



Soaring Through Ionian Skies

(A Diatonic Adventure for Band)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
10 C Flute
2 Oboe
10 B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
6 E $\flat$ Alto Saxophone
4 B $\flat$ Tenor Saxophone
2 E $\flat$ Baritone Saxophone
8 B $\flat$ Trumpet
4 Horn in F
6 Trombone/Baritone/
Bassoon

2 Baritone Treble Clef
(World Part Trombone in B $\flat$ Treble Clef)
4 Tuba
3 Mallet Percussion
(Bells, Xylophone, Marimba)
1 Optional Timpani
4 Percussion I
(Mark Chimes or Wind Chimes, Snare Drum,
Bass Drum, Triangle, Bongos)
3 Percussion II
(Suspended Cymbal, Crash Cymbals,
Tambourine)

WORLD PARTS

4 Horn in E $\flat$
5 Trombone/Baritone in B $\flat$
Bass Clef
2 Tuba in E $\flat$ Bass Clef
2 Tuba in E $\flat$ Treble Clef
2 Tuba in B $\flat$ Bass Clef
2 Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

Ionian was an ancient region of Asia Minor that occupied a narrow coastal strip on the eastern Mediterranean Sea. Today, the region known as Ionia is in western Turkey as well as the neighboring Aegean Islands, which now mainly belong to Greece. With its position between the civilizations to the west (e.g., the Greek Aegean) and to the east (e.g., Lydia and Phrygia), Ionia made a significant contribution to Greek art by providing much of the Eastern influence in seventh-century B.C.

The term *mode* is the ancient Greek term for a musical scale. A number of different modes were used by different localities in Greece, all consisting of the same notes and intervals but with different starting points. The Ionian mode consisted of two whole steps, one half step, three whole steps, and a final half step. Today, we refer to this arrangement of whole and half steps as a major scale.

"Soaring Through Ionian Skies (A Diatonic Adventure for Band)" draws upon this rich musical history and explores the Ionian mode throughout. Written for the developing concert band, the piece provides a musical setting to experience and explore the band's first diatonic scale.

NOTES TO THE CONDUCTOR

The opening ten measures should create a sense of calm and beauty before our flight over Ionia begins. The flutes should be as gentle as possible in their opening phrase. The clarinet choir, in response, should be equally gentle. Please note the vocal wind effect. The desired sound should be that of gentle breezes as if the listener were on top of a cliff overlooking the Mediterranean Sea and about to soar in a hang glider. As an option, precede the flute entrance with ocean drums to create a seaside effect. An alternative to ocean drums would be concert snare drum with small ball bearings inside. As the ocean drum (optional snare) is gently rotated, the ball bearings will create a wave effect.

Our journey begins at measure 11. I suggest highlighting the various scale patterns throughout the piece. For example, measures 13-16 feature an ascending B $\flat$ concert scale. However, the horizon of the B $\flat$ tonic note is always present in the trombones, tenor saxophone, bass clarinet, timpani, and mallet percussion.

Please be sure to address dynamic shaping throughout. I have scored dynamic contrast throughout as an additional teaching opportunity.

The percussion section stays active throughout the piece. Please note the dynamic markings with each instrument as an indication of its desired placement in overall balance of the ensemble.

I hope you find "Soaring Through Ionian Skies" a valuable teaching tool as well as a rewarding musical experience. It is my hope that students will find that scales are truly creative tools of music and will explore beyond the Ionian mode as they continue their musical studies.

Best wishes for a wonderful performance!

Belwin BAND
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CONDUCTOR

SOARING THROUGH IONIAN SKIES
(A Diatonic Adventure for Band)

By ROBERT W. SMITH (ASCAP)

Gently ♩ = 132-144 (Vocal Wind Effect)

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

Trombone/
Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells, Xylophone,
Marimba)

Optional Timpani

Percussion I
(Mark Chimes or
Wind Chimes,
Snare Drum, Bass Drum,
Triangle, Bongos)

Percussion II
(Suspended Cymbal, Crash
Cymbals, Tambourine)

p

Sss

p

Sss

Sss

Sss

Sss

Sss

Sss

Sss

Sss

p

Sss

mp

Sss

Mark Chimes (Wind Chimes)

1 2 3 4 5 6

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Xylophone/Marimba (two players)

S.D.

B.D.

Cr. Cyms.

Let all Cyms. ring unless noted

7 8 9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

13

14

15

16

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

17

18

19

20

23

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Bells

Triangle

Tambourine

mf

p

f

mp

21 22 23 24 25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

31

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mf

mp

mp

31

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

mp

mp

Mlt. Perc.

Timp.

Perc. I

Perc. II

p

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p

47 With building intensity

Fl. *f*

Ob. *f*

Cl. *f* *mp* *cresc.*

B. Cl. *f* *mp* *cresc.*

A. Sax. *f* *mp* *cresc.*

T. Sax. *f* *mp* *cresc.*

Bar. Sax. *f*

Tpt. *f*

Hn. *f* *mp* *cresc.*

Tbn./Bar./Bsn. *f* *mp* *cresc.*

Tuba

Xylophone/Marimba (two players)

Mlt. Perc. *mp* *cresc.*

Timp. *f* *mp* *cresc.*

Perc. I *p* *cresc.*

Perc. II *f*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *f* *p* *f*

50 51 52 53 54

55

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