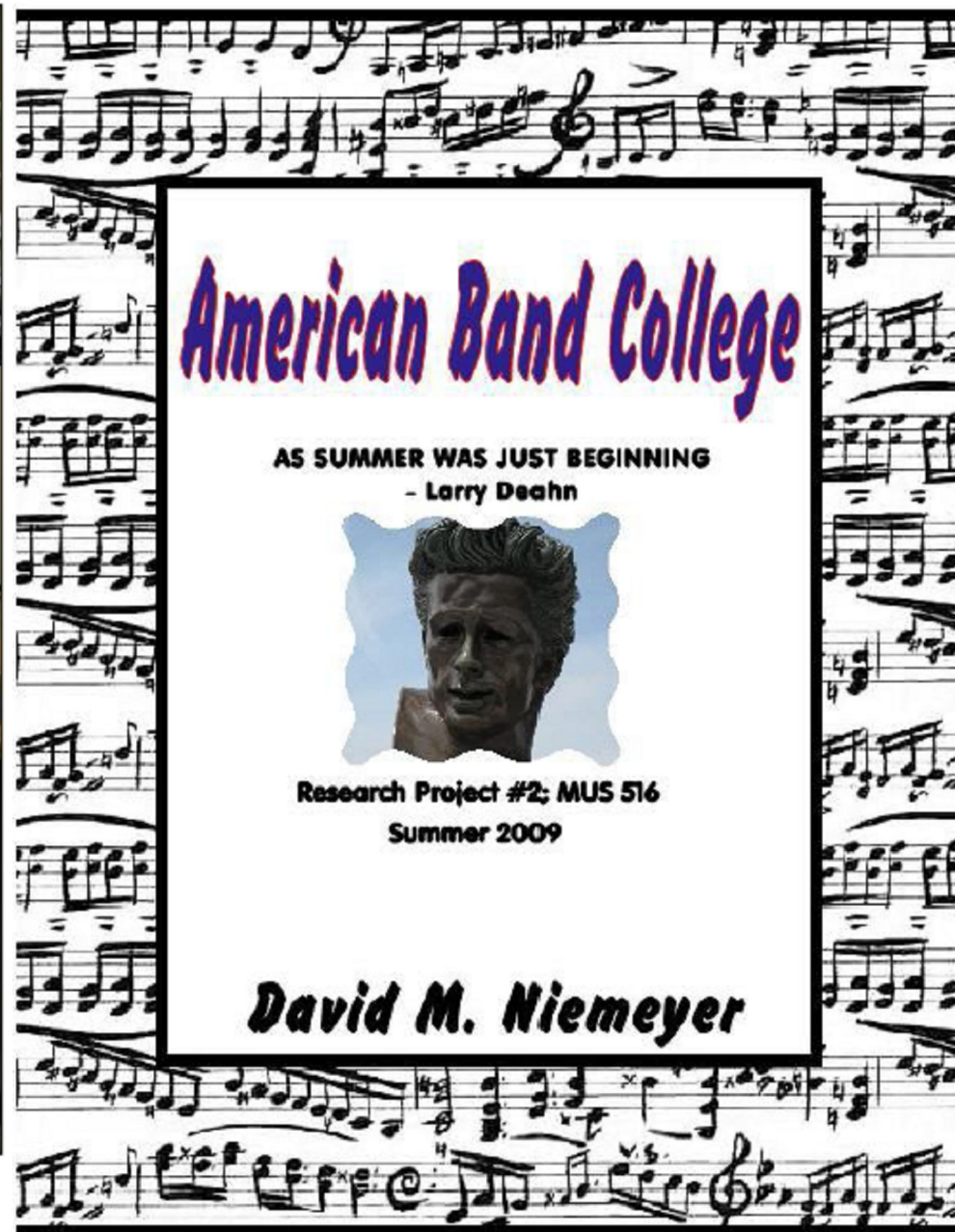


# RE# 2 Project Presentation



David & Steve's

Suggested Top 20 Components:

#1

Table of Contents



# Table of Contents

Note to the Grader.....	2
David Niemeyer – Director.....	3
Warren High School Band and Color Guard.....	3
Warren High School – Home of the Bears.....	4
Downey Unified School District.....	4
Downey, CA 90241.....	5
About the Composer.....	6
About the Music.....	6
Score Study and Analysis.....	7-8
Anticipated Problems.....	9
Rehearsal Map.....	10-11
Sight Reading Lesson Plan.....	12
Evaluation of Sight Reading.....	13
Mid Point Rehearsal Lesson Plan.....	14
Evaluation of Mid Point Rehearsal.....	15
Plan for remainder of Rehearsals.....	16
Evaluation of Final Performance.....	17
Evaluation of Project.....	18
Appendix A: WHS Band Hand Book	A-1
Appendix A: WHS Concert Band Roster	A-2
Appendix B: Warren HS Fact Sheet	B-1
Appendix C: Score “As Summer Was Just Beginning”	C-1
Appendix D: Festival Rating and Evaluation Sheets	D-1,2,3
Appendix E: Example of Warm up and Exercise Books	E-1
Appendix F: Example of monthly lesson plan calendar	F-1

David & Steve's

Suggested Top 20 Components:

#2

Philosophy & Musical Bio



American Band College

*As Summer Was Just Beginning.....Larry Dashi*

Research Project #2 MUS 516

# Note to Grader

As an educator, I am constantly looking to better myself and committed to being a life long learner. As a part of my teaching philosophy, I try and spend the least amount of time rehearsing a piece of music before actually performing it. This allows me to hand out a substantial amount of music to my students and give more concerts with a wider variety of repertoire. I would say on average my students are learning about 80 pieces of music a year if they are involved in both the jazz band and one of the concert ensembles. I take pride in the fact that I am challenging my students to perform and learn a wide variety of repertoire every year. Included in this philosophy is that I try my best to never recycle music over and over. Every year we play new music at our Christmas concert (even though we only have 1 week to learn it). We add and delete from our pep band flip folders, we always play new and fresh music in jazz band and the wind ensemble and concert band are always playing new literature ranging from serious band repertoire to lighter selections they may hear on the TV.

In six years of teaching I can honestly say that I have only played the same piece of music on the rarest of occasions. Because of this philosophy and approach to teaching, I only spent two weeks teaching the piece, "As Summer Was Just Beginning". We started preparation with our initial sight-reading on Wednesday March 25<sup>th</sup> and concluded two weeks later on Wednesday April 8<sup>th</sup> – performing the piece at the Kennedy High School "Southern California School Orchestra and Band" festival.

On Wednesday March 25<sup>th</sup> I woke up with no voice. In the sight-reading portion of the video, you will not hear me talk. I had a student read typed notes that I wanted to share with the students. However, you will not see this on the video. I approached the sight-reading of this piece as if we were at festival. In Southern California we are given 4 minutes to review the piece of music with our students. We cannot sing, clap or conduct any parts or tempos. However, we can ask students to clap or play rhythms and we can relate tempos to songs we are learning or playing as part of our own repertoire. Directors can talk about the road map of a song and make sure everyone understands and sees key changes, meter changes and other things such as repeats and De Capo's. This is simply what my notes were for...a verbal introduction to the piece with some "look out" points to help aid in a more professional sight-reading performance.

The group that helped me complete this project was the Warren HS Concert Band. The concert band is a non-auditioned performing ensemble. 9<sup>th</sup>-12<sup>th</sup> grades are represented in the ensemble with skill level ranging from beginner to advanced. The concert band is a bit awkward because of its size. The reason the ensemble is large is because only very few students make the wind ensemble and because many of the wind ensemble students like to "double" on instruments in this ensemble. For instance I have a percussionist playing horn, a trombonist playing tuba, a percussionist playing trumpet, a tuba player playing tenor sax, a clarinet player playing horn, a flute player playing alto sax, etc. I allow this to happen so that students can enjoy playing as many different instruments as they are committed to learning.



American Band College

*As Summer Was Just Beginning.....Larry Dashi*

Research Project #2 MUS 516



## David Niemeyer – Director of Instrumental Music

Mr. Niemeyer has been the director of instrumental music at Warren High School since the fall of 2003. Previous to taking the appointment as band director, Mr. Niemeyer earned his Bachelors in Music Education from Washington State University in Pullman, Washington December 2002. While attending WSU, Mr. Niemeyer was honored as a Presidents Scholar, was recognized as the spotlight graduate of the Liberal Arts Department, and graduated Magna Cum Laude. This was all accomplished while serving the university as a Resident Advisor, Assistant Hall Director and Assistant Coach to the Cougar Marching Band. Mr. Niemeyer also gave a full junior and senior recital on his primary instrument, percussion. Mr. Niemeyer's degree grants him the privilege to teach K-12 choral and instrumental music. Mr. Niemeyer has strong roots in performing, arranging, composing and teaching music. As a music student Mr. Niemeyer experienced success performing with the following groups: Idaho-Washington Symphony, WSU Wind Ensemble, WSU Percussion Ensemble, WSU Summer Palace Theatre Pit Orchestra, WSU Orchestra, WSU University Singers, and several WSU Jazz Combo's.

## WARREN HIGH SCHOOL BAND AND COLOR GUARD

[www.warrenband.org](http://www.warrenband.org)



The Warren High School Band program offers the following performing ensembles and areas of musical study: *Marching Band; Wind Ensemble; Concert Band; Advanced Jazz Band; Intermediate Jazz Band; Percussion Ensemble; Color Guard; Advanced Band; and AP Music Theory.* Students are also encouraged and guided to participate in All Southern, All State and many other honor ensembles for all types of bands ranging from: the Rose Parade Honor Band to the Monterey Jazz Orchestra. In 2008-2009 we had 112 band and color guard students participating amongst our various ensembles. In 2009-2010 we will have 135 band and color guard students involved throughout our ensembles.

Warren high school follows a traditional schedule. Six 55 minute periods Monday – Friday. The instrumental music department is the only program on the campus that offers a 0 period class. This period allows students to be in band and still take all the AP, Honors and additional electives they wish to pursue while in school, including sports. The school calendar starts the Wednesday following labor day and concludes at the end of the third week of June. The school takes two weeks off for winter vacation, one week off for spring vacation and has many "holiday" and "student free" days throughout the year.

### Instrumental Music Schedule by Period 2008-2009

0 Period: Marching Band – Fall.....Wind Ensemble - Spring  
1<sup>st</sup> Period: Advanced Band – Fall.....Concert Band - Spring  
2<sup>nd</sup> Period: AP Music Theory  
3<sup>rd</sup> Period: Prep  
4<sup>th</sup> Period: Prep  
5<sup>th</sup> Period: Beginning/Intermediate Jazz Ensemble  
6<sup>th</sup> Period: Advanced Jazz Ensemble

### Additional Staff 2008-2009:

Aaron Zeilinger – Visual Coach and Assistant Band Director  
Missy Hill and Nathan Ortiz – Color Guard Coach  
Mark Delgado and Bruno Ciloniz – Percussion Coach  
Janelle Barrera, Flute Coach; Rob Covaevich, Clarinet Coach; Mike Reznick, Sax Coach; Adam Bhatia, Trumpet Coach;  
Marty Rhees, Horn Coach; Mike Broines, Trombone Coach; Jeremy Swen, Euphonium Coach; Steve Caron, Tuba Coach

During the 08-09 school year we had 14 adjunct coaches in the fall semester. Most of these instructors would only come in once a week to work in a sectional setting with their assigned section of the band. During the spring semester we were only able to retain 4 of those coaches due to financial constraints. We are currently adjusting our budget so we can hire more coaches again this year. The primary focus of the band booster budget is provide 1. Additional Instruction and Clinicians 2. Instrument purchase and replacement.

*David & Steve's*

*Suggested Top 20 Components:*

**#3**

**Town & Program Info**

## The Lake Chelan School District

In 2006, my wife and I moved back to Washington and just finished our third year of teaching in the Lake Chelan School District. The music program had declined in enrollment and quality over the last decade as six different directors came and went. The program had a history of quality and healthy enrollment under the direction of a long time and current community member. Unfortunately, after his retirement, the revolving door of directors took its toll on the music program. The first challenge I faced was gaining the trust and acceptance of the community and students. The graduating class of 2009 had five different band directors in their eight years of participating in the instrumental music program.



Lake Chelan Middle High School

After being hired as the instrumental and vocal director, I worked closely with the Superintendent and school board to secure the funding of a half time choral position, starting with the 2008-2009 school year. This new position is responsible for middle school choir, high school choir, and high school drama. My responsibilities currently include 5<sup>th</sup> grade beginning band, 6<sup>th</sup> grade band, a combined 7<sup>th</sup>/8<sup>th</sup> grade band, high school concert band, and a new high school jazz ensemble which meets every day before school at 7:25 am. During my first year, thirty 5<sup>th</sup> graders enrolled in beginning band. This past year, eighty-two 5<sup>th</sup> graders enrolled, the jazz ensemble had a full traditional instrumentation, and the high school band enrollment increased from twenty-eight to forty-five students.



Music Department in Concert Social Concert On The Lake - 5<sup>th</sup> Grade Band Perform

I am proud to report that sixty-five of the original eighty-two 5<sup>th</sup> grade beginning band members have enrolled in 6<sup>th</sup> grade band this coming year! I continue to transfer students to other instruments in an effort to fill out the instrumentation of each ensemble. I look forward to a prospering high school program when these upcoming students enter the 9<sup>th</sup> grade.

The middle school schedule is a simple seven period day with traditional fifty minute classes. The high school schedule is a modified block with seven periods. Period 1 and 2 are ninety minute blocks that meet every other day, while periods 3, 4, and 5 meet daily for approximately fifty minutes. All music classes meet daily for fifty minutes and 5<sup>th</sup> grade band meets daily for thirty minutes. The elementary general music teacher is a woodwind specialist and team

teaches 5<sup>th</sup> grade beginning band with myself and the music department assistant. The assistant is not a trained music specialist, but with direct supervision, works extremely well with all 5<sup>th</sup> grade flutists. This assistant is also a paraprofessional for the middle school and high school music programs where she is extremely helpful working with students in sectionals, rehearsals, and is solely in charge of all uniforms, concert attire, and other secretarial duties.

The Lake Chelan School District population qualifies as 56% free and reduced lunch and is roughly 50% Hispanic. Many of the students come from migrant families who are involved with harvesting apples, cherries, peaches, and a great deal of other fruit in the surrounding area. The elementary school has approximately five hundred students kindergarten through 5<sup>th</sup> grade, the middle has approximately three hundred students 6<sup>th</sup> grade through 8<sup>th</sup> grade, and the high school has approximately four hundred students 9<sup>th</sup> grade through 12<sup>th</sup> grade and is a class 1A Washington high school. The middle and high schools share a single building and music room and the 5<sup>th</sup> grade beginning band is taught in a separate music facility near the elementary school. The school district and city share a performing arts center through an intercity agreement committed to supporting the performing arts. I have recently been hired to manage the facility and new community arts outreach program while continuing as the director of instrumental music.



## About The Town Of Chelan, WA



Chelan, WA is located in North Central Washington, directly between Seattle and Spokane, and is nestled on the eastern slopes of the North Cascade Mountains and on the shores of pristine Lake Chelan. The Columbia River valley is just minutes away and the climate boasts over 300 plus days of sunshine and blue bird skies each year. This is a rural community of 3622 people and has a strong tourism and agricultural economy. Wenatchee, WA, the closest city, is the apple capitol of the world with an evolving cherry and wine industry. The main tourism is drawn to the amazing summer weather and beautiful mountain snow. Winter snow fall is typically around 400 inches with a world record of 1140 inches in the local mountains in 1998. Lake Chelan is the third deepest lake in the United States and ninth deepest in the world at 1486 feet. The community is very supportive of the arts and has an active community theater group and a summer classical music festival.



*David & Steve's*

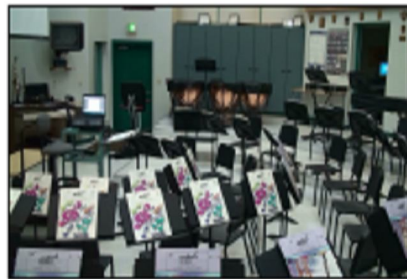
**Suggested Top 20 Components:**

**#4**

**Technology & Individual Situation**

## Classroom Teaching Tools

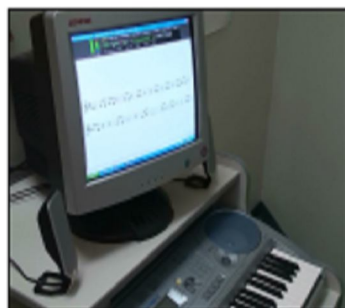
I am very fortunate to have some great teaching tools at my disposal. The technology that has entered the field of teaching in the last five years has improved the quality and creative aspect of my teaching. The following are essential tools used in my classroom.



### Lap Top Based, Document Camera, LCD Projector, and Electrically Operated 12 ft. X 12 ft. Screen:

The music room is equipped with a laptop cart that is stationed beside the podium. This cart has a docking station for a laptop, document camera, microphone, and a set of Boston Acoustic speakers. This is used as an everyday teaching tool. I create power

point outlines for every class period with a complete rehearsal order and all important upcoming dates and assignment deadlines. This is projected onto the 12 ft. X 12 ft. screen (electronically drops down from the ceiling) via a wireless LCD projector that is mounted on the ceiling. Typically symphonic wind band music is playing from iTunes on the laptop as students enter the room. This is part of their entrance task as they set up, organize music based on the rehearsal order, and on occasion write a paragraph or two describing the music. The document camera (a fancy digital overhead projector) is used to project parts of the score on the screen so all instrument groups can be engaged in every conversation and learning opportunity. The projector is also used to display exercises from method books, hand written or Finale rhythm exercises, concert music excerpts, video of performances, smart music challenges, and musical Youtube videos.



### Smart Music Labs

Smart Music was a required component of the instrumental curriculum starting with the 2008-2009 school year. While both excited and doubtful at first, this proved to be an invaluable teaching tool. All instrumental music students in grades 6-12 were required to purchase a home subscription with scholarships and financial assistance for families in need. The 5<sup>th</sup> grade beginning

band students were not required to purchase a home subscription, since these families make a substantial financial commitment to rent or buy an instrument. Three sound proof practice rooms are each equipped with a computer, microphone, speakers, midi keyboard, and a student smart music subscription. Students are allowed to sign up on a first come first serve basis, before and after school, and during lunch and advisory. Most students appreciate the ability to influence their own academic grade with smart music assignments. It removes much of the subjective assessments that typically occur in performing ensembles and encourages practice as a fun and exciting option.

### Small Ensemble Room

The music department has a small ensemble room attached to the main music room. This room is frequently used for sectionals and is used non-stop for Solo & Ensemble preparation as well as preparation for the annual Dinner Concert.



### Performing Arts Center

The Chelan Performing Arts Center is located within the middle and high school building. This facility hosts all music department events (with the exception of the annual 160 member Beginning Band Festival, which occurs in the gym, and the summer Ice Cream Social concert on the shores of Lake Chelan) and is equipped with standard light and sound equipment, a Yamaha grand piano, and a full stage set of Wenger acoustical shells.

## 7<sup>th</sup>/8<sup>th</sup> Grade Band Instrumentation

Flutes	5	Trumpets	8
Clarinets	6	French Horn	1
Bass Clarinet	1	Trombones	3
Alto Saxophones	6	Baritone T.C.	1
Tenor Saxophone	1	Tubas	2
Baritone Saxophone	1	Percussion	4

## Daily Teaching Schedule

7:25 – 8:10	HS Jazz Ensemble	11:20 – 11:50	Advisory
8:20 – 8:50	5 <sup>th</sup> Gr. Beg. Band	11:50 – 12:25	Lunch
9:00 – 10:15	Prep Period	12:30 – 1:20	6 <sup>th</sup> Gr. Band
10:25 – 11:15	7 <sup>th</sup> /8 <sup>th</sup> Gr. Band	1:25 – 2:15	HS Band

David & Steve's

Suggested Top 20 Components:

#5

Teaching Schedule

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David & Steve's

Suggested Top 20 Components:

#6

Instrumentation

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David & Steve's

Suggested Top 20 Components:

#1

Routines & Big Goals

## Daily Rehearsal Routine

- 2 Minutes:** Students Arrive (Symphonic Wind Band Music Plays On The Laptop), Set-Up, And Proceed To Warm-Up
- 2 Minutes:** Quick Review Of Homework Assignments, Smart Music Assignments, Upcoming Performances, And Miscellaneous Announcements
- 8 Minutes:** Rotation of Warm-Ups: Technicises For Band, Bach And Before For Band, Basics In Rhythm, 16 Chorales bBy J.S. Bach, The Addition System, Miscellaneous Scale Studies, Breathing Exercises, And Tuning Exercises
- 30 Minutes:** Rehearsal Of Concert Repertoire And Accompanying Assignments
- 8 Minutes:** Sight Reading & Smart Music Games On Occasion

## Personal & Ensemble Goals

### Personal

- Successfully Complete A Masters In Music Conducting From The American Band College In 2010
- Successfully Complete The National Board For Professional Teaching Standards in March of 2010
- Start An Adult Wind Ensemble In Wenatchee, WA
- Water-ski At A Tournament Level During The Summer Of 2010
- Grow Our Family To Four (Currently My Wife & I Have A Three Month Old Son Named Jayden Christopher Burdick)
- Successfully Complete A Doctoral Program In Music Education

### Program Goals

- Increase Ensemble Enrollment:
  - 75-85 5<sup>th</sup> Graders
  - 60 6<sup>th</sup> Graders
  - 100 7<sup>th</sup>/8<sup>th</sup> Graders
  - 125 9<sup>th</sup> – 12<sup>th</sup> Graders
- Split HS Concert Band By Audition (When Numbers Allow):
  - 40 Piece Wind Ensemble
  - 85 Piece Concert Band
- Start A Tradition Of Musical Trips To Festivals & Concert Venues Around The United States & Canada
- Provide Classroom Opportunities For Advanced Students To Prepare Themselves For A Music Degree
  - Music Theory Class
  - Music History Class
  - Composition Class

David & Steve's

Suggested Top 20 Components:

#8

Score Study

**ABOUT THE COMPOSER – LARRY DAEHN**

Larry Daehn was born in Rosendale, Wisconsin in 1939, where he grew up on farms. He went to the University of Wisconsin at Oshkosh, where he received a B.A. in Music Education in 1964. Afterwards, he received his Masters degree in 1976 at the University of Wisconsin at Platteville. Since that time, he has been teaching music for over thirty three years. He spent most of that time at the New Claries (WI) Jr/Sr. High School. He has been a president of the Wisconsin chapter of Phi Beta Mu, and has also been honored by that organization as an Outstanding Bandmaster.

Some of Daehn's other works include: *With Quiet Courage*, *British Isles Suite*, *Country Wildflowers*, *Nottingham's Castle*, *Old Irish Tune*, and *A Song for Friends*. His works' difficulty level ranges from a Very Easy (possibly Grade 1) to about a Medium Easy (Grade 2-3.) Most of these works are in a lyrical style with melodies that bring back old British folk tunes. Daehn has always admired the work of Percy Grainger and has also written many arrangements of Grainger's melodies. Mr. Daehn also owns his own publication company, Daehn Publications, which publishes all of his pieces.

**ABOUT THE MUSIC**

*As Summer Was Just Beginning* is subtitled "Song for James Dean" because it was written in his memory. James Byron Dean, from Fairmount, IN, had experienced an exciting yet brief career as a movie actor. Over the period of 16 months, Dean had made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*, but only the first one had been released before his death at the age of 24. After his death, there was an incredible outpouring of sorrow for James Dean. The phenomenon never really ended for James Dean either, every year in Fairmount, IN there is a James Dean Festival held in honor of his memory. There is a bronze bust of James Dean, by the artist Kenneth Kendall in Los Angeles, California with the Greek inscription, **ΟΕΡΟΕ ΝΕΟΝ ΙΕΤΑΜΕΝΟΙΟ**

Which, when translated, means "As summer was just beginning." This was actually taken first from a painting by John La Farge. The painting is that of a wreath which symbolizes the memory and acts as an epitaph for the death of a young person, which is shown here:



The melody of the piece is based on some folk songs from the British Isles because of James Dean's Quaker heritage that goes back to England, Ireland, and Scotland. This particular folk song, "The Winter is past, and the Summer's here at last," was chosen because of its bittersweet feeling about summer. The style of the piece is *sostenuto* and cantabile. It has an effort-less feel as is desired in performance. Always forward moving, it is important to make sure that the piece does not go too slow, which is helped by the tempo markings given. There are a lot of areas in which rubato can be used to help along with the expressivity of the piece, which Larry Daehn says is to be used at the directors discretion. ([www.bsu.edu](http://www.bsu.edu))

In order to get a better feel and understanding of the impact of James Dean, I visited Griffith Park and look pictures of the original bronze bust that Mr. Daehn used as inspiration to compose this wonderful piece of music. This statue is located about 100 yards in front of the famous Griffith Observatory. Just a little northwest of the statue you can see the famous Hollywood Sign. In my opinion there couldn't be a more appropriate place for this statue to reside as it reflects one of Hollywood's greatest actors.

**SCORE STUDY and ANALYSIS****General Comments and Concerns:****Rhythmic Variations**

- Dotted quarter vs. Dotted eighth.
- M.3,7,11,14,27,30,35,38,43,46,59,62,67.

**Accidentals and Keys: Bb, Eb, C**

- the problem is that you have to be ready to completely stop playing sharps and flats that were once there. It's more complicated than just adding or deleting an accidental. Potential for wrong notes is great.
- Bass Clarinet watch C#, D# and Bari Sax watch G#! Tuba watch E nat, F#

**Style:**

Very legato – smooth and flowing. Lots of slurring and connected notes!

Must be willing and ready to play rubato at times – slowing down and speeding up as tension is created and released.

**Phrasing:**

Ability to control exhalation and play longer than phrases look/ are indicated

- Release of quarter note cadences: 4,8,
- Phrases are about 4 mes. Long and they end in the middle of bars.
- Watch the fermatas in bar 24. Will release and then AS, HN have pick up.
- Clarinets slur 17,49

Mes. 17-24: 2f, 2 ob, 2 cl on each part. Only 1 on a part on all other parts. Everyone back in at 25.

Mes. 49-56 same as 17 – two or one to a part.

PIU to 69 – 1 on every part unless there is a divisi – then 2. (tuba, bass clarinet)

**Similar Parts:**

Allos and Horns

Clarinet 1, 2 and Trombone 1

Bass Clarinet and Tuba

Clarinet 3, Tenor Sax, Trombone 2, 3 and Baritone

Oboe and Flute

**SECTION A Measures 1-16 KEY: Bb Major No Trumpets, Flute or Oboe**

Melody – AS, HN

Counter Melody – CL 1, 2; TBN 1

Measures 5-8

\*TS, TBN 2, 3 and BAR have important counter response.

Measure 15

\*Cl 2, 3, BCL, TS, BS, TBN, BAR, Upper Tuba partial has suspension

Measure 16

\*Resolution on I chord – Bb Major

**SCORE STUDY and ANALYSIS CONTINUED****SECTION B Measure 17 – 24**

Melody – Flute, Oboe, Bells and Vibes (solo trumpet)

HRS – Clarinet 1, 2, 3

\*Only 2 Flutes, 2 Oboes, 1 clarinet on each part.

Important Pyramid effed entrances measure 21-24

\*Only 1 Tenor Sax, 1 Trumpet 2, 3, 1 Tube, 1 Baritone, 1 Bass Clarinet, 1 Bari Sax

\*\*Everyone back in at 25

Fermata on count 3.5 (three and a half) in measure 24. Careful to play in time and release together.

**SECTION A Measures 25-32**

Melody – Alto Sax, Horn

Counter Melody – Clarinet 1, 2; Trombone 1

No Trumpets, Flute or Oboe

**SECTION A' Measures 33-48 KEY CHANGE: Eb Major (c minor)**

Move along a little quicker

Whole ensemble now playing

Melody: Flute, Oboe, Clarinet 1, Trumpets

Counter Melody: Clarinet 2, 3, Alto Sax, Horn

2<sup>nd</sup> Counter Melody: Tenor Sax, Trombone 2, 3, Baritone3<sup>rd</sup> Counter Melody: Bass Clarinet, Bari Sax, Tube**SECTION B' Measures 49-56**

Melody – Flute, Oboe, Bells and Vibes (solo trumpet)

HRS – Clarinet 1, 2, 3

\*Only 2 Flutes, 2 Oboes, 1 clarinet each part, 1 alto 2,

\*Solo Alto 1, Horn

\*One on each part at the staggered entrances

ALL PLAYERS BACK IN AT Pick Up to 57 (possibly even all of measure 56)

**CADENTIAL EXTENSION: Measure 69-72**

\*One on every part

\*\*2 tube and 2 bass clarinet

Measure 70 play two end of 1

**SPECIFIC PROBLEMS ANTICIPATED BY INSTRUMENT****Flute:** use vibrato, intonation on split parts (split parts mostly in 3rds) Ab m32, C major at end!**Oboe:** Ab m32, intonation on split parts, m49 on! Just realize you are playing split part a lot of the time.**Clarinet:** B naturals to start...then Bb at m33, Quarter note release (m.4, 12, 28, 40) F# F natural m23, D MAJOR (F#, C#) at end**Bass Clarinet:** B naturals to start...then Bb at m33. F# m3, 11, 27. Watch B natural at m35, 43. D MAJOR at 57 – F# and C#...G# at 59, 67. All Divisi – 2 players on upper notes, 3 players on lower.**Alto Sax:** Melody heavy. Watch phrasing (breathing at octave leap). Use the melodic upward movement to crescendo and shape phrase dynamically. Rhythm at m11. Take breath on beat 3 of m28. m32 push into 33 with no breath. m41 split parts. m49 1 per part. Solo! F# and F natural differences in key signature. Watch C naturals Final key of A Major = C# and G# m68 alto 2 resolution important!**Tenor Sax:** C major – watch C and B naturals. m7-8 important. m12 quarter note resolution. Bb with new key of F at m33. m38-39 eighth notes important. Final key change at m57 – F, C sharps – B natural again. m63 circle !!**Bari Sax:** F# - then F natural and F# at Key change m33. m57 key of A Major – F, C, G sharps. D#s at end.**Trumpets:** pretty straight ahead. When you play, you are very important. Trumpet 1, 2, 3 almost always unison! Watch phrasing in octave leaps F-F, no breath. Upper partial notes may be an issue for younger players.**Horns:** very melody heavy. No breathing between octave F leaps. Like trumpets parts are almost always unison. Watch for incorrect partials.**Trombone 1:** important counter melody. Bounces back and forth between different counter melodies. Watch change of key to Eb – the Ab will be pesky. B natural into m57. Key of C major at end = E natural, A natural, B natural m68 resolve to B natural!! Divisi at 64**Trombone 2, 3:** m7-8 important. Watch Ab's at m33. Unison at m37 with TBN 1. A and B naturals at m56 going into final key of C. m63 important. Get final low C in tune! Lip down**Baritone:** much like TBN 2, 3. Some simple divisi parts that add depth. m38 important. Watch final key of C – B, E, A naturals. Final C – get in tune – low C**Tuba:** E natural m3, 11, 27 Divisi resolution 15-16. Key change at m33 adds Ab, but then is also A natural through out section. m57 watch all naturals – especially B. Watch F sharps.**Percussion:**

Timpani Tuning – F, (G-A), (Bb-C), Eb

Sus Cymbal – end of part B, 2 other parts, lots at end

Bells/Vibes – Melody 17, 49 (ad lib needs to be researched)

David & Steve's

Suggested Top 20 Components:

#9

Sight Reading Lesson

Documentation

## Sight Reading Lesson Plan

The following are lesson plans created for the sight reading of Creed on January 21, 2009.

### Learning Objectives:

To sight read Creed

### Warm Up:

Techniques For Band: Concert Bb Major-Combination Of Lines A, B, C, D

The Addition System: Selected From p. 12 & p. 14

Bach and Before For Band: Chorale No. 13 in F Major

### 4 T's Of The Lesson:

#### In Tone:

Warm-Up Exercises

#### In Tune:

Tuning Before Sight Reading

#### In Time:

Review of Specific Rhythms Found In Music

Review of Key Signature

#### In Touch:

Reflection of First Impressions from Students

### Lesson Plan Notes:

#### Define Creed:

A *creed* is a statement of belief. Literally from the Webster's Dictionary: A *creed* is a statement of belief, usually a religious belief. The word derives from the Latin *credo* for I believe.

#### Scaffolding Of Knowledge:

Read from the program notes: "This piece, while not literally programmatic, seeks to convey a sense of affirmation and trust—those ideals considered to be the basis of humanity. The result is music which is descriptive and atmospheric, conjuring a variety of moods ranging from reflection to exultation." Make the programmatic connection to *The Great Locomotive Chase* that this group performed last year (current 8<sup>th</sup> graders). They loved this piece, so the initial thought that this piece is somehow related, will surely provide a better first impression.

#### Current Events:

On January 20, 2009, Barack Obama was inaugurated as the 44<sup>th</sup> President of the United States. We spent much of the day watching live

- o **Measure 14** - Flute Rhythms:
  - Put measure 14 on the document camera
  - Count and clap with the entire ensemble
  - Practice the (+) of beat 1 entrance
    - Count: 3 + 4 + 1 CLAP
- o **Measure 26** - Flutes, Clarinets, and Alto Saxophone Rhythms:
  - Put measure 26 on the document camera
  - Count and clap with the entire ensemble
  - Practice the tied over note into measure 26
    - Count: 3 + 4 + Off CLAP
- o **Measure 71** - French Horns, 3<sup>rd</sup> Clarinet, Tenor Saxophone, Baritone Saxophone, Euphonium, Bass Clarinet, Timpani, Cues in Alto Saxophone & Tuba:
  - Put measure 71 on the document camera
  - Make the connection to today's warm-up exercise (Concert Bb, line D of Techniques For Band)
    - Count and clap out loud

### Sight Read The Piece:

- o Stop and regroup as needed
- o Try to allow students to solve the problems associated with staying together

### Student Feedback:

Survey student opinions of the sight reading with any of the following questions:

- What is your initial impression of this piece?
  - o Allow students to speak out loud any opinions
- Do you think we could perform this piece at our contest and concert in 2 months?
  - o Students respond with a thumbs up, thumbs in the middle, or thumbs down response
- How difficult was this piece to sight read on a scale of 1-5? (5 being the hardest)
  - o Students respond by showing fingers on one hand
- How did I do as the conductor? (I remind them to be honest, but have a reason for their opinion)
  - o Students respond with a thumbs up, thumbs in the middle, or thumbs down
- How would you grade your personal performance today?
  - o Students do not respond out loud, but reflect silently on their own

"Music is the art of thinking with sounds."

~Jules Combarieu

## Assessment & Solutions After Sight Reading Lesson

The following are my **assessments** of the work needed following the sight reading lesson and **solutions** for fixing these issues:

### Sight Reading Reflection

I record rehearsals and lessons on a biweekly basis. However, I normally record using audacity on my laptop cart and place the microphone in front of the ensemble on a boom stand. I use this recording as a reflection and evaluation exercise with each class. Sometimes they listen to their own recording, while other times they listen to another ensemble and evaluate how that group is progressing towards their concert. This is the first time I have recorded with a video camera since student teaching in 1999. I am not sure why I waited so long to do this again, but I am glad I did so this past year.

Initially I realized there is more chatter and percussion noise than I normally observe happening in class. I hear soft comments that are sometimes appropriate, and sometimes not appropriate. I noticed the unnecessary subdivision and body movement in my conducting. This is something I continue to struggle with, especially under pressure. I thought I gained more control of this issue until the conducting experience at ABC this past summer, when I reverted back to what was comfortable under pressure. This will be one of my professional goals during the 2009-2010 school year. The most blatant thing I noticed was how the students responded to the pre-sight reading lesson. It was obvious that they just wanted to play. After about two minutes of the five minute lesson, most students would have benefited from just playing. After all, that is the reason they are in band. I would in reflection, move back towards my more typical pre-sight reading process of incorporating the new skills and review into the warm up and save most of the teaching by lecture for specific times after the sight reading.

In reflection of the ensembles sight reading, portions went just as I thought they would have based on my pre-sight reading predictions. I realized after watching the video the first time, I tend to notice the portions that need improvement and find it hard to praise the students after a sloppy sight read. Amazingly the students were able to come up with more positive comments than I had initially noticed.

- **Measures 6-10:** Pitch in upper woodwind parts is poor. Remind the flutes that 2<sup>nd</sup> line C above the staff will tend to be sharp and to roll in, clarinet low D and 3<sup>rd</sup> space C will tend to be sharp. Use the smart music labs to have each student play their part with the tuner and record their playing. Have them and another student listen to the recording. Demonstrate matching pitch with two trombones. One trombone plays a Bb while looking at the tuner, the other purposefully plays very flat (slide almost in 2<sup>nd</sup> position). The flat player gradually brings the slide in until the note is in tune. Students will hear the waves in the sound start to slow and then finally disappear. Students get frustrated with figuring out if notes are sharp or flat. It is more important for them to hear how the waves gradually slow and disappear with adjustment.
- **Measures 12-16:** Rhythmic precision in the trumpet parts is non-existent. The tied notes are the problem. Practice this part without the ties. Then have half the section play it tongued and half tied. Then switch. Finally, everyone plays with the correct tied rhythm.
- **Measures 18-29:** All entrances in all parts are scattered (needed to stop and restart). Students with the same rhythms should be isolated and the parts counted and clapped out loud.
- **Measure 37:** Lack of precision and accuracy in the flute, clarinet, and bells 8<sup>th</sup> note run. Slow the tempo down and tongue subdivided 16<sup>th</sup> notes in place of the 8<sup>th</sup> notes. This will help with the order of fingerings while creating muscle memory and rhythmic precision.
- **Measure 42:** Blatant missed concert E in the flute, 2<sup>nd</sup>/3<sup>rd</sup> clarinet, alto saxophone, 2<sup>nd</sup>/3<sup>rd</sup> trumpet. Mark the note with a highlighter and write in the fingering if needed.
- **Measure 48:** Poor pitch in flute and clarinet parts. The 1<sup>st</sup> clarinets playing 4<sup>th</sup> line D will tend to be flat while the 2<sup>nd</sup>/3<sup>rd</sup> clarinet will tend to be sharp. The flute 2<sup>nd</sup> line C above the staff will tend to be sharp as well. Form trios of these three instrument parts and have them play and listen carefully to the intonation. A tuner is going to be a must.
- **Measures 52-61:** All entrances in all parts. Individual practice with smart music will fix this problem. Play the percussive accent for them so they have a sound to match.

David & Steve's

Suggested Top 20 Components:

#10

Mid-Point Lesson

Documentation



## MID POINT REHEARSAL LESSON PLAN

Wednesday April 1, 2009

### **Purpose:**

The purpose of this lesson is to rehearse students from mid point of learning a piece of music. At the mid point we are really starting to dig into aspects of the song that are weak and need attention to detail.

**Objective:** When the students are finished this lesson, they will be able to:

1. Play four bar phrases without taking a breath after two measures.
2. Hear pitch and better monitor when horns and trumpets are not playing the correct partials. Listening to altos for pitch or listening to first chair players for pitch.
3. Understand how relative dynamics can be applied. This is when the music is marked forte and the whole band is playing. The effective of the music should be loud, but everyone is going to have to listen and work to make sure that the Forte sound doesn't become fortissimo.
4. Understand how I am going to conduct some of the ritardando's and how I would like them to play those sections of the song.

### **Resources:**

1. As Summer Was Just Beginning – parts copied for all players and score for conductor
2. White Board and pens
3. Video Camera.

### **Tasks:**

1. Have the students play the first four measure of the piece and then stop and talk to them about musical sentences/ how musical phrasing is like a complete thought in spoken language. This same phrase is the "thematic" connection that binds the piece together. Careful detail must be spent on making this great because it is what the piece is all about.
2. Have altos and horns play together – in some cases one at a time. This will help the horn players hear and match to correct pitch.
3. Have trumpets listen to the first chair player so they can hear and identify correct pitch on unison parts.
4. Demonstrate how I am going to conduct through the ritardando's and practice these measure several times so that students become confident with how to play them correctly.
5. Reduce the number of players on several sections of the song to create a more "chamber" like approach to the song. This also helps with creating large dynamic contrast.

### **Assessment:**

I will assess the student's performance aurally. The added benefit of video taping this process will help me identify even more problems within the ensemble.



## MID POINT REHEARSAL EVALUATION

After watching the video I came to the following conclusions...

### Cons:

- As the conductor I should have made a better effort to have the whole band playing more often.
- As the conductor I need to be better prepared to move through things I want to rehearse quicker. Less talking and more rehearsing.
- Horns still having a difficult time. This piece is probably just a bit too hard for them, but a good challenge for my young horn students.
- Trumpets are still having difficult time with unison parts.
- Percussion is being left out. Problems exist in the timpani part and in the mallet percussion part.

### Pros:

- Students were very receptive and cooperative even though the pace of the rehearsal was slow at times.
- Students and sections did make progress during rehearsal – improving pitch and their ability to follow me through the tricky sections of the piece.

### Overall:

This piece requires much more "sectional" type rehearsing than large ensemble rehearsing. Because of the intimacy in which the piece was written, there are players and sections sticking out more than usual. I have had sectionals prior to this rehearsal and will focus more on having more sectionals than large ensemble rehearsals on this piece. The music is proving to be a bit more challenging than I thought it would be when I selected it and set a very slim time line for the band to learn it in.



## FINAL REHEARSAL NOTES...

### Preparing for Festival and Final Performance

#### Confidence:

Making sure everyone is confident with their music either through sectionals or simply making sure we run through the piece to make sure we are connecting the beginning of the piece to the end of the piece. Trumpets, Horns and Percussion are the sections experiencing the least amount of confidence at this point.

#### Maturity:

We will continue to work on a mature approach to this lovely "ballad" type composition. It takes a lot of emotional and musical maturity to effectively play this piece of music. We will keep working on our tone and blend for a mature musical approach. We will continue stressing the dynamic, tempo and tension-release points in the song to bring about its emotional maturity.

#### Attacks and Releases:

There are many points in the song where one section releases while another makes an entrance – many times this happens between the brass and woodwind choir. This is like two streams meeting at a river, or cold and hot water mixing together. This is very hard to do especially when playing music that is so sensitive. We will continue to work on making sure our blend and balance at these moments is smooth and effortless. We will achieve this by having the prevailing section hold their resolution note a little longer than written while having the entering section start soft and "sneak" into the sound – thus creating a melting effect. We will also make sure we have enough exhalation control to really stretch out the musical phrases at the ends of period structures in order to help create more dramatic tension and release.

#### Intonation:

I will continue to help students identify notes that are out of tune. We will work together as an ensemble to listen across the band and also listen to other sections that have the same part. There are a couple exercises I use for this.

1. Listening by number. When I say the following numbers to the band, they are to play with the matching words.

#1 – listen only to yourself.

#2 – listen to your section

#3 – listen to another section of the band that is not close to you.

This helps with both intonation and balance and blend. It even helps soften and round out the overall band sound.

2. Identifying others who have the same part. I will have the band play a chord (especially those at the end of phrases) and ask only students playing a certain note of the chord to remain playing when I cut everyone off. We will go through the entire chord until everyone has had the chance to play their note after the rest of the band cuts off. This does a couple things. It helps students hear other sections that are playing the same note. It helps students listen closely for better intonation with those they are playing with. It helps teach students about chord construction and being able to hear all parts of the chord equally – thus leading to better balance and blend.

David & Steve's

Suggested Top 20 Components:

#11

Festival or Adjudication

Feedback

**North Central Washington Music Educators  
Middle School Large Group Festival - Judges Comments**

The following pages are the actual judge forms from the NCWMEA Middle School Large Group Festival on March 18, 2009. Normally there is an accompanying audio track with "voice over" comments, but for some reason the festival chair did not find this an important part of the musical experience. Personally, I find "voice over" comments easier for middle school students to comprehend. When listening to the recording, they are able to hear the specific music that the comment is regarding. I hosted the NCWMEA High School Large Group Festival on March 11, 2009 and did provide this service to the ensembles that participated.



**Appendix D  
Festival Adjudication - Judge 1**

**SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION  
FESTIVAL ENTRY BLANK and PERFORMANCE ADJUDICATION FORM**

NAME OF ORGANIZATION Upper Grand Band CLASSIFICATION B  
 NAME OF SCHOOL Adams HS REGION PHONE NO. 801-786-5666  
 SCHOOL ADDRESS 2149 DePalme St CITY Durango 90241  
 PRINCIPAL'S NAME John Harris A.O.A. 9500  
 DIRECTOR'S NAME David Mancoske SCSBOA CARD # 120242  
 # OF YEARS TEACHING EXPERIENCE 35.5 # OF YEARS AT THIS SCHOOL 5.5  
 # OF PLAYERS IN ENSEMBLE 77 FINANCE RESPONSIBILITY IN CURRENCY \$ 9-17  
 # OF REHEARSAL HOURS PER WEEK 5  
 BRIEF COMMENTS FOR ADJUDICATOR \_\_\_\_\_

**CHECK FESTIVAL LIST FOR CLASSIFICATION AND MUSIC REQUIREMENTS**

ORDER OF PERFORMANCE  
 1. Kelchay 1800 by Clay Goodman  
 2. As Summer ends by John Bergling by Larry J. J. J.  
 3. Northwest Suite by John O'Reilly

**IMPORTANT**

1. Enrollment figures for secondary schools are considered to be most recent figures available.
2. Students must be regularly enrolled in the school or schools represented.

**DIRECTIONS FOR DETERMINING GRADE CLASSIFICATION**

Select the correct factor number in each area and add the numbers to obtain your proper grade classification. See Classification Points Box for computing.

Category	Factor	Points
<b>A. Experience and Background</b> Select the one or more numbers from the table below. Festival Experience No festival experience, unit or leader Festival experience, either unit or leader Festival experience, both unit and leader	1 2 3	3
<b>B. Instrumentation</b> Incomplete to complete	1-3-4-5	3
<b>C. Practice Rooms</b> None to top 100 range	0-1-0	1
<b>D. Membership</b> Lower grade level (middle or below) Students not enrolled in the program Upper grade level (all students in grade) Total D.C. by school	1 2 3 4	1
<b>Total</b>		<u>6</u>

**CLASSIFICATION TABLE**  
(Circle One)

Elementary	High School
Class C 1-5	Class C 11-15
Class D 6-10	Class B 6-10
Class E 11-15	Class A 11-15

Class E is eligible for beginning school ensembles and may perform in school ensembles. Classes A, B, C, and D are intended for Intermediate School, Middle School and Junior High School Ensembles. Selections from Class A or D may be performed by Class C. Class C ensembles at exception of ability. Classes A, B and C are intended for High School Ensembles, although a school or league ensemble may enter as a Class C ensemble regardless of factor total. Class A ensembles originally intended for College ensembles. Ensembles from that category may be performed by High School Ensembles at exceptional ability.

David & Steve's

Suggested Top 20 Components:

#12

Final Performance

Documentation



American Band College

*An Summer Was Just Beginning..... Larry Dack*

Research Project #2 MUS 516

## FINAL PERFORMANCE EVALUATION

From an overall stand point the band played relatively well being that I made them learn and perform this piece in a period of two weeks. The adjudicators gave us B and A letter grade ratings in all areas of performance for this particular piece. It was one of three pieces we played at festival in which the band earned a unanimous superior rating.

There were still a couple partial errors in both the horns and trumpets. I know this occurred because of nerves and the fact that students were not practicing this piece at home as often as they should have. There were also some minor flaws with balance when the echo horn trumpet parts played. This often happens because our band room listening and acoustical situation is much different than that of a theatre. This is hard to teach and control.

At times the piece didn't always flow from one section to the next – at times the music had no direction, focus or forward movement. This could have occurred because we spent more time working on the piece by section rather than as an entire composition. Tempos could have been a little more *rubato* overall to help bring the piece more to life.

During the initial sight-reading of the piece, I noticed a few things I was doing as a conductor that I also tried working on. These were – not allowing my lower body to move so much and using smaller gestures within my conducting. I did make some improvement here, but I need to continue to work on this. I feel very comfortable with knowing the score to most pieces I conduct, but I would also like to keep working on never really looking down at the score unless I need it for quick reference.

## Assessment & Solutions After Final Performances

The following are my **assessments** of the work remaining after the final performances and **solutions** for fixing these issues in future pieces:

**Measures 6-10, 27:** Pitch in the upper woodwind parts is better, but still not resonating with proper intonation all the time. Continued to remind students of pitch tendencies on their instrument and have each student make their own pitch tendency chart. Keep this in their music folders and make a new one every six months. This will help with future pieces. Just telling them what to do is not always enough, they need to make the decisions on their own. The tone quality will improve through continued embouchure work and breathing exercises. Good tone lends itself to good intonation.

**Measures 37:** The snare drum is too loud in the concert recording. Use these recordings to teach the percussionists more about their responsibility to play as if they were in the audience listening. Use this as a learning experience for future pieces.

**Measures 56-61:** This transitional section is still lacking rhythmic precision and note accuracy. A lot of work went into this section, with little results. I believe more one on one help during advisory or after school is the answer. I would like to start an after school master class program. Teach a forty-five minute class after school organized by woodwinds, brass, and percussion. Use it as an additional small ensemble experience and also as a chance to get more specific on each instrument.

**Measures 90:** Tambourine entrance is late and continues to be late. I need to give a better cue and the student needs to count. I need to communicate to that student how important his part is and that the ensemble needs his best work. The only times I remember this being late was in the performances.

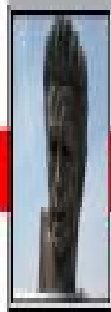
**Measures 98-End:** This ending still has the ability to fall apart. It sometimes feels rushed and hurried. It is not something I feel confident about the group executing accurately on a regular basis. Simply spend more time rehearsing this

David & Steve's

Suggested Top 20 Components:

#13

Project Reflection



American Band College

*As Summer Was Just Beginning.....Larry Dack*

Research Project #2 MUS 516

## PROJECT EVALUATION

This is a very effective project because it forces us (band directors) to really see and hear what is going on from our rehearsals all the way to our performances. I have often felt like I live in a tunnel in my band room and it's hard to hear and see everything that is going on. Often times because of this many mistakes are left unresolved and sometimes even behavioral issues are left unresolved, in the case of my video – I am not giving my students the praise they deserve for being well behaved and respectable students.

I typically always make the excuse that I don't have time to be as committed to the learning process as I would like. The truth is that I don't balance my time to have as much time dedicated to teaching and learning. Many times when I'm in the classroom I am going through the motions. Most times I have a plan and I communicate this plan every day and week by writing on the board for the students to see. I sometimes even make a monthly rehearsal calendar and copy it for every student so they know what to expect and what we will be focusing on. I find this helps me stay focused and goal driven while helping the students stay connected and prepared for rehearsals.

*David & Steve's*

*Suggested Top 20 Components:*

**#14**

**Handbook & Parent Contact**

# Warren High School Band & Color Guard



2009 – 2010  
Hand Book

Director: David Niemeyer  
8141 De Palma Street  
Downey, CA 90241  
562-869-7306 x5616  
dnie@warren.k12.ca.us

Name:  
Grade:  
Ensemble:  
Instrument:

## Chelan Music Department Student Handbook 2008-2009



Mr. Stephen Burdick – Director

Lake Chelan MS/HS  
215 Webster Street  
Chelan, WA 98816  
(509) 682-4061 EXT. 103  
burdicks@chelanschools.org

David & Steve's

Suggested Top 20 Components:

#15

Big Picture Planning

## Broad Lesson Plan - The Big Picture

Week	Schedule/Events	Objectives	Tools/Techniques
1/7 – 1/21	<ul style="list-style-type: none"> <li>Pre-Sight Reading Teacher Prep</li> </ul>	<ul style="list-style-type: none"> <li>Complete Pre-Sight Reading Analysis</li> <li>Assign Smart Music Assignments For All Concert Music &amp; Skill Development</li> <li>Complete Composition Worksheet &amp; Rhythm Helpers</li> <li>Select Warm-Ups That Target Skills Within The Concert Repertoire &amp; Are Aligned With The Washington Essential Academic Learning Requirements (EALR's)</li> </ul>	<ul style="list-style-type: none"> <li>Teaching Music Through Performance In Band</li> <li>Smart Music &amp; Impact Website</li> <li>Creed (Complete Score &amp; Parts)</li> <li>Washington Music EALR's</li> </ul>
1/21 – 1/28	<ul style="list-style-type: none"> <li>Sight Reading Video</li> </ul>	<ul style="list-style-type: none"> <li>Successful Read Through</li> <li>Notes &amp; Rhythmic Learning</li> </ul>	<ul style="list-style-type: none"> <li>Energetic &amp; Focused Students</li> <li>Let The Student's "Learn &amp; Play" As Much As Possible On Their Own, WITHOUT Feeding Them. This Is Their Time To Problem Solve And Use The Tools They Have Acquired (Hopefully I Have Taught!)</li> <li>This Is An Important Part Of A "Life-Long Learning" Philosophy. They Will Not Always Have A Music Teacher At Their Disposal.</li> </ul>
1/28 – 2/4	<ul style="list-style-type: none"> <li>Solo &amp; Ensemble Rehearsals After School</li> </ul>	<ul style="list-style-type: none"> <li>Notes &amp; Rhythmic Learning</li> <li>Musical Style Focused</li> <li>Record &amp; Listen To Ensemble Progress – Entire Ensemble</li> </ul>	<ul style="list-style-type: none"> <li>Warm-Ups Included With Creed</li> <li>Rhythm Helpers Worksheet</li> <li>Woodshed Difficult Parts</li> <li>Assign Homework Based On Trouble Spots</li> <li>Help Students Identify Areas For Practice At Home</li> <li>Smart Music Assignments</li> <li>In Class Listening Examples</li> <li>Laptop With Audacity</li> </ul>
2/4 – 2/11	<ul style="list-style-type: none"> <li>Solo &amp; Ensemble Final Week</li> <li>Thursday In-Class Recitals</li> <li>Saturday Performances</li> <li>Combined MS/HS Pep Band</li> </ul>	<ul style="list-style-type: none"> <li>Composer &amp; Composition Knowledge</li> </ul>	<ul style="list-style-type: none"> <li>Compositional Worksheet</li> </ul>
2/11 – 2/18	<ul style="list-style-type: none"> <li>Mid-Point Lesson Video</li> </ul>	<ul style="list-style-type: none"> <li>Focused On The "In Touch" Part Of The Music</li> <li>Reflect On Solo &amp; Ensemble Experience</li> </ul>	<ul style="list-style-type: none"> <li>Recording Small Portions Of Each Rehearsal To Reinforce The Proper Phrasing &amp; Dynamics</li> <li>Use The Phrasing Exercises Included In The Creed Score</li> </ul>
2/18 – 2/25	<ul style="list-style-type: none"> <li>MS Musical Dress Rehearsals</li> </ul>	<ul style="list-style-type: none"> <li>Sectionals</li> </ul>	<ul style="list-style-type: none"> <li>Target Deficient Sections</li> </ul>
2/25 – 3/4	<ul style="list-style-type: none"> <li>MS Musical Performances</li> </ul>	<ul style="list-style-type: none"> <li>Balance &amp; Listening</li> </ul>	<ul style="list-style-type: none"> <li>Allow Students To Sit Anywhere In The Room And Encourage Them To Sit Next To A New Instrument</li> </ul>
3/4 – 3/11	<ul style="list-style-type: none"> <li>HS Pep Band At State B-Ball Tournament: Gone Tues-Sat</li> </ul>	<ul style="list-style-type: none"> <li>Leave Quality Lesson Plans &amp; Select Students To Run Sectionals</li> </ul>	<ul style="list-style-type: none"> <li>Each Section Plays For The Entire Ensemble At The End Of Each Class Period</li> </ul>
3/11 – 3/18	<ul style="list-style-type: none"> <li>Large Group Festivals</li> <li>Hosting HS Large Group</li> <li>Travel To MS Large Group</li> </ul>	<ul style="list-style-type: none"> <li>Working On Overall Presentation Of The Music</li> </ul>	<ul style="list-style-type: none"> <li>Ask Other Faculty (Music and Non-Music) To Listen To Portions Of Rehearsal And Make General Comments</li> </ul>
3/18 – 3/25	<ul style="list-style-type: none"> <li>Rehearsals In PAC</li> <li>Final Concert</li> </ul>	<ul style="list-style-type: none"> <li>Enjoying The Benefits Of Everyone's Hard Work – I Hope.....</li> </ul>	<ul style="list-style-type: none"> <li>Final Performance &amp; Evaluations To Follow</li> </ul>

David & Steve's

Suggested Top 20 Components:

#16

Student Work Samples

## Student Performance Evaluations

The following pages are reflective class assignments completed by several of the 7<sup>th</sup>/8<sup>th</sup> Grade Band members involved in the performances of Creed. These were in class assignments completed the day after the North Central Washington Music Educators Middle School Large Group Festival. Reflecting upon a performance allows students the opportunity to truly listen to the ensemble without the complexities of playing. I feel it is important for students to voice their opinions about the music they perform. I will often pick two or three pieces that teach the same concepts and allow the students to vote on which piece they want to rehearse and ultimately perform. I find this creates a sense of ownership and pride within the ensemble.



## Composition Worksheet- Creed



### About the composer:

William Himes (b. 1949) earned his Bachelor and Master of Music degrees from the University of Michigan. For five years he taught instrumental music in the public schools of Flint, Michigan. He was also adjunct lecturer in low brass at the University of Michigan-Flint. Mr. Himes continues to be in demand as a conductor, composer, lecturer, clinician and euphonium soloist, and has appeared throughout the United States, Canada, Australia, New Zealand, Sweden, Denmark, Norway, and the United Kingdom. Presently, he has more than 75 compositions published in England, Sweden, Holland, and the United States. Since 1977, Mr. Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven Midwestern states. In this capacity he is also conductor of the Chicago Staff Band, an internationally recognized ensemble, which he has led on successful tours of Panama, Chile, Mexico, Singapore, the Philippines, Hong Kong, England, and Australia.

### About the piece:

A *creed* is a statement of belief. Literally from the Webster's Dictionary: A *creed* is a statement of belief, usually a religious belief. The word derives from the Latin *credo* for I believe. This piece, while not literally programmatic, seeks to convey a sense of affirmation and trust—those ideals considered to be the basis of humanity. The result is music which is descriptive and atmospheric, conjuring a variety of moods ranging from reflection to exultation. Other programmatic pieces you may remember playing or hearing the High School Band play are: *Fires of Mazama*, *Snakes*, *The Great Locomotive Chase*, *Northwest Suite*, and *The Light Eternal*.

### Terms To Know:

Solenne e misterioso:	Play in a solemn and mysterious style
Allegro giocoso:	Fast, playful tempo and style
Leggiero:	Play in a light and spirited style (non-lagato).
Calore:	Play with warmth and sensitivity
Tempo I (Tempo primo):	Return to the first tempo of the piece
Poco meno mosso:	A little slower (less motion)
Piu mosso:	A little faster (more motion)
Con spirito:	With spirit
Allegro vivo:	Fast, lively tempo and style
^ (Percussive accent):	Loud, staccato accent
Ritardando (rit.):	Watch conductor for a gradual slowing of the tempo
Festivo:	Festive, joyful tempo and style

\*Definitions are intentionally left blank on the student worksheet, but are provided here as a key

Form & Structure			
Section	Form	Measure	Event and Scoring
Section I	a,b	1-15	Solenne e misterioso: 4/4; F dorian; introduction of thematic ideas in middle voices and then flute and oboe
Section II	c	16-36	Allegro giocoso: F major; melody in canon between alto saxophone/trumpet and upper woodwinds; melody in union timpani then upper woodwinds; addition of rhythmic ostinato
		37-48	Rhythmic ostinato continues with contrasting skred melody in upper woodwinds
	d	49-60	Con spirito: F dorian; development of melody in canon; rhythmic ostinato
Section III	a,b	61-79	Solenne e misterioso: to F major; build from p to ff
*Coda	c	80-107	Allegro vivo: development and manipulation of canonic melody; rhythmic ostinato

\*Form & Structure is completed during class, but is provided here as a key (Grade level determines the depth of analysis)

### Other Music By William Himes:

(\*denotes smart music availability)

A Christmas Portrait	*Creed	*Kenya Contrasts	Nicoea
*Barbarossa	Episode and Chorale	*Latin Folk Song Trilogy	The Quest
*Caprice	Heartland Overture	Life Dances	To The Pied Piper
Cause For Celebration	Island Empire March	Medallion Overture	*Uterior Overture



## Smart Music Assessment

The following is a collection of smart music assignments that apply to this project. Comments found here were received by both students and parents through email and progress reports sent home. Students are assigned approximately one assignment every ten days. Most assignments are directly connected with concert repertoire or are intended for skill development. I strive to write meaningful comments that inspire and direct each student in their learning and desire to have frequent contact with parents. Starbucks gift cards are awarded to students that read their comments frequently (usually written directly in the comment). I find this an extremely valuable way to give each student one on one instruction. The following comments are written assessments and correspond with the Smart Music Screen Shots & MP3's on tracks 1-16 of DVD 2.

### Cheyenne Cross - Bass Clarinet

Creed - Assignment 1 	Assessment	98 / 100	2/11/2009	2/5/2009	Great Job!! Make sure to decres. in measure 28 and play mp after measure 29. As you tolerate nd think about your knee make sure to keep an open throat like we have talked about. Think "oh" and remember what it feels like to yawn. NICELY PLAYED!!
	Recording	98 / 100			

### Corrin Easley - Flute

Creed - Assignment 1 	Assessment	94 / 100	2/11/2009	1/28/2009	Nice Work!! Very smooth and very accurate. Listen as you decrescendo. Pitch tends to change as you get softer. Just roll in and out on the flute to make it sound consistent and eliminate the wavy. Continue to use your ears to "assess" every pitch you play. GREAT JOB!
	Recording	94 / 100			
Creed - Assignment 2 	Assessment	96 / 100	2/25/2009	2/24/2009	Nicely played!! Fill out the ends of the phrases. Don't drop off the note until it has ended. AIR all the way to the end of the phrase and each longer note.
	Recording	96 / 100			

### David Dwanas - Baritone T.C.

Creed - Assignment 2 	Assessment	90 / 100	2/25/2009	4/8/2009	Good Job! Make sure to tune to the computer! Use a ton of air and play these rhythms as smoothly as possible with very little breaks in systems in between each run. Think of the garden hose analogy where the stream of water continues to flow as the finger (tongue) slices through the air. Think a "da" or "di" for the start of each of these notes.
	Recording	90 / 100			

### Drew Carleton - Alto Saxophone

Creed - Assignment 1 	Assessment	100 / 100	2/11/2009	2/1/2009	Nice Accuracy!! DON'T FORGET TO TONGUE!! Not everything is slurred. Make distinctions in the sound by tonguing! Use the tip of the tongue on the face of the reed near the tip. Lets talk right after class and I can let you know if you are doing it correctly. Good Work!
	Recording	100 / 100			

### Sarah Kunkel - Clarinet

Creed - Assignment 1 	Assessment	98 / 100	2/11/2009	2/6/2009	Great Playing!! Very accurate. Your counting very well. Try playing each of the higher pitches with the tuner. Check the tendencies and practice bring them in tune. You can even practice bending them more than needed.
	Recording	98 / 100			

### Ty Miner - Trumpet

Creed - Assignment 1 	Assessment	98 / 100	2/11/2009	3/10/2009	Great Accuracy!! Very well played! I liked the accents and the way you gave life to the notes. Make sure to use a full air stream to support the "bree" part of the note. (Use mouth not the throat) from the start THRU THE END. GREAT JOB!
	Recording	98 / 100			
Creed - Assignment 2 	Assessment	98 / 100	2/25/2009	3/11/2009	Nice vibrato. Remember to use fast air all the way through the notes. The vibrato is a flussolin pitch, NOT AIR FLOW. Push each note to the next using cushion of AIR!! Practice some of these lines as a star with no tonguing and feel the amount of air needed to make these lines flow. Then reintroduce the tongue and KEEP USING THE AMOUNT OF AIR WHEN BLURRING!
	Recording	98 / 100			

## Some Of The Other Smart Music Pieces Used This Year

Snakes - Thomas C. Duffy  
Aztec Fire - Jay Bocook  
The Red Balloon - Anne McGinty  
Ancient Voices - Michael Sweeney

## Smart Music Sight Reading Game

Occasionally throughout the school year there are "Surprise Fridays." Sometimes this involves a guest observer or conductor, a special musical game, a special musical performance, or a Smart Music Read-Off. These are additional musical experiences that help break up the day to day routine of rehearsals.

During a Smart Music Read-Off, I use the laptop at the front of the music room and LCD projector to project smart music onto the 12 ft. X 12 ft. screen. I then select either an entire section of instruments or an individual student by drawing names out of a hat. This student or students then come to the front of the room and perform a smart music piece for the rest of the band. The rest of the ensemble watches the music and listens to the student performance. The music selection is often directly from the concert repertoire we are preparing and other times I use the search option within smart music to find grade appropriate solos or symphonic band literature to sight read. The student performers are then assigned a percentage grade by smart music based on accuracy. I adjust this grade based on other musical aspects of the performance. The highest score at the end of the class period wins a Subway gift card. I am always amazed by the excitement of a chance to win a \$5 foot long meal.

Name/Group: **7th and 8th Grade Band**

Group Ref:

Concert/Term: **Contest & Spring Concert**

Percussion Section  
Assignments Chart



Original design by  
Bruce Pearson  
Edited & Programmed by  
M. Max McKee

Title - Composer - Arranger

Player Name or Station #

	Title 1	Title 2	Title 3	Title 4	Title 5	Title 6	Title 7	Title 8
	Chad William Hinds	Snare Thomas G. Duff	Acacia Fire Jim Beeson					
Gunnar Clocke	CH BE	CO SD ZC	SD SO					
Loren Salkler	SO SD TH	FX TIBS	CO SO					
Odin Pihlman	SO TH	MA SD	SD					
Alex Corbett	T1	BO VS	TUBA					

AC	Antique Cymbals	CE	Carele	CO	Cong (Tain Tain)	PE	Piccolo Snare	SI	Shin	SM	Tom-toms	Quick! The Drum Assigner
AF	Akoko (W/CAB)	CC	Cinco Cong	CU	Cubo	PT	Piccolo Triangle	SP	Steel Pipe	SK	Triangle	
AG	Agogo	CH	China	HD	Hand Drums	PN	Pa-na Whistle	SPN	Spoons	TS	Triangle (or DS)	Version 2.0 1/11/2008 WBC Publishing 407 Tomoo Ashland, OR 97102
AK	Akai	CH	China	HH	Hi Hat	RL	Ratchet	SPR	Seed Pod Rattles	TT	Tom Toms	
BD	Bass Drum	CoC	China Cymbal	HP	Hang	RC	Ride Cymbal	SS	Slapstick (or Whip)	Taf	Triangle	
BE	Bells (Glass)	CL	Claves	HR	Hoop Rattles	RS	Rain Stick	ST	Stones	TY	Typewriter	
BH	Bicycle Horn	CO	Congas	HT	High Toms	RT	Roto-Toms	SW	Slide Whistle	VI	Vibes	
BO	Bongos	CR	Crochets	IP	Iron Plate	RFL	Rattles	SY	Synthesizer	VJ	Vibraslap	
BR	Braze Drum	DC	Drum Case	LCL	Long Block	SA	Sa Saaper Blocks	T4	Tamboorine	WB	Woodblock	
BS	Bass Snare	DS	Drumset (or TS)	LD	Log Drum	SB	Sleigh Bells	TAM	Tam Tam	WC	Wind Chimes	
BT	Bell Tree	FC	Flanger Cymbals	ML	Manacas	SL	Shout Block	TD	Temple Blocks	WH	Whip (or SS)	
BW	Bird Whistle	FD	Floor Drums	MB	Maramba	SC	Swampweed Cymbal	TD	Tenor Drums	XY	Xylophone	
CA	Castanets	FT	Floor Tom	MT	Malt Tree	SCY	Swamp Cymbal	TH	Teal (or) Horn	ZC	ZZZZ Cymbal	
CAB	Castanets	FX	Flaccone	NC	Nightingale Call	SD	Shore Drum	Trb	Trumpet			

T1 - Snare is All About You Guys. Have Instruments ready EVERYDAY please!  
Also - you are playing TUBA on Acacia Fire with Chad - You'll do GREAT!

Comments

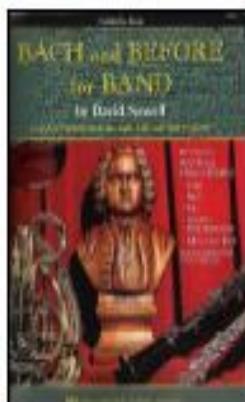
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David & Steve's

Suggested Top 20 Components:

#1

Instructional Resources



Bach and Before for Band by David Newell is used as an opportunity for the ensemble to play an easy choral each and every day. Chorales are an important tool in building a characteristic symphonic band sound. Students are often overwhelmed with all the technical aspects of music and do not have enough opportunities to focus on purely listening as they play. These chorales are written to be played as solos with piano accompaniment, duets, and quartets. By assigning instruments a voice part at the beginning of the year, it is easy to sight read a new choral each day. I often use chorales that are in the same key as the concert repertoire being rehearsed.

111

Student pages 21 and 22

**CHORALE No. 12**

Full Concert Score

View the Full Concert Score for this score.

112

Student pages 24 and 25

David & Steve's

Suggested Top 20 Components:

#18

Concert Program

## Spring Concert Program

### Chelan Middle School 6th Grade Band

**Flutes:** Karla Price, Arthur Santos, **Clarinet:** Cameron Diaz, Adams Pallas, Rudy Gehan, Sam Krombhaar, Jessica Miller, Jonathan Taggart, **Bass Clarinet:** Giovanni Reyes, **Alto Saxophones:** Kevin Morris, Zach Webster, **Tenor Saxophones:** Hank Dillengeroffe, **Trumpets:** Erik Aris, Gregorio Hernandez, Jordan Handlickson, Kyle James, Matthew Kuykendall, **French Horn:** Jon Reyes, **Trombone:** Salvador Gonzalez, Carlos Morice, **Baritone:** Kyle James, Eli Jensen, Elyse Larson, Tyler Johnson

### Chelan Middle School 7th/8th Grade Band

**Flutes:** Ariel Anderson, Natalie Bodd, Corin Enley, Alex Ferguson, Marco Gallegos, **Piccoblo:** Corin Enley, **Clarinet:** Hansch Harris, Karla Krombhaar, Sarah Kunkel, Gabriel Martinez, Maria Palumbo, Joshua Sandberg, **Bass Clarinet:** Cheyenne Cross, **Alto Saxophones:** Devin Carlson, Renee Deitz, Scott Gallegos, Lucas Isaac, Lyle Yllescu, Hunter Welfarbach, **Tenor Saxophones:** Bryan James, **Baritone Saxophones:** Jakob Stead, **Trumpets:** Jacob Anderson, Bryce Casper, Hunter Lehman, Ty Miner, Alonso Nodiga, Kadin Rasmussen, Robert Sandrich, Connor Stevens, **French Horn:** Lari Greenway, **Trombone:** Troy Griffith, Marcus Ray, Wesley Smith, **Euphonium:** David Barney, **Tuba:** Alex Carter, Chad Miller, **Drumset:** Alex Carter, Connor Gedda, Olin Pittman, Loran Stecker

### UPCOMING EVENTS

- April 23: Evening of Food & Music
- May 2: Wenatchee Apple Blossom Parade
- May 6: Chinook Beginning Band Festival
- May 9: Manson Apple Blossom Parade
- May 20: Summer Ice Cream Social
- May 21: CHLEAN MEMORIAL PARADE
- June 5: Graduation

We would like to thank Dr. Barry, Mr. DePaul, Mr. Raab, Mr. Anderson, MOE/CMSCHS Staff, the Lake Chelan School Board, parents, and CHLEAN MUSIC Boosters for their support of the arts.

## Morgen Owings Elementary And Chelan Middle School Music Departments Welcome you to their 2009 Spring Concert

Wednesday, March 25



Featuring  
The  
**MOE 5th Grade Beginning Band**  
BOB BOGOT & STEPHEN BURDICK - DIRECTORS  
Wendy Hoffman - Assistant

**CMS Bella Voce**  
Marile Kunkel - Director

**CMS 6th Grade Band**  
&  
**CMS 7th/8th Grade Band**  
Stephen Burdick - Director

### MOE 5th Grade Beginning Band

Variations on a Familiar Theme	Adaptation
Banana Boat Song	Caribbean Folk Song
Trombone Rag	Arranged by Tim Lautzenheiser
Alpha Squads	Greg Hillis
The Tambour	Robert W. Smith
Fighting Falcon March	Todd Stalter

### CMS Bella Voce

Let All Who Sing Be Merry	Music by Ottavio Vecchi
	Arranged by Vijay Singh
The Secret of Silent Hills	From "Lassie"
Baby Elephant Walk	From "Hotarri"
	Arranged by Richard Derwington
A Time For Us	From "Romeo & Juliet"
	Arranged by Richard Derwington
The Supremes	Arranged by Alan Billingsley
Baby Love, You Can't Hurry Love, You Keep Me Hangin' On, Stop in the Name of Love	

### 6th Grade Band

School Spirit March	W. T. Purdy
	Arranged by John Higgins
Festival of the Odiators	Mark Williams
Jefferson County Overture	John Drakly
Morpheus	Robert W. Smith
Attack of the Cyclops	Mark Williams

### 7th/8th Grade Band

Grand	William Hesse
Snakes!	Thomas C. Duffy
Atzac Fire	By Book

### MOE 5th Grade Beginning Band

**Flutes:** Sophia Fowler-Gill, Josie Gehrig, Elissa Hunter, Olivia James, Emma Mack, Guadalupe Martinez, Shaviah Mendon, Kofin Scandrick, Philip Searsons, **Clarinet:** Mayra Avila, Marco Edwin Del Rio, Edgar Hernandez, Delfina Cisneros, Bradley Denison, Douglas Dodge, Jose Luis Echaverra, Libbyella Foster, Logan Fife, Daisy Franco, Harri Ghoshal, Bray Shinsky, Warren Smalley, Spikay Shalin, Rafael Hawkins, Jacob Holstein, William Isenhart, Jack Louison, Paige McQuaid, Jehanna Ocasim, Maricio Reyes, Emaree Rivera, Olivia Rigg, Annabel Simpson, Isela Vargas, Pedro Vargas, Christopher Watters, Vanessa Wright, Bridget Wyatt, **Trumpets:** Eva Anshandry, Nikos Bays, Neil Carlson, Babo Dietrich, Annabella Dery, Tawny Felton, Sarah Geys, Mikala Harrison, Dylan Hood, Kenneth Howley, Carolyn Martin, Ty Miller, Evan Morris, Greg Newton, Justin Rojas, Emma Stockdale, Erik Strahl, **Trombone:** Gal Gehan, Coyle Malinowski, Bryce Robinson, Harry Sasser, Jose Valencia, **Euphonium:** Ben Flores, **Baritone:** Cody Emery, Derek Griffith, Haley Haldip, Jeff Lant, Spencer Morrison, Taylor Robison

### CMS Bella Voce

Miriam Alexander, Isabella Arata, Aprilia Blanton, Maria Bradley, Lindsay Fowler-Gill, Sadya Casas, Kirsten Dulan, Rhianon Dack, Brittany Denison, Cynthia Gonzalez, Jessica Herliks, Megan Howkins, Tiffani Hawkins, Anna Kelly, Anna Martin, Joseph Martin, Samira Mubayyid, Mackenzie Melnick, Lily Nalinda, Kirsten Newton, Abby Phelps, Izabella Ramirez-Lopez, Megan Robinson, Constantino Sarmiento, Emily Wright



**As a consideration to our performers, please turn off your cell phones and pagers. Also, please refrain from talking and getting up to move around during a piece. No food or drink is allowed in the PAC.**

David & Steve's

Suggested Top 20 Components:

#19

Copy of Score

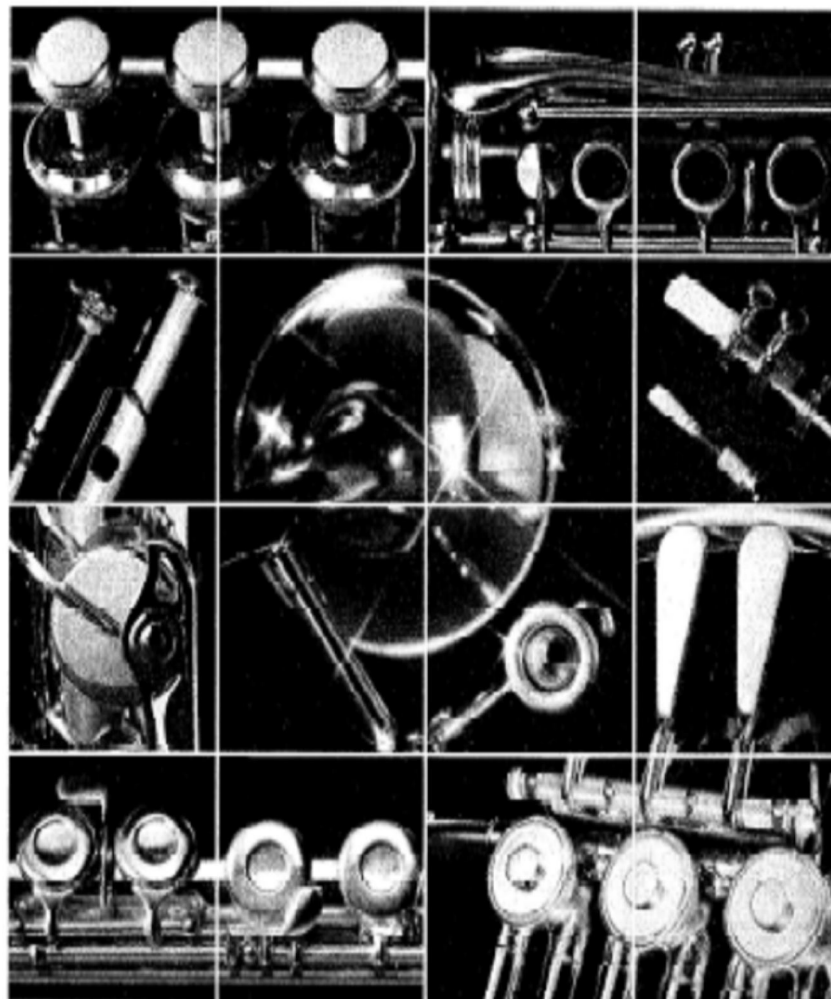
Bound & Separate

# CREED

William Himes

---

**BEST IN CLASS PERFORMANCE SELECTIONS**



---

NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

---

# #20 Don't Forget To!

Video Between ABC 1st & 2nd Summers

Have a BACK-UP PLAN!

Have FUN!

Showcase what you ALREADY DO!