

BIOFEEDBACK

JAROD HALL

INSTRUMENTATION

- | | |
|-------------------------|--|
| 1 Conductor Score | 2 Trombone 1 |
| 4 Flute 1 | 2 Trombone 2 |
| 4 Flute 2 | 2 Euphonium |
| 2 Oboe | 2 Baritone T.C. |
| 2 Bassoon | 4 Tuba |
| 5 B♭ Clarinet 1 | 1 Marimba |
| 5 B♭ Clarinet 2 | 1 Bells |
| 2 B♭ Bass Clarinet | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 2 E♭ Alto Saxophone 1 | 2 Percussion 2
(Crash Cymbals, Triangle,
Suspended Cymbal) |
| 2 E♭ Alto Saxophone 2 | 2 Percussion 3
(3 Toms, Impact Drum) |
| 2 B♭ Tenor Saxophone | 1 Synthesizer (opt.) |
| 2 E♭ Baritone Saxophone | |
| 4 B♭ Trumpet 1 | |
| 4 B♭ Trumpet 2 | |
| 4 F Horn | |

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





THE COMPOSER

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013

Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

ABOUT THE MUSIC

Inspired by a trip to the emergency room, I wrote *Biofeedback* while in the hospital as I listened to the beeping and whirring machinery pumping vitality throughout the building.

Technically speaking, biofeedback is a technique that helps individuals gain control over certain physiological processes by providing real-time feedback on bodily functions. This process involves the use of sensors attached to the body to measure functions such as heart rate, muscle tension, skin temperature, brain wave activity, or breathing. These measurements are then displayed in a way that allows the individual to observe and understand their body's responses. By using this feedback, individuals can learn to make subtle changes to their body, such as relaxing certain muscles, slowing their breathing, or adjusting their mental focus. Over time, these adjustments can help improve physical or mental health, reduce stress, and enhance overall well-being.

That being said, the word "biofeedback" also just sounded really cool to me, and I immediately thought of the many medical dramas that have been on TV throughout the years. Between this and my own trip to the ER, *Biofeedback* came into existence.

While the optional synthesizer part can be played by either piano or electric keyboard, it is designed to be as dynamic and sonically versatile as possible. I have suggested a sweep tone, but please feel free to experiment with the sound and come up with your own solution! Exposed synth moments are also doubled elsewhere in either the winds or percussion.

—JaRod Hall

*commissioned by Granite Bay High School, Cavitt Junior High, and Olympus Junior High
Lynn Lewis, Rob Rosen, and Elaine Wersky; Directors*

JAROD HALL
(ASCAP)

3

5

7

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

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6 7 8 9 10

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11 15

Fls. 1 2

Ob. Synth. *f* *p*

Bsn. *p*

Cls. 1 *p* *mf*
2 *p* *mf*

B. Cl. *p*

A. Saxs 1 *p* *mf*
2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p*

11 15

Tpts. 1 2 *p*

Hn. *p*

Tbns. 1 2 *p*

Euph. *p*

Tuba div. *p*

Mba. *mf* *p*

Bls. *p*

Perc. 1 *f* *mf* *p*

Perc. 2 Cr. Cym. *f*

Perc. 3 Toms *f* *mf* *p*

Low Impact Drum *f* *mf* *p*

Synth. *f* *p*

11 12 13 14 15

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

16 17 18 19 20

23

Fls. 1 *mf* play *p*

Ob. *mf* *p*

Bsn. *mf* T. Sax. *p* B. Sax. *p*

Cls. 1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

A. Saxes 1 *p* *mf* *p*

2 *p* *mf* *p*

T. Sax. *mf* *p* *mf* *p*

B. Sax. *p* *mf* *p*

23

Tpts. 1 *mf* *p* *mf*

2 *mf* *p* *mf*

Hn. *mf* *p* *mf*

Tbns. 1 *mf* *p* *mf*

2 *mf* *p* *mf*

Euph. *mf*

Tuba *mf*

Mba. *mf*

Bls. *mf*

Perc. 1 *mf* head - snares off (dampen)

Perc. 2 Tri. let ring *mf*

Perc. 3 *mf*

Synth.

Fls. 1 2 *mf* *p*

Ob. *mf* *p*

Bsn. *p*

Cls. 1 2 *play* *mf* *p* *mf* *p*

B. Cl. *mf* *p*

A. Saxs 1 2 *mf* *p* *mf* *p* *mf* *p*

T. Sax. *mf* *p* *mf* *p* *mf* *p*

B. Sax. *mf* *p* *mf* *p* *mf* *p*

Tpts. 1 2 *p*

Hn. *p*

Tbns. 1 2 *p*

Euph. *p*

Tuba *p*

Mba. *p*

Bls. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Synth. *p*

26 27 28 29 30

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40

Fls. 1 2 *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Bsn. *f* *p* *f*

Cls. 1 2 *f* *p* *f* *p*

B. Cl. *f* *p* *f*

A. Saxes 1 2 *f* *p* *f*

T. Sax. *f* *p* *f*

B. Sax. *f* *p* *f*

40

Tpts. 1 2 *f* *p* *f*

Hn. *f* *p* *f*

Tbns. 1 2 *f* *p* *f*

Euph. *f* *p* *f*

Tuba *f* *p* *f*

Mba. *f*

Bls. *f* *p* *f*

Perc. 1 *f*

Perc. 2 *f* w/ stick *f*

Perc. 3 *f*

Synth. *f* *p* *f* *p*

36 37 38 39 40 41

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Fls. 1 2 *f* *p* *f* *p* *f*

Ob. *f* *p* *f* *p* *f*

Bsn. *f* *p* *f* *p* *f*

Cls. 1 2 *f* *p* *f* *p* *f*

B. Cl. *f* *p* *f* *p* *f*

A. Saxes 1 2 *f* *p* *f* *p* *f*

T. Sax. *f* *p* *f* *p* *f*

B. Sax. *f* *p* *f* *p* *f*

Tpts. 1 2 *f* *p* *f* *p* *f*

Hn. *f* *p* *f* *p* *f*

Tbns. 1 2 *f* *p* *f* *p* *f*

Euph. *f* *p* *f* *p* *f*

Tuba *f* *p* *f* *p* *f*

Mba. *f* *p* *f* *p* *f*

Bls. *f* *p* *f* *p* *f*

Perc. 1 *f* *p* *f* *p* *f*

Perc. 2 *f* *p* *f* *p* *f*

Perc. 3 *f* *p* *f* *p* *f*

Synth. *f* *p* *f* *p* *f*

51956S 42

48

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

48

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

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47 48 49 50 51

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Fls. 1 2 *f* *p* *mf*

Ob. *f* *p* *mf*

Bsn. *f* *p* *p* *mf*

Cls. 1 2 *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

A. Saxes 1 2 *p* *f* *p*

T. Sax. *p* *f* *p*

B. Sax. *p* *f* *p* *mf*

Tpts. 1 2 *p* *mf*

Hn. *p* *f* *p* *f* *p* *mf*

Tbns. 1 2 *p* *f* *p* *f* *p* *mf*

Euph. *p* *f* *p* *f* *p* *mf*

Tuba *p* *f* *p* *f* *p* *mf*

Mba. *p*

Bls. *p* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *p* *mf* *p* *mf*

Synth. *mf*

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64

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

cross stick

Cr. Cym.

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62 63 64 65 66

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

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67 68 69 70 71

72

Fls. 1 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

Cls. 1 *ff* *p* *ff*

2 *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

A. Sax. 1 *ff* *p* *ff*

2 *ff* *p* *ff*

T. Sax. *ff* *p* *ff*

B. Sax. *ff* *p* *ff*

72

Tpts. 1 *ff*

2 *ff*

Hn. *ff*

Tbns. 1 *ff* *p* *ff*

2 *ff* *p* *ff*

Euph. *ff* *p* *ff*

Tuba *ff* *p* *ff*

Mba.

Bls.

Perc. 1 *ff* *p* *ff*

Perc. 2 *ff* *p* *ff*

Perc. 3 *ff* *p* *ff*

Synth. *ff* *p* *ff*

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77

78

79

80

81

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Mba. *ff*

Bls. *ff*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf*

Perc. 3 *ff* *mf*

Synth. *ff*

snare on

Cr. Cym.

51956S 87 88 89 90 91

92

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

92

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

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92 93 94 95 96

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Preview Only

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpts.

Hn.

Tbns.

Euph.

Tuba

Mba.

Bls.

Perc. 1

Perc. 2

Perc. 3

Synth.

100 Morendo ($\text{♩} = 76$)

slow fall

p, *pp*, *mf*

97 98 99 100 101 102