Zig Zag

SEAN O'LOUGHLIN

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Piano (Rehearsal Only)	1

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About the Composer

Sean O'Loughlin (b.1972) is the Principal Pops Conductor of Symphoria, the exciting new symphony in Syracuse, NY and the newly appointed Principal Pops Conductor of the Victoria Symphony in Victoria, B.C. Canada. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. As a conductor and arranger, he has led performances with the Boston Pops Orchestra, the San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Atlanta Symphony, the Houston Symphony and the Seattle Symphony amongst others. He has served as conductor for national and world-wide tours with Josh Groban, Sarah McLachlan, and the Jerry Garcia Symphonic Celebration. He has also appeared on ABC's Good Morning America with Josh Groban and NBC's "A Very Pentatonix Christmas."

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Pentatonix, Steven Tyler and Joe Perry, Kelly Clarkson, Diana Ross, Journey, Melissa Etheridge, Weird Al Yankovic, Blue Man Group, Janelle Monáe, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Brandi Carlile, Martina McBride, and others.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. His music is published by Excelcia Music, Hal Leonard and Carl Fischer. He is a frequent guest conductor with professional orchestras around the country and abroad. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University.

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Based on the success of the concert band version, I was encouraged by several music teachers to adapt this work for string orchestra.

The music portrays this exercise of zigging and zagging throughout. The melody is jaunty with emphasis on weak beats like 2 and 4. There's an unexpected feeling to the music which I really explored. Bring out the accents throughout the piece especially when they fall on traditionally weaker beats. This is also one of the important teaching moments of the piece to play across the bar lines. The contrasting slow section at bar 54 is a wonderful opportunity for dramatic and lyrical playing. The main melody gets woven into the tapestry here as a counter line. The fast section immediately returns to drive the energy straight to the rousing finish.

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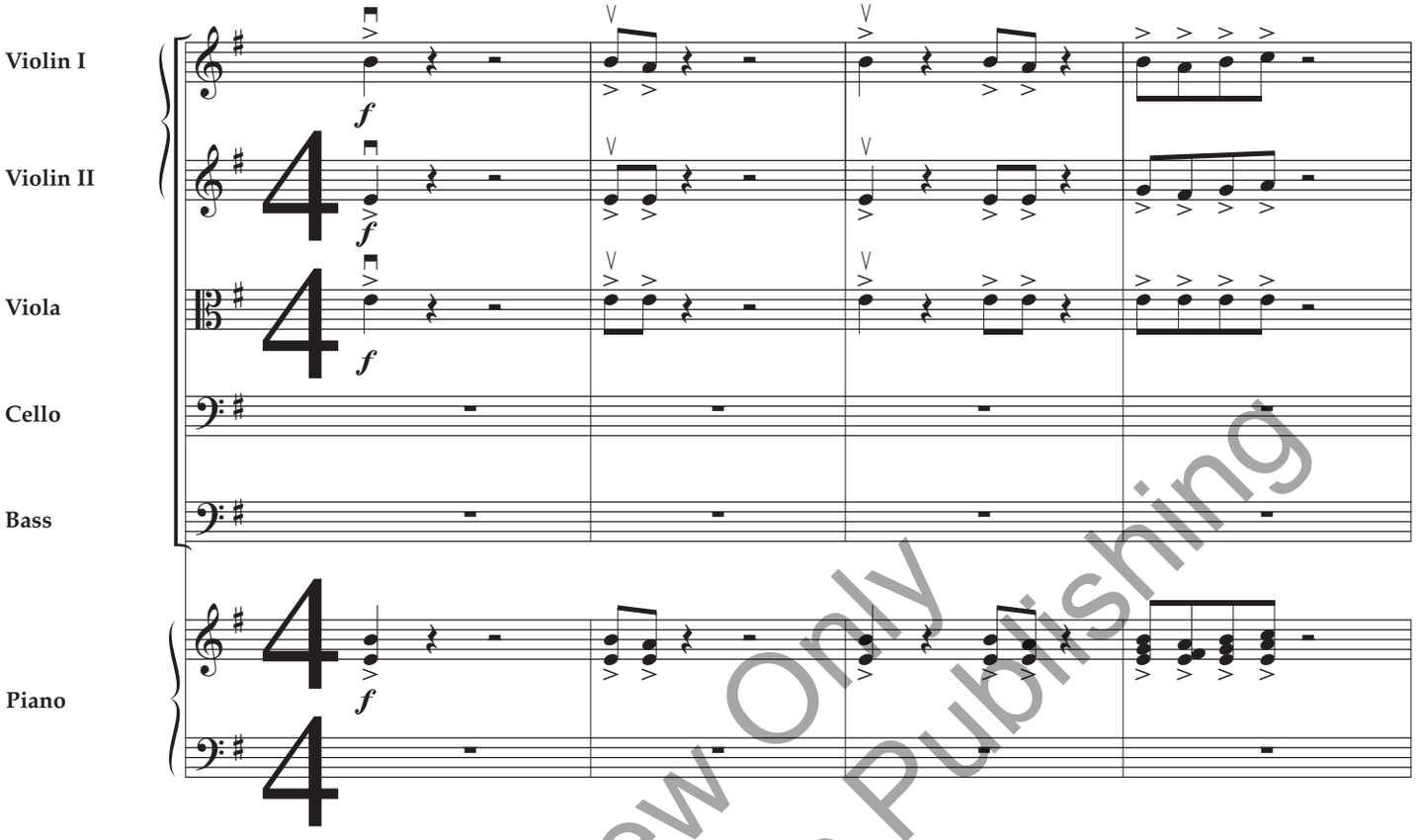
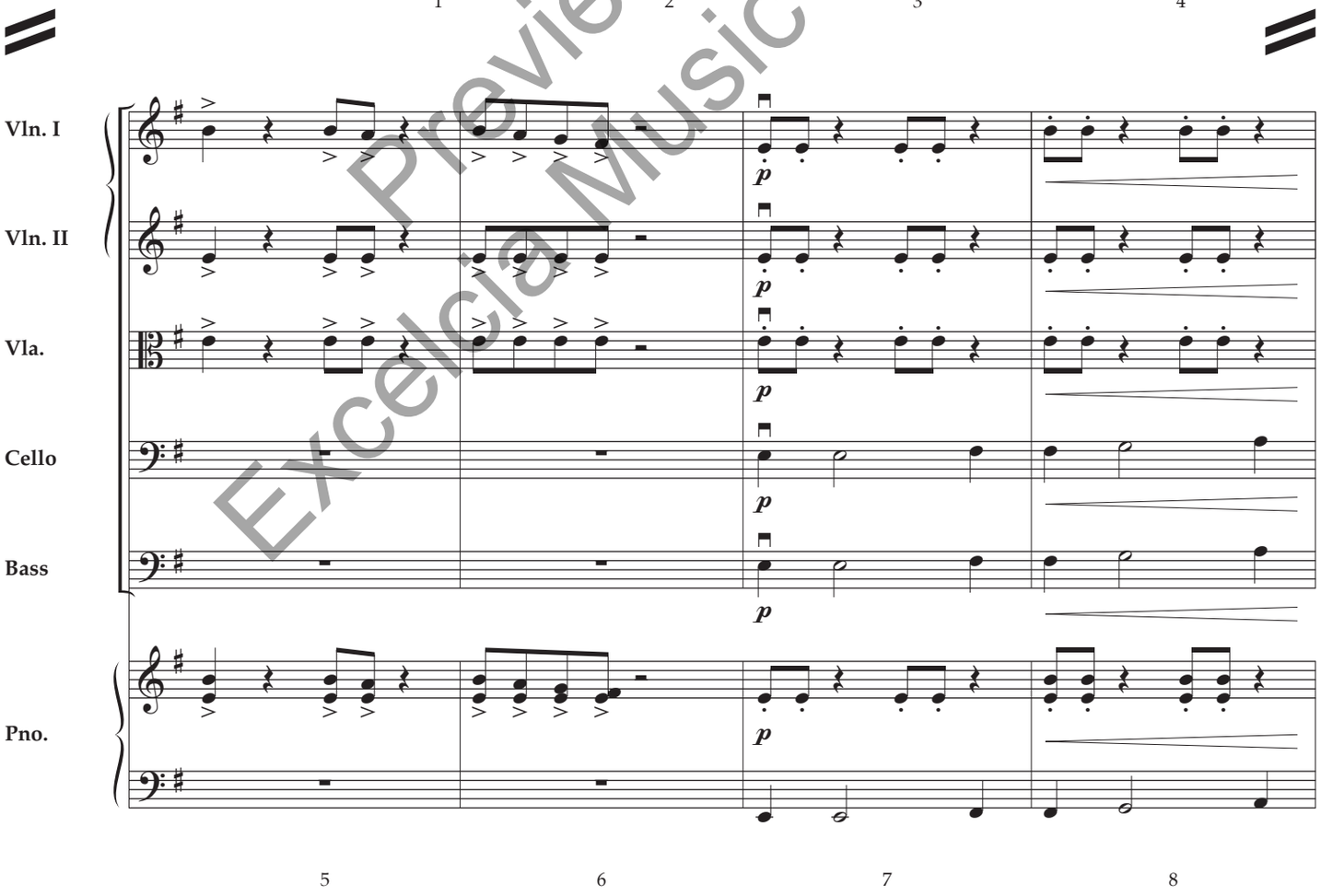
Recordings are available on all major streaming services.

Zig Zag

SEAN O'LOUGHLIN
(ASCAP)

Molto Allegro ♩ = 144





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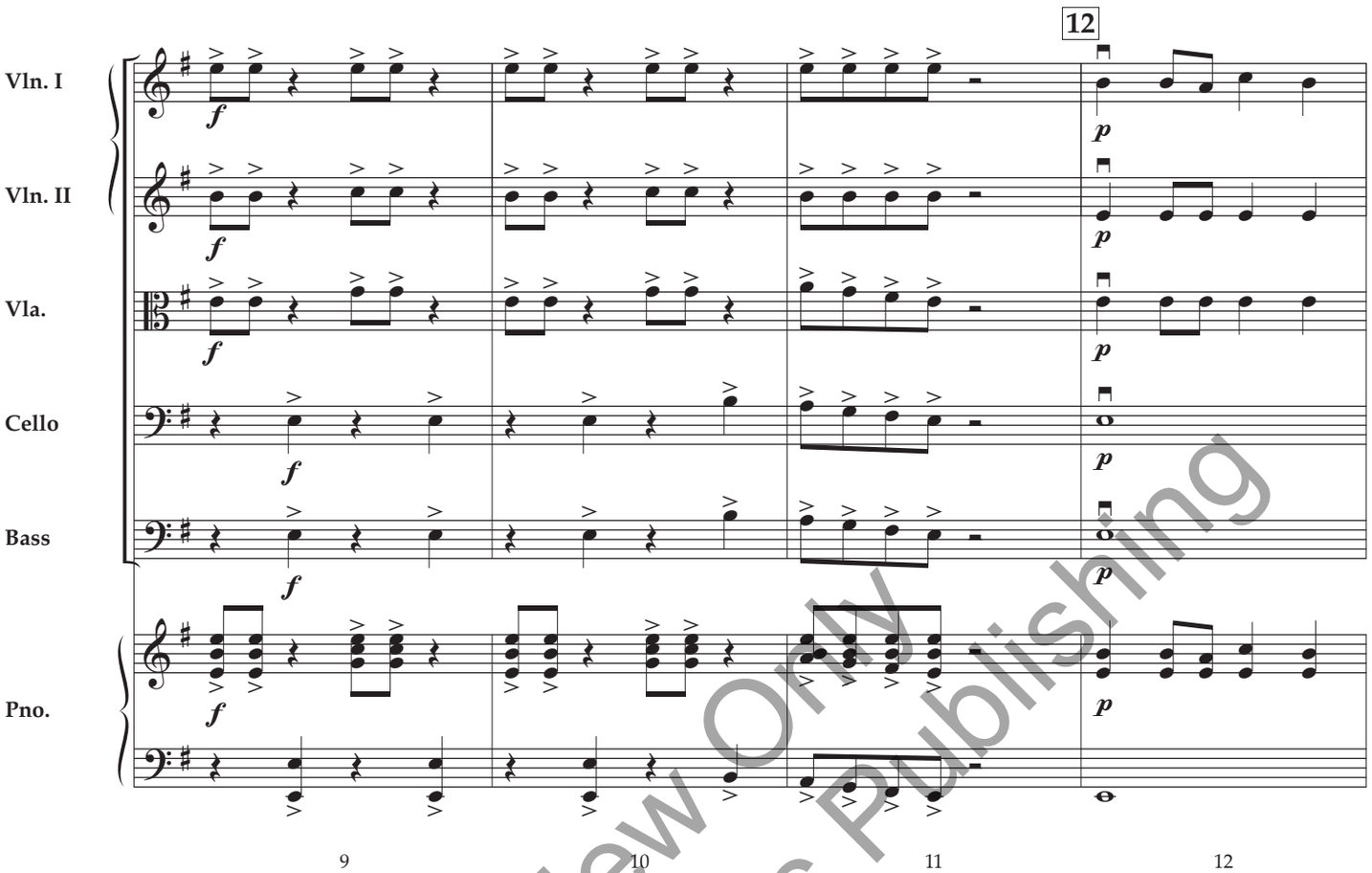

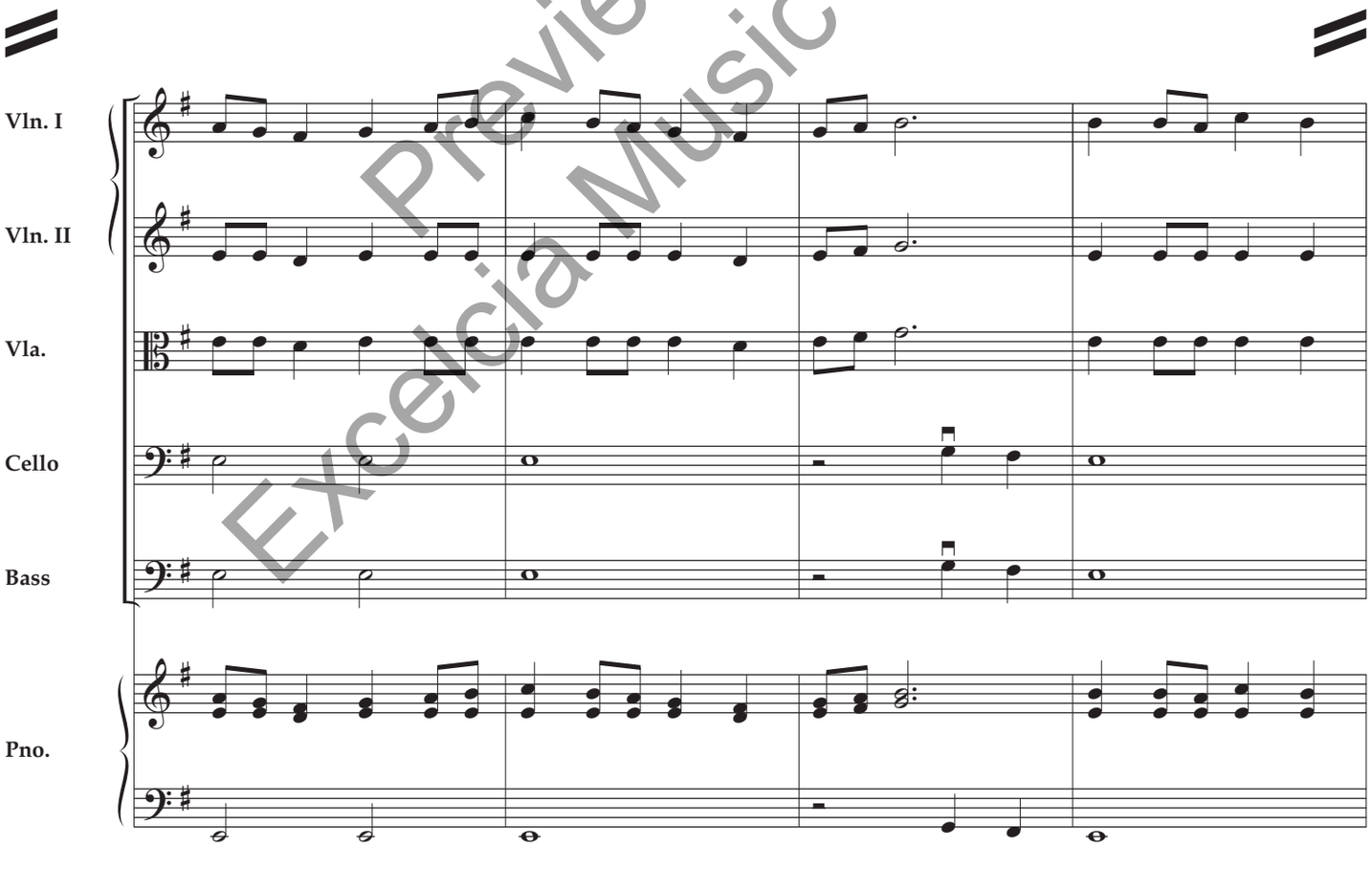

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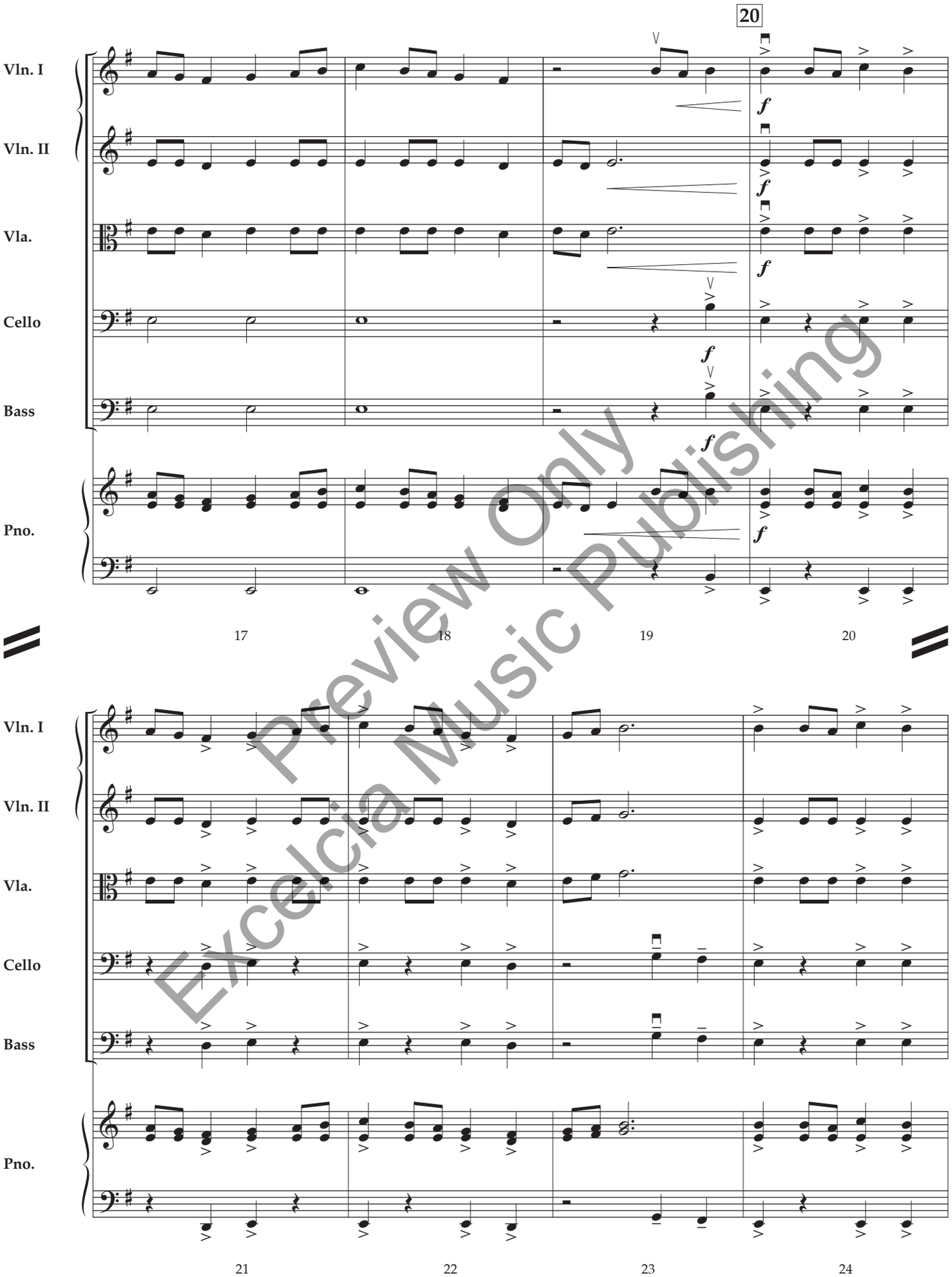

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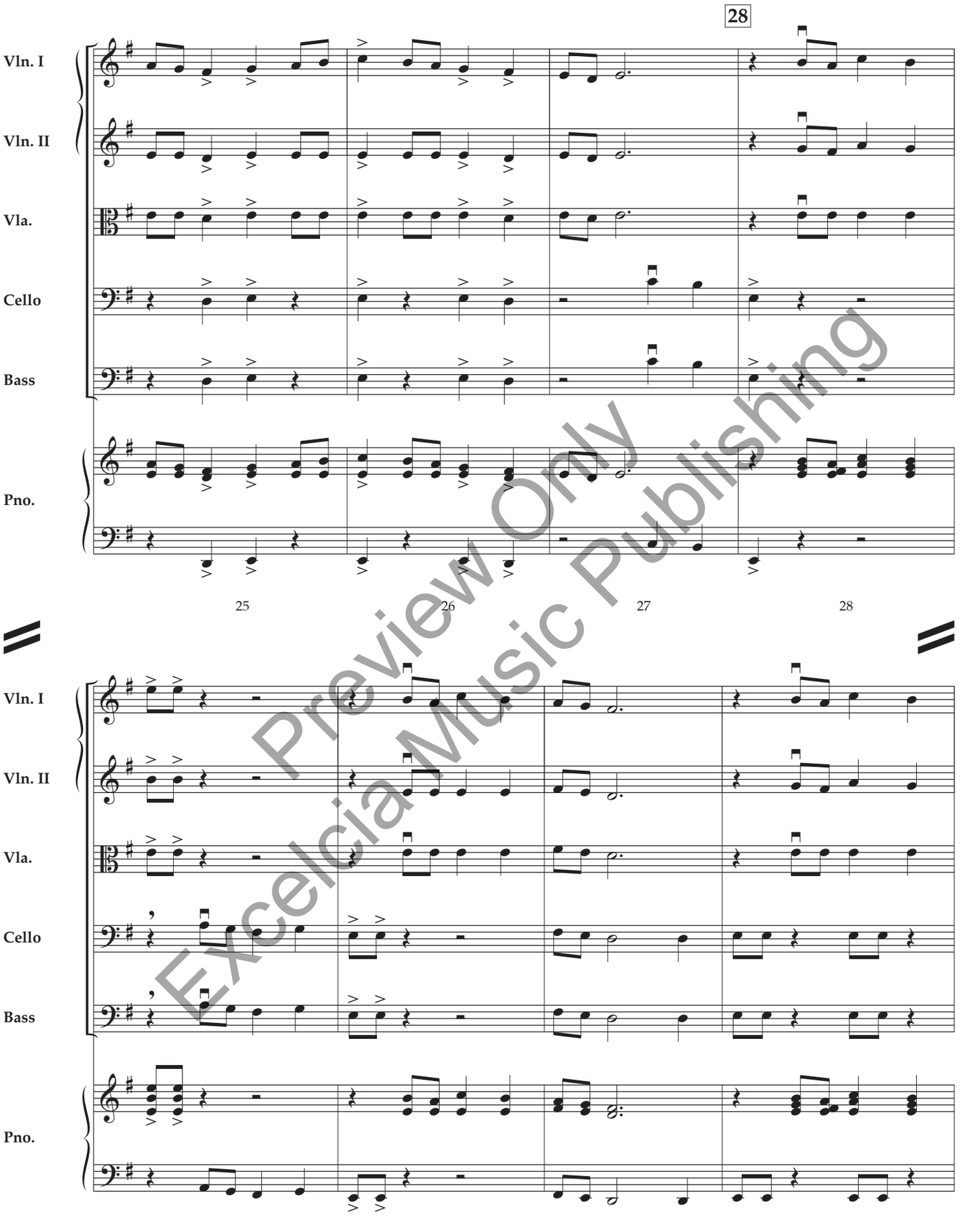

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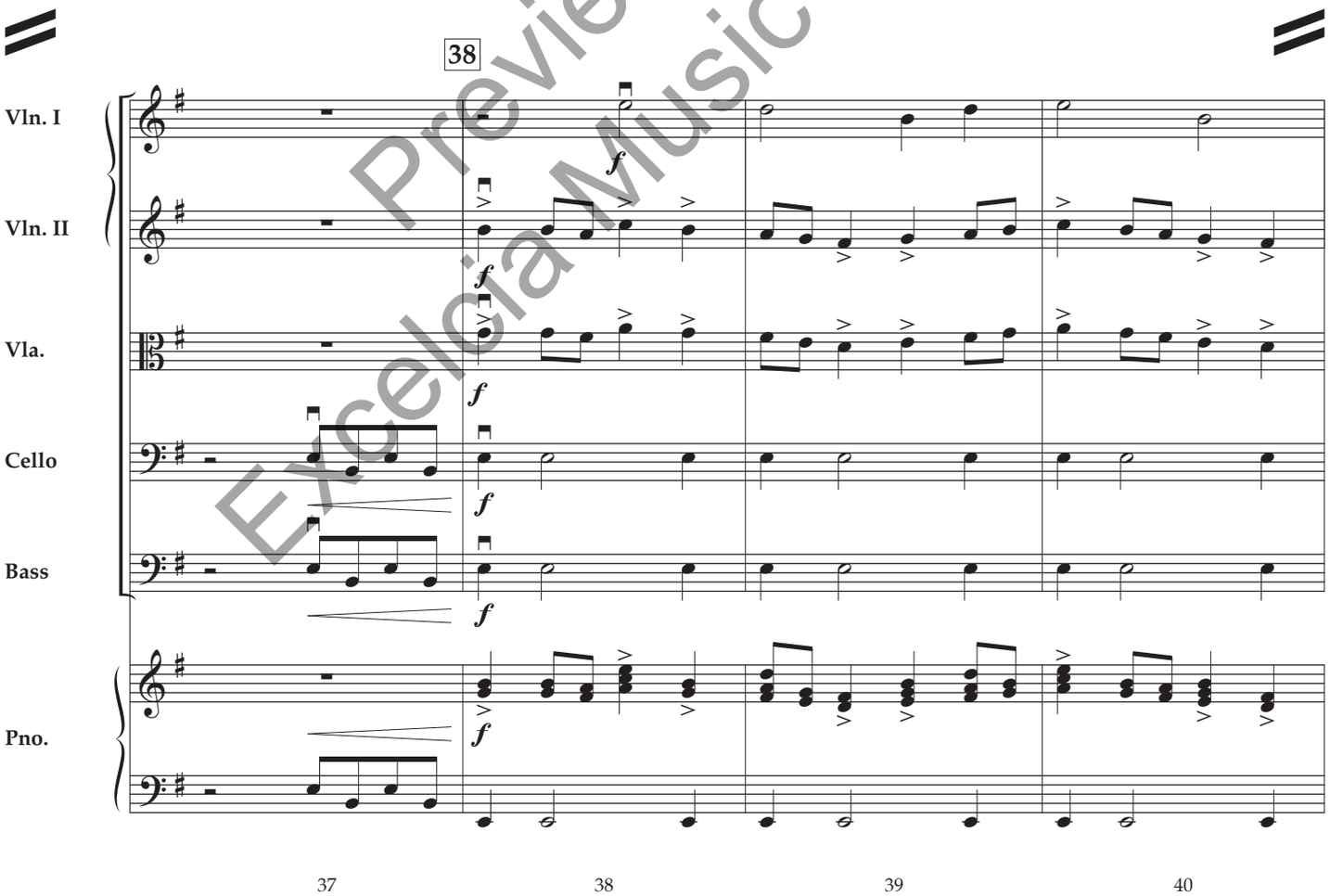

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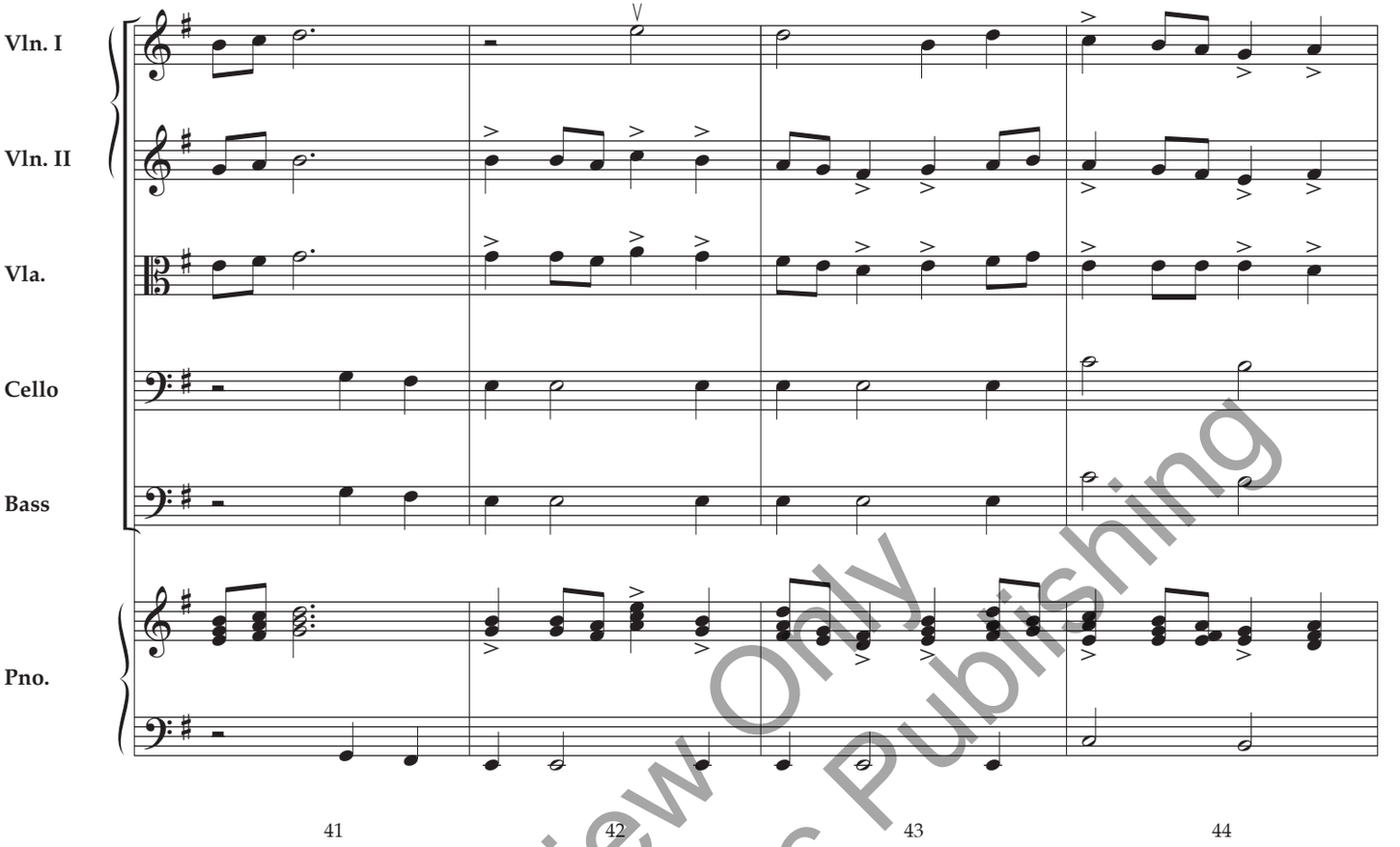

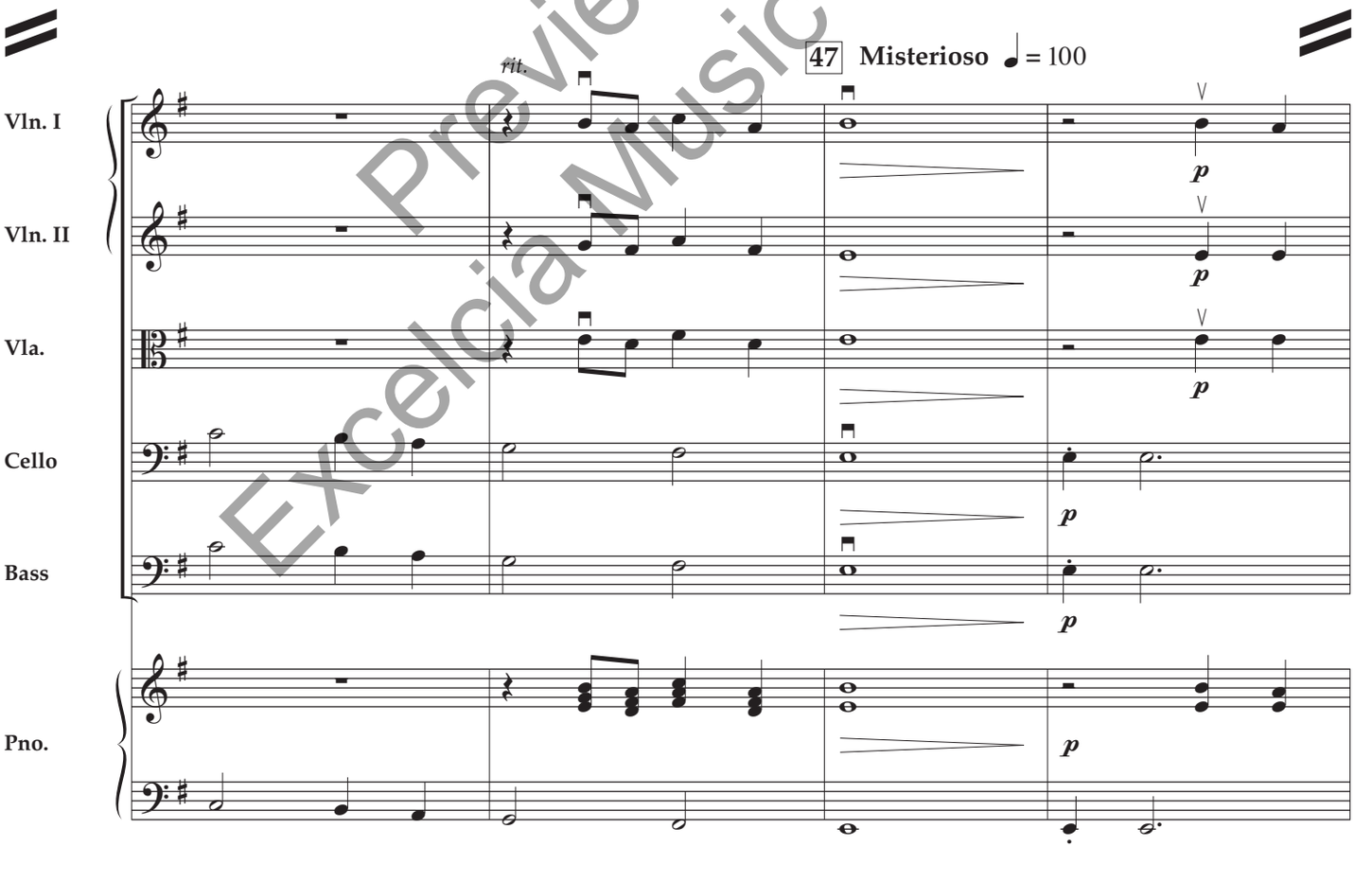

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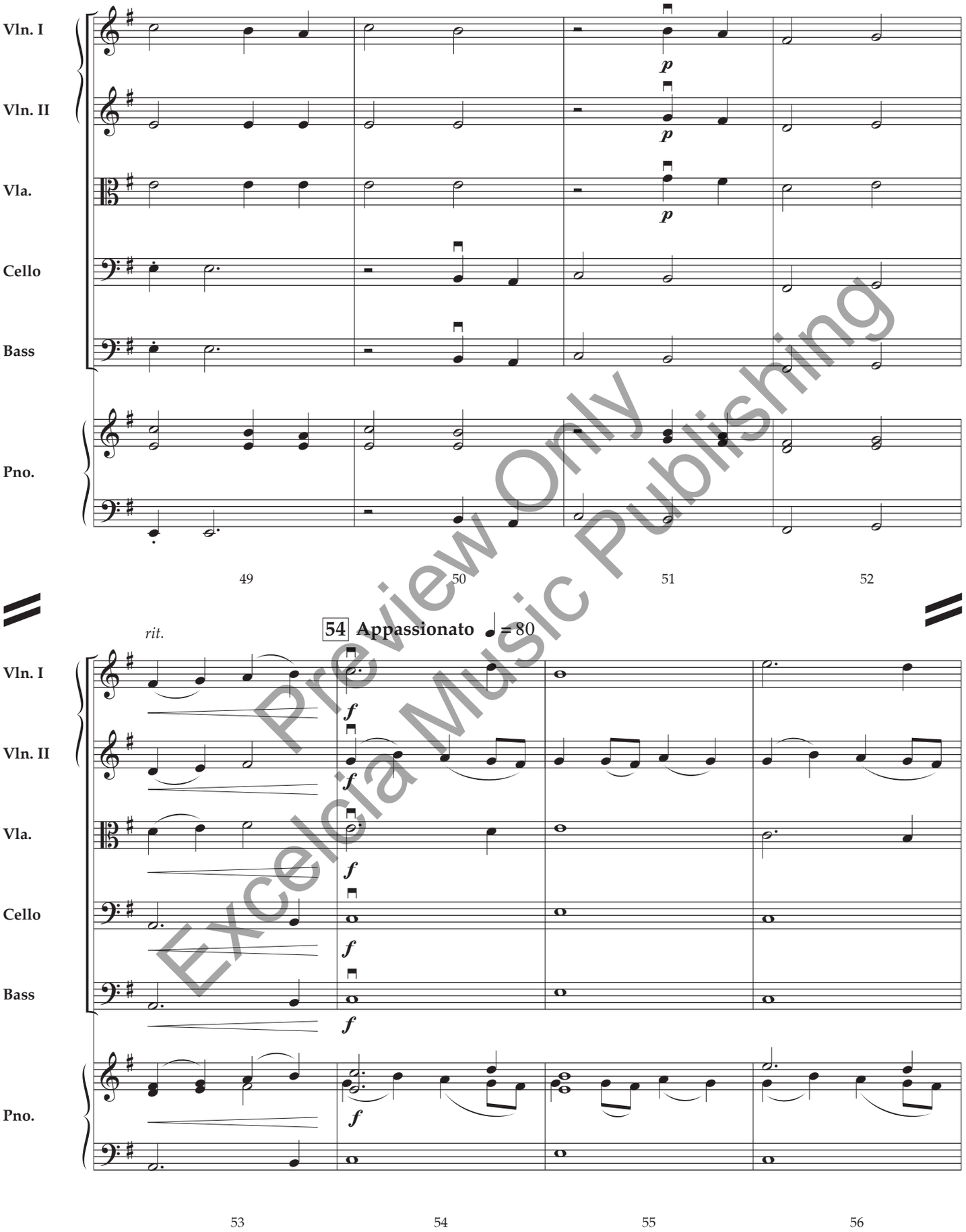

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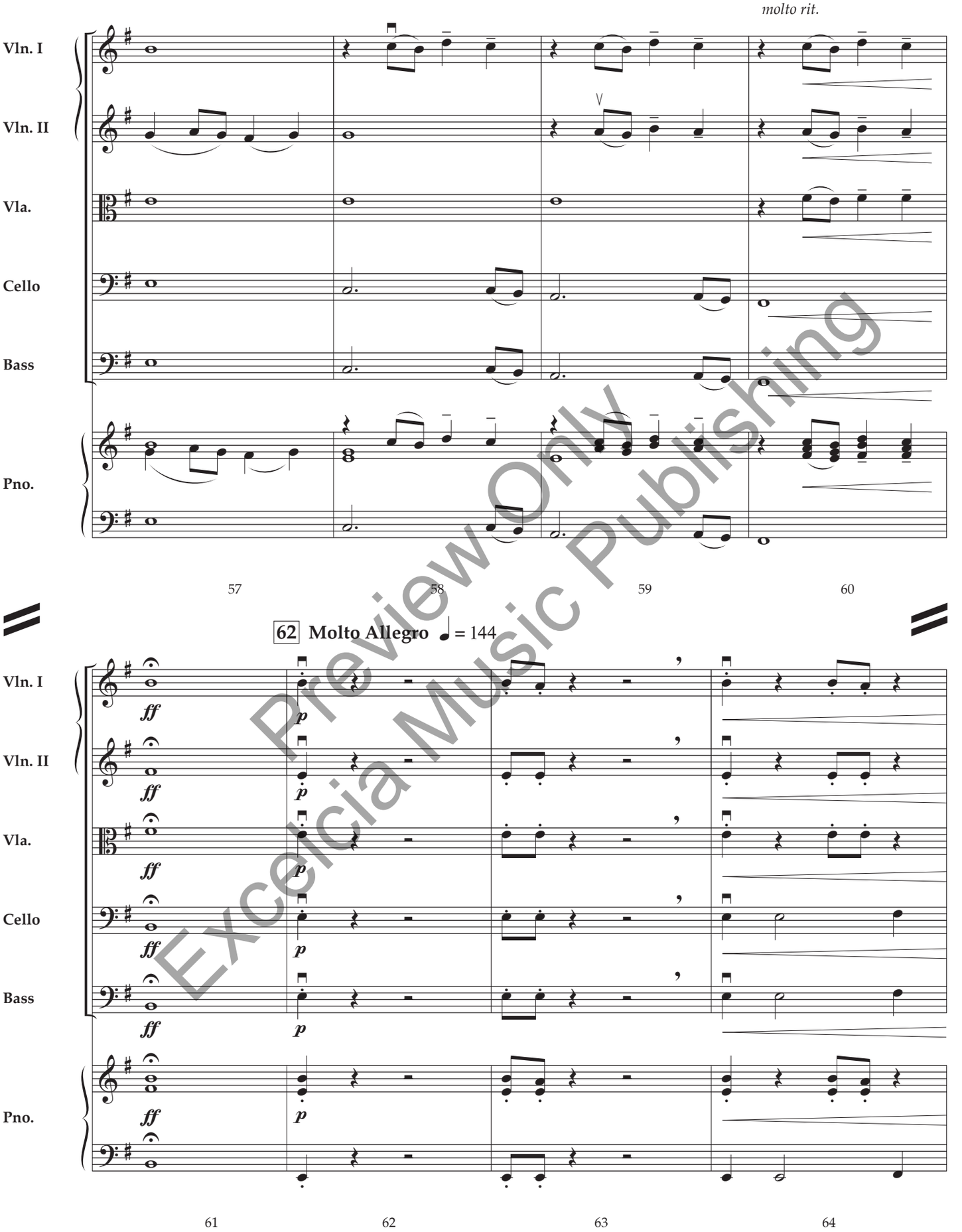

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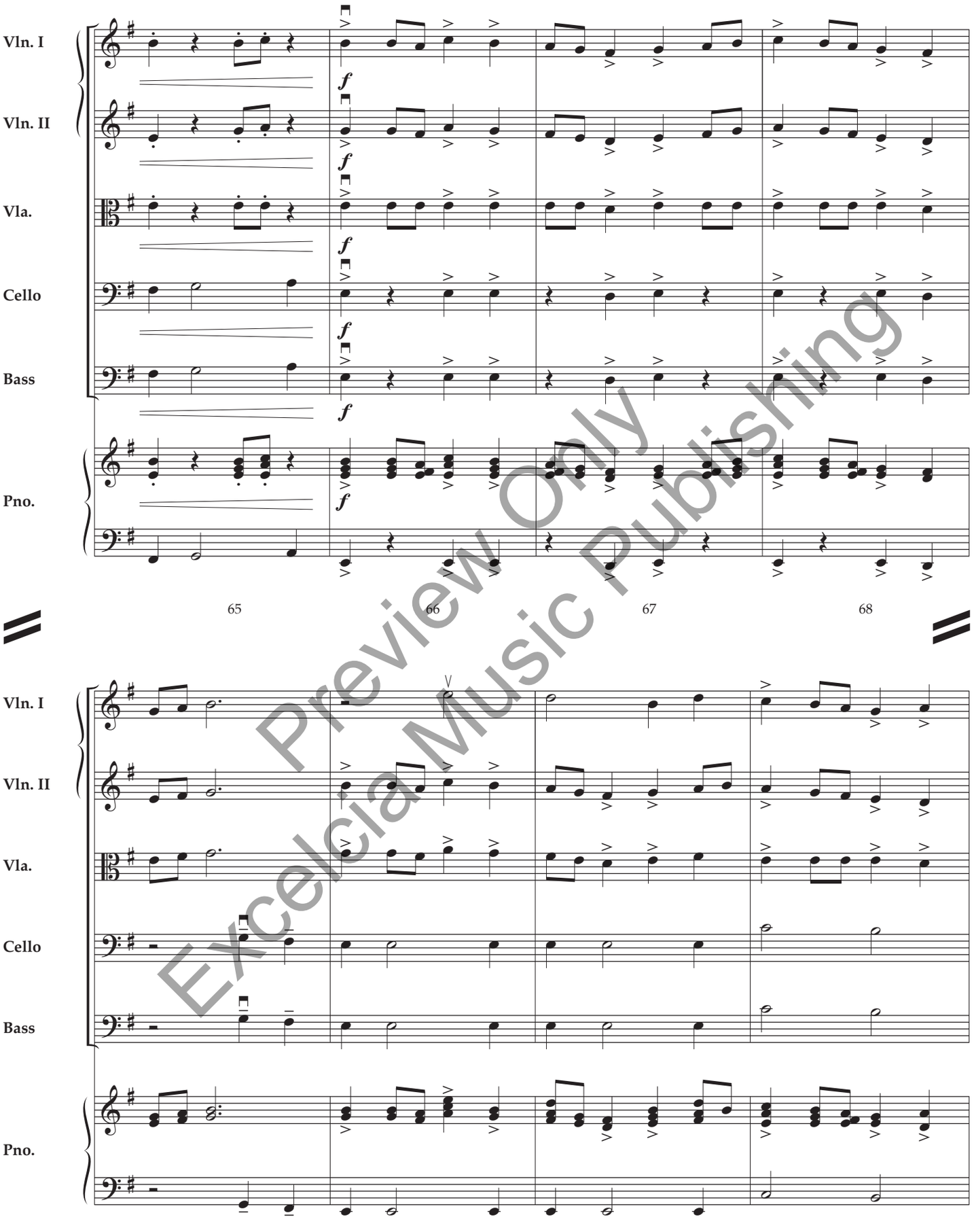

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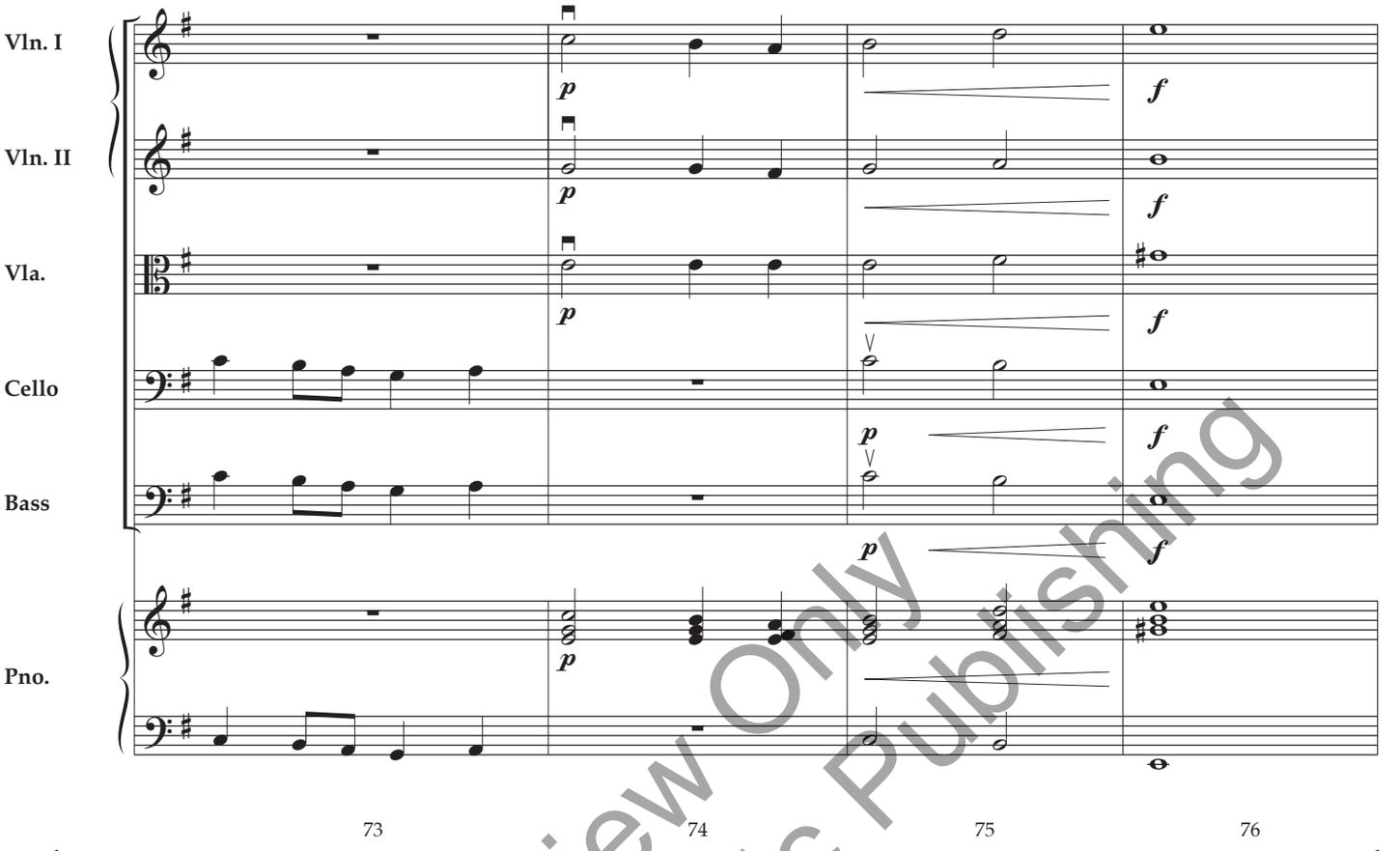

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