

**MODAL MENAGERIE**

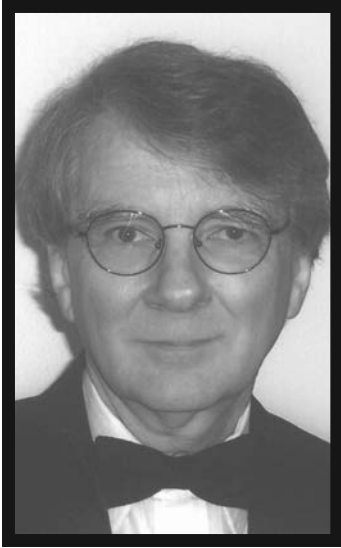
Richard E. Brown

**Instrumentation**

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score       | 2 - Baritone/<br>Euphonium |
| 8 - Flute                        | 2 - Baritone T.C.          |
| 2 - Oboe                         | 4 - Tuba                   |
| 2 - Bassoon                      | 1 - Timpani                |
| 5 - B $\flat$ Clarinet 1         | 2 - Mallet Percussion      |
| 5 - B $\flat$ Clarinet 2         | Bells                      |
| 2 - B $\flat$ Bass Clarinet      | Xylophone                  |
| 2 - E $\flat$ Alto Saxophone 1   | 2 - Percussion 1           |
| 2 - E $\flat$ Alto Saxophone 2   | Snare Drum                 |
| 2 - B $\flat$ Tenor Saxophone    | Bass Drum                  |
| 2 - E $\flat$ Baritone Saxophone | 3 - Percussion 2           |
| 4 - B $\flat$ Trumpet 1          | Crash Cymbals              |
| 4 - B $\flat$ Trumpet 2          | Triangle                   |
| 4 - F Horn                       | Temple Blocks              |
| 2 - Trombone 1                   |                            |
| 2 - Trombone 2                   |                            |

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

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I N C.  
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## The Composer

Richard E. Brown, a native of New York State, has been active as a composer, arranger, and music educator for many years. His training includes M.M. and D.M. degrees in composition from Florida State University, as well as a B.A. in music education from Central College. His principal composition studies were with Carlisle Floyd, John Boda, and Charles Carter. He is a member of ASCAP and is represented in the catalogs of several publishers.

Dr. Brown's output includes numerous works for concert band and orchestra, instrumental solos and ensembles, church music, piano, ballet, opera, and musical theater. Having taught in public schools in Iowa, Texas, New Mexico, and Oregon, Dr. Brown now lives in Washington State, where he divides his time between writing and teaching. When not occupied with these, he can often be found in the mountains indulging his other passions, mountaineering and rock climbing.

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## About the Music

*Modal Menagerie* is a suite of four very short, fun pieces that are intended to introduce young students to modal tonalities. Each movement musically depicts an animal whose name alliterates with the mode being demonstrated: *Lydian Lions*, *Phrygian Pheasants*, *Dorian Donkeys*, and *Mixolydian Monkeys*.

The four modes used in this composition are not presented in their usual white-key tonalities, but are transposed to be more band friendly. The modes related to the major scale (Lydian and Mixolydian) are transposed to B $\flat$  major, and the modes related to the natural minor scale (Phrygian and Dorian) are transposed to C minor. Instead of using modal key signatures (one less flat for Lydian and Dorian, one more flat for Phrygian and Mixolydian), the key signature of the closely related major or minor scale is used, with accidentals emphasizing the modal structure. However, the modal inflection note does not necessarily appear in all four movements on every part.

A lesson on modal scale construction is included, offering a great opportunity for directors to explore modes with students. Consider having students play a scale. Then have them begin on the 2nd scale degree to teach them the Dorian scale (for a B $\flat$  major scale, students would play from C to C in the key of B $\flat$ ). The other scales in this piece begin on the 3rd, 4th, and 5th scale degrees. Feel free to be creative as you teach these and other modes.

**B $\flat$  Major Scale**



**Dorian**



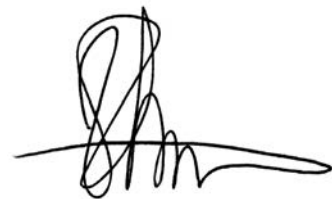
**Phrygian**



**Lydian**



**Mixolydian**



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# MODAL MENAGERIE

RICHARD E. BROWN  
(ASCAP)

## I. LYDIAN LIONS

Maestoso (♩ = 90)

5

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombones (1 and 2)
- Baritone/Euphonium
- Tuba
- Timpani (B♭, C)
- Mallet Percussion (Bells, Xylophone)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Crash Cymbals, Triangle, Temple Blocks)

The score is marked **Maestoso** with a tempo of  $\text{♩} = 90$ . The key signature has one flat (B♭) and the time signature is 4/4. Dynamics range from *f* (forte) to *mf* (mezzo-forte). A rehearsal mark '5' is present at the beginning of the section. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

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Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

1 A. Saxes *f*

2 A. Saxes *f*

T. Sax. *f*

B. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Bar./Euph. *f*

Tuba *f*

Timp.

Mlt. Perc. *mf* Bells

Perc. 1 *mf*

Perc. 2 *mf*

7 8 9 *mf* 10 11 12

Musical score for measures 13 through 18. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- 1 Cls. (Clarinet 1)
- 2 Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- 1 A. Sax. (Alto Saxophone 1)
- 2 A. Sax. (Alto Saxophone 2)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- 1 Tpts. (Trumpet 1)
- 2 Tpts. (Trumpet 2)
- Hn. (Horn)
- 1 Tbns. (Trombone 1)
- 2 Tbns. (Trombone 2)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Measure 13 includes a dynamic marking of *f* and a *div.* (divisi) instruction for the Flute and Oboe parts. Measure 17 includes a dynamic marking of *f*. The score is marked with rehearsal points 13 and 17.

Fl. *f*

Ob. *f*

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

19 20 21 22 23 24

## II. PHRYGIAN PHEASANTS

Allegro vivo (♩ = 160)

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flute**: 1 staff, rests throughout.
- Oboe**: 1 staff, rests throughout.
- Bassoon**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- B♭ Clarinets**: 2 staves (1 and 2), rests throughout.
- B♭ Bass Clarinet**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- E♭ Alto Saxophones**: 2 staves (1 and 2), playing a rhythmic pattern of quarter notes starting at *mp*.
- B♭ Tenor Saxophone**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- E♭ Baritone Saxophone**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- B♭ Trumpets**: 2 staves (1 and 2), playing a rhythmic pattern of quarter notes starting at *mf*.
- F Horn**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- Trombones**: 2 staves (1 and 2), playing a rhythmic pattern of quarter notes starting at *mp*.
- Baritone/Euphonium**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- Tuba**: 1 staff, playing a rhythmic pattern of quarter notes starting at *mp*.
- Timpani**: 1 staff, rests throughout, with notes for B♭ and C indicated.
- Mallet Percussion** (Bells, Xylophone): 1 staff, rests throughout.
- Percussion 1** (Snare Drum, Bass Drum): 1 staff, playing a complex rhythmic pattern starting at *p*.
- Percussion 2** (Crash Cymbals, Triangle, Temple Blocks): 1 staff, rests throughout.

The score is in 4/4 time and features a large red watermark reading "Preview Only Requires Purchase" diagonally across the page.



9

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

*mf*

*mf*

*mp*

*mp*

*mf*

Xylophone

*mf*

6

7

8

9

10

11



This page contains the musical score for measures 18 through 23 of a symphony. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. (Flute):** Measures 18-23, dynamic markings include *mf*.
- Ob. (Oboe):** Measures 18-23, dynamic markings include *mf*.
- Bsn. (Bassoon):** Measures 18-23, dynamic marking includes *mp*.
- Cl. 1 (Clarinet 1):** Measures 18-23, dynamic marking includes *mp*.
- Cl. 2 (Clarinet 2):** Measures 18-23, dynamic marking includes *mp*.
- B. Cl. (Bass Clarinet):** Measures 18-23, dynamic marking includes *mp*.
- A. Sax. 1 (Alto Saxophone 1):** Measures 18-23, dynamic marking includes *mp*.
- A. Sax. 2 (Alto Saxophone 2):** Measures 18-23, dynamic marking includes *mp*.
- T. Sax. (Tenor Saxophone):** Measures 18-23, dynamic marking includes *mp*.
- B. Sax. (Baritone Saxophone):** Measures 18-23, dynamic marking includes *mp*.
- Tpts. 1 (Trumpet 1):** Measures 18-23, dynamic markings include *mf*.
- Tpts. 2 (Trumpet 2):** Measures 18-23, dynamic marking includes *mf*.
- Hn. (Horn):** Measures 18-23, dynamic marking includes *mp*.
- Tbns. 1 (Trombone 1):** Measures 18-23, dynamic marking includes *mp*.
- Tbns. 2 (Trombone 2):** Measures 18-23, dynamic marking includes *mp*.
- Bar./Euph. (Baritone/Euphonium):** Measures 18-23, dynamic marking includes *mp*.
- Tuba:** Measures 18-23, dynamic marking includes *mp*.
- Timp. (Timpani):** Measures 18-23, dynamic marking includes *mp*.
- Mlt. Perc. (Multiple Percussion):** Measures 18-23, dynamic marking includes *mf*.
- Perc. 1 (Percussion 1):** Measures 18-23, dynamic marking includes *p*.
- Perc. 2 (Percussion 2):** Measures 18-23.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

25

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

25

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar.  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

24 25 26 27 28







Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
1  
A. Sax.  
2  
T. Sax.  
B. Sax.  
1  
Tpts.  
2  
Hn.  
1  
Tbns.  
2  
Bar./  
Euph.  
Tuba  
Timp.  
Mlt. Perc.  
Perc. 1  
Perc. 2

rit.  
rit.

18 19 20 21 22



# IV. MIXOLYDIAN MONKEYS

Allegro (♩ = 100)

Flute

Oboe

Bassoon *mf*

1 *f*  
B♭ Clarinets

2 *f*

B♭ Bass Clarinet *mf*

1 *f*  
E♭ Alto Saxophones

2 *f*

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mf*

Allegro (♩ = 100)

1  
B♭ Trumpets

2

F Horn *mf*

1 *mf*  
Trombones

2 *mf*

Baritone/  
Euphonium *mf*

Tuba *mf*

Timpani (B♭, E♭) *mf*

Mallet Percussion (Bells, Xylophone)

Percussion 1 (Snare Drum, Bass Drum) *mp*  
S.D. snares on  
B.D.

Percussion 2 (Crash Cymbals, Triangle, Temple Blocks)

2 3 4 5 6

9

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax. *mf*

B. Sax.

9

1 Tpts. *f*

2 Tpts. *f*

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Timp. *mf*

Mit. Perc. *mf*

Perc. 1

Perc. 2

Triangle *mp*

Cr. Cym.

7 8 10 11 12

Fl. *mp*

Ob. *mp*

Bsn.

1 *mf* *mp*

2 *mf* *mp*

B. Cl.

1 *mf*

2 *mf*

A. Saxes

T. Sax.

B. Sax.

1 *mf*

2 *mf*

Hn.

1

Tbns.

2

Bar./Euph.

Tuba

Timp.

Mt. Perc.

Perc. 1

Perc. 2

13 14 15 *mp* 16 17 18

25

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf*

1 A. Saxes *mf* *f*

2 A. Saxes *mf* *f*

T. Sax.

B. Sax. *mf*

25

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbns. *mf*

2 Tbns. *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mt. Perc.

Perc. 1 *mp*

Perc. 2

19 20 21 22 23 24 25

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
1  
A. Saxes  
2  
T. Sax.  
B. Sax.  
1  
Tpts.  
2  
Hn.  
1  
Tbns.  
2  
Bar./Euph.  
Tuba  
Timp.  
Mlt. Perc.  
Perc. 1  
Perc. 2

26 27 28 29 30 31

33

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

33

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Timp.

Mt. Perc.

Perc. 1

Perc. 2

32 33 *mf* 34 35 36 37

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

38

39 *mf*

40

*ff*

42

43

*ff*

dampen

*ff* dampen

*ff* dampen

*ff* dampen