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FJH YOUNG BAND

Grade 2.5

COLOR JAM

- I. RED – COLOR OF HOT
II. BLUE – COLOR OF COOL
III. YELLOW – COLOR OF LIGHT

Timothy Loest

Instrumentation

1 - Conductor's Full Score	2 - Baritone T.C.
8 - Flute	4 - Tuba
2 - Oboe	1 - Timpani (+ Cowbell)
2 - Bassoon	2 - Bells
5 - B $\flat$ Clarinet 1	2 - Mallet Percussion
5 - B $\flat$ Clarinet 2	Xylophone
2 - B $\flat$ Bass Clarinet	Chimes
2 - E $\flat$ Alto Saxophone 1	1 - Drum Set (opt.)
2 - E $\flat$ Alto Saxophone 2	3 - Percussion 1
2 - B $\flat$ Tenor Saxophone	Snare Drum
2 - E $\flat$ Baritone Saxophone	Hi-hat
4 - B $\flat$ Trumpet 1	Bass Drum
4 - B $\flat$ Trumpet 2	Ride Cymbal
4 - F Horn	3 - Percussion 2
2 - Trombone 1	Mounted Crash Cymbal
2 - Trombone 2	Hi-hat
2 - Baritone/ Euphonium	Suspended Cymbal
	Crash Cymbals

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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



Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995, and today he is an exclusive composer and arranger for The FJH Music Company Inc. The bestselling supplemental methods he has written for FJH include *Warm-ups and Beyond* and *Rhythms and Beyond*, and he is a co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States 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 NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

About the Music

Color Jam explores the relationship between color and emotion. According to color psychology, colors not only affect mood, but also trigger behavior. Whereas red and orange can trigger hunger, blue and green can relieve anxiety. In this original work, the primary colors red, blue, and yellow show off their personality traits in a jam session of contemporary musical styles.

Red – Color of Hot

Red is a warm color. While some shades of red are associated with fear and danger, red is typically associated with energy, desire, and passion. This movement explores red's connection with heat, and does so through the pop genre of driving funk.

Blue – Color of Cool

Blue is a cool color. While some shades of blue are associated with frigidity and depression, blue is frequently associated with calm, honesty, loyalty, and trust. This movement explores blue's connection with hip sophistication, and does so through the jazz genre of easy swing.

Yellow – Color of Light

Yellow is a warm color. On occasion, it is associated with caution or cowardice. Most often, it is associated with optimism, divinity, and illumination. This movement explores yellow's connection to light. Around the time I composed this movement, I heard Australian theologian and pastor John W. Kleinig speak on good works and free will. Dr. Kleinig explained, "While a blind man is unable to see, a sighted man could choose to see, or choose to close his eyes. However, a sighted man can only see as long as he remains in the light." This movement projects radiance through its bright tempo, pulsating rhythms, shifting meters, and major tonality. It is based on the children's hymn *This Little Gospel Light of Mine*.

Rehearsal Suggestions

Color Jam should be played with the energy and passion of an intense jam session. If a drum set is used, then Percussion 1 and Percussion 2 should tacet *Red* and *Blue*. Commitment to style, tempo, articulations, and dynamics will ensure that an emotional connection is made between the music and all three primary colors.

COLOR JAM

I. Red – Color of Hot

TIMOTHY LOEST
(ASCAP)

Driving Funk (♩ = 100)

3

Flute

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone / Euphonium

Tuba

Timpani (+ Cowbell)

Bells

Mallet Percussion (Xylophone, Chimes)

Drum Set (opt.)

Percussion 1 (Snare Drum, Hi-hat, Bass Drum, Ride Cymbal)

Percussion 2 (Mounted Crash Cymbal, Hi-hat, Suspended Cymbal, Crash Cymbals)

Driving Funk (♩ = 100)

acrylic mallets, muffle on rests

see Drum Set Map

player 1 - S.D. + closed Hi-hat

Hi-hat, closed

player 2 - B.D.

Mounted Cr. Cym. (edge crash w/stick shoulder)

let ring always

Percussion 1 and 2 TACET if optional Drum Set is used.



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This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 & 2 (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpet)
- Hn. (Horn)
- Tbns. 1 & 2 (Trombone)
- Bar. / Euph. (Baritone / Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Mlt. Perc. (Mallet Percussion)
- D.S. (Drum Set)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score includes musical notation, dynamics (e.g., *mf*), and a large red watermark reading "Preview Only Requires Purchase".

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

mf

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

mf

m_f

Fl. *RED!* *HOT!*

Ob. *RED!* *HOT!*

Bsn. *RED!* *HOT!*

Cls. 1 *RED!* *HOT!*
2

B. Cl. *RED!* *HOT!*

A. Saxes 1 *RED!* *HOT!*
2

T. Sax. *RED!* *HOT!*

B. Sax. *RED!* *HOT!*

Tpts. 1 *RED!* *HOT!*
2

Hn. *RED!* *HOT!*

Tbns. 1 *RED!* *HOT!*
2

Bar. / Euph. *RED!* *HOT!*

Tuba *RED!* *HOT!*

Timp. *RED!* *HOT!*

Bells *RED!* *HOT!*

Mlt. Perc. *RED!* *HOT!*

D.S. *RED!* *HOT!*

Perc. 1 *RED!* *HOT!*

Perc. 2 *RED!* *HOT!*

Fl.

Ob.

Bsn. *play*

Cls. 1 *play*
2

B. Cl. *play*

A. Saxes 1
2

T. Sax. *play*

B. Sax. *play*

Tpts. 1
2

Hn. *play*

Tbns. 1 *play*
2

Bar. /
Euph. *play*

Tuba *play*

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

This musical score page contains measures 23 through 25. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 & 2 (Cls. 1/2), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Saxes 1/2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet 1 & 2 (Tpts. 1/2), Horn (Hn.), Trombone 1 & 2 (Tbns. 1/2), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Milt. Perc., D.S., Perc. 1, and Perc. 2. The key signature has three flats (B-flat major or D-flat minor). Measure 23 features a forte (f) dynamic across most instruments. Measures 24 and 25 continue the orchestration with various dynamics like piano (p) and mezzo-forte (mf) indicated for some parts. A large red watermark reading "Legal Use Requires Purchase Only" is overlaid diagonally across the entire page.

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

f

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

f

f

31 32 33 34

B1597

II. Blue – Color of Cool

Easy Swing (♩ = 112)

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. (G, C, F)

Bells

Mlt. Perc.

D.S. *mf* stick click

Perc. 1 *mf* player 1 - S.D. + Ride Cym. stick click

Perc. 2 *mf* player 2 - B.D.

Percussion 1 and 2 TACET if optional Drum Set is used.

Hi-hat w/ foot pedal *mf*

3 4

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

div.

5 6 7 8

10

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

10

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timpani (medium felt mallets, muffle on rests)
mf

Bells
acrylic mallets, muffle on rests
mf

Mlt. Perc.
Xylophone (med. mallets)
mf

D.S.

Perc. 1

Perc. 2
B.D.
Mounted Cr. Cym. (edge crash w/stick shoulder)
let ring always

9 11 12

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

13 14 15 16

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20

Fl.

Ob.

Bsn.

Cl. 1 - opt. one player (dixie quartet)

B. Cl.

Tuba

A. Saxes

T. Sax.

B. Sax.

Tuba

20

Tpts. 1 - opt. one player (dixie quartet)

Hn.

Tbns. 1 - opt. one player (dixie quartet)

Bar. / Euph.

Tuba

opt. one player (dixie quartet)

Timp.

Cowbell (w/ butt of mallet)

mf

Bells

Mlt. Perc.

D.S.

stick shot

Perc. 1

stick shot

Perc. 2

17 18 19 21

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

22 23 24 25

(mf)

3

3

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Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

D.S.

Perc. 1

Perc. 2

30 31 32 33

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37

III. Yellow – Color of Light

Brightly (♩ = 152) 5

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf* div. Cl. 1

2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Brightly (♩ = 152) 5

Tpts. 1 *mf*

2 *mf*

Hn. *mf*

Tbns. 1 *mf*

2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf* (F, B♭, E♭) Timpani (hard felt mallets, muffle on rests)

Bells *mf* brass mallets, muffle on rests

Mlt. Perc. *mf*

Perc. 1 *mf* player 1 - closed Hi-hat + S.D. w/ nylon tip S.D. stick

player 2 - B.D. *mf*

Perc. 2 *mf*

2 3 4 6

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

Perc. 1

Perc. 2

div.

Chimes (release sustain pedal on rests)

mf

mf

7 8 9 10 11 12

m_f

30

35

Fl. *mf cresc.* *f* *div.* 42

Ob. *mf cresc.* *f*

Bsn. *cresc.* *f*

Cls. 1 *cresc.* *f*
2

B. Cl. *cresc.* *f*

A. Saxes 1 *cresc.* *f*
2

T. Sax. *cresc.* *f*

B. Sax. *cresc.* *f*

Tpts. 1 *cresc.* *f*
2

Hn. *cresc.* *f*

Tbns. 1 *cresc.* *f*
2

Bar. / Euph. *cresc.* *f*

Tuba *cresc.* *f*

Timp. *cresc.* *f*

Bells *mf cresc.* *f*

Mlt. Perc. *mf* *f*

Perc. 1 *cresc.* *f* S.D. *f*
B.D.

Perc. 2 *cresc.* *f* muffle

37 38 39 40 41 *f*

46

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Bells

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cym.

43 45 47 48

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B1597

60

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

Perc. 1

Perc. 2

div. Cl. 2

f

div. Tpt. 2

60

f

f

f

55 56 57 58 59

div.

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Mlt. Perc.

Perc. 1

Perc. 2

61 62 63 64 65 66

B1597

68

