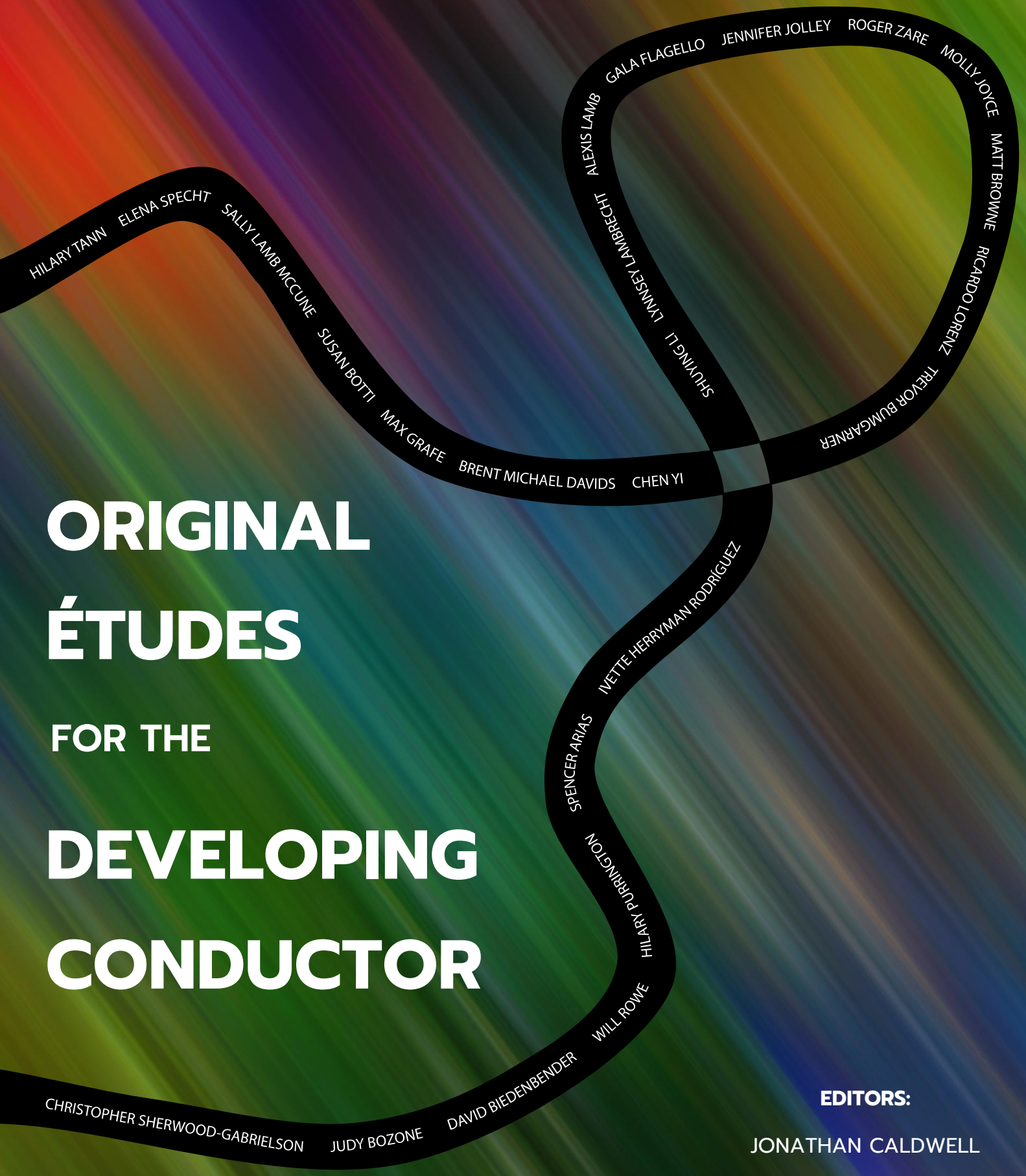

ORIGINAL ÉTUDES FOR THE DEVELOPING CONDUCTOR

SCORES + PARTS

EDITORS:

JONATHAN CALDWELL

DEREK SHAPIRO

Conducting textbooks commonly include musical examples to expose student conductors to various musical challenges and situations. However, due to the relative ease of using only music from the public domain, most examples found in commercially published books are excerpts of larger works composed by deceased cisgender white men of European descent. Often, this music bears little relation to a significant portion of the music contemporary students engage with and perform. These excerpts also tend to be quite short (i.e., less than a minute) and do not create cohesive, self-contained musical arcs.

Original Études for the Developing Conductor is a collection of supplemental études designed to enhance contemporary conducting pedagogy by amplifying the voices of composers from historically excluded groups. Each étude was commissioned from and composed by a living composer, the majority of whom are woman-identifying composers and/or composers of color. Each étude also addresses multiple specific pedagogical goals common to all conducting classrooms.

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Original Études for the Developing Conductor

THIS VERSION OF THE BOOK CONTAINS BOTH THE SCORES AND PARTS

Edited by Jonathan Caldwell and Derek Shapiro

FREE ONLINE AT: https://doi.org/10.21061/conducting

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Introduction

This textbook is a collection of supplemental études designed to enhance contemporary conducting pedagogy. All conducting textbooks include musical examples to expose student conductors to various musical challenges and situations. However, due to the relative ease of using only music from the public domain, most musical examples found in commercially published books are excerpts of larger works composed by deceased cisgender white men of European descent. Often, this music bears little relation to a significant portion of the music with which contemporary students engage with and perform. Further, these excerpts tend to be quite short (i.e., less than a minute) and often do not create cohesive, self-contained musical arcs.

Each étude in *Original Études for the Developing Conductor* was commissioned from and composed by a living composer,* the majority of whom are women-identifying composers and/or composers of color. Each étude also addresses multiple specific pedagogical goals common to all conducting classrooms. Études range from thirty seconds to four minutes in length and are original compositions designed to create a unified musical narrative. This text is not intended to replace traditional conducting textbooks, or the excerpts found in them; rather, it is meant to provide supplemental material that augments the student experience.

Our hope is that this book will better prepare conducting students for the musical world they are entering while also reinforcing the existing pedagogical goals of conducting teachers across the United States and beyond. Despite the fact that conducting pedagogy is continually evolving, the examples students encounter in conducting classes tend to remain the same. By meeting the needs of modern students while also celebrating the voices of a diverse cross-section of contemporary composers, we hope this book offers a significant contribution to conducting pedagogy that supports the classroom goals of any conducting teacher regardless of pedagogical approach. As a zero-cost, openly licensed supplemental text featuring the music of many composers who have been historically excluded, we hope this book addresses current pedagogical issues of equity, diversity, inclusion, and access in a meaningful way.

About

While *Original Études for the Developing Conductor* is presented as a singular text, it is intended to be used as a collection or linked anthology of resources with a wide range of levels of difficulty for ensembles and conductors. Instructors are encouraged to select individual études to supplement their existing courses while supporting their pedagogy and their students' needs.

The études that follow are presented in alphabetical order by composer last name. Rather than clustering études by pedagogical opportunity, instructional approach, or difficulty level, the editors opted to organize études by composer last name and provide a supplemental table (page xv) of musical characteristics by étude. This table reflects both the commissioned pedagogical parameters fulfilled by the composer as well as any additional objectives that were identified by the editors.

This table is not meant to be prescriptive but rather to help instructors navigate the text and select études for use in their classroom. Instructors will need to make their own evaluation regarding the pedagogical value of each étude and other features of the resource.

Each étude has an introductory page that includes a link to a MIDI realization of the étude, a list of the parameters of the commission, additional pedagogical opportunities identified by the editors, information about the étude and composer, and a link to the composer's website. MIDI realizations are included to help students explore an unfamiliar composer's voice but not replace development of their individual aural image. In addition, links and QR codes at the bottom of each cover page enable the reader to "jump to" transposed parts for their instrument, return to the linked table of contents, or visit the main landing page of the resource. The main landing page (https://doi.org/10.21061/conducting) includes an overview of the resource and links to other versions of the text, including a print-on-demand version which only includes the scores for each étude.

Target Audience

While the études cover a wide range of difficulty levels, they are likely best suited for advanced undergraduate conducting students, graduate students studying conducting as a secondary field, master's or doctoral students specializing in conducting, and conducting symposiums. Instructors reviewing or adopting parts of the collection are invited to complete this form: https://bit.ly/original-etudes-interest.

Features

Each unique étude is written in a four-voice, SATB format. Some études also include aleatoric techniques, vocalization, or percussion parts. Every étude also contains a number of characteristics and pedagogical opportunities for student conductors. Some outcomes were commissioned from the composers and some were identified by the editors after the étude was submitted. For a detailed list of musical characteristics by étude, see page xv.

Transposed parts for each étude include:

- Soprano, alto, tenor, and bass parts in C,
- Soprano, alto, tenor, and bass parts transposed to B-flat, with tenor and bass parts in treble clef, corresponding to the range of a tenor saxophone,
- Soprano, alto, tenor, and bass parts transposed to E-flat, with tenor and bass parts in treble clef, corresponding to the range of a tenor saxophone,
- Alto, tenor, and bass parts transposed to F, corresponding to the range of a horn, and
- Soprano and alto parts in alto clef, corresponding to range of a viola.

Introductory material for each étude includes:

- A link to a MIDI realization,
- A list of pedagogical goals addressed by the étude,
- Background information on the composer,
- A description of the étude provided by the composer, and
- A link to the composer's website.

Navigational links for each étude include:

- Links from the score to the table of contents, transposed parts in C, B-Flat, F, E-Flat, and viola parts, and
- Links from the transposed parts to the score and table of contents.

The table of contents for the book also contains links to each composer biography, score, and parts. Instructors and students are encouraged to reference the "How to Navigate Within This Book" section on page xii for additional tips on using the book.

Textbook Development and Commissioning Process

The editors developed the idea for the text, identified étude characteristics and pedagogical goals, and curated a list of sixty-five composers who were contacted to solicit their interest in contributing. Each interested composer was commissioned to compose an étude based on meter, tempo, and style parameters provided by the editors. Each composer also received pedagogical elements that they were asked to include in their étude. The editors edited the front matter for each étude and, when necessary, suggested musical changes to composer submissions.

While the editors' names appear prominently on the cover, the most important contributors are the twenty-four individuals who composed the études. Each composer made an invaluable contribution to this book through their creativity and talent.

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* On February 8, 2023, Hilary Tann unexpectedly passed away after her étude for this text was submitted. The editors are honored that her contribution to this book is available to students and teachers of conducting for years to come.

Letter to Students

Welcome to *Original Études for the Developing Conductor*!

This book is a collection of études designed to enhance your study of conducting while introducing you to many compositional voices from historically-excluded groups. Each étude was commissioned from and composed by a living composer, the majority of whom are woman-identifying composers and/or composers of color. Each étude includes a score, transposed parts, a MIDI realization, short biography of the composer, description of the étude, and links to the composer's website. As you discover new composers, be sure to explore their websites and music—we're sure you'll find incredible people and music that inspire you.

We have also worked to create a resource that is freely available and easy to navigate electronically. QR codes and hyperlinks are provided throughout the text to help you move around quickly and easily.

- In the table of contents, click to jump to composer biographies, scores, and parts.
- Scan the QR codes at the bottom of the introductory page for each étude or the first page of each score to visit the table of contents or the site where the book is hosted.
- Click in the "Jump To" menu to return to the table of contents or view transposed parts in C, B-Flat, F, E-Flat, and alto clef.
- Instead of scrolling, use the links found in the footers of each transposed part.
- You can find more information on the main homepage https://doi.org/10.21061/conducting.

If you prefer to print portions of the book, the table of contents has all the page numbers you need, and you can still use the QR codes or the DOI at the bottom of every page to find your way back to the complete book. Please see "How to Navigate Within This Book" on the next page for more navigation tips.

This resource is designed to be a supplement to your existing conducting textbooks and your current conducting courses. It is not our intent to teach you how to conduct but to support what your teacher is already doing. If you are looking for more information or have questions about specific terminology, some suggested reference texts are listed below:

Green, Elizabeth A. H., Mark Gibson, and Nicolai Malko. *The Modern Conductor*. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.

Haithcock, Michael, Brian K. Doyle, Kevin M. Geraldi, and Jerald Schwiebert. *The Elements of Expressive Conducting*. Tecumseh, MI: Conway Publications, 2020.

Hunsberger, Donald, Roy Ernst, and Allan Schindler. *The Art of Conducting*. New York: McGraw-Hill, 1992.

Labuta, Joseph A., and Wendy K. Matthews. *Basic Conducting Techniques*. New York: Routledge, 2018.

Maiello, Anthony Joseph, Jack Bullock, and Edward Petersen. *Conducting: A Hands-On Approach*. Van Nuys, CA: Alfred Music Publishing Company, 2009.

More than anything, we hope this book inspires you to broaden your musical horizons—keep listening, exploring, and challenging yourself to find the new and interesting. Best of luck and thanks for reading!

Jonathan Caldwell and Derek Shapiro

How to Navigate Within This Book

Use the list of Musical Characteristics by Étude to identify which études you'd like to explore!

	Arias - The Jester	**Biedenbender** - Swirl	**Botti** - Vespers	**Bozone** - Lyrath	**Browne** - Saunter	**Browne** - Tarantella	**Bumgarner** - Choppy Frontier	**Chen** - Ban (Beat)	**Davids** - Native American Étude	**Flagello** - Bulletproof	**Grafe** - Fanfare with Afterimages	**Herryman-Rodriguez** - Tumbao Pesante	**Jolley** - Legend of the Moonlight Above	**Joyce** - Offbeat	**Lamb** - Addolcimento (sweetly, softening)	**Lambrecht** - Festive Fugue	**Li** - Étude for Conductors	**Lorenz** - Estudio a cuatro voces	**McCune** - Pony Hollow Trail	**Purrington** - keepsake	**Rowe** - Loose Cannon	**Sherwood-Gabrielson** - Last Waltz in Paris	**Specht** - Fortress	**Tann** - Moonrise	**Zare** - Reverie
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Simple & Compound Subdivisions		•	•			•			•	•									•		•				
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Accelerando					•				•			•			•								•		
Aleatoric			•																						
Chorale				•									•												
Conduct in 1			•						•			•													
Cues/soloists	•		•	•		•		•	•			•			•	•		•	•	•	•			•	
Dead beats	•											•		•			•								
Fermatas	•		•	•	•						•		•			•	•	•		•	•	•	•		
Fractional preparation												•					•								
Fugue																•									
Gesture of Syncopation *			•	•		•	•	•	•	•	•	•		•		•	•	•		•	•	•	•	•	•
Melding	•		•	•	•			•		•			•				•	•						•	•
Non-English/Italian terminology												•						•							
Ritardando	•		•		•	•			•						•	•		•		•			•	•	
Shifting beat emphasis		•	•	•			•	•		•		•	•			•								•	
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Starting on beat other than 1		•								•		•	•	•		•	•								
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*Gesture of syncopation is borrowed from the pedagogy of Elizabeth Green.

For further explanation, readers may reference Elizabeth Green's The Modern Conductor.

About the Editors

Jonathan Caldwell, Lead Editor
Jonathan Caldwell is the director of bands and assistant professor of conducting at the University of North Carolina at Greensboro, where he conducts the Wind Ensemble and Symphonic Band and teaches undergraduate and graduate conducting. Prior to his appointment at UNCG, Caldwell held positions at Virginia Tech, the University of Wisconsin–Stevens Point, and Garner Magnet High School (Garner, NC). His writing has been published in the *Journal of Band Research* and the *Teaching Music Through Performance in Band* series. He has given presentations for the Midwest Band and Orchestra Clinic, the College Band Directors National Association, the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB), and at music educator conferences in North Carolina and Virginia.

Derek Shapiro, Lead Editor
Derek Shapiro is the director of bands and assistant professor of music at Virginia Tech, where he conducts the Virginia Tech Wind Ensemble and teaches conducting. Prior to his appointment at Virginia Tech, he held positions at Eastern Michigan University, Georgia Southern University, and Cypress Creek High School. A strong advocate for music education with nine years of public school experience, Shapiro has taught at the middle school and high school levels. He has been published in the *Teaching Music Through Performance in Band* series and has presented at clinics in Florida, North Carolina, Michigan, and Virginia.

Editorial Team

Kindred Grey, Design and Editorial Assistance
Kindred Grey is a Virginia Tech graduate with majors in statistics and psychology. Her creative abilities are demonstrated in the visual elements of the book – specifically the cover design and interior layout. She designed with student usability in mind. Her contributions have resulted in a text that is accessible to a wider range of readers, that uses visual content to illustrate and more clearly convey conceptual information, and that is more lucid and visually cohesive. She provided project coordination and editorial assistance, including formatting, editing, proofreading, and publishing.

Anita Walz, Managing Editor
Anita Walz is an associate professor, and the Assistant Director of Open Education and Scholarly Communication Librarian in the University Libraries at Virginia Tech. She received her MS in Library and Information Science from the University of Illinois at Urbana-Champaign and has worked in university, government, school, and international libraries for over 20 years. She is the founder of the Open Education Initiative at Virginia Tech and the managing editor of over 20 open textbooks adapted or created at Virginia Tech, many of which can be found here: https://vtechworks.lib.vt.edu/handle/10919/70959. She has provided overall planning, project coordination, coaching, problem-solving, and oversight for this book.

Acknowledgments

Reviewers
The text was reviewed by one undergraduate student from Virginia Tech and two graduate students from UNCG. These individuals took time to review excerpts from the book and offered suggestions on the readability and navigation, helping to make the textbook as student-friendly as possible. Many thanks to the following individuals:

- Cat Lasky, Virginia Tech
- Xin Ma, UNCG
- Justin Wheeler, UNCG

The text was reviewed by four external content area experts (i.e., current conducting teachers in the United States). These individuals took time to review excerpts from the book and offered suggestions on content, clarity, organization, formatting, and more. Many thanks to the following reviewers who wished to be named:

- Dr. Kevin M. Geraldi, University of Illinois Urbana–Champaign
- Dr. Brian K. Doyle, State University of New York at Potsdam
- Dr. Patricia Cornett, Temple University

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This book would not have been possible without the tireless efforts and guidance of Anita Walz, Assistant Director of Open Education at Virginia Tech, and Kindred Grey, Graphic Design and OER Specialist at Virginia Tech. Anita shepherded the project from the start and provided invaluable advice and oversight. Kindred created a beautiful, easily navigable text that is both appealing and user-friendly.

Matthew Browne, an amazing composer who composed two études for this book, also served as the book's musical engraver. Matt provided advice and guidance on notation, created an engraving template, engraved all twenty-five études, and created all the transposed parts.

The editorial team is grateful to Kathleen DeLaurenti for early consultations regarding issues and methods in music publishing with an open access lens. Kathleen is Director of the Peabody Institute of Johns Hopkins University's Arthur Friedheim Music Library.

The editorial team is also grateful to Elizabeth McClain for consultations regarding music accessibility. Dr. McClain is an instructor of musicology and disability studies at Virginia Tech. She is a recipient of the Mellon Foundation Grant: Just Disability Tech Futures.

The editorial team is grateful to Artem Bank for his work on the book's YouTube channel and for creating all the videos. Artem is the music production manager for the Virginia Tech School of Performing Arts.

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Thank you to everyone who supported this project!

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Instructors reviewing, adopting, or adapting this textbook are encouraged to register at https://bit.ly/original-etudes-interest. This assists the Open Education Initiative at Virginia Tech in assessing the impact of the book and allows us to more easily alert instructors of additional resources, features, and opportunities.

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The main landing page for the book is https://doi.org/10.21061/conducting.

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- Downloadable MIDI files and links to YouTube
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Spencer Arias

The Jester

Spencer Arias

The Jester

Spencer Arias (b. 1990) is a composer, improviser, and educator based in Michigan who creates people-centered music focused on themes of social, political, and environmental change. They believe that community should be put at the center of music, free from any hierarchies; the composer, performer, conductor, and audience are essential contributors and are important for creating new and old music. At the center of the music are questions of identity, with interests in queerness, gender, and inclusivity. They have performed throughout the US and Europe, working with musicians such as the JACK Quartet, the PRISM Quartet, and Nick Photinos.

Spencer completed their doctorate in composition at Michigan State University, studying primarily with David Biedenbender and Alexis Bacon. They are currently an instructor of music theory and composition at Western Michigan University.

For more information, visit https://www.spencerarias.com.

About This Étude
Laughter is by far one of the greatest medicines, especially when times are tough. We all have different moods, and sometimes these different moods require different types of expressions. Through the guise of a court jester, I wanted to explore the ways in which laughter can provide a sense of resolution to an otherwise tense or sad day. Sometimes laughter is infectious, but that laughter can have a profound impact on the individual. With a mix of solo and tutti sections, I explore this concept in a very short amount of time. If we consider the role of laughter in modern media, it takes a high volume of jokes per minute to sustain an audience's attention. This work creates a big, hearty musical laugh through the use of marcato, which leads to a search for additional dopamine through the more soloistic sections, cycling through characters quickly.

Length: 0:40

Commissioned Parameters:
Meter: 4/4
Tempo: Very fast
Style: Marcato
Pedagogical Element: Cues/Soloists

Additional Pedagogical Opportunities:

- 2/4 meter
- Changing style
- Dead beats
- Fermatas
- Melding
- Ritardando

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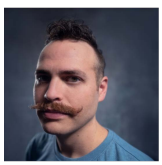

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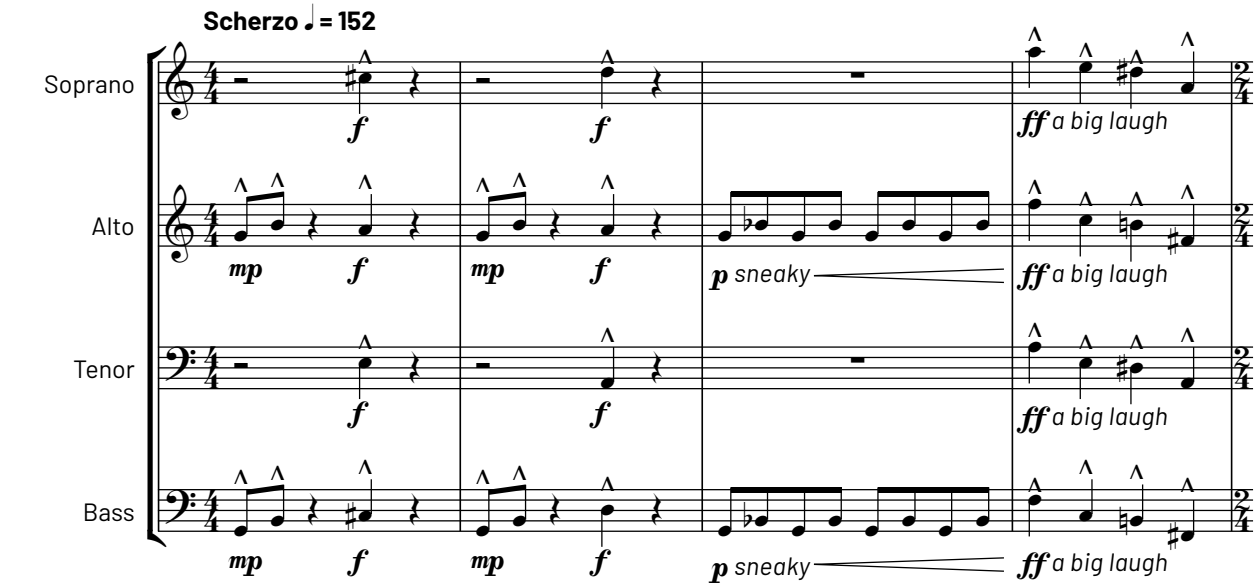
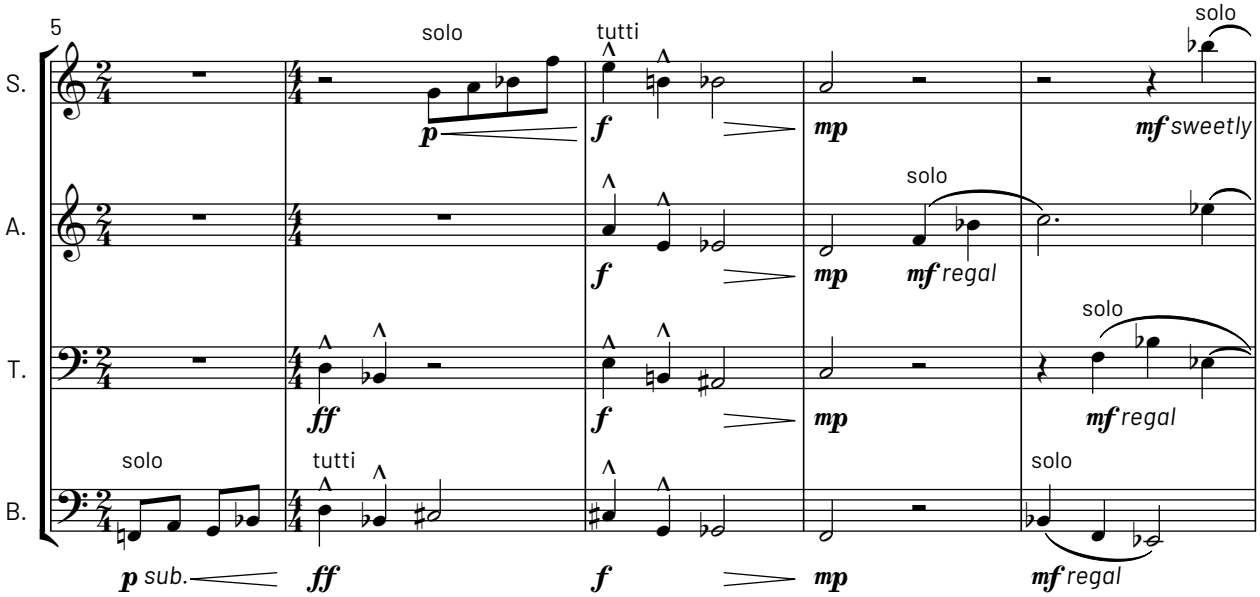
Spencer Arias





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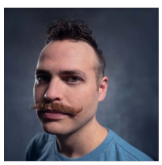

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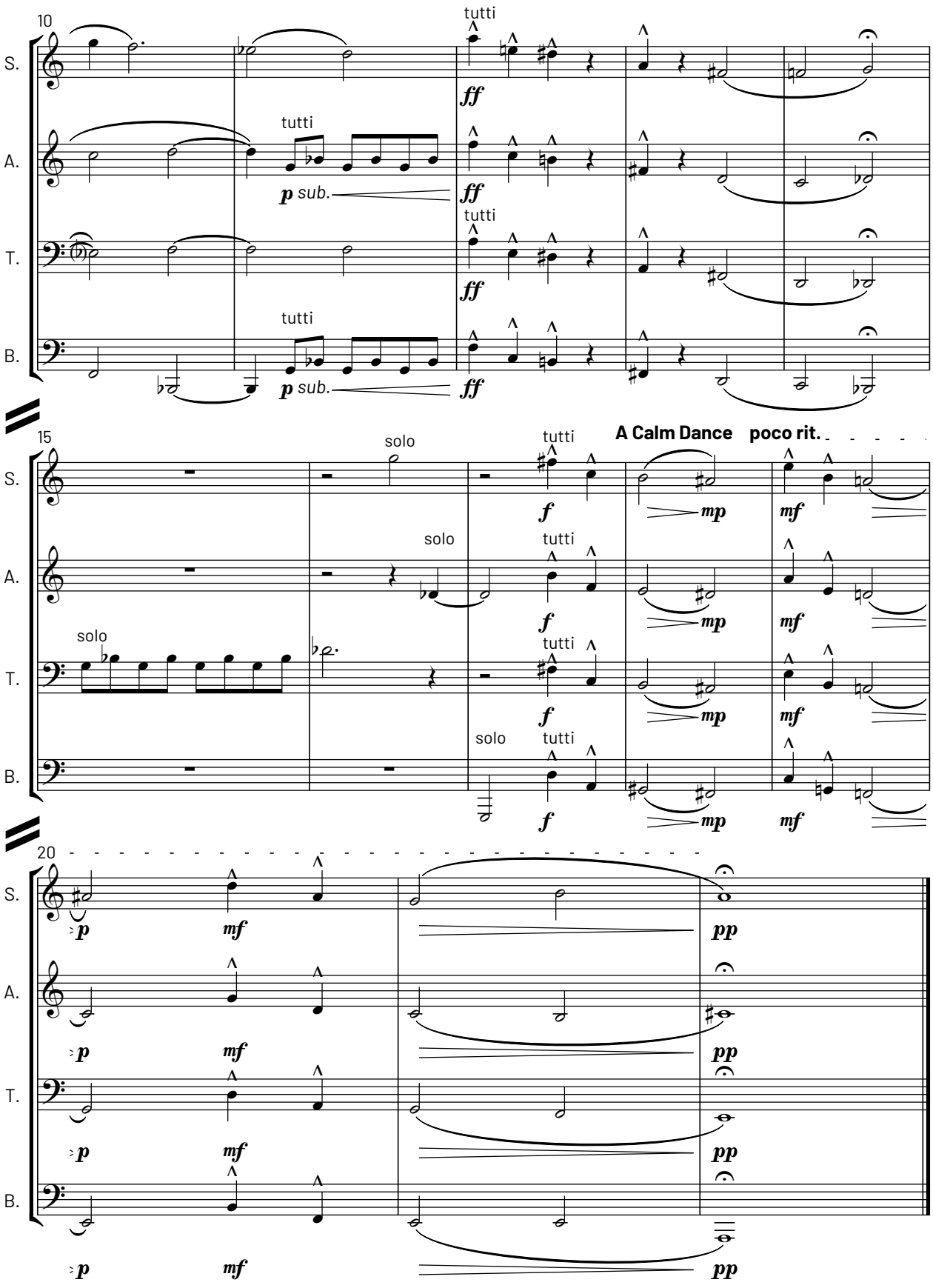

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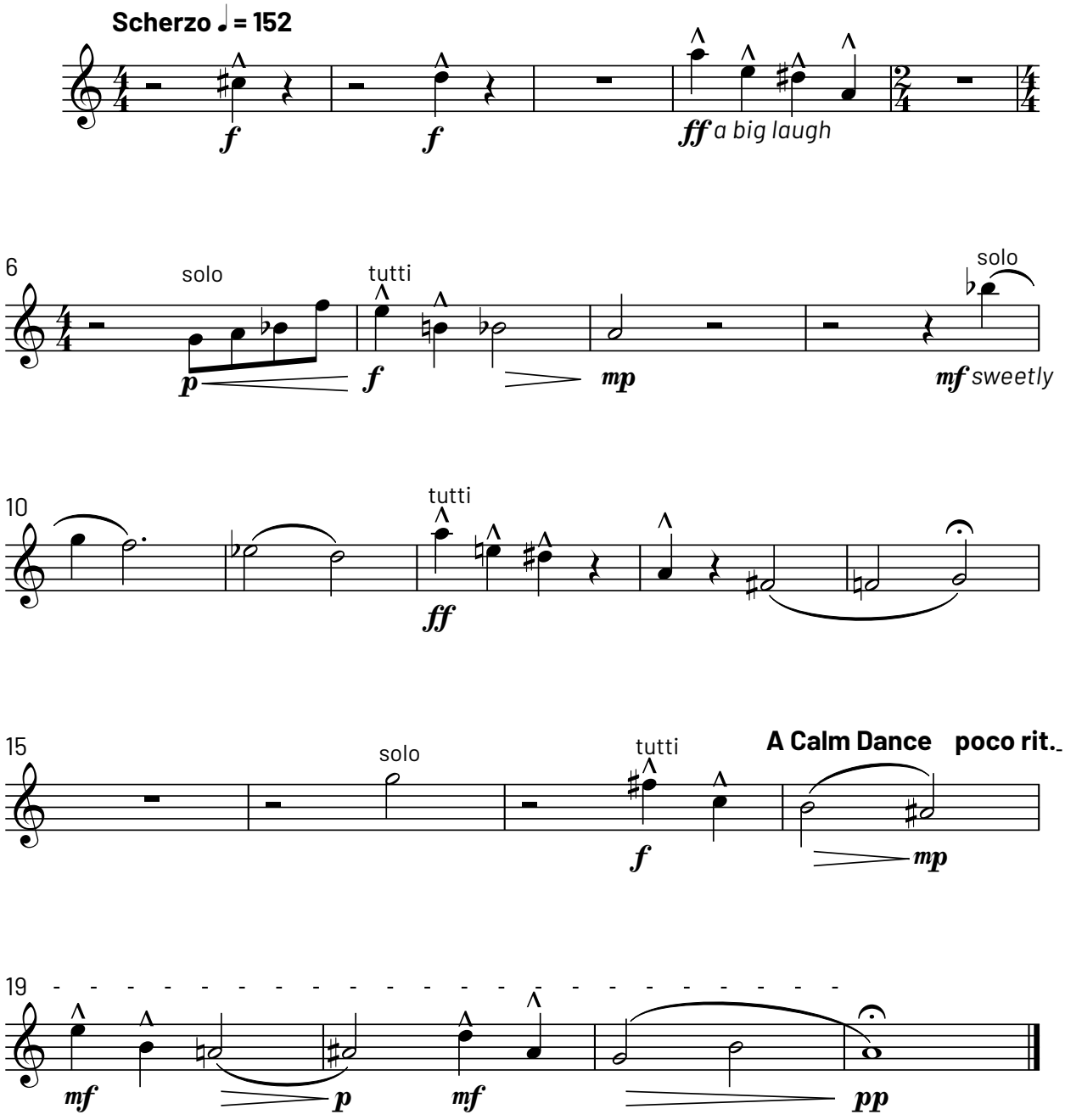
Soprano in C

The Jester

Spencer Arias



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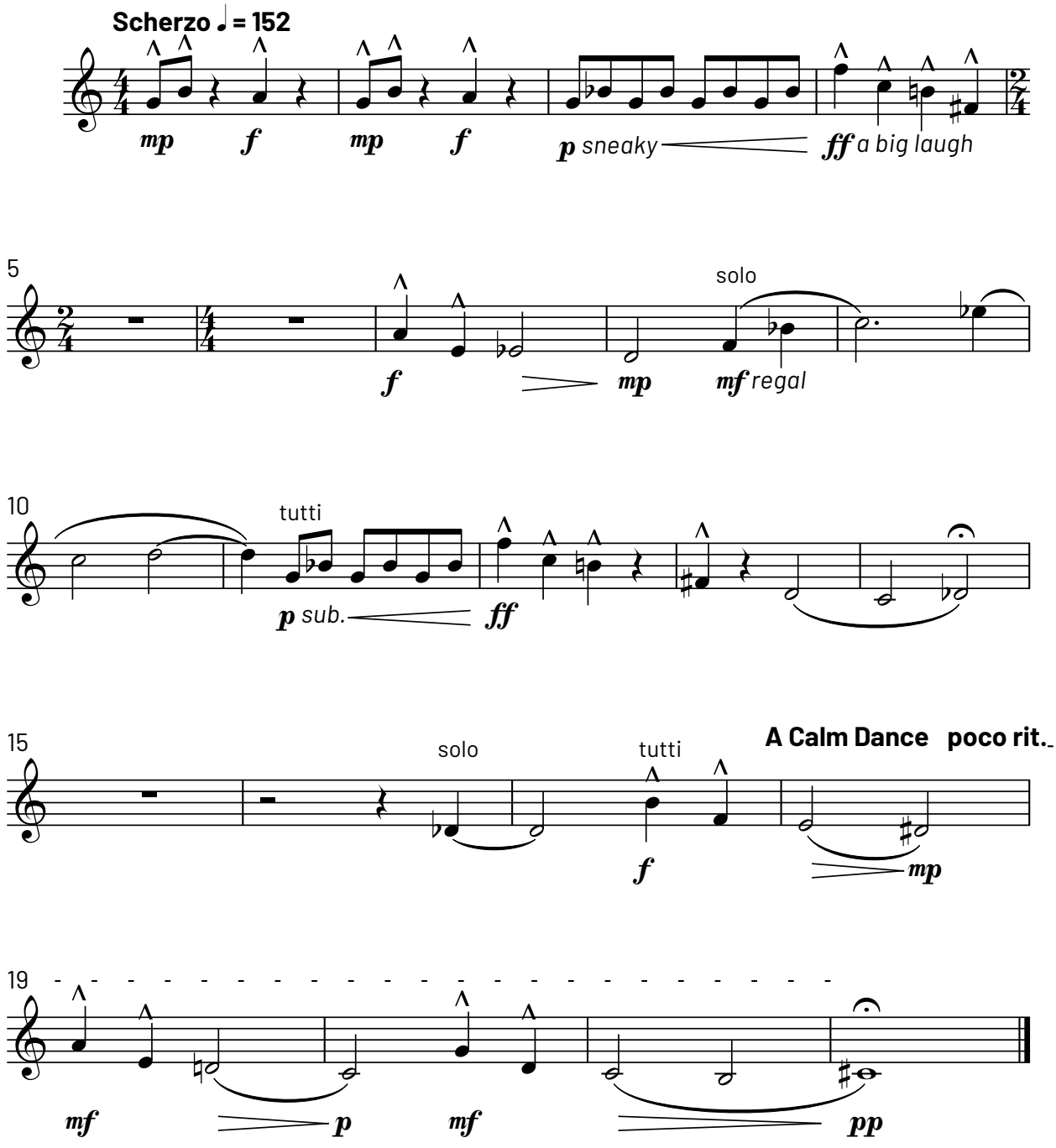
Alto in C

The Jester

Spencer Arias



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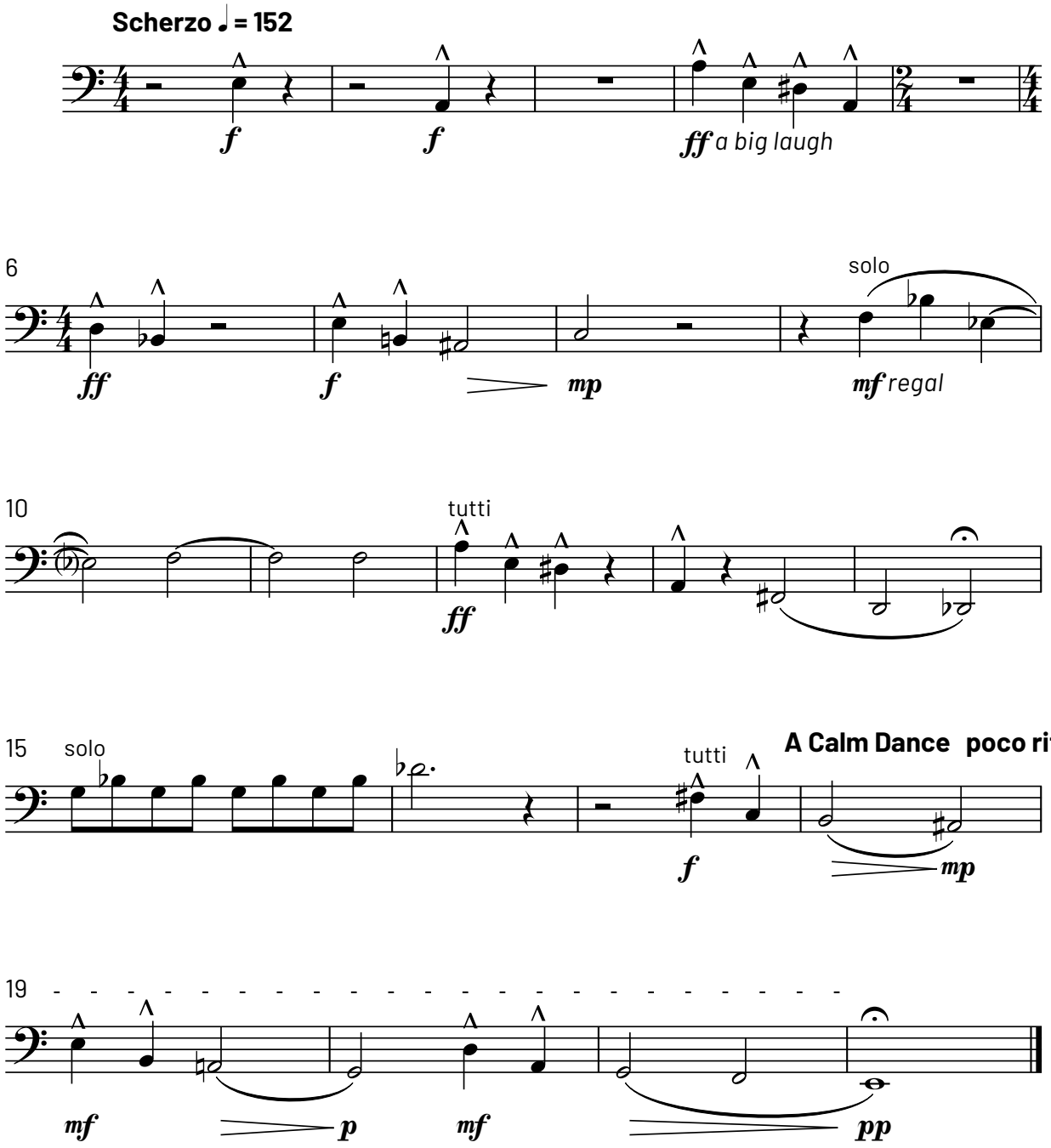
Tenor in C

The Jester

Spencer Arias



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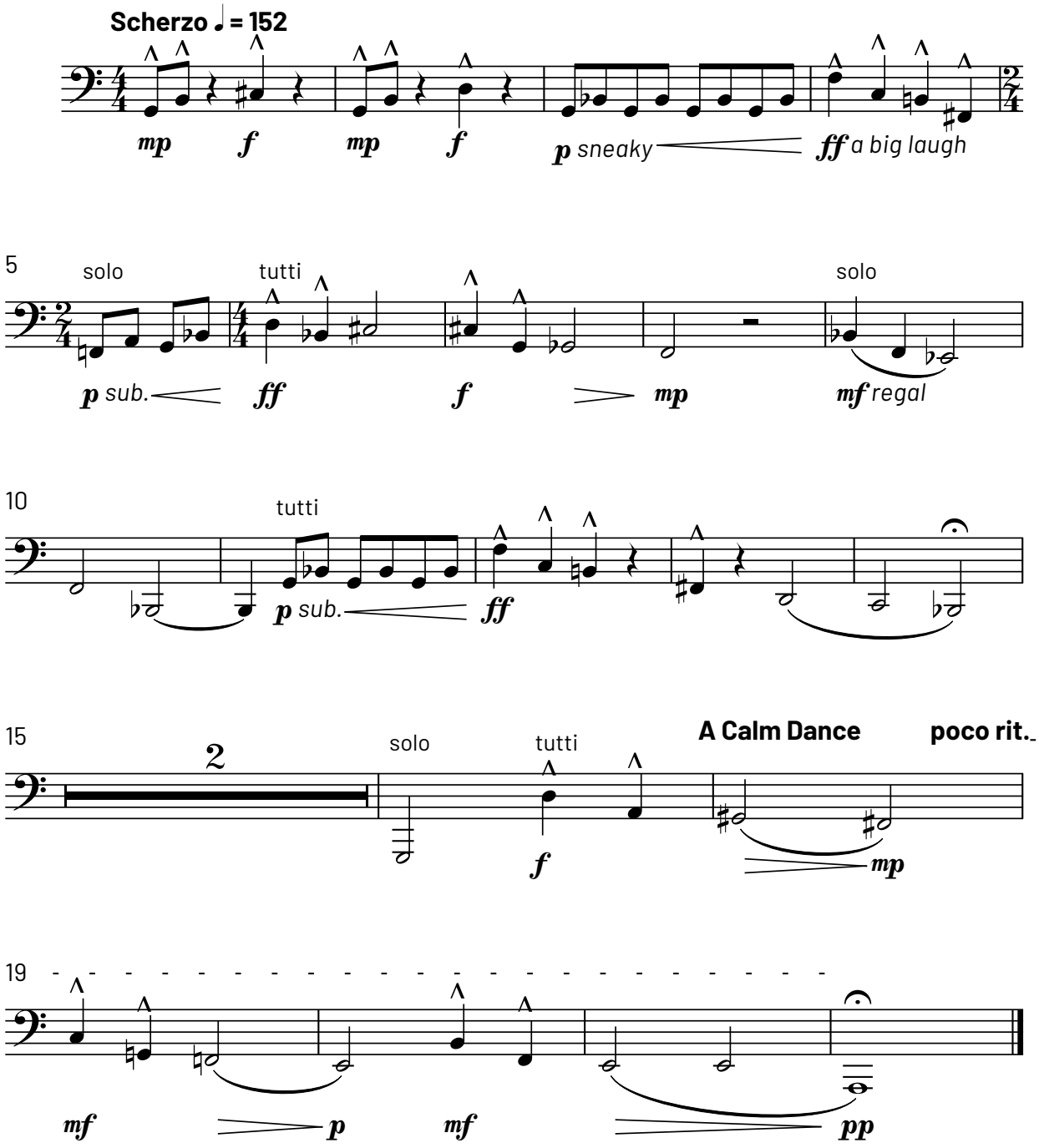
Bass in C

The Jester

Spencer Arias



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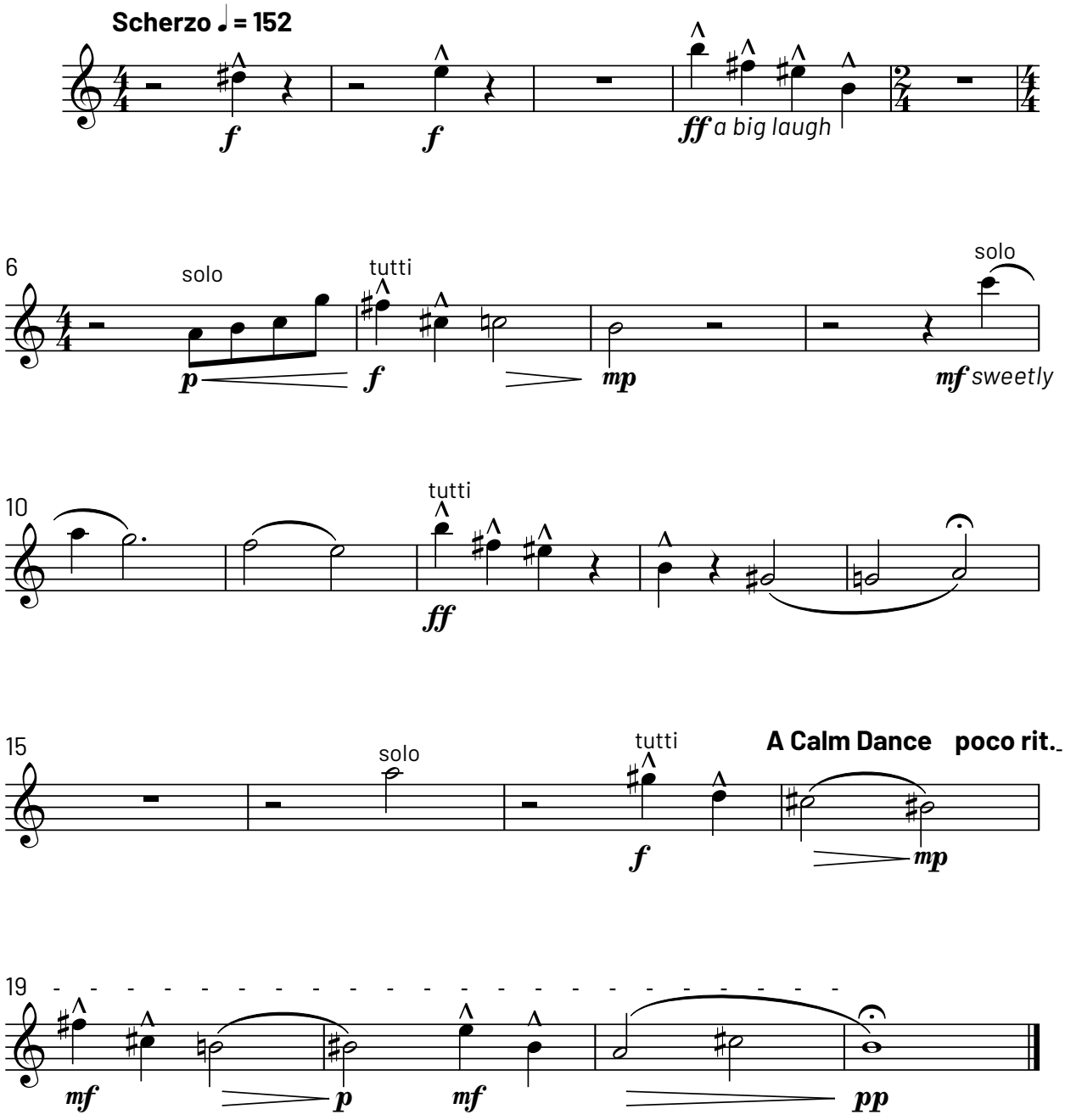
Soprano in B♭

The Jester

Spencer Arias



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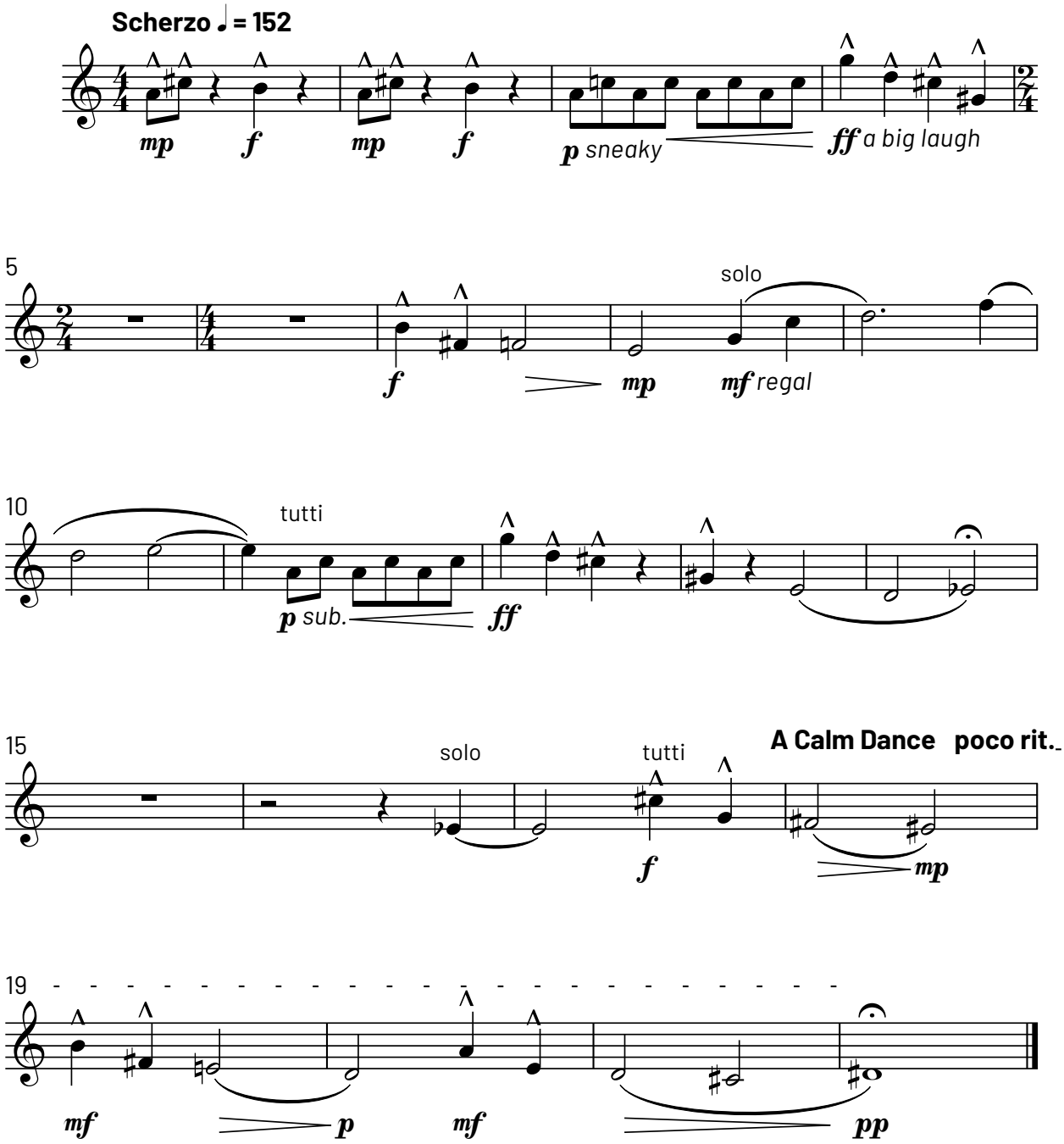
Alto in B♭

The Jester

Spencer Arias



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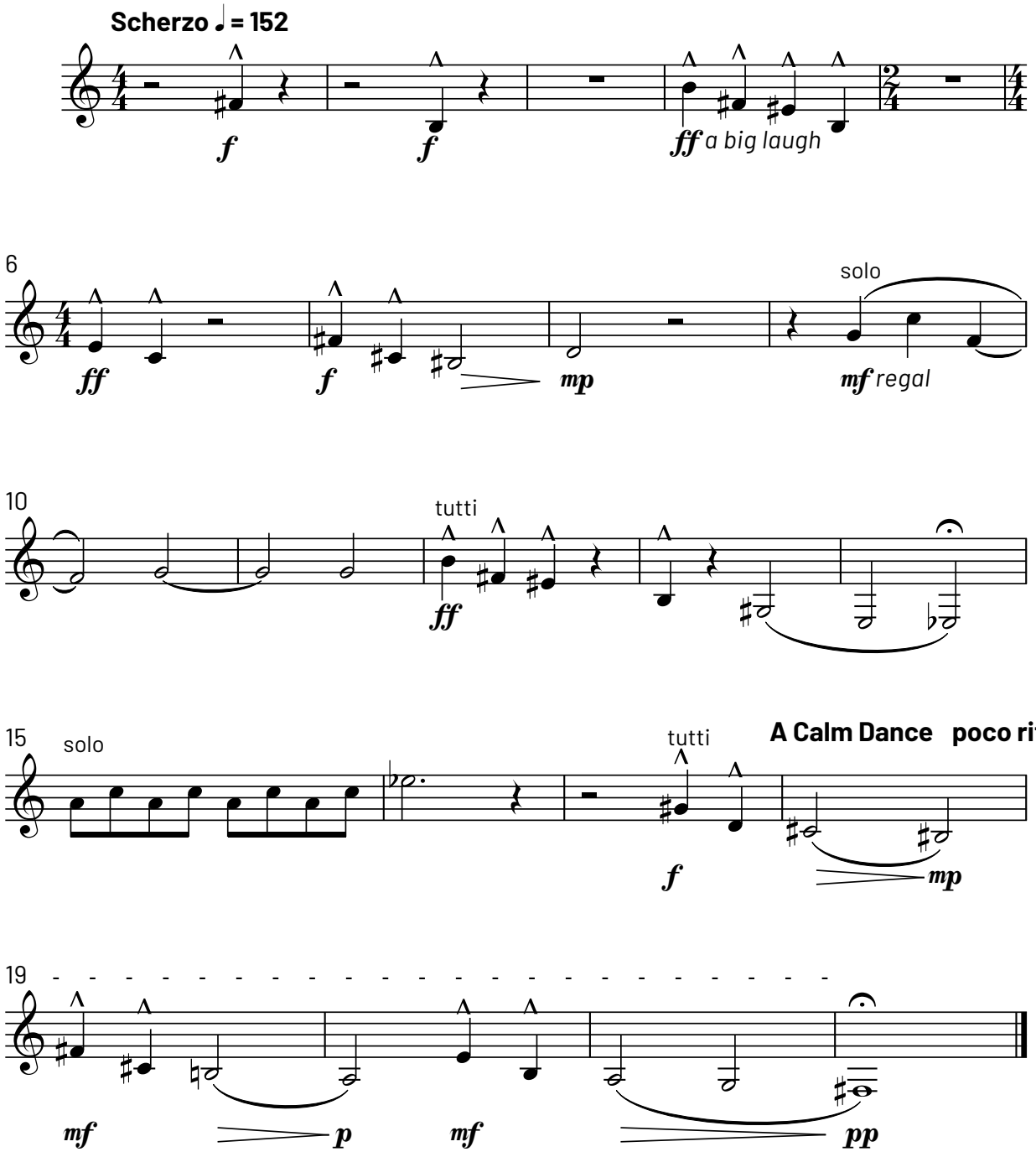
Tenor in B♭

The Jester

Spencer Arias



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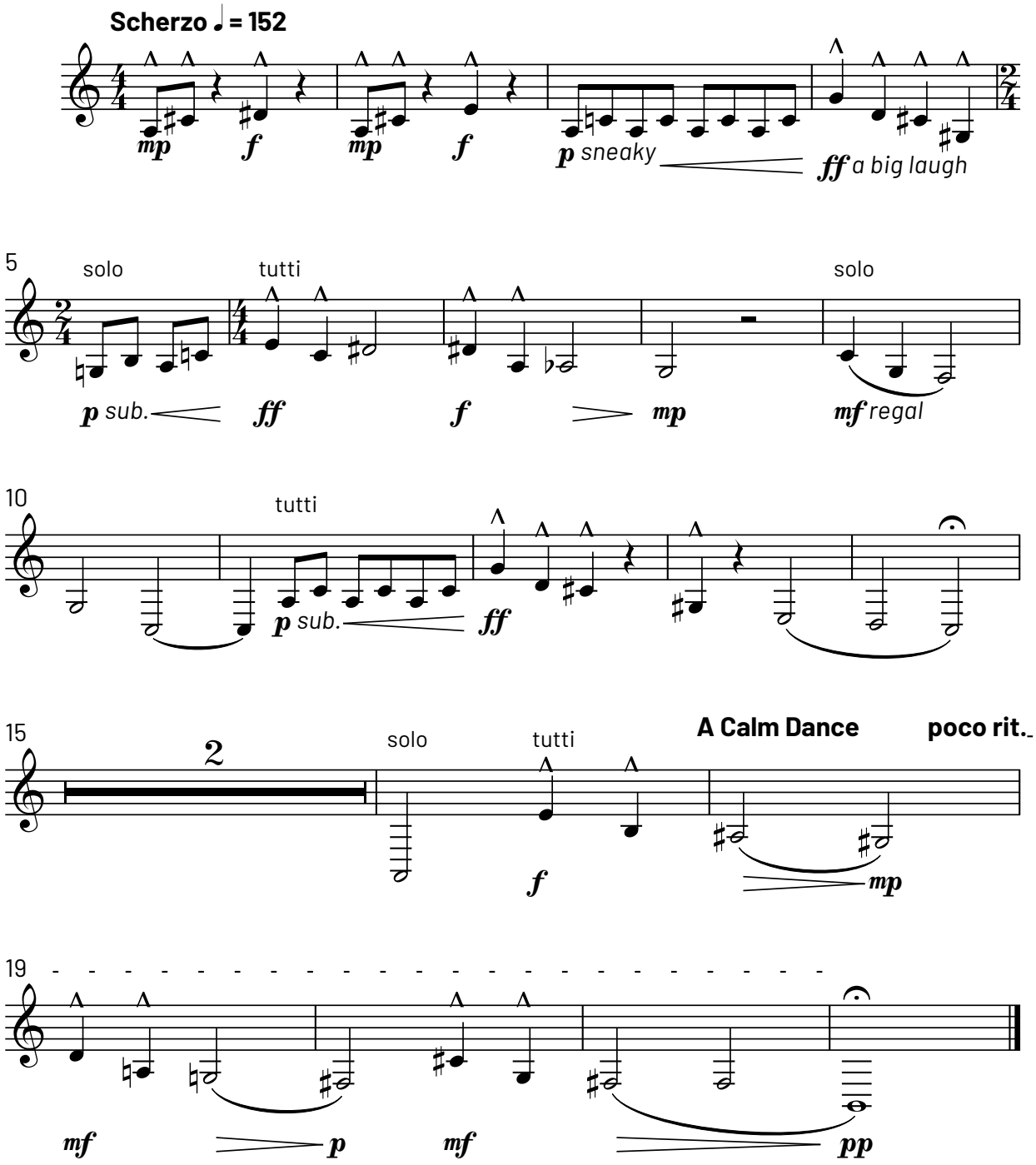
Bass in B♭

The Jester

Spencer Arias



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Alto in F

The Jester

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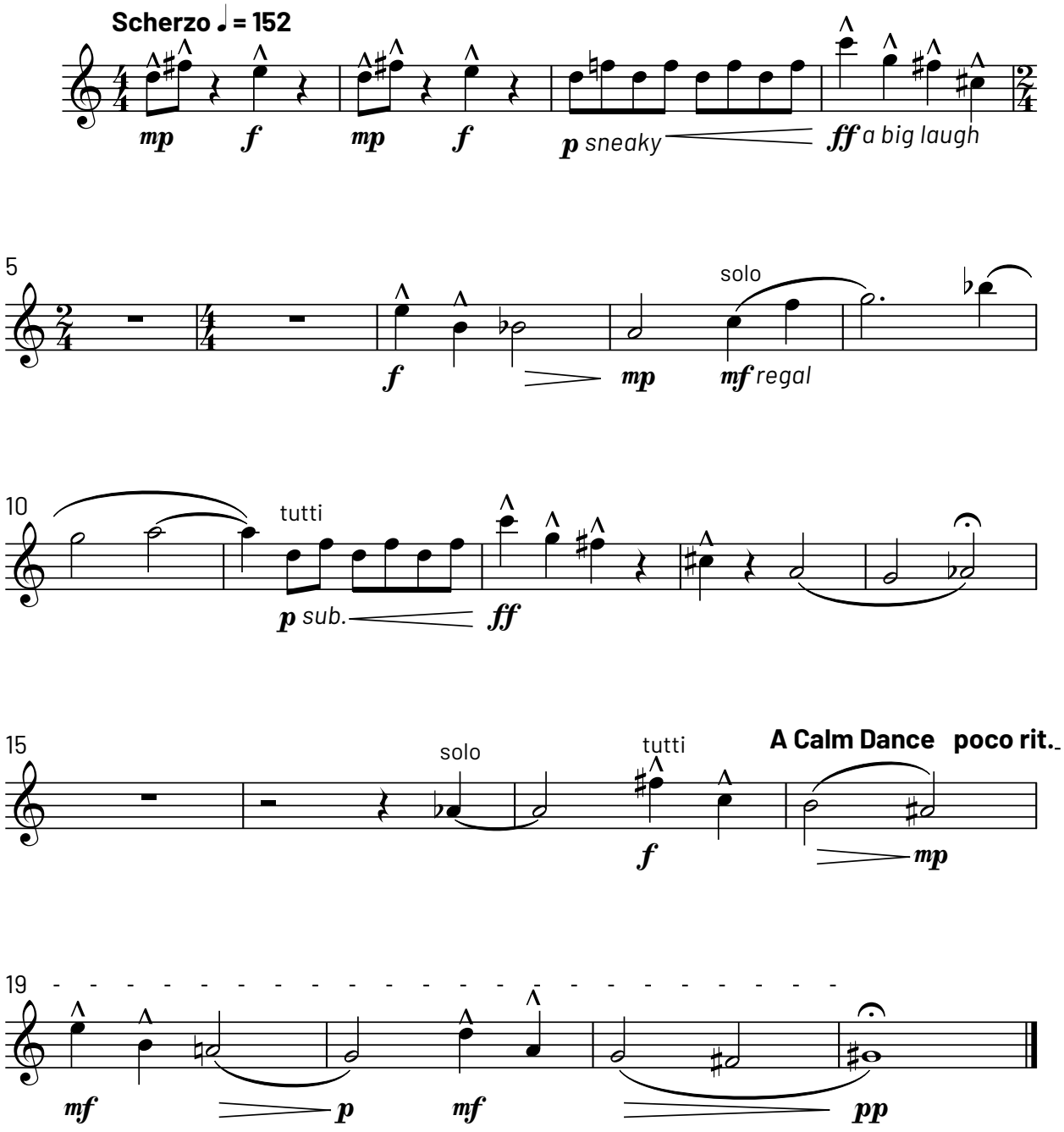

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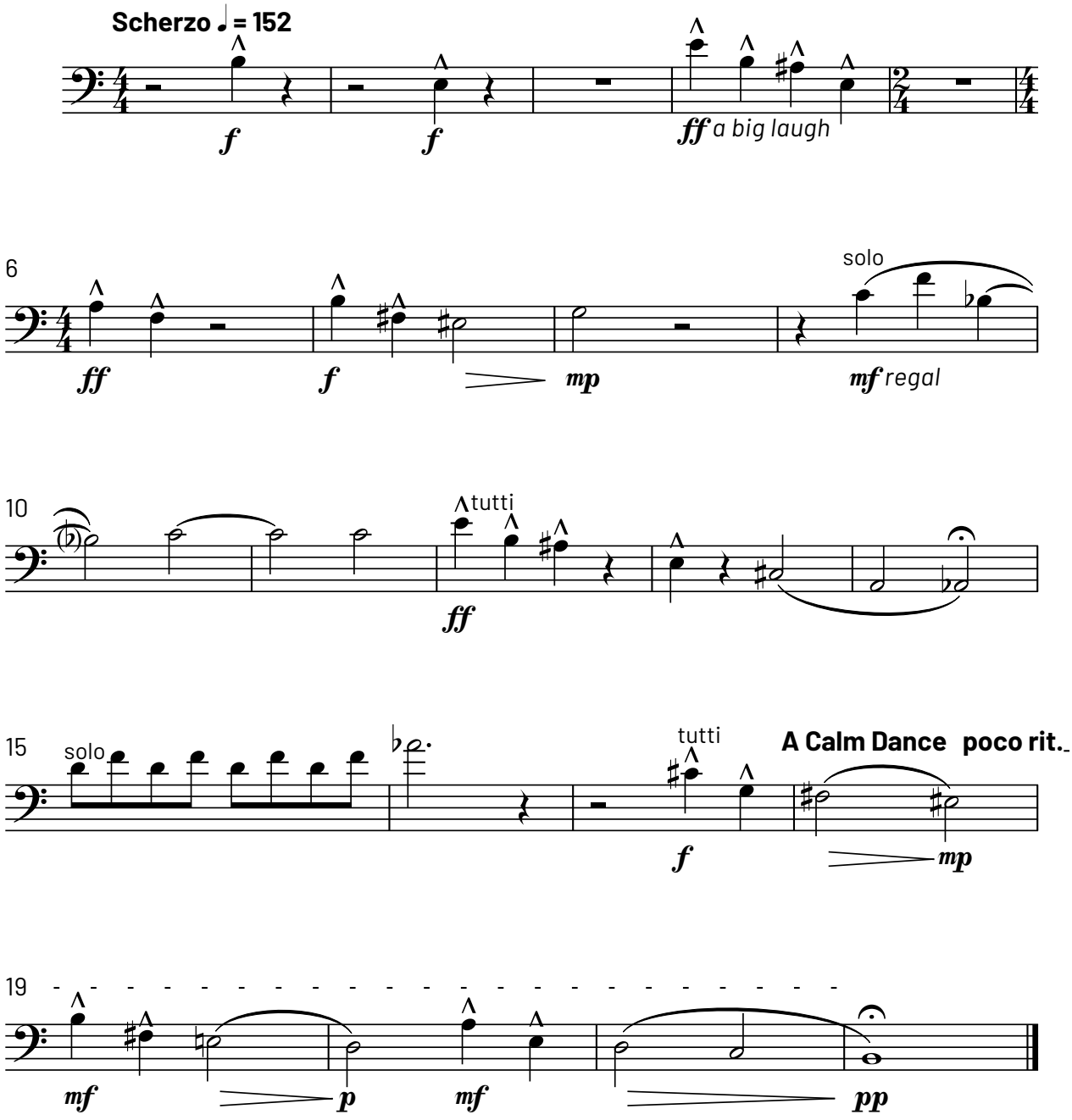
Tenor in F

The Jester

Spencer Arias



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Bass in F

The Jester

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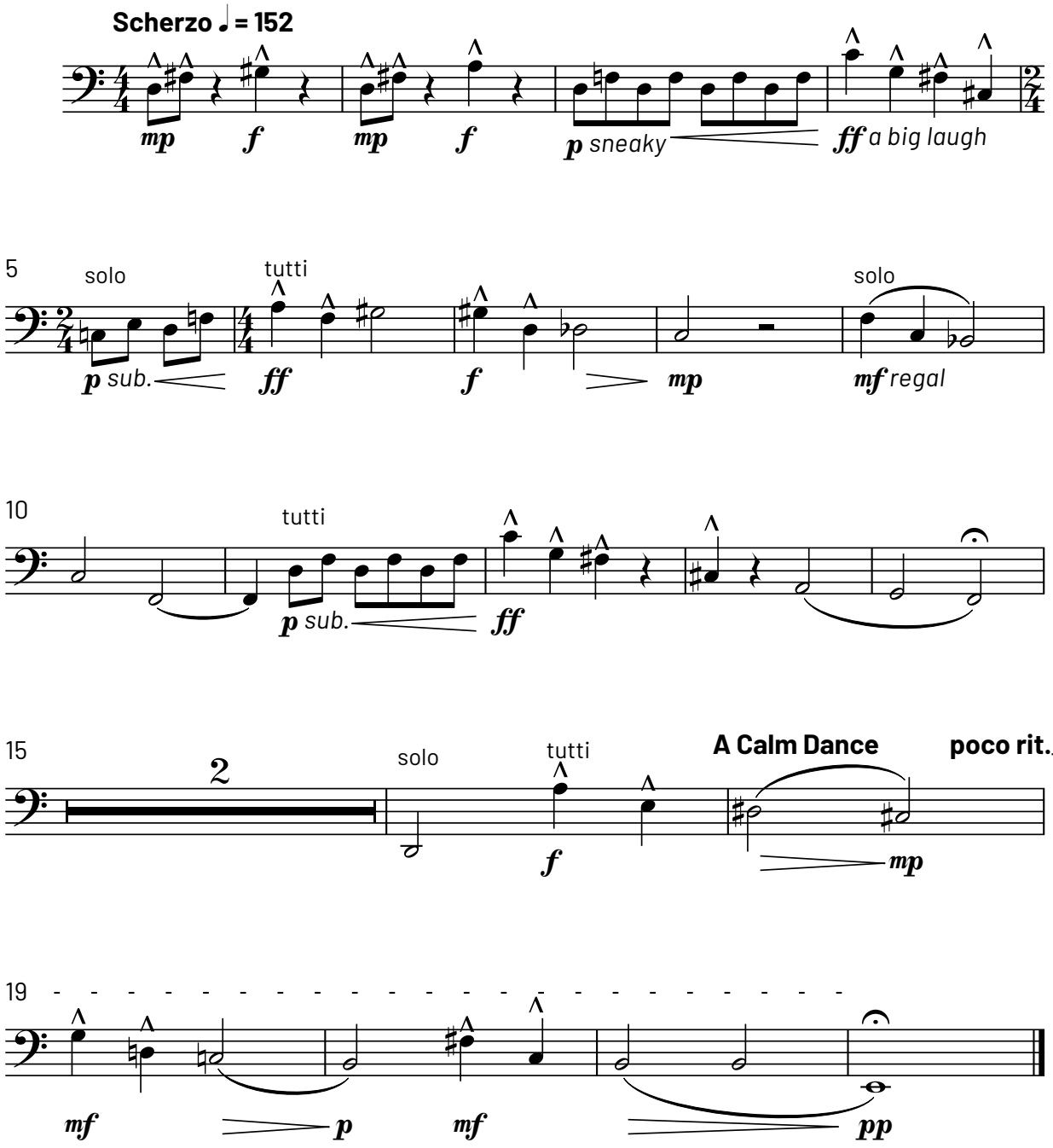

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Soprano in E♭

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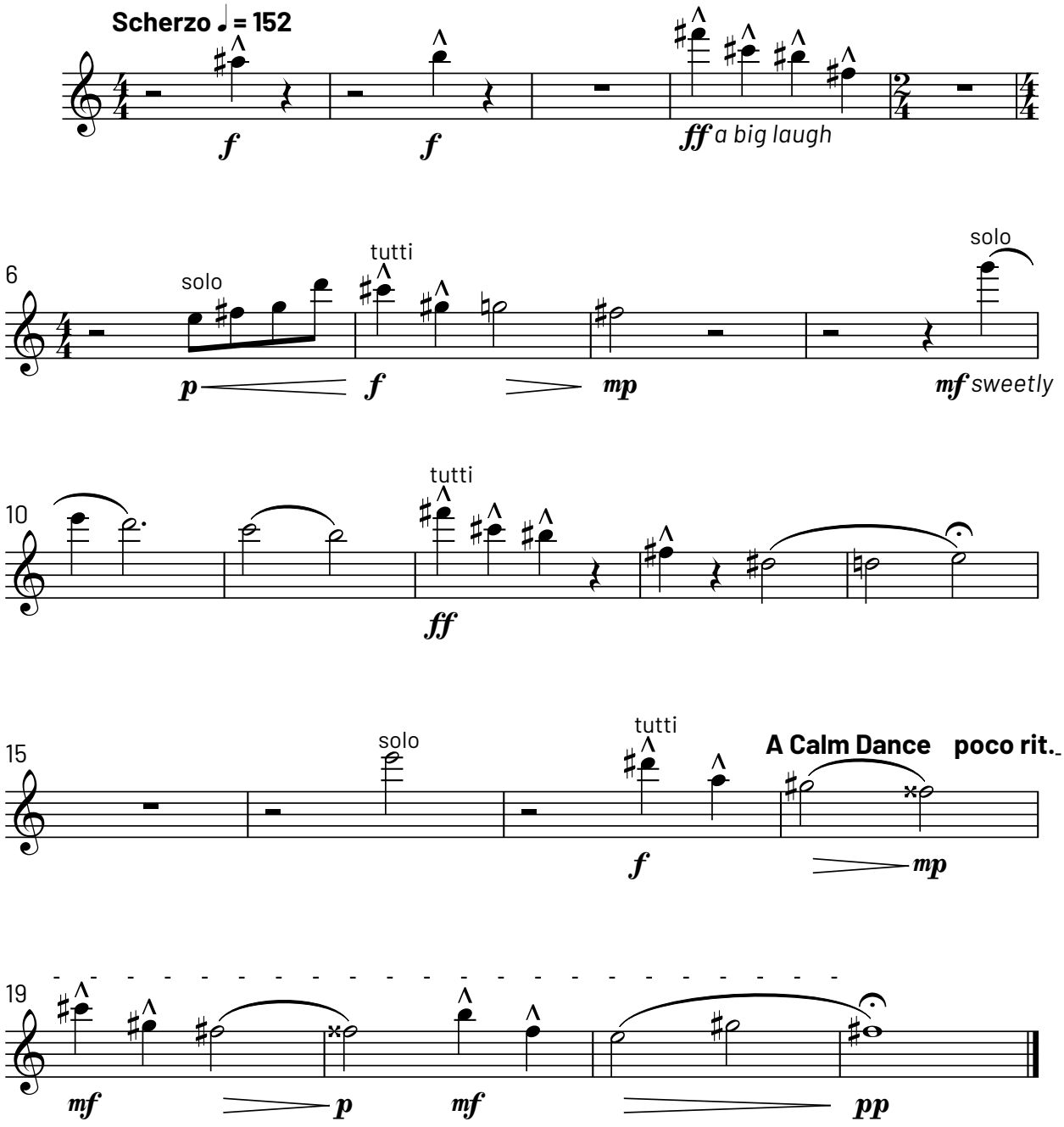

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Alto in E♭

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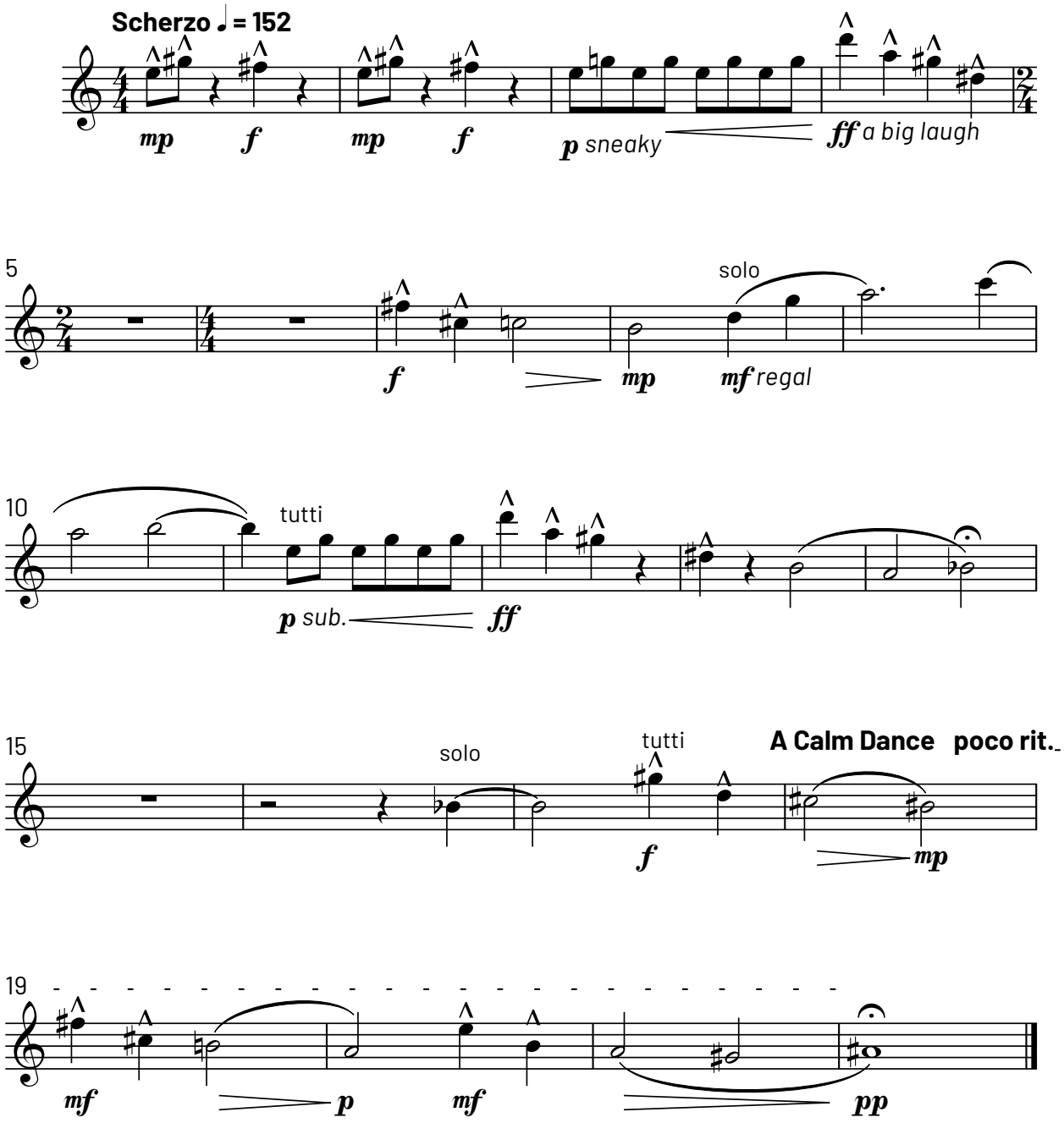

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Tenor in E♭

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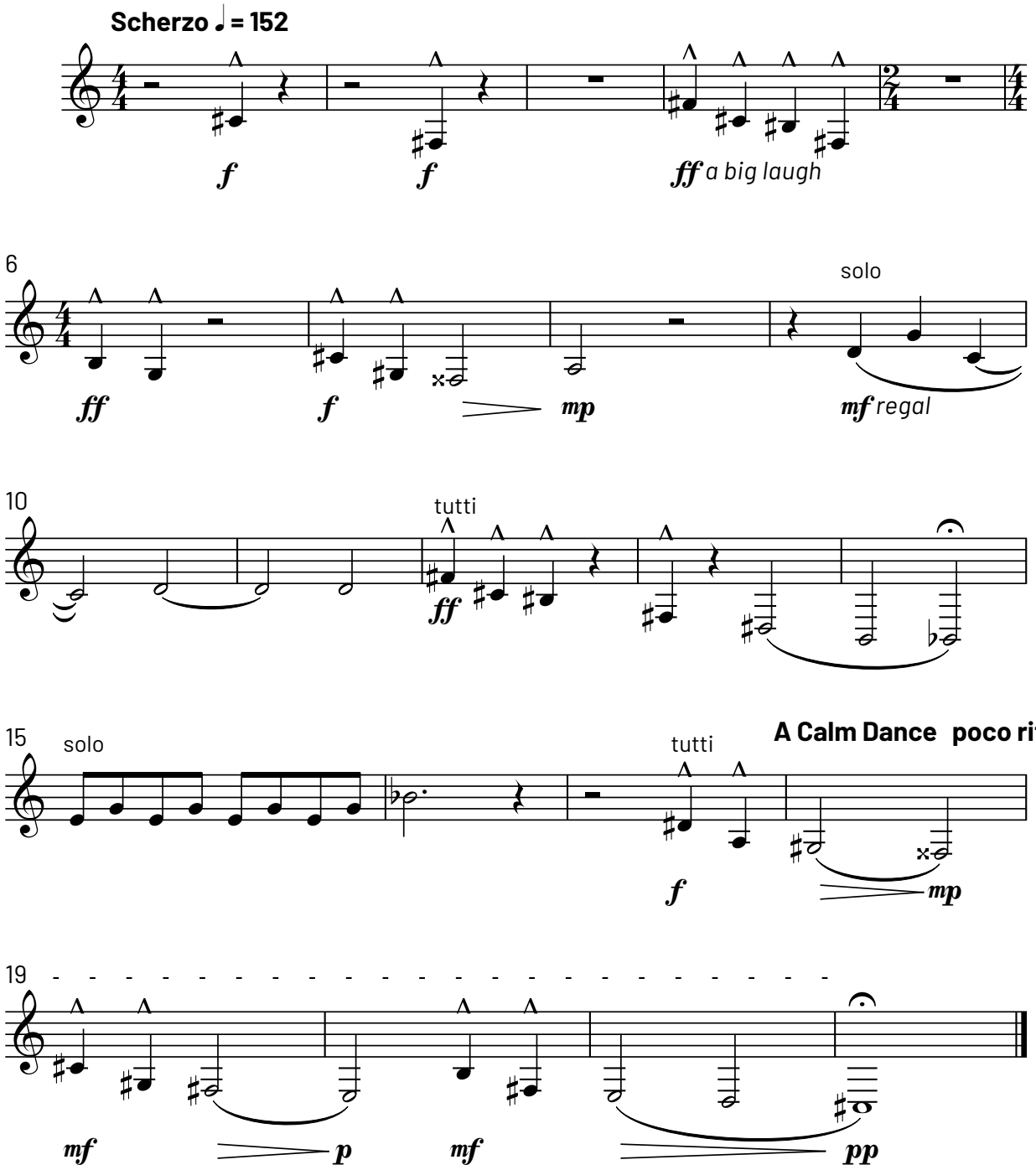

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Bass in E♭

The Jester

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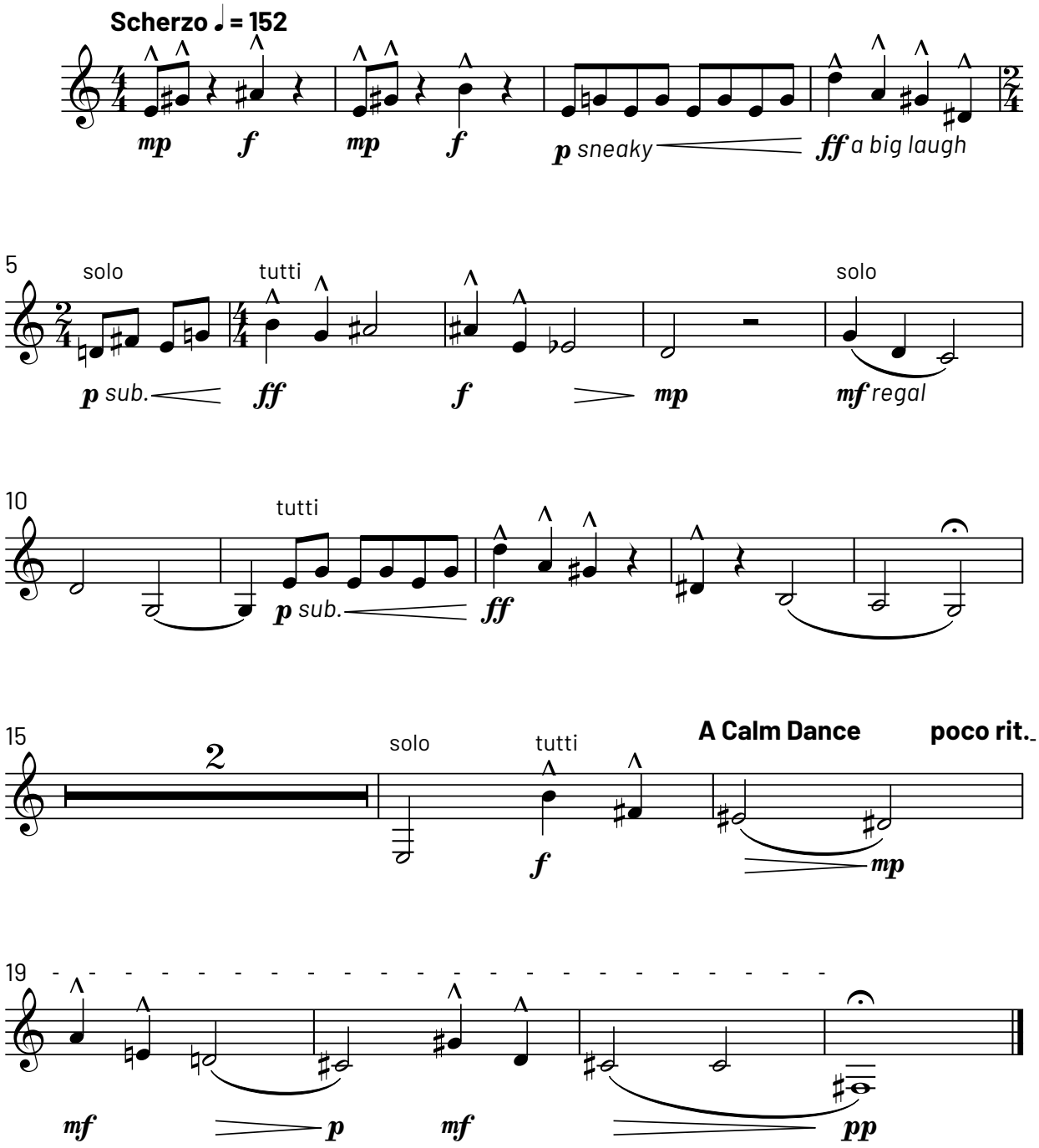

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Soprano Viola

The Jester

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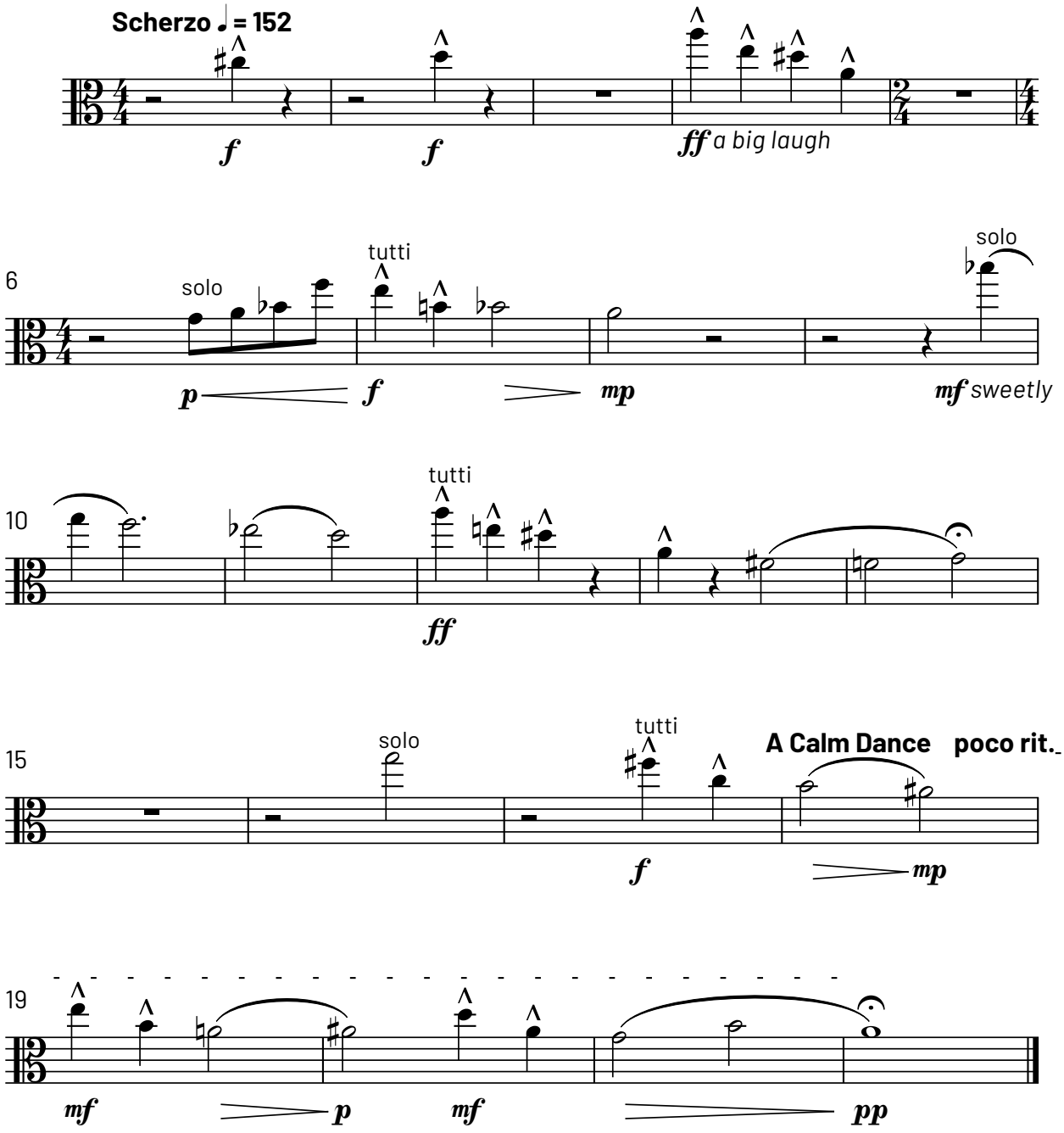

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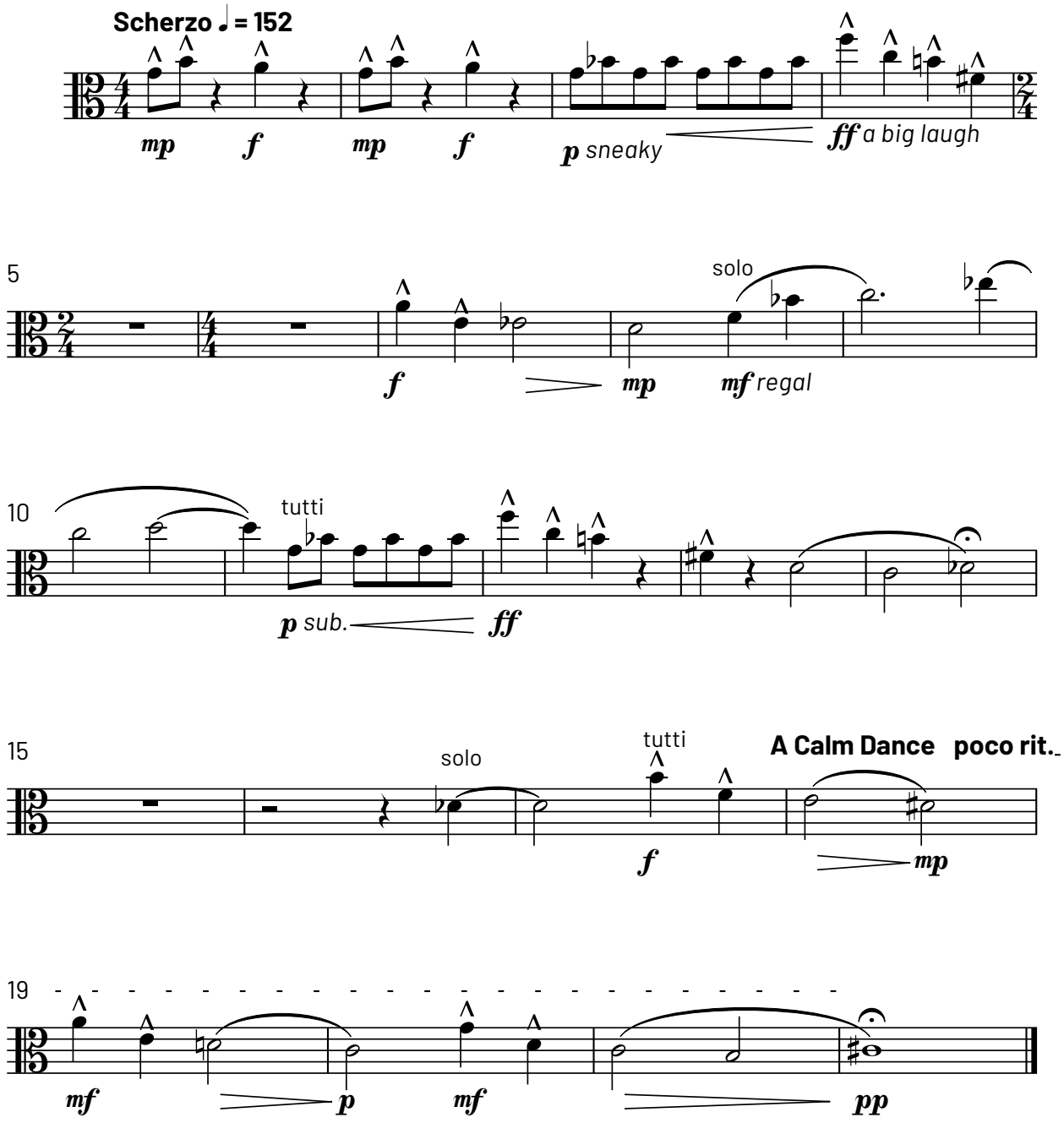
Alto Viola

The Jester

Spencer Arias



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David Biedenbender

Swirl

David Biedenbender

Swirl

David Biedenbender has written music for the concert stage as well as for dance and multimedia collaborations. His work is often influenced by his diverse musical experiences as a bassist in rock and jazz bands, as a euphonium, trombone, and tuba player in wind, jazz, and New Orleans-style brass bands, and as a student of Indian Carnatic Music. He has had the privilege of collaborating with and being commissioned by many renowned performers and ensembles, including Alarm Will Sound, the PRISM Quartet, the Stenhammar String Quartet, the New Jersey Symphony Orchestra, the U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and the Eastman Wind Ensemble, among many others. He is currently an associate professor of composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University.

For more information, visit http://www.davidbiedenbender.com.

About This Étude
This short étude begins on a pickup beat and features a fast tempo, asymmetrical and changing meters, and marcato accents and style. The top two voices are often harmonically static to draw attention to the more active lower voices, though they are still an integral part of the rhythm and texture. The harmonic material centers on B-flat and uses the octatonic scale (alternating half and whole steps) and various rhythmic devices (e.g., hemiola and asymmetric rhythms) to capture the fun and frenetic energy implied by its title.

Length: 0:50

Commissioned Parameters:
Meter: Changing (asymmetrical)
Tempo: Fast
Style: Marcato
Pedagogical Element: Starting on a beat other than 1

Additional Pedagogical Opportunity:
- Shifting beat emphasis

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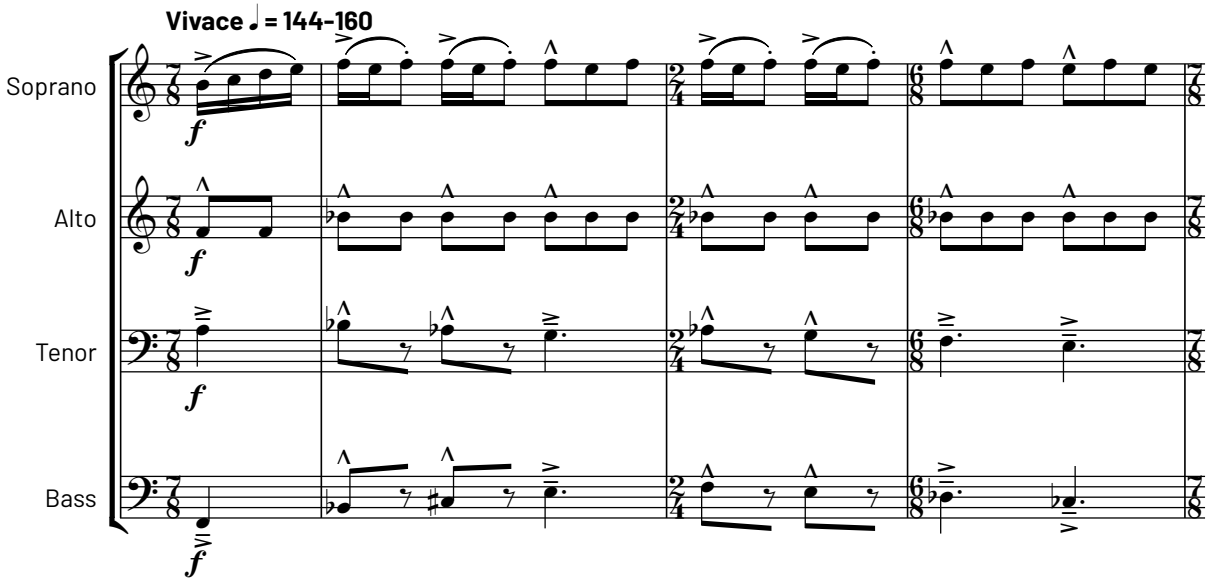
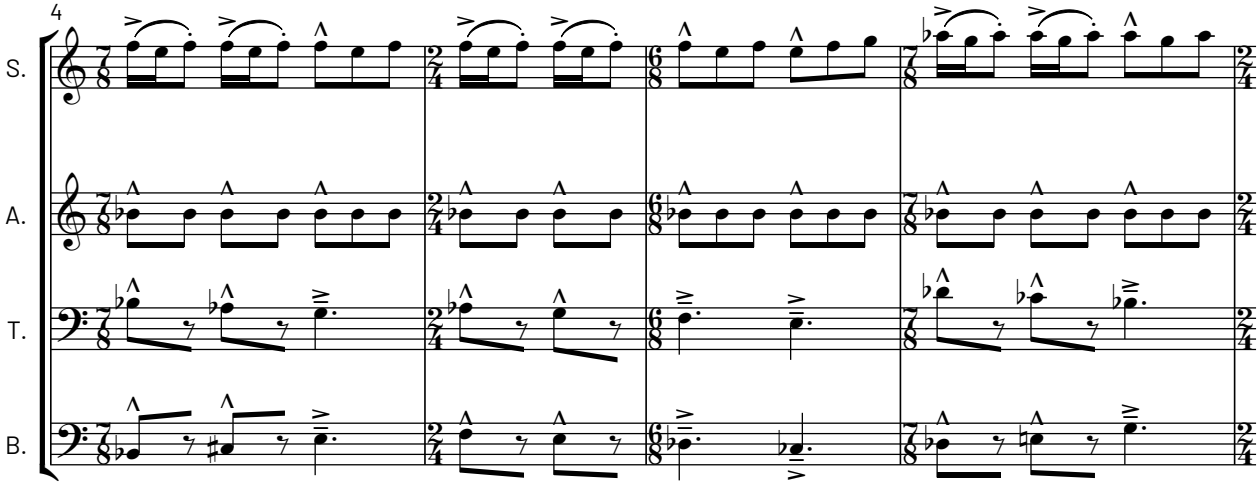
Swirl

David Biedenbender





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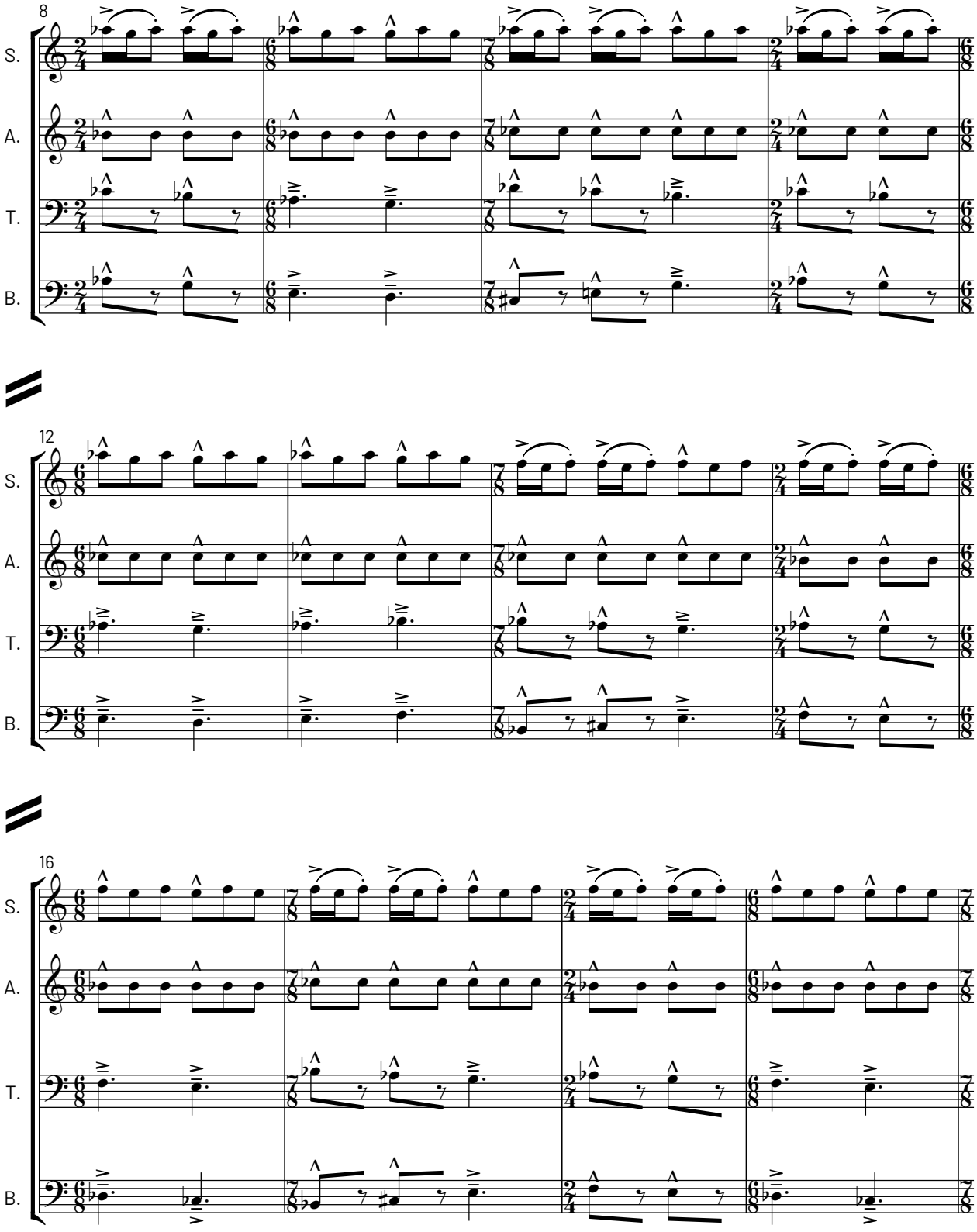
Viola Parts

Swirl — David Biedenbender — Full Score



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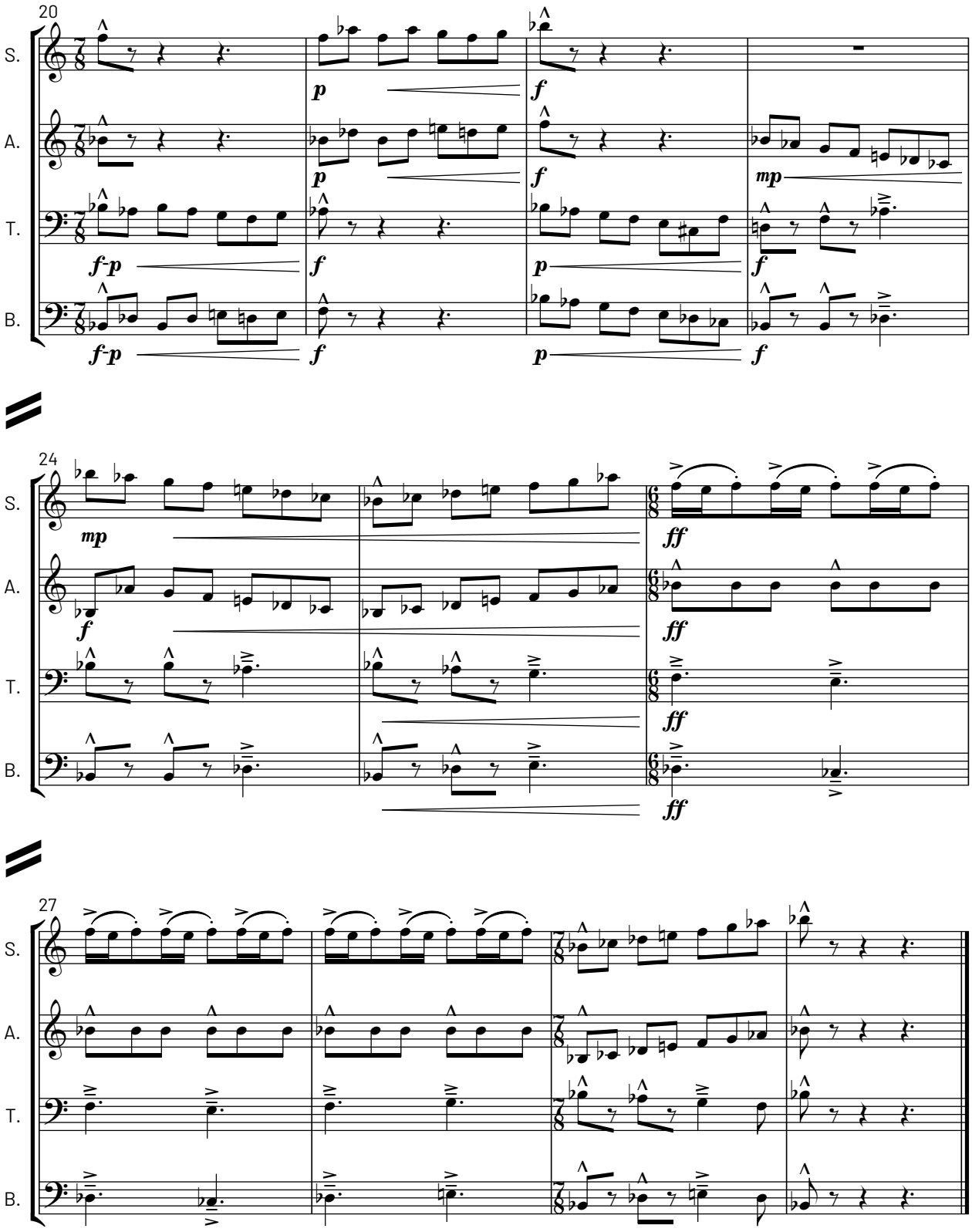
Swirl — David Biedenbender — Full Score



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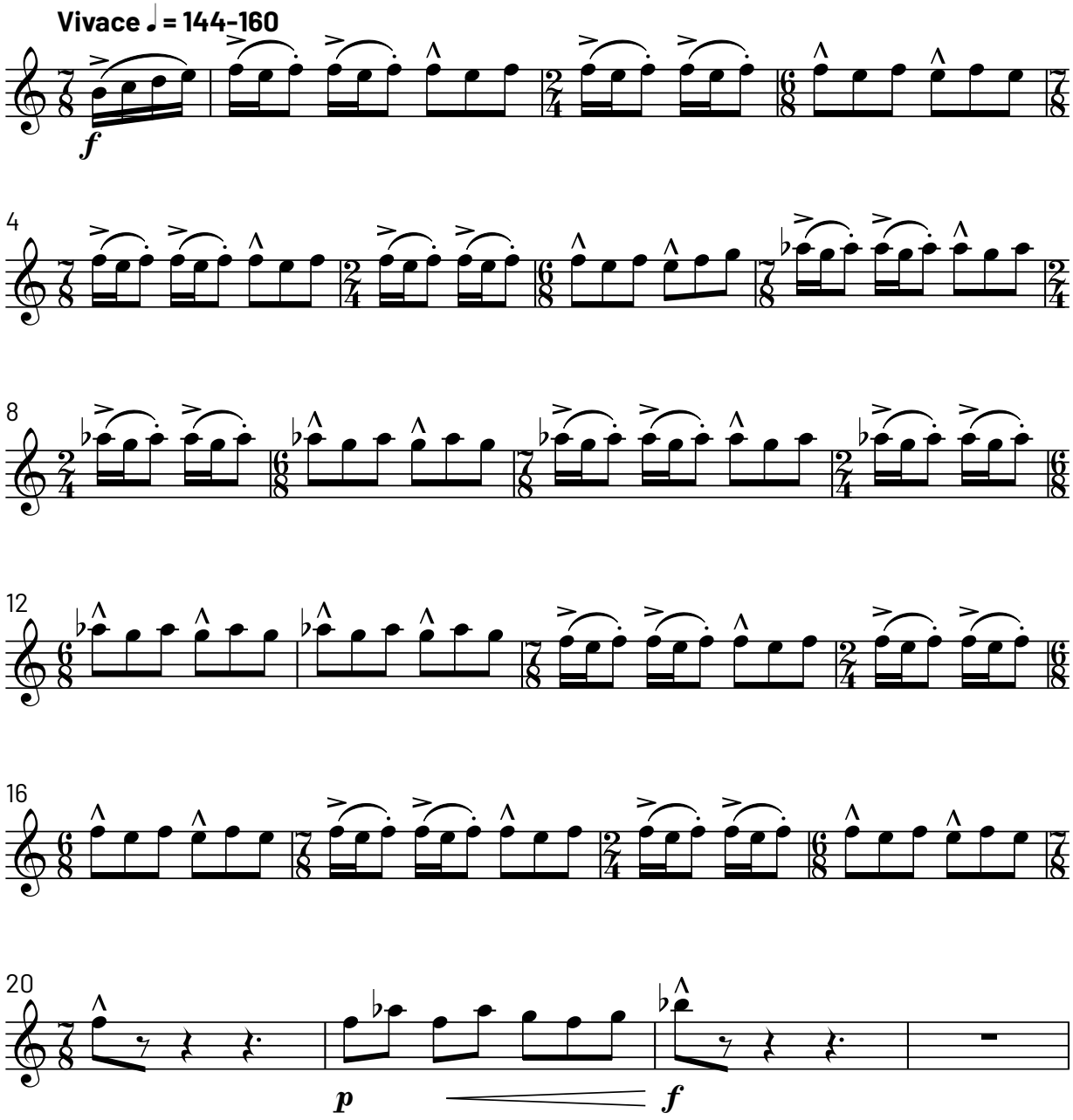
Soprano in C

Swirl

David Biedenbender



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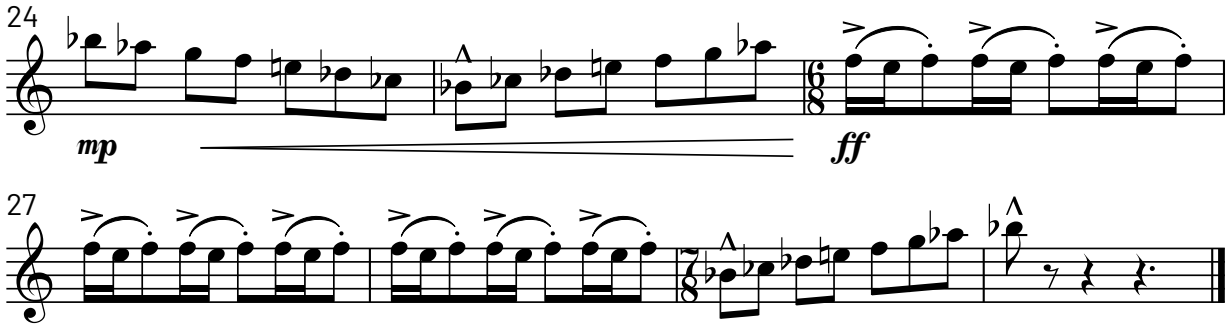
Swirl — David Biedenbender — Soprano in C



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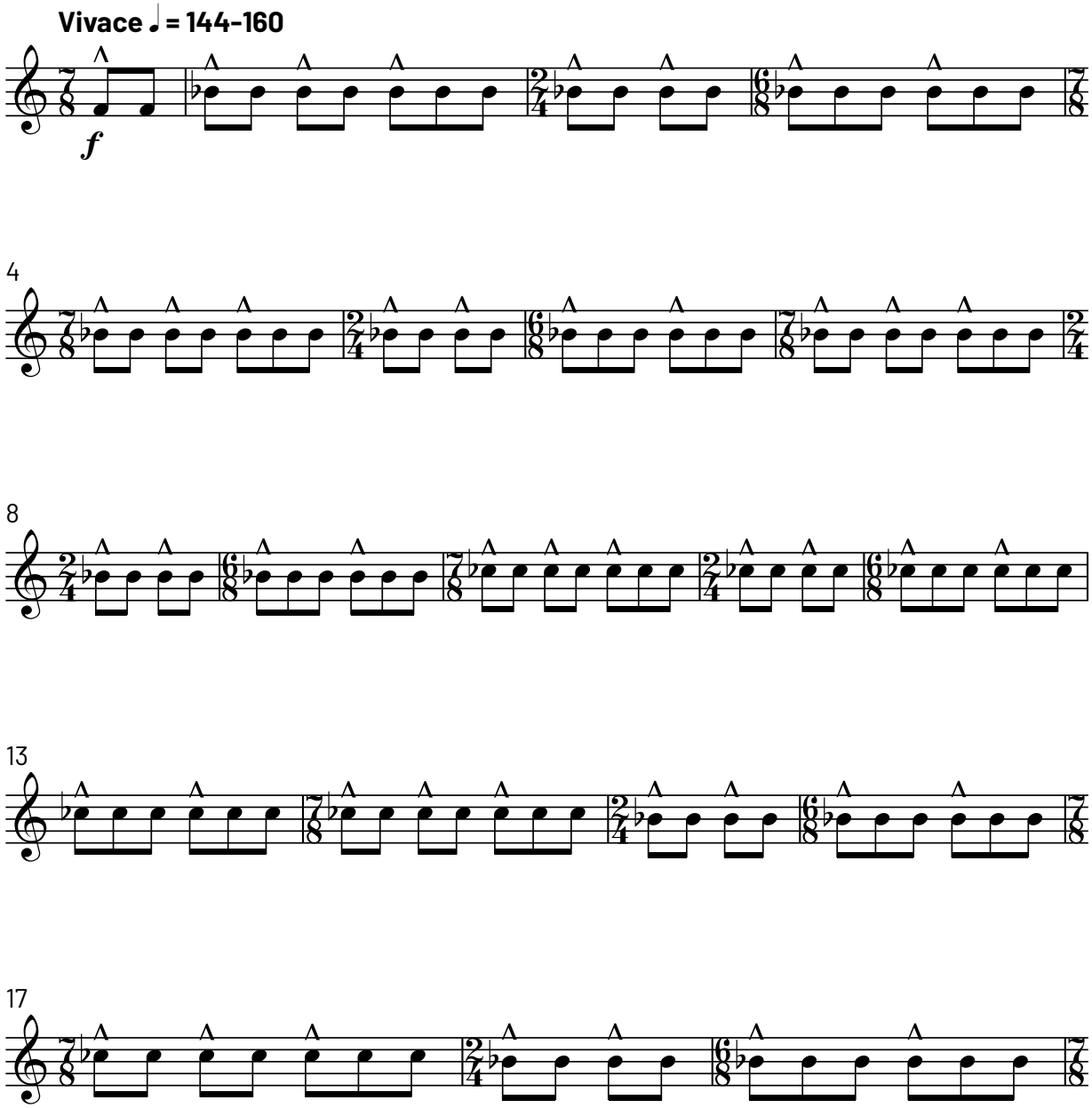
Alto in C

Swirl

David Biedenbender



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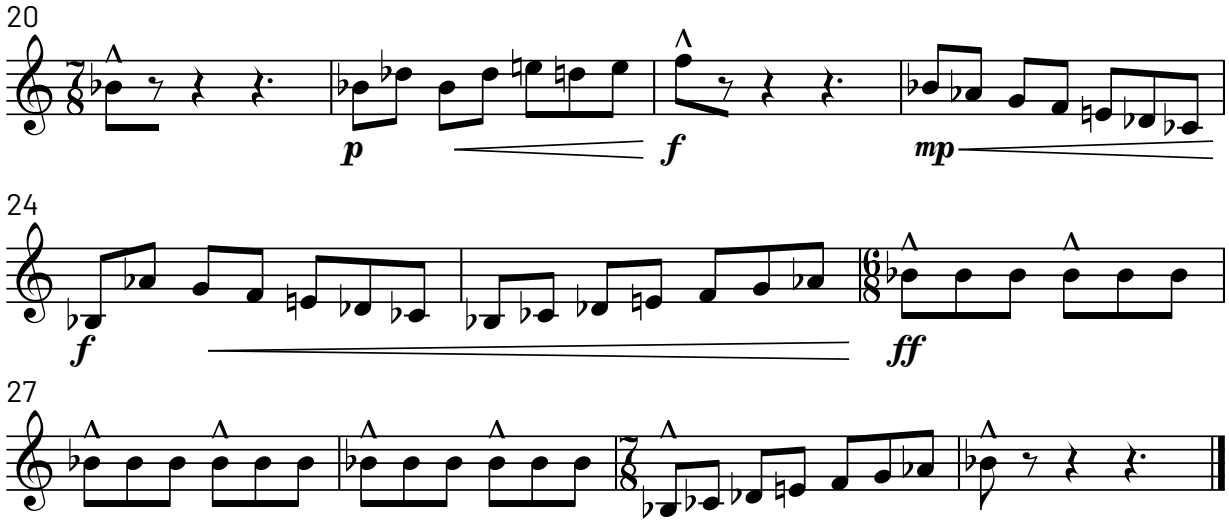
Swirl — David Biedenbender — Alto in C



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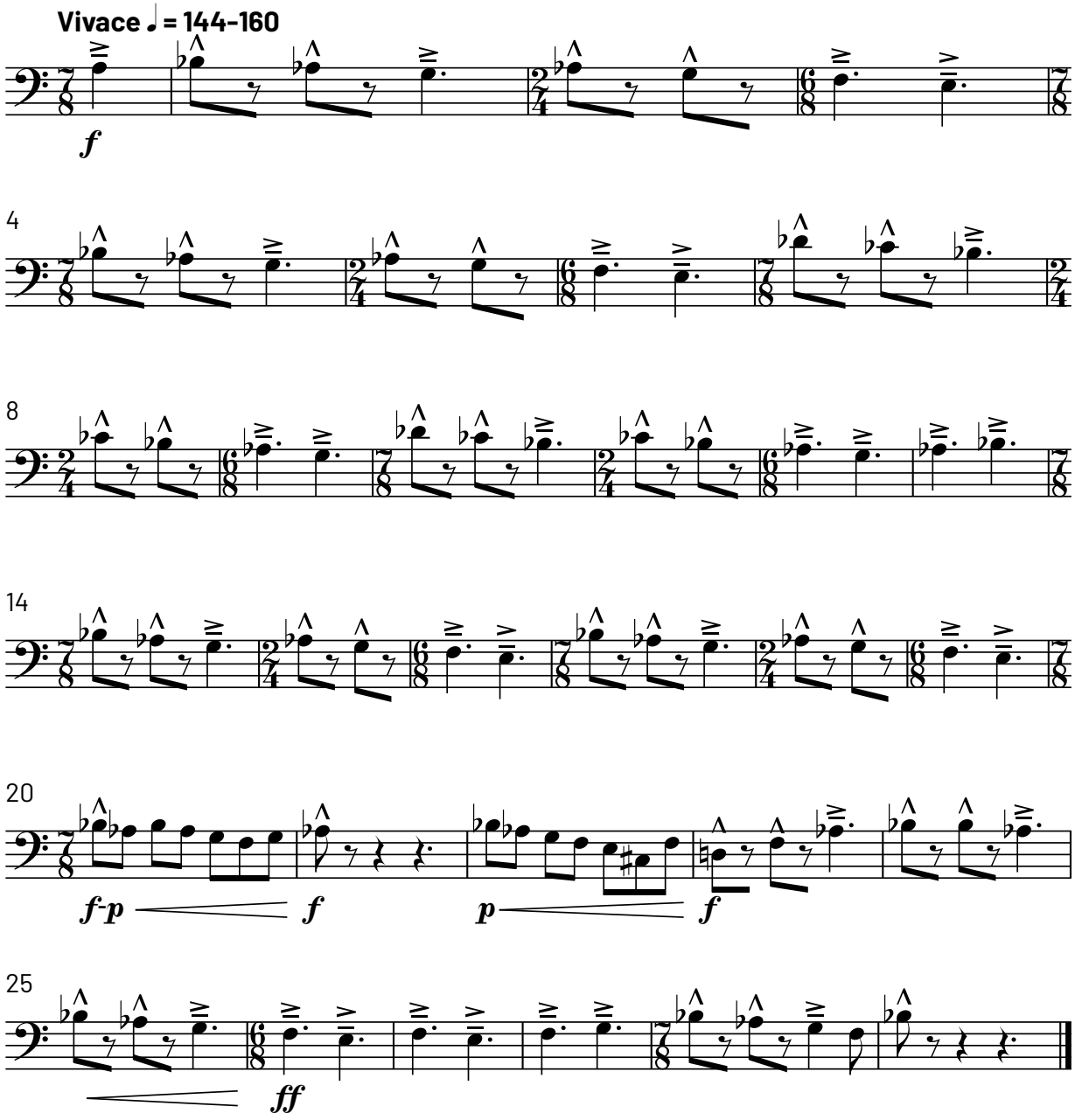
Tenor in C

Swirl

David Biedenbender



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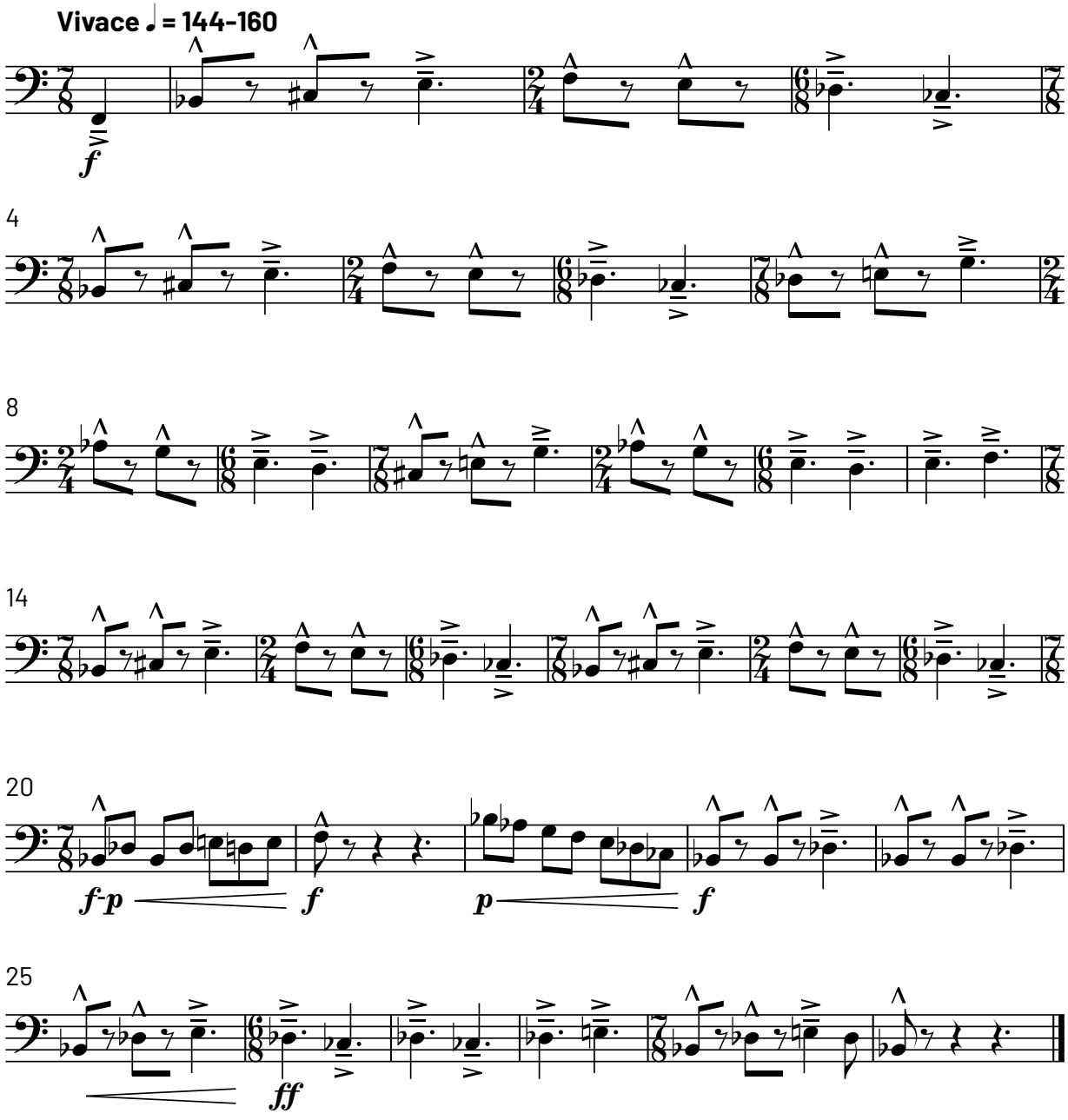
Bass in C

Swirl

David Biedenbender



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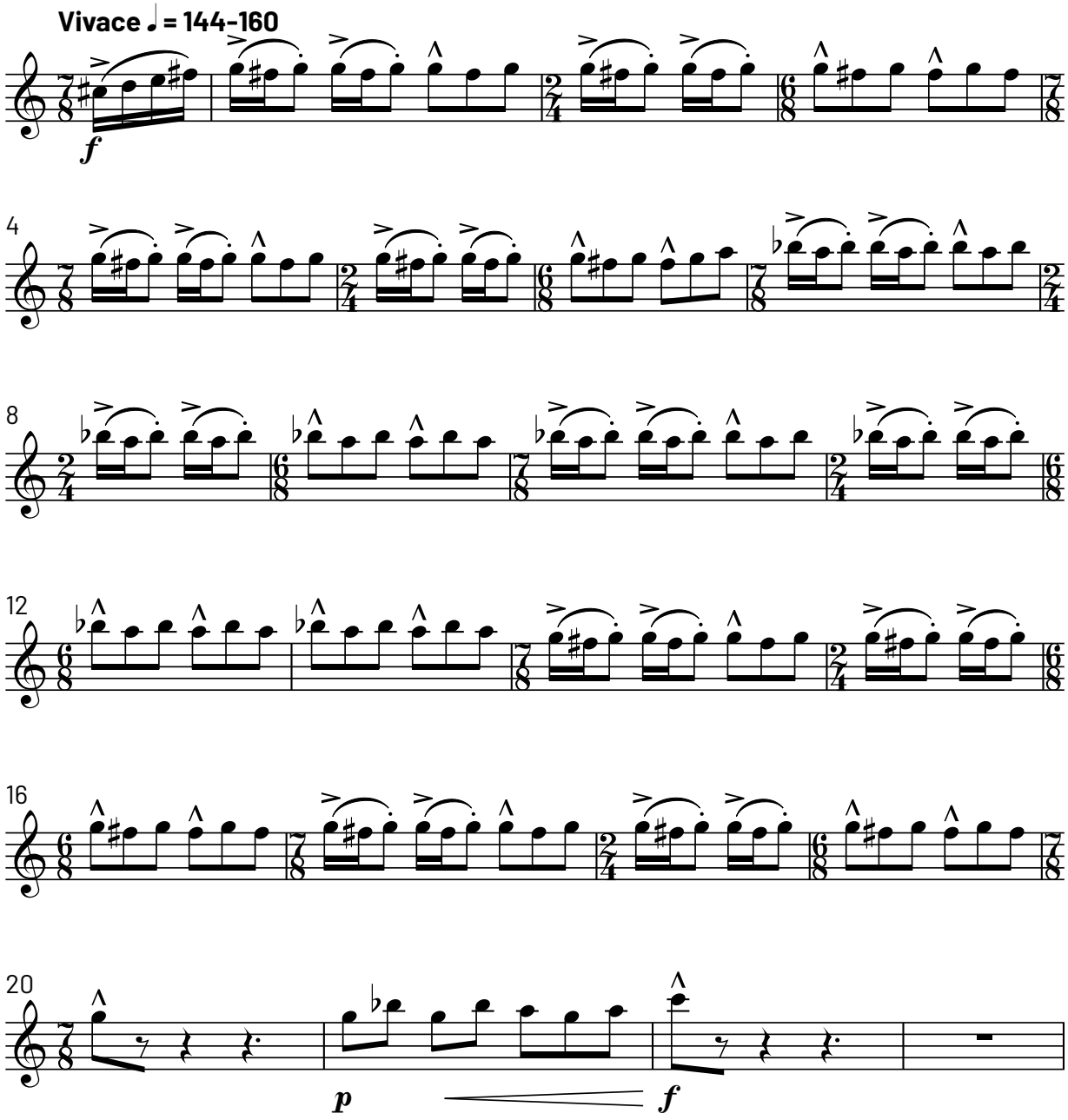
Soprano in B♭

Swirl

David Biedenbender



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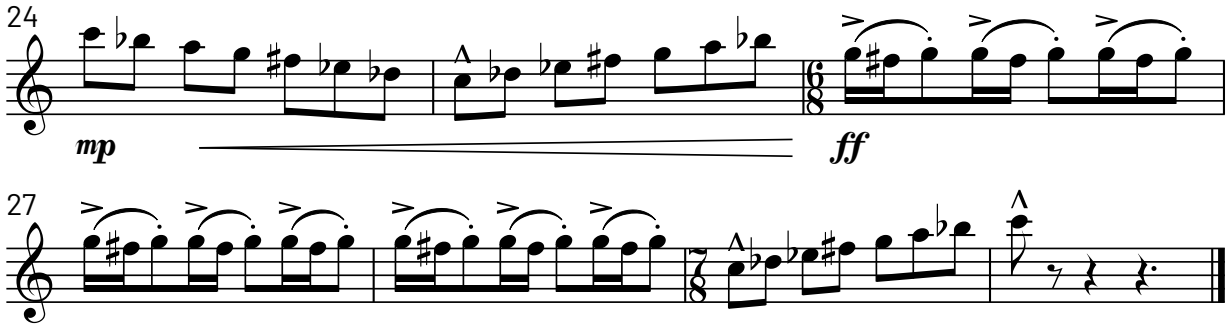
Swirl — David Biedenbender — Soprano in B♭



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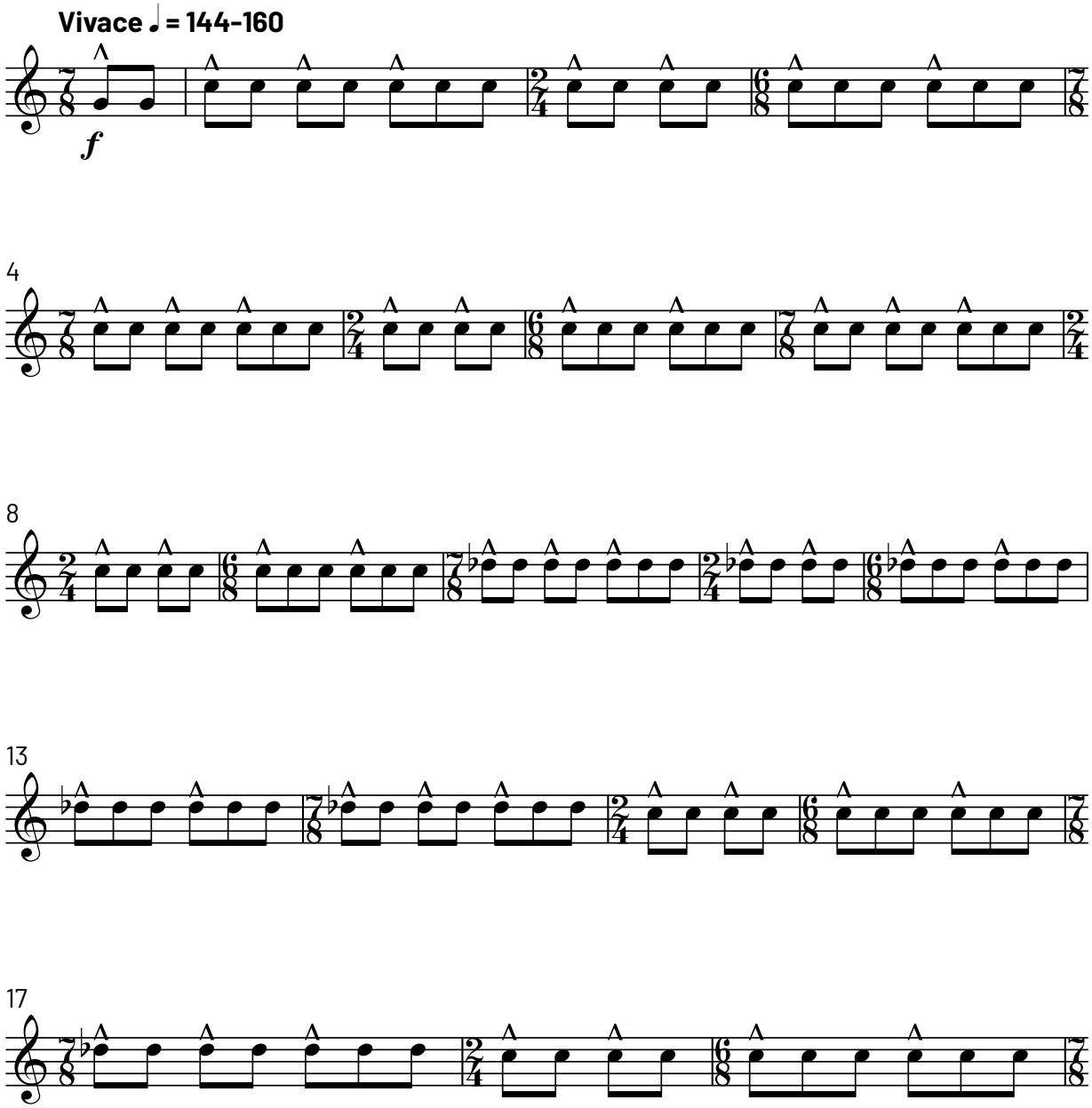
Alto in B♭

Swirl

David Biedenbender



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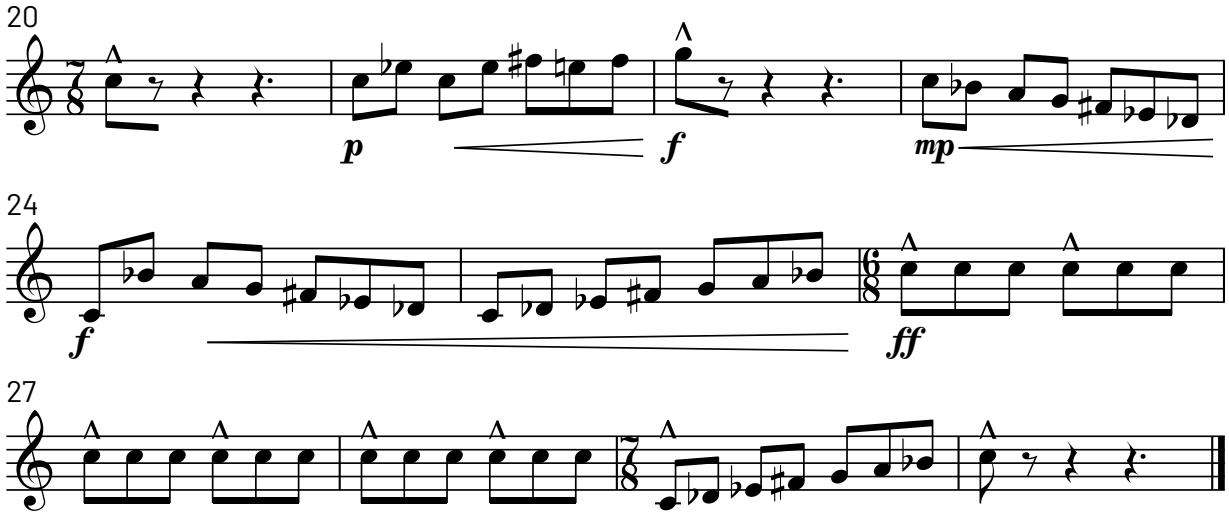
Swirl — David Biedenbender — Alto in B♭



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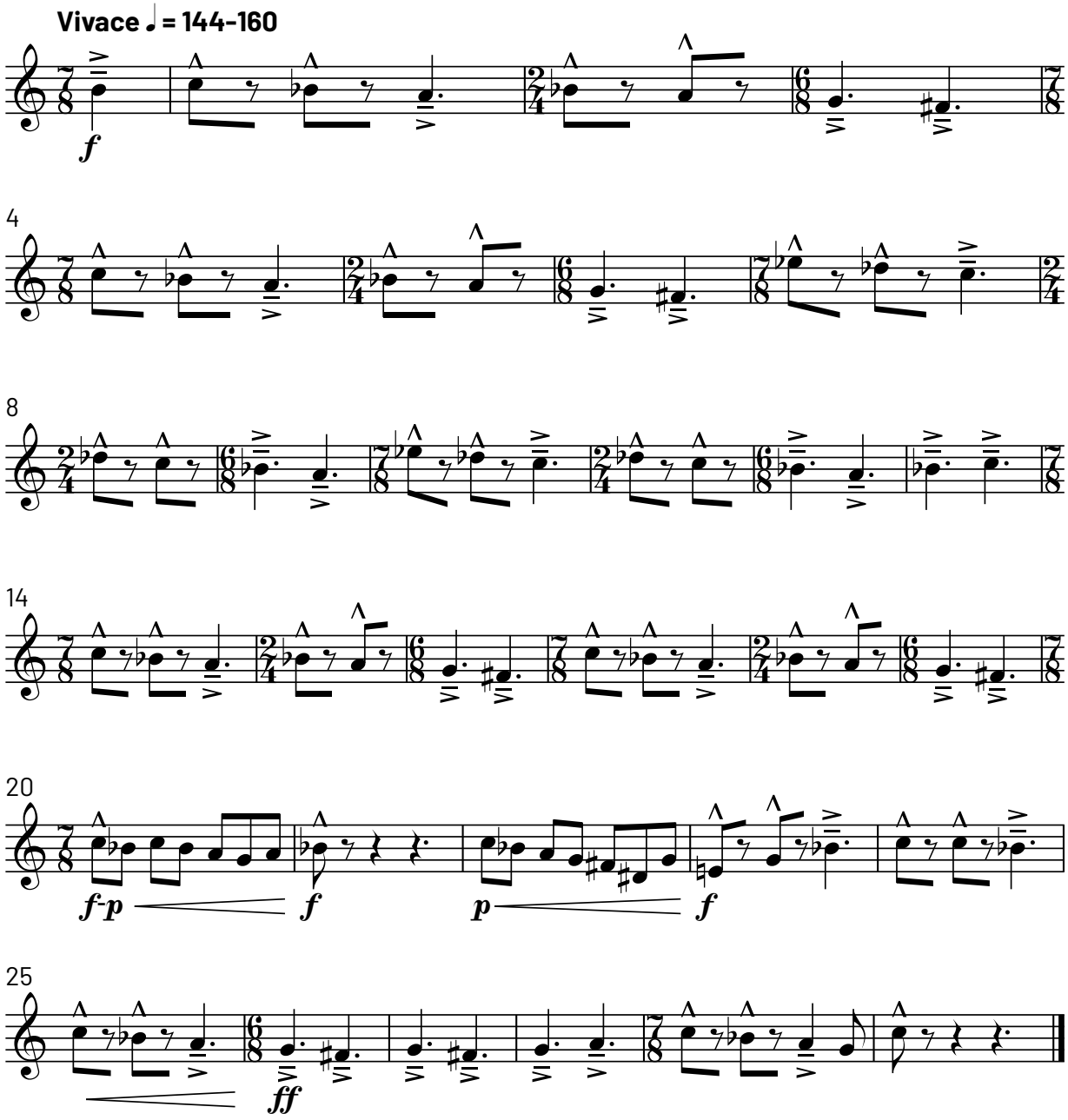
Tenor in B♭

Swirl

David Biedenbender



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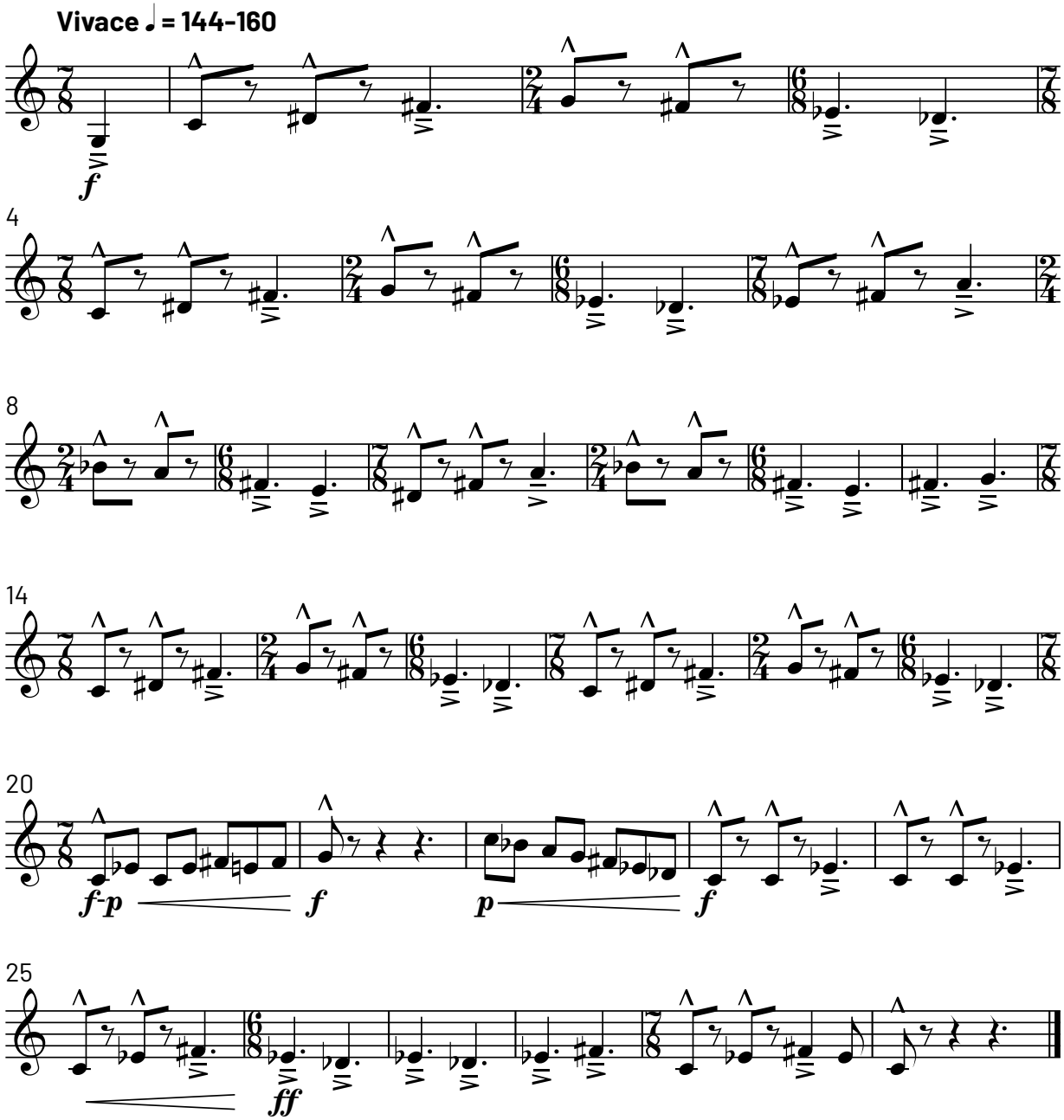
Bass in B♭

Swirl

David Biedenbender



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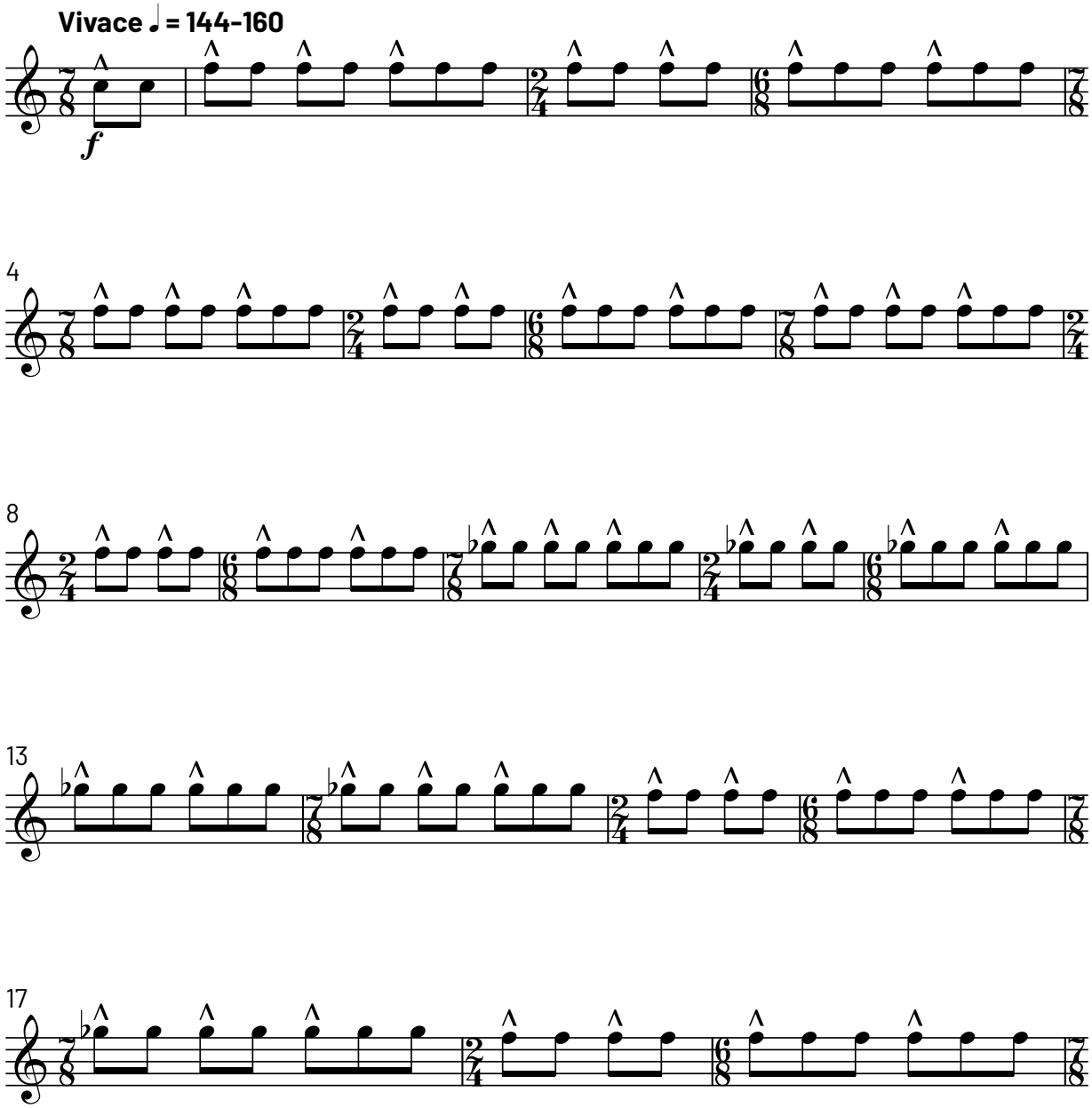
Alto in F

Swirl

David Biedenbender



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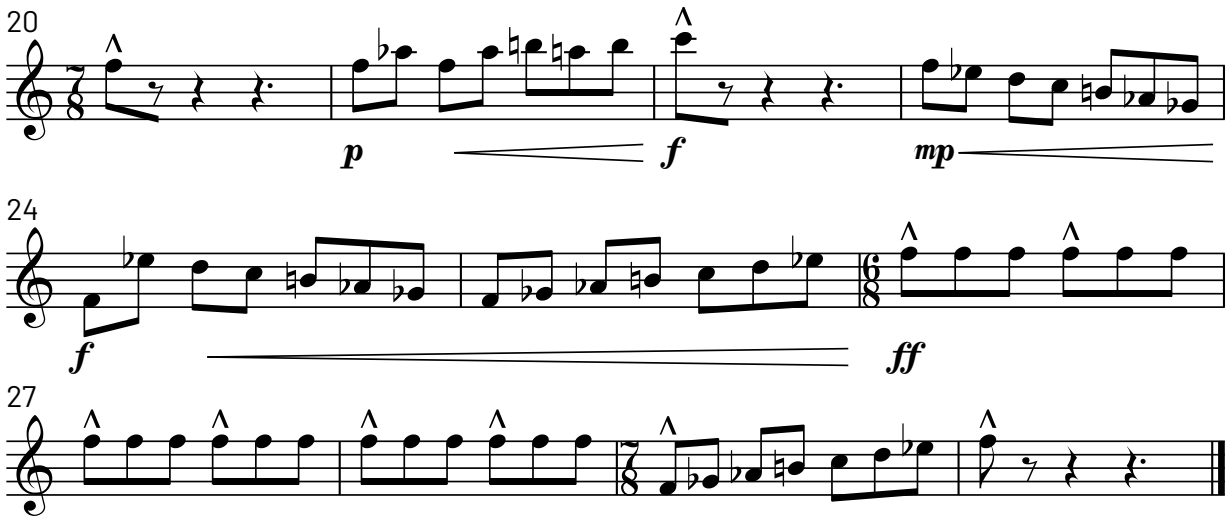
Swirl — David Biedenbender — Alto in F



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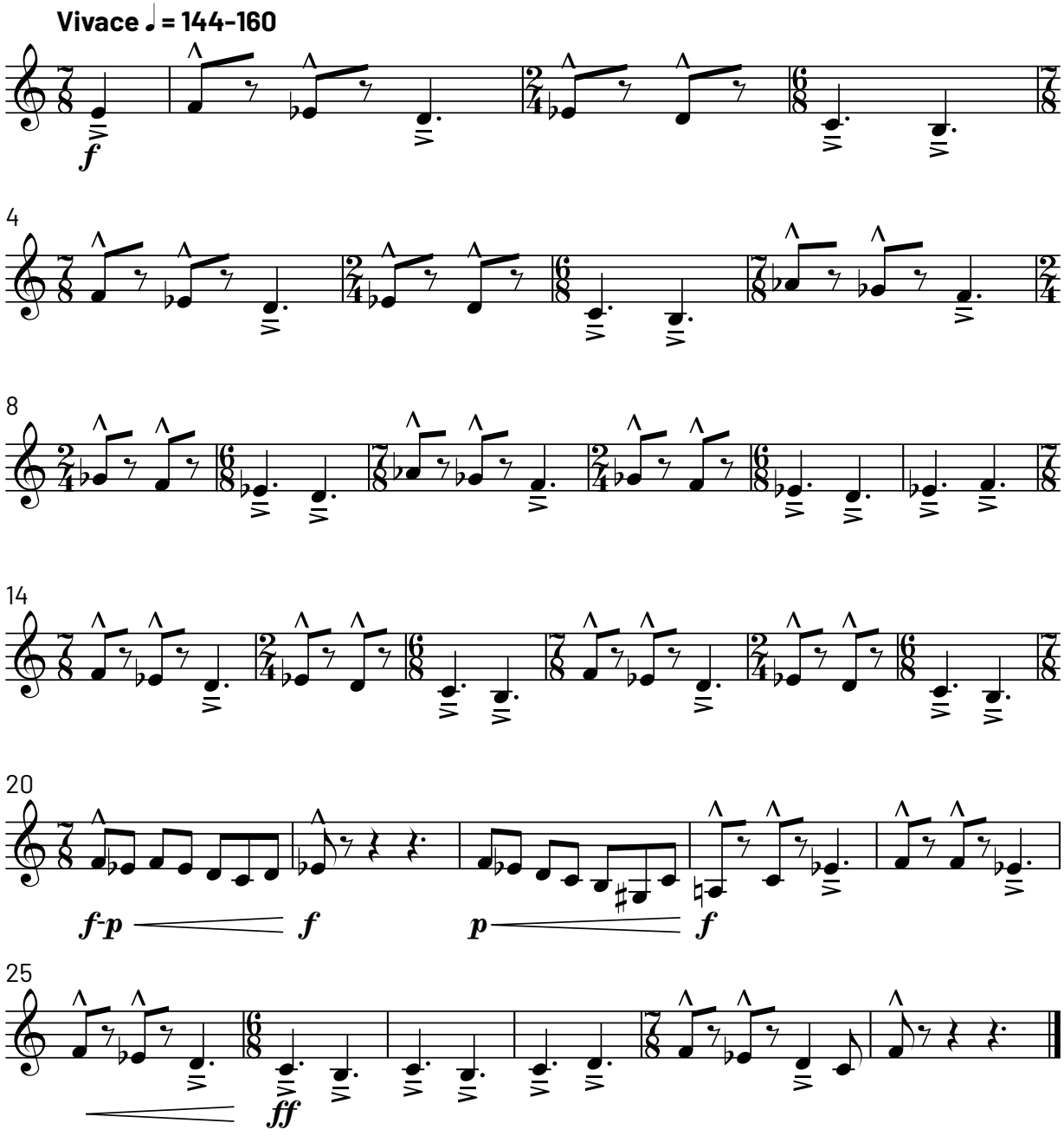
Tenor in F

Swirl

David Biedenbender



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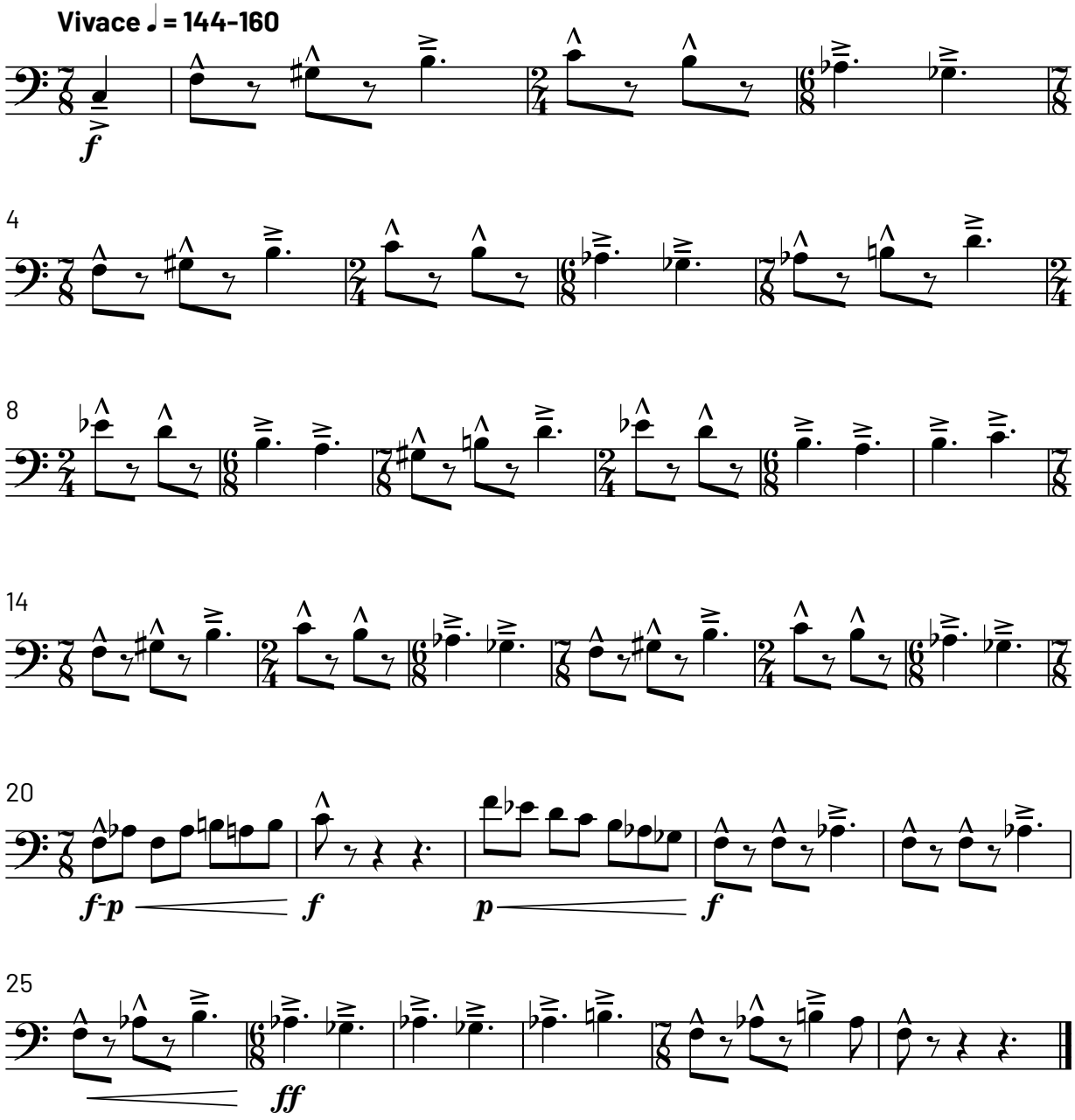
Bass in F

Swirl

David Biedenbender



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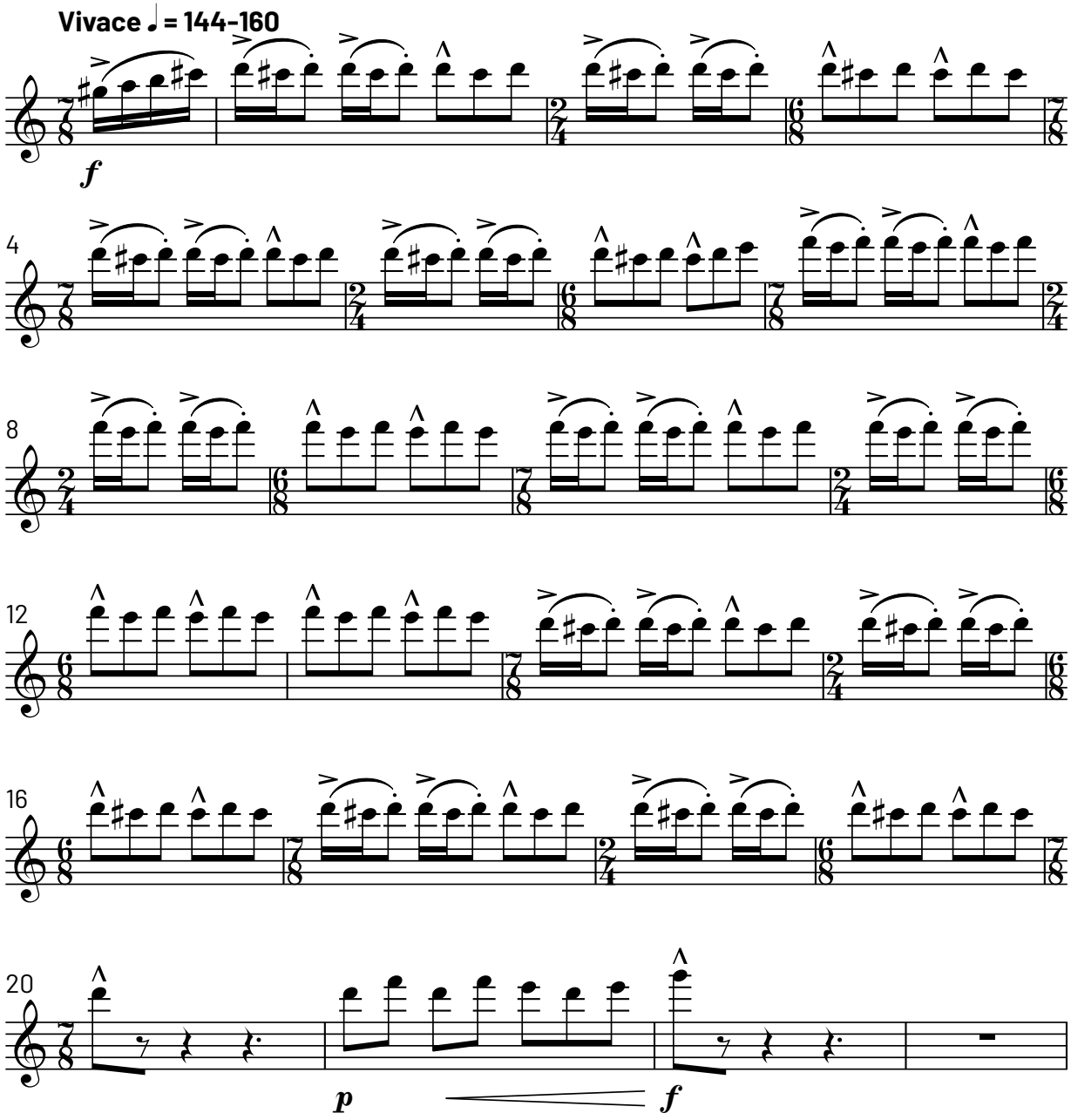
Soprano in E♭

Swirl

David Biedenbender



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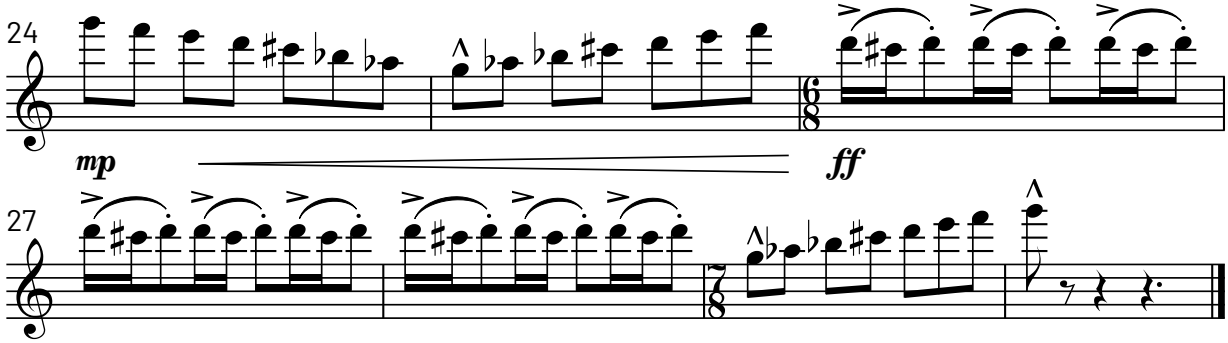
Swirl — David Biedenbender — Soprano in E♭



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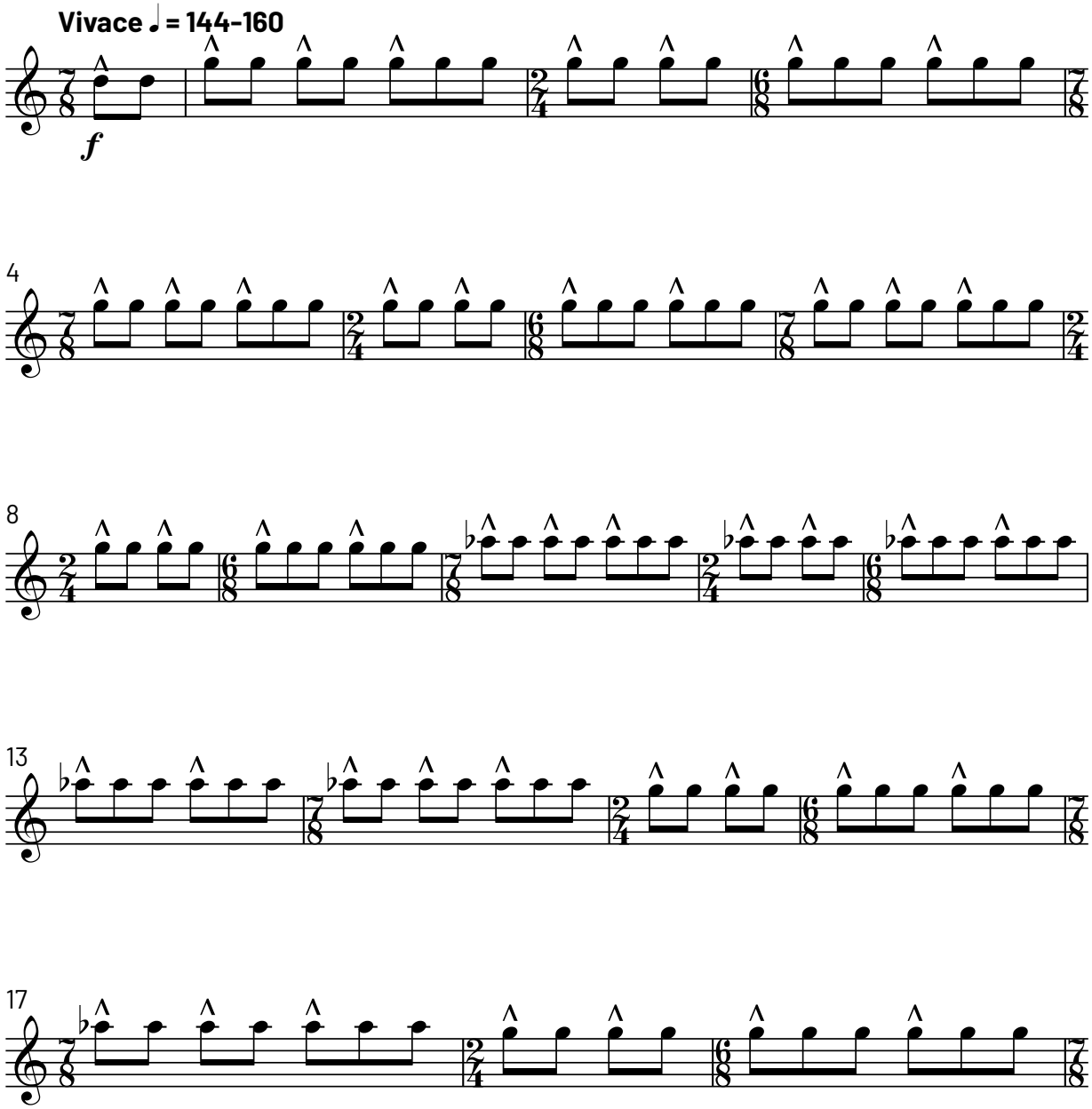
Alto in E♭

Swirl

David Biedenbender



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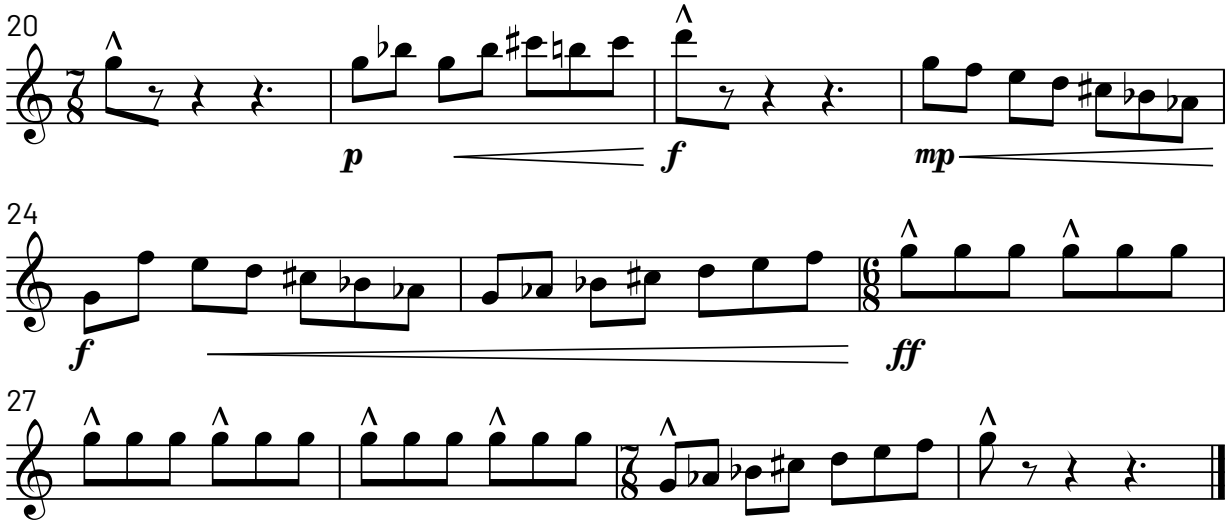
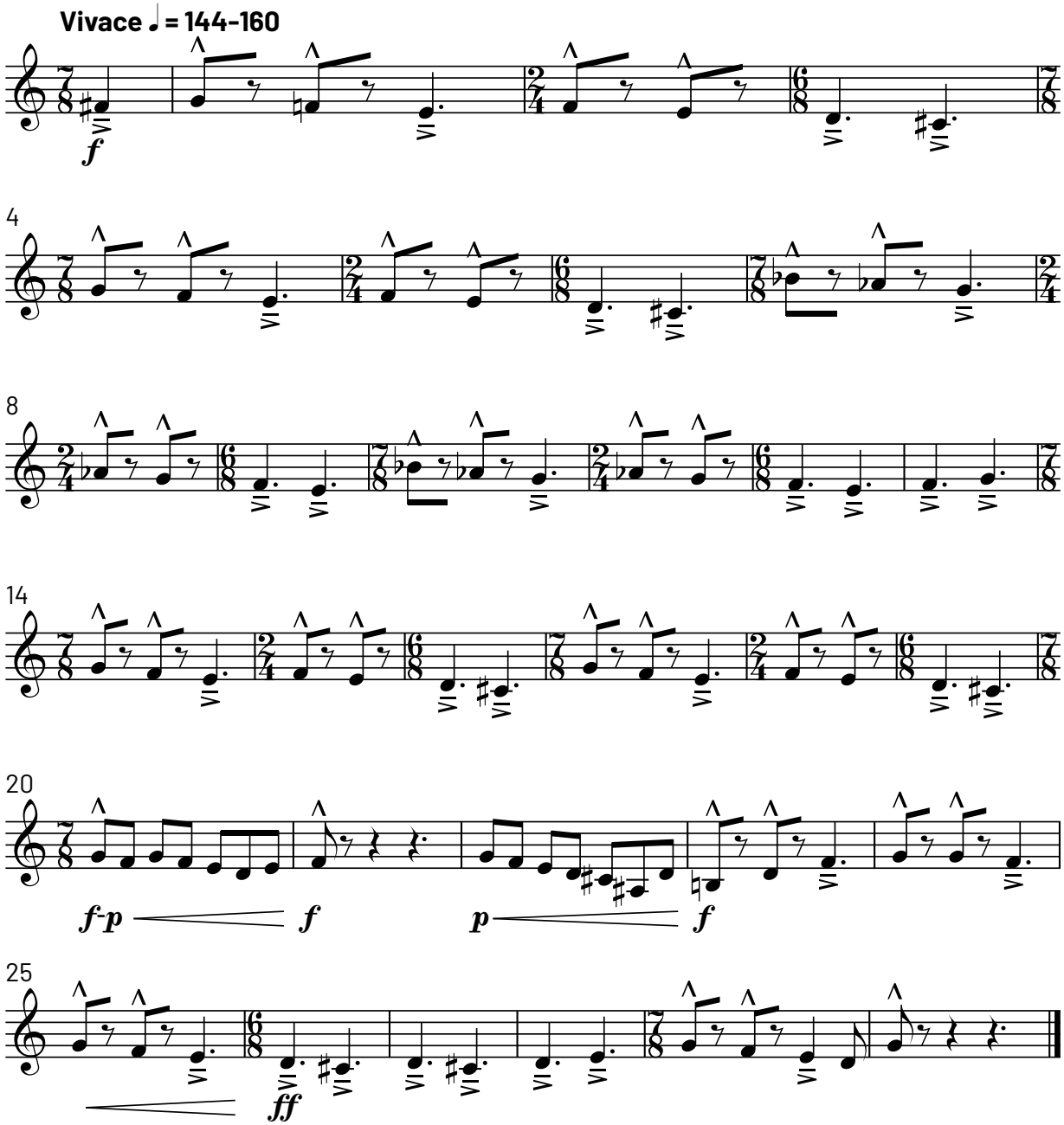
Swirl — David Biedenbender — Alto in E♭



Tenor in E♭

Swirl

David Biedenbender



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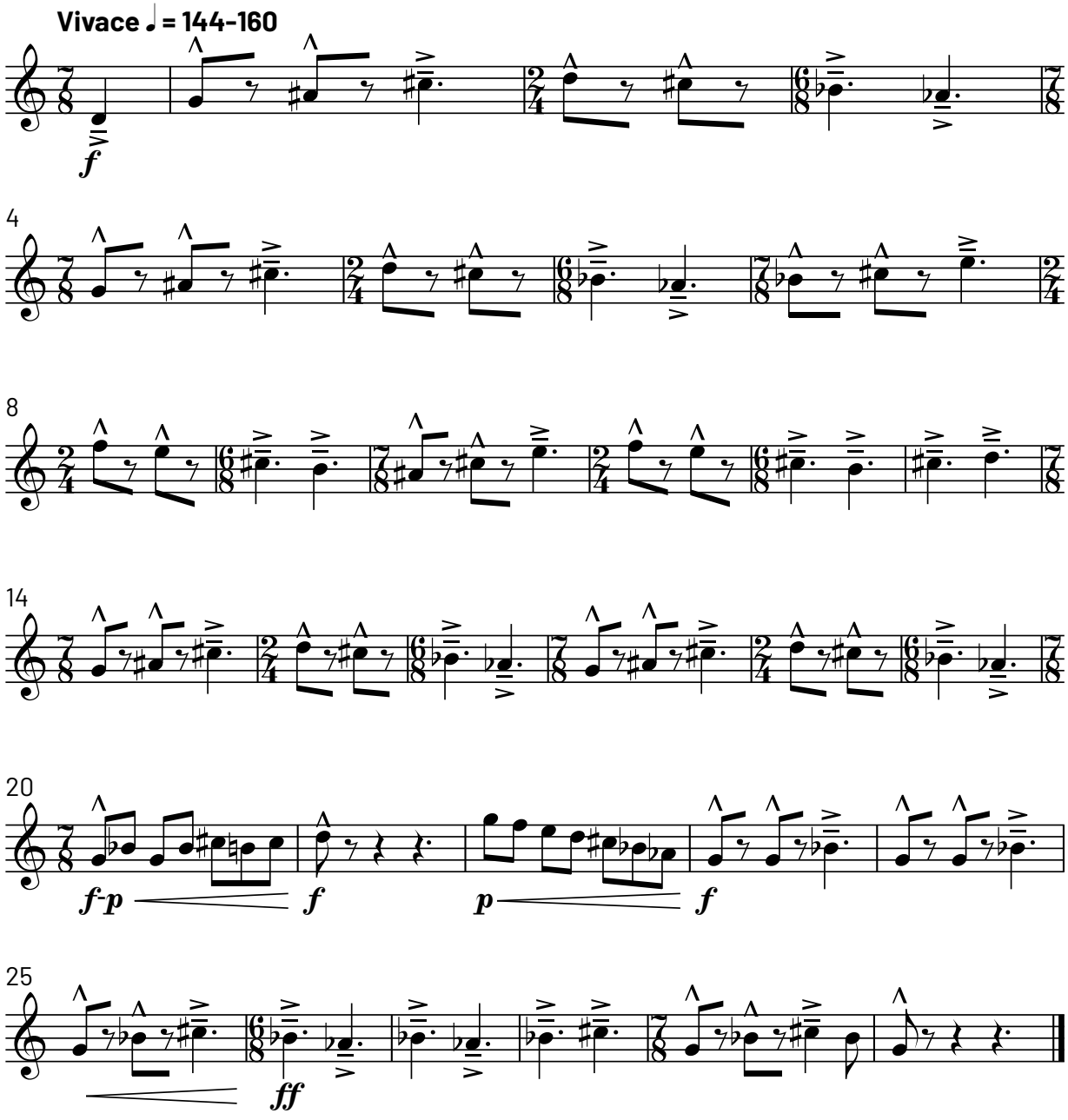
Bass in E♭

Swirl

David Biedenbender



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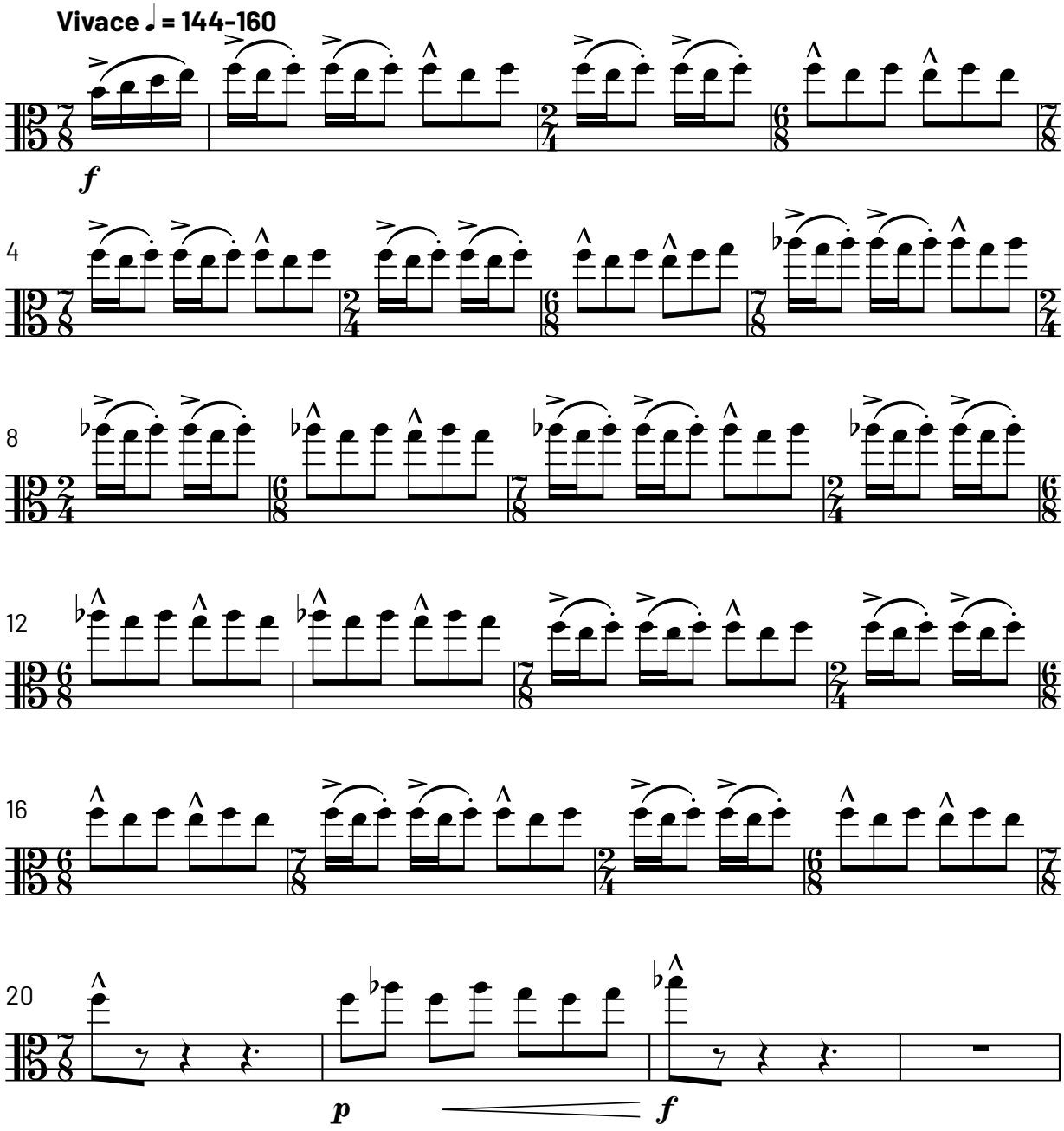
Soprano Viola

Swirl

David Biedenbender



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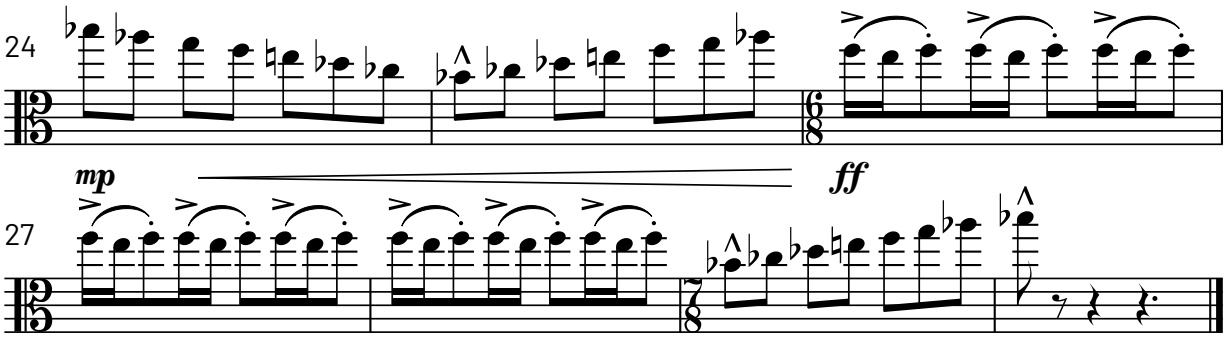
Swirl — David Biedenbender — Soprano Viola



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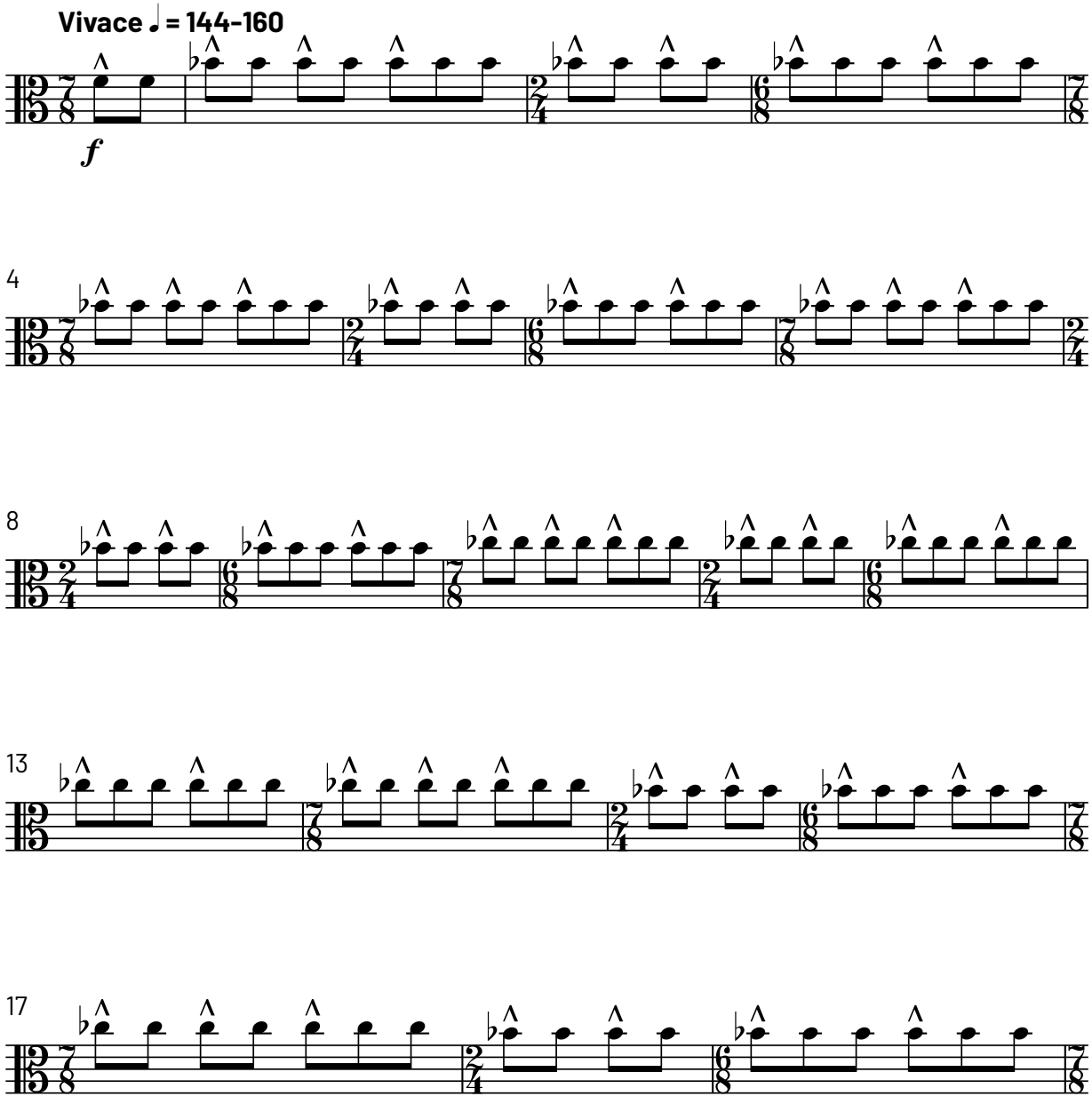
Alto Viola

Swirl

David Biedenbender



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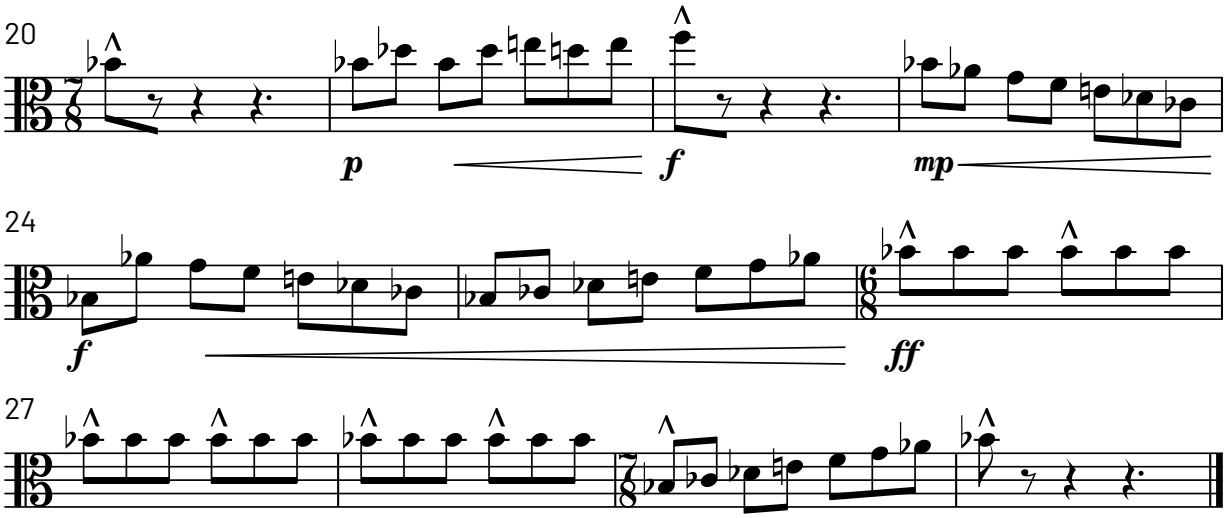
Swirl — David Biedenbender — Alto Viola



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Susan Botti

Vespers (Walking in Beauty)

Movement III. Les Distances

Susan Botti

Vespers (Walking in Beauty) - Movement III. Les Distances

Susan Botti's eclectic background and experiences are reflected in her work in theatre and the visual arts, playing a formative role in her aesthetic. Her musical explorations have encompassed traditional, improvisational, and non-classical composition and singing styles. Distilling perspectives of the human experience into musical content is endlessly fascinating to her – in particular, the aspects of time and memory. Botti's awards include a Guggenheim Fellowship and the Rome Prize; grants from the NEA, the Aaron Copland Fund, the Fromm Foundation, and the Foundation for Contemporary Performance Arts; and commissions from the Cleveland Orchestra, the New York Philharmonic, and the Orpheus Chamber Orchestra. In addition to performing her own vocal works, Botti has collaborated with composers of diverse styles, including Tan Dun and Duo della Luna, Botti's duo with violinist Airi Yoshioka. Their debut recording, *Mangetsu*, was released in 2021. She is a member of the composition faculty at the Manhattan School of Music.

For more information, visit http://www.susanbotti.com.

About This Étude
"Vespers (Walking in Beauty)" is an excerpt from "Les Distances," movement 3 of my work for wind ensemble and chorus by the same name.

From aleatoric cuing to changing meters and metric modulations, the overriding quality of the music should be fluid and seamless. The metric changes provide perspectives for phrasing the propulsive motion connected by what should be perceived to be a constant eighth note; metric modulations transform the original eighth-note pulse into different rhythmic values.

The conductor needs to allow the freedom of individual gestures without overly dictating the pulse. In mm. 3–17, for instance, the conductor should consider conducting in 1 and only showing all the beats at cadential points (e.g., mm. 18–19) to underscore the harmony. Consistency of the pulse should be internalized and re-contextualized without altering the tempo. The metric changes and musical content suggest different "weights" to the rhythm.

The music is inspired by the poetry depicting movement in nature: wind currents, flights of birds, stars, the turning earth.

Length: 3:48

Commissioned Parameters:
Meter: Changing (simple and compound)
Tempo: Changing
Style: Lyrical
Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:
- Aleatoric
- Conduct in 1
- Fermatas
- Melding
- Ritardando
- Shifting beat emphasis

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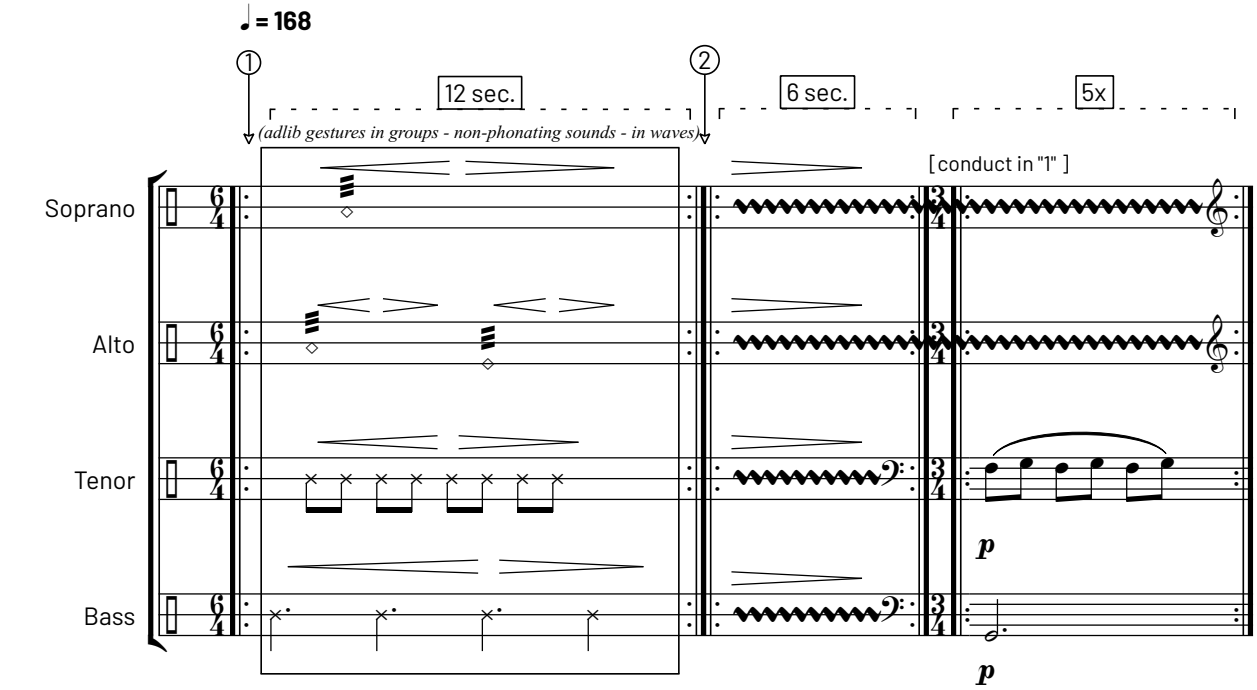
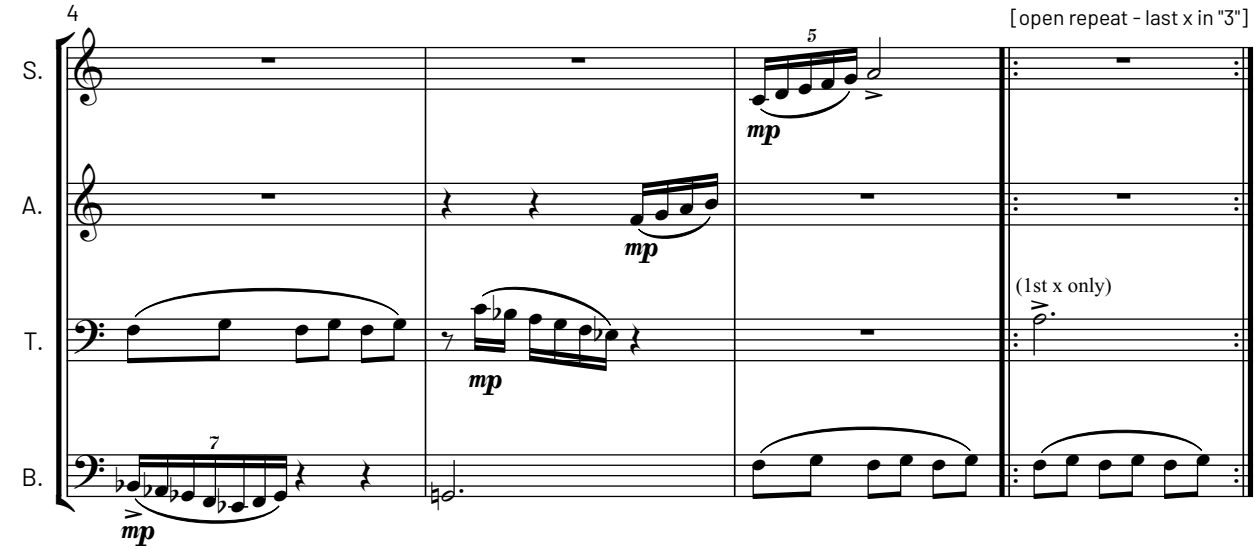
Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti





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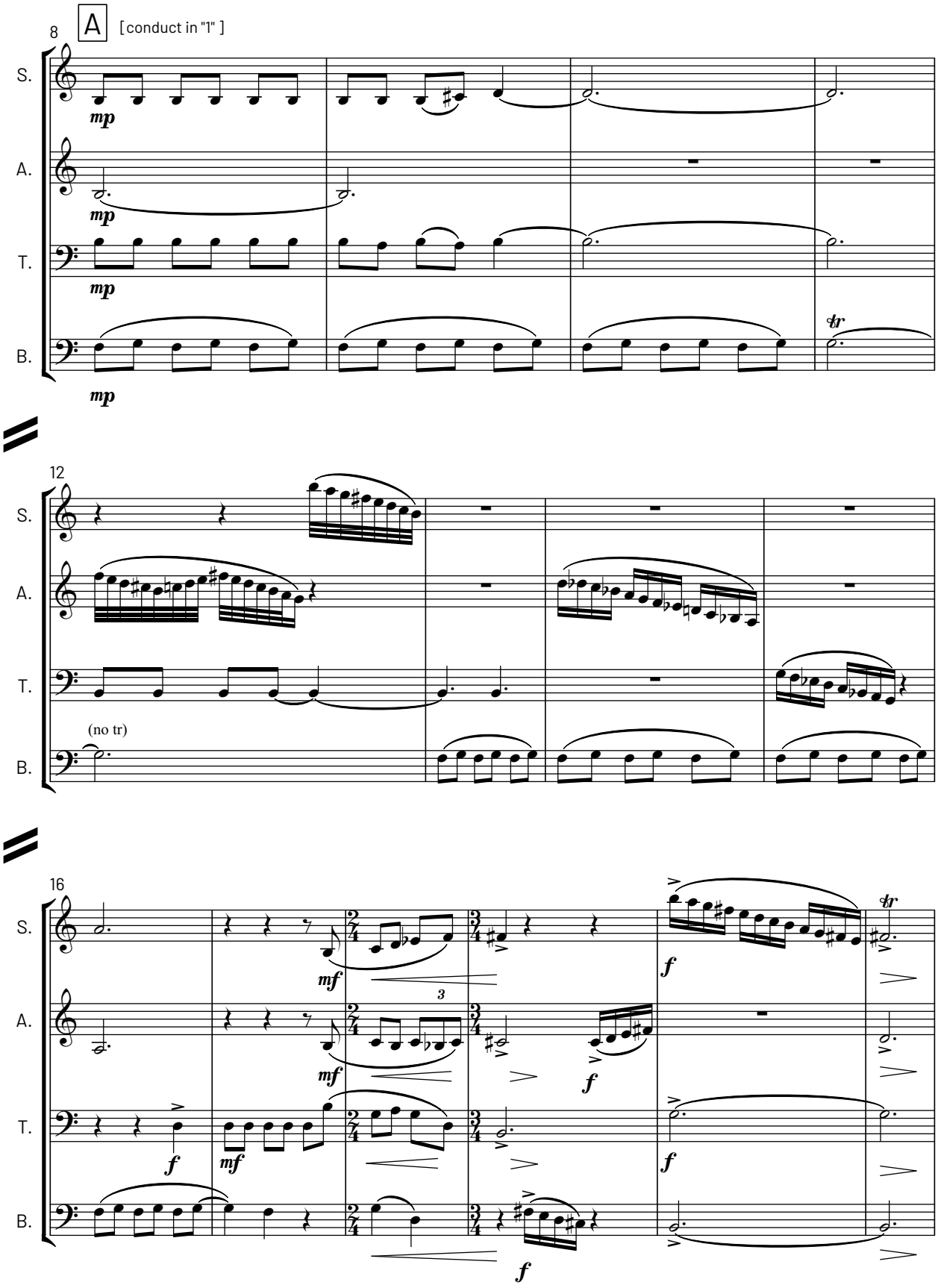

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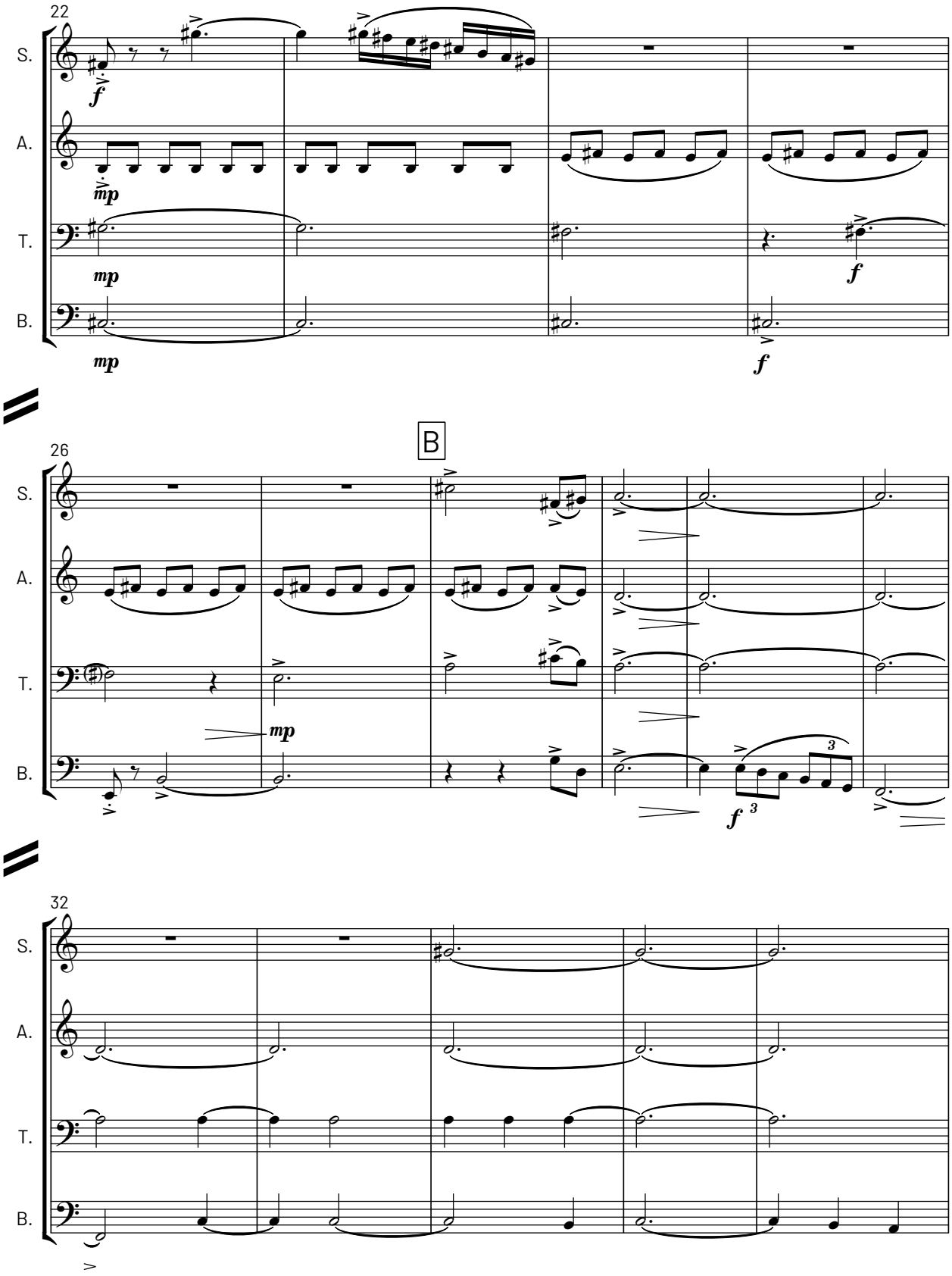

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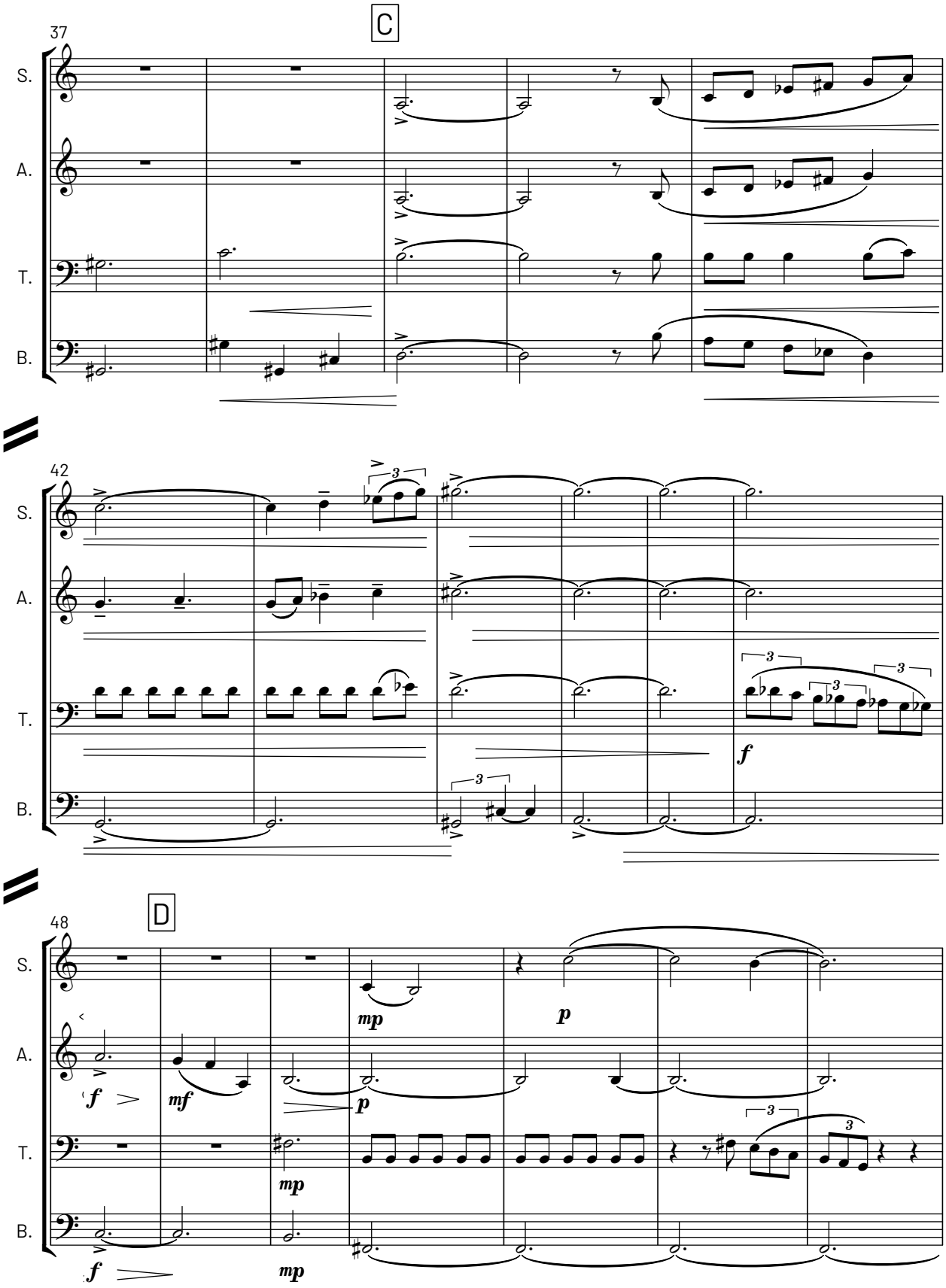

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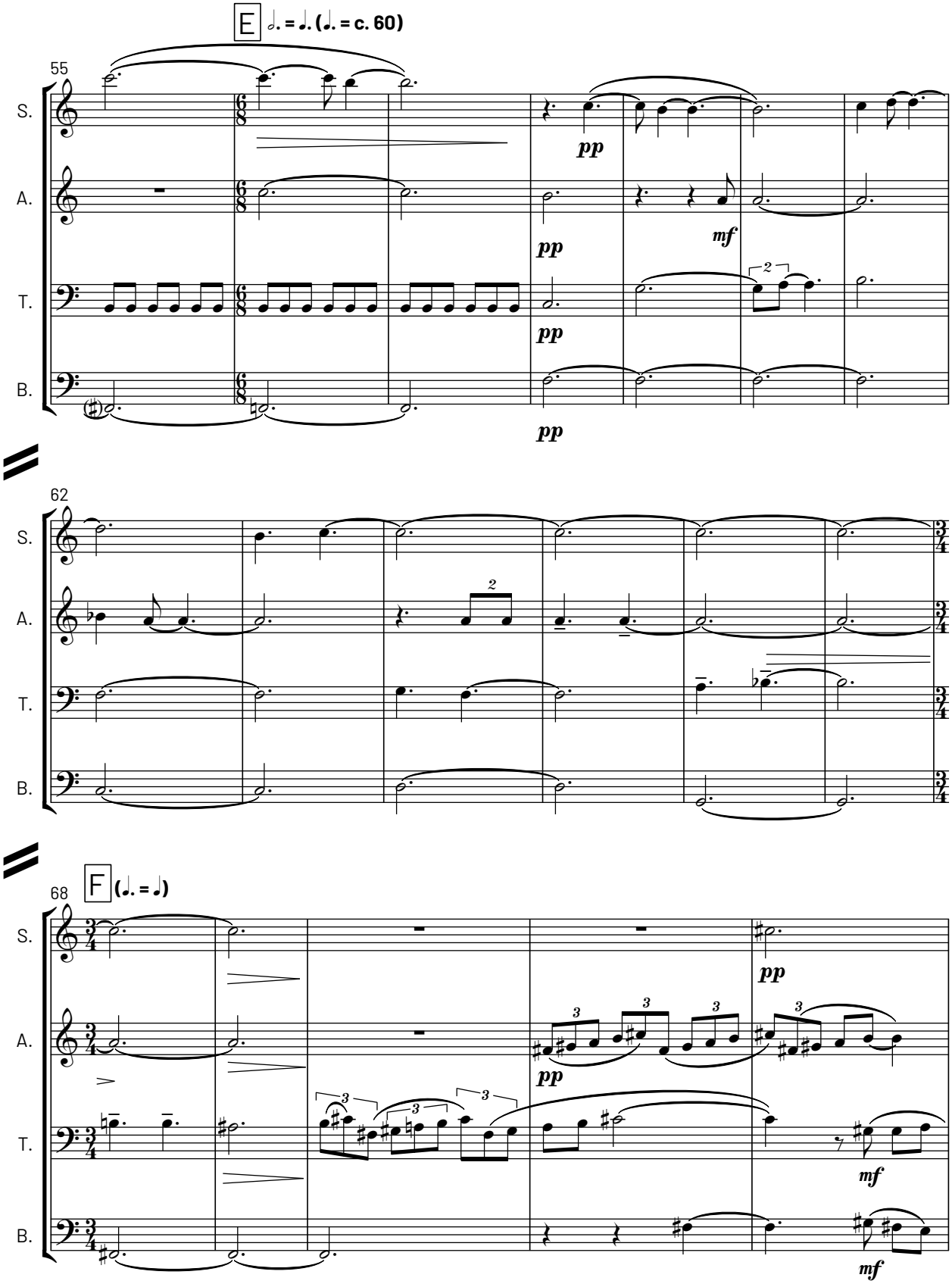

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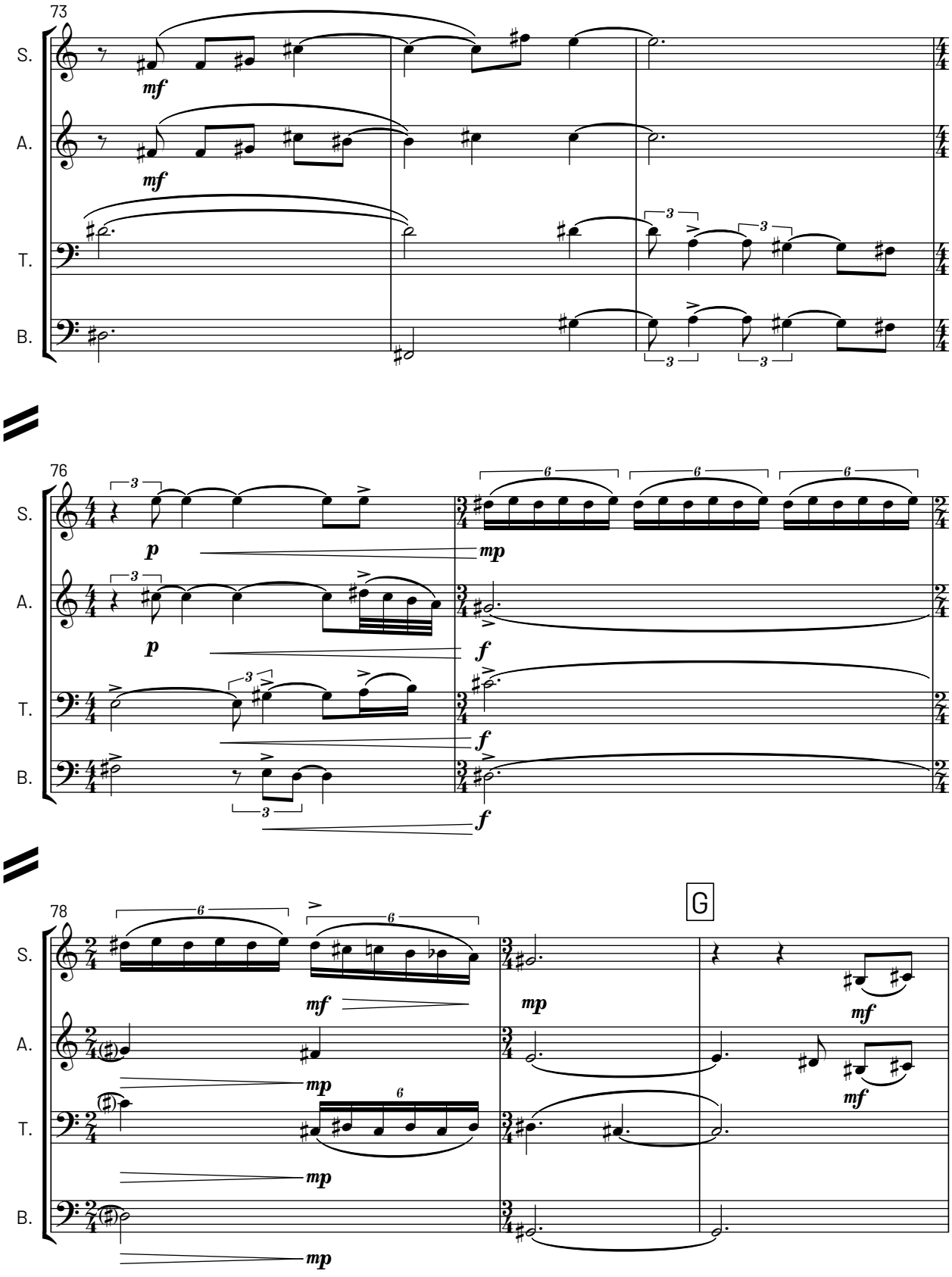

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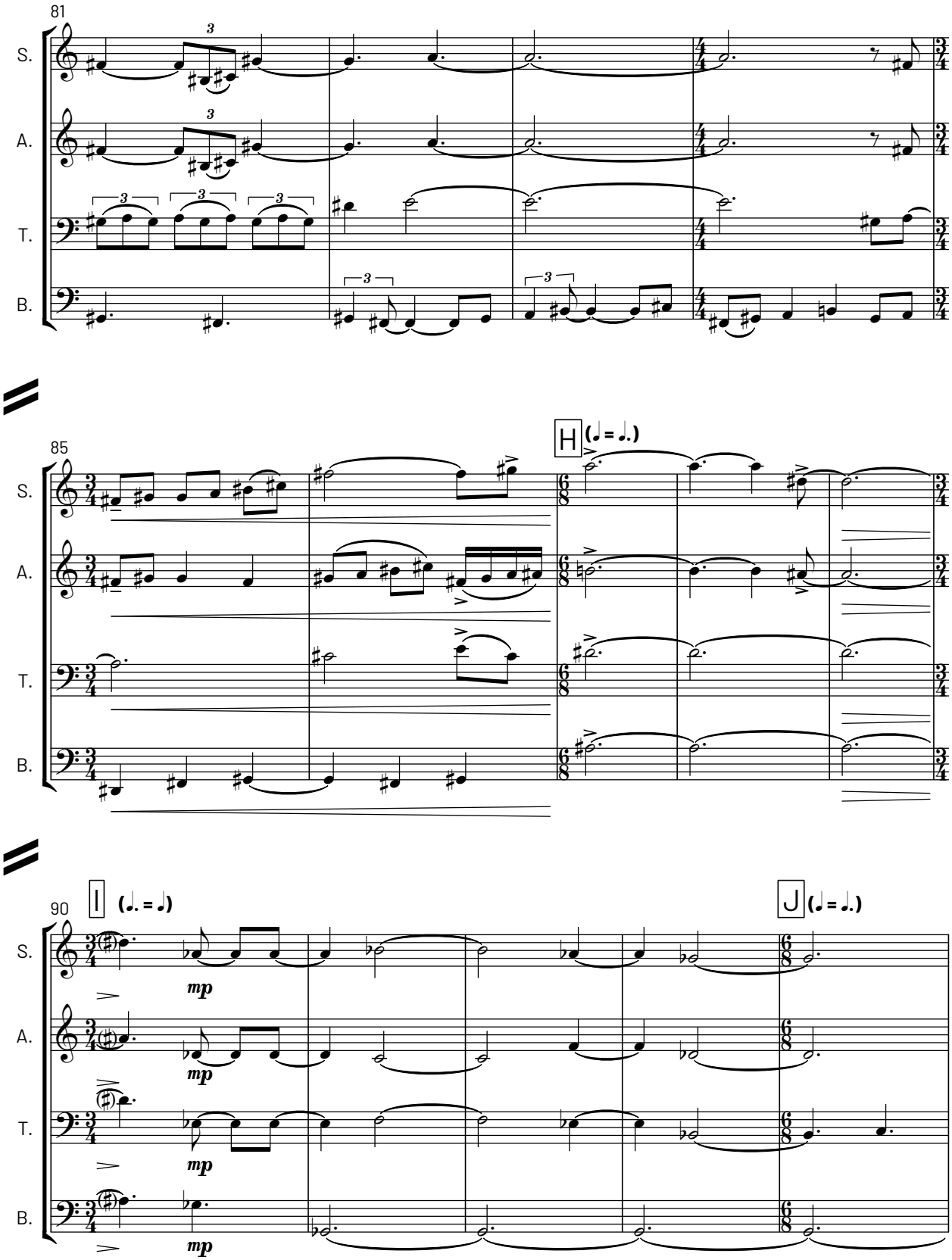

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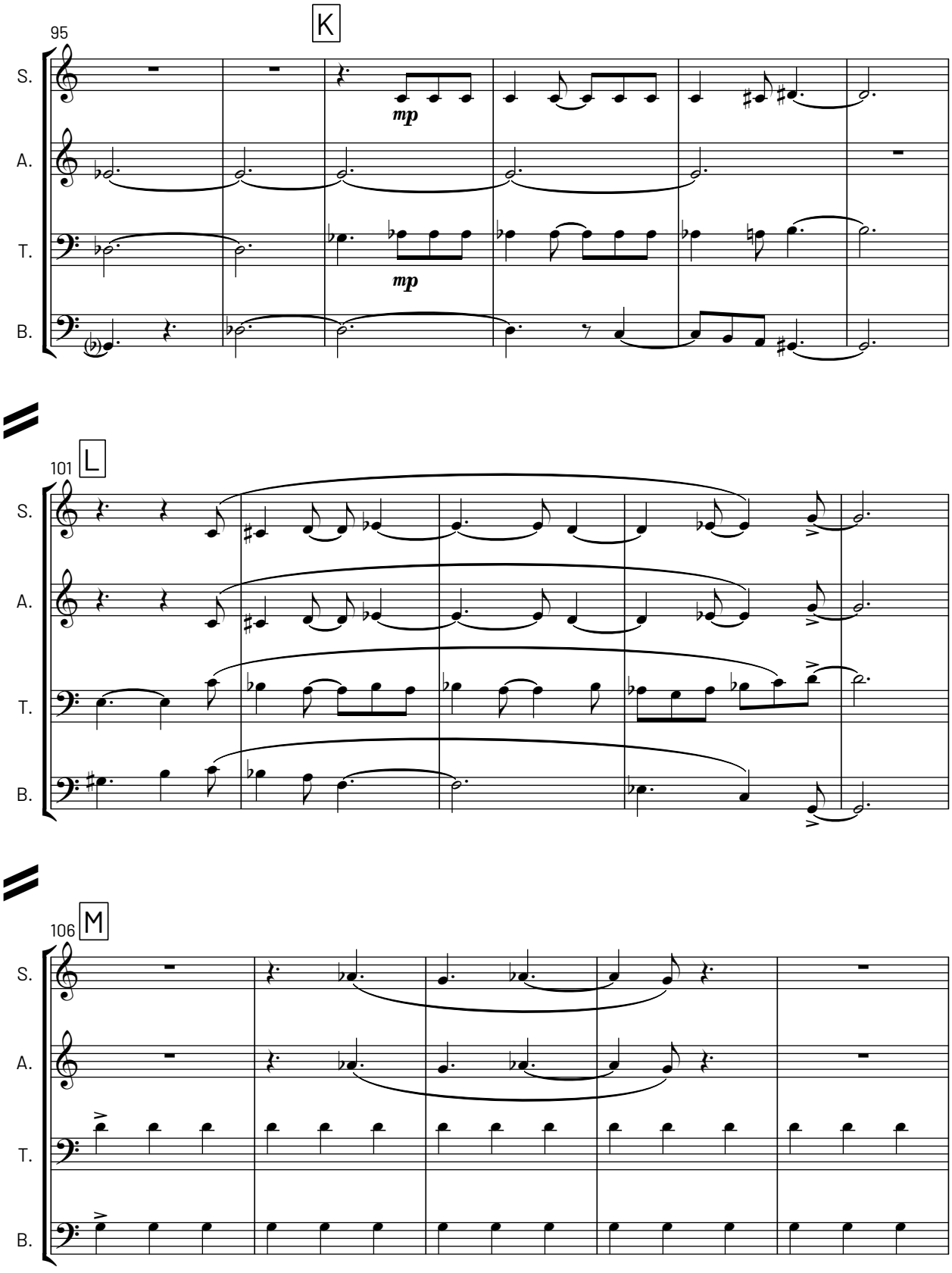

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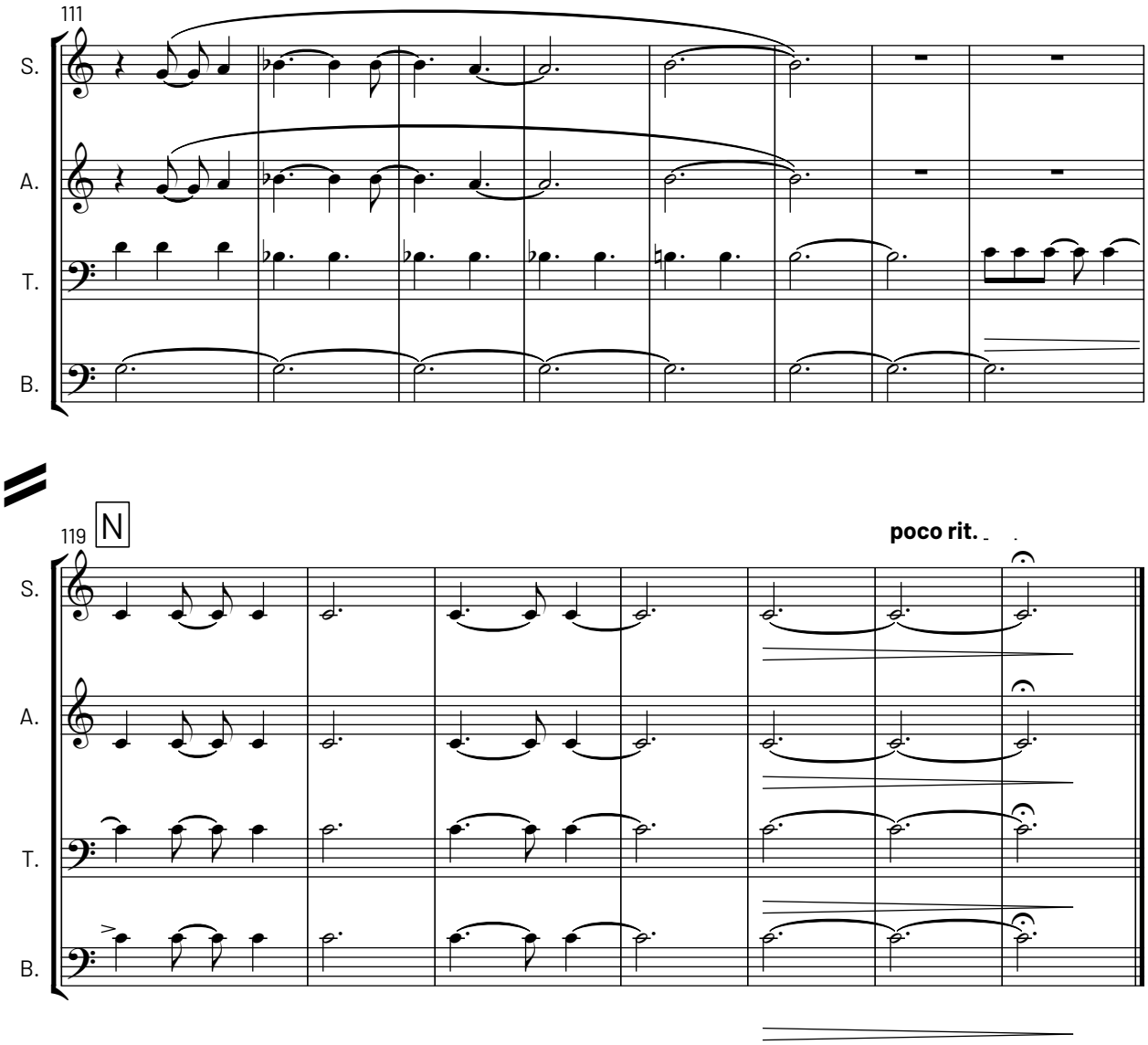

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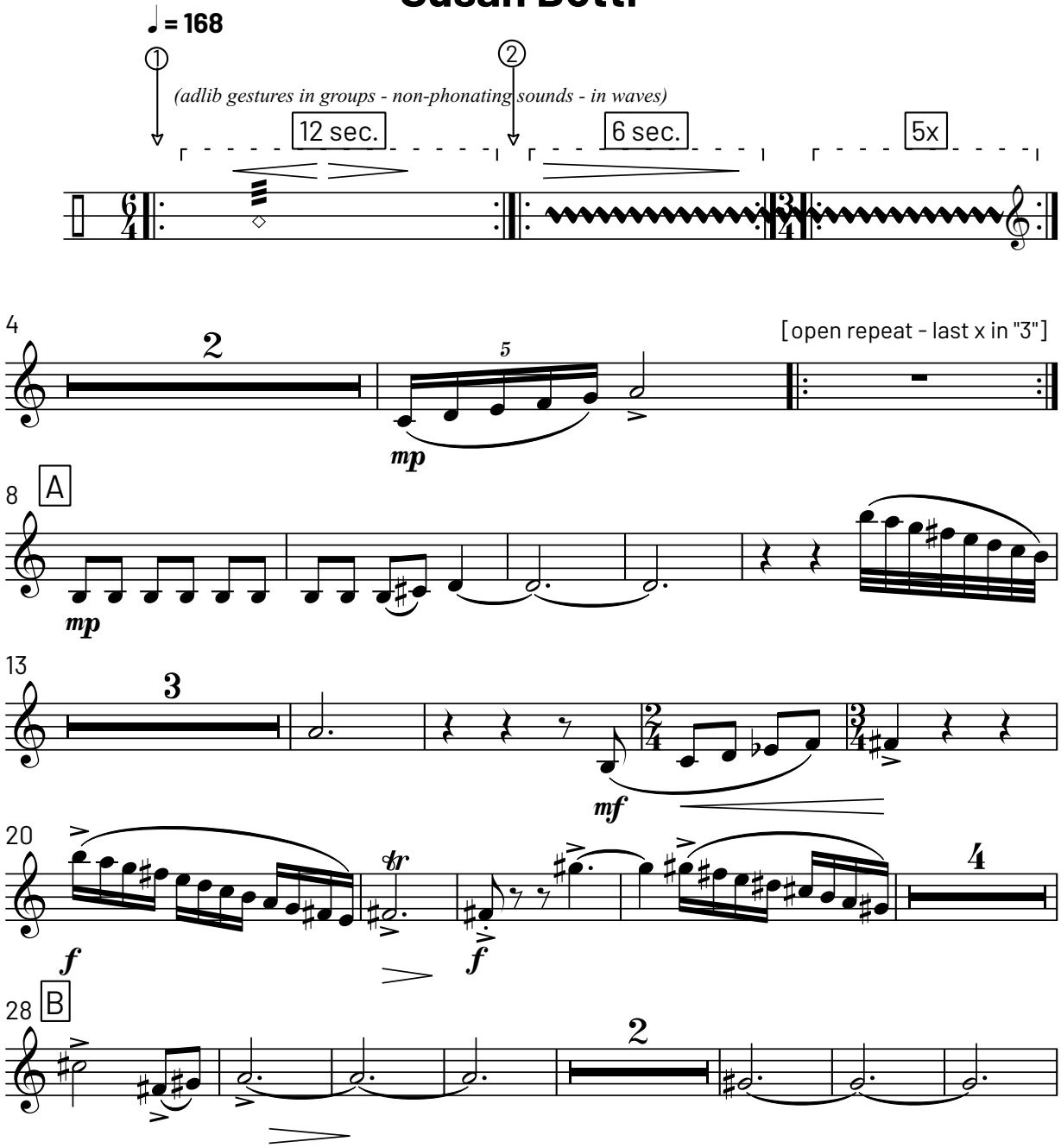
Soprano in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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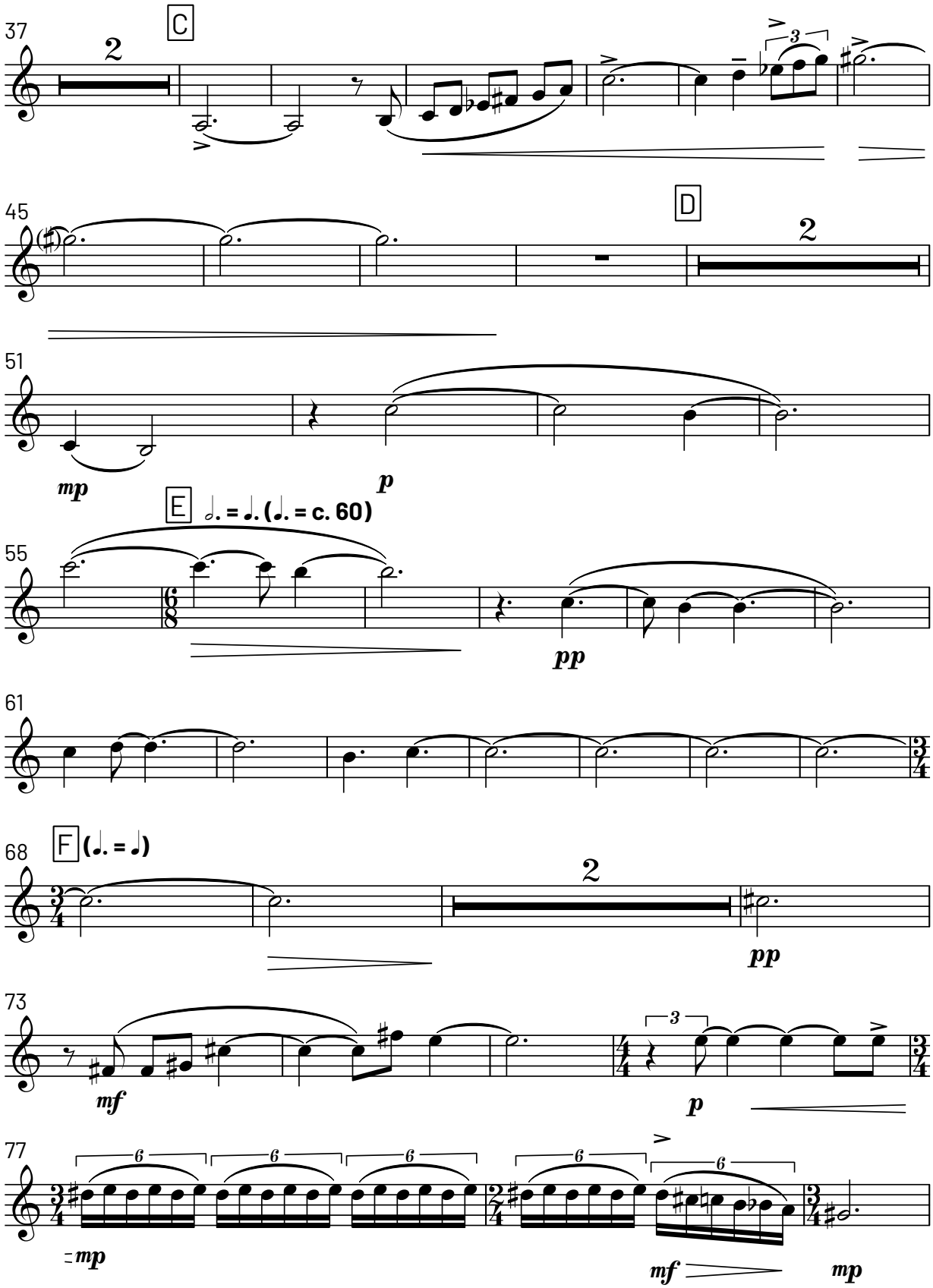
Vespers (Walking in Beauty) — Susan Botti — Soprano in C



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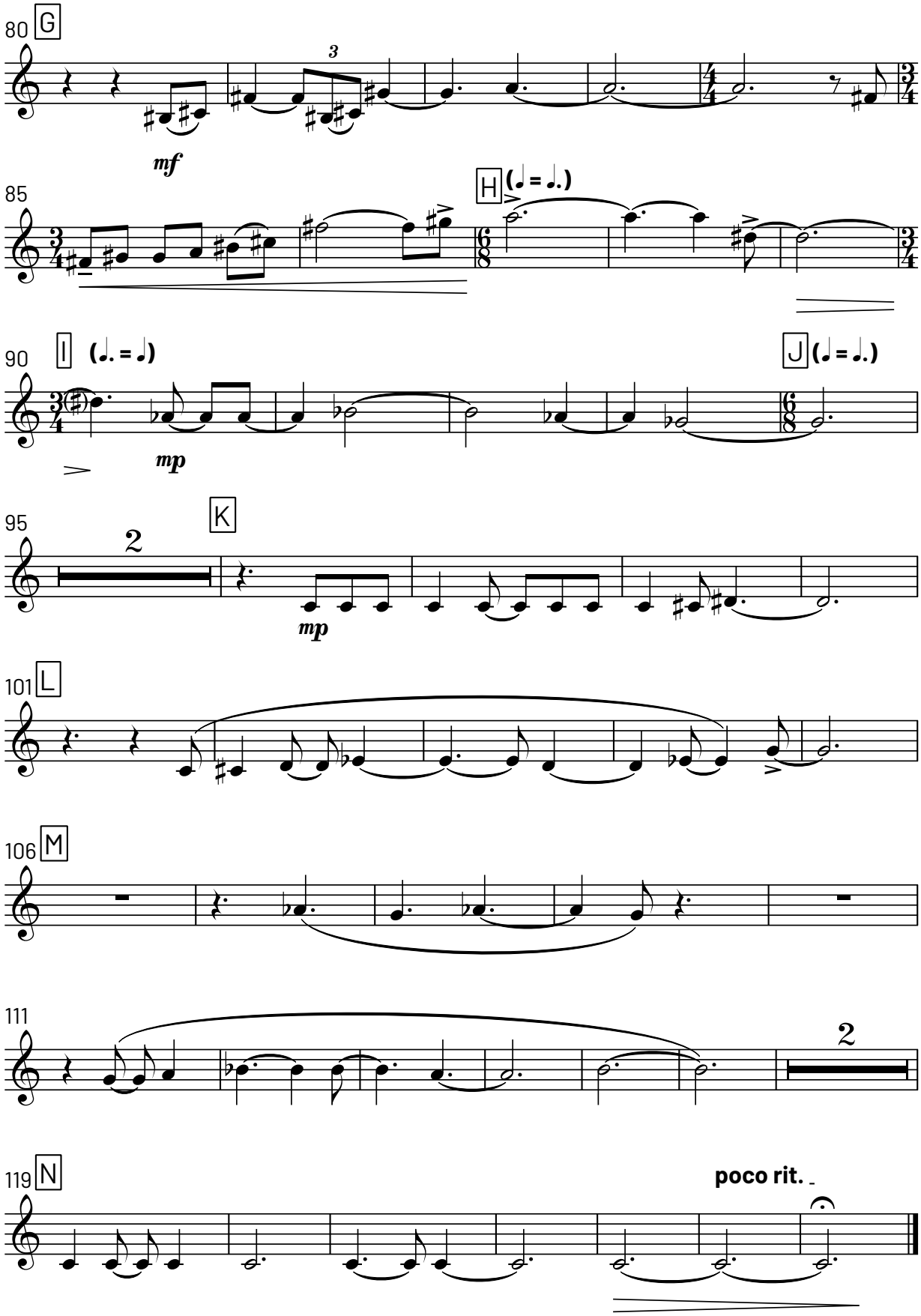
Vespers (Walking in Beauty) — Susan Botti — Soprano in C



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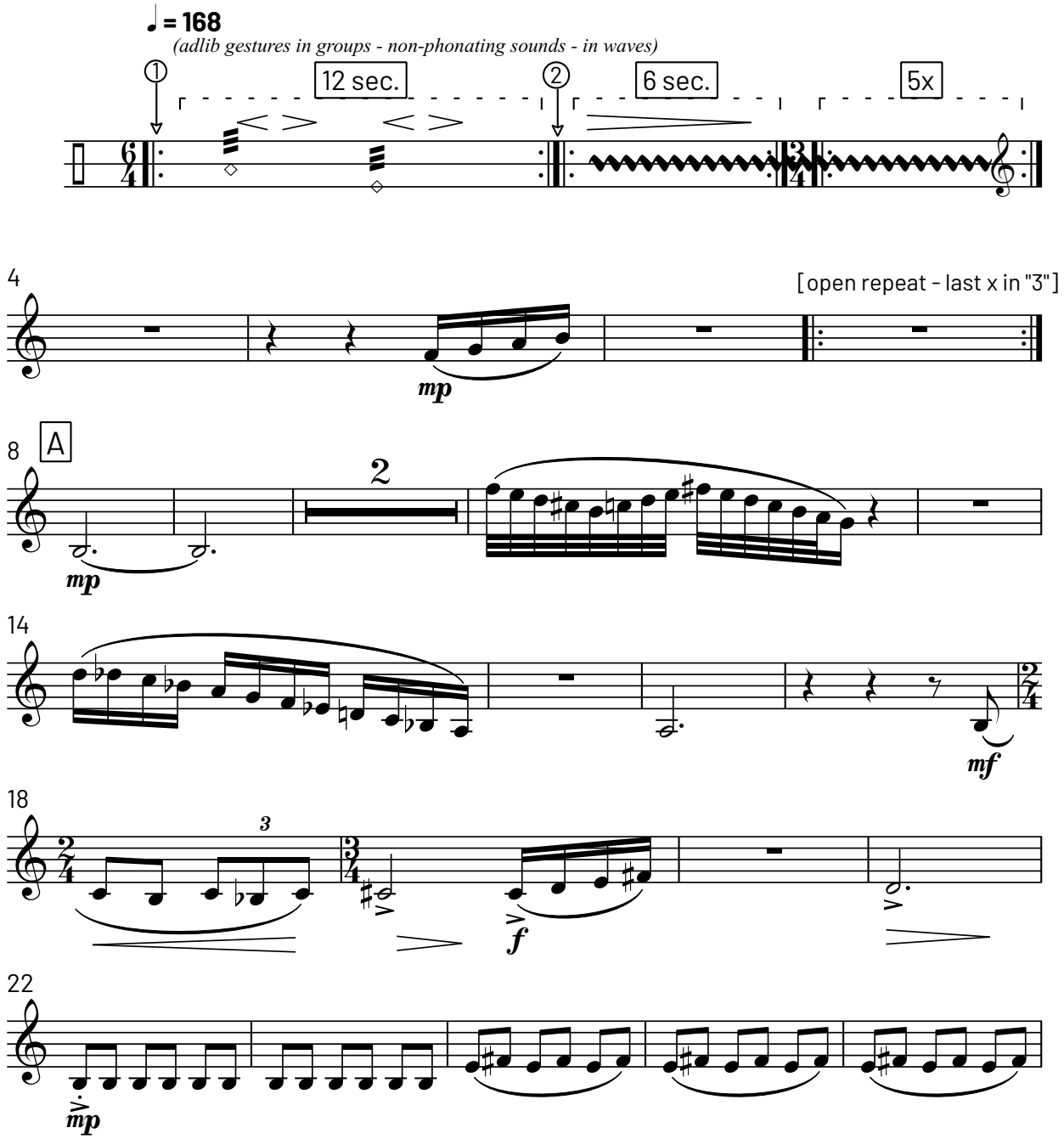
Alto in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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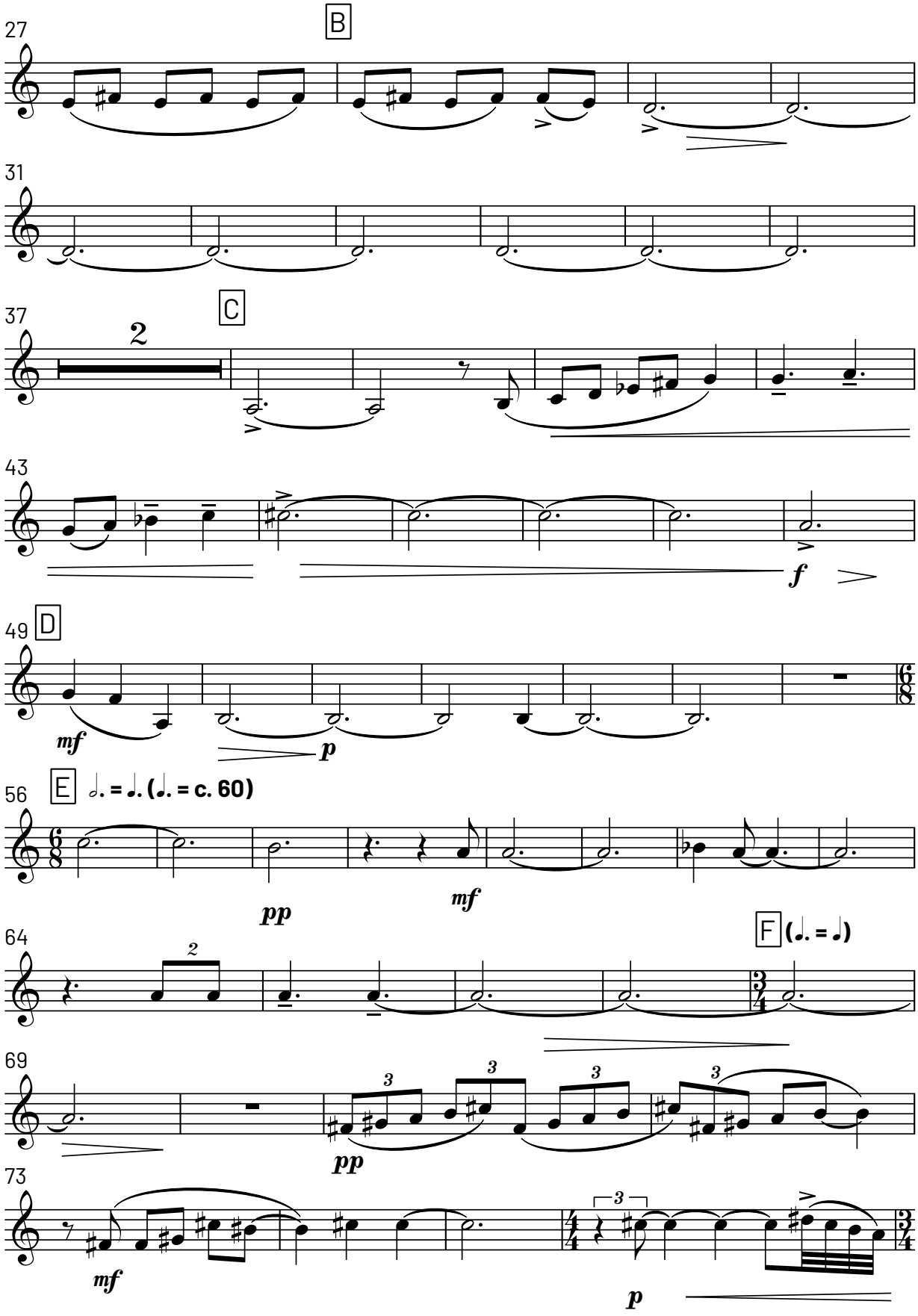
Vespers (Walking in Beauty) — Susan Botti — Alto in C



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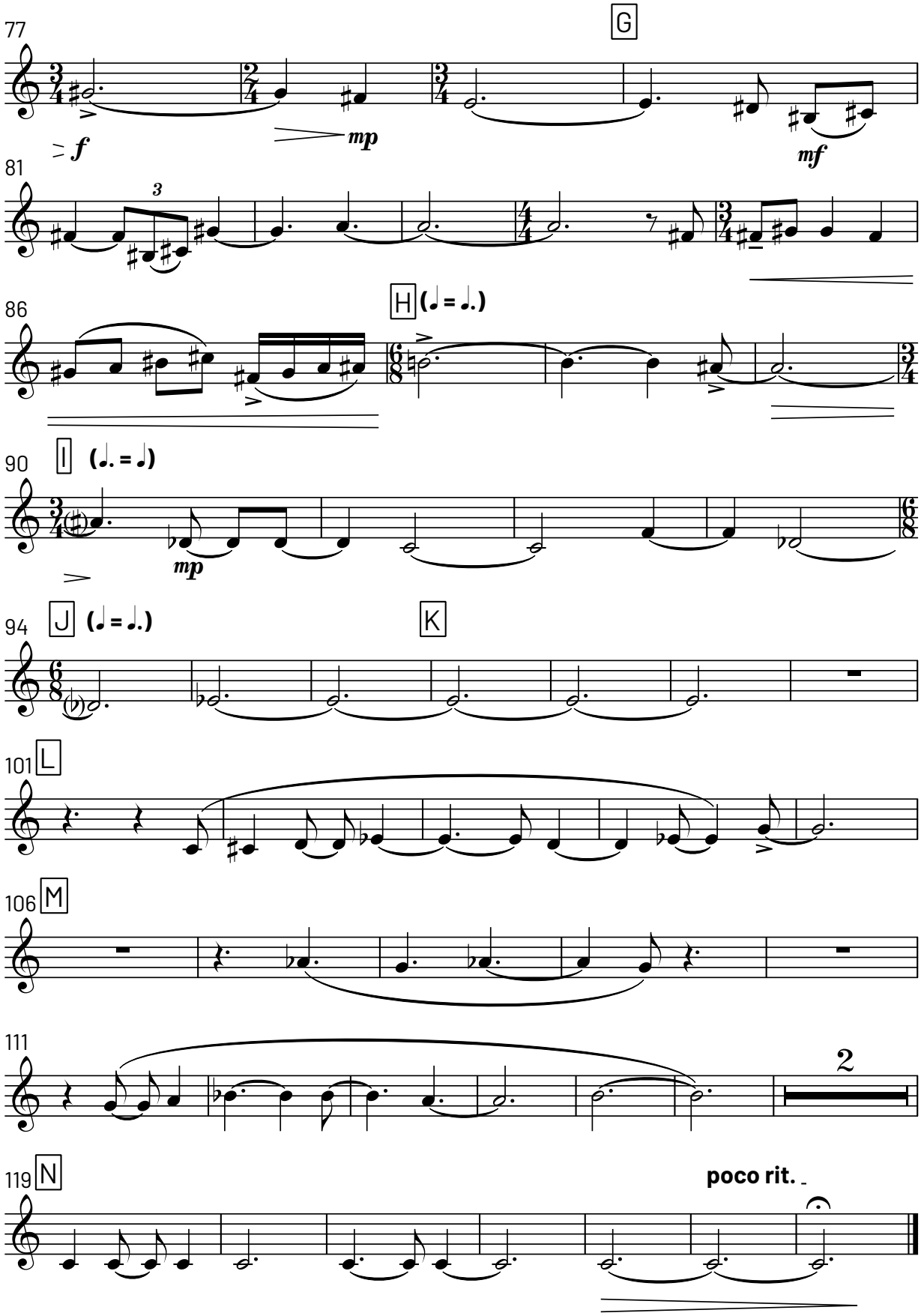
Vespers (Walking in Beauty) — Susan Botti — Alto in C



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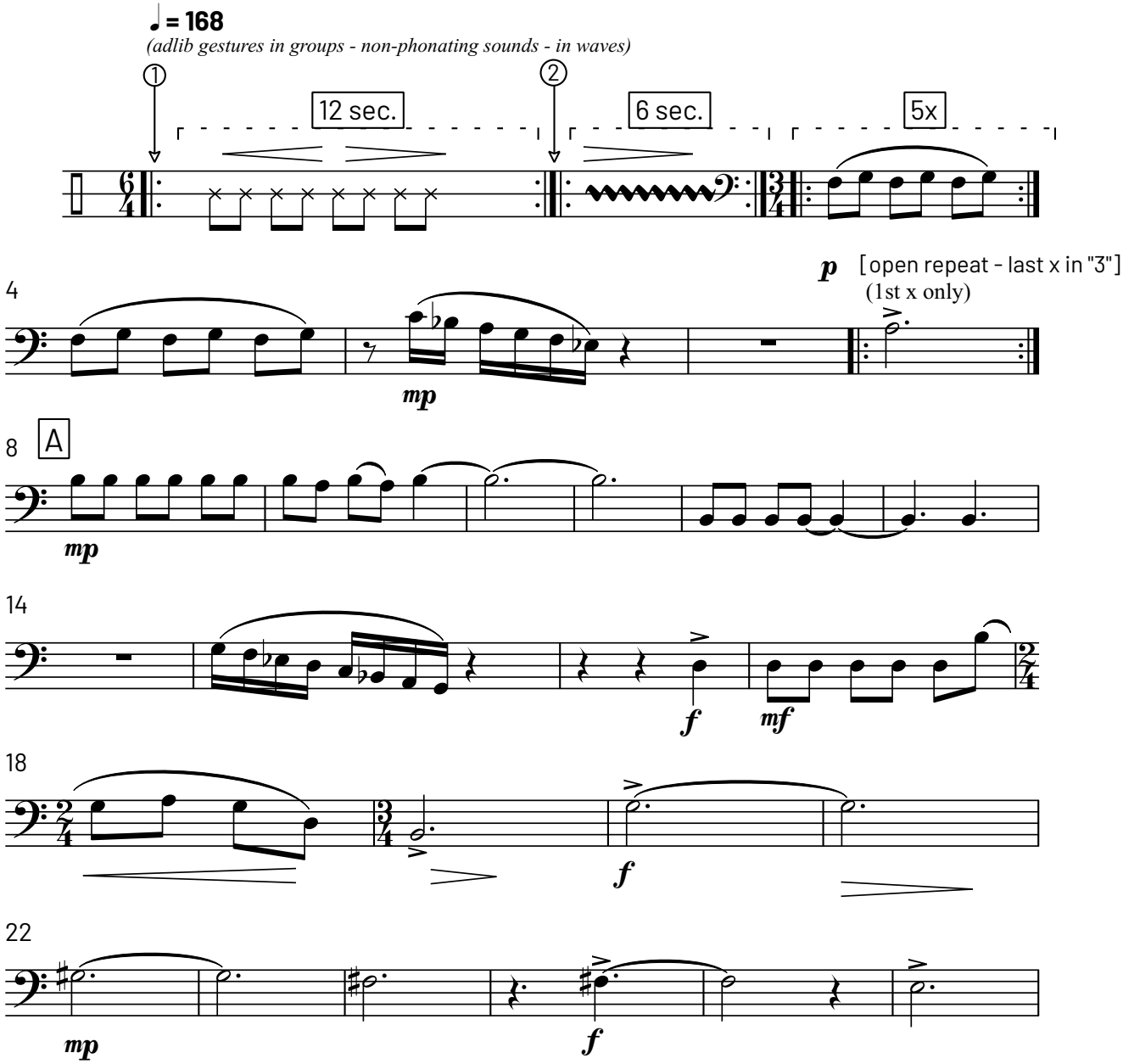
Tenor in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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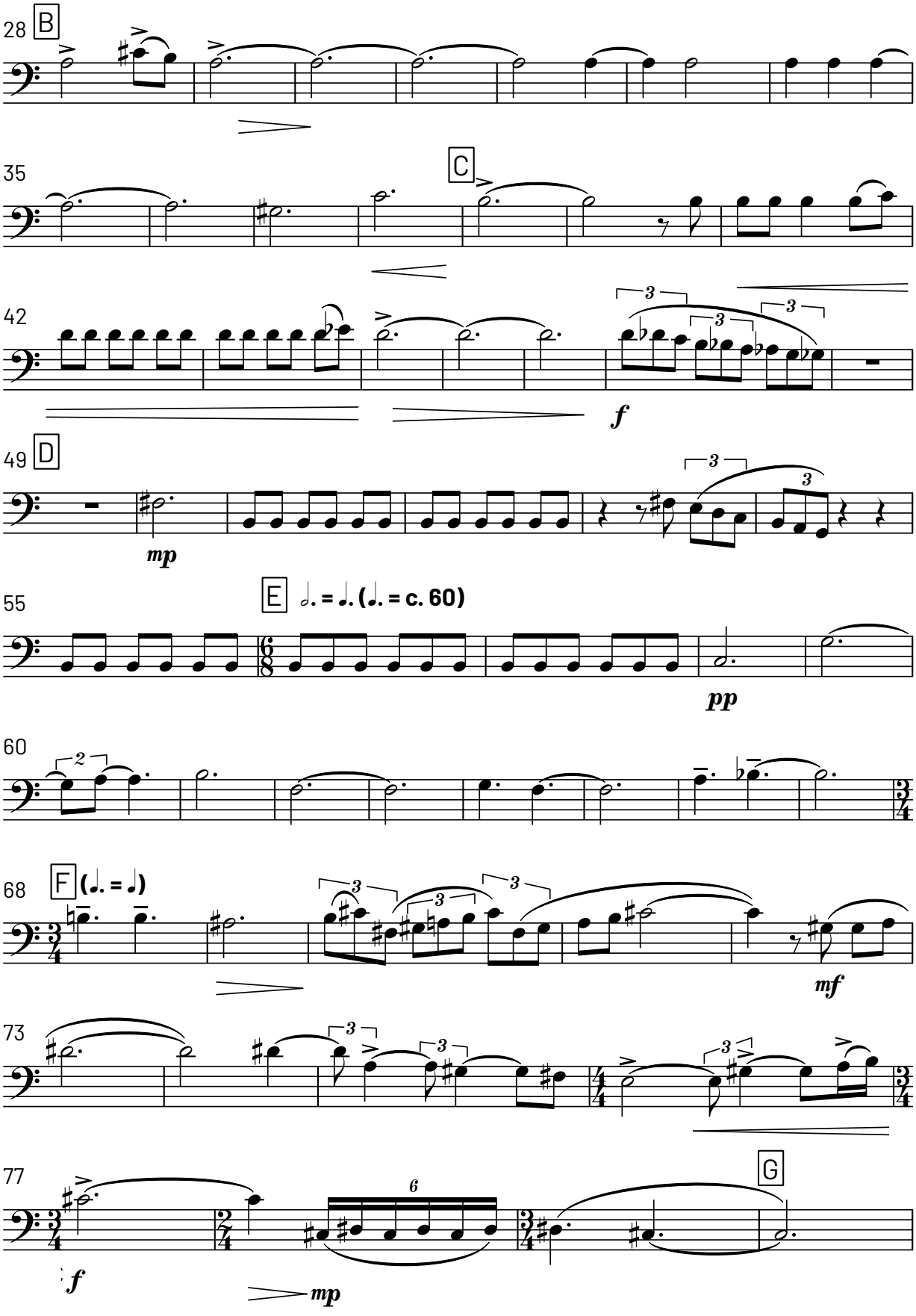
Vespers (Walking in Beauty) — Susan Botti — Tenor in C



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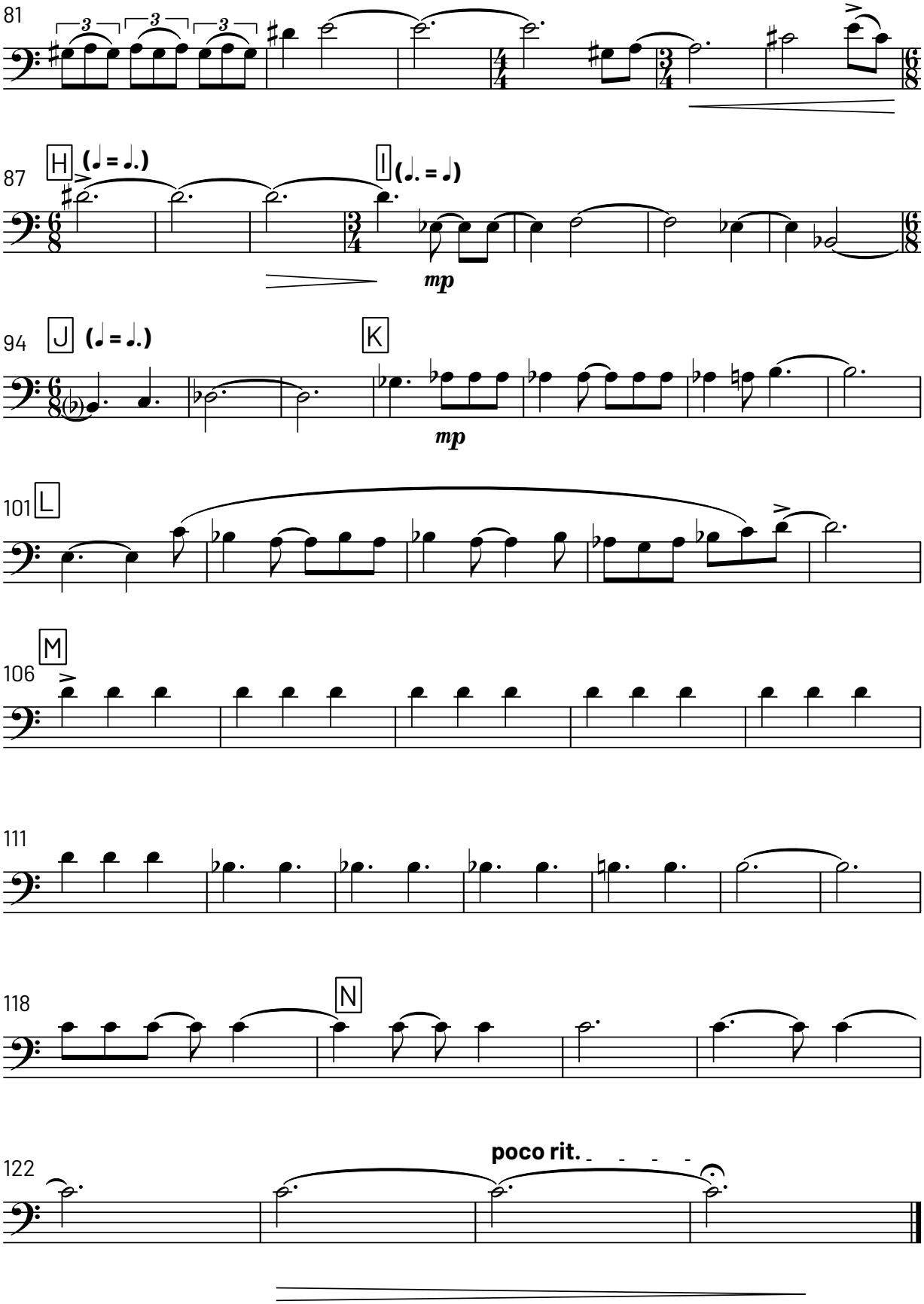
Vespers (Walking in Beauty) — Susan Botti — Tenor in C



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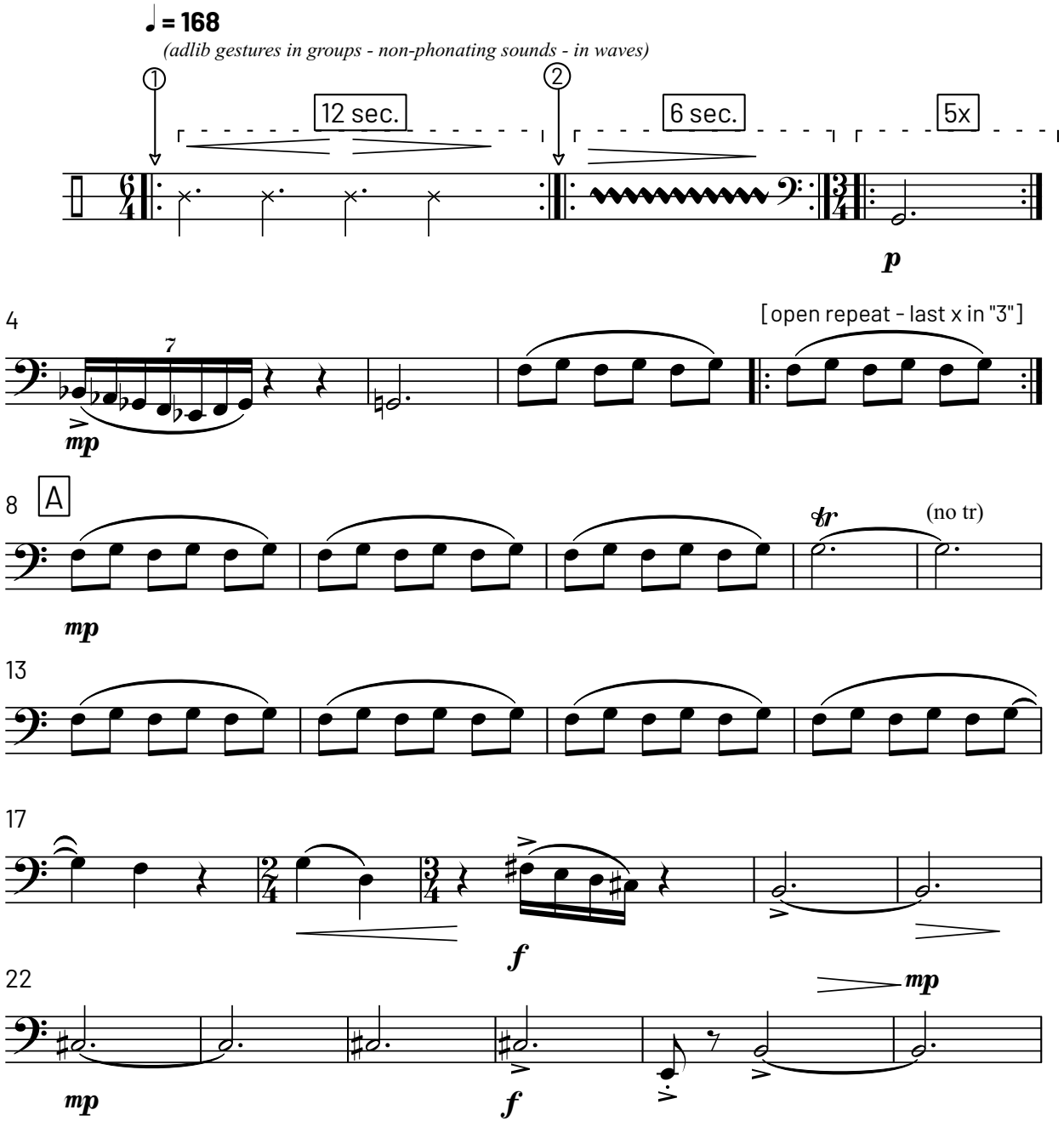
Bass in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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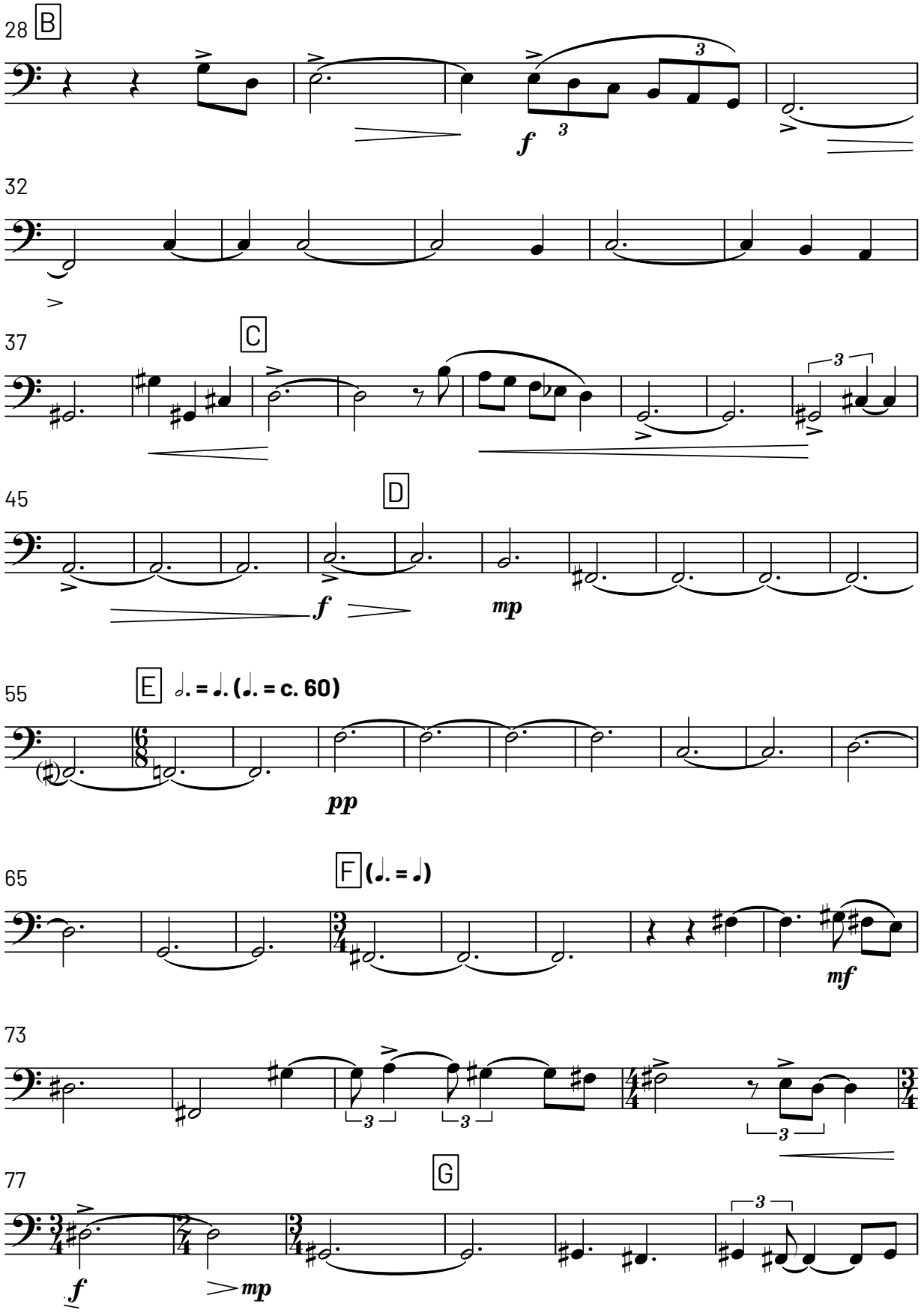
Vespers (Walking in Beauty) — Susan Botti — Bass in C



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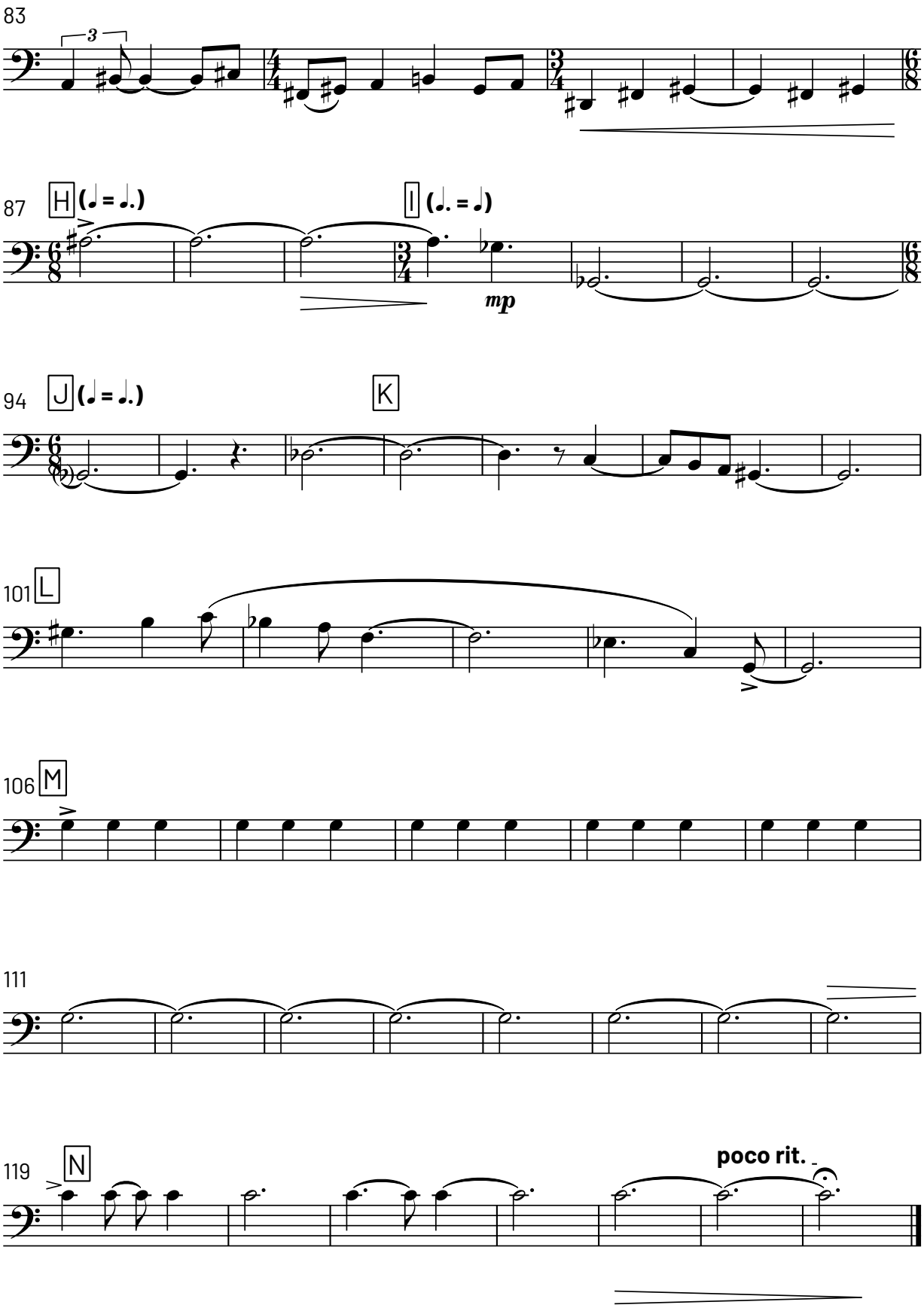
Vespers (Walking in Beauty) — Susan Botti — Bass in C



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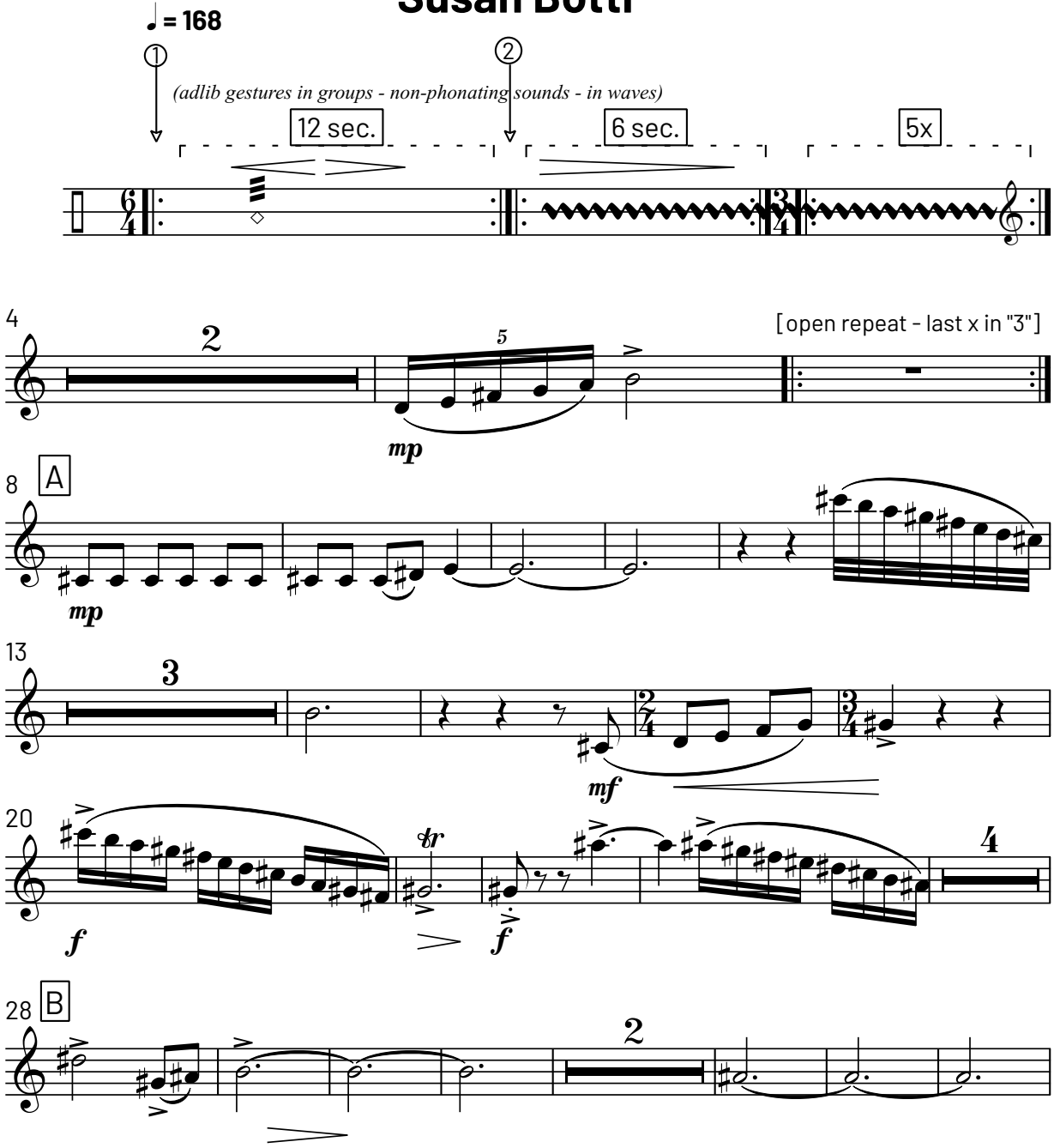
Soprano in B♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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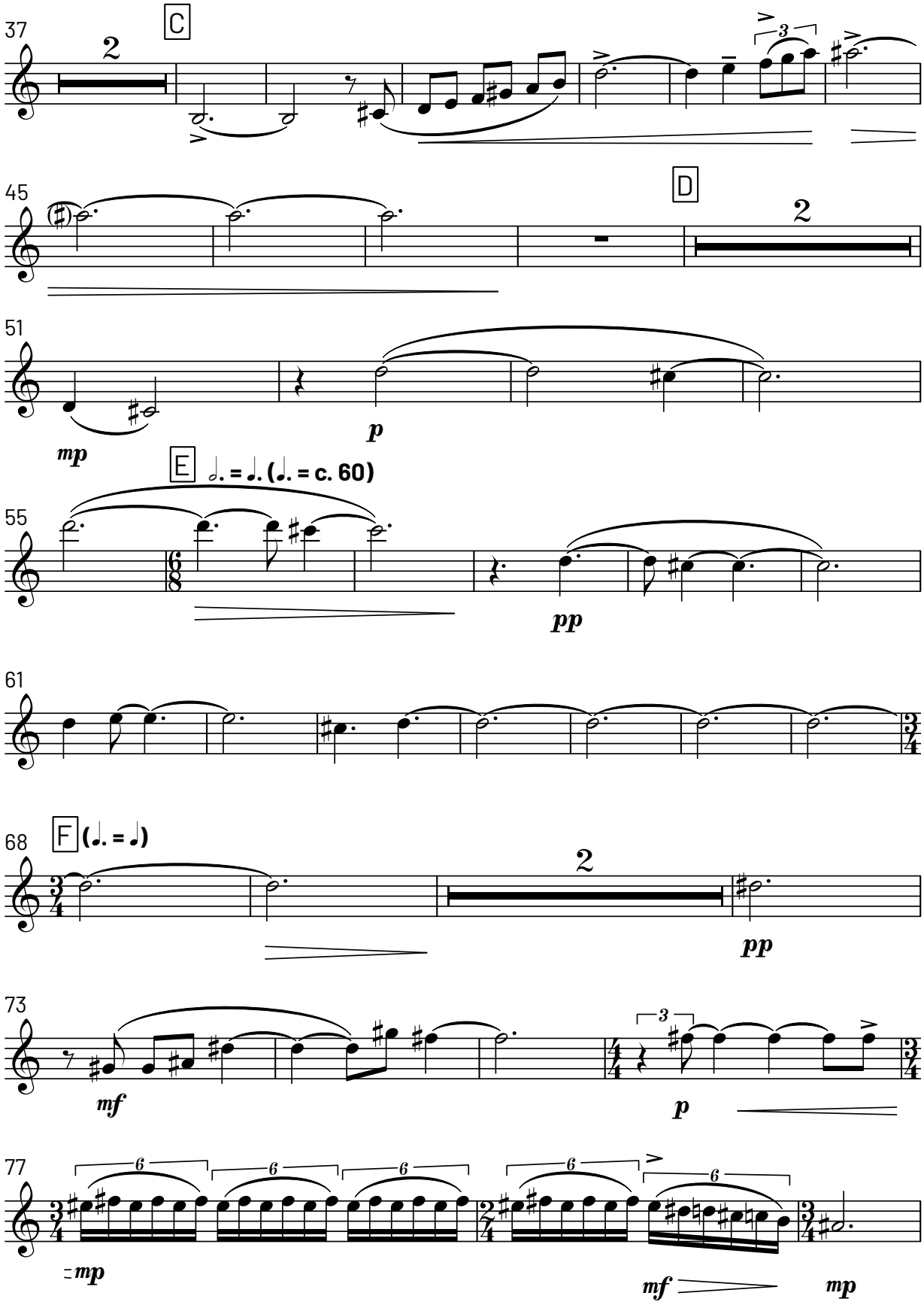
Vespers (Walking in Beauty) — Susan Botti — Soprano in B♭



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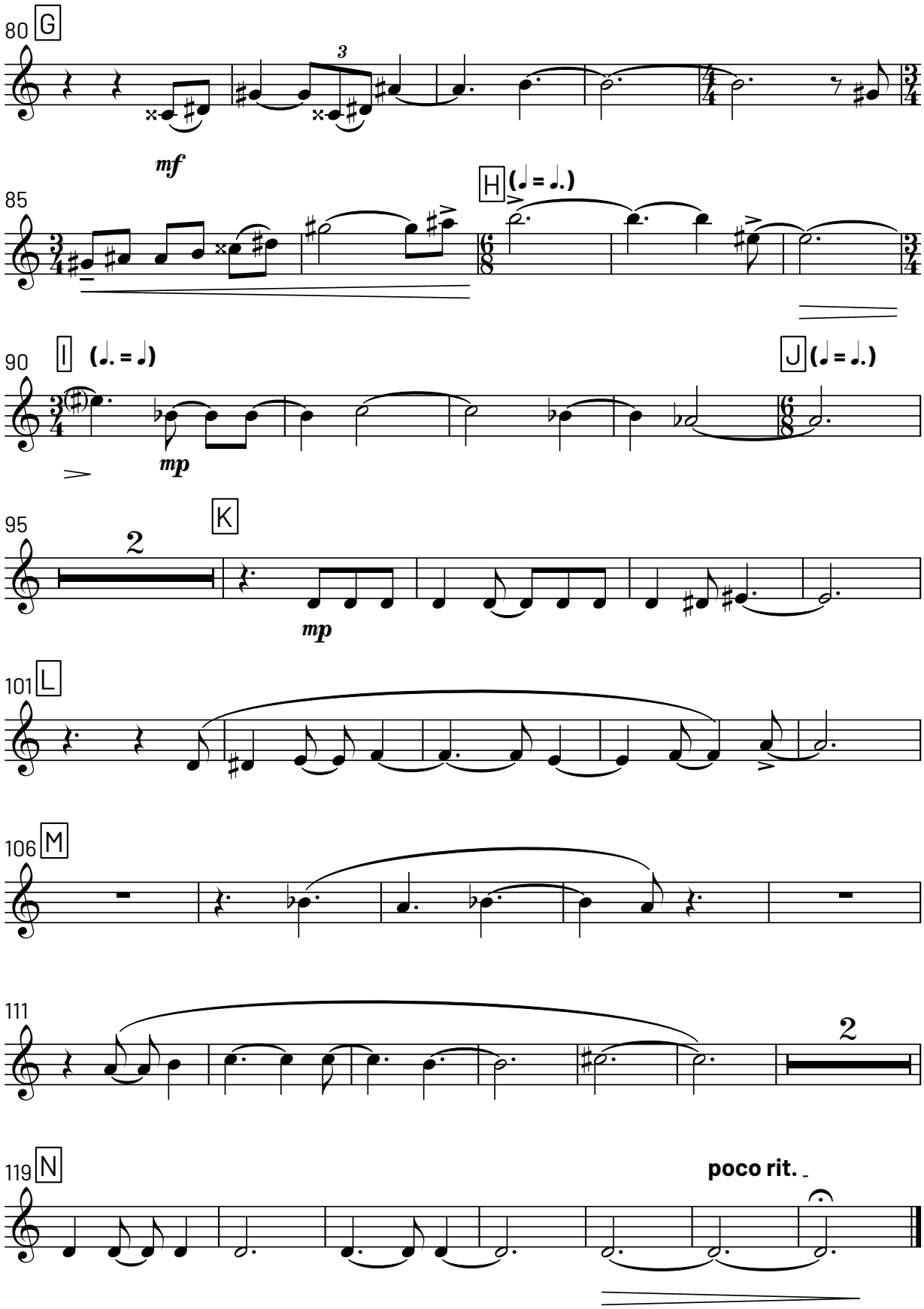
Vespers (Walking in Beauty) — Susan Botti — Soprano in B♭



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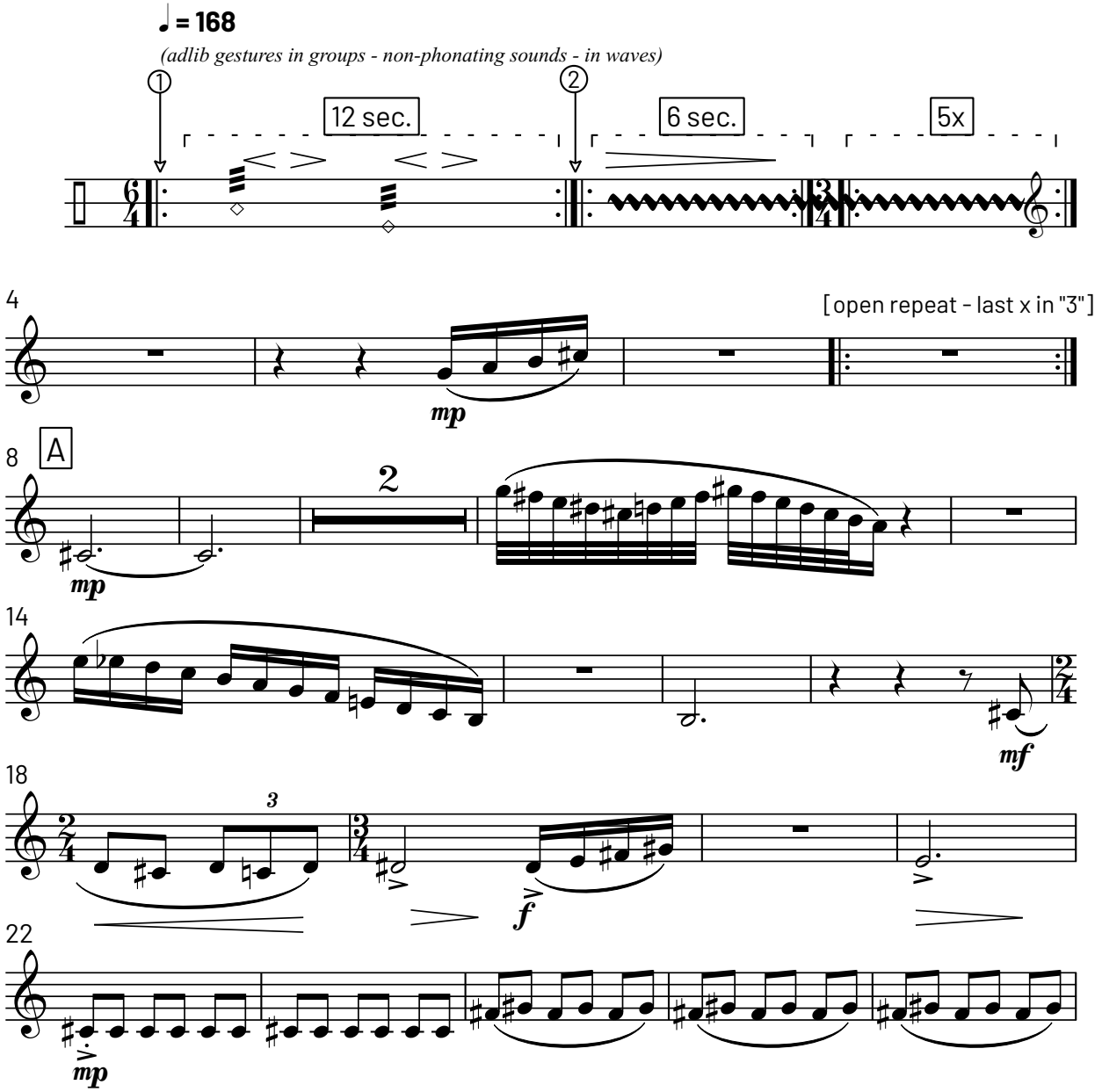
Alto in B♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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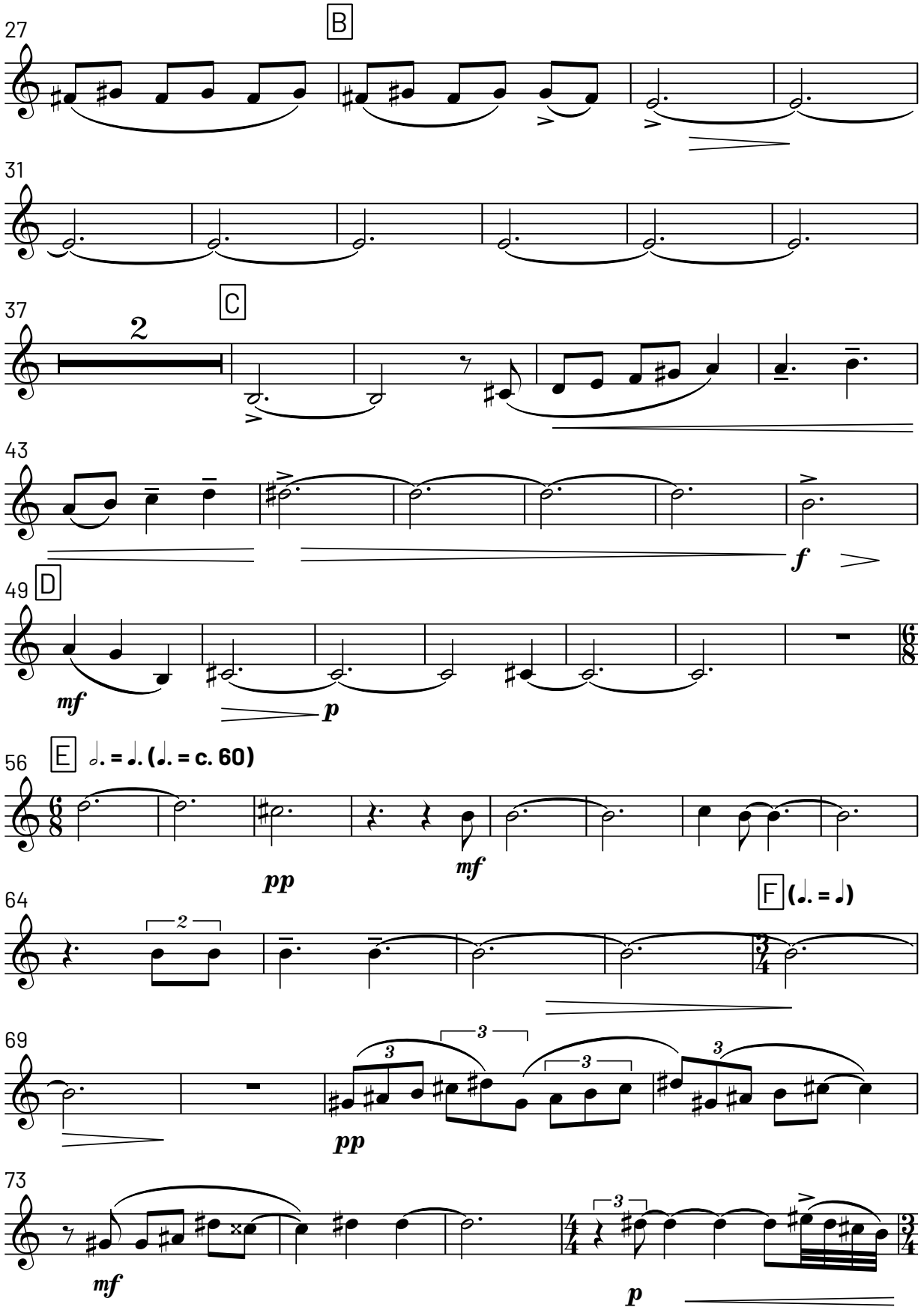
Vespers (Walking in Beauty) — Susan Botti — Alto in B♭



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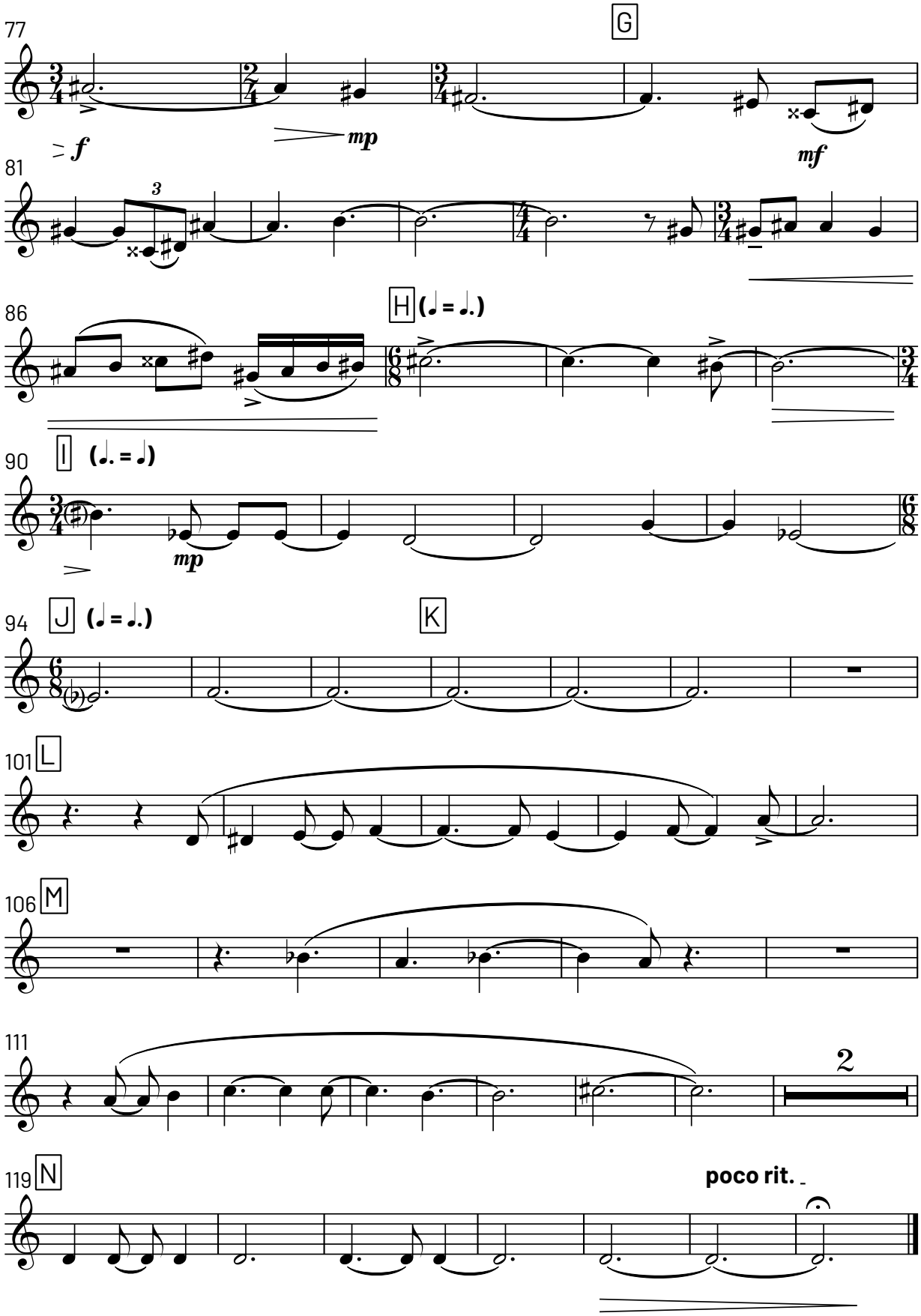
Vespers (Walking in Beauty) — Susan Botti — Alto in B♭



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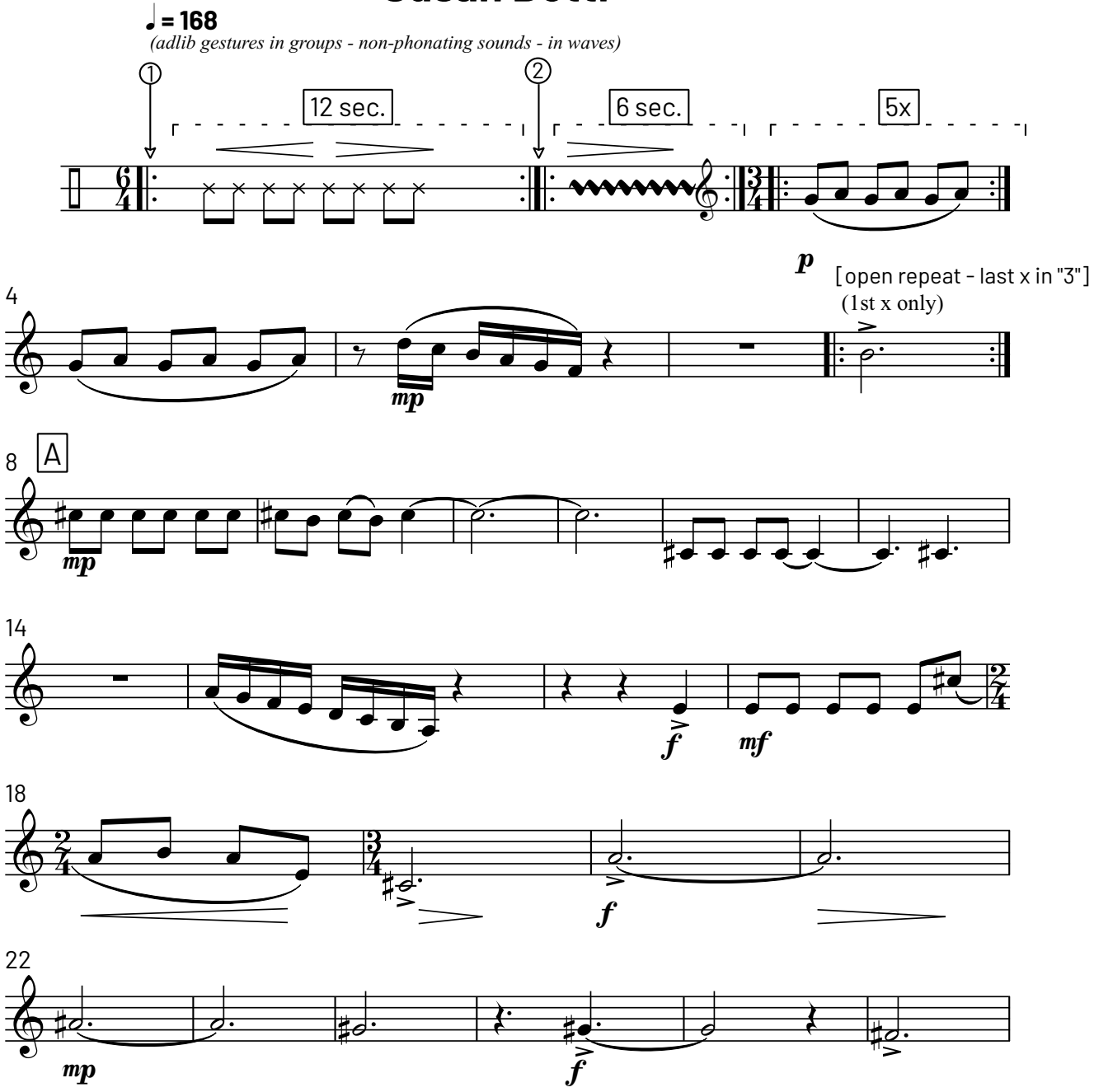
Tenor in B♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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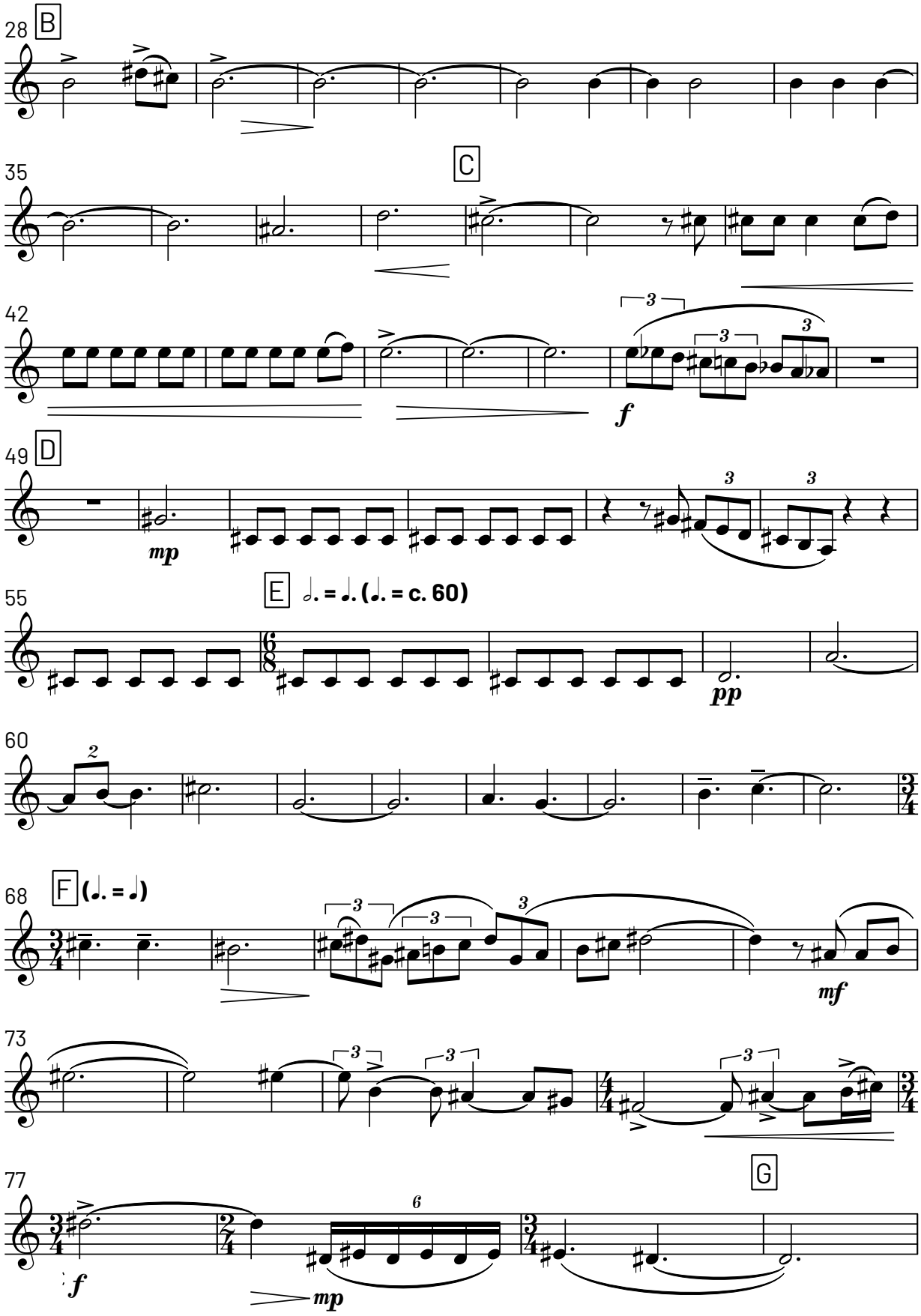
Vespers (Walking in Beauty) — Susan Botti — Tenor in B♭



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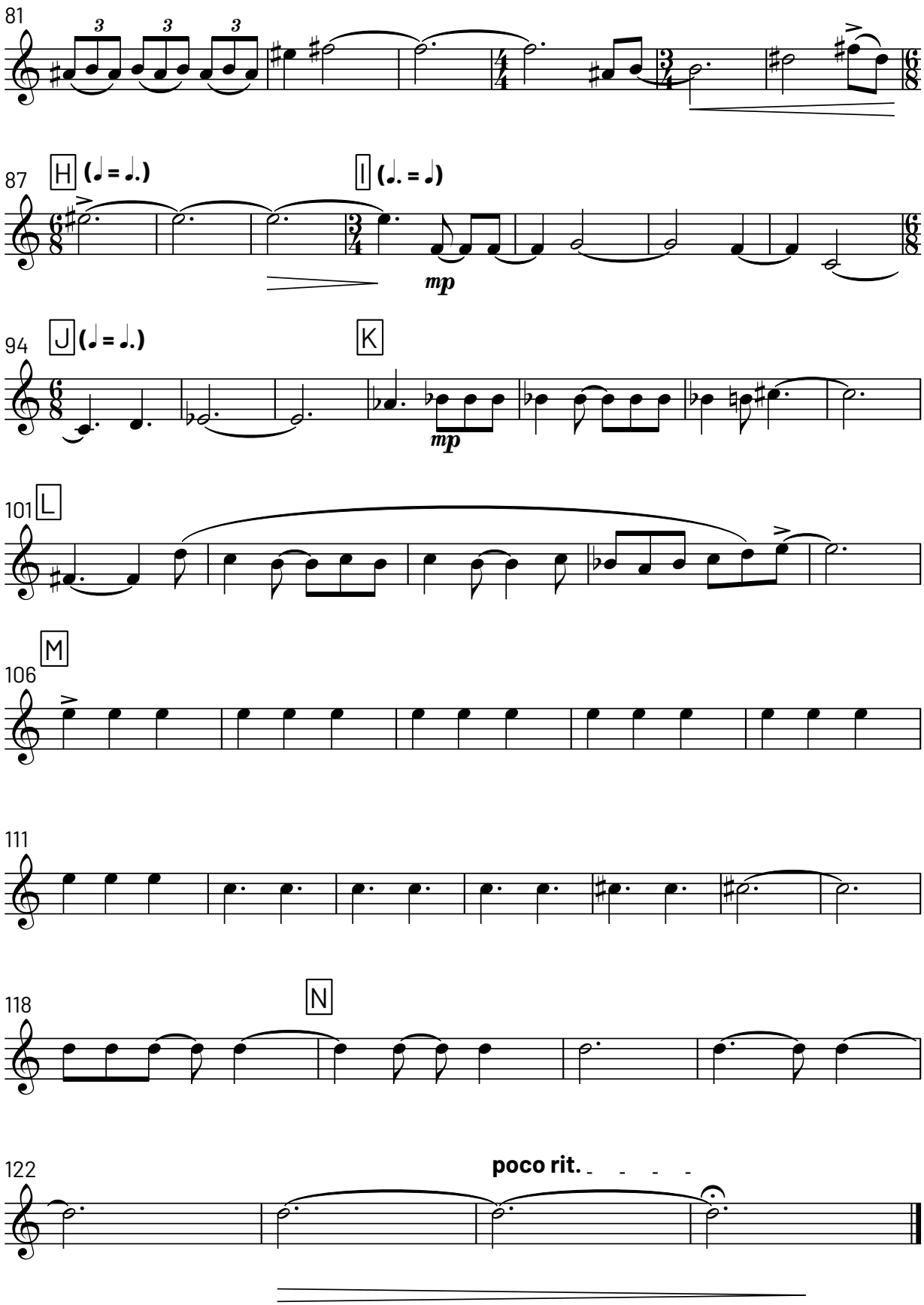
Vespers (Walking in Beauty) — Susan Botti — Tenor in B♭



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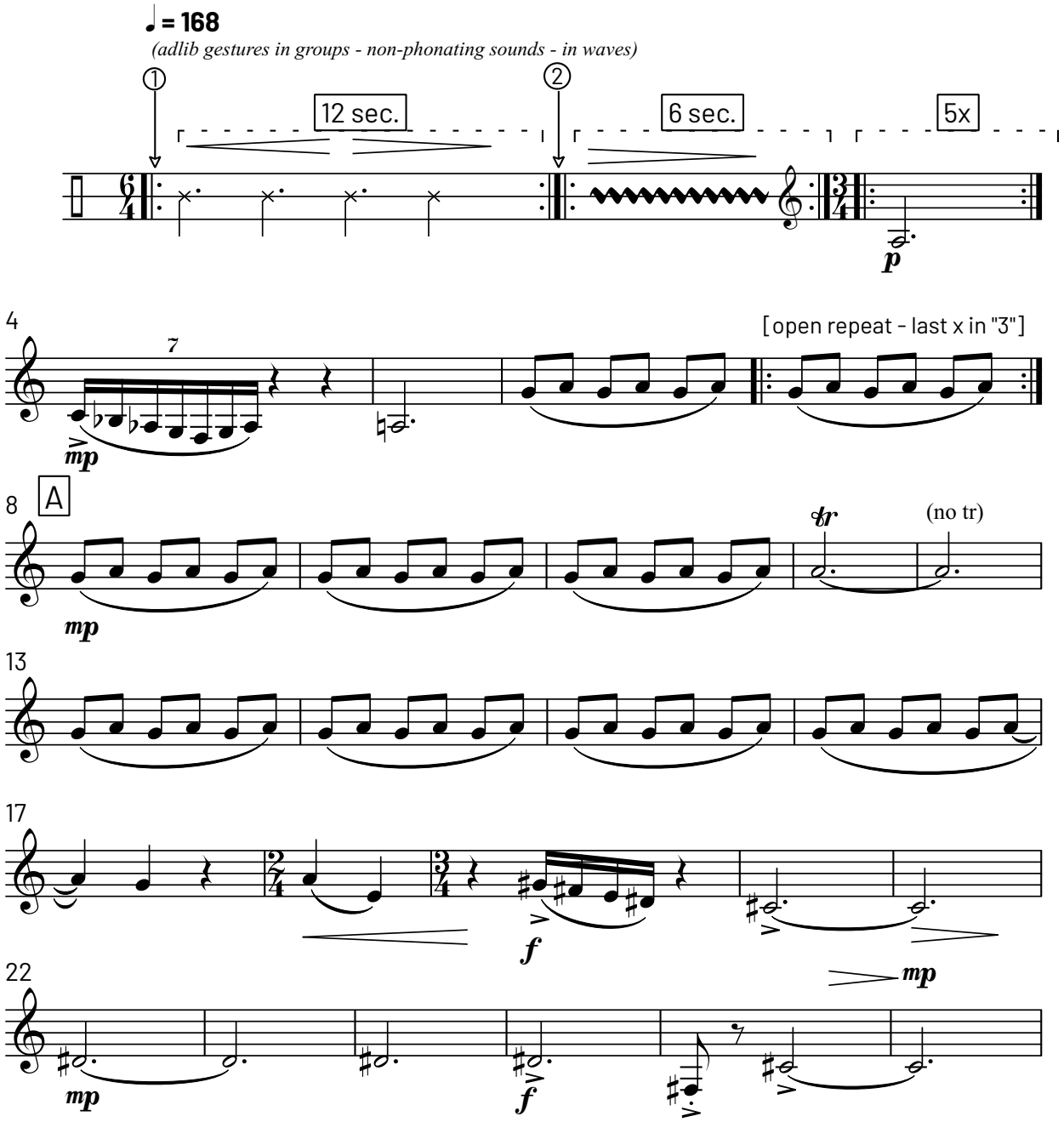
Bass in B♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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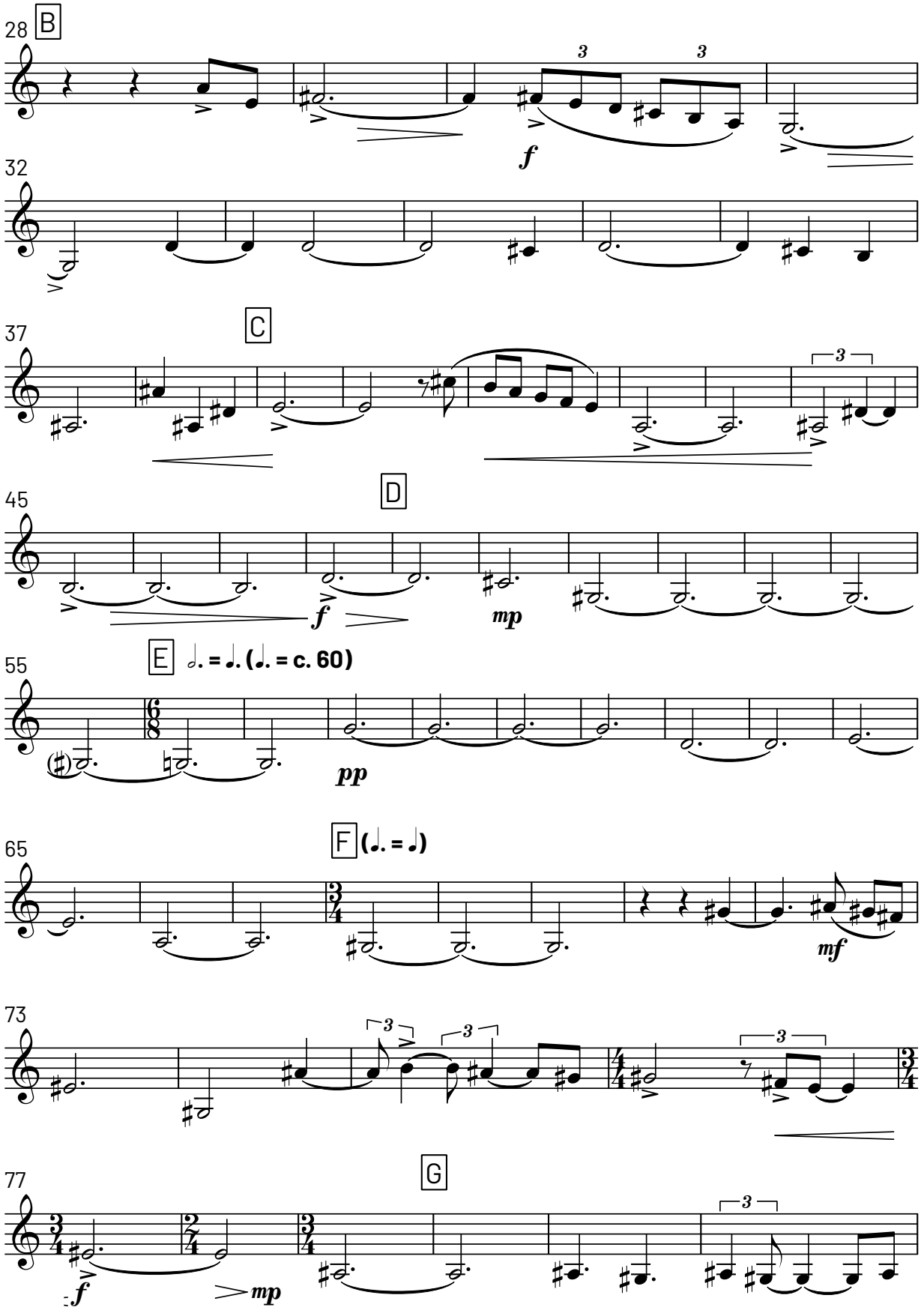
Vespers (Walking in Beauty) — Susan Botti — Bass in B♭



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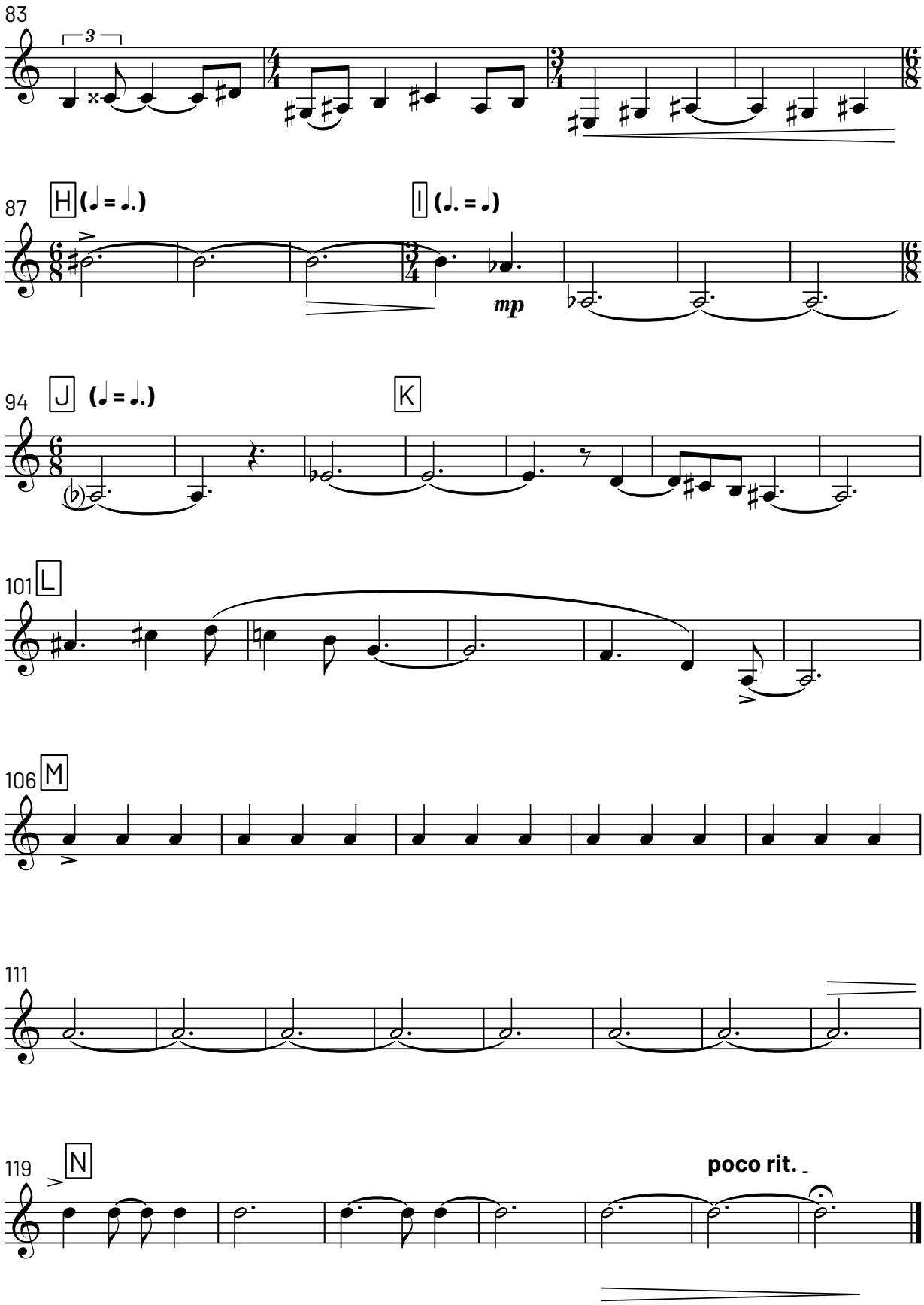

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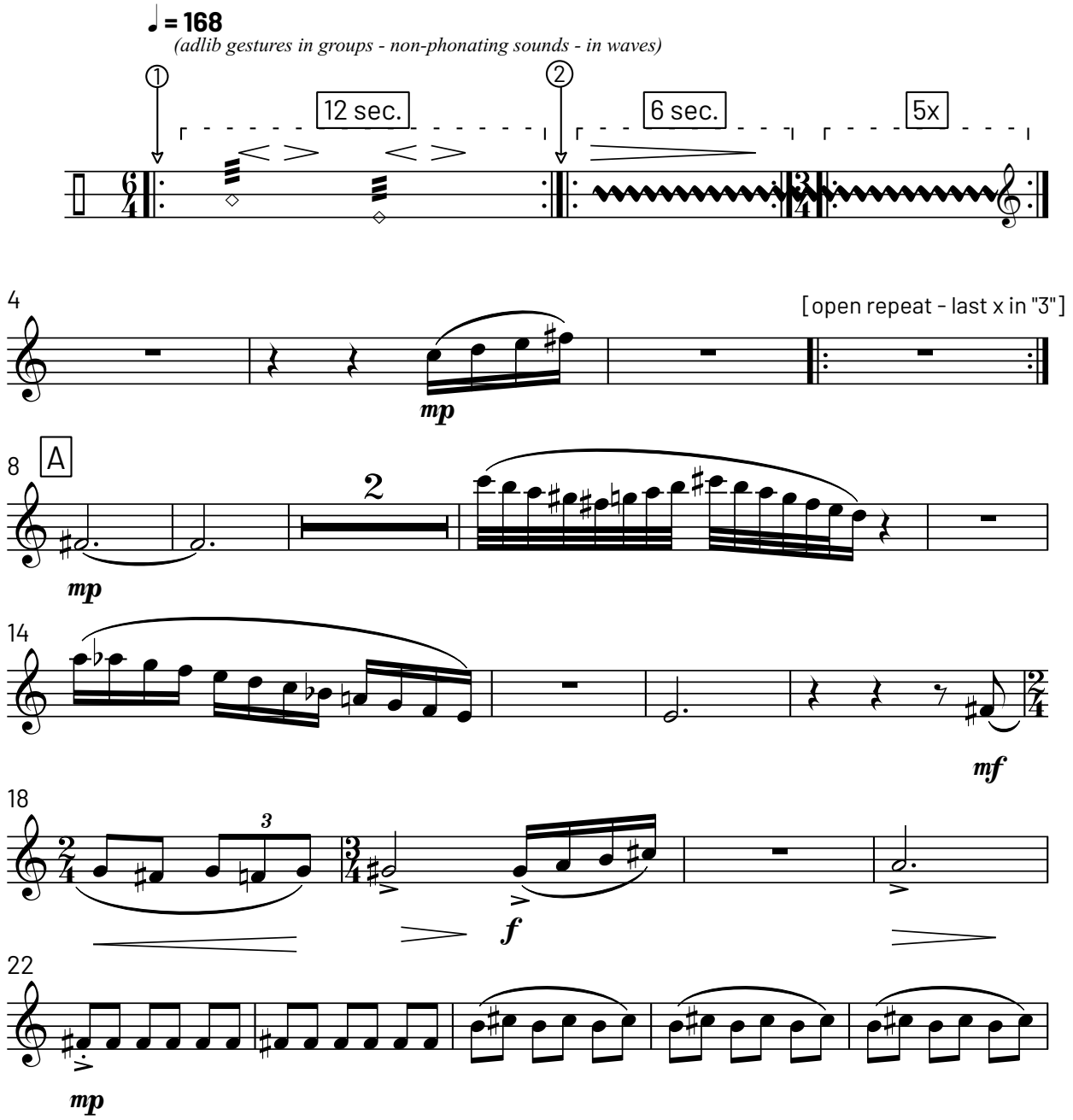
Alto in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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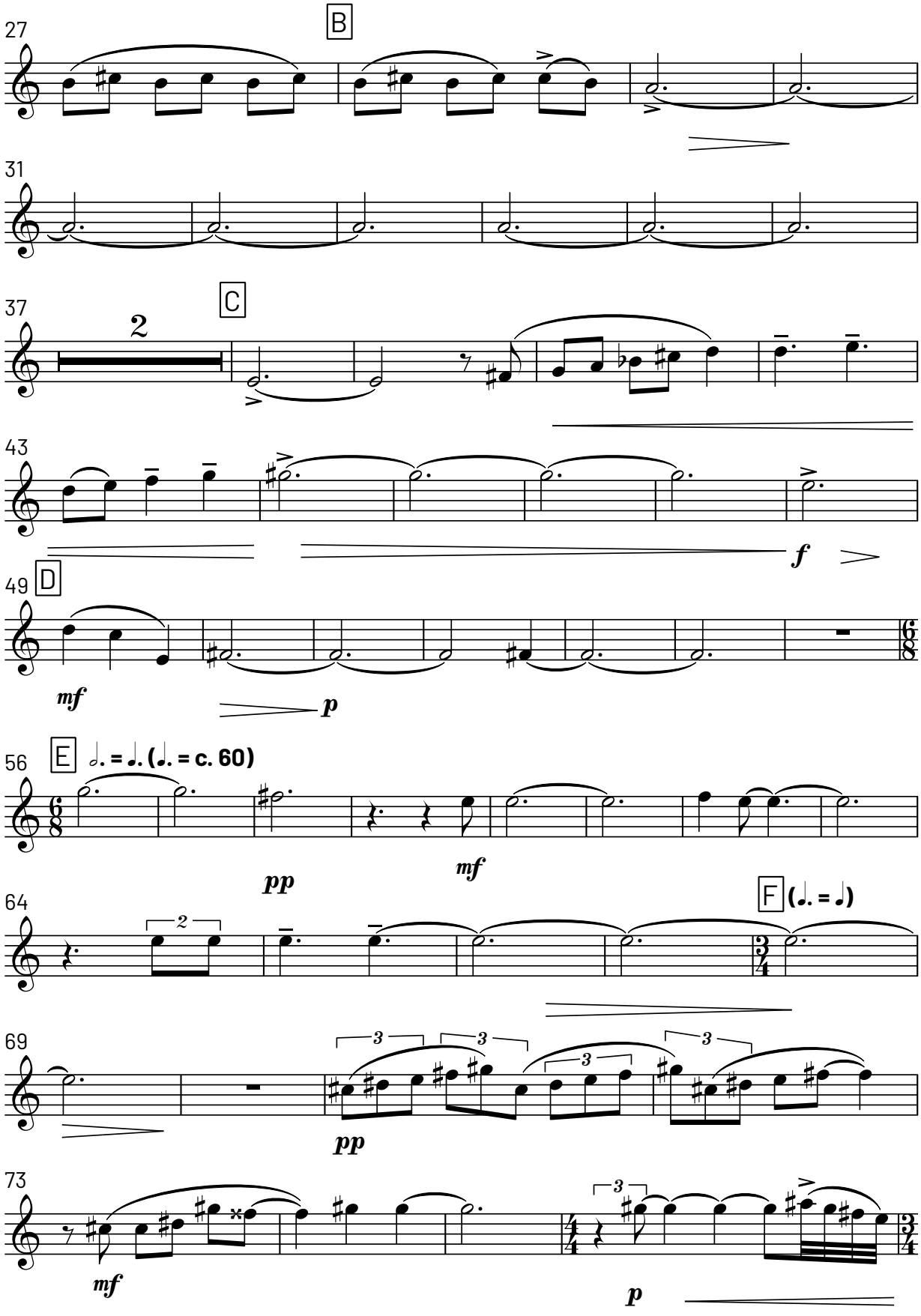
Vespers (Walking in Beauty) — Susan Botti — Alto in F



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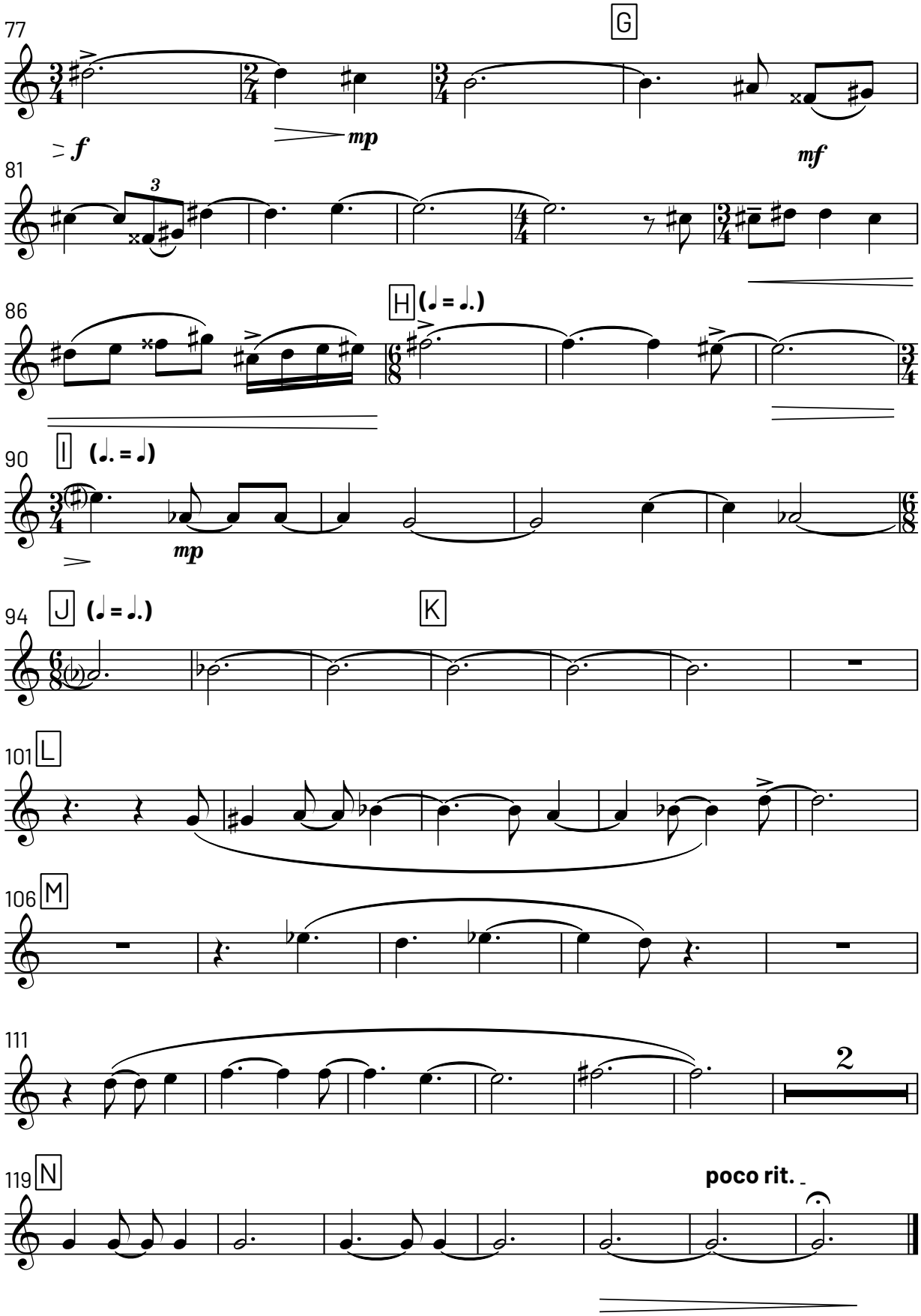
Vespers (Walking in Beauty) — Susan Botti — Alto in F



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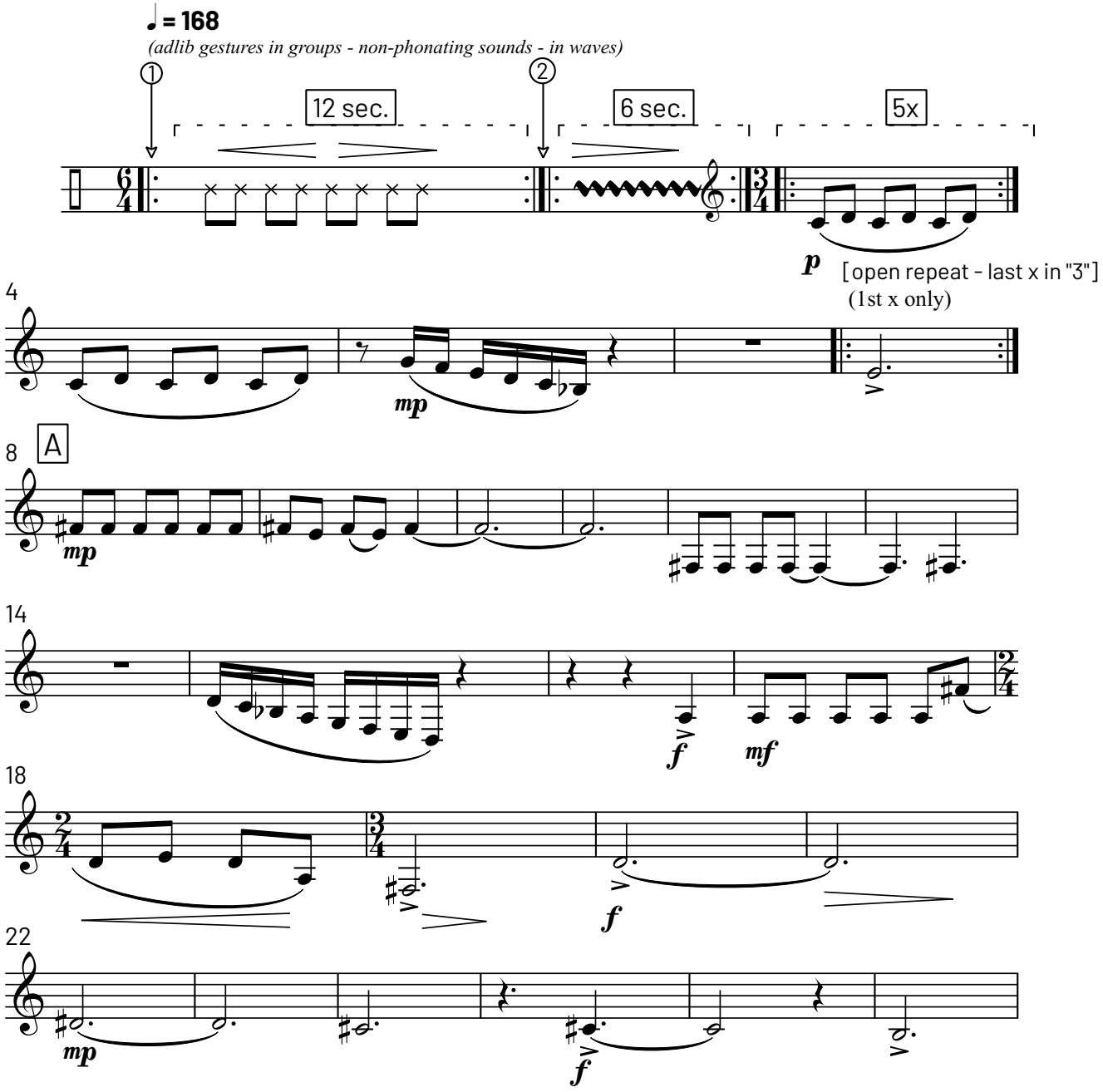
Tenor in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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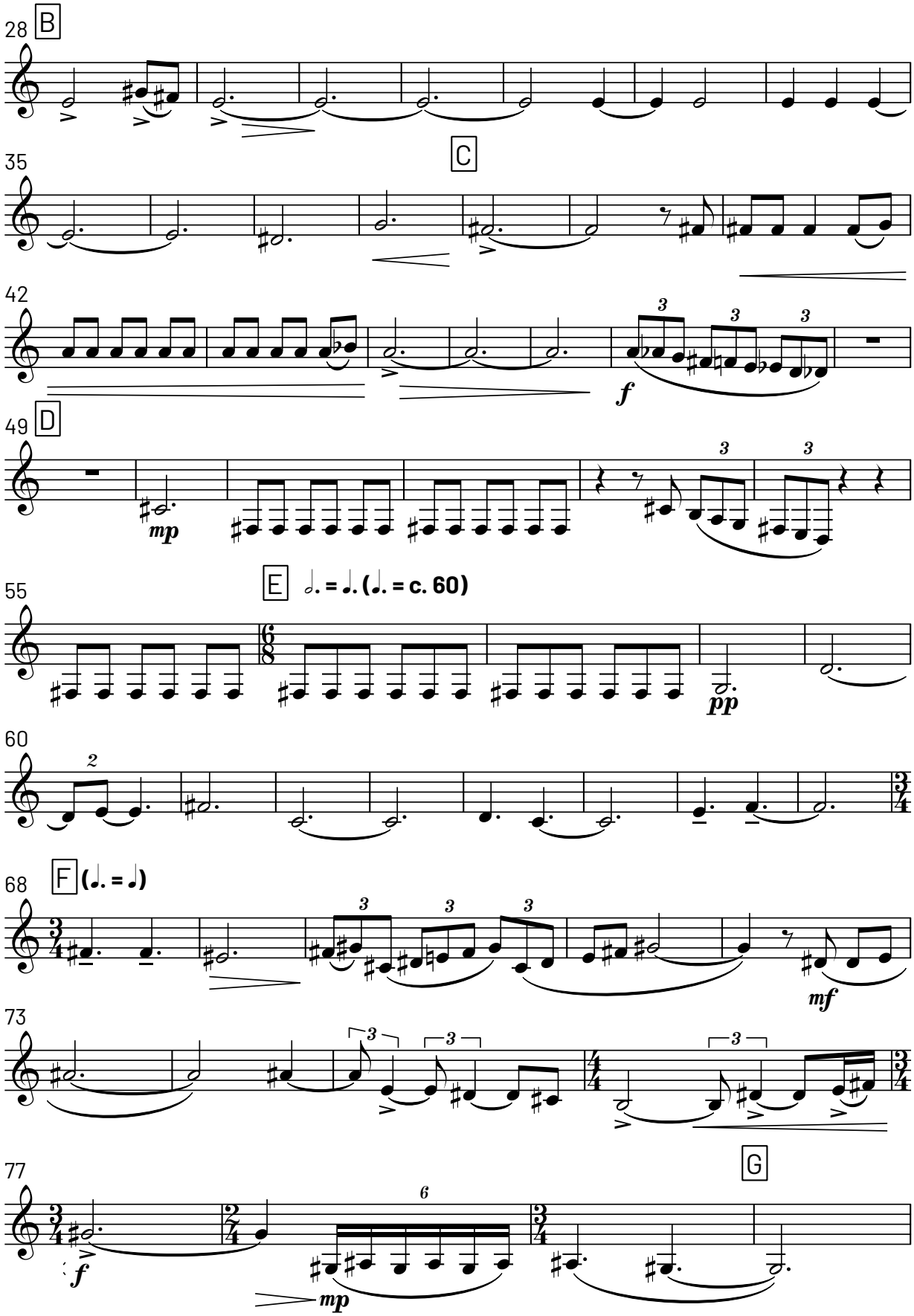
Vespers (Walking in Beauty) — Susan Botti — Tenor in F



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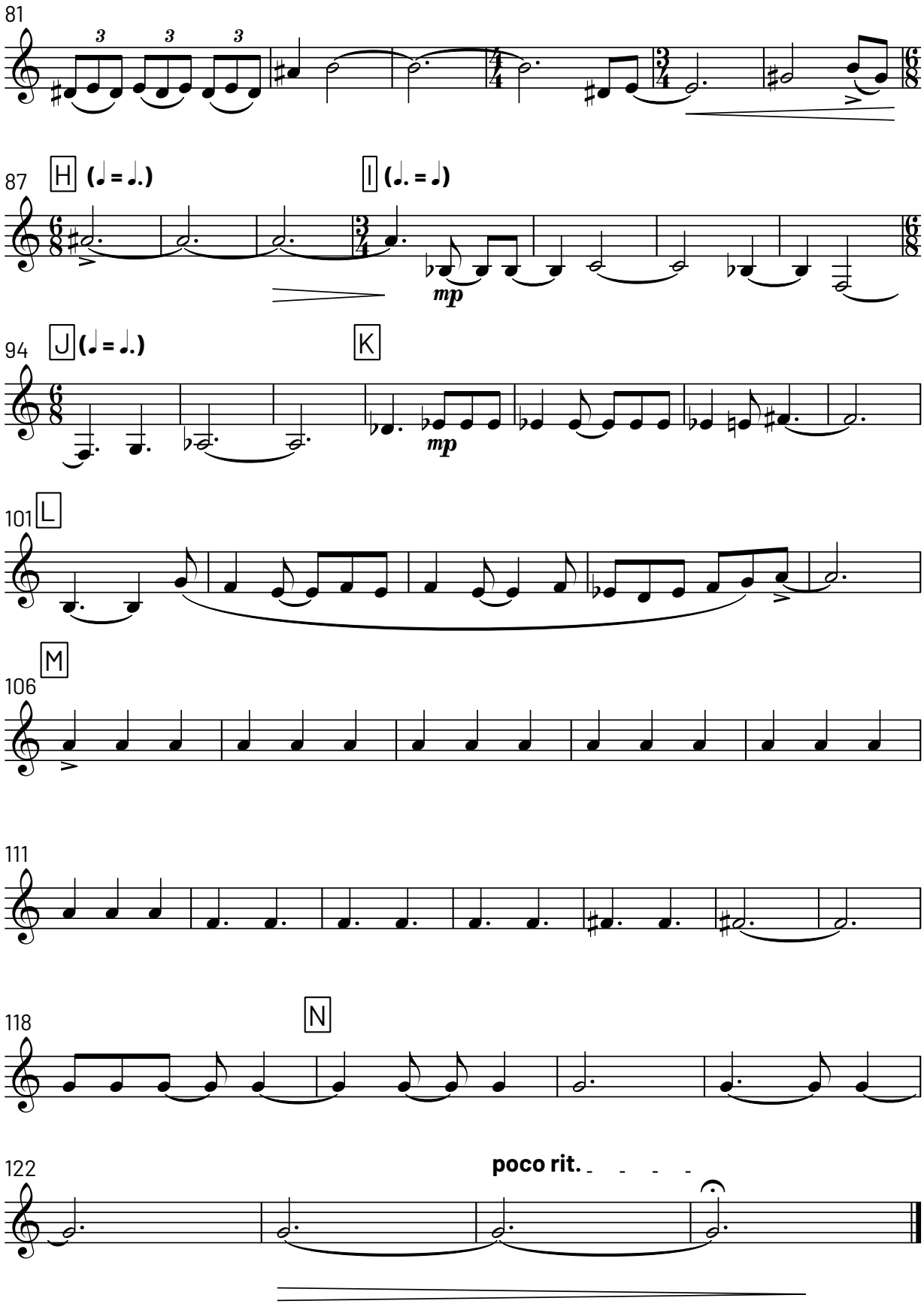
Vespers (Walking in Beauty) — Susan Botti — Tenor in F



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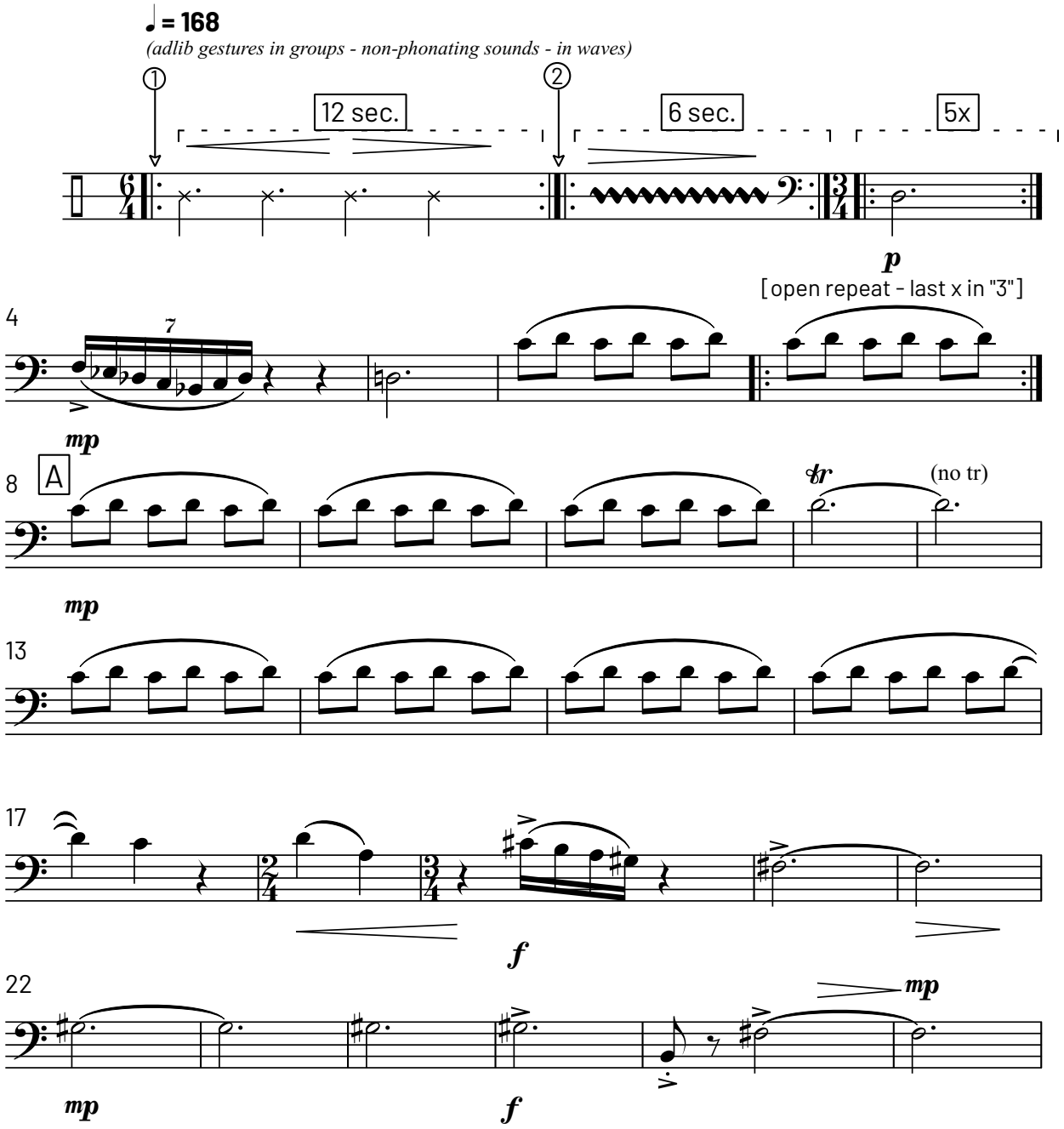
Bass in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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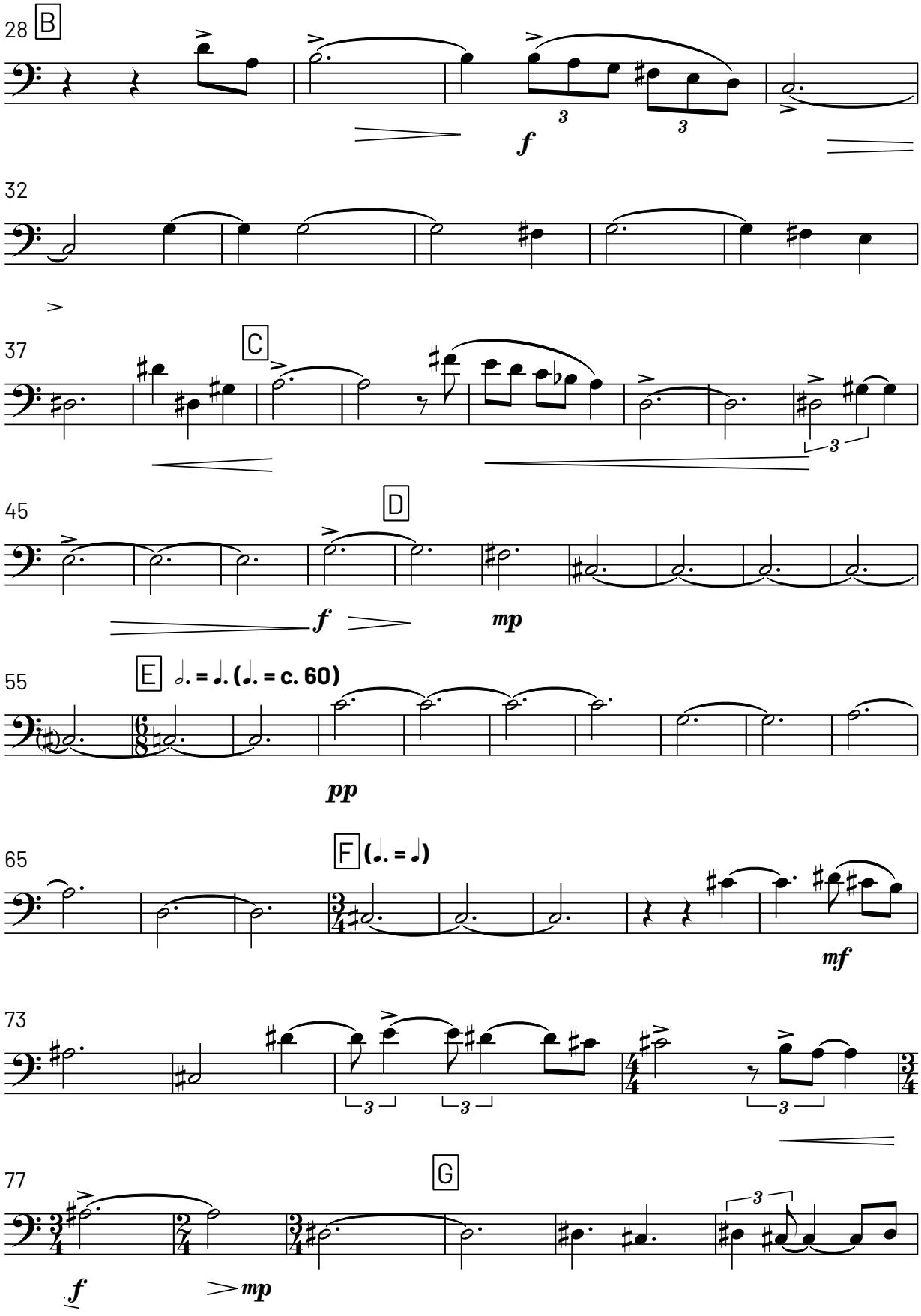
Vespers (Walking in Beauty) — Susan Botti — Bass in F



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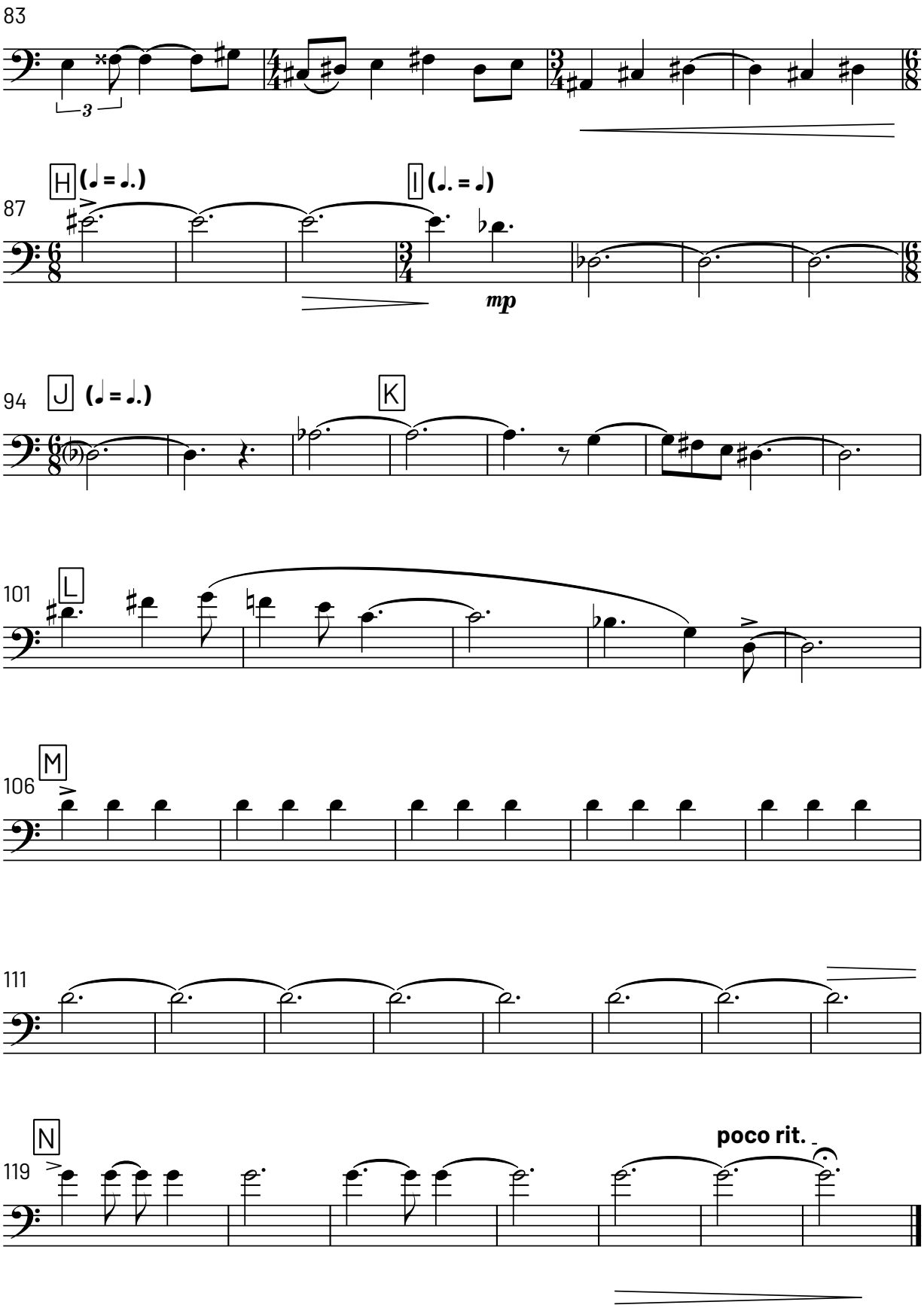
Vespers (Walking in Beauty) — Susan Botti — Bass in F



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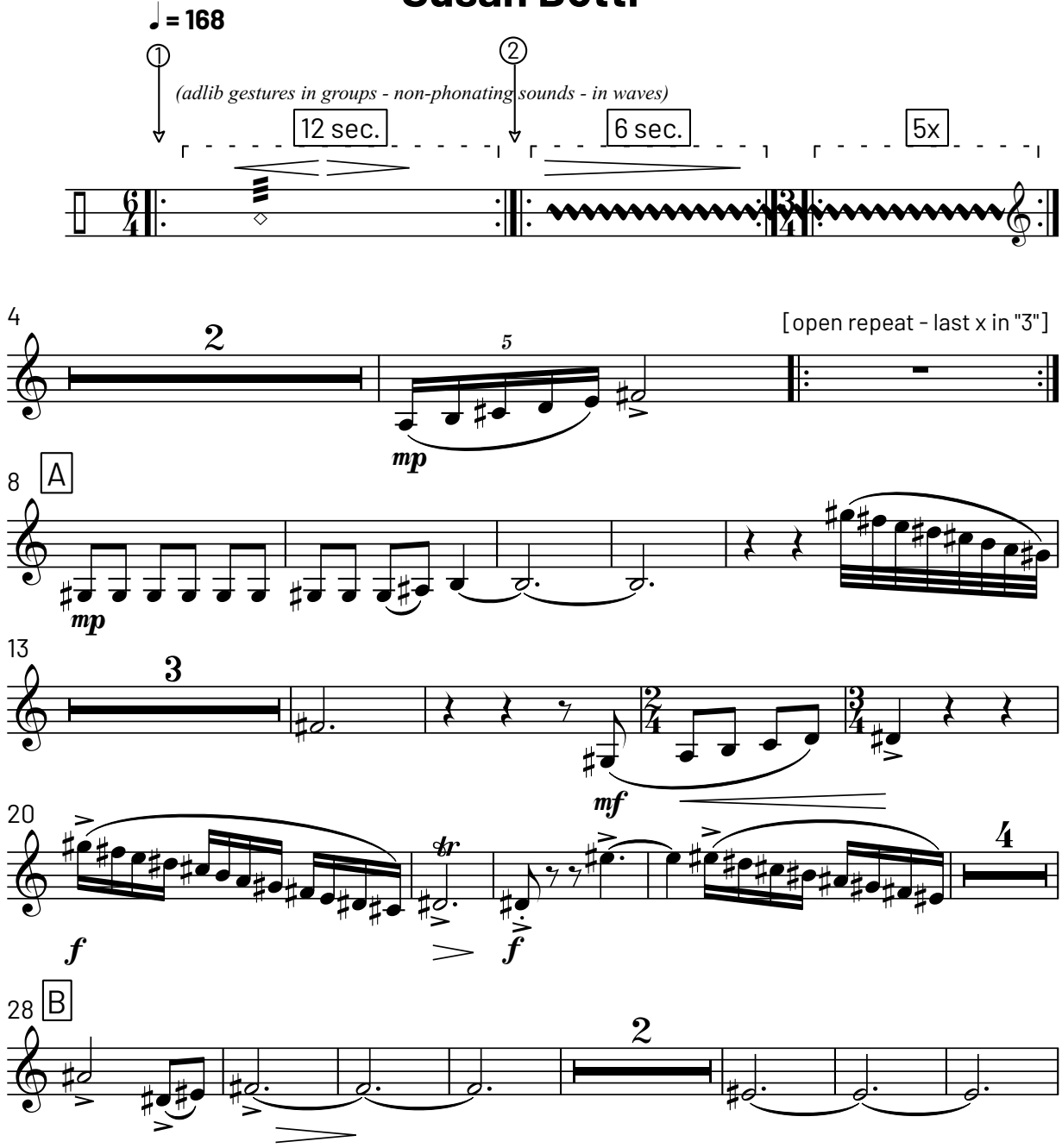
Soprano in E♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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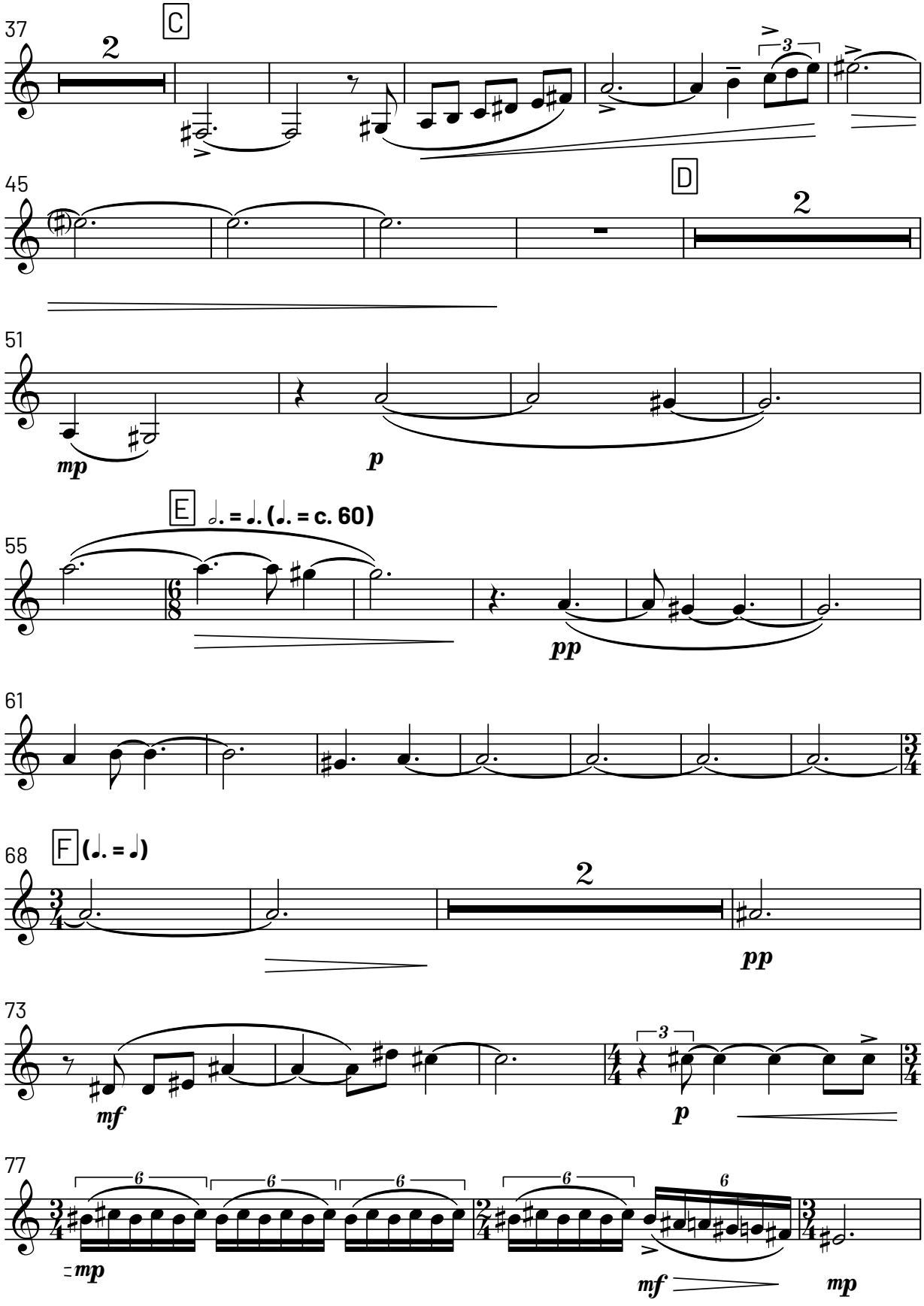
Vespers (Walking in Beauty) — Susan Botti — Soprano in E♭



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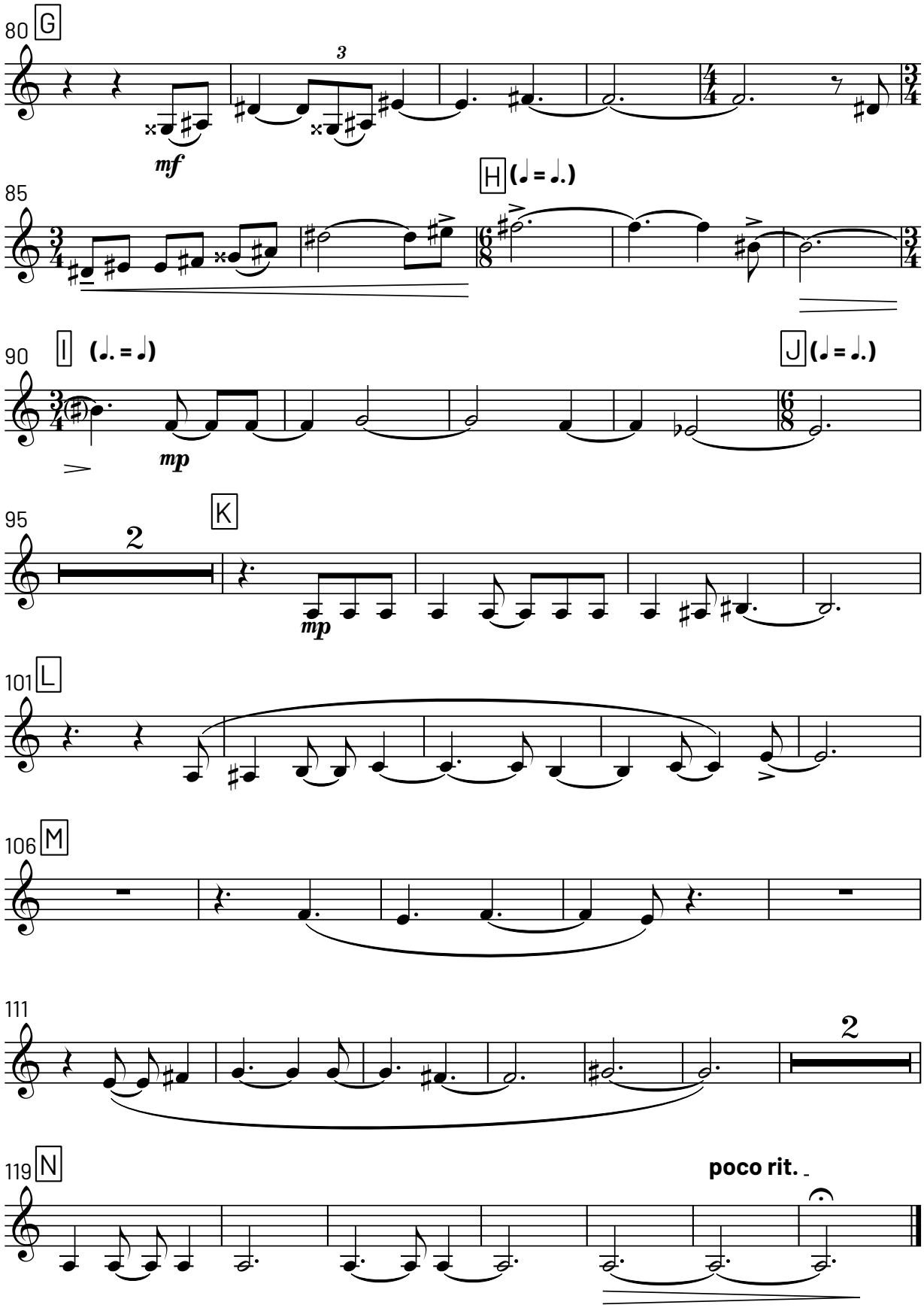
Vespers (Walking in Beauty) — Susan Botti — Soprano in E♭



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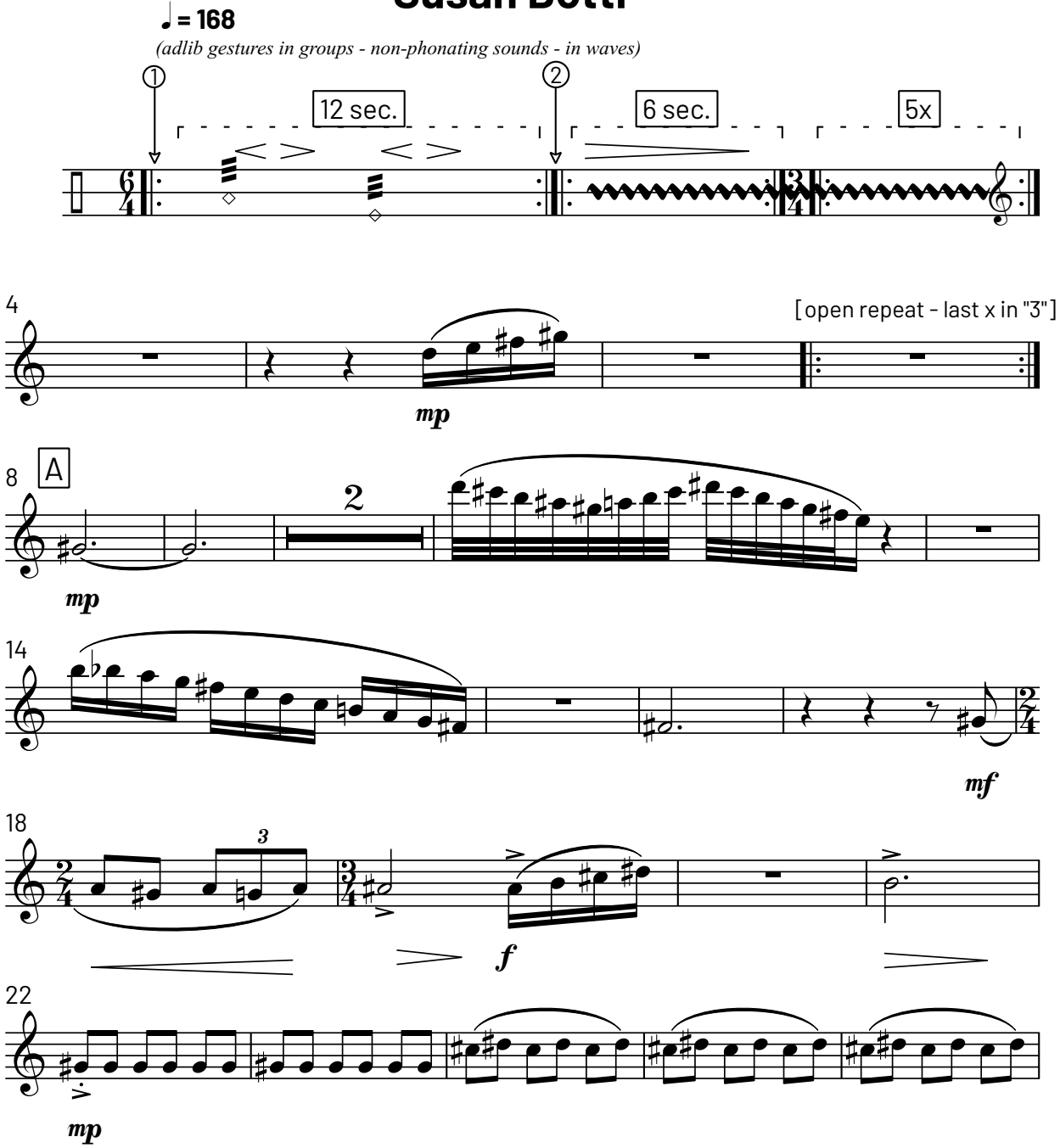
Alto in E♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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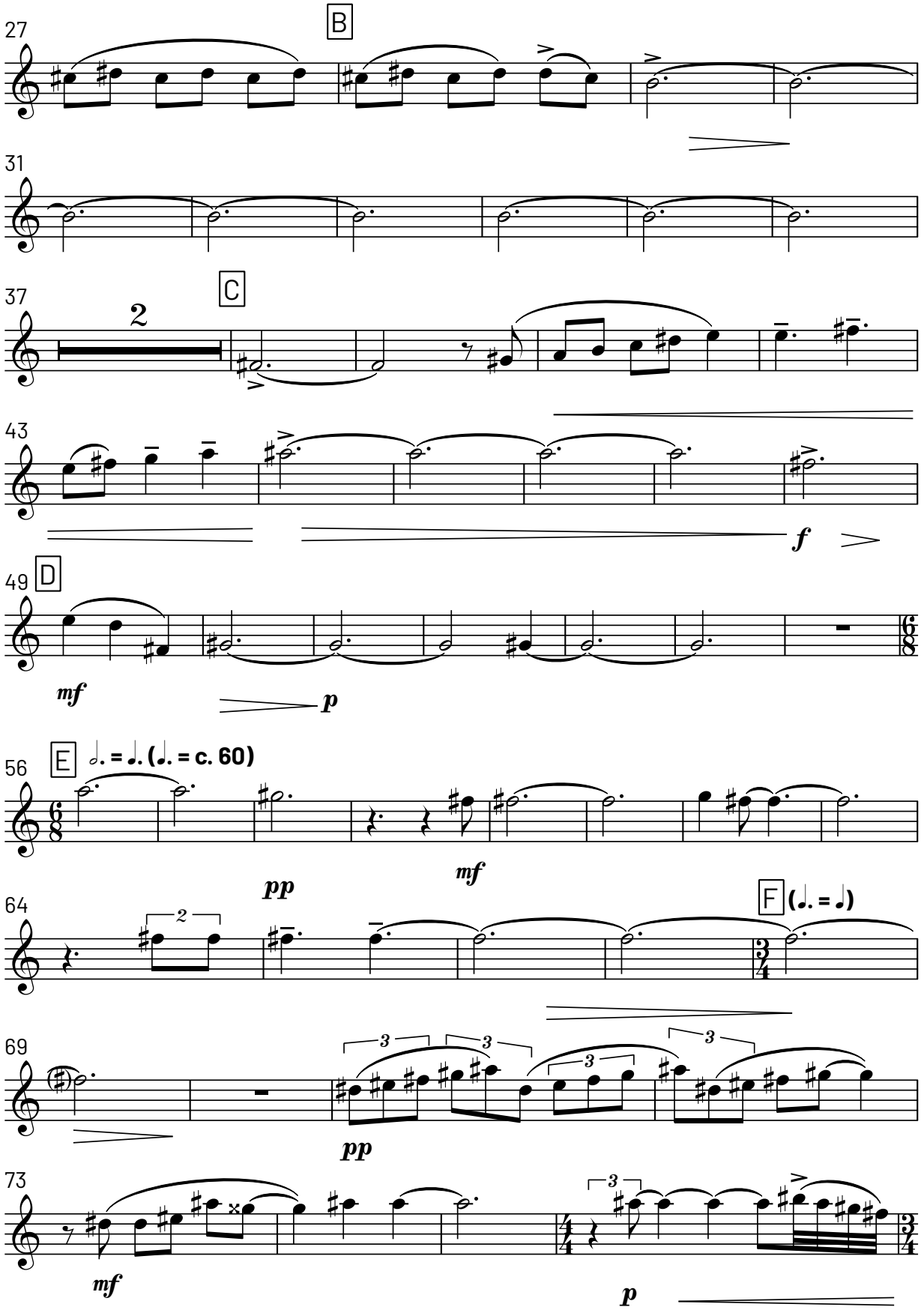
Vespers (Walking in Beauty) — Susan Botti — Alto in E♭



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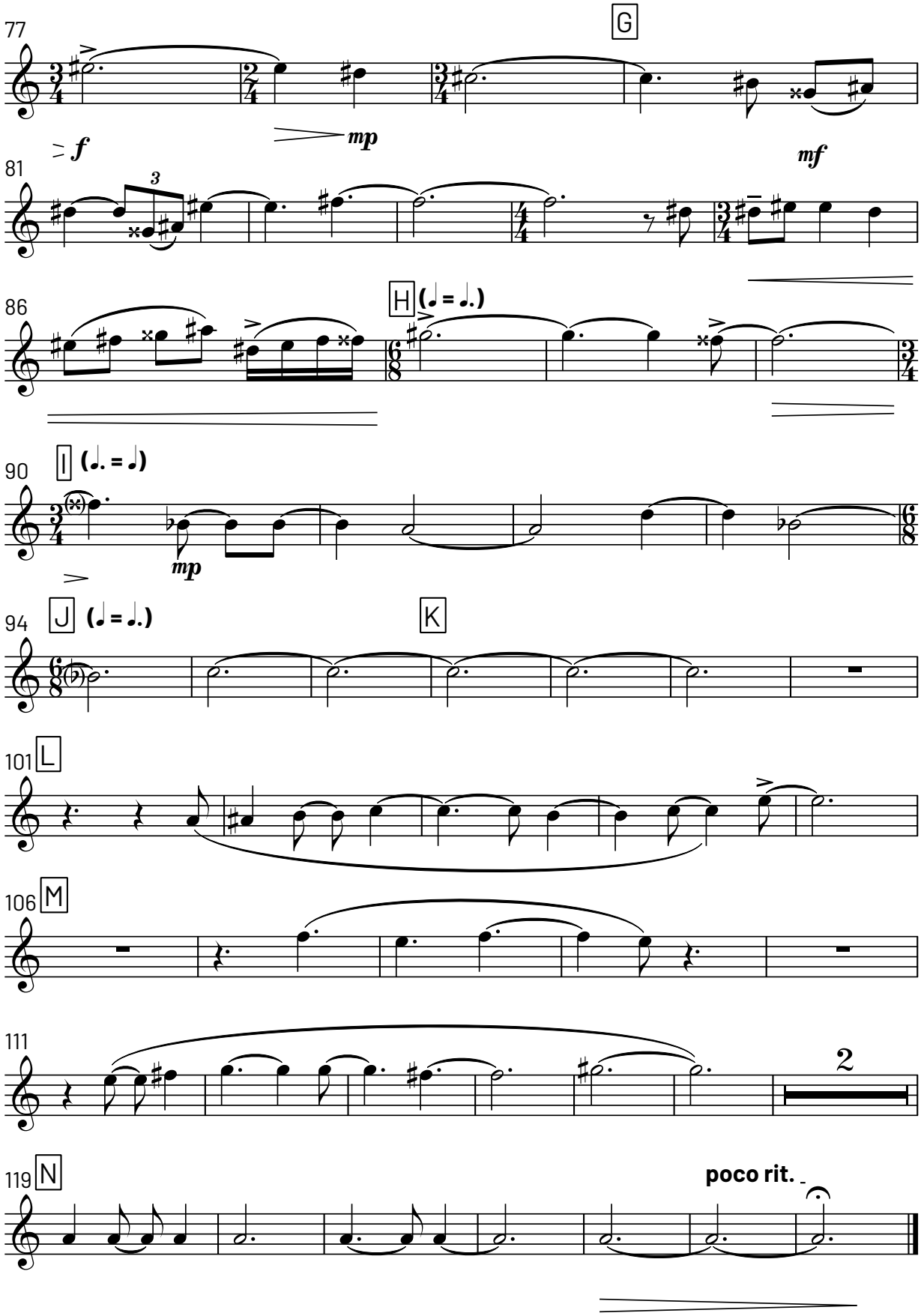
Vespers (Walking in Beauty) — Susan Botti — Alto in E♭



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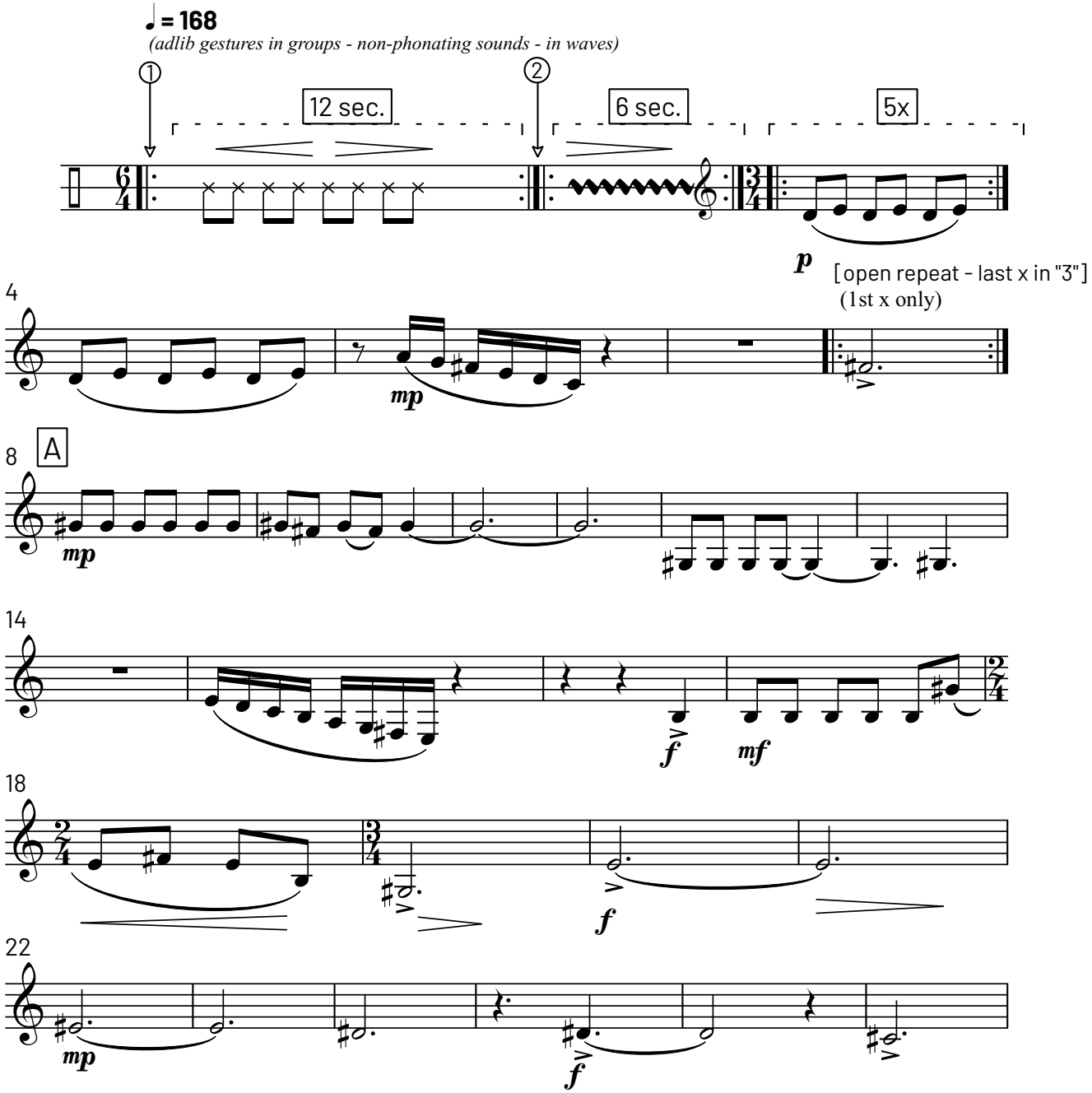
Tenor in E♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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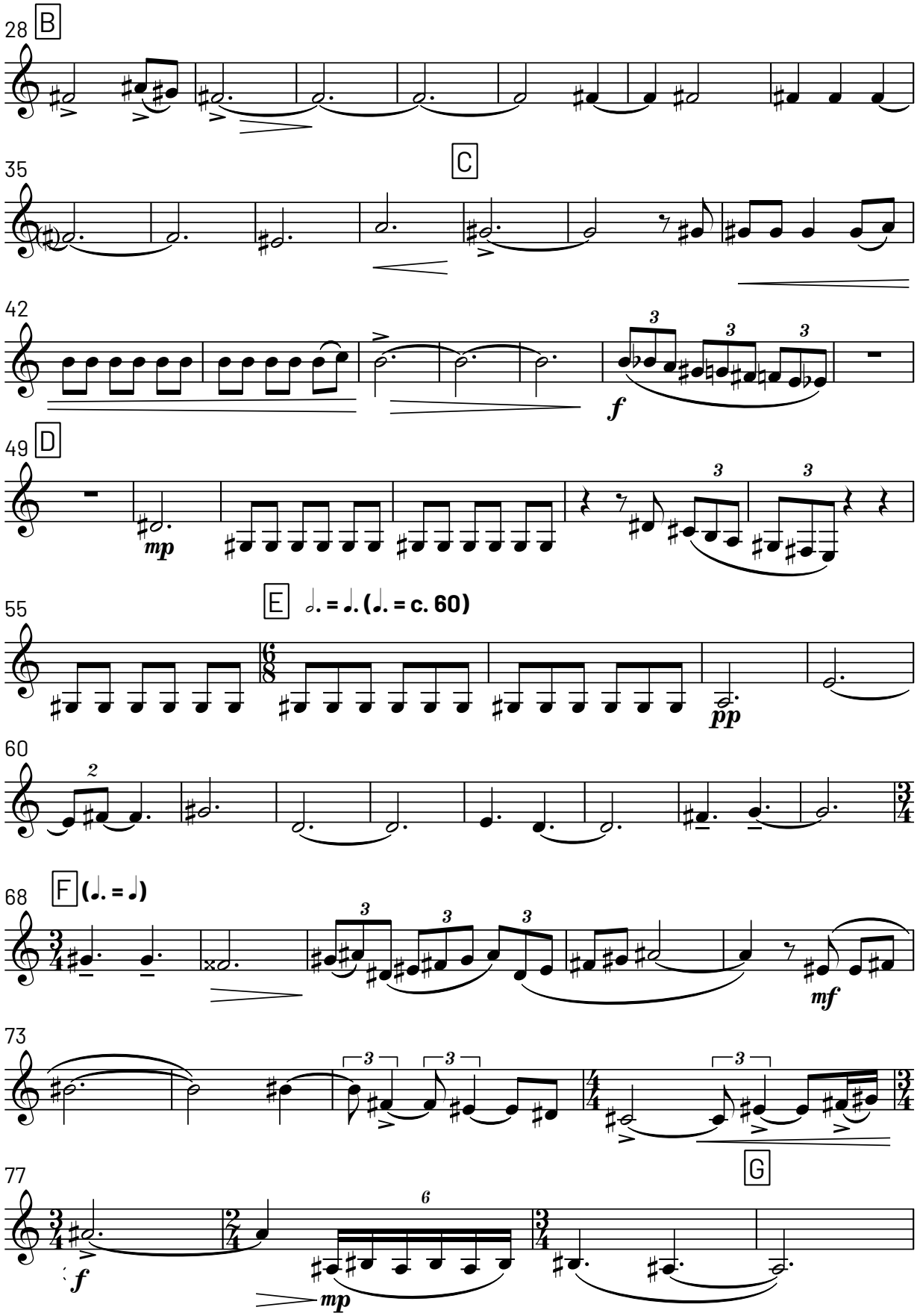
Vespers (Walking in Beauty) — Susan Botti — Tenor in E♭



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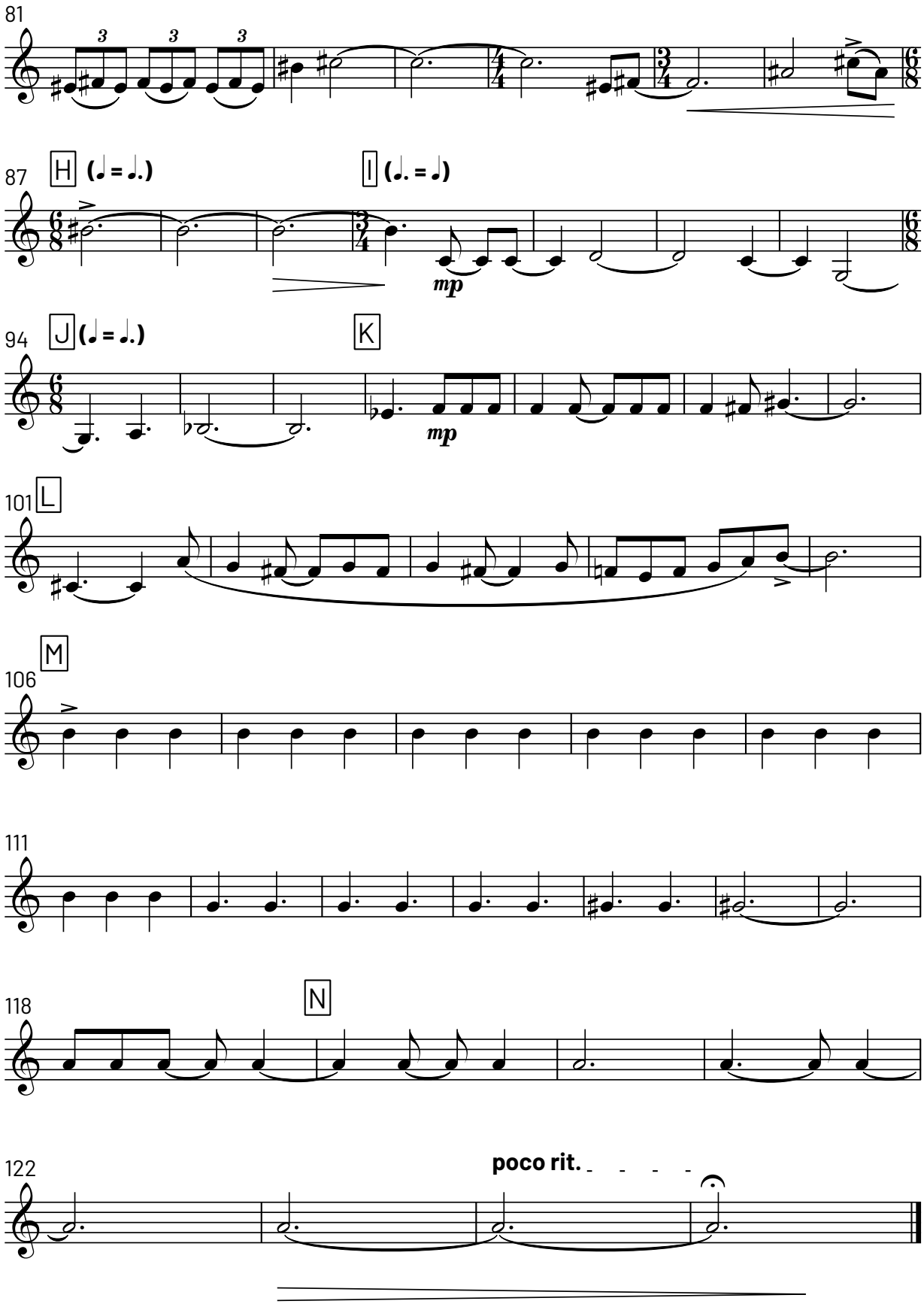
Vespers (Walking in Beauty) — Susan Botti — Tenor in E♭



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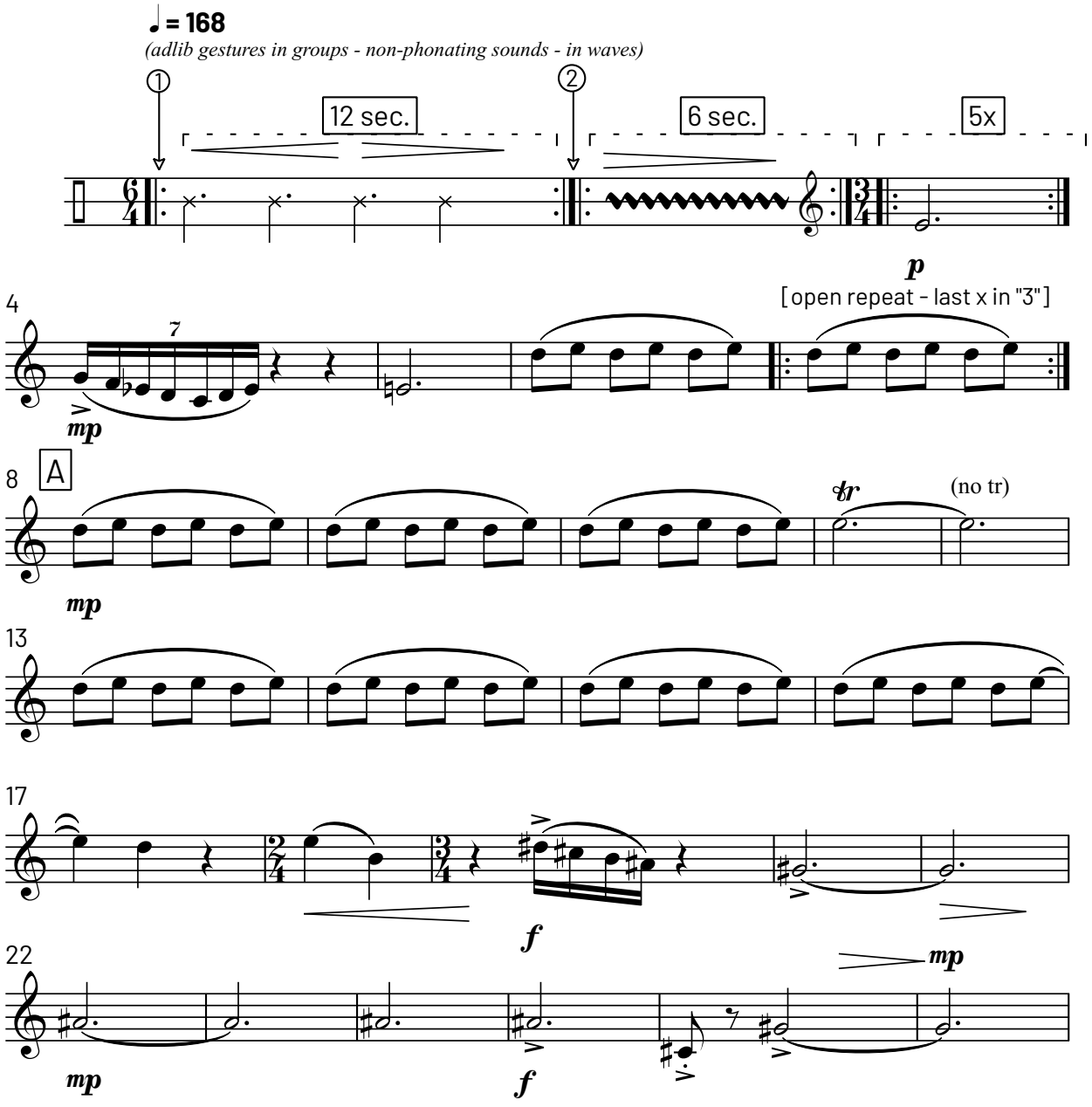
Bass in E♭

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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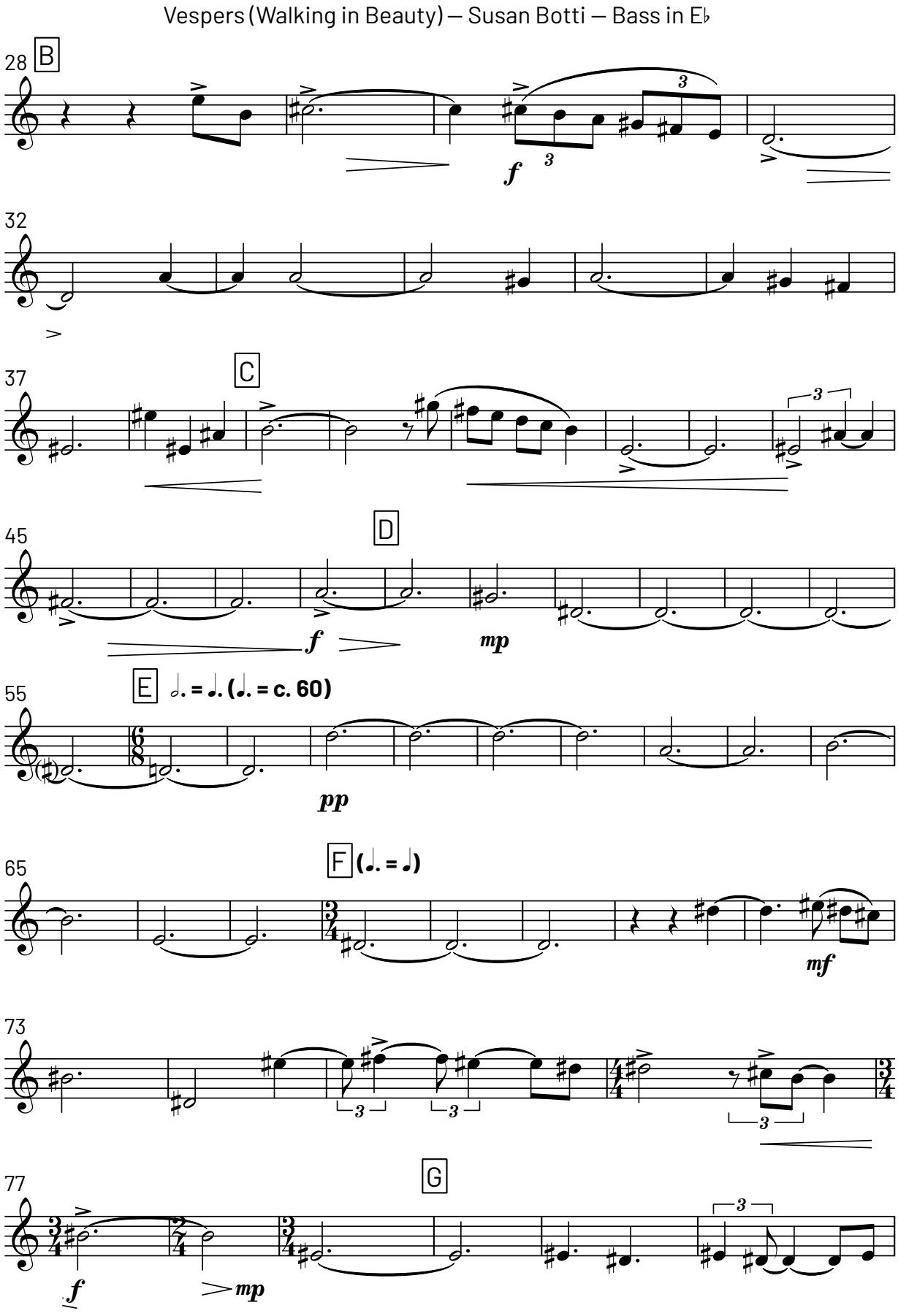

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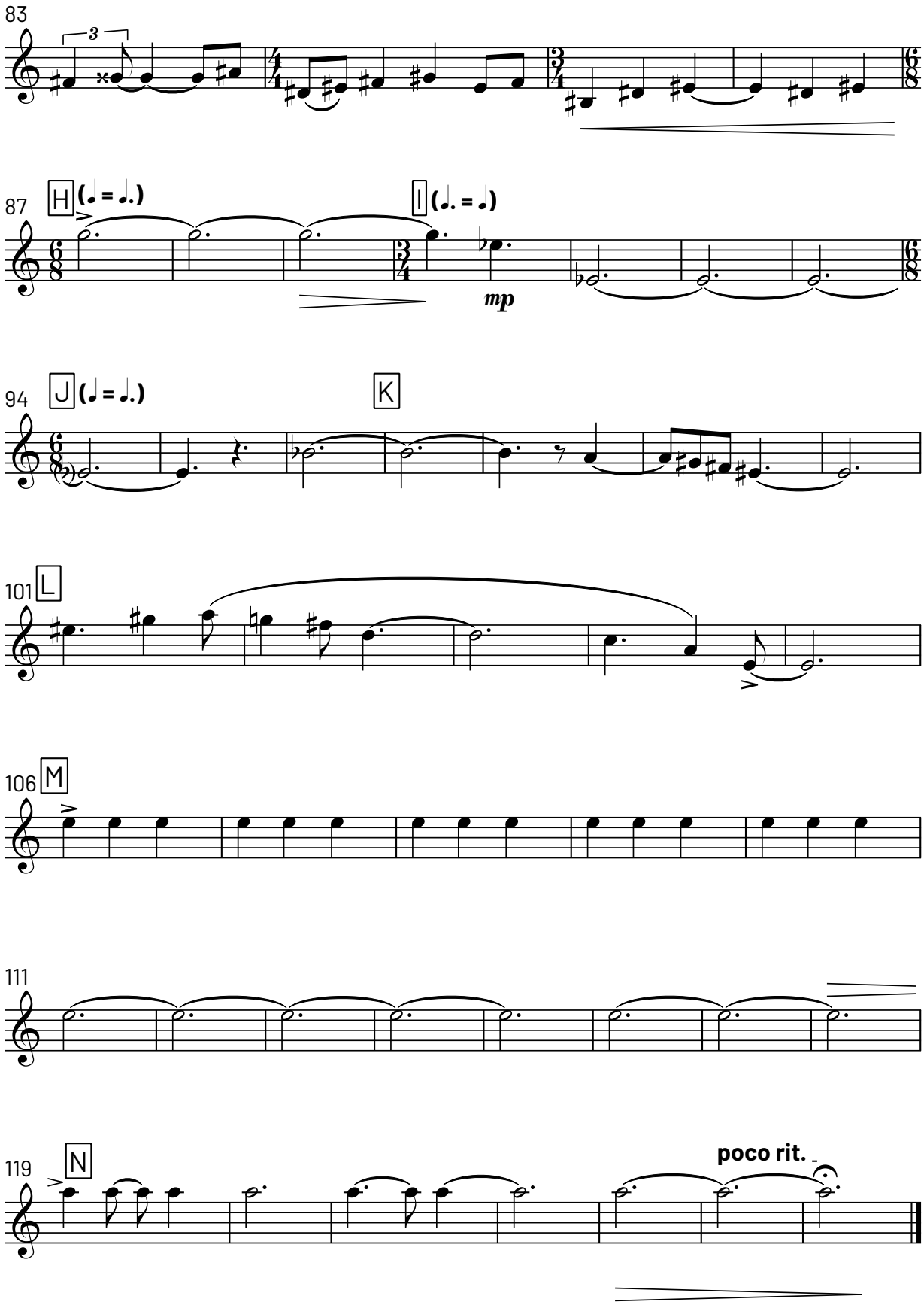
Vespers (Walking in Beauty) — Susan Botti — Bass in E♭



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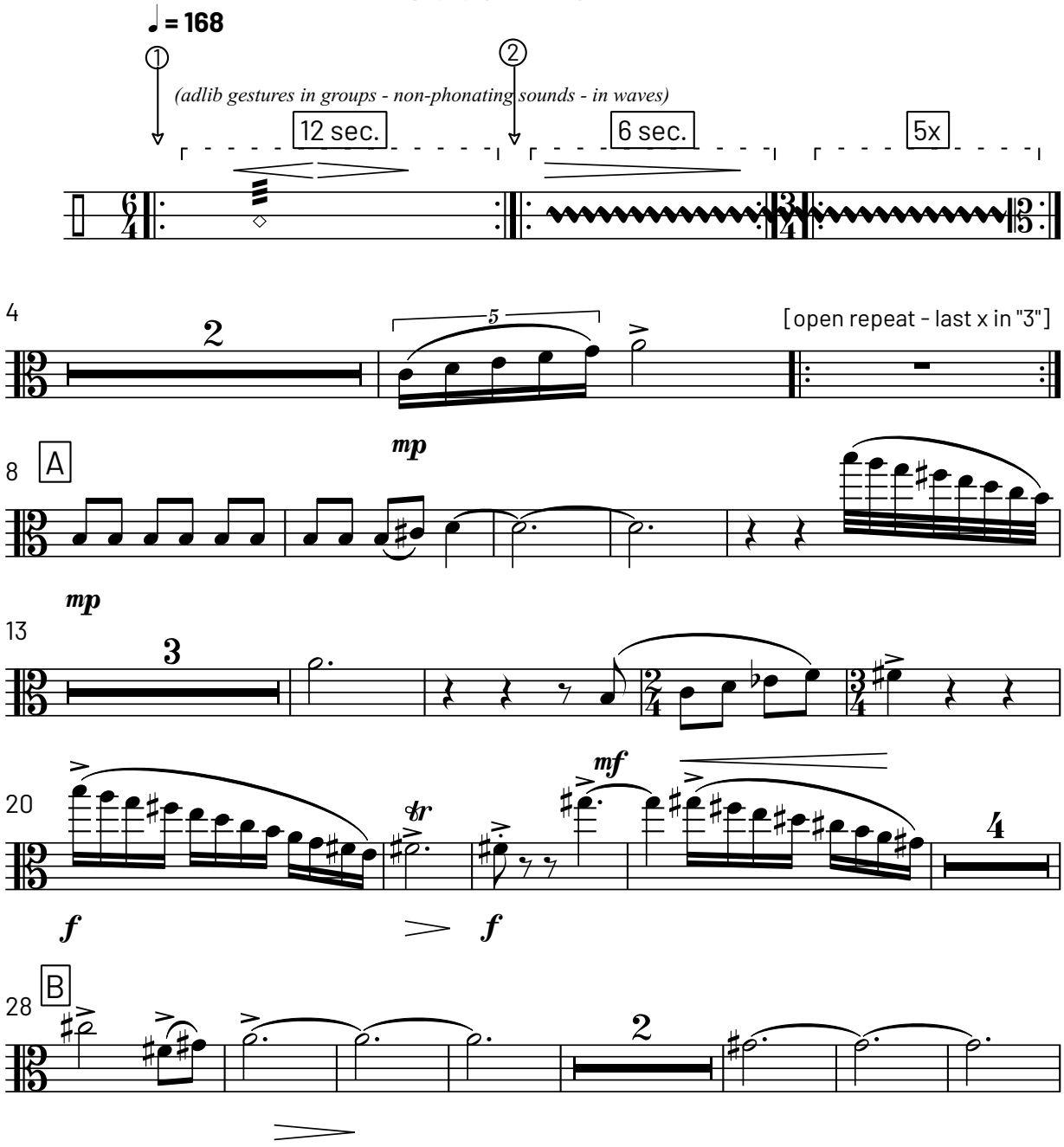
Soprano Viola

Vespers (Walking in Beauty)

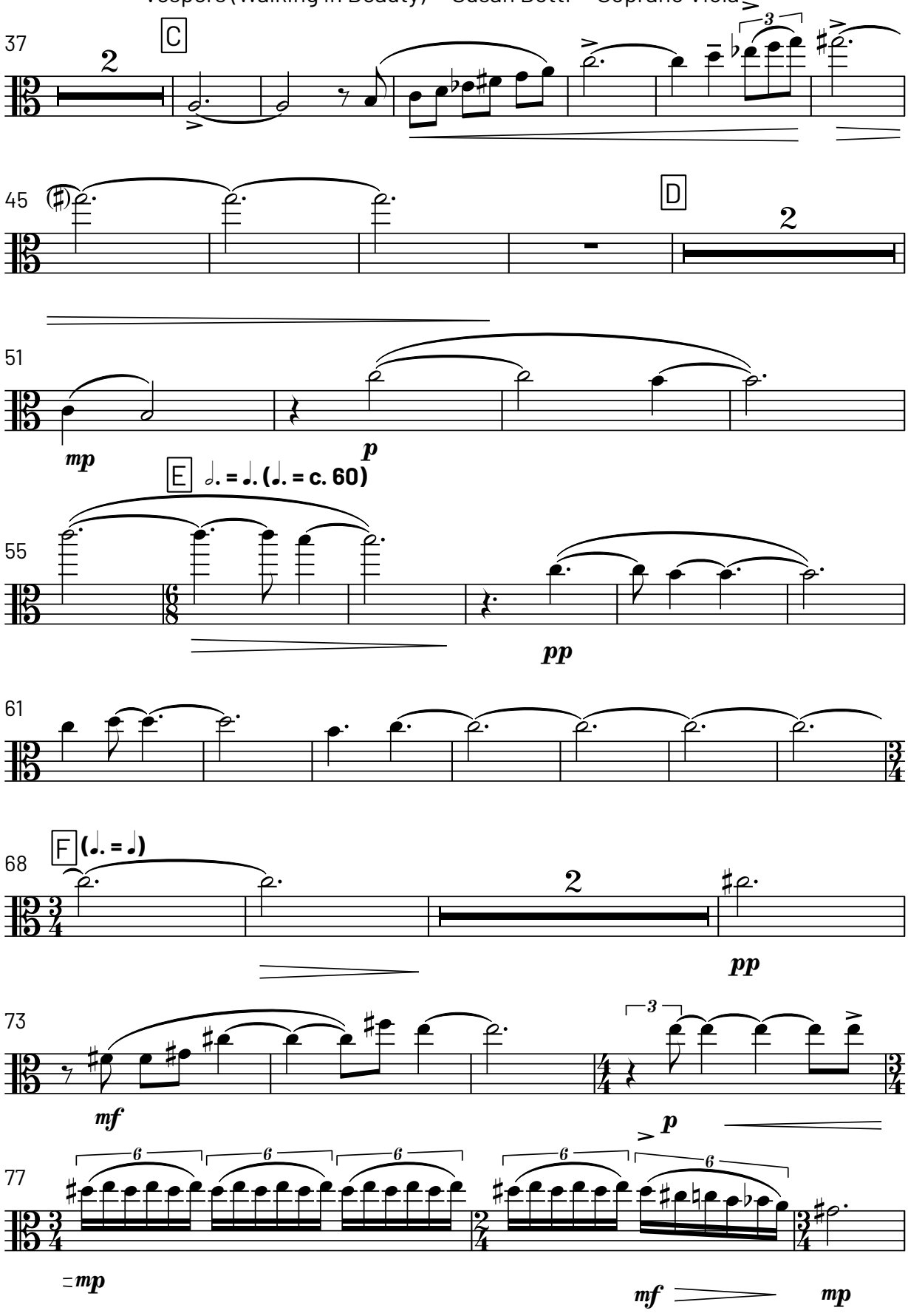
Mvt. 3 Les Distances

Susan Botti



https://doi.org/10.21061/conducting
Click here to go to the score

Vespers (Walking in Beauty) — Susan Botti — Soprano Viola



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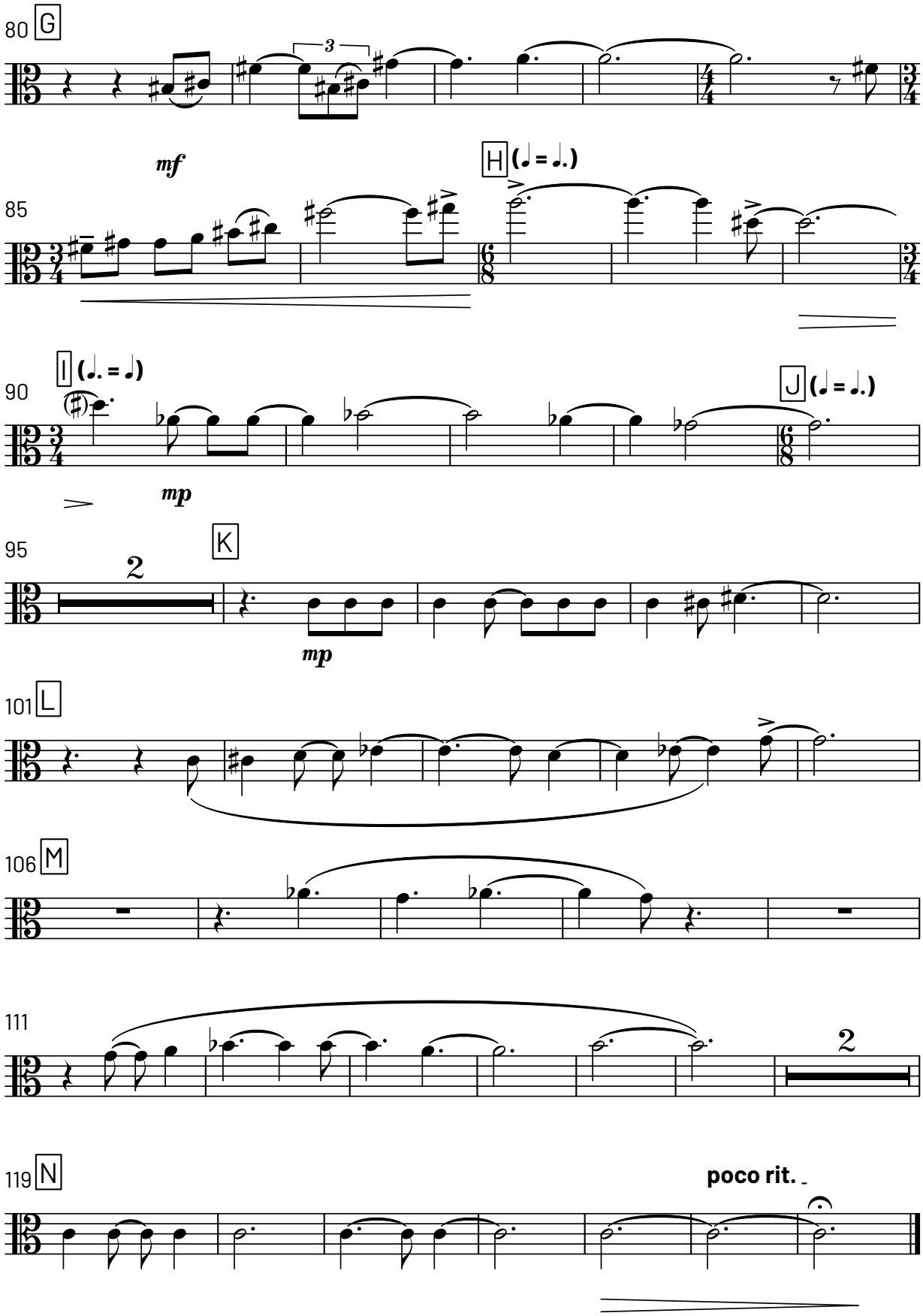
Vespers (Walking in Beauty) — Susan Botti — Soprano Viola



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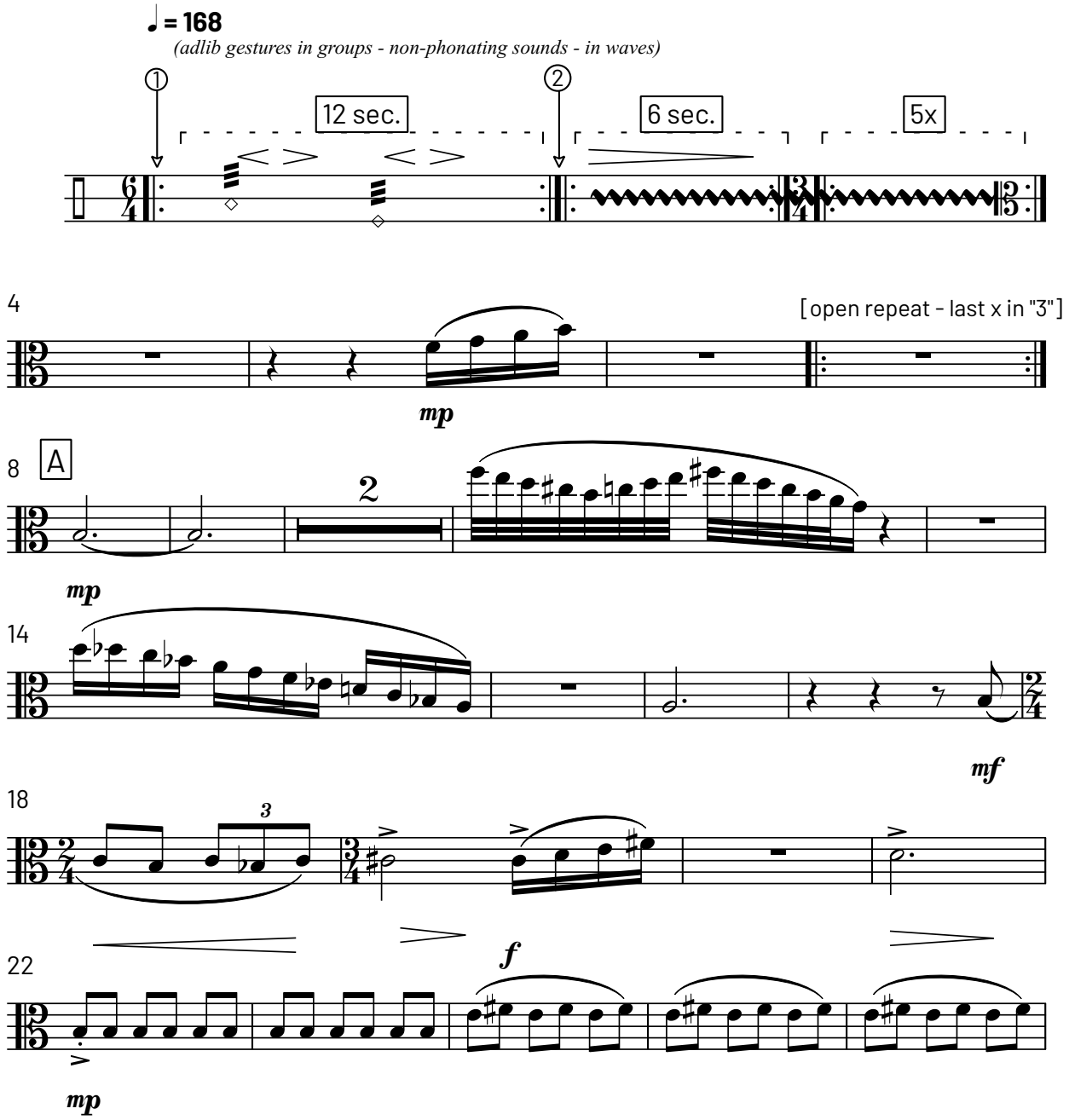
Alto Viola

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti



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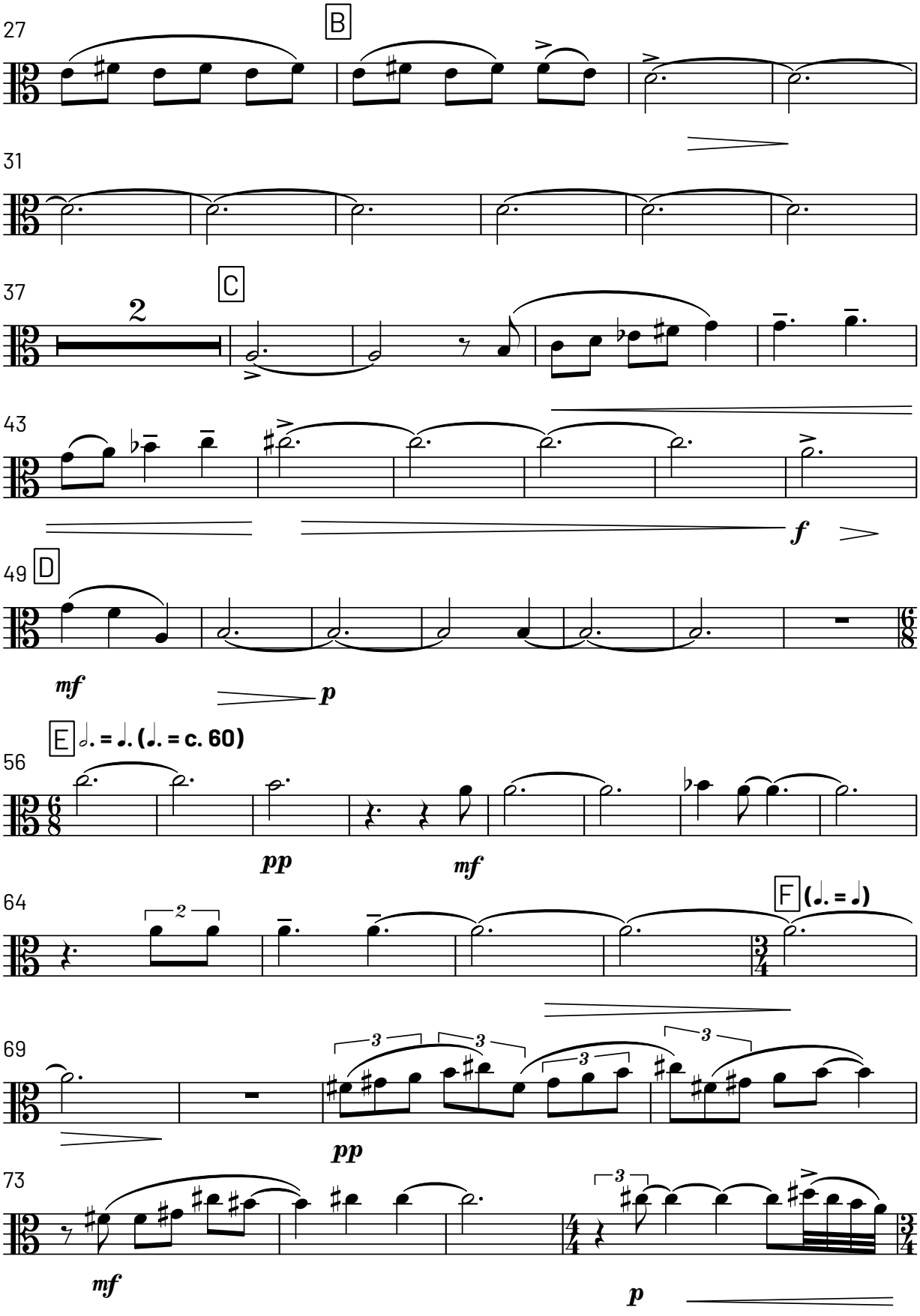
Vespers (Walking in Beauty) — Susan Botti — Alto Viola



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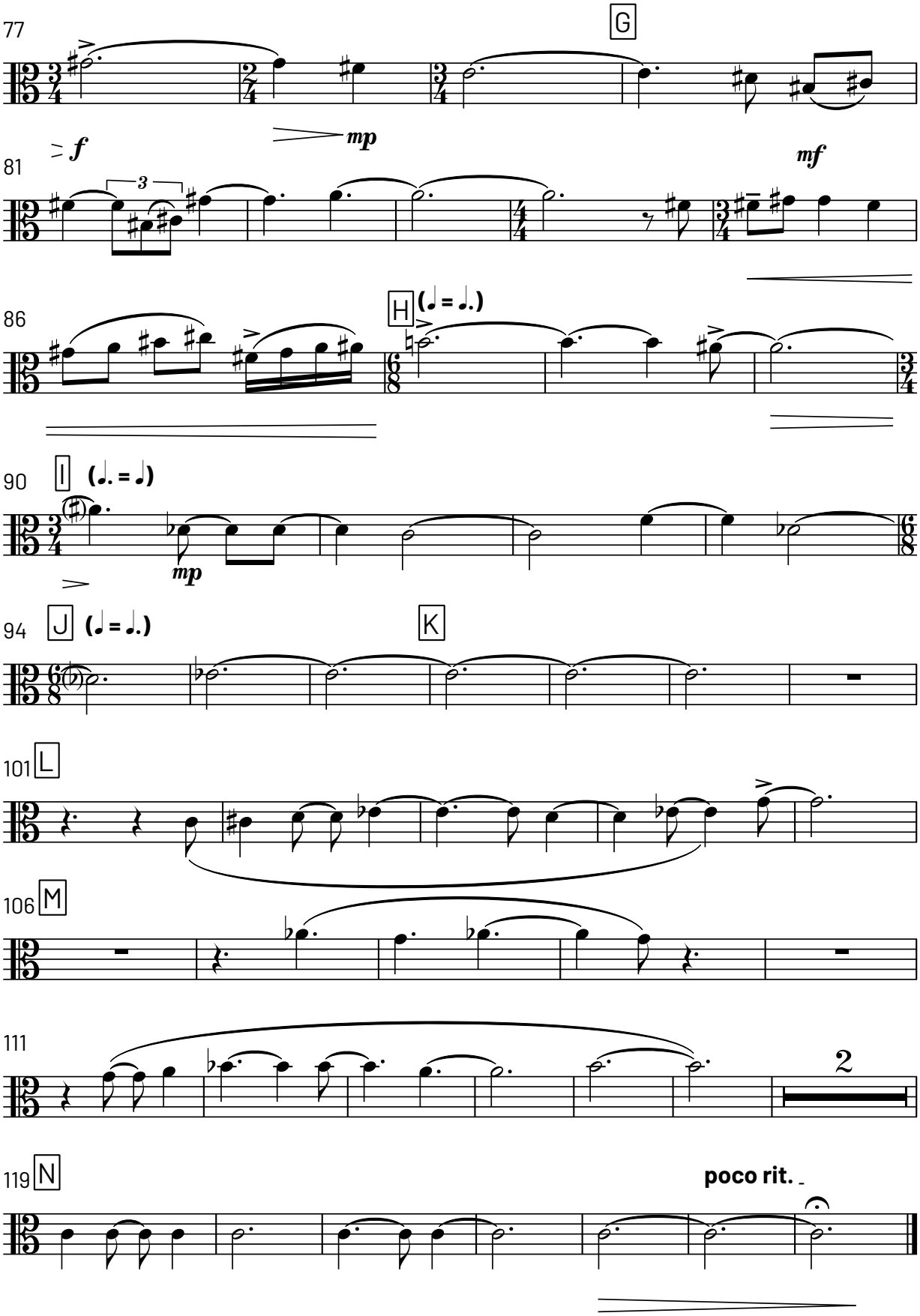
Vespers (Walking in Beauty) — Susan Botti — Alto Viola



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Judy Bozone

Lyrah

Judy Bozone

Lyrah

Judy Bozone's music is eclectic and vivid, like the composer herself. She has enjoyed many opportunities working alongside today's multi-faceted generation of performers, ensembles, and composers in the United States and beyond.

Judy's music actively explores texture, tonality, and space while maintaining a strong perspective. Her music often imaginatively incorporates influences from a wide variety of art forms.

Judy has been identified as having "a voice of her own" and "offering a unique beauty." Her music is "creative and original, sophisticated and interesting." In 2017, she began teaching at Texas A&M University in Commerce, Texas, after spending four years living and working in Bangkok, Thailand, as a lecturer and department chair of the Music Theory and Composition Department at Mahidol University. She currently lives in Dallas, Texas and enjoys teaching composition, form and analysis, orchestration, and music theory.

For more information, visit http://www.judybozonemusic.com.

About This Étude

"Lyrah" – meaning *lyre* – was inspired by the ancient Greek tale of Orpheus. Orpheus's father, Apollo, gave him a four-stringed lyre made from a turtle shell. Soon, Orpheus became known for his ability to sway ferocious beasts or to excite and entice the wind. It was said that "nothing could resist Orpheus's beautiful melodies, neither enemies nor beasts."

One day, Orpheus's wife, Eurydice, died. In his determination to be with her, he traveled to the Underworld and, using his lyre, sang his song to Hades to compel his mercy. It worked, and Hades allowed Eurydice to return to the land of the living. However, Orpheus would have to lead her along a treacherous path without ever looking back until they both crossed the border out of the Underworld.

"Lyrah" is an appreciation of Orpheus's instrument. I imagine an old, familiar sound – almost moving in slow motion.

Length: 1:15

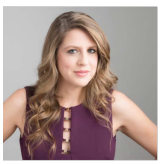
Commissioned Parameters:

Meter: Changing (simple)
Tempo: Fast
Style: Lyrical
Pedagogical Element: Fermatas

Additional Pedagogical Opportunities:

- Chorale
- Cues/soloists
- Gesture of syncopation
- Melding
- Shifting beat emphasis

Click here to ***go to the composer's website***



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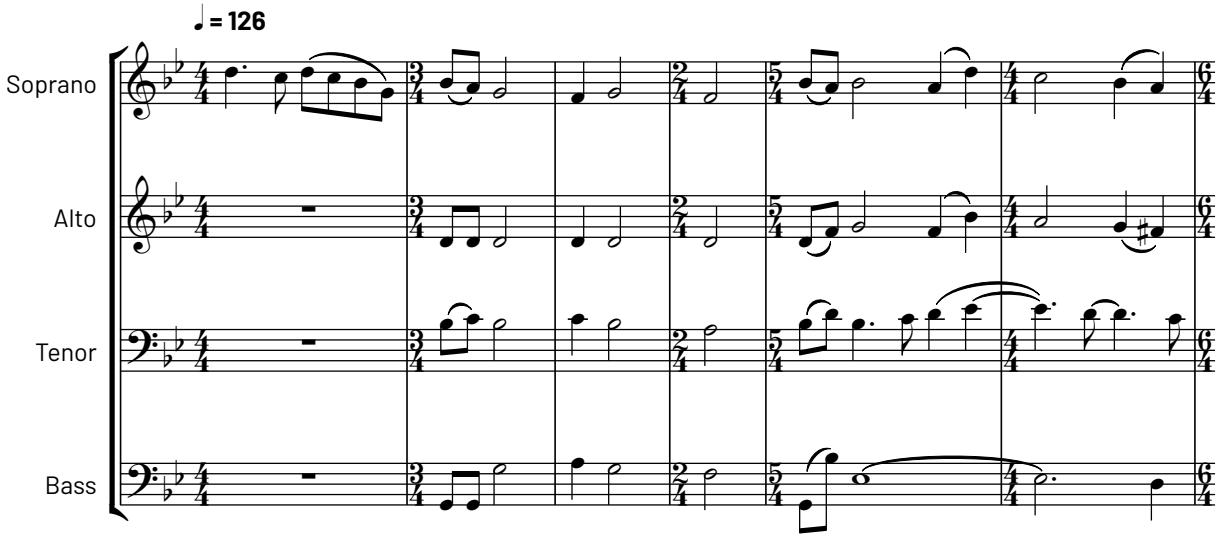
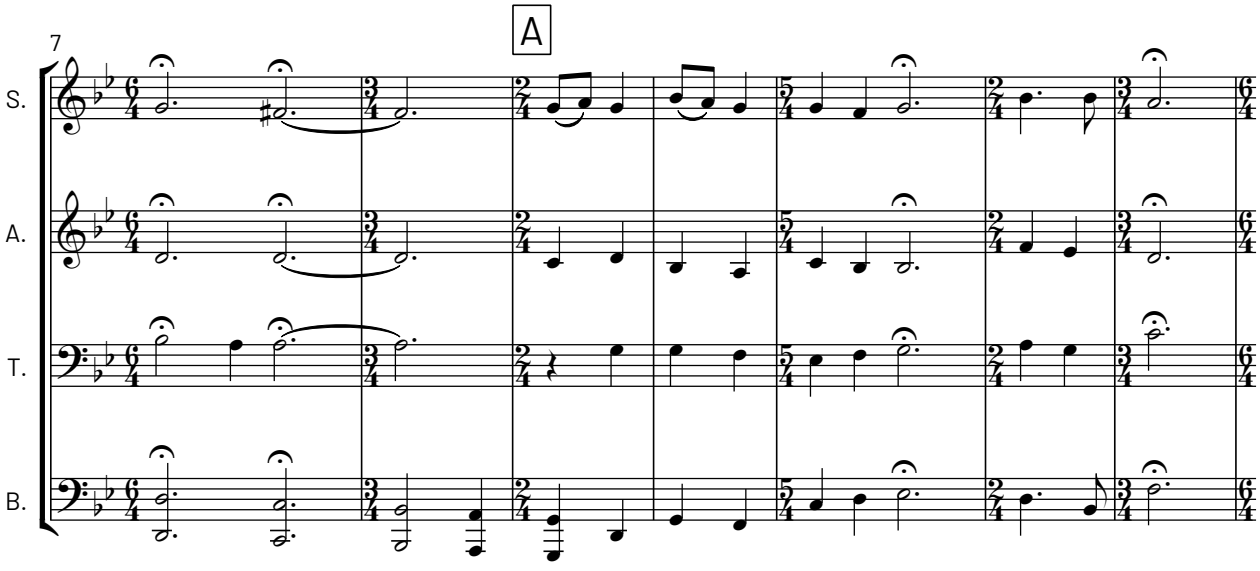
Lyrah

Judy Bozone





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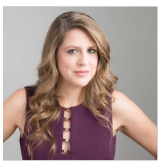

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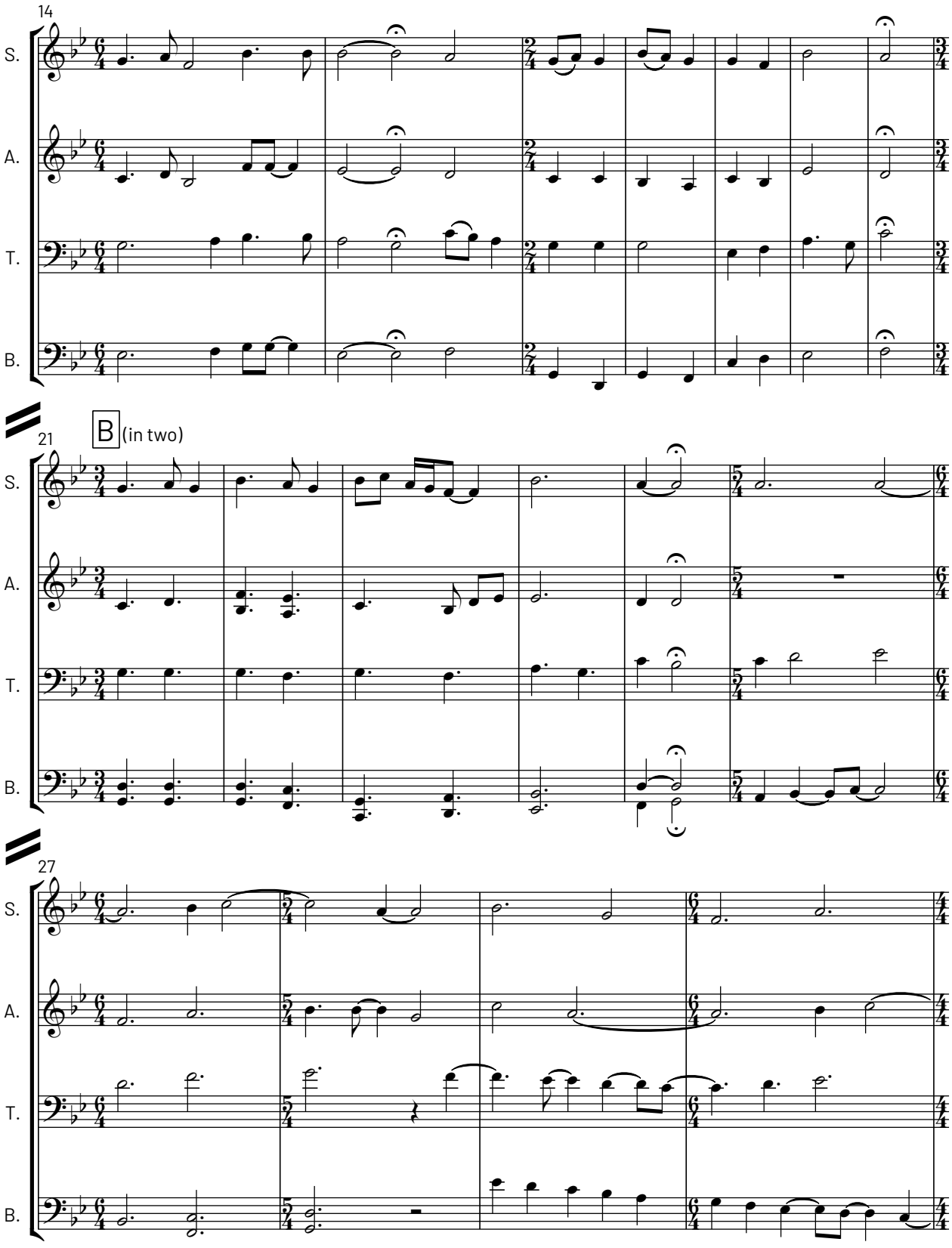
Lyrah — Judy Bozone — Full Score



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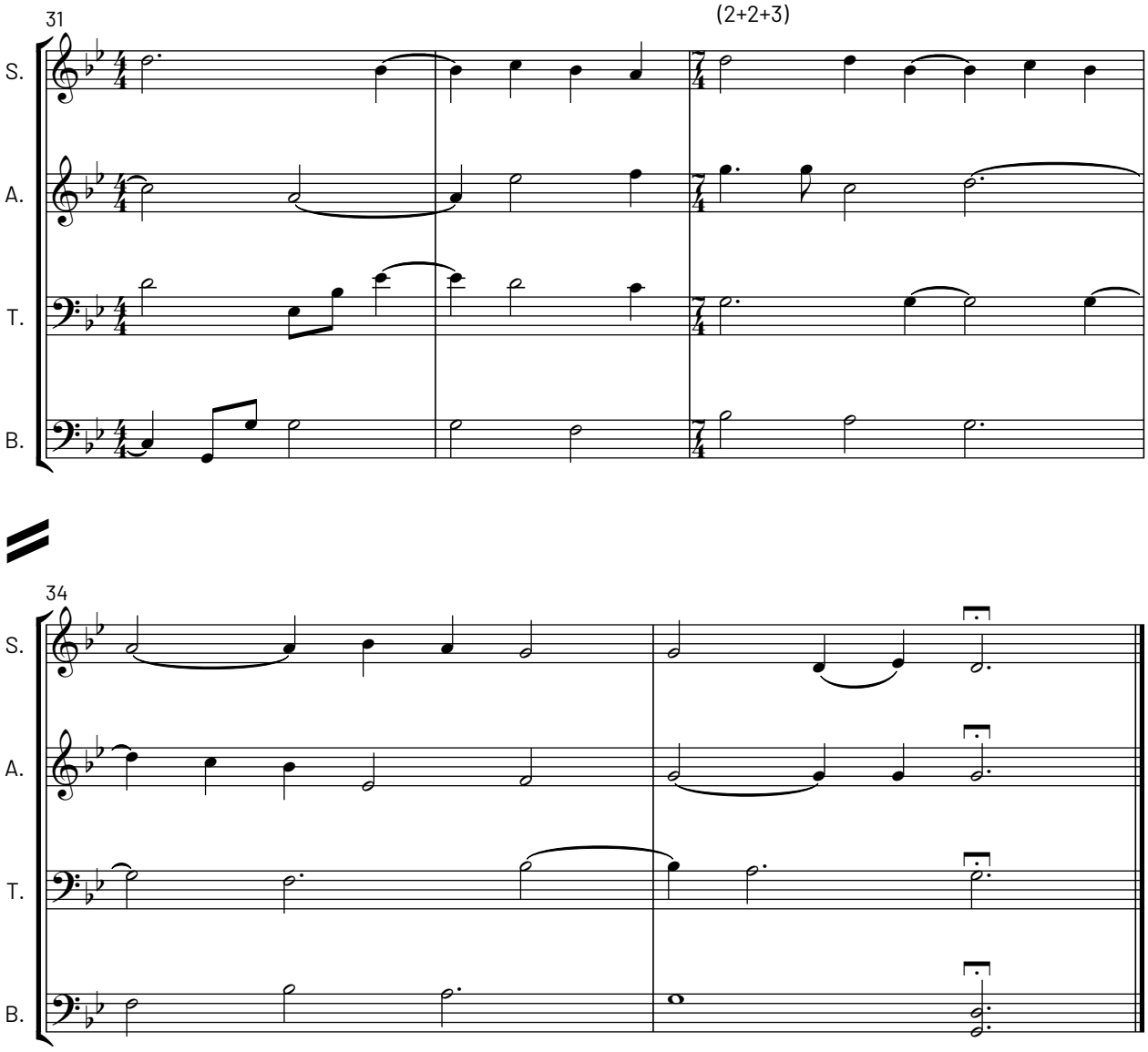
Lyrah — Judy Bozone — Full Score



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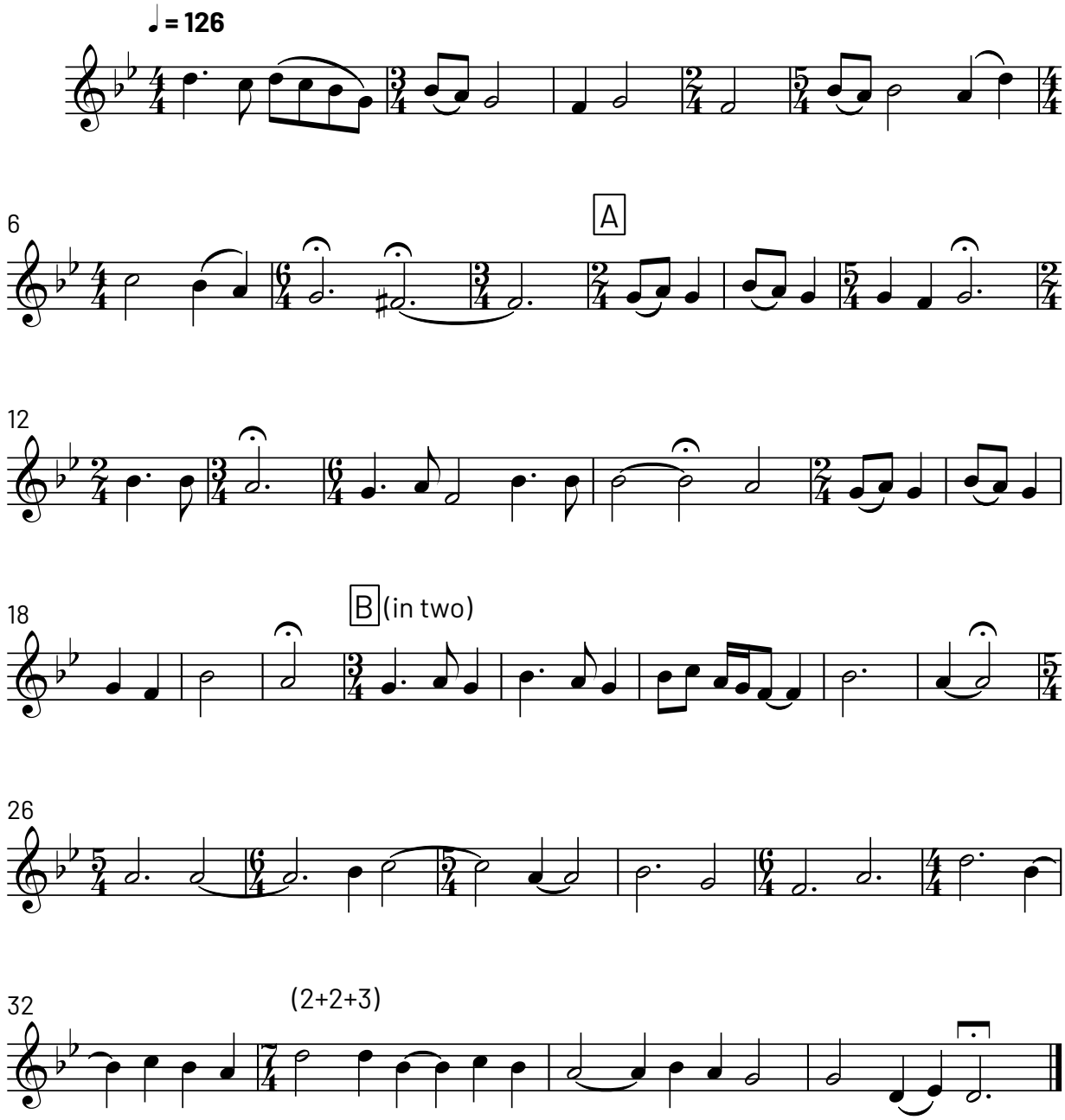
Soprano in C

Lyrah

Judy Bozone



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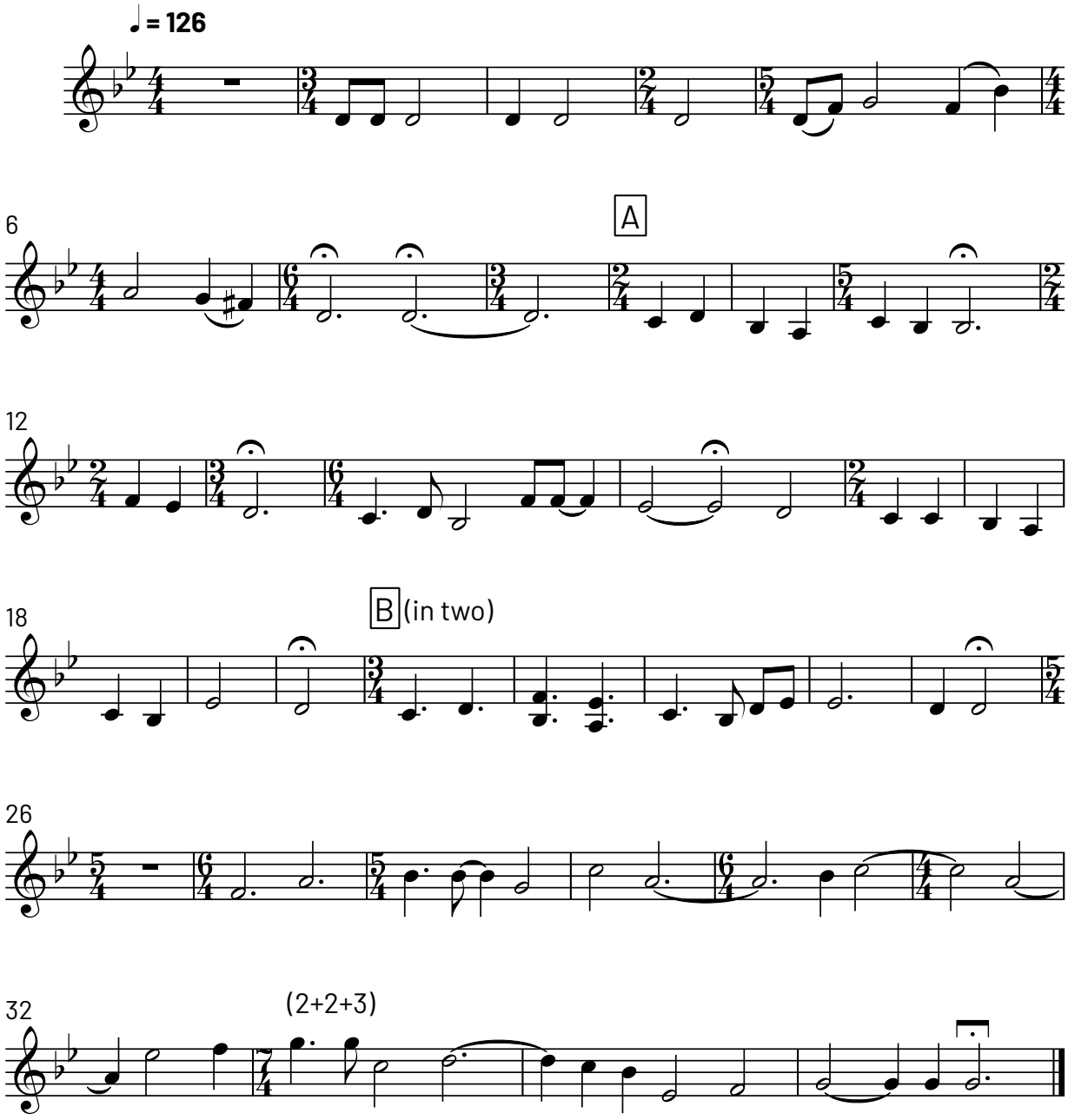
Alto in C

Lyrah

Judy Bozone



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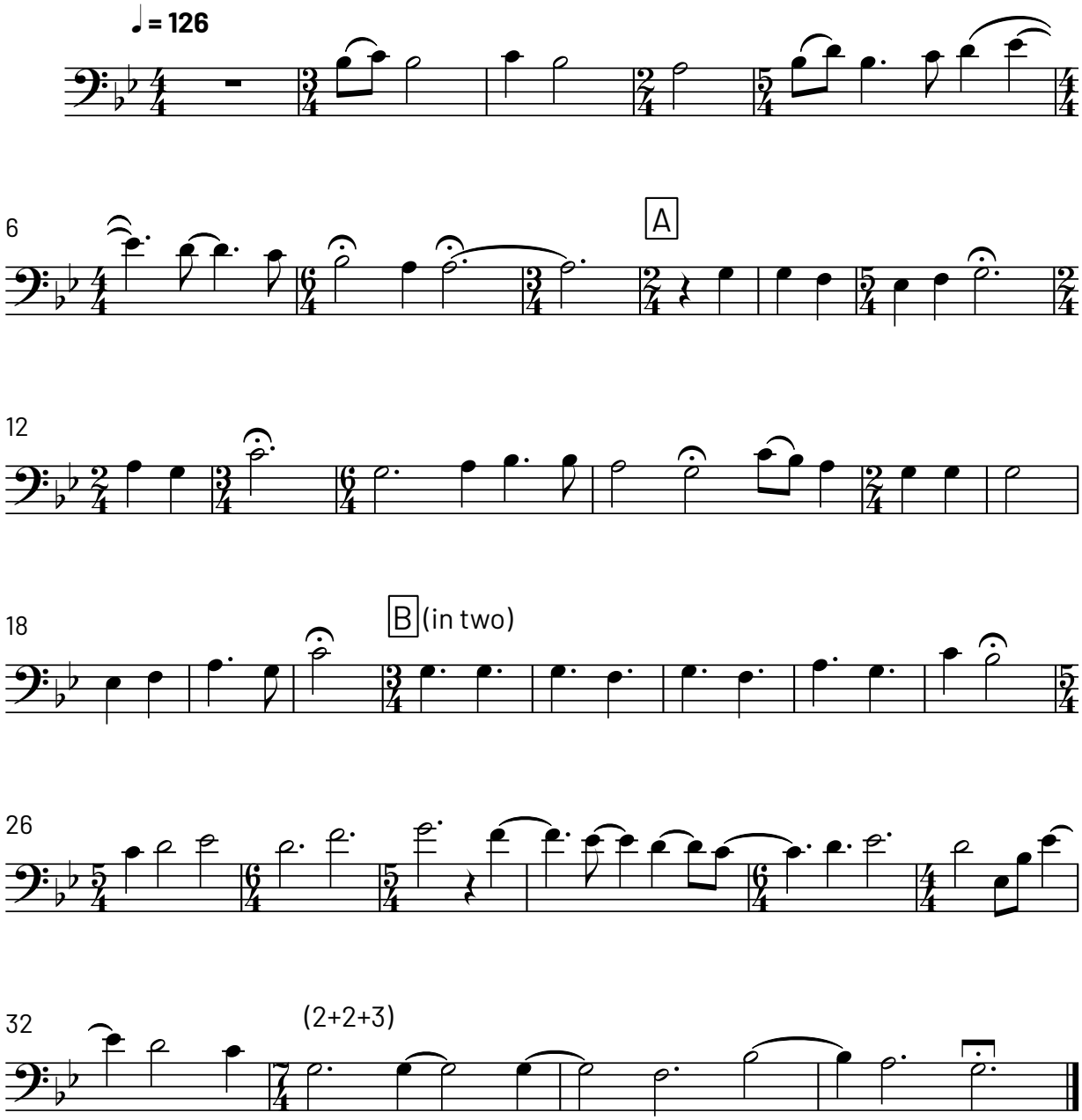
Tenor in C

Lyrah

Judy Bozone



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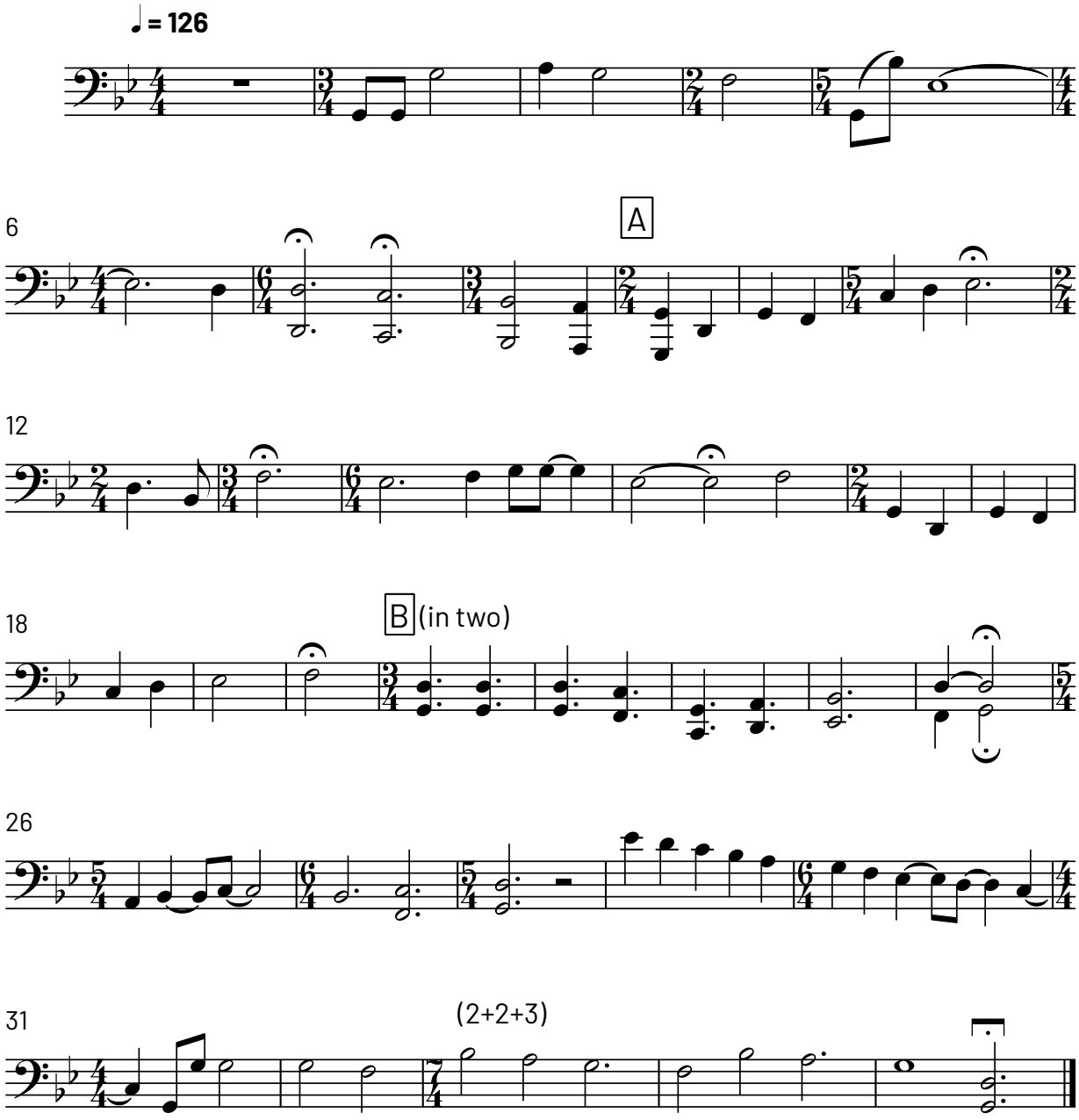
Bass in C

Lyrah

Judy Bozone



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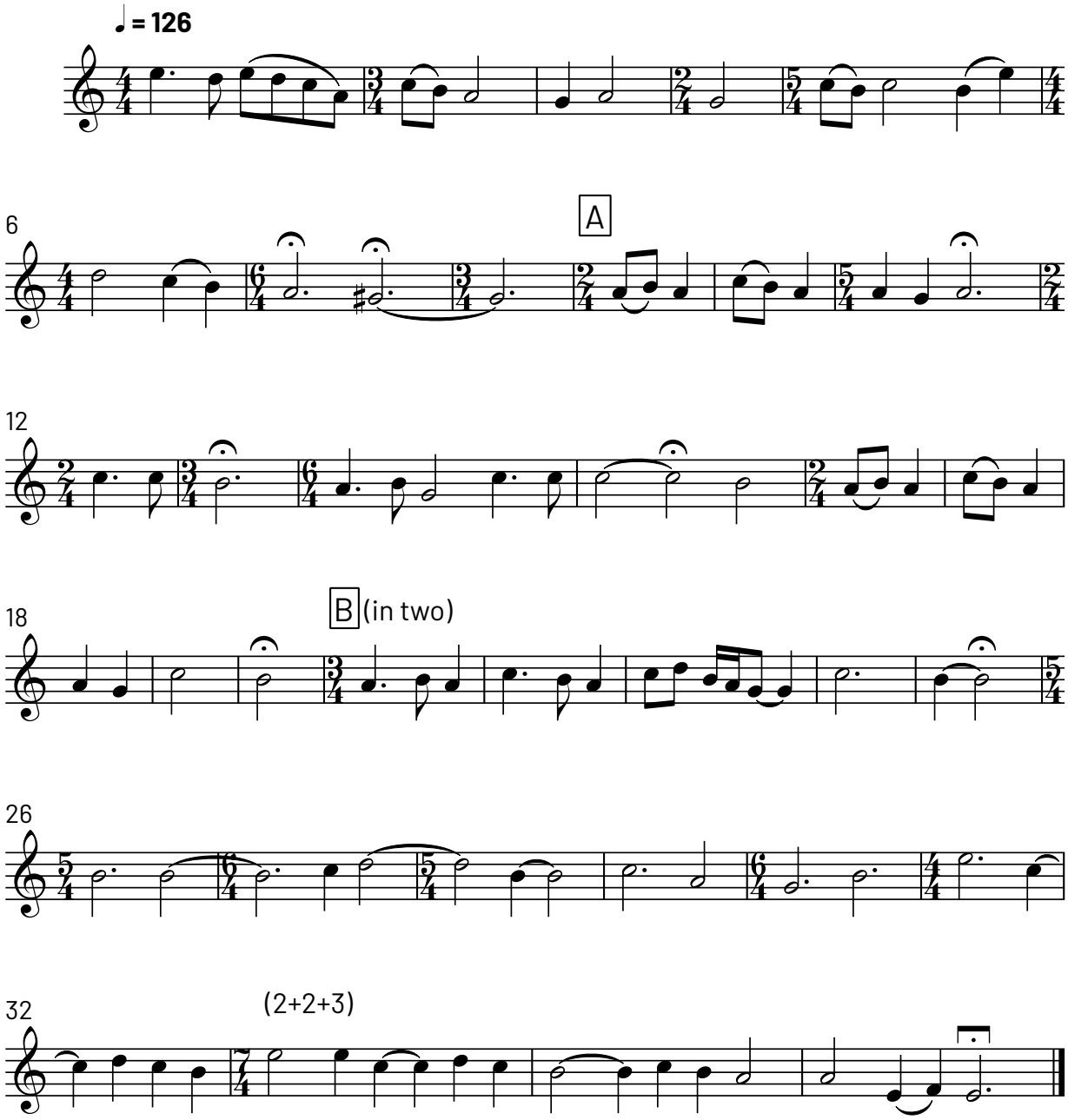
Soprano in B♭

Lyrah

Judy Bozone



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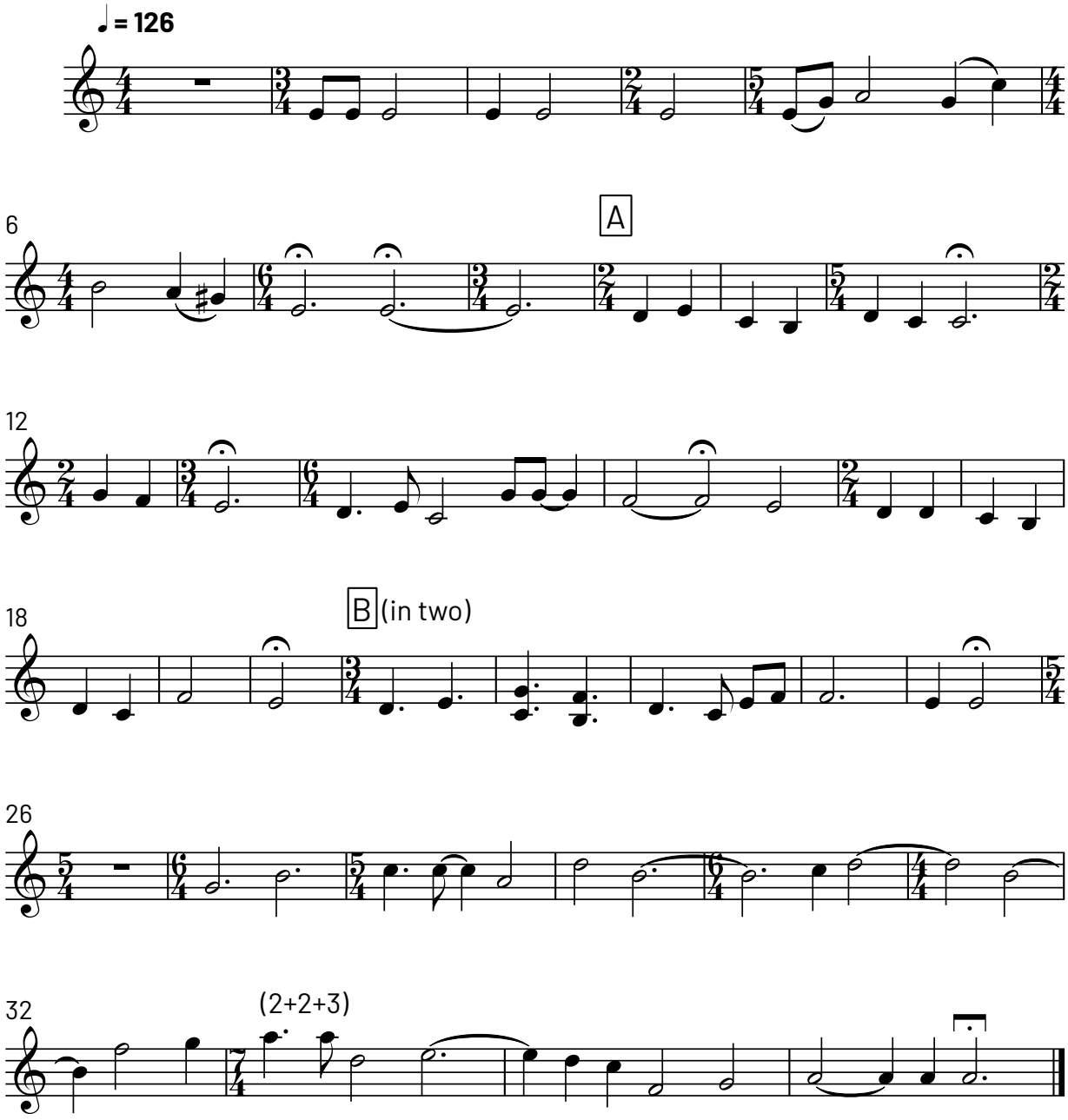
Alto in B♭

Lyrah

Judy Bozone



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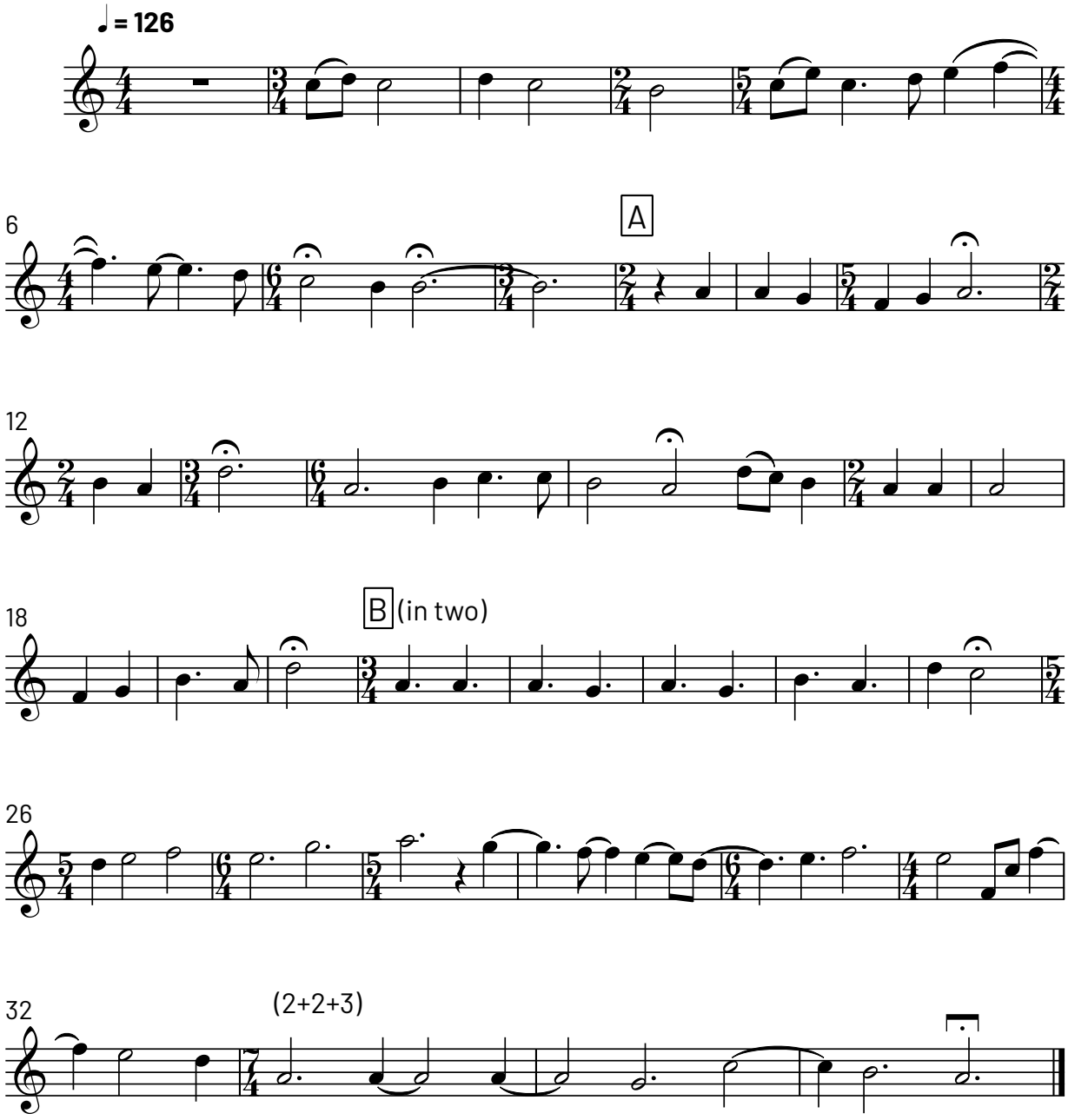
Tenor in B♭

Lyrah

Judy Bozone



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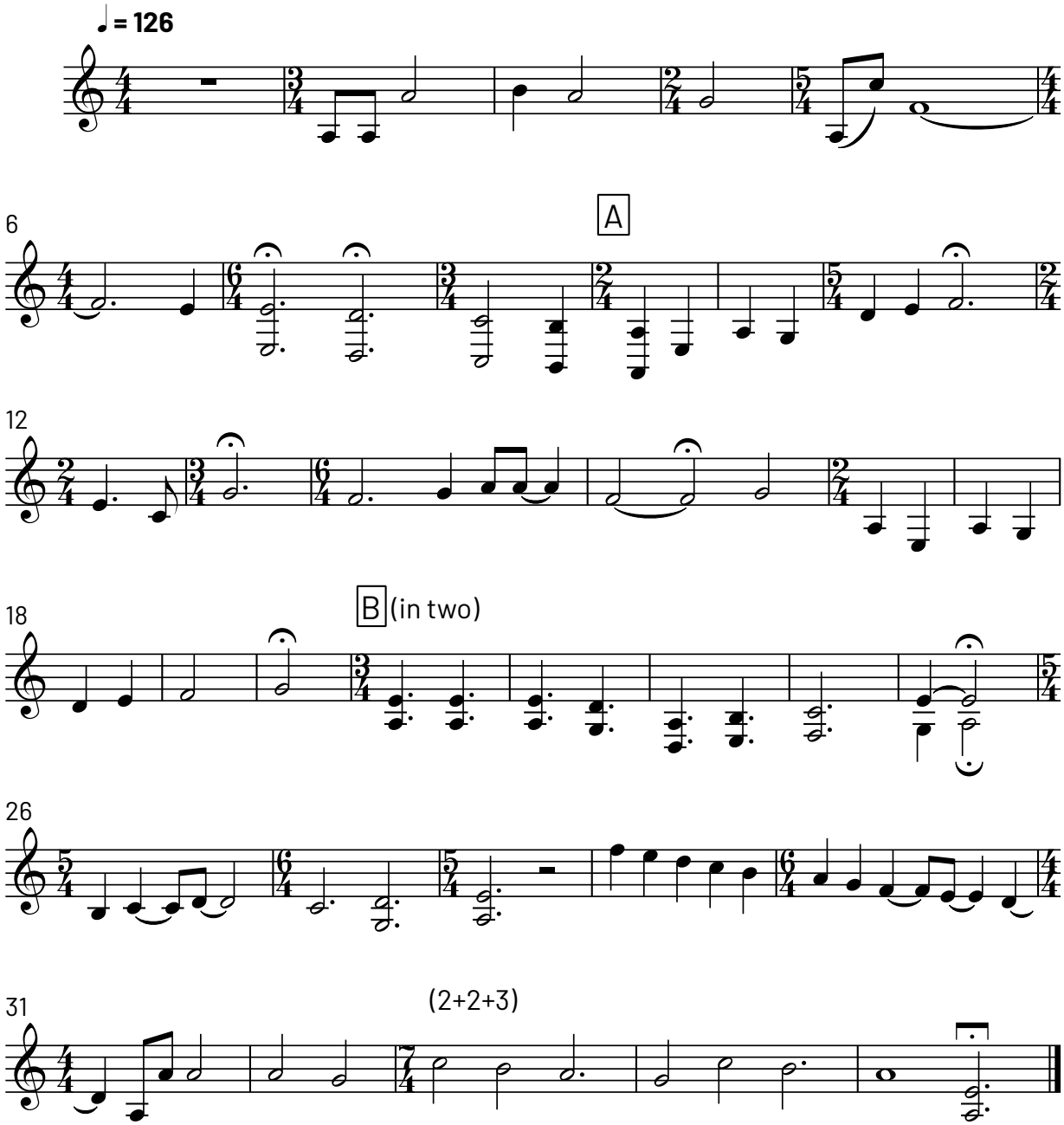
Bass in B♭

Lyrah

Judy Bozone



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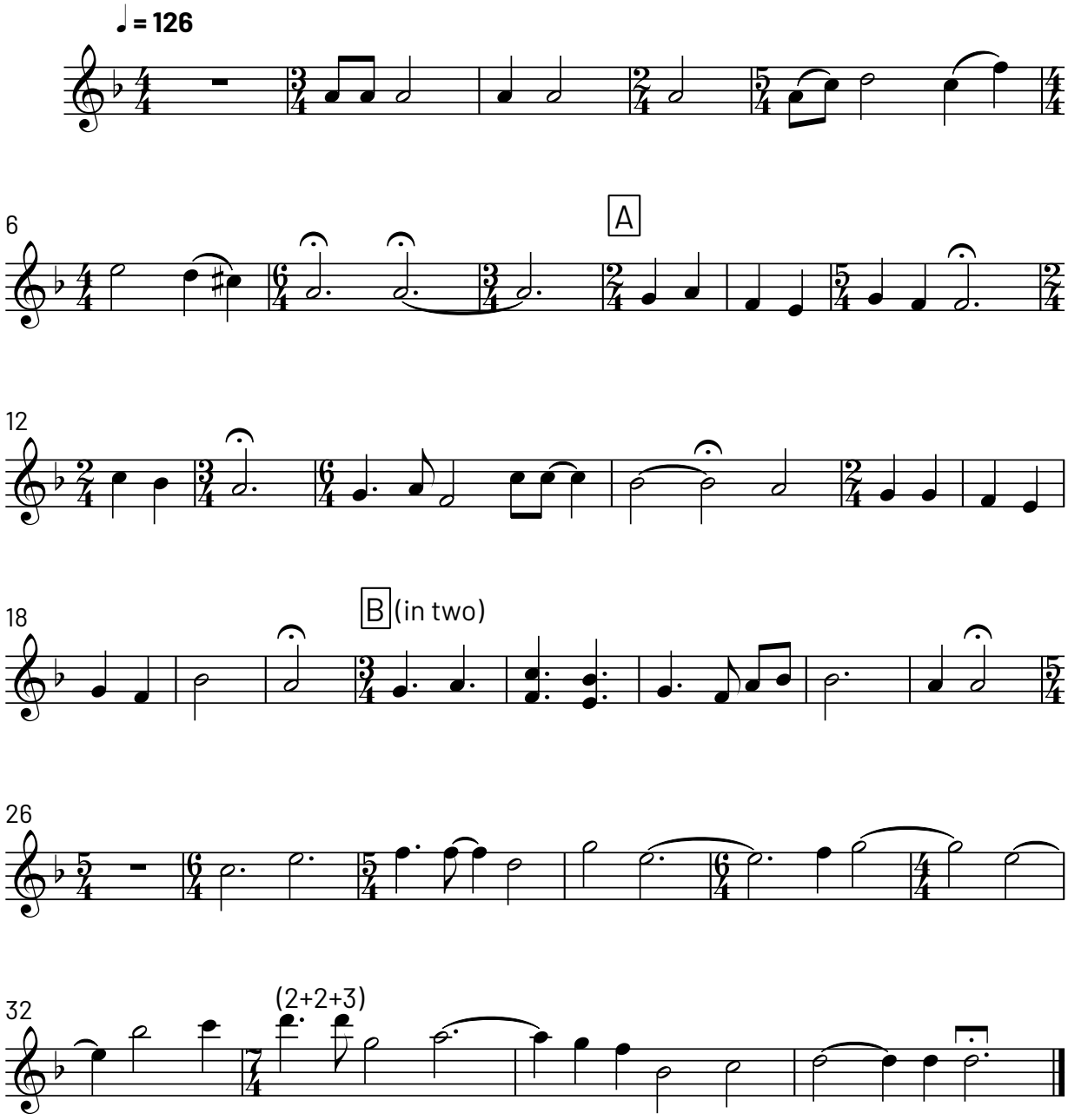
Alto in F

Lyrah

Judy Bozone



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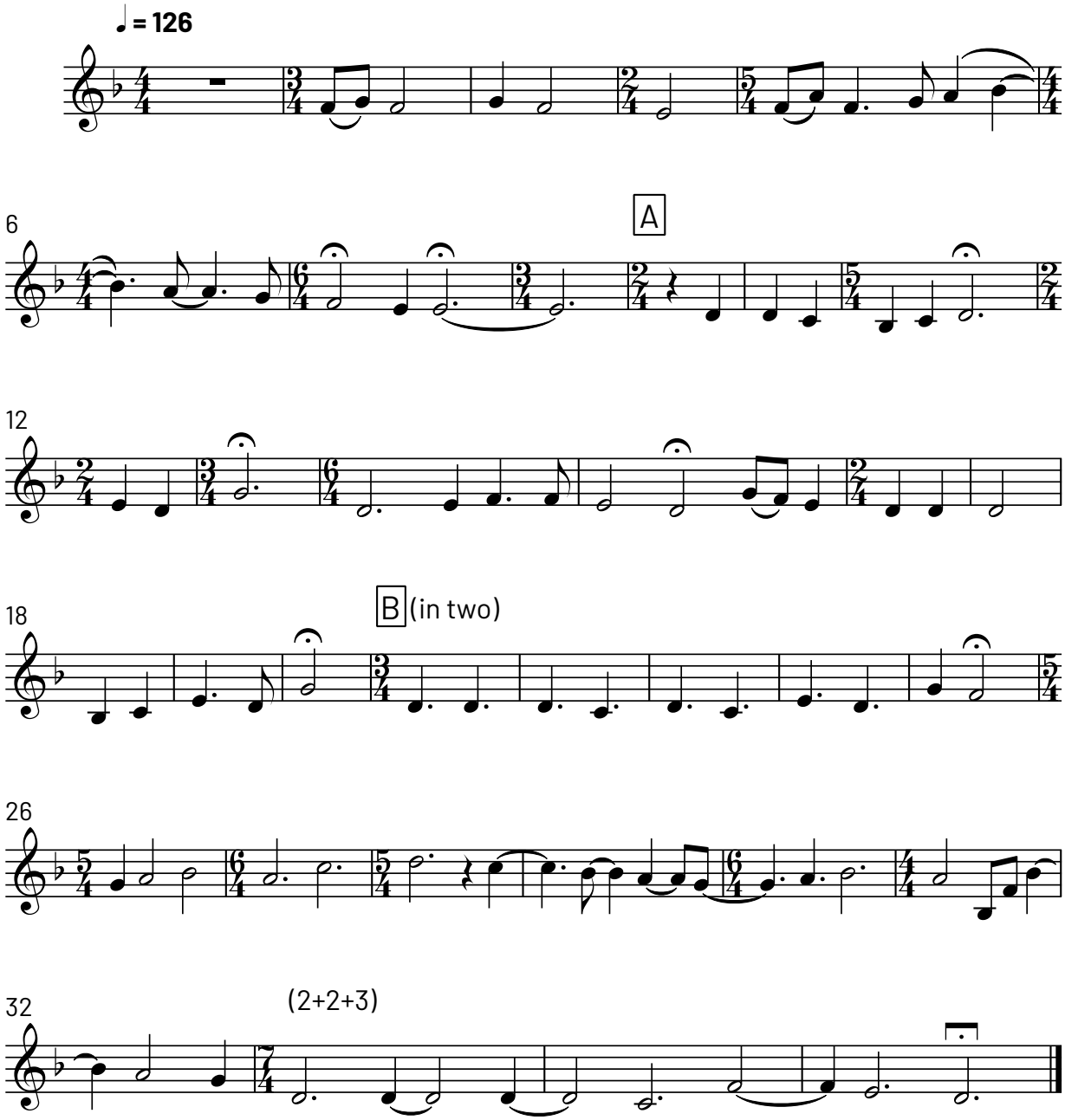
Tenor in F

Lyrah

Judy Bozone



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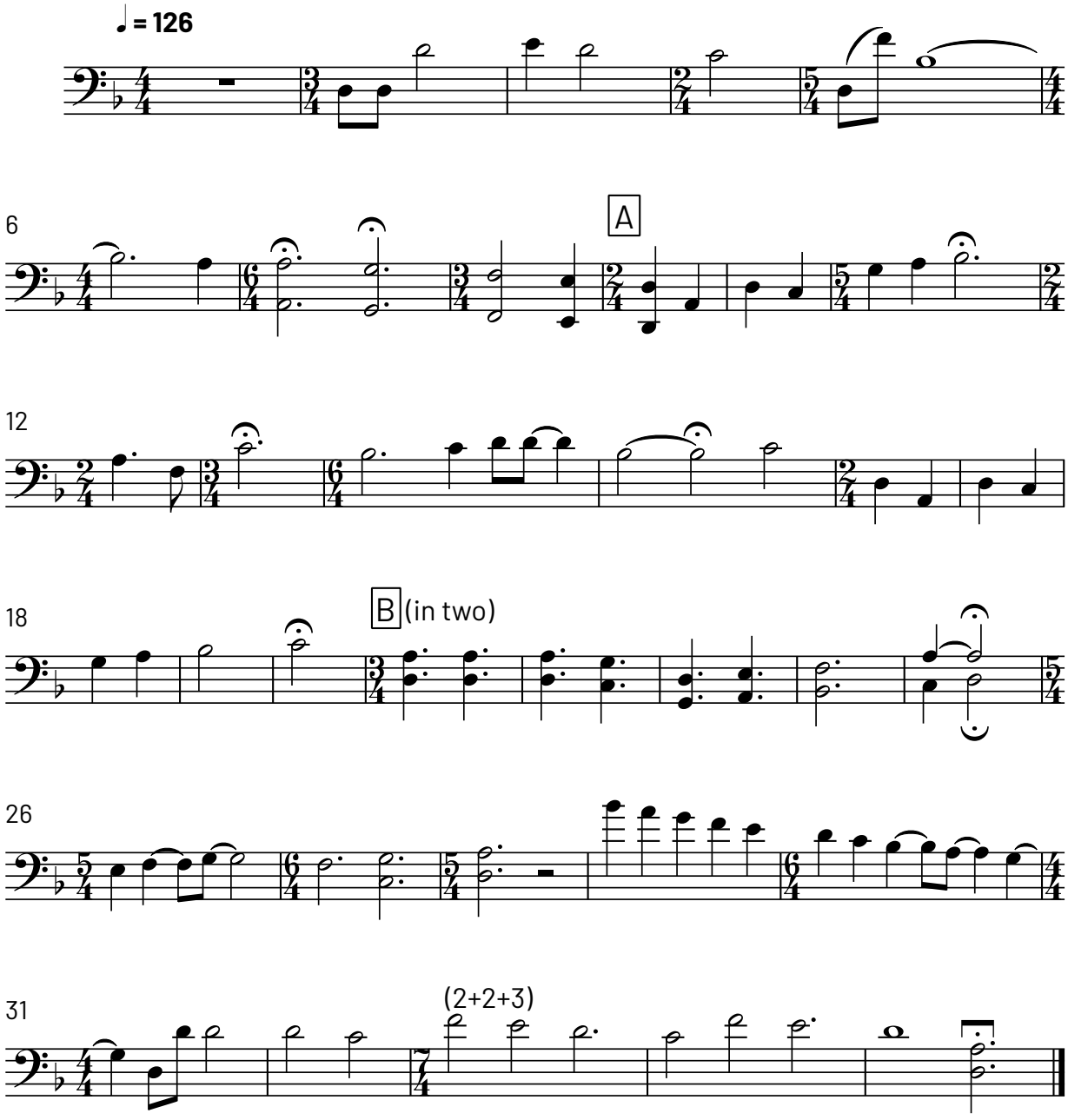
Bass in F

Lyrah

Judy Bozone



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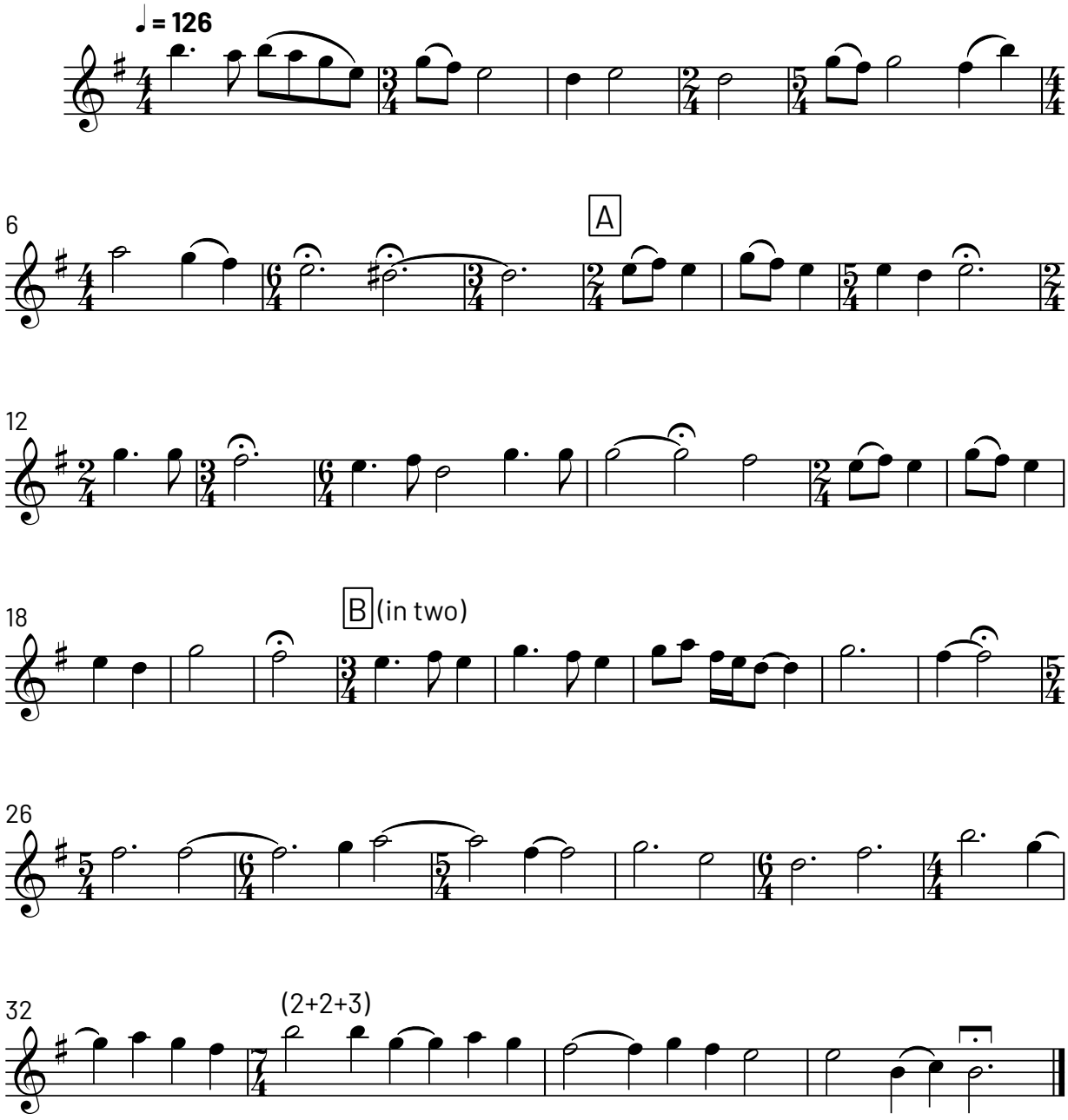
Soprano in E♭

Lyrah

Judy Bozone



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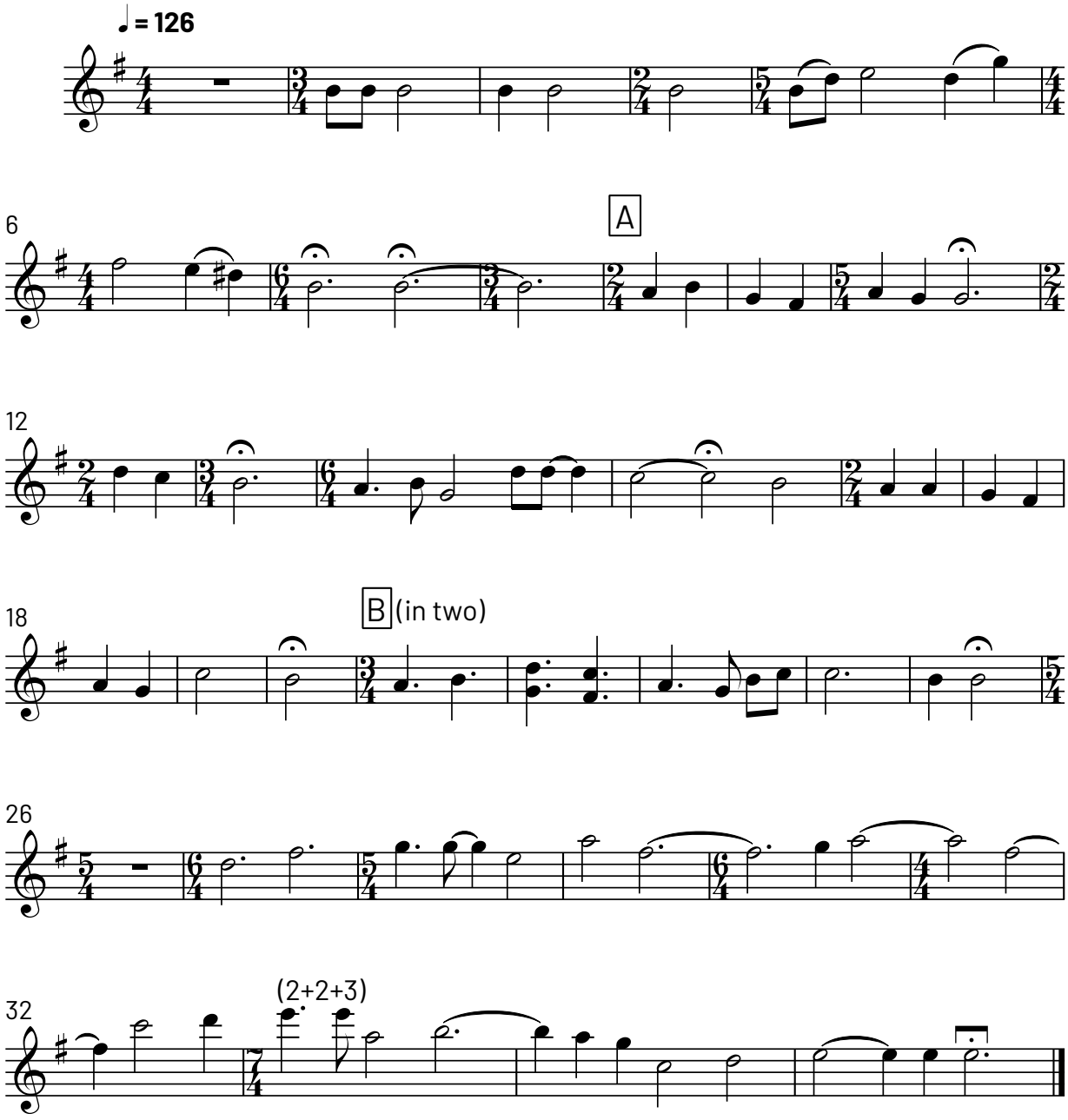
Alto in E♭

Lyrah

Judy Bozone



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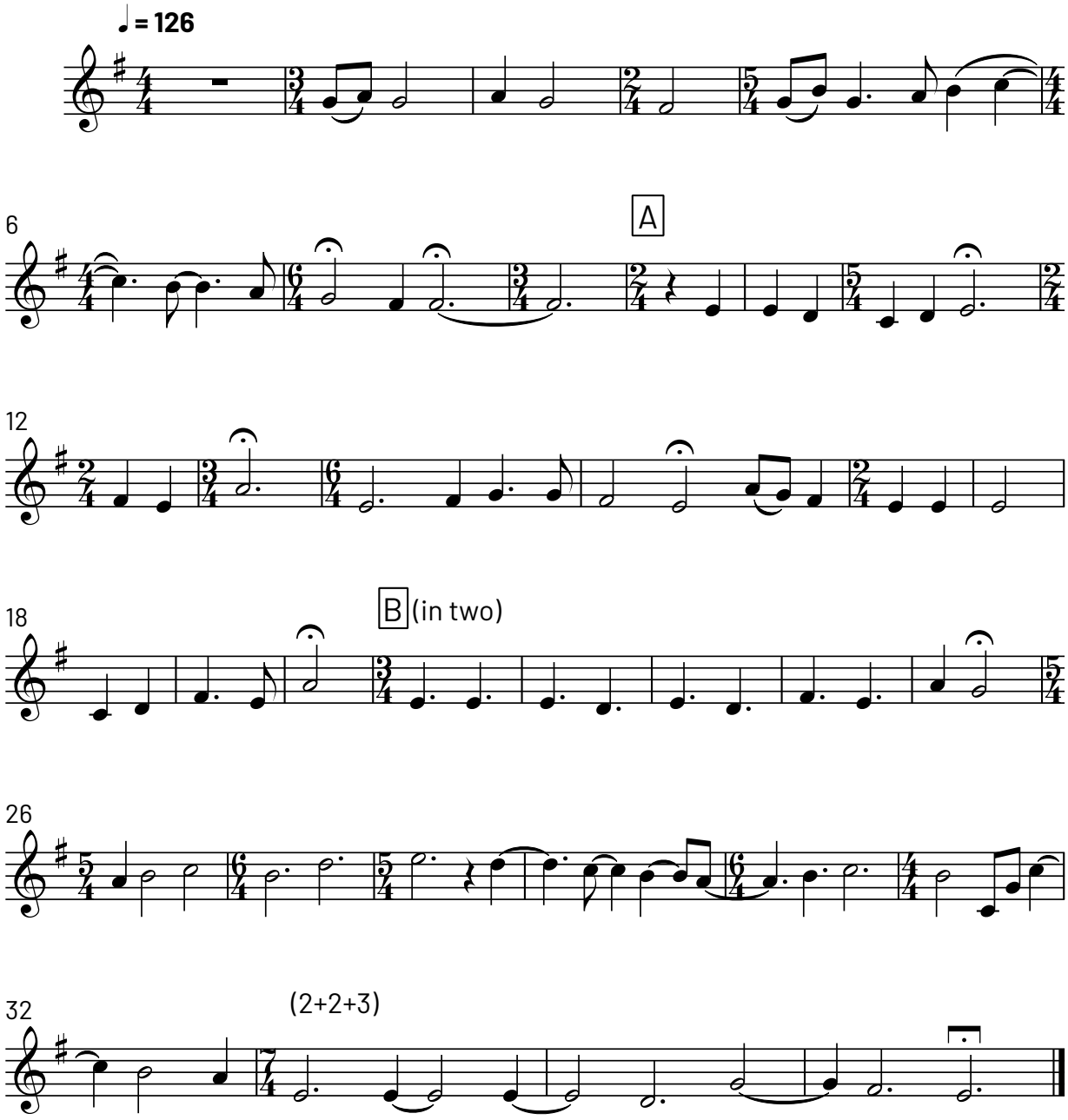
Tenor in E♭

Lyrah

Judy Bozone



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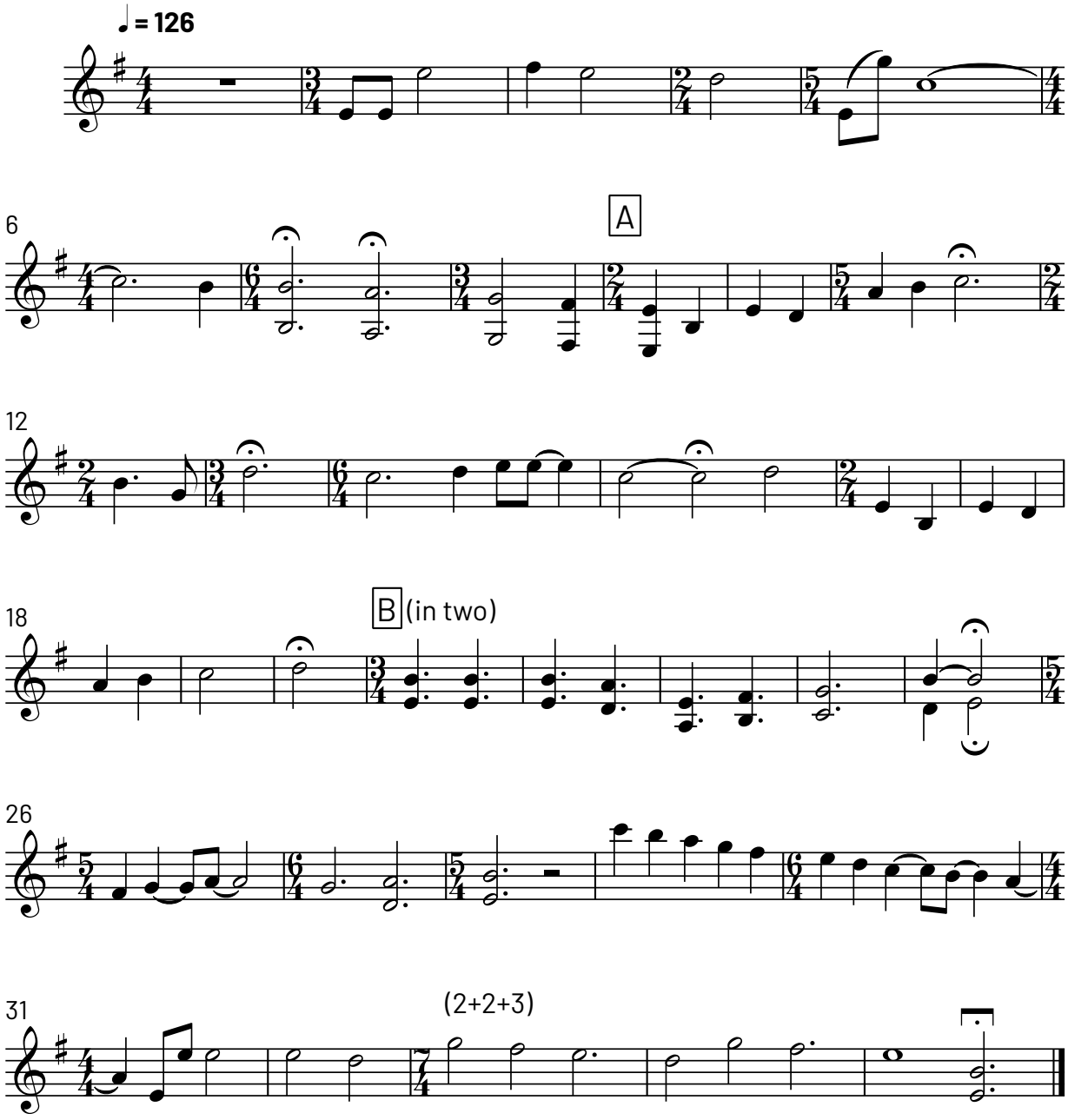
Bass in E♭

Lyrah

Judy Bozone



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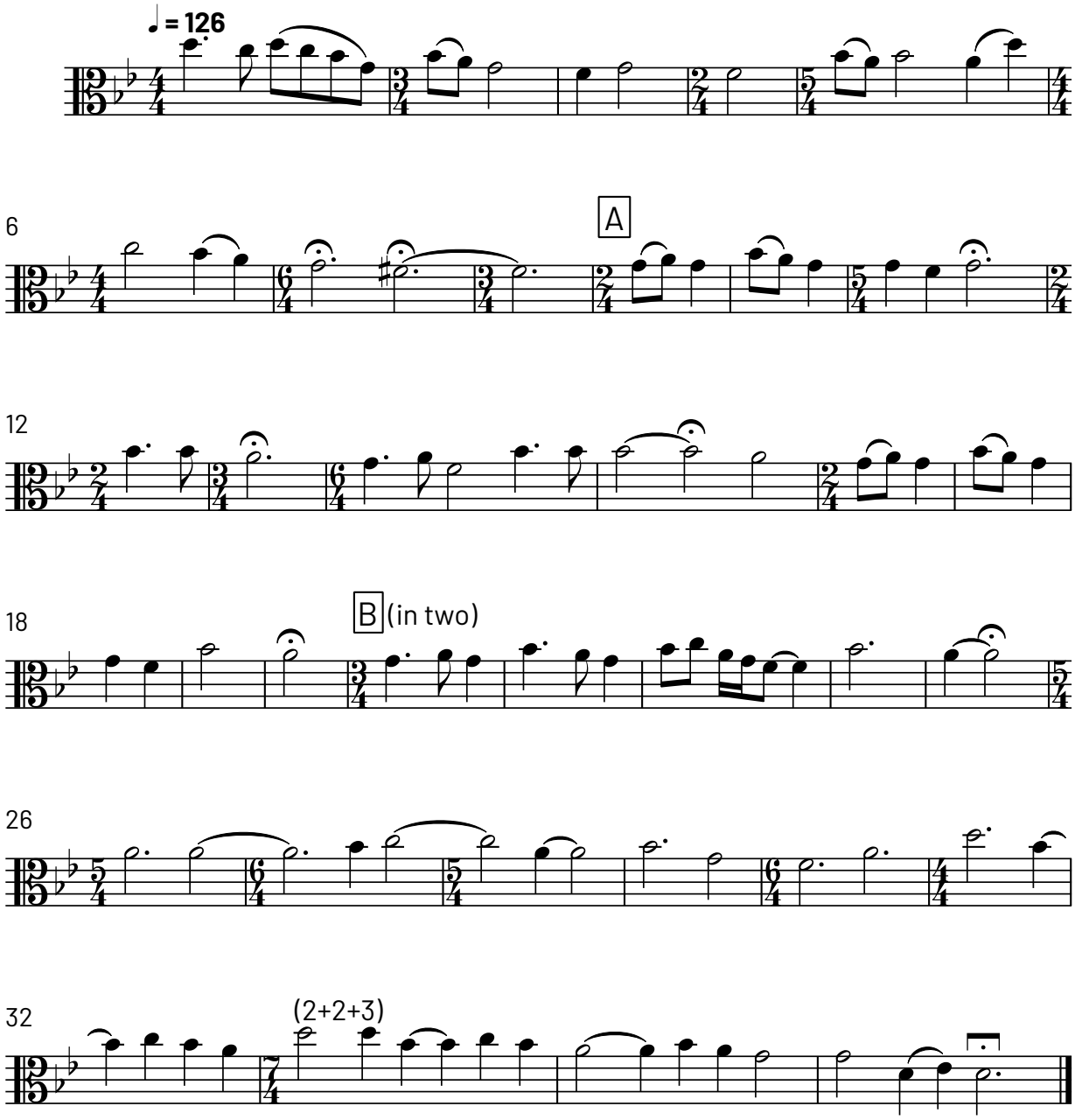
Soprano Viola

Lyrah

Judy Bozone



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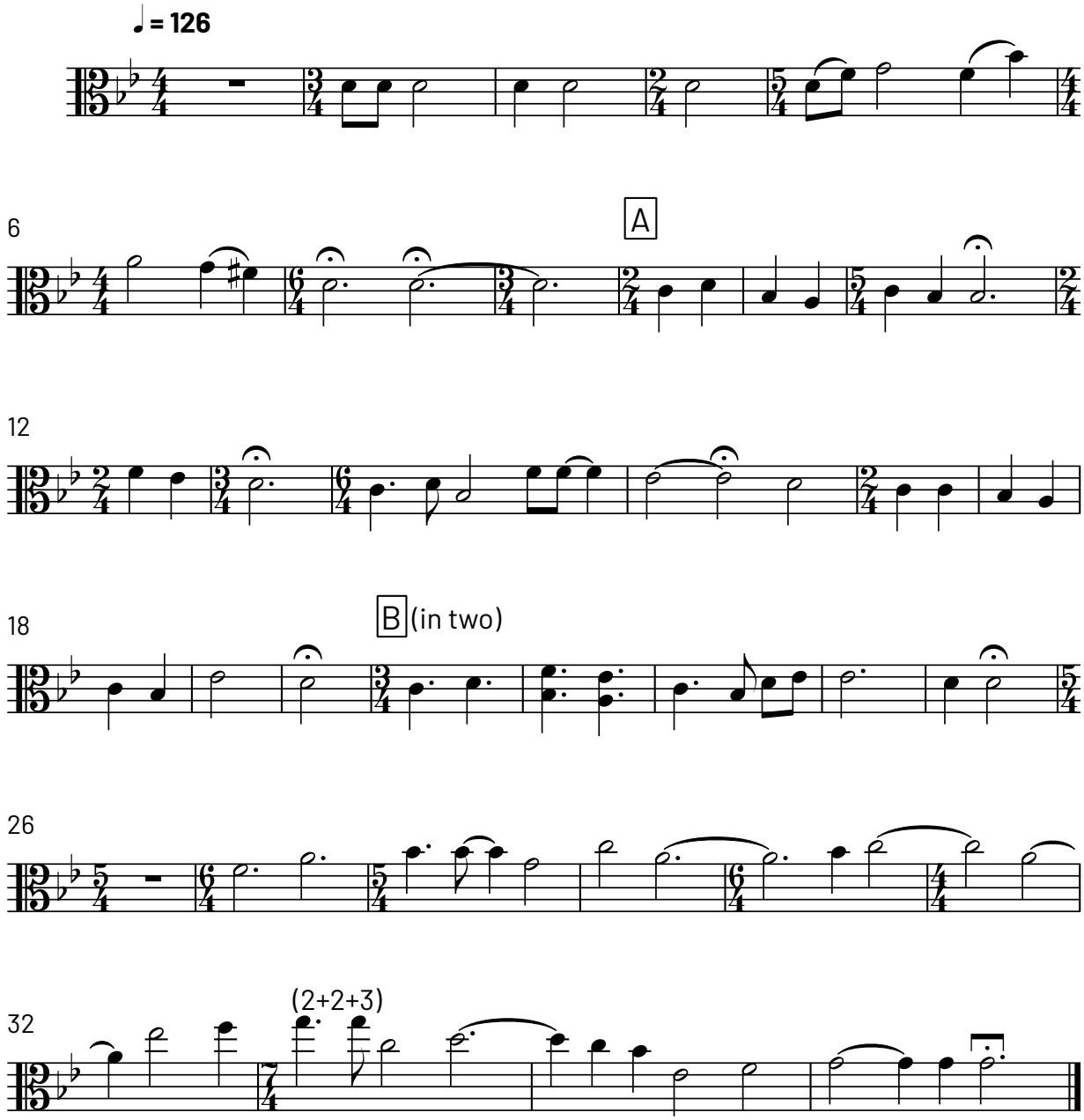
Alto Viola

Lyrah

Judy Bozone



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Matt Browne

Saunter

Matt Browne

Saunter

New York-based composer Matt Browne (b. 1988) strives to create music that meets Sergei Diaghilev's famous challenge to Jean Cocteau: "Astonish me!" He seeks to accomplish this through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous polystylism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its "unbridled humor" (*New Music Box*) and described as "witty" (*The Strad*) and "beautifully crafted and considered" (*What's On London*).

Matt has had the honor of collaborating with such ensembles as the Minnesota Orchestra, Alarm Will Sound, the PRISM Quartet, Albany Symphony, Milwaukee Symphony, Eastman Wind Ensemble, and PUBLIQuartet. His music has received various honors, winning the ASCAP Foundation Rudolf Nissim Prize, an ASCAP Morton Gould Young Composers award, and a BMI Student Composer award.

He received his doctorate from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster.

For more information, visit https://mattbrownecomposer.com.

About This Étude
"Saunter" is a delightfully lilting tune in 7/4 time at a leisurely pace. It's filled with intricate counterpoint, highlighting the consistent emphasis on beats 1 and 5 and creating an off-kilter pastoral dance.

Length: 1:00

Commissioned Parameters:
Meter: 7/4
Tempo: Moderate
Style: Lyrical
Pedagogical Element: Accelerando

Additional Pedagogical Opportunities:

- Fermatas
- Melding
- Ritardando

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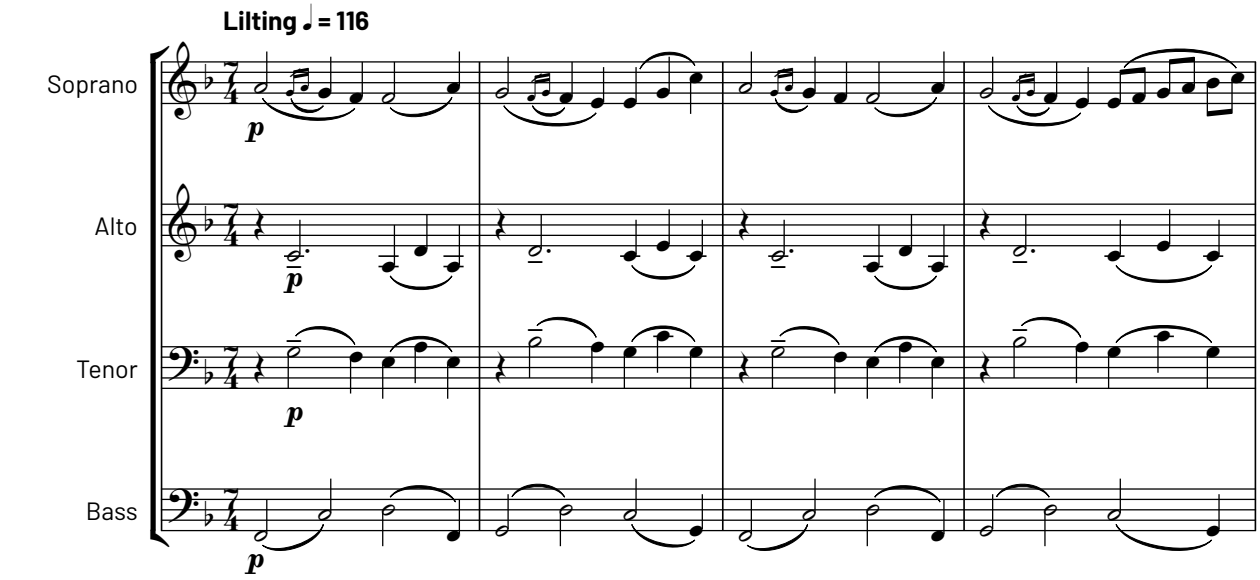
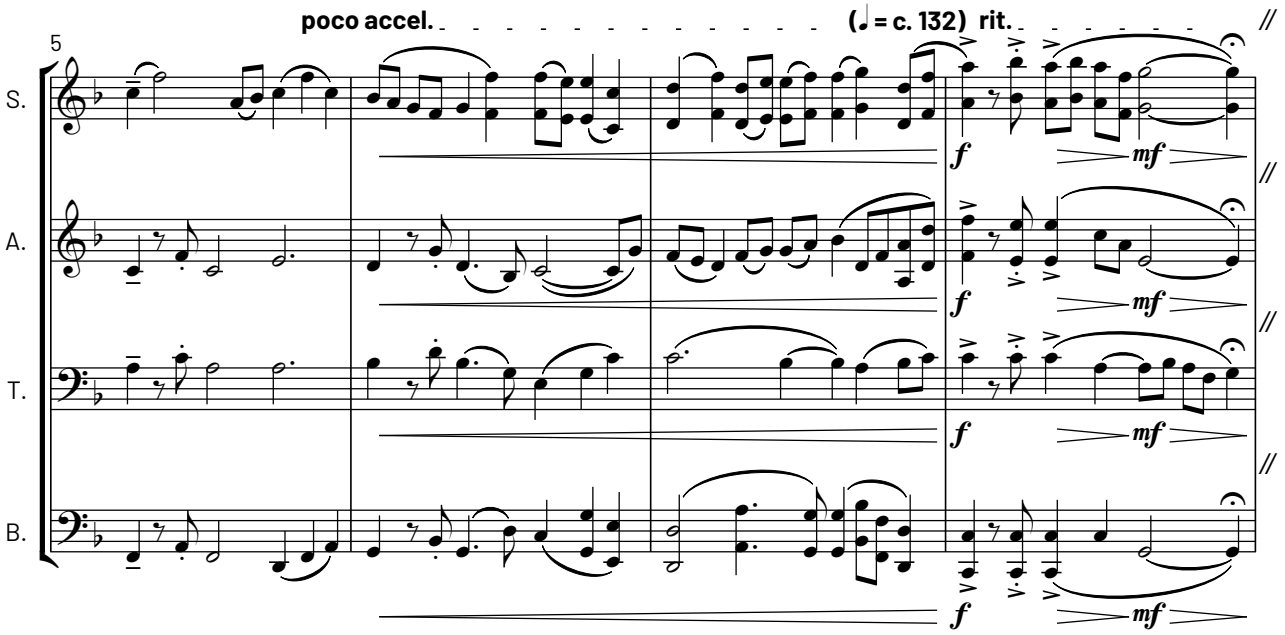
Saunter

Matt Browne





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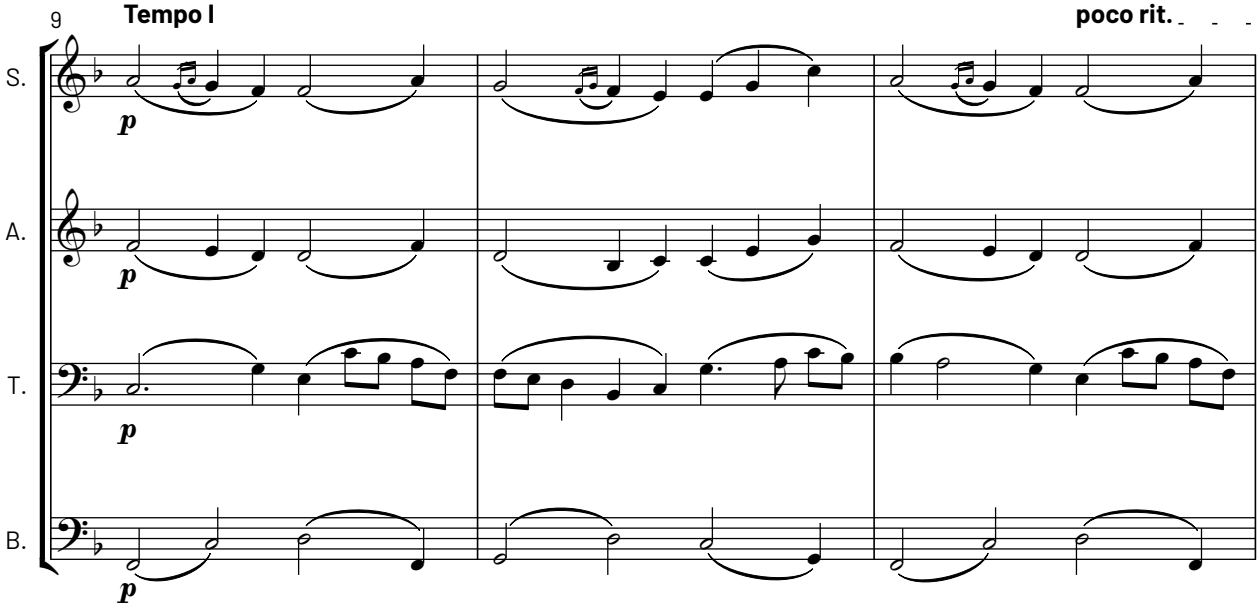

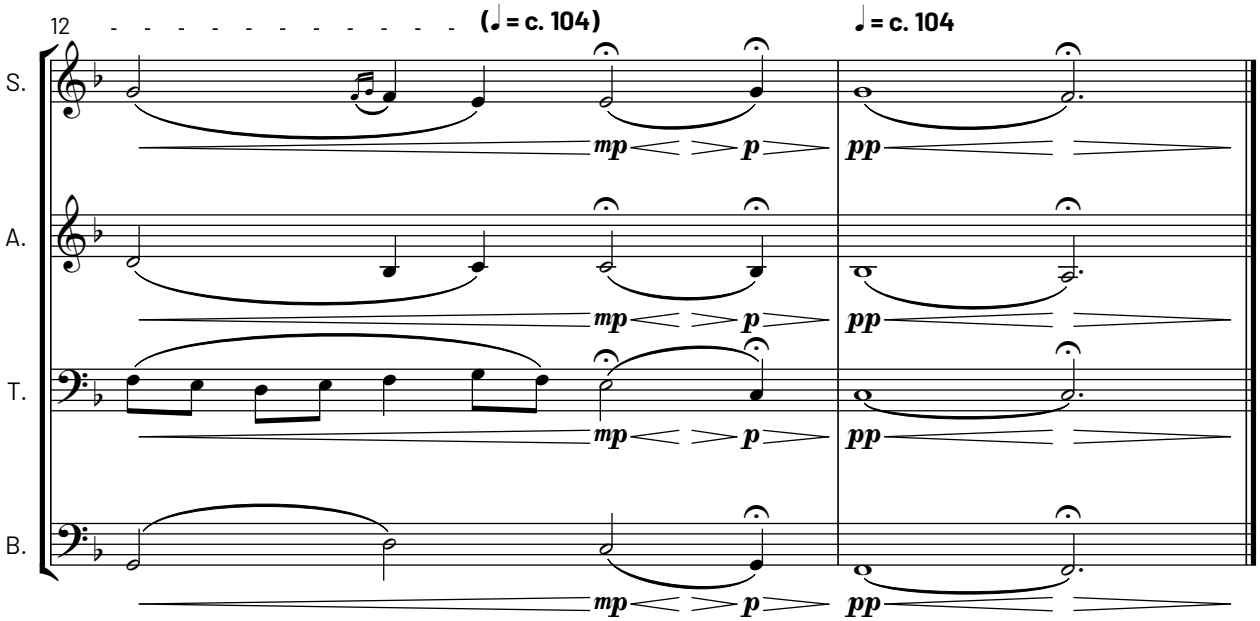

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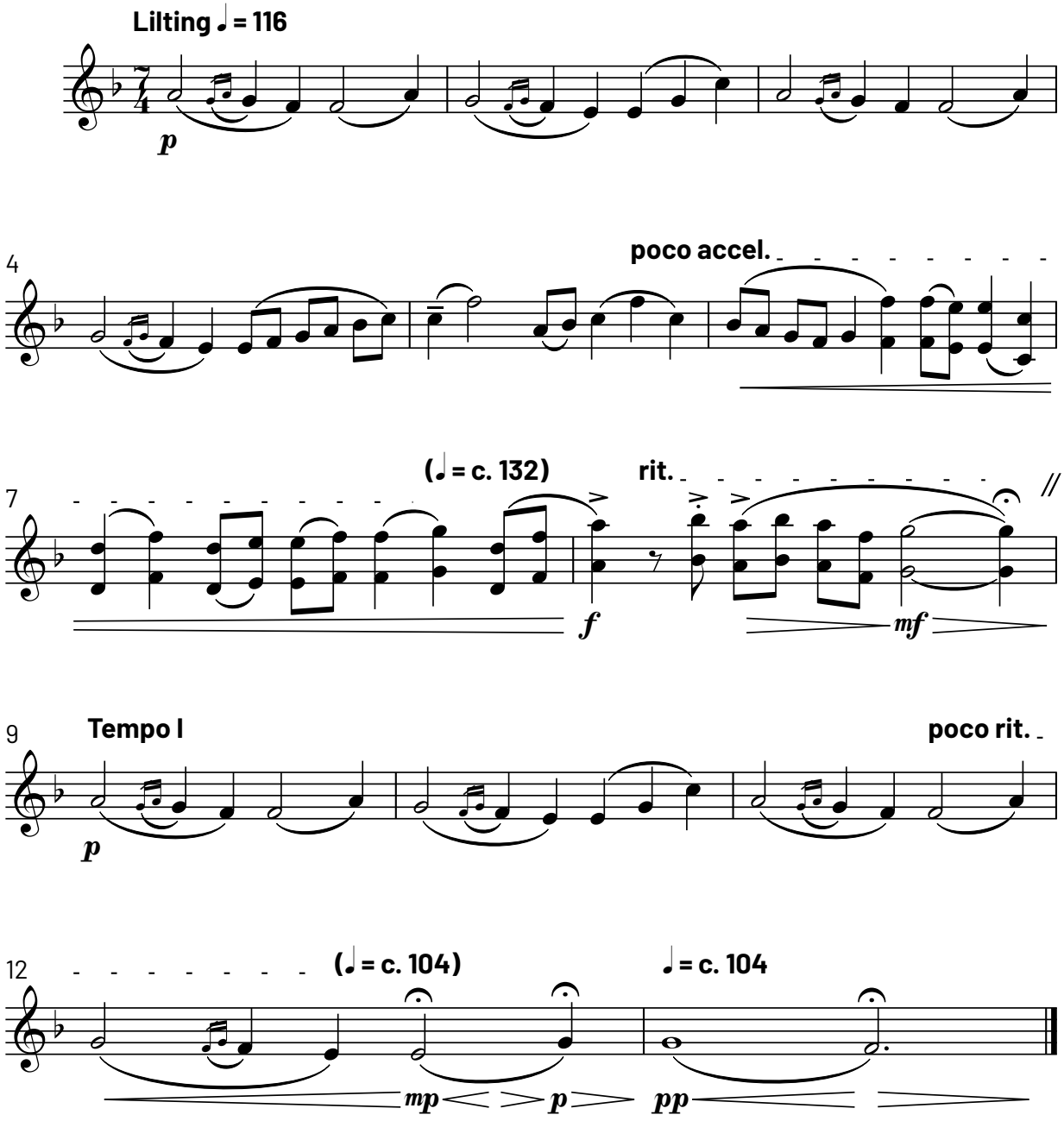
Soprano in C

Saunter

Matt Browne



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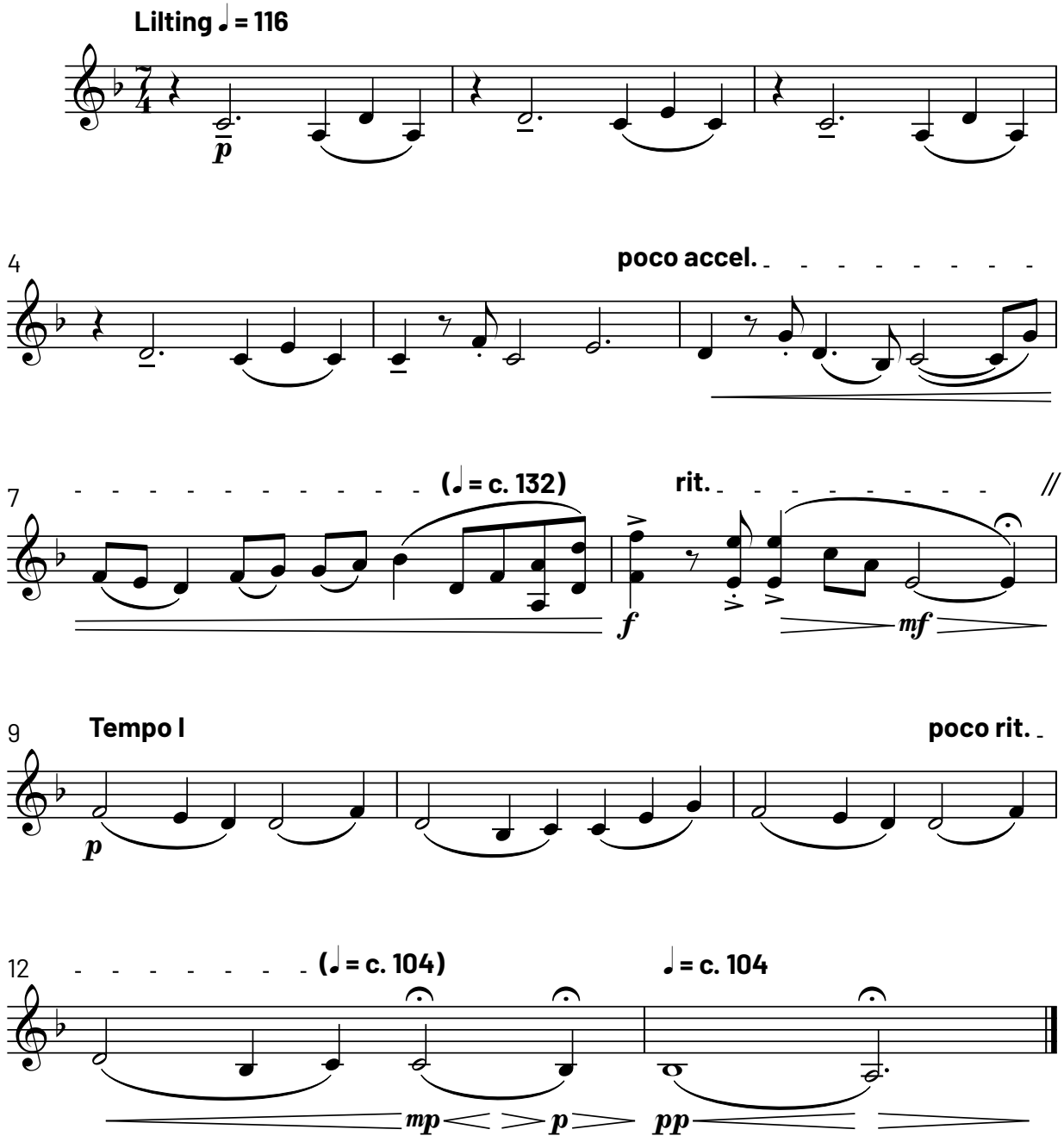
Alto in C

Saunter

Matt Browne



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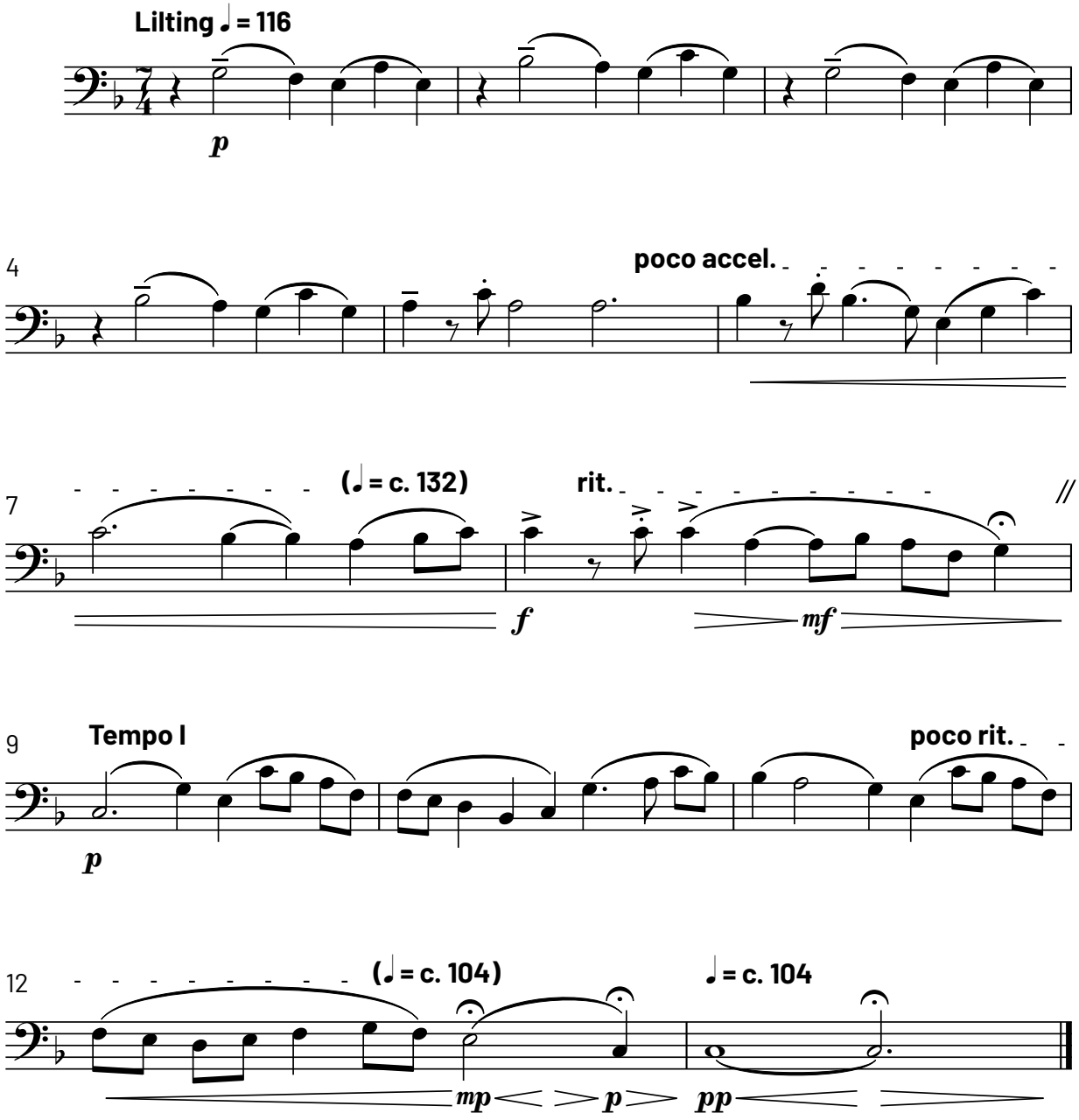
Tenor in C

Saunter

Matt Browne



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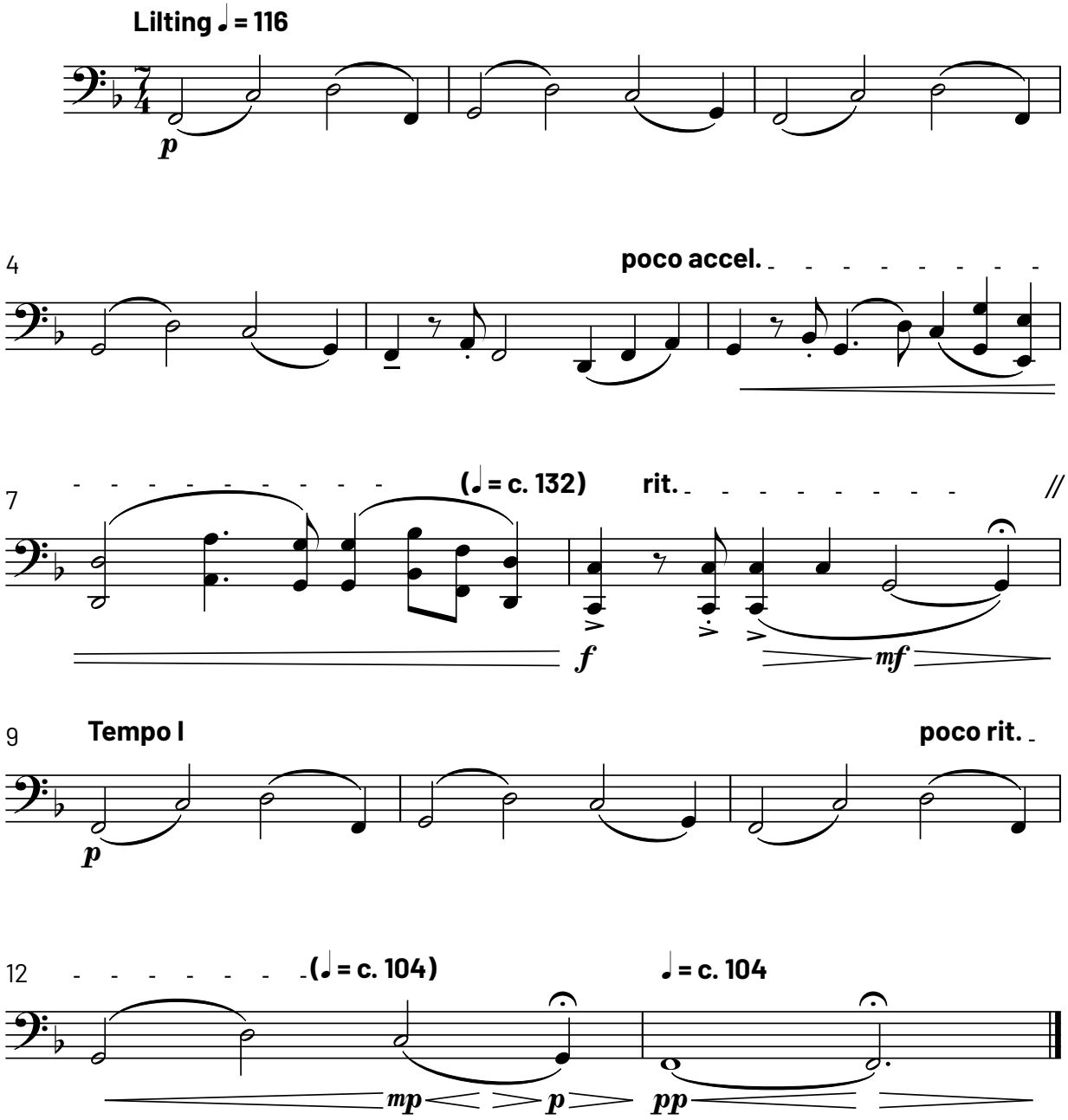
Bass in C

Saunter

Matt Browne



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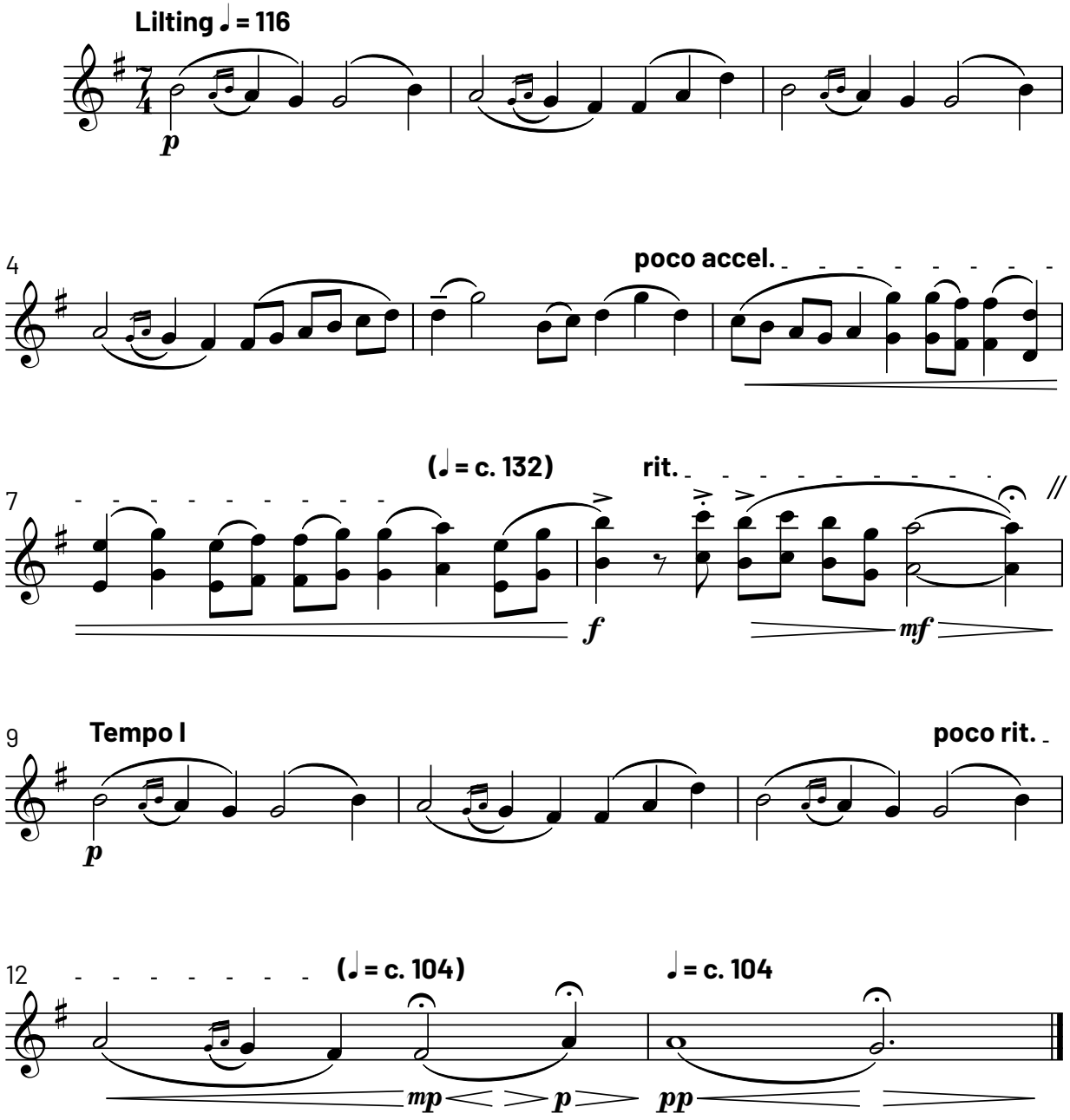
Soprano in B♭

Saunter

Matt Browne



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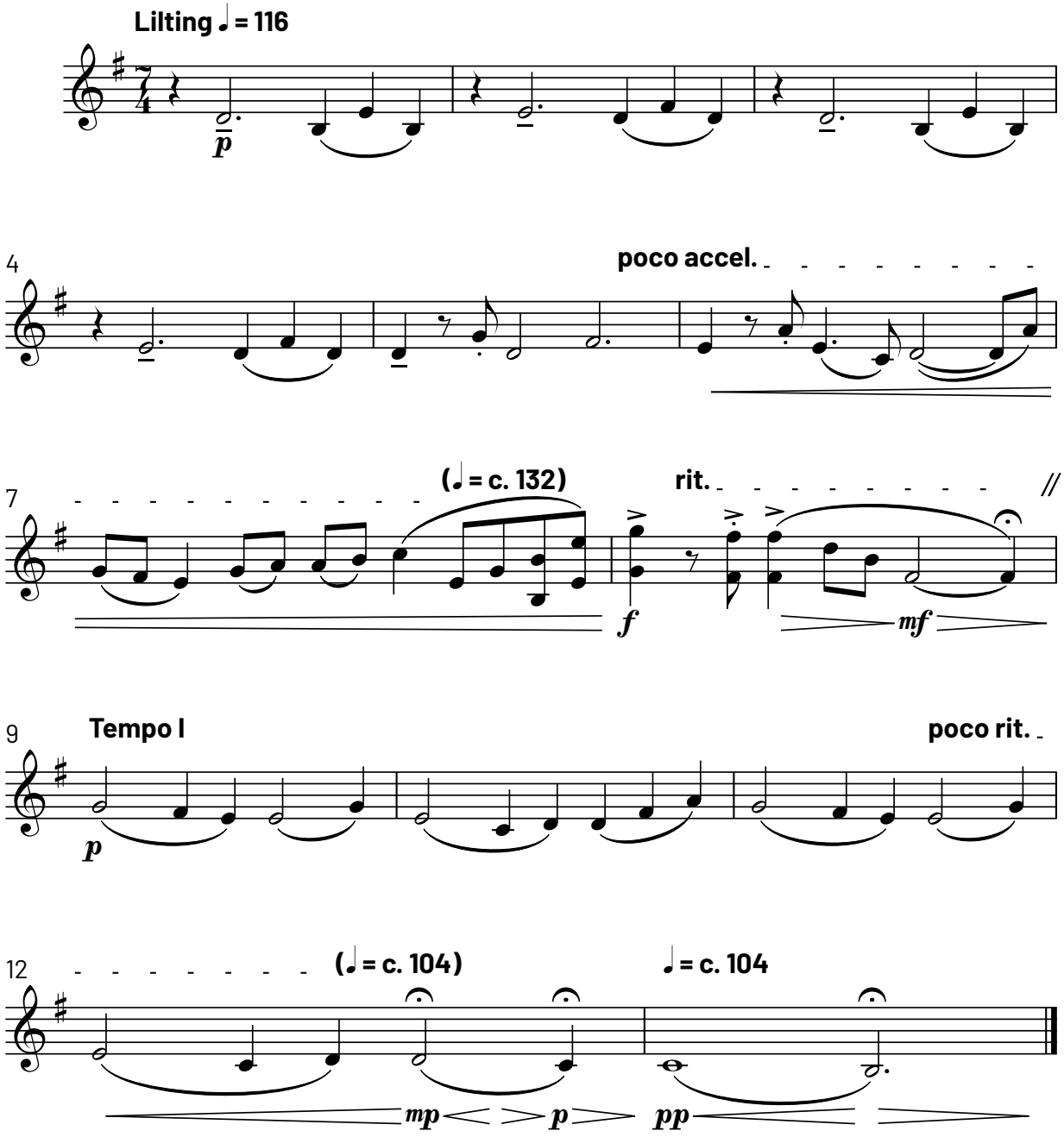
Alto in B♭

Saunter

Matt Browne



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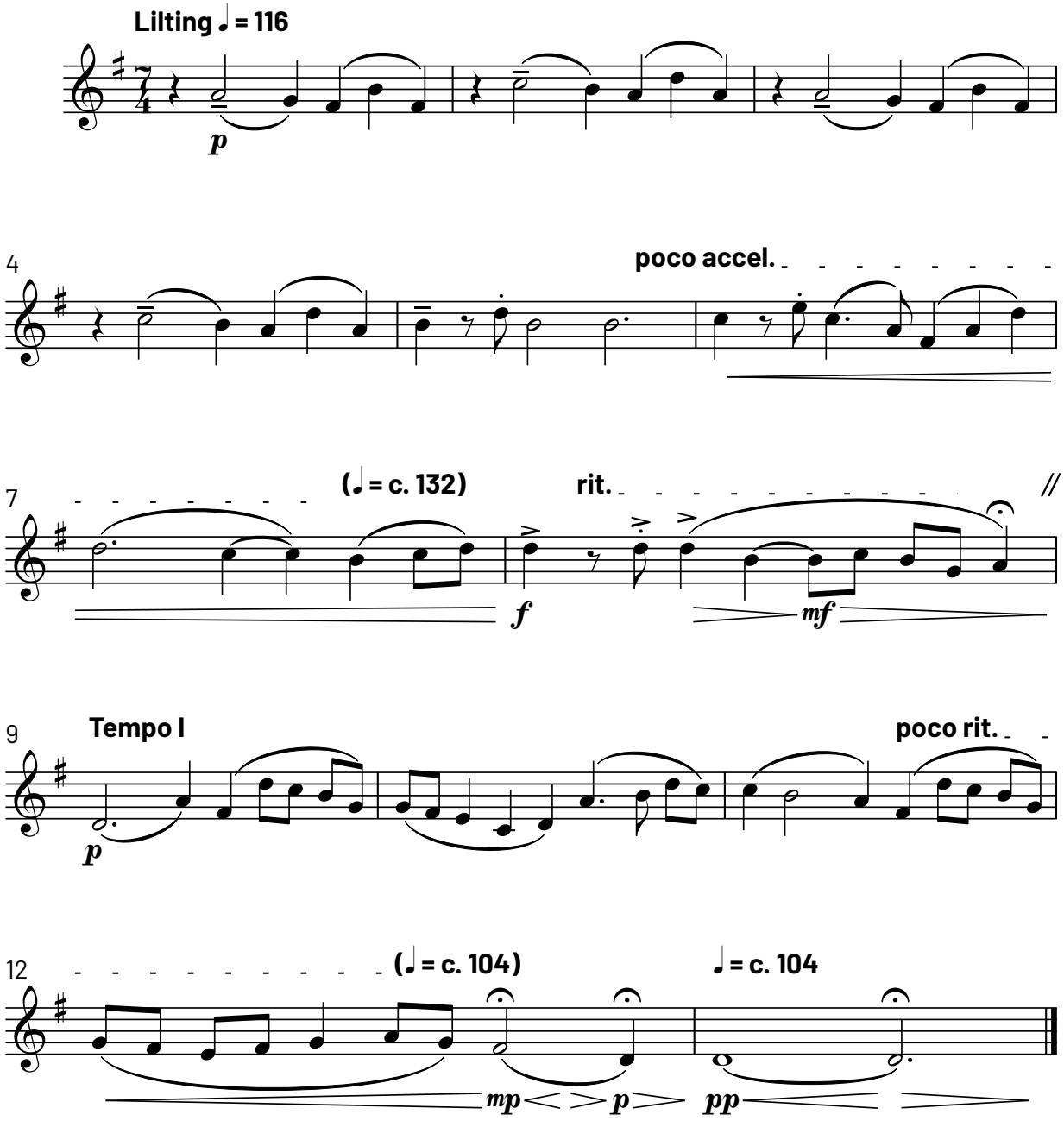
Tenor in B♭

Saunter

Matt Browne



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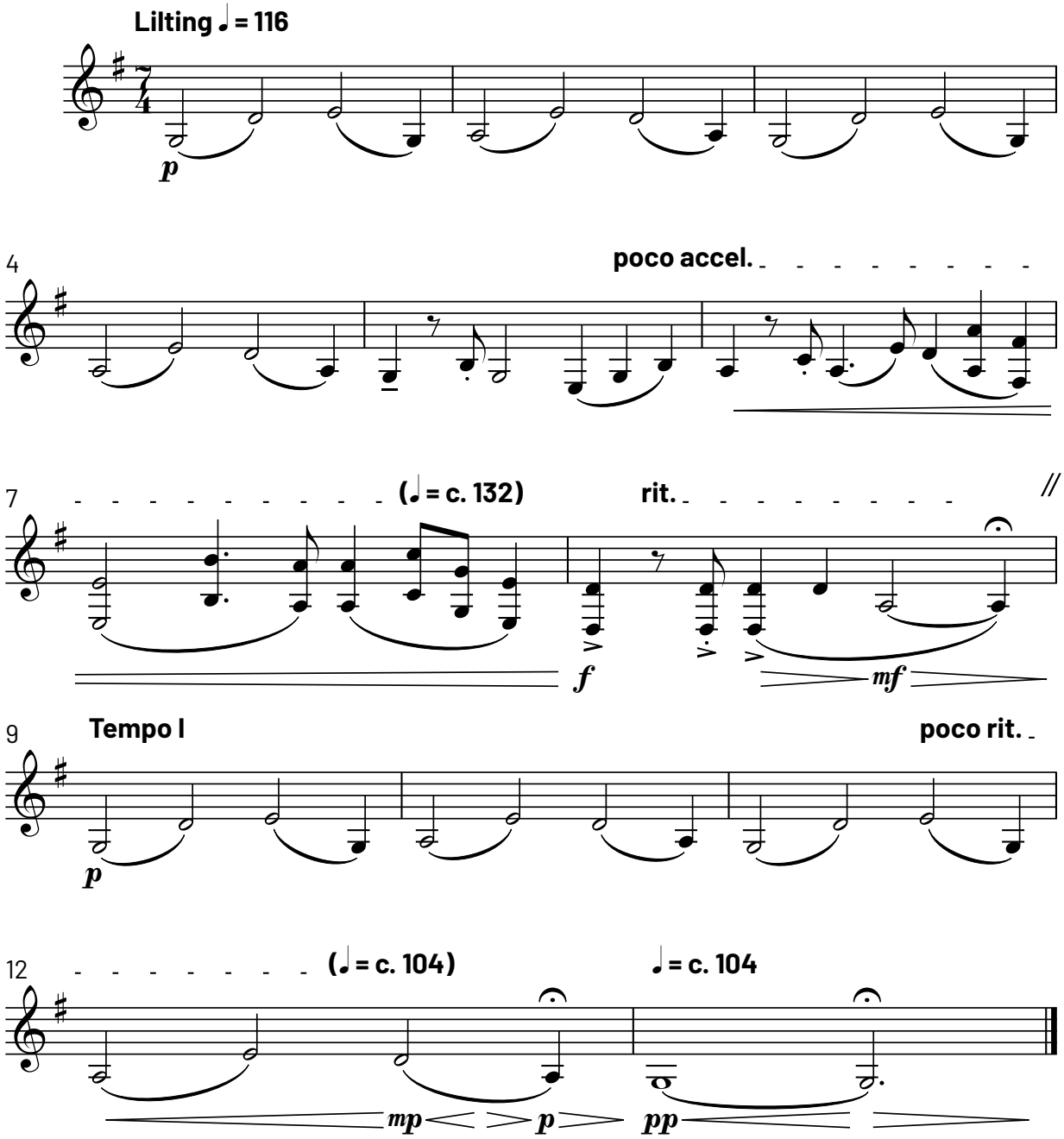
Bass in B♭

Saunter

Matt Browne



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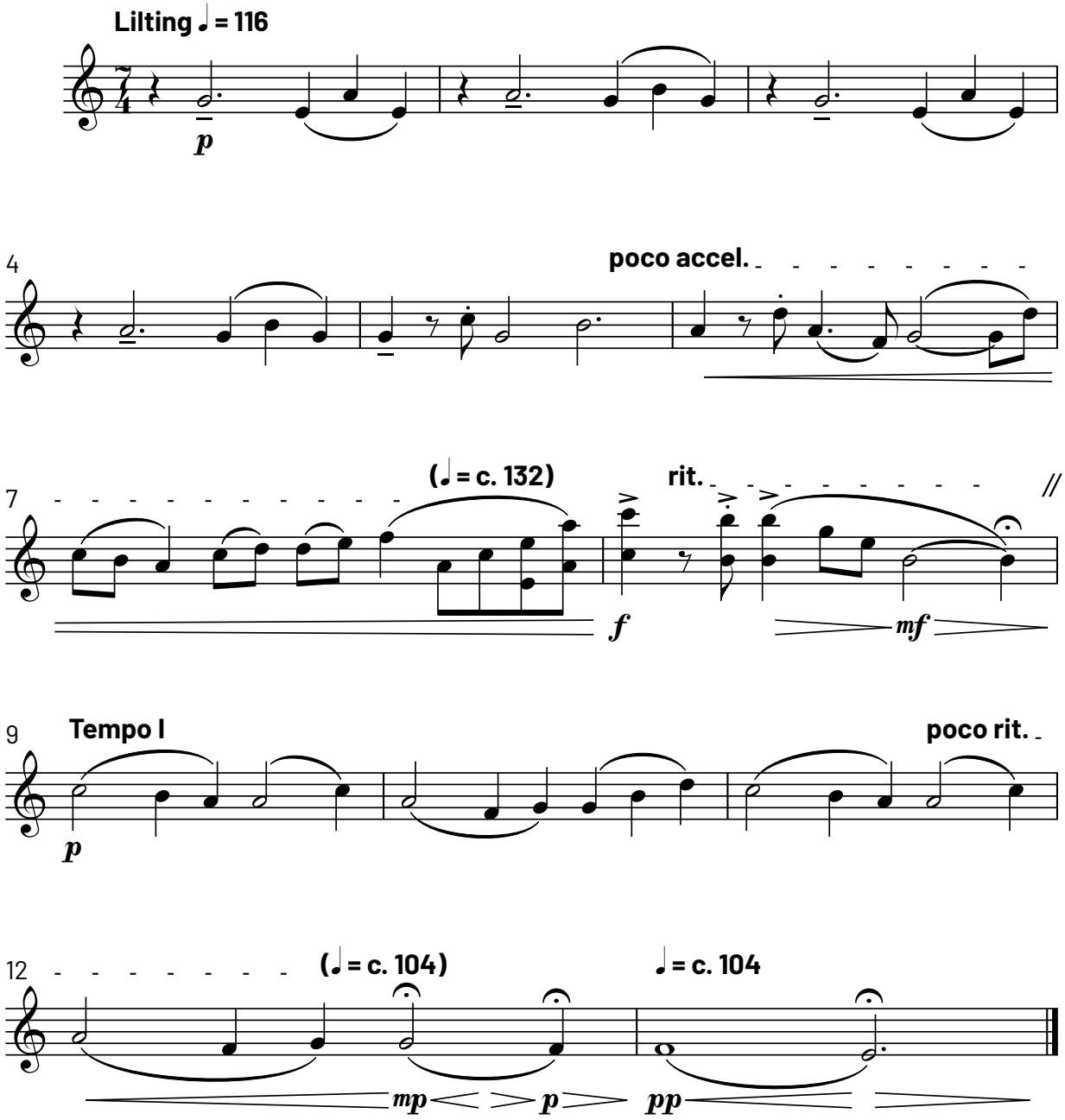
Alto in F

Saunter

Matt Browne



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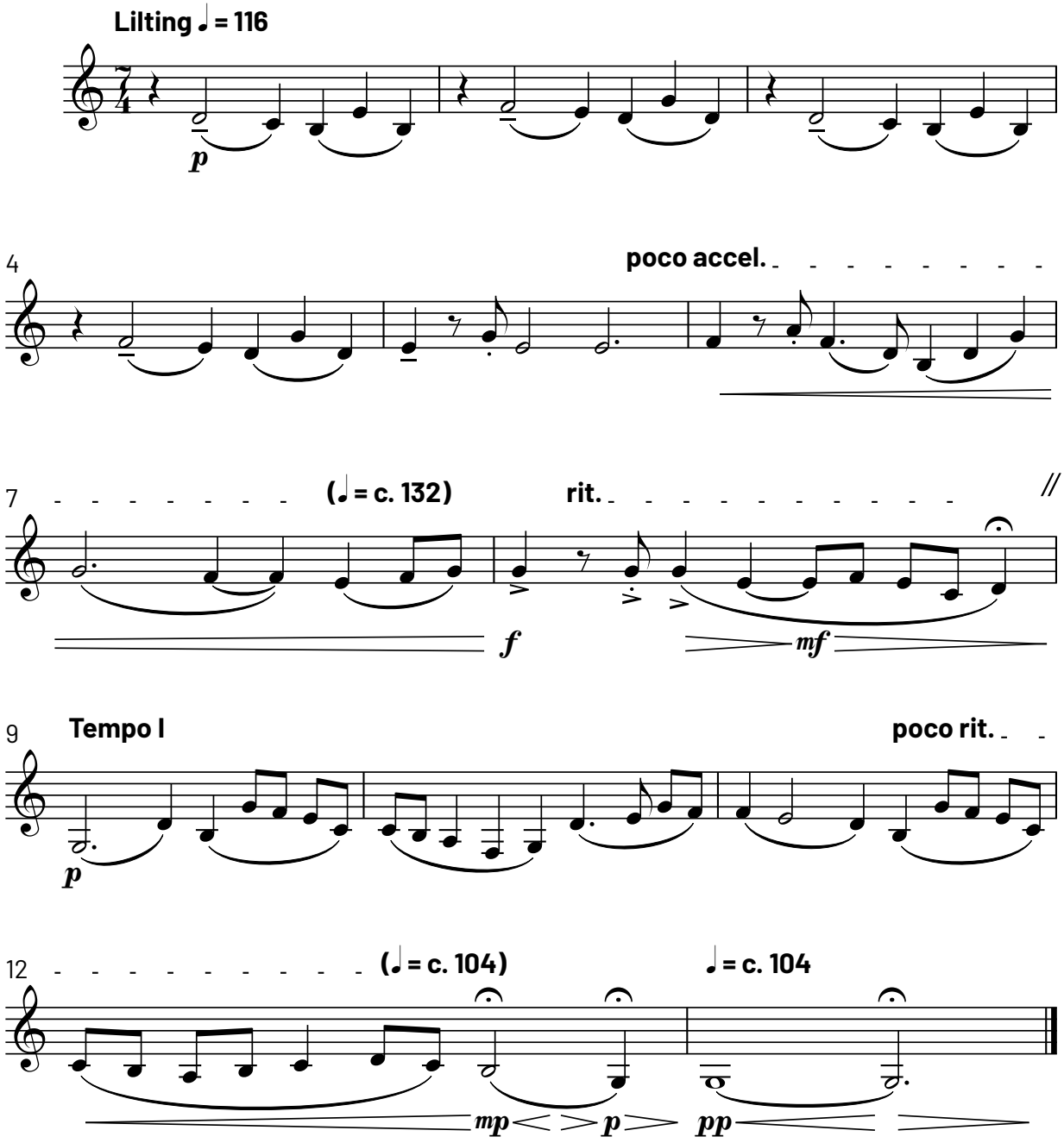
Tenor in F

Saunter

Matt Browne



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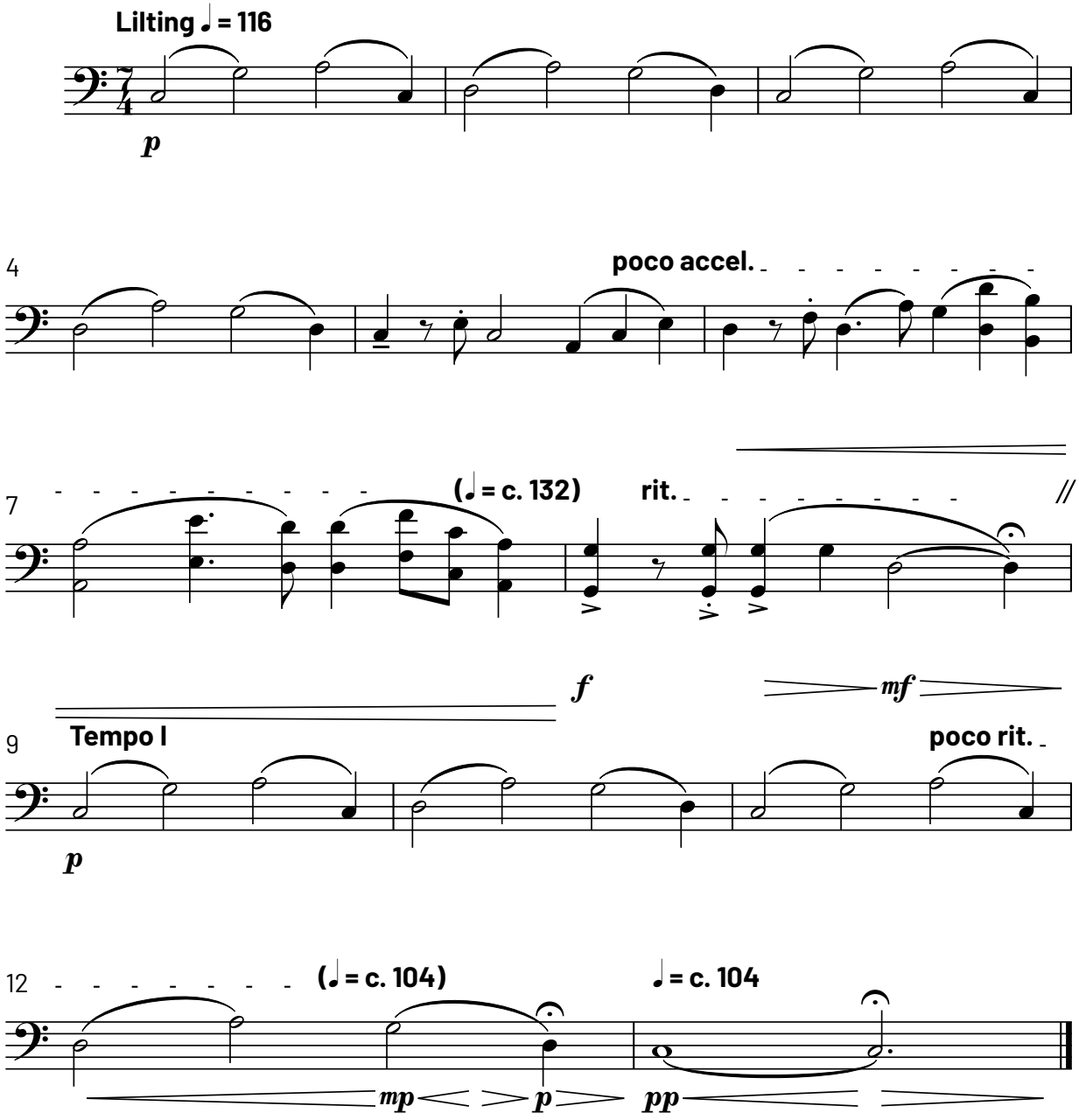
Bass in F

Saunter

Matt Browne



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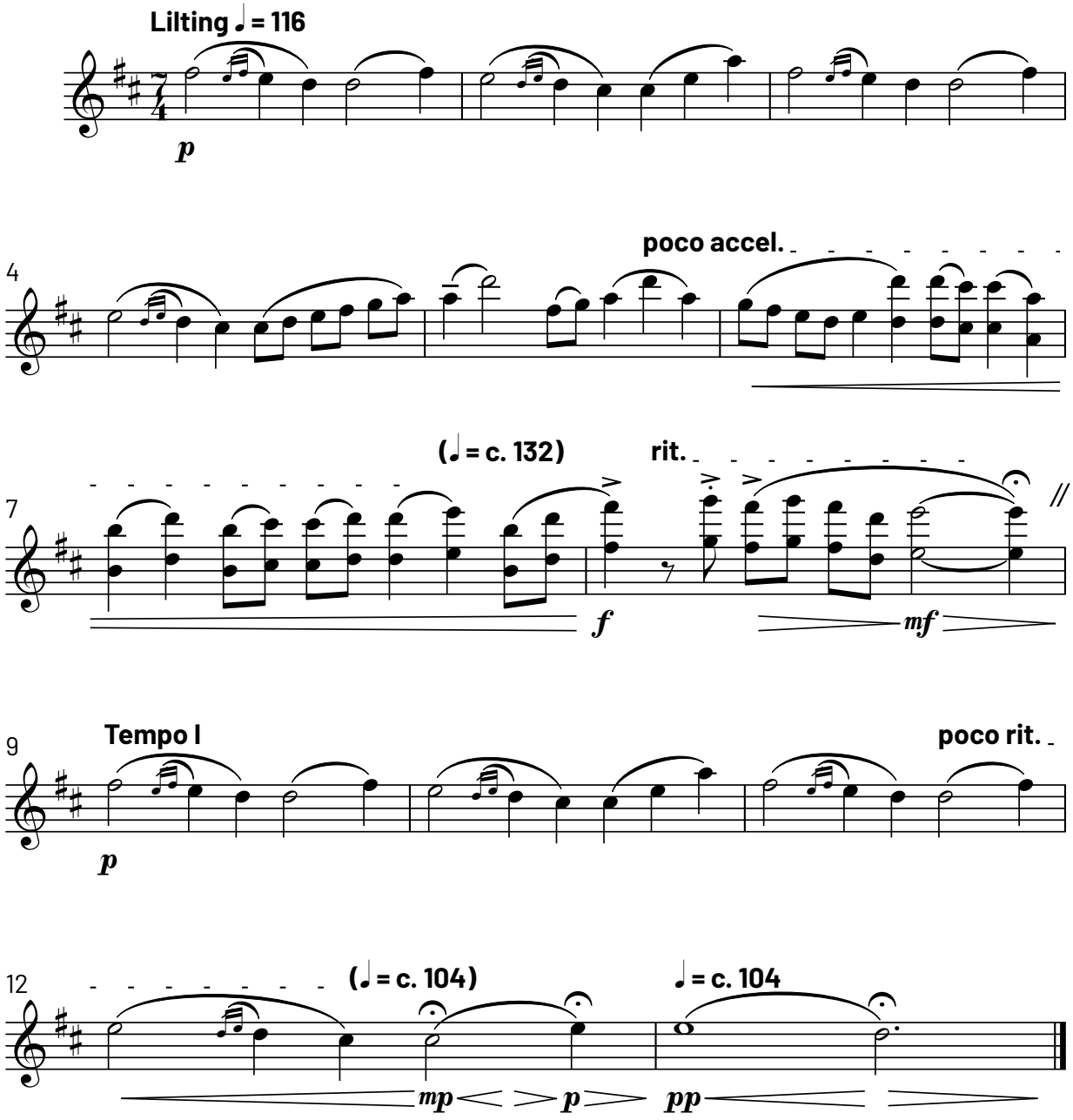
Soprano in E♭

Saunter

Matt Browne



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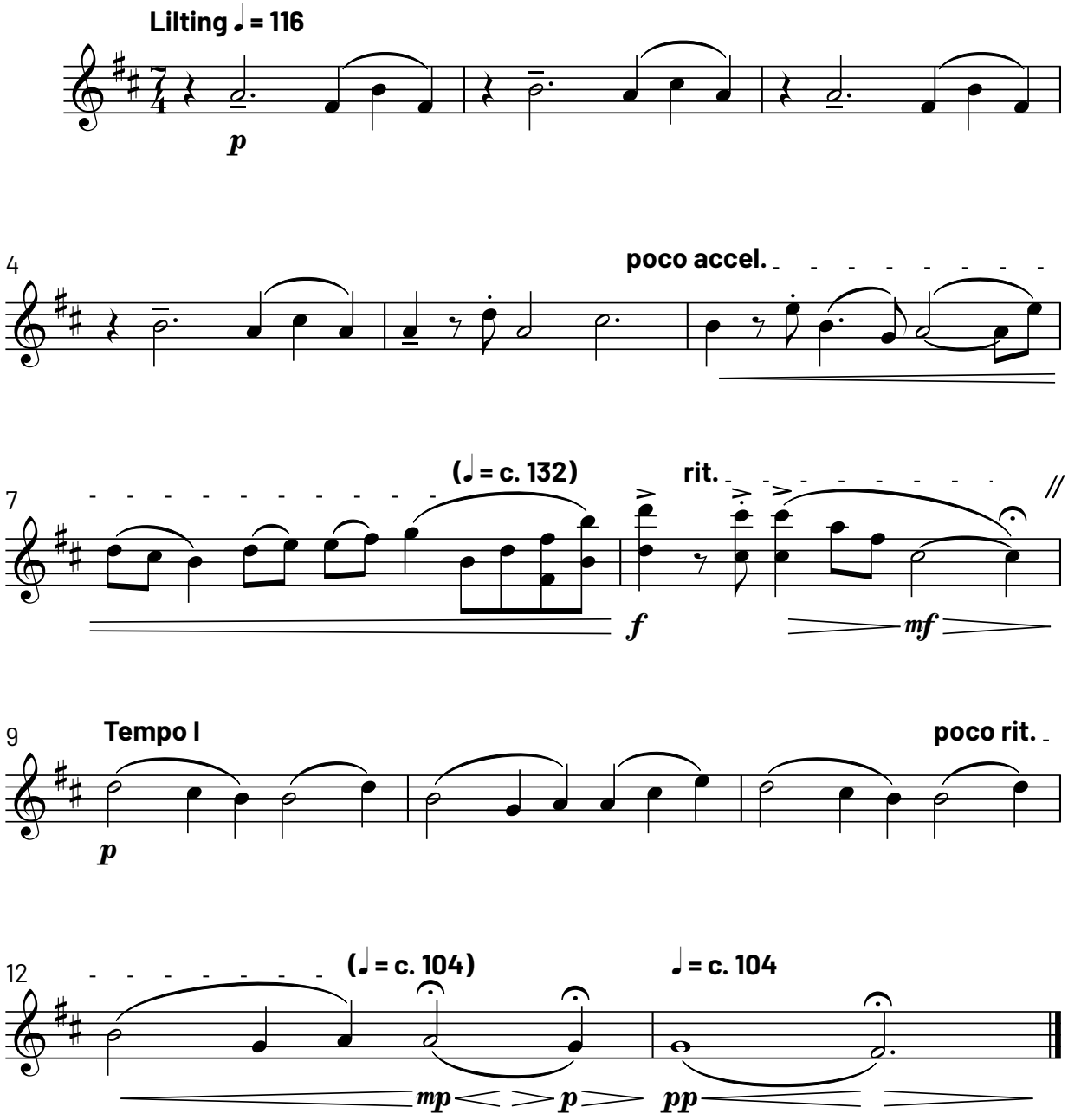
Alto in E♭

Saunter

Matt Browne



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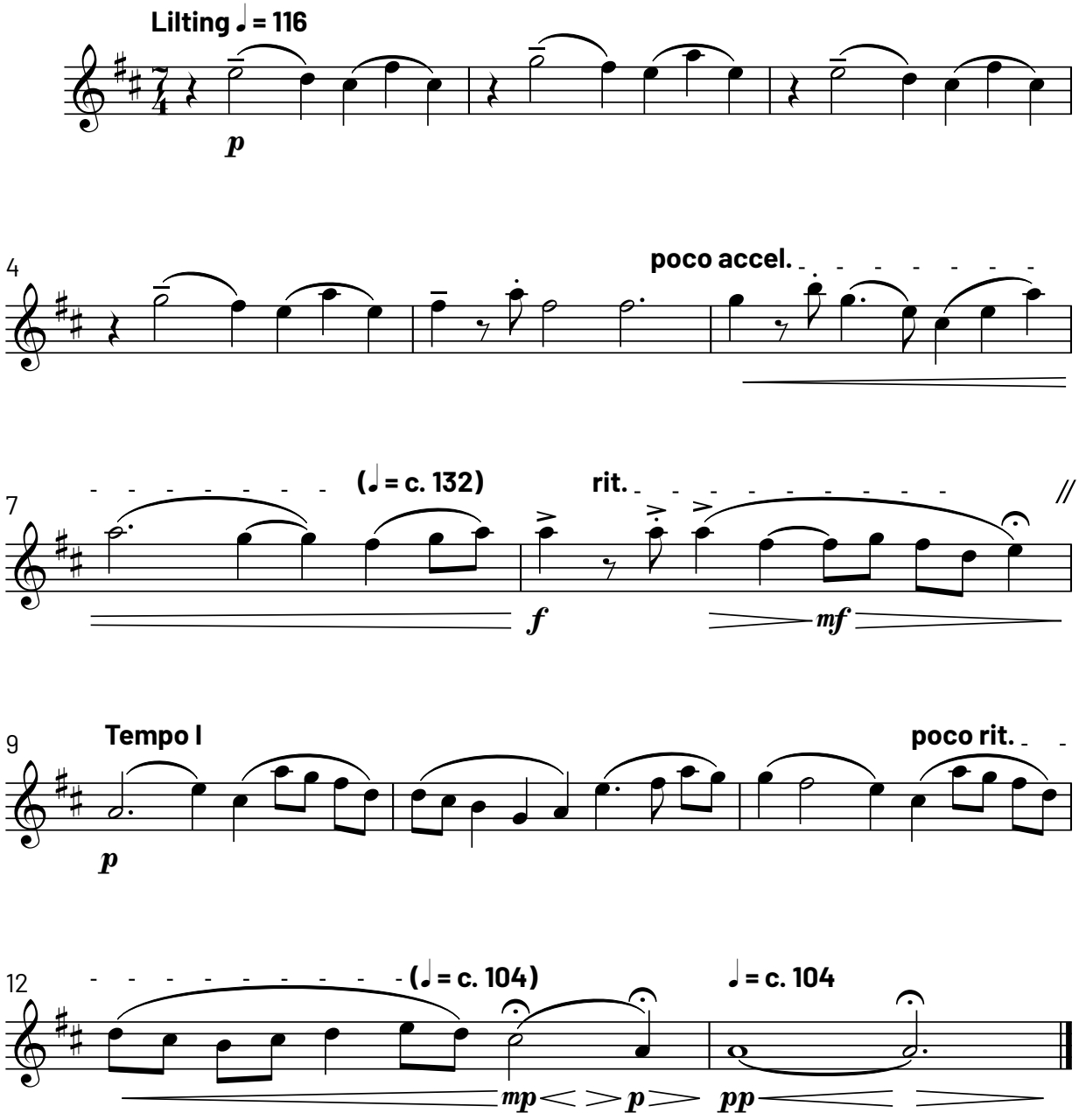
Tenor in E♭

Saunter

Matt Browne



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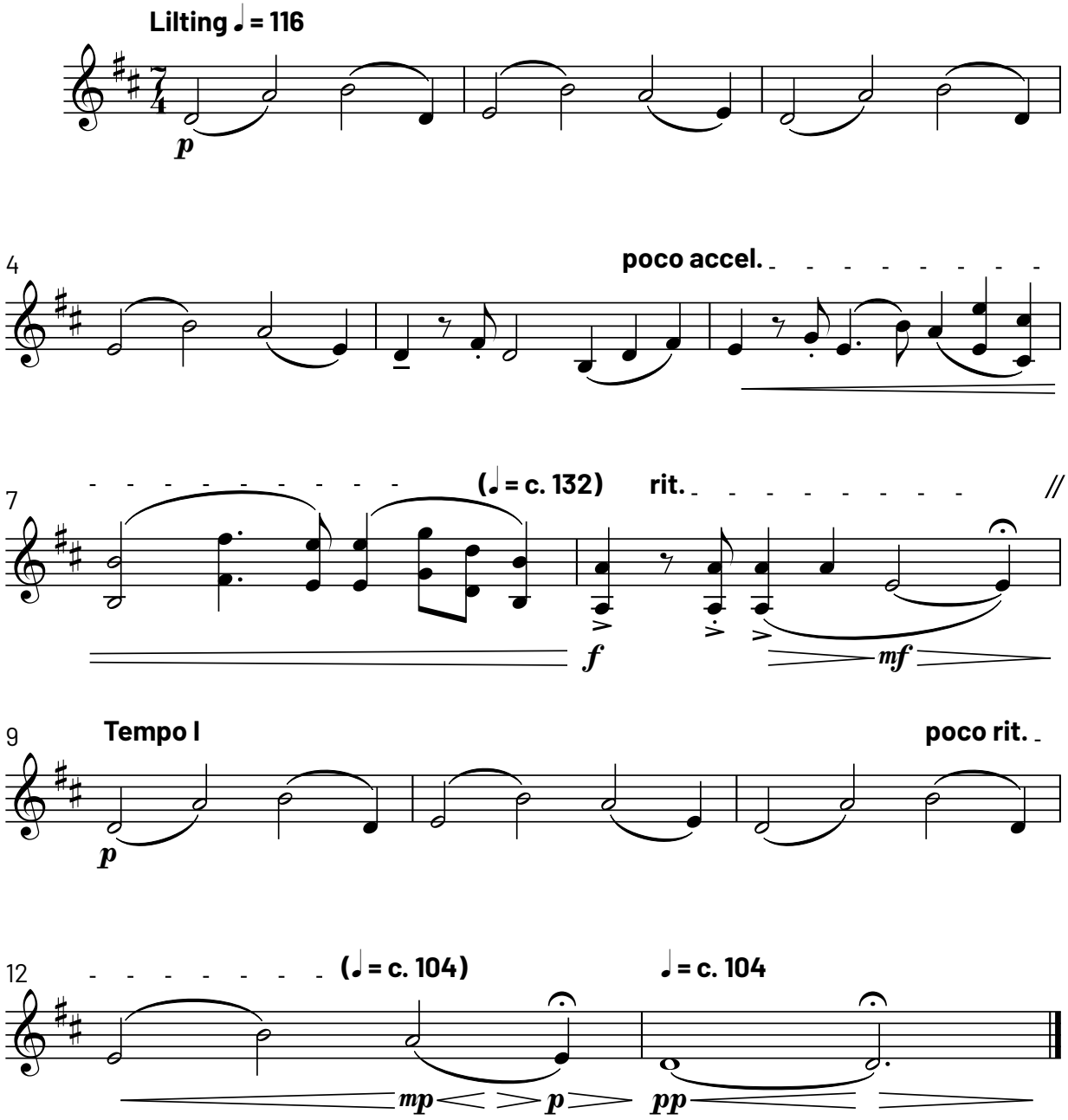
Bass in E♭

Saunter

Matt Browne



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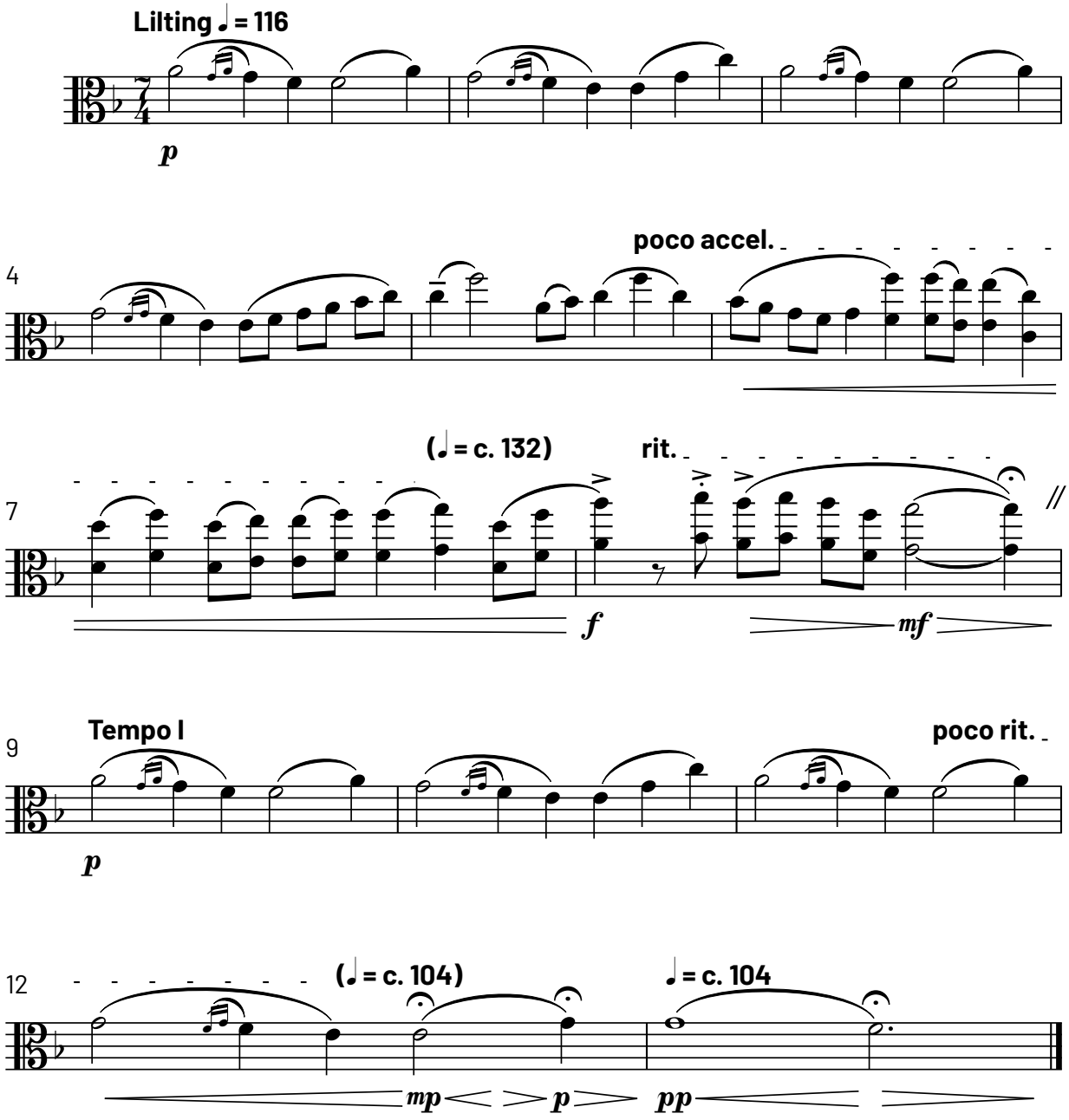
Soprano Viola

Saunter

Matt Browne



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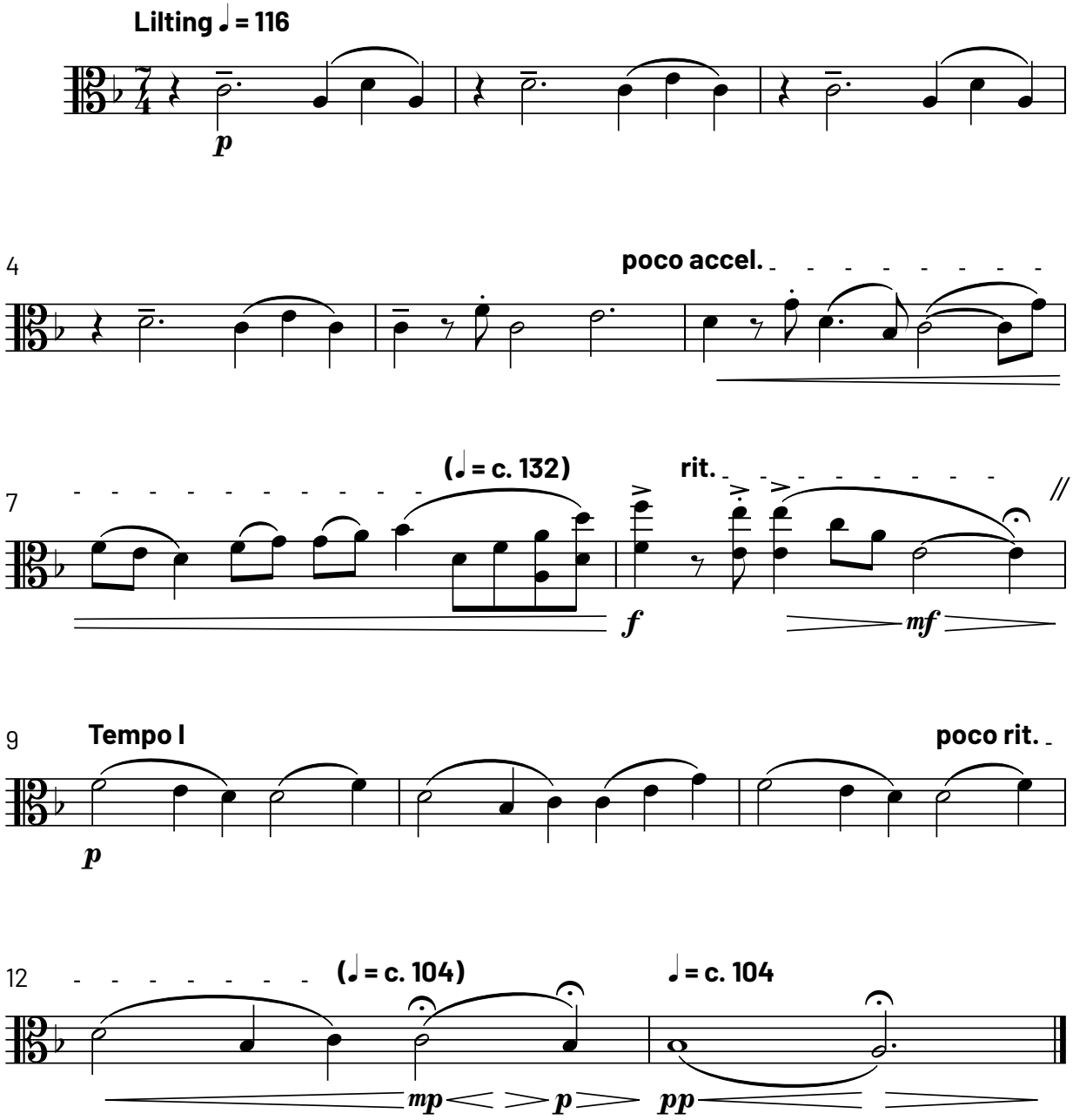
Alto Viola

Saunter

Matt Browne



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Matt Browne

Tarantella

Matt Browne

Tarantella

New York-based composer Matt Browne (b. 1988) strives to create music that meets Sergei Diaghilev's famous challenge to Jean Cocteau: "Astonish me!" He seeks to accomplish this through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous polystylism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its "unbridled humor" (*New Music Box*) and described as "witty" (*The Strad*) and "beautifully crafted and considered" (*What's On London*).

Matt has had the honor of collaborating with such ensembles as the Minnesota Orchestra, Alarm Will Sound, the PRISM Quartet, Albany Symphony, Milwaukee Symphony, Eastman Wind Ensemble, and PUBLIQuartet. His music has received various honors, winning the ASCAP Foundation Rudolf Nissim Prize, an ASCAP Morton Gould Young Composers award, and a BMI Student Composer award.

He received his doctorate from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster.

For more information, visit https://mattbrownecomposer.com.

About This Étude
"Tarantella" is an energetic and relentless dance in alternating 5/8 and 7/8. The constant change of pulse creates an unpredictable and chaotic feeling that is punctuated by raucous percussion. The piece eventually fizzles out to an anticlimactic ending, as if the music has become too exhausted to continue.

Length: 0:57

Commissioned Parameters:
Meter: Changing (asymmetrical)
Tempo: Very fast
Style: Marcato
Pedagogical Element: Ritardando

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation

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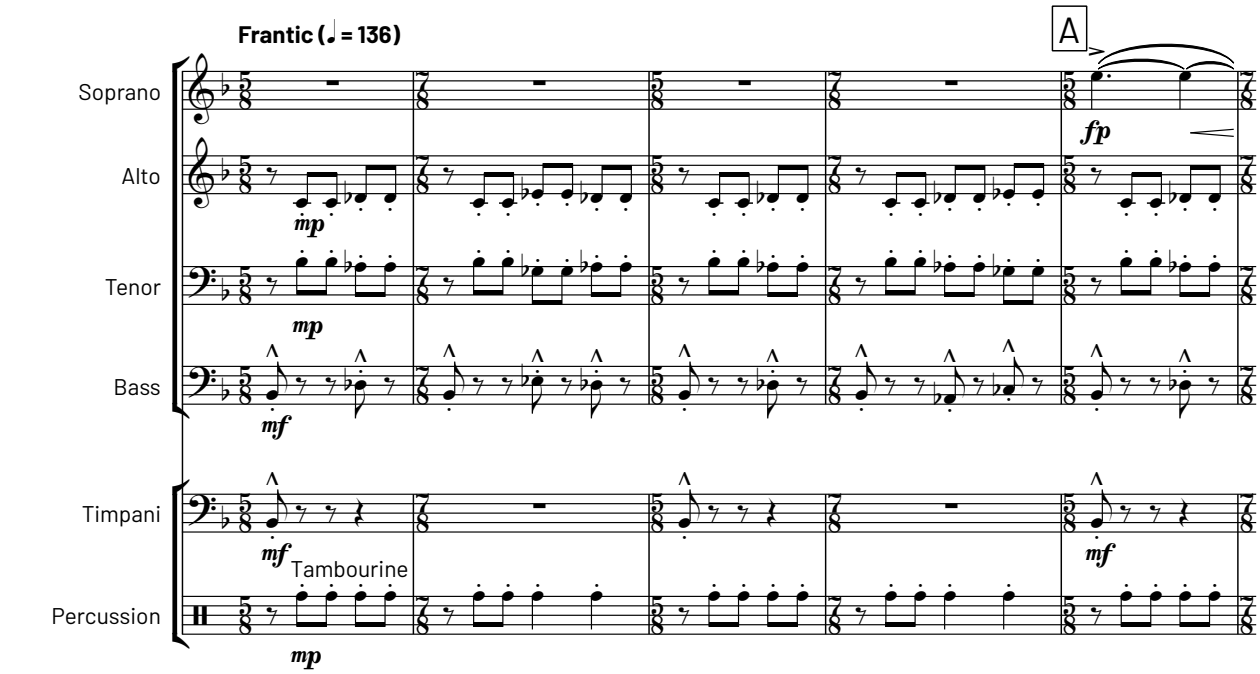
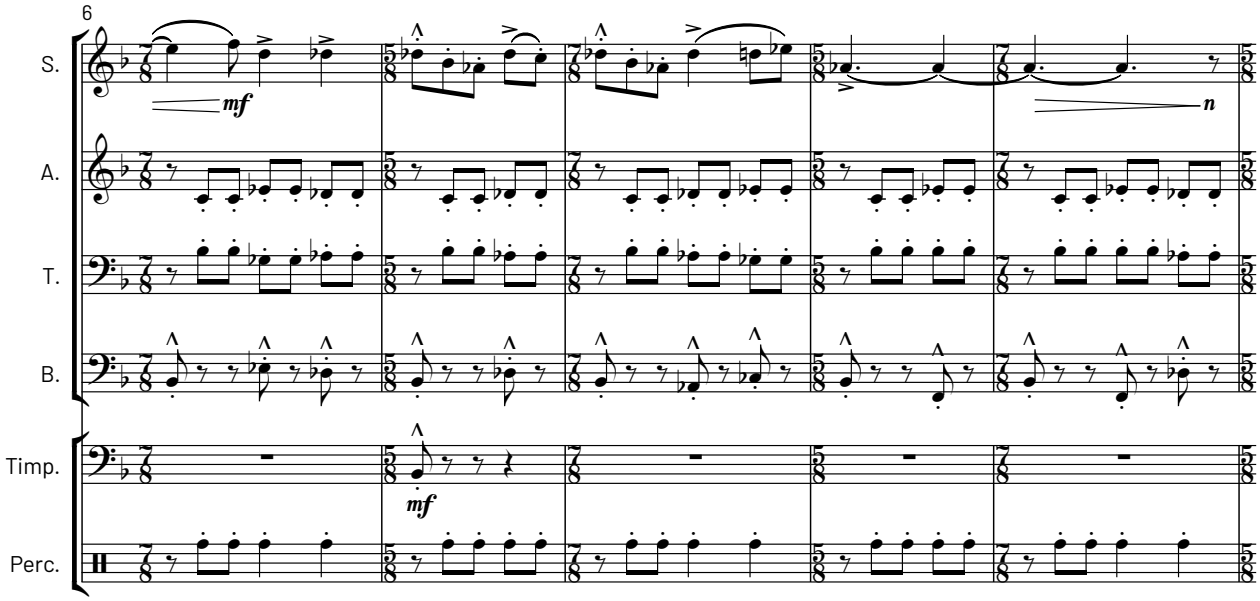
Tarantella

Matt Browne





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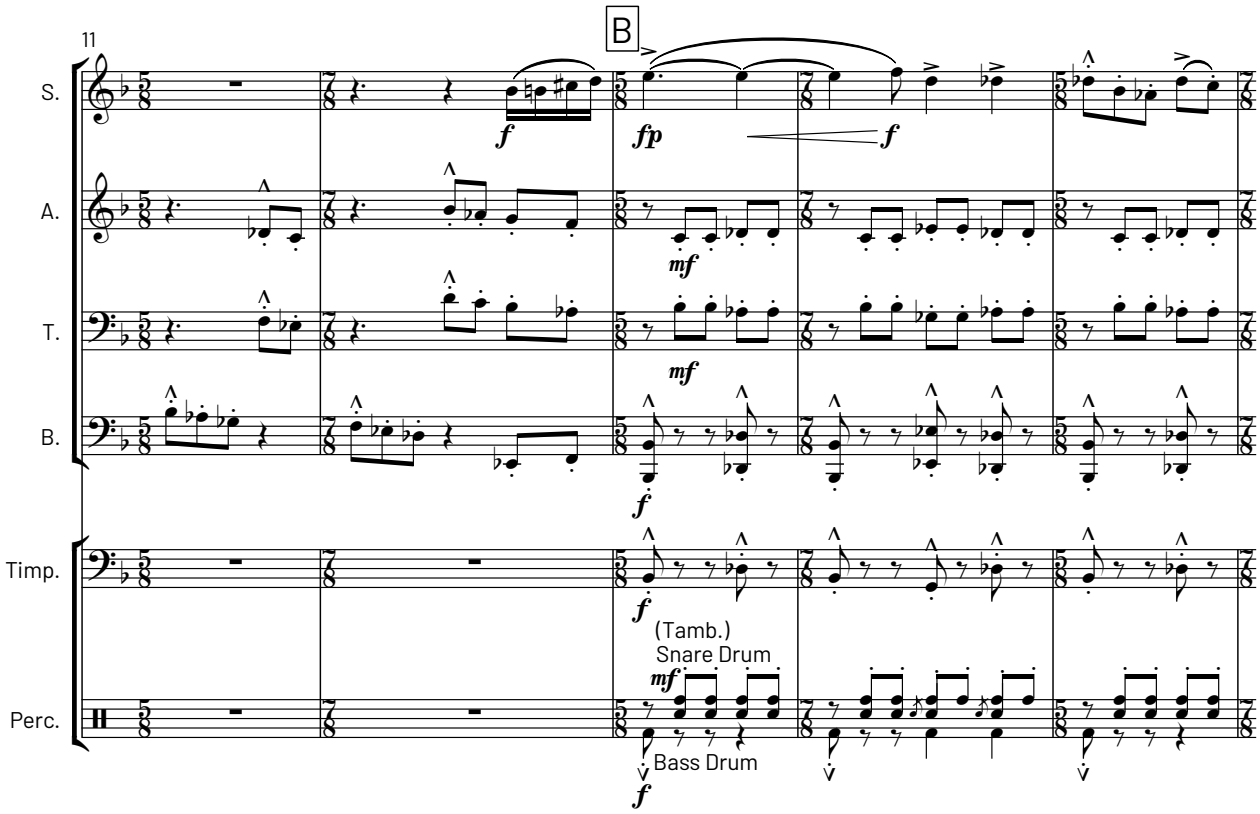
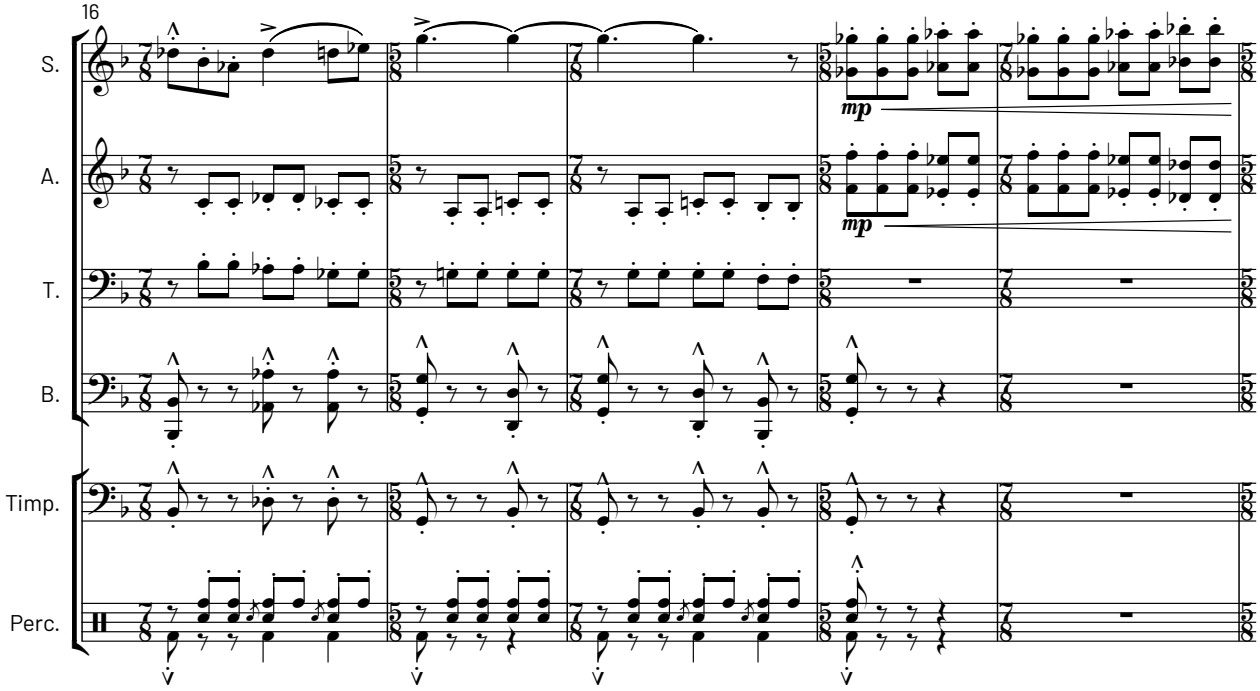
Tarantella — Matt Browne — Full Score





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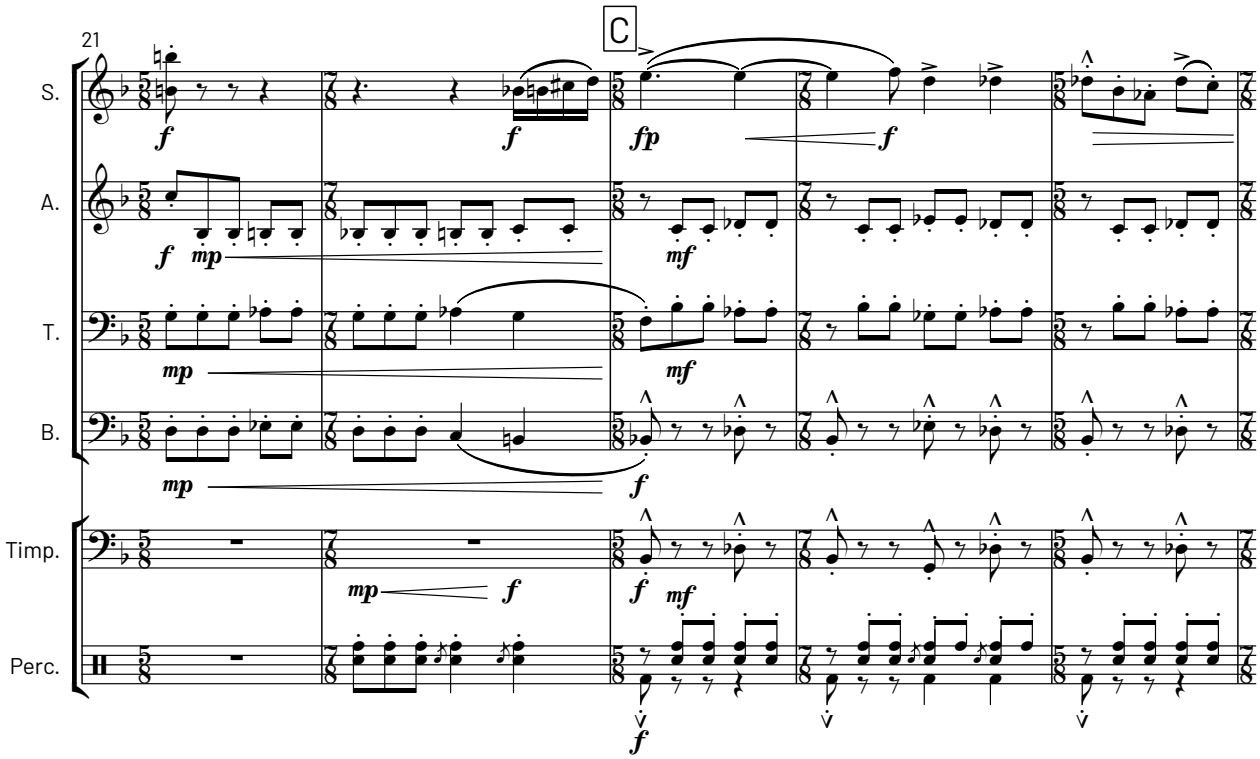

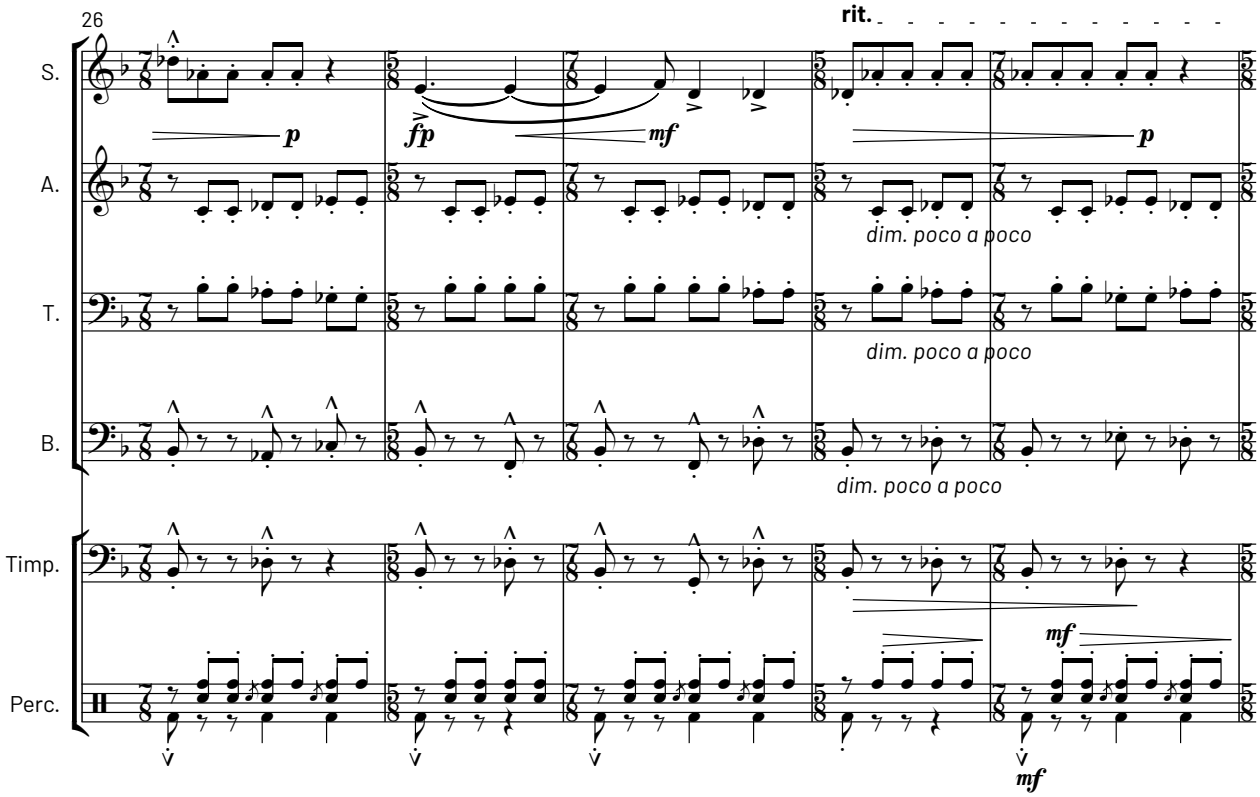

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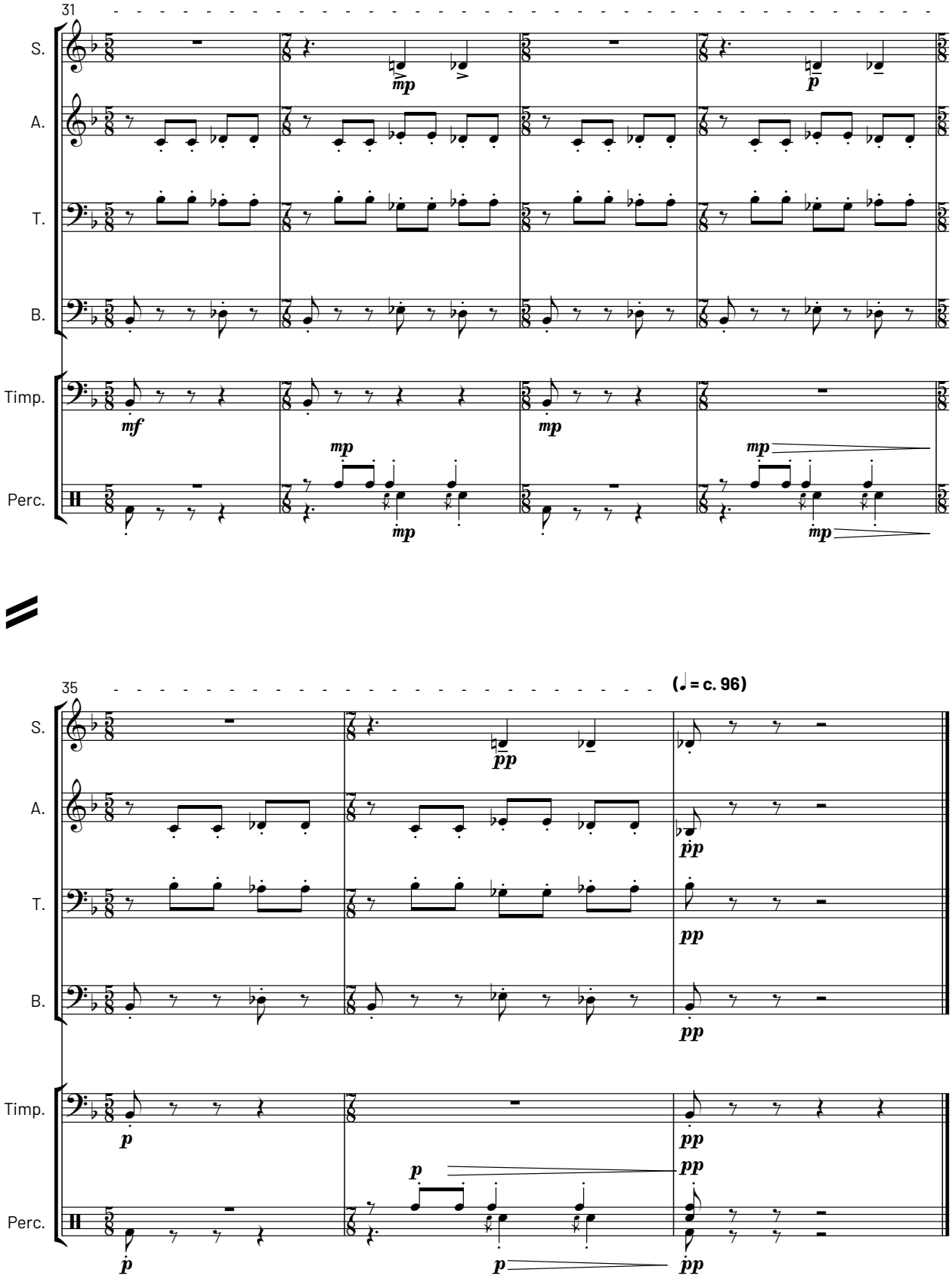

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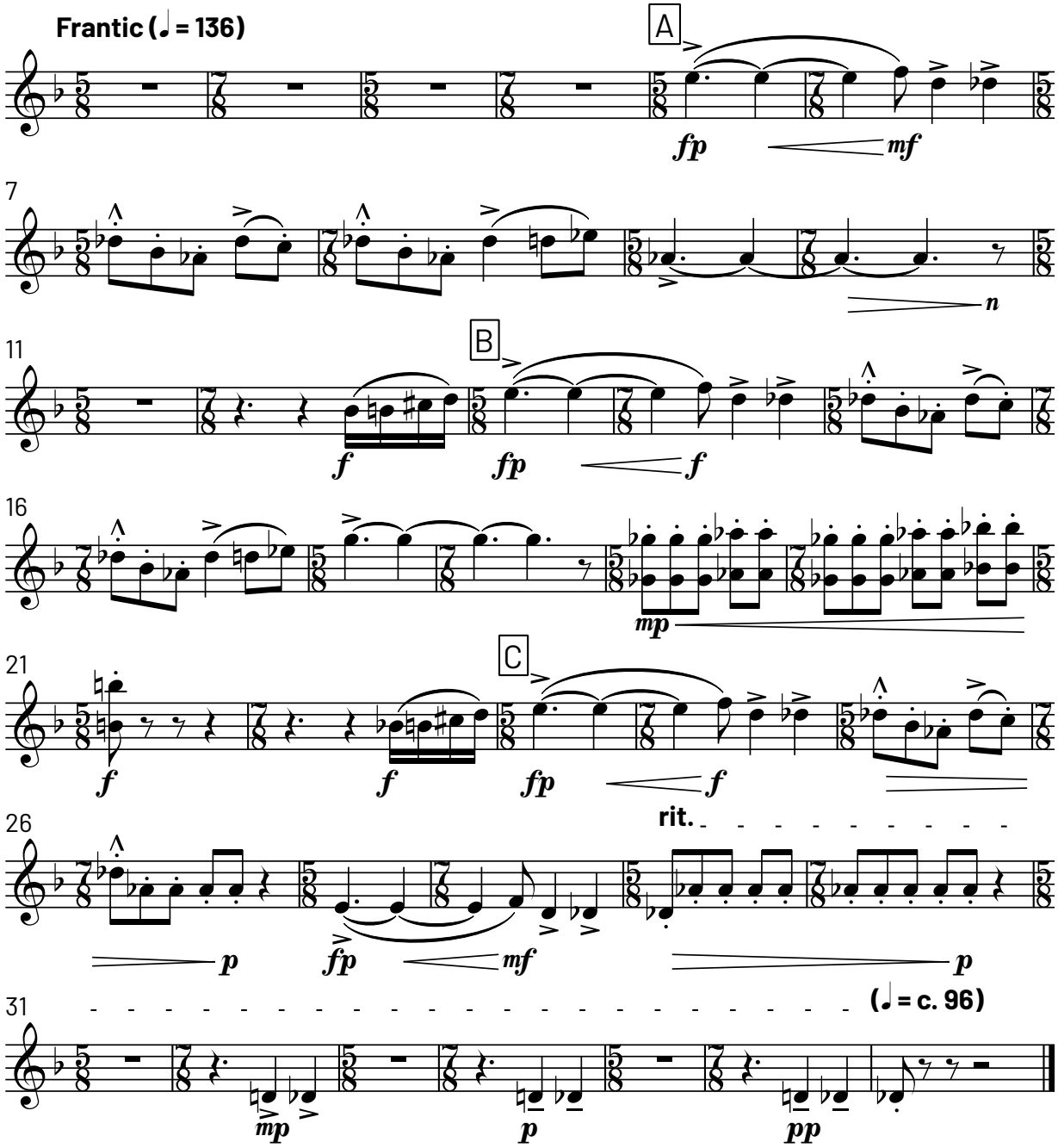
Soprano in C

Tarantella

Matt Browne



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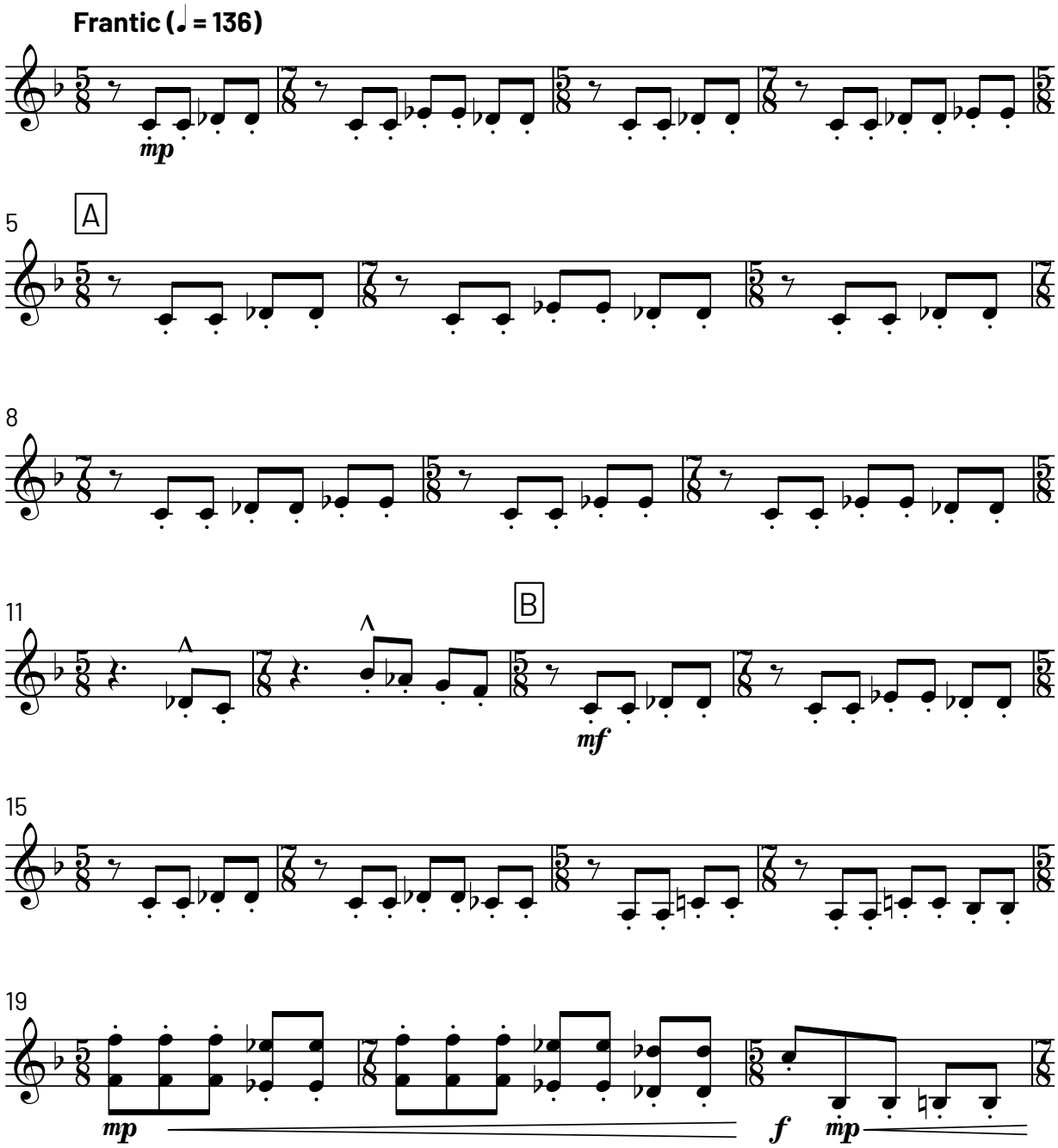
Alto in C

Tarantella

Matt Browne



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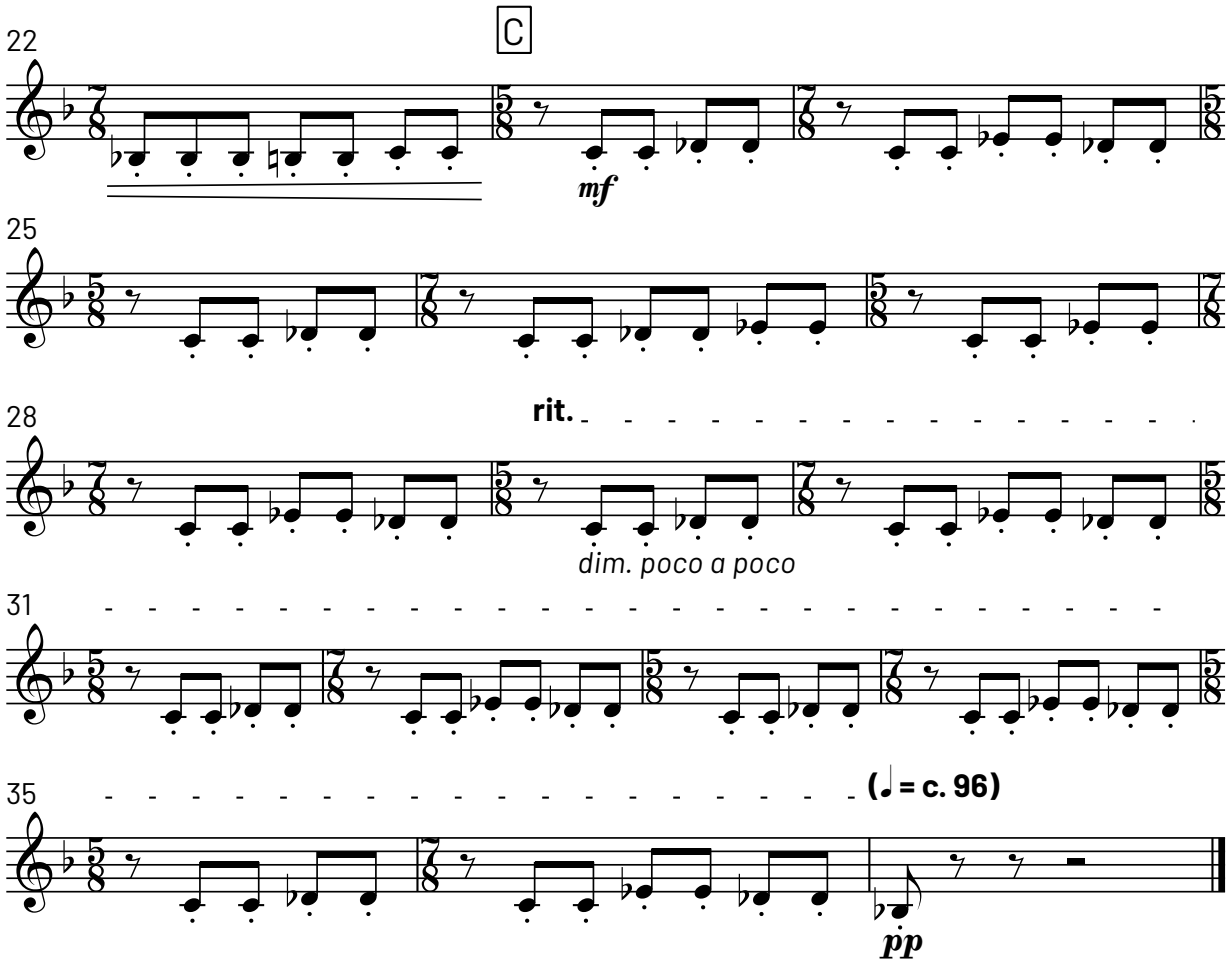
Tarantella — Matt Browne — Alto in C



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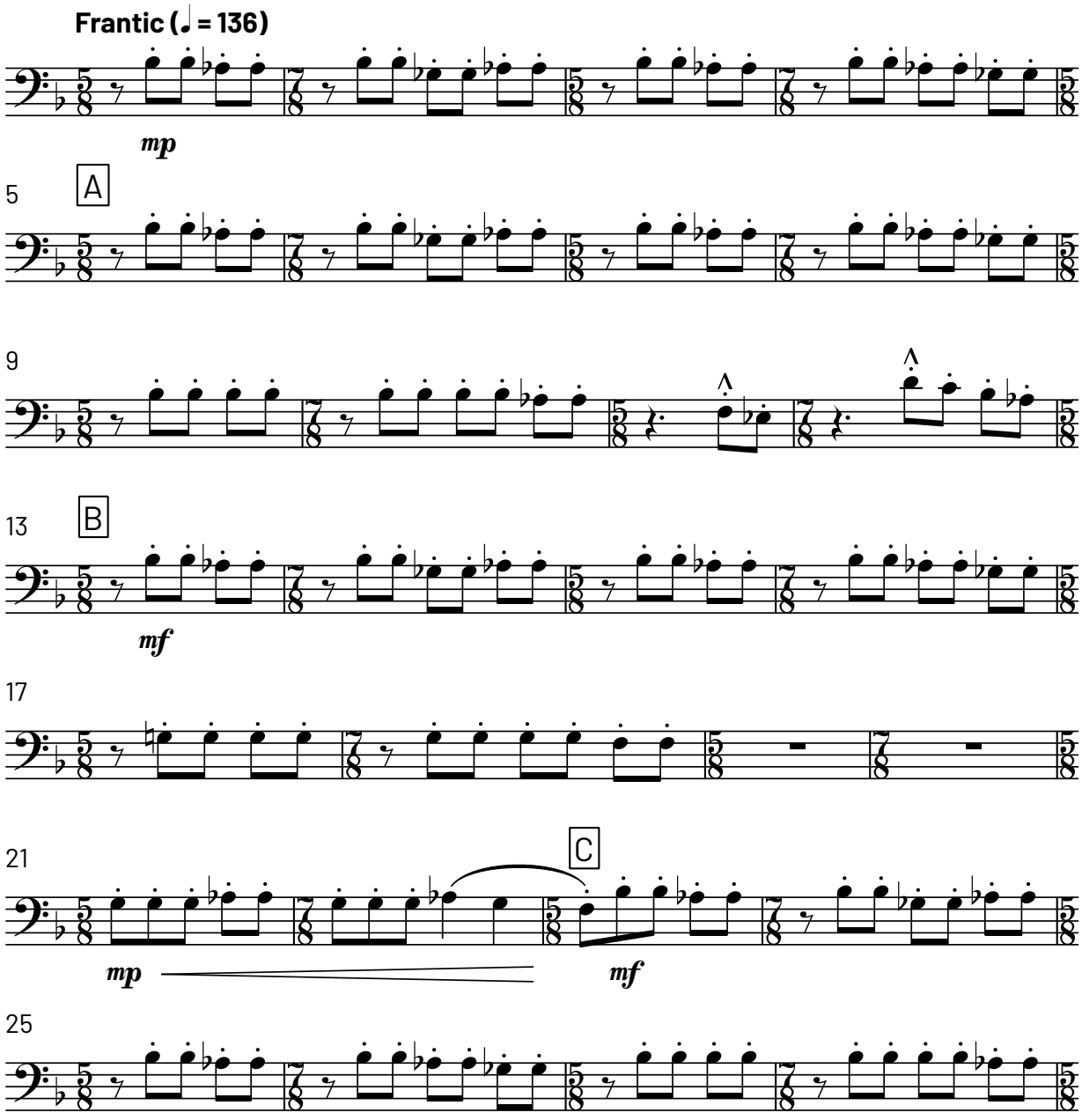
Tenor in C

Tarantella

Matt Browne



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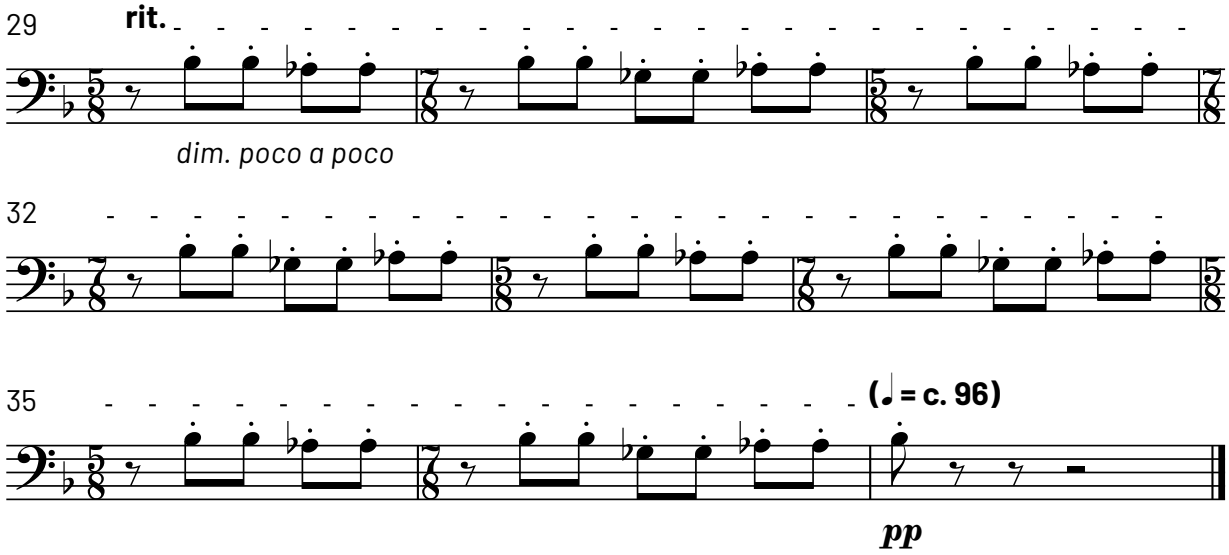
Tarantella — Matt Browne — Tenor in C



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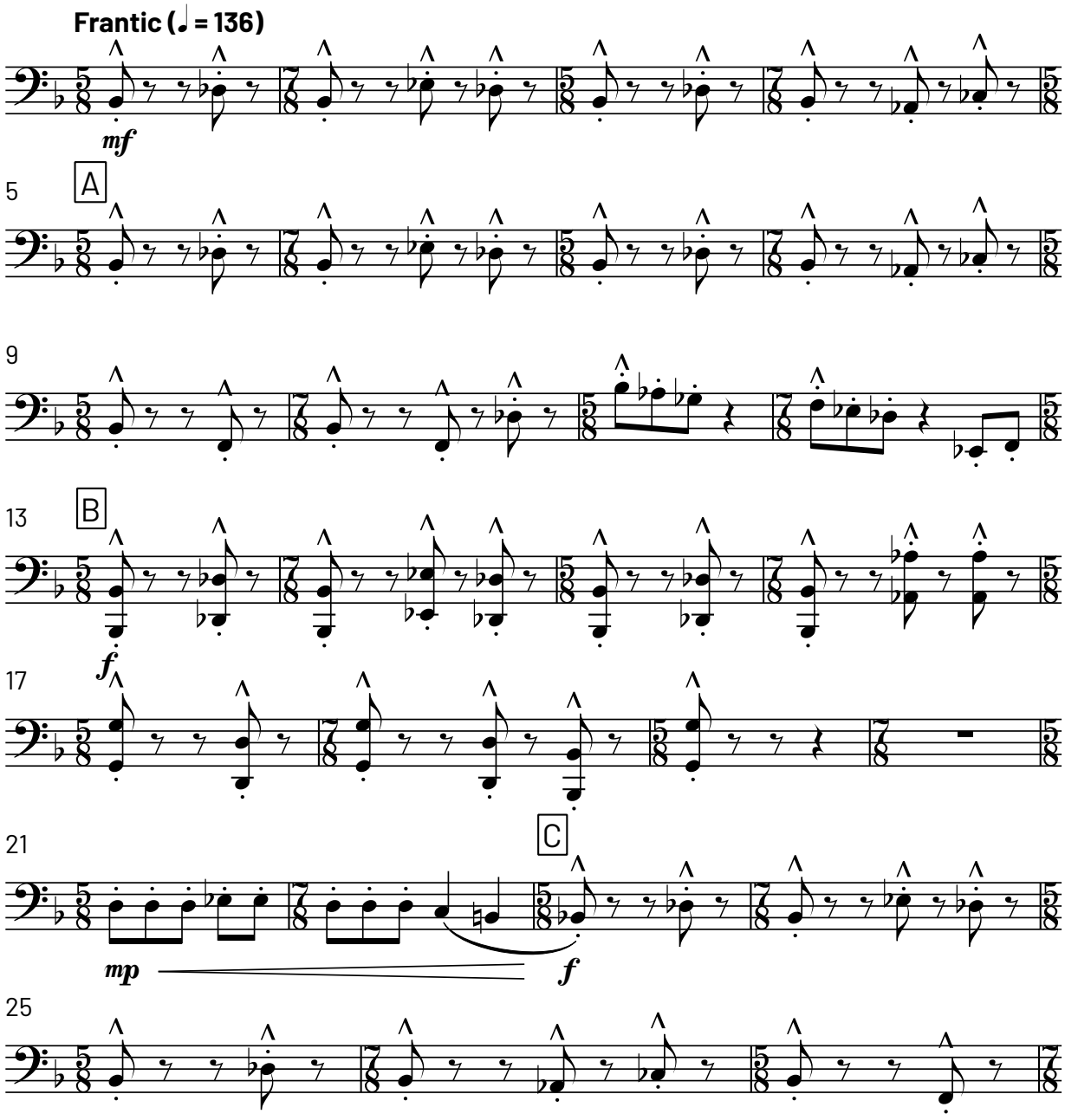
Bass in C

Tarantella

Matt Browne



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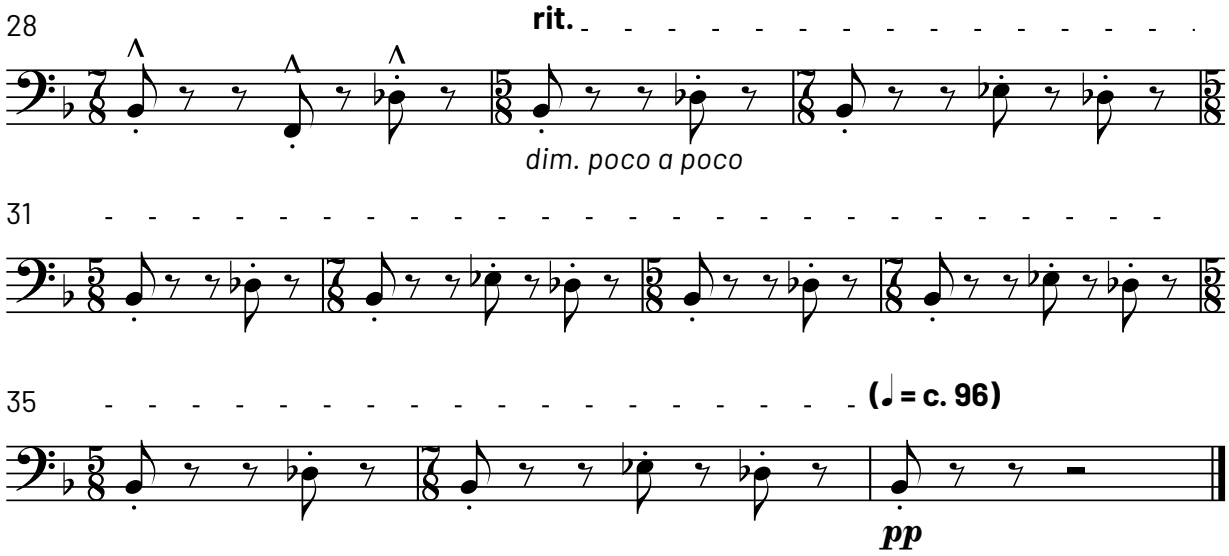
Tarantella — Matt Browne — Bass in C



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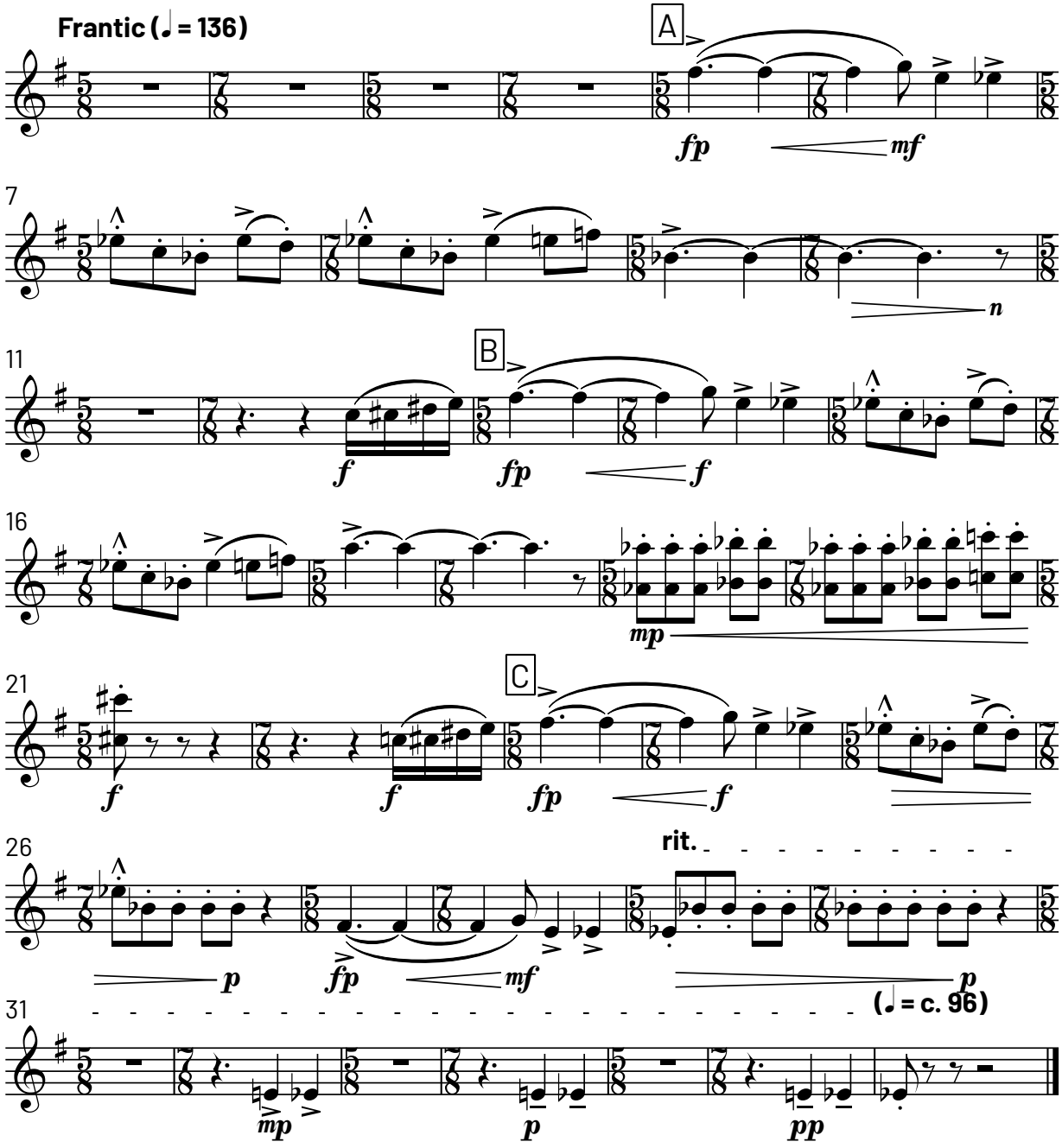
Soprano in B♭

Tarantella

Matt Browne



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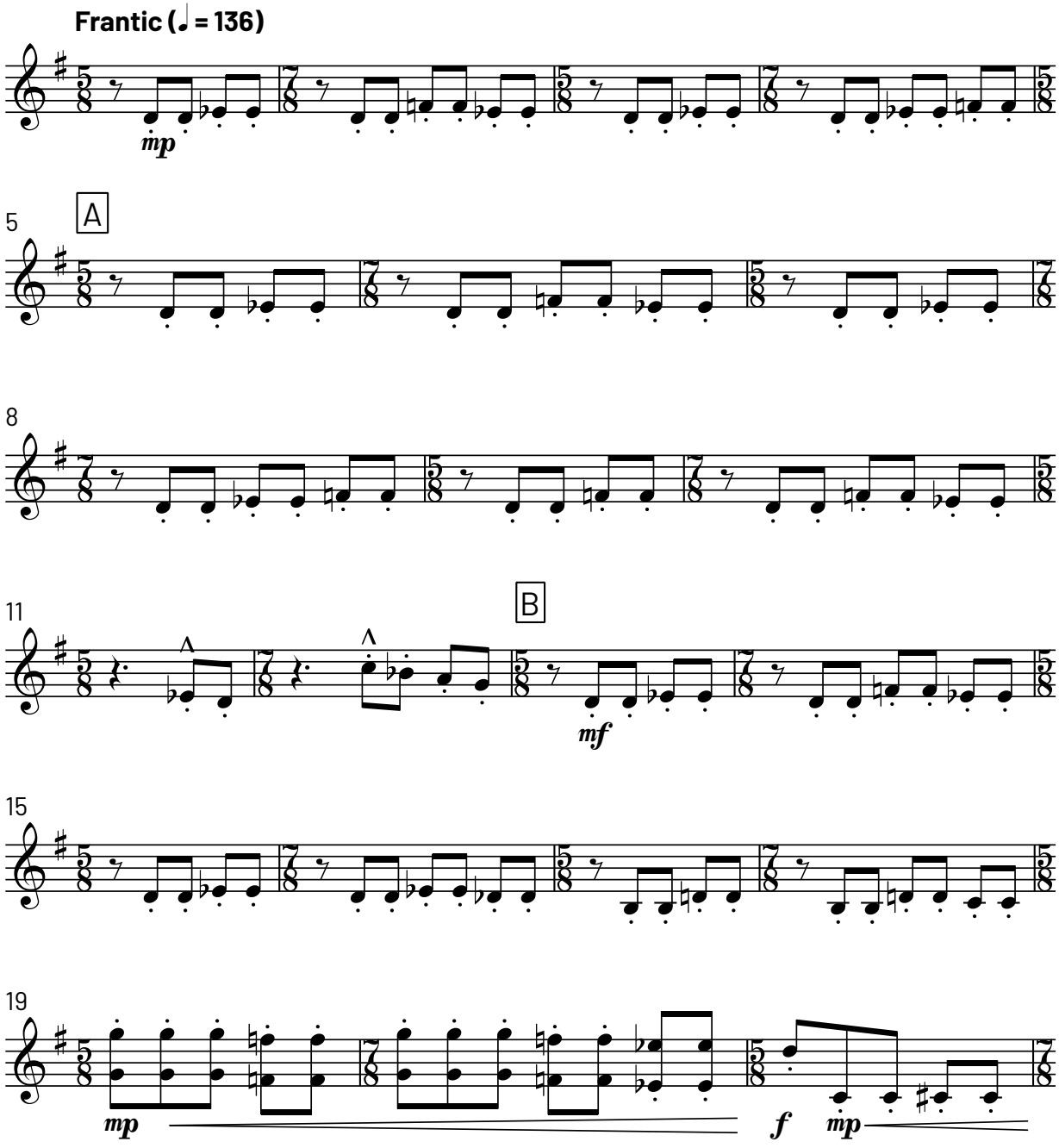
Alto in B♭

Tarantella

Matt Browne



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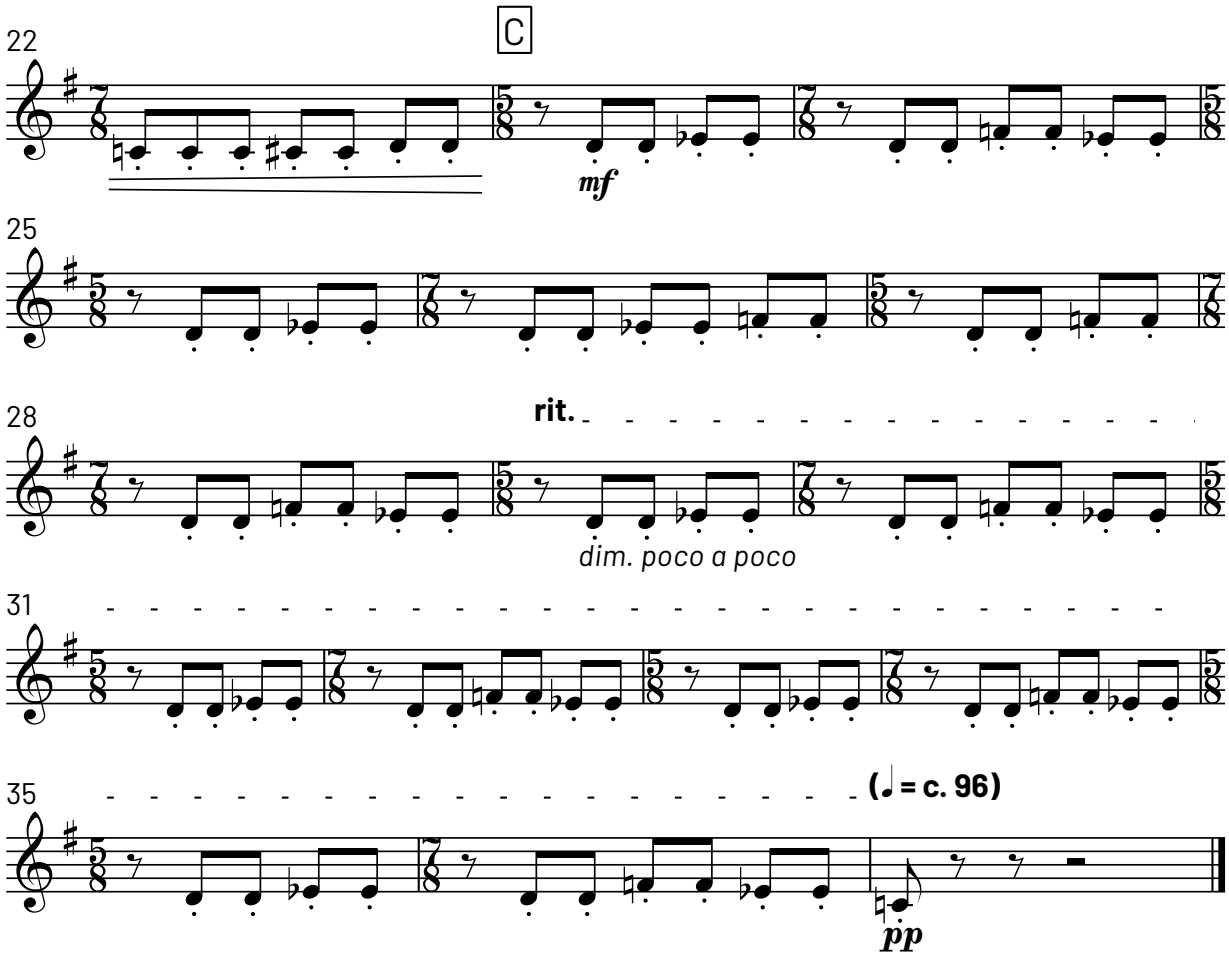
Tarantella — Matt Browne — Alto in B♭



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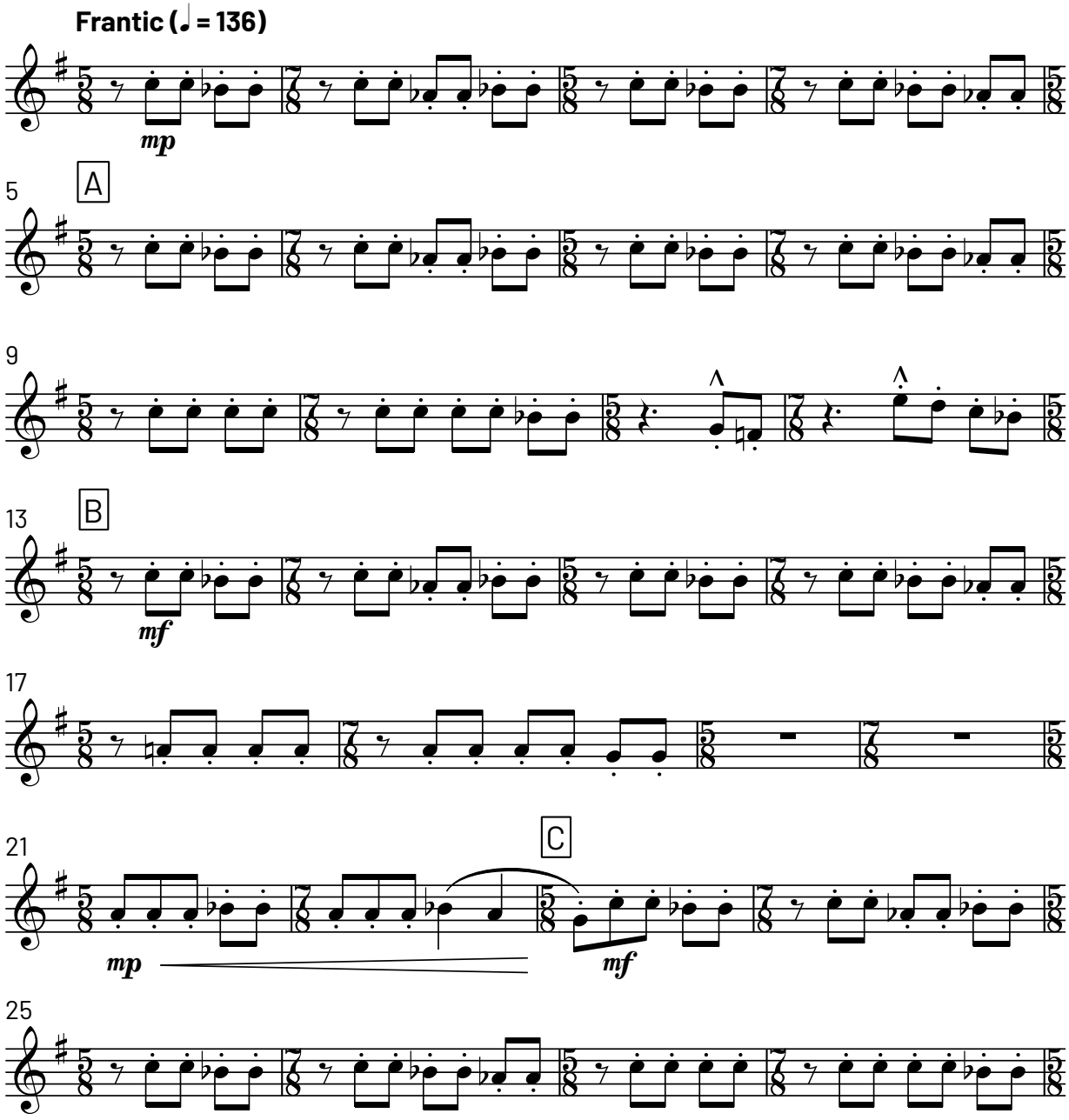
Tenor in B♭

Tarantella

Matt Browne



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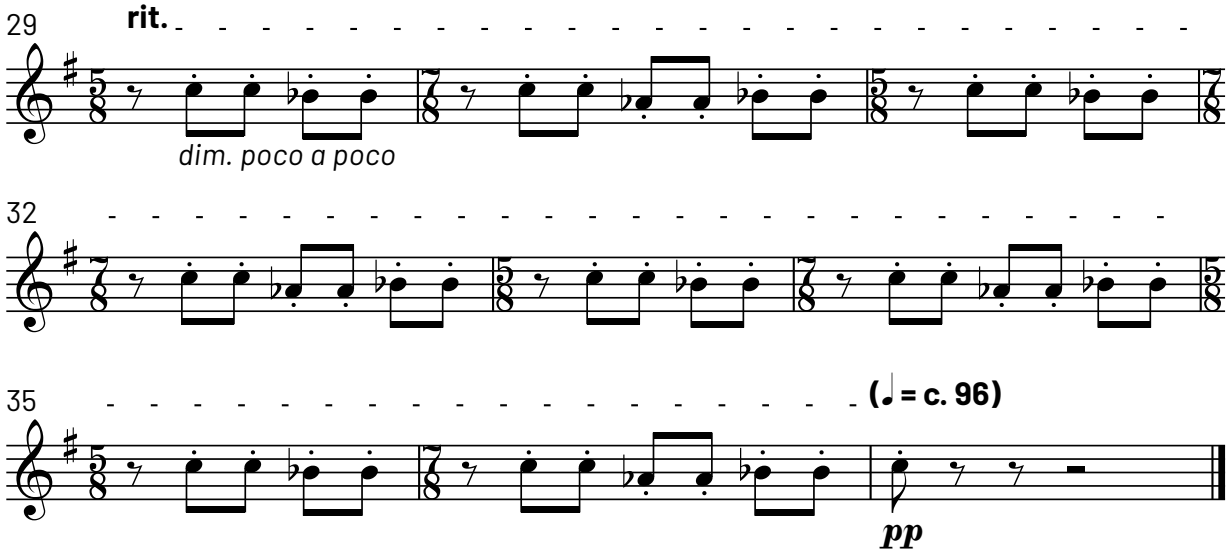
Tarantella — Matt Browne — Tenor in B♭



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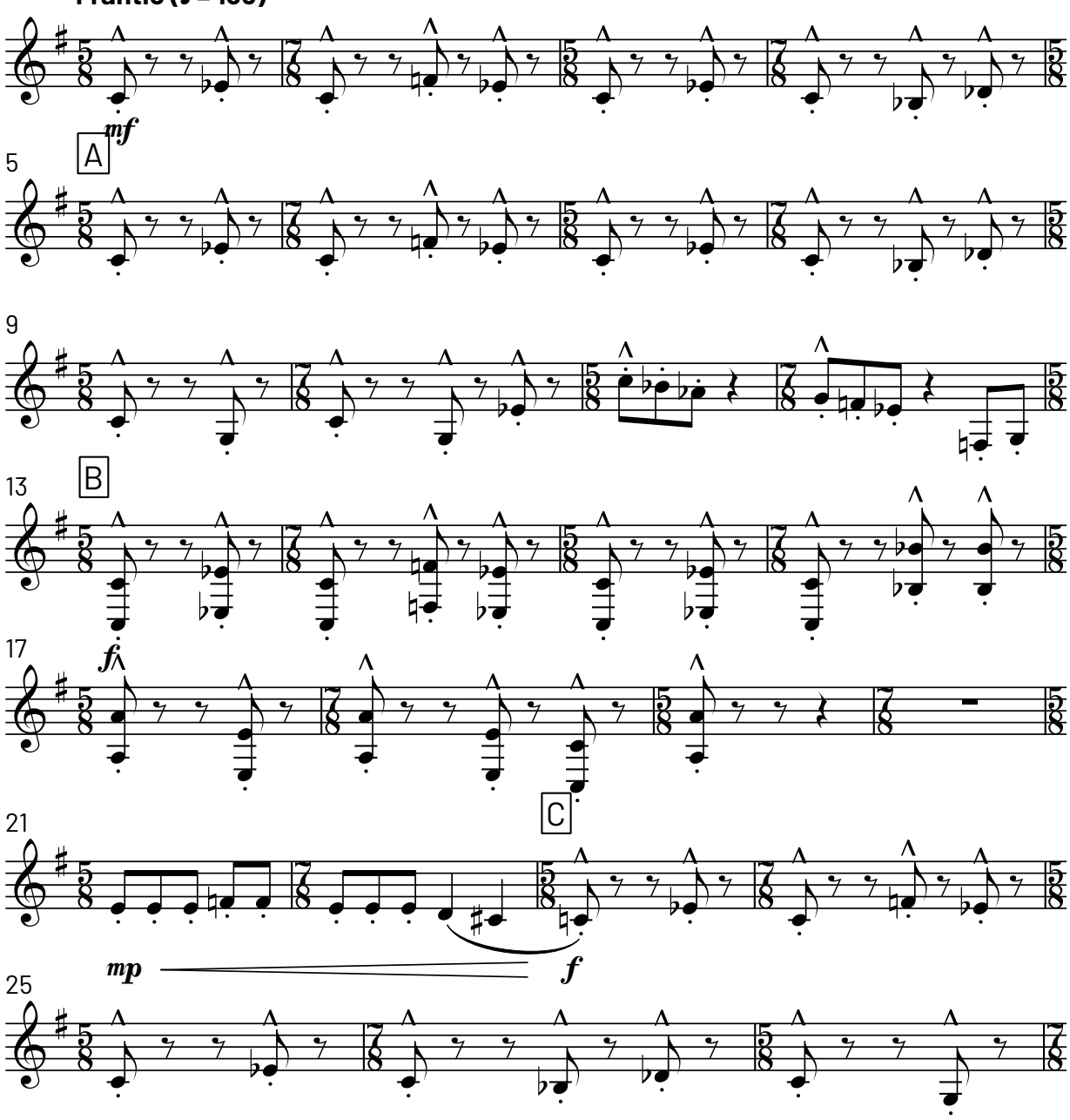
Bass in B♭

Tarantella

Matt Browne



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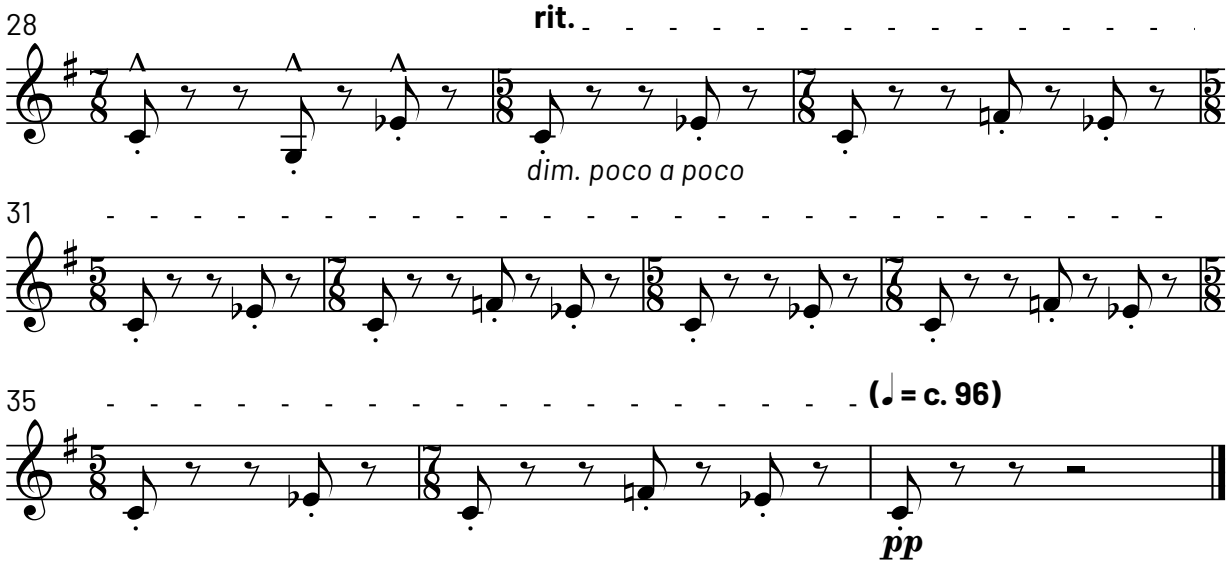
Tarantella — Matt Browne — Bass in B♭



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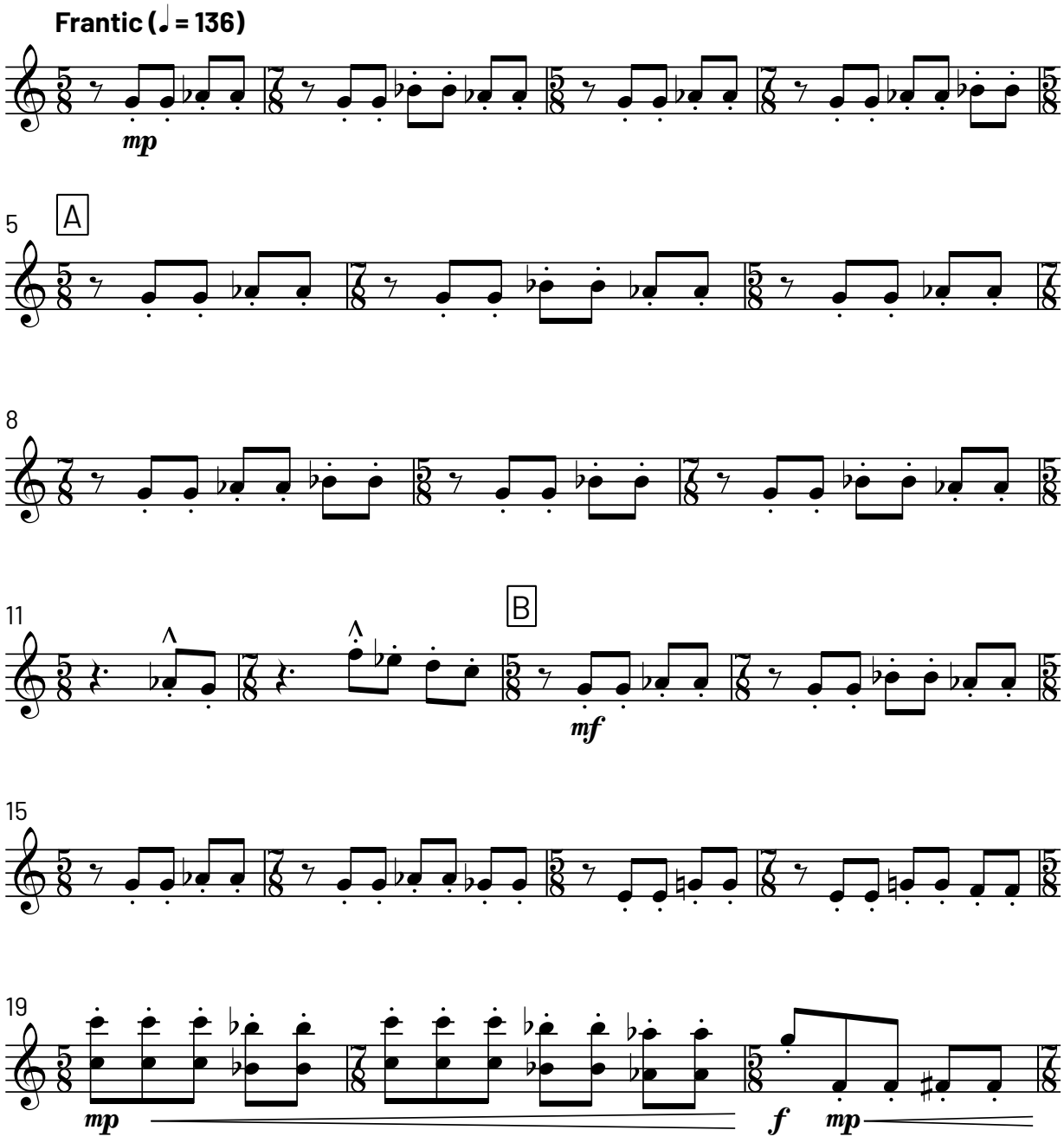
Alto in F

Tarantella

Matt Browne



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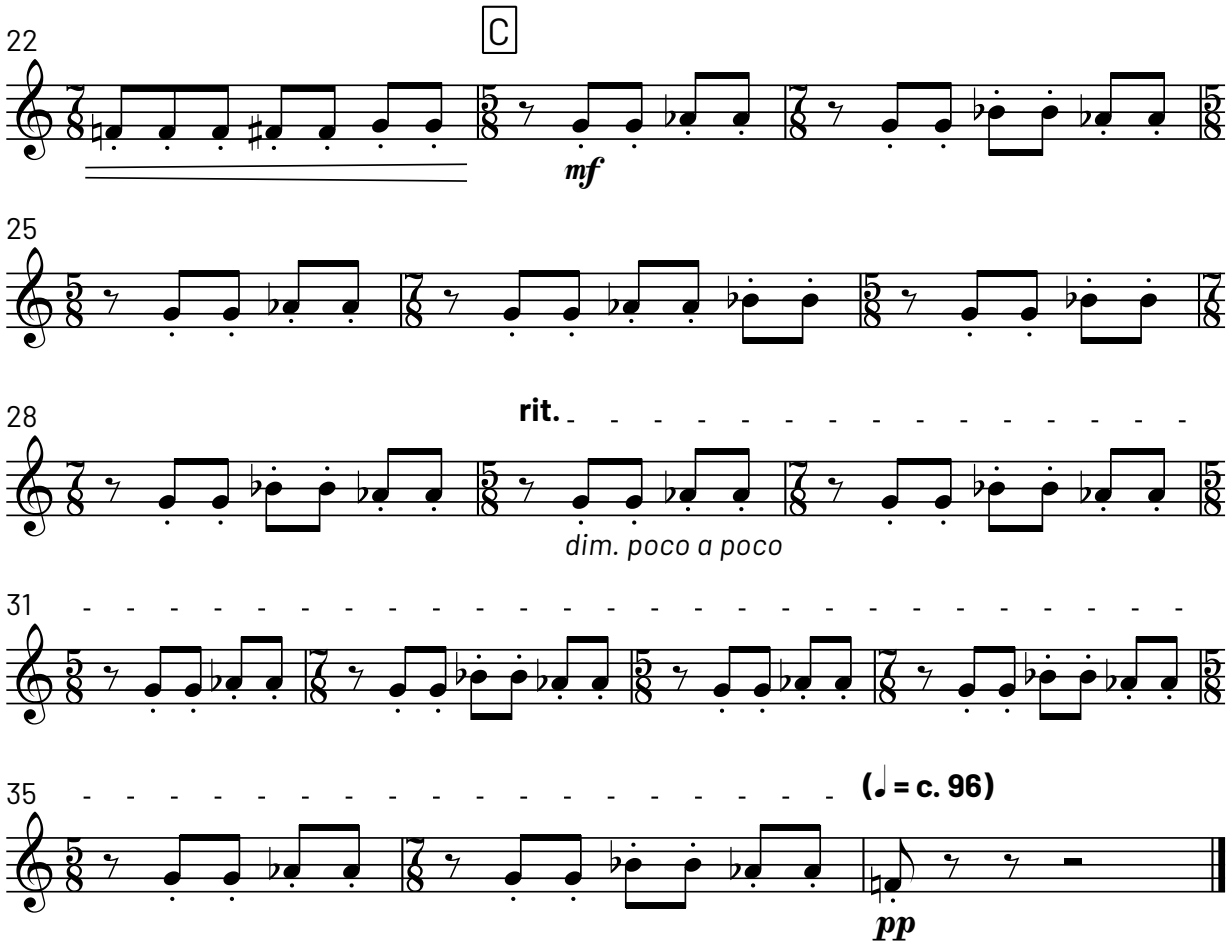
Tarantella — Matt Browne — Alto in F



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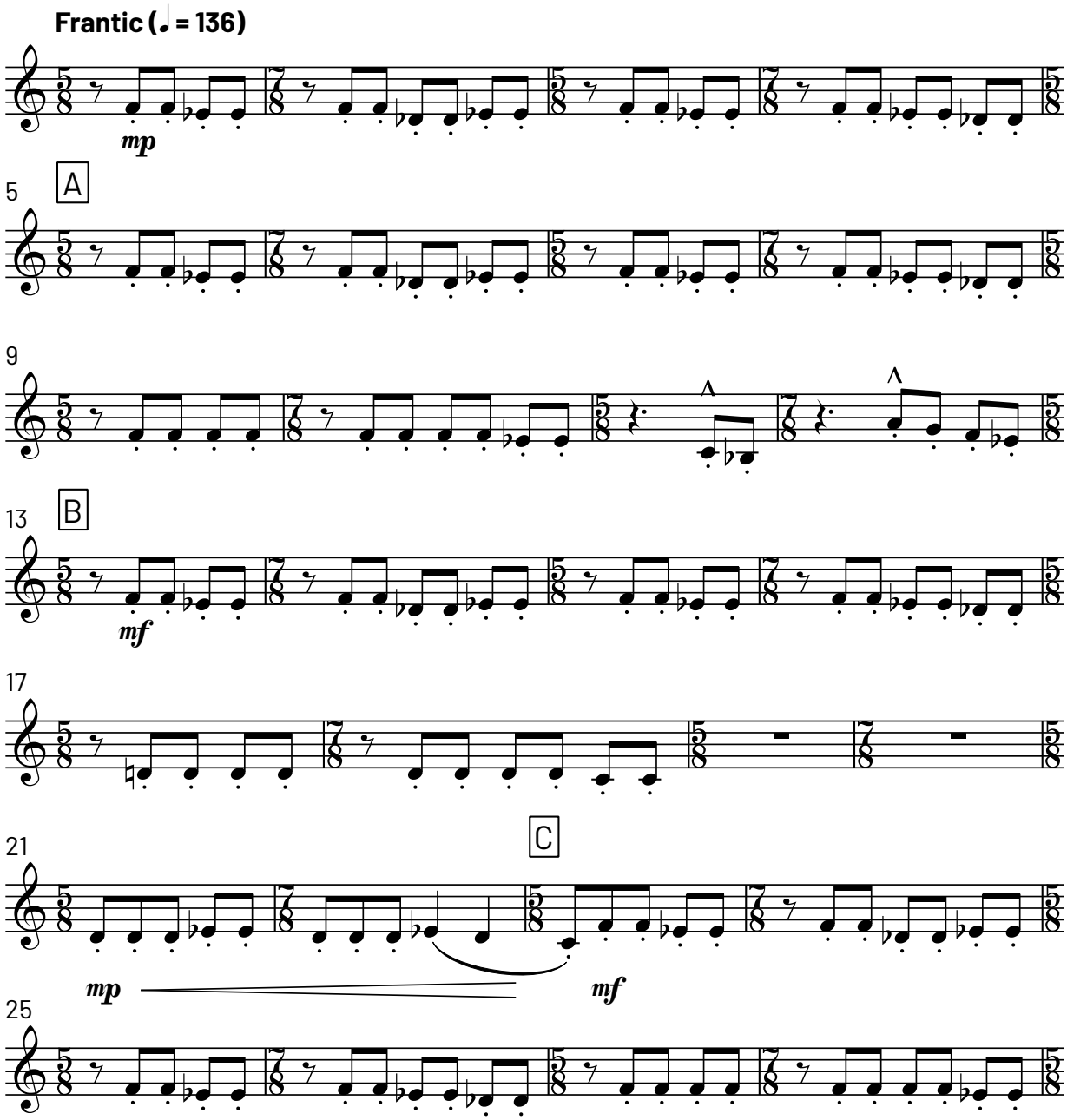
Tenor in F

Tarantella

Matt Browne



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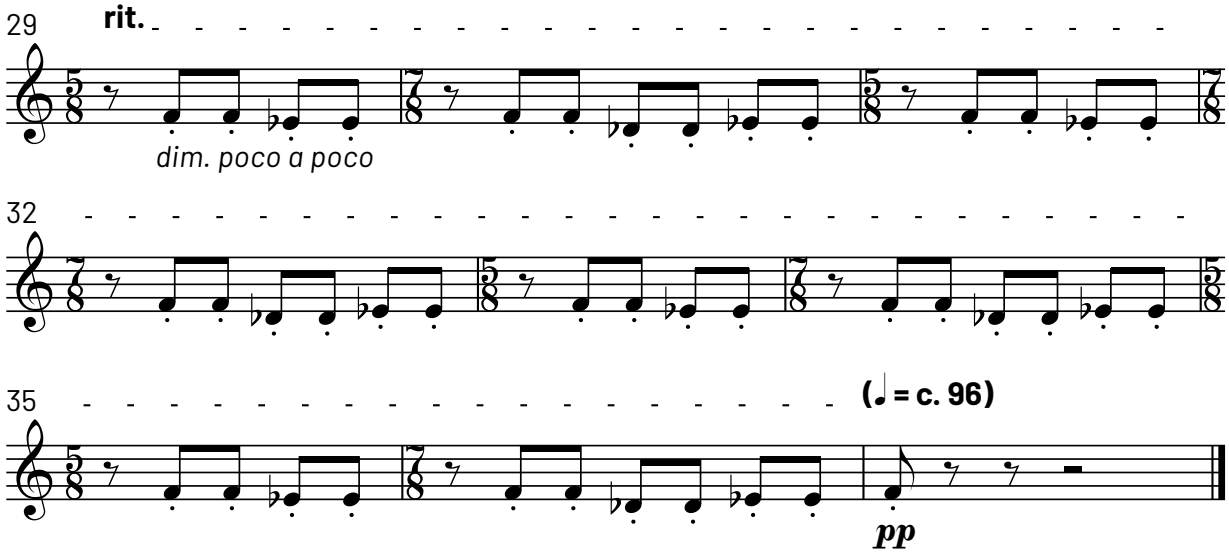
Tarantella — Matt Browne — Tenor in F



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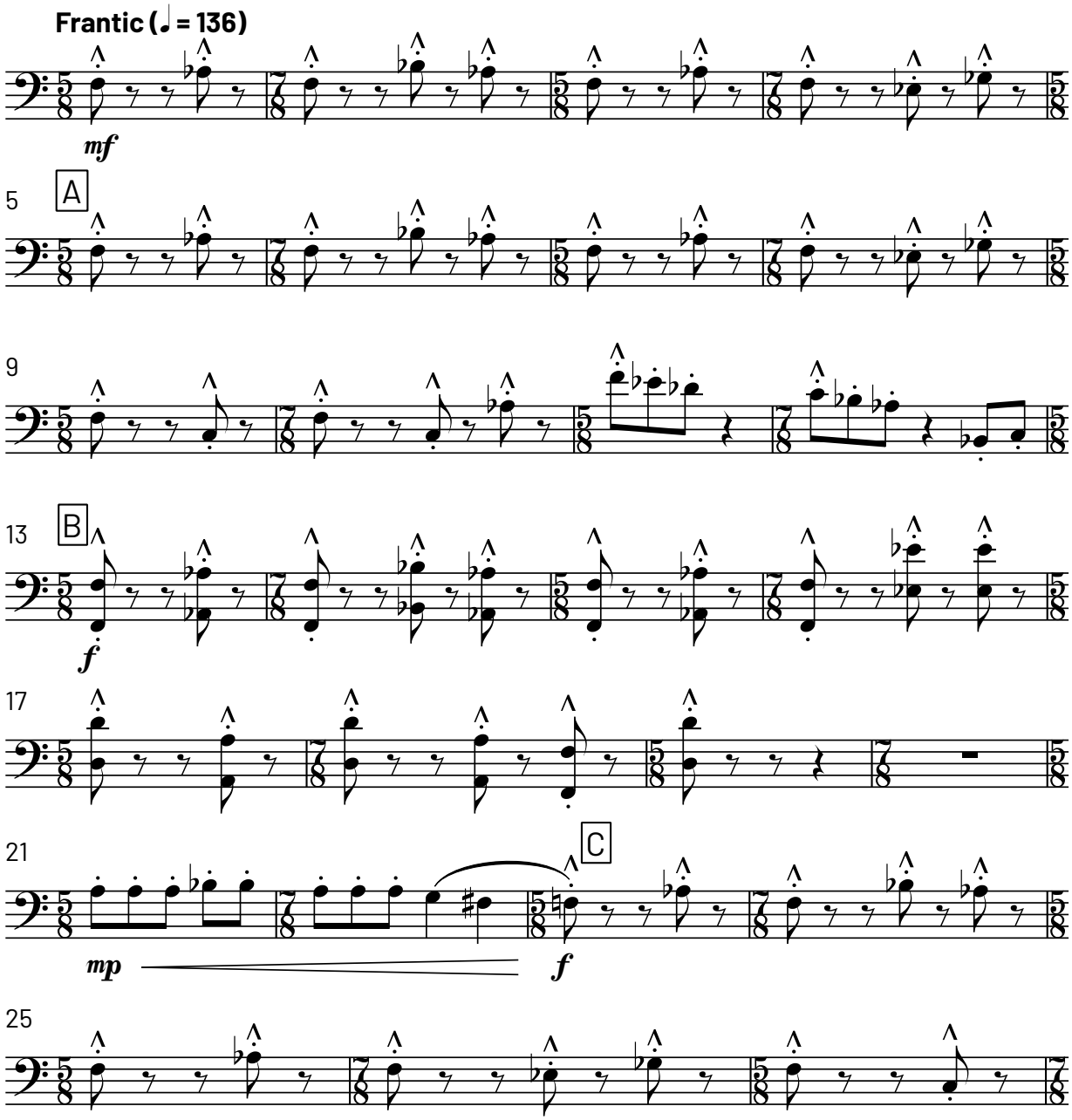
Bass in F

Tarantella

Matt Browne



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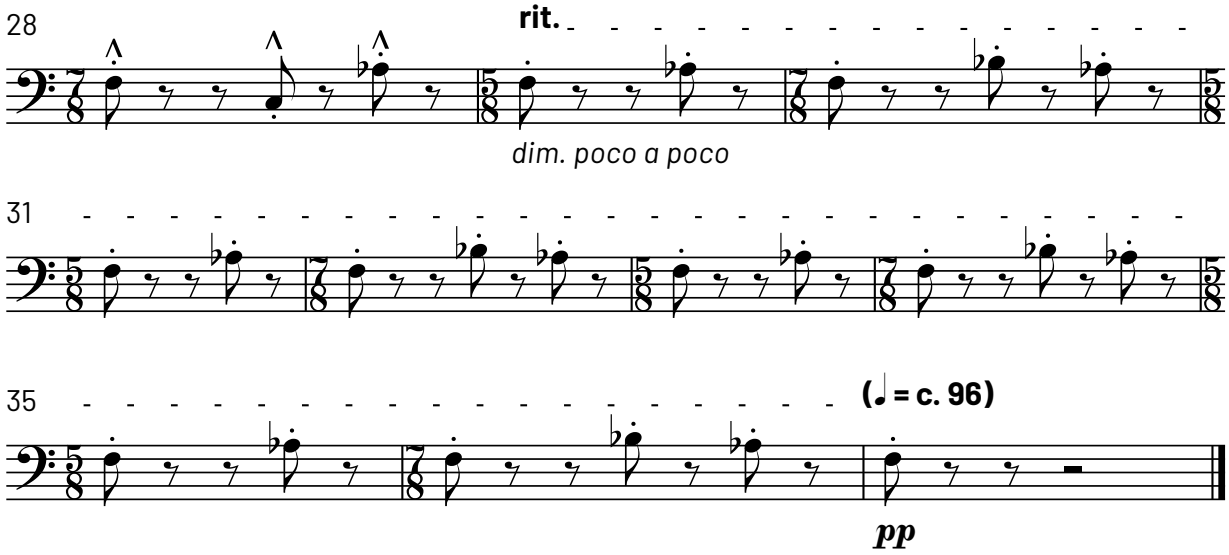
Tarantella — Matt Browne — Bass in F



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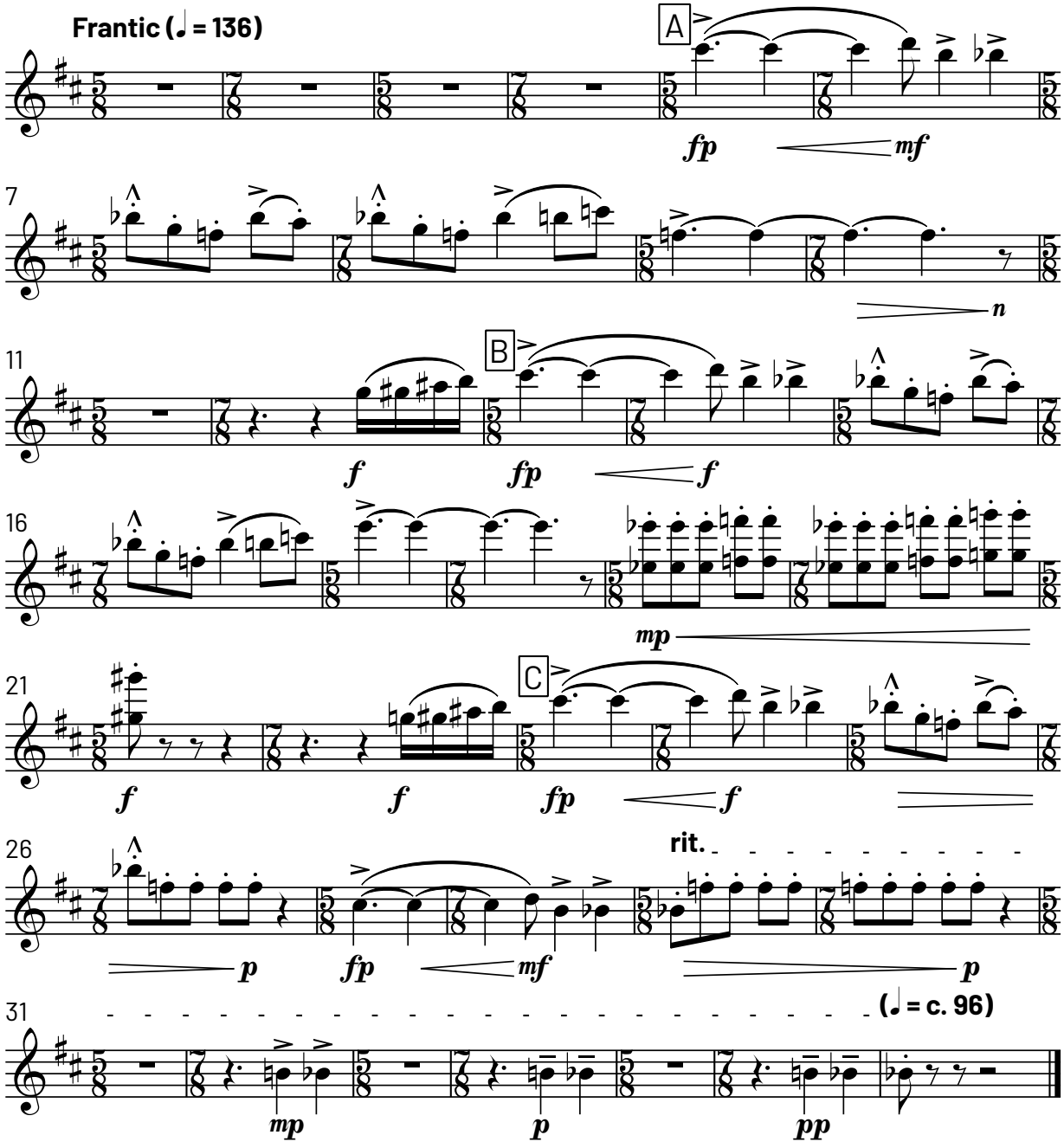
Soprano in E♭

Tarantella

Matt Browne



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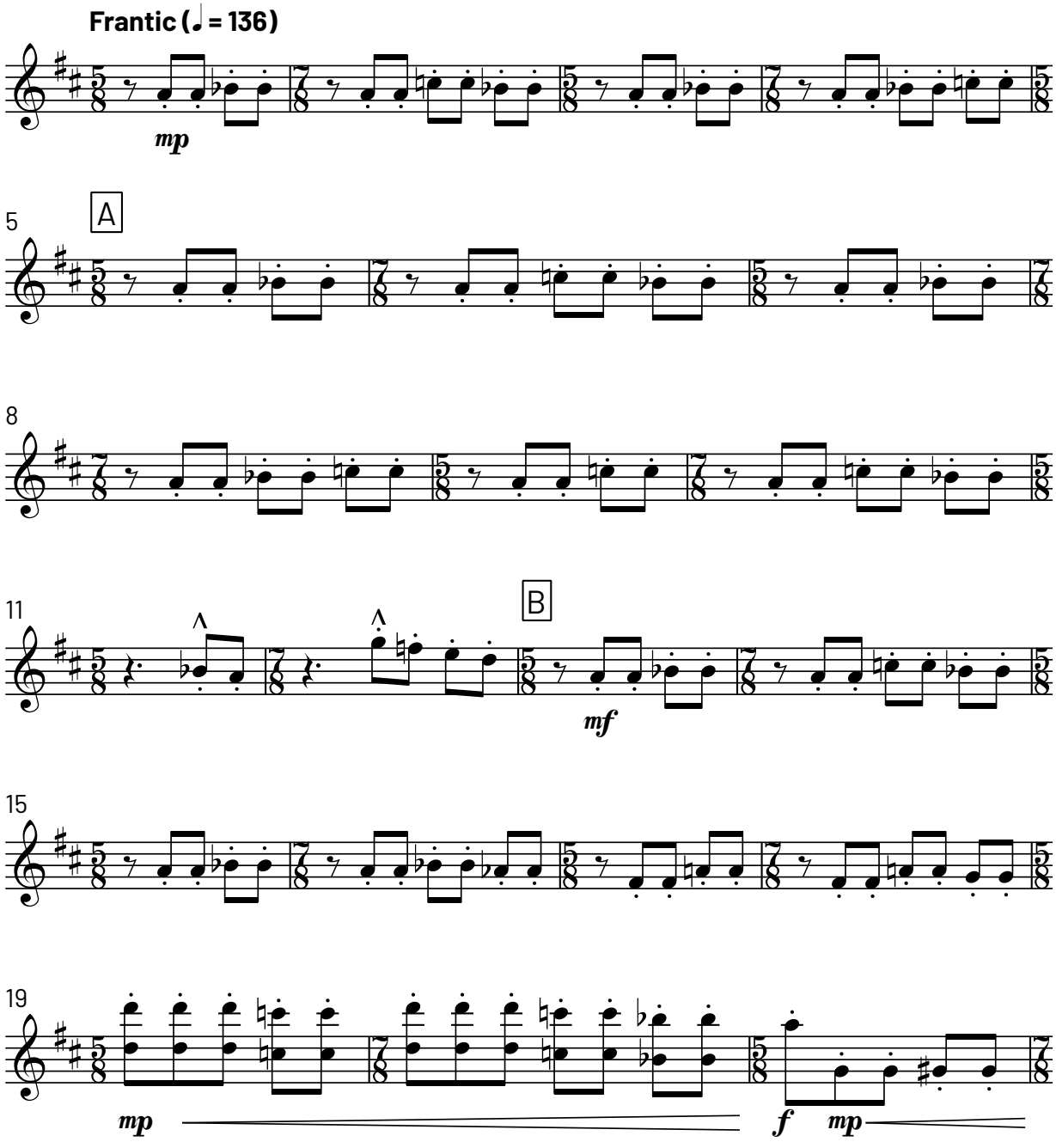
Alto in E♭

Tarantella

Matt Browne



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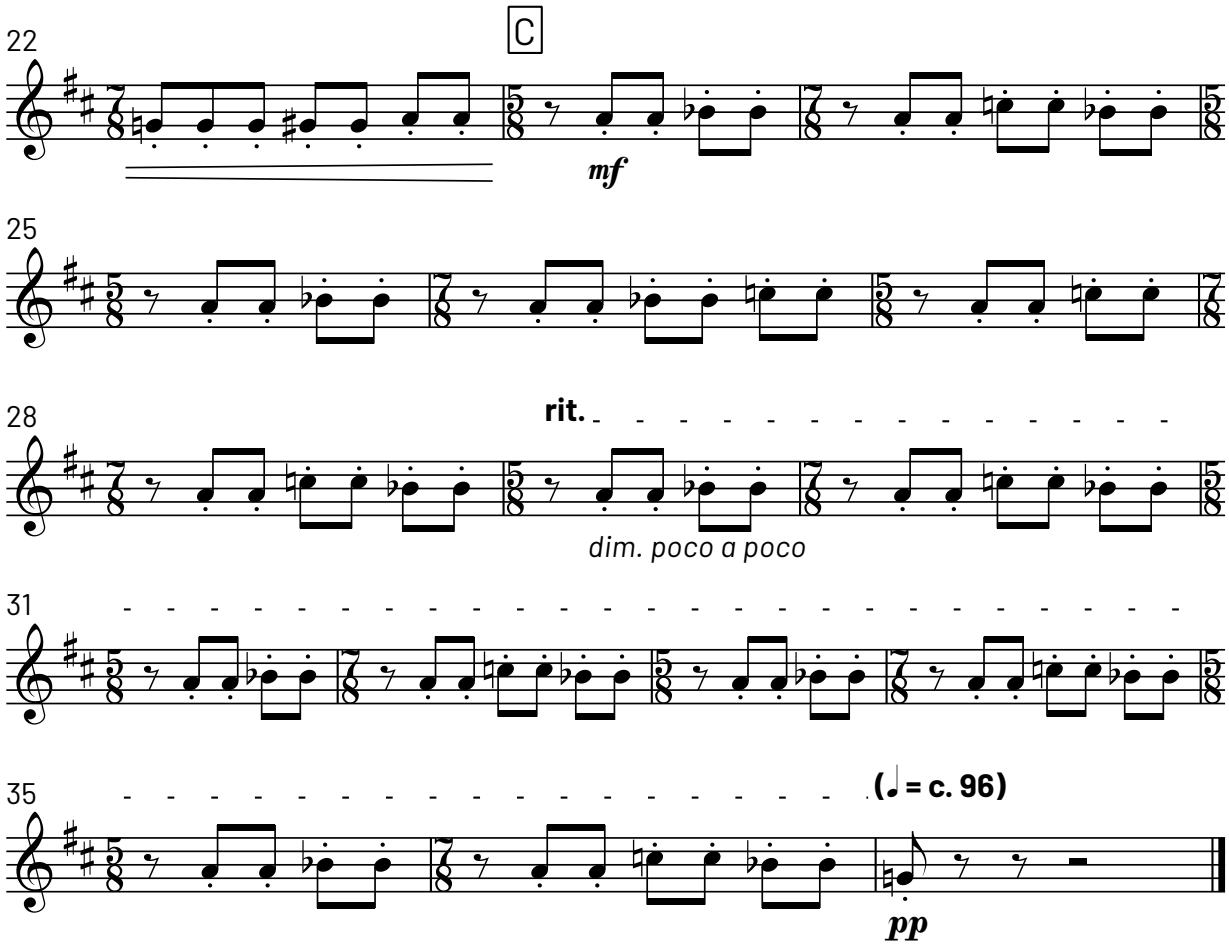
Tarantella — Matt Browne — Alto in E♭



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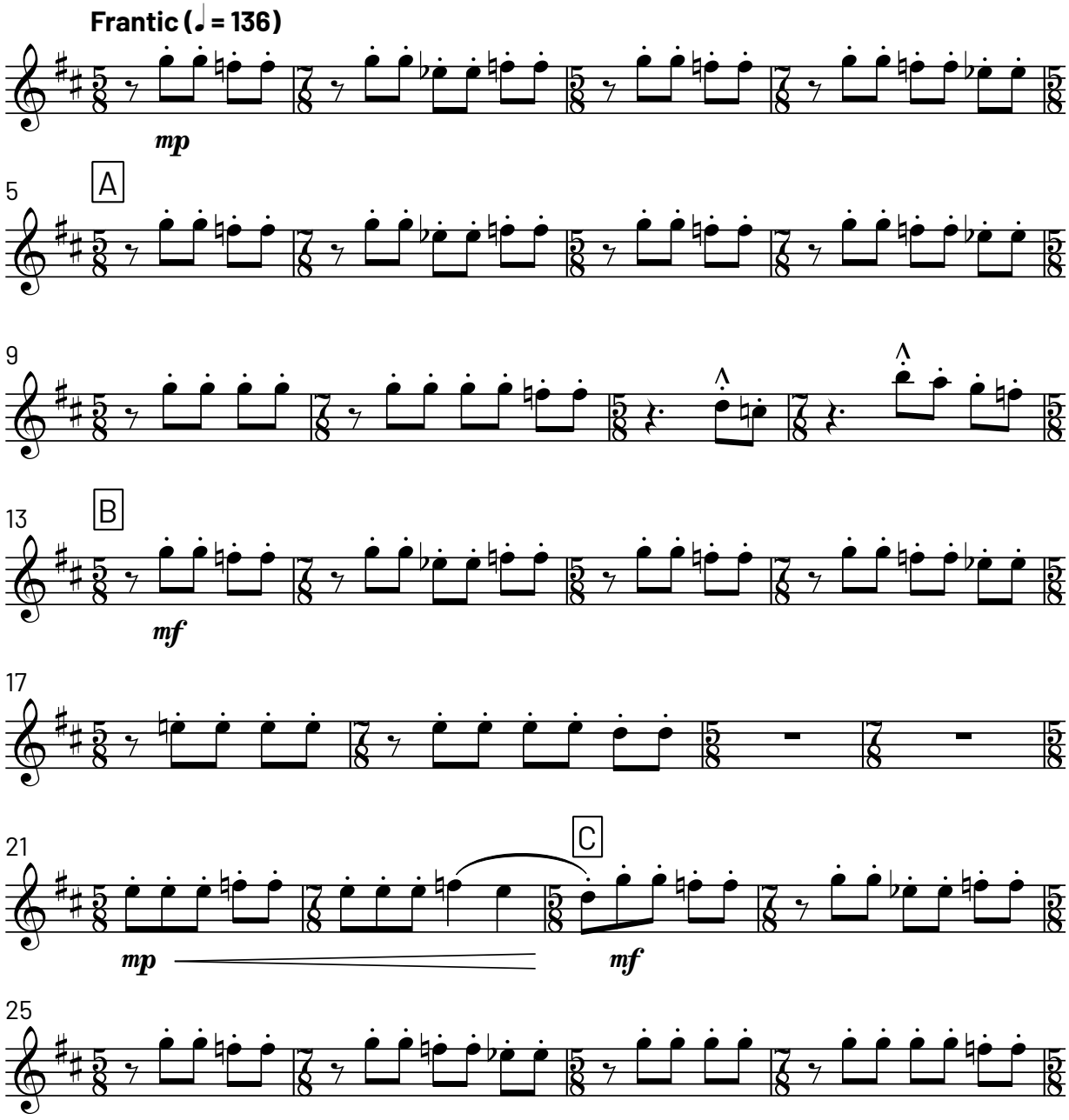
Tenor in E♭

Tarantella

Matt Browne



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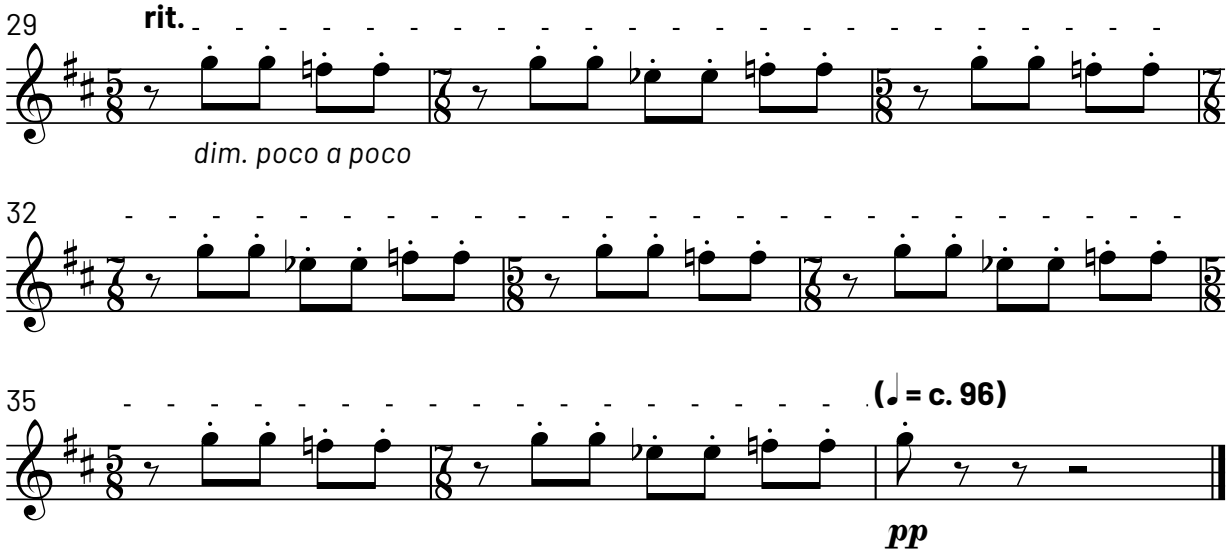
Tarantella — Matt Browne — Tenor in E♭



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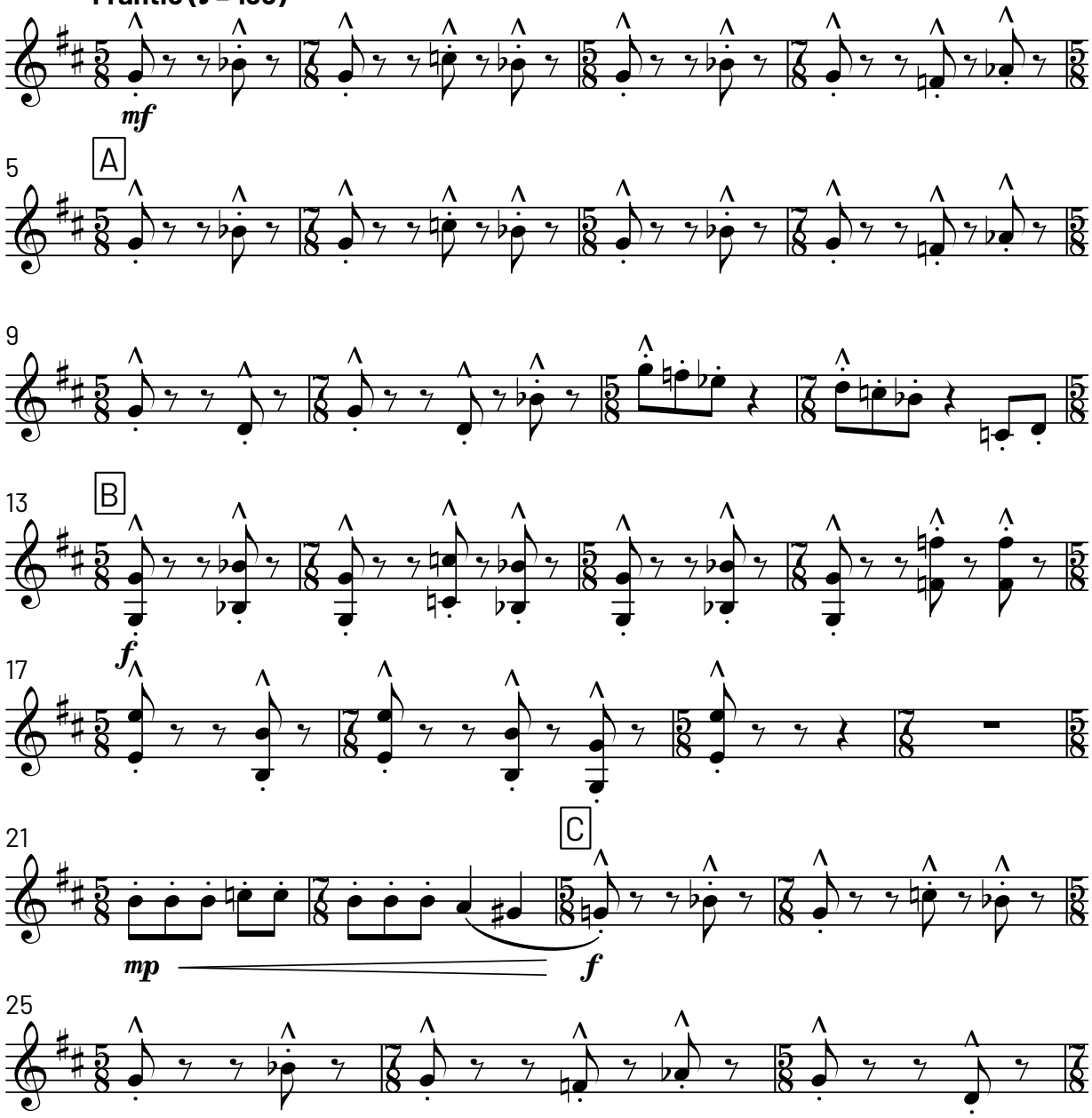
Bass in E♭

Tarantella

Matt Browne



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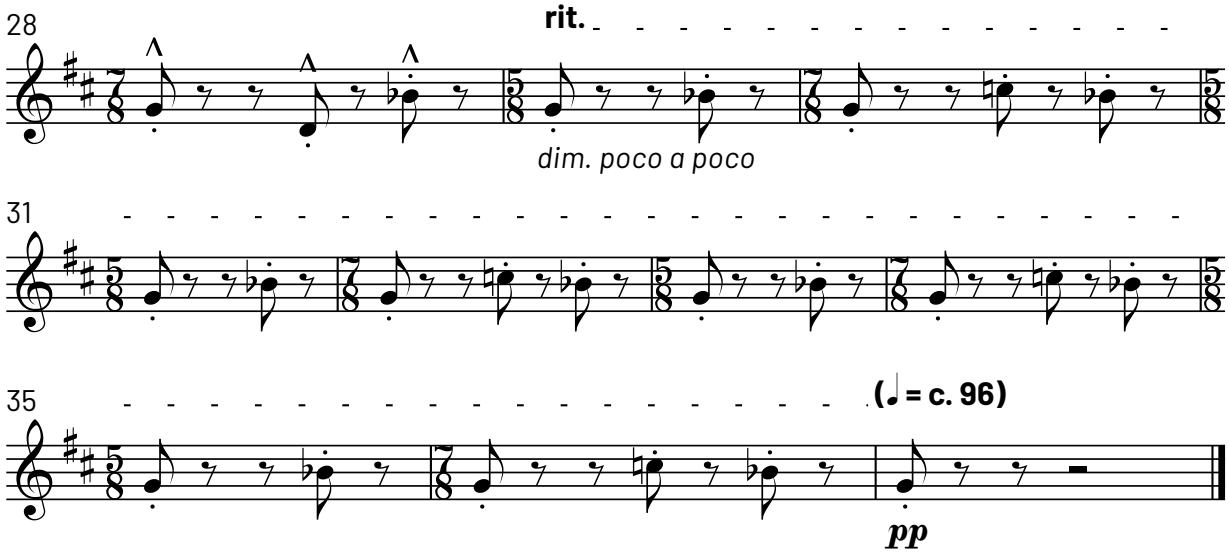
Tarantella — Matt Browne — Bass in E♭



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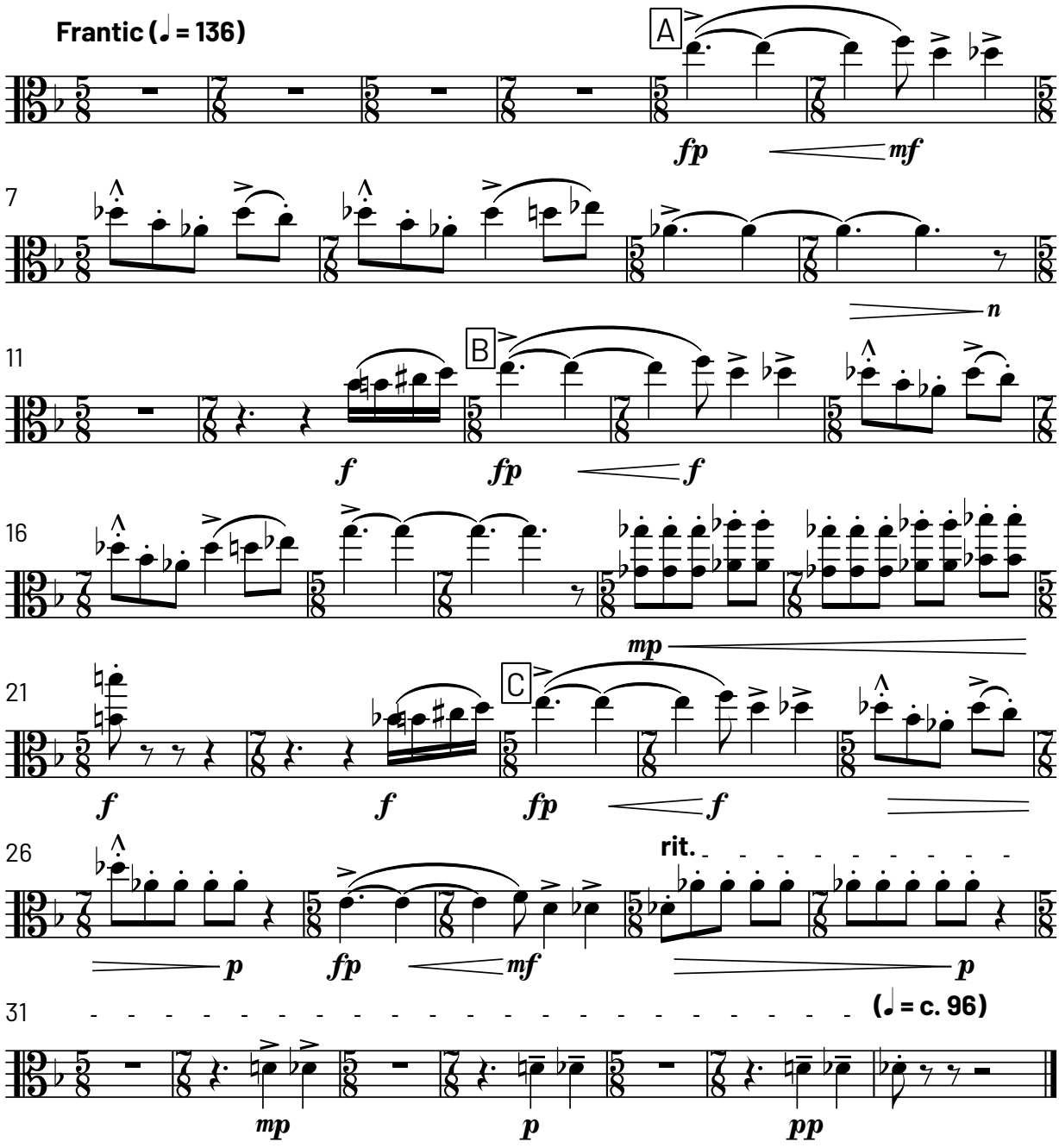
Soprano Viola

Tarantella

Matt Browne



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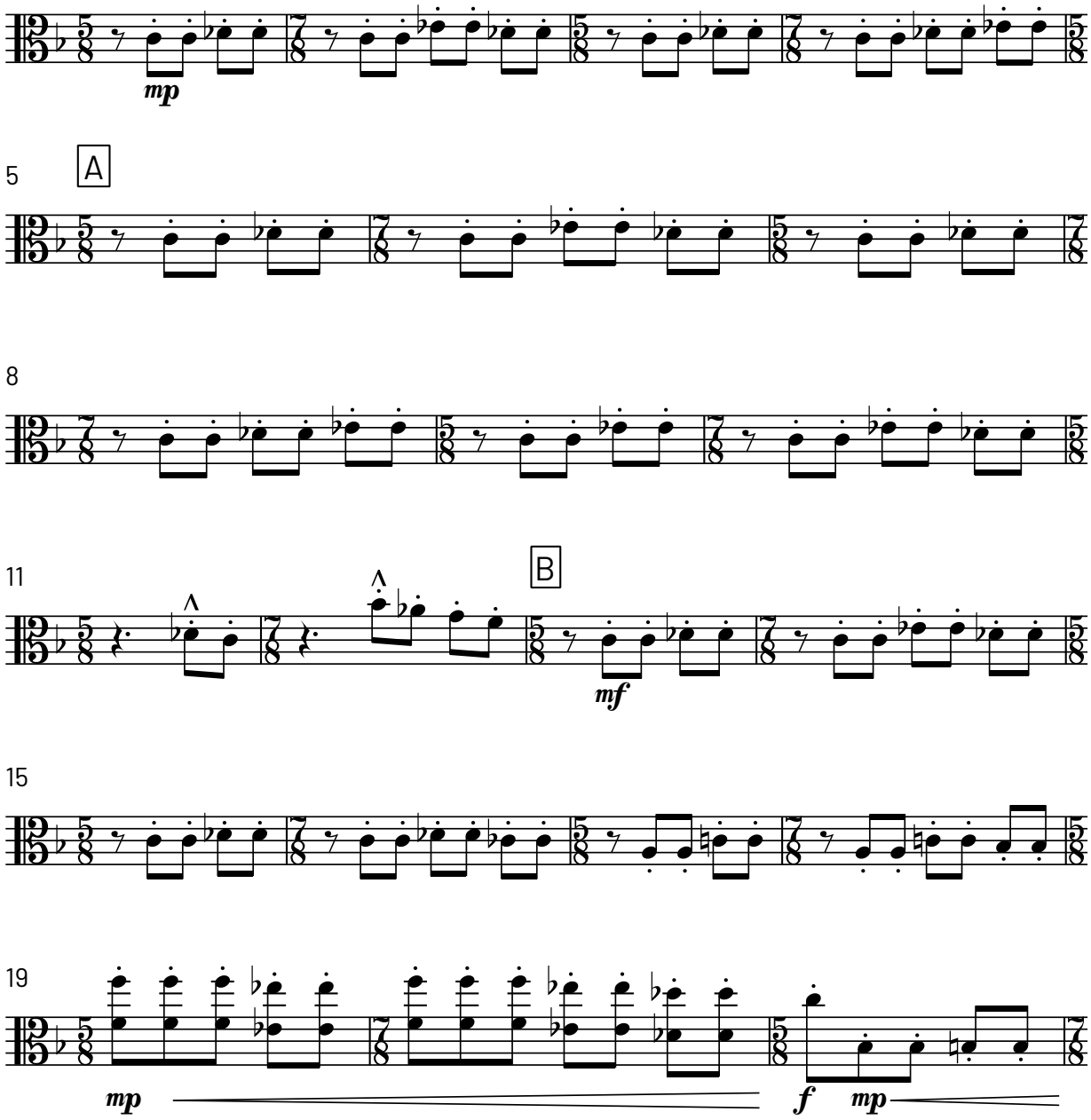
Alto Viola

Tarantella

Matt Browne

Frantic (♩ = 136)



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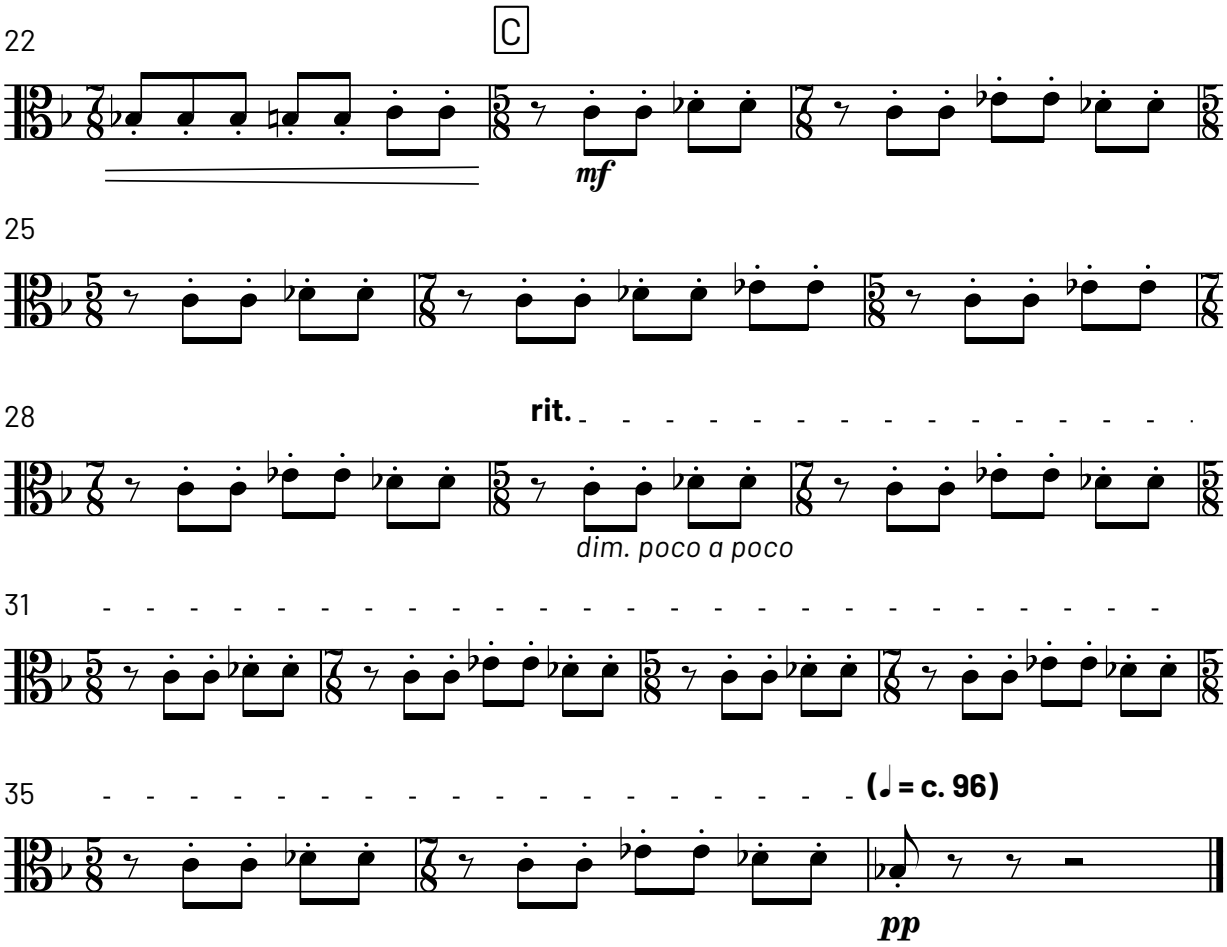
Tarantella — Matt Browne — Alto Viola



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Trevor Bumgarner

Choppy Frontier

Trevor Bumgarner

Choppy Frontier

From working with the New York City Ballet's Choreographic Institute and several off-Broadway shows to scoring or contributing to a variety of films screened everywhere from Guam to Tribeca to #2 on Netflix, Trevor Bumgarner is a composer who thrives on collaboration.

Trevor is a co-founder of Concertize, a musician-led agency that has produced over 400 performances and paid out over $500 million to performers in its first two years. He has contributed to over 2,000 lessons as head of post-production at tonebase, an online music education startup featuring top artists in the classical field, such as Emanuel Ax, Glenn Dicterow, and Mischa Maisky.

Trevor is also a co-host of the Faking Notes Podcast, which lays out the playbook for 21st-century musicians. He received his bachelor's degree from UNC Greensboro and his master's from the Juilliard School, where he was an inaugural recipient of the Juilliard Career Advancement Fellowship.

For more information, visit https://www.trevorbumgarner.com.

About This Étude
You're setting out west. The sun is rising. Grand Americana music sets in. But there's a problem: your horse is missing a horseshoe. This étude focuses on 5/4 meter, which has a way of throwing things off-balance – particularly when the division changes throughout. As you'd expect on an adventure gone awry, the chorale-like harmonies are thrown off as well, simultaneously both familiar and not. Remember how some of the best times of your life were unexpected, when an obstacle turned out to be the best path forward? Embrace the missing shoe, the weird triumphant chorales, and the journey ahead – in this étude and beyond!

Length: 0:38

Commissioned Parameters:
Meter: 5/4
Tempo: Very fast
Style: Marcato

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Shifting beat emphasis

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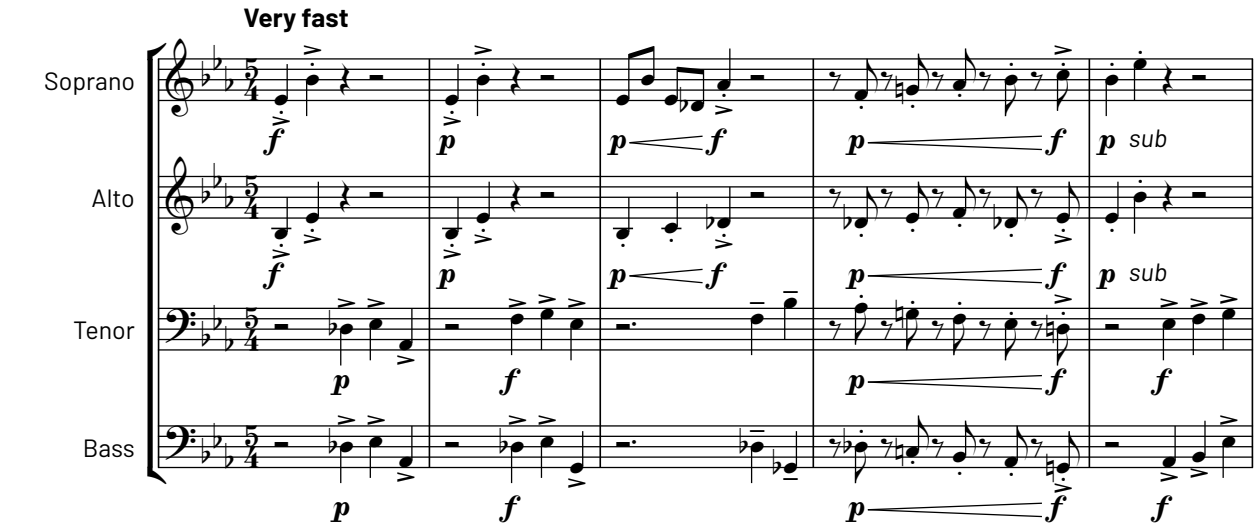
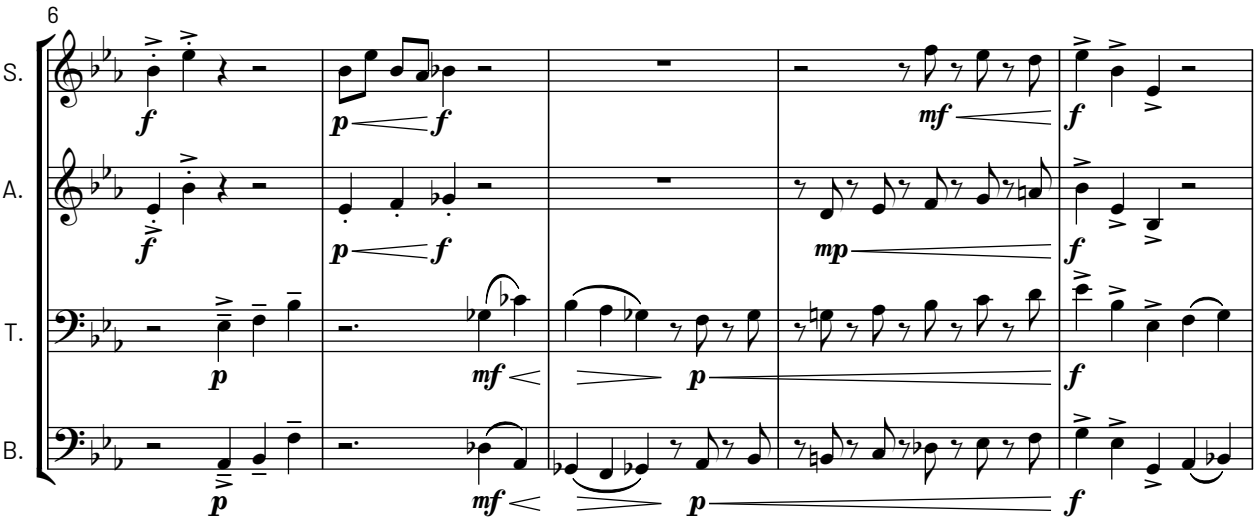
Choppy Frontier

Trevor Bumgarner





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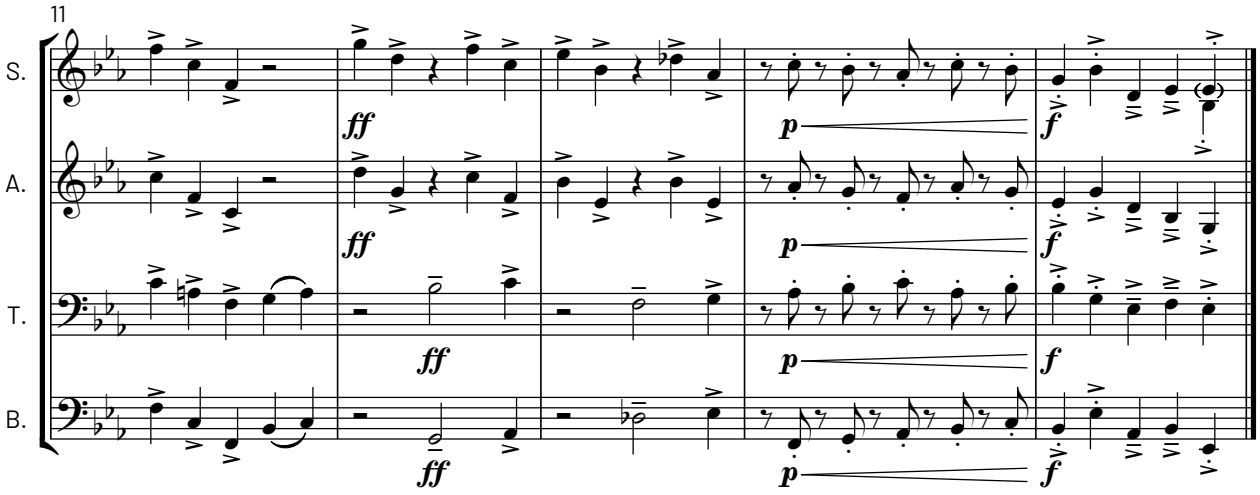
Choppy Frontier — Trevor Bumgarner — Full Score



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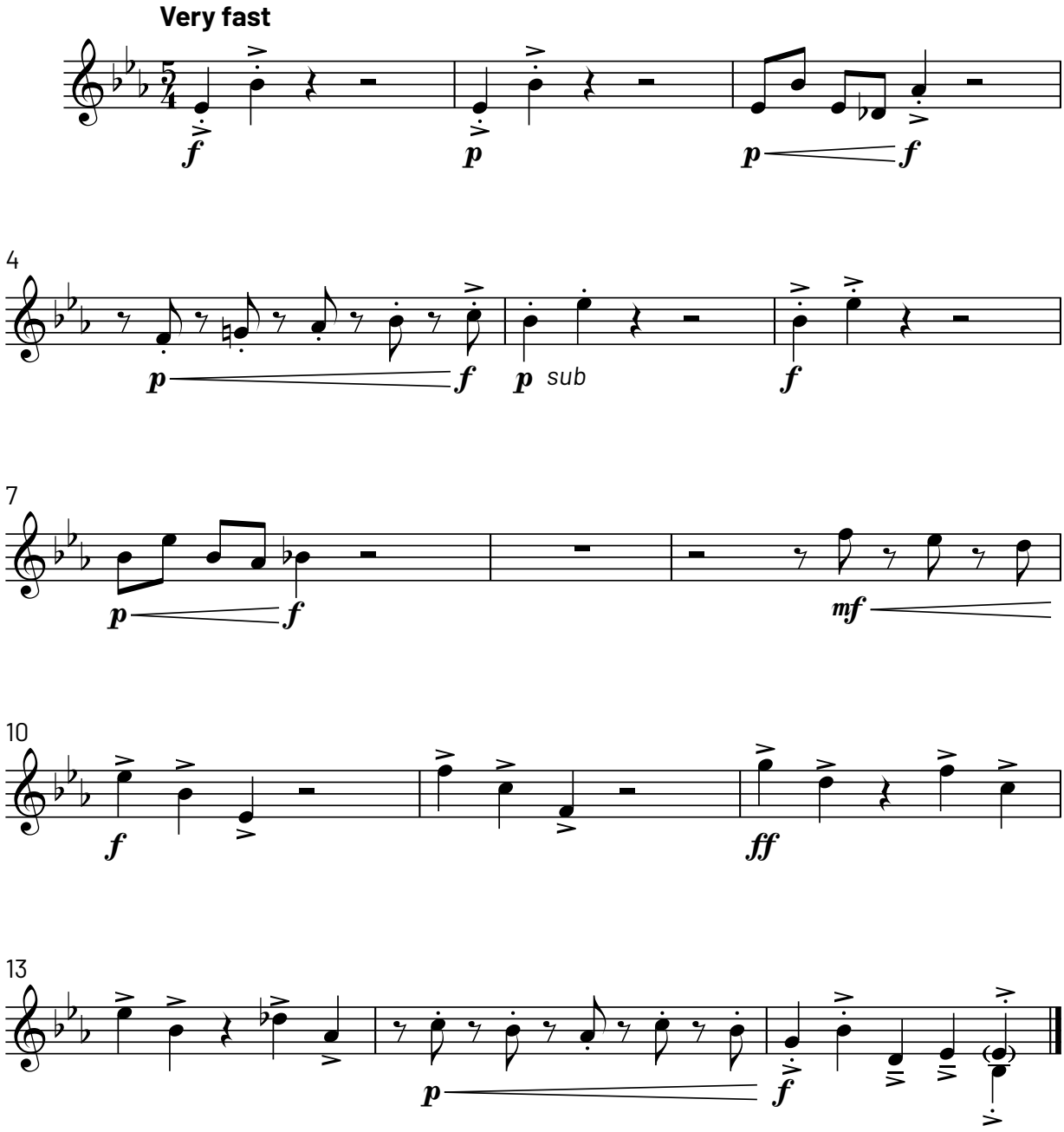
Soprano in C

Choppy Frontier

Trevor Bumgarner



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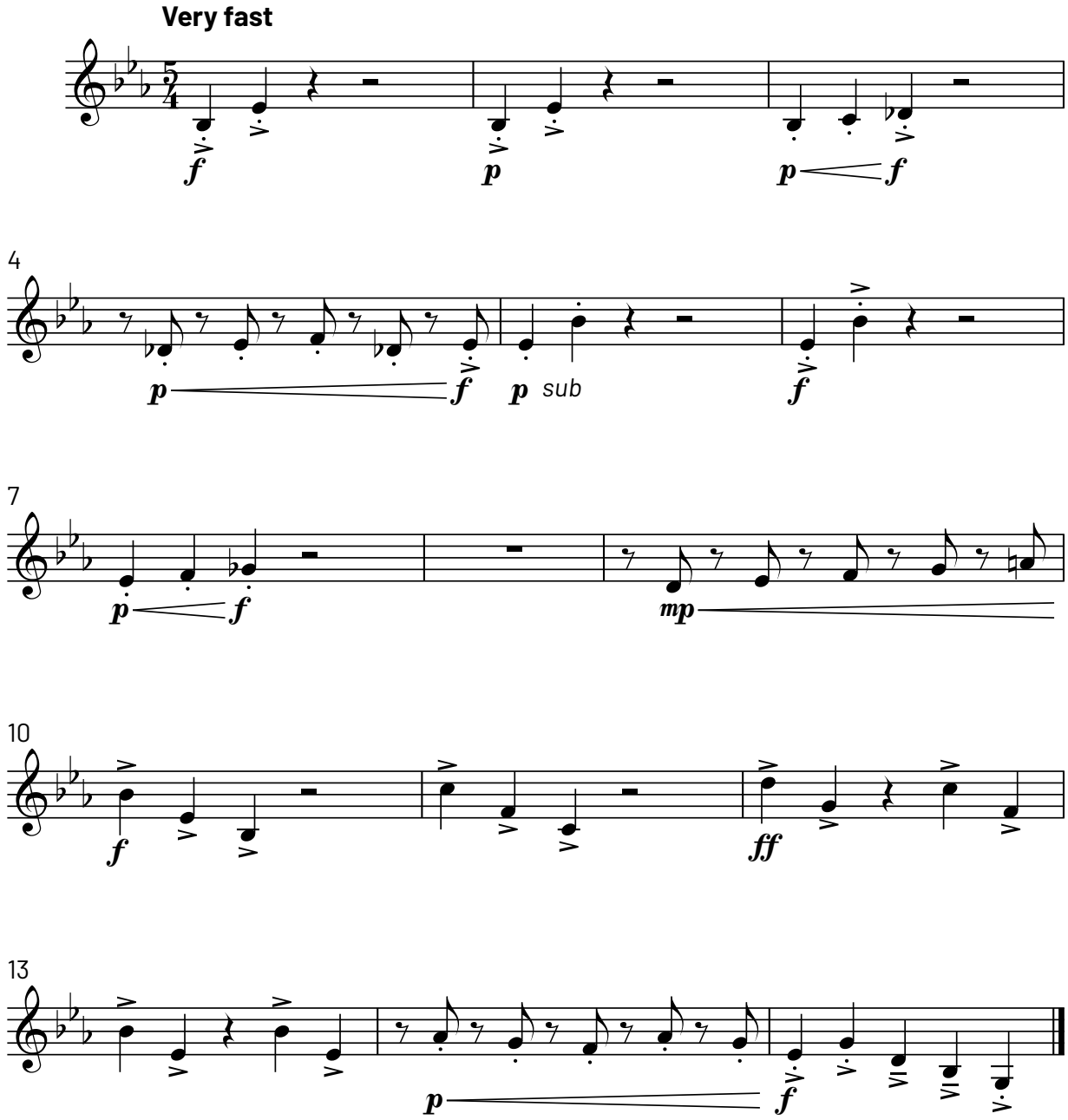
Alto in C

Choppy Frontier

Trevor Bumgarner



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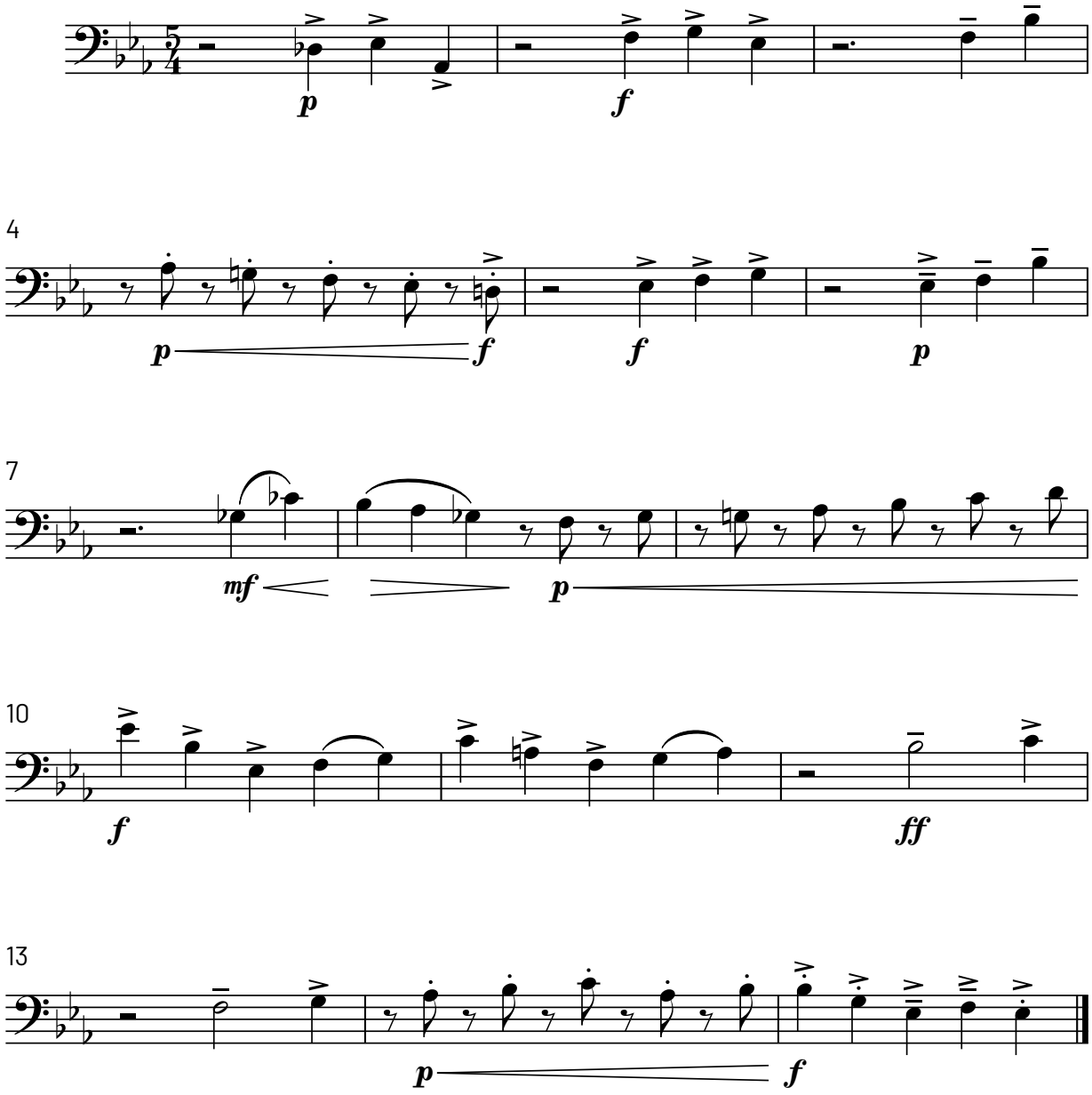
Tenor in C

Choppy Frontier

Trevor Bumgarner

Very fast



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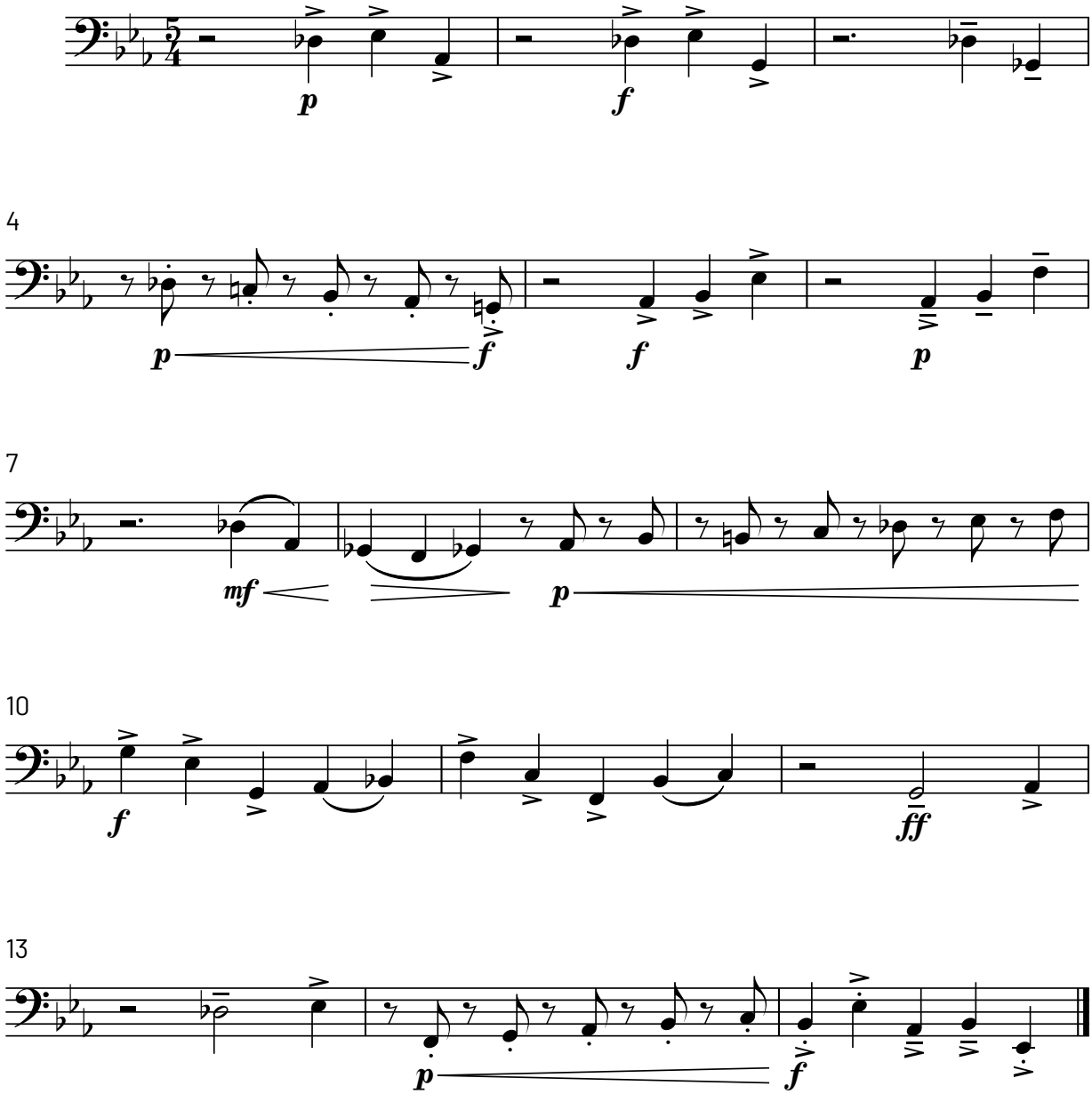
Bass in C

Choppy Frontier

Trevor Bumgarner

Very fast



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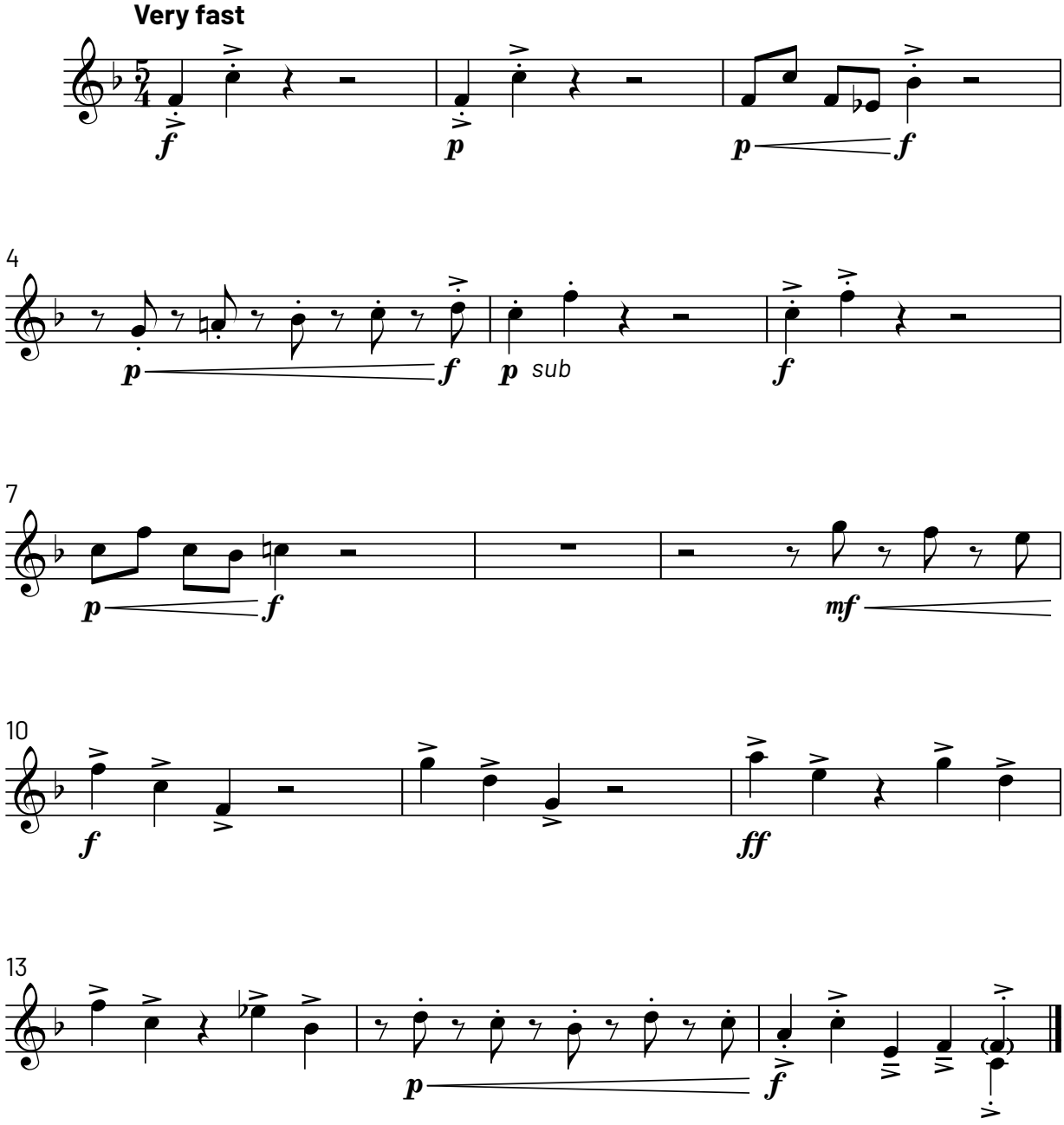
Soprano in B♭

Choppy Frontier

Trevor Bumgarner



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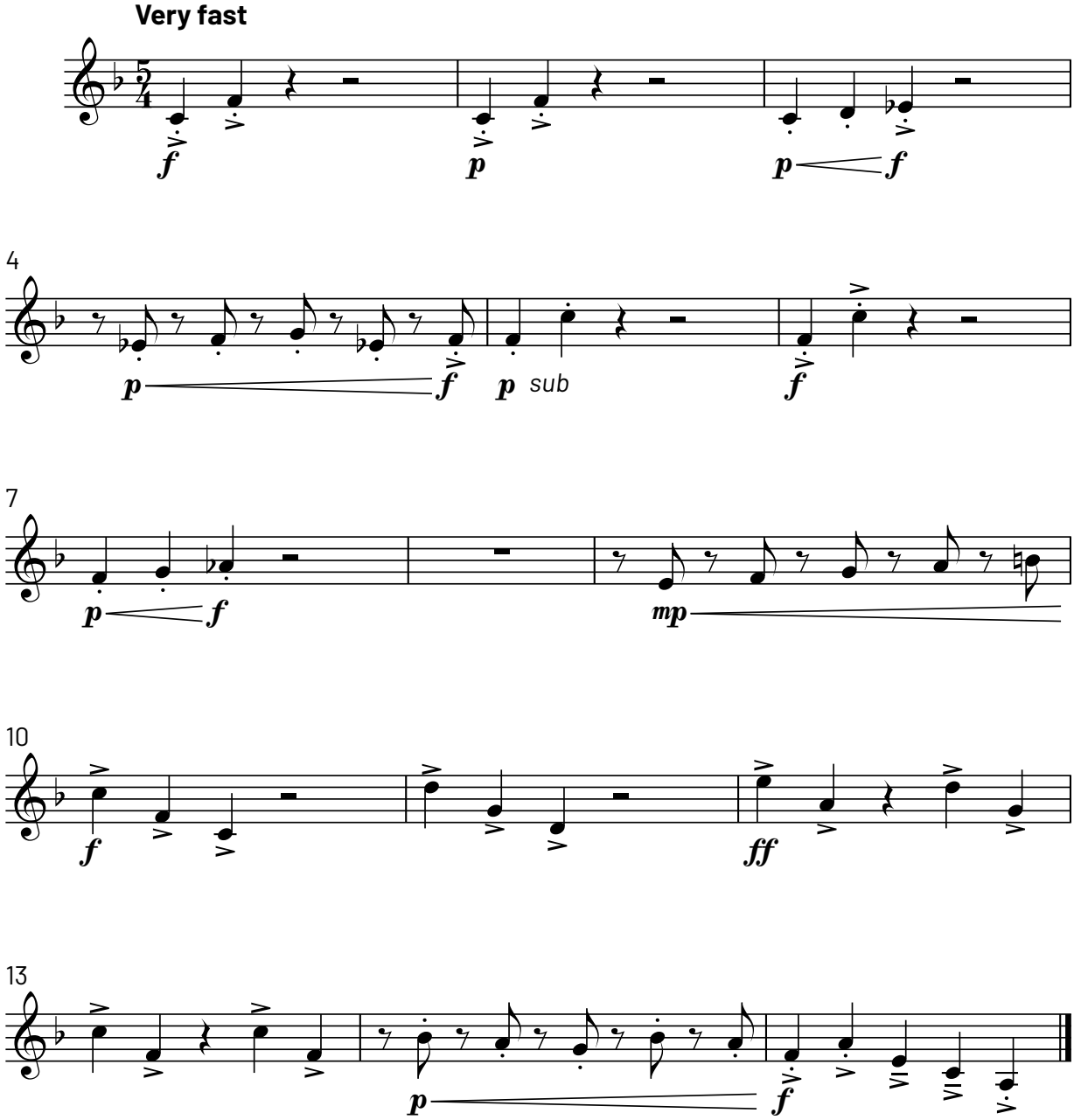
Alto in B♭

Choppy Frontier

Trevor Bumgarner



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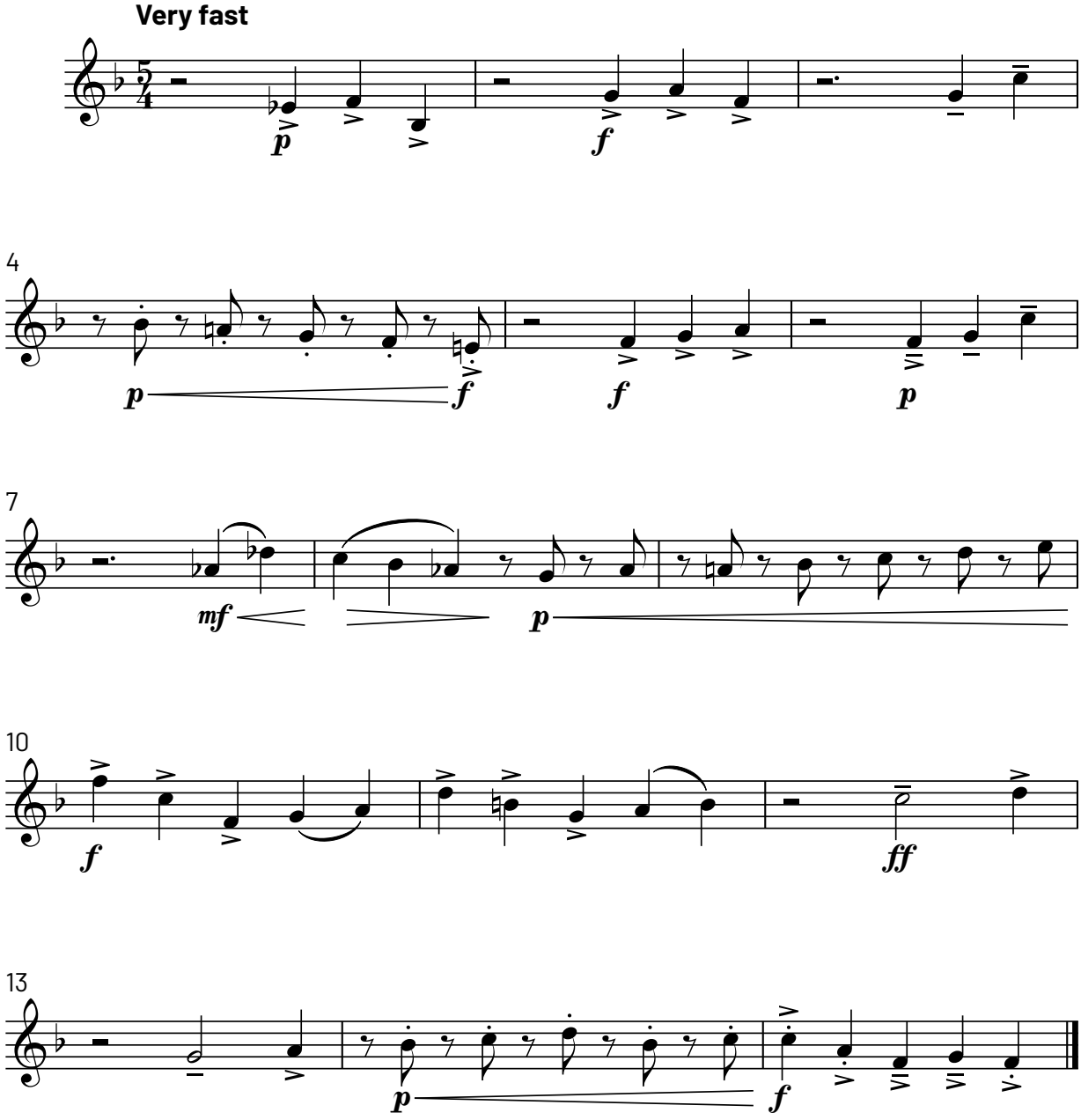
Tenor in B♭

Choppy Frontier

Trevor Bumgarner



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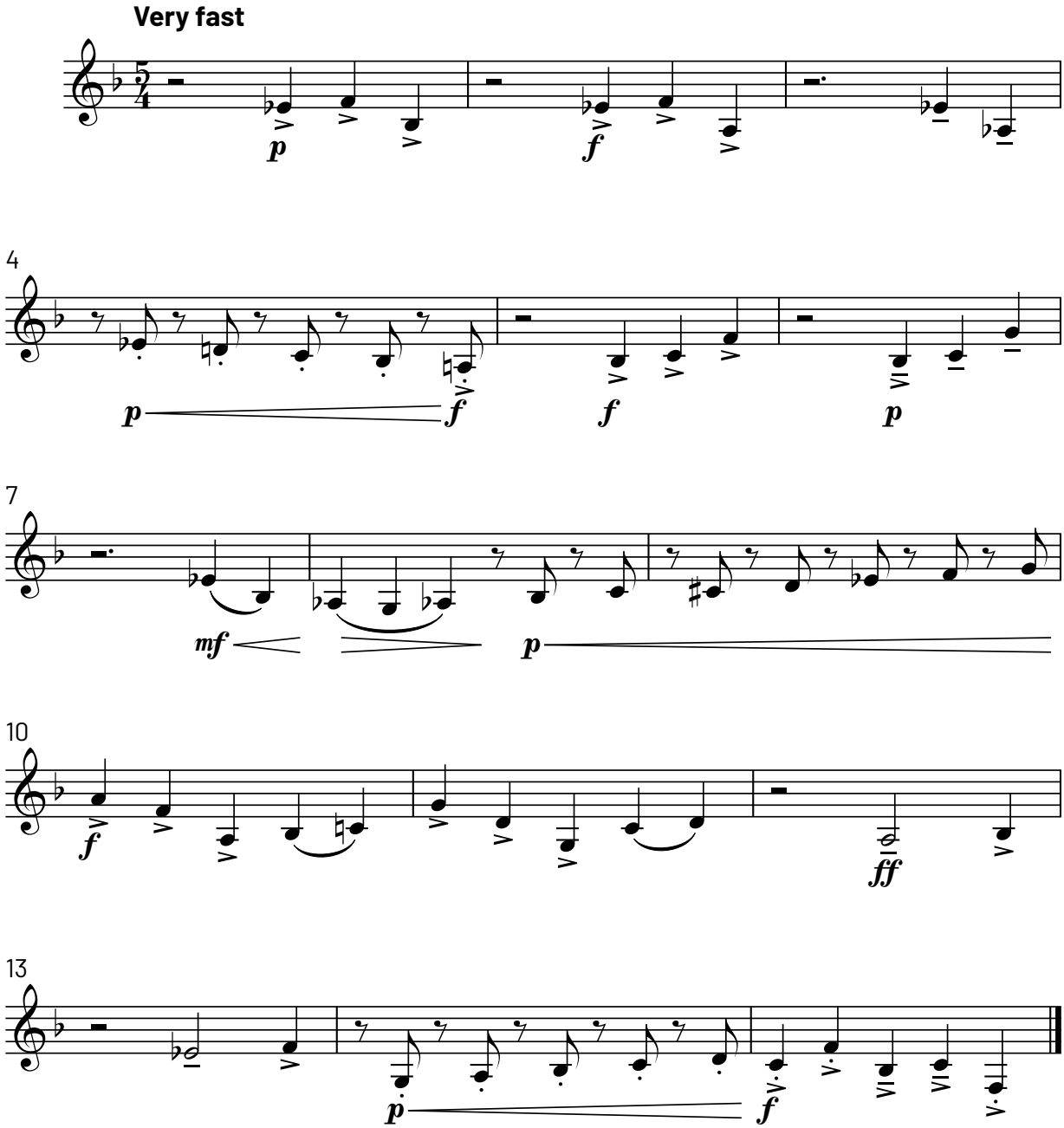
Bass in B♭

Choppy Frontier

Trevor Bumgarner



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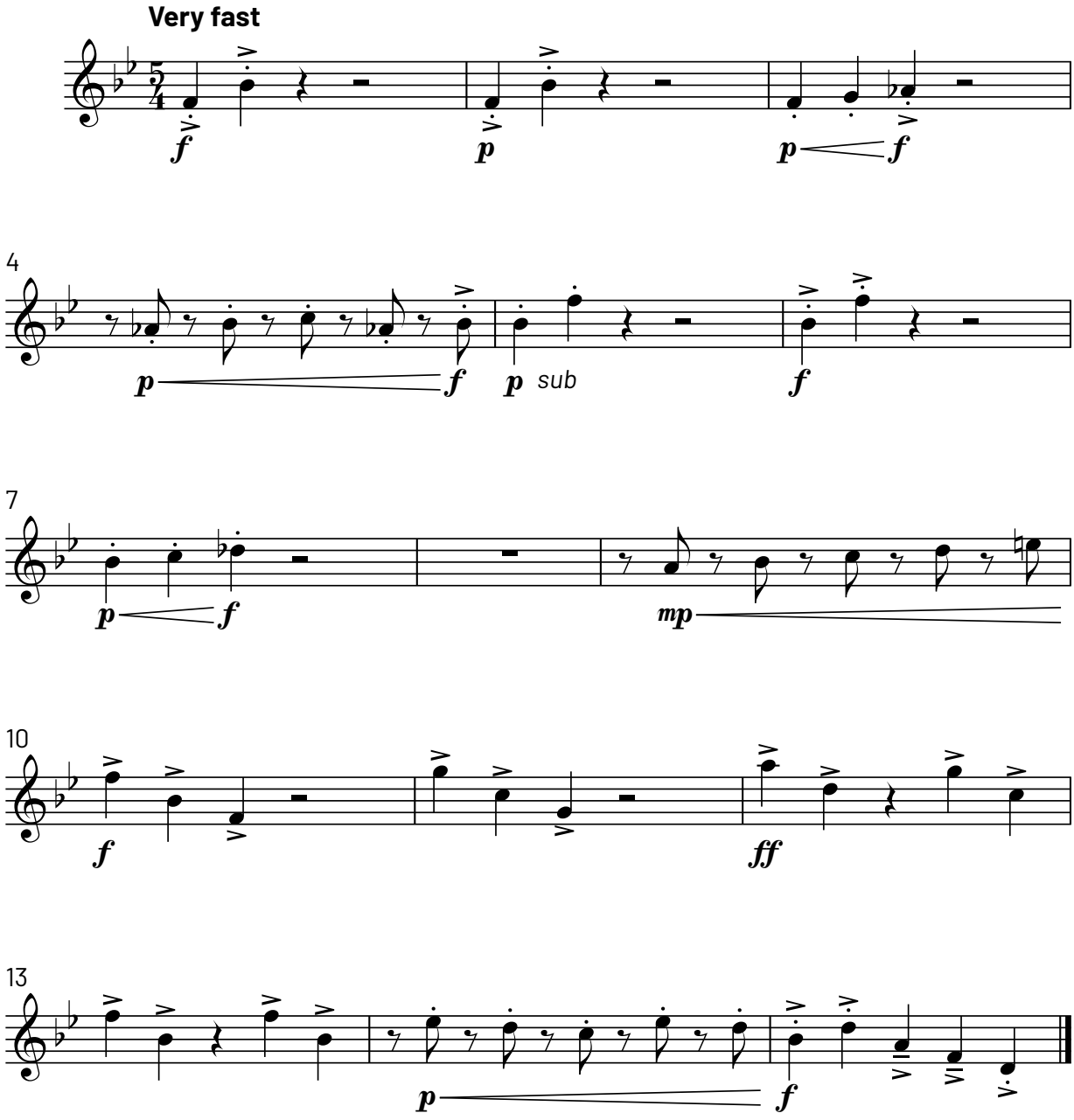
Alto in F

Choppy Frontier

Trevor Bumgarner



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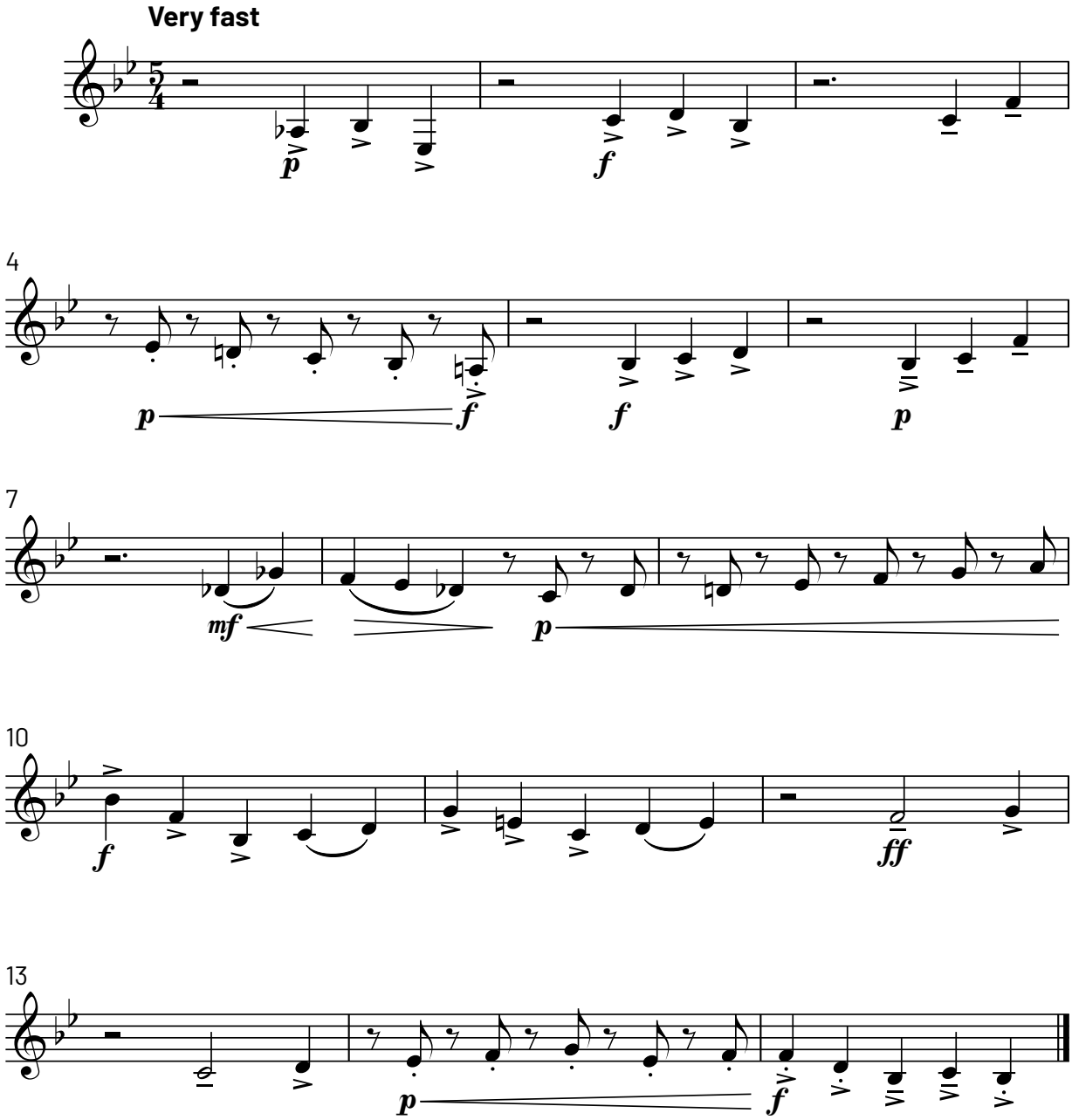
Tenor in F

Choppy Frontier

Trevor Bumgarner



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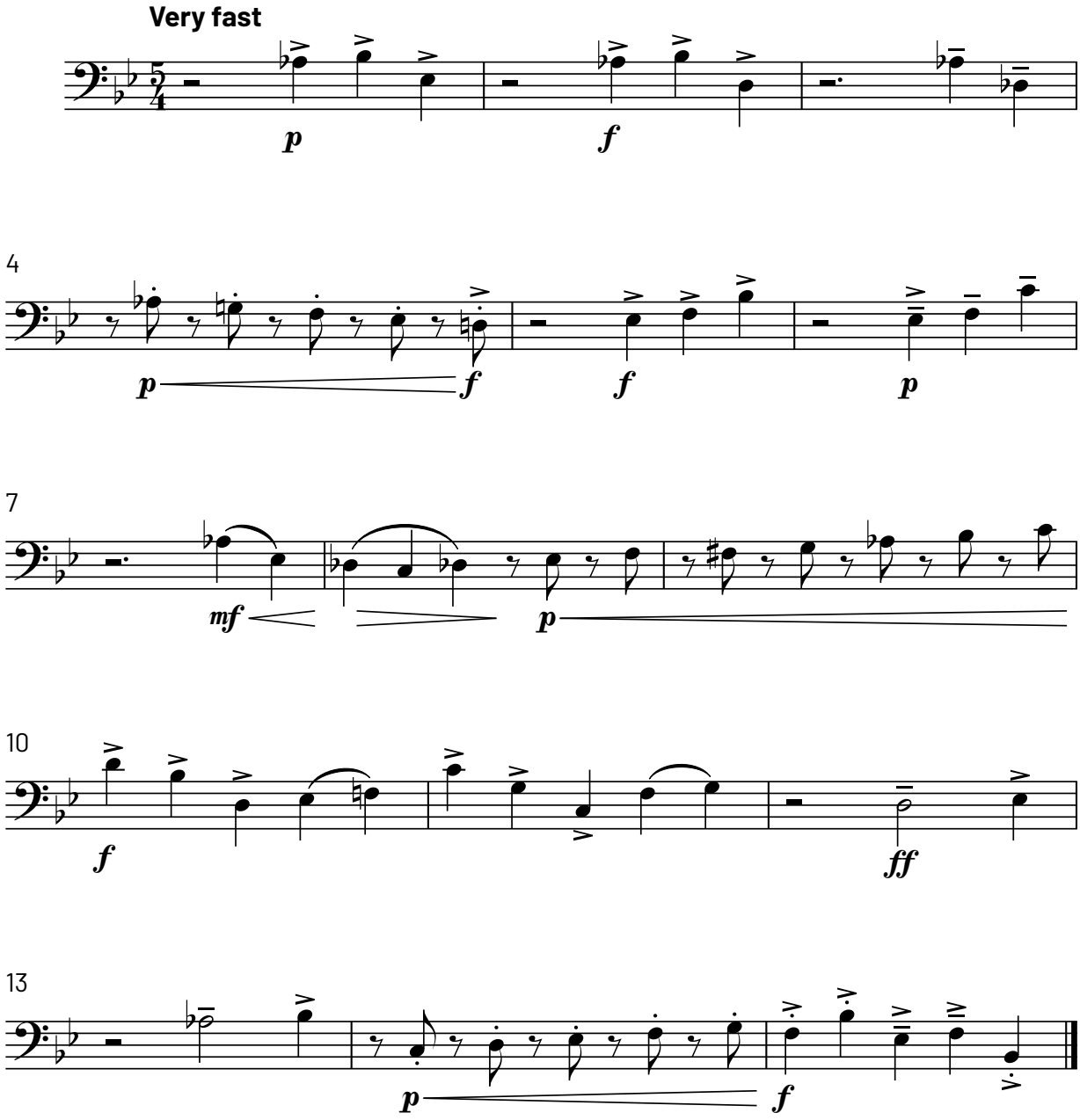
Bass in F

Choppy Frontier

Trevor Bumgarner



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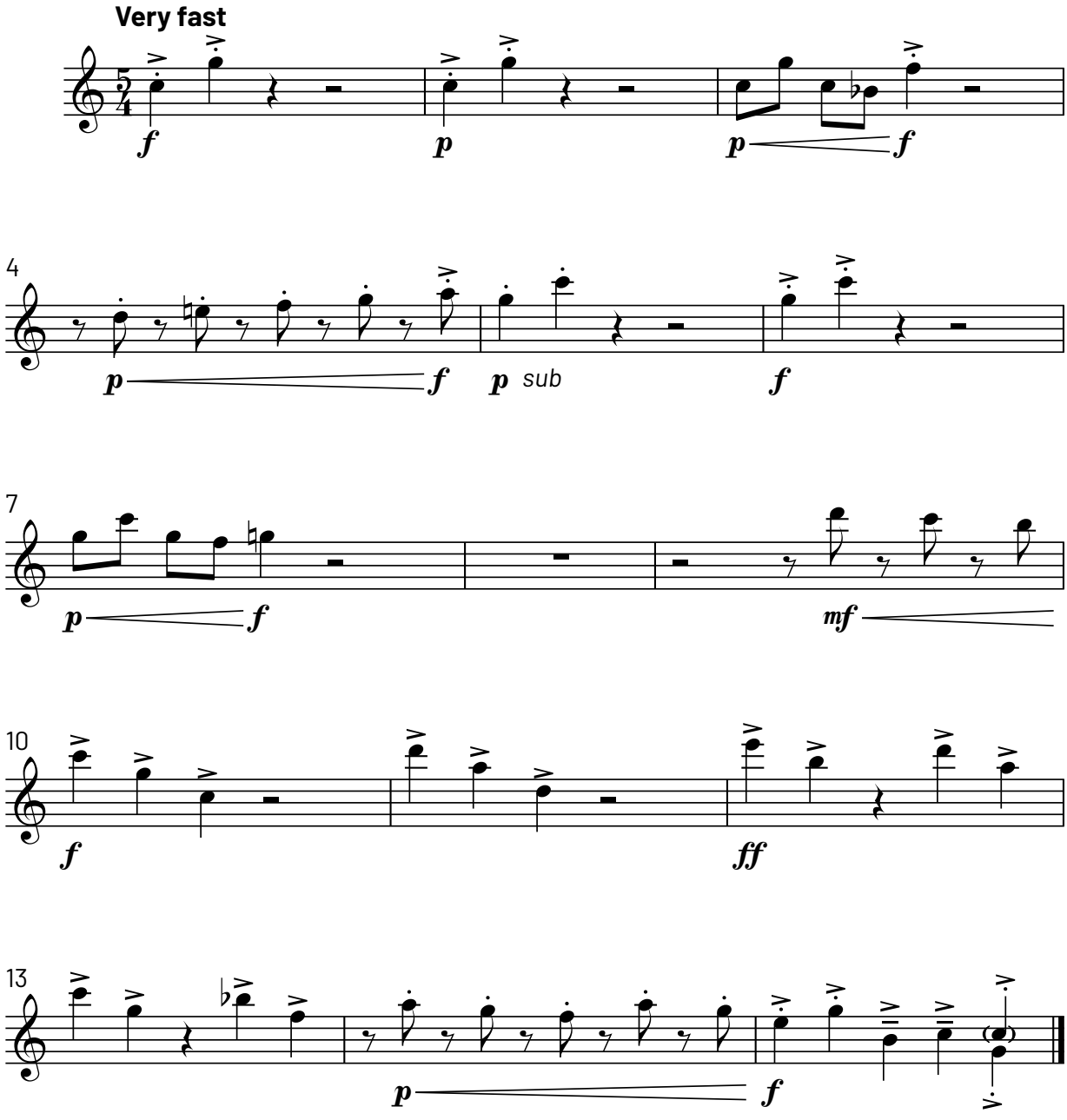
Soprano in E♭

Choppy Frontier

Trevor Bumgarner



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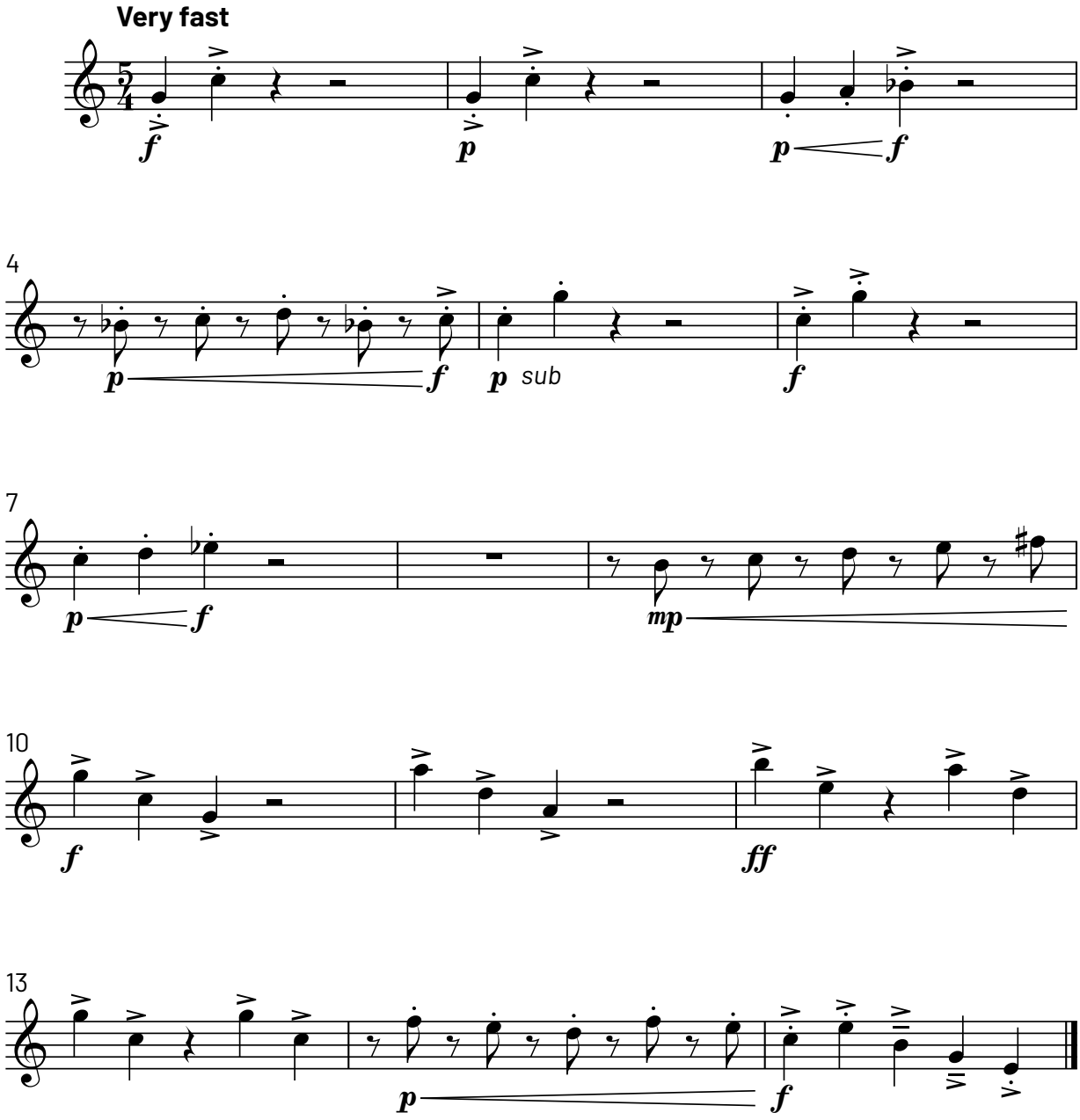
Alto in E♭

Choppy Frontier

Trevor Bumgarner



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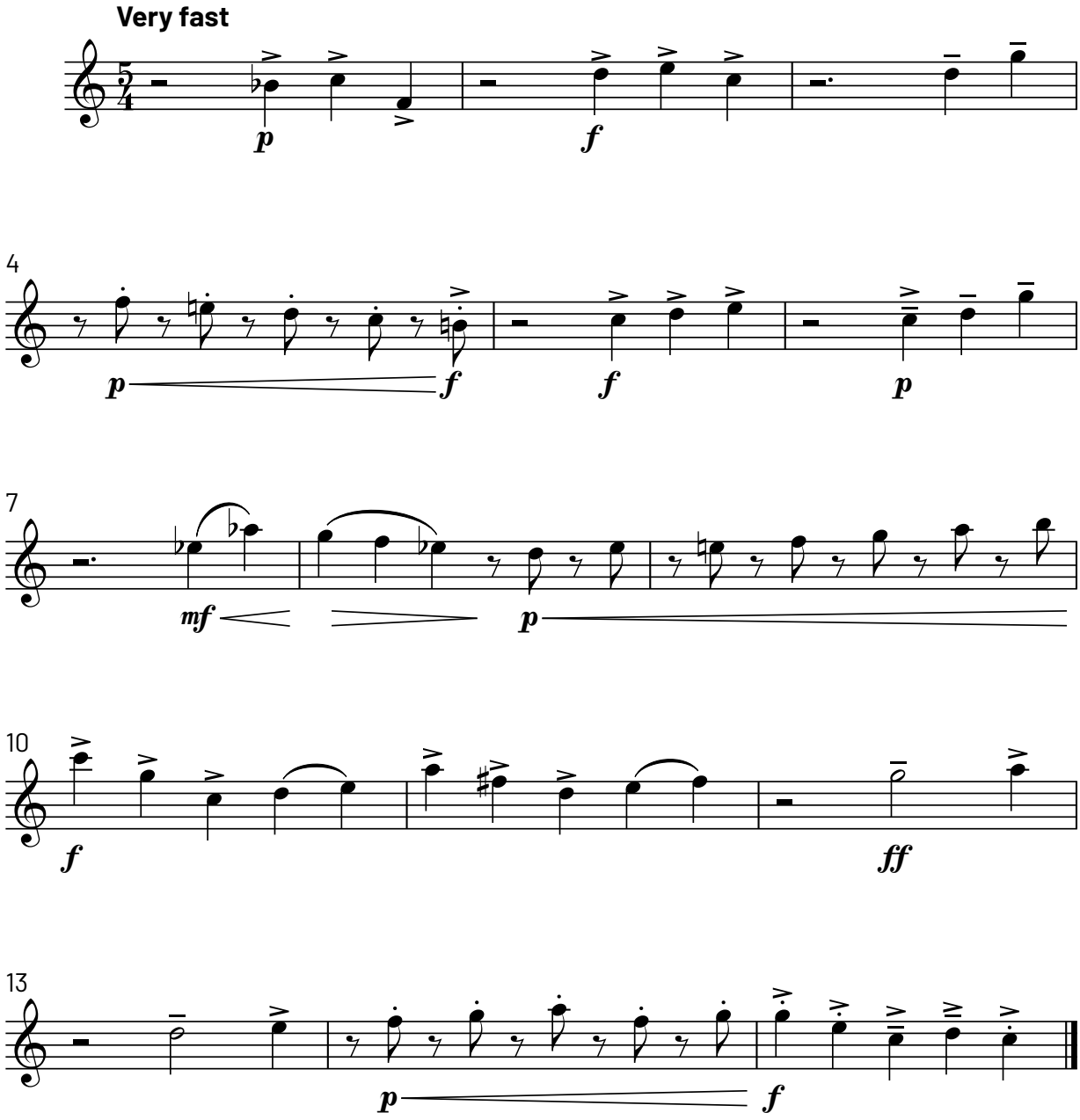
Tenor in E♭

Choppy Frontier

Trevor Bumgarner



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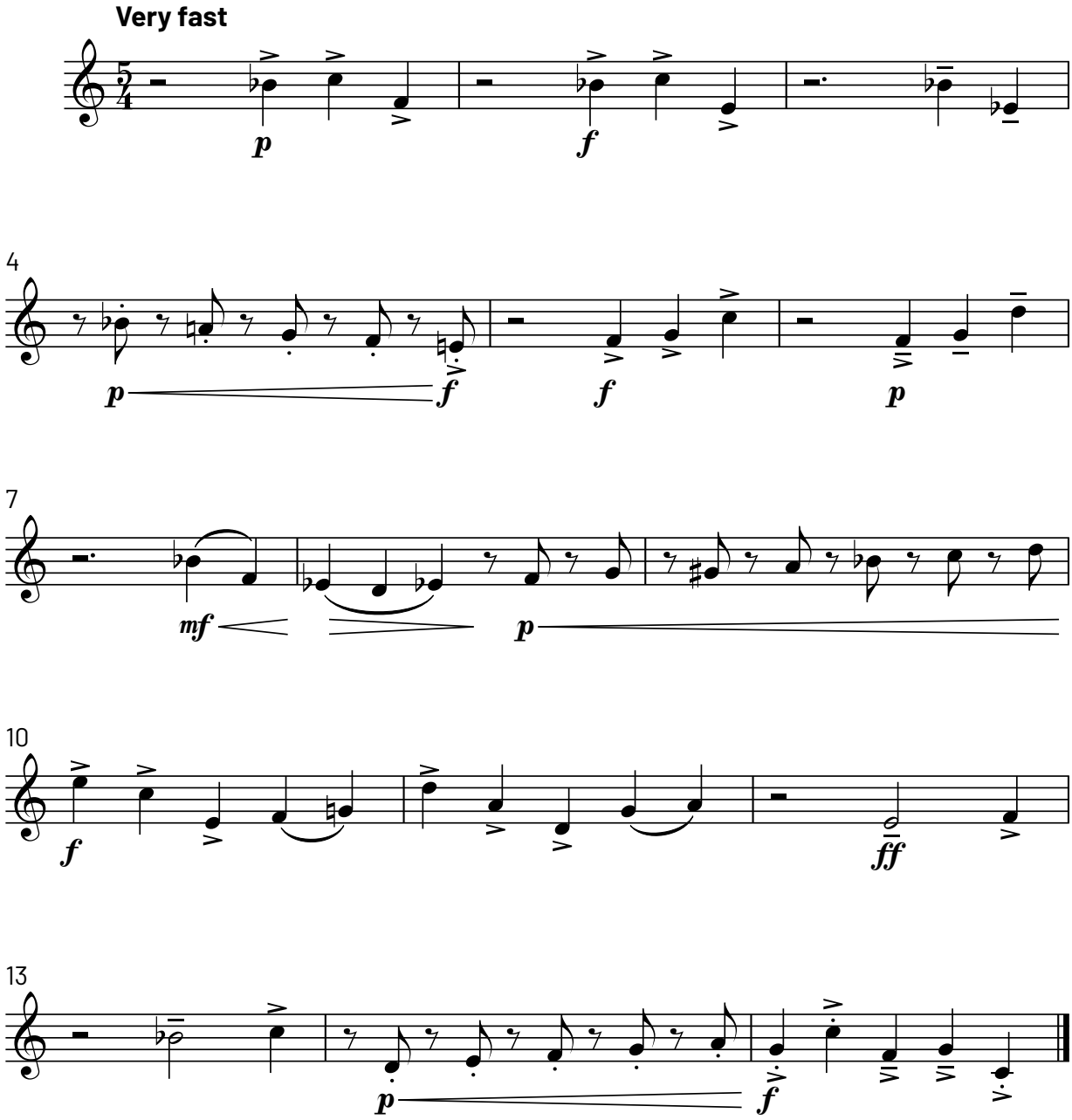
Bass in E♭

Choppy Frontier

Trevor Bumgarner



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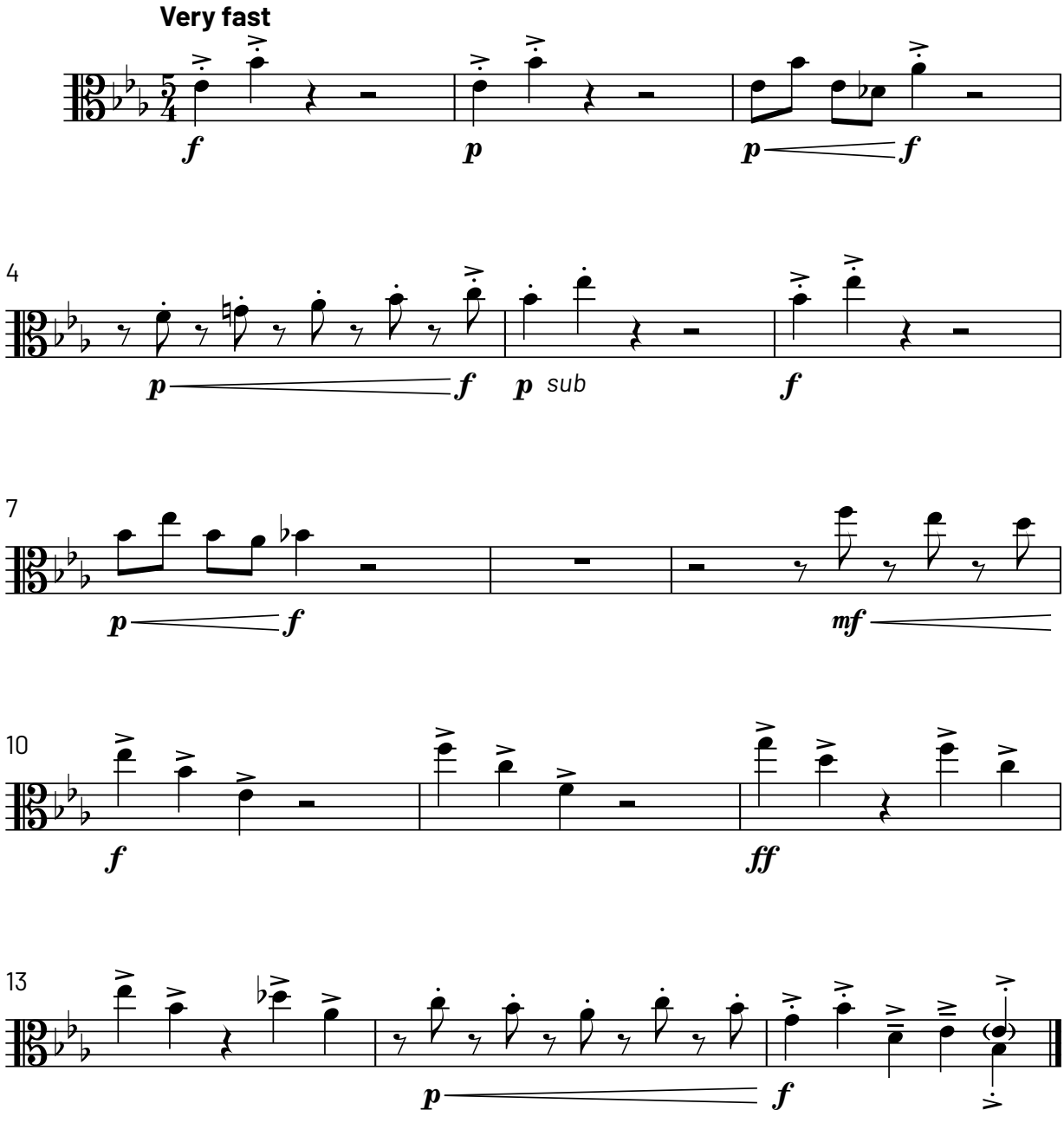
Soprano Viola

Choppy Frontier

Trevor Bumgarner



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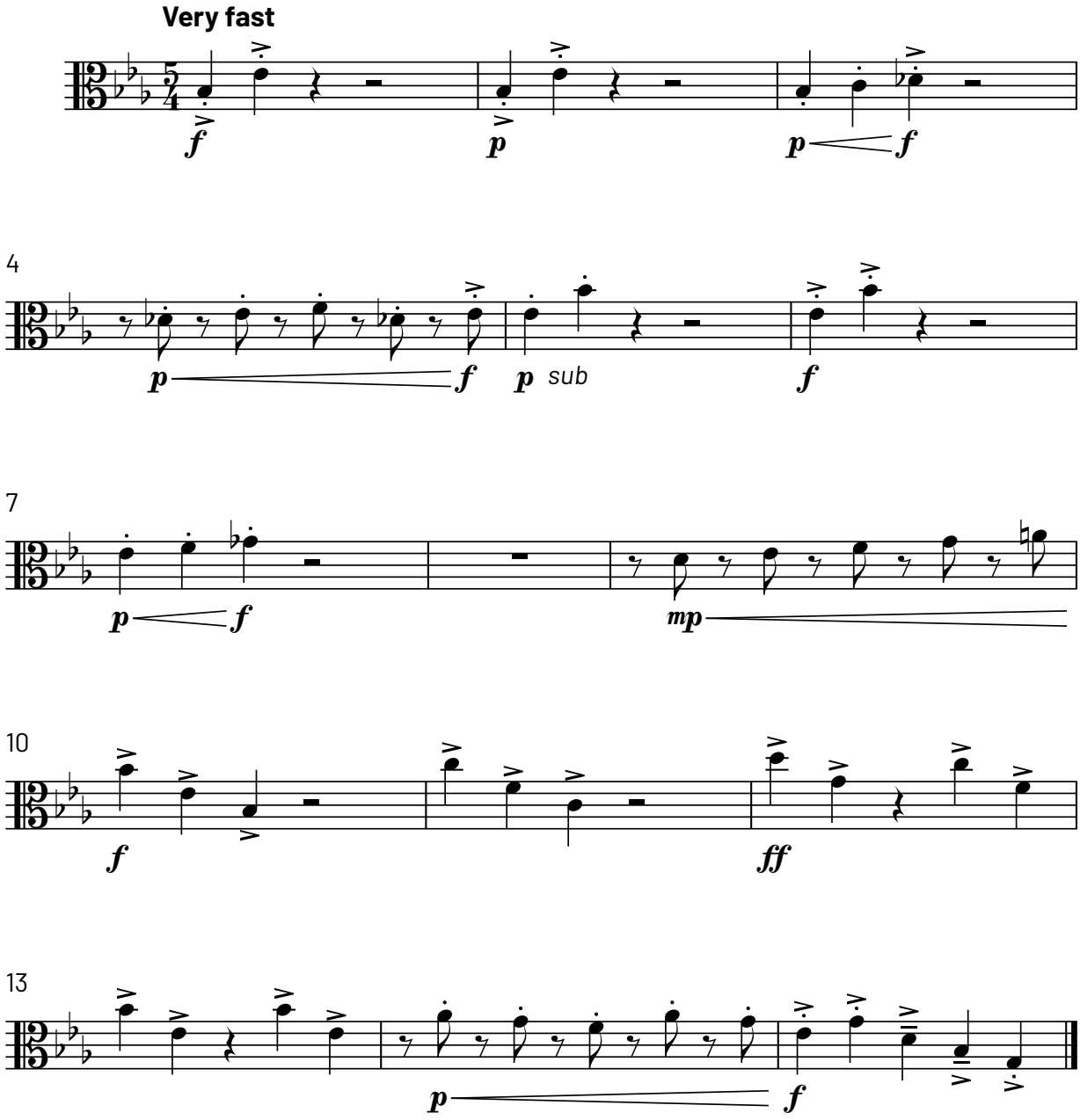
Alto Viola

Choppy Frontier

Trevor Bumgarner



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Chen Yi

Ban (Beat)

Chen Yi*

Ban (Beat)

As a prolific composer who blends Chinese and Western traditions and transcends cultural and musical boundaries, Chen Yi is a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City. She has been elected to the American Academy of Arts and Sciences and the American Academy of Arts and Letters.

Born in China, Chen received her bachelor's and master's degrees from the Central Conservatory in Beijing and her doctorate from Columbia University. Her composition teachers included Professors Wu Zu-qiang, Chou Wen-chung, and Mario Davidovsky. She has received fellowships and awards from the Guggenheim Foundation, American Academy of Arts and Letters, Fromm Foundation, Koussevitzky Music Foundation, and National Endowment for the Arts.

For more information, visit https://www.presser.com/chen-yi and https://open.spotify.com/playlist/0Bn8So8miWeV7L4vO4P6XL?si=0Lcmf_M4RSmLfCnO_-iUxA.

*Chen is a family name/surname. Yi is her first name. She prefers to be referred to as Dr. Chen, Prof. Chen, Ms. Chen, or Chen Yi.

About This Étude
"Ban" in Chinese traditional theater means beat and is used in arias, rhythmic percussion patterns, and incidental music in different meters and speeds. In my work "Ban," the music moves from slow to fast (Andante—Moderato—Presto), with meter changes from 4/4 to 3/4 to 2/4. The music starts lyrically with melodic lines woven in layers before continuing in a staccato fashion and ending energetically in a marcato style. The pitch material is drawn from folk music in northern China, which is introduced in the beginning of the piece and concludes with a strong bold line in unison.

Length: 2:36

Commissioned Parameters:
Meter: Changing (simple)
Tempo: Changing (slow to fast)
Style: Changing (lyrical to marcato)

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Shifting beat emphasis

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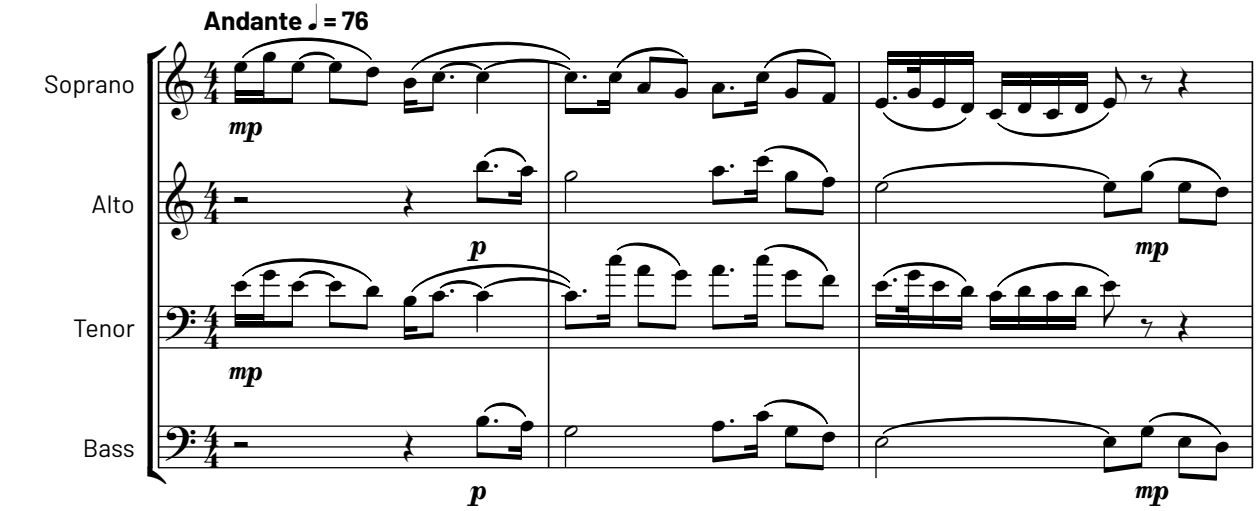
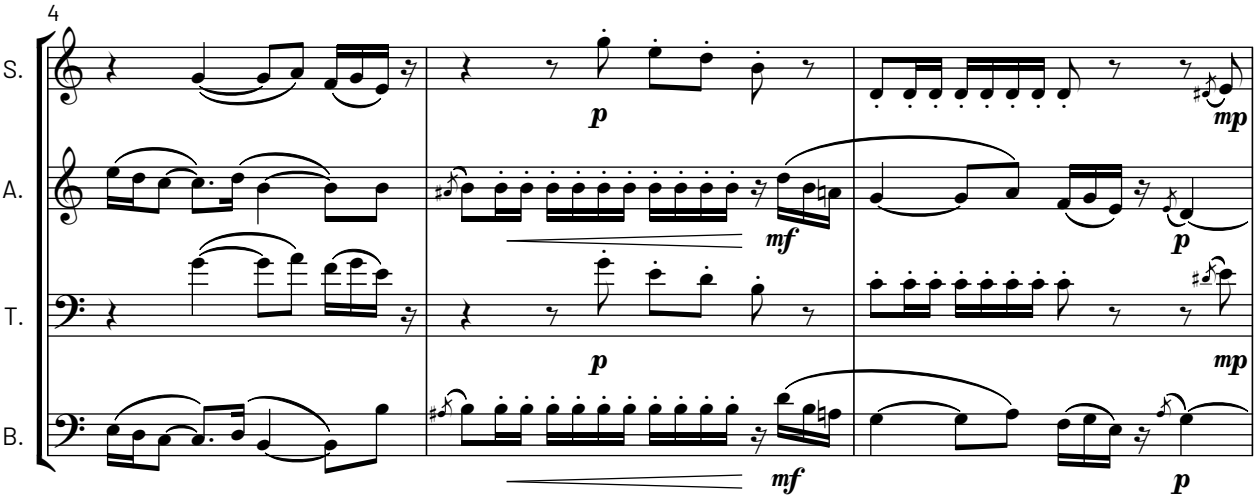
Ban (Beat)

Chen Yi





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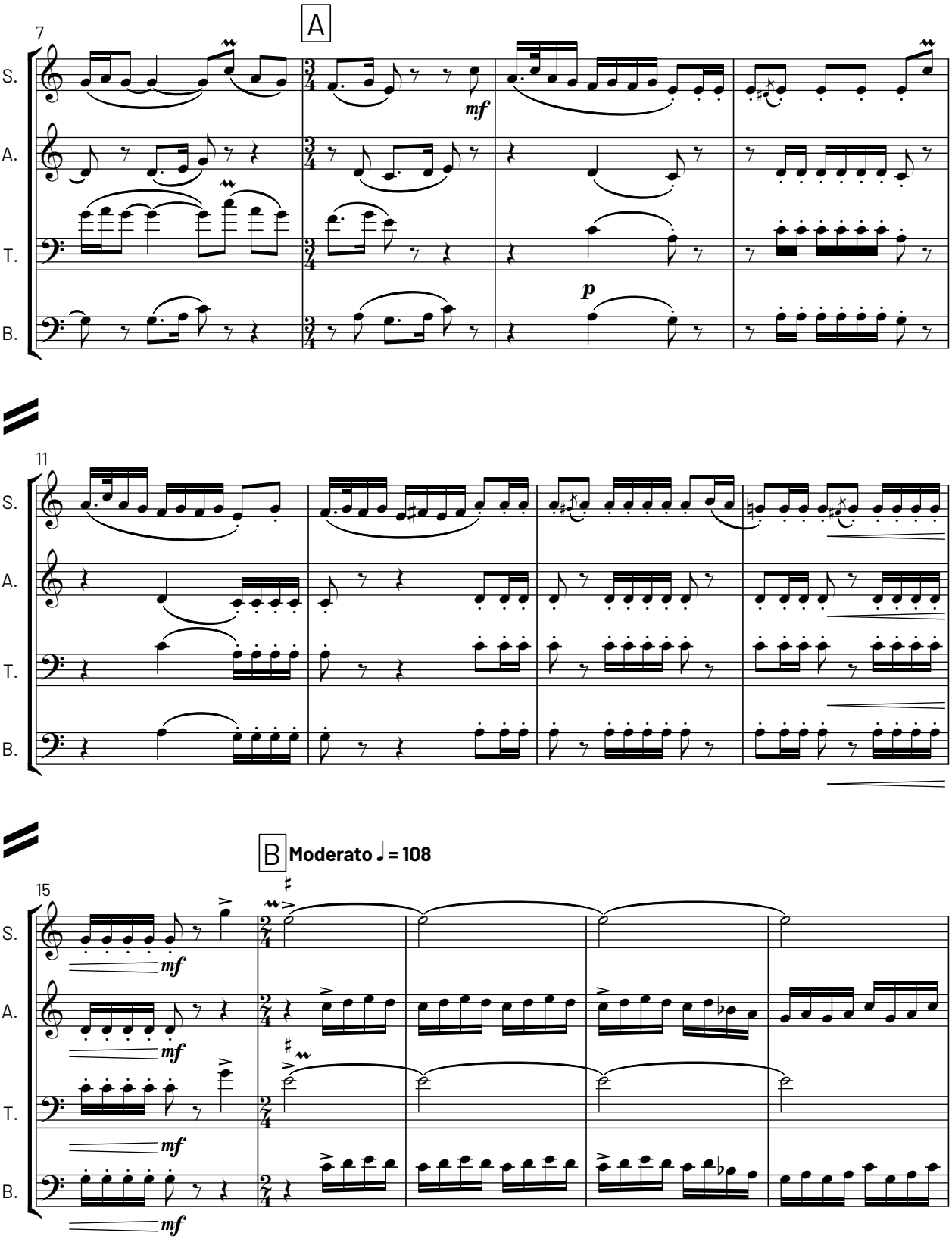

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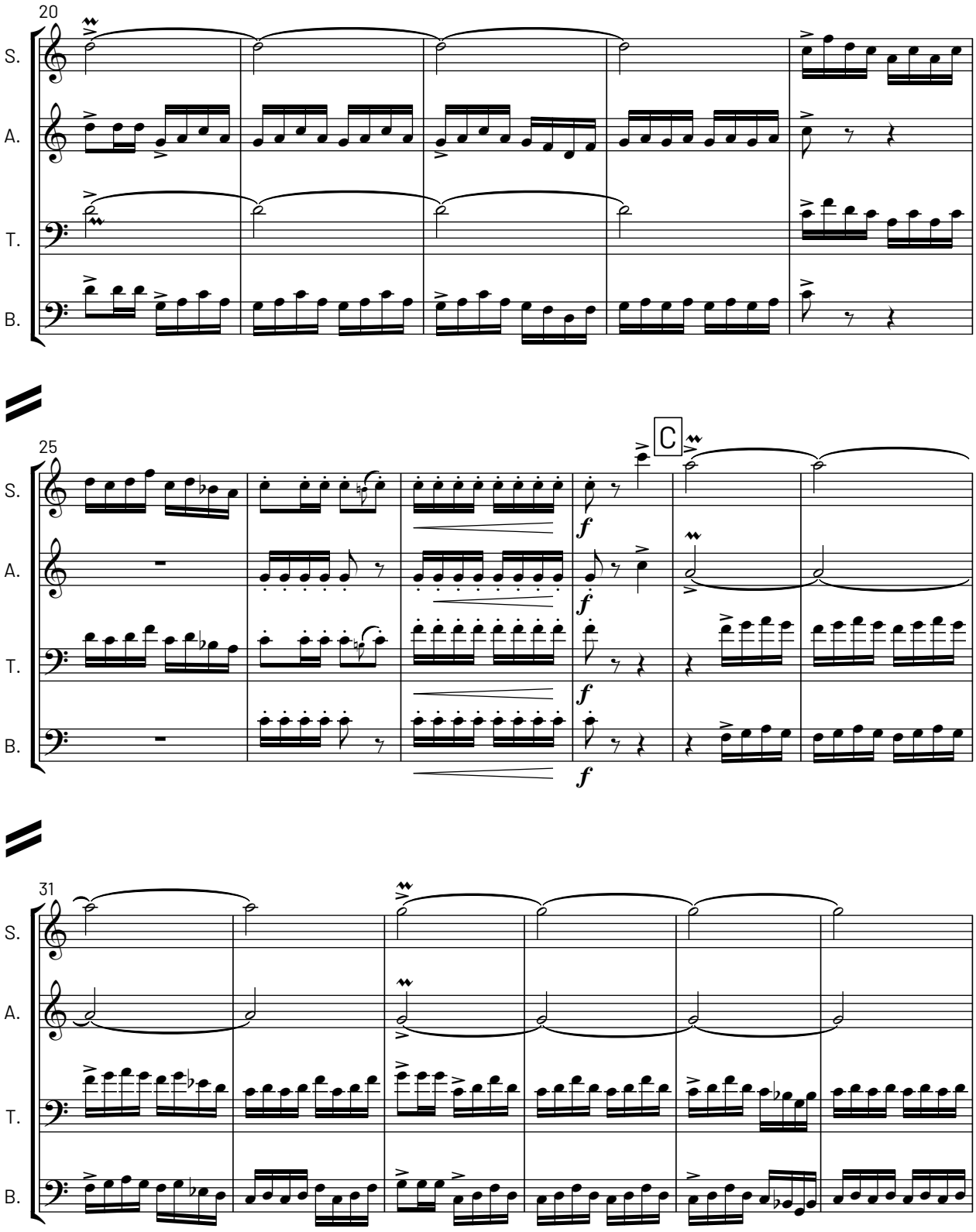
Ban (Beat) — Chen Yi — Full Score



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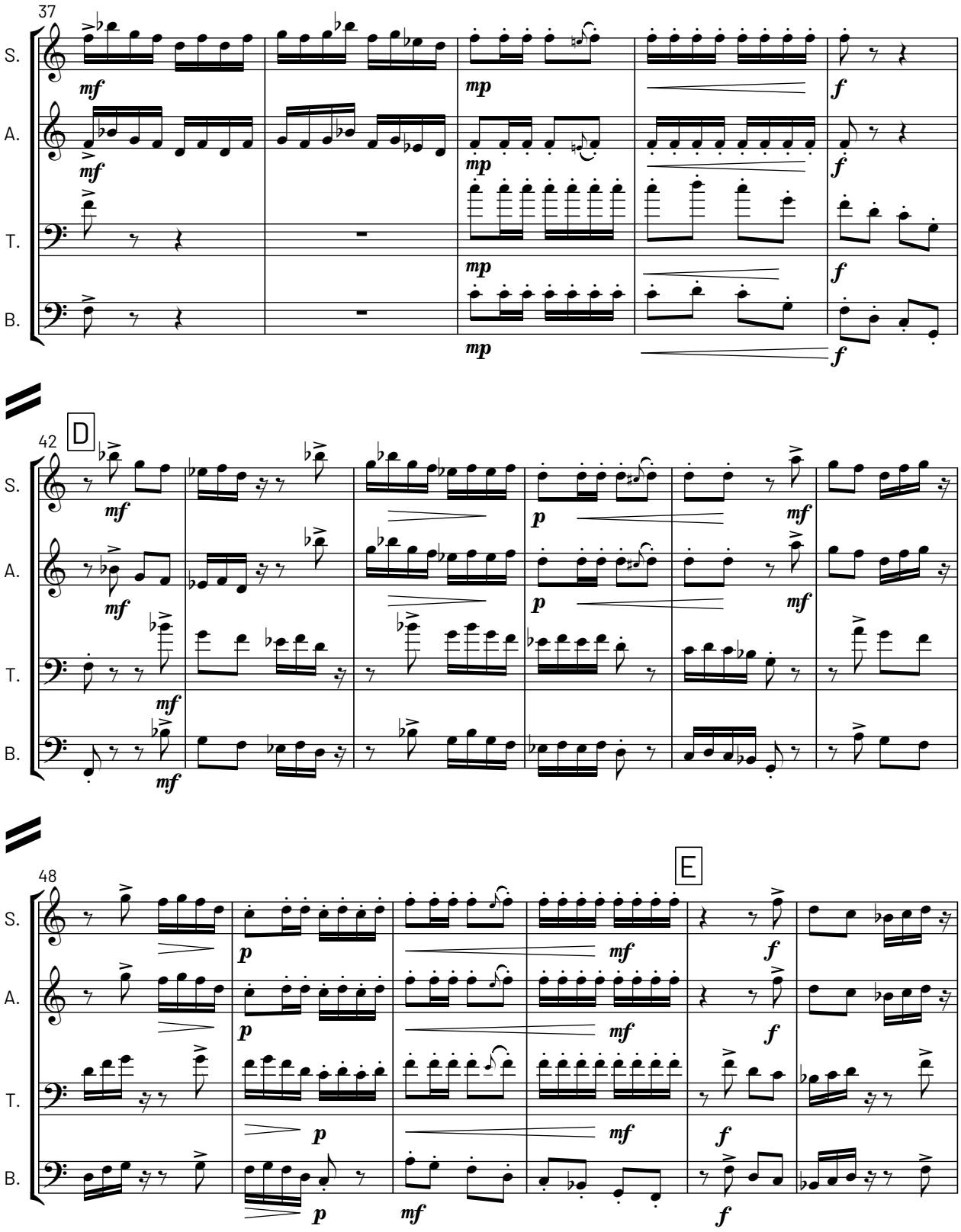
Ban (Beat) — Chen Yi — Full Score



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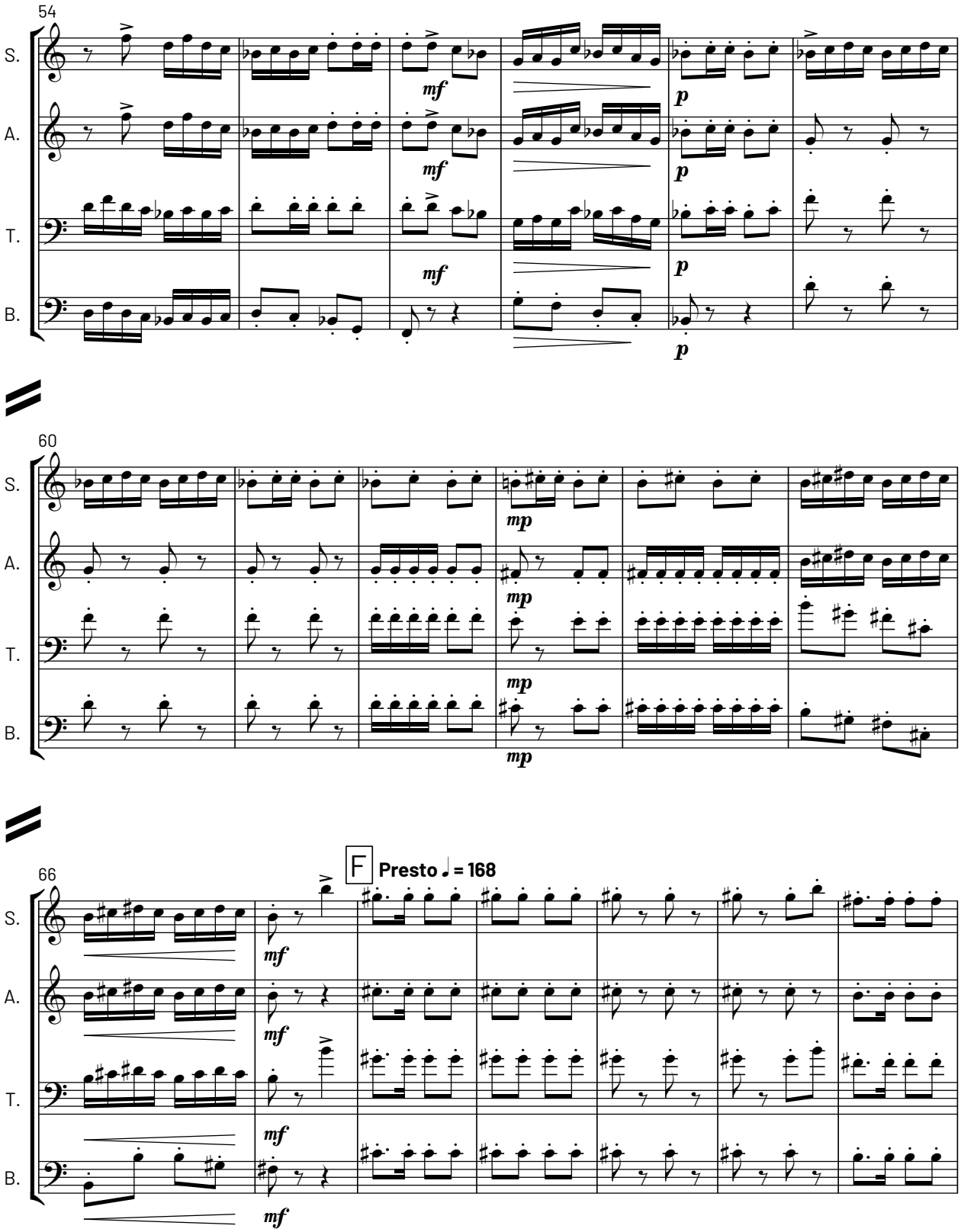

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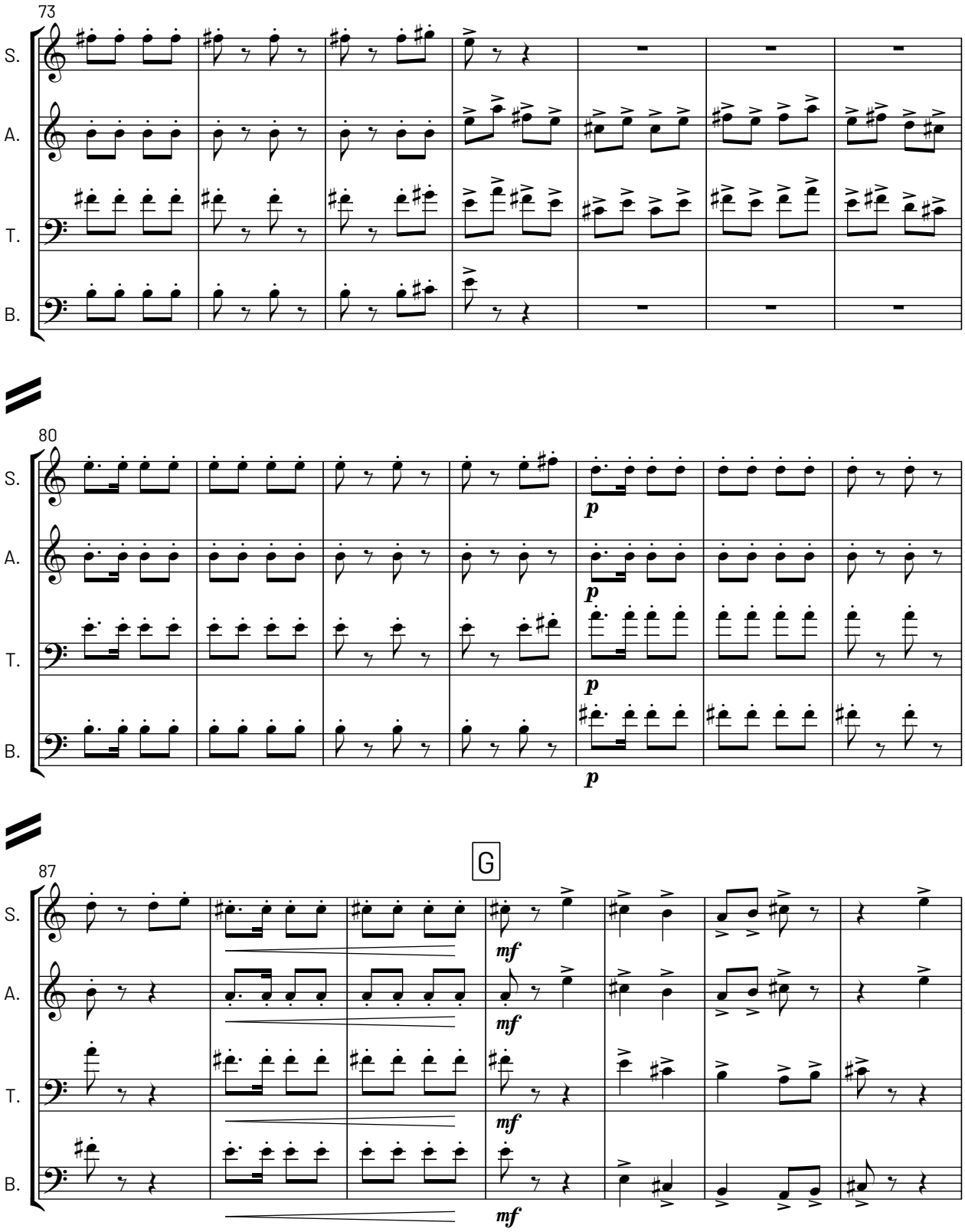

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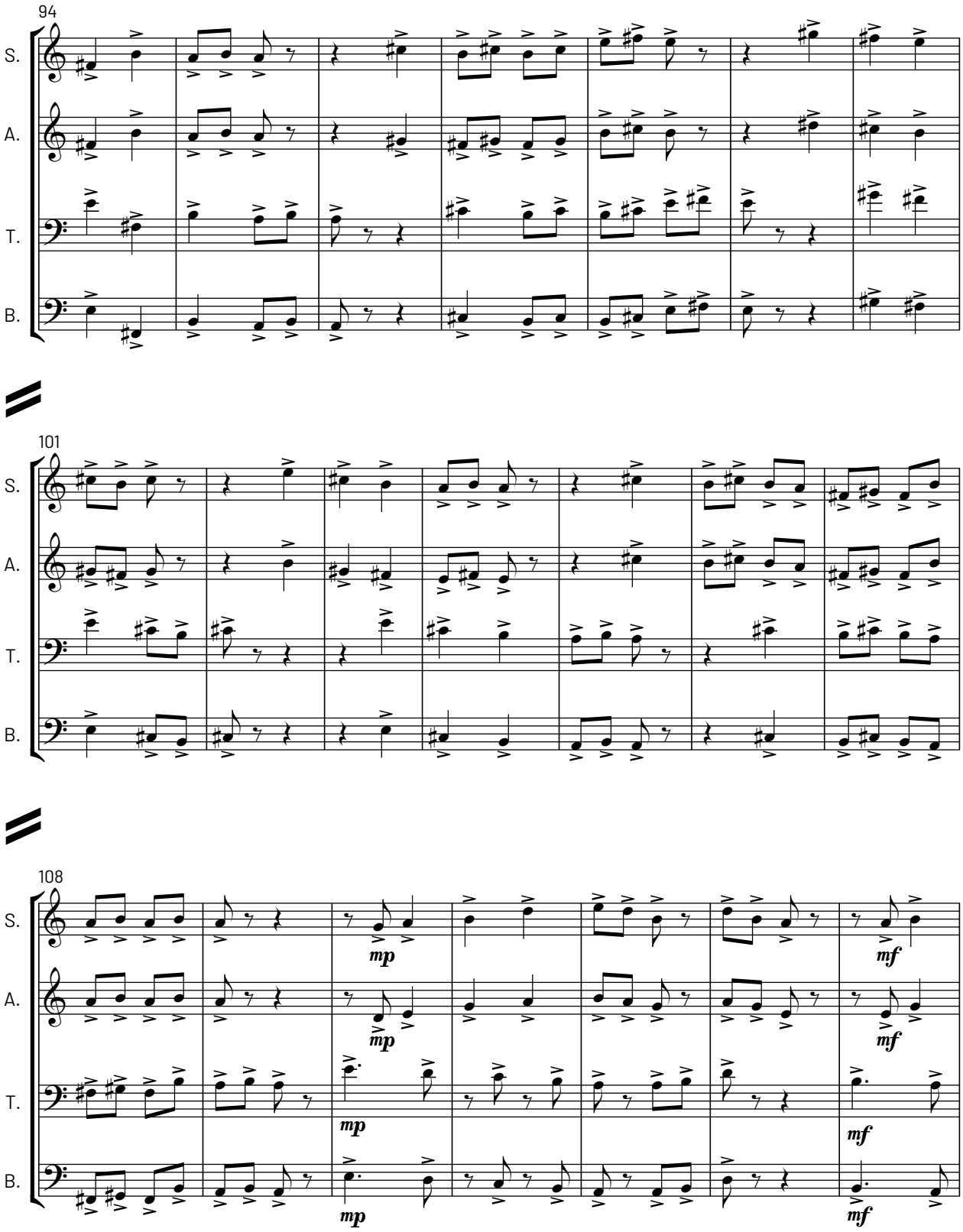

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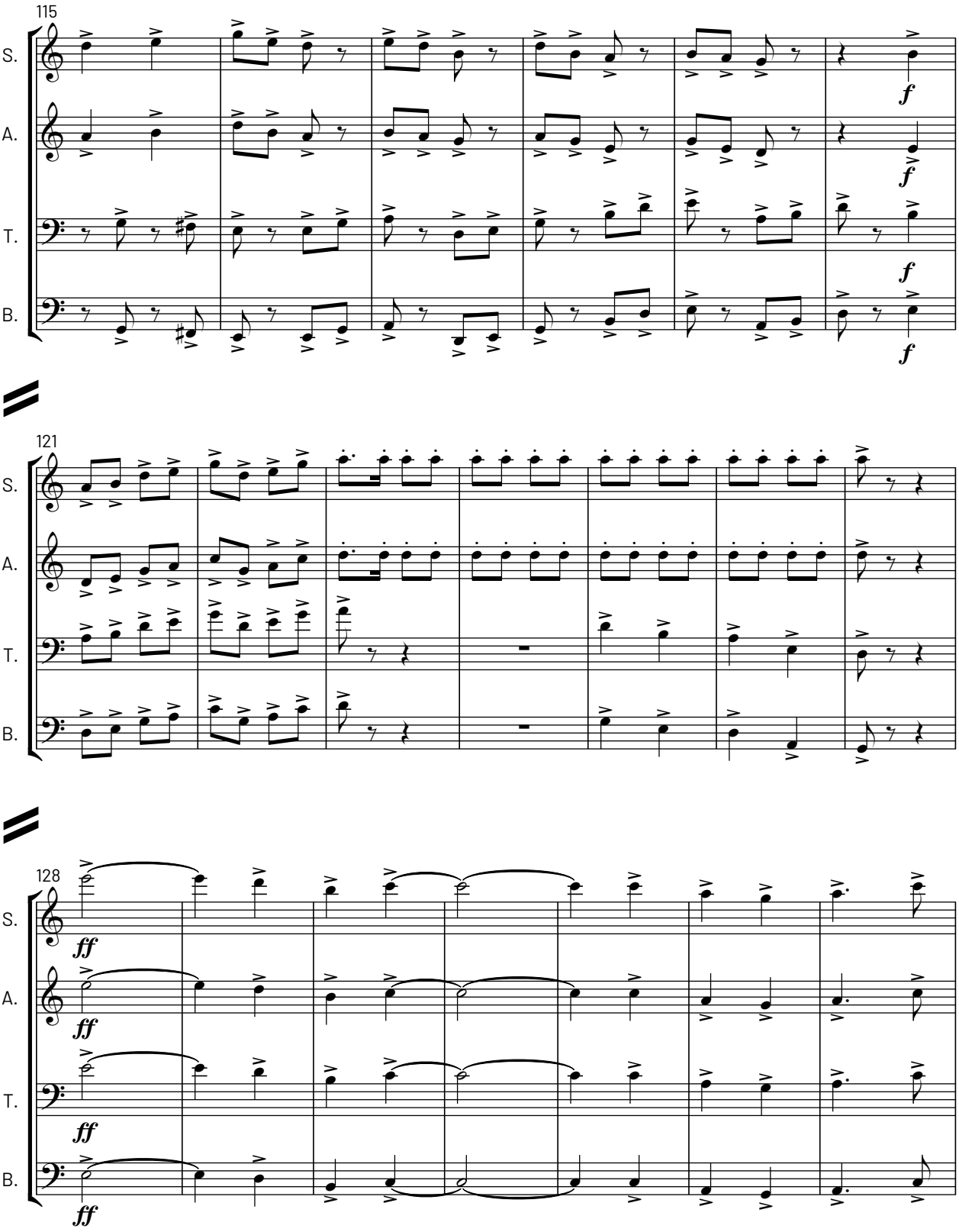
Ban (Beat) — Chen Yi — Full Score



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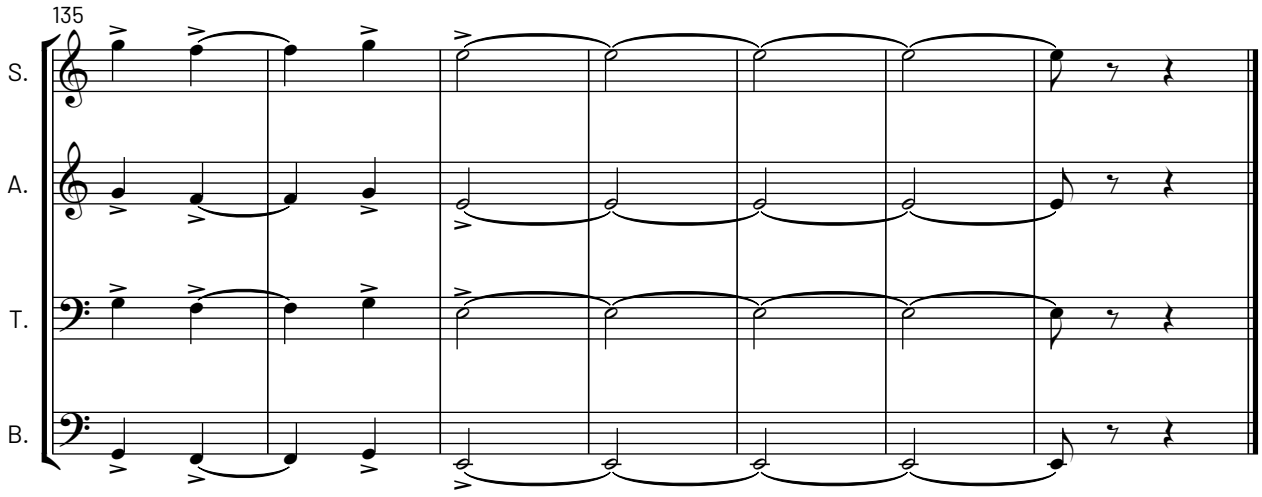

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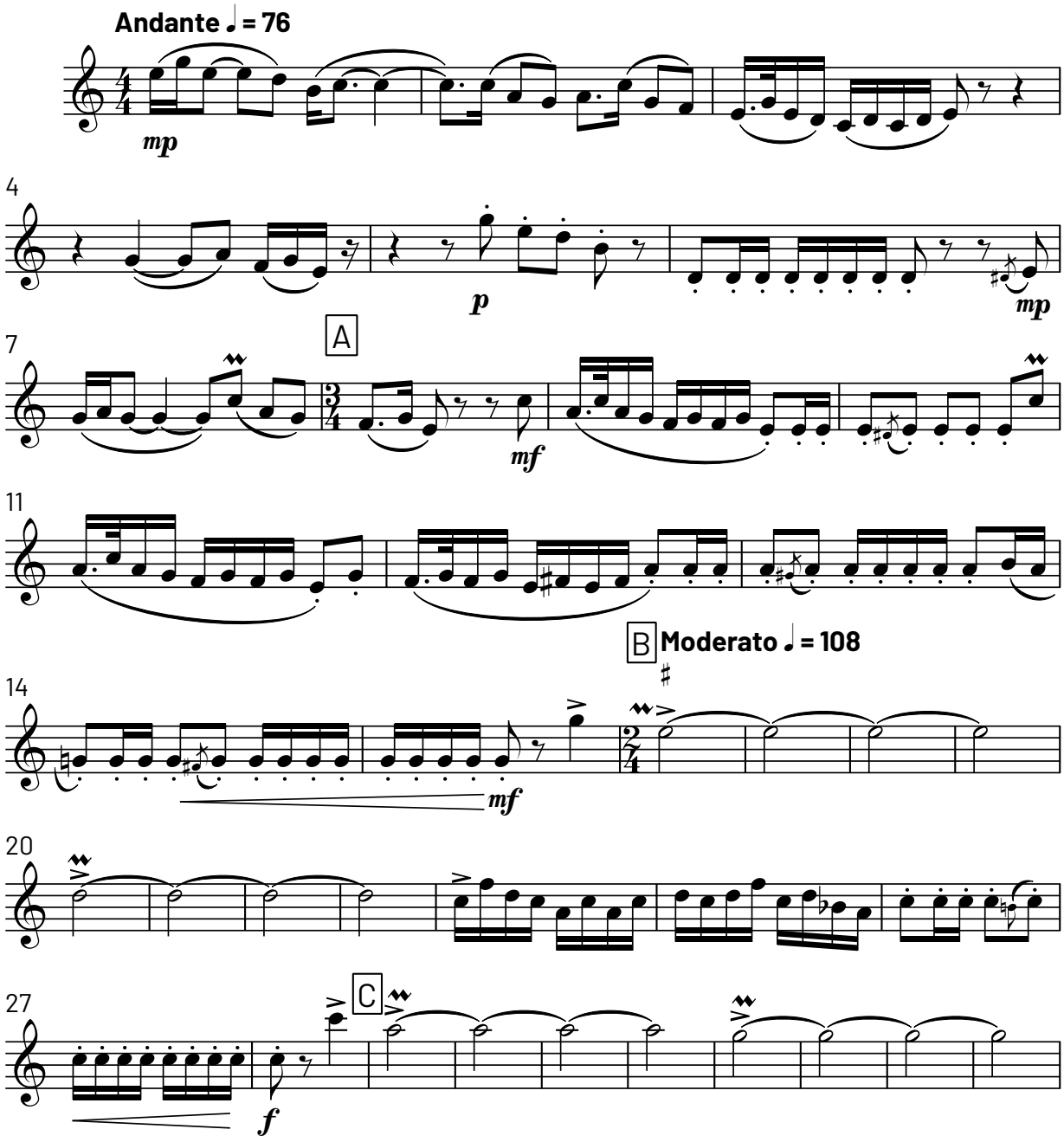
Soprano in C

Ban (Beat)

Chen Yi



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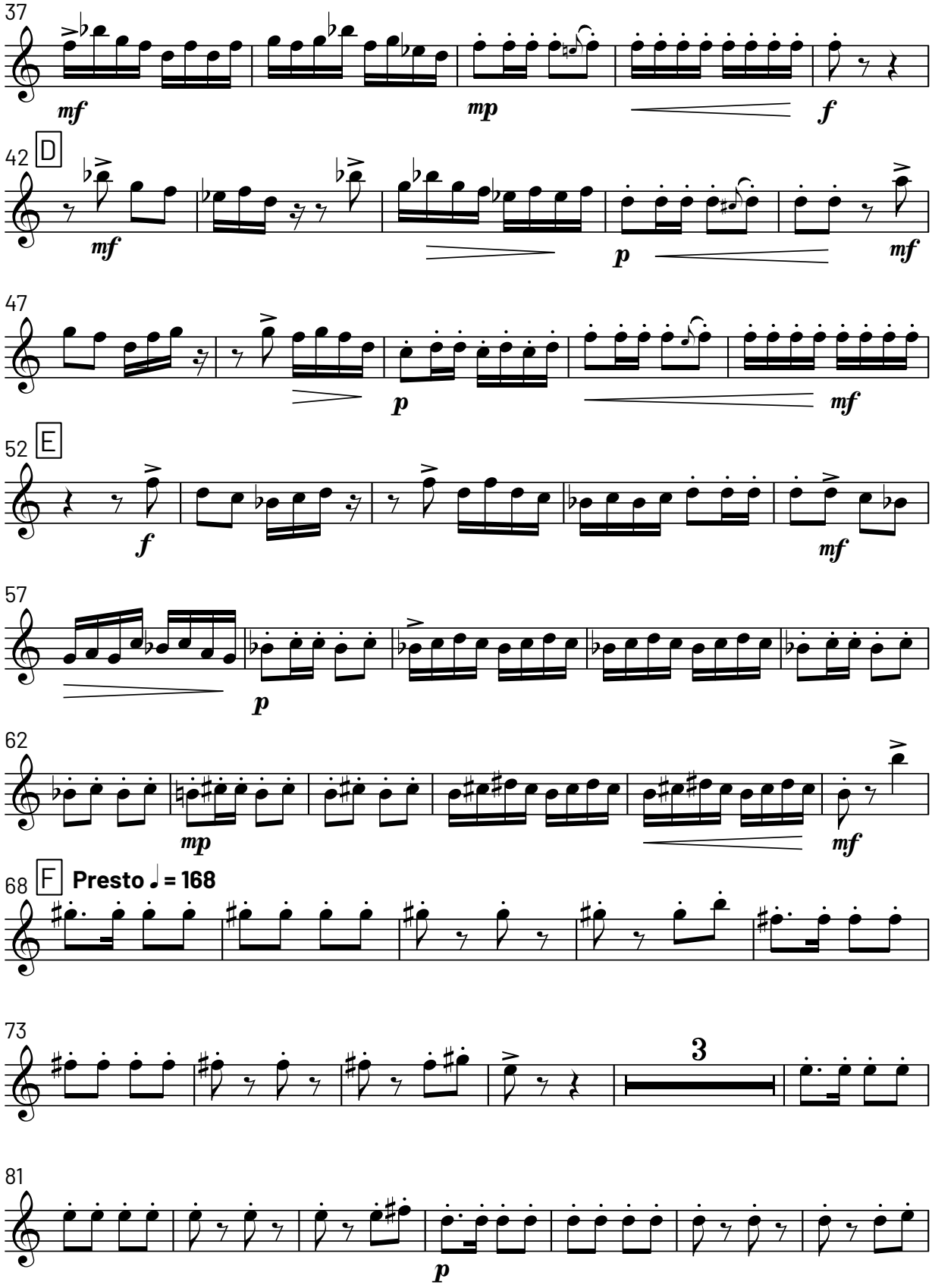
Ban (Beat) — Chen Yi — Soprano in C



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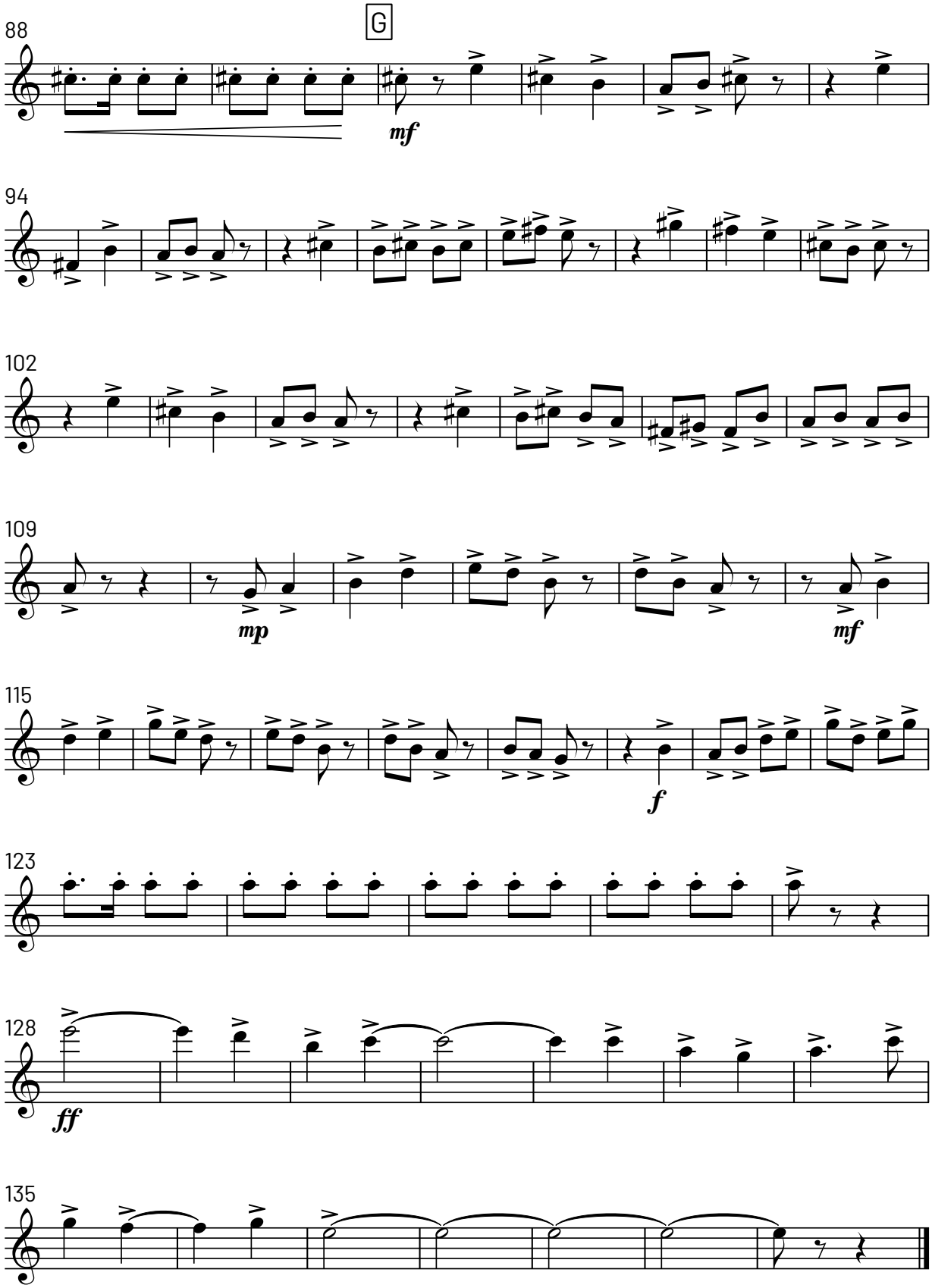
Ban (Beat) — Chen Yi — Soprano in C

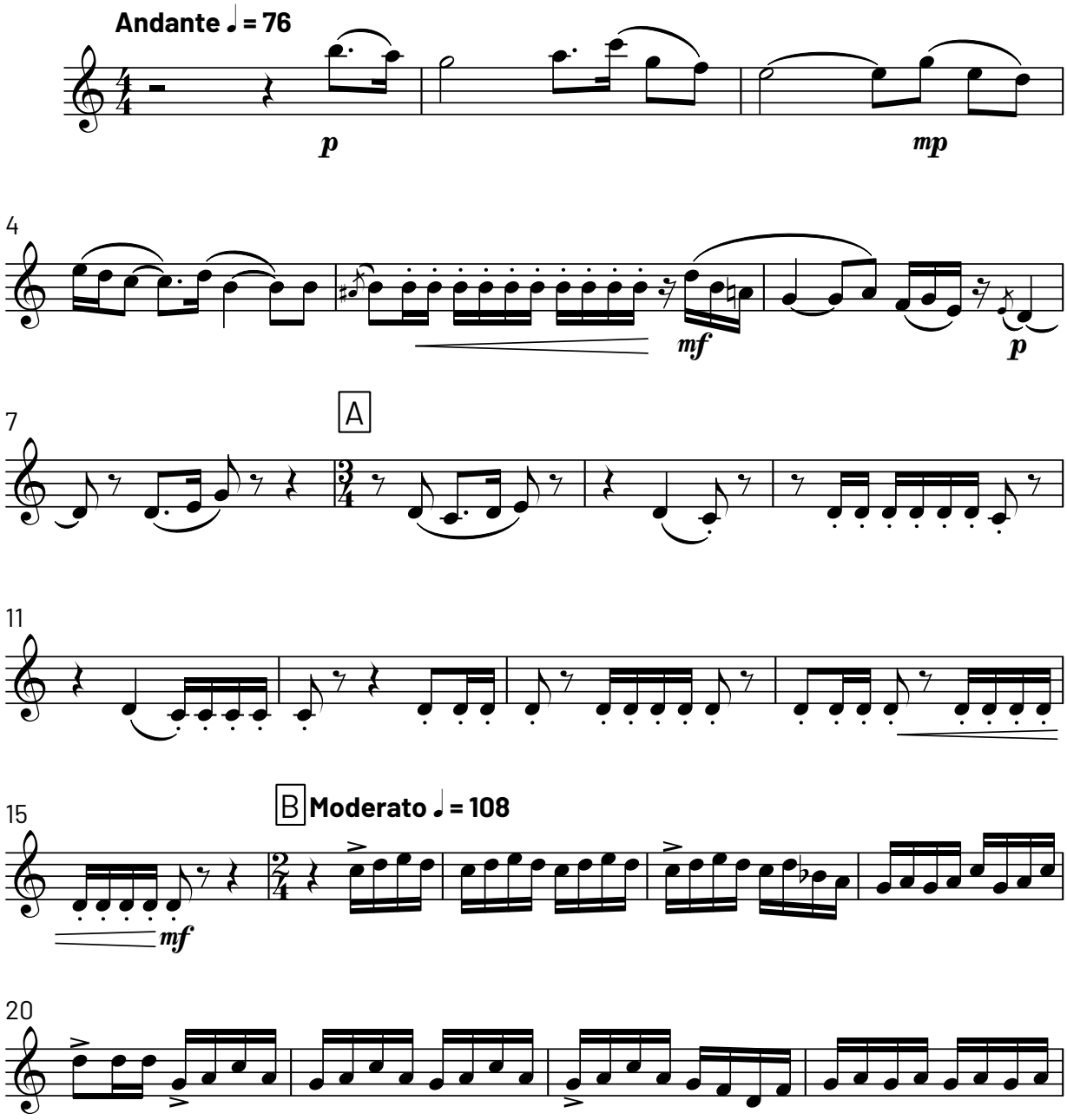


https://doi.org/10.21061/conducting

Alto in C

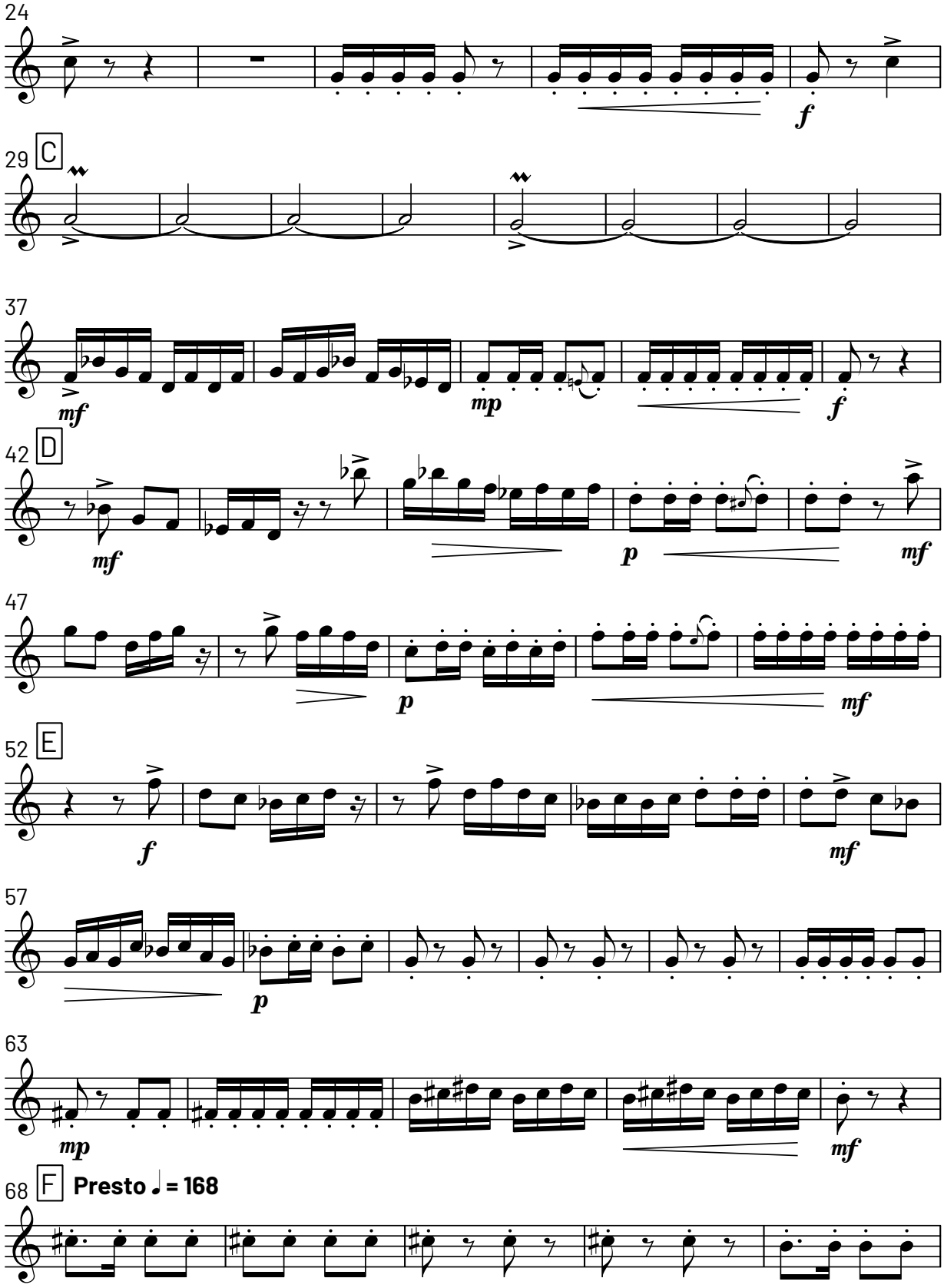
Ban (Beat)

Chen Yi



https://doi.org/10.21061/conducting
Click here to go to the score

Ban (Beat) — Chen Yi — Alto in C



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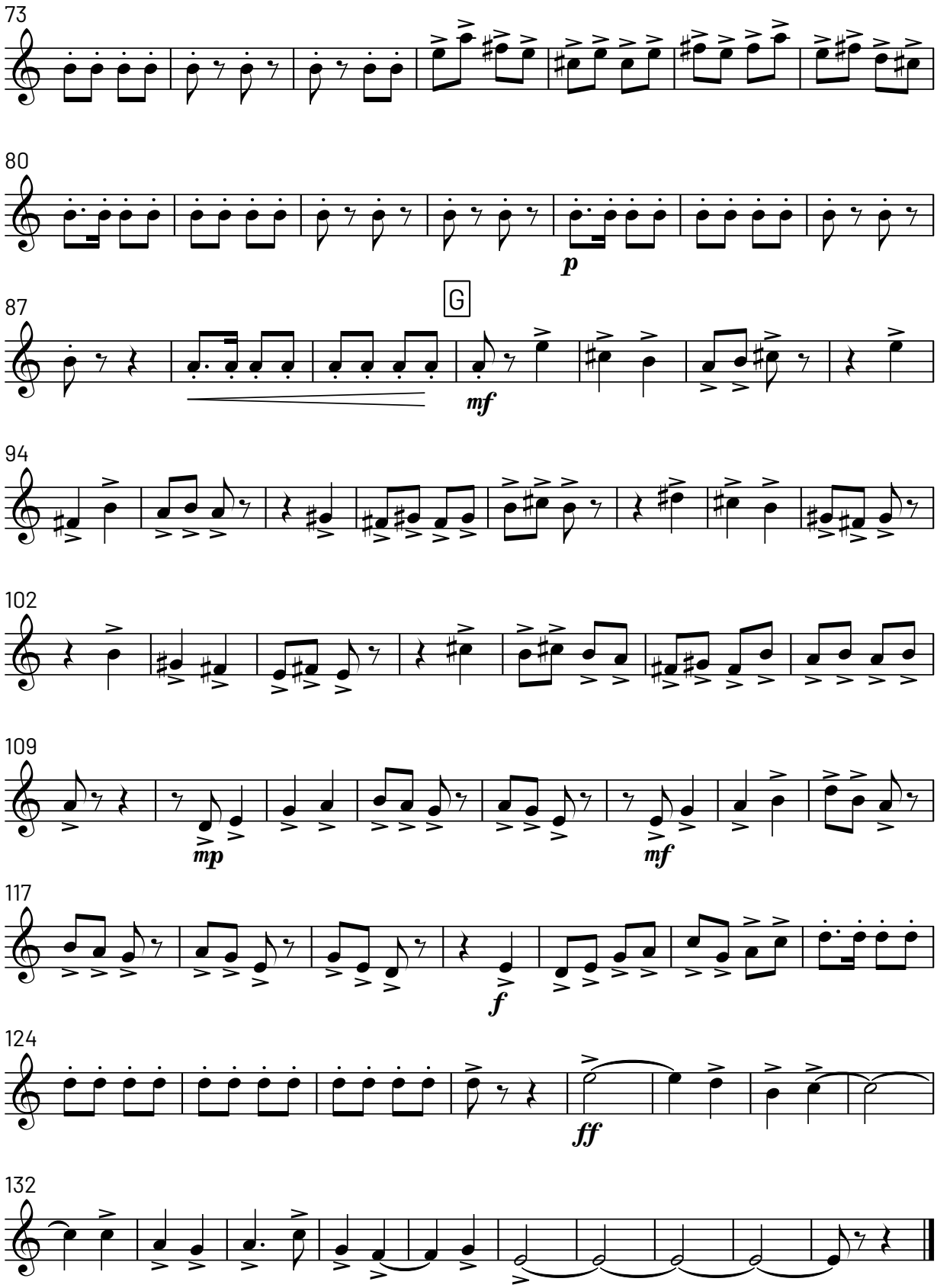
Click here to go to the score

Ban (Beat) — Chen Yi — Alto in C



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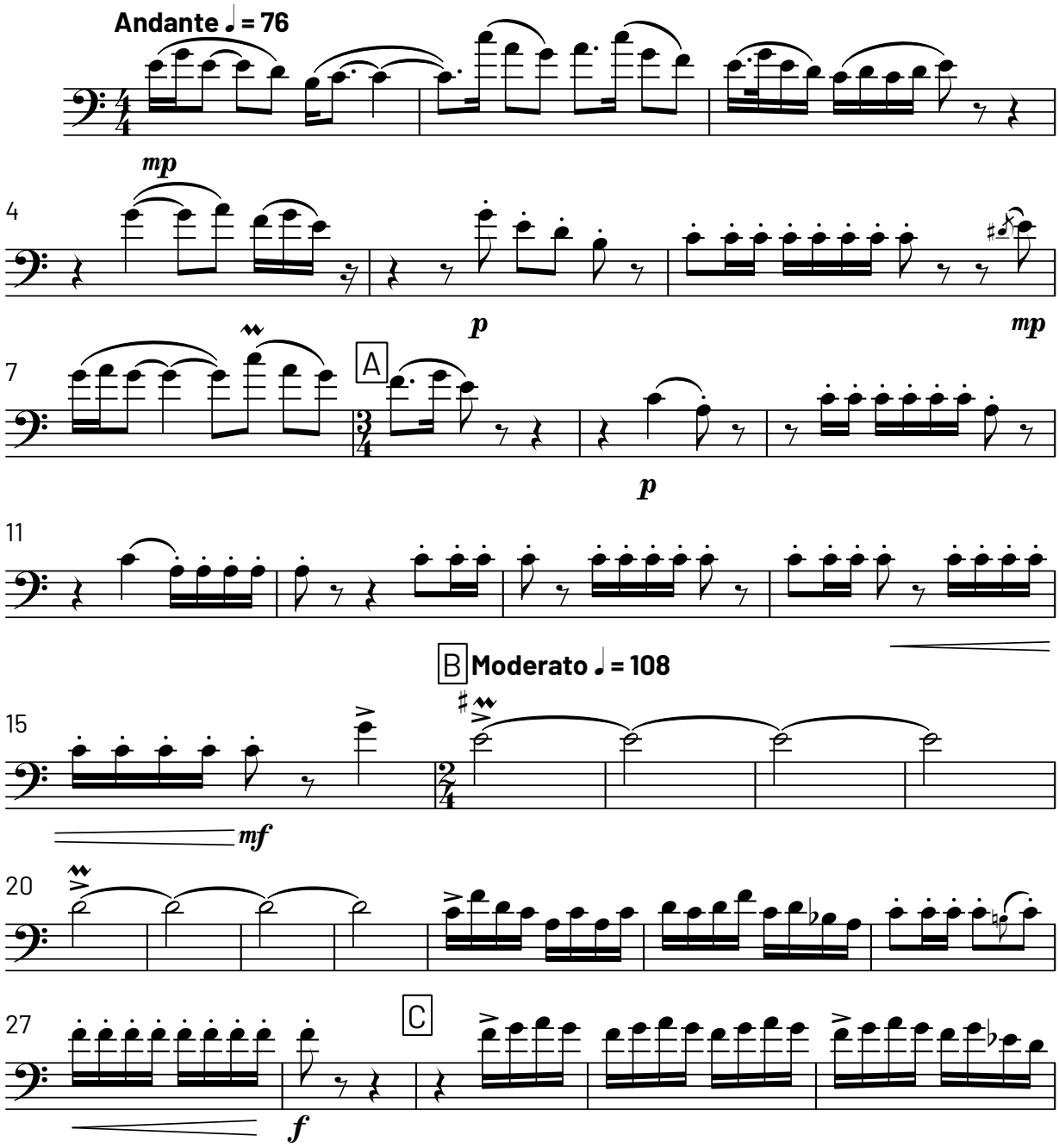
Click here to go to the score

Tenor in C

Ban (Beat)

Chen Yi



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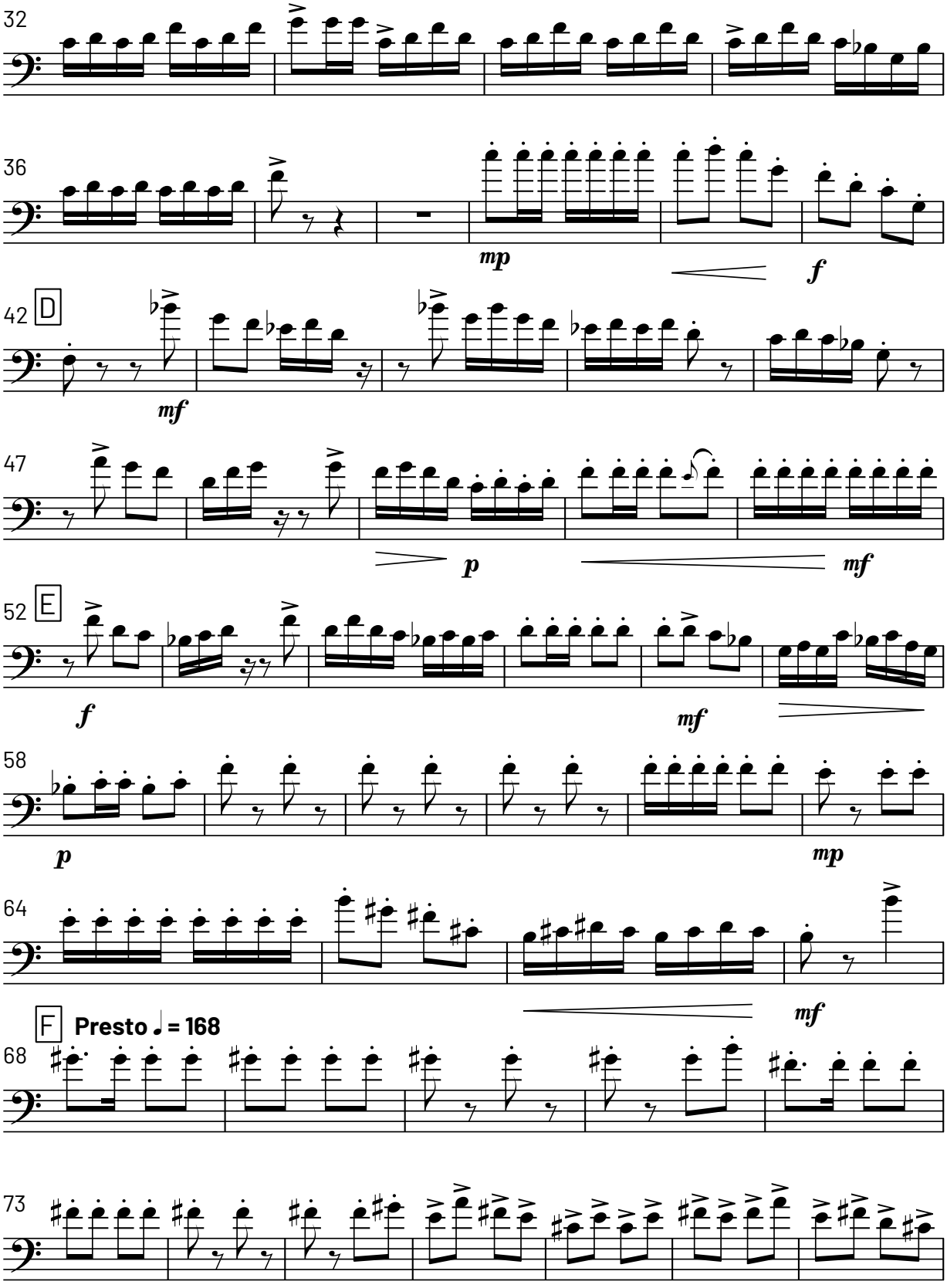
Ban (Beat) — Chen Yi — Tenor in C



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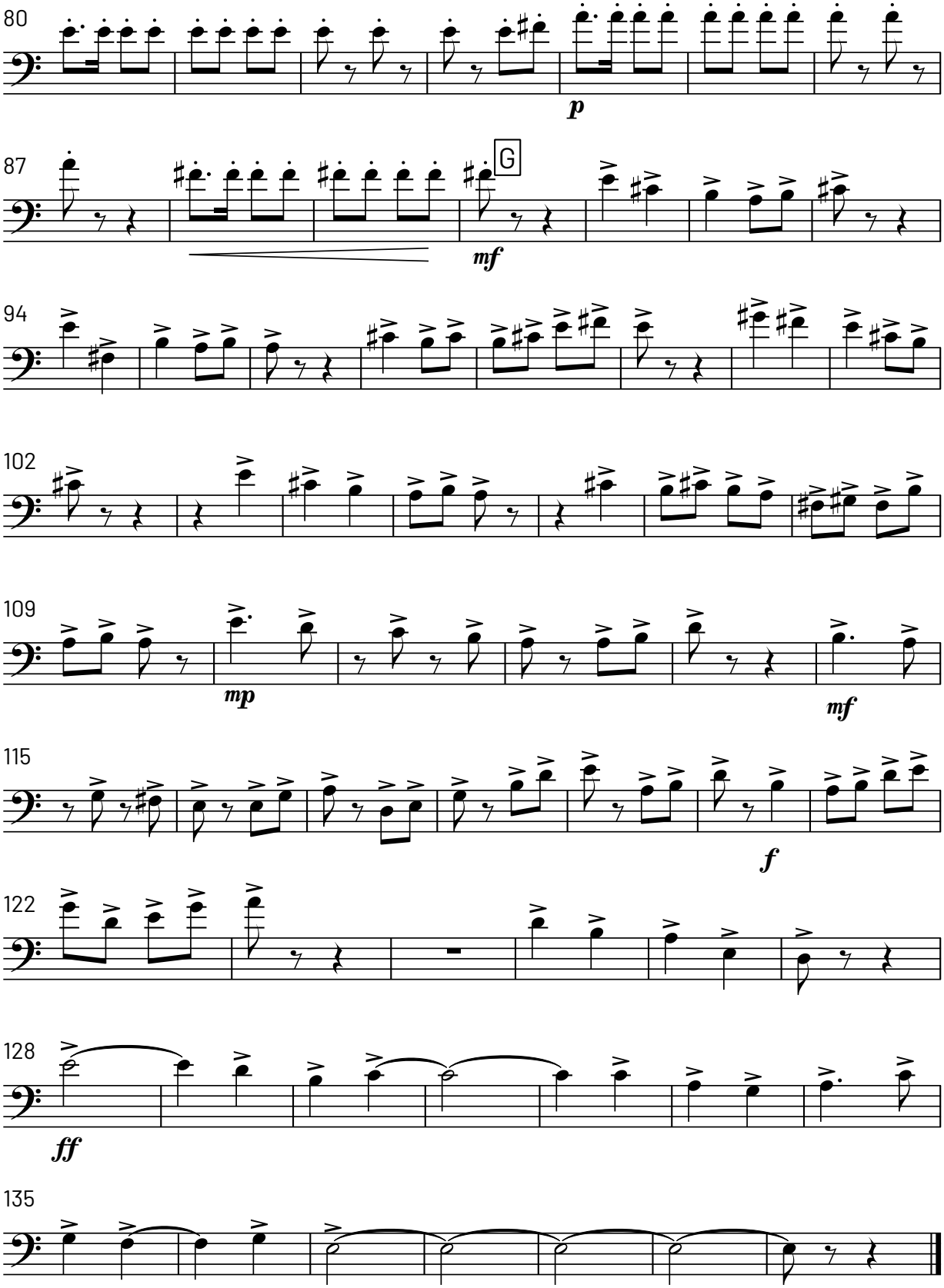
Ban (Beat) — Chen Yi — Tenor in C



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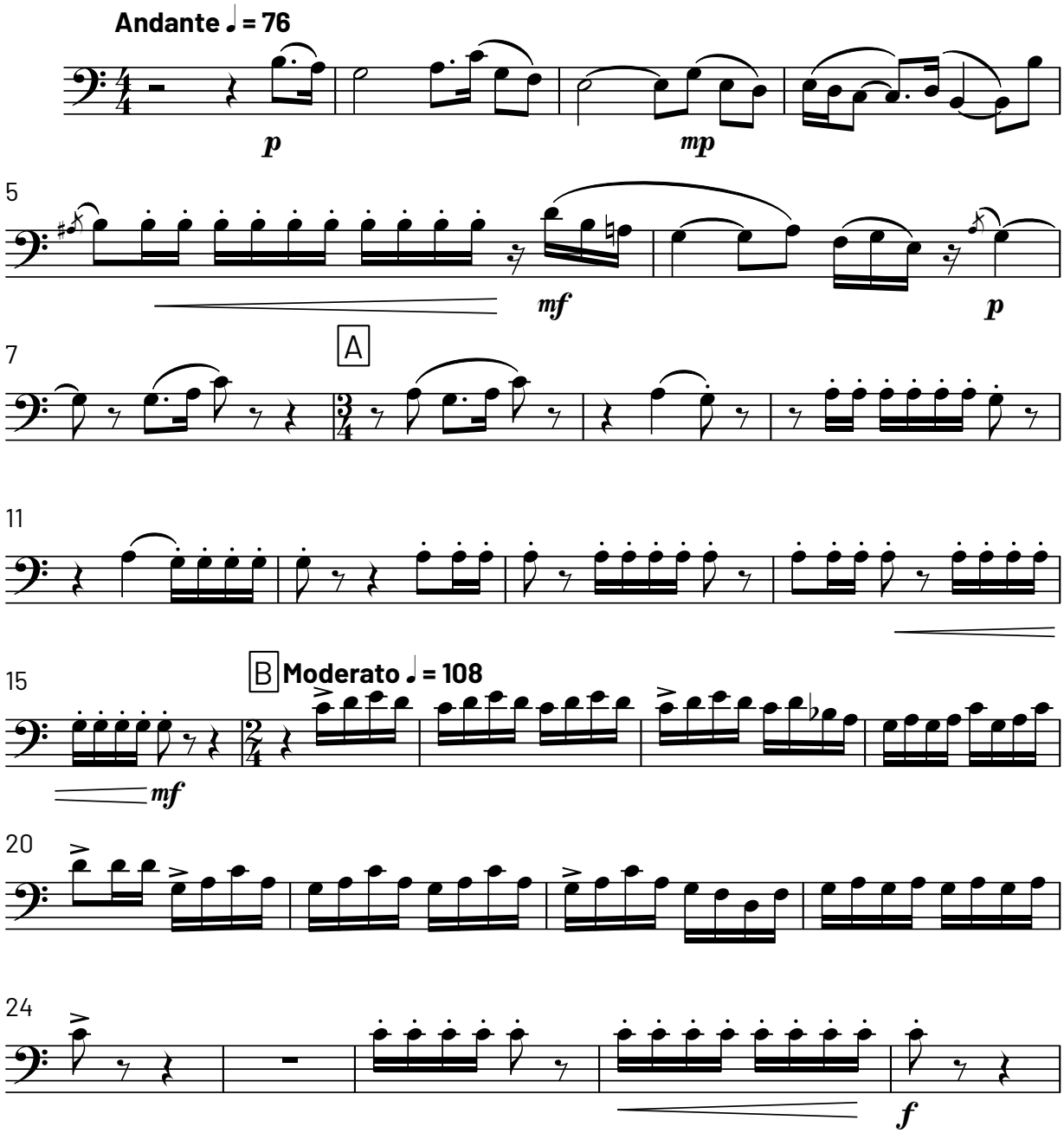
Click here to go to the score

Bass in C

Ban (Beat)

Chen Yi



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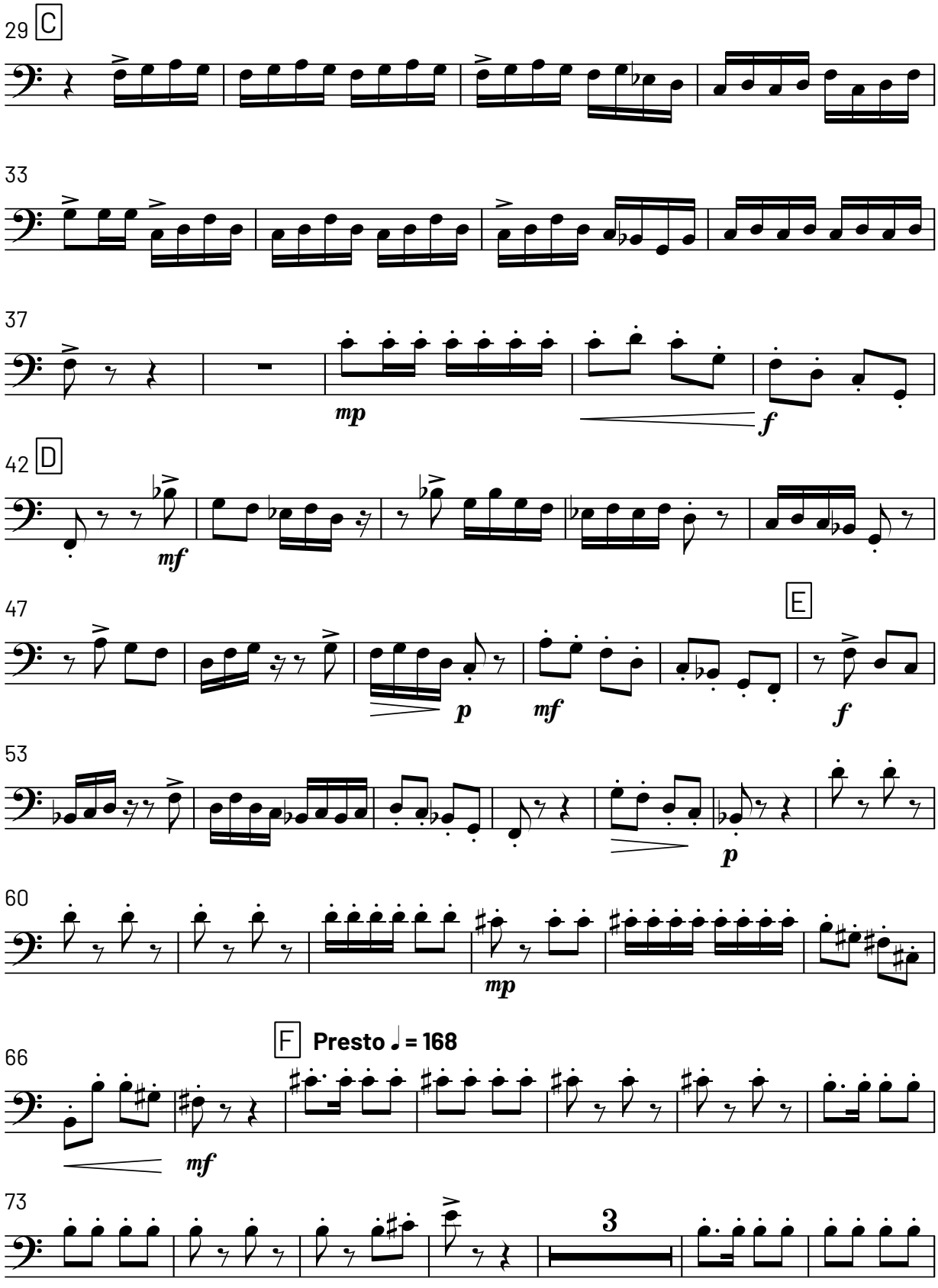
Ban (Beat) — Chen Yi — Bass in C



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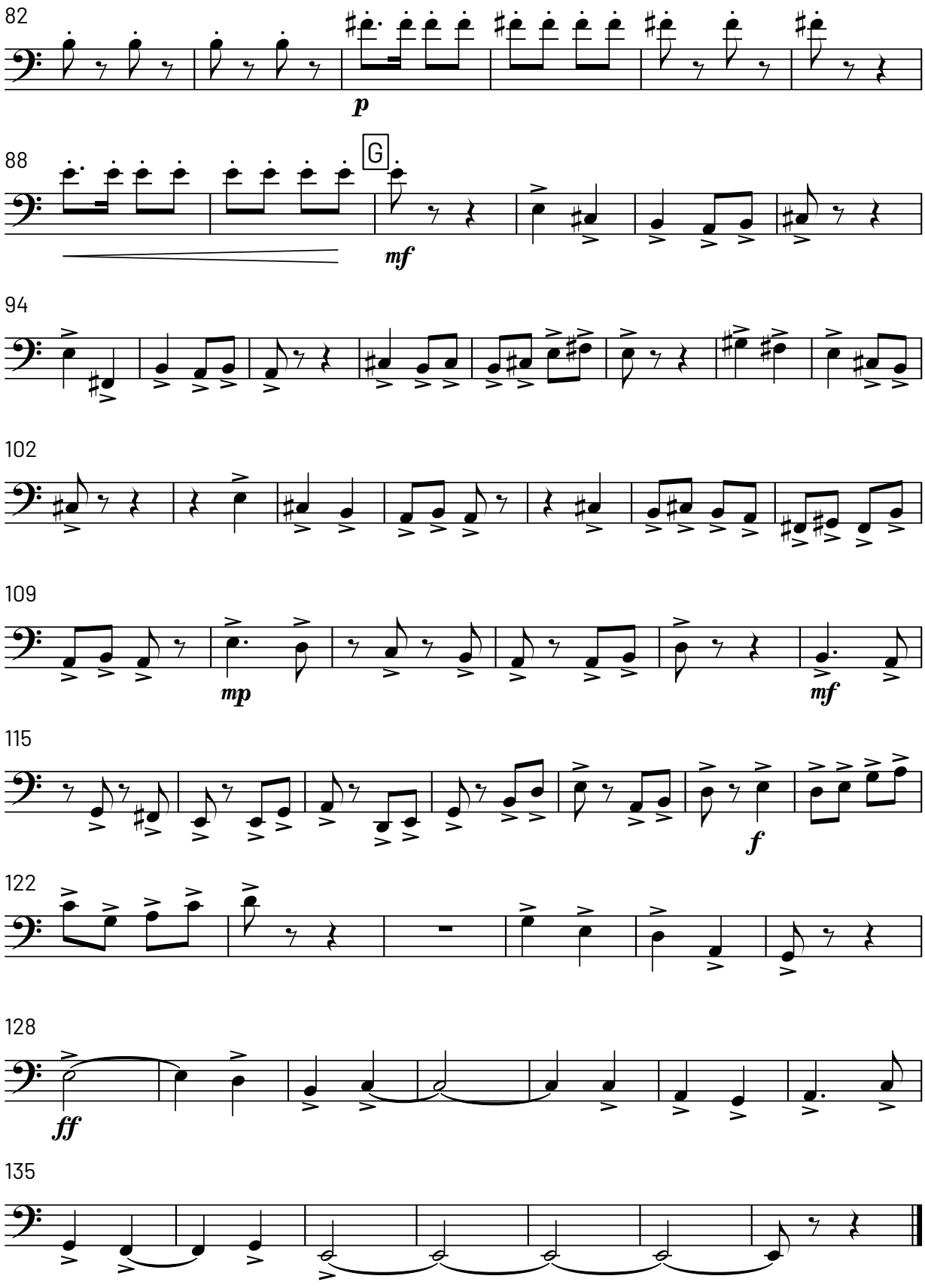
Ban (Beat) — Chen Yi — Bass in C

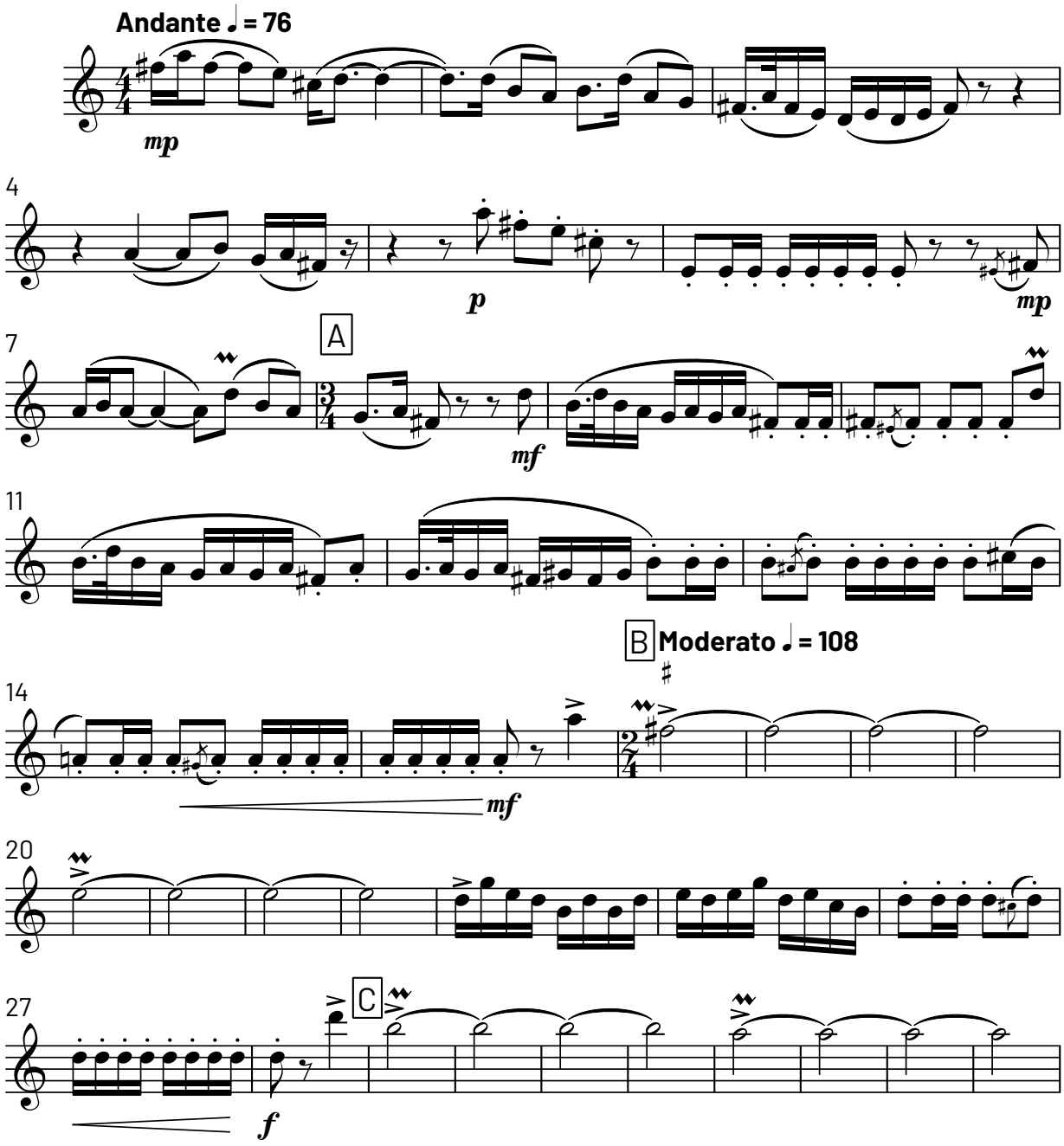


https://doi.org/10.21061/conducting
Click here to go to the score

Soprano in B♭

Ban (Beat)

Chen Yi



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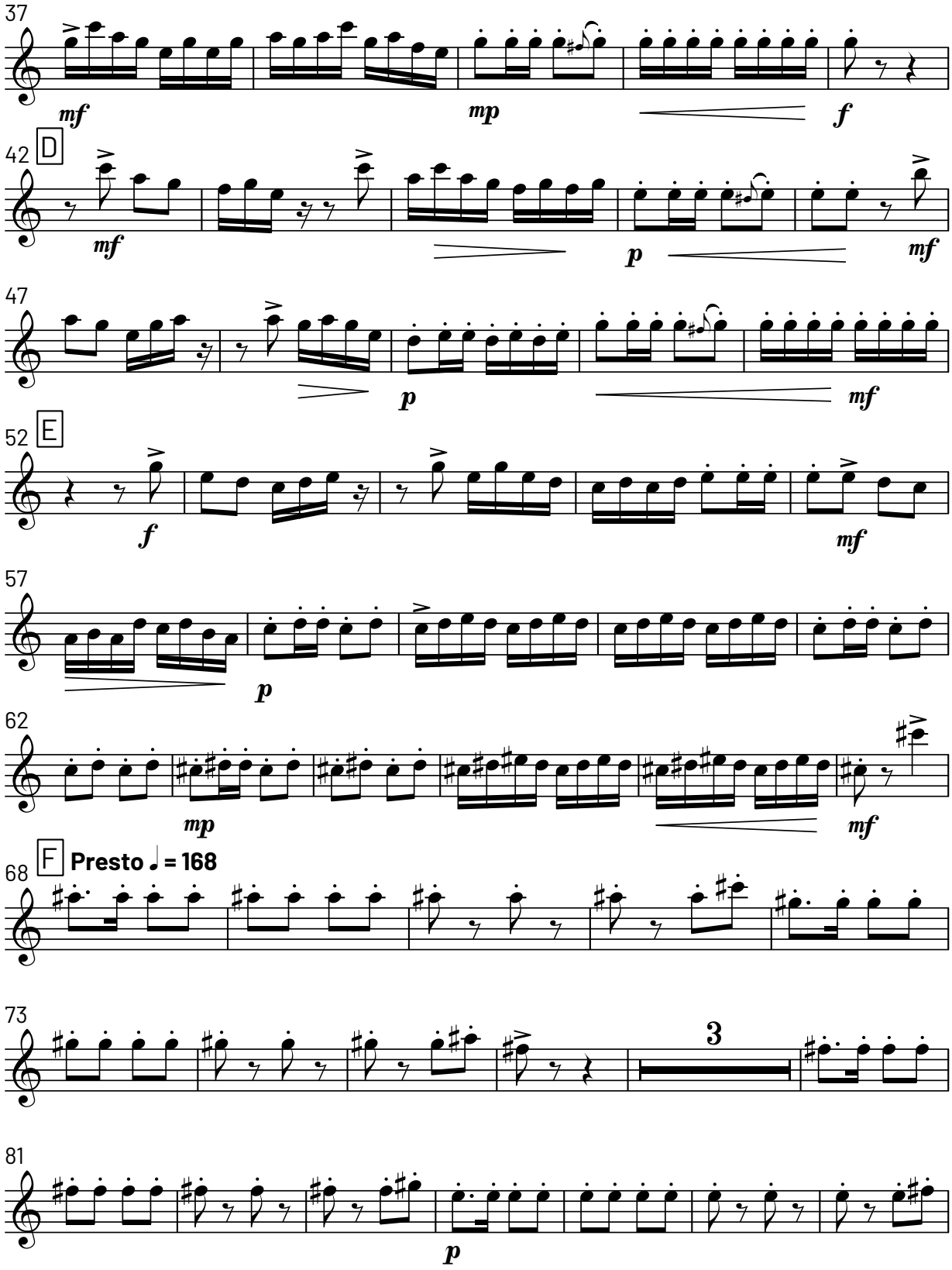
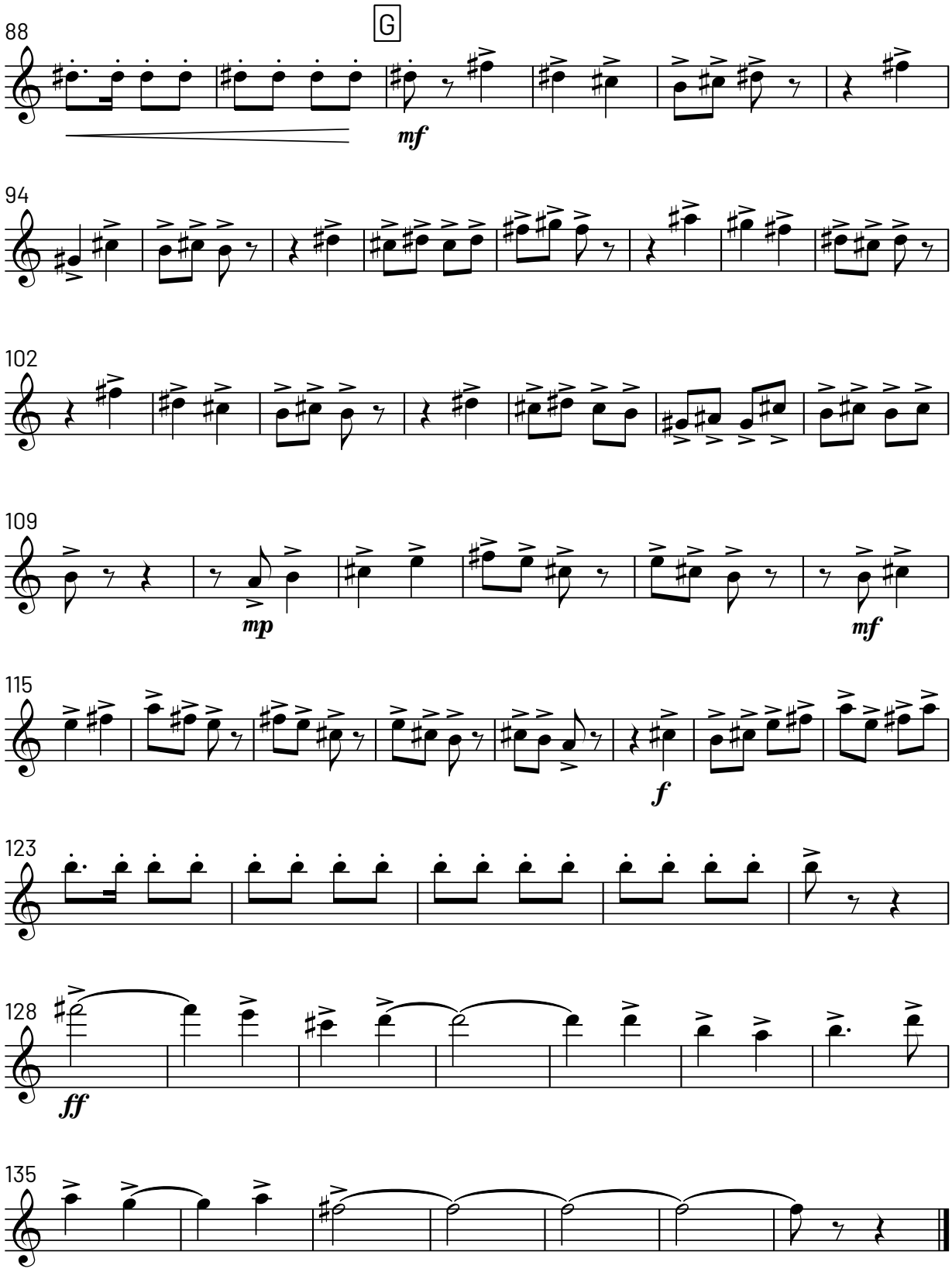
Click here to go to the score

Ban (Beat) — Chen Yi — Soprano in B♭



https://doi.org/10.21061/conducting
Click here to go to the score

Ban (Beat) — Chen Yi — Soprano in B♭

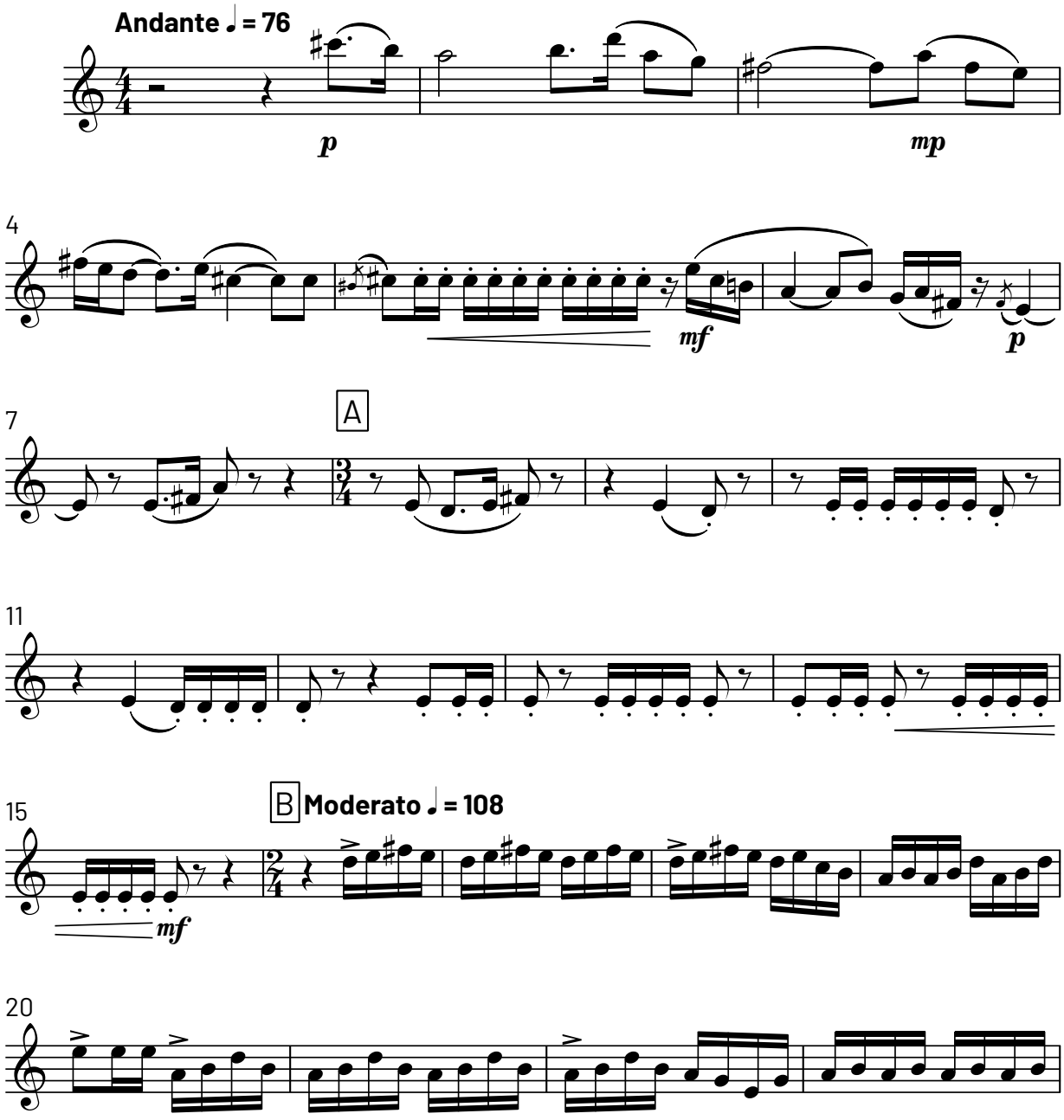


https://doi.org/10.21061/conducting
Click here to go to the score

Alto in B♭

Ban (Beat)

Chen Yi



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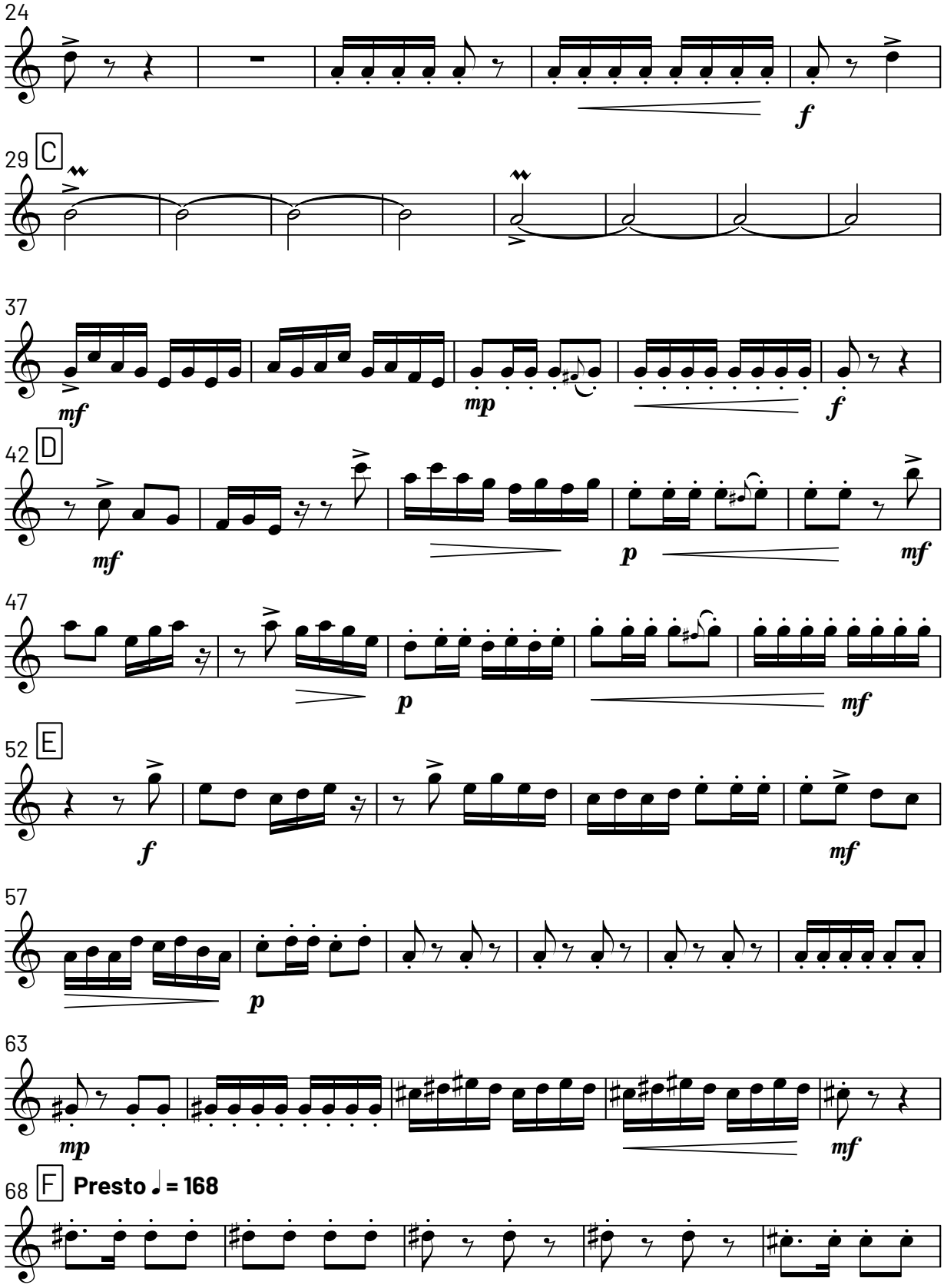
Click here to go to the score

Ban (Beat) — Chen Yi — Alto in B♭



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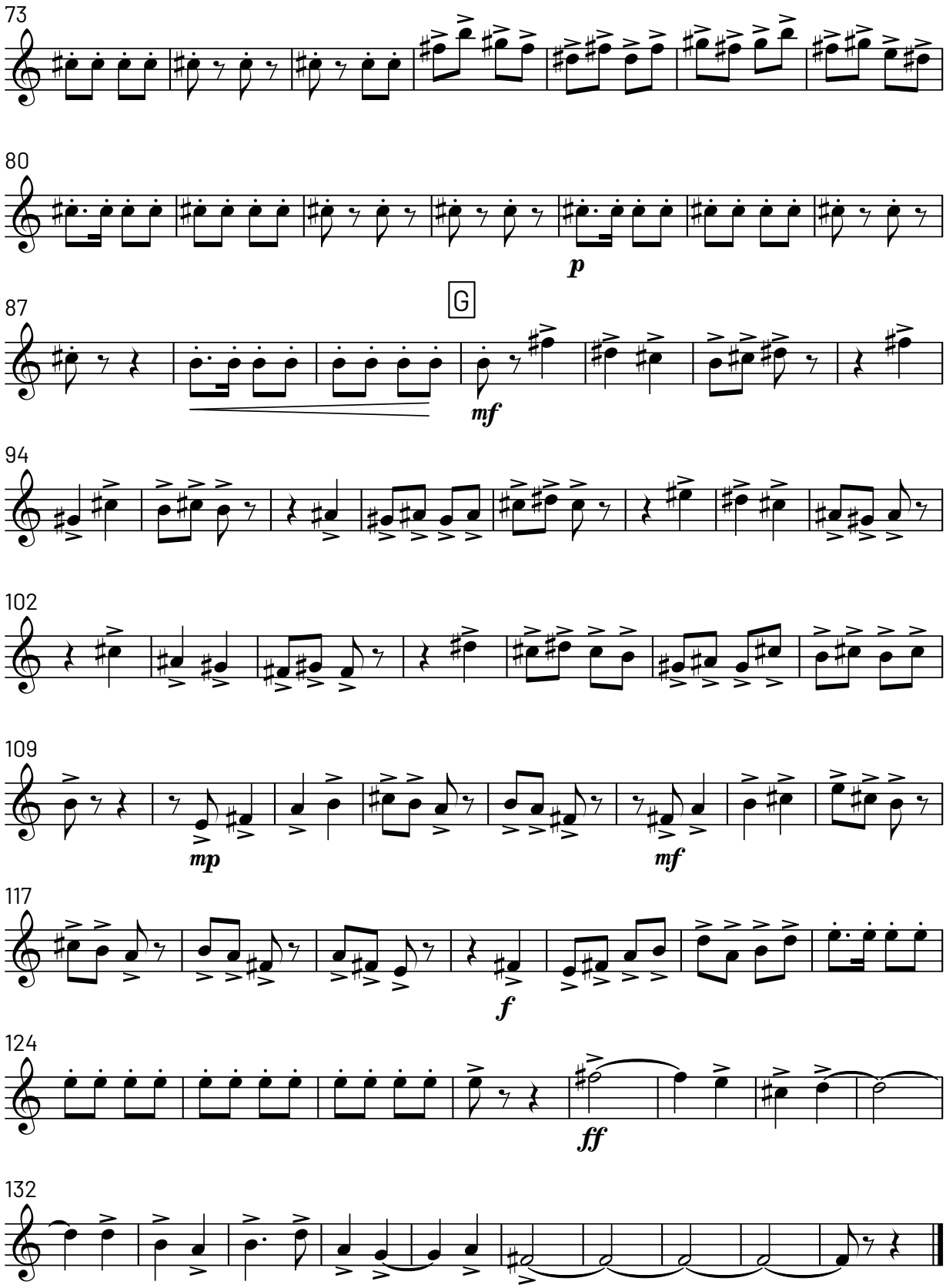
Ban (Beat) — Chen Yi — Alto in B♭

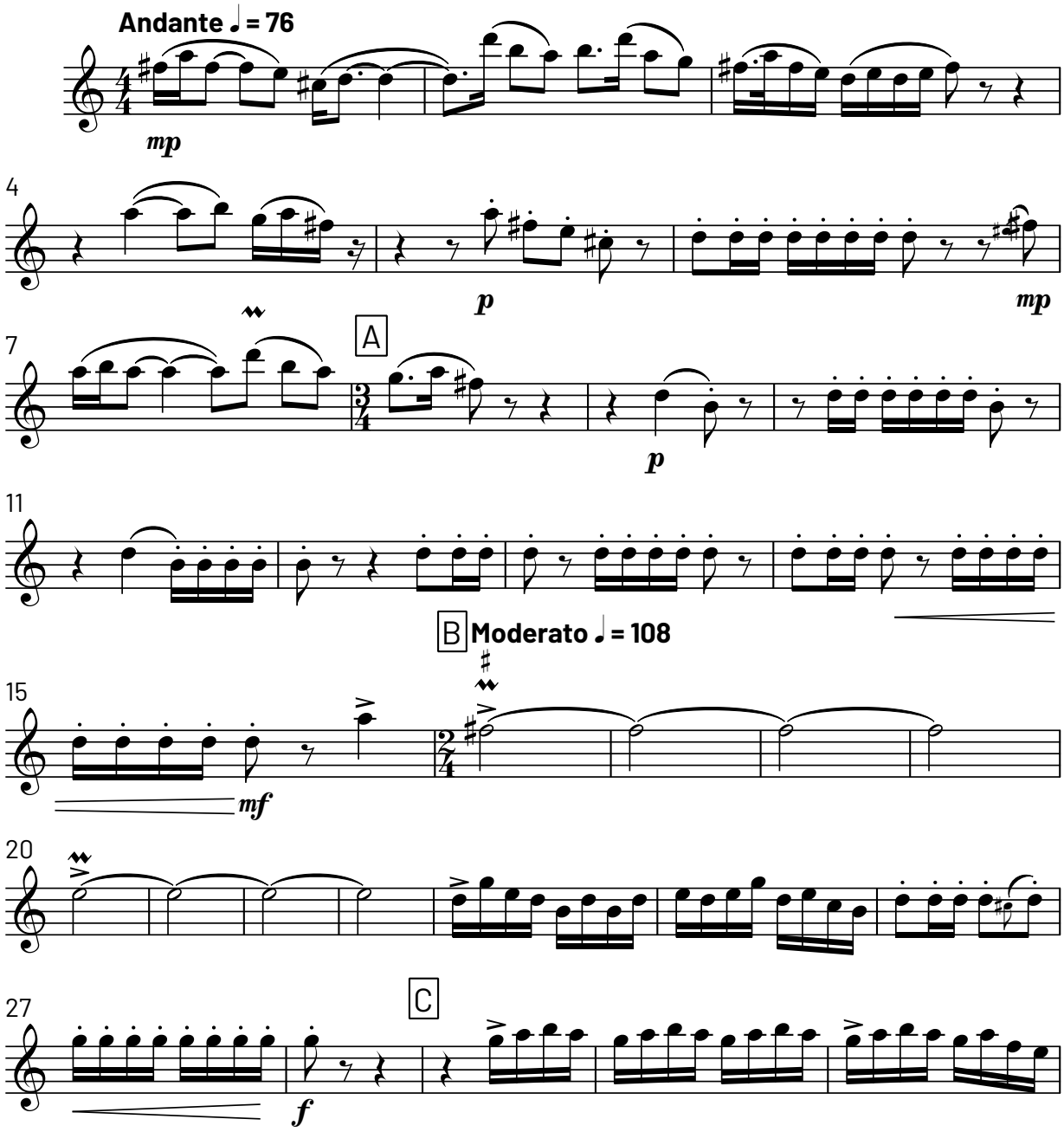


https://doi.org/10.21061/conducting
Click here to go to the score

Tenor in B♭

Ban (Beat)

Chen Yi



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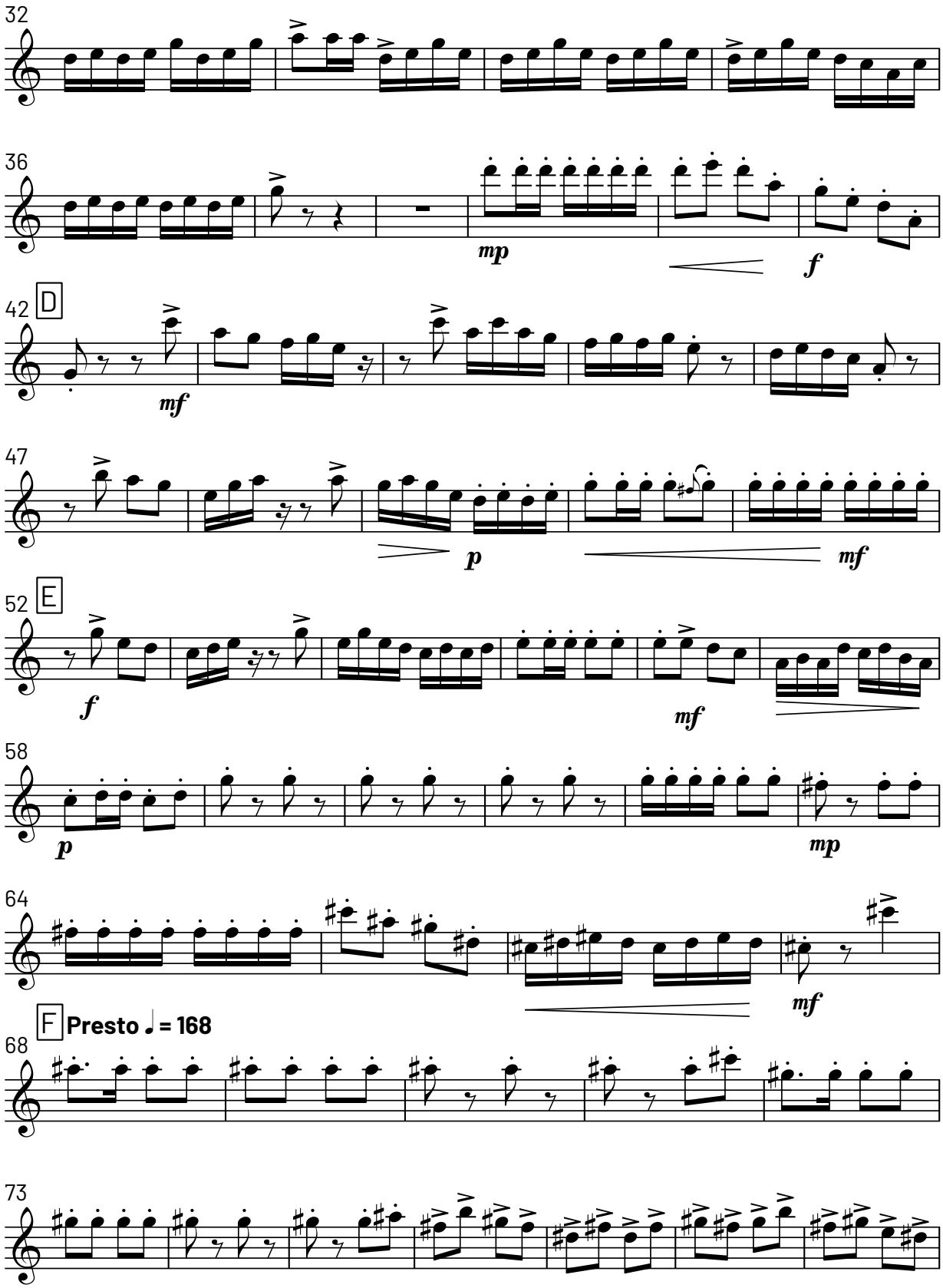
Click here to go to the score

Ban (Beat) — Chen Yi — Tenor in B♭



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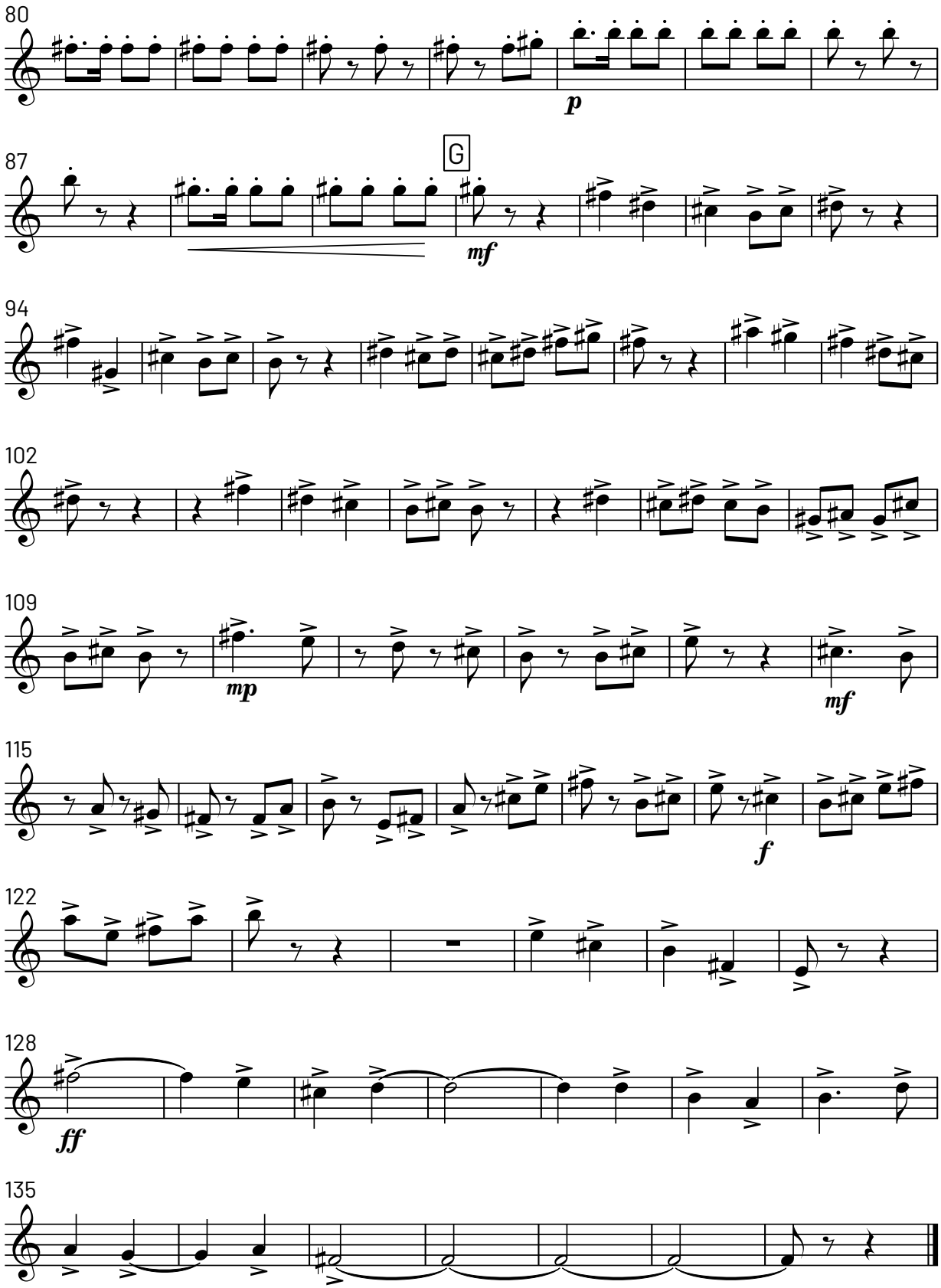
Ban (Beat) — Chen Yi — Tenor in B♭



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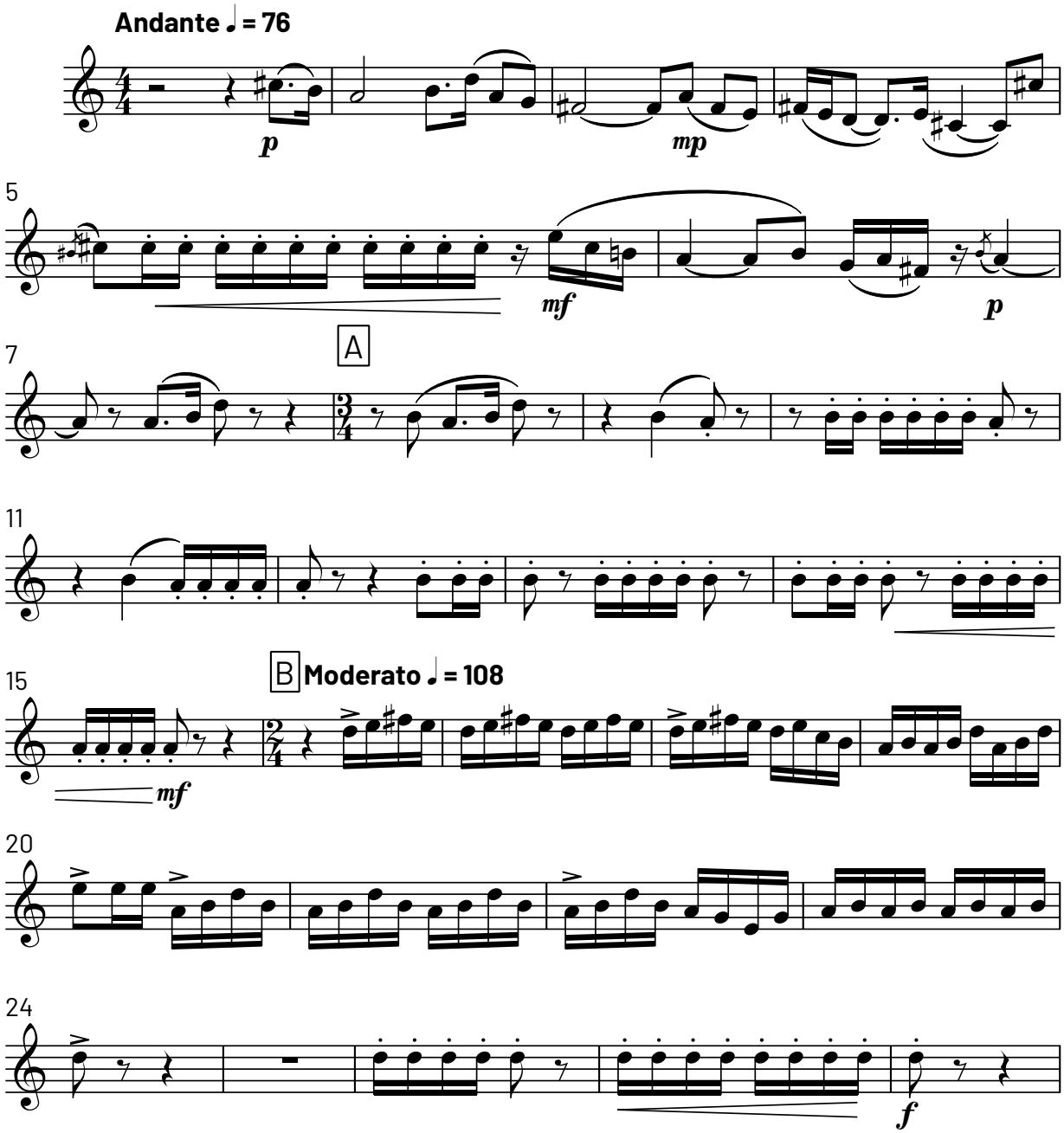
Click here to go to the score

Bass in B♭

Ban (Beat)

Chen Yi



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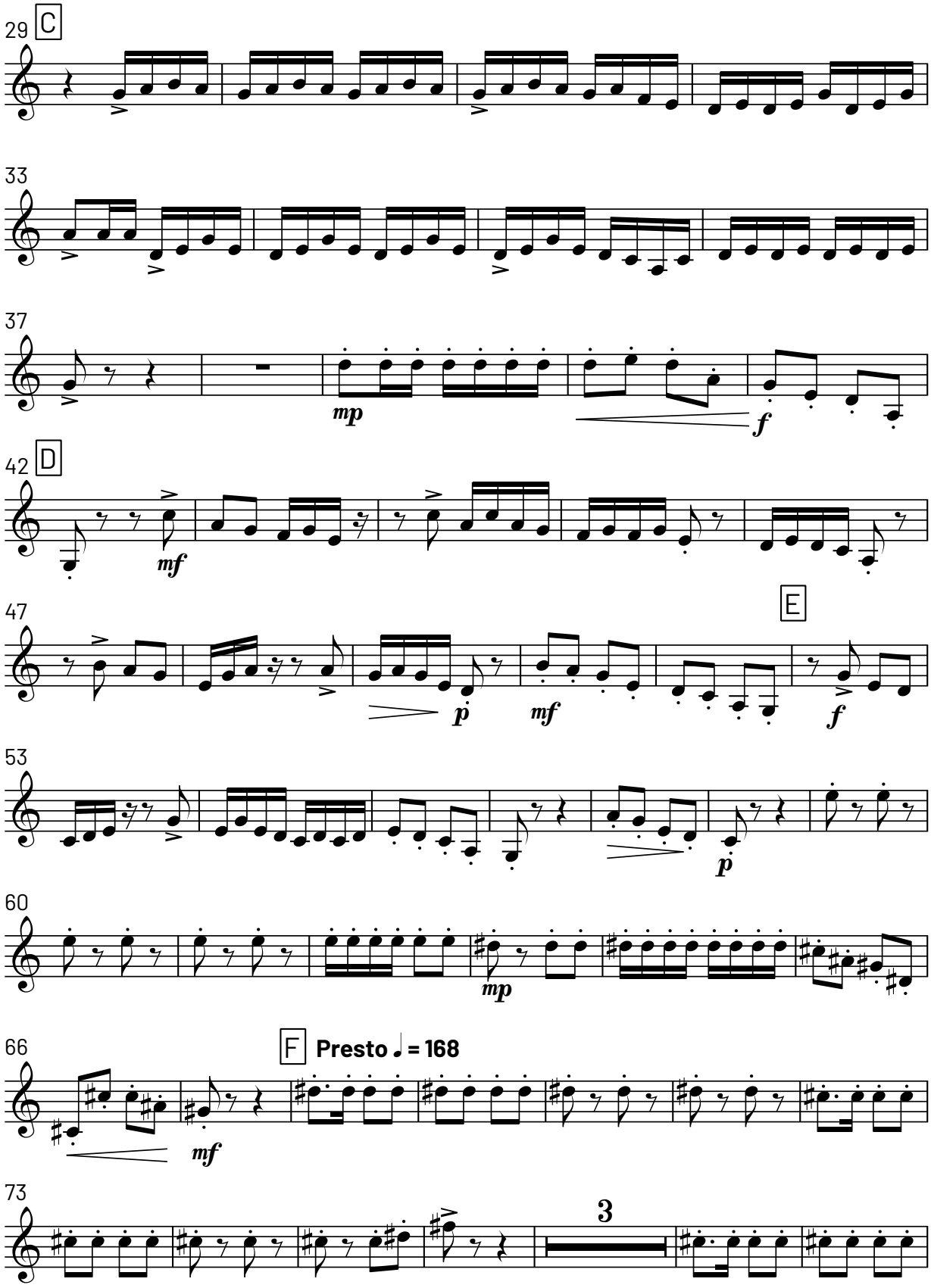
Ban (Beat) — Chen Yi — Bass in B♭



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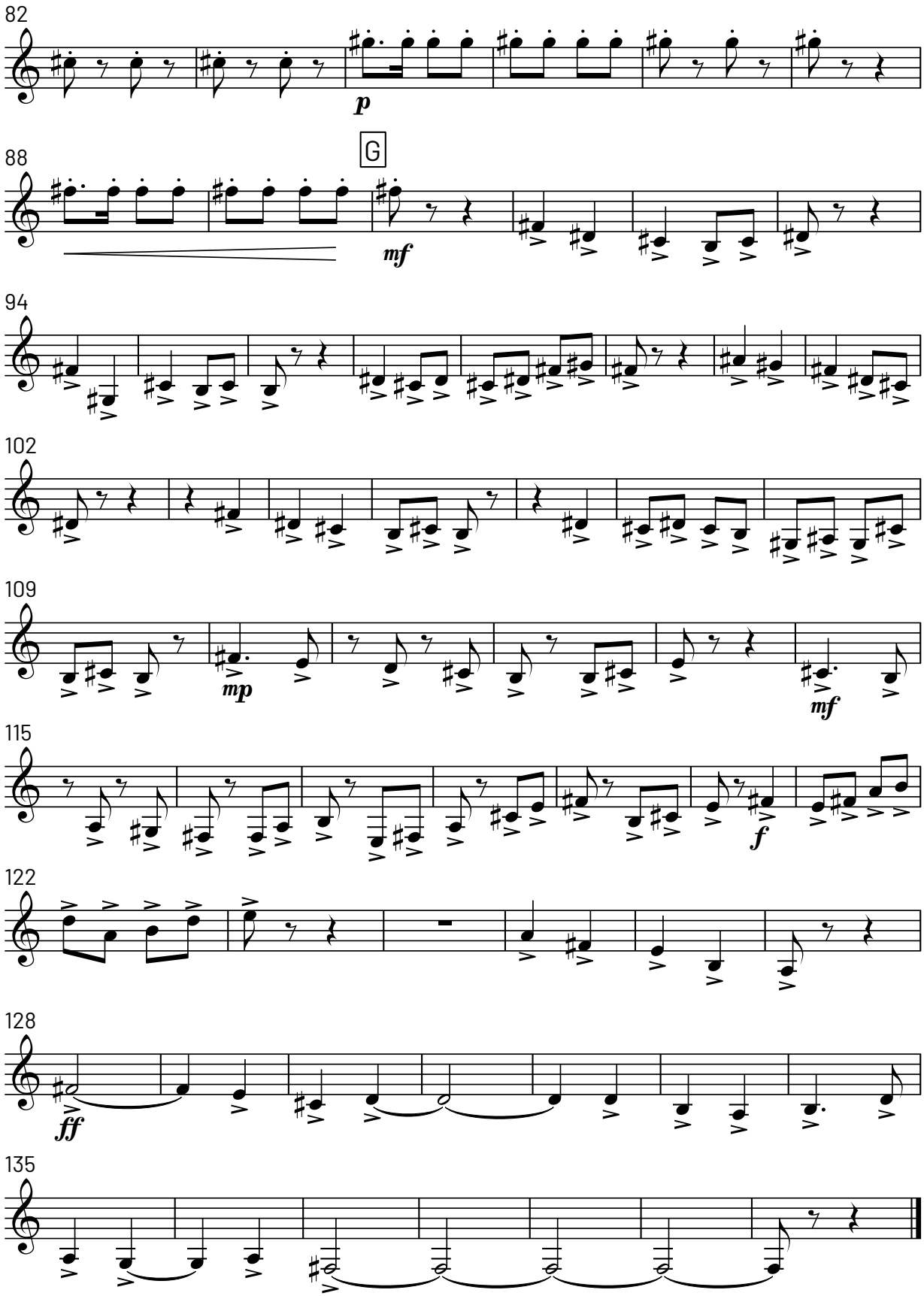
Ban (Beat) — Chen Yi — Bass in B♭



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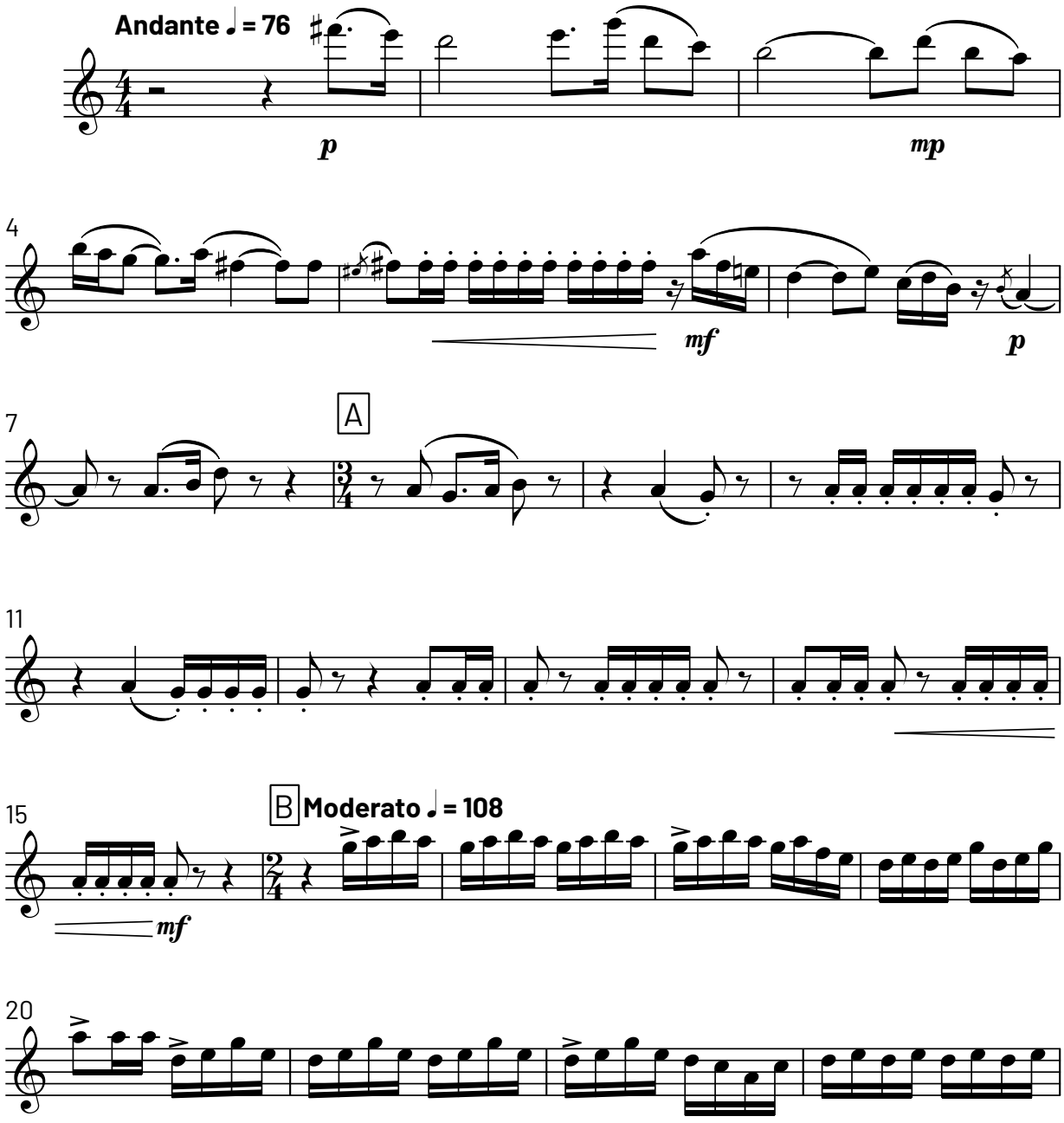
Click here to go to the score

Alto in F

Ban (Beat)

Chen Yi



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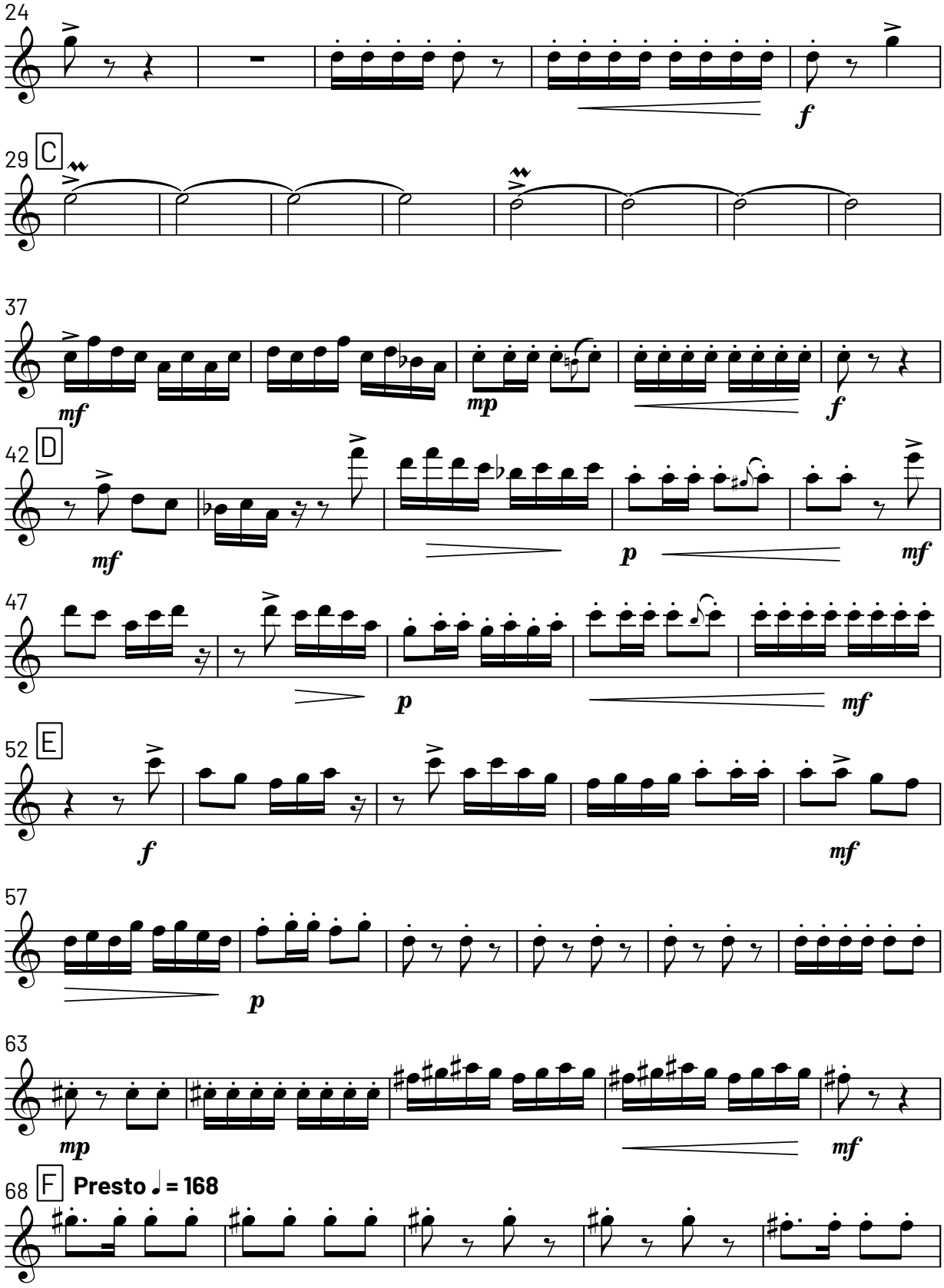
Ban (Beat) — Chen Yi — Alto in F



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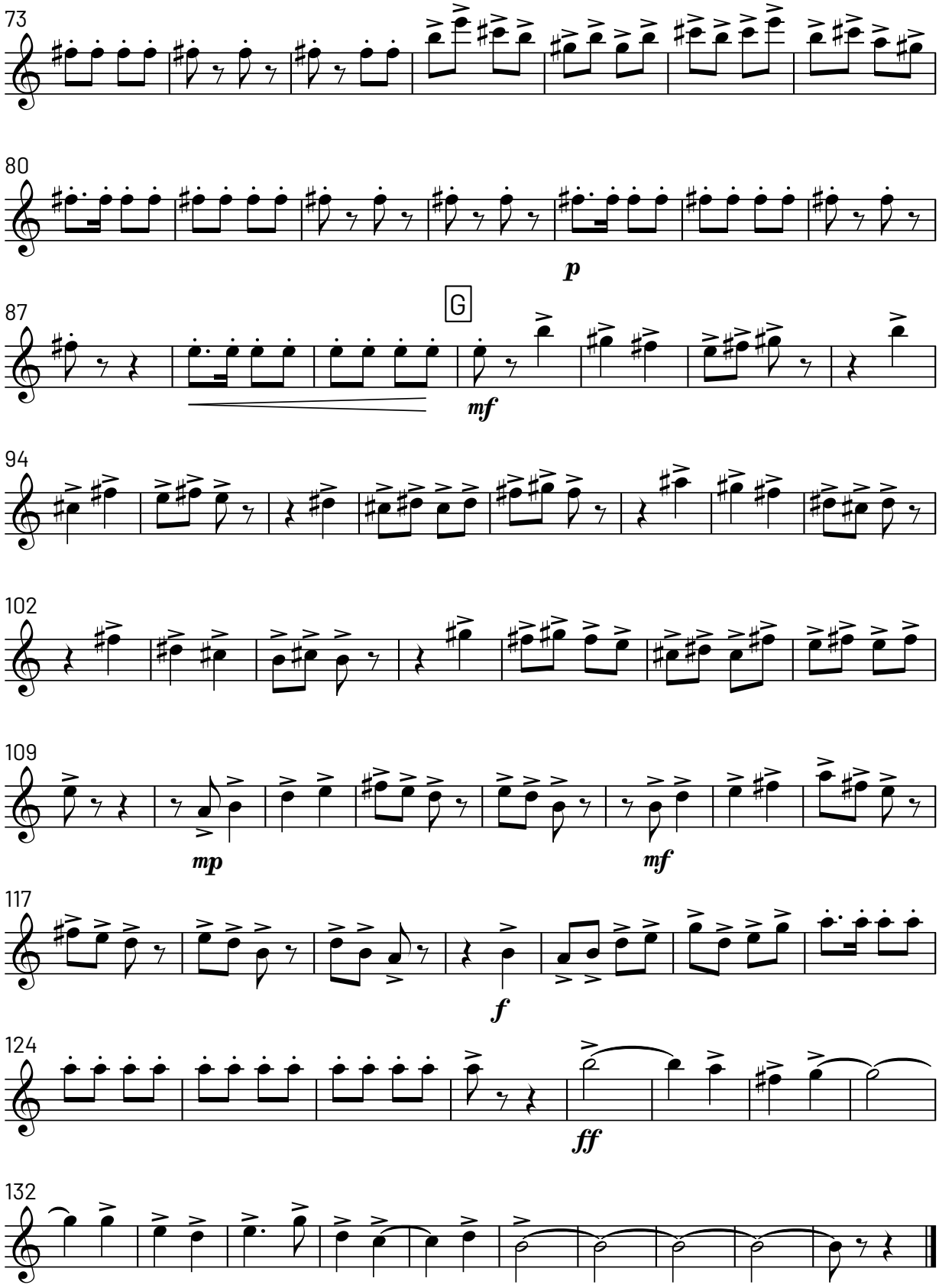
Ban (Beat) — Chen Yi — Alto in F



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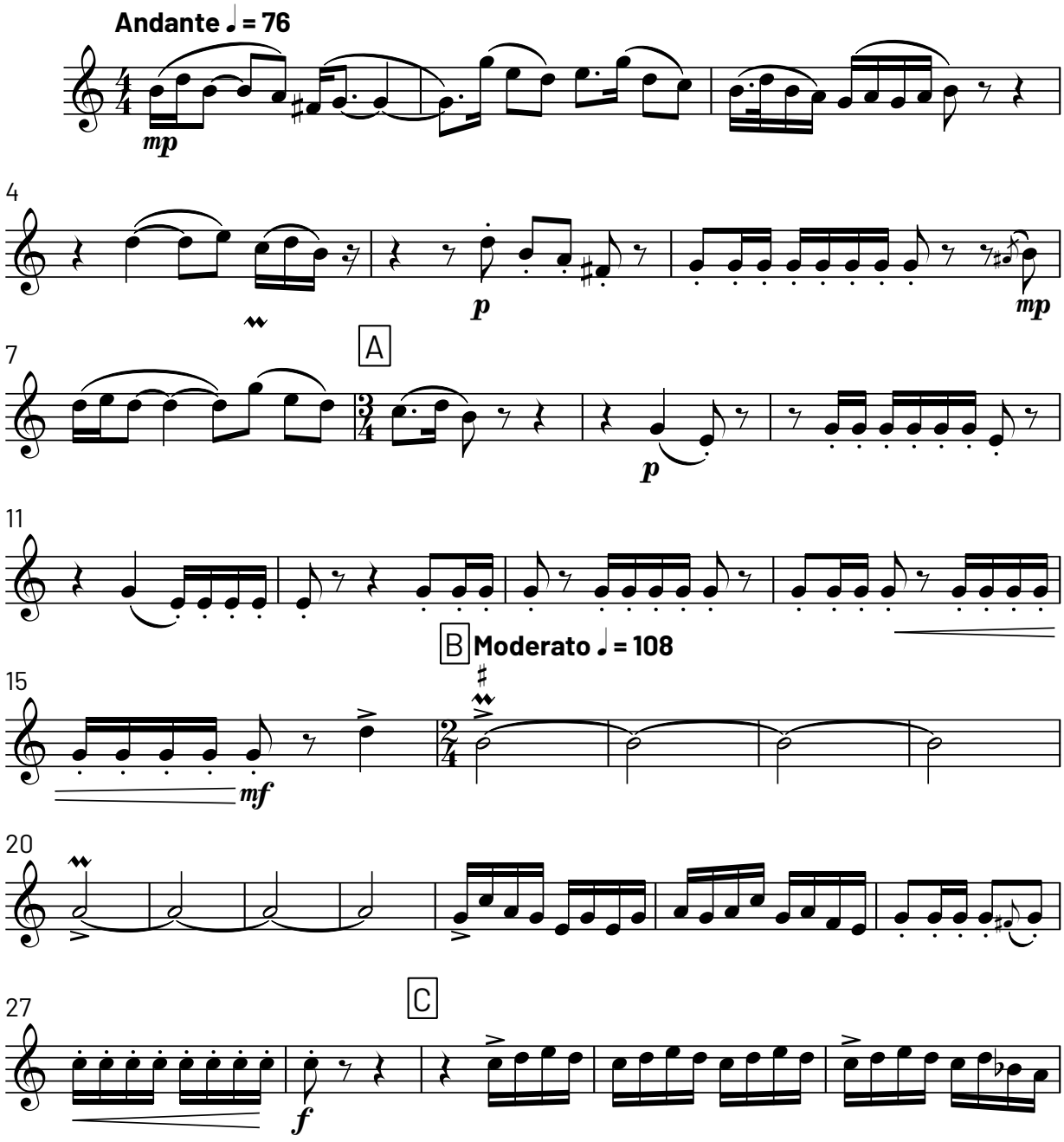
Click here to go to the score

Tenor in F

Ban (Beat)

Chen Yi



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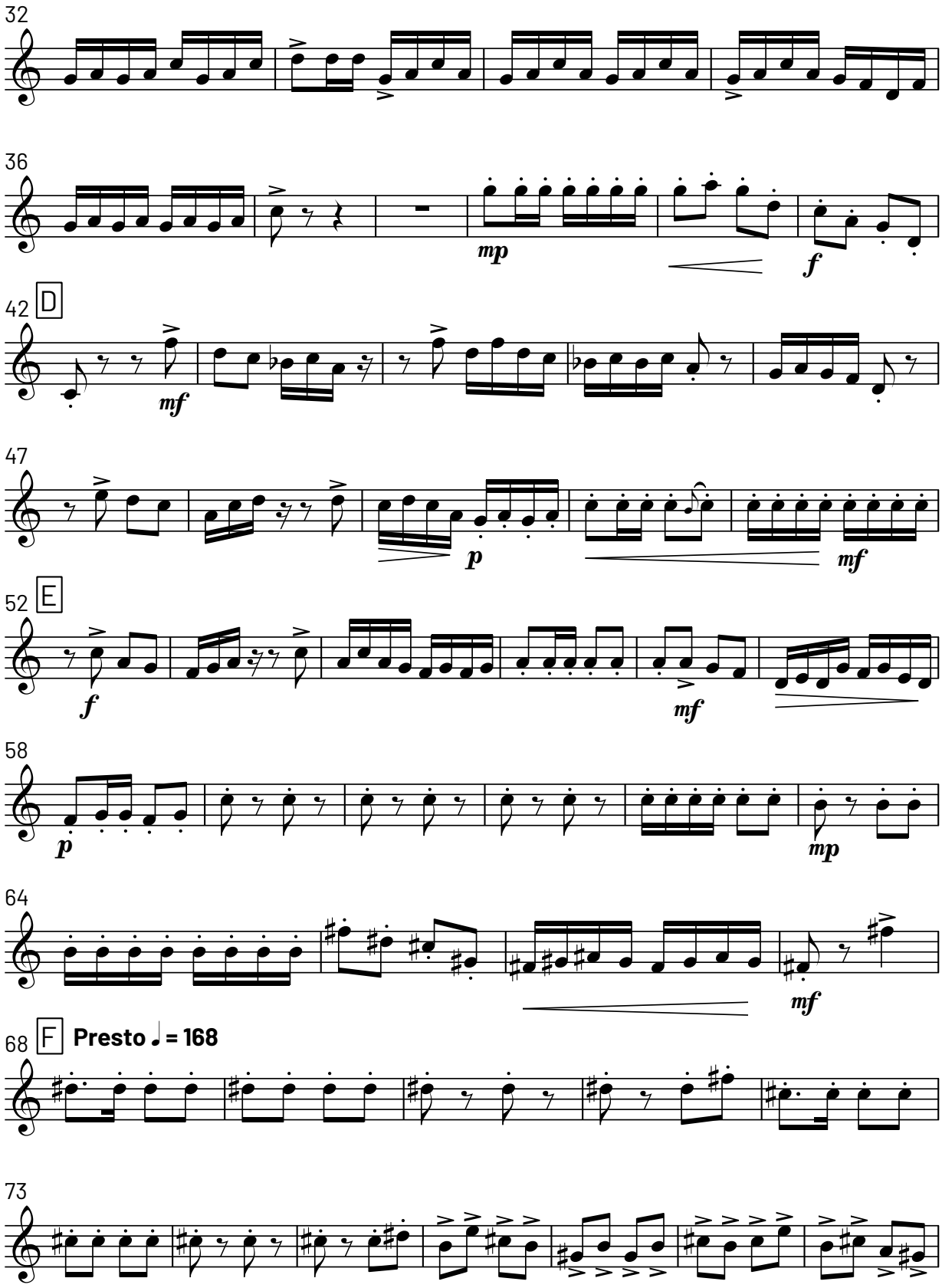
Ban (Beat) — Chen Yi — Tenor in F



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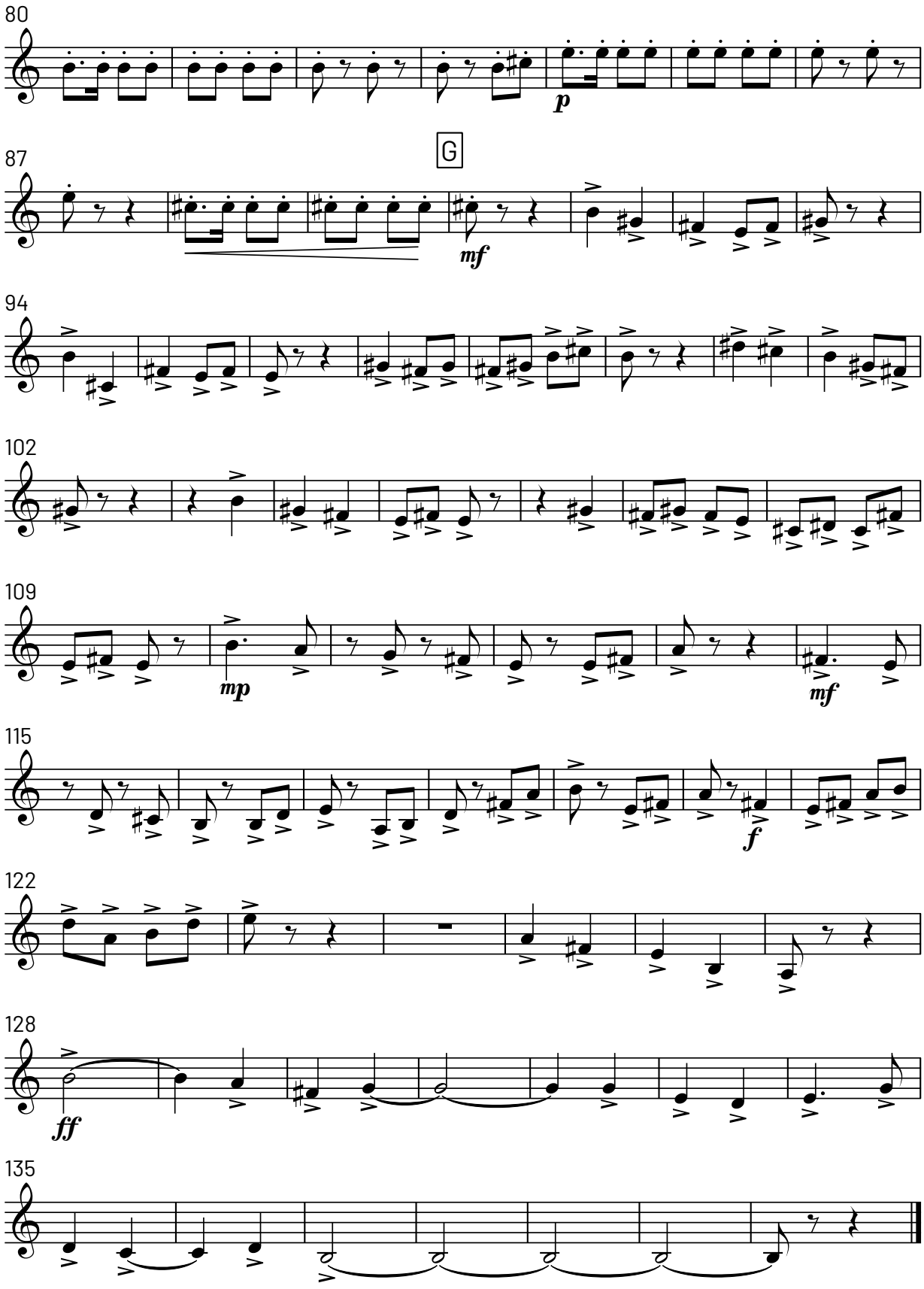
Ban (Beat) — Chen Yi — Tenor in F



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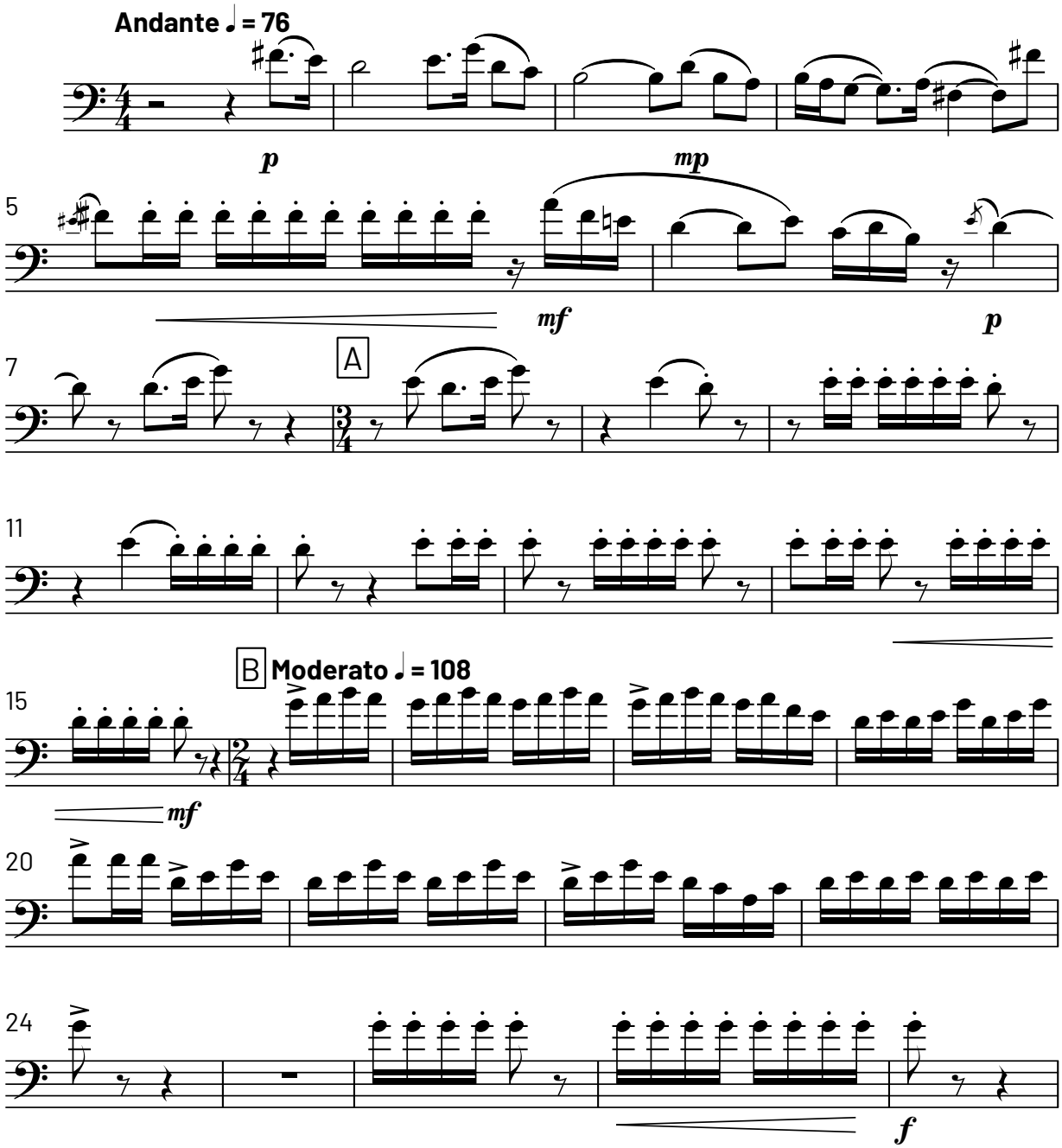
Click here to go to the score

Bass in F

Ban (Beat)

Chen Yi



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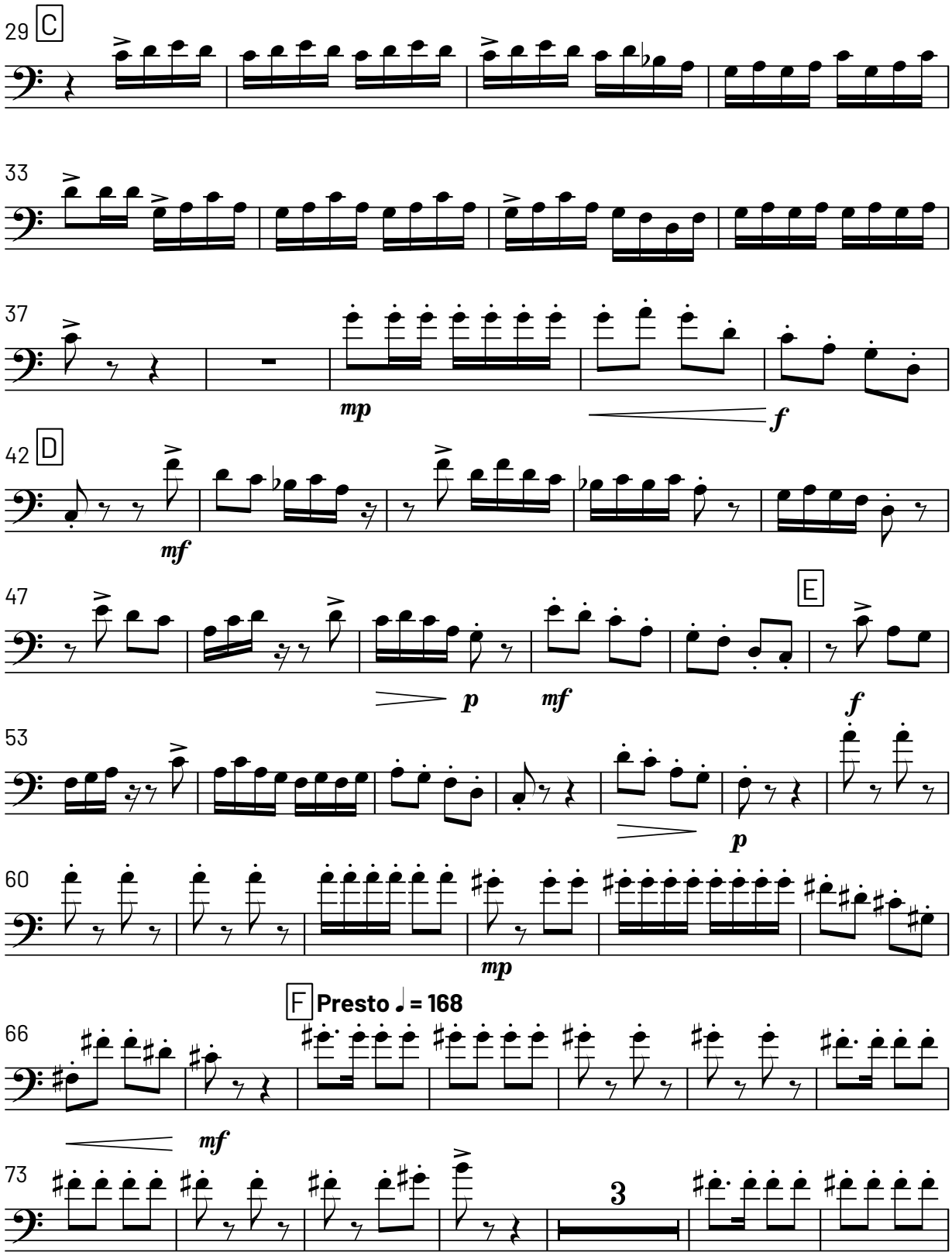
Ban (Beat) — Chen Yi — Bass in F



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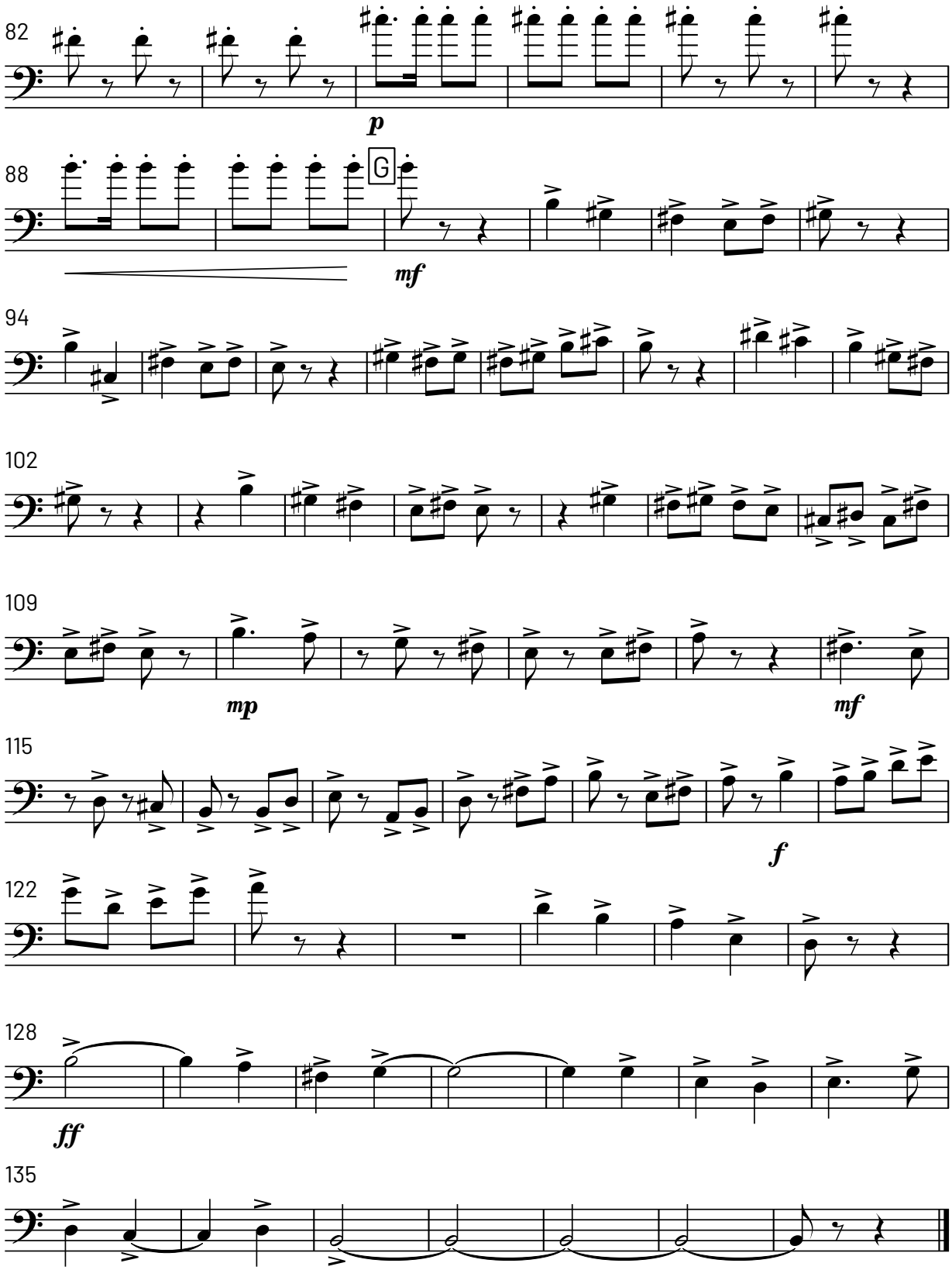
Ban (Beat) — Chen Yi — Bass in F

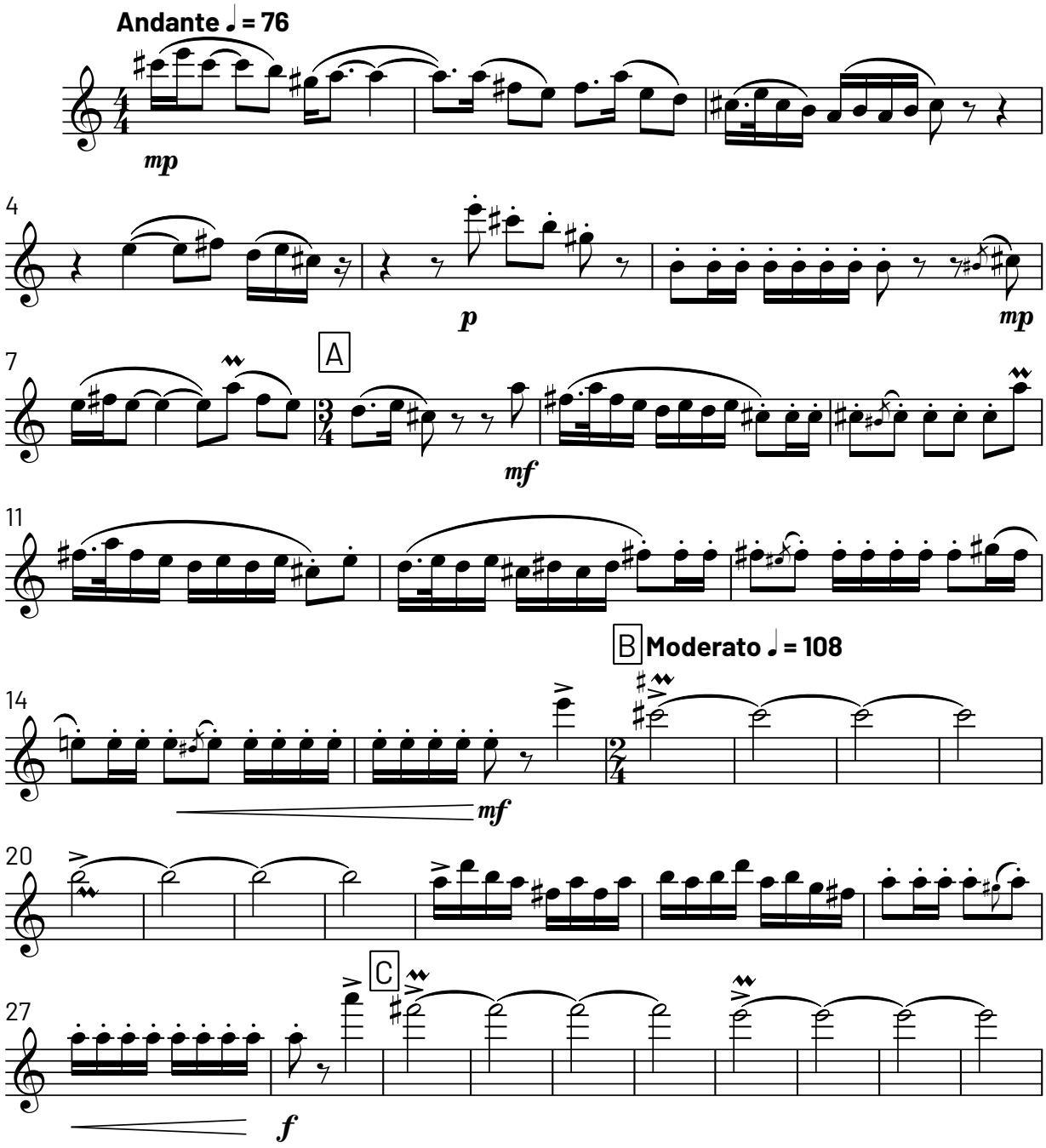


https://doi.org/10.21061/conducting
Click here to go to the score

Soprano in E♭

Ban (Beat)

Chen Yi



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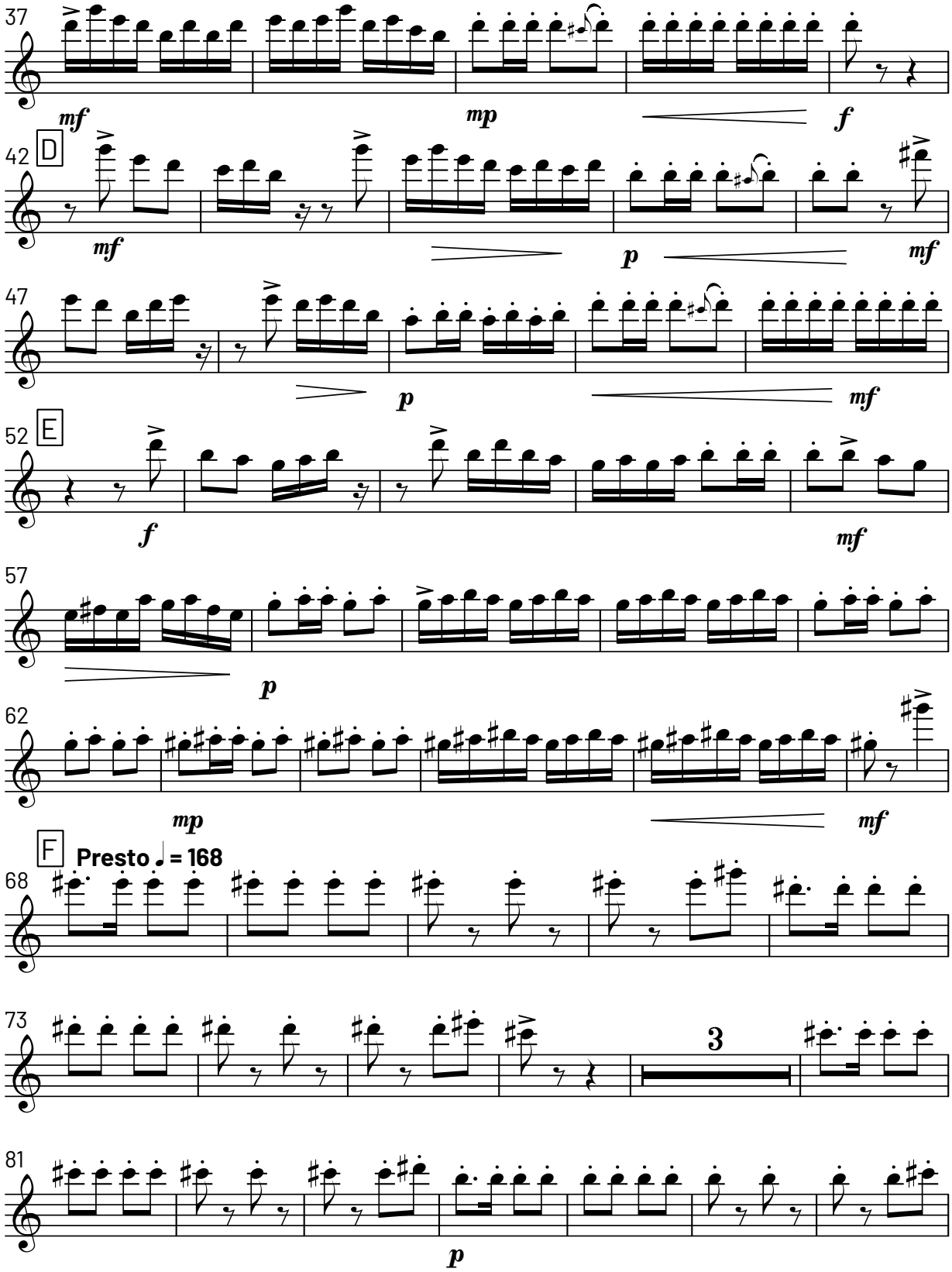
Click here to go to the score

Ban (Beat) — Chen Yi — Soprano in E♭



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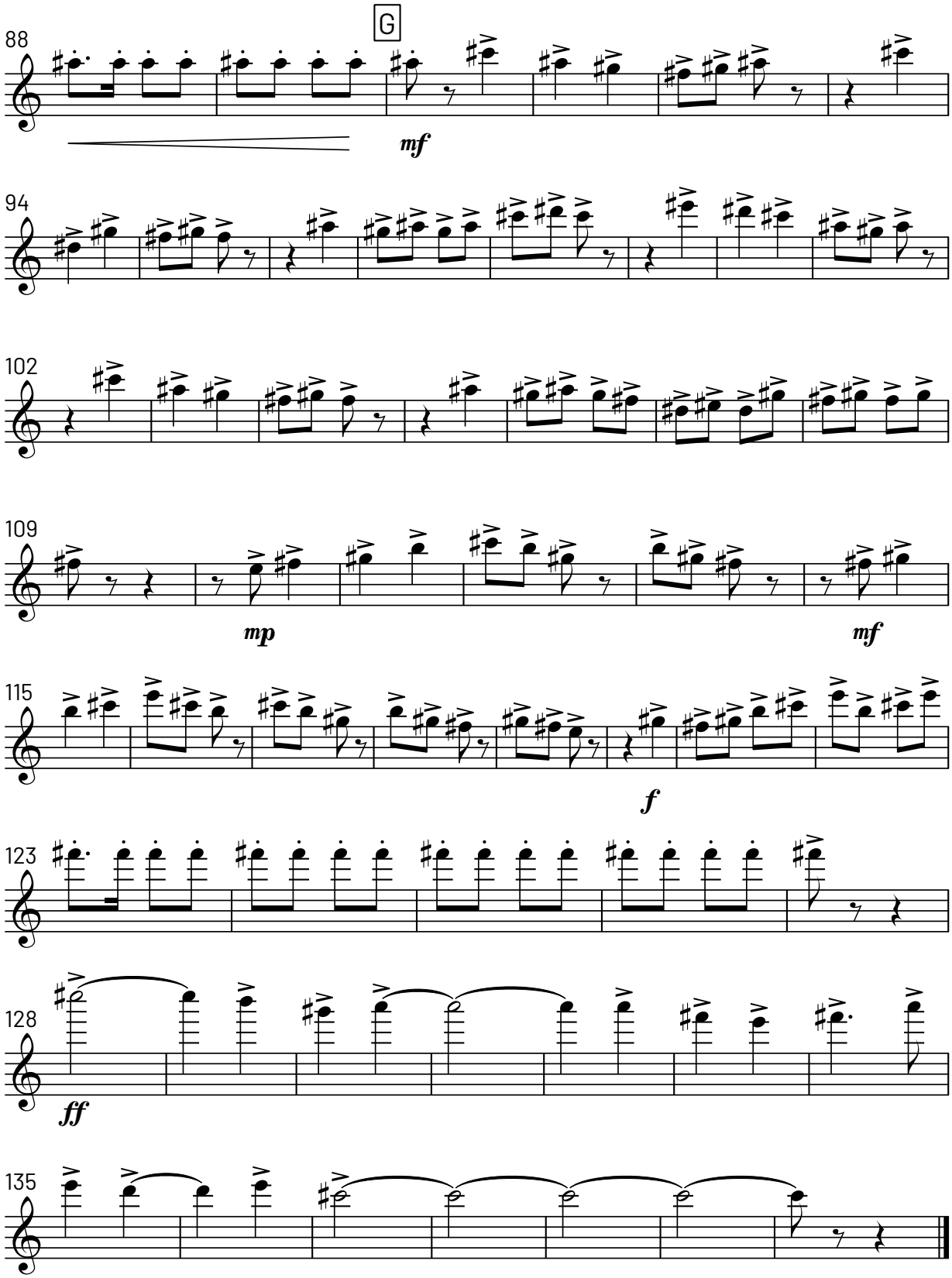
Ban (Beat) — Chen Yi — Soprano in E♭

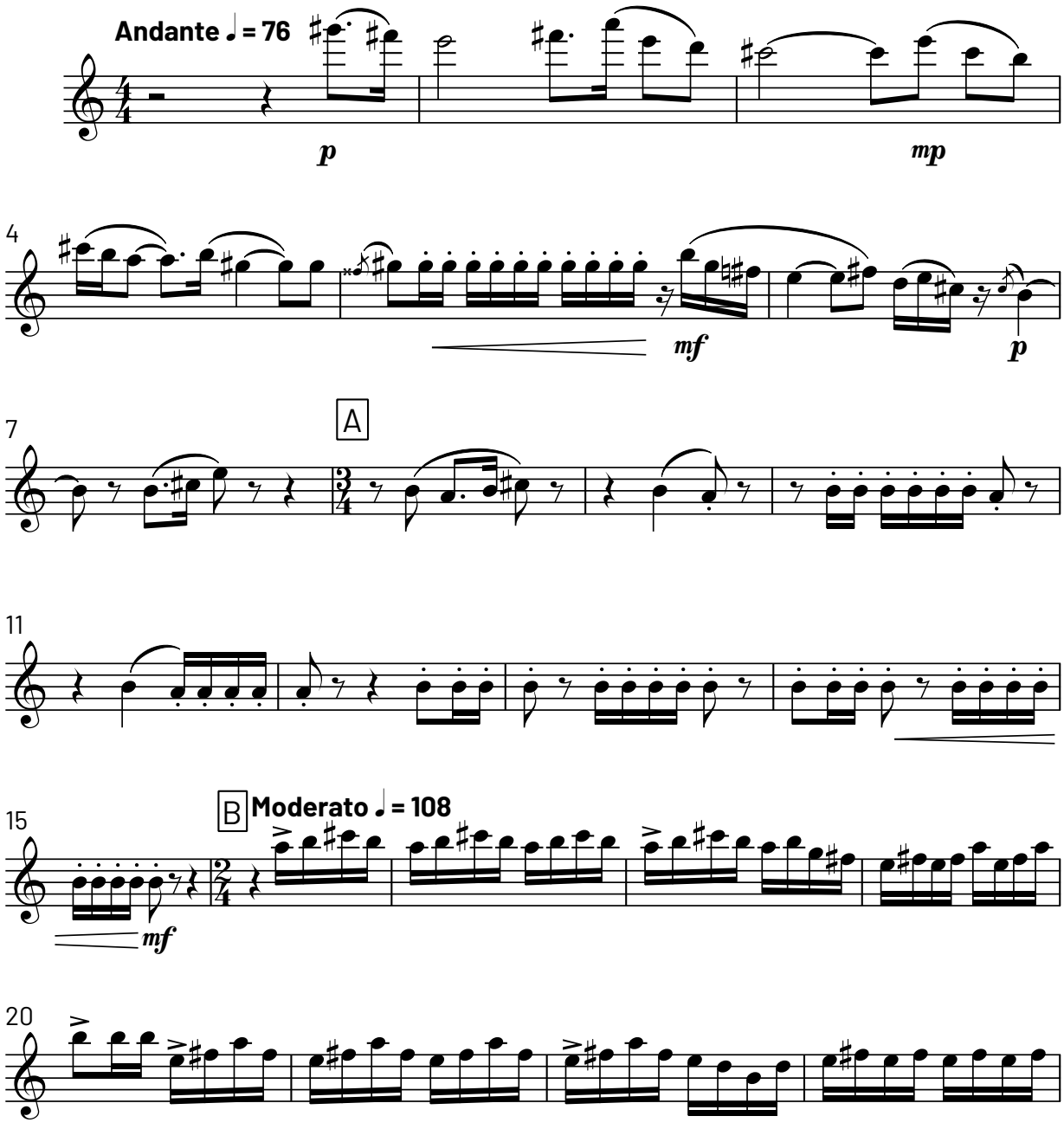


https://doi.org/10.21061/conducting
Click here to go to the score

Alto in E♭

Ban (Beat)

Chen Yi



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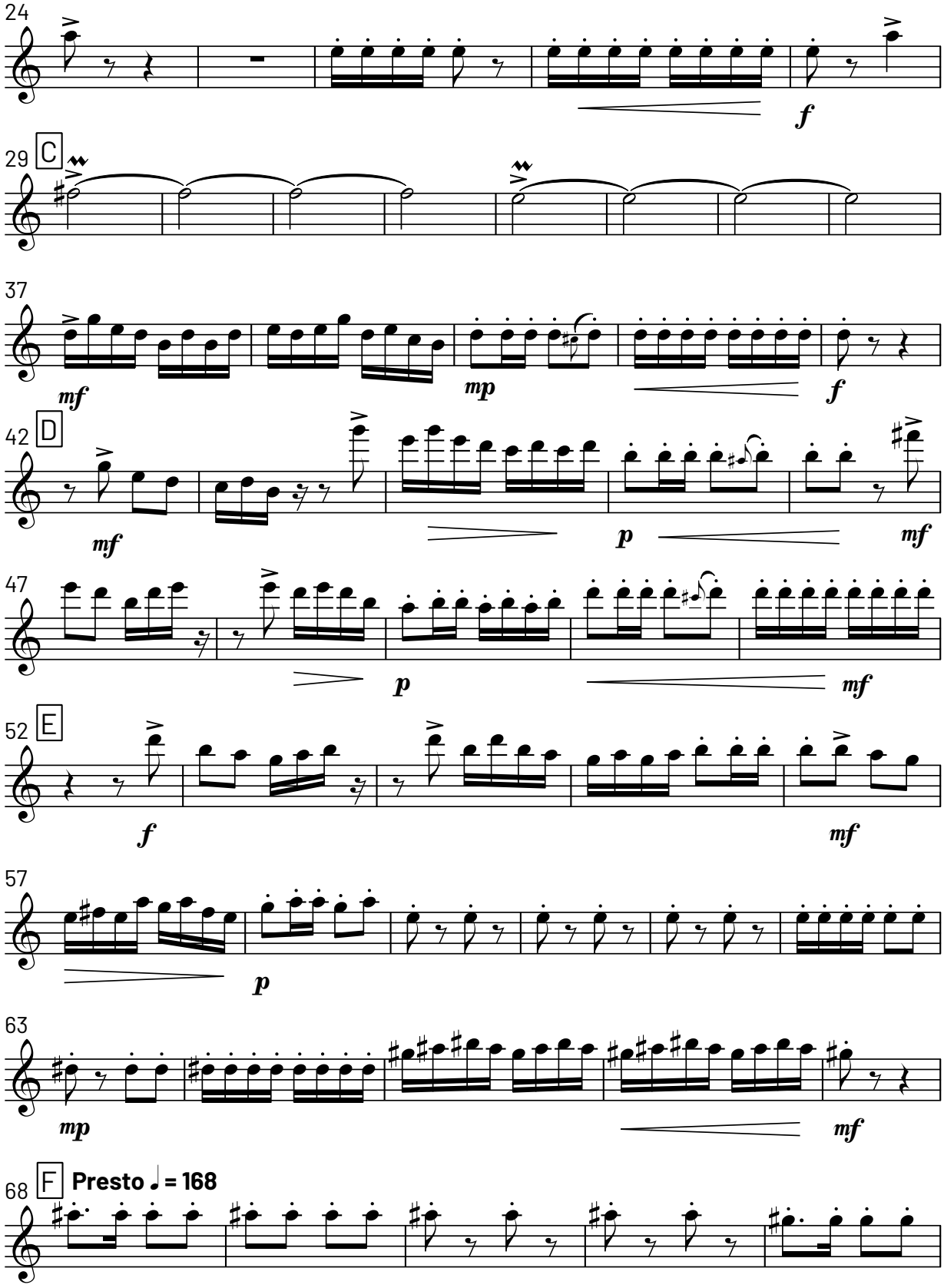
Ban (Beat) — Chen Yi — Alto in E♭



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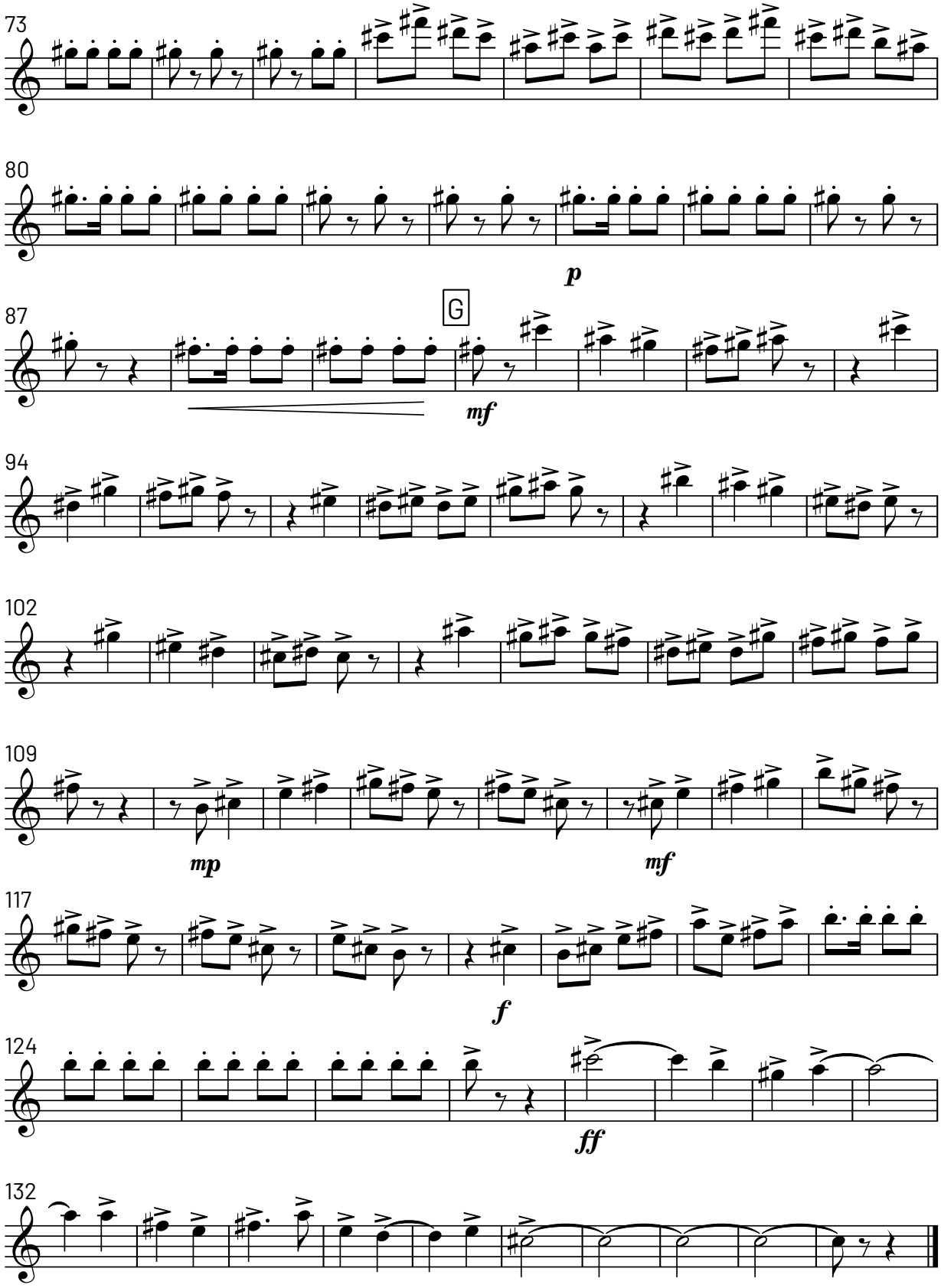
Ban (Beat) — Chen Yi — Alto in E♭

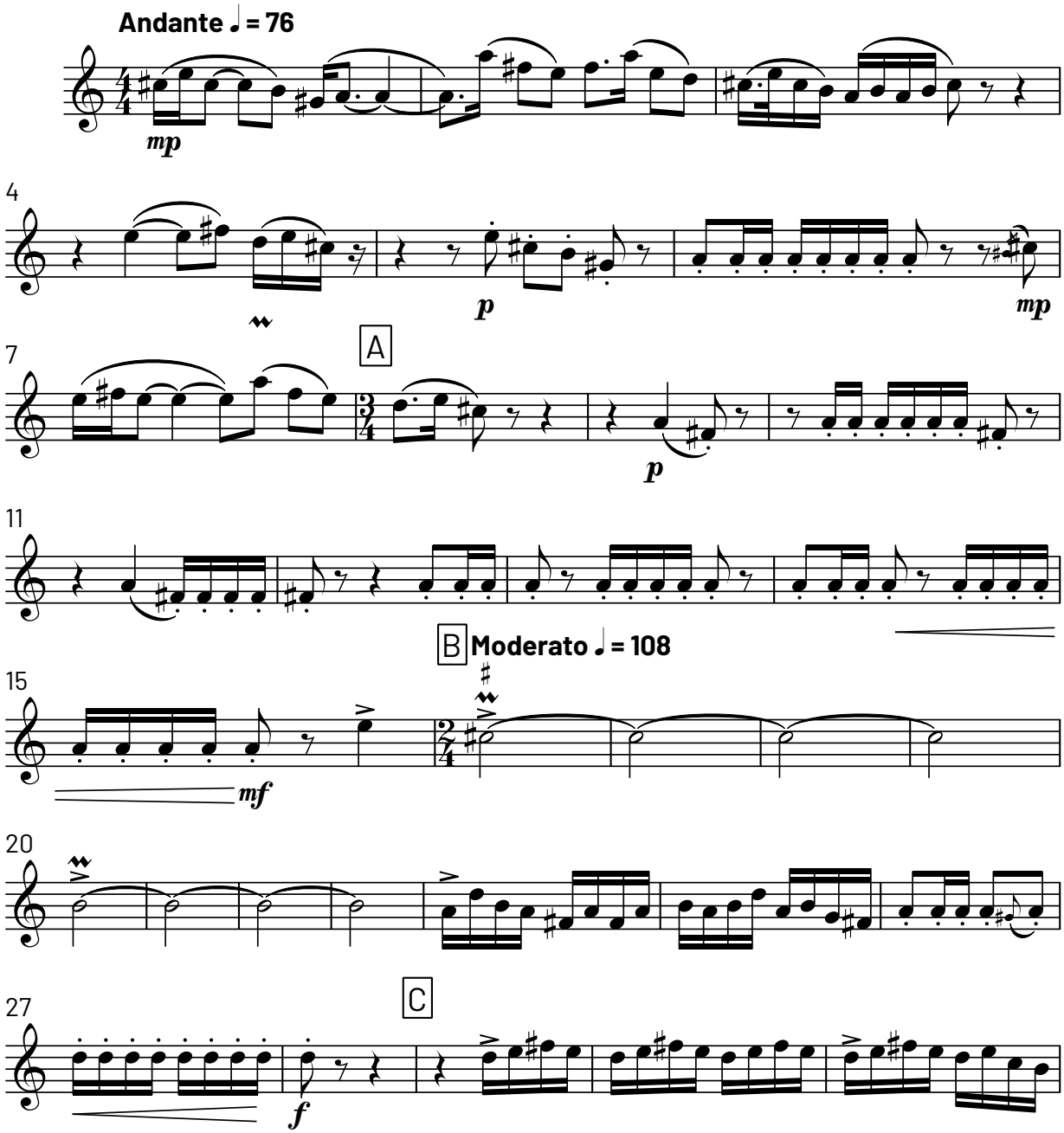


https://doi.org/10.21061/conducting
Click here to go to the score

Tenor in E♭

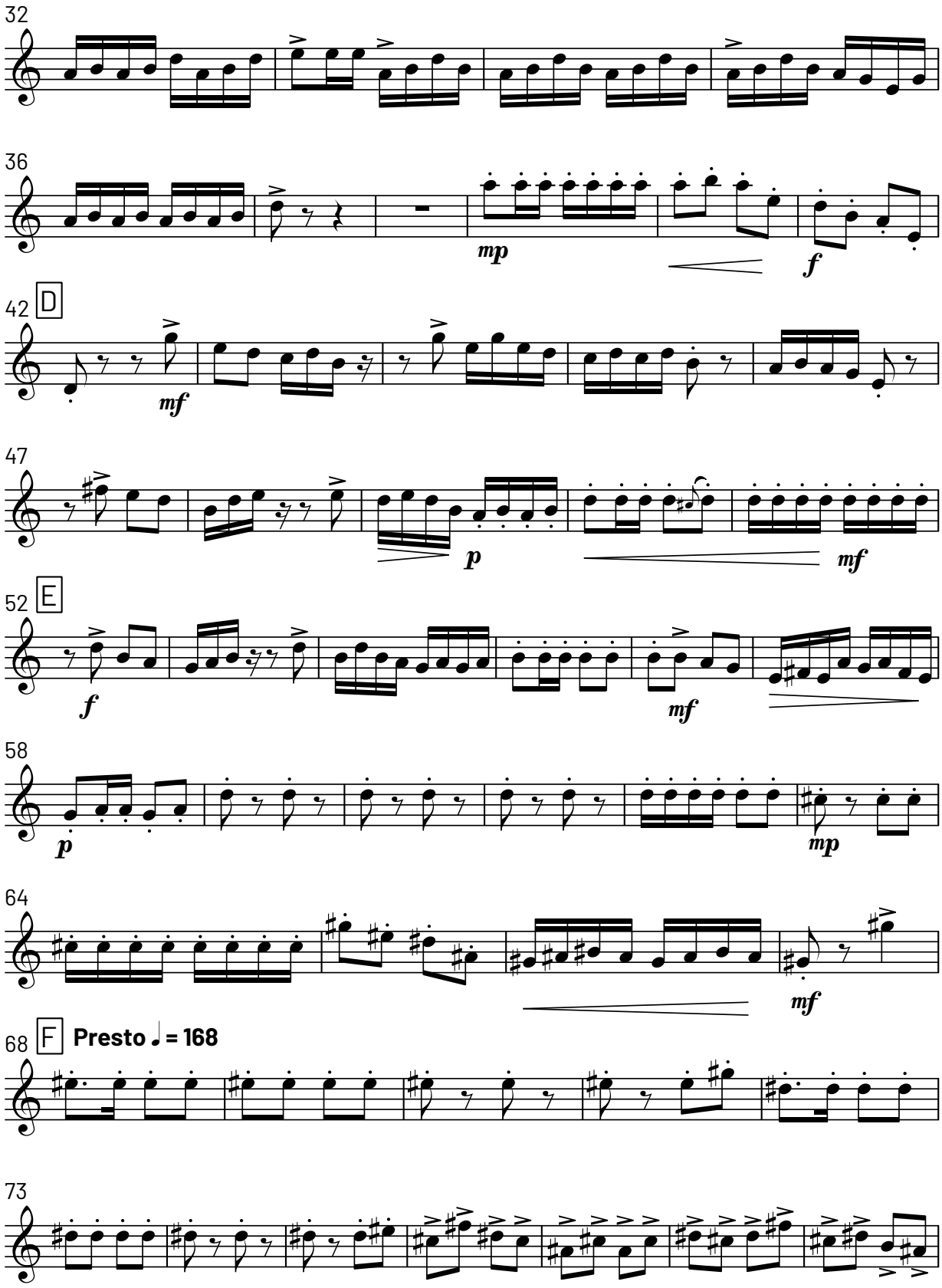
Ban (Beat)

Chen Yi



https://doi.org/10.21061/conducting
Click here to go to the score

Ban (Beat) — Chen Yi — Tenor in E♭



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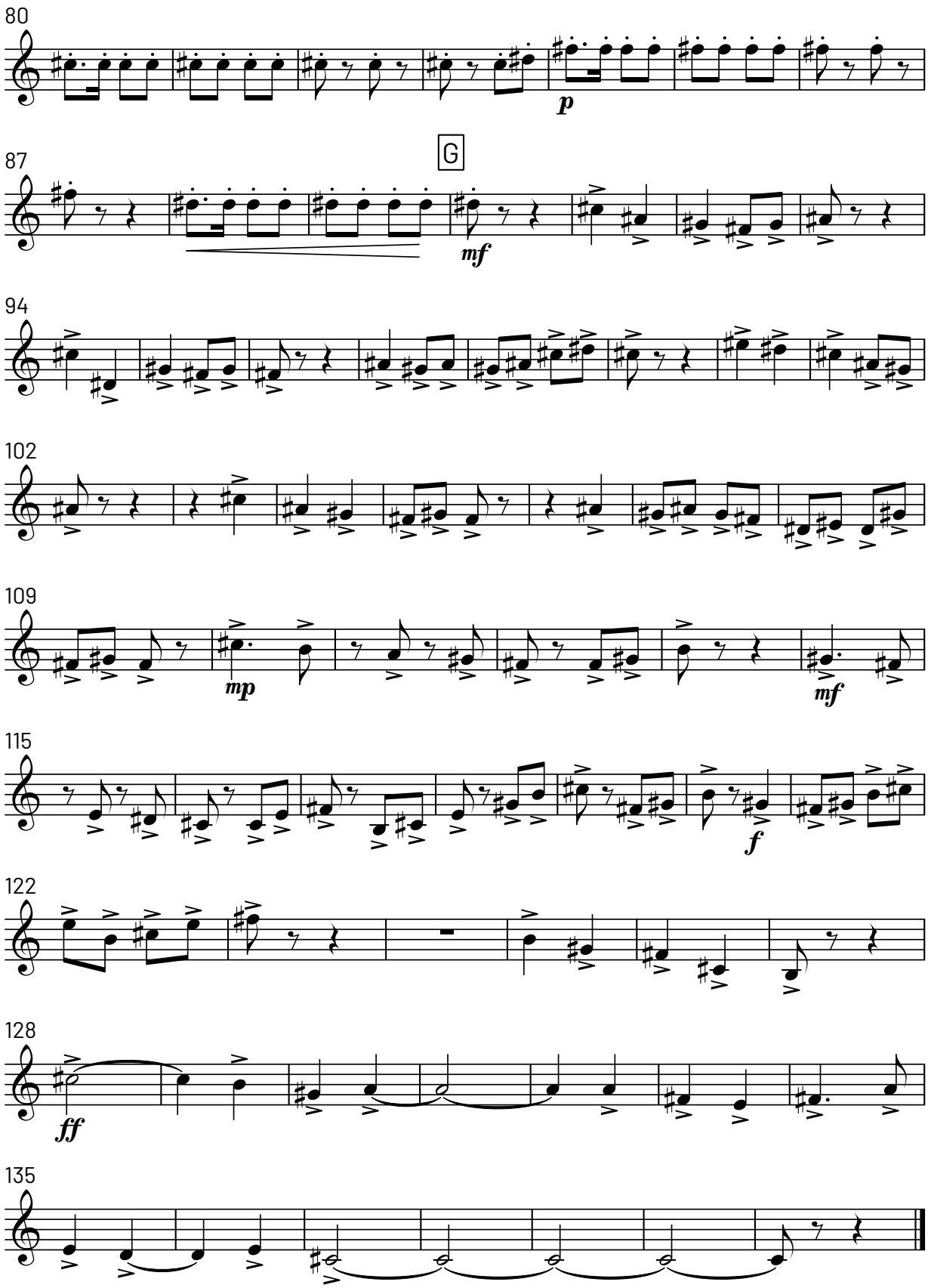
Ban (Beat) — Chen Yi — Tenor in E♭

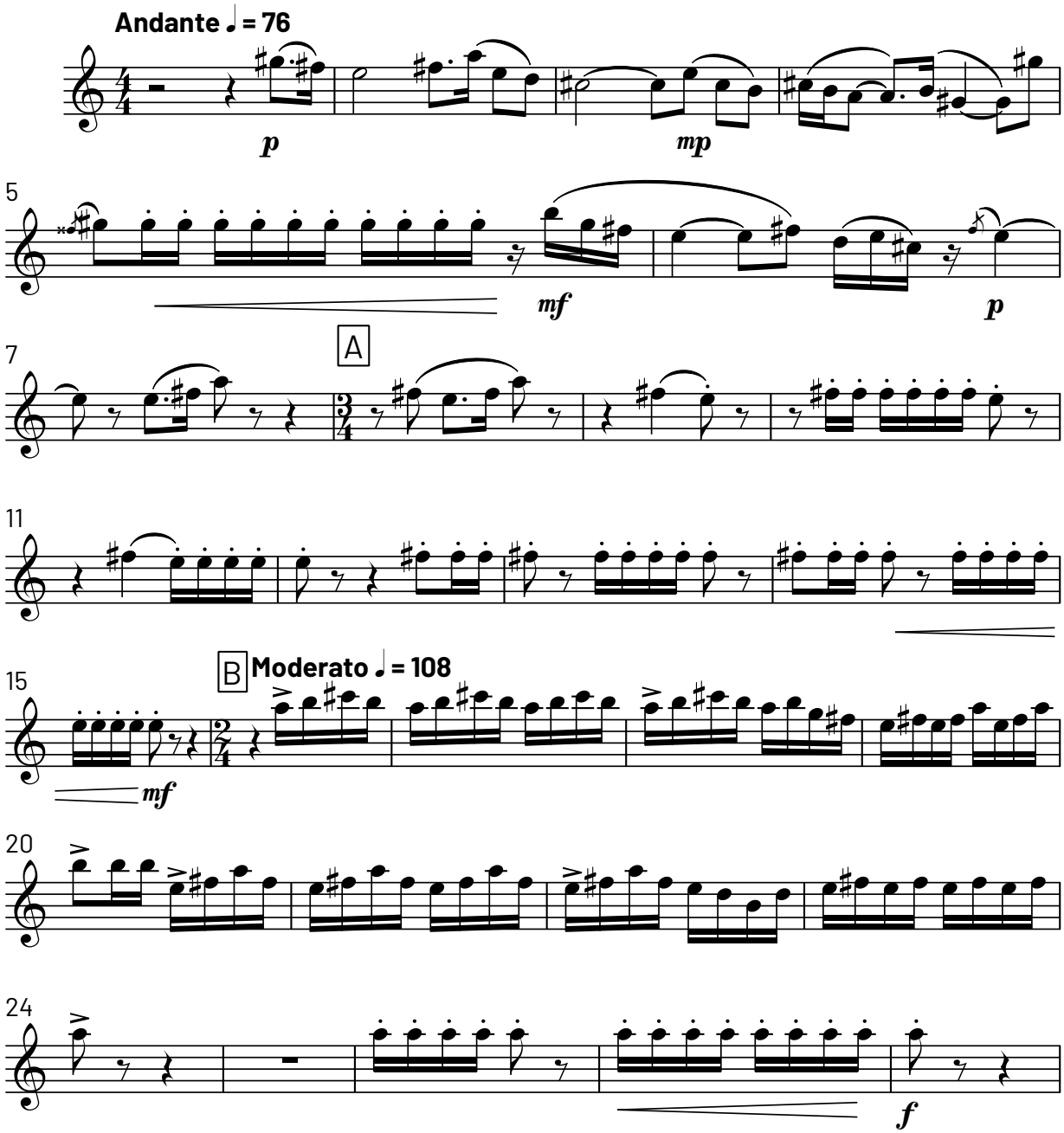


https://doi.org/10.21061/conducting
Click here to go to the score

Bass in E♭

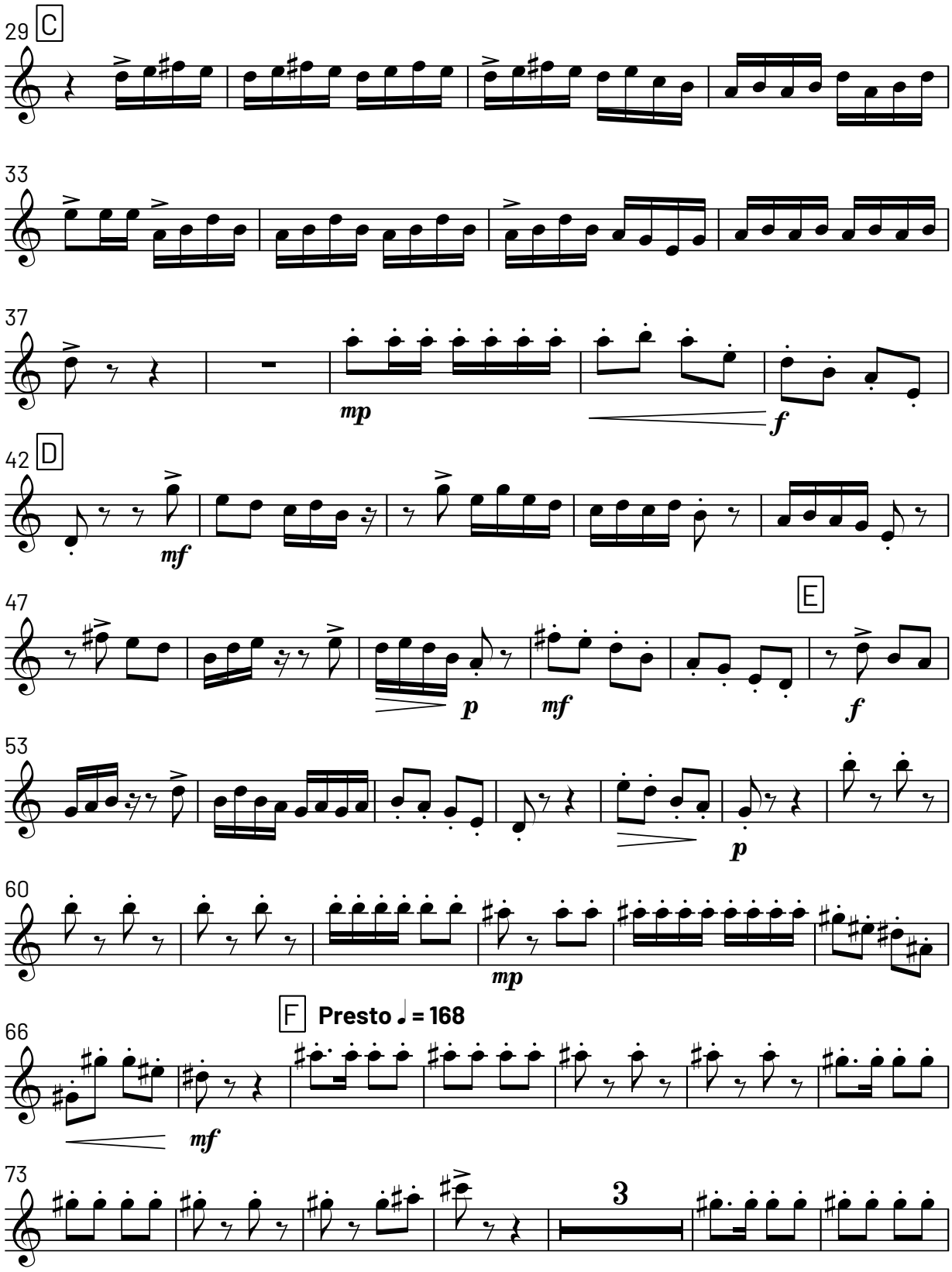
Ban (Beat)

Chen Yi



https://doi.org/10.21061/conducting
Click here to go to the score

Ban (Beat) — Chen Yi — Bass in E♭



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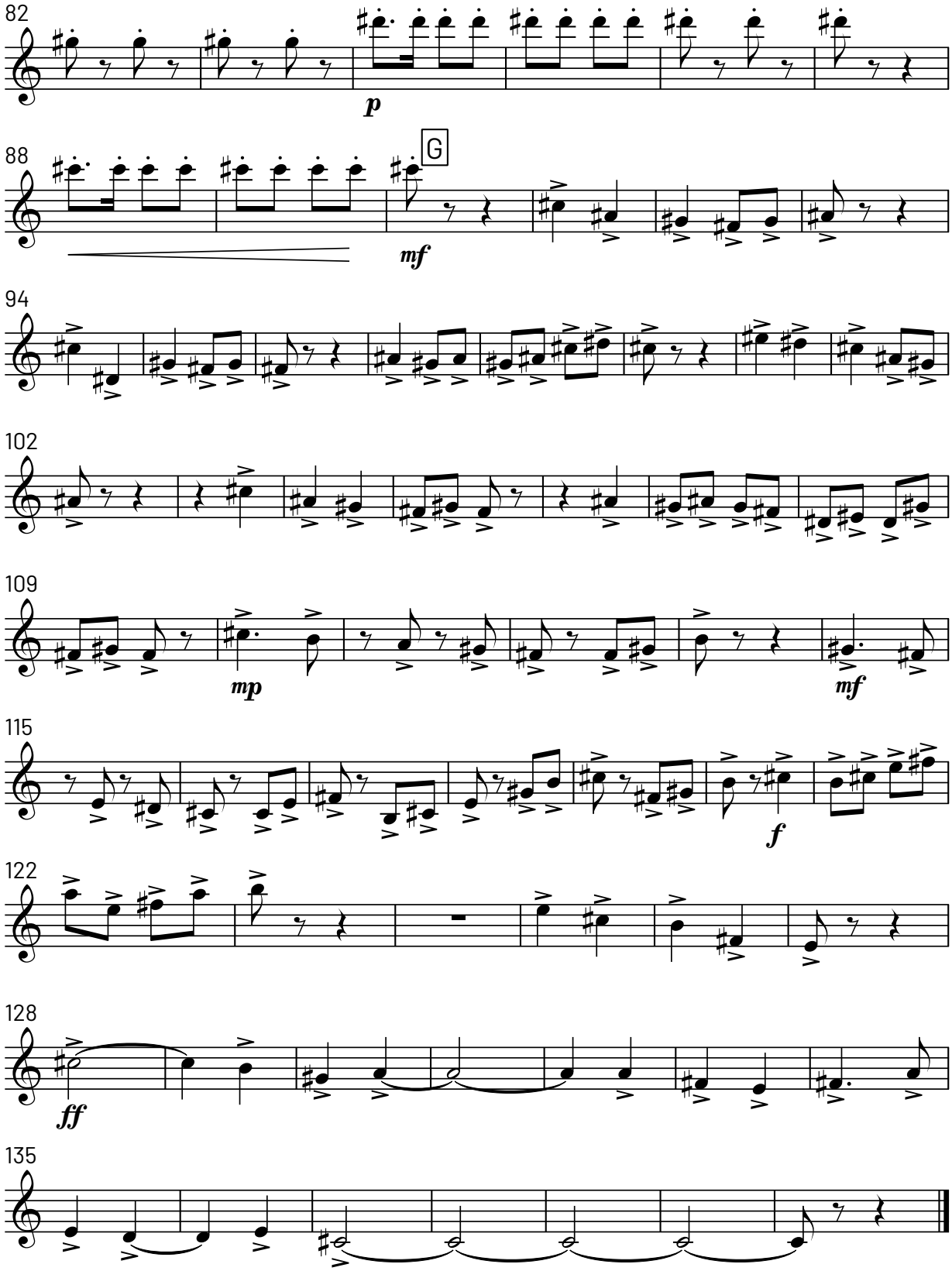
Ban (Beat) — Chen Yi — Bass in E♭

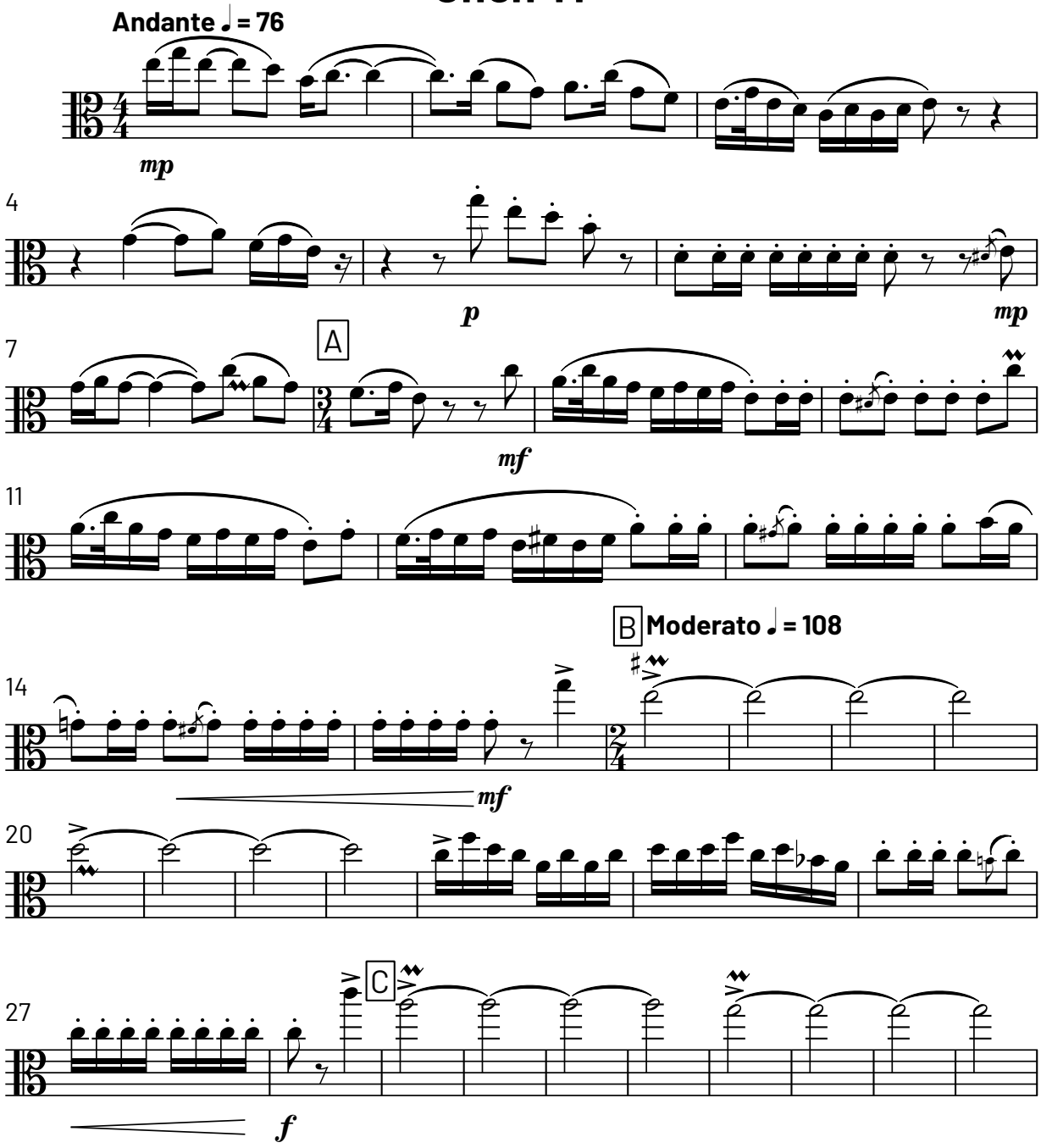


https://doi.org/10.21061/conducting
Click here to go to the score

Soprano Viola

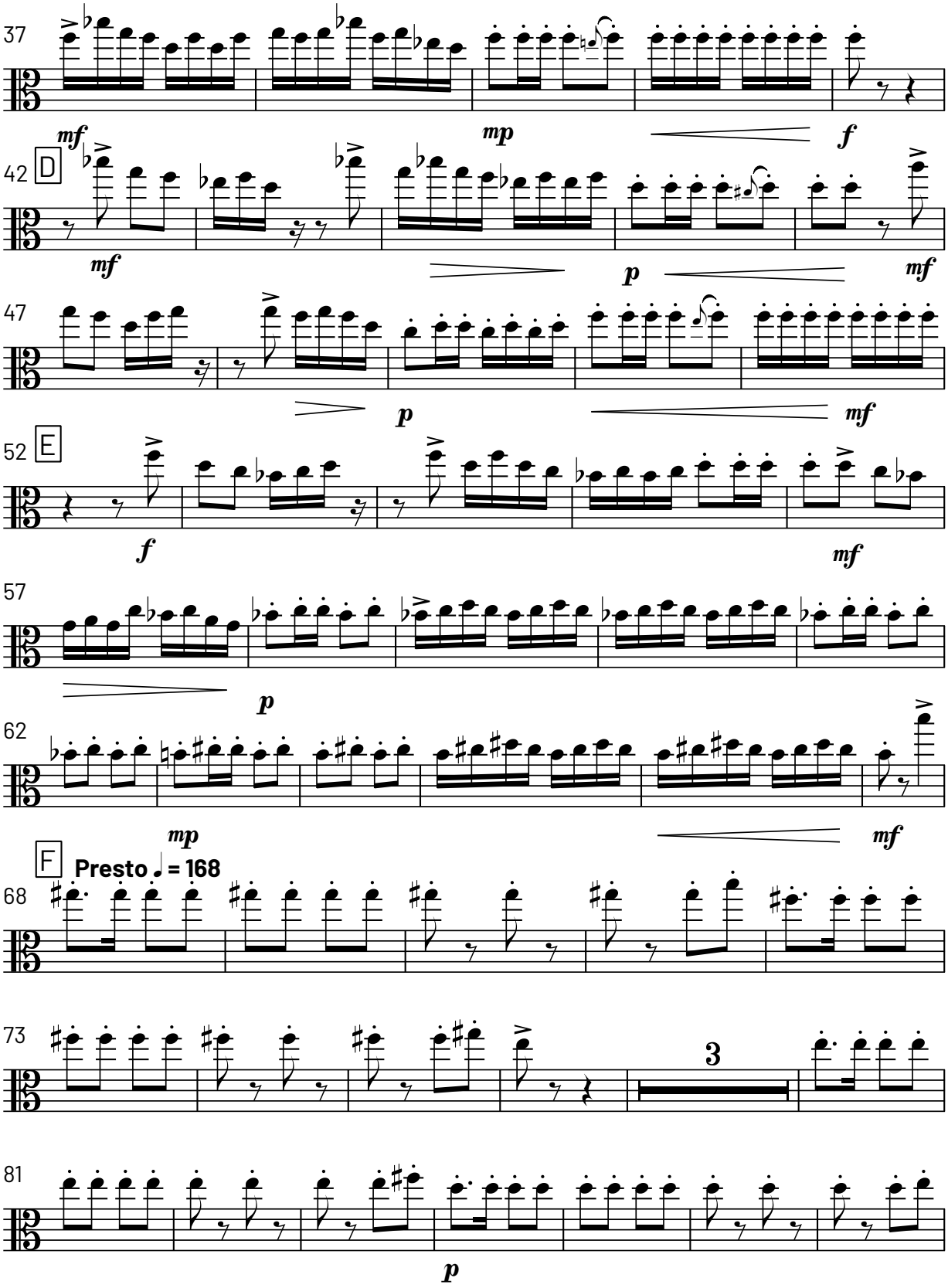
Ban (Beat)

Chen Yi



https://doi.org/10.21061/conducting
Click here to go to the score

Ban (Beat) — Chen Yi — Soprano Viola



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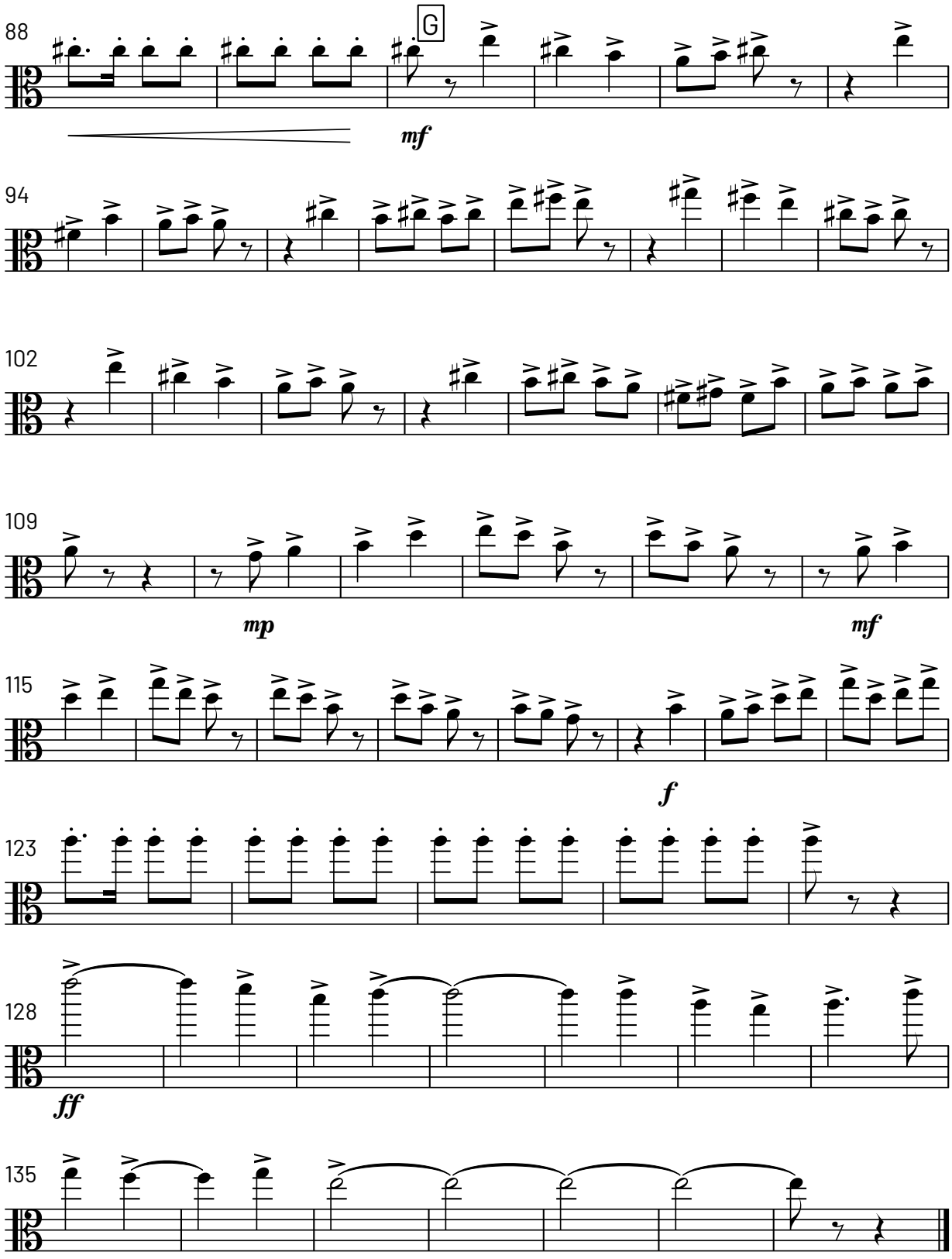
Ban (Beat) — Chen Yi — Soprano Viola



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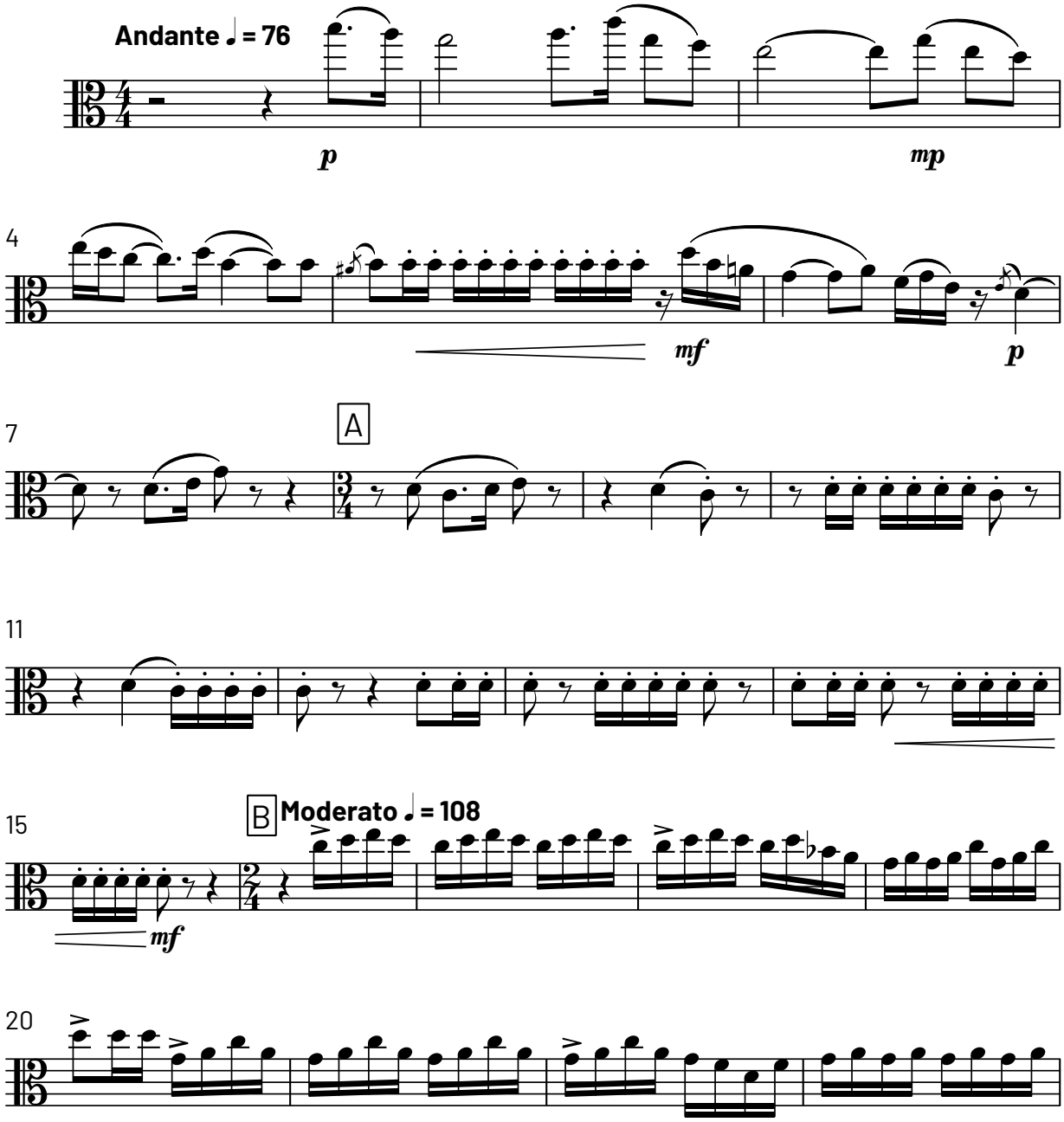
Alto Viola

Ban (Beat)

Chen Yi



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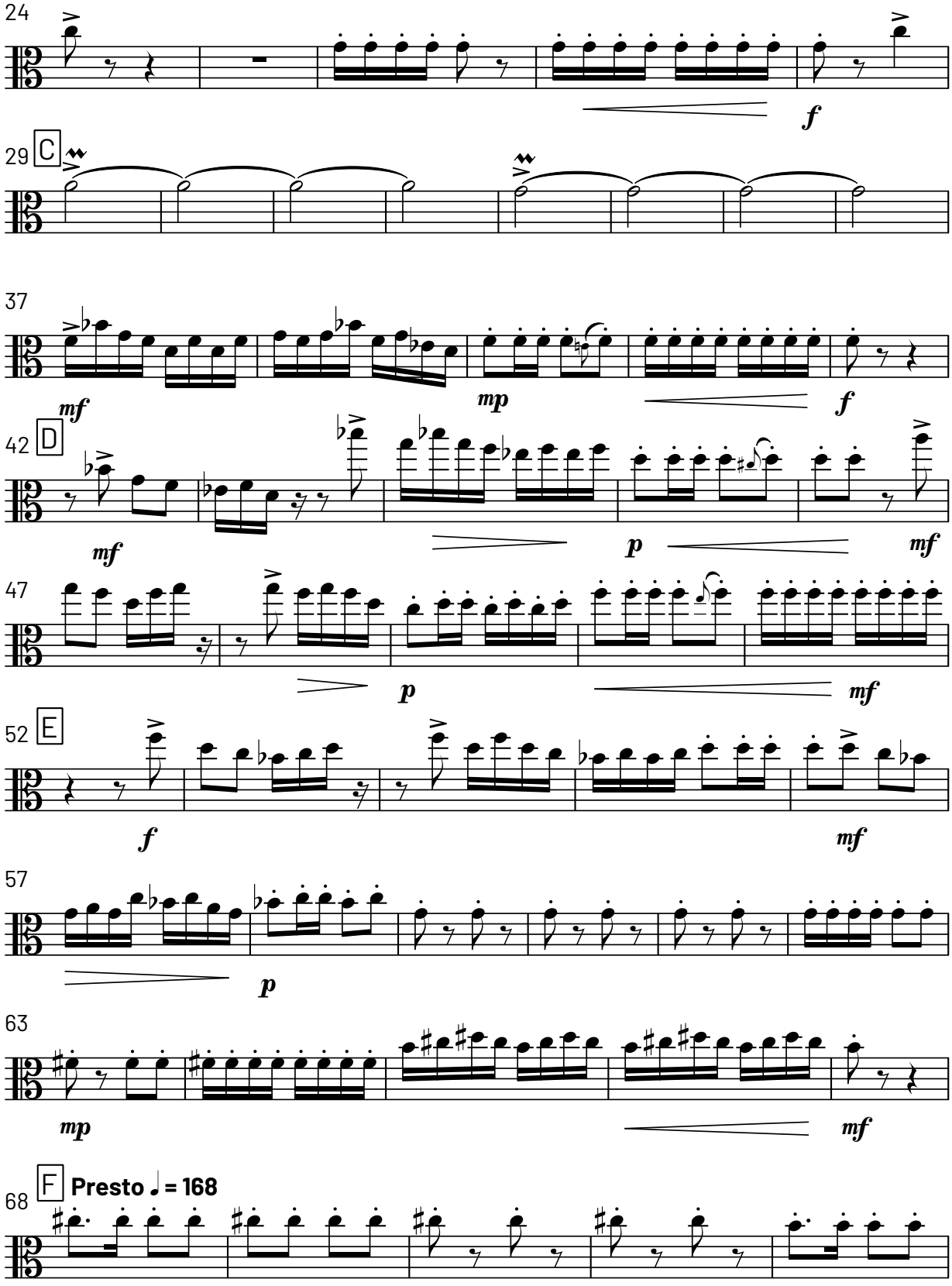
Ban (Beat) — Chen Yi — Alto Viola



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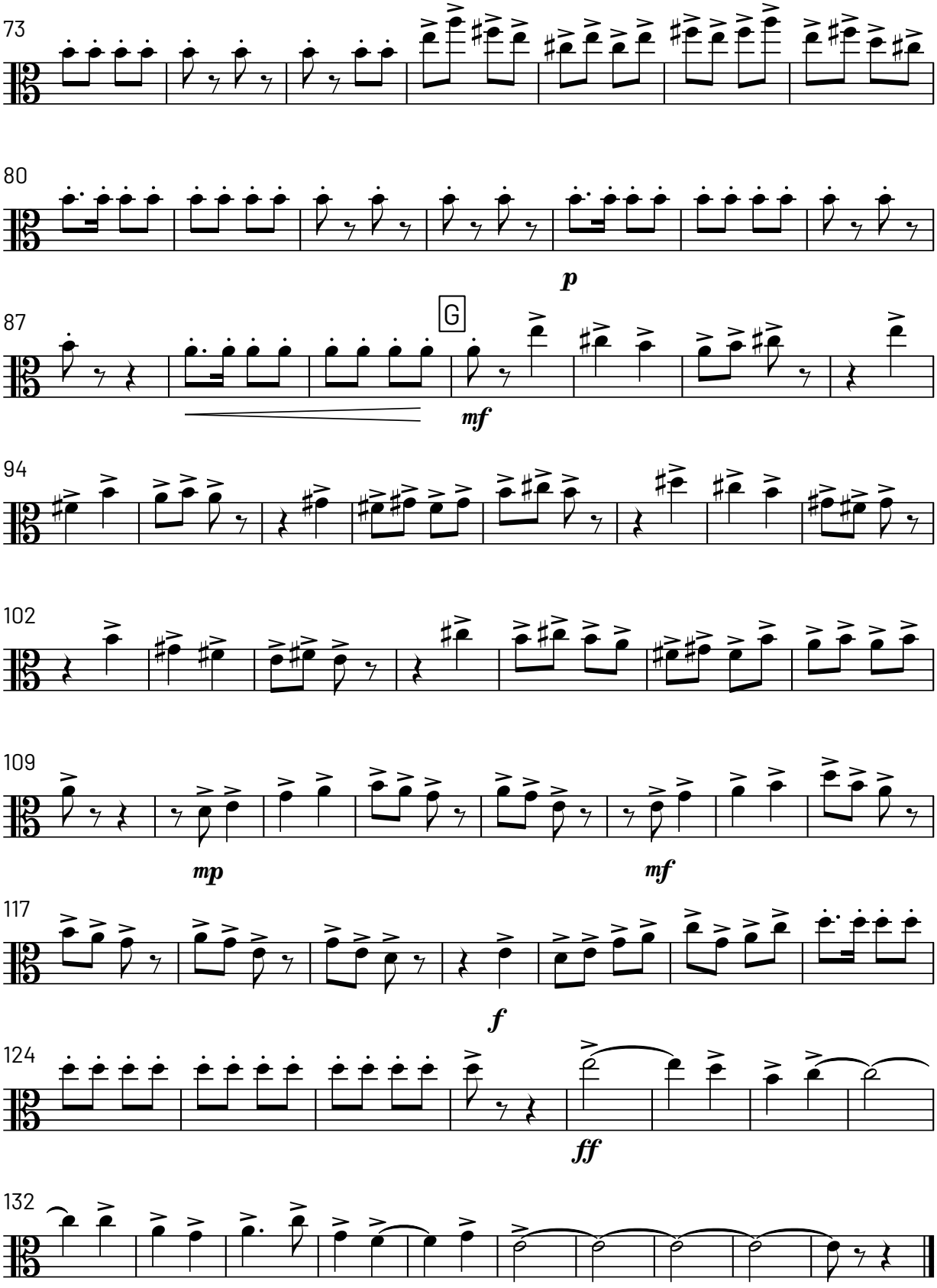
Ban (Beat) — Chen Yi — Alto Viola



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Brent Michael Davids

Native American Étude

Brent Michael Davids

Native American Étude

Brent Michael Davids (Mohican/Munsee-Lenape) is an internationally celebrated composer and a music warrior for Native equity and parity, especially in concert music, where there is little indigenous influence. Davids is Co-Director of the Lenape Center in Manhattan and is enrolled in the Stockbridge-Munsee Community. Davids places Native voices front and center. He co-founded the renowned Native American Composer Apprentice Project (NACAP) with the Grand Canyon Music Festival, championing Indigenous youth in composing their own music. He uses Indigenous instruments, including handmade quartz flutes, and pens performable notations that are themselves visual works of art.

Davids holds bachelor's and master's degrees in music composition from Northern Illinois University and Arizona State University, respectively, going on to receive distinguished alumni awards from both. He trained at Robert Redford's Sundance Institute and apprenticed with film composer Stephen Warbeck.

For more information, visit http://www.filmcomposer.us.

About This Étude
"Native American Étude" was designed to challenge conductors with various meter and tempo changes while exhibiting some Native American song styles that a conductor might encounter as an increasing repertoire of Indigenous works are composed in the future.

Editors' note: Each line of music in the étude also contains vocalizations. While the étude can be performed by instruments alone, teachers and students are encouraged to experiment with singing as well.

Length: 1:52

Commissioned Parameters:
Meter: Changing (simple and compound)
Tempo: Moderate
Style: Lyrical
Pedagogical Elements: Accelerando, ritardando

Additional Pedagogical Opportunities:

- Changing tempo
- Conduct in 1
- Cues/soloists
- Gesture of syncopation

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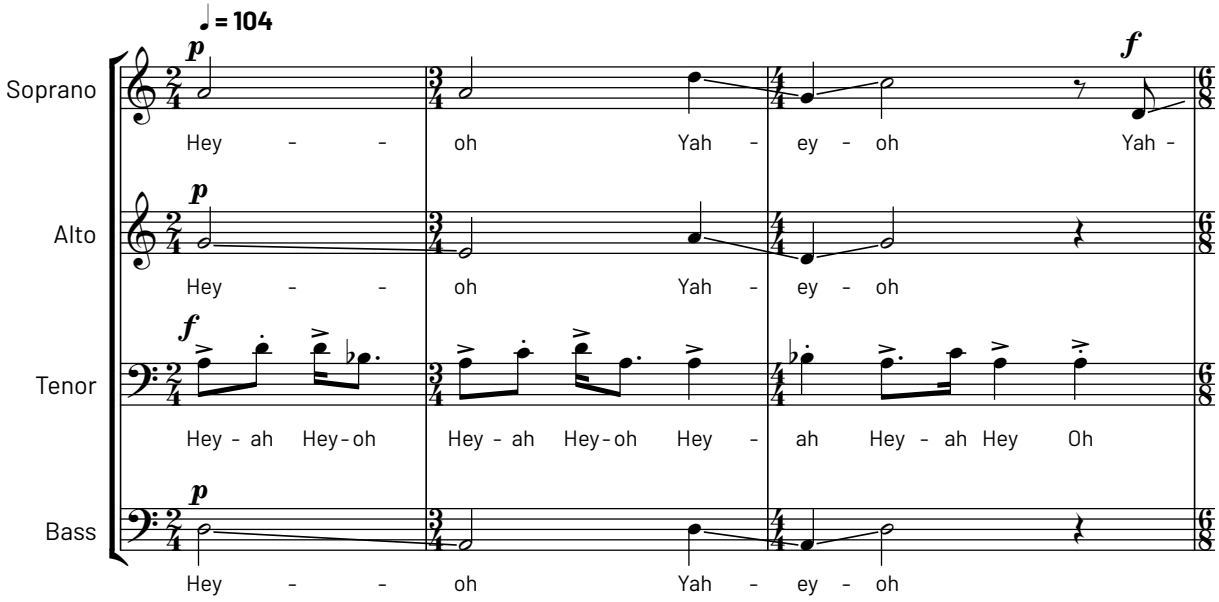
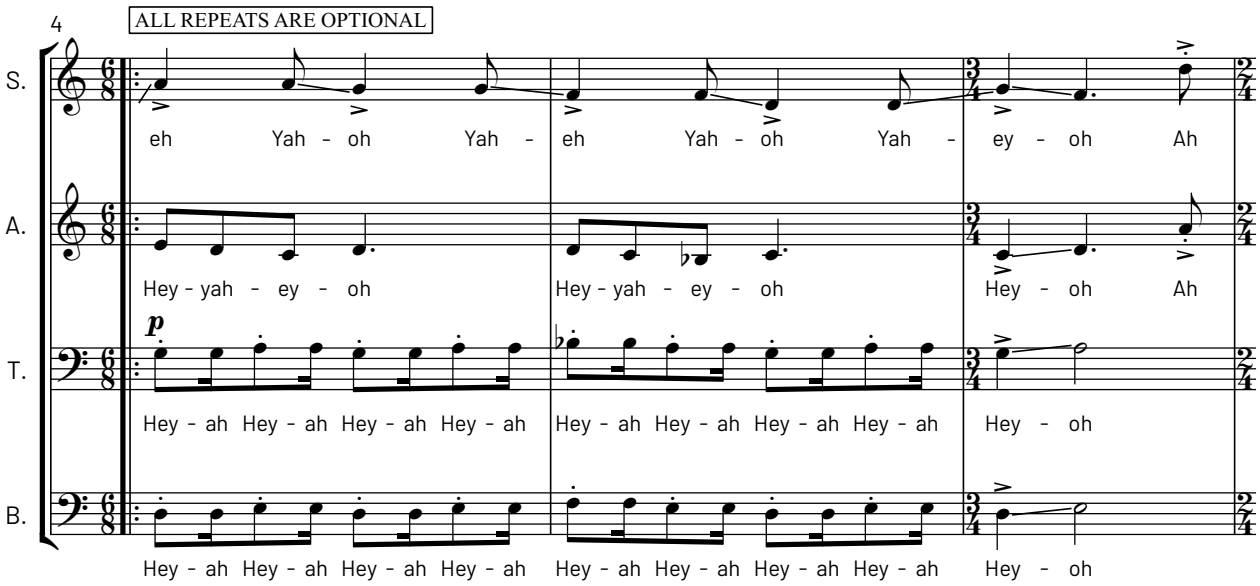
Viola Parts

Native American Étude

Brent Michael Davids





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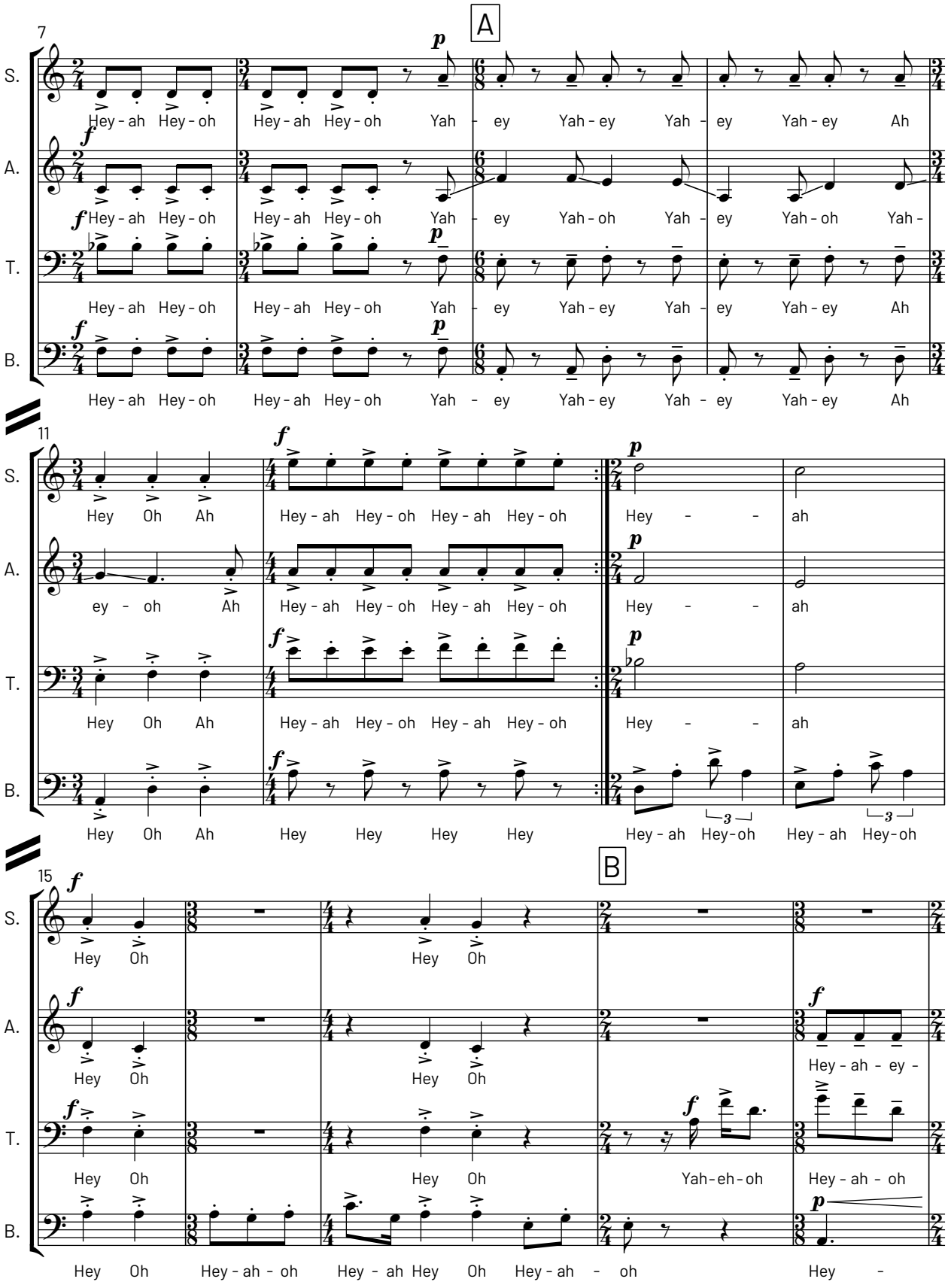

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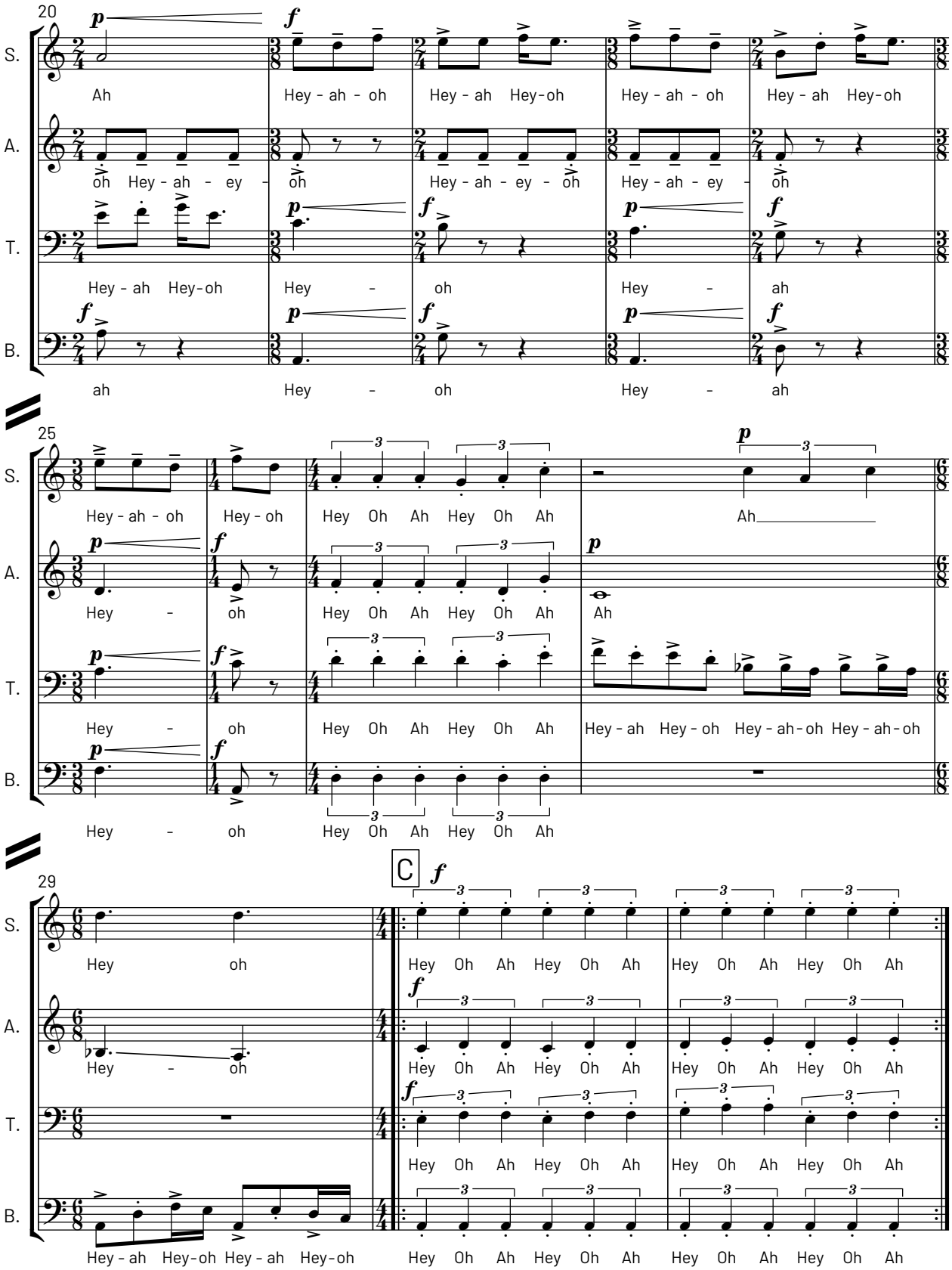

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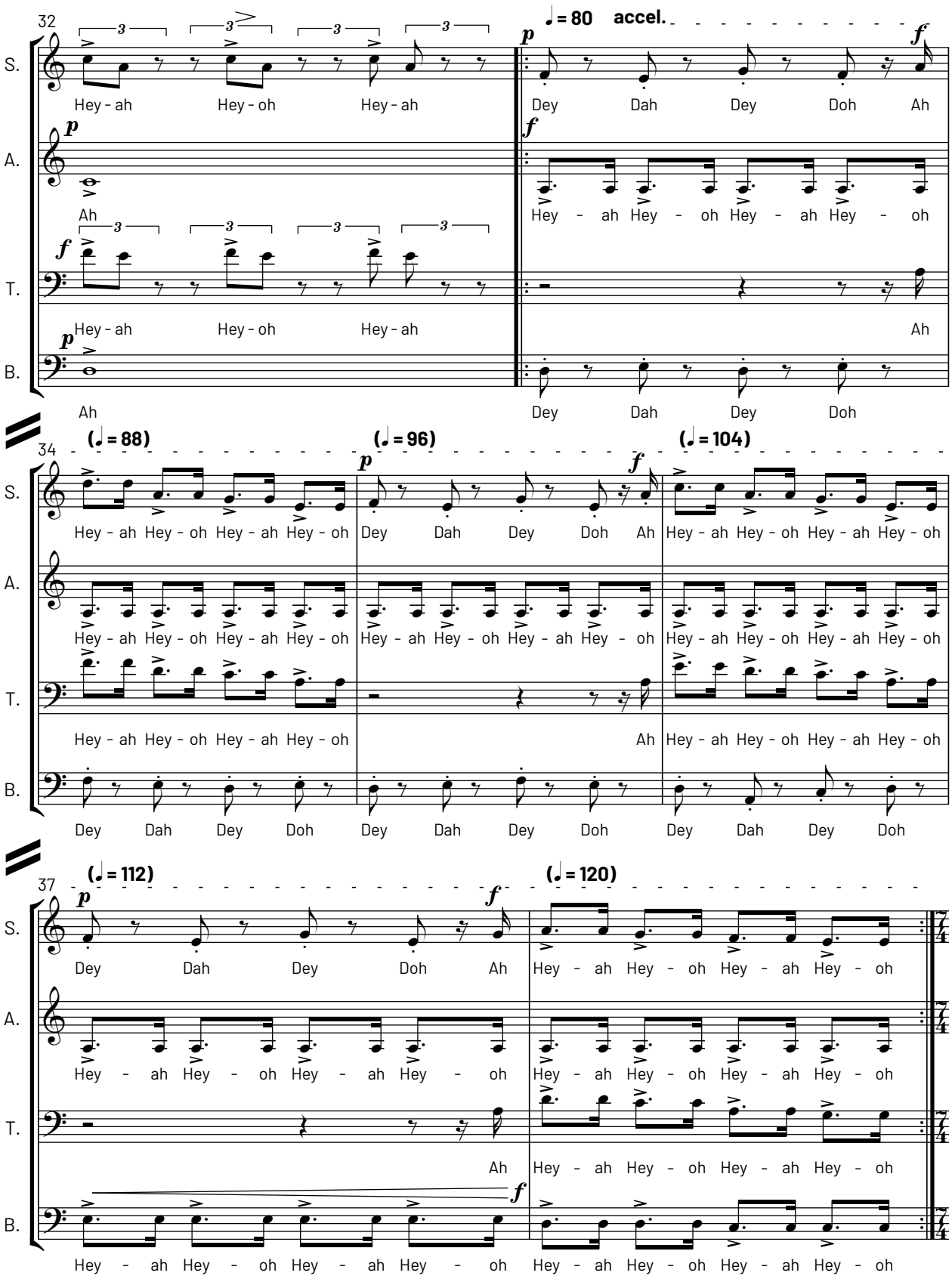

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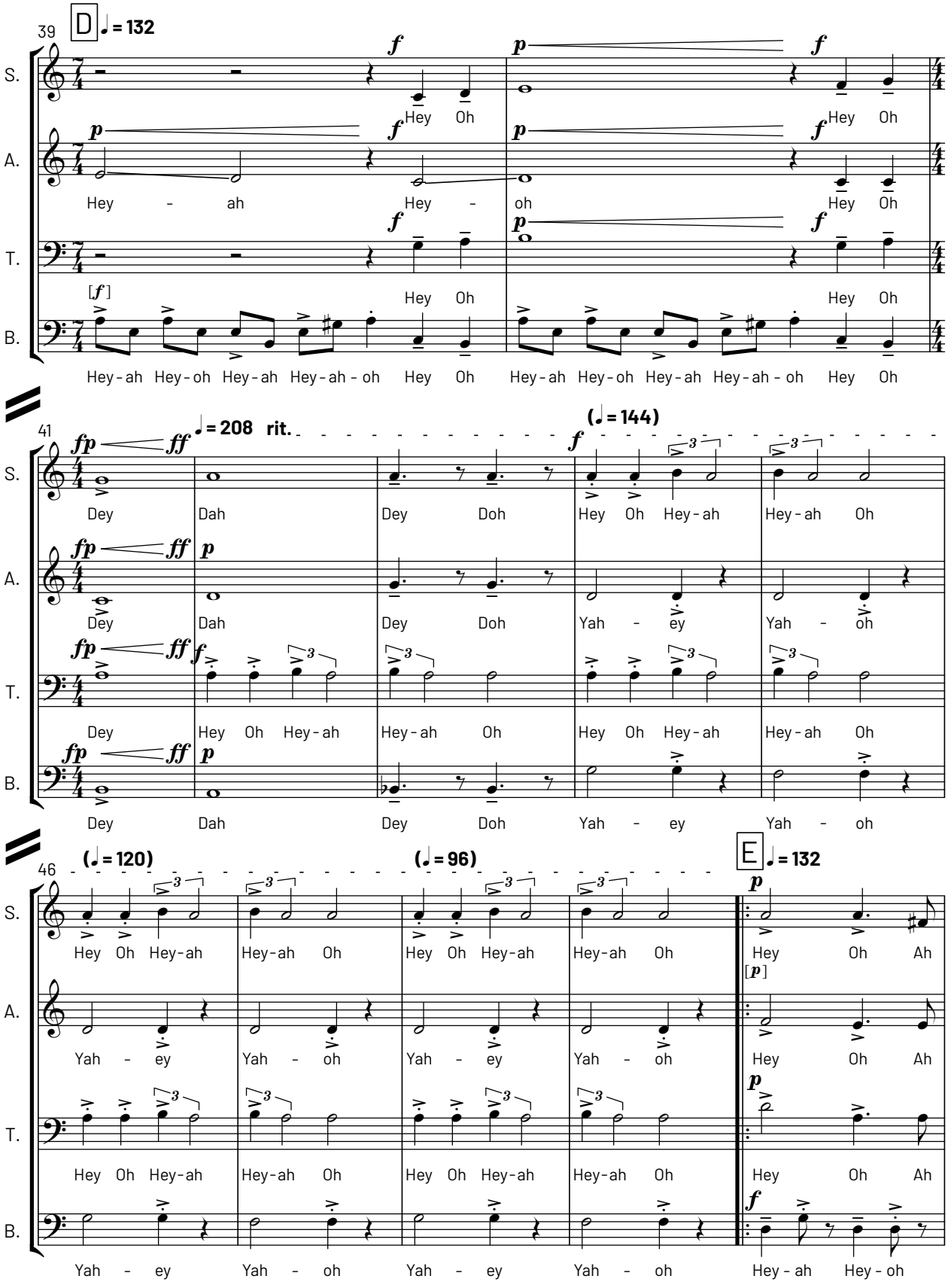

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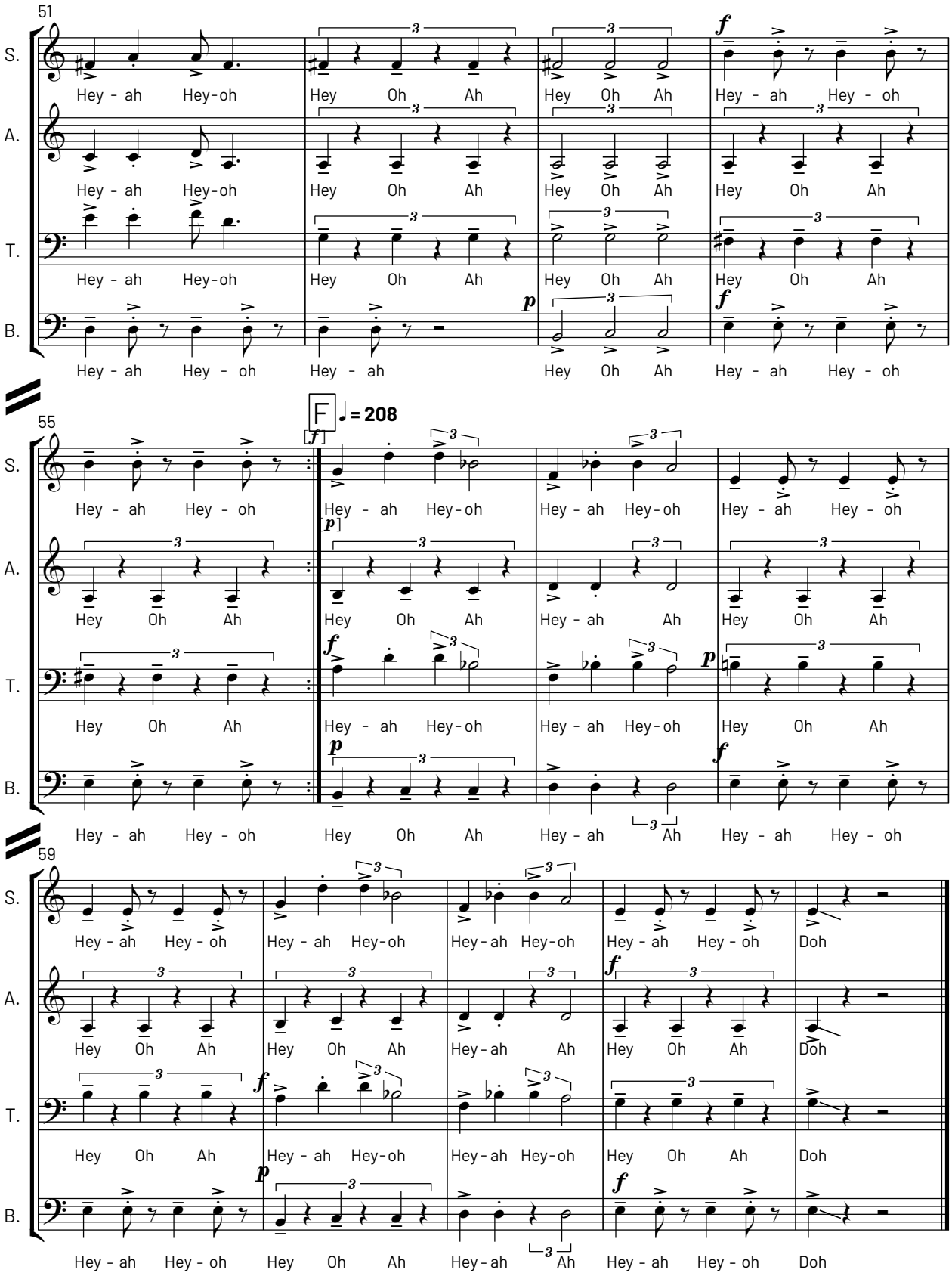

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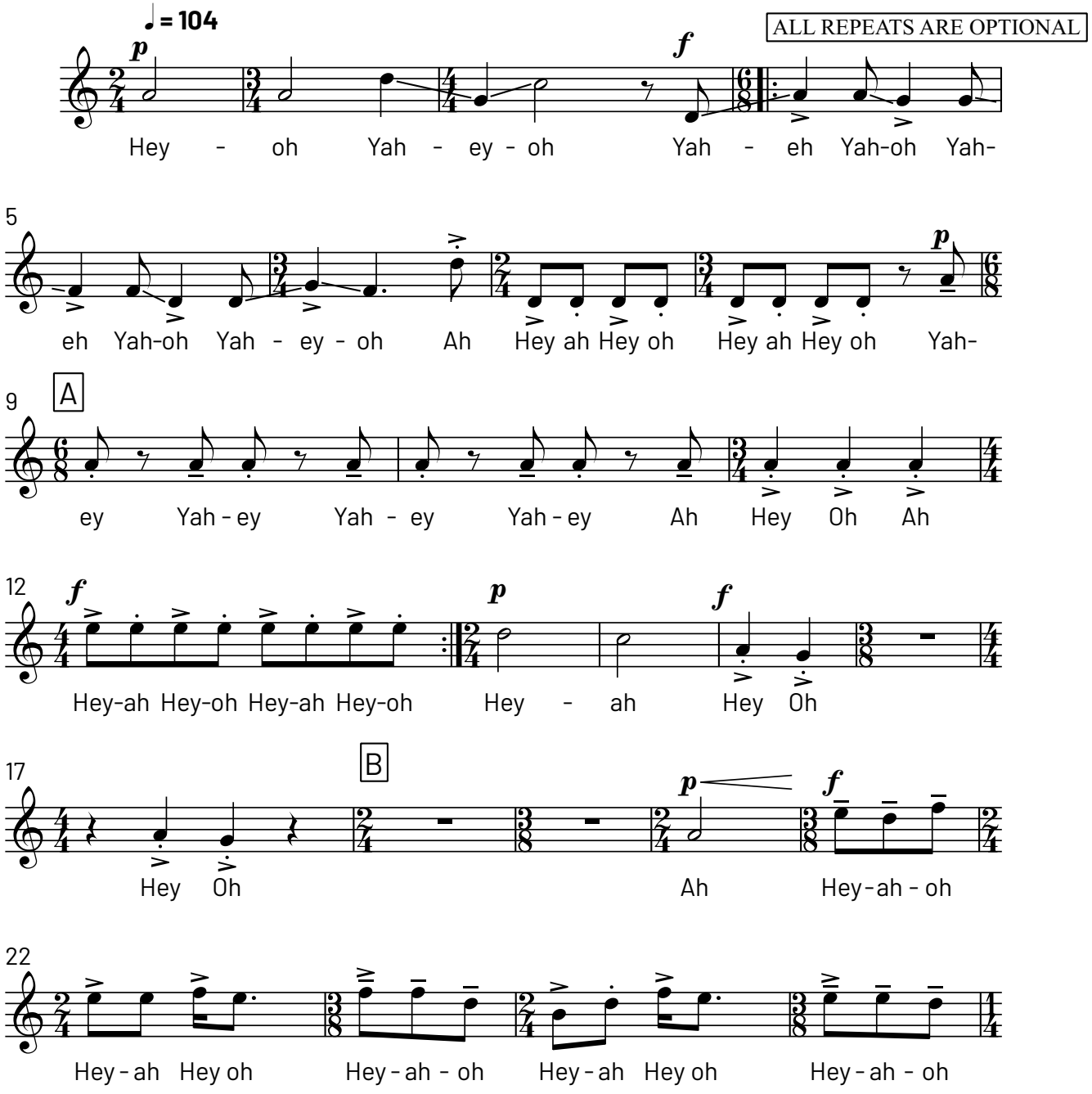
Soprano in C

Native American Étude

Brent Michael Davids



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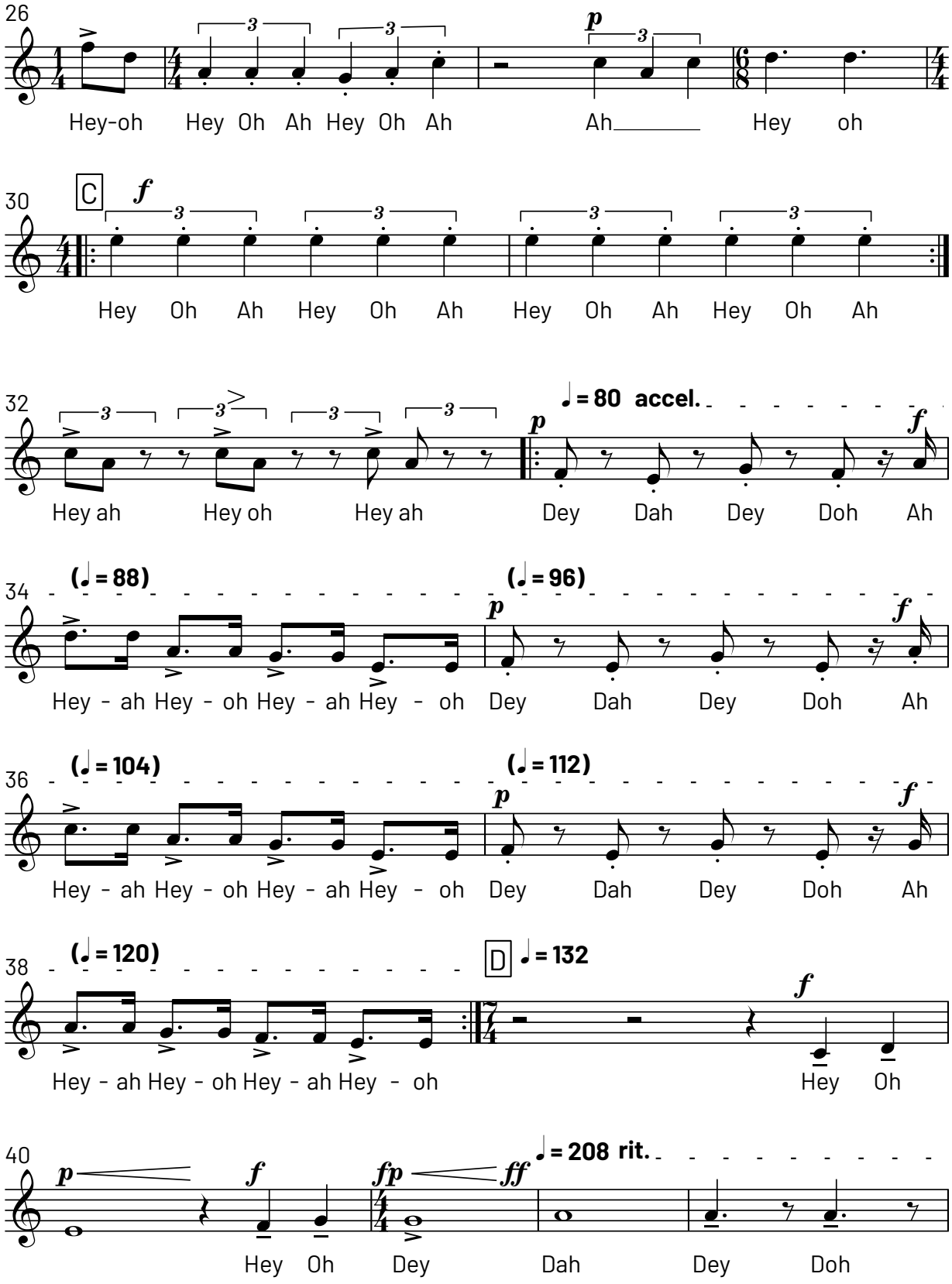
Native American Étude — Brent Michael Davids — Soprano in C



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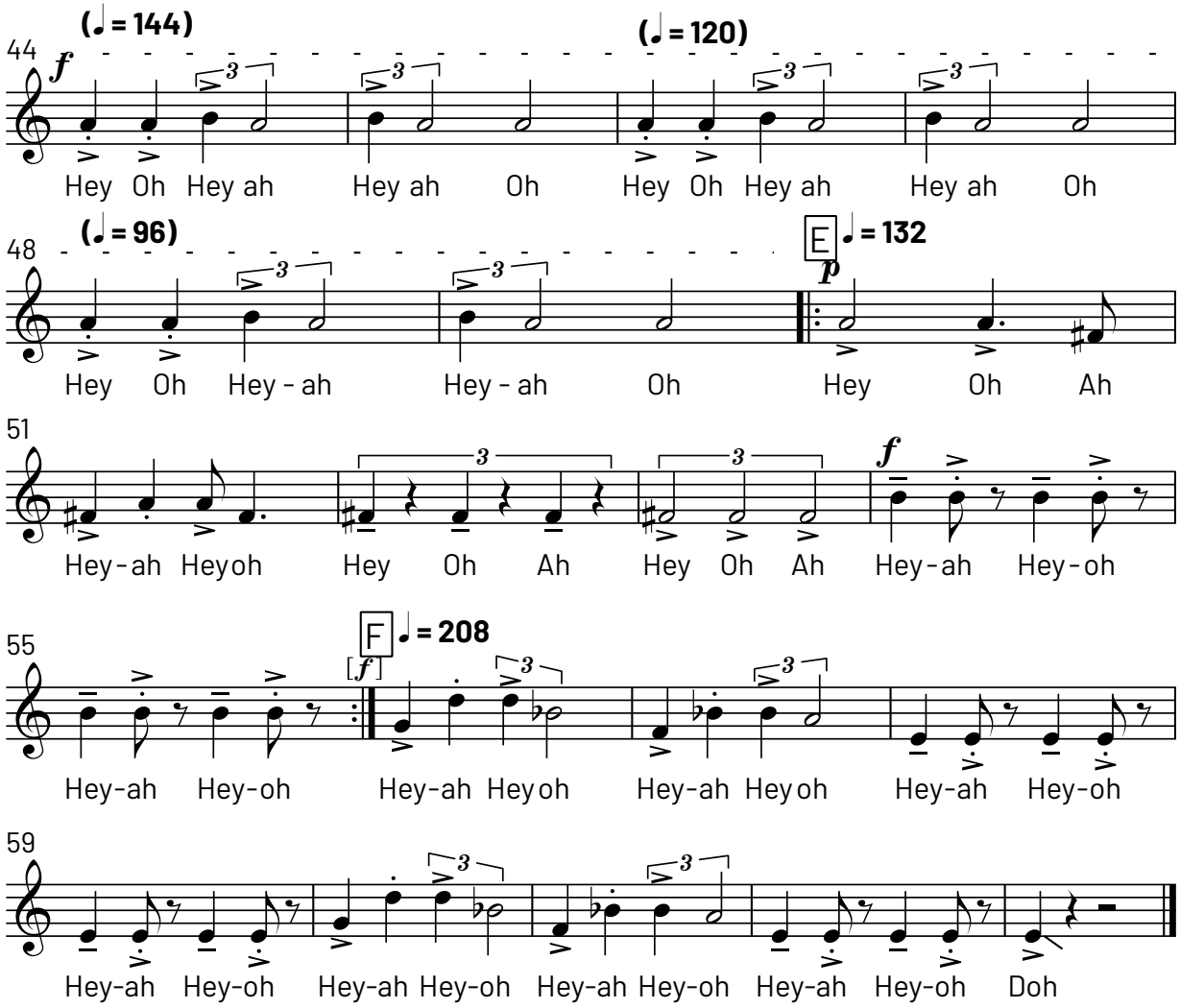

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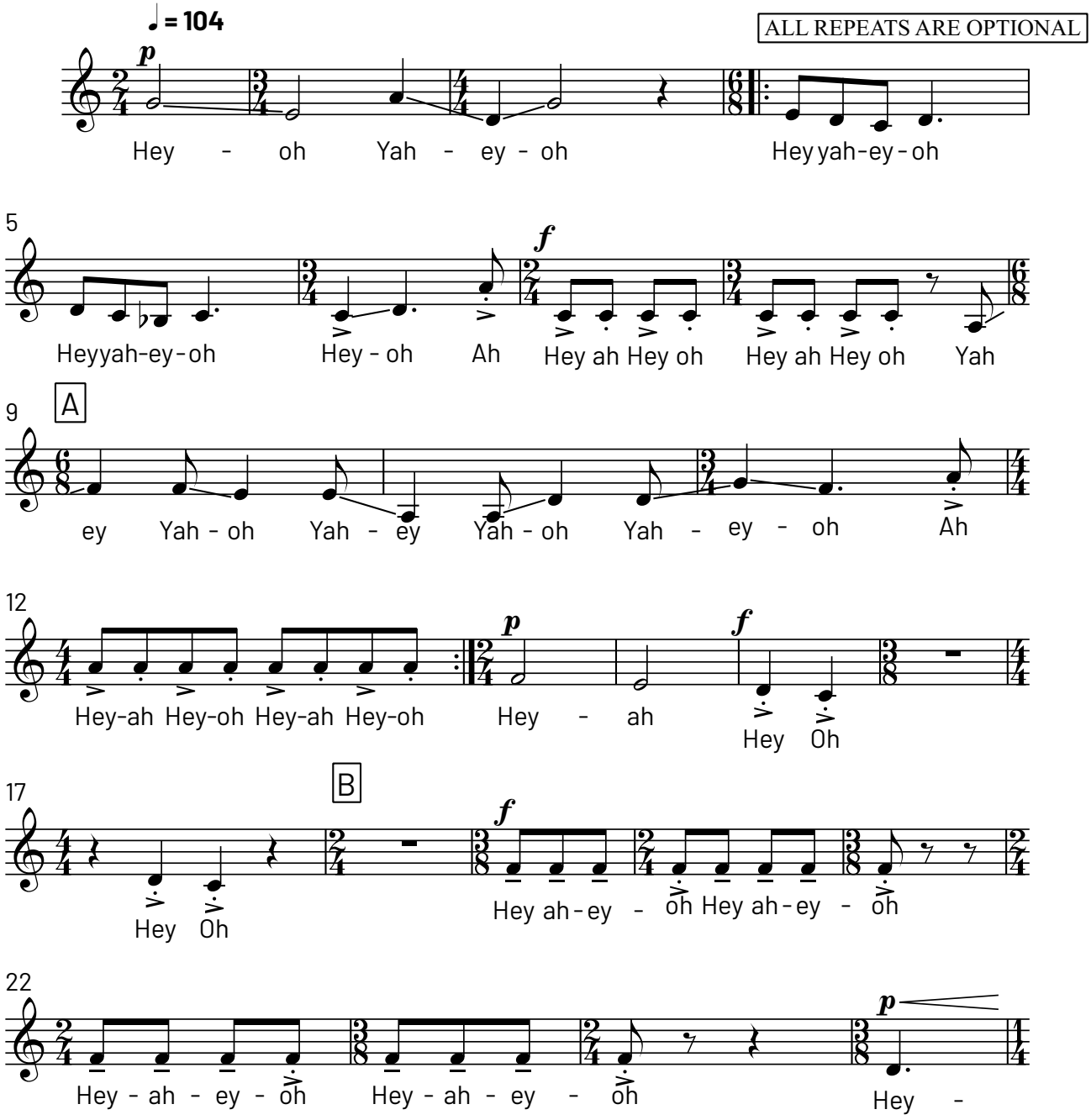
Alto in C

Native American Étude

Brent Michael Davids



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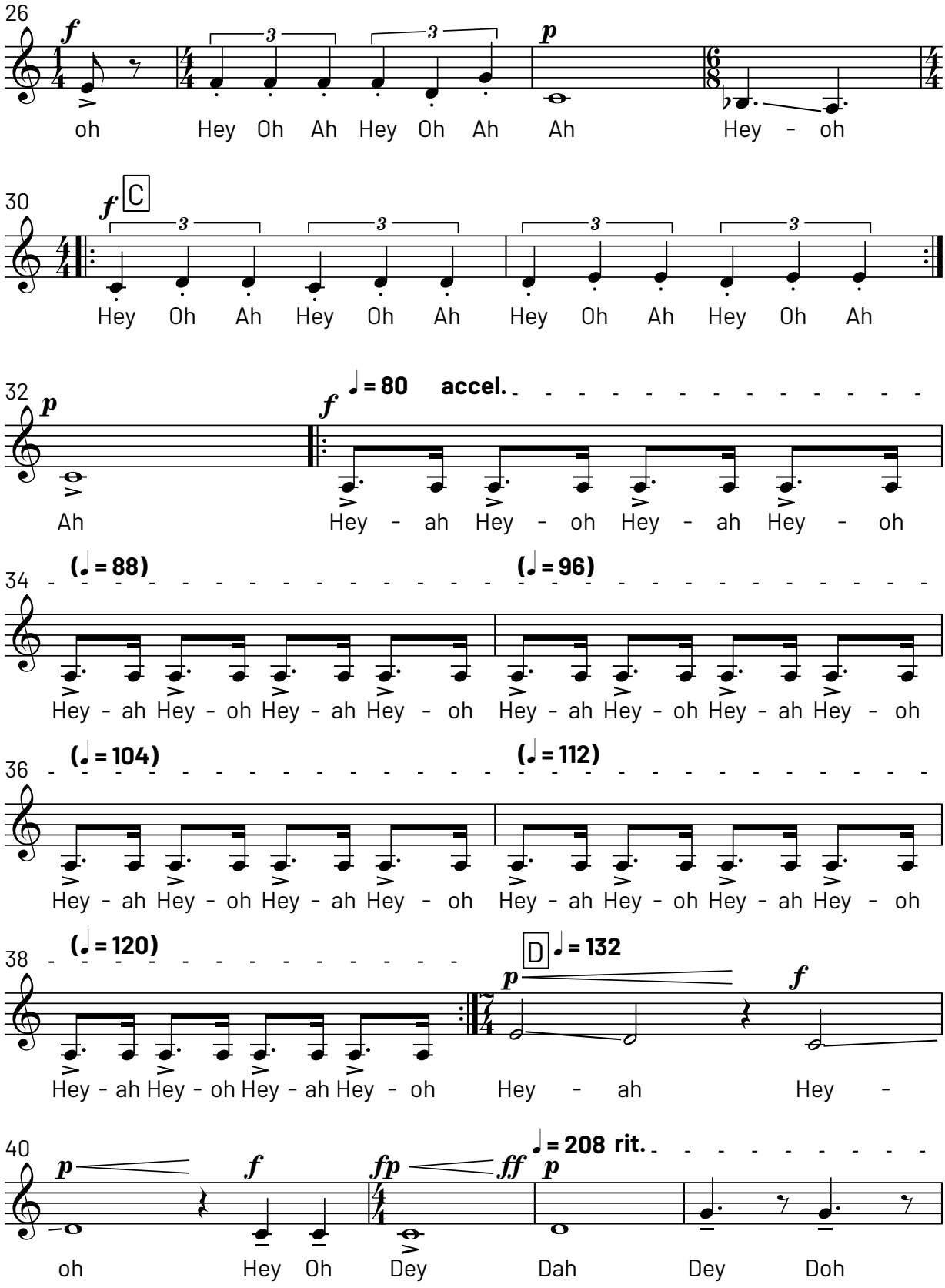

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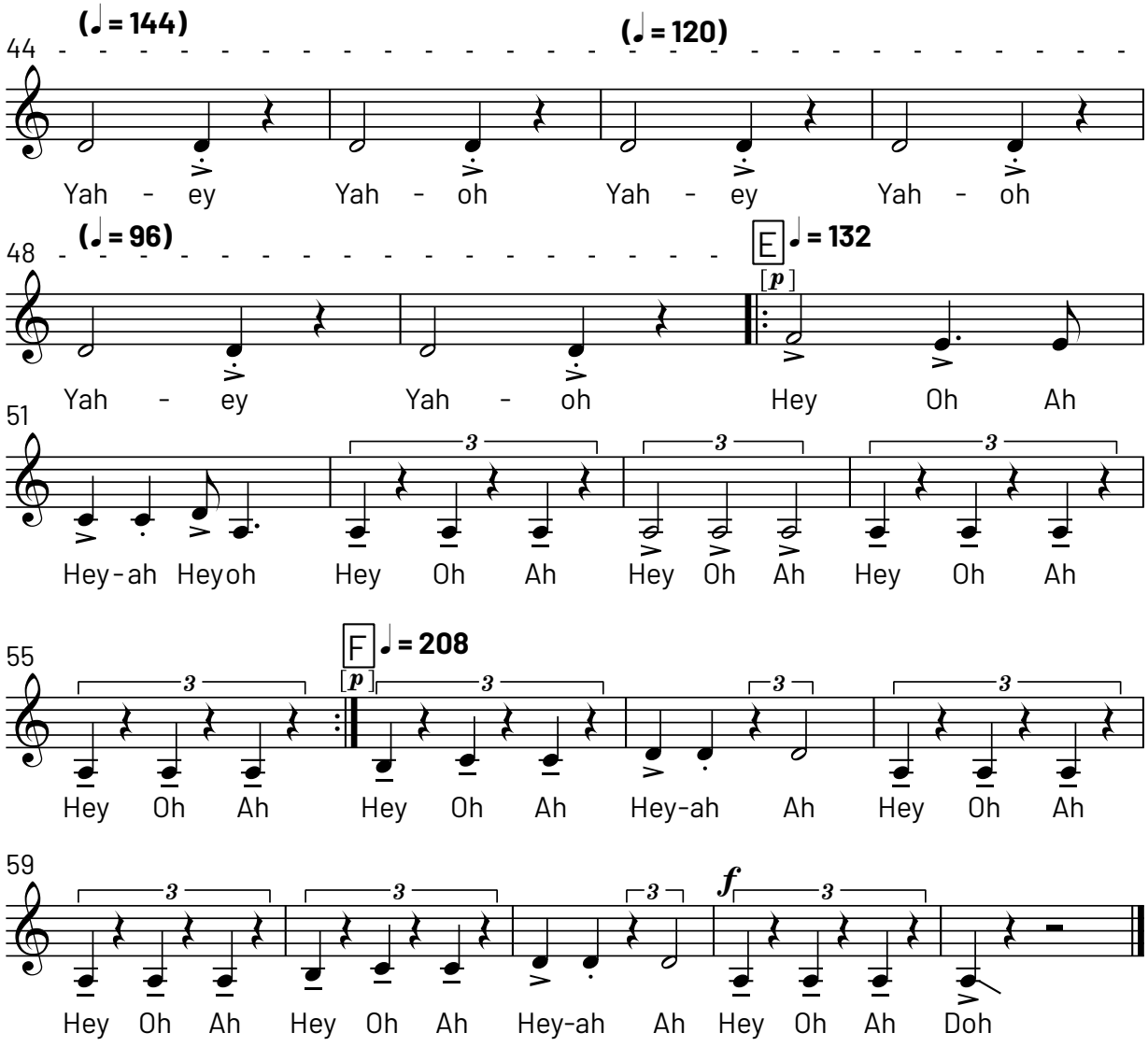

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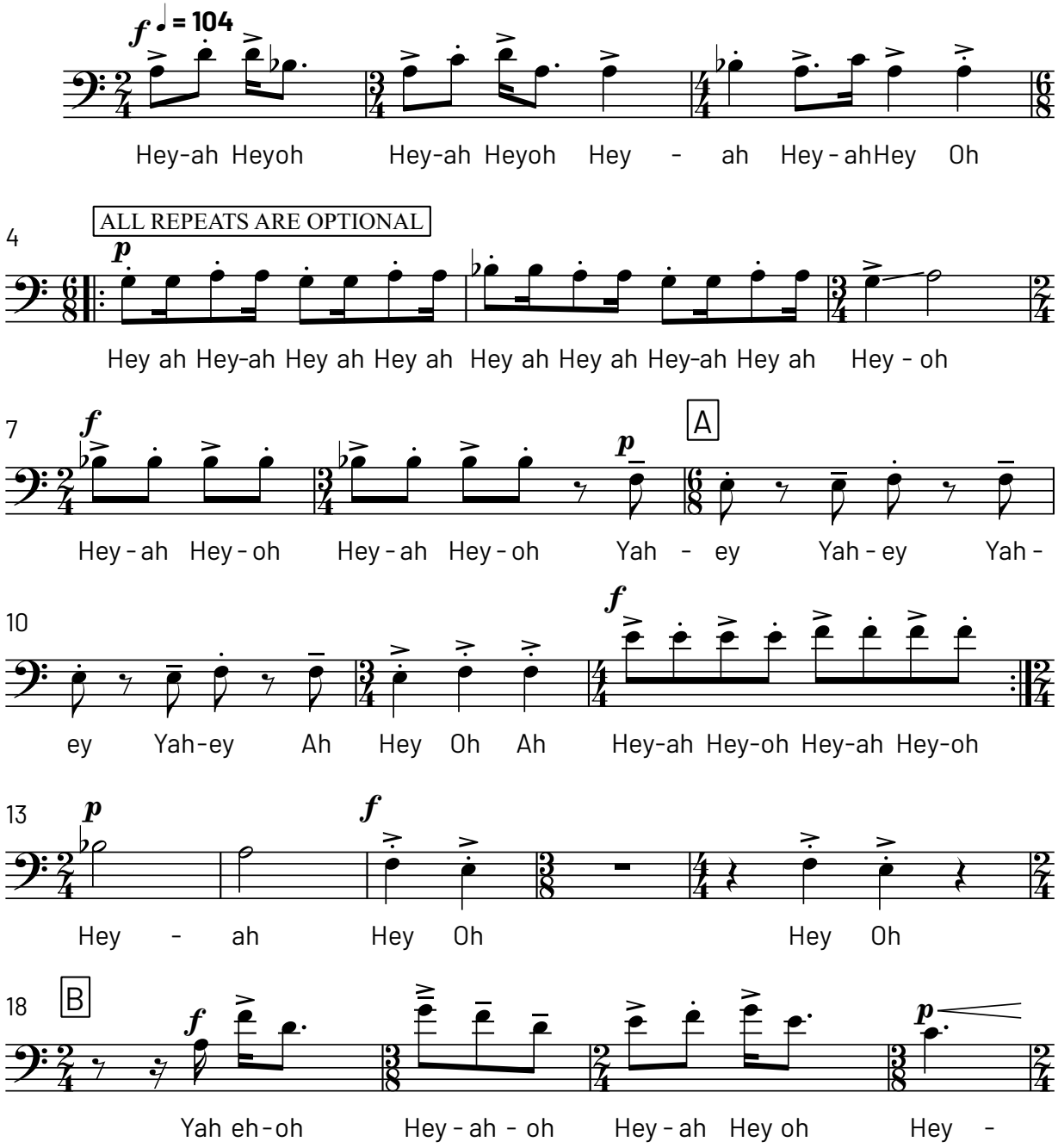
Tenor in C

Native American Étude

Brent Michael Davids



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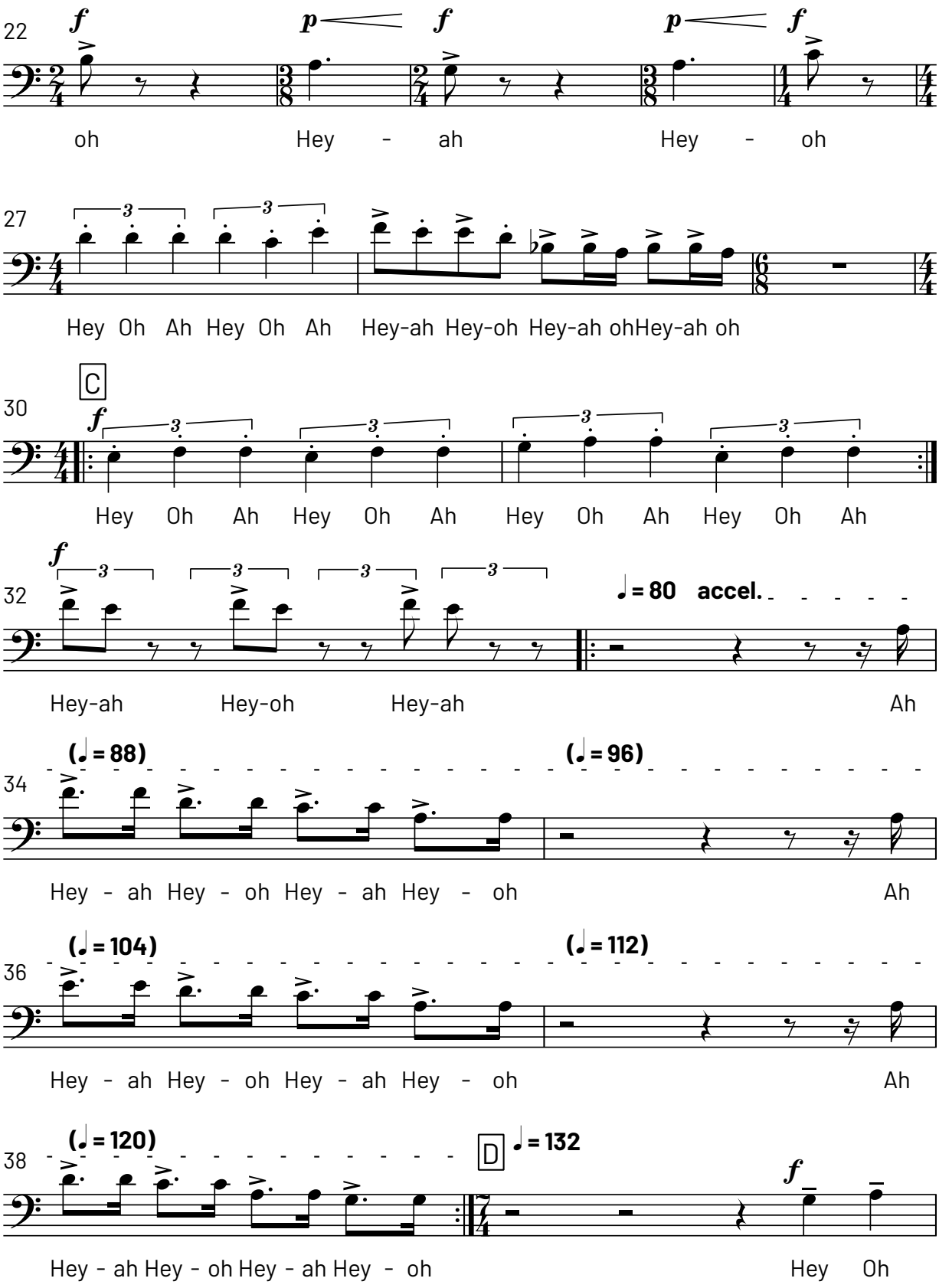
Native American Étude — Brent Michael Davids — Tenor in C



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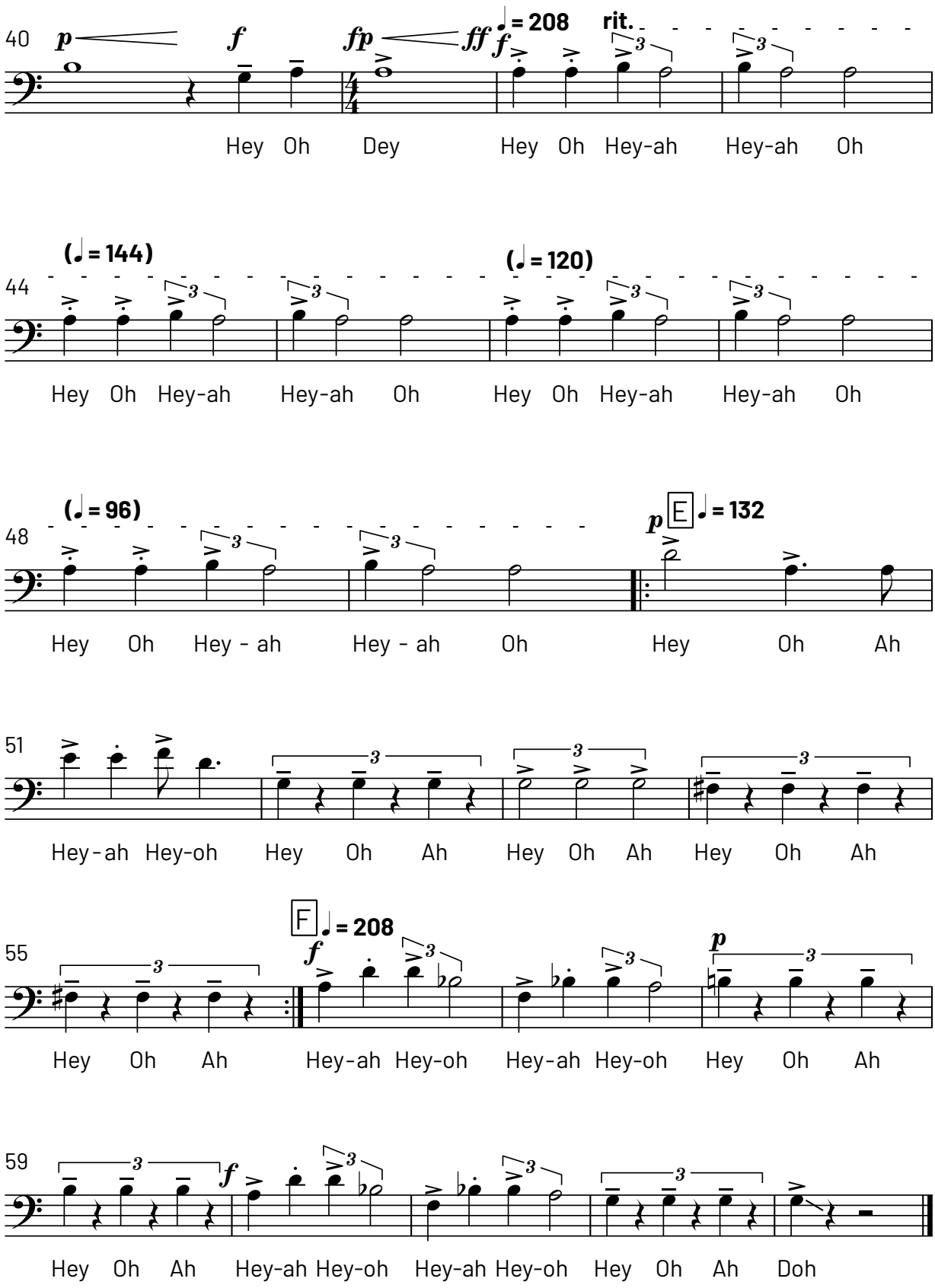

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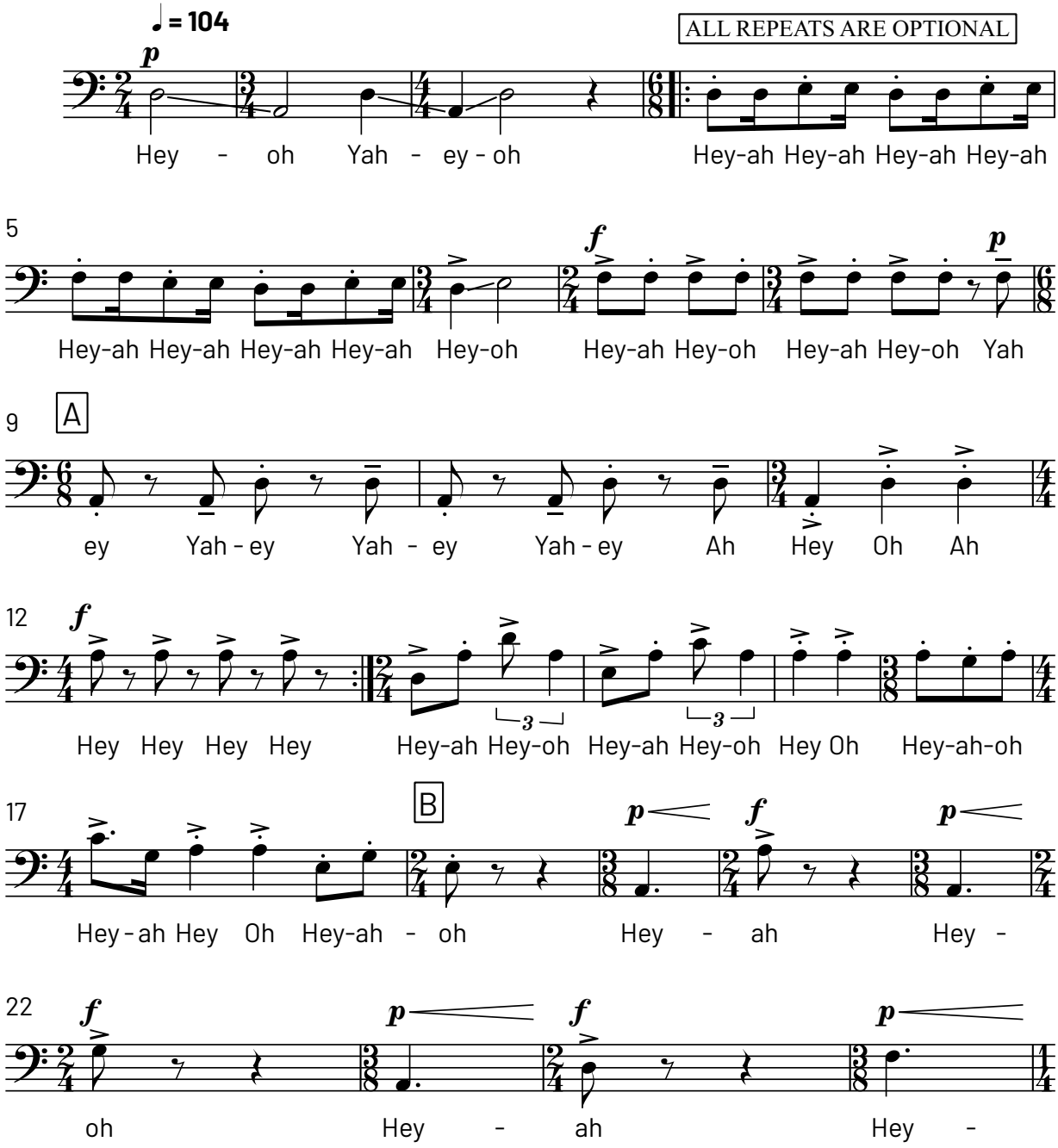
Bass in C

Native American Étude

Brent Michael Davids



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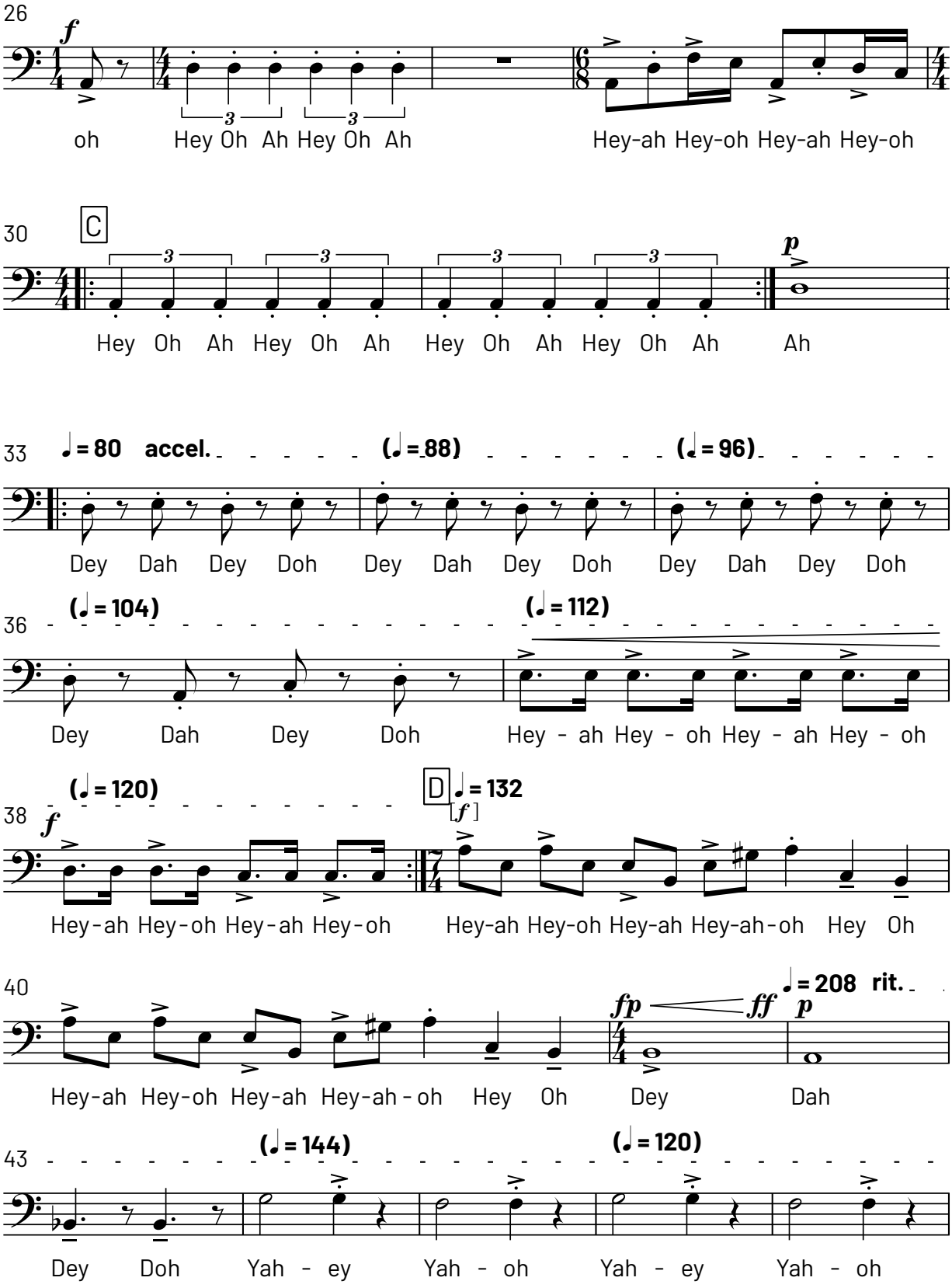

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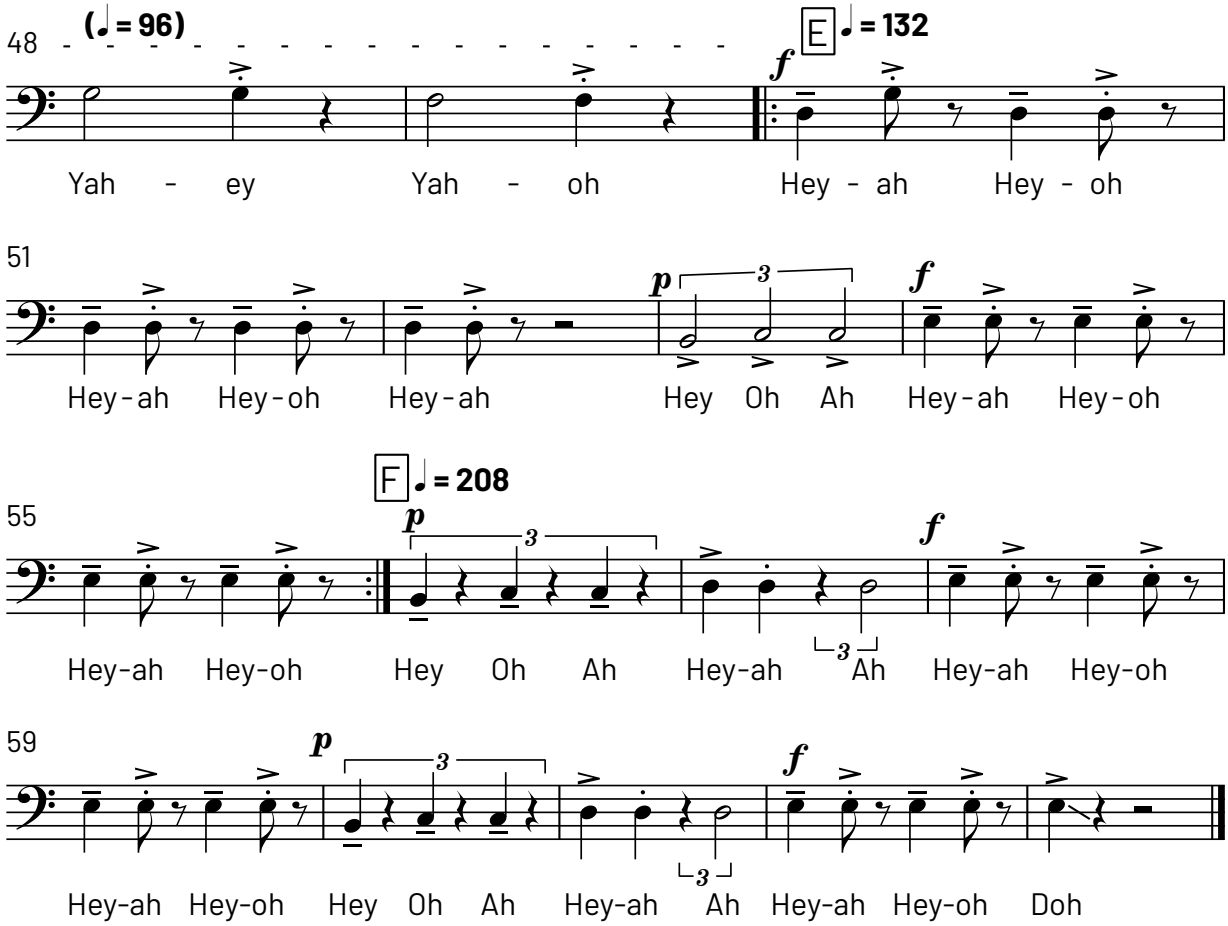

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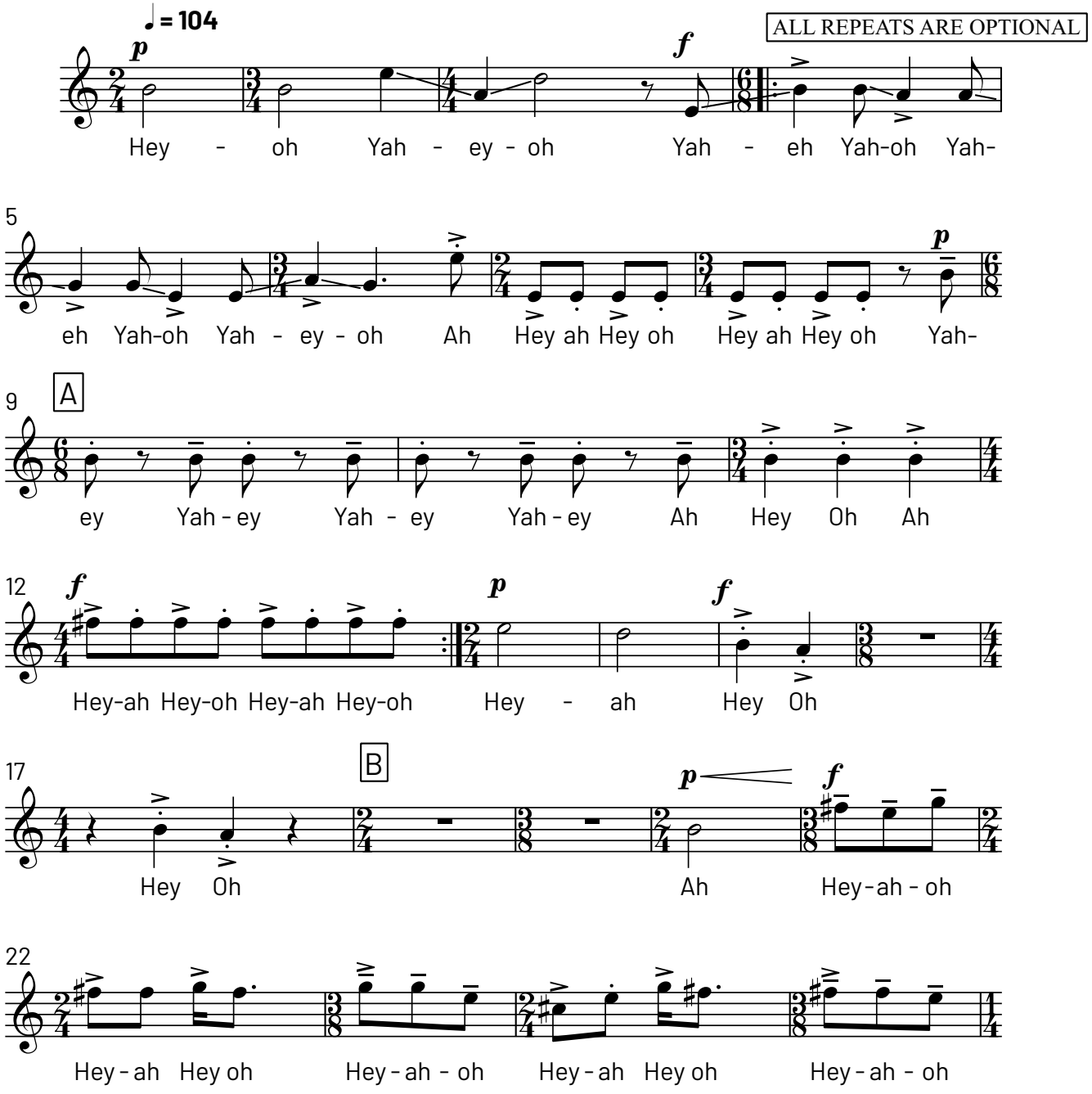
Soprano in B♭

Native American Étude

Brent Michael Davids



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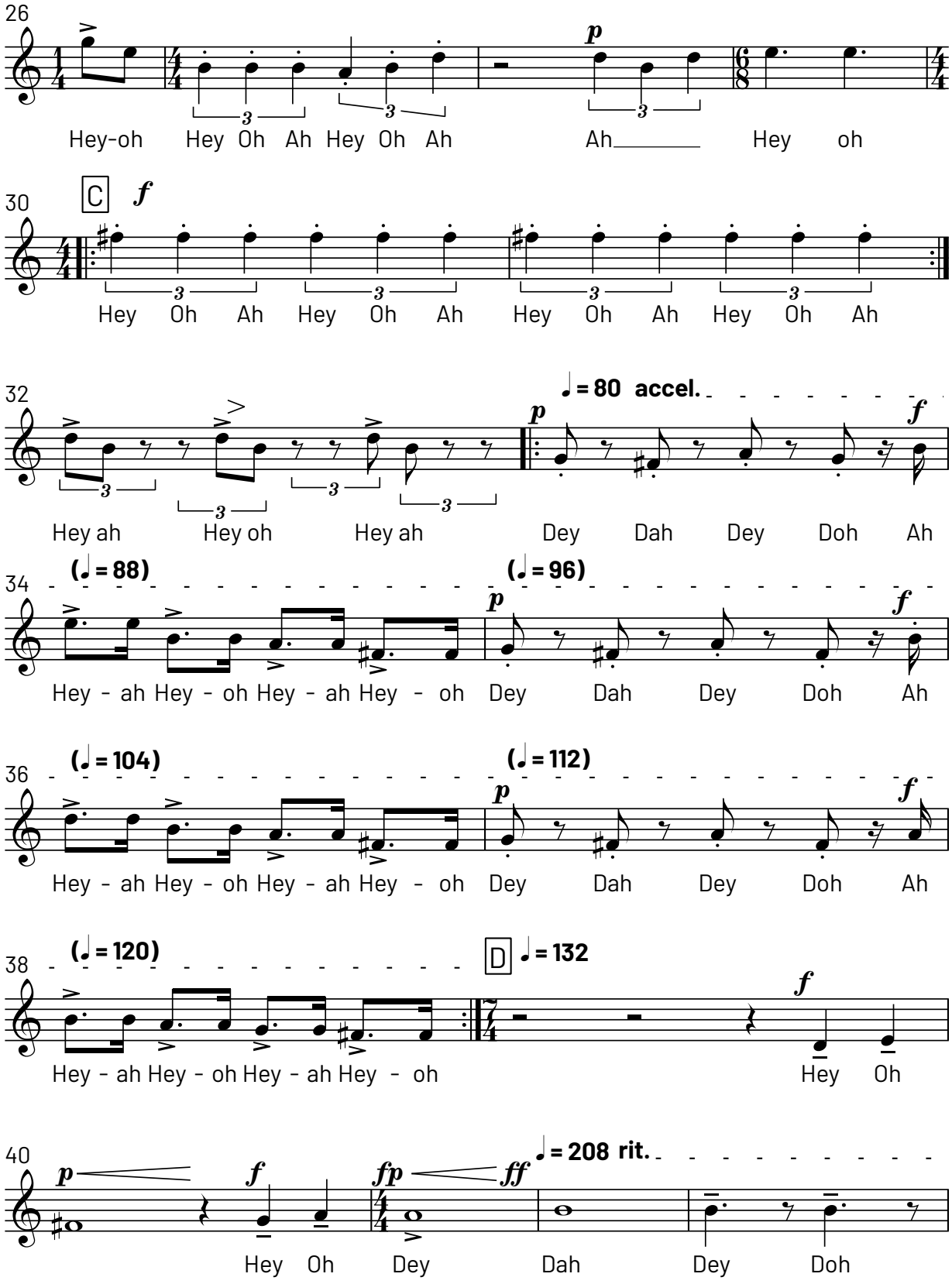
Native American Étude — Brent Michael Davids — Soprano in B♭



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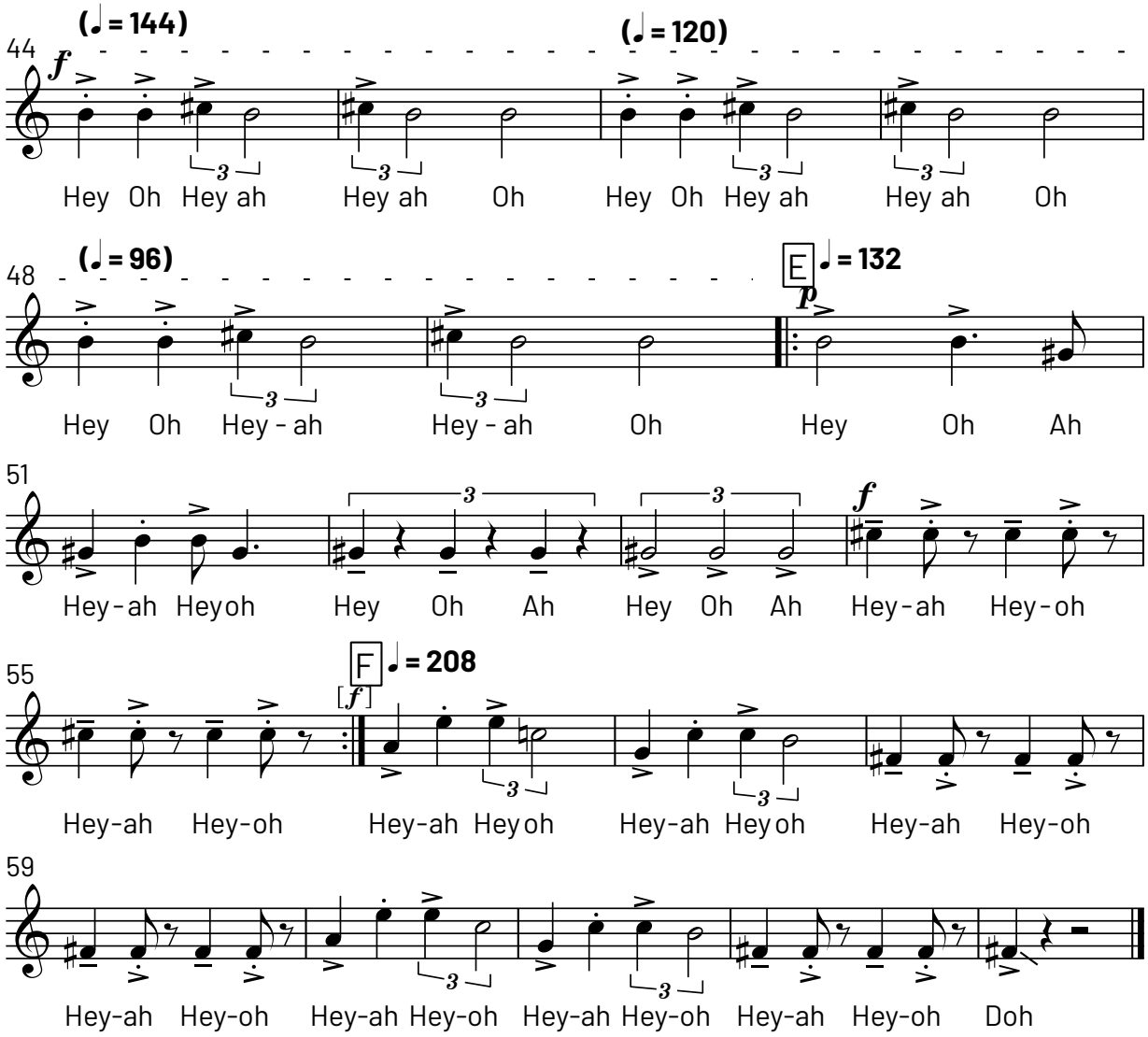
Native American Étude — Brent Michael Davids — Soprano in B♭



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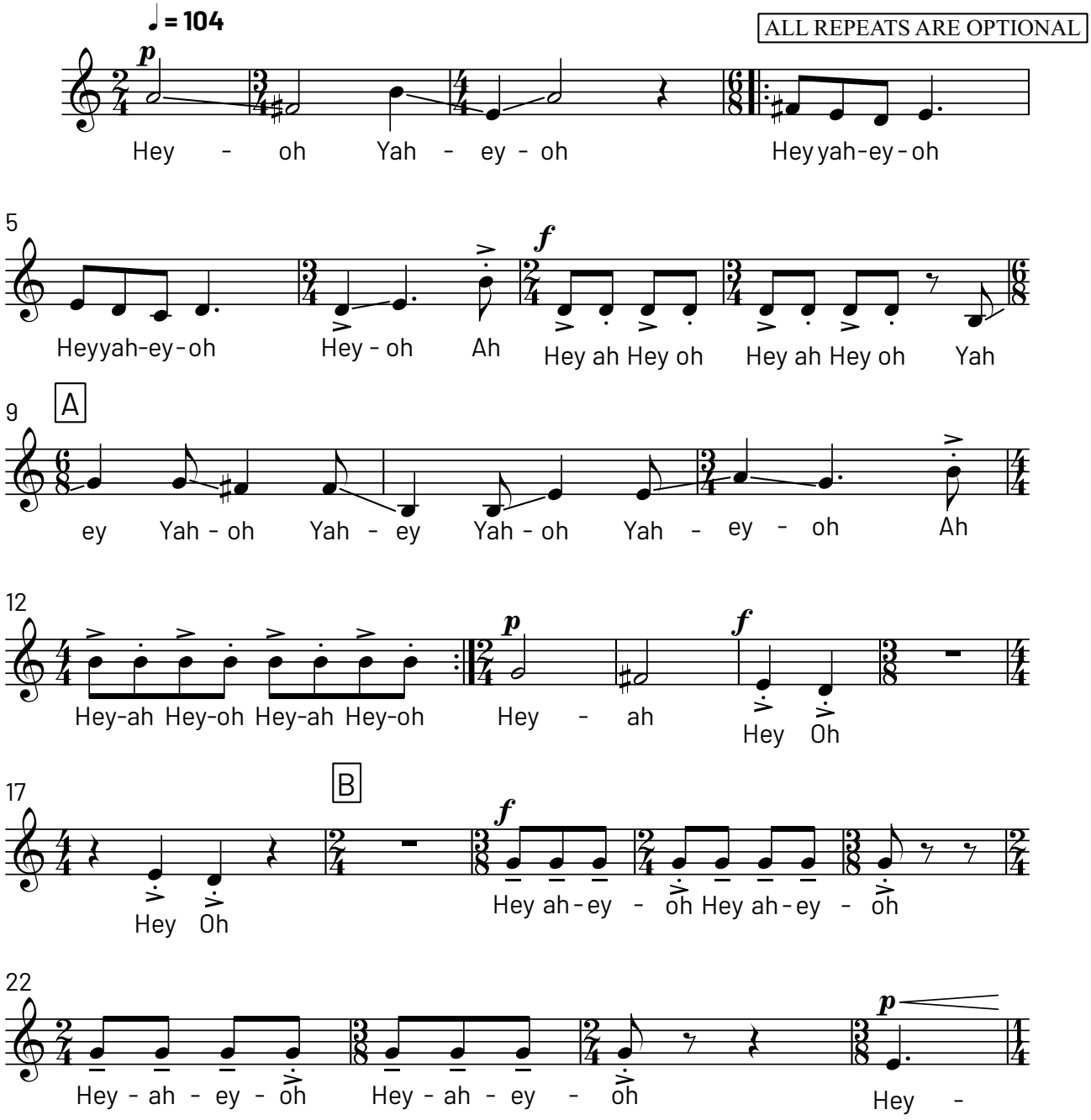
Alto in B♭

Native American Étude

Brent Michael Davids



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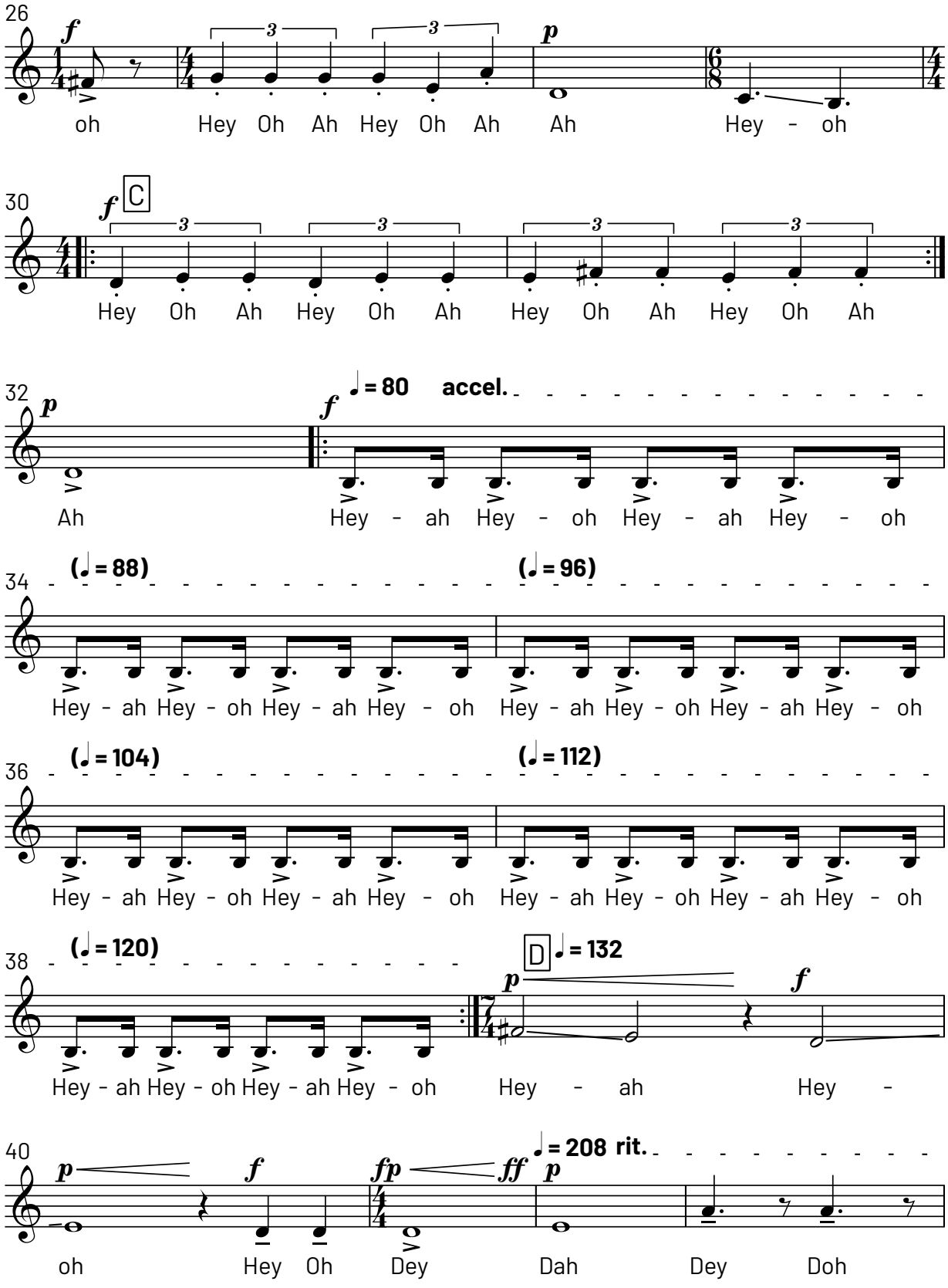
Native American Étude — Brent Michael Davids — Alto in B♭



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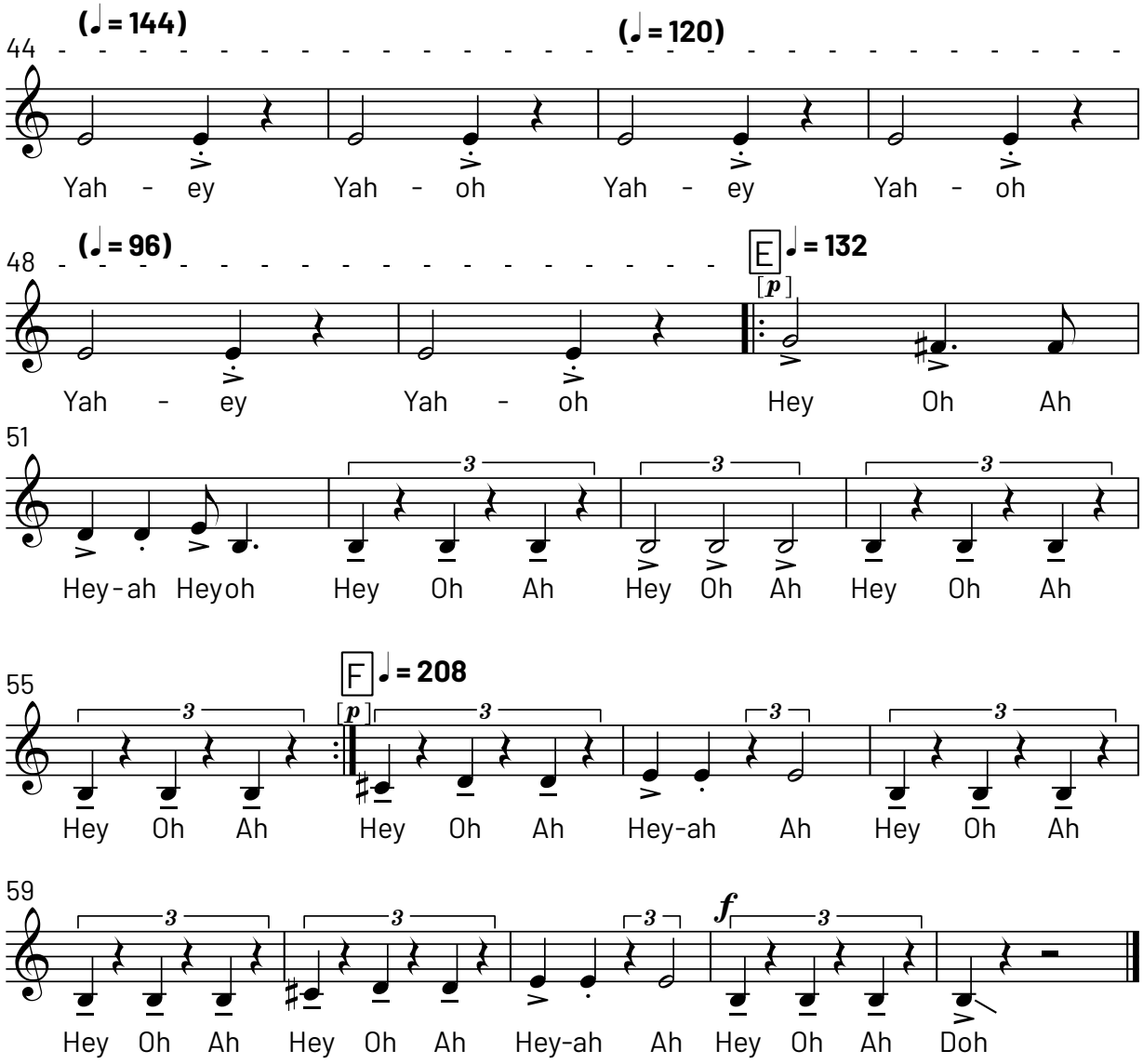
Native American Étude — Brent Michael Davids — Alto in B♭



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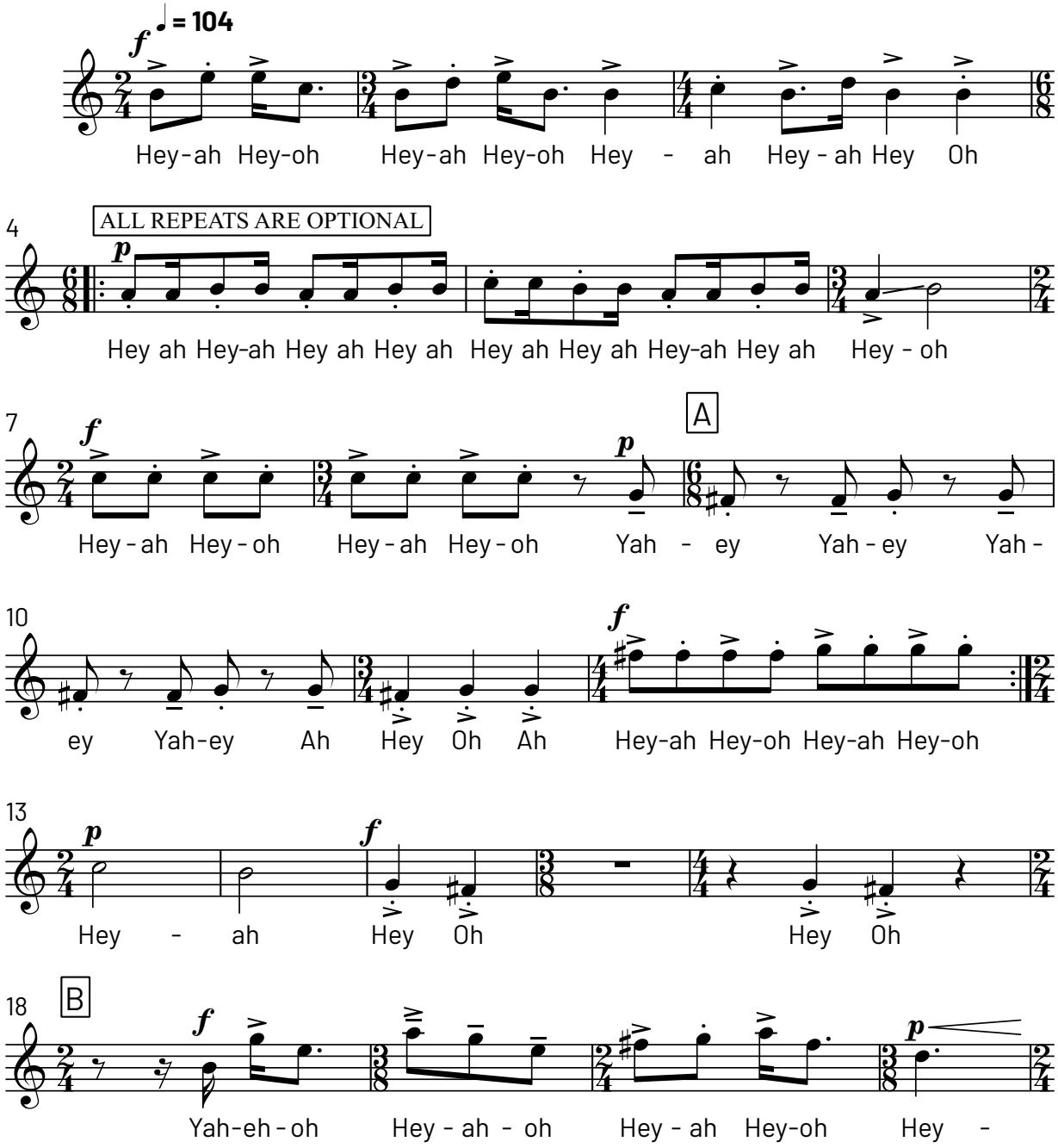
Tenor in B♭

Native American Étude

Brent Michael Davids



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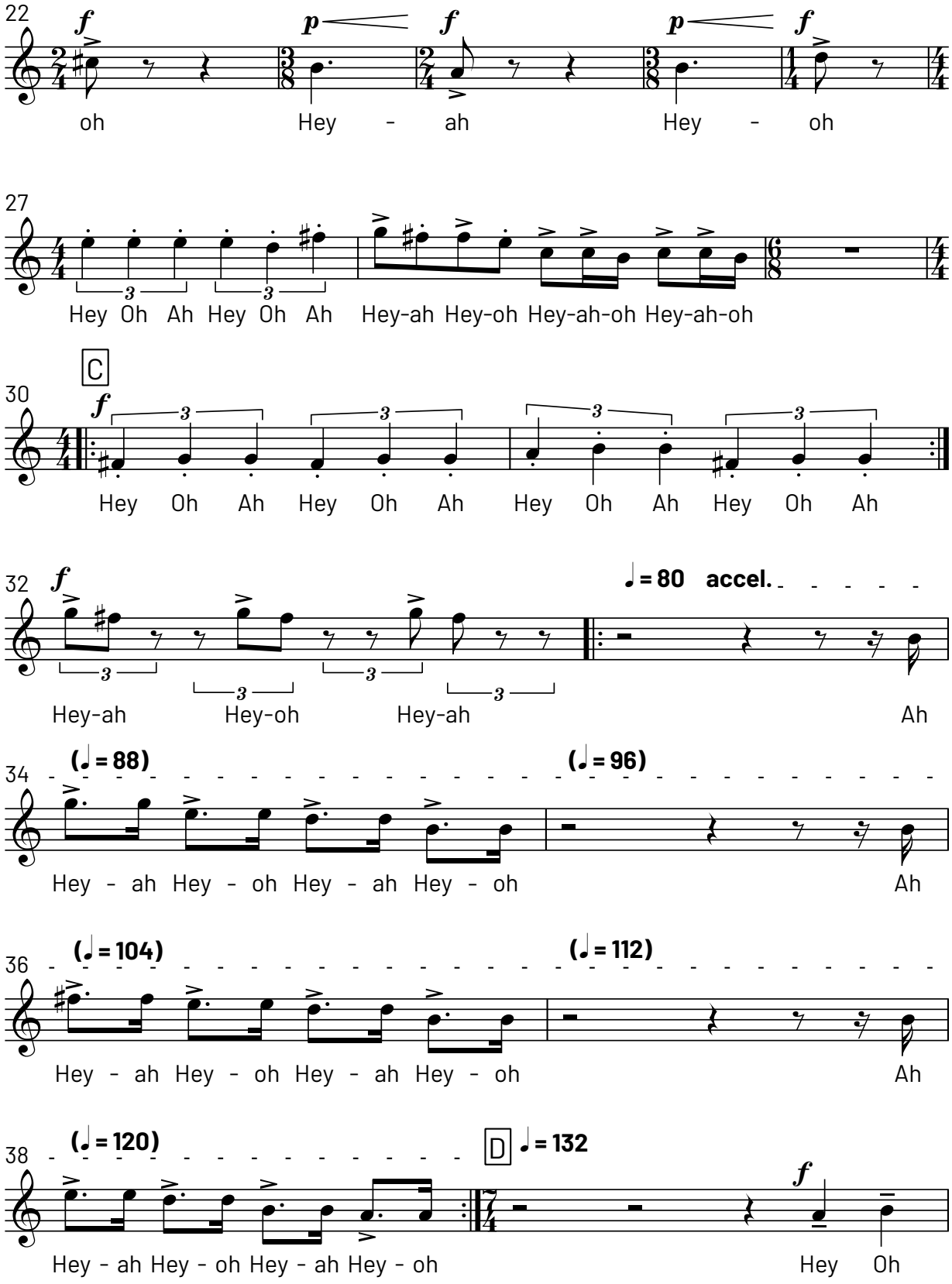
Native American Étude — Brent Michael Davids — Tenor in B♭



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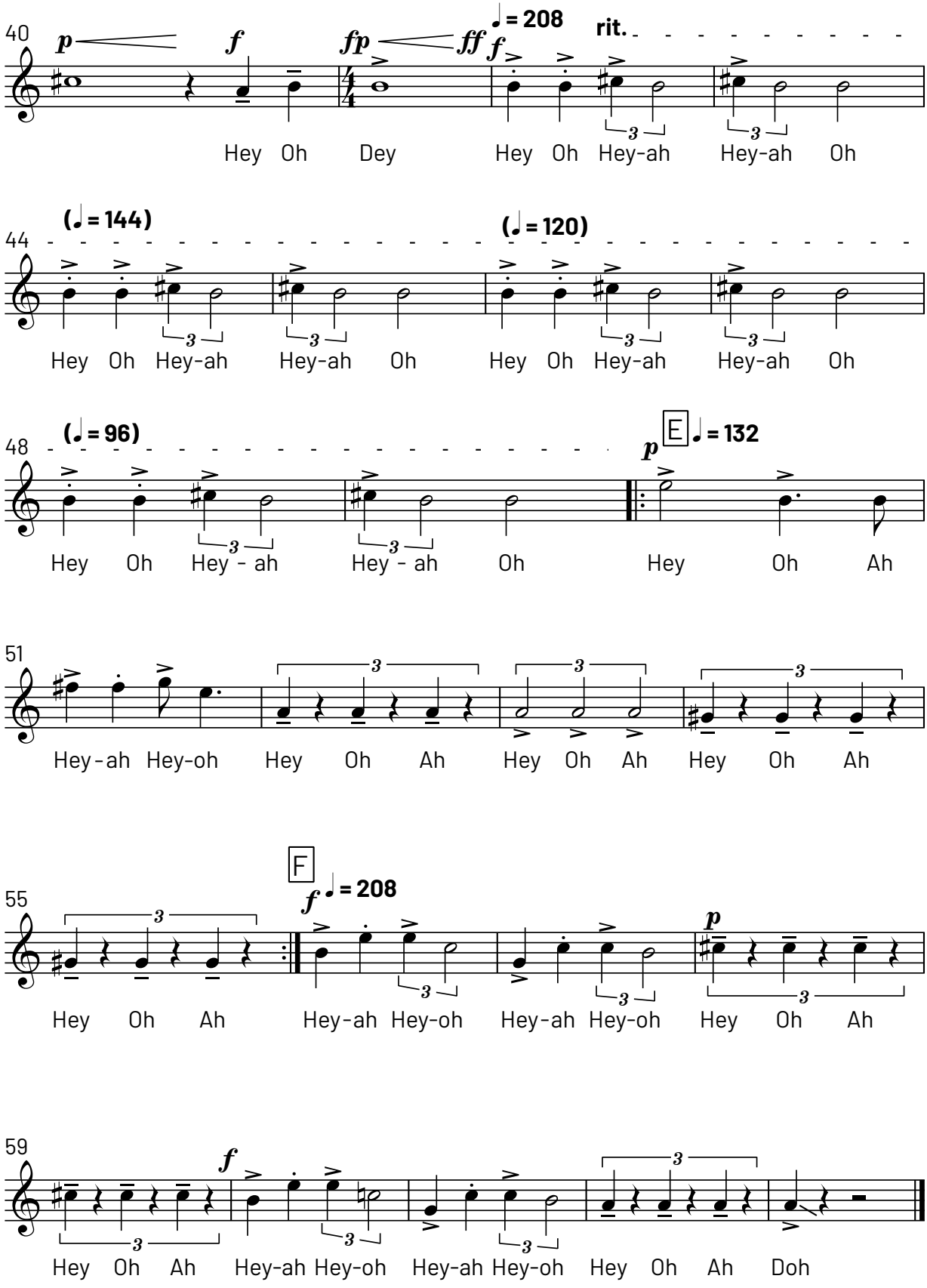
Native American Étude — Brent Michael Davids — Tenor in B♭



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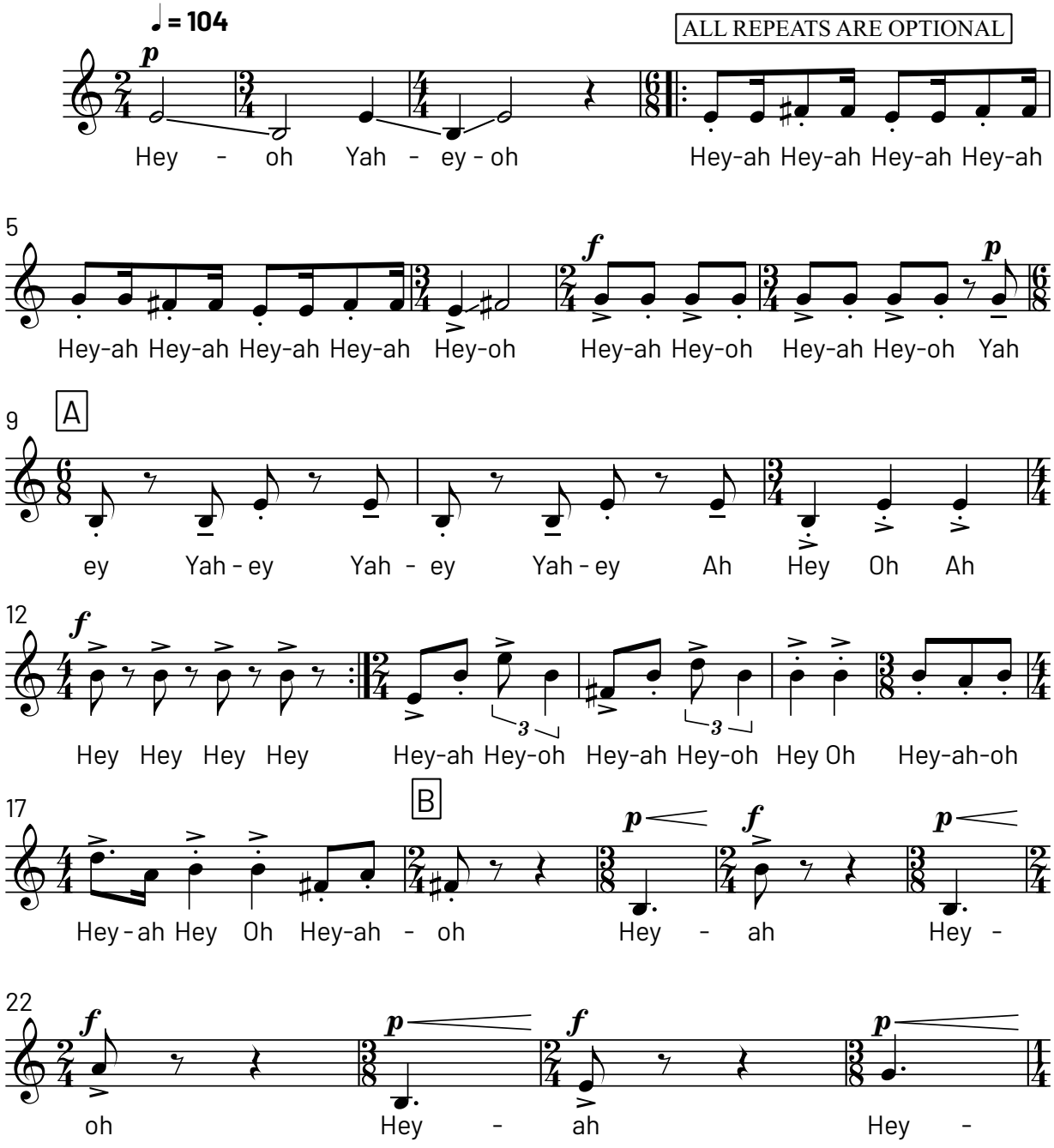
Bass in B♭

Native American Étude

Brent Michael Davids



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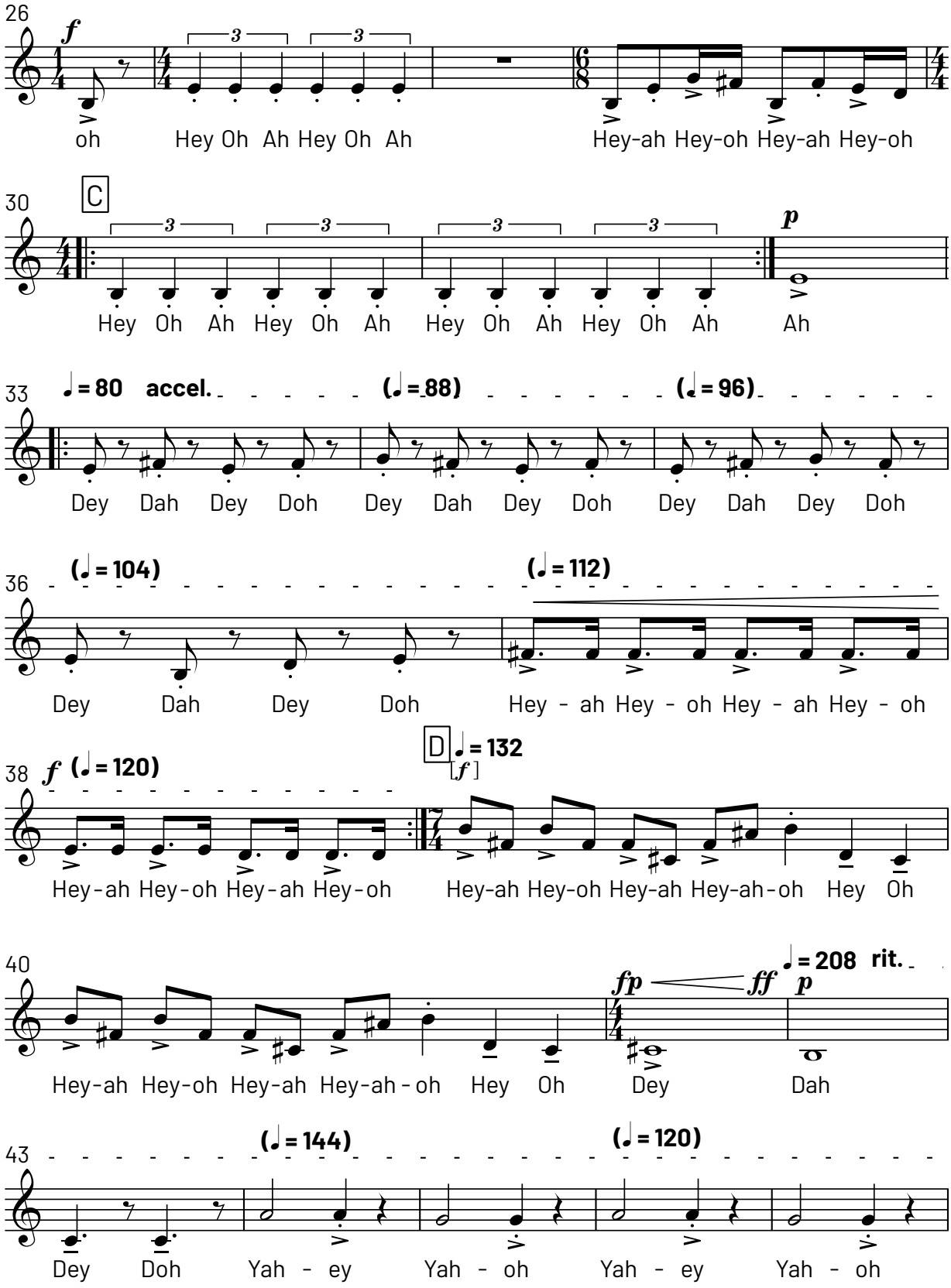
Native American Étude — Brent Michael Davids — Bass in B♭



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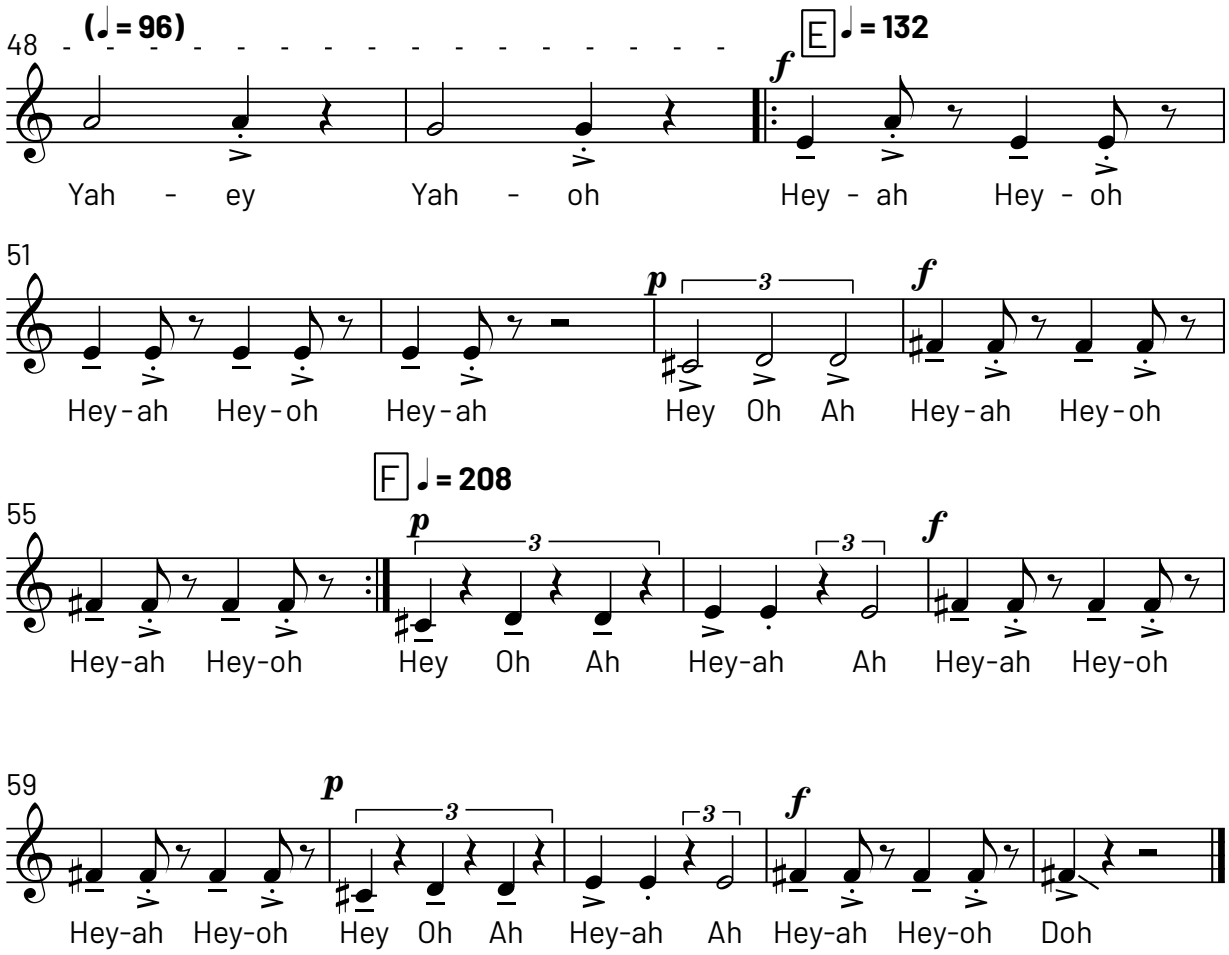
Native American Étude — Brent Michael Davids — Bass in B♭



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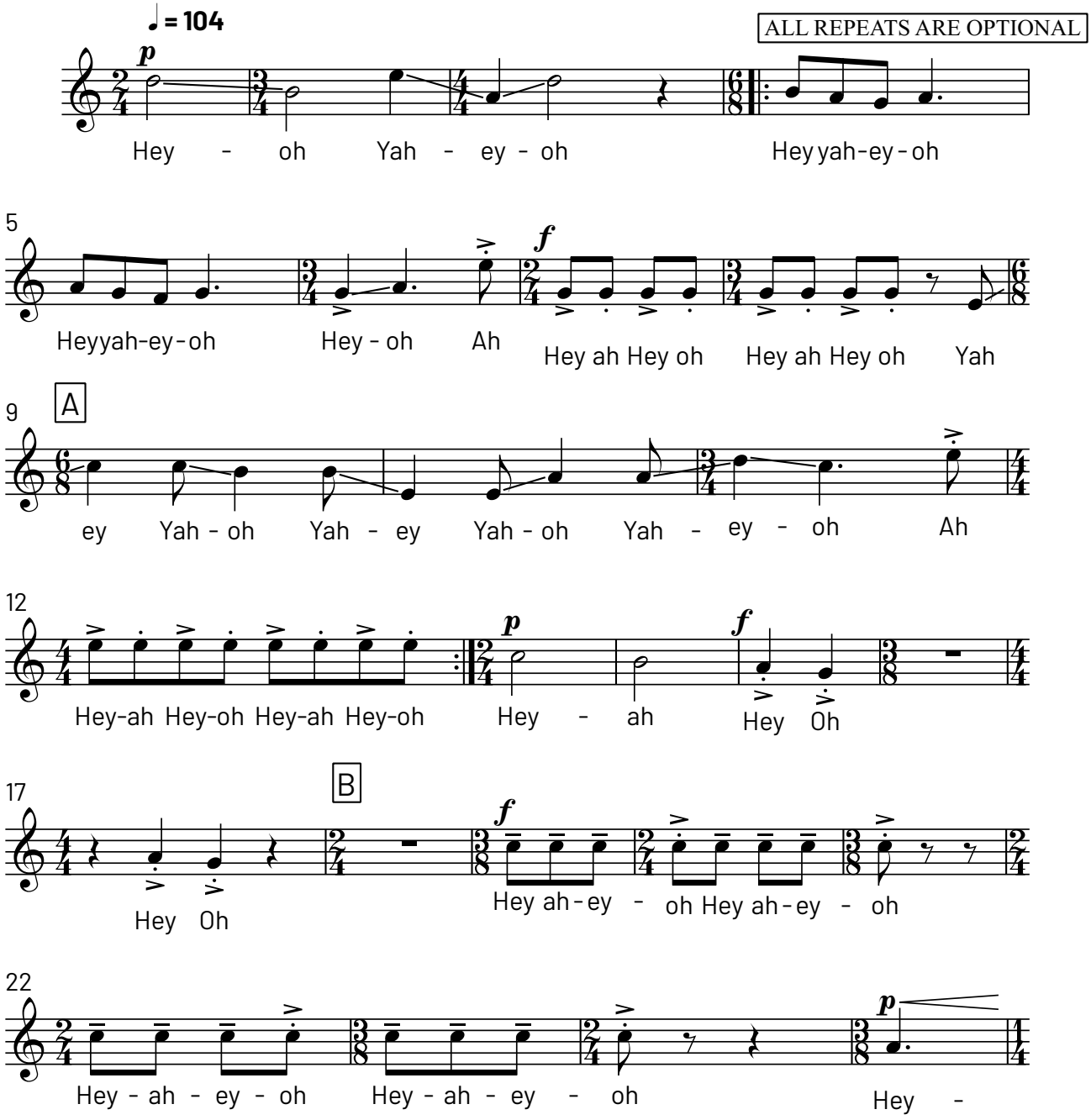
Alto in F

Native American Étude

Brent Michael Davids



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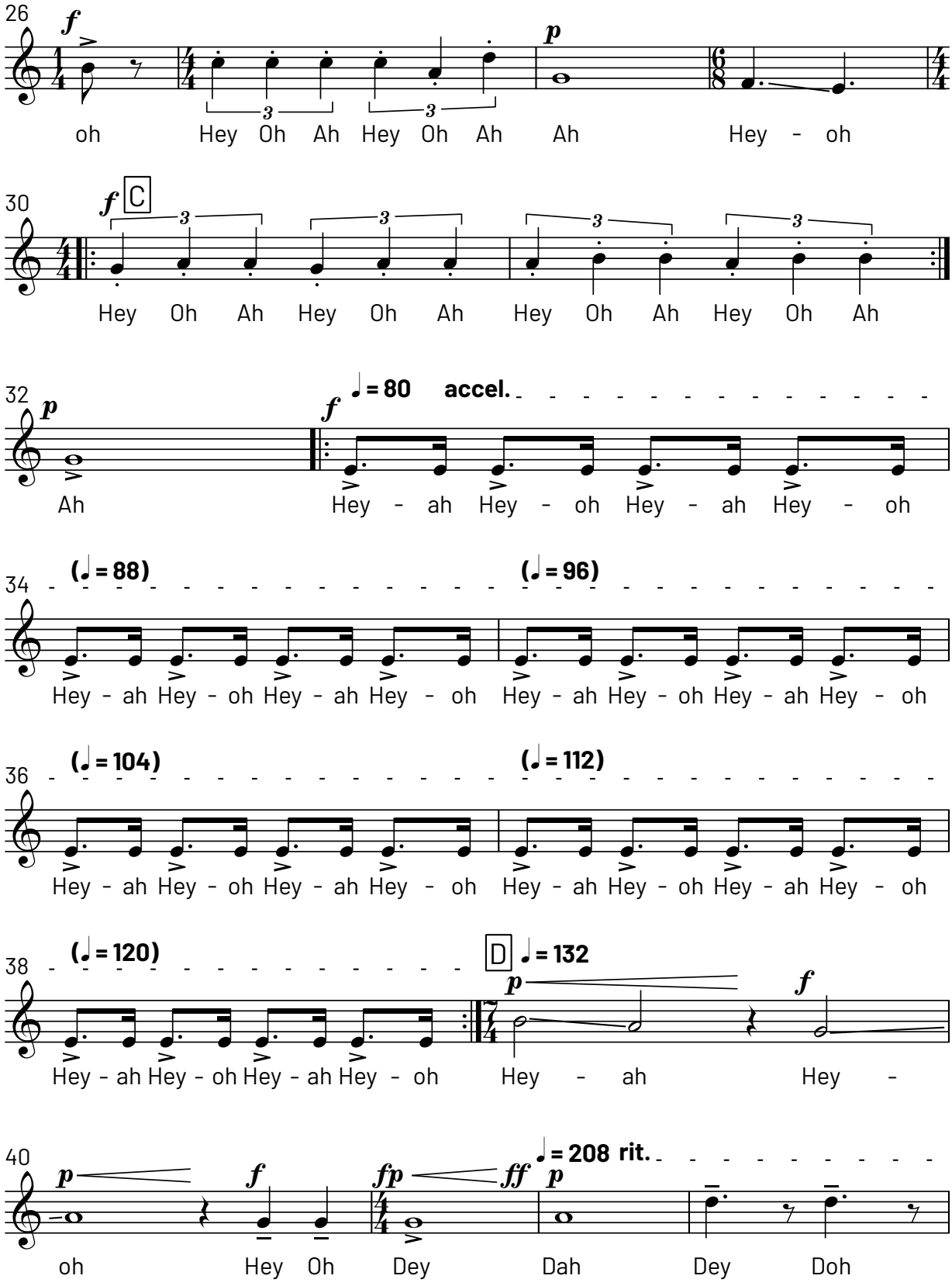
Native American Étude — Brent Michael Davids — Alto in F



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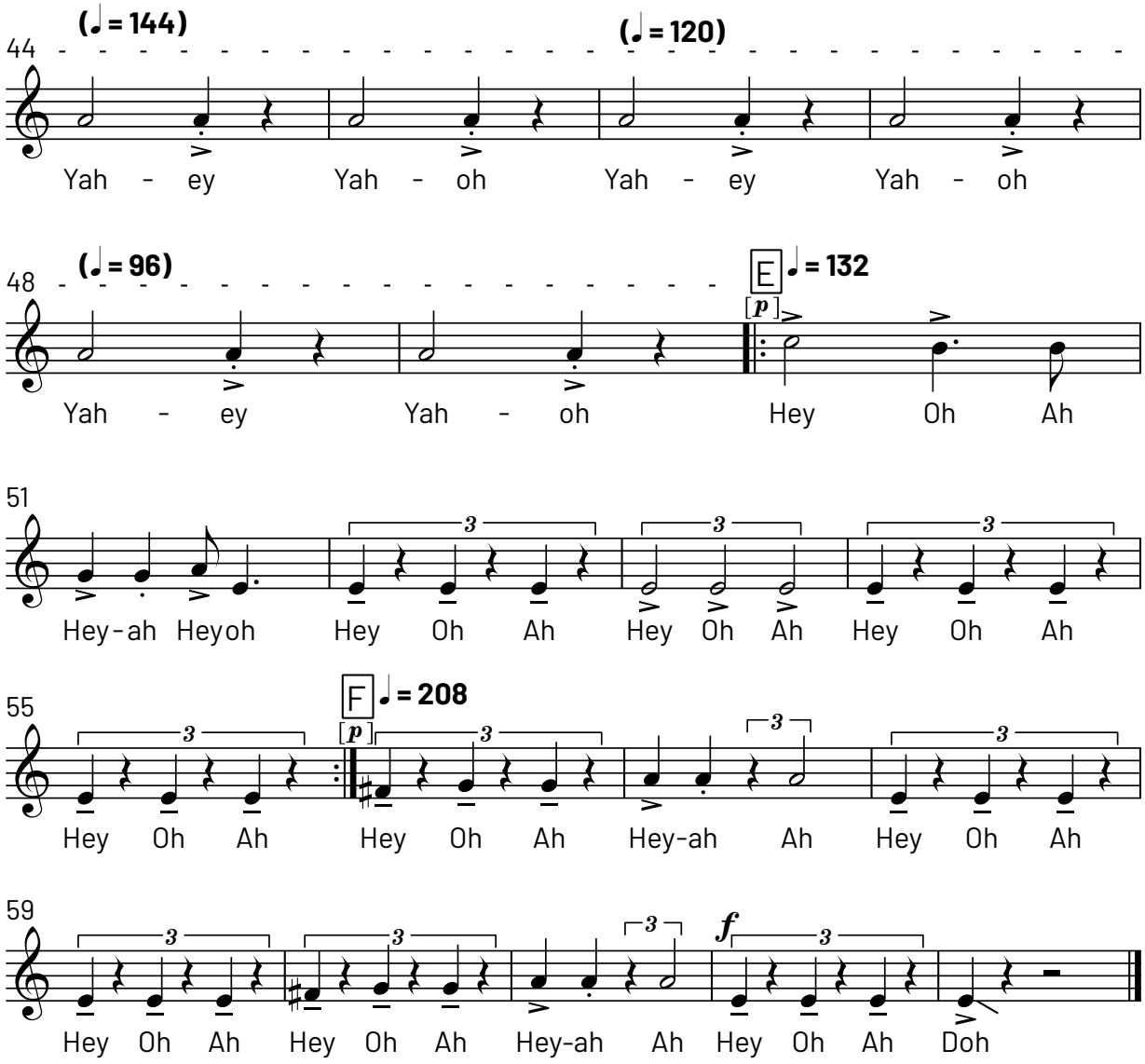
Native American Étude — Brent Michael Davids — Alto in F



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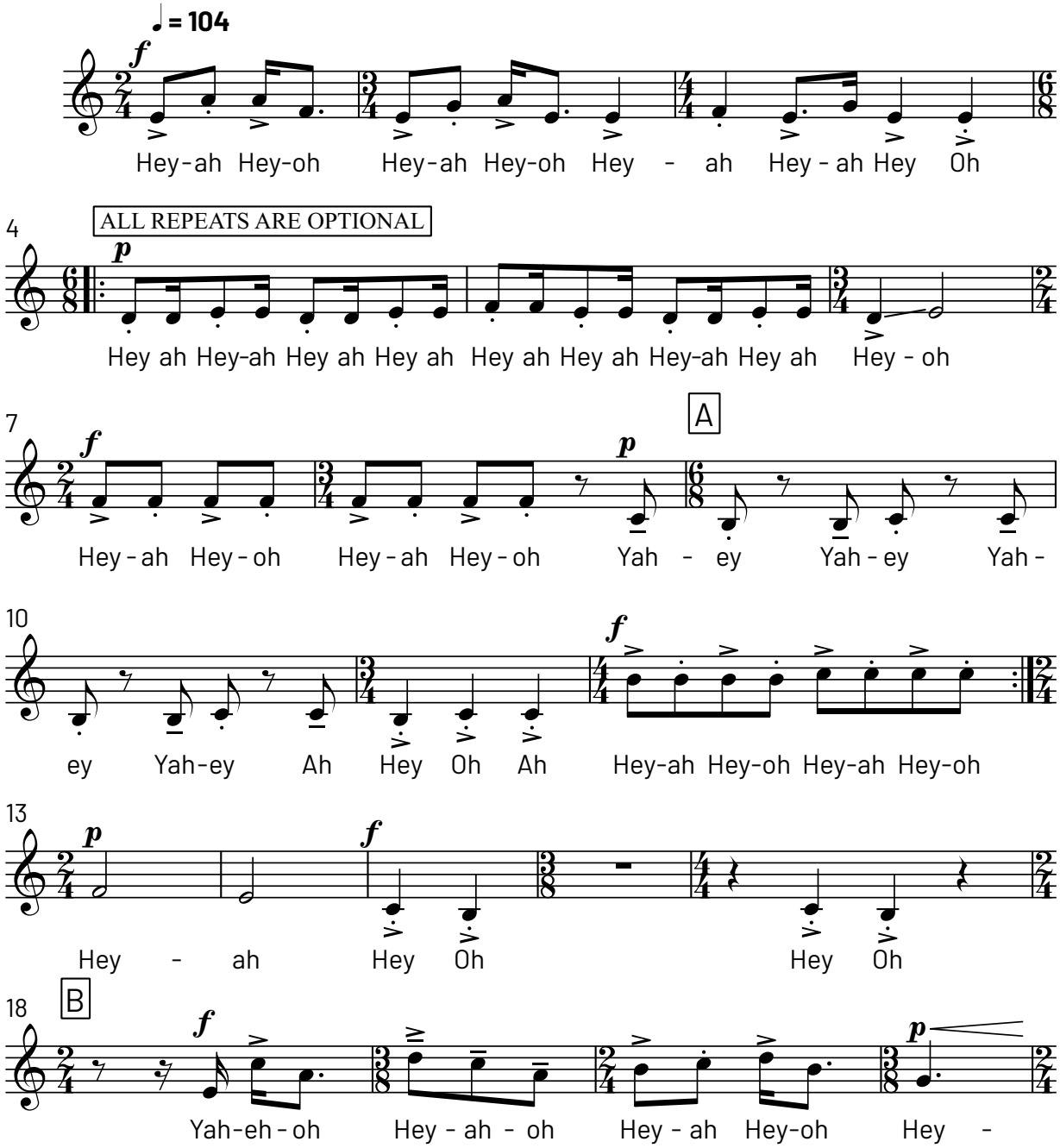
Tenor in F

Native American Étude

Brent Michael Davids



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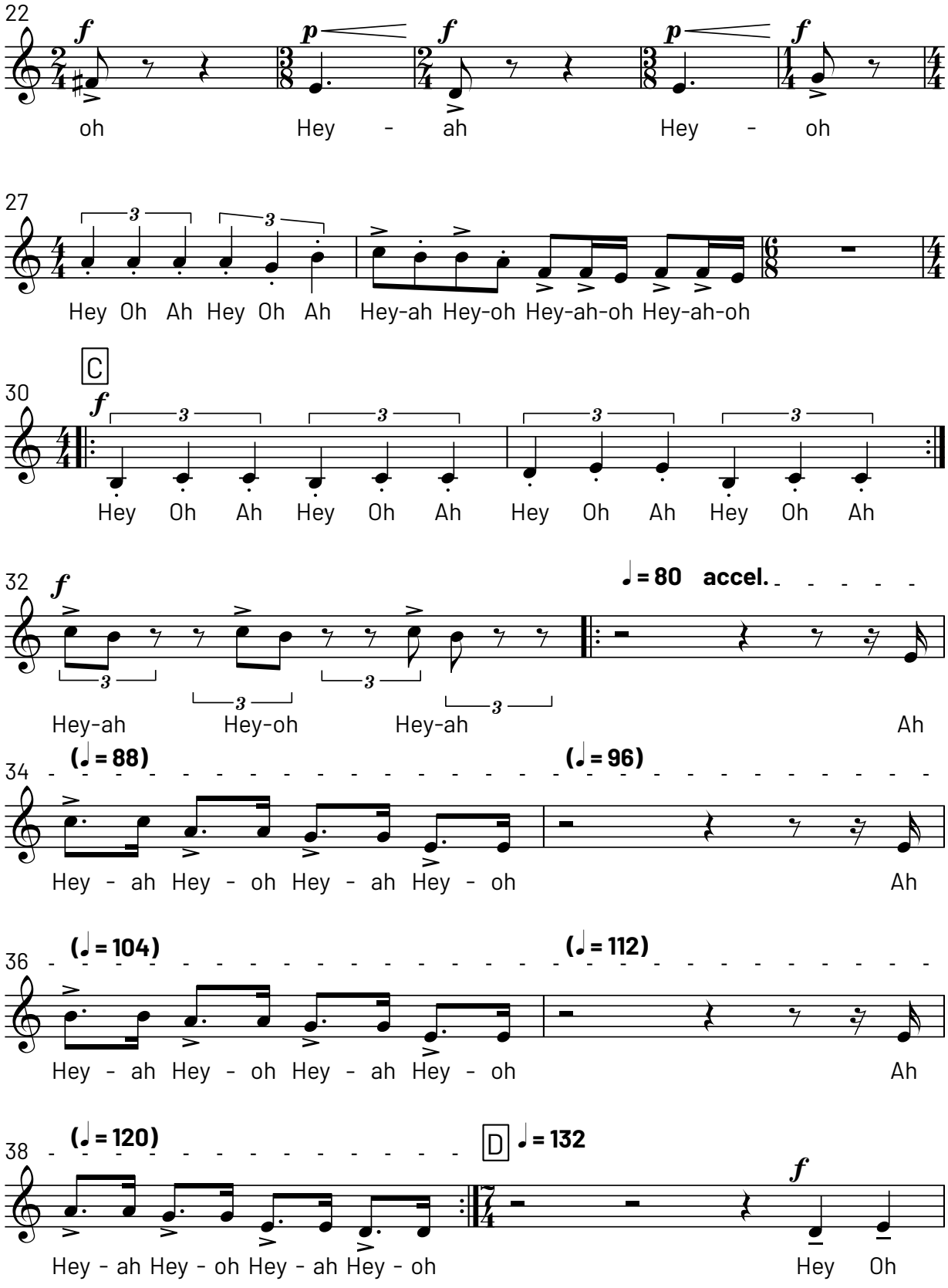
Native American Étude — Brent Michael Davids — Tenor in F



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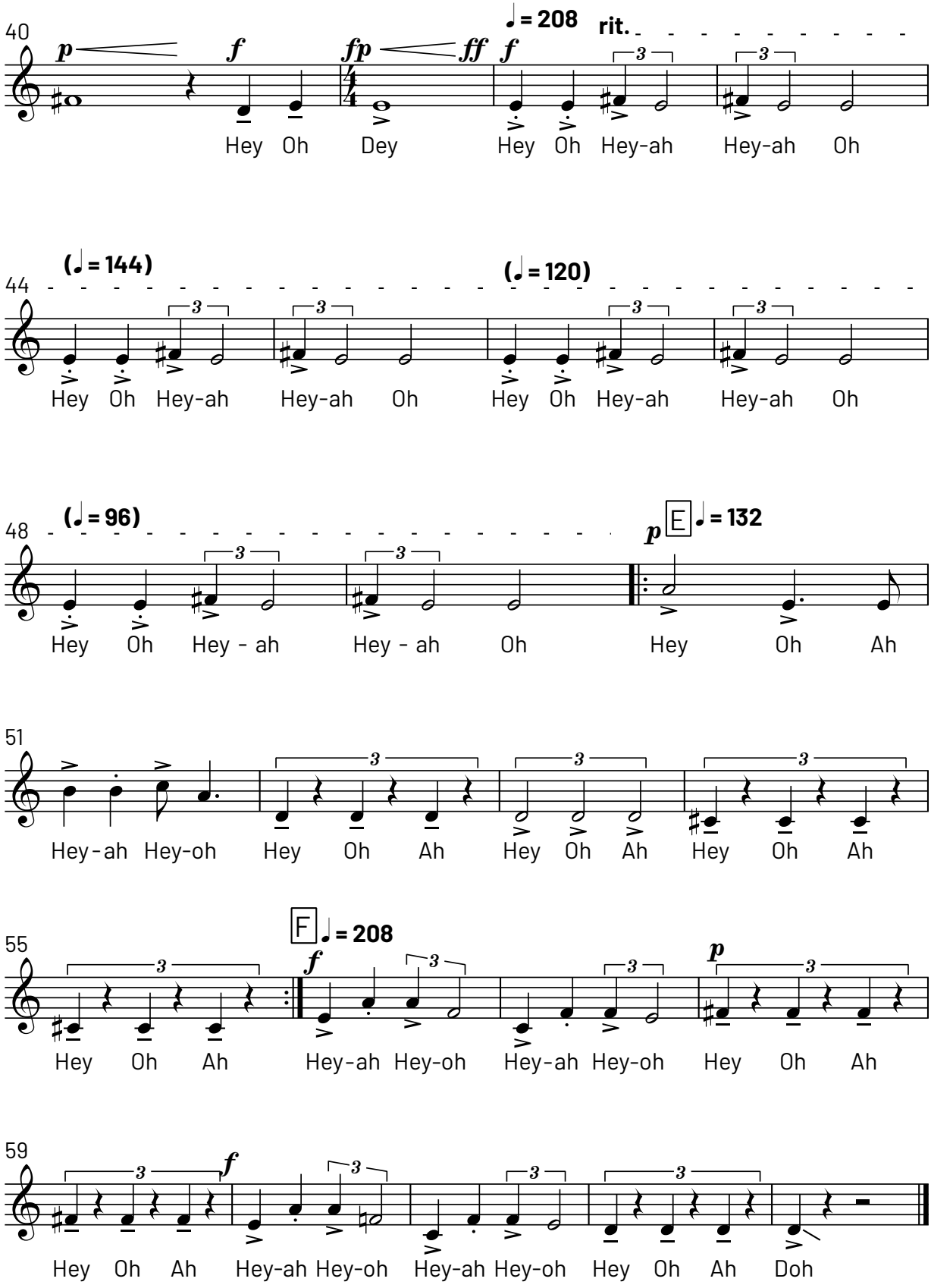
Native American Étude — Brent Michael Davids — Tenor in F



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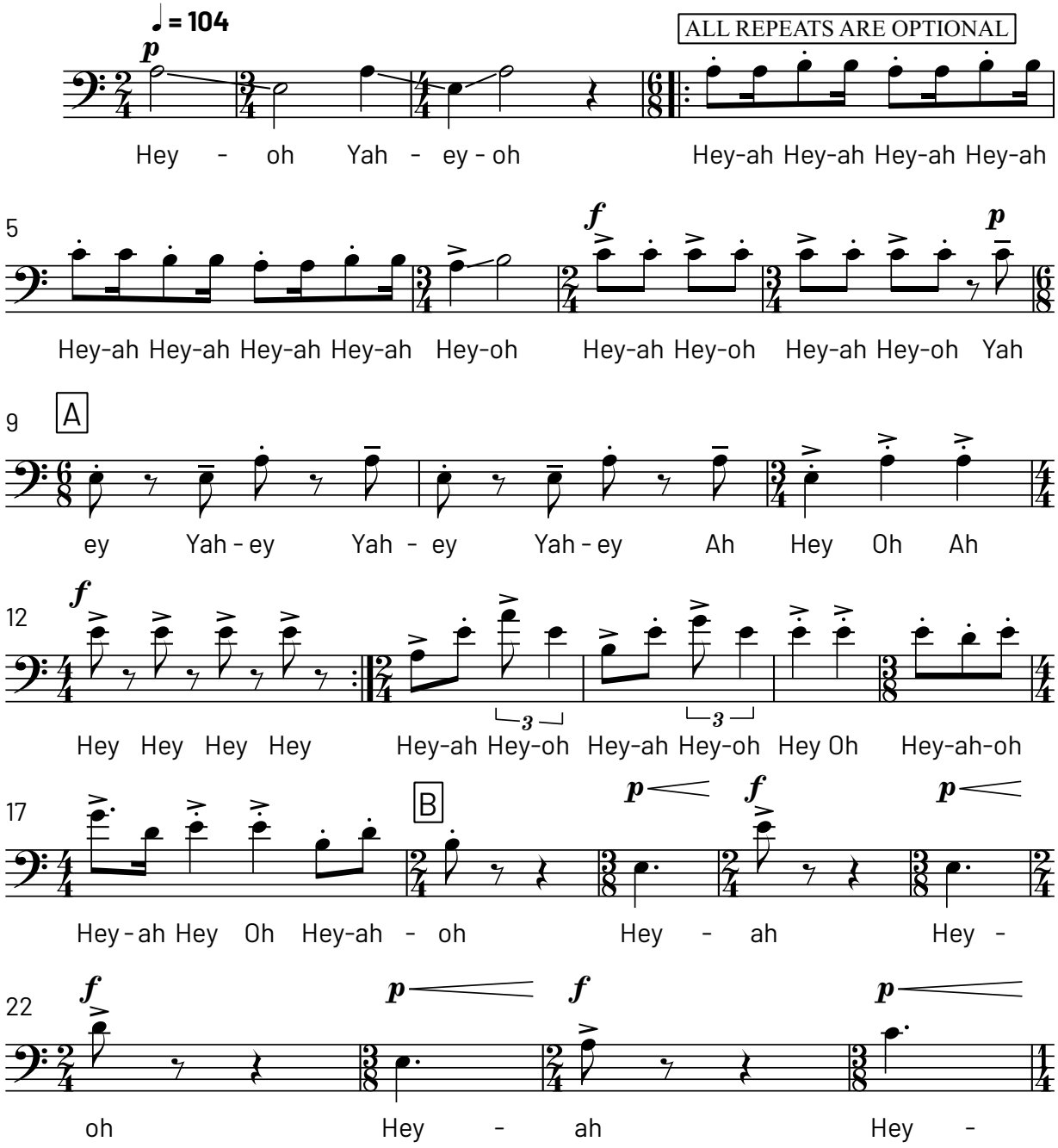
Bass in F

Native American Étude

Brent Michael Davids



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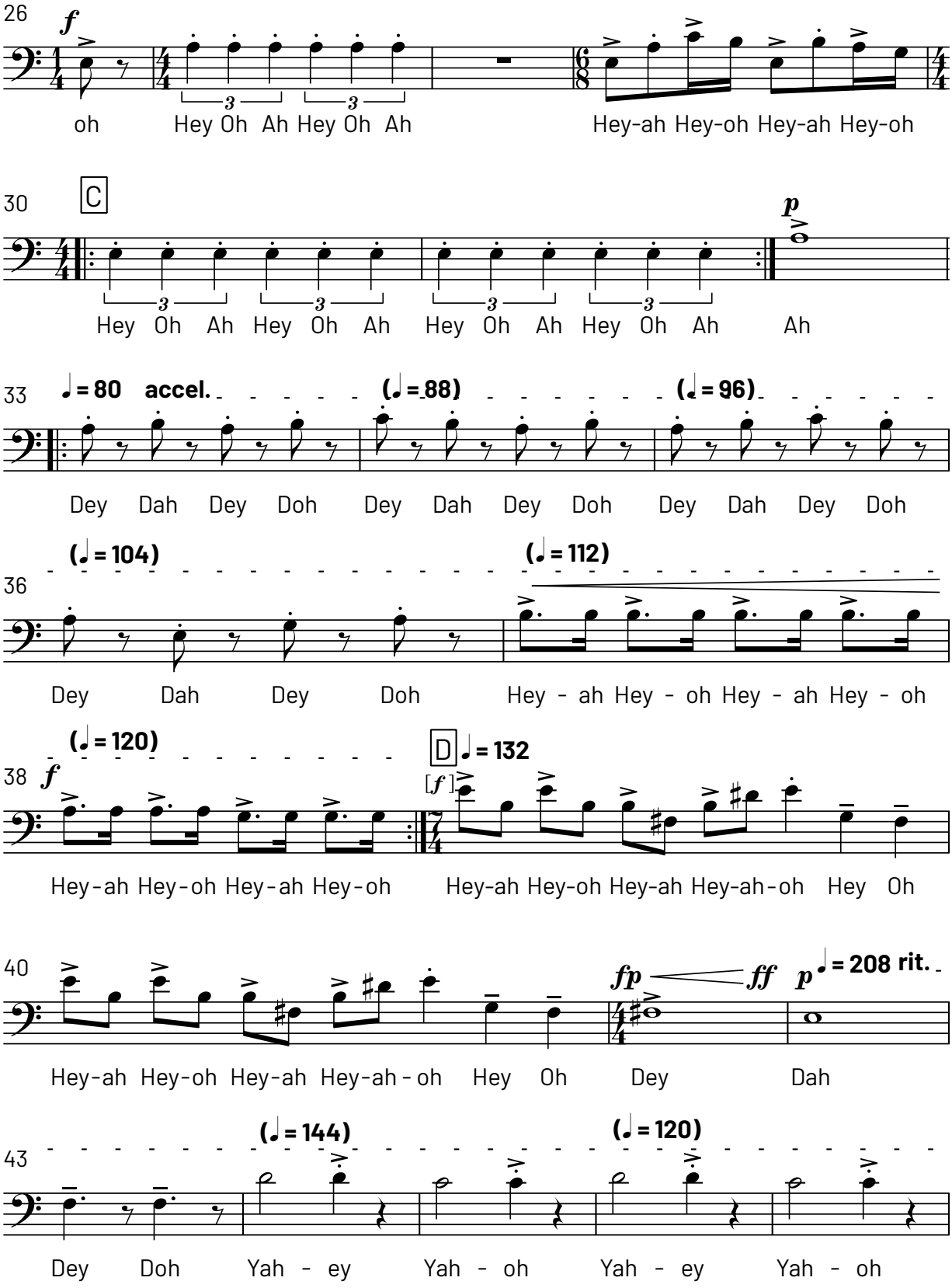
Native American Étude — Brent Michael Davids — Bass in F



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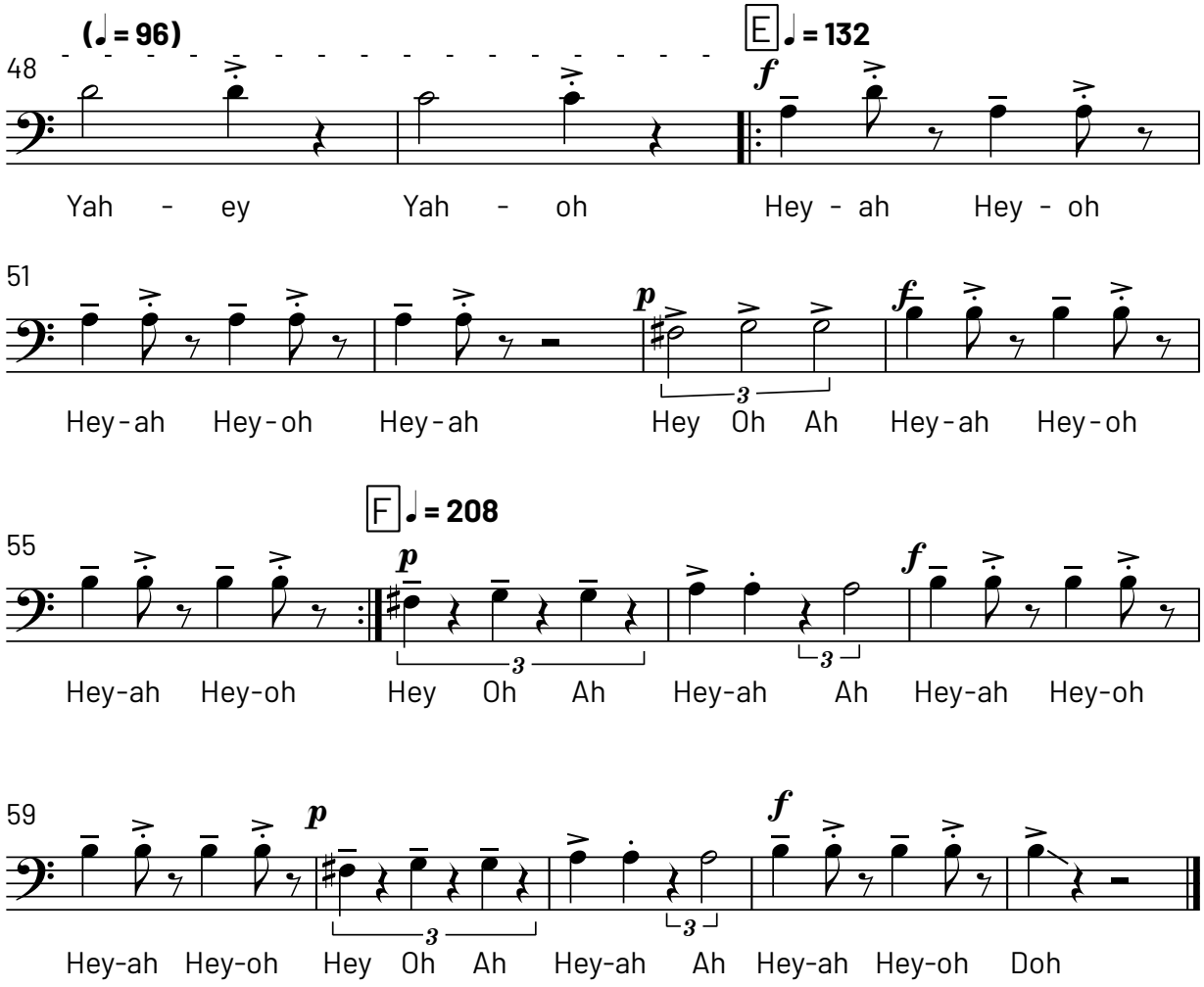
Native American Étude — Brent Michael Davids — Bass in F



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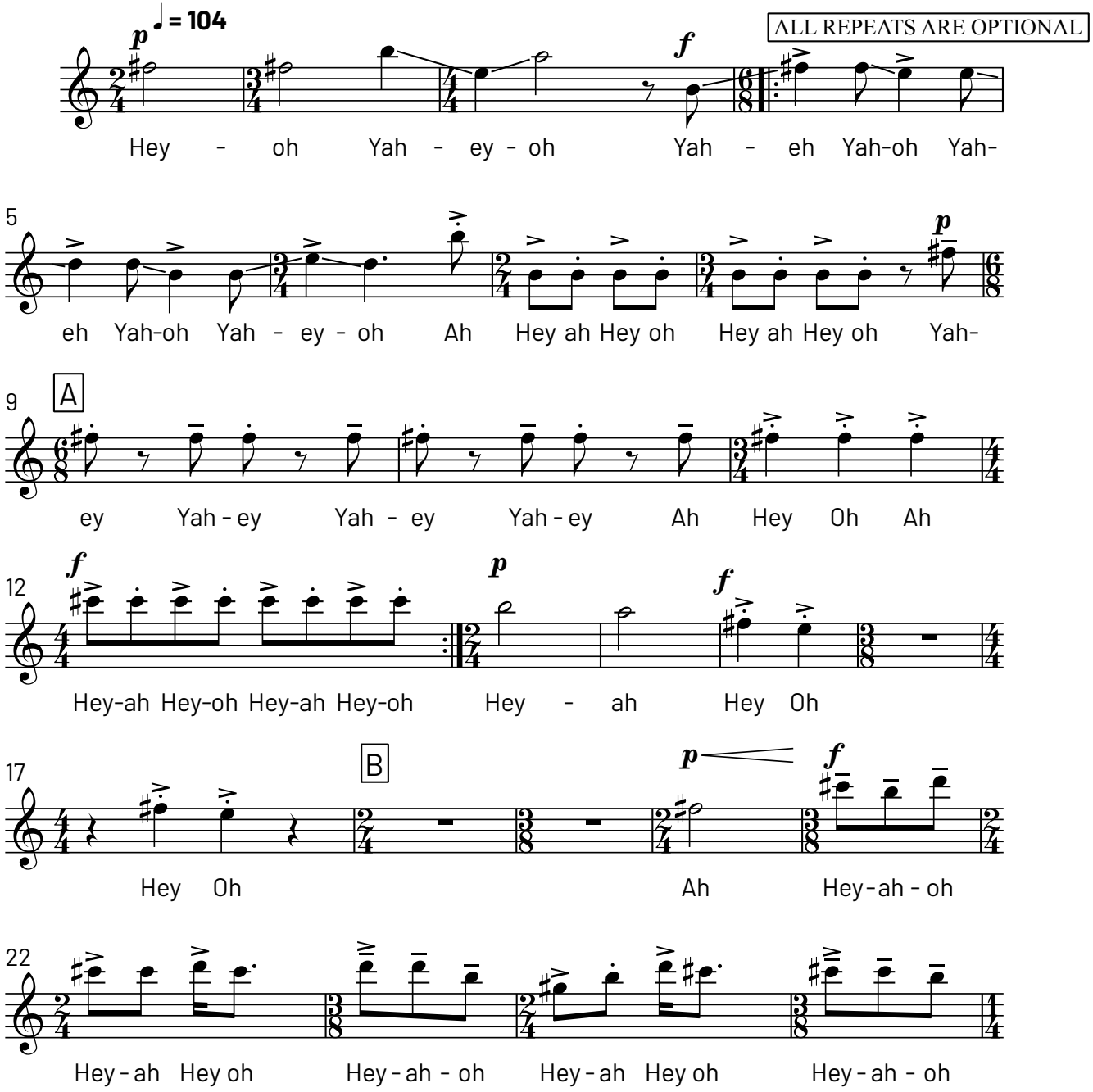
Soprano in E♭

Native American Étude

Brent Michael Davids



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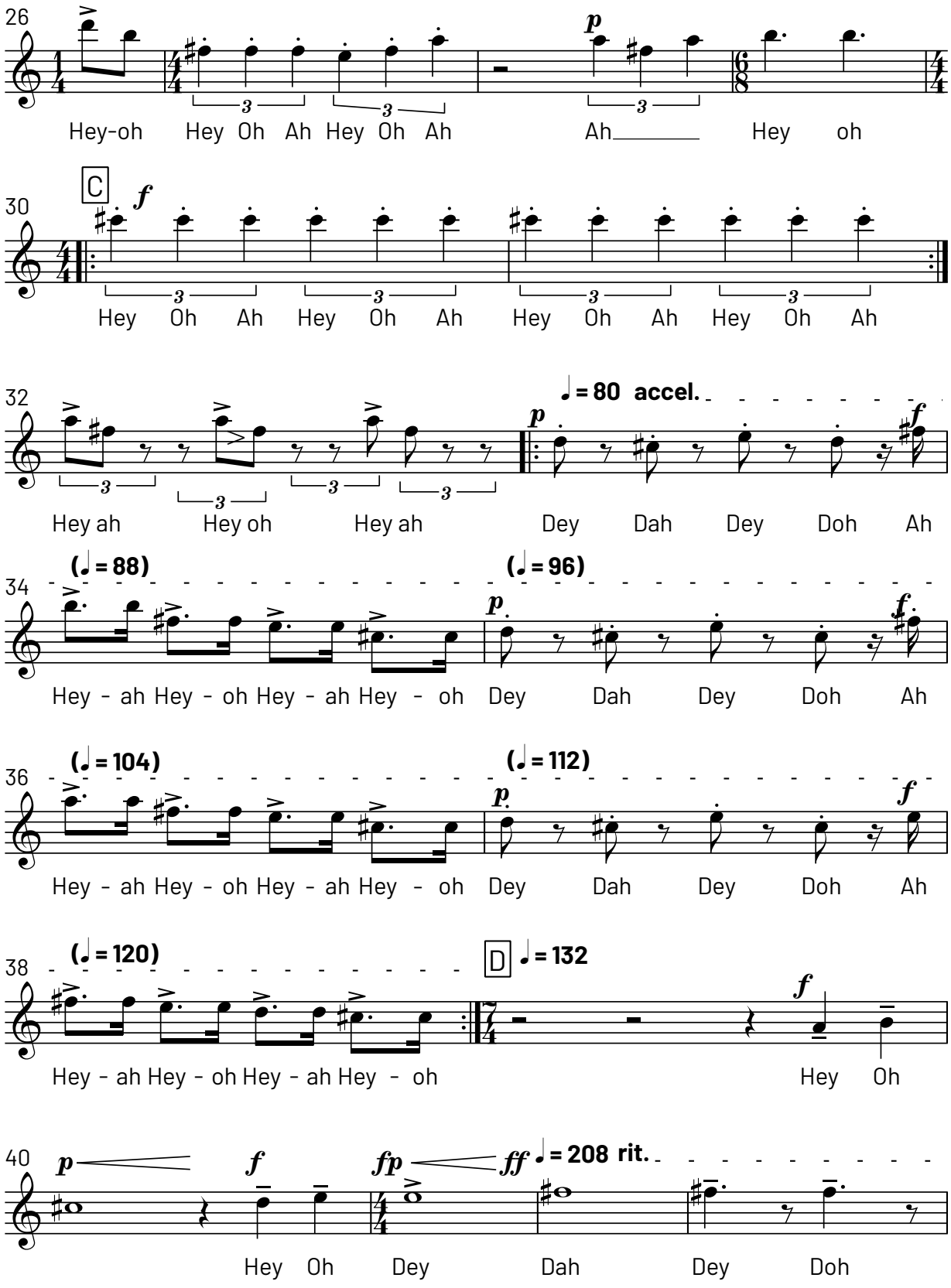
Native American Étude — Brent Michael Davids — Soprano in E♭



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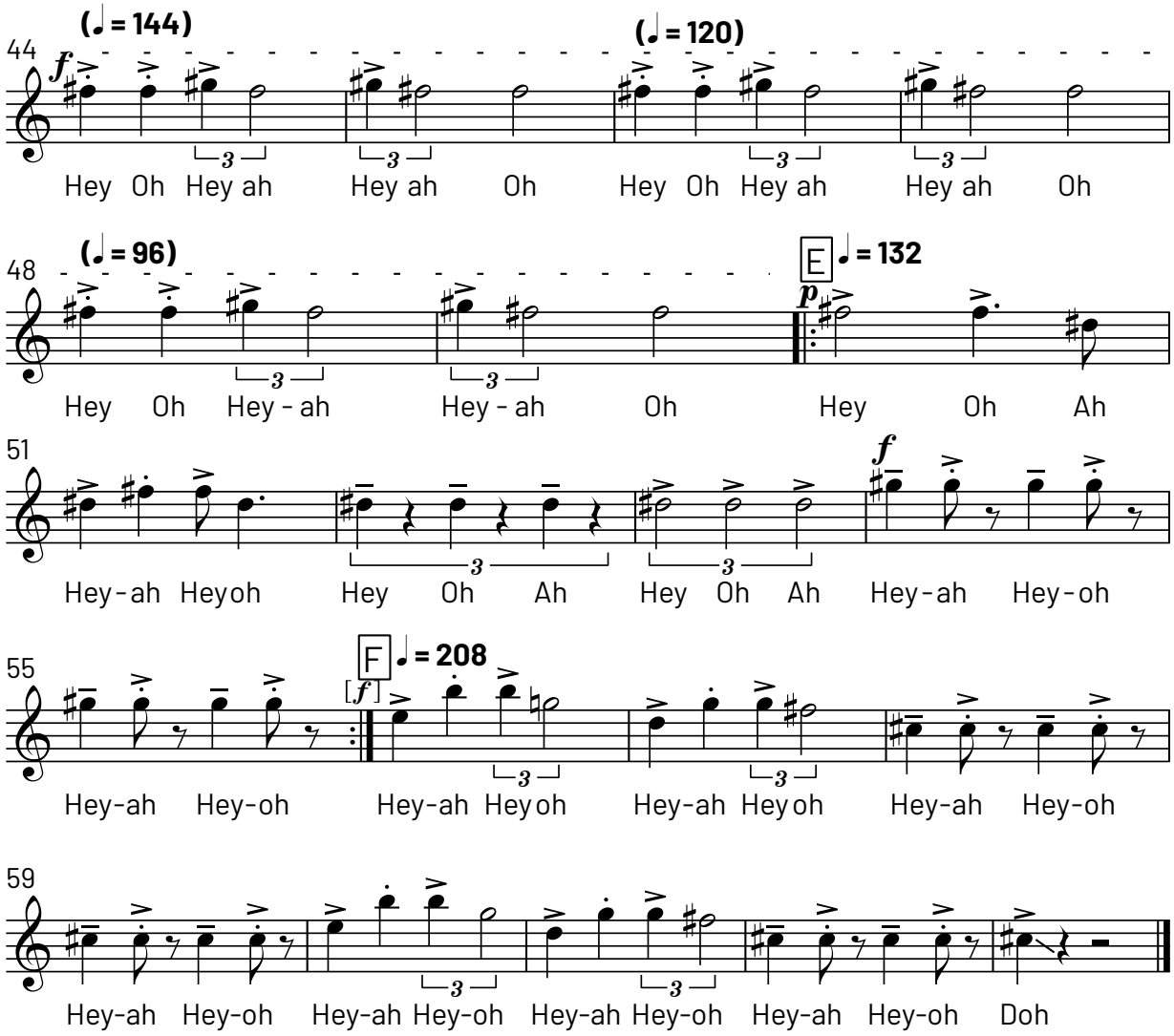
Native American Étude — Brent Michael Davids — Soprano in E♭



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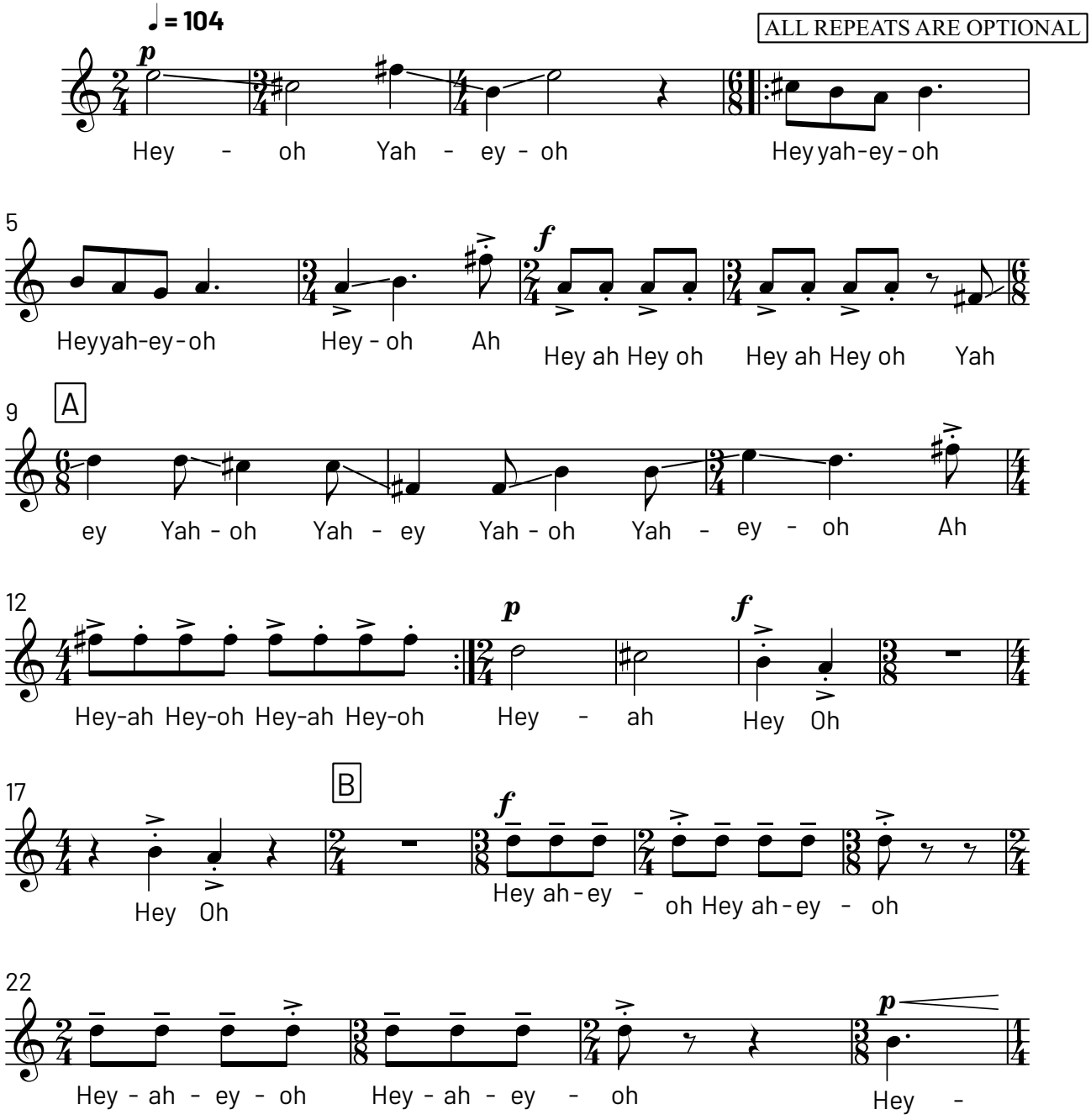
Alto in E♭

Native American Étude

Brent Michael Davids



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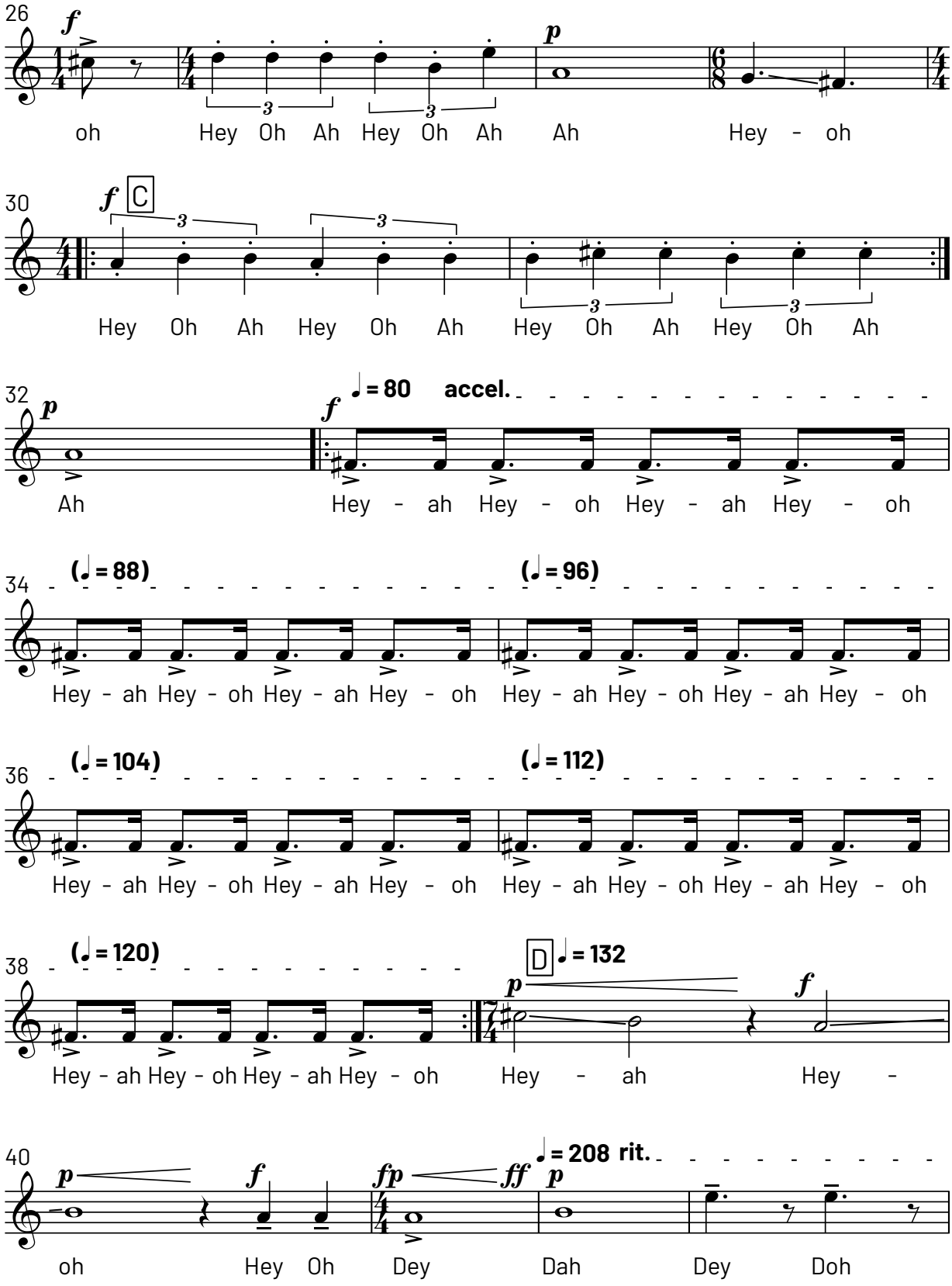

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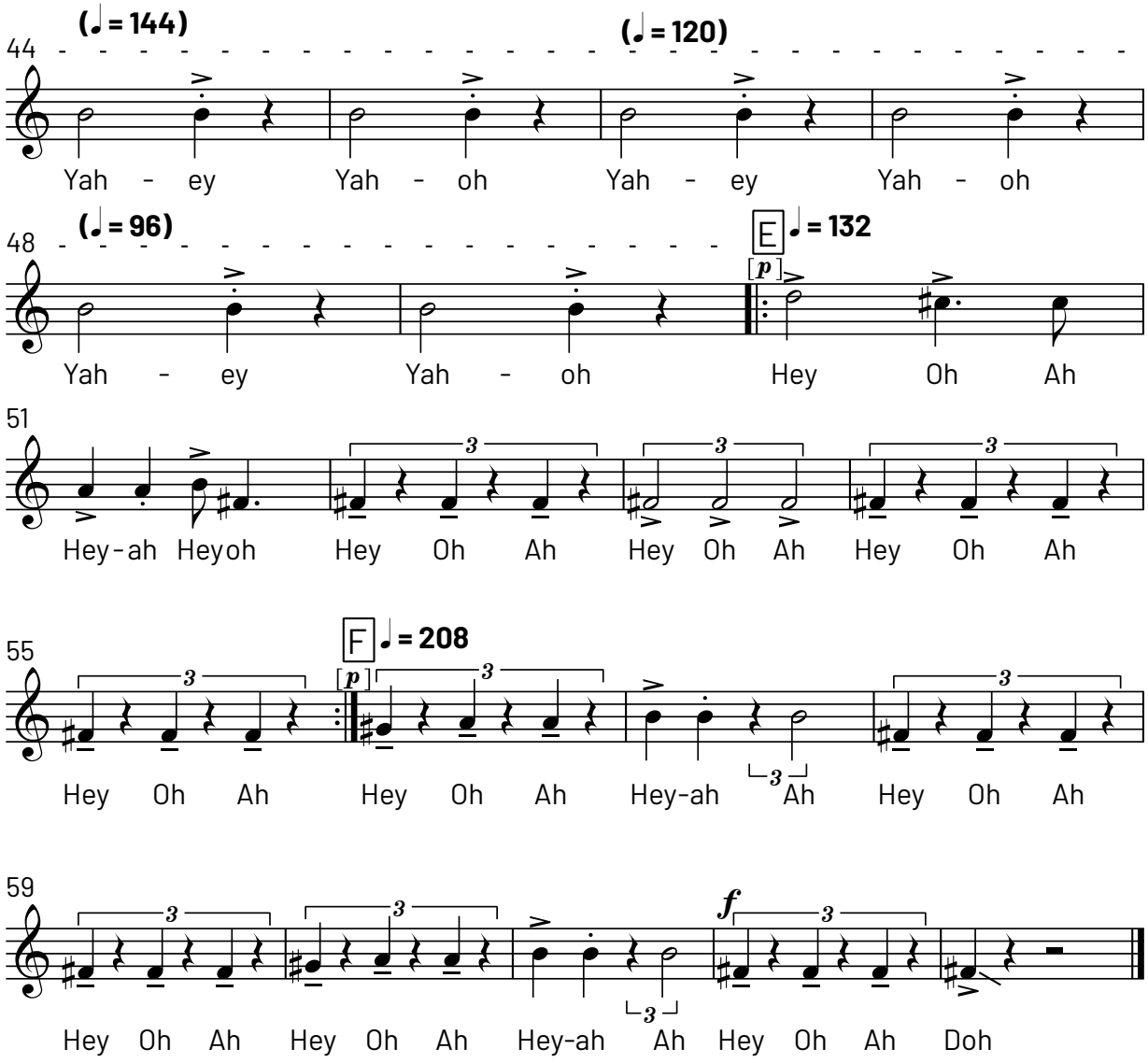

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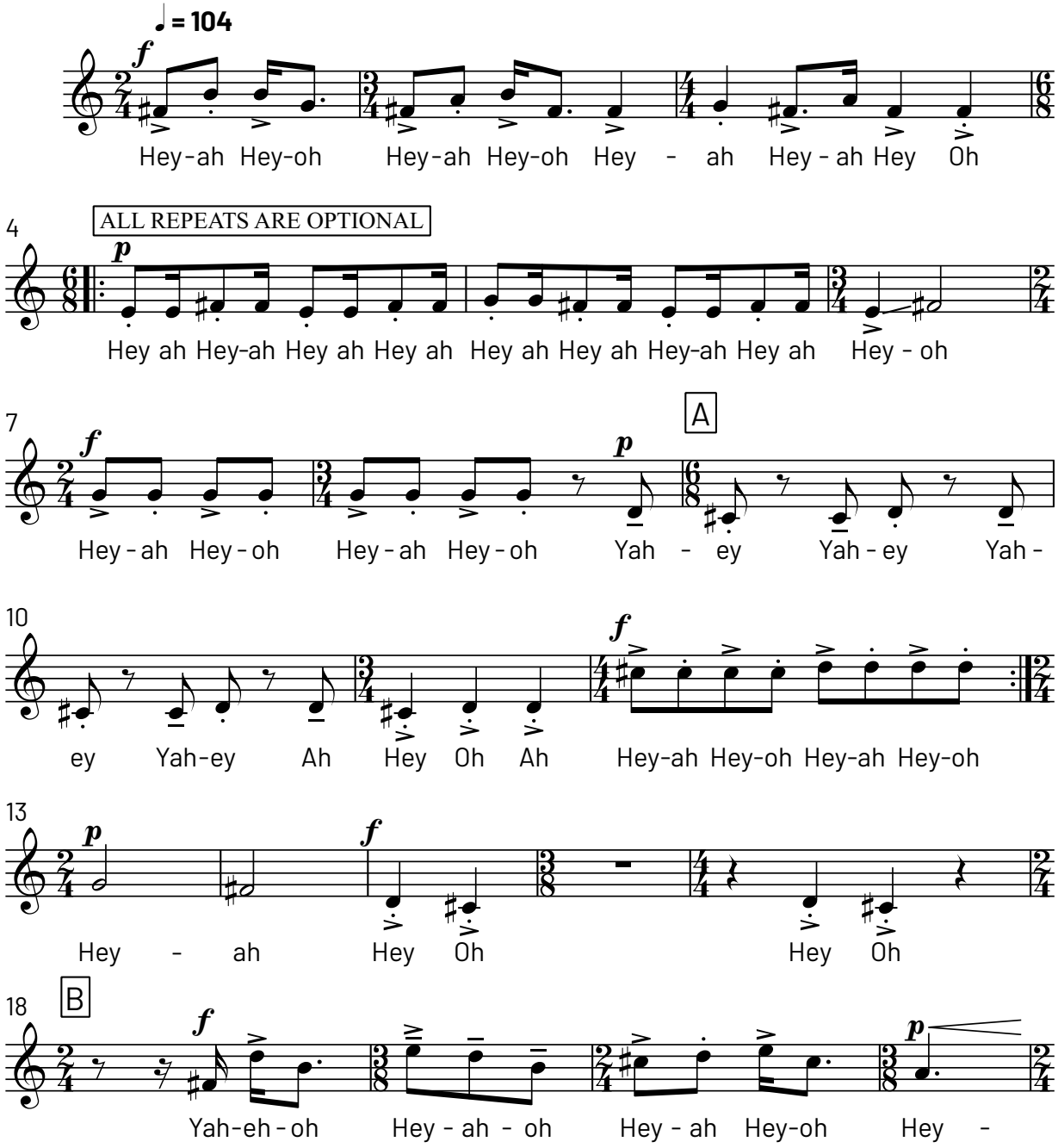
Tenor in E♭

Native American Étude

Brent Michael Davids



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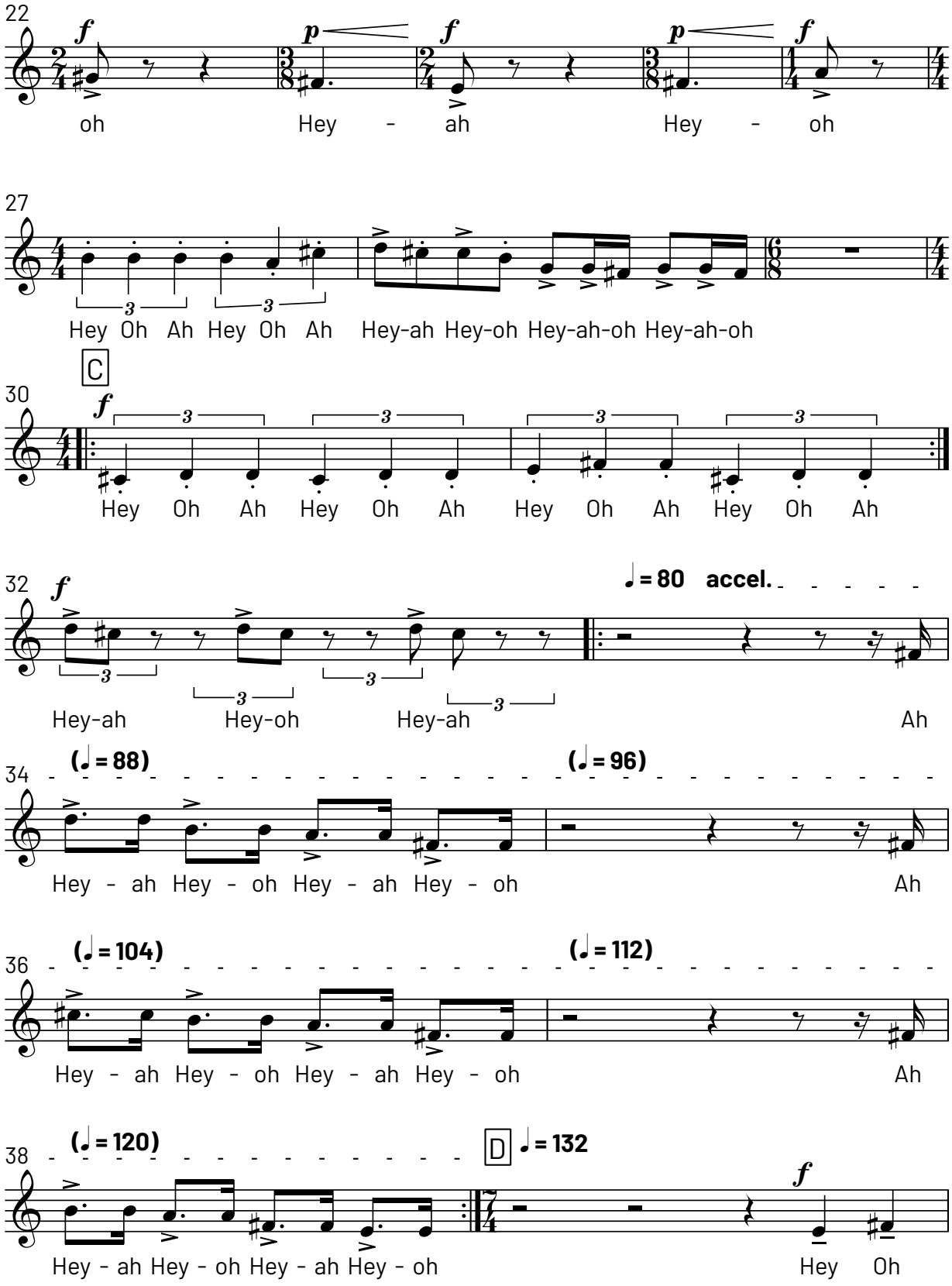
Native American Étude — Brent Michael Davids — Tenor in E♭



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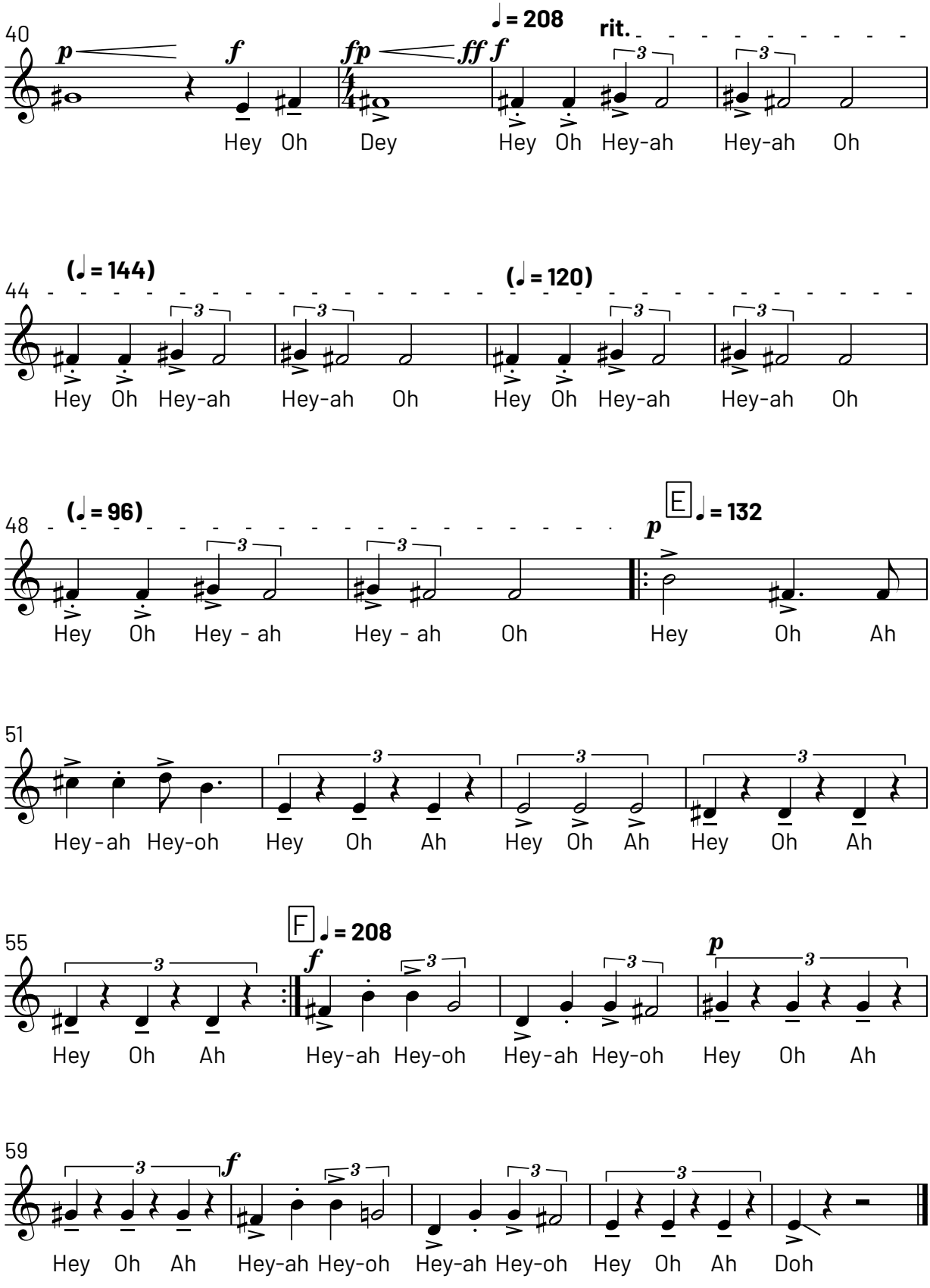
Native American Étude — Brent Michael Davids — Tenor in E♭



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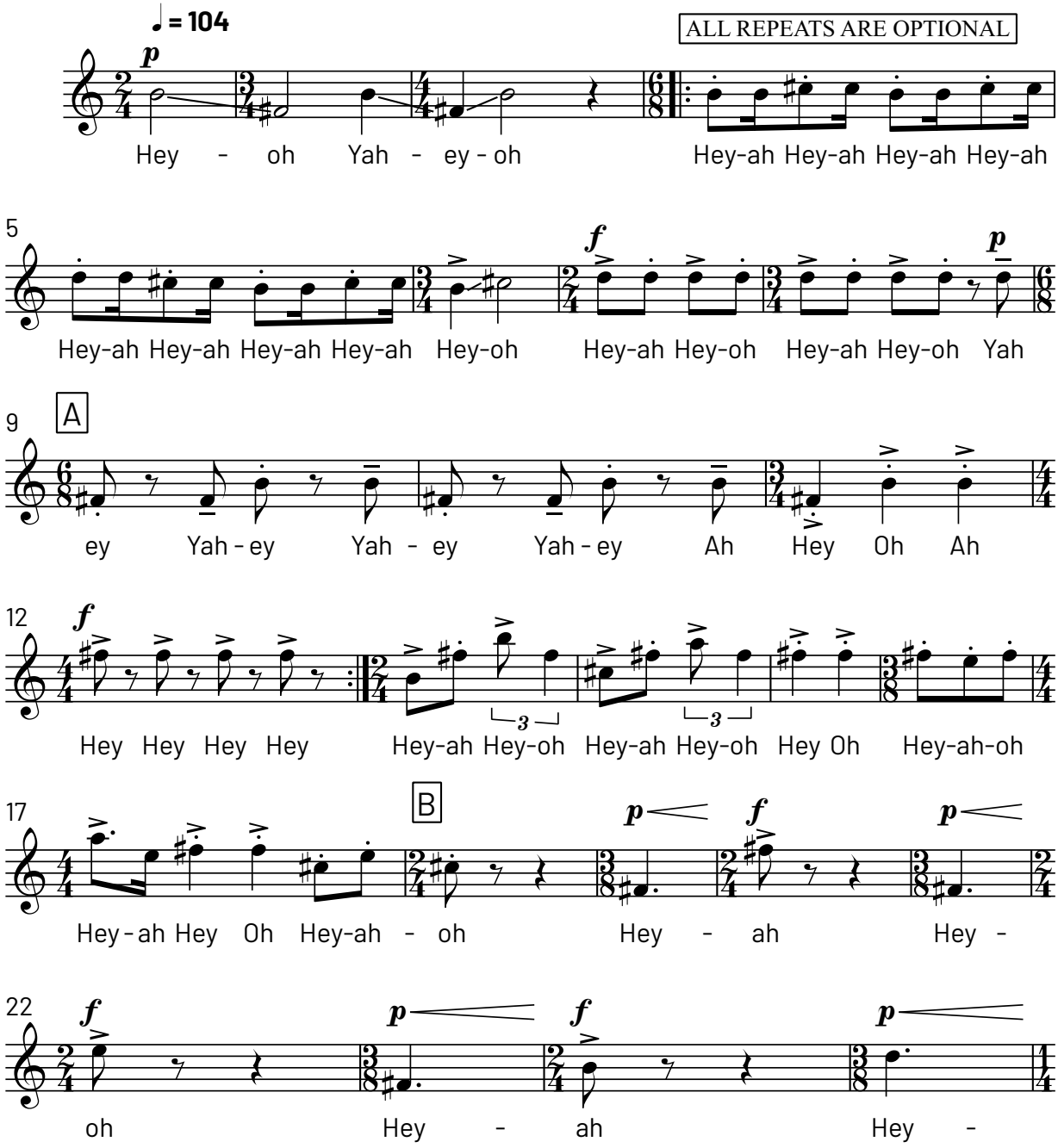
Bass in E♭

Native American Étude

Brent Michael Davids



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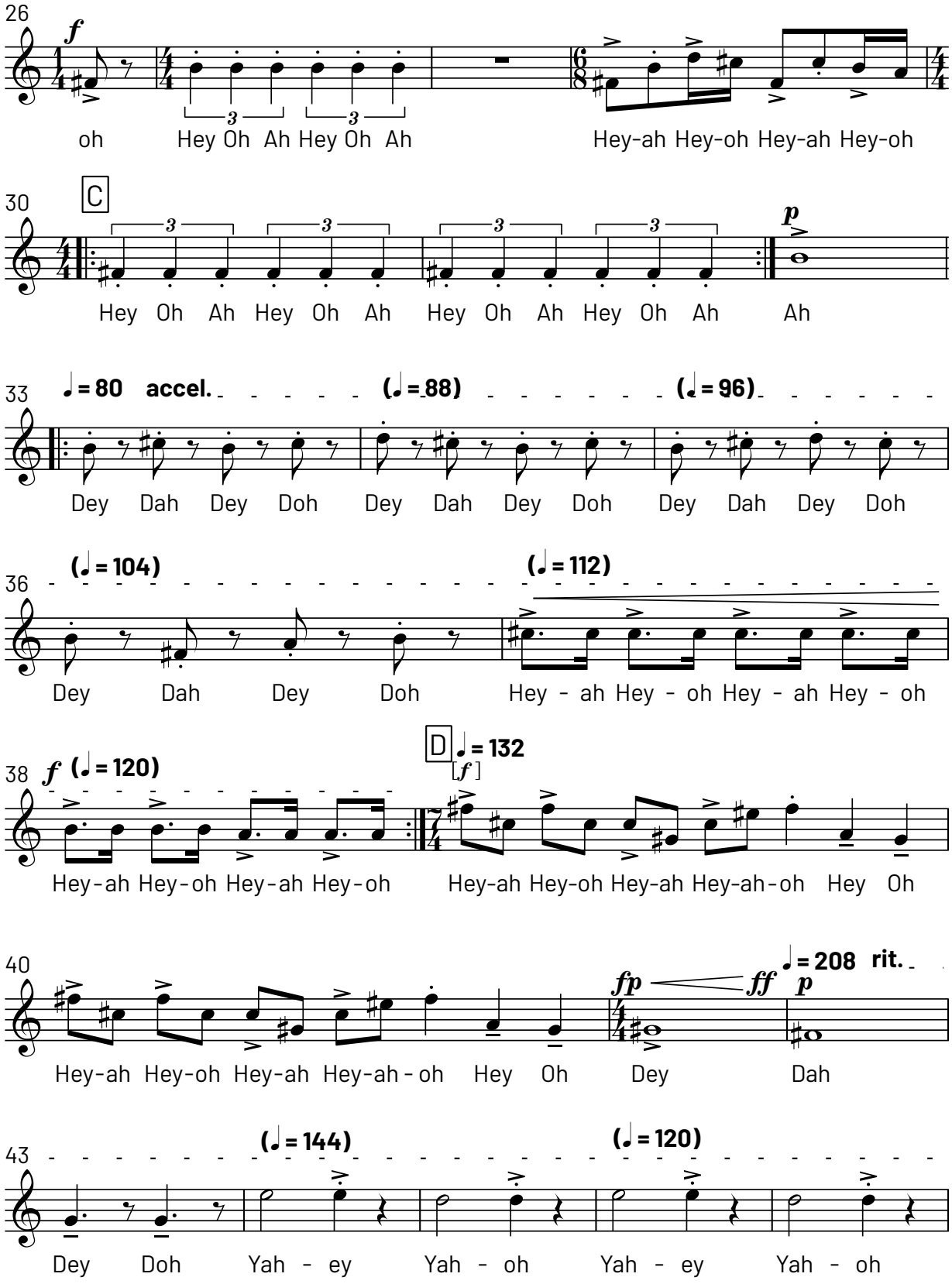
Native American Étude — Brent Michael Davids — Bass in E♭



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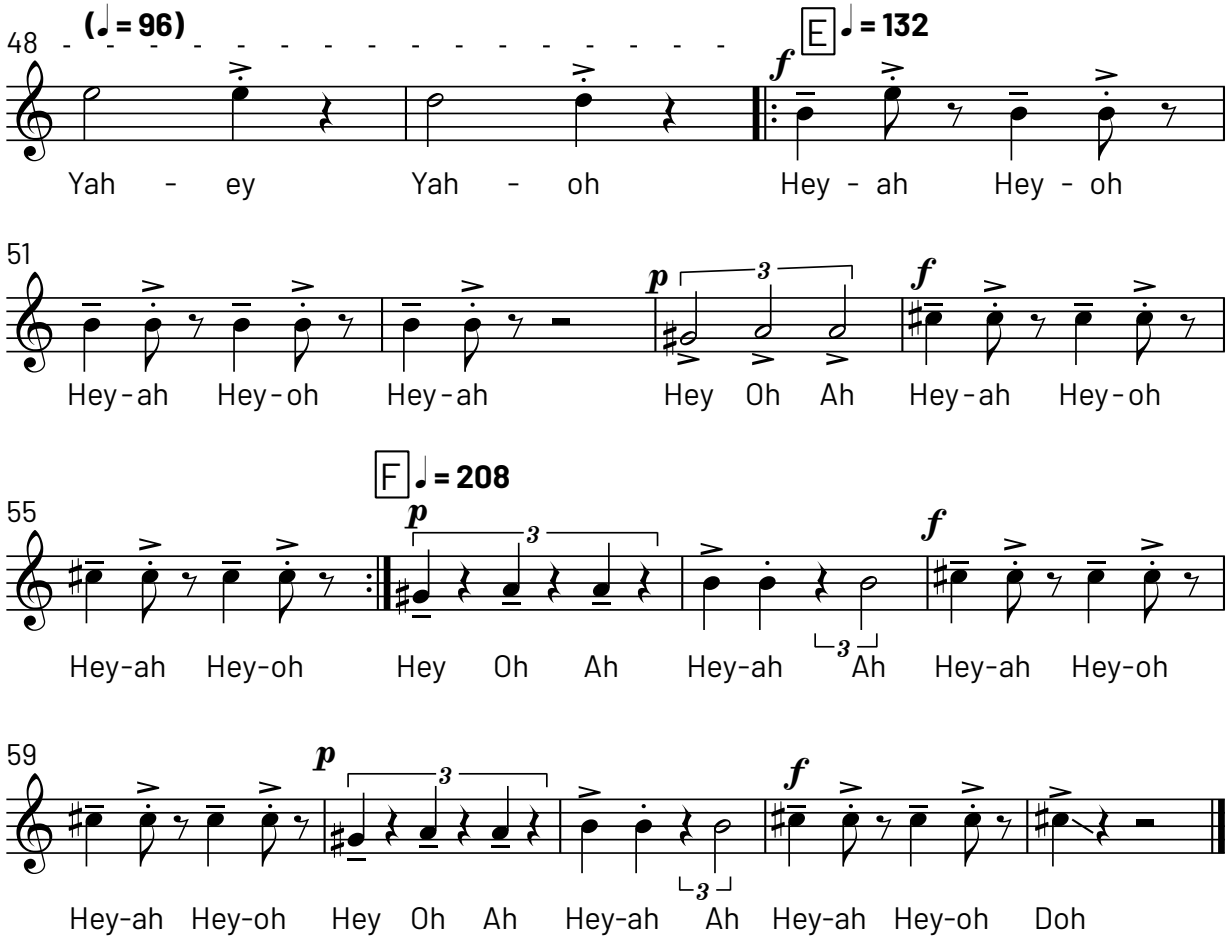
Native American Étude — Brent Michael Davids — Bass in E♭



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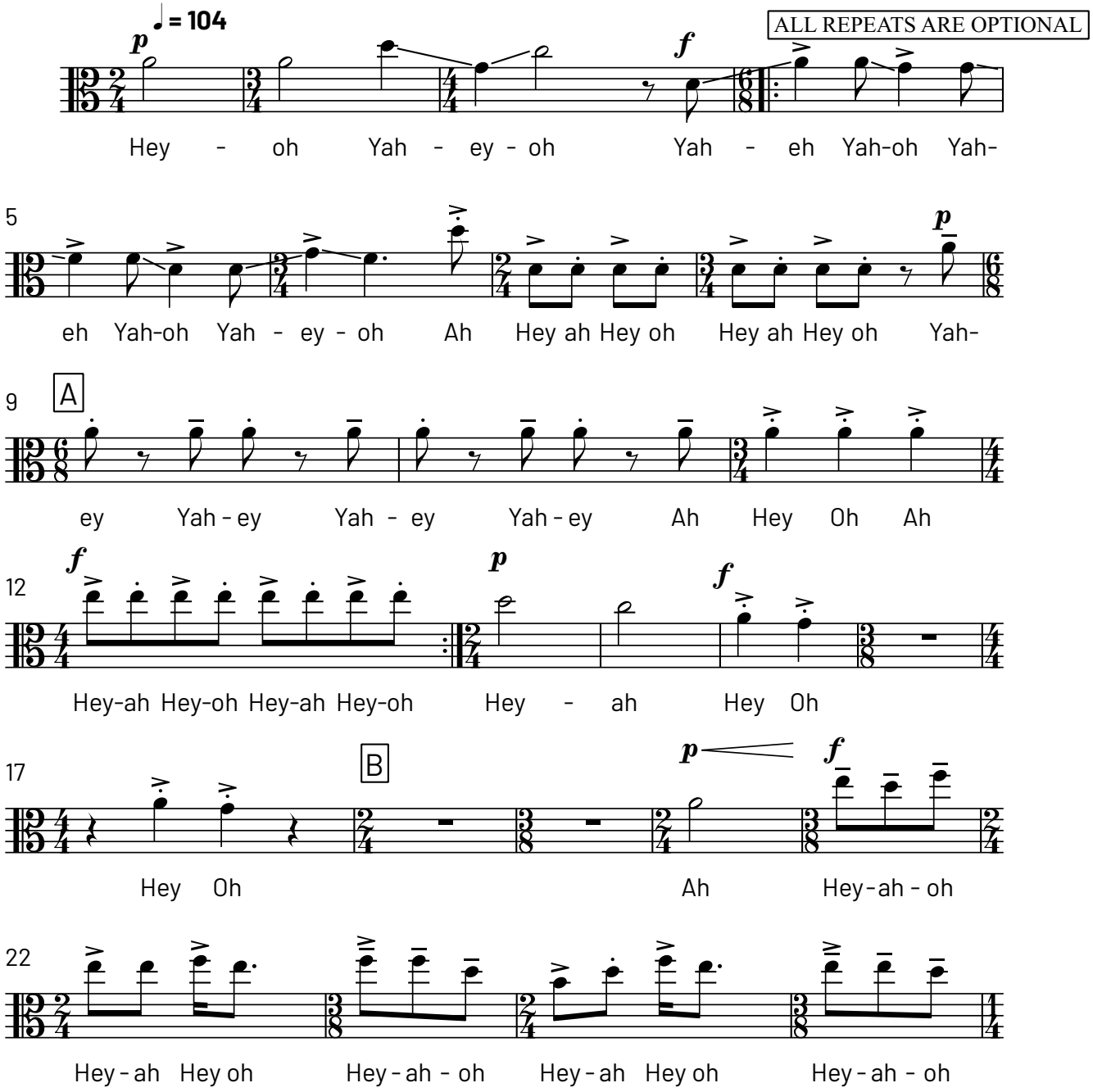
Soprano Viola

Native American Étude

Brent Michael Davids



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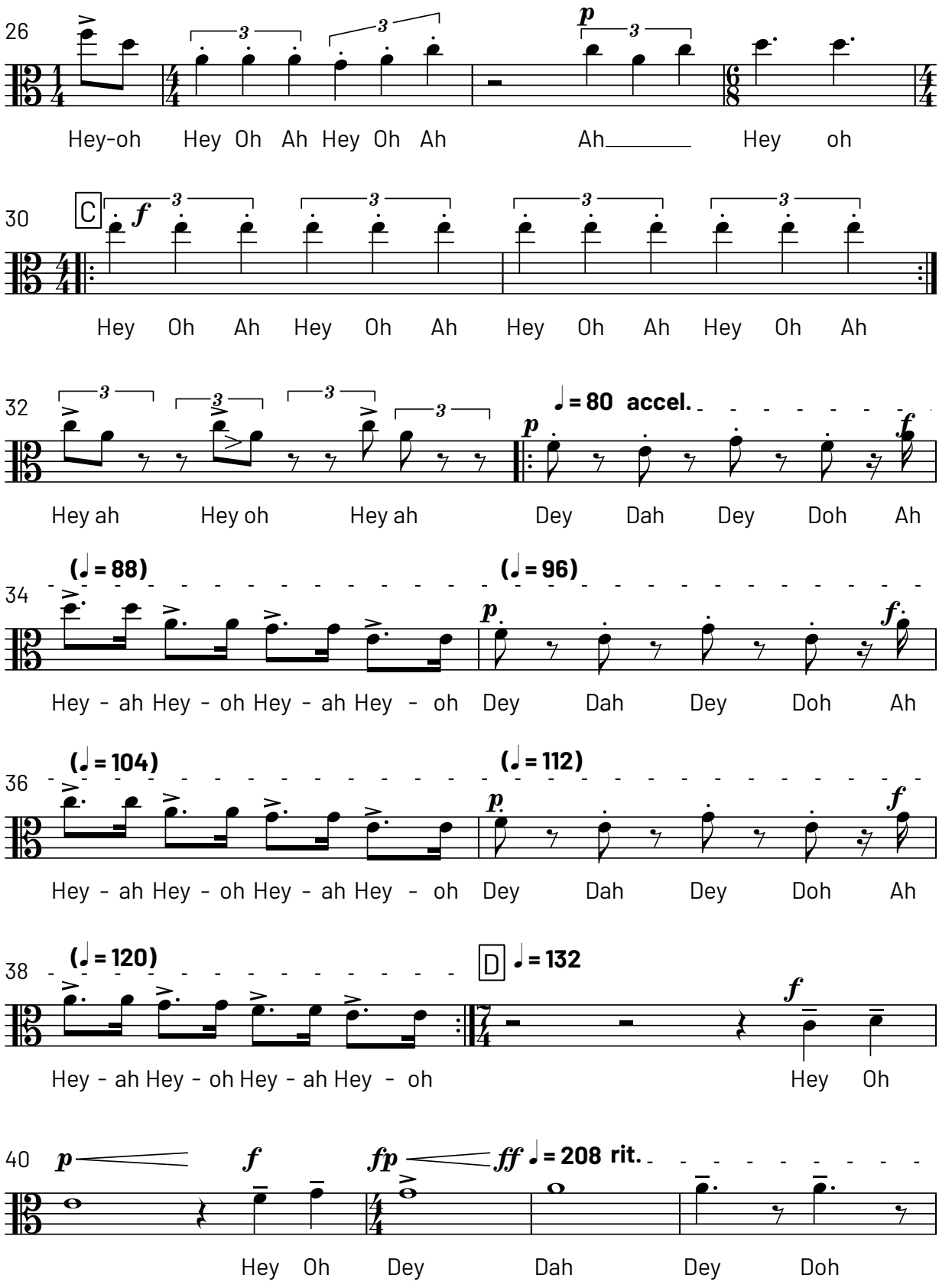
Native American Étude — Brent Michael Davids — Soprano Viola



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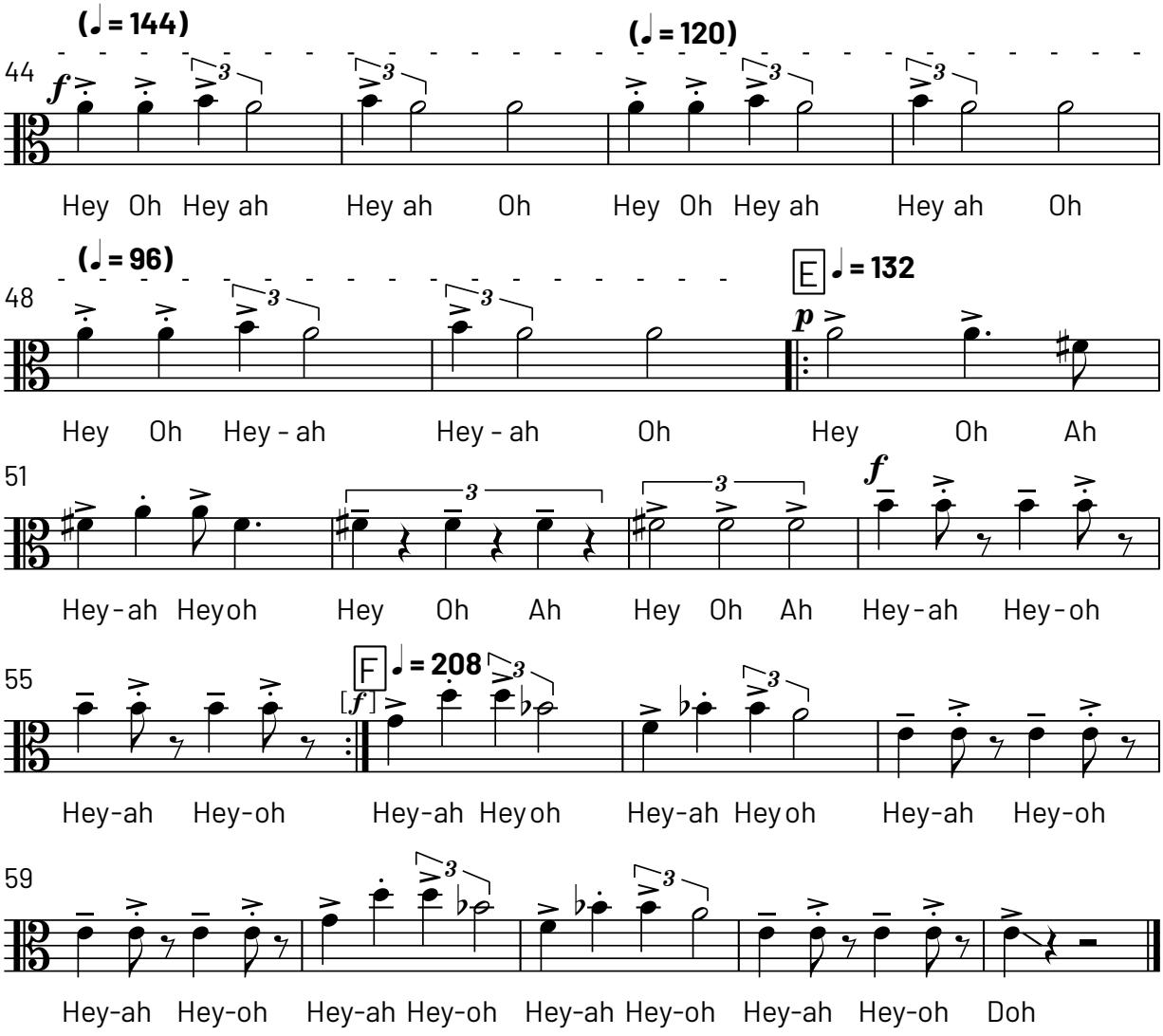
Native American Étude — Brent Michael Davids — Soprano Viola



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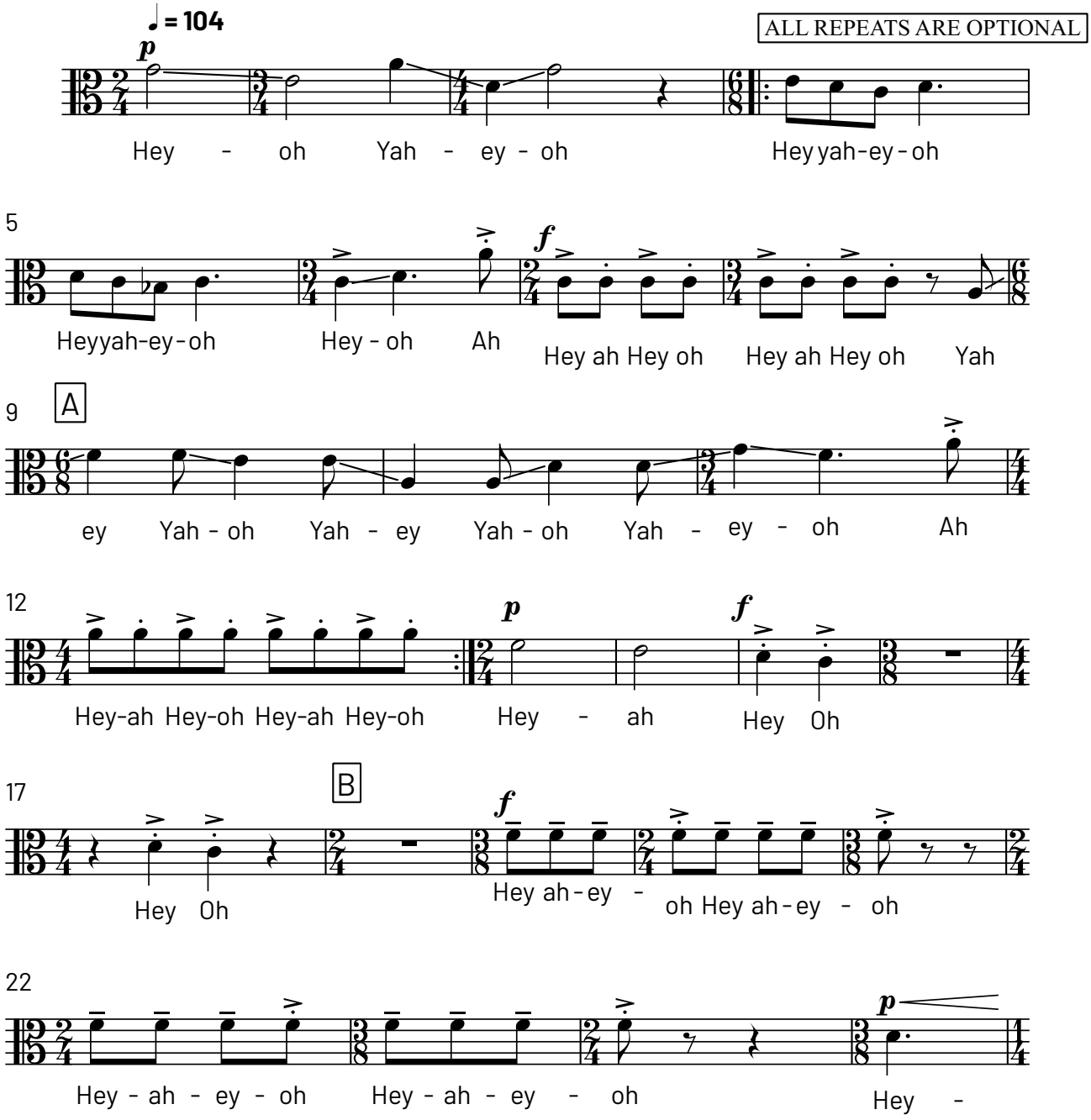
Alto Viola

Native American Étude

Brent Michael Davids



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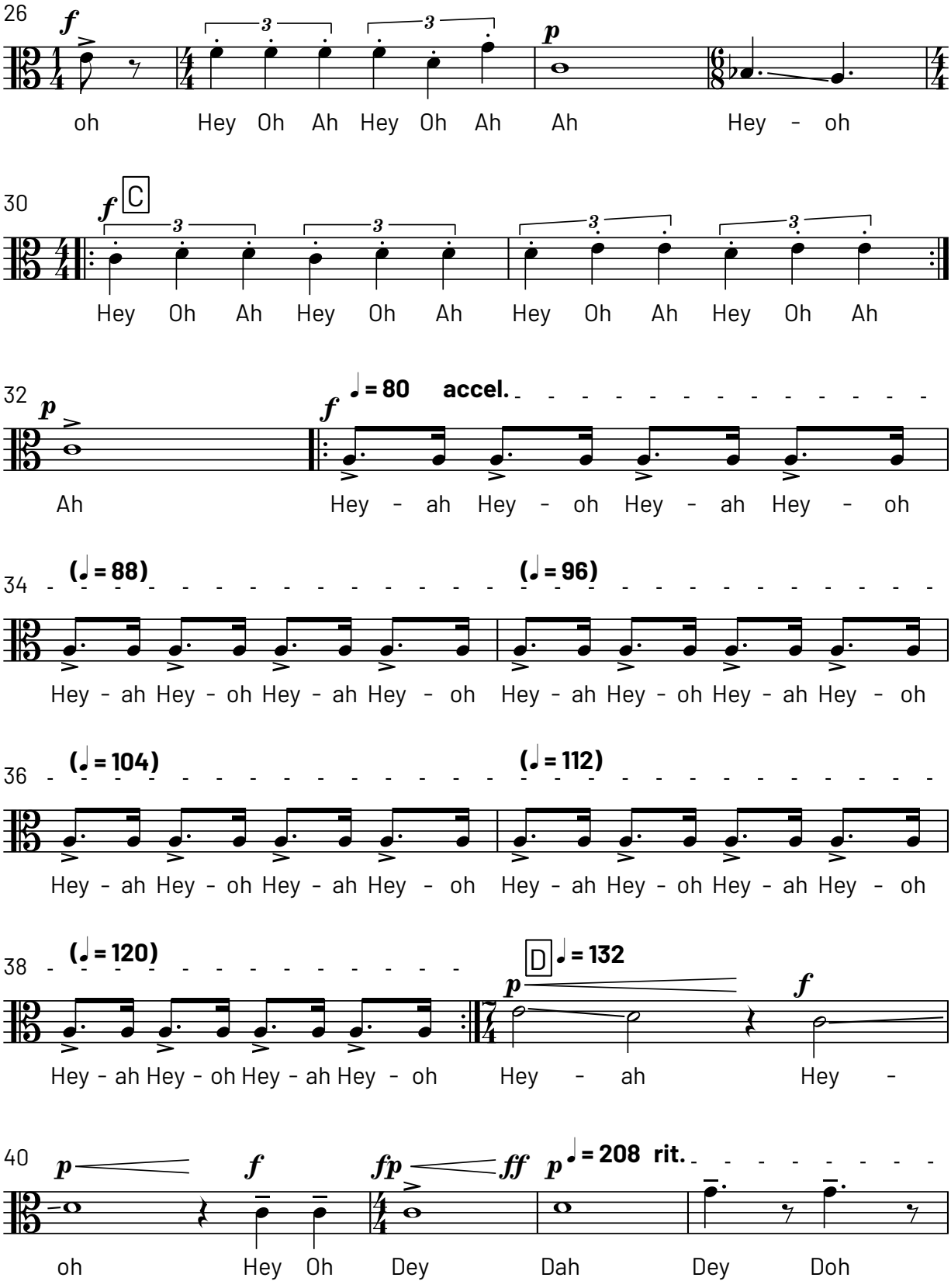

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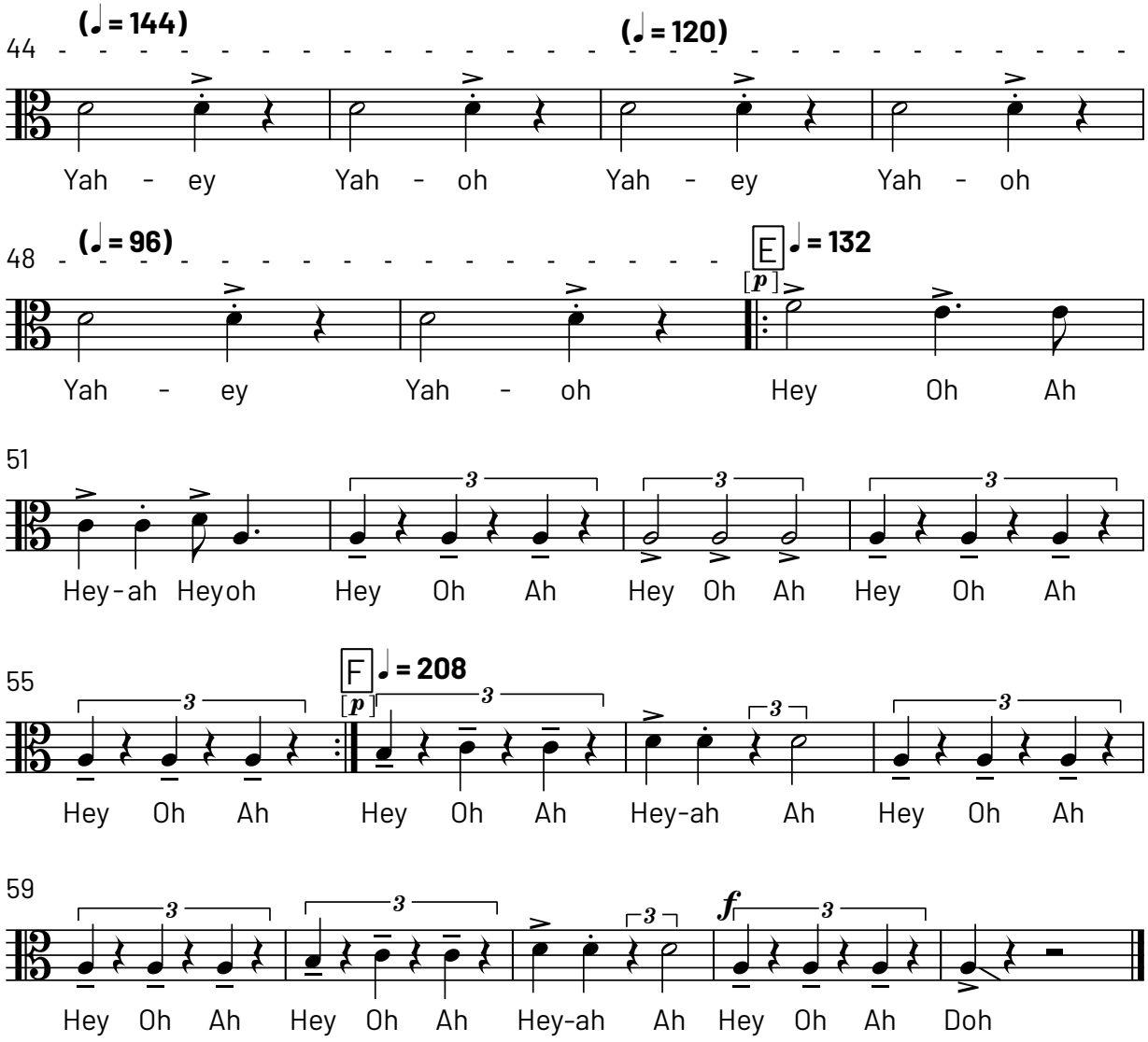
Native American Étude — Brent Michael Davids — Alto Viola



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Gala Flagello

Bulletproof

Gala Flagello

Bulletproof

Gala Flagello (b. 1994) is a composer, educator, and festival director of Connecticut Summerfest. She was selected as a 2022 Aspen Music Festival Composition Fellow and a 2022–2023 Gabriela Lena Frank Creative Academy of Music Composer Fellow. Gala was recently commissioned to write a concerto for Hub New Music and symphonic winds to be premiered by Michael Haithcock and the University of Michigan Symphony Band. Other recent commissions include works for the Albany Symphony, Virginia Tech, and the Peabody Essex Museum. Recent accolades include the 2022 Musicians Club of Women Gerts and Hammond Award, first prize in the 2020 Sinta Quartet Composition Competition, and the 2020 Michigan Music Teachers Association Commissioned Composer Prize. Gala holds a Bachelor of Music in Composition degree from the Hartt School, a Master of Music in Composition degree from the University of Michigan, and a Doctor of Musical Arts degree from the University of Michigan.

For more information, visit http://www.galaflagello.com.

About This Étude
"Bulletproof" explores the idea of someone or something being "bulletproof" through musical texture, phrasing, and scoring. The ensemble showcases their imperviousness to error – and their resilience when being knocked off course – through forceful homophonic punches, angular registral shifts, and sweeping gestures. This miniature piece asks the performers, conductor, and listener if we can really be bulletproof, and, if so, why and how would we achieve that?

Length: 0:40

Commissioned Parameters:
Meter: 5/8
Tempo: Very fast
Style: Marcato

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding
- Shifting beat emphasis
- Starting on a beat other than 1

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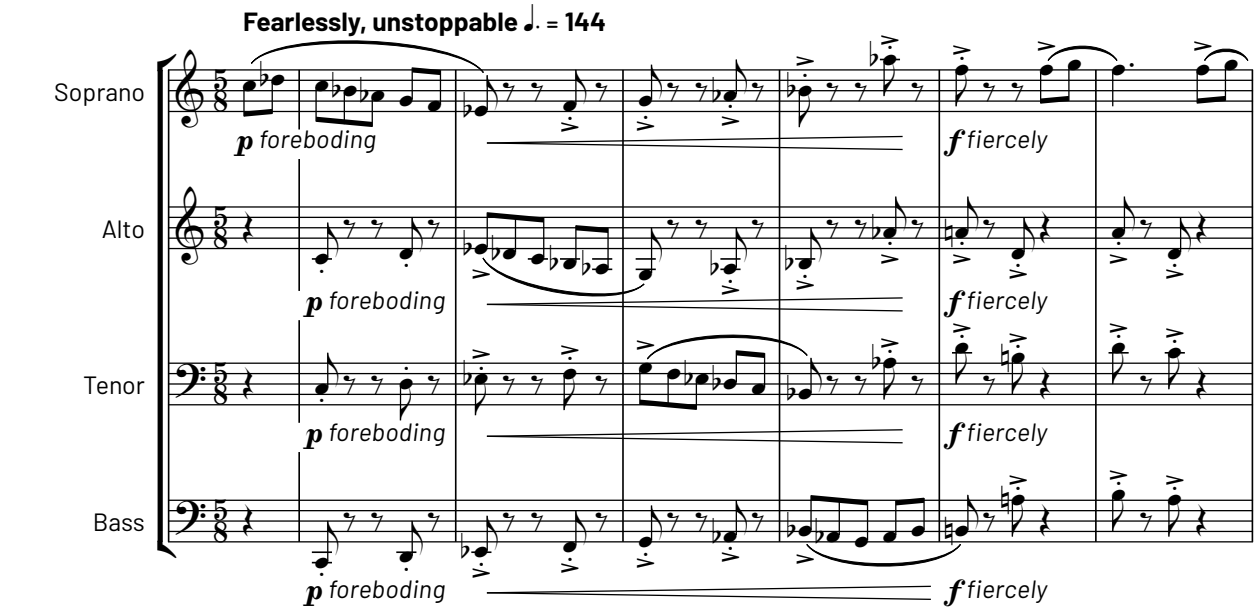
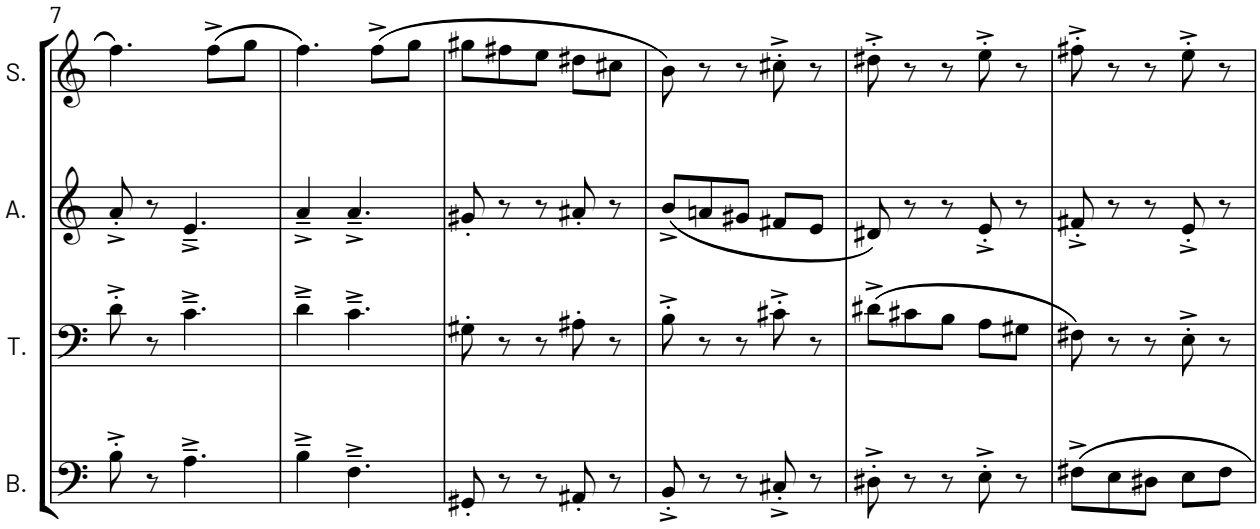
Viola Parts

Bulletproof

Gala Flagello





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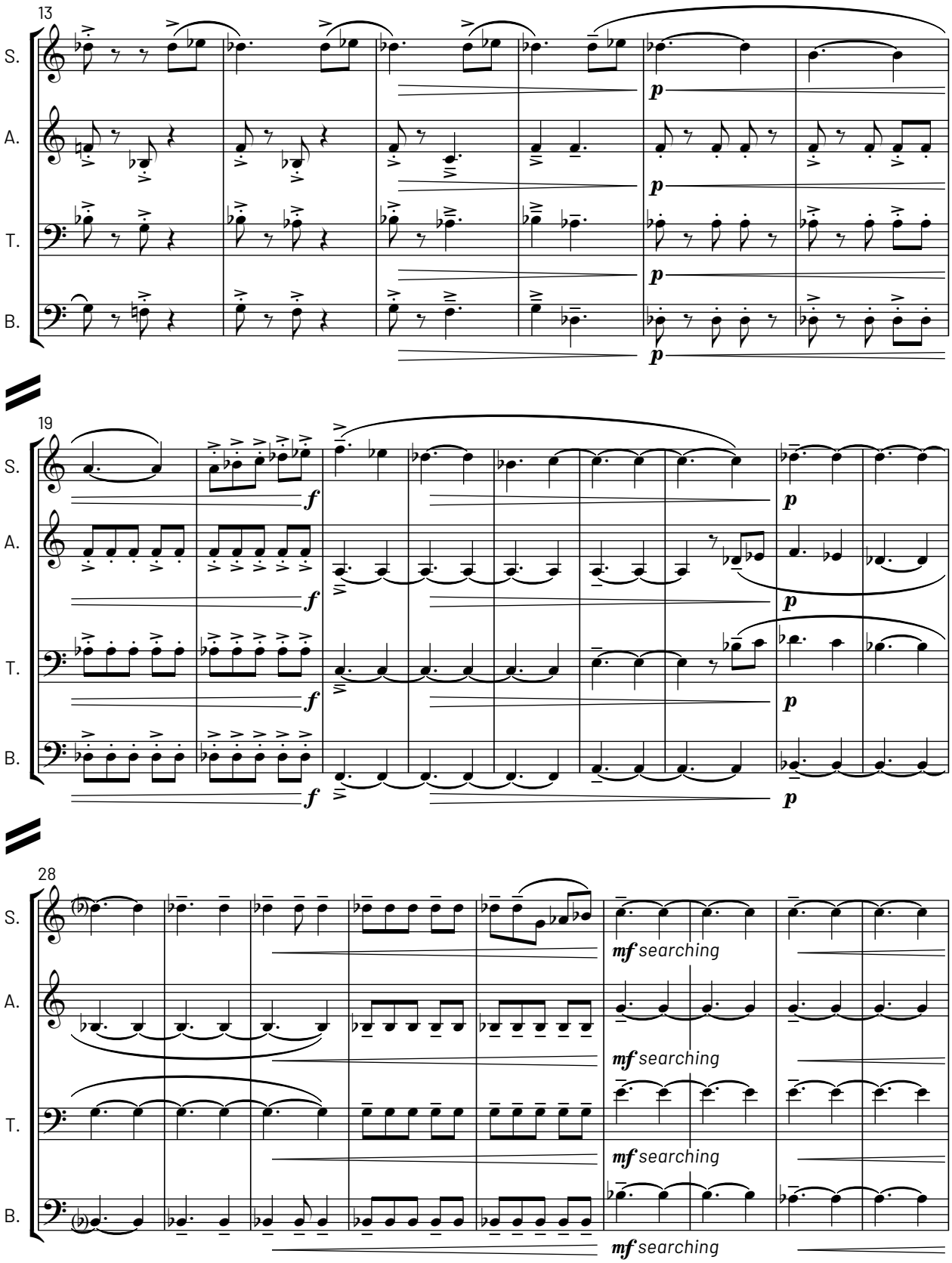
Bulletproof — Gala Flagello — Full Score



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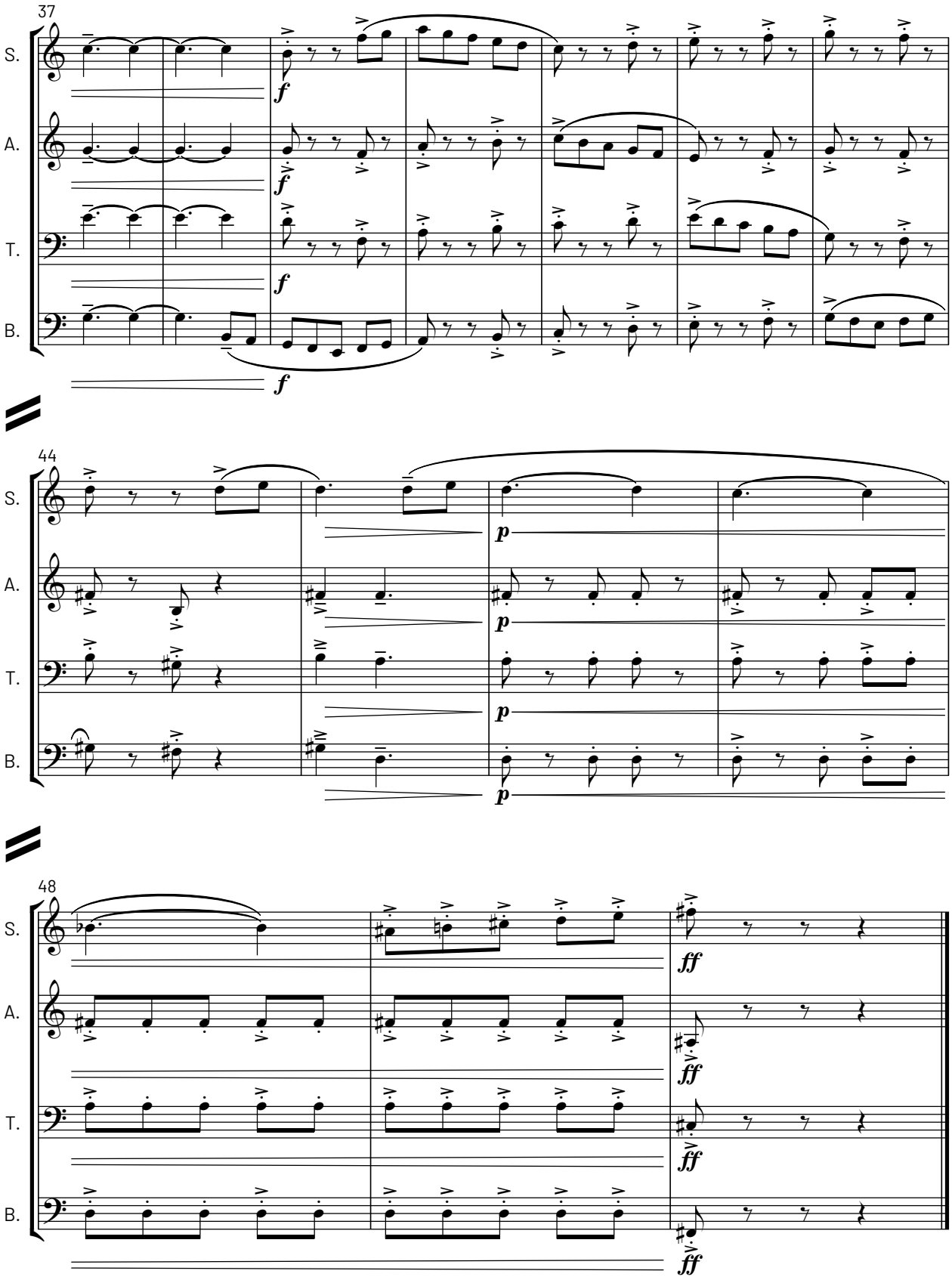

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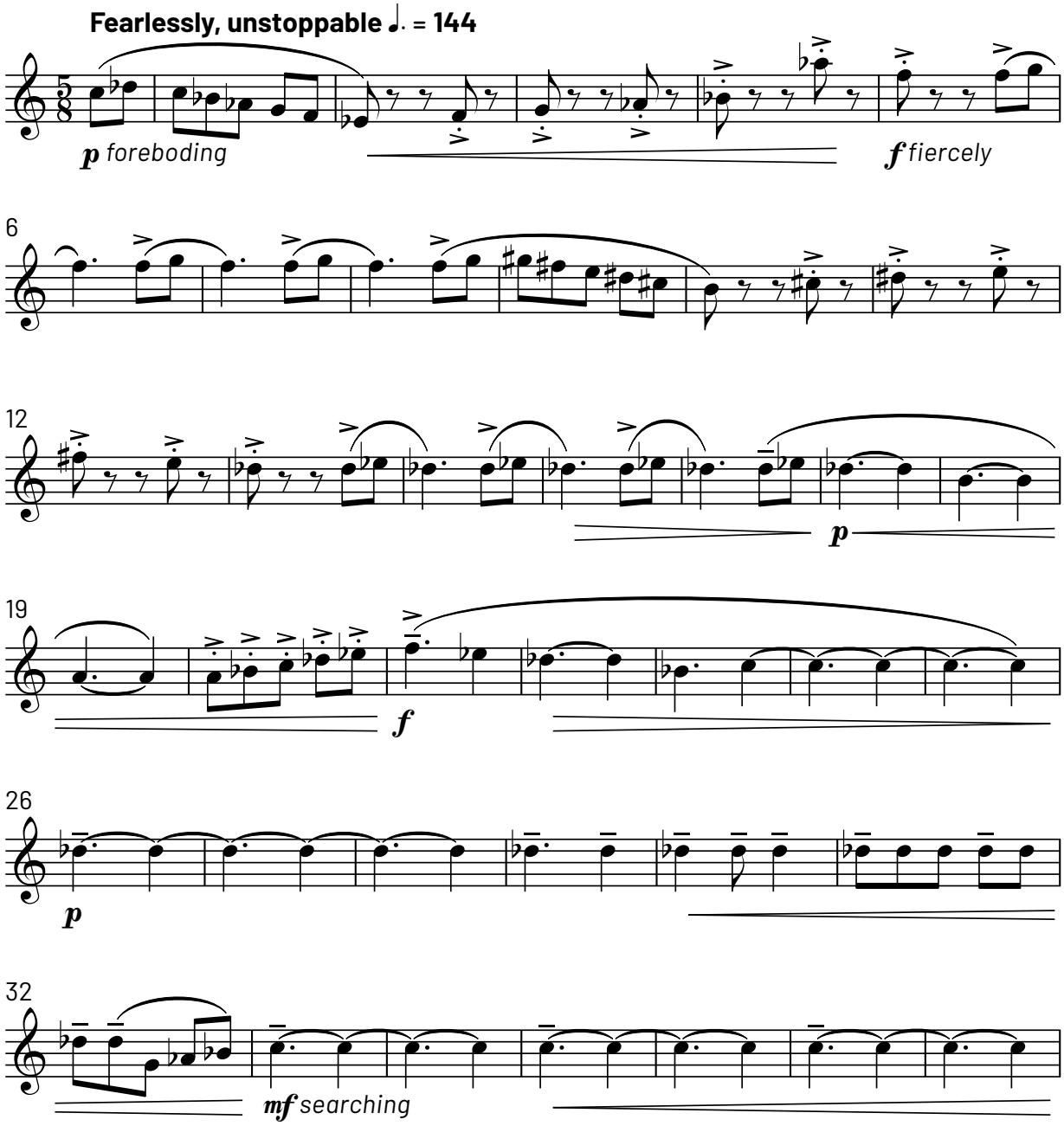
Soprano in C

Bulletproof

Gala Flagello



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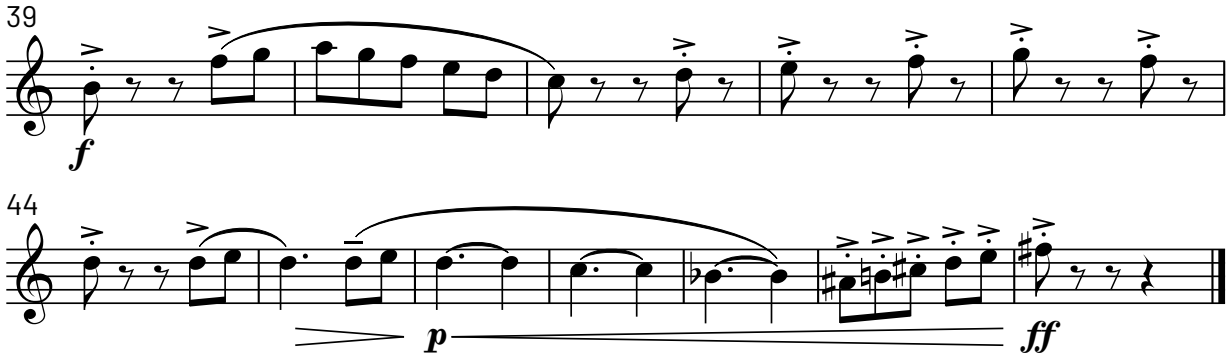
Bulletproof — Gala Flagello — Soprano in C



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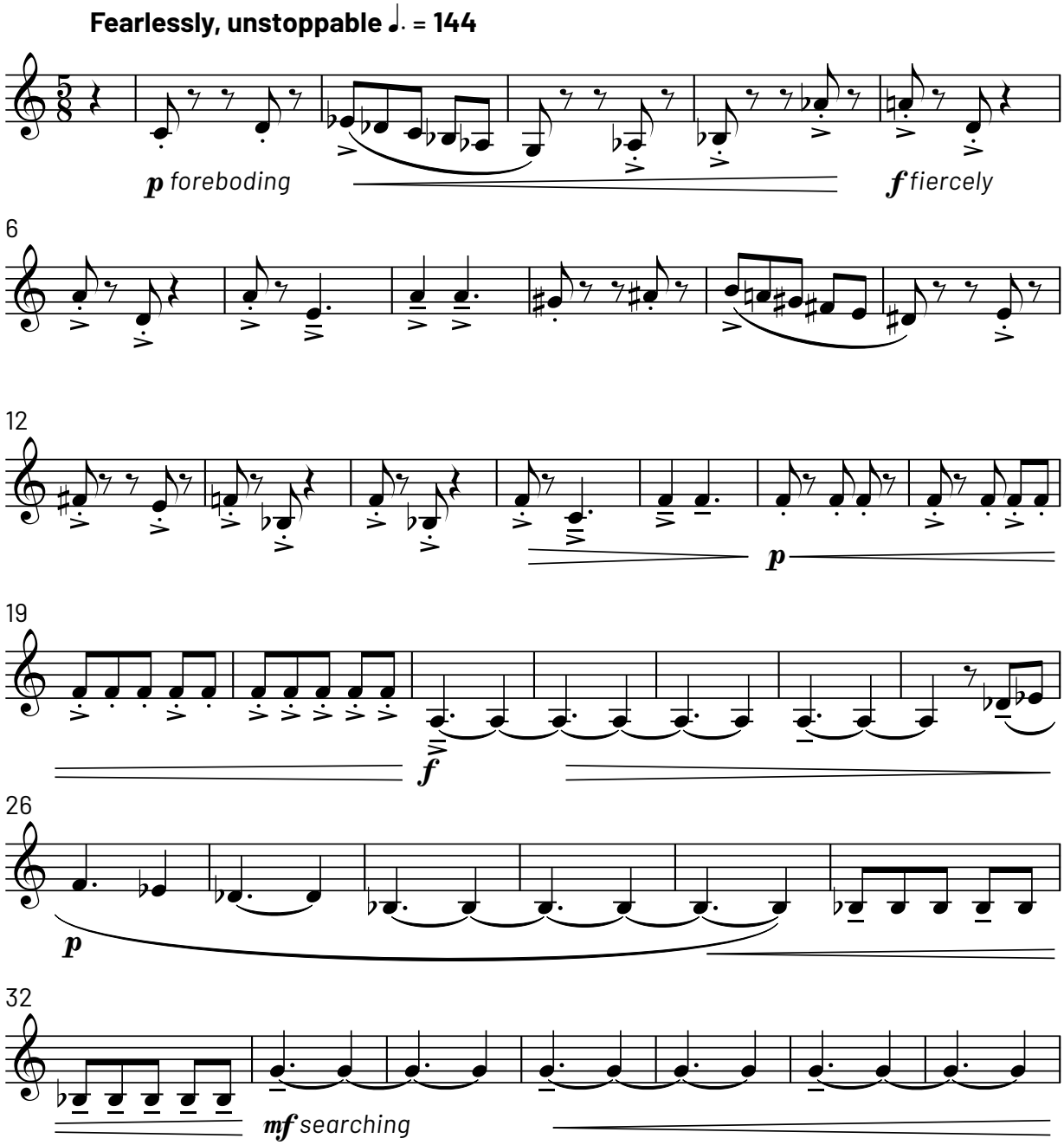
Alto in C

Bulletproof

Gala Flagello



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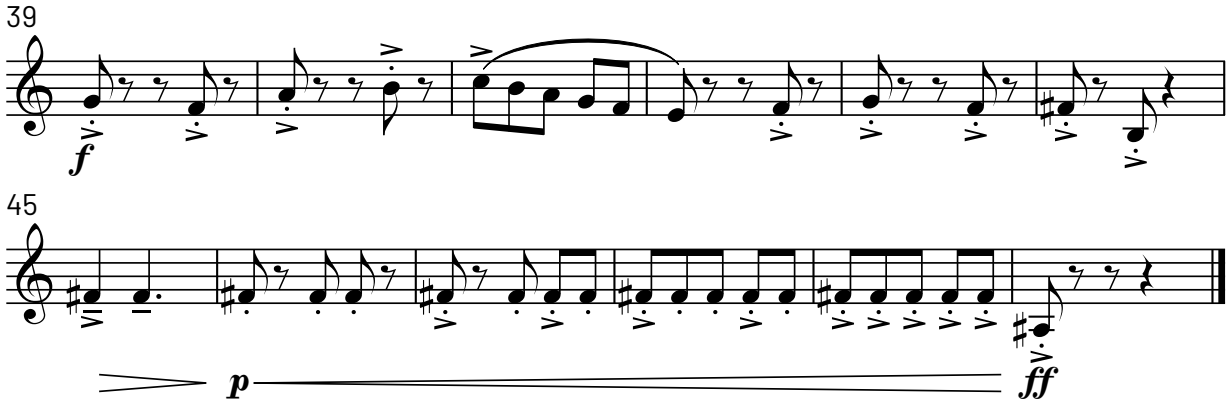
Bulletproof — Gala Flagello — Alto in C



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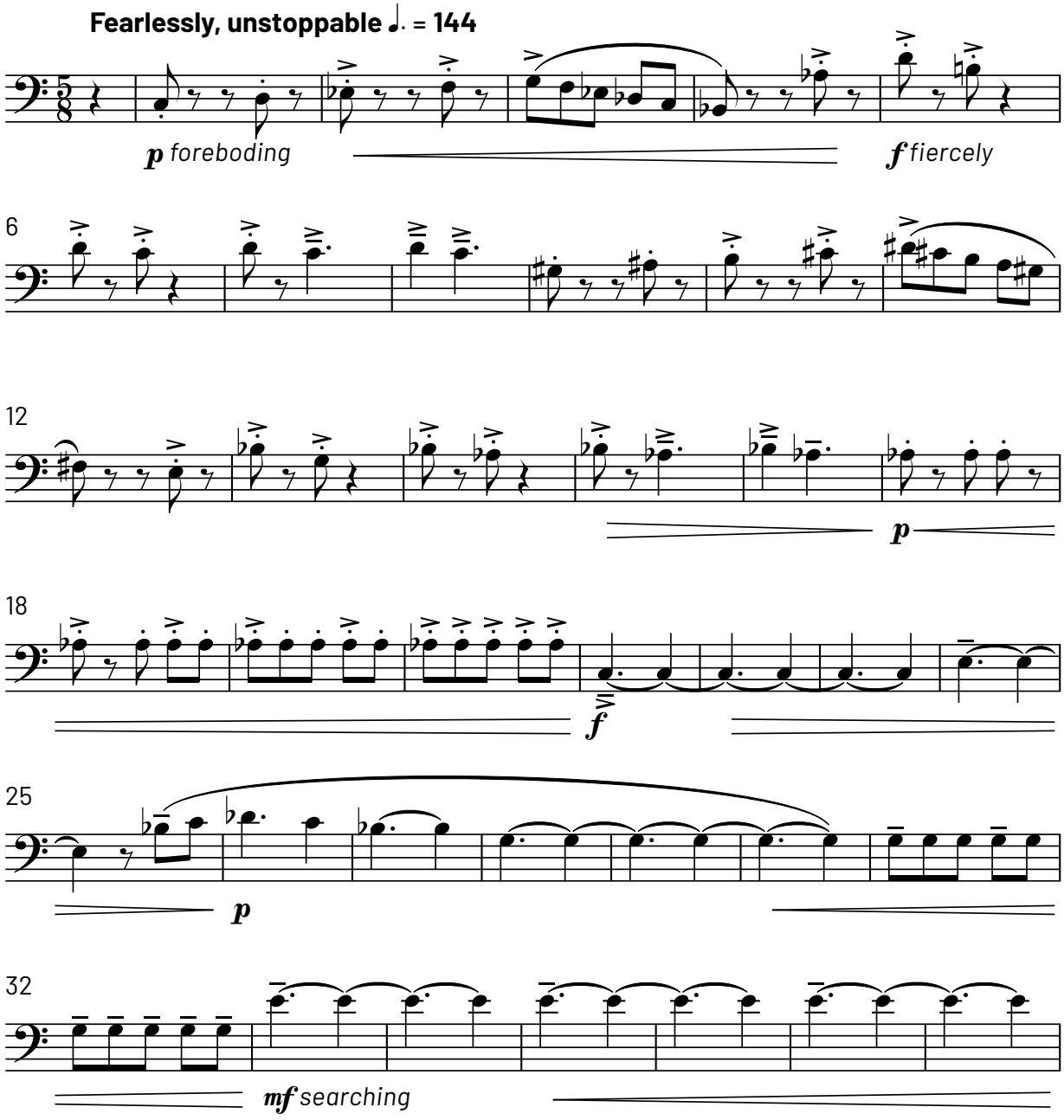
Tenor in C

Bulletproof

Gala Flagello



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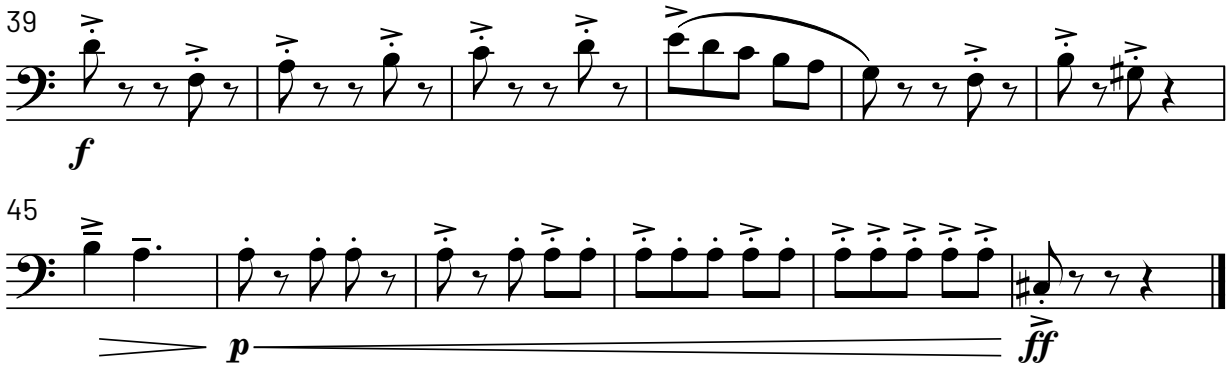

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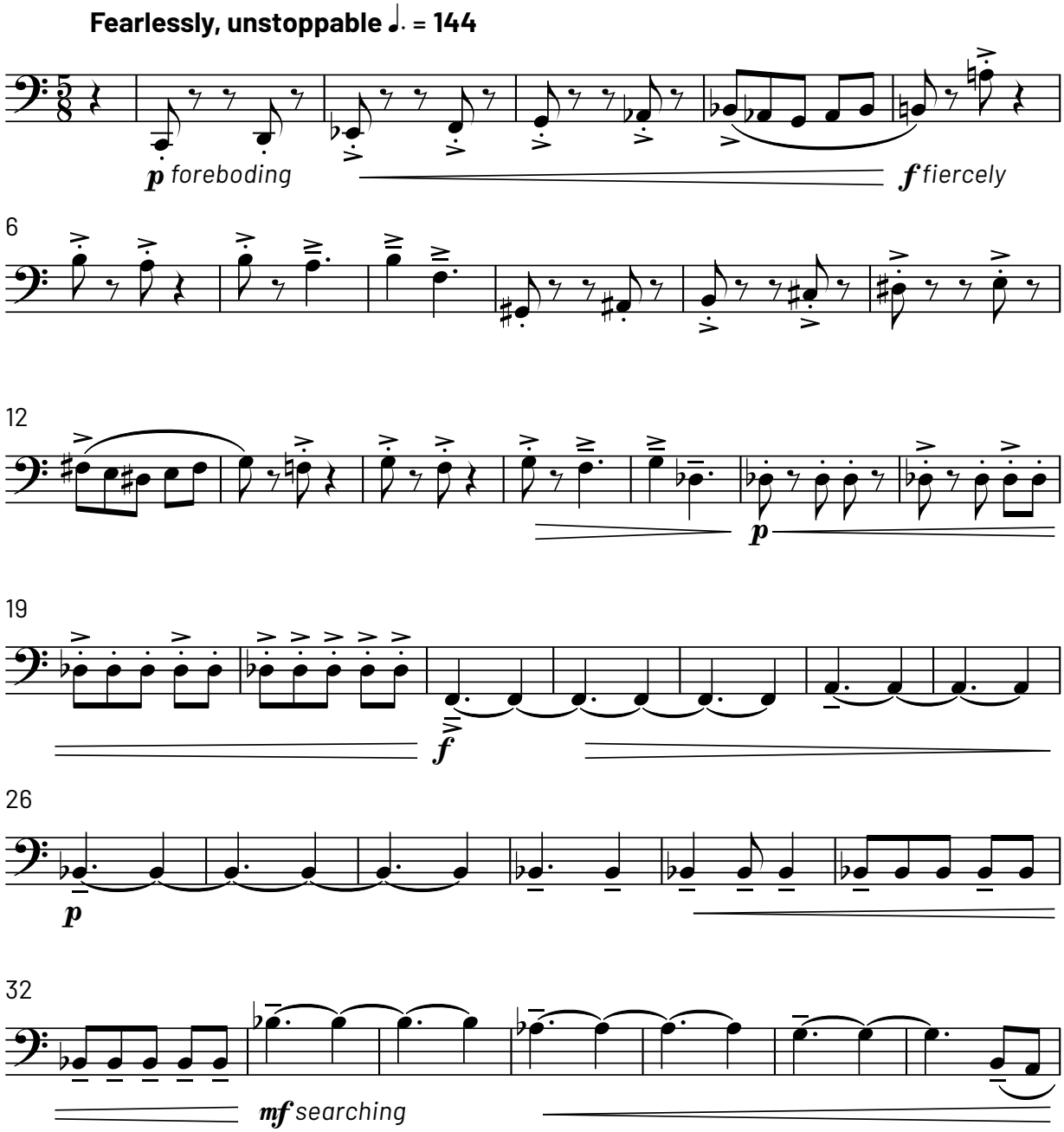
Bass in C

Bulletproof

Gala Flagello



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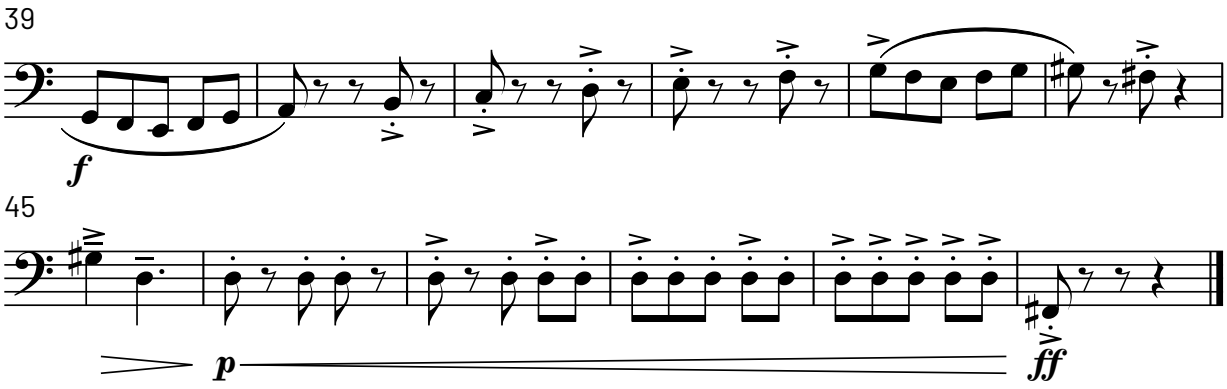
Bulletproof — Gala Flagello — Bass in C



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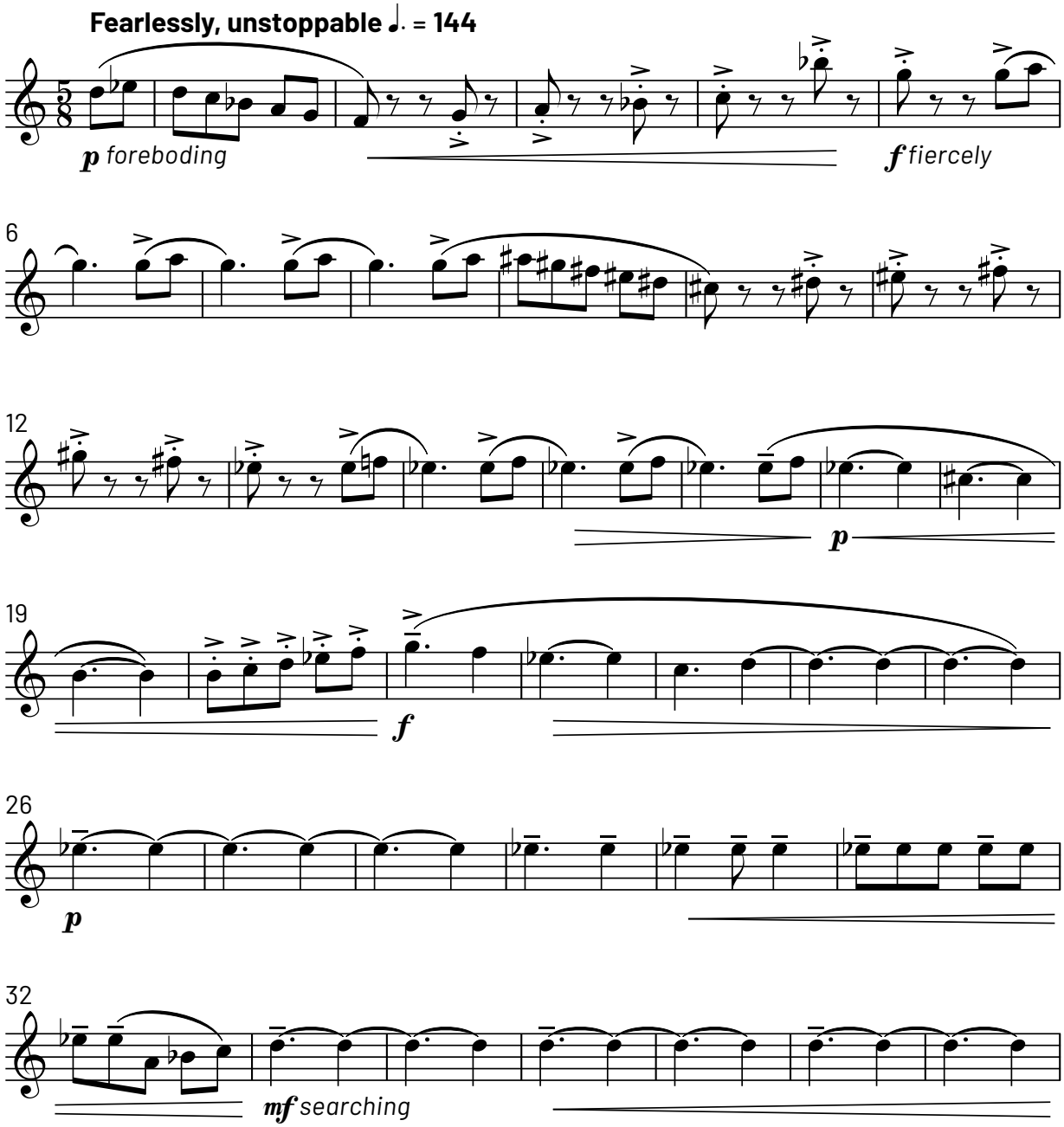
Soprano in B♭

Bulletproof

Gala Flagello



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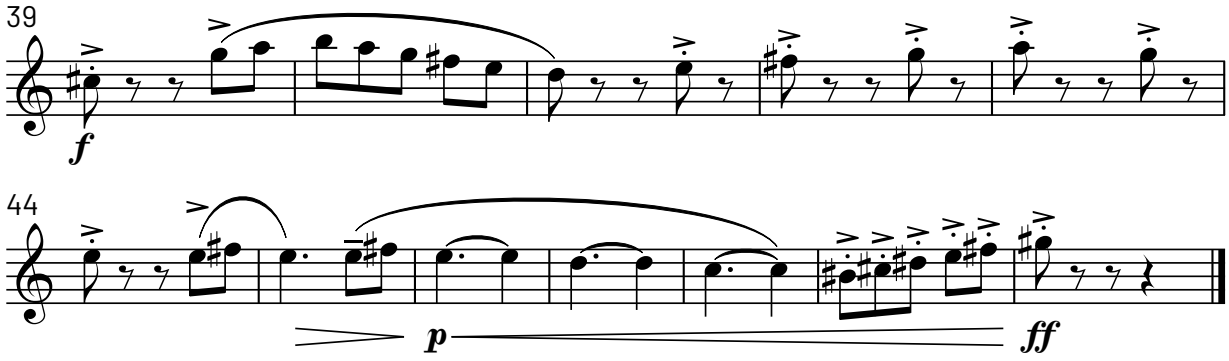

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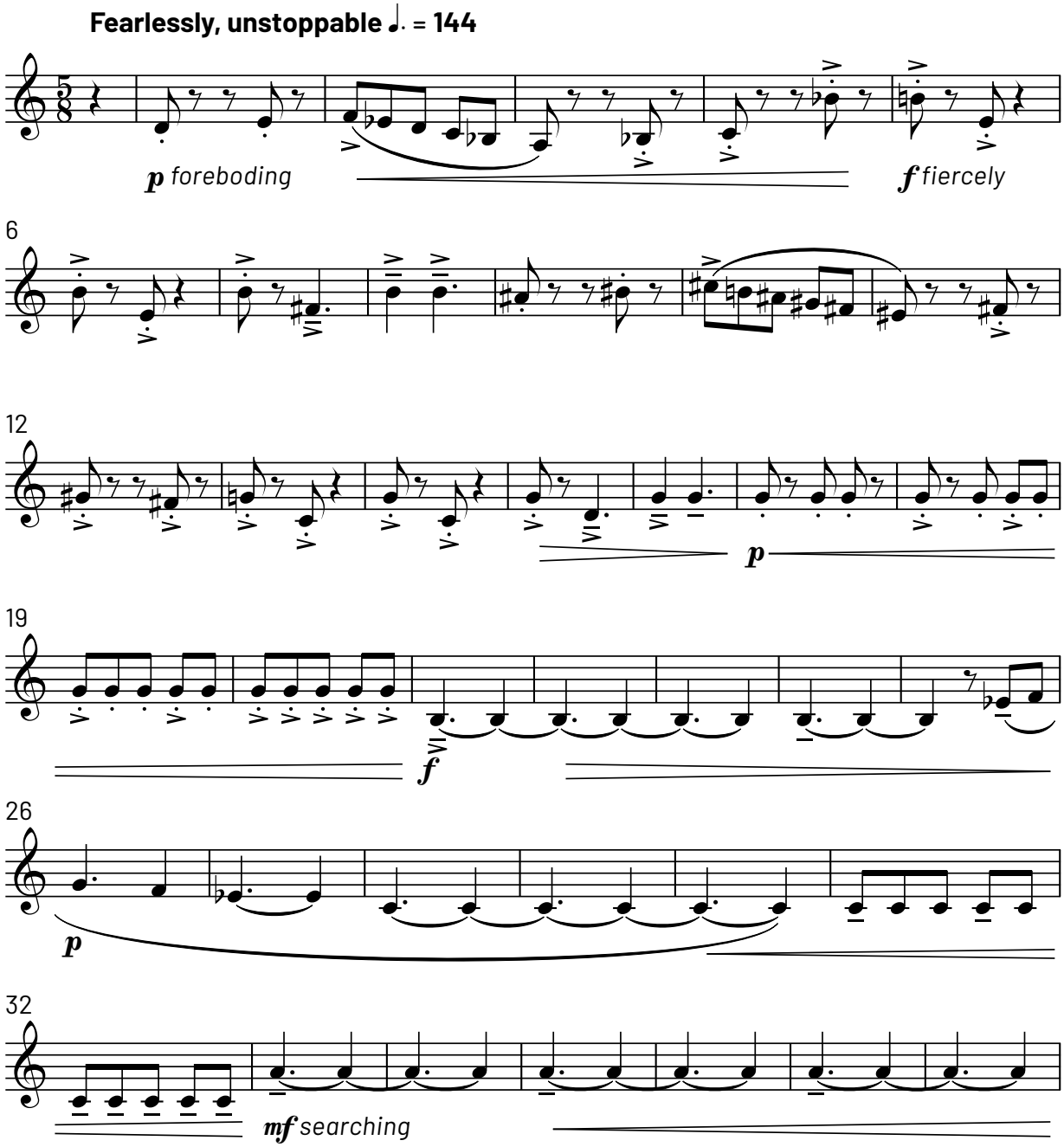
Alto in B♭

Bulletproof

Gala Flagello



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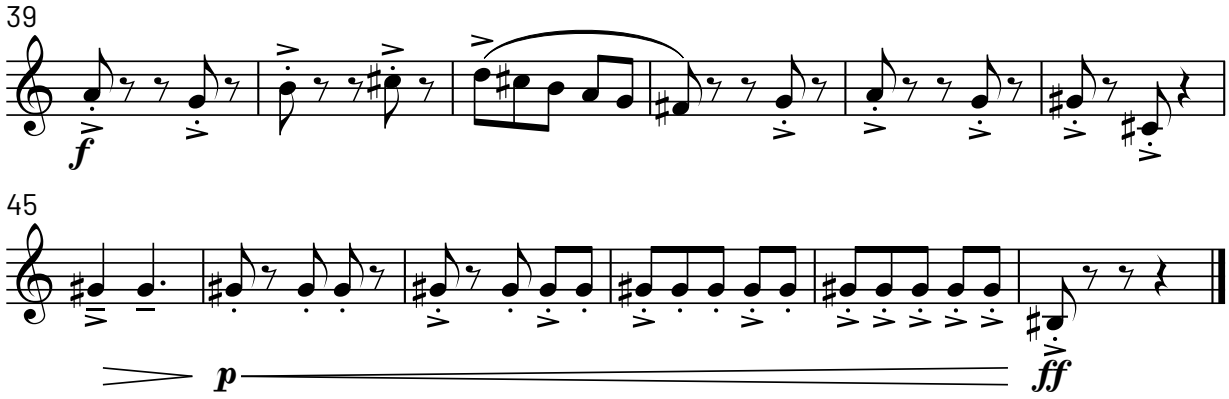

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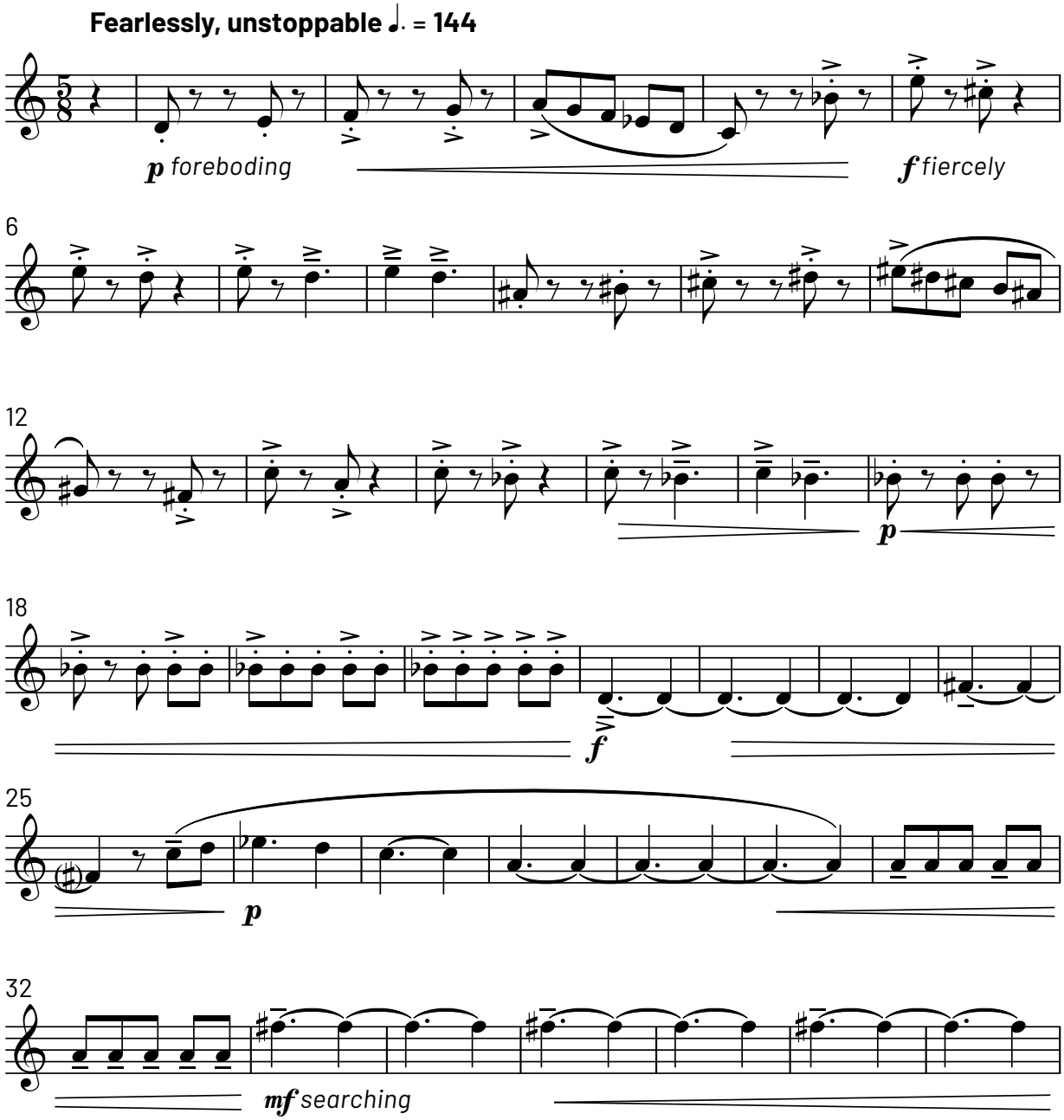
Tenor in B♭

Bulletproof

Gala Flagello



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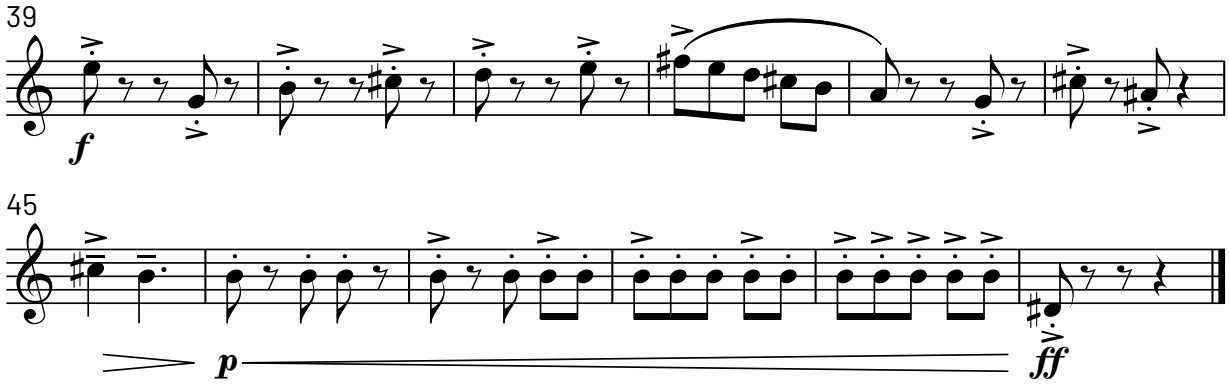
Bulletproof — Gala Flagello — Tenor in B♭



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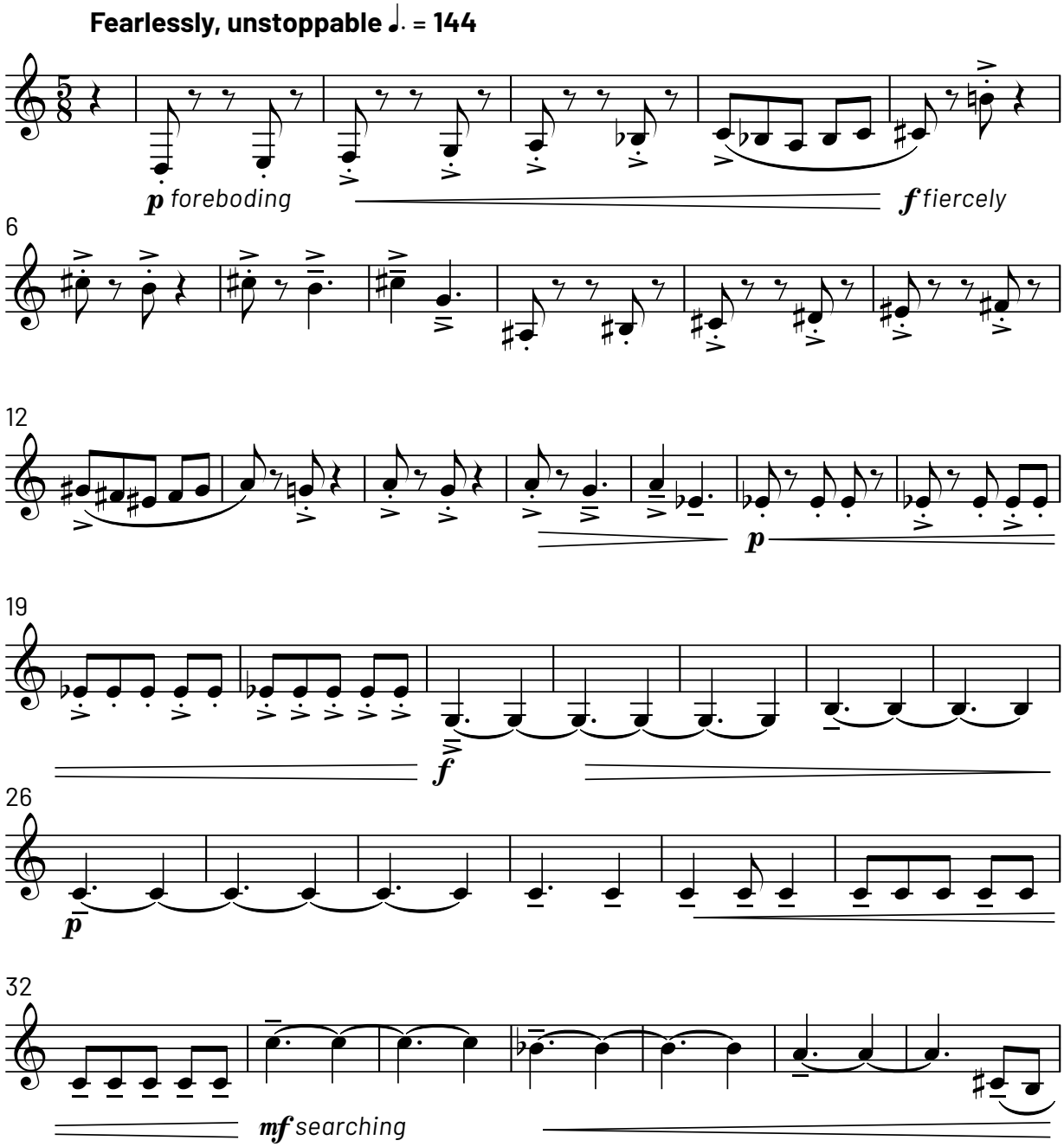
Bass in B♭

Bulletproof

Gala Flagello



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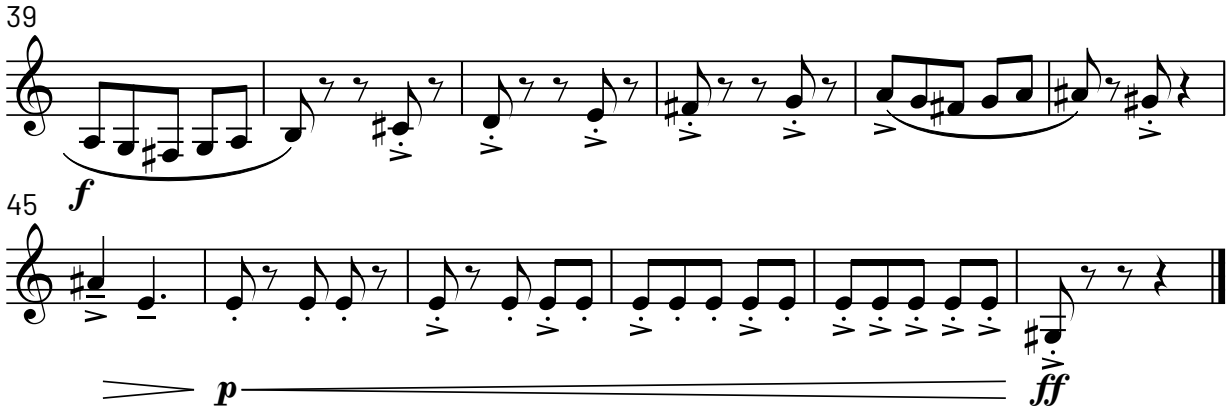

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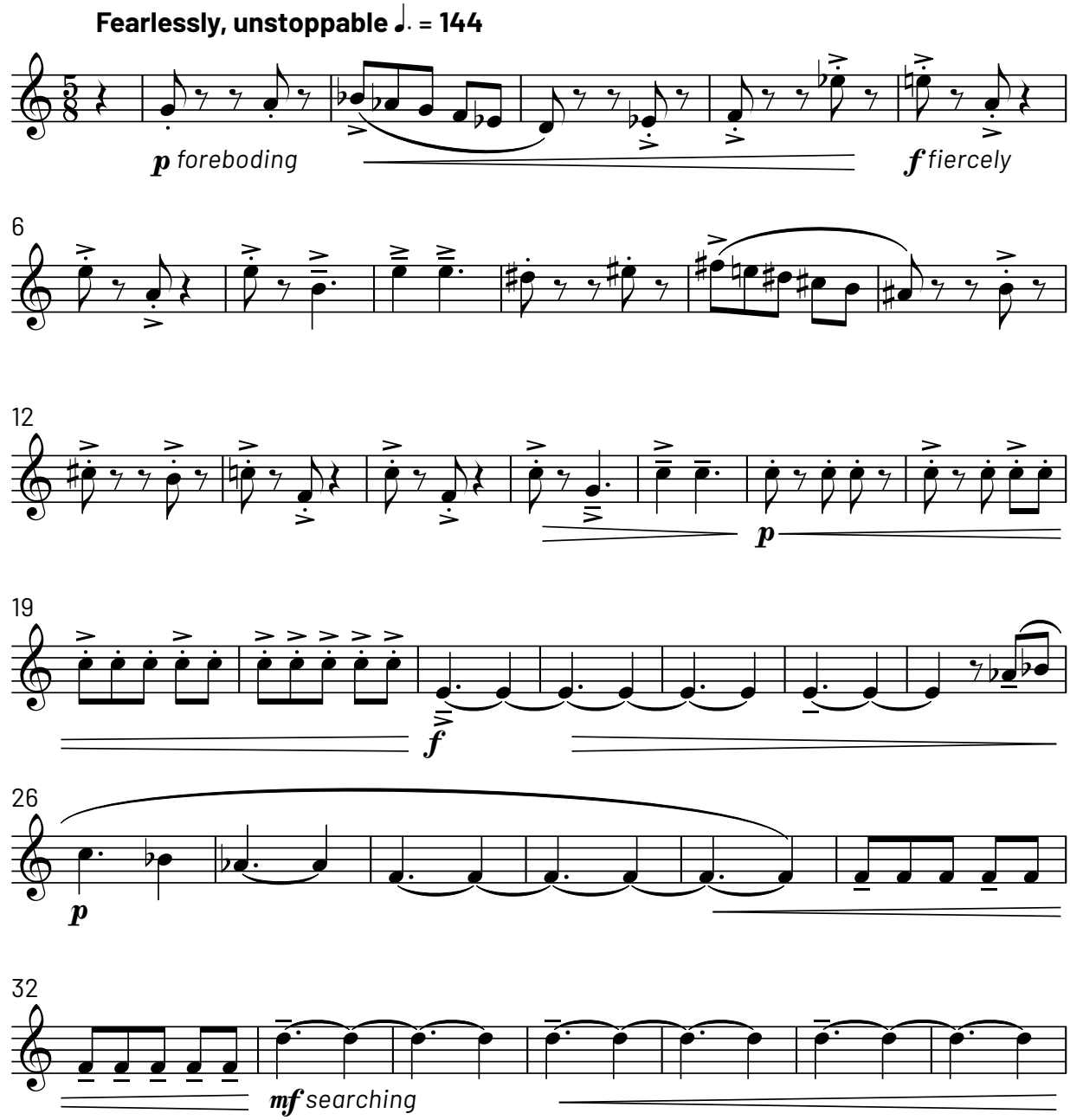
Alto in F

Bulletproof

Gala Flagello



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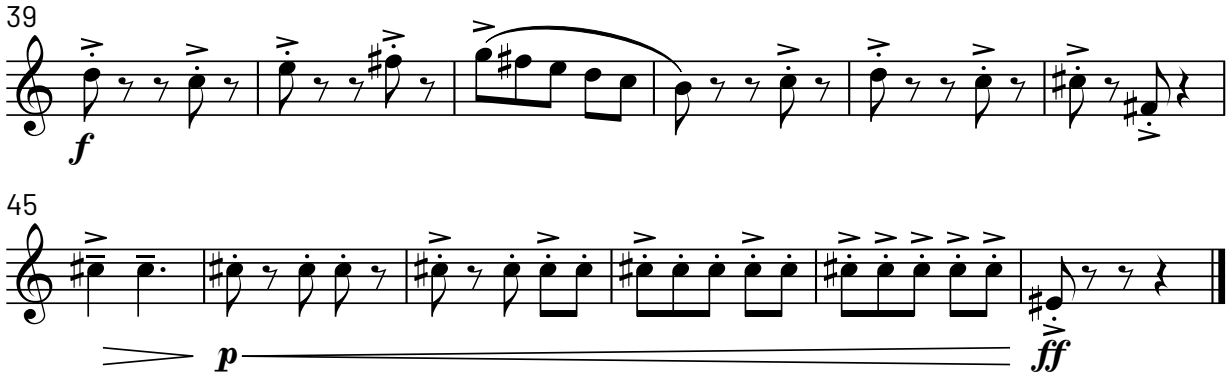
Bulletproof — Gala Flagello — Alto in F



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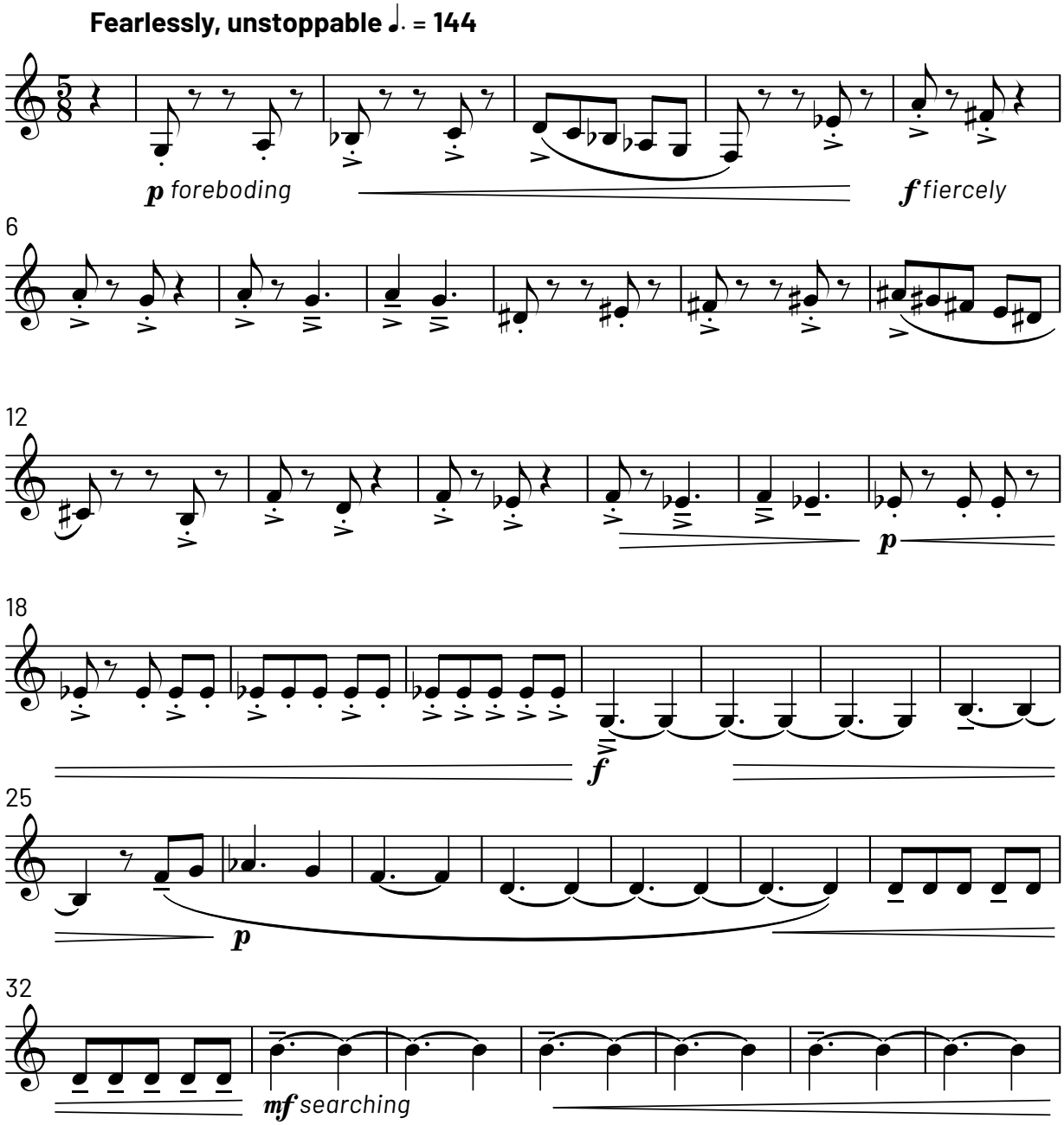
Tenor in F

Bulletproof

Gala Flagello



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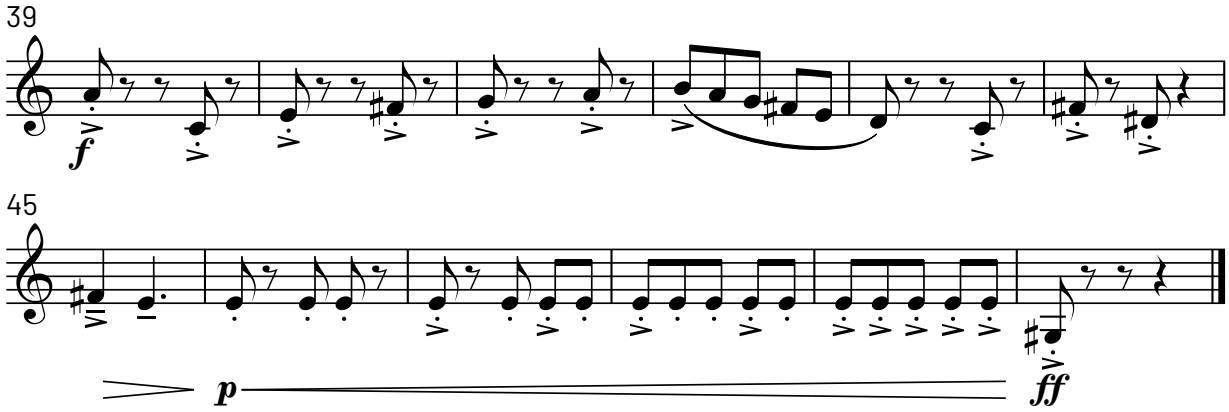
Bulletproof — Gala Flagello — Tenor in F



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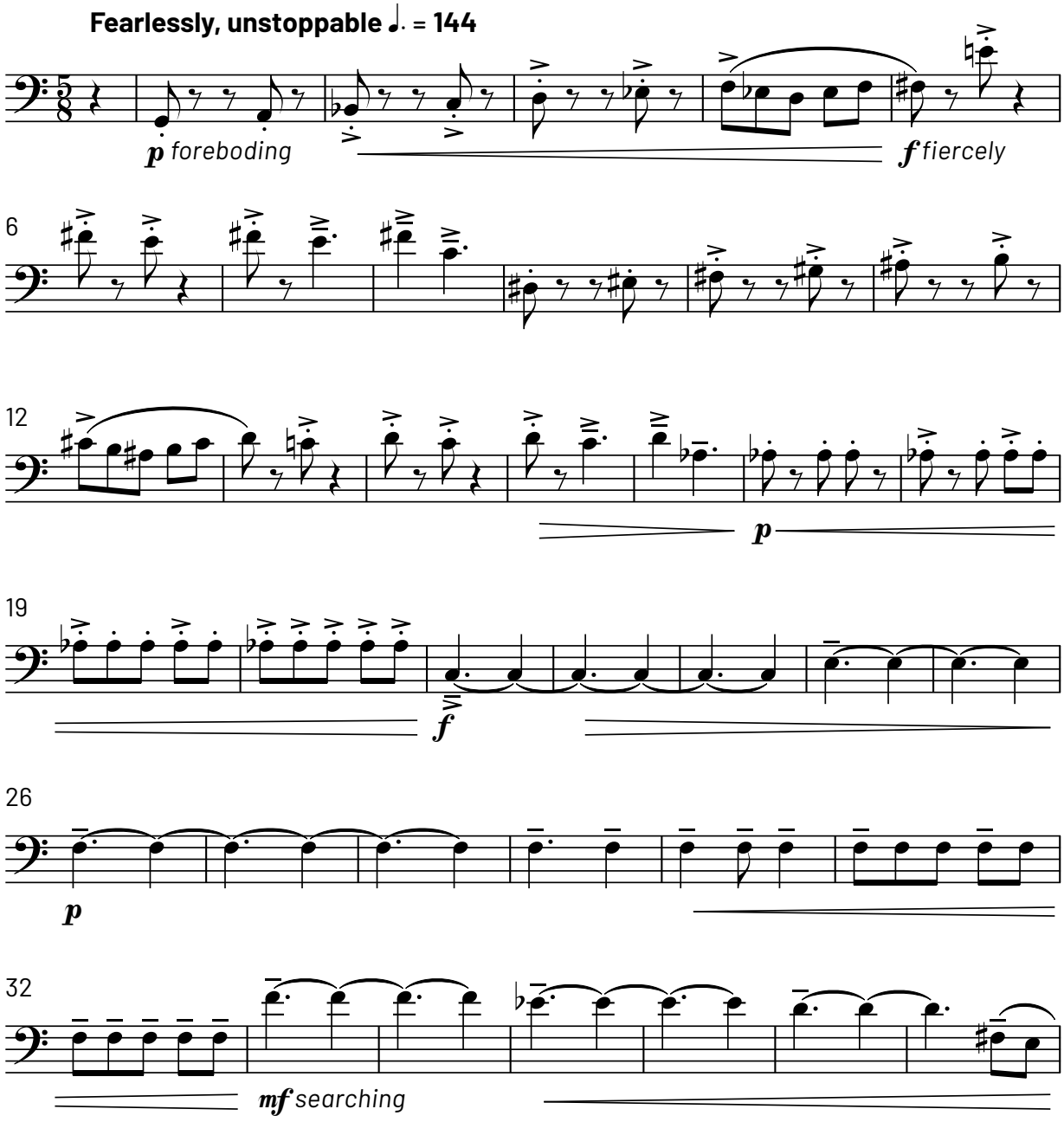
Bass in F

Bulletproof

Gala Flagello



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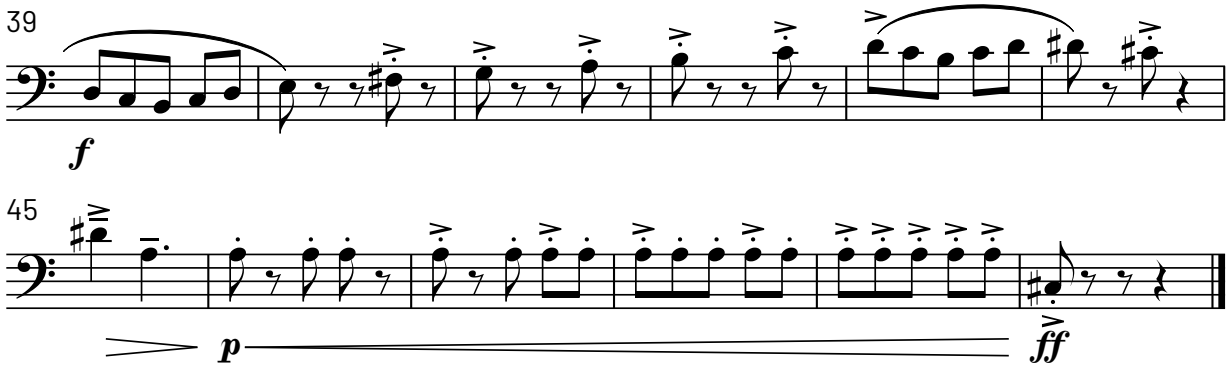
Bulletproof — Gala Flagello — Bass in F



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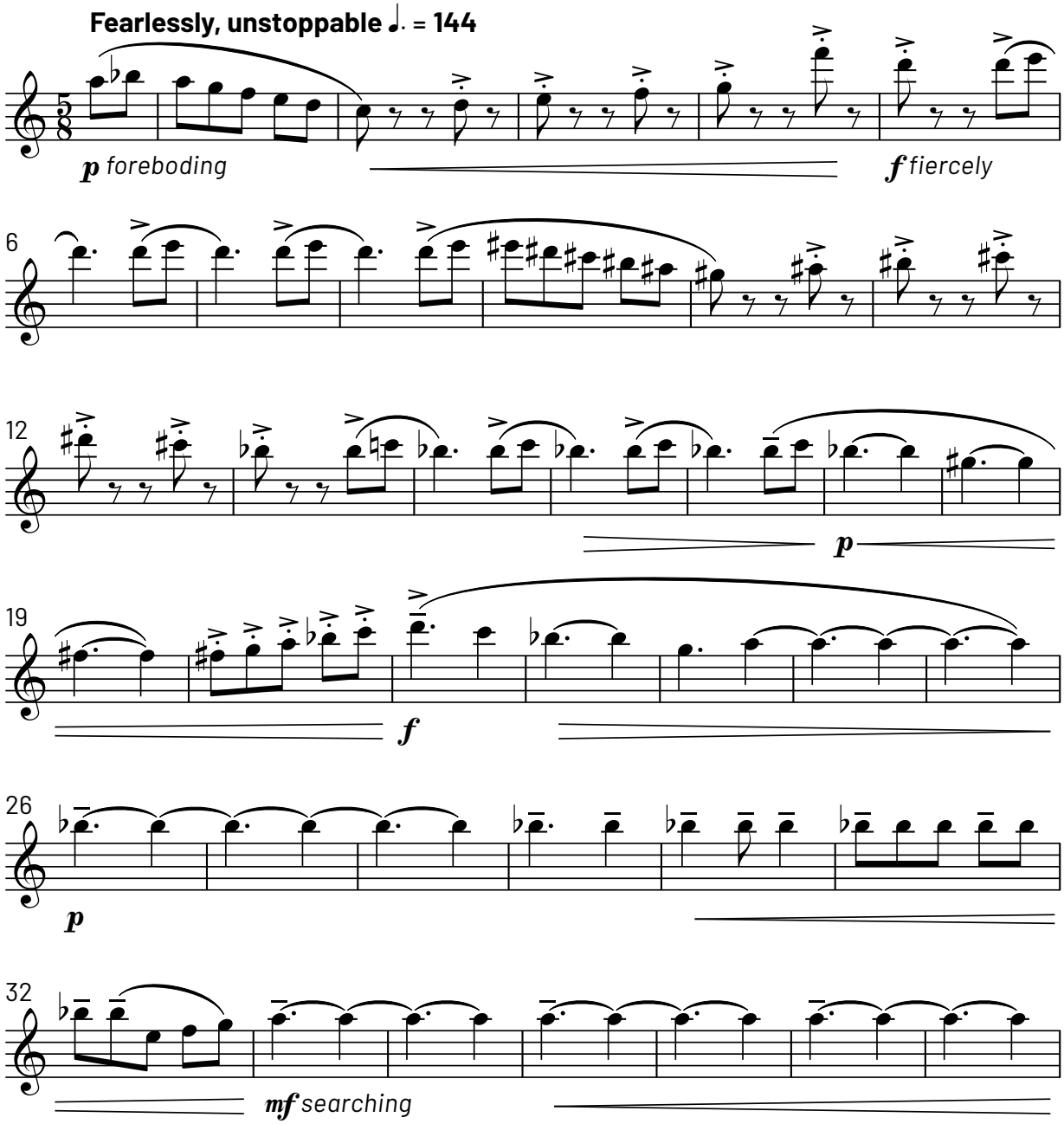
Soprano in E♭

Bulletproof

Gala Flagello



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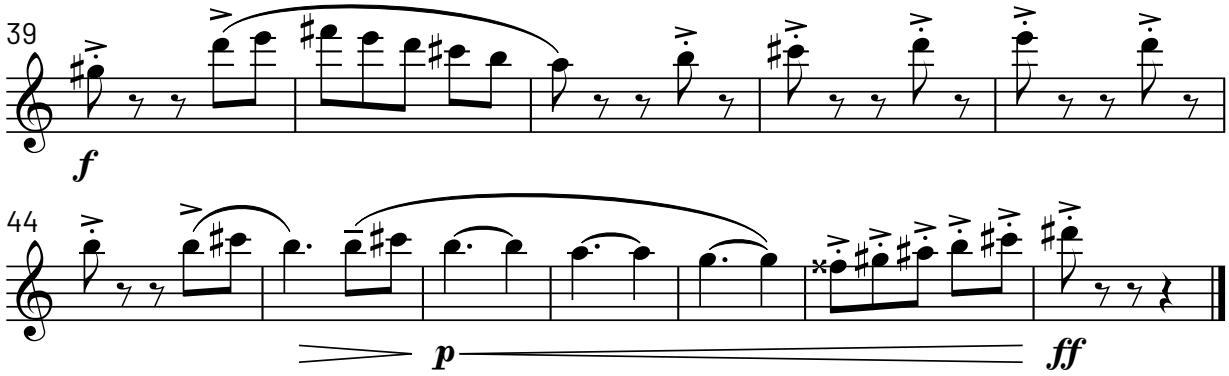
Bulletproof — Gala Flagello — Soprano in E♭



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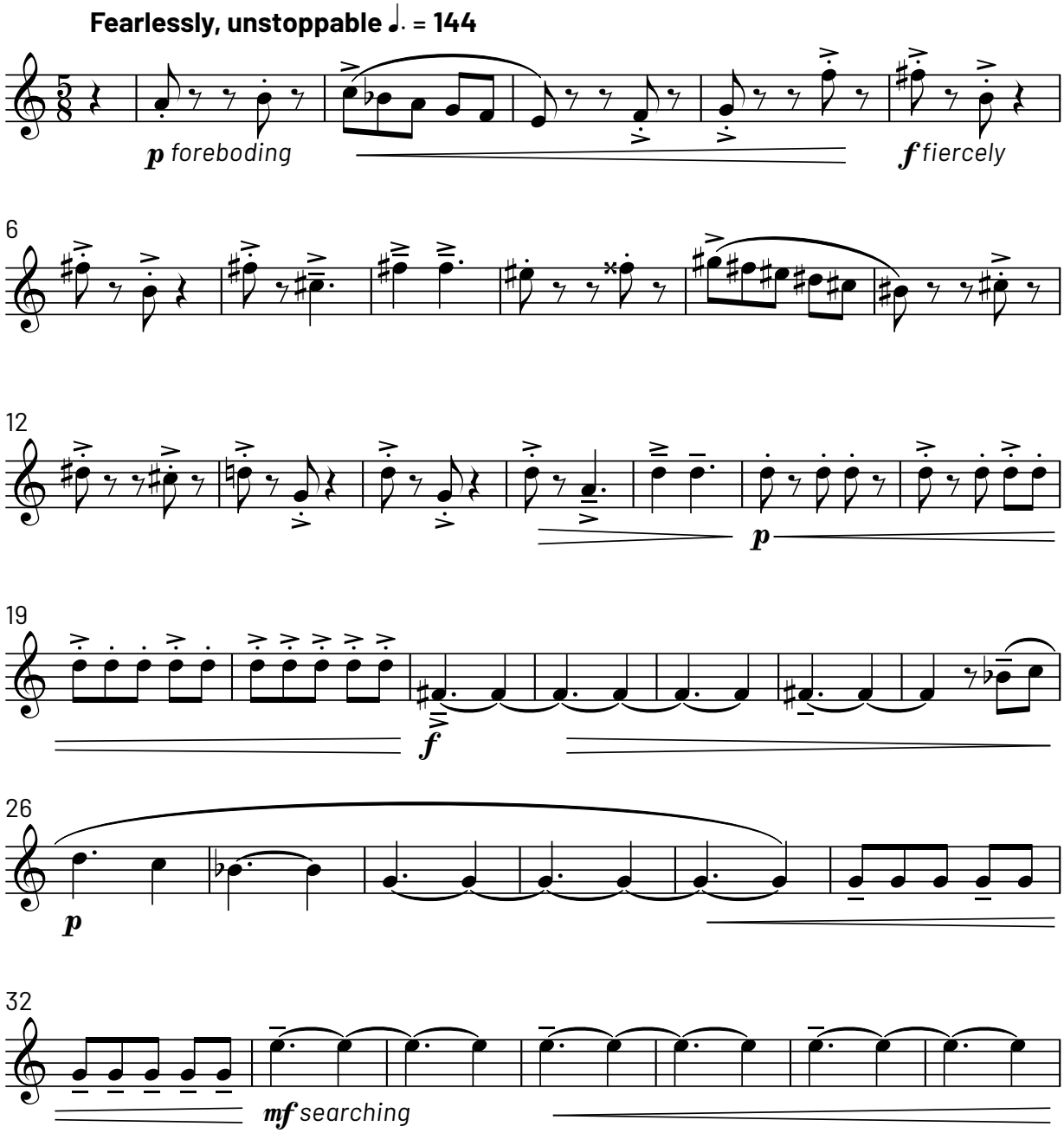
Alto in E♭

Bulletproof

Gala Flagello



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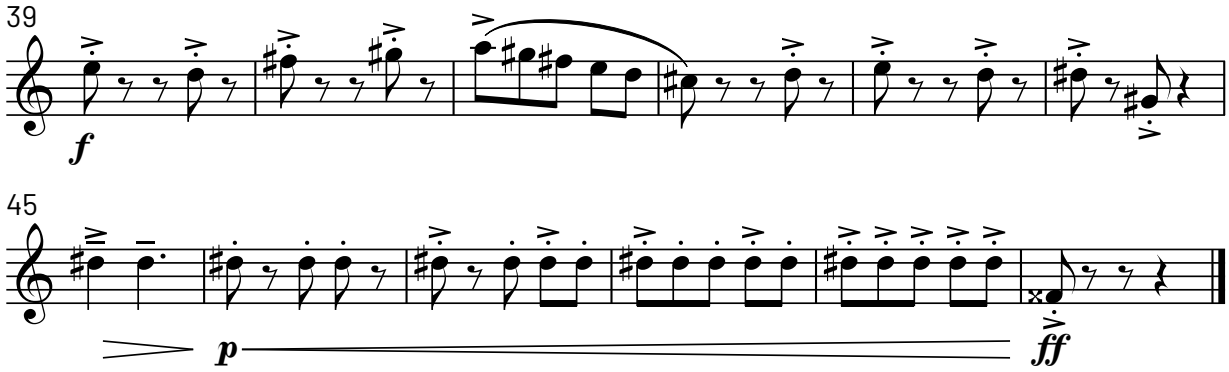
Bulletproof — Gala Flagello — Alto in E♭



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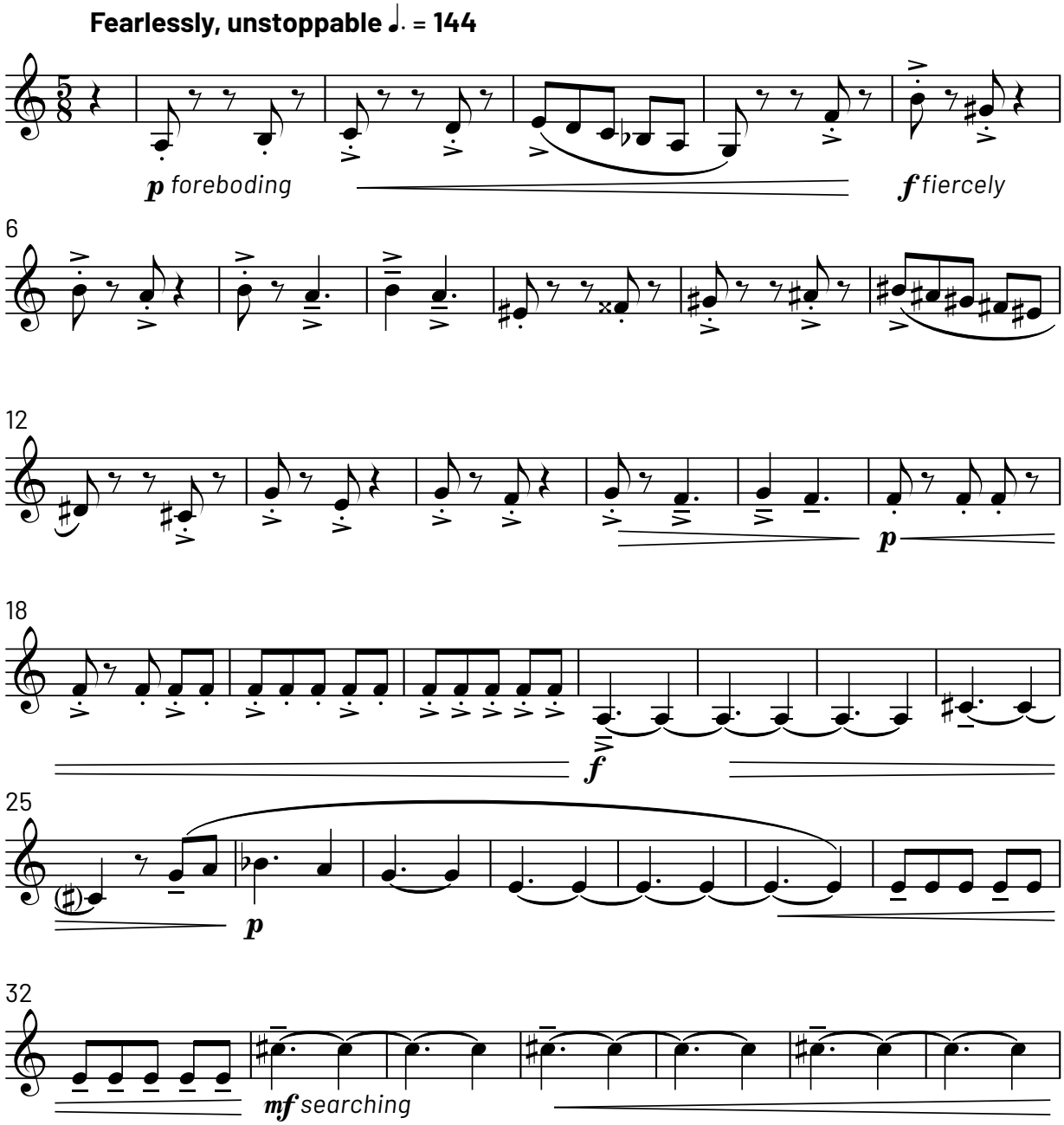
Tenor in E♭

Bulletproof

Gala Flagello



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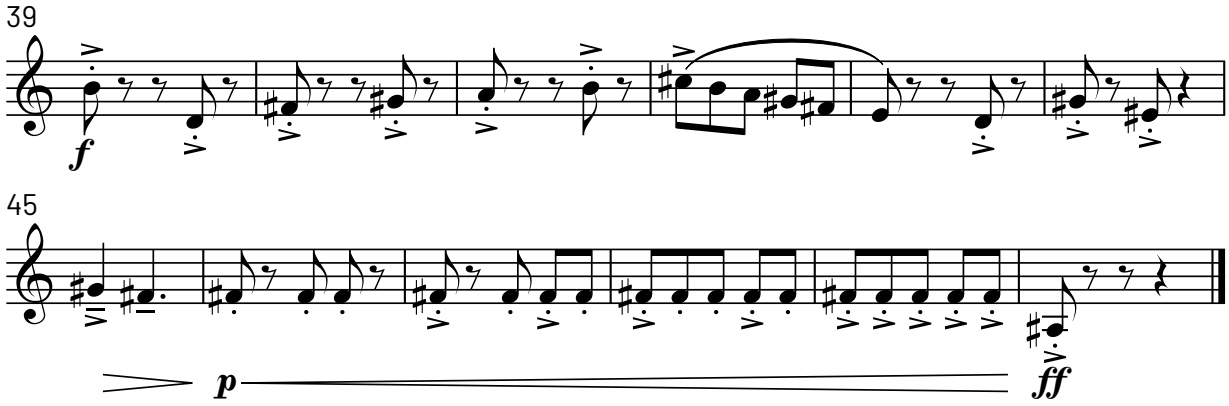
Bulletproof — Gala Flagello — Tenor in E♭



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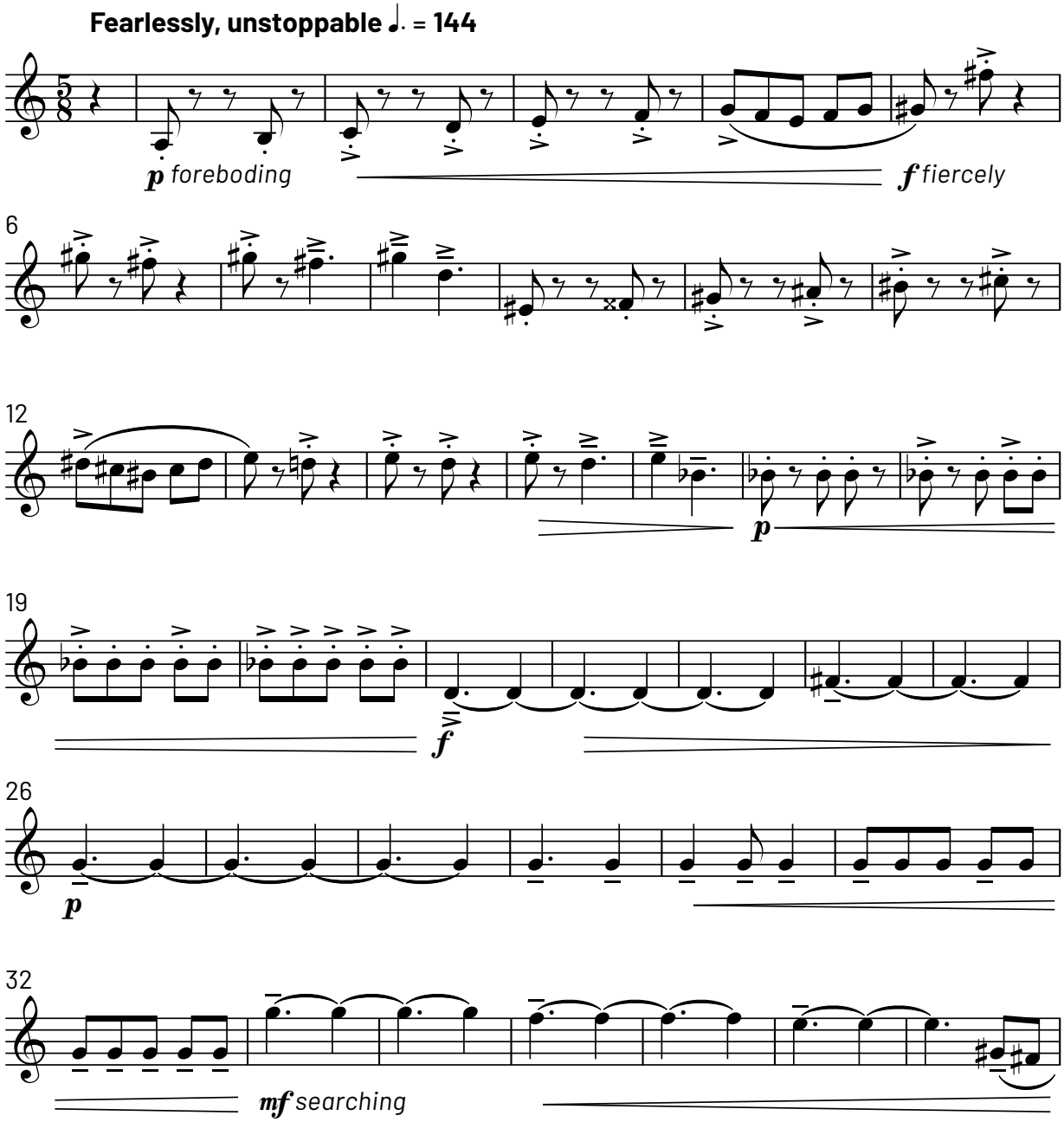
Bass in E♭

Bulletproof

Gala Flagello



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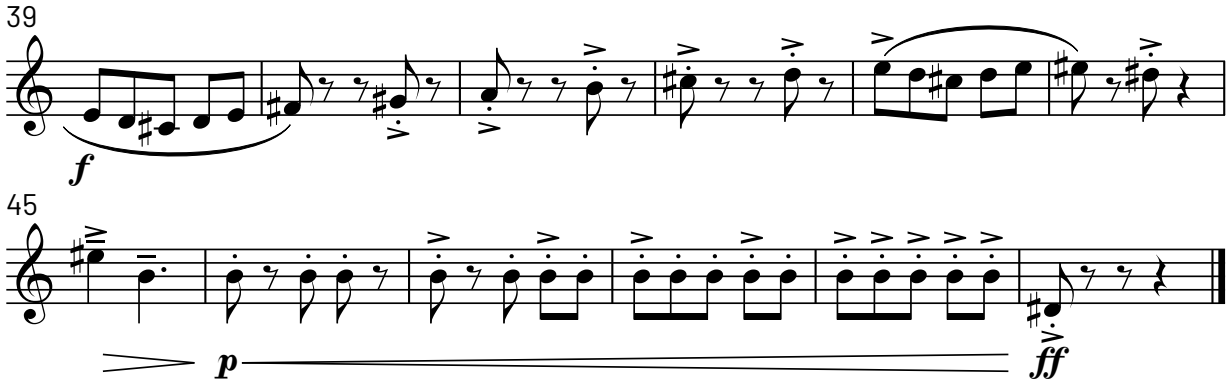
Bulletproof — Gala Flagello — Bass in E♭



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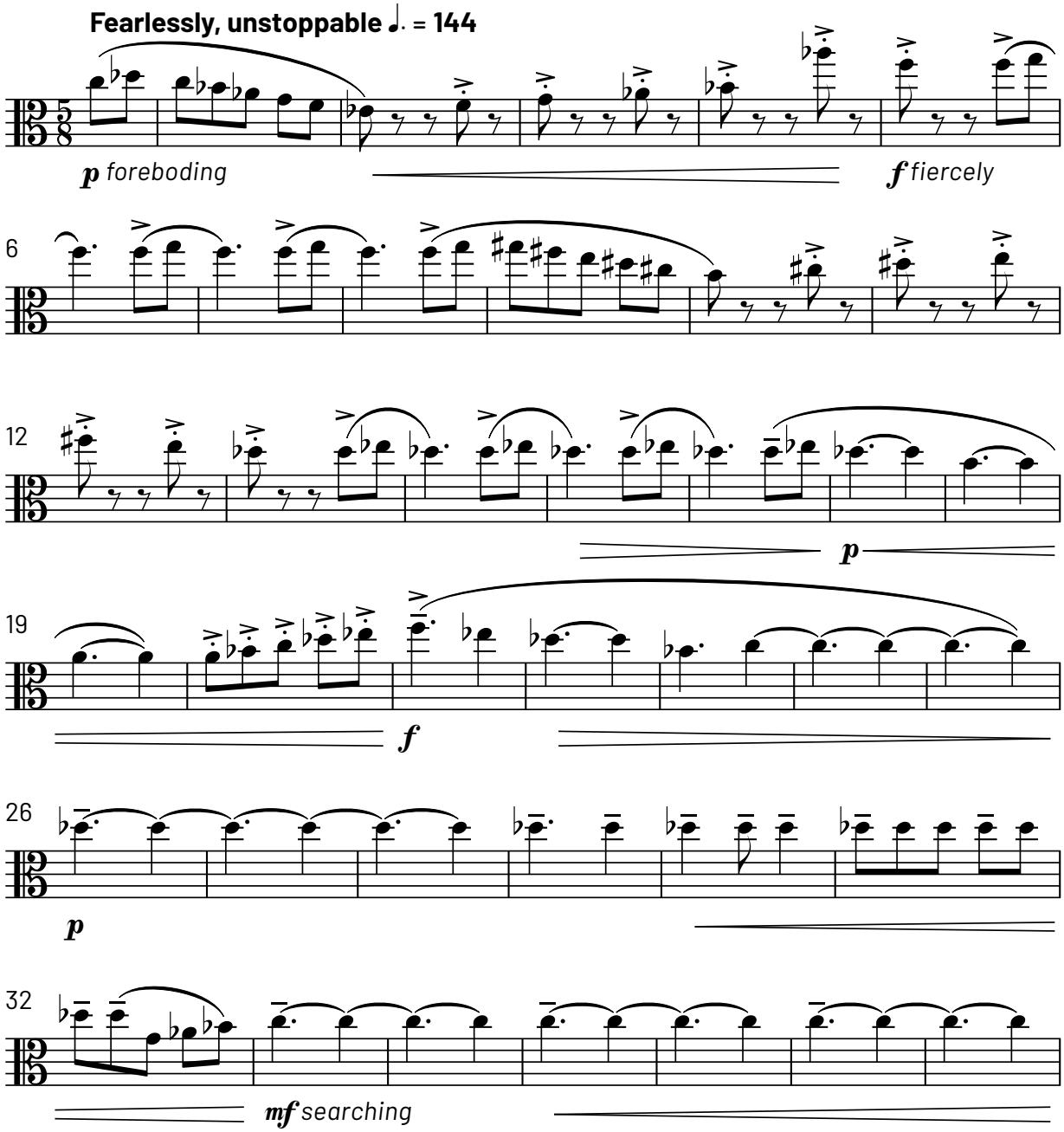
Soprano Viola

Bulletproof

Gala Flagello



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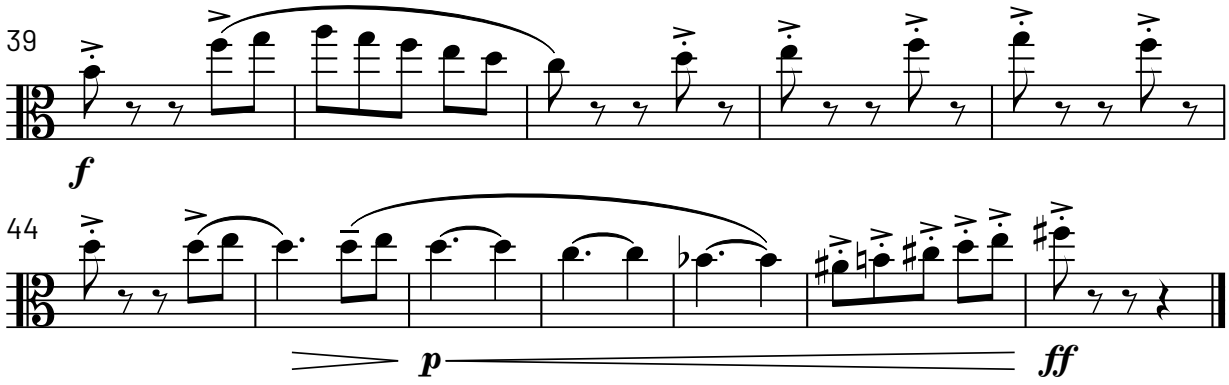
Bulletproof — Gala Flagello — Soprano Viola



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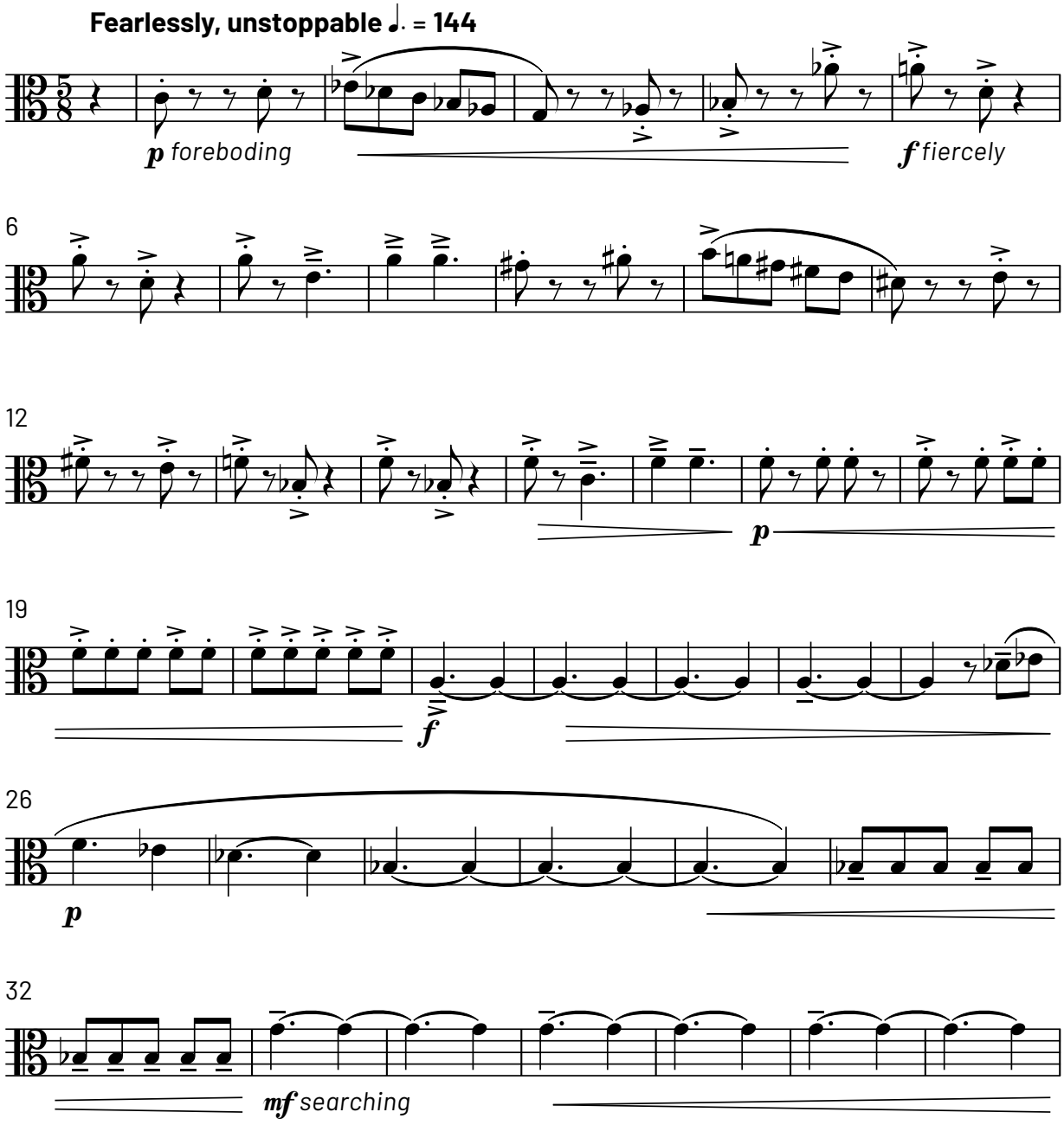
Alto Viola

Bulletproof

Gala Flagello



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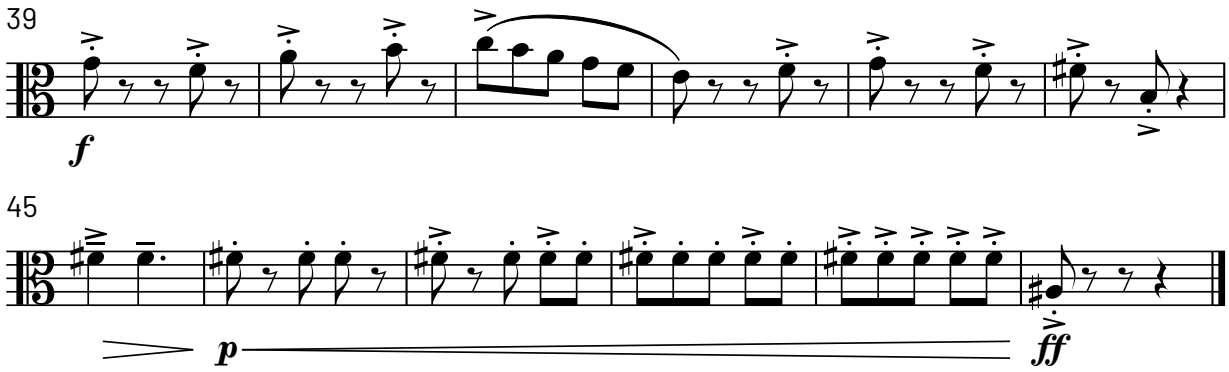
Bulletproof — Gala Flagello — Alto Viola



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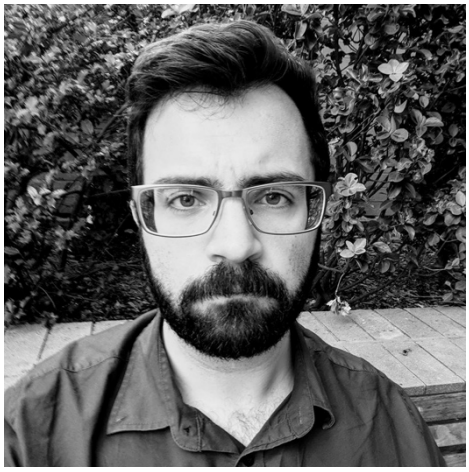
Max Grafe

Fanfare With Afterimages

Max Grafe

Fanfare With Afterimages



Max Grafe writes music characterized by "jagged declamations and muffled filigree" (*Gramophone*) with the aim of striking a distinctive balance between the stylistic immediacy of modernism and the dramatic power of romanticism. Max's music has been commissioned and programmed by a wide range of ensembles – including the New York Philharmonic, the New York New Music Ensemble, the Quince Ensemble, ensembleNEWSRQ, and Duo Entre-Nous – and has been featured at numerous music festivals across the country, including the Tanglewood Music Center, the Resonant Bodies Festival, and the Santa Fe Chamber Music Festival.

Max is a member of the music faculties at Montclair State University and the Kaufman Music Center. He received a Doctor of Musical Arts degree from the Juilliard School in 2018, a Master of Music degree from Juilliard in 2013 and a Bachelor of Music degree from the Jacobs School of Music at Indiana University in 2011.

For more information, visit http://www.maxgrafe.com.

About This Étude
"Fanfare With Afterimages" is a brief study showcasing an ensemble's ability to produce a wide range of dynamic and textural contrasts and providing an exercise in subdivision and shifting beat emphasis in a slow tempo for the conductor. After a bright and punctuated fanfare-like opening with heavy syncopation, the piece concludes with a lyrical polyphonic episode that quietly reflects on the boisterous music of a few moments earlier.

Length: 0:35

Commissioned Parameters:
Meter: 2/2, 3/2 (subdivided)
Tempo: Slow
Style: Marcato

Additional Pedagogical Opportunities:
- Changing style
- Fermatas
- Gesture of syncopation

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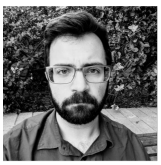

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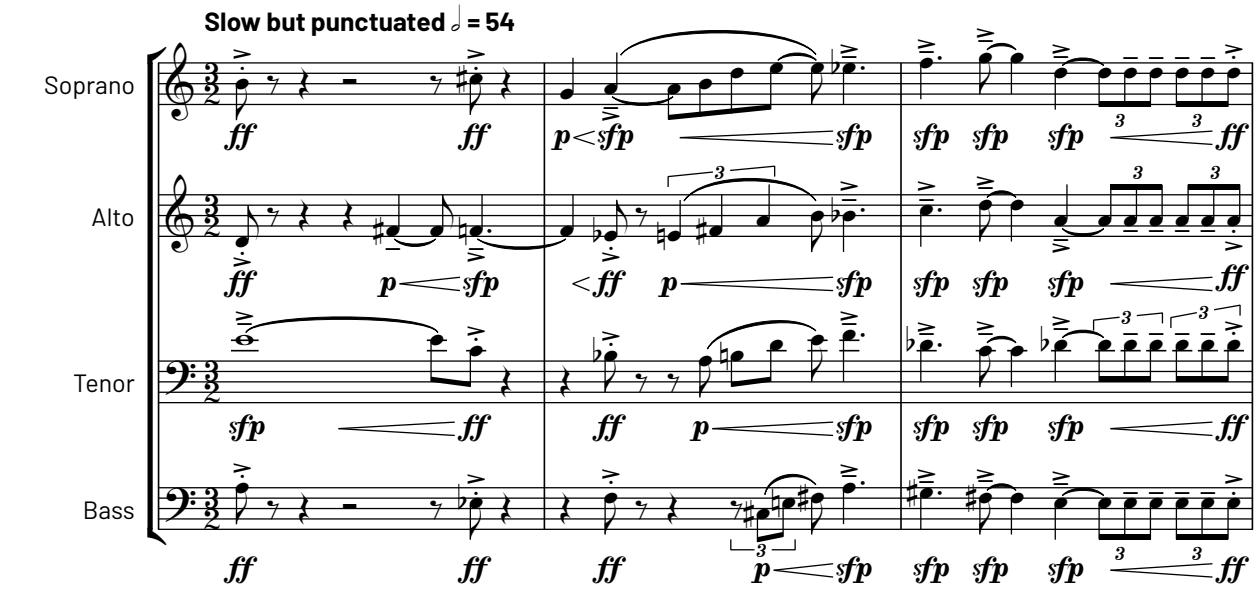
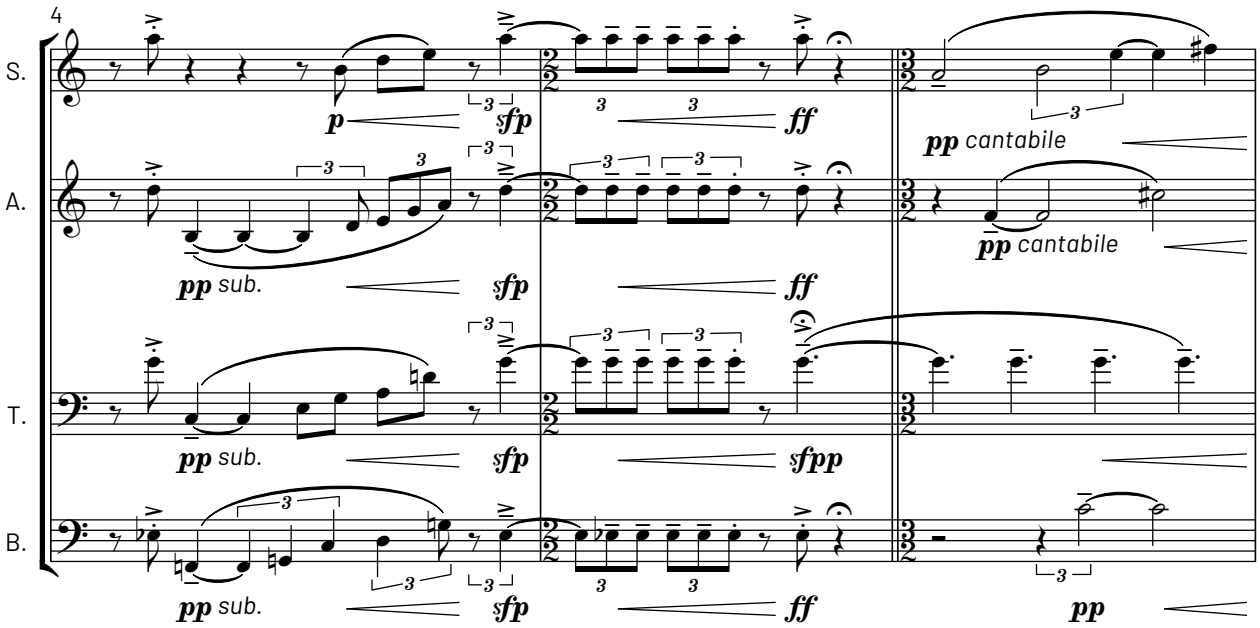
Fanfare With Afterimages

Max Grafe





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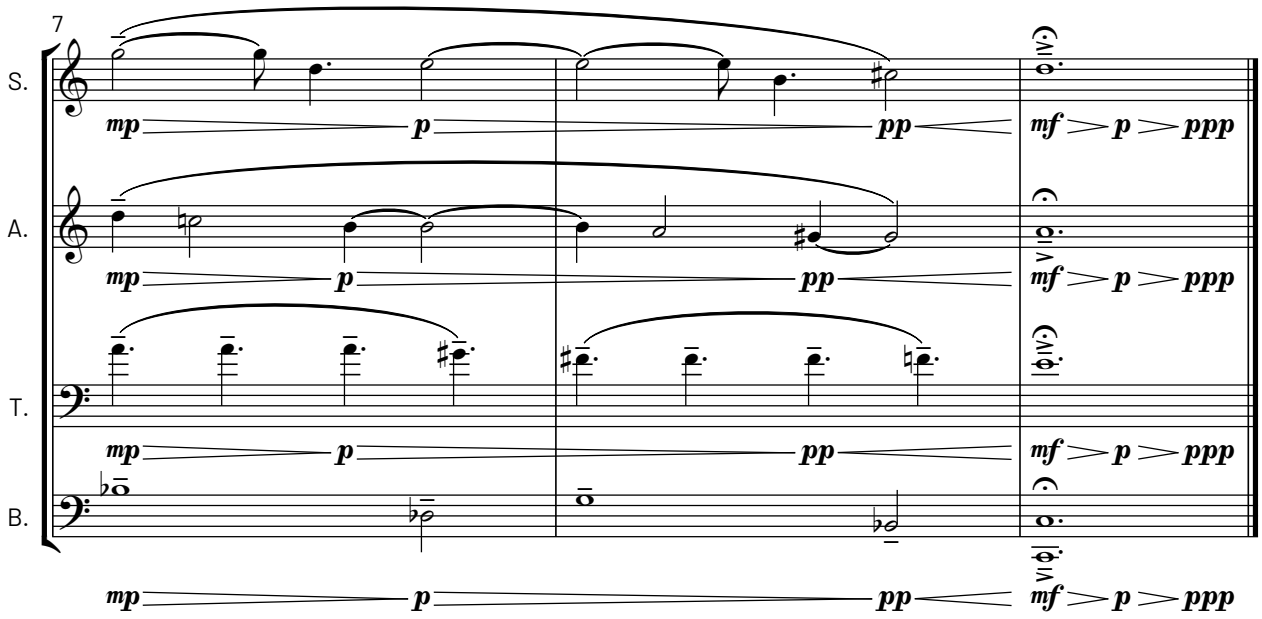
Fanfare With Afterimages — Max Grafe — Full Score



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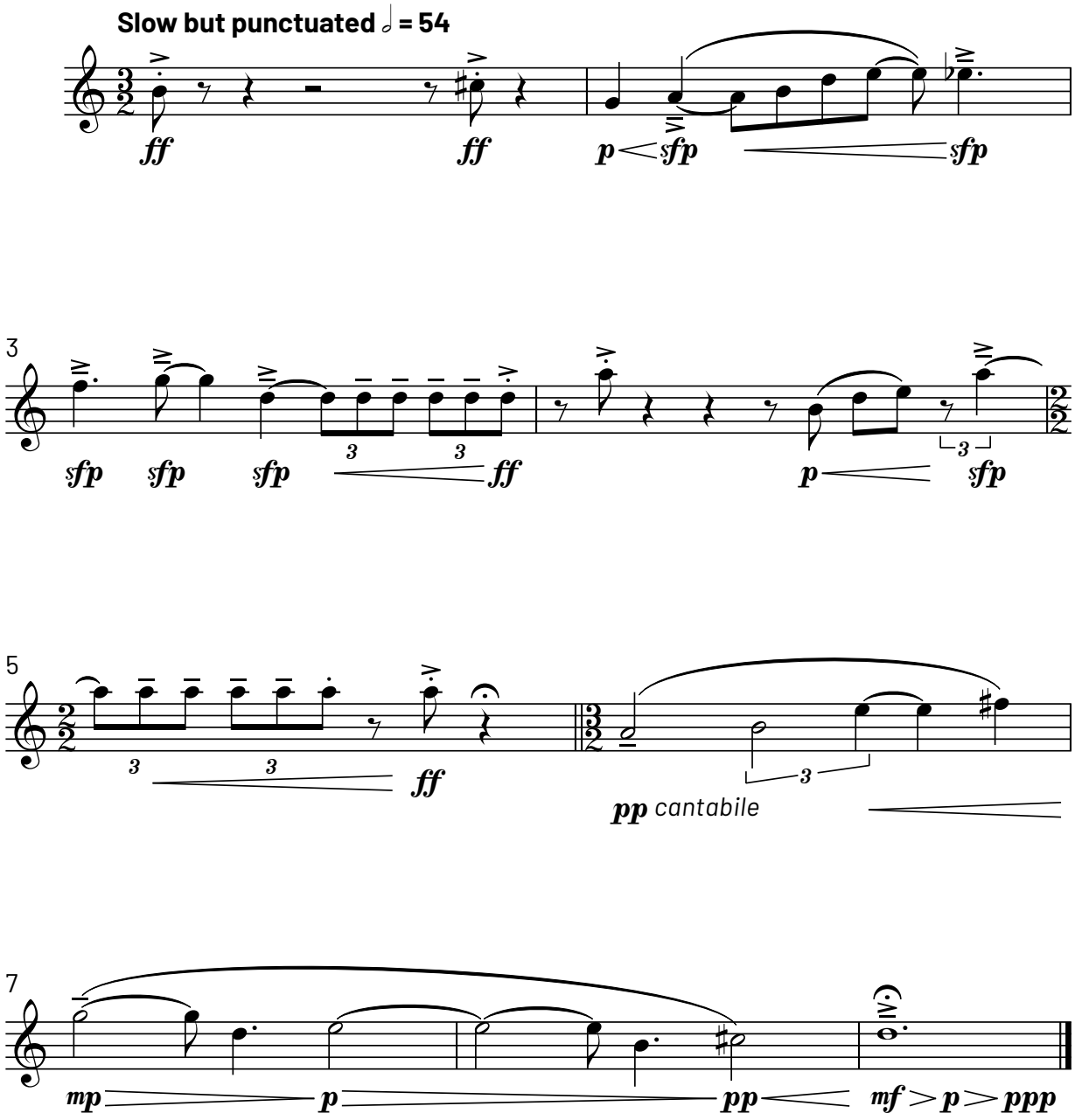
Soprano in C

Fanfare With Afterimages

Max Grafe



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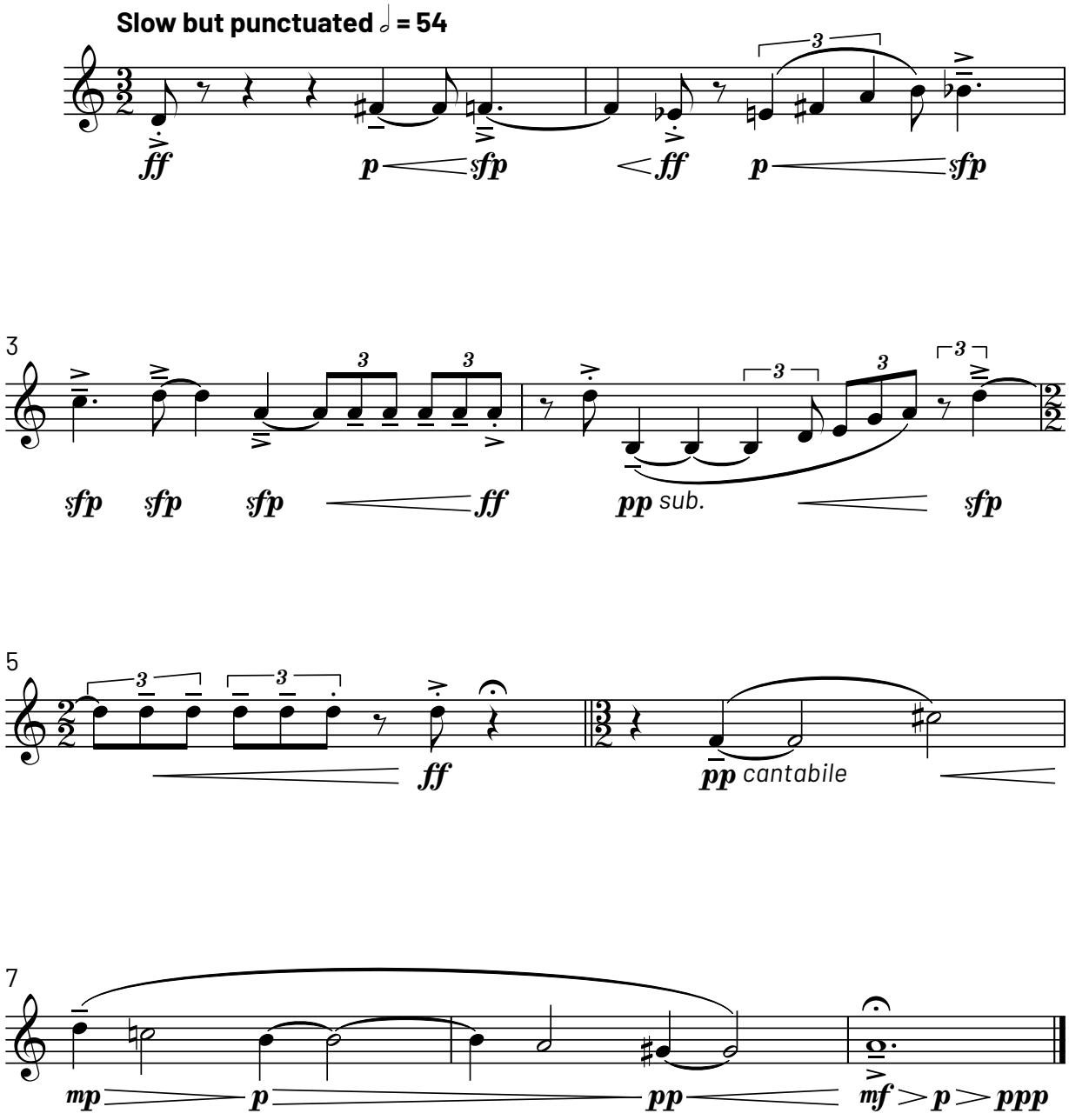
Alto in C

Fanfare With Afterimages

Max Grafe



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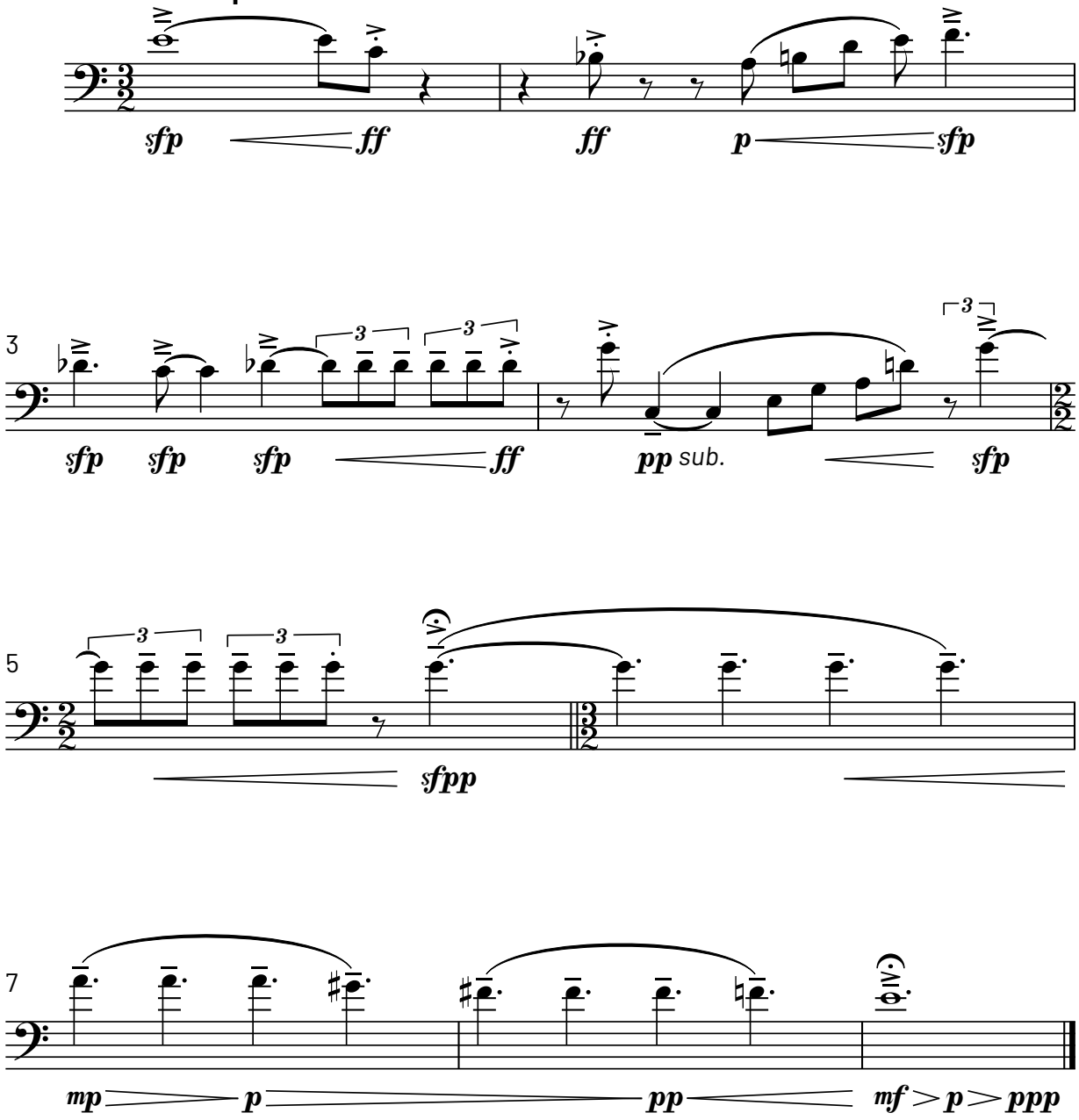
Tenor in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54



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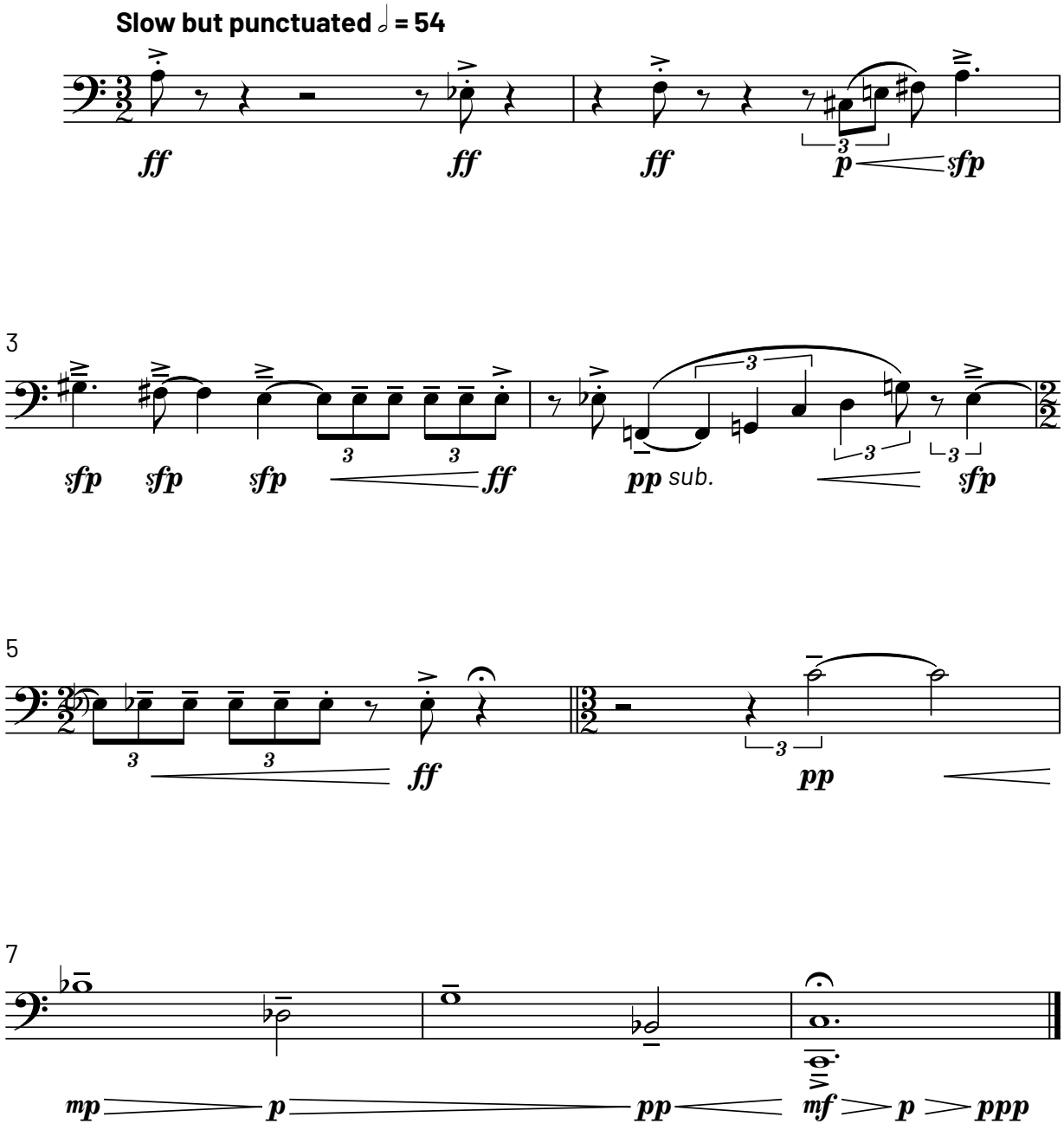
Bass in C

Fanfare With Afterimages

Max Grafe



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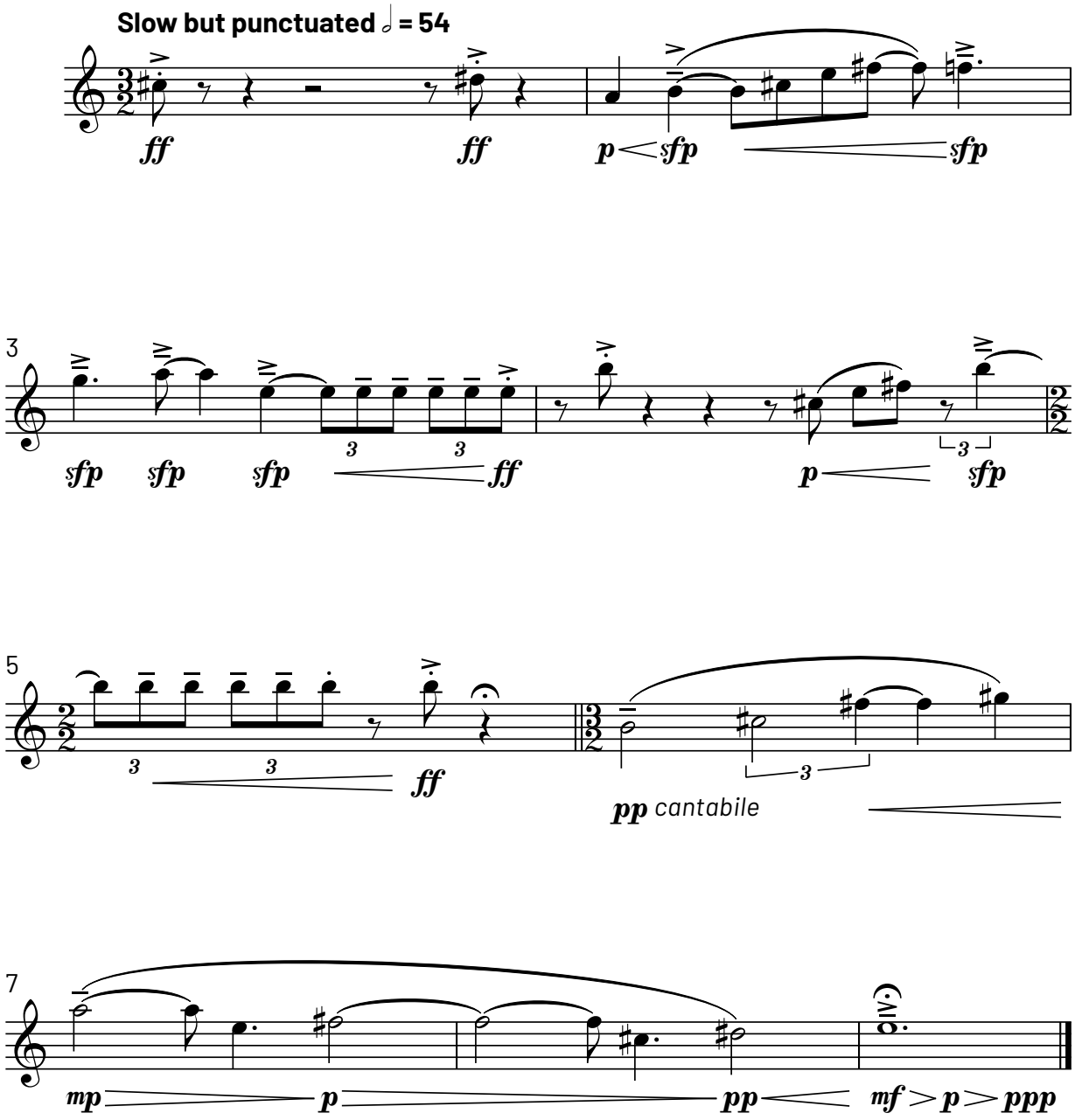
Soprano in B♭

Fanfare With Afterimages

Max Grafe



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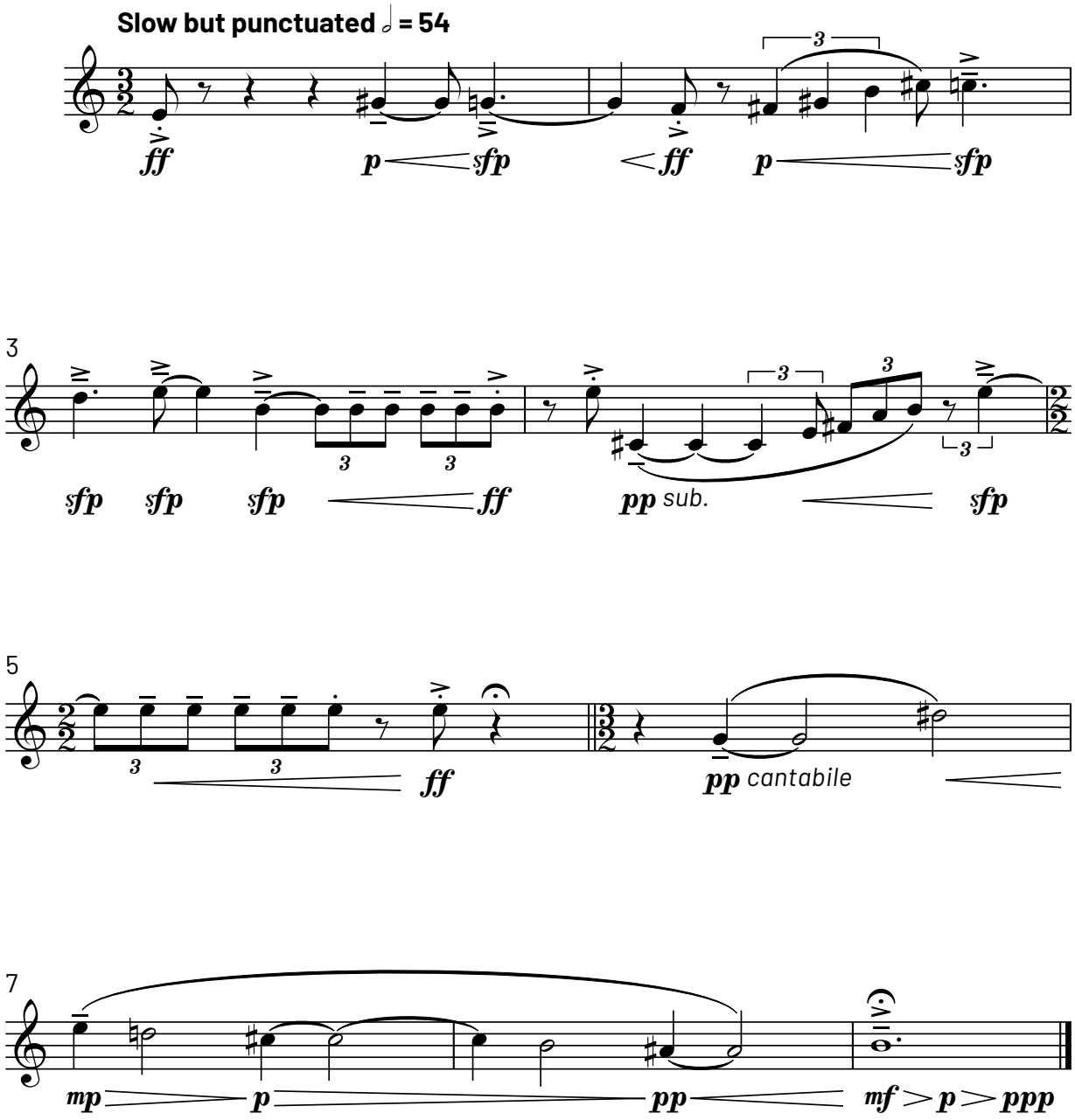
Alto in B♭

Fanfare With Afterimages

Max Grafe



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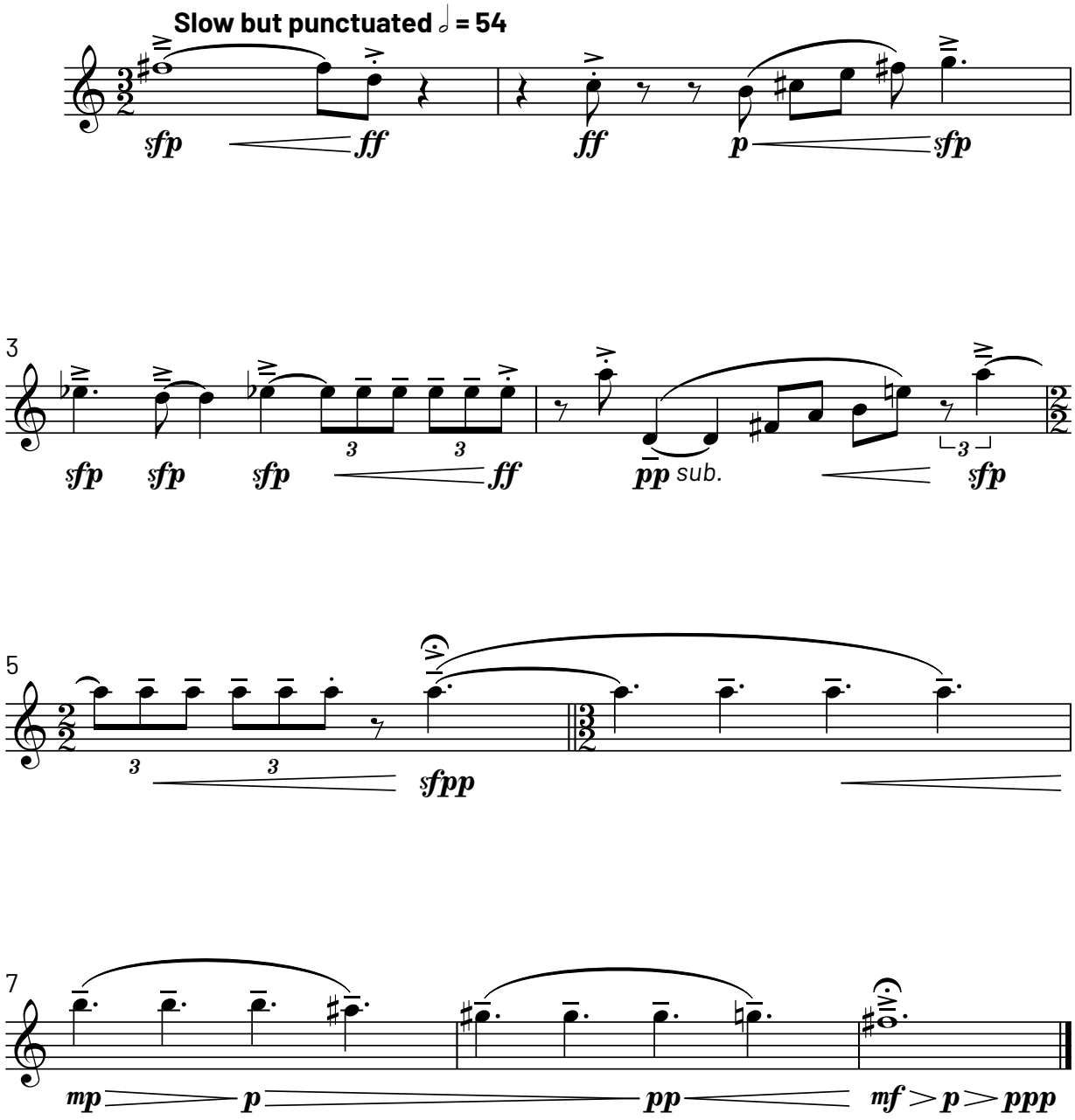
Tenor in B♭

Fanfare With Afterimages

Max Grafe



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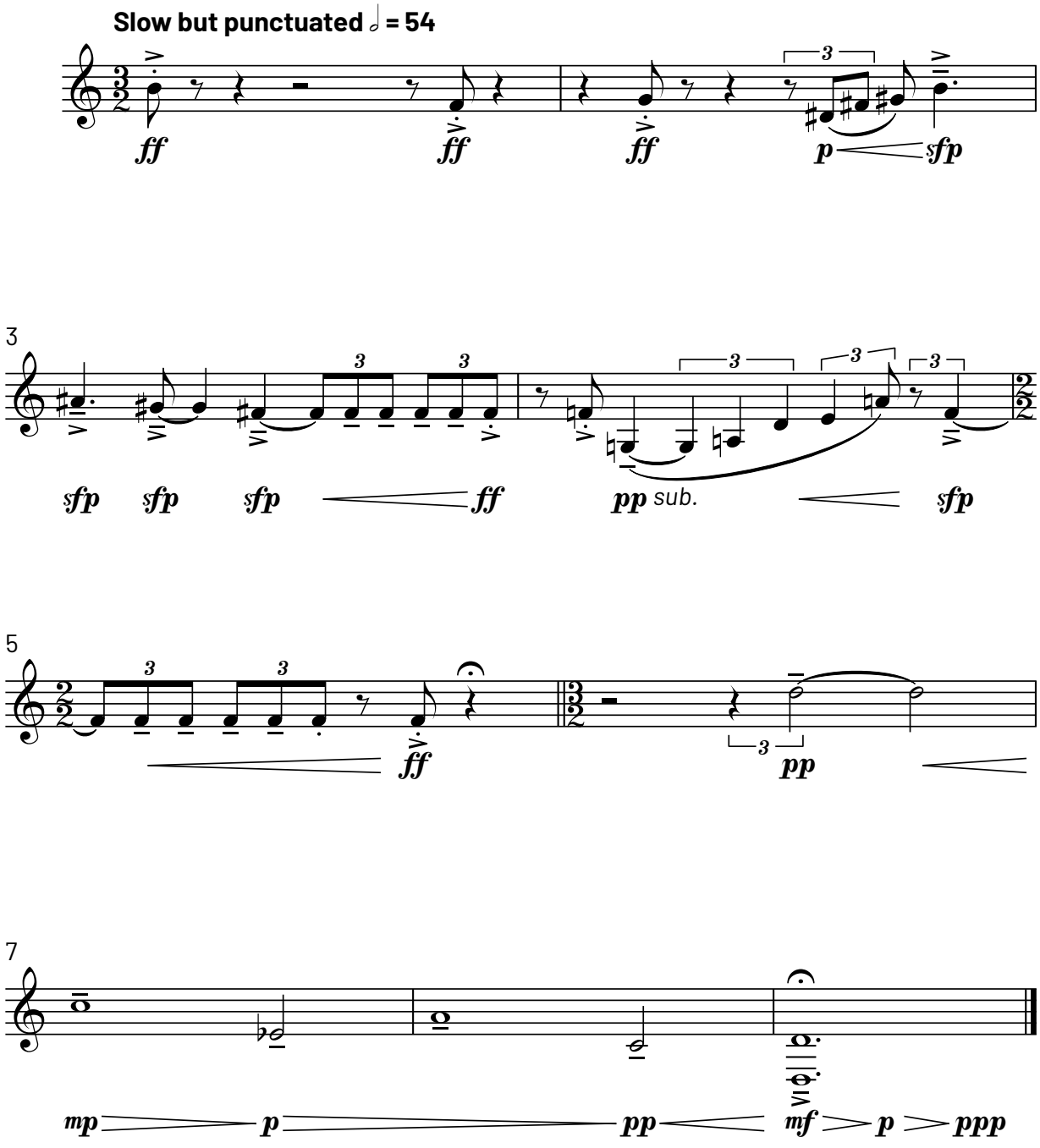
Bass in B♭

Fanfare With Afterimages

Max Grafe



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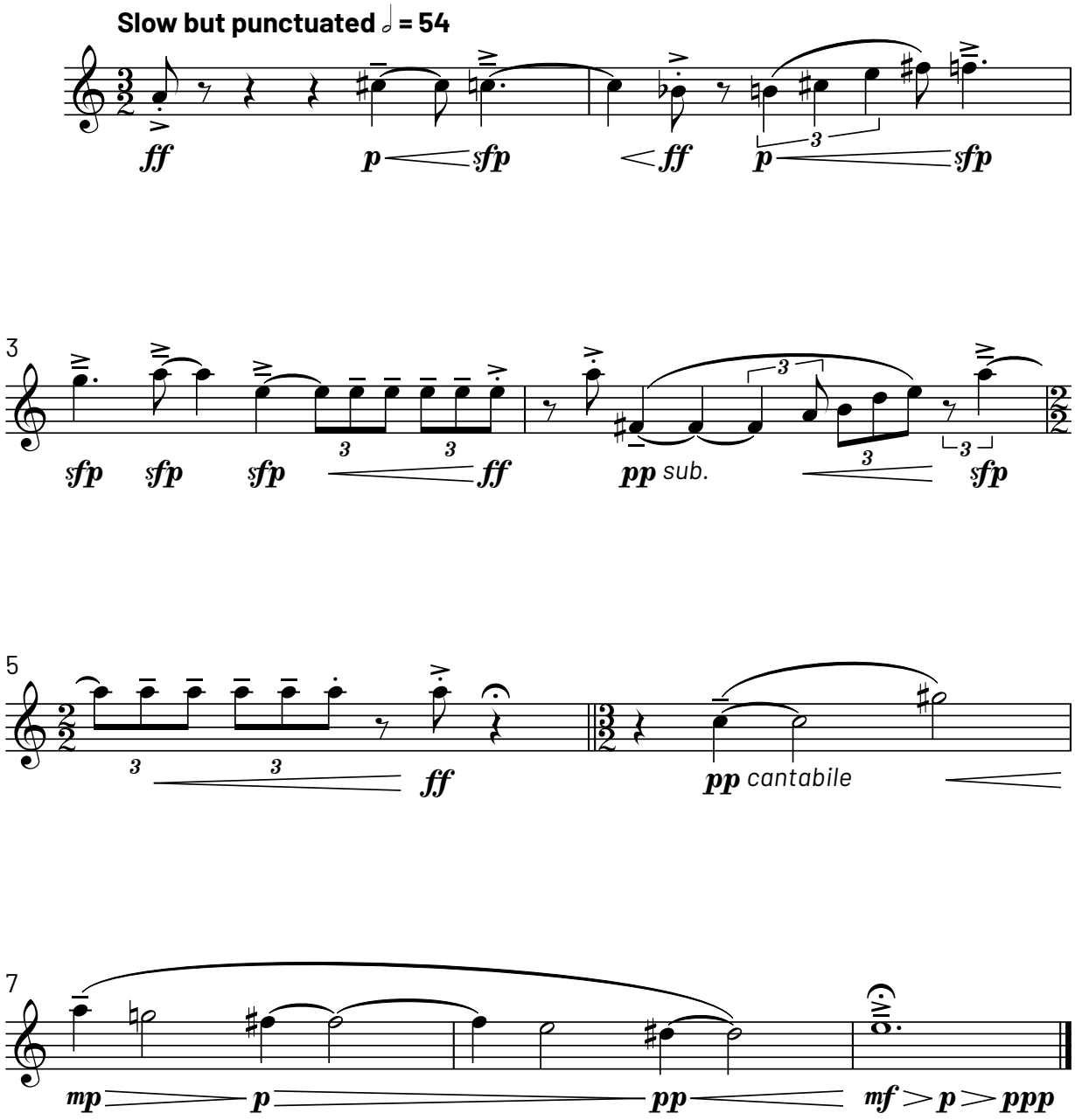
Alto in F

Fanfare With Afterimages

Max Grafe



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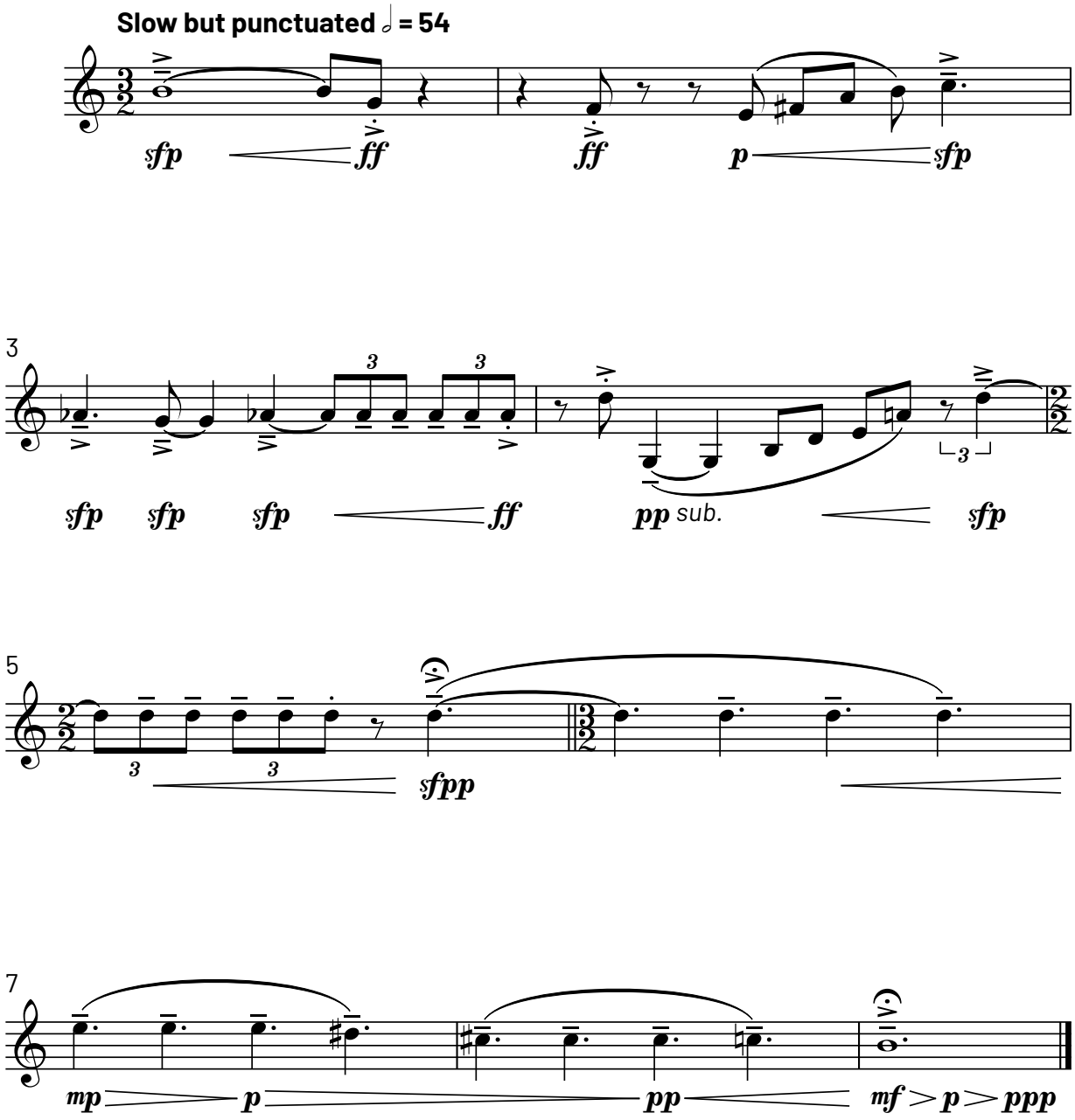
Tenor in F

Fanfare With Afterimages

Max Grafe



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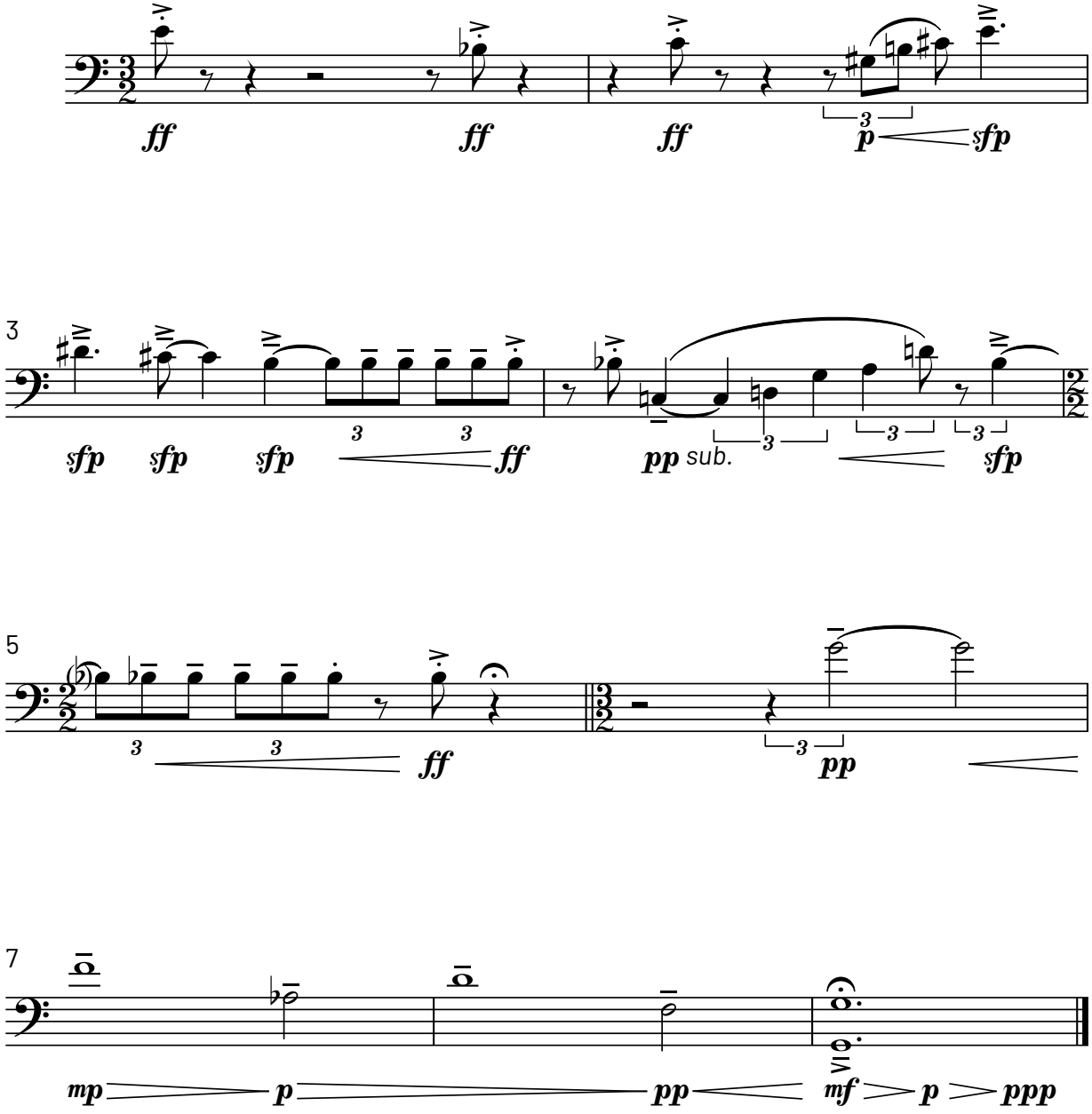
Bass in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ **= 54**



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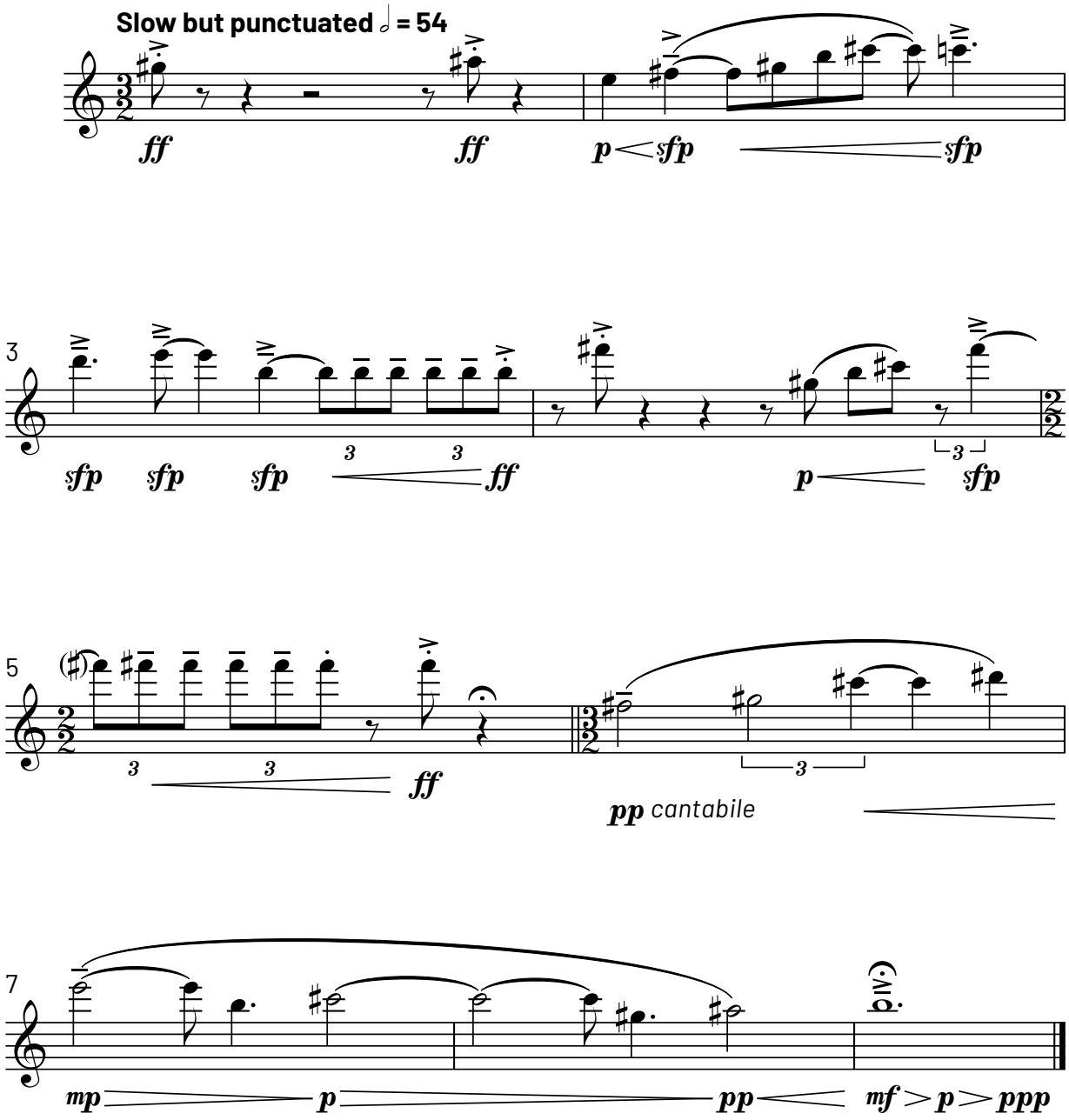
Soprano in E♭

Fanfare With Afterimages

Max Grafe



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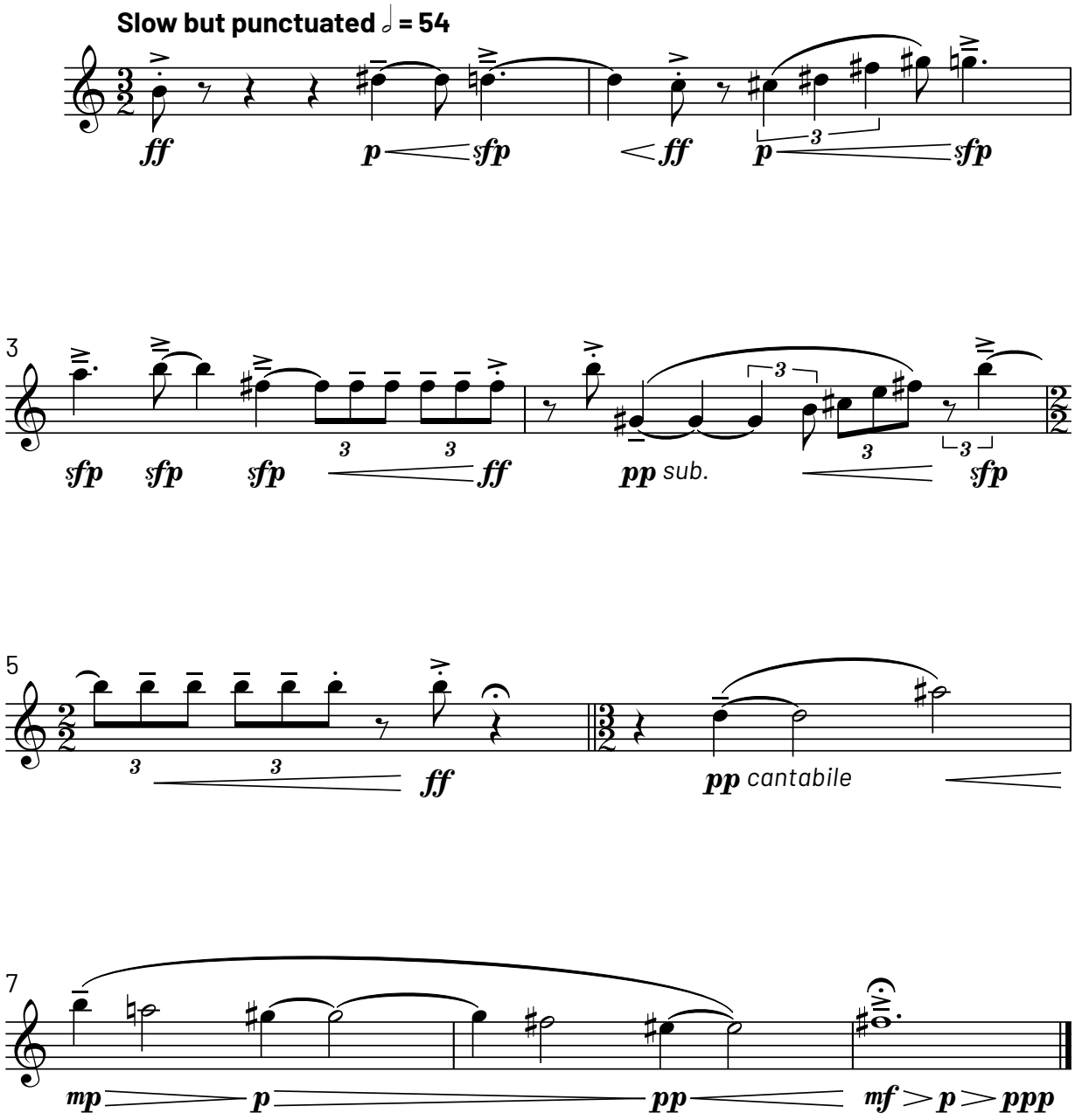
Alto in E♭

Fanfare With Afterimages

Max Grafe



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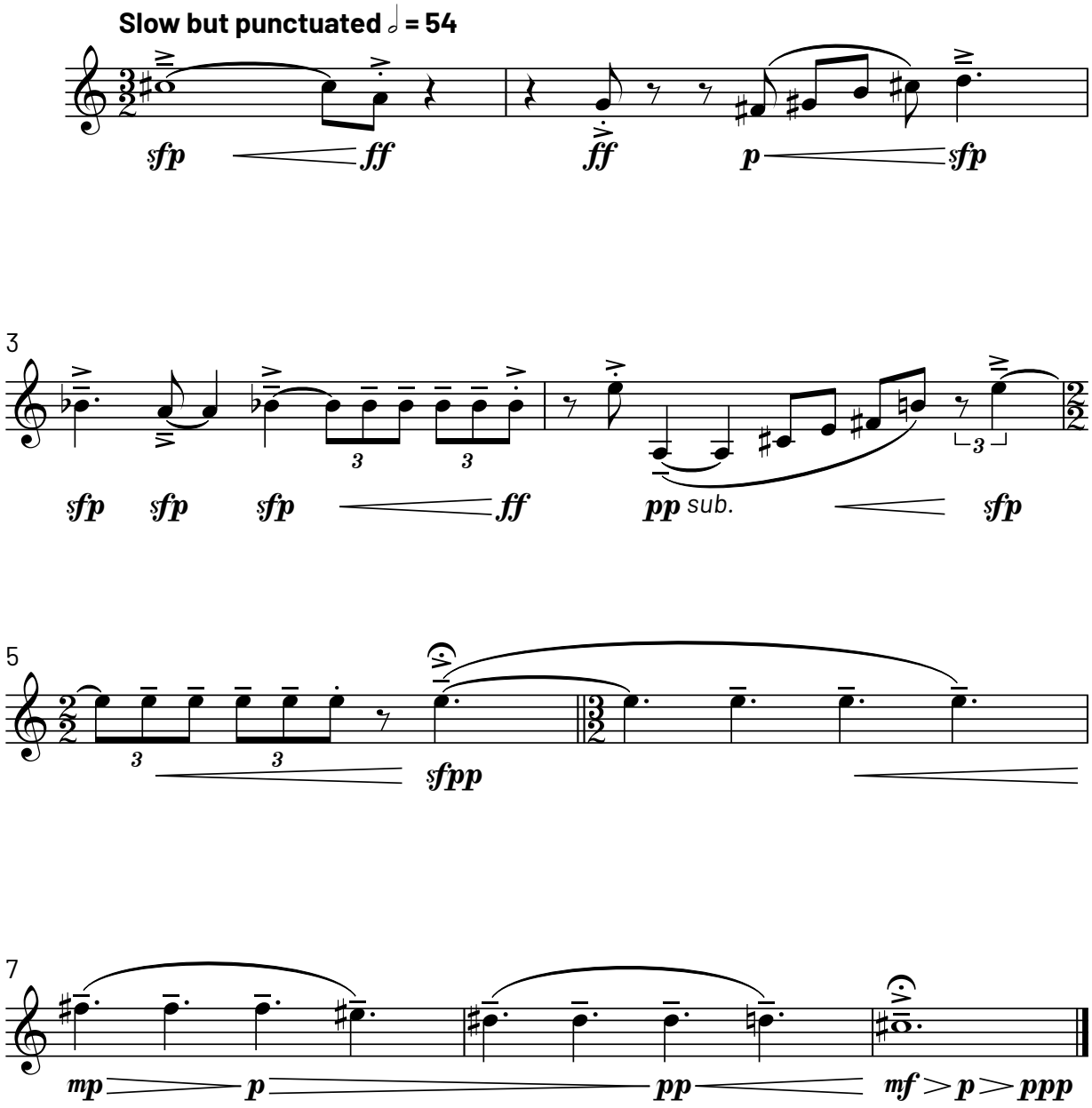
Tenor in E♭

Fanfare With Afterimages

Max Grafe



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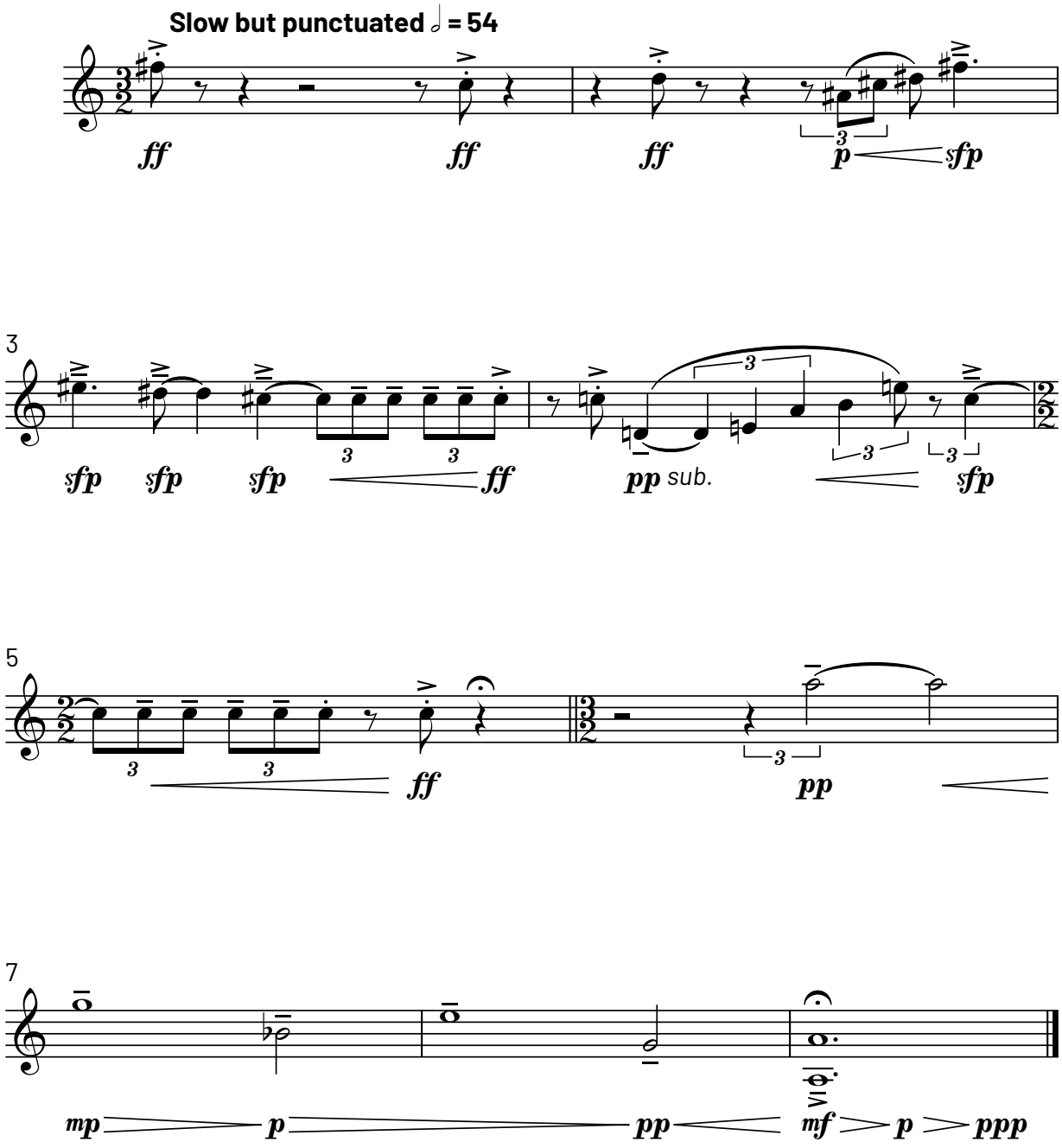
Bass in E♭

Fanfare With Afterimages

Max Grafe



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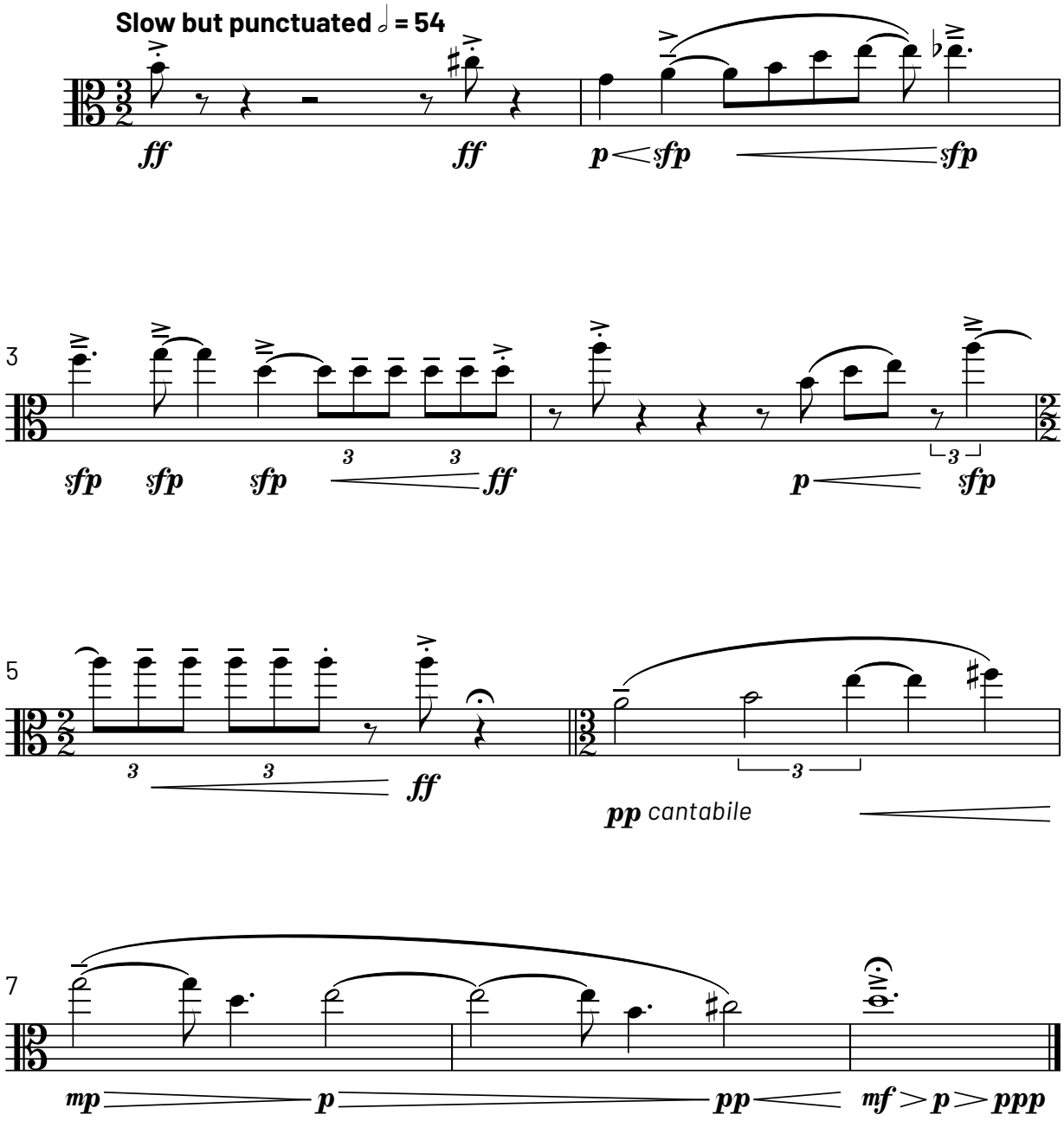
Soprano Viola

Fanfare With Afterimages

Max Grafe



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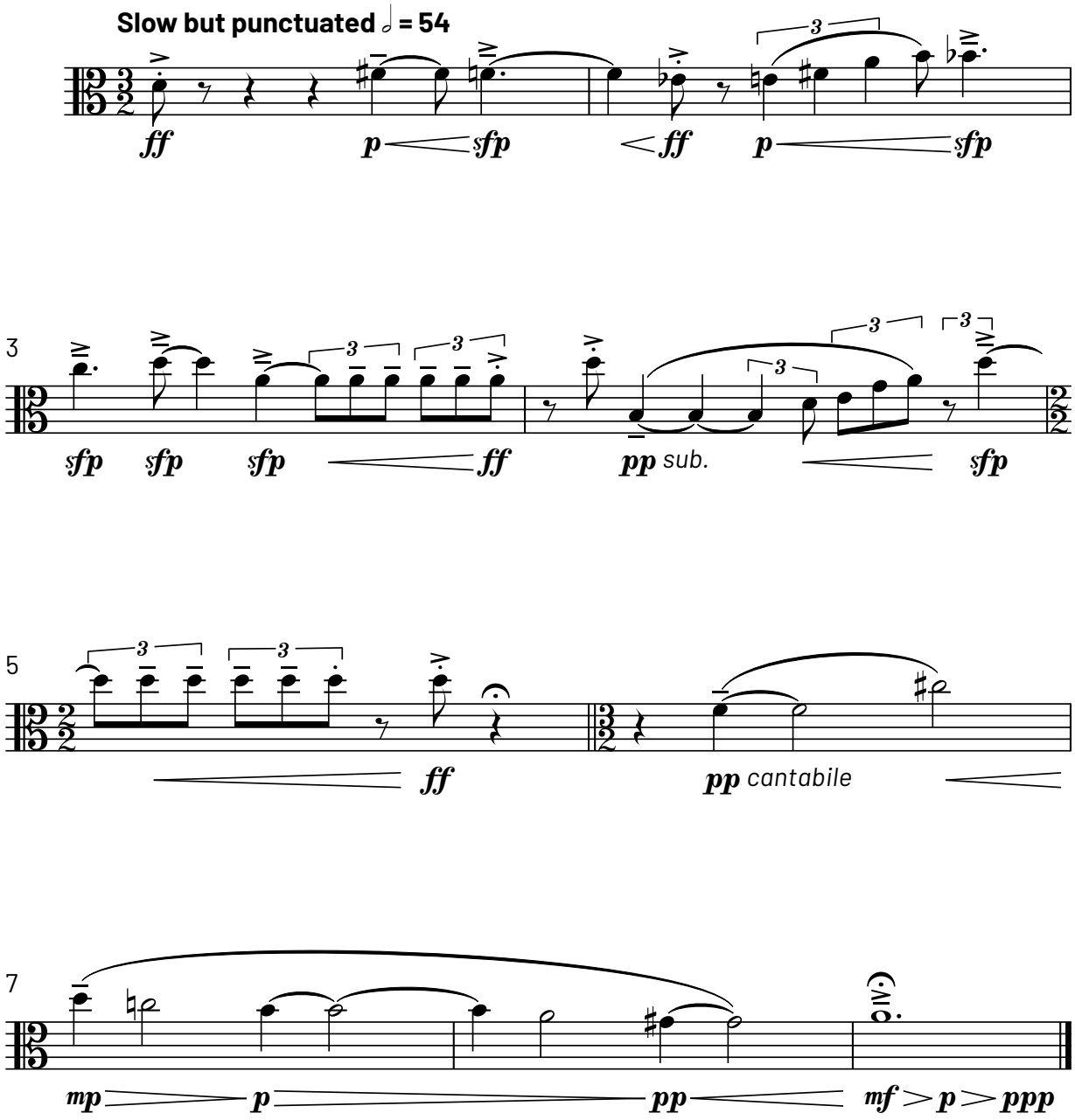
Alto Viola

Fanfare With Afterimages

Max Grafe



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Ivette Herryman Rodríguez

Tumbao Pesante

Ivette Herryman Rodríguez

Tumbao Pesante

A native of Cuba, Ivette Herryman Rodríguez holds a bachelor's degree in music composition from the Instituto Superior de Artes in Havana, a master's degree in music composition from Baylor University, and a master's degree in music theory and a doctorate in composition from Michigan State University. Ivette's music has been described as "absolutely exquisite" and "breathtakingly beautiful." She is the winner of a Cubadisco Special Award, a Chamber Music America grant, and a Brandon Fradd Fellowship in Music Composition.

Ivette's recent commissions include new works for HAVEN Trio, the All-State Florida Symphony Orchestra, and ConTempus Quartet. Recent performances include her *Danzón a mi manera* by the Youth Orchestra of LA (YOLA) and the LA Philharmonic under conductor Gustavo Dudamel. Currently, she is an assistant professor of theory and composition at the Crane School of Music at SUNY Potsdam.

For more information, visit http://ivetteherryman.com.

About This Étude
Many of my compositions are influenced by Cuban popular music, and, for this short piece, I have created a tumbao, which is a gesture of specific rhythmic and harmonic profile characteristic of the Cuban genres son and salsa. The tumbao in this composition is modeled after a characteristic tumbao to be executed by the piano. Harmonically, I have alluded to the octatonic scale and have used dominant seventh chords that move chromatically in a free manner.

Although the composition is written in 3/4, it should be felt in one because each measure is established as a unit in which its three beats of quarter-note durations are felt as subdivisions of the measure.

Length: 0:41

Commissioned Parameters:
Meter: 3/4
Tempo: Fast
Style: Marcato
Pedagogical Elements: Accelerando, fractional preparation

Additional Pedagogical Opportunities:

- Conduct in 1
- Cues/soloists
- Dead beats
- Gesture of syncopation
- Non-English/Italian terminology
- Shifting beat emphasis
- Starting on a beat other than 1

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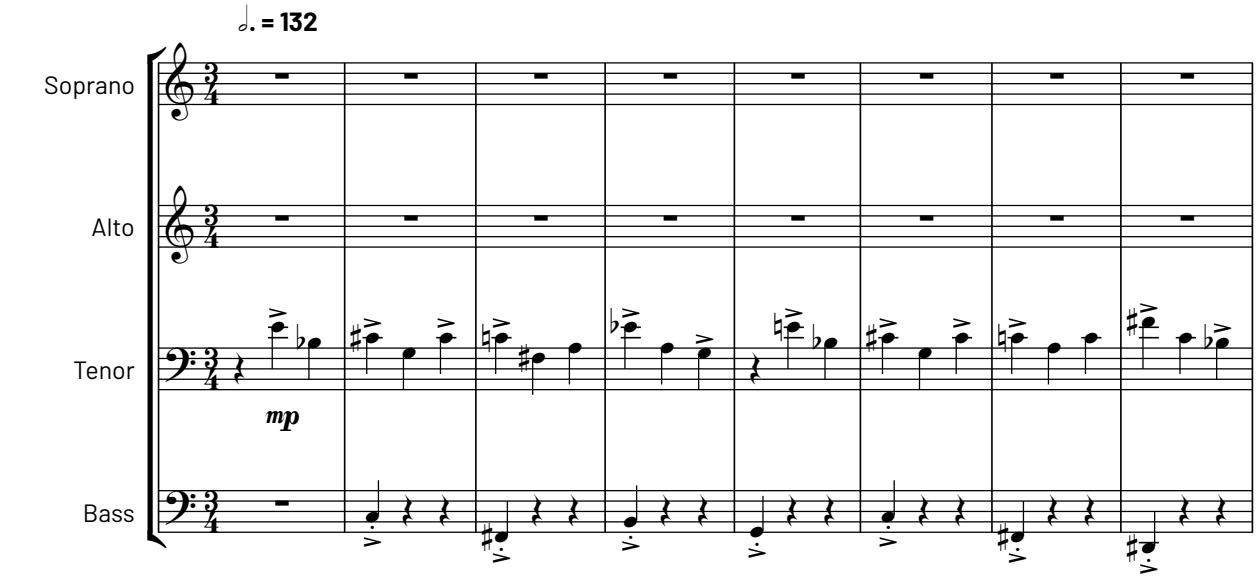
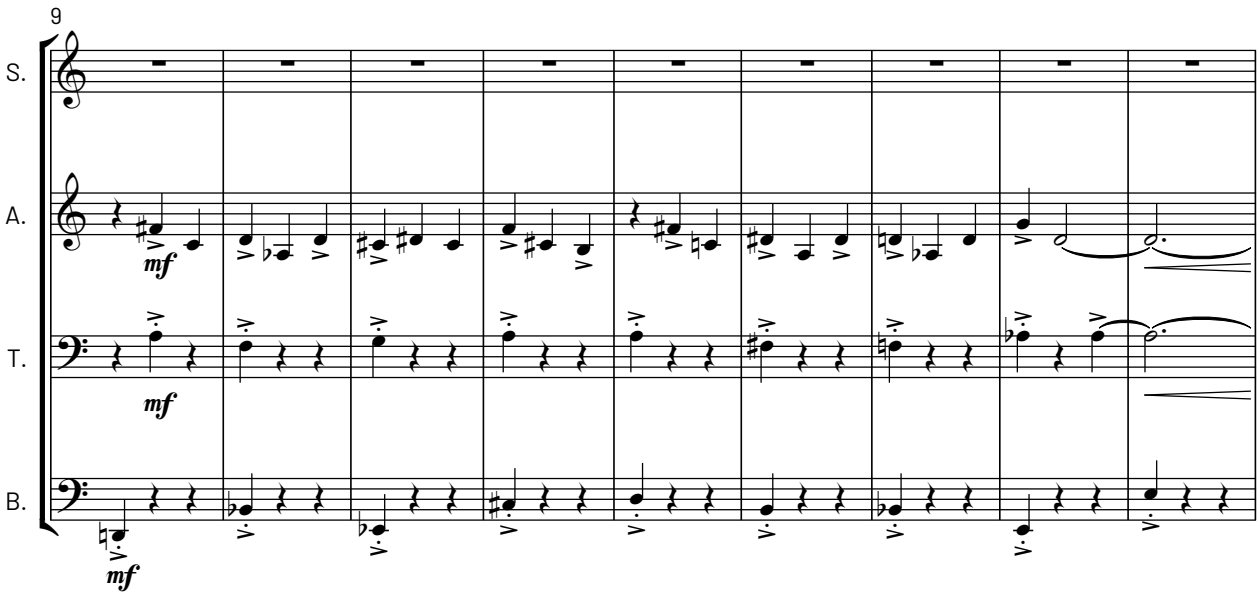
Parts in E-Flat
Viola Parts

Tumbao Pesante

Ivette Herryman Rodríguez





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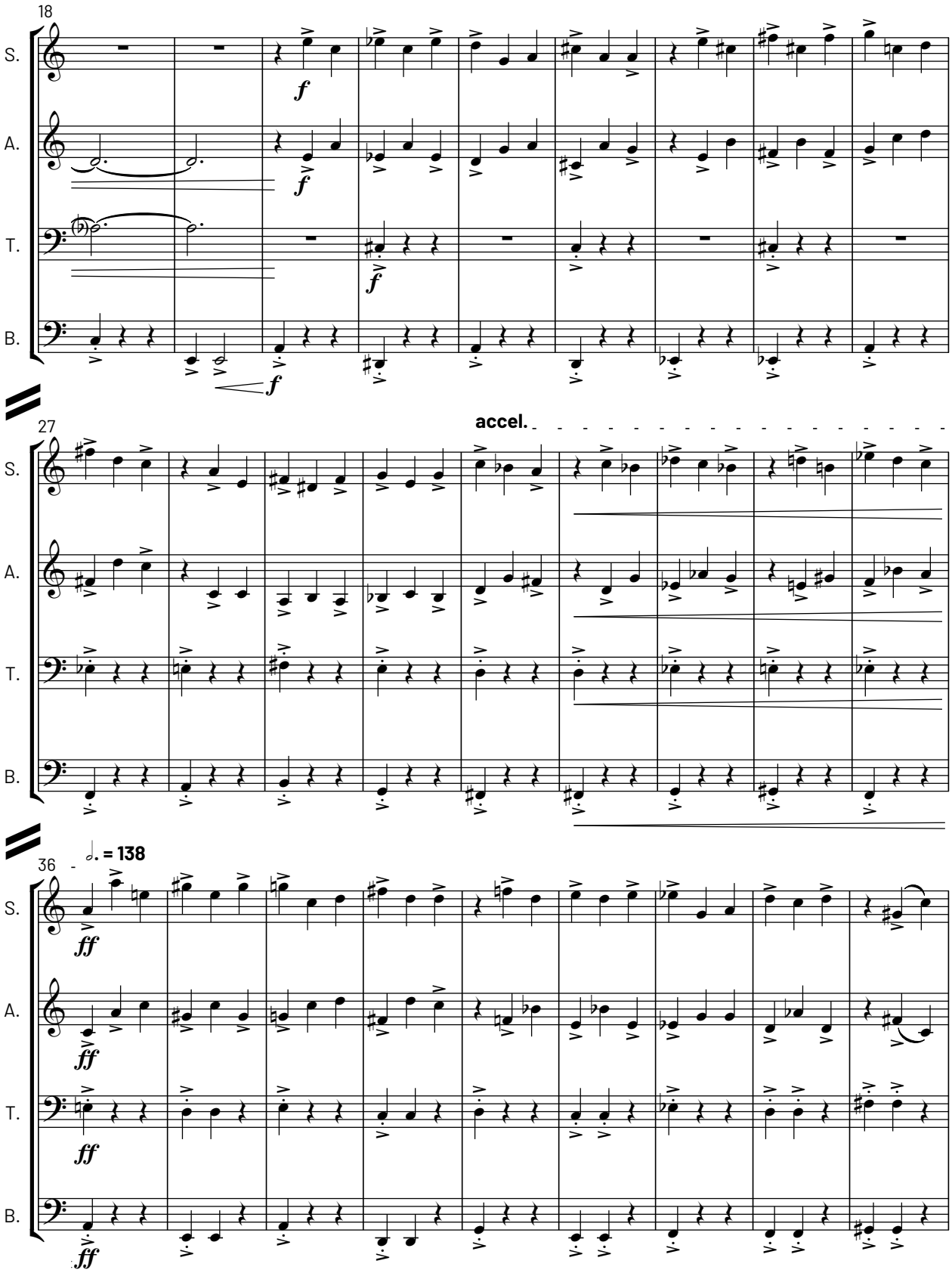
Tumbao Pesante — Ivette Herryman Rodríguez — Full Score



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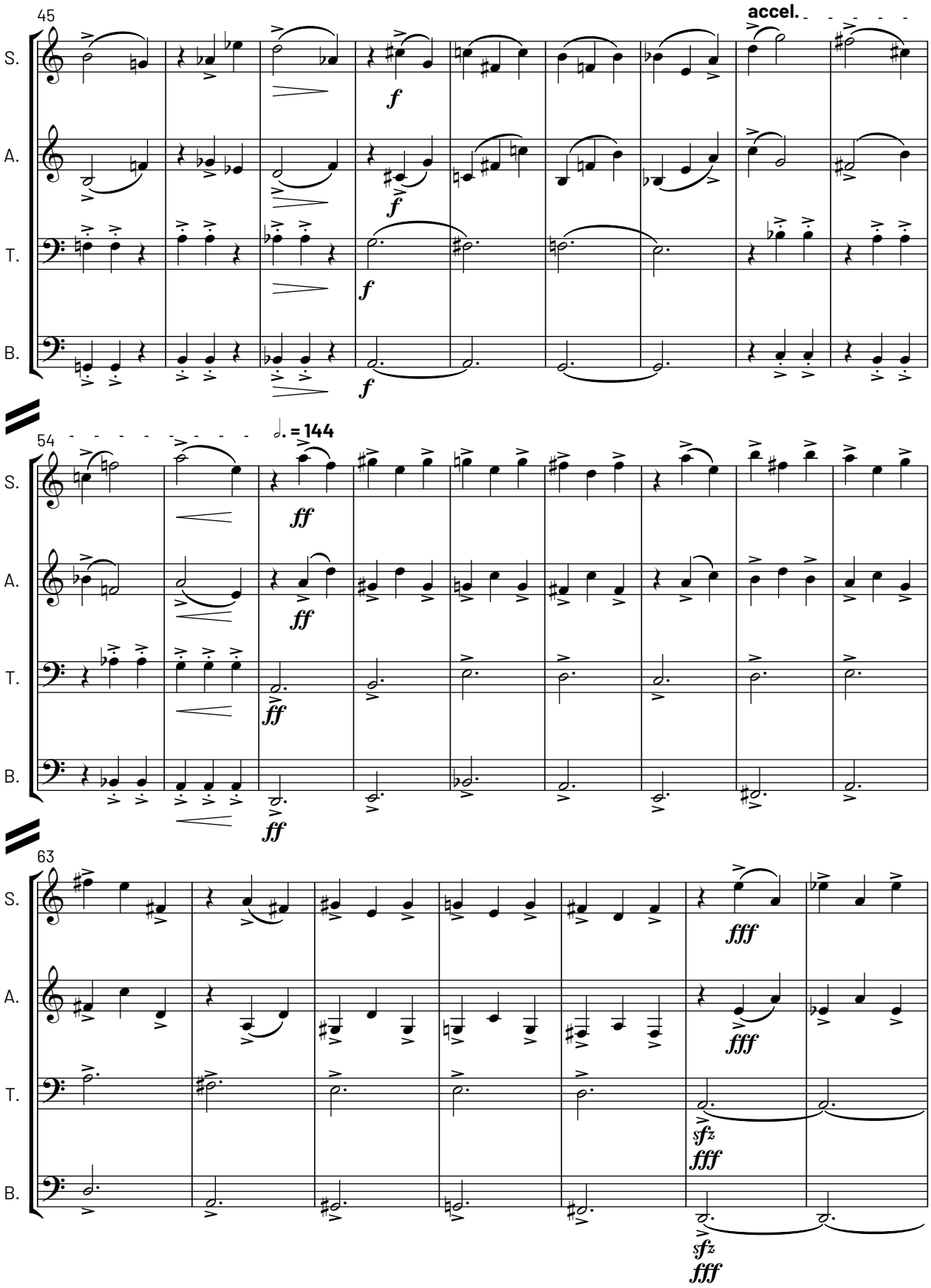

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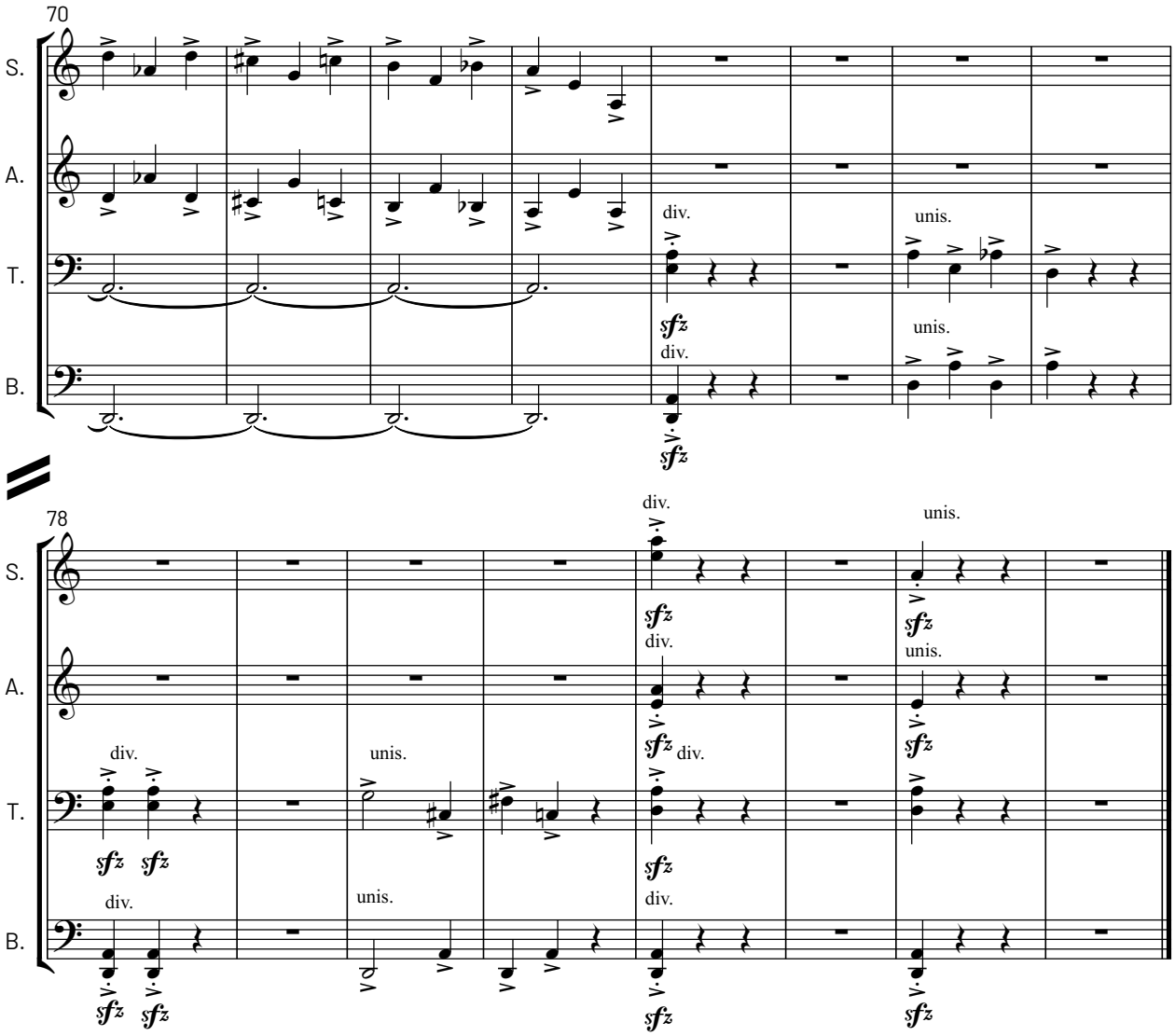
Tumbao Pesante — Ivette Herryman Rodríguez — Full Score



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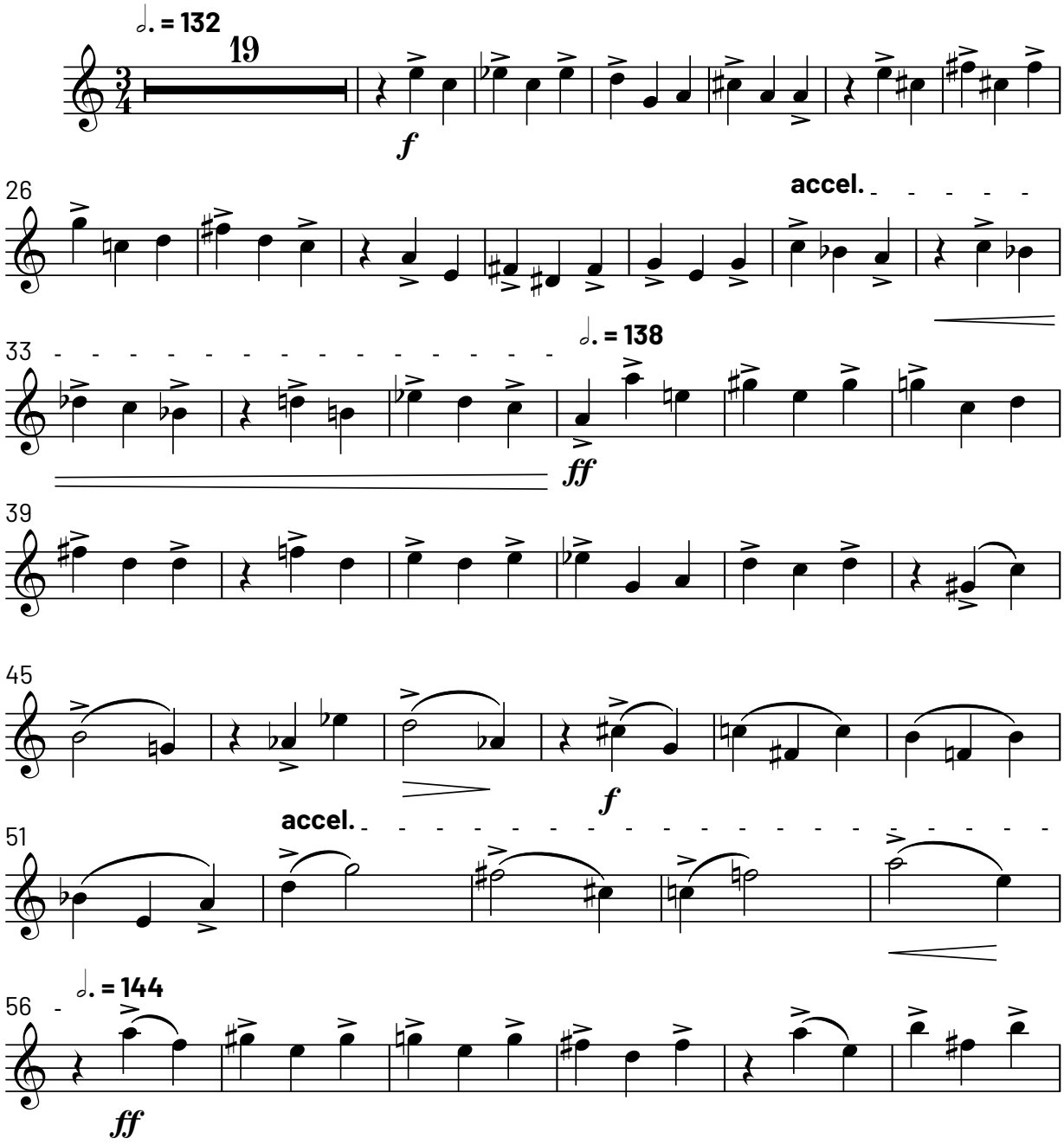
Soprano in C

Tumbao Pesante

Ivette Herryman Rodríguez



V.S.

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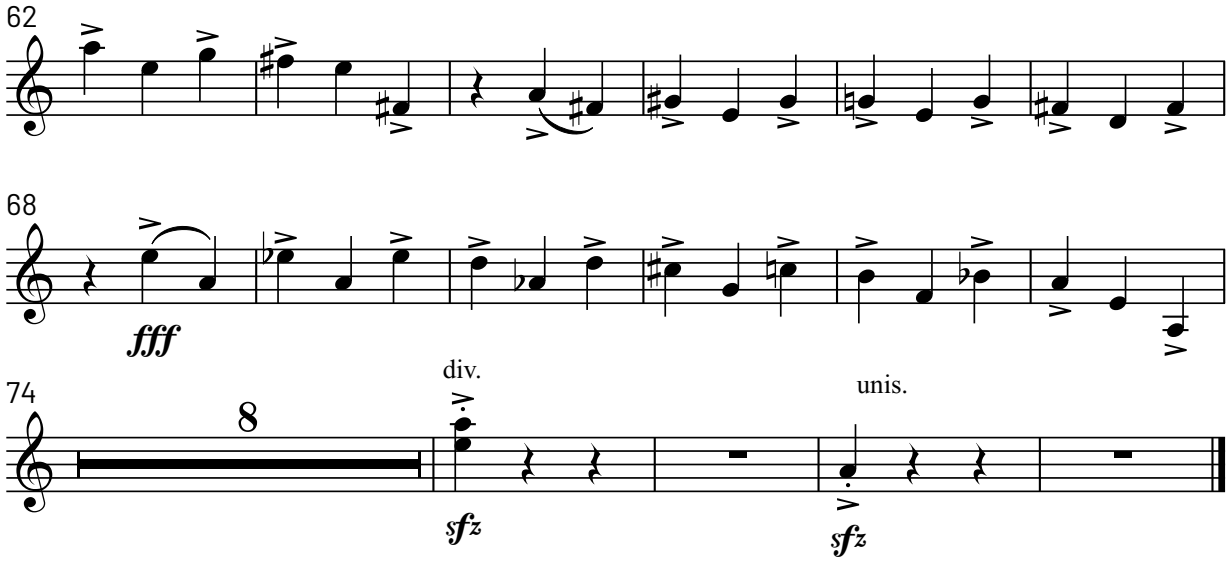
Tumbao Pesante — Ivette Herryman Rodríguez — Soprano in C



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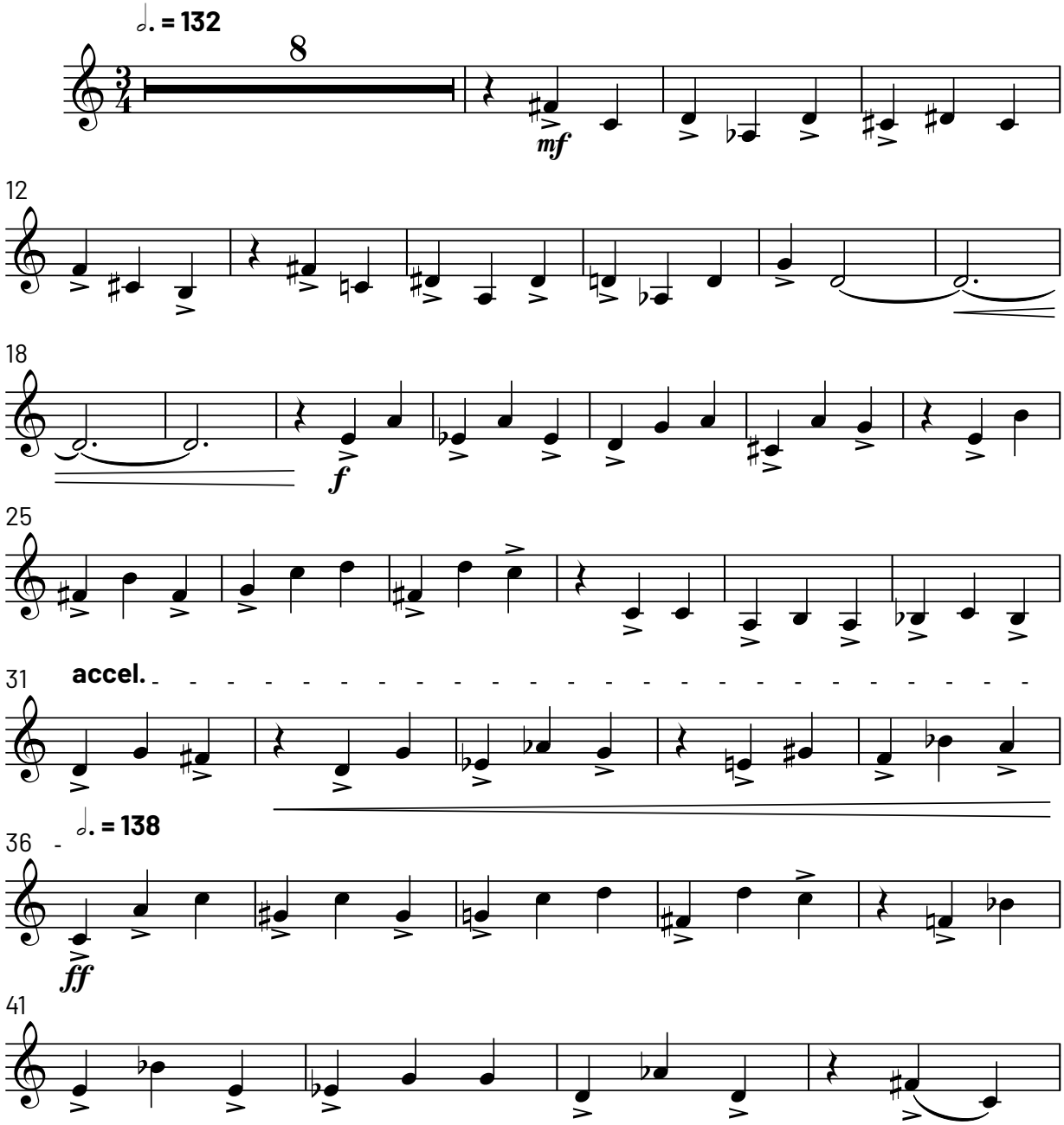
Alto in C

Tumbao Pesante

Ivette Herryman Rodríguez



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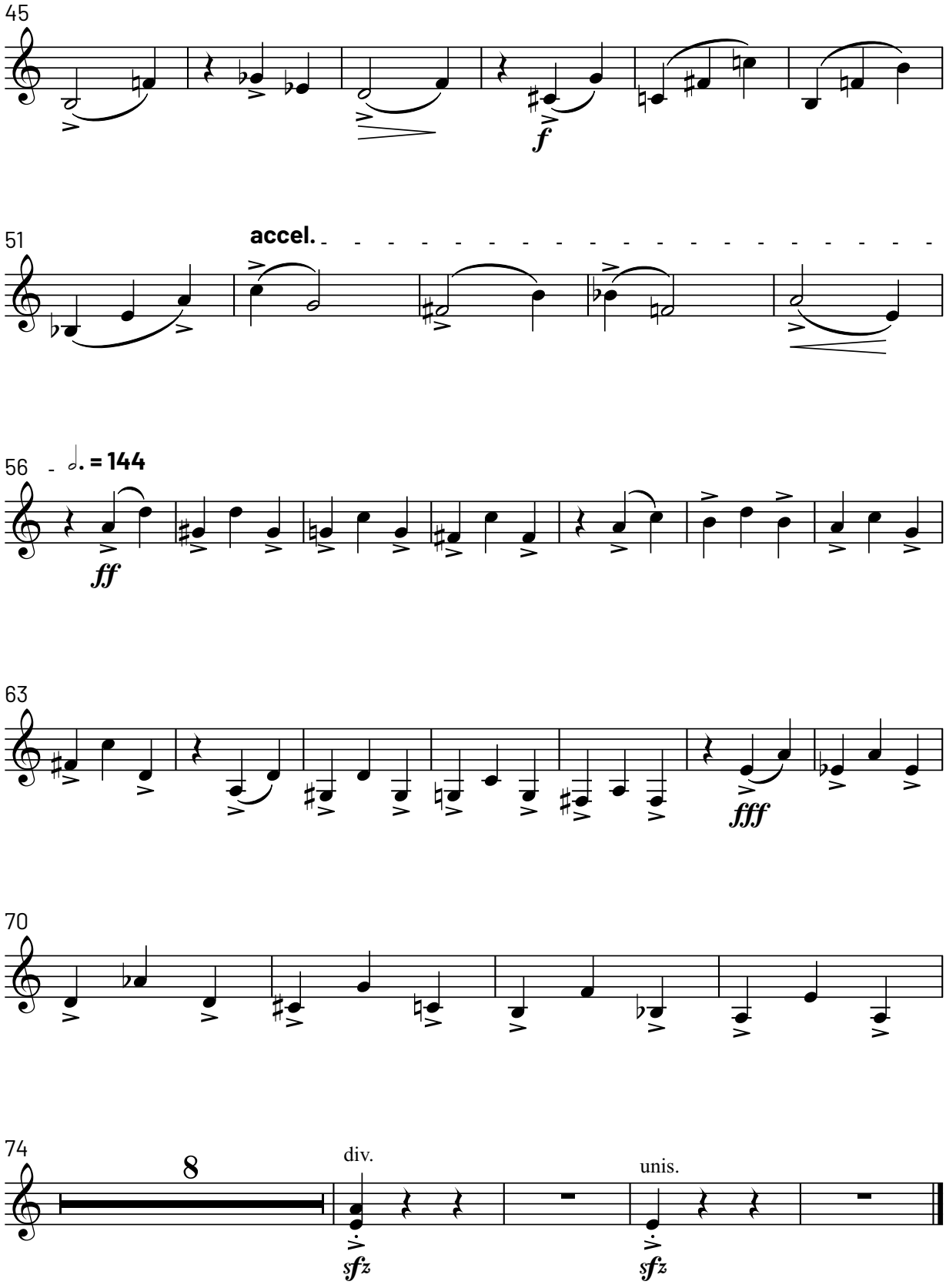
Tumbao Pesante — Ivette Herryman Rodríguez — Alto in C



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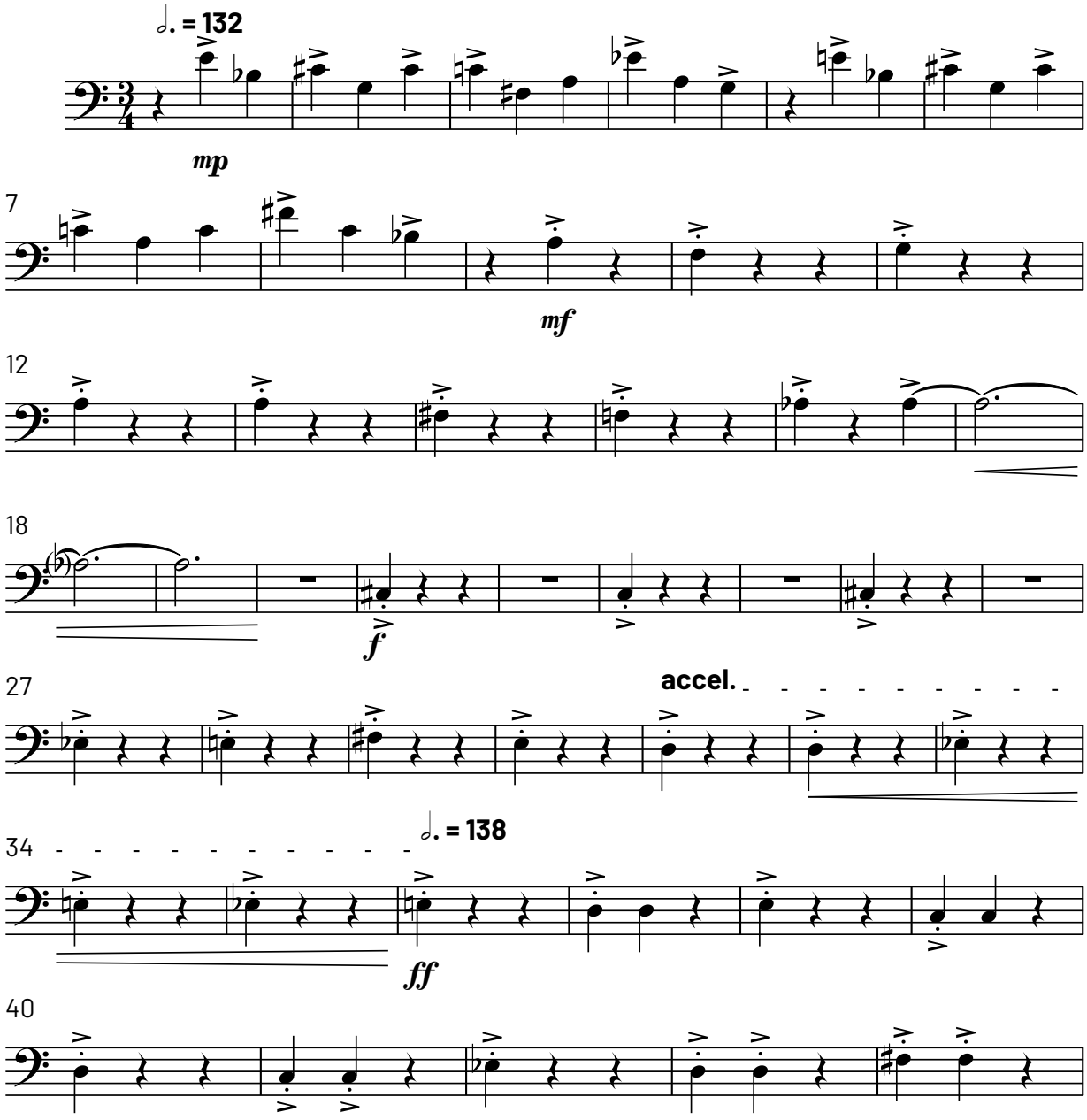
Tenor in C

Tumbao Pesante

Ivette Herryman Rodríguez



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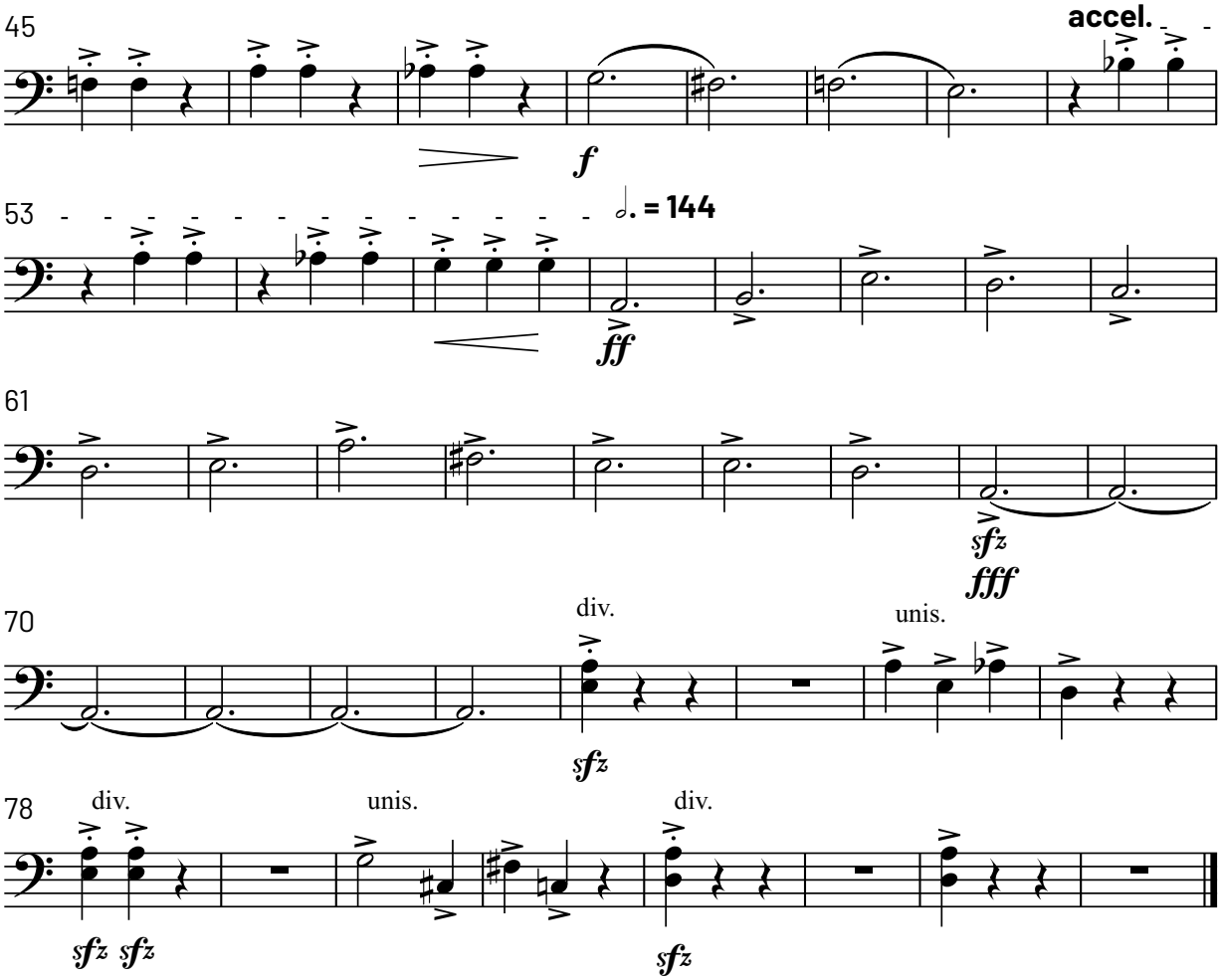
Tumbao Pesante — Ivette Herryman Rodríguez — Tenor in C



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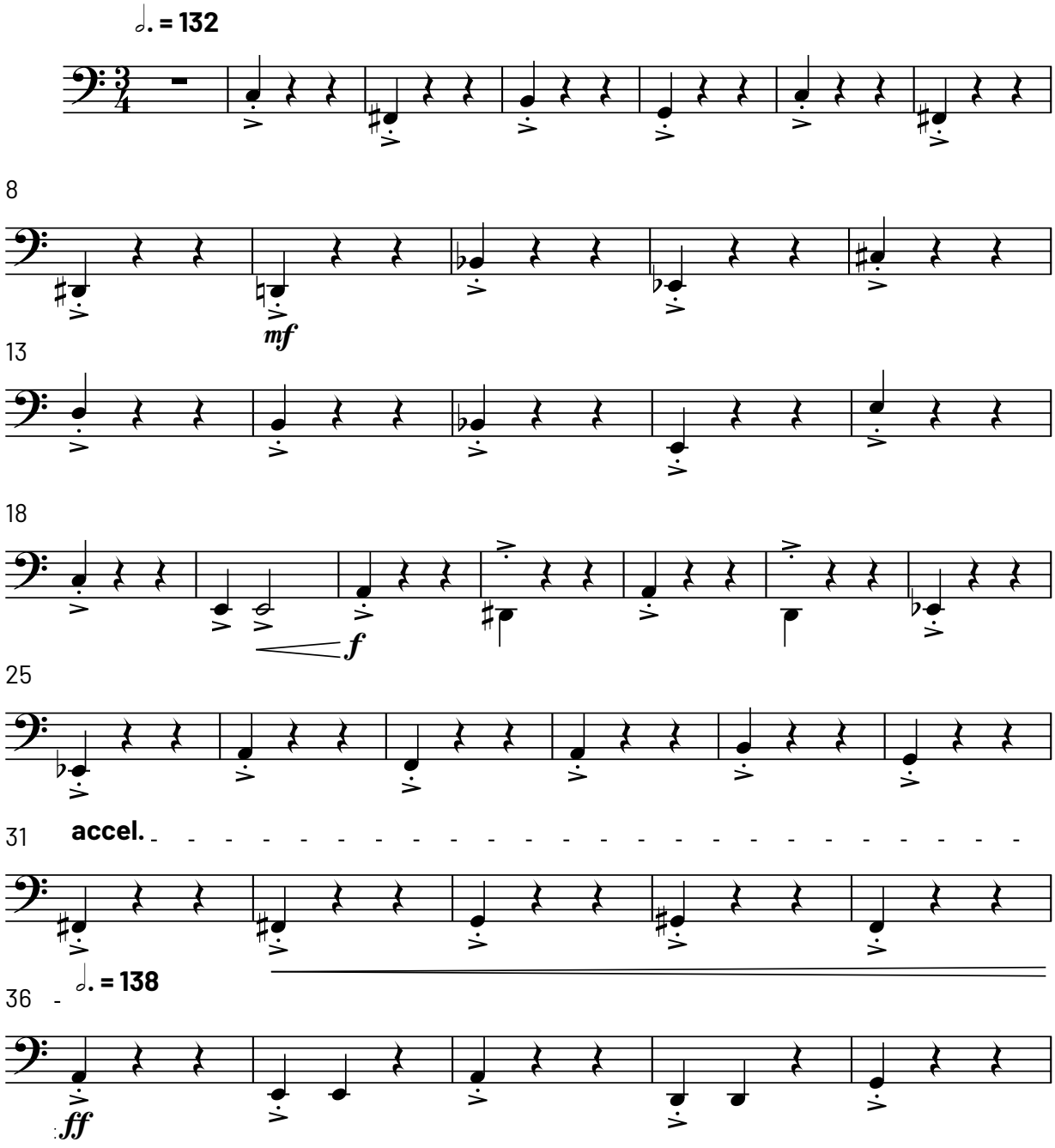
Bass in C

Tumbao Pesante

Ivette Herryman Rodríguez



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Tumbao Pesante — Ivette Herryman Rodríguez — Bass in C

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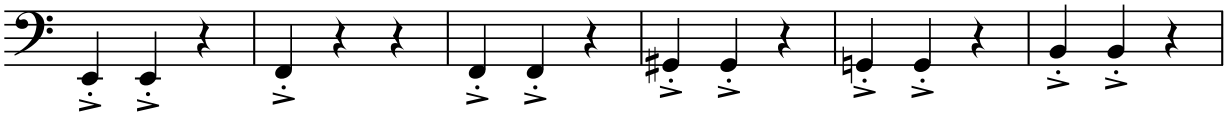

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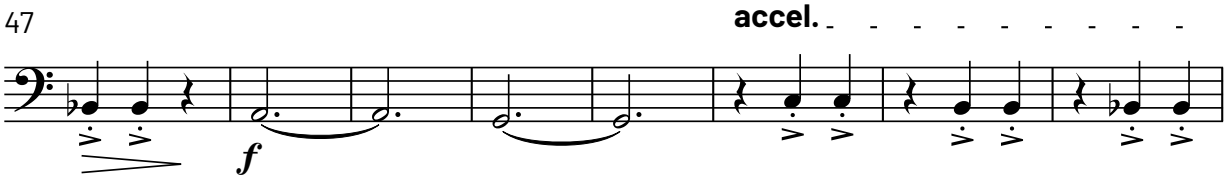

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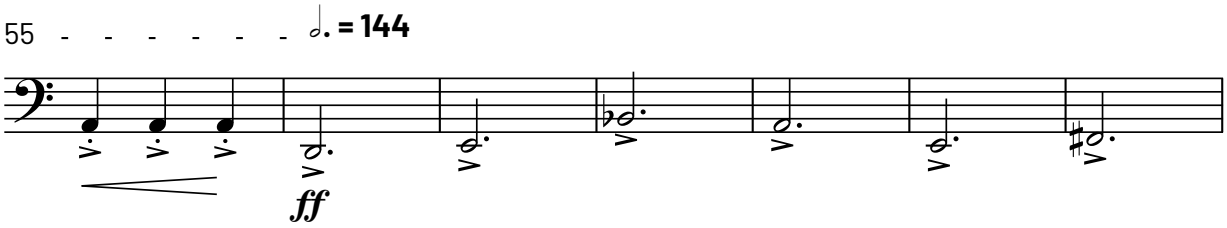

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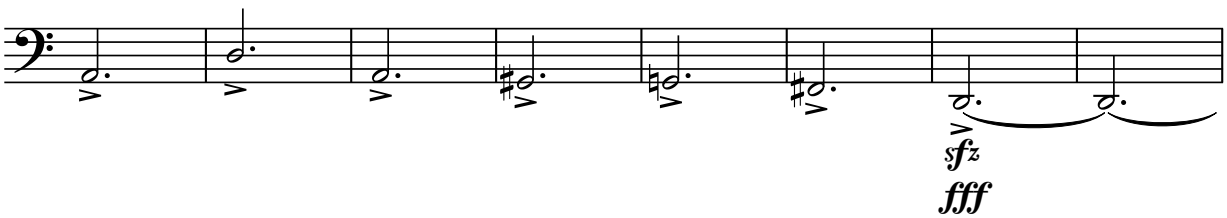

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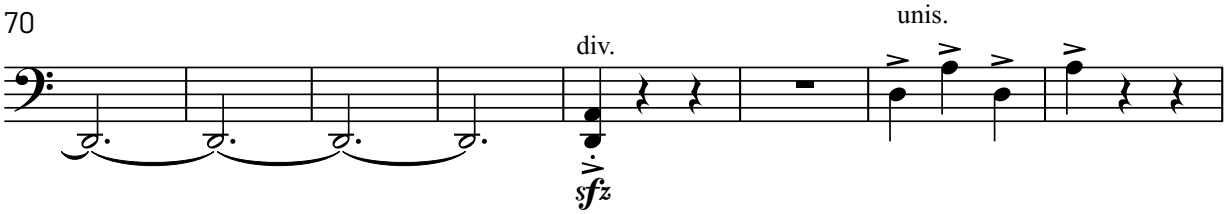

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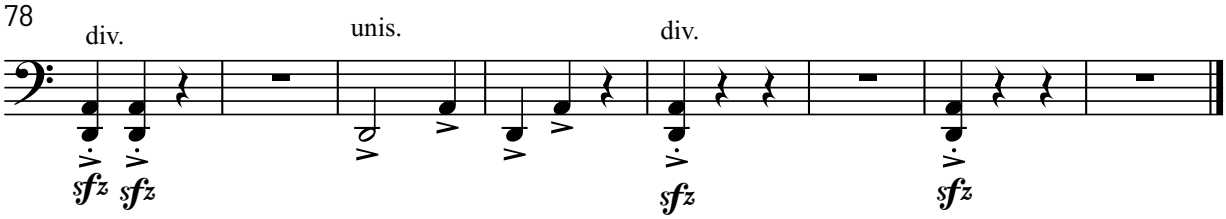

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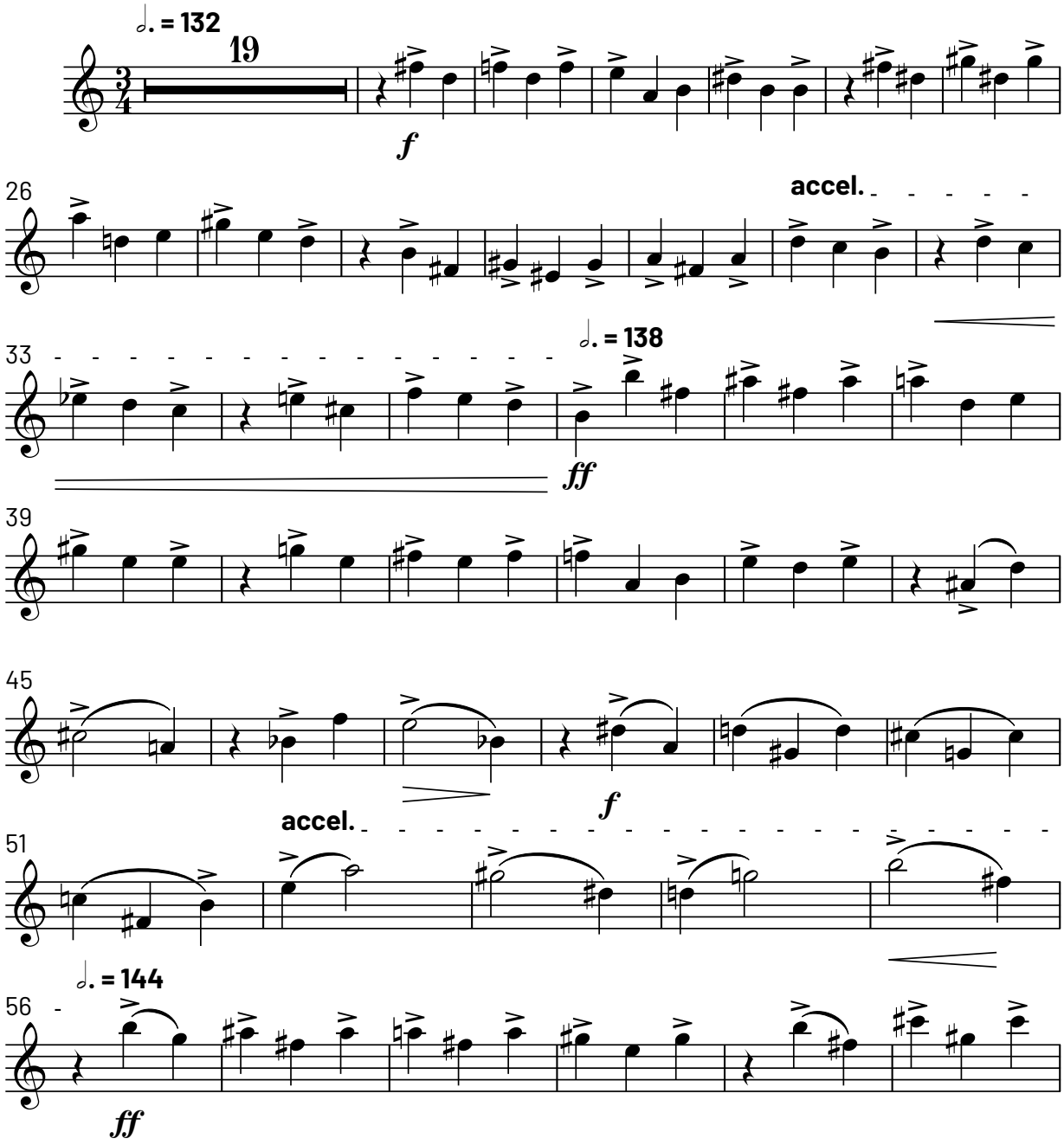
Soprano in B♭

Tumbao Pesante

Ivette Herryman Rodríguez



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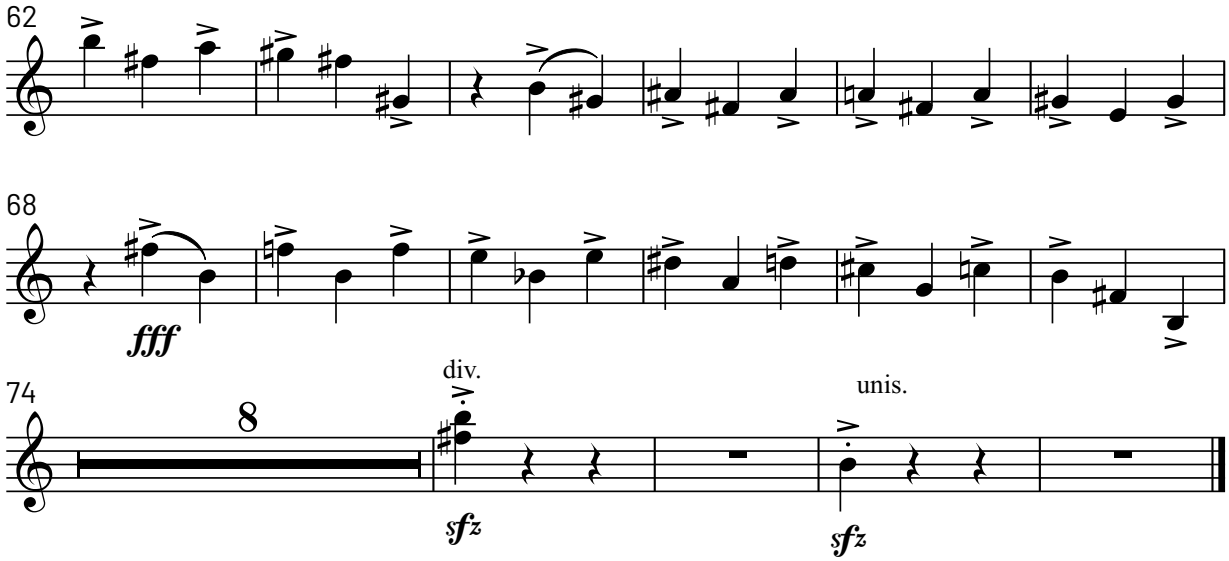
Tumbao Pesante — Ivette Herryman Rodríguez — Soprano in B♭



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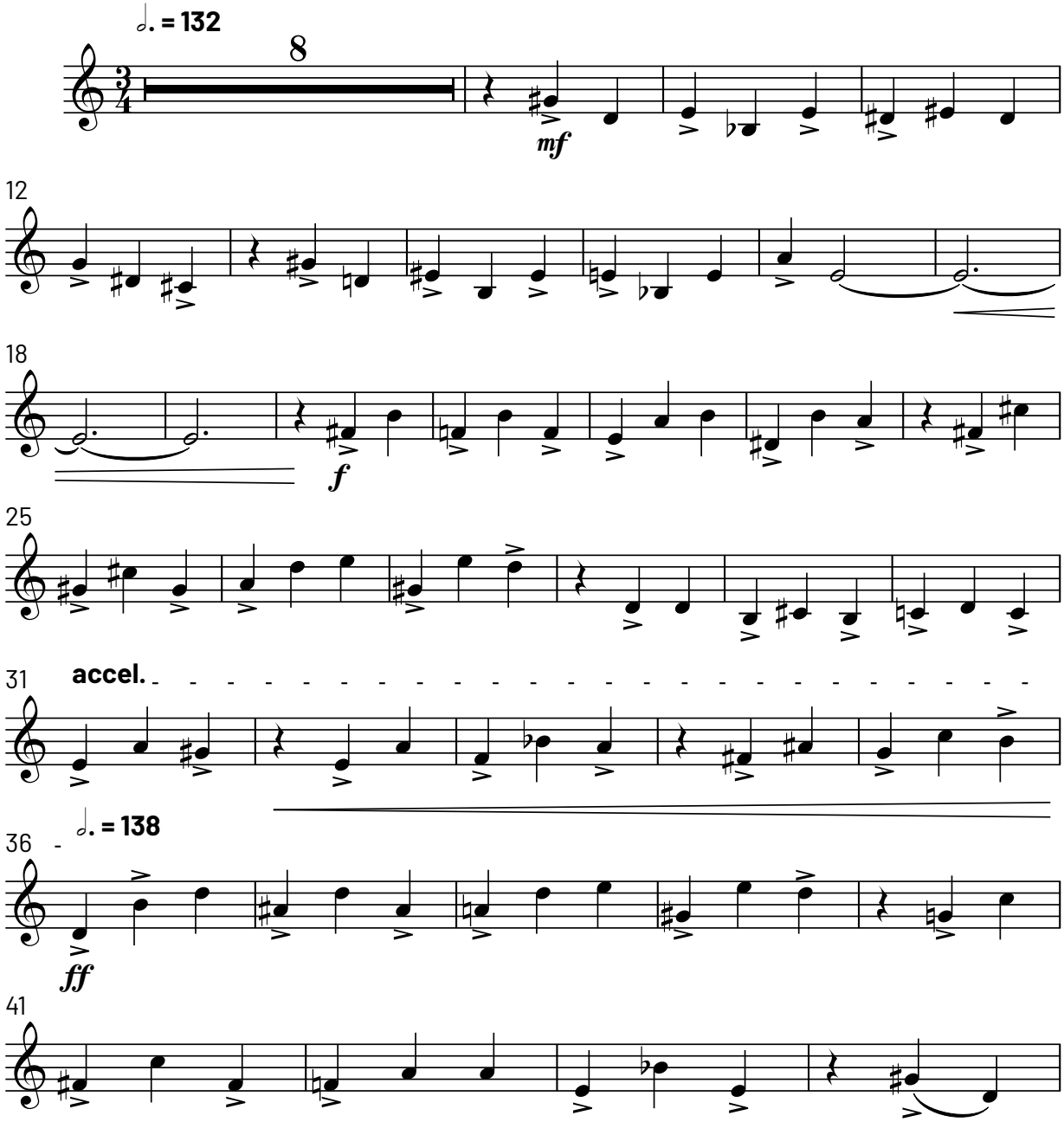
Alto in B♭

Tumbao Pesante

Ivette Herryman Rodríguez



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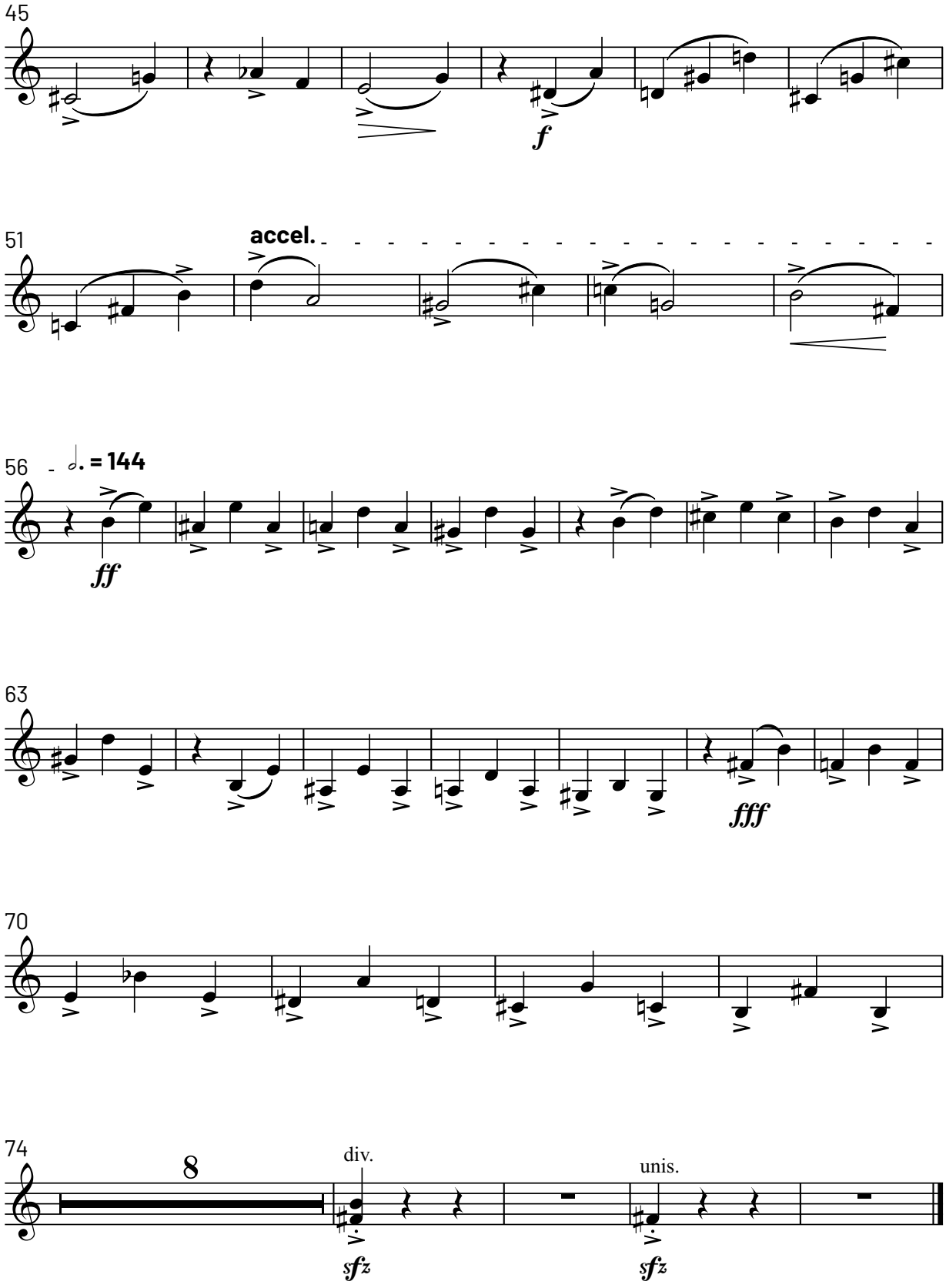
Tumbao Pesante — Ivette Herryman Rodríguez — Alto in B♭



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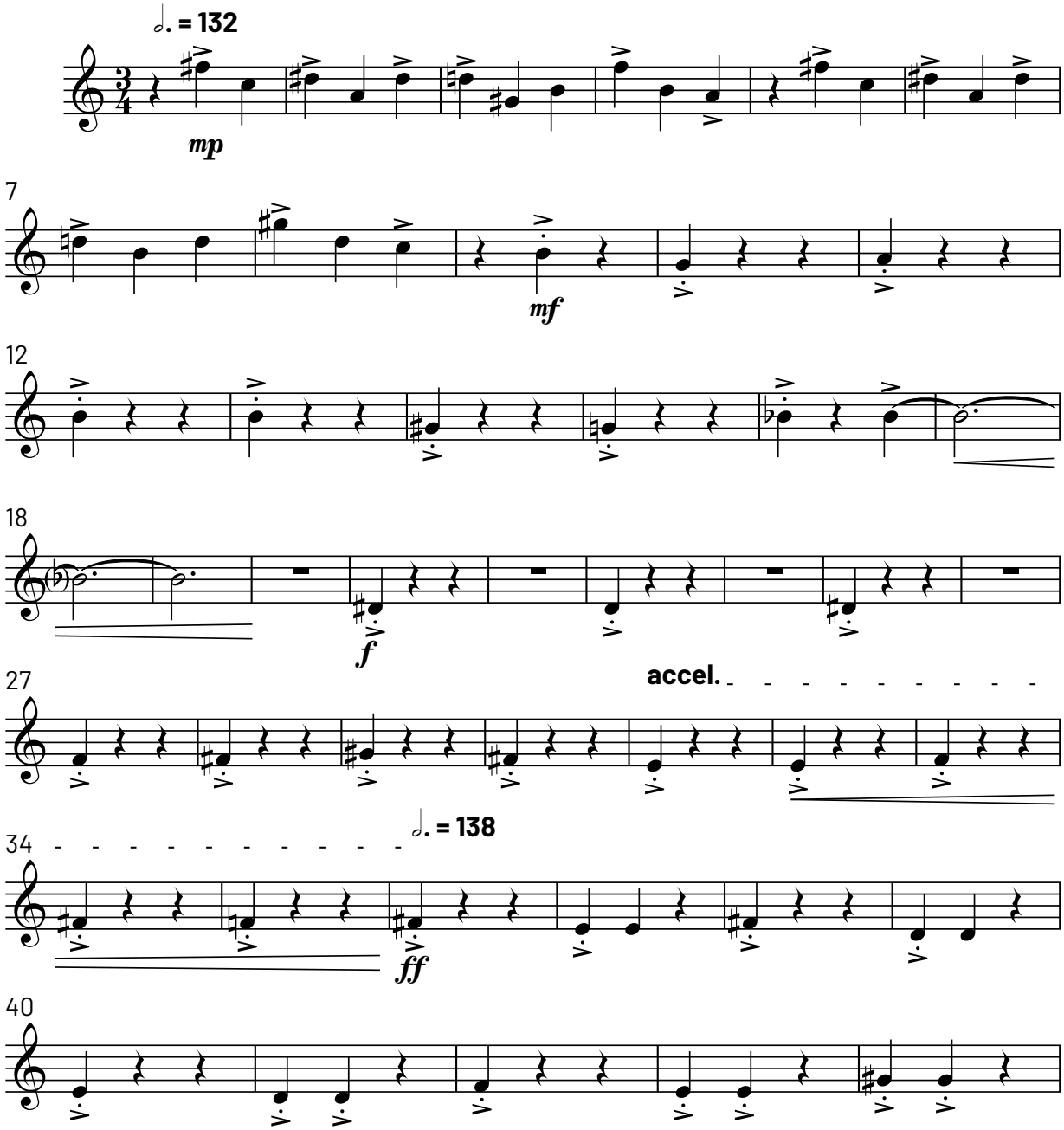
Tenor in B♭

Tumbao Pesante

Ivette Herryman Rodríguez



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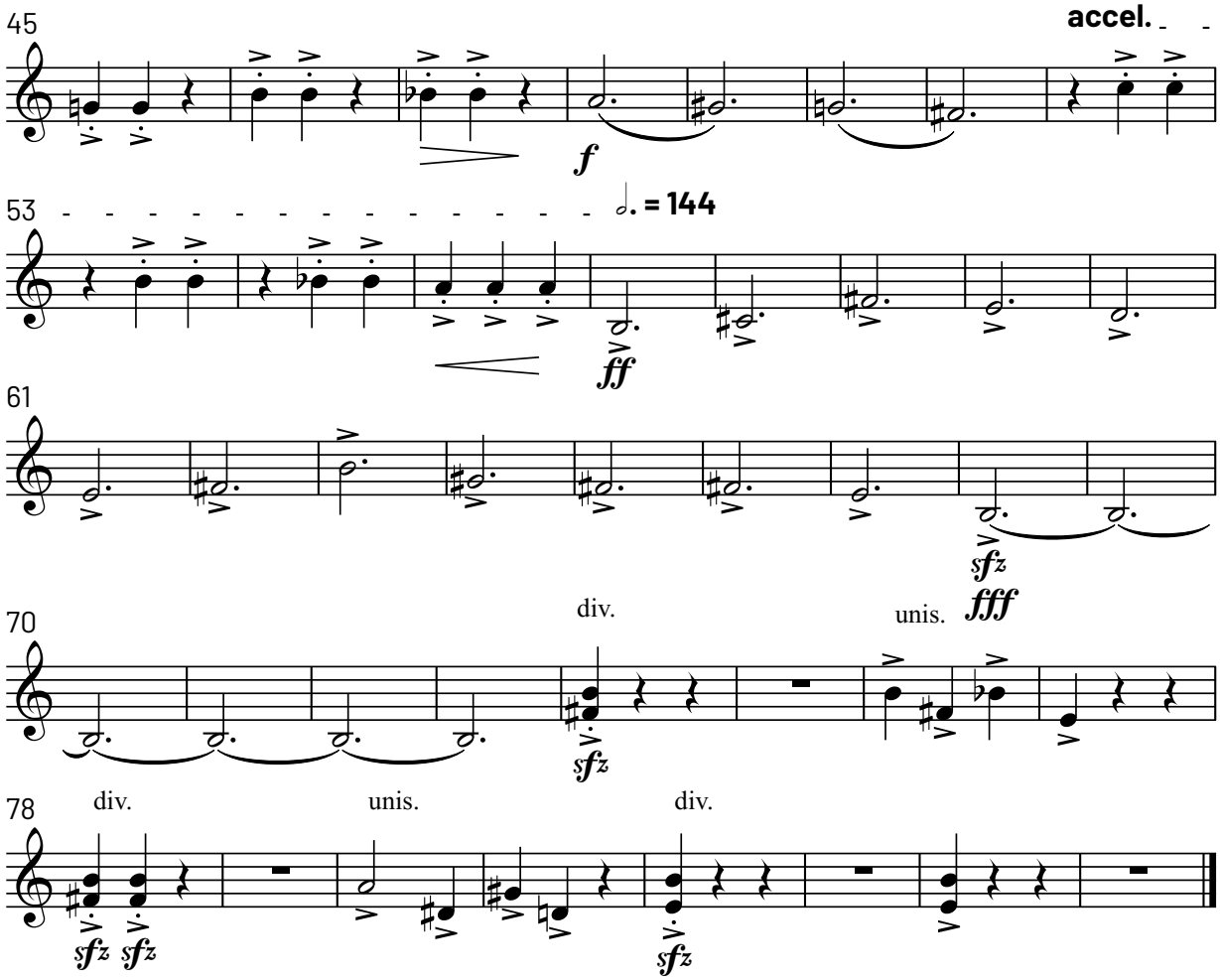
Tumbao Pesante — Ivette Herryman Rodríguez — Tenor in B♭



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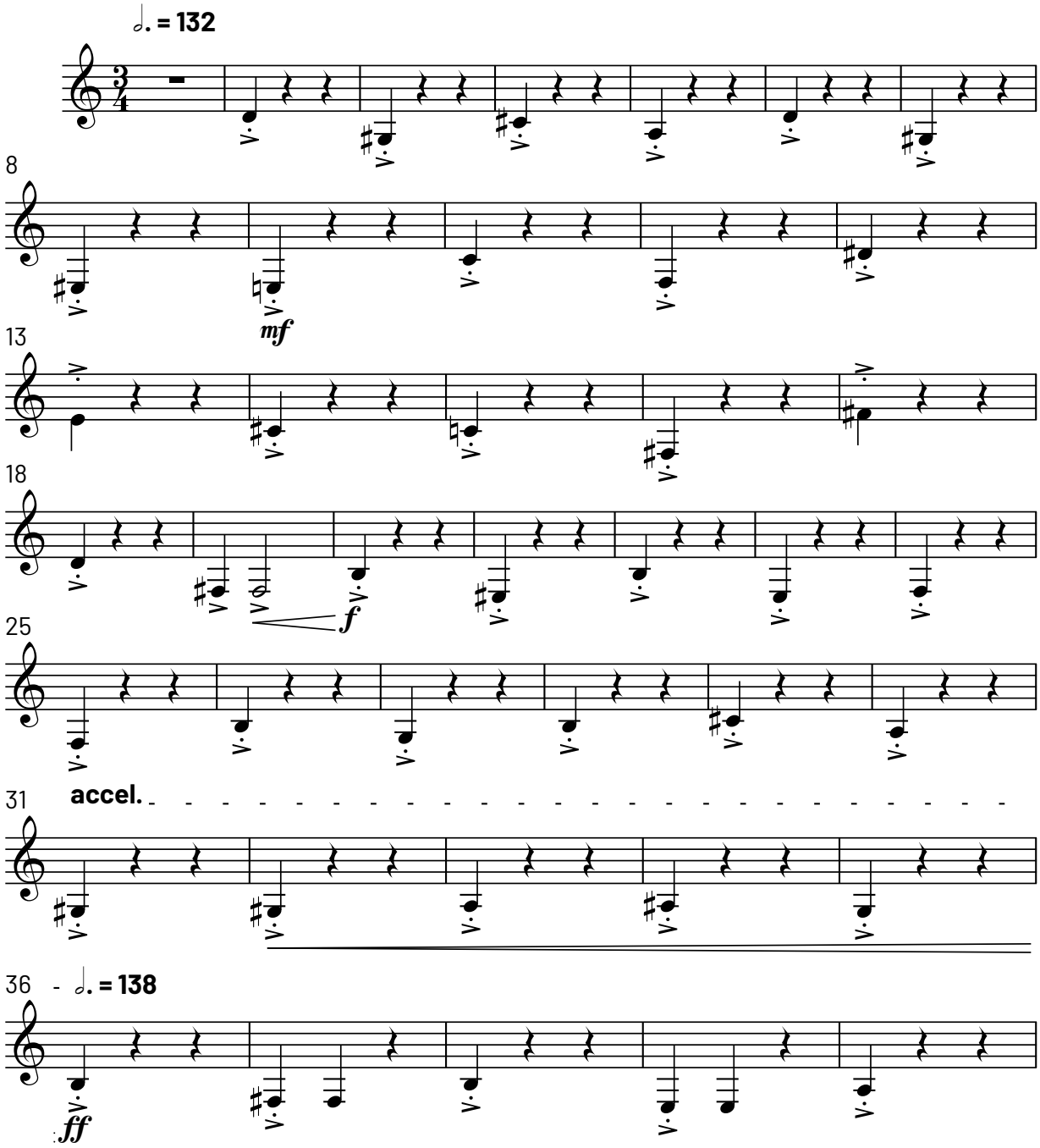
Bass in B♭

Tumbao Pesante

Ivette Herryman Rodríguez



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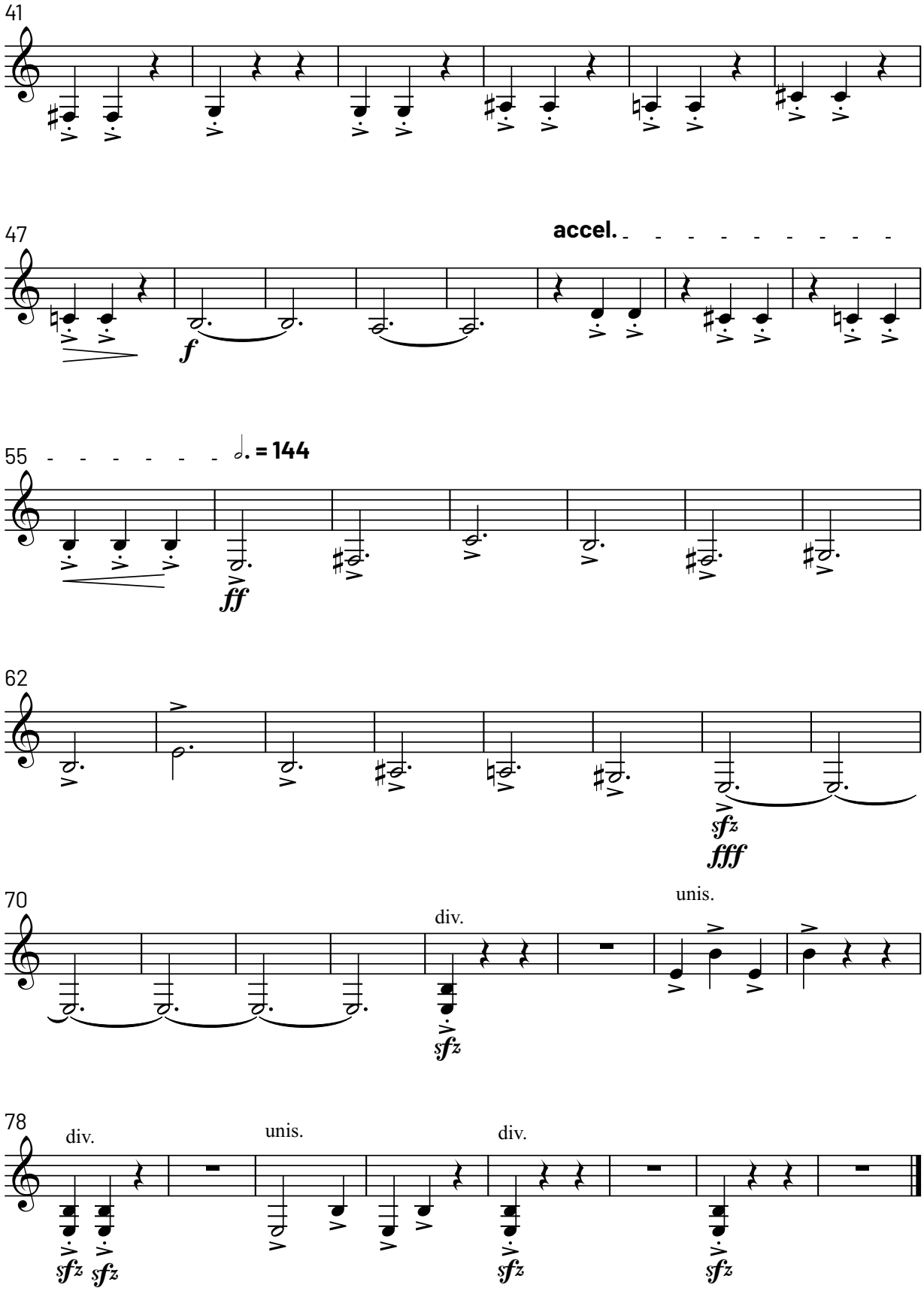
Tumbao Pesante — Ivette Herryman Rodríguez — Bass in B♭



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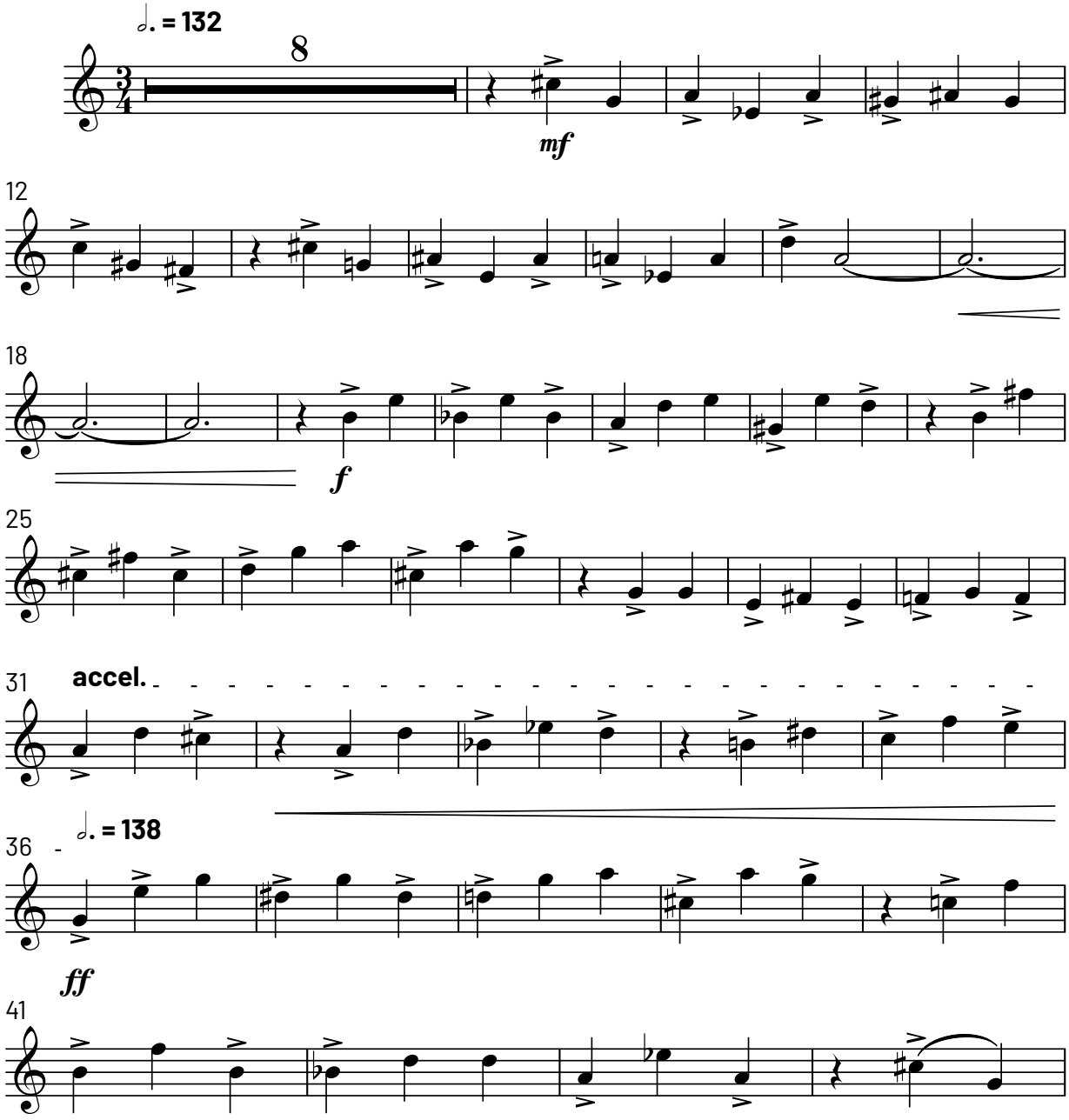
Alto in F

Tumbao Pesante

Ivette Herryman Rodríguez



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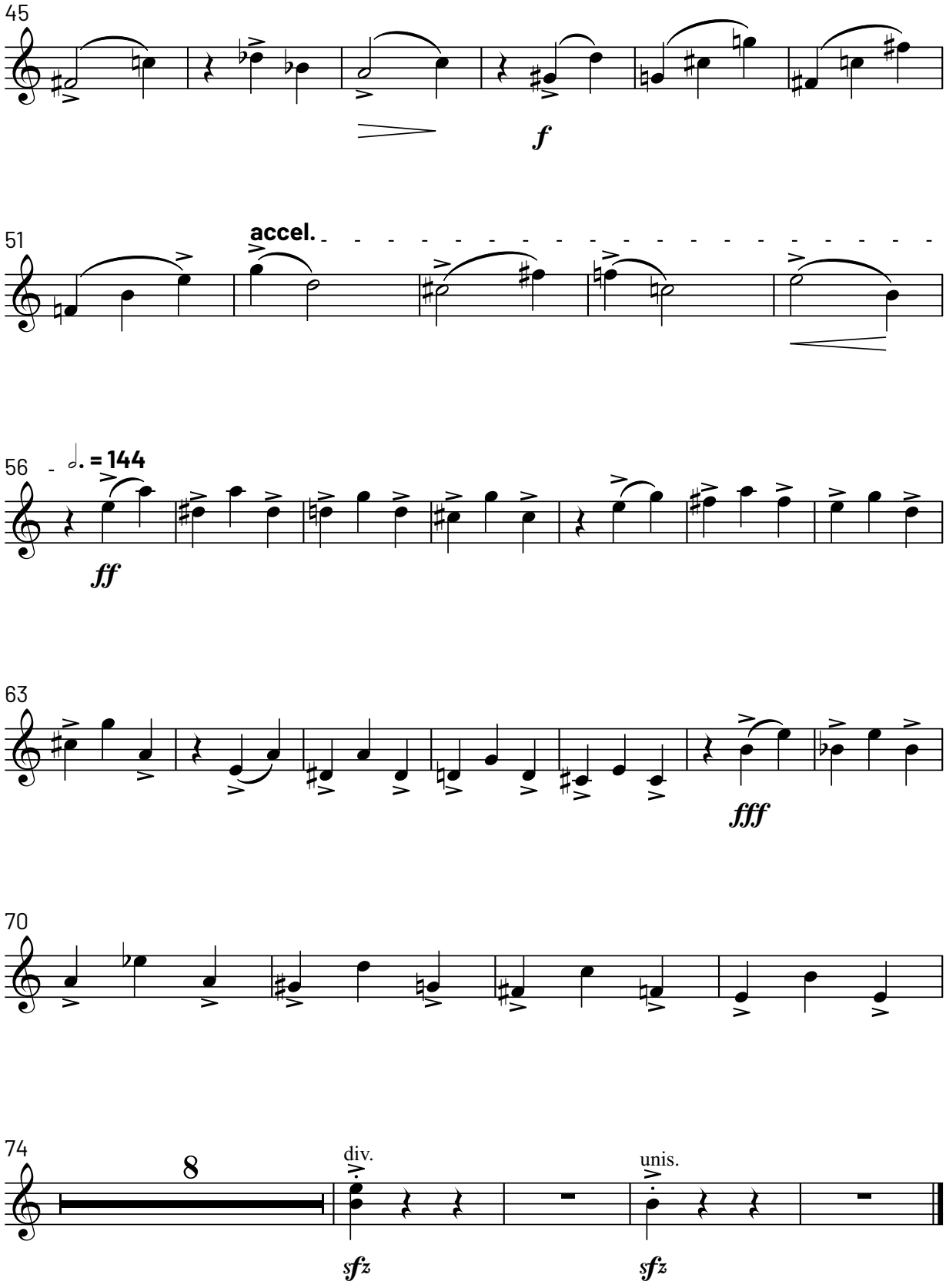
Tumbao Pesante — Ivette Herryman Rodríguez — Alto in F



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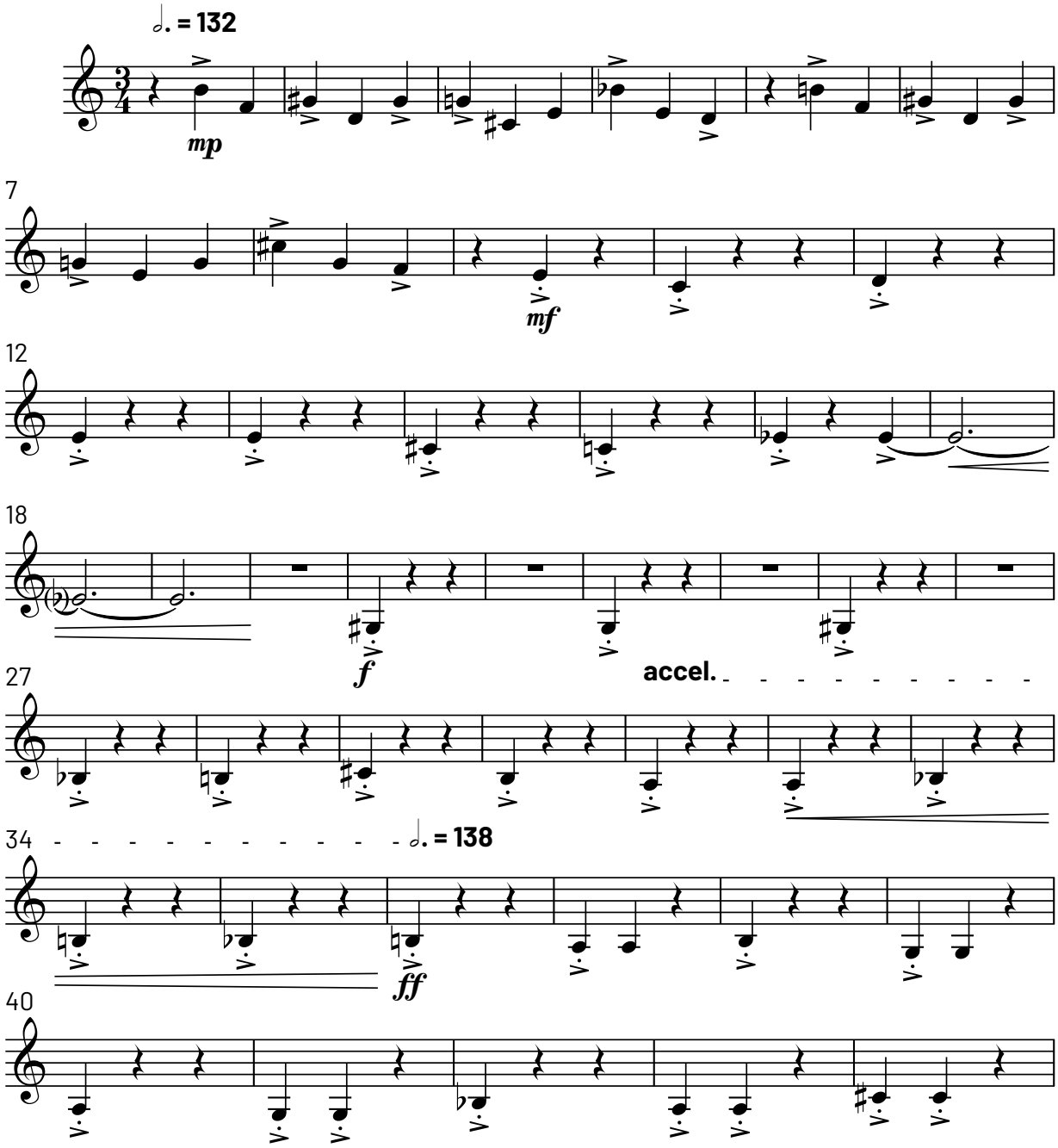
Tenor in F

Tumbao Pesante

Ivette Herryman Rodríguez



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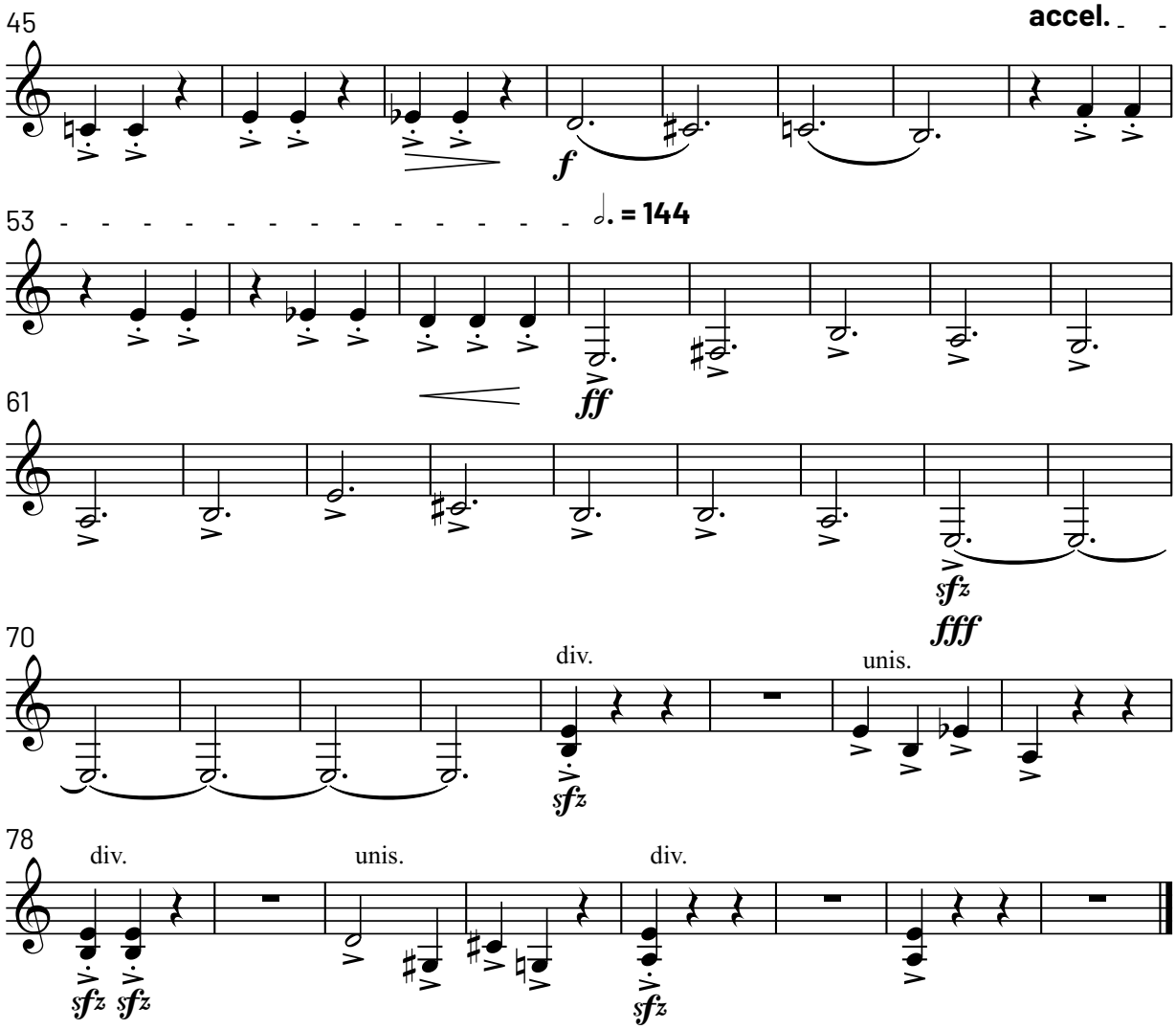
Tumbao Pesante — Ivette Herryman Rodríguez — Tenor in F



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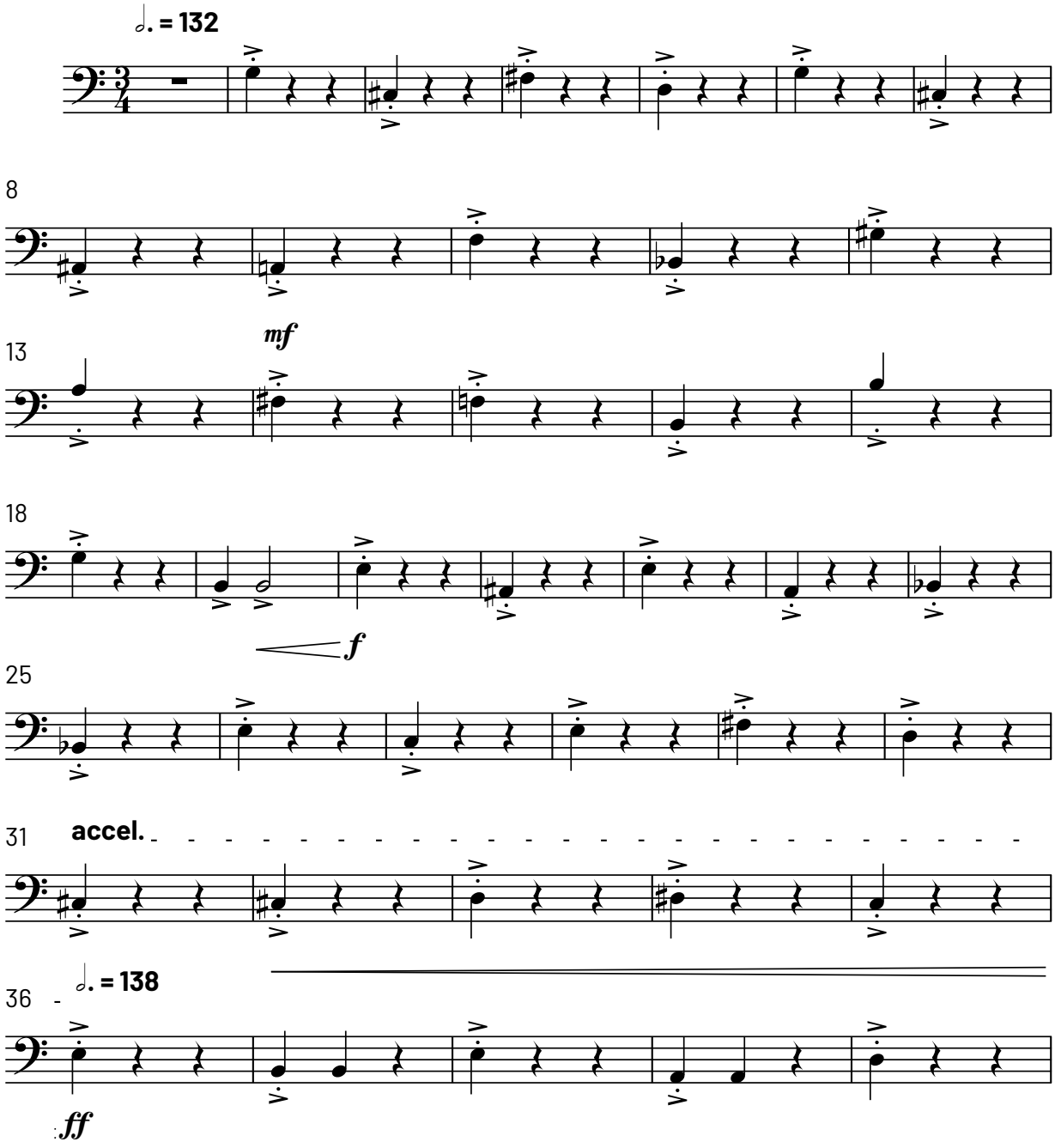
Bass in F

Tumbao Pesante

Ivette Herryman Rodríguez



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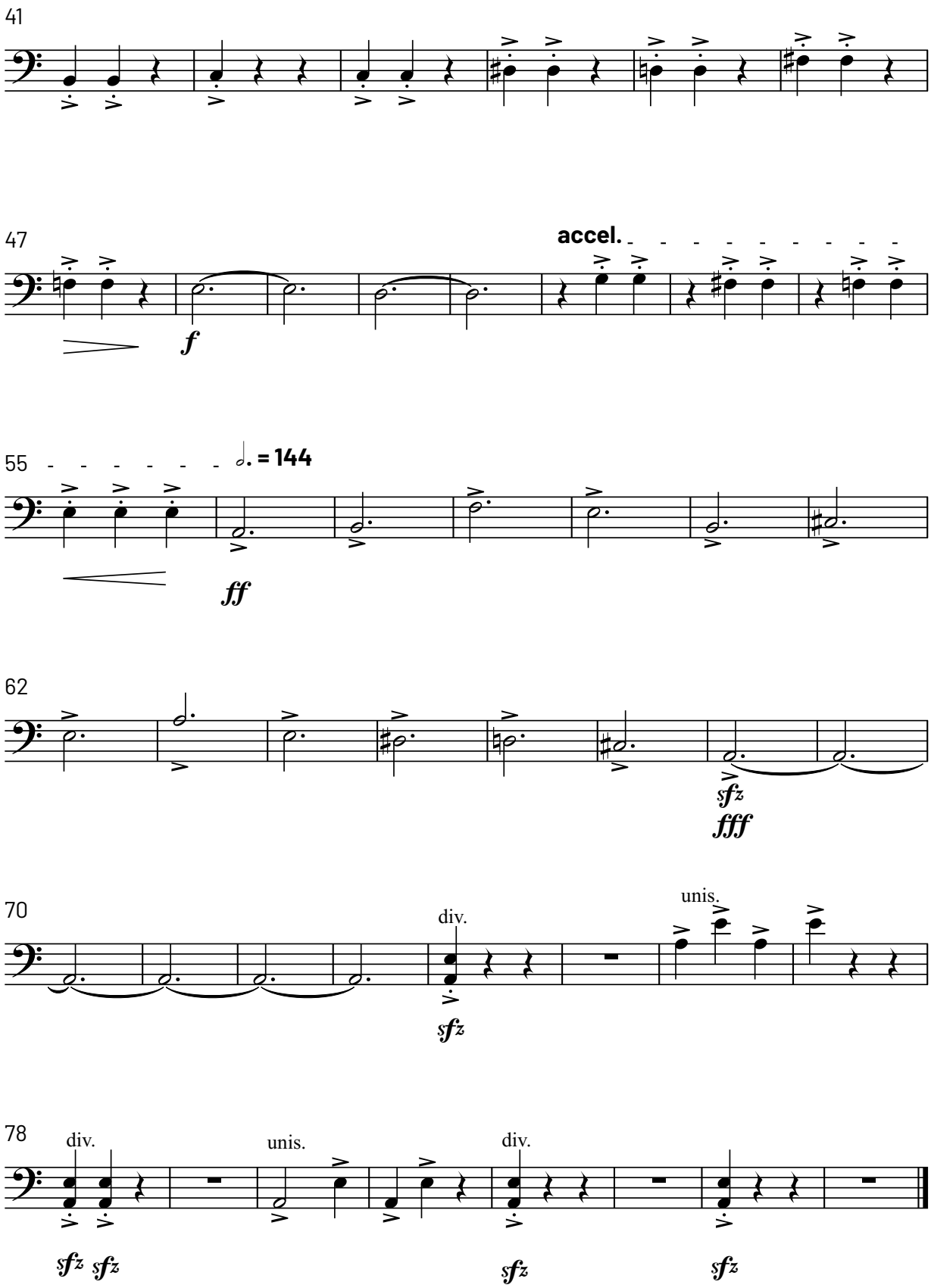
Tumbao Pesante — Ivette Herryman Rodríguez — Bass in F



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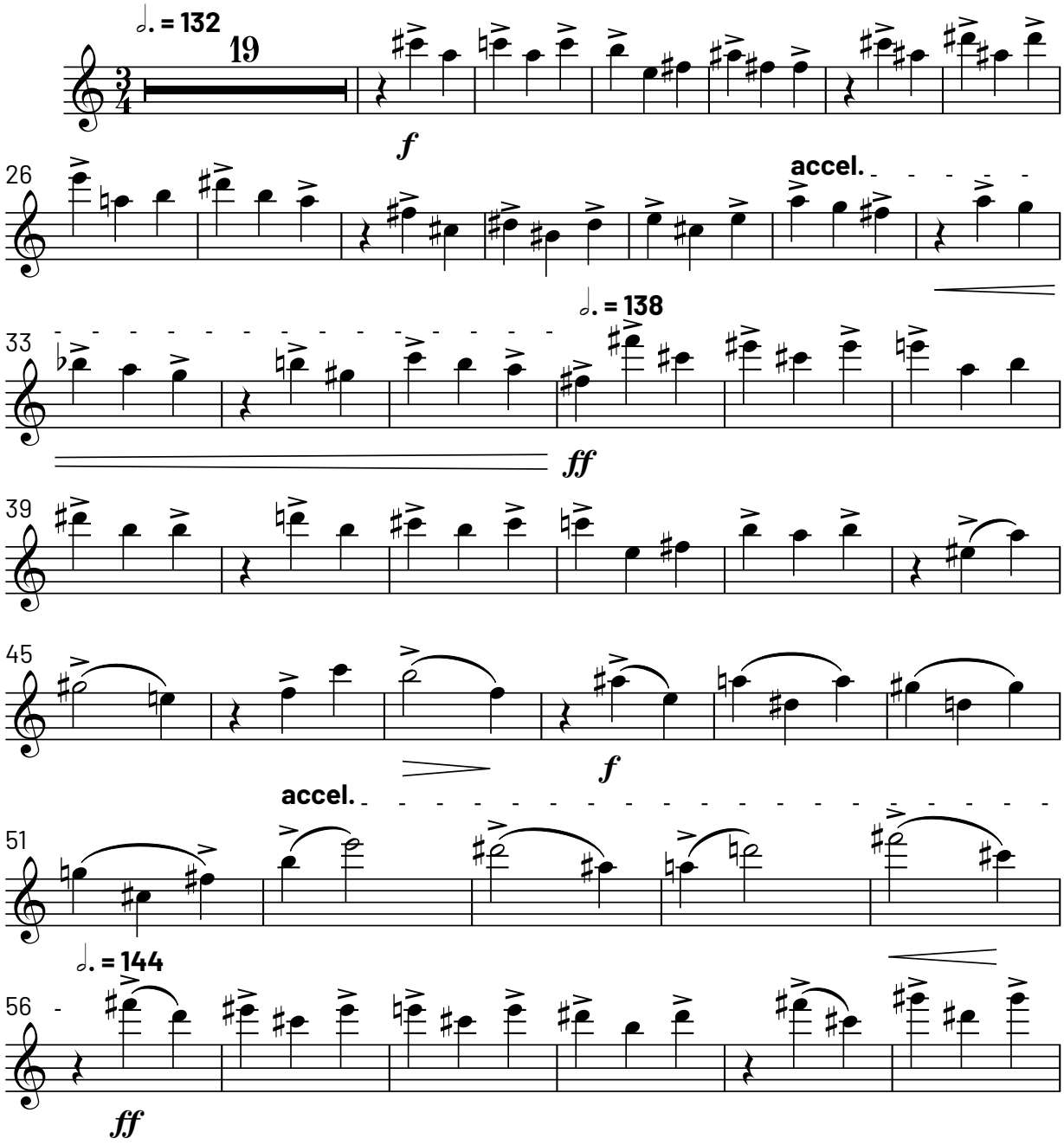
Soprano in E♭

Tumbao Pesante

Ivette Herryman Rodríguez



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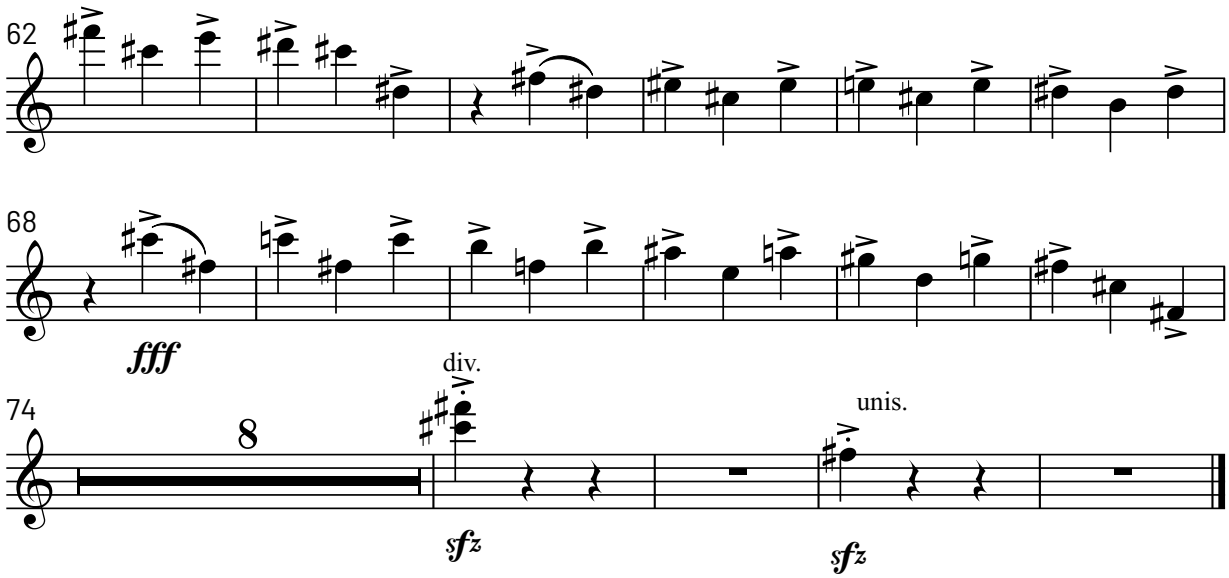
Tumbao Pesante — Ivette Herryman Rodríguez — Soprano in E♭



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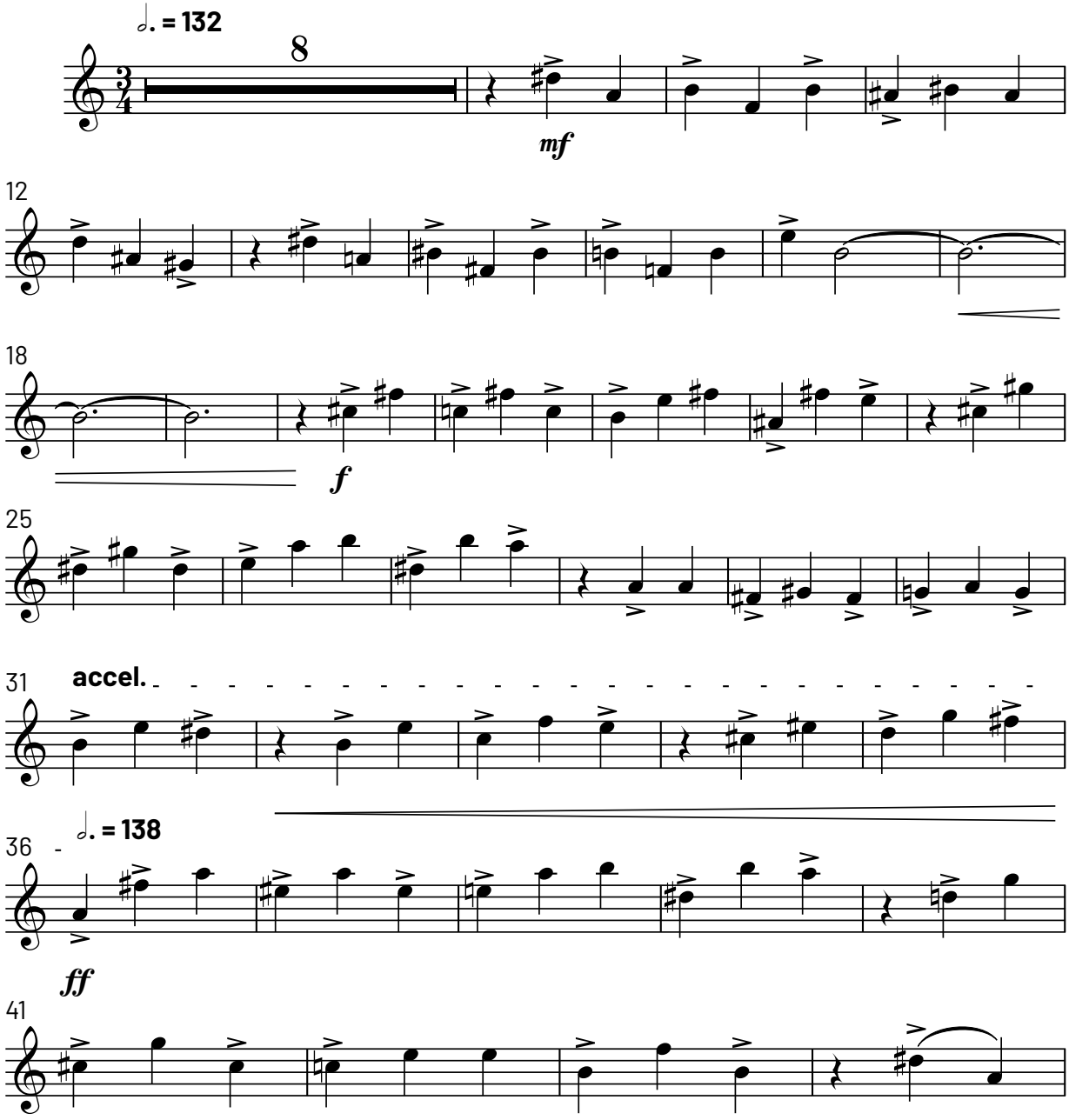
Alto in E♭

Tumbao Pesante

Ivette Herryman Rodríguez



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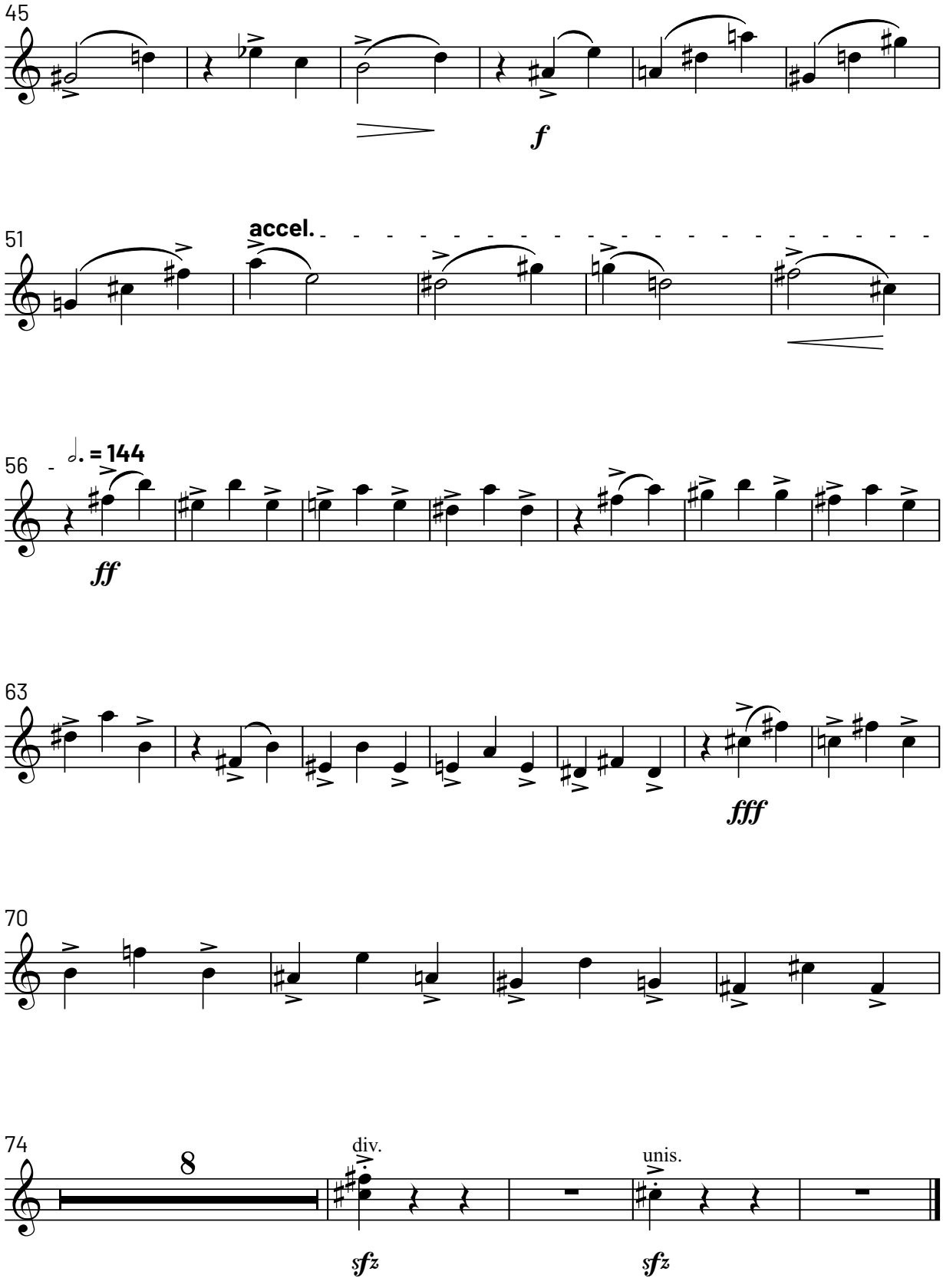
Tumbao Pesante — Ivette Herryman Rodríguez — Alto in E♭



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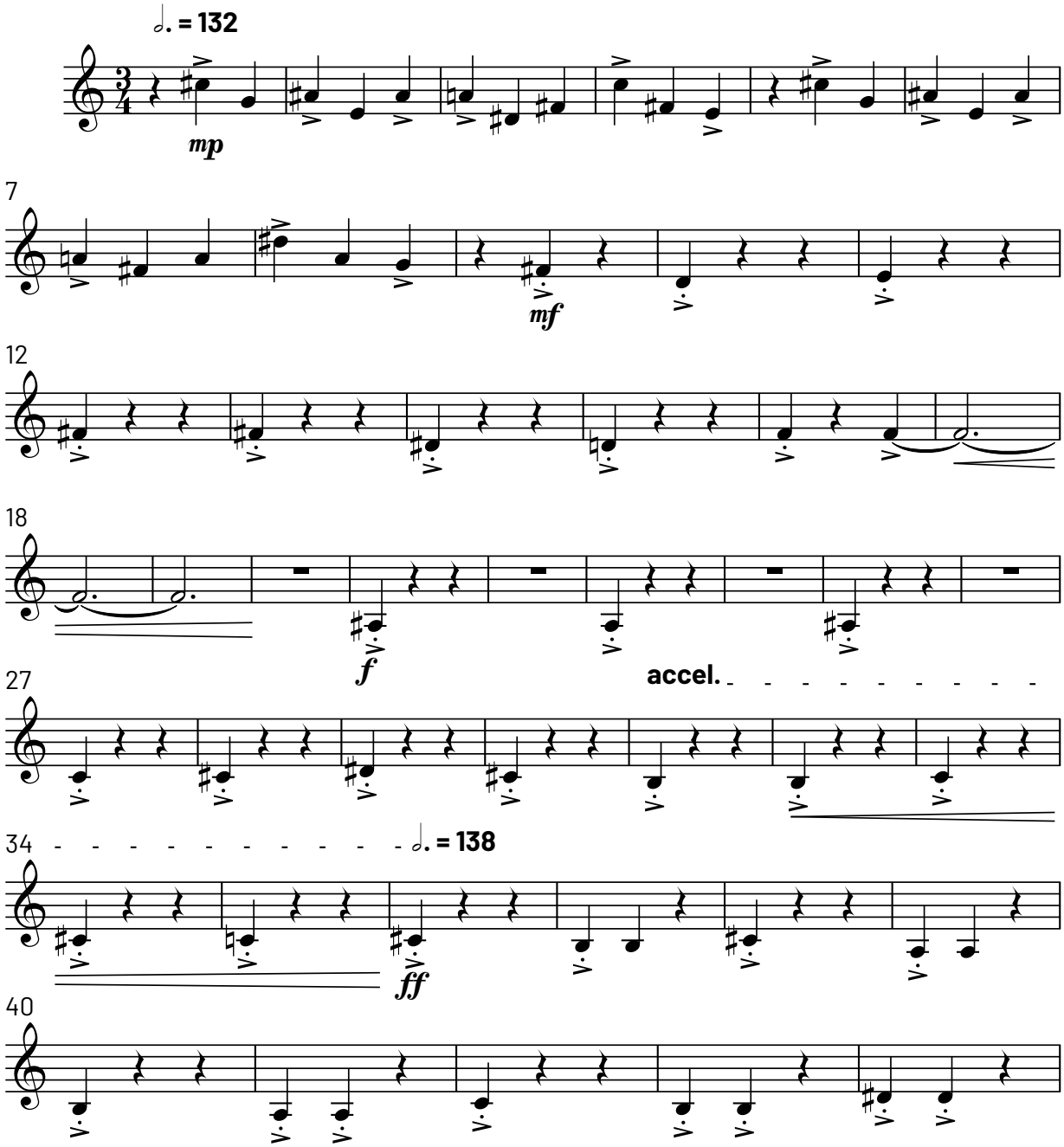
Tenor in E♭

Tumbao Pesante

Ivette Herryman Rodríguez



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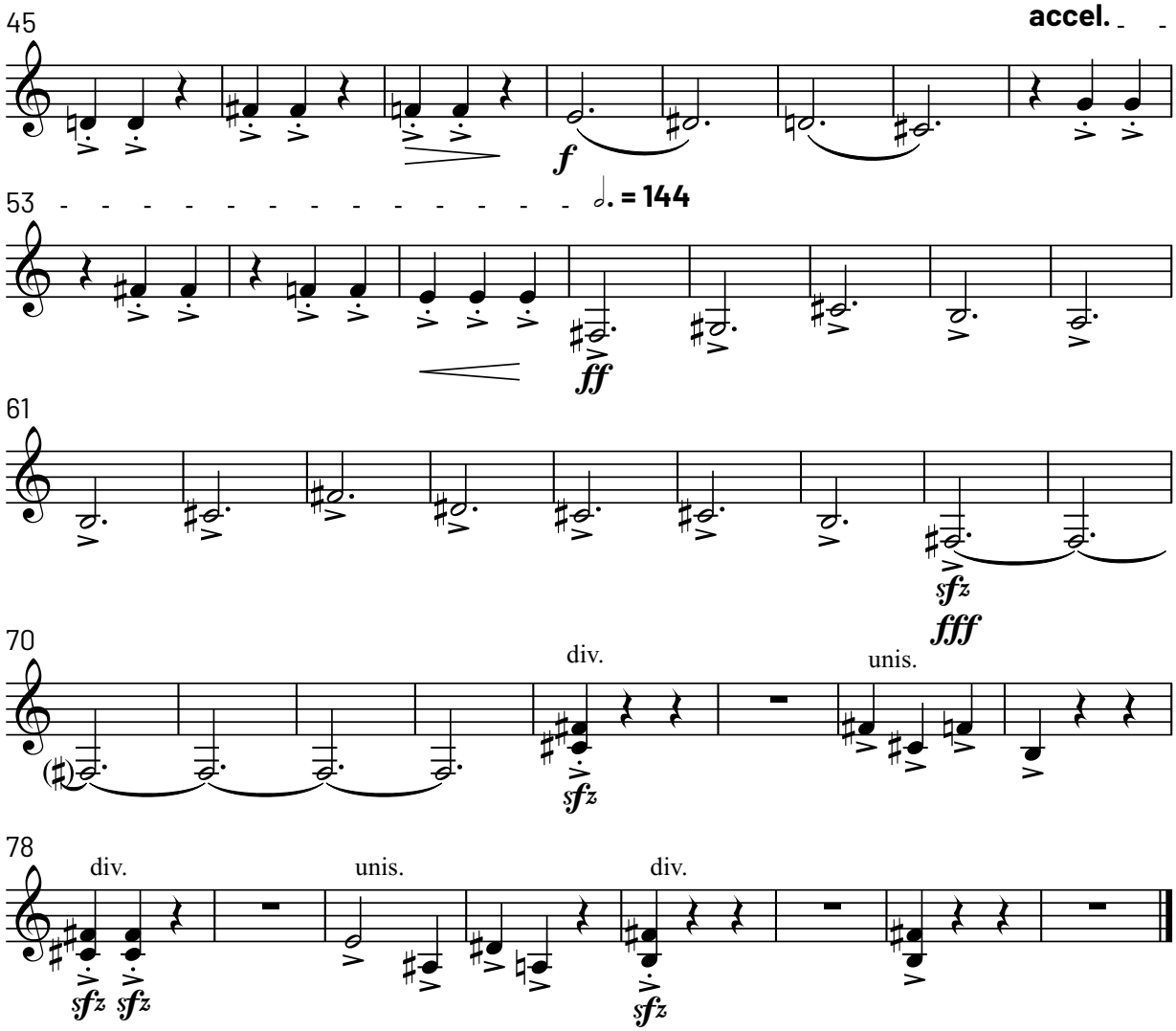
Tumbao Pesante — Ivette Herryman Rodríguez — Tenor in E♭



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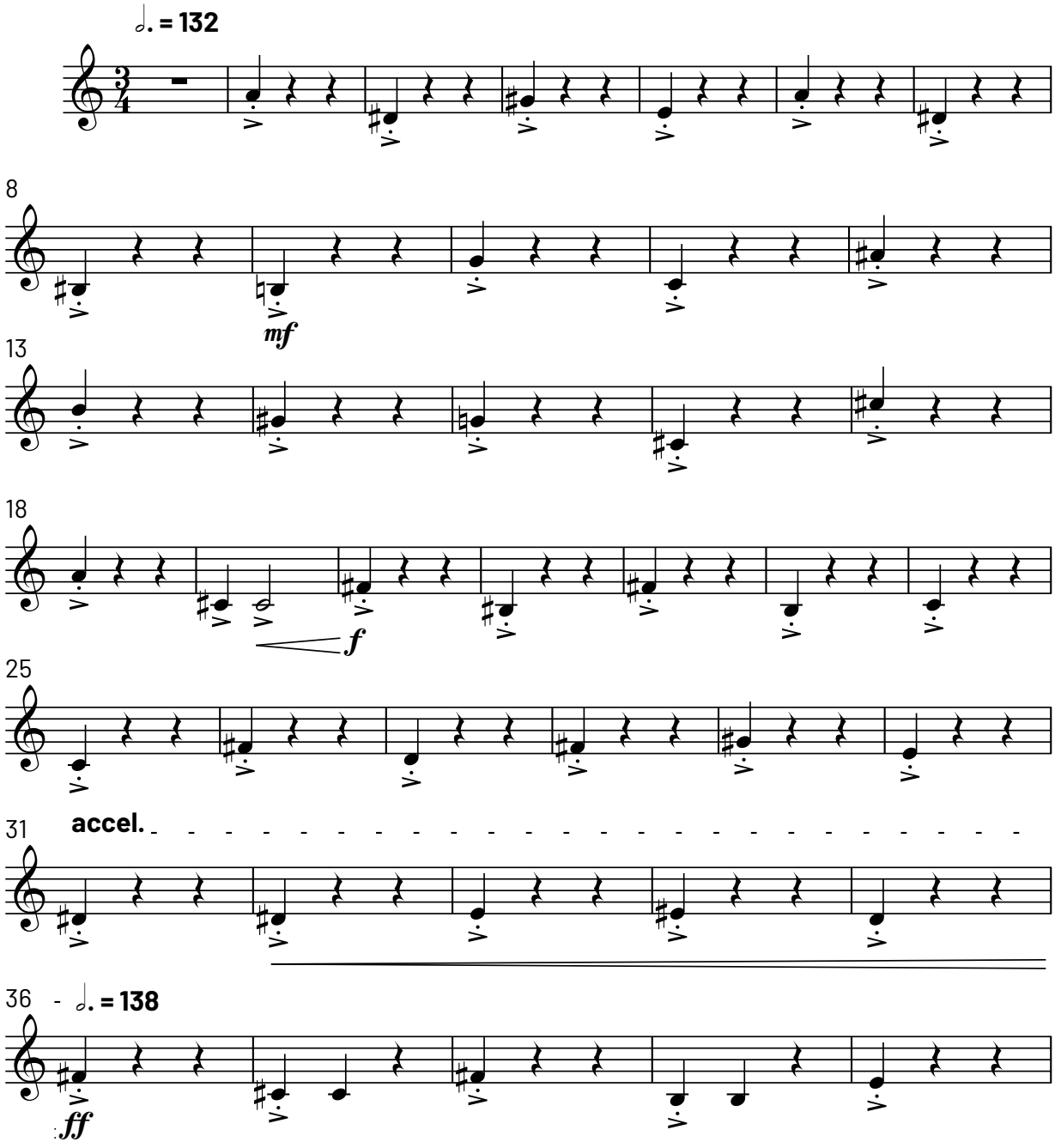
Bass in E♭

Tumbao Pesante

Ivette Herryman Rodríguez



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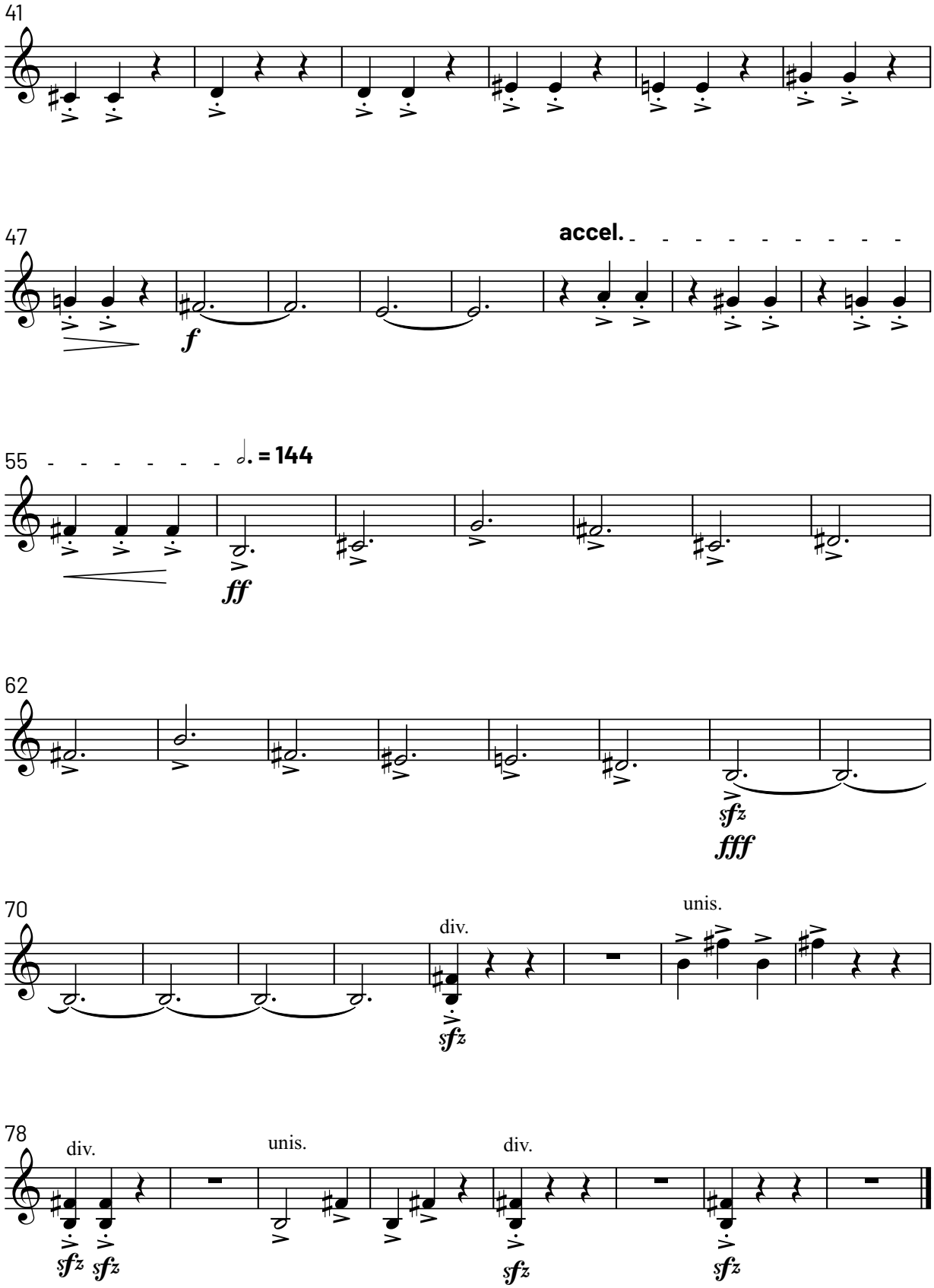
Tumbao Pesante — Ivette Herryman Rodríguez — Bass in E♭



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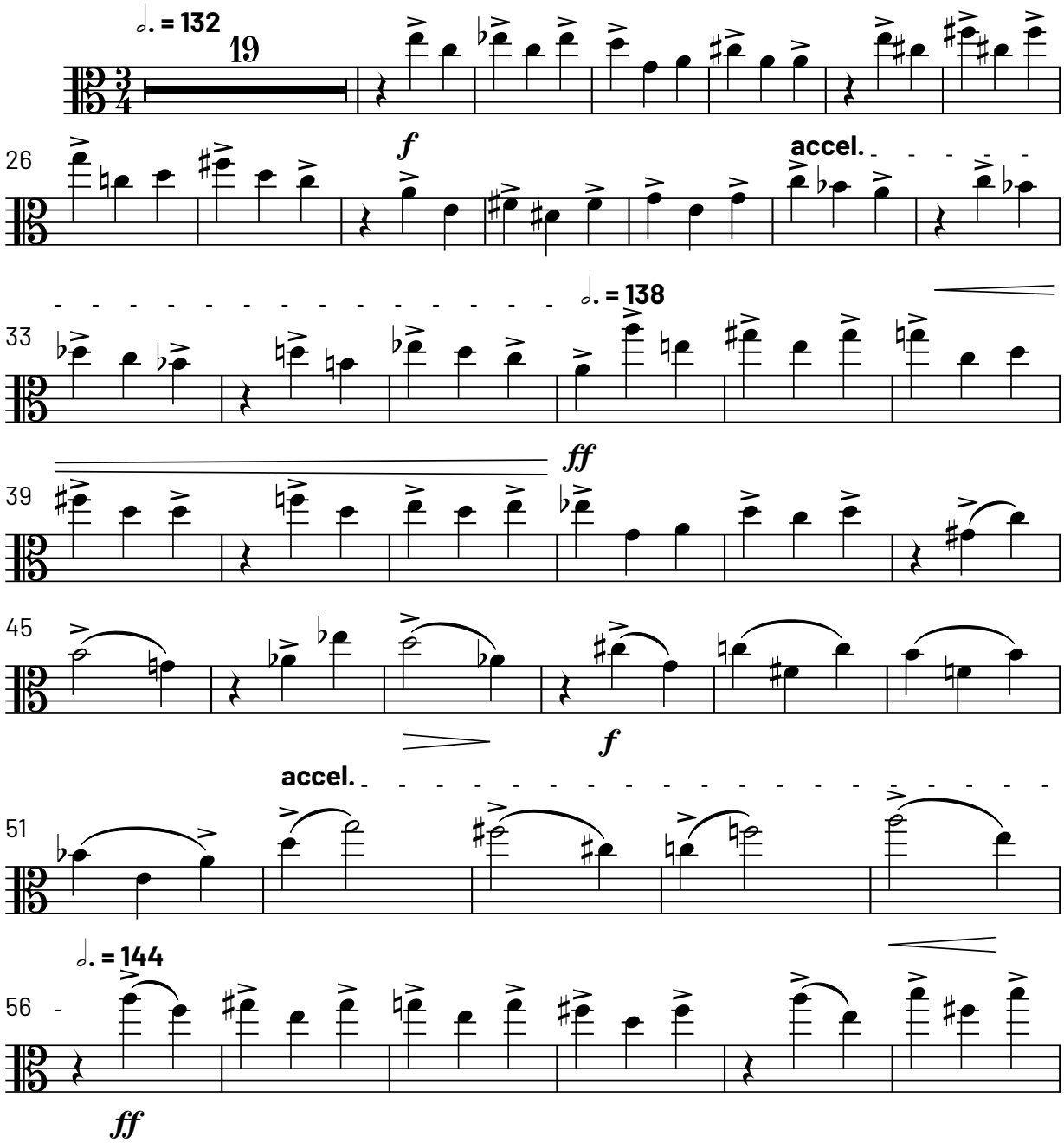
Soprano Viola

Tumbao Pesante

Ivette Herryman Rodríguez



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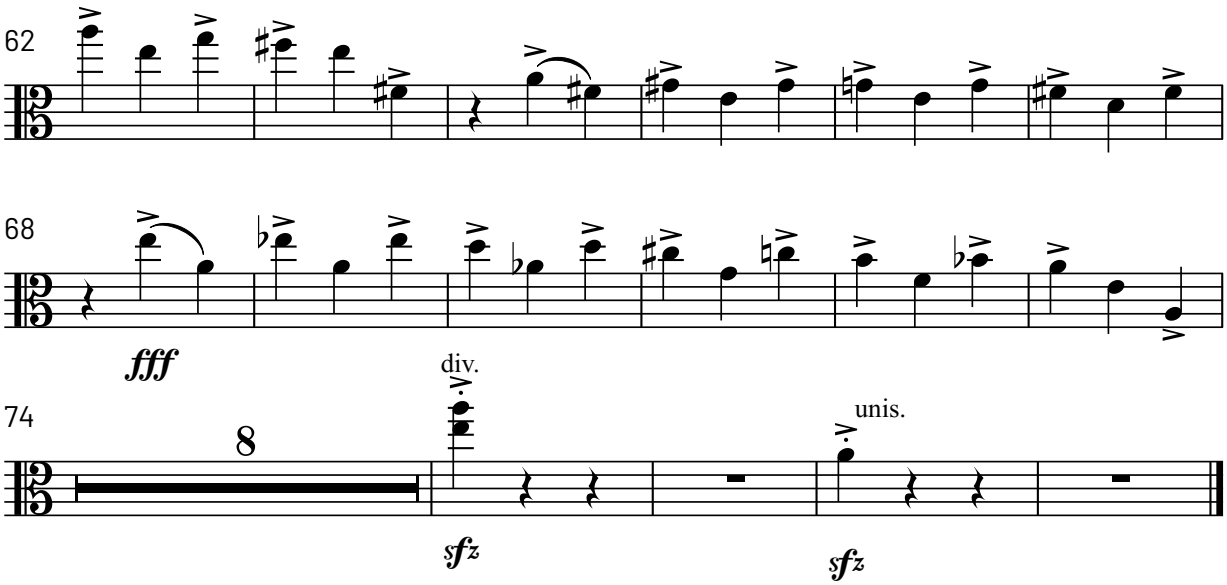
Tumbao Pesante — Ivette Herryman Rodríguez — Soprano Viola



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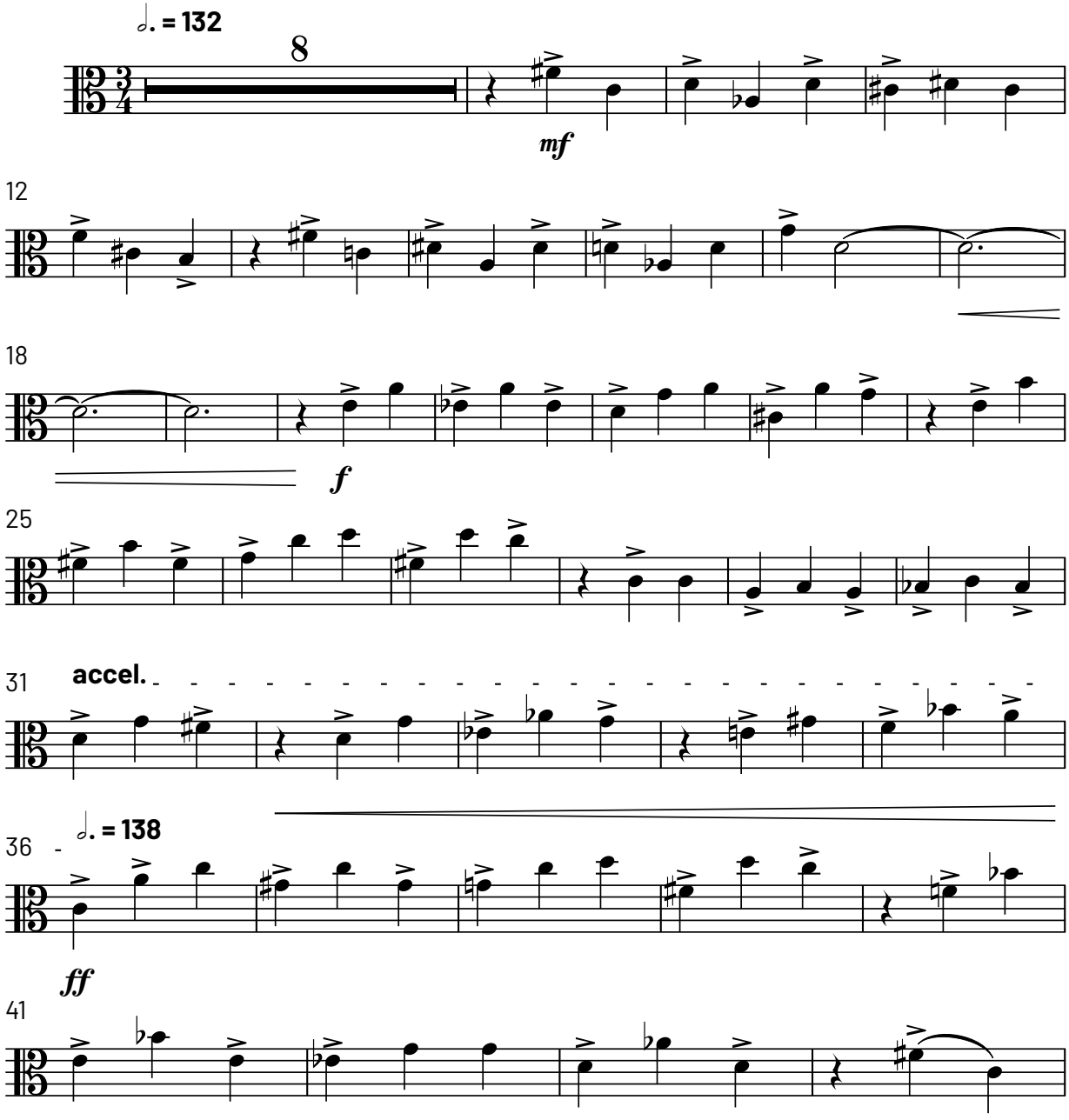
Alto Viola

Tumbao Pesante

Ivette Herryman Rodríguez



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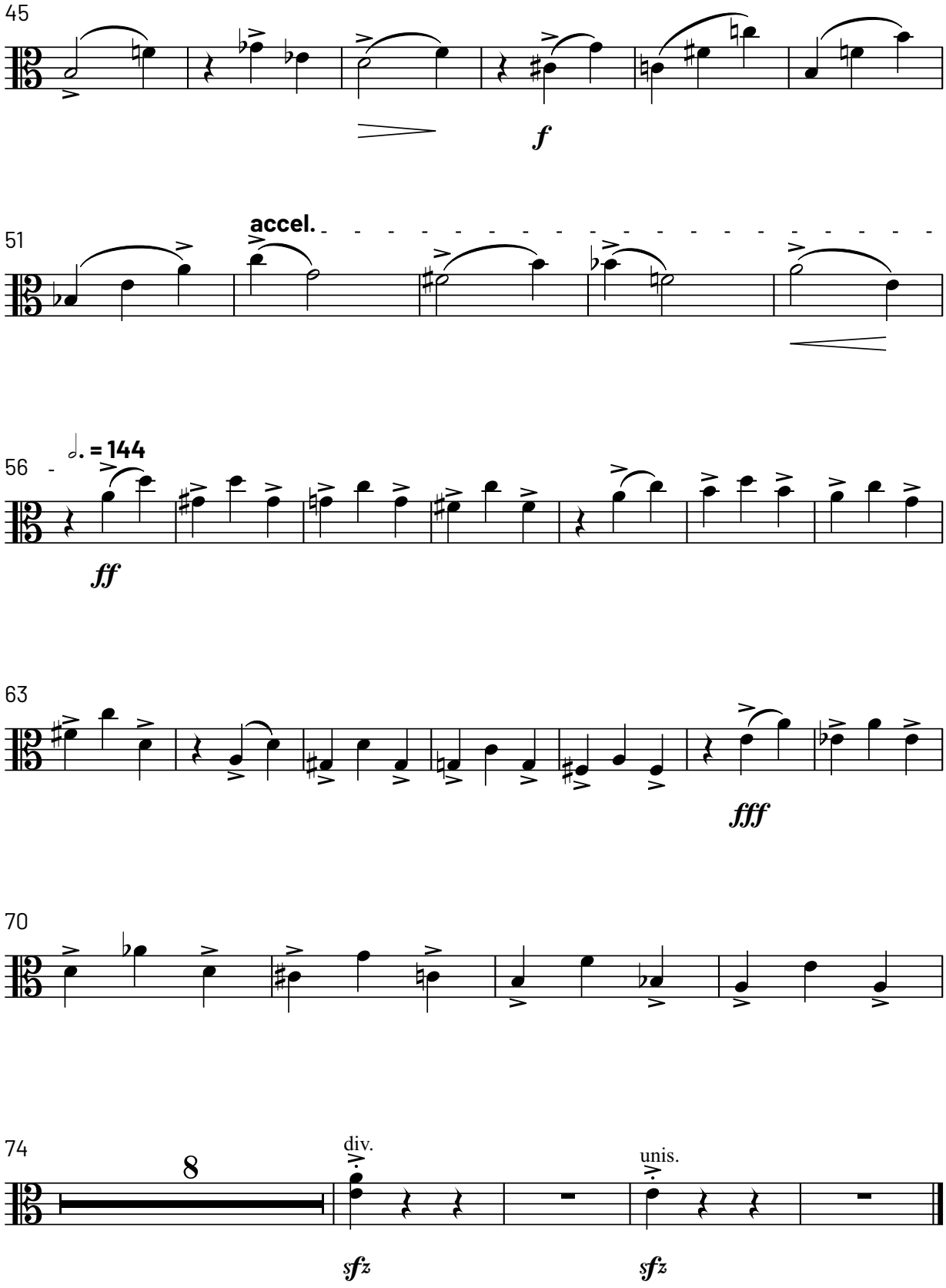
Tumbao Pesante — Ivette Herryman Rodríguez — Alto Viola



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Jennifer Jolley

Legend of the Moonlight Above

Jennifer Jolley

Legend of the Moonlight Above

Jennifer Jolley (b. 1981) is a composer, conductor, and professor person. She is also a cat lover and part-time blogger.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Quince Ensemble, and many others. She has been composer-in-residence at multiple institutions and promotes composer advocacy through her articles for *NewMusicBox* and *I CARE IF YOU LISTEN*.

Jennifer received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an assistant professor of music theory and composition at CUNY Lehman College. She has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.

For more information, visit https://www.jenniferjolley.com.

About This Étude
"Legend of the Moonlight Above" was originally written as part of the soundtrack for the video game *Stolen Realm*, a turn-based fantasy role-playing game. Unfortunately, the piece was too cozy and wintery for exploring lost cities and enchanted forests, but I've reworked the material to create this conducting étude.

Length: 2:06

Commissioned Parameters:
Meter: 4/4
Tempo: Slow
Style: Lyrical
Pedagogical Elements: Chorale, fermatas, starting on a beat other than 1

Additional Pedagogical Opportunities:

- Melding
- Shifting beat emphasis

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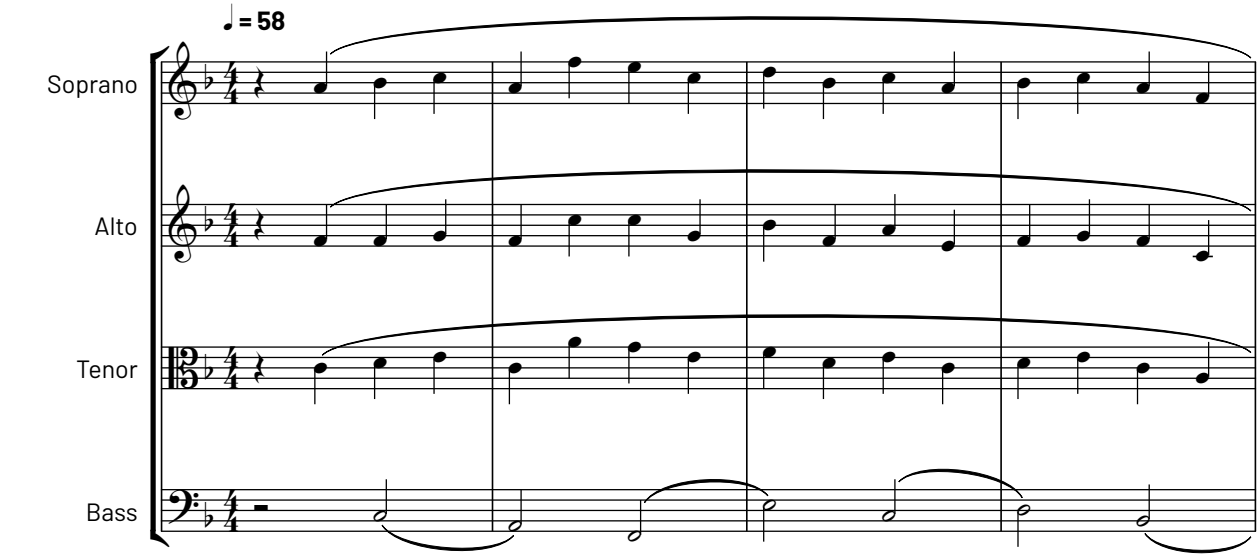
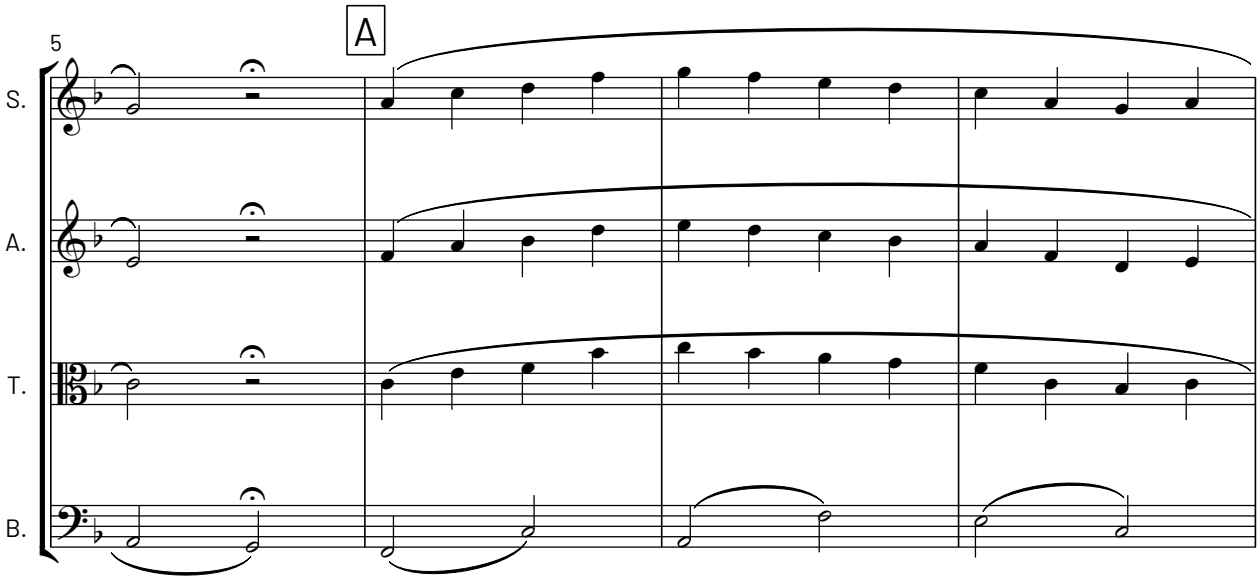
Legend of the Moonlight Above

Jennifer Jolley





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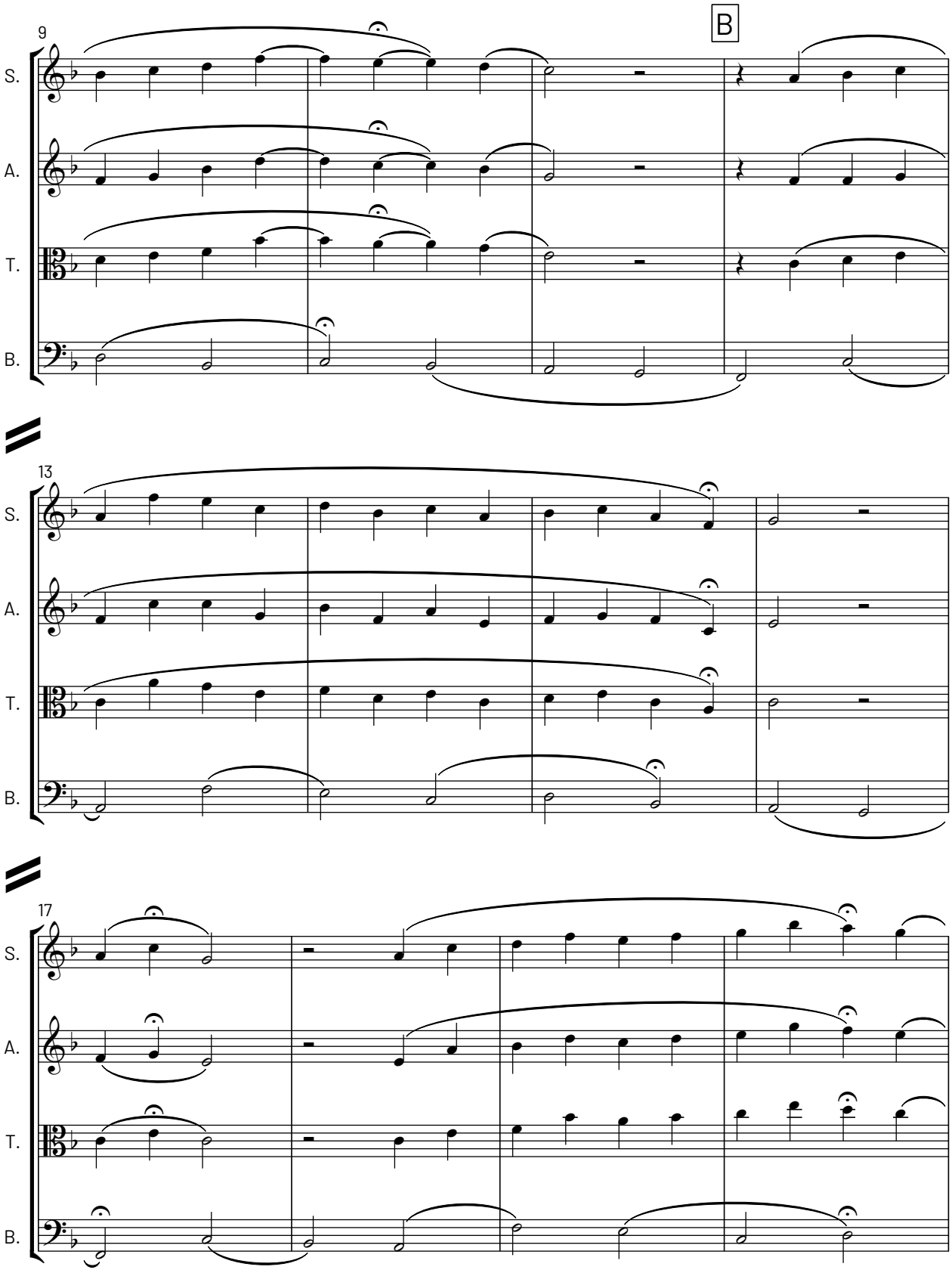
Legend of the Moonlight Above — Jennifer Jolley — Full Score



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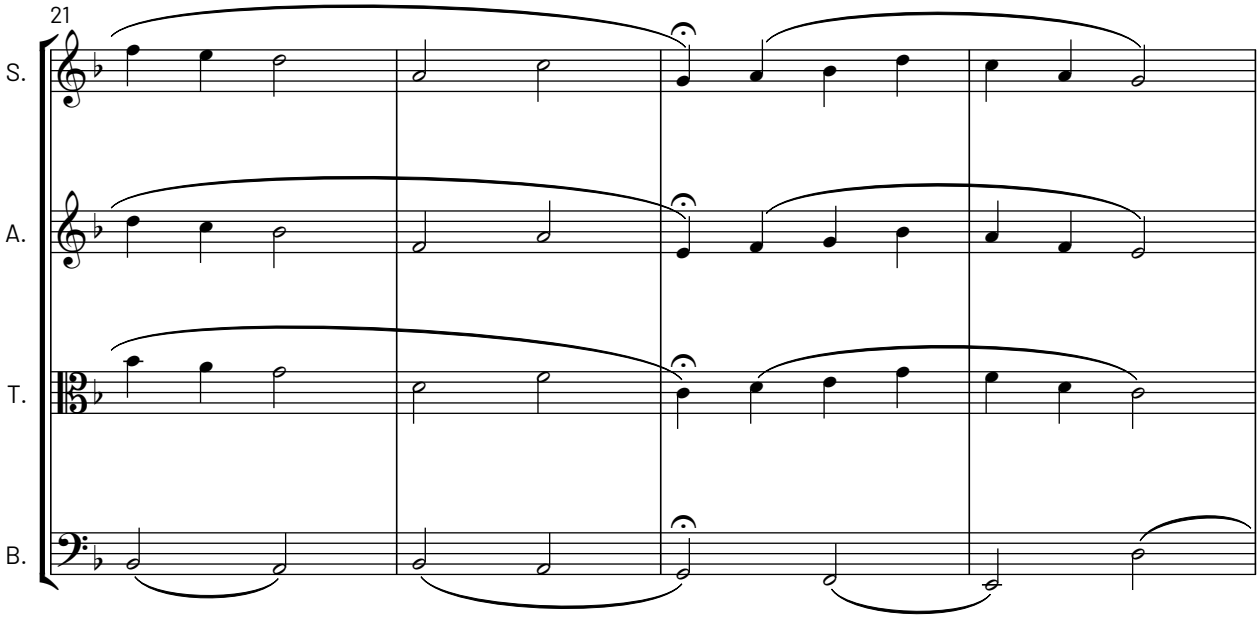

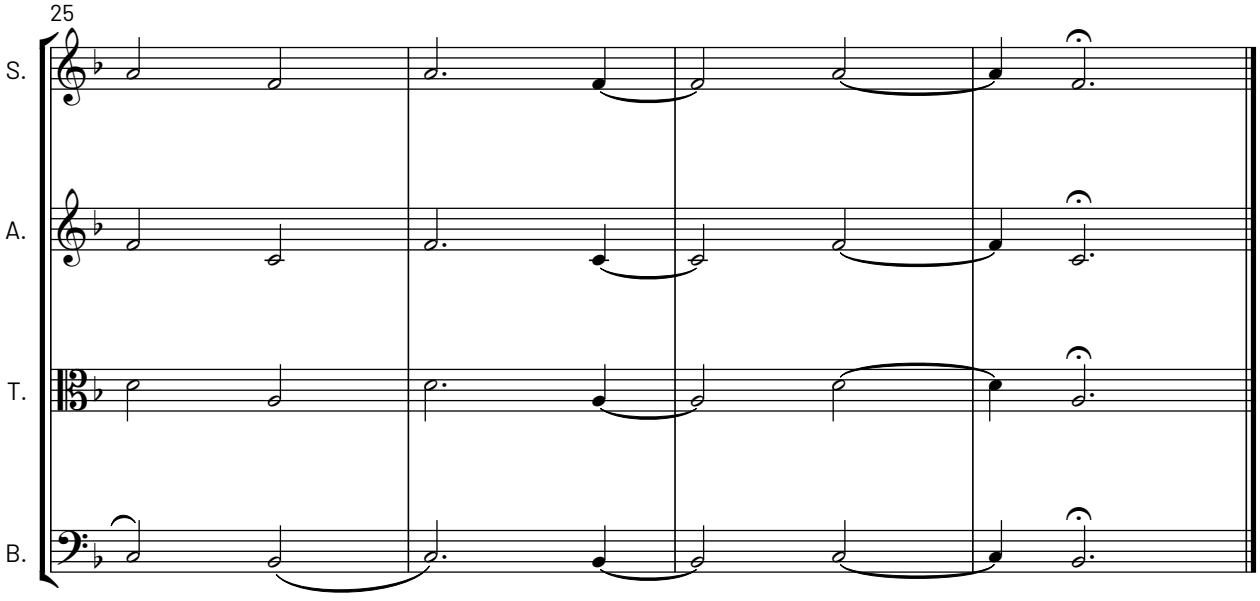

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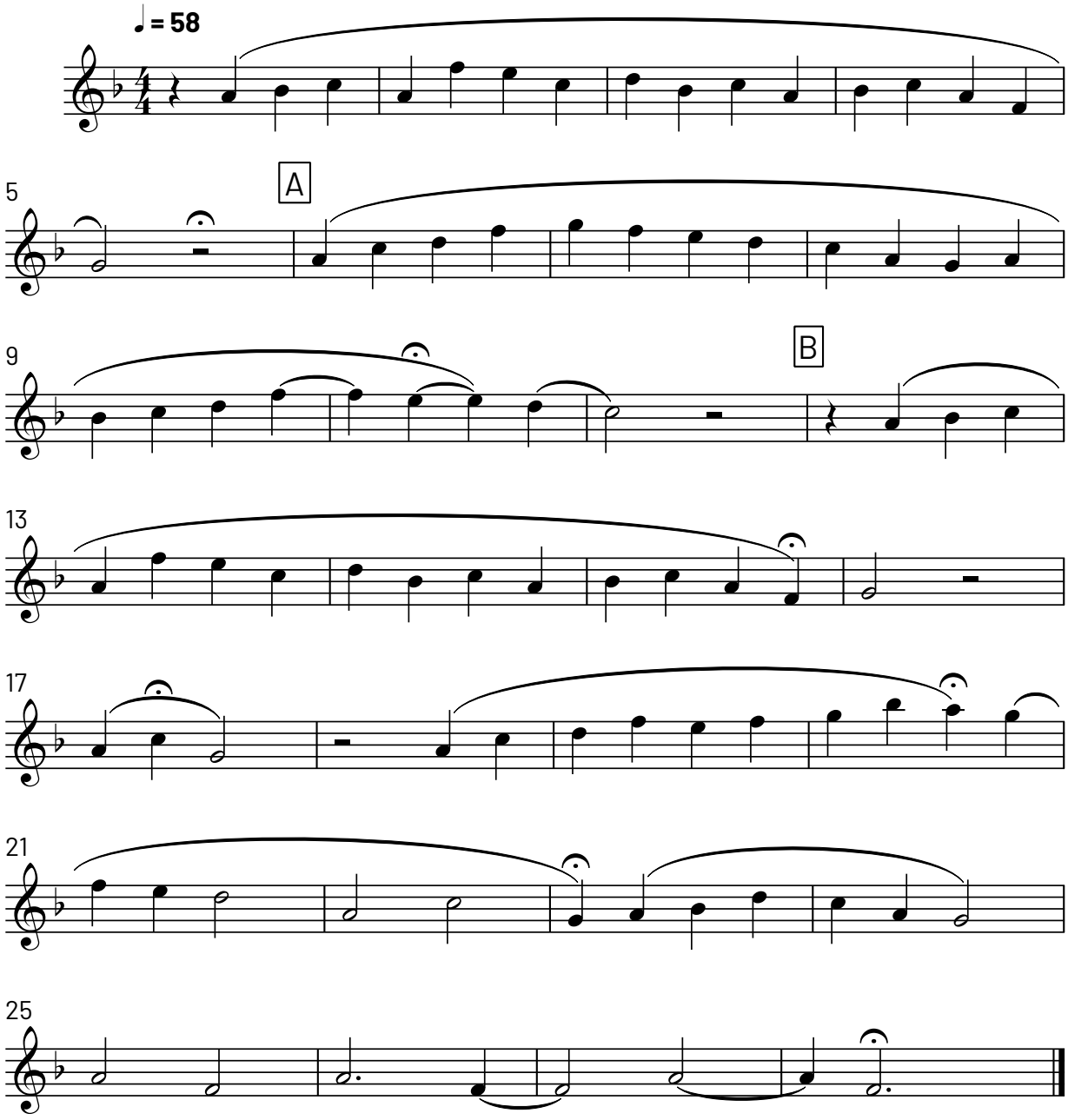
Soprano in C

Legend of the Moonlight Above

Jennifer Jolley



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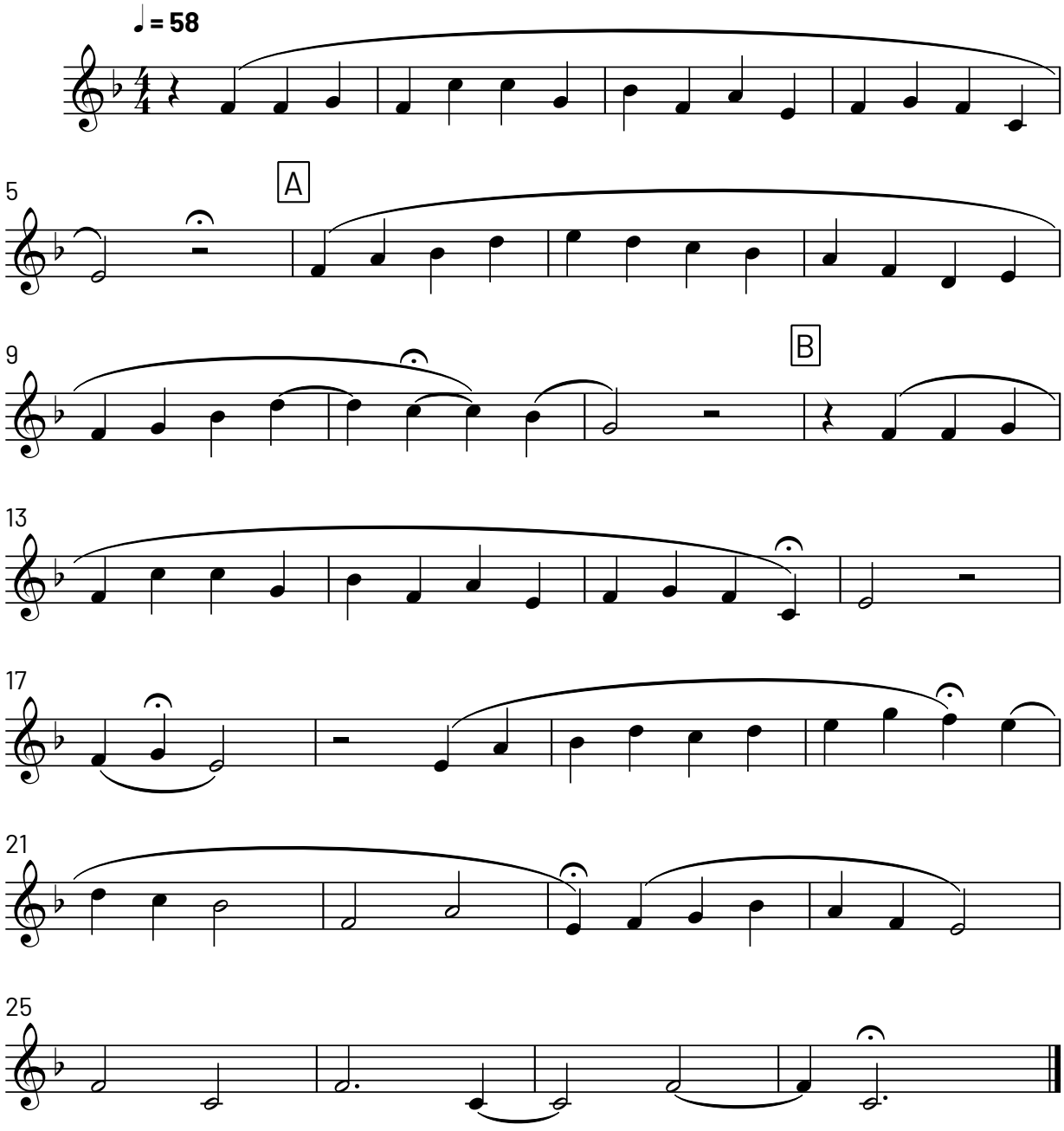
Alto in C

Legend of the Moonlight Above

Jennifer Jolley



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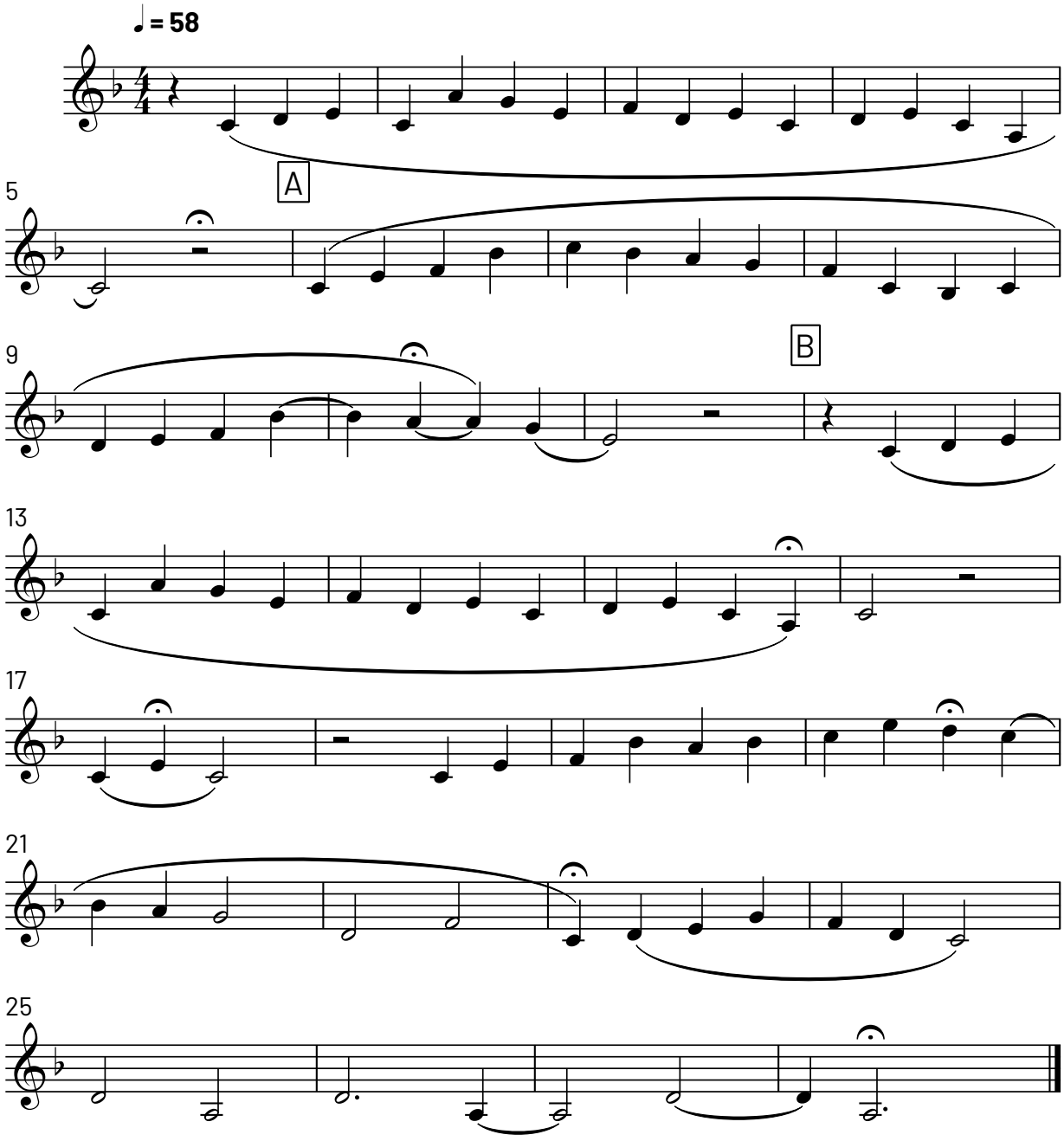
Tenor in C

Legend of the Moonlight Above

Jennifer Jolley



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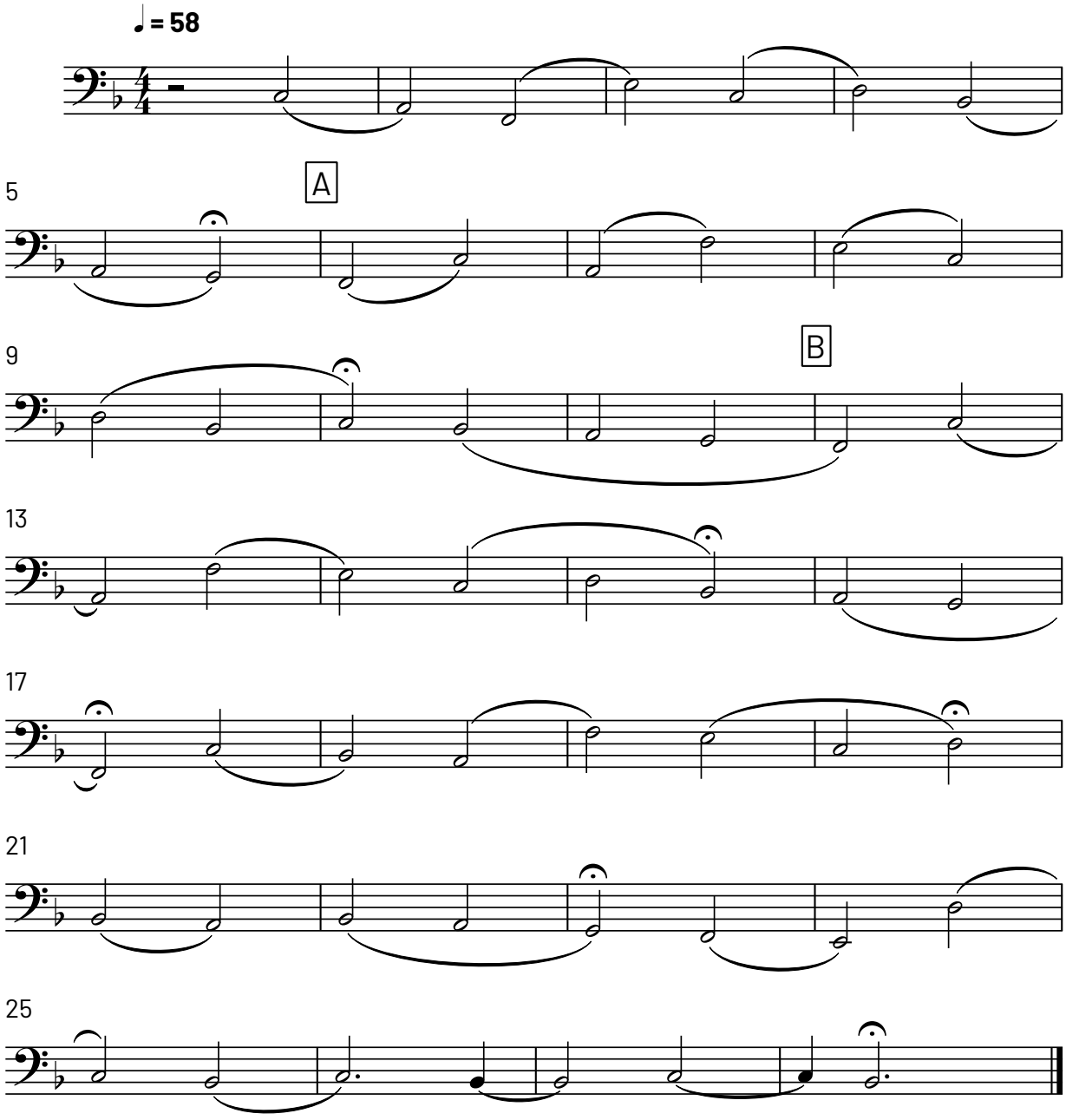
Bass in C

Legend of the Moonlight Above

Jennifer Jolley



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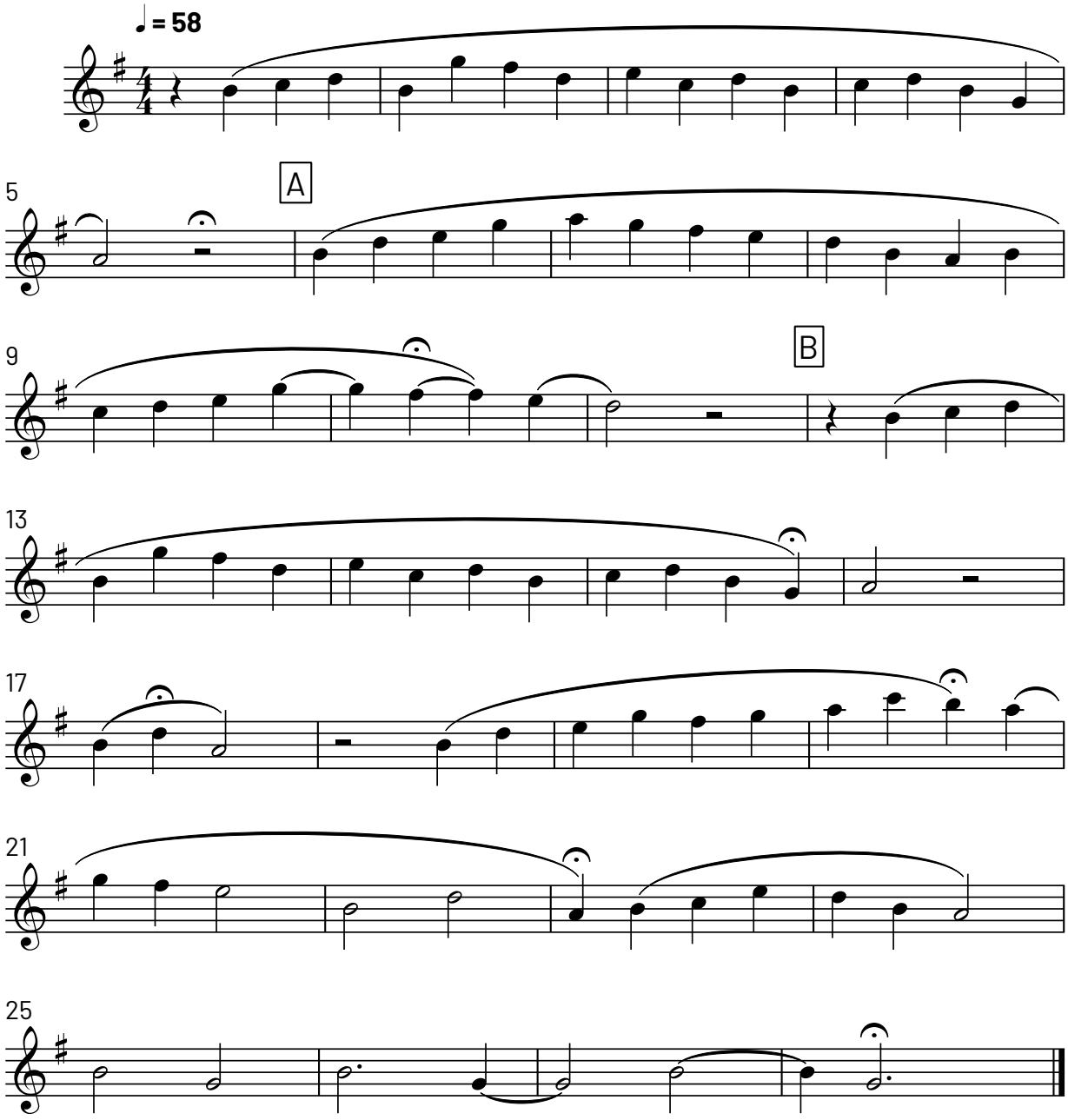
Soprano in B♭

Legend of the Moonlight Above

Jennifer Jolley



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Alto in B♭

Legend of the Moonlight Above

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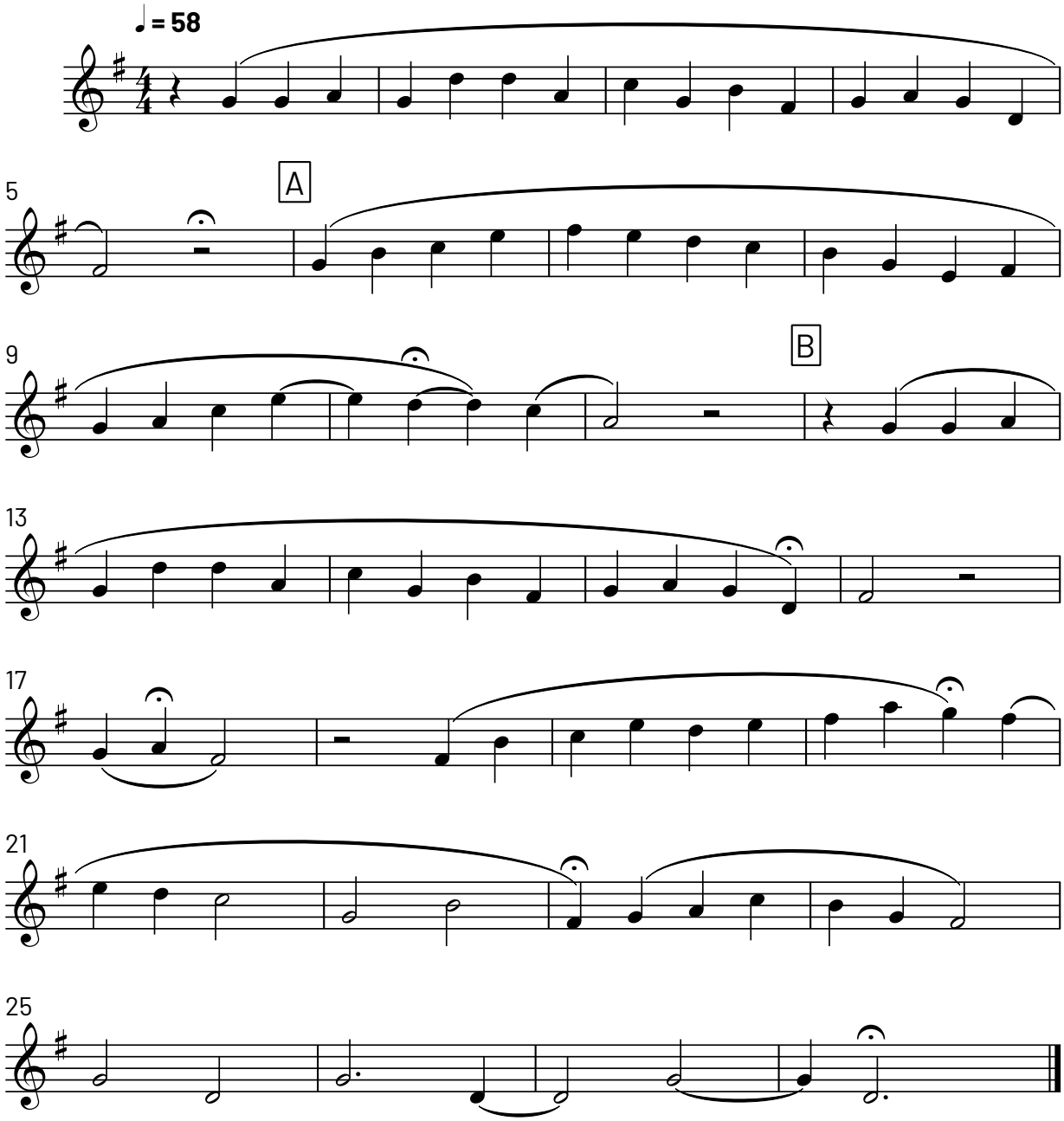

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Tenor in B♭

Legend of the Moonlight Above

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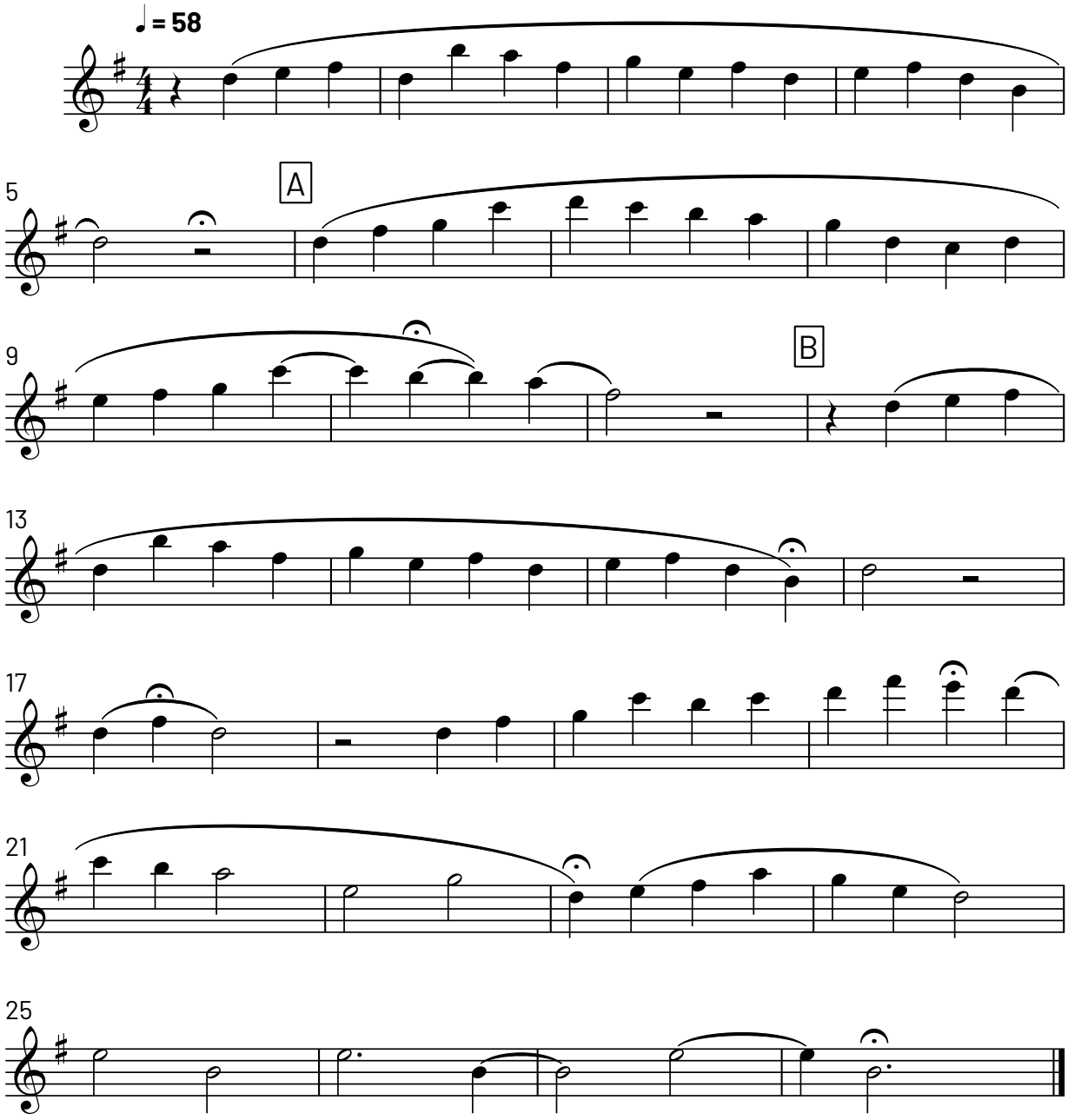

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Bass in B♭

Legend of the Moonlight Above

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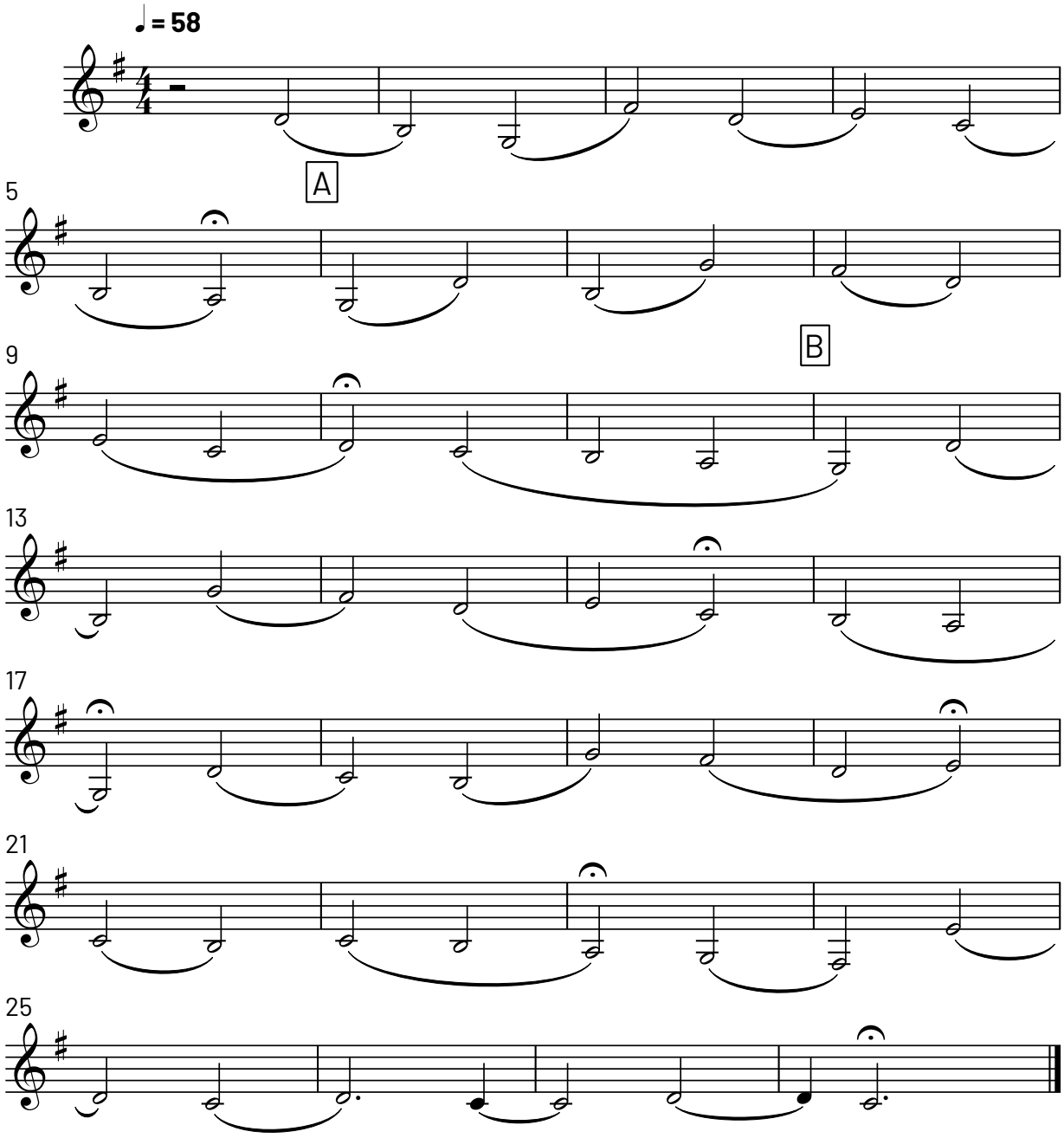

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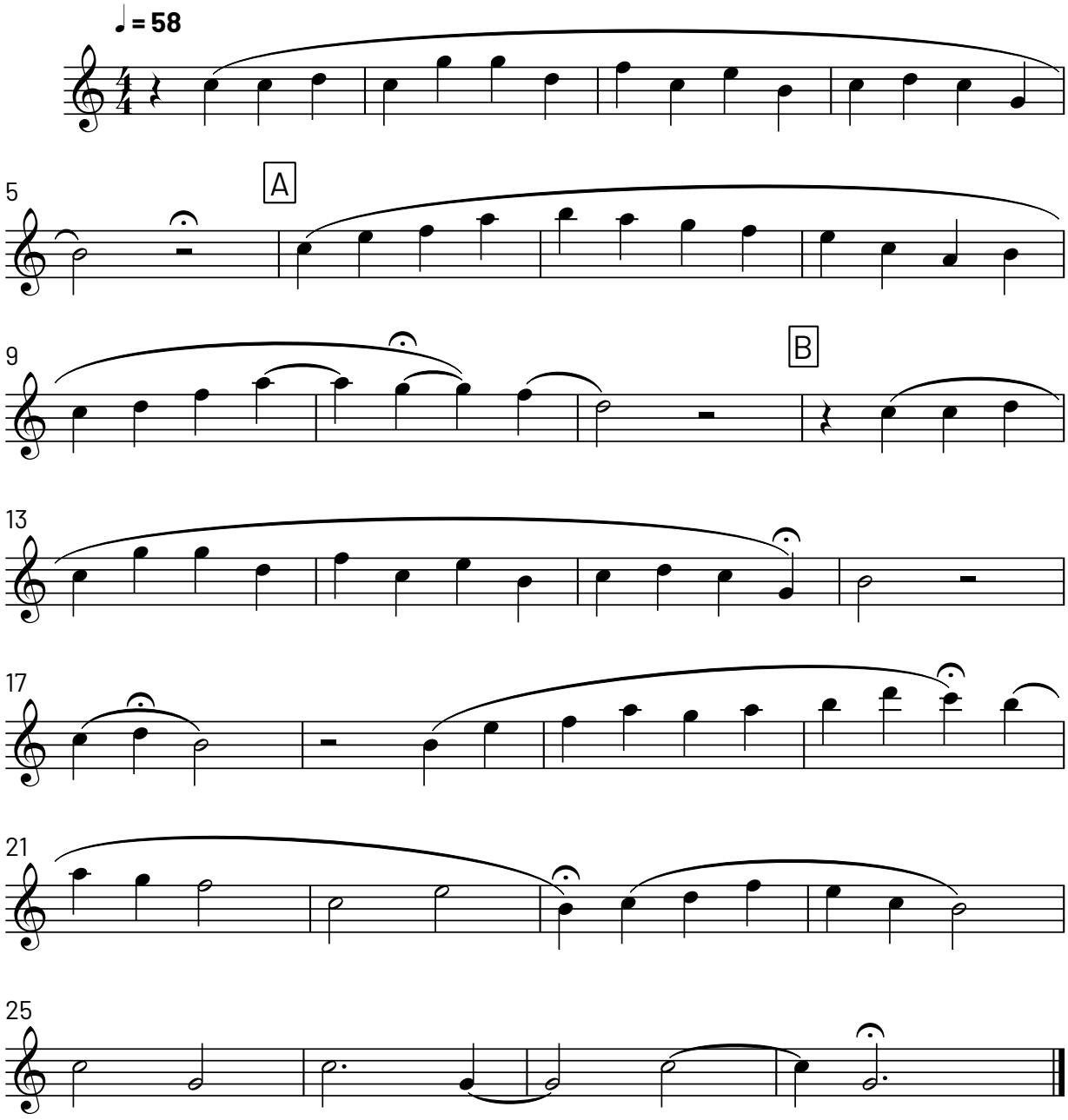
Alto in F

Legend of the Moonlight Above

Jennifer Jolley



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Tenor in F

Legend of the Moonlight Above

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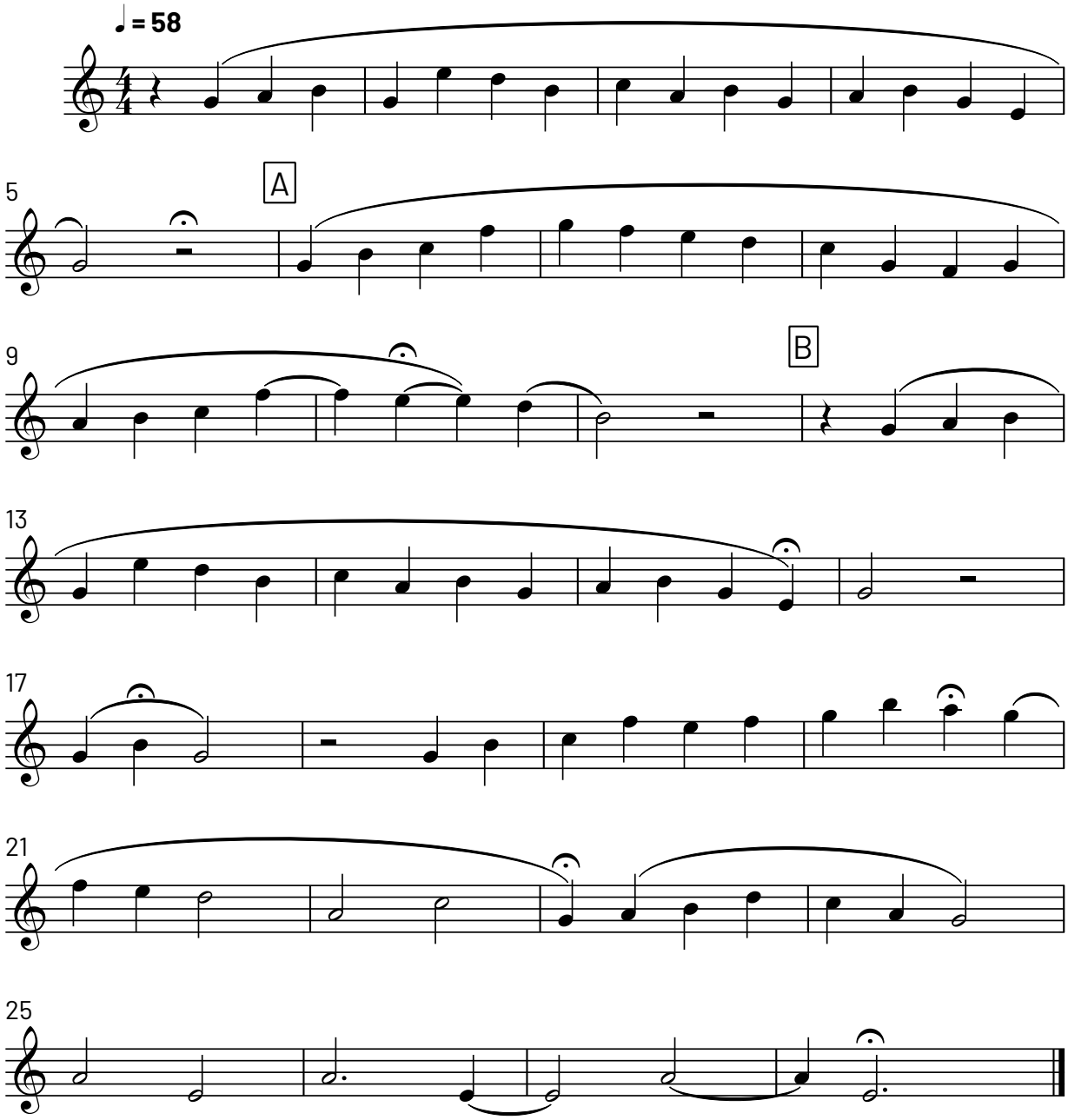

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Bass in F

Legend of the Moonlight Above

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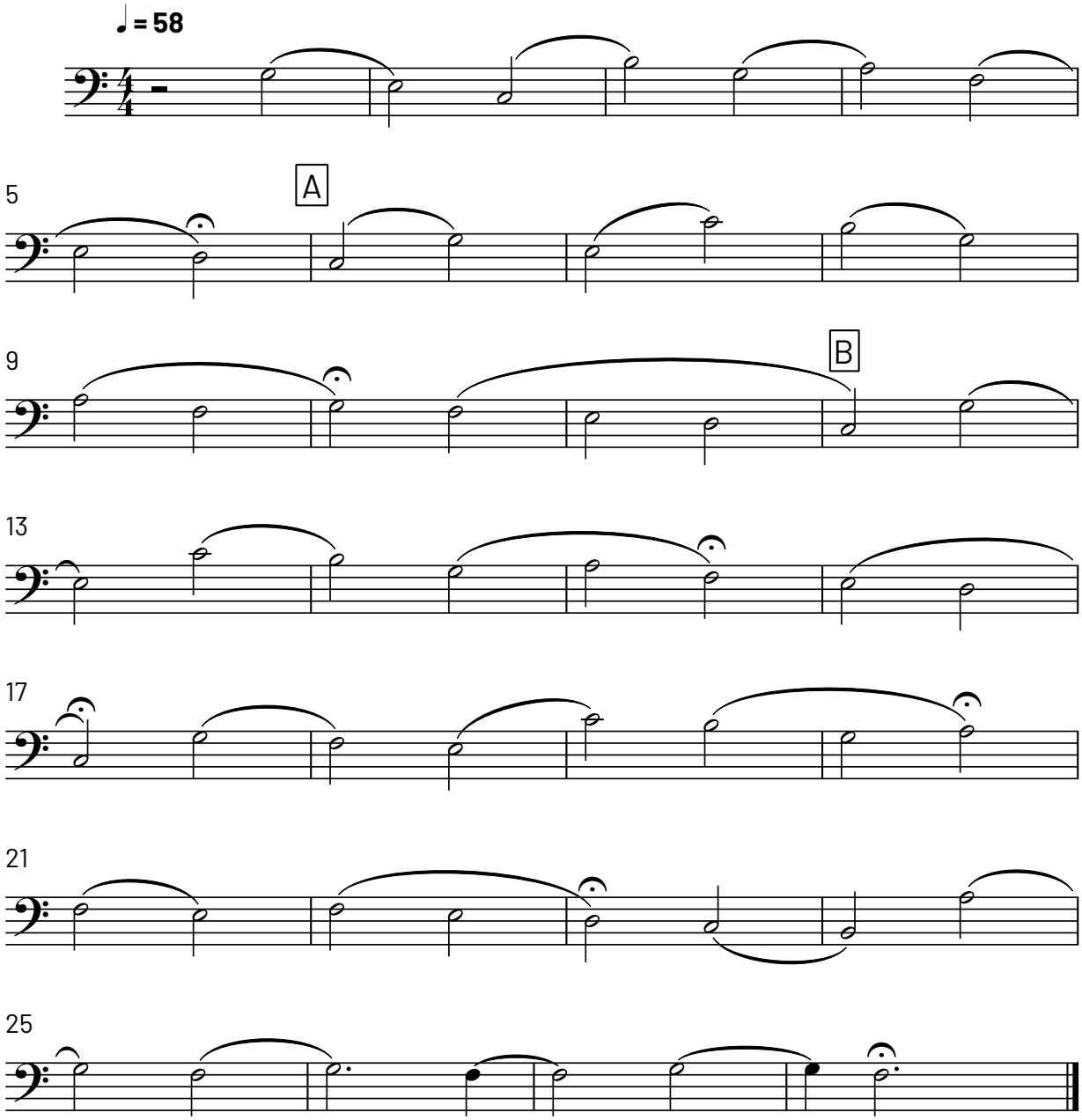

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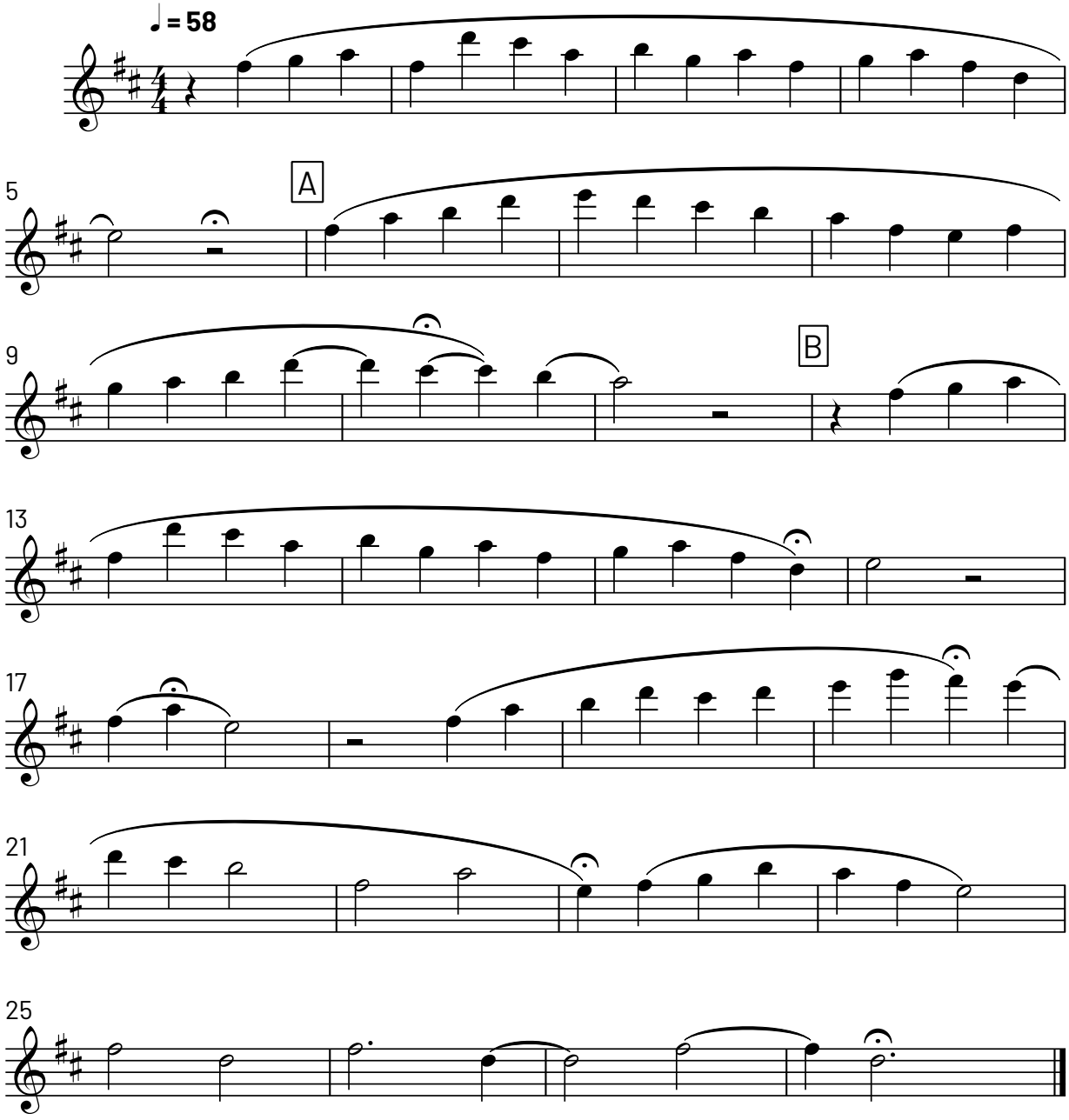
Soprano in E♭

Legend of the Moonlight Above

Jennifer Jolley



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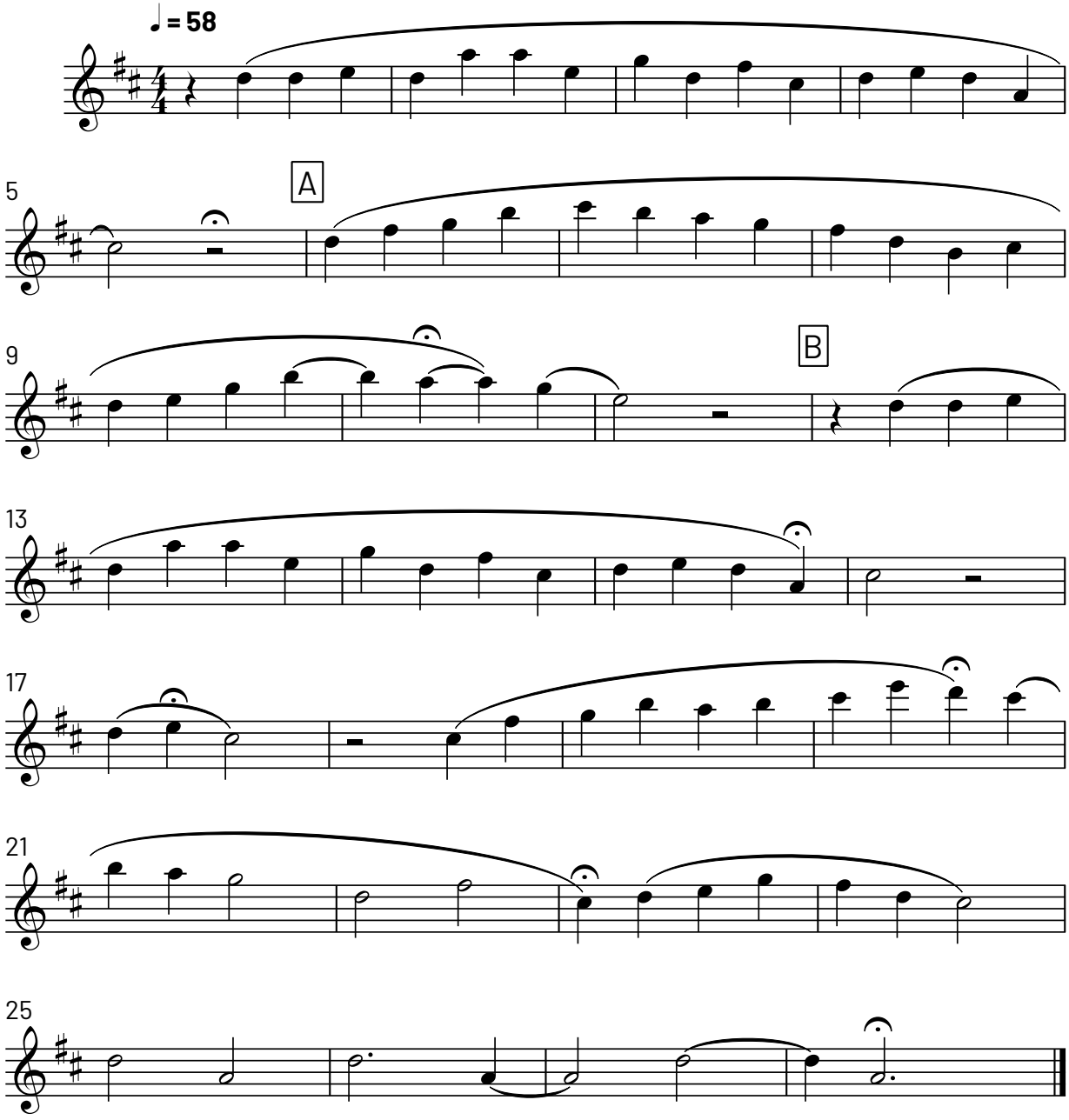
Alto in E♭

Legend of the Moonlight Above

Jennifer Jolley



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Tenor in E♭

Legend of the Moonlight Above

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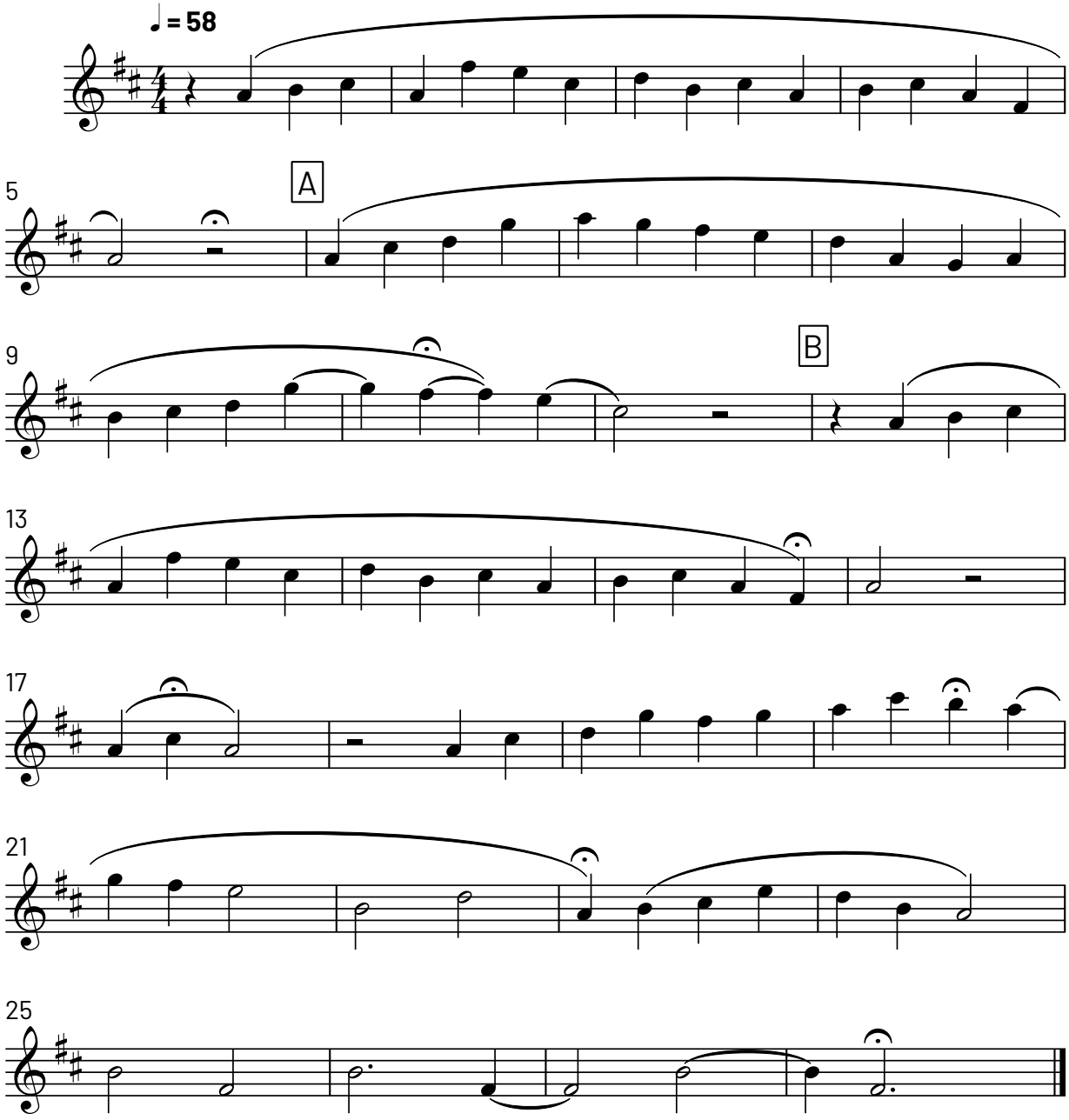

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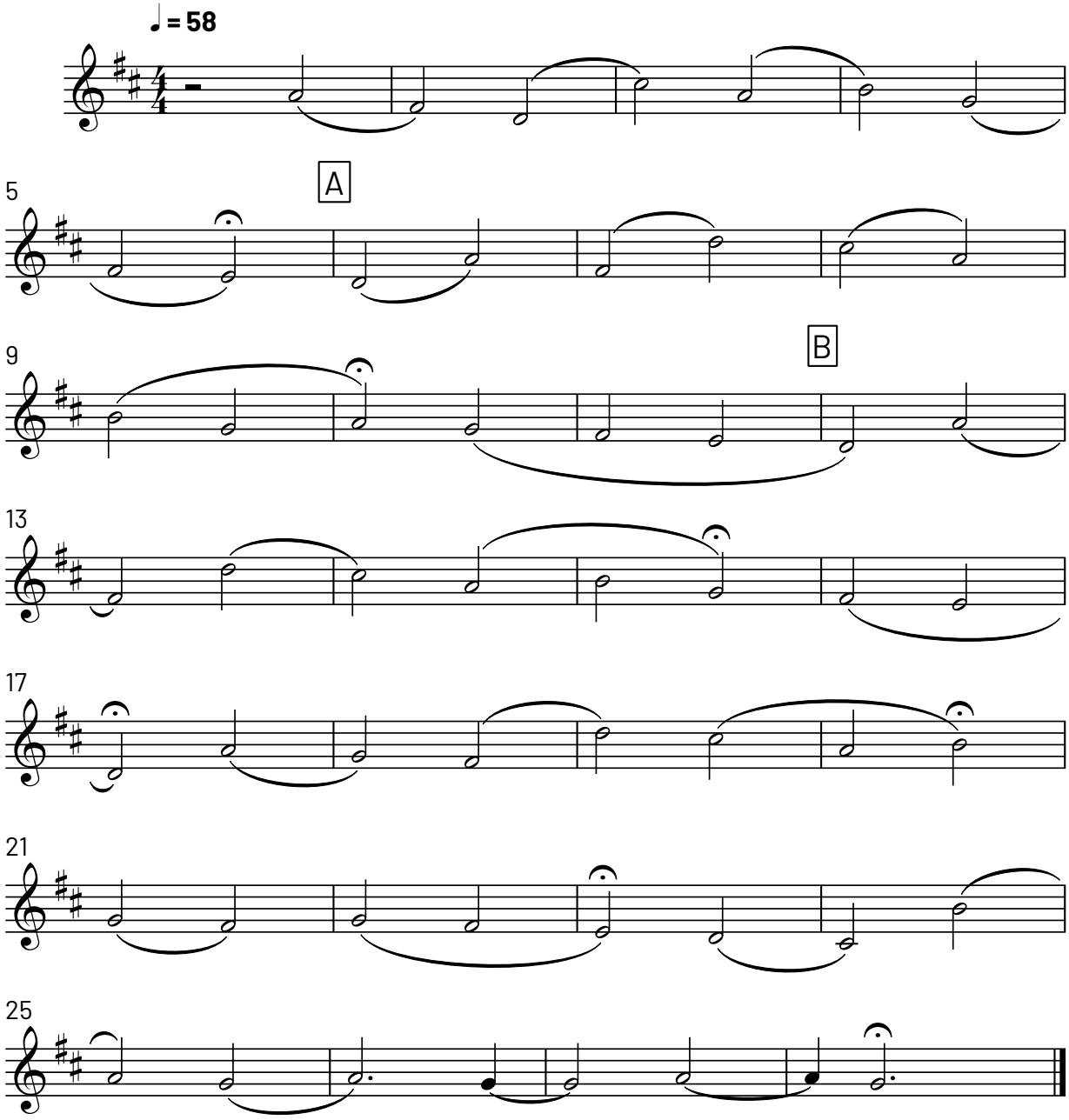
Bass in E♭

Legend of the Moonlight Above

Jennifer Jolley



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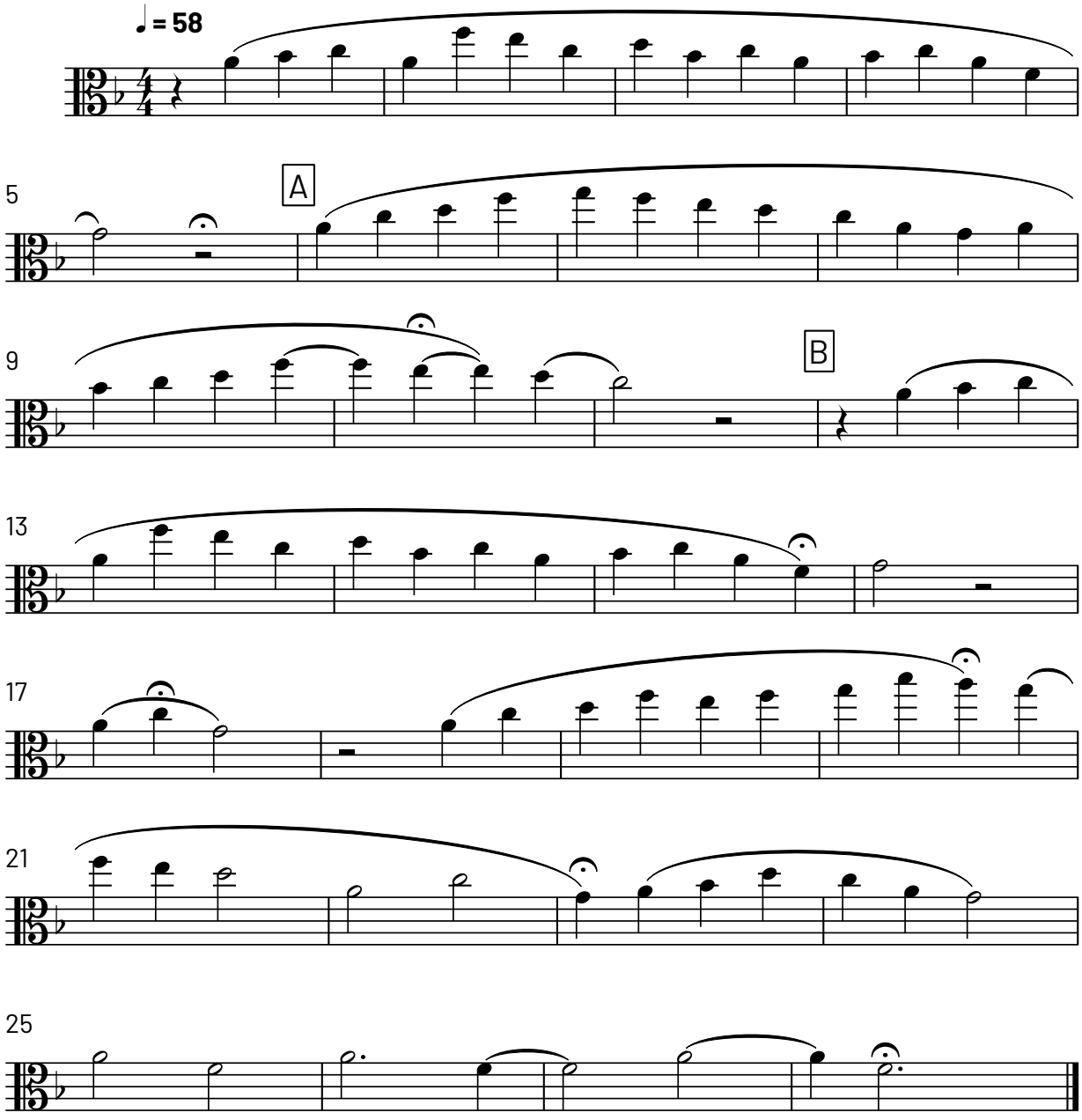
Soprano Viola

Legend of the Moonlight Above

Jennifer Jolley



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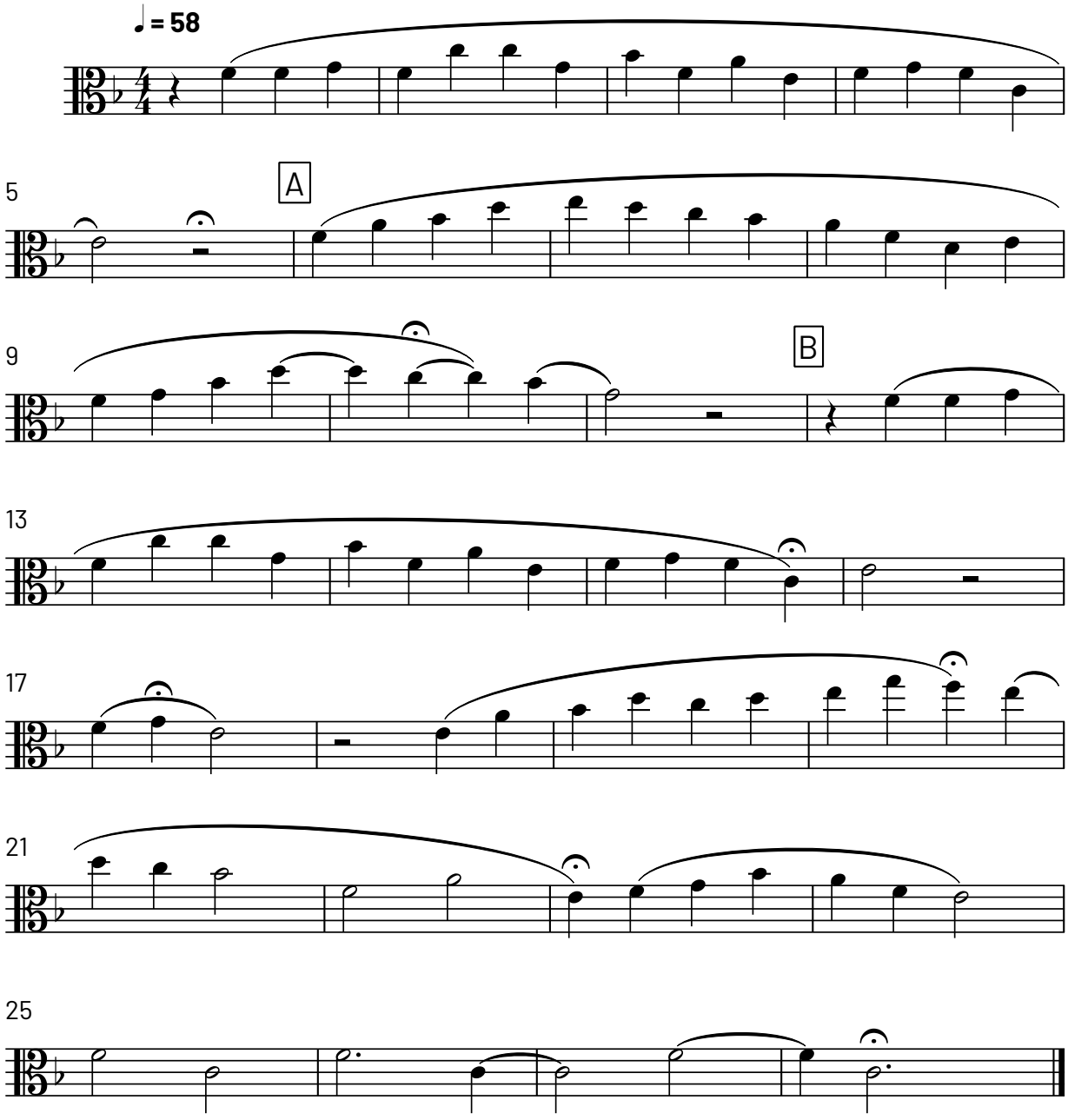
Alto Viola

Legend of the Moonlight Above

Jennifer Jolley



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Molly Joyce

Offbeat

Molly Joyce

Offbeat

Molly Joyce has been deemed one of the "most versatile, prolific, and intriguing composers working under the vast new-music dome" by *The Washington Post*. Her work is concerned with disability as a creative source. Molly's creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, the Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, and Classical:NEXT, as well as being featured on *Pitchfork*, Red Bull Radio, and WNYC's *New Sounds*. She is a graduate of Juilliard, the Royal Conservatory of The Hague, and Yale and is an alumna of the YoungArts Foundation. She holds an Advanced Certificate in Disability Studies from City University of New York and is a Dean's Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online.

For more information, visit https://www.mollyjoyce.com.

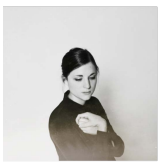
About This Étude
My étude explores quick and accented musical material over the course of a succession of offbeats in 2/4 meter. I was excited to explore this concept, as I have continually been interested in the intersection of predictability and unpredictability in relation to timing, rhythm, and meter. With this étude, I aimed to explore this intersection with silence inserted between the attack chords. Through this investigation, I wish to highlight the polarities between sound and silence and to ultimately ask if such polarity is as disparate as it may seem.

Length: 0:39

Commissioned Parameters:
Meter: 2/4
Tempo: Fast
Style: Marcato
Pedagogical Element: Starting on a beat other than 1

Additional Pedagogical Opportunities:
- Dead beats
- Gesture of syncopation

Click here to ***go to the composer's website***



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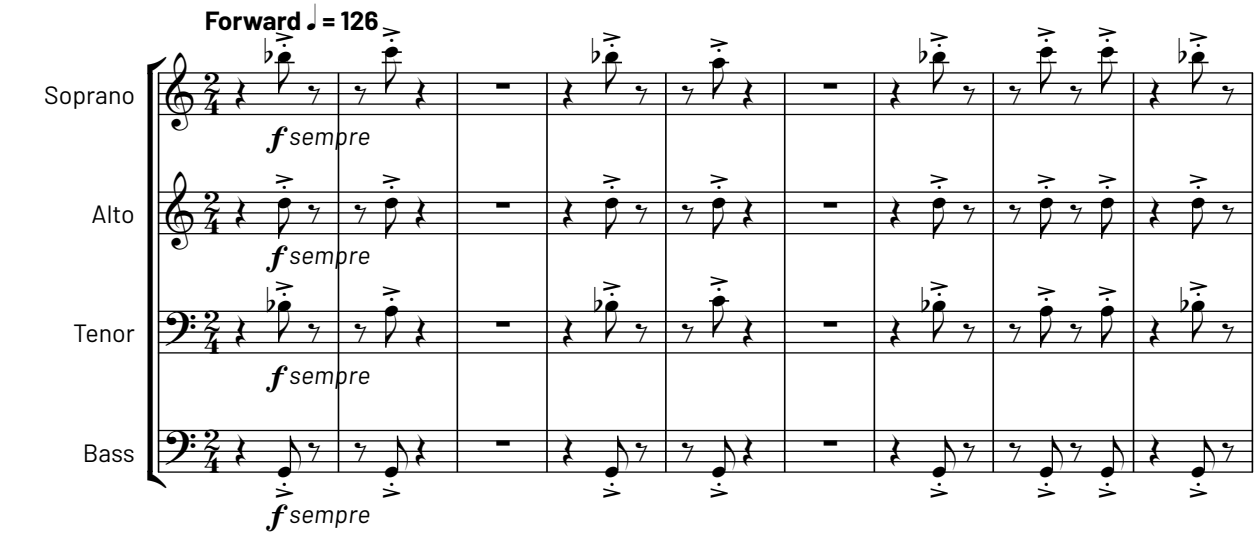
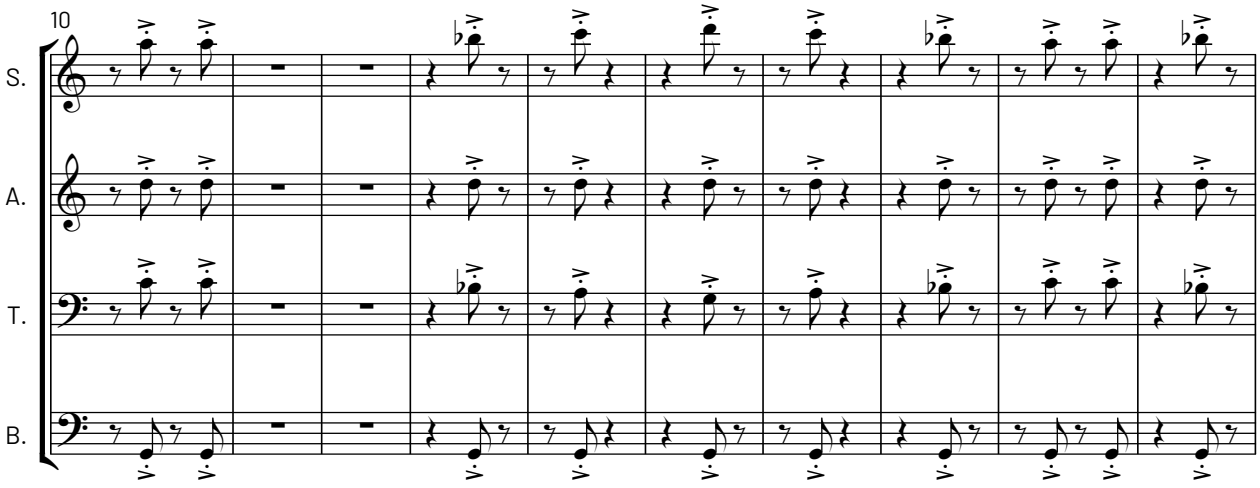
Offbeat

Molly Joyce





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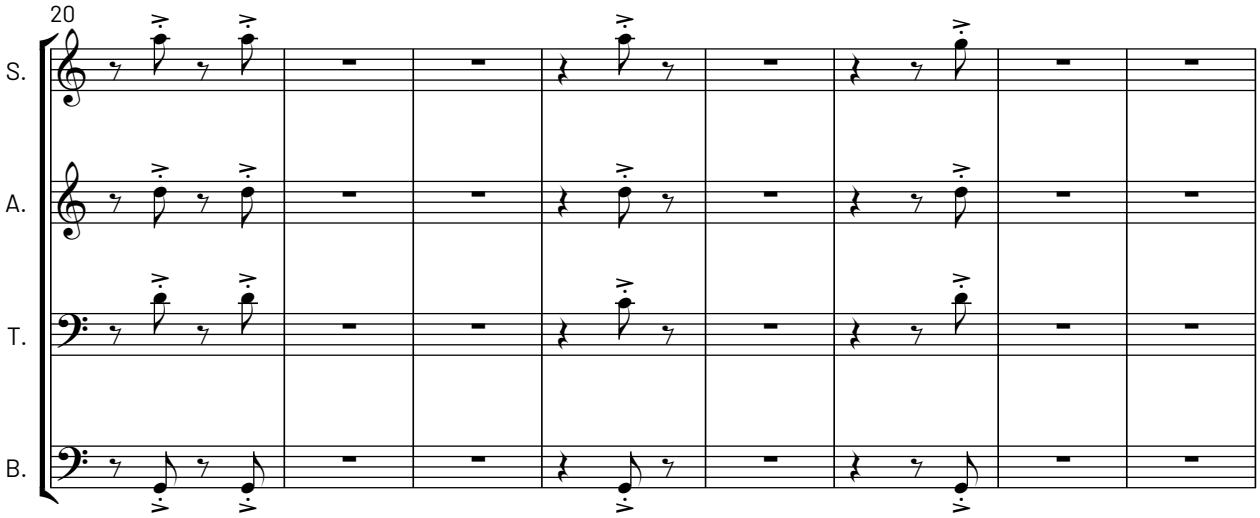
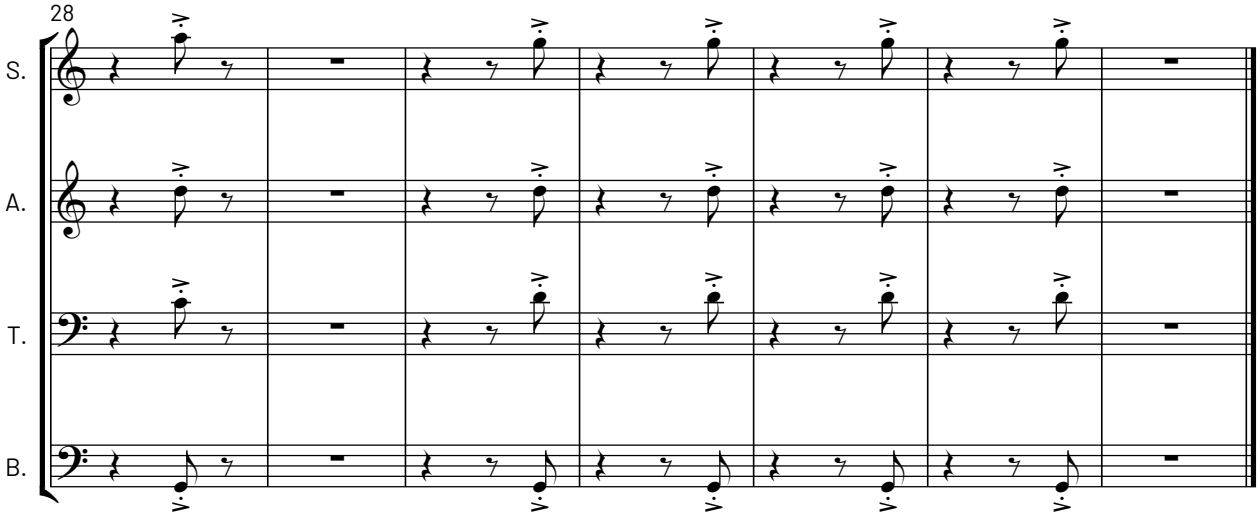
Offbeat — Molly Joyce — Full Score





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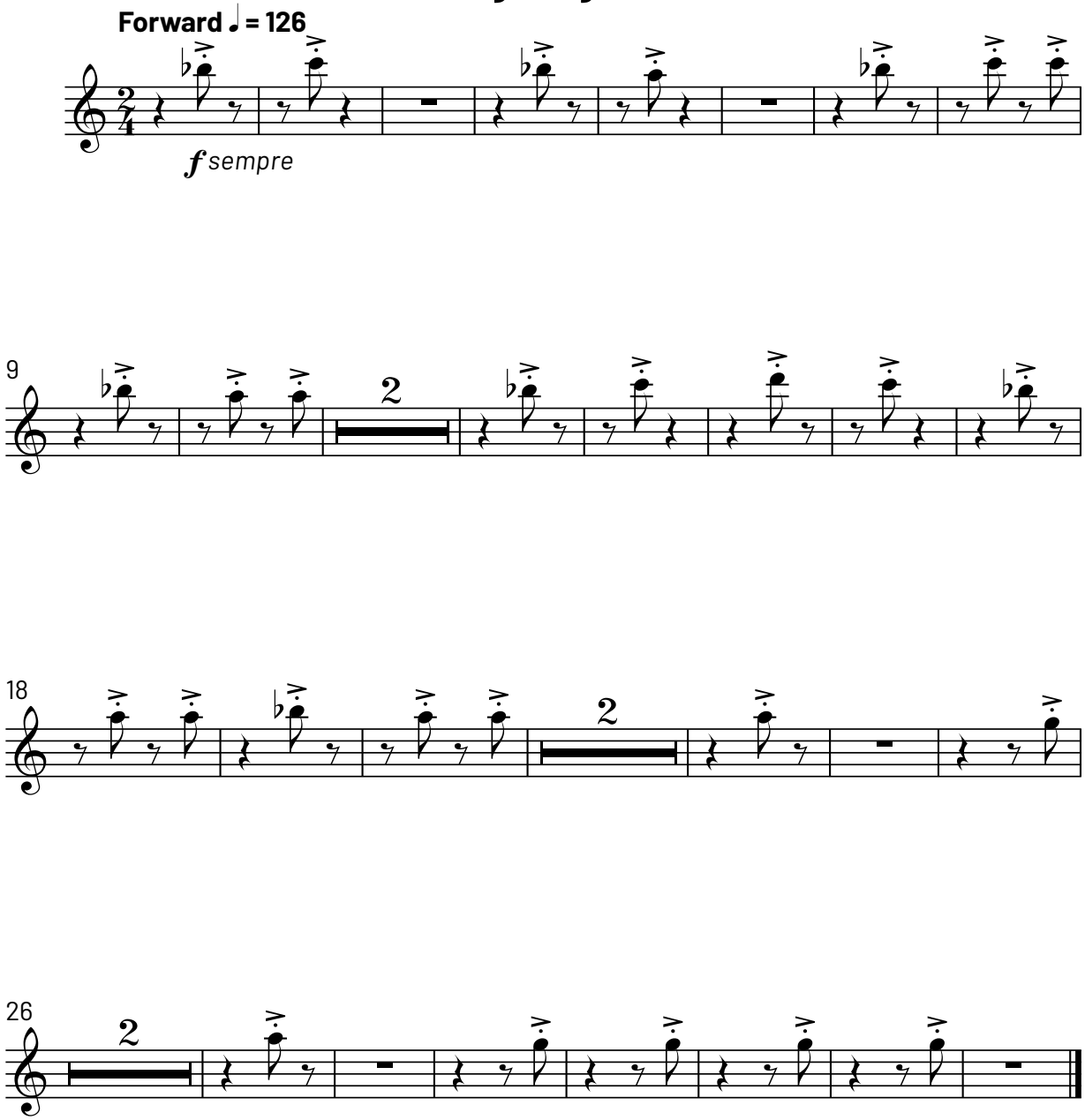
Soprano in C

Offbeat

Molly Joyce



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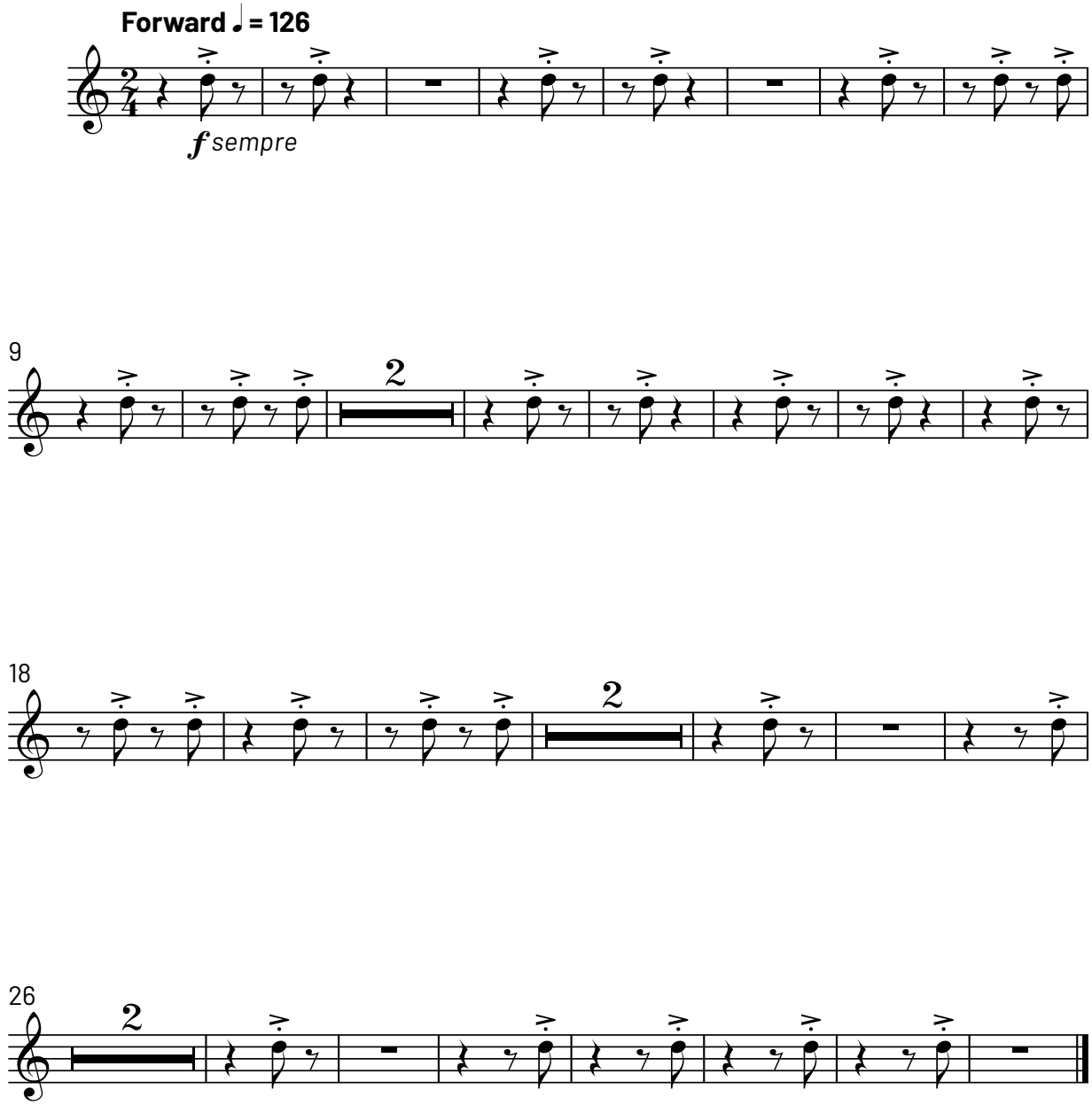
Alto in C

Offbeat

Molly Joyce



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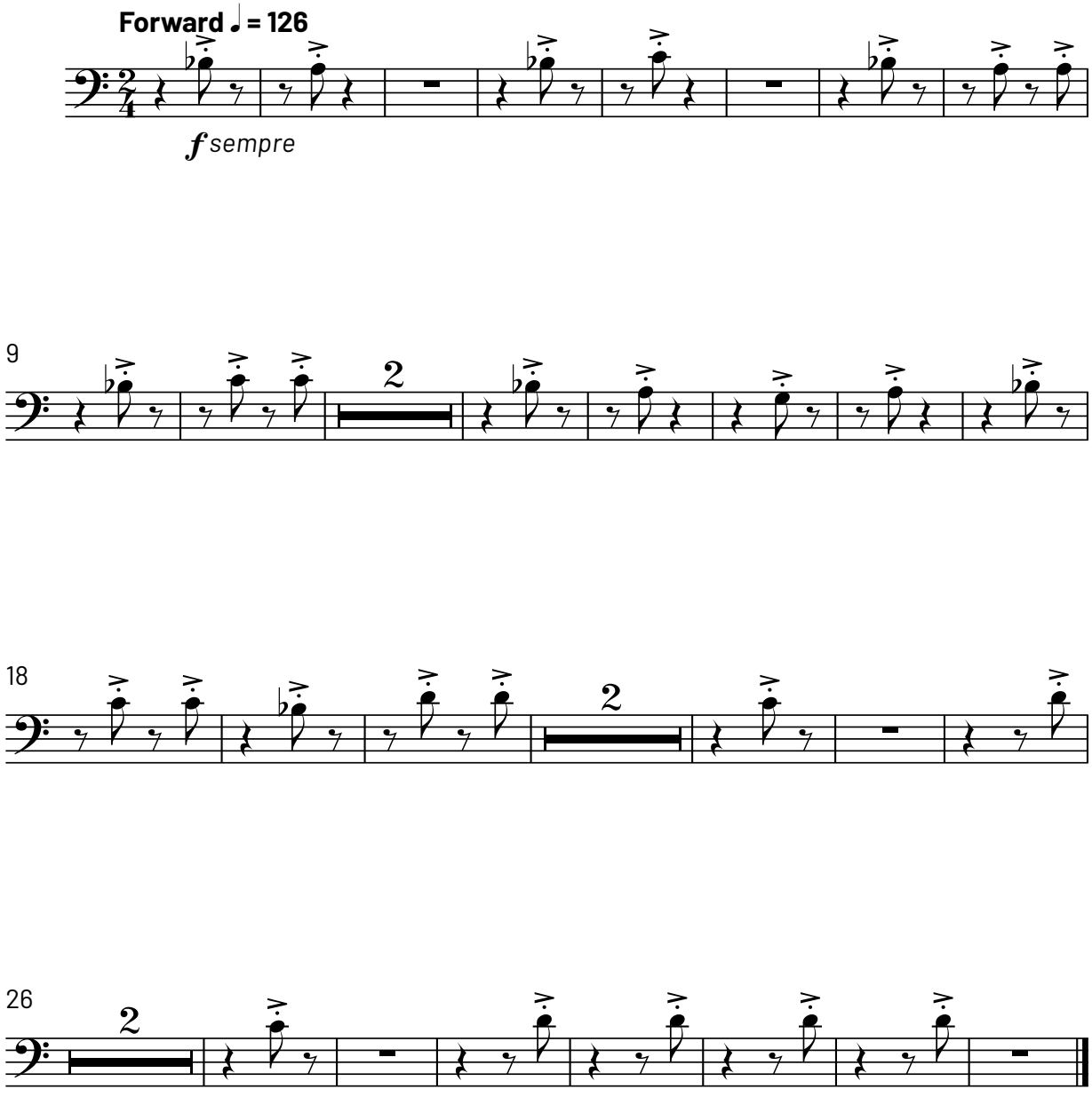
Tenor in C

Offbeat

Molly Joyce



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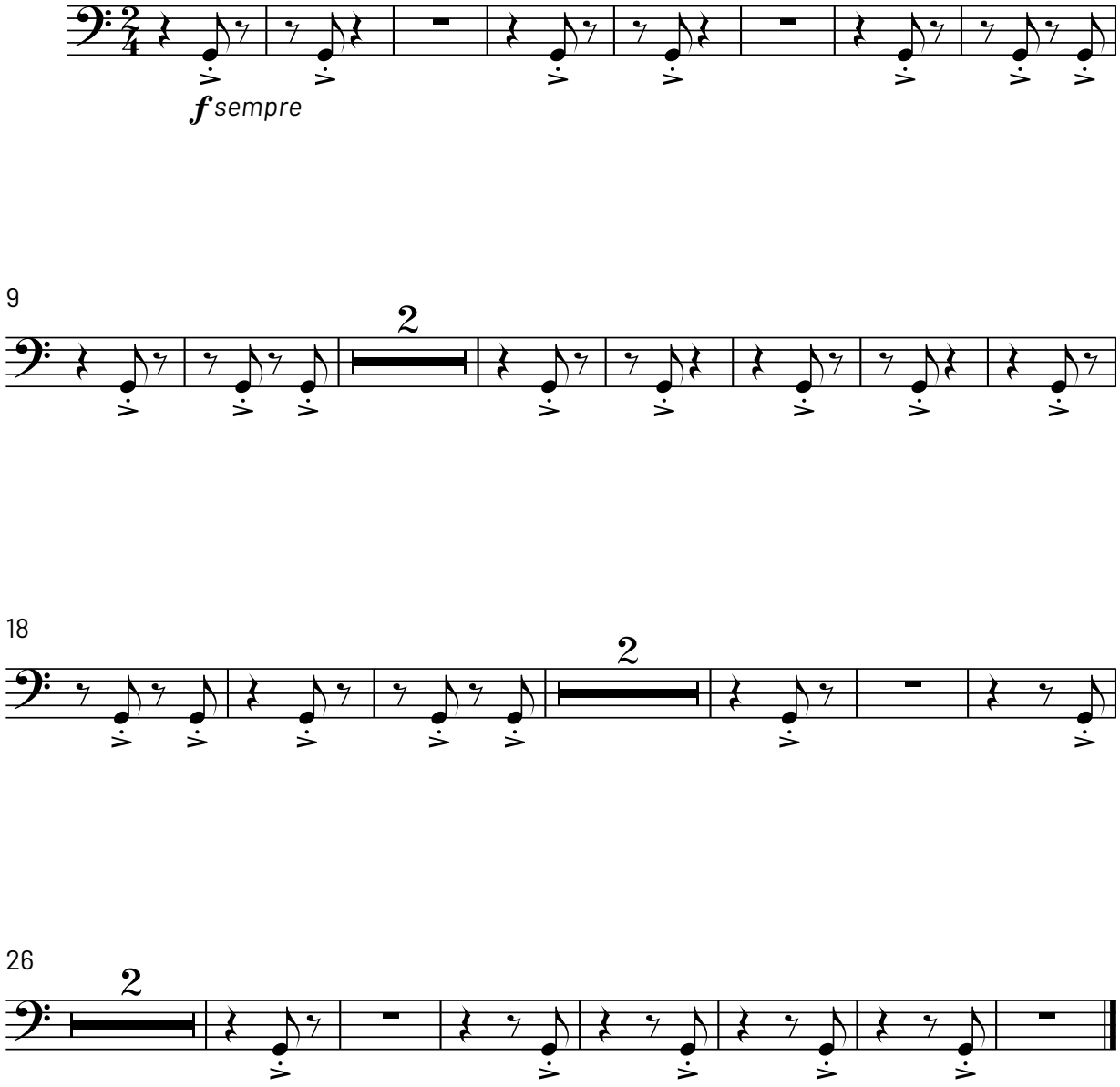
Bass in C

Offbeat

Molly Joyce

Forward ♩ = 126



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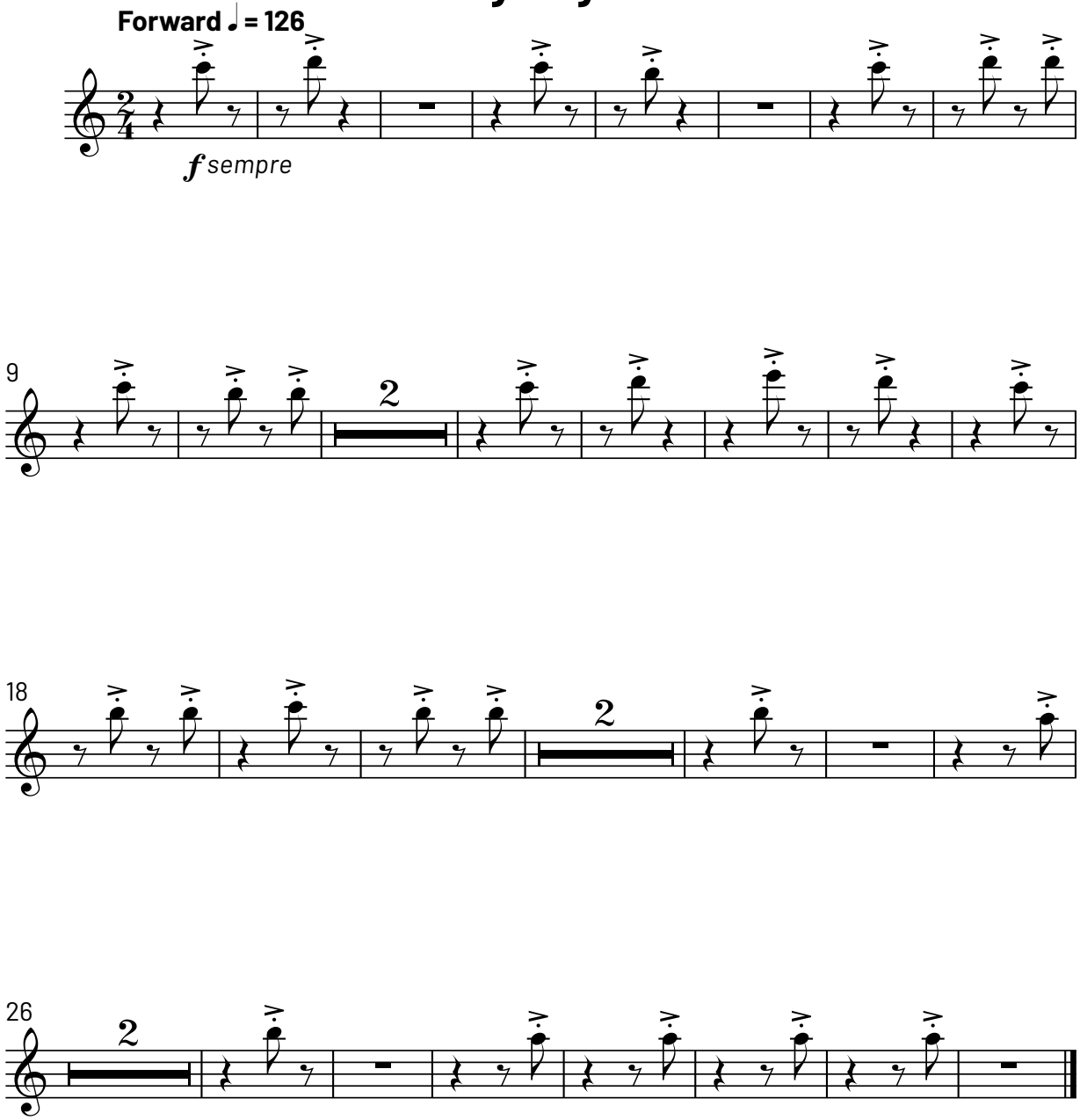
Soprano in B♭

Offbeat

Molly Joyce



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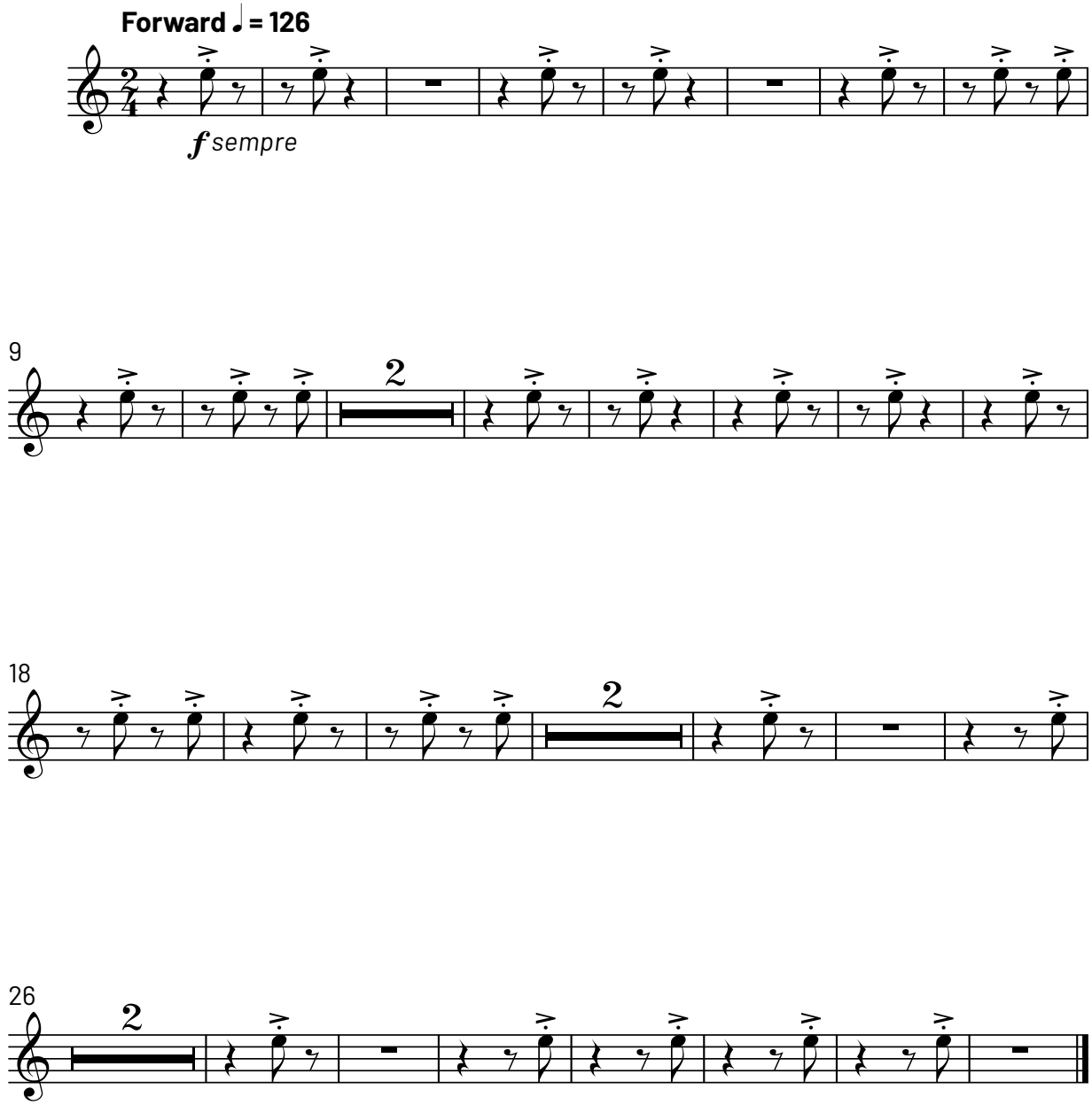
Alto in B♭

Offbeat

Molly Joyce



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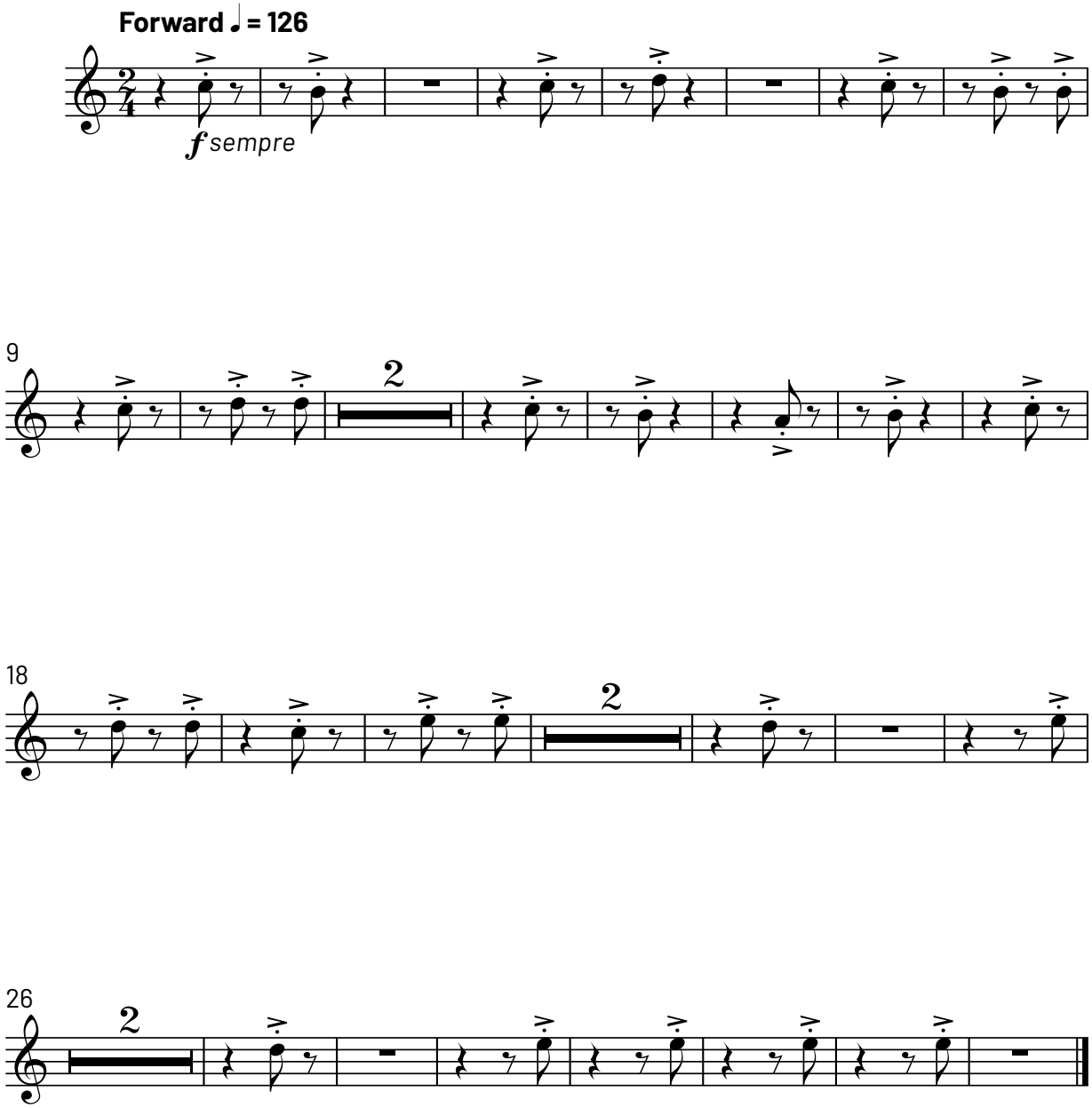
Tenor in B♭

Offbeat

Molly Joyce



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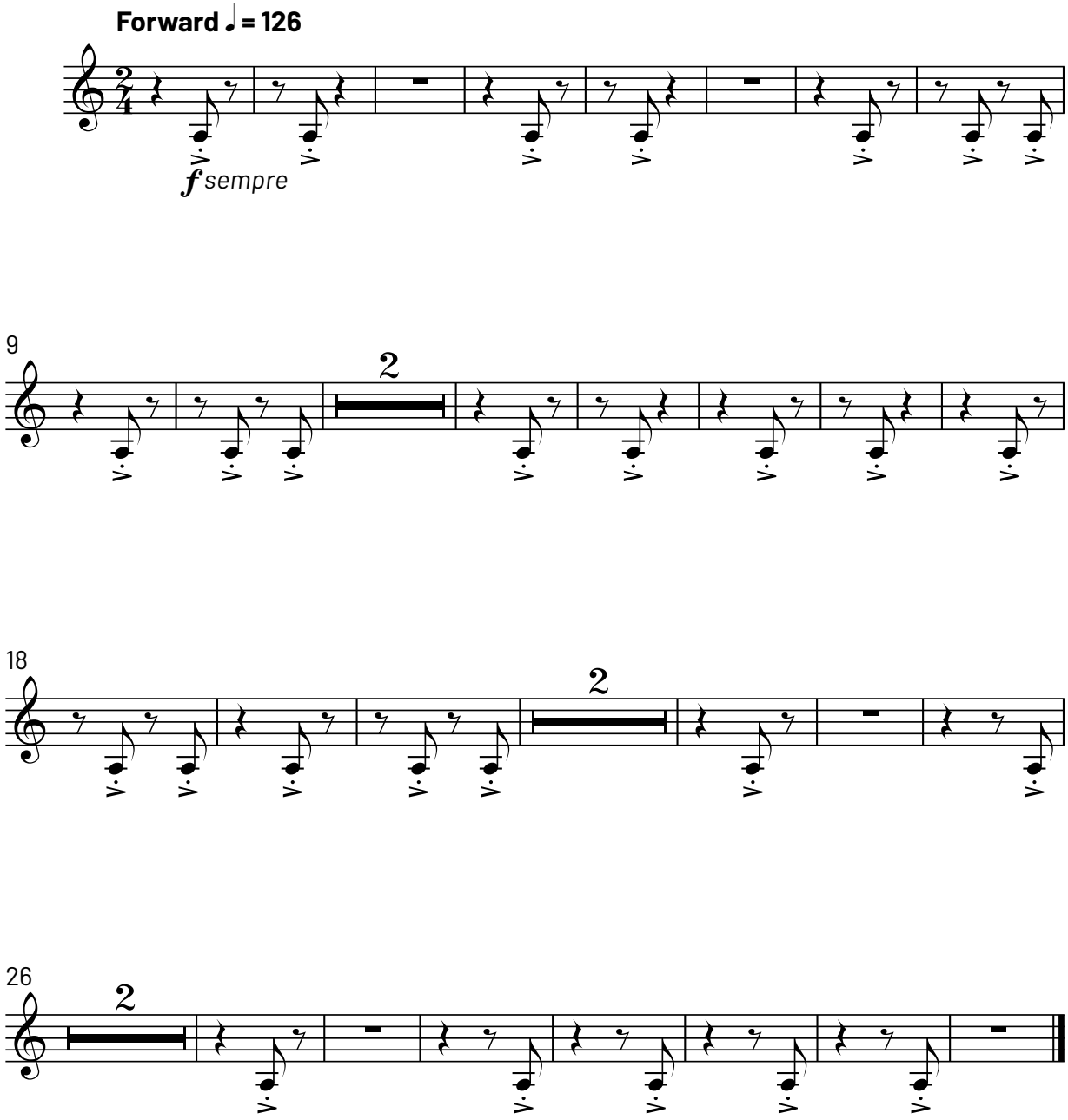
Bass in B♭

Offbeat

Molly Joyce



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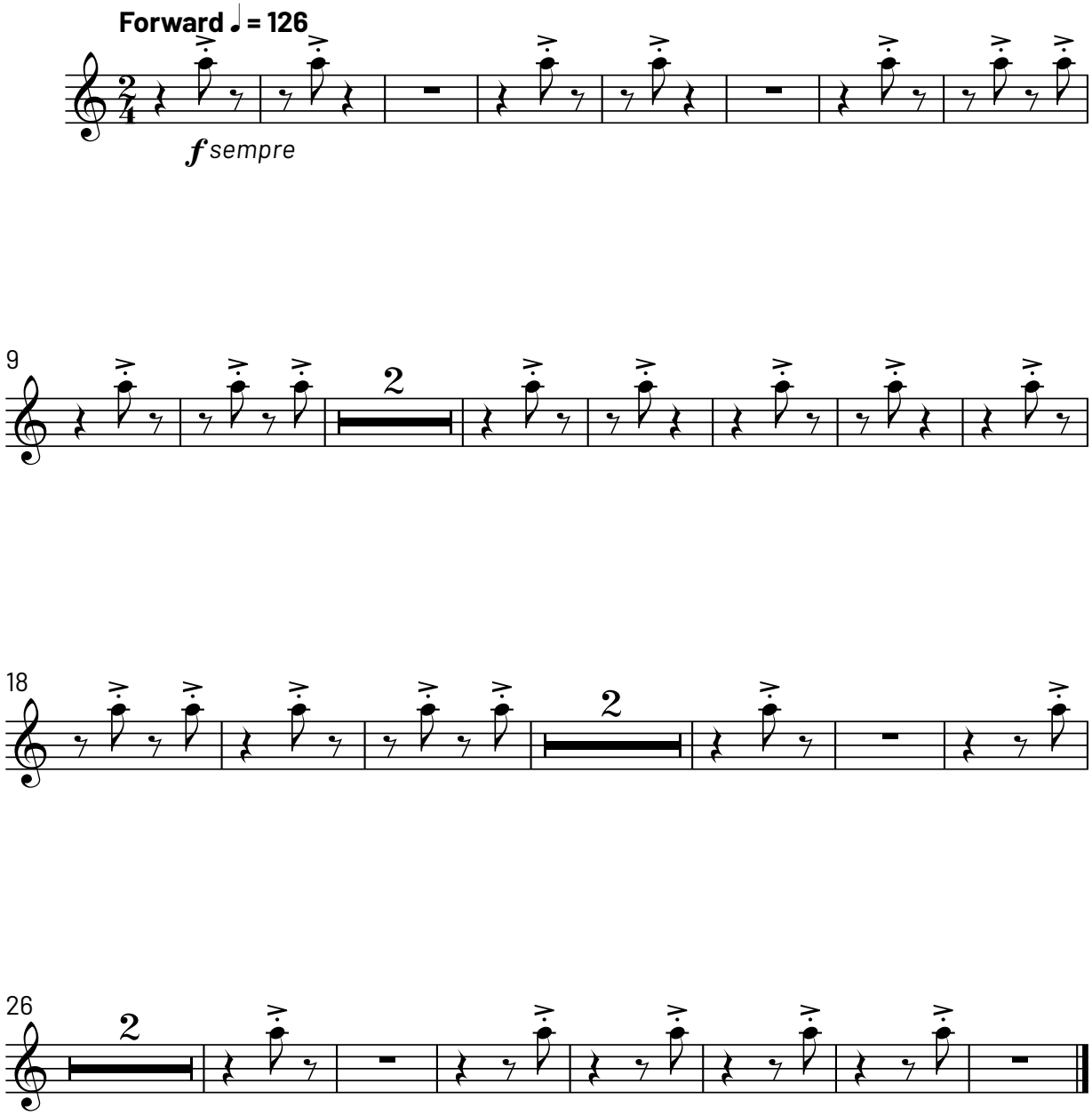
Alto in F

Offbeat

Molly Joyce



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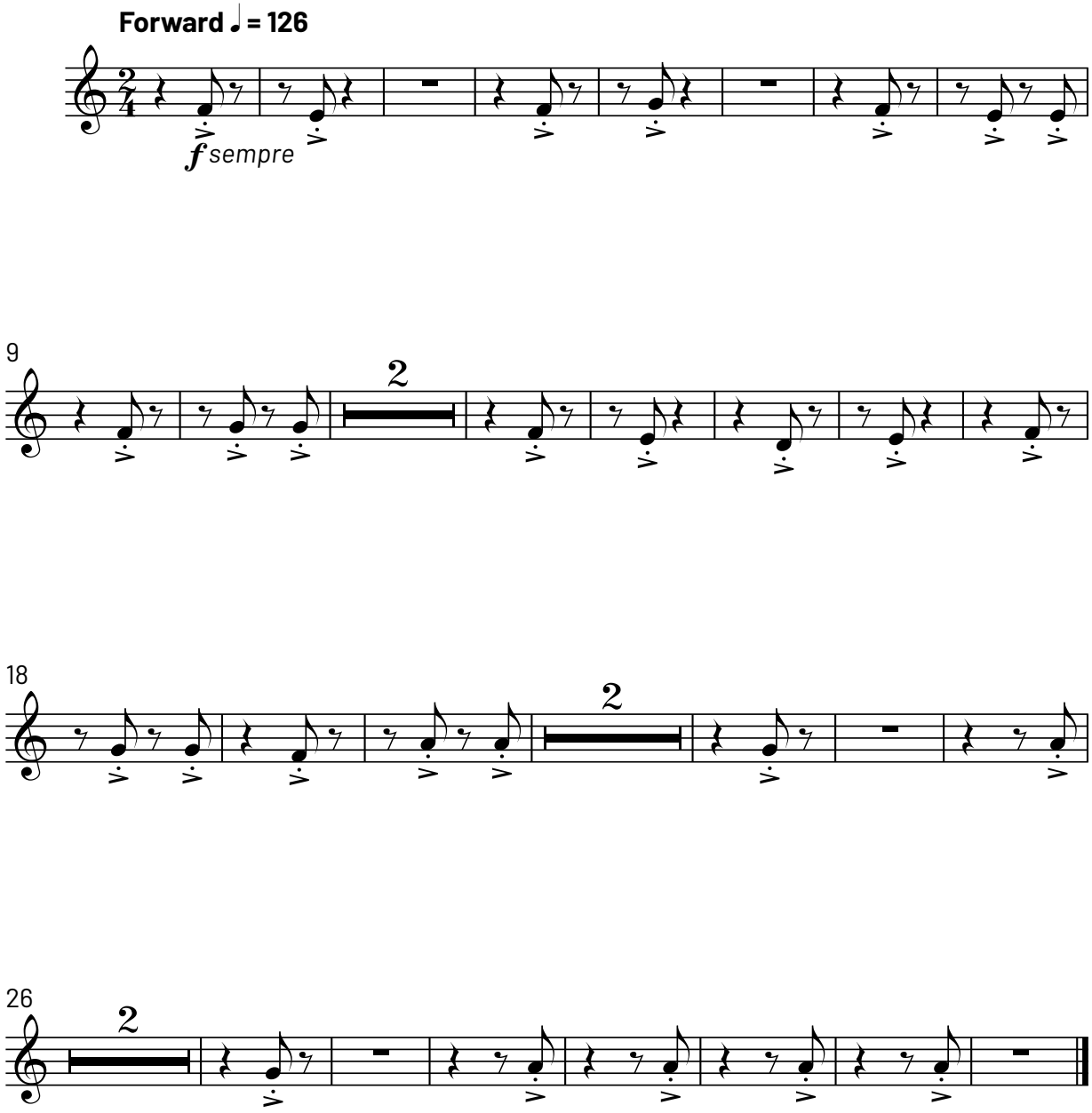
Tenor in F

Offbeat

Molly Joyce



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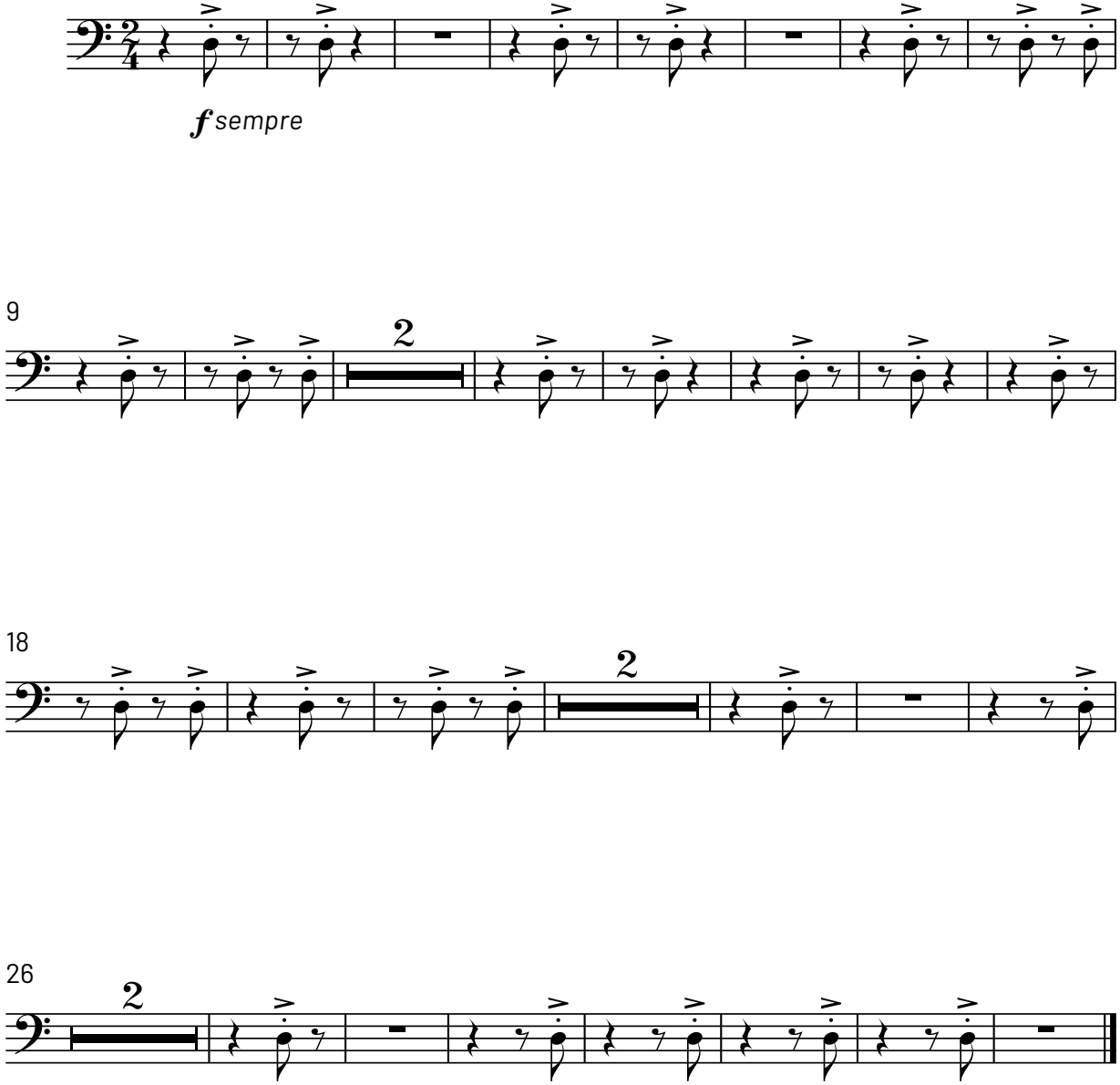
Bass in F

Offbeat

Molly Joyce

Forward ♩ = 126



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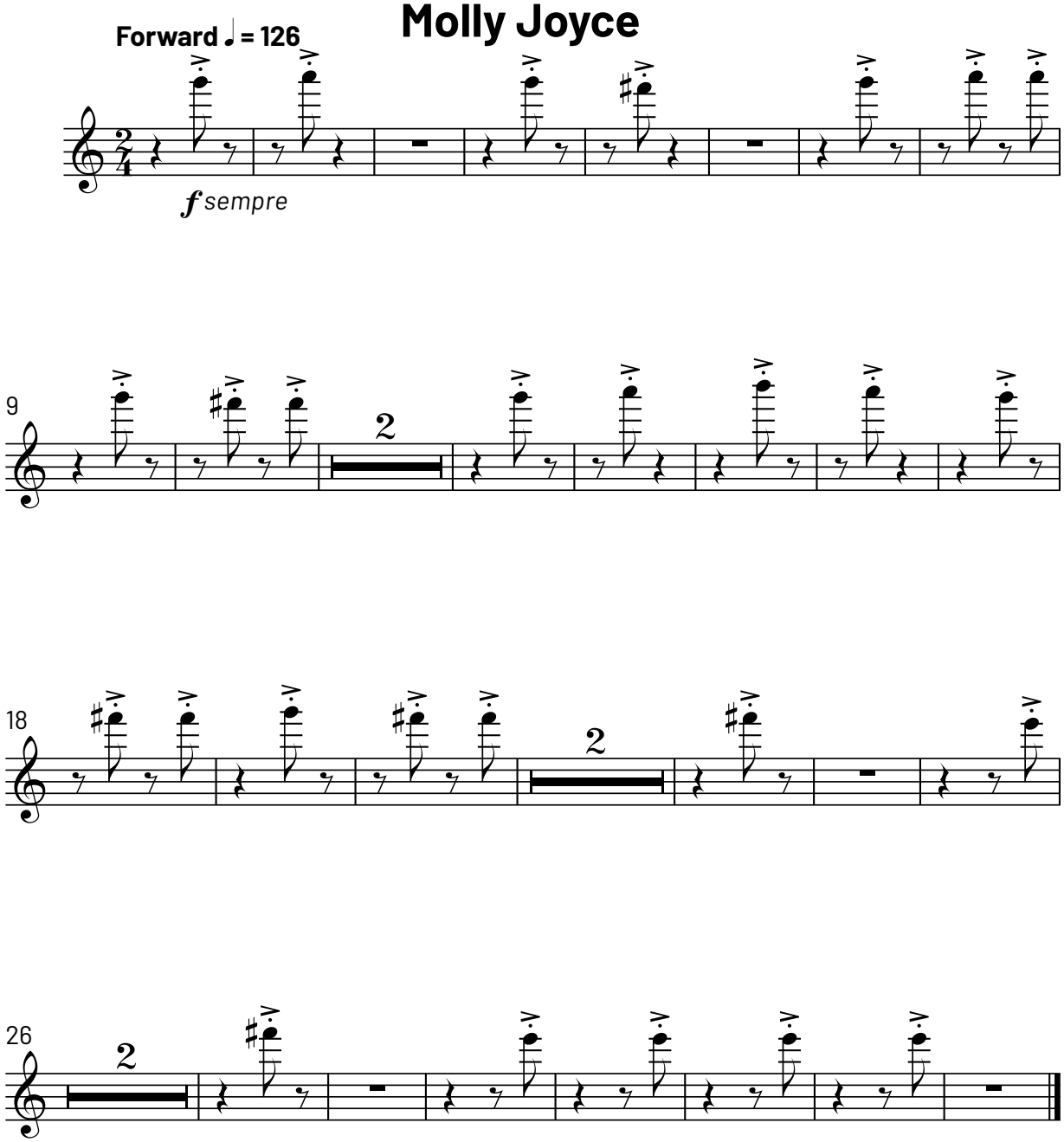
Soprano in E♭

Offbeat

Molly Joyce



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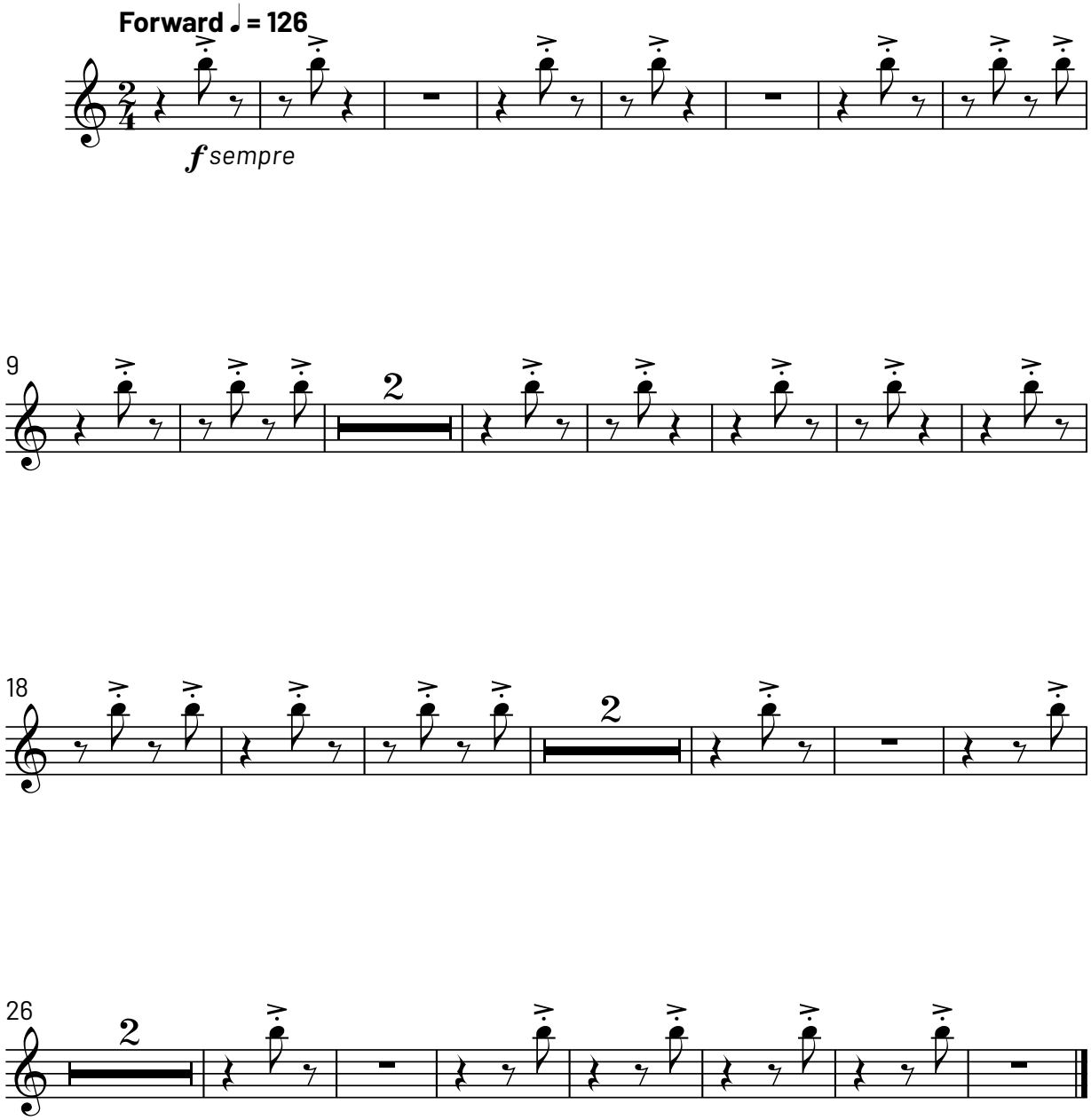
Alto in E♭

Offbeat

Molly Joyce



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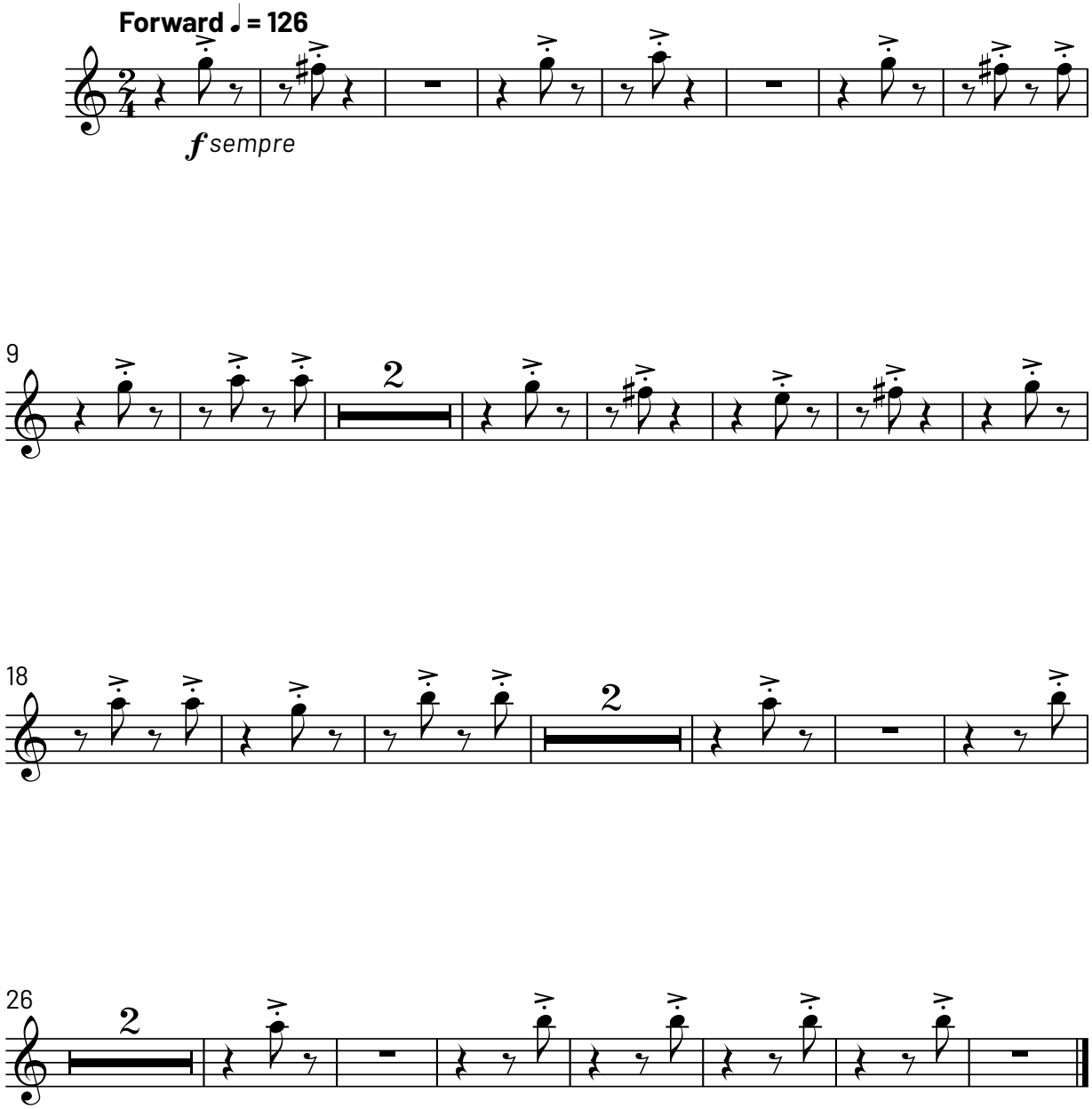
Tenor in E♭

Offbeat

Molly Joyce



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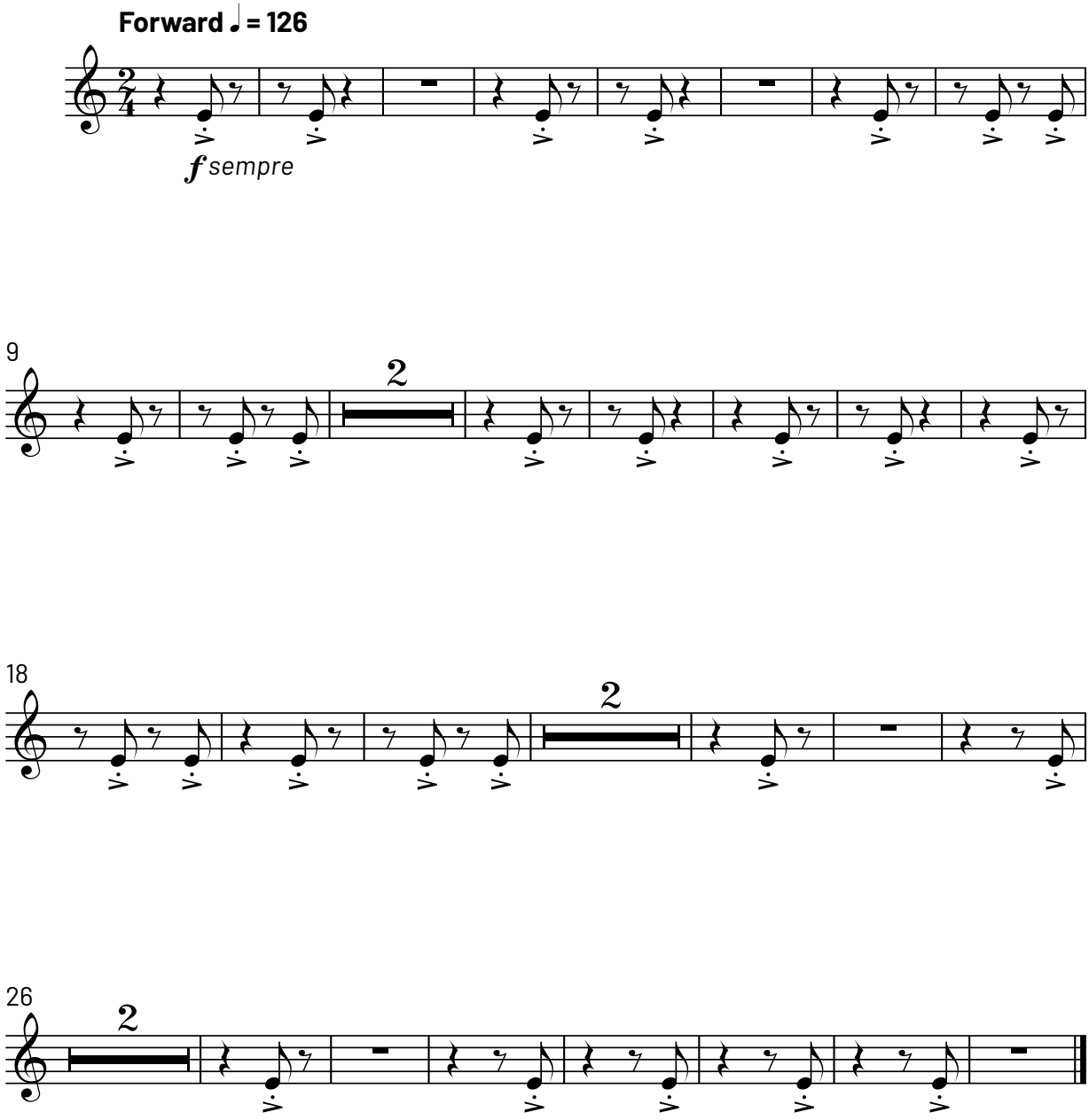
Bass in E♭

Offbeat

Molly Joyce



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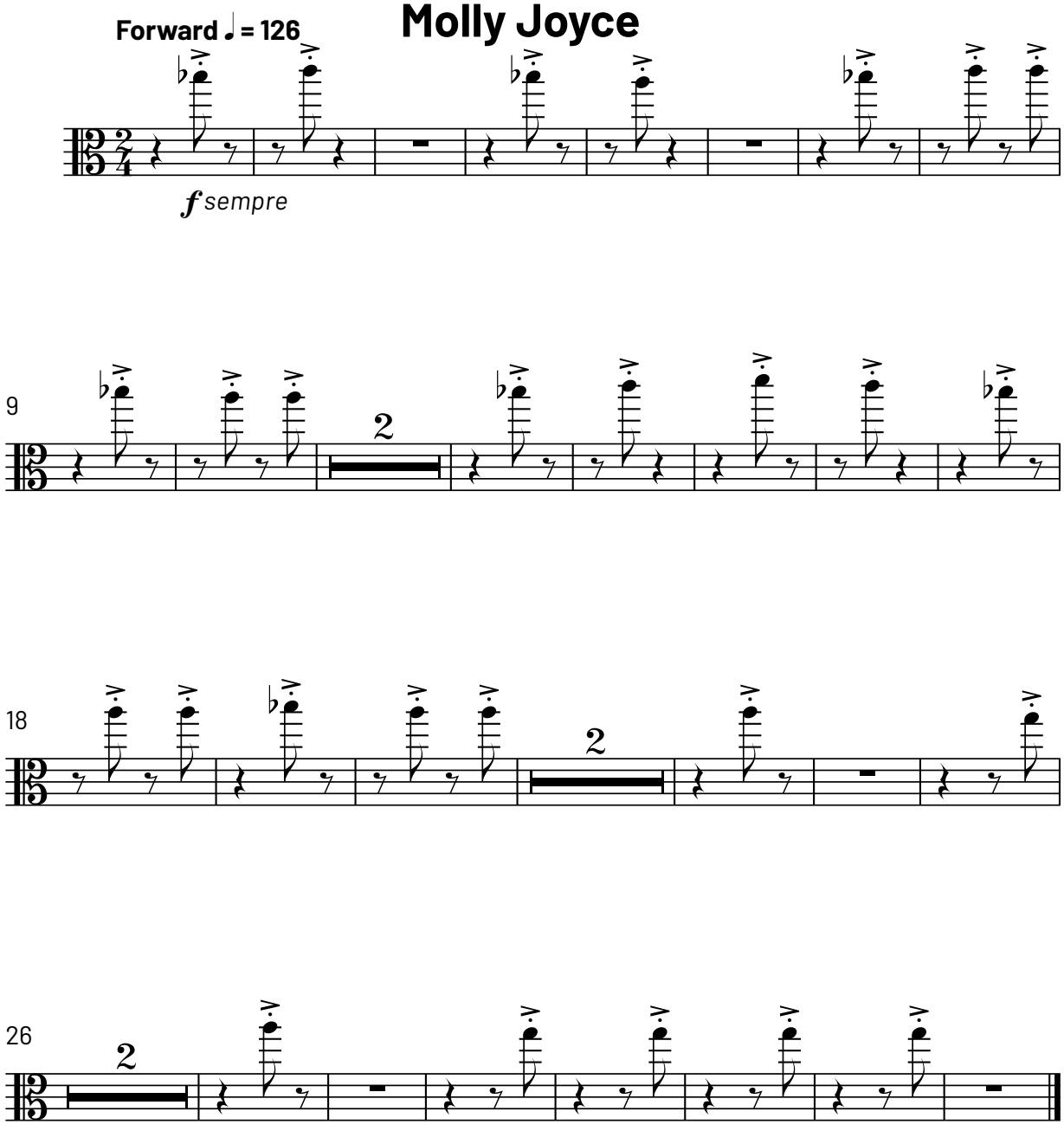
Soprano Viola

Offbeat

Molly Joyce



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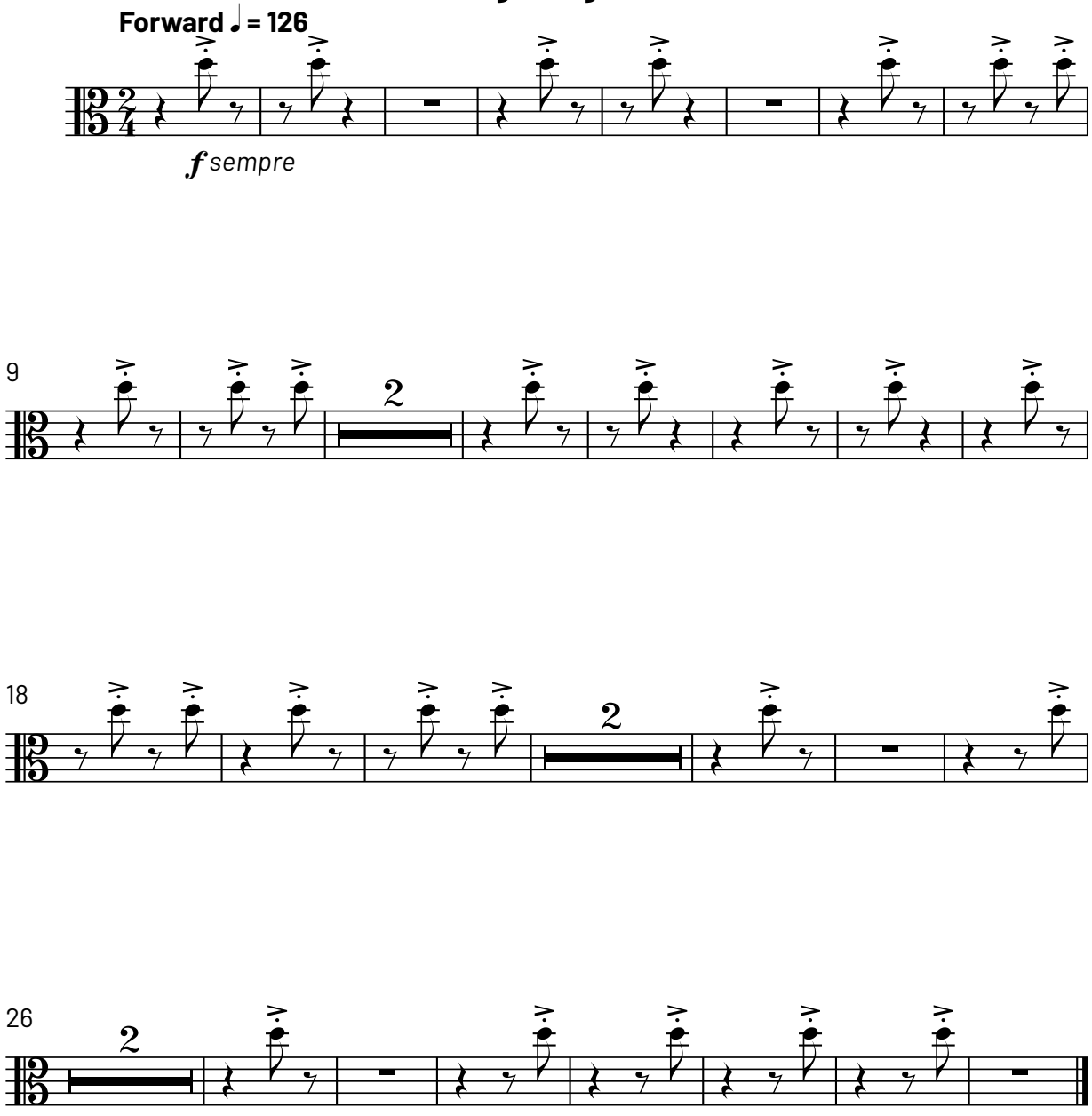
Alto Viola

Offbeat

Molly Joyce



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Alexis C. Lamb

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Addolcimento (Sweetly, Softening)

Alexis C. Lamb (b. 1993) is a composer, percussionist, and educator whose work seeks to cultivate connectedness between natural, historical, and societal relationships. As a composer, Lamb has collaborated with numerous ensembles and individuals, including Third Coast Percussion, Aizuri Quartet, Opera Omaha, the Albany (NY) Symphony, Vera Quartet, Camilla Tassi, Contemporaneous, Emily Roller, Yale Philharmonia, and Evan Chapman. As a percussionist, Lamb has recently found joy in improvising in a variety of natural soundscapes, listening to how the natural world responds to her human-made music. Lamb was also a performer from 2013–2020 with Projeto Arcomusical. As an educator, the scope of Lamb's work runs the gamut from private lessons to curriculum development to leading clinics and teaching aural skills courses at the University of Michigan.

Lamb is currently pursuing a Doctor of Musical Arts in Composition at the University of Michigan and has previously earned degrees from the Yale School of Music and Northern Illinois University.

For more information, visit https://www.alexislamb.com.

About This Étude
"Addolcimento" is an exercise in building and releasing a musical phrase through range, shifting vocalized syllables, and pushing and pulling of tempo. On a macro level, the complete étude can be considered a swell, and there are dynamic nuances in each part that the conductor may cue. Common Italian markings and phrases such as adagio, accelerando, molto crescendo, caesura, and niente are incorporated. The syllables sung will also support the build through a gradual opening and closing of the mouth – from "mm" to "oo" to "ah" and back. Overall, this étude will encourage the conductor to focus on phrasing, cueing entrances and releases, and pacing.

Length: 1:07

Commissioned Parameters:
Meter: 4/4 (subdivided)
Tempo: Slow
Style: Lyrical

Additional Pedagogical Opportunities:
- Accelerando
- Cues/soloists
- Ritardando

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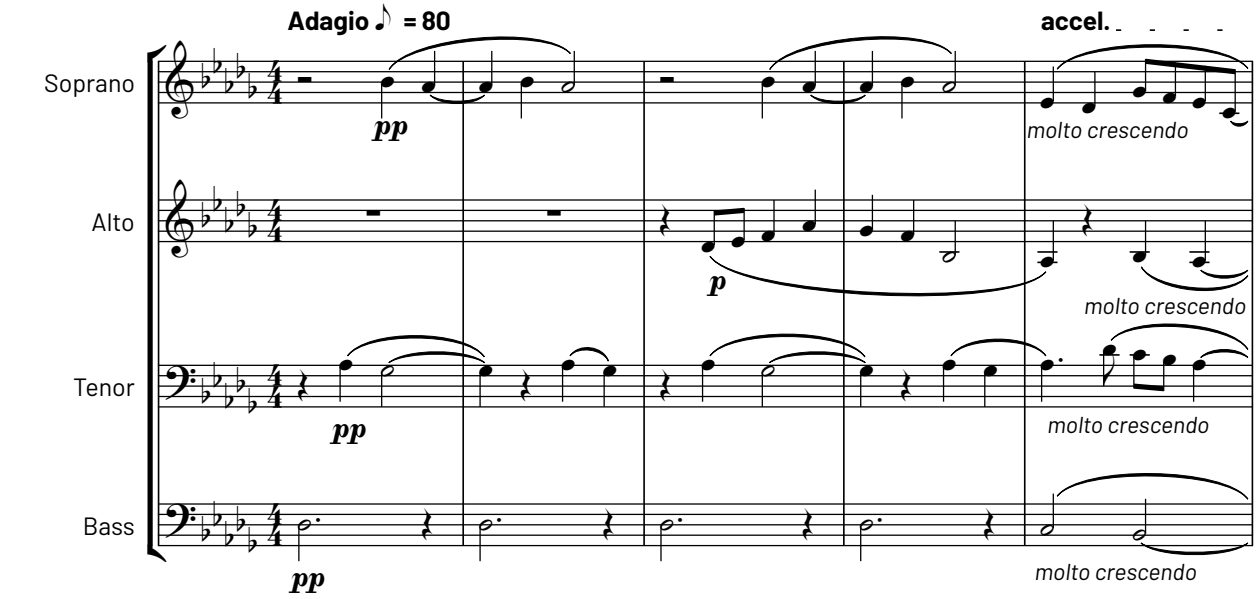
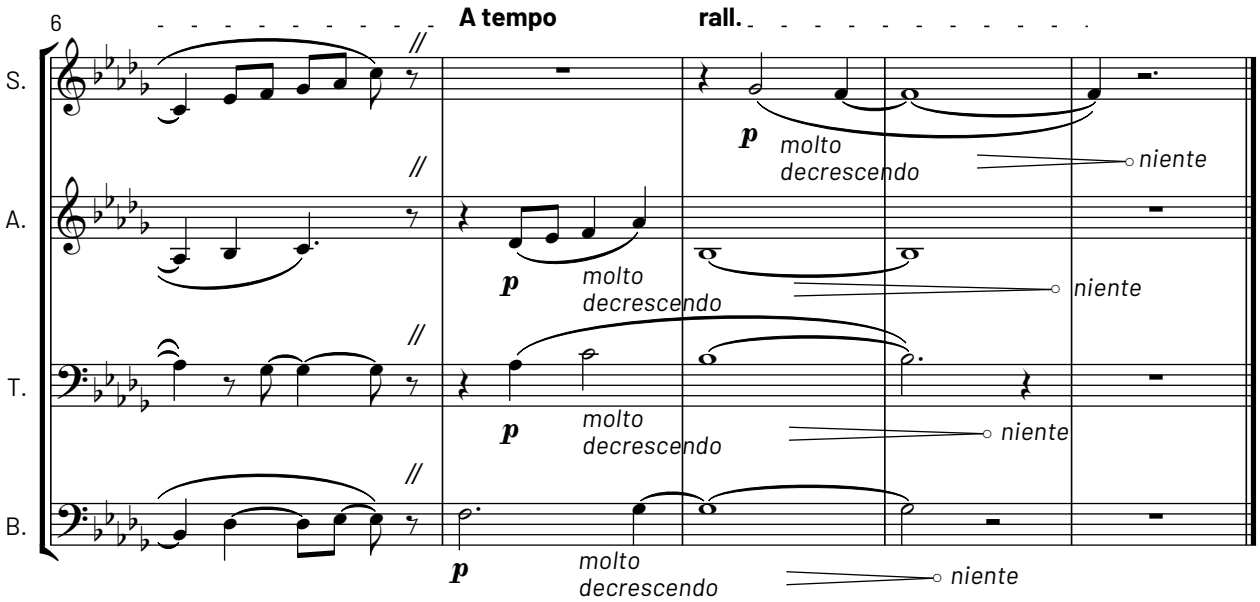
Addolcimento (Sweetly, Softening)

Alexis C. Lamb





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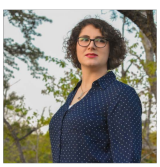

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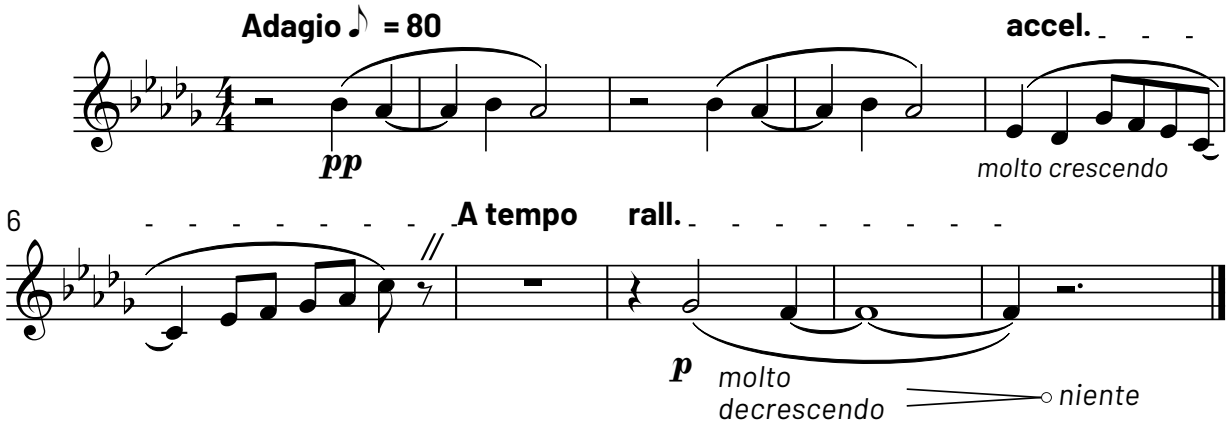
Soprano in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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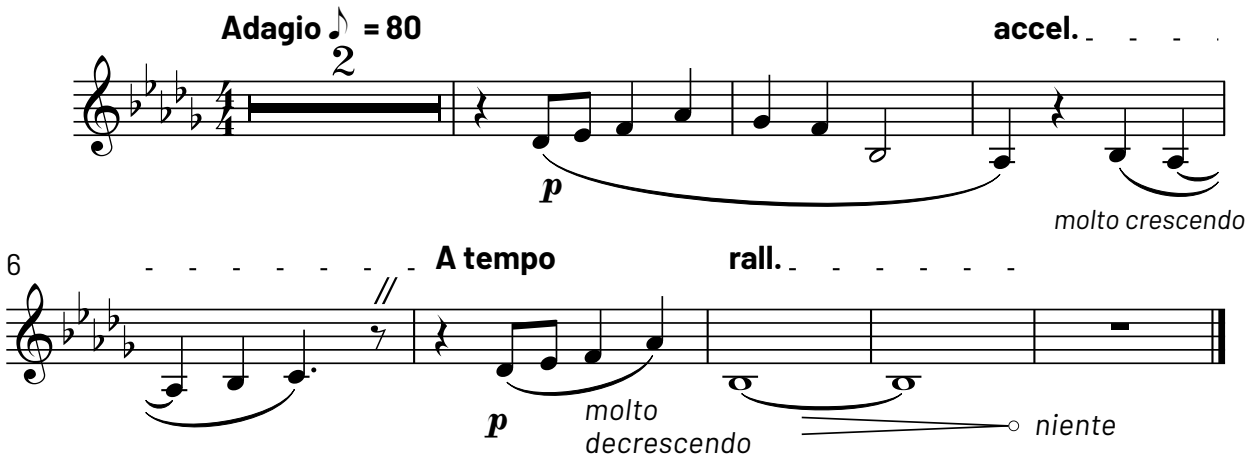
Alto in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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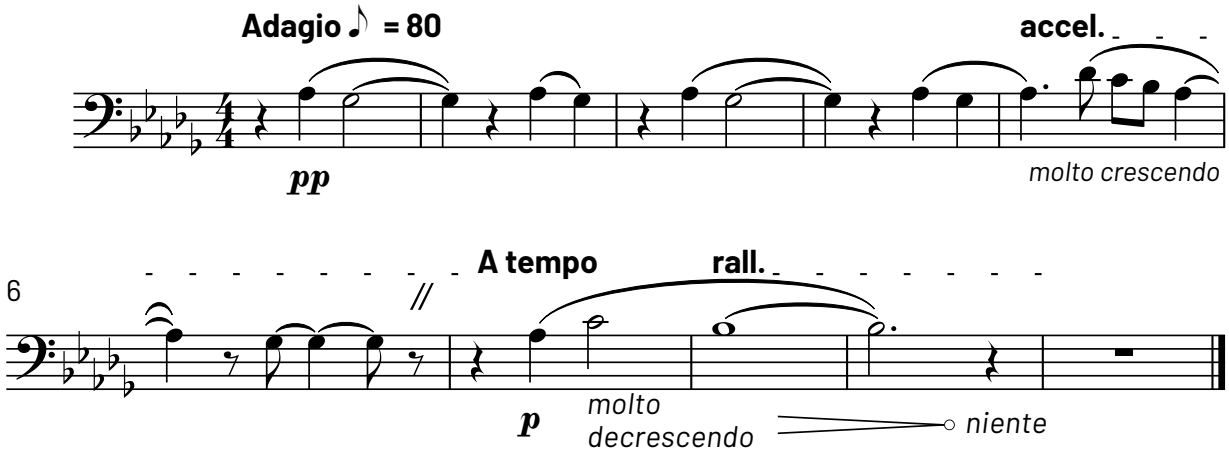
Tenor in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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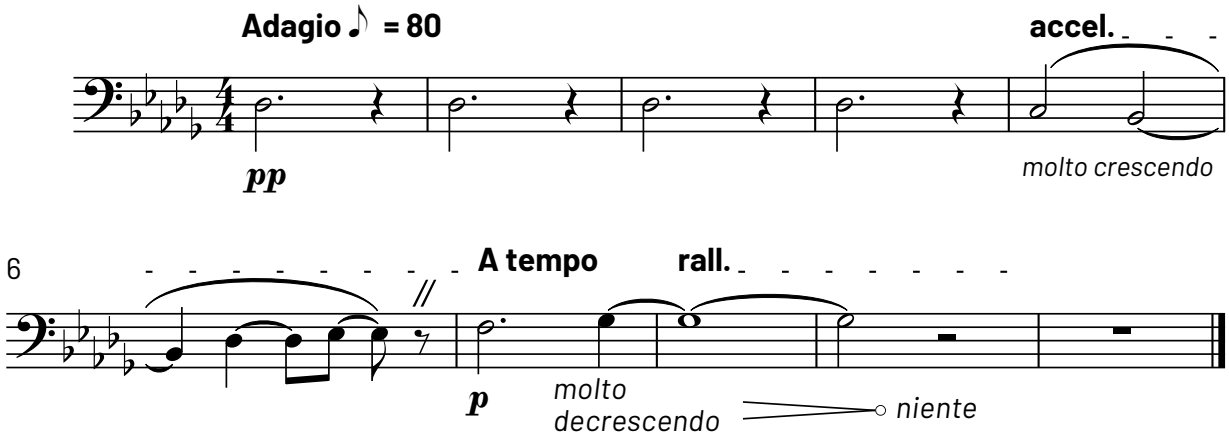
Bass in C

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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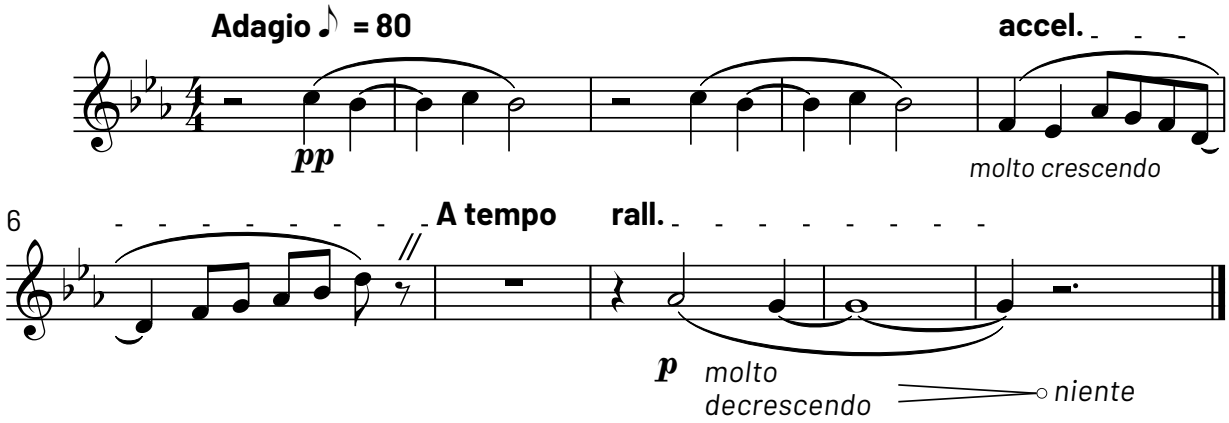
Soprano in B♭

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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Alto in B♭

Addolcimento (Sweetly, Softening)

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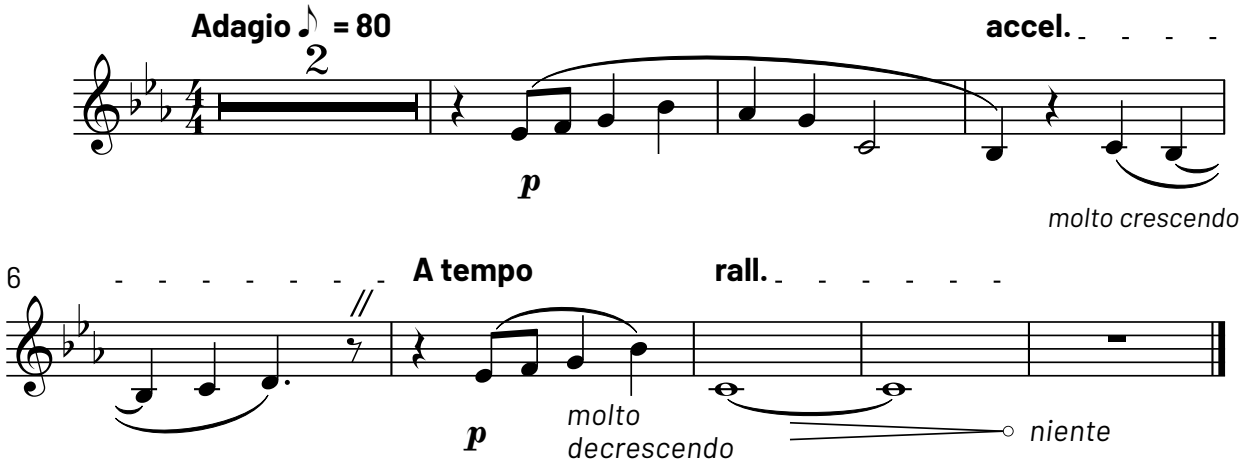

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Tenor in B♭

Addolcimento (Sweetly, Softening)

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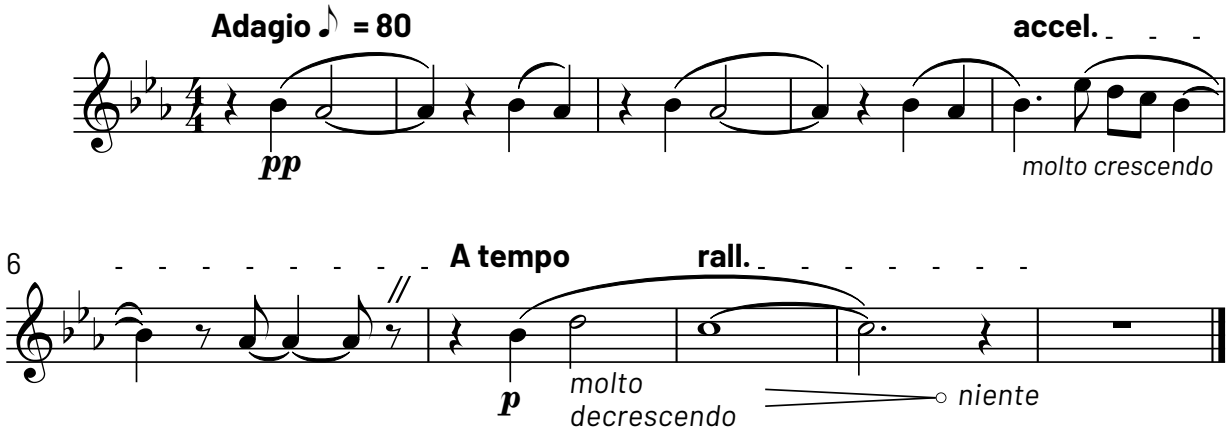

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Bass in B♭

Addolcimento (Sweetly, Softening)

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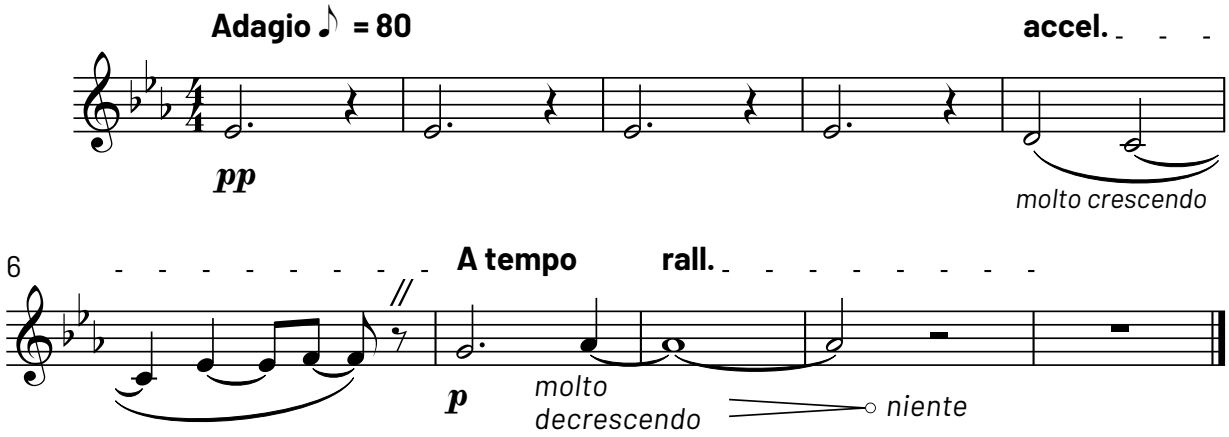

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Alto in F

Addolcimento (Sweetly, Softening)

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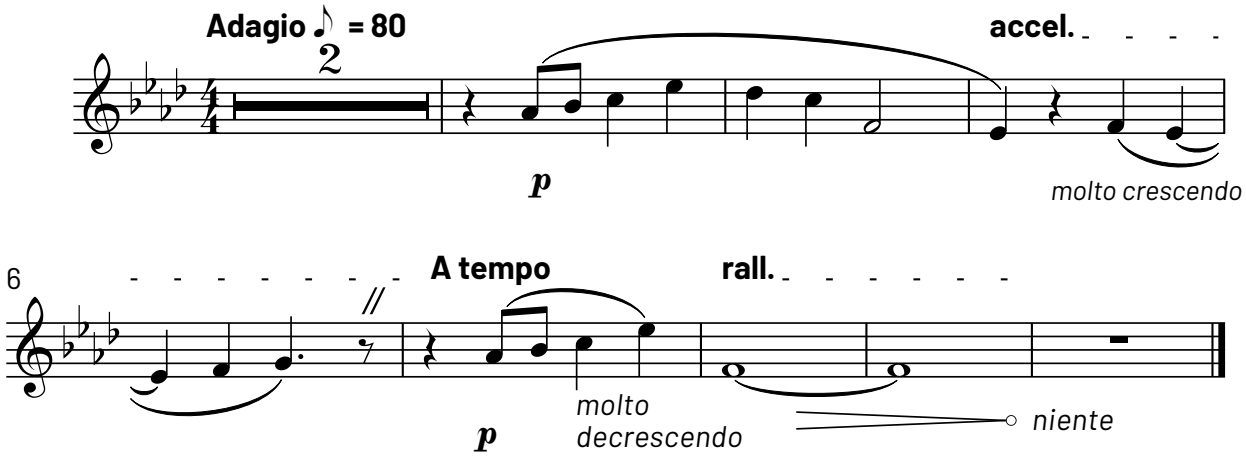

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Tenor in F

Addolcimento (Sweetly, Softening)

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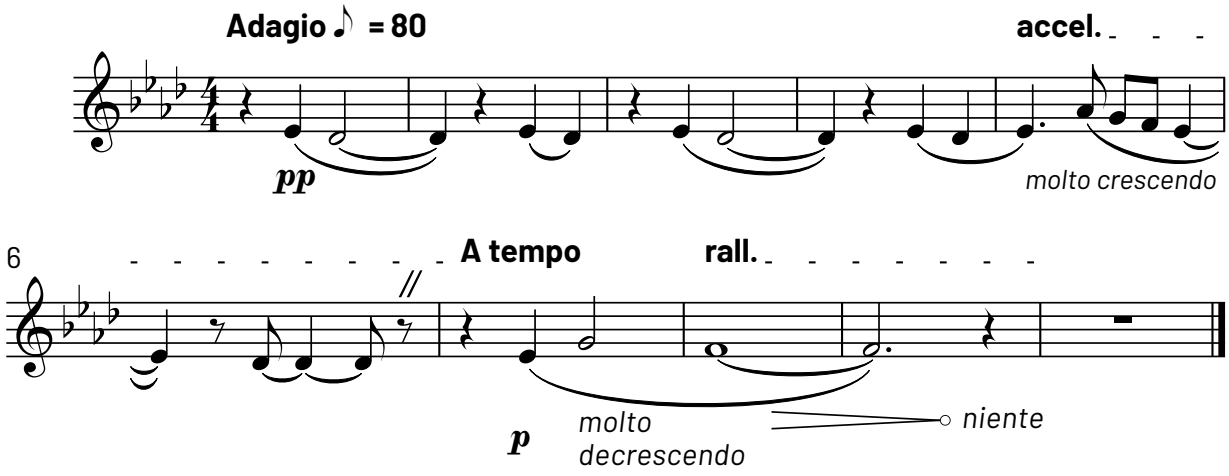

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Bass in F

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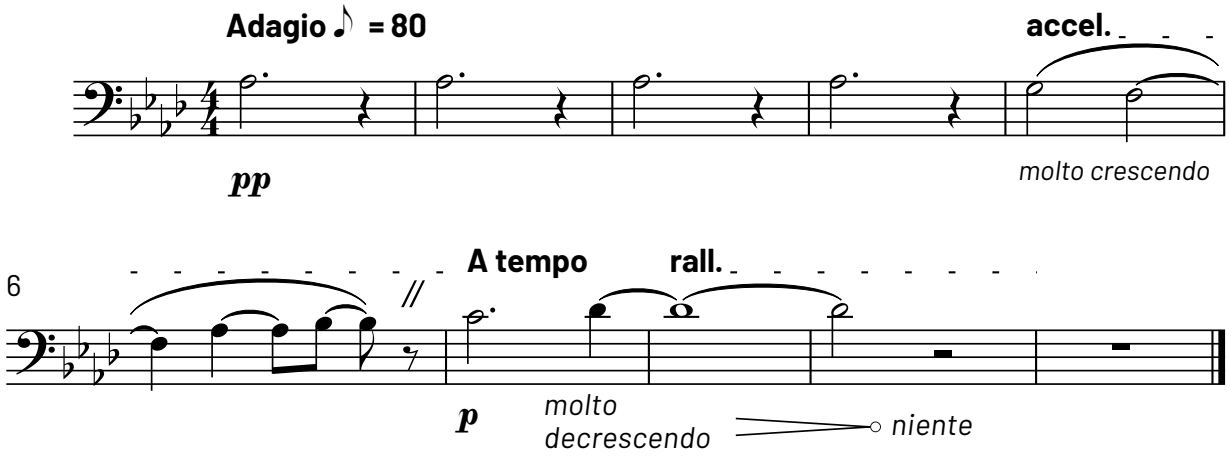

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Soprano in E♭

Addolcimento (Sweetly, Softening)

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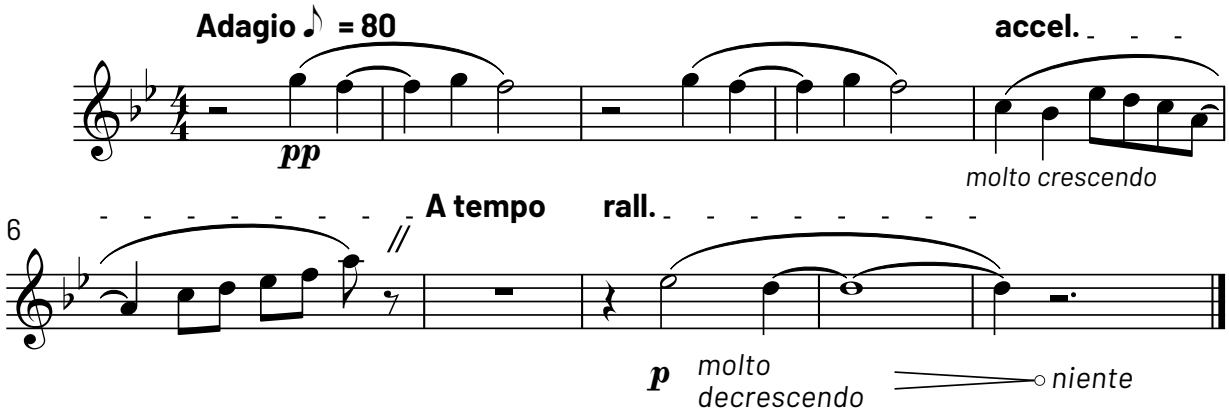

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Alto in E♭

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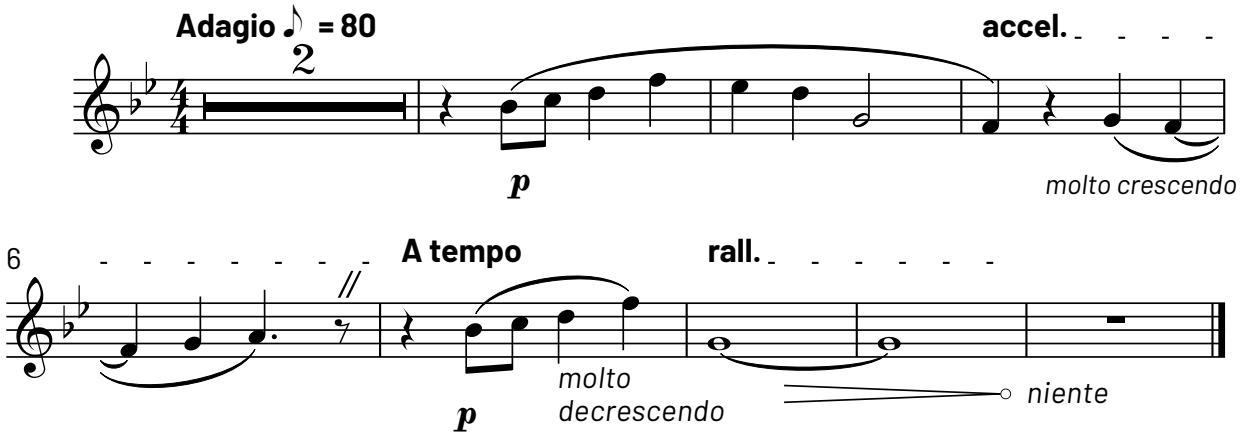

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Tenor in E♭

Addolcimento (Sweetly, Softening)

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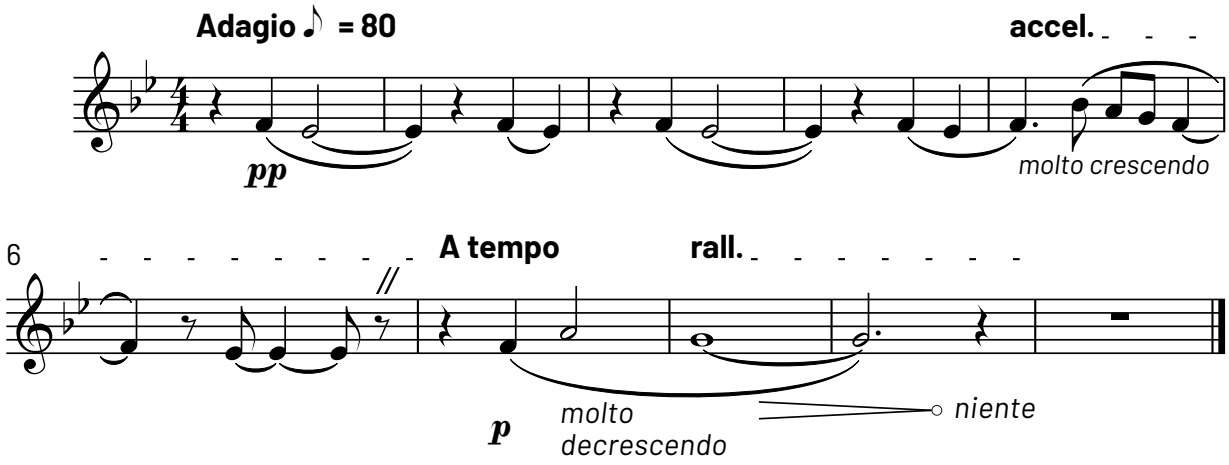

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Bass in E♭

Addolcimento (Sweetly, Softening)

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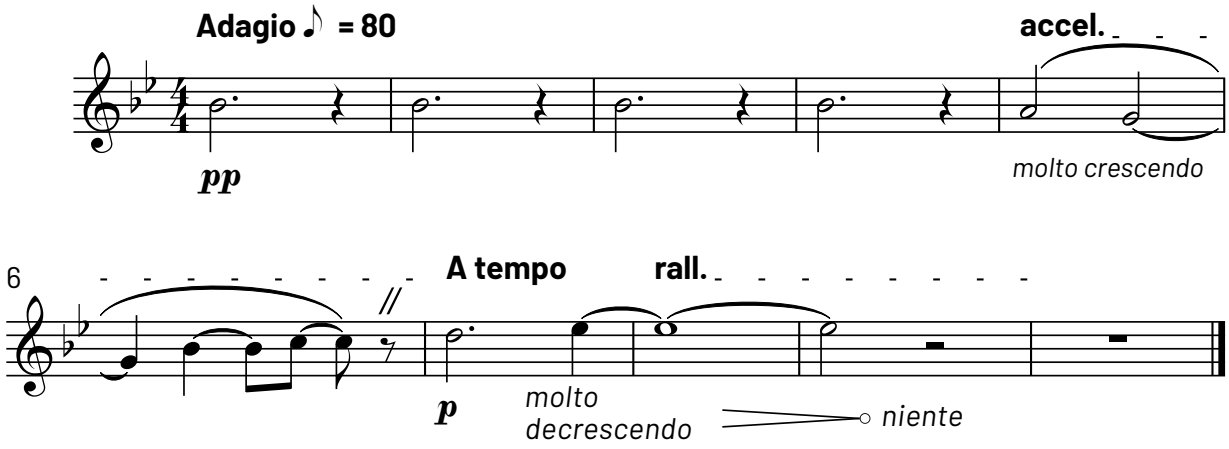

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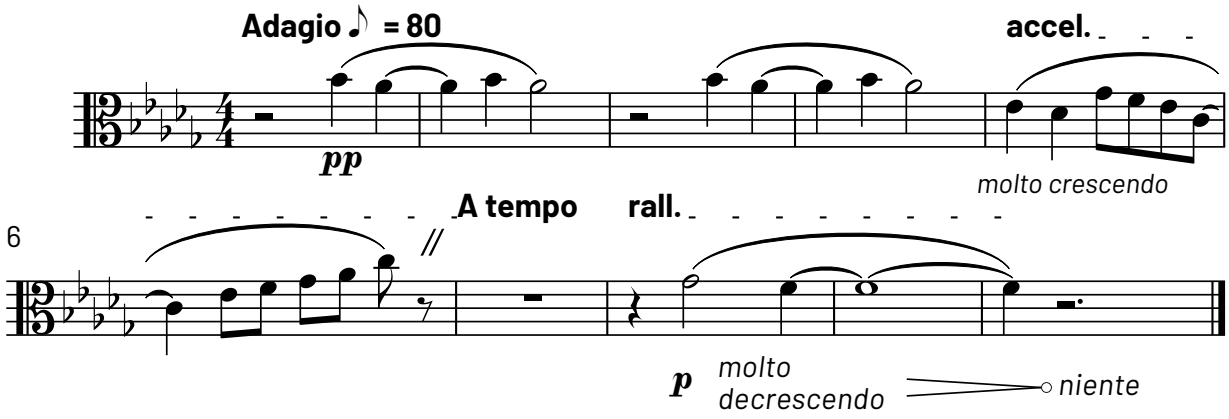
Soprano Viola

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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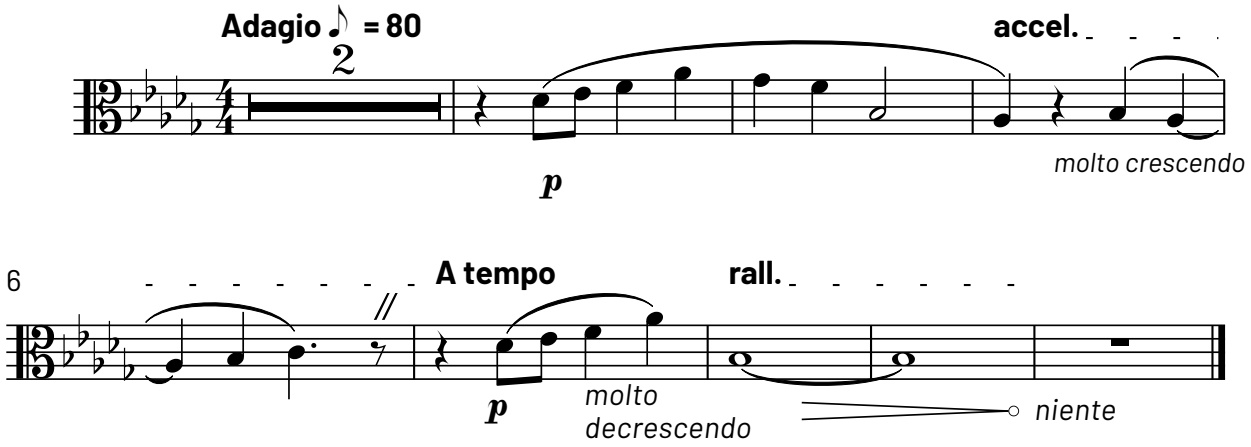
Alto Viola

Addolcimento (Sweetly, Softening)

Alexis C. Lamb



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Lynnsey Lambrecht

Festive Fugue

Lynnsey Lambrecht

Festive Fugue

Lynnsey Lambrecht is assistant professor of music theory and composition at Bradley University. She has presented her research and compositions at the College Music Society International Conference, the International Conference on Music Perception and Cognition, the Midwest Clinic, the Music by Women International Festival, the Society of Composers, Inc. National Conference, the Composition Pedagogy Symposium, and the Canadian University Music Society. Her research has been published in the *Routledge Companion to Music Theory Pedagogy* and the proceedings of the *International Conference on Music Perception and Cognition*.

Lambrecht graduated from Michigan State University with a DMA in composition and an MM in music theory. She also holds an MM in music theory and composition from the University of Northern Colorado and graduated summa cum laude from Colorado Mesa University with a BA in music education.

For more information, visit http://www.lynnseylambrecht.com.

About This Étude
"Festive Fugue" is a lively fugue for four voices. The rhythmic figurations create perpetual motion and momentum that drive the piece to a gradual slowdown that leads into an ending fermata. The fermata is approached by a German augmented sixth chord that leads into a cadential six-four chord to emphasize the grand ending. "Festive Fugue" is a study in fast simple-duple meter and includes shifting accents and beat emphasis. The accents and marcato markings throughout "Festive Fugue" establish the character as well as highlight the lively rhythms in the étude.

Length: 0:37

Commissioned Parameters:
Meter: 2/4
Tempo: Fast
Style: Marcato
Pedagogical Elements: Fugue, shifting beat emphasis

Additional Pedagogical Opportunities:

- Cues/soloists
- Fermatas
- Gesture of syncopation
- Ritardando
- Starting on a beat other than 1

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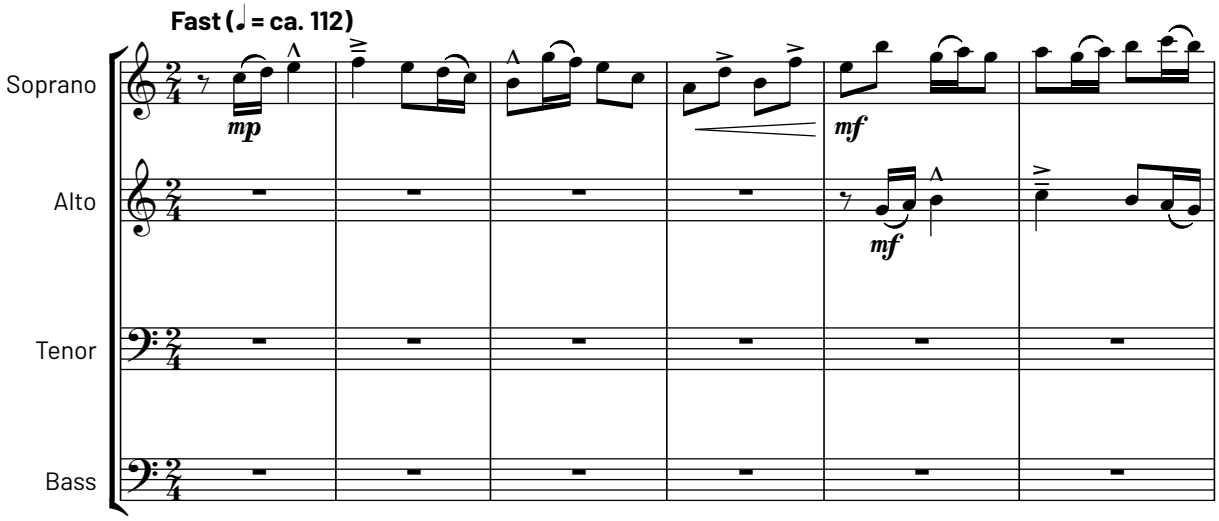
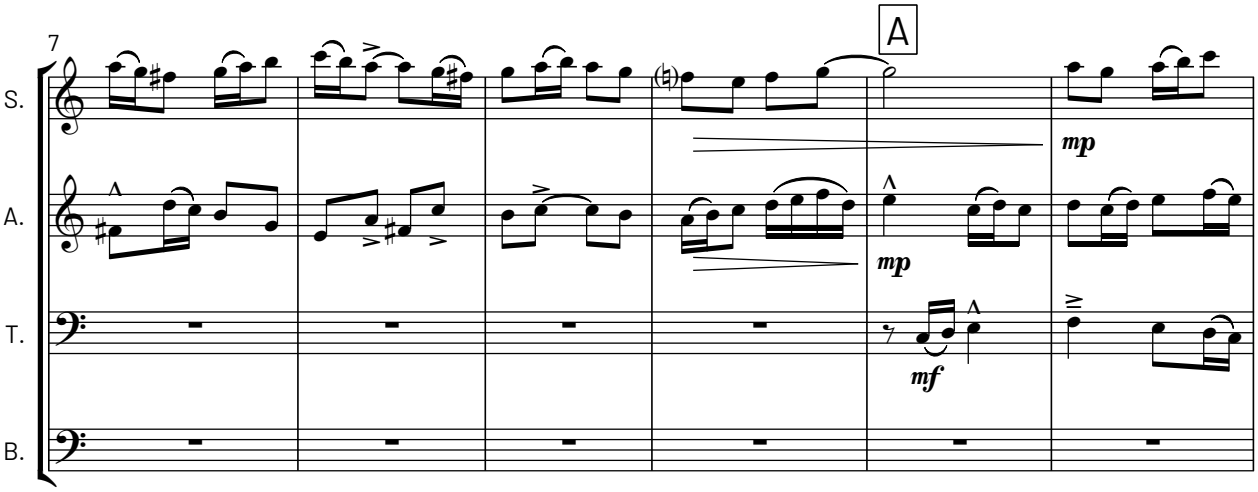
Lynnsey Lambrecht





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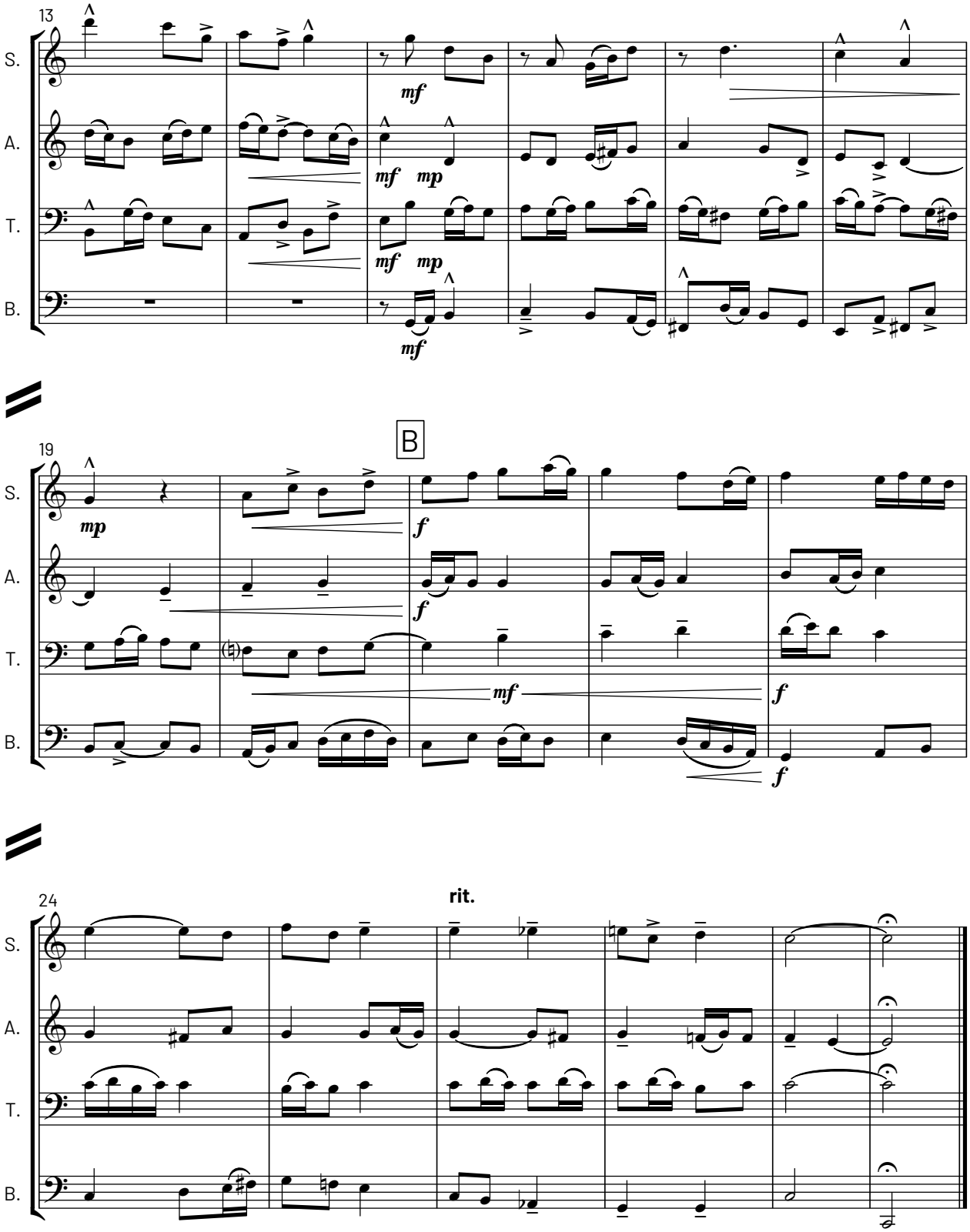

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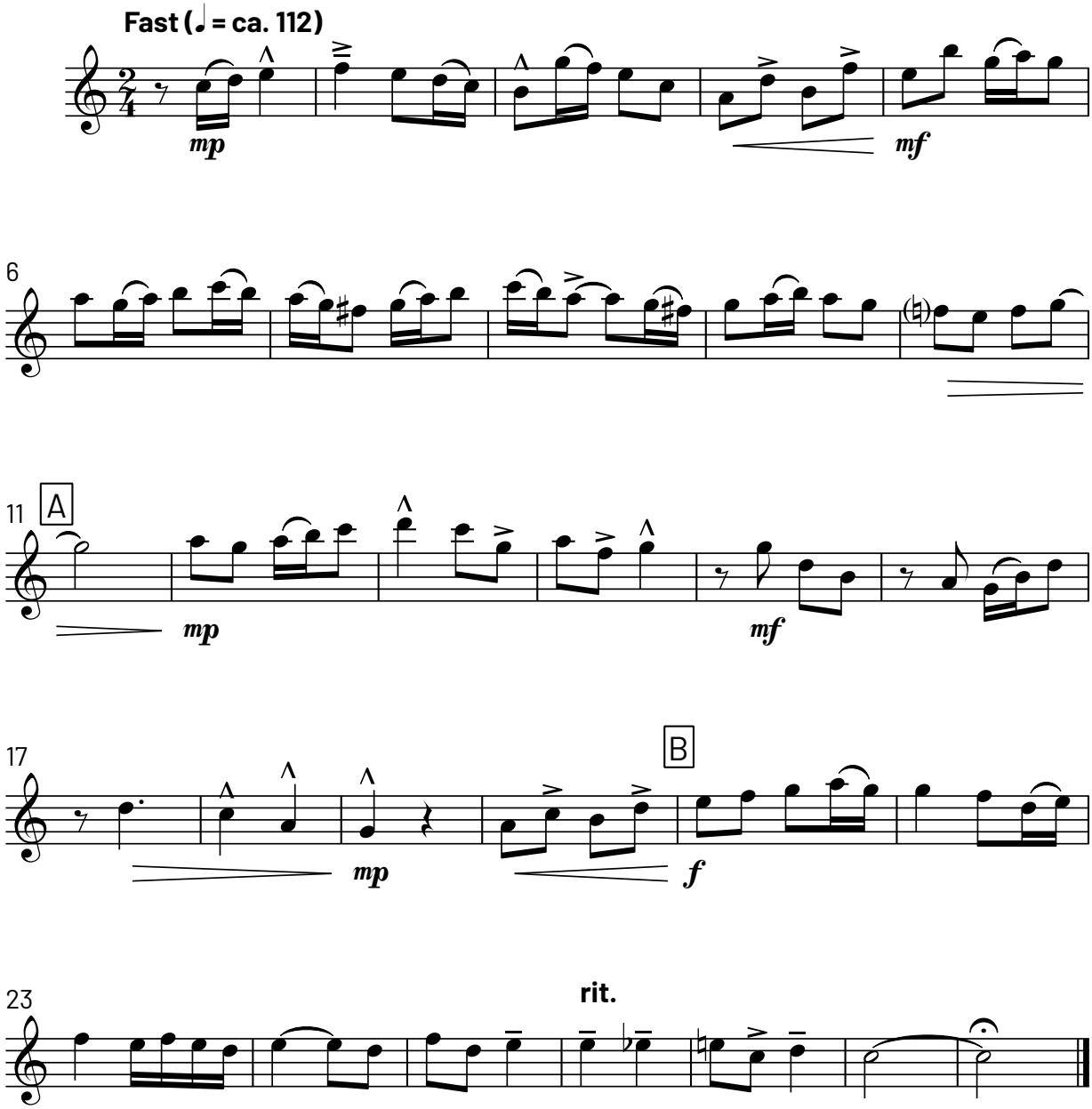
Soprano in C

Festive Fugue

Lynnsey Lambrecht



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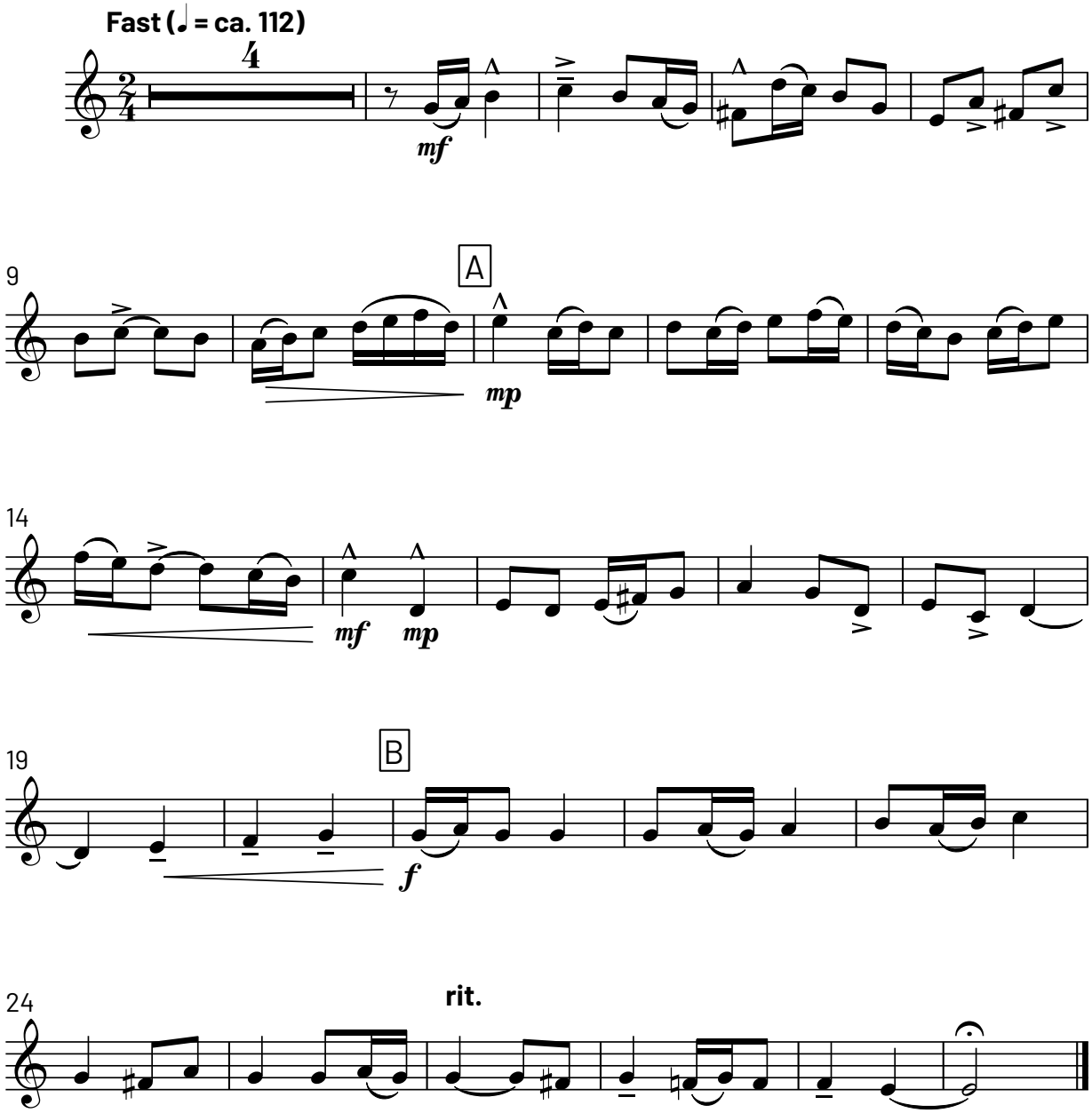
Alto in C

Festive Fugue

Lynnsey Lambrecht



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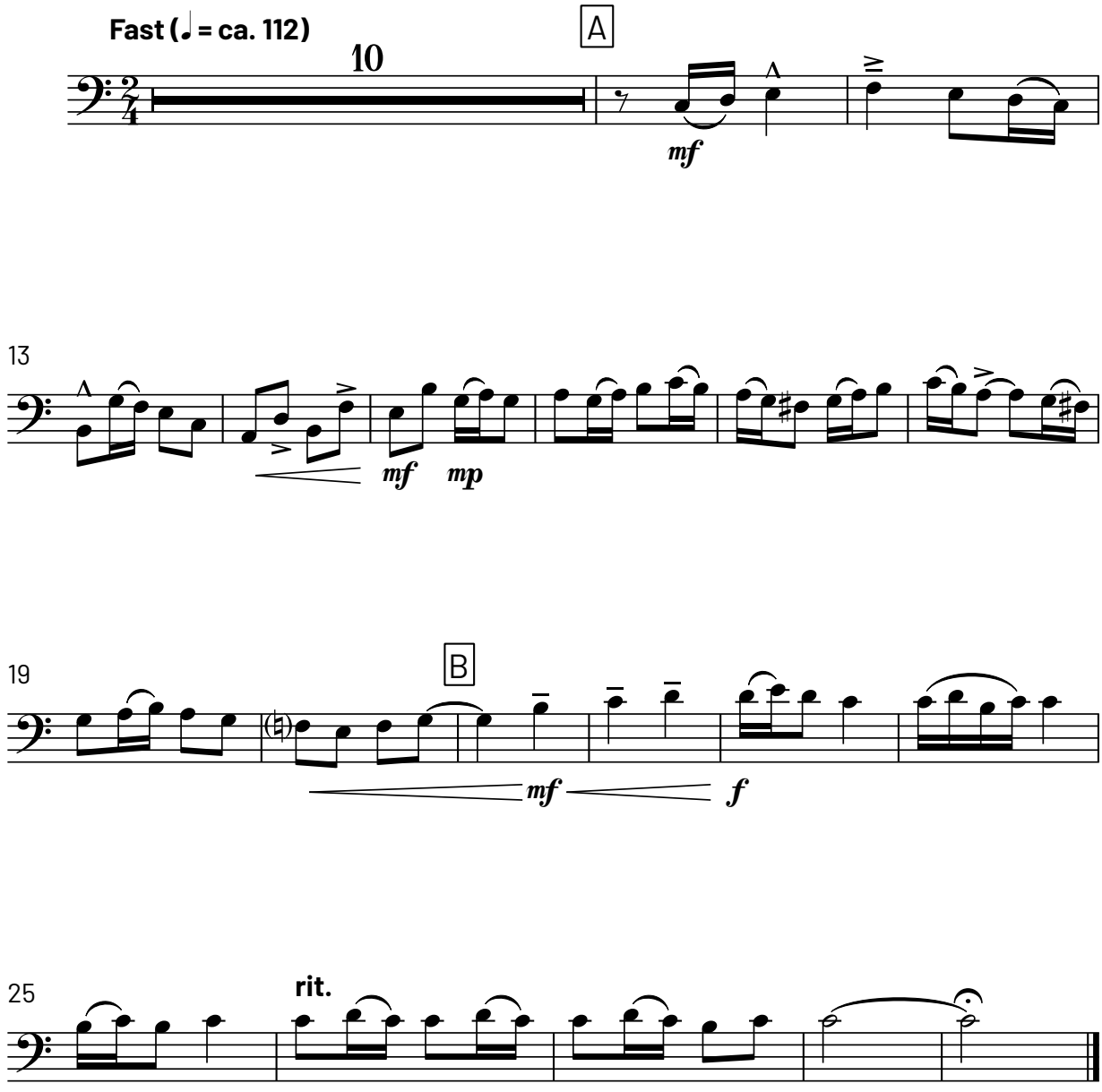
Tenor in C

Festive Fugue

Lynnsey Lambrecht



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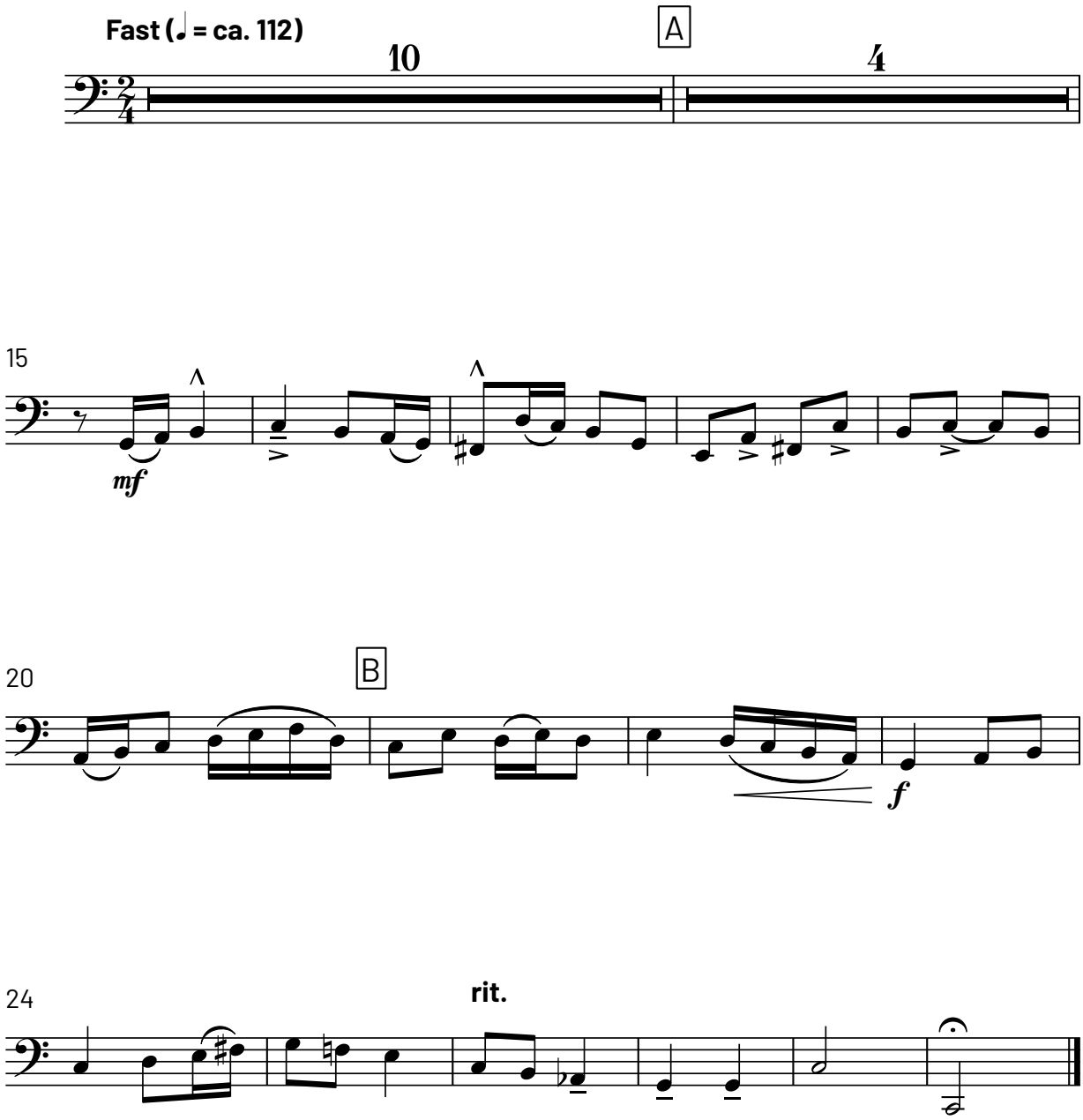
Bass in C

Festive Fugue

Lynnsey Lambrecht



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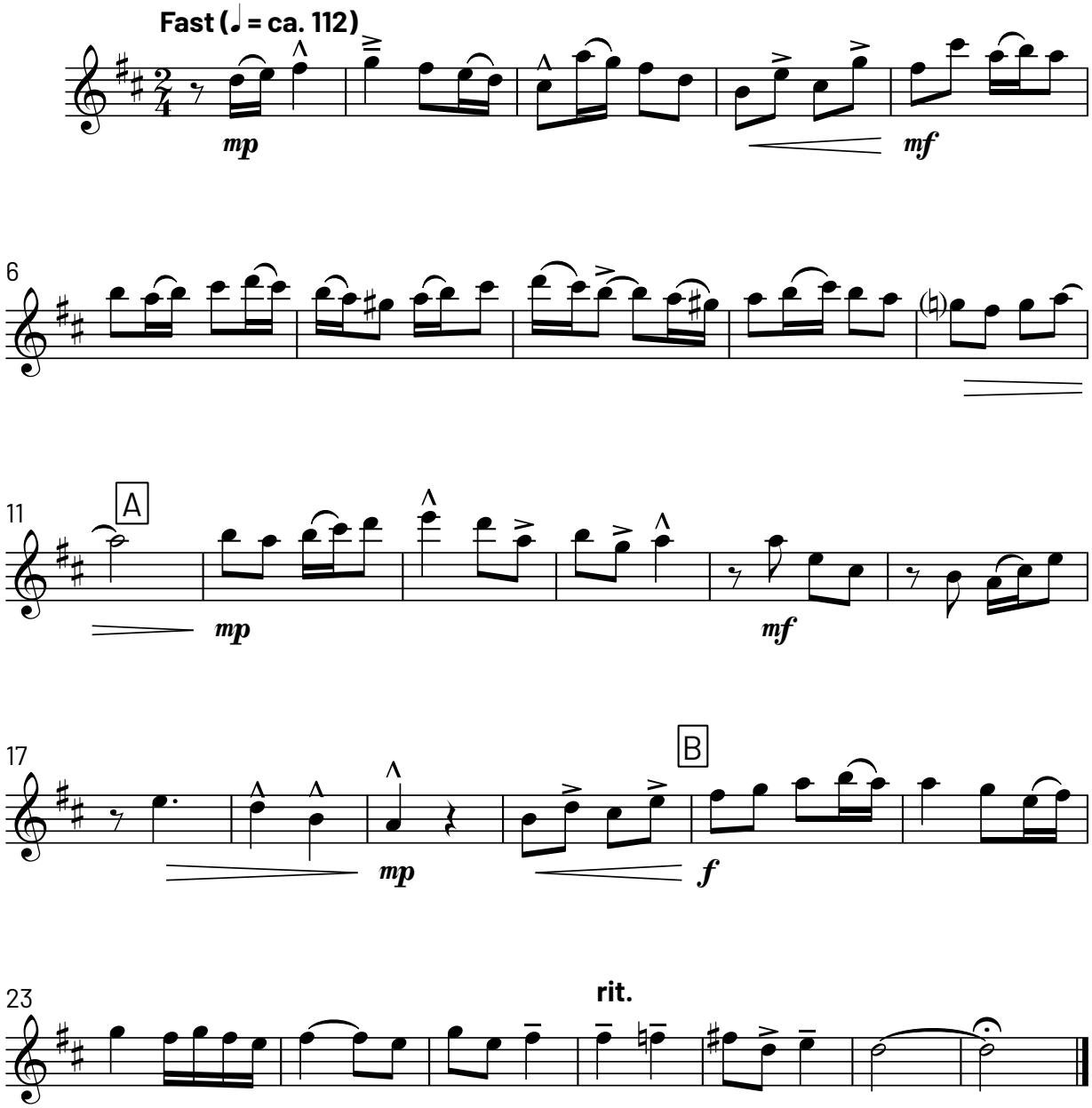
Soprano in B♭

Festive Fugue

Lynnsey Lambrecht



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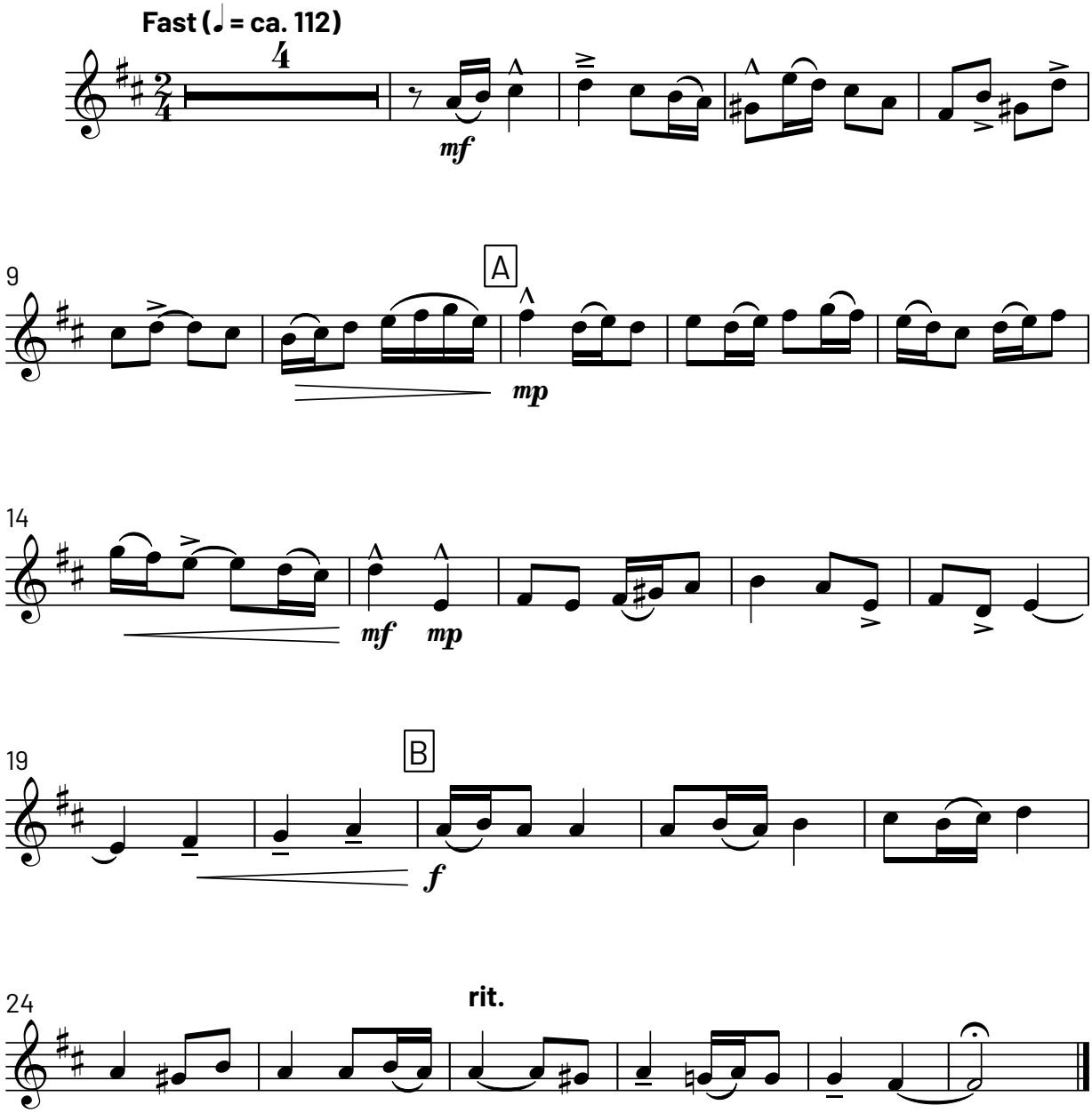
Alto in B♭

Festive Fugue

Lynnsey Lambrecht



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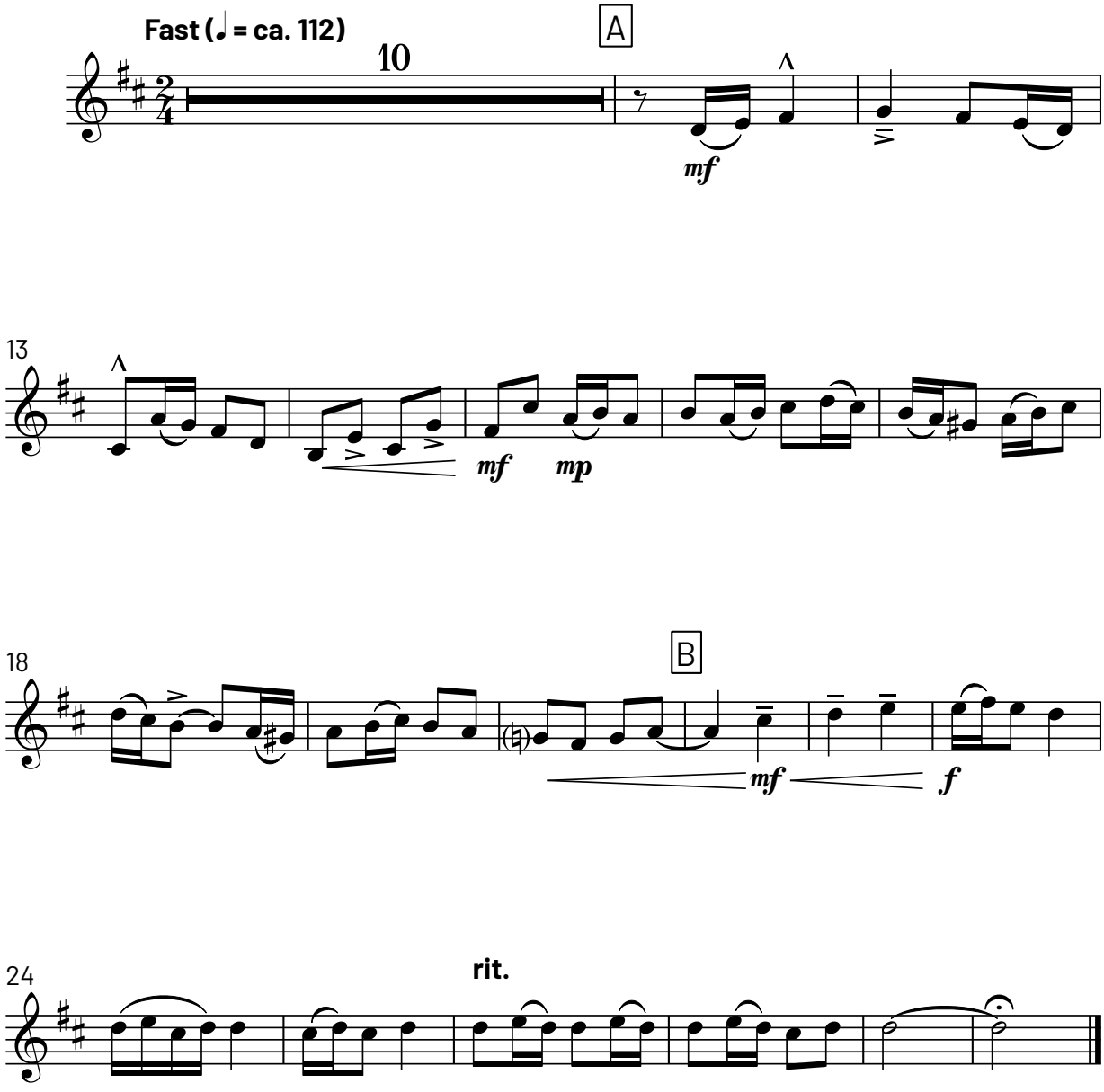
Tenor in B♭

Festive Fugue

Lynnsey Lambrecht



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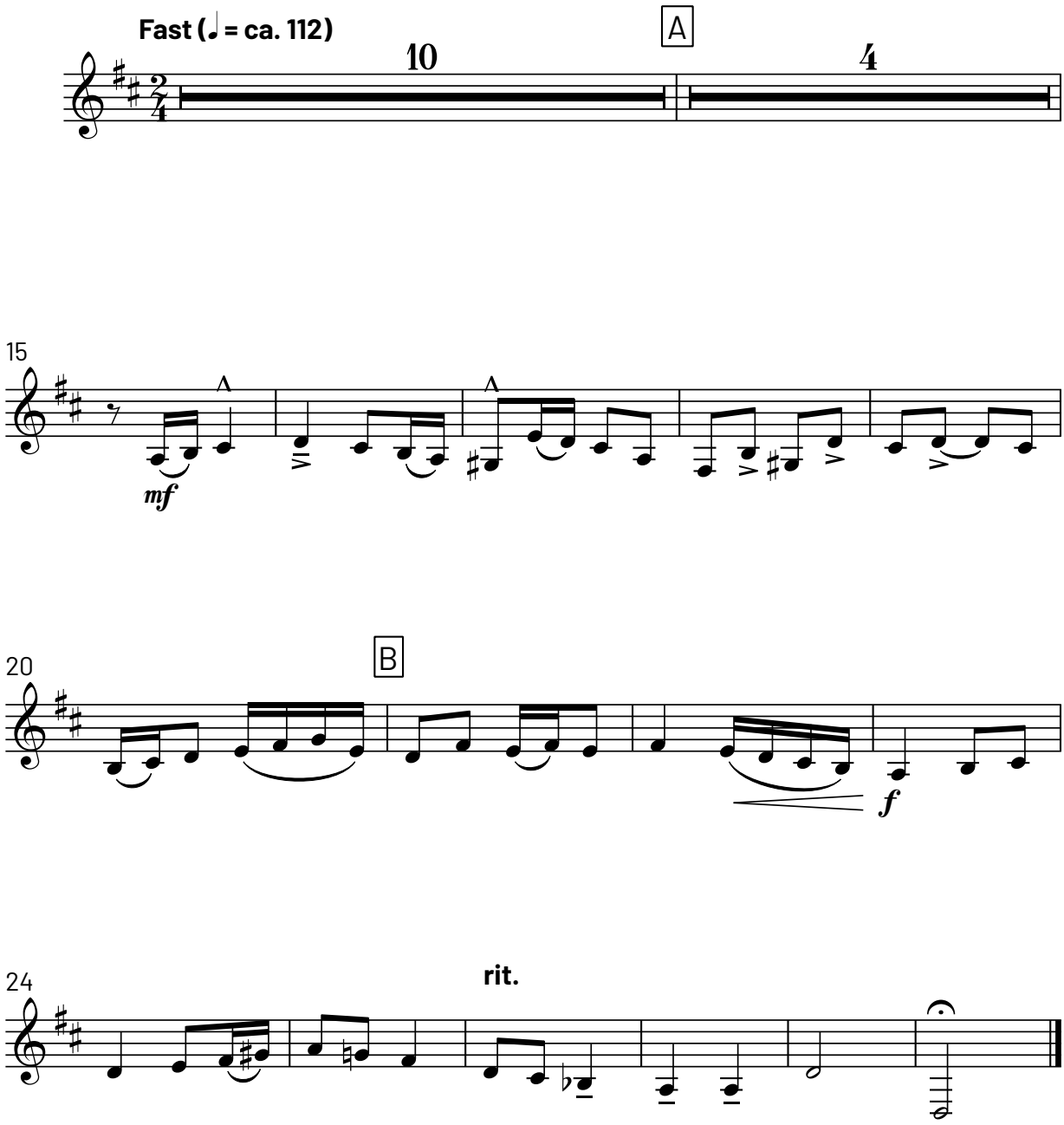
Bass in B♭

Festive Fugue

Lynnsey Lambrecht



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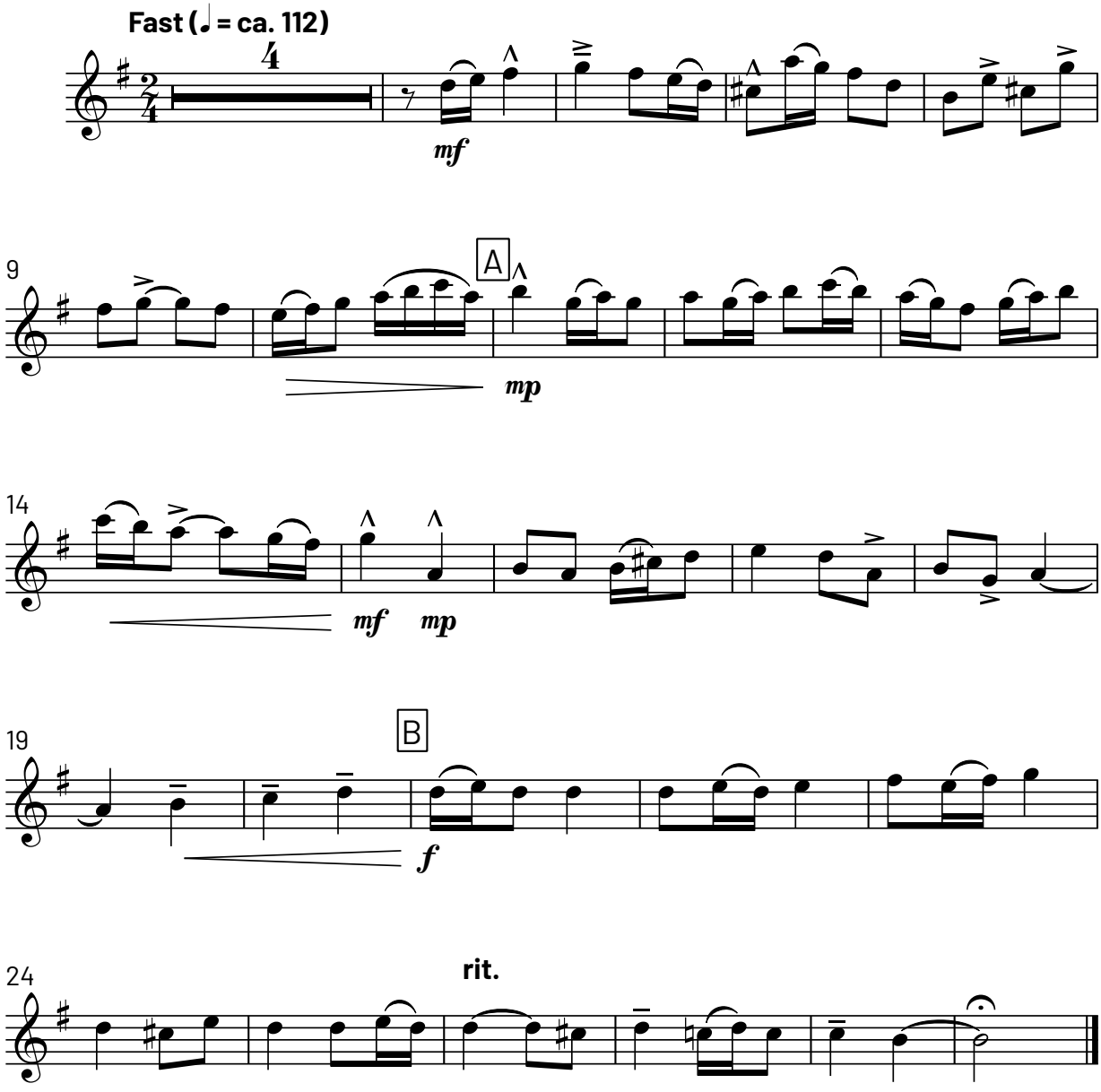
Alto in F

Festive Fugue

Lynnsey Lambrecht



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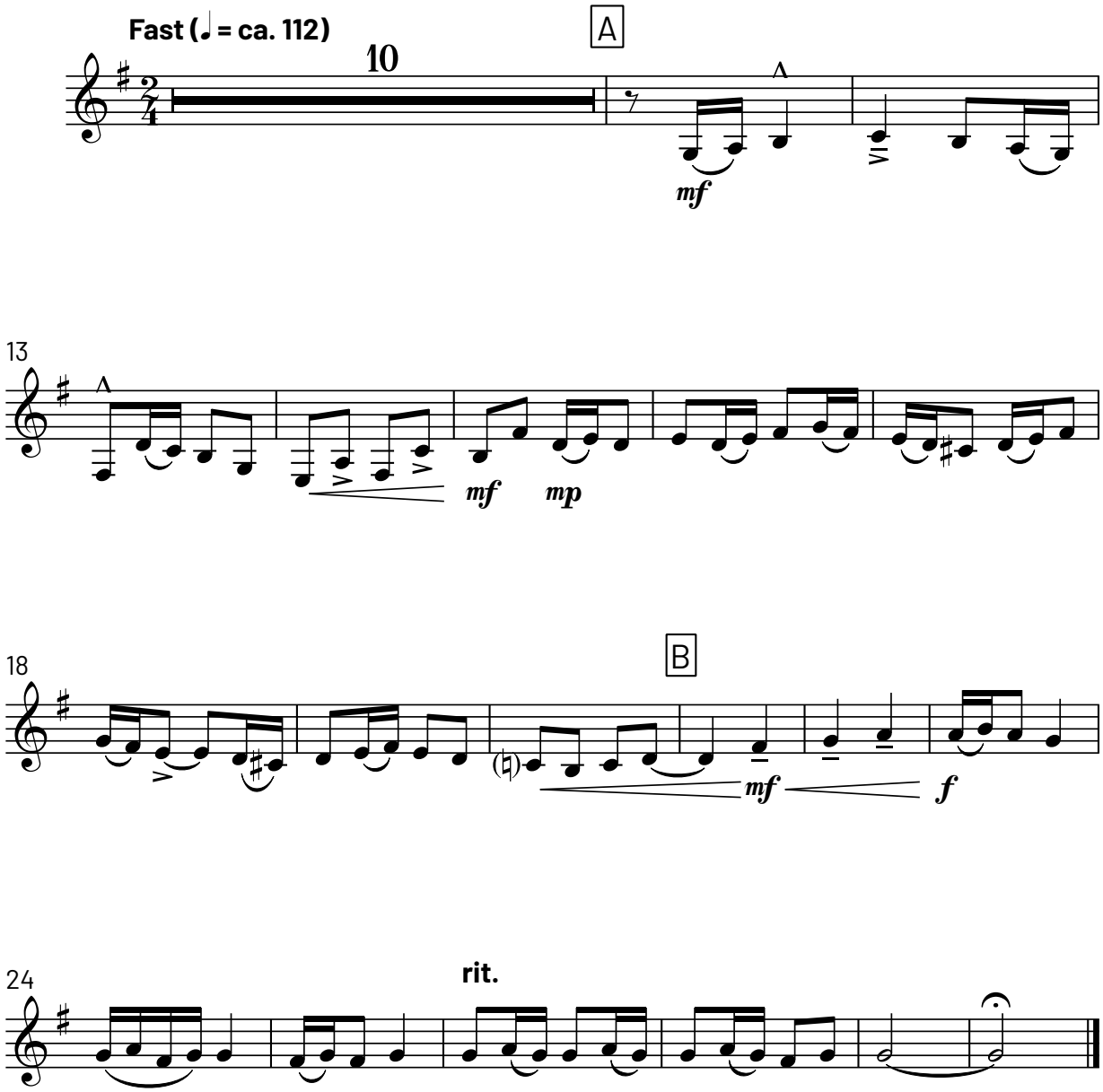
Tenor in F

Festive Fugue

Lynnsey Lambrecht



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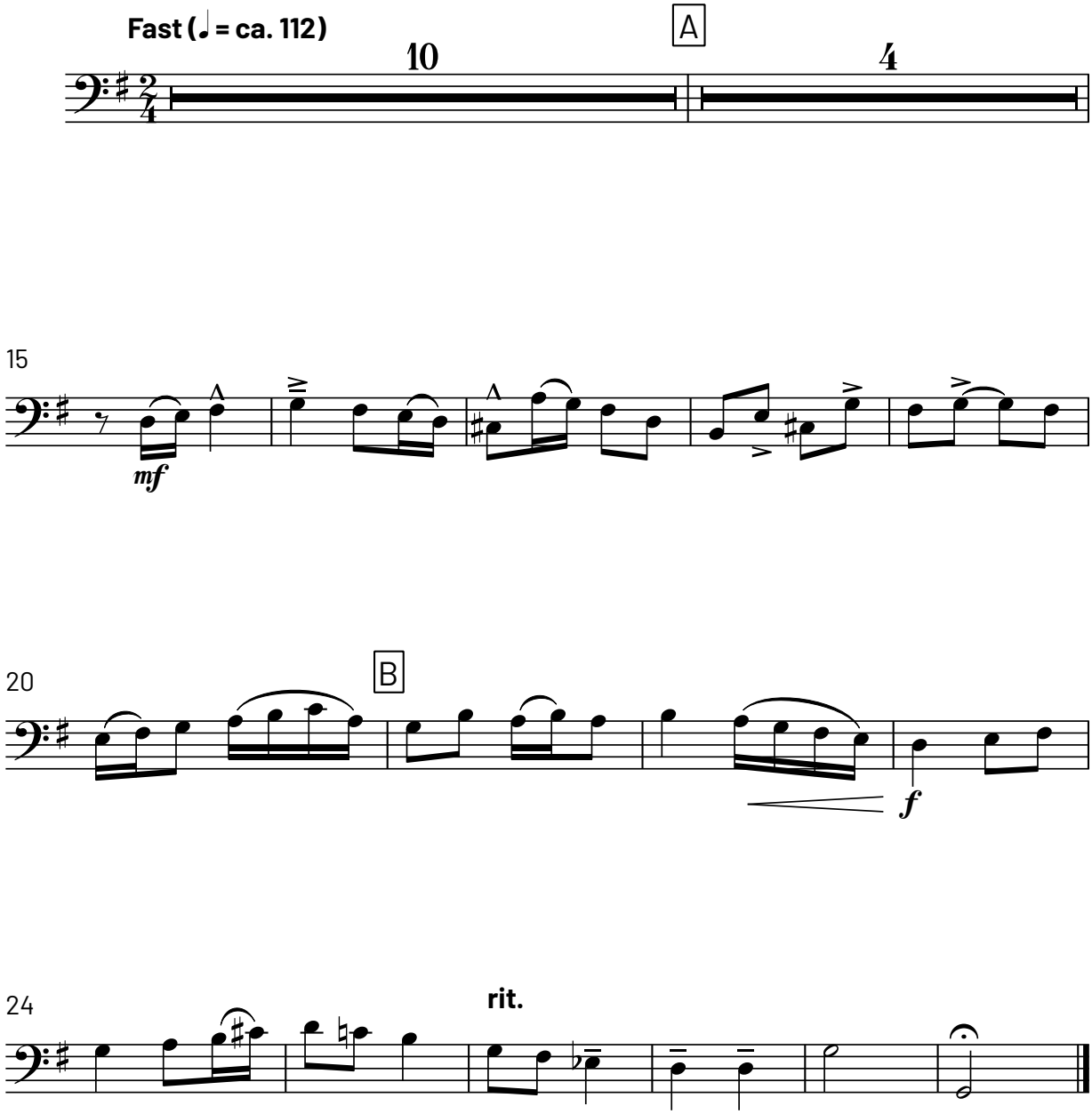
Bass in F

Festive Fugue

Lynnsey Lambrecht



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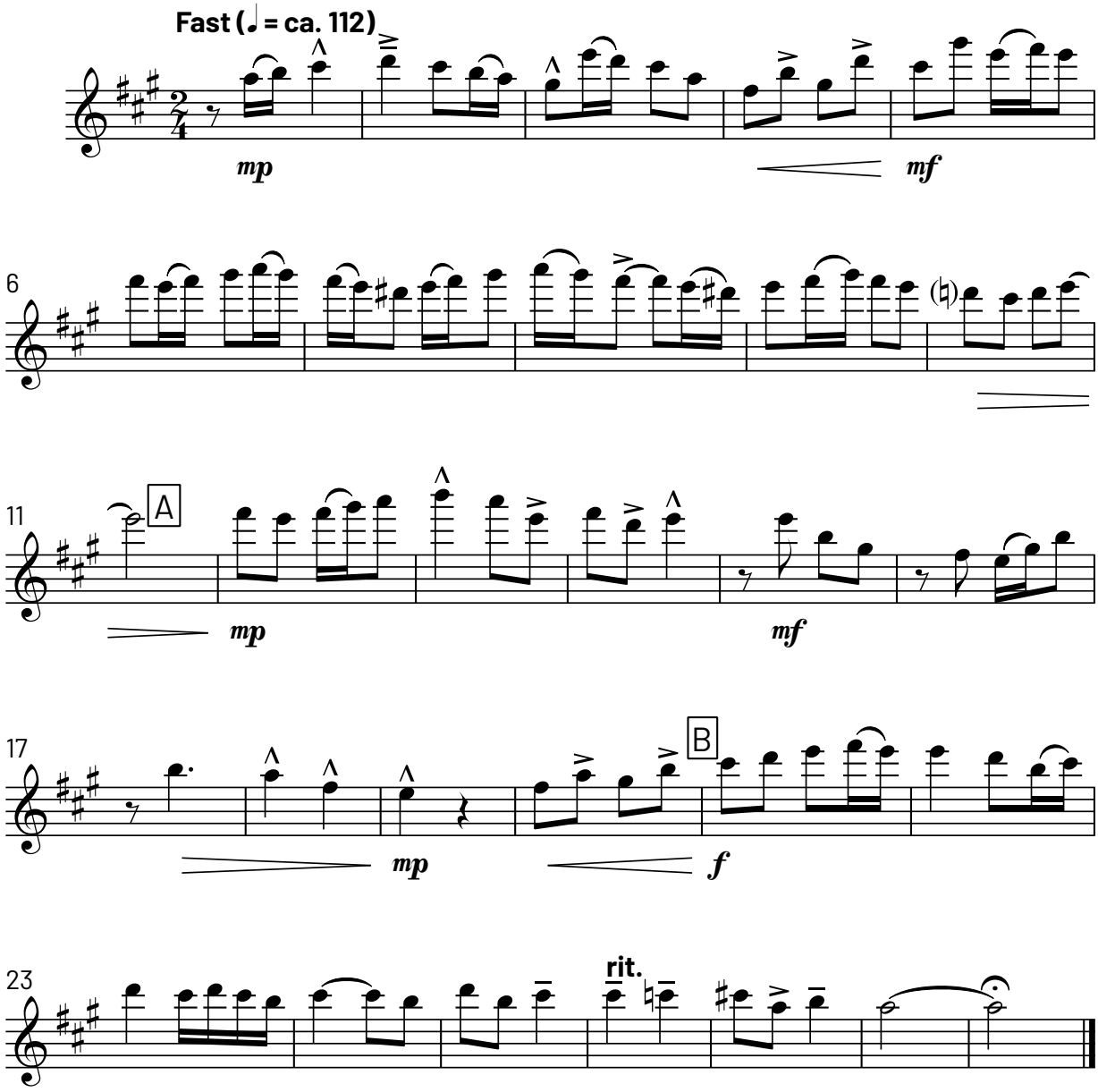
Soprano in E♭

Festive Fugue

Lynnsey Lambrecht



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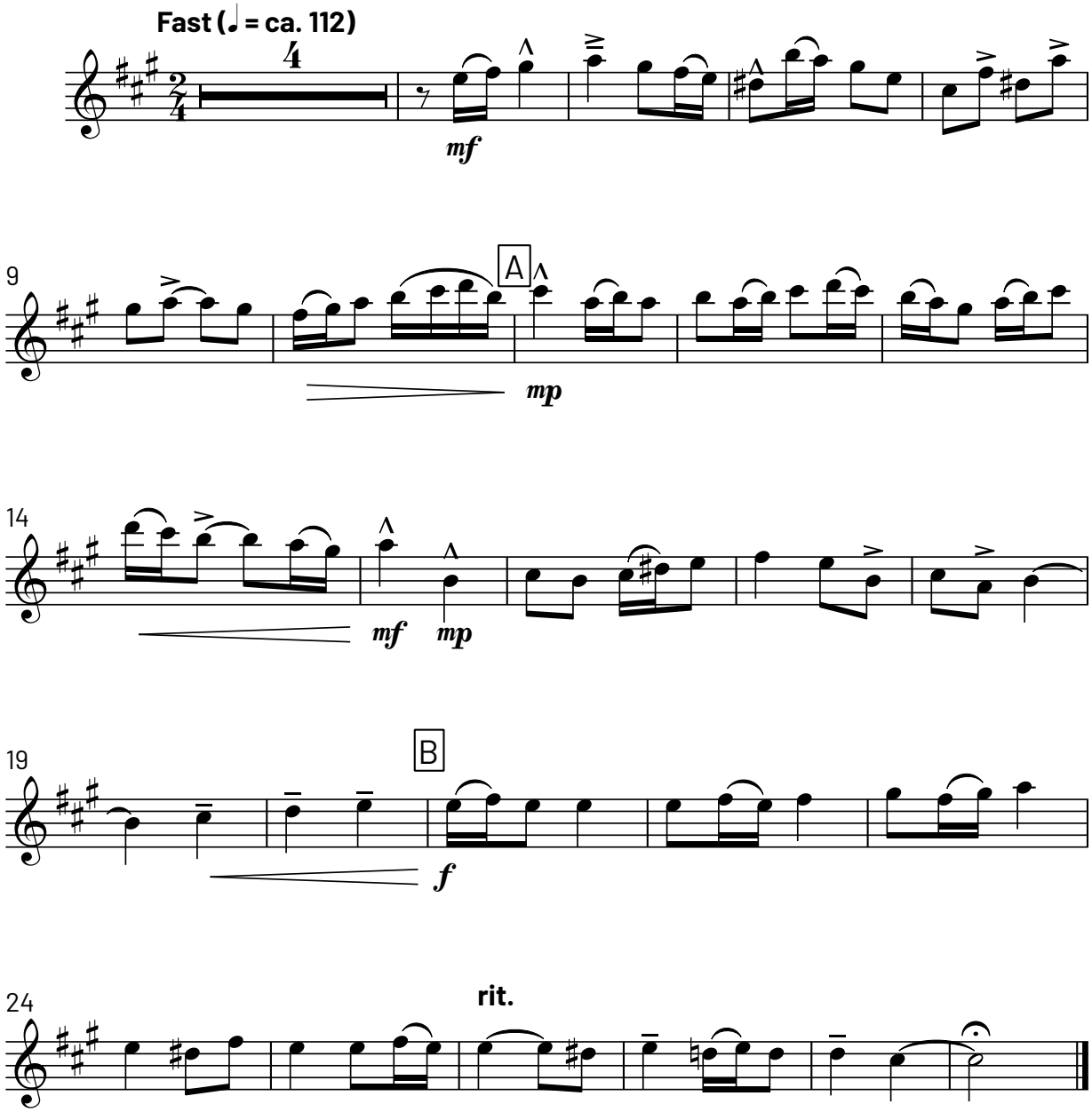
Alto in E♭

Festive Fugue

Lynnsey Lambrecht



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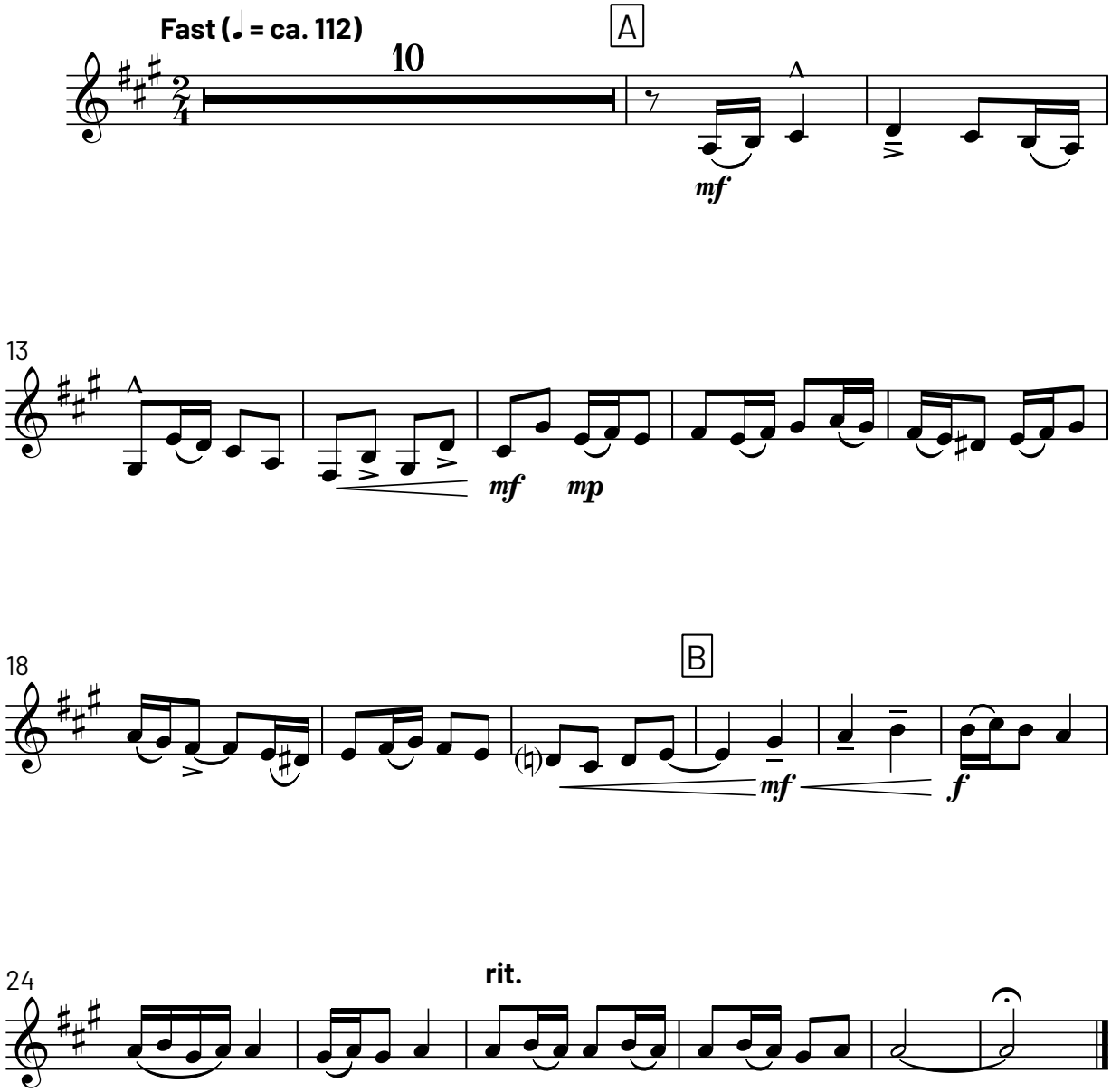
Tenor in E♭

Festive Fugue

Lynnsey Lambrecht



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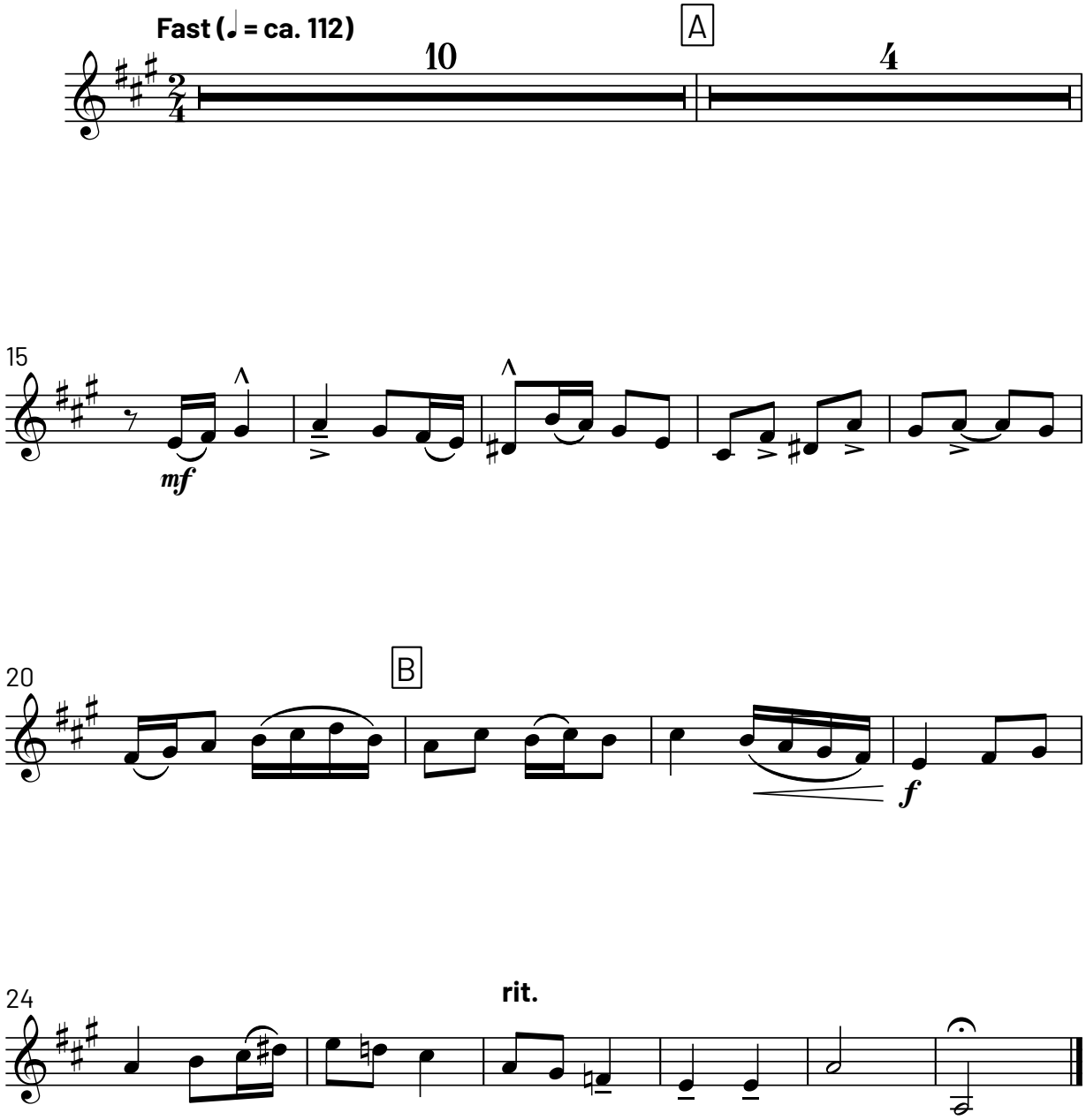
Bass in E♭

Festive Fugue

Lynnsey Lambrecht



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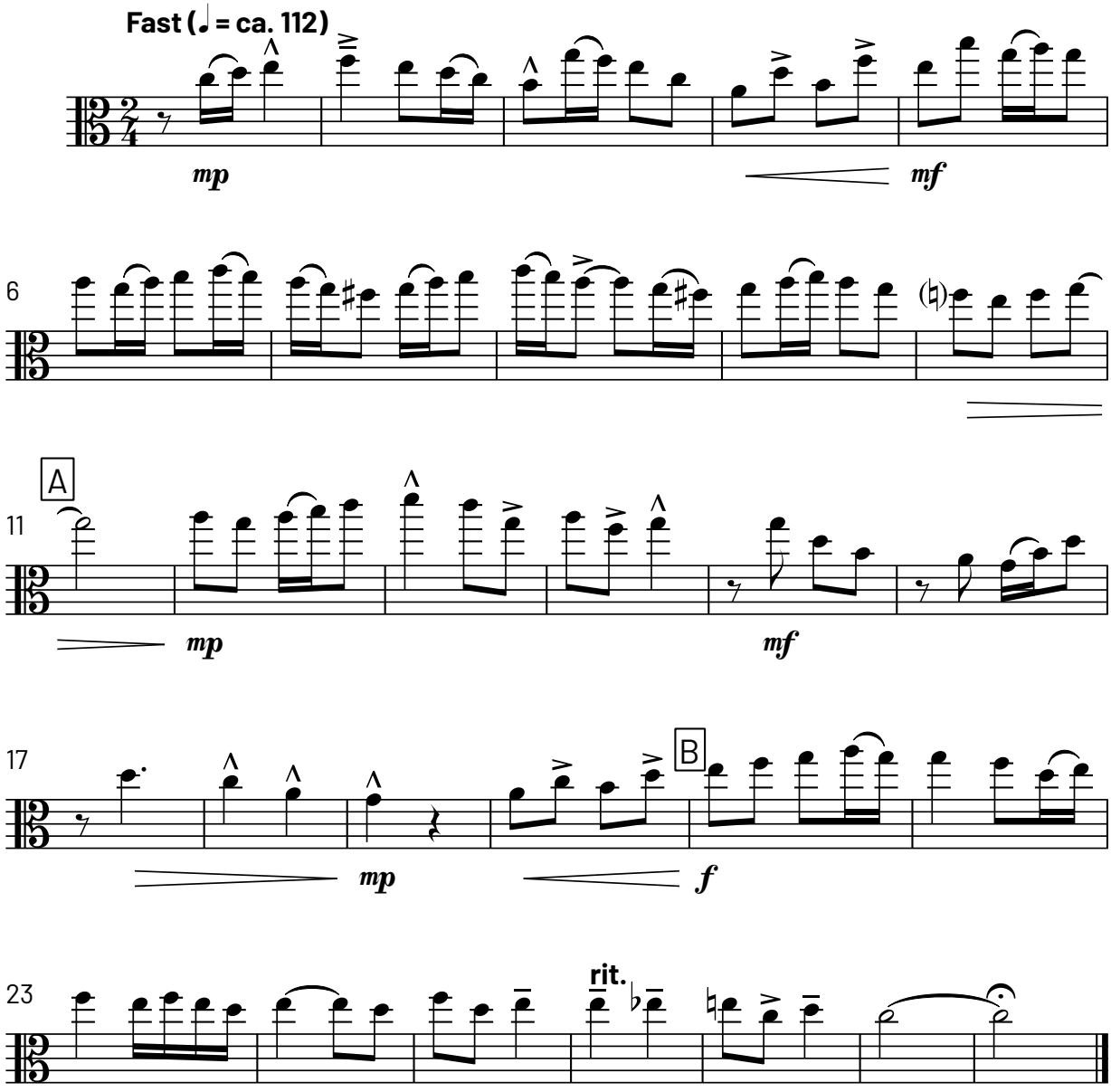
Soprano Viola

Festive Fugue

Lynnsey Lambrecht



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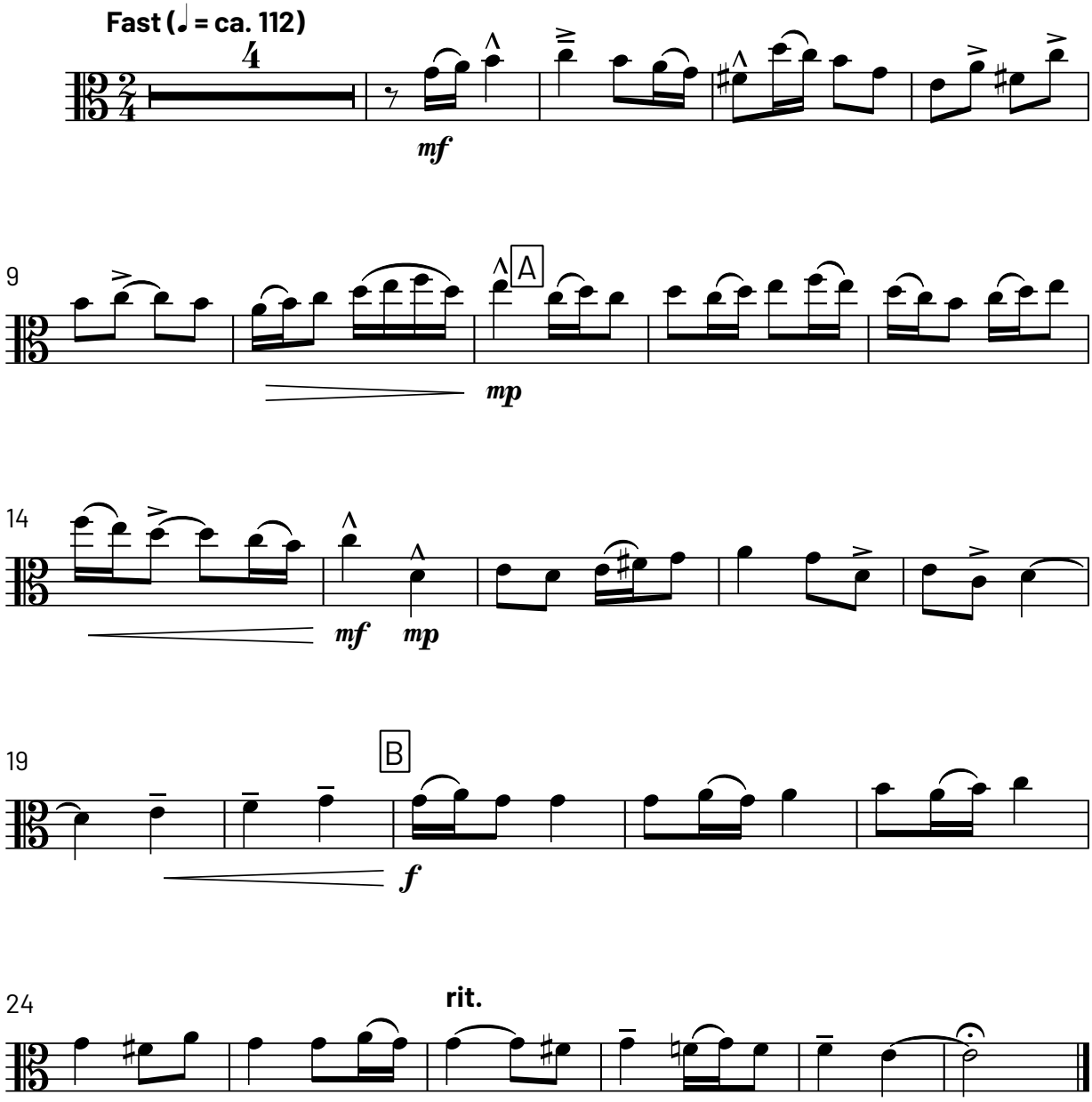
Alto Viola

Festive Fugue

Lynnsey Lambrecht



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Shuying Li

Étude for Conductors

Shuying Li

Étude for Conductors

Praised by *The Seattle Times* as "a real talent" with "skillful orchestral writing, very colorful language, and huge waves of sound," Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at the Hartt School in Connecticut. She holds doctoral and master's degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music. A passionate educator, Shuying has taught in and directed the composition/music theory program at Gonzaga University. She joined the faculty at California State University, Sacramento in 2022.

A believer in music's innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017 and serves as its artistic director and conductor.

For more information, visit http://www.shuyingli.com.

About This Étude
My étude explores fractional preparation in three different rhythms: half note, triplet half note, and sixteenth note. In 6/4, the étude walks conductors through alternations between marcato-style rhythmic passages and fast-moving phrases.

Length: 1:18

Commissioned Parameters:
Meter: 6/4
Tempo: Moderate
Style: Marcato
Pedagogical Element: Fractional preparation

Additional Pedagogical Opportunities:

- Dead beats
- Fermatas
- Gesture of syncopation
- Melding
- Starting on a beat other than 1

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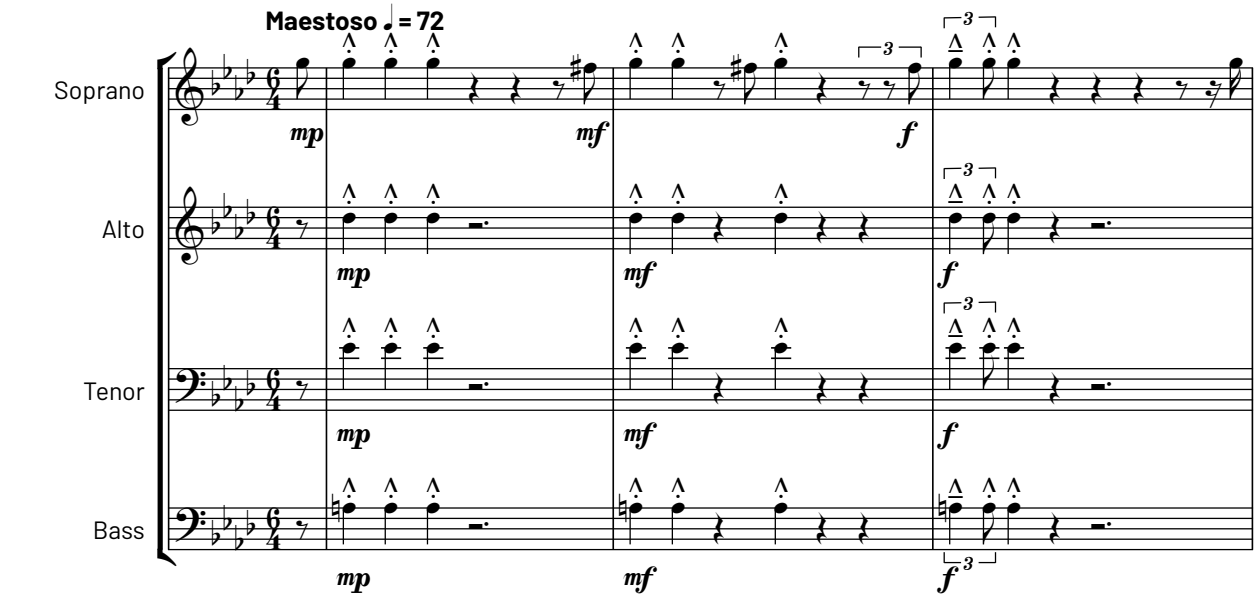
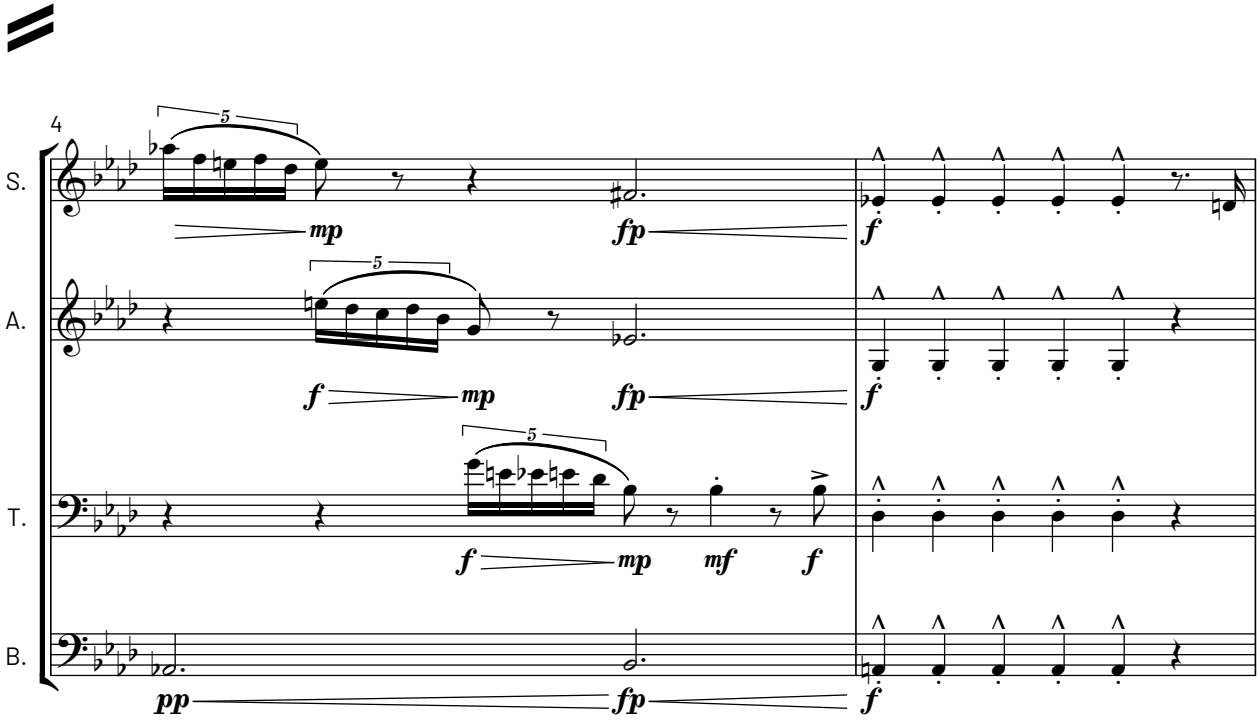
Étude for Conductors

Shuying Li





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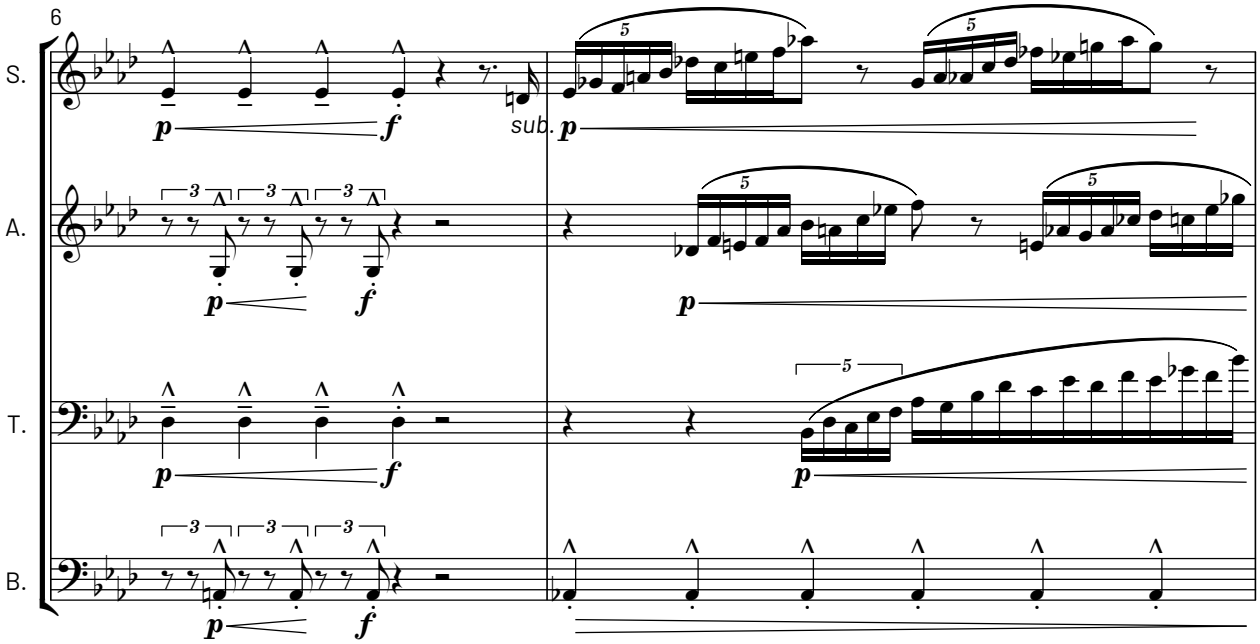

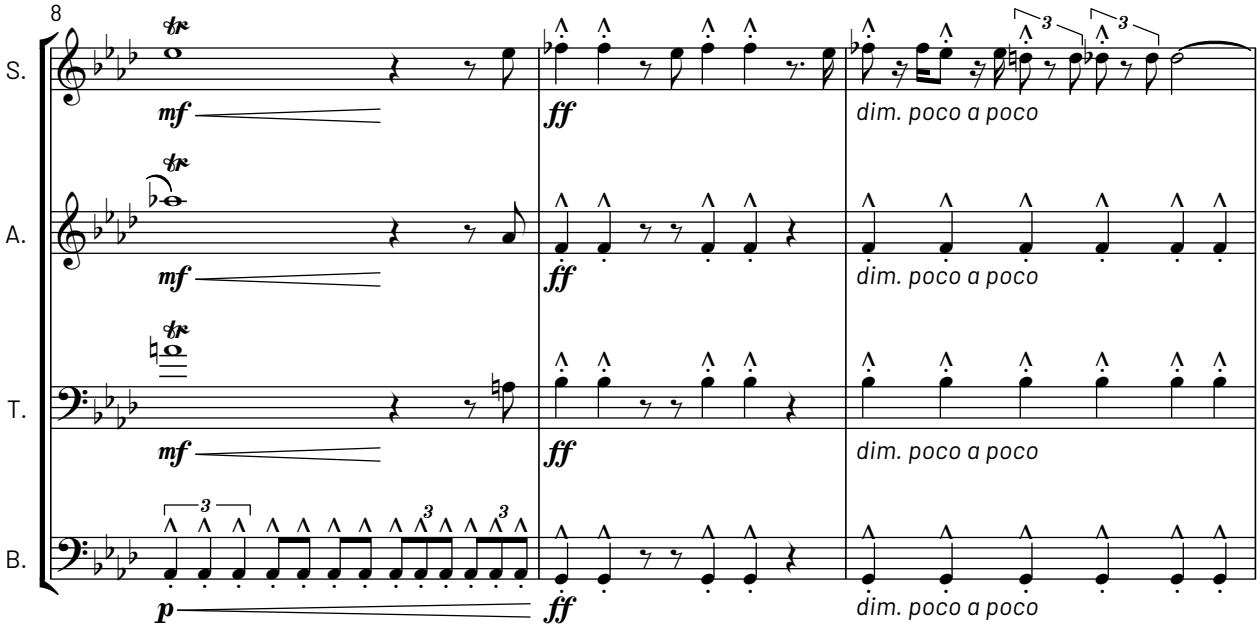

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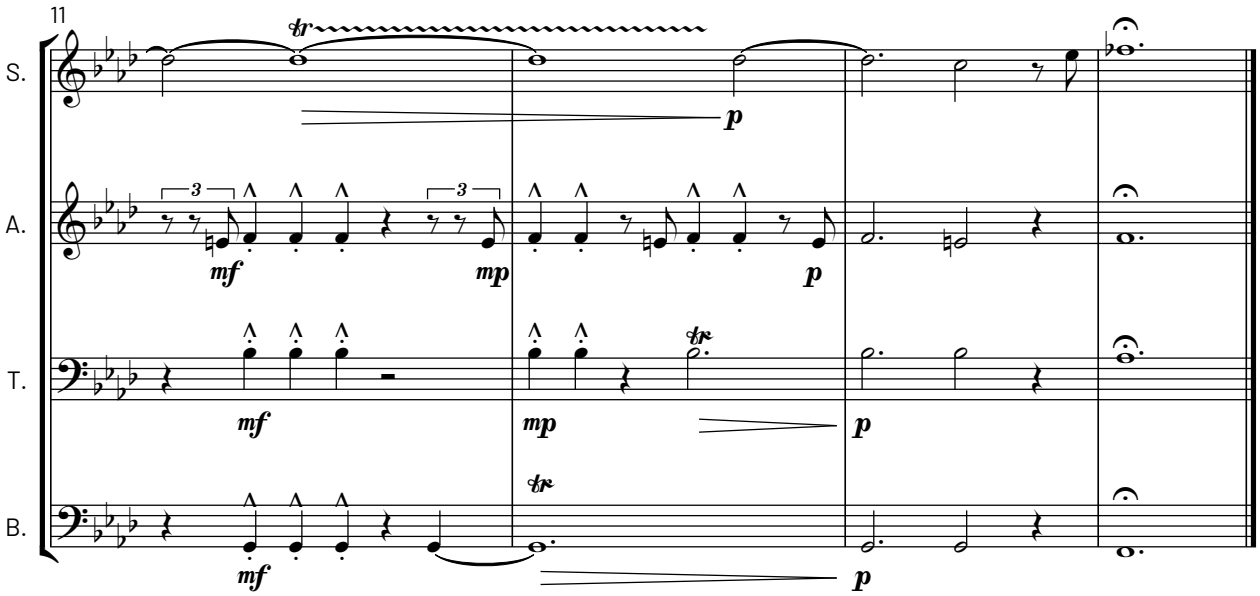

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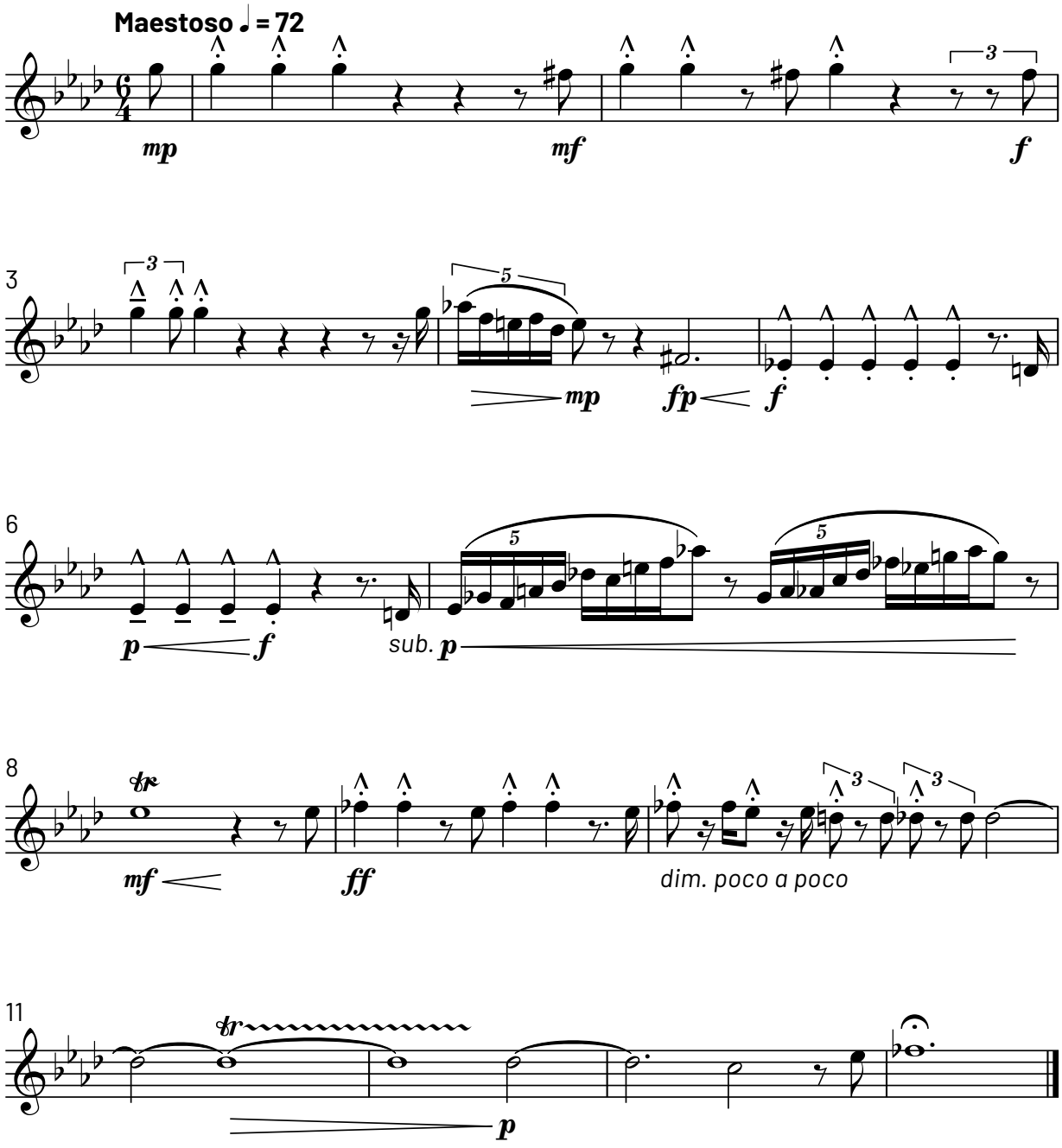
Soprano in C

Étude for Conductors

Shuying Li



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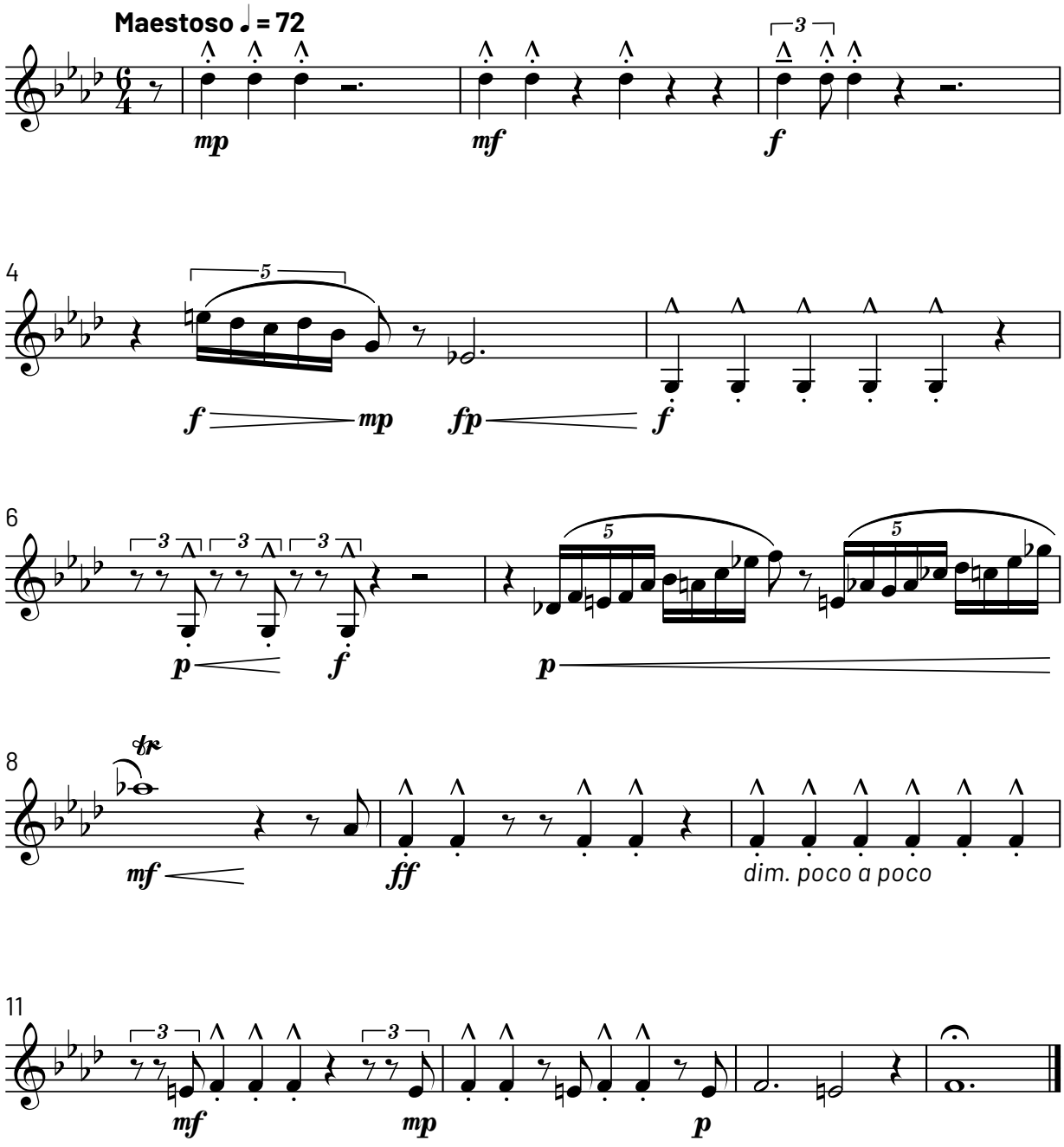
Alto in C

Étude for Conductors

Shuying Li



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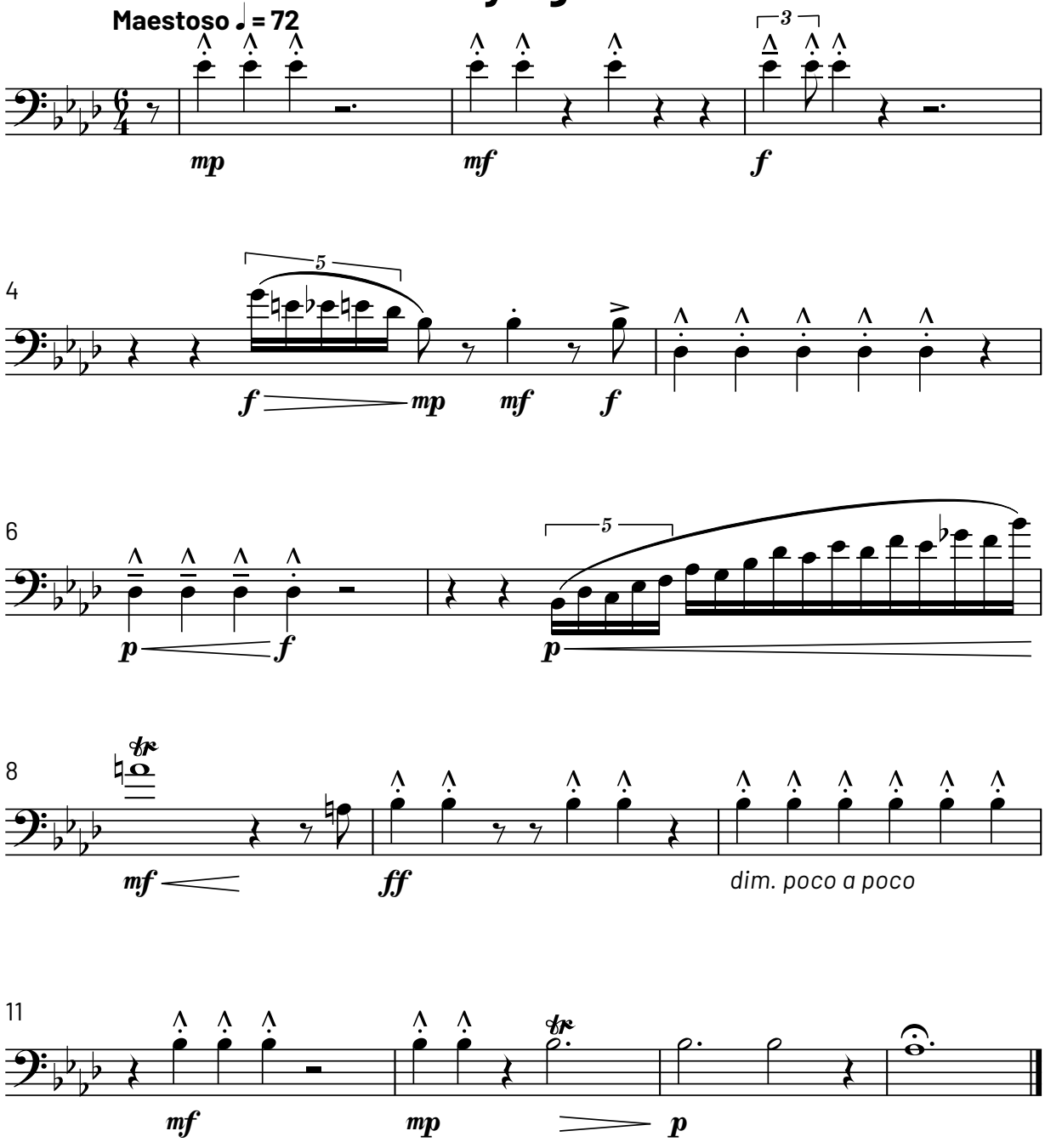
Tenor in C

Étude for Conductors

Shuying Li



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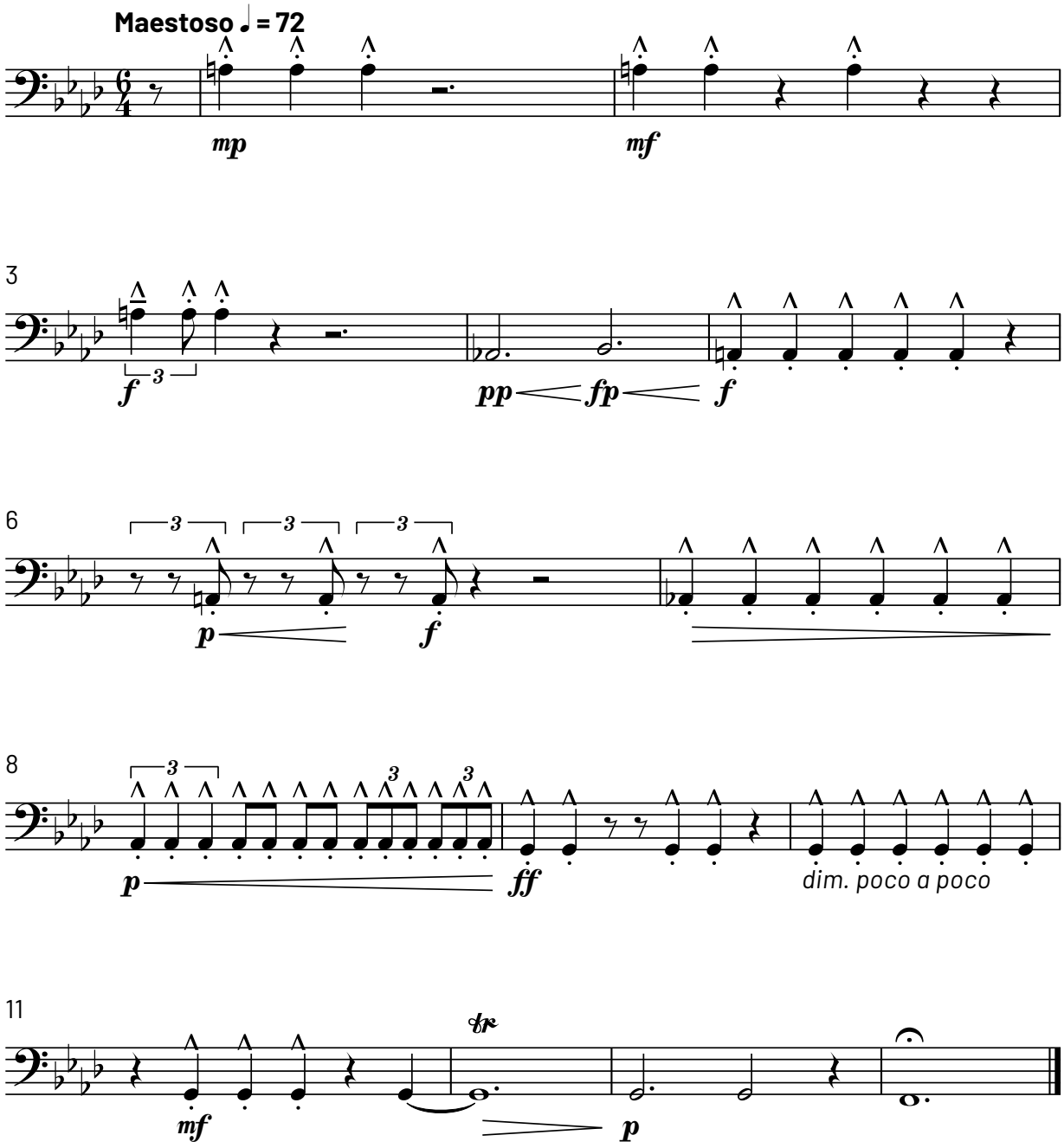
Bass in C

Étude for Conductors

Shuying Li



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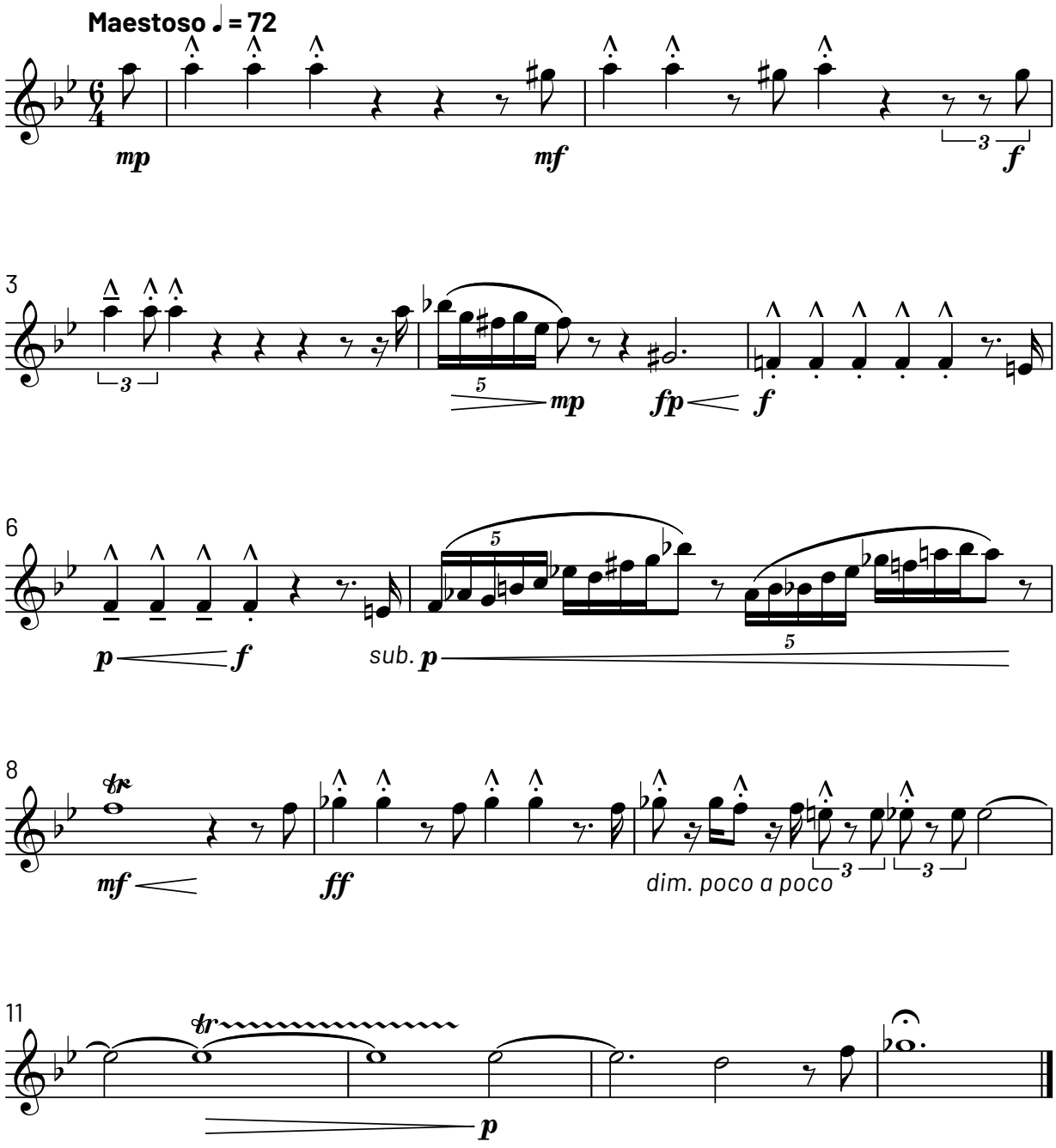
Soprano in B♭

Étude for Conductors

Shuying Li



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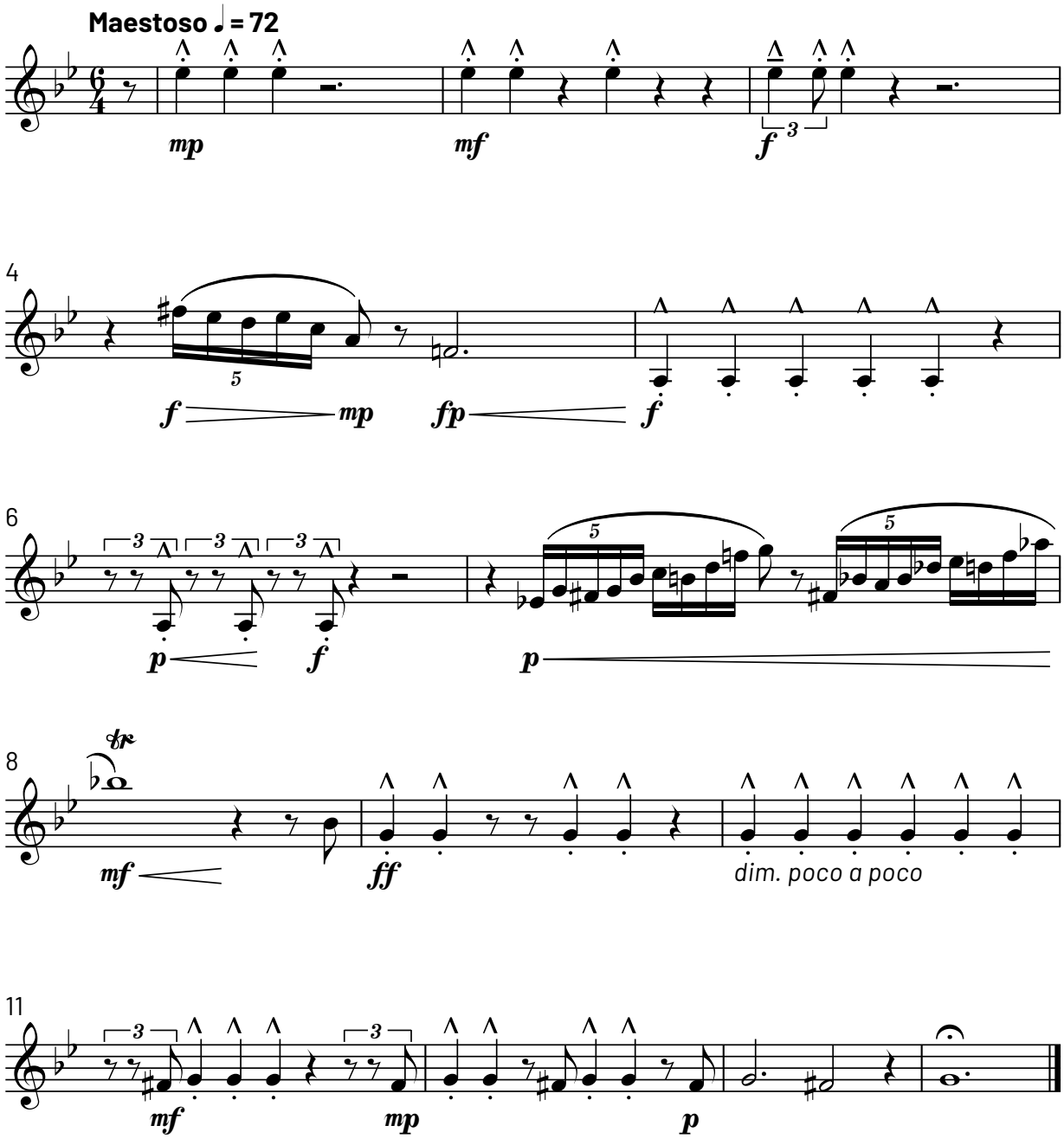
Alto in B♭

Étude for Conductors

Shuying Li



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Tenor in B♭

Étude for Conductors

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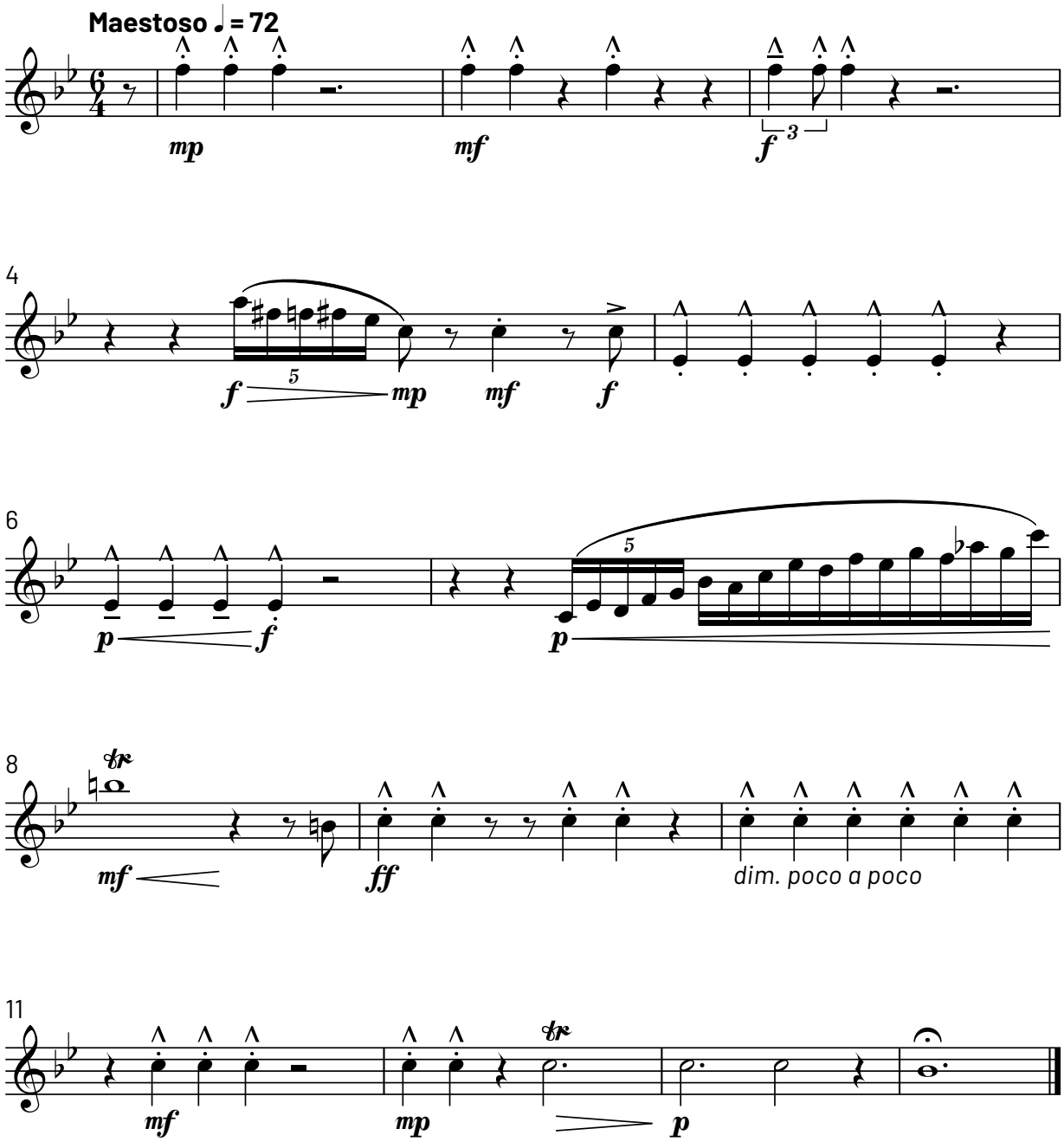

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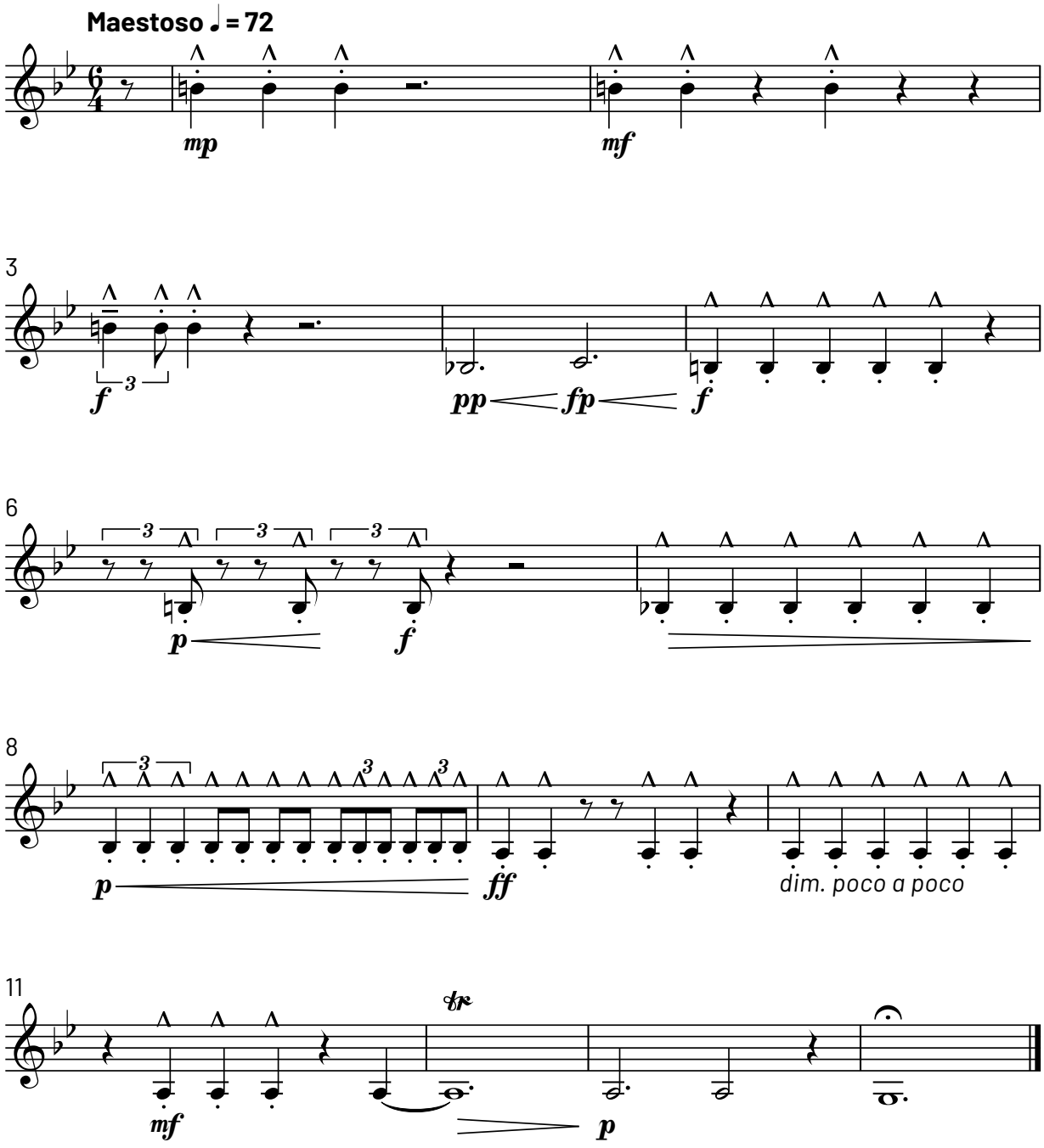
Bass in B♭

Étude for Conductors

Shuying Li



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Alto in F

Étude for Conductors

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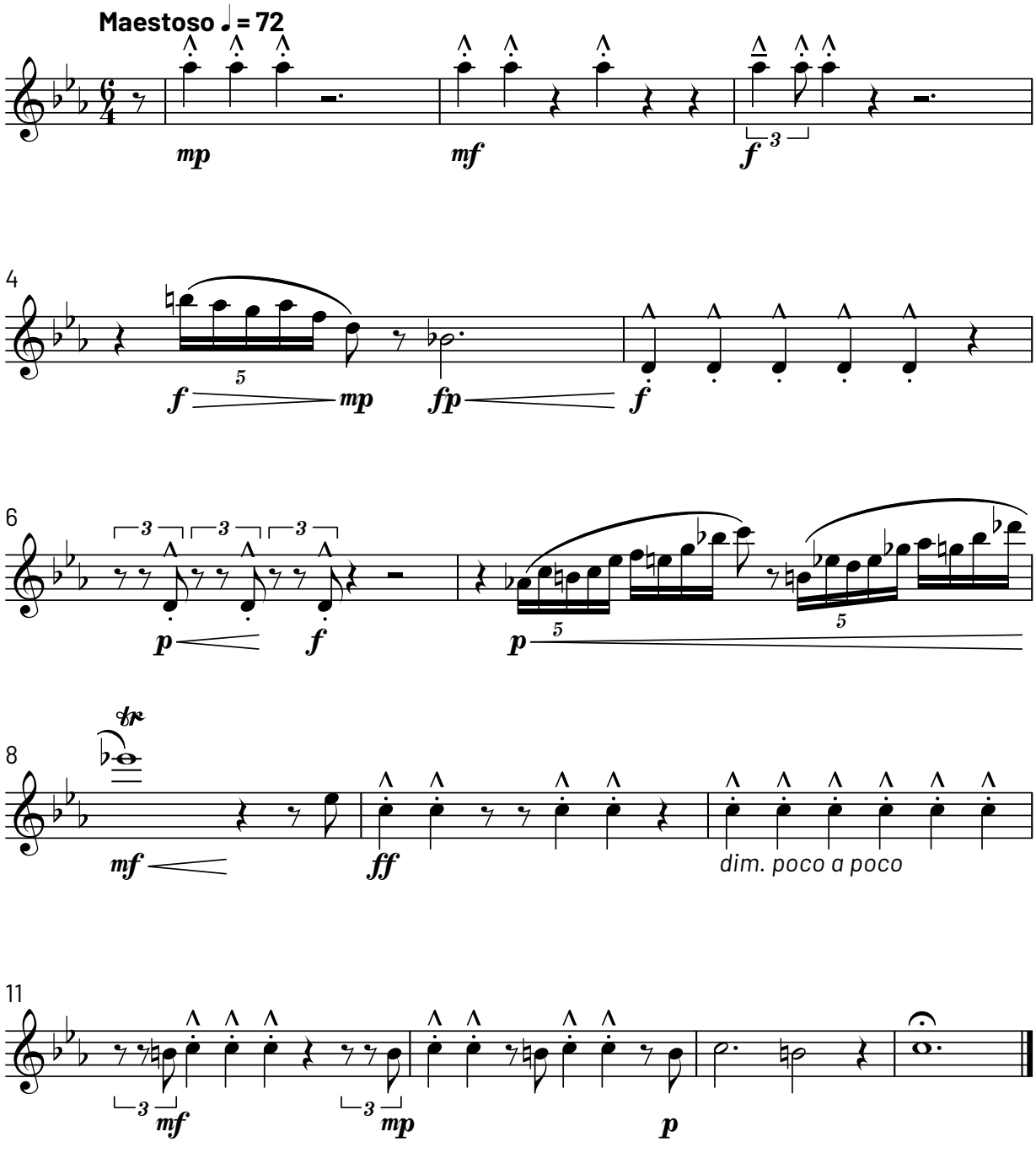

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Tenor in F

Étude for Conductors

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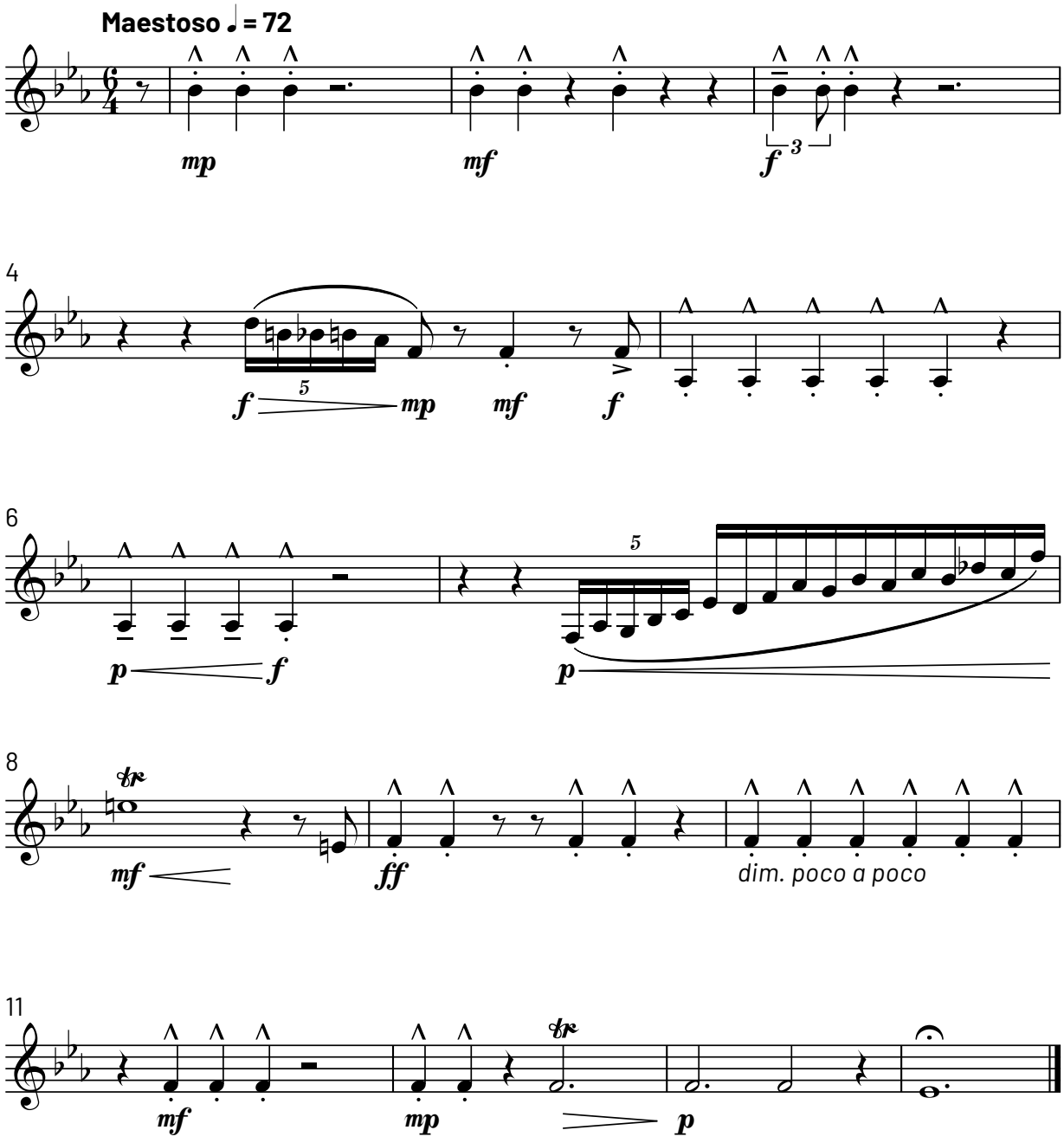

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Bass in F

Étude for Conductors

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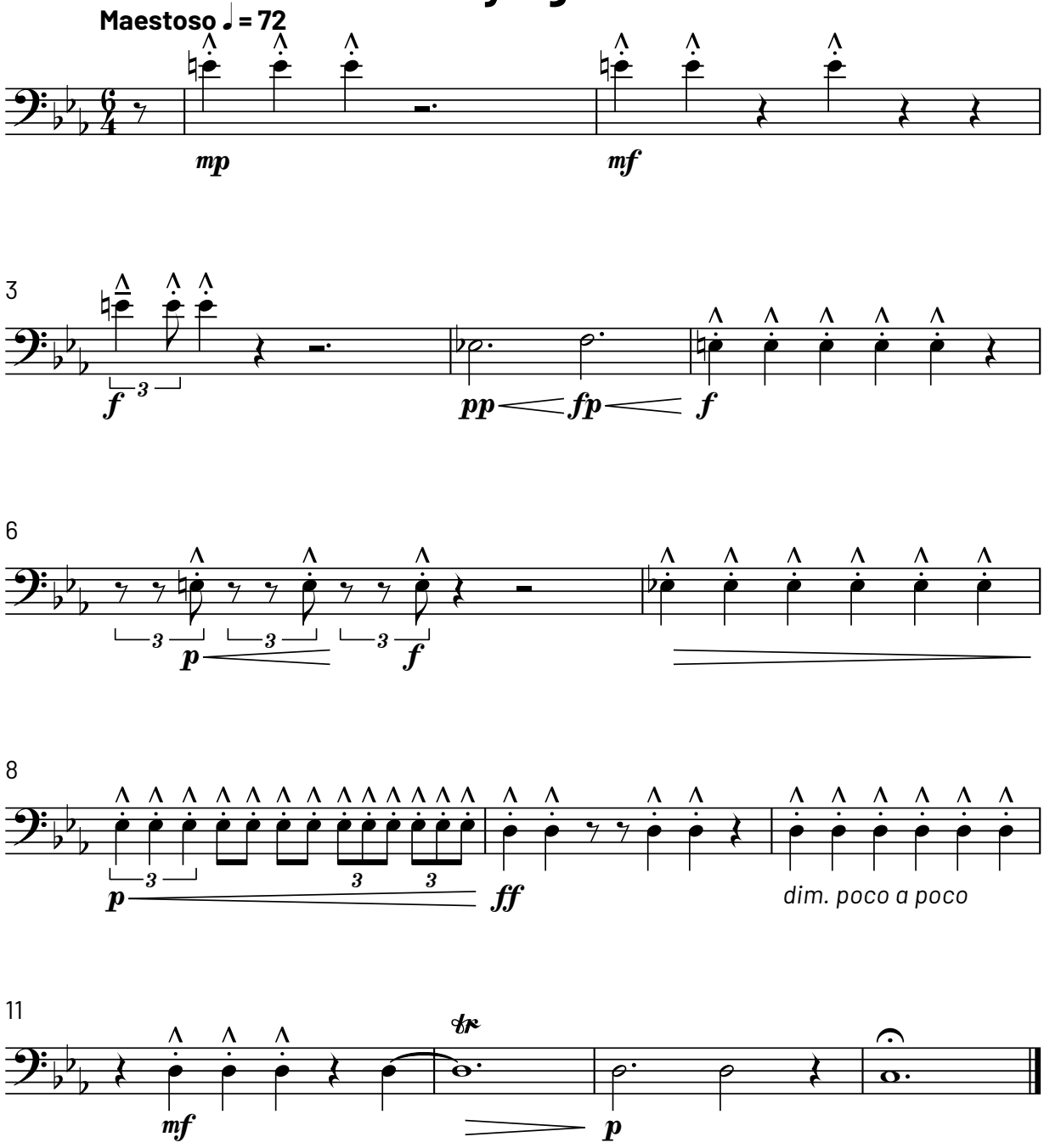

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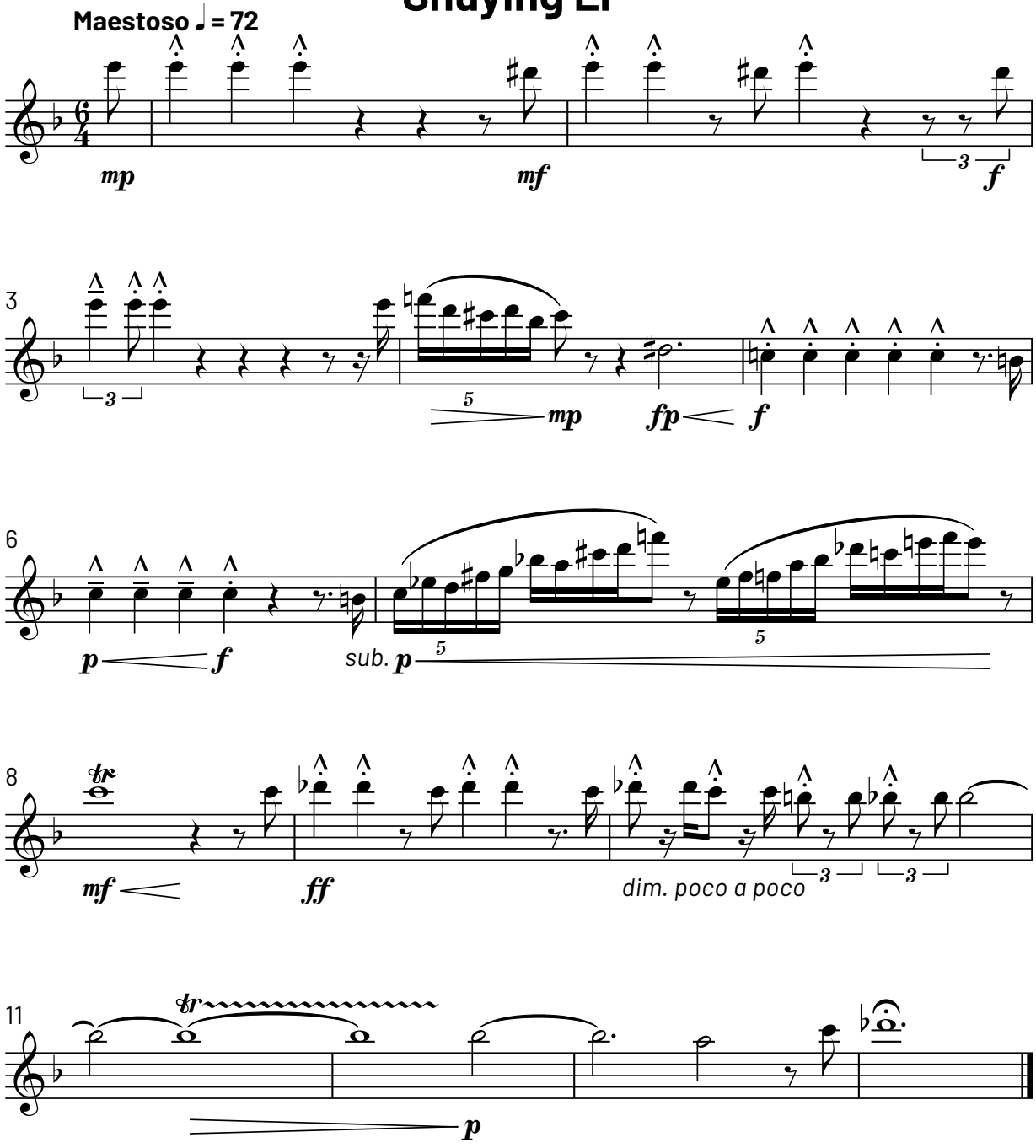
Soprano in E♭

Étude for Conductors

Shuying Li



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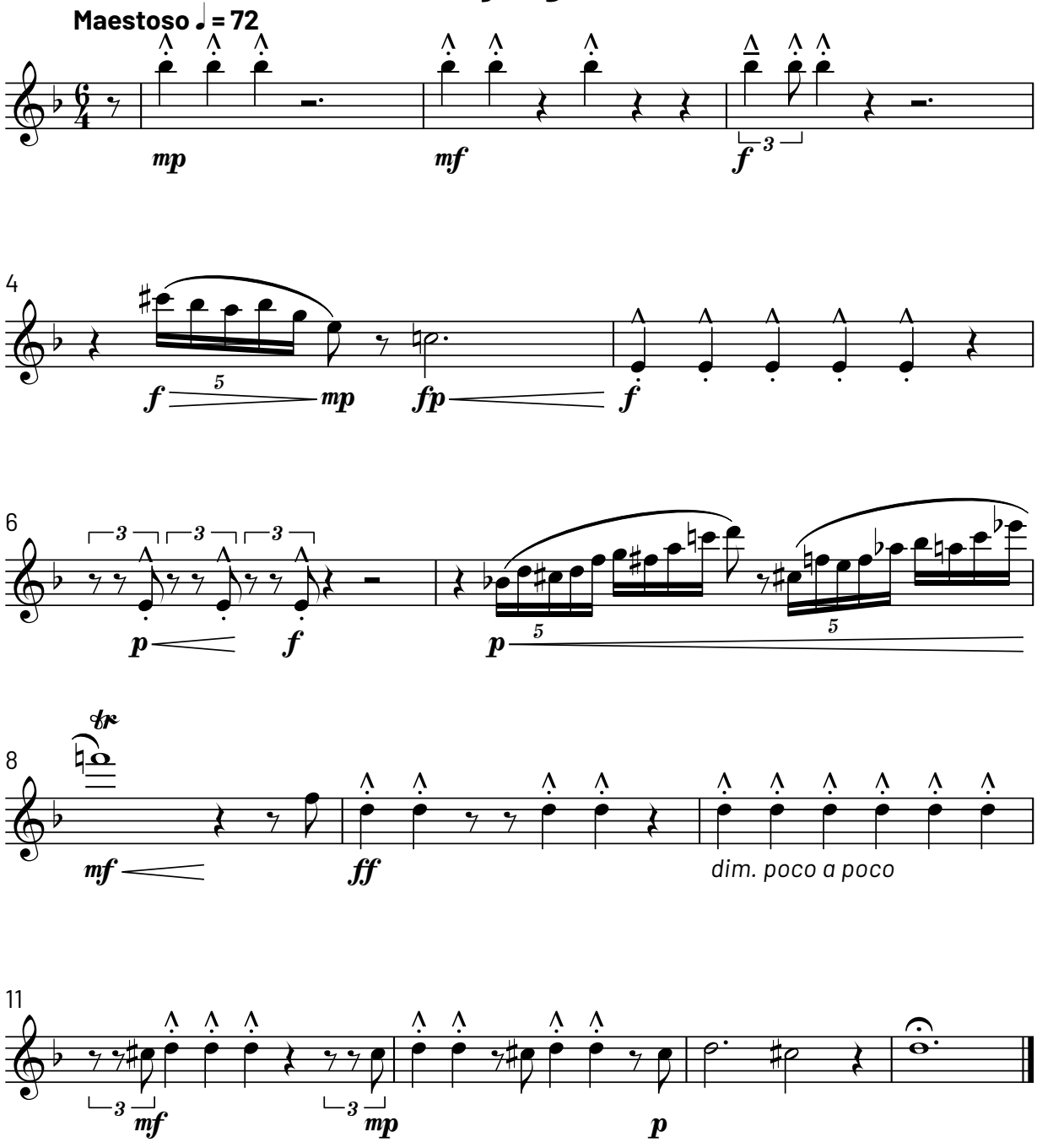
Alto in E♭

Étude for Conductors

Shuying Li



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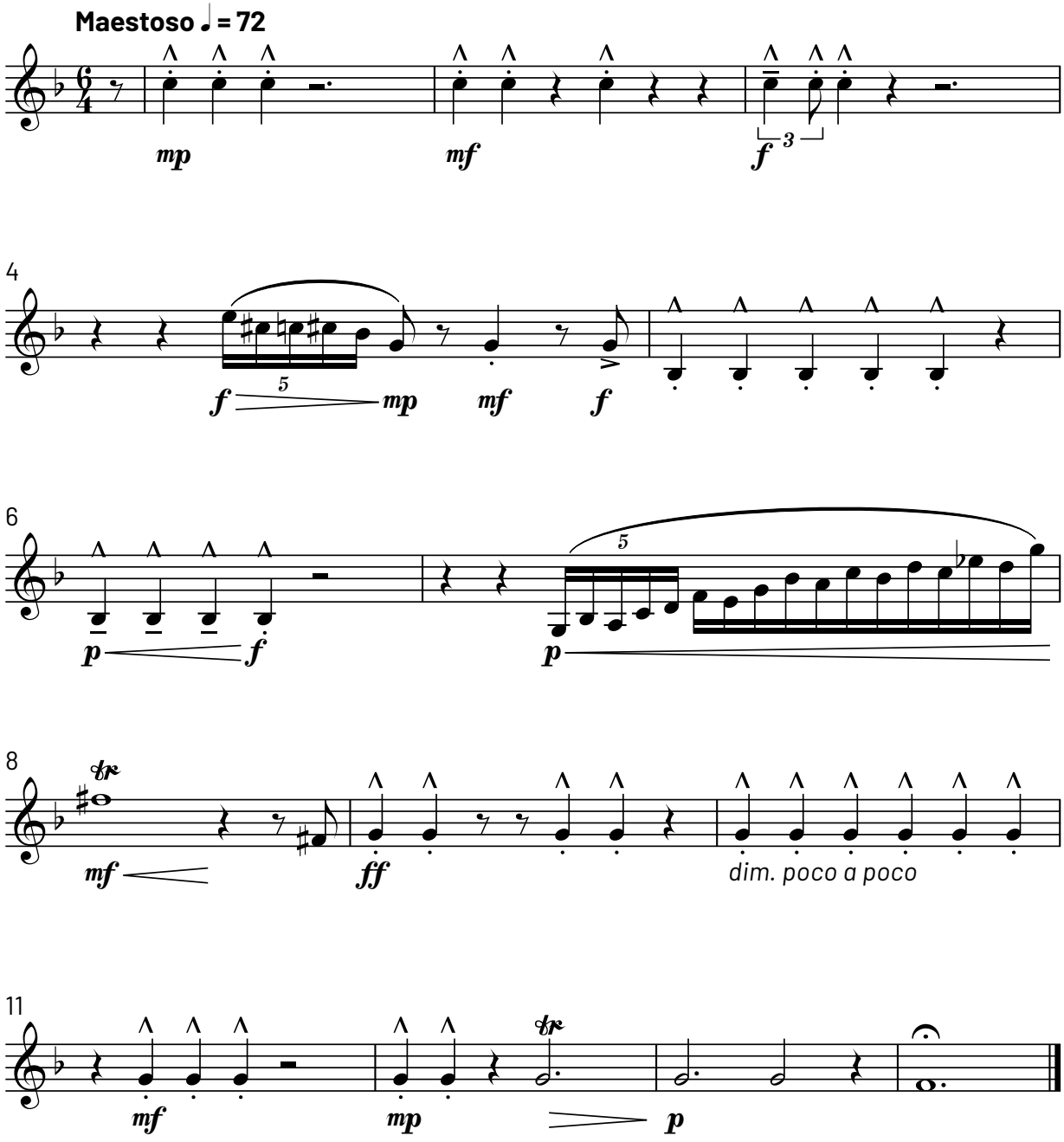
Tenor in E♭

Étude for Conductors

Shuying Li



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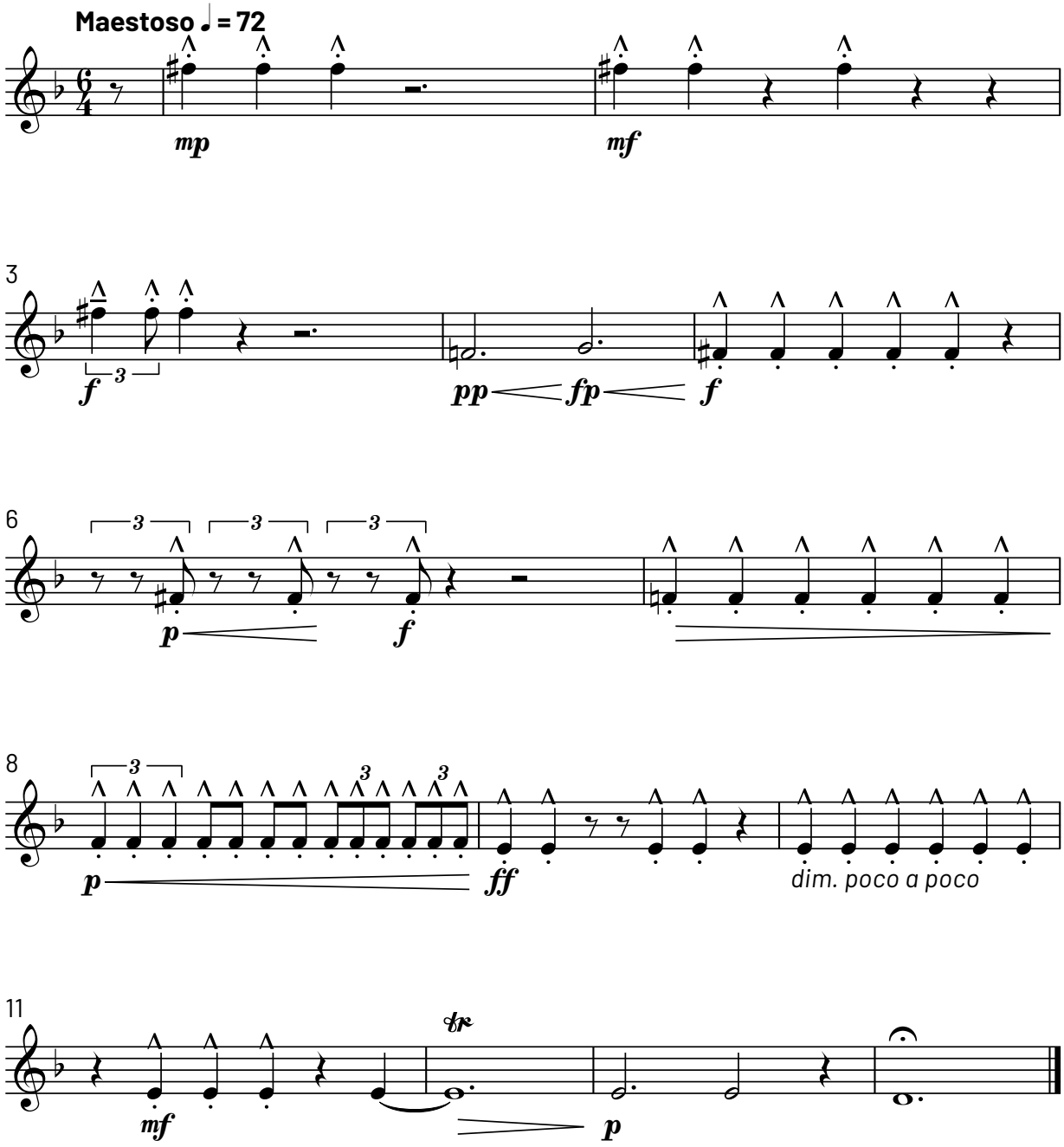
Bass in E♭

Étude for Conductors

Shuying Li



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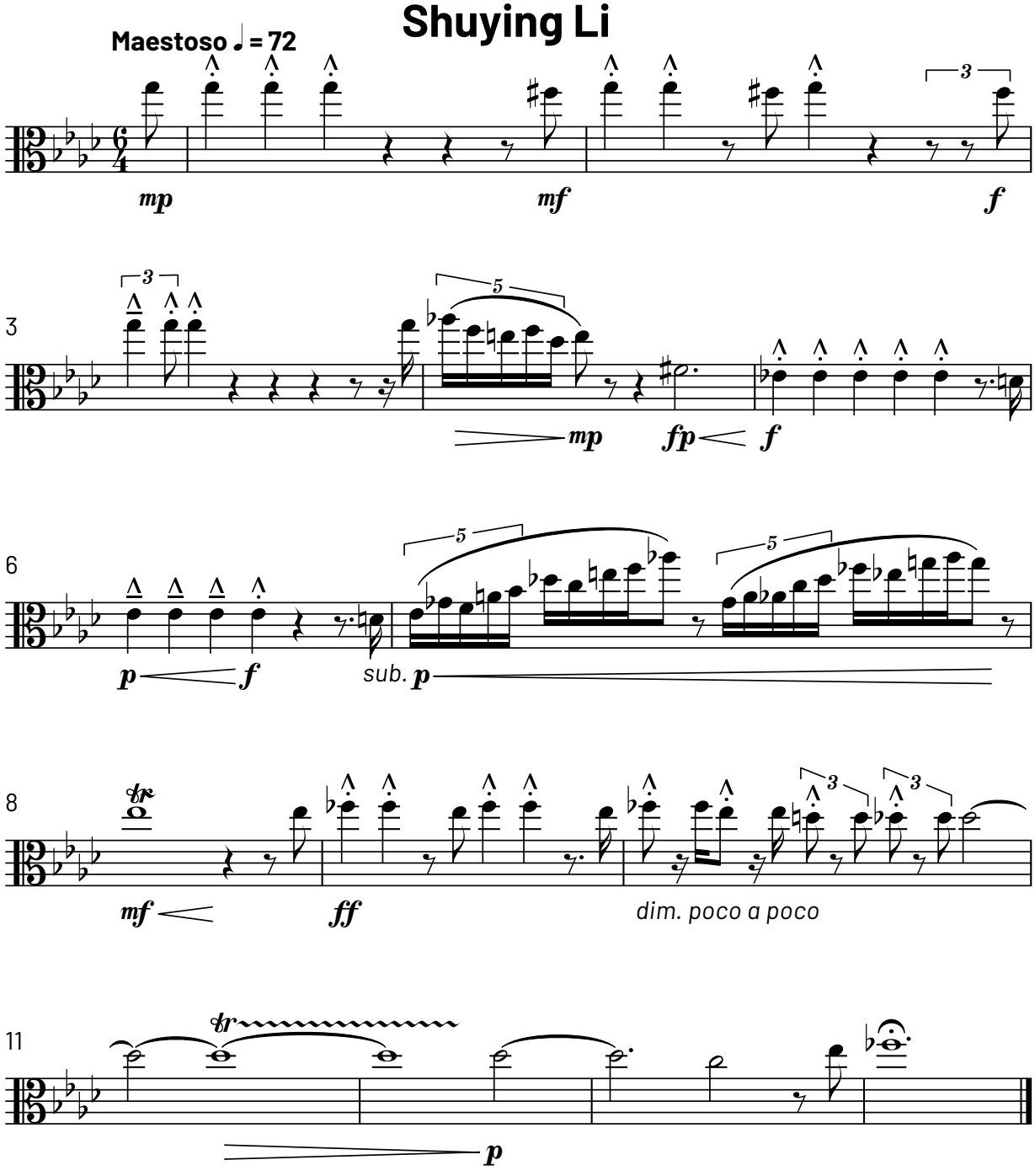
Soprano Viola

Étude for Conductors

Shuying Li



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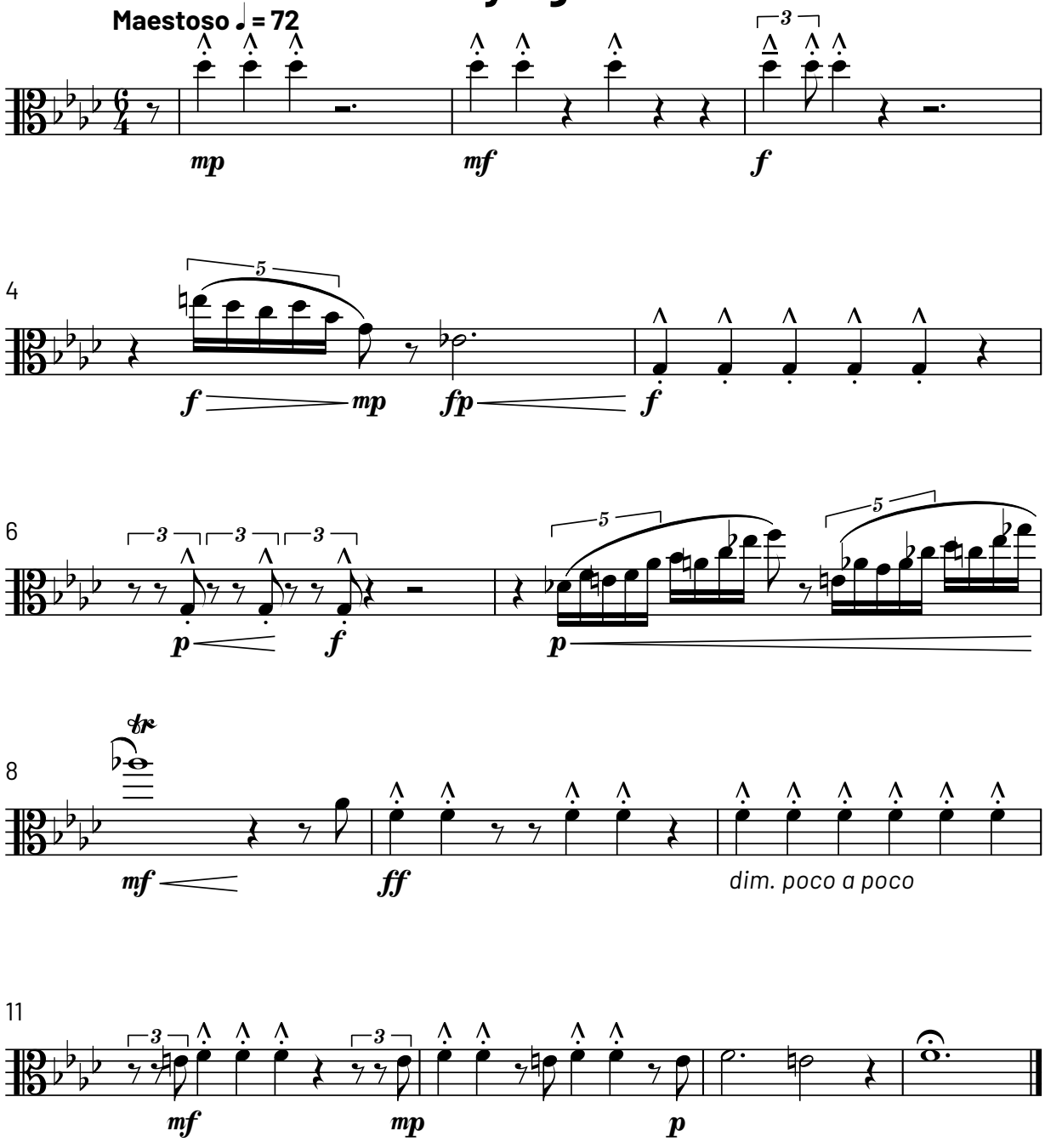
Alto Viola

Étude for Conductors

Shuying Li



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Ricardo Lorenz

Estudio a Cuatro Voces

Ricardo Lorenz

Estudio a Cuatro Voces

The compositions of Venezuelan-born Ricardo Lorenz have garnered praise for their fiery orchestrations and rhythmic vitality as well as for raising awareness about the global societal challenges that concern the composer. These impressions have earned him two Latin Grammy Award nominations, multiple commissions (including a recent one for the Los Angeles Philharmonic's 2021–22 season), and performances of his works at prestigious international festivals.

Lorenz is currently a professor and chair of music composition at Michigan State University College of Music. In 2019, Ricardo Lorenz was honored with the Michigan State University César Chávez Community Leadership Award.

Lorenz holds a PhD degree in composition from the University of Chicago and a MM degree from Indiana University. He studied composition with Juan Orrego-Salas, Shulamit Ran, and Donald Erb. Lorenz previously taught at Indiana University, the University of Chicago, and City Colleges of Chicago.

For more information, visit http://ricardolorenz.com.

About This Étude
Pasacalle is Spanish for passacaglia, a traditional musical form that serves as the very loose basis for my étude. Unlike northern European regions, in Spain and Latin America, *pasacalle* refers to moderately-festive music played while strolling in the streets. My *pasacalle* does not sound overtly festive except for the preponderance of syncopations that vaguely resemble the phrasing of the Cuban and Mexican genre known as danzón. Mixed meters that alternate between 2/4, 3/4, and 4/4 add to the buoyant, almost witty character of this étude. Toward the end, the music turns slow and evocative, reminding us that music is the language of nostalgia.

Length: 2:52

Commissioned Parameters:
Meter: Changing (simple)
Tempo: Changing (moderate to slow)
Style: Changing (marcato to lyrical)
Pedagogical Elements: Fermatas, non-English/Italian terminology

Additional Pedagogical Opportunities:
- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando

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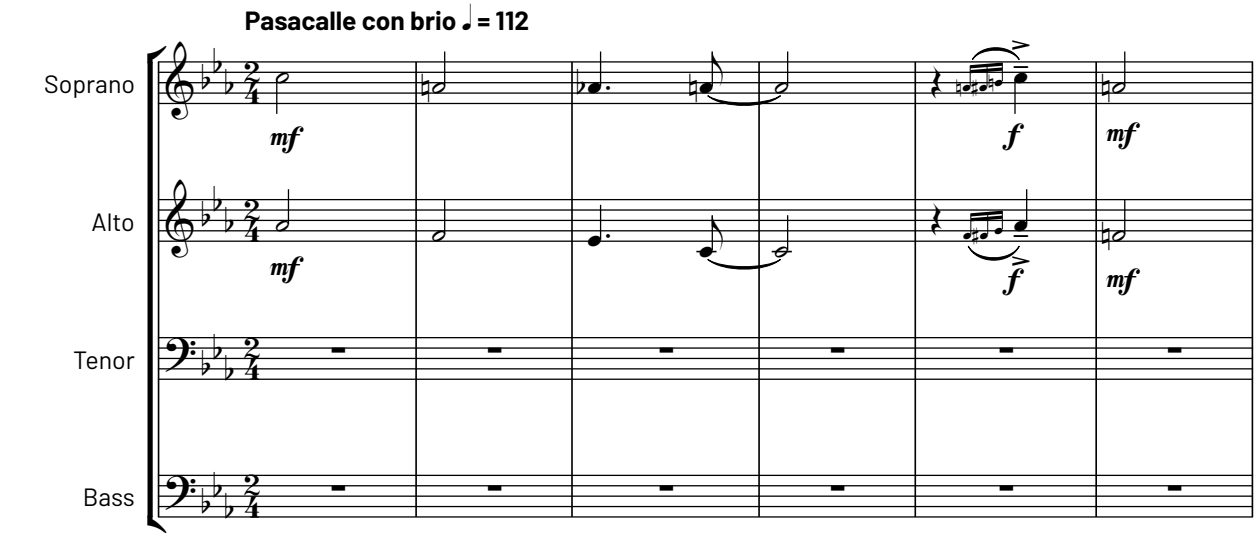
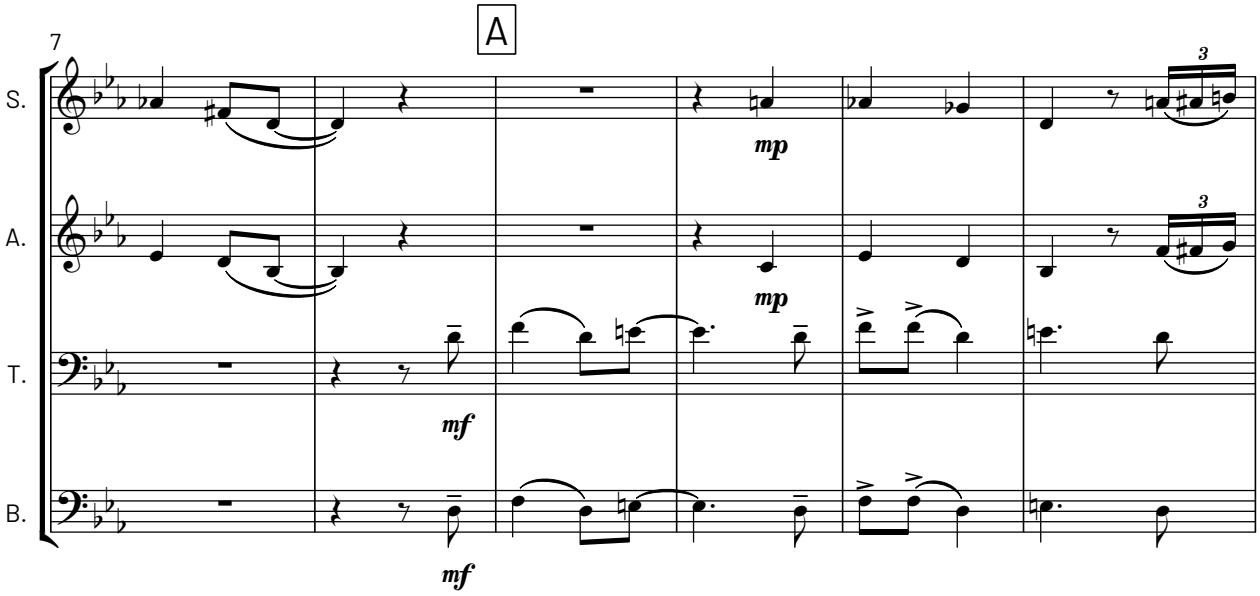
Estudio a Cuatro Voces

Ricardo Lorenz





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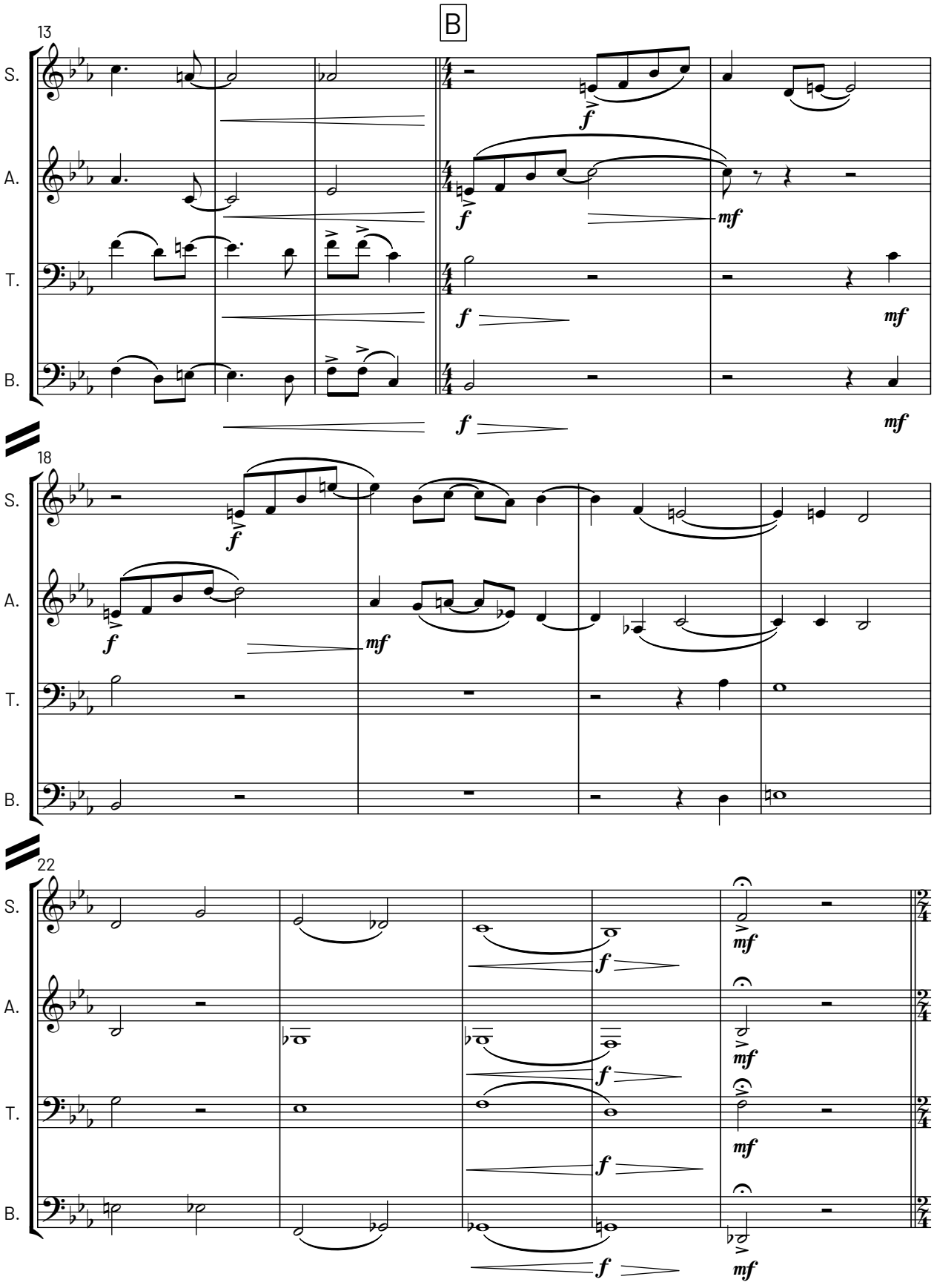

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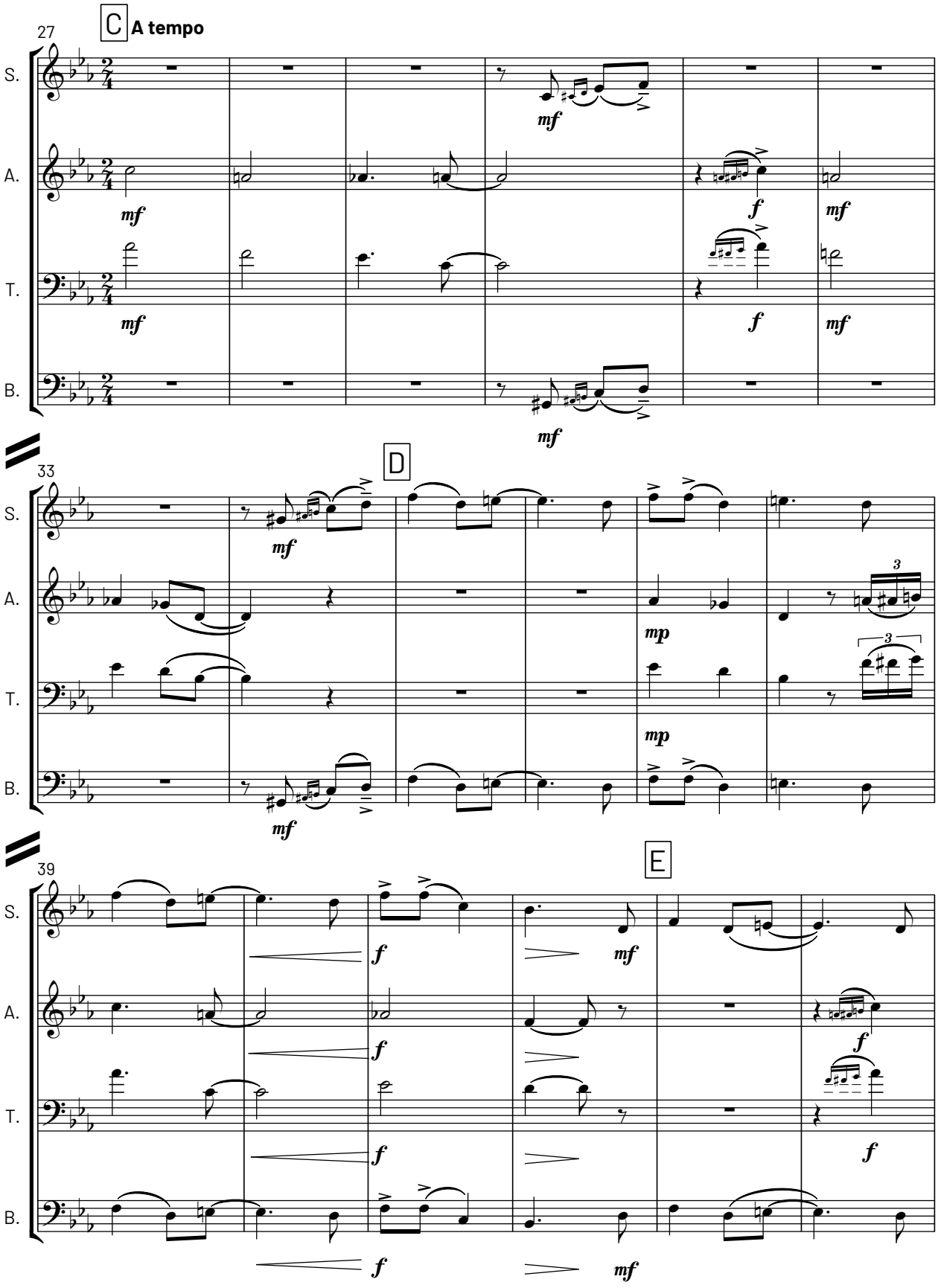

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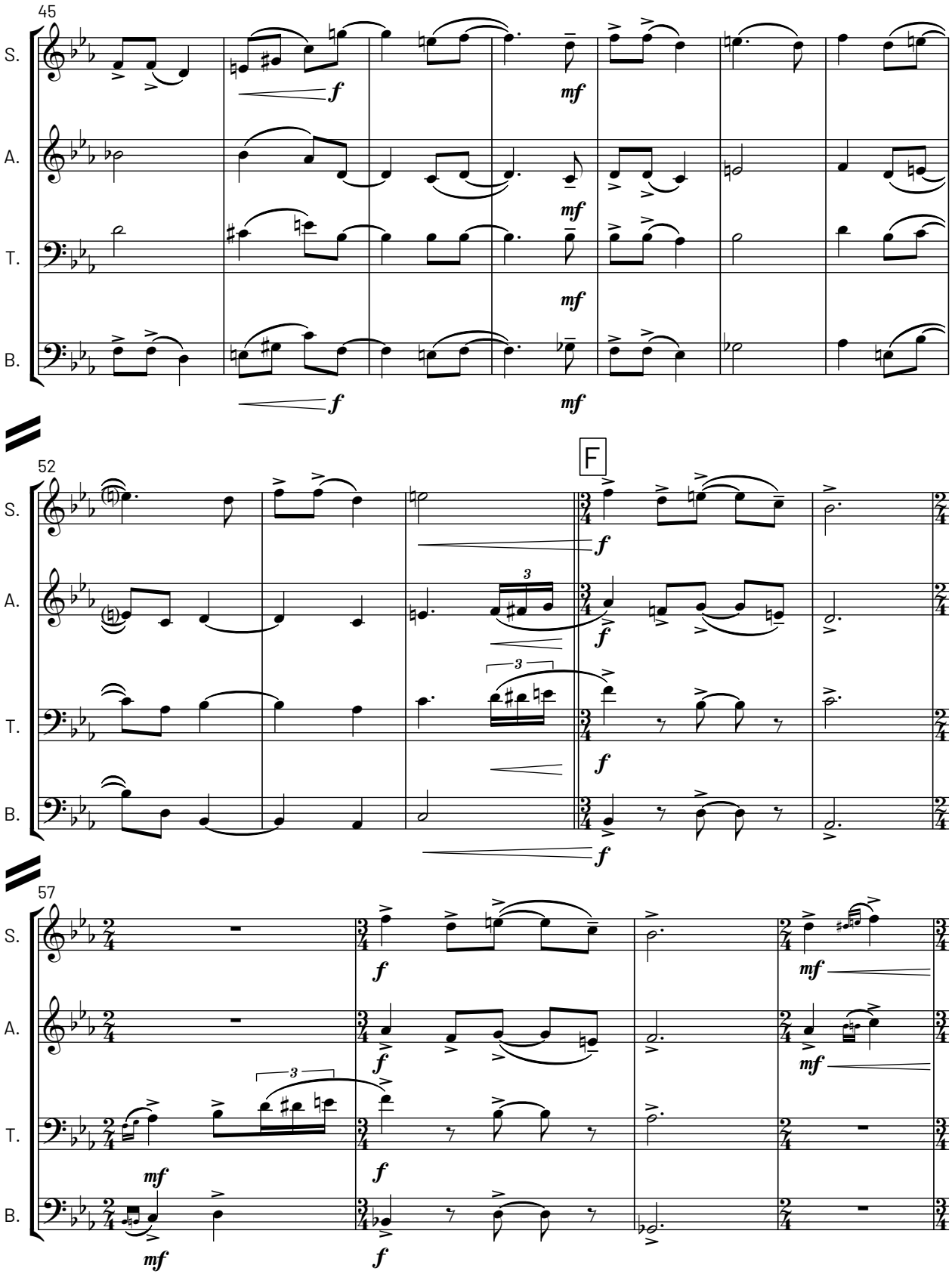

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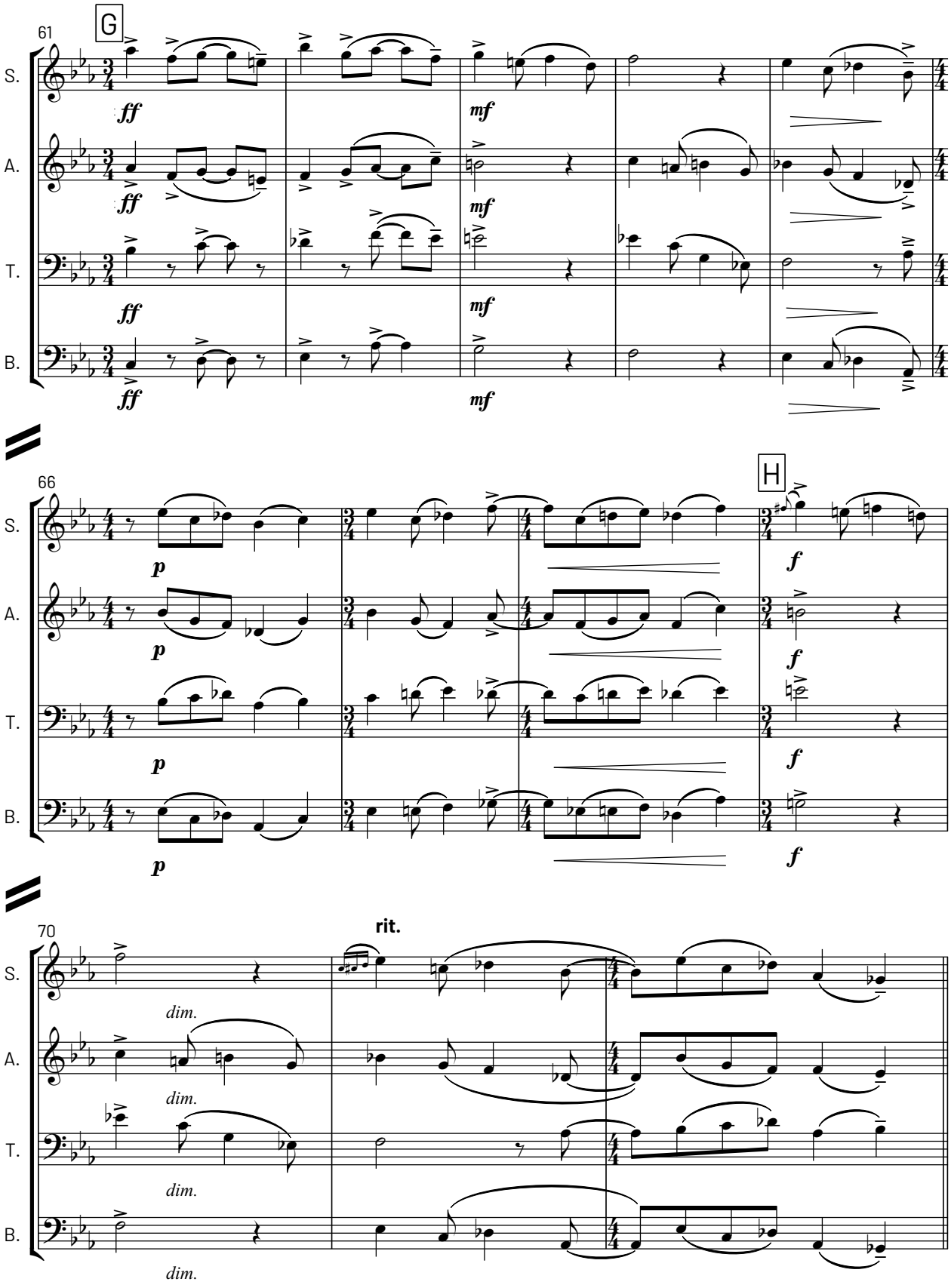

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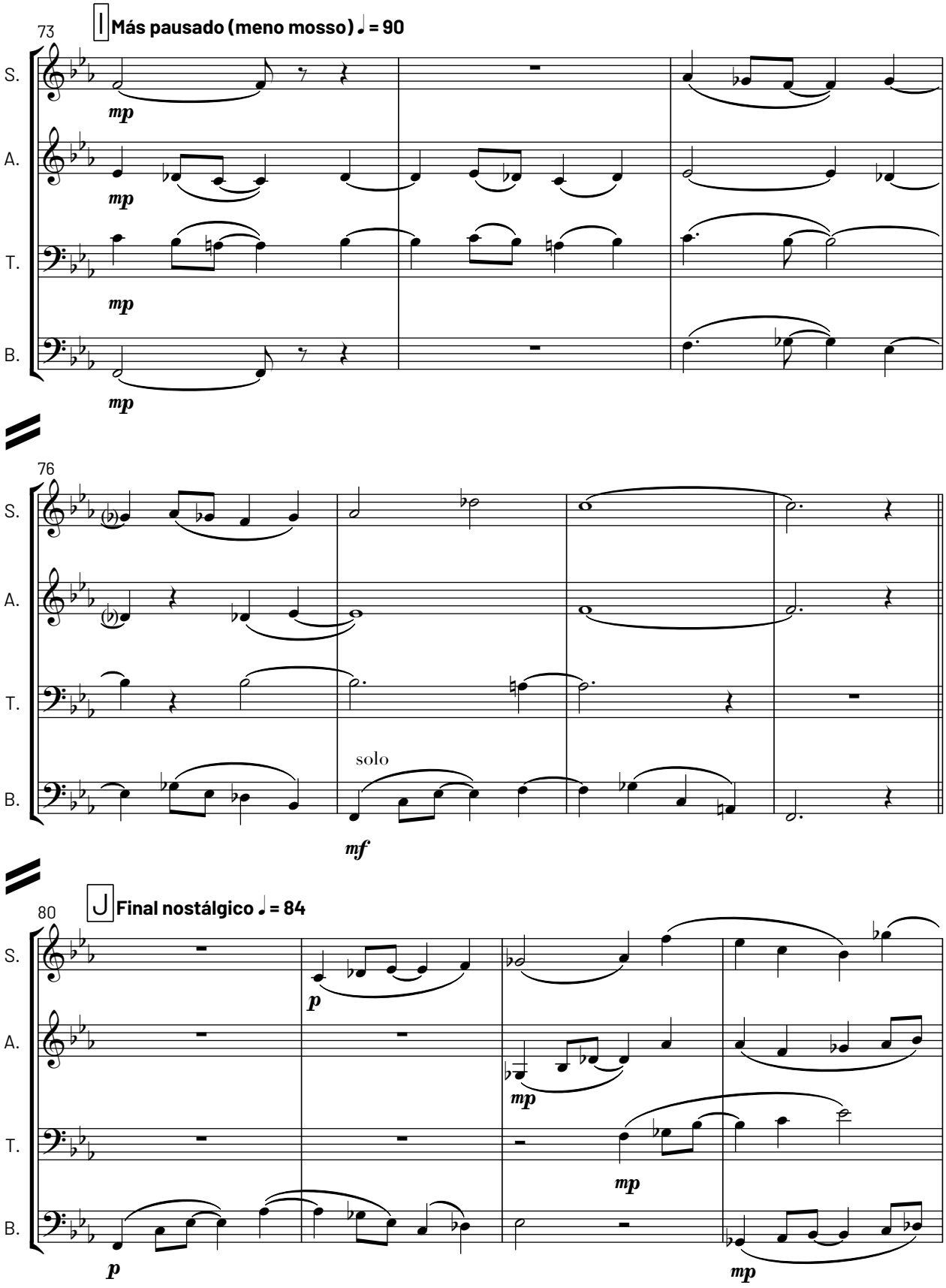

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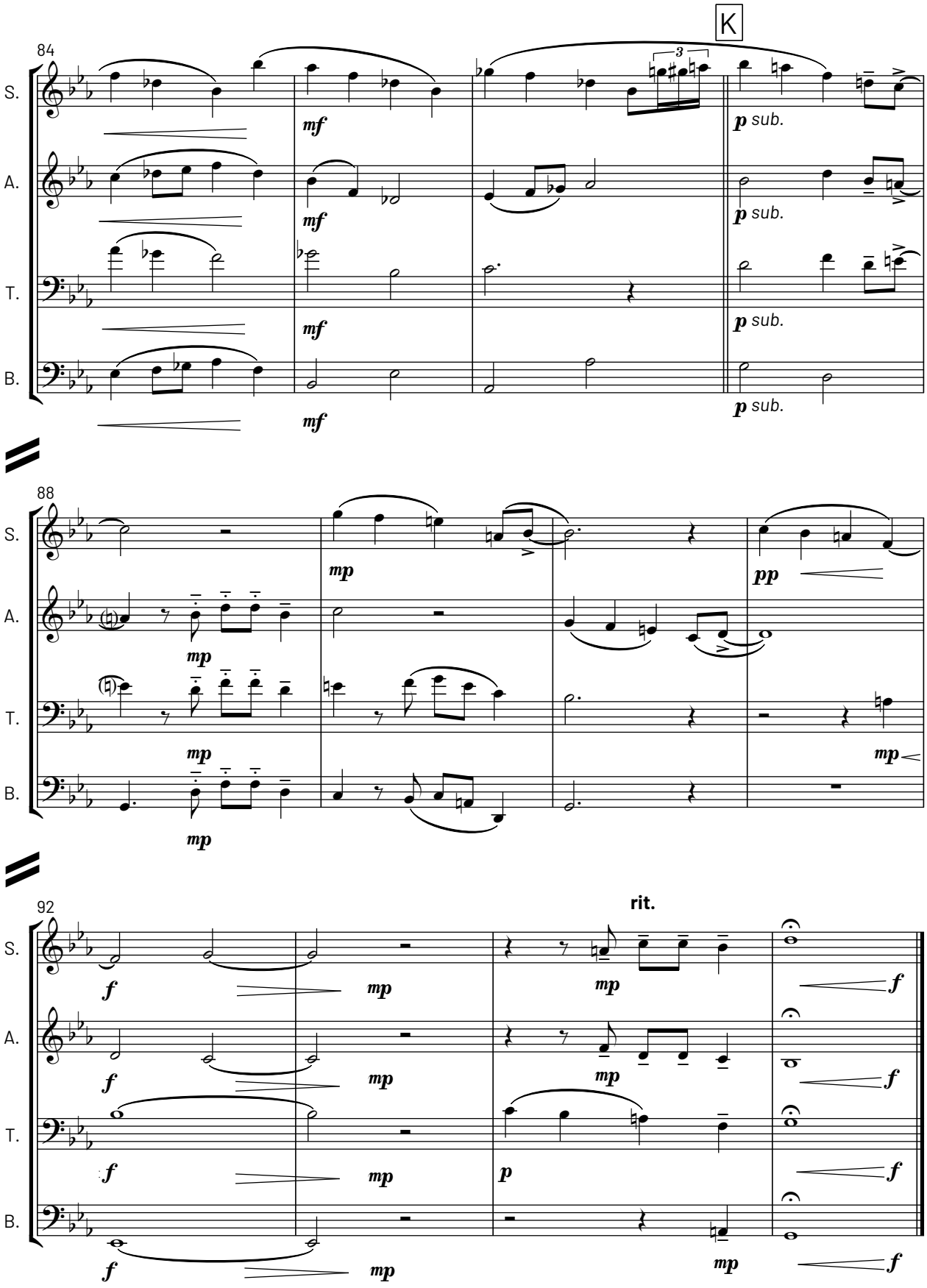

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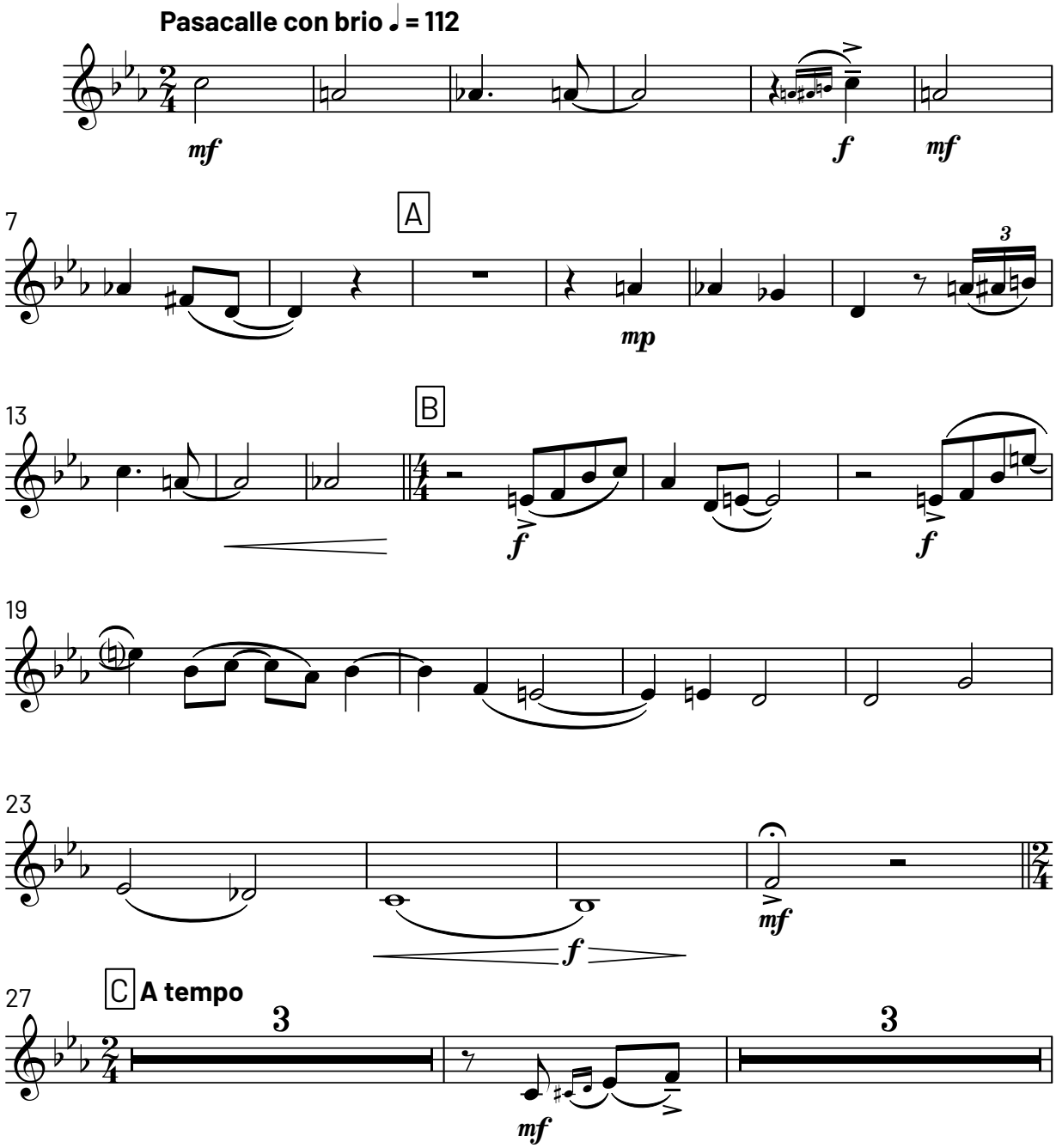
Soprano in C

Estudio a Cuatro Voces

Ricardo Lorenz



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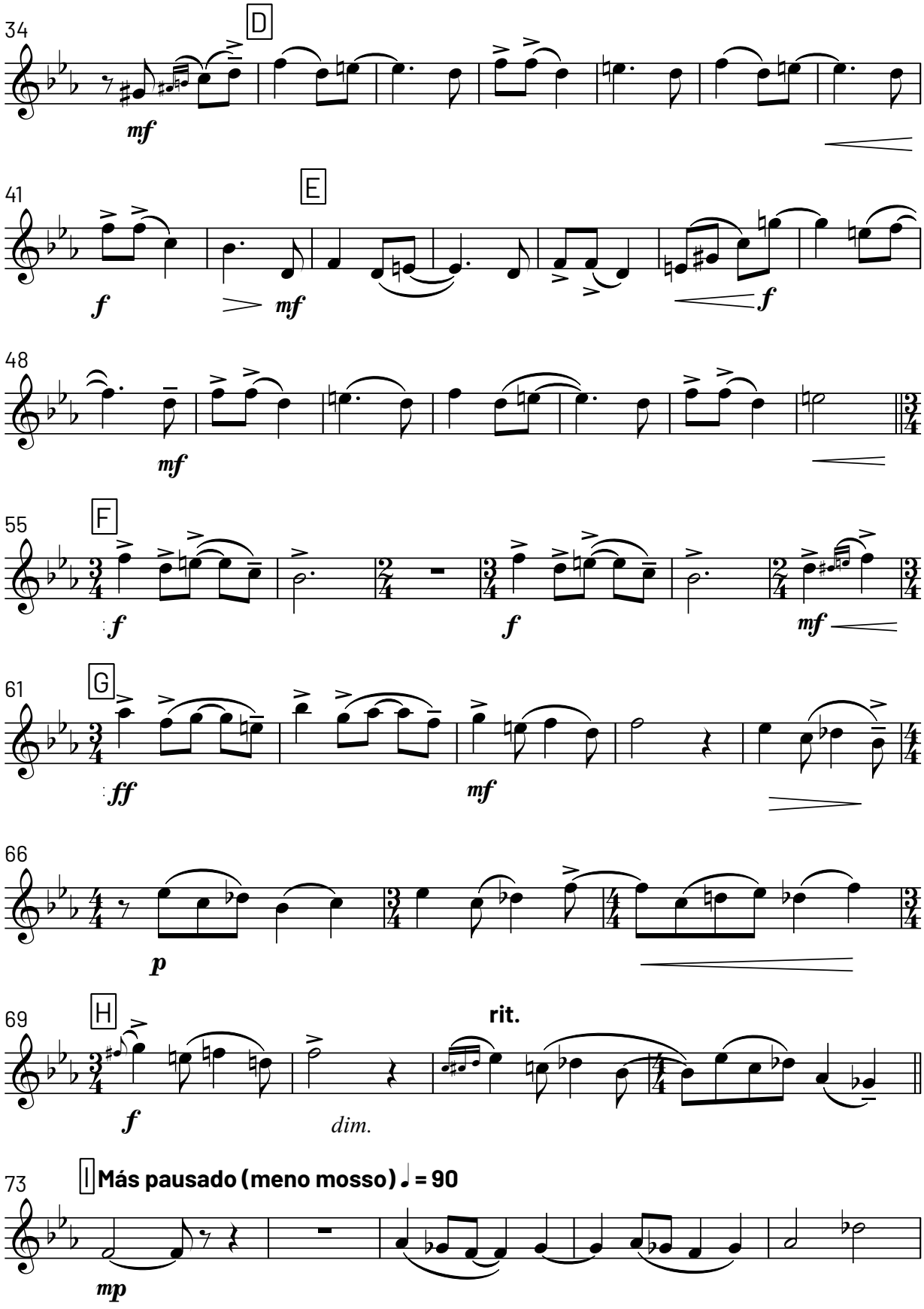
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano in C



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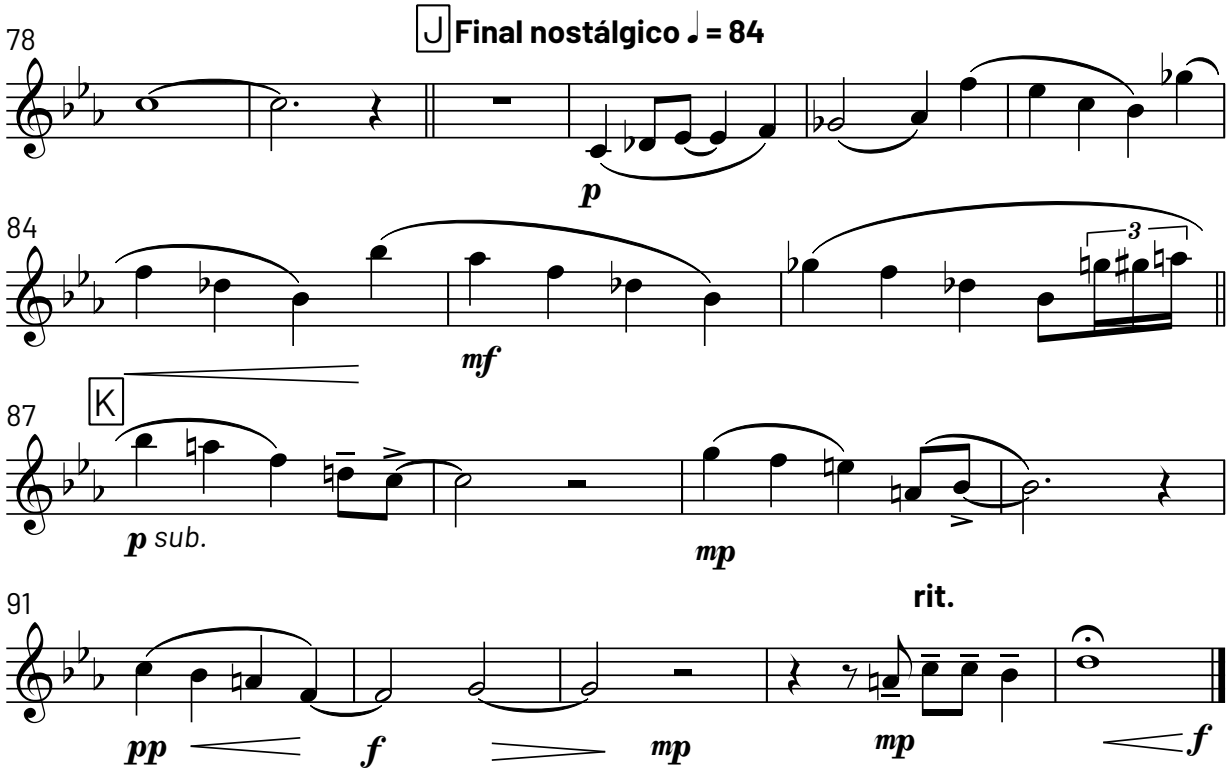
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano in C



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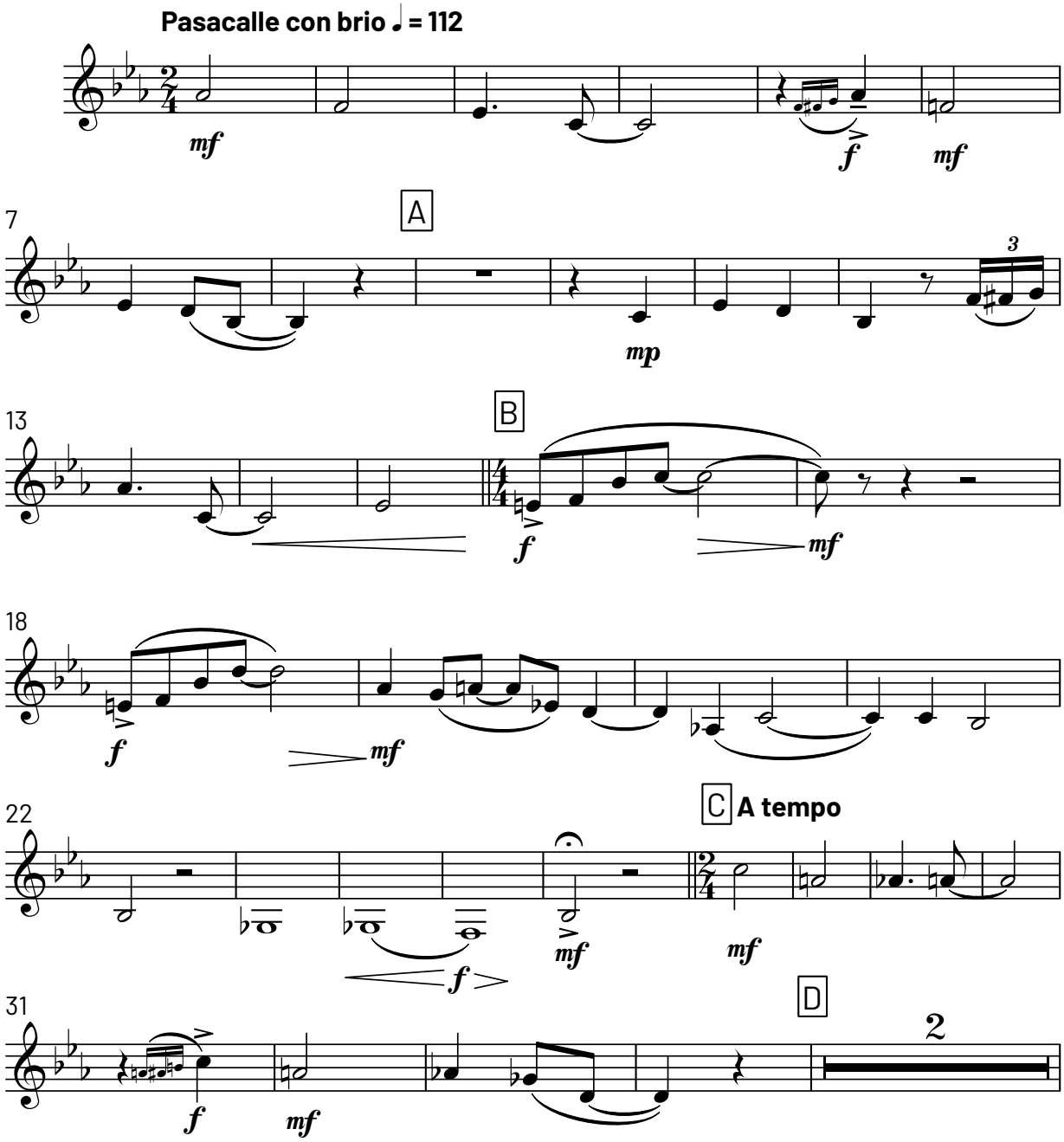
Alto in C

Estudio a Cuatro Voces

Ricardo Lorenz



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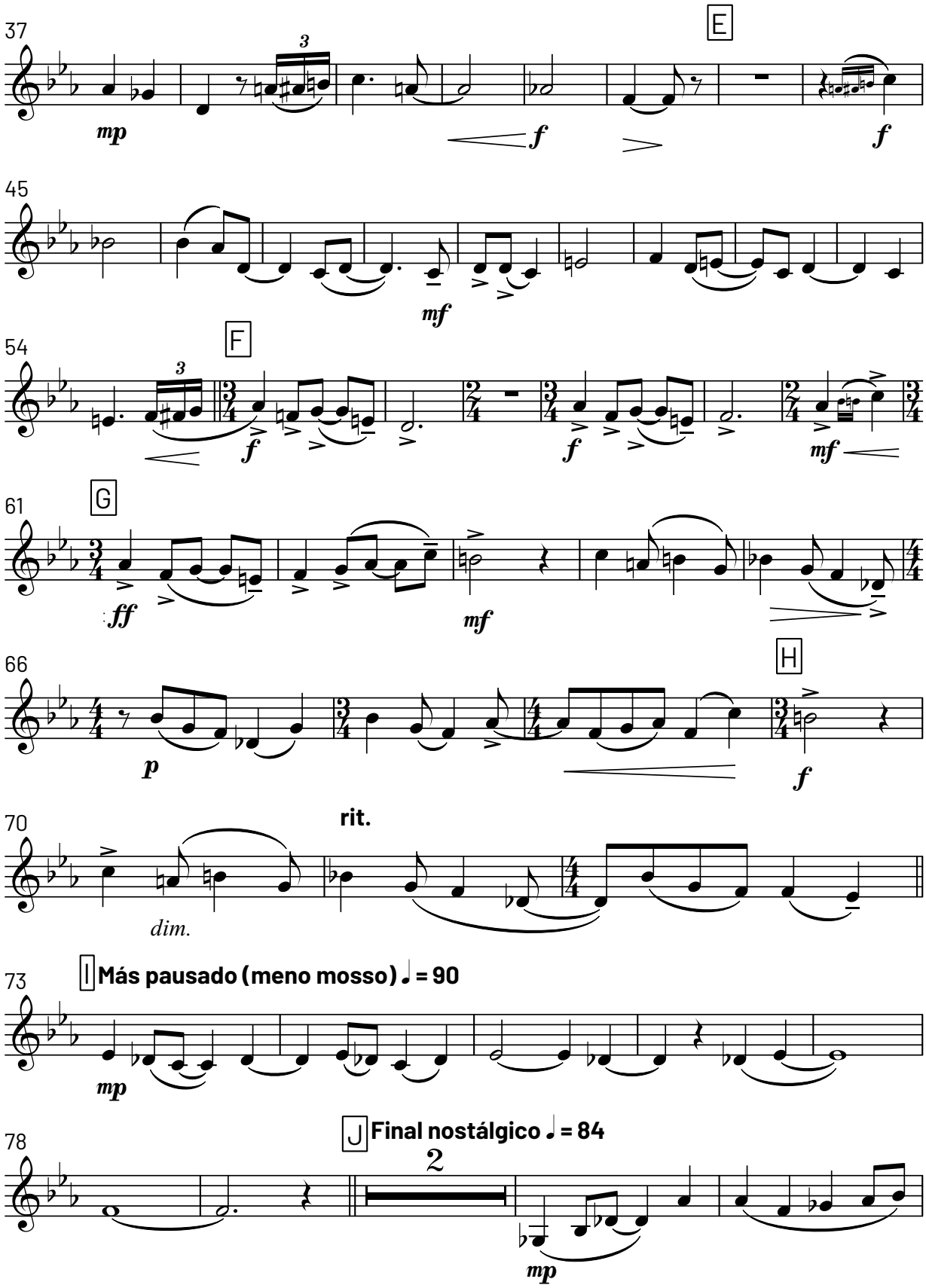
Click here to go to the score

Estudio a Cuatro Voces — Ricardo Lorenz — Alto in C



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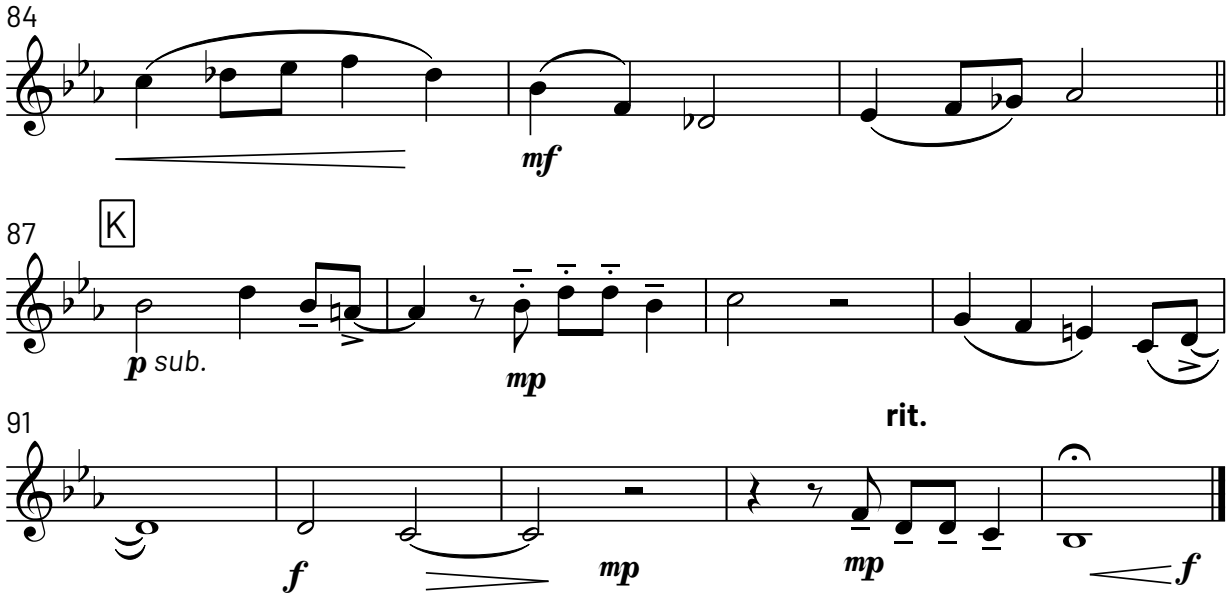
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in C



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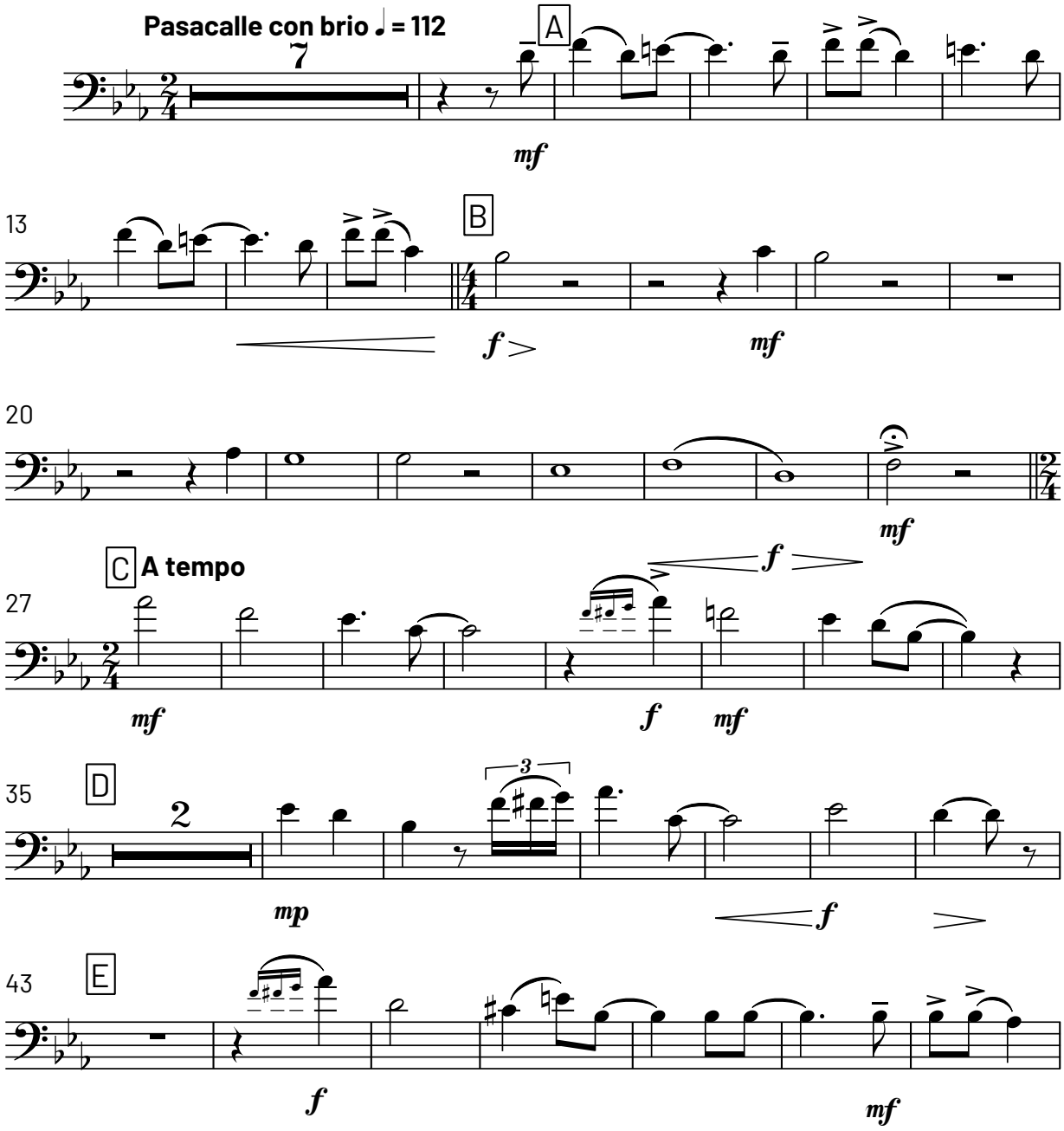
Tenor in C

Estudio a Cuatro Voces

Ricardo Lorenz



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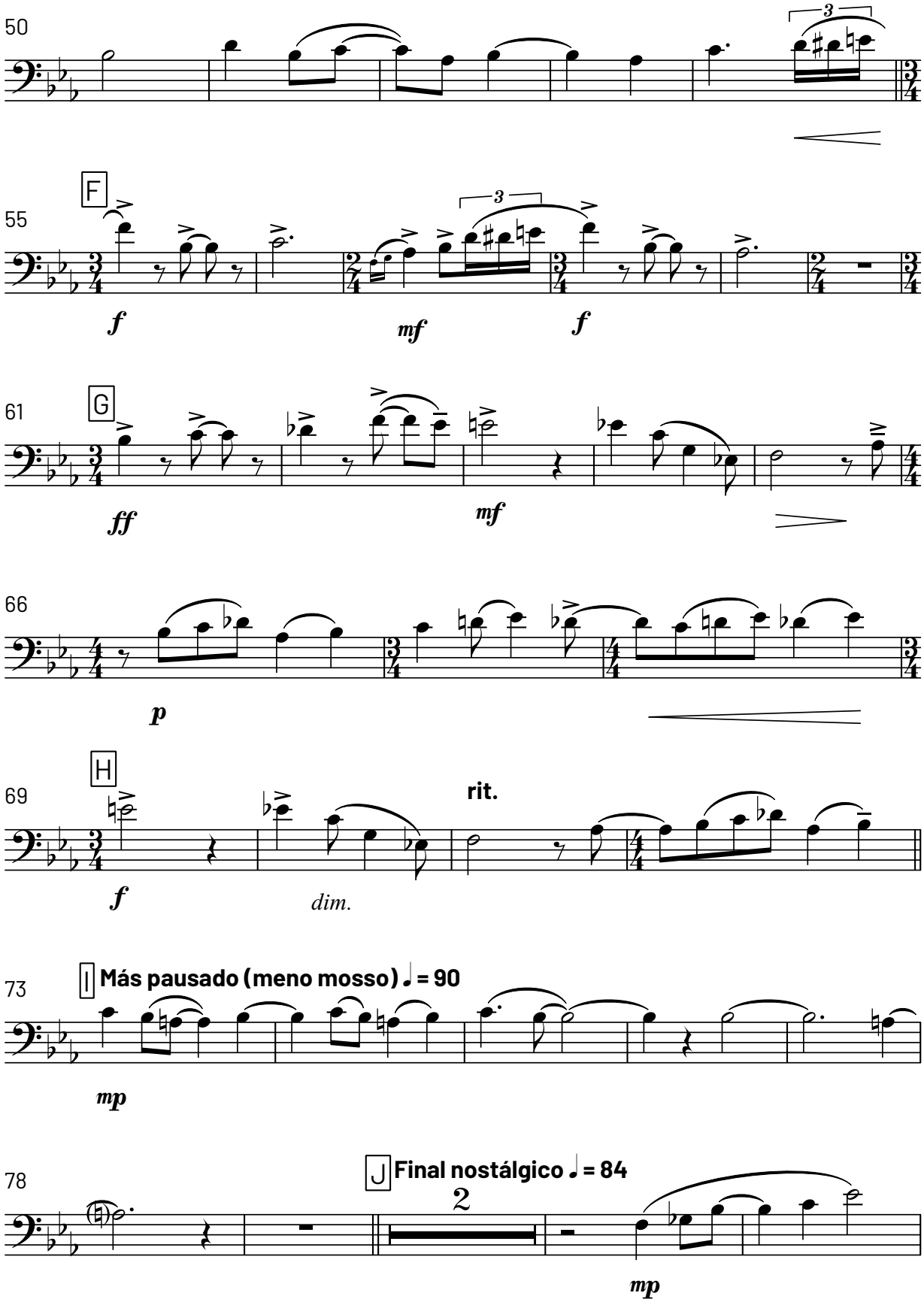
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in C



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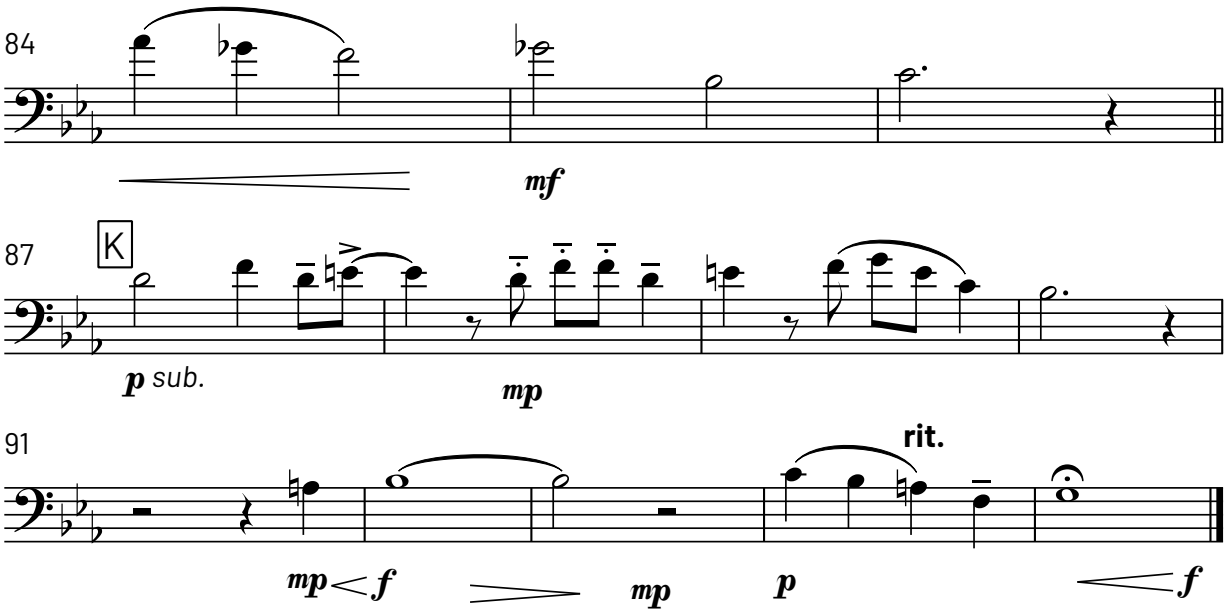
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in C



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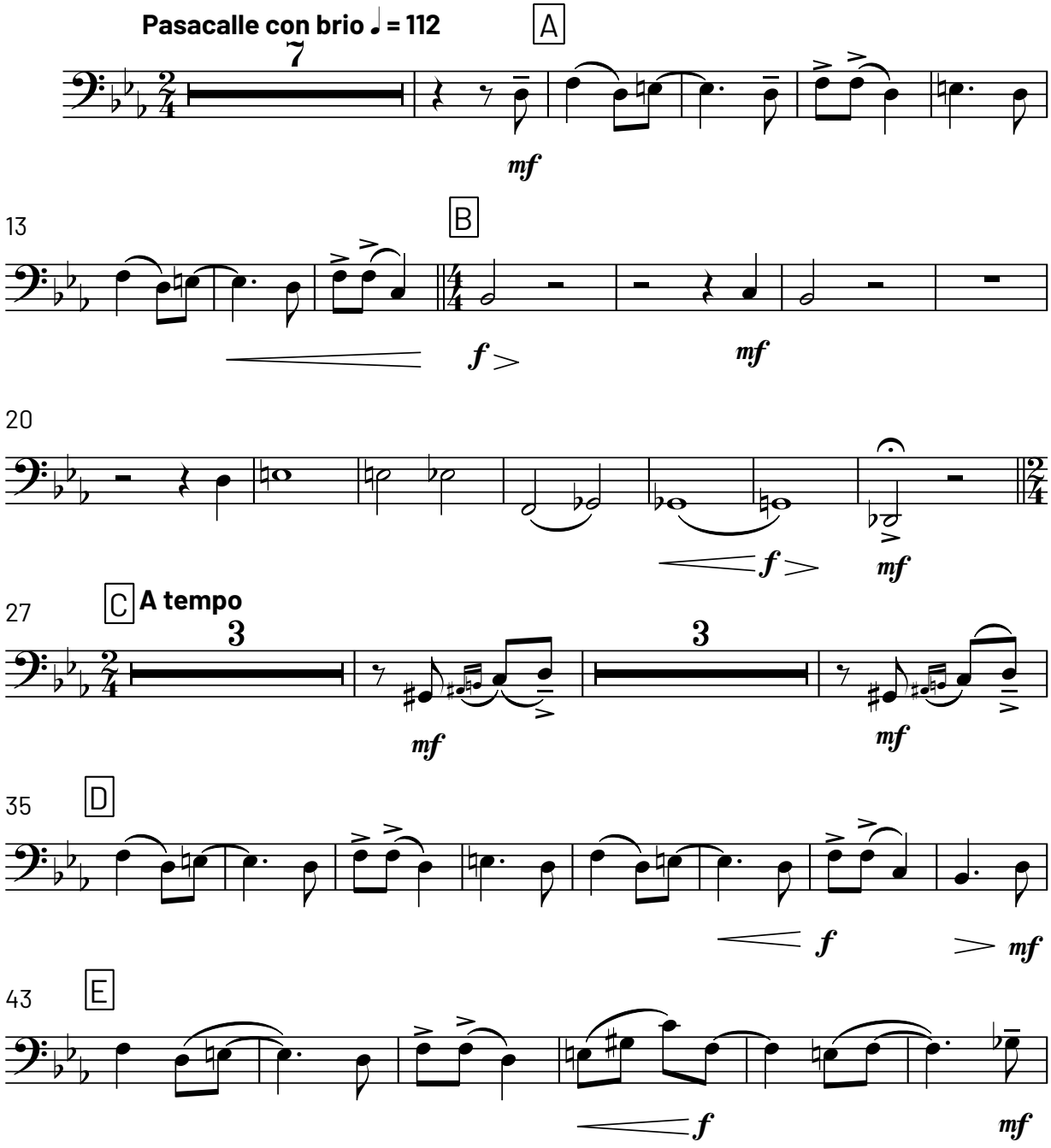
Bass in C

Estudio a Cuatro Voces

Ricardo Lorenz



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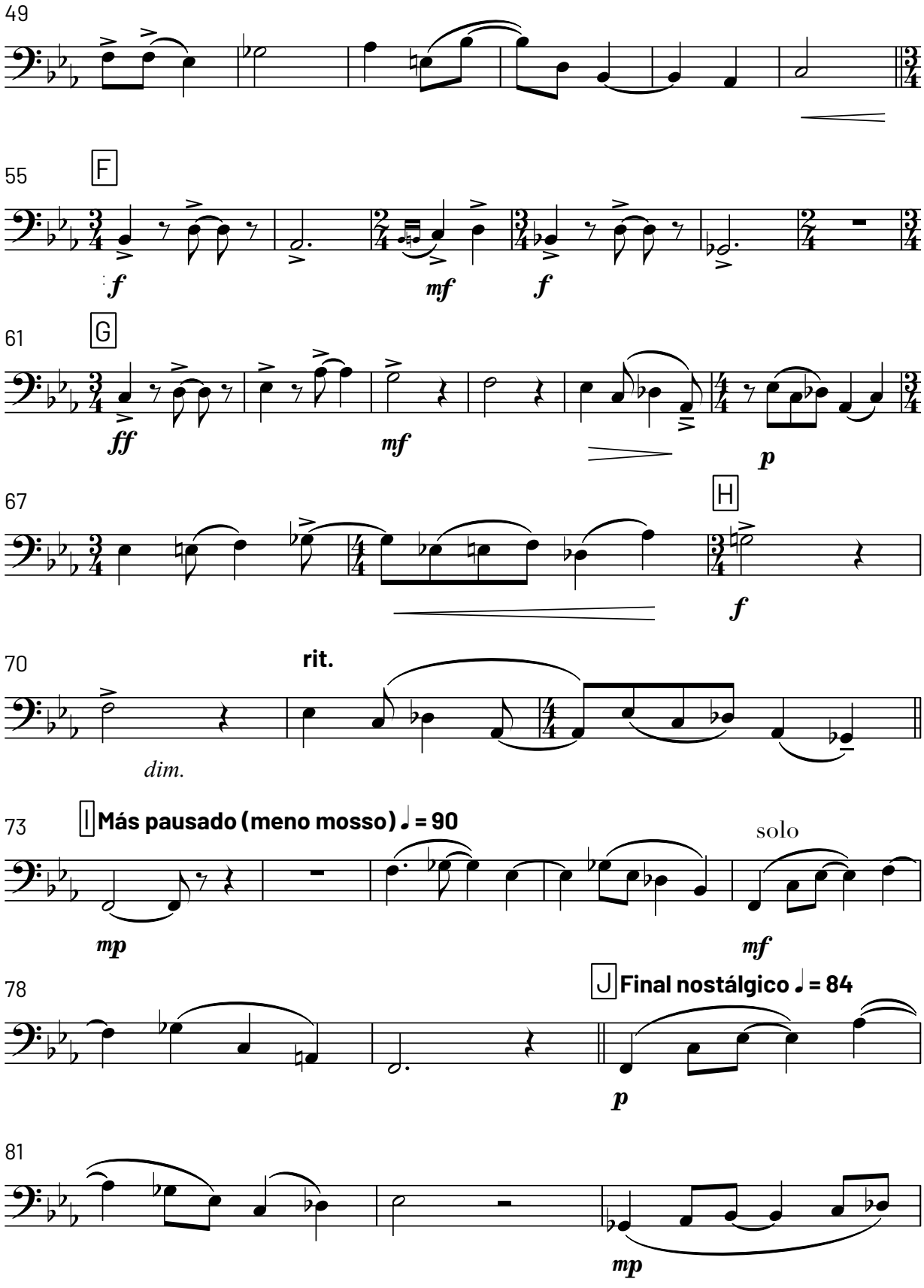
Click here to go to the score

Estudio a Cuatro Voces — Ricardo Lorenz — Bass in C



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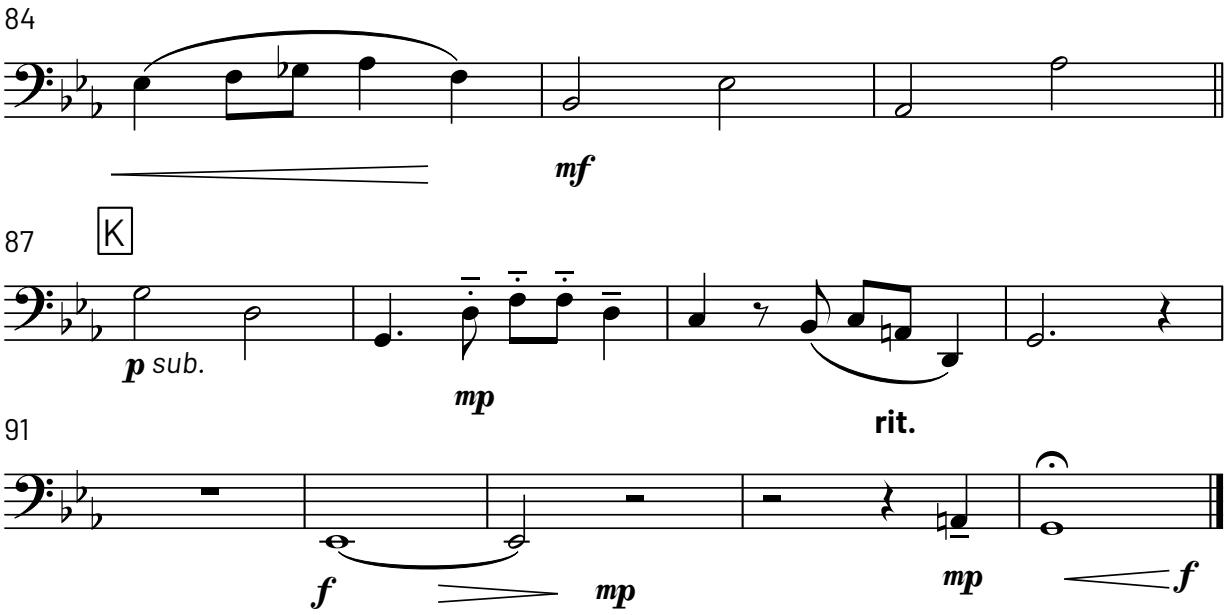
Estudio a Cuatro Voces — Ricardo Lorenz — Bass in C



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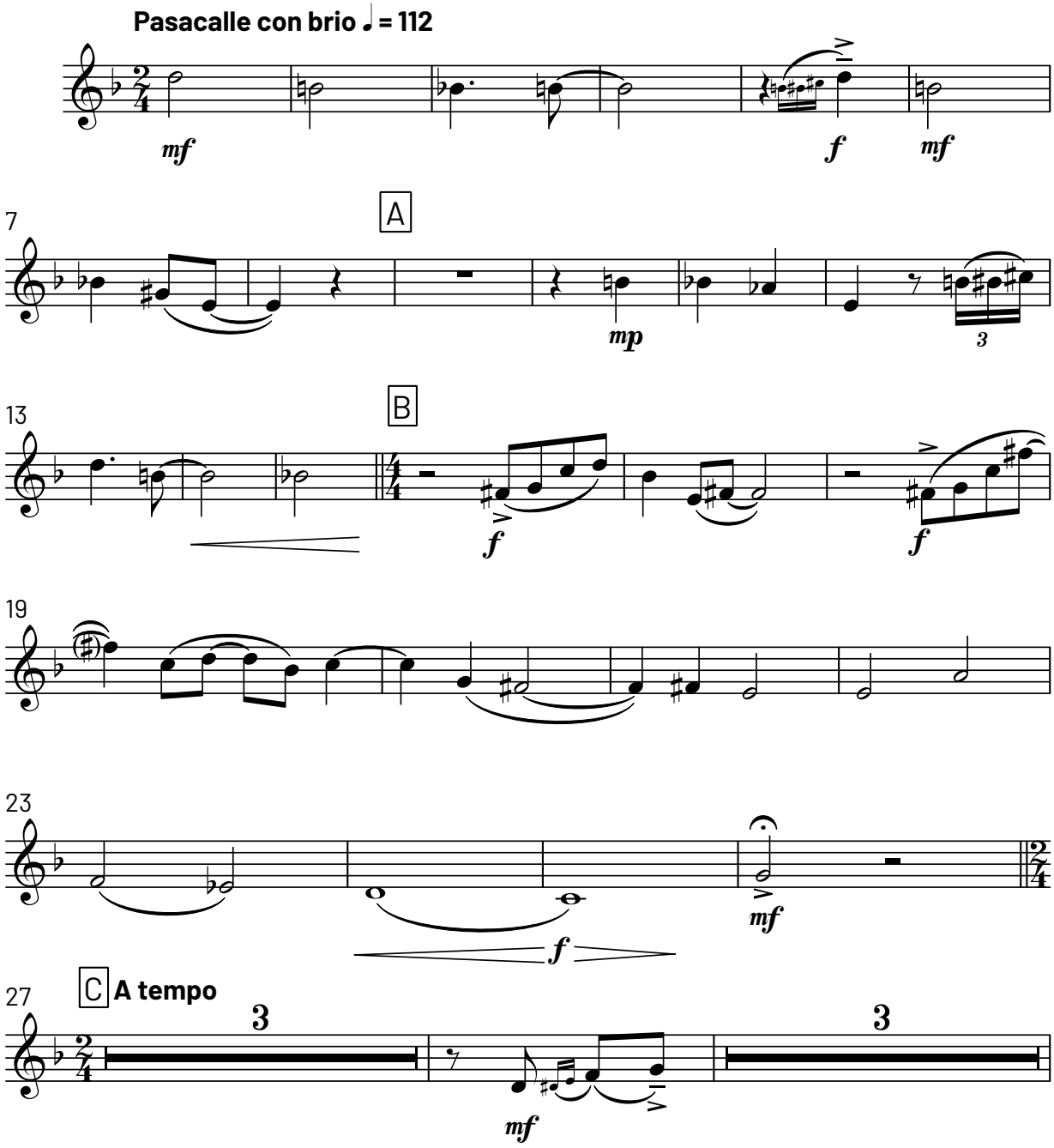
Soprano in B♭

Estudio a Cuatro Voces

Ricardo Lorenz



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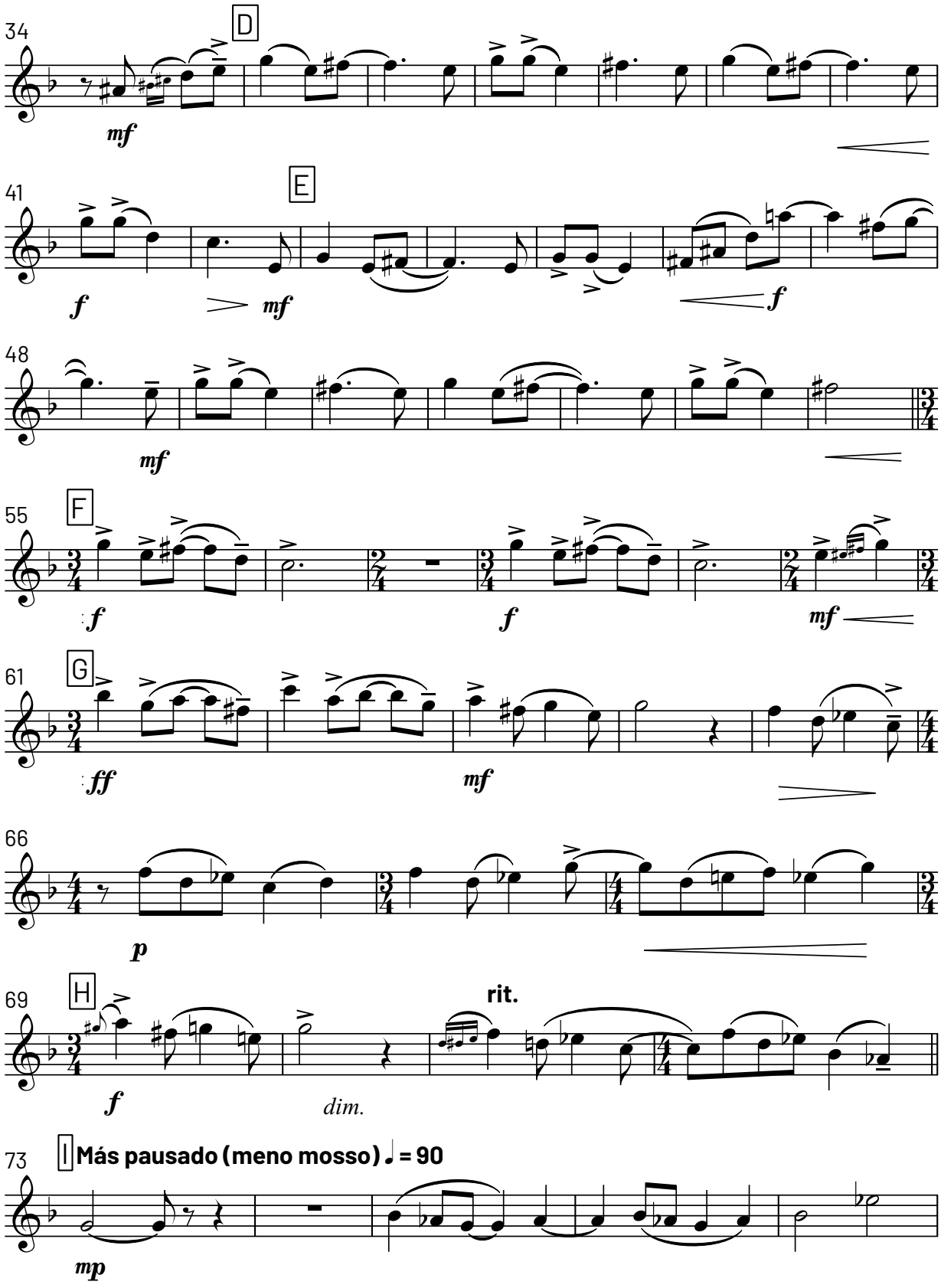
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano in B♭



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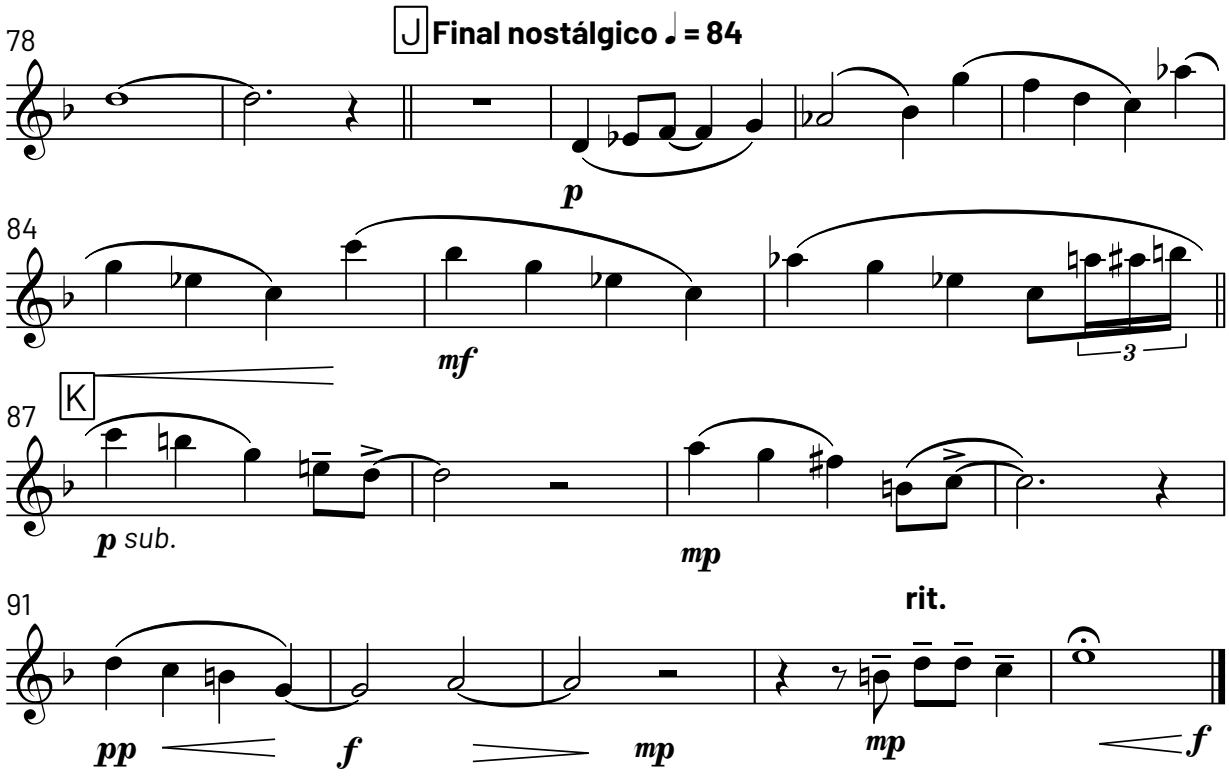
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano in B♭



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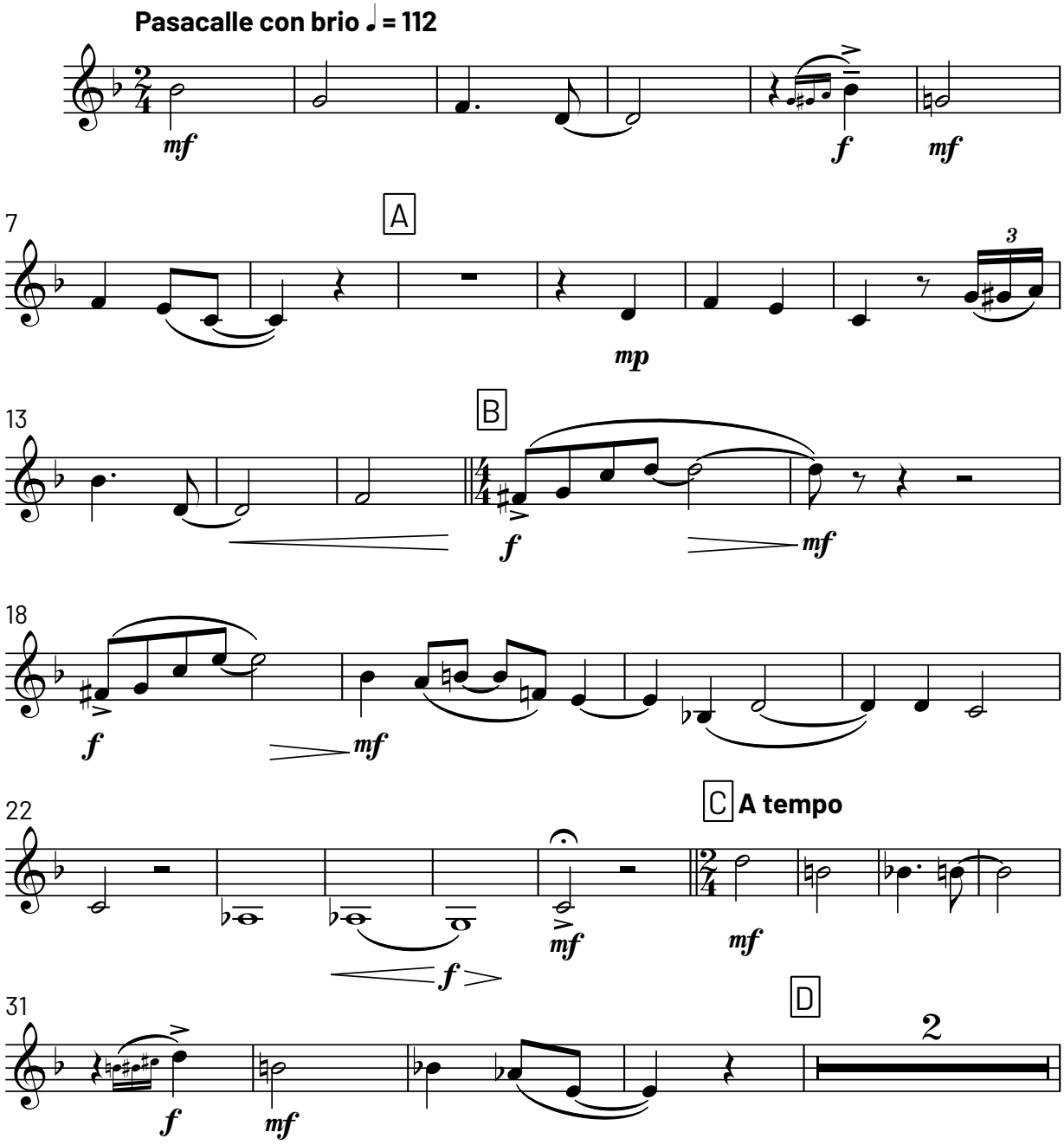
Alto in B♭

Estudio a Cuatro Voces

Ricardo Lorenz



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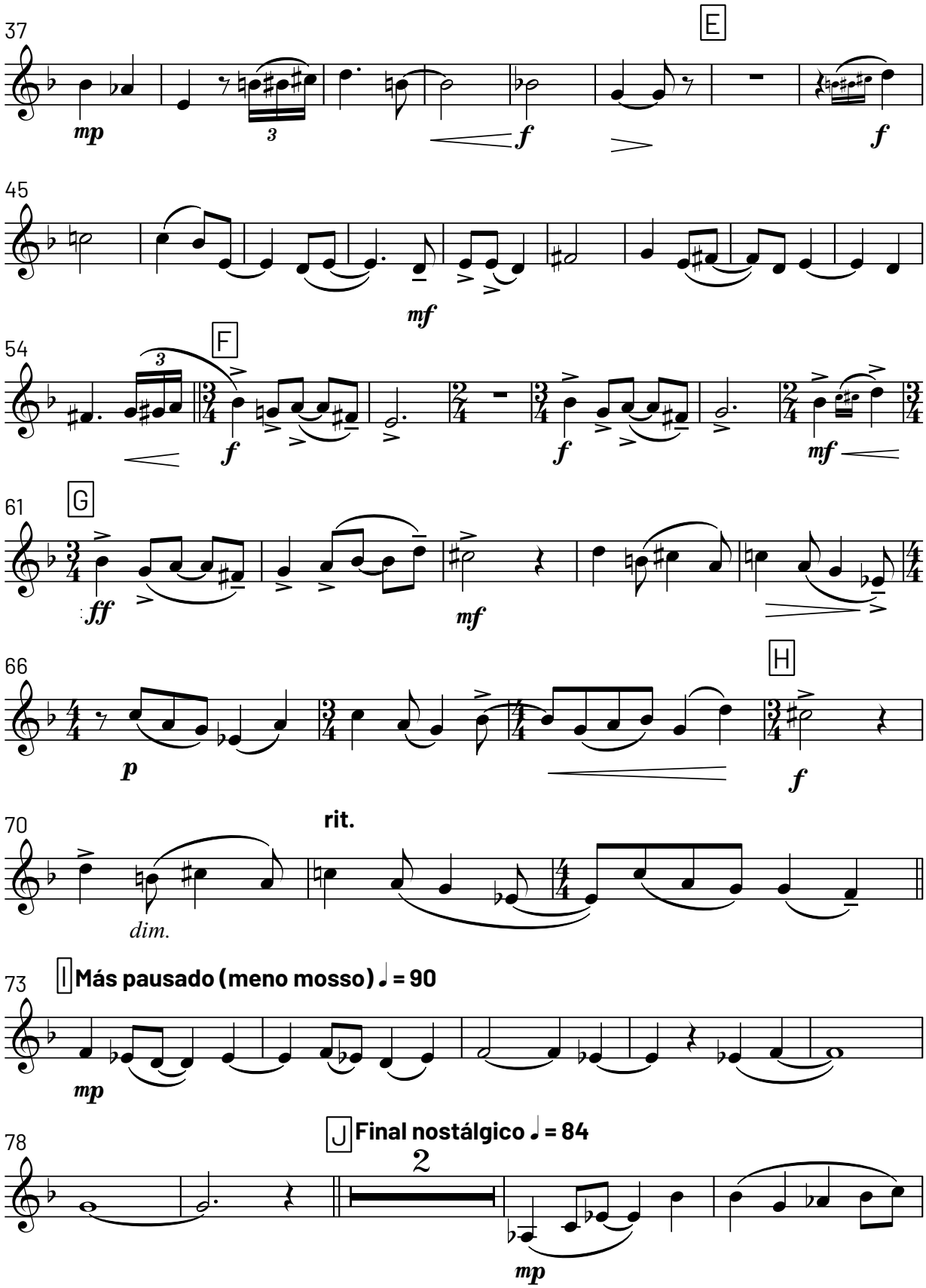
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in B♭



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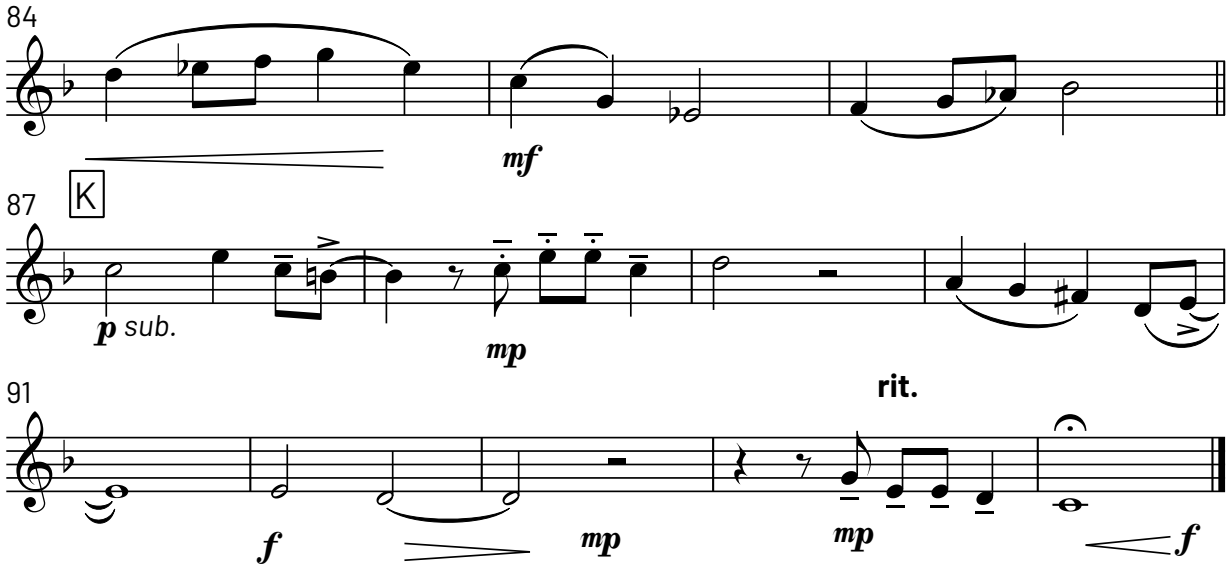
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in B♭



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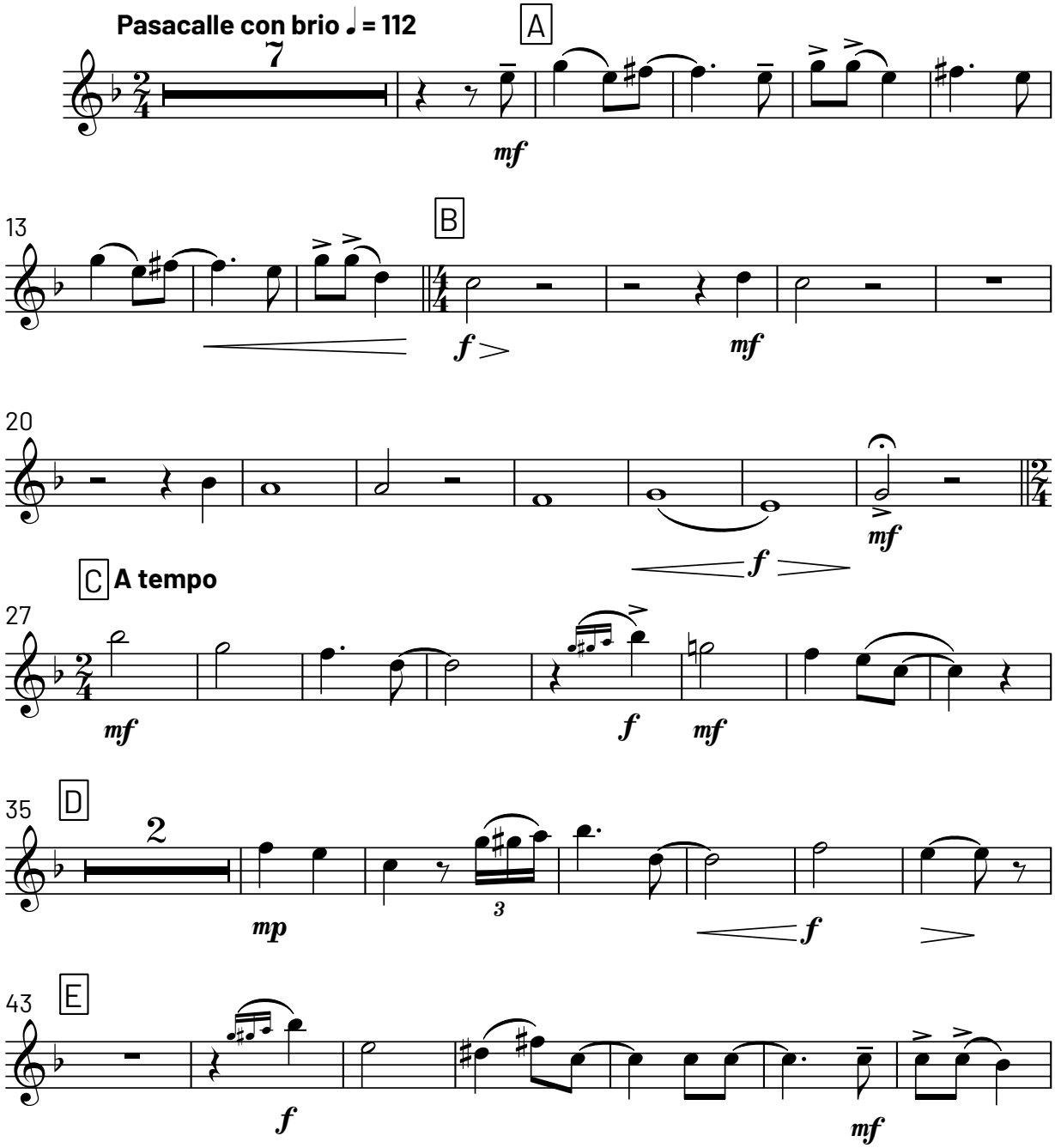
Tenor in B♭

Estudio a Cuatro Voces

Ricardo Lorenz



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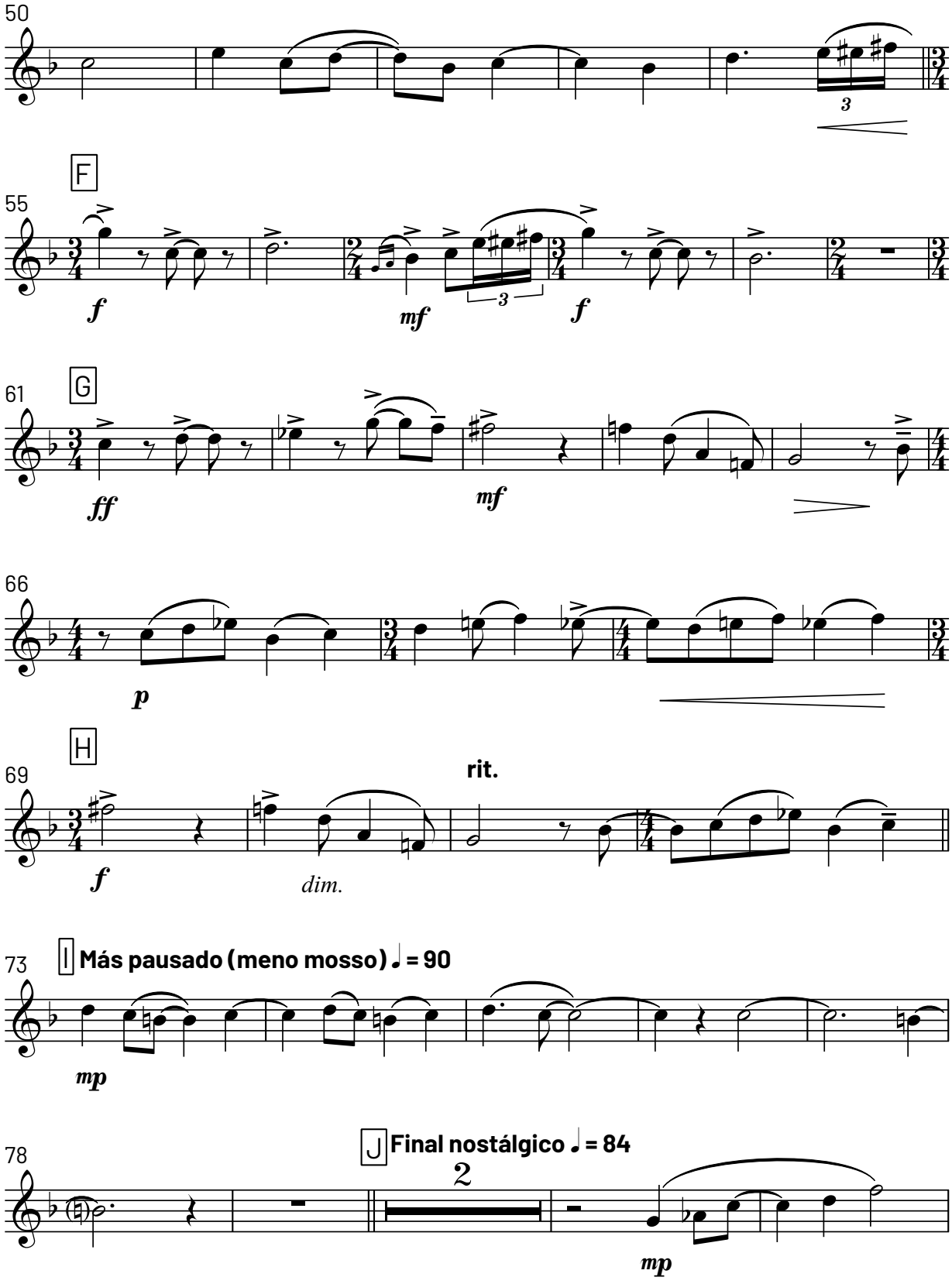
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in B♭



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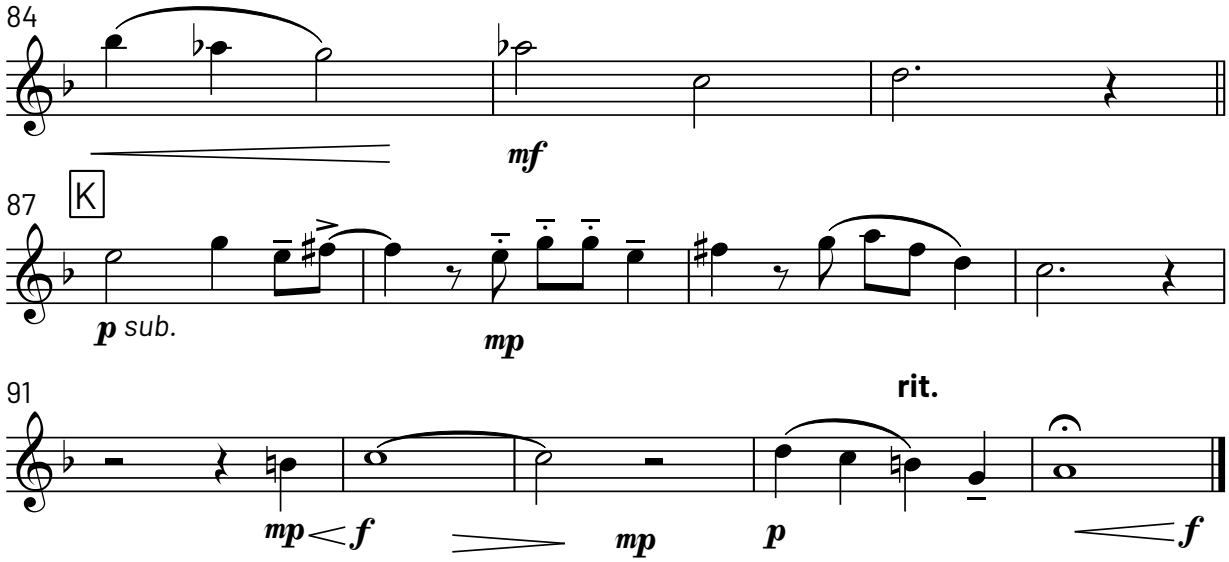
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in B♭



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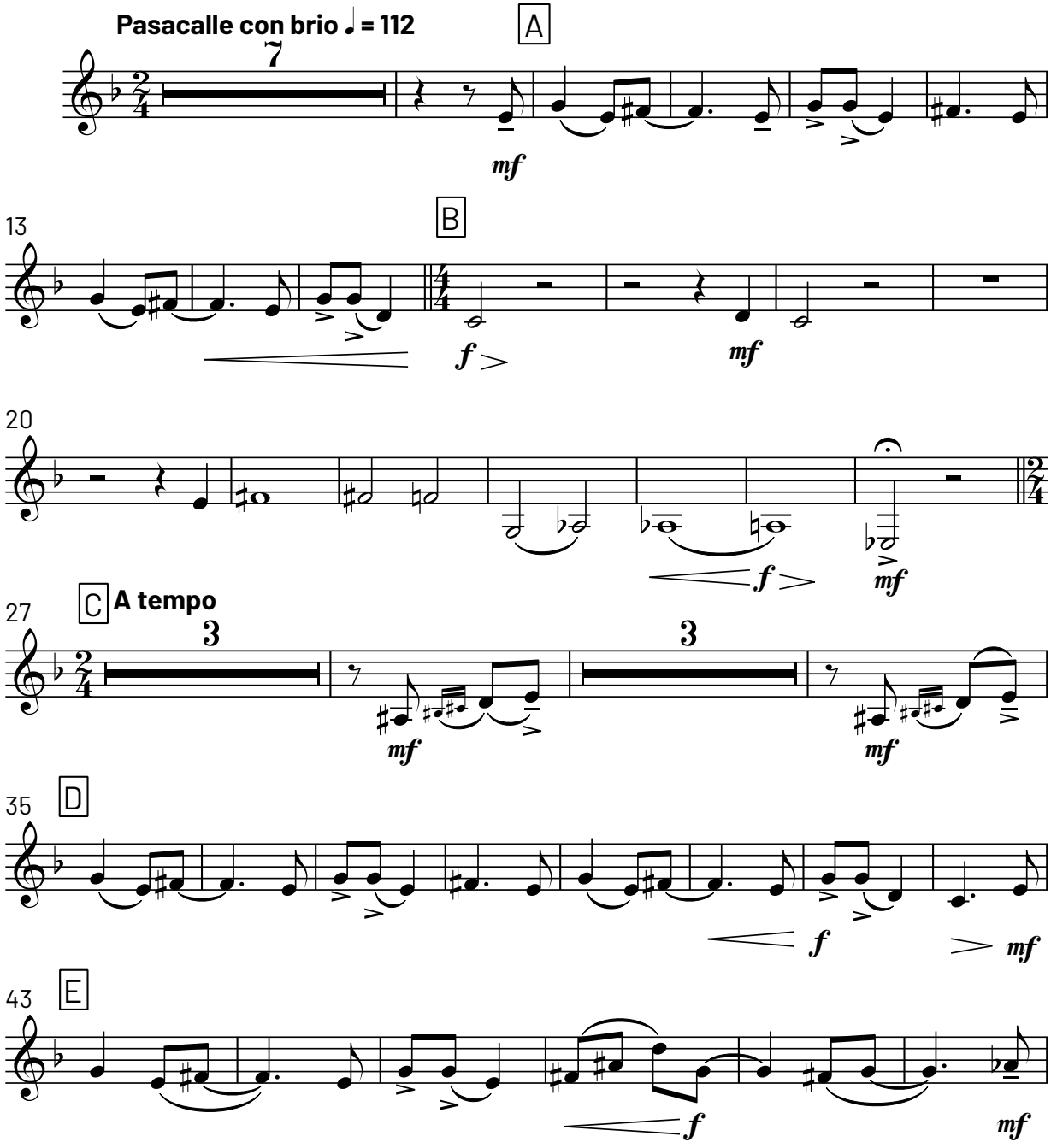
Bass in B♭

Estudio a Cuatro Voces

Ricardo Lorenz



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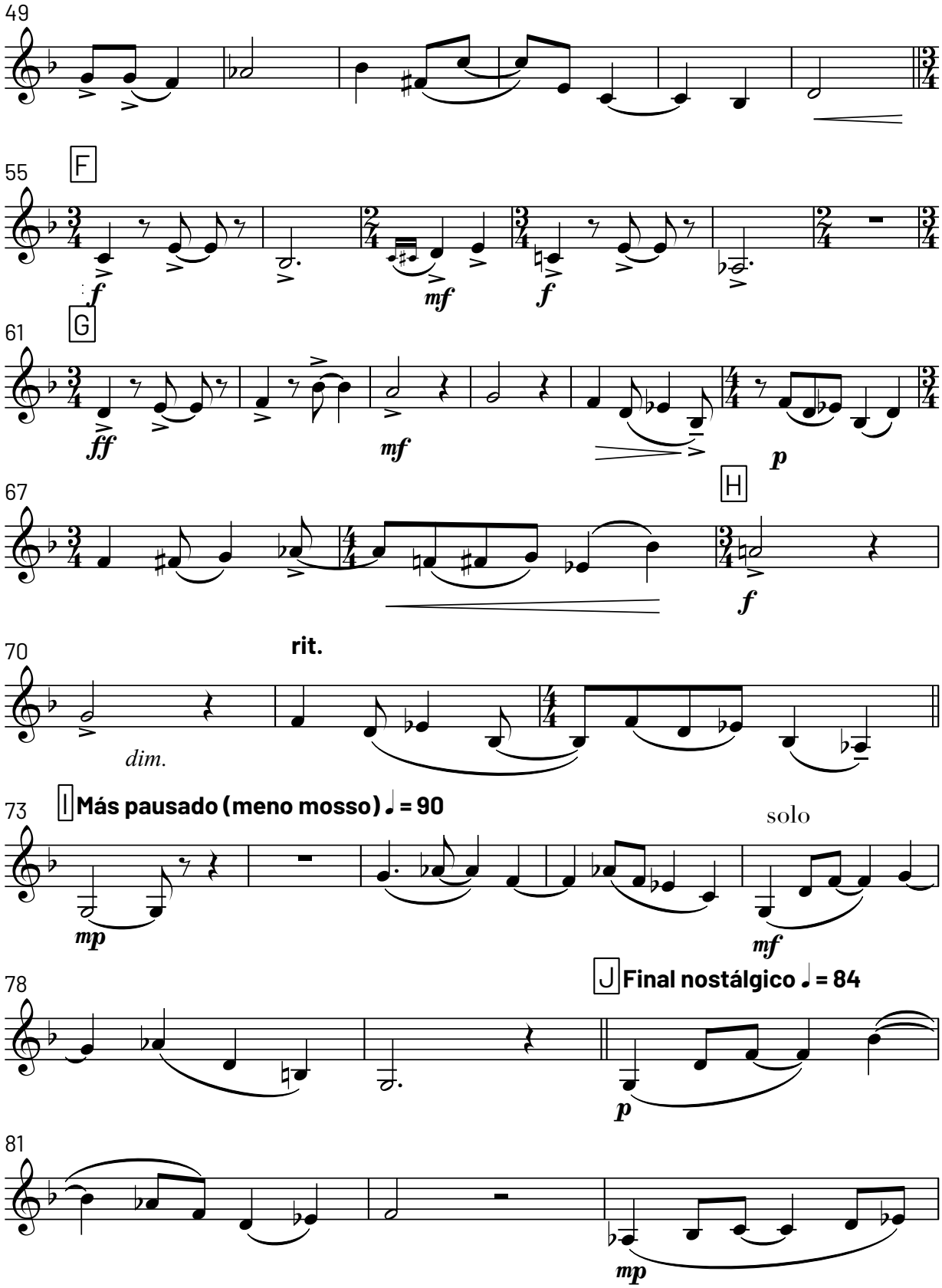
Estudio a Cuatro Voces — Ricardo Lorenz — Bass in B♭



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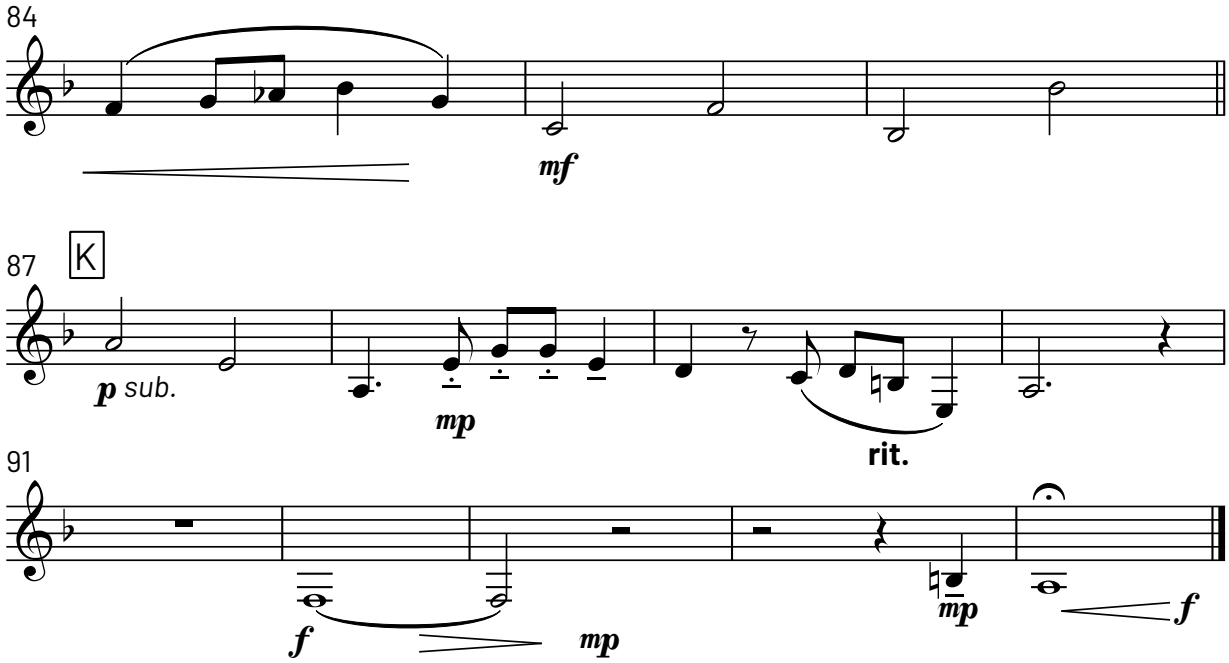
Estudio a Cuatro Voces — Ricardo Lorenz — Bass in B♭



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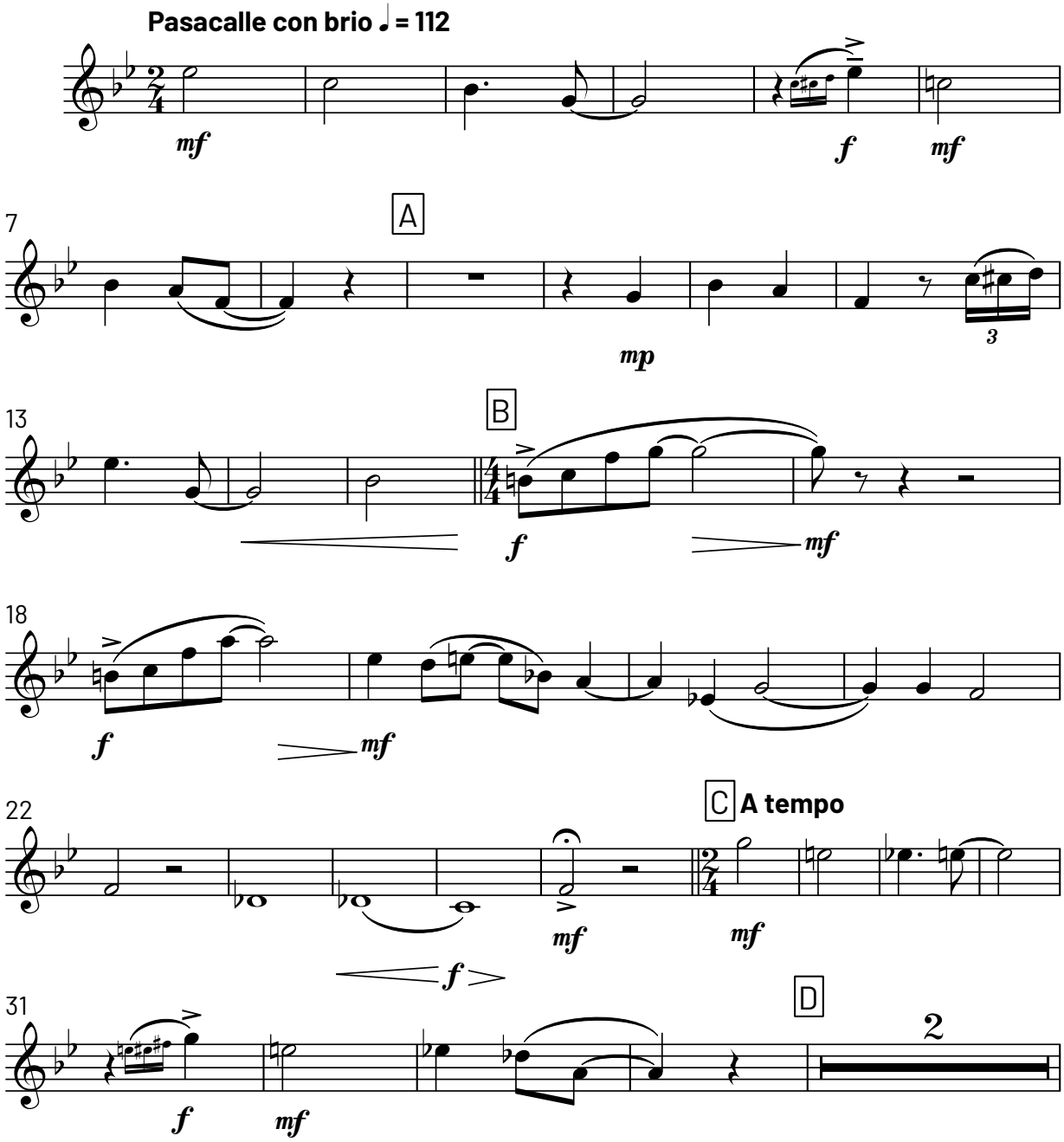
Alto in F

Estudio a Cuatro Voces

Ricardo Lorenz



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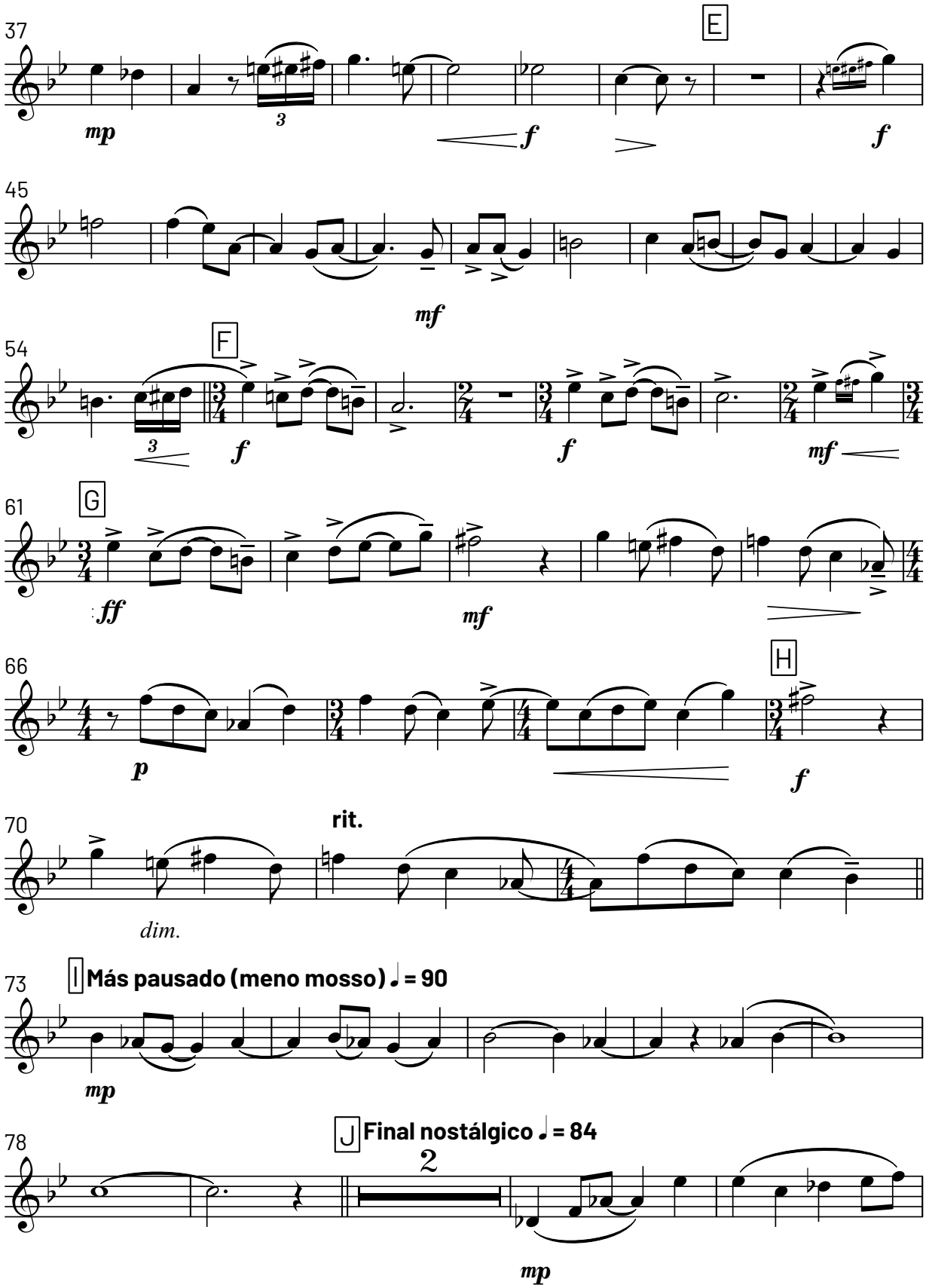
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in F



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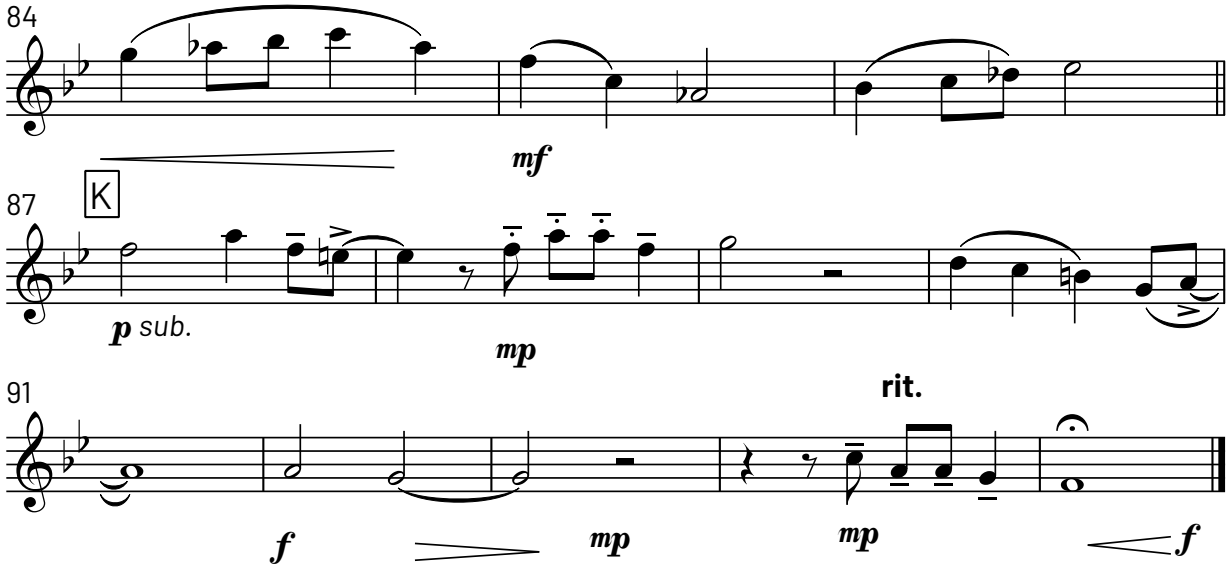
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in F



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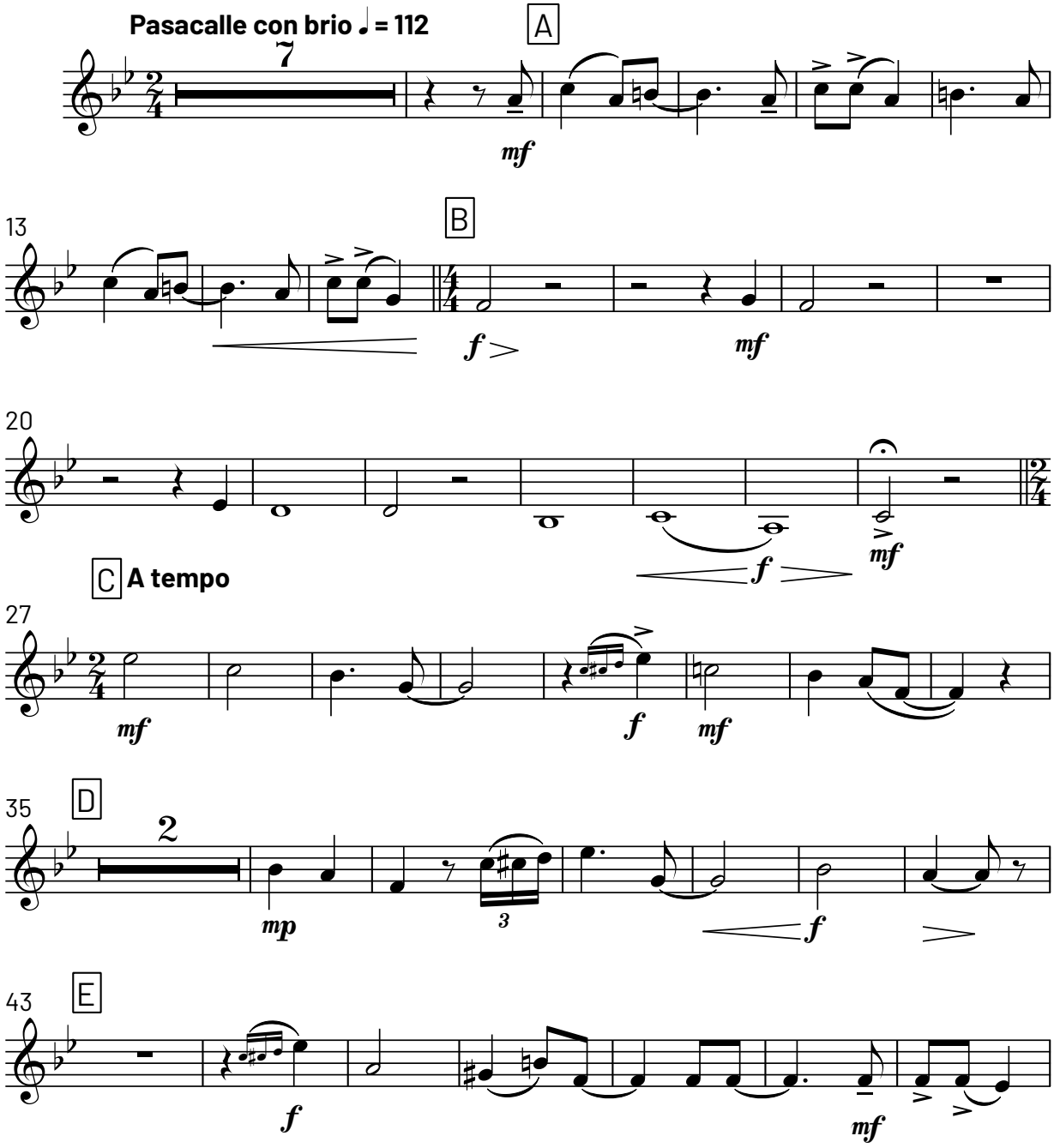
Tenor in F

Estudio a Cuatro Voces

Ricardo Lorenz



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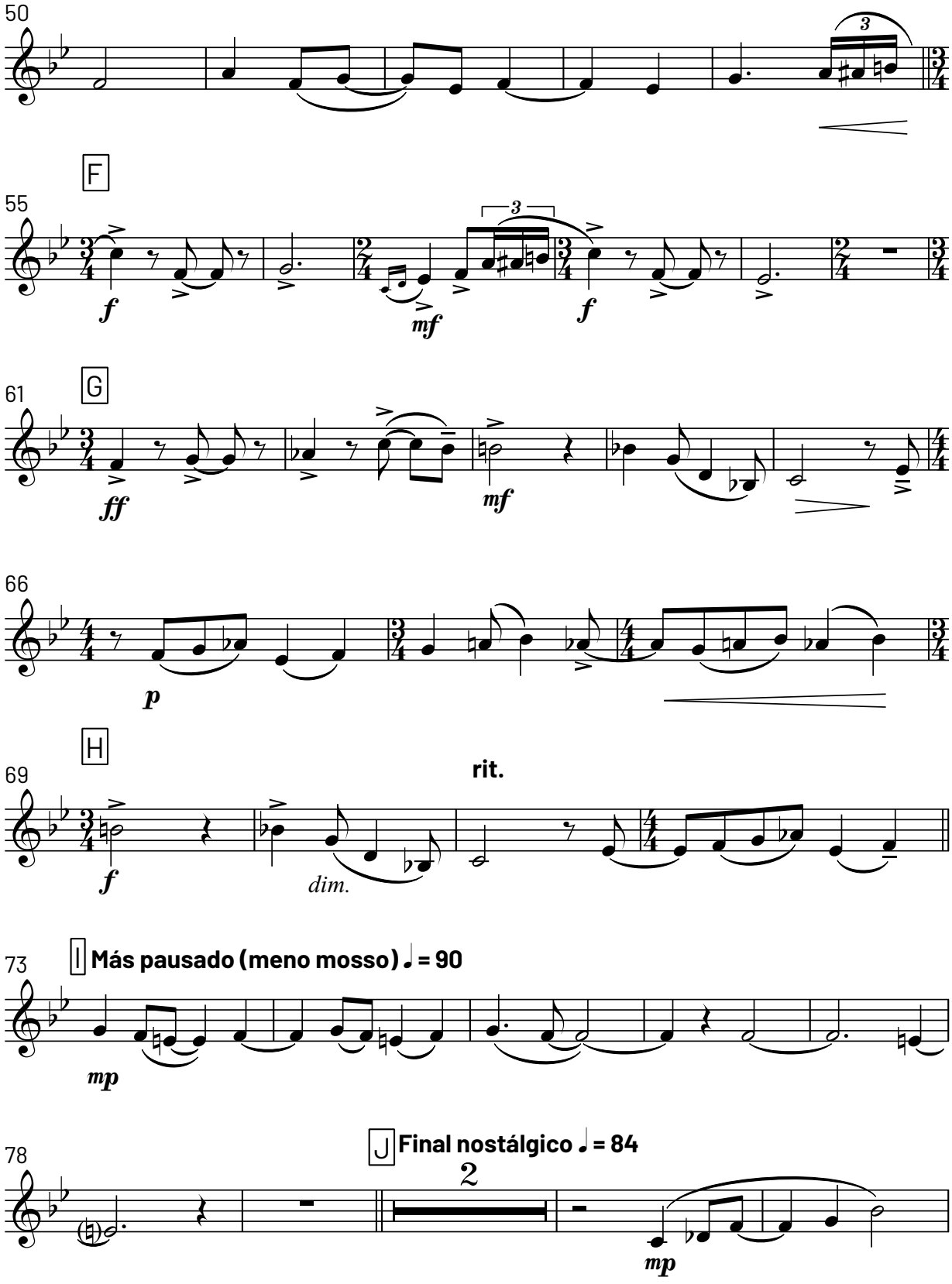
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in F



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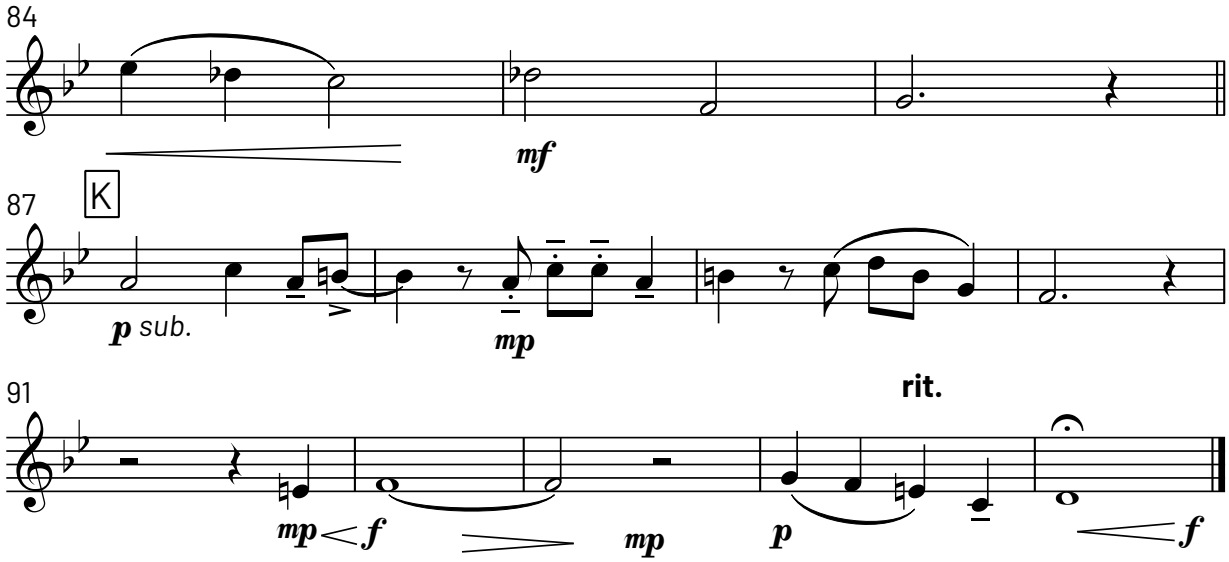
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in F



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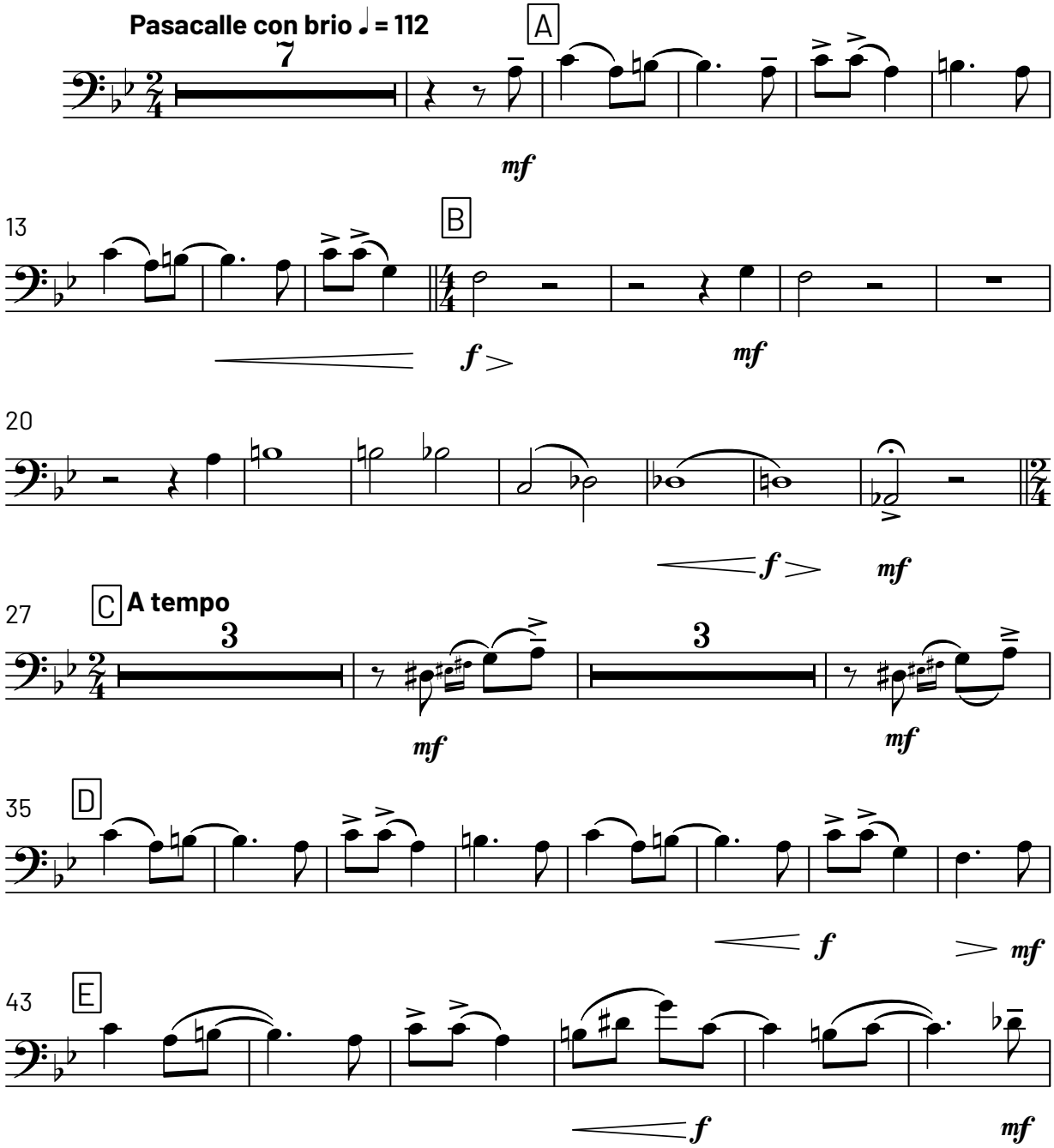
Bass in F

Estudio a Cuatro Voces

Ricardo Lorenz



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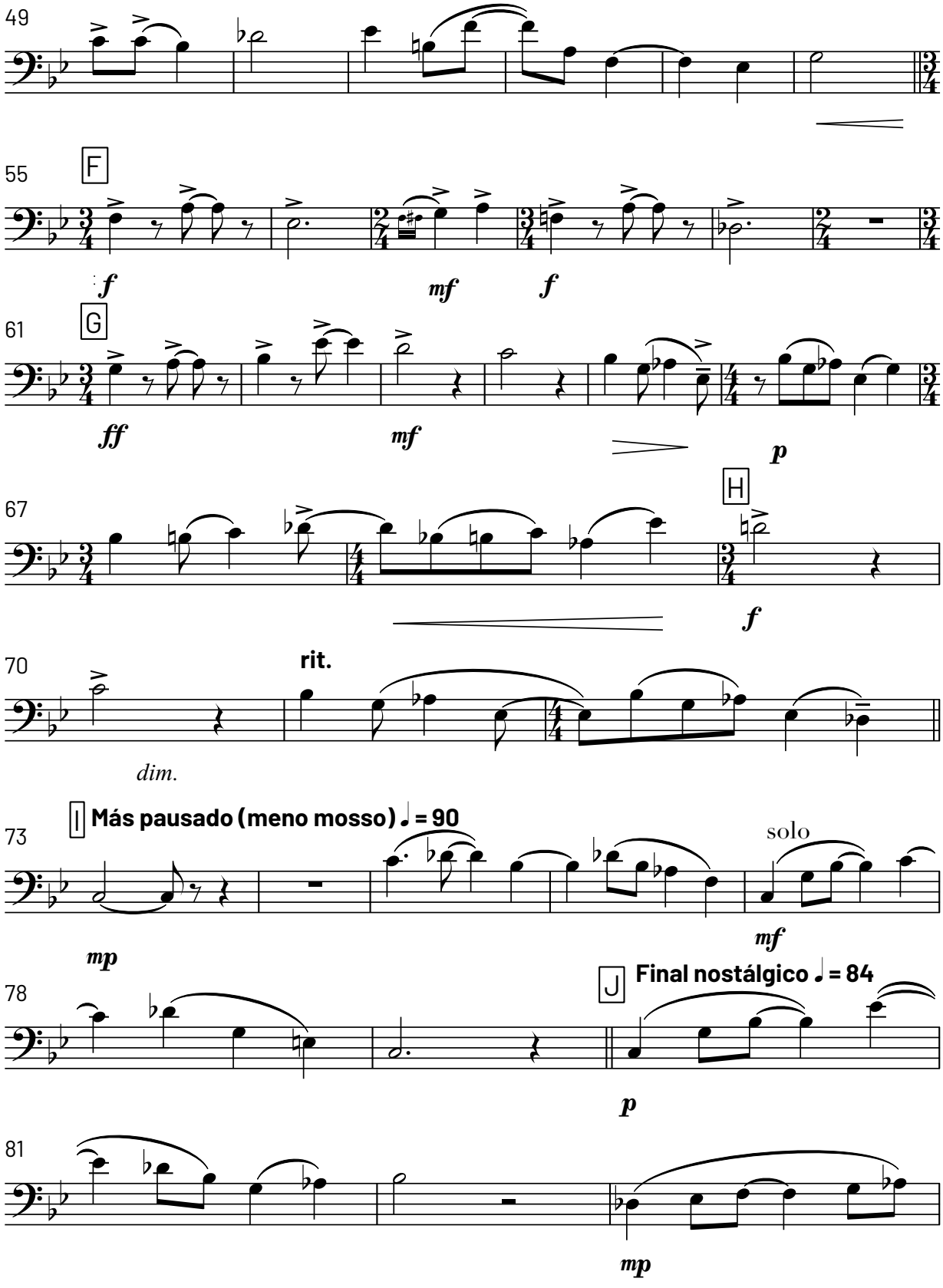
Estudio a Cuatro Voces — Ricardo Lorenz — Bass in F



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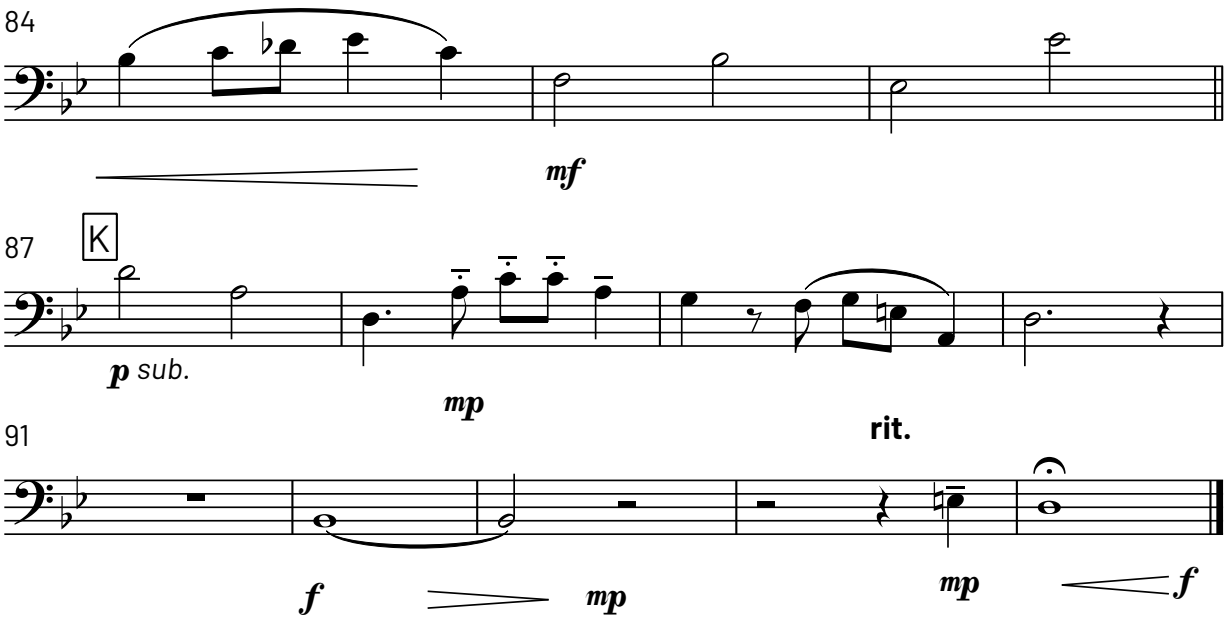
Estudio a Cuatro Voces — Ricardo Lorenz — Bass in F



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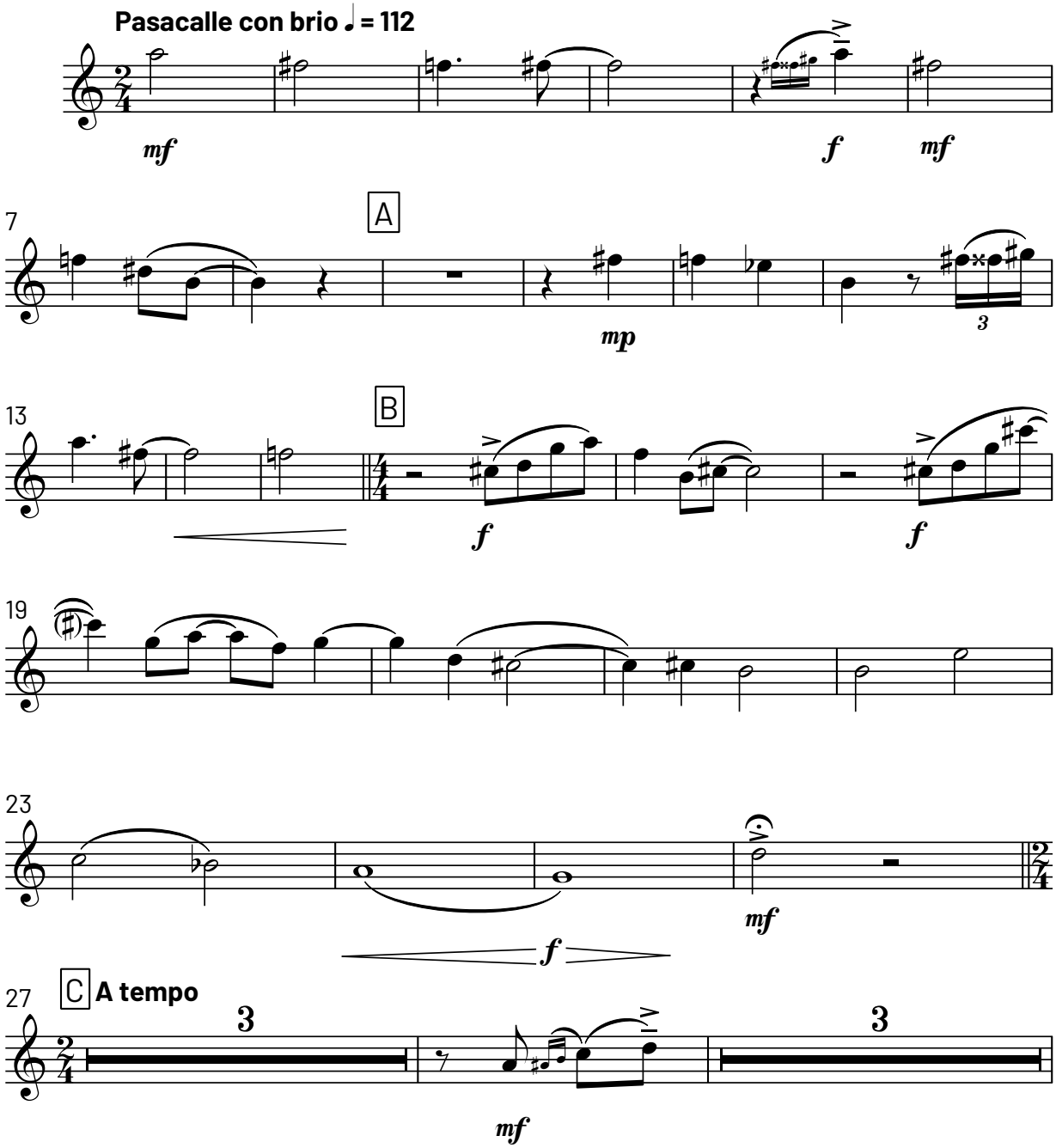
Soprano in E♭

Estudio a Cuatro Voces

Ricardo Lorenz



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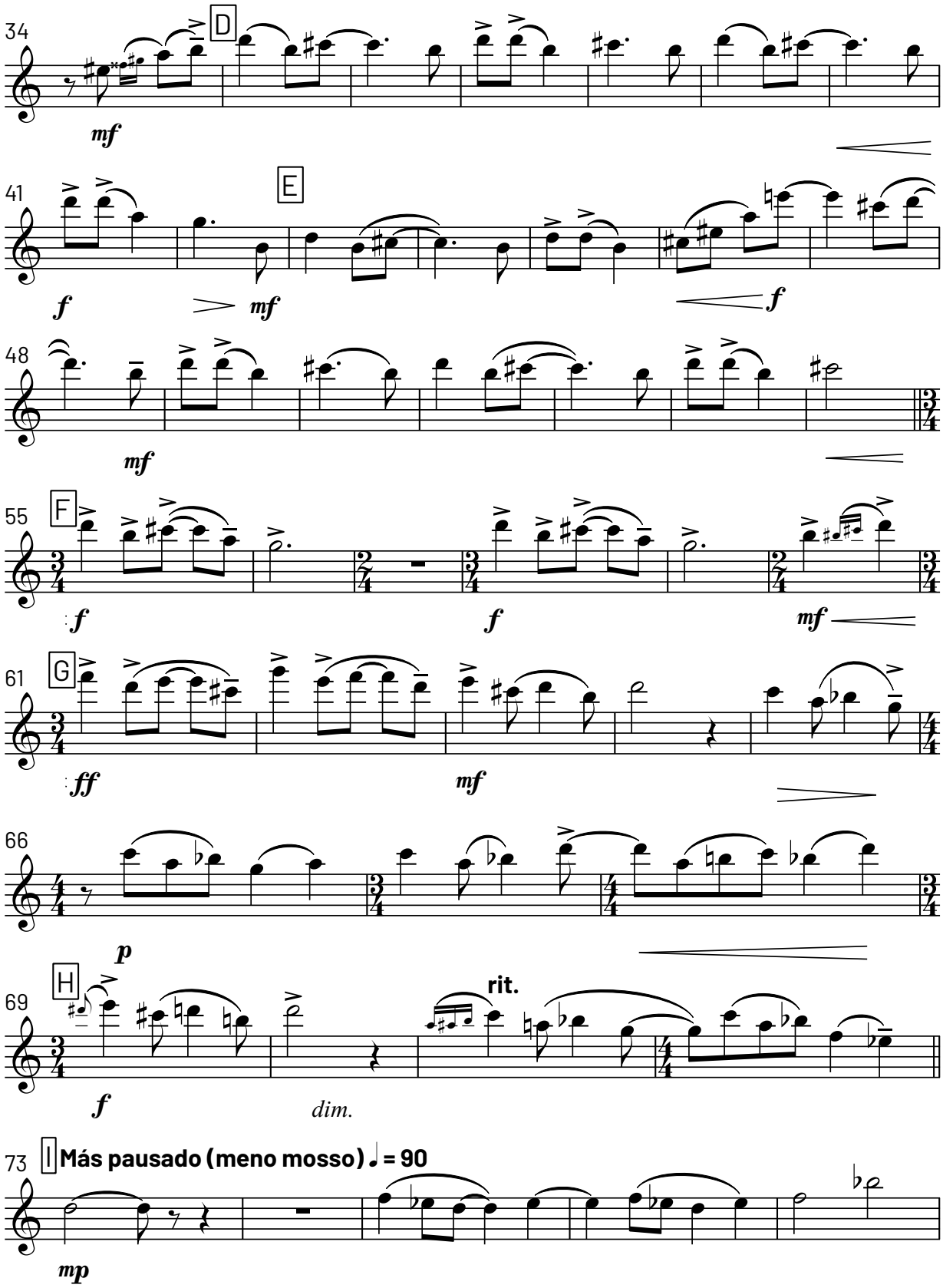
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano in E♭



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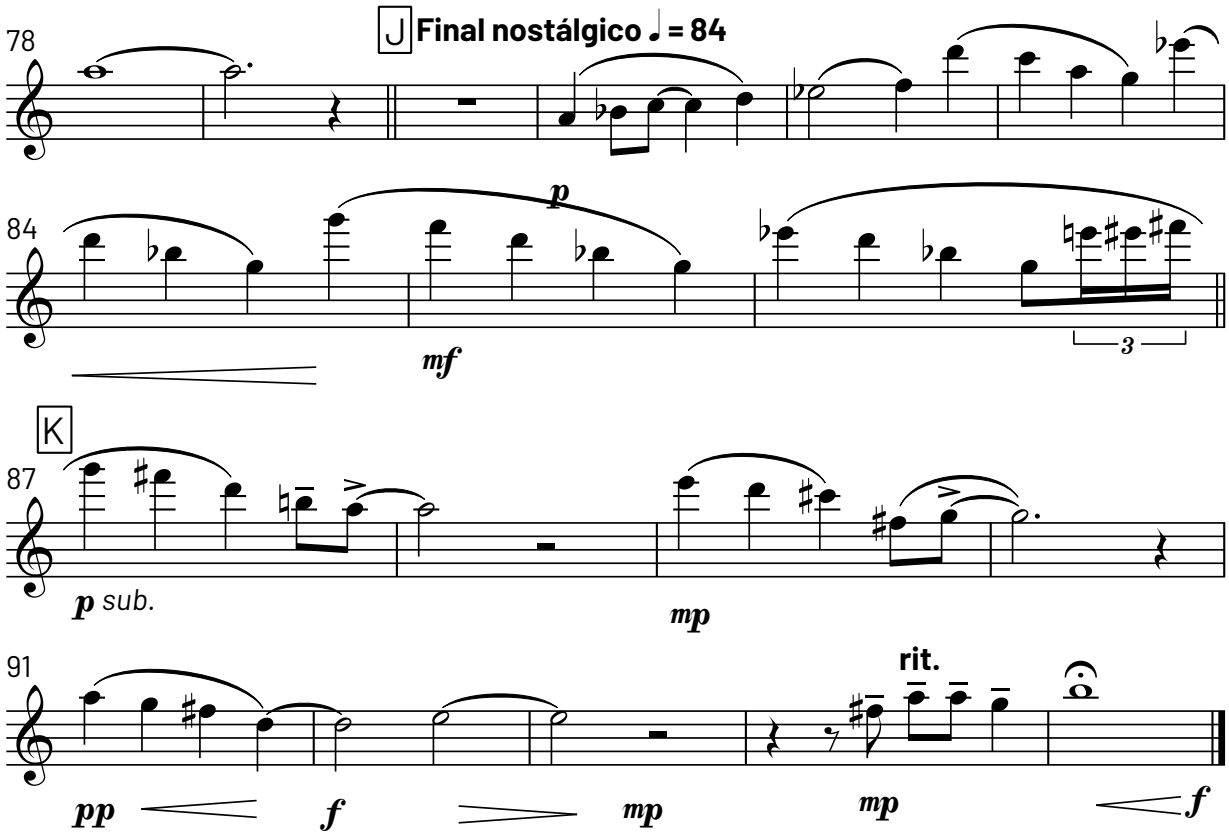
Click here to go to the score

Estudio a Cuatro Vozes — Ricardo Lorenz — Soprano in E♭

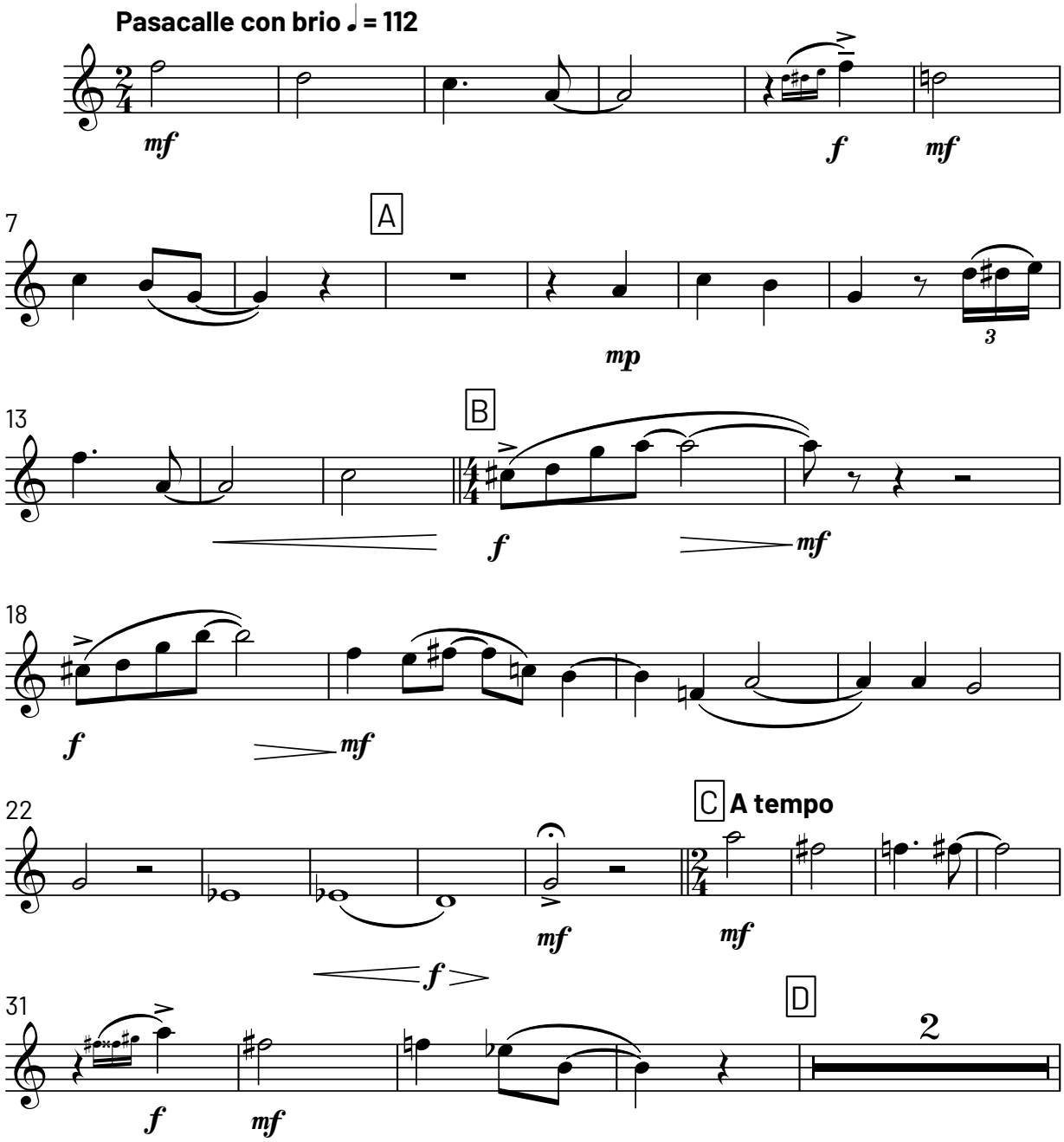


https://doi.org/10.21061/conducting

Alto in E♭

Estudio a Cuatro Voces

Ricardo Lorenz



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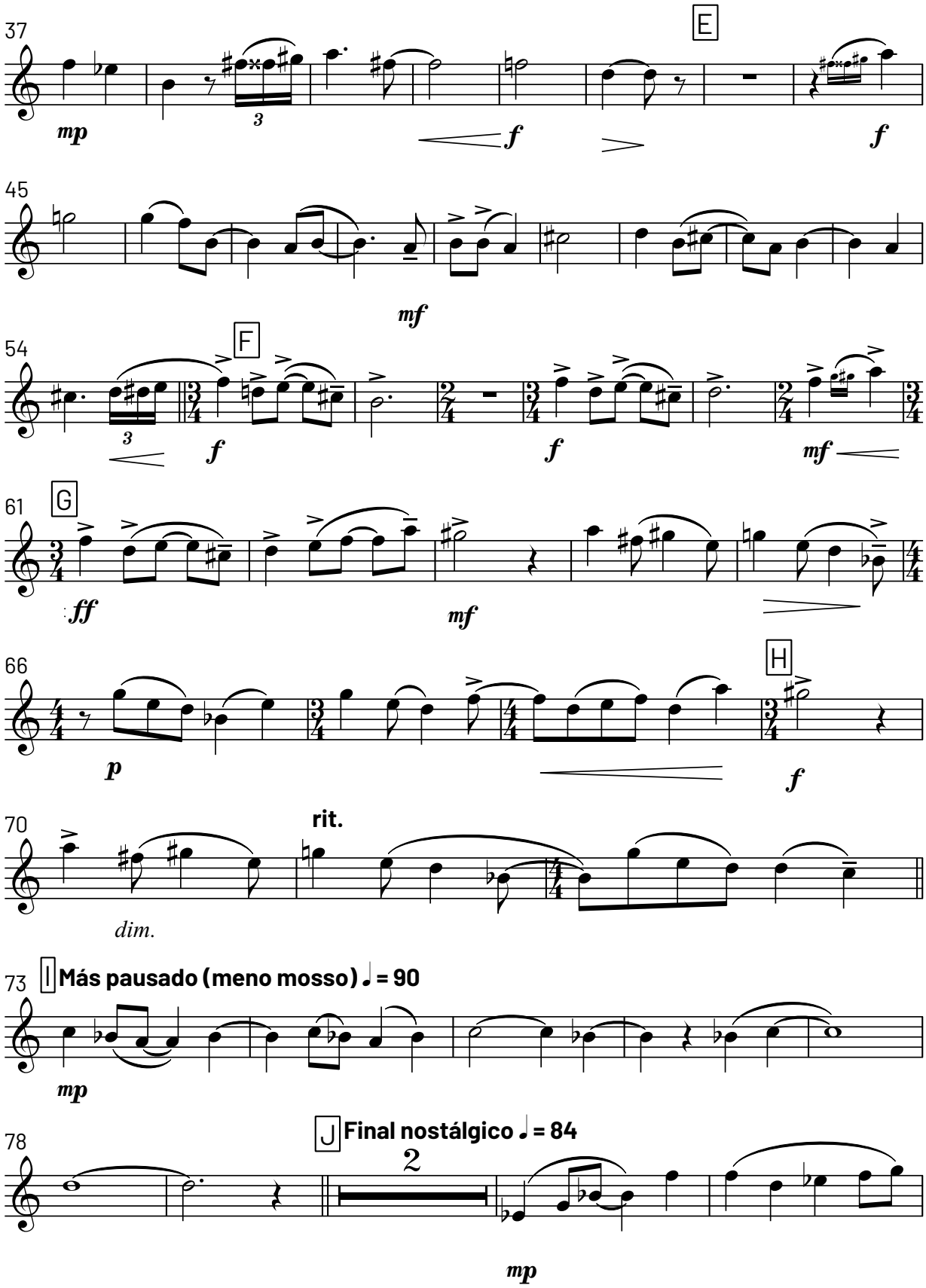
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in E♭



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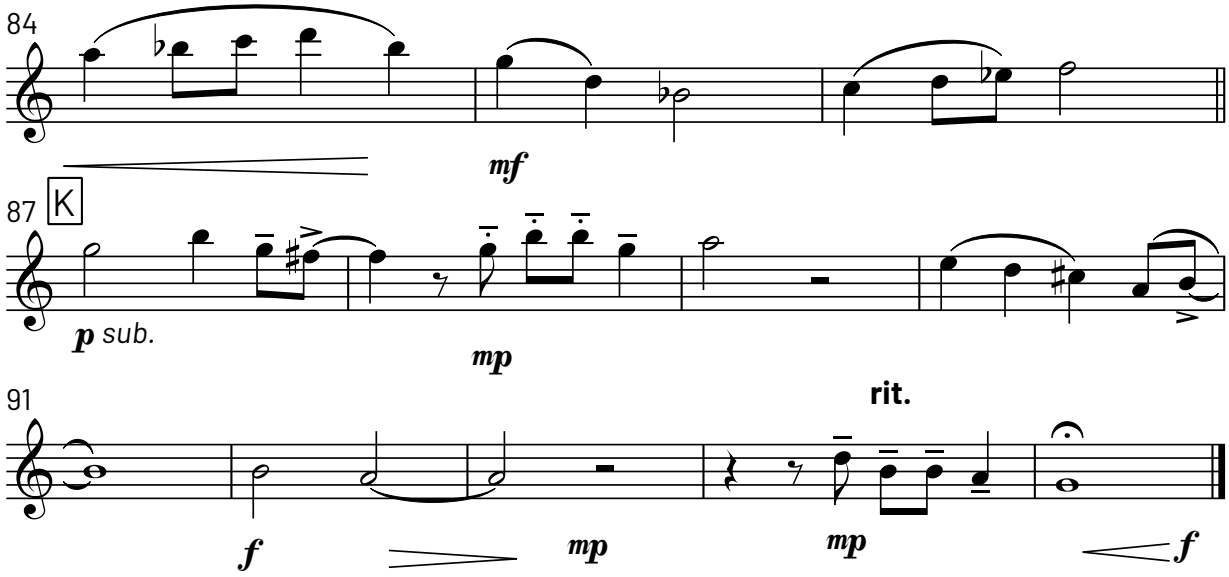
Estudio a Cuatro Voces — Ricardo Lorenz — Alto in E♭



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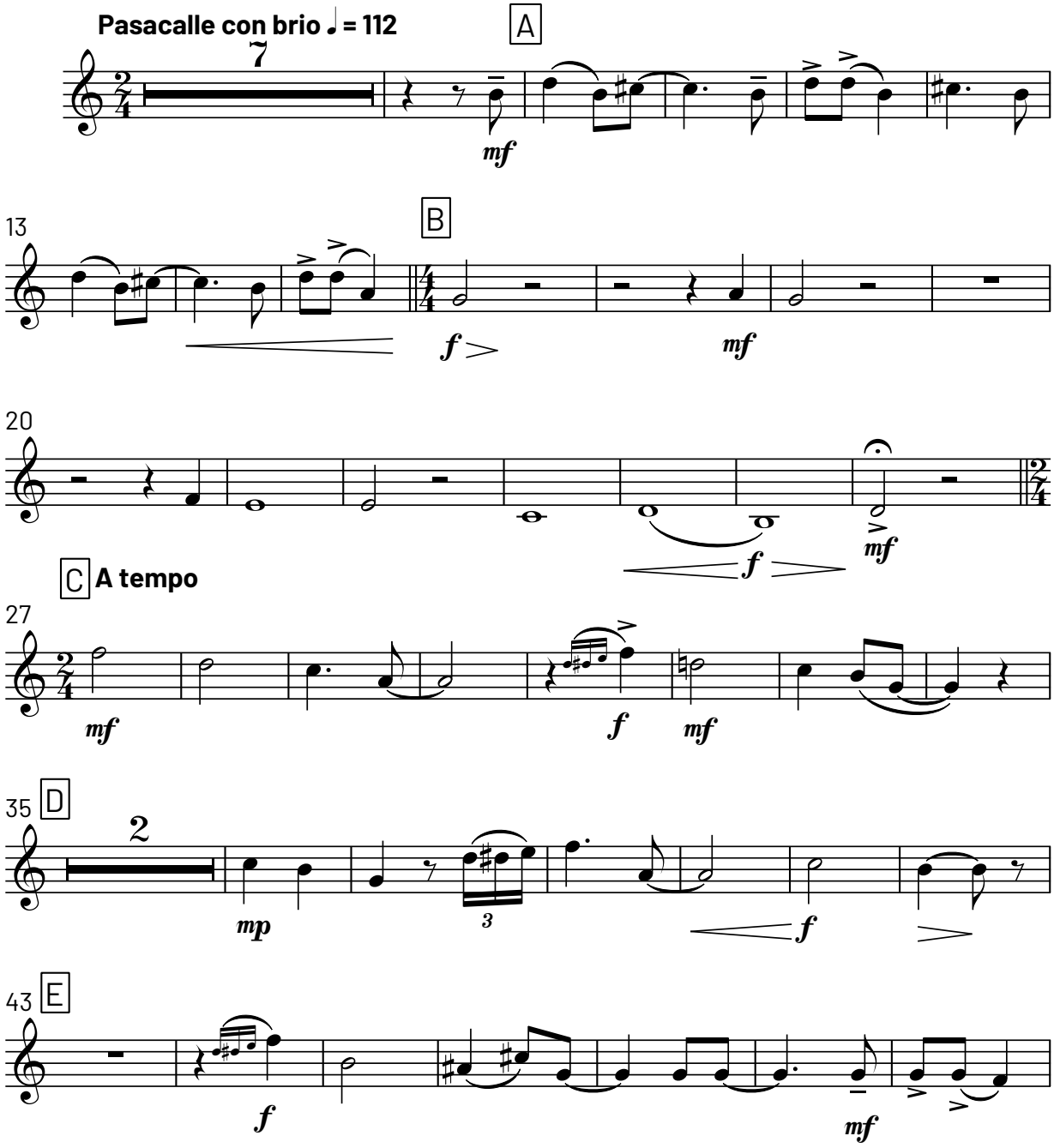
Tenor in E♭

Estudio a Cuatro Voces

Ricardo Lorenz



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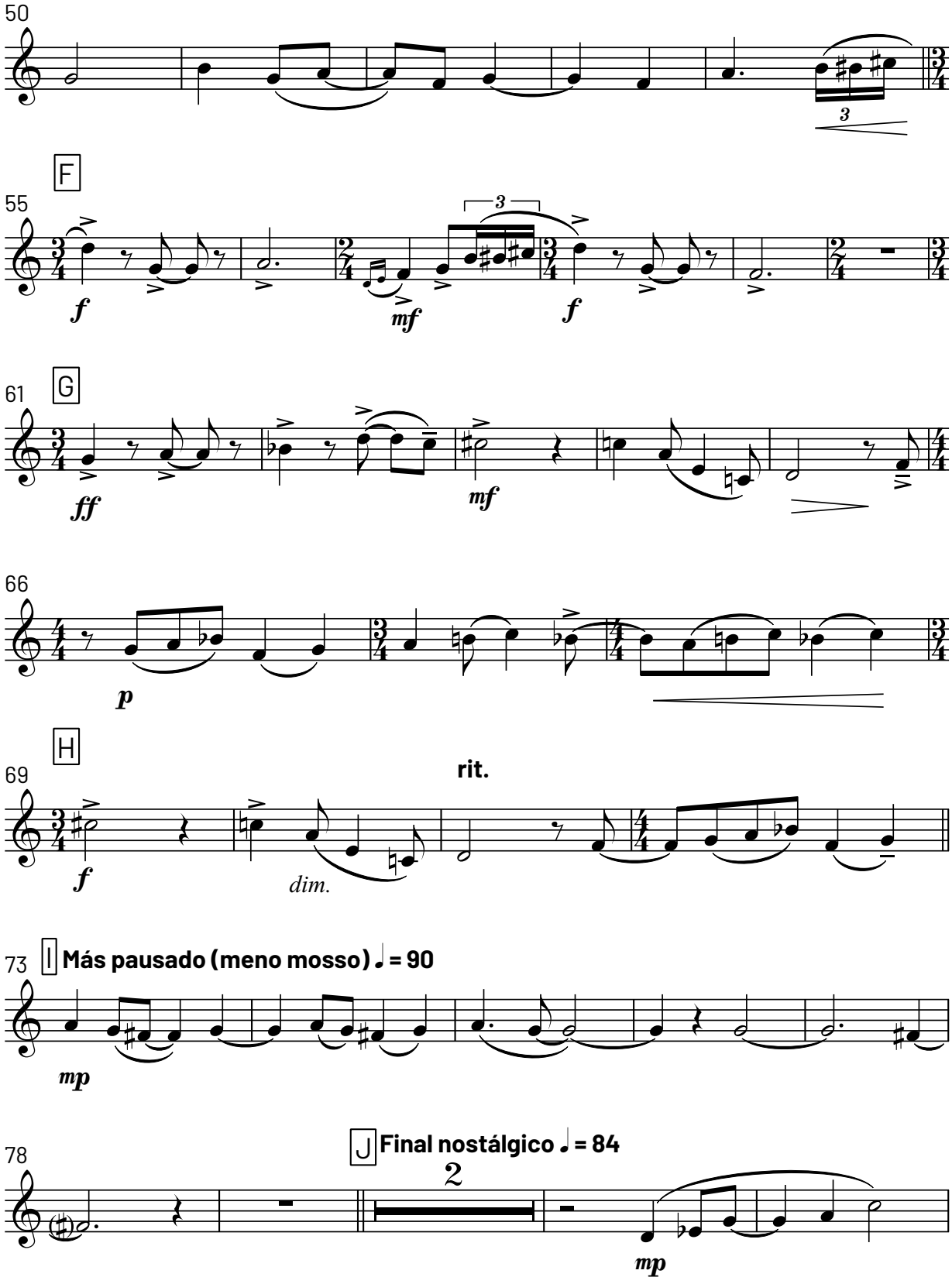
Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in E♭



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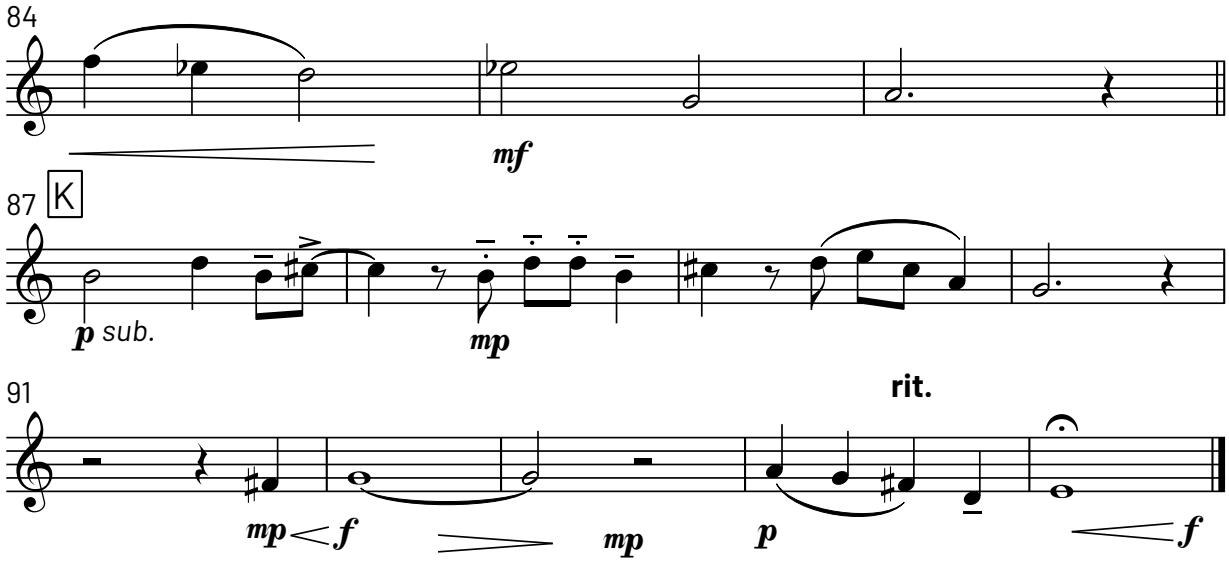
Click here to go to the score

Estudio a Cuatro Voces — Ricardo Lorenz — Tenor in E♭

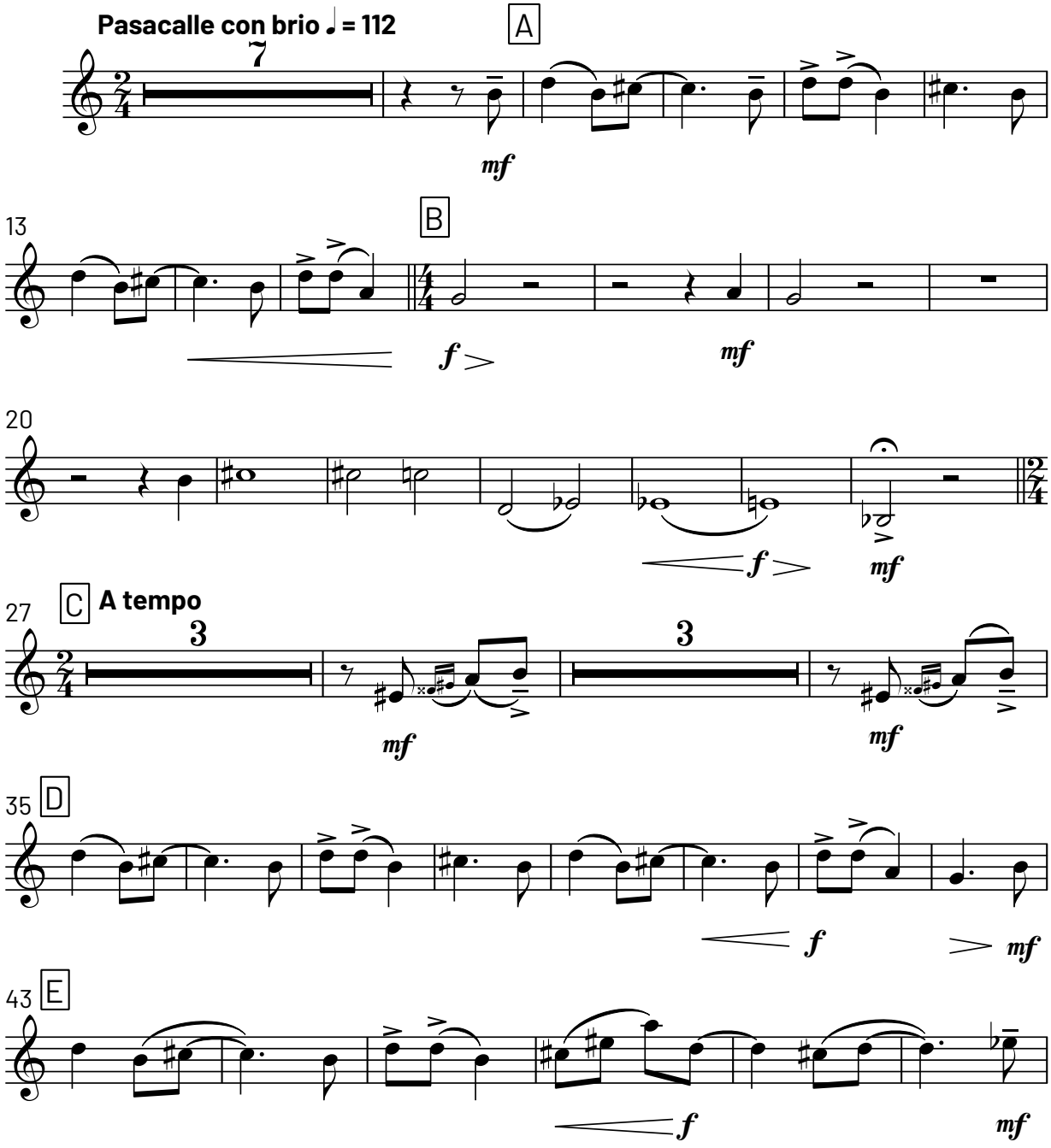


https://doi.org/10.21061/conducting

Bass in E♭

Estudio a Cuatro Voces

Ricardo Lorenz



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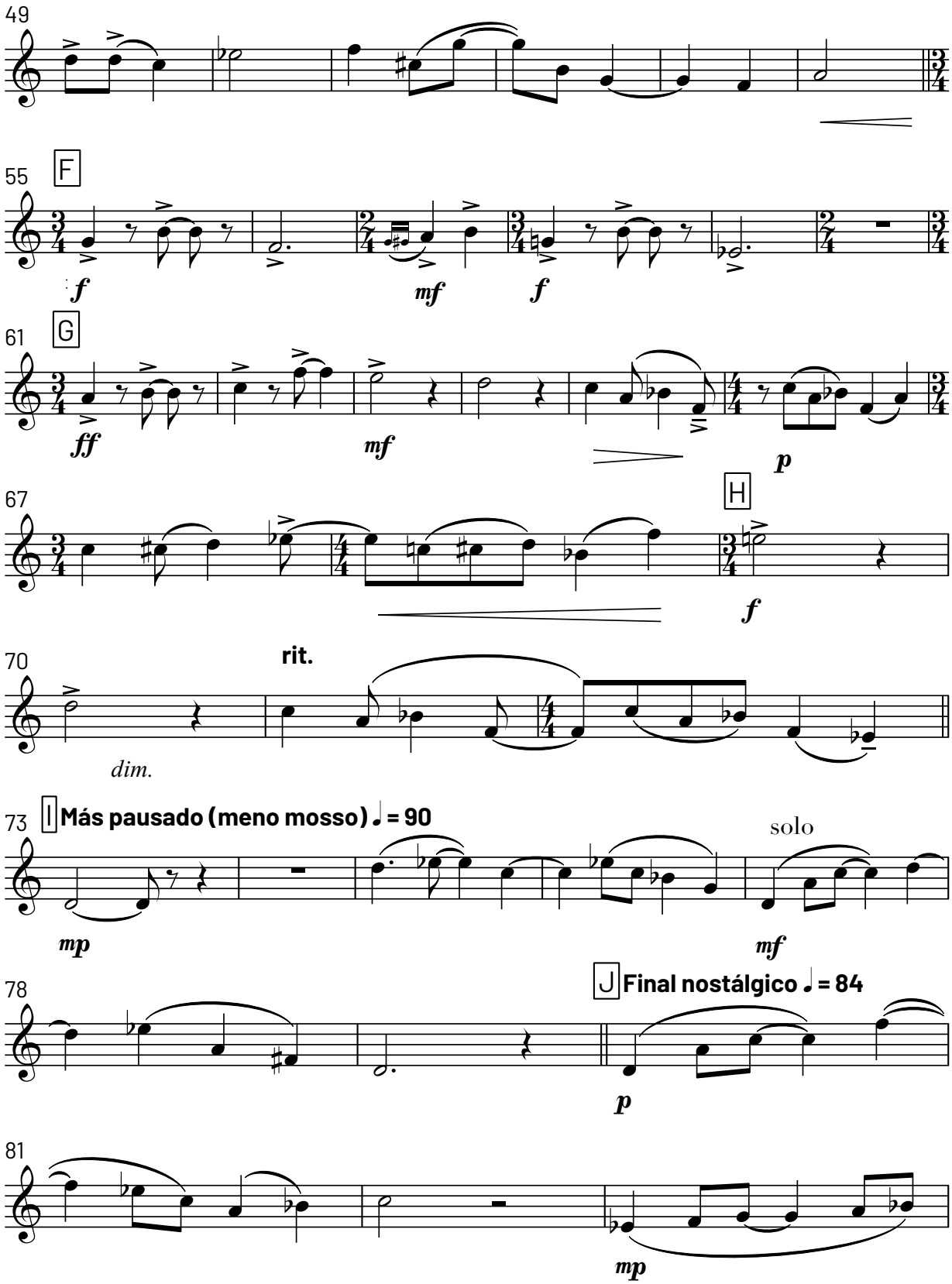
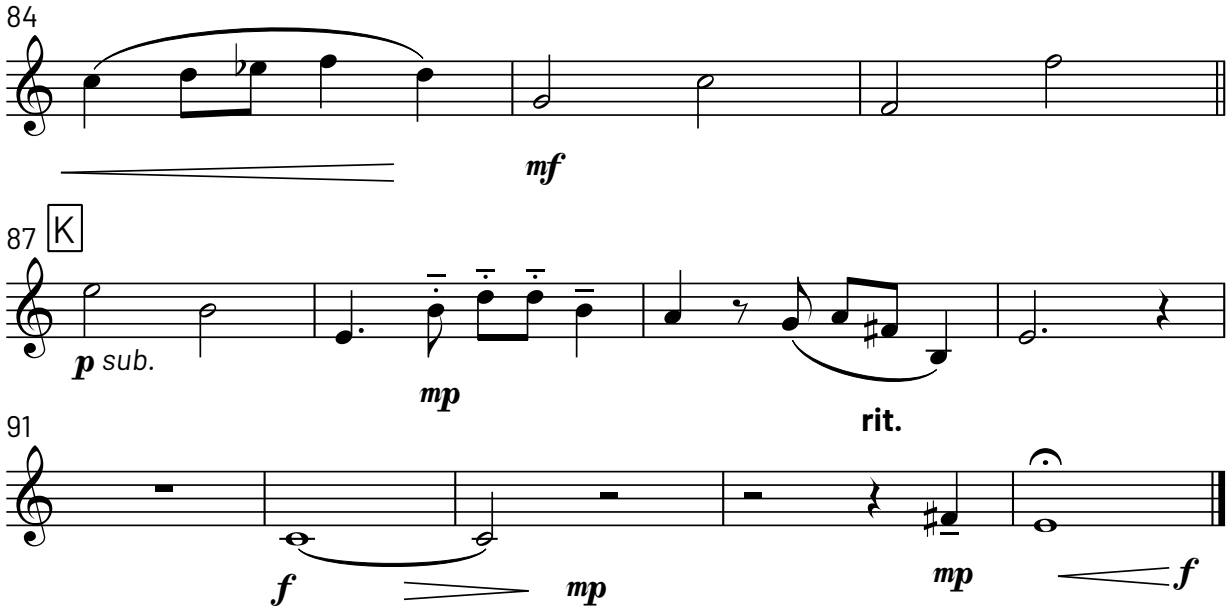
Click here to go to the score

Estudio a Cuatro Voces — Ricardo Lorenz — Bass in E♭



https://doi.org/10.21061/conducting

Estudio a Cuatro Voces — Ricardo Lorenz — Bass in E♭



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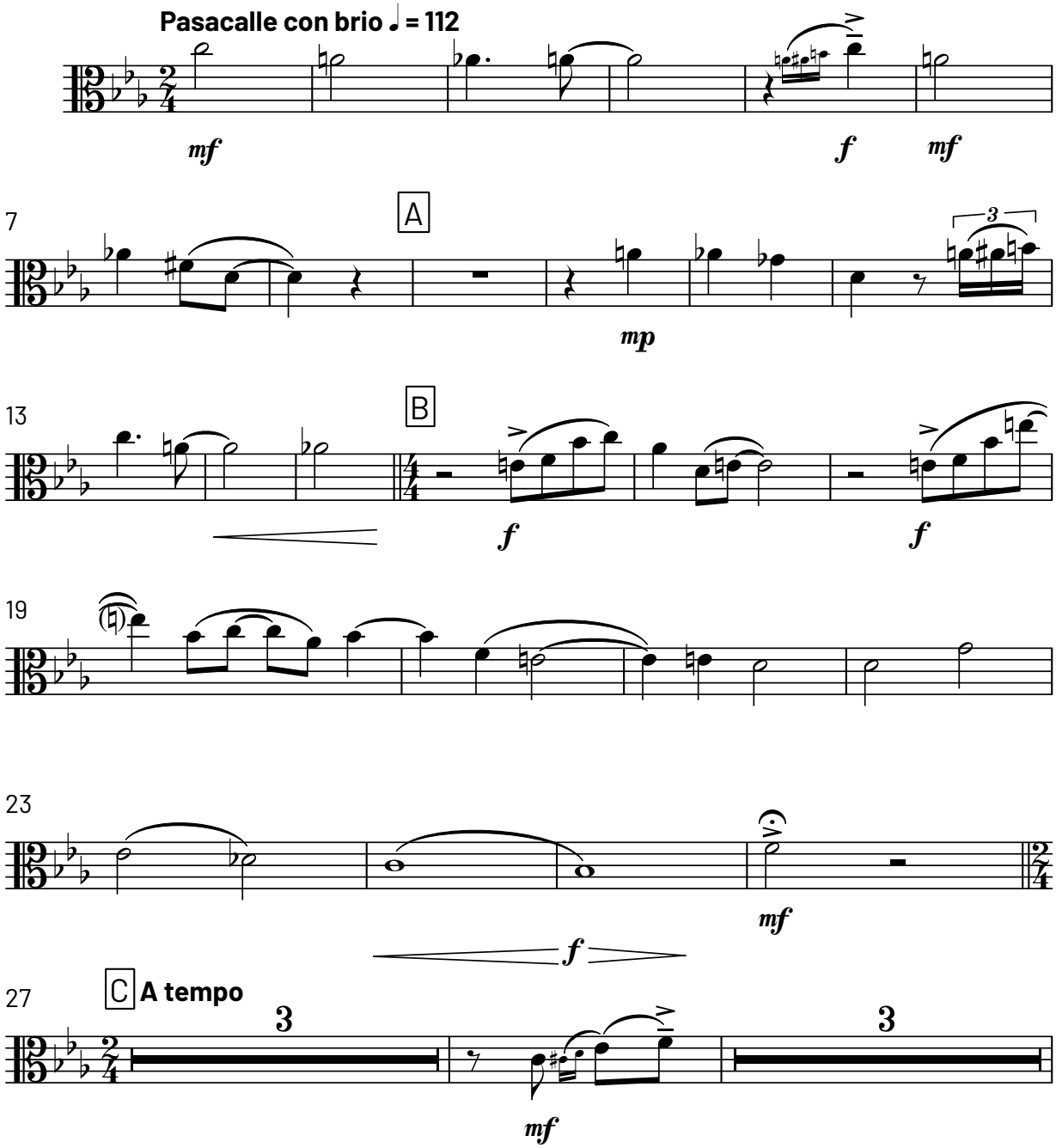
Soprano Viola

Estudio a Cuatro Voces

Ricardo Lorenz



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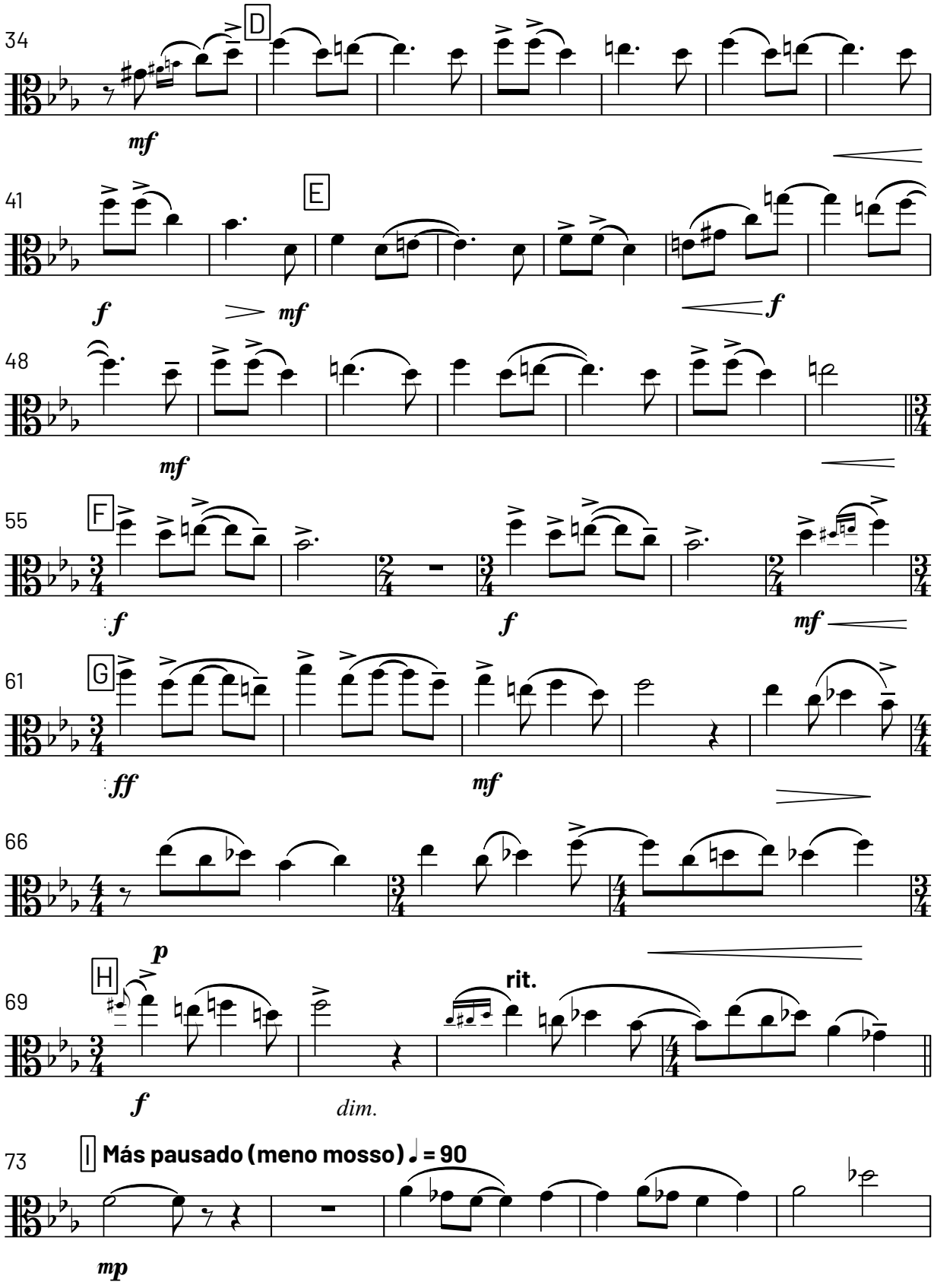
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano Viola



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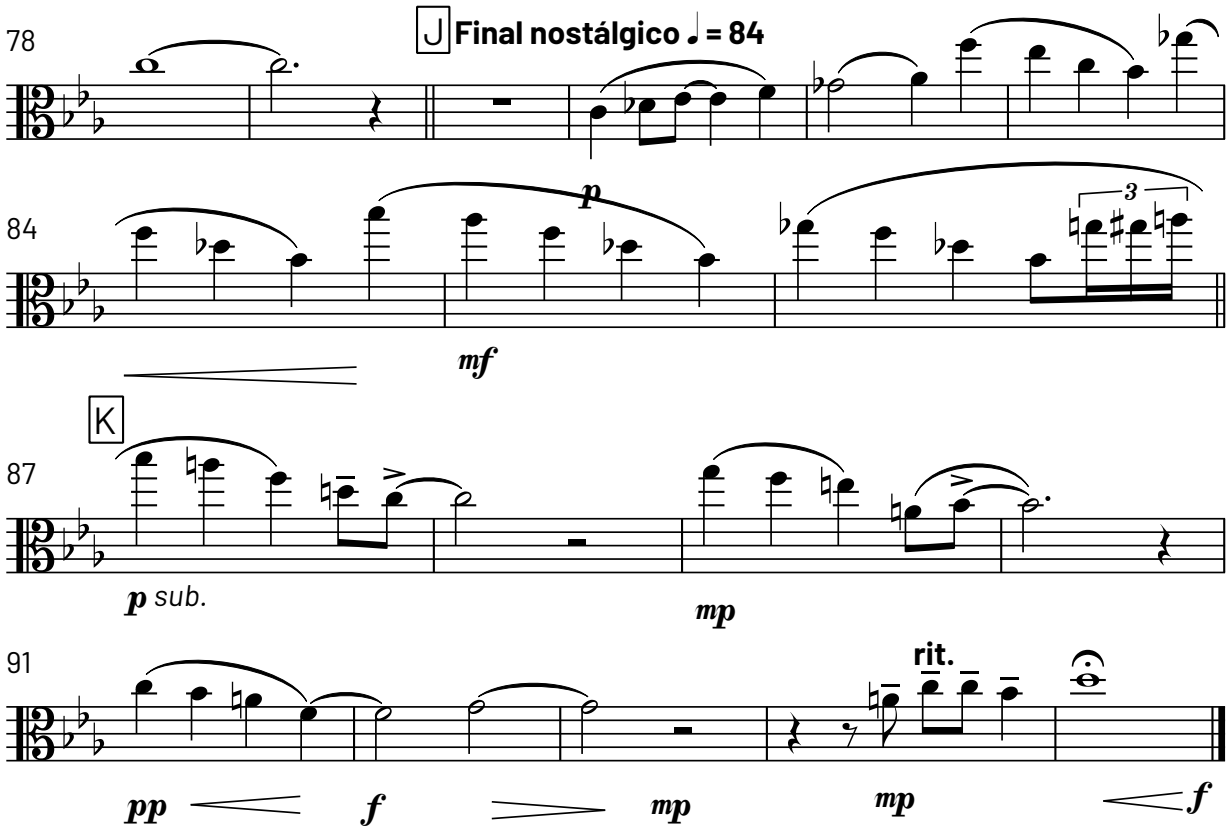
Estudio a Cuatro Voces — Ricardo Lorenz — Soprano Viola



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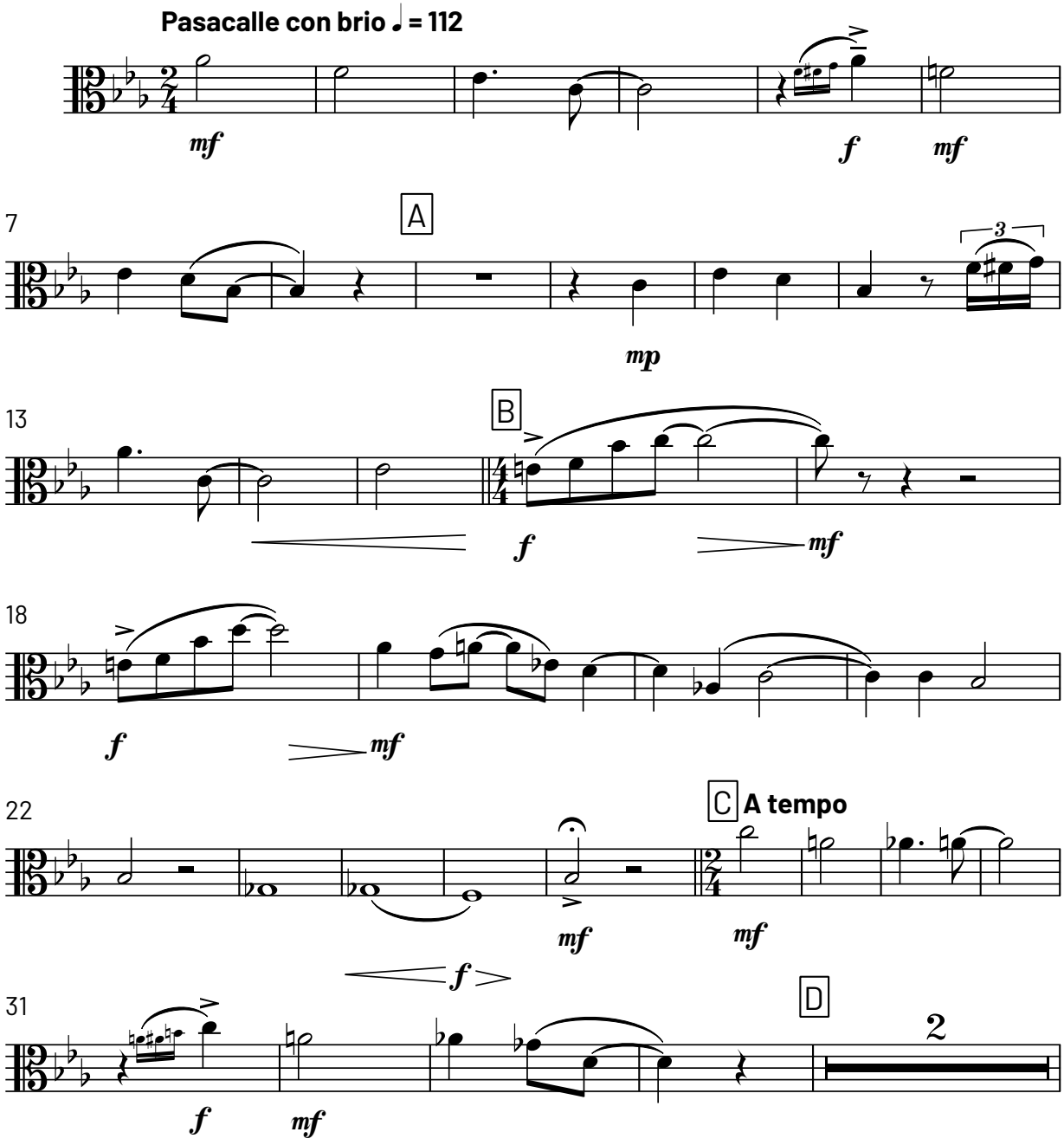
Alto Viola

Estudio a Cuatro Voces

Ricardo Lorenz



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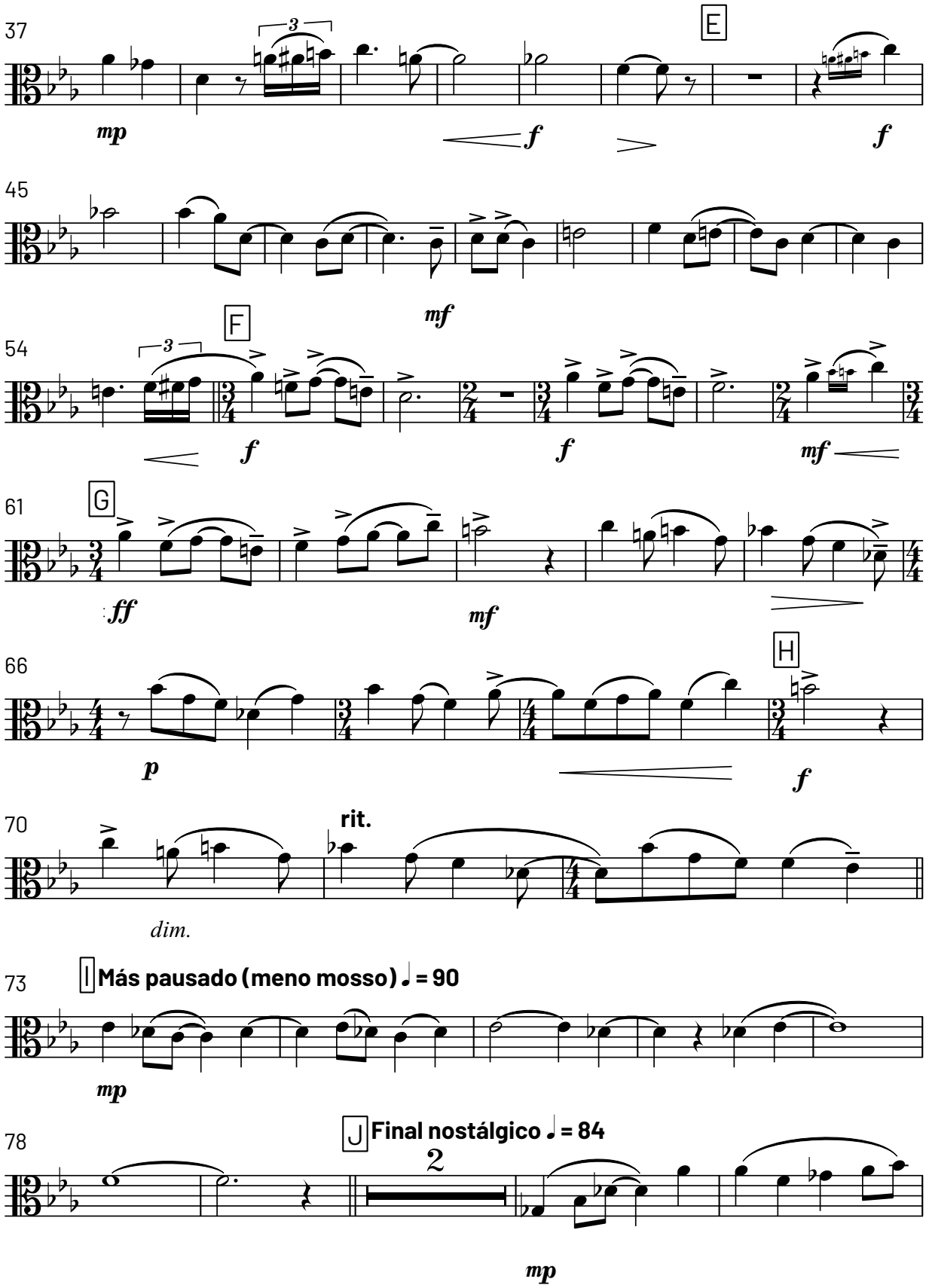
Estudio a Cuatro Voces — Ricardo Lorenz — Alto Viola



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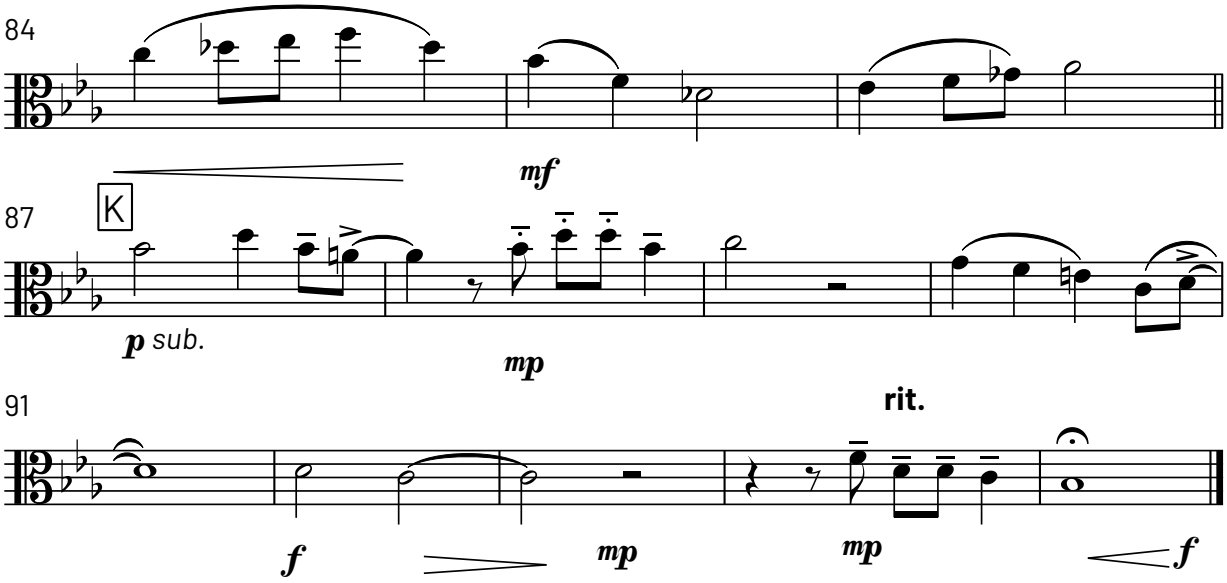
Estudio a Cuatro Voces — Ricardo Lorenz — Alto Viola



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Sally Lamb McCune

Pony Hollow Trail

Sally Lamb McCune

Pony Hollow Trail

Sally Lamb McCune's work has received performances across North America and Europe. Her music has been recognized by the American Academy of Arts and Letters, the American Composers Orchestra, and the New York Foundation for the Arts.

A native of Detroit, McCune was educated at the University of Toronto, the California Institute of the Arts, and Cornell University, where she studied with Mel Powell, Steven Stucky, and Roberto Sierra. She has taught at Cornell University and Syracuse University and is on the faculty at Ithaca College. McCune's first opera, *We Wear the Sea Like a Coat*, was premiered jointly by Opera Ithaca and Ithaca College in March of 2022. Her piece for chamber orchestra, *Spiral*, was commissioned and premiered by the Cayuga Chamber Orchestra in November of 2022.

For more information, visit https://sallylambmccune.com.

About This Étude
The Pony Hollow Trail is one of many trails in New York's Finger Lakes region established centuries ago by Indigenous peoples. Some trails were short interconnecting paths between villages or bodies of water. Others were long, continuous trails that traversed the state. When European settlers arrived, many of these paths were widened into cart roads that became important highways still used today. The repeated notes in this étude are meant to create a reverberating effect, echoes of past journeys on the path. The mostly 7/8 meter gives an urgency to the music as I imagined a messenger, perhaps on horseback, using the path to deliver important information.

Length: 0:43

Commissioned Parameters:
Meter: Changing (simple and asymmetrical)
Tempo: Very Fast
Style: Lyrical

Additional Pedagogical Opportunities:

- Cues/soloists

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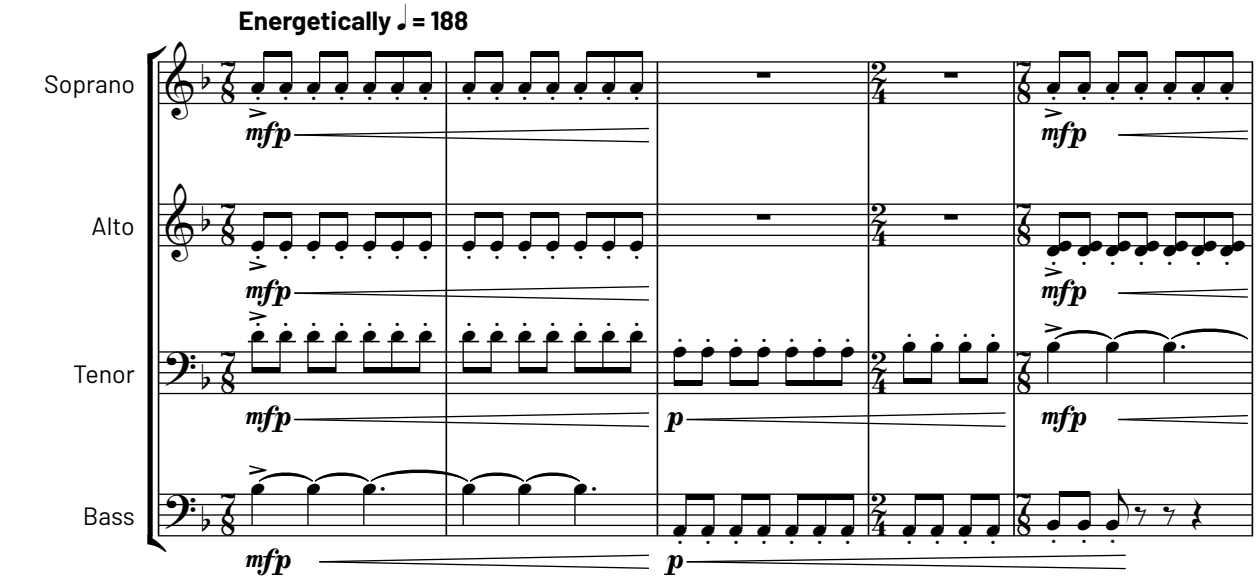
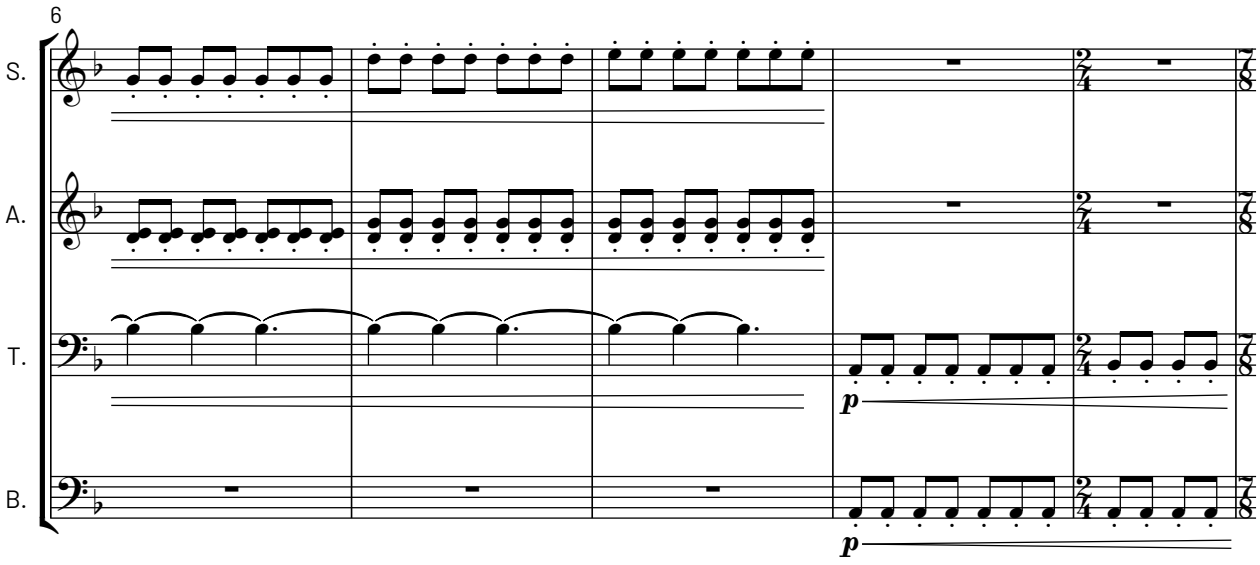
Pony Hollow Trail

Sally Lamb McCune





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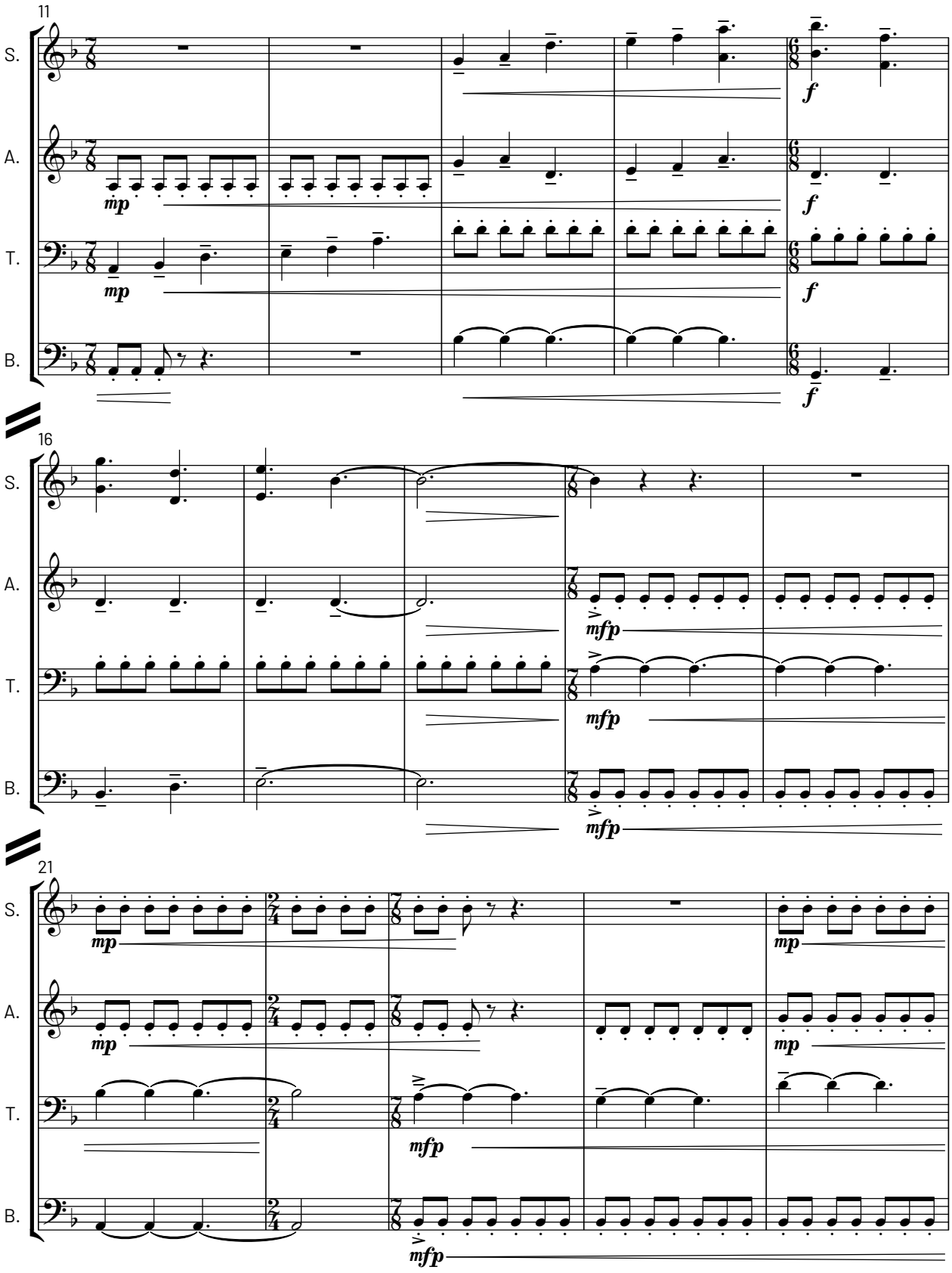
Pony Hollow Trail — Sally Lamb McCune — Full Score



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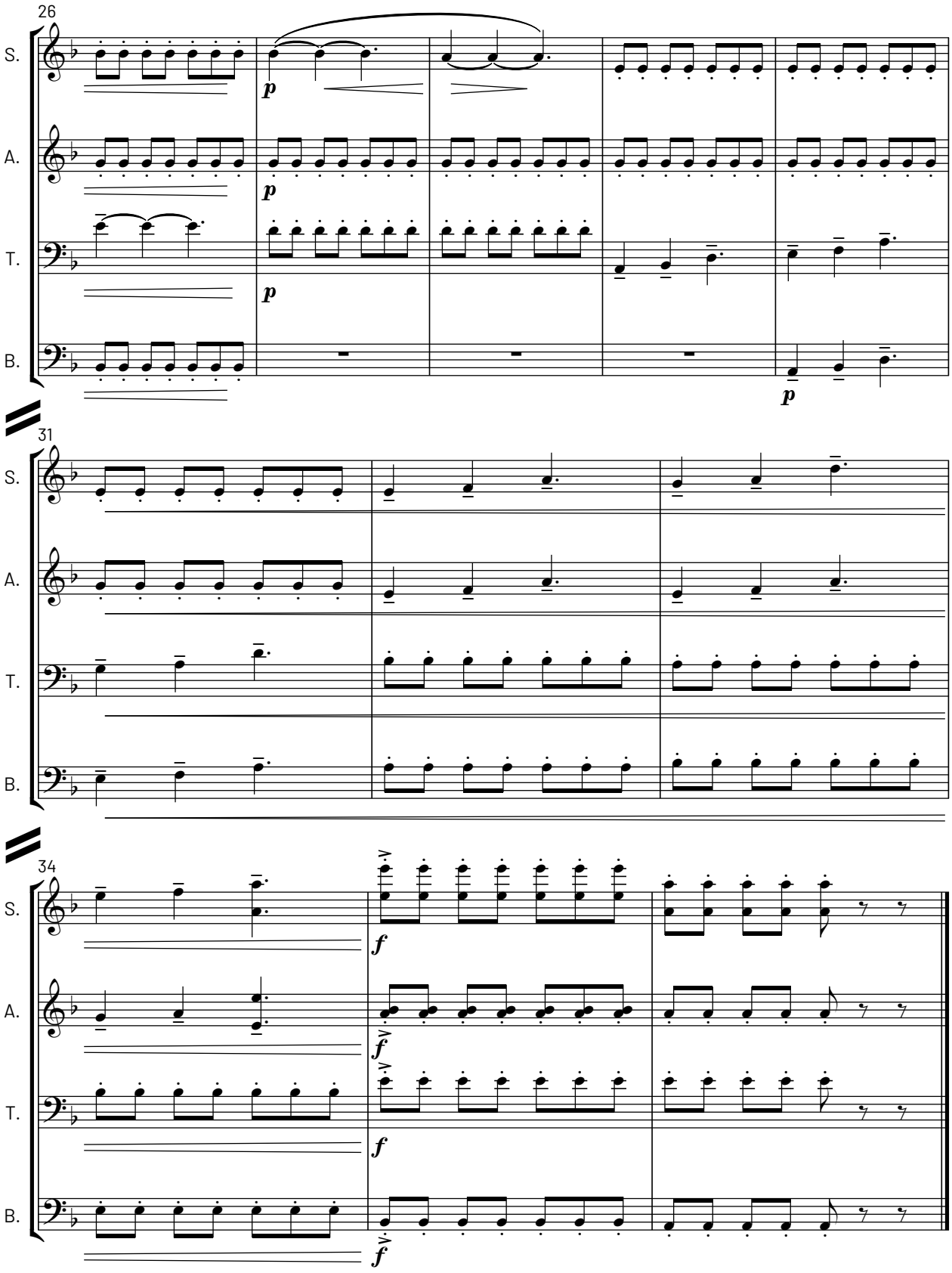

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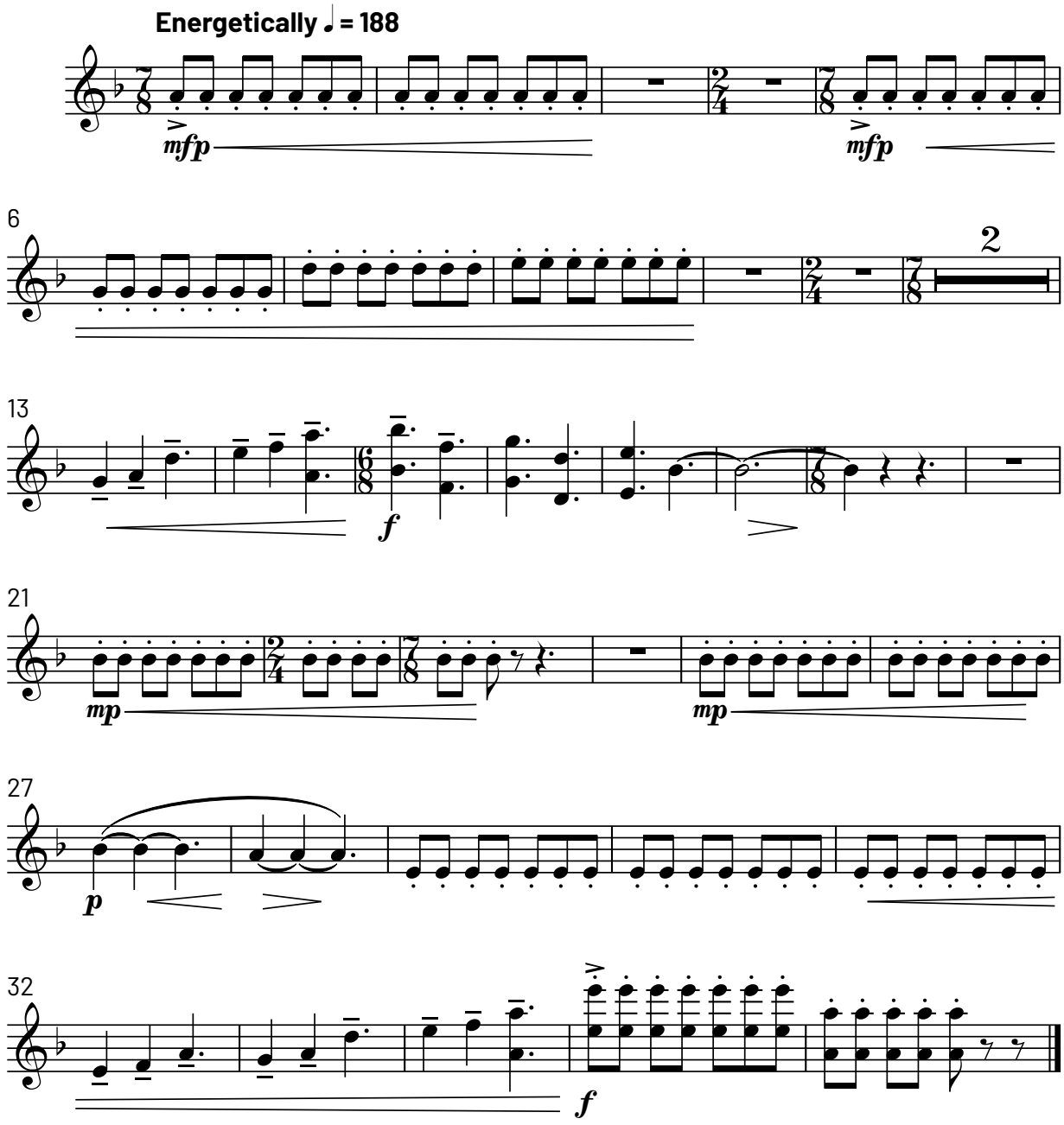
Soprano in C

Pony Hollow Trail

Sally Lamb McCune



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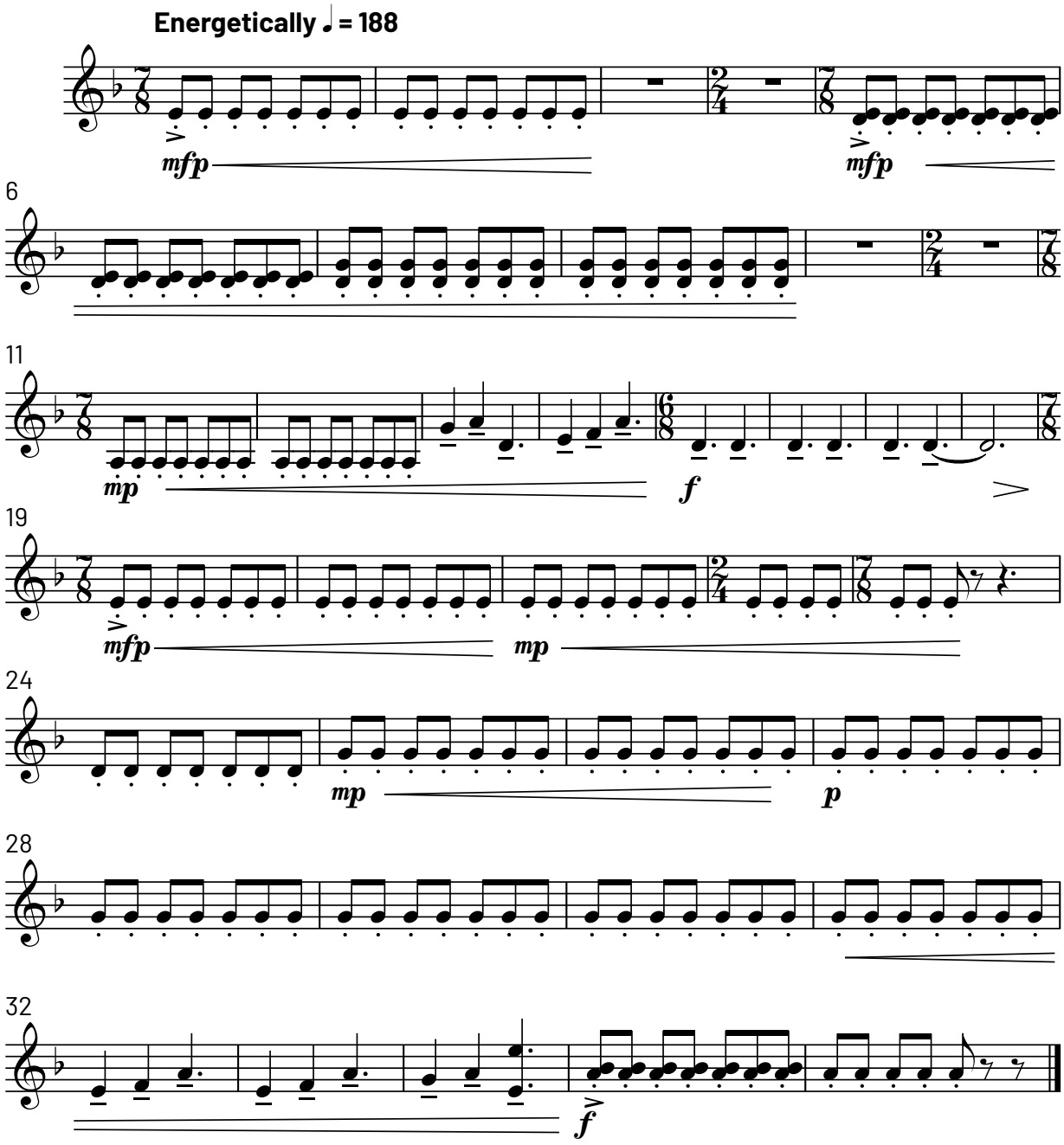
Alto in C

Pony Hollow Trail

Sally Lamb McCune



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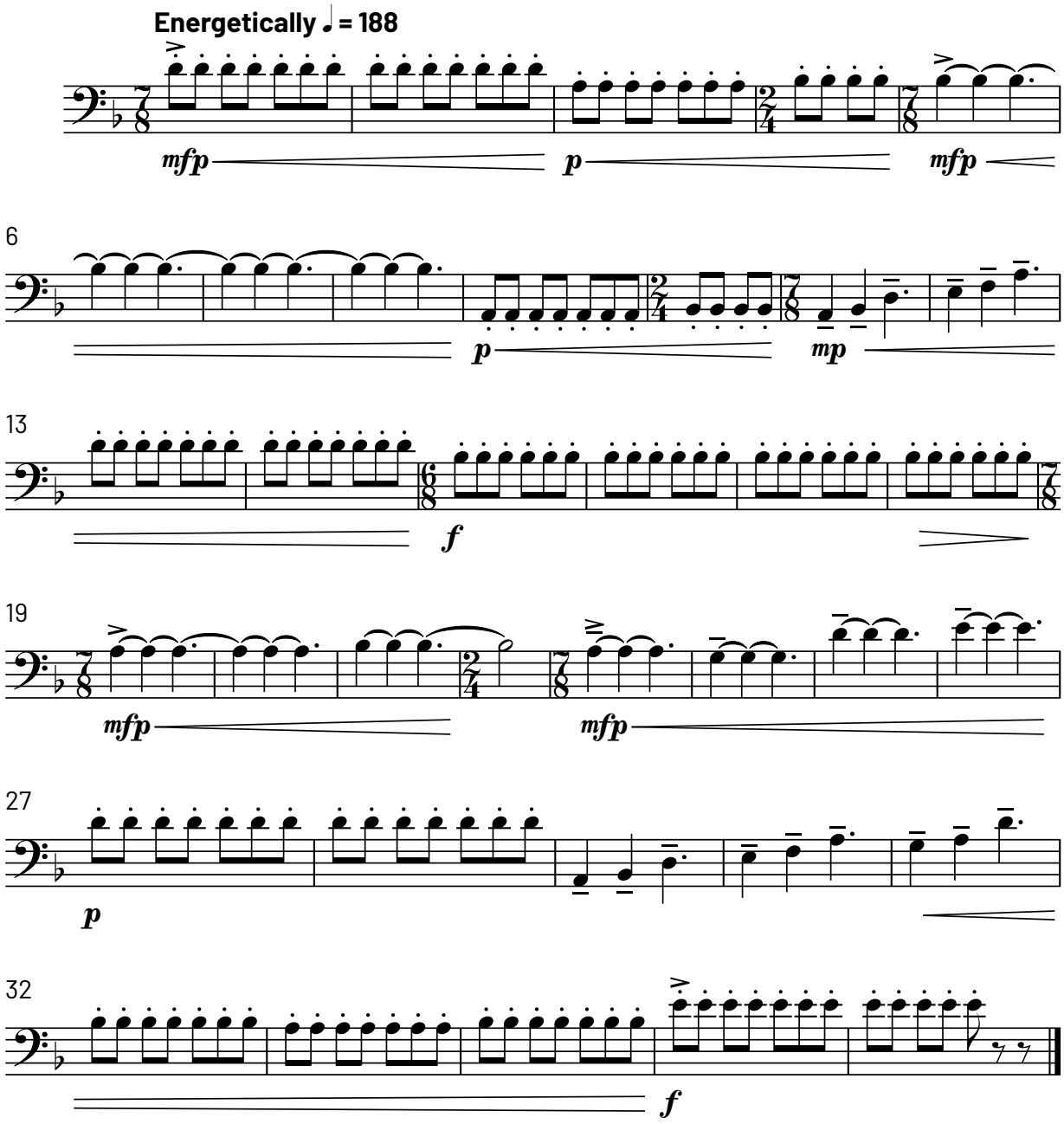
Tenor in C

Pony Hollow Trail

Sally Lamb McCune



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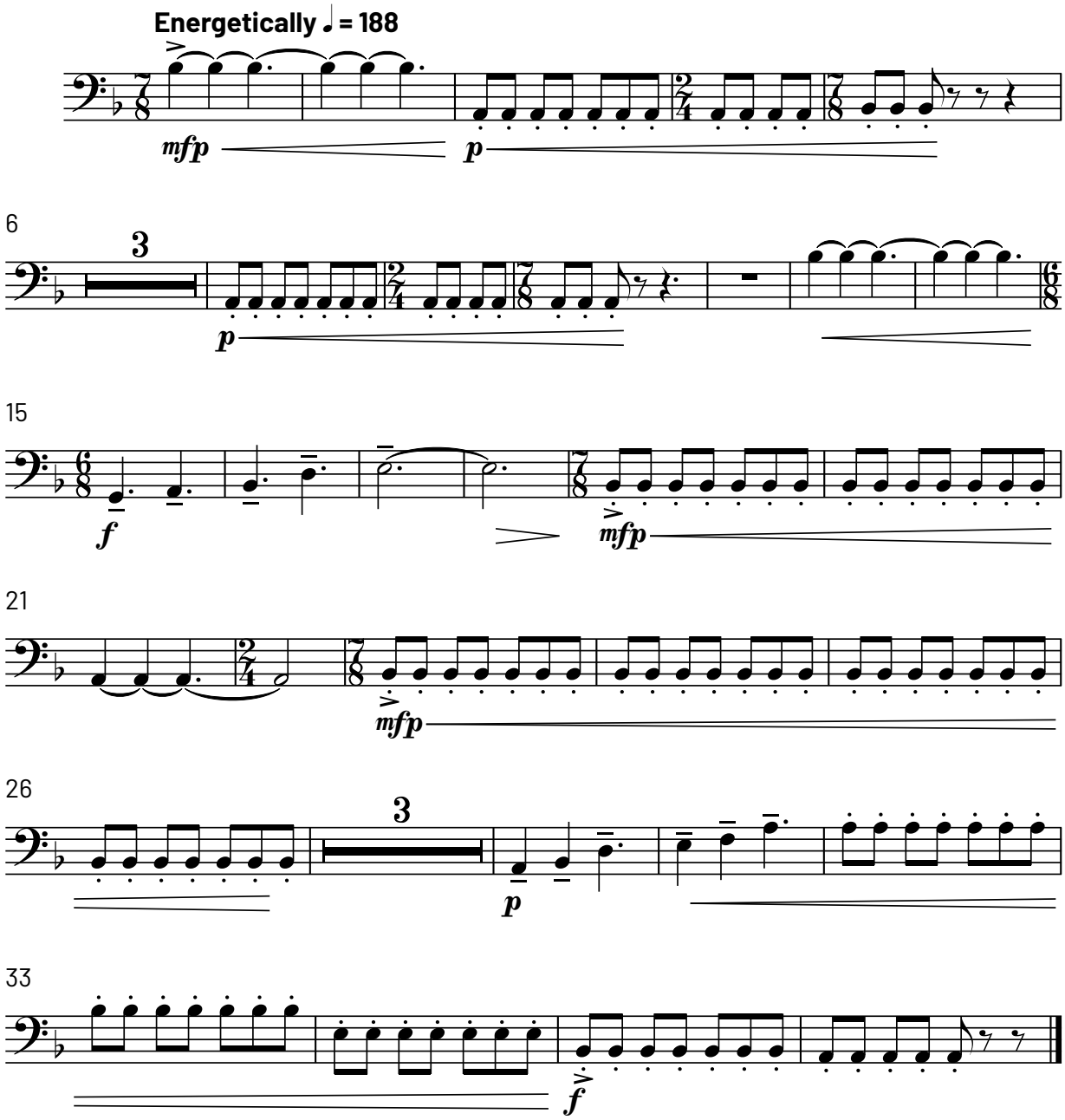
Bass in C

Pony Hollow Trail

Sally Lamb McCune



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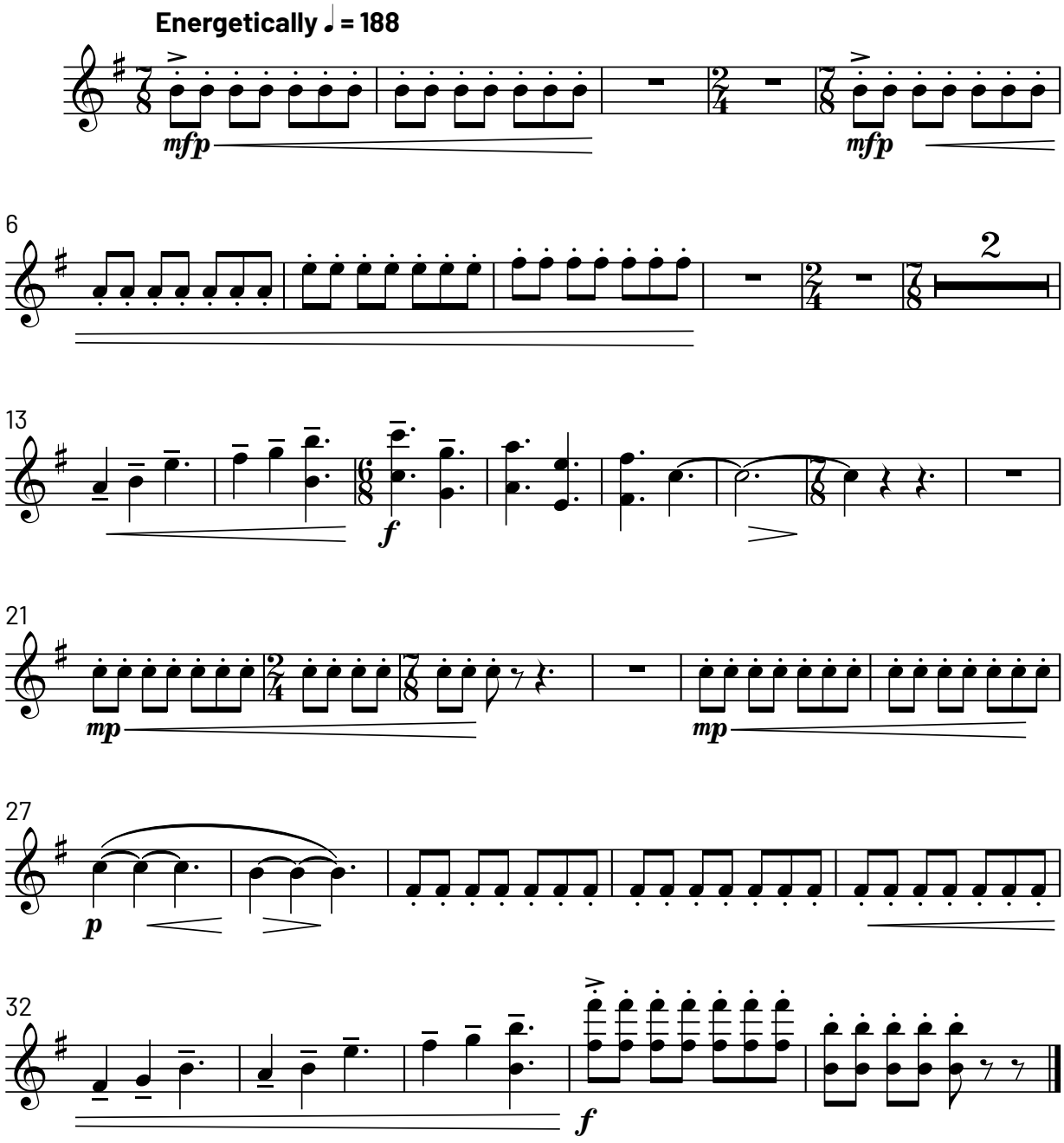
Soprano in B♭

Pony Hollow Trail

Sally Lamb McCune



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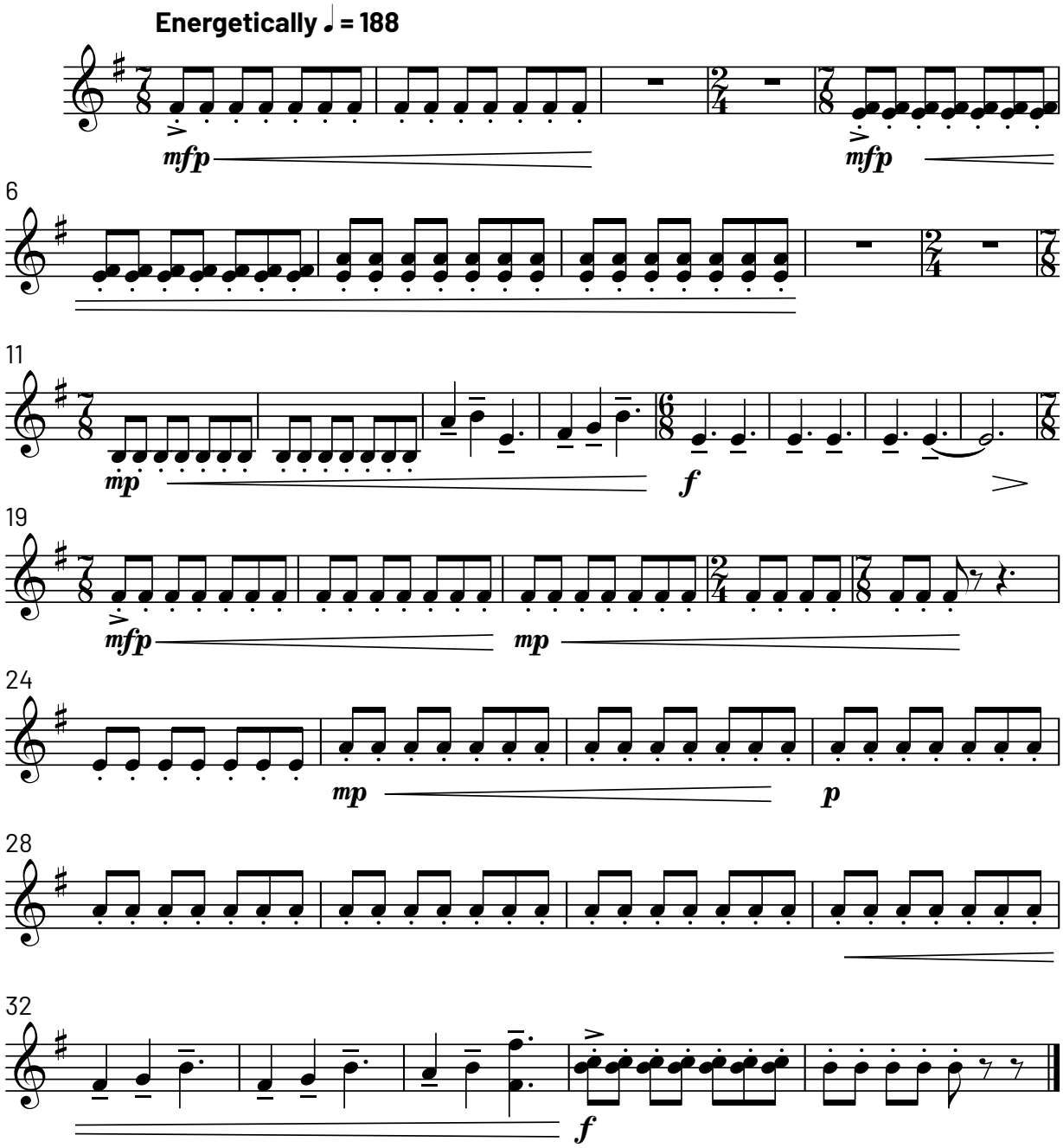
Alto in B♭

Pony Hollow Trail

Sally Lamb McCune



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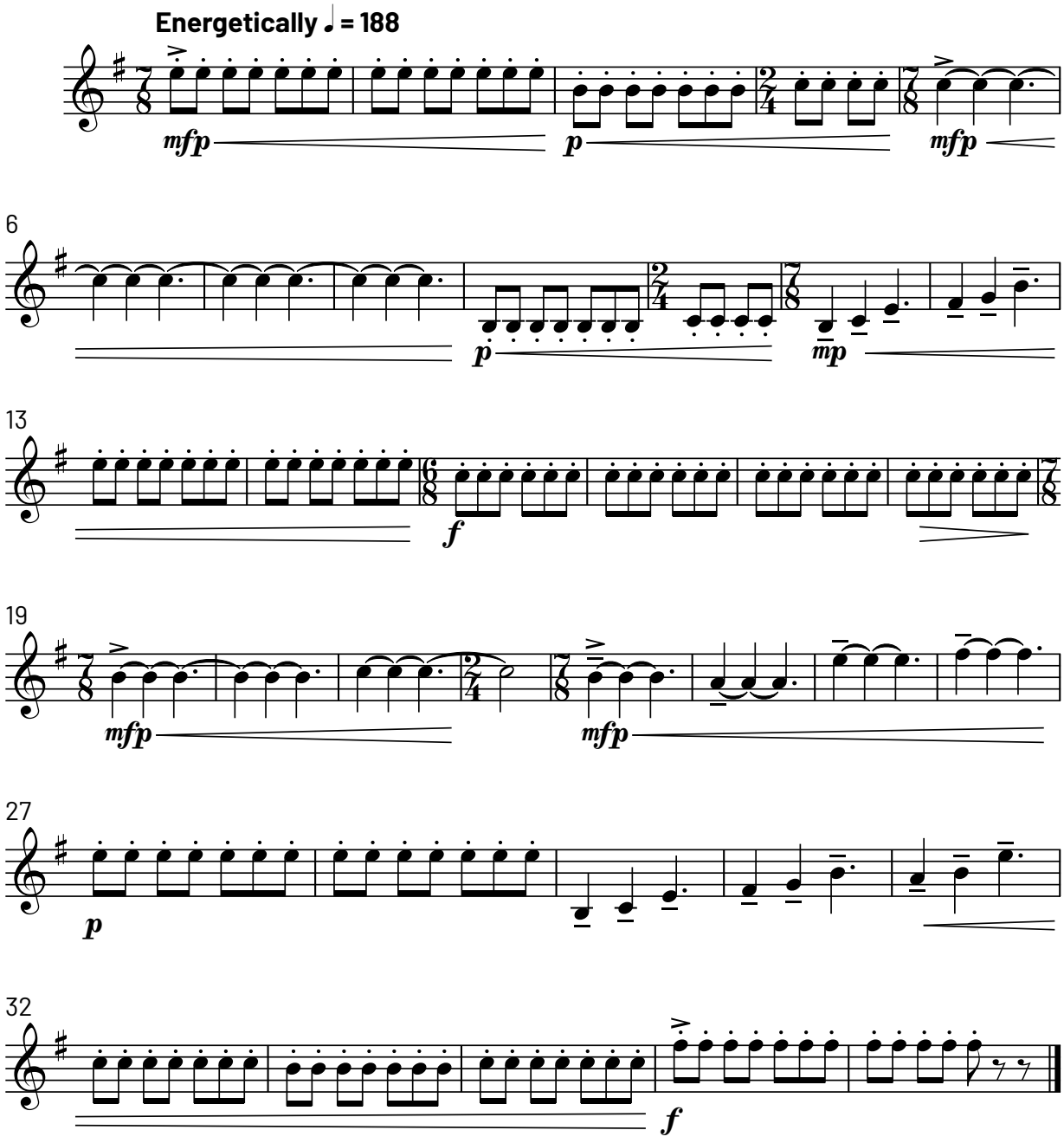
Tenor in B♭

Pony Hollow Trail

Sally Lamb McCune



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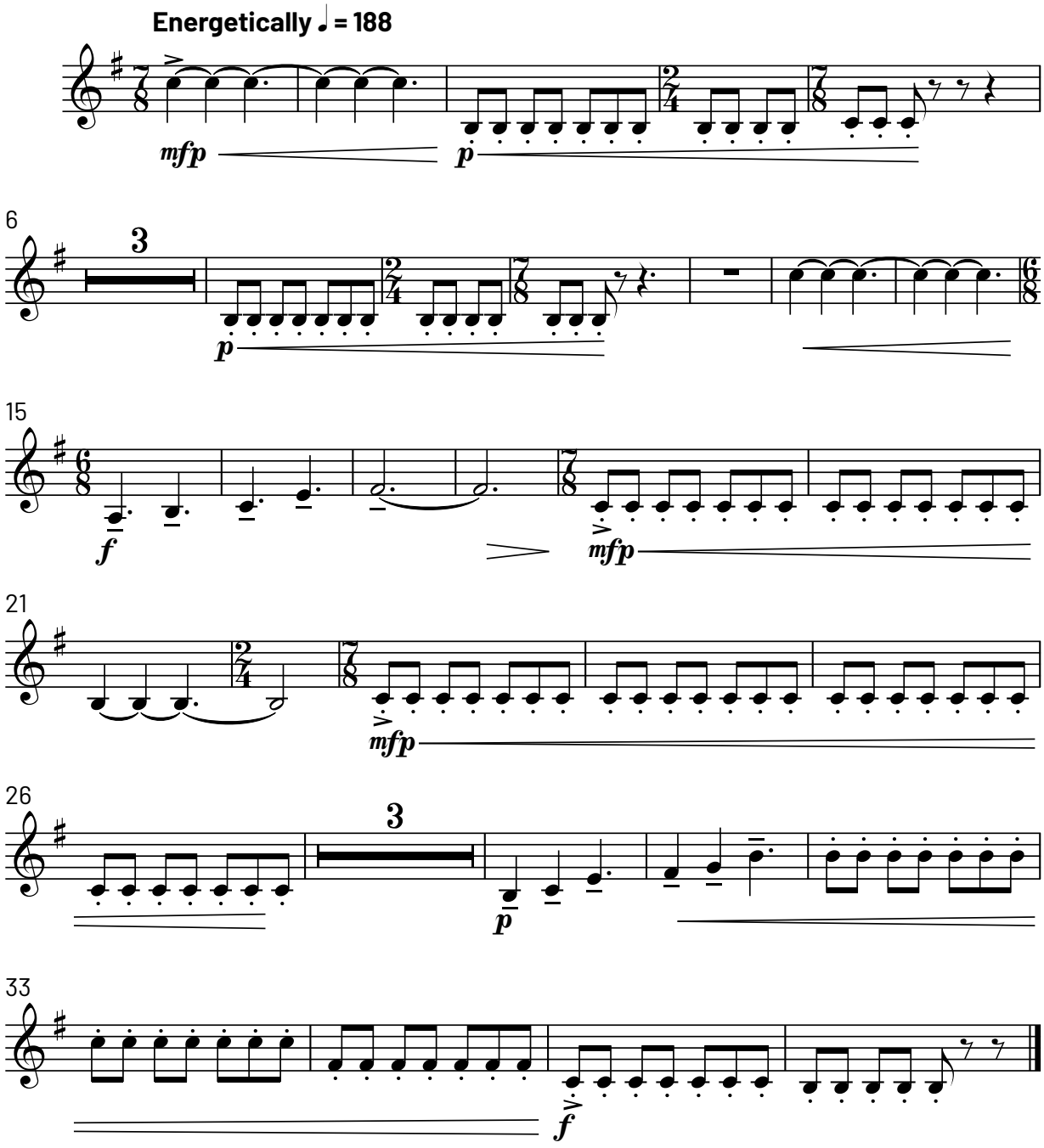
Bass in B♭

Pony Hollow Trail

Sally Lamb McCune



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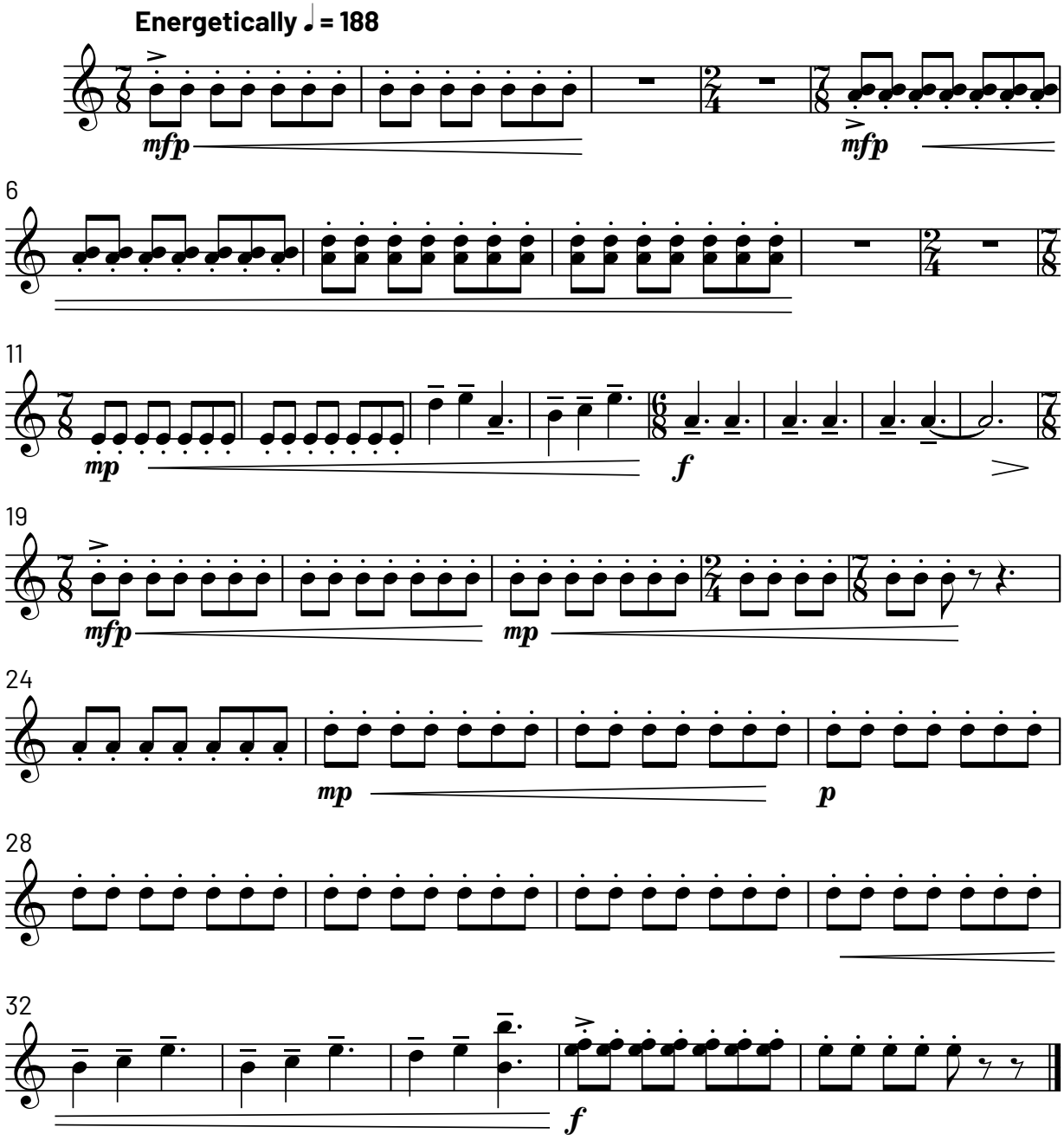
Alto in F

Pony Hollow Trail

Sally Lamb McCune



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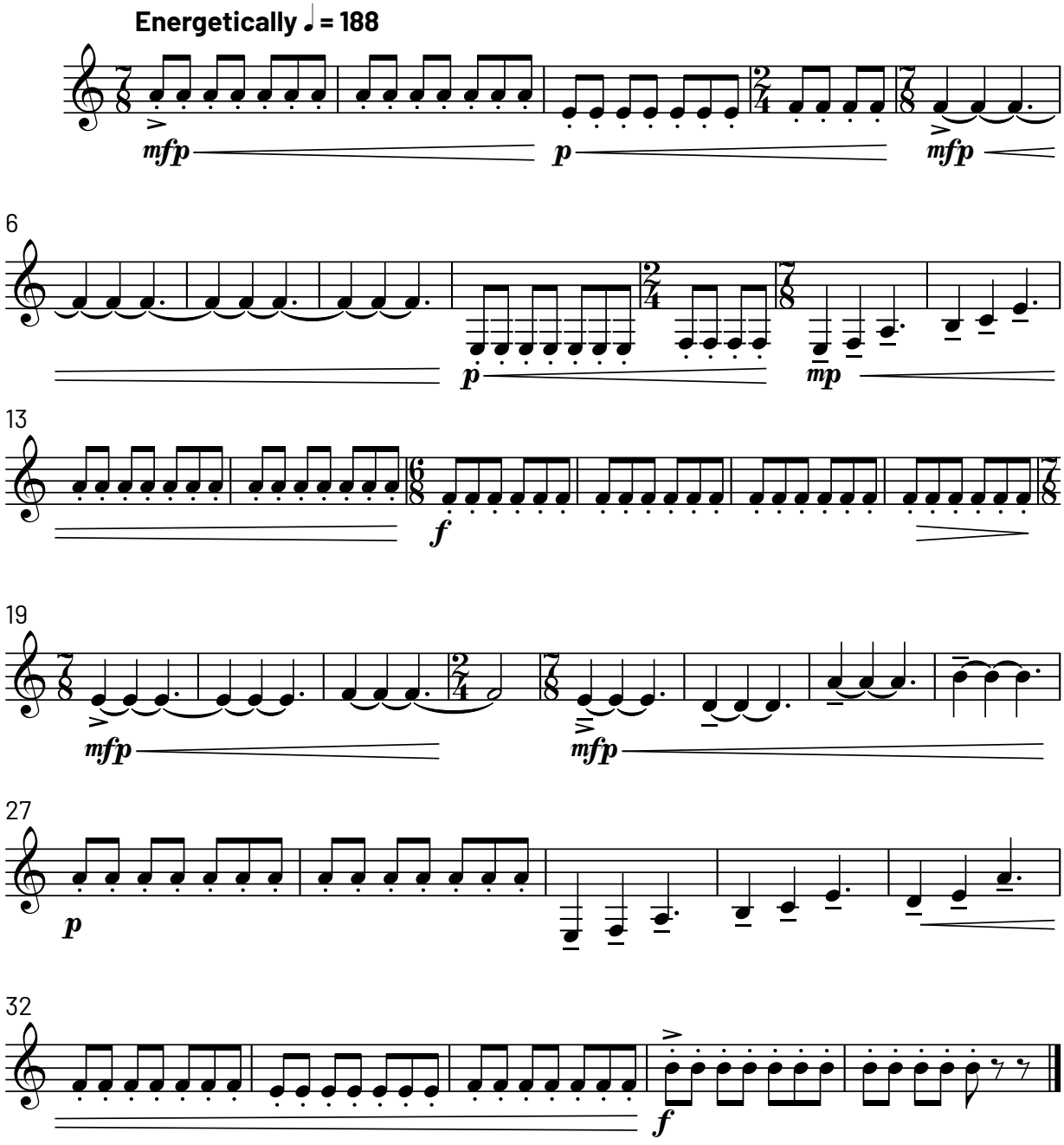
Tenor in F

Pony Hollow Trail

Sally Lamb McCune



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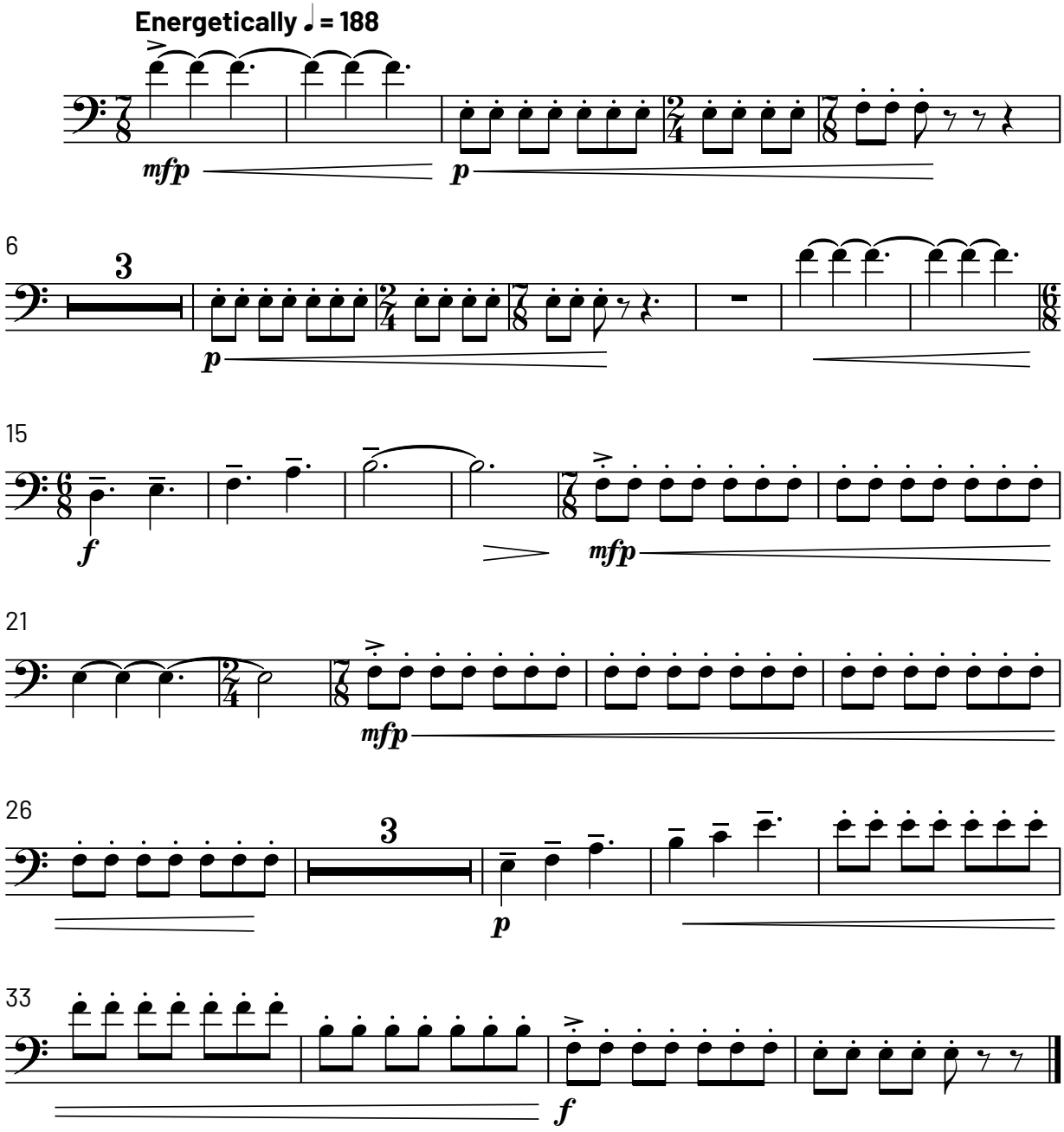
Bass in F

Pony Hollow Trail

Sally Lamb McCune



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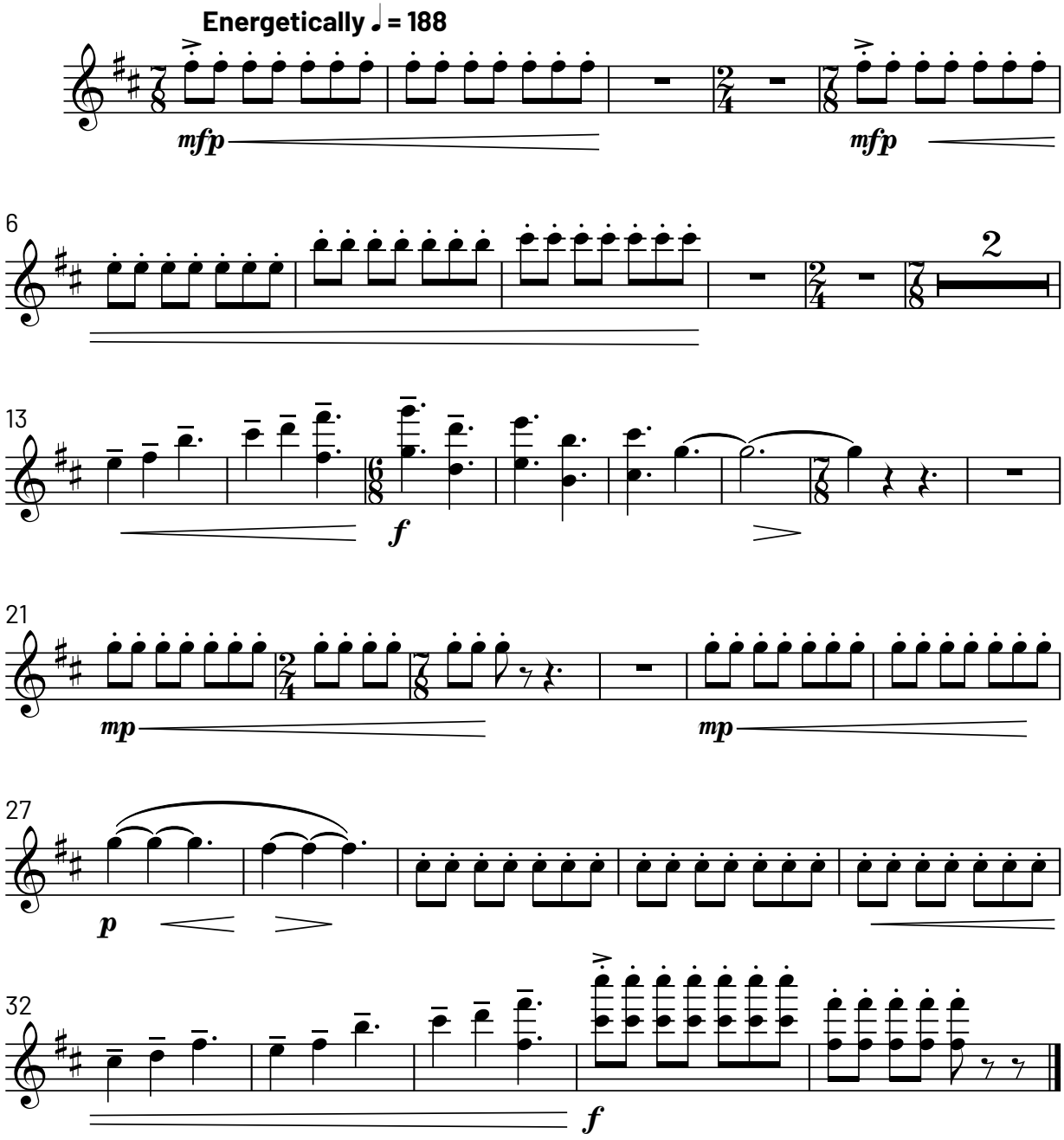
Soprano in E♭

Pony Hollow Trail

Sally Lamb McCune



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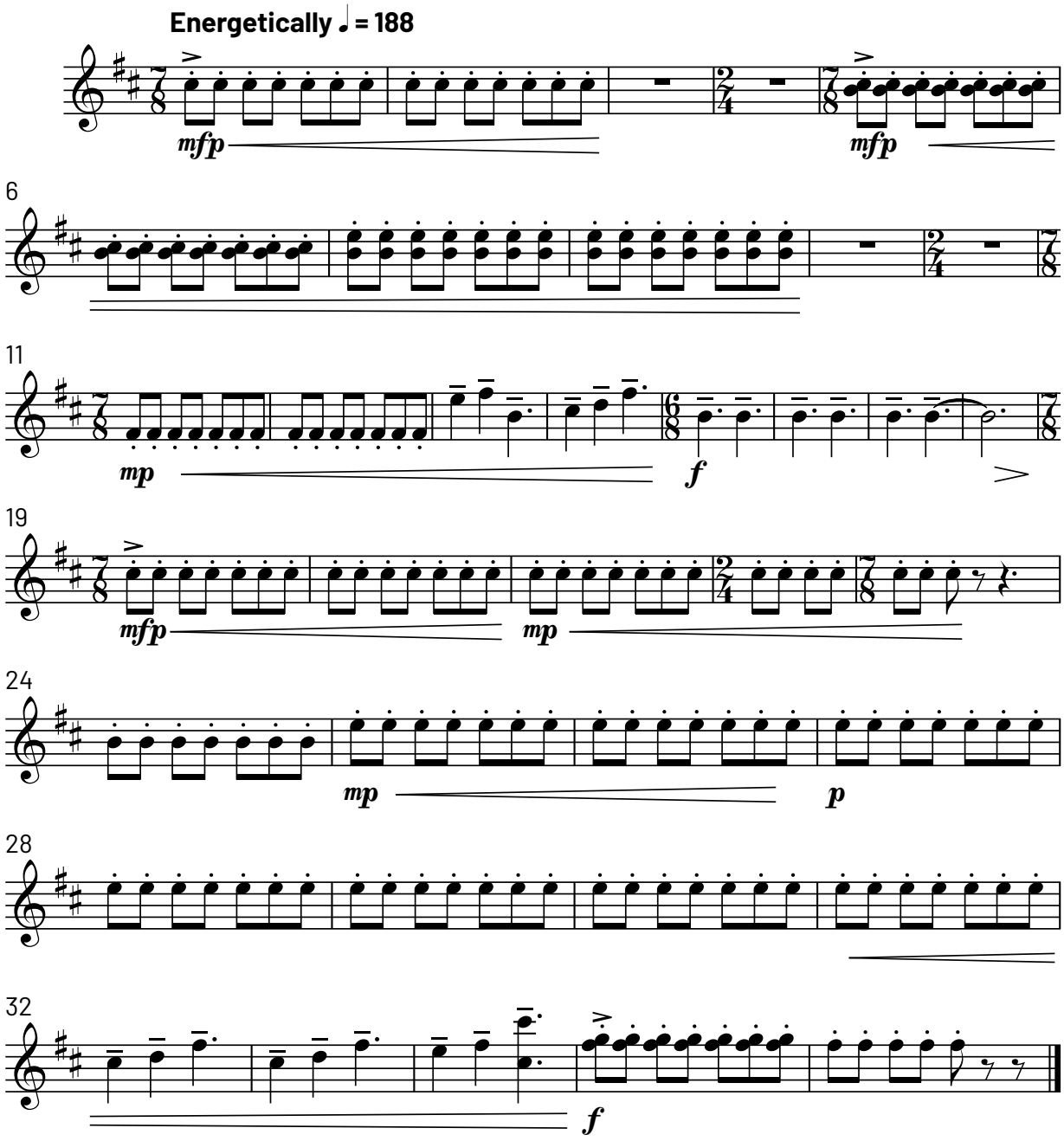
Alto in E♭

Pony Hollow Trail

Sally Lamb McCune



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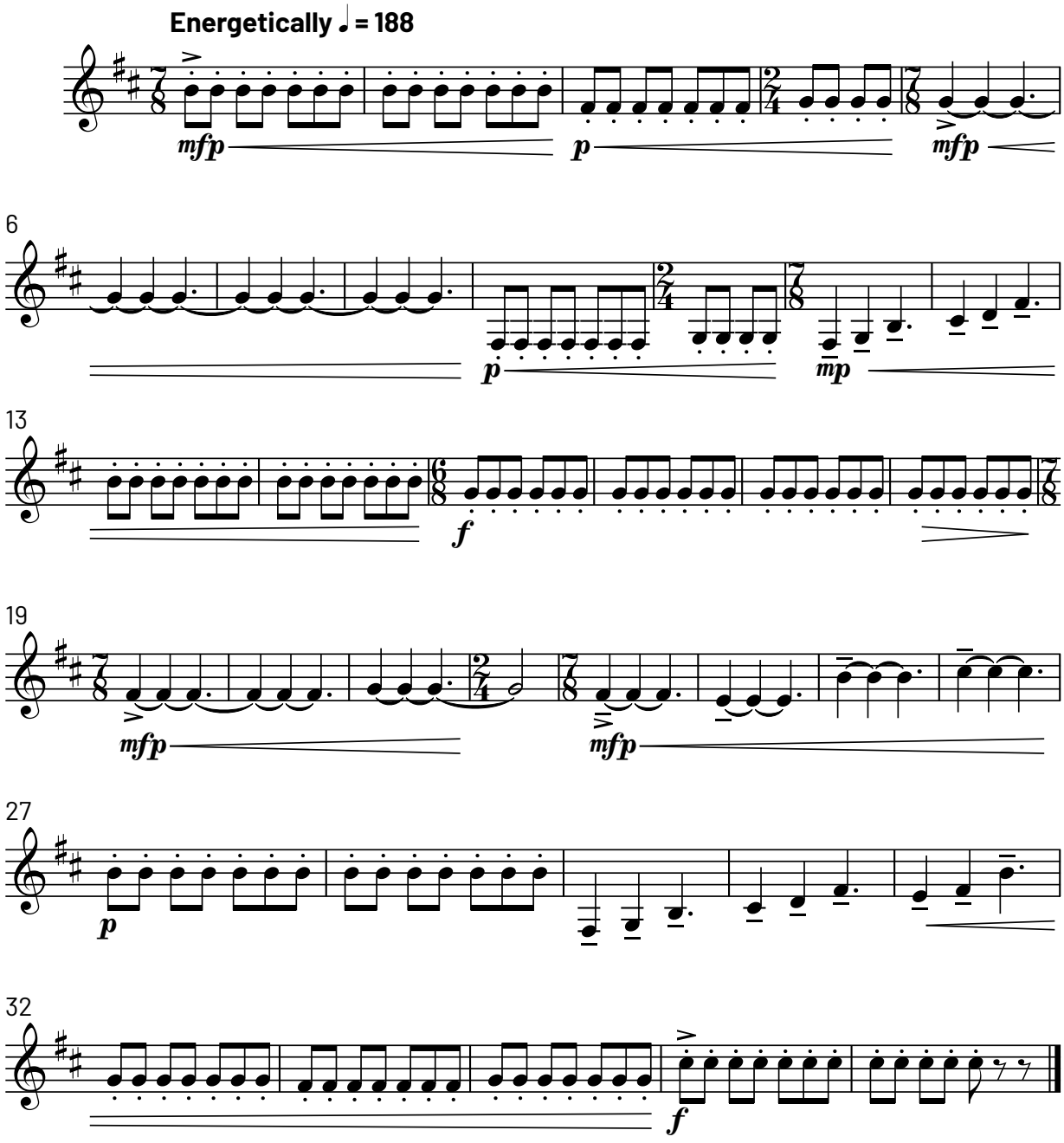
Tenor in E♭

Pony Hollow Trail

Sally Lamb McCune



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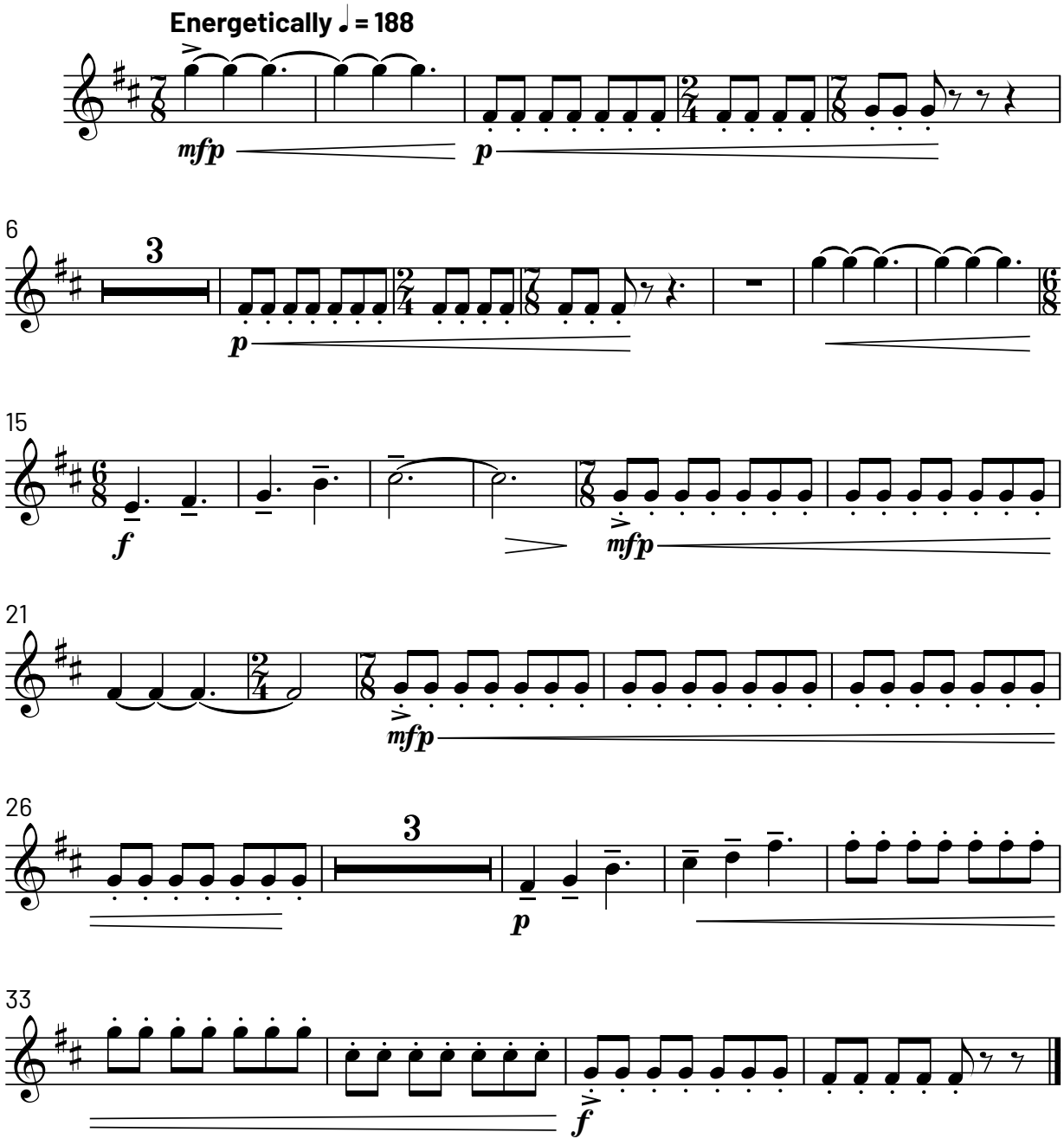
Bass in E♭

Pony Hollow Trail

Sally Lamb McCune



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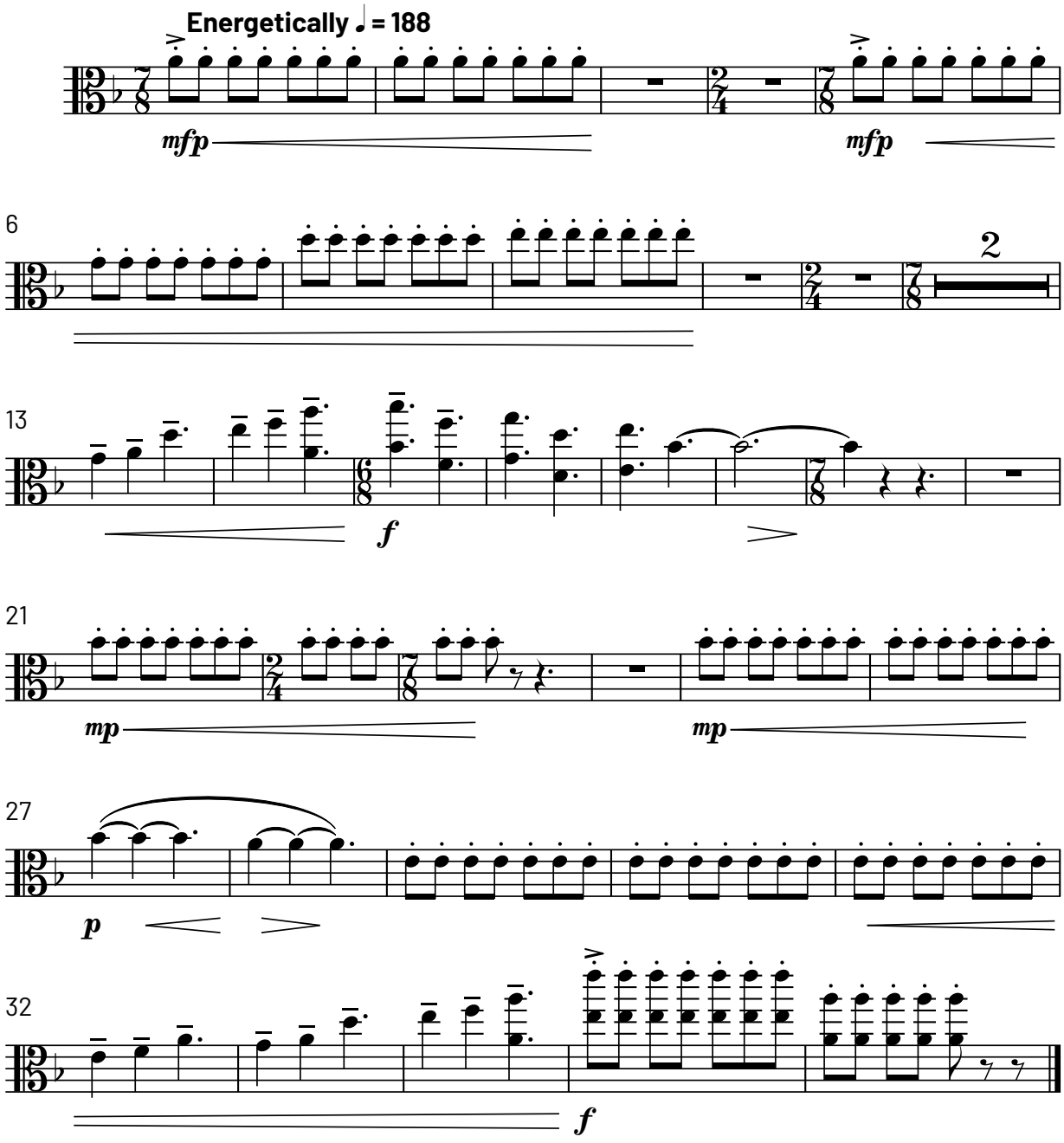
Soprano Viola

Pony Hollow Trail

Sally Lamb McCune



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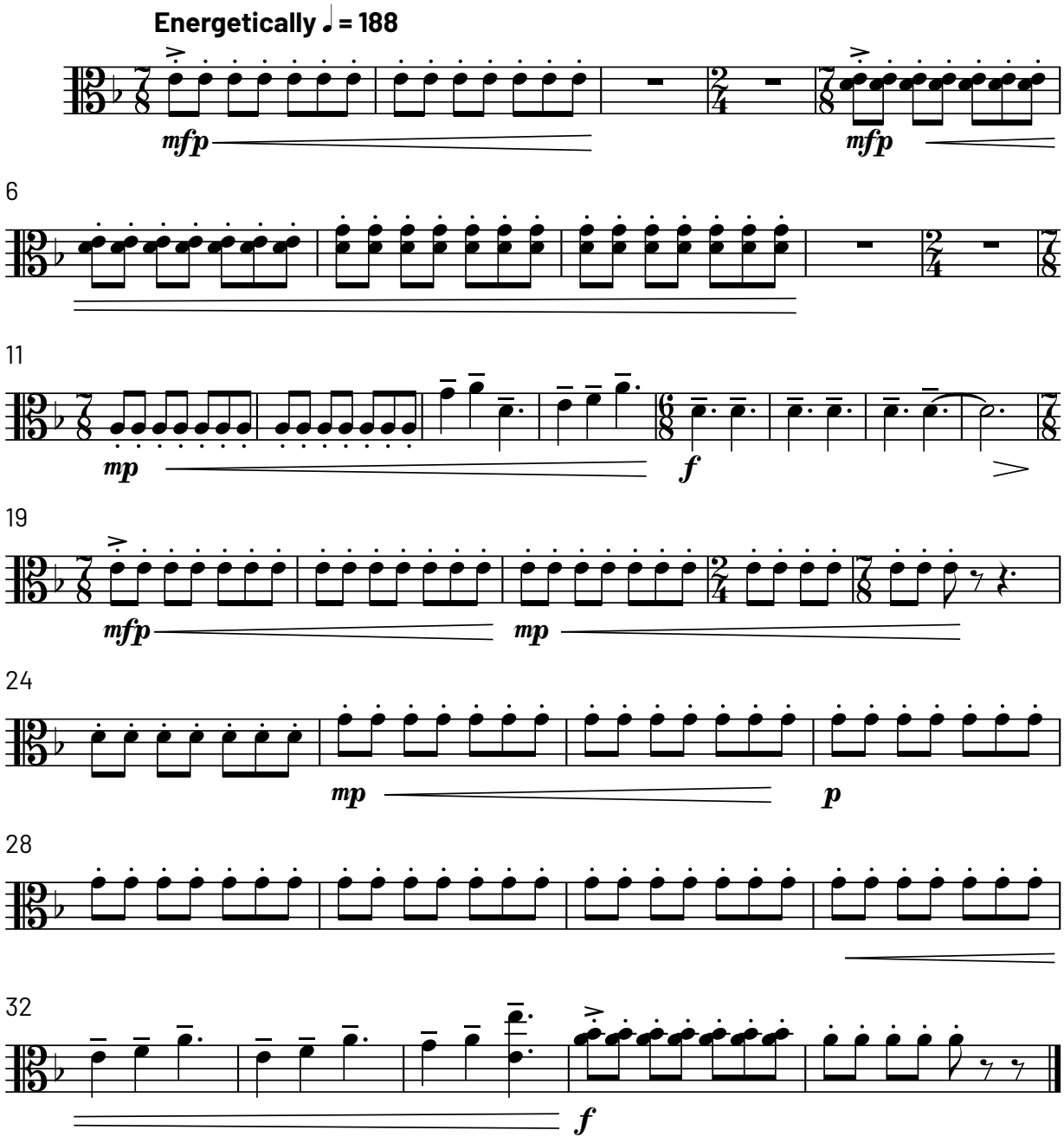
Alto Viola

Pony Hollow Trail

Sally Lamb McCune



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Hilary Purrington

Keepsake

Hilary Purrington

Keepsake

The music of composer Hilary Purrington tells compelling stories through expressive lyricism and colorful orchestration. Purrington's works have been championed by many distinguished ensembles, including the Minnesota Orchestra, Atlanta Symphony Orchestra, Phoenix Symphony, and New York Youth Symphony. Commissions include new works for the Albany Symphony, American Composers Orchestra, and Philadelphia Orchestra. Also an accomplished vocalist, Purrington has developed a reputation as a skilled composer of solo and choral music. Her vocal commissions have included new works for the New Camerata Opera, Yale Glee Club, Young New Yorkers' Chorus, and mezzo-soprano Sasha Cooke.

Purrington's music has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers, the International Alliance for Women in Music, and the League of American Orchestras, among other prestigious organizations. She holds degrees from the Yale School of Music, the Juilliard School, and the Shepherd School of Music at Rice University.

For more information, visit http://www.hilarypurrington.com.

About This Étude
"Keepsake" is a brief lyrical étude characterized by expressive solo lines and closely voiced, sonorous harmonies. Its most distinctive melodic feature, a three-note chromatic pattern, reappears in various guises throughout the work and directly contrasts with the erratic octave leaps that define the étude's closing measures. The piece's title, "Keepsake," refers to the étude's longing, nostalgic quality and miniature scale.

While the complete étude is approximately two minutes in duration, it may be excerpted to end at m. 11 (about halfway through). The piece's solo lines, countermelodies, tempo changes, and dynamic shapes offer ample opportunities to carefully phrase and shape the music.

Length: 1:19

Commissioned Parameters:
Meter: 12/8
Tempo: Slow
Style: Lyrical
Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:
- Gesture of syncopation
- Ritardando

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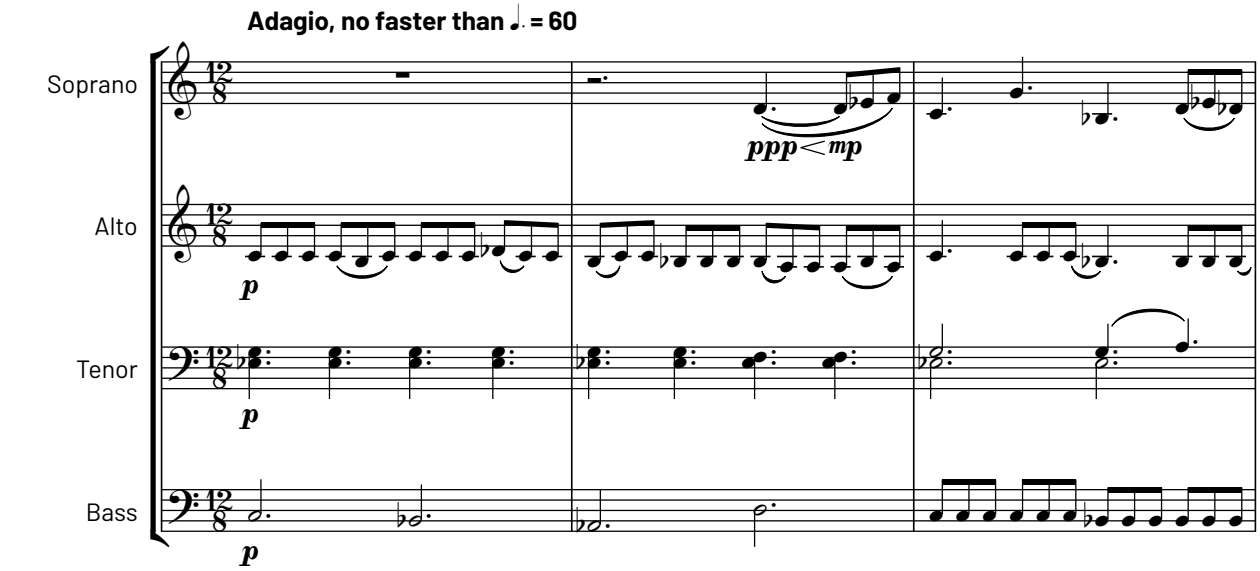
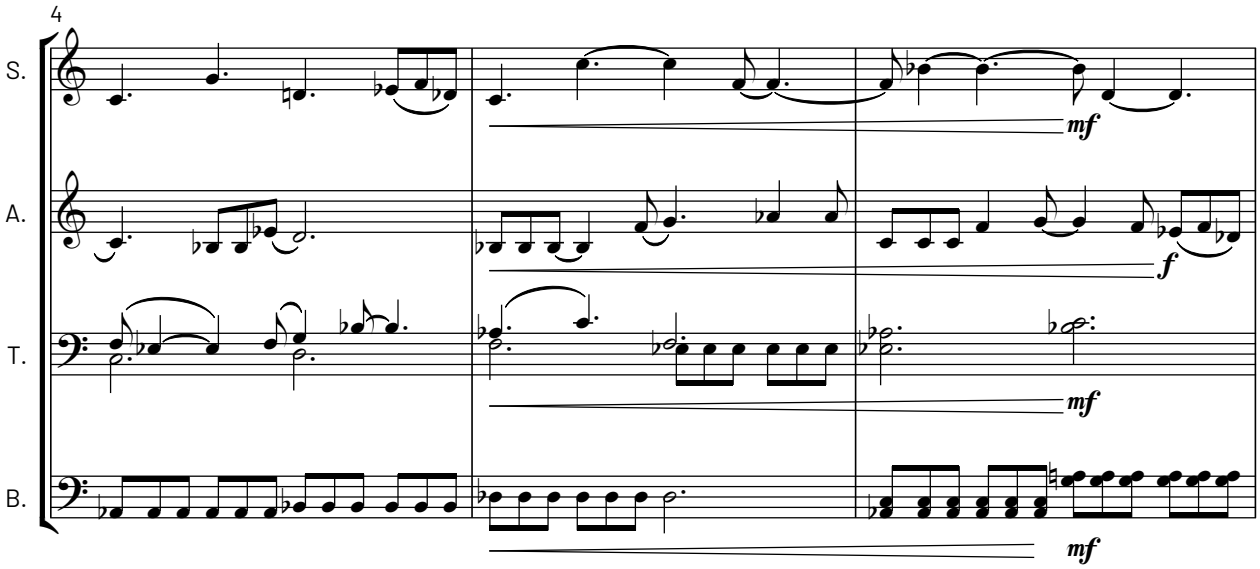
Keepsake

Hilary Purrington





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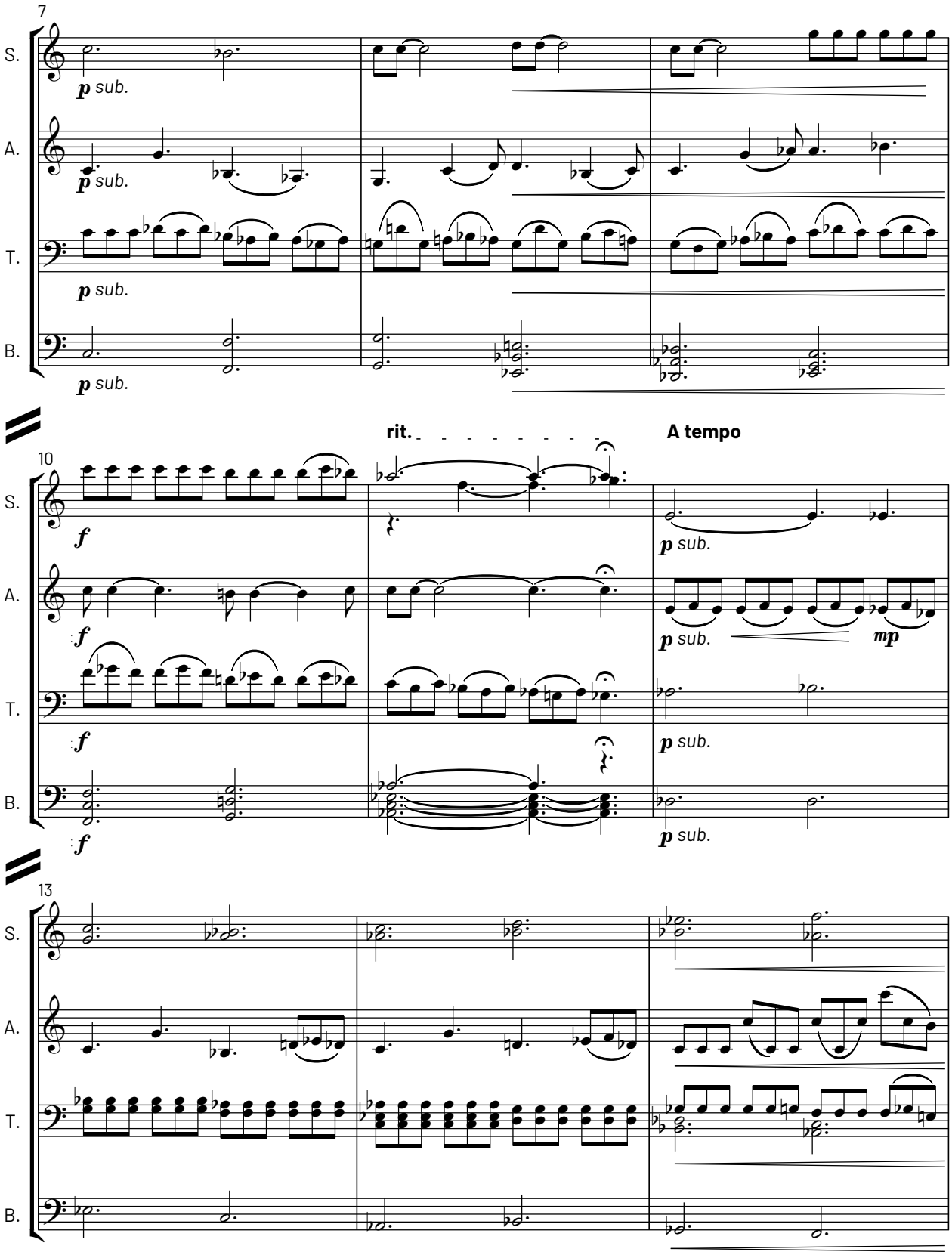
Keepsake — Hilary Purrington — Full Score



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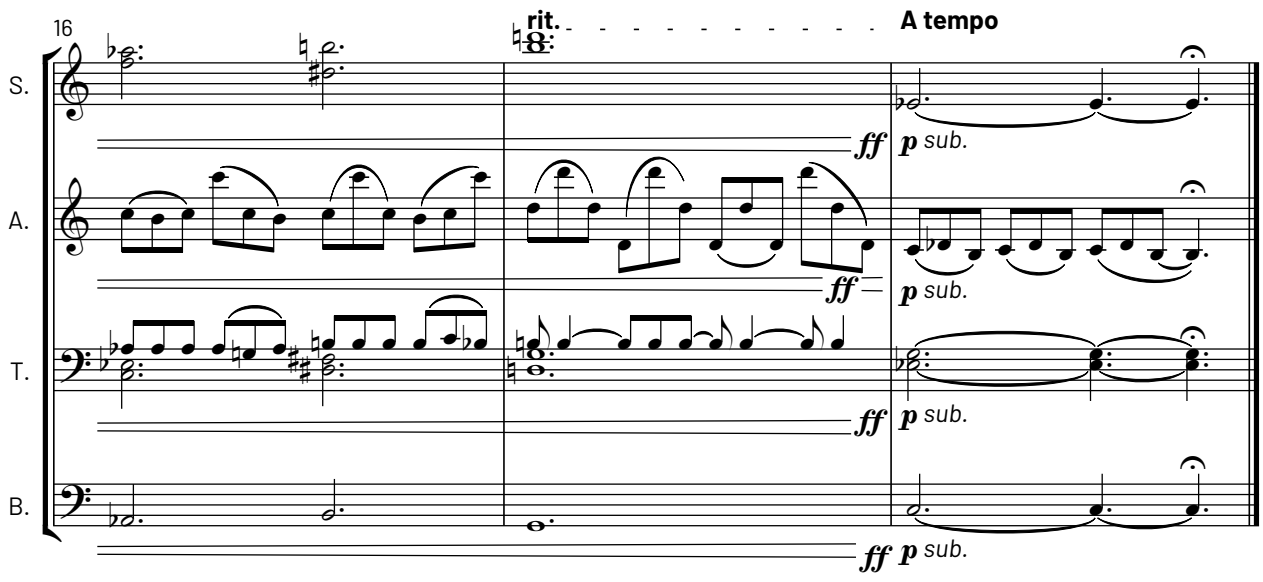

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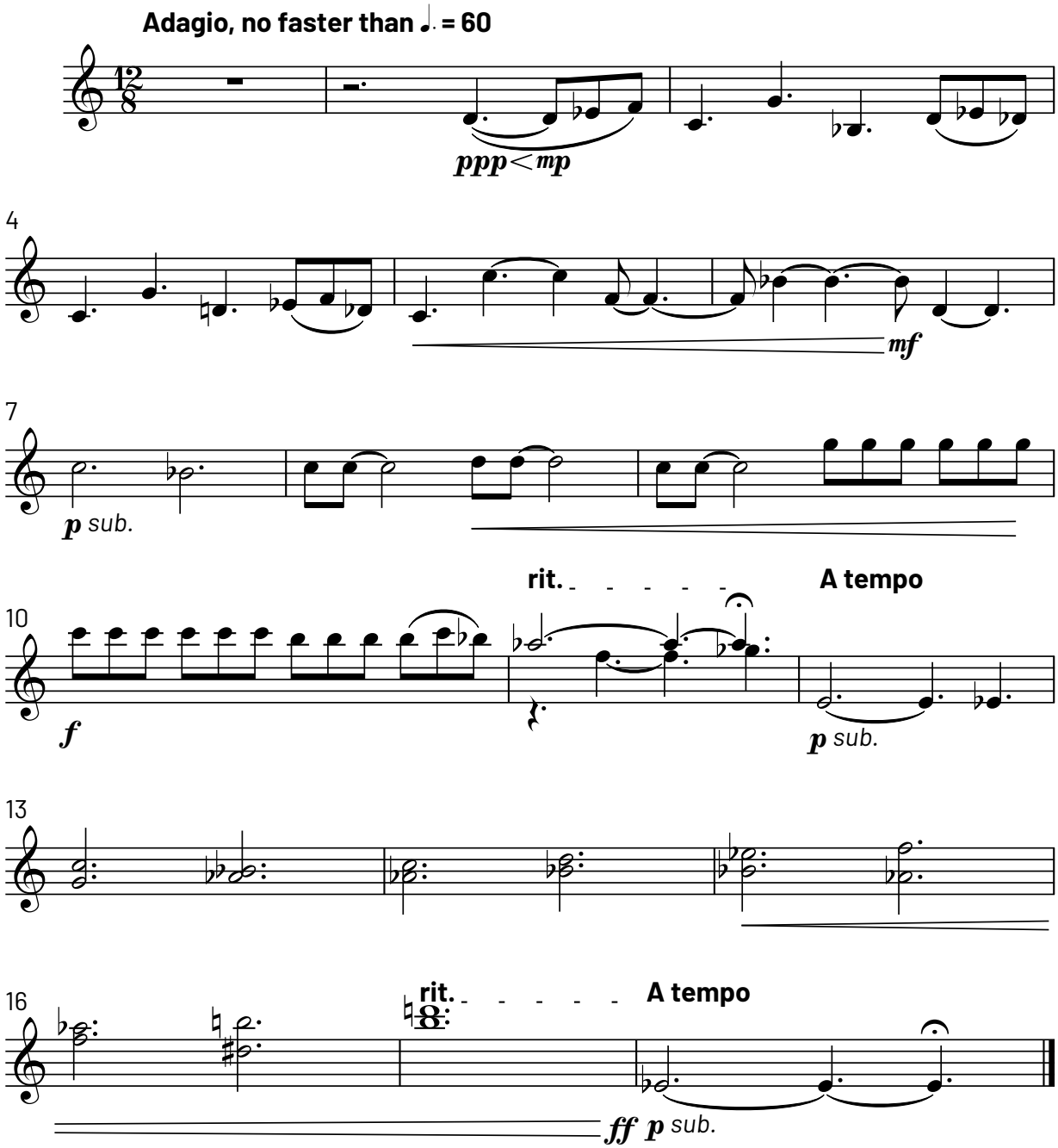
Soprano in C

Keepsake

Hilary Purrington



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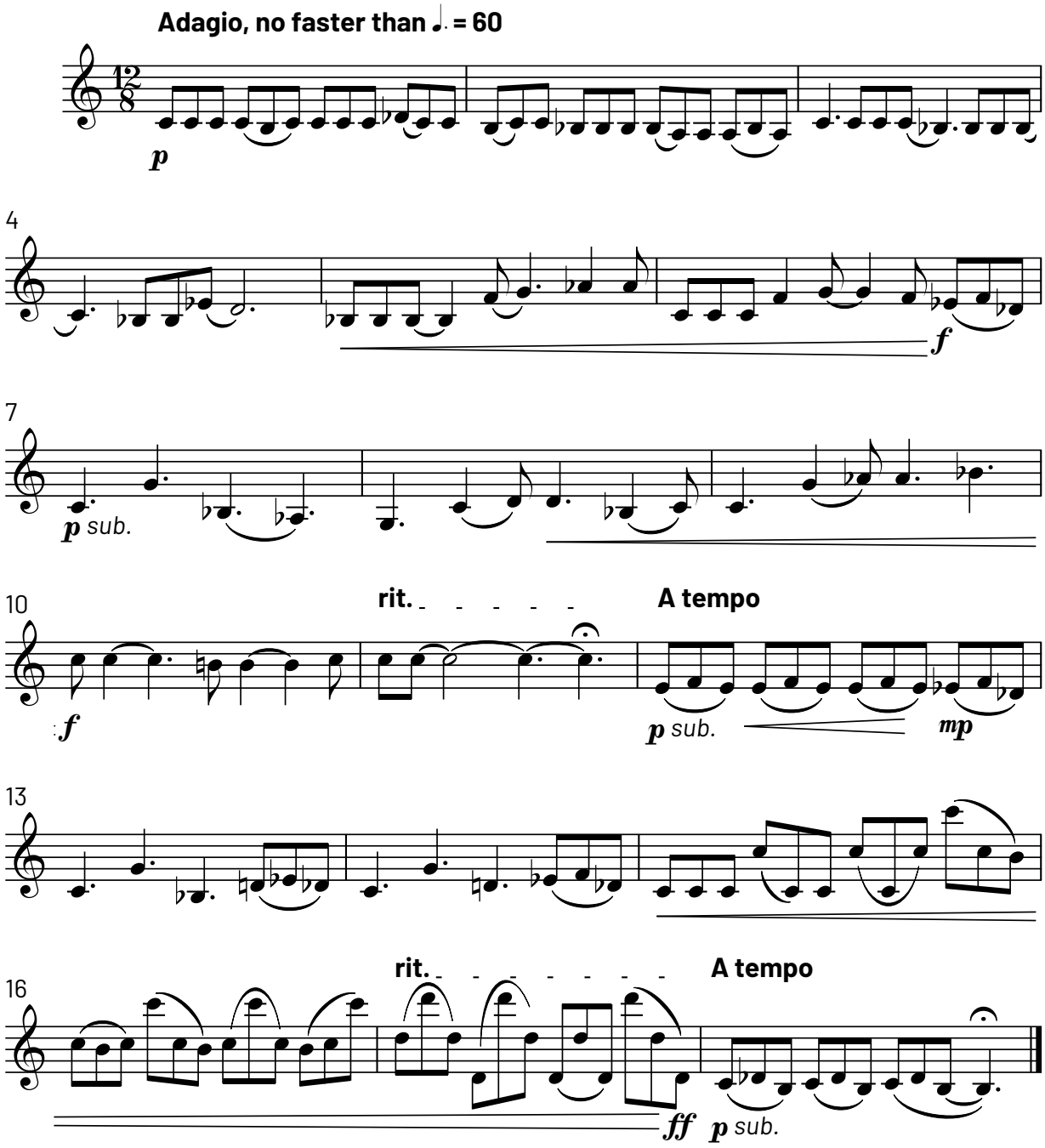
Alto in C

Keepsake

Hilary Purrington



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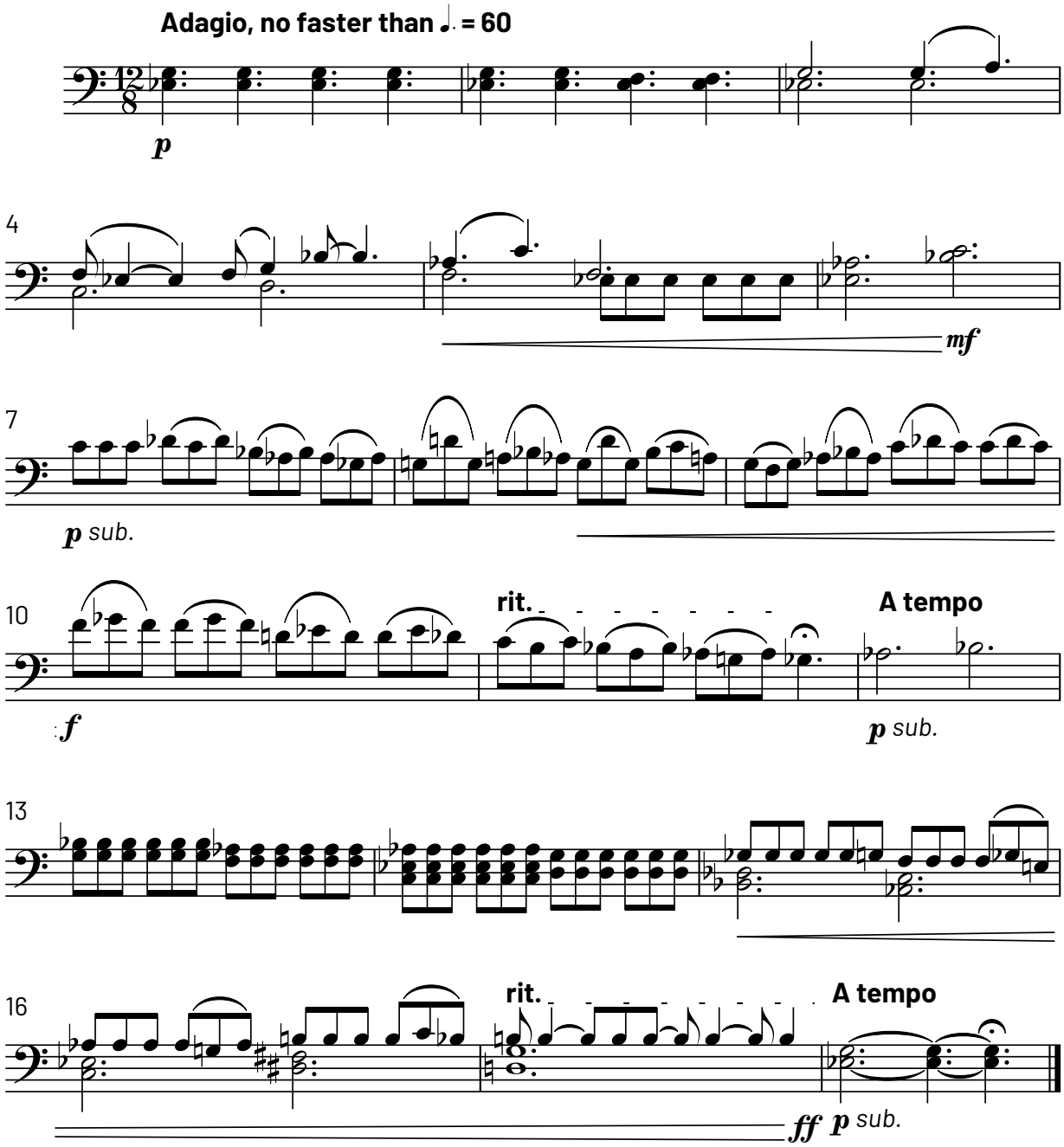
Tenor in C

Keepsake

Hilary Purrington



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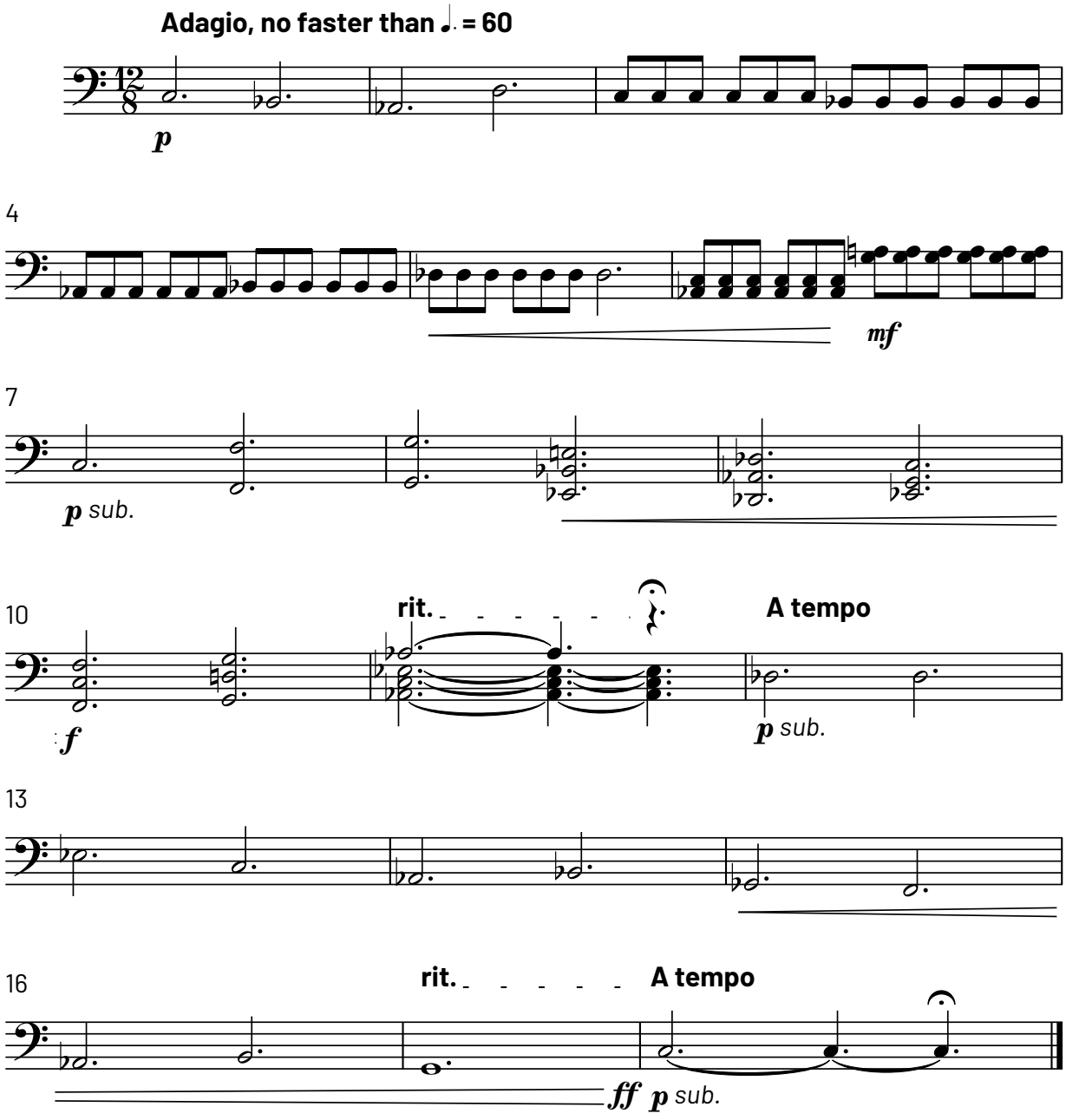
Bass in C

Keepsake

Hilary Purrington



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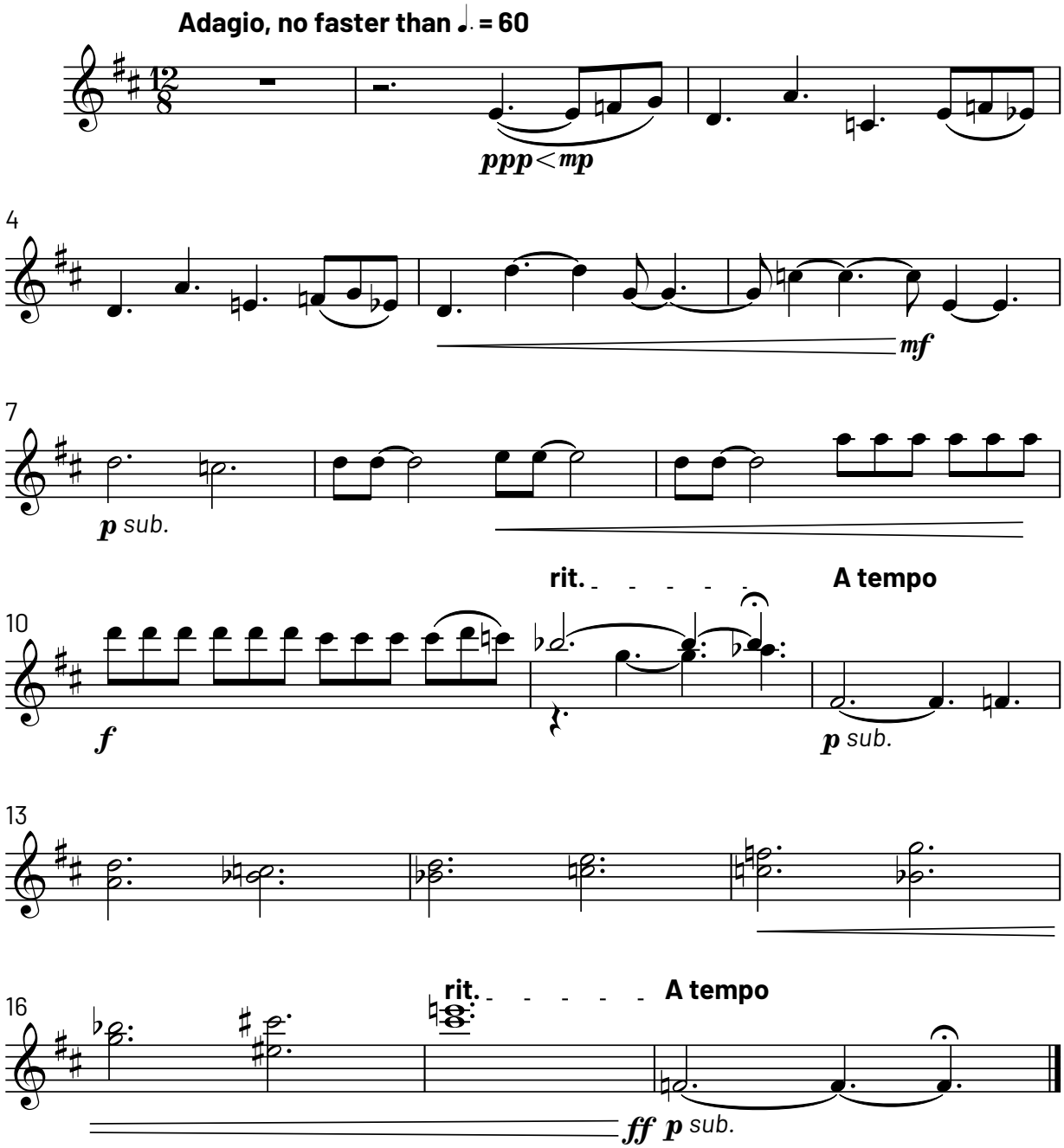
Soprano in B♭

Keepsake

Hilary Purrington



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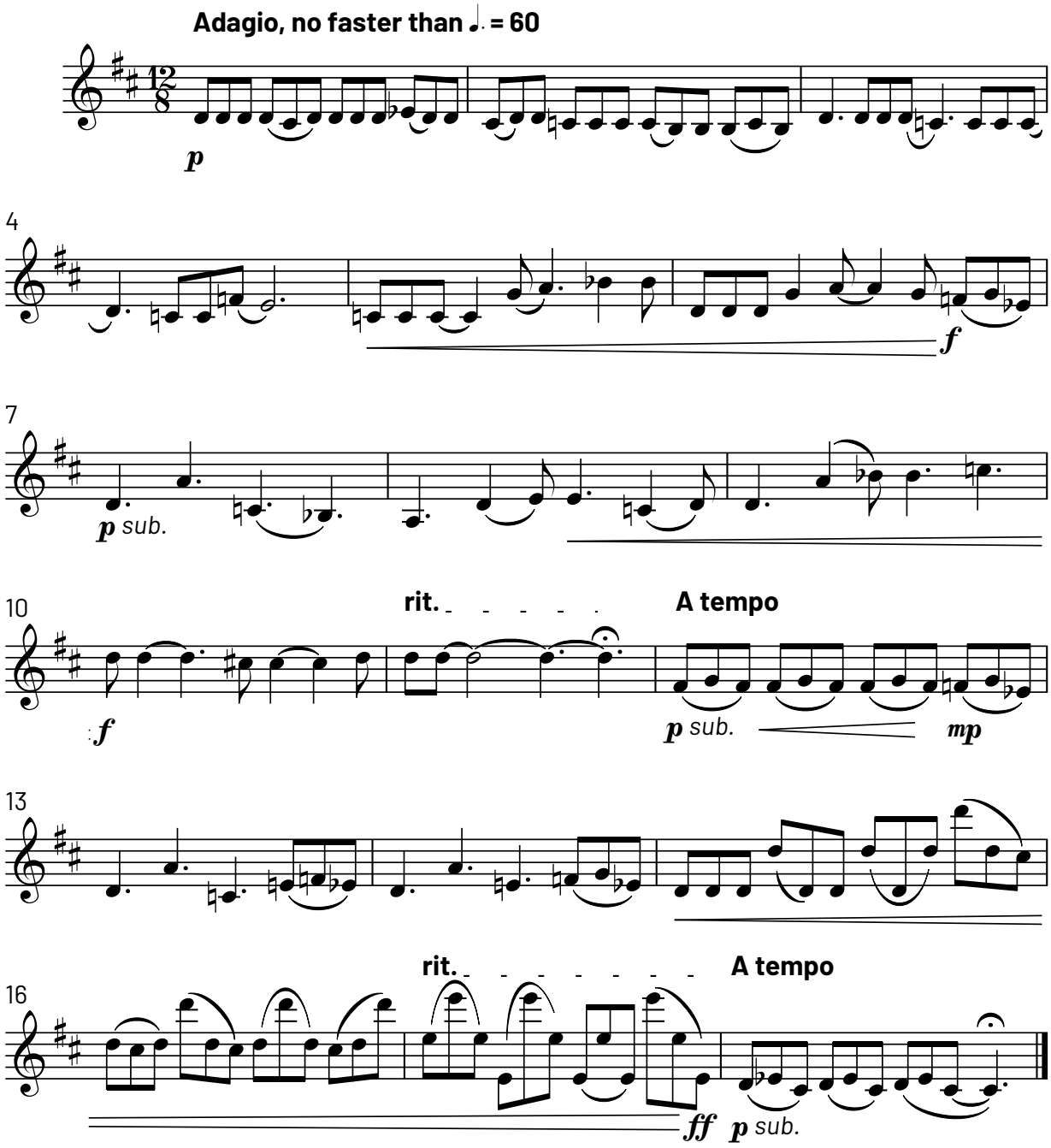
Alto in B♭

Keepsake

Hilary Purrington



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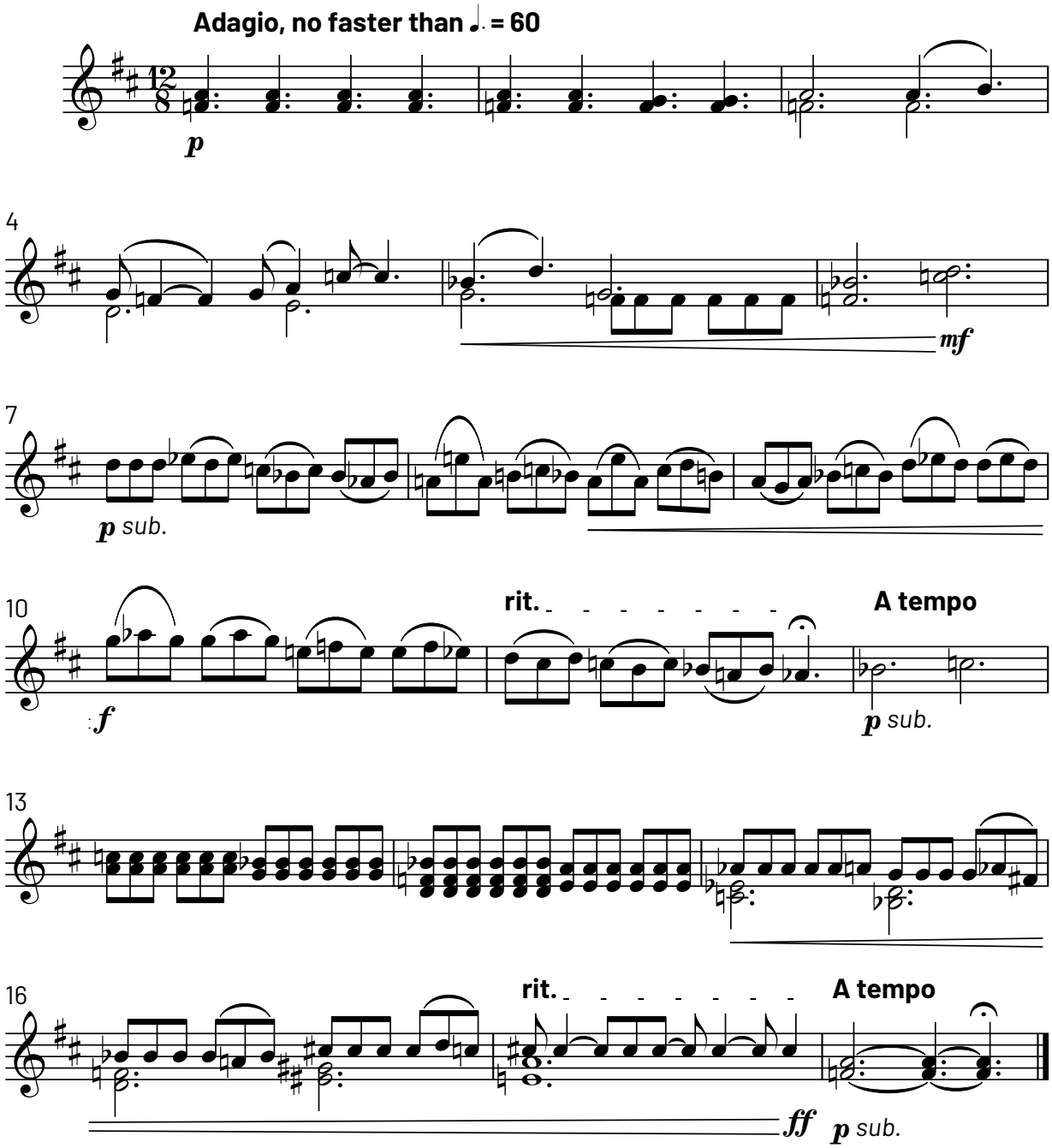
Tenor in B♭

Keepsake

Hilary Purrington



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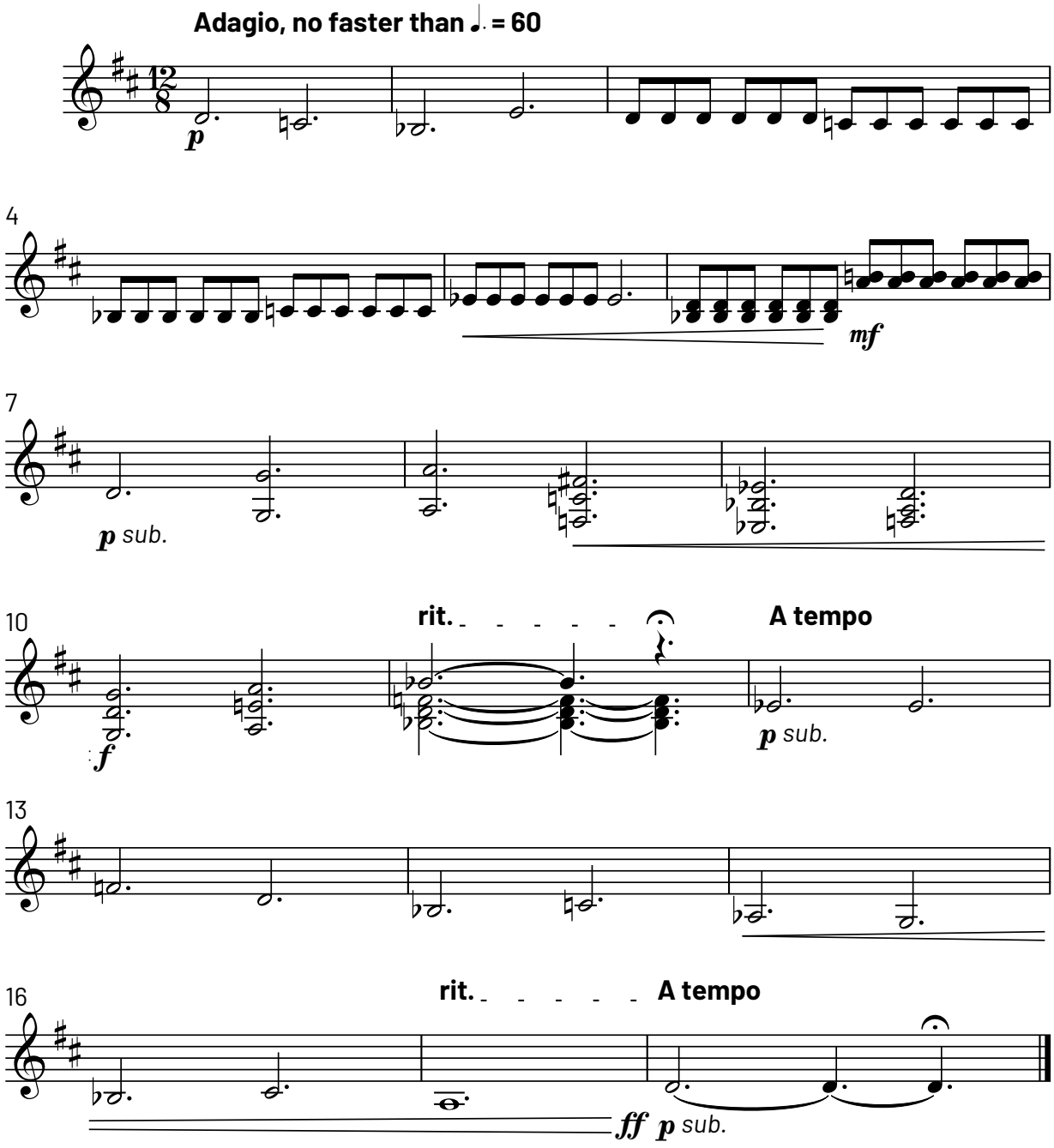
Bass in B♭

Keepsake

Hilary Purrington



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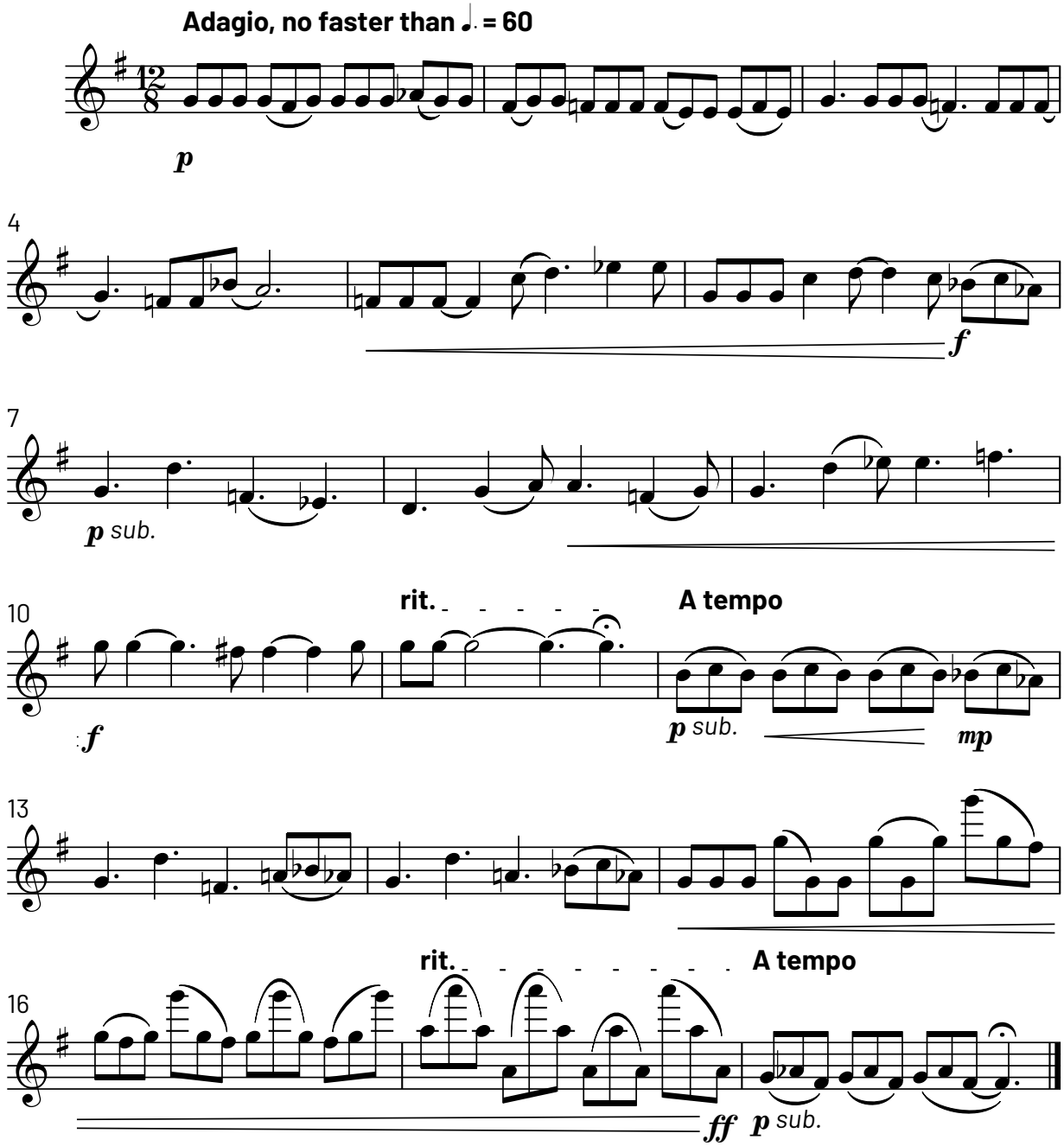
Alto in F

Keepsake

Hilary Purrington



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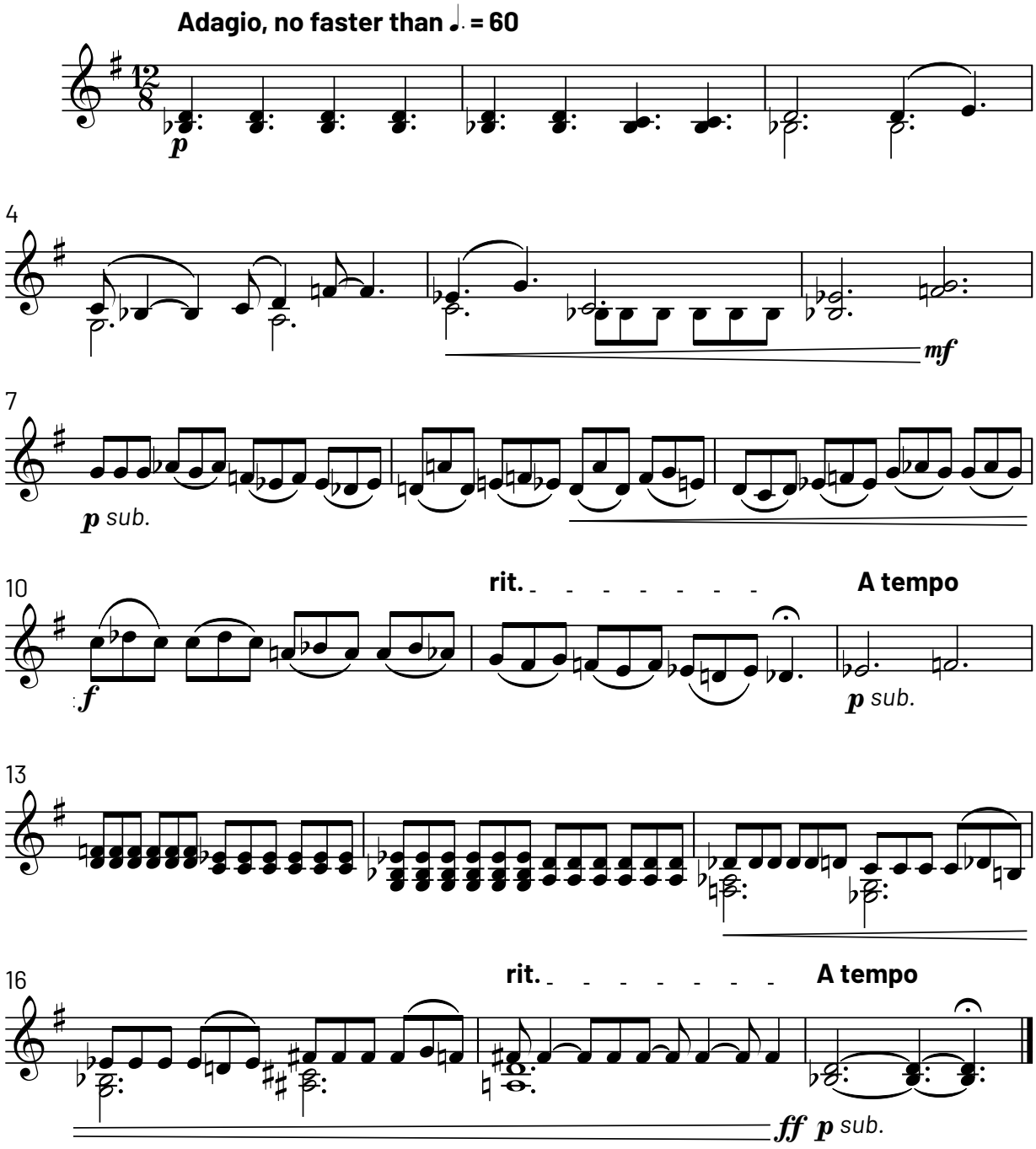
Tenor in F

Keepsake

Hilary Purrington



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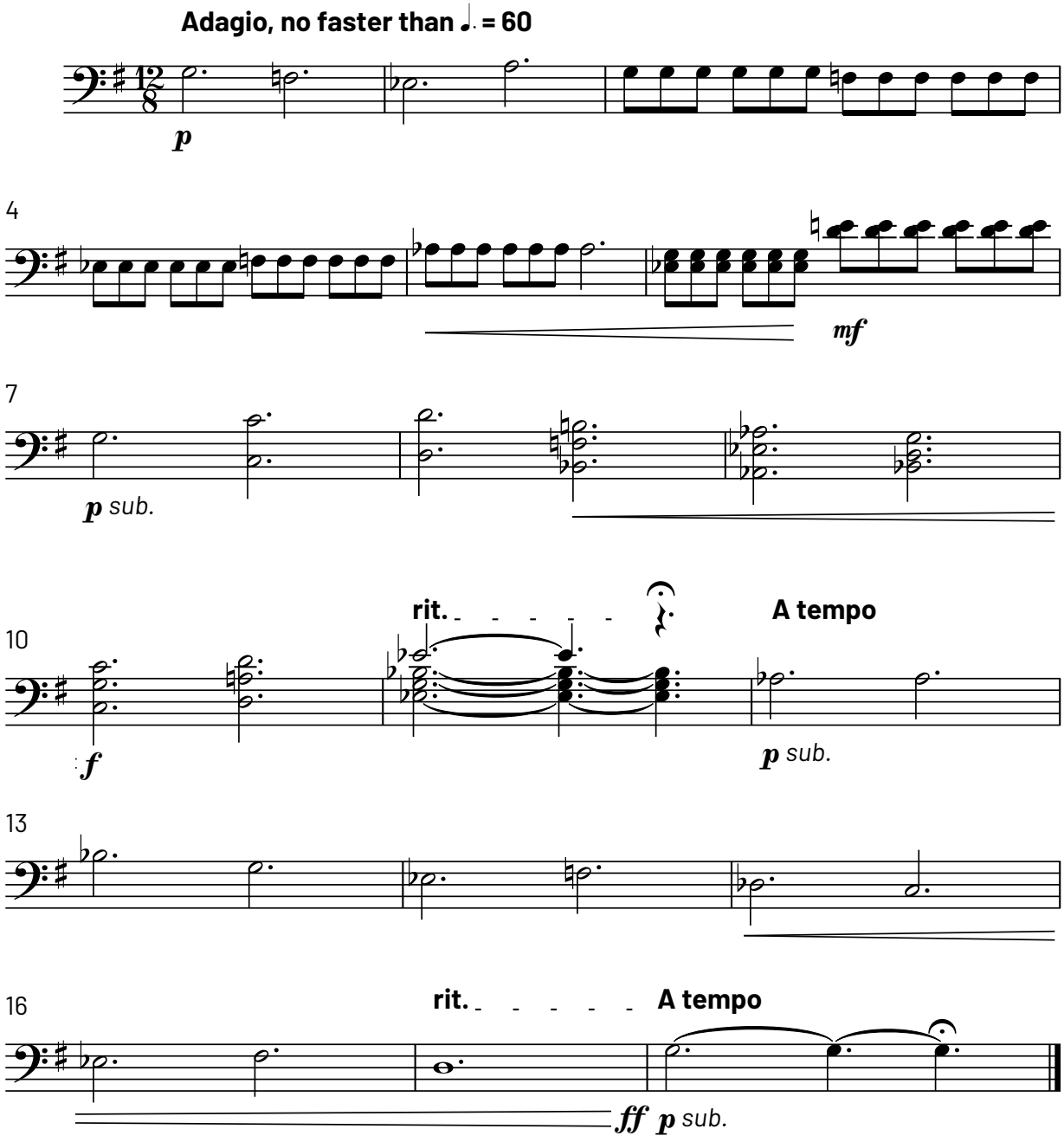
Bass in F

Keepsake

Hilary Purrington



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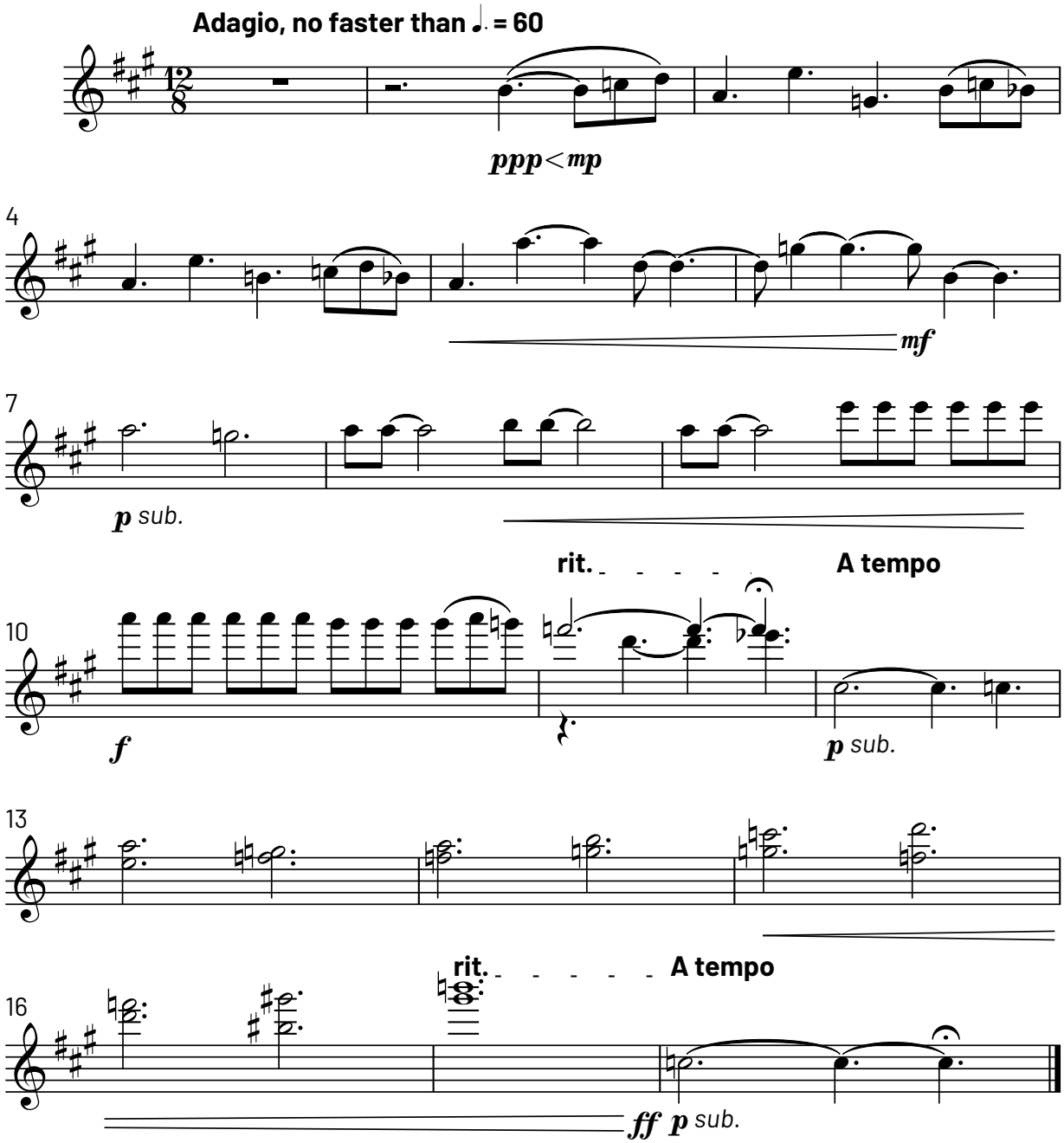
Soprano in E♭

Keepsake

Hilary Purrington



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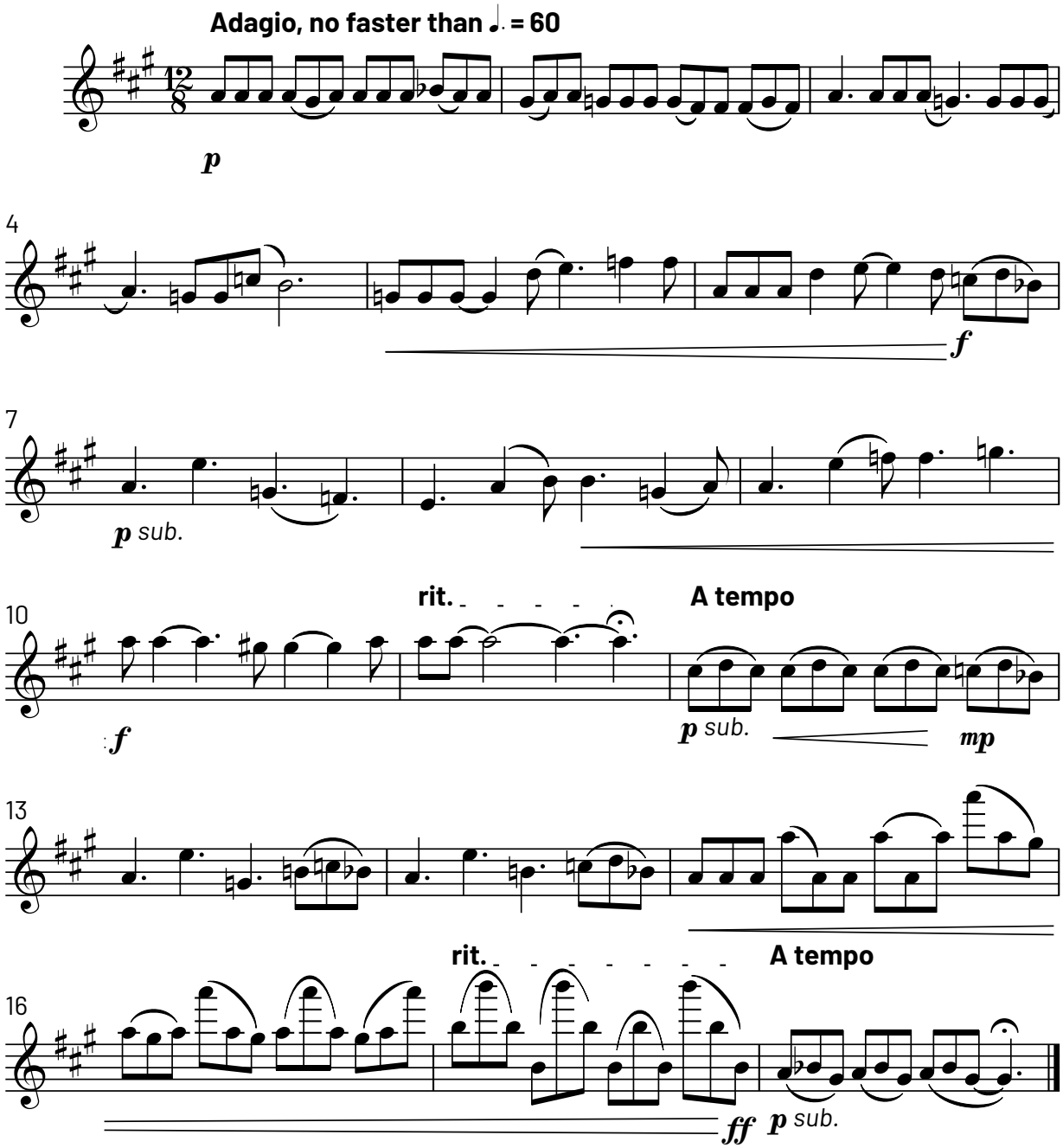
Alto in E♭

Keepsake

Hilary Purrington



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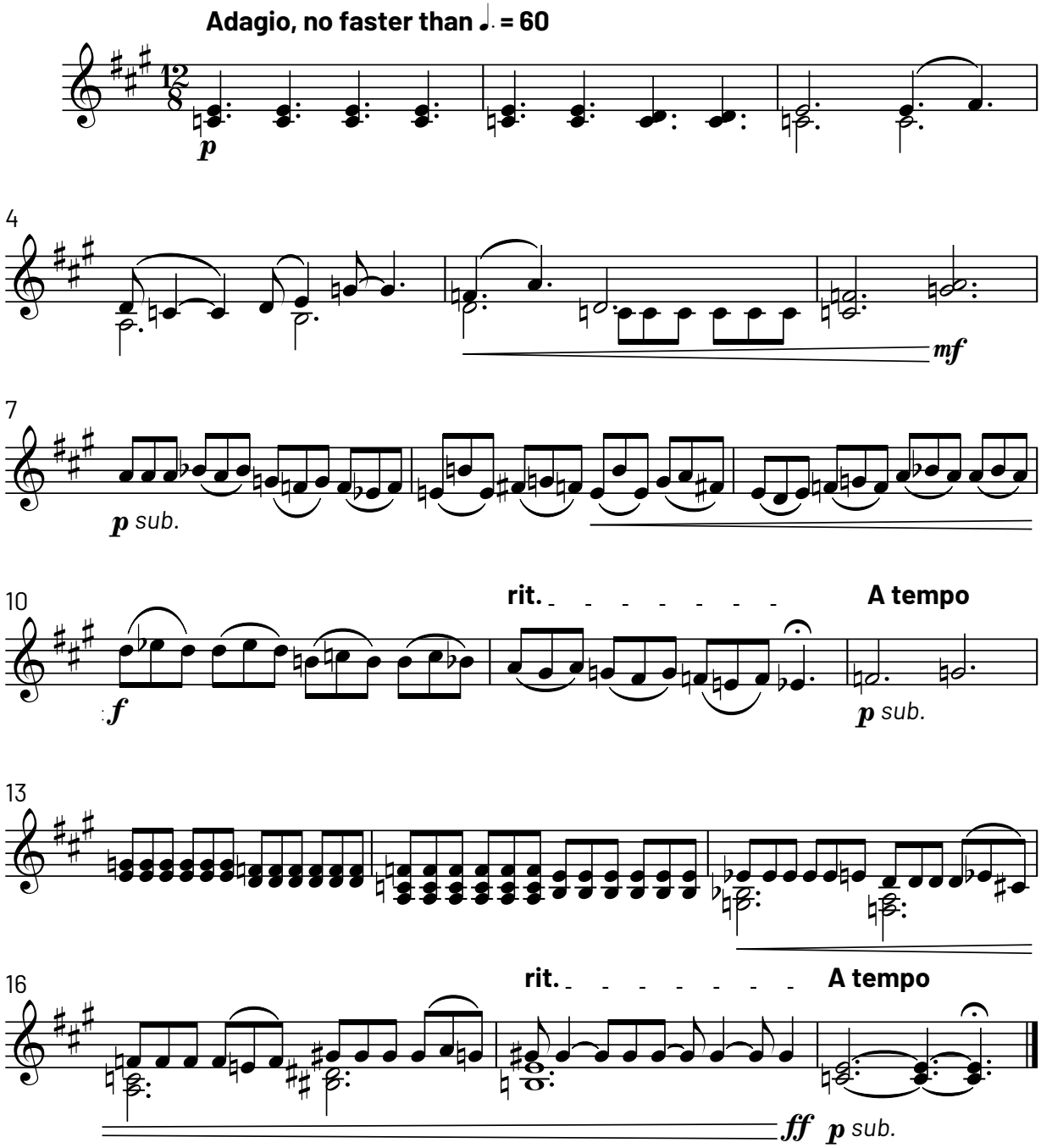
Tenor in E♭

Keepsake

Hilary Purrington



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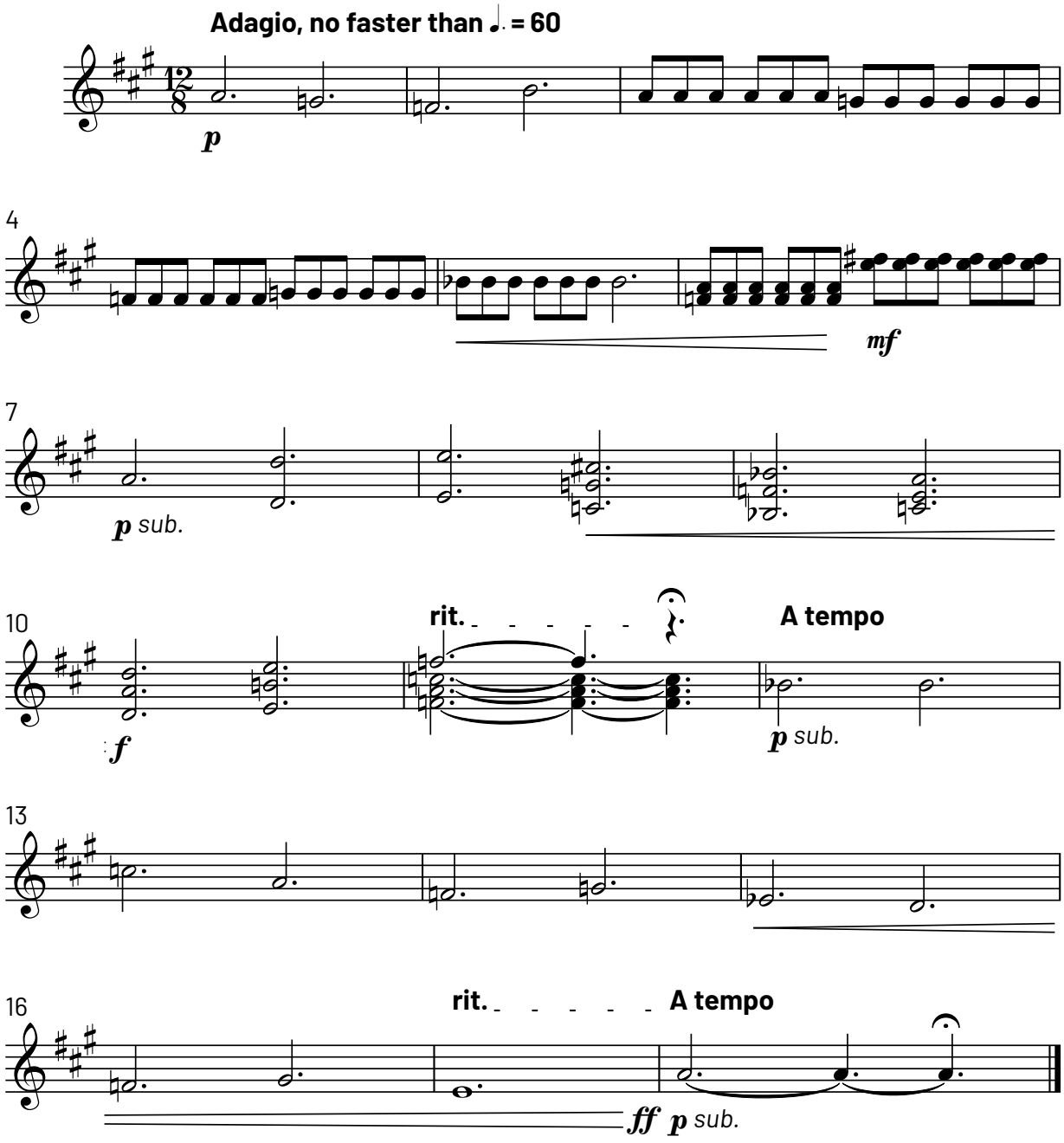
Bass in E♭

Keepsake

Hilary Purrington



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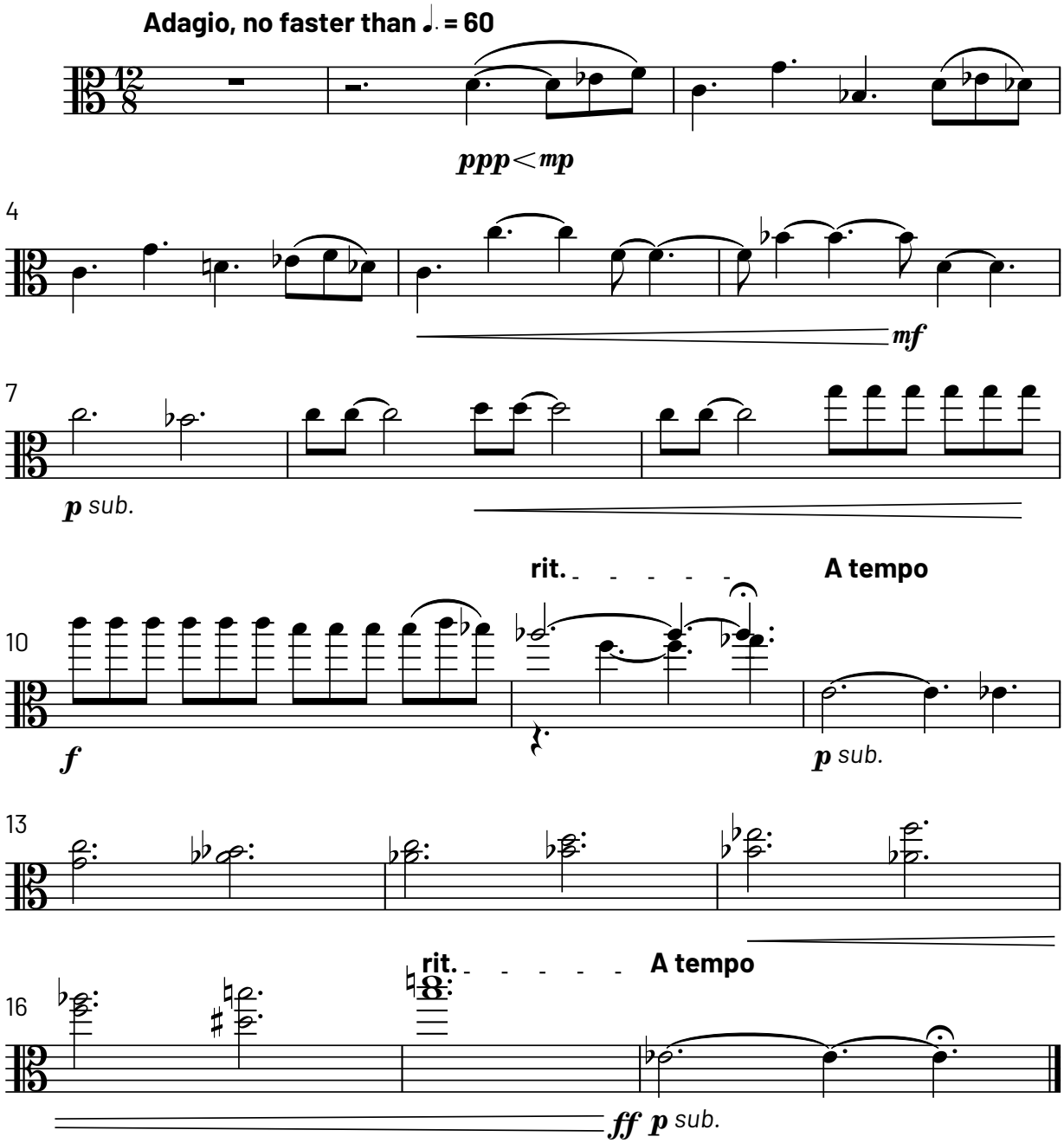
Soprano Viola

Keepsake

Hilary Purrington



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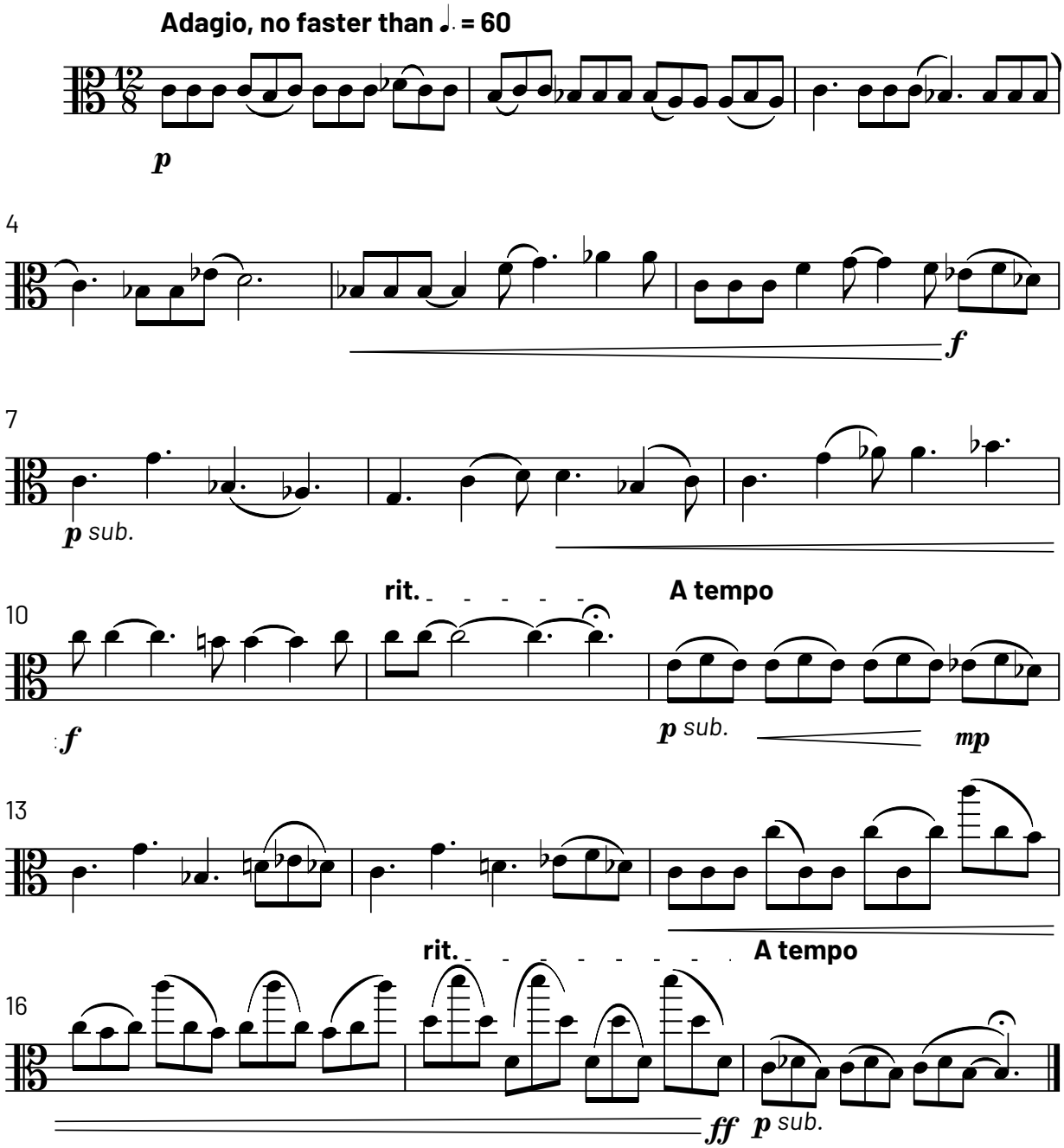
Alto Viola

Keepsake

Hilary Purrington



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Will Rowe

Loose Canon

Will Rowe

Loose Canon

Will Rowe (b. 1992) is a composer of classical music from Oxford, Michigan. A recipient of BM and MM degrees in composition from Indiana University, his works have received performances both in the U.S. and internationally by such ensembles as the Camerata Silesia Katowice, ensemble mise-en, and the Seattle Metropolitan Chamber Orchestra and by such soloists as Bixby Kennedy, Blair McMillen, and Eliot Heaton.

Will has been a proud titlist in the BMI Student Composer Awards, the Maurice Gardner Competition, and the League of Composers/ISCM Competition and is a member of the artist colony scene as a resident of the Byrdcliffe Artist Colony and the UCross Foundation.

Currently, Will lives in New York City, where he works as the general manager of American Composers Alliance, the general manager of Roosevelt Island Concert, and the co-curator of the contemporary live workshop series, Concept Lab.

For more information, visit http://www.willrowemusic.com.

About This Étude
"Loose Canon" is a rough double canon that encourages conductors to think sensitively about melodic entrances while keeping a rhythmically-jagged supporting layer tight. Regarding the meter, cues are available for each subdivision of the beat over the course of the étude, and the macro-meter is intentionally lopsided as a challenge to keep the supporting layer together while still prioritizing the melodic counterpoint. Conductors are encouraged to consider how each different canonic entrance may contribute to small- and large-scale phrase structure as well as how various countermelodies may play off each other and interact with the ground bass. While the melodies should be lyrical, the structural layer should be rigid and staccato, allowing conductors to explore and balance a range of articulation and shape.

Length: 0:34

Commissioned Parameters:
Meter: 7/8
Tempo: Fast
Style: Lyrical
Pedagogical Element: Cues/soloists

Additional Pedagogical Opportunities:
- Fermatas
- Gesture of syncopation

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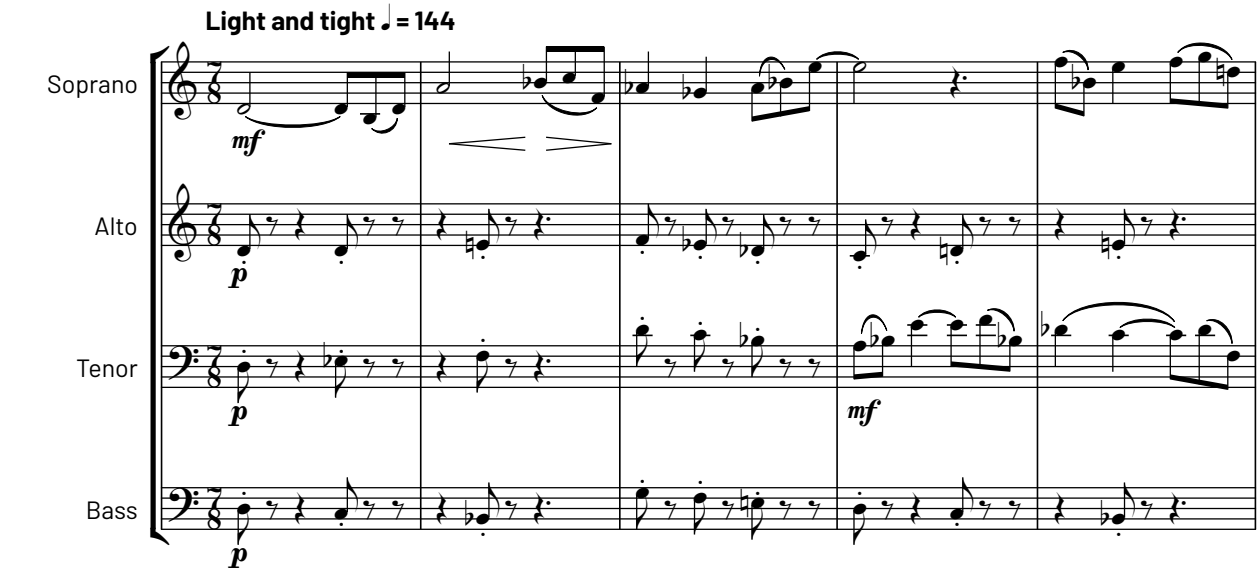
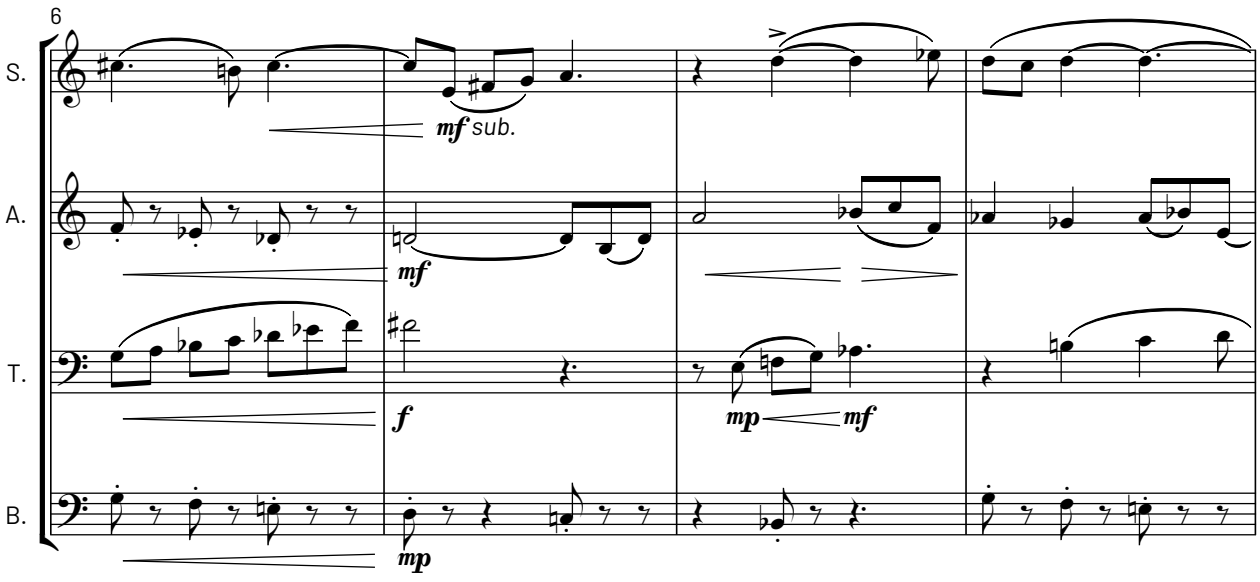
Loose Canon

Will Rowe





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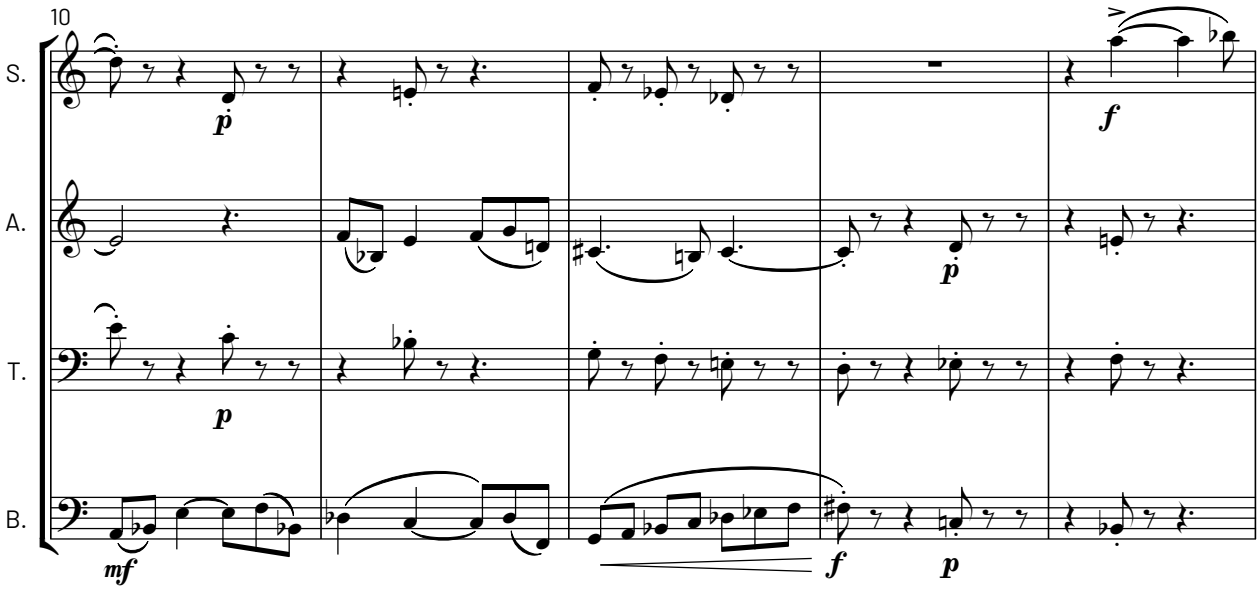

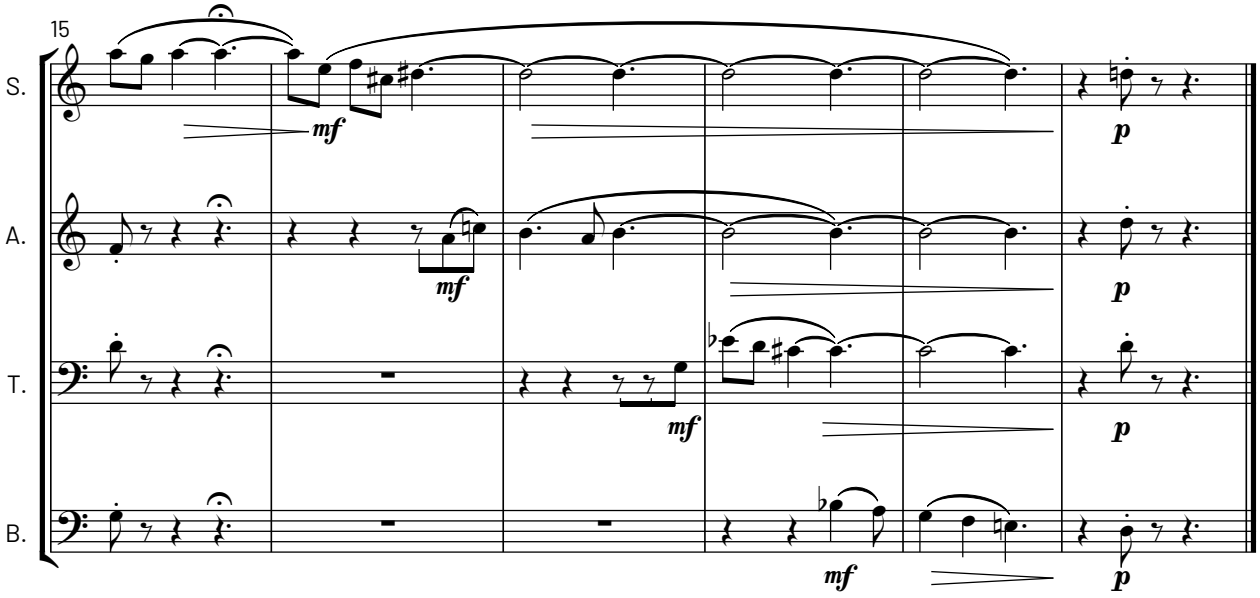

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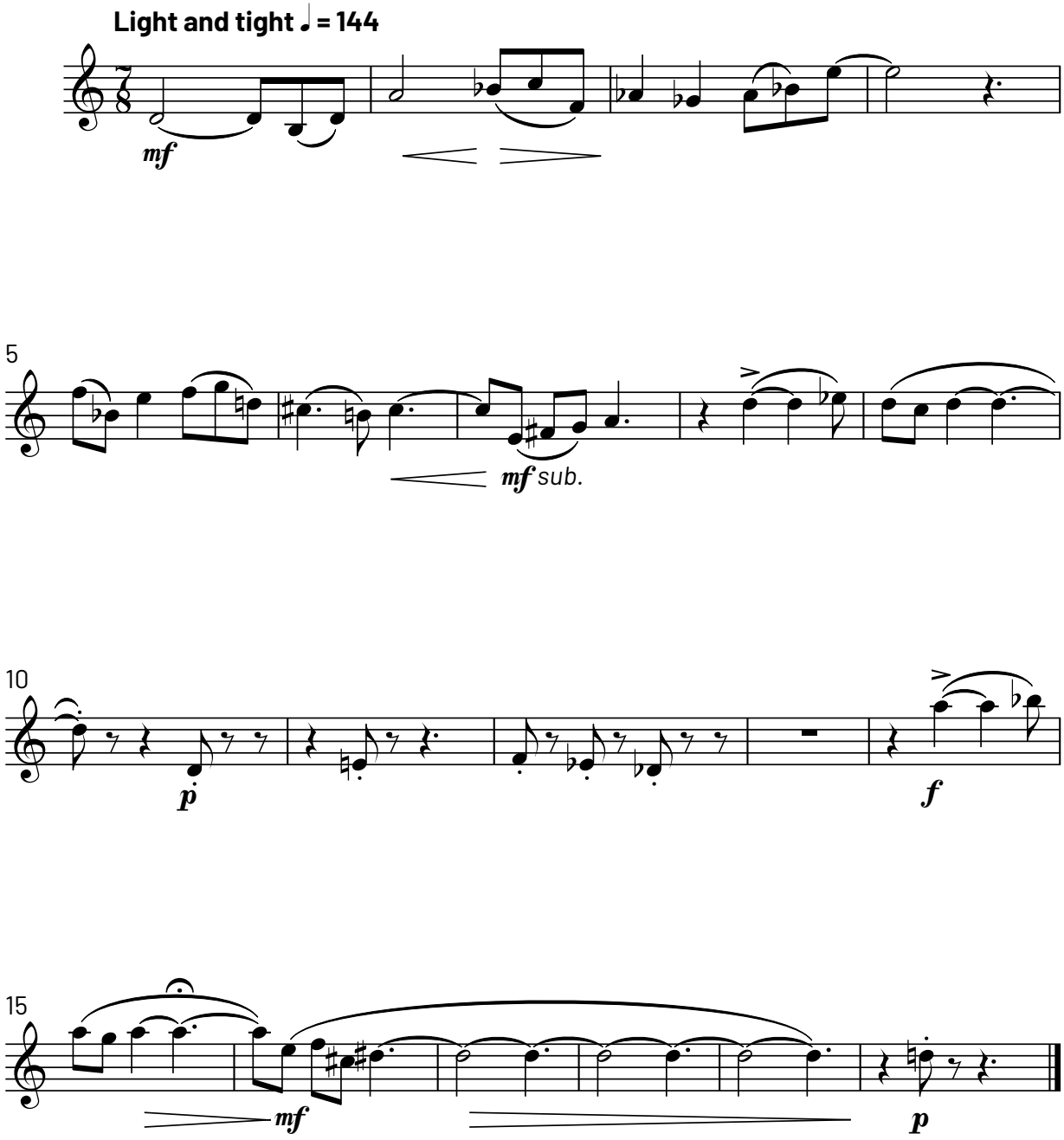
Soprano in C

Loose Canon

Will Rowe



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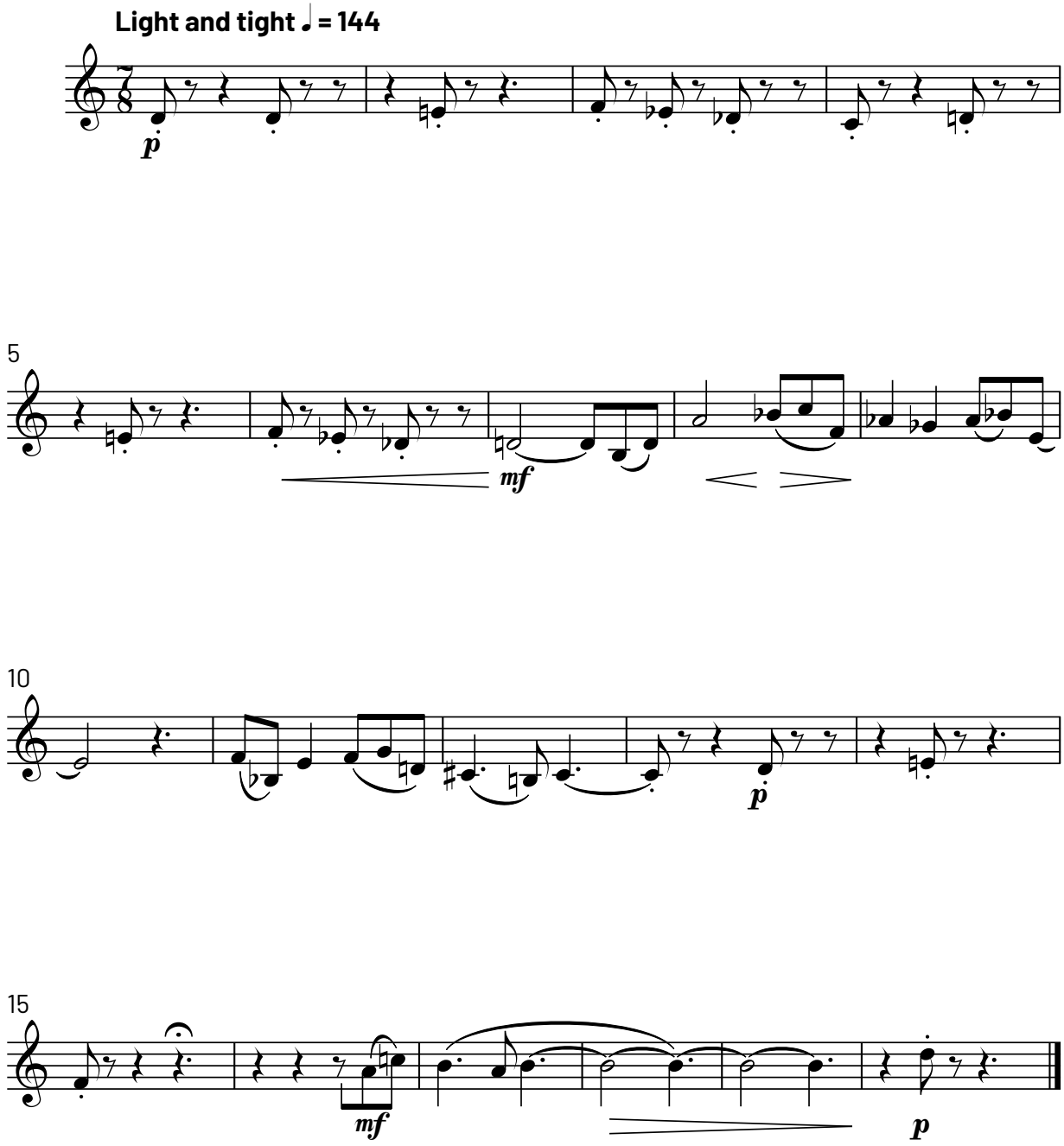
Alto in C

Loose Canon

Will Rowe



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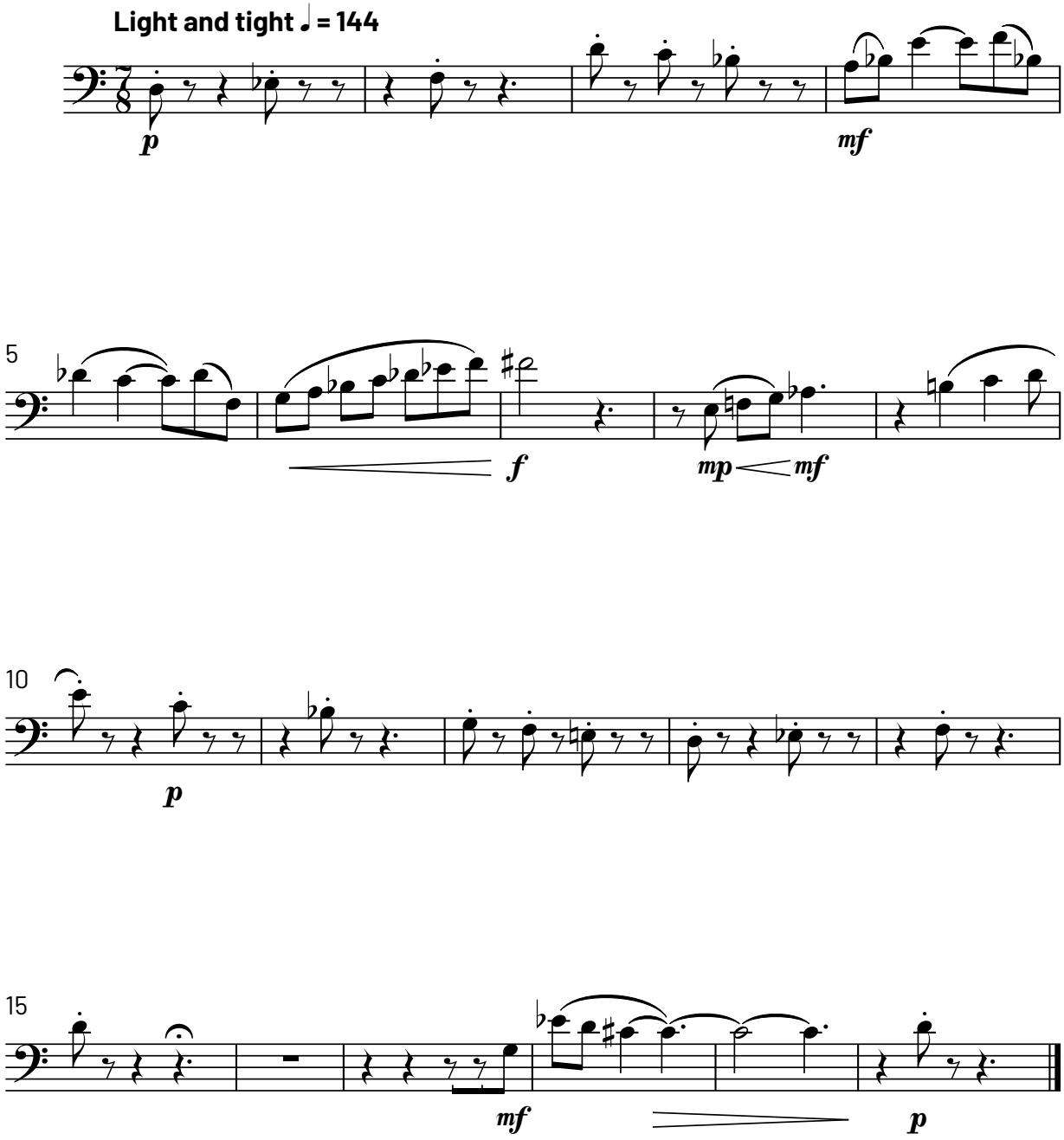
Tenor in C

Loose Canon

Will Rowe



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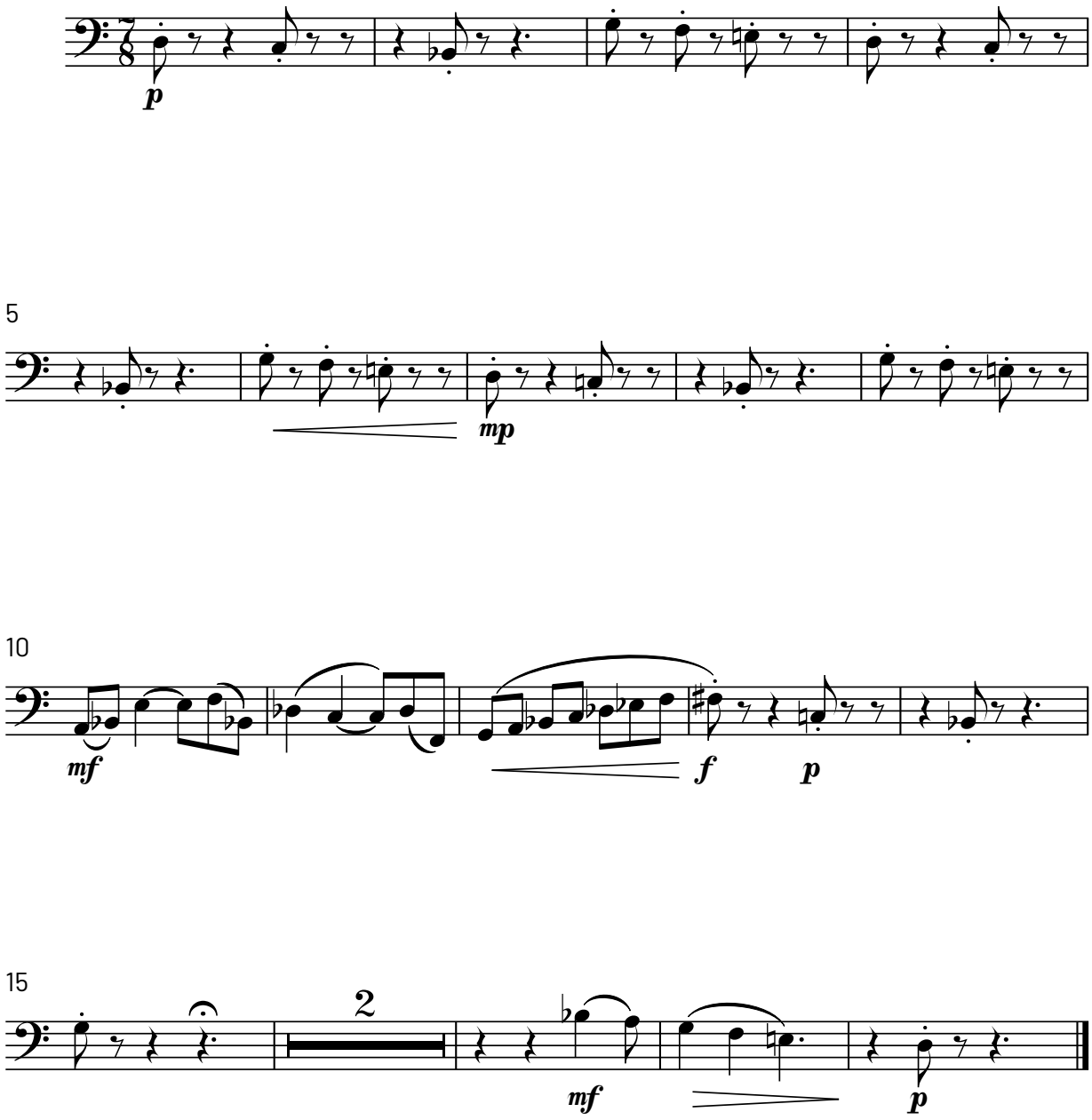
Bass in C

Loose Canon

Will Rowe

Light and tight ♩ = 144



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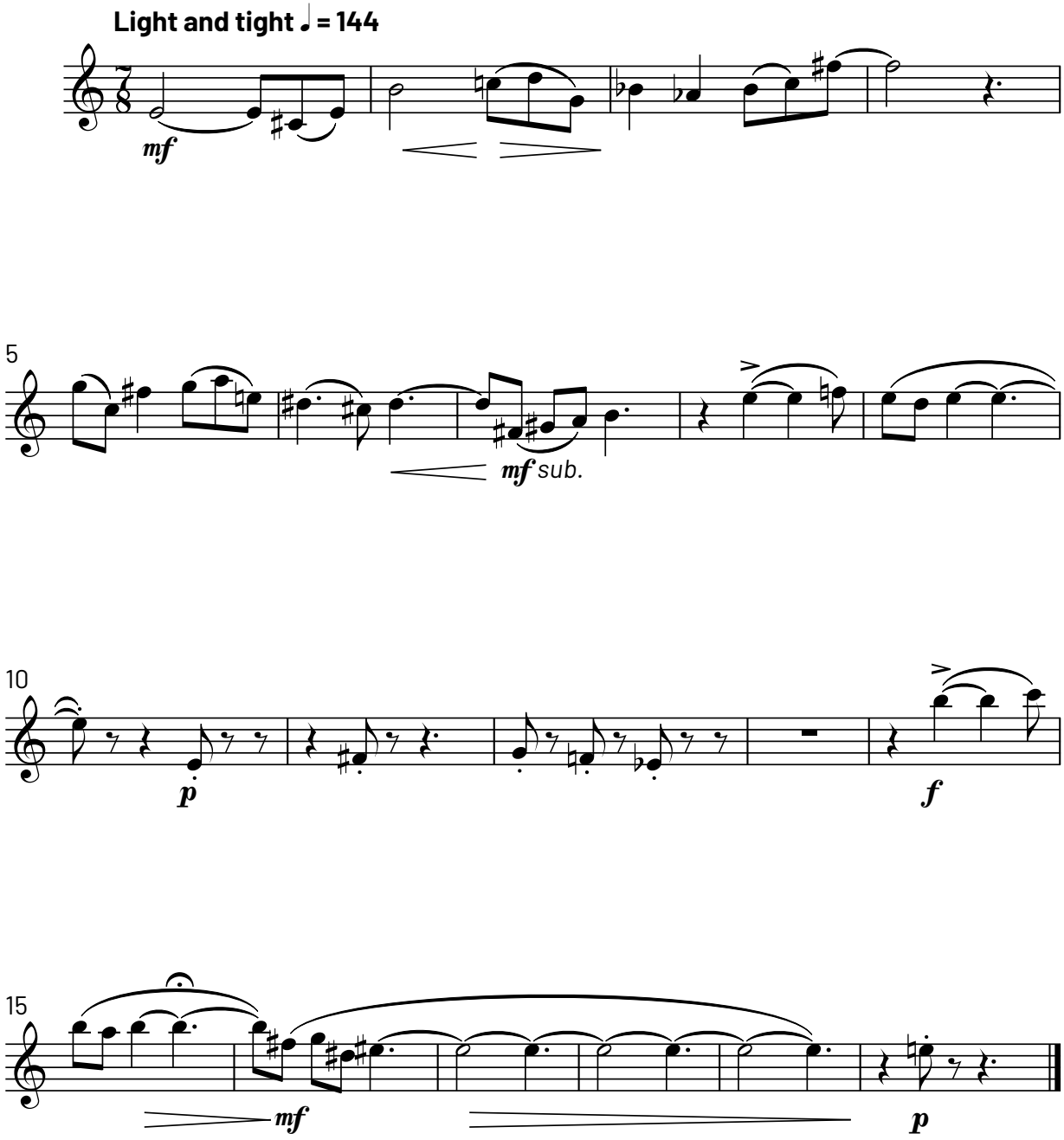
Soprano in B♭

Loose Canon

Will Rowe



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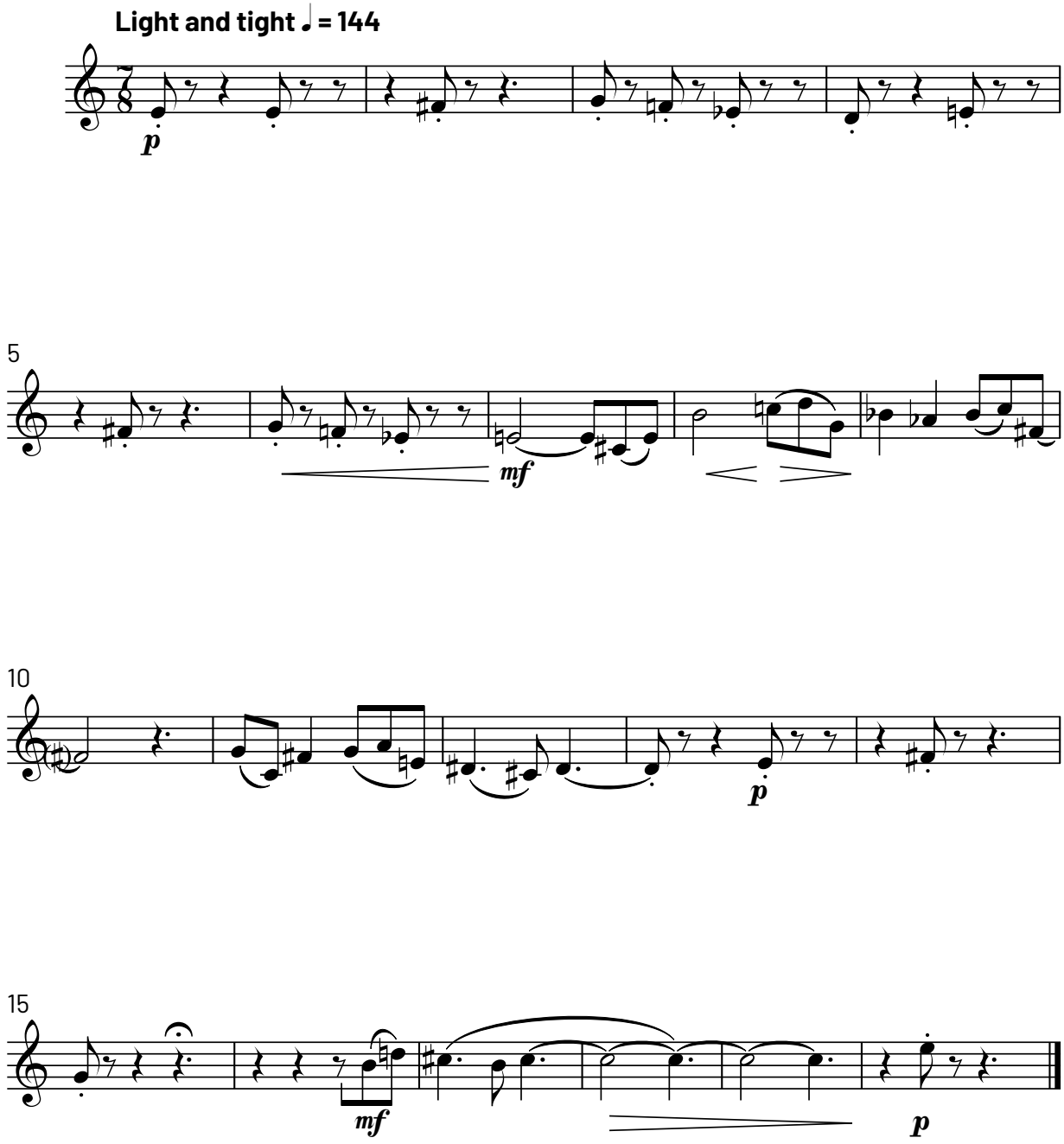
Alto in B♭

Loose Canon

Will Rowe



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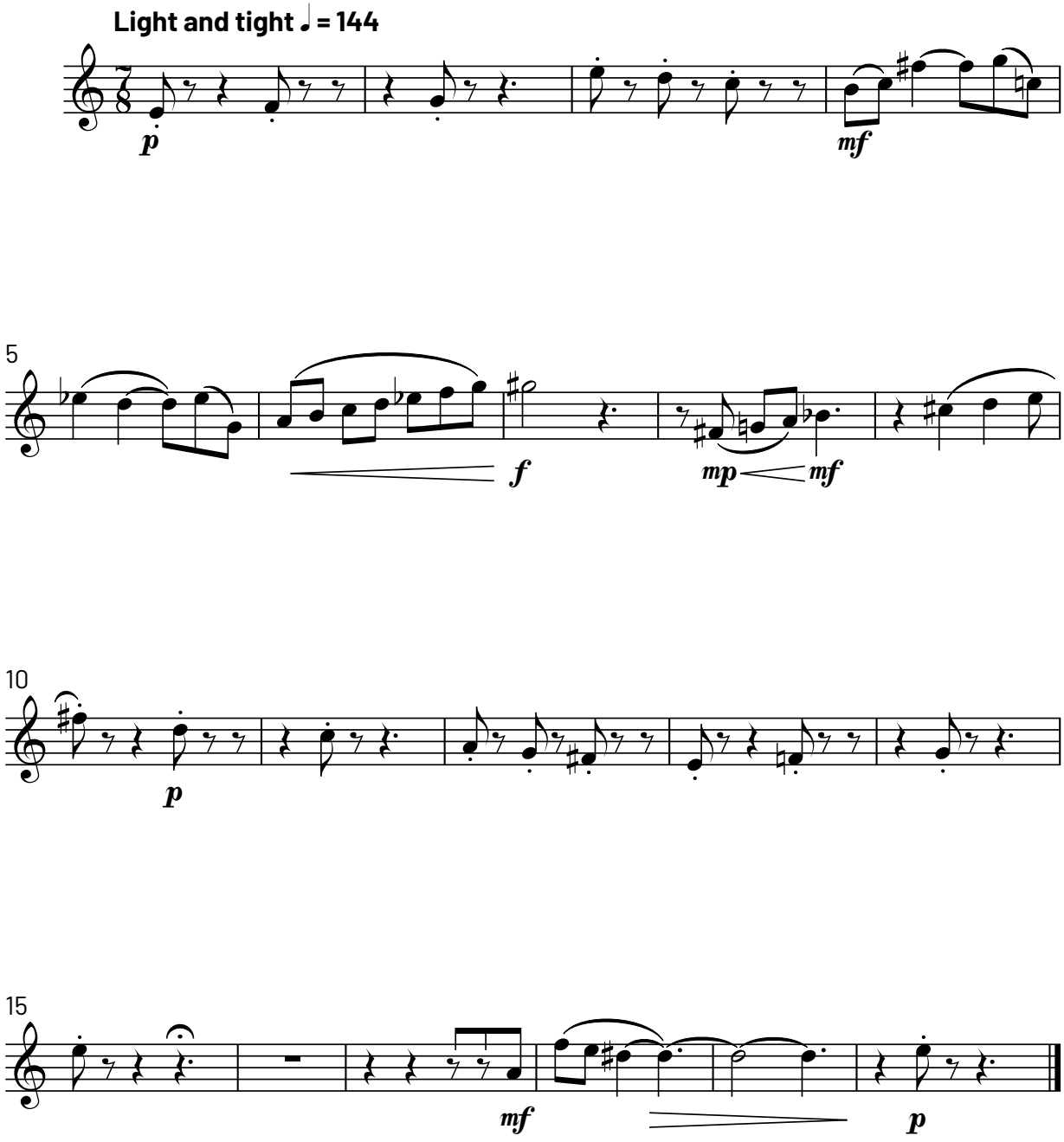
Tenor in B♭

Loose Canon

Will Rowe



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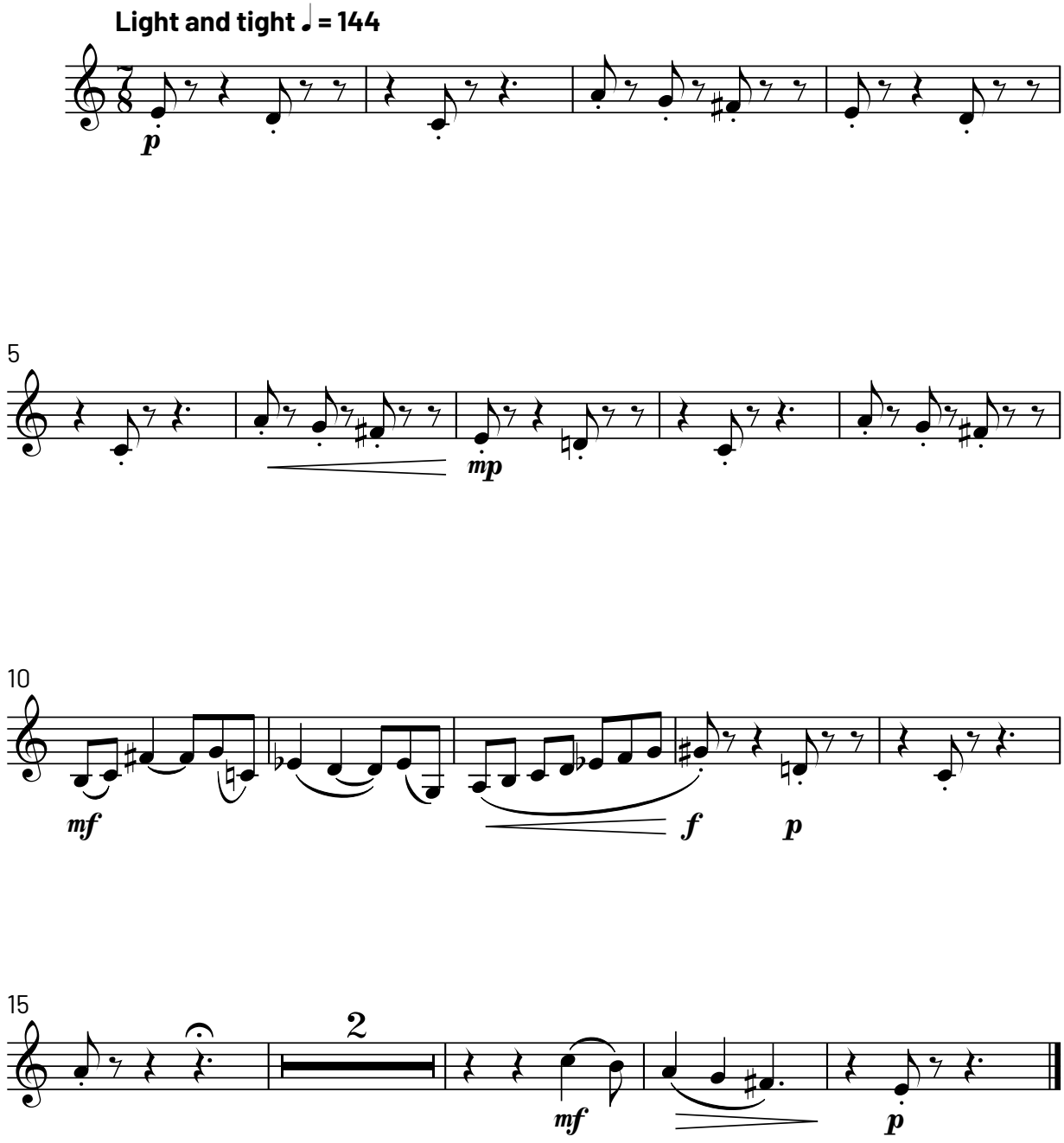
Bass in B♭

Loose Canon

Will Rowe



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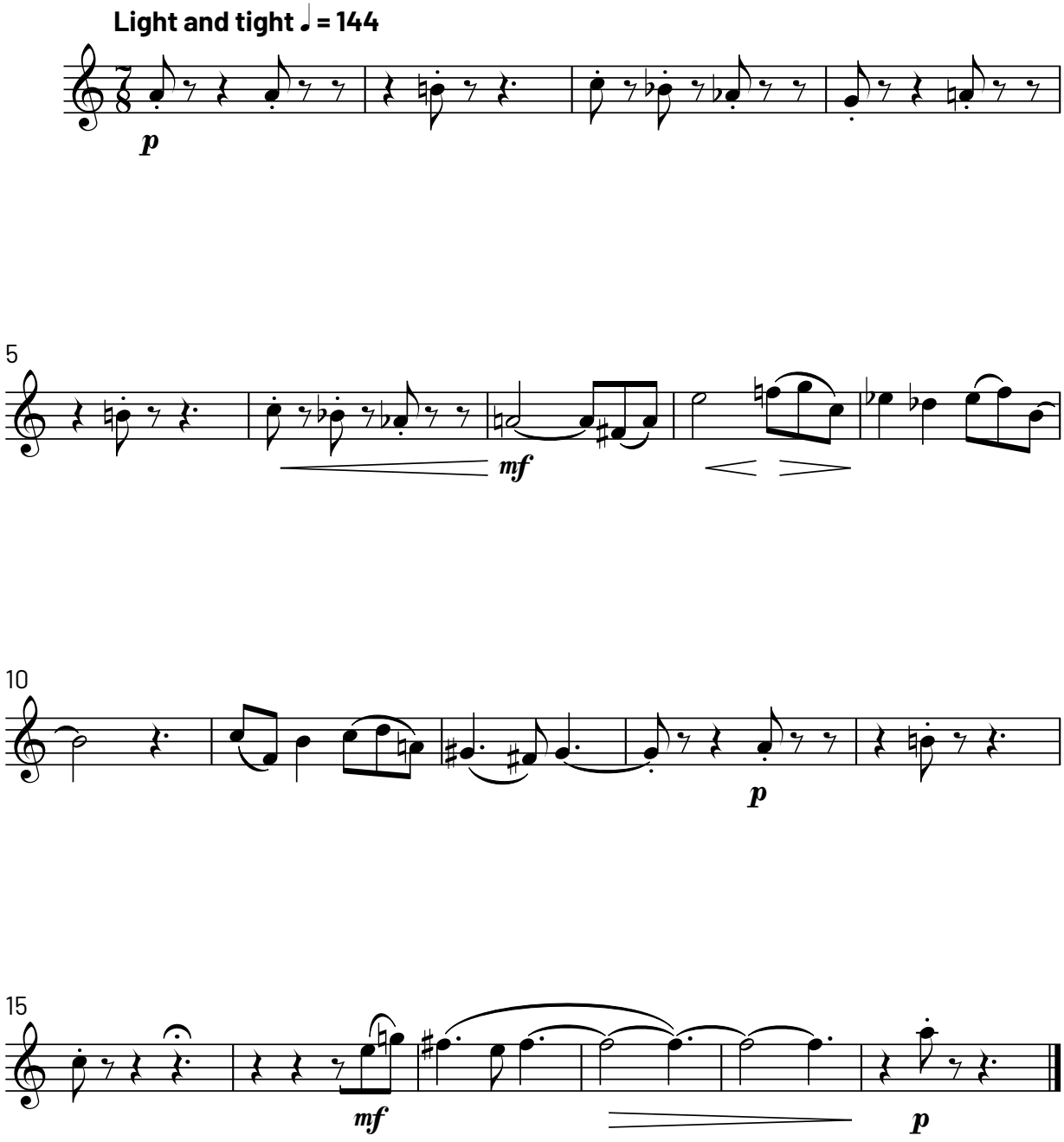
Alto in F

Loose Canon

Will Rowe



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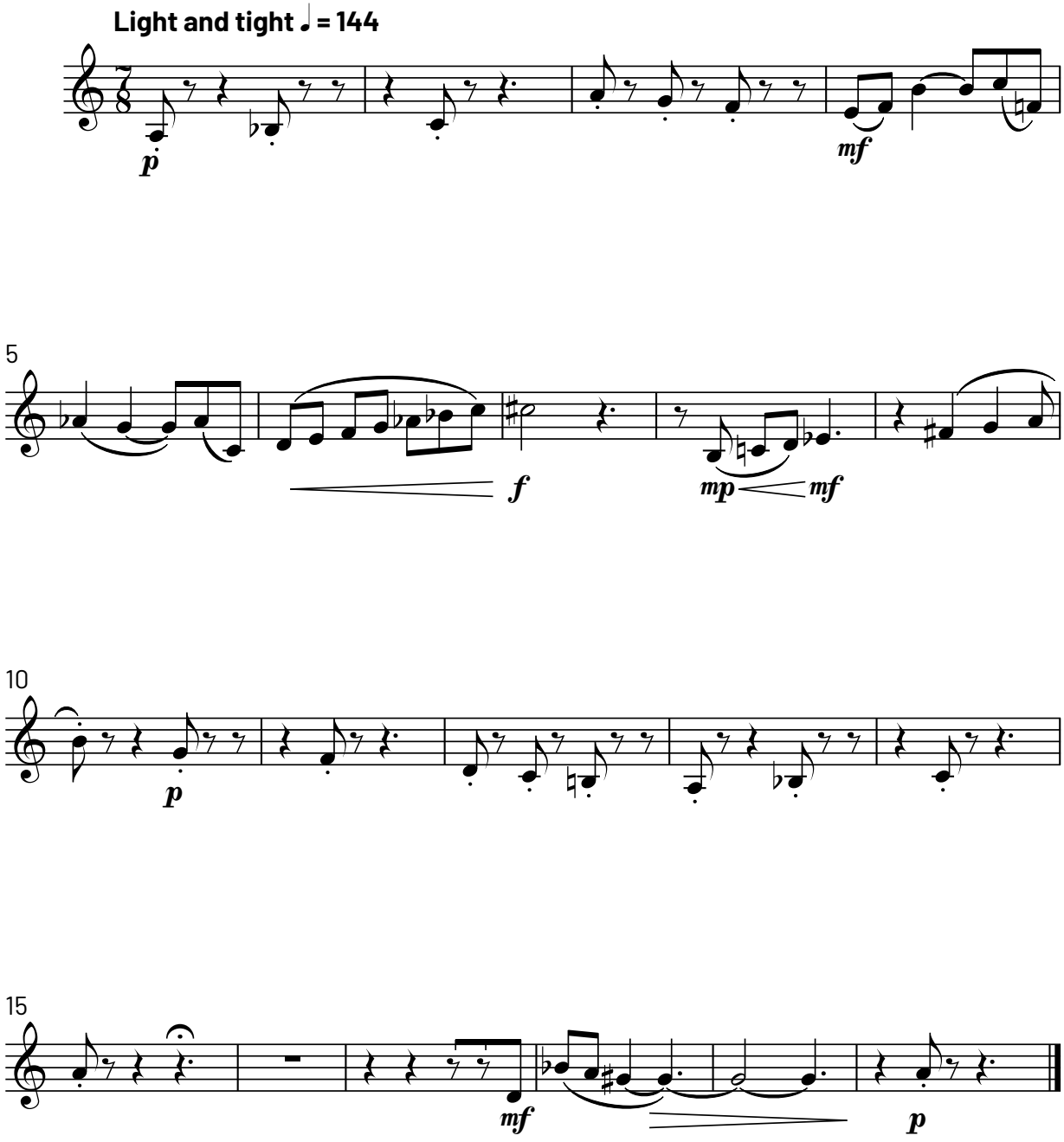
Tenor in F

Loose Canon

Will Rowe



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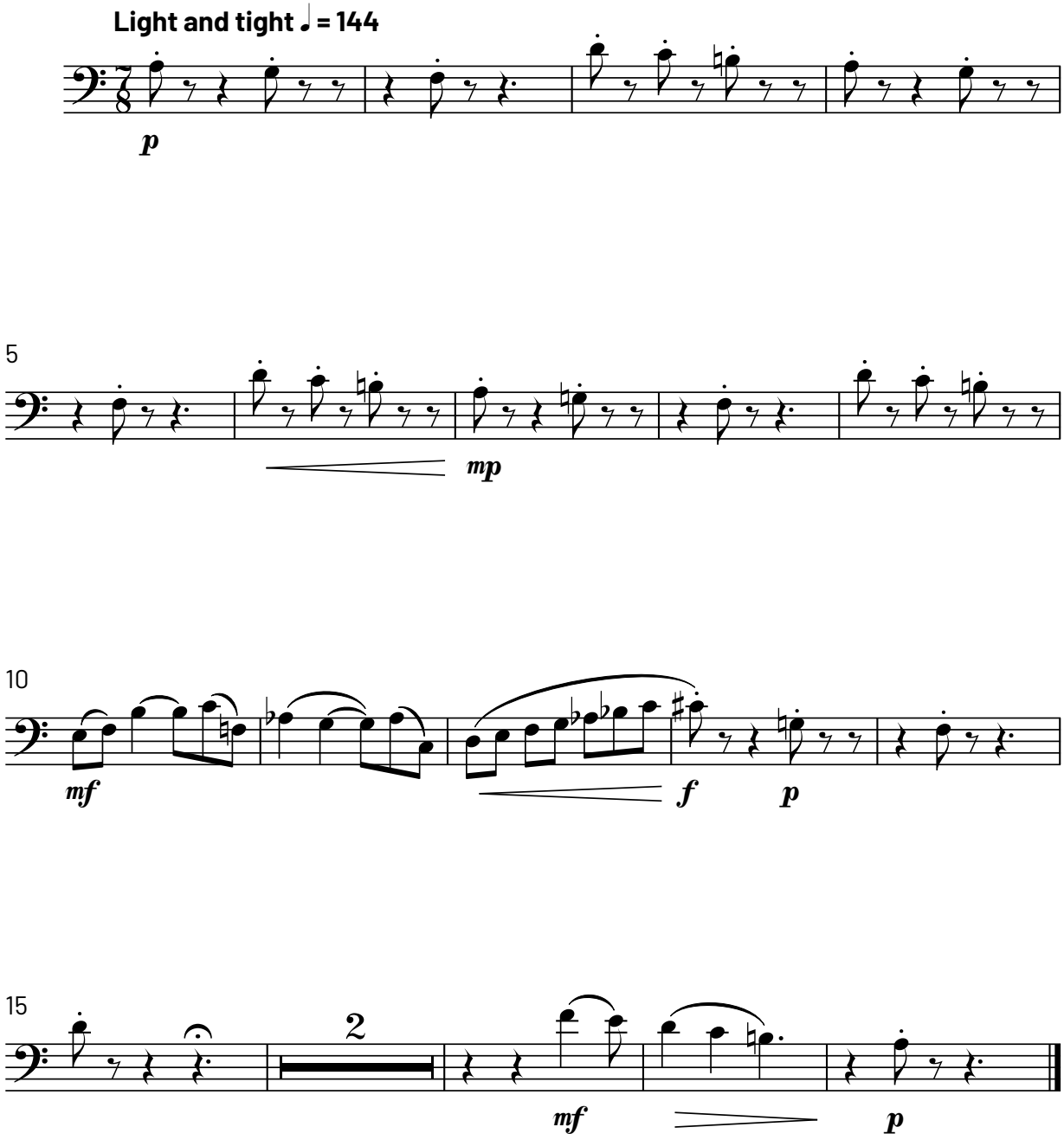
Bass in F

Loose Canon

Will Rowe



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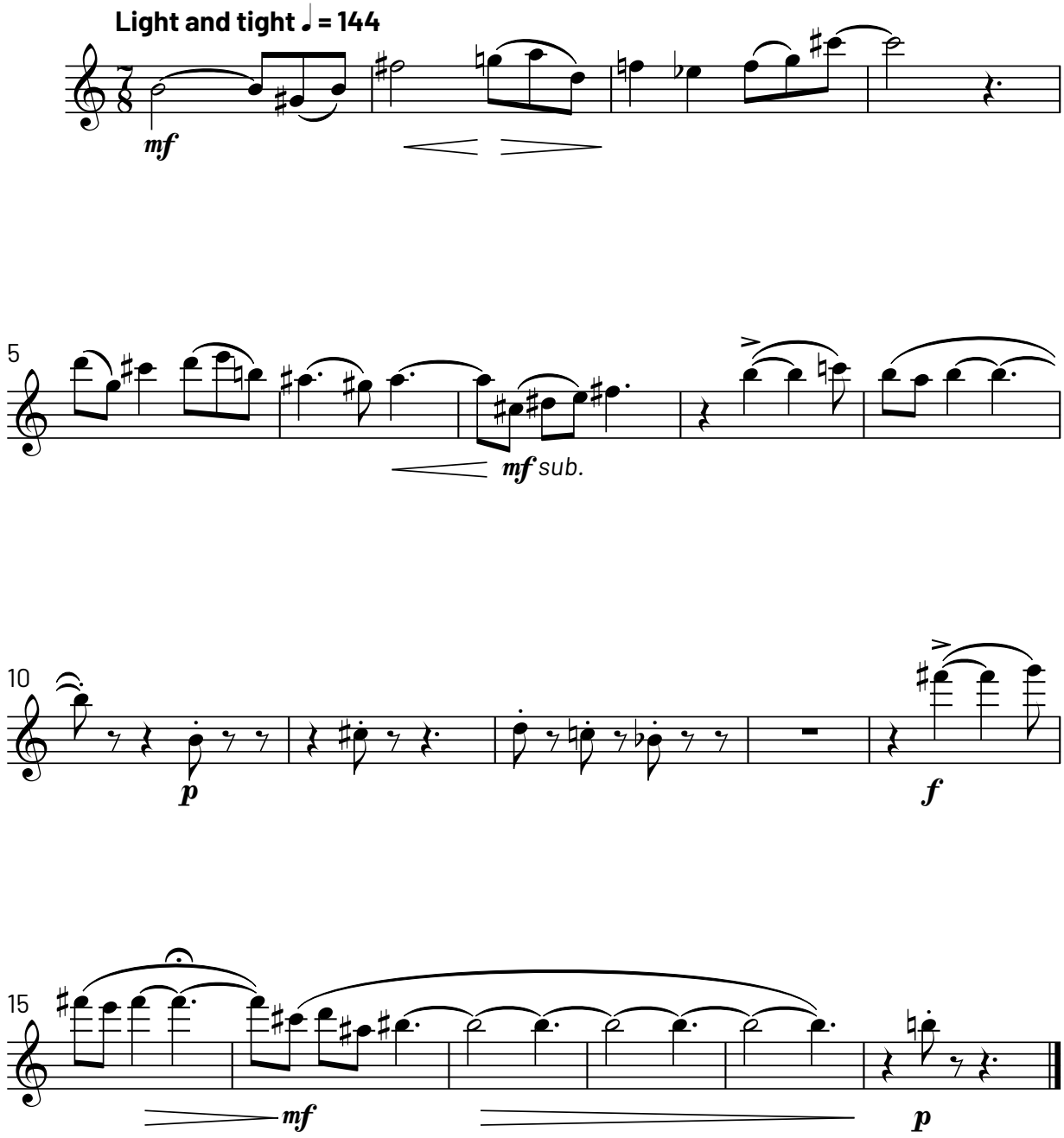
Soprano in E♭

Loose Canon

Will Rowe



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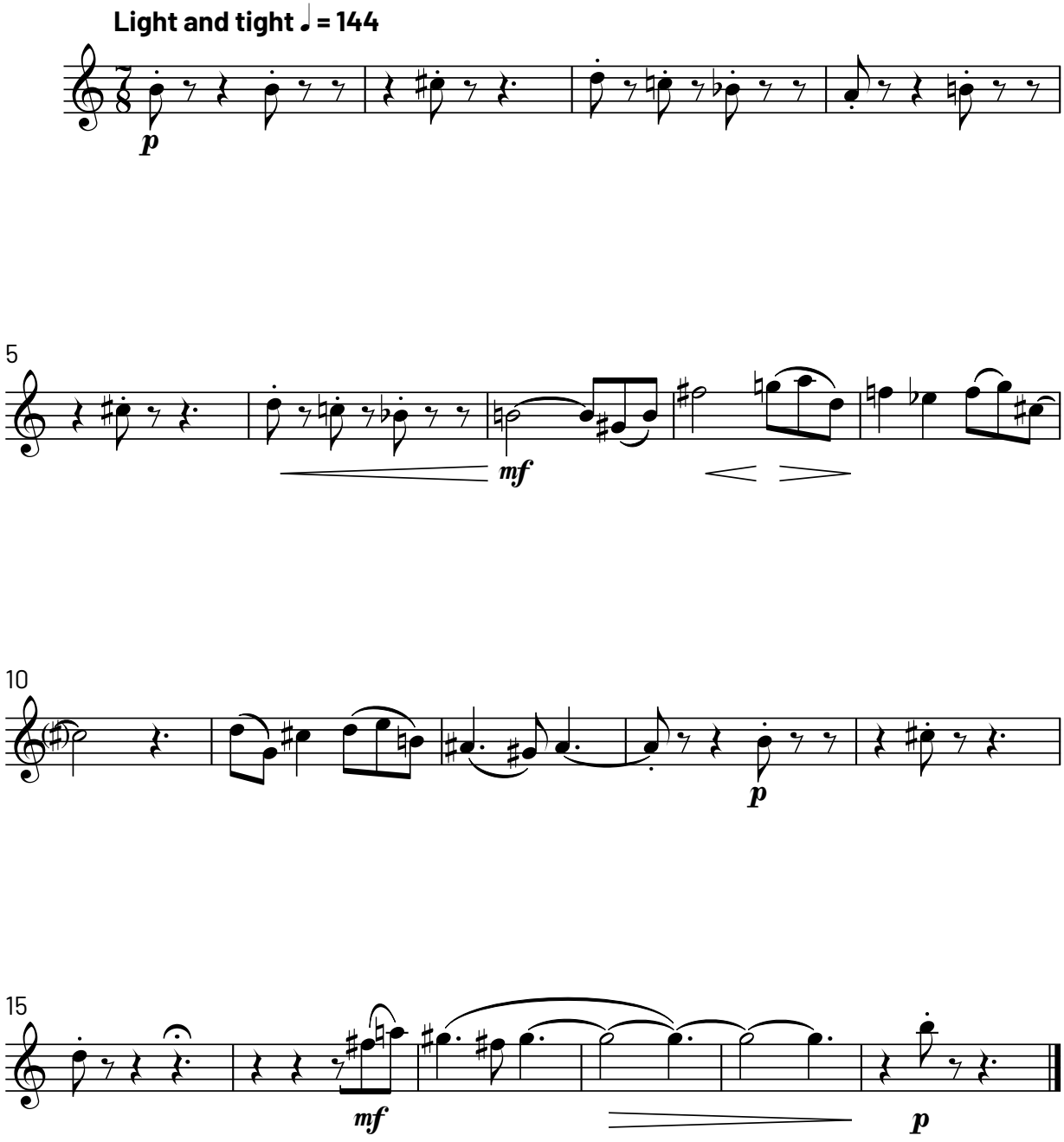
Alto in E♭

Loose Canon

Will Rowe



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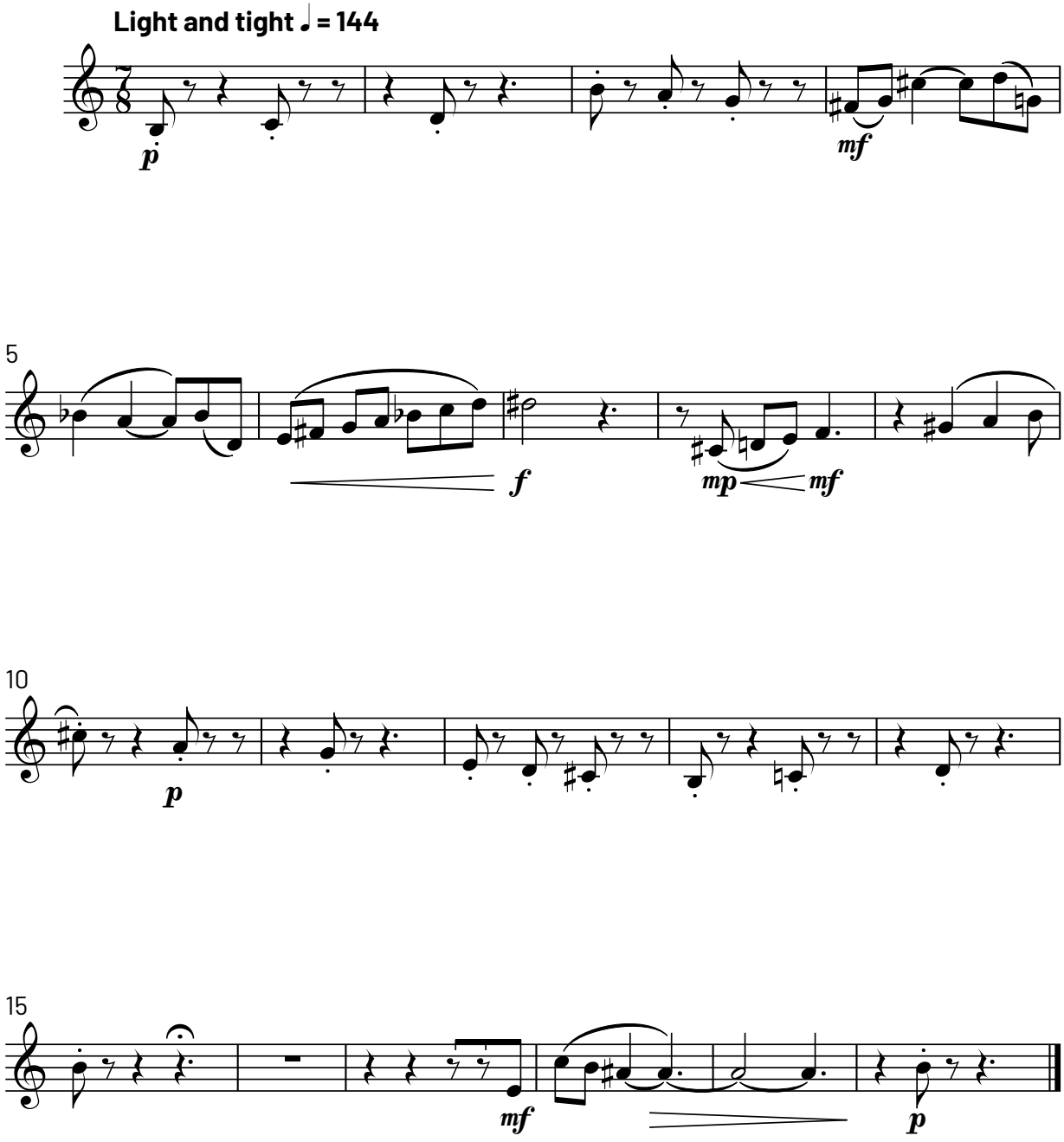
Tenor in E♭

Loose Canon

Will Rowe



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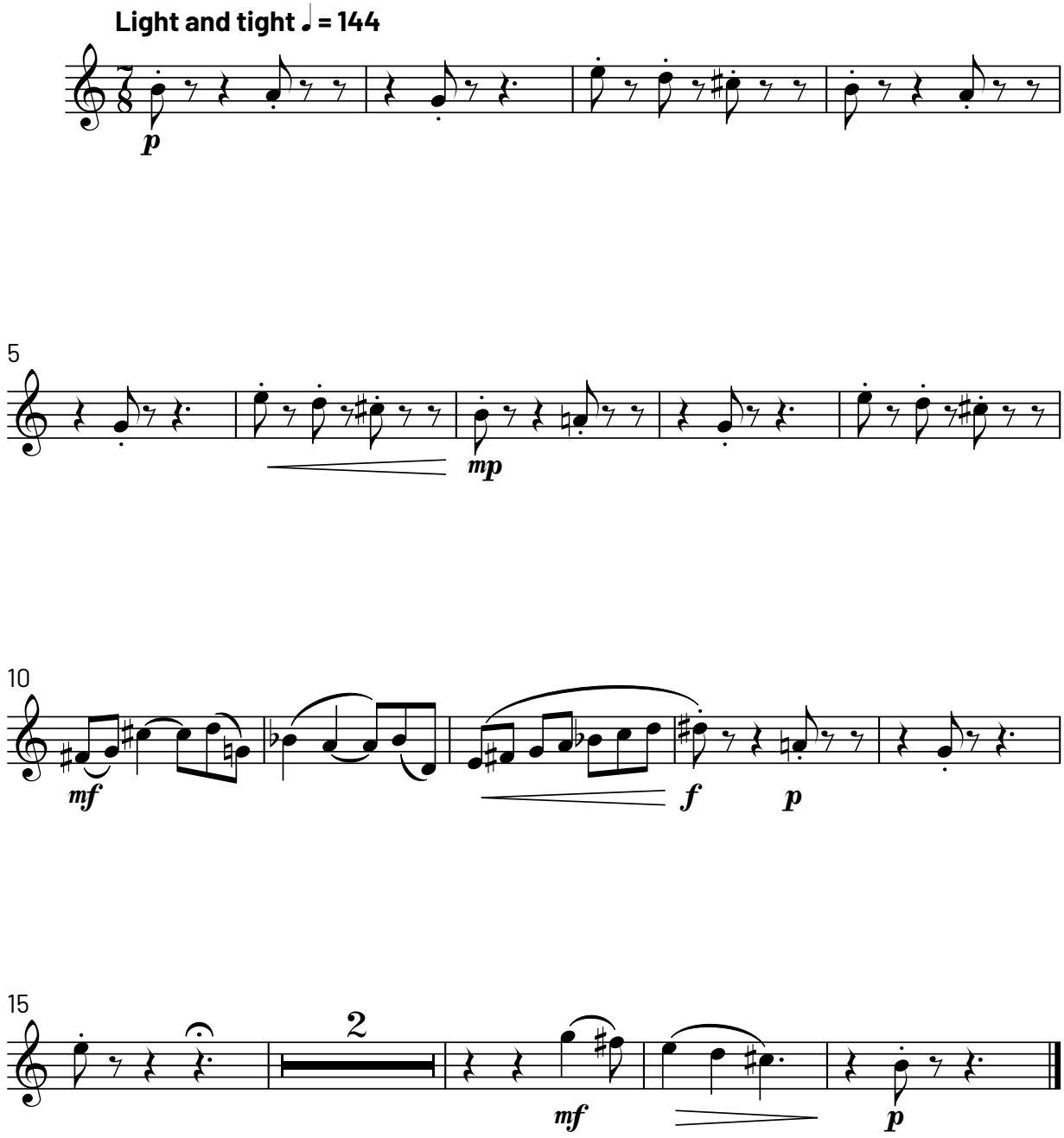
Bass in E♭

Loose Canon

Will Rowe



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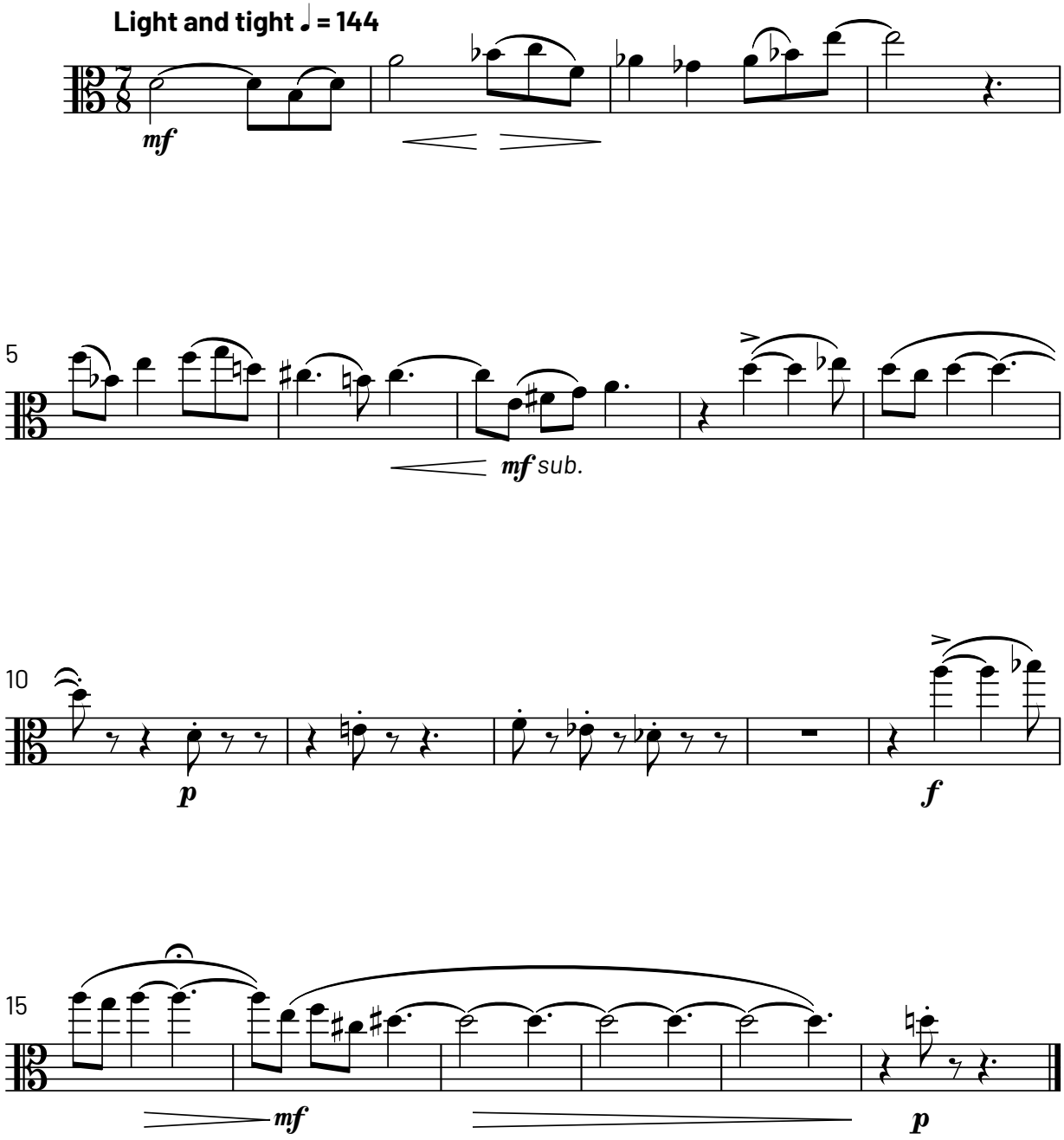
Soprano Viola

Loose Canon

Will Rowe



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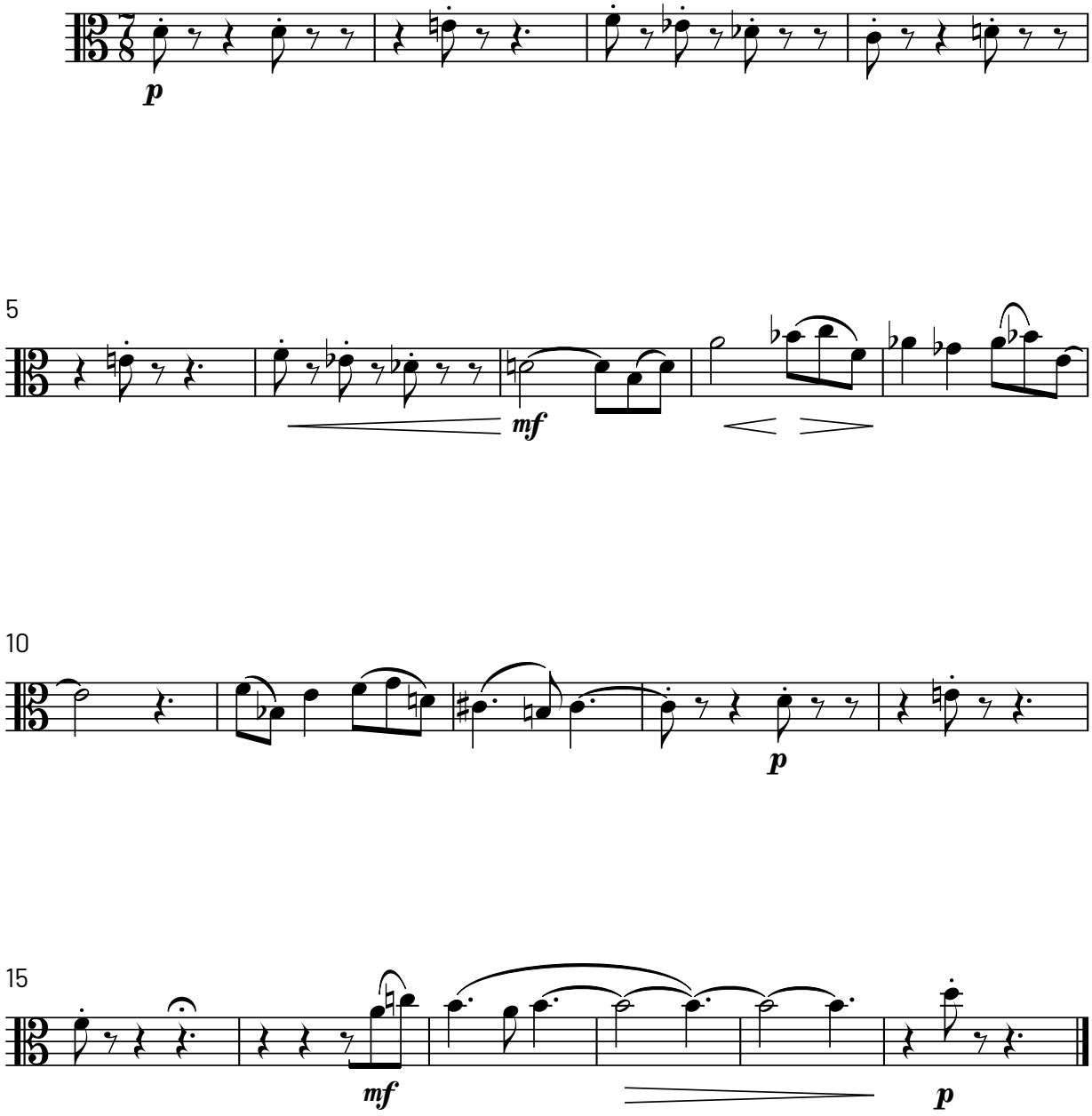
Alto Viola

Loose Canon

Will Rowe

Light and tight ♩ = 144



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Christopher Sherwood–Gabrielson

Last Waltz in Paris

Christopher Sherwood-Gabrielson

Last Waltz in Paris

Christopher David Sherwood-Gabrielson is a composer, music theorist, educator, and caretaker. After graduating from St. Olaf College with a dual BM degree in K–12 instrumental education and music theory/composition, he completed a master's in music composition at the University of Michigan. Christopher is now finishing the dual PhD in music composition and theory at the University of Michigan. Previous gigs have included working as a custodian, as a classroom teacher for the phenomenal TRiO program Upward Bound, and as the musicianship teacher for MPulse. Apart from music, he enjoys playing chess, kayaking, hanging out with dogs, friends, and family, and taking trips to the North Shore of Lake Superior.

For more information, visit https://soundcloud.com/cdsg.

About This Étude
This brief waltz is meant to evoke feelings of nostalgia and whimsy, as if it were a dance in a dream. Pay close attention to the changes in meter, and note the lack of interpretive markings. The conductor should strive to bring out as much character as possible for each individual voice. Think of your hands as being two dancers; one leads and provides the beat, and the other is there to gracefully follow but give interpretive direction and nuance.

Length: 0:34

Commissioned Parameters:
Meter: Changing (simple)
Tempo: Moderate
Style: Lyrical
Pedagogical Element: Very few interpretive markings/terminology

Additional Pedagogical Opportunities:
- Fermatas
- Gesture of syncopation

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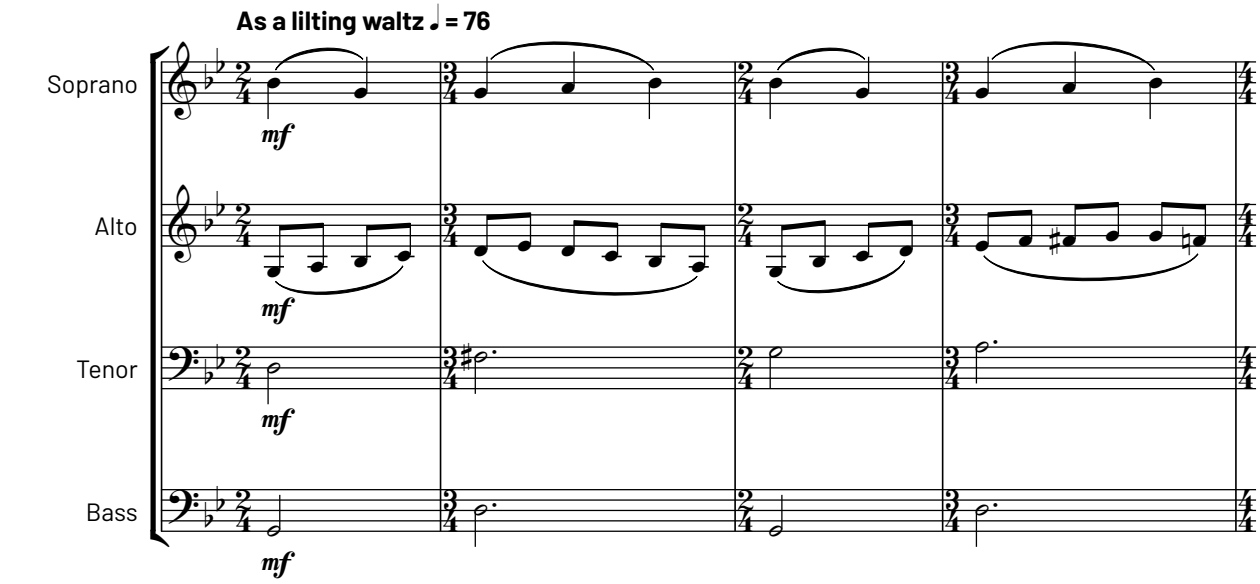
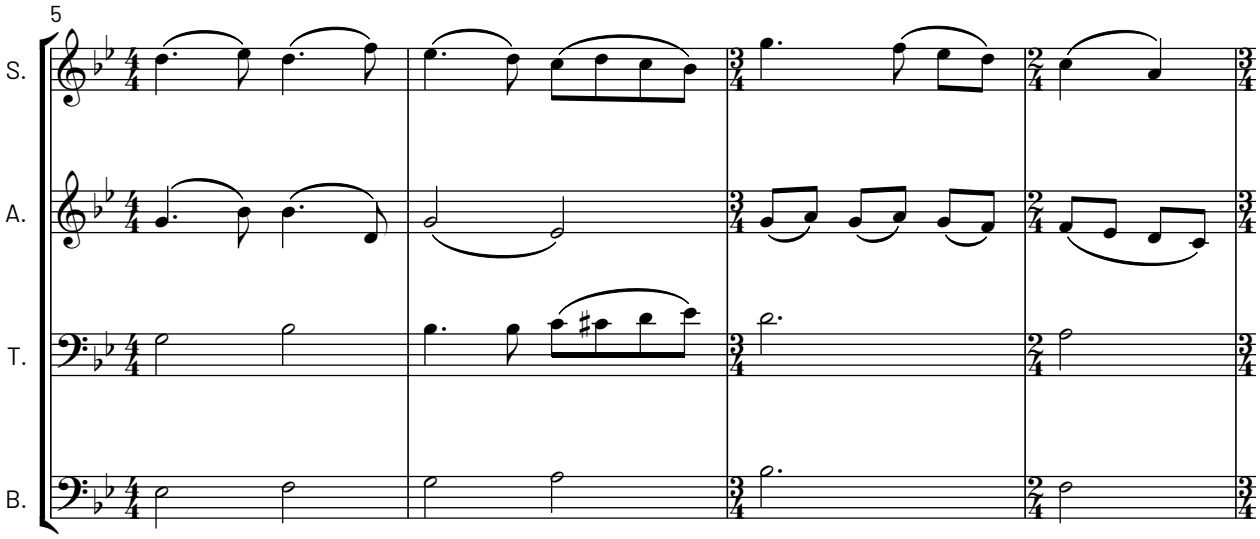
Christopher Sherwood-Gabrielson





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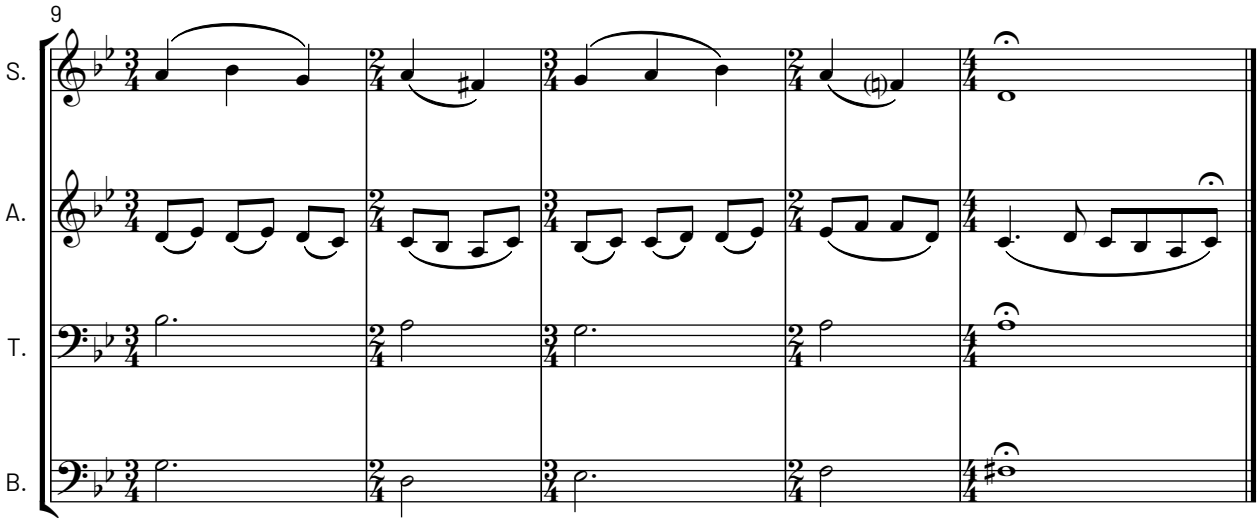

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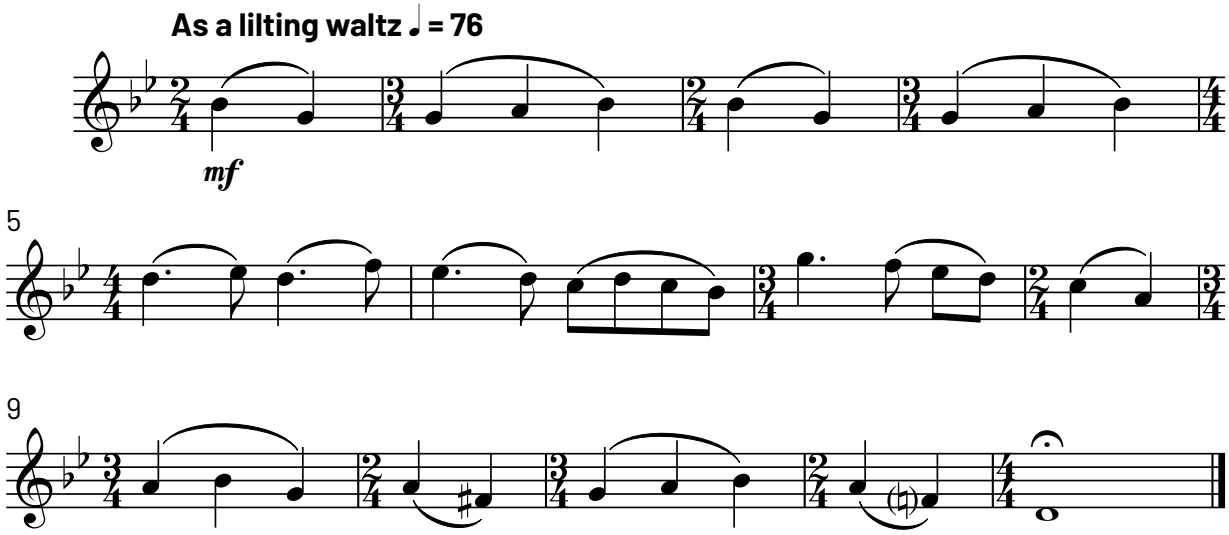
Soprano in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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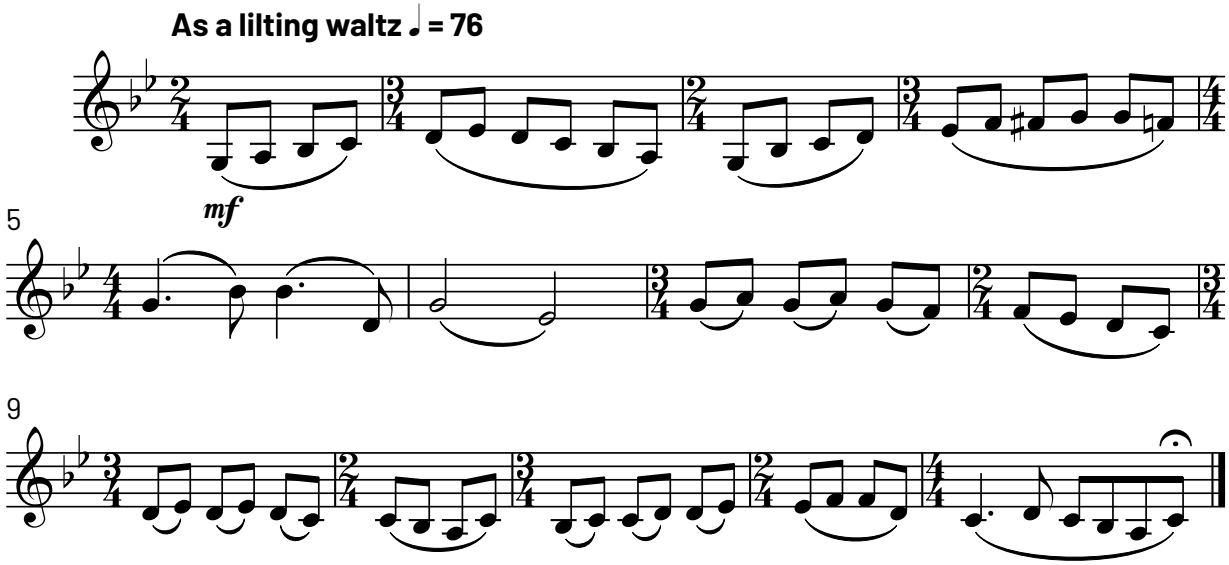
Alto in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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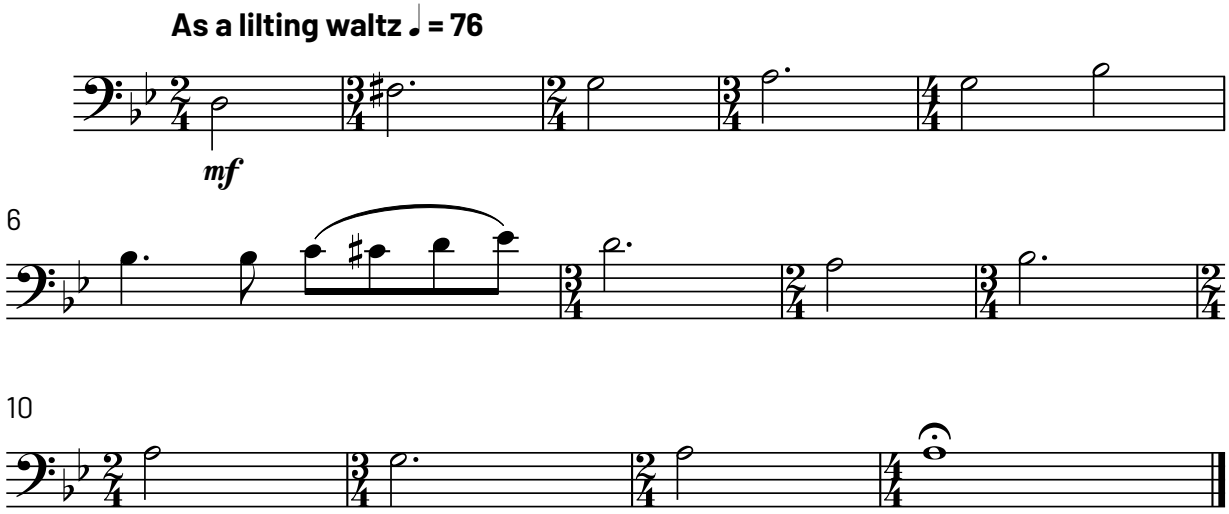
Tenor in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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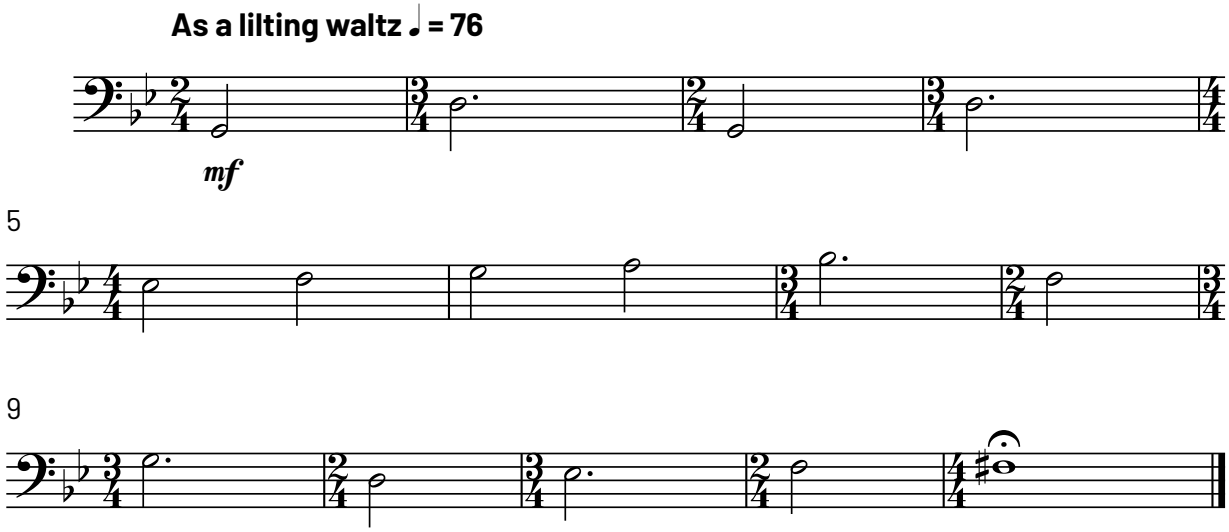
Bass in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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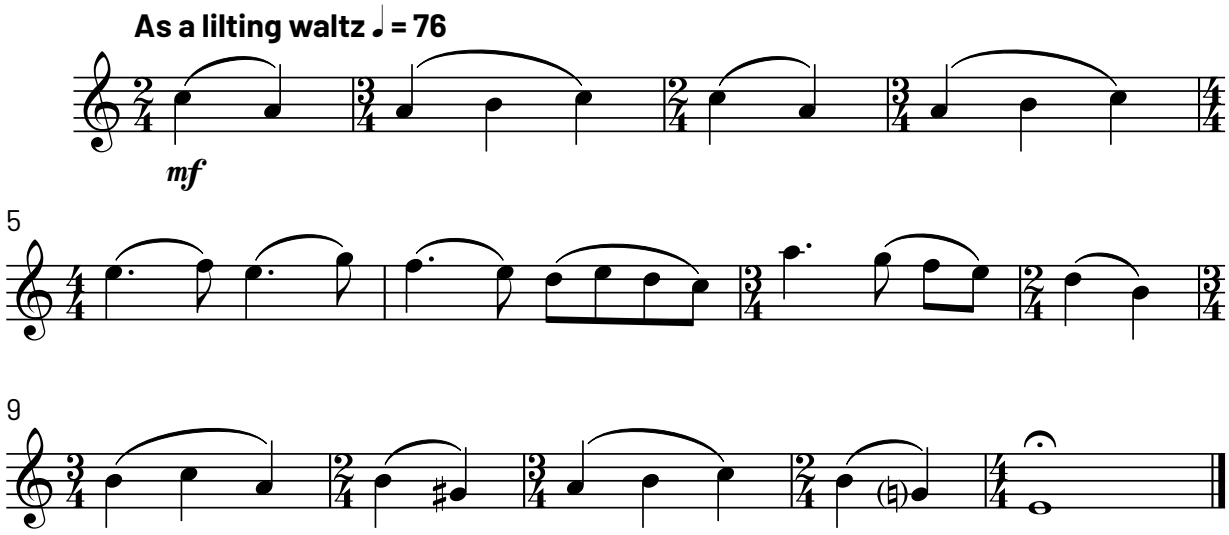
Soprano in B♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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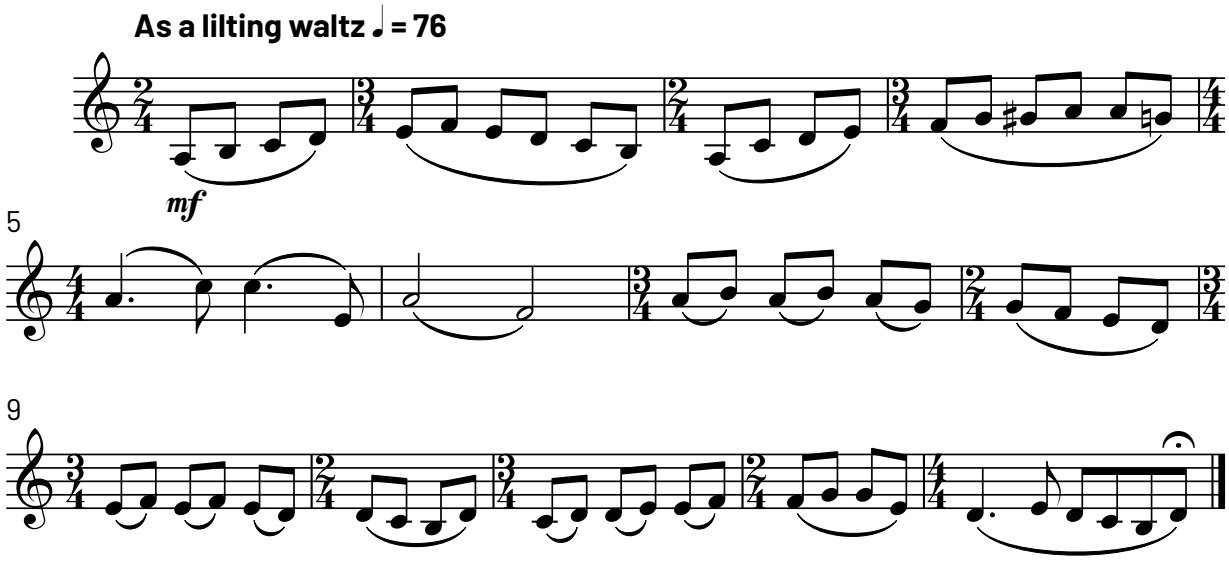
Alto in B♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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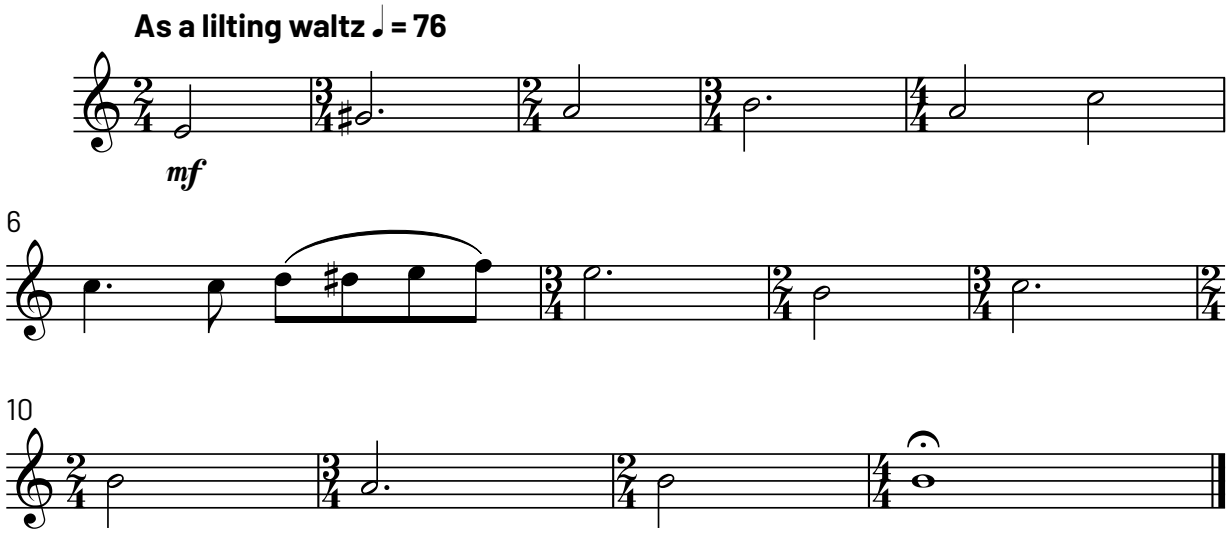
Tenor in B♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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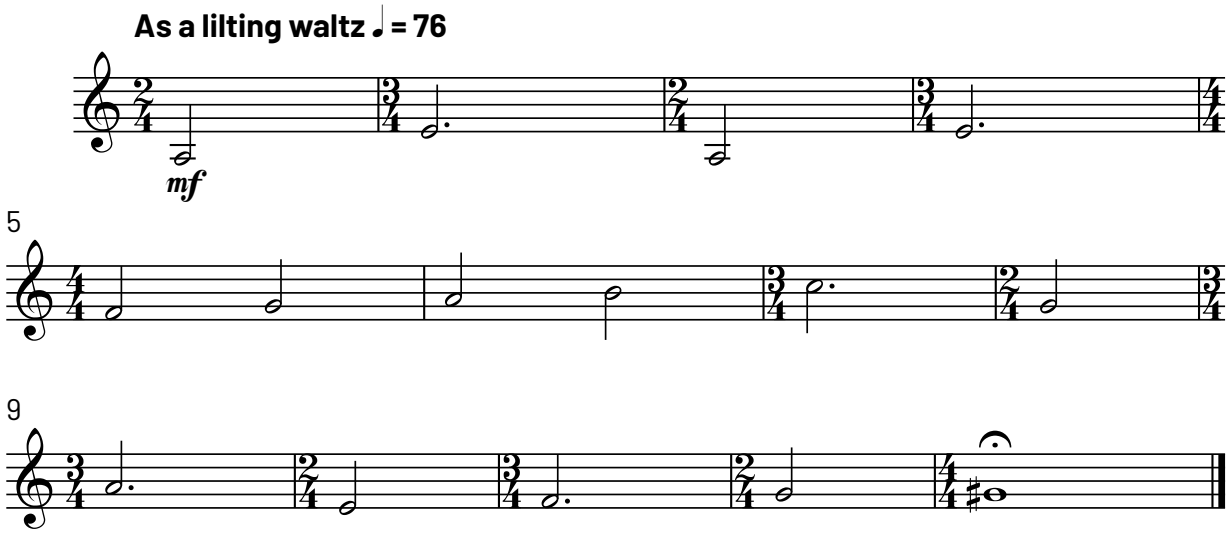
Bass in B♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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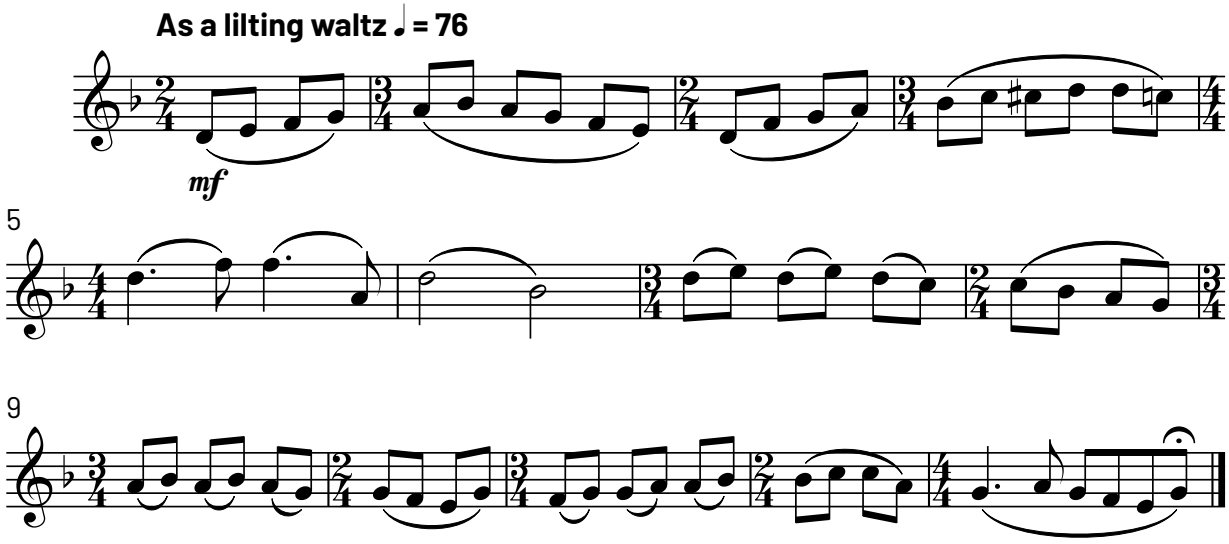
Alto in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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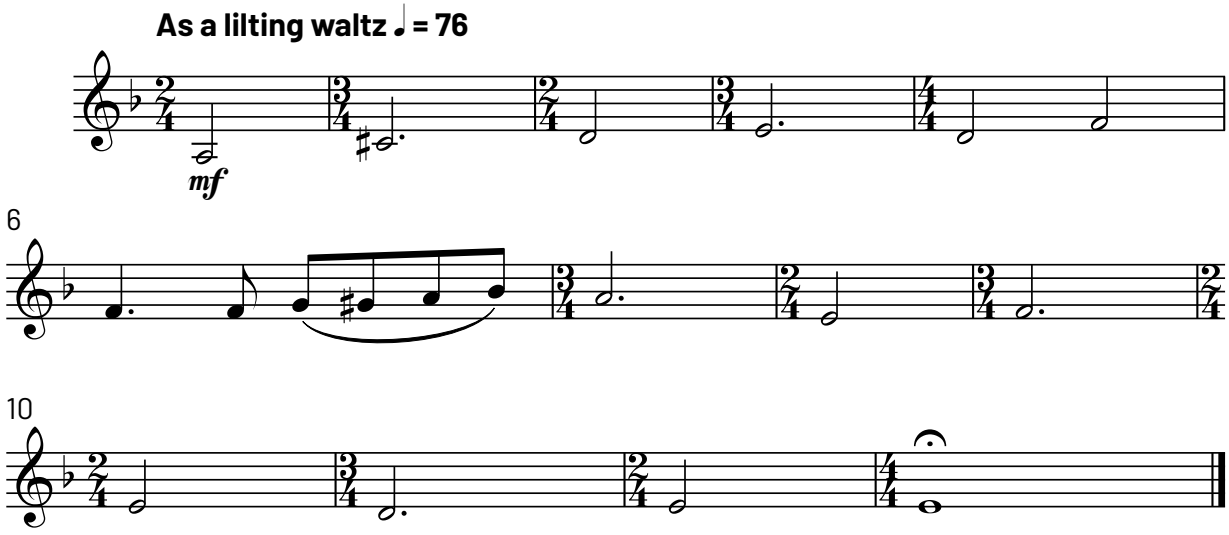
Tenor in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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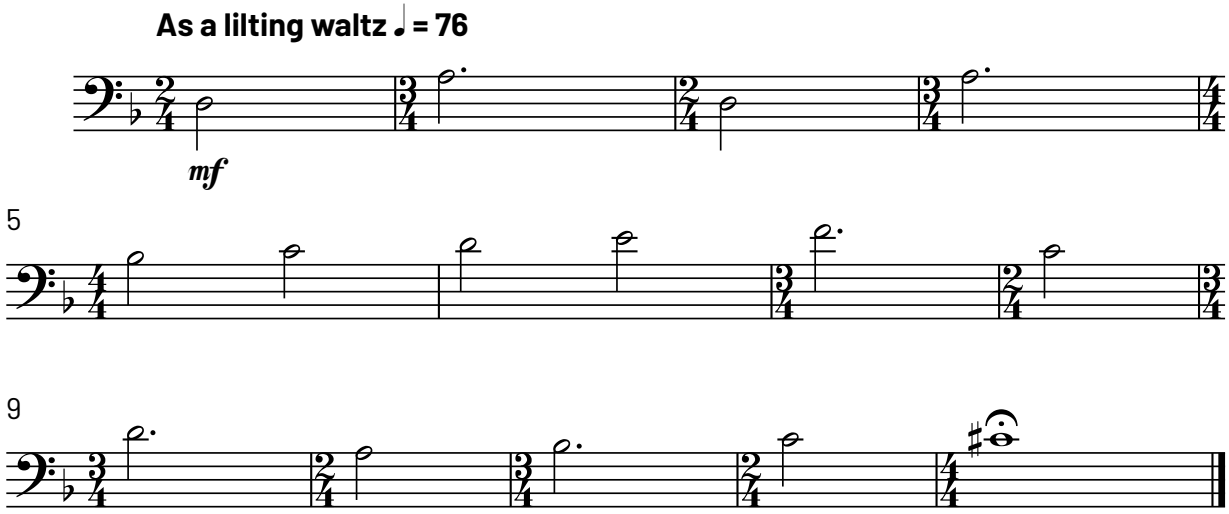
Bass in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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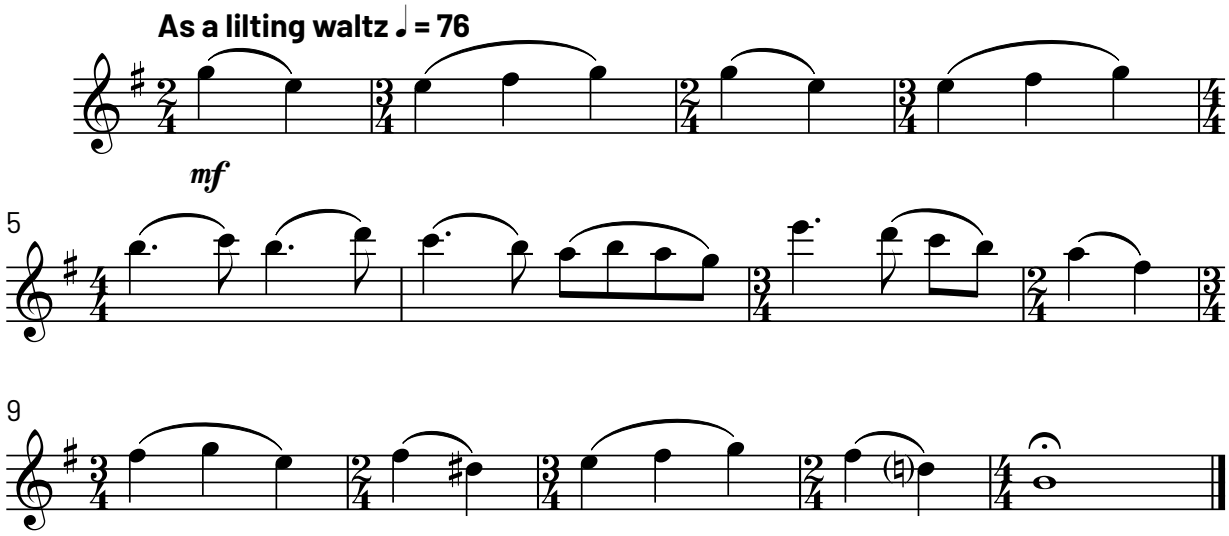
Soprano in E♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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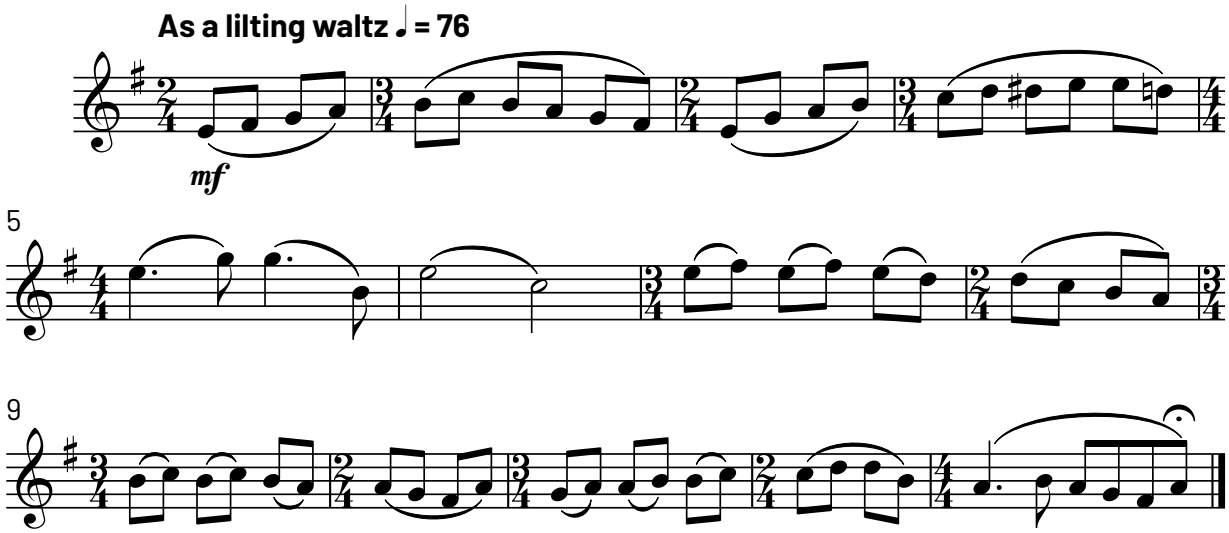
Alto in E♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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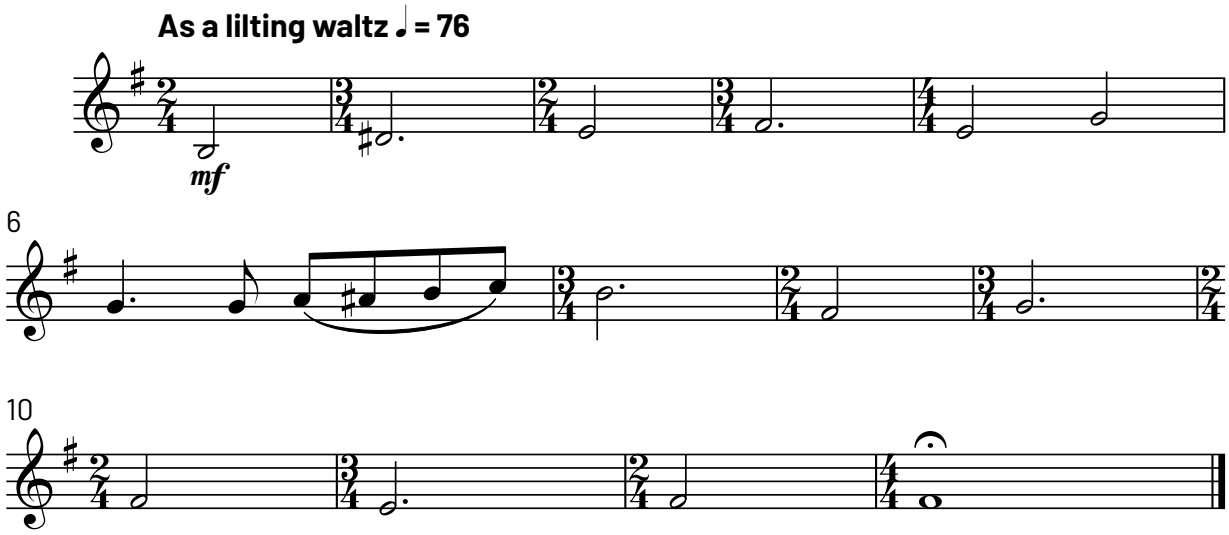
Tenor in E♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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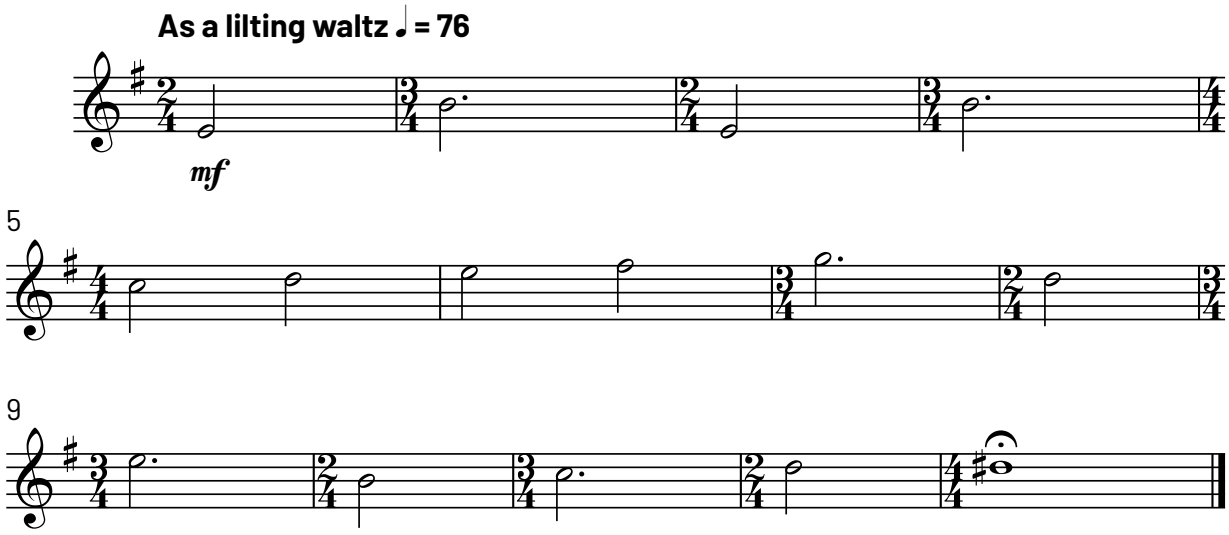
Bass in E♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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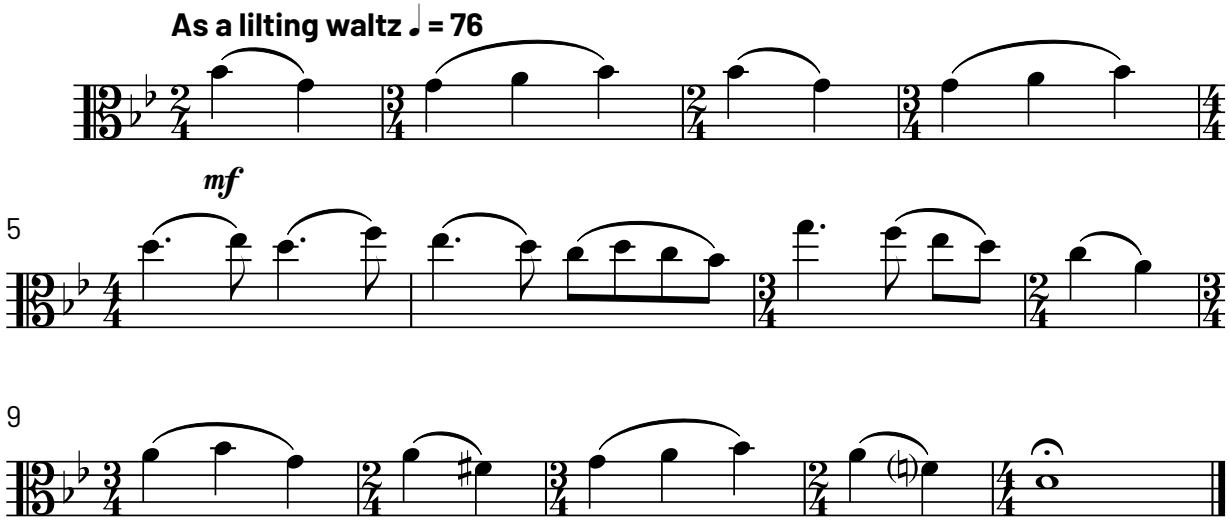
Soprano Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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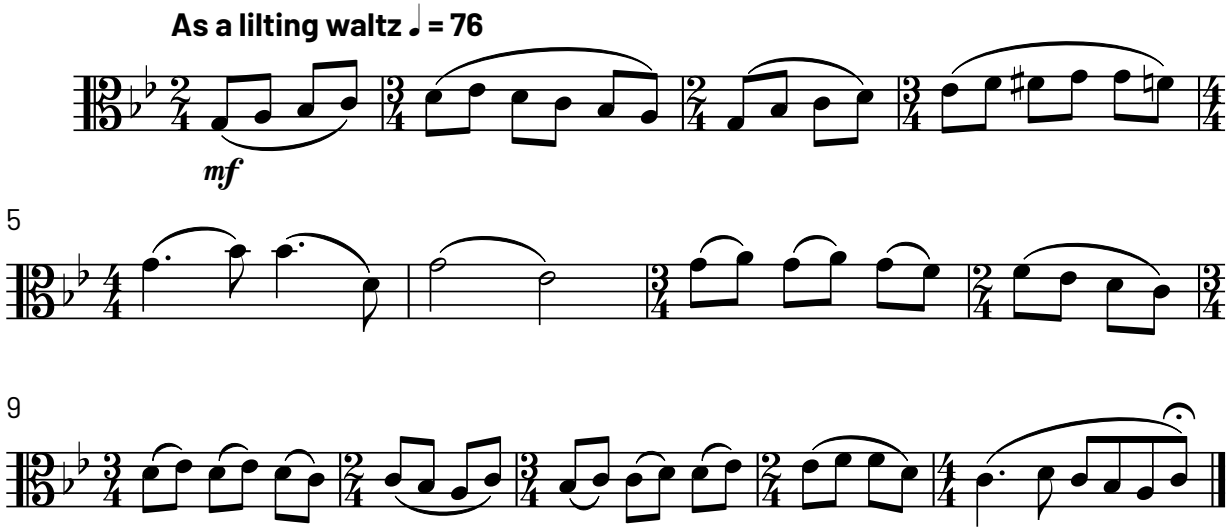
Alto Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson



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Elena Specht

Fortress

Elena Specht

Fortress

Elena Specht writes instrumental and vocal concert music with an emphasis on colorful textures, lively rhythms, and graceful lyricism. Her music is inspired by places, history, captivating questions, visual art, and compelling stories and is enjoyed by both beginning and professional musicians as well as diverse audiences. Elena writes for a variety of instruments and voices, specializing in music for wind bands.

Elena is a visiting assistant professor of music at Kalamazoo College, where she teaches courses in music theory and music appreciation. She has previously taught music theory, aural skills, and composition at Michigan State University and the University of Colorado Boulder. She holds degrees in composition and music theory from Michigan State University, the University of Colorado Boulder, and Vanderbilt University.

For more information, visit https://www.elenaspecht.com.

About This Étude

"Fortress" has a severe and somber tone, with each note of the étude receiving a weighty emphasis. A lighter, brighter section briefly interrupts in mm. 6–8, but the heavier style soon returns. "Fortress" alternates between traditional homorhythmic choral voicing and a more contrapuntal, canonic play between parts. Listeners are invited to imagine a fortress with strong foundation, sturdy walls, and a fierce defense at the ready. Conductors and performers should carefully consider the different articulations in play and match precisely with the other instrumentalists. Care should be taken to align sixteenth notes and triplets precisely with the other parts and through the ritardando and accelerando sections. While "Fortress" is generally loud and very present, a lighter articulation and dynamic in m. 7 should create significant contrast with the surrounding material.

Length: 0:38

Commissioned Parameters:

Meter: 3/4 (subdivided)
Tempo: Slow
Style: Marcato
Pedagogical Elements: Accelerando, ritardando

Additional Pedagogical Opportunities:

- Fermatas
- Gesture of syncopation

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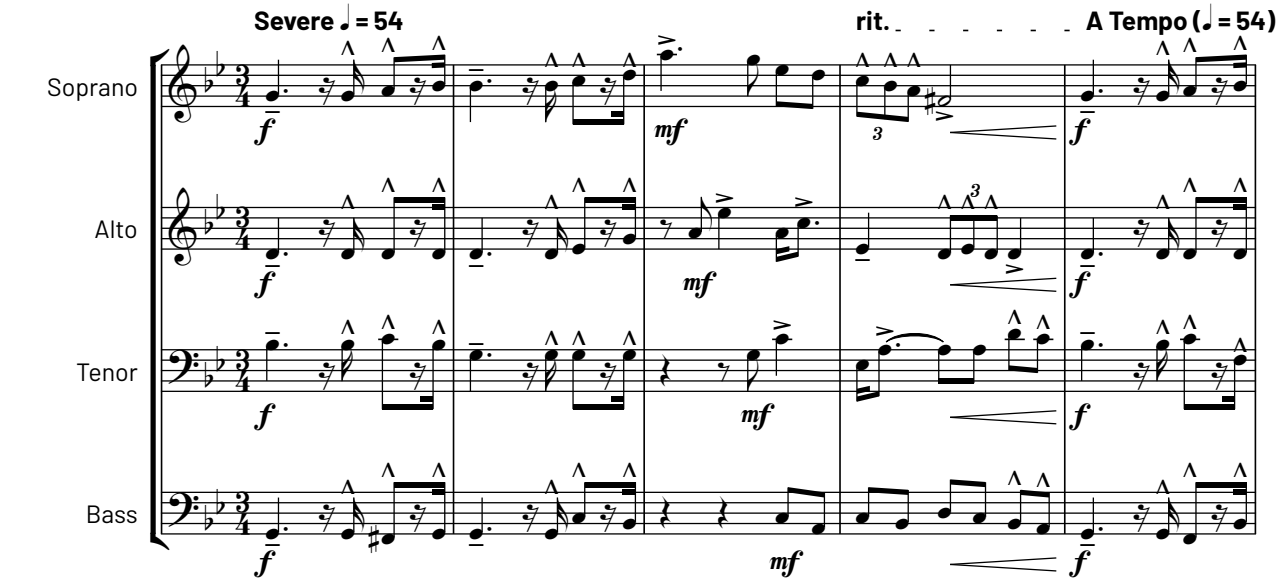
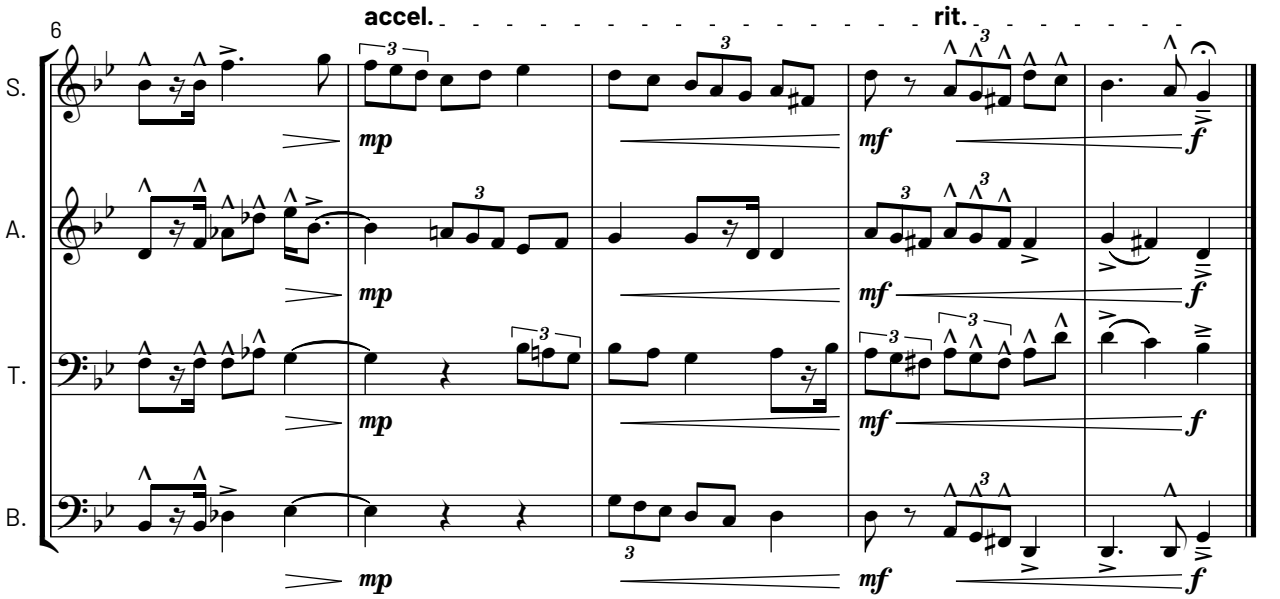
Fortress

Elena Specht





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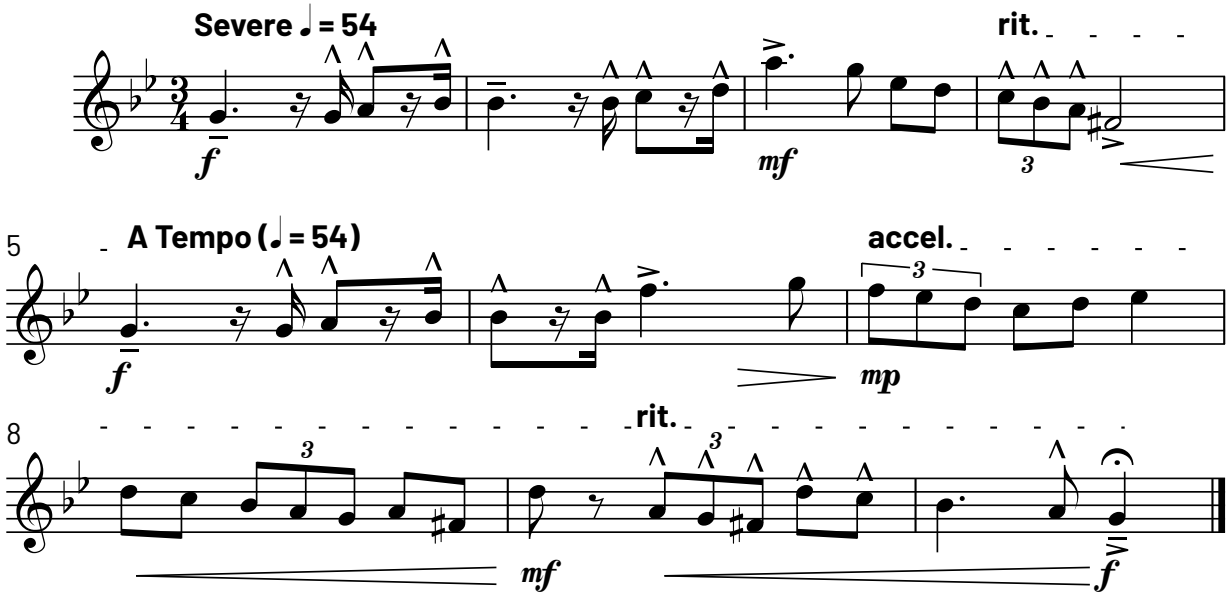
Soprano in C

Fortress

Elena Specht



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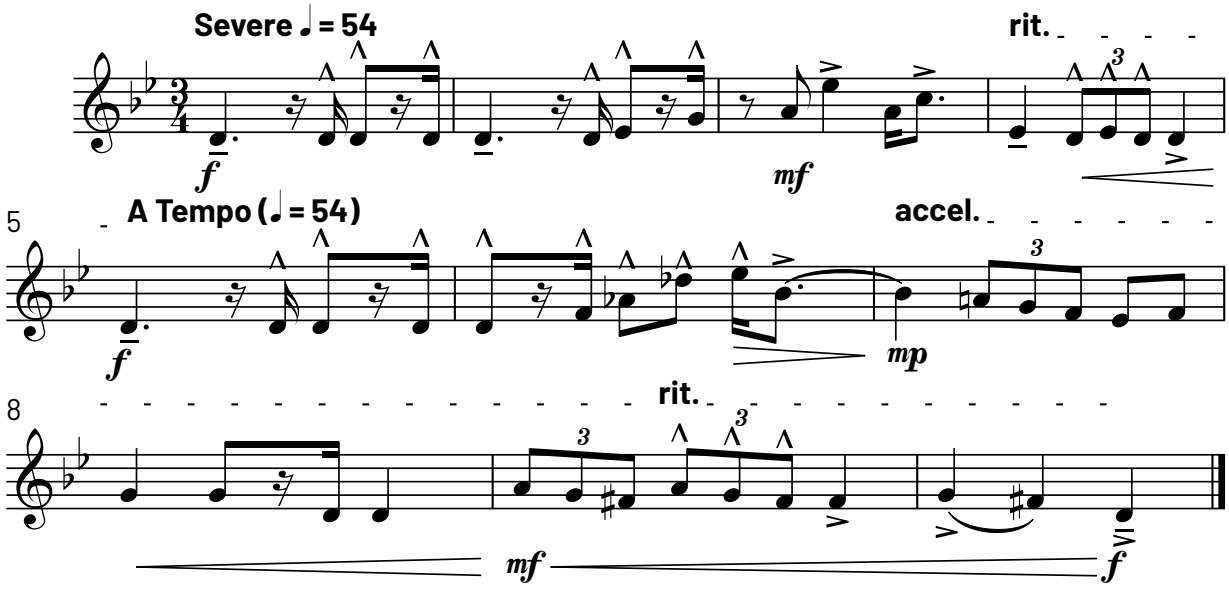
Alto in C

Fortress

Elena Specht



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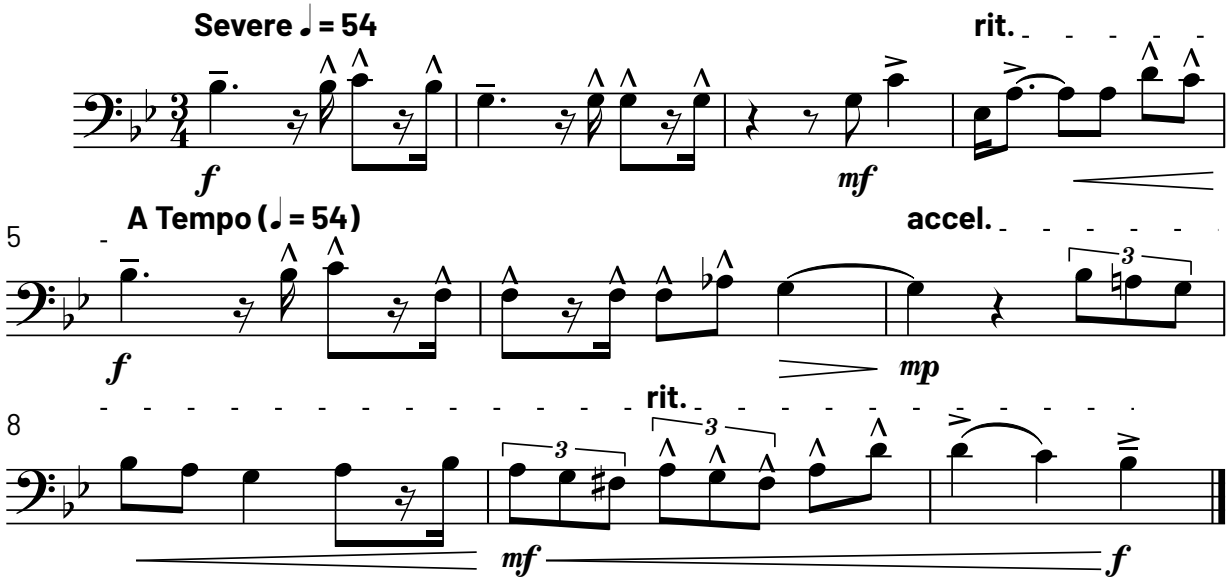
Tenor in C

Fortress

Elena Specht



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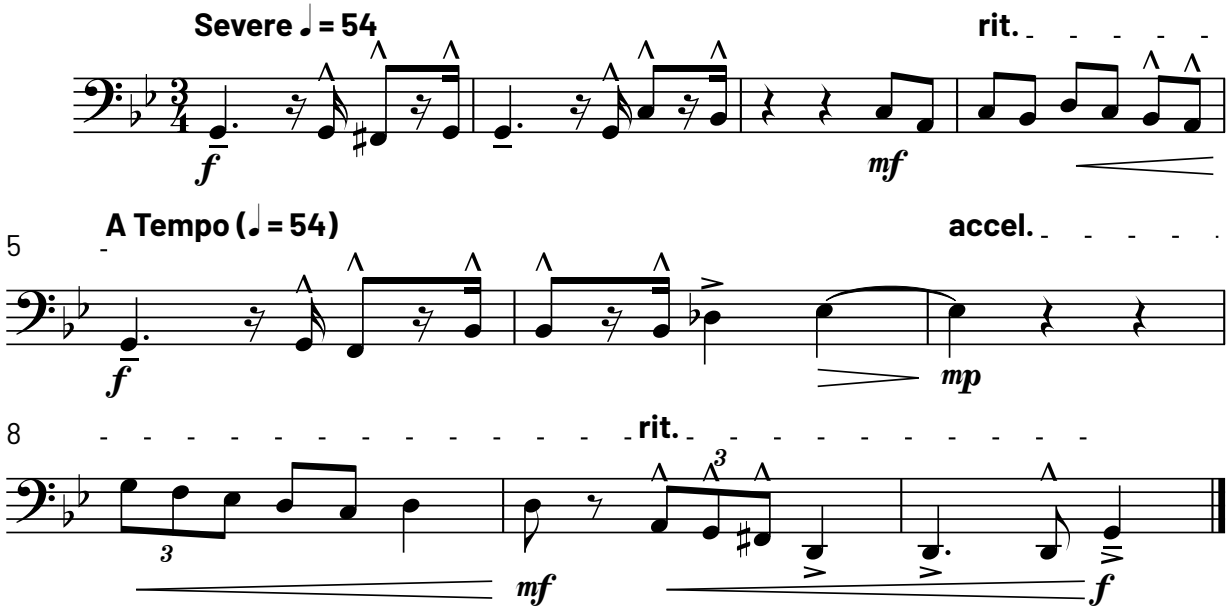
Bass in C

Fortress

Elena Specht



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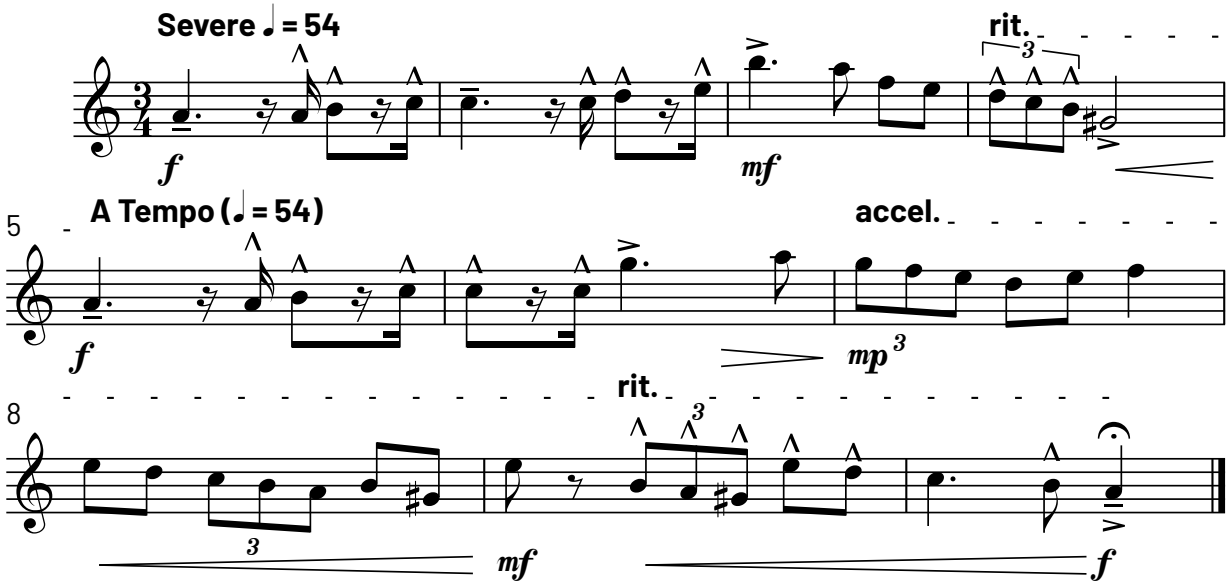
Soprano in B♭

Fortress

Elena Specht



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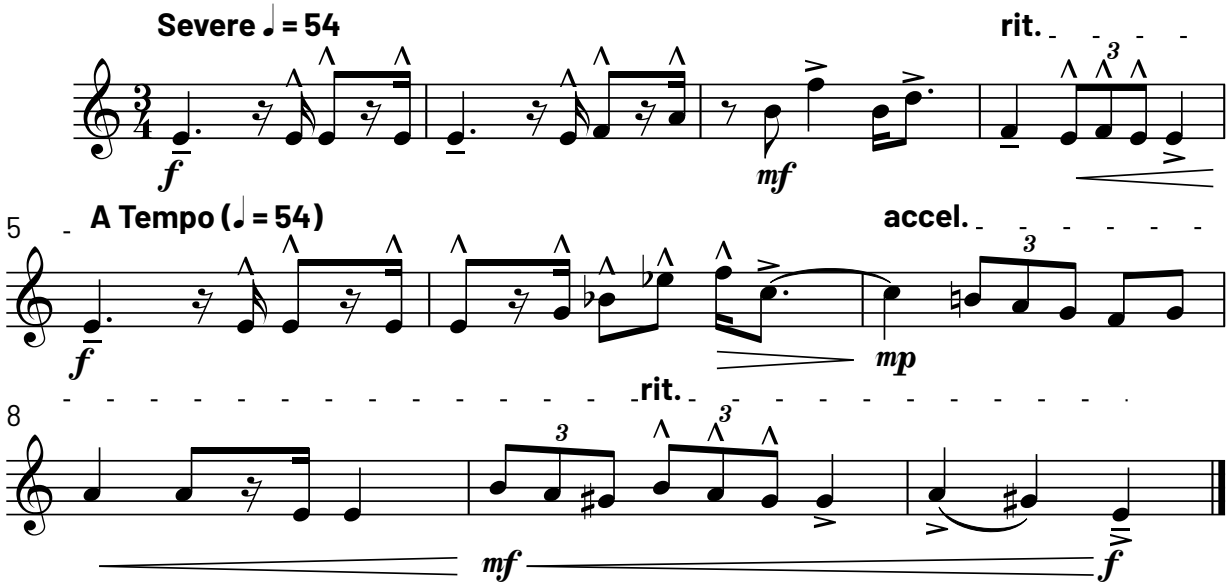
Alto in B♭

Fortress

Elena Specht



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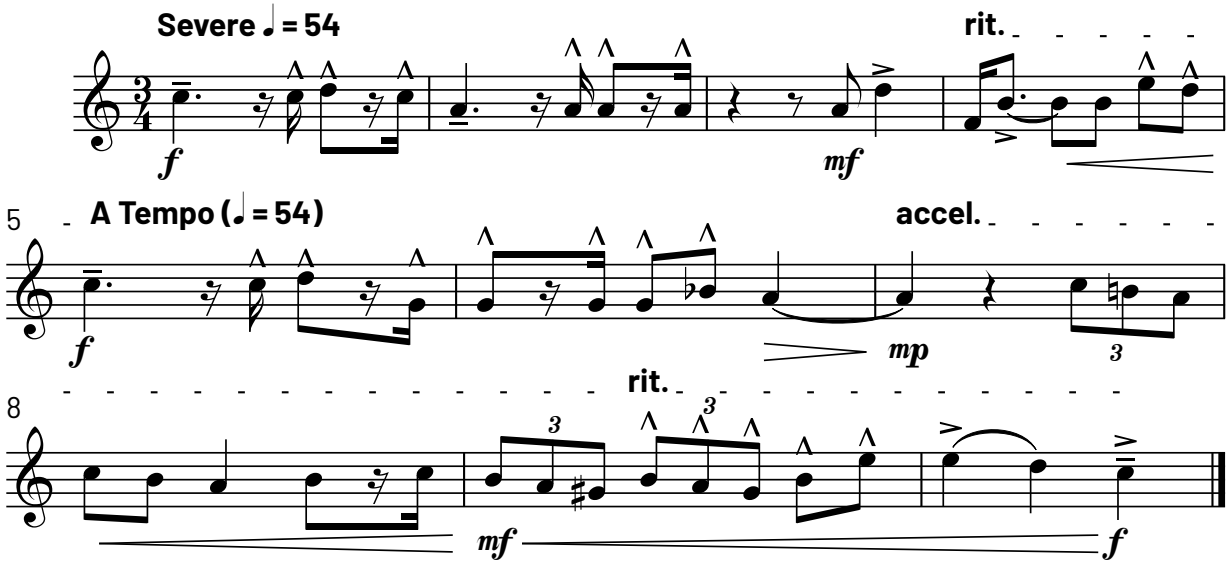
Tenor in B♭

Fortress

Elena Specht



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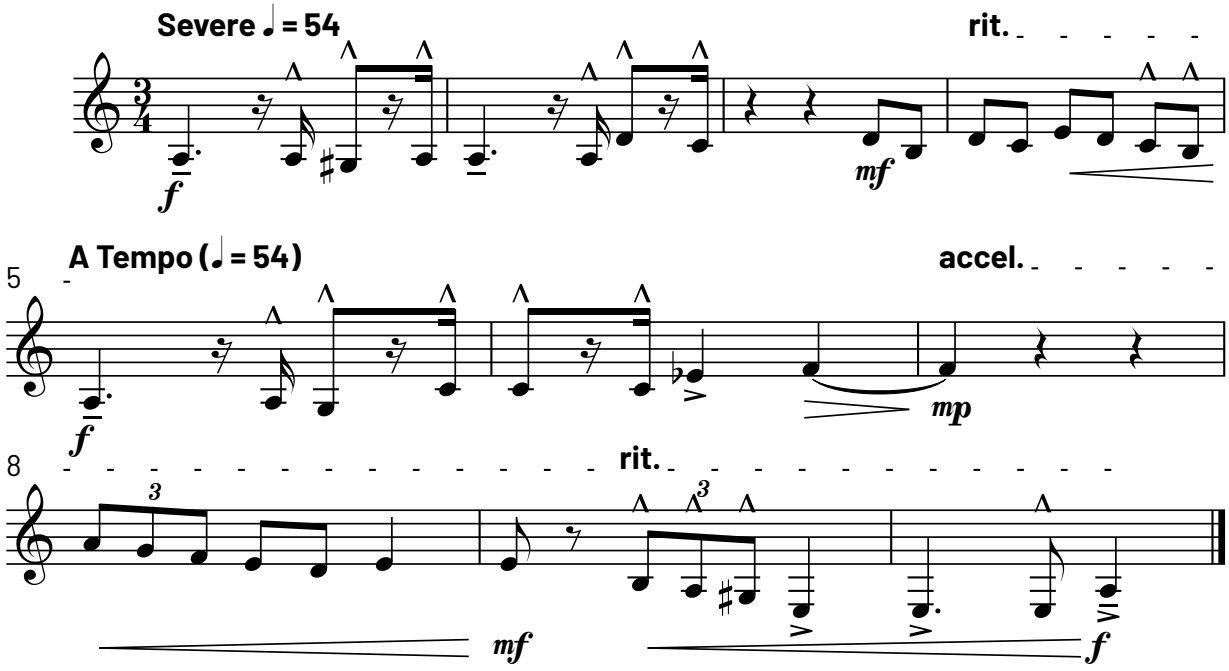
Bass in B♭

Fortress

Elena Specht



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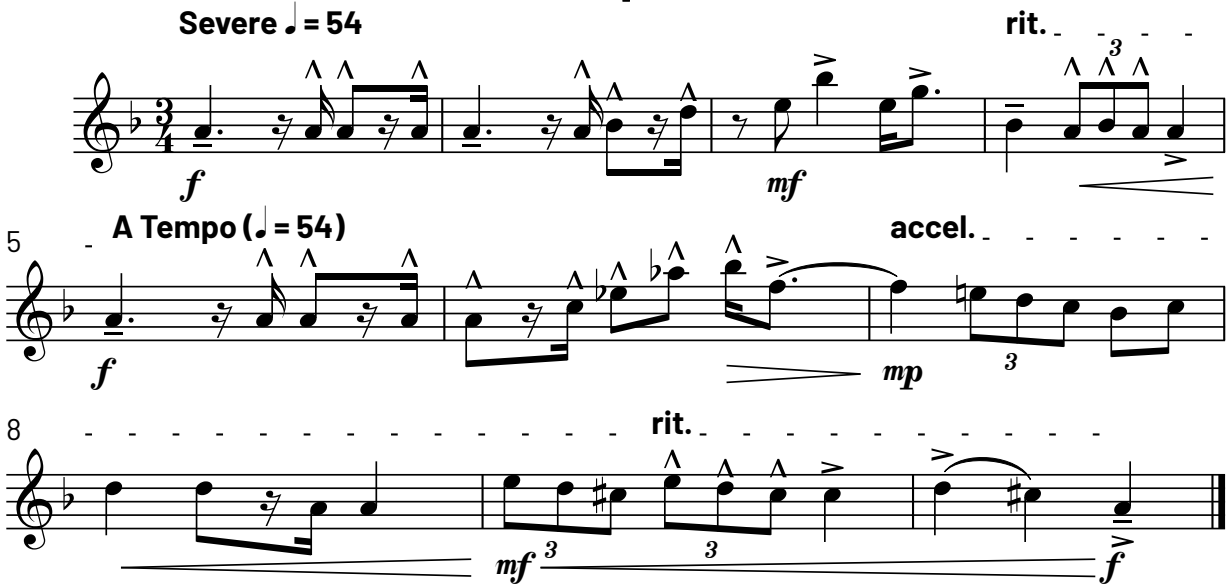
Alto in F

Fortress

Elena Specht



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Tenor in F

Fortress

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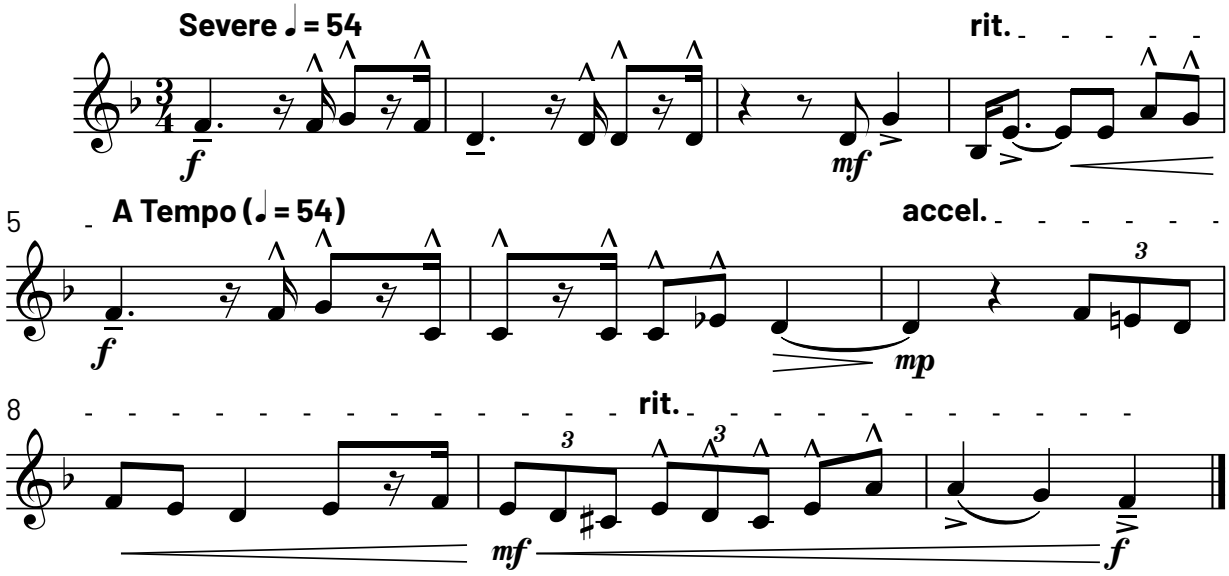

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Bass in F

Fortress

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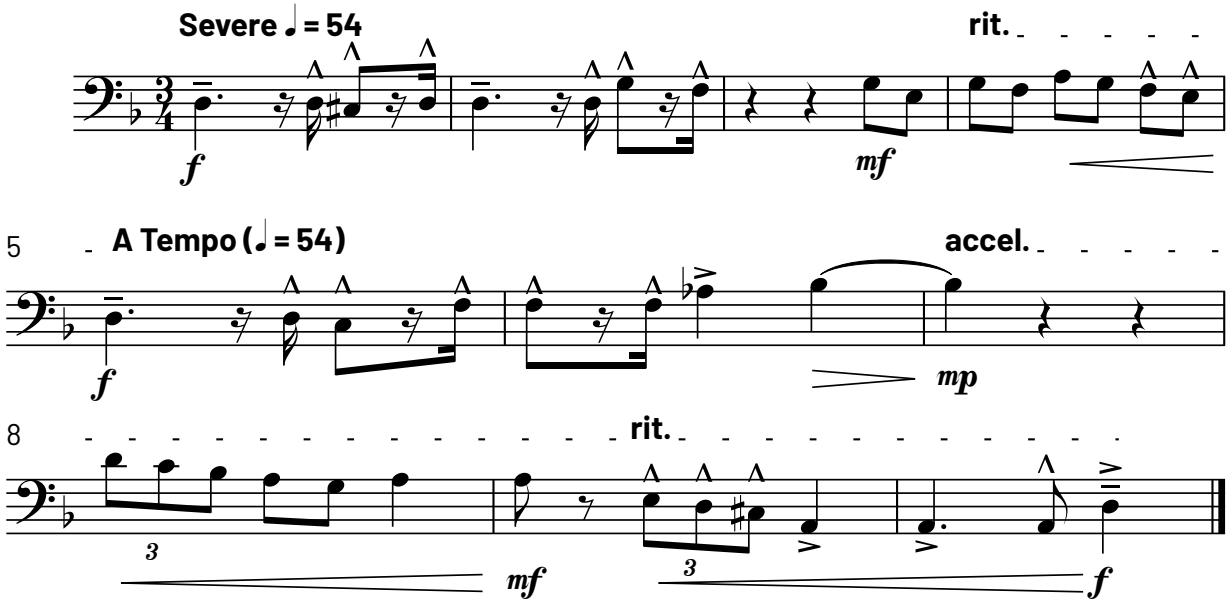

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Soprano in E♭

Fortress

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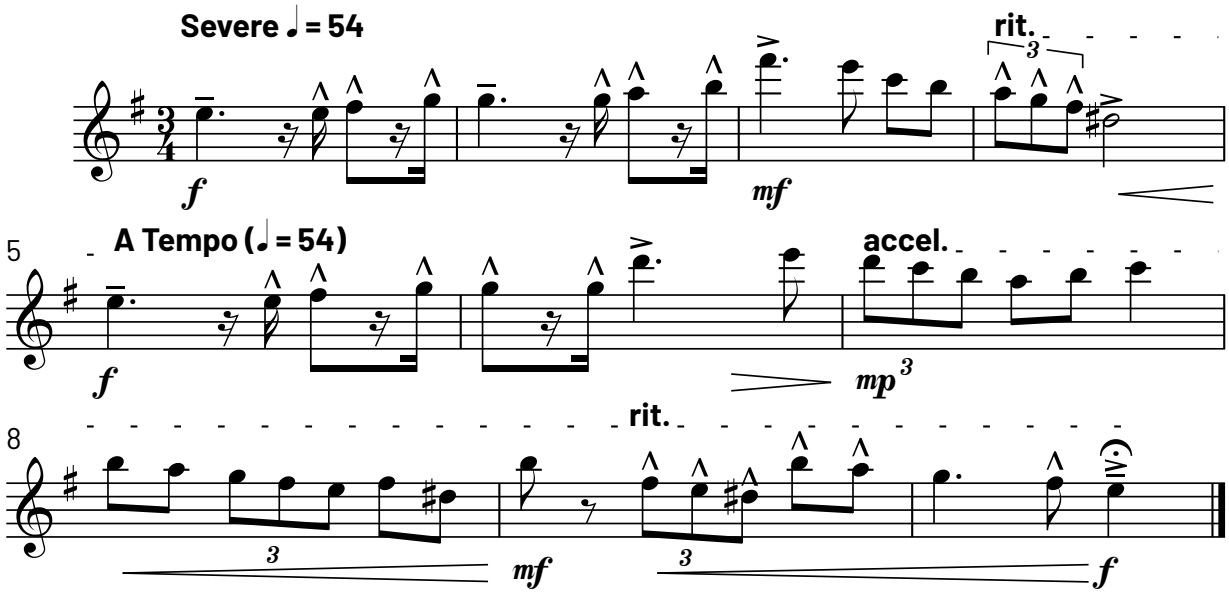

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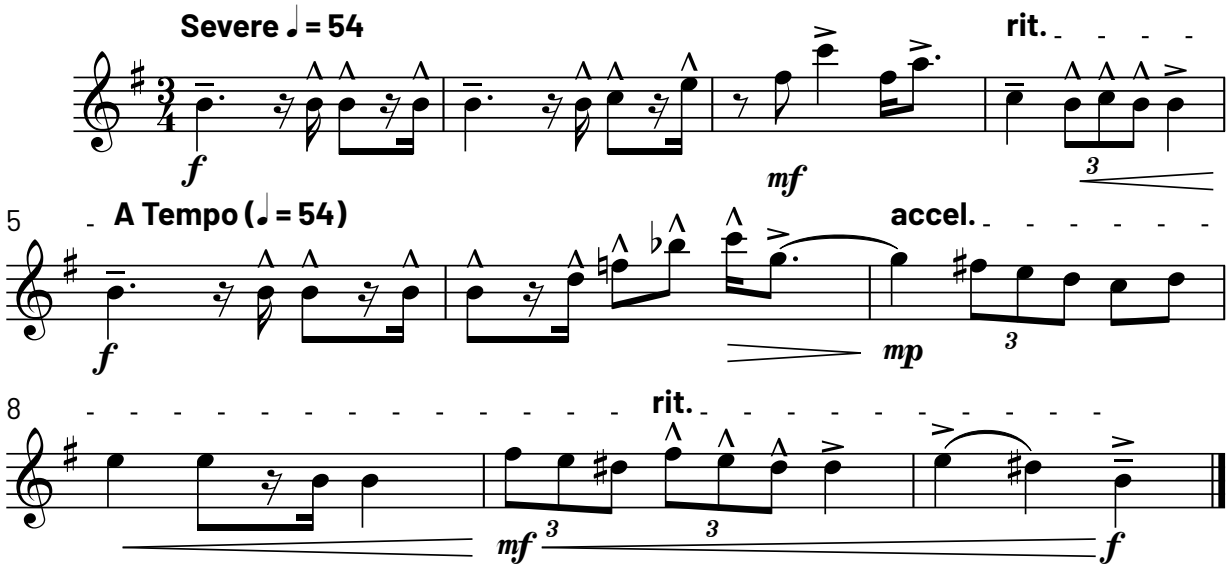
Alto in E♭

Fortress

Elena Specht



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Tenor in E♭

Fortress

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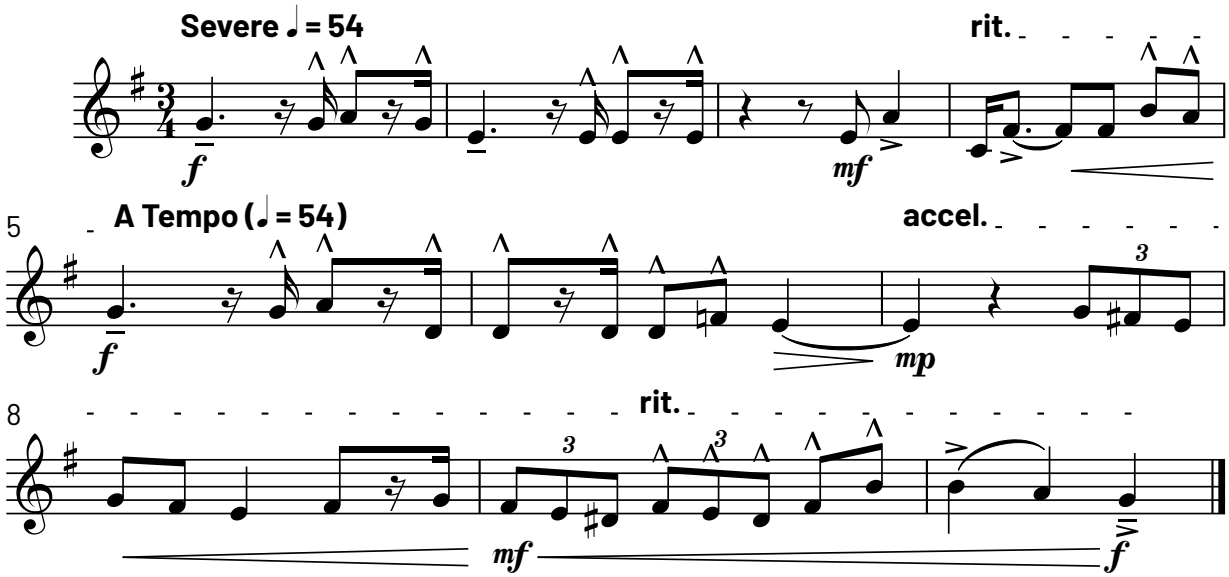

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Bass in E♭

Fortress

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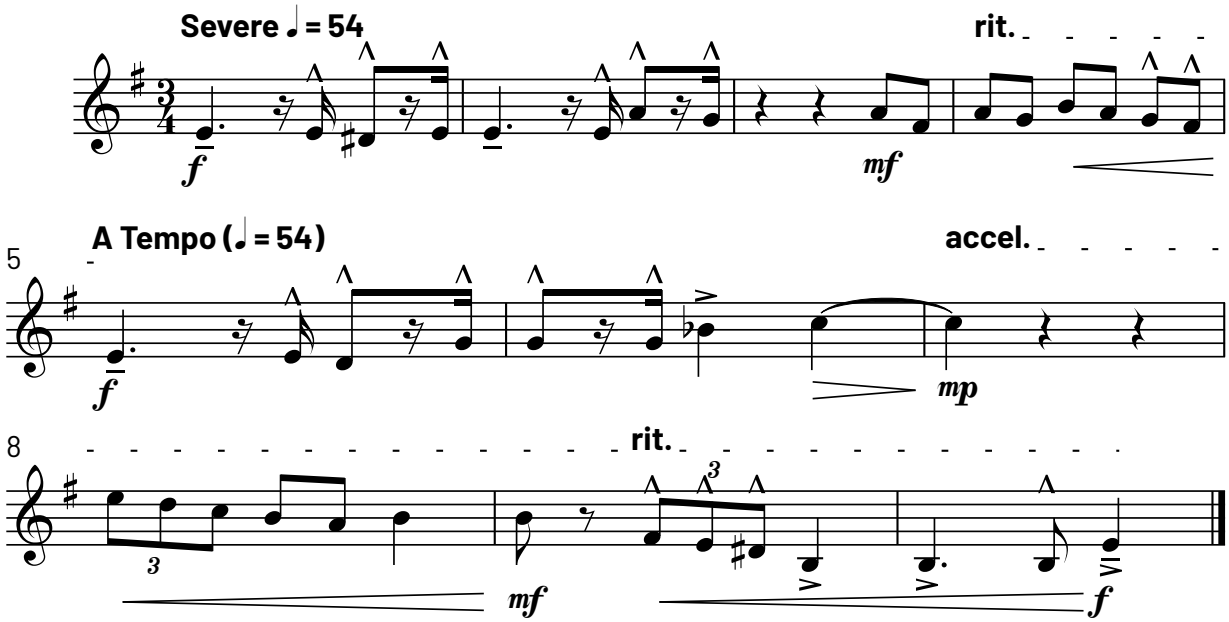

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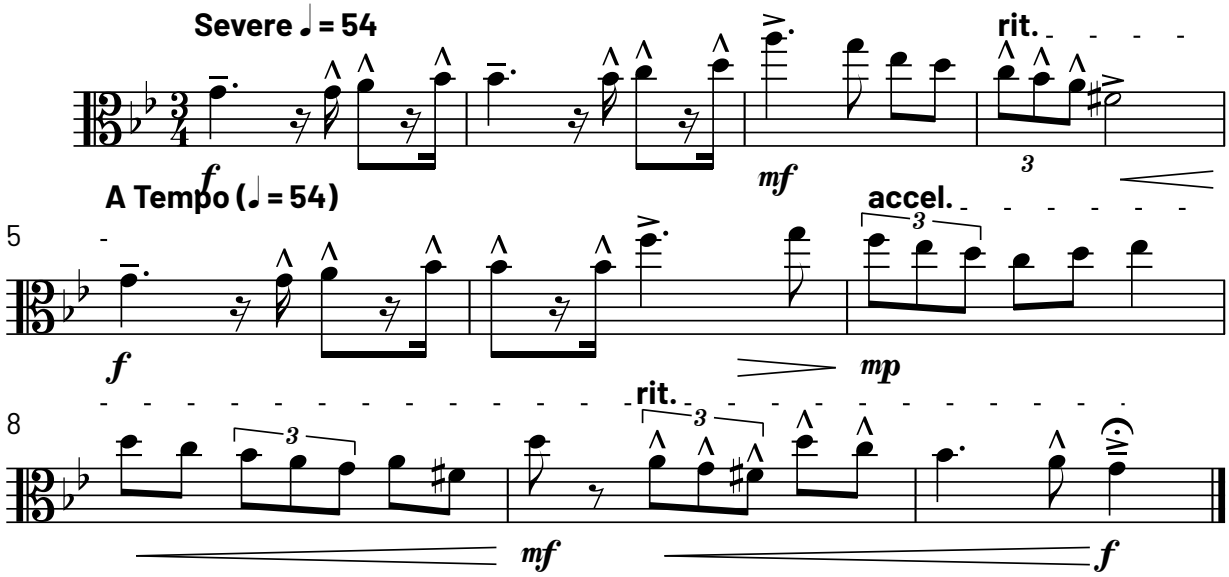
Soprano Viola

Fortress

Elena Specht



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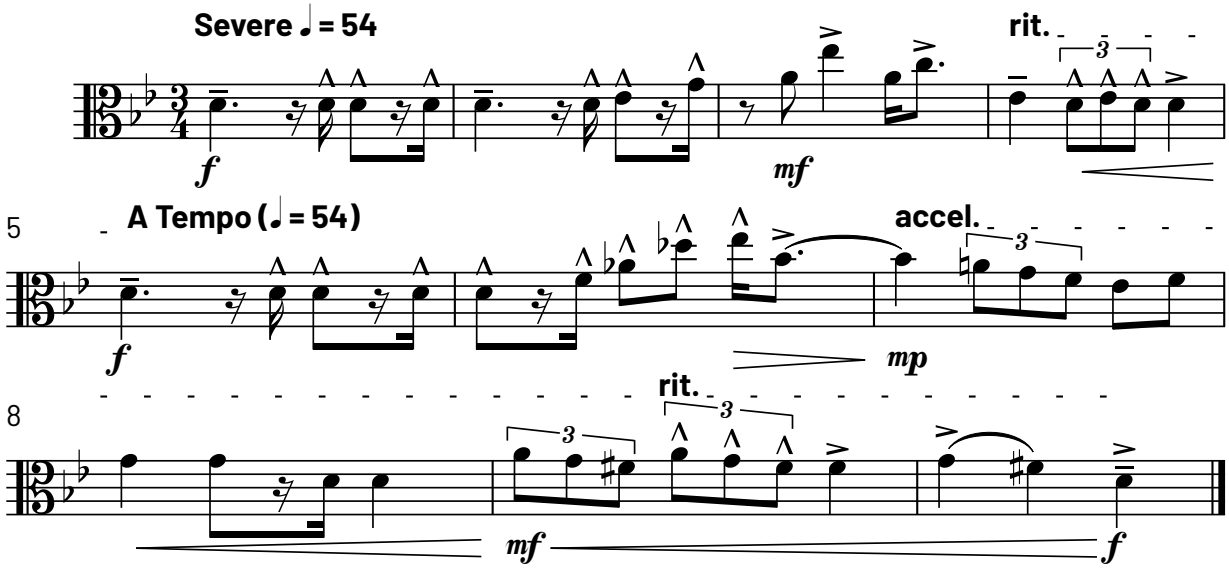
Alto Viola

Fortress

Elena Specht



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Hilary Tann

Moonrise

Hilary Tann

Moonrise

Welsh composer Hilary Tann was the John Howard Payne Professor of Music Emerita at Union College in Schenectady where she lived near the Adirondack Mountains and Hudson River in Upstate NY. Her compositions have been widely performed and recorded. Composer-residencies included the 2011 Eastman School of Music Women in Music Festival, the 2013 Women Composers Festival of Hartford, and the 2015 Welsh Music Center. She was a published haiku poet with guest visits to China, Japan, Korea, and Thailand. Her music was influenced by a strong identification with the natural world. A recent review of her string quartet, *And the Snow Did Lie*, states that "Tann's music reinforces the grounded spiritual ecstasy that is Tann's distinctive musical outlook."

For more information, visit http://www.hilarytann.com.

About This Étude
The beat is slow but fluid. Frequently, the second beat is emphasized, pushing each measure forward. Allow some fluctuation of tempo at the *agitato (m. 16),* but be careful to return to the original tempo at the *a tempo (m. 28)* and relax into the final measures.

Length: 1:53

Commissioned Parameters:
Meter: 3/4
Tempo: Slow
Style: Lyrical
Pedagogical Element: Shifting beat emphasis

Additional Pedagogical Opportunities:

- Cues/soloists
- Gesture of syncopation
- Melding
- Ritardando
- Subdivided

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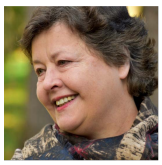

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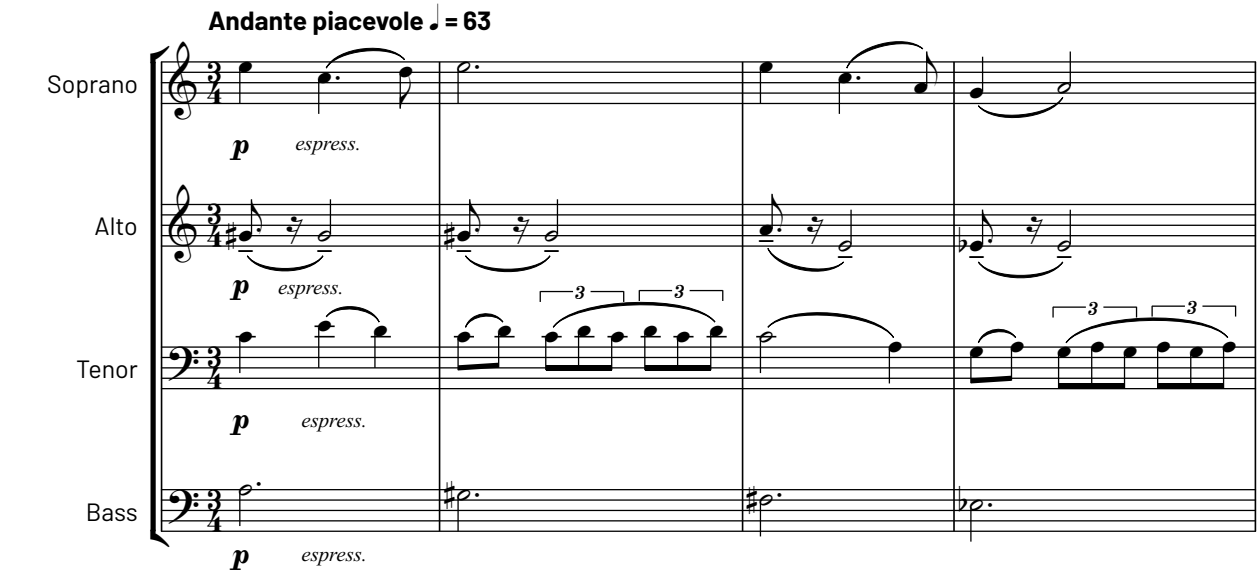
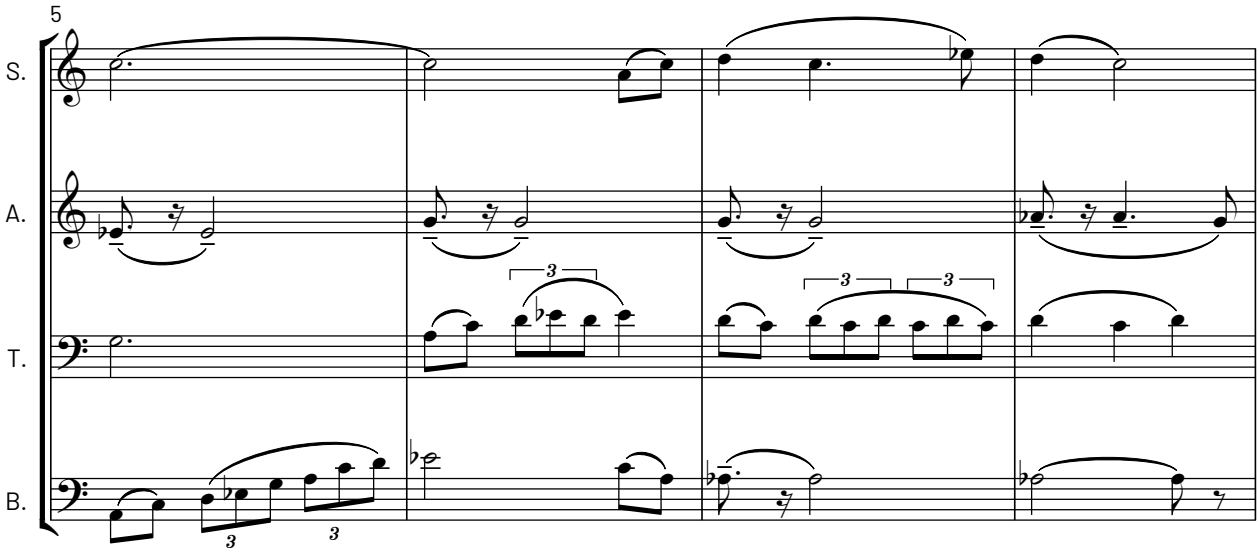
Moonrise

Hilary Tann





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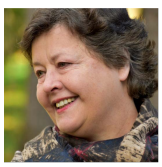

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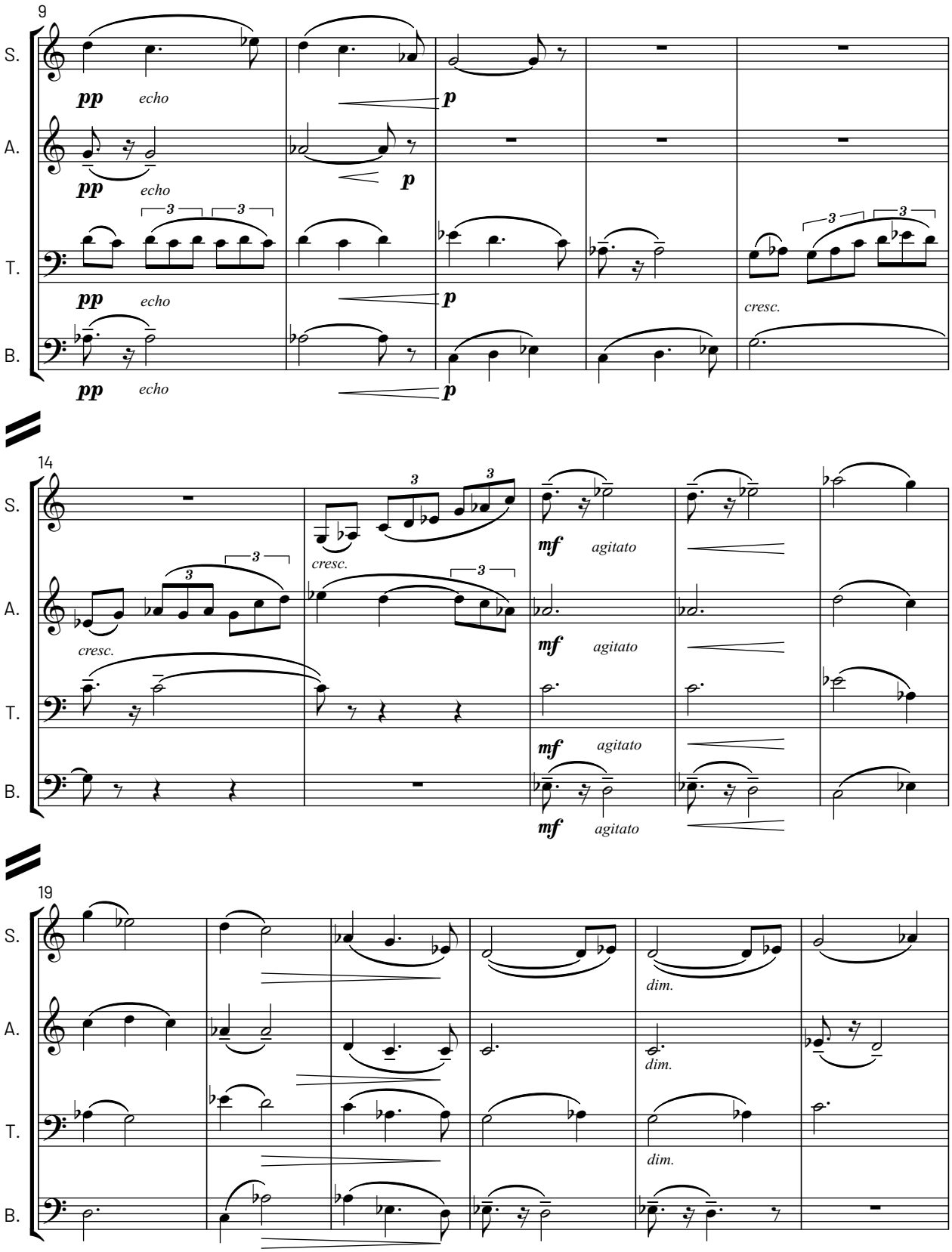
Moonrise — Hilary Tann — Full Score



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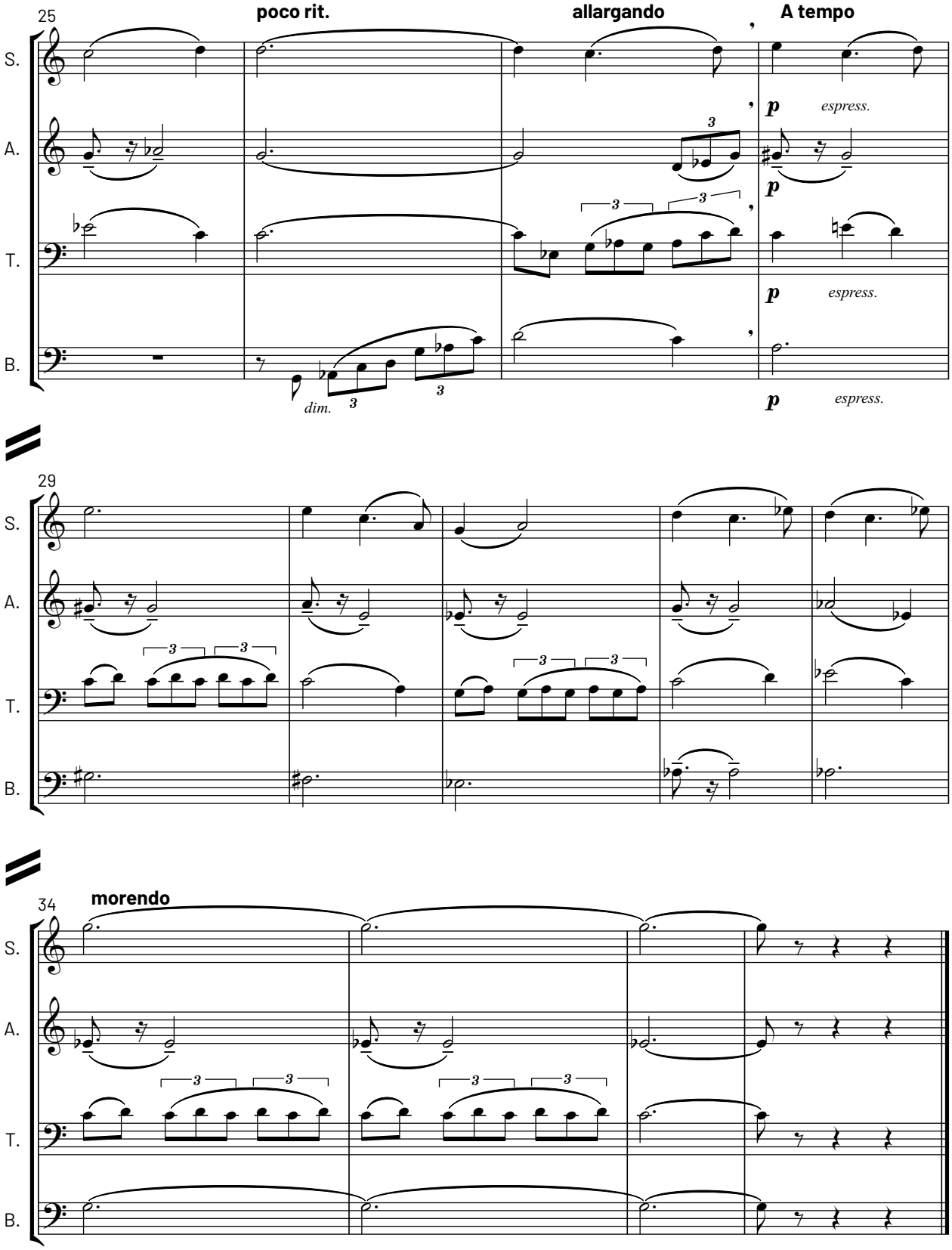

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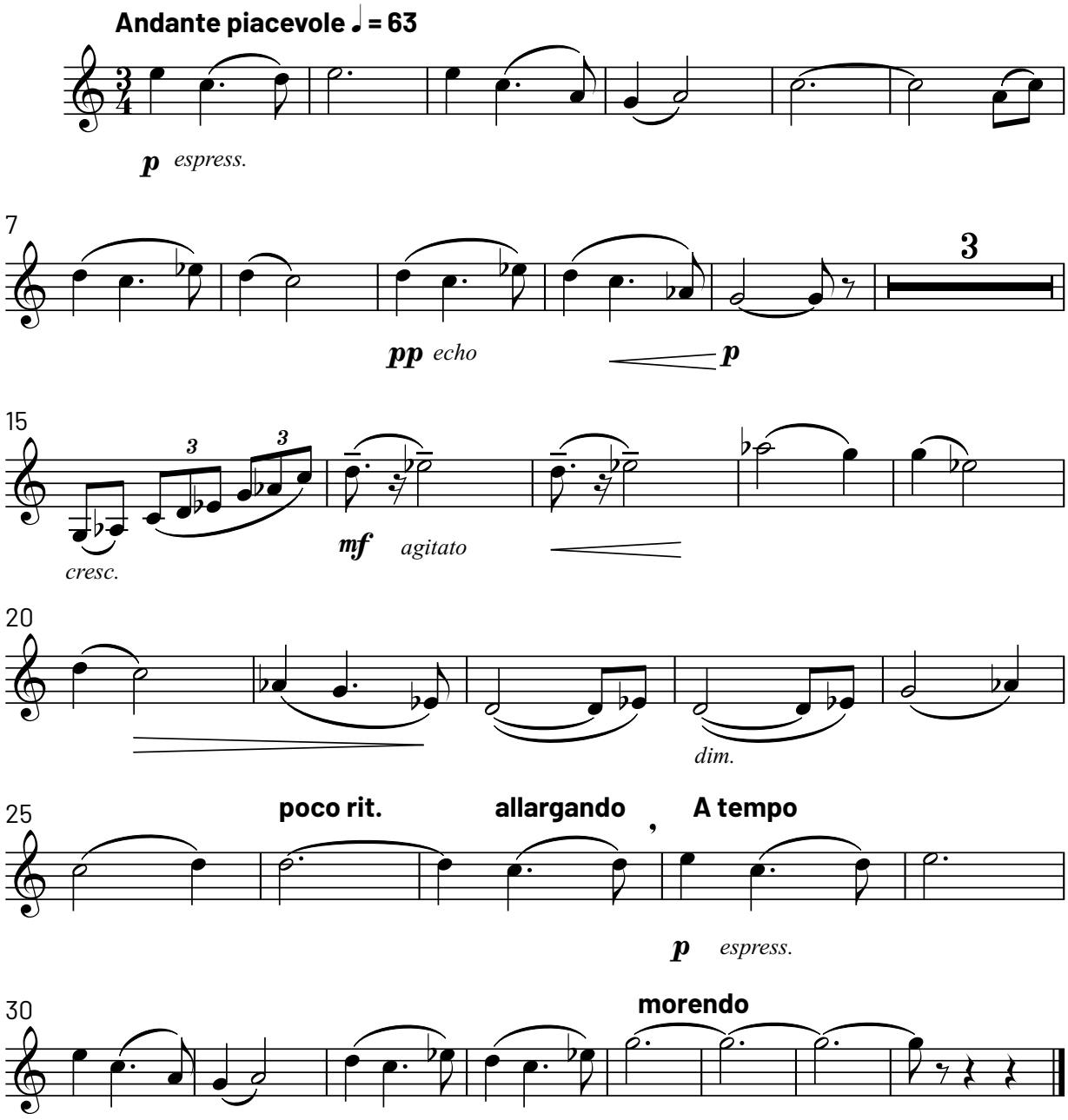
Soprano in C

Moonrise

Hilary Tann



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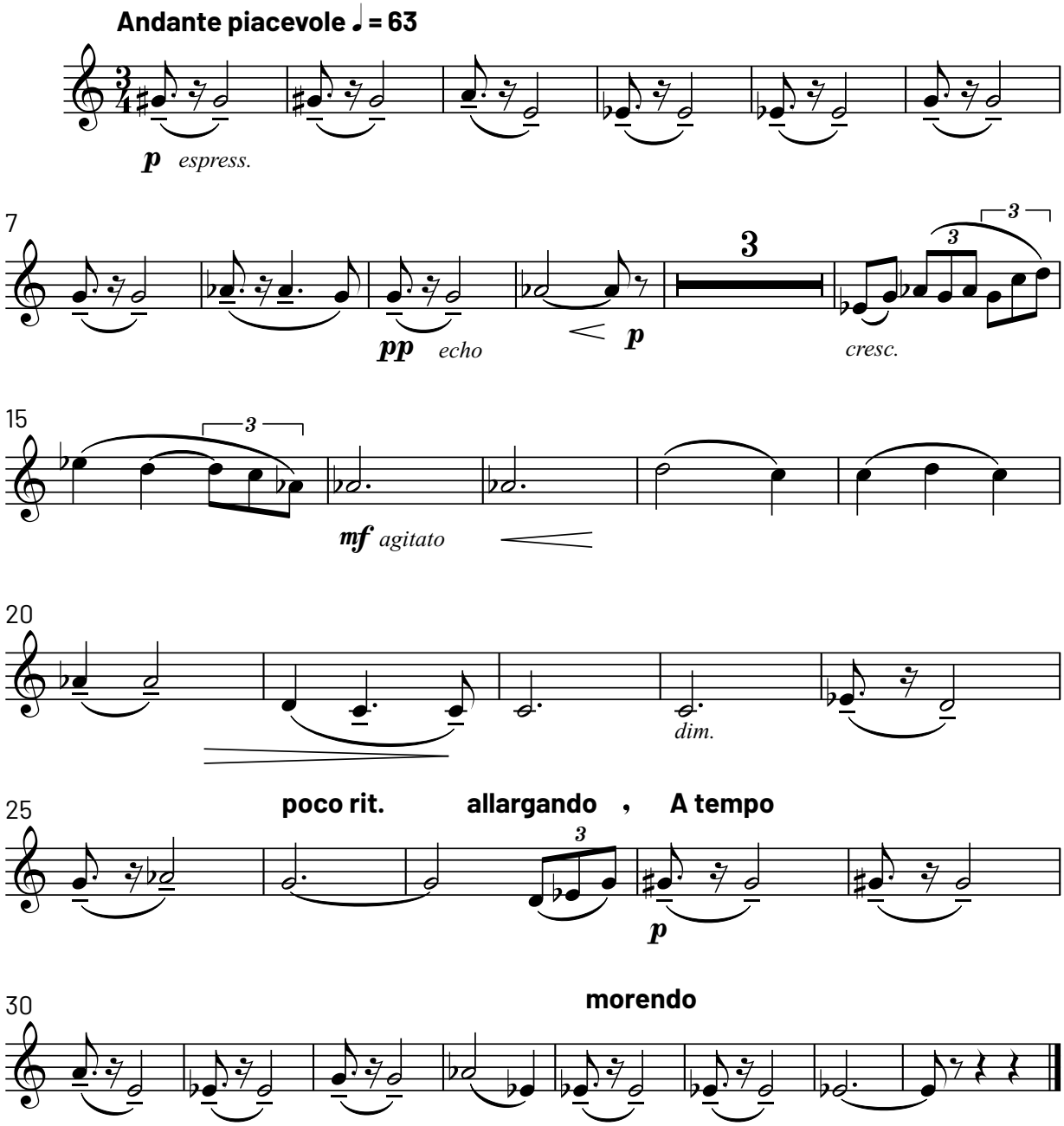
Alto in C

Moonrise

Hilary Tann



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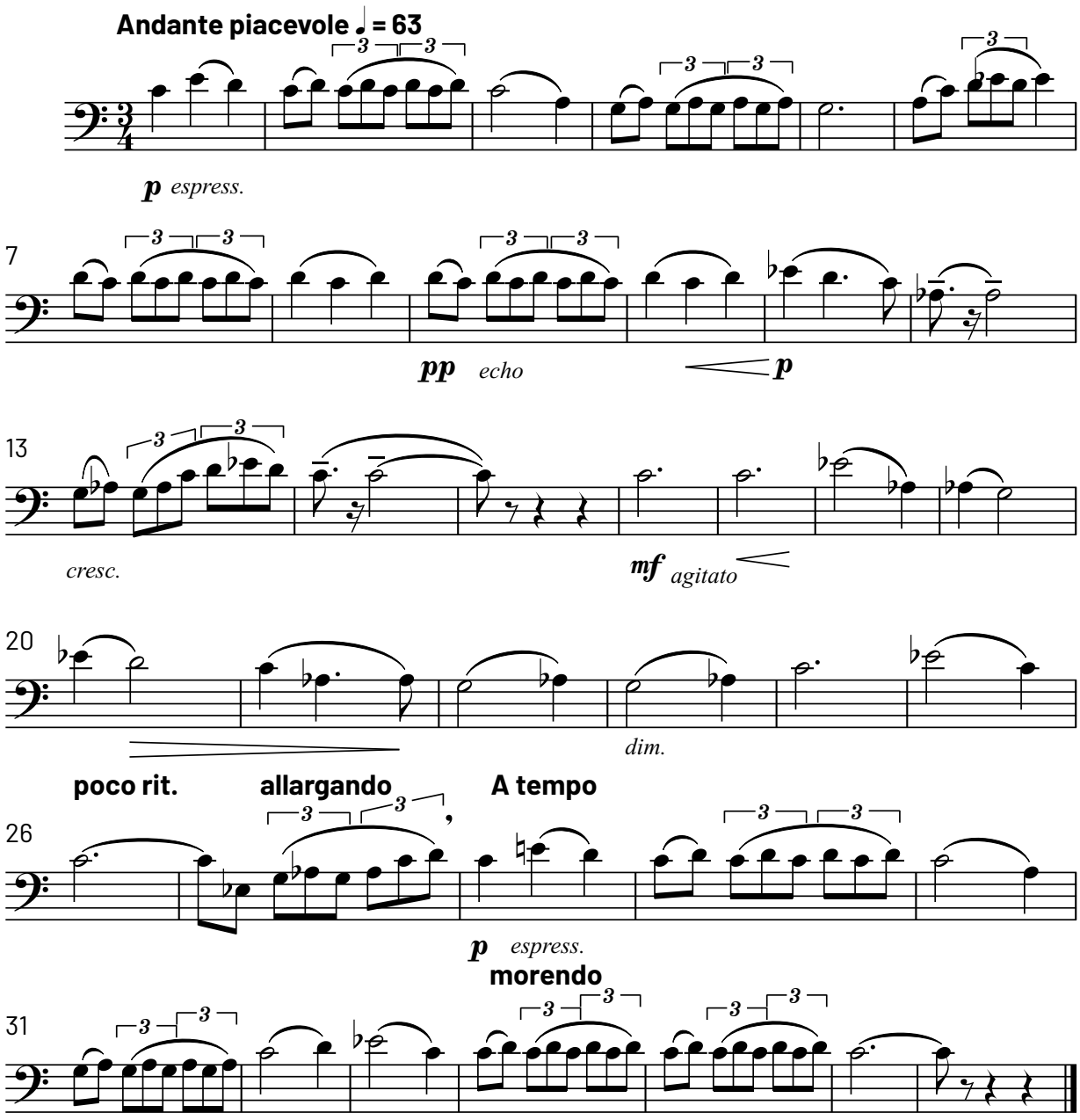
Tenor in C

Moonrise

Hilary Tann



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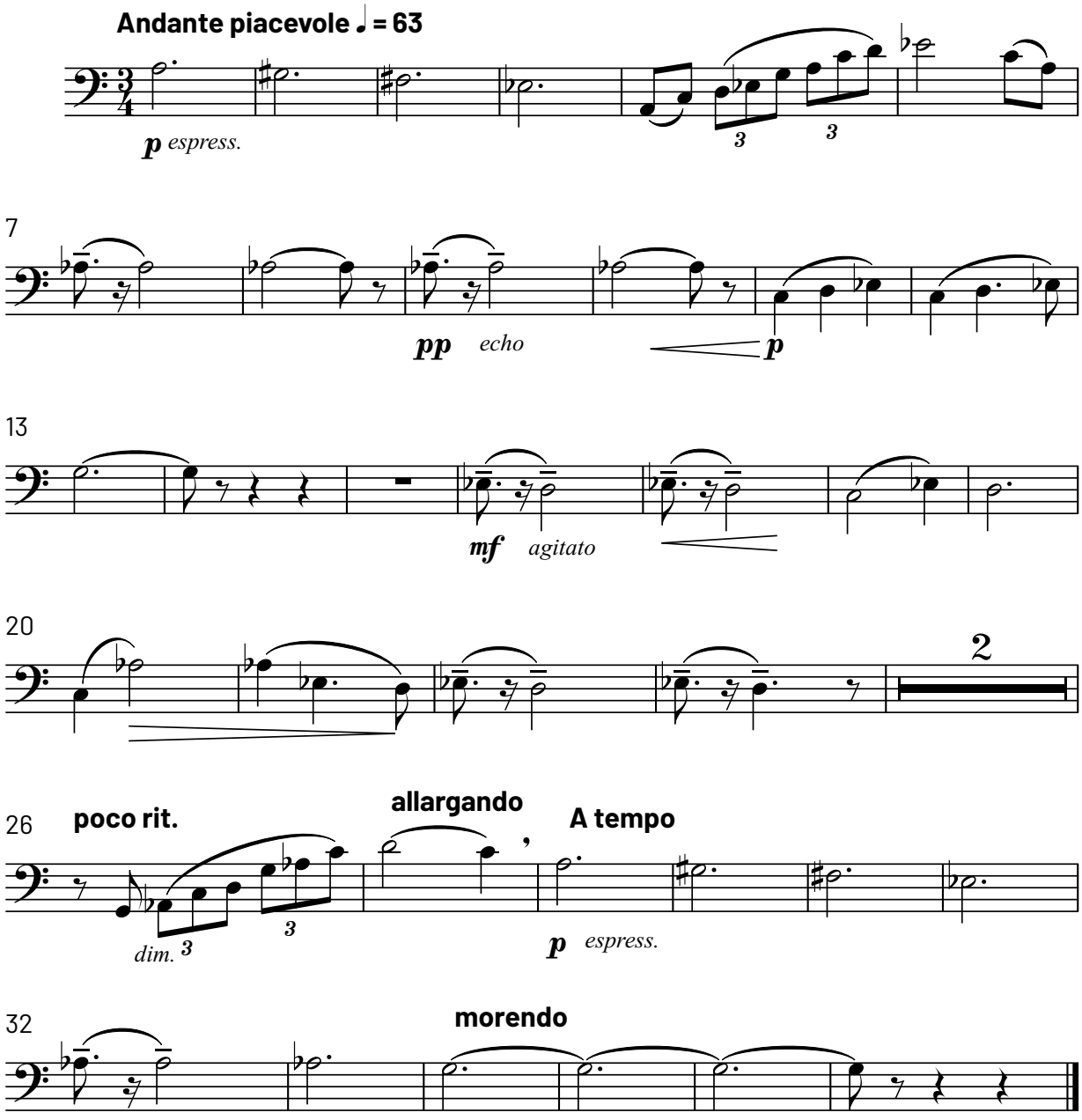
Bass in C

Moonrise

Hilary Tann



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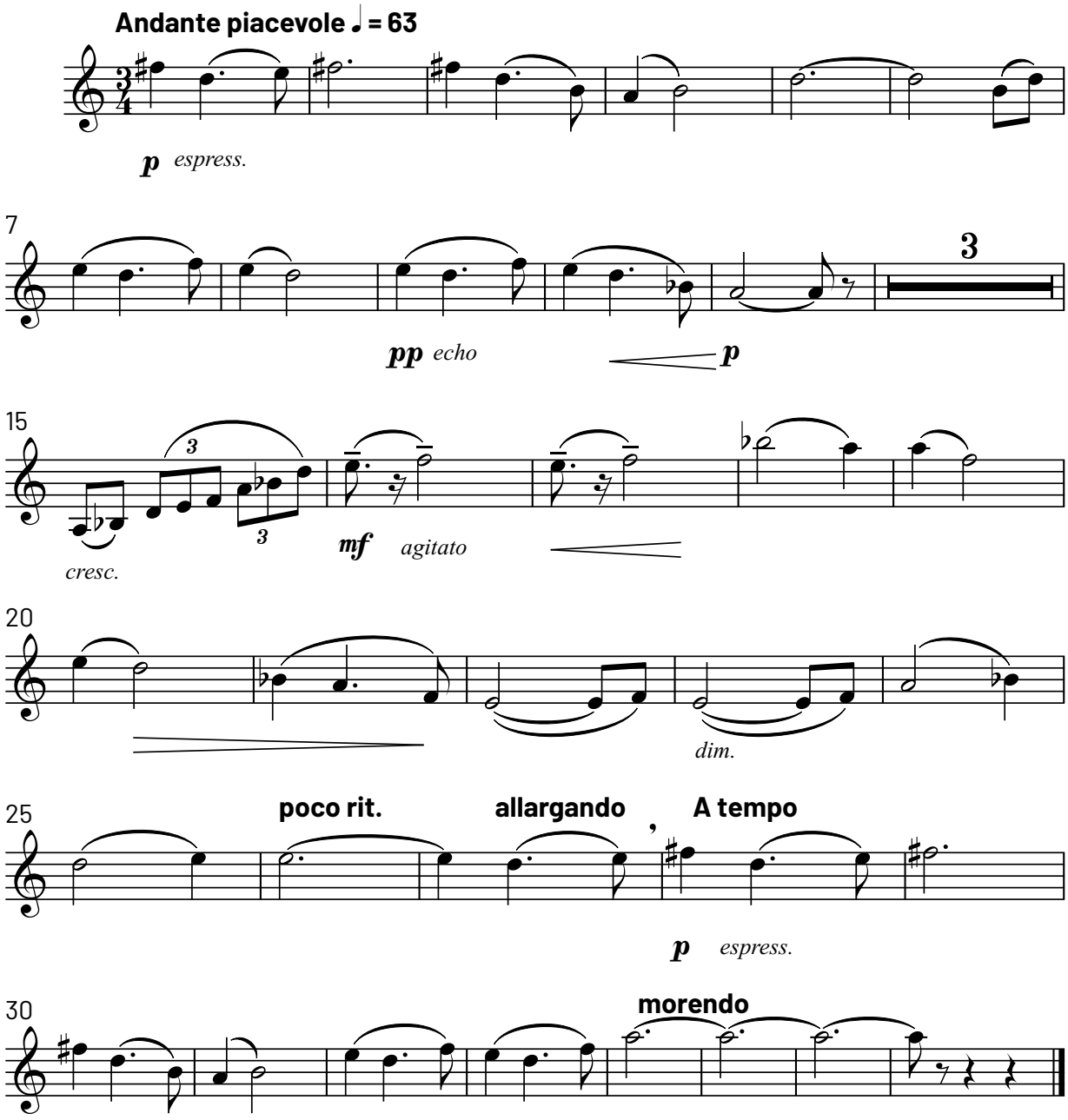
Soprano in B♭

Moonrise

Hilary Tann



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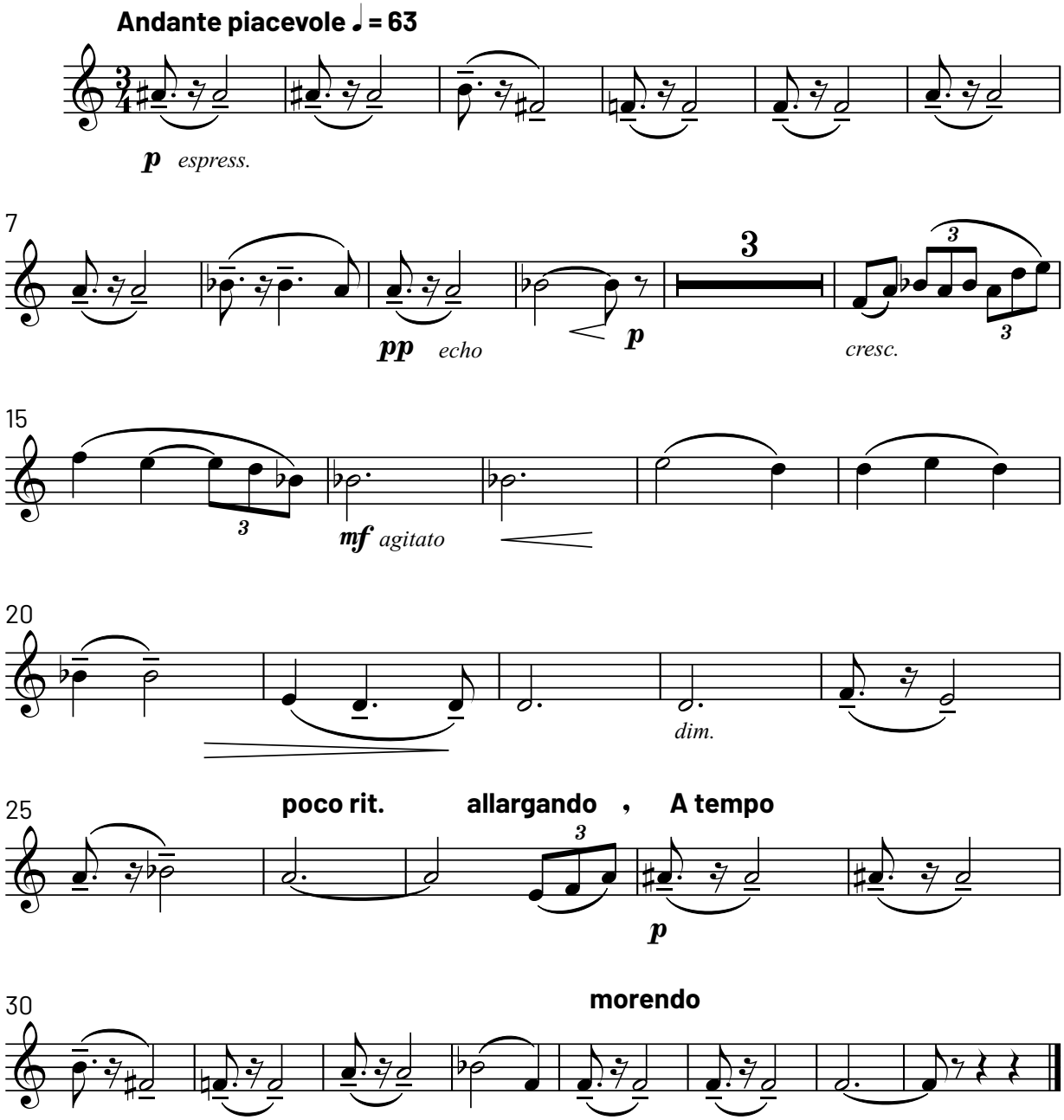
Alto in B♭

Moonrise

Hilary Tann



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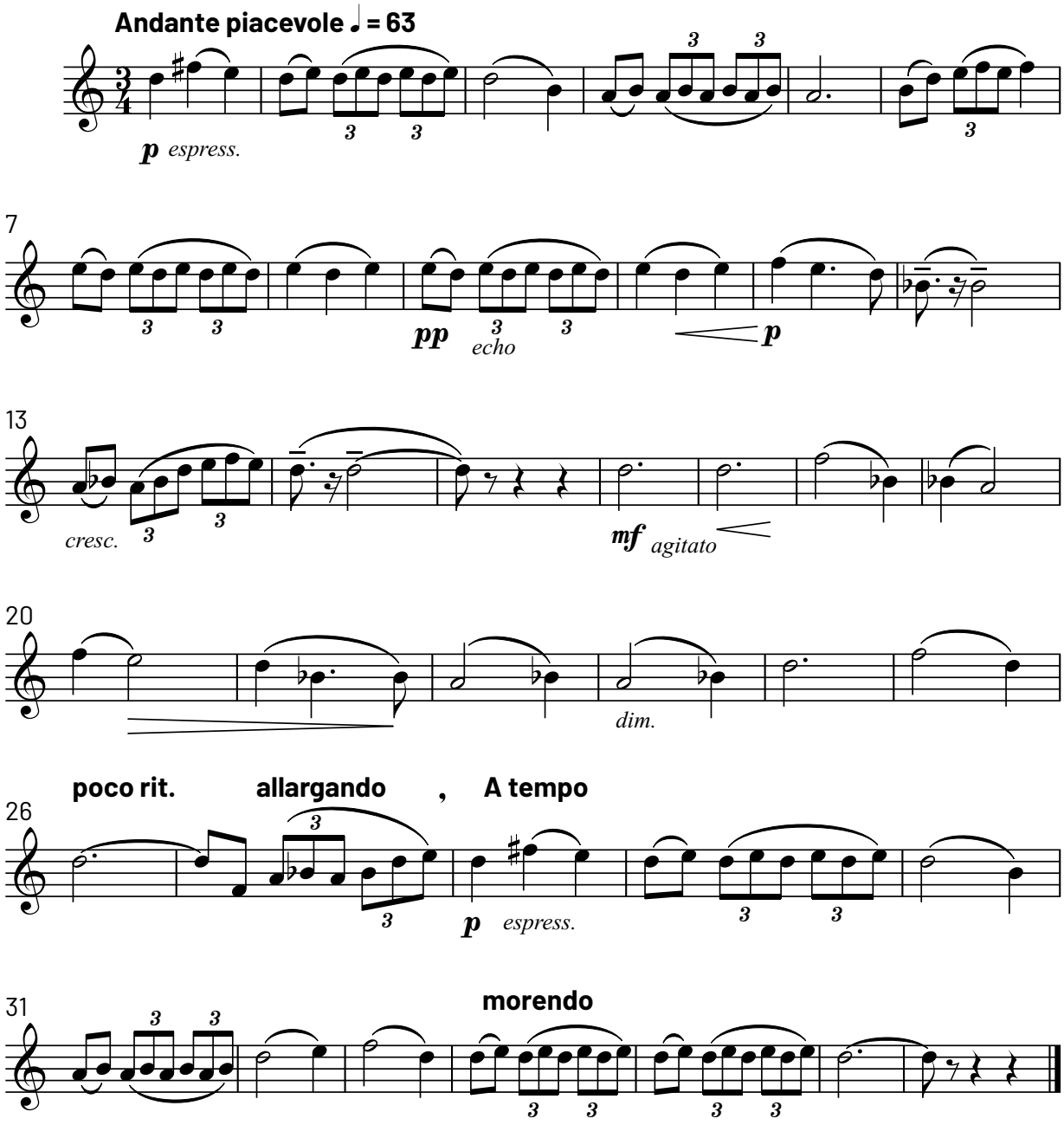
Tenor in B♭

Moonrise

Hilary Tann



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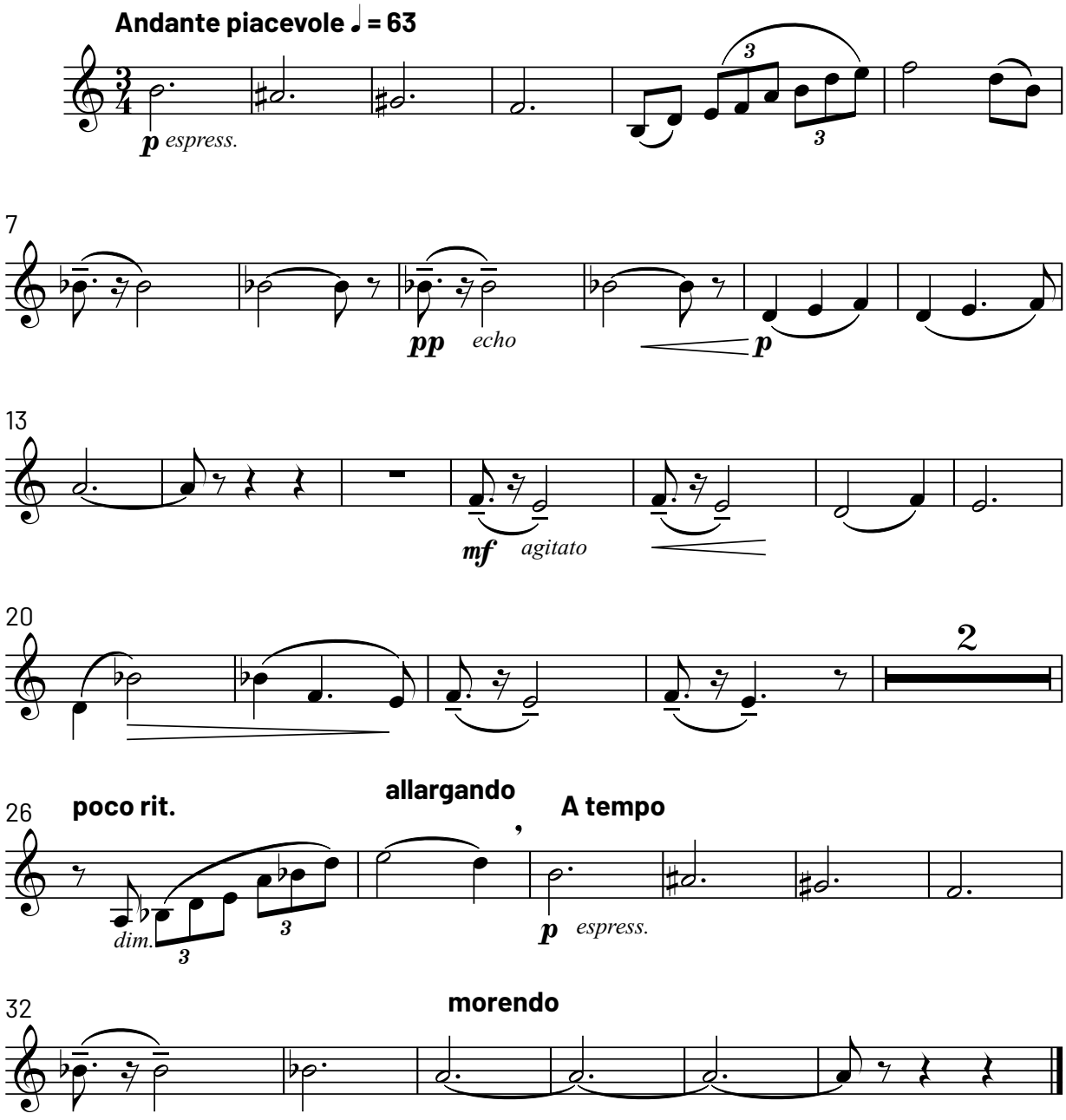
Bass in B♭

Moonrise

Hilary Tann



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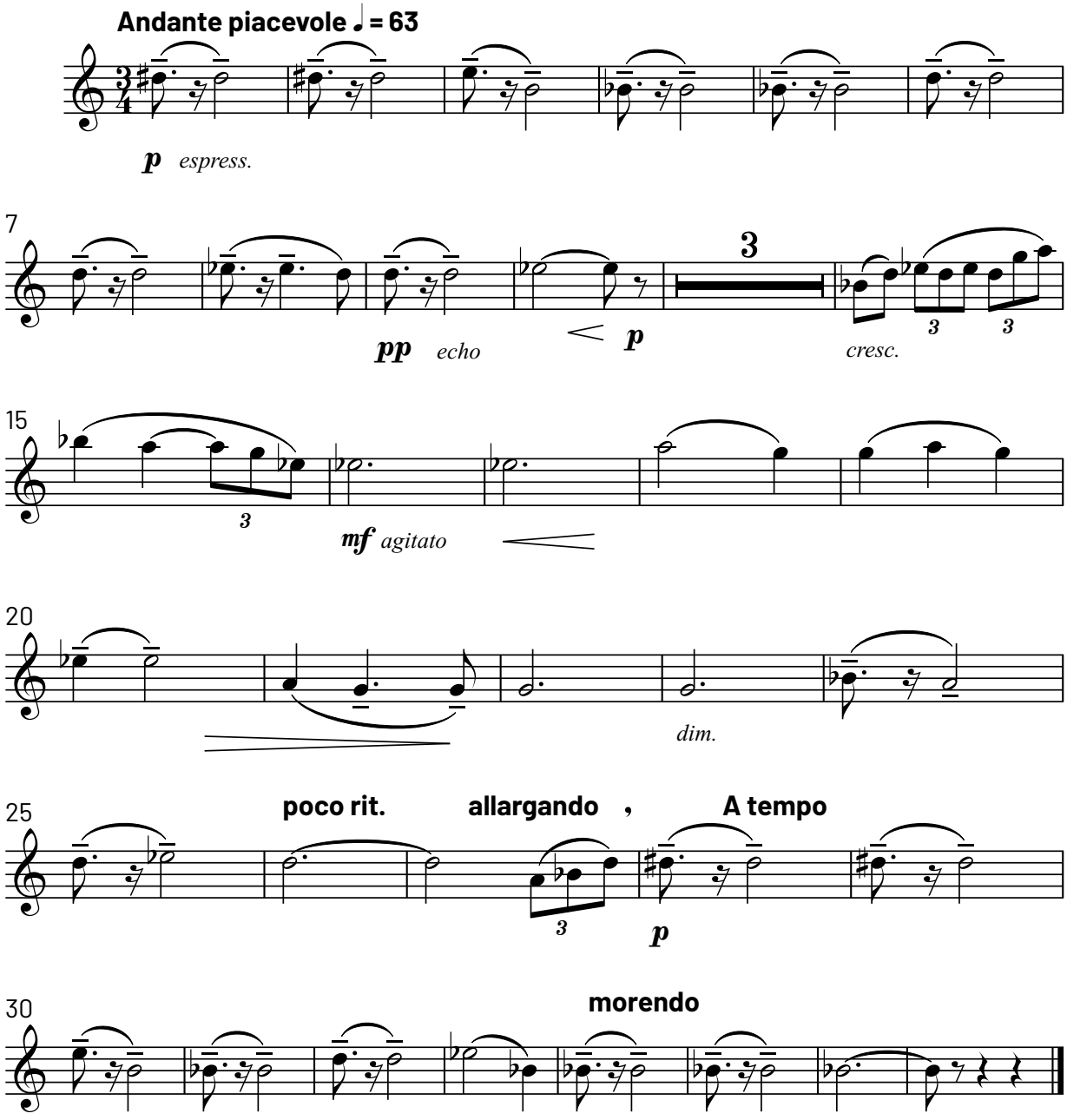
Alto in F

Moonrise

Hilary Tann



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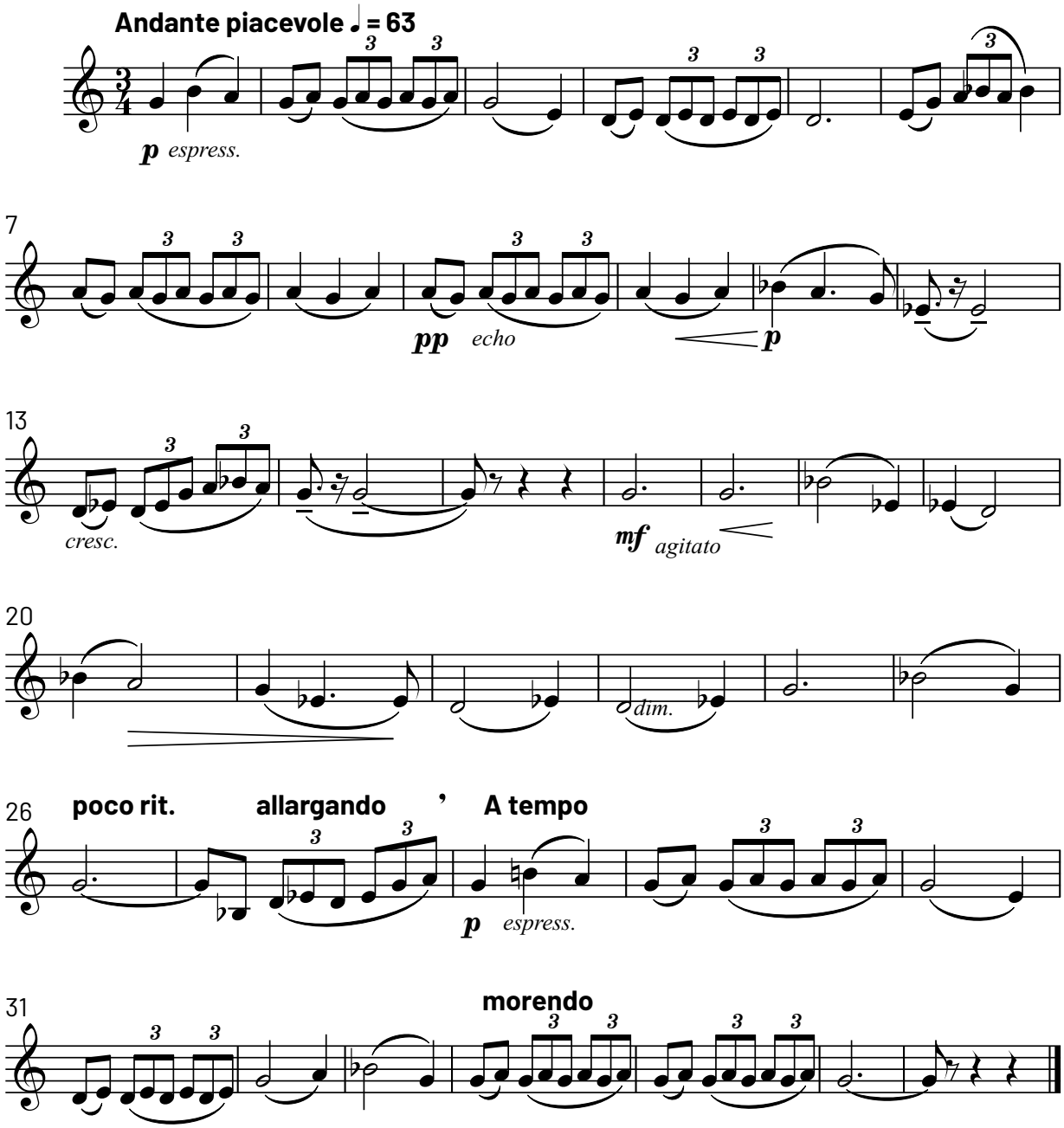
Tenor in F

Moonrise

Hilary Tann



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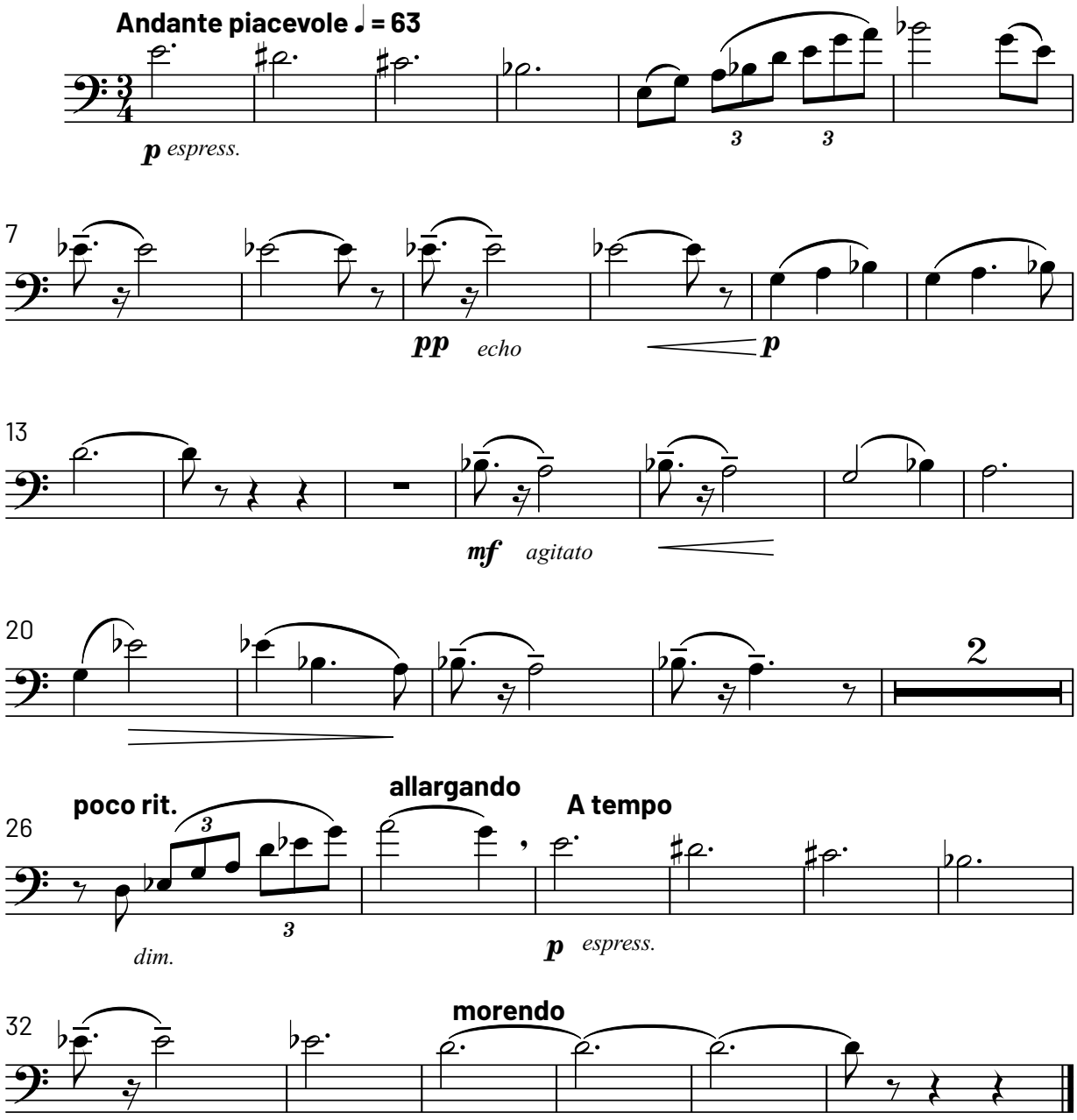
Bass in F

Moonrise

Hilary Tann



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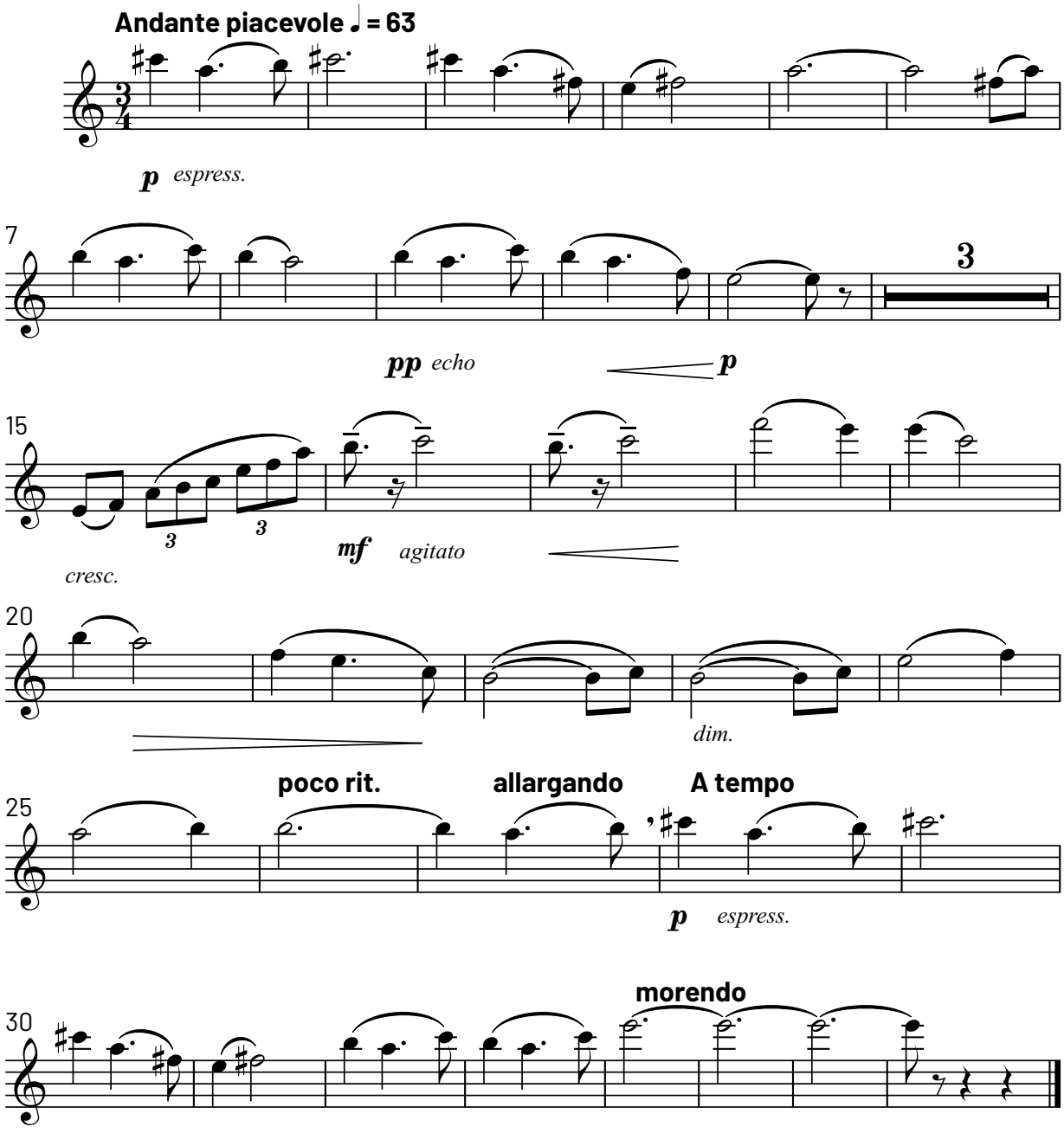
Soprano in E♭

Moonrise

Hilary Tann



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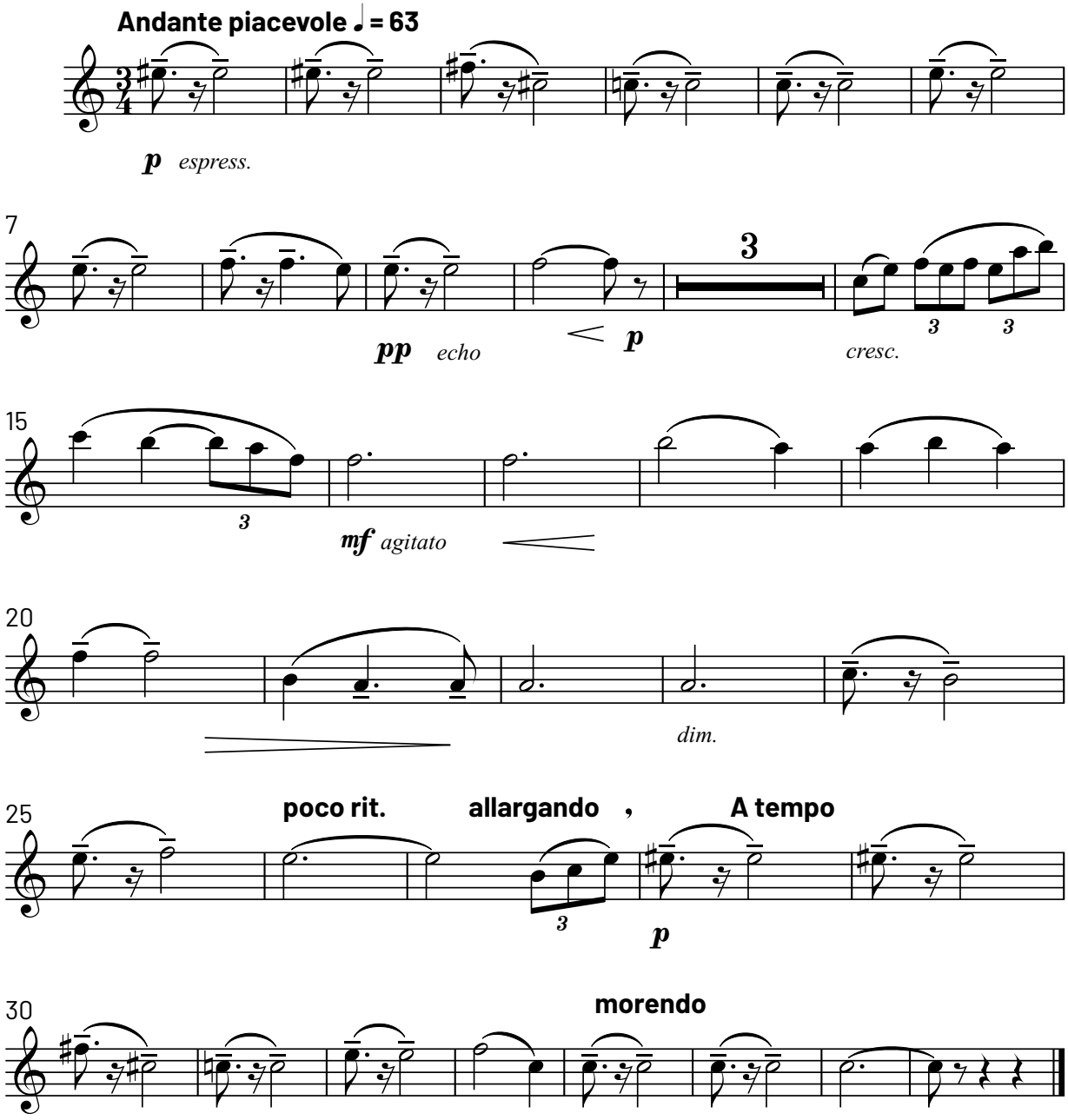
Alto in E♭

Moonrise

Hilary Tann



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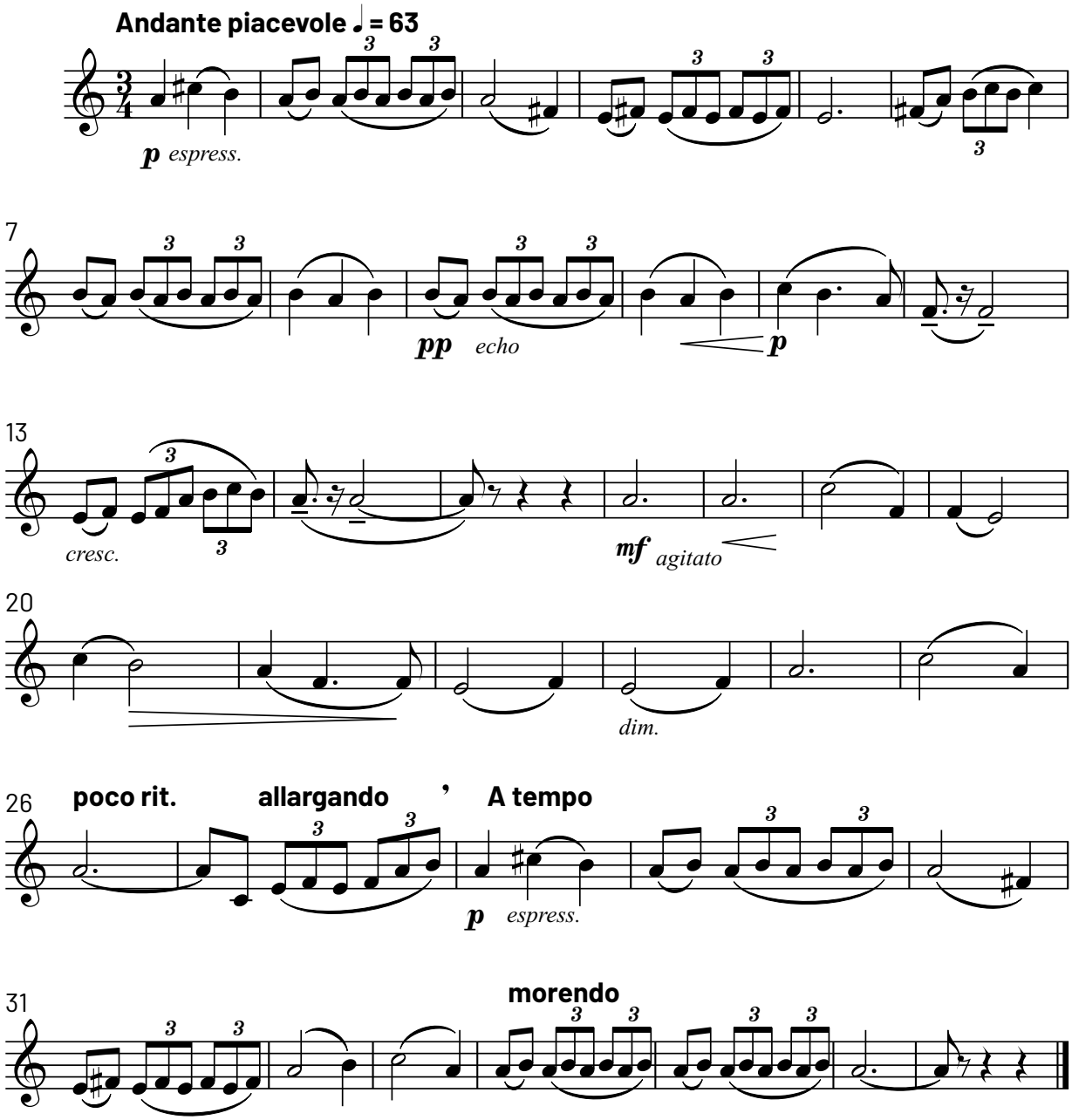
Tenor in E♭

Moonrise

Hilary Tann



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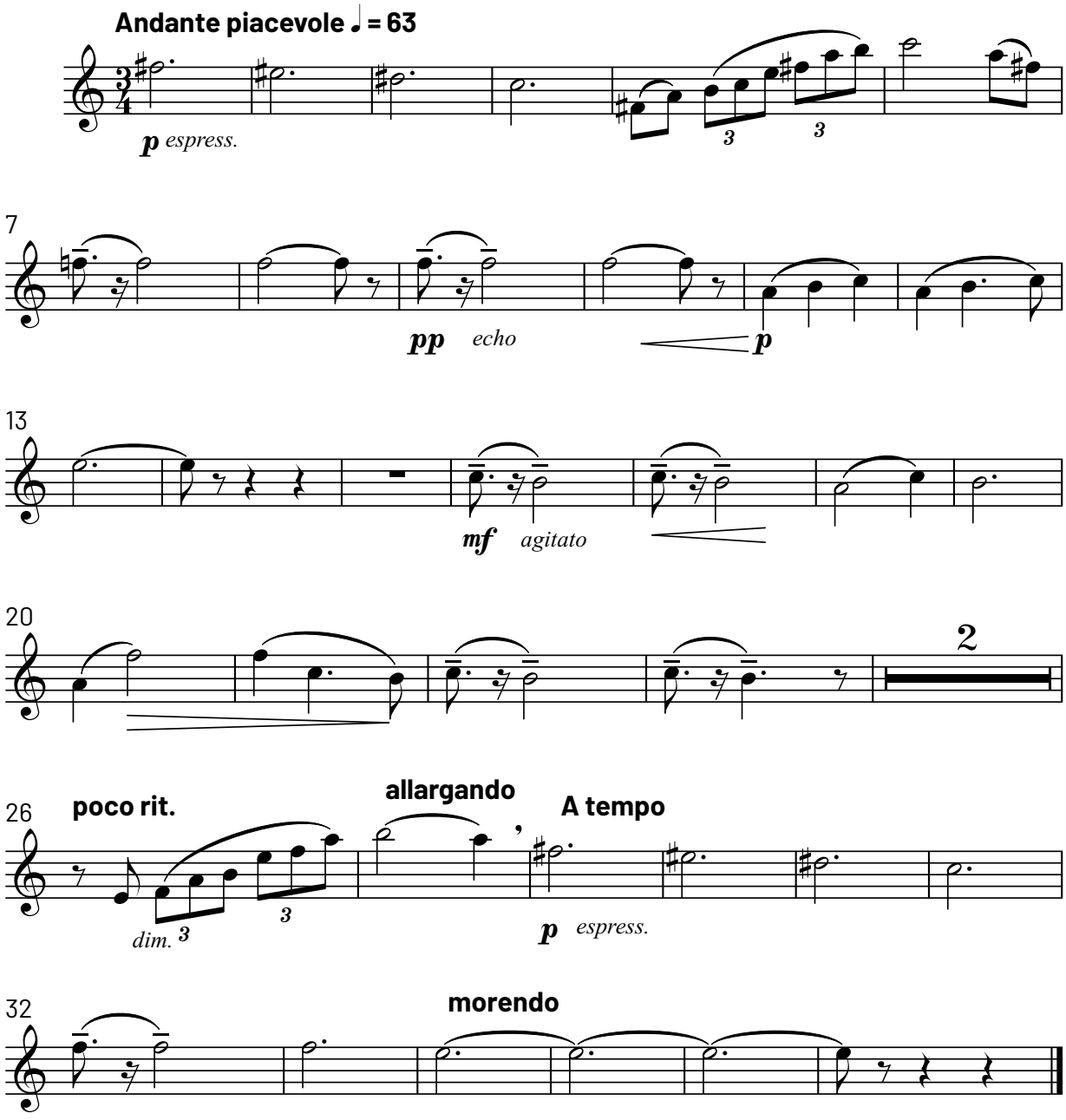
Bass in E♭

Moonrise

Hilary Tann



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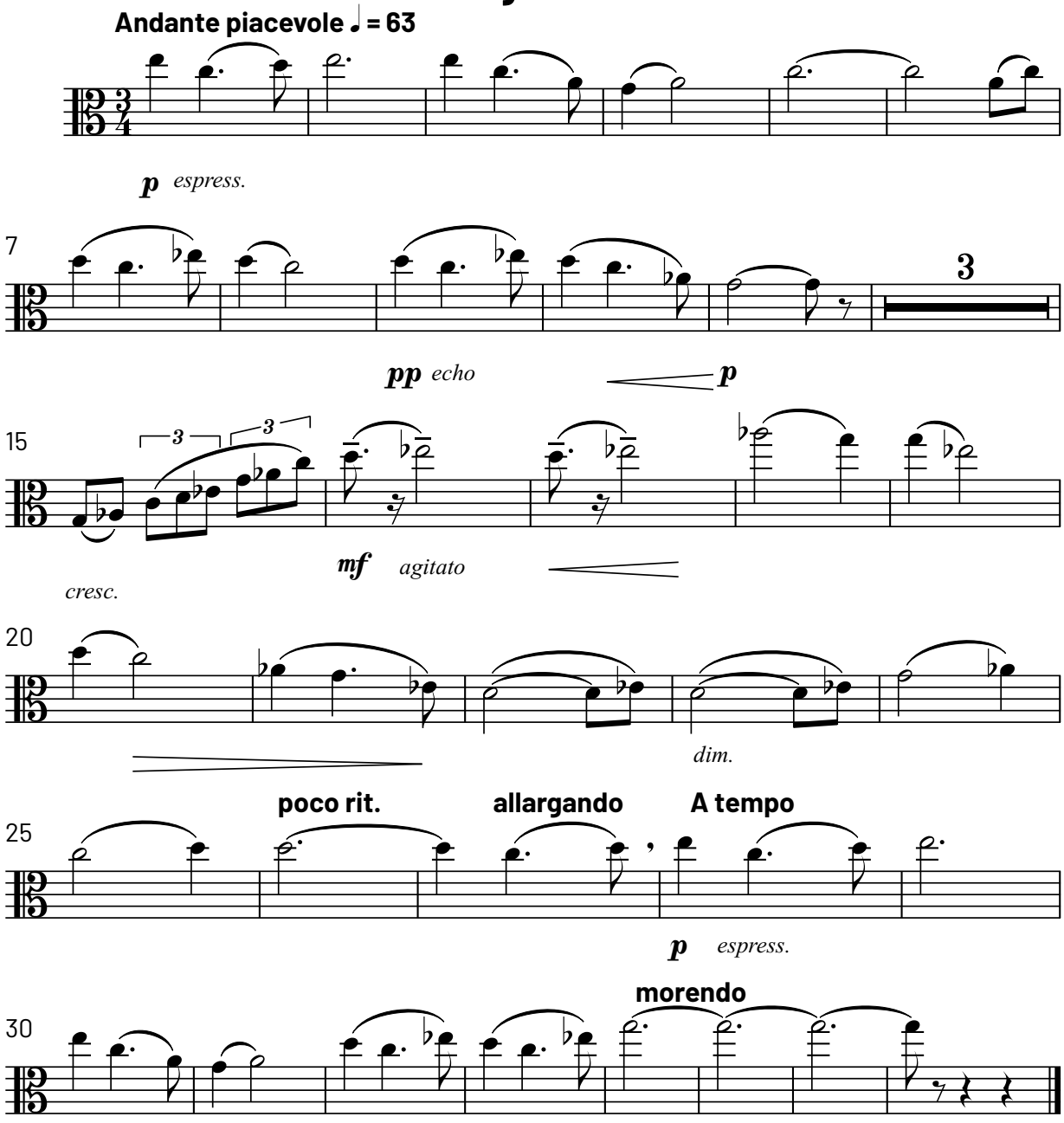
Soprano Viola

Moonrise

Hilary Tann



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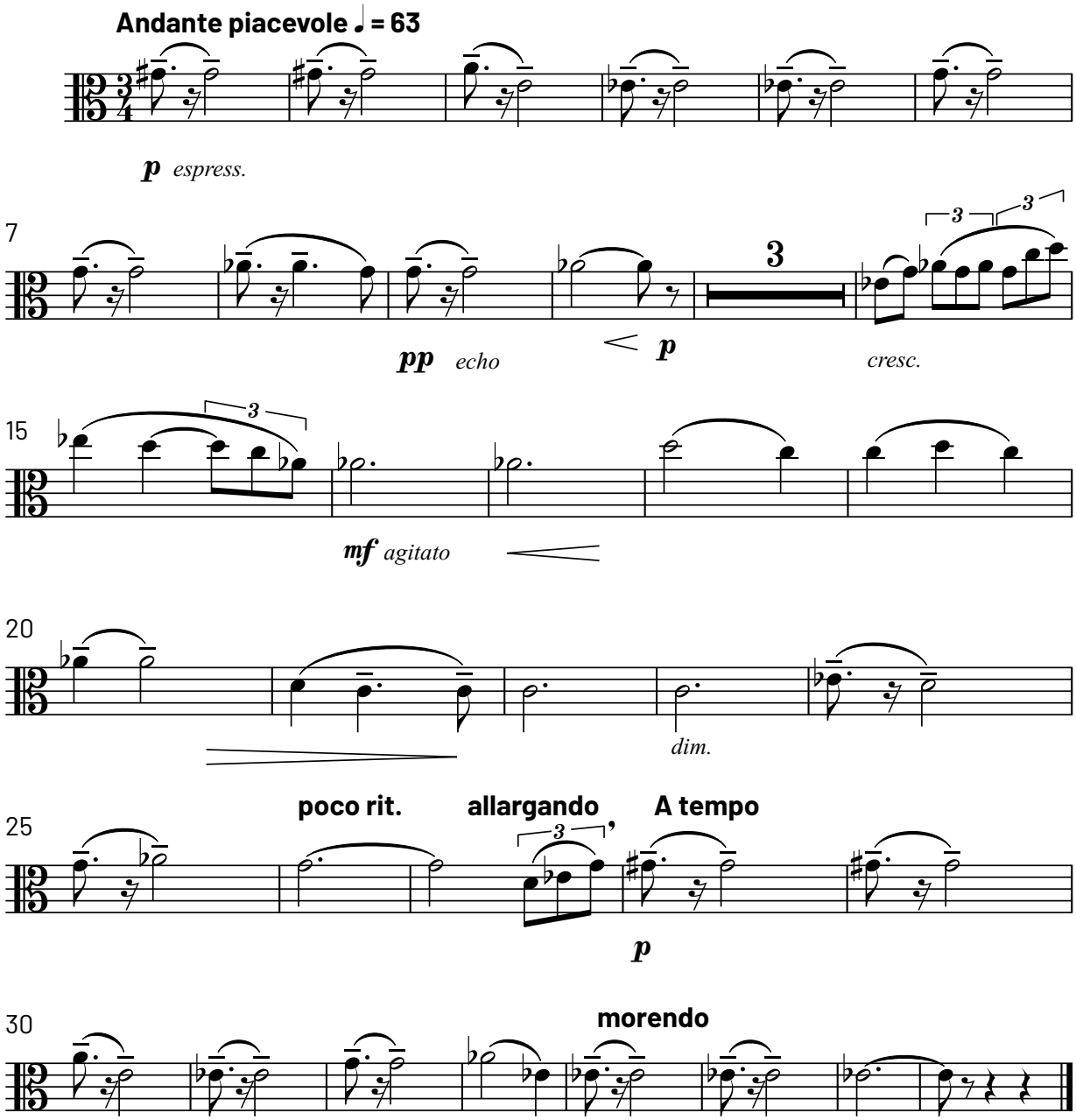
Alto Viola

Moonrise

Hilary Tann



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Roger Zare

Reverie

Roger Zare

Reverie

Roger Zare has been praised for his "enviable grasp of orchestration" (*The New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, Boston Musica Viva, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetists Alexander Fiterstein and Andy Hudson. An award-winning composer, Zare has received recognition from ASCAP, BMI, the American Academy of Arts and Letters, Copland House, and many others.

Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Kristin Kuster, Paul Schoenfield, Christopher Theofanidis, and Derek Bermel. Zare has taught composition and theory at Illinois State University and Appalachian State University.

For more information, visit http://www.rogerzare.com.

About This Étude
A reverie is a state of being lost in one's thoughts, like in a daydream. This slow and lyrical passage allows each of the four parts to sing briefly, passing the melodic fragments around to create a sense of wandering. The harmonies mostly create a phrygian mode feel, resulting in a slightly cold mood that is warmed by occasional major chords. Every part is entirely melodic and independent, sometimes pairing with another voice, sometimes echoing or responding to another thought. The ending is ambiguous, seemingly resolved, but it is not clear whether the music is major or minor.

Length: 0:42

Commissioned Parameters:
Meter: 6/8 (subdivided)
Tempo: Slow
Style: Lyrical

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding

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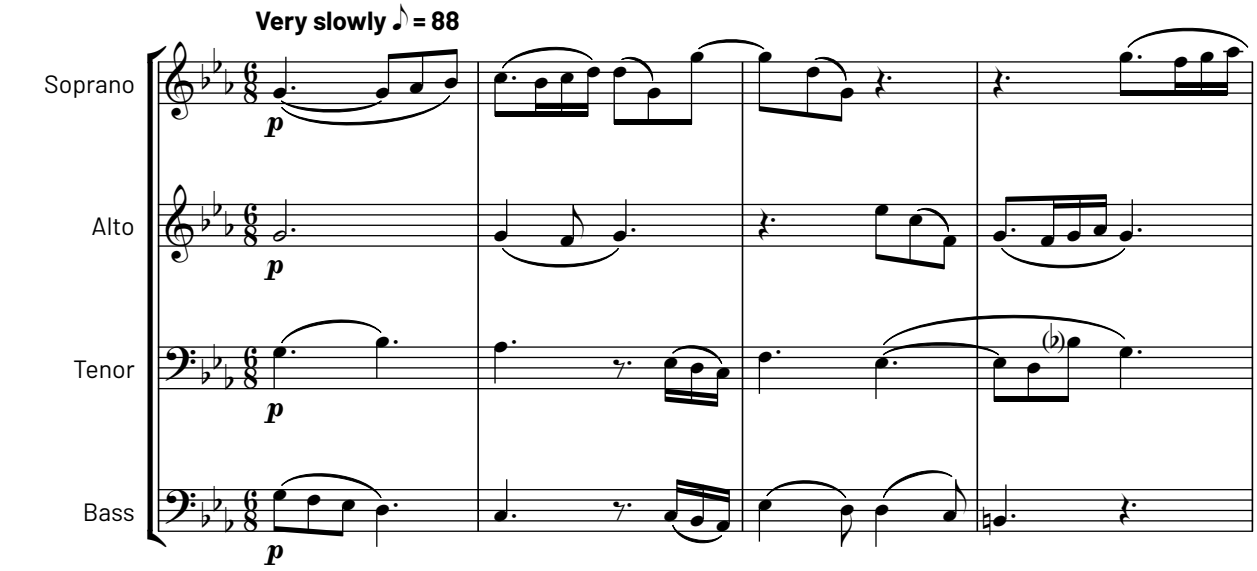
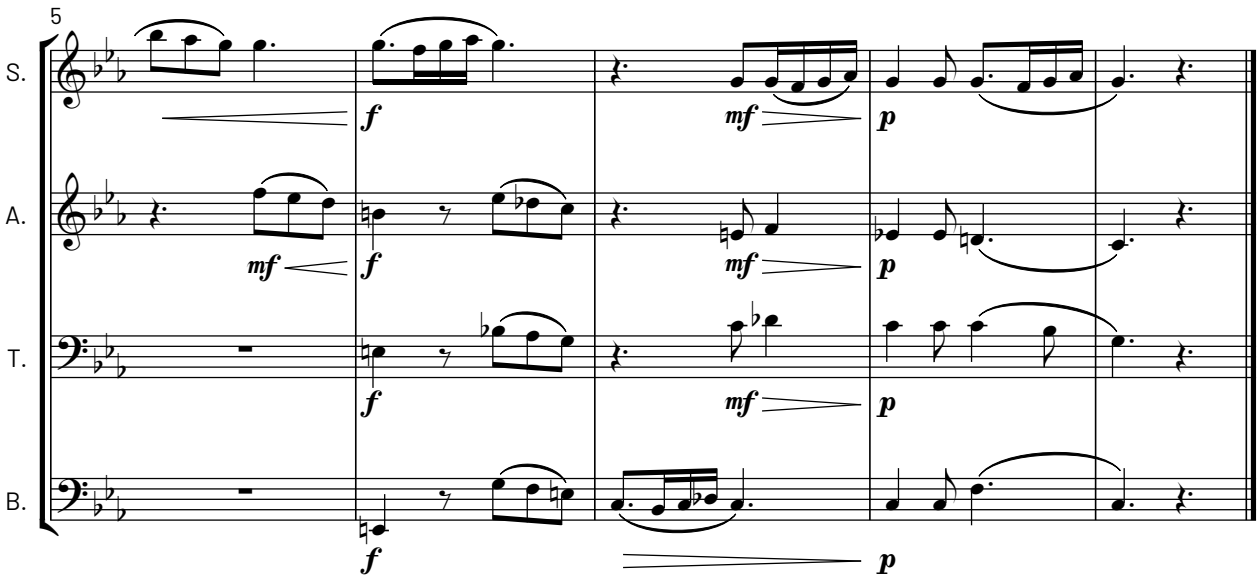
Viola Parts

Reverie

Roger Zare





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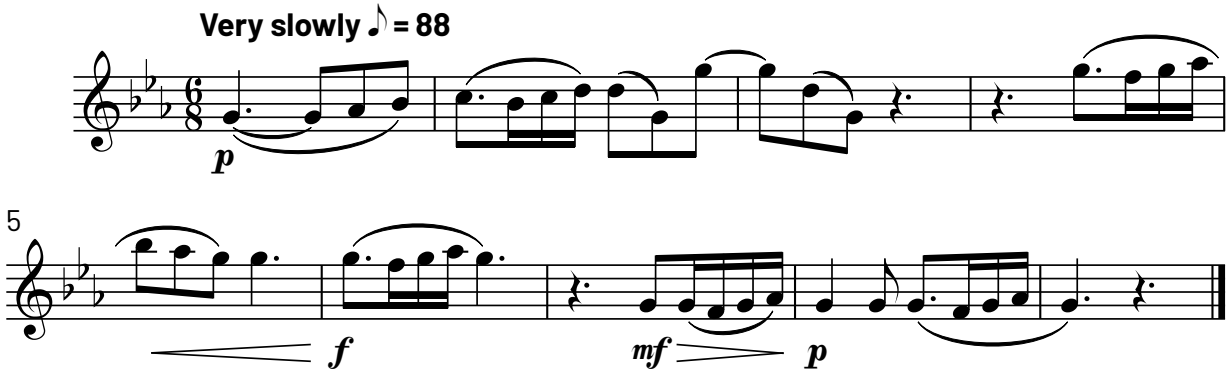
Soprano in C

Reverie

Roger Zare



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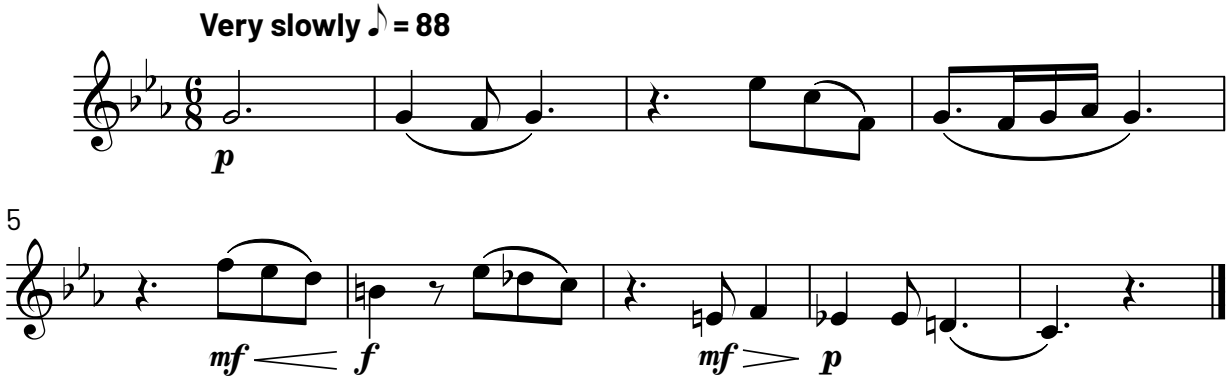
Alto in C

Reverie

Roger Zare



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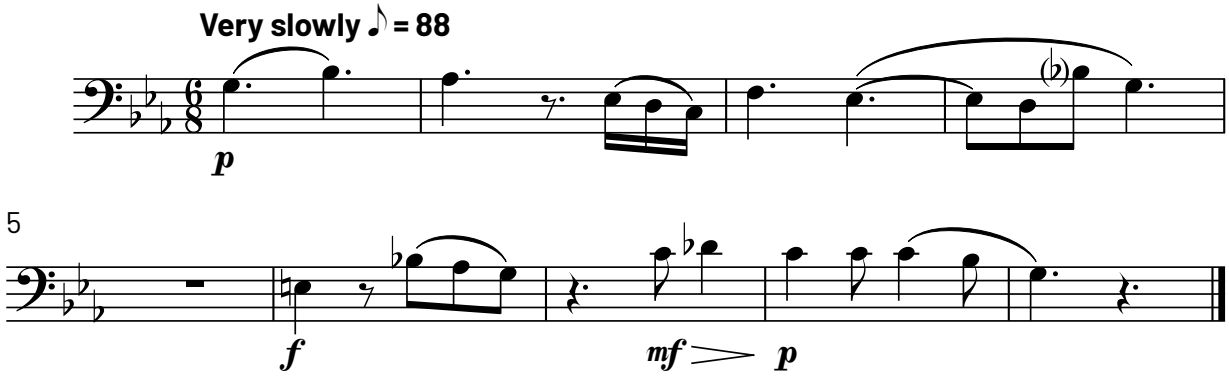
Tenor in C

Reverie

Roger Zare



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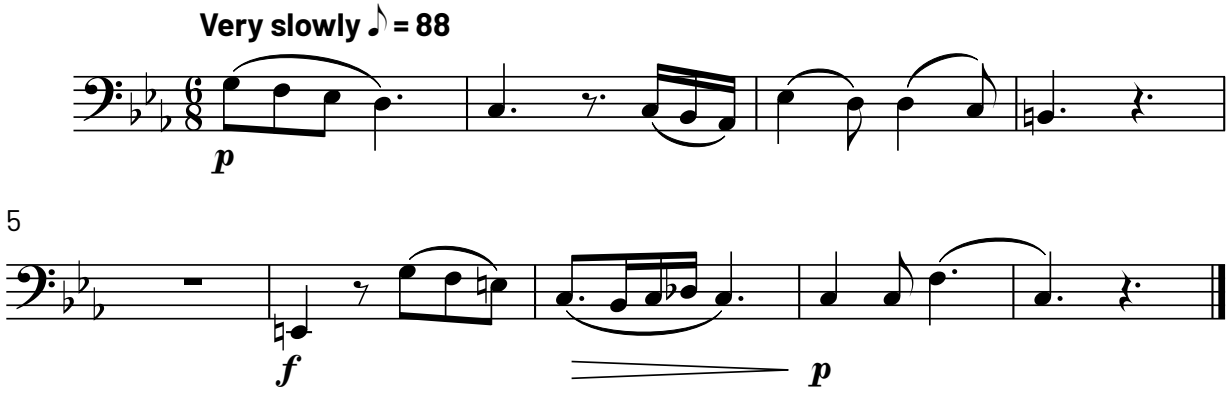
Bass in C

Reverie

Roger Zare



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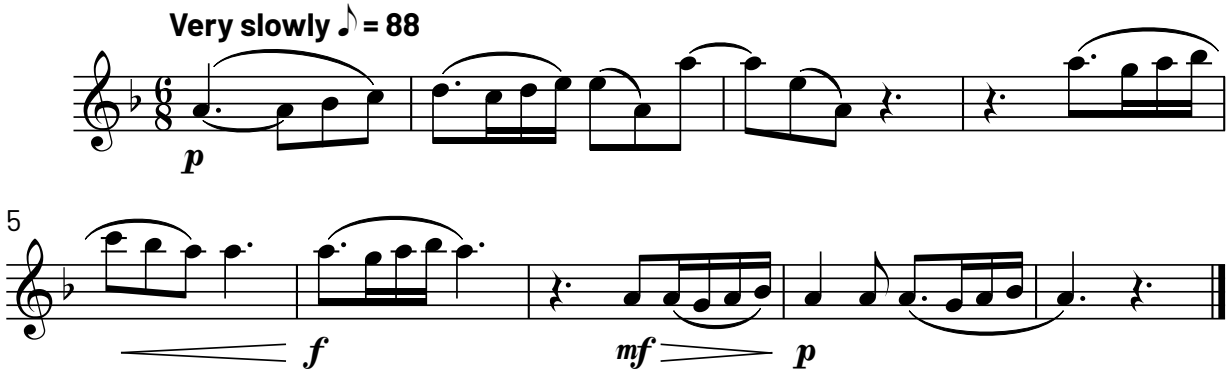
Soprano in B♭

Reverie

Roger Zare



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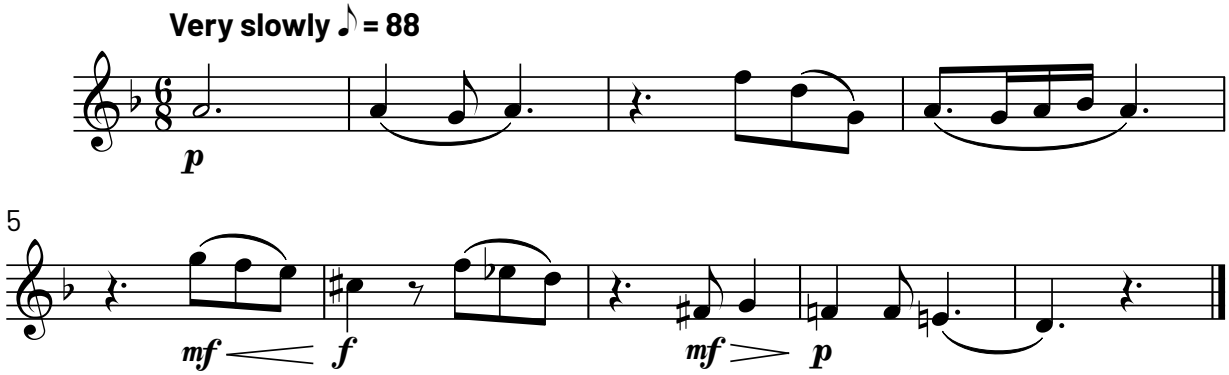
Alto in B♭

Reverie

Roger Zare



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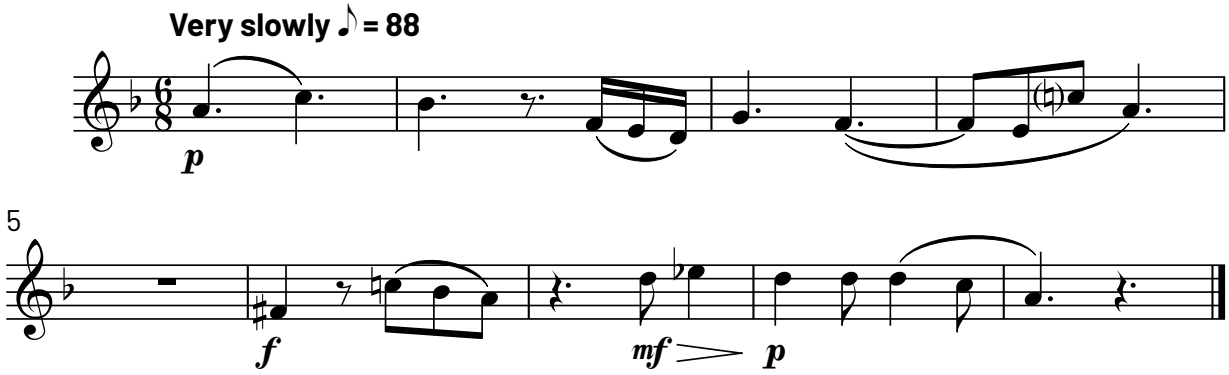
Tenor in B♭

Reverie

Roger Zare



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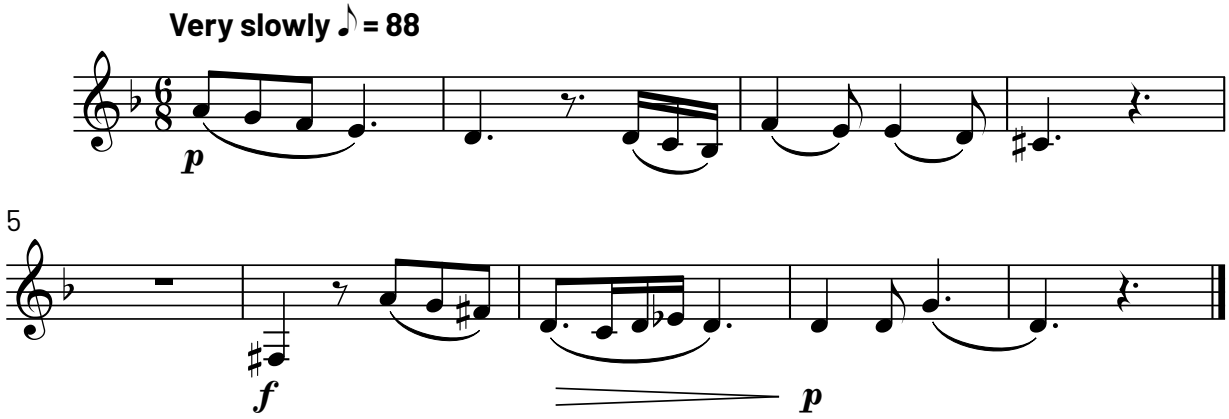
Bass in B♭

Reverie

Roger Zare



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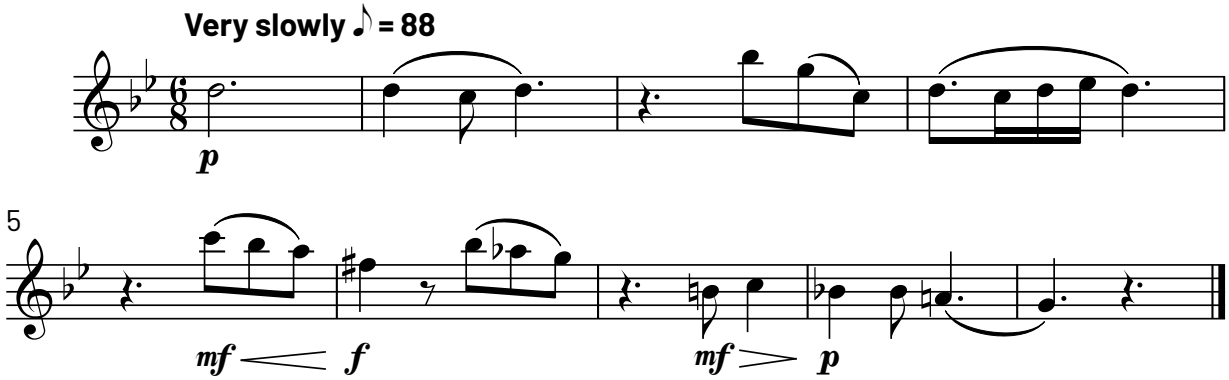
Alto in F

Reverie

Roger Zare



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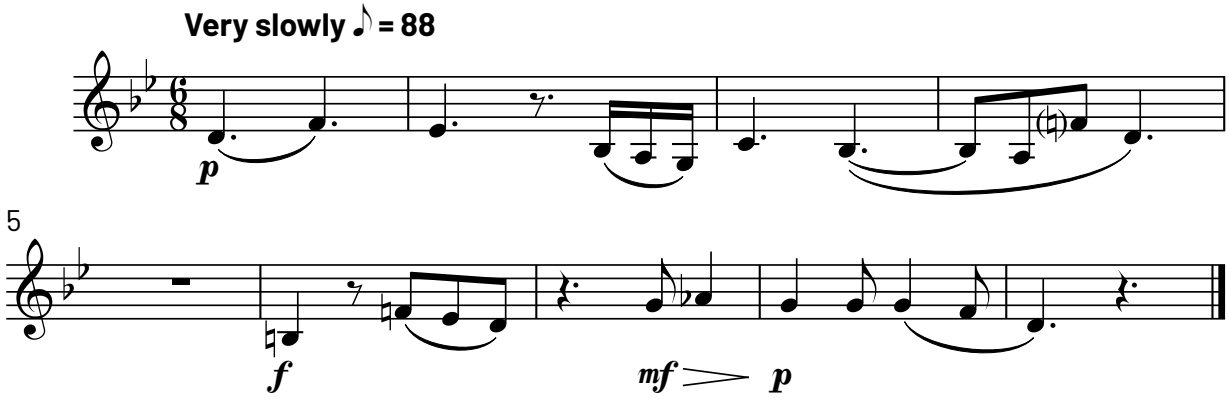
Tenor in F

Reverie

Roger Zare



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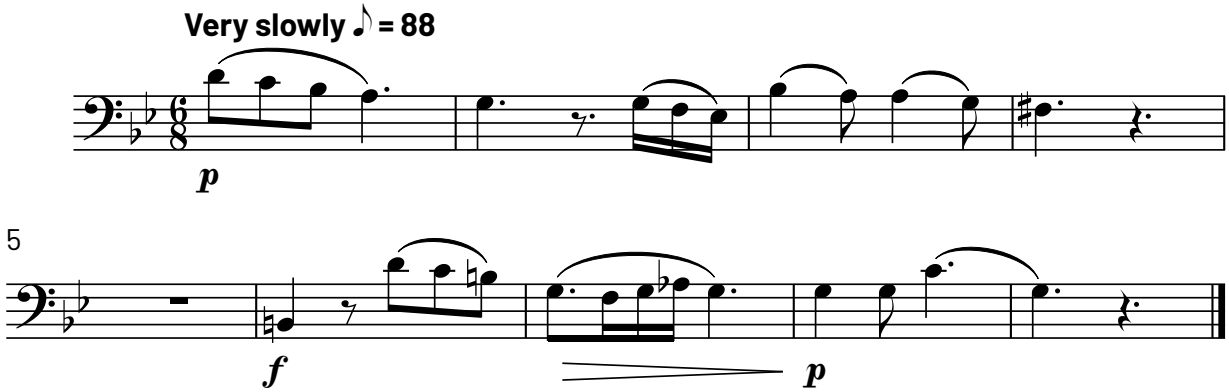
Bass in F

Reverie

Roger Zare



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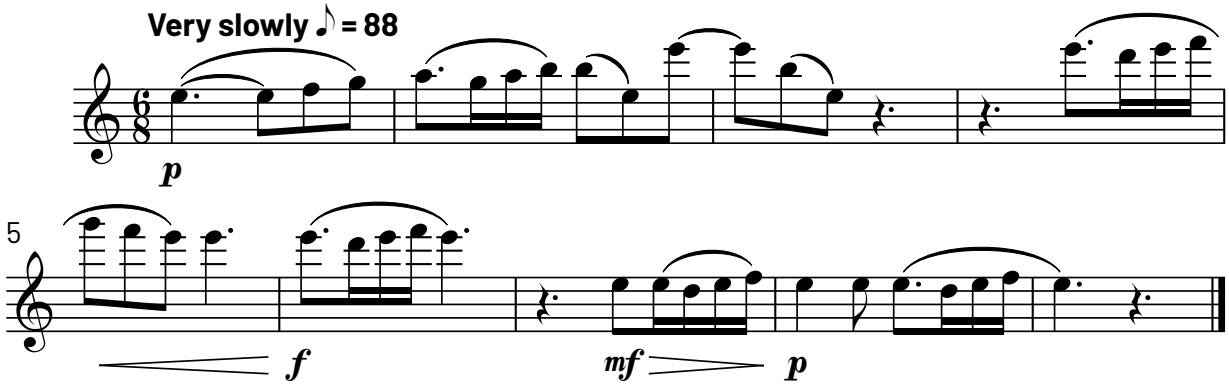
Soprano in E♭

Reverie

Roger Zare



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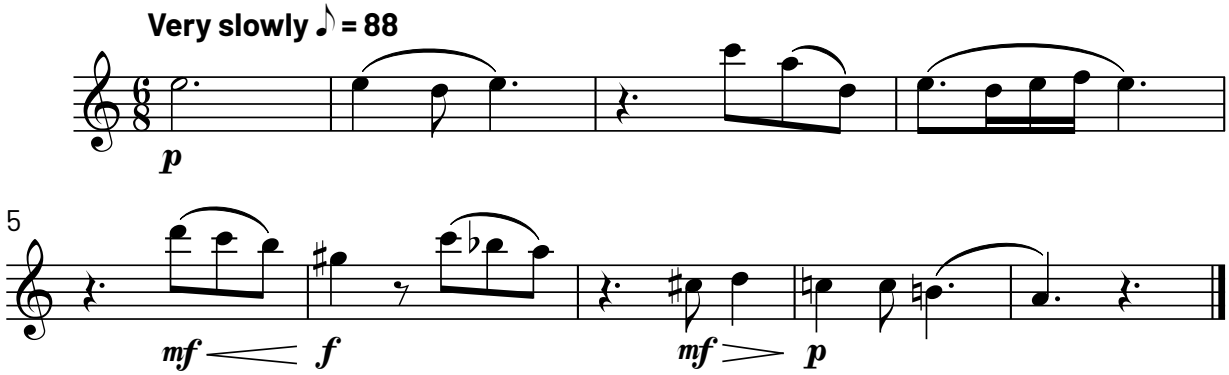
Alto in E♭

Reverie

Roger Zare



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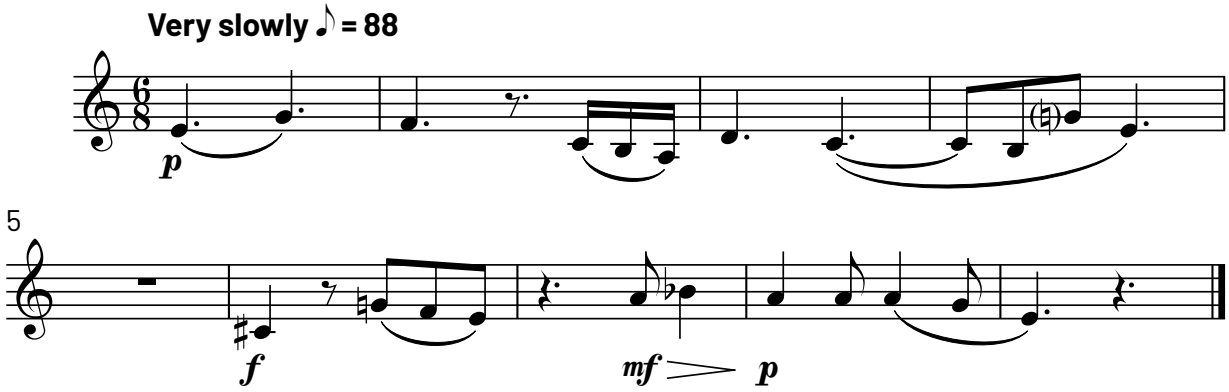
Tenor in E♭

Reverie

Roger Zare



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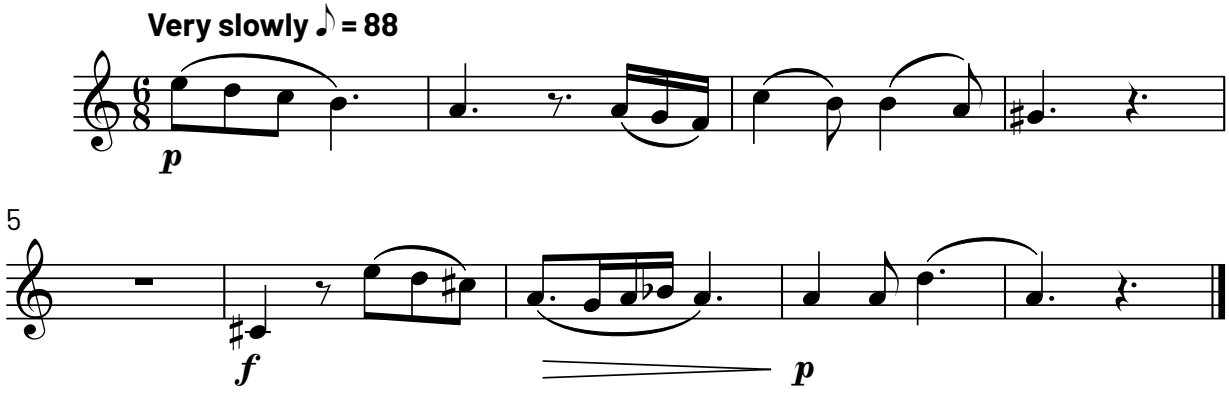
Bass in E♭

Reverie

Roger Zare



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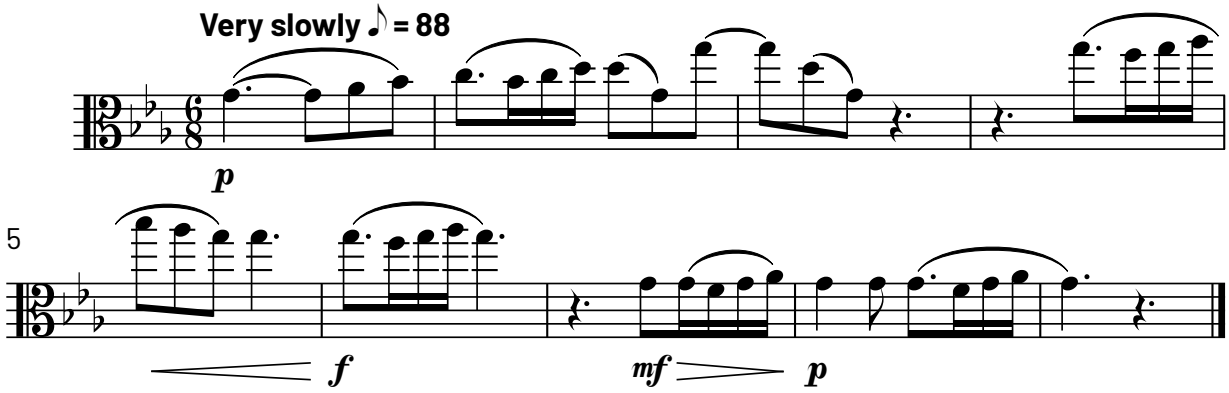
Soprano Viola

Reverie

Roger Zare



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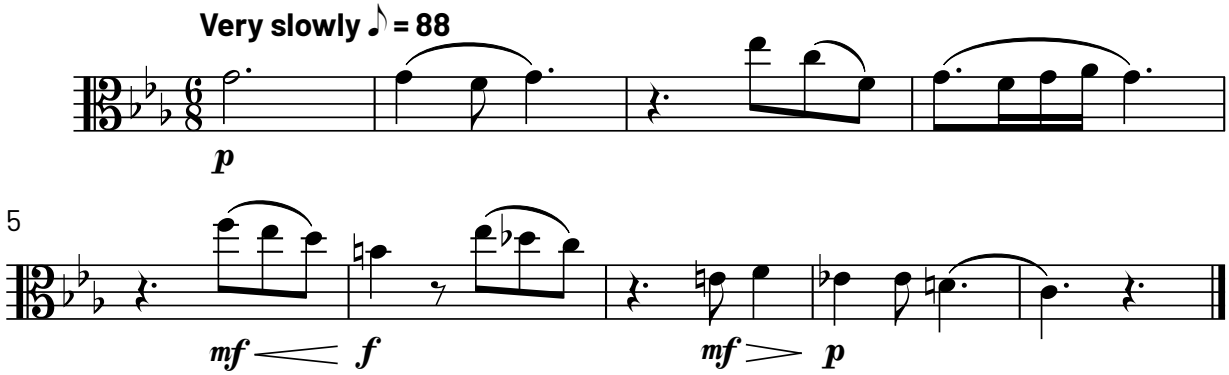
Alto Viola

Reverie

Roger Zare



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