

Dedicated to the Onondaga Community College Wind Ensemble,
Syracuse, New York, Dr. Robert Bridge, Director

NATIVE AMERICAN HOMAGE

KEVIN MIXON (ASCAP)

INSTRUMENTATION

1 Conductor
3 1st C Flute
3 2nd C Flute
2 Oboe
2 Bassoon
3 1st B \flat Clarinet
3 2nd B \flat Clarinet
3 3rd B \flat Clarinet
1 E \flat Alto Clarinet
2 B \flat Bass Clarinet
1 E \flat Contra Alto Clarinet
2 1st E \flat Alto Saxophone
2 2nd E \flat Alto Saxophone
2 B \flat Tenor Saxophone
1 E \flat Baritone Saxophone
3 1st B \flat Trumpet
3 2nd B \flat Trumpet
3 3rd B \flat Trumpet

2 1st Horn in F
2 2nd Horn in F
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
2 Mallet Percussion (Marimba)
3 Percussion I (Assorted Shakers,
Rattles, Jingles)
1 Percussion II (Medium Tom-Tom)
1 Percussion III (Small Bass Drum)
2 Percussion IV (Mark Tree,
Suspended Cymbal)
1 Recording of Night Sounds

WORLD PARTS

Available for download from
www.alfred.com/worldparts

1st Horn in E \flat
2nd Horn in E \flat
1st Trombone in B \flat Bass Clef
2nd Trombone in B \flat Bass Clef
3rd Trombone in B \flat Bass Clef
1st Trombone in B \flat Treble Clef
2nd Trombone in B \flat Treble Clef
3rd Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

NOTES TO THE CONDUCTOR

Because of the persecution and forced assimilation of Native Americans for several generations, much of their music and other traditions have been lost. Fortunately, some music specific to certain cultures still flourishes. Another type of music style heard today is of a collective, intertribal nature loosely based on traditions originating with people indigenous to the Northern Plains and melded with European influences. In this same eclectic spirit, melodies in this piece were fashioned using styles of traditional as well as modern intertribal music.

Unornamented durations are uncommon in Native American music, and sustained pitches are often audibly pulsed using subdivisions of the beat. This has been notated with the ties and accent marks in this piece, and should be played by pulsing the notated rhythm using an exaggerated, clearly audible diaphragm vibrato.

The night sounds used at the beginning and end of the piece are important as the ethnomusicologist Natalie Curtis writes: “[In Native American music] [h]armony is lacking; but the life and art of the Indian are so linked with nature that it is to be questioned whether the sounds of the nature-world do not supply to these singers of the open a certain unconscious sense of harmonic background.” Please balance the sound of the recording so that it properly accompanies the flute soloist and percussion.

To achieve stylistic authenticity, please try to observe the percussion requirements with the specified number of players.

Out of respect to customs and traditions, the vocals used in the piece were chosen merely to imitate some of the language patterns of these people; thus, the text has no religious or historical connotation.

It is my hope that this composition will honor Native American cultures while introducing students to some of the general characteristics of America's oldest known indigenous music.

Kevin Mifon

CONDUCTOR

Dedicated to the Onondaga Community College Wind Ensemble, Syracuse, New York
Dr. Robert Bridge, Director

NATIVE AMERICAN HOMAGE

KEVIN MIXON (ASCAP)

Play recording of Night Sounds ca 20 seconds before Percussion enters. $\text{♩} = 80$ Solo (1 Player)

C Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Contralto Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

Horns in F 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion (Marimba)

Percussion I (Assorted Shakers, Rattles, and Jingles) multiple players *mp*

Percussion II (Medium Tom-Tom)

Percussion III (Small Bass Drum) Small Bass Drum turned on side (head parallel to floor) Multiple players forming circle around Drum *mp*

Percussion IV (Mark Tree, Suspended Cymbal)

Recording of Night Sounds *mp*

1 2 3 4 5

6

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A.Cl.

B.Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

6

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Perc. IV

Recording

6 7 8 9 10 11 12 13

Fls. 1 2 flutter tongue All *mf*

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Perc. IV

Recording