

FULL CONDUCTOR SCORE

Catalog No: 011-4940-01

NEXUS FANFARE

Kim Benson

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



NEXUS FANFARE

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Instrumentation

Full Conductor Score	1	F Horn	4
Flute	10	Trombone	6
Oboe	2	Baritone B.C.	2
1st B \flat Clarinet	5	Baritone T.C.	2
2nd B \flat Clarinet	5	Tuba	4
B \flat Bass Clarinet	2	Chimes, Vibraslap	2
Bassoon	2	Marimba	2
E \flat Alto Saxophone	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E \flat Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Crash Cymbals, Shaker	3
1st B \flat Trumpet	5	Percussion 3: Triangle, Tambourine	2
2nd B \flat Trumpet	5		

Program Note

The Oxford Languages dictionary defines nexus as “a connection or series of connections linking two or more things” and “the central and most important point or place.” **Nexus Fanfare** brings both these ideas to our performance. It connects 6/8 and 3/4 time, it connects each member of the band, and it connects you to us in this most important place and time.

Rehearsal Suggestions

The use of 6/8 and 3/4 is a nexus opportunity to teach relationship of time signatures with the constant foundation of 8th note pulse. This music should be played with energy and sparkle!

I hope you will use this work as an opportunity to ignite both curiosity around time signatures and discussion about how things might look different yet be similar, which is relevant in today's world and an example of how art can mirror life.

The parts are interesting and keeps players on their toes. Musicians may notice similar patterns with slightly altered pitches or note lengths from the time before, or rhythmic patterns that are tongued in one section but have tied notes in other sections which changes the feel just slightly. Ask your students to identify the similarities and differences they find.

This piece could have been written in 6/8 instead of 3/4. Really, it is a feel of both with some instruments playing a 3 feel while others have the 2 (or 6) feel (m. 15.) These sections could also be felt in 1 if the tempo and energy are aligned.

The percussion is a driving force and sets up the alternating 6/8 to 3/4 feel in m. 7-10. This pattern keeps the energy going even when the band is in 3/4. **Nexus Fanfare** is a great opportunity to teach how two concepts can look different and still come together to feel united. Use your imagination and come up with examples from the music to put on the board for discussion: This could be a great way to move young players from what they know (3/4 quarter note pulse) to what they may not yet have experienced (6/8 time) and help remove the mystery surrounding the learning of this often-avoided time signature.

Heads up with the snare part! Although there are reoccurring patterns with the accents, there are also a few reinforcing accents that could be missed if the player becomes too comfortable.

At m. 62, the snare patterns can be played with right hand lead or strict alternate sticking. Use whichever technique provides the most even sound and allows for the player to stay on top of the pulse without slowing down. Keep the drive going.

The final section of **Nexus Fanfare** moves into a key the students may not yet be comfortable with. Encourage them to use a pencil to mark the accidentals as an opportunity to enforce theory and proper placement of the signs.

Thank you for choosing to take your musicians on this journey of connected ideas with **Nexus Fanfare**.

I'd love to hear how **Nexus Fanfare** worked for you and your group. You can reach me through the barnhouse.com *Our Composers* page.

Yours in Music,



About the Composer



Kim Benson has been an Iowa Bandmaster since 1988 and has taught in school districts both large and small, encouraging students from beginning band to college level to strive for excellence in all they do. Throughout her career, Kim has worked with respected programs in the areas of Concert, Jazz, and Marching Band. She has had a positive impact on many students and colleagues as a guest conductor, clinician, adjudicator, consultant, and mentor. Kim holds a Bachelor of Music Education Degree from Northern State College in Aberdeen, SD. Her professional affiliations include: Iowa Bandmasters Association, National Association for Music Education, National Band Association, Jazz Educators of Iowa and Percussive Arts Society. She maintains her personal musicianship by performing with a variety of community groups. Today, Kim Benson puts her expertise gained in public education to work for the C.L. Barnhouse Company as Senior Vice President, Editorial, and Production with an emphasis on young band, jazz, and percussion. Mrs. Benson continues to be active as a guest conductor, clinician, consultant, and mentor.



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NEXUS FANFARE

Kim Benson

Conductor Score
011-4940-00

Moderately fast (♩ = 126)

7 (♩ = ♩)

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Chimes

Vibraslap

Marimba

Timpani
F, B♭, D

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Crash Cymbals
Shaker

Percussion 3
Triangle
Tambourine

Moderately fast (♩ = 126)

7 (♩ = ♩)

1 2 3 4 5 6 7 8

11

Fl. *mf*

Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mp*

11

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mp*

Chimes

Vibraslap

Mar. *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mf* Crash Cym.

Perc. 3

20

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mp* *mf*

20

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mp* *mf*

Chimes
Vibraslap *mp* *mf*

Mar. *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *mf*

Perc. 2 *mp* *mf*

Perc. 3

28

Fl. *mp*

Ob. *mp*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mp*

28

1st Trpt.

2nd Trpt.

Hn.

Trom. *mp*

Bar. *mp*

Tuba *mp*

Chimes *mf*

Vibraslap *mf*

Mar. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3 *mp*

Stick on Sus. Cym. *mp*

Shaker *mp*

Triangle *mp*

36

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

36

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Chimes
Vibraslap

Mar. *mf*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Tambourine *mp*

34 35 36 37 38 39 40 41 42

44

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

44

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Bar. *f*

Tuba *f*

Chimes *f*

Vibraslap

Mar. *f*

Timp. *f*

Perc. 1 *mp*

Perc. 2 *mf* Crash Cym.

Perc. 3

52

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

52

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Chimes
Vibraslap

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

F to G, B \flat to C

70

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Chimes
Vibraslap

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

67

68

69

70

71

72

73

Fl. *p sub.* *fp* *p* *f*

Ob. *p sub.* *fp* *p* *f*

1st Cl. *p sub.* *fp* *p* *f*

2nd Cl. *p sub.* *fp* *p* *f*

Bass Cl. *p sub.* *mp* *mf* *f*

Bsn. *p sub.* *mp* *mf* *f*

Alto Sax. *p sub.* *fp* *p* *f*

Ten. Sax. *p sub.* *mp* *mf* *f*

Bari. Sax. *p sub.* *mp* *mf* *f*

1st Trpt. *p sub.* *fp* *p* *f*

2nd Trpt. *p sub.* *fp* *p* *f*

Hn. *p sub.* *mp* *mf* *f*

Trom. *p sub.* *mp* *mf* *f*

Bar. *p sub.* *fp* *p* *f*

Tuba *p sub.* *mp* *mf* *f*

Chimes
Vibraslap *p sub.* *f*

Mar. *p sub.* *fp* *f* *p* *f*

Timp. *fp* *f* *ff*

Perc. 1 *p sub.* *fp* *p* *f*

Perc. 2 *p sub.* *f* *p* *f*

Perc. 3 *p sub.* *fp* *f* *mf* *f*

74 75 76 77 78 79 80 81