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1/2

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FULL CONDUCTOR SCORE
Catalog No. 023-4417-01

Jingle Jumble

Matt Conaway

**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.

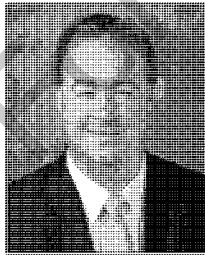
Jingle Jumble

Matt Conaway

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	6
Baritone BC	2
Baritone TC	2
Tuba	4
Bells.....	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals, Sleigh Bells, Triangle, Suspended Cymbal	4
Piano/Keyboard (optional).....	1

About the Composer



Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program

received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAfME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

Program notes

The simplest way to describe this piece is to imagine if each measure of "Jingle Bells" was separated, shuffled, and dealt in a new order. The result is a tune that is naggingly familiar, almost annoyingly out of sorts, and uniquely non-festive. For good measure, I took the complete melody of the chorus and put it in reverse to create yet another way of mangling the most famous secular winter holiday song in existence.

Of course, there's no conceivable way I could leave this tune in that disheveled state, so it gets the full statement in the correct order before we leave for other (probably more normal) concert selections. Thanks for letting me provide some quirkiness on your winter concert!

Rehearsal Notes

- It might be best to start rehearsing this piece at m. 37 (which is a typical, straightforward rendition of "Jingle Bells.") From that point, the ensemble can go back to m. 4 and start to put the pieces together (or rather, take them apart.)

- The phrase from m. 19-27 will probably be the most challenging to rehearse, since the melody makes very little melodic sense. Ask your players to start on beat 4 of m. 26 and play backwards – they'll find the melody clearly, and it will help them try to make sense of the tune in retrograde. This could also be an effective demonstration on your concert – play it as written, then play it backwards to let the audience in on why that section sounds so familiar, and yet so wrong.

- Beyond these areas, the piece tends to play itself pretty easily. Percussion demands are fairly standard, and all parts other than snare and bass can truly be considered optional (though nice for tone color!)

I hope you enjoy rehearsing and performing **Jingle Jumble**. Many thanks for programming this piece, and best of luck on your performances!

CD Recording Available



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!*

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JINGLE JUMBLE

Conductor Score

023-4417-00

Matt Conaway

(ASCAP)

Quick ♩ = 132

4

This is a conductor score for the piece "Jingle Jumble" by Matt Conaway. The score is written for a full orchestra and includes parts for the following instruments:

- Flute
- Oboe
- B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet
- F Horn
- Trombone
- Baritone B.C.
- Tuba
- Timpani F - B♭
- Bells
- Snare Drum
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Crash Cymbals, Sleigh Bells, Triangle, Suspended Cymbal
- Piano

The score is in 4/4 time with a tempo of "Quick" (♩ = 132). It begins with a dynamic of *f* (forte) and transitions to *mf* (mezzo-forte) at the start of the fourth measure. A rehearsal mark "4" is placed above the fourth measure. The score concludes with a final dynamic of *mf*. The piano part is numbered 1 through 7.

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B. Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Pno.

8 9 10 11 12 13 14 15

27

Musical score for orchestra and piano, measures 24-31. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Baritone (B. Sx.), Trumpet in B-flat (B. Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Timpani (Timp.), Bass Drum (Bls.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score is in 4/4 time and features a dynamic marking of *mp* (mezzo-piano) starting at measure 27. A box containing the number 27 is placed above the Flute and Oboe staves at the beginning of measure 27. A large watermark reading "Not valid for performance" is overlaid diagonally across the page. The piano part is written in grand staff notation. Measure numbers 24, 25, 26, 27, 28, 29, 30, and 31 are indicated at the bottom of the page.

37

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B. Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Pno.

Crash Cym.

32 33 34 35 36 37 38 39

