

# **An Analysis of Amy Dunker's *First One***

by

**Amy Dunker**

[www.amydunker.com](http://www.amydunker.com)

**Instrumentation:** Flute  
Oboe  
Bassoon  
Bb Clarinet 1 – 2 (2 Opt. below the break part)  
Bb Bass Clarinet  
Bassoon  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
  
Bb Trumpet  
Horn in F  
Trombone  
Baritone  
Tuba  
  
Bells  
Snare Drum  
Crash Cymbals  
Bass Drum

**Harmonic Language:** Tonal (Bb Major)

**Meter:** 4/4

**Texture:** Melody and Accompaniment, Imitation

**Style:** Fanfare-March

**Duration:** 1 1/2 Minutes

**Grade:** 2

**Date of Composition:** 2008

**Publisher:** Alliance Publications, Inc.,  
(608) 748-4411 Ext. 124

[www.apimusic.org](http://www.apimusic.org)

**Date of Publisher Copyright:** 2008

### Composer Bio:

Composer-trumpeter-educator Amy Dunker's music resists easy categorization. From avant-garde improvisation to minimalistic sound sculptures to neo-romantic echoings, Amy delves deeply into the nature of human experience. Her works have been performed throughout the United States, Czech-Republic, Italy, the Ukraine, France, Thailand, Japan, Mexico, Germany, Great Britain, and Puerto Rico. Amy Dunker is an Associate Professor of Music at Clarke College where she teaches composition, theory, aural skills and trumpet. Amy received her bachelor's degree (music education) from Morningside College, a master's degree in trumpet performance from the University of South Dakota, a master's degree in composition from Butler University and a doctorate in composition from the University of Missouri-Kansas City - Conservatory of Music. Major influences in her musical education include Stanley DeRusha, Chen Yi, James Mobberley and Michael Schelle. Amy's works have been recorded on the ERM Media, NextAGem, Centerpoint and Whatsit labels. Her music is published by Alliance Publications, Inc.

### Notes:

*First One* is a fanfare for young band. The title is a play on words in that a fanfare is usually the "first one" on the program and that this piece is written for young band; hence, it will be one of the young musician's "first ones" or first pieces.

The first theme appears in its original form and is developed through imitation. The second theme is developed through rhythmic augmentation. The opening two beats of the first theme are used as rhythmical accompaniment figures throughout the B section.

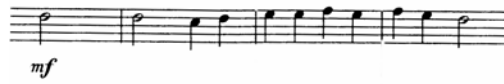
### Form:

Introduction	ms. 1 – 4
A	ms. 5 - 20
B	ms. 21 - 31
A'	ms. 32 - 44

### Theme 1 (Bb Trumpet, ms. 5 - 8):



**Theme 2 (Eb Alto Saxophone, ms. 21 – 23):**



**Technical Challenges:**

- \*Simple trills appear in the Flute, Oboe and Bb Clarinet parts. These trills involve single finger motion.
- \*Technical patterns (2) in eighth notes appear in the Flute, Oboe, Bb Clarinet and Bells parts.

**(ms. 13 – 15)**

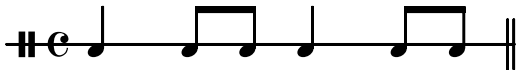


**(ms. 19 – 21)**

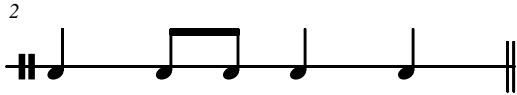


## First One Rhythms

1.)



2.)



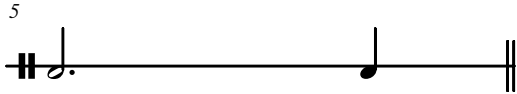
3.)



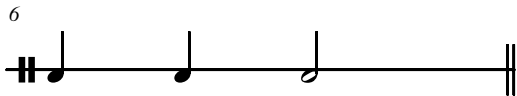
4.)



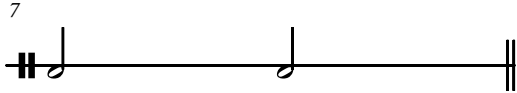
5.)



6.)



7.)



8.)



9.)

