

FULL CONDUCTOR SCORE  
Catalog No: 023-4613-01

**Grade  
1**

Real music using only the first octave!

# Chasing The Future

**Jonathan McBride**

**Sound  
Foundations  
Series**

**FOR BEGINNING BANDS!**



**C.L. BARNHOUSE COMPANY®**  
Music Publishers • Oskaloosa, IA, 52577  
[www.barnhouse.com](http://www.barnhouse.com)

## Sound Foundations Series (Grade levels ½ - 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.

# CHASING THE FUTURE

## Jonathan McBride

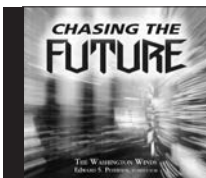
### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B $\flat$ Clarinet .....	12
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
E $\flat$ Alto Saxophone .....	8
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
B $\flat$ Trumpet .....	10
F Horn .....	4
Trombone .....	6
Baritone B.C. ....	2
Baritone T.C. ....	2
Tuba .....	4
Bells .....	4
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Crash Cymbals, Suspended Cymbal .....	2
Percussion 3: Triangle, Tom-Tom-Tambourine .....	3
Piano/Keyboard (optional) .....	1

### Program Notes

**Chasing The Future** begins soft and intense, just as the journey of 1,000 miles begins with a single step. Rising anticipation quickly gives way to a noble and inspirational theme played by the trumpets (and saxophones). As joyous melodies and harmonies intertwine, **Chasing The Future** becomes a confident and hopeful adventure. A brief respite allows for a moment of peace, with woodwinds and then brass presenting a new, calmer theme. With renewed resolve, familiar melodies launch forward once again, **Chasing The Future** with jubilant anticipation.

## 2018 Concert Band CD



WFR396  
**CHASING THE FUTURE**  
*The Washington Winds,*  
**Edward S. Petersen – Conductor**  
**CONTENTS:** *Bullet Train (Webb), Super Sticky*

*(Neeck), Country Renaissance Dances (Susato/arr. Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fantare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)*

### 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.

In 2010 Jonathan earned his master's degree in instrumental conducting from the American Band College, and became a National Board Certified Teacher in Instrument Music. Jonathan is a consistent presenter at Washington's State Music Education Conference, and his bands have been featured performers at both Alaska and Washington State Conferences. In addition to teaching and composing, Jonathan also directs the Okanogan Valley Chorus, and in his rare free time he enjoys hiking, snowboarding, and playing video games.

Jonathan's compositions have been selected for editor's choice honors by JW Pepper, Stanton's Music, and can be found on Bandworld Magazine's Top 100 list. His works have been performed by honor bands and choirs in multiple states, and are often considered to be favorites by both students and audiences.

### Rehearsal Suggestions

This work is about growth. "Growing up" for students. "Self-improvement" for adults. Growth can be scary, exhausting, and seemingly take forever. It can also be hopeful, joyous, and at times, peaceful. **Chasing The Future** has a little bit of all of that written into it. It is my hope that **Chasing The Future** makes the whole scary process of growth a little more fun for everyone. Three musical aspects that can make the future more fun to chase include:

- **8th notes:**
  - Reinforce dotted quarter and 8th note rhythm combinations. Being able to count these rhythms is important. However, I encourage you to take the time to explore higher-order concepts such as same/different, syncopation, onbeat/offbeat, and subdividing with your students. Any time spent increasing understanding of these concepts will prove invaluable.
  - The repeated 8th note ostinato pattern needs to be played musically and accurately. Encourage subdivision to help these players lock in with the other parts. Play at half tempo (briefly!!!) to develop good tone, even on shorter notes.
- **Maintaining tempo:**
  - Once students become familiar with a particular rhythm, they may begin approximating it, which can lead to erratic tempos or sections ending up ahead or behind. Once students are familiar with these dotted quarter rhythms, focus on subdivision to help keep all students playing these rhythms accurately.
  - The contrasting, more peaceful section is no slower than the surrounding ones. Encourage your students to play soft with good tone while also maintaining rhythmic intensity. Once again, subdividing will help illustrate how the beat remains unchanged. Find soft, yet intense classical excerpts such as Holst's Mars, Dvorak's Slavonic Dances No. 1, or Alexander Nevsky by Prokofiev, and share them with your students.
- **Balancing melody, countermelody and harmony**
  - **Chasing The Future** often combines melody, countermelody, and harmony simultaneously. Taking the time to teach students what to listen for and how that affects their dynamic level will be invaluable. Encourage students to listen for, identify, and name these different musical elements and determine which should always be the loudest, second loudest, and so on. Taking the time with these concepts now will help improve overall balance and musicality well into the future.

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

Best wishes on your musical journey!

*Jonathan McBride*



Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *f*

Trpt. *mf* *f*

Hn. *mf* *f*

Trom./Bar. *f*

Tuba *f*

Bells *mf* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mp* *f*

Perc. 3 *f*

Pno./Kybd. *mf* *f*

6 7 8 9 10 11

12

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Cue: Trpt.

12

Trpt.

Hn.

Trom./Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno./Kybd.

12                      13                      14                      15                      16                      17



28 Smoothly (same tempo)

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bass Cl.

Bsn.

Alto Sax. *mp*

Ten. Sax.

Bari. Sax.

28 Smoothly (same tempo)

Trpt.

Hn.

Trom./Bar.

Tuba

Bells *mf*

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 *p* Triangle

Pno./Kybd. *mf* *mp*

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom./  
Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno./  
Kybd.

*mp*

*mf*

*mp*

*mp*

*p*

*mp*

*mf*





45 Boldly! (same tempo)

Fl. *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *f*

Bass Cl. *mp* *mf*

Bsn. *mp* *f*

Alto Sax. *p* *f*

Ten. Sax. *p* *mp* *f*

Bari. Sax. *mp* *mf*

Trpt. *mp* *mf*

Hn. *p* *mp* *mf*

Trom./Bar. *mp* *f*

Tuba *mp* *mf*

Bells *mf*

Timp. *mp* *mf*

Perc. 1 *f*

Perc. 2 *mp* *f*

Perc. 3 *f*

Pno./Kybd. *p* *mp* *mf* *f*

Fl. *f* *mf*

Ob.

Cl.

Bass Cl.

Bsn. *mf*

Alto Sax. *f* *mf*

Ten. Sax. *f*

Bari. Sax.

Trpt. *f* *mf*

Hn. *f*

Trom./  
Bar. *mf*

Tuba

Bells *mf*

Timp.

Perc. 1

Perc. 2 *mp* *f*

Perc. 3

Pno./  
Kybd. *mf*

53

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

53

Trpt.

Hn.

Trom./  
Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno./  
Kybd.