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FJH BEGINNING BAND

Grade 1

THE WOODWORK FACTORY

Mekel Rogers

Instrumentation

- | | |
|----------------------------------|------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 8 - Flute | 2 - Bells |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 2 - Percussion 1 |
| 10 - B \flat Clarinet | Snare Drum |
| 2 - B \flat Bass Clarinet | Bass Drum |
| 4 - E \flat Alto Saxophone | 3 - Percussion 2 |
| 2 - B \flat Tenor Saxophone | Snare Sticks |
| 2 - E \flat Baritone Saxophone | Slapstick |
| 4 - B \flat Trumpet 1 | Floor Tom |
| 4 - B \flat Trumpet 2 | Castanets |
| 4 - F Horn | 4 - Percussion 3 |
| 4 - Trombone | Claves |
| 2 - Baritone / Euphonium | 2 Wood Blocks |
| 2 - Baritone T.C. | Tambourine |
| | Shaker |
| | 2 - Percussion 4 |
| | Suspended Cymbal |
| | Crash Chymbals |

FJH is now using a high-speed sorting system for parts. As a result, all single page parts are collated before multiple page parts.



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The Composer

Mekel Rogers has been involved in music education as a middle school band director since 1995. He is a *summa cum laude* graduate of Appalachian State University, a charter member of the Carolina Crown Drum and Bugle Corps, and the founding conductor of the Union Symphony Youth Orchestra. He currently serves as the director of bands for Weddington Middle School in Union County, North Carolina. Mekel was inducted into the American School Band Directors Association in 2008.

Mekel frequently serves as a guest clinician at various honor band clinics and university invitationals. He is also a respected adjudicator for many concert band and marching band events. His compositions have been performed at the Midwest Clinic in Chicago, and at various concert band festivals, honor band clinics, and other music educator conferences throughout the United States. Mekel resides in North Carolina with his wife and daughter.

About the Music

Woodworking is a skill that dates back thousands of years. Ancient humans developed tools for woodworking and used them to make furniture, plates, bowls, spears, and many other items for good living. *The Woodwork Factory* uses a wide variety of percussion timbres to create the effect of a highly advanced woodworking facility in operation. Although some of the percussion parts can be omitted if there aren't enough players, the overall impression of the piece will be much more effective if all parts are covered.

The opening statements by the various percussionists should balance with each other so the sound is not dominated by any one instrument. Careful attention was given to the parts so the players have enough time to switch instruments. Pay close attention to the accents and staccatos in the wind parts to ensure clarity. The section from measures 34 - 40 should be played in a more legato style.

The Woodwork Factory was a lot of fun to compose and should be a real treat for your band. Enjoy!

R. Mekel Rogers

THE WOODWORK FACTORY

MEKEL ROGERS
(ASCAP)

Allegro (♩ = c. 144)

Flute

Oboe

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
2

F Horn

Trombone
Baritone /
Euphonium
Bassoon

Tuba

Timpani
(G, D)

Bells

Percussion 1
(Snare Drum,
Bass Drum)
S.D. click sticks together
B.D. *f*

Percussion 2
(Snare Sticks,
Slapstick, Floor Tom,
Castanets)
Snare Sticks click sticks together
f

Percussion 3
(Claves,
2 Wood Blocks,
Tambourine, Shaker)
Claves
f

Percussion 4
(Suspended Cymbal,
Crash Cymbals)

2

3

4



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5

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

5

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Slapstick

Wood Blocks

5 6 7 8

13

Fl. *f*

Ob. *f*

Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

13

Tpts. 1 *f*

2

Hn. *f*

Tbn. / Bsn. only *f*

Bar. / Euph. / Bsn.

Tuba *f*

Timp. *f*

Bells *f*

Perc. 1 norm. *mp*

Perc. 2

Perc. 3

Perc. 4 *f*

13 14 15 16

17

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

f

+ Euph.

f

f

f

Floor Tom

Tambourine

f

Cr. Cym.

f

17 18 19 20

21

Fl. *mp*

Ob. *mp*

Cls. *mp*

B. Cl. *mf*

A. Sax. *mp*

T. Sax. *mf*

B. Sax. *mf*

21

Tpts. 1 *mp*

2

Hn. *mp*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Timp.

Bells

Perc. 1 *mf* click sticks together

Perc. 2 *mf*

Perc. 3 *mp* W. Blks. *mp*

Perc. 4 *mf*

21 22 24

25

Fl. *mf*

Ob. *mf*

Cls. *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

25

Tpts. 1 *mf*

2

Hn. *mf*

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

29

Fl. *f*

Ob. *f*

Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

29

Tpts. 1 *f*

2

Hn. *f*

Tbn. Bar. / Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells *f*

Perc. 1 *norm.* *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

29 30 31 32

34

Fl. *p* *mf*

Ob. *p* *mf*

Cls. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

34

Tpts. 1 *p*

2 *p*

Hn. *p* *mf*

Tbn. Bar. / Euph. Bsn. *p* *mf*

Tuba *p* *mf*

Timp.

Bells *p* *mf*

Perc. 1

Perc. 2 Castanets *mf*

Perc. 3 Shaker *mp*

Perc. 4 *p* *mf*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

mf

click sticks together

on rim

Floor Tom

Slapstick

Claves

p

mf

40

37

38

p

mf

48

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

48

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *f*

52

p *f*

p

p

This page contains a musical score for page 16, featuring woodwinds, brass, and percussion parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 and 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "16" is in the top left corner. At the bottom, there are measure numbers 53, 55, and 56, along with dynamic markings *p* and *f*.