

# CONNECTIONS IN AND THROUGH BAND AND ORCHESTRA MUSIC

Alexander Koops,  
Azusa Pacific University

# SONG FOR FRIENDS BY LARRY DAEHN

Listen to this piece

Meet a new person near you whom you have never met before

Connect one or more things with your new friend!

What “connections” do you have with that person?

What could you connect this music with in your real life outside of the music class room?

# BRUCE ADOLPHE

## "WHAT TO LISTEN FOR IN THE WORLD" #4

Who is a true musician?

A true musician hears before doing.

A true musician love ideas better than systems.

A true musician feels before analyzing.

A true musician discovers patterns everywhere.

**A true musician connects anything to anything else.**

A true musician enjoy the feeling of sound and the sounds of feeling.

A true musician plays through the silences.

A true musician can find pulse in a single tone.

A true musician listens to lilt, accent, vowels and consonants and not just words.

A true musician listens to the still inner voice.

# OVERVIEW

Why is connection important?

Connecting in general

Connecting to other cultures

Connecting to a specific discipline outside of music

Connecting to Literature

Connecting through Composing

Conclusion:

What will you do this upcoming week to make connections for your students?

# QUESTIONS TO CONSIDER

How do we spend the majority of time in the majority of rehearsals?

Is connecting important, and if so, why?

# WHY? CONNECTIONS TO LIFE — WE NEED MUSIC!

It is not surprising that people are moved by music, but what is more important is that life's experiences *need* music.

Joy needs music! Celebration needs music! Grief needs music! And even conflict needs music!

Yet, in most music rehearsals, it is not music of the heart that is being explored. It is far more common to find rehearsal priorities focused on cleaning technique instead of striving to awaken students to the passion of an art form that could be relevant and meaningful to their shared time together.

The kind of meaning I am talking about is the connection with the world around them in an evocative way.

Allan McMurray

# CONNECTING IN GENERAL

Current event?

Connect...

School shooting... *An American Elegy* by Ticheli

9-1-1 *A hymn for the lost and the living* by Ewazen

Greg Hoekman *Rememberance*

Bach *Come Sweet Death*

There is lots of music in your folder right now has the potential to connect

Example:

Song for friends—Larry Daehn—Grade 1 band piece

- ❖ Share one thing that you connected with your neighbor on
- ❖ Share one thing that you value in your friendships
- ❖ Share one way in which this piece helps you feel and think of that friendship

**"HE BEGAN TO PLAY IT WITH A DELICIOUSLY GOOEY,  
CHOCOLATE LEGATO. THE NOTES SOUNDED LIKE  
PIECES OF CAKE STRUNG TOGETHER BY STICKY  
STRANDS OF CHOCOLATE ICING..."**

**BRUCE ADOLPHE**

**WHAT TO LISTEN FOR IN THE WORLD**



# SONG FOR FRIENDS-LARRY DAEHN

This piece is beautiful and can be played by more advanced bands to allow for expressive development and deeper musical understanding

Musical/Conceptual Connections:

- sing it to develop phrasing and tuning
- work on identifying major chords and tuning them—connect that to the positive feelings this piece elicits
- work on some of the ritards and dynamics and connect that with the feelings and emotions—does doing the crescendo or stretching out the ritard help create deeper feelings?**

# SONG FOR FRIENDS

<https://youtu.be/H7GZimHkQNI>

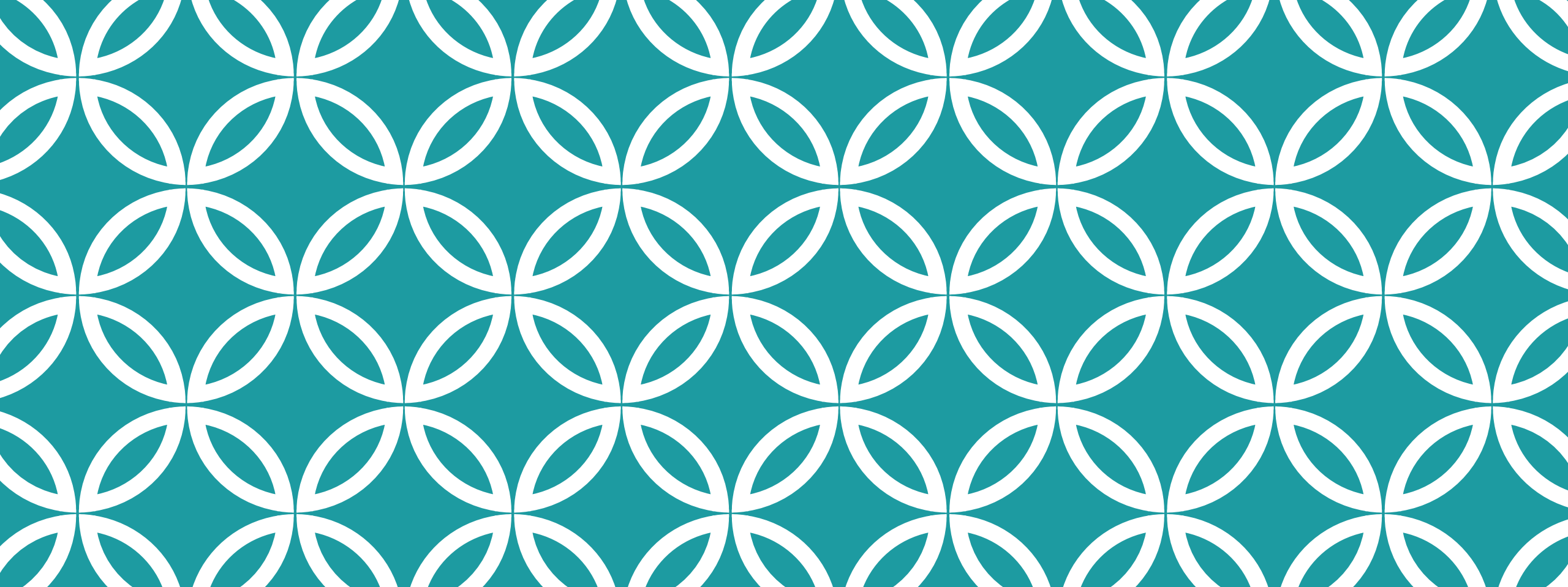
-ask students to think of a friend they care about—encourage young people to develop deep friendship and talk about how important that is in life, and how this piece can help us remember that!

-consider having them think of a friend in band...

-think of a friend that has moved away that they might miss

-open the floor to let any one comment on how they connect with this music

-have all students listen to the piece and write down one or more words that describe their feelings upon hearing this piece



# CONNECTING TO CULTURES

-your students culture?  
-culture your students don't know about but that would help them have more understanding, respect, and appreciation for people different than them...

# FIND OUT YOUR STUDENTS CULTURAL CONNECTIONS

Orchestra Sample

**Grade 3 Isma'a**

arr. Darling Alfred

2/4 meter, mixed with 3/4 and 4/4. D minor. Counting challenge. First and second endings, plus interior repeats. Col legno, pizzicato, high third fingers. Syncopation, tied dotted eighth/sixteenth pattern. All first position violin parts. **Medley of themes from Arabia, Middle East.** Written out improvisation (*taqsim*), ending with a song (*Muwashshah*) and a dance. 4 minutes, 30 seconds.

Orchestra Sample

**Grade 2: Toucan Tango**

By Bob Phillips

Common time. D minor and D Major.

**Argentinean tango** correlates with **String Explorer Book Two**. All in first position. First and second endings, some pizzicato. Tango rhythm with parts for maracas, claves, and piano. Includes a third violin part. Excellent introduction to syncopation. 3 minutes.

# ORCHESTRA SAMPLES

*Suo Gan*

Welsh Folk song arr. Larry Clark; used in Empire of the Sun  
(connect with Japan; WWII)

*Follow the drinking gourd*

by Katherine Punwar

# BAND SAMPLES

Albanian Dance arr. S. Hanson

Bali- M. Colgrass

Brazilian Folk Dance Suite-W.  
Rhoads

Drums of Rwanda-Gillingham

El Relicario J. Padilla/arr.  
Longfield

Little Brazil Suite- arr. A. Balent

Little Tango Music-A. Gorb  
Ngiele, Ngiele. Arr. Randy  
Navarre,

African Trilogy

Old Scottish Melody –Charles  
Wiley

Procession of the Ssardar-M.  
Ippolitov-Ivanov/arr. Custer

Shalom! Arr. P. Sparke

Yagi Bushi N. Iwai

# CULTURAL CONNECTIONS

Band Sample: Nonantum Bulgar By Hankus Netsky

Grade 3-Band Quest

<https://composersforum.org/bq-compositions/nonantum-bulgar/>

Adding to the minuscule number of Klezmer pieces for concert band, *Nonantum Bulgar* is the 20th piece published in the BandQuest® series. The title, *Nonantum Bulgar*, refers to Nonantum, a district in Newton which is home to the city's oldest synagogue (on the National Register of Historic Places), and bulgar (pronounced 'bull-ghar'), a type of Klezmer dance. When writing the piece, the composer imagined the dedication of the Adams St. Shul, which took place over one hundred years ago and featured a prominent Boston cantor and choir and a klezmer orchestra leading a "Grand March" down Adams St. This upbeat work is fun to play, features a trumpet solo, and gives every instrument the opportunity to play the melody.

Band Sample

Beautiful Evening of Prairie (Concert Band grade 4) by Cheng (Chinese song)

<https://www.jwpepper.com/Beautiful-Evening-of-Prairie/10034392.item#/submit>

<https://www.youtube.com/watch?v=SDDHILH37rw>

Legend of the Green Maiden (Concert band grade 4) from Latvia.

# CONNECTING TO SPECIFIC DISCIPLINES

Jody Blackshaw is a poster child composer for “connecting”!

She has done this in amazingly creative ways!

- ❖ Whirlwind, (grade 1)
- ❖ Bella Bella Sun Woman, (grade 1)
  - ❖ ancient tale of how the sun first began to rise
- ❖ Earthshine, (grade 2) (science)
- ❖ Sculpturesque, (grade 2) (inspired by a sculpture garden)
- ❖ Letter from Sado, (grade 2+) (Haiku; Japanese history)
- ❖ Into the Sun (grade 3-4) (addresses immigrants)
- ❖ Twist, (grade 5)



16. I said, "ARE WE THERE YET?" Thank you for your patience. YES! We are here.

Straw - b'ry Rasp - berr - y jam Ap - ples Place them in a cir - cu - lar pan  
Bake in a pa - stry shell Brush them with but - ter Yum!

17. YOU DID IT!! NOW YOU CAN PLAY THE MELODY USED IN "EARTHSHINE". HOORAY!

*mf*

What is EarthShine?

Find out 5 facts about EarthShine and write them here. Share with each other next rehearsal!

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

SCIENCE:  
EARTH SHINE

# EARTH SHINE

Night time on the moon is quite different to that on Earth. When the Sun sets on the Moon it doesn't become completely dark. Why? Because the Earth is providing a light fifty times brighter than a full moon. This 'glowing' Earth is created by light from the Sun, reflecting off the Earth's surface. This is what we call "Earthshine". It is during the moon cycles known as waxing and waning crescents that we can see this glow on the moon's surface. You may have seen it yourself – a bright crescent moon in the arms of the full Moon's shadow.

In this piece, the concept of reflection is explored in several ways, drawing parallels between reflected light and echoed melodic material. The first half of the piece also sounds a little unsure of itself. This tentative writing invites the audience and players alike to consider what people must of thought about *Earthshine* before Leonardo Da Vinci explained the phenomena around 1510. A Timpani solo in the middle of the work allows both performer and audience to imagine the desolate landscape of the moon at midnight, bathed in the Earth's radiant glow. The final section of the piece hastens in tempo and develops a fullness of sound; drawing from the confidence we now have with regard to space travel and NASA's planned return to the moon by 2018. It is anticipated that Astronauts will live at the South Pole of the Moon for some weeks. They will experience 'night' on the moon and be the first ever human beings to experience Earthshine.

# SCIENCE

## Sousa Transit of Venus March

This was written for the unveiling of the Joseph Henry statue in front of the Smithsonian Castle. Henry was the first Secretary of the Smithsonian and astronomy was one of his interests.

## Libby Larsen Introduction to the moon

## Holst The Planets

## Animal compositions (Saint Saens Carnival of the animals etc)

## Scientific Symphony by Ryan Fraley

Notes based on the human genome!

<https://newswise.com/articles/world-premiere-of-scientific-symphony-based-on-human-genome>

# POETRY

Balmages: Nevermore

<https://www.jwpepper.com/Nevermore/10279442.item#/>

This modern work based on Edgar Allan Poe's "The Raven" tells the eerie story of a man confronted by a sinister bird, and his slow descent into utter madness. A haunting piano line starts the piece, surrounded by contemporary effects and textures. As the man becomes more irritated, the music picks up in tempo and becomes increasingly dissonant and violent until it erupts in a cacophony of chaos. Finally, the man "breaks," and the unsettling sounds of the opening piano return to conclude the piece. A truly dramatic work for band.

# LITERATURE

## Dana Wilson -- Odysseus and the Sirens

<https://composersforum.org/bq-compositions/odysseus-and-the-sirens/>

The *Odyssey* was written by Homer about 2700 years ago. It tells of the adventures of the Greek hero Odysseus (*Ulysses* in Roman mythology) during his harrowing return to Ithaca after being away for twenty years, ten of which he had spent fighting the Trojan Wars. In one part of the journey, Odysseus is aware that he is about to encounter the sirens, famous for luring sailors to their death with their beguiling wind-like song. Intensely curious to hear them, he has all his sailors plug their ears and tie him to the mast, with instructions not to untie him, no matter what he says. As they approach, the sirens begin singing and Odysseus screams to be untied, but the sailors can't hear him and they are all saved.

According to some versions of the myth, the sirens are fated to die if sailors were to hear their song and escape. So after Odysseus' ship passes by, the sirens fling themselves into the sea and are drowned.

This piece suggests this dramatic encounter. If you listen carefully, you can hear the wind-song becoming evermore insistent, the rocking of the ship, Odysseus' screams, and finally the sirens plunging to their death.

It might also be mentioned that sirens are still found in our stories today. Perhaps most recently, the Marvel Comics superhero "Siryn" (associated with the X-Men) is an Irish mutant that possesses a "sonic scream." And the term "siren song" still refers to an appeal that is hard to resist but, if heeded, will lead to disaster.

# LITERATURE: SOUNDSCAPES

Broege: The Headless Horseman (opening 10 bars)—soundscape; literature connection

[https://youtu.be/wR\\_p0XuRTes](https://youtu.be/wR_p0XuRTes)

Based on Washington Irving's Headless Horseman, described so vividly in the classic short story, "The Legend of Sleepy Hollow."

# BROEGE THE HEADLESS HORSEMAN

Adagio misterioso ♩ = 60 5

Trumpets in Bb 1 2 3

Horn in F

Trombones 1 2

\* Baritone

\* Bass

Unison  
mp *gliss.* cresc.

Adagio misterioso ♩ = 60 5

Bells

Snare Drum

Cymbals

\*\* Suspended Cymbal

\*\*\* Wood Block

Bass Drum

*fpp* *cresc. poco a poco* *p* *mp* *cresc. poco*

*fpp* *cresc. poco a poco* *p* *mp* *cresc. poco*

(2 mallets)

- \* Instrumental parts are included for optional Bb Bass Clarinet and Tenor Saxophone (both doubling Baritone Horn) and Bassoon (doubling Bass).
- \*\* Tam-tam may be substituted for suspended Cymbal, if available.
- \*\*\* Temple Blocks (horse-hoof effect) may be substituted for Wood Block if desired.

Composed June 1973. First performed July 1973 at Manasquan, New Jersey.

Score prepared by John Forbes. First published September 1980.

# HISTORY/CULTURE

## Longfield: The Trumpeter of Krakow

- Tells a moving story of bravery and sacrifice. A colorful programmatic piece which depicts the ancient legend of a trumpeter who saved Krakow from the Tartar invasion is portrayed in sound with this colorful programmatic piece. In addition to the sounds of battle and the heroic trumpet calls you'll hear the *Hejnal*, an authentic Polish hymn played in Krakow on every hour in memory of the ancient trumpeter.

<https://www.jwpepper.com/The-Trumpeter-of-Krakow/10280547.item#/submit>



# HISTORY/CULTURE

# BLACKSHAW

# LETTER FROM SADO

LUTE TEAM YELLOW

# LETTER FROM SADO

JODIE BLACKSHAW

**A** Wild Sea!\*  
**FREE TIME:** A wild, stormy sea.  
**1** Repeat cells to emulate a wild, stormy sea.  
Play at different times. Do not sync with other players.

Decide as a band whether you end suddenly and loud or dissipate gradually team by team. Only play the chord at 5 if it works with your creative decisions.

**B** A lone traveler, looking out to the Isle of Sado (♩ = 72)  
Soli: 2 players

*mp* *mf* Tutti *poco rit.*

**D** Strong, with resilience and intensity ♩ = 96

Spoken in a harsh whisper  
Storm - y sea stretch-ing o - ver Sa - do

Say in your head  
Storm - y sea stretch-ing o - ver Sa - do

*p* *mp* *mf*

# LETTER FROM SADO

*Letter from Sado* is an exciting new piece for young band designed to draw out the musicality in young players. With a focus on interpretation of an ancient haiku poem with natural imagery, performers are invited to become decision makers about specific sections in the music. Their decisions include ideas regarding tempo, dynamics and articulation in order to represent a “wild stormy sea” and a “still starry night.” Free interdisciplinary curriculum for teaching *Sado* is available at [BandQuest.org](https://www.bandquest.org).  
Dur: 5-7 minutes

# HISTORY/CULTURE/ASTRONOMY

## **Katherine Punwar: Follow the drinking gourd**

Soundscape like at the beginning

<http://www.punwarpublications.com/Follow%20the%20Drinking%20Gourd.html>

Background on spiritual: <http://www.followthedrinkinggourd.org/>

## **Connections:**

African American Spiritual

Arranged for string orchestra

American History

Astronomy—identify the constellation

Creativity

- Have a guest come in!

# PUNWAR-FOLLOW THE DRINKING GOURD

When writing this arrangement, suggestions for compositional ideas came from the students in the Sinfonietta orchestra. **They described the feelings that this slave, in search of freedom, would experience along the journey.** The beginning is more anxious - afraid to set out, yet excited to be leaving slavery. The middle of the journey is more tedious and the traveler is weary, thus the bluesy feel in the music. Finally, as this person nears the end of their long travel, the music is more energetic and driving - the light at the end of the tunnel! The only major tonality experienced in the piece is the very last chord - the destiny of freedom having been achieved! Special effects at the beginning were also suggestions from these students (i.e. horses in the distance, wind blowing in the trees, bird call of the quail).

This piece is dedicated to the Wisconsin Youth Symphony Orchestra's *Sinfonietta*  
under the direction of Mark Leiser.  
It is written in honor of these fine, young performers, their creativity and musicianship.

# Follow the Drinking Gourd

## for String Orchestra

Performance time  
approx. 4 min.

African American Spiritual  
arr. Katherine W. Punwar

**Moderato** ♩ 72

Violin 1

Violin 2

Viola

Cello

Contrabass

1  
III V

2  
V slide up 5th or more

One or two violins only.  
(Bird call of quail.)  
*p*

Wood of bow slides up and down string to create sound of light wind.

Wood of bow slides up and down string to create sound of light wind.

5

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

col legno - fingers muting string (no pitch)  
2-4 cellos - (Horses in the distance)

Detailed description: The image shows a page of a musical score for a string ensemble. It consists of five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time and has a key signature of one flat (B-flat). The Violin 1 part starts with a measure containing a quarter note on G4, followed by a half rest. The Violin 2 and Viola parts play a rhythmic pattern of quarter notes with a diamond-shaped bowing mark above each note. The Cello part has a complex rhythmic pattern of eighth notes, with some notes marked with 'x' and a diamond-shaped bowing mark. The Contrabass part plays a sustained note on G2. The score is divided into four measures by vertical bar lines. The first measure contains the initial notes and rests. The second and third measures continue the rhythmic patterns. The fourth measure shows the end of the section with various rests and a final note in the Cello part.

# MATH

Spring Festival, Chen Yi. The whole composition is based on the Golden Mean.

(Concert Band Grade 3)

American Composers Forum—Band Quest

<https://composersforum.org/bq-compositions/spring-festival/>

Richard Meyer: Quintology (Concert band grade 2). Its "quintological" features include utilizing a five-part form, including perfect fifths, pentatonic scales,  $5/4$  time,  $2/4 + 3/4$  time and much more. This piece is all things five!

<https://www.alfred.com/quintology/p/00-18806/>

# MATH

## Richard Meyer-Geometric Dances (String Orchestra, middle school)

- *Square Dance; Round Dance and Triangle Dance*. Each is musically satisfying and offers a variety of challenging playing techniques.
- <https://www.jwpepper.com/Geometric-Dances/2346484.item#/>



# PURE FUN AND IMAGINATION—CONNECTING WITH MS STUDENTS

Richard Meyer-Resin Eating Zombies from Outer Space (String Orchestra Grade 2-3;  
Medium Easy)

<https://www.jwpepper.com/Rosin-Eating-Zombies-from-Outer-Space/2442739.item#/>

# NATURE SOUNDSCAPES

Alex Shapiro

Paper Cut

Immersion (electronic sound track and concert band; grade 4/5)

- Sounds of the ocean (sample last movement)
- <https://www.alexshapiro.org/ASWorks.html#cw>

**IMMERSION** brings listeners on a sonic journey into a private, aquatic realm. Beneath the surface of the ocean is a world of liquid beauty and grace hidden from our eyes and from our imagination. Even in this habitat of life and hope, exquisite creatures remain vulnerable to events triggered from beyond their fragile sanctuary. Follow your ears and your heart to the depths of a place we sometimes forget to look.

Final Movement “Beneath” includes improvised section! (level 5)



# SOUNDSCAPES

Blamages, Rain

Yamada. Keiko. Amadare. Raindrops (recording)

# Amadare

(Raindrops)

KEIKO YAMADA

Adagio  $\text{♩} = 66-72$

pizz. 10 sec.

*Random rhythms using this note set in any order. Start slow then gradually increase speed.*

Violin

I

II

Viola

Cello

Bass

Piano

1

2

3

4

5

# CONNECT THROUGH STUDENT COMPOSING

Students pick the ideas

Individual or group composing

From scratch or with resources...

Libby Larsen Introduction to the moon

Jody Blackshaw Whirlwind (soundscape)

Koops' unpublished book "Composition Concepts for Band and Orchestra"

# COMPOSING IN YOUR CLASSROOM RESULTS IN:

- +student self-expression; student creative development
- +develops student's minds in a unique way (differently from performing or listening to music)
- +improves student's musical understanding and musicianship
- +IT'S FUN!
- + recommended by experts; required --National Core Arts Standards

# Alexander Koops

$\text{♩} = 120$   
Blow on small end of mouthpiece to create whistle wind sounds (birds and wind)

Trumpet

Trumpet

Trumpet

Trombone

buzz on mouthpiece like a fly

Hit stand

Glissado (chameleon tongue)

The image shows a musical score for three instruments: two Trumpets and one Trombone. The music is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into three measures. The first measure features a Trumpet part with diamond-shaped notes and a Trombone part with a whole rest. The second measure features a Trumpet part with a melodic line and a Trombone part with eighth notes. The third measure features a Trumpet part with a whole rest and a Trombone part with a glissando. Performance instructions are provided for each instrument: 'Blow on small end of mouthpiece to create whistle wind sounds (birds and wind)' for the top Trumpet, 'buzz on mouthpiece like a fly' for the middle Trumpet, and 'Hit stand' and 'Glissado (chameleon tongue)' for the Trombone.

OPTIONS: CLARINETS/SAXOPHONES BUZZ LIKE FLIES ON MOUTHPIECE

# RECOMMENDED RESOURCES

Websites: <https://composersforum.org/bandquest/>

Books: *Shaping Sound Musicians* by P. O'Tool

*Musicianship: Composing in Band and Orchestra* (GIA) (Randles, Stringham, Hickey, Koops, et al)

*Music Outside the Lines*. OUP Maude Hicky

*Composing our Future* OUP (Kaschub and Smith, ed.; Koops ch. 8 Facilitating Composition in Instrumental Settings)

iBooks (connects with Noteflight) *Music Works: A Progressive Approach to Music Composition* by Matt McLean

*Minds on Music: Composition for Creative and Critical Thinking*. Kaschub, M., & Smith, J. (2009). Co-published by MENC and Roman & Littlefield.

*Why and How to Teach Music Composition*. Hickey, M. (Ed.). (2003). Reston, VA: MENC



# BONUS SLIDES — MOVIE MUSIC THAT CONNECTS

String Orchestra: Suo Gan (Welsh Folk Song) arr. Larry Clark from the movie Empire of the Sun <http://www.imdb.com/title/tt0092965/>

(WW II history; Japan)

Also available for band

# CONCLUSION

What will you do this week to make connections for your students?

Thanks for  
coming!!

Alexander Koops  
[akoops@apu.edu](mailto:akoops@apu.edu)



Casting a Wider Net-April 21

Composition Workshop for  
Students AND teacher—occurs  
After Casting a Wider Net  
Coming up April 21



Koops with APU Music Education students Janet C and Eyana F.

# GET OFF THE PODIUM AND TEACH THROUGH CREATIVITY! BE THE CHANGE—JODIE BLACKSHAW

If we teach music in band [or any other music class] without creativity, we are not providing the opportunity for our students to develop new, original thoughts about music.

To teach without creativity is to instruct.  
**To teach with creativity is to educate.  
PLEASE EDUCATE YOUR STUDENTS."**

Jodie Blackshaw, Faulconbridge, N.S.W. Australia 2014

“Education is the most powerful weapon which you can use to change the world.” (Nelson Mandela)

<https://www.jodieblackshaw.com/creativity>