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## Incantation and dance score pdf

Because who doesn't love dancing in the moonlight? From June to September, Chicago's Grant Park comes alive with the sounds of music. At Summerdance, a free public event, 43 live bands jam out while crowds jive to the tunes. There are also free lessons to teach newcomers how to tango, swing and salsa the summer away. From June to September, Chicago's Grant Park comes alive with the sounds of music. At Summerdance, a free public event, 43 live bands jam out while crowds jive to the tunes. There are also free lessons to teach newcomers how to tango, swing and salsa the summer away. Each year Lincoln Center hosts two back-to-back festivals in its main plaza: Midsummer Night Swing (on its 28th turn) and Out of Doors, which has been running for 45 seasons. The first teaches dancers the lindy hop and swing to live jazz music, while the second is a concert series showcasing all genres from orchestral to old-school rap. Portland may be the master at keeping it weird, but they also know how to shake it up. Head to Barrel Room for dueling pianos and live bands as well as an impressive patio that transforms into a casual dance area. And the party doesn't end when winter comes; a huge tent is set up over the courtyard, so you can dance until dawn all year long. Philly knows how to get down and Morgan's Pier is the place to do it. Its outdoor beer garden on the Delaware River has a massive dance floor that hosts DJs throughout the week and a Yacht rock party of '70s and '80s music on Sundays. Plus, there are fun games like bean bag toss and chill picnic tables where you can sit and sip craft brews. Need we say more? As part of The Music Center, Dance Downtown offers al fresco classes to those looking to learn a few moves. Next up this summer: Samba night on August 19 and Disco dancing on September 2. Every other Friday DJs spin for those who prefer to boogie freestyle. This swank club at the top of W Miami's (formerly Viceroy Miami) South Beach skyscraper is one of the sexiest places to dance under the stars. Poolside parties, celeb DJs and stiletto-wearing PYTs set the scene, but the views steal the show. When you need to give your feet a break, grab a cocktail and look out over the coast. Trust us, it's so much better than a sweaty, packed bar. If you're into more high-octane clubs, look no further than Cavanaugh's Riverdeck. Throughout the summer, the al fresco venue hosts guest DJs and themed events (including foam parties and mechanical bull rides). Bonus: You don't even have to break the bank thanks to deals like Mug night (buy a mug and fill it up for \$1), Island vibes Caribbean night and Thursday college night (\$10 open bar). We repeat: open bar, people! —Chelsea Bengier More from Jetsetter: This article was originally published by Jetsetter under the headline Where to Dance Outside. It is reprinted here with permission. We hand-pick everything we recommend and select items through testing and reviews. Some products are sent to us free of charge with no incentive to offer a favorable review. We offer our unbiased opinions and do not accept compensation to review products. All items are in stock and prices are accurate at the time of publication. If you buy something through our links, we may earn a commission. Airfare \$ Airfare \$ Airfare \$ Airfare \$ Indus Travels vacation \$3499+ Regent Seven Seas Cruises cruise \$12099+ Patricia Magaña Hotel & Lodging Deals Concert BandComposed by John Barnes Chance. Opener. Boosey & Hawkes Concert Band. Classical, Contemporary, Score and Set of Parts. Boosey & Hawkes #M051631711. Published by Boosey & Hawkes (HL48006410). Item Number: HL48006410 9x12 inches.The first published work for band by John Barnes Chance, this landmark composition has remained an important part of the repertoire for more than 50 years. This completely re-engraved “Second Edition” corrects many of the errors from the original printing, and also restores the composer’s important performance note from the manuscript. Featuring a wealth of melodic and rhythmic inventiveness, as well as the innovative treatment of the percussion scoring, Incantation and Dance remains one of the trusted standards in the wind band literature. Duration: 8:30. 2 - Baritone B.C. 2 pages 2 - Baritone T.C. 1 page 2 - Bass Trombone 2 pages 3 - Bassoon 2 pages 3 - Bb Bass Clarinet 2 pages 4 - Bb Clarinet 1 4 pages 3 - Bb Clarinet 2 4 pages 3 - Bb Clarinet 3 4 pages 3 - Bb Contra Bass Clarinet 1 page 3 - Bb Tenor Sax 2 pages 2 - Bb Trumpet 1 2 pages 2 - Bb Trumpet 2 2 pages 2 - Bb Trumpet 3 2 pages 2 - Bb Trumpet 4 2 pages 3 - Eb Alto Clarinet 2 pages 3 - Eb Alto Sax 1 2 pages 3 - Eb Alto Sax 2 2 pages 2 - Eb Baritone Sax 2 pages 2 - F Horn 1 1 page 2 - F Horn 2 1 page 2 - F Horn 3 1 page 2 - F Horn 4 1 page 4 - Flute 8 pages 56 - Full Score 1 page 2 - Oboe 2 pages 2 - Percussion 1 2 pages 2 - Percussion 2 2 pages 2 - Percussion 3 2 pages 3 - Piccolo 1 page 3 - String Bass 1 page 2 - Timpani 1 page 2 - Trombone 1 2 pages 2 - Trombone 2 2 pages 2 - Tuba 4 pages El Cumbanchero With Heart and Voice \$120.00 \$114.00 [UAH3,351.63] Hands Across the Sea \$28.00 \$26.60 [UAH782.05] Hands Across the Sea Zion \$200.00 \$190.00 [UAH5,586.05] Dance of the Tumblers \$45.00 \$42.75 [UAH1,256.86] A Song of Loudest Praise - Score Christmas Day (Fantasy on Old Carol... Christmas Day (Fantasy on Old Carol... A Song of Loudest Praise \$70.00 \$66.50 [UAH1,955.12] Rikudim \$109.00 \$103.55 [UAH3,044.40] Satiric Dances for a Comedy by Ari... \$95.00 \$90.25 [UAH2,653.37] Satiric Dances Concert Band Full Sc... Variations on a Korean Folk Song \$95.00 \$90.25 [UAH2,653.37] Armenian Dances, Part 1 \$87.00 \$82.65 [UAH2,429.93] High School Cadets High School Cadets Watch This site uses cookies to analyze your use of our products, to assist with promotional and marketing efforts, to analyze our traffic and to provide content from third parties. You consent to our cookies and privacy policy if you continue to use this site. Please see our Privacy Policy for details. John Barnes Chance (1932-1972) was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in the Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic Incantation and Dance. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his Variations on a Korean Folk Song. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end. Incantation and Dance came into being during Chance's residency at Greensboro. He wrote it in 1960 and originally called it Nocturne and Dance - it went on to become his first published piece for band. Its initial incantation, presented in the lowest register of the flutes, presents most of the melodic material of the piece. Chance uses elements of bitonality throughout the opening section to create a sound world mystically removed from itself. This continues as the dance elements begin to coalesce. Over a sustained bitonal chord (E-flat major over an A pedal), percussion instruments enter one by one, establishing the rhythmic framework of the dance to come. A whip crack sets off furious brass outbursts, suggesting that this is not a happy-tun dance at all. When the dance proper finally arrives, its asymmetrical accents explicitly suggest a 9/8+7/8 feel, chafing at the strictures of 4/4 time. In his manuscript (and reprinted in the 2011 second edition score) Chance provides the following performance note pertaining to these passages: Because there is no musical notation to indicate a “non-accent,” it may be necessary to caution the players against placing any metric pulsation on the first and third beats of the syncopated measures of the dance: to accent these beats in the accustomed way will destroy the intended effect. He goes on to demonstrate the first two bars of the dance as written in 4/4, then rewritten as the accents would suggest: 3/4, 3/8, 2/4, 3/8. Incantation and Dance has been extremely popular with wind bands ever since it was written. David Goza wrote an indispensable, must-read article about the piece. Even the blurb at Hal Leonard is informative. Also check it out at Boosey & Hawkes. Some links on the composer: Listing of a John Barnes Chance CD on Amazon.com with an extensive customer review at the bottom that is required reading. Also, here's John Barnes Chance's Wikipedia bio. The Tokyo Kosei Wind Orchestra plays Incantation and Dance: Also take a look at this score study video for the piece:

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