

**Grade
1**

Real music using only the first octave!

FULL CONDUCTOR SCORE

Catalog No: 023-4836-01

Dança Feliz **(Happy Dance)**

Steve Shanley

**Sound
Foundations
Series**

FOR BEGINNING BANDS!

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Sound Foundations Series

(Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

DANÇA FELIZ

(Happy Dance)

Steve Shanley

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet	12
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
B♭ Trumpet	10
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Bells	4
Timpani (or Concert Toms)	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Tambourine, Woodblock, Shaker	3
Percussion 3: Triangle, Vibraslap, Crash Cymbals	2
Percussion 4: Suspended Cymbal	1
Piano/Keyboard (optional)	1

About the Composer



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for *Teaching Music Through Performance in Jazz*, rhythm section editor for Hal Leonard's *Latin Jazz Guide*, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

Program Notes

Dança Feliz was written for the Prairie Creek Intermediate School Sixth Grade Concert Band, in honor of their performance at the 2019 Iowa Bandmasters Association Conference. Director Wendy Morton requested a fun piece to provide contrast during their program, and we decided to introduce the students to traditional Brazilian culture. The Portuguese title translates into "Happy Dance," which reflects the samba schools leading parades during the annual Carnival festival. Consider using this piece in conjunction with a larger unit on world music, South America, or Brazil!

Rehearsal Suggestions

Highlighting contrasts will help bring this piece to life! Snare drum players can interpret all non-accented notes quite a bit softer than the surrounding accents (m. 21-22). Wind players should take special care to hold tenuto pitches full value after a series of staccato notes (as in count 4 of m. 24 and count 1 of m. 56). Be especially careful to hold longer notes to full value at the end of phrases (as in the dotted half note in m. 20). Note the suggestion for trombone players to utilize sixth position in m. 8-12.

There's lots of percussion activity in this piece. If utilizing timpani, note that the player should strike the bowls (not the heads) at m. 37 to create a very unique sound. The vibraslap solo in measure 40 is very important; this should be as prominent as possible. I recommend that students do not use rolls for longer notes on the bells; let them ring naturally. This piece works well with a smaller number of percussionists, so don't worry if all of the parts are not covered. If needed, you can omit the woodblock, tambourine, shaker, triangle, suspended cymbal, timpani, and bells.

This style is best described as "bossa nova," a genre that developed in Brazil during the 1950s as an outgrowth of the centuries-old samba tradition. Both samba and bossa nova employ the use of accents on the second half of the measure, even when those accents are not specifically notated. For an extra level of authenticity and maturity in this piece, consider asking the low brass and low woodwinds to incorporate slight accents on the third beat of m. 5-21 and m. 45-57. You can tell the students that the accents are not indicated in their parts, but this is what the "real" Brazilian musicians know to do!

Please feel free to reach out to me with any questions or comments via my composer page at barnhouse.com, and thank you for playing this piece!



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DANÇA FELIZ

(Happy Dance)

Steve Shanley

Bright Latin (♩ = 136)

5

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani (F, B♭)
(or Concert Toms)

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Tambourine
Woodblock
Shaker

Percussion 3
Triangle
Vibraslap
Crash Cymbals

Percussion 4
Sus. Cymbal

Piano/Keyboard
(optional)

S.D. on rim

S.D. on head

B.D.

Wb.

Tamb.

Shaker

C.C.

w/ soft yarn mallets

w/ hard felt mallets

p

f

mf

1 2 3 4 5

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Timp.
(or Toms)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno./
Kybd.

6

7

8

9

10

11

Tri.

mf

13

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

13

Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Timp.
(or Toms)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

p

mf

Pno./
Kybd.

12 13 14 15 16 17

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Timp.
(or Toms)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno./
Kybd.

21

mp

mp

mp

mp

mp

mp

f

f

f

p

f

Cue: Timp.

mp

18

19

20

21

22

23

Fl. 29

Ob. *mp*

Cl. *mp*

Bass Cl.

Bsn.

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

Trpt. 29

Hn.

Trom.

Bar.

Tuba

Bells *mp*

Timp. (or Toms)

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *mp*

Perc. 4 *f*

Pno./ Kybd. *mp*

Cue: Timp. Cue: Timp.

24 25 26 27 28 29

[illegible]

37

Fl. *f*

Ob. *f*

Cl. *f*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf*

Trpt. *f*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Bells *f*

Timp. (or Toms) *mf* on bowls (or rims)

Perc. 1 *mf* S.D. on rim

Perc. 2 *f* *mf* Wb.

Perc. 3 *f* Vs. *ff*

Perc. 4 *p* *f*

Pno./Kybd. *f* *mf*

36 37 38 39 40 41

45

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Timp. (or Toms)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno./ Kybd.

45

For reference only - Not valid for performance

42 43 44 45 46 47

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Timp.
(or Toms)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno./
Kybd.

48

49

50

51

52

p

This image shows a page from a musical score, likely for a concert band or orchestra, covering measures 53 through 58. The score is written for various instruments, including woodwinds, brass, percussion, and keyboard/piano.

Instruments and Parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bass Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Trpt. (Trumpet)
- Hn. (Horn)
- Trom. (Trombone)
- Bar. (Baritone/Euphonium)
- Tuba
- Bells
- Timp. (or Toms)
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Pno./Kybd. (Piano/Keyboard)

Measure Numbers: The page is numbered 53 at the top left and bottom center. Measure numbers 54, 55, 56, 57, and 58 are indicated at the bottom of the page.

Musical Notation and Dynamics:

- The score uses standard musical notation with staves for each instrument.
- Dynamics include *p* (piano) and *f* (forte).
- Performance instructions include "let ring" and "choke".
- A specific instruction "(no roll)" is present under the Bells part in measure 57.
- There are various articulation marks, including accents and slurs.

Watermark: A large, diagonal watermark across the page reads "Not valid for reference only!".