



STANDARD OF EXCELLENCE  
IN CONCERT

CONCERT BAND  
GRADE 11/2  
FULL CONDUCTOR SCORE WB210F \$5.00

ARR. QUINCY CHUCK BRUCE  
HILLIARD ELLEDGE PEARSON

## AFRICAN FESTIVAL

Correlated with STANDARD OF EXCELLENCE Book 1, Page 26



SAMPLE

# 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 Pegram

## 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 ARRANGERS



**Quincy Hilliard's** compositions for wind band are published by several major music publishers, and are performed throughout the world where there are wind bands of the British-American instrumentation. His stature as an outstanding composer is apparent as conductors frequently commission him for new compositions. He was chosen as one of a select group of composers to write a piece for the 1996 Olympics. Dr. Hilliard has also been a ten-time recipient of the distinguished American Society for Composer, Authors and Publishers (ASCAP) award recognizing the numerous performances of his works.

In addition to composing Dr. Hilliard is invited to all parts of the world to conduct, adjudicate festivals, and demonstrate effective teaching techniques. He has also written the music score for a film documentary entitled "The Texas Rangers" for public television. The governor of Louisiana recently appointed him to the Louisiana Arts Council.

Dr. Hilliard is also the president of Hilliard Music Enterprises, Inc. a personal consulting firm which has a corporate board of distinguished music educators. He is currently associate professor of music theory and composition and holds the Heymann Endowed Professorship of Music at the University of Southwestern Louisiana in Lafayette.



**Chuck Elledge**, (b. 1961) contributing editor and contributing composer of the *Standard of Excellence Band Method* as well as co-author of the *Standard of Excellence Music Theory & History Workbooks*. Mr. Elledge currently holds positions as an instrumental editor and staff writer at the Neil A. Kjos Music Company. He also collaborated with Bruce Pearson on the *Best in Class Performance Selections*, *A Best in Class Christmas*, and *A Best in Class Showcase* for concert band. Mr. Elledge has numerous concert band, full orchestra, and string orchestra works published by the Neil A. Kjos Music Company. In addition, he serves as the in stadium Music Coordinator for the National Football League's Minnesota Vikings Football Club. Mr. Elledge received his Bachelor of Music degree in Theory and Composition from the University of Minnesota.



**Bruce Pearson**, (b. 1942) author of the *Standard of Excellence Comprehensive Band Method* and contributing editor of the *Standard of Excellence In Concert Series*, is a world-renowned music educator, composer, and author. Mr. Pearson is also author of the *Best In Class Comprehensive Band Method*, and numerous correlated materials for both *Standard of Excellence* and *Best in Class*. Mr. Pearson has over three decades of experience teaching music at all levels, having consistently produced widely acclaimed and award-winning concert bands, small ensembles, and jazz ensembles. He received his Bachelor of Science degree in Music Education from St. Cloud State University and Master of Arts degree in Music Education from the University of Northern Colorado, and has completed further graduate studies at the University of Minnesota.

## THE COMPOSITION

Commissioned by and dedicated to Judice Middle School band in Lafayette, Louisiana, ***African Festival*** is based on a folk song titled *Siyahamba* which was written when South Africa was governed by apartheid. The lyrics to *Siyahamba* repeat "...we are marching in the light of God."

Composer Quincy Hilliard would like to thank Rene Boyer-White for her assistance in researching the folk song used as the basis for this concert piece.

## INSTRUMENTATION LIST

3 - 1st Flute	3 - 1st B♭ Trumpet/Cornet	2 - Percussion III: Agogo Bells
3 - 2nd Flute	3 - 2nd B♭ Trumpet/Cornet	2 - Percussion IV: Cabasa
2 - Oboe	4 - F Horn	2 - Percussion V: Low Tom-Tom Bass Drum
3 - 1st B♭ Clarinet	3 - Trombone	2 - Rehearsal Piano
3 - 2nd B♭ Clarinet	2 - Baritone B.C.	1 - Full Conductor Score
2 - E♭ Alto Clarinet	2 - Baritone T.C.	
2 - B♭ Bass Clarinet	3 - Tuba	
2 - Bassoon	2 - Electric Bass	
2 - 1st E♭ Alto Saxophone	2 - Percussion I: Timpani	
2 - 2nd E♭ Alto Saxophone	2 - Percussion II: Xylophone	
2 - B♭ Tenor Saxophone		
2 - E♭ Baritone Saxophone		

Additional scores and parts are available.

## ACTIVITIES FOR EXCELLENCE

The Activities for Excellence included in this score are designed to enhance students' performance and broaden their musical understanding of *African Festival*. Have students play the Warm-Up Studies before sight-reading *African Festival*. Duplicate and use the worksheets and quiz to reinforce musical concepts in *African Festival*. All of the worksheets identified in the directory with the pencil logo (✎) can be briefly introduced in a rehearsal or sectional, then successfully completed by students outside of class. The listening activities and quiz must be completed during class time.

### DIRECTORY OF ACTIVITIES FOR EXCELLENCE

Area of Study†	Title	Score Location
2	Warm-Up Studies	pp. 6-10 and back of student parts
2, 1	Embouchure Warmer	p. 6 and back of student parts
5	Scale Study	p. 7 and back of student parts
2, 5	Rhythm Study	pp. 8-9 and back of student parts
4, 5	Melody and Phrasing Study	p. 10 and back of student parts
4, 5	✎ Theory: Rhythm	p. 24 - homework assignment
3, 5, 9	✎ Music of Africa	p. 25 - homework assignment
5, 7, 9	Listening and Evaluation	p. 26 - in class assignment
	Quiz	p. 27 - in class assignment

†The Activities for Excellence may be incorporated into local, comprehensive initiatives to address the following areas of study. These areas of study parallel the United States of America's national voluntary standards for music education adopted in 1994: 1) singing; 2) playing instruments; 3) improvising; 4) composing and arranging; 5) reading and notating music; 6) listening to, analyzing, and describing music; 7) evaluating music and musical performances; 8) understanding relationships between music and other arts/other disciplines; 9) understanding music in relation to history and culture.

### ACTIVITIES FOR EXCELLENCE CONTRIBUTING EDITOR



**Wendy Barden**, (b. 1955) a contributing editor of the *Standard of Excellence In Concert Series*, is music supervisor in the Osseo, Minnesota Area Schools. With more than 20 years of experience teaching in the public schools, she has been responsible for concert bands, extensive year-long small ensemble programs, jazz ensembles, honor bands, marching bands, and family band at both the elementary and secondary levels.

Dr. Barden has been a Yamaha National Mentor Teacher and a Music Educators National Conference (MENC) Nationally Certified Music Educator. In 1992, she was honored as the Minnesota Music Educators Association Band Director of the Year. She is the author of *Department Inventory of Values and Practices*, and has contributed to *Teaching Winds and Percussion: A Course of Study* and the *Standard of Excellence Comprehensive Band Method*.

Dr. Barden is a graduate of the University of Minnesota with a Bachelor of Science degree in Music Education, Master of Arts degree in Music Education, and Ph.D. in Music with music education emphasis.

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# AFRICAN FESTIVAL WARM-UP STUDIES

## ACTIVITIES FOR EXCELLENCE:

- ◆ 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 EMBOUCHURE WARMER

The musical score is for an embouchure warmer exercise in 4/4 time, featuring a key signature of two flats (Bb and Eb). The exercise consists of eight measures, with notes numbered 1 through 8. The instruments and their parts are as follows:

- Fls. 1 & 2 / Ob.:** Treble clef, playing a half note in each measure.
- Bb Cls. 1 & 2 / Bb B. Cl.:** Treble clef, playing a half note in each measure.
- Eb A. Saxs 1 & 2 / Eb B. Sax:** Treble clef, playing a half note in each measure.
- Bb T. Sax:** Treble clef, playing a half note in each measure.
- Bb Tpts./ Cors. 1 & 2:** Treble clef, playing a half note in each measure.
- F Hn.:** Treble clef, playing a half note in each measure.
- Trb. Bar. Bsn.:** Bass clef, playing a half note in each measure.
- Tuba:** Bass clef, playing a half note in each measure.
- Perc. II: Xylo.:** Treble clef, playing a rhythmic pattern of eighth notes. The instruction "(with hard rubber mts.)" is written above the staff.
- Rehearsal Piano:** Treble and Bass clefs, playing a half note in each measure.

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**ACTIVITIES FOR EXCELLENCE:**

- ◆ Play the Concert E $\flat$  Scale Study with the full band.
- ◆ Divide the band into two groups, and ask one group to sing the Concert E $\flat$  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**

The musical score is for a Concert E $\flat$  Scale Study in 4/4 time. It consists of the following parts:

- Fls. 1 & 2 / Ob.:** Flutes 1 & 2 and Oboe.
- B $\flat$  Cls. 1 & 2 / B $\flat$  B. Cl.:** B-flat Clarinets 1 & 2 and B-flat Bass Clarinet.
- E $\flat$  A Saxs 1 & 2 / E $\flat$  B. Sax:** E-flat Alto Saxophones 1 & 2 and E-flat Baritone Saxophone.
- B $\flat$  T. Sax:** B-flat Tenor Saxophone.
- B $\flat$  Tpts./ Cors. 1 & 2:** B-flat Trumpets and Cornets 1 & 2.
- F Hn.:** French Horn.
- Trb. / Bar. / Bsn.:** Trombone, Baritone, and Bassoon.
- Tuba:** Tuba.
- Perc. I: Timp.\*:** Timpani (Eb).
- Perc. II: Xylo.:** Xylophone (with hard rubber mlt.).
- Perc. III: Agogo Bells:** Agogo Bells.
- Perc. IV: Cabasa / Bongos:** Cabasa and Bongos.
- Perc. V: Tom\* / B.D.\*:** Tom (with S. D. stick) and B. D. (with hard felt beater).
- Rehearsal Piano:** Piano accompaniment.

The score includes dynamic markings such as  $mf$ ,  $f$ , and  $ff$ , and articulation marks like accents and slurs. The percussion parts include specific instructions for playing techniques, such as using a hard rubber mallet for the xylophone and a hard felt beater for the bass drum.

\* + = place one hand on drum head to dampen its vibrations while striking the head with a stick or beater held in the other hand.  
 ○ = allow head to ring as it struck.

**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.

**3 RHYTHM STUDY**

The score is divided into three sections: A, B, and C. Section A (measures 1-4) features a steady 4/4 rhythm. Section B (measures 5-8) introduces a more complex rhythmic pattern with eighth and sixteenth notes. Section C (measures 9-12) continues with the complex pattern from B.

**Woodwinds:** Fls. 1 & 2, Ob., B $\flat$  Cls. 1 & 2, B $\flat$  B. Cl., E $\flat$  A Saxes 1 & 2, E $\flat$  B. Sax, B $\flat$  T. Sax.

**Brass:** B $\flat$  Tpts./ Cors. 1 & 2, F Hn., Trb., Bar., Bsn., Tuba.

**Percussion:** Perc. I: Timp., Perc. II: Xylo., Perc. III: Agogo Bells, Perc. IV: Cabasa, Bongos, Perc. V: Tom (with S. D. stick), B.D. (with hard felt beater).

**Rehearsal Piano:** Provides harmonic support for the woodwinds and brass.

\* + = place one hand on drum head to dampen its vibrations while striking the head with a stick or beater held in the other hand.  
 ○ = allow head to ring as it is struck.

This musical score is for a rehearsal piano and includes parts for woodwinds, brass, and percussion. The score is organized into systems, with each system containing multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two main sections by a double bar line, with the first section marked 'D' and the second marked 'E'. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

**Fls. 1 & 2**  
**Ob.**

**B $\flat$  Cls. 1 & 2**  
**B $\flat$  B. 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**

**Timp.**

**Xylo.**

**Agogo Bells**

**Cabasa**  
**Bongos**

**Tom**  
**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 perform measures 5-13 of *African Festival*, beginning with the pick-up note in measure 4, and apply the interpretation developed while working on the Melody and Phrasing Study.

**4 MELODY AND PHRASING STUDY**

**Joyfully**

Fls. 1 & 2  
Ob.

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

E $\flat$  A. Saxes 1 & 2  
E $\flat$  B. Sax

B $\flat$  T. Sax

B $\flat$  Tpts./  
Corns. 1 & 2

F Hn.

Trb.  
Bar.  
Bsn.

Tuba

Perc. I:  
Timp.\*

Perc. II:  
Xylo.

Perc. III:  
Agogo Bells

Perc. IV:  
Cabasa  
Bongos

Perc. V:  
Tom\*  
B.D.\*

Rehearsal  
Piano

The musical score is for a piece titled "Joyfully". It is written in 4/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). The score is divided into several systems of staves. The first system includes Flutes 1 & 2/Oboe, Clarinets 1 & 2/Bass Clarinet, Saxophones (E $\flat$  Alto and B $\flat$  Tenor), and Trumpets/Cornets 1 & 2. The second system includes French Horn, Trombone, Baritone, Bassoon, and Tuba. The third system is for the percussion section, with five staves: Percussion I (Tympani), Percussion II (Xylophone), Percussion III (Agogo Bells), Percussion IV (Cabasa and Bongos), and Percussion V (Tom and Bongo Drum). The final system is for the Rehearsal Piano. The tempo is marked "Joyfully" and the dynamics are marked "p" (piano). The score includes various musical notations such as notes, rests, and articulation marks. A large watermark "SAMPLE" is overlaid on the score.

\* + = place one hand on drum head to dampen its vibrations while striking the head with a stick or beater held in the other hand.  
 ○ = allow head to ring as its struck.

# AFRICAN FESTIVAL

Correlated with Standard of Excellence Book 1, page 26

Full Conductor Score  
Approx. Time - 2:45

African Folk Song  
arr. Quincy Hilliard,  
Chuck Elledge, & Bruce Pearson

**Joyfully (♩=112)**

1 2 3 4 5 6

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

B♭ Trumpets/ Cornets 1 2

F Horn

Trombone

Baritone

Tuba

Percussion I: Timpani\*  
F & E♭

Percussion II: Xylophone  
(with hard rubber mallets)

Percussion III: Agogo Bells

Percussion IV: Cabasa  
Cabasa  
Bongos

Percussion V: Tom (with S.D. stick)  
Low Tom-Tom\*  
Bass Drum\*  
B.D.  
(with hard felt beater)

Rehearsal Piano

\* + = place one hand on drum head to dampen its vibrations while striking the head with a stick or beater held in the other hand.  
○ = allow head to ring as its struck.

7 8 9 10 11 12

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./ 1  
Cors. 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Xylo.

Agogo  
Bells

Cabasa  
Bongos

Tom  
B.D.

Reh.  
Piano

The image shows a page of a musical score for measures 7 through 12. The score is arranged in a standard orchestral layout. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (B-flat 1 and 2), E-flat Alto Clarinet, B-flat Bass Clarinet, Bassoon, and Saxophones (E-flat Alto Saxophones 1 and 2, B-flat Tenor Sax, and E-flat Bass Sax). The brass section includes B-flat Trumpets/Cornets (1 and 2), French Horns, Trombones, Baritone, and Tuba. The percussion section includes Timpani, Xylophone, Agogo Bells, Cabasa/Bongos, and Tom B.D. The piano part is at the bottom. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page. The key signature has two flats, and the time signature is not explicitly shown but appears to be 4/4 based on the notation. Dynamics like 'f' (forte) are indicated at the end of several staves.

13

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

13

B $\flat$  Tpts./ 1  
Cors. 2

F Hn.

Trb.

Bar.

Tuba

13

Timp.

Xylo.

Agogo Bells

Cabasa Bongos

Tom B.D.

13

Reh. Piano

The image shows a page of a musical score for a concert band or orchestra. The page is numbered 13 in the top right corner. The score is divided into several systems of staves. The first system includes Flutes (Fls.), Oboe (Ob.), B-flat Clarinets (B $\flat$  Cls.), E-flat Alto Clarinet (E $\flat$  A. Cl.), B-flat Bass Clarinet (B $\flat$  B. Cl.), Bassoon (Bsn.), E-flat Alto Saxophones (E $\flat$  A. Saxes), B-flat Tenor Saxophone (B $\flat$  T. Sax), and E-flat Baritone Saxophone (E $\flat$  B. Sax). The second system includes B-flat Trumpets/Cornets (B $\flat$  Tpts./ Cors.), Flute (F Hn.), Trombone (Trb.), Baritone (Bar.), and Tuba. The third system includes Timpani (Timp.), Xylophone (Xylo.), Agogo Bells, Cabasa Bongos, and Tom B.D. The fourth system includes Rehearsal Piano (Reh. Piano). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the top of the first system. A large, semi-transparent 'SAMPLE' watermark is overlaid diagonally across the page.





31 32 33 34 35 36

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./ 1  
Cors. 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Xylo.

Agogo Bells

Cabasa

Tom B.D.

Reh. Piano

37 38 39 40 41 42

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2 *a2* *p*

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax

E $\flat$  B. Sax

37 1. only *p*

B $\flat$  Tpts./ Cors. 1 2

F Hn.

Trb.

Bar.

Tuba

37

Timp.

Xylo.

Agogo Bells

Bongos *p*

Tom B.D.

37

Reh. Piano





This musical score page covers measures 55 through 60. The instruments are arranged as follows:

- Fls. 1 & 2:** Flute parts with various articulations and dynamics.
- Ob.:** Oboe part.
- B $\flat$  Cls. 1 & 2:** Clarinet parts.
- E $\flat$  A. Cl.:** Alto Clarinet part.
- B $\flat$  B. Cl.:** Bass Clarinet part.
- Bsn.:** Bassoon part.
- E $\flat$  A. Saxes 1 & 2:** Alto Saxophone parts.
- B $\flat$  T. Sax:** Tenor Saxophone part.
- E $\flat$  B. Sax:** Baritone Saxophone part.
- B $\flat$  Tpts./ Cors. 1 & 2:** Trumpet and Horn parts.
- F Hn.:** French Horn part with 'unis.' and 'div.' markings.
- Trb.:** Trombone part.
- Bar.:** Baritone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Xylo.:** Xylophone part.
- Agogo Bells:** Agogo Bells part.
- Cabasa Bongos:** Cabasa and Bongos part.
- Tom B.D.:** Tom-toms and Bongos part.
- Reh. Piano:** Rhythmic Piano part.

The score includes various musical notations such as dynamics (e.g., *a2*), articulations (e.g., accents), and performance instructions (e.g., *unis.*, *div.*). A large 'SAMPLE' watermark is visible across the page.

61

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

62 63 64 65 66

61

B $\flat$  Tpts./ 1  
Cors. 2

F Hn. *div.* *unis.* *div.*

Trb.

Bar.

Tuba

61

Timp.

Xylo.

Agogo Bells

Cabasa Bongos

Tom B.D.

61

Reh. Piano



73 74 75 76 77 78 a2 79

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./ 1  
Cors. 2

F Hn.

Trb.

Bar.

Tuba

Timp.

Xylo.

Agogo Bells

Cabasa Bongos

Tom B.D.

Reh. Piano

div. unis. a2

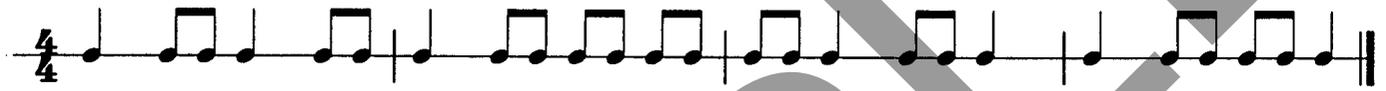
**ACTIVITIES FOR EXCELLENCE:**

- ◆ Duplicate and distribute the worksheet. After a brief introduction, students will be able to complete the worksheet as a homework assignment. In a couple of days, display the correct answers on an overhead transparency so students may check their work on lines 1-6. Count and clap lines 1-6 as a group. Have students work in pairs to count and clap their compositions. Collect the completed worksheets and record the scores. Students will need the worksheet to study for the quiz.

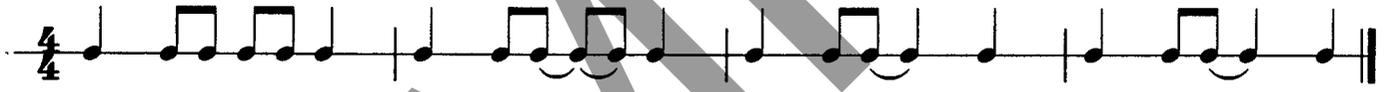
## AFRICAN FESTIVAL THEORY: RHYTHM

Name \_\_\_\_\_ This assignment is due \_\_\_\_\_

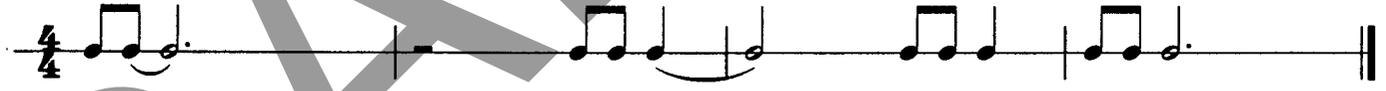
- ◆ Write in the counting for the rhythm line. Be able to count and clap it aloud.

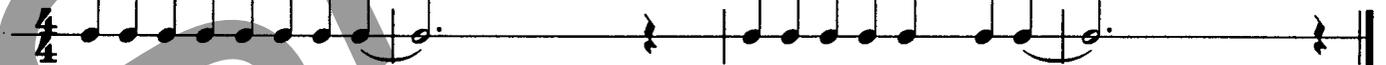
1. 

2. 

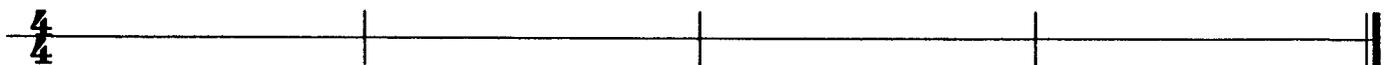
3. 

4. 

5. 

6. 

- ◆ Write your own rhythm composition by copying one measure from each of lines 1, 2, 3, and 4 above. Think about creating a sense of ending or finality as you choose the last measure of your composition. Be able to count and clap your composition.





**ACTIVITIES FOR EXCELLENCE:**

- ◆ Record the band playing *African Festival*.
- ◆ Duplicate and distribute the worksheet. Review the worksheet with students. Then, as they follow along in their music and listen to the recording, have students evaluate the band's performance of *African Festival* and circle the appropriate scores. Discuss their observations, then play *African Festival* once more as a band to give students an opportunity to refine their performance.
- ◆ Give students 5-10 minutes to answer the question at the bottom of the page, drawing connections between *African Festival* and their reading about the music of Africa.

## AFRICAN FESTIVAL LISTENING AND EVALUATION

Name \_\_\_\_\_ This assignment is due \_\_\_\_\_

- ◆ As you follow along in your music and listen to the recording of *African Festival*, circle the score in each category that best describes your band's performance.

**Pulse:**            3        The pulse was steady and strong.

                         2        The pulse fluctuated slightly, especially as the melody passed from one section of instruments to another.

                         1        The pulse was generally not steady.

**Rhythm:**            3        Rhythms were played accurately, and fit tightly together.

                         2        Rhythms were played accurately much of the time.

                         1        Rhythms were often played incorrectly, and did not fit together.

**Balance:**            3        The melody, accompanying lines, and percussion parts were easily distinguishable. The melody was always the dominant voice.

                         2        It was not always easy to distinguish the melody, accompanying lines, or percussion parts. The melody was sometimes covered by the other parts.

                         1        The melody, accompanying lines, and percussion parts were difficult to distinguish. The melody was often covered by other parts.

\_\_\_\_\_ Add the numbers you have circled in each category (maximum score is 9), and compare scores with the person sitting next to you. Discuss how your scores are similar or different.

- ◆ Is your band's performance of *African Festival* ready to share with an audience? Explain your answer.

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- ◆ *African Festival* is based on a traditional African melody. In a traditional African setting, which activity do you think this melody might accompany? Explain your answer:

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SAMPLE

**KJOS**