

Grade
1/2

Real music using only the first 6 notes!

FULL CONDUCTOR SCORE

Catalog No: 023-4494-01

Kick-Start!

James Swearingen

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.

Kick-Start!

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Instrumentation

Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet	12
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
B♭ Trumpet	10
F Horn	4
Trombone	6
Baritone BC	2
Baritone TC	2
Tuba	4
Mallet Percussion: Xylophone, Bells, Chimes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Concert Toms	2
Percussion 3: Brake Drum, Ratchet, Tambourine, Cabasa, Suspended Cymbal, Triangle	6
Piano/Keyboard (optional)	1

Program Notes

Kick-Start - A fast or strong start; help with starting or beginning well.

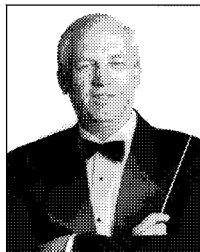
The opening selection of a concert often sets the tone for the remainder of the program. It can generate enthusiasm from the audience and, as a result, give the performers a great deal of confidence and encouragement. It should be noted that this composition utilizes only six notes, yet sounds far more advanced than most pieces at this grade level. We now invite you, the listening audience, to sit back and be prepared to experience a definite "wow" moment at the exciting conclusion of this high-energy work.

Rehearsal Suggestions

- Maintaining a steady beat throughout the entire work will greatly contribute to the overall success of your performance. In addition, encouraging the ensemble to listen to the mallet part at m. 15 will help reinforce a strong awareness of tempo.
- At m. 7 a proper balance of volume should be established with flutes, oboes, clarinets, tenor sax and trumpets. The remaining instruments should play within the sound of these melodic parts because they represent the accompaniment.
- For those instruments playing at m. 19, mentally playing the musical silence prior to your entry will help to ensure that your entrance is "in time" and "on time."
- Dynamic contrast will be a strong component of this work, and will greatly help in terms of adding "musical interest."
- M. 43 to 46 should focus on nice sounding chords with special emphasis on good tone and adequate contributions from the lower instruments. Be advised to explore the "pyramid approach," originated by noted composer Francis McBeth.
- Carefully balance the percussion parts with the winds during m. 45 and 46.
- Above all else, have as much fun performing this piece as I did in composing it.

James Swearingen

About the Composer



James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His

first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, the Republic of China and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With nearly 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 113 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. It should be noted that he is also a member of numerous professional and honorary organizations including NAIME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the newest release, Flight of Valor.

New Young Band CD



WFR390

KICK-START!

**The Washington Winds,
Edward Petersen - Conductor**

CONTENTS: Rattle The Cage (Neeck), Thunderbolt Galop (Huffer/arr. Glover), After The Storm (J. McBride), Insurrection (Coles), Christmas Fantasy (P. Clark), Silver Wings March (R.W. Smith), Mission To Mars (Chattaway), Secret Agent (Romeyn), As Eagles Soar (Swearingen), The Quest For Greatness (Conaway), Sleddin' Hill (Shaffer), Spirits of the Heavens (Shaffer), Argosy (R.W. Smith), The Sounds Of Liberty (Swearingen), Pajaritos (Huckey), Simple Dreams (Romeyn), Christmas Angels (P. Clark), Promise Of A New Sunrise (Shaffer), Attack of the Zombie Trombones (Neeck), Power And Pride (Conaway), Circus Time (Shaffer), Time For Trumpets (R.W. Smith), A Quiet Song (Swearingen), Jingle Drums (Neeck), Call To Glory (Romeyn), Kick-Start! (Swearingen), On Parade (Glover), Drum & Drummer (Shaffer), March One (J. McBride), Just As I Am (Setting by R.W. Smith), Deck The Holidays (Romeyn)

KICK-START!

023-4494-00

James Swearingen (ASCAP)

023-4494-00

With Intensity! ♩ = 144

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone

Tuba

Mallet Percussion:
Xylophone, Bells, Chimes

Timpani (G - D)

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Concert Toms 12"/14"

Percussion 3:
Brake Drum, Ratchet,
Tambourine, Cabasa,
Suspended Cym., Triangle

Piano/Keyboard
(optional)

For Reference Only

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19

smoothly

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

19

Trp.

Hn.

Trb./Bar.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cabasa - secco

*p*Pno./Kybd.
(opt.)

17

18

19

20

21

22

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.
+ Bells
f

Timp.

Perc. 1
f
Head

Perc. 2
f

Perc. 3
Brake Drum
f

Pno./Kybd.
(opt.)
f

37

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

37

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Xylo. only

Timp.

Perc. 1

Perc. 2

Perc. 3

Tambourine w/knuckles

Pno./Kybd. (opt.)

34 35 36 37 38

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno./Kybd. (opt.)

43

39 40 41 42 43

