

# WOODPECKER CONVENTION

(Wood Block Feature)

Timothy Loest

## Instrumentation

1 - Full Score	
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
10 - B $\flat$ Clarinet	1 - String Bass
2 - B $\flat$ Bass Clarinet	2 - Bells
4 - E $\flat$ Alto Saxophone	2 - Snare Drum Bass Drum
2 - B $\flat$ Tenor Saxophone	2 - High Wood Block Low Wood Block
2 - E $\flat$ Baritone Saxophone	2 - Ride Cymbal Vibraslap
8 - B $\flat$ Trumpet	
4 - F Horn	
4 - Trombone	

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As a result, all single page parts are collated before multiple page parts.

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## The Composer

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music Education degree from Northwestern University. He holds membership in NAFME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and Christian Educators Association International. He is band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and their two sons.

## About the Music

*Woodpecker Convention* musically celebrates one of nature's most interesting family of birds — woodpeckers. Like other birds, woodpeckers use vocal calls to communicate. Unlike other birds, they use their beaks as jackhammers in search of insects. This behavior produces knocking sounds known as drums. Perhaps the most well-known type of woodpecker is the large Pileated woodpecker. Identified by its flaming-red crest and black body with bold white stripes, the Pileated is probably the largest woodpecker in North America. (The only woodpecker to rival its size is the Ivory-billed woodpecker, thought to be extinct.)

The most important instrument in *Woodpecker Convention* is the wood block. For this work, at least two wood blocks are required, one high and one low. It is recommended that the two wood block players stand apart to create an antiphonal or dialogue effect. Each wood block may be held with the non-dominant hand and struck with a wood beater using the dominant hand. If the wood block has non-slip rubber feet, it can be rested horizontally on a flattened music stand. If a round wood beater is not available, a hard rubber or poly mallet may be used. The best mallet, of course, is the one that creates the most authentic woodpecker drumming sound.

Measure 35 is an aleatoric section that introduces the audience to the woodpeckers' habitat. This section should last no more than 15-20 seconds, building in intensity and texture, and then subsiding. To create the desired effect, a handful of woodwind and brass players within the ensemble should randomly play bird whistles on cue. (A wonderful and inexpensive type of bird whistle is the water bird whistle.) Once the bird whistles begin, the conductor should cue the wood block players to tap out random woodpecker drum sounds. If desired, a few woodwind and brass players can also be equipped with wood blocks to add to the convention. And, if the ensemble has two or three exceptional clarinetists, these musicians can imitate woodpecker calls by playing on the mouthpiece and barrel. The desired effect should sound like "cuk-cuk-cuk-cuk-cuk." (It is recommended that the entire ensemble listen to recordings of Pileated woodpecker calls and drums to gain an understanding of the sounds to be imitated.) While using sound effects to create the aleatoric bird sanctuary is highly recommended, a substitute downloadable sound file from the FJH website may also be used.

As always, each musician should play to hear, and never overplay to be heard. This is especially important in this piece as imbalanced playing will drown out the woodpeckers. Respect the music and respect the woodpeckers! Most importantly, have fun!

- Timothy Loest

# WOODPECKER CONVENTION

(Wood Block Feature)

TIMOTHY LOEST  
(ASCAP)

Whimsically (♩ = 144)

3

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpet *mf*

F Horn *mf*

Trombone Baritone / Euphonium Bassoon *mf*

Tuba *mf*

Bells *mf*

Snare Drum Bass Drum *mf*

High Wood Block Low Wood Block *mf*

Ride Cymbal (nylon tip stick) *mf*

Ride Cymbal Vibraslap *mf*

S.D. *mf*

B.D. *mf*

wood beater or poly mallet high

low

Vibraslap

2 3 4



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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

High W.B.  
Low W.B.

Ride Cym.  
Vbslp.

5 6 7 8 9

11

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Bells *mf*

S.D.  
B.D.

High W.B.  
Low W.B.

Ride Cym.  
Vbsp.

10 11 *mf* 12 13 14

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

This section of the score covers measures 15 through 19 for the woodwind and saxophone sections. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The music is written in a key with two flats and a common time signature. The notation features a variety of note values, rests, and articulation marks such as accents and slurs.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

This section of the score covers measures 15 through 19 for the brass instruments. It includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Euphonium/Bassoon (Tbn. Bar. / Euph. Bsn.), and Tuba. The notation is consistent with the woodwind section, featuring various rhythmic patterns and articulation.

Bells

S.D. B.D.

High W.B. Low W.B.

Ride Cym. Vbslp.

This section of the score covers measures 15 through 19 for the percussion instruments. It includes parts for Bells, Snare Drum (S.D.) and Bass Drum (B.D.), High Wood Block (High W.B.) and Low Wood Block (Low W.B.), and Ride Cymbal (Ride Cym.) and Vibraphone (Vbslp.). The notation uses standard percussion symbols and includes a dynamic marking of *mf* (mezzo-forte) for the snare and bass drums.

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Hn.  
Tbn.  
Bar. /  
Euph.  
Bsn.  
Tuba  
Bells  
S.D.  
B.D.  
High W.B.  
Low W.B.  
Ride Cym.  
Vbslp.

20

21

22

23

24

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

S.D. B.D.

High W.B. Low W.B.

Ride Cym. Vbslp.

mf

on rim

mf

ff

Vibraslap

mf

25 26 27 28 29



Fl. *rit.* //

Ob. *mf* //

Cl. *mf* //

B. Cl. //

A. Sax. //

T. Sax. //

B. Sax. //

Tpt. *rit.* //

Hn. //

Tbn. Bar. / Euph. Bsn. //

Tuba //

Bells *mf* //

S.D. B.D. on head *mf* //

High W.B. Low W.B. //

Ride Cym. Vbsp. //

*mf*

30 31 32 33 34

35 Bird whistles, followed by woodpecker sounds (15-20 seconds)

Fl. //

Ob. //

Cl. //

B. Cl. //

A. Sax. //

T. Sax. //

B. Sax. //

35 Bird whistles, followed by woodpecker sounds (15-20 seconds)

Tpt. //

Hn. //

Tbn. Bar. / Euph. Bsn. //

Tuba //

Bells //

S.D. B.D. //

High W.B. Low W.B. //

Ride Cym. Vbslp. //

Note to conductor: See program notes for specific suggestions regarding measure 35.

36

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

36

Tpt. *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Bells *mf*

S.D. B.D. *mf*

High W.B. Low W.B. *ff*

Ride Cym. Vbslp.

36

37

38

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

High W.B.  
Low W.B.

Ride Cym.  
Vbslp.

*mf*

40 41 42 43

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Woodpecker Scale

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

No. 1: Woodpecker Scale

B♭ Trumpet *mf*

F Horn *mf*

Trombone Baritone / Euphonium Bassoon *mf*

Tuba *mf*

Bells *mf*

Snare Drum Bass Drum *mf*

High Wood Block Low Wood Block *ff*

Ride Cym. *ff*

Ride Cymbal Vibraslap *mf*

S.D.

B.D.

high

low

Vibraslap

No. 2: Woodpecker Chorale (slow and sustained)

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

No. 2: Woodpecker Chorale (slow and sustained)

B♭ Trumpet *mf*

F Horn *mf*

Trombone Baritone / Euphonium Bassoon *mf*

Tuba *mf*

Bells *mf*

Snare Drum S.D. Bass Drum B.D. *mf*

High Wood Block

Low Wood Block

Ride Cymbal

Vibraslap

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells *mf*

S.D. B.D.

High W.B. *high*

Low W.B. *low*

Ride Cym. *ff*

Ride Cym. Vbslp. *mf*

rit.

The musical score for page 16 includes the following parts:

- Fl.
- Ob.
- Cl.
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt.
- Hn.
- Tbn. Bar. / Euph. Bsn.
- Tuba
- Bells
- S.D. B.D.
- High W.B. Low W.B.
- Ride Cym. Vbslp.

The score features a *rit.* (ritardando) marking above the Tpt. staff. A large red watermark reading "Preview Only" and "Legal use Requires Purchase" is overlaid diagonally across the page. The S.D. B.D. part includes a *mf* (mezzo-forte) dynamic marking.