



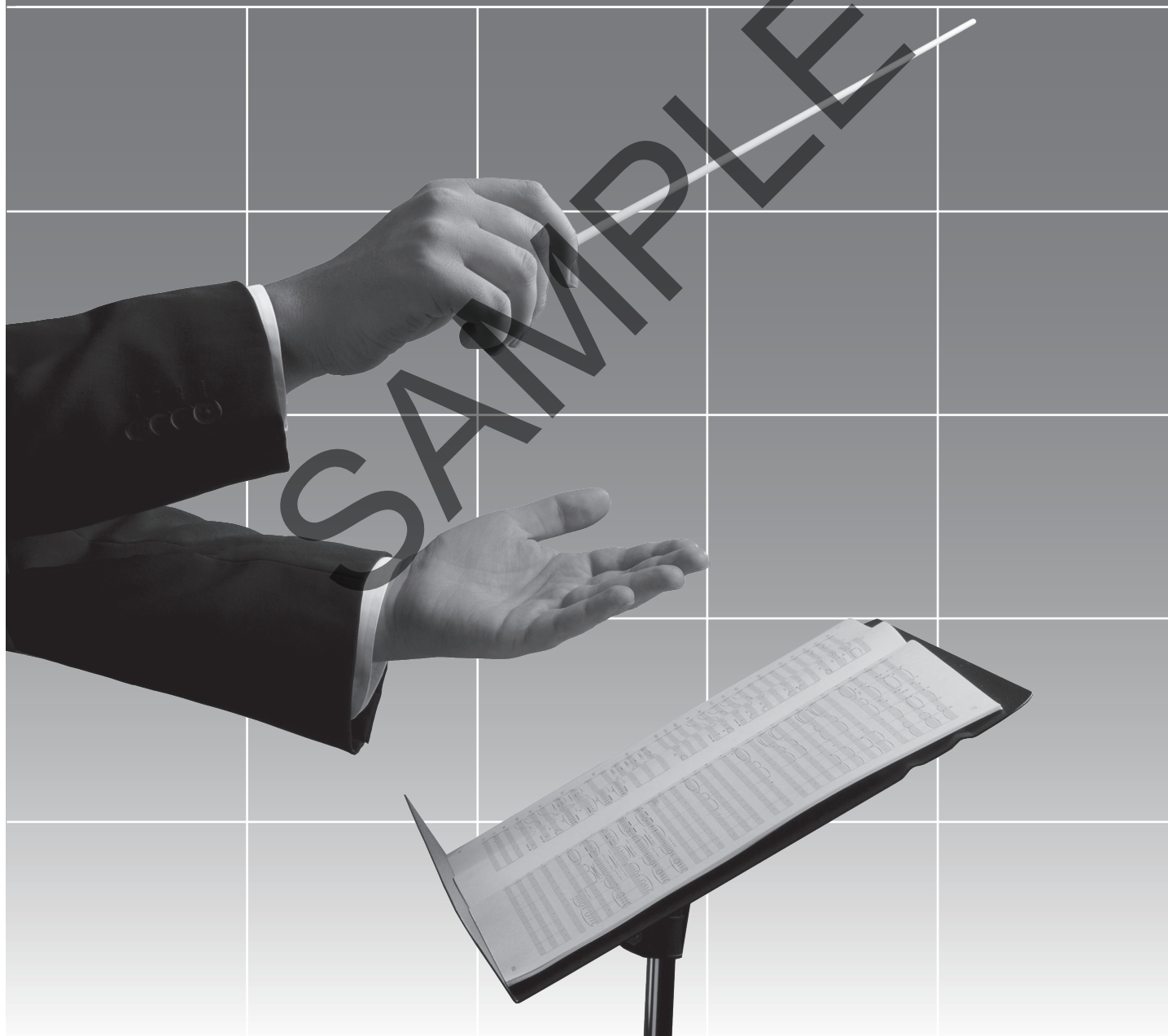
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1½
WB508F
\$7.00

BRUCE PEARSON

Voices of the Land

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 20



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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*, widely regarded as the most important contribution to the band music field in the last three decades, as well as his first contribution, *Best In Class*. His new contribution, co-authored with Ryan Nowlin, the *Tradition of Excellence Comprehensive Band Method*, is a performance-centered curriculum that seamlessly blends time-tested and innovative pedagogy with cutting-edge technology. He also co-authored, with Dean Sorenson, the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*.

In addition to his method books, Dr. Pearson is well-known as a composer of many frequently-performed compositions 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, in countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Raised in Bloomington, Minnesota, Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni Award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson was selected as a 2017 recipient of University of Northern Colorado's Honored Alumni Award. Additionally, the American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award "as a symbol of high esteem and respect for outstanding personal contributions to the school band movement." He continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

About the Composition

Voices of the Land is an adaptation of the South African folksong *Singabahambayo* (*seen-gah-bah-ham-bah-yoh*)—a folksong expressing hope and desire for freedom.

Across the wind-swept Kalahari desert of South Africa, one can hear the drumbeats and the children singing the folksong. The singing grows and more people of all ages join in the singing. The song ends with a shout of "Hallelujah!"

Roughly translated, Singabahambayo's lyrics are:

*We are pilgrims on this earth,
But our home is in heaven,
We say Hallelujah!*

Correlation with TRADITION OF EXCELLENCE™

Voices of the Land correlates with *Tradition of Excellence* Book 1, page 20.

- | | | |
|----------------------------------|----------------------------------|---------------------------------------|
| 4 – 1st Flute | 2 – B $\flat$ Tenor Saxophone | 1 – Electric Bass |
| 4 – 2nd Flute | 2 – E $\flat$ Baritone Saxophone | 3 – Chimes, Bells |
| 2 – Oboe | 4 – 1st B $\flat$ Trumpet | 3 – Vibraphone, Xylophone |
| 3 – 1st B $\flat$ Clarinet | 4 – 2nd B $\flat$ Trumpet | 3 – Triangle, Cowbell |
| 3 – 2nd B $\flat$ Clarinet | 6 – F Horn | 3 – Cabasa (shaker), Suspended Cymbal |
| 2 – E $\flat$ Alto Clarinet | 4 – 1st Trombone | 2 – Bongos |
| 2 – B $\flat$ Bass Clarinet | 4 – 2nd Trombone | 2 – Agogo Bells |
| 2 – Bassoon | 2 – Baritone | 3 – 2 Tom-toms, Bass Drum |
| 4 – 1st E $\flat$ Alto Saxophone | 2 – Baritone TC | 1 – Rehearsal Piano |
| 4 – 2nd E $\flat$ Alto Saxophone | 4 – Tuba | 1 – Full Conductor Score |

Approximate Performance Time—2:45

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.

[illegible]

From *Teaching Band with Excellence* (W74) © 2011 Kjos Music Press. Used with permission.
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Dates to Remember:

Voices of the Land

Approx. performance time—2:45

Bruce Pearson

Andante (♩ = 80) **5 Joyfully (♩ = 112)**

Flutes 1 2 *mp* *shh* *mp* *shh* *mf* *mf*

Oboe *mp* *shh* *mp* *shh* *mf* *mf*

B♭ Clarinets 1 2 *mp* *shh* *mp* *shh* *mf* *mf*

E♭ Alto Clarinet *mp* *shh* *mp* *shh* *mf* *mf*

B♭ Bass Clarinet *mp* *shh* *mp* *shh* *mf* *mf*

Bassoon *mp* *shh* *mp* *shh* *mf* *mf*

E♭ Alto Saxophones 1 2 *mp* *shh* *mp* *shh* *mf* *mf*

B♭ Tenor Saxophone *mp* *shh* *mp* *shh* *mf* *mf*

E♭ Baritone Saxophone *mp* *shh* *mp* *shh* *mf* *mf*

Andante (♩ = 80) **5 Joyfully (♩ = 112)**

B♭ Trumpets 1 2 *mp* *shh* *mp* *shh* *mf* *mf*

F Horn *mp* *shh* *mp* *shh* *mf* *mf*

Trombone *mp* *shh* *mp* *shh* *mf* *mf*

Baritone *mp* *shh* *mp* *shh* *mf* *mf*

Tuba *mp* *shh* *mp* *shh* *mf* *mf*

Andante (♩ = 80) **5 Joyfully (♩ = 112)**

Chimes *p* *mp* *shh* *mp* *mf* *mf*

Vibraphone *mp* *shh* *mp* *shh* *mf* *mf*

Xylophone *mp* *shh* *mp* *shh* *mf* *mf*

Triangle *mp* *shh* *mp* *shh* *mf* *mf*

Cowbell *mp* *shh* *mp* *shh* *mf* *mf*

Cabasa *mp* *shh* *mp* *shh* *mf* *mf*

Suspended Cymbal *mp* *shh* *mp* *shh* *mf* *mf*

Bongos *mp* *shh* *mp* *shh* *mf* *mf*

Agogo Bells *mp* *shh* *mp* *shh* *mf* *mf*

2 Tom-toms *mp* *shh* *mp* *shh* *mf* *mf*

Bass Drum *mp* *shh* *mp* *shh* *mf* *mf*

Andante (♩ = 80) **5 Joyfully (♩ = 112)**

Rehearsal Piano *mp* *shh* *mp* *shh* *mf* *mf*

[illegible]

17

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for measures 19 through 24. It features multiple staves for different instruments, including Flutes (Fls.), Oboes (Ob.), Clarinets in B-flat (B♭ Cls.), Clarinet in E-flat (E♭ A. Cl.), Clarinet in B-flat (B♭ B. Cl.), Bassoon (Bsn.), Saxophones in E-flat (E♭ A. Sax), Tenor Saxophone (B♭ T. Sax.), Baritone Saxophone (E♭ B. Sax.), Trumpets in B-flat (B♭ Tpts.), French Horns (F Hn.), Trombones (Trb.), Baritone (Bar.), Tuba, Bells, Xylophone (Xyl.), Triangle, Cowbell, Triangles (Tri.), Cabasa, S. Cym., Bongos, Agogo Bells, 2 Tomms (2 Toms), Bass Drum (B.D.), and Piano (Pno.). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

25

Fls. 1/2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs. 1/2

B♭ T. Sax.

E♭ B. Sax.

25

B♭ Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

25

Bells

Xylophone

Xyl. *f*

Tri. Cwbl. *f*

Cabasa

S. Cym. *f*

Bongos *f*

Agogo Bells *f*

2 Toms B.D. *f*

25

Pno.

31 32 33 34 a2 35 36

Fls. 1 2 *mf*

Ob. *mf*

B♭ Cls. 1 2 1. div. *mf* 1. unis.

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpts. 1 2 a2 33 a2 a2 a2 *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells 33 *mf*

Xyl. *mf*

Tri. Cwbl. *mf*

Cabasa S. Cym. *mf*

Bongos *mf*

Agogo Bells *mf*

2 Toms B.D. *mf*

Pno. 33 *mf*

SAMPLE

Fls. 1/2 43 44 45 a2 46 47 48 a2

Ob. *f* *p* *f*

B♭ Cls. 1/2 *f* *p* *f*

E♭ A. Cl. *p* *f* *f*

B♭ B. Cl. *p* *f* *f*

Bsn. *p* *f* *f*

E♭ A. Saxs 1/2 *f* *f* *f*

B♭ T. Sax. *p* *f* *f*

E♭ B. Sax. *p* *f* *f*

B♭ Tpts. 1/2 *f* *f* *f*

F Hn. *f* *f* *f*

Trb. *p* *f* *f*

Bar. *p* *f* *f*

Tuba *p* *f* *f*

Bells *p*

Xyl.

Tri. Triangle Cowbell Tri. *p* *f* *p* *f*

Cwbl. *p*

Cabasa S. Cym. *p* *f* *p* *f*

Bongos *p* *f* *p* *f*

Agogo Bells *f* *p*

2 Toms B.D. *p* *f* *p*

Pno. *f* *p* *f*

49 53

Fls. 1 2 *mf* *a2* 54 *a2*

Ob. *mf*

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

E $\flat$ A. Cl. *mf*

B $\flat$ B. Cl. *mf*

Bsn. *mf*

E $\flat$ A. Saxs 1 2 *mf*

B $\flat$ T. Sax. *mf*

E $\flat$ B. Sax. *mf*

49 53 *a2*

B $\flat$ Tpts. 1 2 *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

49 53

Bells *mf*

Xyl. *f*

Tri. Cwbl. *mf*

Cabasa S. Cym. *f* *mf*

Bongos *f* *mf*

Agogo Bells *f* *mf*

2 Toms B.D. *f* *mf*

49 53

Pno. *mf*

SAMPLE

55 56 57 58 59 60

Fls. 1/2

Ob.

B $\flat$ Cls. 1/2

E $\flat$ A. Cl.

B $\flat$ B. Cl.

Bsn.

E $\flat$ A. Saxs. 1/2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

Bells

Xyl.

Tri. Cwbl.

Cabasa S. Cym.

Bongos

Agogo Bells

2 Toms B.D.

Pno.

WB508

67 68 69 70 71 72

Fls. 1/2 a2

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1/2

B♭ T. Sax.

E♭ B. Sax.

69

B♭ Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

69

Bells

Xyl.

Tri. Cwbl.

Cabasa S. Cym.

Bongos

Agogo Bells

2 Toms B.D.

69

Pno.

73 74 75 76 77 78

Fls. 1 2 *p* *mp* *mf* *f*

Ob. *p* *mp* *mf* *f*

B♭ Cls. 1 2 *p* *mp* *mf* *f*

E♭ A. Cl. *p* *mp* *mf* *f*

B♭ B. Cl. *p* *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

E♭ A. Saxs 1 2 *p* *mp* *mf* *f*

B♭ T. Sax. *p* *mp* *mf* *f*

E♭ B. Sax. *p* *mp* *mf* *f*

B♭ Tpts. 1 2 *p* *mp* *mf* *f*

F Hn. *p* *mp* *mf* *f*

Trb. *p* *mp* *mf* *f*

Bar. *p* *mp* *mf* *f*

Tuba *p* *mp* *mf* *f*

Bells *p* *mp* *mf* *f*

Xyl. *p* *mp* *mf* *f*

Tri. Cwbl. *p* *mp* *mf* *f*

Cabasa S. Cym. *p* *mp* *mf* *f*

Bongos *p* *mp* *mf* *f*

Agogo Bells *p* *mp* *mf* *f*

2 Toms B.D. *p* *mp* *mf* *f*

Pno. *p* *mp* *mf* *f*

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