

FULL SCORE

Young Band

Grade 2



CARL FISCHER

PERFORMANCE
SERIES

Natya

(Dance-Drama from India)

Kevin Mixon

YPS97

INSTRUMENTATION

Full Score.....	1
Flute.....	8
Oboe (Opt. Flute 2).....	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon.....	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F.....	4
Trombone.....	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.....	3
Tuba.....	3
Mallet Percussion.....	1
Bells	
Timpani.....	1
Percussion 1.....	2
Bongos or High-pitched Tom-toms with Sticks, Bass Drum with Wood and Felt Beaters	
Percussion 2.....	4
Conga or Hand Drum, Shaker, Crash Cymbals, Triangle	

YPS97	—	\$60.00	Set
YPS97F	—	\$10.00	Full Score
YPS97P	—	\$3.50	Parts

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UPC



Program Notes

Natya ("NAH-tee-ya") is a Sanskrit word meaning both dance and drama as the two are inextricably linked in much of Indian tradition. Music is used as accompaniment, though Indian classical music does not have the emphasis on harmony that western classical music does, but is characterized instead by much more complex rhythm, timbral variety, and improvisation. The many Indian classical dance and drama forms are ancient. However, the Indian film industry's "Bollywood" movies (a combining of the two words "Bombay"—now called Mumbai and the center of the film industry—and "Hollywood") are comprised largely of music and dance that hearkens back to Indian classical arts traditions while incorporating western harmony and musical styles from around the world. It is the modern, eclectic form of Indian music on which this piece *Natya* is based.

South Indian *Solkattu* ("SOL-ka-too"), also called *konnakol* ("CON-uh-cul"), is an onomatopoeic way of counting rhythm that is also used in performance as well. Performers chant rhythm syllables with the same dizzying speed and complexity required for accomplished *tabla* (Indian drums) and other instrumental performance. Foot stomps and claps in this piece evoke dancing, while the simplified *solkattu* syllables correspond to rhythm groupings: Ta-ka ("tah kah") for eighth-note pairs, ta-ki-ta ("tah kee tah") for groupings of three eighth notes, and thom ("tome") for quarter notes. These should be chanted assertively and should sound as prominent as the percussion. The spirited tempo indications must be observed to convey the dramatic elements in this piece. Of course, access to authentic Indian instruments would be ideal but unlikely in most ensembles, so there are substitutions in the score, such as the bongos, conga, and bass drum that replace *tabla* and *mridangam*, tambourine for the *kanjira*, and the bowl of the timpani for the ghatam. The percussion should be prominent without overpowering throughout the piece, and doublings are included to achieve this. To give a solid feeling of downbeat, make sure that the shaft of beater or wood stick against shell in the bass-drum part and copper bowl in timpani part (beginning in m. 11) are heard clearly. I hope that this piece serves as a springboard for studying the magnificent Indian culture while providing performers and audiences with much musical enjoyment.

About the Composer

Kevin Mixon was an instrumental music teacher for several years and is currently the Director of Fine Arts for the Syracuse City School District, New York. He is in frequent demand as a conductor and clinician for festivals and conferences such as the International Society for Music Education Convention, The Midwest International Band and Orchestra Clinic, Music Educators National Conference events, and state and regional music conferences. He holds degrees, summa cum laude, from Onondaga Community College, State University of New York at Oswego, Syracuse University, and University of Illinois (Urbana-Champaign). Several of his articles have appeared in *Music Educators Journal*, *Teaching Music*, *The Instrumentalist*, and *The National Band Association Journal*. He is author of *Reaching and Teaching All Instrumental Music Students* and co-author of *Teaching Music in the Urban Classroom* (both MENC/Rowman & Littlefield Publications). Mr. Mixon is also an accomplished composer and arranger with several published works for band and orchestra.

Natya

(Dance-Drama from India)

KEVIN MIXON

Allegro e drammatico! ♩ = 156

Flute

Oboe
(Opt. Flute 2)

Clarinet in B♭

Bass Clarinet
in B♭

Bassoon

Alto
Saxophone in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet
Percussion
(Bells, Tambourine)Timpani
G, D(Bongos or High-Pitched
Toms with Sticks,
Bass Drum with
Wood and Felt Beater)

Percussion

(Hand Drum or
Conga, Shaker,
Crash Cymbals,
Triangle)

Conga or Hand Drum 1

2

3

4

5

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Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

mp

Shaker

mp

6 7 8 9 10

11

Fl. *mp*

Ob. *mp*

Cl. in B $\flat$ 1 *mp*

2 *mp*

B. Cl. in B $\flat$ *mp*

Bsn. *mp*

A. Sax. in E $\flat$ *mp*

T. Sax. in B $\flat$ *mp*

Bar. Sax. in E $\flat$ *mp*

11

Tpt. in B $\flat$ 1 *mp* Cue: A. Sax.

2 *mp*

Hn. in F *mp* Cue: Clar. 2

Tbn. *mp* Cue: Low Woodwinds

Euph. *mp*

Tuba *mp*

Mall. Perc. *mp*

Timp. *mp* Cue: Bass Drum
On bowl of Timp.
with Mallet shaft

On dampened head
(indefinite pitch quasi
Bass Drum)

1 On the Shell of
Bass Drum or other
drum with
shaft of beater
or wooden stick

2 Triangle

Perc. 1

2

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

[illegible]

26

Fl. *mf*

Ob. *mf*

Cl. in B $\flat$ 1 *mf*

2 *mf*

B. Cl. in B $\flat$ *mf*

Bsn. *mf*

A. Sax. in E $\flat$ *mf*

T. Sax. in B $\flat$ *mf*

Bar. Sax. in E $\flat$

26

Tpt. in B $\flat$ 1 *mf*

2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc.

Timp. *mf*

On bowl of Timp. with Mallet shaft

On dampened head (indefinite pitch quasi Bass Drum)

1 On the Shell of Bass Drum or other drum with shaft of beater or wooden stick

2 On head

Perc. 1

2

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

36

41 Assertively with Rhythmic Precision

[illegible]

41 Assertively with Rhythmic Precision

[illegible]

Mall. Perc. *f*

Timp.

Perc. 1

Perc. 2 *f*

Conga or Hand Drum

41 42 43 44

Chant

Fl. Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Ob. Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Cl. in B♭ 1 Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!
2 Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

B. Cl. in B♭ Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Bsn. Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

A. Sax. in E♭ Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

T. Sax. in B♭ Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Bar. Sax. in E♭ Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Tpt. in B♭ 1 Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!
2 Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Hn. in F Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Tbn. Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Euph. Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Tuba Ta - Ka - Ka - Ta - Ka - Ta - Ka Thom! Ta - Ki - Ta - Ta - Ki - Ta - Thom!

Mall. Perc. Chant

Timp. Chant

Perc. 1 Chant
2 Chant

Hand Claps

Fl. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Ob. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Cl. in B $\flat$ 1 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

2 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

B. Cl. in B $\flat$ Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Bsn. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

A. Sax. in E $\flat$ Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

T. Sax. in B $\flat$ Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Bar. Sax. in E $\flat$ Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Tpt. in B $\flat$ 1 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

2 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Hn. in F Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Tbn. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Euph. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Tuba Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Mall. Perc. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Timp. Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Perc. 1 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

2 Ta - Ka-Thom! Ta - Ka - Ta - Ta - Ka - Ta Ta - Ka - Ta - Ta - Ka - Ta

Fl. Ta Ka Ta Ka ta Ka Ta Ka

Ob. Ta Ka Ta Ka ta Ka Ta Ka

Cl. in B $\flat$ 1 Ta Ka Ta Ka ta Ka Ta Ka

2 Ta Ka Ta Ka ta Ka Ta Ka

B. Cl. in B $\flat$ Ta Ka Ta Ka ta Ka Ta Ka

Bsn. Ta Ka Ta Ka ta Ka Ta Ka

A. Sax. in E $\flat$ Ta Ka Ta Ka ta Ka Ta Ka

T. Sax. in B $\flat$ Ta Ka Ta Ka ta Ka Ta Ka

Bar. Sax. in E $\flat$ Ta Ka Ta Ka ta Ka Ta Ka

Tpt. in B $\flat$ 1 Ta Ka Ta Ka ta Ka Ta Ka

2 Ta Ka Ta Ka ta Ka Ta Ka

Hn. in F Ta Ka Ta Ka ta Ka Ta Ka

Tbn. Ta Ka Ta Ka ta Ka Ta Ka

Euph. Ta Ka Ta Ka ta Ka Ta Ka

Tuba Ta Ka Ta Ka ta Ka Ta Ka

Mall. Perc. Ta Ka Ta Ka ta Ka Ta Ka

Timp. Ta Ka Ta Ka ta Ka Ta Ka

Perc. 1 Ta Ka Ta Ka ta Ka Ta Ka

2 Ta Ka Ta Ka ta Ka Ta Ka

58 Legato

mp

mp

mp

mp

58 Legato

for onscreen use only

67 Rhythmically

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. in B $\flat$ 1 *mf* *mp* Cue: Flute Play

Cl. in B $\flat$ 2 *mf* *mp*

B. Cl. in B $\flat$ *mf* *mp*

Bsn. *mf* *mp*

A. Sax. in E $\flat$ *mf* *mp* Cue: Clar. 2 Play

T. Sax. in B $\flat$ *mf* *mp*

Bar. Sax. in E $\flat$ *mf* *mp*

67 Rhythmically

Tpt. in B $\flat$ 1 *mp*

Tpt. in B $\flat$ 2 *mp*

Hn. in F *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

67 68 69 70 71

78

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Thom

f

On bowl of Timp. with Mallet shaft *f*

mf On dampened head (indefinite pitch quasi Bass Drum)

On the Shell of Bass Drum or other drum with shaft of beater or wooden stick

On head

78

77 78 79 80 81

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Conga or Hand Drum

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Fl.

Ob.

**Cl.
in B $\flat$**

1
2

**B. Cl.
in B $\flat$**

Bsn.

**A. Sax.
in E $\flat$**

**T. Sax.
in B $\flat$**

**Bar. Sax.
in E $\flat$**

**Tpt.
in B $\flat$**

1
2

Hn. in F

Tbn.

Euph.

Tuba

**Mall.
Perc.**

Timp.

Perc.

1
2

Cr. Cym.

