BRUCE PEARSON

...from ancient times

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 17
About the Composer

BRUCE PEARSON is a world-renowned music educator, author, composer, and clinician. He is the author of the Standard of Excellence Comprehensive Band Method—regarded as the most important contribution to the field in the last three decades—and the groundbreaking Best In Class Comprehensive Band Method. His latest contribution, co-authored with Ryan Nowlin, is the Tradition of Excellence Comprehensive Band Method. This next-generation performance-centered curriculum sets a new barre by seamlessly blending time-tested and innovative pedagogy with cutting-edge technology.

In addition to his band method books, Dr. Pearson co-authored, with Dean Sorenson, the Standard of Excellence Jazz Ensemble Method and the Standard of Excellence Advanced Jazz Ensemble Method. He is also well-known as a composer of many widely-performed compositions and arrangements for concert band and jazz ensemble. He has led clinics in all fifty of the United States and has been guest conductor and clinician, by invitation, of countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over thirty years. Twice nominated for the prestigious Excellence in Education Award, he was recognized as “most outstanding in the field of music” for the state of Minnesota. In December, 1998, Dr. Pearson, “in recognition of his outstanding contribution to music education,” was awarded the prestigious Midwest Clinic International Band and Orchestra Conference Medal of Honor. In 2001, he was awarded St. Cloud State University’s Distinguished Service to Music Award “in appreciation for lifelong contribution to music and music education.” In 2007, Dr. Pearson received St. Cloud State University’s Distinguished Alumni Award. That same year he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. The American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award “as a symbol of high esteem and respect, and as a measure of appreciation and gratitude for outstanding personal contributions to the school band movement.”

Dr. Pearson continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

About the Composition

...from ancient times was composed to evoke images of long ago when modal harmony was in common usage. Using the concert C Aeolian mode, the composition depicts everyday life—both contemplative and exuberant. Widespread plagues throughout Europe reduced the population by half, yet this period saw tremendous advancement in the arts and sciences.

The Aeolian mode is the same as a natural minor scale with eight successive ascending or descending pitches with half-steps between steps 2–3 and 5–6 with whole steps between steps 1–2, 3–4, 4–5, 6–7, and 7–8. Historically, the Aeolian mode was used extensively in ancient Greek culture and around the civilized world until the Renaissance Period (1400–1600 CE) when polyphony was more commonly used.

Twentieth century singer-songwriter, Bob Dylan, wrote and recorded “All Along the Watchtower” using the Aeolian mode. This mode, along with other modes, is used extensively today in many compositions, especially jazz.

Correlation with TRADITION OF EXCELLENCE™

...from ancient times correlates with Tradition of Excellence Book 1, page 17.

To provide a unique tone color, the flute, oboe, and trumpet players are asked to sing along with the melody starting in measures 5–12 using the syllable “Ooo.” The students should sing in a comfortable octave. The trumpet music is shown transposed in B♭ rather than concert pitch so that the performers can more easily find the correct pitch to sing when practicing alone.

Ensure that the singing instrumentalists continue to use good posture, holding instruments in their laps, and with their feet placed flat on the floor. To help overcome any potential shyness, instruct other members of the ensemble to sing along as you rehearse this passage. Display the following passage using a projector or photocopy and distribute this page.

Circle the notes affected by the key signature.

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Instrumentation List

<table>
<thead>
<tr>
<th>Group</th>
<th>Student Name</th>
<th>Dates to Remember</th>
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</thead>
</table>
| 4 – 1st Flute | 4 – 1st Eb Alto Saxophone | 4 – 1st Flute 
4 – 2nd Flute | 2 – 2nd Eb Alto Saxophone | 4 – Flute 
2 – Oboe | 4 – 1st Bb Clarinet | 2 – Flute 
4 – 1st Bb Clarinet | 2 – Bb Tenor Saxophone | 2 – Flute 
2 – Bb Clarinet | 2 – Eb Baritone Saxophone | 2 – Flute 
2 – Eb Alto Clarinet | 3 – 1st Bb Trumpet | 2 – Bb Clarinet 
2 – Bb Bass Clarinet | 3 – 2nd Bb Trumpet | 2 – Bb Clarinet 
2 – Bassoon | 6 – F Horn | 2 – Bb Clarinet 
4 – 1st Eb Alto Saxophone | 6 – Trombone | 2 – Eb Alto Clarinet 
4 – 2nd Eb Alto Saxophone | 2 – Baritone | 2 – Bb Bass Clarinet 
4 – 2nd Flute | 2 – Baritone TC | 2 – Bassoon 
2 – Oboe | 4 – Tuba | 2 – Eb Alto Saxophone 
2 – Bb Clarinet | 3 – Triangle, Tambourine | 2 – Bb Bb Clarinet 
4 – 1st Bb Clarinet | 2 – Bar Chimes | 2 – Bassoon 
4 – 2nd Bb Clarinet | 3 – Snare Drum, Bass Drum | 2 – Bb Bass Clarinet 
2 – Eb Alto Clarinet | 2 – Advanced Snare Drum, Bass Drum* | 2 – Bassoon 
2 – Bb Bass Clarinet | 1 – Timpani, optional (3 drums) | 2 – Eb Alto Saxophone 
2 – Bassoon | 1 – Rehearsal Piano | 3 – Bb Bb Clarinet 
4 – 1st Eb Alto Saxophone | 1 – Full Conductor Score | 3 – Bb Bb Clarinet 
4 – 2nd Eb Alto Saxophone | 1 – Electric Bass | 3 – Bassoon 
4 – 2nd Flute | 2 – Orchestra Bells | 3 – Bassoon 
4 – 2nd Flute | 2 – Chimes | 3 – Bassoon 
2 – Oboe | 3 – Triangle, Tambourine | 3 – Bassoon 
4 – 1st Bb Clarinet | 2 – Bar Chimes | 3 – Bassoon 
4 – 2nd Bb Clarinet | 3 – Snare Drum, Bass Drum | 3 – Bassoon 
2 – Eb Alto Clarinet | 2 – Advanced Snare Drum, Bass Drum* | 3 – Bassoon 
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4 – 2nd Eb Alto Saxophone | 1 – Electric Bass | 3 – Bassoon 

*An Advanced Snare Drum part is provided for students with a greater achievement level. The Snare Drum and Advanced Snare Drum parts may be played simultaneously so that students of all levels may participate in the performance of this piece. The Bass Drum's music is identical in each part.

Additional scores and parts are available.
Approximate Performance Time—3:30
To hear a recording of this or any other Kjos publication, please visit www.kjos.com.

Percussion Assignment Chart
It is essential that percussionists receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

<table>
<thead>
<tr>
<th>Group:</th>
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<tr>
<th>PERCUSSION ASSIGNMENT CHART</th>
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<tr>
<td>Orchestra Bells</td>
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Dates to Remember:
Bar Chimes

Tri.

Tamb.

Fls.

Ob.

B♭ Cls.

Eb A. Cl.

Eb B. Cl.

Eb A. Saxes

Bs. T. Sax.

Eb B. Sax.

Bs. Tpts.

F Hn.

Bsn.

Tub.

Bells

Chimes

Tri.

Tamb.

Bar Chimes

S.D.

B.D.

Adv. S.D.

B.D.

Timp.

Pno.
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