

ECHO SONG

Notes from the composer

In general, this piece is not very difficult. The piece is in the style of a march for the most part. By following the rhythms and rests carefully, a regal quality can be achieved. There is a section in the middle starting at E where the style changes to a slower call and echo passage. The echo parts (offstage trumpet and 2nd horn) should always be a bit softer than the calling parts (1st trumpet and 1st horn). Upon the entrance of the low brass, both the low and high brass should work out the balance so that both parts could be heard equally. The *forte* should be played at a comfortable, not overpowering.

The counting and rhythm isn't hard; players must be able to distinguish the difference between the  rhythm and the  rhythm. In the allegro section, keep the tonguing slightly staccato and detached. This will make the sixteenth notes more clear and allow the group to stay in tempo better.

The harmony in this piece is simple to give the group a chance to really work on intonation and tuning. Provide steady breath support. A steady air column is essential in getting to the higher notes. This is especially true at E where the phrases are much longer and legato.

All parts may be doubled as necessary, but try to keep the offstage trumpet to one player. During the *accelerando* at G, the tempo should be established before the entrance of the 1st horn. Tempo changes involving many players in a group without a conductor may prove to be disastrous. By establishing the tempo, this helps to prevent the group from falling apart.

The dynamic markings in this piece are only suggested. In many cases it may be appropriate to change the dynamics to suit your taste. In all sections, exaggerate the dynamics for additional interest.