BEGINNING BAND

SERENGETI DREAMS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

| 1 Conductor                  | 2 Baritone Treble Clef   | 3 Percussion II (Crash Cymbals, Suspended Cymbal, Cabasa) |
| 8 C Flute                    | 4 Tuba                   |                                                            |
| 2 Oboe                      | 4 Mallet Percussion      |                                                            |
| 8 B♭ Clarinet               | (Large Tom-Toms,         |                                                            |
| 2 B♭ Bass Clarinet          | [optional Bass Drum],    |                                                            |
| 6 E♭ Alto Saxophone         | Marimba, [optional     |                                                            |
| 4 B♭ Tenor Saxophone        | Xylophone]               |                                                            |
| 2 E♭ Baritone Saxophone     | 1 Timpani                |                                                            |
| 8 B♭ Trumpet                | 2 Percussion I (Congas,  |                                                            |
| 4 Horn in F                 | Bass Drum, Djembe        |                                                            |
| 6 Trombone/Baritone/        | [optional Large          |                                                            |
|   Bassoon                   | Tom-Tom]                 |                                                            |

NOTES TO THE CONDUCTOR

Serengeti Dreams was composed for the young band as an introduction to multicultural music. The title for the piece is derived from Serengeti National Park, a wildlife refuge in northern Tanzania, East Africa. The park was established in 1951 and extends east and southeast from the shores of Lake Victoria. Serengeti has an area of about 14,763 sq km (5,700 sq mi). Its hills and grassland ranges provide habitat to elephants, black rhinoceroses, lions, leopards, cheetahs, gazelles, wildebeests, hyenas, buffalos, zebras, giraffes, and antelopes. The park is the only place in Africa where vast animal migrations, especially in May and June, can still be seen.

The opening bars should be as majestic as possible. The bold statements in the winds should be answered with intensity by the percussion section. Depending upon personnel, feel free to use as many percussionists as possible to create this effect.

The rallentando in measure 14 is strictly optional. However, if the percussion section can develop the communication with the conductor, this section will be much more effective.

The conga solo at measure 16 should be performed by the percussionist with the strongest sense of pulse. I suggest staging the congas near the front of the stage to add visual interest to this transition. The cabasa should be assigned to another strong percussionist. The congas and cabasa form the heartbeat of the percussion ensemble, from which the entire band will find security.

The melodic statement by the flutes at measure 24 should be carefully balanced with the percussion. Feel free to adjust the dynamic markings if necessary. The clarinets present a counter-melody beginning on beat 2 of measure 32. Again, balance and presence should be of prime concern.

The djembe part at measure 50 may be played on a low tom. I have scored the piece to be performed on percussion instruments that are readily accessible. However, please use this opportunity to introduce and use as many ethnic instruments as possible to provide a unique and exciting learning situation for the band.

I hope you and your ensemble find Serengeti Dreams to be an exciting and rewarding musical experience. Best of luck in your teaching endeavors. Best wishes for a great performance!

Robert W. Smith

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.
Majestic!  $= 104$

**C Flute**

**Oboe**

**B♭ Clarinet**

**B♭ Bass Clarinet**

**E♭ Alto Saxophone**

**B♭ Tenor Saxophone**

**E♭ Baritone Saxophone**

**B♭ Trumpet**

**Horn in F**

**Trombone/Baritone/Barassoon**

**Tuba**

**Malice Percussion**
- Large Tom-Toms [Optional Bass Drum]
- Maracas [Optional Xylophone]

**Timpani**

**Percussion I**
- Congas, Bass Drum, Djembe [Optional Large Tom-Tom]

**Percussion II**
- Crash Cymbals, Suspended Cymbal, Cabasa

**Large Tom-Tom (opt. Bass Drum)**

**Cr. Cyls.**

**B.D.**

**Congas**

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