



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1 ½
WB492F
\$7.00

BRUCE PEARSON

Samba-lêlê

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 31



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

Samba-lêlê (also spelled “Sambalelê”) is a beloved Brazilian children’s folk song. The lyrics are in Portuguese, the national language of Brazil. It’s about a young mischievous boy named Sambalelê.

According to Brazilian folk music collector Mario de Andrade, there are two main categories of popular song in Brazil. *Música socializada* is music that comments on or expresses the ideals of the community. *Música individual* expresses personal experiences or emotions. Children’s songs like “Sambalelê” are *música socializada* because they are meant to be sung together with other children. Other songs in this category are work songs, dance songs, religious songs, and military songs.

Heitor Villa-Lobos (1887–1959) was one of Brazil’s best-known composers of the 20th century. He arranged many Brazilian folk tunes throughout his career, one of which was “Sambalelê.”

—Written by Mark C. Samples, American musicologist, from *Tradition of Excellence™* Book 1, page 31 lesson plan.

In this arrangement, “Samba-le-le” is scored to feature each section of the band. It is a fun piece sure to bring enjoyment to players and audiences alike. Before playing this arrangement, play exercise **134. Skill Builder: Samba-lêlê** from *Tradition of Excellence* Book 1, page 31. Discuss with students how this arrangement differs from that exercise. How did composer Bruce Pearson expand the eight-measure exercise into a complete composition? Are there new themes? How does the composer orchestrate (see student page 23) the themes to achieve variety?

To the director: The cabasa, tom-toms, and congas, while used in this arrangement, are not introduced until *Tradition of Excellence*, Book 3. To learn more about these instruments, please refer to *Teaching Band With Excellence (W74)* co-authored by Bruce Pearson and Ryan Nowlin and published by the Neil A. Kjos Music Company.

Correlation with TRADITION OF EXCELLENCE™

Samba-lêlê correlates with *Tradition of Excellence* Book 1, page 31.

Instrumentation List

- | | | |
|----------------------------------|----------------------------------|----------------------------------|
| 4 – 1st Flute | 2 – B \flat Tenor Saxophone | 2 – Xylophone |
| 4 – 2nd Flute | 2 – E \flat Baritone Saxophone | 2 – Bells |
| 2 – Oboe | 4 – 1st B \flat Trumpet | 2 – Agogo Bells |
| 4 – 1st B \flat Clarinet | 4 – 2nd B \flat Trumpet | 3 – Cabasa (or Maracas), Cowbell |
| 4 – 2nd B \flat Clarinet | 6 – F Horn | 2 – Congas |
| 2 – E \flat Alto Clarinet | 8 – Trombone | 3 – Tom-tom, Bass Drum |
| 2 – B \flat Bass Clarinet | 2 – Baritone/Euphonium | 2 – Timpani (2 drums) |
| 2 – Bassoon | 2 – Baritone/Euphonium TC | 1 – Rehearsal Piano |
| 4 – 1st E \flat Alto Saxophone | 4 – Tuba | 1 – Full Conductor Score |
| 4 – 2nd E \flat Alto Saxophone | 1 – Electric Bass | |

Additional scores and parts are available.

Approximate Performance Time—2:30

To hear a recording of this or any other Kjos publication, please visit www.kjos.com.

Percussion Assignment Chart

It is essential that students 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.

Group:		Date:								
PERCUSSION ASSIGNMENT CHART										
	Student Name	Xylophone	Bells	Agogo Bells	Cabasa (or Maracas)	Cowbell	Congas	Tom-tom	Bass Drum	Timpani

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Dates to Remember:

Samba-lêlê

Approx. performance time—2:30

Bruce Pearson

ASCAP

Moderato (♩ = 112)

5

Flutes 1/2
Oboe
B♭ Clarinets 1/2
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophones 1/2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Moderato (♩ = 112)

5

B♭ Trumpets 1/2
F Horn
Trombone
Baritone/Euphonium
Tuba

Moderato (♩ = 112)

5

Xylophone
Bells
Agogo Bells
Cabasa (Maracas)
Cowbell
Congas
Tom-tom
Bass Drum
Timpani

Moderato (♩ = 112)

5

Rehearsal Piano

13

Fls. 1 2 *mf*

Ob. *mf*

B \flat Cls. 1 2 *mf*

E \flat A. Cl. *mf*

B \flat B. Cl. *mf*

Bsn. *mf*

E \flat A. Saxes 1 2 *mf*

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

13

B \flat Tpts. 1 2 *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

13

Xyl. *mf*

Bells

Agogo

Cabasa Cowbell *mf*

Congas *mf*

Tom B.D. *mf*

Timp. *mf*

13

Pno. *mf*

Detailed description: This is a page of a musical score, page 6, containing measures 13 through 18. The score is for a large ensemble, including woodwinds, brass, percussion, and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (B-flat 1 and 2, E-flat Alto, B-flat Bass), Bassoon, Saxophones (E-flat Alto 1 and 2, B-flat Tenor, E-flat Bass), and Trumpets (B-flat 1 and 2). The brass section includes Horns (French, Trumpet, Baritone, Tuba). The percussion section includes Xylophone, Bells, Agogo, Cabasa/Cowbell, Congas, Tom/Bass Drum, and Timpani. The piano part is at the bottom. A large 'SAMPLE' watermark is oriented diagonally across the center of the page. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff.

Musical score for a large ensemble, including woodwinds, brass, percussion, and piano. The score spans measures 31 to 36. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Woodwinds:
Fls. 1/2: Measures 31-36, *mf*
Ob.: Measures 31-36, *mf*
B♭ Cls. 1/2: Measures 31-36, *mf*
E♭ A. Cl.: Measures 31-36, *mf*
B♭ B. Cl.: Measures 31-36, *mf*
Bsn.: Measures 31-36, *mf*
E♭ A. Saxs 1/2: Measures 31-36, *mf*
B♭ T. Sax.: Measures 31-36, *mf*
E♭ B. Sax.: Measures 31-36, *mf*

Brass:
B♭ Tpts. 1/2: Measures 31-36, *mf*
F Hn.: Measures 31-36, *mf*
Trb.: Measures 31-36, *mf*
Bar.: Measures 31-36, *mf*
Tuba: Measures 31-36, *mf*

Percussion:
Xyl.: Measures 31-36, *f*
Bells: Measures 31-36, *mf* to *f*
Agogo: Measures 31-36, *mf*
Cabasa/Cowbell: Measures 31-36, *mf* to *f*
Congas: Measures 31-36, *mf* to *f*
Tom B.D.: Measures 31-36, *mf* to *f*
Timp.: Measures 31-36, *mf* to *f*

Piano:
Pno.: Measures 31-36, *mf*

Musical score for orchestra and percussion, measures 43-48. The score includes parts for Flutes (1 & 2), Oboe, Clarinets (Bb, Eb, Bb), Bassoon, Saxophones (Eb Alto, Bb Tenor, Eb Baritone), Trumpets (Bb), Horns (F), Trombone, Baritone, Tuba, Xylophone, Bells, Agogo, Cabasa/Cowbell, Congas, Tom/B.D., Timpans, and Piano. The score features dynamic markings such as *mf* and *f*, and includes a large 'SAMPLE' watermark.

49

Fls. 1 2 *mf* 50 51 52 53

Ob. *mf*

B♭ Cls. 1 2 *mf*

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax.

E♭ B. Sax.

49

B♭ Tpts. 1 2 *mf*

F Hn.

Trb.

Bar.

Tuba

49

Xyl. *mf*

Bells

Agogo *mf*

Cabasa Cowbell *mf*

Congas *mf*

Tom B.D. *mf*

Timp. *mf*

49

Pno. *mf*

59 60 61 62 63

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. 1/2

F Hn.

Trb.

Bar.

Tuba

Xyl.

Bells

Agogo

Cabasa
Cowbell

Congas

Tom
B.D.

Timp.

Pno.

The image shows a page of a musical score for measures 59 through 63. The score is written for a large ensemble, including woodwinds, brass, percussion, and piano. The instruments listed on the left are: Flutes (1 and 2), Oboe, B♭ Clarinets (1 and 2), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Bass Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Xylophone, Bells, Agogo, Cabasa and Cowbell, Congas, Tom and B.D. (Bass Drum), Timp. (Tom-tom), and Piano. The score is in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page. The measures are numbered 59, 60, 61, 62, and 63 at the top of the first staff.

64 65 66 67 68

Fis. 1 2

Ob.

B \flat Cls. 1 2 ^{a2}

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2 ^{a2}

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 ^{a2}

F Hn.

Trb.

Bar.

Tuba

Xyl.

Bells ^{mf}

Agogo ^{mf}

Cabasa

Cowbell

Congas

Tom B.D.

Timp. ^f

Pno. ^f

SAMPLE

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