

In Ancestral Realm is designed to be performed by a quality junior high or high school pianist with the band at their school. It was commissioned in memory of Lily Tan Wong, a pianist and businesswoman who passed away tragically young from cancer.

When asked to write such a work, I was confronted with some major constraints. First, the work had to simultaneously be technically challenging yet accessible to a young pianist and young band. The structure of the piece had to be clear to allow hallmarks the musicians could recognize to hold the work together. In addition were constraints always felt by me: to write a work of hopefully lasting quality; one that could become a part of the standard literature; a work of substance.

Lastly, I wanted to pay tribute to a woman that I never knew but from the passionate descriptions of her family, was a woman of grace, intelligence, charm, business acumen and love for her family. As stories of her life were shared with me, I found a work that both honored and celebrated her life coming to me.

The first section of the work draws material from one of Mrs. Wong's favorite piano works: the *Fantasia - Impromptu* of Frederick Chopin. This slow section begins with bell strikes in the entire band, a tradition in both Christianity and Buddhism (and also a motive from the *Impromptu*) and continues as a song of mourning carried by the angelic solo in the flute and the *Impromptu* theme in the clarinet solo.

The second section is a West African Celebration rhythm. I have been studying the traditions of West Africa and am taken by their grieving tradition where the entire community (sometimes the entire village) spends a few days in grieving, drawing inward, releasing their deep sadness. After the funeral ceremony, however, the entire village erupts in celebration of the beloved's life with dancing, music, drumming, feasting, laughing and the sharing of stories. Many West African cultures believe that during these ceremonies, the spirits of their ancestors are present, creating a continuity of life from the most recently born children (the ones who have most recently come from the spirit/heavenly world) to the old ones, the elders of the community to the ancestors, the spirits of those departed. I find this tradition quite beautiful and have chosen to depict this in the overall structure of the work with the slow, mournful beginning and the lively, celebratory, sometimes raucous second section.

Included in this work is a **Cadenza Guide** designed to help young pianists compose their own cadenza. Performers are encouraged to do so for three reasons: 1) it will help to resurrect a desirable and proud tradition that has died in the past century, 2) it allows the performer to express themselves in a way originally intended in the concerto form, 3) it is a pleasure for the audience to hear something new, something unexpected, something that will make each performance unique.

It has been an honor to have been asked to compose such an important work.

Craig Thomas Naylor
Kalispell, Montana, November 2000

Suggestions for Performance

Dynamics are marked so that the solo is always one level higher than the ensemble to help with clarity. The percussion is marked even one level lower. Young ensembles will need to be coached in restraining their volume to allow the solo to speak.

The Conga part in the second section can be performed on any hand drum that has two tones such as congas, large tubano, djembe, ashiko, or similar drum. It is OK to double this part, in fact, it is better to double this than the snare part.

The Triangle part here has a technique that may be a little different. The triangle can either be mounted on a triangle stand or held on a short string (or even with the index finger in the top angle). The triangle is allowed to ring on most notes but damped with the other fingers on the notes marked +. It is OK to substitute a traditional African dadompos finger bell (one of the small palm or finger ones with a high pitch - **not** a cowbell, agogo or gankogui style).

At letter J: trumpet 1 and trombone 1 play up to a high concert Ab. They have a lower alternate note written and it is OK for them to play that note.

Cadenza Guide

By Craig Thomas Naylor

Once upon a time, not long ago, when a performer played a concerto, the cadenza was improvised or composed by the performer. To many, this was one of the more exciting parts of the concert - when the soloist would create something new, something that might never be heard again. This cadenza would be played with techniques and harmonies that featured the best abilities and styles of that soloist, something created just for that performance by this special performer.

Back in the time of J. S. Bach and up through the time of Beethoven, performers were expected to be able to improvise and there are many famous stories of Bach or Beethoven being given a melody and improvising, on the spot, a complex yet musical listening experience.

That tradition began to die in the middle of the Nineteenth Century when there were so many great virtuosi. These great performers such as Franz Liszt, Fritz Kreisler composed their own cadenzas. These cadenzas were technical masterpieces of flash and excitement. It became popular for other musicians to learn these cadenzas so they could be just as flashy as the famous concert artists. Over time, the ability to improvise and compose a cadenza died as performers played only cadenzas written by others. For some, this is a disappointment because it takes away the one spot in a concert where the soloist can express their unique voice, express what they like to hear and what they do best.

Some are trying to recreate that tradition but once a tradition is lost, it takes an little extra effort to rekindle. How does one composed a cadenza? Should I improvise or should I compose it? If I want to improvise one, do I need to know jazz? These and other questions arise. Let's answer some.

Bricks and Mortar

Composing and improvising have many things in common. One of them is that they take a limited amount of musical material and from them create something larger. A brick wall is built with only bricks and mortar laid one brick at a time and, after a while, a huge masonry structure is created. Composing and improvising is a lot like this. To find the musical material for a cadenza, the performer needs to:

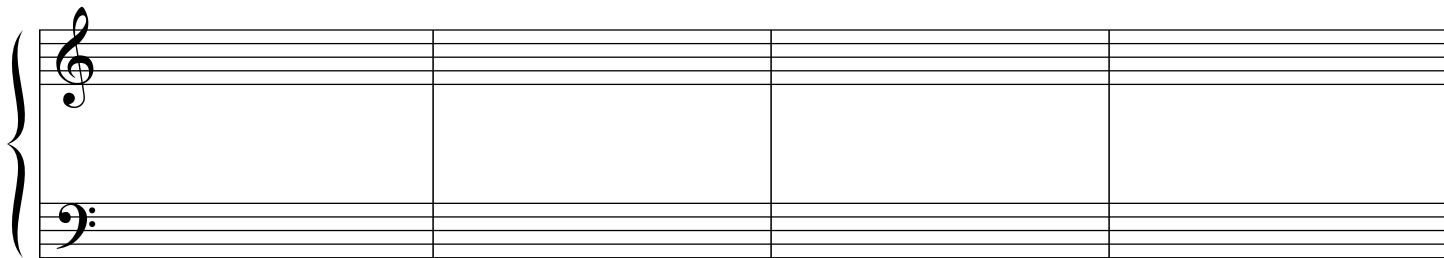
- 1) analyze the composition a bit.
- 2) analyze their own playing for things they do best.

Using these two ideas, the performer then builds a cadenza.

Choosing the Bricks - Analysis of the Composition

The analysis of the composition is quite simple. It is not necessary to analyze every chord or to figure out whether or not the work is in sonata or rondo form. One merely goes through the piece and picks two or three ideas from the piece they like. The selected ideas might be a scale pattern or a few chords. Maybe there is a chord that has a certain quality or a certain voicing that is exciting. It doesn't matter what the bricks are, just pick two or three that you like. Keep the ideas small for now, a chord or two from here, a scale of some other pattern from there, no more than a measure long. Write them in the blank measures on the next page.

My Bricks



Now that we have picked our bricks, let's begin designing some larger chunks. It is time to play around with the bricks and see the different musical patterns waiting to be discovered. Let's say I like the chord pattern below that I stole from letter A of the concerto.

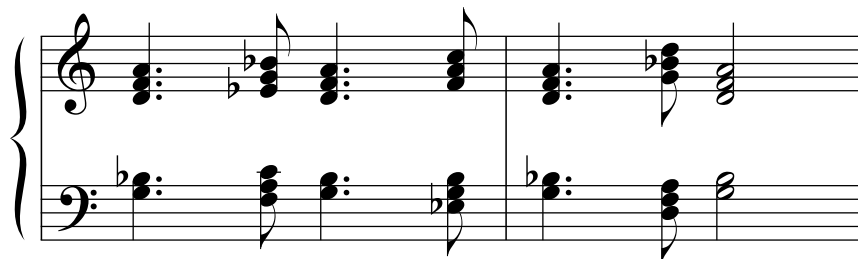


What does it sound like an octave higher? How about two octaves? How about an octave lower? Or two octaves lower (that's a sinister sound - one that may be useful later).

Notice the shape of the chords, how the top notes goes down a step and the bottom note goes up a step. What if we reversed this shape?



Now let's extend this musical idea. Notice how I take the idea and keep rising by steps. Composers and improvisers call this process a *sequence*. It really doesn't matter what the chords are. As long as the shape or pattern is repeated a logical way, your listeners will be able to follow it.



Some Pedals are marked. Others should be added when music is similar to marked sections or may be added at performer's discretion.

In Memory of Lily Tan Wong - Commissioned by James & Mary Tandias and Lillian Tan

In Ancestral Realm

Concerto for Piano and Concert Band

Craig Thomas Naylor

Majestic ♩ = ca. 56

The score is for a concert band and solo piano. It features 17 parts for the band: Flute 1 & 2, Oboe, Bassoon, Bb Clarinet 1 & 2, Bb Clarinet 3, Bass Clarinet, Alto Sax 1 & 2, Tenor Sax, Baritone Sax, Trumpet 1, 2 & 3, F Horn 1 & 2, Trombone 1 & 2, Trombone 3, Baritone, and Tuba. Percussion includes Bells/Xylophone, Sus. Cym & Snare Bass Drum, Triangle, Crash Cym, and Congas, and Cowbell. The solo piano part is labeled 'Solo' and includes an optional Electric Bass part. The score is in 4/4 time with a tempo of ca. 56. The key signature has one flat (Bb). The music is marked 'Majestic' and includes dynamic markings of *f* (forte) and *p* (piano) with hairpins. The score is divided into four measures, each with a time signature change: 4/4, 3/4, 4/4, and 3/4.

Fl 1/2

Ob

Bn

Clar 1/2

Clar 3

B Clar

A Sax 1/2

T Sax

Bari Sax

Tpt 1/2/3

Hn 1/2

Tbn 1/2

Tbn 3

Bar

Tuba

Bells/Xyl

S. Cym/Sn
BD

Tri/Crash
Congas

CB

Solo

E. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

79

Fl 1 *mf*

Fl 2 *p*

Ob *p*

Bn *mp*

Clar 1/2 *mf*

Clar 3 *p*

B Clar *mp*

A Sax 1/2 *p*

T Sax *p*

Bari Sax *mp*

Tpt 1/2/3 *p*

Hn 1/2 *p*

Tbn 1/2 *p*

Tbn 3 *p*

Bar *p*

Tuba *mp*

Bells/Xyl *To Bells*

S. Cym/Sn BD *pp*

Tri/Crash Congas *pp*

CB *pp*

Solo *mf*

E. Bass *mp*

Em7(b5) Fm9 F°9

3 6 8

poco rit.

G Flowing, A Little Slower $\text{♩} = \text{ca. } 86$

84

Fl 1 2

Ob

Bn

Clar 1 2

Clar 3

B Clar

A Sax 1 2

T Sax

Bari Sax

Tpt 1 3

Hn 1 2

Tbn 1 2

Tbn 3

Bar

Tuba

Bells/Xyl

S. Cym/Sn BD

Tri/Crash Congas

CB

Solo

E. Bass

f *mp* *pp* *ppp*

legato

poco rit.

To Sus. Cym, Soft Yarn Mallets

Light Wind Chimes, Unpitched - Metal or Glass or Small Bamboo
Vary Dynamics *pp* to *mf* to simulate a light breeze

Mark Tree or Row Chime gliss.

J ♩ = ca. 112
legato

137

Fl 1 2

Ob

Bn

Clar 1 2

Clar 3

B Clar

A Sax 1 2

T Sax

Bari Sax

Tpt 1 2 3

Hn 1 2

Tbn 1 2

Tbn 3

Bar

Tuba

Bells/Xyl

S. Cym/Sn BD

Tri/Crash Congas

CB

Solo

E. Bass

f

mf

ff

legato

Small notes are optional in 1° part

