

## "Radio"

When someone is unsure of what they would like to listen to on the radio, they'll put it on scan mode or flip through the channels manually. "Radio" goes between thirteen different channels, ranging from Blues to NPR to Heavy Metal. This composition is used to demonstrate many different genres on music.

## "143 Hillside Fire Suite"

Based on a true story, "143 Hillside Fire Suite" is a musical depiction of a true story of when our saxophone player Rick Stone's apartment caught fire. A lullaby paints the picture of a peaceful sleep, along with the theatrical depiction of Rick lying down (while playing his alto saxophone) to go to sleep. The lullaby is interrupted by a fire alarm, simulated by a repetitive high note from Kelly's tenor saxophone. The fire, represented by chaotic improvised music, spreads as Rick and Kelly run through the audience. The improvisation quickly changes to the honks and sirens of the fire department and their subsequent attempts to put out the fire.

## "Who's Got Rhythm?"

"Who's Got Rhythm?" involves the quartet playing a game of "rhythmic follow-the-leader." Our drummer begins by playing a short rhythm that must be copied by each of the other members of the quartet. The audience must listen along and let us know if we do not copy the rhythm correctly by raising their hands. If one of us plays an incorrect rhythm, that person is out. At this point the game is made more challenging as our drummer begins playing longer rhythms until a single person remains - this person is then named the rhythm master! After learning how the game is played audience members can come up and compete with the rhythm master, starting with shorter rhythms first. Like every game show, there is a game show theme song, with a full audience call-and-response section that ends the piece.

## "Bodyparts"

The intent of "Bodyparts" is to heighten student's coordination skills while releasing creative energy. This piece involves connecting sound to a visual representation. Rick has parts of his body assigned to specific musical notes within a five-note major scale, starting with the knees, hip, shoulder, ear, and top of the head. The higher Rick is touched on his body, the higher the note; thereby creating a human keyboard. The sound of each note comes from Rick, who is playing the note on his saxophone. Pitch is determined by what body part is being pressed. The game for the student audience is to follow which body part is being pressed and to relate the changing sounds to the different body parts. The challenge for student participants playing Rick's body lies in improvising a song using the system. As the performance momentum builds, Kelly takes control of Rick and has the audience sing along to whatever body part Kelly is pressing. This is an example of an effective ear-training activity.

### "Lullaby of It's Mutiny"

This piece is based on a true story that took place on a big band tour that Rick and Kelly played in Japan (We will tell the story as an introduction to the piece). On the last performance of the tour, the bandleader wanted to end the concert with a slow lullaby that the band did not want to play. The band wanted to play a funky, energetic song that was a big contrast to what the bandleader wanted. As a result of this disagreement, half of the band chose to start the fast, energetic song in the middle of the lullaby that the bandleader had counted off. The end result was a battle of two completely different genres. In our reenactment of this event, half of the quartet (tenor sax and bass) performs the slow lullaby while the other half (alto sax and drums) is off stage. In the middle of the lullaby, the mutiny ensues with the other half coming in with the funky contrasting melody. The funky melody takes control, only to be interrupted by the lullaby at the finale of the piece.

### "Follow Or Lead the Dynamics"

This composition poses the question, "What can dynamics do for music?" First, we define what dynamics in music are. Then, we perform a simple melody played without dynamics. Dynamics are applied a second time around to highlight the point that dynamics are an integral part of a composition. Next, a 'dynamics meter' (a piece of poster board with an arrow that slides up to fortissimo [very loud] and down to pianissimo [very soft]) is brought on stage. Kelly will demonstrate how the dynamics meter works by having the quartet play and follow the meter. A member of the student audience is then selected to come to the stage in front of the band to control the meter. The audience must follow the meter by standing up for forte, sitting down for piano, etc. The quartet follows the audience which, by its' movement, indicates which dynamics are being selected. Not only does the audience learn what the specific dynamics terms are, they also learn the function of dynamics in a music composition.

### "Music History"

We will take a journey back in time to around 600 AD when Pope Gregory reigned in Rome. This piece follows the evolution of western music from Gregorian Chant to present day pop with theatrics to help explain some of the reasons why music took the path that it did. Students will hear Gregorian Chant, Baroque, Classical, Romantic, Minimalist, 12 Tone Rows, Blues, March, Rock, Disco, 80's Glam Pop, Hip Hop,

### "The Bully"

This song is based on the idea that music can sway people towards acting in good nature. At first the character of the bully picks on the protagonist "Billy" but soon they both learn new ways to interact. Music takes on the role of describing each of the characters' moods and actions.

