



TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 1 ½  
WB448F  
\$7.00

# RON ARNON

## *Woodlands Celebration*

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 30



## About the Composer



Born and raised in a suburb of New York City, **Ron Arnon** began studying piano with his parents at the age of six. He concurrently started taking cello lessons at age nine. A few years later he entered the Juilliard School pre-college division, where he continued instruction in cello along with formal studies in theory, ear training, chamber music, orchestral performance, and music composition.

Mr. Arnon presently works as an operations supervisor for the Ken County Department of Aeronautics at the Gerald R. Ford International Airport in Grand Rapids, Michigan. He devotes much of his free time to writing and arranging music for various ensembles and instrumental combinations in the classical and jazz styles. He holds a bachelor's degree from Brandeis University and a master's degree in public administration from New York University.

## About the Composition

*Woodlands Celebration* is a joyful march that can be included in virtually any concert program. At the start of the middle section (measures 17–20), the conductor of a smaller ensemble may instruct clarinets, saxes, 2nd trumpets and horns to play *forte* so as to create a smooth and even transition to the subdued melody. The harmonic uncertainty of measures 32–34 are enhanced by the reduced dynamic level (echo effect) at measures 37–39. Percussion should be especially soft at measures 40–41 so as to elicit the maximum “surprise” of the *subito forte* at measure 42 that announces the recapitulation.

## Correlation with TRADITION OF EXCELLENCE™

*Woodlands Celebration* correlates with *Tradition of Excellence* Book 1, page 30.

In measures 63–65, the flutes have an optional trill. A *trill* is a rapid alteration between the printed pitch and the note a step higher. It can either be a whole step or a half step depending on the key signature. The trill in *Woodlands Celebration* alternates between B $\flat$  and C, a whole step.

Teaching objective:

Reinforce Theory & Composition concepts learned on pages 9 and 12 of *Tradition of Excellence*, Book 1, by asking students to complete the following activity.

- In the first 16 bars, please label the Introduction and the Theme. Where does the Theme reappear? (Measure 44.) What terms could you use to describe the music in between the Theme and its reappearance (measures 17–43)?

Guide students in a discussion of the music in this advanced activity:

- How many measures are in the Introduction? (There are 5 measures in the Introduction.)
- The Theme is made up two phrases. How many measures are in each phrase? (There are 5 measures in the first phrase, and 6 measures in the second phrase.)
- How do the number of measures in the Introduction and in each phrase of the Theme of *Woodlands Celebration* compare to other compositions in  $\frac{4}{4}$  or  $\text{C}$  time you are rehearsing?
- Do the number of measures in a phrase make the music “feel” a certain way to you as a performer or as a listener? What words would you use to describe that feeling? (“Lopsided” and “uneven” are two possible responses. There doesn’t have to be a “correct” response, as the purpose of this activity is to engage students in analyzing and discussing all of the music that they’re learning.)
- How do the number of measures in a phrase affect how you perform the music on your instrument? (“Concentrate more,” “take a bigger breath,” etc.)

**Instrumentation List**

8 – Flute  
 2 – Oboe  
 6 – 1st B♭ Clarinet  
 6 – 2nd B♭ Clarinet  
 2 – E♭ Alto Clarinet  
 2 – B♭ Bass Clarinet  
 2 – Bassoon  
 4 – 1st E♭ Alto Saxophone  
 4 – 2nd E♭ Alto Saxophone

2 – B♭ Tenor Saxophone  
 2 – E♭ Baritone Saxophone  
 4 – 1st B♭ Trumpets  
 4 – 2nd B♭ Trumpet  
 6 – F Horn  
 6 – Trombone  
 2 – Baritone  
 2 – Baritone TC  
 4 – Tuba

1 – Electric Bass  
 2 – Bells  
 3 – Triangle, Crash Cymbals  
 3 – Snare Drum, Bass Drum  
 2 – Advanced Snare Drum, Bass Drum\*  
 2 – Timpani *optional* (2 drums)  
 1 – Rehearsal Piano  
 1 – Full Conductor Score

\*An Advanced Snare Drum part is provided for students with a greater achievement level. The Snare Drum and Advanced Snare Drum parts may be played simultaneously so that students of all levels may participate in the performance of this piece. The Bass Drum's music is identical in each part.

Additional scores and parts are available.

Approximate Performance Time—3:00

To hear a recording of this or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

**Percussion Assignment Chart**

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:									
PERCUSSION ASSIGNMENT CHART	Student Name	Bells	Triangle	Crash Cymbals	Snare Drum	Adv. Snare Drum	Bass Drum	Snare Drum	Timpani		

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**Dates to Remember:**

Commissioned for the Commemoration of the Fifteenth Anniversary of the  
Forest Hills Central Woodlands 5/6 School, Grand Rapids, Michigan.

# Woodlands Celebration

Full Conductor Score  
Approx. performance time—3:00

Ron Arnon (b. 1971)  
American Composer (ASCAP)

**Allegro** (♩ = 112–126)

Flute  
Oboe  
B♭ Clarinets 1/2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
E♭ Alto Saxophones 1/2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1/2  
F Horn  
Bassoon Trombone Baritone  
Tuba  
Bells  
Triangle  
Crash Cymbals  
Snare Drum  
Bass Drum  
Advanced Snare Drum  
Bass Drum  
Timpani (F, B♭)  
Rehearsal Piano

**Allegro** (♩ = 112–126)

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**Allegro** (♩ = 112–126)

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6

7 8 9

Fl.

Ob.

B $\flat$  Cls. 1/2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

E $\flat$  A. Saxes 1/2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

6

1 2

B $\flat$  Tpts.

F Hn.

Bsn.  
Trb.  
Bar.

Tuba

6

Bells

Tri.  
C. Cyms.

S.D.  
B.D.

Adv. S.D.  
B.D.

Timp.

6

Pno.

*mf*

*mf*

*mf*

*a2*

*a2*

10 11 12 13

Fl. *f*

Ob. *f*

B $\flat$  Cls. 1/2 *f*

E $\flat$  A. Cl. *f*

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

E $\flat$  A. Saxes 1/2 *f* a2

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

E $\flat$  B. Sax. *f*

11

B $\flat$  Tpts. 1 *f*

2 *f*

F Hn. *f*

Bsn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

11

Bells *f*

Tri. *mf*

C. Cyms. *mf*

S.D. *mf*

B.D. *mf*

Adv. S.D. *mf*

B.D. *mf*

Timp. *f*

11

Pno. *f*



Musical score for measures 19-23. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cls., E♭ A. Cl., B♭ B. Cl.), Saxophones (E♭ A. Saxes, B♭ T. Sax., E♭ B. Sax.), Trumpets (B♭ Tpts.), Horns (F Hn.), Bassoon/Trumpet/Baritone (Bsn. Trb. Bar.), Tuba, Bells, Triangle/Cymbals (Tri. C. Cyms.), Snare Drum (S.D.), Bass Drum (B.D.), Advanced Snare Drum (Adv. S.D.), Tom-tom (Timp.), and Piano (Pno.).

Measures 19-23 are marked with dynamics: *mf* (measures 21-23), *mp* (measures 21-23), and *p* (measures 21-23). A first ending bracket is present in measures 22-23 for the E♭ A. Saxes part.

A large "SAMPLE" watermark is overlaid diagonally across the score.



24 **25** 26 27 28

Fl.

Ob.

B $\flat$  Cls. 1/2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

E $\flat$  A. Saxes 1/2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

**25** div.

B $\flat$  Tpts. 1

2

F Hn.

Bsn. Trb. Bar.

Tuba

**25**

Bells

Tri. C. Cyms.

S.D. B.D.

Adv. S.D. B.D.

Timp.

**25**

Pno.

29 30 31 32 33

Fl. *mf* *mp*

Ob. *mf* *mp*

B $\flat$  Cls. 1/2 *mp* *mp* a2

E $\flat$  A. Cl. *mp* *mp*

B $\flat$  B. Cl. *mp* *mp*

E $\flat$  A. Sax. 1/2 1. *mp* *mp*

B $\flat$  T. Sax. *mp*

E $\flat$  B. Sax. *mp*

B $\flat$  Tpts. 1 *p* *mp* unis.

2 *p*

F Hn. *mp*

Bsn. *p* *mp*

Trb. *p*

Bar. *mp*

Tuba *p*

Bells *mp*

Tri. *mp*

C. Cyms. *p*

S.D. *p*

B.D. *p*

Adv. S.D. *p*

B.D. *p*

Timp.

Pno. *mf* *mp*

34 35 36 37 38

Fl. *p*

Ob. *p*

B $\flat$  Cls. 1/2 *a2* *p*

E $\flat$  A. Cl. *p*

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

E $\flat$  A. Sax. 1/2 *a2* *p*

B $\flat$  T. Sax. *p*

E $\flat$  B. Sax. *p*

B $\flat$  Tpts. 1 *p*

2 *p*

F Hn. *p*

Bsn. Trb. Bar. *p*

Tuba *p*

Bells *mp*

Tri. C. Cyms. *mf*

S.D. B.D. snares off *mf*

Adv. S.D. B.D. snares off *mf*

Timp. *mf*

Pno. *p*

Musical score for measures 39-43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (Bb Cls., Eb A. Cl., Bb B. Cl.), Saxophones (Eb A. Saxes, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpts. 1, 2), Horns (F Hn.), Percussion (Bsn. Trb. Bar., Tuba, Bells, Tri. C. Cyms., S.D. B.D., Adv. S.D. B.D., Timp.), and Piano (Pno.).

Measures 39, 40, 41, 42, and 43 are indicated at the top of the score. The key signature is Bb major. The time signature is 1/2.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The Percussion part includes the instruction "snare on" in measures 42 and 43.

A large "SAMPLE" watermark is overlaid diagonally across the page.

44

45 46 47 48

Fl.

Ob.

B $\flat$  Cls. 1/2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

E $\flat$  A. Saxes 1/2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

44

B $\flat$  Tpts. 1/2

F Hn.

Bsn. Trb. Bar.

Tuba

44

Bells

Tri. C. Cyms.

S.D. B.D.

Adv. S.D. B.D.

Timp.

44

Pno.

49

50 51 52 53

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

B $\flat$  Cls. 1/2 *mf* *cresc.* a2

E $\flat$  A. Cl. *mf* *cresc.*

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

E $\flat$  A. Saxes 1/2 a2 *mf* *cresc.*

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

E $\flat$  B. Sax. *mf* *cresc.*

49

B $\flat$  Tpts. 1 *mf* *cresc.*

2 *mf* *cresc.*

F Hn. *mf* *cresc.*

Bsn. Trb. Bar. *mf* *cresc.*

Tuba *mf* *cresc.*

49

Bells *mf*

Tri. C. Cyms. *mf* *cresc.* *f*

S.D. B.D. *mp* *cresc.*

Adv. S.D. B.D. *mp* *cresc.*

Timp. *mp* *cresc.*

49

Pno. *cresc.*

54 55 56 57 58

Fl. *f* *mf*

Ob. *f* *mf*

B $\flat$  Cls. 1/2 *f* *mf*

E $\flat$  A. Cl. *f* *mf*

B $\flat$  B. Cl. *f* *mf*

E $\flat$  A. Saxes 1/2 *f* *mf*

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

E $\flat$  B. Sax. *f* *mf*

B $\flat$  Tpts. 1 *f* *mf*

2 *f* *mf*

F Hn. *f* *mf*

Bsn. Trb. Bar. *f* *mf*

Tuba *f* *mf*

Bells *f* *mf*

Tri. C. Cyms. *mf*

S.D. B.D. *f* *mf*

Adv. S.D. B.D. *f* *mf*

Timp. *f* *mf*

Pno. *f* *mf*

56

56

56

56

59 60 61 62

Fl. *f*

Ob. *f*

B $\flat$  Cls. 1/2 *f* a2

E $\flat$  A. Cl. *f*

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

E $\flat$  A. Sax. 1/2 *f*

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

E $\flat$  B. Sax. *f*

B $\flat$  Tpts. 1 *f*

2 *f*

F Hn. *f*

Bsn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Bells *f*

Tri. *f*

C. Cyms. *f*

S.D. *f*

B.D. *f*

Adv. S.D. *f*

B.D. *f*

Timp. *f*

Pno. *f*

**SAMPLE**



63 *opt.*

Fl.

Ob.

B $\flat$  Cls. 1/2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

E $\flat$  A. Saxes 1/2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

63

B $\flat$  Tpts. 1/2

F Hn.

Bsn. Trb. Bar.

Tuba

63

Bells

Tri. C. Cyms.

S.D. B.D.

Adv. S.D. B.D.

Timp.

63

Pno.

SAMPLE

SAMPLE

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