

Halloween Waltz in Five

Robert E. Foster

1 Full Score

6 Flute

2 Oboe

6 Clarinet 1

6 Clarinet 2

4 Alto Saxophone 1,2

2 Tenor Saxophone

2 Baritone Saxophone (Alto Clarinet)

5 Trumpet/Cornet 1

5 Trumpet/Cornet 2

4 F Horn 1,2

5 Trombone 1,2

3 Euphonium/Baritone, Bassoon

3 Euphonium/Baritone T.C., Bass Clarinet

4 Tuba

2 Woodblock, Snare Drum

2 Suspended Cymbal, Bass Drum

Extra Part - P3012531

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3012532



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TEACHER'S MANUAL presenting learning objectives that support the **NATIONAL STANDARDS for ARTS EDUCATION.**

National Standards which may be addressed through this publication include:

#2 - performing on instruments... a varied repertoire; #3 - improvising; #5 - reading and notating music;

#6 - listening to and analyzing and describing music.

HALLOWEEN WALTZ IN 5

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Whoever heard of a "waltz in 5"? Everyone knows waltzes are in 3. Well, they usually are, but not in this holiday surprise. This is a "trick or treat" waltz which, like in a "fun house," nothing is quite like we expect it to be.

Everyone has fun on Halloween. Halloween is a very happy holiday that is full of surprises. *Halloween Waltz in 5* is a fun piece that is also full of surprises. Imagine a group of children, all in Halloween costumes, walking together from house to house, having a great time, with fun, excitement, good treats, and surprises. That is what this piece is about.

ABOUT THIS PIECE

With a focus on rhythm and creating a great variety of different, non-traditional surprise sounds, this piece should provide an excellent opportunity for everyone in the band to strengthen their sense of rhythm and meter. The unique 5-beat pattern is simply a 3-beat measure followed by a 2-beat measure. This pattern is called "mixed meter."

ABOUT THE COMPOSER

Robert Foster is a member of the music faculty at the University of Kansas, where he served as director of bands for 31 years. He is an active guest conductor, clinician, and adjudicator, with a lifetime of experience working with bands and with young people.

LEARNING OBJECTIVES

Improvisation – Everyone gets to improvise by selecting their own note to play in measures 17 and 25. Everyone gets to select their own vocal sound in measure 81.

Rhythmic reinforcement – Everyone is involved in clapping, stomping, or finger snapping the "3 + 2" rhythm, which is an excellent way to teach any rhythm.

Breath support and producing a very good sound – There is an excellent opportunity before the last chord, to reinforce this important fundamental concept. The instructions for the 3rd and 4th measures before the end are: "Take a BIG breath, then, play softly" for a beautiful tone with good breath support.

MUSIC THEORY

Key: Concert E \flat . Review the following scales and arpeggios, which are printed at the top of each player's part.

Concert E \flat Scale and Arpeggio

Wd. Blk. & Sn. Dr.

B. Dr. & Susp. Cym. (stick butt on dome)

TIME SIGNATURE

3/4 + 2/4 – Count: "1, 2, 3, 1, 2" which will sound musically like "1, 2, 3, 4, 5." Work to develop a "sense of pulse." The strong pulse is on "1" in each measure. The pulse is: Strong, weak, weak, Strong, weak, etc.

DYNAMIC MARKINGS

forte (*f*) – loud.

fortissimo (*ff*) – very loud.

mezzo forte (*mf*) – moderately loud.

mezzo piano (*mp*) – moderately soft.

piano (*p*) – soft.

HALLOWEEN WALTZ IN 5

Robert E. Foster
(ASCAP)

Not too fast

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