

Cardinal Elements

Kenley Kristofferson (b. 1983)

PREVIEW ONLY

Flute, Piccolo - 8
Oboe - 2
Bb Clarinet 1,4 - 4
Bb Clarinet 2,3 - 8
Bb Bass Clarinet - 2
Bassoon - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2,3 - 4
F Horn 1,2 - 4
Trombone 1,2 - 4
Baritone - 2
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Timpani - 1
Vibraphone, Chimes, Bells, Xylophone - 4
Snare Drum, Bass Drum - 1
Finger Cymbals, Suspended Cymbal, Tambourine,
Wind Chimes, Maracas, Vibraslap, Tom-tom - 4

EIGHTH NOTE PUBLICATIONS

Cardinal Elements

Kenley Kristofferson

In 2019, I was commissioned by the bands of the Seven Oaks School Division in Winnipeg, MB to write a piece for Concert Band and Indigenous drummers and singers as an act of reconciliation from their organization and students. The commissioning body had diverse staff on the project and we had many conversations and discussions, including meeting with an elder more than once. I wrote the concert band sections and drummer "Coco" Ray Stevenson wrote the drumming and singing, so that both the Settler and Indigenous musicians each had autonomy over their own art for the project. We both wanted to ensure that neither artistic party was appropriating the other during this process.

Furthermore, it's a vehicle to get Indigenous musicians into the band room, not only to teach about the drum and the songs of the region, but of the tradition and function of Indigenous music as a whole. *Cardinal Elements* is as much a framework for bringing these two ensembles together as it is a piece of music. It cannot just be about "playing the song" – there is teaching to be done. The instructions for drumming are only what we did for our performance and are just a guide. They don't need to be followed exactly. Because of the nature of each band connecting with Indigenous musicians using their own songs, every performance of this piece will be different. As said earlier, the concert band parts are fixed, but the singing and drumming is not. The drummers could use songs from their own treaty area, their own traditions, and their own First Nations heritage to work with the band piece – it is up to them.

~~PREVIEW ONLY~~

Through our meetings and ideation process, we settled on the four elements as a common ground to base our pieces. While both Settler and Indigenous cultures have a common history of them, they share a different context, which is a crucial part of the conversation.

K.K.

www.kenleykristofferson.com

Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra and video games. Growing up as a euphonium player in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the music teachers at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré.

His work *The Meeting Place* won the 2016 Canadian Band Association Composition Competition (now the Howard Cable Memorial Prize in Composition). His music has been performed at the Midwest Band Convention in Chicago and the Manitoba Music Educators' Association Conference (TEMPO), among others. It has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Winds, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble.

He has written commercial work for video game franchises such as Betty Boop, Disney's DuckTales, KRE-O and Warhammer 40,000. The score for his short film on the early life of astronomer Carl Sagan, *Star Stuff*, was nominated for Best Original Score in the "Short" category in the 2016 International Sound and Film Music Festival in Croatia.

He currently lives in Winnipeg, Manitoba.

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DURATION: 7:30

DIFFICULTY RATING: GRADE 3

Concert Band

www.enpmusic.com

EIGHTH NOTE PUBLICATIONS

Cardinal Elements

Program and Performance Notes:

I want to begin by thanking you for programming this piece. This is a bit of an undertaking, but it's one that pays off in spades. You are exposing your students to exploring a cultural narrative beyond something that much traditional band music can offer. If you are Canadian and performing this piece, you probably understand the difficult dialogue that has existed (and continues to exist) between Settler and Indigenous Canadians throughout history, and now you're doing your part to change it. Excellent job.

Now for the hard stuff, and this can't be understated: **The piece cannot and should not be performed without Indigenous drumming**, because of both the intent of the piece and its musical structure. The entrances and exits of the band's parts are designed to transition into and out of the drumming.

Each movement flows from one into the other in one continuous stream of music, not only highlighting each ensemble, but also the connectedness of the four elements to one another. To play a piece focused on bringing together (presumably) Settler and Indigenous artists, then exclude the Indigenous voices is antithetical to both the integrity of this work and Truth and Reconciliation as a whole. Furthermore, to exclude Indigenous voices is to reinforce what has happened in Canada for centuries and I, for one, have no interest in contributing to that injustice through my art or otherwise.

This work is a personal act of reconciliation for me.

PREVIEW ONLY

Movement I is about the wind and is started by the drummers and singers. In the premiere performance, the Indigenous musicians began with four honour beats, then sang four sets of eight bars, so the band entered on the third set of eight, with the percussion rumbling underneath the singers and maracas and suspended cymbals swirling like wind gusts. The band's parts emulate the swelling throughout the movement, rising and falling in both dynamic and range.

Movement II begins with a sequence of tension rising through the clarinets beneath the drums and singing. In the premiere performance, the drummers and singers sang a song of thanks for to the earth and waterkeepers, creating a discordant tension between our strained relationship with water and the environment. This was the one instance of the suite where the main melody of a movement references the Indigenous song being sung, as the band reaches to honour the waterkeepers. The middle section, starting at m19, reflects a serenity around water, as though its value and benefit is obvious, but culminating at m29 with darkness in a minor tonality. However, the movement ends on a major chord, as though hope cannot be ruled out quite yet.

Movement III begins a troubled and haunted musical story. When I was researching this piece and talking to Treaty One Indigenous folks about their tradition of the elements, I expected them to talk about the "strength" of earth and rock; to my surprise, they said something quite different. They spoke of the *wisdom* of the rock and that it had been present for ages, seeing the First Peoples on the land, then the coming of the settlers, and the difficult relationship we've been navigating for the last few centuries. We are connected to the earth and need its wisdom, perhaps now more than ever. Like the end of the second movement, m21 reveals a more hopeful side of the music – perhaps by listening to the rock and forming a stronger connection with the earth, we may forge a better relationship with one another.

EIGHTH NOTE PUBLICATIONS

Cardinal Elements

Movement IV is the Sacred Fire. Like Movement III, many narratives emerged when I did research by talking to Indigenous peoples (in Treaty One territory) and reading. One was a ceremony of shared value between peoples from all parts of the nation. Another was about connecting with the Spirit World and their ancestors. Others were about fire as a core part of other ceremonies like a Sun Dance, for example. In Settler culture, fire can be seen as destructive, but also as a symbol of rebirth, like the legend of the Phoenix. Fire can be culturally complex and read in different ways, but can also be connective as we understand the diverse ways of looking at it. Musically, it begins with intense percussion, interpreting (but not copying) the Indigenous drumming from the transition. Long swelling chords, like breath, ebb and flow over the rhythmic percussion. In m17, the drums are (most likely) out and the band moves into a 3/4-in-one feel, dancing like fire in a pit, but also symbolizing the importance of dance around a fire. The original feel returns at m49 and, in our telling of this piece (but not the performance recording), the drums re-entered and both ensembles end together.

Connecting With Indigenous Musicians:

This piece involves some non-musical legwork, but the effect is authentic and powerful. It involves connecting with Indigenous teachers and musicians in your community or school division and working together to teach one another about their arts and culture. You may have Indigenous students in your school who are active in traditional drumming and singing and this is an excellent opportunity to bring them into the band room and teach the other students about what music means to them, about their community's songs, and about what the drum has meant to their people. It also gives them a platform to speak the truth about their history and experience in school and Settler communities.

If your school division has an Indigenous lead teacher, this is an excellent opportunity to bring them in and share information and history with your students.

If your school division has a drum group – either in your school or a different one – this is a great time to have them connect meaningfully with one another.

If you need to reach out to an Indigenous musician outside of your immediate community, we've included a sample letter that can be revised to fit your needs and explains not only what this piece is, but how it functions pedagogically and educationally.

There is an example recording on my website, as well as other resources, if you require more guidance with the rehearsal and organization of this work.

Again, thank you for engaging our youth in making a difference through music.

Kenley Kristofferson

*Commissioned for the band students of Seven Oaks School Division
for the opening of the Seven Oaks Performing Arts Centre in Winnipeg, Manitoba*

CARDINAL ELEMENTS

*enter on second
last drum chorus*

Kenley Kristofferson
with Ray Stevenson

I. THE WIND'S PROTECTION

Gently $\text{♩} = 144$

4

5

6

Flute
Piccolo

Oboe

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2,3

F Horn 1,2

Trombone 1,2

Baritone

Tuba

Timpani
G-B♭-C-E♭

Vibraphone
Chimes
Bells
Xylophone

Snare Drum
Bass Drum

B.D. $p \equiv$

Finger Cymbals
Suspended Cymbal
Tambourine
Wind Chimes
Maracas
Vibraslap
Tom-tom

Maracas

p

Vibra slap

PREVIEW ONLY

9 10 11 12 13 14 15 16 17
drums out

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

drums out

mp

st. mute

mp

mp

st. mute

mp

mp

Vibes

mp

Susp. Cym.

mp

p

Vibra slap

mp

CARDINAL ELEMENTS pg. 2

18 19 20 21 22 23 24 25 26

Fl Picc no Picc *mf*

Ob *mf*

Cl 1

Cl 2,3

B Cl *mp*

Bsn *p* *mp*

A Sax 1 *mf* *mp*

A Sax 2

T Sax

B Sax

Tpt 1 *mf*

Tpt 2,3

Hn 1,2 *p* *mp*

Trbn 1,2 *p* *mp*

Bari

Tuba *mp*

Timp

Vibes *p* *mp*

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

27

28

29

30

div.

31

32

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Memo

PREVIEW ONLY

39
 Fl Picc
 40
 Ob
 drums in
 Cl 1
 Cl 2,3
 B Cl
 Bsn
 A Sax 1
 A Sax 2
 T Sax
 B Sax
 PREVIEW ONLY
 Tpt 1
 Tpt 2,3
 Hn 1,2
 Trbn 1,2
 Bari
 Tuba
 Timp
 Vibes
 Chimes
 Bells
 Xylo
 S.D.
 B.D.
 F.C.
 S.C.
 Tamb
 W.C.
 Mara
 Vibra
 T.T.

II. THE KEEPERS OF THE WATER

Cantabile $\text{♩} = 68$

enter on 4th chorus of drums

4

5

6

7

8

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

9
drums out

10

11

12

13

14

15

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

no Picc

mp

1 player

tutti

open

mp

open

2.

mp

mp

E♭ to D

PREVIEW ONLY

CARDINAL ELEMENTS pg. 8

16

17

18

19

20

21

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

22

23

24

25

26

27

28

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

(pedal up)

PREVIEW ONLY

29 30 31 32 33 drums enter in new tempo 35

+ Picc.

Fl Picc. *f* Ob *f* Cl 1 *f* Cl 2,3 *f* B Cl *f* Bsn *f*

A Sax 1 *f* A Sax 2 *f* T Sax *f* B Sax *f* Tpt 1 *ff* open
Tpt 2,3 *f* Hn 1,2 *f* Trbn 1,2 *f* Bari *f* Tuba *f* Timp *ff*
Vibes Chimes Bells Xylo S.D. B.D. F.C. S.C.
Chimes >
Bells f
Xylo ff

Tamb W.C. Mara Vibra T.T. Susp. Cym. Tam Tam

III. THE WISDOM OF THE ROCK
Pensively ♩ = 68

4

5

6

7

8
drums out

Fl Picc.

Ob.

Cl 1

Cl 2,3

B Cl

Bsn.

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb.

W.C.

Mara

Vibra

T.T.

9

10

11

12

13

14

Fl Picc. *mf*

Ob *mp* *mf*

Cl 1 *mp* *mf*

Cl 2,3 *mp* *mf*

B Cl *mp* *mf*

Bsn *mp* *mf*

A Sax 1 *mp* *mf*

A Sax 2 *mp* *mf*

T Sax *mp* *mf*

B Sax *mf*

Tpt 1 *mf*

Tpt 2,3 *mf*

Hn 1,2 *mf*

Trbn 1,2 *mf*

Bari *mp* *mf*

Tuba *mf*

Timp *mp* *mf*

Vibes

Chimes

Bells

Xylo

S.D.

B.D. *mp*

F.C. *mf*

S.C. *mf*

Tamb *mp*

W.C. *mf*

Mara *mf*

Vibra *mf*

T.T. *mf*

PREVIEW ONLY

15

16

17

18

19

20

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb.

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

D to E^b

mf

mp

mp

mp

21 22 23 24 25 26 27

PREVIEW ONLY

28

2

30

31

32

33

34

35

³⁶
*drums enter
in new tempo*

rit.

a Tempo

IV. THE SACRED FIRE
With intensity! $\text{♩} = 156-164$
drums in

3

4

5

6

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.
S.C.

Tamb

W.C.

Mara

Vibra

T.T.

mf

Low Tom

mf

PREVIEW ONLY

CARDINAL ELEMENTS pg. 17

7

8

9

10

11

12

13

14

15

16

Dance-like $\text{♩} = 184-192$
drums out

19

20

Fl Picc ♩ *mp*

Ob ♩ *mp*

Cl 1 ♩ *mp*

Cl 2,3 ♩ *mp*

B Cl ♩ *mp*

Bsn ♩ *mp*

A Sax 1 ♩ *mp*

A Sax 2 ♩ *mp*

T Sax ♩ *mp*

B Sax ♩ *mp*

Tpt 1 ♩ *mp*

Tpt 2,3 ♩ *mp*

Hn 1,2 ♩ *mp*

Trbn 1,2 ♩ *mp*

Bari ♩ *mp*

Tuba ♩ *mp*

Timp

Vibes

Chimes

Bells

Xylo

S.D.
B.D.

F.C.
S.C.

Tamb
W.C.
Mara
Vibra
T.T.

21 22 23 24 25 26 27 28

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb.

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

29 30 31 32 33 34 35 36

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

st. mute
mp

st. mute
mp

37 38 39 40 41 42 43 44

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

45

46

47

48

With intensity! $\text{♩} = 156-164$
drums in

51

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timp

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb.

W.C.

Mara

Vibra

T.T.

52

53

54

55

56

57

58

Fl Picc

Ob

Cl 1

Cl 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timpani

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.

PREVIEW ONLY

59

60

61

62

63

64

65

Fl Picc

Ob

Ci 1

Ci 2,3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Bari

Tuba

Timpani

Vibes

Chimes

Bells

Xylo

S.D.

B.D.

F.C.

S.C.

Tamb

W.C.

Mara

Vibra

T.T.