

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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A REPORT

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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.

TABLE OF CONTENTS

Chapter	Page
Chapter One: Introduction	1 – 5
Purpose	1
Performance Information	1
Music Examined	1 – 2
Format of Analyses	3
Recital Personnel	4 – 5
Chapter Two: Selecting Quality Literature	6 – 7
Music Content Standards	6
Selection Objectives	7
Chapter Three: Rehearsal Plans	8 – 45
Rehearsal Projections	8
Lesson Plans	9
Rehearsal Plans	10 – 45
Chapter Four: <i>Yorkshire Ballad</i> by James Barnes	46 – 51
Composer	46 – 47
Composition	47
Historical Perspective	47 – 48
Technical Considerations	48
Stylistic Considerations	48
Musical Elements	48 – 49
Form and Structure	49
Suggested Listening	49
Score Analysis	50 – 51
Chapter Five: <i>La Virgen De La Macarena</i> arranged by Charles Koff	52 – 58
Arranger	52
Composition	52 – 53
Historical Perspective	53 – 54
Technical Considerations	54
Stylistic Considerations	54
Musical Elements	55
Form and Structure	55 – 56
Suggested Listening	56
Score Analysis	57 – 58
Chapter Six: <i>Provenance</i> by Robert W. Smith	59 – 69
Composer	59 – 60
Composition	60
Historical Perspective	60 – 61

Technical Considerations	61
Stylistic Considerations	61
Musical Elements	61
Form and Structure	62 – 63
Suggested Listening	64
Score Analysis	65 – 69
Chapter Seven: <i>Nessum Dorma</i> arranged by George Hattendorf	70 – 77
Composer / Arranger	70 – 72
Composition	72
Historical Perspective	72 – 73
Technical Considerations	73 – 74
Stylistic Considerations	74
Musical Elements	74
Form and Structure	75
Suggested Listening	76
Score Analysis	77
Chapter Eight: <i>Brighton Beach March</i> by William Latham	78 – 87
Composer	78 – 79
Composition	79 – 80
Historical Perspective	80
Technical Considerations	80
Stylistic Considerations	80 – 81
Musical Elements	81 – 82
Form and Structure	82 – 83
Suggested Listening	83
Score Analysis	84 – 87
Chapter Nine: Conclusions and Evaluations	88 – 89
Bibliography	90 – 91

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

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

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

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.

¹ National Standards for Arts Education (1994). *Dance, Music, Theatre, Visual Arts: What Every Young American Should Know and Be Able to Do in the Arts*. Reston, VA: Music Educators National Conference.

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. Nessun 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

- Play Warm-up pack for warm-up

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
- Full Ensemble on Bb

5 Minutes

IV. Pep Band

- Play larger pep band songs
- Focus on notes and rhythms

30 Minutes

V. Percussion Ensemble (in auditorium)

- Work all Christmas songs for next week's performance
- Play through while focusing on style of piece

30 Minutes

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. Lubaroff'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
 - *Lets 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

- 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

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. Yorkshire

- Finish Test

5 Minutes

V. Brighton Beach

- 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

15 Minutes

VI. Provenance

- Play through entire song while focusing on form

10 Minutes

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** 10 Minutes
 - 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** 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

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

10 Minutes

- 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

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

20 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

VI. Provenance

5 Minutes

- 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
 - *Lets 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
 - *Lets 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

10 Minutes

- 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

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. La Virgen De La Macarena

10 Minutes

- Play recording
- Give history of piece and Rafael Mendaz
- Play through

VI. Provenance

5 Minutes

- Work chant section at measure 91-99

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

10 Minutes

- 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

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

- Play through piece
- Work phrasing and dynamics

V. Nessun Dorma

10 Minutes

- Play through
- Work phrasing and dynamics

VI. Brighton Beach

5 Minutes

- 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

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. Nessun Dorma

15 Minutes

- Play through piece
- Work phrasing and dynamics

V. La Virgen De La Macarena

10 Minutes

- Play recording of saeta
- Work phrasing and dynamics
- Play through

VI. Brighton Beach

5 Minutes

- 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
 - *Lets 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

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, #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. Nessun Dorma

15 Minutes

- Split class into two groups for playing test

V. Pg. 41, #103-120 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 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** 10 Minutes
- 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** 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
- Play through piece
 - Work phrasing and dynamics
- V. Brighton Beach** 5 Minutes
- Work trio
- VI. Provenance** 10 Minutes
- 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

10 Minutes

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

- Play through Bb-A-Bb warm-up exercise
- Play through *Nessun Dorma* for warm-up
- 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 clarinet

5 Minutes

IV. Brighton Beach

- Split class into two groups for playing test

15 Minutes

V. Provenance

- Work chant section at measure 91-99
- Stress importance of Dynamics
- Play through entire song

10 Minutes

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

5 Minutes

VIII. Brighton Beach

- Play through piece

10 Minutes

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*,

Crossgate, Duo Concertante, Fantasy Variations on a Theme by Nicolo Pagannini, Foxfore, Golden Festival Overture, Heatherwood Portrait, Invocation and Toccata, Maracas from Caracas!, My Old Kentucky Home, Pagan Dances, The Pershing Rifles, Rhapsodic Essay, Stone Meadows, Sunflower Saga, Symphonic Overture, Toccata Fantastica, Trail of Tears, Westridge Overture, Wildwood Overture and Yorkshire Ballad.

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.”²

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

² Willi Apel, ed., “Ballad,” Harvard Dictionary of Music (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1969), p. 70.

and into the twentieth century became a song with sentimental text, in a slow tempo, with a phrase arrangement of AABA.”³ 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 counter melody.

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

³ Richard Miles, ed., “Yorkshire Ballad,” Teaching Music Through Performance in Band (Chicago, Illinois: GIA Publications, 1997), pp. 314-316.

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

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

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	<i>f</i>						trb- <i>mf</i>						<i>p</i>							
Meter/Rhythm	4/4 throughout piece																			
Tonality	Bb Major										Bb Major									
Harmonic Motion	I		I V I		I V I		I IV I		I IV I		I-V/V-V7 I		I IV I		I IV I		I			
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!										Sweet and Gentle									
Means for Expression	Shape the Phrases by use of dynamics and breathing Use "warm air" to achieve desired tone										Watch intonation (fl) Support!									
Conducting Concerns/ Rehearsal Considerations	Watch that TS and Bar don't overpower the Cl Make good eye contact with Cl and Hns before starting Don't rush the eighth notes! Listen for balance throughout the ensemble!										Listen for 2nd Fl part									

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	3rd Statement																			
Phrase	A2			B			A3			A1			A2							
Structure																				
Tempo	Same										Un poco piu mosso With a little more motion									
Dynamics	<i>mp</i>						<i>f</i>						timp- <i>creas</i>							
Meter/Rhythm																				
Tonality											Eb Major									
Harmonic Motion	I		I IV I		I IV I		I-V/V-V7 I		I IV I		I IV I		I V I		I					
Orchestration	C Mel- Tpt 2, AS 1 Har- Bsn, AS 2, BS, Hn, Tbn, Tuba										+ Bar, AS, Ob1 + Hn solo + timp Mel- Tpts 1&3, TS, Bar									
General Character	Change in Color (Brass takes over)																			
Means for Expression	Shape dynamics in counter melody line!																			
Conducting Concerns/ Rehearsal Considerations	-										Listen for Horn solo More Motion New Key Don't over-blow Listen for Balance Don't rush eighth notes									

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59
Form	Coda																		
Phrase	B				A4				Coda										
Structure																			
Tempo	rall.								Tranquillo										
Dynamics	<i>f</i>				<i>ff</i>				<i>mf</i>	<i>mp</i>	<i>mf</i>		<i>mf</i>			<i>p</i>		<i>mf</i>	<i>p</i>
Meter/Rhythm																			
Tonality	Eb Major																		
Harmonic Motion	I	I-V/V-V7 I							I	I ii	VII I					V I			
Orchestration	Mel- +Fl, Cl C Mel- + Ob								Mel- Fl, Cl										
General Character	Calm (Tranquillo)				Climax!				Tension				Release			Dying away to nothing			
Means for Expression	Maintain intensity of air! Don't let the pitch suffer!																		
Conducting Concerns/ Rehearsal Considerations	Slower, don't, rush eighth notes											Maintain Eye Contact							

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*”.⁴

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

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.”⁵

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.

⁵ Don Randel, ed., “Saeta,” The New Harvard Dictionary of Music (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003), p. 209.

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

<u>Measure</u>	<u>Statement/Section</u>	<u>Voicing/Instrumentation</u>
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

50	C	All play
57	Coda	All play

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														: B					
Phrase																				
Structure																				
Tempo	Andante- Moderate																			
Dynamics	<i>ff</i>								<i>></i> <i>p</i>				<i>p</i>				<i>creas.</i>			
Meter/Rhythm	4/4 throughout piece																			
Tonality	G minor																			
Harmonic Motion	V	iv	iv	V	V	iv	iv	V	V	V	ii°	ii°	V	V	ii°	ii°	V	i	VII	VII iv
Orchestration	C. Melody- Tbn, Tuba Harmony- WW, Tpt										Melody- Solo Tpt C. Melody- Tuba, Bsn, B. Cl Harmony- Cl, Hn, Saxes									
General Character	Pomposo- Majestic																			
Means for Expression	Pay attention to articulation Put Space between notes at beginning Heavy on Accents Big Full Sound										Play notes full value/ Smooth \Rightarrow									
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.		a. tempo		poco allargando (little slower, broader)		Molto accel. (very faster)		A-tempo		fermata		tempo 1								
Dynamics	<i>f</i>	<i>ff</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>ff</i>	<i>p</i>	<i>ff</i>	//	<i>p</i>					<i>ff</i>								
Meter/Rhythm																							
Tonality	G minor																						
Harmonic Motion	V	V	V	V	i	i	VII	V	V	V	V	ii°	i	iv	V	V	i	iv	ii°	V	V	iv	iv
Orchestration	Melody- Solo Tpt C. Melody- Tuba, Tbn - +Harmony- Cl, Hn										all! //												
General Character	Loosely with solo																						
Means for Expression	Dynamics change with solo - Watch for changes in tempo - Accents are show cadence points										fermata												
Conducting Concerns/ Rehearsal Considerations	Pay close attention to solo!								//				fermata										

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60					
Form	Cadenza										C					Coda									
Phrase																									
Structure																									
Tempo						Fermatas		Accel. Rall.		// //		Molto accell.		a tempo		Fermatas		accel/rall		// a tempo					
Dynamics					<i>ff</i>		<i>p</i>				<i>f</i>		<i>p</i>				<i>ff</i>		<i>creas.</i>		<i>mf</i> <i>f</i>				
Meter/Rhythm																									
Tonality																									
Harmonic Motion	V	V	iv	iv	V	iv				V	V	V	iv	I	iv	V	V	I	iv	ii ^o		ii ^{o7} V			
Orchestration	all					timp.					// // //														
General Character	Con Farza (with force)																								
Means for Expression	Cadenzas																								
Conducting Concerns/ Rehearsal Considerations											Watch fermatas // // //					Fermatas					// Colla Parta (with solo) Tempo changes constantly Be aware of solo till the end! Listen for correct tuning of timpani				

Measure #	61	62	63	64	65
Form	Coda				
Phrase					
Structure					
Tempo	// Fermatas		a tempo		
Dynamics	<i>fff</i>				
Meter/Rhythm					
Tonality					
Harmonic Motion	vii ^o /V		V		i i
Orchestration	//		Fermatas		
General Character					
Means for Expression					
Conducting Concerns/ Rehearsal Considerations	//		Fermatas		

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 sings on an "ah" to give the perception of a religious song or chant.

Unit 7: Form and Structure

<u>Measure</u>	<u>Statement/Section</u>	<u>Voicing/Instrumentation</u>
1	Introduction	Fanfare- High Brass
8		Ornamentation- WW
11	A	Rhythmic Motive- All
15		Melody- A Sax, Hn & Bar
		Counter Melody- Upper WW
19		Rhythmic Motive- All
23		Melody - A Sax, Hn & Bar
		Counter Melody- Upper WW
27	B	Counter Melody- Cl
		All on accents
35	B ¹	Melody - A Sax, Hn & Bar
		Counter Melody- Cl, Fl
51	B ¹	Add Rhythmic motive- Low Brass & B Cl
67	A	Rhythmic Motive- All
71		Melody - A Sax, Hn & Bar
		Counter Melody- Upper WW
75		Rhythmic Motive- All
79		Melody - A Sax, Hn & Bar
		Counter Melody- Upper WW
83	B	Counter Melody- Cl
		All on accents

89	C	Cl- set-up chant section
91		All sing except Fl & Bar to “ah”
100	D	Duet- Hn, Bar Counter Melody- Cl
108	D ¹	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	B ¹	Melody – Ob, A Sax, Tpt, Hn & Bar Counter Melody- Cl Rhythmic Material- Low Brass & B Cl
168	A ¹	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. fermat: Quarter note = 160																			
Dynamics	<i>f</i>										<i>f-mp</i> <i>f-mp</i> <i>f</i> <i>f-mp</i>																			
Meter/Rhythm	4/4-										3/4-																			
Tonality	Bb Major										g minor																			
Harmonic Motion	v ⁷ I 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 Concerns/ Rehearsal Considerations	Give clear downbeat for Crash										fermat: 3/4- Direct dyn.																			

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40					
Form	B															B ¹									
Phrase																									
Structure																									
Tempo																									
Dynamics	<i>f-mp</i> <i>f-mp</i>					<i>p</i> <i>ff</i> <i>Cl=mf</i> <i>f</i>					<i>imp.</i> <i>f-mf</i>														
Meter/Rhythm																									
Tonality	g minor																								
Harmonic Motion	V i										i														
Orchestration	Mel- A Sax, Hn & Bar C Mel- Upper WW					All on accents C Mel- Cl					Mel- A Sax, Hn & Bar C Mel- Cl, Fl														
General Character																Mel- Smooth									
Means for Expression																Trills- dying off					Playthe phrases				
Conducting Concerns/ Rehearsal Considerations											Cl- eighth notes- (stay even) - cue- Marimba					Cue- Melody Conga part Heavy on beat 1									

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	B ¹																			
Phrase																				
Structure																				
Tempo																				
Dynamics	<i>mf/ Tbn=mp</i>										$\langle \rangle$									
Meter/Rhythm																				
Tonality	g minor																			
Harmonic Motion	i																			
Orchestration	Add- Low Brass & B Cl (Rhythmic Material)																			
General Character	Tension Building																			
Means for Expression	3 layers add tension																			
Conducting Concerns/ Rehearsal Considerations	Cue- Marimba Direct- Rhythmic Material																			

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80				
Form	A																							
Phrase																								
Structure																								
Tempo																								
Dynamics	<i>f-mp</i> \langle <i>f-mp</i> \langle <i>f</i> \langle										\rangle <i>f-mp</i> \langle <i>f-mp</i> \langle <i>f-mp</i> \rangle													
Meter/Rhythm																								
Tonality	g minor																							
Harmonic Motion	i																							
Orchestration							All						Mel- A Sax, Hn & Bar C Mel- Upper WW						All Mel- A Sax, Hn & Bar C Mel- Upper WW					
General Character																								
Means for Expression	Cresc. Building energy																							
Conducting Concerns/ Rehearsal Considerations	Direct dyn. as before																							

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100				
Form	B										C						D							
Phrase																								
Structure																								
Tempo											molto rit.		Slowly		Quarter note = 80				rit.				fermata a tempo	
Dynamics	<i>p</i>		<i>ff</i>		<i>mf</i>		<i>f</i>		<i>timp</i>		<i>mf</i>										<i>duet=mf</i>		<i>mp</i>	
Meter/Rhythm											4/4-		2/4-		4/4-		2/4-		4/4-					
Tonality	g min																							
Harmonic Motion	V i																							
Orchestration	All on accents C Mel- Cl										Cl		All except Fl, Bar Chant "Ah" Melody 1				Melody 2				Duet-Hn, Bar C Melody- Cl			
General Character	Reverent																							
Means for Expression	Trills- Dying off										Chant- Liturgical Triangle & Bells- Sanctus Bells										Hymn-like			
Conducting Concerns/ Rehearsal Considerations	All trills should be even										Chant!!!										Play!!!			

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120		
Form	D ¹										D											
Phrase																						
Structure																						
Tempo																						
Dynamics	<>		<>		<>		<i>Melody- mp</i>		<i>C Mel-mf</i>		<>		<>		<i>WW- mp</i>		<i>All else- mf</i>		<>			
Meter/Rhythm																						
Tonality	E ^b Major										E ^b Major											
Harmonic Motion	VII I										I I											
Orchestration	Hymn- WW C Mel- Hn, Bar										Melody- Brass C Melody- Fl, Ob Add Perc										All (add Bells & Cabassa)	
General Character	Gently										Flowing											
Means for Expression											Ethnic Influences take over Hymn										Play the Phrases!	
Conducting Concerns/ Rehearsal Considerations	Watch balance of Cl with Hn & Bar										Watch balance Not too loud! Cue- Congas										Cue- Bells	

Measure #	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
Form	A																			
Phrase																				
Structure																				
Tempo	rit. Fermata // Quarter = 160																			
Dynamics	<> <> f-mp < f-mp < f > <> f-mp < f-mp < f-mp																			
Meter/Rhythm	3/4-																			
Tonality	g minor																			
Harmonic Motion	I i																			
Orchestration	add sus. Cym. ww & Hn Mel- A Sax, Hn & Bar All C Mel- Upper WW																			
General Character	With Energy																			
Means for Expression	Same as before!																			
Conducting Concerns/ Rehearsal Considerations	rit. Cue- Sus Cym Direct the Dyn - Fermata // 3/4																			

Measure #	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	B										B'									
Phrase																				
Structure																				
Tempo																				
Dynamics	> p < mf-Cl ff-all f Timp. < mf <>																			
Meter/Rhythm																				
Tonality	g minor																			
Harmonic Motion	i i																			
Orchestration	Mel- A Sax, Hn & Bar C All on accents Mel- Upper WW C Mel- Cl Mel- Ob, A Sax, Tpt, Hn, Bar C Mel- Cl Rhythmic Material- Low Brass & B Cl																			
General Character																				
Means for Expression	Trills- Dying off Play the phrases!																			
Conducting Concerns/ Rehearsal Considerations	Cl- Don't rush Cue- Marimba Cue- Mel - Conga accent on 1																			

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180		
Form	A ¹								Coda													
Phrase																						
Structure																						
Tempo																						
Dynamics									<i>ff</i>		<i>Timp.</i>		<i>mf</i>		<i>Brass- p</i>		<i>mp</i>					
Meter/Rhythm																						
Tonality	g minor																					
Harmonic Motion	i								v													
Orchestration	All on accents								Low brass				Tbn		Tpt							
General Character																Building momentum						
Means for Expression	Trills- dying off								<u>All Trill</u>													
Conducting Concerns/ Rehearsal Considerations	Don't rush Watch entrances								Don't slow down				Cresc									

Measure #	181	182	183	184	185	186	187	188	189	190
Form	Still Coda									
Phrase										
Structure										
Tempo										
Dynamics	<i>ff</i>				<i>mp</i>		<i>sfp</i>		<i>ff</i>	
Meter/Rhythm										
Tonality	g minor									
Harmonic Motion	i					i				
Orchestration	Mel- Low brass & Low WW									
General Character	With Energy!									
Means for Expression										
Conducting Concerns/ Rehearsal Considerations	<u>Watch Dyn!</u>					Trill as fast as possible!				

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.””⁸

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.⁹

⁸ John Bell, “Scossa Elettrica,” Teaching Music Through Performing Marches (Chicago, Illinois: GIA Publications, 2003), p. 384.

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."¹⁰

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.¹¹

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

¹⁰ Randel, ed., "Aria," The New Harvard Dictionary of Music p. 54.

¹¹ Jack Westrup, "Aria," The New Grove Dictionary of Music, 2nd ed., edited by Stanley Sadie, vol. 1, (London: McMillan Publishers Limited, 2001), p. 895.

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 *Nessun 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.

Unit 7: Form and Structure

<u>Measure</u>	<u>Statement/Section</u>	<u>Voicing/Instrumentation</u>
1	Introduction	Harmony- All minus Tpts
4	A	Solo- Bar Harmony- All minus Tpts
10	B	Melody- Cl, Hn, Saxes Harmony- Low Brass and Low WW
14		Melody- Upper WW Counter Melody- Bar, Tpt and TSax Harmony- Low Brass and Low WW
17	C	Solo- Bar Harmony- All minus Tpts
22	B	Melody- Upper WW and Bells Harmony- Low WW and Saxes
26		Melody- Upper WW, 1 st Tpt Counter Melody- Bar, Hn, TSax and ASax Harmony- Low Brass and Low WW
29	Bridge	Melody- Upper Brass and Solo Bar Harmony- All
31	B	Melody- Upper WW, Tpts Harmony- Low Brass and Low WW

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		a ¹			b			b ¹		b ²		c				
Structure																				
Tempo	Andante- moderate								rit. a tempo				rit. Fermata							
Dynamics	<i>p</i>			<i>dim.</i>										<i>dim. p (mp) eighth notes</i>						
Meter/Rhythm	4/4-										2/4- 4/4-									
Tonality	F Major																			
Harmonic Motion	I →										V I iii vi					V I				
Orchestration	Harmony- all (except Tpt)					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 rush Control volume Don't overpower solo!										Bring out eighth notes - rit. & dim. - Fermata (Hn holds)									

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Form	B					bridge					B				
Phrase	b		b ¹			b ²					b		b ¹		
Structure															
Tempo	rit. Fermata										Fermata		rit. ⇌ fermata		
Dynamics	<i>dim. pp</i>					$\left\langle \begin{array}{l} f- Hn, Tpt \\ mf- WW, L brass \end{array} \right.$ <i>dim. P creas.</i> <i>mf- Cl, AS, Ts</i>					<i>f</i>				
Meter/Rhythm	2/4- 4/4-					2/4- 4/4-									
Tonality	Shifts to C Major														
Harmonic Motion	V I		vi v/v			I I		IV I			IV IV		V ii I		
Orchestration	Melody- Fl, Ob, Cl ¹ add bells					Melody- Tpt, Bar, AS Ts					add perc.		Melody- Fl, Ob, AS Tpt		
General Character	Building/ more tension										Release with Joy				
Means for Expression	Tenuto! Dying away in upper WW - Bring out the melody - Bells = rubber mallets					Climax! Big full sound Dotted half notes play out (Bass)									
Conducting Concerns/ Rehearsal Considerations	Build to measure 26					rit. & dim. Fermata Fermata Fermata (Horn) (All) -					Fermata (Ob, Cl, AS- TS, Tpt, Hn, Tb)				

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

¹³ John A. Lychner, “Brighton Beach Concert March,” Teaching Music Through Performing Marches (Chicago, Illinois: GIA Publications, 2003), p. 151.

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.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*.”¹⁵

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

¹⁵ Lychner, “Brighton Beach Concert March,” Teaching Music Through Performing Marches, p. 154

piece.”¹⁶ 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

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

¹⁶ Lychner, “Brighton Beach Concert March,” Teaching Music Through Performing Marches, p. 154

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

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20										
Form	Introduction												: 1 st strain																	
Phrase													:																	
Structure																														
Tempo	quarter note= 132 (till Coda)																													
Dynamics	<i>f</i>																													
Meter/Rhythm	2/4 throughout																													
Tonality	D minor												D minor																	
Harmonic Motion	i		i	iv	i	iv	i	vii	iii	vii	iii	vii	v	i	iv	v		i	i	i	vii	i	vii	i	i	vii	vi	i	vii	^{vi-vii-i} vii
Orchestration	Brass & BS							add TS, BS							add WW															
General Character	Brisk March, Stately												Light and bouncy																	
Means for Expression	Full brass sound Notes are accented till measure 9												Notes should be short but not staccato																	
Conducting Concerns/ Rehearsal Considerations	Give clear beat pattern Be sure ensemble blends well																													

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40										
Form													:		: 2 nd strain															
Phrase													1 st ending		: 2 nd ending		:													
Structure																														
Tempo																														
Dynamics	<i>mf</i>									<i>mp</i>			<i>f</i>						<i>pp</i>			<i>p</i>						<i>f</i>		
Meter/Rhythm																														
Tonality																A minor/major														
Harmonic Motion	i	i	iv	v	i	v	i	vii	vi	i	i	vii	i	vii	i	^{iii-vii-} v ⁷	iii	vii	iv	iii	vii	i	iii	v	i	v	i			
Orchestration	add 2nd Tpt															WW lead														
General Character	More intense									Dying Away						Light		Heavy												
Means for Expression	AS, TS and Hn give bounce feel															Dynamics help shape phrases														
Conducting Concerns/ Rehearsal Considerations	Watch articulation Melody should not overpower																													

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	1 st strain with counter melody																			
Phrase																				
Structure																				
Tempo																				
Dynamics																				
Meter/Rhythm																				
Tonality	D minor																			
Harmonic Motion	II IV V i II i V i V i i v° I i VII i VII i i VII-VI i VII ^{VI-VII-i} i																			
Orchestration	Melody- Fl, Ob, Tpt C Melody- Low WW																			
General Character	Light Heavy Dying away Light and bouncy																			
Means for Expression	Accencts help drive melodic line Build with crescendo																			
Conducting Concerns/ Rehearsal Considerations	 Watch Dynamics Listen for correct articulation																			

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form											: Trio (D.S. Trio)									
Phrase	1 st ending										: 2 nd ending									
Structure																				
Tempo																				
Dynamics																				
Meter/Rhythm																				
Tonality	F Major																			
Harmonic Motion	i vi V i V i VII VI i III-VI-V III VII i VII i VII I IV I vi vii																			
Orchestration	Melody- Bar, Cl																			
General Character	Dying away Building Smooth																			
Means for Expression	Full sound (Quarter note are tenuto)																			
Conducting Concerns/ Rehearsal Considerations	 : (D.S. Trio) More lateral motion																			

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form																				
Phrase																				
Structure																				
Tempo																				
Dynamics	Tpt \llcorner \llcorner \llcorner <i>creas.</i> <i>f</i> \llcorner \llcorner \llcorner <i>ff</i>																			
Meter/Rhythm																				
Tonality																				
Harmonic Motion	V IV-V ⁷ I ii I II- ii ^o /V vii ^o /vi vi V I IV I vi ii V I V ⁷ I V ⁷ I- vii ^o /vi																			
Orchestration	add Hn																			
General Character	Building till 90										Continue to build/ moving along									
Means for Expression	Notes should be longer										Good full sound- Don't overblow									
Conducting Concerns/ Rehearsal Considerations	2nd time Tpt (Melody should not overpower)										2nd time add upper voices BD keep beat steady									

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	
Form	To Coda																			Dog Fight	DS. al coda
Phrase																					
Structure																					
Tempo																					
Dynamics	<i>f</i> \llcorner \llcorner \llcorner <i>p</i>																				
Meter/Rhythm																					
Tonality	D minor																				
Harmonic Motion	vi I ii V I i iv i iv i v IV- IV- III- III- VII-i- VI- VII VII VI VI VII VII-i VII																				
Orchestration	Brass, BS (same as intro)																				
General Character	Stately										Dying away										
Means for Expression	Accents drive tempo/ pulse										Dynamics set-up D.S.										
Conducting Concerns/ Rehearsal Considerations	Re-tune Timpani					Same as beginning Big and Full!					<u>Watch accidentals!</u>										

Measure #	121	122	123	124	125	126	127	128	129	130	131	132	133		
Form	Coda														
Phrase	-----														
Structure															
Tempo	rit.						molto rit.								
Dynamics															
Meter/Rhythm															
Tonality	F Major														
Harmonic Motion	II	I	II-iii- IV-iii	II	I	II-iii- IV-iii	II-VII	I	IV	I	IV	IV	I		
Orchestration	All Play														
General Character	Slowing and winding down														
Means for Expression	Staccatos and Rit.														
Conducting Concerns/ Rehearsal Considerations	Rit...									Molto rit.					

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.

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