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FJH SYMPHONIC BAND

Grade 4

GROOVE MUSIC

Brian Balmages

Instrumentation

1 - Conductor's Full Score	3 - B $\flat$ Trumpet 1	4 - Percussion 1
1 - Piccolo	3 - B $\flat$ Trumpet 2	Vibraphone
4 - Flute 1	3 - B $\flat$ Trumpet 3	Xylophone
4 - Flute 2	1 - F Horn 1	Chimes
2 - Oboe	1 - F Horn 2	Tenor Drum
2 - Bassoon	1 - F Horn 3	4 - Percussion 2
4 - B $\flat$ Clarinet 1	1 - F Horn 4	Snare Drum
4 - B $\flat$ Clarinet 2	2 - Trombone 1	Bass Drum
4 - B $\flat$ Clarinet 3	2 - Trombone 2	2 different pitched
2 - B $\flat$ Bass Clarinet	2 - Trombone 3	Wood Blocks
2 - E $\flat$ Alto Saxophone 1	2 - Baritone/ Euphonium	Hi-hat
2 - E $\flat$ Alto Saxophone 2	2 - Baritone T.C.	4 - Percussion 3
2 - B $\flat$ Tenor Saxophone	4 - Tuba	Crash Cymbals
2 - E $\flat$ Baritone Saxophone	1 - Timpani	Suspended Cymbal
	1 - Marimba	2 different pitched
		Cowbells
		China Cymbal
		Triangle

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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

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an Adjunct Professor of Instrumental Conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

About the Music

As its title suggests, *Groove Music* is a work that focuses on various combinations of rhythms. The piece is comprised of three main sections along with a coda. The first section immediately establishes the rhythmic groove of the piece, and slowly layers additional instruments on top of the groove as part of the musical development. While measure 45 appears to be the start of the second section, it actually functions as transitional material that simultaneously alludes to some of the rhythms and textures that appear later in the piece (i.e. the material at measure 78). This transitional material continues for some time and is juxtaposed with the grooves and textures from the beginning of the work (this juxtaposition begins at measure 62).

The second section of the piece arrives at measure 78 with a much thicker textured groove, yet also with a more playful characteristic in the winds. Development occurs through orchestration as additional voices continue to be layered on existing ones. While the rhythmic ideas remain the same, new notes are introduced (measure 88) and the work transitions into a fugue. This section continues to develop and build, ultimately transitioning into the third section beginning at measure 116.

The final section is centered around augmentation, where the opening melodic ideas are now stretched and presented in a new key. An easy comparison is in the trumpet line, comparing measures 5–12 with measures 116–123. Finally, the coda section begins at measure 131. The music builds more dramatically at this point and culminates at measure 140, where a host of rhythms from throughout the piece come together in a wall of color and rhythm.

Groove Music was commissioned by the Connecticut Chapter of the American School Band Directors Association.

GROOVE MUSIC

BRIAN BALMAGES
(ASCAP)

Driving forward (♩ = 108)

5

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Driving forward (♩ = 108)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (G, A, C, D) *p < mp*

Marimba *mp*

Percussion 1 (Vibraphone, Xylophone, Chimes, Tenor Drum)

Percussion 2 (Snare Drum, Bass Drum, 2 different pitched Wood Blocks, Hi-hat)

Percussion 3 (Crash Cymbals, Suspended Cymbal, 2 different pitched Cowbells, China Cymbal, Triangle)

2 3 4 5

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

Vibra.

p < *mp*

p < *mp*

p <

mp pedal

6 7 8 9 10

15

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

p < *mp*

p < *mp*

p < *mp*

mp

to Xylo.

16 17 18 19 20

B1550

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

34 35 36 *mp* *f*

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mar.
 Perc. 1
 Perc. 2
 Perc. 3

38 39 40 41

45

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

f

f

muffle

muffle

mf

Cowbell (lower pitch)

46

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

47 48 49 50 51

53

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

53

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

52 f 53 54 55 56

Bsn.
 1
 Cls.
 2
 3
 B. Cl.
 1
 2
 A. Saxes
 T. Sax.
 B. Sax.
 1
 2
 3
 Tpts.
 1
 2
 3
 Hns.
 1
 2
 3
 4
 Tbns.
 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mar.

to st. mute
 to st. mute
 mp

62

Picc.

Fls. 1
2 *mp*

Ob.

Bsn.

62

Cls. 1
2
3 *mp*

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

62

Tpts. 1
2
3 *mp* st. mute

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mar.

Perc. 1 *mp* Tenor Drum on rim

Perc. 2 *mp*

Perc. 3 *mp* China Cym.

62 63 64 65 66

70

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

70

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

67

68

69

70

71

Picc. *mf* *f*

Fls. 1 *mf* *f*

2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf*

2 *mf*

3 *mf* Hn. *mf*

B. Cl. *mf*

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Hns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Tbns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Bar./ Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *mf* < *f*

Mar. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

72 73 74 75 76

77  *f*
Cowbell (higher pitch)

79  *f*

80  *f*

81  *f*

B.1

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

82 83 84 85 86

T.D. on head

B.D.

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88

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

mf

88

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

muffle

(G to E)

to Xylo.

Hi-hat

87 88 89 90 91

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

Tri.

mf

92 93 94 95

101

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

S.D.

102 103 104 105 106

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108

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

108

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

Xylo.

Cr. Cym.

(E to F)

f

f

f

107 108 109 110

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

111 *mp* 113 *f* 114 115 *mf*

This musical score page, numbered 26, contains staves for various instruments including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, Timpani, Maracas, Percussion 1, Percussion 2, and Percussion 3 (which includes a suspended cymbal). The score is written in a key with one sharp (F#) and a common time signature. A large, red, diagonal watermark reading 'Preview Use Requires Purchase' is overlaid across the center of the page. At the bottom, measure numbers 111, 113, 114, and 115 are indicated, along with dynamic markings: *mp* (mezzo-piano) at 111, *f* (forte) at 113, and *mf* (mezzo-forte) at 115.

116

Bsn. *ff*

1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Mar. *ff*

Picc. *ff*

Fls. 1 *ff*
2

Ob. *ff*

Bsn.

Cls. 1 *ff*
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mar.

(Xylo.)

Perc. 1 *ff*

Perc. 2

Perc. 3

122 *ff* 123 *mf* 125 126

131

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

131

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mar.

Perc. 1

Perc. 2

Perc. 3

ff

p

p

to Chimes

p

127 128 129 130 131

136

140

Picc. *f* *ff* 4

Fls. 1 *f* *ff* 4

2 *f* *ff* 4

Ob. *f* *ff* 4

Bsn. *f* *ff* 4

Cl. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff* 4

2 *f* *ff* 4

T. Sax. *f* *ff*

B. Sax. *f* *ff*

140

Tpts. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff* *p* *ff*

Mar. *f* *ff* *ff*

Perc. 1 Chimes *ff* 4

Perc. 2 S.D. *f* *ff*

Perc. 3 *f* *ff*

137 138 139 141

p *ff* *mf*

B1550