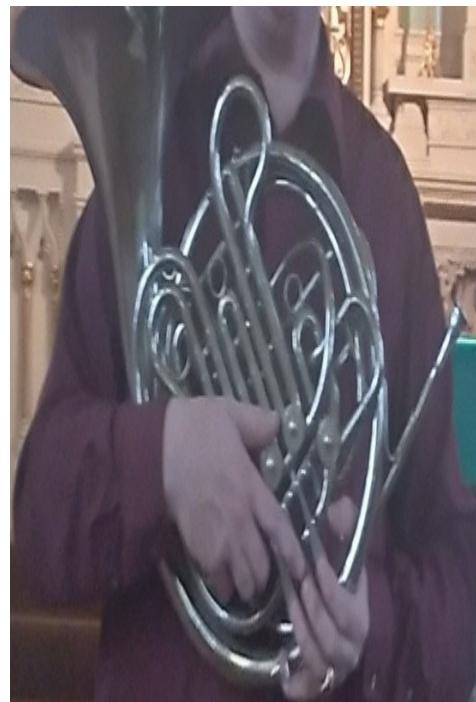


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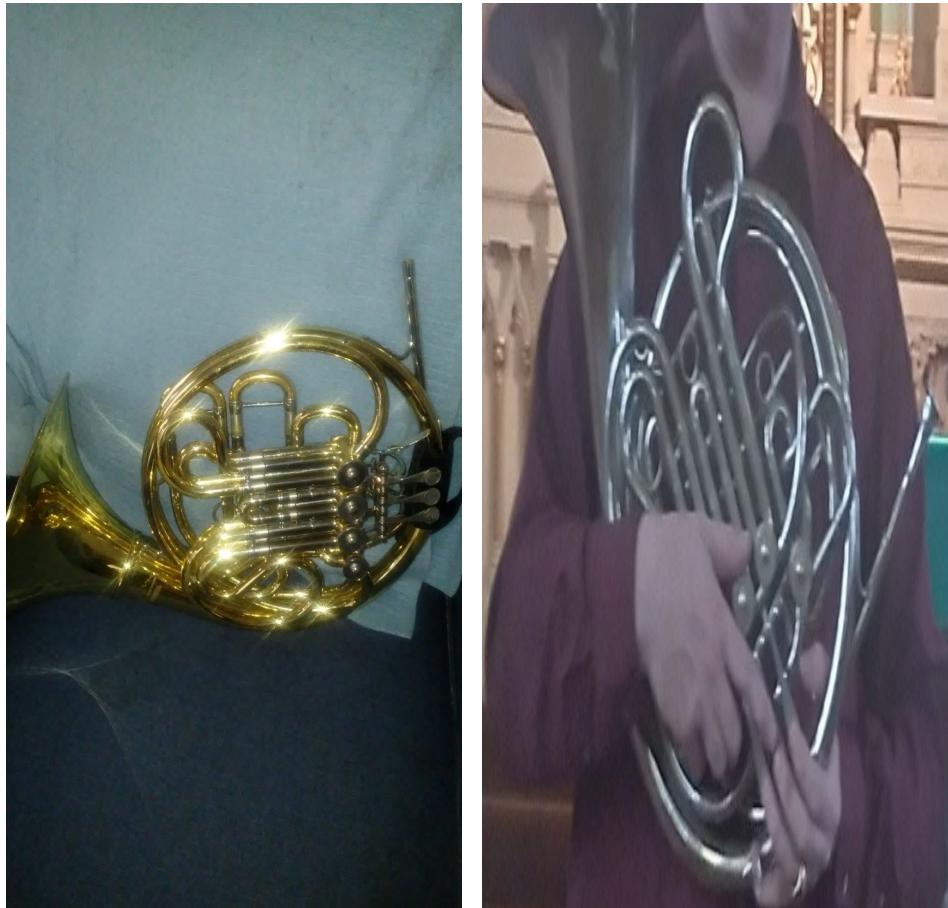
Down Low for Solo Horn and
Optional Narrator
by Mike Keegan

ABOUT DOWN LOW FOR SOLO HORN AND OPTIONAL NARRATOR

Down Low for Solo Horn and Optional Narrator, not only features the low register of the horn, but also how the human brain works with autism. After all, humans have different brain functions. The first movement, Fantasia, is based on the fantasia of the Baroque period. The work opens with fast passages in F Major, a slower section in D Minor with different modulations to return to the Recapitulation of the opening theme. Communication Is A Two-Way Street describes how communication works. The narrator and hornist have a dialogue of how the movement is set up. The slow opening is how a person speaks fluently with a faster rhythmic section to follow, where communication gets lost as someone who speaks too fast. The opening returns where the communication is set up so people do understand. There Are Two Sides To A Story is based on how people communicate their viewpoints. Again, narrator and hornist speak about the importance of hearing both sides of the story. I premiered this work with Donna Bizub, who was the narrator, for Music on the Hill at St. John 23rd-St. Mary's Church, Port Washington. It's my hope that this work gives the audience and performers alike an idea of how autism is a different brain function rather than the neurological disorder it is, and how neurodiversity is appreciated in society.

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Down Low for Solo Horn with Optional Narrator

Allegro $\text{♩} = 120$

I. Fantasia

Mike Keegan

The musical score consists of two staves of music for Solo Horn and Narrator. The top staff is for the Solo Horn, and the bottom staff is for the Narrator. The music is divided into sections by tempo changes: Allegro (4/4 time), I. Fantasia (4/4 time), and Adagio (3/4 time). The Allegro section starts with a dynamic of f and includes markings for *rit.* (ritardando), *accel.* (accelerando), *decreas.* (decreasing volume), and p (pianissimo). The I. Fantasia section begins with a dynamic of f and includes *rit.* and p . The Adagio section begins with a dynamic of mp and includes p and mf . The score concludes with a dynamic of f and *rit.* The Solo Horn part features various rhythmic patterns, including eighth-note and sixteenth-note figures, and the Narrator part includes sustained notes and eighth-note patterns.

27 *accel.*

61

65 *accel.* *a tempo*

69

73 *rit.*

77

Moderato

f

p

f

This musical score consists of six staves of music for a single instrument, likely a woodwind. The music begins with a dynamic of *accel.* (accelerando) in measure 27. The key signature changes from G major to F major at measure 61. The tempo is marked as **Moderato** with a dynamic of *f* (fortissimo) in measure 65. The score includes a dynamic of *p* (pianissimo) in measure 69. Measure 73 is marked with *rit.* (ritardando). The score concludes with a dynamic of *f* in measure 77. The music features eighth and sixteenth note patterns with various rests and slurs.

II. Communication Is a Two-Way Street

Sheet music for a solo instrument, likely a brass, featuring 12 staves of music with various dynamics, articulations, and time signatures. The music is in 3/4 time, with a tempo of $\text{♩} = 72$. The instrumentation includes a solo instrument and a bassoon. The dynamics and articulations include *p* (piano), *f* (forte), *mf* (mezzo-forte), *Muted*, *Open*, *rit.* (ritardando), and *Stopped*. The time signatures change frequently, including 3/4, 2/4, 3/8, 5/8, and 6/8. The bassoon part is mostly in 3/4 time, with a tempo of $\text{♩} = 72$.

53

57

61

65

69

Open

Tempo I

p

p

III. There Are Two Sides To A Story

Moderato

Sheet music for a solo instrument, likely flute, in 3/4 time. The music consists of ten staves of musical notation with various dynamics and performance instructions.

5 *mf* *decresc.*

9 *p*

13

17

21

25 Slower

29 *p*

33

37

41 *//*

45 Muted *p*

49

53

57 // Open

61 **Moderato** *mf*

65

69

73 *rit.* *f*

77

NARRATION FOR DOWN LOW FOR SOLO HORN

Narrator: Hello everyone. Mike Keegan has composed a work for the low range of the horn, Down Low. This work not only explores the low range of the instrument itself, but how people communicate with others through art, music, and speech. For a long time, Autism has been a neurological disorder, but thanks in part to recent diagnoses and many other technological advances, autism is a just a different brain function, or way of thinking. The Fantasia introduces horn in the low range and what it's like to be on the Autism Spectrum. This represents the different ways of communicating with other people, looking at things, and a different way of thinking.

SECOND MOVEMENT

Narrator: Communication is a two-way street. What does this mean to you?

Hornist: It takes two people to have a conversation. For example, people who stutter and those that don't, talk too quickly. It helps for the stutterer and non-stutterer alike to slow down when speaking.

Narrator: Agreed. If no one communicates, then there's no way of knowing the other side of the story.

Hornist: In this movement, the slow introduction can be thought of the speaker who speaks slowly so people can hear them clearly. The faster section can be described as someone who talks too fast that there's no way of knowing the words being communicated to the audience or people. To look at the Recapitulation of the opening, if people speak slowly, then others understand.

THIRD MOVEMENT

Narrator: So, we just heard communication is a two-way street. There are two sides to a story. What does this mean to you?

Hornist: Well, it means one person has some things to say, and the other person presents the other side.

Narrator: Yes, that is true. The other point of view is important, whether we agree with it or not.

Hornist: I highly agree. The first part is one side and the second part, the other side. Both sides of the story need to be heard. (Insert name) has done a wonderful job in communicating both sides of the story in this entire work. It's our hope that performers and listeners alike can learn a lot from the composer who is autistic to understand how the arts play an important role in society. Thank you for listening.