

FULL CONDUCTOR SCORE

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SYNERGETIC

JOSEPH PAPPAS



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SYNERGETIC

Joseph Pappas

Instrumentation

Conductor Score.....	1
Flute/Oboe.....	12
Clarinet in B ^b	10
Bass Clarinet.....	2
Bassoon.....	2
Alto Sax.....	6
Tenor Sax.....	2
Baritone Saxophone.....	2
Trumpet in B ^b	10
Horn in F.....	4
Trombone/Euphonium.....	8
Euphonium T.C.....	2
Tuba.....	4
Mallets.....	4
Percussion 1: Snare Drum, Bass Drum, Crash Cymbals, Sus. Cymbal, Triangle.....	4
Percussion 2: Tom-tom, Tambourine, Claves.....	2

Program Notes

SYNERGETIC: adjective, working together toward a common end. As the title represents in this energetic, driving work, the common bond between the sections of the band is working together for a common end. In A-B-A form, it does present some variances in the contrasting woodwind choir and brass choir sections with complimentary parts in the percussion and opposite choirs. The driving rhythms and clapping in the woodwinds will sure be a favorite among the students.

Rehearsal Notes

The most important part about performing the piece is to keep the tempo steady and under control. Students will get excited and want to speed up, especially in the woodwinds clapping section. Even though the tempo is indicated at quarter equals 120, it may be performed as fast as the students can handle it.

There are several dynamic contrasts, crescendos, decrescendos, and fort pianos. The rationale is to try and develop the importance of dynamics in the primer years. The dynamic contrasts may be performed at the director's discretion without dynamics dictating tempo, piano = slow, forte = fast.

There are varied articulation styles in the work as well and should be played accordingly to develop the style.

If you have limited percussionists you may need to select the importance of the various parts and assign or double parts. The most important is the snare drum and tom-tom parts. The piece would do well without the bass drum and crash cymbals. Secondary parts of importance are the tambourine and triangle.

About the Composer



Joseph Pappas (b. 1950) has written over three hundred compositions for various types of ensembles from beginning bands to college wind ensembles. He is most known for his compositions for young bands and musicians. His works have been performed in the United States, Canada, China and throughout Europe. Mr. Pappas actively serves as a clinician and adjudicator throughout the Midwest. Retiring after twenty-seven years of successful teaching in public schools, Mr. Pappas joined the music faculty at Jefferson College in Hillsboro, Missouri. Today, he

devotes most of his time composing, working as an educational consultant and publishing editor for his own company, JPM Music Publications, which he started in 1992. He is also the Midwest Regional Coordinator for Music In the Parks, Festivals of Music and a coordinator/consultant for Six Flags Music Festivals. His professional memberships include National Association for Music Education, Missouri Music Educators Association, East Central Music Educators Association, American Society of Composers, Authors and Publishers, Phi Mu Alpha professional music fraternity, Phi Beta Mu honorary music fraternity, an honorary member of Kappa Kappa Psi honorary band fraternity, Missouri Bandmasters Association, Central States Adjudicators, and Missouri State High School Activity Association Adjudicators. He has served on the staff of summer music camps at Southeast Missouri University, Cape Girardeau, Missouri, Truman University in Kirksville, Missouri, and as an assistant director for the Missouri Ambassadors of Music European tours. Additional memberships include the National Music Publishers Association and the Retail Print Music Dealers Association. He was also director of the first music camp in the history of Jefferson College. Among his many honors, Mr. Pappas has been a four time Teacher of the Year recipient, a 1994 recipient of the Emerson Electric Excellence in Teaching Award, 1993-94 Rockwood School District High School Teacher of the Year, the Missouri State High School Activity Association Distinguished Service Award, a national winner of the Sadie Rafferty Music Composition Contest sponsored by Evanston Township High School, Evanston, IL, and three times has been named to the Who's Who Among American Teachers and three times to Who's Who In America. Bands under his direction have won numerous awards including three time Overall Champions at Music In the Parks festivals and a two time recipient of the Southern Illinois University - Edwardsville Bi-State Band of the Year Award. In 2012, he was presented the Earl and Margie Holland School of Visual and Performing Arts Alumni Merit Award from Southeast Missouri University. In 2015 he was awarded the St. Louis Suburban Music Educators Association Merit Award and in 2016 was elected to the SLSMEA Hall of Fame. In 2016, Pappas received the outstanding Music Educator Award for Missouri from the National Federation of High Schools. In 2017, he was awarded the first adjunct teacher Achievement Award from the Jefferson College Foundation. He was inducted into the Missouri Bandmasters Association Hall of Fame in 2022. His teaching expertise has taken him world-wide. In January 1993, he was selected as part of a delegation of teachers for an educational exchange with teachers in Peraslavl, Russia, focusing on teaching strategies, techniques and concepts. In March 2002, Mr. Pappas traveled to Linz, Austria, where he was invited as a guest lecturer at the Conservatory of Music in Linz and as a clinician for the Austrian Blasorchester Director Seminar. In July 2009, he was invited to Costa Rica to participate in the Seminars and National Bands Festival of Costa Rica. His position was presenter of seminars and guest lecture to the national and regional conductors of the national bands and served as guest conductor with the National Band of Costa Rica on several concerts. In addition to composition, Mr. Pappas has written several articles for professional journals on various topics of music education. He currently is an adjunct professor of music at Southeast Missouri State University where he teaches music courses and serves as a University Supervisor of Candidate Teachers for the College of Education. He resides in Festus, Mo.

LICENSING THIS WORK

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SYNERGETIC

Joseph Pappas, ASCAP

With driving energy ♩ = 120

5

Flute
Oboe (Fl. opt. 8va) *f* *fp*

Clarinet in B \flat *f* *fp*

Alto Sax *f* *fp*

Tenor Sax *f* *fp*

Low Woodwinds *f* *fp*

Trumpet in B \flat *f* *fp* *mf*

Horn in F *f* *fp* *f*

Trombone Euphonium *f* *fp* *f*

Tuba *f* *fp* *f*

Mallets *f* *fp*

Percussion 1
Sn. Dr. *mp* *f* *mp* *f* *f*
Bass Drum
Crash Cymbals
Sus. Cymbal
Triangle

Percussion 2
Tom-Tom *mp* *mp* *f* *mf*
Tambourine
Claves

2 3 4 5

Fl. Ob.

B♭ Cl.

A. Sx.

T. Sx.

Low WW

B♭ Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Clap

Clap

Clap

Clap

Clap

f

mf

f

mf

f

For reference only. Not valid for performance.

17

This musical score page contains measures 16 through 20. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Low Woodwind (Low WW), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn. Euph.), Tuba, Mallet Percussion (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark reading "Not valid for performance" is overlaid diagonally across the page. The dynamic marking *mf* (mezzo-forte) is present in measures 17, 18, 19, and 20. Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the page.

16

17

18

19

20

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

Low WW

B \flat Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

fp

f

mp

f

21

22

23

24

25

27

Fl. Ob. *mp*

B \flat Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

Low WW *mp*

B \flat Tpt.

Hn. *mp*

Tbn. Euph. *mp*

Tuba

Mal. *mp*

Perc. 1 Sus Cym scrape w/coin *mp*

Perc. 2 Tambourine *mp*

mp

26

27

28

29

30

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

Low WW

B \flat Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

scrape w/coin

mp

scrape w/coin

31 32 33 34 35

36

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

Low WW

B \flat Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

mp

(F Hn. cues)

mp

(Tbn/Euph Cues)

mp

(Tuba cues)

mp

mp div.

mp

mp

Triangle

Claves

36 37 38 39 40

This musical score page contains measures 41 through 45. The instruments are arranged as follows:

- Fl. Ob.:** Flute and Oboe. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- B \flat Cl.:** Bass Clarinet. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- A. Sx.:** Alto Saxophone. Measure 43 has a dynamic of *f* and the instruction "Play". Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- T. Sx.:** Tenor Saxophone. Measure 43 has a dynamic of *f* and the instruction "Play". Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- Low WW:** Low Woodwind. Measure 43 has a dynamic of *f* and the instruction "Play". Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- B \flat Tpt.:** Bass Trumpet. Measure 41 has the instruction "div.". Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *mf* with a crescendo hairpin.
- Hn.:** Horn. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- Tbn. Euph.:** Trombone and Euphonium. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- Tuba:** Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *fp* with a crescendo hairpin.
- Mal.:** Maracas. Measure 43 has a dynamic of *f*.
- Perc. 1:** Percussion 1. Measure 44 has a dynamic of *mp* with the instruction "Tom-Tom". Measure 45 has a dynamic of *f* with accents.
- Perc. 2:** Percussion 2. Measure 44 has a dynamic of *mp*. Measure 45 has a dynamic of *mf* with accents.

Measures 41, 42, 43, 44, and 45 are marked at the bottom of the page.

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

Low WW

B \flat Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Clap

f

mf

f

mf

f

46

47

48

49

50

Fl. Ob. **53** Play *mf* *mp*

B \flat Cl. *mf* *mp*

A. Sx. *mf* *mp*

T. Sx. *f* *mf*

Low WW *f* *mf*

B \flat Tpt. *f*

Hn. *f*

Tbn. Euph. *f* *mf*

Tuba *f* *mf*

Mal. *mf* *mp*

Perc. 1 *f*

Perc. 2 *f*

51 52 53 54 55

Fl. Ob.

B \flat Cl.

A. Sx.

T. Sx.

Low WW

B \flat Tpt.

Hn.

Tbn. Euph.

Tuba

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

56 57 58 59 60

