

ICEBERG ALLEY

FOR CONCERT BAND

JONI GREENE

I N S T R U M E N T A T I O N

Flute

Oboe (optional)

Bassoon (optional)

B \flat Clarinet

B \flat Bass Clarinet

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Trumpet

French Horn

Trombone

Euphonium B.C.

Euphonium T.C.

Tuba

Timpani (3 drums)

Percussion 1

Vibraphone/Marimba/Piano

Additional Vibraphone/Marimba (Optional)

Percussion 2

Glockenspiel

Percussion 3

Xylophone

Percussion 4

Chimes

Percussion 5

Finger Cymbals

Parts labeled optional should be performed when possible.
These parts are doubled; however, some chord colors will be altered.

Grade 1

Iceberg Alley Program Notes

The Iceberg

The idea for *Iceberg Alley* came to me one day when reading about Iceberg A23a which is one of the largest icebergs on record. The iceberg calved from the Filchner-Ronne Ice Shelf in 1986. At that point, it became “stuck” on the bottom of the ocean floor for next 34 years, finally beginning to move in 2020. By the time I came across the story, the iceberg had been traveling north for several years and was 3, 500 kilometers (1, 400 miles) – now the largest iceberg in the world. I imagined it traveling north in a sea of other icebergs. In fact, it was described to be spinning which to me sounded playful, and therefore, perfect for middle school.

The start of *Iceberg Alley* begins with a majestic feeling as if we are standing below it. Once it begins to spin, a five-note pattern is heard. At first the main character, this spinning idea falls into the background as the iceberg begins to pass landmarks. Different ideas take shape – long sustained notes when passing large bodies of land, melodic lines for another milestone, and changes in dynamics and articulations. It is my hope that the players who perform this work will imagine their own journey.

The last time I checked, Iceberg A23a had run aground again, began moving, and in September 2025, was seen breaking apart after passing northeast of Georgia.

Synesthesia

As a composer with synesthesia, I see light and color when I hear sound creating a compositional process I call *organized color*. I have heard instruments as color for as long as I can remember. Early I would explain to ensembles that each instrument is like a pigment in a painting. I thought this was a concept all musicians considered when comparing instruments; however, it was not until rather recently that I learned that this process of instrumental “hues” is not familiar even to musicians. I first coined the term *organized color* in 2006. Now almost 20 years later, it is still the best description I can give of my compositional process. With each piece I write, I continue to learn about my form of synesthesia. This past year I realized that since writing my first band piece (2006), I can feel an aura of color around me. And not only can I hear which instrument should play an idea while I compose (always at the piano), I also hear chords as feelings. While I do not know their color yet, I know they have one. I compose because it is my passion and brings me incredible joy, and for that I feel lucky every day.

-Joni Greene (October 7, 2025)

for Michael Kasper

Iceberg Alley

Concert Band

Magnificent ♩ = 92

7 *dolce* (2nd) *no breath* (3rd) JONI GREENE

Flute *mf* *p* *dolce* *no breath*

Oboe *mf* *p* *dolce* *no breath*

B♭ Clarinet *mf* *p* *dolce* *no breath*

B♭ Bass Clarinet *mf* *p* *dolce* *no breath*

Bassoon *mf* *p* *dolce* *no breath*

E♭ Alto Sax *mf* *p* *dolce* *no breath*

B♭ Tenor Sax *mf* *p* *dolce* *no breath*

E♭ Baritone Sax *mf* *p* *dolce* *no breath*

B♭ Trumpet *mf* *p* *dolce* *no breath*

French Horn *mf* *p* *dolce* *no breath*

Trombone *mf* *p* *dolce* *no breath*

Euphonium *mf* *p* *dolce* *no breath*

Tuba *mf* *p* *dolce* *no breath*

Timpani I: F III: B♭ IV: E♭ *mp* *mp*

Vibraphone/ Marimba/ Piano *f* *p* *Red.*

Glockenspiel

Vibes pedal ad. lib.

Fl. *p* *mf* *p* *f* *p*

Ob. *p* *mf* *p* *f* *p*

B♭ Cl. *p* *mf* *p* *f* *p*

B♭ Bass Cl. *p* *mf* *p* *f* *p*

Bsn. *p* *mf* *p* *f* *p*

E♭ A. Sax *p* *mf* *p* *f* *p*

B♭ T. Sax *p* *mf* *p* *f* *p*

E♭ Bar. Sax *p* *mf* *p* *f* *p*

B♭ Tpt. *p* *mf* *p* *f* *p* *divisi* *unis.*

F Hn. *p* *mf* *p* *f* *p*

Tbn. *p* *mf* *p* *f* *p*

Euph. *p* *mf* *p* *f* *p*

Tuba *p* *mf* *p* *f* *p*

Timp. *p* *f* *p*

Vib/Mba/
Pno. *p* *mf* *p*

Glock. *p* *mf* *f* *p*

26 Spinning

Tongue Lightly

Fl. *mf* Tongue Lightly *(mf)*

Ob. *mf* Tongue Lightly *p*

B♭ Cl. *mf* Tongue Lightly *p*

B♭ Bass Cl. *mp*

Bsn *mp*

E♭ A. Sax *mf* Tongue Lightly *(mf)*

B♭ T. Sax *mp*

E♭ Bar. Sax *mp*

B♭ Tpt *mf* Tongue Lightly *p*

F Hn *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp* *mf*

Vib/Mba/
Pno *mf* *(mf)* *p*

Glock. *mp* *(mp)*

● Play into stand
Tongue Lightly

● R L R L
divisi.

R L R L



Fl.

Ob.

Bb Cl.

Bb Bass Cl.

Bsn.

Eb A. Sax

Bb T. Sax

Eb Bar. Sax

Bb Tpt

F Hn

Tbn.

Euph.

Tuba

Timp.

Vib/Mba/
Pno

Glock.

Full Miniscore on request.
Vollständige Miniscore auf Anfrage.