

Composition Uchibeng Wow-Wow
 Composer Michael Philip Mossman

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form	Introduction								Extended introduction					
Phrase Structure														
Tempo	Cha-Cha; Quarter = 140								Cha-Cha; Quarter = 140					
Dynamics	<i>mf</i>								<i>mf</i>					
Meter/Rhythm	Time Sig = 4/4								Time Sig = 4/4					
Tonality	Concert C Major								Concert C Major					
Harmonic Motion	V/I	I	V/I	Conga break	V/I	I	V/I	Conga break	V/I	I	V/I	I	V/I	I
Orchestration	Rhythm section only; guitar riffs; last measure conga break				Brass/bari sax added; additional guitar riffs; conga break				Saxophones and rhythm section with conga b					
General Character	Upbeat; dance-like								Dance-like					
Means for Expression	Legatos get more weight; accents are interpreted as short								Legatos get more weight; accents are interpreted					
Conducting Concerns	Counting off the tune.								None.					
Rehearsal Consideration	Groove must be together and tight. Winds must lay right in the pocket. Tune dissonances in chords.								Bass line in bari sax and bass must line up. Art agree in the saxophone section.					

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Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Form			First statement of melody								Second statement			
Phrase Structure														
Tempo			Cha-Cha; Quarter = 140											
Dynamics			<i>f</i>											
Meter/Rhythm			Time Sig = 4/4											
Tonality			Concert C Major											
Harmonic Motion	V/I	Conga break	V/I	I	V/I	I	V/I	I	V	I	V/I	I	V/I	I/II/I
Orchestration	break in m. 16		Full ensemble; tutti with the exception of the bari sax (with bass guitar)								Trombones have unison melody			
General Character			Dance-like											
Means for Expression	played as short		Legatos get more weight; accents are interpreted as short.								Legatos get more weight			
Conducting Concerns			None,											
Rehearsal Consideration	articulations must		Be careful to not let inner parts overplay the lead parts/lead trumpet. All inner parts should be well-below lead parts.								Trombones should not worry about an issue. Trumpets should de			

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Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Form	First statement of melody				Third statement of melody								B	
Phrase Structure														
Tempo	Cha-Cha; Quarter = 140													
Dynamics	<i>mf</i> melody; <i>f</i> backgrounds													
Meter/Rhythm	Time Sig = 4/4													
Tonality	Concert C Major													
Harmonic Motion	V/I	I	V/I	I	V/I	I	V/I	I/II/I	V/I	I	V/I	Stop time	V/I	I/IV
Orchestration	Saxophone; saxophone backgrounds				Trombones have unison melody; trumpet backgrounds								Saxophones	
General Character	Dance-like													
Means for Expression	; accents are interpreted as short. Backgrounds are tight and fierce. Singing has attitude.												Legatos must be not too loud.	
Conducting Concerns	Cue backgrounds if necessary.													
Rehearsal Consideration	Do not play loudly; melody will speak through just fine. Counting/timing of backgrounds can be determine how to achieve the <i>doit</i> in m. 36. Backgrounds are actually louder than melody in this area.												Clarity in articulation section must	

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Measure #	43	44	45	46	47	48	49	50	51	52	53	54	55	56	
Form	Bridge; introductory melody returns						Solo section								
Phrase Structure															
Tempo	Cha-Cha; Quarter = 140						Cha-Cha; Quarter = 140								
Dynamics	<i>mf/f</i>						soloist <i>f</i> ; backgrounds <i>mf</i> (2nd time)								
Meter/Rhythm	Time Sig = 4/4						Time Sig = 4/4								
Tonality	Concert C Major						Concert C Major								
Harmonic Motion	V/I	Chrom	V/I	I/IV	V	Chrom	V/I	I	V/I	IV	V/I	I	V/I	Chrom	
Orchestration	Soloist have melody		Full ensemble; tutti				Soloist/rhythm section first time; backgrounds added 2nd time. this section as needed to accommodate soloists.								
General Character	Dance-like						Dance-like								
Means for Expression	Soloist should have a lot of weight. Accents must be short and Measures 47-48 should start soft and crescendo through the line.						Soloist should tell a story and the rhythm section should accompany that. Soloist should focus more on rhythm/space rather than melody.								
Conducting Concerns	None.						Cue backgrounds when necessary.								
Rehearsal Consideration	Soloist articulation will be the main concern here. Rhythm section should rise and fall with the melodic line so as to not overplay the winds.						Rhythm section must lay down a groove at a medium dynamic level to aid in the development of the solo. Backgrounds should always be present to the soloist. Drummer should change phrase (cymbal) with soloist.								

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Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	
Form		Extended solo section; feature													
Phrase Structure															
Tempo		Cha-Cha; Quarter = 140													
Dynamics		soloist <i>f</i> ; backgrounds are <i>mf/mp</i>													
Meter/Rhythm		Time Sig = 4/4													
Tonality		Concert C Major (key sig doesn't change but tonality is in Eb here through m. 63. Returns to													
Harmonic Motion	Chrom	In Eb. I/VII/I	VII/I	VII	VII	VI/V/V I	VI/V/V I	In C. VI	bVI/IV	V/I	I	V/I	IV	V/I	
Orchestration	Repeat	Soloist continues; saxophones and trombones w/backgrounds									Soloist continues; all have b				
General Character		Dance-like													
Means for Expression	moderate pitch.	Backgrounds are generally underneath of the soloist except for m. 64-65. Soloist can really dig in and halftime feel takes place from m. 66-73.													
Conducting Concerns		None.													
Rehearsal Consideration	level and balance each	Balance will be of most importance. All must follow the lead of the soloist. Backgrounds must have a lacking volume.													

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Measure #	71	72	73	74	75	76	77	78	79	80	81	82	83	84
Form				Saxophone soli										
Phrase Structure														
Tempo				Cha-Cha; Quarter = 140										
Dynamics				Saxes should remain <i>f</i> while brass should start <i>p</i> and crescendo upon each re-entrance. Measure 84 is the pinnacle of the phrase.										
Meter/Rhythm				Time Sig = 4/4										
Tonality	C at m. 64)			Concert C Major										
Harmonic Motion	I	V/I	Chrom	V/IV/V	Soli	V/IV/V	Soli	V/IV/V	Soli	V/IV/V	Soli	V/IV/V	Soli	V/IV/V
Orchestration	backgrounds			Saxophones vs. Brass; last two measures are tutti										
General Character				Dance-like										
Means for Expression	go after it! A quasi-			Saxophones and brass alike should be aggressive; dynamic level increase										
Conducting Concerns				Cue last two measures; tutti.										
Rehearsal Consideration	lot of intensity while			Time tends to be very insecure. Consider adding the hi-hat as a timekeeper here. Saxophones and brass alike must achieve great facility on the instrument. Brass should										

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Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	
Form						Conga solo section									Phr exte
Phrase Structure															
Tempo						Cha-Cha; Quarter = 140									Cha- Quarte
Dynamics	es 88-89 are full ensemble tutti and are the					Congas must be a clear solo voice; all other items must be at <i>pp</i>									<i>f</i> to
Meter/Rhythm						Time Sig = 4/4									Time S
Tonality						Concert C Major									Conc Ma
Harmonic Motion	Soli	V/IV/V	Soli	VI/IV	Chrom	V/IV/V	IV	V/IV	VII/VI	V/IV	IV	V/IV	Chrom	V/Chrom	
Orchestration						Conga solo; consider dropping many items out, especially the first time during the solo section.									Full ens tu
General Character						Dance-like									Danc
Means for Expression	s as the line progresses.					Conga player should stick to emphasizing the 2-3 Son clave rhythm however, he/she may get more aggressive after the first chorus.									The turn to the should loud descr
Conducting Concerns						Cue in layers of backgrounds.									Cue D takir
Rehearsal Consideration	phones will have to be very independent and not overplay.					In order to give the full spotlight to the conga player, trim down the rhythm section. 1st time: handful of members clapping the clave rhythm, simpler bass rhythm, no guitar, no piano, cowbell cha-cha rhythm. Second time: add piano, switch to hat from cowbell, bass line as written.									Cha dynam if takir Consi const

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Measure #	99	100	101
Form	ase nsion	Coda	
Phrase Structure			
Tempo	Cha; r = 140	Cha-Cha; Quarter = 140	
Dynamics	<i>mf</i>	<i>mp</i> to <i>ff</i>	
Meter/Rhythm	g = 4/4	Time Sig = 4/4	
Tonality	ert C jor	Concert C Major	
Harmonic Motion	Chrom	Chrom	V
Orchestration	emble; tti	Full ensemble; tutti	
General Character	e-like	Dance-like	
Means for Expression	haround e D.S. d start and endo.	Crescendo toward the finish	
Conducting Concerns	D.S. if g it.	Cue Coda	
Rehearsal Consideration	nge c levels g D.S. er time aints.	Dynamic levels should be extreme. Very tight last note.	