

FULL SCORE

First Plus Band

Grade 1.5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Oceania Dances

Kevin Mixon

*FPS83*

## INSTRUMENTATION

Full Score.....	1
Flute .....	8
Oboe (opt. Flute 2).....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Alto Saxophone in E $\flat$ .....	5
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	4
Trumpet 2 in B $\flat$ .....	4
Horn in F.....	4
Trombone, Euphonium B.C., Bassoon...	6
Euphonium T.C. in B $\flat$ .....	2
Tuba.....	3
Mallet Percussion.....	1
Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	4
Crash Cymbals, Triangle, Woodblock, Optional Gourds (shakers)	

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## Program Notes

This piece was premiered by the Syracuse City Schools All-City Elementary Honor Band on February 27, 2010, with Frank Grosso, conductor and Marshella Mason, managing director. It is dedicated to Carol Terry, the Syracuse City School District Fine Arts Coordinator, in gratitude for her many years of dedicated service to the arts education of Syracuse's children.

The work uses traditional music from Tahiti and Hawaii, islands located in the geographic region of the Pacific Ocean commonly referred to as Oceania. Tahiti is a 600-square-mile island in the South Pacific. The recurring rhythms, prominently presented in the percussion solo sections, are derived from frenetic percussion music used to accompany Tahitian dancers.

Hawaii is a group of volcanic islands, which became the 50th state of the United States in 1949. The first Hawaiian melody used in this piece is from *Na Po* (The Nights), a song used to teach children the lunar calendar. The second melody used in the *legato* section beginning at m. 53 is *Ua Nani O Nu'uano* (The Beauty of Nu'uano), a valley region on the Island of O'ahu where the capital city Honolulu is located. Honolulu is the birth place of the 44th president of the United States, Barack Obama.

Hula is a form of dramatic dance derived from ancient Hawaiian religious ceremonies. Hawaii's involvement in World War II popularized Hawaiian culture such as hula, but many of these traditions became stereotypical and westernized. I tried to preserve traditional elements in this piece, while still allowing opportunities to advance performance skills. The rim clicks and optional gourd/shaker in the percussion were included to evoke the sound of the pulli sticks (split bamboo sticks struck together) and ipu gourds used to accompany hula dances. Hand clapping is also used to accompany dancing, and the winds demonstrate this beginning at m. 40. Strive to play this piece as close to the indicated tempos as possible to help convey the excitement created by traditional Hawaiian hula and Tahitian dancing.

## About the Composer

Kevin Mixon is a National Board Certified Teacher and teaches instrumental music at Blodgett K-8 School, Syracuse City Schools, NY. He regularly presents clinics internationally at venues such as The International Society for Music Education Convention, The Midwest International Band and Orchestra Clinic, Music Educators National Conference events, and state and regional music conferences. His current clinic topics include urban and rural schools, special learners, curriculum integration, multicultural music, alternative rehearsal techniques, student discipline, and 21st-century learning.

He holds degrees, summa cum laude, from Onondaga Community College, Syracuse University, and the University of Illinois (Urbana-Champaign), and is currently completing a Certificate of Advanced Studies in Educational Leadership. Several of his articles have appeared in *Music Educators Journal*, *Teaching Music*, *The Instrumentalist*, and *The National Band Association Journal*. He is author of *Reaching and Teaching All Instrumental Music Students* and co-author of *Teaching Music in the Urban Classroom* (MENC/Rowman & Littlefield Publications). Mr. Mixon is also an accomplished composer and arranger with several published works for band and orchestra.

## KEVIN MIXON

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11

12

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B $\flat$  1 *f*

2 *f*

B. Cl. in B $\flat$

A. Sax. in E $\flat$  *f* Cue: A. Sax.

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc. *mf*

Timp.

Perc. 1 *mf*

2 *f*

Lower note=Shell of snare drum  
Higher note=Rim of snare drum

Shell of Bass Drum

Triangle

The musical score is written for a large ensemble. Measures 12-15 show the woodwinds and strings playing. Measures 16-17 show a cue for the Alto Saxophone and a change in the percussion section. The percussion section includes a snare drum, bass drum, triangle, and mallet percussion.

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

Cue: Tuba

*mf*

*mf*

Play

*mf*

Cue: Tuba

*mf*

*mf*

*mf*

*mf*

[illegible]

35



This musical score is for the percussion section of 'The Sound of Music'. It features a variety of instruments and rhythmic patterns. The score is written for a full orchestra, with the percussion section including:

- Fl.** (Flute) and **Ob. (Fl. 2)** (Oboe/Flute 2): Both play a single note (G4) with a forte (*ff*) dynamic.
- Cl. in Bb** (Clarinet in Bb): Two parts, both playing a single note (Bb4) with a forte (*ff*) dynamic.
- B. Cl. in Bb** (Bass Clarinet in Bb): Playing a single note (Bb4) with a forte (*ff*) dynamic.
- A. Sax. in Eb** (Alto Saxophone in Eb): Playing a single note (Eb4) with a forte (*ff*) dynamic.
- T. Sax. in Bb** (Tenor Saxophone in Bb): Playing a single note (Bb4) with a forte (*ff*) dynamic.
- Bar. Sax. in Eb** (Baritone Saxophone in Eb): Playing a single note (Eb4) with a forte (*ff*) dynamic.
- Tpt. in Bb** (Trumpet in Bb): Two parts, both playing a single note (Bb4) with a forte (*ff*) dynamic.
- Hn. in F** (Horn in F): Playing a single note (F4) with a forte (*ff*) dynamic.
- Tbn., Euph., Bsn.** (Trombone, Euphonium, and Bassoon): Playing a single note (Bb3) with a forte (*ff*) dynamic.
- Tuba**: Playing a single note (Bb2) with a forte (*ff*) dynamic.
- Mall. Perc.** (Mallet Percussion): Playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Click Mallet shafts together' is written above the staff.
- Timp.** (Timpani): Playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Dampen (no distinct pitch)' is written above the staff.
- Perc.** (Percussion): Two parts, both playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Wood Block' is written above the staff, and '(Opt. 2nd player doubling on Gourd or other Shaker)' is written below the staff.

The score is written for a full orchestra, with the percussion section including:

- Fl.** (Flute) and **Ob. (Fl. 2)** (Oboe/Flute 2): Both play a single note (G4) with a forte (*ff*) dynamic.
- Cl. in Bb** (Clarinet in Bb): Two parts, both playing a single note (Bb4) with a forte (*ff*) dynamic.
- B. Cl. in Bb** (Bass Clarinet in Bb): Playing a single note (Bb4) with a forte (*ff*) dynamic.
- A. Sax. in Eb** (Alto Saxophone in Eb): Playing a single note (Eb4) with a forte (*ff*) dynamic.
- T. Sax. in Bb** (Tenor Saxophone in Bb): Playing a single note (Bb4) with a forte (*ff*) dynamic.
- Bar. Sax. in Eb** (Baritone Saxophone in Eb): Playing a single note (Eb4) with a forte (*ff*) dynamic.
- Tpt. in Bb** (Trumpet in Bb): Two parts, both playing a single note (Bb4) with a forte (*ff*) dynamic.
- Hn. in F** (Horn in F): Playing a single note (F4) with a forte (*ff*) dynamic.
- Tbn., Euph., Bsn.** (Trombone, Euphonium, and Bassoon): Playing a single note (Bb3) with a forte (*ff*) dynamic.
- Tuba**: Playing a single note (Bb2) with a forte (*ff*) dynamic.
- Mall. Perc.** (Mallet Percussion): Playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Click Mallet shafts together' is written above the staff.
- Timp.** (Timpani): Playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Dampen (no distinct pitch)' is written above the staff.
- Perc.** (Percussion): Two parts, both playing a rhythmic pattern (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth) with a forte (*ff*) dynamic. The instruction 'Wood Block' is written above the staff, and '(Opt. 2nd player doubling on Gourd or other Shaker)' is written below the staff.

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2



**53 Legato ♩ = 100**

Fl. *p*

Ob. (Fl. 2) *p*

Cl. in B $\flat$  1 *p*

2 *p*

B. Cl. in B $\flat$

A. Sax. in E $\flat$  *p*

T. Sax. in B $\flat$  Cue: A. Sax. *p*

Bar. Sax. in E $\flat$

**Legato ♩ = 100**

Tpt. in B $\flat$  1

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc. *p*

Timp.

Perc. 1

2 Tri.

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.

1

2

65 Tempo I With energy! (♩ = 156)

Fl. *mp* *cresc.* *mf*

Ob. (Fl. 2) *mp* *cresc.* *mf*

Cl. in B $\flat$  1 *mp* *cresc.* *mf*

2 *mp* *cresc.* *mf*

B. Cl. in B $\flat$  *mp* *cresc.* *mf*

A. Sax. in E $\flat$  *mp* *cresc.* *mf*

T. Sax. in B $\flat$  *mp* *cresc.* *mf*

Bar. Sax. in E $\flat$  *mp* *cresc.* *mf*

Tempo I With energy! (♩ = 156)

Tpt. in B $\flat$  1 *mf*

2 *mf*

Hn. in F *mp* *cresc.* *mf*

Tbn., Euph., Bsn. *mp* *cresc.* *mf*

Tuba *mp* *cresc.* *mf*

Mall. Perc. *mf*

Timp. *mp*

Perc. 1 *mf* Snares off

2

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

Click Mallet shafts together

Dampen (no distinct pitch)

Wood Block

(Opt. 2nd player doubling on Gourd or other Shaker)

FPS83F

70 71 72 73 74 75

81



86

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc.

1

2

Cr. Cym.

*f*

This image shows a page of a musical score for a large orchestra. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in B $\flat$  (Clarinet in B-flat)
- B. Cl. in B $\flat$  (Bass Clarinet in B-flat)
- A. Sax. in E $\flat$  (Alto Saxophone in E-flat)
- T. Sax. in B $\flat$  (Tenor Saxophone in B-flat)
- Bar. Sax. in E $\flat$  (Baritone Saxophone in E-flat)
- Tpt. in B $\flat$  (Trumpet in B-flat)
- Hn. in F (Horn in F)
- Tbn., Euph., Bsn. (Trombone, Euphonium, and Baritone)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion)

The score is in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *fp* (fortissimo piano). The music is written for a full orchestral ensemble, with each instrument part clearly delineated by a bracket and a unique key signature.

Full Score

Joust

3

LARRY CLARK

Aggressive  $\text{♩} = 152$

Flute

Oboe (Opt. Flute 2)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Xylophone, Chimes, Timpani)

(Snare Drum, Bass Drum) Percussion

(Tom-tom, Tambourine, Crash Cymbals)

1 2 3 4 5 6

FPS88F

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4

9

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timpani

Perc.

Cr. Cym.

7 8 9 10 11 12 13

FPS88F

5

17

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timpani

Perc.

Chimes

14 15 16 17 18 19

FPS88F

6

25

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timpani

Perc.

20 21 22 23 24 25

FPS88F

JOSEPH COMPELLO

Bright Swing Beat (♩ = ca. 160 ♩ = ♩ ♩)

Flute, Piccolo

Oboe (opt. Flute 2)

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone, Euphonium, Bassoon

Tuba

Mallet Percussion (Vibraphone, opt.)

(Snare Drum, Bass Drum)

Percussion (Ride Cymbal, Floor tom)

1 2 3 4

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Fl.

Ob. (Fl. 2)

Cl. in B♭

B. Cl. in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Perc.

5 6 7 8

FPS86F

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ISBN 0-8258-7386-X

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