



# CONCERT BAND

Dedicated to the Onondaga Community College Wind Ensemble,  
Syracuse, New York, Dr. Robert Bridge, Director

# NATIVE AMERICAN HOMAGE

KEVIN MIXON (ASCAP)

## INSTRUMENTATION

1 Conductor  
3 1st C Flute  
3 2nd C Flute  
2 Oboe  
2 Bassoon  
3 1st B $\flat$  Clarinet  
3 2nd B $\flat$  Clarinet  
3 3rd B $\flat$  Clarinet  
1 E $\flat$  Alto Clarinet  
2 B $\flat$  Bass Clarinet  
1 E $\flat$  Contra Alto Clarinet  
2 1st E $\flat$  Alto Saxophone  
2 2nd E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
1 E $\flat$  Baritone Saxophone  
3 1st B $\flat$  Trumpet  
3 2nd B $\flat$  Trumpet  
3 3rd B $\flat$  Trumpet

2 1st Horn in F  
2 2nd Horn in F  
2 1st Trombone  
2 2nd Trombone  
2 3rd Trombone  
2 Euphonium  
1 Baritone Treble Clef  
4 Tuba  
2 Mallet Percussion (Marimba)  
3 Percussion I (Assorted Shakers,  
Rattles, Jingles)  
1 Percussion II (Medium Tom-Tom)  
1 Percussion III (Small Bass Drum)  
2 Percussion IV (Mark Tree,  
Suspended Cymbal)  
1 Recording of Night Sounds  
(Available for download  
at [alfred.com](http://alfred.com))

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

1st Horn in E $\flat$   
2nd Horn in E $\flat$   
1st Trombone in B $\flat$  Bass Clef  
2nd Trombone in B $\flat$  Bass Clef  
3rd Trombone in B $\flat$  Bass Clef  
1st Trombone in B $\flat$  Treble Clef  
2nd Trombone in B $\flat$  Treble Clef  
3rd Trombone in B $\flat$  Treble Clef  
Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## NOTES TO THE CONDUCTOR

Because of the persecution and forced assimilation of Native Americans for several generations, much of their music and other traditions have been lost. Fortunately, some music specific to certain cultures still flourishes. Another type of music style heard today is of a collective, intertribal nature loosely based on traditions originating with people indigenous to the Northern Plains and melded with European influences. In this same eclectic spirit, melodies in this piece were fashioned using styles of traditional as well as modern intertribal music.

Unornamented durations are uncommon in Native American music, and sustained pitches are often audibly pulsed using subdivisions of the beat. This has been notated with the ties and accent marks in this piece, and should be played by pulsing the notated rhythm using an exaggerated, clearly audible diaphragm vibrato.

The night sounds used at the beginning and end of the piece are important as the ethnomusicologist Natalie Curtis writes: “[In Native American music] [h]armony is lacking; but the life and art of the Indian are so linked with nature that it is to be questioned whether the sounds of the nature-world do not supply to these singers of the open a certain unconscious sense of harmonic background.” Please balance the sound of the recording so that it properly accompanies the flute soloist and percussion.

To achieve stylistic authenticity, please try to observe the percussion requirements with the specified number of players.

Out of respect to customs and traditions, the vocals used in the piece were chosen merely to imitate some of the language patterns of these people; thus, the text has no religious or historical connotation.

It is my hope that this composition will honor Native American cultures while introducing students to some of the general characteristics of America's oldest known indigenous music.

*Kevin Mifon*

CONDUCTOR

Dedicated to the Onondaga Community College Wind Ensemble, Syracuse, New York  
Dr. Robert Bridge, Director

# NATIVE AMERICAN HOMAGE

KEVIN MIXON (ASCAP)

Play recording of Night Sounds ca 20 seconds  
before Percussion enters. ♩ = 80

Solo (1 Player)

1 2

C Flutes

Oboe

Bassoon

1 2 3

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Contralto Clarinet

1 2

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 2 3

B♭ Trumpets

1 2

Horns in F

1 2 3

Trombones

Euphonium

Tuba

Mallet Percussion (Marimba)

Percussion I (Assorted Shakers, Rattles, and Jingles)

Percussion II (Medium Tom-Tom)

Percussion III (Small Bass Drum)

Percussion IV (Mark Tree, Suspended Cymbal)

Recording of Night Sounds

multiple players

*mp*

Small Bass Drum turned on side (head parallel to floor)  
Multiple players forming circle around Drum

*mp*

Play recording of Night Sounds ca 20 seconds before Percussion enters.

*mp*

1 2 3 4 5