

CSI-NY 2025

Directors Reading Band

with Shelley Jagow



<https://www.shelleyjagow.com>

About the composer:

- **John Estacio (b. 1966)** is a Canadian composer.
- Served as **composer-in-residence** for: Edmonton Symphony Orchestra, Calgary Philharmonic, Calgary Opera
- **Two JUNO Award nominations**
Western Canadian Music Award
National Arts Centre Award for Composers
- **Toronto Symphony Orchestra** premiered the orchestral version of *Frenergy* at **Carnegie Hall in 2011**

About the repertoire:

- **Title:** *Frenergy*
- **Composer:** John Estacio
- **Commissioned by:** Edmonton Symphony Orchestra in **1998**
- **Transcribed for band by:** Fraser Linklater in **2011**
- **Title meaning:** Blend of “frantic” and “energy,” reflecting the work’s lively and energetic character
- **Musical style:** Brisk tempo in **6/8 meter**, featuring four short melodic ideas exchanged among instruments
- **Duration:** Approximately **5 minutes**
- **Grade level:** 5.5–6 (advanced)
- **Publisher:** Boosey & Hawkes
- **Recommended use:** Excellent **concert opener or closer**

Pedagogy:

- Low reeds articulating in time and style with percussion
Layering of motifs and balance
- **Letter C: Expressive Musicianship Concept T-1**
3 before D: Expressive Musicianship Concept D-1
Letter D1: Expressive Musicianship Concept A-3

CONCEPT T-1 The faster the notes, the longer (proportionally) they should become.

Exception: With a large ensemble in a "live" room, it is best to play faster notes as staccato.

Set *O* indicates Original notation. Set *S* indicates how notation should be Stylistically performed.

T1.1 Exercise in 2/4; F Major (mm. 1-8) [Jagow]

Flute
Oboe
Keyboard
Mallet

S

TIP If winds try to play faster notes too short, this often leads to tension and rhythmic imprecision.

B♭ Clarinet
B♭ Bass Cl.
B♭ Tenor Sax.
B♭ Trumpet
Baritone T.C.

S

E♭ Alto Sax.
E♭ Bari Sax.

S

F Horn

S

Trombone
Baritone B.C.
Bassoon
Tuba

S

Tempo

CONCEPT D-1 Ensemble dynamics are relative to instrumentation and balance.

For ensemble crescendos, lower voices should crescendo faster/more than the higher voices.
 For ensemble decrescendos, lower voices should decrescendo slower/less than the higher voices.

Set *O* indicates Original notation. Set *S* indicates how notation should be Stylistically performed.

D1.1 Exercise in 4/4; B-flat Major (mm. 1-8) [Jagow]

Dynamics/Balance

TIP Consider teaching dynamic vocabulary on a scale of 1 - 10 with 1 being the softest and 10 the loudest (but never louder than what is beautiful!). Or fine balance dynamics by adding plus (+) or minus (-) symbols.

Instrumentation:
 System 1: Flute, Oboe, Keyboard
 System 2: B♭ Clarinet, B♭ Bass Cl., B♭ Tenor Sax., B♭ Trumpet, Baritone T.C.
 System 3: E♭ Alto Sax., E♭ Bari Sax., E♭ Alto Cl.
 System 4: F Horn
 System 5: Trombone, Baritone B.C., Bassoon, Tuba

CONCEPT A-3 The last note of a slur takes on the character of the following note.

Set *O* indicates Original notation. Set *S* indicates how notation should be Stylistically performed.

● A3.1 Exercise in 4/4 and 6/8; B-flat Major (mm. 1-8) [Jagow]

Flute
Oboe
Keyboard
Mallet

S

TIP Players must look ahead to play correct style in advance.

B \flat Clarinet
B \flat Bass Cl.
B \flat Tenor Sax.
B \flat Trumpet
Baritone T.C.

S

E \flat Alto Sax.
E \flat Bari Sax.

S

F Horn

S

Trombone
Baritone B.C.
Bassoon
Tuba

S

Articulations/Accents

About the composer:

- **Alfred Reed (1921–2005)** was an American composer, arranger, conductor, and educator.
- Served in **World War II** as a musician arranger for **529th Army Air Force Band**, creating **100+ works**.
- Worked as staff composer and arranger for both the **National Broadcasting Corporation (NBC)** and the **American Broadcasting Corporation (ABC)**.
- Became **conductor of the Baylor Symphony Orchestra** in 1953 at **Baylor University**, Waco, Texas.
- Joined the **University of Miami School of Music faculty** in 1966.
- Composed over **250 published works** for concert band, wind ensemble, orchestra, chorus, and chamber ensembles.
- Recognized as one of the **most prolific and frequently performed American composers**.

About the repertoire:

- **Title:** *Gallop (Finale) from First Suite for Band*
- **Composer:** Alfred Reed
- **Year Composed:** 1975
- **Duration:** Approximately **2 minutes, 30 seconds**
- **Grade Level:** 4
- **Publisher:** E.B. Marks (through Hal Leonard)
- **Style:** Authentically styled **American circus galop**
- **Tempo marking:** *“As fast as possible (but no faster)”*
- **Meter:** 6/8, **Allegro molto** – presents rhythmic layering challenges
- **Features:**
 - **Woodwind feature** evokes a **miniature steam calliope**
 - **Short melodic ideas** exchanged among instruments
- **Recommended use:** Ideal **concert opener or closer**

Pedagogy:

- March style
- Balancing of **colors** and quick **dynamic contrast**
- **ms 22: Expressive Musicianship Concept M-9**
- **ms 24-26: Expressive Musicianship Concept E-1**
- **ms 58: Expressive Musicianship Concept R-3**

CONCEPT M-9 Melodic or thematic parts should be brought out over parts that accompany or are merely rhythmic or harmonic.

Set *O* indicates Original notation. Set *S* indicates how notation should be Stylistically performed.

M9.2 Exercise in 4/4; D minor (mm. 1-8) [Jagow]

Melody/Phrasing

TIP Ask students if they can recognize whether the phrase is the melody, countermelody, or accompaniment.

CONCEPT E-1 Trills of a beat or longer in melodic passages should begin slowly before transitioning to a faster trill.

Keeping the faster part of the trill even is often more important than the speed itself.

Set *O* indicates *Original* notation. Set *S* indicates how notation should be *Stylistically* performed.

E1.2 Exercise in 4/4; F Major (mm. 1-8) [Jagow]

TIP The trill alternates between the primary note and upper diatonic note. The trill must sound as part of the musical line and not a separate entity. Guide players in using the most efficient trill fingerings.

Embellishments

About the composer:

- **John Mackey (b. 1973)** is an American composer.
- Holds **Bachelor of Fine Arts** from **Cleveland Institute of Music**, where he studied with **Donald Erb**.
- Earned a **Master of Music** degree from **The Juilliard School**, studying with **John Corigliano**.
- Specializes in composing for **dance** and **symphonic winds**.

About the repertoire:

(CONTENT WARNING: This program note describes an act of public mass violence and may be traumatic or uncomfortable to some readers. Discretion is advised.)

- **Title:** *Some treasures are heavy with human tears*
- **Composer:** John Mackey
- **Year Composed:** 2021
- **Duration:** Approximately **6 minutes, 50 seconds**
- **Grade Level:** 4
- **Publisher:** Osti Music
- **Background:**
 - Inspired by the tragic mass shooting on **August 4, 2019**, in the **Oregon Historic District of Dayton, Ohio**, where 9 people were killed and 17 injured in under 30 seconds.
 - The piece is **not programmatic**; instead, it is an **abstract meditation on grief**.
 - Explores a range of emotions: **denial, shock, fury, anguish**, and an **incomplete peace**.
- **Musical Elements:**
 - Begins with a **lullaby-like motif** between **flute and vibraphone**.
 - Includes **crystal glasses** and **whirly tubes** to create an ethereal atmosphere.
 - Introduces a **disorienting fog** of **trombone glissandi**, later joined by **timpani**.
 - Alternates between **G minor** (home key) and brief shifts to **C major**, suggesting fleeting hope.
 - Builds to a **dramatic climax**, a **wailing moment of rage** and **trauma**.
 - Concludes with a **return to peacefulness**, interrupted only by a **muted trumpet solo** that fades suddenly, symbolizing unresolved loss.
 - Haunting, reflective, and emotionally profound—a powerful memorial through music.

Pedagogy:

- Color/timbre piece; soundscape
- Keeps percussion busy with color instruments; not typical for a lyrical piece; timpani glissando
- Short solo opportunities
- Climaxes; moments (ms. 31) vs THE EVENT (ms. 63) and EVENT (ms. 74)
- **Releases:** ms. 22 *niente* analogy raccoon and cotton candy; ms. 32 breath release

Expressive Musicianship Concept RL-1

CONCEPT RL-1 Release in SATB sequence.

S = Soprano	A = Alto	B = Bass
Release <i>slightly early</i> to ictus	Release <i>on</i> ictus	Release <i>slightly after</i> ictus

O indicates Original release. S indicates Stylistic release.

● RL1.4 TICHELI: Peace (mm. 33-37) [© 2015 Manhattan Beach Music. Used by Permission]

TIP If you conduct the release with a circle gesture, the players can release as follows:

TIP Remember to edit the dynamics in order to balance the decrescendo.

Releases

About the composer:

- **Sonia Ivette Morales-Matos (b. 1961)** is a Puerto Rican composer, performer, and educator living in USA
- Comes from a family of distinguished musicians.
- Holds a BM degree from Berklee College of Music, specializing in composition and jazz.
- Earned a MM degree in both composition and jazz studies from Indiana University, Bloomington.
- Her compositions span a wide range of styles and genres
- Recognized as one of the most promising female composers from Latin America.

About the repertoire:

- Title: *Fiesta No. 4 for Winds & Percussion*
- Composer: Sonia Ivette Morales-Matos
- Year Composed: 2023
- Duration: Approximately 6 minutes, 40 seconds
- Grade Level: 4
- Publisher: Murphy Music Press
- Commissioned by: Wright State University; Premiere Performance: 2024 CBDNA North Central Division Conference; Director: Dr. Shelley Jagow, Director of Bands
- Significance: Composer's first work for wind ensemble

Pedagogy:

- Ad libitum Latin percussion instruments
- Celebrating DEI; Silver Melted into Sound Festival (SMIS)
- Find the groove vs just time
- Bass clarinet solo opportunity

About the composer:

- **Jonathan Dagenais (b. 1978)** is a Canadian composer, conductor, and educator.
- Holds a **Master's degree in conducting** from **McGill University**.
- Earned a **Bachelor's degree in composition** from the **Université de Montréal**.
- Actively composes and arranges for **wind orchestra**.

About the repertoire:

- Title: ***Mouvement Frénétique***
- **Composer:** Jonathan Dagenais
- **Year Composed:** 2018 / 2020
- **Duration:** Approximately **5 minutes, 30 seconds**
- **Grade Level:** 4
- **Publisher:** Alfred Music
- **Commissioned for:** 30th anniversary of the **Fennette Wind Band** from **Saint-Jerôme High School**
- **Features:**
 - **Dynamic and frenetic** rhythmic energy
 - Based on a **simple 4-note motif** that is repeated, varied, and developed
 - **Minimalist** aesthetic
 - Use of the **Lydian mode** for added brightness and complexity

Pedagogy:

- Articulations
- Mixed meter

ms 81: Expressive Musicianship Concept R-3

CONCEPT R-3 In fast tempo, a rhythmic dot or tied note should not be played.

Set *O* indicates Original notation. Set *S* indicates how notation should be Stylistically performed.

R3.1 Exercise in 4/4; B-flat Major (mm. 1-8) [Jagow]

TIP The length of space may be dependent on selected tempo.

System 1:
O Flute, Oboe, Keyboard, Mallet
S

System 2:
O B \flat Clarinet, B \flat Bass Cl., B \flat Tenor Sax., B \flat Trumpet, Baritone T.C.
S

System 3:
O E \flat Alto Sax., E \flat Bari Sax.
S

System 4:
O F Horn
S

System 5:
O Trombone, Baritone B.C., Bassoon, Tuba
S

About the composer:

- **Andrew David Perkins (b. 1978)**, American arranger, composer, and conductor.
- degrees and certifications: Bachelor of Fine Arts from Michigan State University; Master of Music from the University of Michigan; Specialist certificate in orchestration from Berklee College of Music
- **Director of Instrumental Music and Music Technology at Fenton High School in Fenton, MI.**
- His music is published **exclusively through APOLLO STUDIOS (ASCAP).**

About the repertoire:

- **Title:** *Alcatraz*
- **Composer:** Andrew David Perkins
- **Year Composed:** 2014
- **Duration:** Approximately **6 minutes, 40 seconds**
- **Grade Level:** 4.5–5
- **Publisher:** Apollo Studios
- **Programmatic Focus:**
 - Follows **story of three criminals** from **sentencing to incarceration to escape** from **Alcatraz.**
- **Musical Characteristics:**
 - Scored with a **cinematic flair.**
 - **Ominous opening:** slow tempo, foreboding mood, dramatic **texture and dynamic contrasts.**
 - Use of **changing meters** and **repetitive vibraphone figures** builds tension and uncertainty.
 - A sudden **presto** section introduces a **frantic and intense** escape sequence.
 - Features **driving percussion**, continued meter changes, and **bold sustained lines.**
 - Ends with a **sudden fade to silence**, inviting contemplation of the escapees' ultimate fate.
- **Link:** [Watch on YouTube](#)

Pedagogy: tuning

half diminished 7th
($\flat 7$) or ($m7^{\flat 5}$)

[dim triad + m7]



Andrew David Perkins

Re: Alcatraz

To: Shelley Jagow

September 5, 2019 at 8:32 PM

Hi Shelley,

First, thanks for programming ALCATRAZ, it was my first real concert band work and doesn't get nearly the play that I'd like it to, as it's one of my favorites. Also, I have (and really like) your book on wind instrument tuning, really cool to see your name pop up, as we've selected each other's work!

I haven't published any recordings of ALCATRAZ (besides the original mockup on my website) mostly because of intonation issues or tempo issues with other performances. Those half-diminished chords are really tricky and if they're not just right, it's

RESOURCES



This method presents interpretative suggestions to use for band directors and students in the following nine areas:

1. Rhythm
2. Melody and Phrasing
3. Dynamics and Balance
4. Embellishments
5. Articulations and Accents
6. Style
7. Tempo
8. Releases
9. Intonation

Each area presents a variety of concepts for musical expressiveness, and excerpts to use during warm-ups or when transferring an expressive concept to the band's current literature.

The method includes:

- **Intonation exercises** that illustrate how to properly tune a chord
- **Scale-based exercises** written in the common keys of F, B \flat , and E \flat that can be used as part of a rehearsal warm-up to reinforce expressive concepts
- **Band excerpts** to illustrate how expressive concepts can be transferred to actual wind band literature
- A **key sheet** to explore how players' parts may be edited to increase the quality of musicianship
- More than **40 ideas** for increasing the ensemble's **musical potential**
- A **sample lesson plan** and **template** to illustrate how to transfer knowledge to your current curriculum
- **Conductor's score** and **6 student books**:
 1. C: Flute, Oboe, Keyboard Percussion
(no lower than F 4 for Flute, and no higher than C 6 for Oboe)
 2. B \flat : Clarinet, Bass Clarinet, Tenor Saxophone, Trumpet, and Baritone T.C.
(no lower than D 4 for Tenor Saxophone, and no higher than E 5 for Trumpet)
 3. E \flat : Alto and Baritone Saxophones
(no lower than D 4 and no higher than C 6 for Alto and Baritone Saxophones)
 4. F: Horn
(no lower than B \flat 3 and no higher than E 5 for Horn)
 5. Bass Clef: Trombone, Baritone B.C., and Bassoon
(no higher than D 4 and no lower than B \flat 2)
 6. Bass Clef: Tuba
(no higher than D 3 and no lower than B \flat 1)
- Additional **TIPS** in the conductor's score for teaching each concept



Teacher's Manual

EXPRESSIVE MUSICIANSHIP

Concepts and Exercises to Develop a Band's Musical Potential

Shelley Jagow