

Lissa Fleming May

REFLAXÃO E DANÇA

(REFLECTION AND DANCE)

Instrumentation

- | | |
|----------------------------------|--------------------|
| 1 - Conductor's Full Score | 3 - Tuba |
| 8 - Flute | 1 - Optional Piano |
| 2 - Oboe | 1 - Bass |
| 1 - Bassoon | 2 - Percussion 1 |
| 6 - B \flat Clarinet 1 | Suspended Cymbal |
| 6 - B \flat Clarinet 2 | Maracas |
| 2 - B \flat Bass Clarinet | Cabasa |
| 3 - E \flat Alto Saxophone 1 | Optional Mallets |
| 3 - E \flat Alto Saxophone 2 | 2 - Percussion 2 |
| 2 - B \flat Tenor Saxophone | Claves |
| 1 - E \flat Baritone Saxophone | Agogo Bells |
| 4 - B \flat Trumpet 1 | Optional Mallets |
| 4 - B \flat Trumpet 2 | 2 - Percussion 3 |
| 3 - F Horn | Maracas |
| 4 - Trombone | Congas |
| 2 - Baritone/
Euphonium | Bongos |
| 2 - Baritone T.C. | Optional Mallets |
| | 2 - Percussion 4 |
| | Wind Chimes |
| | Bass Drum |
| | Optional Mallets |

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The Composer

Lissa Fleming May holds B.M.E., M.S., and D.M.E. degrees from Indiana University. Dr. May joined the faculty of the Indiana University School of Music in the fall of 1999 as Associate Professor of Music Education. A band director in Indiana for 16 years, she was most recently the Supervisor of Fine Arts for the Waterford School District in Waterford, Michigan, and is currently the chair of the jazz committee for the Indiana State School Music Association.

Prior to her move to Michigan, Dr. May was Associate Professor of Bands at Purdue University, where she was responsible for the jazz studies program and served as conductor of the fall concert band. Under her direction, the Purdue jazz band toured the Far East, presenting concerts in Itako, Japan, and Beijing and Shanghai, China. She was also responsible for initiating the Purdue Jazz Festival, which over the past ten years has become one of the largest festivals of its kind in the Midwest.

Noted for her work as a jazz educator, Dr. May has written *Getting Started with Jazz*—a book written for young music educators—as well as various articles for *The Musicator*. She is currently active as a clinician and guest conductor throughout the Midwest.

About the Music

The title *Reflexão e dança* is Portuguese, the native language of Brazil. The work begins with a reflective song and is followed by a faster samba-style dance. The use of individual and group improvisation in this concert band setting provides a unique educational experience for young musicians.

At the beginning of *Reflexão*, the percussion improvisation should start softly, like an awakening. The percussionists may want to imagine a blanket of mist from which a hazy figure emerges. In measure 2 where the slow bossa nova pattern begins, the director should conduct in $\frac{4}{4}$. *Reflexão* continues until measure 34 in a traditional concert band setting. Care should be taken with articulations to capture the slow, syncopated style.

Dança is a medium-tempo samba ($\text{♩} = 120$) that incorporates individual and group improvisation. It is a 16-measure AB form with relatively simple chord changes. Note choices for improvised solos may be limited to one scale. (Notes are provided for each instrument.) The notation presented for students consists of the following sections:

- Introduction—measures 35 to 38
- Individual and Group Improvisation—measures 39 to 54
- Ending—measures 55 to 71

The improvisation section includes Melody, Bass Line No. 1, Bass Line No. 2, Harmonic Accompaniment, Percussion Accompaniment No. 1, Percussion Accompaniment No. 2, and a Scale. This section appears on pages 10 and 11 as a reduction so the director may see all of the different lines that are available. (Starting on page 15, transposed versions of the reduction for each instrumental part are notated for rehearsal purposes.) Wind parts have all of the above, with the exception of the Percussion Accompaniments. Percussion parts include all of the above, with the exception of the Bass Lines, should the director wish to feature any mallet players.

The Introduction and Ending should be performed as written. The Melody; Bass Lines and Percussion Accompaniments; and Harmonic Accompaniment are unison and are meant to be mixed 'n' matched freely to create arrangements. Here is a sample arrangement:

- Melody—flutes and alto saxophones
- Bass Line No. 1—baritone saxophone and electric bass
- Percussion Accompaniment No. 2—percussion
- Harmonic Accompaniment on whole notes—clarinets

After playing the Melody once or twice, the director may continue with improvised solos based on the Melody or Scale provided.

Rehearsal Suggestions

1. Rehearse each section so students become familiar with notes, rhythms, and articulations.
2. Experiment with the Harmonic Accompaniment. It provides each player with selected notes from the chord changes, with the chord symbol attached for reference. Most instruments are given a choice of two different notes from which to freely choose. This accompaniment may be performed in whole notes or on one of the following rhythms:



Have students memorize the rhythm, then use it instead of the whole notes that are written. As students become familiar with this process, they may try a 2-measure rhythm, such as the following:



Make certain that students change notes as the chords change.

3. Have students memorize the Scale provided. (A natural minor scale with an added #7 may fit over all of the chord changes and may be used as a starting point for individual improvisation.)
4. The fun begins once each section has been rehearsed and an arrangement has been assembled utilizing the Melody; Bass Lines and Percussion Accompaniments; and Harmonic Accompaniment. Try as many combinations as desired, then proceed with improvised solos.

Improvisational Suggestions

As the following ideas are implemented, certain members of the band should continue to play the Bass Line, Harmonic Accompaniment, and Percussion Accompaniments to provide a backdrop for soloists.

1. Have a student leader play a 2-bar motif while others imitate. (The director may also play the motif.)
2. Have each member of a section (such as the trumpet section) play a 2- or 4-bar solo.
3. Have one student play a 2-bar call and another a 2-bar response.
4. Have students play longer (8- or 16-measure) solos.

A performance of *Dança* may include the Introduction repeated as many times as desired, the Melody repeated two times with different instrumentation, two 16-measure solos, two additional times through the form with 2-bar solos by each of the clarinets, and the Ending.

Lissa J. May

REFLAXÃO E DANÇA

(Reflection and Dance)

LISSA FLEMING MAY

Refluxão (♩ = 80)

The score is arranged for a full orchestra and includes the following parts:

- Flute**: Resting throughout the section.
- Oboe**: Resting throughout the section.
- Bassoon**: Resting throughout the section.
- B♭ Clarinets 1 & 2**: Play a melodic line starting in the second measure with a dynamic of *mf*.
- B♭ Bass Clarinet**: Resting throughout the section.
- E♭ Alto Saxophones 1 & 2**: Play a melodic line starting in the second measure with a dynamic of *mf*.
- B♭ Tenor Saxophone**: Resting throughout the section.
- E♭ Baritone Saxophone**: Resting throughout the section.
- B♭ Trumpets 1 & 2**: Resting throughout the section.
- F Horn**: Resting throughout the section.
- Trombone**: Resting throughout the section.
- Baritone/Euphonium**: Resting throughout the section.
- Tuba**: Resting throughout the section.
- Opt. Piano**: Provides harmonic support with chords and textures.
- Bass**: Provides a steady bass line.
- Percussion 1**: Includes Suspended Cymbal, Maracas, Cabasa, and Optional Mallets. Features free improvisation with a dynamic of *mf*.
- Percussion 2**: Includes Claves, Agogo Bells, and Optional Mallets. Features free improvisation with a dynamic of *mf*.
- Percussion 3**: Includes Maracas, Congas, Bongos, and Optional Mallets. Features free improvisation with a dynamic of *mf*.
- Percussion 4**: Includes Wind Chimes, Bass Drum, and Optional Mallets. Features free improvisation with a dynamic of *mf*.

Tempo: *Refluxão* (♩ = 80). Dynamics range from *mp* to *mf*.

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11

Fl. *mp*

Ob. *mp*

Bsn.

Cls. 1 2 *mp*

B. Cl.

A. Saxes 1 2 *a2*

T. Sax.

B. Sax.

Tpts. 1 2 *a2* *mf* 11

Hn.

Tbn.

Bar./ Euph.

Tuba

Opt. Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

7 8 9 10 11 12

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1 *mf* a2

2

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

Tpts. 1 a2

2

Hn.

Tbn.

Bar./ Euph.

Tuba

Opt. Pno.

Bass

Perc. 1 *mf* *mp*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

13 *mf* 14 15 16 17 18

19

Fl.

Ob.

Bsn.

mf

Cls. 1 2

B. Cl.

mf

A. Saxes 1 2

T. Sax.

mf

B. Sax.

mf

19

Tpts. 1 2

mf

Hn.

mf

Tbn.

mf

Bar./ Euph.

mf

Tuba

mf

Opt. Pno.

mf

Bass

mf

Perc. 1

Perc. 2

Perc. 3

Perc. 4

19 20 21 22 23 24

27

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25 26 27 28 29 30 31 *cresc.*

35 Dança (♩ = 120)

Introduction

The musical score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1 and 2 (Cls. 1/2), Bass Clarinet (B. Cl.), Saxophones Alto 1 and 2 (A. Sax. 1/2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The middle section includes Trumpets 1 and 2 (Tpts. 1/2), Horns (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The bottom section includes an optional Piano (Opt. Pno.), Bass, and four Percussion parts (Perc. 1-4). The score is divided into measures 32 through 38. A large red watermark 'Preview Only' is overlaid diagonally across the page. The title '35 Dança (♩ = 120)' and the section 'Introduction' are repeated above the percussion staves.

Reduction of Improvisation Section*

(All parts can be seen transposed beginning on page 15)

39 Melody open repeat

Reduction

Bass Line #1

Reduction

Bass Line #2

Reduction

Harmonic Accompaniment

Reduction

Perc. Accompaniment #1

Perc. 1 2 3 4

Perc. Accompaniment #2

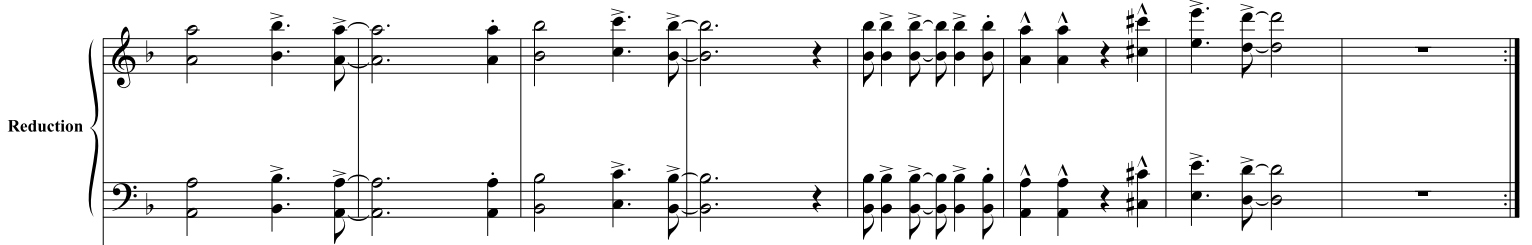
Perc. 1 2 3 4

Scale

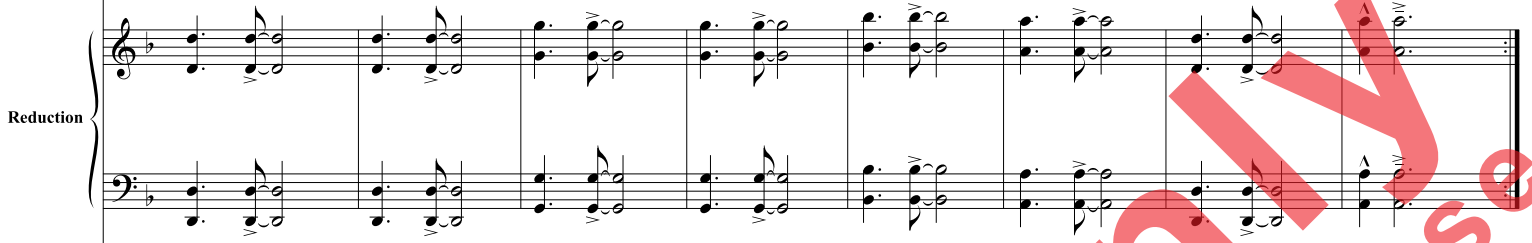
Reduction

*see "About the Music"

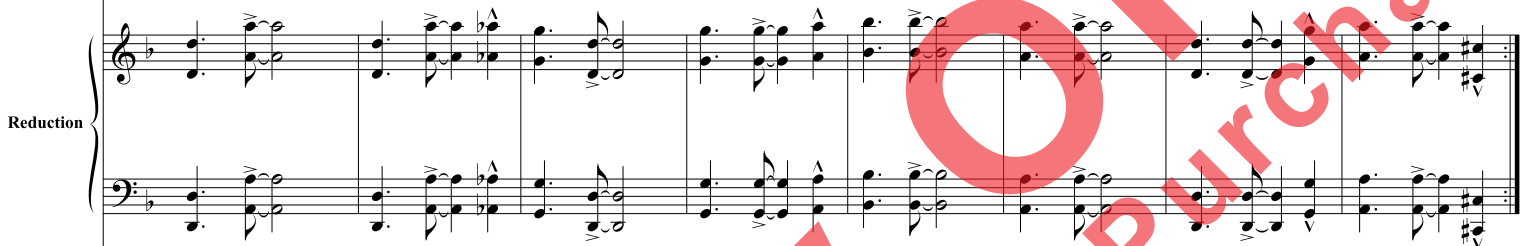
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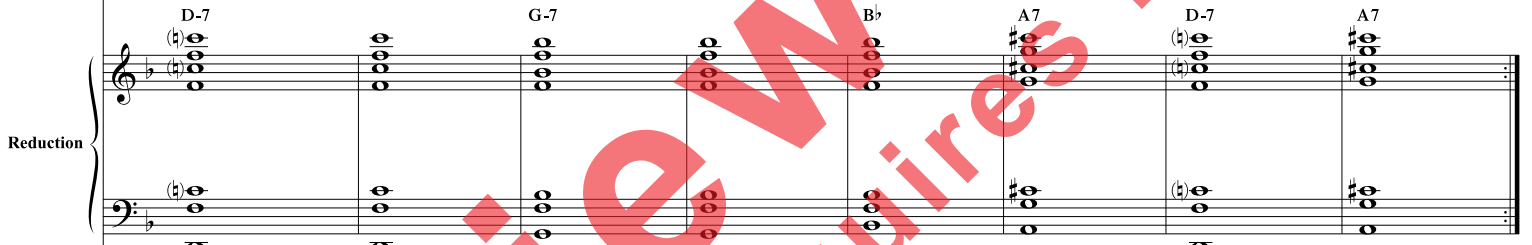
Reduction



Reduction



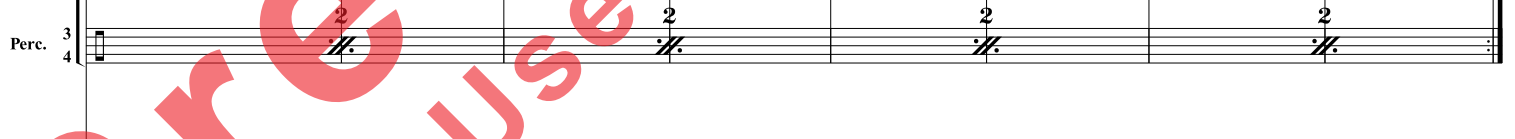
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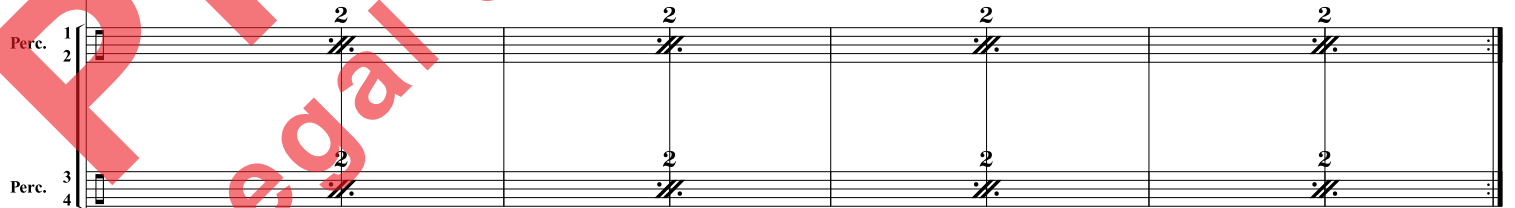
Perc. 1 2



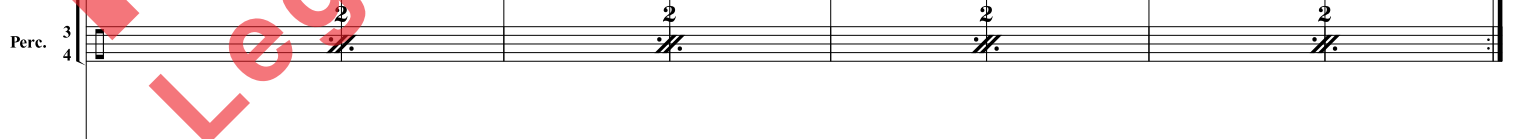
Perc. 3 4



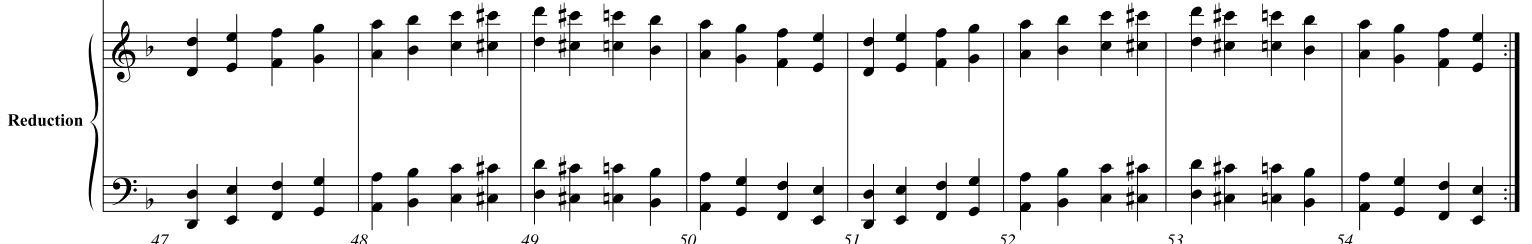
Perc. 1 2



Perc. 3 4



Reduction



47 48 49 50 51 52 53 54

55 Ending (on cue)

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

55 Ending (on cue)

Tpts. 1 2 *f*

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Opt. Pno. *f*

Bass *f*

Perc. 1 *f* Cabasa

Perc. 2 *f* Agogo Bells

Perc. 3 *f* Congas

Perc. 4 *f* Bass Drum

55 *f* 56 57 58 59 60

63

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar/
Euph.

Tuba

Opt. Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61 62 63 64 65 66

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Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Opt. Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

67 68 69 70 71

Improvisation Section (Transposed)

39 Melody

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39 Melody

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Pno.

Bass

Perc. 1 Mallets

Perc. 2 Mallets

Perc. 3 Mallets

Perc. 4 Mallets

39 40 41 42 43 44 45 46

The image shows a page of a musical score for an improvisation section, transposed. It features multiple staves for various instruments: Flute, Oboe, Bassoon, Clarinet (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1 and 2), Horn, Trombone, Baritone/Euphonium, Tuba, Piano, Bass, and four Percussion parts (1-4) using mallets. The score is marked with measure numbers 39 through 46. A large red watermark reading 'Draft - Preview Only - Requires Purchase' is overlaid diagonally across the page.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar./Euph. (Baritone/Euphonium), Tuba, Pno. (Piano), Bass, Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. At the bottom of the page, the measure numbers 47, 48, 49, 50, 51, 52, 53, and 54 are indicated.

39 Bass Line #1

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39 Bass Line #1

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Pno.

Bass

Perc. Accompaniment #1

Perc. 1
Sus. Cym.

Perc. 2
Agogo Bells

Perc. 3
Congas

Perc. 4
Bass Drum

39 40 41 42 43 44 45 46

This page contains a musical score for page 18, featuring various instruments. The score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Saxes 1), Alto Saxophone 2 (A. Saxes 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), and Tuba. The second system includes Piano (Pno.) and Bass. The third system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is written in 4/4 time and features a variety of notes, rests, and dynamic markings. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "18" is located in the top left corner. The measure numbers 47 through 54 are printed at the bottom of the page.

39 Bass Line #2

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39 Bass Line #2

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Pno.

Bass

Perc. Accompaniment #2

Perc. 1
Maracas

Perc. 2
Claves

Perc. 3
Bongos

Perc. 4
Bass Drum

39 40 41 42 43 44 45 46

This page contains a musical score for 20 measures, numbered 47 to 54. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Piano (Pno.), Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the entire page.

39 Harmonic Accompaniment

Fl. *p* D-7 G-7 A7 D-7 A7

Ob. *p* D-7 G-7 A7 D-7 A7

Bsn. *p* D-7 G-7 A7 D-7 A7

Cls. 1 2 *p* E-7 A-7 B7 E-7 B7

B. Cl. *p* E-7 A-7 B7 E-7 B7

A. Saxes 1 2 *p* B-7 E-7 F#7 B-7 F#7

T. Sax. *p* E-7 A-7 B7 E-7 B7

B. Sax. *p* B-7 E-7 F#7 B-7 F#7

39 Harmonic Accompaniment

Tpts. 1 2 *p* E-7 A-7 B7 E-7 B7

Hn. *p* A-7 D-7 E7 A-7 E7

Tbn. *p* D-7 G-7 A7 D-7 A7

Bar./Euph. *p* D-7 G-7 A7 D-7 A7

Tuba *p* D-7 G-7 A7 D-7 A7

Pno. *p* D-7 G-7 A7 D-7 A7

Bass *p* D-7 G-7 A7 D-7 A7

Perc. 1 *p* D-7 G-7 A7 D-7 A7

Perc. 2 *p* D-7 G-7 A7 D-7 A7

Perc. 3 *p* D-7 G-7 A7 D-7 A7

Perc. 4 *p* D-7 G-7 A7 D-7 A7

39 *p* 40 41 42 43 44 45 46

Fl. D-7 G-7 B \flat A7 D-7 A7

Ob. D-7 G-7 B \flat A7 D-7 A7

Bsn. D-7 G-7 B \flat A7 D-7 A7

Cl. 1 E-7 A-7 C B7 E-7 B7
2 E-7 A-7 C B7 E-7 B7

B. Cl. E-7 A-7 C B7 E-7 B7

A. Sax. 1 B-7 E-7 G F \sharp 7 B-7 F \sharp 7
2 B-7 E-7 G F \sharp 7 B-7 F \sharp 7

T. Sax. E-7 A-7 C B7 E-7 B7

B. Sax. B-7 E-7 G F \sharp 7 B-7 F \sharp 7

Tpts. 1 E-7 A-7 C B7 E-7 B7
2 E-7 A-7 C B7 E-7 B7

Hn. A-7 D-7 F E7 A-7 E7

Tbn. D-7 G-7 B \flat A7 D-7 A7

Bar./Euph. D-7 G-7 B \flat A7 D-7 A7

Tuba D-7 G-7 B \flat A7 D-7 A7

Pno. D-7 G-7 B \flat A7 D-7 A7

Bass D-7 G-7 B \flat A7 D-7 A7

Perc. 1 D-7 G-7 B \flat A7 D-7 A7

Perc. 2 D-7 G-7 B \flat A7 D-7 A7

Perc. 3 D-7 G-7 B \flat A7 D-7 A7

Perc. 4 D-7 G-7 B \flat A7 D-7 A7

47 48 49 50 51 52 53 54

39 Scale

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39 Scale

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

39 40 41 42 43 44 45 46

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar/
Euph.

Tuba

Pno.

Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

47 48 49 50 51 52 53 54