



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
WB578F

GARY FAGAN

Smoke and Mirrors

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



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SAMPLE

About the Composer



Gary Fagan was born and raised in Frederick, Maryland. He completed his undergraduate studies at Bridgewater College with a degree in music education in 1973. He received his master's degree from James Madison University in 1978. After 36 years he retired from teaching in 2009.

In 1989, Mr. Fagan was elected Central Virginia Outstanding Middle School Teacher by the University of Virginia Chapter of Phi Delta Kappa. In 1999, he received an Outstanding Educator Award from the Virginia Governor's School for the Visual and Performing Arts. In October of 2001, Gary received the outstanding educator award from the Piedmont Council of the Arts and has also been twice listed in "Who's Who Among America's Teachers." He is active in NAFME and the Virginia Band and Orchestra Directors Association. He is also a member of ASCAP, the Percussive Arts Society, Phi Beta Mu Bandmasters Fraternity, and the National Band Association. He is a percussionist with the Charlottesville Municipal Band and is assistant director of that organization.

Gary is active as a band clinician and adjudicator in addition to composing and arranging for band and orchestra. He is currently an adjunct faculty member at James Madison University acting as a University Supervisor. He has also recently taught courses in instrumental arranging there.

Mr. Fagan is a contributing author in several books, and has several articles published in *Music Educators Journal* and *The Instrumentalist* magazines. He has had over 120 compositions for concert band and string orchestra published by several publishing companies including Neil A. Kjos Music Company.

About the Composition

Smoke and Mirrors was inspired by my life-long fascination with magicians and illusionists. This interest in sleight-of-hand goes back to my childhood when I had an opportunity to watch an illusionist perform. Even now as an adult, this experience is always welcomed and enjoyed. With jaunty rhythms and unexpected harmonies, I wanted to give *Smoke and Mirrors* a mysterious quality in an effort to portray the ability of a magician to create the unexpected and inexplicable.

—Gary Fagan

Rehearsal Suggestions

The contrast between the softer sections and the louder sections add to the mystery of the piece and is an important aspect. Adhere to a very legato style in the opening section so that it contrasts with the more articulated tonguing style at measure 7. At measure 25, the style becomes even more articulated but make sure the staccato notes are not too short. Remember that staccato does not only mean "short," but it always means "detached." Another slight style change occurs at measure 37 where the notes become less detached. At measure 45, instruct students not to crescendo or decrescendo too rapidly. The loudest sound here should not occur until the beginning of measure 46 and the softest sound should not occur until the beginning of measure 47.

Correlation with TRADITION OF EXCELLENCE™

Smoke and Mirrors correlates with *Tradition of Excellence* Book 2, page 22.

Be sure to review the Concert Etiquette on page 20.

| | | |
|----------------------------------|----------------------------------|--|
| 8 – Flute | 2 – B \flat Tenor Saxophone | 4 – Tuba |
| 3 – Oboe | 2 – E \flat Baritone Saxophone | 1 – Electric Bass |
| 4 – 1st B \flat Clarinet | 4 – 1st B \flat Trumpet | 2 – Xylophone |
| 4 – 2nd B \flat Clarinet | 4 – 2nd B \flat Trumpet | 3 – Suspended Cymbal, Tambourine (2 players) |
| 2 – E \flat Alto Clarinet | 6 – F Horn | 3 – Snare Drum, Bass Drum |
| 2 – B \flat Bass Clarinet | 4 – 1st Trombone | 2 – Timpani (2 drums) |
| 3 – Bassoon | 4 – 2nd Trombone | 1 – Rehearsal Piano |
| 4 – 1st E \flat Alto Saxophone | 2 – Baritone | 1 – Full Conductor Score |
| 4 – 2nd E \flat Alto Saxophone | 2 – Baritone TC | |

Approximate Performance Time—2:40

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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]

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Dates to Remember:

Smoke and Mirrors

Approx. performance time—2:40

Gary Fagan
(ASCAP)

Andante (♩ = 72) **rit.**

Flute

Oboe

B♭ Clarinets 1/2

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 72) **rit.**

B♭ Trumpets 1/2

F Horn

Trombones 1/2

Baritone

Tuba

Andante (♩ = 72) **rit.**

Xylophone

Suspended Cymbal

Tambourine

Snare Drum

Bass Drum

Timpani

Andante (♩ = 72) **rit.**

Rehearsal Piano

mp

med. rubber mlts.

p

med. felt mlts.

mp

G, C

WB578 – Smoke and Mirrors

13 14 15 16 17 18

Fl. *mf*

Ob. *mf*

B \flat Cls. $\frac{1}{2}$ *mf* *a2*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn.

E \flat A. Saxs $\frac{1}{2}$

B \flat T. Sax. *mp*

E \flat B. Sax.

B \flat Tpts. $\frac{1}{2}$ 17

F Hn. *a2*

Trbs. $\frac{1}{2}$

Bar.

Tuba

Xyl. *mf*

S. Cym. Tamb. *p* *Tamb.* *mp*

S.D. B.D.

Timp. *mp*

Pno. 17

19 20 21 22 23 24

Fl.

Ob.

B \flat Cls. $\frac{1}{2}$

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxs $\frac{1}{2}$

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. $\frac{1}{2}$

F Hn.

Trbs. $\frac{1}{2}$

Bar.

Tuba

Xyl.

S. Cym.
Tamb.

S.D.
B.D.

Timp.

mf

Pno.

This musical score page contains measures 19 through 24 of a piece. The instrumentation includes Flute (Fl.), 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. Saxs), B-flat Tenor Saxophone (B \flat T. Sax.), E-flat Baritone Saxophone (E \flat B. Sax.), B-flat Trumpets (B \flat Tpts.), French Horns (F Hn.), Trombones (Trbs.), Baritone (Bar.), Tuba, Xylophone (Xyl.), Snare Drum (S. Cym.), Tom-tom (Tamb.), Small Drum (S.D.), Bass Drum (B.D.), Timpani (Timp.), and Piano (Pno.). The score is written for measures 19 to 24. Measures 19-23 feature complex melodic lines for the woodwinds and strings, with the piano providing harmonic support. Measure 24 is a final measure with a strong dynamic marking of *mf* (mezzo-forte) for the timpani and piano. A large 'SAMPLE' watermark is visible across the center of the page.

25

31 32 33 34 35 36

Fl.

Ob.

B♭ Cls. 1/2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxs 1/2

B♭ T. Sax.

E♭ B. Sax.

33

B♭ Tpts. 1/2

F Hn. *mp*

Trbs. 1/2

Bar.

Tuba

33

Xyl.

S. Cym. Tamb.

S.D. B.D.

Timp.

33

Pno.

37 38 39 40 41 42

Fl. *mf*

Ob. *mf*

B \flat Cls. 1/2 *mp*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Sax. 1/2 a2 *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

37 a2

B \flat Tpts. 1/2 *mf*

F Hn. *mp*

Trbs. 1/2 *mp*

Bar. *mp*

Tuba *mp*

37

Xyl. *mf*

S. Cym. Tamb. *p*

S.D. B.D. *mp*

Timp.

37

Pno. *mf*

SAMPLE

[illegible]

49 50 51 52 53 54

Fl. *p* *f*

Ob. *p* *f*

B \flat Cls. 1/2 *p* *f* a2

E \flat A. Cl. *p* *f* *mf*

B \flat B. Cl. *p* *f* *mf*

Bsn. *p* *f* *mf* a2

E \flat A. Sax. 1/2 *p* *f* *mf* a2

B \flat T. Sax. *p* *f* *mf*

E \flat B. Sax. *p* *f* *mf*

B \flat Tpts. 1/2 *p* *f* a2 54

F Hn. *p* *f* *mf* a2

Trbs. 1/2 *p* *f* *mf* a2

Bar. *p* *f* *mf*

Tuba *p* *f* *mf*

Xyl. *p* *f* 54

S. Cym. Tamb. *p* *mf* 54

S.D. B.D. *mp* *f* *mf* 54

Timp. *f* *mf* 54

Pno. *p* *f* 54

55 56 57 58 59 60

Fl.

Ob.

B \flat Cls. $\frac{1}{2}$

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxs $\frac{1}{2}$

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. $\frac{1}{2}$

F Hn.

Trbs. $\frac{1}{2}$

Bar.

Tuba

Xyl.

S. Cym.
Tamb.

S.D.
B.D.

Timp.

Pno.

This page contains the musical score for measures 55 through 60 of the piece 'Smoke and Mirrors' (WB578). The score is written for a large ensemble, including woodwinds, brass, percussion, and piano. The key signature is B-flat major (two flats), and the time signature is 1/2. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombones, Baritone, Tuba) sections play melodic and harmonic lines. The percussion section (Xylophone, Snare Drum, Bass Drum, Toms) provides rhythmic accompaniment. The piano part features a steady bass line and chords. A large 'SAMPLE' watermark is visible across the center of the page.

61 62 63 64 65 66

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

B♭ Cls. 1/2 *mf* *mp* *p* *a2* *pp*

E♭ A. Cl. *mf* *mp* *p* *pp*

B♭ B. Cl. *mf* *mp* *p* *pp*

Bsn. *mf* *mp* *p* *pp*

E♭ A. Sax. 1/2 *mf* *mp* *p* *pp*

B♭ T. Sax. *mf* *mp* *p* *pp*

E♭ B. Sax. *mf* *mp* *p* *pp*

B♭ Tpts. 1/2 *mf* *mp* *p* *a2* *pp*

F Hn. *mf* *mp* *p* *pp*

Trbs. 1/2 *mf* *mp* *p* *a2* *pp*

Bar. *mf* *mp* *p* *pp*

Tuba *mf* *mp* *p* *pp*

Xyl. *mf* *mp* *p* *pp*

S. Cym. Tamb. *mf* *mp* *p* *pp*

S.D. B.D. *mf* *mp* *p* *pp*

Timp. *mf* *mp* *p* *pp*

Pno. *mf* *mp* *p* *pp*

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