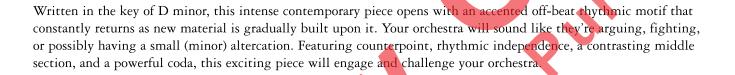
# MINOR ALTERCATIONS

By Anthony Granata (ASCAP)

### **INSTRUMENTATION**

Full Score	· :														.1
Violin I.															8
Violin II .															8
Viola															.5
Cello															
String Ba	SS														5



## PROGRAM NOTES

This intense and rhythmically powerful contemporary work for string orchestra is written in the key of D minor. It opens with a strong accented off-beat rhythmic motif that constantly returns as an array of counter-melodic material is gradually built upon it. The orchestra will sound like they're arguing, fighting, or possibly having a small (minor) altercation.

## NOTES TO THE CONDUCTOR

Introduce your advancing orchestras to this highly independent and rhythmically intense piece. You'll help your students reinforce their knowledge of the key signature of D minor and play not only fast, loud, and into the string, but also legato and with expression. Basses will shift into 3rd, 2nd, 1st, and ½ positions; cellos into 1st and 2nd position; violas and 2nd violins will stay in first position; and 1st violins will have divisi options to shift into 3rd position. Encourage them to feel and use eye contact for the ritardando in measure 58 and the sudden return to the a tempo at measure 74. Discussions about balance and dynamic contrast—particularly when the rhythmic motif is heard beneath the lush melody first introduced by the 2nd violins at measure 17—will help your students advance as musicians and become confident string musicians.

#### Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X - 9 (b),  $(\sharp)$ ,  $(\sharp)$   $\sqcap$   $\cap$   $\cap$   $\vee$   $\vee$  extended position shift bow lift/reset high or low fingerings hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

CESS

**Chris M. Bernotas**Director of String Publications





# **Minor Altercations**

FULL SCORE Duration - 3:00

By Anthony Granata (ASCAP)

























