
Eighth Note Publications

Musical Tag

Kevin Kaisershot

THE WORK: Musical Tag is a light-hearted work designed to provide some amusement amongst the performers by way of a "chase" between two voices with the third voice tagging along. Each voice is given melodic material at some point in the piece and the rhythmic skill being emphasized is the two sixteenth-eighth pattern, both ascending and descending.

PERFORMANCE TIPS: Heavy tonguing cannot "burden" this work. Light tonguing should always be emphasized so as to keep the character of the piece also, light. The trade-off lines (which should be done in a dovetail fashion) are in the upper two voices with the third voice acting as a support mechanism; always present, but not the center of attention. The third voice will have its say in the change of key section before giving way to the "chase" resuming. Above all, have fun and enjoy the piece.

This work is part of a growing series of original pieces by this talented composer. Many of these titles are already found on contest lists throughout the country.

These like-instrument ensemble works are designed to be performed by junior high and high school level musicians. They are ideal for use in festivals and competitions as well as in concerts, church services and other special events. All pieces are melodically and rhythmically creative with all parts being interesting and suitable in difficulty. (Easy-Medium, Medium)

Besides their use as like-instrument pieces, they are all interchangeable and will work with any combination of the brass or woodwind instruments (flute, clarinet, saxophone, horn, trumpet, trombone and tuba). This means that any non-standard combinations of instruments will have access to these terrific works.

Other titles in this series:

Elegy, Scherzo Diabolique, Novelette, Danse a la Gigue, Modern Day Madrigal, Rondeau Gracieuse, Moments Majestique and Musical Tag.

Kevin Kaisershot was born in Dickinson, North Dakota and raised in Lincoln, Nebraska and Bloomington-Normal, Illinois. His formal training was received at the University of Nebraska-Lincoln (BME) and Illinois State University (MM). He has done additional post-graduate work at both Northern Illinois University and Vandercook College of Music. He has studied trumpet with Dennis Schneider and Richard Lehman. He has also studied conducting with Jack R. Snider, Robert B. Allan, Alan McMurray, Mallory Thompson and Richard Floyd. He lives in Aurora, Illinois where he is a freelance composer/arranger and trumpet soloist as well as a music teacher in one of the local area school districts.

Kevin Kaisershot has taught at all levels of instrumental music, both at the public school level (24 years) and the college level (five years). He is a member of several professional organizations, including the International Trumpet Guild, Illinois Music Educators Association, MENC and ASCAP. Among some of his most recent honors, Mr. Kaisershot has been honored with inclusion in several yearly editions of Who's Who Among America's Teachers. He also received in 1997 the Award of Recognition from the Illinois State Board of Education as part of their "Those Who Excel" Program.

As a conductor, clinician, and composer, Mr. Kaisershot has become well traveled throughout the Mid-West, and has achieved somewhat of a following worldwide, where his music has received critical acclaim. His band and orchestra compositions are presently on several state contest lists. He has won several awards for his band compositions including the distinction that his march entitled Spectre of Fortune was adopted by the State of Massachusetts Lion's Club Organizations as their official march. He is also a ten-time recipient of the annual ASCAP standard awards for his contributions to the advancement of American/Educational music.

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DIFFICULTY RATING: Medium
3 Tubas

www.enpmusic.com

to Rebecca, Kevin and Julian
MUSICAL TAG

Kevin Kaisershot
ASCAP

Allegro Giusto ♩ = 126

Score for Tuba 1, Tuba 2, and Tuba 3, featuring musical notation, dynamics, and rehearsal marks.

First System:

- Tuba 1: *f* *p* 2nd time
- Tuba 2: *f* *p* 2nd time
- Tuba 3: *f* *p* 2nd time

Second System:

- Rehearsal Mark 1: First measure of the system.
- Rehearsal Mark 2: Second measure of the system.
- Section A: Starts at the third measure.
- Dynamics: *f* (forte) is indicated for Tuba 1 and Tuba 2.

Third System:

- Section B: Starts at the fourth measure.
- Dynamics: *mf* (mezzo-forte) is indicated for Tuba 1, Tuba 2, and Tuba 3.

Fourth System:

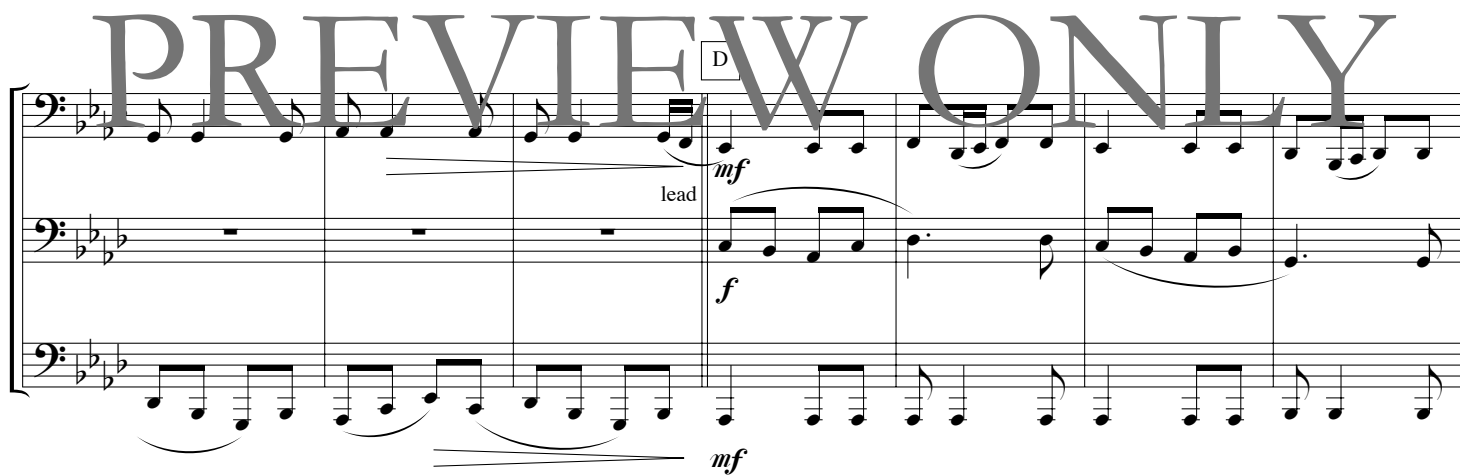
- Dynamics: *f* (forte) is indicated for Tuba 1 and Tuba 2.



First system of musical notation, featuring three staves in bass clef with a key signature of three flats. The notation includes eighth and sixteenth notes, rests, and a measure marked with a 'C' in a box.



Second system of musical notation, continuing the piece with three staves in bass clef and a key signature of three flats. The notation includes eighth and sixteenth notes, rests, and a double bar line.



Third system of musical notation, featuring three staves in bass clef with a key signature of three flats. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the system. A measure is marked with a 'D' in a box.



Fourth system of musical notation, featuring three staves in bass clef with a key signature of three flats. The notation includes eighth and sixteenth notes, rests, and a double bar line.

First system of musical notation, three staves in bass clef, key of B-flat major, 4/4 time. The notation includes various rhythmic values and phrasing slurs.

Second system of musical notation, three staves in bass clef, key of B-flat major, 4/4 time. A box labeled "G" with the word "lead" is positioned above the first staff. The notation includes various rhythmic values and phrasing slurs.

Third system of musical notation, three staves in bass clef, key of B-flat major, 4/4 time. The notation includes various rhythmic values and phrasing slurs.

Fourth system of musical notation, three staves in bass clef, key of B-flat major, 4/4 time. The notation includes various rhythmic values and phrasing slurs. The dynamic marking *mf* is present at the beginning of each staff.

First system of musical notation. It consists of three staves in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic marking. The second staff also begins with a forte (*f*) dynamic marking. The third staff begins with a forte (*f*) dynamic marking. The music features a variety of note values including eighth and sixteenth notes, as well as rests.

Second system of musical notation. It consists of three staves in bass clef with a key signature of two flats. A box containing the letter 'H' is positioned above the first staff. The music continues with various note values and rests.

Third system of musical notation. It consists of three staves in bass clef with a key signature of two flats. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the middle of the system. The music concludes with a double fermata and a fortissimo (*ff*) dynamic marking on each staff.

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