

Grade
1/2

Real music using only the first 6 notes!

FULL CONDUCTOR SCORE
Catalog No. 023-4346-01

Confluence

Jonathan McBride

Sound Foundations Series

FOR BEGINNING BANDS!



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Sound Foundations Series

(Grade levels 1/2 - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

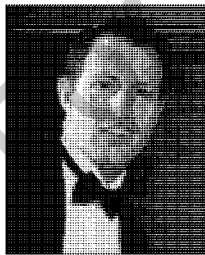
Confluence

Jonathan McBride

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
Bb Clarinet	12
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone	8
Bb Tenor Saxophone	2
Eb Baritone Saxophone	2
Bb Trumpet	10
F Horn	4
Trombone/Baritone BC	8
Baritone TC	2
Tuba	4
Bells/Xylophone	4
Timpani	1
Snare Drum, Bass Drum	3
Crash Cymbals	2
Auxiliary Percussion: Triangle, Claves, Maracas	3
Piano/Keyboard (optional)	1

About the Composer



After graduating from high school in Nome, Alaska and from the University of Alaska, Anchorage with a degree in music education, Jonathan McBride went on to teach multiple levels of both band and choir in Alaska for 9 years. Jonathan currently teaches k-12 band, choir, and general music in the small town of Pateros, Washington, where he currently lives with his wife and daughter.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrumental Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both the Alaska and Washington conferences. In addition to teaching and composing, Jonathan McBride also directs the Okanogan Valley Chorus, and performs in a local barbershop quartet with fellow educators.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are a consistent favorite for both students and audiences.

Program Notes

Confluence can mean the joining together of two rivers, or of two different ideas. Inspired by the many mountain river confluences in Washington state, this piece captures their majesty and beauty as it introduces and then combines two distinctly different musical ideas; one full of turbulent excitement, the other more orderly and serene. The flowing and peaceful middle section takes us on a carefree float downstream as it transports us to one final confluence.

Rehearsal Notes

Explaining and exploring beat subdivision is beneficial not only as you rehearse **Confluence**, but in the overall musicality of your ensemble. Find ways to make exploring subdivision fun for your students, such as hissing/sizzling, beatboxing, clicking pencils on stands, physical motions, or having students speak words for subdivisions. Subdivision is crucial for the success of this work, as it requires your ensemble to perform independent rhythms.

Confluence is an ideal time to teach and explore strong and weak beats with your students. The low brass, woodwind and percussion rhythms at m. 5 alternate between strong beat three and weak beat four. The new melody starting on beat four of m. 20 sets up a pattern of melody instruments entering on a weak beat while harmony instruments enter on strong beat one. Find ways to give your students chances to experience this weak-beat vs. strong beat entrance with visual, auditory, and kinesthetic cues.

Some sections have repeated 8th note figures, and provide an excellent opportunity to improve articulation skills by encouraging students to tongue lightly and precisely while maintaining a steady flow of air. Other sections have slurs across measures, giving students (particularly flutes) the chance to practice supporting air to sustain the sound through the phrase. Relaxed, full breathing in tempo will help them achieve this smooth style.

Percussion rhythms at the beginning and end are very similar to the rhythms in the low brass and woodwinds, giving reinforcement to players who may struggle decoding rhythms. Success here should help these players branch out into more independent rhythms in the future. Help your percussionists understand how their parts fit with the style change in m. 21 and avoid a heavy "rock beat" that does not fit the mood of this middle section.

I hope you enjoy rehearsing and performing **Confluence**.

Jonathan McBride

New Young Band CD



WFR386

LOOK TO THE SKIES

Washington Winds, Edward Petersen, conductor

CONTENTS: Call of Champions (Rob Romeyn), Let Hope Reign (Larry Neeck), Heart and Home (Andrew Poor), Beep Beep! (Steve Frank), Angelic Hosts Proclaim! (A Holiday Flourish for Winds and Percussion) - (Jonathan McBride), Wrath of the Titans (Larry Neeck), Skeleton Dance (Todd Phillips), Apophis (Jonathan McBride), It Is Well (arr. Robert W. Smith), Tropical Trombones (Len Orcino), Look To The Skies (A Glorious Fanfare) - (James Swearingen), Twin Oaks (David Shaffer), Maillet Mambo (Robert W. Smith), Prometheus (Anne McGinty), Koala Rock (Russell Bauer), Let The Holidays Begin! (Rob Romeyn), Dynamo (Larry Neeck), Red Earth Dances (Rob Romeyn), Mighty Towers (Matt Conaway), October Sky (Rob Romeyn), Band

Rocks! (Ed Huckleby), Trumpet Voluntary (British March) - (Jeremiah Clarke / arr. Todd Phillips), We, The People - Concert March (James Swearingen), Star Spangled Christmas (arr. Robert W. Smith), Thunder Drums (David Shaffer), Celestial Fanfare (Robert W. Smith), Confluence (Jonathan McBride), Soar With The Dragons (Rob Romeyn), Blazon! (David Shaffer), The Gift Of Hope (James Swearingen), Jingle Jumble (Matt Conaway), Adventures (Jared Spears)

CONFLUENCE

Conductor Score
023-4346-00

Jonathan McBride

Allegro ♩ = ca. 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone

Tuba

Bells
Xylophone

Timpani

Snare Drum
Bass Drum

Crash Cymbals

Auxiliary Percussion:
Maracas, Triangle, Claves

Piano/Keyboard
(optional)

Allegro ♩ = ca. 120

Allegro ♩ = ca. 120

Xylophone: Hard Rubber Mallets
Bells: Hard Plastic Mallets

1 2 3 4

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5

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Bells
Xylophone

Timp.

S.D.
B.D.

Cr.Cym.

Aux. Perc.

Pno./Kybd.
(opt.)

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

5 6 7 8 9

13

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Bells
Xylophone

Timp.

S.D.
B.D.

Cr.Cym.

Aux. Perc.

Pno./Kybd.
(opt.)

10

11

12

13

14

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Bells
Xylophone

Timp.

S.D.
B.D.

Cr.Cym.

Aux. Perc.

Pno./Kybd.
(opt.)

15 16 17 18 19

29

Fl. *mf* *flowing*

Ob. *mf* *flowing*

Cl. *mp*

Bs. Cl.

Bsn. *p*

A. Sx. Trombone cue *mp* Play

T. Sx. *p*

B. Sx.

Trp. *p*

Hn. *p*

Trb./Bar. *p*

Tuba *p*

Bells Xylophone *mf* *flowing*

Timp.

S.D. B.D.

Cr. Cym.

Aux. Perc. Claves *p* Maracas

Pno./Kybd. (opt.)

25 26 27 28 29 30

Fl.

Ob.

Cl. *flowing*
mf

Bs. Cl. *Play*
mp

Bsn. *mp*

A. Sx. *flowing*
mf

T. Sx.

B. Sx. *Play*
mp

Trp.

Hn.

Trb./Bar. *mp*

Tuba *mp*

Bells
Xylophone

Timp. *mf* *f*

S.D.
B.D. *mp* *f*

Cr.Cym. *f*

Aux. Perc. *f*

Pno./Kybd.
(opt.) *mp* *f*

31

32

33

34

35

36

37

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

37

Trp.

Hn.

Trb./Bar.

Tuba

Bells

Xylophone

Timp.

S.D.

B.D.

Cr.Cym.

Aux. Perc.

Pno./Kybd.
(opt.)

37 38 39 40 41 42

