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Full Orchestra Series

Conductor Score

DY-FO-RR

Key: D Major,
G Major,
C Major
Grade: 2.5
Duration: 3:30

Ragtime Ragtop

A Tin Lizzie Drive

David Yamamoto

Instrumentation

Flute
Oboe
Bassoon
Clarinet 1
Clarinet 2
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet
Horn in F
Trombone
Euphonium
Tuba
Xylophone
Timpani
Percussion 1
  Small Bulb Horn
  Vibraslap
  Snare Drum
Percussion 2
  Large Bulb Horn
  Siren Whistle
  Ratchet
  Bass Drum
Violin 1
Violin 2
Viola
Violoncello
Double Bass

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Robot Quill Revolution
Publishing

www.robotquill.com
Sacramento, CA
Los Angeles, CA

ABOUT THE COMPOSER

David Yamamoto got into arranging and composing as much out of necessity as interest. Wanting to put together a Tijuana Brass cover band in Junior High, he found he had to write parts out for his friend playing alto sax and for himself on trombone to cover the non-lead harmonies. Later in high school, he began writing custom arrangements for halftime shows that matched the show's format and the strengths of his school's band. Other local high schools began asking him to do arrangements as well, from fight songs to alma maters to current pop tunes. He continued doing the same in college, learning from the likes of Ron Logan, Ted Ricketts, and James Christensen of Disney fame. Already experienced in concert band and Jazz styles, he studied string orchestration as well, taking inspiration and learning from myriad examples, including obvious classical sources, to Barry Manilow, to all the current neo-classical movie composers.

Dave taught instrumental and choral music for 45 years at the Elementary, High School, and most fondly at the Junior High and Middle School levels. At every assignment, he wrote arrangements and original compositions that took advantage of each school group's strengths, or that he could use to teach a particular skill or style that would challenge and expand his students' musical vistas. He continues to do so in his retirement from active teaching. He hopes that these compositions will help all school music teachers to do as he did with his students, as well as to entertain their audiences memorably.

PROGRAM NOTES

Inspired by the "Society Band" dance orchestras of early 20th Century America, **Ragtime Ragtop (A Tin Lizzie Drive)** depicts taking the old Model-T out for an afternoon drive. From cranking the motor to a chugging start, cruising down the backroads, and the final screeching halt, this novelty piece is sure to please audiences with the sound images of what Happy Motoring was like in the early days of the automobile.

NOTES FOR THE DIRECTOR

Your orchestras will enjoy the unusual techniques, from the Col Legno bouncing of the bow sticks on the strings and the screechy sound of playing behind the bridge (drawing the bow across the strings between the bridge and tailpiece), to the percussion section sound effects of the two sizes of bulb horns, rachet, and siren wind whistle. It is suggested that the bulbs of the horns be removed and the horns blown through directly for maximum rhythmic accuracy.

This is a piece that can be played by just a string orchestra with percussion, but the genuine old-timey Society Band sound (think Laurel & Hardy or Marx Bros. film scores) is achieved with a full orchestra combining your strings and your concert band.

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FULL ORCHESTRA WORK: Ragtime Ragtop (A Tin Lizzie Drive) by David Yamamoto

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Director

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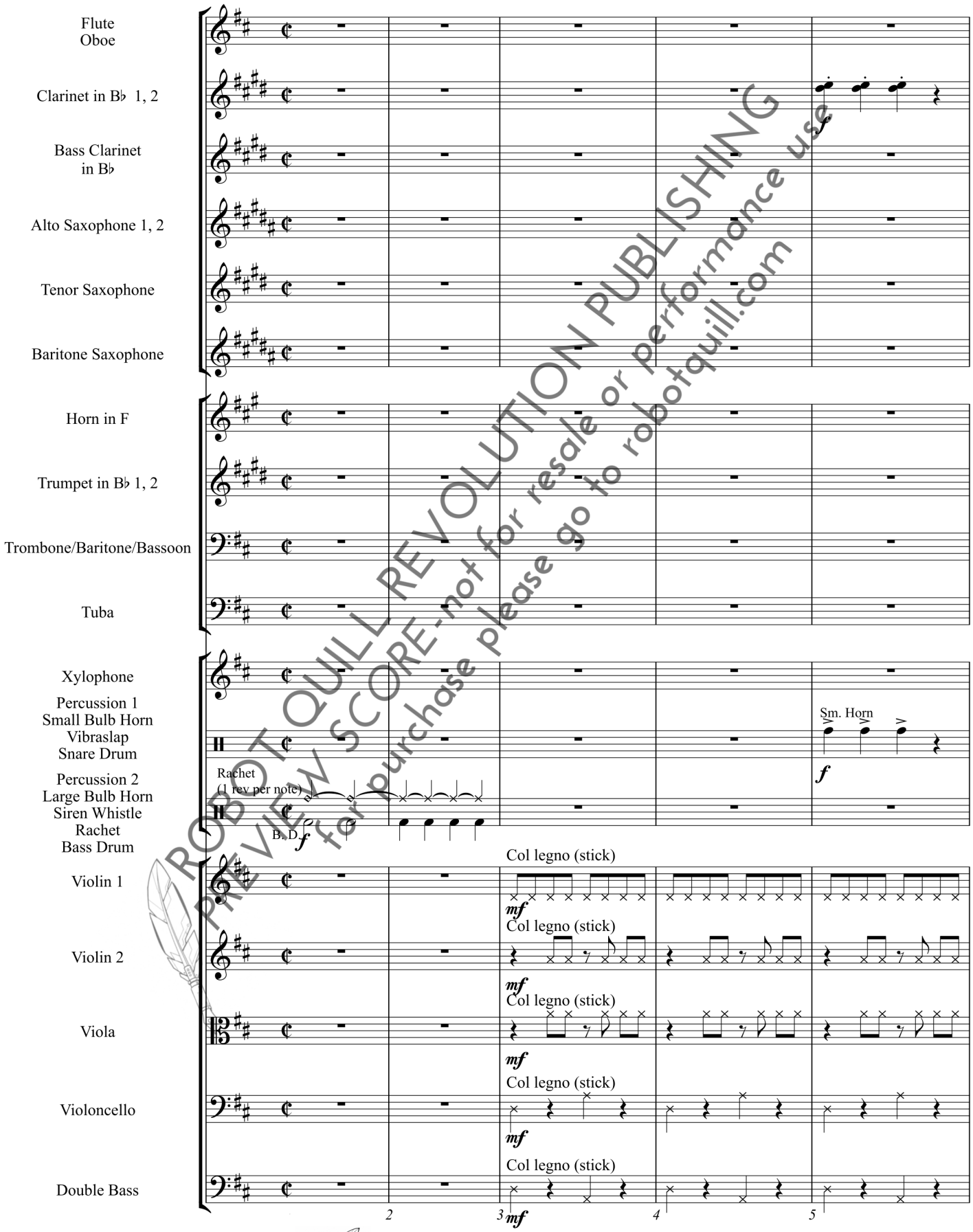
Ragtime Ragtop

(A Tin Lizzie Drive)

By Dave Yamamoto

Con Brio ♩ = 70



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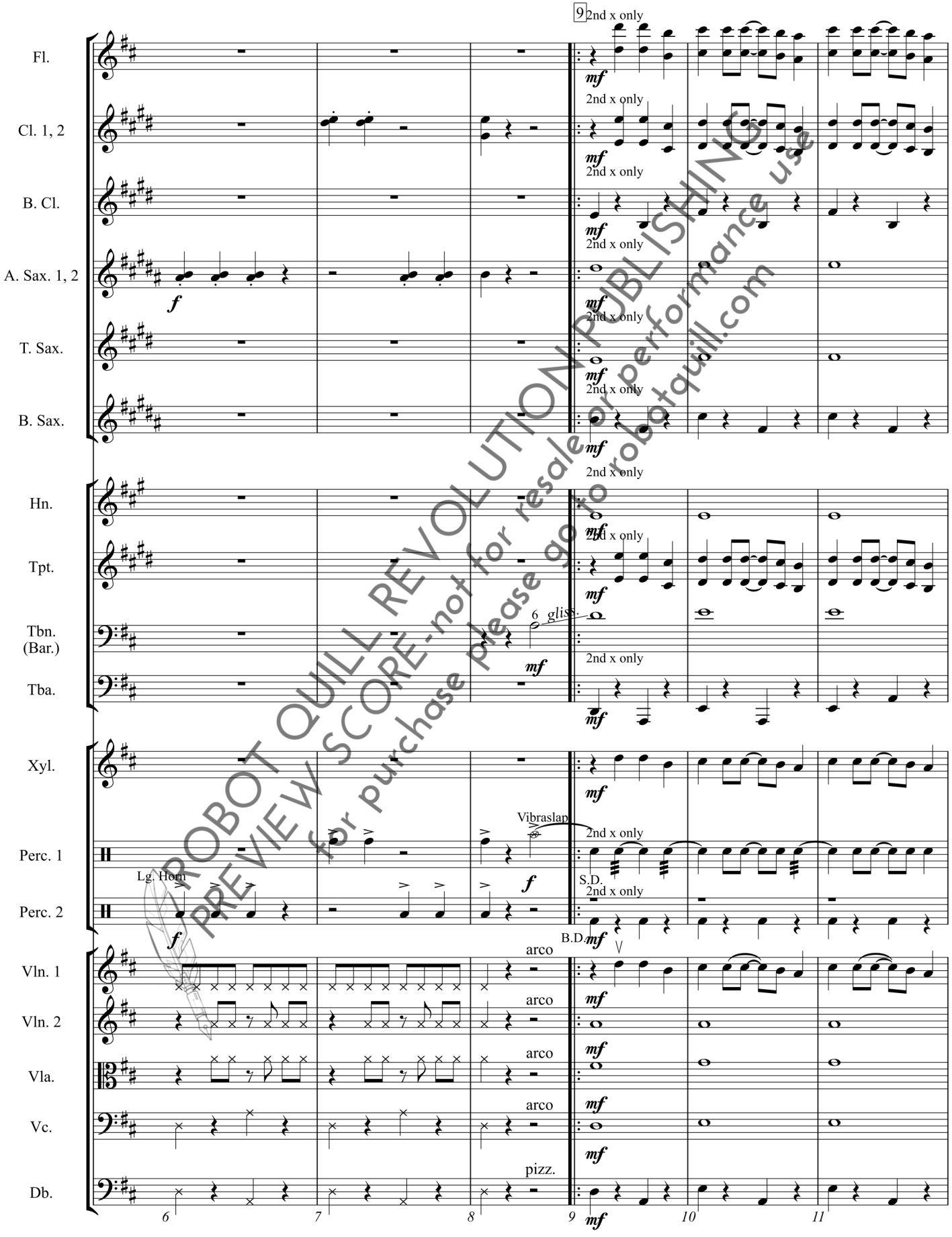

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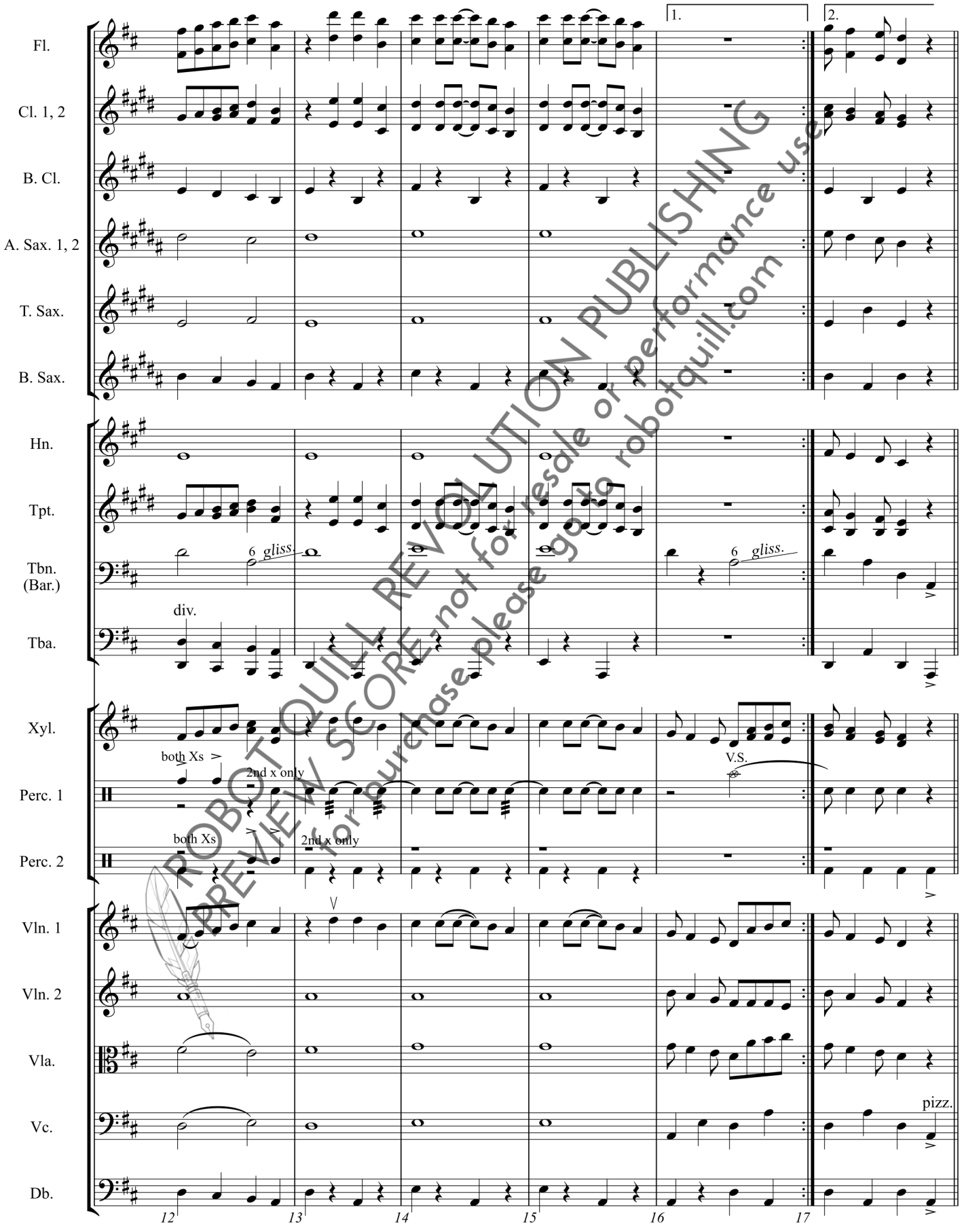

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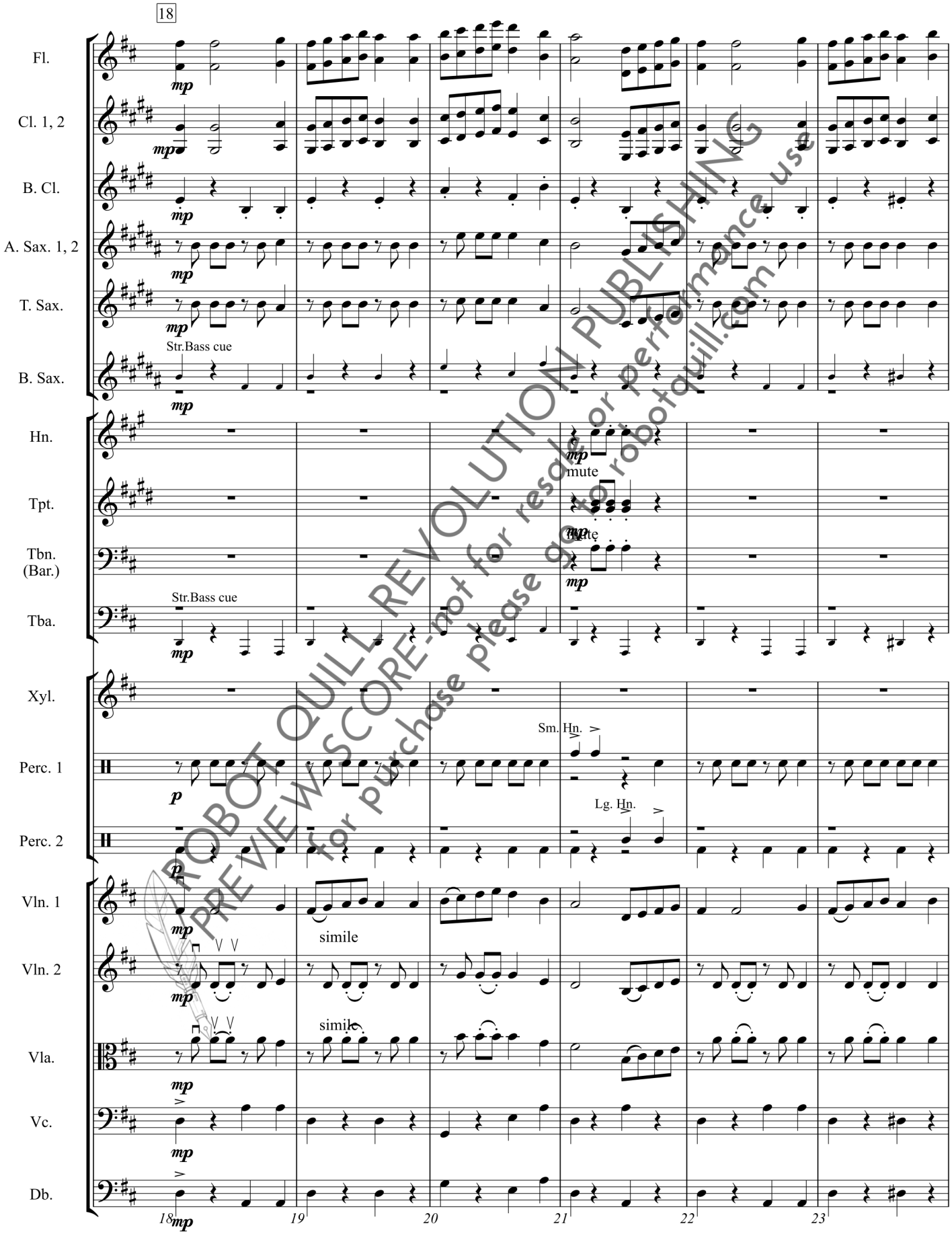

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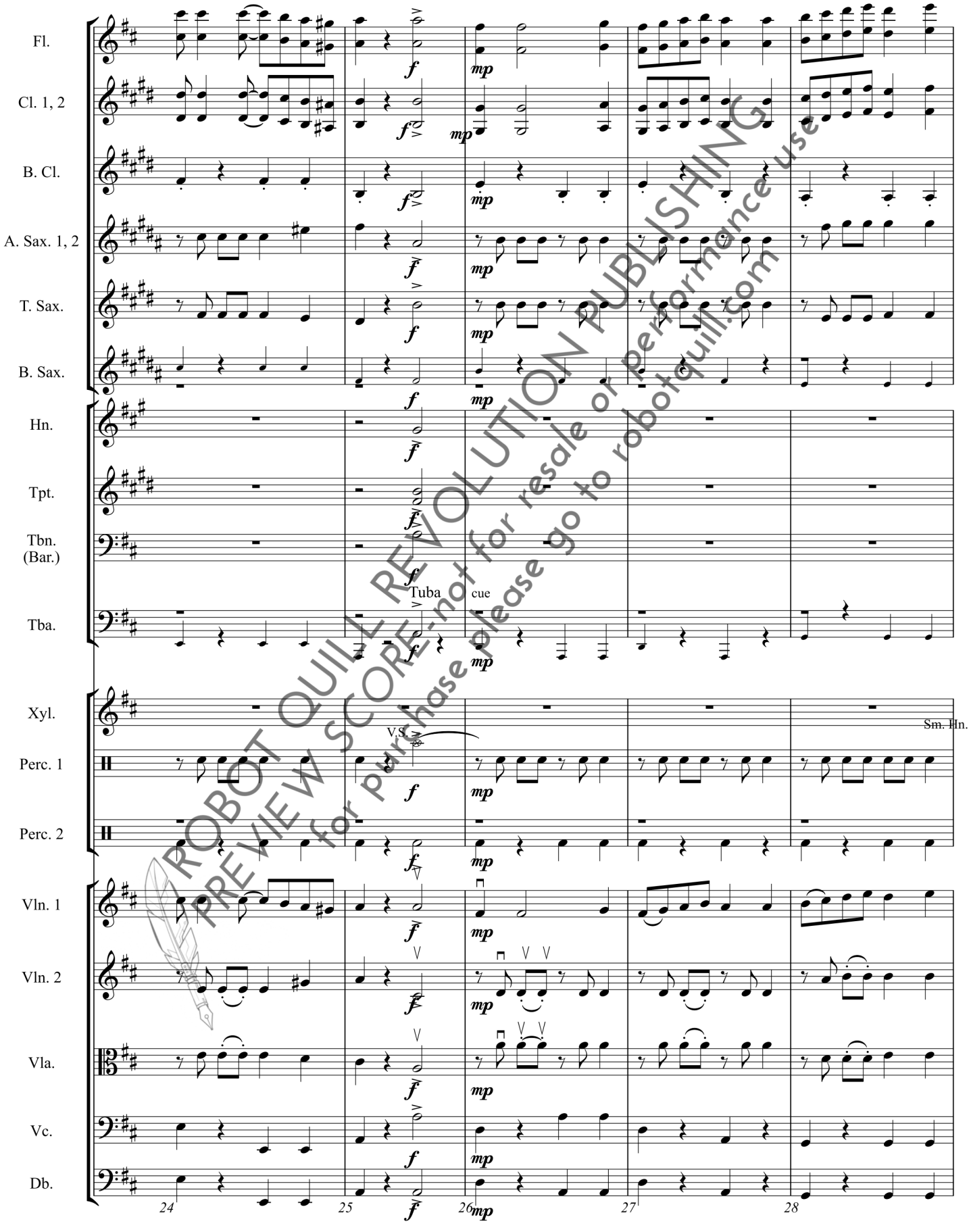

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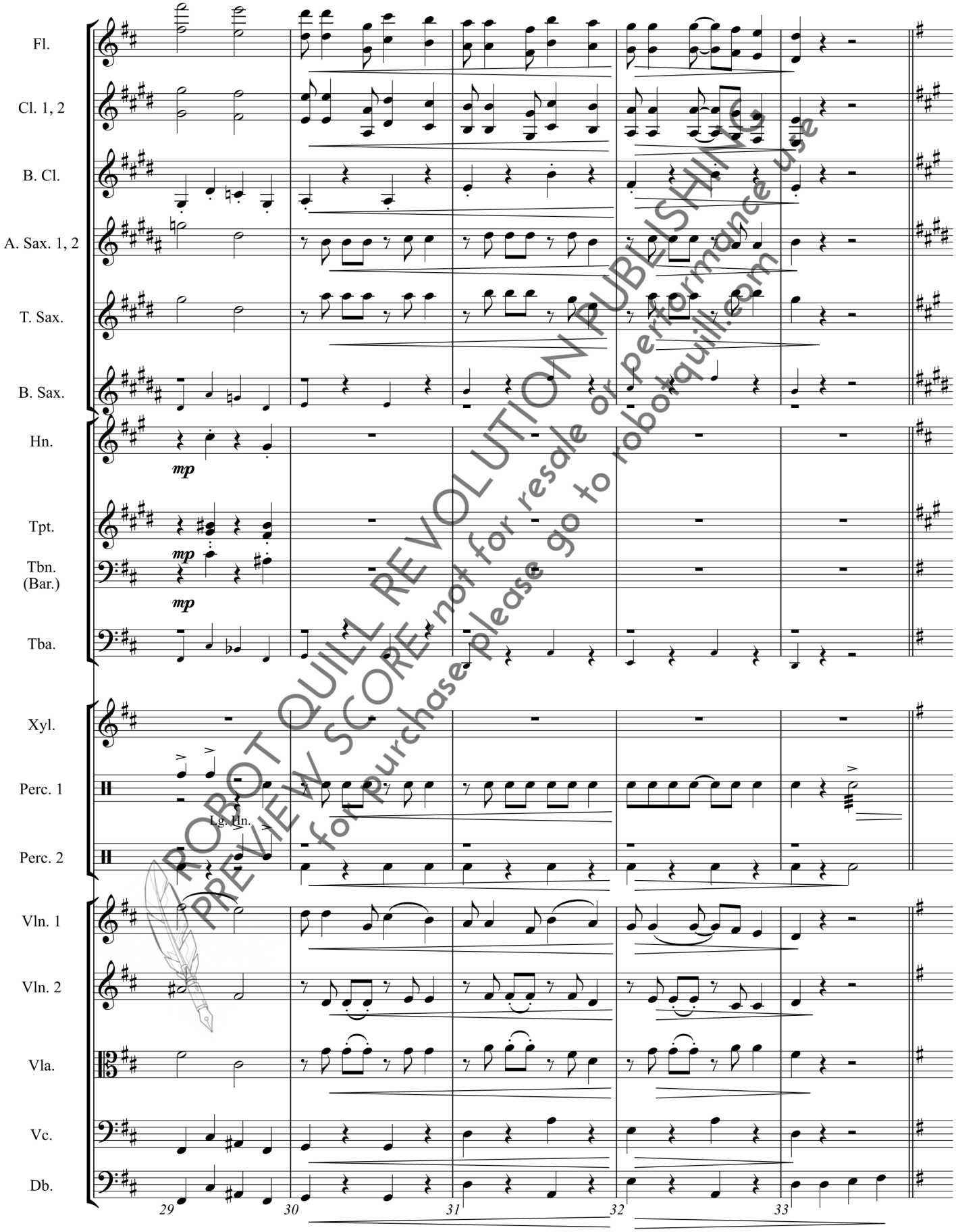

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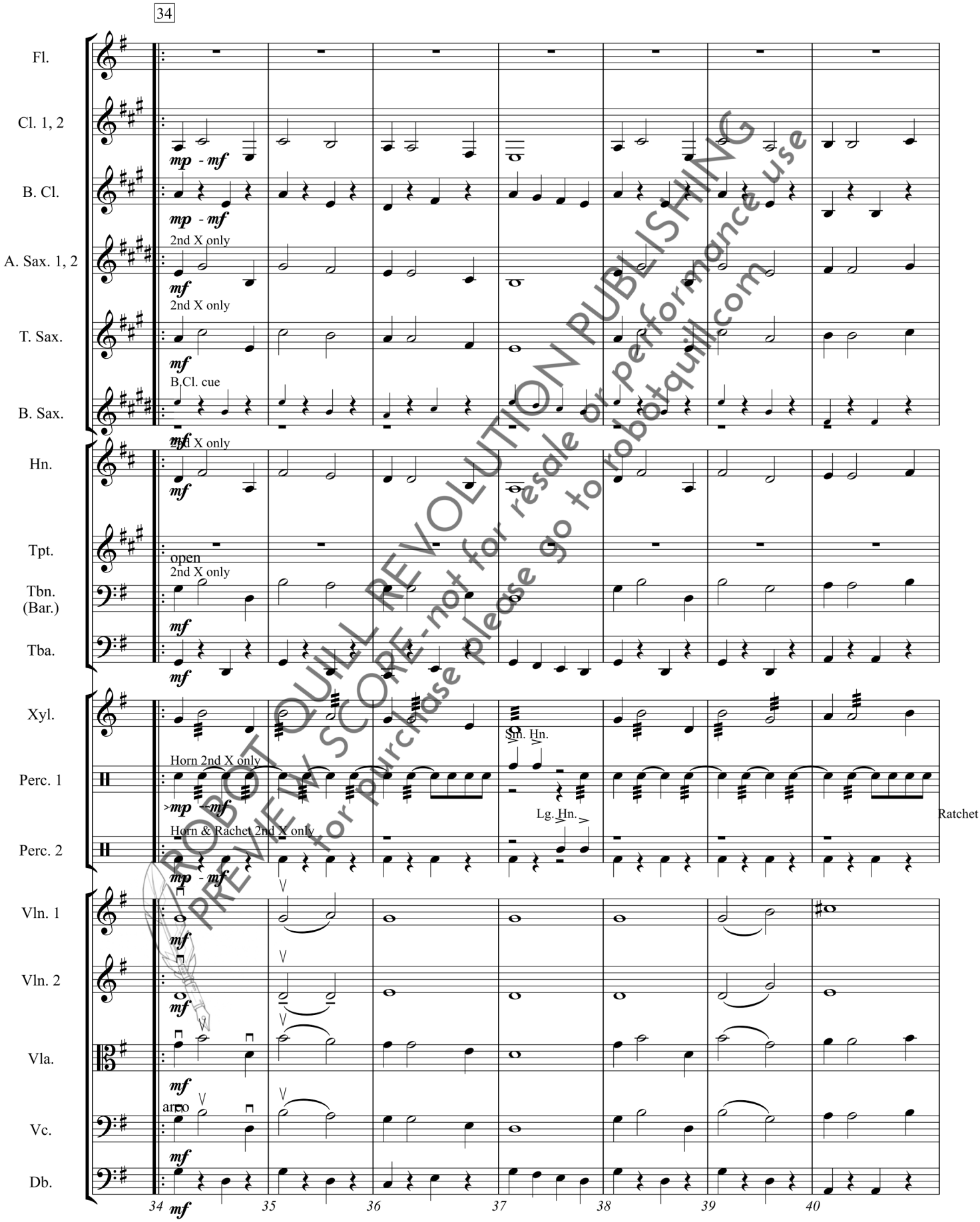

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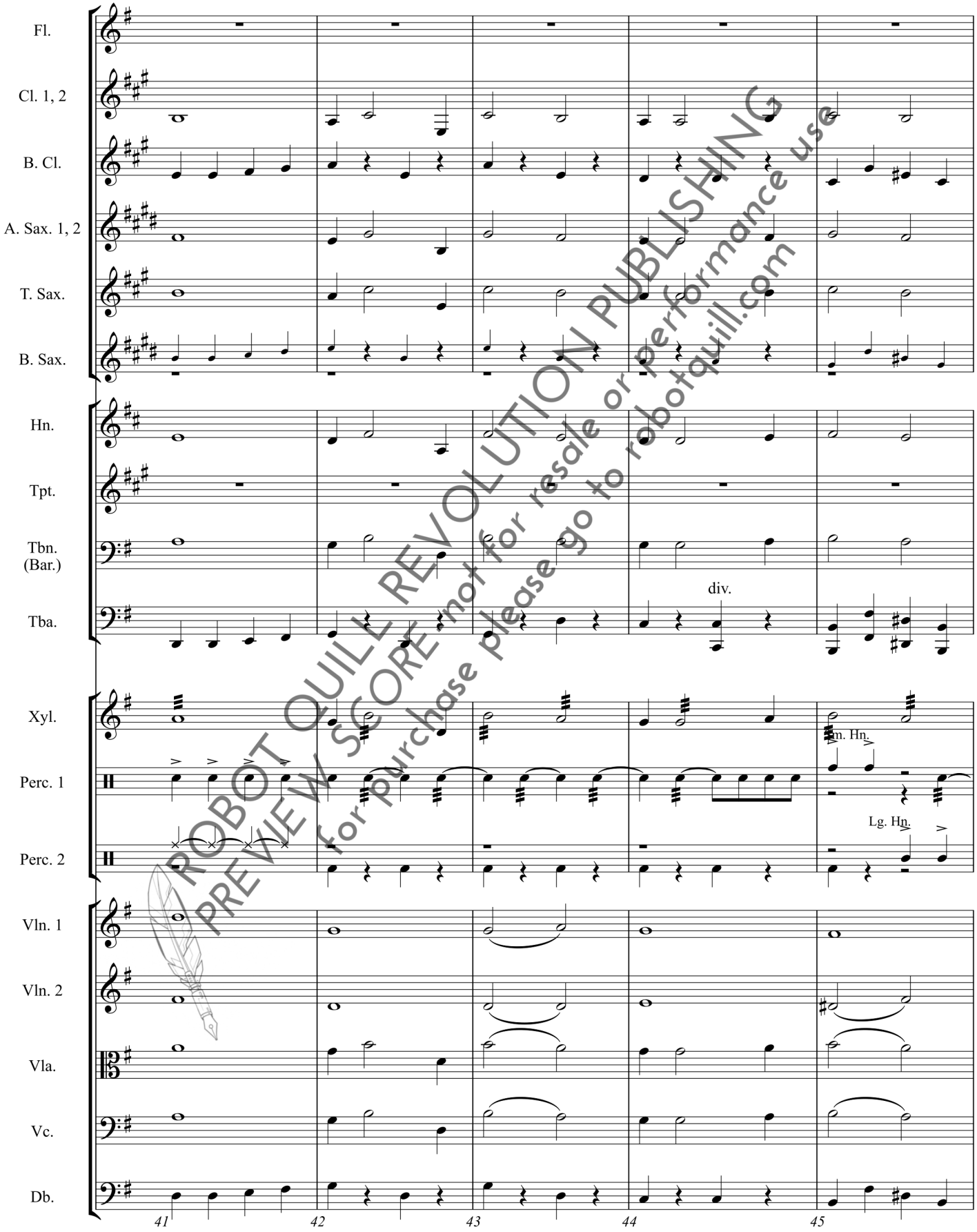

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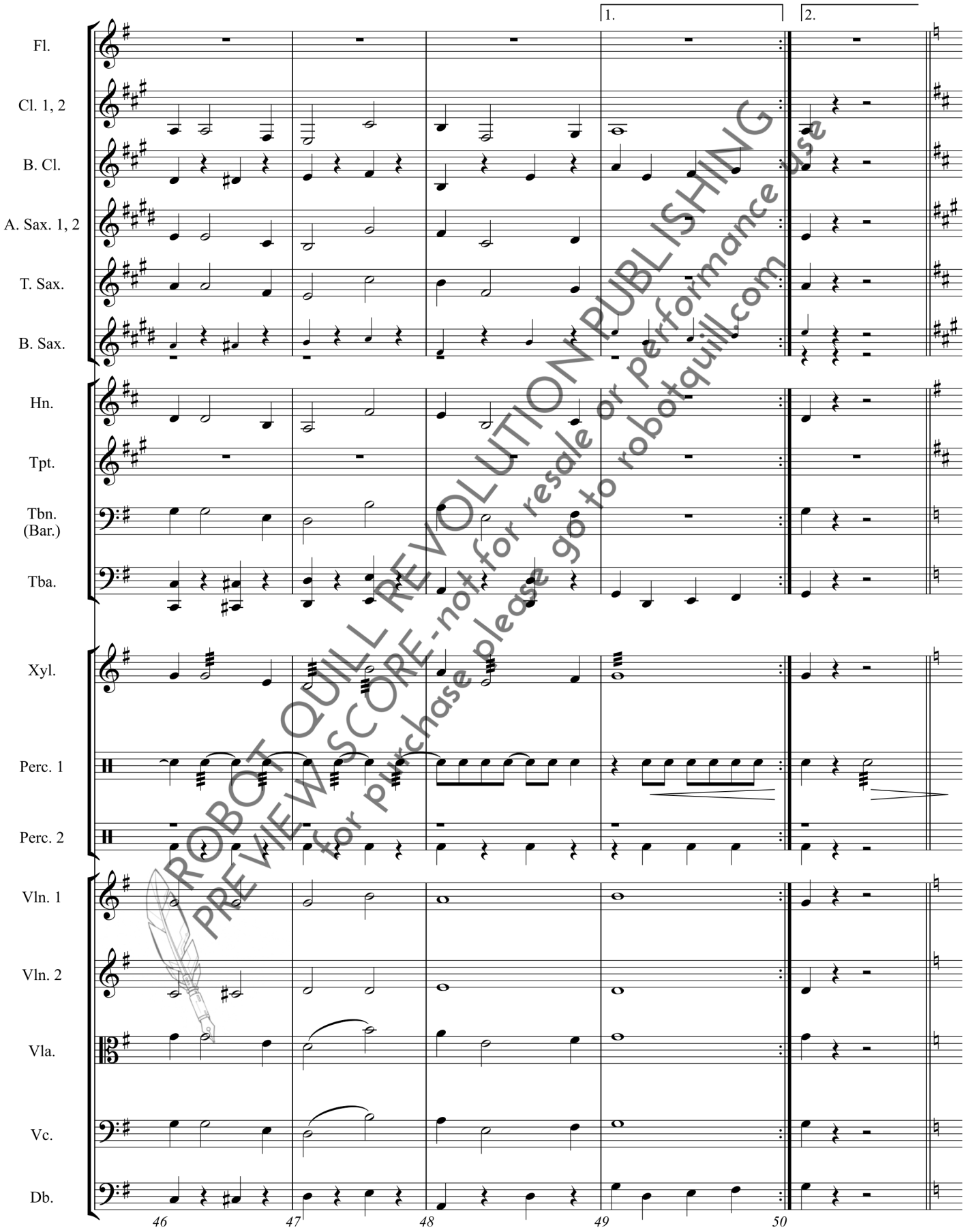

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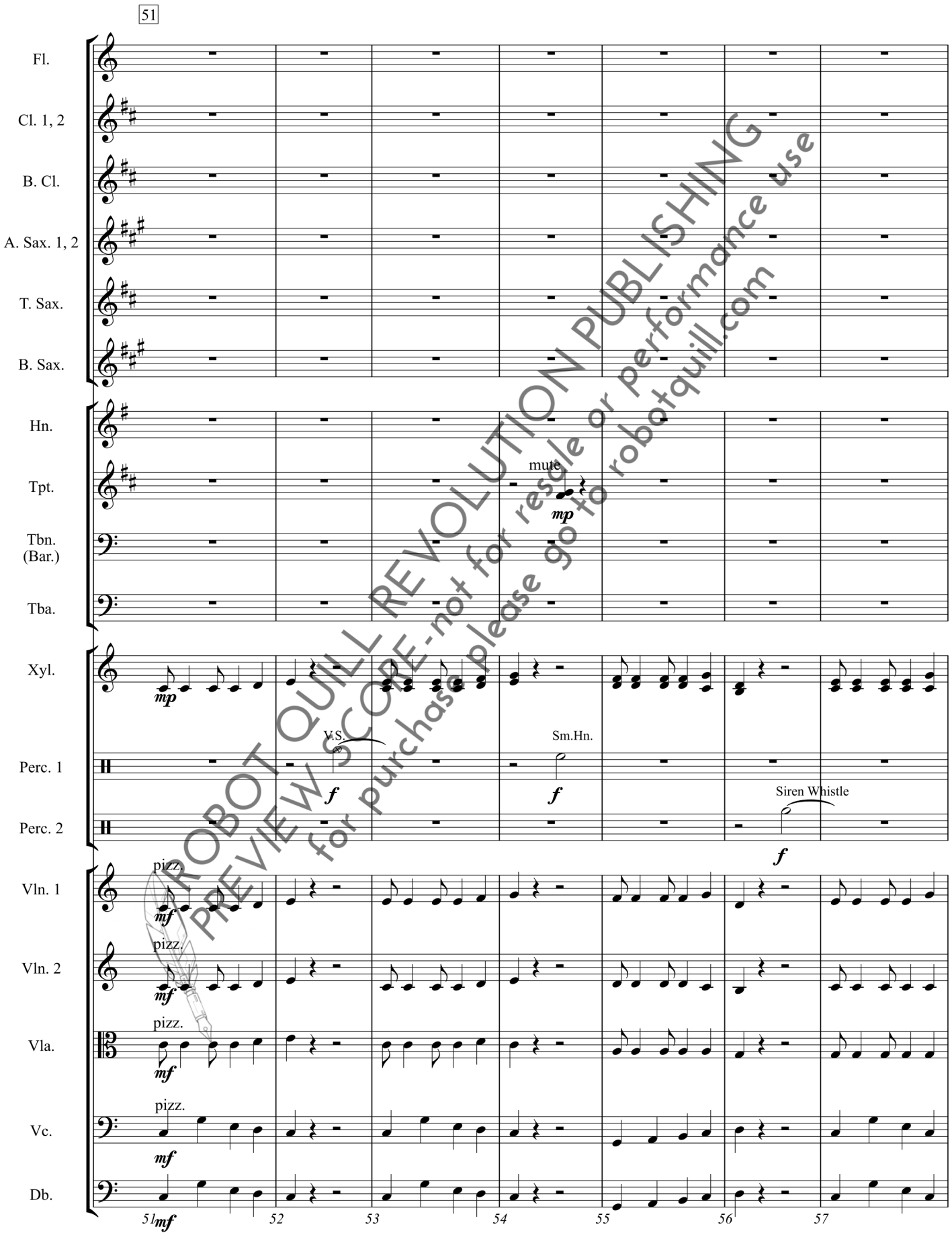

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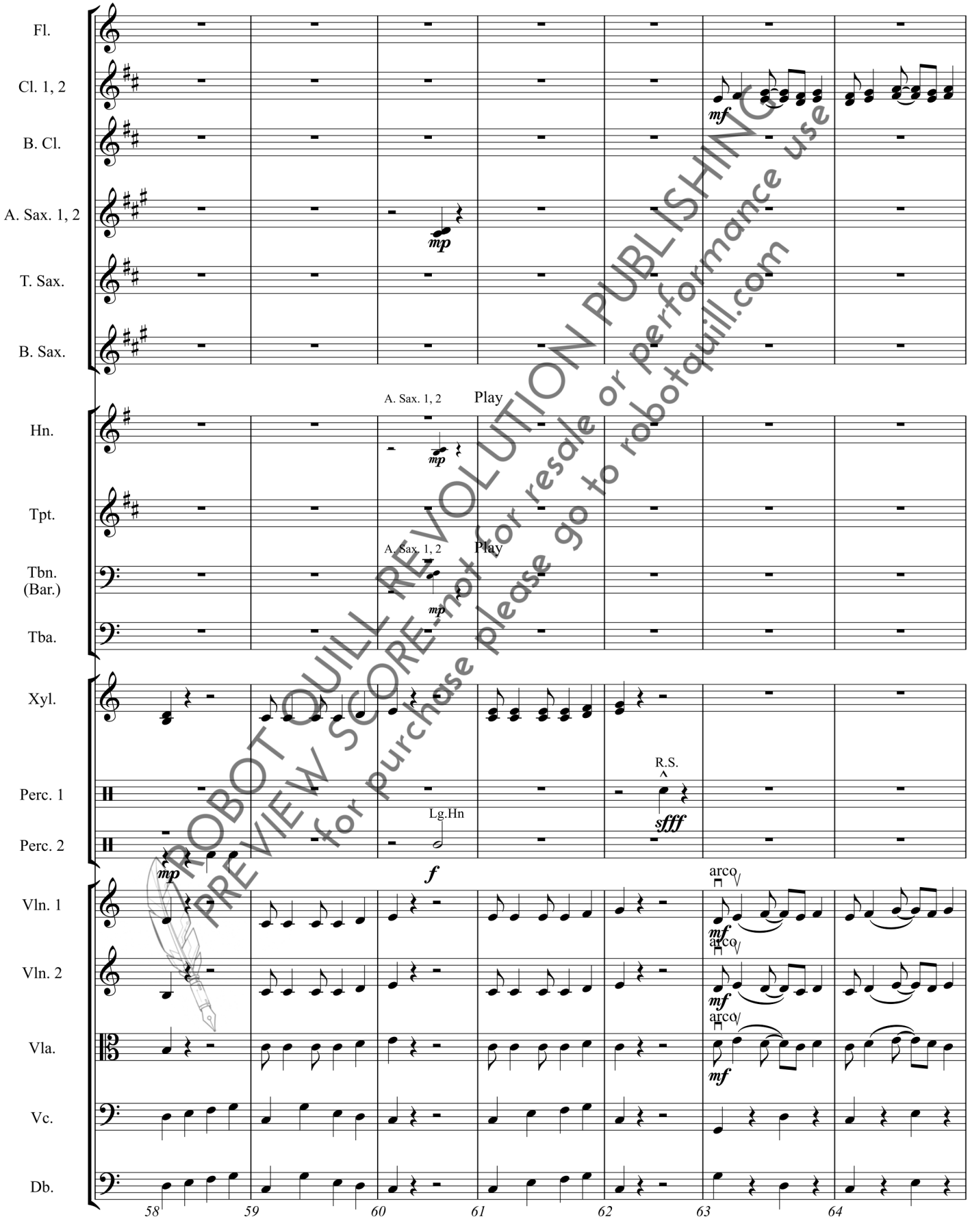

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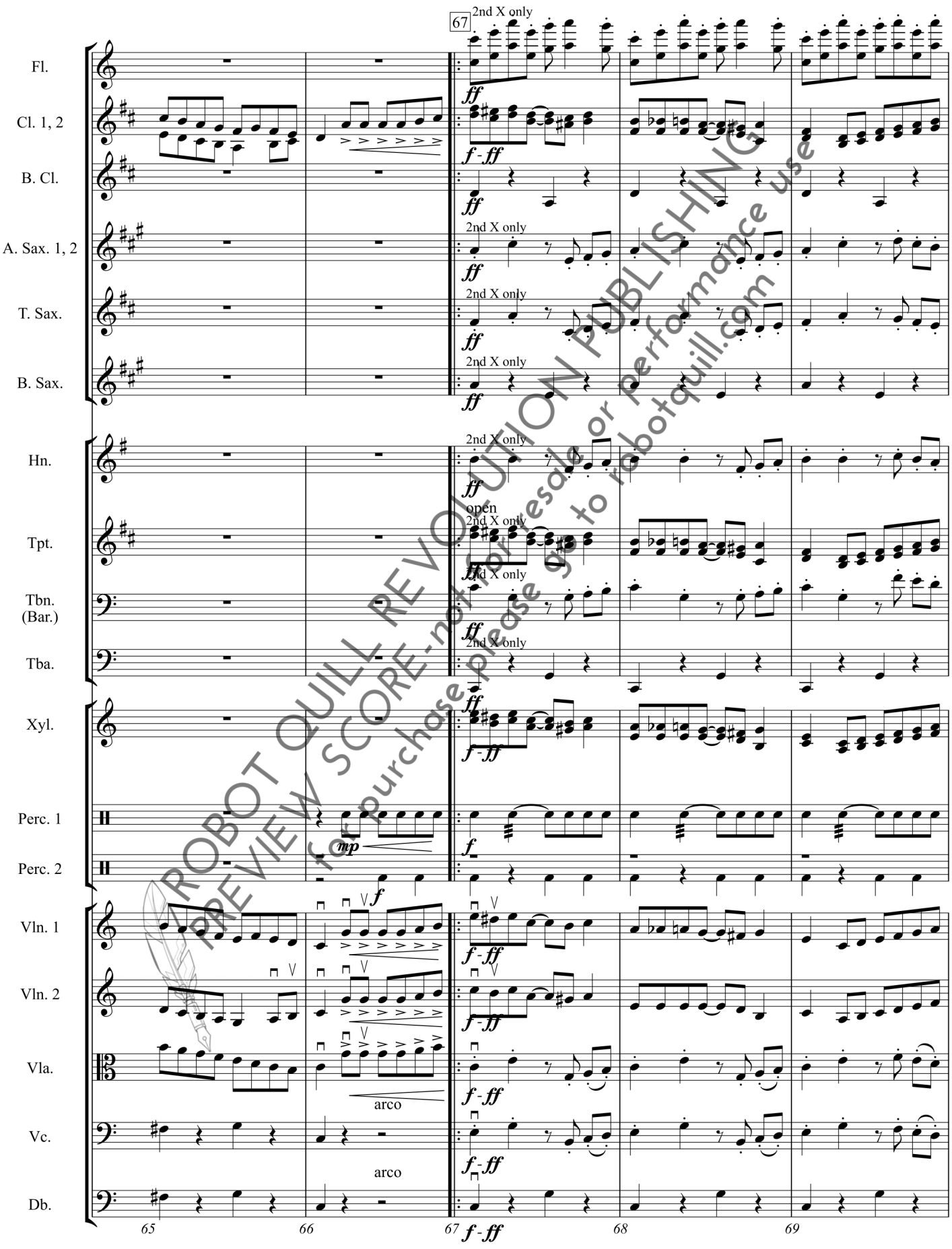

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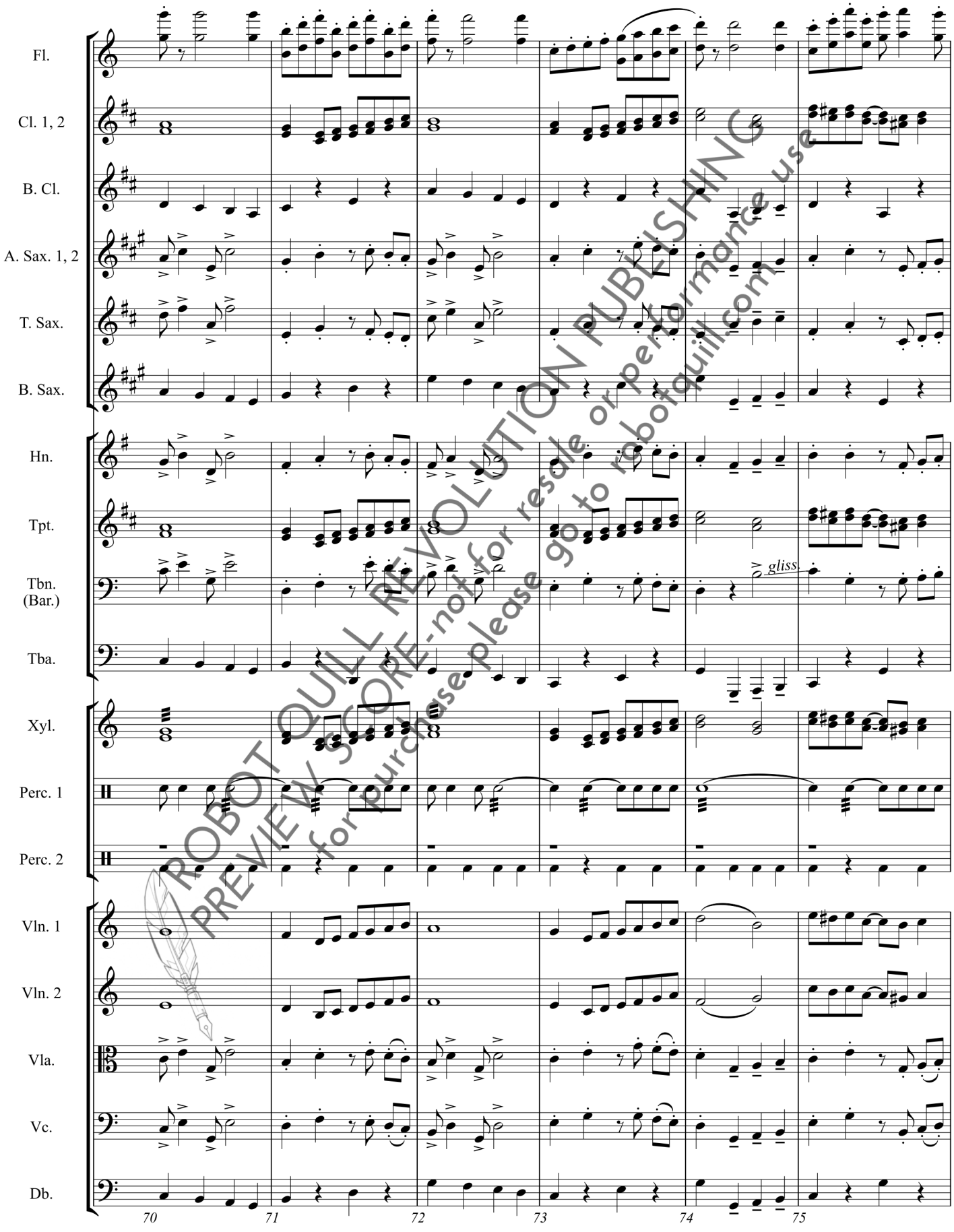

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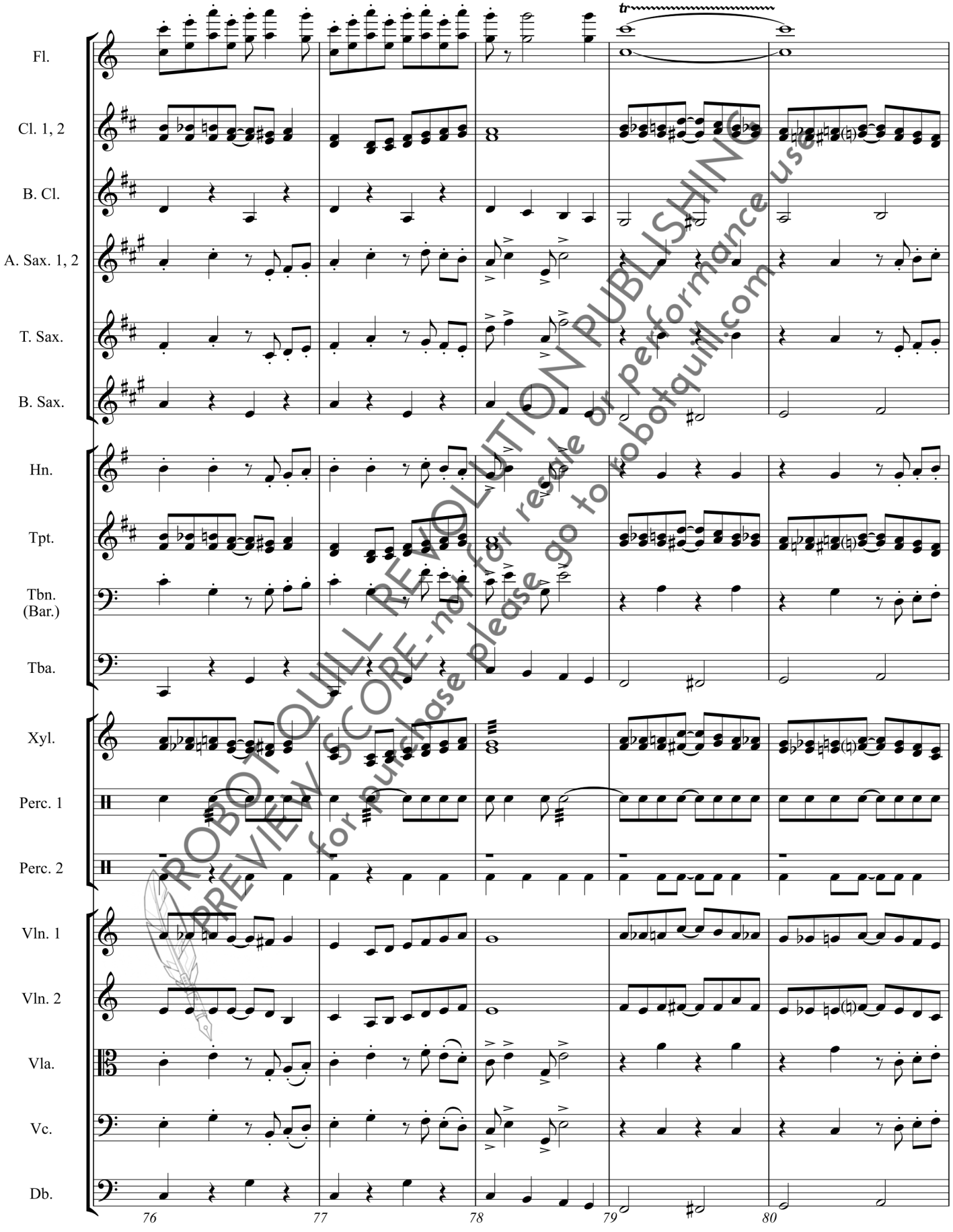

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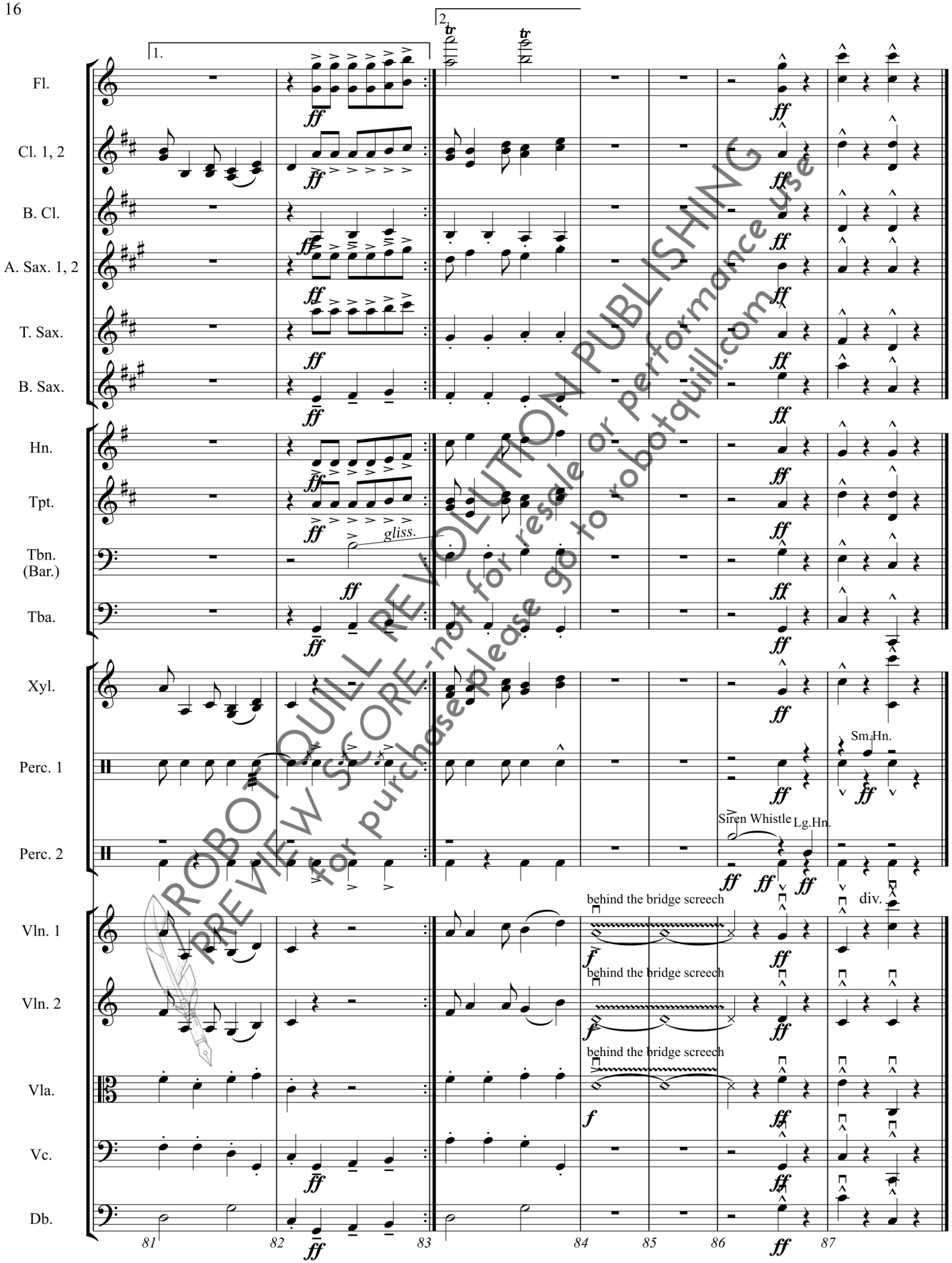

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