

Invitational Band Members 2016,

Please look over these performance notes before you arrive, as they will help you know what I am doing that may not be printed on the page. Feel free to ask any questions about anything.

Our website's [July concert](#) link and our [Facebook](#) page have the public promotions, while the [Join us for the Day](#) link is targeted toward you as guest musicians, and the **rehearsal notes are linked**. The [Pin Map](#) will help you see who's coming from near you, but you'll need to get my permission for personal information to contact each other for carpools.

This year is the DOUBLE REEDS feature: oboe, English horn, heckelphone, and bassoon.

Cheryl Woldseth, conductor

Here are a few things you should know:

- We will be broadcast live on [KVMR](#) radio, both over the airwaves and streaming on-line.
- I expect you to know your parts before you arrive. The Sunday morning rehearsal is just for touch-ups.
- If you know your music, you'll have a better experience, and you'll be able to watch the director. I tend to do things when musicians are watching. And if you're not watching, your stand mates will know too. Use the [Listening Links](#) on the NCCBand website.
- If you cannot play something well, sit out. There is no shame in this, and your fellow musicians will praise you for your choice.
- If you need a lip break, talk among your section so you can trade off who's playing when.
- Do not play cues unless I specifically say to do so. We have enough musicians to cover everything.
- We use a script, adding about 3 minutes between pieces filled with stories, history, and banter.
- I like to engage the audience in our concerts, especially between numbers. You'll see!
- The concert has a 15-minute intermission.
- Dress comfortably for rehearsal, and then wear your hometown band shirt for the concert. Shorts and sandals are appropriate on hot days, even at the concert.
- We have a lot of fun during our concerts. If you have an appropriate hat or prop for a specific song, bring it! Feel free to surprise me, as long as it doesn't interfere with the music or the musicians.
- Your lunch is included, with sub sandwiches, fruit, and desserts, and plenty of vegetarian choices. You then have a few hours off to relax, sightsee, or swim in the park's community pool (with showers). At the morning rehearsal's break, there will be coffee.
- We have a hot dog vendor and ice cream vendor in attendance from about 4pm -7pm. Yum!

Remember to bring:

- Instrument
- Music
- Music stand
- Electronic tuners
- Sturdy folding chair (not canvas please)
- Chairs provided for large instruments upon request
- Hat for morning rehearsal

Please note that we meet outside, both for rehearsal and the concert. **There are no extra chairs or music stands**, unless we bring them ourselves!

PERFORMANCE NOTES IN ALPHABETICAL ORDER

STAR SPANGLED BANNER

We are using an 1861 military arrangement, so keep the tempo steady and quick.

- Tempo = quarter is 112.
- We start off with an unprinted drum roll, before the first note.
- There is no romantic moment after Letter C, so do NOT let it slow down.
- Upon the repeat at Letter C, we will then change the tempo to = 92, again with no tempo variance.

CALL OF THE WILD

This piece is based on the novel by Jack London, and the section breaks are actually book chapter titles. Taking place in the Yukon during the 19th century, the story follows the dog Buck during his life's transitions from a being a domestic house dog to a brutal sled dog, and finally breaking free to run wild.

- Percussion = This piece depends on you. Watch your upstrokes so you can hit the big chords precisely together, such as in the opening fifteen measures and from m.118 to the end.
- Tempo = Follow the recording, as it is how I will also set the tempos.

CARAVAN OVERTURE

This is a medley of three Duke Ellington tunes.

- Meter = I have made changes here to your printed part. Only the "Caravan" tune is in 2/2 (cut) time. Letter A "In a Sentimental Mood" is now in 4/4, and it stays that way through "Solitude" (which is at C and D). At Letter E, "Caravan" returns and is back to 2/2 time.
- Transitions = *molto ritard* at 2 measures before Letter A is a big fat ritard, and I'll direct it in 4. There is no tempo change going into Letter E, as we will simply slip from 4/4 to 2/2 at the same speed (where previous 4/4 quarter-note beat becomes the new 2/2 half-note beat).
- Cornet solo = This starts 1 measure before Letter A (as marked). Our NCCBand soloist currently plays it, but could be talked into a guest musician doing it (send me a quick recording of you playing it, please).
- Bassoon 1, Saxes, Baritone = You have the melody in unison, starting pick-up to Letter C. Add a downward glissando on beat 4 at C m.3 and m.11, and again at D m.11.
- All = Watch your dynamics! "Caravan" (the first and last tunes) begins very quietly.
- Winds = Back off as you get higher in order to keep the quiet dynamic level at Letter E m.17-20 and similar places.

ELEPHANTS TANGO

Here's a comical piece, but the effects only work if you play it accurately.

- Trombones = This piece depends on you, and you will stand up as a section to perform. Watch the flats, and work out the slide positions. Bring your Harmon mute for the wa-wa sounds. Our NCCBand trombone section has foam-stuffed socks on their slides, to make them look more like elephants.
- Tempo 1 = quarter is 100.
- All = Accents are important. Think of them as a louder dynamic, just for that one note. Play everything else lightly, and emphasize the single-note accents whenever they appear.
- Basses = Especially boost your 4-and accented note, and back off on the others.
- Accidentals = What can I say, except GET THEM RIGHT. There are a lot of them, so be careful.

HELLO DOLLY

In this jazz number, everyone gets to play (not just the jazz ensemble). If you don't have much of a part, celebrate it now, because somewhere else on the repertoire list is a part that's filled with more notes than you may want (woodwinds, can you say "Mars"?).

- Tempo = Listen to the recording, as we'll do it just like that.
- Saxes = This is your big number, so get comfortable with your notes. While I am expecting it to be accurate, I am also hoping for a jazz style and personality too.
- All = Be patient during the rests filled by the drum set. Listen to the recording, and don't be an unintentional soloist.
- Trumpet = Bring your Harmon mutes.
- HornF = You are the only melody-makers in m.20-24 and m.91-95. Enjoy the limelight.

MARS

I'll bet that most of you signed up so you could play Holst's "Mars." Great! It's basically a march on five legs (alien, after all) in a military style (Greek reference to "Mars: The Bringer of War").

- Tempo = quarter is 132.
- All = Really study the recording. Get to know where the entrances are in relation to the other instrumental parts. There are a lot of bugle-type "calls" and "answers" and you need to know to which group you belong. Being familiar with this pattern/grouping will help you not get lost.
- Accidentals = For all of its unworldly style, this piece is NOT dissonant. Play the correct accidentals.
- Euphonium = Rehearsals 4 and 5's melody establish you as the leader, so play it together as a soli (not a solo). You are the military general, and start the "call" that will resonate throughout the other instruments as "answers." Be strong and lead.
- Winds, Euphonium, Tuba = Do what you can at 5 measures before Rehearsal 6, and again at Rehearsal 11. If you're not ready: 1) only play each beat's first note, or 2) don't play this. If you can play it, make it staccato and follow the dynamics. In essence, you portray astro-dust – a flash that glittered momentarily in the night sky.
- All = If you get lost, stop playing but keep your instrument up. Prepare to rejoin at the next rehearsal number, which I will indicate with a two-fisted downbeat (I'll do this for *all* rehearsal numbers).

NON PIU ANDRAI

This is the double-reed feature, and I have arranged it to be flexible both during and after this event. The main solo part is for bassoon, with strong supporting parts for two oboes. We are fortunate to also have an English horn and a heckelphone (bass oboe), and so I have added parts for those instruments too. Co-arranger Jerry Foote was an NCCBand member on oboe and English horn, and a big opera fan. He passed away suddenly in 2012, but has left an NCCBand legacy including quite a few manuscripts and a scholarship program, as well as a family of musicians (including daughter Leslie, a regular July guest musician on flute/piccolo). I have reworked his arrangement, and this will be its premiere performance.

- Tempo = quarter is 120. I have provided a MIDI (digitally recorded) listening link.
- Saxes, Trombones, Percussion = Except for timpani, there are no parts for you. Enjoy the music from the best seats in the house.
- All = Never play so loudly that you cannot hear the featured instruments. If needed, I will cut the support band down in size to make it balance. If you want, you can opt out, but just check with your section at rehearsal to make sure that *someone* is playing your part.
- Fermatas = There are three: m.33, m.57, and m.77 in which only the bassoon remains playing. This is an opportunity for our double-reed players to add a mini-cadenza to strut their stuff. Depending upon

how it goes (working remotely by email is challenging), we will observe 1-3 of these cadenzas. All fermatas remain, no matter what. We'll work out the final details at the morning rehearsal (oh boy!).

RIO CON BRIO

With this piece, we are off to the land of Mardi Gras and the Summer Olympic Games. It's a joyous celebration, without being too difficult to play.

- Tempo = half is 100.
- All: I've added a vibraslap ("jawbone" percussion toy) played by one of our NCCBand non-percussionists (he's having so much fun with this) at m.26, m.57, and the last measure.
- All: If you would rather plan out a lip break, this would be a good one. Bring a hand-held percussion instrument, and join the carnivale-style party. Items already being played are claves, agoga bells, reco-reco (metal scraper), tom toms, gourd shaker, maracas, snare, and bass drum.
- Flute, Clarinets 123, Alto/Tenor Sax = Change your dynamic level at m.57 to *mezzo forte*.
- Horn F = Change your dynamic level at m.60 to *forte*.
- Piccolo, Flute, Oboe, Clarinets 123 = add a breath mark after beat 1 on m.97 and m.113.
- Bassoon, Alto/Bass Clarinet, Sax, Horns F, Trombone, Baritone = Change your dynamic on m.144 to this: beat 1 *forte*, beat 2 *piano*, then *crescendo* into the next measure.

ROSWELL, 1947

We're having a lot of fun with this one, adding new and strange sounds at the start/end of the piece. There are a few costumes already planned, and you should contribute! So far, I've seen an alien mask with a mouthpiece hole cut out, and a whole group of headband bobble-heads. Bring something yourself too.

- Measure 1 Fermata = mallets, percussion, any added sounds. If you want to add, pitched sounds are E-flat or B-flat, but unpitched effects are also welcome. We have added corrugaphones, singing bowls, a few mouthpiece sounds, tubas (simulating a didgeridoo), and more. Our didgeridoo player will not be there, so there's an opportunity! We also lent corrugaphones to audience members for this piece, and they have a great time joining the fray.
- Measure 2 Fermata = This is the wind players' entrance, with some playing handbells. Read the instructions for timbral trills (flute, clarinet).
- Tempo 1 = quarter is 68, and the beat starts in time at measure 3.
- Flute, Oboe, Clarinets 12 = At m.11-14, try to pitch-bend rather than finger these descending half steps.
- Timpani = You are the carry-over instrument from m.18-21. The woodblock beat now starts at m.20.
- Tempo 2 = quarter is 160 (at m.21).
- Tempo 3 = quarter at 80 (at m.65).
- Gong = This instrument is struck and dipped into water (makes a weird bending sound) three times: m.71, m.74, and m.77.
- Suspended Cymbal = You are the carry-over instrument at m.97.
- Tempo 4 = quarter is 160 (at m.98).
- Tenor Sax, Trombone = You lead off the new melody. Accent the whole note, and de-emphasize the eighth note. If you do this, the others who play the same thing later will copy your style.
- Tempo 5 = quarter is 80 (at m.143).
- All = Those with odd instruments use m.143-150 to restart playing (like at the piece's beginning).
- Tempo 6 = quarter is 160 (at m.151).
- All = After the last written note is played, the odd instruments continue until cued to cease.

SOMEBODY LOVES ME

We have performed this at the NCCBand's May "A Mother of a Band Concert" with a He/She vocal duet, and I'm checking to see if they will do it again. Otherwise, we'll play it as an instrumental number. If you want to try singing, I'll gladly send you the music, and then you can send me a quick recording of yourself.

- Tempo = half is 92.
- Articulations = Especially in the bass, quarter notes should be played like a string bass, with a medium tongue and a softer sustain (sounds like "Dahhh"). Slurs start without accents, so tongue gently.
- Dynamics = If used as a vocal number, bring all the dynamic levels down to a quieter decibel.

STAR TREK THROUGH THE YEARS

For true "Trekkies," feel free to bring/wear your stuff. If you prefer Star Wars or Doctor Who, be the counter-culture to the Star Trek fans and bring/wear your rival stuff. There's room in the universe for both.

- Tempo 1 = quarter is 76.
- Mallets, wind chimes = You are very important in m.1-9.
- Bongos, shakers = You are very important in m.13-26.
- Tempo 2 = quarter is 148 (at m.11).
- Tempo 3 = quarter is 80 (at m.27).
- Tempo 4 = quarter is 132 (at m.39).
- Tempo 5 = quarter is 96 (at m.68).
- Tempo 6 = quarter is 112 (at m.77), and same for dotted quarter at m.95.
- Tempo 7 = quarter is 84 (at m.116).

WINDJAMMER

This song is a tribute to the great tall sailing ships. To this end, we've added an ocean drum (makes wave sounds) and seagull calls (a few clarinets have perfected this – much to their family members' dismay). If you want to be a seagull, ask how and when and I'll share the method they developed.

- Opening = I will not direct m.1-5, but will indicate which measure we are on. This is a free-form section between three trumpet players (two are off-stage). I will start the beat pattern on measure 6. I will do this same pattern for m.139-143, allowing the trumpet trio to set their own pace.
- Tempo 1 = quarter is 72 (and again at m.144 and m.199).
- Articulations = In the absence of accents (and especially for slurred sections), tongue the first note gently or not at all. Staccatos are dry and separated. Do not accent notes where there are no accents!
- Dynamics = Super important! The crescendo/decrescendo patterns simulate ocean waves, and are often offset between instrument groups. Do what it says with exaggeration, starting/ending softer than indicated to make the effect more dramatic. Emphasize the *Forte-piano-crescendo* combinations.
- Tempo 2 = dotted quarter is 120 (at m.43 and again at m.151). I will direct this passage in 2, regardless of what you have. Count like crazy, because the strong beats switch from 1,4 to 1,3,5 and back again.

YOUNG PERSON'S GUIDE TO JOHN WILLIAMS

If you need an excuse, I'm giving you the best one – research. Watch the movies (or at least a YouTube clip) that are included in this medley: "Hook" (as in Peter Pan), "Harry Potter and the Sorcerer's Stone" (we're doing the owl Hedwig's theme), "E.T. the Extra-Terrestrial," and "Raiders of the Lost Ark" (as in Indiana Jones).

- All = Never over-blow your dynamics in this medley. *Mezzo forte* is less than you think it is. Save

your *forte* for when it really says, and leave room for *fortissimo* above that. This piece just gets too darn loud, and the quieter sections are much more effective when truly played *mezzo piano* or less.

- Tempo 1 = quarter is 120. We play it a bit slower than the recording.
- All = The first melody “Hook” has Captain Hook aboard his sailing ship, over-confident and ready for battle. Depending on your part, you are the ocean, the wind, or the captain’s swagger.
- Percussion = In m.1-48, all bass drum and crash cymbals indicate cannon fire and water splashes. Play out, and let them vibrate.
- Tempo 2 = quarter is 144 (at m.54), which is also slower than the recording. We use this same tempo at m.85 and m.94 too.
- All = From m.54-84, articulations are crucial! Analyze your staccato dots, slurs, and unmarked full-value notes, because I will be asking to hear them all.
- All = From m.64-74 for those with fast 5-note descending passages, start without tonguing (no accent or attack) and play quietly. If anything, make the first note softer than the last in the sequence.
- Oboe, Bassoon, Alto/Tenor Sax, Horn F, Trombone, Baritone, Snare = At m.110, play the repeated eighth note pattern very staccato and also quieter. Mark it down to *mezzo piano*.
- Beat Pattern = Just like in the recording, I will direct m.121 in 3, and switch to a slower 3 at m.129.
- All = If we did not maintain the speed I really wanted (it tends to bog down), expect a reset at m.134 back to quarter as 144.
- Alto Sax, Horn F = Bring out your melodic echo marked *triple forte* at m.142-146.
- Tempo 3 = quarter is 126 (at m.149). Your adrenaline will be pumping. Stay steady, as I take a strict tempo so we die at measure 163. And make this page turn QUIET!!!
- Flute, Oboe, Bassoon, Alto Clarinet, Tenor Sax, Trumpet, Trombone, Baritone = Follow the crescendo and decrescendo carefully at m.169-170, regardless of what I am doing (which is paying attention to a different part).
- Clarinet 123, Alto Sax, Horn F, Snare = You’re the part I’m watching at m.169-170. Keep a strong *forte*, and boost the accented notes (beat 4, then beat 4, then beat 4, then beat 2).
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STARS AND STRIPES FOREVER

This will be our encore. We will not practice this piece at all, so surprise me and have it ready.

- Piccolo = players will stand to play the final Grandioso piccolo solo part during the first time through, then sit. Work out a rehearsal for yourselves for this.
- Trombones = on the second time, you have the limelight during the final Grandioso verse. Raise your music (or better yet, have it memorized) and stand up to play from here to the end.