

# Forward Motion

By Matt Conaway

FORWARD MOTION was written to provide several instruments in the band the opportunity to work on consistent 8th note performance among simple repetitive patterns. Performers have to adapt quickly between the 8th note accompaniment figures and the boldly stated melody, which every wind section plays at least once. Throughout the entire duration of this composition, constant 8th notes are present and these should be clearly audible through all phrases (even if it doesn't seem to be the "important" part. The most important element of this moto perpetuo is that each set of accompaniment figures progress fluidly to the next, rather than bogging down or fading).

Most of the notes in this piece are playable after completing the first book of most major methods. The challenge comes from a very quick tempo and a certain amount of player / section independence. I would not recommend performing this work significantly below the marked tempo - the drive is lost at slower speeds. Extensive doubling is employed throughout the work, but I have deliberately avoided cueing parts. Certain timbres are very important for contrast (especially in the first phrase) and adding extra instruments for support should only be as a last resort. It is imperative that the mallet percussion part be covered by as many musicians as available on a variety of mallet instruments. If no instruments are available, the part should be played on piano. In the absence of timpani, the part should be played on a low tom-tom.

From mm. 53-69, one note in the unison rhythm is omitted in the trombone part because of the rapid 6-1-6 slide movement. For more advanced players, directors are encouraged to add the "missing" low Bb to provide an opportunity to work on rapid slide technique. If nothing else, it may encourage them to get an F-attachment horn a bit sooner... (or not!)

Over-exaggerate dynamic changes throughout the work. Many ensembles think soft = slow, and that unfortunately would sink this piece completely! Above all else, play the notes with great enthusiasm and aggression. Have fun!



Matt Conaway is the Director of Bands for the West Lafayette Community School Corporation in West Lafayette, Indiana. Originally from Woodhaven, Michigan, Conaway completed his undergraduate degree at Indiana University-Bloomington, earning his Bachelor of Music Education-Teaching Area degree with distinction. Following graduation, he served as the Graduate Assistant Director with the Purdue University Bands. In that capacity, he served as an assistant with the "All-American" Marching Band and the concert bands. In addition, he served as a director of the "Gold and Black Sound" women's basketball pep band.

Conaway is currently on the board of directors for the Indiana University Alumni Band and was recently elected to the state board of the Indiana State School Music Association. He is a member of MENC, Indiana Bandmasters Association, Indiana Music Educators Association and Tau Beta Sigma. Matt is also active with the Lafayette Citizens Band and Lafayette Civic Theatre. He has over 150 arrangements and compositions to his credit, including works for the Bloomington "Pops" Orchestra, Indiana University, Purdue athletic bands and several high school and university ensembles in the Midwest.