

**Grade
1/2**

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FULL CONDUCTOR SCORE

Catalog No: 023-4838-01

The Black Pearl

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.

THE BLACK PEARL

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
Percussion 1: Triangle, Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Wind Chimes, Crash Cymbals	3
Piano/Keyboard (optional)	1

Program Notes

The Black Pearl was commissioned by the Decorah (Iowa) Middle School fifth grade band. Director Elizabeth Fritz thought it would be fun if I wrote a piece without a title, and let the students create a title after rehearsing it for a few weeks. The minor mode and mysterious opening evoked imagery of a pirate ship in the distance, and the students settled on **The Black Pearl** (much better than any title I would have imagined!)

Rehearsal Suggestions

Performing with appropriate legato tongue articulation can be challenging for beginning band students, and all of the woodwind and brass players have the opportunity to develop this skill in m. 25-40. Encourage students to tongue as lightly as possible and, most importantly, not stop the air stream in-between notes. Utilize the rhythm in m. 25 for a full group warm-up to reinforce smooth tonguing with a continuous air stream. On accented notes, encourage students to generate the accent with more air, not by tonguing too hard.

The snare drum and bass drum players should be extra careful to honor the dynamics, and not cover the brass at m. 33. This piece works with limited percussion, and you may omit suspended cymbal, crash cymbals, wind chimes, and bells, if needed. If at all possible, try to cover the triangle part at m. 25, as it sounds great with the woodwinds!

Ensure students are holding all dotted half notes (m. 12, 16, etc.) for three full counts and releasing on count four. Finally, consider using this piece to teach students about minor versus major tonalities. Explain that, within collections of pitches (scales), different notes can serve as "home base" (tonic), and certain home base notes give the music particular feelings or moods. In this case, concert G is the home base note, and that is the reason the piece sounds dark and mysterious.

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!



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.



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9

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

Pno.

mf

f

p

f

Sus. Cym.

Crash Cym.

7

8

9

10

11

12

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

Pno.

13 14 15 16 17 18

17

17

mf *f*

p *f*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

Pno.

Wind Chimes

19 20 21 22 23 24

25

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

25

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls. *mp*

Perc. 1 Triangle *mp*

Perc. 2 *pp* *mp*

Pno. *mp*

25 26 27 28 29 30

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

Pno.

37

38

39

40

41

42

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

Pno.

43

44

45

46

47

48

49

Fl. *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

Cl. *mp* *mf* *f* *ff*

B. Cl. *mp* *mf* *f* *ff*

Bsn. *mp* *mf* *f* *ff*

A. Sx. *mp* *mf* *f* *ff*

T. Sx. *mp* *mf* *f* *ff*

B. Sx. *mp* *mf* *f* *ff*

49

Tpt. *mp* *mf* *f* *ff*

Hn. *mp* *mf* *f* *ff*

Tbn. *mp* *mf* *f* *ff*

Bar. *mp* *mf* *f* *ff*

Tuba *mp* *mf* *f* *ff*

Bls. *mp* *mf* *f*

Perc. 1 *mp* *mf* *f* *ff*

Perc. 2 *pp* *mf* *p* *f*

Pno. *mp* *mf* *f* *ff*

Wind Chimes

Sus. Cym.

Crash Cym.

49 50 51 52 53 54