

STANDARD OF EXCELLENCE IN CONCERT

Standard of Excellence In Concert presents exceptional performance literature - concert and festival pieces - for beginning and intermediate bands. Each piece is correlated with a specific page in the *Standard of Excellence Comprehensive Band Method* by Bruce Pearson and reinforces musical skills and concepts introduced in the method.

Included in the score are Warm-Up Studies and Activities for Excellence to accompany each concert piece. The Warm-Up Studies include an Embouchure Warmer, Scale Study, Rhythm Study, and Melody and Phrasing Study, which are printed on the back of the student parts. Several ready-to-duplicate worksheets and a written quiz are also included. Students' musical understanding will be greatly enriched by these dynamic resources.

Standard of Excellence In Concert includes the following selections:

Grade 1

Ayre and Dance (WB194)
Bruce Pearson

Court Festival (WB220)
William Byrd/arr. Bruce Pearson

El Coquí (WB179)
arr. Gay Holmes Spears

Regal March (WB183)
Bruce Pearson & Chuck Elledge

River's Bend March (WB216)
Bruce Pearson

Wyndham March (WB158)
Bruce Pearson & Chuck Elledge

Grade 1½

African Festival (WB210)
arr. Quincy Hilliard, Chuck Elledge, & Bruce Pearson

A Baroque Celebration (WB191)
George Frideric Handel/arr. Chuck Elledge

El Marinero (WB161)
arr. Mike Hannickel

Grand March: The Australian Land (WB190)
Ralph Hultgren

March of the Nightcrawlers (JB43)
Thomas Duffy

Matterhorn Overture (WB169)
Chuck Elledge

Stanley River Overture (WB212)
Barrie Gott

Visions on an Old American Tune (WB221)
Wayne Pegrum

Grade 2

Barbarossa (GB905)
William Himes

Calypso Variations (On "Tinga Layo") (WB211)
Gay Holmes Spears

Ceremonial: Prologue and Dance (WB174)
Ron Cowherd

Downing Street March (WB157)
Barry Kopetz

Legend of the Mountains (WB193)
Barrie Gott

Song of Tosagata (WB175)
arr. Mike Hannickel

Grade 2½

Beyond the Frontier (WB215)
Ralph Hultgren

Declaration (WB219)
Benedetto Marcello/arr. Bruce Pearson

In Old Melbourne Town (WB209)
Barry Kopetz

Joyance (WB187)
Bruce Pearson

March for a Festival (WB195)
Bruce Pearson & Chuck Elledge

Renaissance Festival & Dances (WB167)
arr. Bruce Pearson

Voyages on a Rowing Song (WB196)
William Himes

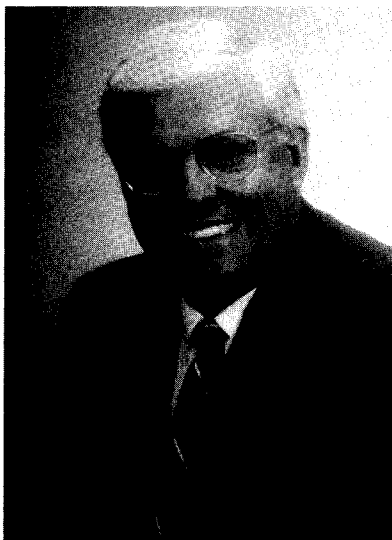
West! (WB214)
Chuck Elledge

Grade 3

Celebration of Life (WB163)
Ralph Hultgren

Spirituals! (WB159)
arr. Charlie Hill & Chuck Elledge

Three Chinese Miniatures (WB162)
Robert Jager



THE ARRANGER

Bruce Pearson (b. 1942) is a world-renowned music educator, composer, and author. In addition to the *Standard of Excellence Comprehensive Band Method*, he is author of the *Best In Class Comprehensive Band Method*, and has authored or co-authored numerous other correlated materials for both *Standard of Excellence* and *Best in Class*, including *A Best In Class Christmas*, *A Best In Class Showcase*, *Encore!*, and the *Standard of Excellence Music Theory & History Workbooks*.

Mr. Pearson has over three decades of experience teaching music at the elementary, junior high, high school, and college levels, having consistently produced widely acclaimed and award-winning concert bands, small ensembles, and jazz ensembles. During his 22-year tenure in the Elk River, Minnesota public schools, Mr. Pearson received numerous honors, including the Wenger "Most Outstanding in the Field of Music Education" award for the state of Minnesota, and two nominations for the prestigious "Excellence in Education" award. Most recently, he served as Director of Bands and Coordinator of Instrumental Studies at Northwestern College in St. Paul, Minnesota, developing an innovative teacher-training program and conducting several exemplary ensembles.

In addition to his work in the classroom, Mr. Pearson is a respected guest speaker, conductor, and adjudicator. He has made numerous appearances throughout North America, Europe, Australia, and Asia, including lectures at over 100 colleges and universities, and clinics and workshops at state, regional, national, and international music education conferences.

THE COMPOSITION

Court Festival is an arrangement of the composition "The Earle of Oxford's Marche" by Renaissance composer William Byrd. The Renaissance period (1400-1600) brought an explosion of new ideas and advancements in art, architecture, science, and philosophy. The period was called Renaissance, meaning rebirth, because artistic ideals from ancient Greece were discovered.

Music was a large part of everyday life during the Renaissance. Music notation became more standardized and more like the music notation we use today. During the Renaissance, music written especially for instruments became increasingly popular. Composed for court festivals and special occasions, dance music was favored by the royalty and nobility for entertainment.

"The Earle of Oxford's Marche" also known as "The March Before the Battle," was originally written for keyboard. The stately elegance of this music captures the great dignity of a distinguished personage.

INSTRUMENTATION LIST

3 - 1st Flute	3 - 1st B \flat Trumpet/Cornet	2 - Percussion III:
3 - 2nd Flute	3 - 2nd B \flat Trumpet/Cornet	Finger Cymbals
2 - Oboe	4 - F Horn	Tambourine
3 - 1st B \flat Clarinet	3 - Trombone	2 - Percussion IV:
3 - 2nd B \flat Clarinet	2 - Baritone B.C.	Hand Drum
2 - E \flat Alto Clarinet	2 - Baritone T.C.	2 - Percussion V:
2 - B \flat Bass Clarinet	3 - Tuba	Advanced Snare Drum
2 - Bassoon	2 - Electric Bass	Bass Drum
2 - 1st E \flat Alto Saxophone	2 - Percussion I:	2 - Percussion VI:
2 - 2nd E \flat Alto Saxophone	Timpani	Snare Drum
2 - B \flat Tenor Saxophone	2 - Percussion II:	Bass Drum
2 - E \flat Baritone Saxophone	Bells	2 - Rehearsal Piano
		1 - Full Conductor Score

Additional scores and parts are available.

COURT FESTIVAL WARM-UP STUDIES

NEW IDEAS*

Ritardando (ritard. or rit.) - Gradually slow the tempo
Mezzo forte (mf) - medium loud
Mezzo piano (mp) - medium soft

* The New Ideas box contains the definitions of selected musical terms found in *Court Festival*. The box, as shown above, appears at the top of student Warm-Up Studies.

ACTIVITIES FOR EXCELLENCE:

- ◆ Introduce students to the new ideas shown above. Begin each rehearsal with three types of exercises: 1) Embouchure Warmers — long tones and lip slurs; 2) Arm and Finger Warmers — scale, interval, and arpeggio studies; 3) Mind Warmers — rhythm studies and improvisatory activities.

1 EMOUCHURE WARMER

The musical score is for an embouchure warmer exercise. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score includes parts for the following instruments:

- Fls. 1 & 2 / Ob.
- Bb Cls. 1 & 2 / Bb B. Cl.
- Eb A. Cl.
- Eb A. Saxs 1 & 2 / Eb B. Sax
- Bb T. Sax
- Bb Tpts./ Cors. 1 & 2
- F Hn.
- Trb. Bar. Bsn.
- Tuba
- Perc. I: Timp.
- Perc. II: Bells
- Perc. V/VI: S. D. B. D.
- Rehearsal Piano

The exercise consists of four measures, each with a measure number (1, 2, 3, 4) above the staff. The notes are primarily quarter and half notes, often beamed together in groups of three or four. The piano part provides harmonic support with chords and single notes.

Fls. 1 & 2
Ob.

Bb Cls. 1 & 2
Bb B. Cl.

Eb A. Cl.

Eb A. Saxs 1 & 2
Eb B. Sax

Bb T. Sax

Bb Tpts./
Cors. 1 & 2

F Hn.

Trb.
Bar.
Bsn.

Tuba

Perc. I:
Timp.

Perc. II:
Bells

Perc. V/VI:
S. D.
B. D.

Rehearsal
Piano

5 6 7 8

Detailed description: This is a page of a musical score for rehearsal piano. It contains ten staves of music. The top five staves are for woodwinds: Flutes 1 & 2/Oboe, Bb Clarinets 1 & 2/Bb Bass Clarinet, Eb Alto Clarinet, Eb Alto Saxophones 1 & 2/Eb Bass Saxophone, and Bb Tenor Saxophone. The next four staves are for brass: Bb Trumpets/Cornets 1 & 2, F Horn, Trumpet, Baritone, and Basson, and Tuba. The percussion section consists of three staves: Percussion I (Timpani), Percussion II (Bells), and Percussion V/VI (Snare Drum and Bass Drum). The bottom staff is for the Rehearsal Piano. The music is in 4/4 time with a key signature of two flats (Bb). Measures 5, 6, 7, and 8 are indicated at the top of the first staff. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page.

ACTIVITIES FOR EXCELLENCE:

- ◆ Play the Concert E \flat Major Scale Study with the full band.
- ◆ Divide the band into two groups, and ask one group to sing the Concert E \flat Major Scale Study on "too" while the other group plays the scale. Switch parts and repeat the exercise.
- ◆ Play one pitch of the Concert E \flat Major Scale Study. Have students hum the pitch, then find it on their instruments.

2 SCALE STUDY

Fls. 1 & 2
Ob.

B \flat Cls. 1 & 2
B \flat B. Cl.

E \flat A. Cl.

E \flat A. Saxs 1 & 2
E \flat B. Sax

B \flat T. Sax

B \flat Tpts./
Cors. 1 & 2

F Hn.

Trb.
Bar.
Bsn.

Tuba

Perc. I:
Timp.

Perc. II:
Bells

Perc. V/VI:
S. D.
B. D.

Rehearsal
Piano

1 a3 2 3 4 5 6

ACTIVITIES FOR EXCELLENCE:

- ◆ Have students count and clap the rhythm patterns. Begin with slower tempos, and repeat as necessary.
- ◆ Perform the rhythm patterns in unison using pitches from the Concert E \flat Major Scale Study.
- ◆ In a sectional, use the rhythm patterns as the basis for improvisatory activities. Divide students into small groups. Within their groups, have each student choose one of the rhythm patterns and two pitches from the Concert E \flat Major Scale Study. Give each group 30 seconds to improvise a fanfare that might have been sounded as an important guest was introduced to the court. Ask students to explain the mood that they were trying to create with their fanfare, and why the notes they chose were appropriate to that goal.

3 RHYTHM STUDY

The musical score is divided into three sections, A, B, and C, each marked with a box above the staff. The instruments and parts are as follows:

- Fls. 1 & 2 / Ob.:** Treble clef, 4/4 time. Part A starts with an *a3* dynamic marking. The melody consists of eighth and quarter notes.
- B \flat Cls. 1 & 2 / B \flat B. Cl.:** Treble clef, 4/4 time. Part A starts with an *a3* dynamic marking. The melody consists of eighth and quarter notes.
- E \flat A. Cl.:** Treble clef, 4/4 time. The melody consists of eighth and quarter notes.
- E \flat A. Saxes 1 & 2 / E \flat B. Sax:** Treble clef, 4/4 time. Part A starts with an *a3* dynamic marking. The melody consists of eighth and quarter notes.
- B \flat T. Sax:** Bass clef, 4/4 time. The melody consists of eighth and quarter notes.
- B \flat Tpts./ Cors. 1 & 2:** Treble clef, 4/4 time. Part A starts with an *a2* dynamic marking. The melody consists of eighth and quarter notes.
- F Hn.:** Treble clef, 4/4 time. The melody consists of eighth and quarter notes.
- Trb. Bar. Bsn.:** Bass clef, 4/4 time. Part A starts with an *a3* dynamic marking. The melody consists of eighth and quarter notes.
- Tuba:** Bass clef, 4/4 time. The melody consists of eighth and quarter notes.
- Perc. I: Timp.:** Bass clef, 4/4 time. The part consists of eighth and quarter notes.
- Perc. II: Bells:** Treble clef, 4/4 time. The part consists of eighth and quarter notes.
- Perc. III: F. Cyms. Tamb.:** Treble clef, 4/4 time. The part consists of eighth and quarter notes.
- Perc. IV: H. D.:** Treble clef, 4/4 time. The part consists of eighth and quarter notes.
- Perc. V/VI: S. D. B. D.:** Treble clef, 4/4 time. The part consists of eighth and quarter notes.
- Rehearsal Piano:** Grand staff (treble and bass clefs), 4/4 time. The part consists of eighth and quarter notes.

This musical score is for a rehearsal piano and includes parts for woodwinds, brass, and percussion. The score is organized into systems, with measures grouped by chord changes labeled D, E, and F. A large, semi-transparent watermark is overlaid on the page.

Woodwind Section:

- Fls. 1 & 2 / Ob.
- Bb Cls. 1 & 2 / Bb B. Cl.
- Eb A. Cl.
- Eb A. Saxs 1 & 2 / Eb B. Sax
- Bb T. Sax

Brass Section:

- Bb Tpts./ Cors. 1 & 2
- F Hn.
- Trb. / Bar. / Bsn.
- Tuba

Percussion Section:

- Perc. I: Timp.
- Perc. II: Bells
- Perc. III: F. Cyms. / Tamb.
- Perc. IV: H. D.
- Perc. V/VI: S. D. / B. D.

Rehearsal Piano

ACTIVITIES FOR EXCELLENCE:

- ◆ Have students play the Melody and Phrasing Study.
- ◆ Ask students to identify each phrase in the Melody and Phrasing Study. Discuss and demonstrate how each phrase can be shaped so it will sound like a complete musical thought.
- ◆ Have students play Melody and Phrasing Study A several times at different dynamic levels (*piano, mezzo piano, mezzo forte, forte*).
- ◆ Have students perform measures 5-8 and 21-28 (beginning with the pick-up note in measure 20) of *Court Festival*, and apply the interpretation developed while working on the Melody and Phrasing Study.

4 MELODY AND PHRASING STUDY

A Majestically

The musical score is arranged in systems. The first system includes Flutes 1 & 2/Oboe, B-flat Clarinets 1 & 2/B-flat Clarinet, E-flat Alto Clarinet, E-flat Alto Saxophones 1 & 2/E-flat Baritone Saxophone, and B-flat Tenor Saxophone. The second system includes B-flat Trumpets/Cornets 1 & 2, F Horn, Trombone/Baritone/Soprano, and Tuba. The third system includes Percussion I (Tympani), Percussion II (Bells), Percussion III (F. Cymbals/Tam-tam), and Percussion V/VI (Snare Drum/Drum). The final system is for Rehearsal Piano. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo/mood is 'Majestically' and the dynamic is 'p' (piano). Measure numbers 1, 2, 3, and 4 are indicated at the top of the first system.

B

Fls. 1 & 2
Ob. *f* *mp*

Bb Cls. 1 & 2
Bb B. Cl. *f* *mp*

Eb A. Cl. *f* *mp*

Eb A. Saxs 1 & 2
Eb B. Sax *f* *mp*

Bb T. Sax *f* *mp*

Bb Tpts./
Cors. 1 & 2 *f* *mp*

F Hn. *f* *mp*

Trb.
Bar.
Bsn. *f* *mp*

Tuba *f* *mp*

Perc. I:
Timp. *f* *mp*

Perc. II:
Bells *f* *mp*

Perc. III:
F. Cyms.
Tamb. *f* *mp*

Perc. V/VI:
S. D.
B. D. *f* *mp*

Rehearsal
Piano *f* *mp*

1 2 3 4

5 6 7 8

Fls. 1 & 2
Ob.

Bb Cls. 1 & 2
Bb B. Cl.

Eb A. Cl.

Eb A. Saxs 1 & 2
Eb B. Sax

Bb T. Sax

Bb Tpts./
Cors. 1 & 2

F Hn.

Trb.
Bar.
Bsn.

Tuba

Perc. I:
Timp.

Perc. II:
Bells

Perc. III:
F. Cyms.
Tamb.

Perc. V/VI:
S. D.
B. D.

Rehearsal
Piano

mp

COURT FESTIVAL

"The Earle of Oxford's Marche"

Correlated with Standard of Excellence Book 1, page 24

Full Conductor Score
Approx. Time - 3:00

William Byrd
arr. Bruce Pearson

Majestically

Flutes 1/2

Oboe

Bb Clarinets 1/2

Eb Alto Clarinet

Bb Bass Clarinet

Bassoon

Eb Alto Saxophones 1/2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets/Cornets 1/2

F Horn

Trombone

Baritone

Tuba

Percussion I: Timpani

Percussion II: Bells

Percussion III: Finger Cymbals/Tambourine

Percussion IV: Hand Drum

Percussion V: Advanced Snare Drum/Bass Drum

Percussion VI: Snare Drum/Bass Drum

Rehearsal Piano

Majestically

Majestically

Majestically

Majestically

* One or both Snare Drum parts may be played. The Bass Drum is the same in both parts.

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This page of a musical score, numbered 15, contains parts for various instruments. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (Bb 1 and 2), Eb Alto Clarinet, Bb Bass Clarinet, Bassoon, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes Bb Trumpets/Cornets (1 and 2), French Horn, Trombone, Baritone, and Tuba. The percussion section includes Timpani, Bells, F. Cym. Tamb., Hand Drum, Adv. S. D. B. D., S. D. B. D., and Rehearsal Piano. The score is written in a key signature of two flats and a 4/4 time signature. It features a large '5' in a box at the beginning of each staff, indicating a fifth ending. Dynamics such as *p* and *mp* are used throughout. A large, semi-transparent watermark is visible across the center of the page.

This page of a musical score, numbered 16, contains the following instruments and parts:

- Fls. 1/2**: Flute parts, measures 10-14.
- Ob.**: Oboe part, measures 10-14.
- Bb Cls. 1/2**: Clarinet parts, measures 10-14. Measure 14 includes a *div.* (divisi) instruction.
- Eb A. Cl.**: Alto Clarinet part, measures 10-14.
- Bb B. Cl.**: Bass Clarinet part, measures 10-14.
- Bsn.**: Bassoon part, measures 10-14.
- Eb A. Saxes 1/2**: Alto Saxophone parts, measures 10-14.
- Bb T. Sax**: Tenor Saxophone part, measures 10-14.
- Eb B. Sax**: Baritone Saxophone part, measures 10-14.
- Bb Tpts./ Cors. 1/2**: Trumpet and Horn parts, measures 10-14.
- F Hn.**: Flute Horn part, measures 10-14.
- Trb.**: Trombone part, measures 10-14.
- Bar.**: Baritone part, measures 10-14.
- Tuba**: Tuba part, measures 10-14.
- Timp.**: Timpani part, measures 10-14.
- Bells**: Bells part, measures 10-14.
- F. Cyms. Tamb.**: Field Cymbals and Tom-toms part, measures 10-14.
- Hand Drum**: Hand Drum part, measures 10-14.
- Adv. S. D. B. D.**: Advanced Snare Drum and Bass Drum part, measures 10-14.
- S. D. B. D.**: Snare Drum and Bass Drum part, measures 10-14.
- Reh. Piano**: Rhythm Piano part, measures 10-14.

Measure numbers 10, 11, 12, 13, and 14 are indicated at the top of the score. A large watermark is visible across the page.

This page contains the musical score for measures 15 through 19 of a symphony. The score is arranged in a standard orchestral layout with the following parts:

- Fls. 1/2**: Flute parts, starting at measure 15 and playing a melodic line.
- Ob.**: Oboe part, playing a similar melodic line.
- Bb Cls. 1/2**: Clarinet parts, with dynamics marked *f* and playing patterns labeled *unis.* and *div.*
- Eb A. Cl.**: Alto Clarinet part.
- Bb B. Cl.**: Bass Clarinet part.
- Bsn.**: Bassoon part.
- Eb A. Saxes 1/2**: Alto Saxophone parts.
- Bb T. Sax**: Tenor Saxophone part.
- Eb B. Sax**: Baritone Saxophone part.
- Bb Tpts./ Cors. 1/2**: Trumpet and Horn parts, with dynamics marked *f* and playing patterns labeled *2. div.* and *2. unis.*
- F Hn.**: French Horn part.
- Trb.**: Trombone part.
- Bar.**: Baritone part.
- Tuba**: Tuba part.
- Timp.**: Timpani part.
- Bells**: Bells part.
- F. Cyms. Tamb.**: Field Cymbals and Tom-toms part.
- Hand Drum**: Hand Drum part.
- Adv. S. D. B. D.**: Advanced Snare Drum and Bass Drum part.
- S. D. B. D.**: Snare Drum and Bass Drum part.
- Reh. Piano**: Rehearsal Piano part.

The score includes various musical notations such as dynamics (*f*), articulation (*unis.*, *div.*), and performance instructions. A large watermark is visible across the page.

20 a2 21 22 23 24

Fls. 1/2

Ob.

Bb Cls. 1/2

div. unis. div. unis.

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes 1/2

Bb T. Sax

Eb B. Sax

Bb Tpts./ Cors. 1/2

2. div. 2. unis. 21 2. div. 2. unis.

F Hn.

Trb.

Bar.

Tuba

21

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

21

Reh. Piano

mp

This musical score page covers measures 25 through 29. The instruments are arranged as follows:

- Fls. 1/2**: Flute parts, measure 27 includes an *a2* marking.
- Ob.**: Oboe part.
- Bb Cls. 1/2**: Clarinet parts in B-flat.
- Eb A. Cl.**: Alto Saxophone in E-flat.
- Bb B. Cl.**: Bass Clarinet in B-flat.
- Bsn.**: Bassoon.
- Eb A. Saxes 1/2**: Alto Saxophone parts in E-flat.
- Bb T. Sax**: Tenor Saxophone in B-flat.
- Eb B. Sax**: Baritone Saxophone in E-flat.
- Bb Tpts./ Cors. 1/2**: Trumpet and Horn parts in B-flat.
- F Hn.**: French Horn.
- Trb.**: Trombone.
- Bar.**: Baritone.
- Tuba**.
- Timp.**: Timpani.
- Bells**.
- F. Cyms. Tamb.**: Field Cymbals and Tom-toms.
- Hand Drum**.
- Adv. S. D. B. D.**: Advanced Snare Drum and Bass Drum.
- S. D. B. D.**: Snare Drum and Bass Drum.
- Reh. Piano**: Rehearsal Piano.

Measure 27 includes an *a2* marking. Measures 28 and 29 feature a *f* (forte) dynamic marking. Measure 29 is boxed in the original score. A large watermark is visible across the page.

This page contains a musical score for measures 30 through 34. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fls. 1 & 2
- Ob.
- Bb Cls. 1 & 2
- Eb A. Cl.
- Bb B. Cl.
- Bsn.
- Eb A. Saxes 1 & 2
- Bb T. Sax
- Eb B. Sax
- Bb Tpts./ Cors. 1 & 2
- F Hn.
- Trb.
- Bar.
- Tuba
- Timp.
- Bells
- F. Cyms. Tamb.
- Hand Drum
- Adv. S. D. B. D.
- S. D. B. D.
- Reh. Piano

Measure numbers 30, 31, 32, 33, and 34 are indicated at the top of the score. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page.

35 36 37 38 39

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts./ Cors. 1 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

37 straight mute mf 2. div. 2. unis.

37 straight mute mf

37 mf

37 mf

Musical score for a symphony orchestra, page 22. The score includes parts for Flutes, Oboes, Clarinets, Saxophones, Trumpets, Trombones, Percussion, and Piano. The score is in 2/4 time and features a variety of instruments and dynamics. A large watermark 'SAMPLE' is overlaid on the page.

40 41 42 43 44

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

B♭ Tpts./ Cors. 1 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

mp *div.* *unis.* *mf* *f*

45 46 47 48 49

Fls. 1/2

Ob.

Bb Cls. 1/2

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes 1/2

Bb T. Sax

Eb B. Sax

Bb Tpts./ Cors. 1/2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

mp

unis.

50 51 ^{a2} 52 53 54

Fls. 1 2

Ob.

B \flat Cls. 1 2

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax

E \flat B. Sax

B \flat Tpts./ Cors. 1 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

53

53

53

53

55 56 57 58 59

Fls. 1/2

Ob.

Bb Cls. 1/2

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes 1/2

Bb T. Sax

Eb B. Sax

Bb Tpts./ Cors. 1/2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

no mute

mp

57

57

57

57

60 61 62 63 64

Fls. 1 2

Ob.

Bb Cls. 1 2

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes 1 2

Bb T. Sax

Eb B. Sax

Bb Tpts./ Cors. 1 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Bells

F. Cyms. Tamb.

Hand Drum

Adv. S. D. B. D.

S. D. B. D.

Reh. Piano

f *rit.*

ACTIVITIES FOR EXCELLENCE:

◆ Duplicate and distribute the worksheet. After a brief introduction, students will be able to complete this activity as a homework assignment. In a couple of days, display the correct answers on an overhead transparency so students may check their work. After students have corrected their worksheets, count and clap each rhythm exercise as a group. Collect the worksheets and record the scores. Students will need the worksheet to study for the quiz.

**COURT FESTIVAL
RHYTHM and MUSICAL TERMS AND SYMBOLS**

Name _____ This assignment is due _____

◆ Write in the counting for the rhythm line, and be able to count and clap it aloud.

1. 

2. 

3. 

◆ Write each musical term next to the correct definition, then draw the corresponding symbol in the box (if provided).

breath mark	<i>fermata</i>	<i>mezzo forte</i>	phrase	<i>ritardando</i>
dynamics	<i>forte</i>	<i>mezzo piano</i>	<i>piano</i>	tempo

- 4. _____ medium loud
- 5. _____ speed of music
- 6. _____ hold note or rest longer than its usual value
- 7. _____ soft
- 8. _____ loudness or softness of music
- 9. _____ gradually slow the tempo
- 10. _____ loud
- 11. _____ musical thought or sentence
- 12. _____ medium soft
- 13. _____ take a breath; small mark used to show the end of a phrase

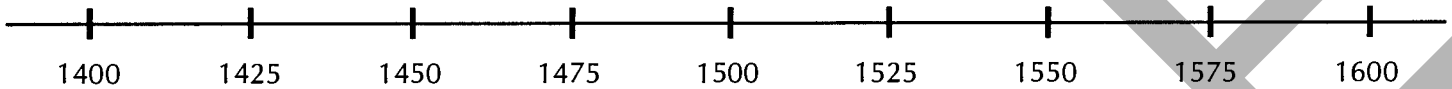
ACTIVITIES FOR EXCELLENCE:

- ◆ Duplicate and distribute the reading assignment to provide students with an introduction to the Renaissance period and the life and work of William Byrd. Students will be able to complete the assignment outside of class. After a few days, discuss the reading in class, then collect the worksheets to monitor students' understanding. Students will need the worksheet to study for the quiz.

COURT FESTIVAL

HISTORY: THE RENAISSANCE (1400-1600)

Name _____ This assignment is due _____



➤ **Mark these historical events on the timeline. From the reading, also transfer the dates of Leonardo da Vinci and William Byrd.**

- The Gutenberg printing press is invented (1450)
- Columbus discovers North America (1492)
- Michelangelo paints the Sistine Chapel (1508-1512)
- Copernicus publicly states his belief that the earth is revolving around the sun (1543)
- Shakespeare writes his play *Romeo and Juliet* (1595)

The Renaissance brought an explosion of new ideas and advancements in art, architecture, science, and philosophy. The period was called the "Renaissance" (rebirth) because artistic ideals from ancient Greece were rediscovered. The flowering of knowledge and learning was made possible by the wealth of a growing middle class of merchants in European cities who had extra money to spend on art, luxury items, and education. Merchants were able to afford inexpensive versions of nobles' clothing, which included heavy silk dresses with laced bodices for women and striped jackets and fur-lined caps for men.

The ideal Renaissance man had many talents and vast knowledge. Leonardo da Vinci (1452-1519) of Italy, for example, was an artist, musician, scientist, and thinker. He invented many machines, some of which could never be made during his lifetime due to their advanced designs. His inventions include flying machines, underwater vessels, helicopters, guns, and an early form of contact lenses to correct poor vision. His paintings, such as the famous *Mona Lisa*, have a three-dimensional perspective, in comparison to art preceding this time, which lacked dimension and proportion.

Music was a large part of everyday and religious life during the Renaissance. Music notation became more standardized and more like the music notation we use today. The invention of the printing press meant that music could be mass-produced and distributed throughout Europe, so music reached more people. While vocal music continued to be most important during the Renaissance, music written especially for instruments became increasingly popular. The lute, a wooden, plucked-string instrument roughly similar to the modern guitar, was a favorite. Wind instruments of the Renaissance include the cornet, trumpet, flute, shawm, and sackbutt. The sackbutt, or trombone, had the same long, sliding tube that it does today. During this time, each instrument was often constructed in a wide range of sizes. A family of instruments ranging from bass to soprano was known as a whole consort. Broken consorts were groups of different types of instruments, such as string and brass.

Dynamics, phrasing, tempo, and the preferred instrumentation were not commonly written in the music by the composer. Those decisions were left up to the court music director, and usually depended upon the instruments available in the court's collection.

English composer William Byrd (1543-1623) was one of the most versatile musicians of his time. He composed both vocal and instrumental music, but is best known for his musical settings of religious texts. He was a skilled keyboard performer, and in 1572, became the organist for the Chapel Royal in London. Shortly thereafter, Queen Elizabeth I of England granted Byrd an exclusive right to print and sell music in England for 21 years, which was a great honor.

➤ **Review the reading, and underline sentences to answer each question.**

1. What does "Renaissance" mean?
2. What was the importance of the printing press to music?
3. Why is Leonardo da Vinci considered to be a Renaissance man?
4. How had painting changed from earlier times?
5. Was vocal and instrumental music equally important?
6. What is a consort? What is a broken consort?
7. Who determined the dynamics and tempo of a piece?

ACTIVITIES FOR EXCELLENCE:

- ◆ Record the band playing *Court Festival*. As they listen to the recording, have students follow along in their music and think about these questions. 1) Does the tempo remain steady as the music moves from one family of instruments to another? 2) Is the sense of majesty maintained until the end? Discuss their observations, then play *Court Festival* once more as a band to give students an opportunity to refine their performance.
- ◆ Duplicate and distribute the worksheet. Play the recording (or a new recording) of *Court Festival* again, and have students evaluate their performance in terms of dynamic contrast. Discuss their observations, then play *Court Festival* once more as a band to give students an opportunity to refine the dynamic contrast.
- ◆ Give students 5-10 minutes to answer questions 1-3 at the bottom of the page, drawing connections between *Court Festival* and their reading of the Renaissance period (score p. 28).

**COURT FESTIVAL
LISTENING AND EVALUATION**

Name _____ This assignment is due _____

- ◆ As you listen to a recording of your band playing *Court Festival*, follow along in your music. Circle the word(s) in the right column to describe the accuracy of the dynamics performed by the band.

Section	Measure	Timbre	Dynamics		Evaluation	
Introduction	1	percussion only	<i>p</i>	Accurate	Too Soft	Too Loud
A	5	woodwinds	<i>p</i>	Accurate	Too Soft	Too Loud
	9	woodwinds and brass	<i>mp</i>	Accurate	Too Soft	Too Loud
	13	woodwinds	<i>mf</i>	Accurate	Too Soft	Too Loud
	17	woodwinds and brass	<i>f</i>	Accurate	Too Soft	Too Loud
B	21	woodwinds and brass	<i>f</i>	Accurate	Too Soft	Too Loud
	25	woodwinds	<i>mp</i>	Accurate	Too Soft	Too Loud
	29	woodwinds and brass	<i>f</i>	Accurate	Too Soft	Too Loud
Interlude	33	percussion only	<i>f</i>	Accurate	Too Soft	Too Loud
	37	brass (with mutes)	<i>mf</i>	Accurate	Too Soft	Too Loud
	41	woodwinds	<i>mp</i>	Accurate	Too Soft	Too Loud
B	45	brass (with mutes)	<i>mf</i>	Accurate	Too Soft	Too Loud
	49	woodwinds	<i>mp</i>	Accurate	Too Soft	Too Loud
Coda	53	percussion only	<i>mp</i>	Accurate	Too Soft	Too Loud
	57	woodwinds and brass	<i>mp</i>	Accurate	Too Soft	Too Loud
	61	woodwinds and brass	<i>f</i>	Accurate	Too Soft	Too Loud

- ◆ Based on your reading of the Renaissance period and study of *Court Festival*, answer the questions below.

1. Where might William Byrd's tune have been performed during the Renaissance? Explain your answer.

2. Do you think William Byrd or Bruce Pearson determined the dynamic markings used in *Court Festival*? Explain.

3. How has Bruce Pearson arranged this tune to suggest the use of consorts?

ACTIVITIES FOR EXCELLENCE:

- ◆ Duplicate and distribute the quiz to assess students' understanding of the concepts introduced and/or reinforced in the *Court Festival Activities for Excellence*.
- ◆ Valuable information about previous student learning can be gained if this quiz is given as a pretest. Have students complete the quiz in class or as a homework assignment. Use the information to determine which activities are most needed to support the study and performance of *Court Festival*.

COURT FESTIVAL QUIZ

Name _____ Instrument _____

- ◆ Change the underlined word in each sentence to correct the statement.

1. The Renaissance period lasted approximately 100 years, from 1400-1500.
2. Renaissance composer William Byrd lived in Scotland.
3. During the Renaissance, composers decided the tempo and dynamics of their pieces, and which instruments would play each part.
4. The invention of the radio meant that music could reach more people during the Renaissance than ever before.

- ◆ Write the dynamics in order from softest to loudest.

mezzo piano
forte

mezzo forte
piano

5.
6.
7.
8.

- ◆ Write in the counting below each line.



- ◆ Write your first written note of the Concert Eb Scale. 11. _____

SAMPLE

SAMPLE

