

FULL CONDUCTOR SCORE
Catalog No: 023-4686-01

**Grade
1**

Real music using only the first octave!

Rock That!

Robert W. Smith

**Sound
Foundations
Series**

FOR BEGINNING BANDS!



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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.

ROCK THAT!

Robert W. Smith

Instrumentation

Full Conductor Score	1
Flute	10
Oboe (opt. 2nd Flute)	4
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 B.C.	2
Baritone T.C.	2
Tuba	4
Mallet Percussion: Marimba (opt. Xylophone)	4
Percussion 1: Ride Cymbal, Hi-Hat, Snare Drum, Bass Drum	4
Percussion 2: Crash Cymbals, Tambourine, Cabasa/Shaker	3
Piano/Keyboard (opt.)	1

Program Note

Rock That! captures the energy and thrill we experience every day in our band rehearsal and performance. Featuring the low brass and woodwinds on the initial melody, this driving rock groove provides all in the band with an opportunity to shine for our audience. Feel free to move along as we rock this concert hall!

Notes to Conductor

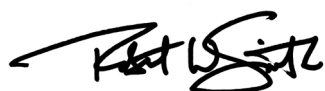
The opening quarter notes should be light and precisely together. Please ask the band to mentally subdivide to avoid rushing the tempo. The groove is less effective if the tempo is too fast.

The melody beginning in measure 3 is in the low brass and woodwinds. Full notes values are very important. I suggest using this opportunity to teach/reinforce stagger breathing. Should a full group breath be necessary in this melodic line, I would suggest between beats 2 and 3 in measure 6.

The percussion should be balanced in a stylistically appropriate manner. The bass drum should be felt by the entire ensemble yet not be too loud. The snare/cymbal should be prominent enough to create the rock groove for all.

The texture changes at measure 21 and begins a layering process as the piece develops. Please be sure each new layer and entrance is audible to the band and audience. Please ask the low brass/woodwinds to be a little lighter in the back beats (2 and 4) beginning in measure 29. Each new layer should increase the intensity leading to the final melodic statement at measure 45.

I hope that you and the band enjoy **Rock That!** and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



About the Composer



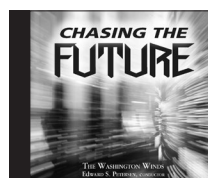
Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

New Young 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 Fanfare (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)

LICENSING THIS WORK

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ROCK THAT!

Conductor Score
023-4686-00

by Robert W. Smith (ASCAP)

With Energy ♩ = 132 3

Flute *mf*

Oboe (opt. 2nd Flute) *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpet *mf*

F Horn *mf*

Trombone *mf*

Baritone B.C. *mf*

Tuba *mf*

Mallet Percussion:
Marimba (opt. Xylophone) *mf*

Percussion 1:
Ride Cymbal, Hi-Hat, Snare Drum, Bass Drum *mf*

Percussion 2:
Crash Cymbals
Tambourine
Cabasa/Shaker *mf*

Piano/Keyboard (opt.) *mf*

Hi-Hat (closed) S.D. Ride Cym. Cr. Cyms. (let all cyms. vibrate unless notated) Tambourine

1 2 3 4 5

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Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

6

7

8

9

10

For reference only. Not valid for performance.

11

Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

11

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

11

12

13

14

15

-5-

Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

Cr. Cyms.

16

17

18

19

20

-6-

21

Fl.

mf

Cl.

mf

B. Cl.

Bsn.

A. Sax

T. Sax.

mf

Bar. Sax.

21

Tpt.

mf

Hn.

mf

Trb.

Bar.

Tuba

Mallets

mf

Hi-Hat (closed)

Perc. 1

mf

Cabasa/Shaker

Perc. 2

mf

Pno.

mf

21

22

23

-7-

24

25

26

29

Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

29

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

27

28

29

30

31

32

37

Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

37

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

Ride

Cr. Cyms.

mf Tamb.

33 34 35 36 37 38

Fl.

Ob.
(Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mallets

Perc. 1

Perc. 2

Pno.

39 40 41 42 43 44

45

Fl. *f*

Ob. (Fl. 2) *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sax *f*

T. Sax. *f*

Bar. Sax. *f*

45

Tpt. *f*

Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Mallets *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

45 46 47 48 49

