



School of Music
Penn State University
Music Building I
University Park, PA 16802

Dear PMEA All-State Band,

My name is Dr. Tonya Mitchell-Spradlin, and I am delighted to join you in April for a weekend of exceptional music making as part of the PMEA Allstate Wind Ensemble. I look forward to meeting each and every one of you and learning your names throughout the process. I'll ask this when I arrive, but know in advance that I welcome and encourage you to find the time during breaks to introduce yourselves and say hello; I'll do the same.

I am the Director of Wind Band Studies at Penn State where I conduct the Symphonic Wind Ensemble, oversee all four of our concert bands, teach graduate and undergraduate conducting, and instruct academic courses in wind literature and pedagogy. It's a great honor that I get to share the stage with you and prepare four beautiful works for winds.

My programming represents the following value: perform works that honor where we've come from and support where we're going. As a result, I enjoy performing the traditional sounds of the band medium and am also active in the creation of new music. This particular program happens to consist of all living composers with two pieces being fairly new to the medium.

Downey Overture | Oscar Navarro

[Reference Recording](#)

Items to internalize:

- Be specific about articulations (tenutos = press, staccato = light and separated, accented = slightly weighted) These items help the piece groove without being too heavy
- Flugelhorn parts are independent from trumpets - assigned players will want to work to blend in sound and pitch
- Trumpet pitch bends (m.18-19) - [this video is a good example of the sound](#) (:33)
- Low brass will want to ensure light and secco articulations
- Some items are marked "tutti only one player" 1 person per part should play
- Percussion
 - The entire piece is a groove enhanced by you- we'll want to be right in the pocket with congas being the driver
 - Congas should be pitched relatively high
 - Clave should be a higher pitched clave (having more than one option would be helpful)

Lots of woodwind articulation changes but there is a clear pattern!

**Reference recording uses these articulations*

m.144-153 | clarinets and alto saxes

Example 1:

- Change runs to slur 2 -tongue 2 for the first 6 measures of the phrase
- Change runs to tongue 1-slur 7 for the final 2 measures of the phrase
- Change m. 153 to tongue 1 - tongue 2, slur 2-tongue 2

Example 2:

m.154-158 | clarinets and alto saxes

- Change runs to slur 2 -tongue 2 for the first 3 measures of the phrase
- Change runs to tongue 1-slur 7 for the final 2 measures of the phrase

As instruments are added to the phrase, continue to use the above stated articulations.

M. 165-172 | clarinets, alto saxes + piccolo, flutes (refer to Example 1)

M. 173-180 | clarinets, alto saxes, piccolo, flutes + bassoons (refer to Example 2)

M. 201-210 | clarinets, oboes, flutes, piccolo

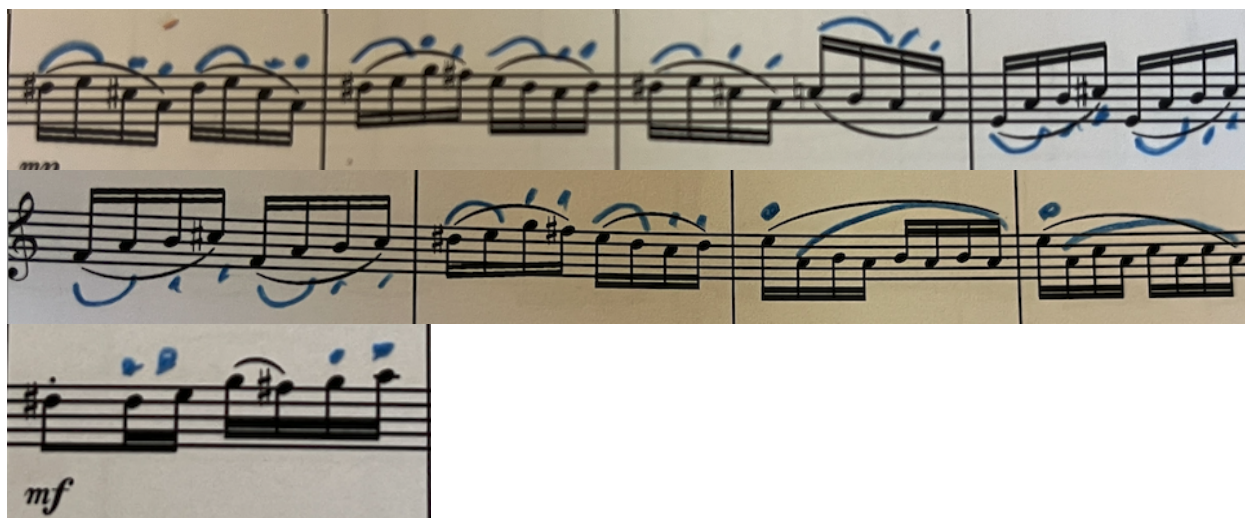
- Slur 2- tongue 2 all ODD measures
- Slur entirety of even measures

M. 211-212

- Tongue 1 - slur 7 (notice you do this *every* time you have this figure)

Again - the reference recording uses the above articulations. Change the playback speed in Youtube to hear it slower.

Example 1: m. 144-153 articulation changes



My Eyes are Full of Shadow | Joel Puckett

[Reference Recording](#)

This piece is about darkness, depression, and living in despair. It highlights the solo flute as the light at the end of the tunnel. This is the only work on the program that expressly highlights the beautiful textures that only a wind ensemble can create - tone and blend are key.

Items to internalize:

- Accents = weighted press
- All entrances should sound warm - no accents/harsh attacks

Sabuaró from Little Mexican Suite | Nubia Jaime Donjuan

[Reference Recording](#)

This piece is a light hearted Mexican Danzon. I love it for its lightness and also the inclusion of melodies in instruments that rarely receive them; bassoon, bari sax, low brass.

Items to internalize:

- LOTS of solos - if you are principal you are likely assigned the solos. Prepare and be confident - it's ok to add pizzazz :)
- Percussion section is extremely active and encouraged to add flavor to parts without sacrificing integrity of the rhythmic structure

Bamboo Shoots and City Streets | Benjamin Barker

[Reference Recording](#)/Premiere Performance

Items to internalize:

- Percussion requires Taiko drums (we are working on this!)
- When practicing runs, be sure to internalize the triplet (you can even have your metronome subdivide the triplet while working on the opening woodwinds)
- The main theme in the horns is in unison and reaches an A above the staff. Practice the leaps around the A for beautiful sound/blend.

I'm VERY excited to be working on this excellent music with all of you in April. I look forward to seeing you all in our upcoming zoom call.

Dr. Tonya Mitchell-Spradlin

Director of Wind Band Studies

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