

FULL CONDUCTOR SCORE
Catalog No. 011-4280-01

TANTRUM

Matt Conaway

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



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TANTRUM

Matt Conaway

Full Conductor Score	1	2nd Bb Trumpet	5
Flute	10	F Horn	4
Oboe	2	Trombone	6
1st Bb Clarinet	5	Baritone BC	2
2nd Bb Clarinet	5	Baritone TC	2
Bb Bass Clarinet	2	Tuba	3
Bassoon	2	Xylophone	4
Eb Alto Saxophone	6	Percussion 1: Snare Drum, Bass Drum	4
Bb Tenor Saxophone	2	Percussion 2: Suspended Cymbal, Bongos	2
Eb Baritone Saxophone	2	Percussion 3: Tom-Toms, Claves	2
1st Bb Trumpet	5		

PROGRAM NOTES

Tantrum is simply a brief, aggressive outburst of sound. Much like a typical temper tantrum, there are several instances of repetition, building anger, mood shifts, and confrontational harmonies to create an overall belligerent atmosphere. Much like a child experiencing a tantrum, there is no moment where the music reaches a resolution point, but rather there are “tactics” while communicating the same message (or melody in this case). When all else fails, all efforts overlap during the last few measures, and the fit ends with one last dissonant, grating burst of sound before the concluding silence.

REHEARSAL SUGGESTIONS

- Equal balance between all parts is essential to allow all dissonance to be fully effective. In many band settings, the “pyramid” of sound is taught (basses stronger than tenors, altos, sopranos, etc.), but for more rhythmic/aggressive modern work, complete equality of all parts tends to be more effective.
- M. 9 – be careful that there is equal balance between alto sax and 2nd clarinet – even though 1st clarinet contains the complete part, beats 3 and 4 need to be heard with equal emphasis as beats 1 and 2.
- M. 25 – Accompanying parts should be played as short as possible while still hearing more pitch than attack. Tempo maintenance among these detached, rhythmic patterns may be difficult as well. Work to aggressively count through the silences instead of resting.
- M. 33-48 – Pay very careful to articulations in low winds – this can become excessively slurred without focus.
- All trills are to the next note up in the key (which all happen to be half steps in this composition). Since some of the brass players may have never seen a trill before, it’s important to discuss how they can identify to which note they move.

PERCUSSION SUGGESTIONS

- **Tantrum** takes a minimum of five players to cover all parts effectively. All parts should be considered essential, though the xylophone part may be omitted if absolutely necessary.
- The bongos part should be played with hands unless the size of the ensemble makes this difficult to hear. If sticks are used, try to find the thinnest sticks available, as snare sticks are often too loud (and potentially damaging to the heads).
- The tom-toms should be pitched below the bongos, but not so low that they interfere with low wind pitches.

I hope you enjoy rehearsing and performing **Tantrum**. Best of luck on your performances of this work!

- Matt Conaway

ABOUT THE COMPOSER

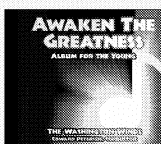


Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed “All-American” Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, 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.

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TANTRUM

Conductor Score
011-4280-00

Matt Conaway
ASCAP

Driving! ♩ = 132-144 5

Flute
Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Driving! ♩ = 132-144 5

1st B♭ Trumpet
2nd B♭ Trumpet
F Horn
Trombone
Baritone B.C.
Tuba
Xylophone

Percussion 1
Sn. Dr.
Bass Dr.

Percussion 2
Susp. Cym.
Bongos

Percussion 3
Tom-Toms
2 Tom-Toms,
Claves

1 2 3 4 5 6 7

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This musical score page covers measures 8 through 13. The instruments are arranged as follows:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sx.)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- Xylophone (Xyl.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2) - includes Bongos
- Percussion 3 (Perc. 3) - includes Claves

Measure 9 is marked with a boxed '9'. Measure 13 is marked with a boxed '13'. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A crescendo is indicated in Perc. 2 between measures 9 and 11, moving from *p* to *f*. A watermark 'Not valid for performance.' is visible across the page.

8

9

10

11

12

13

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19 20

21 25

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

21 25

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

Tom-Toms

Susp. Cym.

p *f*

21 22 23 24 25 26

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

p *f*

27

28

29

30

31

32

33

Musical score for a symphony orchestra and percussion ensemble, measures 33-39. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Xylophone (Xyl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large watermark "Not valid for performance" is overlaid diagonally across the page. The measure numbers 33, 34, 35, 36, 37, 38, and 39 are printed at the bottom of the page.

33

34

35

36

37

38

39

41

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

41

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

f

ff

40 41 42 43 44 45

49

49

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

f

p

f

f

46

47

48

49

50

51

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar.

Tuba

Xyl.

Perc. 1

Perc. 2

Perc. 3

57

57

p *f* *p* *f* *p*

52 53 54 55 56 57 58

61

This musical score page covers measures 59 through 64. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Xylophone (Xyl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 59 and 60 feature a sustained note in the woodwinds and strings, with dynamics ranging from *f* to *ff*. Measure 61 is marked with a box containing the number 61 and begins with a *ff* dynamic. Measures 62 and 63 continue the woodwind and string parts, with dynamics reaching *fff*. Measure 64 concludes the section with a *fff* dynamic. The percussion parts include rhythmic patterns and dynamic markings such as *f*, *p*, and *ff*. A large, semi-transparent watermark reading "Not valid for reference only" is overlaid diagonally across the page.

59

60

61

62

63

64