

# ★ Shining Star ★

Grade 1.5

## Teaching Suggestions

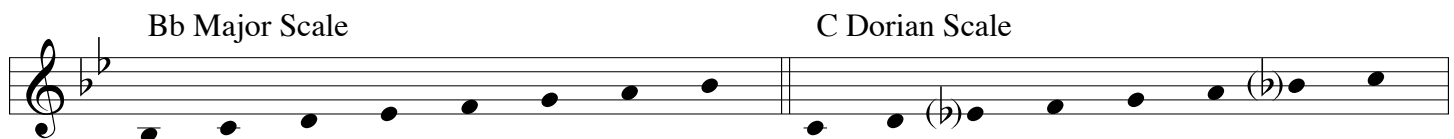
*The Cygnet Series* is composed for first, second or third year band musicians. Schools that have beginning band every day can play the Series towards the end of the first year.

Each piece in the Series can be played by a large ensemble with full instrumentation or by a small ensemble with mixed instrumentation that may be missing entire sections. Four clarinet parts are included - two for those who can play across the break ("High Clarinet") and two for those who cannot.

All students parts have cues. If your students have never seen them, you might point them out as both guides to help them come in at the right time and also to reinforce a weak or missing section of the band.



*Shining Star* is in the **Dorian Mode** and has harmonies that are a little different than what students may be used to. These harmonies can be demonstrated by playing a Bb Major scale. After this, play the same scale notes but start on Concert C and go one octave to C. Listen for the flatted seventh scale step, the minor third and, when compared with the C Natural Minor, the raised sixth note.



**After the Dorian Scale has been learned**, play measure 87 to the end with the following variations:

- as written.
- have the students add 1 flat to their key signature. (If they have sharps, cancel one sharp). This is the C Natural Minor. Play 87 to the end and hear the difference.
- have students add one flat but every time they have a Bb Concert, make it a B natural. This is the Harmonic Minor, the key most of us are used to hearing. Play and hear the difference.
- repeat as written to hear the difference. See chord analysis below.

### Chord Analysis - Measure 87 to End

- As Written: cm - FM(add6) |  $\surd$  |  $\surd$  | cm | gm | cm to end
- Nat. Minor: cm - fm(add6) |  $\surd$  |  $\surd$  | cm | gm | cm to end
- Harm. Minor: cm - fm(add6) |  $\surd$  |  $\surd$  | cm | GM | cm to end

Measures: 87 | 88 | 89 | 90 | 91 | 92 to end

**Shining Star** has **asymmetrical phrases** that vary from two to five or six measures long. A good place to demonstrate this is at 55. The phrases here have the following lengths: 3 measures, 4 measures, 6 measures. Have your students figure out the phrases at 68 (2 measures, 5 measures).

**Shining Star** is always played legato. This is a good opportunity to have your ensemble practice the following tonguings:

- the standard "t" sound in "too."
- the softer "d" sound in "doo." (Young ensembles love this one!)
- the even softer "l" sound of "loo."

The "d" or "l" sound is recommended.

# Conductor Score

Performance Time - 3:00

# ★ Shining Star ★

For Cygnet Band

Craig Thomas Naylor

Filled with Beauty and Awe ♩ = ca. 96

The score is for a 3/4 time piece in B-flat major. It features the following parts and markings:

- Flute 1 / Oboe 2:** *legato*, *p*
- High Clarinets 1/2:** *p legato*
- Bb Clarinets 1/2:** *legato*, *p*
- Alto Saxophone 1/2:** *legato*, *p*
- Tenor Sax / Bass Cl.:** *B. Cl.*, *p*, *+ t. sax*
- Baritone Sax:** *p*
- Trumpet 1/2:** *alto sax cues*, *legato*, *p*
- French Horn 1/2:** *a2*, *p*
- Trombone / Baritone 1/2:** *Bass Clarinet Cues - 2° only*, *p*
- Tuba:** *p*
- Bells:** *p*
- Percussion:** *let vibrate (l. v.)*, *p*, *l. v.*, *sus. cym. - med. yarn mallets*

Bassoon can play any from: trombone 1, 2 or tuba

7

Fl./Ob. 1/2

High Cl. 1/2

Bb Cl. 1/2

A. Sax. 1/2

T. Sax/B. Cl.

Bari. Sax

Tpt. 1/2

F. Hn. 1/2

Tbn./Bar. 1/2

Tuba

Bells

Perc.

*1° - cued in 2°*

*B. Cl.*

*trombone/tuba cues*

*simile*

+ bass drum

15

Fl./Ob. 1 2

High Cl. 1 2

Bb Cl. 1 2

A. Sax. 1 2

T. Sax./B. Cl.

Bari. Sax

Tpt. 1 2

F. Hn. 1 2

Tbn./Bar. 1 2

Tuba

Bells

Perc.

*oboe*

*a2*

*+2°*

*+2°*

Detailed description: This is a page of a musical score for a band, titled 'Shining Star - p. 3'. The score covers measures 15 through 20. The instruments listed on the left are Fl./Ob., High Cl., Bb Cl., A. Sax., T. Sax./B. Cl., Bari. Sax., Tpt., F. Hn., Tbn./Bar., Tuba, Bells, and Perc. The key signature is one flat (Bb). Measure 15 starts with a treble clef and a key signature of one flat. The Fl./Ob. part has a rest in measure 15 and then enters in measure 16 with a half note G4, marked *a2*. The High Cl. part has a rest in measure 15 and then enters in measure 16 with a half note G4. The Bb Cl. part has a half note G3 in measure 15, marked *+2°*. The A. Sax. part has a whole note chord of G4-B4 in measure 15, marked *+2°*. The T. Sax./B. Cl. part has a half note G4 in measure 15. The Bari. Sax. part has a whole note chord of G4-B4 in measure 15. The Tpt. part has a whole note chord of G4-B4 in measure 15, marked *+2°*. The F. Hn. part has a half note G4 in measure 15. The Tbn./Bar. part has a half note G4 in measure 15. The Tuba part has a half note G3 in measure 15. The Bells part has a rest in measure 15. The Perc. part has a half note G4 in measure 15. The score continues with similar patterns in measures 16-20.