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METALHEADS

Randall D. Standridge

Instrumentation

- | | |
|----------------------------------|---------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 2 - Bells |
| 2 - Bassoon | 2 - Vibraphone |
| 5 - B \flat Clarinet 1 | 2 - Percussion 1 |
| 5 - B \flat Clarinet 2 | Snare Drum |
| 2 - B \flat Bass Clarinet | Hi-hat |
| 4 - E \flat Alto Saxophone | 2 Tom-toms |
| 2 - B \flat Tenor Saxophone | (high and low) |
| 2 - E \flat Baritone Saxophone | 2 - Percussion 2 |
| 4 - B \flat Trumpet 1 | Bass Drum |
| 4 - B \flat Trumpet 2 | 2 - Percussion 3 |
| 4 - F Horn | China Crash Cymbal |
| 4 - Trombone | Brake Drum |
| 2 - Baritone / Euphonium | 2 - Percussion 4 |
| | 2 Metallic Objects |
| | (high and low) |
| | 1 - Drum Set (opt.) |

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





The Composer

Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

Program Notes

I love heavy metal music. Having grown up in the 80's and 90's, many of my first music purchases were heavy metal bands. Iron Maiden, Metallica, Megadeth, and many others all hold very special places in my memories of that time.

Metalheads is a piece for young band inspired by the rhythms, harmonies, and style of heavy metal music. The driving pedal tones, the Phrygian mode, and the harmonies in 5ths are all intended to give your students a taste of this exciting musical style.

The title *Metalheads* also serves as a play-on-words as the percussion parts consist of many metallic instruments. Bells, vibraphone, brake drum, cymbals, and two "metallic objects" (think pots, pans, anvils, whatever you can find) bring an industrial edge to this rockin' tune.

Rehearsal Suggestions

For the two "metallic objects", experiment and find instruments that produce a loud, clear, sharp sound, and are distinctly "high" and "low." I would recommend using either acrylic or metallic mallets for these instruments, as plastic or wooden mallets tend to sound a bit muted on such material.

The bass drum should be somewhat choked to achieve the authentic sound of a kick bass, as on a drum set.

METALHEADS

RANDALL D. STANDRIDGE
(ASCAP)

Moderate, heavy rock (♩ = 128)

Flute

Oboe

Bassoon

B♭ Clarinets 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderate, heavy rock (♩ = 128)

B♭ Trumpets 1/2

F Horn

Trombone

Baritone / Euphonium

Tuba

Bells

Vibraphone

Percussion 1 (Snare Drum, Hi-hat, Hi and Low Toms)

Percussion 2 (Bass Drum)

Percussion 3 (China Crash Cymbal, Brake Drum)

Percussion 4 (2 Metallic Objects, Hi and Low)

Drum Set (Optional)



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Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

5 6 7 8

9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *tr*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Bells *mf*

Vibes. *mf*

Perc. 1 *mf*
Hi-hat and S.D.

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

D.S. *mf*

9 *mf* 10 11 12 13



17

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

14 15 16 17 18

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

19 20 21 22 23

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25

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

24 25 26 27

33

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar. / Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

37

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

37

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. / Euph. *f*

Tuba *f*

Bells *f*

Vibes. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S. *f*

37 38 39 40 41

47

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

47

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

47 48 49 50

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibes.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.S.

51 52 53 54