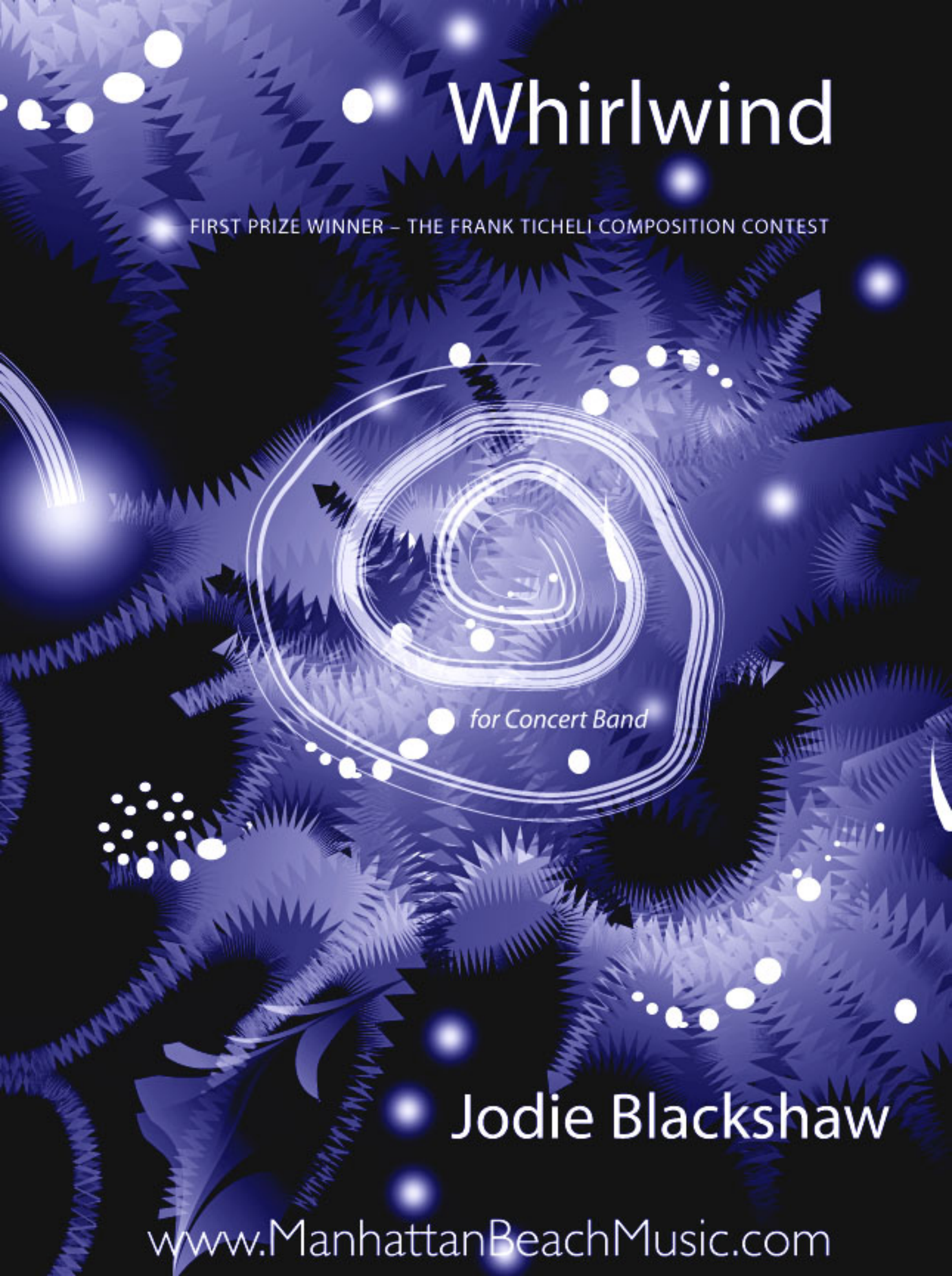
Whirlwind
FIRST PRIZE WINNER – THE FRANK TICHELI COMPOSITION CONTEST
for Concert Band
Jodie Blackshaw
www.ManhattanBeachMusic.com

WHIRLWIND

FOR CONCERT BAND

JODIE BLACKSHAW

INSTRUMENTATION

1 Full Score
8 Flute
1 Oboe
1 Bassoon
12 Bb Clarinet
3 Bb Bass Clarinet
5 Eb Alto Saxophone
2 Bb Tenor Saxophone
1 Eb Baritone Saxophone
8 Bb Trumpet
3 F Horn
4 Trombone
3 Euphonium B.C.
2 Euphonium T.C.
4 Tuba
1 Double Bass
1 Keyboard (opt.)
2 Drone (any bass instrument)
2 Glockenspiel
2 Snare Drum (and Whirly)
2 Medium Tom (and Whirly)
2 Bass Drum (and Whirly)
2 Suspended Cymbal (and Whirly)
2 Timpani

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MANHATTAN BEACH MUSIC

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DEDICATION

For my loving parents. Thank you for believing in me.

…and to David, for finding out about the competition in the first place.

PROGRAM NOTES

A number of unusual musical devices are used in *Whirlwind*, which distinguish it from other young band repertoire. The use of soundscape sections at the beginning and end of the piece introduce students to cueing from a conductor, free time, and an increased aural awareness of other players' contributions to the work.

Through its simple structural concepts such as using only four notes and a repeated melody in unison or loosely canonically, the work encourages the young player to focus not on pitch and harmony, but rather, on sound, tone color, form and expression.

The theatrical nature created by the soundscapes and the unusual percussion — handmade waterglass and rattle instruments, whirling tubes — allows each student to listen, watch and contribute in order to understand what's happening. As a result, each student gains a sense of empowerment through belonging; the reason for playing in band.

Whirlwind is the First Prize Winner of *The Frank Ticheli Composition Contest* (Category 1 — Beginning Band).

ABOUT THE SPECIAL INSTRUMENTS

And now, the star of our piece, the whirlies:

Do you already own a whirly? What is it? It is simply a length of corrugated (ribbed) irrigation hose (if you are offered a choice between the slotted and unslotted variety, you want the unslotted kind). This hose is similar to (but not quite the same as) the hose used in many above-ground swimming pools (the pool kind of hose is often a light blue color in the USA). However, the swimming pool kind of hose is made of a softer sort of plastic, and does not have as good a sound as hose made of a harder plastic. (The harder and better sounding hose is often a darker color, but not necessarily.) So, you are looking for a plastic irrigation hose that is made of a fairly hard plastic. By the way, at a pool supply, the "pressure hose" (also called "return hose') will probably sound better, as it is a stronger plastic. Plumbing supply shops should also carry the right kind of hose. But the diameter is of some importance (see later).

When we say that the hose is corrugated, we mean that it is ribbed around its diameter. You can easily see the ribbing, which looks like a series of adjacent rings around the hose.

How to tell whether the hose will sound good? If you thunk the hose with your knuckle, it will resound with a "conk!" sound (at a specific pitch, its fundamental). If (and here, you will need room, both above head and all around you) you spin the hose overhead, it will begin to sing.

Why does it sing? This is a chance for you to integrate science into the music class. The singing (caused, as with all wind instruments, by vibrating air) has to do with the *Bernoulli Principle*. Suffice it to say that when you spin the hose, the end near you moves slowly, the far end moves more quickly, there is a difference in air pressure, and air is pulled through the hose by the difference in air pressure between the ends. (It's the same principle by which lift occurs in airplane wings: faster air vs. slower air.) Air flowing over ribbing equals vibrations, and sound.

The faster you spin the hose, the higher the pitch: you'll probably be able to hear the overtone series ascend as you increase the speed.

The sound is quite unearthly. It's a bit like a bass flute (although it also has vocal quality to it), and four whirlies together might be the sound of a flying saucer (as the pitches interact, the effect is eerie and beautiful).

The best-sounding hose is usually not the 1 1/2 inch variety, but the wider diameter hose (2 inches to 2 1/2 inches in diameter). The wider hose often "speaks" more easily. You should cut the hose into varying lengths (for different fundamental pitches), from about five feet to about seven feet.

We plan to upload a video of the composer playing a whirly on the Manhattan Beach Music website (www.ManhattanBeachMusic.com), so you can see and hear for yourself.

The waterglass chimes:

How to create: Fill various sized glass jars and/or tumblers with water. Create different sounds by varying the amount of water in each glass and size of container. Experiment with different types of glass containers; wine glasses work well, as do glass bowls.

To play: Gently hit glass with a teaspoon, or drop a large, smooth pebble into the water.

The rattles:

Some ideas:
1. Thread 5 old cassette tapes together with strong string;
2. Try a set of old (or new) keys on a large round key ring;
3. Use aluminum foil trays with a handful of rice or split peas or lentils.

To play: (1) & (2) hold by string/keyring and rattle high above your head; (3) Hold tray by the corner and gently swirl around the rice/split peas/lentils...

That concludes the home-made instruments. We need next to discuss the "drone," the purpose of which is to provide your young musicians with an anchor point. This will provide each player with the opportunity to listen to the long notes at the end of each phrase of the melody and attempt to match their intonation. The drone part can be played either by an electronic keyboard, bass string instrument with a bow (such as a 'Cello or Double Bass), or alternatively, you could use a didgeridoo pitched in A.

This drone part will not only provide a strong reinforcement of the tonic, but will surely also add a very interesting color and hence new dimension to your piece. If interested in using a didgeridoo pitched in A, they are available from Alex Murchison in Australia. See his website for purchases and playing tutorials: www.echotree.com.au; there are also shops in the USA that specialize in unusual instruments and sell didgeridoos, such as Lark in The Morning (www.larkinthemorning.com).

TEACHING THE MUSIC

Goal: To encourage all students to listen, not only to themselves, but to each other.

Focus on:

1. 3/4 time signature
2. Free time
3. Interpreting and understanding a conductor's cue.
4. Tone color: through percussion highlights and home made instruments.
5. Tonal centre: students are to match pitch with tonic drone at end of each phrase.
6. Texture: through round, solos, and soundscapes.
7. Minor key.
8. *mf* and *mp* and inviting students to create a difference between them.

Sections A, & I: Soundscape (Free time. Play on cue.)

The score represents an idea of how this section may sound. The notation of waterglass chimes and rattles is only meant as a guide. Although each entrance is notated by a single note, a single sound is not necessarily intended. A large section (e.g., clarinets) may have many players, each with a waterglass. The conductor should cue each section, and the players should stagger their entrances to produce the most interesting soundscape. This holds true equally for the rattles.

It is best if every band member has a home-made instrument (see discussion on prior page) and that each individual is cued to play at the conductor's discretion.

Section B: Solo with whirlies

Every instrument has the solo written in their part. (On the score, cue size notation is used in all parts.) This gives you the flexibility to select your own soloist, and if you prefer, you may choose more than one for different occasions. Here's how to go about it:

1. The conductor announces that students can try out for the solo.
2. Those keen to try out perform the melody for their peers in rehearsal. Not only is this a chance for the conductor to hear various players on their own, it is also an excellent performance opportunity for students in a relaxed, supportive environment. The students in the band hear the soloists and are welcome to become involved in the selection process (if the conductor wishes).
3. The conductor makes the final decision and chooses up to three soloists for the part and alternates between them for various performances. Not only will this change the color of Section B, it also provides a back-up if your all too important soloist is sick on the day of an important performance.

Section C: Soundscape

Once again the score is only meant as a guide. To achieve what is printed with ease simply:

1. encourage all students to learn the last phrase of the melody off by heart;
2. as with the home-made instruments, cue each individual to play the last phrase only;
3. each will hold the last note (breathing as they need to) until everyone has played; and

4. the conductor directs the ensemble to decresendo and to cease playing by measure 6.

Some questions you may have:

"I have a band of 75 members, if everyone plays the last phrase on their own it will go too long!"

You may follow these guides for different sized ensembles:
A group of 25 students or less - everyone plays the last phrase on their own;
A group of 26-50 students—pair off the students to play together on cue;
A group of 51+ students—create teams of 3-5 students and elect a leader of each team. All leaders are standing up from the beginning. The conductor cues them to sit and then counts in the team they are the leader of, they play the last phrase together;

A group of 100+ students—you must be kidding, please get a life!

Why Concert A minor?

Many beginning band pieces are in common time and are based on Concert B flat, Concert E flat or Concert F major.

Whirlwind not only introduces 'new' ears to the haunting sounds of a minor key, it also introduces flautists and oboists to E natural! Experience has shown that many students on these instruments think that the 'B' and 'E' they play are the 'natural' ones (simply because flat keys dominate virtually all beginner band methods and charts). It can be very confusing for these players in their second or even third year of playing when they are finally introduced the real 'B natural' or 'E natural' (and quite a surprise to the Director!).

Whether we like to admit it or not, many percussionists can go through their entire band life without ever learning to read pitch. Whirlwind allows all of your percussionists to learn the melody on melodic instruments with the rest of the band without the need for confusing sharps and flats (the 'black' keys).

A minor also allows any string players that you have at your school to get involved!

"I don't have the time to teach my band all of these new notes!!"

You won't have to! It's all been done for you. On the Manhattan Beach Music website you will find the score and parts to 'Know your stuff' and best of all, it's a free download! The exercises have been composed carefully to introduce all students to the different rhythmic patterns and note combinations used in the Whirlwind melodic line. Once they can play all of the exercises in 'Know you Stuff' they will have no trouble playing all of Whirlwind.

You can be assured that EVERY student in your band will be able to:

play ALL of the notes in the melody;

play them in different combinations;

UNDERSTAND the different rhythmic patterns used; feel comfortable with triple meter.

When students think a piece is easy, they love it! It boosts their self esteem and they are prepared for new challenges.

Hence....

Confident & happy students = a confident & happy band = a confident & happy Band Director!

JODIE BLACKSHAW
CANBERRA, AUSTRALIA

WHIRLWIND

FOR CONCERT BAND

JODIE BLACKSHAW

A Soundscape

Free time. Play on cue.

no more than 40"↓

Flute — Waterglass chime, let ring

Oboe — Home-made rattle

Bassoon — Waterglass chime, let ring

B♭ Clarinet — Waterglass chime, let ring

B♭ Bass Clarinet — Home-made rattle

NOTE: Rattles and waterglass chimes should blend and not compete with the sound of the whirlies. See preface of score for construction tips and performance technique. Although each entrance is notated by a single note, a single sound is not necessarily intended. A large section (e.g., clarinets) may have many players, each with a waterglass. The conductor should cue each section, and the players should stagger their entrances to produce the most interesting soundscape. This holds true equally for the rattles. Therefore, this page is not to be interpreted literally, but should be seen as a graphic representation of a sparse soundscape created at your discretion.

E♭ Alto Saxophone — Waterglass chime, let ring

B♭ Tenor Saxophone — Waterglass chime, let ring

E♭ Baritone Saxophone — Home-made rattle

B♭ Trumpet — Waterglass chime, let ring

F Horn — Waterglass chime, let ring

Trombone — Home-made rattle

Euphonium — Home-made rattle

Tuba — Home-made rattle

Double Bass — Waterglass chime, let ring

Keyboard (optional) — Waterglass chime, let ring

Drone — Home-made rattle

DRONE: The drone part (always playing concert A) may be played by an electronic keyboard, bass stringed instrument, brass bass instruments, or (for an indigenous Australian sound) a didgeridoo in A.

Glockenspiel

PERFORMANCE NOTE TO CONDUCTOR AND PERFORMER: Make sure you allocate sufficient space between each Whirly player and the rest of the band so that Whirlies can be spun without contacting objects or persons. Spin Whirly vertically, beside you, (like a lasso) or horizontally above you (like a helicopter roter). Band members construct their Whirlies from 2-inch to 2½-inch diameter plastic corrugated hose (see preface).

Snare Drum (snares off) — Whirly

Medium Tom — Whirly *mp*

Bass Drum — Whirly *mf*

Suspended Cymbal — *mf* Whirly

Timpani — *f*

ISBN 1-59913-024-6 (complete set) ISBN 1-59913-025-4 (conductor score)

B Solo with whirlies

NOTE TO CONDUCTOR: The melody appearing at rehearsal letter B is played by a single person. You, the conductor, should decide who is best suited to play this solo melody (it appears in all the parts). If there is more than one player in your band who deserves this honor, you can pick a different soloist for each performance.

Like a whirlwind: slowly — getting faster — then slowly again

2

Fl. — *mp smooth and gentle*

Ob. — *mp smooth and gentle*

Bsn. — *mp smooth and gentle*

B♭ Cl. — *mp smooth and gentle*

B♭ Bass Cl. — *mp smooth and gentle*

E♭ Alto Sax. — *mp smooth and gentle*

B♭ Ten. Sax. — *mp smooth and gentle*

E♭ Bar. Sax. — *mp smooth and gentle*

B♭ Tpt. — *mp smooth and gentle*

F Hn. — *mp smooth and gentle*

Tbn. — *mp smooth and gentle*

Euph. — *mp smooth and gentle*

Tuba — *mp smooth and gentle*

D.B. — *mp smooth and gentle*

Kbrd. — *mp smooth and gentle*

Drone

Glock. — *mp smooth and gentle*

Sn. Dr.

Med. Tom

Bass Dr.

Sus. Cym.

Timp.

C Soundscape

NOTE TO CONDUCTOR: Cue players approximately as shown (see preface).

Play melody on cue and hold last note

3

Fl. — *mf clingingly*

Ob. — *mf clingingly*

Bsn. — *mf clingingly*

B♭ Cl. — *mf clingingly*

B♭ Bass Cl. — *mf clingingly*

E♭ Alto Sax. — *mf clingingly*

B♭ Ten. Sax. — *mf clingingly*

E♭ Bar. Sax. — *mf clingingly*

B♭ Tpt. — *mf clingingly*

F Hn. — *mf clingingly*

Tbn. — *mf clingingly*

Euph. — *mf clingingly*

Tuba — *mf clingingly*

D.B. — *mf clingingly*

Kbrd. — *mf clingingly*

Drone — on cue — *mp*

Drone should be played by more than one player. If using brass bass instruments, always use at least two to maintain the drone as a continuous sound. The drone will provide the band with a stable pitch for intonation. (Electronic keyboard, bass stringed instrument, or didgeridoo in A may be used if available.)

Glock. — let ring

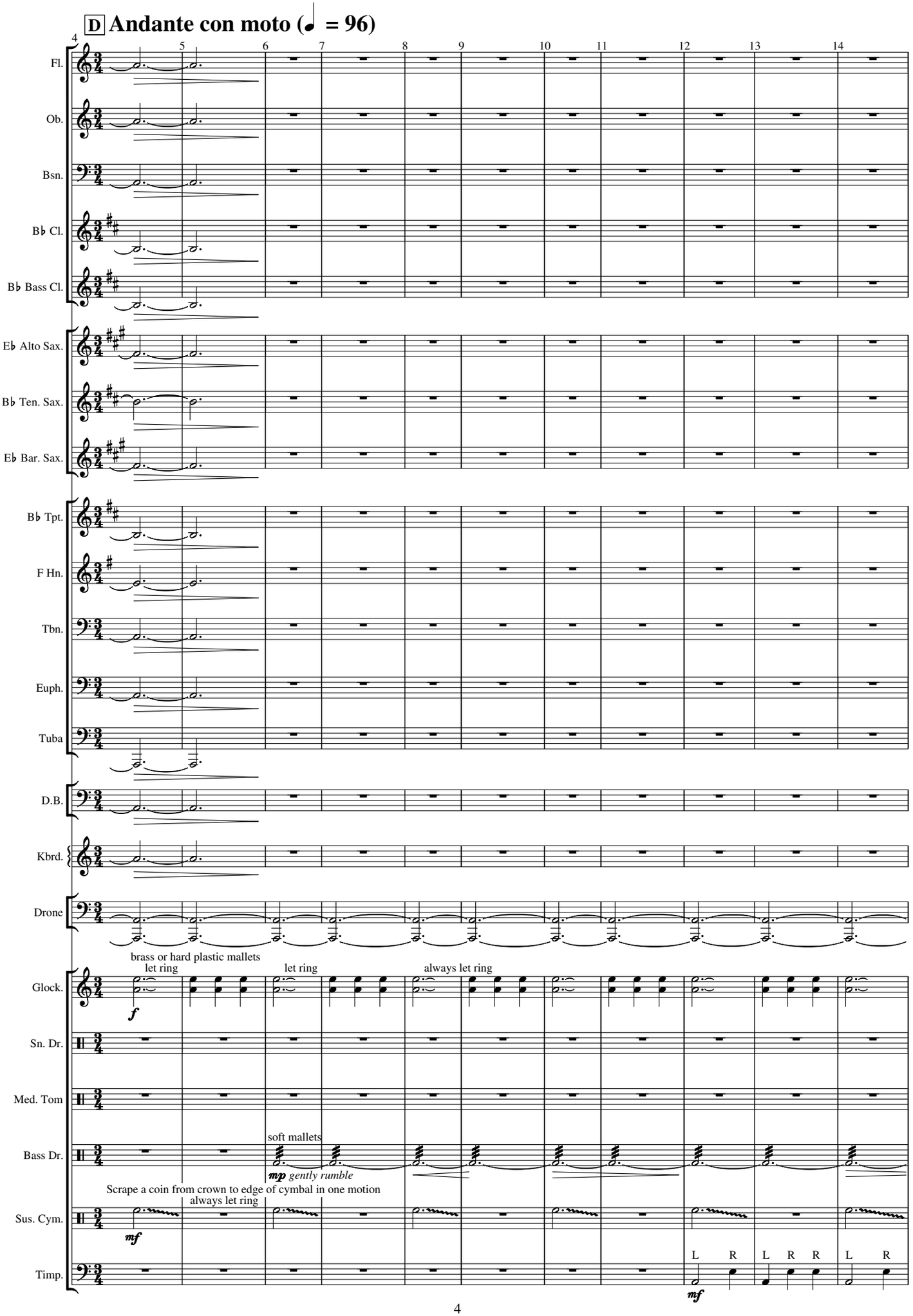
Sn. Dr. — to Snare Drum

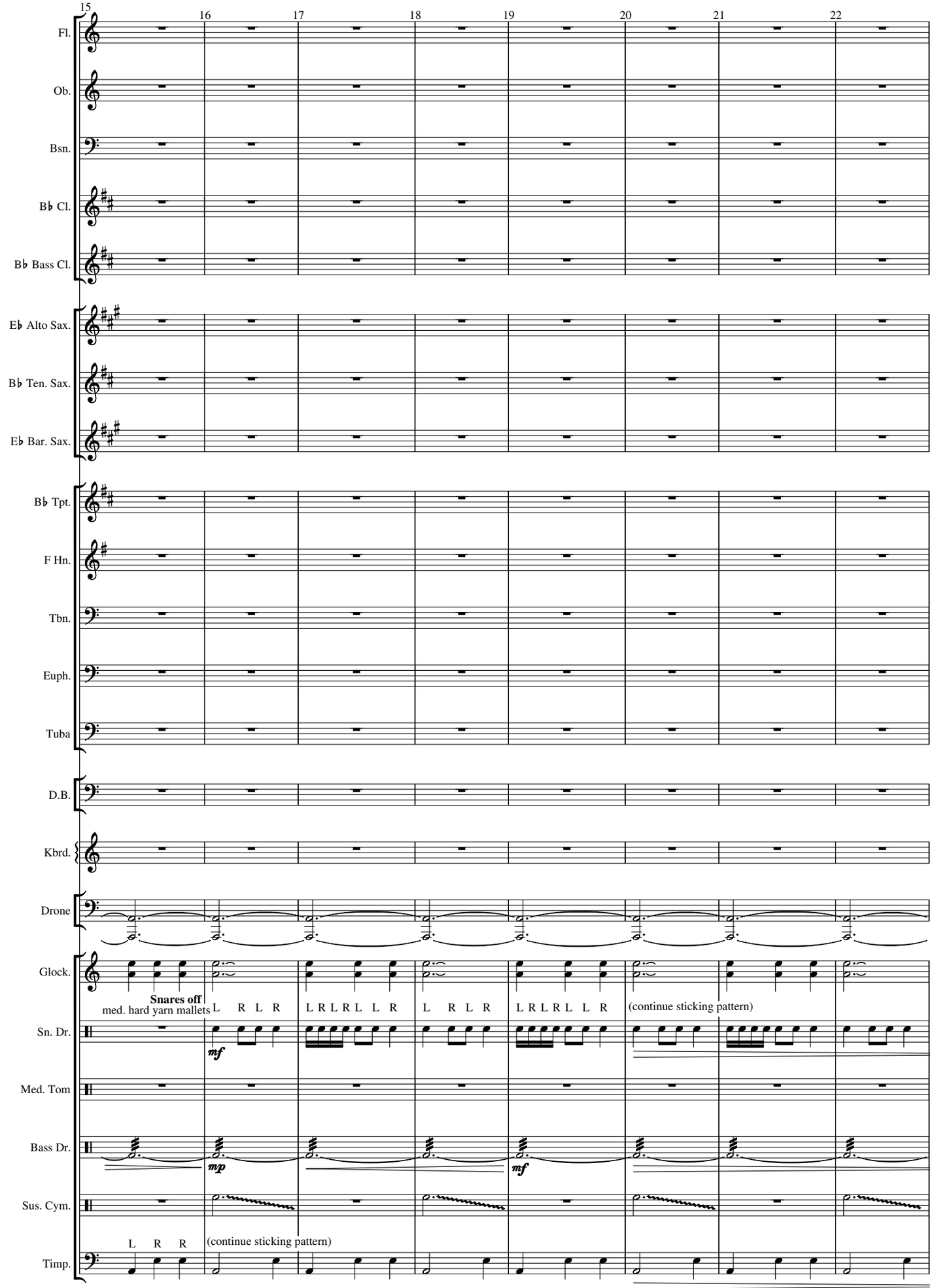
Med. Tom — to Medium Tom

Bass Dr. — to Bass Drum

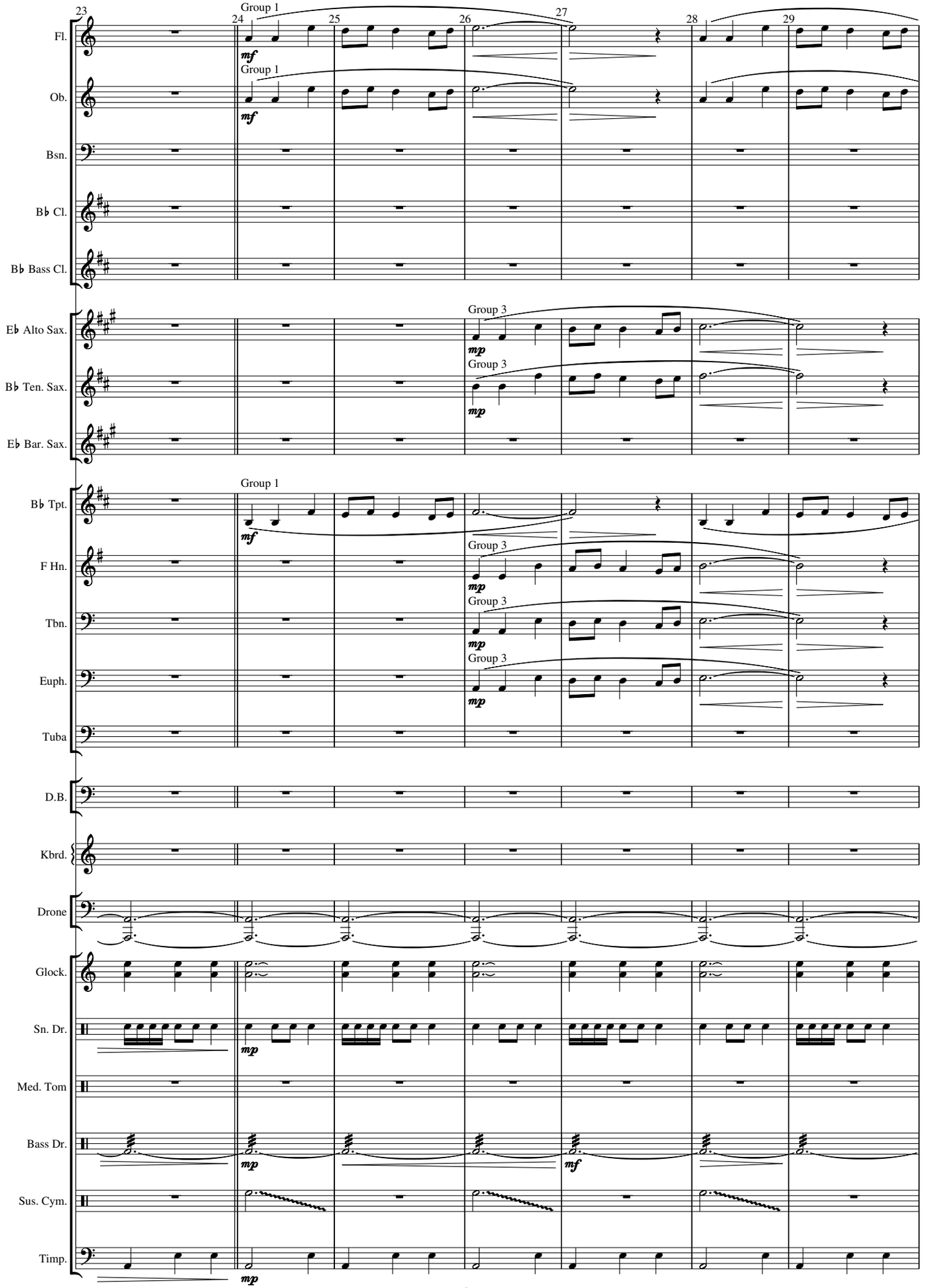
Sus. Cym. — to Suspended Cymbal

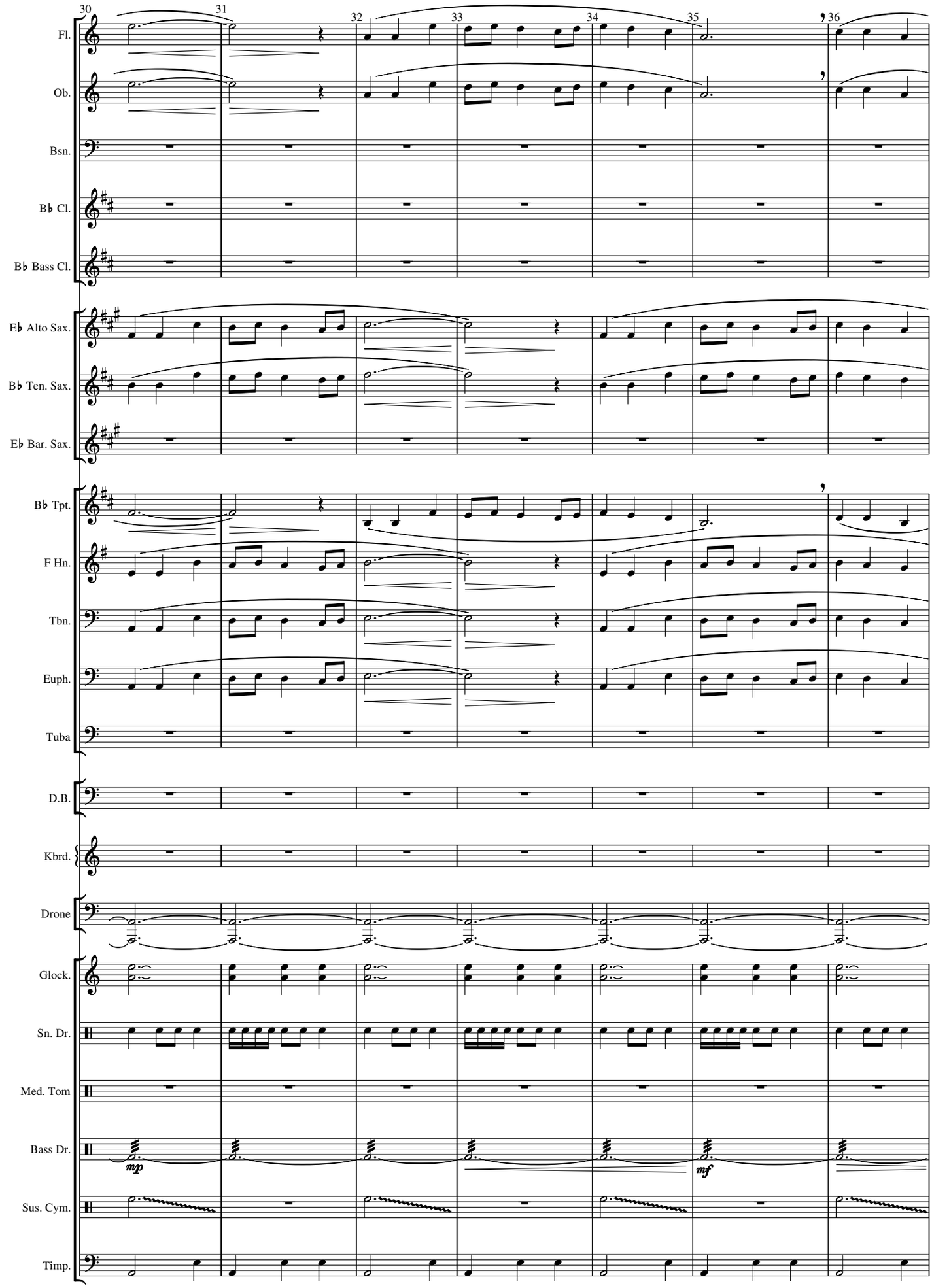
Timp.

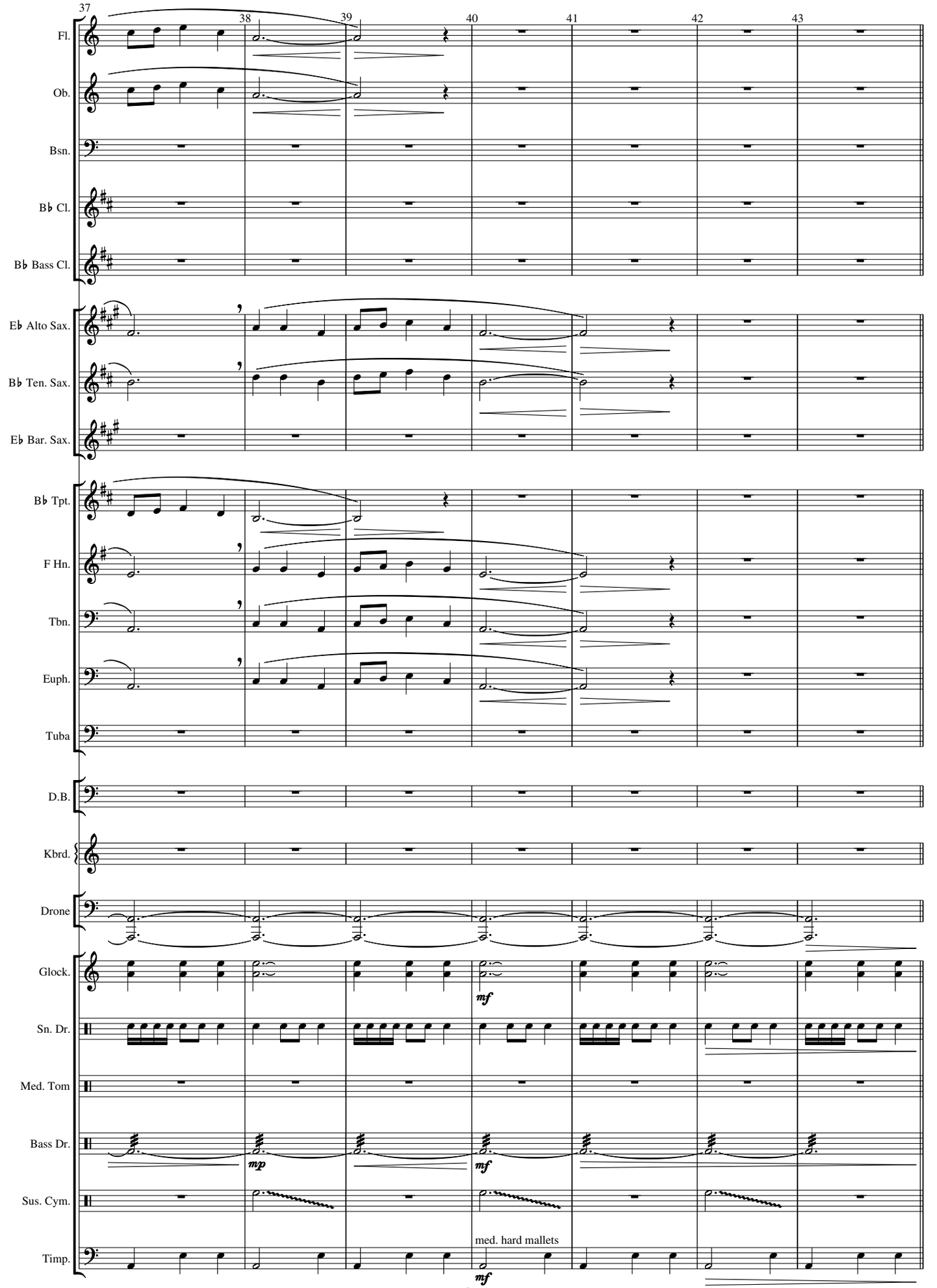

D Andante con moto (♩ = 96)
4
5
6
7
8
9
10
11
12
13
14
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
brass or hard plastic mallets
let ring
let ring
always let ring
Glock.
f
Sn. Dr.
Med. Tom
soft mallets
Bass Dr.
mp gently rumble
Scrape a coin from crown to edge of cymbal in one motion
always let ring
Sus. Cym.
mf
L R L R R L R
Timp.
mf

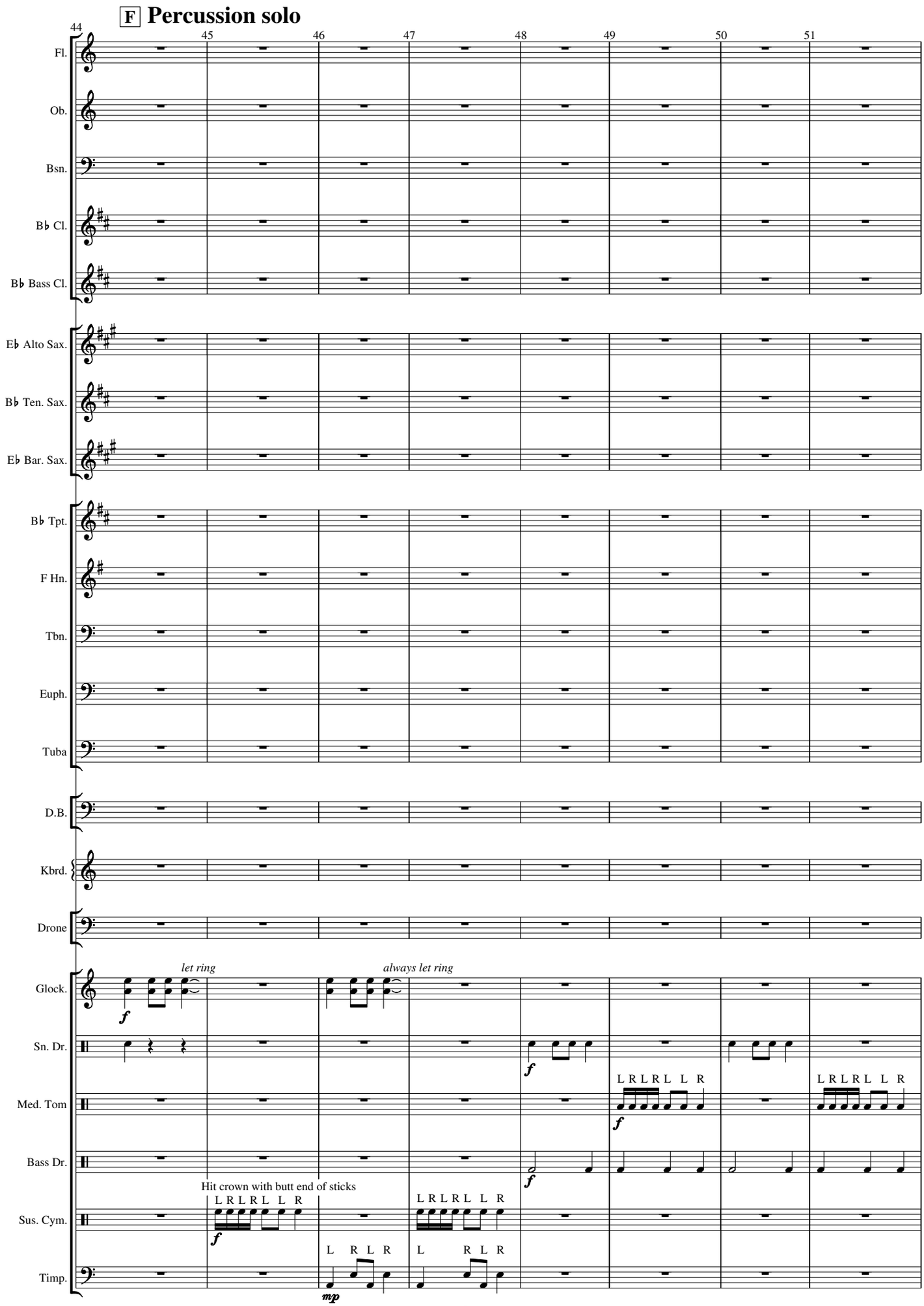

15
16
17
18
19
20
21
22
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Snares off
med. hard yarn mallets
L R L R
L R L R L L R
L R L R
L R L R L L R
(continue sticking pattern)
Sn. Dr.
mf
Med. Tom
Bass Dr.
mp
mf
Sus. Cym.
L R R
(continue sticking pattern)
Timp.

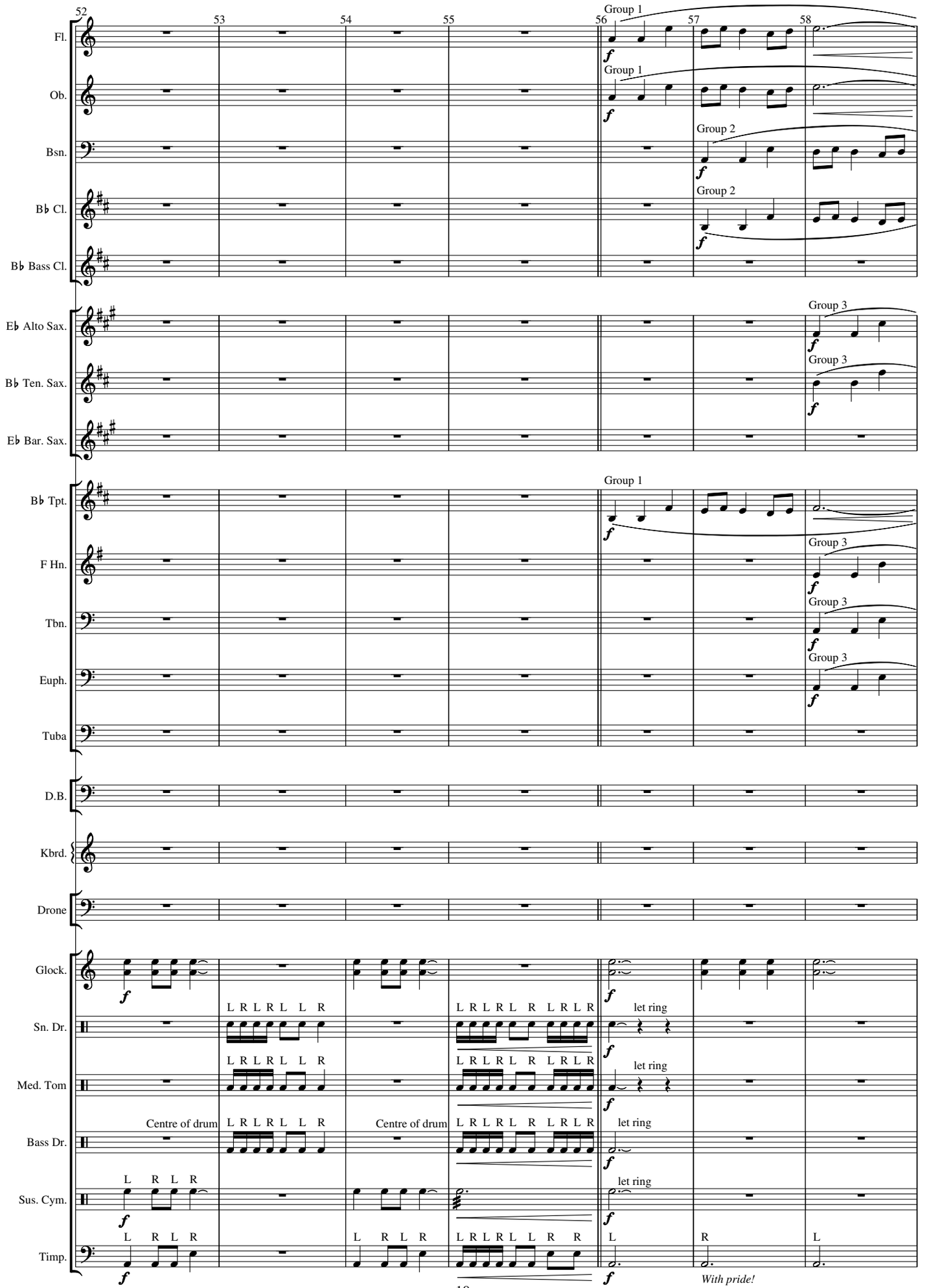
E Two–part round

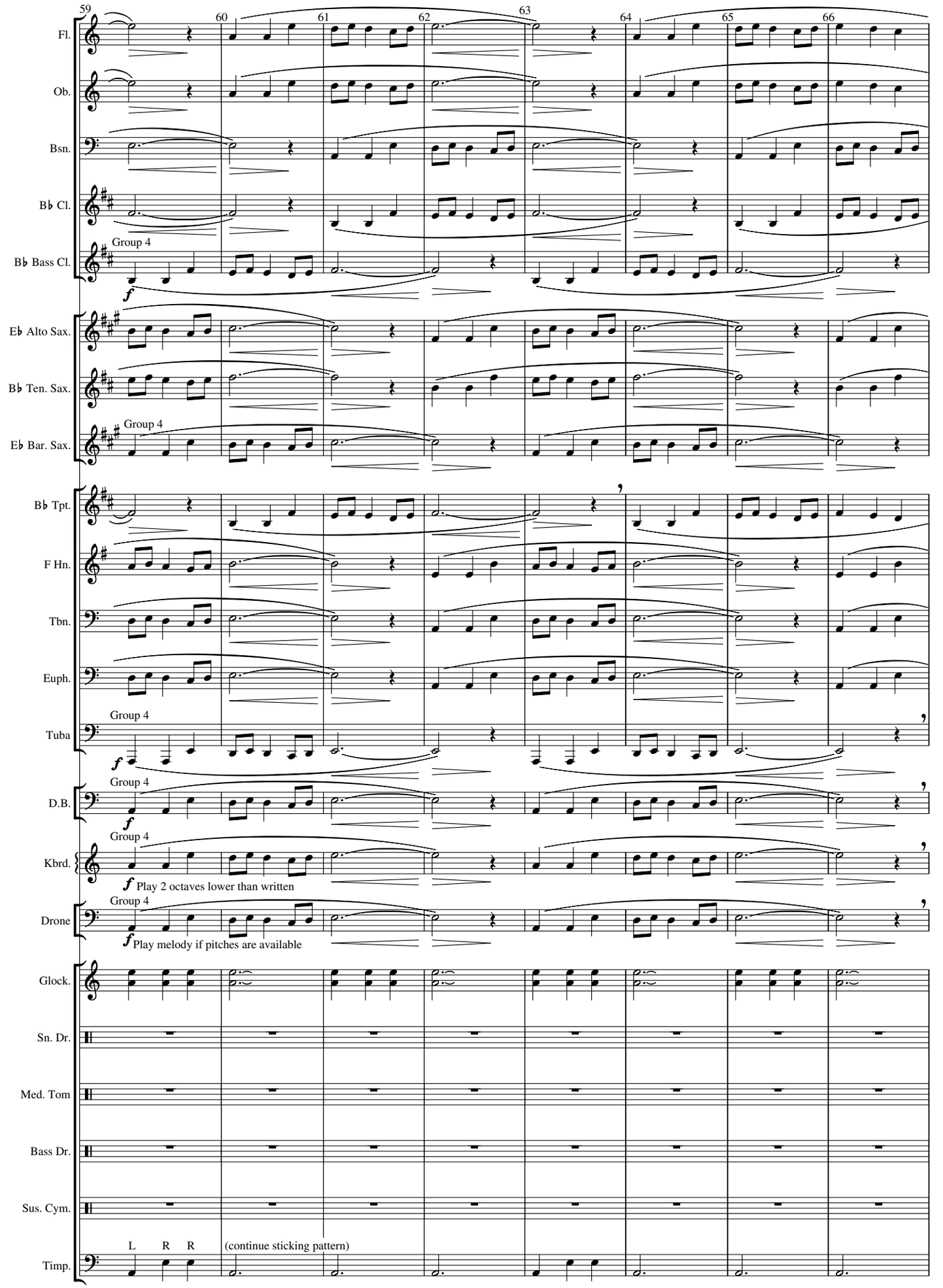


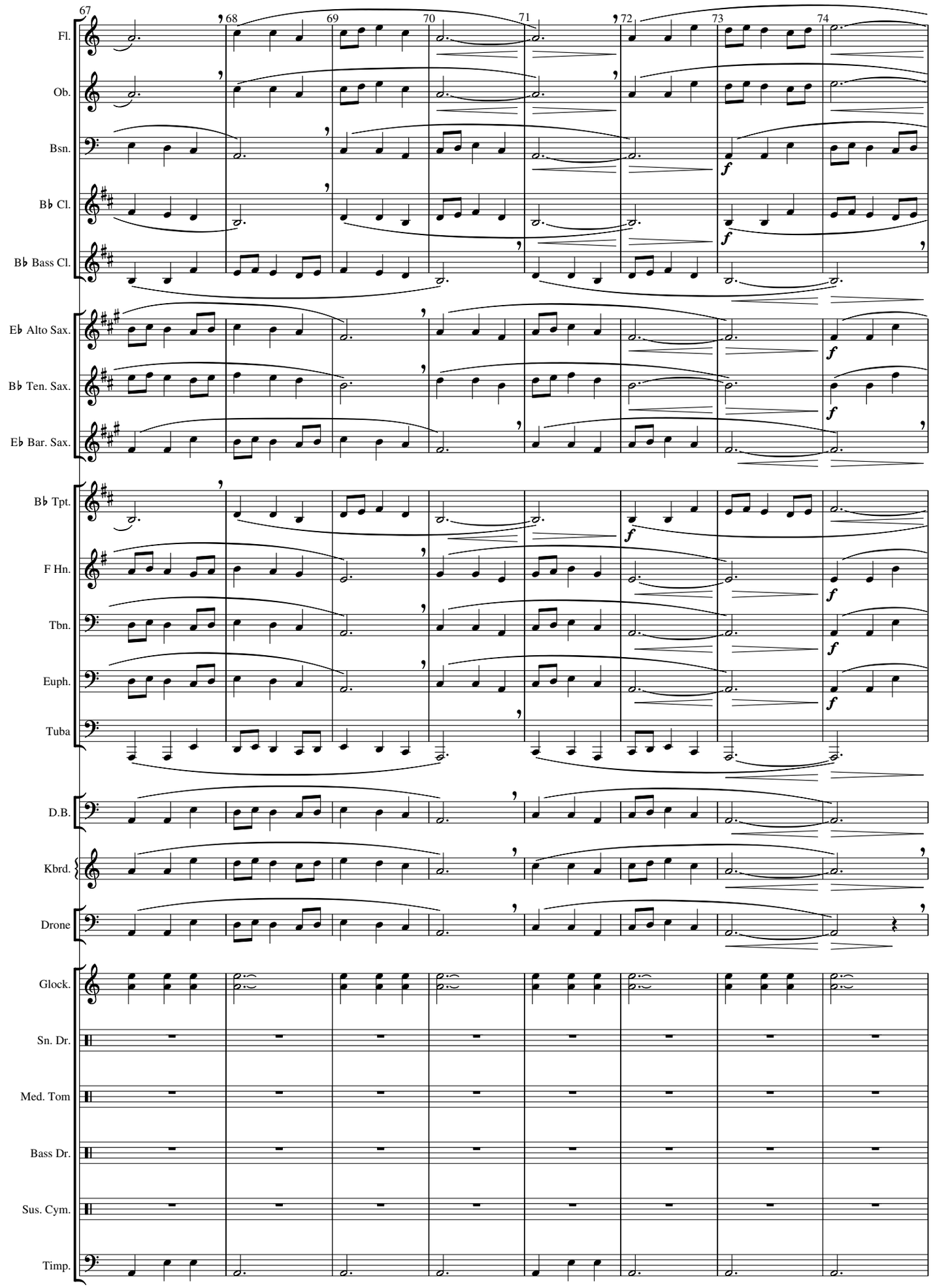

30
31
32
33
34
35
36
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Timp.
mp
mf

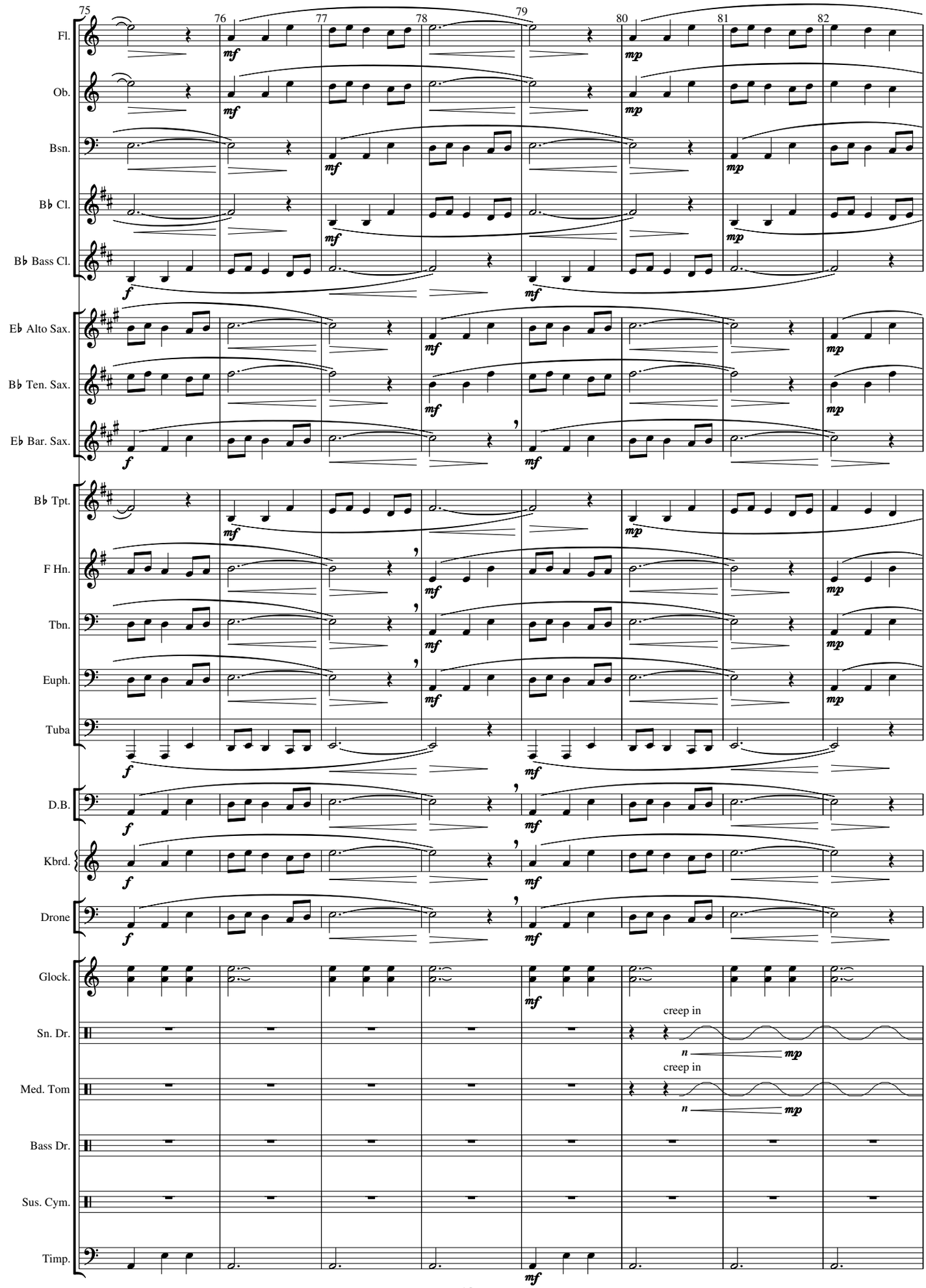

37
38
39
40
41
42
43
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
mf
Sn. Dr.
Med. Tom
Bass Dr.
mp
mf
Sus. Cym.
med. hard mallets
Timp.
mf

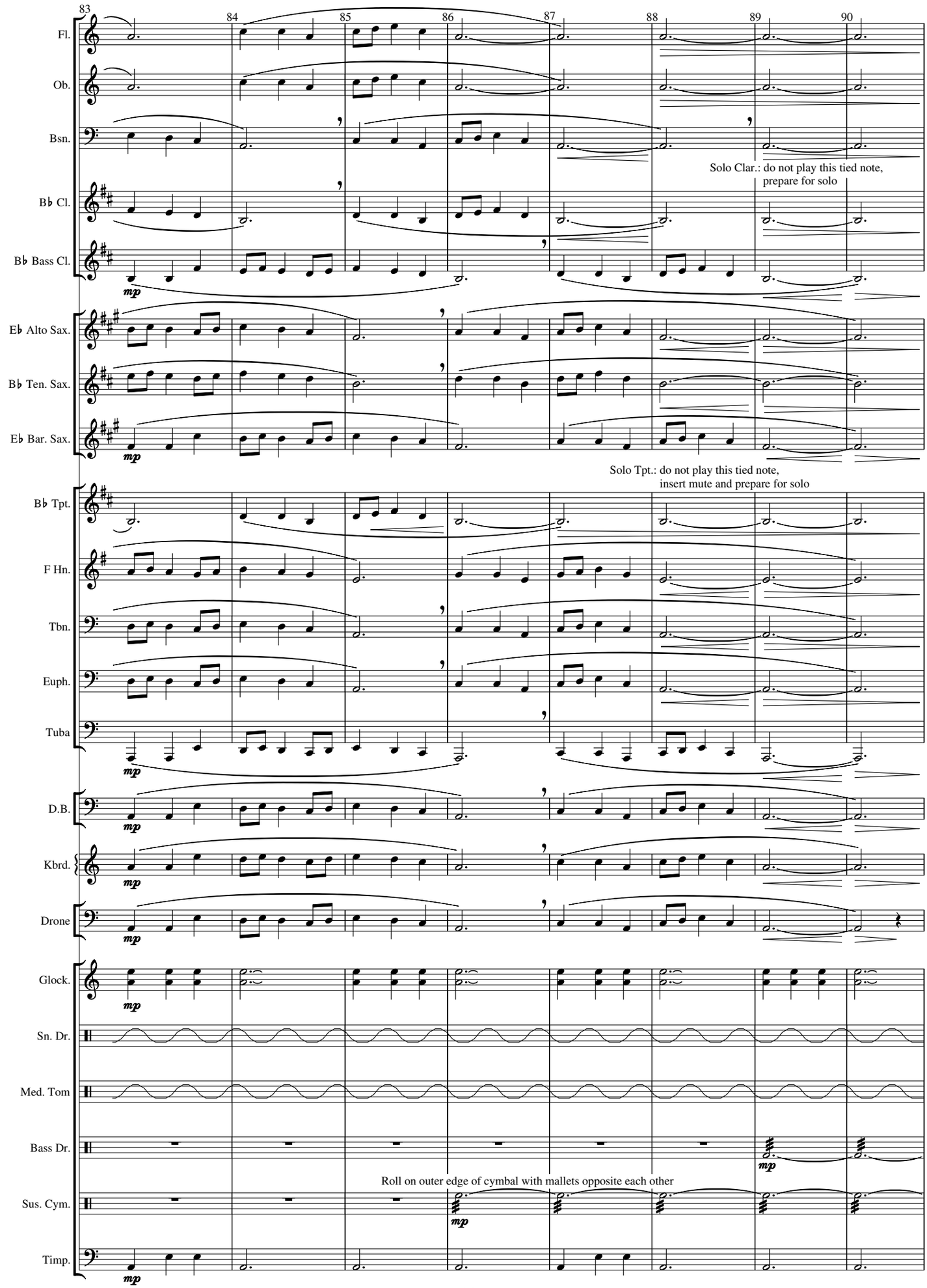

F Percussion solo
44
45
46
47
48
49
50
51
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
let ring
always let ring
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Hit crown with butt end of sticks
Timp.
L R L R L L R
L R L R L L R
L R L R L L R
L R L R L L R
L R L R
L R L R
mp


G Four–part round
52
53
54
55
56
57
58
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Timp.
Group 1
Group 2
Group 3
L R L R L L R
L R L R L R L R L R
let ring
Centre of drum
L R L R
L R L R L L R R
With pride!


59
60
61
62
63
64
65
66
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
Group 4
f
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
Group 4
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
Group 4
f
D.B.
Group 4
f
Kbrd.
Group 4
f Play 2 octaves lower than written
Drone
Group 4
f Play melody if pitches are available
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
L R R
(continue sticking pattern)
Timp.


67
68
69
70
71
72
73
74
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Timp.
f


75
76
77
78
79
80
81
82
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Timp.
creep in
creep in


83
84
85
86
87
88
89
90
Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
Sus. Cym.
Timp.
mp
Solo Clar.: do not play this tied note,
prepare for solo
Solo Tpt.: do not play this tied note,
insert mute and prepare for solo
Roll on outer edge of cymbal with mallets opposite each other

H Solo with echo

Like a whirlwind: slowly — getting faster — then slowly again

91 92 93

Fl.

Ob.

Bsn.

B♭ Cl. — *Solo* — *mf*

B♭ Bass Cl.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpt. — *Solo* straight mute — *mp* echo Solo Clar. and match its Tempo changes

F Hn.

Tbn.

Euph.

Tuba

D.B.

Kbrd.

Drone

Glock.

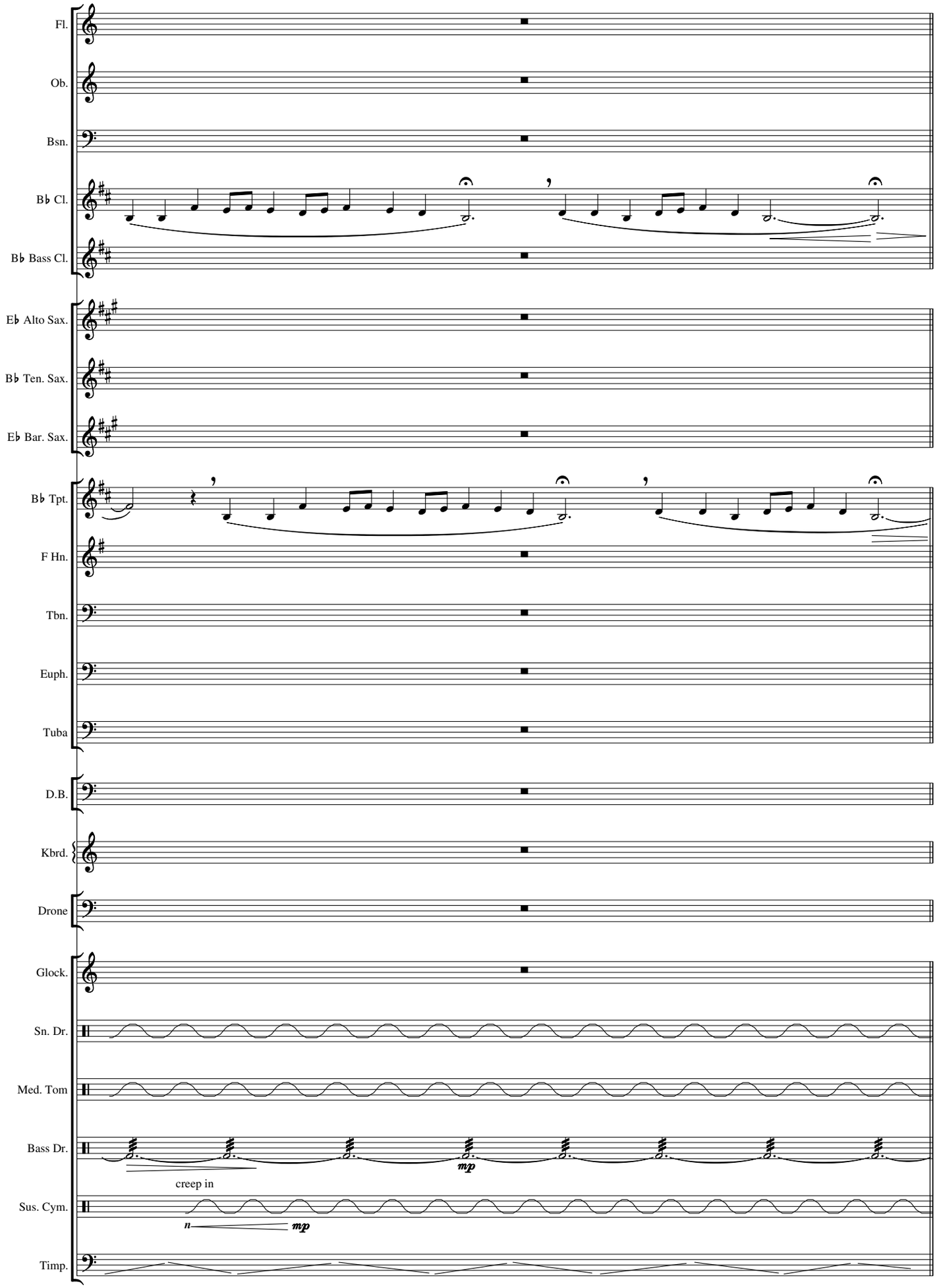
Sn. Dr.

Med. Tom

Bass Dr.

Sus. Cym. — (dim. when Tpt. enters) let ring to Whirly

Timp. — L R R L — *mp* — Place suspended or ride cymbal upside down in centre of largest timpani. Place mallets either side of cymbal and roll on cymbal. Whilst doing so, move Timp. pedal up and down as notated.


Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Bass Cl.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpt.
F Hn.
Tbn.
Euph.
Tuba
D.B.
Kbrd.
Drone
Glock.
Sn. Dr.
Med. Tom
Bass Dr.
mp
creep in
Sus. Cym.
n
mp
Timp.

I Soundscape

Free time. Play on cue.

94

Fl.
Waterglass chime
let ring

Ob.
Home-made rattle

Bsn.
Waterglass chime
let ring

B♭ Cl.
Waterglass chime
let ring

B♭ Bass Cl.
Home-made rattle

E♭ Alto Sax.
Waterglass chime
let ring

B♭ Ten. Sax.
Waterglass chime
let ring

E♭ Bar. Sax.
Home-made rattle

B♭ Tpt.
Waterglass chime
let ring

F Hn.
Waterglass chime
let ring

Tbn.
Home-made rattle

Euph.
Home-made rattle

Tuba
Home-made rattle

D.B.
Waterglass chime
let ring

Kbrd.
Waterglass chime
let ring

Drone
Home-made rattle

Glock.

Sn. Dr.
n

Med. Tom
n

Bass Dr.
let ring

Sus. Cym.
n

Timp.
End roll. Let ring.

PRESERVING OUR MUSIC

IT IS IMPORTANT TO PRESERVE OUR MUSICAL HERITAGE
FOR FUTURE GENERATIONS

Acidic paper has been in widespread use since the turn of the century, and has become the bane of archivists, librarians, and others who seek to preserve knowledge intact, because it literally will self-destruct as it ages. Some paper, only three or four decades old, already has become impossible to handle — so brittle it crumbles to the touch. Surely we do not want today's music to be unavailable to those who will inhabit the future. If the music of the Renaissance had not been written on vellum it could never have been preserved and we would not have it today, some four hundred years later. Let us give the same consideration to the musicians in our future.

It was with this thinking that Manhattan Beach Music in 1988 first addressed the needs of the archivist by printing all of its concert band music on acid-free paper that met the standards specified in the American National Standard for Information Sciences — Permanence of Paper for Printed Library Materials (ANSI Z39.48-1984). The standard was revised on October 26, 1992 to include coated papers; all of our new editions and reprints of older editions meet this revised standard. With proper care and under proper environmental conditions, this paper should last for at least several hundred years.

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This paper meets the requirements of ANSI/NISO Z39.48-1992
(Permanence of Paper) 

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