



Dylan Packard

Arrangeur, Compositeur, Directeur, Interprete

États-Unis, Detroit

A propos de l'artiste

I am a musician.

I enjoy listening to music, and consequentially enjoy performing and composing music. I primarily enjoy composing in a style akin to late 1800's and early 1900's composers, such as Debussy and Mahler. I also perform any amount of music ranging from pre-baroque to modern day music. Minimalism, romanticism, impressionism. I love them all.

I have participated in the Detroit Symphony Orchestra's Civic Youth Ensemble for two years, the Dearborn Youth Symphony Orchestra for one year, I am a section leader at Seaholm High School, attended a session of Interlochen and two sessions at Blue Lake for clarinet, and have participated in Solo and Ensemble for three years in high school. I am lead clarinet and tenor saxophone in the top jazz band at the school, having been featured the previous year on the clarinet. I also have taking classes in composition, taken the AP Music Theory test (score of 5) and am currently pursuing a double major at the University of Michigan for Nuclear Engineering and Clarinet Performance (with a possible minor in composition).

I have been composing for a while now, and have gotten to a fairly decent level of intelligence when it comes to putting thoughts into notes on the page. I am will... (la suite en ligne)

Site Internet: <http://dylanpackard.bandcamp.com>

A propos de la pièce



Titre: Réverie à la Manière de Satie
[Dedicated to Interlochen Colleagues]
Compositeur: Packard, Dylan
Licence: Creative Commons Licence
Instrumentation: Piano seul
Style: 20eme siecle

Dylan Packard sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_quantumdylan.htm

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In the Name of Erik Satie, Impromptu/Kerouac

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of chords in the first two measures, followed by a melodic line of eighth notes in the third measure, and a continuation of chords in the fourth and fifth measures. The lower staff is in bass clef with the same key signature and time signature, containing a simple bass line of quarter notes.

The second system of handwritten musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring eighth notes and some beamed sixteenth notes. The lower staff continues the bass line with quarter notes.

The third system of handwritten musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and some beamed sixteenth notes. The lower staff continues the bass line with quarter notes.

The fourth system of handwritten musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and some beamed sixteenth notes. The lower staff continues the bass line with quarter notes. The system ends with a double bar line and a large 'X' drawn over the final measure.

The fifth system of handwritten musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and some beamed sixteenth notes. The lower staff continues the bass line with quarter notes.

The sixth system of handwritten musical notation consists of two staves. The upper staff begins with a dense block of chords, followed by a melodic line of eighth notes. The lower staff continues the bass line with quarter notes. The system ends with a double bar line and a large 'X' drawn over the final measure.