Instrumentation:

Flute 1 (doubles Piccolo)
Flute 2 (doubles Piccolo)
Oboe
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet
Bassoon
Alto Saxophone 1 (doubles Tenor Sax)
Alto Saxophone 2 (doubles Bari Sax)

Horn in F 1
Horn in F 2
Trumpet in Bb 1*
Trumpet in Bb 2 *
Tenor Trombone*
Bass Trombone *
Euphonium
Tuba

Percussion 1 (Vibraphone)
Percussion 2 (Bass drum, claves or 2 beaters or similar sounding perc)
Percussion 3 (Slap Stick, Snare Drum, Triangle)

Piano (Celeste)
Harp
Double Bass

*requires a straight mute or the performer's choice

Program Notes:

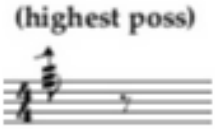
A power dynamic is the relationship created when different people/organizations interact with each other where one side has more power than the other. Power dynamics govern most if not all human interaction in this way – they are present when people communicate and interact socially and professionally – how students interact with their teachers, peers with each other, workers with employers, people with their families, as well as populations and their governments. We should always be aware and skeptical of who/what has the power in any given situation, what that means in terms of larger societal implications, why it got that way in the first place, and take further steps to redistribute power and resources.

This piece attempts to question traditional power dynamics of the wind ensemble medium and tradition in a few different ways, mainly through subversion of expectations in orchestration, form, and musical material. Every choice of orchestration was informed by questioning who would usually get this kind of importance in the ensemble, and then asking why and if a different sound could instead be desired. As a pocket concerto for wind ensemble, every player has an important and soloistic part at some point; however, I decided to restructure the most traditionally powerful roles away from the wind players completely, and instead have three of the most underused/underrepresented members of the wind ensemble act as the instigators for the musical material—the harp, double bass, and pianist.

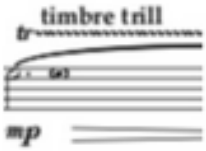
The piece begins and ends from this small trio of instruments, and the compositional processes which happen in between lead to a power struggle of sorts between the trio, wind ensemble, percussion, and conductor - all fighting to hold onto power. The way the music progresses from that point asks the audience, what happens when you redistribute the power away from people (instruments in this case) with it to those who don't have it? In places where you don't have power, do you recognize it and question why that's the case? In places where you do hold the power, are you leveraging it to be more open and inclusive?

dur: 7 mins

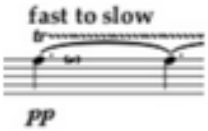
Performance notes



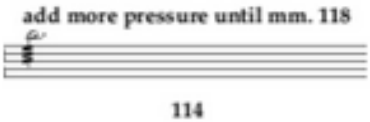
highest poss and a diamond notehead means play all the way to the top of fingerboard



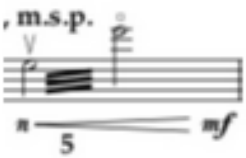
timbre trill designates a trill to the same note via alternate fingerings



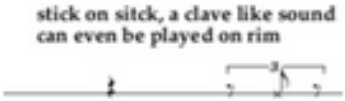
in some cases speed of the trill is designated



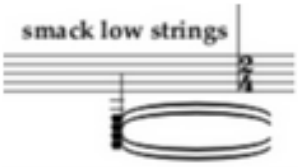
the bass player is asked to add more pressure to create a scratchy sound



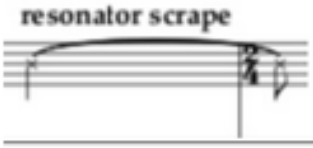
msp designates molto sul ponticello, bowing on the bridge to get a hollow scratchy sound



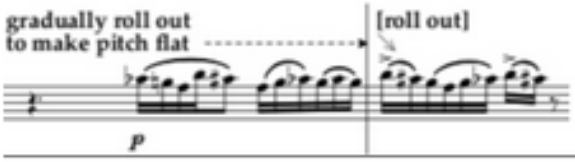
the double bass player is asked to make a clave like sound by hitting the sticks of mallets together or hitting the rim



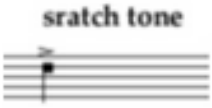
the harpist is asked to smack the lowest strings with their palm and let it vibrate



the vibe player is asked to scrape the resonator to create a scratchy sound

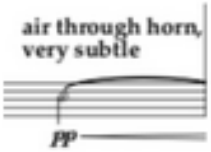


the piccolo players are told to roll the head joint out to make the pitch flatter



the bass player is asked to play with a lot of pressure to create a scratch sound

for any wind player three dashed lines means flutter tongue



some brass players are asked to blow air through the horn but without pitch sounding

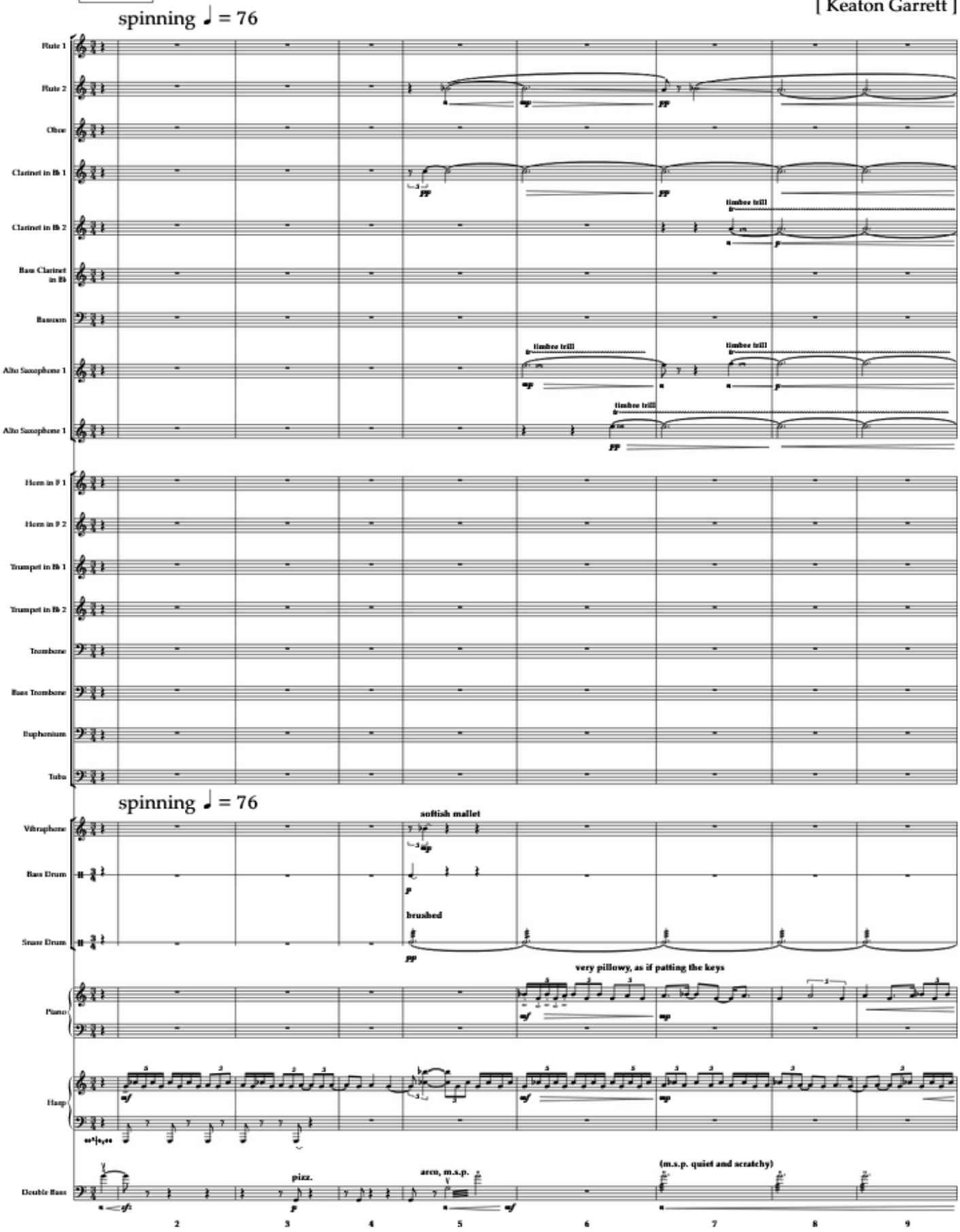
this symbol means snap or Bartok pizz, should create a smack sound

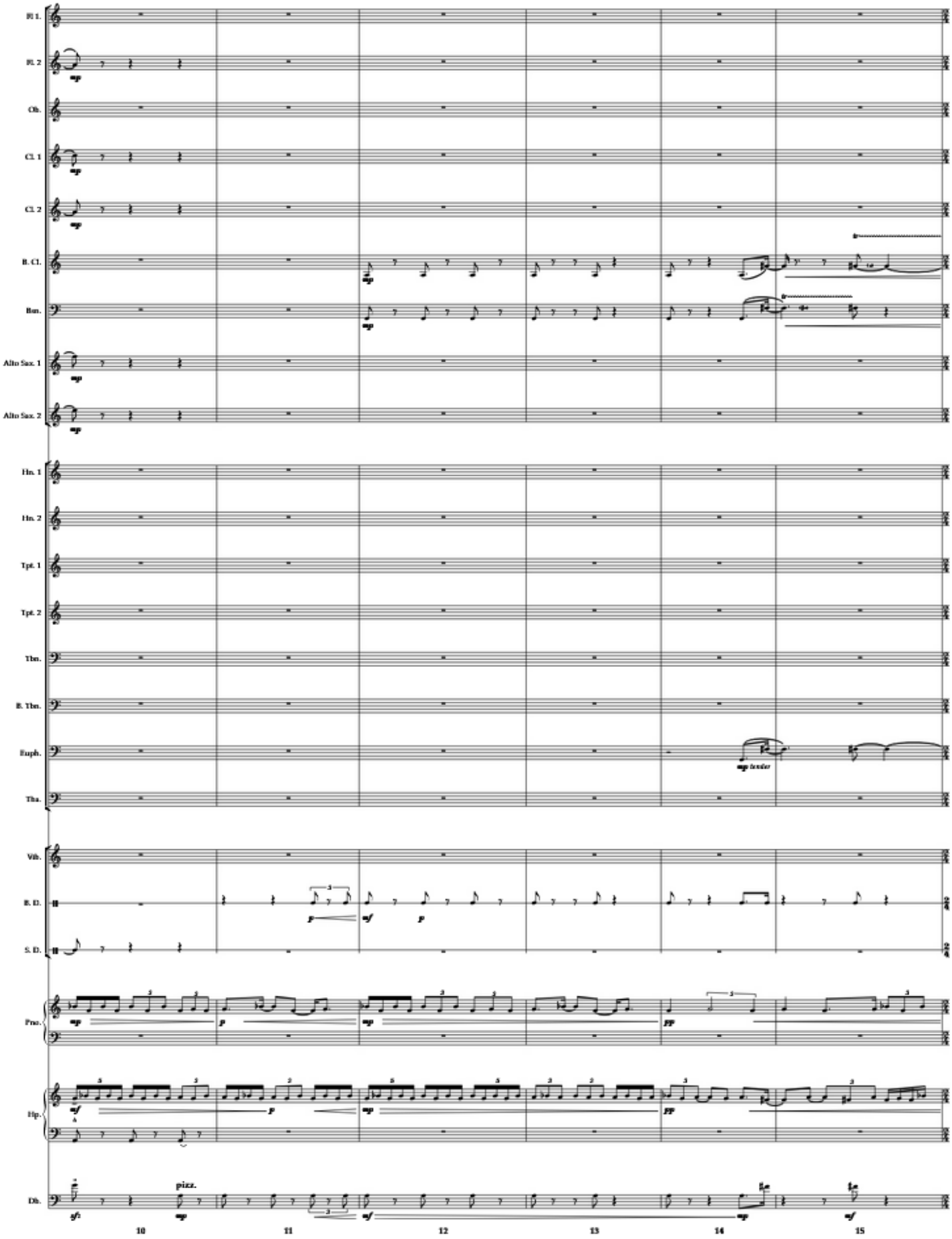
Power Dynamics

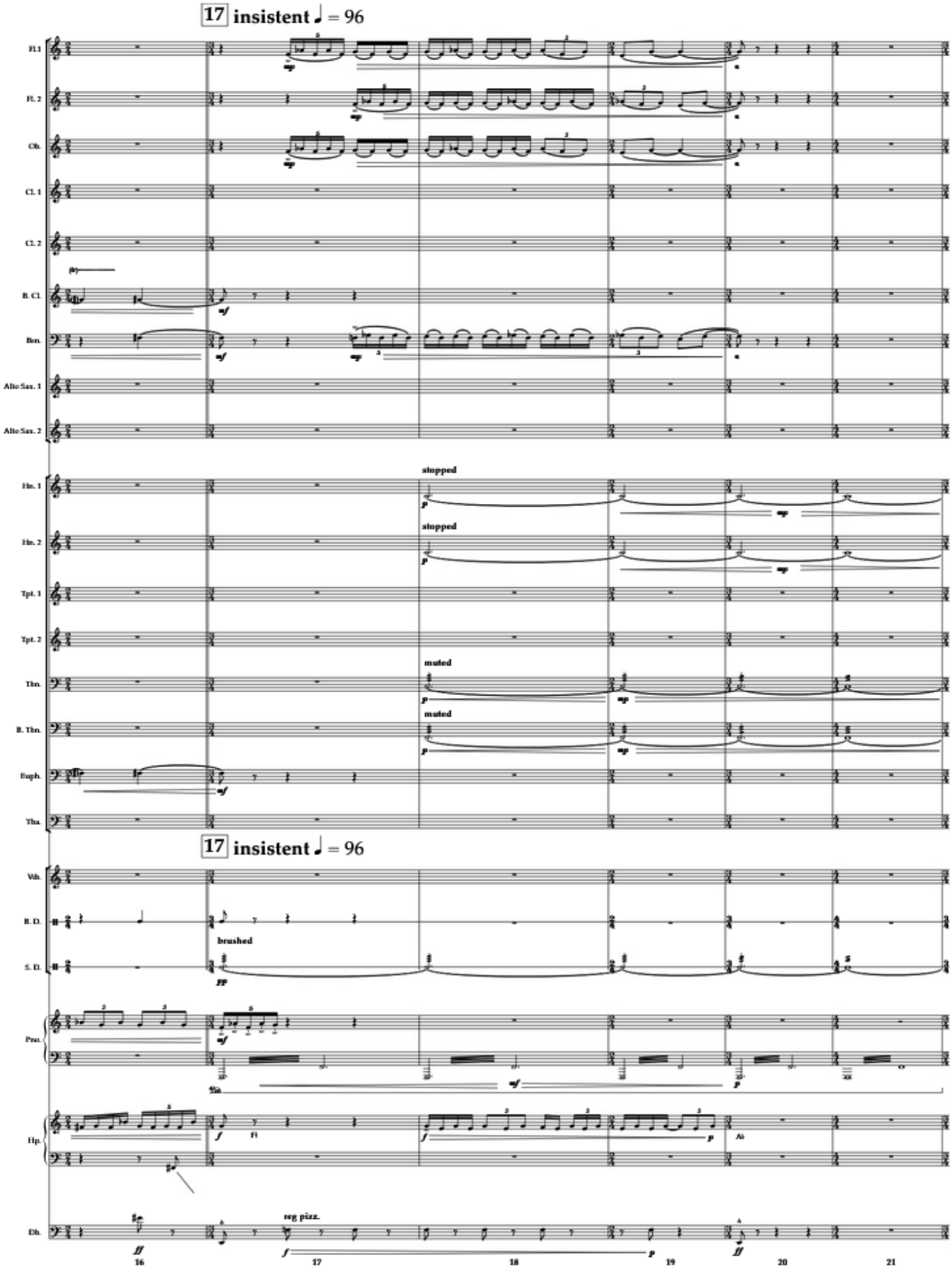
transposed score

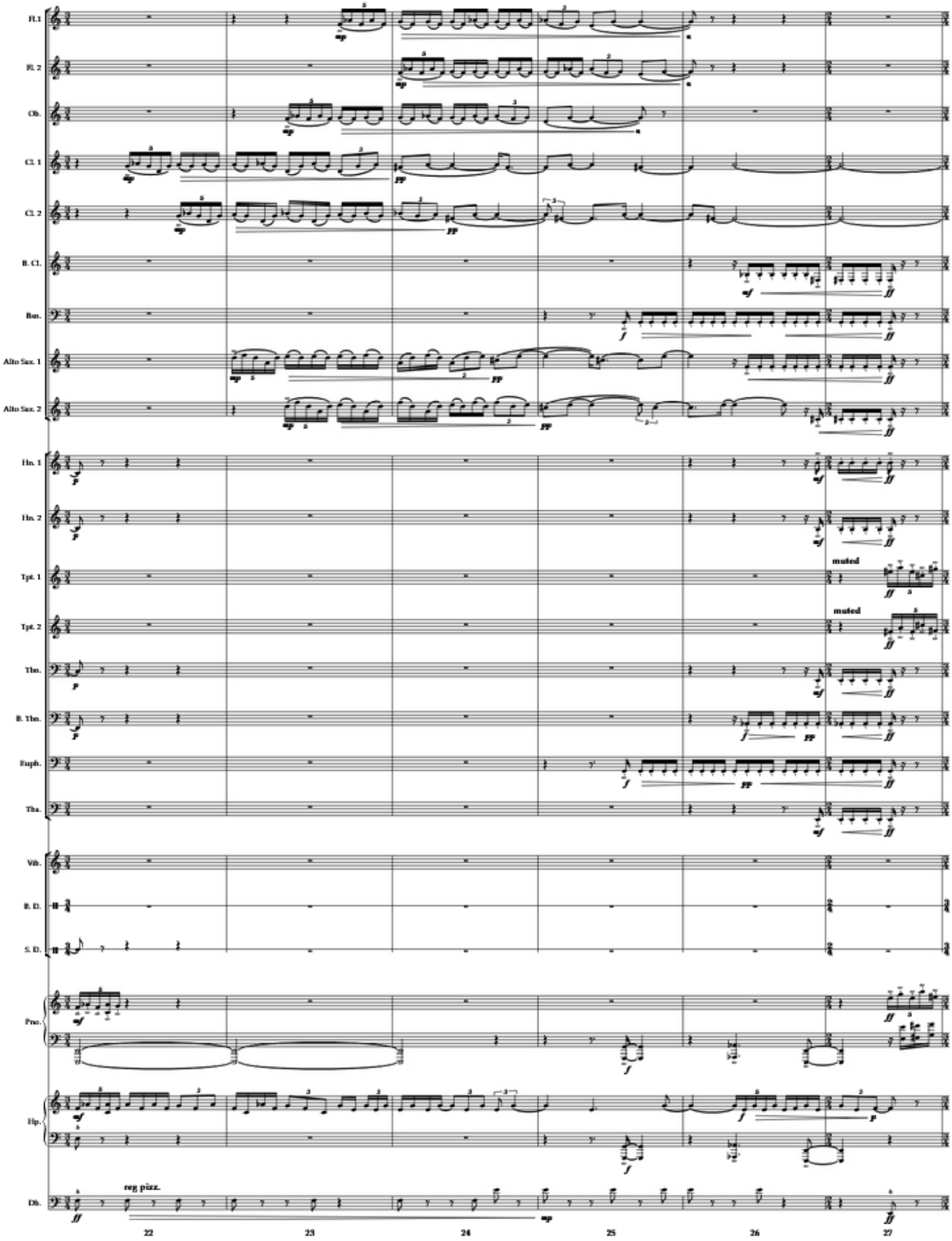
dur: 8ish mins

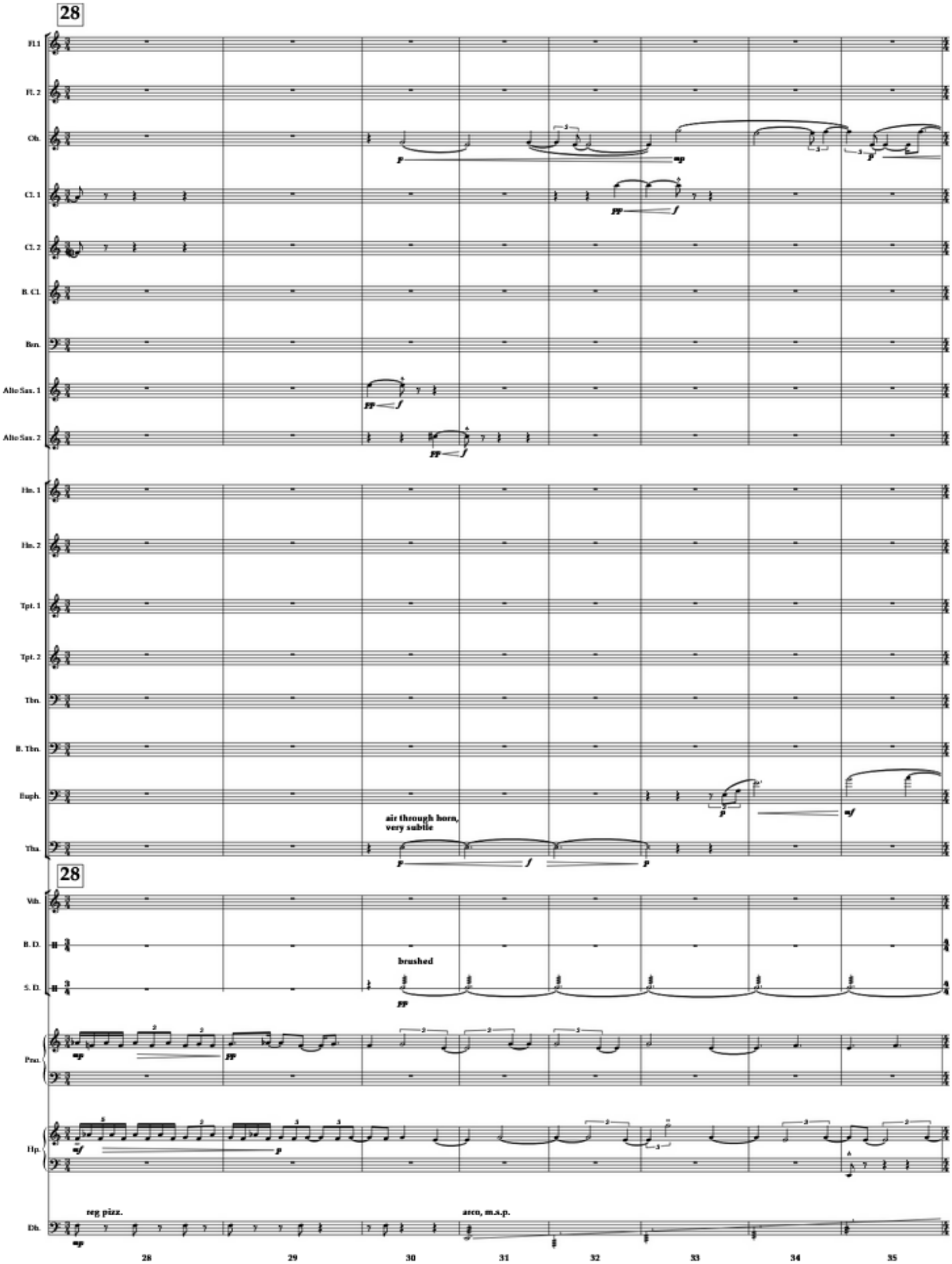
[Keaton Garrett]




Fl. 1.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Euph.
Tba.
Vib.
B. D.
S. D.
Pno.
Hp.
Db.
mp
mp tender
p
mf
pizz.
sf
pp
10
11
12
13
14
15


17 insistent ♩ = 96
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Bugh.
Tba.
stopped
stopped
muted
muted
17 insistent ♩ = 96
Vib.
B. D.
S. D.
brushed
Pno.
Hp.
Db.
reg pizz.
16
17
18
19
20
21


Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
muted
muted
Tbn.
B. Tbn.
Euph.
Tba.
Vib.
B. D.
S. D.
Pno.
Hp.
Db.
reg pizz.
22
23
24
25
26
27


28
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Euph.
Tba.
air through horn,
very subtle
28
Vib.
B. D.
S. D.
brushed
Pno.
Hp.
Db.
reg pizz.
arco, m.s.p.
28
29
30
31
32
33
34
35