

# SAN ANTONIO SUNRISE

*San Antonio Sunrise* is a great piece for teaching contrasting styles. The instrument ranges and technical demands are well within the abilities of most young bands. The 2<sup>nd</sup> clarinet never goes above the break. The woodwind/mallet ostinato is heard almost entirely through the piece. The players should think in terms of being seen and not heard on this part.

Measure 5 is the first contrast. The low voice melody is the slow sunrise and should be very connected. The ostinato is all the little things that are waking up and scurrying about but not heard or seen. The low voice/percussion hits at measure 13 should wake up everyone. It's should be like the sun hitting your eyes for the first time.

We come to the main melody at measure 17. This has a different style in attack and volume from the previous sections. There are 3 contrasting styles going on and the players must understand and hear where they fit in. The low voice hits should back off for the melody. The snare/tambourine part works best if played by one player. A mounted tambourine with padding where they strike has the best sound and feel. The snare should be the dominant of the two. Measure 25 offers a great opportunity for interval training and balance between the melody and harmony. Working these notes one at a time gives the players a great chance to hear how their part fits with the other part both in tuning and balance. If a mounted tambourine is unavailable, you may use two players for the part.

At measure 33, make sure the inside 8<sup>th</sup> notes are separated but not staccato. They will have a tendency to clip the notes. At measure 36, make sure the students notice the ostinato motif in the other instruments. Awareness of all of these elements gives them a feeling of confidence and ownership.

At measure 41, there are a lot of "little things" underneath the melody. Again, these should be seen and not heard.

Measure 65 should have a contrast in feel. It should feel like it's in a slow two, but rehearsing in 4 is advisable. Point out the augmentation of the earlier ostinato at measure 77 to raise awareness of the musical elements.

At measure 81, the percussion should play with a full sound. Kind of like a hot spot of the sunrise.

I hope you and your kids enjoy this piece and I would treasure any comments. My email is [mckiky@mansfieldisd.org](mailto:mckiky@mansfieldisd.org) I would love to hear from you.



**Kyle McKinzey** is a middle school band director at T.A. Howard Middle School in the Mansfield Independent School District in Texas. He has been teaching since 1982 at both the middle school and the high school levels in East Texas, and the Dallas-Fort Worth area. He is a 1982 graduate of Henderson State University, in Arkadelphia, Arkansas. At Henderson, he studied composition with Dr. Bill Underwood, and was also influenced by his percussion instructor, Doug DeMorrow.

Through the years, Kyle has written many arrangements for friends, as well as compositions and arrangements for marching band, concert band, jazz band, and percussion ensembles. In addition to these pieces, he has done numerous arrangements for his church's praise band, orchestra, and choir. He has also orchestrated and conducted many productions for orchestra and choir. His most recent endeavor was a benefit for Zoe Ministries where he worked with the largest mass choir production ever performed at Bass Hall in Fort Worth, Texas.

Kyle has performed with both the Arkansas and South Arkansas Symphonies as a percussionist. He played piano and drums with the Greenville Big Band Jazz Orchestra. He is a charter member of the Mansfield Wind Symphony of Mansfield, Texas, and he currently plays percussion with them. He is an active member of Texas Music Educators Association, ASCAP, and Phi Mu Alpha Sinfonia. He lives in Mansfield with his wife Charlene and two wonderful children, Johnna and Brandt.