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THE REIMAGINE INITIATIVE

Music reimagined for flexible ensembles with adaptable instrumentation

4-PART FULLY ADAPTABLE

Grade 3.5

B1842

KINETIC DANCES

Randall D. Standridge

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts
(includes part 1, 2, 3, and 4 for each instrument)

Flute

Oboe

B♭ Clarinet / Bass Clarinet

E♭ Alto Sax / Baritone Sax

B♭ Tenor Saxophone

B♭ Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium / Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts
(more idiomatic ranges)

Alt. B♭ Tenor Saxophone

Alt. F Horn

Accompaniment

Piano

Percussion
(in addition to Mallet Percussion adaptable parts)

Bells

Timpani

Percussion 1
- Snare Drum
- Bass Drum
- Hi-Hat
- Wind Chimes
- (opt. Drum Set)

Percussion 2
- Crash Cymbal (Suspended)
- China Cymbal
- Sleigh Bells
- Brake Drum

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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 F·J·H MUSIC COMPANY INC.
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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in "orchestrating" these works (see above), the following are recommended "standard" part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion
Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola
Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion
Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola
Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello
Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

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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.

About the Music

Kinetic Dances is a dance for symphonic band in mixed meter. The rhythmic interchange between 7/8 and 4/4 time are utilized to create a unique rhythmic flow for the work. The challenge, when writing this, was to make the meter feel as natural as possible. The piece is in a slightly modified Rondo form, with the main theme alternating with contrasting sections. Careful consideration was made in orchestrating this work to make it achievable by schools with smaller instrumentations, in accordance with the request of the commissioning party.

Kinetic Dances was commissioned by Steven H. Moss and the C.H. Yoe High School Band of Cameron, Texas, for performance at the 2014 TMEA conference in San Antonio, Texas. I owe him and his students a huge debt of gratitude for trusting me with this project.

There are also three more individuals I should thank. Normally, I am a veritable fountain of ideas for the titles of my works, but for this work I found myself completely dry. A special thanks goes to Austin Mueck, Soledad Rios, and Garrett Wallace of the C.H. Yoe Band for coming up with the title of this work, which I think fits it perfectly. You guys have my undying thanks and appreciation.

Rehearsal Suggestions

Students who have not been exposed to 7/8 meter may find this work initially challenging, but the repetition built into the piece will help serve to re-enforce this skill. It is highly recommended to work on individual sections of the music until students are confident and comfortable with the meter.

Percussion balance should be slightly on the louder side, though not covering the winds. A reserved balance in the percussion will only serve to dull the work's intended effect.

- Randall D. Standridge

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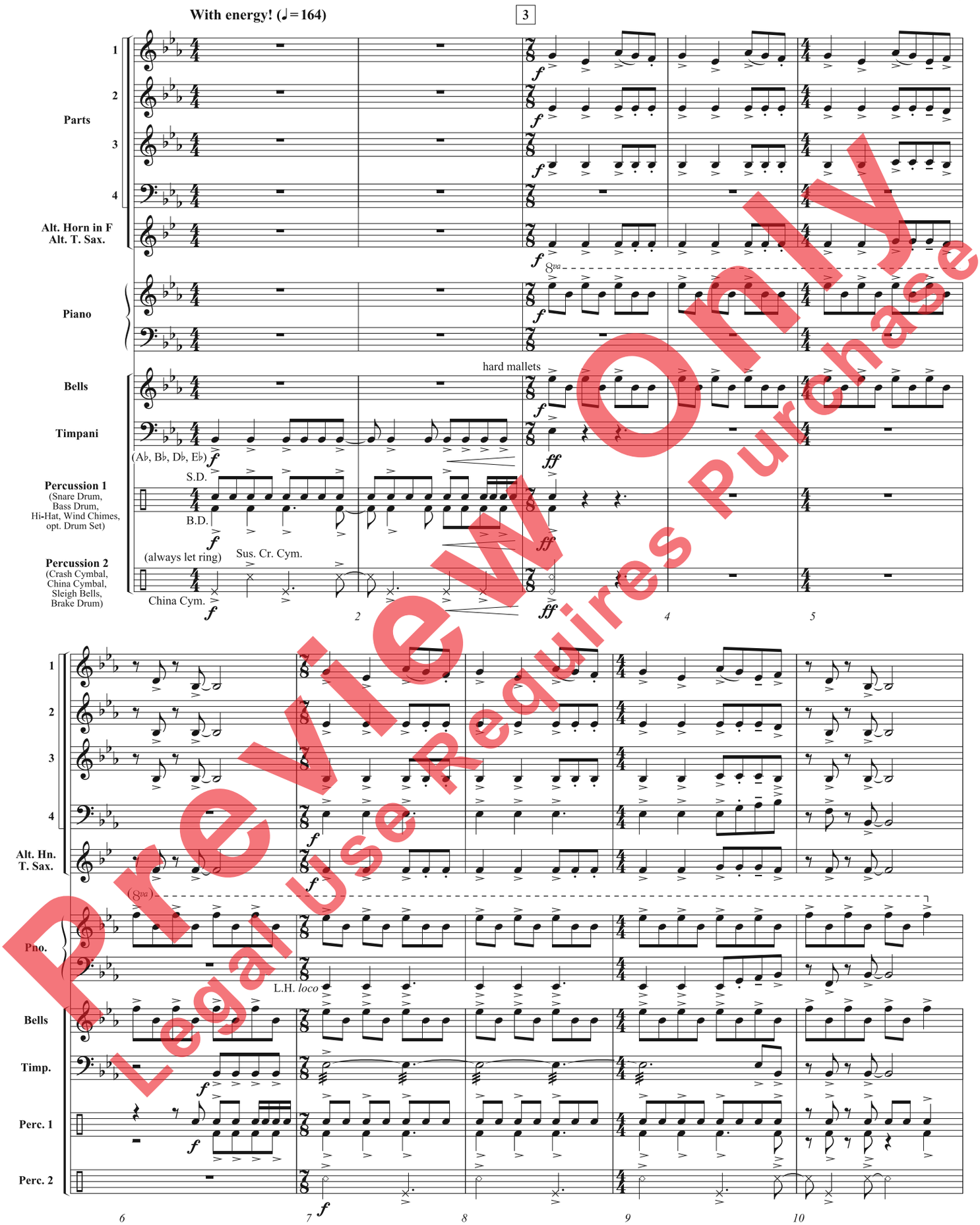
Duration: 3:00

4-PART FULLY ADAPTABLE

Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

KINETIC DANCES

RANDALL D. STANDRIDGE
(ASCAP)



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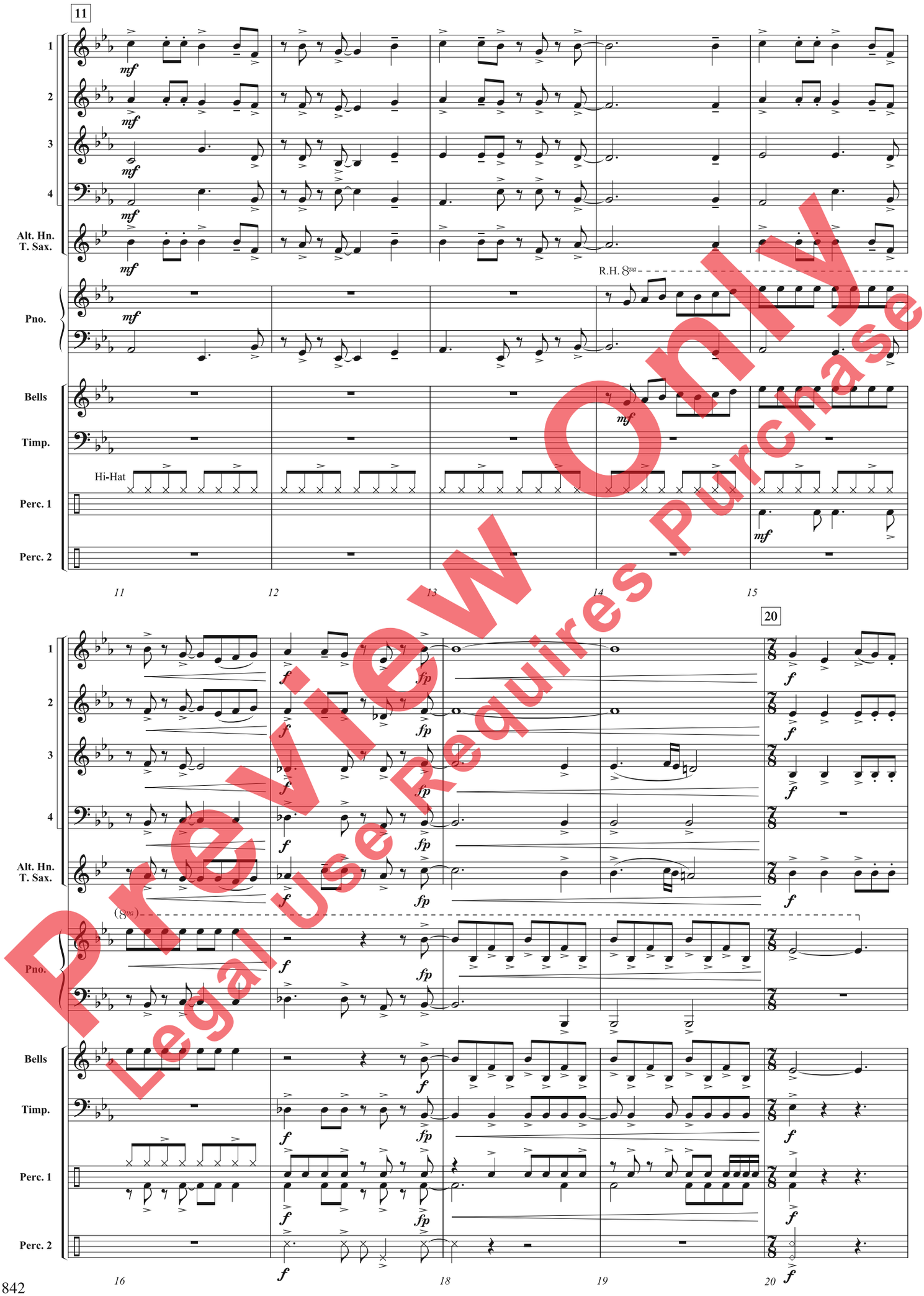

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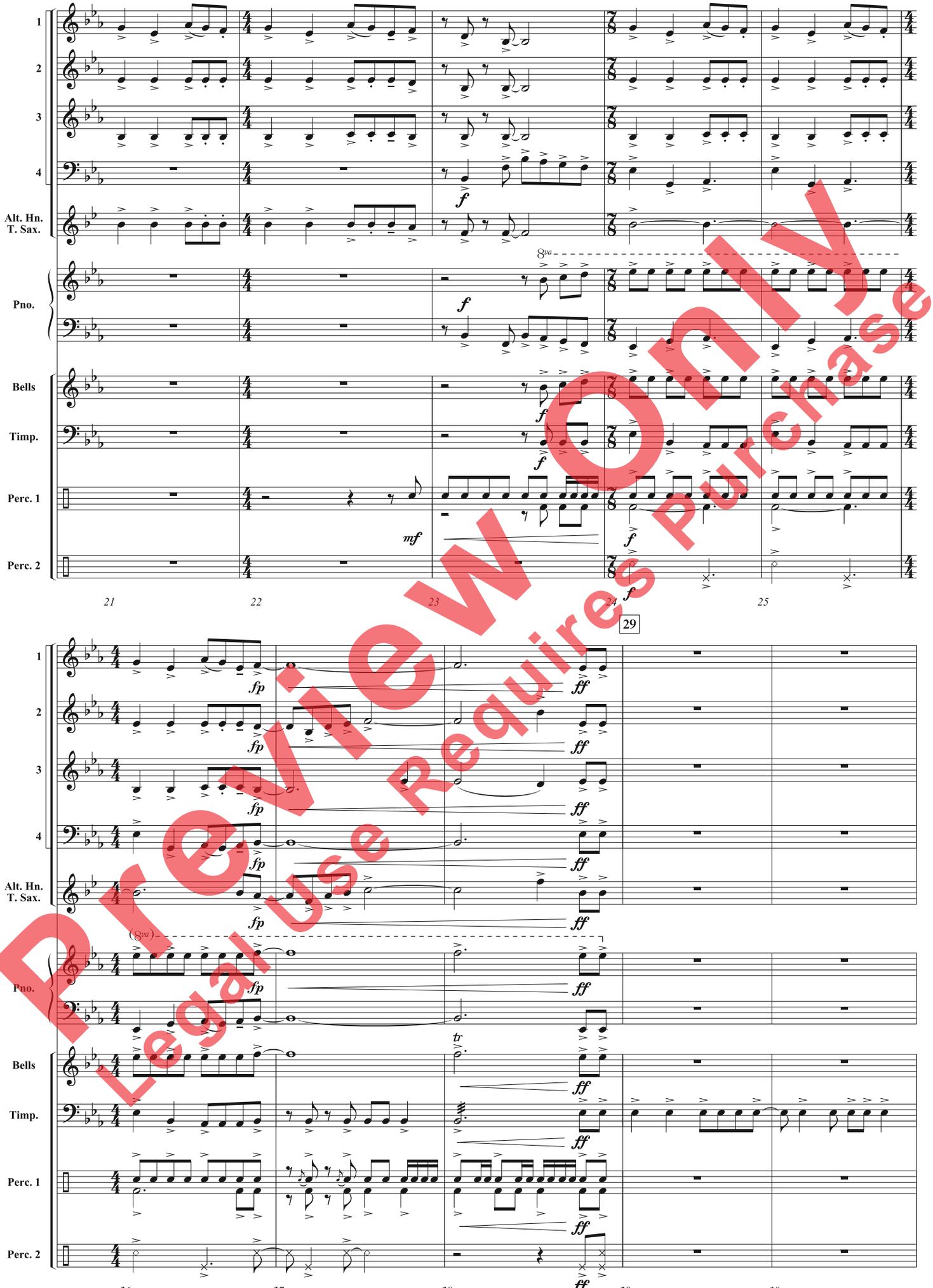

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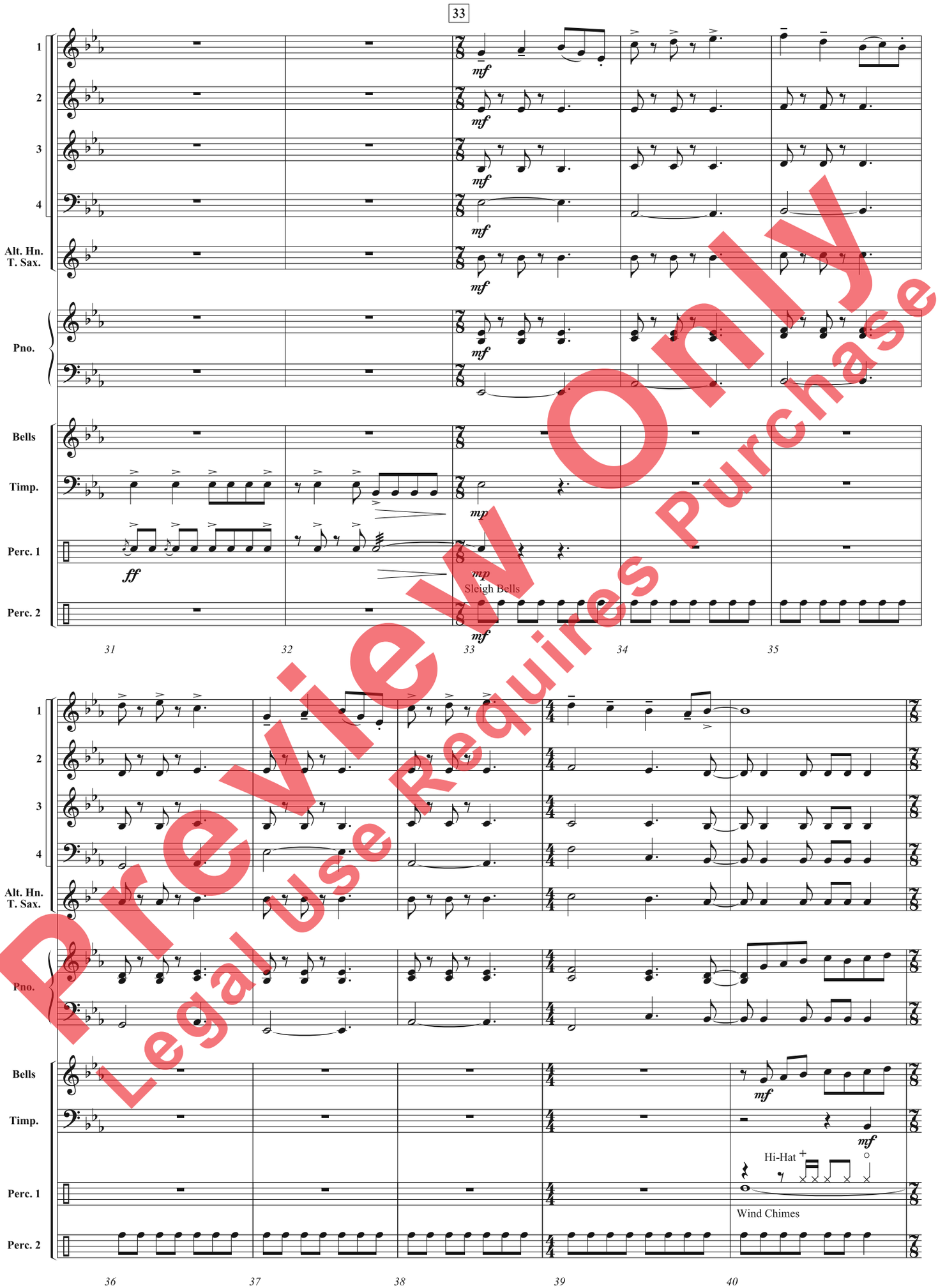

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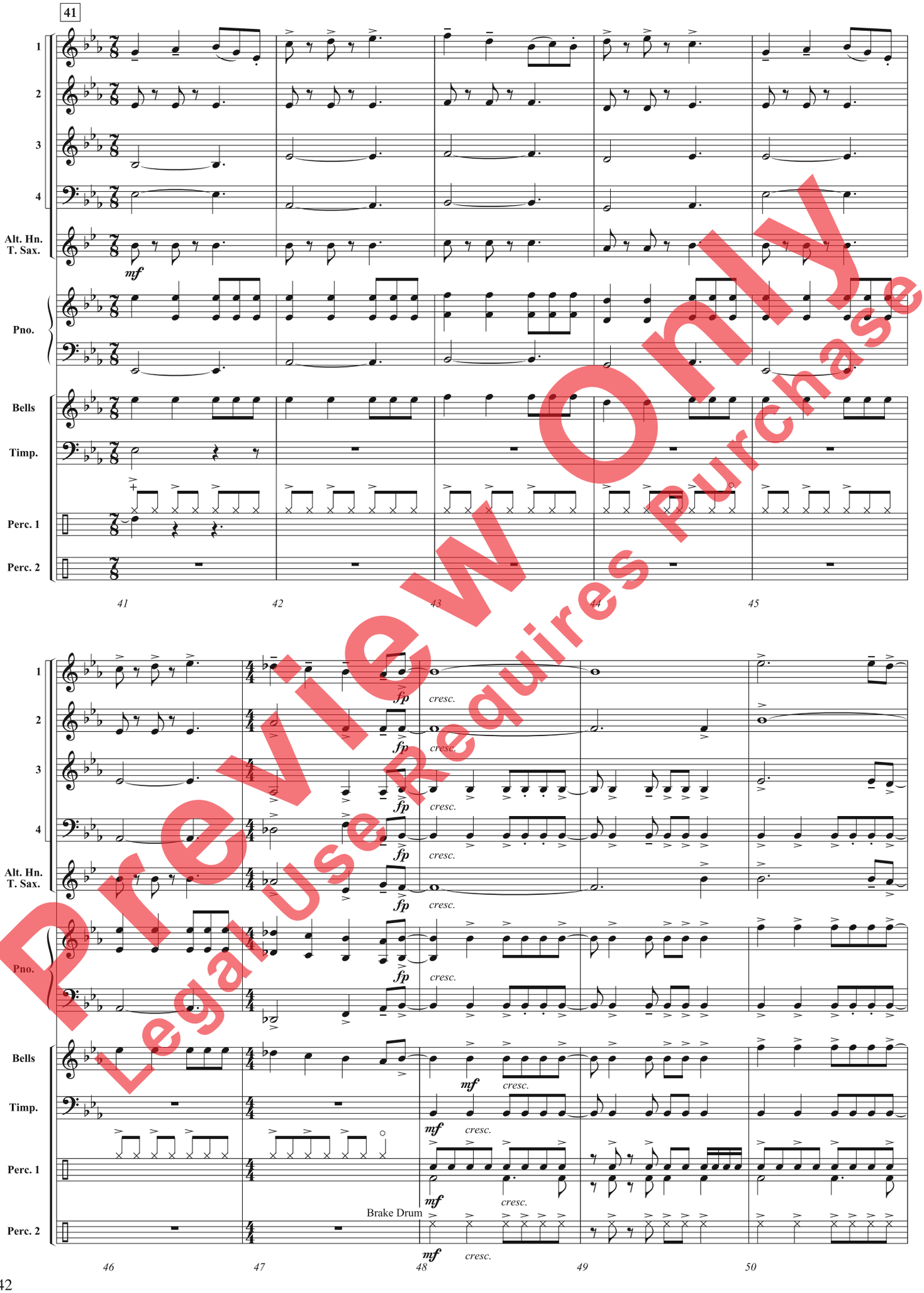

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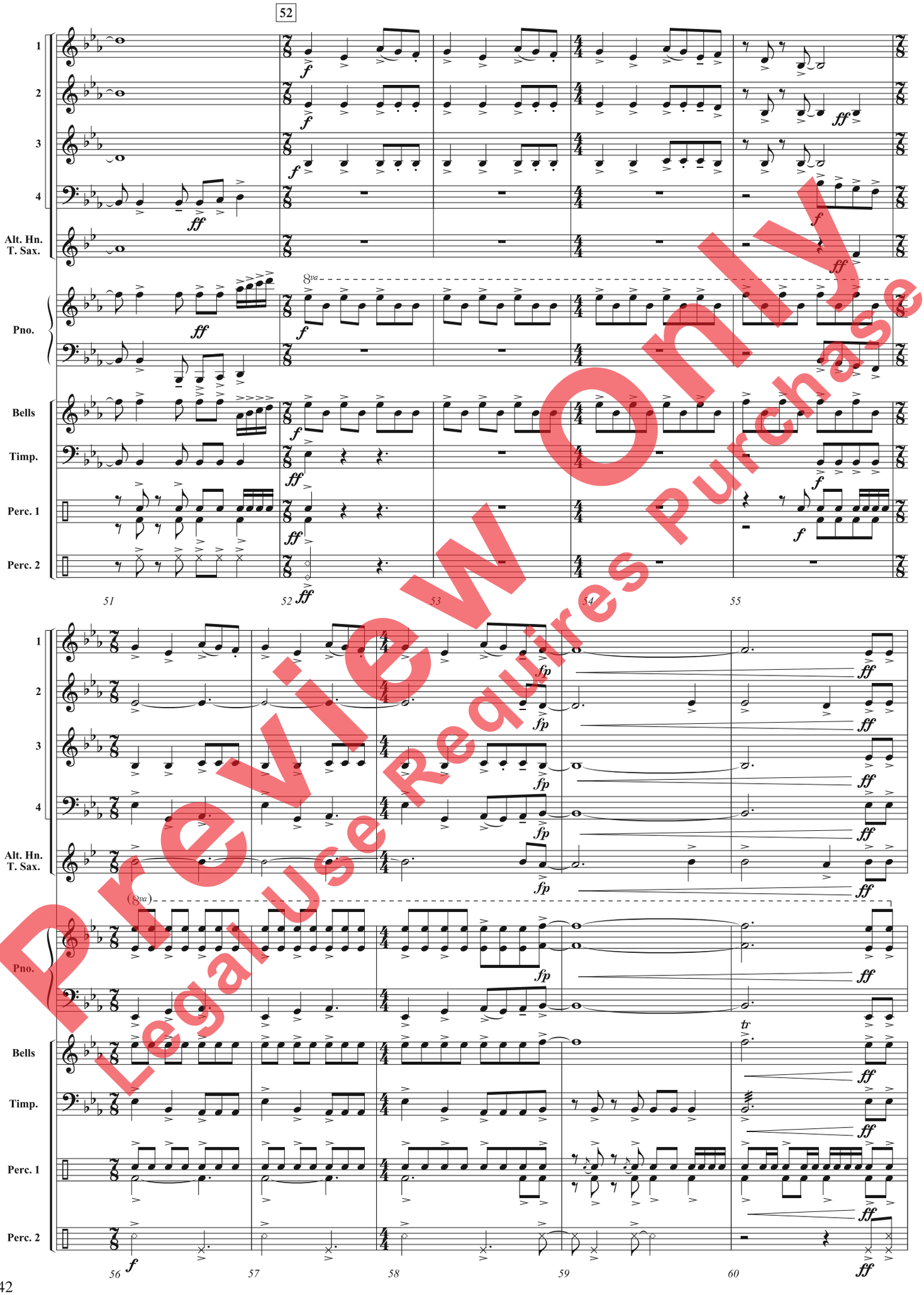

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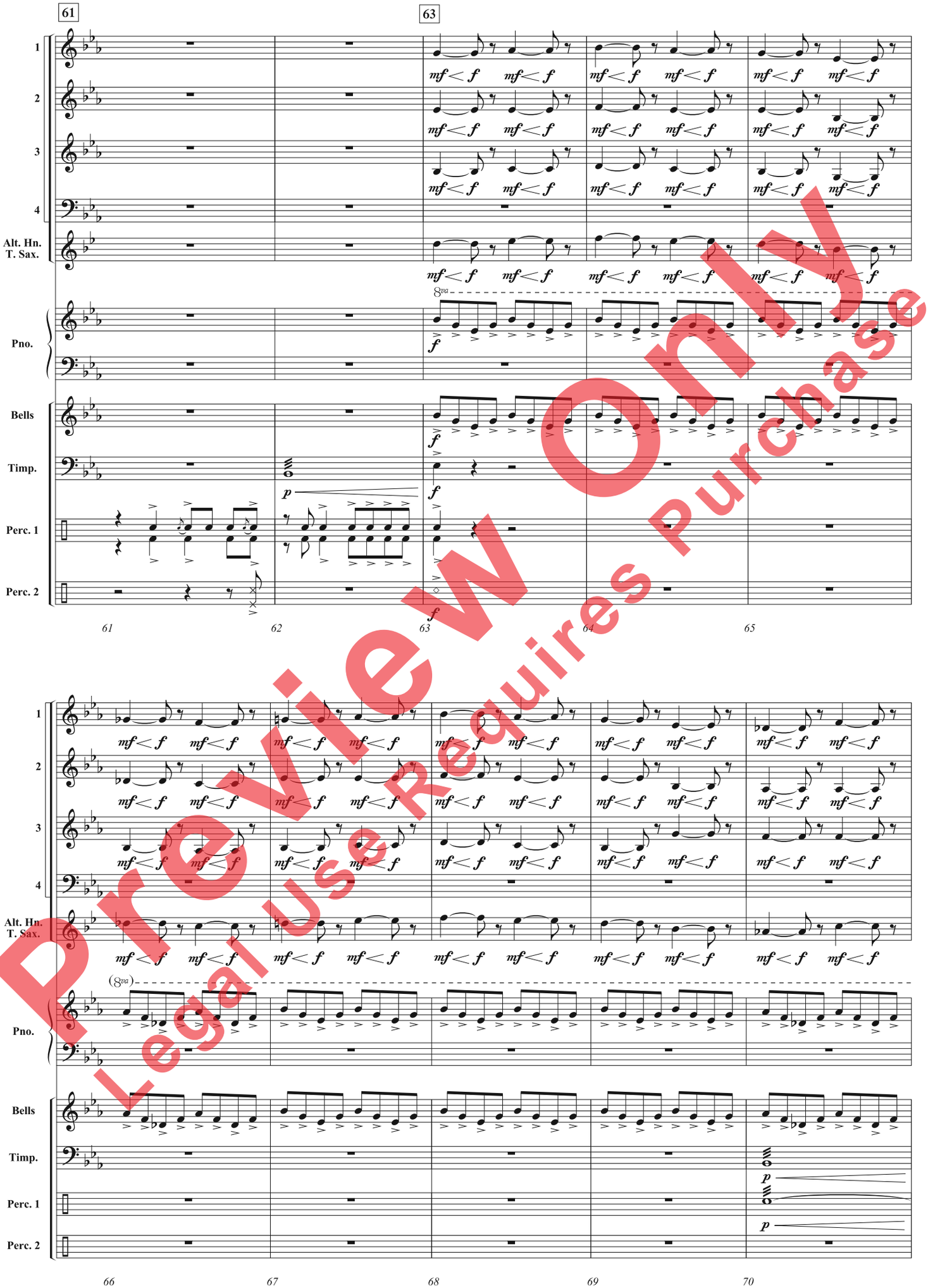

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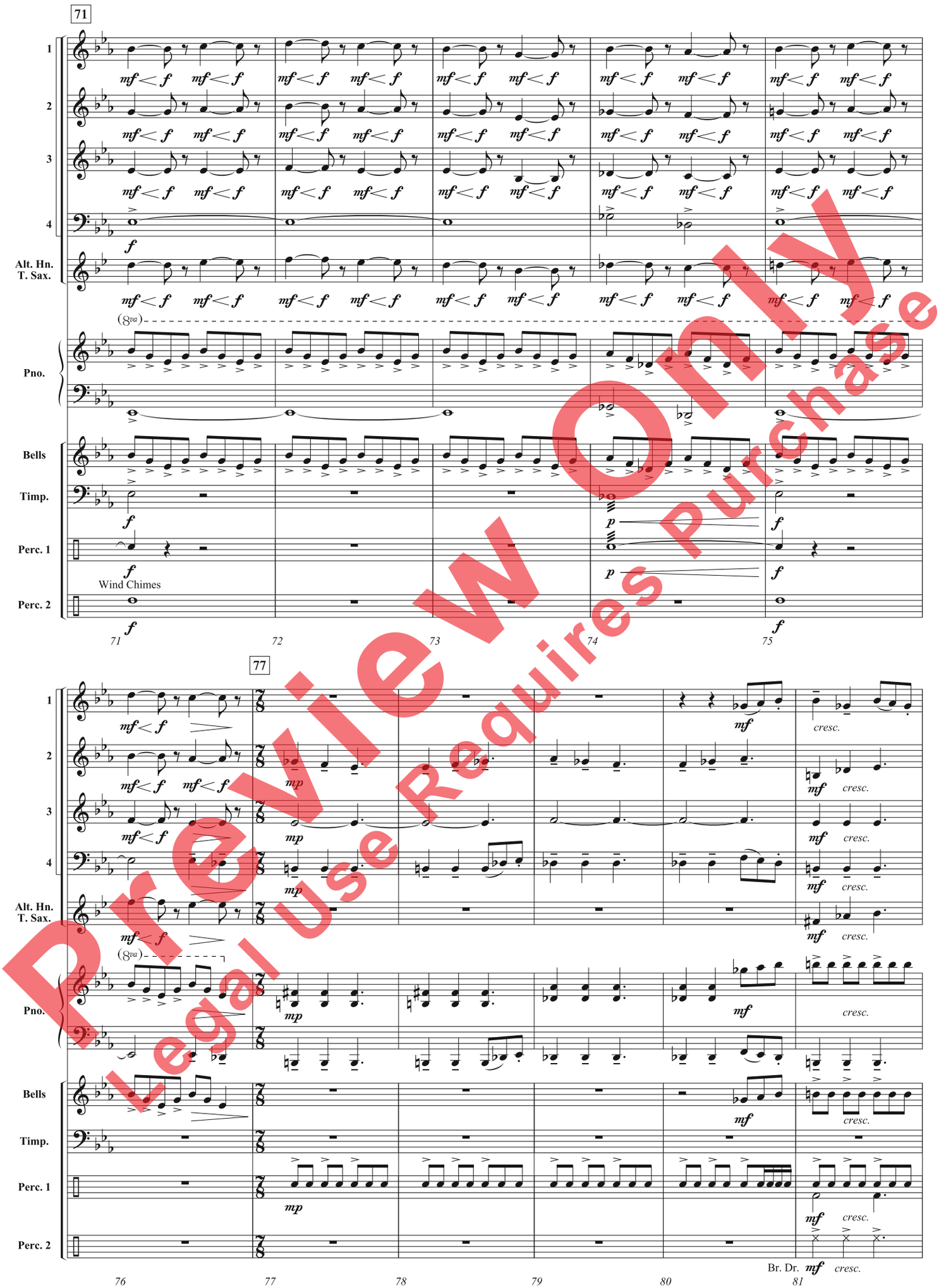

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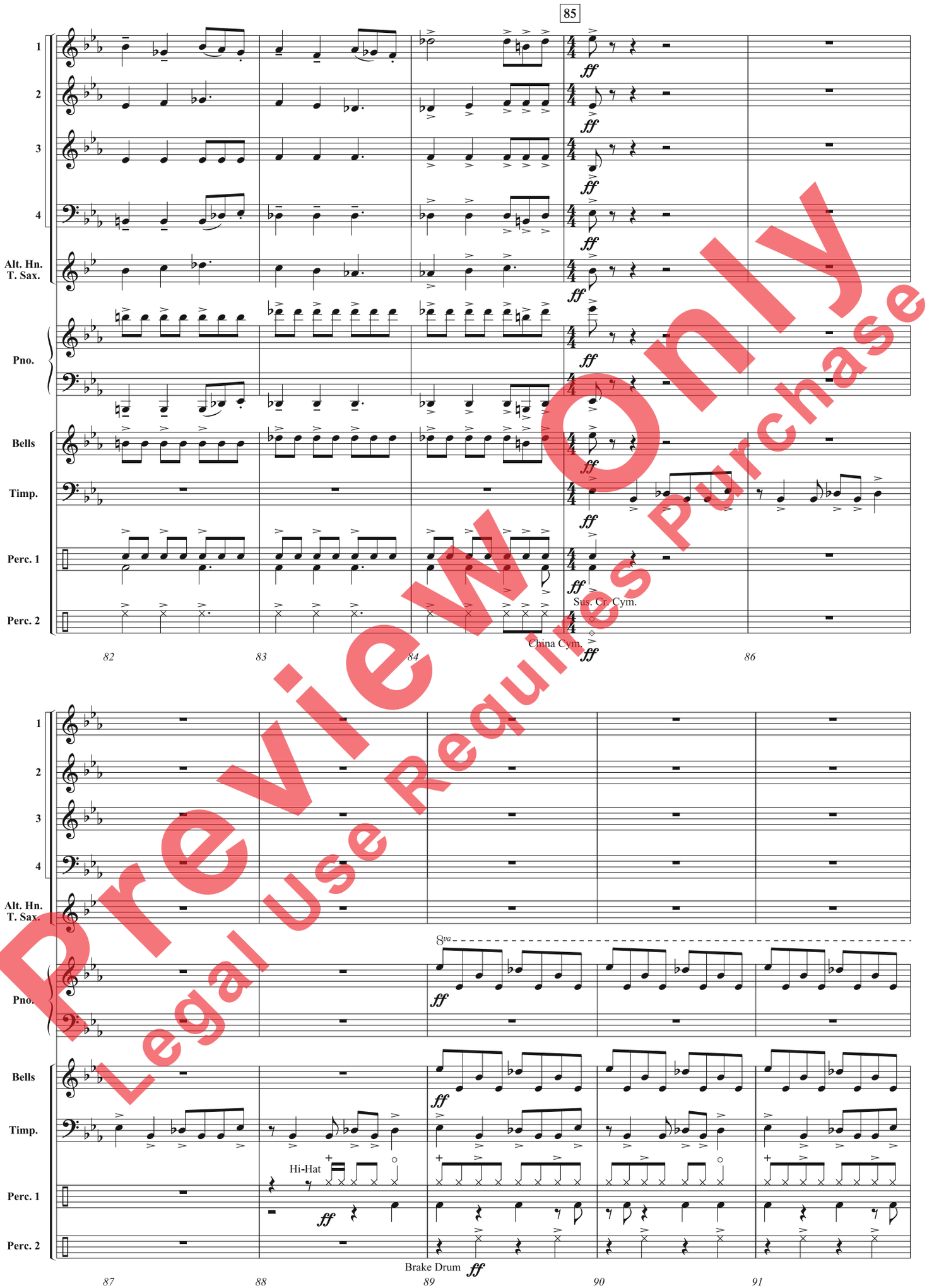

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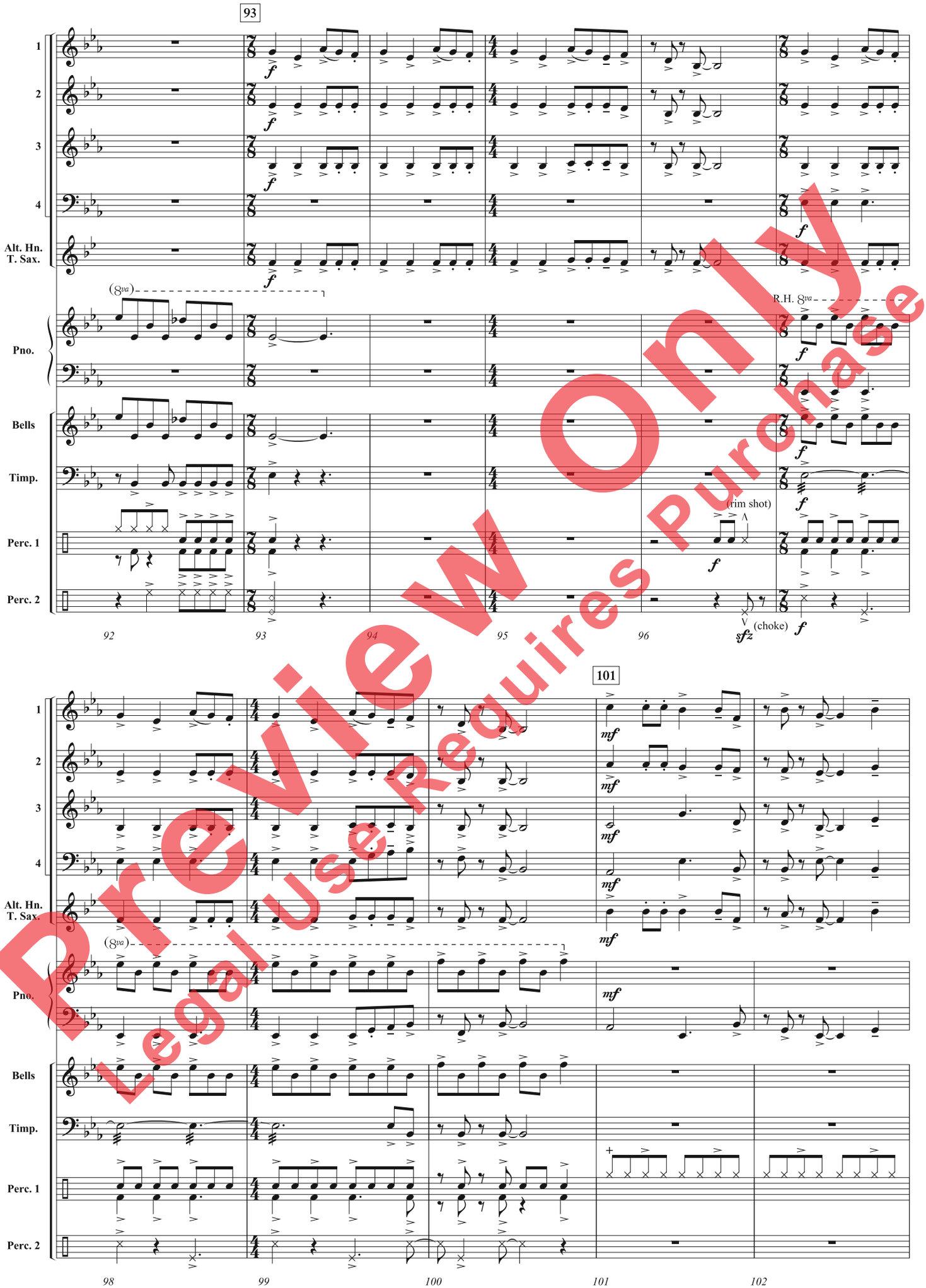

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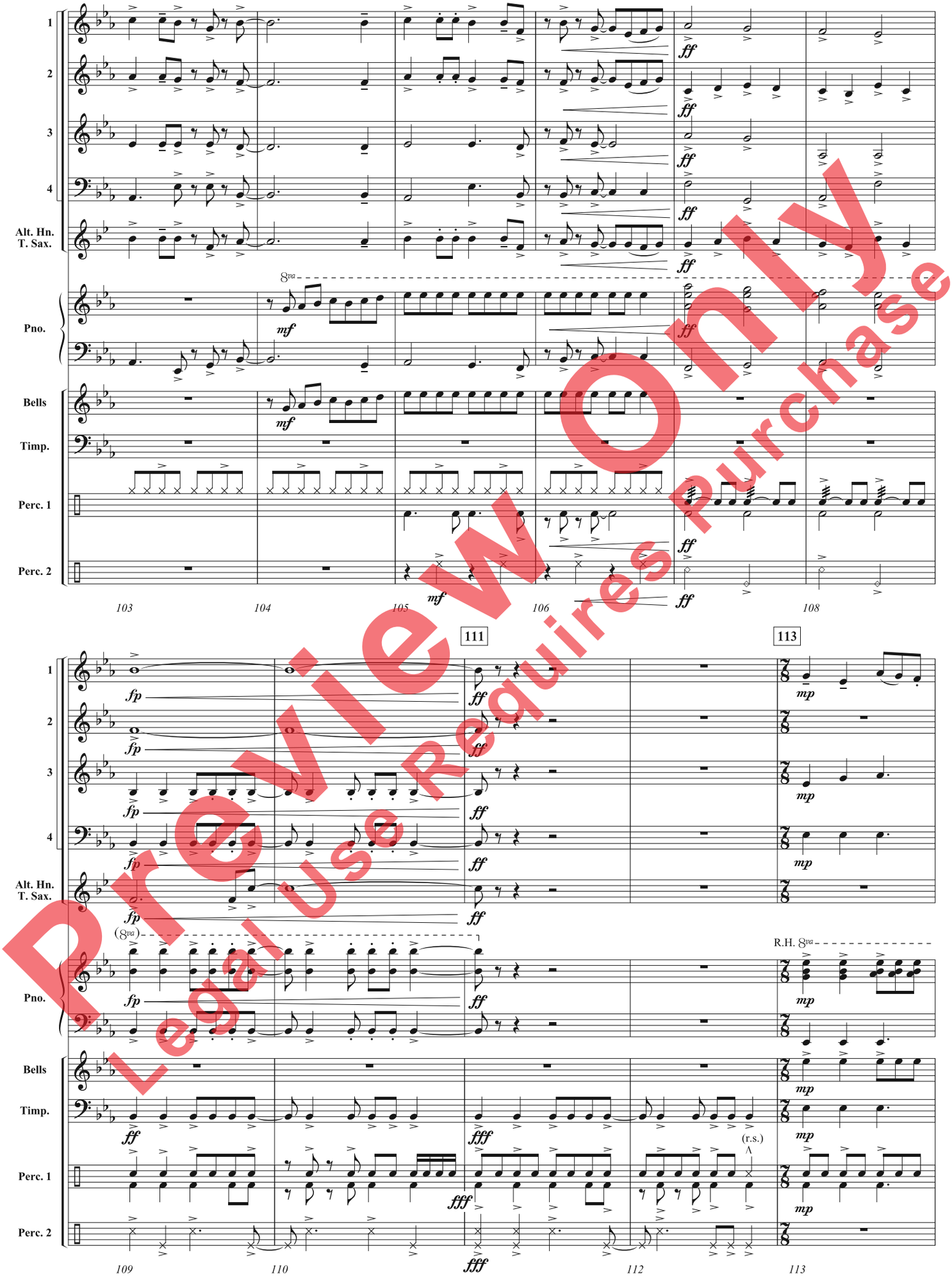

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