

# The Groovemeister

**MICHAEL SWEENEY (ASCAP)**

## Instrumentation

1 - Conductor	4 - B $\flat$ Trumpet 1
8 - Flute	4 - B $\flat$ Trumpet 2
1 - Oboe (opt.)	4 - F Horn (opt.)
6 - B $\flat$ Clarinet 1	7 - Trombone/Baritone B.C./Bassoon*
6 - B $\flat$ Clarinet 2	3 - Baritone T.C.*
1 - B $\flat$ Bass Clarinet*	4 - Tuba*
4 - E $\flat$ Alto Saxophone	2 - Percussion 1 (Sus. Cym., S.D., B.D., Hi-Hat)
3 - B $\flat$ Tenor Saxophone*	2 - Percussion 2 (Tamb., Cowbell)
1 - E $\flat$ Baritone Saxophone*	1 - Bells (opt.)

\*Any one or more of these instruments will provide an adequate Bass part

## TEACHING AIDS For The Director:

The opening chorale-like section (measures 1-7) should be played very smoothly. Players should stagger their breathing where necessary so that there is no break between measures 4 and 5.

At measure 8, the tempo and style changes to a moderate rock feel. The percussion section is critical to establishing the correct "groove." If you are using a large concert bass drum, it will need to be muffled (with the hand or knee) to obtain the correct sound for this style. Be careful that this tempo is not too fast, and insist that it does not rush. The snare drummer(s) should arrange the suspended cymbal and hi-hat so the cymbal part can be played with the right hand. If desired, separate players may be used for the cymbal and snare drum parts.

At measure 18, the alto saxes are featured. Make sure they "play out." At measure 34 the saxes are featured again, this time with the addition of the flutes, oboe and bells.

At measure 50, there is a variation of the opening thematic material, this time with the continuing rock feel. With rhythmic figures that involve eighth notes, have your players think of subdividing the beat and concentrate on keeping the tempo steady. Be sure to observe dynamics and articulations carefully throughout.