



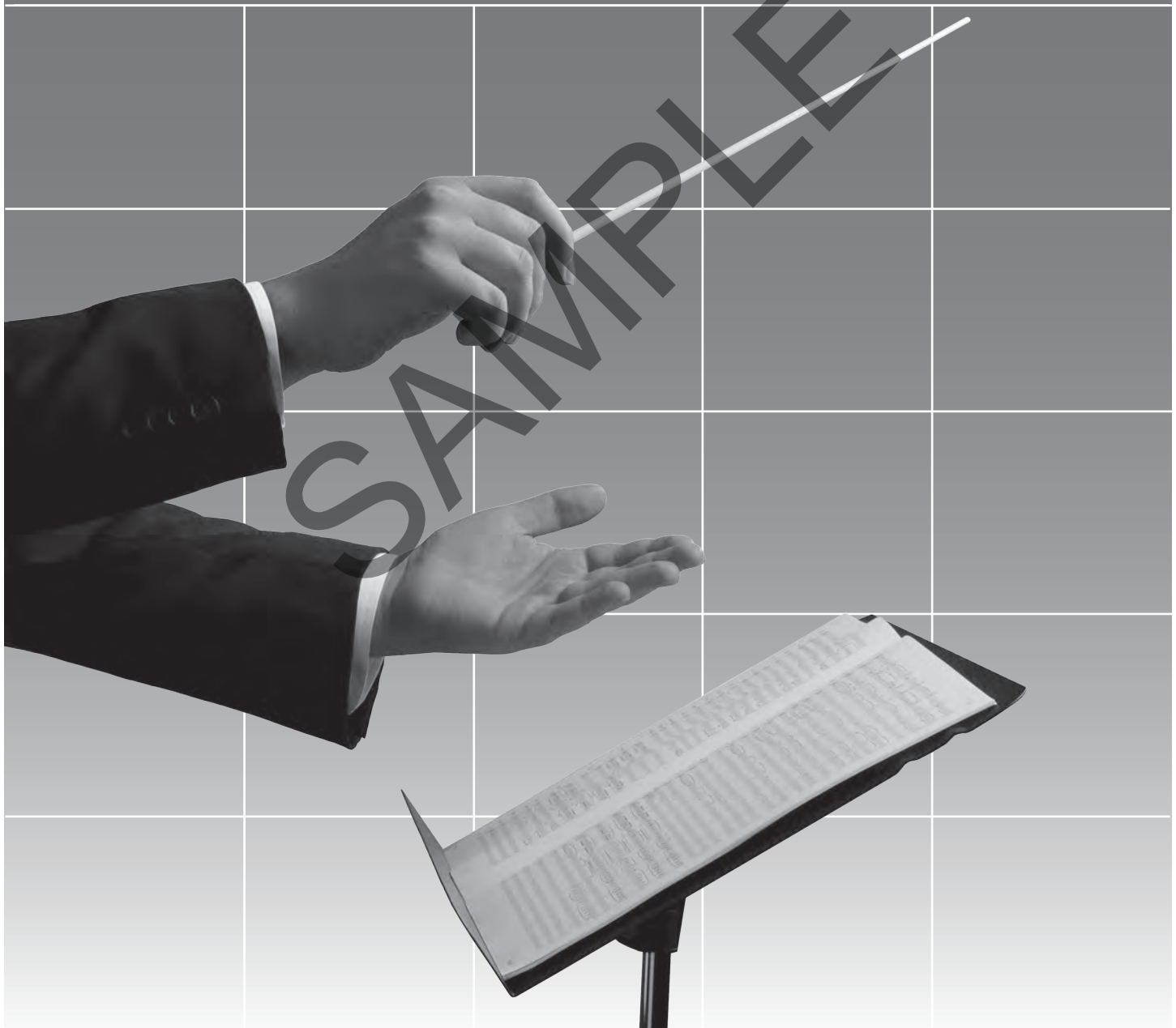
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 2
WB591F

CHRISTINE GRACE M. RICHARDSON

Windy Day Rock

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



About the Composer



Christine Richardson is a retired music educator. She taught band, orchestra, choir and elementary music in California for 37 years. She holds a Bachelor of Music degree from University of Southern California. Christine studied horn with James Decker and music composition with Lynn Blake John, Robert Barrett, and Matthew Fuerst. She has composed concert band music, symphonic orchestra music, and quintets. Currently, Christine plays horn for both the Empire Wind Ensemble and the Redlands Community Orchestra. Christine enjoys writing programmatic music, describing some of her favorite scenic places she sees when hiking locally in California and when travelling to places like Grand Canyon, Kenya, and Norway. In her spare time, she is a volunteer music teacher at the local schools, and is also a docent for the Wildlands Conservancy. Christine's website is: www.RichardsonComposer.com.

About the Composition

Windy Day Rock was inspired by the strong Santa Ana winds that blow in Southern California. These winds are generated by high pressure air masses from as far away as Utah. The winds travel across the Mojave Desert and Death Valley in California, gathering heat and gaining speed until they race down the slopes of Southern California's mountains. The narrow canyons channel these winds across the densely populated valleys and coastal plains towards the sea. These warm, dry winds can easily reach speeds of up to 40 miles per hour and last around three days!

Windy Day Rock utilizes the pitches from the concert B \flat scale and includes simple one-finger trills for the flutes & clarinets. This piece can be successfully performed with limited instrumentation comprised of flutes, clarinets, alto saxes, trumpets, trombones, and percussion.

Rehearsal Suggestions

1. Hold a class discussion on wind sounds and rain sounds.
2. Ask: "How can you make wind and rain sounds carefully on your instrument?" Practice creating music by making wind and rain sounds with your voice, and then with your instrument.
3. Discover ways to creatively notate these sounds.
4. After playing the piece, apply these concepts to the middle section of the piece, beginning at measure 23, where the composer used some special playing techniques to create the sound of wind. Here are some of the effects the composer employed:
 - In measures 1 & 2, the Flutes and Clarinets play a trill to simulate the fluttering of leaves.
 - In measure 20, the Snare Drum plays on the rim along with the Wood Block to simulate the sound of branches tapping against a window pane.
 - In measure 23, the Snare Drum is played with the fingernails to produce a scratchy wind sound while percussionists vocalize with "shh" sounds.
 - In measure 27, the brass blow air through their instruments (without pitch) to create a much stronger wind effect.

Special thanks to Juan D., the Nicolet Middle School Band, Steven D., Jessica S., Jeff B., and Carrie S. for their editing and orchestration help.

Correlation with TRADITION OF EXCELLENCE™

Windy Day Rock correlates with *Tradition of Excellence* Book 2, page 22.

These concepts may need introduction or reinforcement:

Trills (*tr*) are rapid alterations between the printed note and the next note higher on the staff. In this piece, trills are used in the Flute and Clarinet parts only, and first appear in measures 1 & 2 respectively.

Some brass players may find it easier to remove the mouthpiece and blow into the leadpipe of the instrument. Another effective way to make air sounds on brass instruments is to turn the brass mouthpiece upside down on the lead pipe, being careful not to scratch the inside of the cup. Additionally, pressing a valve (or all of them) down halfway can help increase the volume of the air sound.

The glissandos in the bells should be played all on the "white" keys of the instrument. No sharps or flats are needed in these glissando passages.

Be sure to review the Concert Etiquette on page 20.

Windy Day Rock

Approx. performance time—2:00

Christine Grace M. Richardson
(ASCAP/BMI)

Moderately quick (♩ = 110) 3

Flutes *mf*

Oboe *mf*

B♭ Clarinets *mf*

E♭ Alto Clarinet *mf*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophones *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

Moderately quick (♩ = 110) 3

B♭ Trumpets *mf*

F Horn *mf*

Trombone *mf*

Baritone/Euphonium *mf*

Tuba *mf*

Moderately quick (♩ = 110) 3

Orchestra Bells *mf*

Rain Stick *mf* Rain Stick to Wood Block

Wood Block *mf*

Tambourine *mf*

Bar Chimes *mf* Bar Chimes to S. Cym.

Suspended Cymbal *mf*

Snare Drum *mf* rim on drum head

Bass Drum *mf*

Timpani *mf*

Moderately quick (♩ = 110) 3

Rehearsal Piano *mf*

7 8 9 10 11 12

Fls.

Ob.

B \flat Cls.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts.

F Hn.

Trb.

Bar.

Tuba

Bells

W. Blk.

Tamb.

S. Cym.

S.D.
B.D.

Timp.

Pno.

(lower note opt.)

mf

mf
Suspended Cymbal - with mallet

mf

11

11

11

This musical score is for the piece 'Windy Day Rock' (WB591). It is a multi-staff score for a large ensemble. The score is divided into measures 13 through 18. The instruments included are:

- Fls. (Flutes)
- Ob. (Oboe)
- B \flat Cls. (B-flat Clarinets)
- E \flat A. Cl. (E-flat Alto Clarinet)
- B \flat B. Cl. (B-flat Bass Clarinet)
- Bsn. (Bassoon)
- E \flat A. Saxes (E-flat Alto Saxophones)
- B \flat T. Sax. (B-flat Tenor Saxophone)
- E \flat B. Sax. (E-flat Baritone Saxophone)
- B \flat Tpts. (B-flat Trumpets)
- F Hn. (French Horns)
- Trb. (Trombones)
- Bar. (Baritone)
- Tuba
- Bells
- W. Blk. (Wood Blocks)
- Tamb. (Tambourine)
- S. Cym. (Small Cymbal)
- S.D. / B.D. (Snare Drum / Bass Drum)
- Timp. (Tympani)
- Pno. (Piano)

The score features a variety of rhythmic patterns and melodic lines across the different sections. A large 'SAMPLE' watermark is overlaid on the page.

25 26 27 28 29 30

Fls. *p* *mp*

Ob. *p* *mp*

B \flat Cls. *p* *mp*

E \flat A. Cl. *mp*

B \flat B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxes *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

B \flat Tpts. *p* *f* *p* *f* *p*
blow air through instrument

F Hn. *p* *f* *p* *f* *p*
blow air through instrument

Trb. *p* *f* *p* *f* *p*
blow air through instrument

Bar. *p* *f* *p* *f* *p*
blow air through instrument

Tuba *p* *f* *p* *f* *p*
blow air through instrument

Bells *mp*
(glissando with no flats or sharps)

W. Blk. Rain Stick *mf* *mp*
Wood Block

Tamb. "shh" "shh" "shh" "shh" "shh" "shh"

S. Cym. "shh" "shh" "shh" "shh" "shh" "shh"

S.D. B.D.

Timp. vocalize "shh" "shh" "shh" "shh"

Pno. *mp*

31 32 33 34 35 36

Fls. *p*

Ob. *p*

B \flat Cls. *p*

E \flat A. Cl. *p*

B \flat B. Cl. *p*

Bsn. *p*

E \flat A. Saxes *p*

B \flat T. Sax. *p*

E \flat B. Sax. *p*

31 *p* Play

B \flat Tpts. *p* Play

F Hn. *p* Play

Trb. *p* Play

Bar. *p* Play

Tuba *p* Play

31 *p*

Bells *p*

W. Blk. *p*

Tamb. *p*

Bar Ch. *p* to Bar Chimes *mf* Play Bar Chimes

S.D. *p* with stick rim *mf*

B.D. *p* *p* Play

Timp. *p*

31 *p*

Pno. *p*

This musical score is for the piece "Windy Day Rock" (WB591). It is a full orchestral score for a concert band or symphony orchestra. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The instruments included are:

- Flutes (Fls.)
- Oboe (Ob.)
- B-flat Clarinet (B♭ Cls.)
- E-flat Alto Clarinet (E♭ A. Cl.)
- B-flat Bass Clarinet (B♭ B. Cl.)
- Bassoon (Bsn.)
- E-flat Alto Saxophone (E♭ A. Saxes)
- B-flat Tenor Saxophone (B♭ T. Sax.)
- E-flat Baritone Saxophone (E♭ B. Sax.)
- B-flat Trumpets (B♭ Tpts.)
- F Horns (F Hn.)
- Trumpet (Trb.)
- Baritone (Bar.)
- Tuba
- Bells
- W. Blk. (Wood Block)
- Tamb. (Tambourine)
- S. Cym. (Suspended Cymbal)
- S.D. B.D. (Snare Drum / Bass Drum)
- Timp. (Tom-toms)
- Pno. (Piano)

The score is divided into measures 37 through 42. A rehearsal mark labeled "39" is placed at the beginning of measure 39 in several staves. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The percussion section includes specific instructions: "Play" for the Tambourine, "to S. Cym." for the Suspended Cymbal, and "on drum head" for the Snare Drum. A large "SAMPLE" watermark is overlaid diagonally across the center of the page.

43 44 45 46 47 48

Fls.

Ob.

B \flat Cls.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts.

F Hn.

Trb.

Bar.

Tuba

Bells

W. Blk.

Tamb.

S. Cym.

S.D.
B.D.

Timp.

Pno.

mf

mf

mf

mf

mf

49 50 51 52 53

Fls.

Ob.

B \flat Cls.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts.

F Hn.

Trb.

Bar.

Tuba

Bells

W. Blk.

Tamb.

S. Cym.

S.D.
B.D.

Timp.

Pno.

A large diagonal watermark reading "SAMPLE" is overlaid on the score.

54 55 56 57 58

Fls.

Ob.

B \flat Cls.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

55

B \flat Tpts.

F Hn.

Trb.

Bar.

Tuba

55

Bells

W. Blk.

Tamb.

S. Cym.

S.D.
B.D.

Timp.

55

Pno.

mf

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