Susan H. Day

Scenes of the Cherokee Trail

Neil A. Kjos Music Company • Publisher
The Composer

Susan H. Day holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years and is currently a string specialist with the Douglas County Schools. Her award winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the “Outstanding Teacher of the Year” Award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Arapahoe Philharmonic.

With over 70 original, published, educational string works, including several commissions to her credit, Ms. Day’s music is performed internationally and throughout the U.S. including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet, titled Bass-ic Blues for Two recorded by master bassist, Gary Karr. Ms. Day was the two-time winner (2006, Tango d’Amour and 2011 Tango Mysterioso) of the Texas Orchestra Directors Association (TODA) Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (Shores of Ireland). Many of her works are honored as “Editor’s Choice” selections with J.W. Pepper.

Ms. Day was Composer-in-Residence at the 2015 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida and the 2018 ASTA National Convention in Atlanta. She was the 2017 LISFA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association (CMEA) 25 Year Service Award, 6 Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Service Award from ASTA of Colorado. In 2008 Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAfME, and ASCAP.

The Composition

Scenes of the Cherokee Trail was commissioned by Kyle Rupley, director of the Cherokee Trail High School Orchestra, from Aurora, Colorado. The name of the high school comes from the Cherokee Trail which was actively used during the 1800s.

The Learning Bank on the next page is also printed in the student parts. It offers some general information about the Cherokee Trail.

Rehearsal Suggestions

1. Cello/Bass: Measures 1 and 3 – Play with a slow bow speed in order to save bow on the long tied note.

2. 1st Violin: Measures 28 and 32 – Play the harmonics by lightly touching 3rd finger (G) on D String and then 3rd finger (D) on A String to achieve the correct harmonic pitches.

3. 2nd Violin: Measures 28 and 32 – Play the harmonics by moving the left hand up the fingerboard and lightly touching 4th finger at the halfway point of the length of the string, first on D string and then on A string.

4. 1st Violin: Measures 59-75 – High notes fit in the hand well if played in 3rd position.

5. 1st Violin 1: Measures 107-108 – Use same fingering as the soloist at ms. 73-74. If helpful, copy the fingerings from 73-74 into 107-108.

Instrumentation List (Set C)

8 – 1st Violin
8 – 2nd Violin
5 – Viola
5 – Cello
5 – String Bass
1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.
Scenes of the Cherokee Trail was commissioned by Kyle Rupley, director of the Cherokee Trail High School Orchestra, from Aurora, Colorado. The name of the high school comes from the Cherokee Trail which was actively used during the 1800s.

While the Cherokee Trail wasn’t used for commercial purposes, those who traveled on it were from Native American tribes and Spanish military expeditions. Others who populated the trail were true adventurers such as fur trappers, scientists, and prospective gold miners including members of Cherokee tribes (from Oklahoma). The Cherokee trail was an overland trail approximately 900 miles long that ran through Oklahoma, Kansas, Colorado, and Wyoming. In Wyoming, the trail met up with the Oregon and California Trails which allowed further access west. In Colorado, the trail ran over the Arkansas/Platte River dividing ridge and descended to Cherry Creek and into the South Platte River valley. The trail also continued along the Poudre River.

The scene in this artwork is titled, Denver in 1859. It is not on the Cherokee Trail, but captures what a campsite could have looked like along the trail since it was fairly close by. During these times, the landscape quickly evolved as towns sprang up and folks decided to build homes and establish businesses. Just think of how Denver looks today, some 160 years later!

Scenes of the Cherokee Trail pays tribute to the many strong and brave people who traversed this trail over a century ago. They had to endure all types of weather with extreme fluctuations in temperature. In Colorado, travelers had to get accustomed to more rivers, hills, and higher elevations. On a really good day, perhaps 12-20 miles were covered, especially if they got started before sunrise.
Scenes of the Cherokee Trail

Full Conductor Score
Approx. performance time—3:30

Moderato ($q = 126$)

© 2019 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California, 92117. International copyright secured. All rights reserved. Printed in the U.S.A.

Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law.

Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.
Kjos Music’s Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies
During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (Tradition of Excellence, String Basics: Steps to Success, First Place for Jazz, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (Beginning BandWorks, BandWorks, Conservatory Editions, StringTracks, and Steps to Successful Literature, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that’s not listed above, please contact us for permission.

Making an Audio or Video Recording
A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning we can’t deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble
We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without any alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To … ?
If you'd like to use a composition in any other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least three weeks before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

Neil A. Kjos Music Company, Publisher • San Diego, CA • www.kjos.com

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.