Afraid of the Dark
for flex band and electronic accompaniment

Melodic Instruments:
- Flute/Oboe
- Bb Clarinet/Bb Bass Clarinet/Bb Tenor Saxophone/Bb Trumpet
- Alto Saxophone/Baritone Saxophone
- F Horn
- Bassoon/Trombone/Baritone (B.C.)
- Baritone (T.C.)
- Tuba
- Mallet Percussion
- Guitar
- Electric Bass

Percussion:
- Percussion 1: (Snare Drum, Bass Drum)
- Percussion 2: (Crash Cymbals, Suspended Cymbal)

Optional Percussion:
- Percussion 3: (Triangle, Vibraphone, Wind Chimes)
- Timpani

Duration: 3:45

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ABOUT THE MUSIC

Young band with electronics?! Sounds scary!

Afraid of the Dark illustrates a dark and spooky trip through a nightmare with the help of an electronic accompaniment! Every instrument plays an important role in this exciting, fun, and unique piece. Afraid of the Dark is a Grade 1-1.5 work written to help develop the second-year band in a variety of areas.

Written in a flexible manner for ensembles of any instrumentation, students will expand their range beyond the one-octave Bb major scale, be introduced to concert pitches A-flat and F-sharp, and develop a steady sense of pulse (thanks to the pre-recorded electronic accompaniment).

PERFORMANCE NOTES

This is a full-flex arrangement of Afraid of the Dark, meaning that it offers maximum flexibility by which any voice is playable by any instrument. Each melodic instrument has four parts, and this arrangement can be performed at minimum by any combination of parts 1, 2, 3, and 4 among any combination of the melodic instruments. Percussion parts have also been prioritized (some made optional) so that the piece may be performed with as few as 3-4 percussionists.

Two versions of the electronic accompaniment (one with a four-count click, and one without) along with rehearsal tracks are available to download for free at www.jeffherwig.com/afraid-of-the-dark. The electronic accompaniment can be used for both the full instrumentation version of Afraid of the Dark, as well as this full-flex arrangement.

Use of the accompaniment is required for any performance of this piece, as the written parts and the accompaniment complement one another. Either one played without the other would sound incomplete.

It is recommended that at least two monitors surround the ensemble to avoid any phasing-related errors in performance.

Solos at the beginning and end of the piece are optional, depending on the size of the performing ensemble and the preference of the performing director.
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