

**Grade
1/2**

Real music using only the first 6 notes!

FULL CONDUCTOR SCORE
Catalog No: 023-4539-01

Alien Crossfire!

Jonathan McBride

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.

Alien Crossfire! Jonathan McBride

Instrumentation

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

Program Notes

A tense battle is raging on outpost Q-75. An unidentified alien species has brutally attacked the settlers, and it's up to the galactic rangers to battle back the onslaught. Trumpets present the heroic theme of the galactic rangers, accompanied by edgy harmonies and driving rhythms. The simple theme of the colonists is presented by woodwinds as they are caught in an **Alien Crossfire!**

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 the Alaska and Washington conferences. In addition to teaching and composing, Jonathan McBride enjoys working as a guest director and adjudicator, and also directs the Okanogan Valley Chorus.

Jonathan's compositions have been performed by various bands and choirs at honor and mass festivals, as well as regional contests, and are considered favorites for both students and audiences.

Rehearsal Suggestions

Rhythm patterns: Two contrasting rhythmic patterns are combined into a two measure phrase. In m. 5, two such contrasting phrases are presented simultaneously. The melody, played by the trumpets, is made up of a measure of longer notes followed by a measure of shorter notes. The accompaniment alternates between measures emphasizing weak beat four and measures emphasizing strong beat three. At this level, students may be more familiar with single measure patterns, so identifying these more complex patterns should help avoid the confusion of seemingly random and ever-changing rhythms.

Melodies that begin before beat one: New melodic material beginning at the end of measure 24 sets up a pattern of phrases where the melody begins on a "pick up." The concept of breathing before beat four may be relatively new. Once again, helping your ensemble identify and hear these two-measure phrasing patterns will make it easier to perform this contrasting section accurately and musically. Help students hear how the melody, entering on beat four, interweaves with the accompaniment that enters on the following beat one.

Tone: The aggressive nature of **Alien Crossfire!** may challenge young students to play with characteristic tone; encourage them to always go for the best sound possible. Loud singing has good tone. Screaming does not. Give your students the opportunity to listen as they play loudly with poor tone (equivalent to screaming) and again while going for the best sound possible. Conversely, guard against tone becoming weak and unsupported in the softer sections such as m. 24.

Accents: Playing accents can add intensity and character to the piece, but too much emphasis will lead to poor tone quality, squeaks, and missed notes. Demonstrate and practice emphasizing accented notes by using extra air at the onset of the note while still maintaining good tone quality throughout, and playing accented notes full value.

Flute Phrasing: Young flute players often struggle to play full phrases in one breath. **Alien Crossfire!** will give them the opportunity to play full two-measure phrases in one breath while also allowing a full beat to breathe before the next phrase begins. Emphasize the physiology of good posture to avoid "deflating," and the importance of air placement on the tone hole over volume of air will give young flute players the tools needed to successfully play through these longer phrases.

New Young Band CD



WFR393

BLAZE!

The Washington Winds, Edward Petersen - Conductor

CONTENTS: *Rejoice! (Swearingen), Celtic Lullaby (arr. Phillips), American Legion March (Parker/arr. Glover), Blaze! (Romeyn), Ancient Conquest (Coles), The Red Sled (Fossa), A Time To Reflect (Swearingen), Woodwinds Of Mass Destruction (Conaway), Chimes Of Freedom (R.W. Smith), At Peace (Conaway), Interstellar Fanfare (J. McBride), Cartoon Classics (Shaffer), Amber Skies (J. McBride), Missa Festi: Music for a Festival (Shaffer), And To The Republic: Concert March (Huckeby), Musical Mayhem (R.W. Smith), Promise Of Tomorrow (P. Clark), Blessings (R.W. Smith), Into The Court Of The King (Romeyn), Flutitude (Neeck), Long Day's Journey: A Triumphant Return (Swearingen), Daydreams (Romeyn), First Decree (R.W. Smith), March A Doodle Dandy (Shaffer), Waltz Of The Wraiths (Conaway), Alien Crossfire (J. McBride), Chorale & Fugue in F (Bach/Daehn)*

ALIEN CROSSFIRE!

Aggressively (♩ = c. 124) 5

Flute
mf *f*

Oboe
mf *f*

B♭ Clarinet
mf *f* *mf*

B♭ Bass Clarinet
mf *f* *mf*

Bassoon
mf *f* *mf*

E♭ Alto Saxophone
mf *f* *mf* Trumpet cue

B♭ Tenor Saxophone
mf *f* *mf*

E♭ Baritone Saxophone
mf *f* *mf*

B♭ Trumpet
mf *f* *mf*

F Horn
mf *f* *mf*

Trombone, Baritone
mf *f* *mf*

Tuba
mf *f* *mf*

Bells/Xylophone
mf *f* *mf*

Percussion 1
Snare Drum
Bass Drum
mf *f* *mf*

Percussion 2
Crash Cymbals, Tom-Toms
Cr. Cym.
Tom-Toms
mf *f* *mf*

Percussion 3
Triangle, Tambourine
Triangle
Tambourine
mf *f* *mf*

Piano/Keyboard (optional)
mf *f* *mf*

1 2 3 4 5 6 7 8

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Tbn., Bar.

Tuba

Bls./Xylo.

Perc. 1:
S.D.,
B. D.

Perc. 2:
Cr. Cym.,
Toms

Perc. 3:
Tri.,
Tamb.,

Piano

17 Smoothly (same tempo)

Flute *mf*

Oboe *mp*

Clar. *mp*

B. Clar. *mp*

Bsn. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp*

17 Smoothly (same tempo)

Trpt. *mp*

Horn *mp*

Tbn., Bar. *mp* *mf*

Tuba *mp*

Bls./Xylo. *mf*

Perc. 1: S.D., B. D.

Perc. 2: Cr. Cym., Toms

Perc. 3: Tri., Tamb., *p*

Piano *mf*

17 18 19 20 21 22 23 24

25

Flute *mp*

Oboe

Clar.

B. Clar. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

25

Trpt. *mp*

Horn *mp*

Tbn., Bar. *mp*

Tuba *mp*

Bls./Xylo. *mp*

Perc. 1: S.D., B. D. *mp*

Perc. 2: Cr. Cym., Toms Tom-Toms *mf*

Perc. 3: Tri., Tamb.,

Piano *mp* *mf*

25 26 27 28 29 30 31 32

33 Aggressively (same tempo)

37

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

33 Aggressively (same tempo)

37

Trpt.

Horn

Tbn., Bar.

Tuba

Bls./Xylo.

Perc. 1: S.D., B. D.

Perc. 2: Cr. Cym., Toms

Perc. 3: Tri., Tamb., Tambourine

Piano

33 34 35 36 37 38 39 40

Flute

Oboe

Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt.

Horn

Tbn., Bar.

Tuba

Bls./Xylo.

Perc. 1: S.D., B. D.

Perc. 2: Cr. Cym., Toms

Perc. 3: Tri., Tamb.,

Piano