

An Analysis of David Bohn's *Memory Dance*

By

Amy Dunker

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Instrumentation: Flute (Piccolo Opt.)
Bb Clarinets 1 – 2
Bass Clarinet
Bassoon (Opt.)
Alto Saxophone
Tenor Saxophone
Baritone Saxophone (Opt.)

Bb Trumpet Solo

Bb Trumpets 1 – 2
Horn in F (Opt.)
Trombones 1 – 2
Baritone (Opt.)
Tuba

Bells (Opt.)
Triangle
Suspended Cymbal
Crash Cymbals
Snare Drum
Bass Drum

Duration: 2 ½ Minutes

Grade: 2

Composition Date: December, 1995

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Dedication: In Memory of James Mellberg

Composer Bio:

David Bohn (bn in Manitowoc, Wisconsin) received degrees in composition from the University of Wisconsin, University of Wisconsin-Milwaukee, and the University of Illinois. His primary composition teachers were Joel Naumann, Yehuda Yannay, and William Brooks. He has taught theory at the University of Wisconsin-Milwaukee and the University of Illinois. For many years he has also been organist at the Unitarian-Universalist Church of Urbana-Champaign, Illinois. Currently, David Bohn teaches at the University of Wisconsin-Parkside, and is organist at Southminster Presbyterian Church in Waukesha.

Performance Notes:

Memory Dance was written in December of 1995 shortly after the death of James Mellberg, a cousin of the composer's mother, and an important person in the life of the composer and his siblings. Given Mr. Mellberg's lifelong commitment to teaching, it seemed fitting to write a piece for young performers and dedicate it to his memory.

From the composer's distant memory of playing tuba in grade school, junior high, and high school, and his more recent experiences of working with such groups, he has come to realize that young bands can vary greatly in instrumentation. In recognition of this, he composed *Memory Dance* for a relatively small "core" band instrumentation, but provided optional parts for additional instruments that often are found in a band. The presence of these optional instruments (whose parts double the "core" instruments at the unison or octave) will enrich the sound of the piece; their absence, however, will not detract from the piece in any way.

Parts that have been

doubled —

tuba (+ bari sax)

alto sax (+ F horn)

tripled —

tenor sax (+ bassoon, baritone).

quadrupled —

flute (+piccolo-oboe-orchestra bells)

Harmonic Language: Neotonal

Time Signature: 3/4

Score Marking: Moderato grazioso

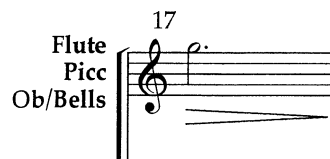
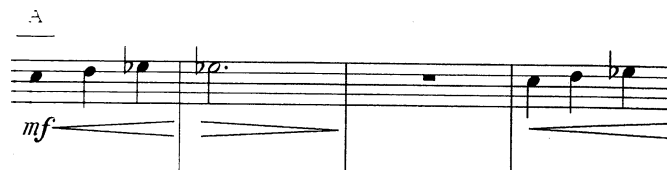
Form:

Introduction	ms. 1 – 12	
A	ms. 13 – 33	Theme 1
B	ms. 33 – 65	Themes 2 and 3
A'	ms. 66 – 80	Themes 1 and 2

Theme 1 (Solo Trumpet, ms. 10 – 13):



Theme 2 (Flute, ms. 13 – 17):



Theme 3 (Trumpet I, ms. 33 – 35):



Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

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