

Kenya Contrasts - William Himes

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|--|---|---|---|---|---|-------|----|---|----|---|----|---|----|--------------------------------|----|-----------------|--|---------------|--|
| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | | | | |
| Form | Intro Motive 1 | | A | | | | | | | | Motive 1 | | B - "Wakarathe" | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | Moderately fast and light (quarter=96) | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | mp terraced dynamics to mm.7 | | | | | | | | | | > | | p | | mp melody | | | | mp melody | | | |
| Meter/Rhythm | 3/4 | | motive 1 con't | | | | | | | | | | | | | | | | | | | |
| Tonality | G Minor | | | | | | ii (am) | | V (D) | | i (gm) | | | | | | | | | | | |
| Harmonic Motion | Ostinato | | Except for 56-7,63-8 Flute and Oboe are the same. Orchestration will only list FI for space purposes | | | | | | | | | | | | | | | | | | | |
| Orchestration | LB/WW bass and ostinato | | Add FI/CI/AS/Hn | | | | Add Trb | | | | Add Trp = all playing | | | | - FI/CI, echo mtv 1 in Trb | | Trp melody, CI2/AS/Hn ostinato | | LB.WW bass line | | FI/CI1 melody | |
| General Character | Contrast between staccato (mm.1-2) and legato (starting in mm. 3) | | | | | | | | | | | | | | | | | | | | | |
| Means for Expression | Light accomp.- Emulate a string bass pluck. Allow dyn to follow note line | | | | | | bring out TS/Trb/Bar line | | | | | | Melody must be light with space, but not choppy | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | *score calls for BD to be used only if no Timp (m.1-21) | | Plastic mallets for bells. Don't normally see two voices at a time in this grade, but this is an easy enough start | | | | Notice ostinato pattern changes voices CI2/Trp2 | | | | pattern changes back. Make sure voices match length | | | | Challenge LB/WW to be exact with simple rhythm and articulation | | | | | | | |

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| Measure # | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | | | | | | |
|---|--|----|---|----|---------------|----|---|----|---|----|---|----|--|----|--------------------|----|--------------------|----|---------|--|-----------|--|----------|--|
| Form | | | B - Partial, same melody, diff. key | | | | A - partial, last 1/2 of phrase | | | | A extension | | C - with motive 1 as accompaniment | | | | B - partial | | | | | | | |
| Phrase | | | [Diagram: Brackets grouping measures 21-28 and 29-34] | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | [Diagram: Brackets grouping measures 21-24 and 25-28] | | | | [Diagram: Bracket grouping measures 29-30] | | [Diagram: Brackets grouping measures 31-32 and 33-34] | | | | [Diagram: Bracket grouping measures 35-36] | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | | | < mp | | | | < mf | | | | < > | | | | | | | | | | | | | |
| Meter/Rhythm | | | [Musical notation: 8 measures of eighth notes] | | | | [Musical notation: 2 measures of eighth notes] | | Cont | | [Musical notation: 8 measures of eighth notes] | | | | | | | | | | | | | |
| Tonality | VI - (Eb Major) | | | | ii (am) | | V (D) | | i (gm) | | i g/f | | II7 (A7) | | v (dm) | | i (gm) | | vi (cm) | | V/III (F) | | III (Bb) | |
| Harmonic Motion | Descending half notes | | | | Parallel 3rds | | | | Descending Chromatics - w/ ii-v's | | | | | | | | | | | | | | | |
| Orchestration | Full Orchestration. Fl/Cl1/Trp1 Melody, TS/Trb1/Bar Ostinato, Cl2/AS/Trp2/Hn descending half notes, LB/WW bass line | | | | | | | | | | Same general Orchestration as mm.21. Cl2/AS/Trp2/Hn/Trb1 Desc. Chrom. | | | | Fl/Cl1 Desc. Halfs | | | | | | | | | |
| General Character | m.25 - drop Perc | | | | | | | | | | | | | | | | | | | | | | | |
| Means for Expression | exaggerate cresc. | | bring out desc. Dotted halves (Cl2/AS/Trp2/Hn) | | | | Once tempo is established, move to '1' pattern (opt.) | | | | Peak of 1st half | | light on chromatics | | | | Legato desc. Halfs | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | <p>BD plays with or without timp. Ostinato changes voices. Notice same melody, different tonality (minor vs. major) How does that change the feel</p> <p>Stress that moving 8th note lines move together, and phrase dynamically together</p> <p>Bring out desc. chromatics. This is the new voice</p> | | | | | | | | | | | | | | | | | | | | | | | |






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| Measure # | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | | | | | |
|---|------------------------------------|----|-------------|----|----|----------|----|----|---|---------------------|----|--|----|----|---|----|-------------------------|----|------------|--|--|--|--|
| Form | | | A - partial | | | Motive 1 | | | Motive 2 | D - "Abot Tangewuo" | | | | | Motive 2 | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | Fast with spirit (quarter-120) | | | | | | | | | | | | | | |
| Dynamics | | | | | | | | | > | mp | > | mf | | | | | | f | > | mp | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | ii (am) V (D) i (gm) | | | | | | | | Eb Major | | | | | | | | | | | | | | |
| Harmonic Motion | | | | | | | | | open 5ths each measure: I I rest IV IV rest (mtv 2) | | | | | | | | | | | | | | |
| Orchestration | Melody- FI/CI1/AS2/TS/Trp1/H n/Bar | | | | | | | | Full orchestr. on mtv 2 | | | Trp melody, all but FI/Bsn/Trb play mtv 2 ostinato | | | | | Full orchestr. on mtv 2 | | LB/WW 8ths | | | | |
| General Character | | | | | | | | | aggressive bouncy | | | | | | | | | | | | | | |
| Means for Expression | | | | | | | | | forceful pattern | | | 5 measure phrase | | | | | super light | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | | | | | | | | | Decresc. is important in setting up contrast | | | Match volume and accent on offset parts | | | Challenge accomp. play articulations accurately. > vs . Use SD as example. f> vs rim taps | | | | | Match volume and accent with earlier statement | | | |

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| Measure # | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | | | | |
|---|--|----|---------|----|---------|----|--|----|--|----|-------------------------|----|-----------|----|---|----|---|----|--------------|--|--|--|
| Form | D - melody split between Flute and Clarinet | | | | | | Motive 2 | | D - Canonic entrances | | | | | | B - melody with continued D accompaniment. | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | Listesso Tempo | | | | | | | |
| Dynamics | mp | | | | | | f | | mp | | | | | | mf dim | | | | | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | | | | | | | I IV II V Eb Ab F Bb | | F Major | | | | | | | | | | | | | |
| Harmonic Motion | Same harmonic progression as mm.45-53 | | | | | | key change UP | | | | | | | | desc. Dotted half notes | | | | | | | |
| Orchestration | Cl mel. | | Fl mel. | | Cl mel. | | Fl mel. | | Cl mel. | | Full orchestra on mtv 2 | | Trp enter | | Fl/mit enter | | TS/Hn/Ba r enter | | LB 8th osti. | | Fl/Cl1 melody, Cl2/AS/Hn/Mit desc halves, LB/WW bass | |
| General Character | | | | | | | | | marcato | | | | | | | | | | | | | |
| Means for Expression | Pattern light, touch each entrance gently | | | | | | | | cue each entrance of theme | | | | | | cue 8ths | | DIM! Students will miss if you don't show | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Force 8th note accompaniment to listen to Finger cym. This will ensure they are soft enough. Strive for light tongue. Keep from using cued tuba if possible. Too heavy | | | | | | Match volume and accent with earlier statement | | Stress that each part be heard and even. Only use cues if part is needed. Will be too much otherwise | | | | | | 8th note accompaniment must be light. Again, avoid using tuba if possible. Timp should be enough. BS is a better opt. | | | | | | | |

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| Measure # | 73 | 74 | 75 | 76 |
|---|---|---|----|----|
| Form | canon entrances | | | |
| Phrase |  | | | |
| Structure |  | | | |
| Tempo | | | | |
| Dynamics |  p |  perc ff | | |
| Meter/Rhythm |  | | | |
| Tonality | | | | |
| Harmonic Motion | | | | |
| Orchestration | 2 8ths passed thru band perc all on 1 | | | |
| General Character | | | | |
| Means for Expression | forceful last note | | | |
| Conducting Concerns/ Rehearsal Considerations | 8th note pyramid needs to sound as one | don't allow band to cresc. Only perc. Make sure it is enough | | |