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FJH BEGINNING BAND

Grade 1

TRAFFIC JAM

Timothy Loest

Instrumentation

- | | |
|----------------------------------|---------------------------|
| 1 - Conductor's Full Score | 2 - Mallet Percussion |
| 8 - Flute | Xylophone |
| 2 - Oboe | Bells |
| 2 - Bassoon | 4 - Percussion 1 |
| 5 - B \flat Clarinet 1 | Drum Set (optional) |
| 5 - B \flat Clarinet 2 | Snare Drum |
| 2 - B \flat Bass Clarinet | Bass Drum |
| 4 - E \flat Alto Saxophone | Hi-Hat |
| 2 - B \flat Tenor Saxophone | Ride Cymbal |
| 2 - E \flat Baritone Saxophone | 4 - Advanced Percussion 1 |
| 4 - B \flat Trumpet 1 | Drum Set (optional) |
| 4 - B \flat Trumpet 2 | Snare Drum |
| 4 - F Horn | Bass Drum |
| 4 - Trombone | Hi-Hat |
| 2 - Baritone/
Euphonium | Ride Cymbal |
| 2 - Baritone T.C. | 2 - Percussion 2 |
| 4 - Tuba | Police Whistle |
| | Bulb Horn |

FJH is now using a high-speed sorting system for parts.

As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Timothy Loest is a nationally known composer, arranger, and music educator. His young band publications possess an accessible, artistic style that flows from over twenty years in the classroom.

An exclusive writer for The FJH Music Company Inc., Mr. Loest's bestselling supplemental methods *Warm-ups and Beyond* and *Rhythms and Beyond* are used daily in band rooms throughout the United States.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands in greater Chicagoland and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is currently director of bands for the Itasca Public Schools in Itasca, Illinois. An ASCAP award-winning composer, he strives to broaden instrumental music education through his writing and teaching.

About the Music

Living in suburban Chicago, my workday drive consists of traffic reports, spilled beverages, and white-knuckle grips on the steering wheel. In recent years, however, I have tried to take each rush hour in stride. During these bumper-to-bumper moments, I play a CD and jam out to some oldies.

Traffic Jam represents my idea of rush-hour rock. This work derives its automotive charm from the various car horn effects played throughout. The most important articulation in the work is the marcato accent. Whenever this articulation appears, a car horn is being honked. Each honk should be percussive and short. Although the honks are dissonant, their composite notes should be balanced. It is recommended that the various honks be isolated during rehearsal, so that just the right sound and feel is achieved.

Other important sounds include the police whistle and bulb horn. These novelty instruments should be held high for the audience to see and hear. The percussion part can be played by two performers, or by one performer on drum set. If utilizing two performers, player 1 should position both cymbals in front of the snare drum, with the closed hi-hat to the player's left and the ride cymbal to the player's right (similar to a drum set). The hi-hat clutch should be adjusted so that both cymbals are locked in the closed position. Player 2 should dampen the bass drum head when striking. This will produce a dry kick drum sound. While the percussion part contains a nice groove, the optional advanced percussion part should be played if possible.

With over 4 million miles of roads in the United States, one is destined to experience automotive gridlock. So before giving into road rage, roll down the windows, turn on the radio, and enjoy a traffic jam!

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Perc. 1

Adv. Perc. 1

Perc. 2

5 6 7 8

11

Fl.

mf

Ob.

mf

1

2

Cls.

div.

B. Cl.

A. Sax.

mf

div.

T. Sax.

B. Sax.

11

1

2

Tpts.

Hn.

Tbn.

Bar./ Euph. Bsn.

Tuba

Mlt. Perc.

Perc. 1

Adv. Perc. 1

Perc. 2

9 10 11 12

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Perc. 1

Adv. Perc. 1

Perc. 2

23 24 25 26

Fl. *mf*

Ob. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf* Xylo.

Perc. 1 *mf* stick shot

Adv. Perc. 1 *mf* stick shot

Perc. 2 *mf*

37

Fl. *f*

Ob. *f*

1
Cls. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

37

1
Tpts. *f*

2 *f*

Hn. *f*

Tbn. *f*

Bar./
Euph.
Bsn. *f*

Tuba *f*

Mlt. Perc. Bells

Perc. 1 Closed Hi-Hat

Adv. Perc. 1 Closed Hi-Hat

Perc. 2

37 38 39 40

Bulb Horn *f*

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Perc. 1

Adv. Perc. 1

Perc. 2

div.

Xylo.

Police Whistle

41 42 43 44