

Invitational Band Members 2017,

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 we are featuring instrumental groups: woodwinds, brass, percussion, and jazz.

Cheryl Woldseth, conductor

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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 for that song. 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 ones 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.

### **BEATLES MEDLEY – MICHELLE • ELEANOR RIGBY • YESTERDAY**

This medley includes several of the quieter Beatles tunes, which will be a nice contrast to some of our other more bombastic numbers. It also switches between the brass choir sound and the woodwind choir sound, plus times for individual instrument groups to take the melody alone. Also, the recording provides a good practice guide, but I will take different tempos. All solos will be played by the entire instrument section (not an individual, unless I request it later).

- The recording's opening of "Michelle" is too slow. Use quarter = 100. This tune should be gentle and lightly tongued (or slurred if indicated).
- The recording's "Eleanor Rigby" is too fast (and too forcefully loud). Use quarter = 132. Keep staccatos a light tah-tah-tah-tah (not a tight tot-tot-tot-tot). Letter D is only forte, so play gentler here too. At 8 measures before Letter E, the cornets have the melody, and woodwinds have the echo (so play it less loud).
- The recording's "Yesterday" is too slow (and also at times too loud). Use quarter = 88. Remember that all solos are section solos. Clarinets 1&2 have the melody at 9 measures after Letter E, and it continues with a flute section solo leading into Letter F. All play less loud at Letter F – except F horn and alto sax, which have a featured moving part.
- Throughout, please watch the conductor at entrances, and then breathe and play together. Also, hold your notes for their full value, which will provide a bridge between one instrumental group going to rests and another beginning to play.

### **BEGUINE FESTIVAL**

This is a medley of two beautiful jazz standards, set in the beguine dance style: "I Love You For Sentimental Reasons" (1936) and "I'll Remember April" (1942).

- Tempo = faster than the recording at quarter = 128. This does not change throughout the entire medley.
- Dynamics = do what your music says, regardless of what another instrumental section is doing. There are times when you do different things (swells, featured moving notes, melody over harmony). For example, Letter B has the high woodwinds at forte, while the baritone/euphonium/saxophones are at piano.
- The beguine originated in the Caribbean, and should sound languid, smooth, humid, and enticing all at once.
- Ending = cut off quickly on beat 3 (do not wait until beat 4!).

### **BLUES BROTHERS REVUE**

I expect to see some happy bass instruments on this piece!

- Tempo at 1 "I Can't Turn You Loose" is quarter = 184 or as fast as we can go and stay together.
- Cowbell = I need the BIGGEST cowbell possible. Let me know if you have one!
- Brothers = I am seeking costumed brothers Jake and Elwood Blues – the more the merrier! I already have two committed "brothers," and possibly one or two more. Let's get the whole Blues family of brothers to whoop up the crowd. Let me know, and I'll put you in touch with the Blues Brothers dance coordinator (don't worry, it's not that serious!).
- Tempo at measure 25 "Soul Man" is quarter = 116.

- Alto Clarinet/Tenor Sax/Trombones/Baritones/Euphoniums = melody at measure 33 must be rhythmically accurate and together!
- Flute = measure 34 and 68 lower your right end down and sweep up for four counts
- Trumpet = measure 34 and 68 move from left to right for four counts
- Trumpet = measure 37 play left, measure 38 play right, and measure 39 play up
- Tempo at measure 58 “Soul Finger” is quarter = 112.
- Alto Sax/F Horn = enjoy your two-measure moment at measures 62-63.
- Trumpet = do something fun with measures 64-71 (stand up, sway from left to right, wobble in place – I don’t care what it is as long as you all do it together).
- Flute/Oboe/Clar123/SaxAT = work on measures 72-80, as you all have the featured melody in unison.
- Flute/Oboe = measures 85-87 add three-note rising grace notes before both high Gs
- Tempo at Measure 93 “Everybody Needs Somebody to Love” is quarter = 176.
- All = add a repeat from measures 94-101, reduce the volume to mp, and do it 4 times
- Last note = play the note as written, or play jazz riffs on the concert F7 chord. I will hold it a while for effect.

### **BONNIE ANNIE LAURIE**

Everyone always asks for Sousa, and there are two of his pieces in today’s program. This one is for BRASS CHOIR and PERCUSSION only.

- Tempo is quarter = 104 (yes we’re playing it slightly faster).
- Play all repeats. When you get to the end, D.C. to the beginning and play second endings only. Stop at the Fine (before the Trio).
- Cornet = use cornets if you can. Part 1 should double on flugelhorn, if possible. There are five parts: Eb, Solo, 1, 2, and 3. Eb is a single player (a host band member), and I have divided the other parts evenly. If not, please put equal numbers on those four parts.
- F Horn = there are three parts: Solo, 1, and 2. Hopefully I have divided you evenly. If not, please put equal numbers on all three parts.
- Baritone/Euphonium = there are two parts. Hopefully I have divided you evenly. If not, please put equal numbers on both parts.

### **CARIBBEAN FANTASY**

When you’ve got a theme like “Burning Band,” you know there will be HOT music with lots of percussion!

- Tempo is half = 80. Keep the energy going forward (never relaxing).
- All = Really study the recording, especially for the tempo and stylistic changes.
- Solos = there are spot solos for Clar1 and Bari/Euph (Letter C), and Cornet (Letters I, P, S). I have host band players ready for all of these, but you can also negotiate with me if you want the solo.
- Percussion = it calls for 2 sets of tom toms, but we’ll only use one and the other on bongos (with soft mallets).
- Accidentals = please study your parts, and get the key signature plus accidentals correct.
- Time Signature = watch the recording. Keeping the tempo = 80, I will switch between 2/2 and 4/4 from Letter J to Letter N, back and forth, to make the fast (2/2) and slow (4/4) measures work. Be prepared!
- Key change = after Letter Q watch out! Please mark in your first new flats so you don’t miss them.

## **CHEERIO**

This fun march will give you a lip break, while still putting an ear worm in your head.

- Tempo is quarter = 104.
- Sing/Whistle = at Trio, many will sing the first repeat, and whistle the second repeat. Rejoin on your instruments where it says TUTTI.
- Signs = yes, we will have signs so they audience can sing/whistle along.

## **ENCANTO**

I really like this piece, and think it's one of Robert W. Smith's best works. The opening fanfare is amazing, especially when played at our band shell at Pioneer Park. You'll see!

- Tempo is quarter = 68.
- Where to Breathe (one player) = yes after measure 1 and 2, and then not again until measure 6. It's one player per part for measures 1-5, so drop out for a breath in measure 6 when the others begin. However, the measure 5 crescendo only works if you do not breathe here.
- Where to Breathe (full band) = yes after measure 6 and 7, and then not again until measure 11. You should imitate what you heard in measures 1-5.
- Tempo at measure 11 is quarter = 152.
- Timpani = prominent solo pattern starting at measure 11, and also at measure 105.
- Tempo at measure 65 is quarter = 72.
- Flute/Alto Sax = there is a solo for measures 64-80. Let me know if you want to play this, or just negotiate with your section when you arrive. If the flute solo doesn't project well, I may ask for several (or all) Flute 1 players to play this section.
- Fixing the confusing "TO CODA" moment = first, listen to the recording. On paper, do the measure 43 repeat both times even on the D.S. (so where it says "to Coda" add the words "after repeat").
- Coda = it's important to know where the Coda jump is, because it takes an immediate (really immediate) tempo change. The molto ritard at measure 109 is seriously slow.

## **FANTASY ON "BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR"**

For woodwind choir only with harp and bells, this American folk song recalls their true love's best characteristics (hair, face, eyes, hands, etc.). Since we're talking about remembering someone, the style is wistful, vague, and filled with long slurs and contemplative moments.

- Tempo is quarter = 96, but with some tempo flexibility that means you'll have to watch the conductor.
- Tune = if you're not familiar with this tune, [listen to this choral recording](#) and follow along with the lyrics. It really helps when you understand the song, and that leads to a better melody balance, plus breathing at the right places.
- Dynamics = follow what your part says, regardless of what other instrument groups are doing. There are dramatic crescendos etc. that may be specific to just your part, overlapping or supporting some other part.
- Melody = in general, the melody is slow, and filled with half and quarter notes. It begins at measure 12 with Clars Alto/Bass, Bassoons, and Saxes Tenor/Baritone.
- Harmony = your part is filled with flowing eighth notes. You are harmony, so stay in the supportive role.

## FESTIVO

This piece neatly divides the band into three distinct instrumental groups: woodwinds, brass, and percussion. Your group plays together on entrances, rhythms, and dynamics, but you are different than the other two groups. Everyone – that means EVERYONE – needs to be ready for this song, especially for rhythm and counting rests. Think of it as a conversation (argument?) between the instrumental groups.

- Tempo is quarter = 144. Fast.
- Articulations = accents and slurs are super important.
- Tempo at measure 30 is quarter = 160. Faster.
- Tempo at measure 87 is quarter = 144. Back to just being fast.
- Flute = at measures 87-101, parts 1 and 2 are very different from each other, so count and stay the course!
- Tempo at measure 133 is quarter = 160. Faster again.
- Mallets = your featured moments are measures 87-125.
- Timpani/Drums = you have great moments, but your featured moments are from measures 133-143.
- Tempo at measure 172 is quarter = 63. Super slow.
- All = watch for the last note, so we can play it together.

## RESPECT

This piece is for jazz ensemble only: saxophones, trumpets, trombones, tubas, bass guitar, and drums.

My vocalist just cancelled for this, and she was awesome (she performed at our June concert on this number, and brought down the house). Does anyone out there have an inner “Aretha Franklin” that they’d like to channel? I need a new vocalist ASAP. Male or female welcome, or I may wind up switching it to an instrumental with audience sing-along as a last resort.

- Tempo is quarter = 116.
- Tenor Sax solo = there’s an improvised solo (written out) in part 1 at measures 35-42 and again at 65-72. I have a soloist ready (a host band member), but let me know if you want to do it instead.

## THE SOULFUL SIXTIES

Your host band has already had fun performing this medley (and several other songs from this concert), and this one is a crowd favorite.

- Tempo is quarter = 84. Drums and suspended cymbal have the two-beat pickup. The opening is based on the tune “Ain’t No Mountain High Enough,” which is in the Trumpet 1/2/3 parts.
- Tempo at measure 7 is quarter = 120. Quite a bit faster. Cross out the ritard at measure 10, and continue at the same speed from measure 11 on.
- Trumpet/F Horn = add a fall on the last note of measure 22.
- Tempo at measure 39 is quarter = 160. Much faster. Really move it!
- Tempo at measure 80 is quarter = 120. Relaxed but not at all slow. Watch for the ritard before measures 78-79.
- Tenor Sax or Alto Sax = solo at measures 83-98. I have someone (a host band member) ready to play this, but you can also request it. If so, start out as written so the tune is established, and then feel free to improvise.
- Flutes/Oboe = for some reason measures 99-105 are hard, but I don’t know why. I think it may be just that the players are enjoying their rests and forget to play. Please be prepared, because at these measures you are the ONLY ones playing the melody.
- Tempo at measure 115 is quarter = 108. Only slightly slower than the previous tempo, which means that the ritard at measures 113-114 is minuscule.
- All = the crescendo from measures 119-123 is too soon. Hold the piano dynamic as long as possible, and increase volume as late as possible.

## **SUMMER OF '69 (THE MUSIC OF WOODSTOCK)**

Here's where you get to be a Woodstock rock star. I'll bet you never thought you'd be playing these songs in a concert band, did you?

- The same singer will join us in "Summer of '69" but this won't change your parts
- Tempo at measure 1 "Purple Haze" is quarter = 112, with a heavy HEAVY beat.
- Bass line players = make sure to clip the notes with the marcato accent (^) so there is a strong start and an even stronger end (with silence between that and the next note). And you can play out for just about this whole medley, as your part is very cool.
- Tempo at measure 28 "Somebody to Love" is quarter = 138.
- FHorn = melody is yours (yay!) for measures 35-43. Make your quantity known (there will be 10 players)!
- Tempo at measure 52 "Suite: Judy Blue Eyes" is the same – no change.
- All = if you have rests for measures 52-58, clap the beat in quarter notes
- Trumpet solo = part 1 in measures 59-67 is to be played by one person (ask if you wish to be that person, or work it out with your section when you get here). Add a slur from measure 63 to mid-measure 65, and a fall on measure 67.
- Tempo at measure 74 "With a Little Help from my Friends" is quarter = 132. More relaxed but still steady.
- Alto Sax solo = part 1 in measures 84-98 is a solo, and should be played exactly as written (no improv), and nearly no swing beat. Ask if this should be yours!
- Alto Sax = change part 1 in measures 102-107 to "all play" and not a solo.
- Tempo at measure 114 "Soul Sacrifice" is the same – no change.
- Percussion = from measure 114-143, you are a feature even though it says to play mezzo-forte. With your beat, the whole tune makes more sense. Use bongos (as written) and tom-tom (instead of congas), and emphasize the bass drum.
- Saxes Alto/Tenor = study measures 129-137 carefully. You are the only ones on this melody, and it is in unison. Make it clear and clean, or don't skip it and let the others do it.
- Tempo at measure 144 "Pinball Wizard" is the same – no change.
- Flute/Oboe/Clar123/SaxAT = learn this rhythm! It's four longs and two shorts in each measure: 1-2-3-4-5-6.
- Trombone/Baritone/Euph = unison melody at measures 148-155 means you cannot deviate. Learn this rhythm!
- All = add a crescendo in measure 157.
- FHorn = another melody for you in unison at measures 159-164.
- Tempo at measure 178 is quarter = 152. Slightly faster.
- SaxAT/FHorn = more melody for you, this time together in unison at measures 186-204.
- Bassoon/AltoClar/BassClar/BassSax/Baritone/Tuba = change your quarter notes in measures 193 and 220 on beats 2, 3, 4 to eight notes, and then slur the off-beats like this 1, 2, and 3, and 4, and 1.
- BariSax = add the above slurs to your measures 193 and 220.
- Timpani = solo moments at measures 209-210. Play out with confidence.

## **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.