Goossens, Howard Hanson, Thor Johnson, Anshel Brusilow, John Giordano, and Walter Susskind.

Dr. William P. Latham died in Denton, Texas on February 24, 2004.

**Unit 2: Composition**

_Brighton Beach_ Concert March was composed in 1954 and was Latham’s first work for band published by Summy-Birchard. The piece is listed among the "100 most popular marches", _Instrumentalist_ Magazine survey of 1000 band directors, 1960, 1964,

\(^{14}\) Donna Arnold, University of North Texas Music Library [Web site], “Biographical Sketch, William Peters Latham” (19 June 2006), Site address: http://www.library.unt.edu/music/Latham/Biosketch.htm
1970, 1976. The title was chosen by the publisher and was named after a famous resort on the southern coast of England.

**Unit 3: Historical Perspective**

While in high school Latham began composing after his trumpet teacher suggested he write something for his next lesson. His first published compositions date back to the 1930’s. Latham has composed for several genres and successfully incorporated classical approaches and modern techniques. Latham’s first work band didn’t come until 1954 when he composed *Brighton Beach*. The piece was instantly successful and led to many commissions for band. Due to the success of *Brighton Beach*, up to forty percent of Latham’s output was written for band. Some of his most performed works for band include *Proud Heritage*, *Three Chorale Preludes*, *Court Festival* and *Brighton Beach*.

**Unit 4: Technical Considerations**

*Brighton Beach* is a traditional march with simple melodies and harmonies. The technical weight lies with the tuning of the timpani part and the tenor and low brass counter-melody. While preparing this piece the band will need to pay special attention to the ever-changing dynamics and the typical articulation that go along with a march in this style. The piece is considered to be a grade three in band literature. Ranges and rhythms are all appropriate for a grade three piece.

**Unit 5: Stylistic Considerations**

Latham’s *Brighton Beach* is written in a “British” style, reminiscent of marches written by Edward Elgar, Gustav Holst, William Walton and Ralph Vaughan Williams. While preparing this march it is important to remember it is not an American Style.
march. Strong rhythmic regularity, accents and the “space” between the notes are still important as with other marches, but in the British style note lengths should be slightly longer and the melodic nature of each section should be brought out. The tempo should remain steady and brisk. “In general, the style should be the same stately, refined style particular to the Holst suites and Walton’s *Crown Imperial.*”

**Unit 6: Musical Elements**

Melody: Brass should play full out during the introduction paying close attention to the accents. While this is a march, care should be given to not let the melody become too choppy and disjointed. At the same time the melody throughout most of the piece should not be played too legato. The color however changes during the trio and the melody should be more relaxed, rich and full. The counter-melody must be balanced with the primary melody throughout the composition.

Harmony: Latham’s *Brighton Beach March* is filled with traditional and simple melodies one would expect to find in an English-style march, making it a good piece to teach intonation and balance. Another interesting turn Latham took in writing this piece is his choice in modulation during the trio from D minor to F major, which is unusual in a march.

Rhythm: *Brighton Beach* is written in a way that makes it playable to most high school bands. “There are no rhythms that would be considered difficult for a grade three

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The performers should be careful to keep strict subdivisions while executing the dotted rhythms to play this march.

Timbre: Brighton Beach is typical in its use of instrumentation for this style of a piece. It opens with a full-out brass fanfare in the introduction and then moves to a full band with melody and counter-melody brilliantly written. Again, care should be given while listening for balance and the performers should be sure all parts can be heard.

### Unit 7: Form and Structure

<table>
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<th>Section</th>
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<tr>
<td>1-12</td>
<td>Introduction</td>
<td>D minor</td>
<td>Brass lead with percussion</td>
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<tr>
<td>13-35</td>
<td>First Strain</td>
<td>D minor</td>
<td>Full ensemble with woodwind lead. Add trumpets at m. 20</td>
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<tr>
<td>36-51</td>
<td>Second Strain</td>
<td>A minor/major</td>
<td>Full ensemble with woodwind and trumpet lead</td>
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<tr>
<td>52-74</td>
<td>First Strain with Counter-melody</td>
<td>D minor</td>
<td>Full ensemble with woodwind and trumpet lead</td>
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<tr>
<td>75-106</td>
<td>Trio</td>
<td>F major</td>
<td>Full ensemble with clarinet and baritone lead</td>
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<tr>
<td>107-120</td>
<td>Dog Fight</td>
<td>D minor</td>
<td>Brass lead with percussion (Similar to introduction)</td>
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75-102  D.S. (Trio) al Coda  F major  Full ensemble with clarinet and baritone lead

121-133  Coda  F major  Full ensemble

**Unit 8: Suggested Listening**

Edward Elgar, *As Torrents in Summer*

Edward Elgar, *Pomp and Circumstance*

Gustav Holst,, *First Suite in E-flat, Opus 28, No. 1*

Gustav Holst, *Moorside Suite*

Gustav Holst, *Second Suite in E-flat, Opus 28, No. 28*

William Latham, *Brighton Beach Concert March*

William Latham, *Court Festival*

William Latham, *Three Choral Preludes*

William Latham, *Proud Heritage*
Unit 9: Score Analysis

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Form: 1st strain with counter melody

Harmonic Motion: D minor

Orchestration: Melody- Fl, Ob, Tpt

General Character: Light, Heavy, Dying away, Light and bouncy

Means for Expression: Accent help drive melodic line, Build with crescendo

Conducting Concerns/Rehearsal Considerations: Watch Dynamics, Listen for correct articulation

Measure #61-80: Trio (D.S. Trio)

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Chapter Nine

Conclusions and Evaluations

Through the process of planning, implementing, and reflecting on this recital, I have grown professionally and have gained many valuable skills that I am able to immediately use in my position. The experience I have gained through the in-depth study of these five substantial works has been invaluable.

One of the challenges I faced while preparing this document was the inability to thoroughly prepare each piece due to my responsibilities of teaching full-time. However, as I have studied each piece, the process has truly made me a better teacher and a better conductor.

I have enjoyed the opportunity to work with such a fine group of students. While it is good to have a large band, the size of the ensemble introduced a new set of challenges such as trying to maintain a balanced instrumentation. To correct this issue, I had to be constantly aware of not allowing the trumpets and flutes to over-power the other instrumentalists in the ensemble.

Also, I have always been appreciative of the opportunity for my ensembles and myself to work with such outstanding guest artists. My sincerest “thanks” goes to CL Snodgrass for working with students during rehearsals and playing the solos with us when we were ready. Mr. Snodgrass has given valuable guidance throughout my eight years of teaching in Clay Center. I also extend gratitude to our guest artist, Steve Leisring from the University of Kansas. The students enjoyed clinics throughout the day given by Mr. Leisring. In addition his rendition of La Virgen De La Macarena was inspiring for all in attendance at the evening concert.
In closing, I would like to thank the administration of USD 379 Clay Center Community Schools. I will forever appreciate their willingness to hire me as their director of bands and for their unwavering support of the music program. Thanks also to my assistant, Kris Brenzikofer, for her support in this project. I would be negligent if I did not also mention the fine students of Clay Center. Thank you for believing in the vision that I have for the band program and for your effort in achieving that vision.

I would also like to thank the Kansas State University Music Department for their efforts in putting together this graduate degree. Thanks to Dr. Gary Mortenson for allowing this degree to take place in your department. This encourages professionals to continue their education, while educating others at the same time. Thank-you Dr. Frank Tracz, for all of your efforts in organizing this program of study. Your tireless efforts in furthering music education in Kansas are greatly appreciated.
Bibliography


Hattendorf, George. E-mail message to author. 23 December, 2006.


