

for my friend Richard Farley

Expressions of a Human Psyche

by Michael Pratt

1. Anger
2. Confusion
3. Sorrow
4. Fear
5. Joy
6. Tranquility

Expressions of a Human Psyche was written for my friend Richard Farley and the Sand Creek High School Band. Sand Creek, Michigan, on the occasion of their performance as a featured band at the annual state music educators conference at The University of Michigan in Ann Arbor in January of 1989.

There are many basic expressions and emotions that are inherent in the human psychological makeup – or human psyche. Among these are anger, confusion, sorrow, joy, fear, and tranquility. This set of expressions gives an impression of the human psyche's state of mind during each of these moments.

ANGER begins imperceptibly in the percussion and grows more and more furious with each percussion entrance until all the drums are flailing away in a frenzy of unreasoned rage. The rest of the band enters with a primal scream in response to the rage of the percussion which is followed by a very angry argument back and forth. The expression ends with neither side getting the last word.

CONFUSION is two simultaneous, unconnected expressions. One is of random short thoughts with no apparent direction. In this section the band performs as individuals rather than as sections and play free-form, without rhythm or time signature. The expression is highlighted by the use of suspended clay flower pots. While all this confusion is going on, another section of loud, busy activity, with fast rhythms, is superimposed over it by the saxophones and trumpets.

SORROW has two textures. One is the percussion section and the other is the rest of the band as a kind of "Greek Chorus". The band does not play on instruments but rather use arm motions, shouting, and whispering to make their expression. Alternating with the sharp, loud outbursts are small whispered phrases of "this my loss".

JOY is an expression of pure, un-distilled happiness. A very simple tune is repeated over and over, beginning and ending with a flute and clarinet solo. The whole expression is bright and perky over a percussion sound made up of "tinkly" sounds like bells, triangle, and finger cymbals.

FEAR begins with high harmonic sounds produced by running a finger around the rim of wine glasses along with drawing a string bass bow across the edge of various cymbals. Combined with this is the eerie sound of a tam-tam being raised and lowered into water while playing. The timpani and bass drum begin a heart beat which speeds up as the fear grows. After a scream the band chants the "Dies Irae" along with the ringing of chimes and bells in the percussion.

TRANQUILITY is an expression of repose and rest. Over a sound of wind chimes, there are three chorale sections. First the flutes, followed by the clarinets, and last the low winds and brass. The expression ends with the band drifting off one by one to sleep.

The expressions give the band some challenges not normally encountered in their music. They are required to use playing techniques on their instruments which are unfamiliar to them. They are also called upon to perform in manners which they normally do not do, such as shouting, singing, whistling, chanting, whispering, and using choreographic effects, even processing around the stage. Most young musicians are open and receptive to these ideas and it is their willingness and oftentimes eagerness that will provide the continued stimulating environment that will enable the craft of our music to continue to evolve and grow and not stagnate in the mire of "old wine in old bottles".

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crowell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Miklhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Conductor
Duration: 17:00

for my friend Richard Farley
Expressions of a Human Psyche

I. Anger

Michael Pratt, ASCAP

Flute 1 & 2

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

E \flat Contrabass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1 & 2

Trombone 1

Trombone 2 & 3

Baritone

Tuba

Lg/Sm Snare Drums
Susp. Clay Flower Pots
Large Bass Drum
Finger Cymbals
Water Tam-tam
Glass Wind Chimes

Percussion 1

Bongos
Snare Drum
Tenor Drum
Temple Blocks
Ratchet
Vibraslap

Percussion 2

Triangle
Bowed Susp. Cymbals
Glass Wind Chimes

Lg/Sm Bass Drums
Lg/Sm Wood Blocks
Snare Drum
Timpani

Percussion 3

Tam-tam
Suspended Cymbal
Glass Wind Chimes

Suspended Cymbal
Whip
Crash Cymbals

Percussion 4

Bells
Vibraphone
Xylophone
Timpani
Chimes
Glass Wind Chimes

Percussion 5

Tam-tam
Slide Whistle
Suspended Cymbal
Chimes
Large Bass Drum
Glass Wind Chimes

1 5 seconds

Small Snare Drum Large Snare Drum

Bongos

Hard Sticks

pp

Snare Drum Snares Off Tenor Drum

Large Bass Drum Small Bass Drum

Tam-tam Soft Beaters

pppp cresc. very slowly

The audience should not be aware the piece has started

2 5 seconds

Perc. 1

Bongo/Sn Dm/Ten Dm

p

Perc. 2

Perc. 3

Perc. 4

Tam-tam

Perc. 5

ppp

3 5 seconds

Perc. 1

Bongo/Sn Dm/Ten Dm

mp

Perc. 2

Perc. 3

Suspended Cymbal
Soft Beaters

pp cresc. very slowly

Tam-tam

Perc. 4

Perc. 5

pp

4 5 seconds

Perc. 1

Bongo/Sn Dm/Ten Dm

mf

Perc. 2

6 6

Perc. 3

Suspended Cymbal

p

Tam-tam

Perc. 4

Perc. 5

p

5 5 seconds

Perc. 1

Bongo/Sn Dm/Ten Dm

f

Large Bass Drum
Soft Beaters

mp cresc. very slowly

Suspended Cymbal

mp

Tam-tam

Perc. 2

6 6 6 6

Perc. 3

Perc. 4

Perc. 5

mp

6 5 seconds

Perc. 1

Bongo/Sn Dm/Ten Dm

ff

Large Bass Drum

mf

Suspended Cymbal

mf

Tam-tam

Perc. 2

6 6

ad lib simile (whip to a frenzy)

molto

Perc. 3

molto

Perc. 4

molto

Perc. 5

mf

molto

7 10 Seconds

Fl. 1 & 2
(Primal Scream)

Ob.
All parts - a very high note sustained unwaveringly very loud

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

E♭ Cb. Cl.

A. Sx. 1 & 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Bar.

Tba.

Perc. 1
Small Snare Drum
fff
(out) ad lib simile

Perc. 2
(out)

Perc. 3
(out)

Perc. 4
let vibrate
(out)

Perc. 5
let vibrate