

Gypsydance

David Holsinger

1 Full Score

8 Flute (Oboe)

6 Clarinet 1

6 Clarinet 2

2 Bass Clarinet

3 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

2 Baritone Saxophone/Alto Clarinet

5 Trumpet/Cornet 1

5 Trumpet/Cornet 2

3 F Horn

3 Trombone 1

3 Trombone 2

3 Baritone B.C. (Bassoon)

2 Baritone T.C.

4 Tuba

2 Xylophone, Bells

2 Triangle, Temple Blocks

2 Tambourine, Snare Drum

1 Tom-toms (3)

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GYPSYDANCE

David R. Holsinger

Once again this composer draws inspiration from his admiration of the piano works of Bela Bartok for young players. Many times in the early "Mikrokosmos", we find Bartok attempting to free young Peter's mind from the "box" mentality by shifting accents in established meters or, as is done in Holsinger's **GYPSYDANCE**, shifting keys within a single key signature. The key signature says E-flat, but no...we obviously start in F minor, hop and skip our way through the home key...and end the piece in B-flat! **GYPSYDANCE** also lets the student stylistically explore parallel staccato and full value melodic lines. — D.R.H.

LEARNING OBJECTIVES:

Style:

This selection presents a wonderful opportunity to focus on playing with good style. There are three distinctly different styles of eighth and quarter notes: 1) unmarked (regular), 2) staccato, and 3) accented. Help the players be aware of the importance of playing lightly when playing staccato, and of playing heavier and separated when playing the accented notes.

Tonality (or modality):

The term mode, in its general sense is another word for scale. There are many different kinds of scales, major and minor being two of the most frequently used. Other scales, or modes, use different combinations of whole steps and half steps to form a different combination of notes. The scale exercise which is printed on everyone's part ascends as an F Dorian scale, and descends as an Eb Major scale. A simple way to learn the intervals in a Dorian scale is to remember that if you play only the white keys on a piano, from D to D, you will automatically get a Dorian scale. Modes were originally a medieval system of scales, each consisting of the tones of the basic diatonic scale, using the white keys on a piano, but starting on D, E, F, etc.

NOTE TO CONDUCTOR: Each player's part includes the following scale and arpeggio. (The rather challenging percussion parts emphasize the need for students to sense underlying 8th and 16th notes.)

Musical Terms: Learn the terms listed below. Give a written quiz on the terms for an objective grade.

Style:

Staccato - detached, separated and light.

Accents (>) - An accent is a style marking. It indicates separation, but is fairly heavy.

Tempo:

Allegro - an Italian word meaning quick and lively.

Dynamics:

Forte (*f*) - loud.

Mezzo Forte (*mf*) - moderately loud.

Mezzo Piano (*mp*) - moderately soft.

Crescendo (—) - gradually getting louder.

Time Signature:

4/4 - Four beats to a measure. A quarter note receives one beat.

Allegro (♩ = ca. 132)

Flutes
Oboe
(Bells, Xylo.)

Clarinets
1
2

Alto
Saxophones
1
2

Tenor
Saxophone

Trumpet/Cornet
1
2

F Horn

Trombone
Baritone
1
2

Tuba
(Low W.W.)

Triangle
Temple Blocks

Snare Drum
Tambourine

Tom Toms (3)

David R. Holsinger (ASCAP)

Flutes only 7 11

Flutes

Clarinet 1 2

Alto Saxophones 1 2

Tenor Sax

7 11

Tpt./Cor. 1 2

F Horn

Trb. Bar. 1 2

Tuba (Low W.W.)

Dr.

Tamb. Sn. Drum

B. D.

T. Blks. mf

