

CLARINET

Hailey R. Akkerman Nampa High School
 Zach Arlit Centennial High School
 Katie Bond Minico High School
 Emmalee Christensen Bonneville High School
 Kari L. Crane Rocky Mountain HS
 Anna J. Curet Moscow High School
 Mikayla J. Goodsell Lake City High School
 Michael A. Hernandez Minico High School
 Shawn M. Higdem Kimberly High School
 Dahsong Lee East Jr. High School
 Cody C. Lee Meridian High School
 James M. Leinonen Vallivue High School
 Abigail Lokey South Fremont High School
 Madison R. Nelson Caldwell High School
 Adler A. Patch Century High School
 Nicole A. Rinaldi Rocky Mountain HS
 Ben R. Sayre Blackfoot High School
 Sammy Slocum Mountain View High School
 Trinity J. Stolworthy Skyline High School
 Bethany A. Stone Coeur d'Alene High School
 Eleanor A. Straight Nampa High School
 Madelin VanDam Mountain View High School
 Ginger G. Vavold Vallivue High School
 Naomi Y. Ward Vallivue High School
 Jessica Wenzel Capital High School
 Vivienne S. Westra Rigby High School

BASS CLARINET

Rachel J. Hull Renaissance High School
 Sidney S. Short Kellogg High School
 Ryan Wauer Centennial High School

ALTO SAXOPHONE

Landon T. Chang Cd'Alene Charter Academy
 Aaron J. Christensen Timberline High School
 Kevin J. Eaton Cd'Alene Charter Academy
 Jeremiah L. Edmiston Nampa High School
 Kaila Ho Mountain View High School
 Gavin W. McCaw Meridian High School
 Liam McCoy Centennial High School
 Avery Pierce-Garnett Moscow High School
 Abby E. Shull Idaho Falls High School
 Sadie A. Webster Vallivue High School

TENOR SAXOPHONE

Elizabeth D. Gougar Idaho Falls High School
 Andrew Murphy Highland High School
 Bryce F. Poplawsky Moscow High School
 Paul M. Roach Vallivue High School

BARITONE SAXOPHONE

Parker J. Piedmont Lake City High School
 Gensen Stocking Rigby High School

TRUMPET

Kyler Arnaud Pocatello High School
 Carlee Baker Centennial High School
 Cameron Blackburn Centennial High School
 Jake L. Chalin Boise High School
 Caden L. Davis Coeur d'Alene High School
 Josiah D. Frank Borah High School
 Sebastian E. Houk Timberline High School
 Kayley L. Johanson Idaho Falls High School
 Marci L. Johnson Rigby High School
 Marin K. Kimpton Preston High School
 Tennyson C. Miller Hillcrest High School
 Tristan K. Panke Kellogg High School

Keegan R. Peterson Vallivue High School
 Benjamin C. Pinkham Idaho Falls High School
 Robert A. Prasetyo Nampa High School
 Alva (AJ) J. Schinkel Vallivue High School
 Austin A. Sharp Vallivue High School
 Elisa L. Stokes Middleton High School
 Jason Tapia Notus Jr./Sr. High School
 MacCabe R. Taylor Kimberly High School
 James Trandem Capital High School

FRENCH HORN

Douglas O. Focht Timberline High School
 Bethany Greenway Centennial High School
 Conner L. Hansen Eagle High School
 William G. Hays North Star Charter HS
 Brett S. Hyde Bonneville High School
 Leah J. Maxton Caldwell High School
 Michael M. Murillo Century High School
 Bryan R. Seare Preston High School

TROMBONE

Jesse G. Baehler Caldwell High School
 Jack W. Beccard Timberline High School
 Faith R. Bigler Lewiston High School
 Isaac R. Blake Hillside Jr. High School
 Jordan M. Brown Borah High School
 Josh Gentile Eagle High School
 Quentin Kempe Highland High School
 Mason C. Magee Cd'Alene Charter Academy
 Dallin S. McDougal Madison High School
 Matthew J. McMichael Caldwell High School
 Jackson D. Murphy Eagle High School
 Aiden J. Niblett Meridian High School
 Wesley B. Nielsen Les Bois Jr. High School
 Abbi L. Perkes Snake River High School
 Matthew M. Sato Twin Falls High School
 Mariah J. Woodland Minico High School

EUPHONIUM

Stephen A. Baures Timberlake High School
 Hannah Gibson Centennial High School
 Trace R. Hadley Preston High School
 Brandon Meyer Idaho Falls High School
 Dallin B. Romney Canyon Ridge High School
 Chris Samson Cd'Alene Charter Academy

TUBA

Joseph Abajian Centennial High School
 Olivia Bird Bonneville High School
 Brent A. Chaplin Nampa High School
 Daylen J. Corpany Madison High School
 Benjamin C. Harp Columbia High School
 Kaylee P. Harvey Boise High School
 Camron B. Purdum Marsh Valley High School
 Ellen M. Yenne Vallivue High School

DOUBLE BASS

Alexandra C. Bly Coeur d'Alene High School

PERCUSSION

Tanner J. Hoseley Meridian High School
 Gabriel Lowman Highland High School
 Shelby J. McCowan Eagle High School
 Nikole D. Nutting Vallivue High School
 Samuel Paytosh Jerome High School
 Lindsay E. Smith Idaho Falls High School
 Tyler E. Ulrich Cd'Alene Charter Academy
 Alex Williams Highland High School

Participating Schools and Teachers

Bear Lake High School	Greg Goodworth	Les Bois Jr. High School	Jeff Paradis
Bishop Kelly High School	Lisa Cooper	Lewiston High School	Brendan Burns
Blackfoot High School	Eric Skidmore	Madison High School	Rick Hansen
Boise High School	Nick Clements	Madison High School	Dan North
Boise High School	Laurel Talley	Marsh Valley High School	Aaron Marshall
Bonneville High School	Stephen Busath	Meridian High School	Meghan Fay Olswanger
Bonneville High School	Eric Wenstrom	Middleton High School	Garrett Romero
Borah High School	Christa Rowland	Minico High School	Brett Barker
Borah High School	Kevin Sullivan	Moscow High School	Joel Pals
Buhl High School	Eva Hale	Mountain Home HS	Jerry Tippets
Caldwell High School	Jeffrey Nelson	Mountain View HS	Andrew Percifield
Caldwell High School	Adele Rosen	Nampa High School	Phillip Hoelsing
Canyon Ridge High School	Elizabeth Thomsen	North Jr. High School	Laurel Talley
Capital High School	Casey Lindorfer	North Star Charter HS	Alex Davidsen
Capital High School	Sandra Shoen	Notus Jr./Sr. High School	Marci Harrel
Centennial High School	Brittany Brown	Pocatello High School	David Beckstead
Centennial High School	Matthew Fiorentino	Pocatello High School	Kathryn Chojnacki
Century High School	Colin Brien	Preston High School	Jill Durrant
Century High School	Kathryn Chojnacki	Preston High School	Wayne Manning
Cd'Alene Charter Academy	Michael Harrison	Renaissance High School	Matthew Fiorentino
Coeur d'Alene High School	Jim Phillips	Rigby High School	Marc Baxter
Columbia High School	David Johnson	Rigby High School	Joel Sandford
Columbia High School	Paul McEntee	Rocky Mountain HS	Quentin DeWitt
Compass Academy	Karen Beck	Skyline High School	Karen Beck
Eagle High School	Bailey Burns	Skyline High School	Bob Dunmire
Eagle High School	Tyler Eriksen	Skyview High School	Justin White
East Jr. High School	Enrique Martinez	Snake River High School	Daniel Roberts
Highland High School	Kathryn Chojnacki	South Fremont HS	Matt Bennett
Highland High School	Casey Emerson	The Ambrose School	Julia Kapsoff
Hillcrest High School	Richard Landauer	Timberlake High School	Tim Wood
Hillcrest High School	Sheryl Stetz	Timberline High School	Jose Rodriguez
Hillside Jr. High School	Mark Young	Timberline High School	Phyllis Saunders
Idaho Falls High School	Karen Beck	Twin Falls High School	Dennis Bortz
Idaho Falls High School	Jason Bull	Twin Falls High School	Kevin Howard
Jerome High School	Hiroshi Fukuoka	Vallivue High School	Curtis Griffiths
Kellogg High School	Rick Dickinson	Vallivue High School	Samantha Sabrowsky
Kimberly High School	Christy Taylor	Wood River High School	Rebecca Martin
Kuna High School	Skylar Krall	Xavier Charter School	Amanda Hall
Lake City High School	Timothy Sandford		

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The Idaho Music Educators Association

2016

IDAHO ALL-STATE BAND AND ORCHESTRA CONCERT



Allen Wayne Tinkham Orchestra Conductor
 Andrew Boysen, Jr. Band Conductor

Saturday, February 13, 2016 – 1:00 P.M.
 Idaho State University, Pocatello, Idaho

2016 Idaho All-State Orchestra

Capriccio EspagnoleNikolai Rimsky Korsakov
Supermaximum..... Kenji Bunch

Allen Wayne Tinkham, Conductor



Allen Tinkham is increasingly recognized as one of the most gifted conductors and teachers of his generation. He is hailed by The Chicago Tribune as one of Chicago's most important "educators, mentors and inspirational guides in the training of tomorrow's orchestral professionals," working "wonders" in concerts performed at a "professional level."

As Music Director of Chicago Youth Symphony Orchestras, Tinkham oversees all artistic programming and faculty for the organization. He has led the Symphony Orchestra to critical acclaim on four continents in performances at some of the world's greatest halls, including New York's Carnegie Hall,

Leipzig's Gewandhaus, Montevideo's Teatro Solis, and the Concert Hall of National Grand Theater Beijing.

Tinkham has won nine ASCAP Awards for the Adventurous Programming of Contemporary Music with CYSO, and has premiered many works with CYSO of such composers as Daron Aric Hagen, Gabriel Prokofiev, Augusta Read Thomas, and Marc Anthony Turnage.

A champion of contemporary music, he has also recently been appointed Music Director of the Chicago Composers Orchestra, an ensemble devoted to performing contemporary music with an emphasis on premieres and works by Chicago-area composers. Other recent guest appearances include the Colorado Symphony and the Members of the Chicago Symphony Orchestra. He is also on faculty at the New York Summer Music Festival and the Columbia College of Chicago, and is in high demand as a guest conductor and teacher, having conducted at All-State festival orchestras and summer festivals across the country.

Prior to his appointment in Chicago, Tinkham served as Apprentice Conductor of the Oregon Symphony Orchestra, where he mentored under Music Director James DePreist. He also served for many years as a cover conductor at the Chicago Symphony Orchestra.

Tinkham received the Bachelor of Music with Distinction in a Double Major of Theory and Double Bass from the Eastman School of Music and a Master of Music from the University of Michigan in Orchestral Conducting. At the University of Michigan, he served as Music Director of both the Campus Symphony and Philharmonia orchestras and received the Helen and Clyde Wu Conducting Fellowship, the youngest conductor to receive these distinctions. He continued his conducting studies for many summers at the American Academy of Conducting in Aspen and at the Conductors Retreat at Medomak. Tinkham's principal teachers include David Effron, Murry Sidlin, and Kenneth Kiesler. He has also studied with David Zinman and James DePriest.

2016 Idaho All-State Band

Blue and White Dance Andrew Boysen, Jr.
Pageant Vincent Persichetti
Symphonic Movement (Premier) Daniel Bukvich

Andrew Boysen, Jr., Conductor



Andrew Boysen, Jr. is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Masters Music, and C. Alan Publications, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

2016 Idaho All-State Orchestra

VIOLIN I	Jane Shumway	Madison High School
*Satoka Abo	Emily Thomas	Madison High School
Anna K. Black	Brian Zhu	Century High School
Emily M. Cannon		
Katelyn Cook	VIOLIN II	
Marianne Ferguson	Catherine Avenius	Madison High School
Kellee W. Harwood	Seth S. Beaus	Xavier Charter School
Alex J. Hastings	Austin Child	Madison High School
Bingxuan Ho	Jacob Child	Madison High School
Daniel Huang	Louis P. Dhooore	North Jr. High School
Ellie I. Hunt	Faye Franzen	Madison High School
Ashlie K. Johnson	Nicole A. Frederick	Centennial High School
Lily I. Kim	Arika J. Gourley	Wood River High School
*Minji Ko	Annalisa Hamilton	Vallivue High School
Karly Lay	Madeline S. Harker	Idaho Falls High School
Jusung Lee	Elizabeth Jones	Twin Falls High School
Allison C. McElroy	*Alice Jung	Timberline High School
Channing A. Mitson	Sarah M. Kelly	Mountain View HS
Nathan Phillips	*Nathan Kim	Centennial High School
Lauren M. Rawlings	Jessica Kinghorn	Madison High School
John C. Shieh	Analicia J. Koeplin	Wood River High School

Jorgen K. Lawrence	Wood River High School
Anthony Luo	Centennial High School
Mochen (Phil) Ma	Skyline High School
Melvin J. Mai	Centennial High School
Abigail L. Robison	Boise High School
Grace A. Solomon	Xavier Charter School
Emma R. Thompson	Canyon Ridge High School
Gabrielle L. Thompson	Twin Falls High School
Maura B. Tolman	Timberline High School
Molly P. Trujillo	Buhl High School
Karen Wrigley	Columbia High School

VIOLA

Rachel M. Bird	Bonneville High School
Anaise M. Boucher-Browning	Boise High School
*Julia R. Caven	Centennial High School
Tyler Cochran	Madison High School
Sabrina S. Collier	Cd'Alene Charter Academy
Rachel Felt	Madison High School
Sriram Gopalakrishnan	Centennial High School
Grace M. Lane	Boise High School
Grace Liu	Capital High School
Sara E. Matlock	Boise High School
Nathan T. McMurray	Centennial High School
Brooke M. Mickelson	Timberline High School
Mikenna Nelson	Madison High School
Ian Primrose	Caldwell High School
Thalia J. Rojas	Wood River High School
*Tara Schuster	Bonneville High School
Benjamin S. Seamons	Preston High School
Allen W. Skirvin	Boise High School
Lorien Smith	Madison High School
Heegi Yun	Bishop Kelly High School

CELLO

*Ava M. Camilo	Rocky Mountain HS
Emma M. DeAngeli	Boise High School
*Thomas Ferguson	Madison High School
Logan J. Gardner	Hillcrest High School
Hannah B. Hyde	Pocatello High School
Michelle S. Johnson	Lake City High School
Clayton J. Kunz	Idaho Falls High School
Eunice Kweon	Boise High School
Jackson LaBaugh	Madison High School
Jessica Liu	Capital High School
Sophie Lyman	Madison High School
Alyssa S. Manwaring	Compass Academy
Emmanuel R. Ochoa	Hillcrest High School
Colton L. Rothwell	Capital High School
Benjamin C. Seabourn	Boise High School
Thomas R. Seabourn	North Jr. High School
Zachary J. Taylor	Centennial High School
Lance Verst	Wood River High School
Calli J. Weaver	Rigby High School
KatieAnn E. Wolfley	Highland High School

FLUTE

Megan K. Anderson	Columbia High School
Leila AyersMountain	Home High School
Lauren M. Barker	Eagle High School
June E. Braun	Caldwell High School
Emily C. Comstock	Timberline High School
Sage Cox	Kuna High School
Kate M. Hansen	Skyview High School
Camila Haramoto Pete	Nampa High School
Samantha C. Lai	Nampa High School
Karen M. Lake	Bear Lake High School
Heidi Larson	Eagle High School
Rachel Lee	Boise High School
Ally Pack	Blackfoot High School
Nicole K. Recla	Eagle High School
Ashley D. Reeves	Eagle High School
Carrington A. Rinehart	Cd'Alene Charter Academy

DOUBLE BASS

Sam H. Bingham	Wood River High School
*Rachel L. Callister	Cd'Alene Charter Academy
Lexie J. Friel	Boise High School
Sam R. Schultz	Capital High School

HARP

Natalie Dunkley	Borah High School
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FLUTE

Harmony A. Bade	Middleton High School
Katherine E. Marx	Boise High School
Katherine S. Townsend	Rocky Mountain HS

OBOE

Kyle Kaupins	Capital High School
Adriene M. Pavek	Century High School

CLARINET

Cidney L. Beitia	Rocky Mountain HS
Alyssa Y. Lu	Boise High School

BASSOON

Samuel R. Nielsen	Blackfoot High School
Madeline Wickard	Centennial High School

FRENCH HORN

Makenzie S. Harris	Bear Lake High School
Noah Reason	Cd'Alene Charter Academy
Drew M. Stanley	Bonneville High School
Liberty S. Stokes	Snake River High School

TRUMPET

Maria C. Straight	Nampa High School
Andre Maldonado	Cd'Alene Charter Academy
Audrey M. Waddell	Century High School

TROMBONE

Nicholas A. Shipp	Timberline High School
Isaac J. Snarr	Skyline High School
Jake K. Tsadilas	Cd'Alene Charter Academy

TUBA

Scott Young	Centennial High School
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PERCUSSION

Spencer M. Baker	Bonneville High School
Colin Cranney	Cd'Alene Charter Academy
Ethan G. Dale	Vallivue High School
Josh J. Hebert	Meridian High School
Harrison T. Stephan	Vallivue High School

* Denotes Principal ^ Denotes Assistant Principal

2016 Idaho All-State Band

Kayla Robison	Idaho Falls High School
Helen Wang	East Jr. High School

OBOE

Natalya R. Bleier	Skyview High School
Hailey B. Dawson	Timberline High School
Ivie C. Linger	South Fremont High School
Alexandrea M. Mostar	Mountain View HS

BASSOON

Oliver C. Blumenstein	Timberline High School
Tanner B. Busacker	Rocky Mountain HS
Jack Gonzalez	Centennial High School
Rylie Moore	Blackfoot High School
Ben R. Murray	Nampa High School
Tessa J. Smith	Timberline High School

Professor Richard Hahn
School of Music
University of Idaho
Moscow, Idaho

11 September, 1994

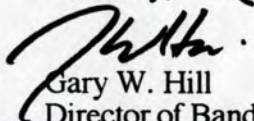
Dear Richard:

The dust has finally settled from the start of a new semester- auditions, advising, meetings, and those wonderful first rehearsals- and I have time to catch up on some long overdue correspondence! I trust that you have received your music back; our library staff is generally efficient, but has also been busy with initial demands.

It was a pleasure to perform the Bukvich with you; as a lover of contemporary music, and a long-time admirer of Dan's works, I appreciated equally his craftsmanship as a composer, and the artistry which you brought to the piece. I know that we both would like to "have a few things back", but I heard countless comments about the piece and about your incredible performance. I hope that you enjoyed what should have been a wonderful "afterglow" from the admiration of your colleagues for the remainder of the convention. Please pass along to Dan that my phone began ringing the next day with inquiries about his music, and "your piece" in particular; I hope that it receives many subsequent performances; I certainly look forward to my next opportunity to perform the work.

I hope that this letter finds you beginning a terrific year of music-making and teaching. Again, BRAVO!!!

Cordially,



Gary W. Hill
Director of Bands
Chair, Instrumental Studies Division
Conservatory of Music, University of Missouri-Kansas City

Symphonic Movement

Solo Flute

Opening Flute Solo

Bukvich

$\text{♩} = 152$ Key Clicks (K.C.) Flutter Tongue (F.T.)

Cha! *ff* K.C. Cha! K.C. Cha! Cha! F.T. K.C. Cha! F.T. *p*

F.T.

K.C.

Cha!

K.C.

Cha!

6

6

D.C.

2

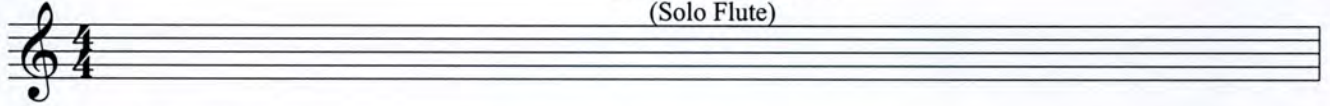
Symphonic Movement

Alto Saxophone Solo

Solo Alto Saxophone

Bukvich

1 minute, 40 seconds
(Solo Flute)



♩ = 152 (Flute Solo continues...)

Open Slap (O.S.) Key Clicks (K.C.) Flutter Tongue (F.T.)

Musical score for Solo Alto Saxophone, Symphonic Movement, page 2. The score consists of six staves of music in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a triplet of eighth notes and a long, wavy line of notes. The second staff continues with eighth notes, some beamed together, and includes a '6' marking. The third staff has various time signatures (2/4, 3/4, 4/4) and includes accents (>) over notes. The fourth staff is in 4/4 time. The fifth staff continues with various time signatures. The sixth staff ends with a wavy line, a question mark, and a repeat sign.

FLUTES (REMOVE FOOT JOINT) SYMPHONIC MOVEMENT DISHARMONIC CANON

♩ = 152

KEY CLICK (KC)
RING FING. R.H.

FLUTTER TONGUE (FT)

CHA! *sssz* *f*

CHA! *sssz* *f*

CHA CHA CHA CHA CHA CHA CHA CHA *f*

CHA *sssz* *f* CHA *sssz* *f* CHA *sssz* *f* CHA *sssz* *f*

CHA *sssz* *f*

(APPROX. 45 SECONDS)

SYMPHONIC MOVEMENT
B \flat CLARINET, TOP JOINT ONLY, CANON



CLARINET 3 BEGIN $\text{♩} = 152$ CLARINET 2 BEGIN

CLARINET 1 BEGIN

(APPROX. 20 SECONDS)

SYMPHONIC MOVEMENT

TROMBONE BELL-BUGLES (DISHARMONIC CANON)

[NO SLIDES: MOUTHPIECE ON BELL]



♩. = 100

UNISON

I II

mf

mf Div. →

TWO-VOICE CANON

I II

(APPROX. 25 SECONDS)

1ST B TRUMPET

SYMPHONIC MOVEMENT
DISHARMONIC CANON

DISCONNECT UPPER-HALF OF THE FIRST VALVE SLIDE:

$\text{♩} = 100$

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with slurs and a dynamic marking of *mf*. The second staff features a rhythmic pattern of eighth notes with accents, marked *pp*, and a slur. The third staff continues the melodic line with slurs. The fourth staff has a rhythmic pattern with accents, marked *pp*, and a slur. The fifth staff continues the melodic line with slurs. The sixth staff shows a rhythmic pattern with accents, marked *pp*, and a slur. The seventh staff contains a rhythmic pattern with accents, marked *pp*, and a slur. The eighth staff has a rhythmic pattern with accents, marked *pp*, and a slur. The ninth staff has a rhythmic pattern with accents, marked *pp*, and a slur. The tenth staff has a rhythmic pattern with accents, marked *pp*, and a slur. The score includes various dynamic markings (*mf*, *pp*), slurs, and accents. There are also some numerical annotations: '12' above the sixth staff, '3' and '12' above the seventh staff, '3' and '12' above the eighth staff, and '(12)' above the ninth staff. The final staff ends with a double bar line and a question mark, with the text '(APPROX. 50 SEC.)' written below it.

2nd B TRUMPET

SYMPHONIC MOVEMENT DISHARMONIC CANON

DISCONNECT UPPER-HALF OF THE FIRST VALVE SLIDE:

$\text{♩} = 100$

The score consists of ten staves of music. The first staff is in 6/8 time with a tempo marking of quarter note = 100. It begins with a melodic line marked *mf*. The second staff features a rhythmic pattern of eighth notes marked *pp*, with a *mf* dynamic marking appearing later. The third and fourth staves continue the melodic and rhythmic development. The fifth staff has a *pp* marking. The sixth and seventh staves are rhythmic patterns with markings for 12, 3, and 12 measures, and the text "(etc...)" between them. The eighth staff shows a melodic phrase. The ninth staff is a long melodic line with a slur. The tenth staff returns to the rhythmic pattern, ending with a question mark and the instruction "(APPROX. 50 SECS.)".

3rd B TRUMPET

SYMPHONIC MOVEMENT DISHARMONIC CANON

DISCONNECT UPPER-HALF OF THE FIRST VALVE SLIDE:

$\text{♩} = 100$

Handwritten musical score for 3rd B Trumpet, featuring a disharmonic canon. The score consists of ten staves of music in 6/8 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The music includes various dynamics such as pp (pianissimo) and mf (mezzo-forte), and articulation like accents and slurs. The final staff ends with a double bar line, a question mark, and the instruction '(APPROX. 50 SECS.)'.

CONDUCTING MAP

SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

DANIEL BURKICH

DISHARMONIC CANON

- SOLO FLUTE ($\downarrow=152$) AT FRONT EDGE OF STAGE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
— APPROX. 1 MIN., 40 SEC. —
CONTINUES UNTIL CUE [6]
- ADD SOLO ALTO SAXOPHONE ($\downarrow=152$) FROM THE FAR-BACK OF THE HALL, BEHIND THE AUDIENCE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
— APPROX. 1 MIN., 20 SEC. —
CONTINUES UNTIL CUE [6]
 - SLOWLY MOVES UP AN AISLE FROM THE START OF THE SOLO — IN FRONT OF STAGE BY [6], TAKE SEAT IN SAXOPHONE SECTION DURING PERCUSSION

CONDUCTED

- ADD CONDUCTOR CUE [0]: PERCUSSION SECTION

$\downarrow=152$ $\downarrow=152$

PERCUSSION SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [5] AN [6])...

- ADD CONDUCTOR CUE [1] FLUTE SECTION (FOOT JOINT REMOVED FROM INSTRUMENTS)

$\downarrow=152$

FLUTE SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [6])...

- ADD CONDUCTOR CUE **2**: CLARINET SECTION (TOP JOINT OF INSTRUMENT ONLY)

$\overline{J=152}$

① CLARINET 1 | 9 | 8 | 7 | 8 | ② CLARINET 2 | 9 | 8 | 7 | 8 | 4

③ CLARINET 3 | 9 | 8 | 7 | 8 | || CLARINET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ...

- ADD CONDUCTOR CUE **3**: TRUMPET SECTION (TOP-HALF/UPPER-HALF OF FIRST VALVE SLIDE DISCONNECTED)

$\overline{J=(FROM 152) \quad J=100}$

6 | | | | | | | (8) | | | | | | | (16) |

| | | | | | | (24) | | | | | | | (32) |

| | | (36) | | (39) || TRUMPET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ...

- ADD CONDUCTOR CUE **4**: TROMBONE SECTION (MOUTHPIECE ATTACHED TO BELL - NO SLIDE)

$\overline{J=100}$

6 UNISON | | | | | | | (8) VOICE I | | | | | | | (16) |

| | | | (20) || TROMBONE SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ...

- ADD CONDUCTOR CUE **5**: REMAINING INSTRUMENTS (OBOES, BASSOONS, BASS CLARINET, SAXOPHONES, HORNS, EUPHONIUMS, TUBA, + VIBRAPHONE)

$\overline{J=152} \quad \overline{J=76}$

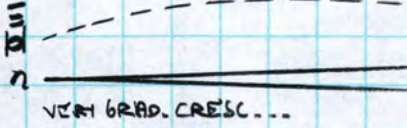
4 | | | | | | | | | | | | | | | | ||

2 a | b | c | d | e | f | g | h | |

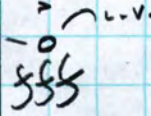
HORN MELODY

- [6] ALL WIND/BRASS SLOWLY FADE TO SILENCE AND RE-ASSEMBLE INSTRUMENTS

TIMP.
B.D.
GONG.
SUS.



ARCO VIBRAPHONE (FOUR PLAYERS)



---EAR-TRANSITION FROM QUARTER-TONES TO 12-TONE EQUAL TEMPERAMENT---

ROUND

TUTTI

- [7] (♩ = 152)

BELL-TONES SN. DR. BRASS GONG LOW BRASS FLUTES

15 17 L.B.

23 28 W.W. MELODY

30 7 9 7 9 7 9 7 9 11 4

38 Timp Fl. Solo Cl.

51 Fl. Brass

59 Solo Trumpet

67 (♩ = 100) SOLO OBOE DOUBLE REED CHOIR

83 88 92 (24) (32)

4.

♩ = ♩

4/4

91 | | | | |

104 $\downarrow = 152$ Tutti

|| 4/4 | | | | | | | 3/4 1/4 | ||

114 $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ || $\frac{7}{8}$

125 w.w. solo

|| $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ || $\frac{7}{8}$

7/8 9/8 1/4 |

$\downarrow = 76$

4/2

Time

138 $\downarrow = 76$ TUBA/EUPHONIUM CHOIR

|| (4/2) | | | | | | | | |

146 | | | | |

PERC. $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ ||

$\downarrow = 152$

4/4

153 Tutti

|| p | | | | | | | 3/4 ||

161 Horn Choir WITH SOLO SN. DR. $\downarrow = 100$

|| (3/4) $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ || 166 | | |

169 | | | | | | | | | |

181 | | | | | | | | |

188 || | | | |

193 | | | | | | | | | |

203 | $\left[\begin{array}{c} \text{♩} = \text{♩} \\ \text{3} \\ \text{4} \end{array} \right] (\text{♩} = 152)$ | | | || 4

208 TUTTI (♩ = 152) | | | | | | | | | |

BELL-TONES | BRASS (60/16) | L.B. | $\frac{3}{4}$ FL SAX | 4

216 | | | | | | | | | |

TUBE-O-PHONE PERC. | 222 FL | | |

224 | | | | | | | | | |

$\frac{7}{8}$ ♩ ♩ ♩ ♩ || 4

230 | | | | | | | | | |

TRPT. FANFARE
TRPTS. STANDING? | PERC. | | |

HARMONIC CANON

SLIGHTLY SLOWER (♩ = 116)

240 | | | | | | | | | |

1. FLUTE AND CLARINET SECTIONS STAND (TO COVER STANDING/STAGE-EXIT OF SAXOPHONES, TRUMPETS, TROMBONES)
2. FLUTES, CLARINETS, HORNS EXIT FRONT OF STAGE TO SPACE BETWEEN AUDIENCE SEATS

$\frac{7}{8}$ ♩ ♩ ♩ ♩ | $\frac{9}{8}$ ♩ ♩ ♩ ♩ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ |

REMAINING ON STAGE: PERCUSSION, TUBA, EUPHONIUM, BARI. SAX, DOUBLE REEDS, BASS CLARINET, PICCOLO - IN A PERFECT WORLD, PICCOLO IS THE SAME PLAYER WHO BEGAN THE PIECE AS SOLO FLUTE

248 | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ |

256 FLUTE SECTION (MEMORIZED FROM 256 TO END)

256 | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ |

264 | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ | 4 | | $\frac{7}{8}$ | $\frac{9}{8}$ |

CONDUCTING MAP

6.

SYMPHONIC MOVEMENT

272 + CLARINET SECTION (MEMORIZED FROM **272** TO END)

$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$
²⁸⁰ $\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$

288 + SAXOPHONE SECTION [NO BARI.] (MEMORIZED FROM **288** TO END)

$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$
²⁹⁶ $\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$

304 + HORN SECTION (MEMORIZED FROM **304** TO END)

$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$
³¹² $\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$

320 + TROMBONE SECTION (MEMORIZED FROM **320** TO END)

$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$
³²⁸ $\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$

336 + TRUMPET SECTION (MEMORIZED FROM **336** TO END)

$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$
³⁴⁴ $\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$	$\frac{9}{8}$	$\frac{1}{4}$		$\frac{7}{8}$

$\frac{7}{8}$
 $\frac{1}{4}$
 $\frac{1}{2}$

CONDUCTING MAP

7.

SYMPHONIC MOVEMENT

352 | 1 = 1 | d = 58 |

PERCUSSION
4
2

BELL-TONES

d d d d | H

BELL-TONES

TIMP. | d d d d |

357

MALLETS AND FL./CL.

359

d d d. | d d d. | d | d d d. | d |

362

d d o

PERCUSSION AND TIMPANI

Tutti

o. p p

BASS

366

d d o. | p p | d d o. | p p | H

CITRUS

VIBRAPHONE TRIO RINGS B^b

BASS DRUM
SSS ON
CUT-OFF

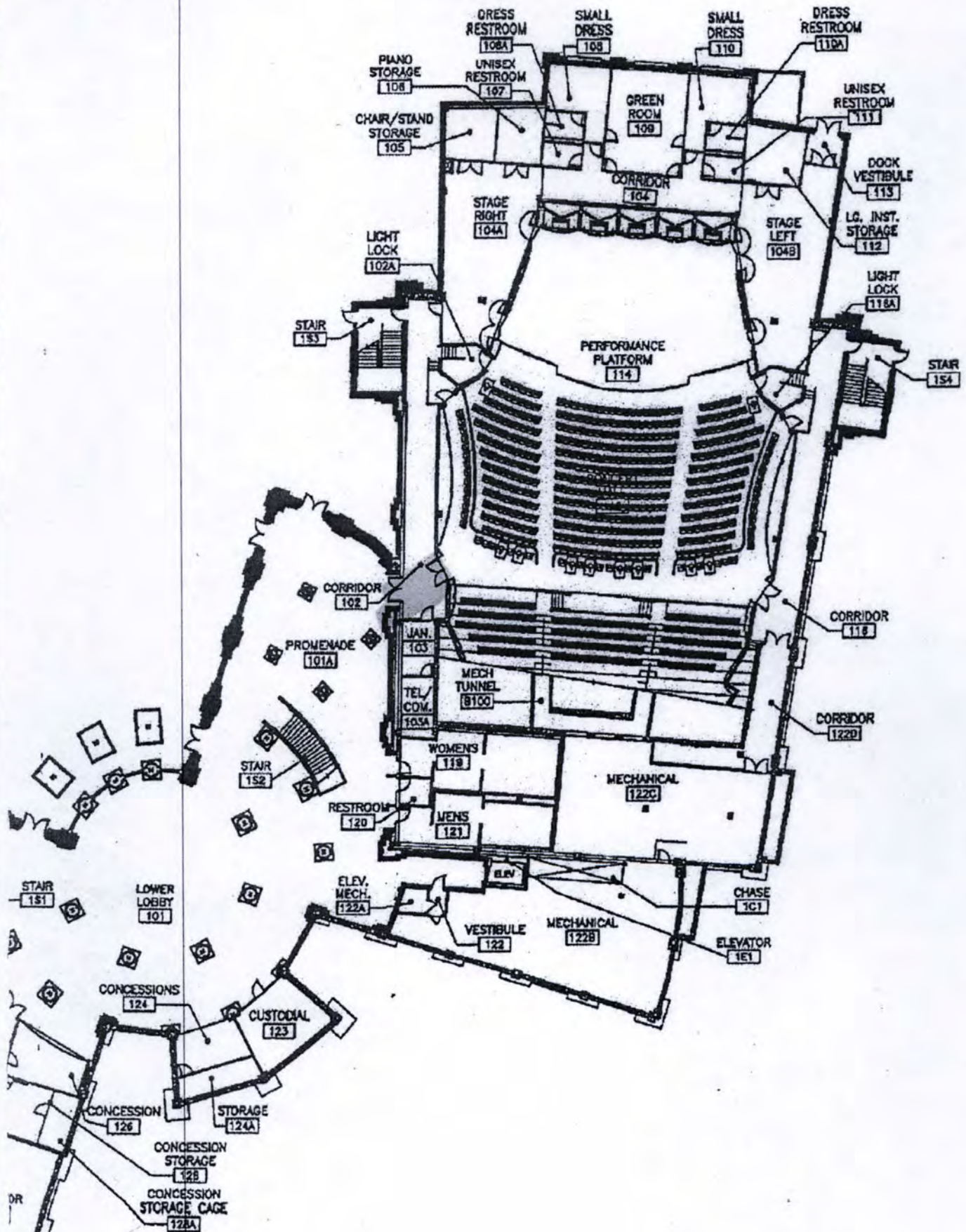
Six feet of $\frac{11}{16}$ O.D. / $\frac{1}{2}$ I.D. EMT tubing

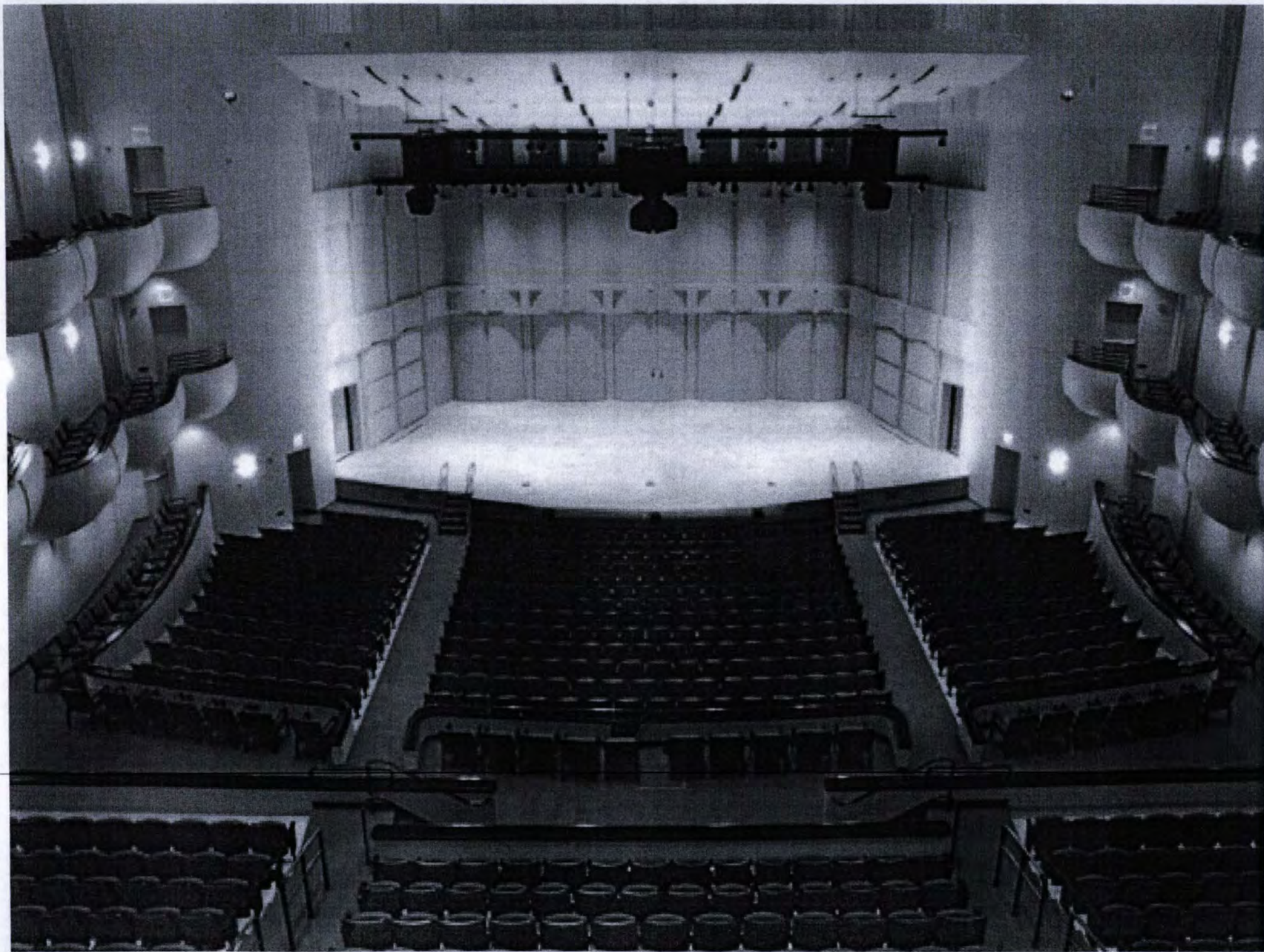
4 tubes: 6" 7" 8" 9"
4 tubes: $6\frac{1}{8}$ " $7\frac{1}{2}$ " $8\frac{1}{2}$ " $9\frac{1}{2}$ "
1 tube: 10"

Mark/cut 6' length @

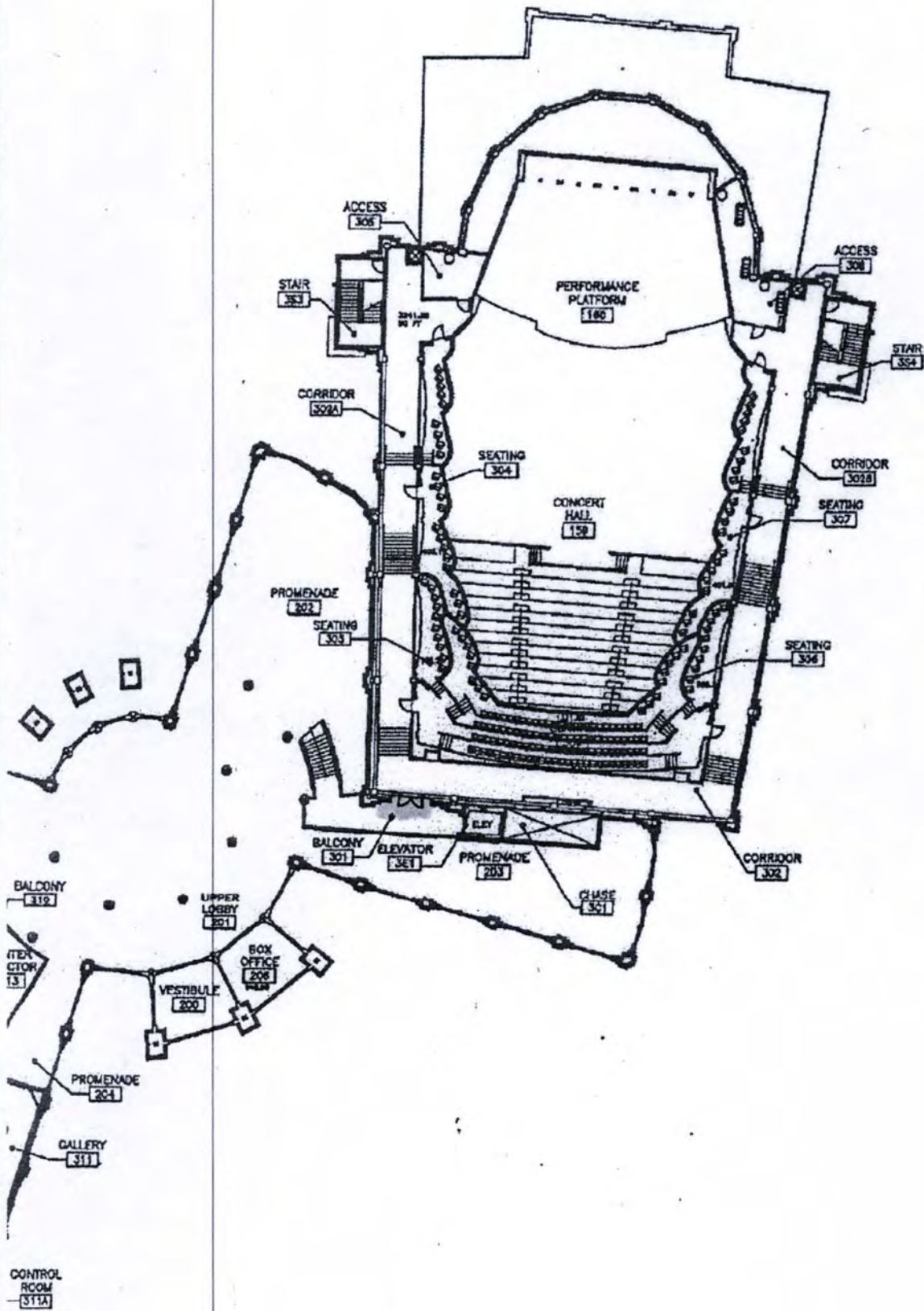
6" 13" 21" 30" $36\frac{1}{2}$ " 44" $52\frac{1}{2}$ " 62"

Basement Floor





BALCONY FLOOR



Tusek, Cari (ctusek@uidaho.edu)

From: Daniel Bukvich <dajebu@gmail.com>
Sent: Thursday, July 16, 2015 11:17 AM
To: Tusek, Cari (ctusek@uidaho.edu)
Subject: Fwd: Extended Sax techniques for high school
Attachments: Saxophone Extended Technique Ideas.m4a; ATT00001.htm; FullSizeRender(1).jpg; ATT00002.htm; FullSizeRender(3).jpg; ATT00003.htm

Begin forwarded message:

From: Jesse Dochnahl <jessedochnahl@gmail.com>
Date: July 12, 2015 at 10:58:15 AM PDT
To: dajebu@gmail.com
Subject: **Extended Sax techniques for high school**

Hi Dan,

I've attached a recording of numerous extended techniques that most advanced high school saxophonists should be capable of learning and performing. Printed below is a list and description of each technique. I've also attached suggested notations for each technique. Please let me know if further explanation or video/photo is needed. I hope this palette of sounds provides at least one useful idea for your composition.

Thank you for your patience. I've been sustaining a constant schedule of workshops, conducting seminars, and music camps since the Seeley Lake band rendezvous. Fortunately I have this week off; most of it will be spent camping quietly in the the Bitterroot Mountains. I hope you've also had a rewarding summer. It was an immense pleasure to finally meet and learn from you in person. I hope very much that our paths cross again. And thank you for all of the outstanding music that inspire the young musicians I have the privilege of teaching.

Be well,
Jesse

www.jessedochnahl.com

Extended Technique Ideas (all on written pitches for alto sax)

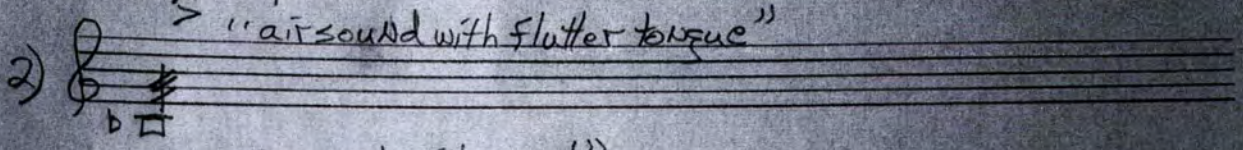
1. Open Slap Tongue
 1. low B-flat, middle B-flat in staff, B-flat above staff
2. Flutter tongue on air sound (no reed tone) fingering low B-flat below staff (most resonant fingering on saxophone)
3. Uvular flutter tongue (often called "growl") on air sound (no reed tone fingering low B-flat)
4. Lower teeth directly on reed fingering low B-flat below staff
 1. slowly add pressure to reed with lower teeth - *ppp* air stream
 1. puffing cheeks can alter overtones, as well

2. same technique adding jaw vibrato
5. Double tongue ("tuh kuh") without reed tone (air)
 1. fingering B-flat below staff
 2. rapidly ascending and descending chromatic scale
6. Neck and mouthpiece only with regular embouchure to produce tone; move thumb or finger in and out of the end of the neck
7. Easy multi-phonics: 1. straight tone, 2. with vibrato, and 3. with "bark" release (like yelling "Faw" at the end of the tone with increased air speed)
 - o pictures of fingering chart attached
8. Bisbigliando (picture of fingering chart attached)
9. Singing into the saxophone while changing fingerings (B-flat below the staff to D-flat in the staff)
10. Glottal singing (vocal fry) without reed tone on B-flat below the staff

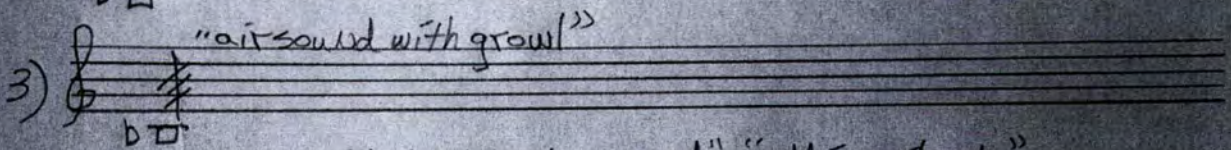
1) "open slap" $b\bar{x}$



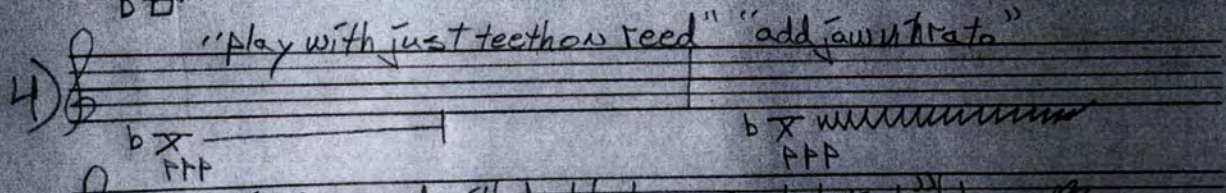
2) "air sound with flutter tongue"



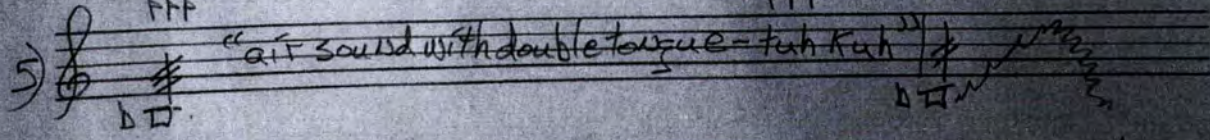
3) "air sound with growl"



4) "play with just teeth on reed" "add jaw vibrato"

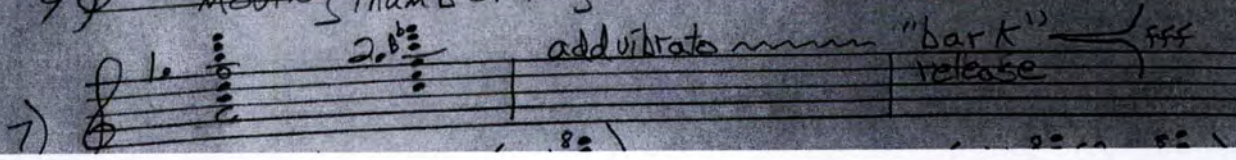


5) "air sound with double tongue = tuh kuh"



6) "remove neck; play normal tone on neck, change pitch by moving thumb or finger in & out of the end of the neck"

7) 1. $b\bar{x}$ 2. $b\bar{x}$ add vibrato $m\bar{m}$ "dark" release $f\bar{f}$



5) *ppp* "air sound with double tongue = tuh kuh" *ppp*
b \square \square

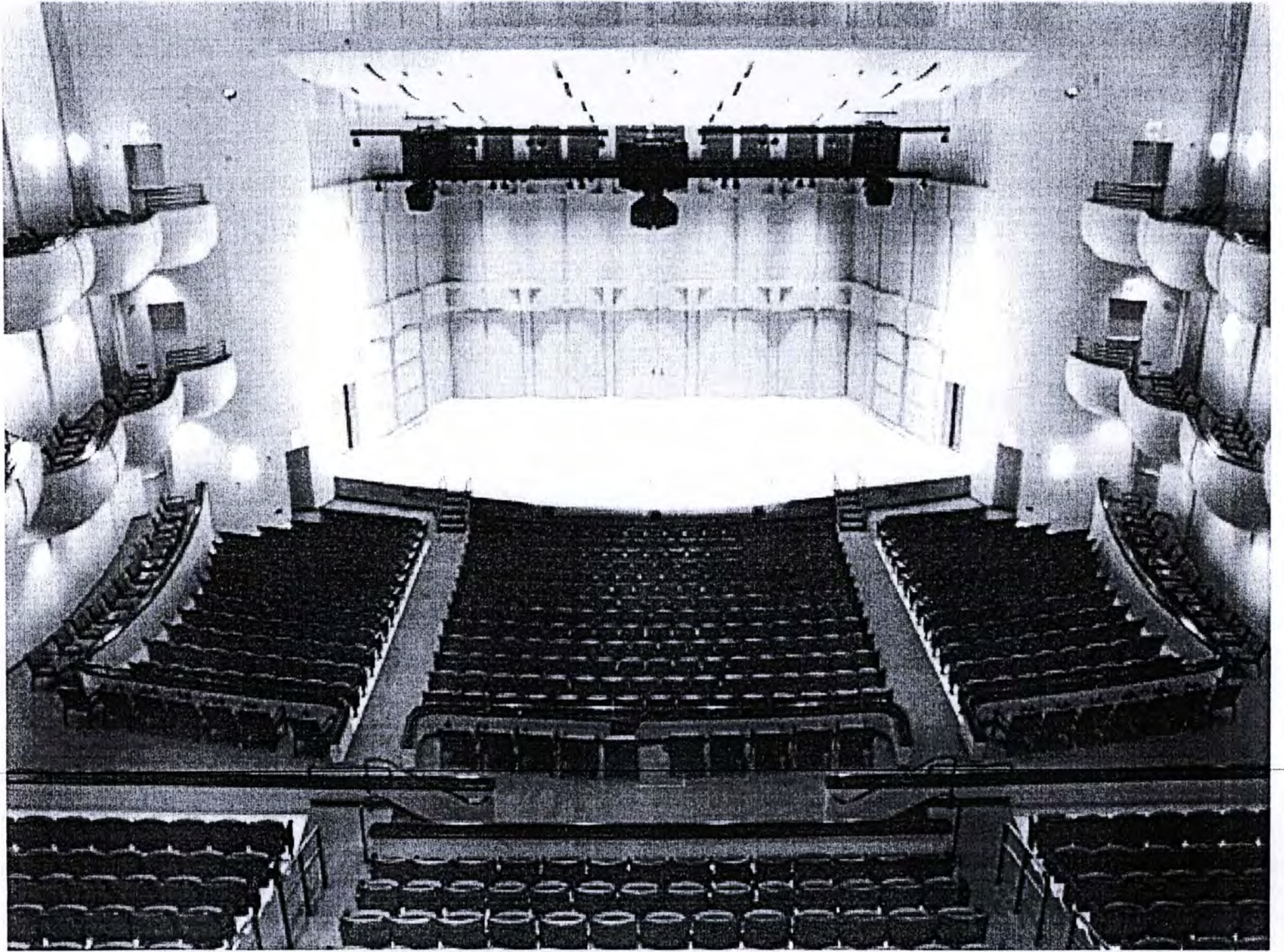
6) "Remove neck; play normal tone on neck, change pitch by moving thumb of finger in & out of the end of the neck"

7) 1. $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ 2. $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ add vibrato *mmmm* "bar k" *fff*
release

8) Disbliz. *mmmm* (add $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$) Nishliz. *mmmm* (add $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ c2 + $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$)

9) *mp* while changing fingerings

10) glottal singing (vocal fry) without reed tone
<http://www.musictheory.net>



Symphonic Movement

Timpani (beginning)

The two most-resonant timpani bowls
(with mallets)

(♩ = 152)

Tacet 1st, 2nd, 3rd times

The notation consists of three measures of music on a single staff. Each measure begins with a vertical line and a question mark above it. The first measure contains four vertical strokes with 'x' marks above them, followed by a bar line. The second measure contains four vertical strokes with 'x' marks above them, followed by a bar line. The third measure contains four vertical strokes with 'x' marks above them, followed by a double bar line and a question mark above it. Below each measure is a sequence of letters representing mallet patterns: 'R L R L', 'R R L R L', and 'R L L R R L'. Above the first measure is a circled '9', above the second is a circled '8', and above the third is a circled '7'. The text '(♩ = 152)' is written at the top left, and 'Tacet 1st, 2nd, 3rd times' is written above the first two measures.

CONDUCTING MAP

SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

DANIEL BUKVICH

DISHARMONIC CANON

- SOLO FLUTE ($\downarrow = 152$) AT FRONT EDGE OF STAGE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
— APPROX. 1 MIN., 40 SEC. —
CONTINUES UNTIL CUE [6]
- ADD SOLO ALTO SAXOPHONE ($\downarrow = 152$) FROM THE FAR-BACK OF THE HALL, BEHIND THE AUDIENCE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
— APPROX. 1 MIN., 20 SEC. —
CONTINUES UNTIL CUE [6]
 - SLOWLY MOVES UP AN AISLE FROM THE START OF THE SOLO — IN FRONT OF STAGE BY [6], TAKE SEAT IN SAXOPHONE SECTION DURING PERCUSSION

CONDUCTED

- ADD CONDUCTOR CUE [O] : PERCUSSION SECTION

① $\downarrow = 152$ $\downarrow = \downarrow$

② 4 | 9/8 | 7/8 | 4

③ 4 | 9/8 | 7/8 | 4 | 9/8 | 7/8 ||

PERCUSSION SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [5] AN [6]) ...

- ADD CONDUCTOR CUE [1] FLUTE SECTION (FOOT JOINT REMOVED FROM INSTRUMENTS)

$\downarrow = 152$

(8) | (24) | (27) ||

FLUTE SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [6]) ...

- ADD CONDUCTOR CUE **2**: CLARINET SECTION (TOP JOINT OF INSTRUMENT ONLY)

$\overline{\text{♩} = 152}$

① $\frac{4}{4}$ CLARINET 1 | 9 ♩. ♩. ♩. ♩. | 7 ♩. ♩. ♩. | ② $\frac{4}{4}$ CLARINET 2 | 9 ♩. ♩. ♩. ♩. | 7 ♩. ♩. ♩. ♩. | 4

③ $\frac{4}{4}$ CLARINET 3 | 9 ♩. ♩. ♩. ♩. | 7 ♩. ♩. ♩. ♩. || CLARINET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ---

- ADD CONDUCTOR CUE **3**: TRUMPET SECTION (TOP-HALF/UPPER-HALF OF FIRST VALVE SLIDE DISCONNECTED)

$\text{♩} = \text{♩ (FROM 152)} \quad \overline{\text{♩} = 100}$

6 | | | | | | | | (8) | | | | | | | | (16) |

| | | | | | | | (24) | | | | | | | | (32) |

| | | | (36) | | | | (24) || TRUMPET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ---

- ADD CONDUCTOR CUE **4**: TROMBONE SECTION (MOUTHPIECE ATTACHED TO BELL - NO SLIDE)

$\overline{\text{♩} = 100}$

6 UNISON | | | | | | | | (8) VOICE I | | | | | | | | (16) VOICE II |

| | | | (20) || TROMBONE SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL **6**) ---

- ADD CONDUCTOR CUE **5**: REMAINING INSTRUMENTS (OBOES, BASSOONS, BASS CLARINET, SAXOPHONES, HORNS, EUPHONIUMS, TUBA, + VIBRAPHONE)

$(\text{♩} = 152) \quad \overline{\text{♩} = 76}$

4 | | | | | | | | | | | | | | | | ||

2 a | b | c | d | e | f | g | h ||

HORN MELODY

• [6] ALL WIND/BRASS SLOWLY FADE TO SILENCE AND RE-ASSEMBLE INSTRUMENTS

ARC VIBRAPHONE (FOUR PLAYERS)

TIMP.
B.D.
GONG.
S.S.

VERY GRAD. CRESC....

--- EAR-TRANSITION FROM QUARTER-TONES TO 12-TONE EQUAL TEMPERAMENT ---

RONDO

TUTTI

• [7] (♩ = 152)

DELT-TONES | SN. DR. | BRASS | GONG | LOW BRASS | 3 FLUTES | 14

15 | [17] | 7 | 8 | 9 | 8 | 4 | L.B. | | |

23 | 7 | 8 | 9 | 8 | 7 | 8 | 9 | 8 | 7 | 8 | 9 | 8 | 7 | 8 | 17

30 | 7 | 8 | 9 | 8 | 7 | 8 | 9 | 8 | 7 | 8 | 9 | 8 | 14

[38] | 4 | | | | | | | | | | | | | |

51 | FL. | | | | | | | | | | | | | |

59 | SOLO TRUMPET | | | | | | | | | | | | | |

[67] (♩ = 100) | SOLO OBOE | | | | | | | | | | | | | |

[74] (8) | | | | | | | | | | | | | |

83 | | | | | | | | | | | | | |

[88] | | | | | | | | | | | | | |

[92] | | | | | | | | | | | | | |

(24) | | | | | | | | | | | | | |

(32) | | | | | | | | | | | | | |

4.

♩ = ♩
 || 4

99 | | | | |

104 $\downarrow = 152$ TUTTI
 || 4 | | | | | 3 4 | |

114 $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

125 W.W. SECT.
 || 8 $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

7 8 $\frac{9}{8}$ 14 |

138 $(\downarrow = 76)$ TUBA/EUPHONIUM CHOR.
 || (4) | | | | |

146 | | | | |

PERC. $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ ||

153 TUTTI
 || \downarrow | | | | | 3 4 ||

161 HORN CHOIR WITH SOLO SN. DR. $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $(\downarrow = 100)$ 166 || | | |

169 | | | | |

188 || | | | |

193 | | | | | | | | | |

203 $\left[\begin{array}{c} \text{♩} = \frac{3}{4} \text{♩} \\ 3 \\ 14 \end{array} \right] (\text{♩} = 152)$ | | | | $\parallel \frac{4}{4}$

208 TUTTI $(\text{♩} = 152)$ | | | | | | | | | |
 BELL-TONES | BRASS | L.B. | $\frac{3}{4}$ FL. SAX | $\frac{4}{4}$

216 $\frac{4}{4}$ | | | | | | | | | |
 TUBE-O-PHONE | PERC. | **222** FL.

224 | | | | | | | | | |
 $\frac{7}{8}$ ♩ ♩ ♩ ♩ ♩ $\parallel \frac{4}{4}$

230 | | | | | | | | | |
 $\frac{4}{4}$ | TRPT. FANFARE | TRPT. STANDING? | PERC. $\frac{7}{8}$

HARMONIC CANON

SLIGHTLY SLOWER ($\text{♩} = 116$) 1. FLUTE AND CLARINET SECTIONS STAND (TO COVER STANDING/STAGE-EXIT OF SAXOPHONES, TRUMPETS, TROMBONES)

240 2. FLUTES, CLARINETS, HORNS EXIT FRONT OF STAGE TO SPACE BETWEEN AUDIENCE SEATS AND STAGE

$\frac{7}{8}$ ♩ ♩ ♩ ♩ ♩ $\frac{9}{8}$ ♩ ♩ ♩ ♩ $\frac{4}{4}$ | | $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$

REMAINING ON STAGE: PERCUSSION, TUBA, EUPHONIUM, BARI. SAX, DOUBLE REEDS, BASS CLARINET, PICCOLO - IN A PERFECT WORLD, PICC. IS THE SAME PLAYER WHO BEGAN THE PIECE AS SOLO FLUTE

248 $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$

256 FLUTE SECTION (MEMORIZED FROM **256** TO END)

$\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$

264 $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$ | $\frac{9}{8}$ | $\frac{4}{4}$ | | $\frac{7}{8}$

CONDUCTING MAP

6.

SYMPHONIC MOVEMENT

272 + CLARINET SECTION (MEMORIZED FROM 272 TO END)

$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$
²⁸⁰ $\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$

288 + SAXOPHONE SECTION [NO BAR.] (MEMORIZED FROM 288 TO END)

$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$
²⁹⁶ $\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$

304 + HORN SECTION (MEMORIZED FROM 304 TO END)

$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$
³¹² $\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$

320 + TROMBONE SECTION (MEMORIZED FROM 320 TO END)

$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$
³²⁸ $\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$

336 + TRUMPET SECTION (MEMORIZED FROM 336 TO END)

$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$
³⁴⁴ $\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} 7 \\ 8 \end{matrix}$	$\begin{matrix} 9 \\ 8 \end{matrix}$	$\begin{matrix} 14 \\ 4 \end{matrix}$		$\begin{matrix} \overline{7} \\ 8 \\ 4 \\ 2 \end{matrix}$

CONDUCTING MAP

7.

SYMPHONIC MOVEMENT

352 | 1 = ♩ ♩ = 58 |

|| 4 PERCUSSION
2

BELL-TONES
| ♩ ♩ ♩ ♩ | H

BELL-TONES
TIMP. | ♩ ♩ ♩ ♩ |

357
| [Mallets and Fl./Cl.] → |

359
|| ♩ ♩ ♩. ♩ | ♩ ♩ ♩. ♩ | ♩ ♩ ♩. ♩ |

362 | ♩ ♩ 0 | PERCUSSION AND TIMPANI

TUTTI
| ♩ ♩ 0. |
BASS ♩ ♩

366 | ♩ ♩ 0. ♩ ♩ 0. ♩ ♩ | H ——— (Tutti) ———

VIBRAPHONE TRIAD RINGS B^b
↑
BASS DRUM
SSSS ON CUT-OFF

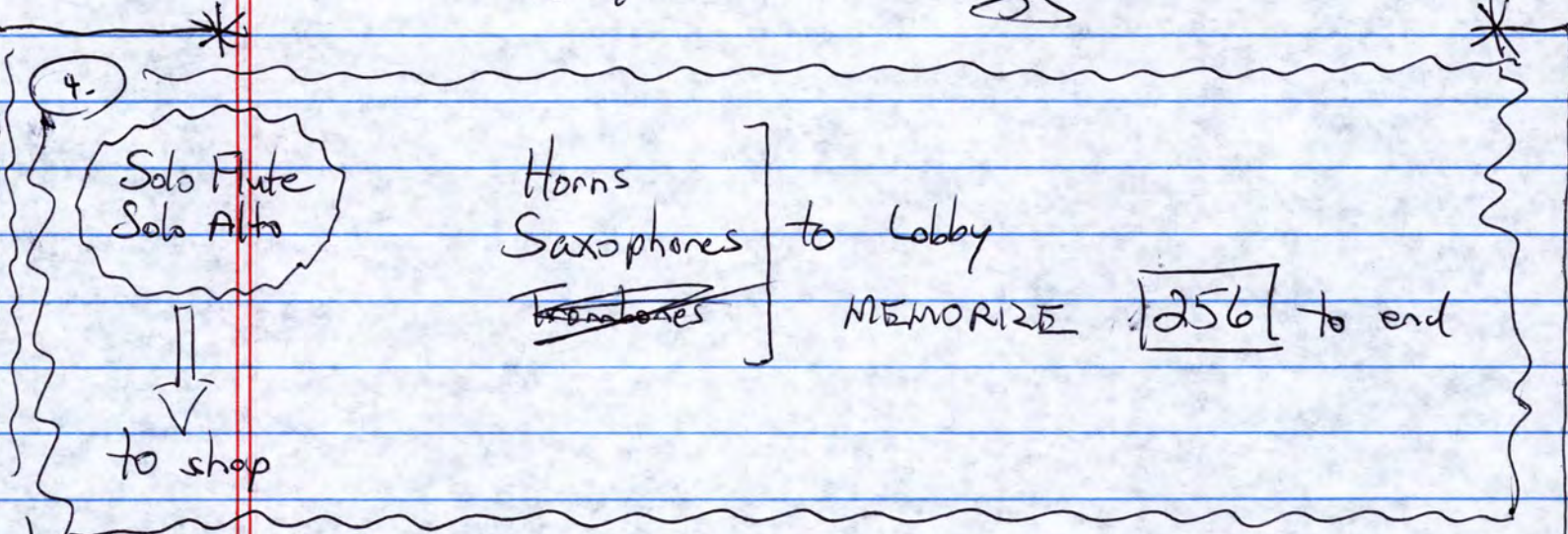
Symphonic Movement

1. msn. 363 to end (last 8 msn.)

2. 352 353 | CUT | 363 to end

3. Cue 5

16 Timp B.D.
Gongs
Sub. Cym



same time

5. Percussion

6. Trumpets

7. Flutes

ON MAIN STAGE

8. Clarinets (for rehearsal, all 3 parts begin @ 155 entrance)

9. Trombones

Ob. Bsn. Bar Cl. Bar Sax Exp. Tube

on stage, facing shop
7 → ?

Chimes
Bells
Vibes

SYMPHONIC MOVEMENT

Revised Ending

Chimes:	rest	msrs.	$\frac{7}{8}$ 348	$\frac{9}{8}$ 349	\sharp 350	351	358	359	4
Vibes:	rest	msrs.	348	349	350	351			2

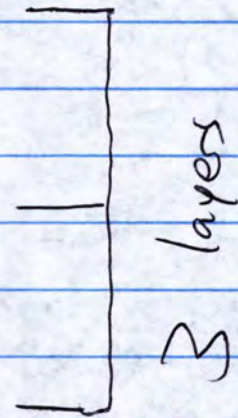
Chimes, Bells, Vibes:

~~358~~
4 359 360 361 362 ~~363~~ ~~364~~ 365 366 367 368 369 370 ||
2

- ① Piano only in Danza Final
 other players count @ *pp* (shout a whisper)
 or... at written dynamic level

- ② Choose Something (Marking exercise)

1. number measures
2. mark original melody
 play only marked
 others count
3. mark connecting lines
 play only marked
 others count
4. remaining players only



SYMPHONIC Movement

- ③ Horns to sectional for measures 161-207

others: connecting measures in RONDO

Rondo: A [17] Tutti

meas 63($\frac{3}{4}$) - 66

B [67] Double Reed choir

meas 100-102($\frac{1}{8}$)

A [104] Tutti

meas 135($\frac{4}{4}$) - 137

C Tuba/Euph choir [138]

meas 151-152 ($\frac{4}{4}$)

A [153] Tutti

msns 161-165

D Horn choir [166]

msns 204 ($\frac{3}{4}$) - 207

A [208] Tutti

msns 238 239

④ Beginning of Symphonic Movement

1:40 = count to 100

1:20 = count to 80

NO MOVEMENT OF ANY KIND (except flute solo)

solo flute: RACHAEL

solo alto: EMMA

Melody

after numbering your measures in
Choose Something Like a Star

page 1

- ①. Solo Cl mrs. 1-6
- ②. Horns (best 4 of) 6-12
(section)
- ③. Solo Alto (best 4 of) 12-19
- ④. Horns (best 3 of) 20-25
- ⑤. Solo Trpt. 26-28
- ⑥. Fl. 1 (best 4 of) 28-33-41
- ⑦. Solo Trumpet 33-35
- ⑧. Solo Alto 41-44
- ⑨. Flutes (best 4 of) 44-47
- ⑩. Solo trumpet (best 4 of) 47-58
- ⑪. Solo Clarinet 58-60
- ⑫. Flute 1 61-70
- ⑬. Horns (best 4 of) 70-72
- ⑭. Flutes 73-74
- ⑮. Horns (best 3 of) 75-79
- ⑯. Piccolo (best 3 of) 80-84
- ⑰. Solo Alto Sax 84-87
- ⑱. Horns, trpt. 1/2/3 (best 3 of) 88-92
- ⑲. Solo Clarinet 91-95
- ⑳. Horns/Trebs./Euph (best 3 of) 95 to end

* only these
players/sections
play... others
count

(mark melody
with a line over
the measures
[these players only
mark their
parts])

Choose Something...

page 2

Connecting lines

- ① Horns 3-4
- ② Clarinet 2 7-8
- ③ Horns 13-15
- ④ Horns 17-18
- ⑤ Solo Clarinet (best 2 of) 21-24

mark connecting
lines with a
dotted line

over the
measures

- ⑥ Vibes 29-34
- ⑦ Horns 35-36
- ⑧ Trbns. (best 4 of) 37-40
- ⑨ Solo Alto 40
- ⑩ Horns 42-49
- ⑪ Trbns. 45-47 (to best 3)

- ⑫ Vibes 49-54
- ⑬ Horns 53-54

- ⑭ Vibes 71-73
- ⑮ Solo Oboe 72-76
- ⑯ Fl. 1 77-78
- ⑰ Trombones 79-78
- ⑱ Horns 81-84

Choose Something

page 3

remaining parts only

these parts are HARMONICALLY THE MOST-
IMPORTANT IN THE PIECE

Danza Final

Beginning thru (15) L. = 132

(16) L. = 132 Malambo

(18) L. = 133

(20) L. = 134

(22) L. = 135

(24) L. = 136

(26) L. = 137

(28) L. = 138

(30) L. = 139

Tenor Drum
Arco Vibraphone
Suspended Cymbal

Symphonic Movement

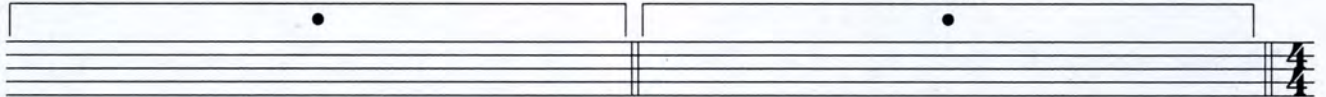
Disharmonic Canon - Rondo - Harmonic Canon Daniel Bukvich

Solo Flute

Solo Alto Sax

1:40

1:20



Cue 0 Sus. cym. with triangle beater

Handwritten notes: 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 3 | 1 2 | 1 2

Tempo: ♩ = 152 ?

Time signature: 4/4

Drum notation: ⊗ (Perpendicular to edge), ⊗ (Dome-to-edge), ⊗ (Rapid scrape)

Time signature changes: 9/8, 7/8, 4/4

Text: Continue until Cue 5

Cue 5 - Dbl. Reeds, B. Cl, Saxes, Euphs, Tubas

Tempo: ♩ = 76

Time signature: 4/4

Drum notation: n (normal)

Cue 6

Tempo: ♩ = 152

Time signature: 4/4

Drum notation: ff

Text: To arco vibes, Arco - as fast as possible, To Tenor Drum

15 Tenor drum

17 Sus. cym. with stick

Tempo: ♩ = 152

Time signature: 4/4, 7/8, 9/8, 4/4

Drum notation: ff

20

Time signature: 4/4, 7/8, 9/8, 7/8, 9/8, 7/8

Drum notation: f, mf

28

Time signature: 7/8, 9/8, 7/8, 9/8, 7/8, 9/8

Drum notation: mp

33

Time signature: 9/8, 7/8, 9/8, 7/8, 9/8, 7/8, 9/8, 4/4

Text: To Tenor Drum

38 13 51 Tenor drum *mf* To Sus. cym. 4 Sus. cym. with stick *ff* l.v. 7 To Tenor Drum 4

59 4 Tenor drum *ff* 3 6

66 67 (♩ = 100) Tenor drum with mallet (2) (3) (4) (5) (6) *mp*

74 (mp) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14)

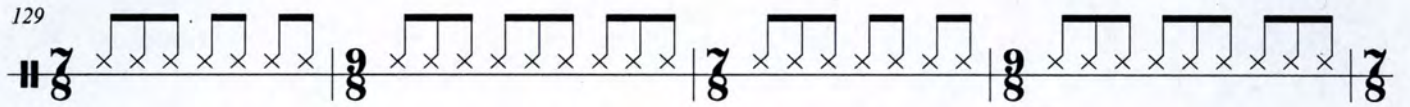
88 92 (2) (3) (4) (5) (6) (7) (8) To Sus. cym. *mp*

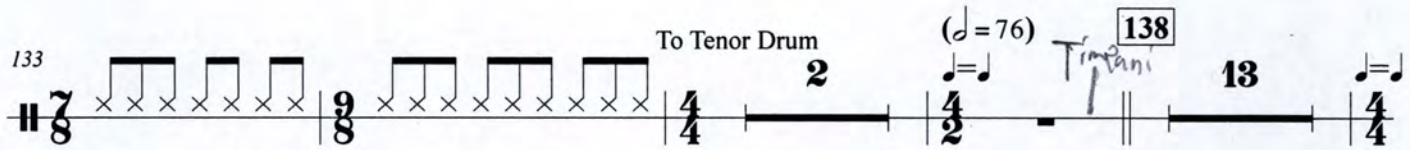
100 104 (♩ = 152) To Tenor Drum 4 3/4 4

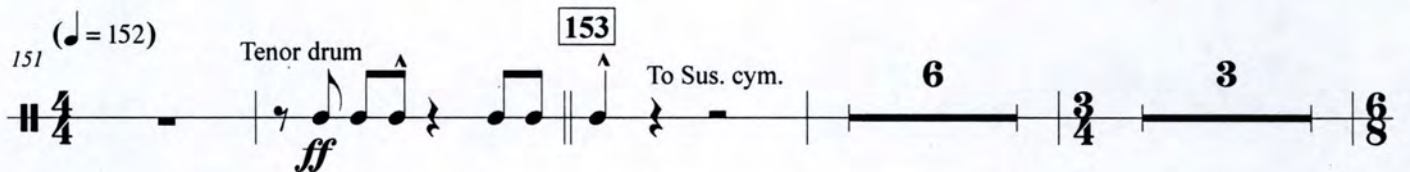
112 Tenor drum with sticks *ff* Sus. cym. with stick *ff* 114 3 2 2 3 2 2 2 4 7

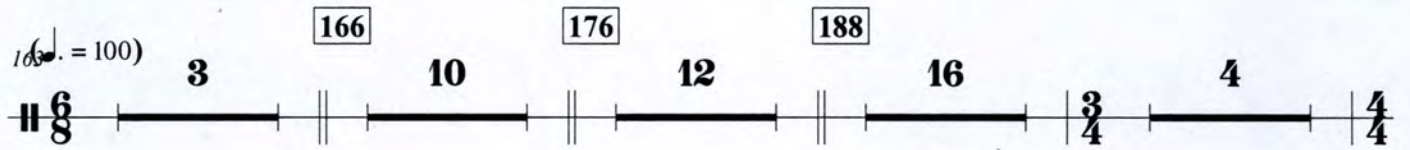
121 7 8 9 7 8 9 7 8

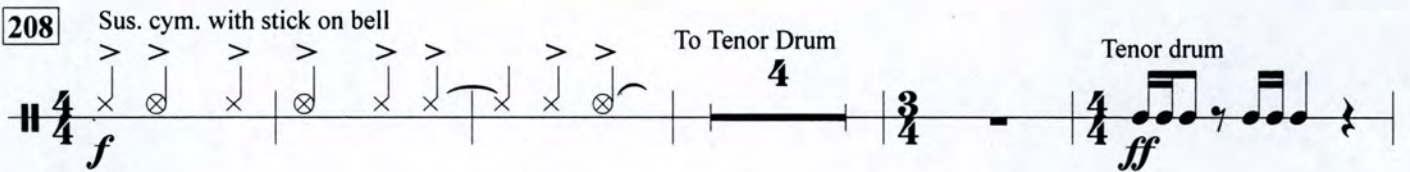
125 7 8 9 7 8 9 7 8

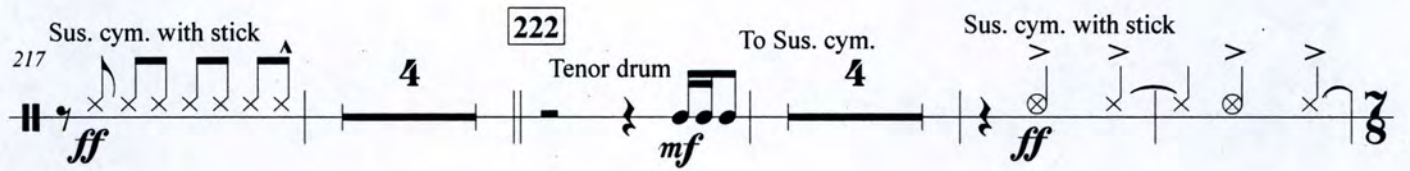
129 

133 

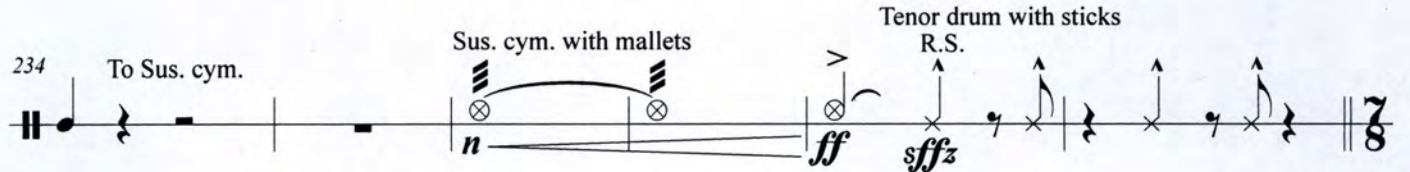
151 $(\text{♩} = 152)$ 

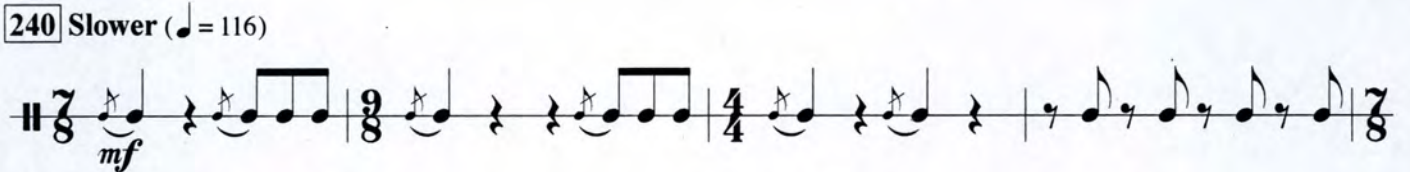
166 $(\text{♩} = 100)$ 

208 

217 

229 

234 

240 $(\text{♩} = 116)$ 

244

248

252

256

Tenor drum

322

327

272

Sus. cym. with stick

276

281

Tenor Drum

Symphonic Movement

286 288 Tenor drum

(mf)

291

296

301 304 Sus. cym. with stick

(mf)

306

312

317 320 Tenor drum

(mf)

322

327

332

Musical notation for measures 332-335. The piece starts in 7/8 time, changes to 9/8, then to 4/4, and returns to 7/8. The notation features eighth and sixteenth notes with various rests.

336

Musical notation for measures 336-339. Measure 336 includes the dynamic marking *(mf)*. The time signature changes from 7/8 to 9/8, then to 4/4, and back to 7/8.

340

Musical notation for measures 340-343. The time signature changes from 7/8 to 9/8, then to 4/4, and back to 7/8.

344

Musical notation for measures 344-347. The time signature changes from 7/8 to 9/8, then to 4/4, and back to 7/8.

348

Musical notation for measures 348-351. The time signature changes from 7/8 to 9/8, then to 4/4, and finally to 4/2.

352 (♩ = 58)

Musical notation for measures 352-353. The piece is in 4/2 time with a tempo marking of *ff*. It consists of a continuous stream of sixteenth notes with accents (>) over every other note.

Sus. cym. with stick on bell

Musical notation for measures 354-358. The notation uses a circled 'X' symbol to represent the instrument. It includes accents (>) and dynamic markings like *ff*. A blue line is drawn across the staff, indicating a performance technique or timing.

359

Musical notation for measures 359-363. Measure 359 has a '3' above it. The notation includes dynamic markings *ff* and *ff*. Labels 'Sus. cym. with stick' and 'Tenor drum' are present. A blue line is drawn across the staff.

364

Musical notation for measures 364-368. The notation includes dynamic markings *n*, *ff*, *sffz*, and *ff*. Labels include 'To Sus. cym.', 'with mallets', '(l.v.)', 'with sticks', 'with mallets', and 'secco'. A blue line is drawn across the staff.