

Invitational Band Members 2023,

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 theme is “Going Places,” meaning both traveling and achieving success. It’ll be great to see you all again (for most of you are returnees!), and I feel that just getting to 2023 has been an extraordinary achievement.

Cheryl Woldseth, conductor

Here are a few things you should know:

- 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](http://nccb.org/ncinvitational.htm) on the July Invitational Band website <http://nccb.org/ncinvitational.htm>.
- If you cannot play something well, sit out for that song or section of a 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. Read on for some suggestions during specific numbers (**like “Parade of the Clowns” and “Jurassic Park”**).
- 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 should be coffee. I’ll find out, and update you on that.
- There will be a hot dog vendor and ice cream vendor from about 4pm -7pm at the concert location. 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 and sunglasses for morning rehearsal

Please note that we meet outside, both for rehearsal and the concert.

There are no extra chairs or music stands, unless you bring them yourselves!

PERFORMANCE NOTES IN CONCERT 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.

FLOURISH FOR WIND BAND

Quarter note = 120. This piece separates the brass from the woodwinds, sometimes featuring one or the other, and other times cooperating. I am looking forward to the many FHorns and Trombones to open this number in style.

- ALL = no breath at two measures after Letter A and D, but there is one at four measures after Letter A and D.
- ALL = in the measure preceding Letter C, there is a crescendo and NO breath. You cannot crescendo if you are not playing!
- ALL = add a slight ritard 3 measures before the end.

AUTO TRIUMPHAL

While digging through our dusty boxes in our music library for treasures, I came up with this one. The composer wrote this in 1915, and was a “colorful character” in his hometown of Des Moines, IA. A talented cornet player, he hired himself to traveling bands, but also organized his own band which played (among other places) nine seasons at the Des Moines Auto Show. Undoubtedly, this march was played there. Listen to the engines revving, the crowds cheering, the pack racing around the course, the lead cars competing toward the finish line, and the triumphal parade for the winner. There is no recording available of this, so the [Listening Link](#) is a MIDI that I created. Let’s perform well so we can be the first to post a recording!

- TEMPO: half = 108 which is not very fast for a march.
- ALL = NO STINGER. The last note in the piece has no follow-up chord (also called a stinger). Don’t get stung by playing an unintended solo.

PARADE OF THE CLOWNS

Enjoy the dissonances (the RIGHT ones only) on this one, as it is part of the appeal. It is a pompous self-important parade, filled with trombone slides and “look at me” fanfare moments. Every clown wants attention!

- TEMPO: half = 104
- Flute, Piccolo, Oboe Clarinet E123 = cut off the tie at Rehearsals D and I measure 2 beat 2 to breathe there. Same goes for Rehearsal D and I measure 6.
- ALL = watch out for the key changes at Rehearsals E and G and J. The notes prior are filled with accidentals!
- ALL = no ritard at the end.
- EXTRAS = feel free to add a red nose, a colorful wig, or whatever, as long as it doesn’t interfere with your playing. If anyone has juggling skills or other clownish behavior (even a family member or Band Hand), please contact me so we can work out how to incorporate that into the concert.

TROMBONE SMILES

After a parade of clowns, it’s time for the trombones to smile. Of course in trombone speak, that means glissandos.

- TEMPO quarter = 100 which is not fast at all.
- Trombones = this is a unison solo – everybody plays it together. It’s too difficult to bring you all out front, so stay put and play proudly. If possible, we’ll see if you can stand up in place.

TIJUANA TAXI

In another musty dusty box in our band library, I found an arrangement of “Tijuana Taxi” by Hal Leonard, probably intended for marching band. I thought it would be a great addition to our “Going Places” theme, and the NCCBand played it through. Once. It was awful. So I arranged it myself, and here it is. This is its first live performance, so make me proud.

- TEMPO: half =100
- Saxes (mostly Alto and Baritone, but sometimes Tenor too): be the car horn. You are welcome.
- Clarinets = the wavy lines on mm.5-6 mean to play a designated trill between the given notes. You are doubling (or replacing if needed) the marimba in the original recording.
- Trumpet/Cornet = there are only Parts 1 and 2, so relax and play mf instead of f. There’s a lot of unison!
- Woodwinds = you get the melody at m.46 but the rhythm is different. Beware, and get it right.
- Percussion/any = double up on maracas, if you have nothing else to do. Any other instrument that wants a break can join you on maracas too. Make a show of it out in front!

HEIGH-HO

Sometimes being a musical navigator is hard work.

- TEMPO: half =112 because little feet march quickly.
- ALL = the hardest thing (other than mm.4-5) is the roadmap.
 1. Introductory 6 measures
 2. 15 measures then first ending (1 measure long) and second ending (4 measures long)
 3. Verse 18 measures
 4. D.S. al Coda to step 2 to play 15 measures until TO CODA jump
 5. Coda jump is 1 measure long
 6. Key change – 7 measures then first and second ending
 7. Key change – play to the end.

OBLIVION

This piece is absolutely gorgeous, and I think even better as a band arrangement than the original instrumentation of bandoneon (a small accordion) plus string orchestra. We will play it today with SOLO OBOE (an NCCBand member), although this arrangement lets it be performed by many other solo instruments. Later this season, we’ll play it with solo trombone...

- TEMPO quarter =80 which will seem incredibly slow until you relax yourself into its hypnotic state.
- ALL = do not rush. Play your notes all the way through Beat 4 And.
- TRUMPETS = Harmon mute required a few times.

JUMP, JIVE AN’ WAIL

We’re going to have fun with this one! Make sure to get your heart rate up, because it goes fast. Feel free to demonstrate that you are having fun by NOT sitting absolutely still.

- TEMPO quarter =168 throughout
- ALL = don’t even try to breathe on an eighth rest. Just use tonguing to stop the air, and wait for a longer moment to breathe later.
- Bassoon, Alto/Bass Clarinet, Tuba, Bass = this is your song. Rock the bass line, and don’t slow down!
- ALL = articulations matter. So do f, p, and crescendo markings. And the syncopated rhythms. Just saying.
- ALL = hold the last fermata for a drum solo, but also feel free to wail too. Hit the last note together on time.

INTERMISSION

THUNDER (NASCAR THEME)

The opening needs to be deliberate and aggressive. This TV theme was designed to bring you back to your seat after a commercial break.

- TEMPO quarter =116
- ALL = the sFz should be played emphatically.
- ALL = every fp crescendo should sound like a racecar just passed you by.
- ALL = the loudest part is measures 42-45, so save your highest volume for here and just use rhythm and accents to energize the rest.
- ALL = m.46 is a sudden (subito) dynamic drop. Make this happen.

JURASSIC PARK (THEMES)

Innovations and breakthroughs – we are GOING PLACES. Sometimes they go right, and other times it's best to read a cautionary tale about it before attempting it in reality. The opening dissonances (and again at the end) reflect that not everything is quite ready for prime time, and yet the product was launched anyway.

- TEMPOS: measure 1 is quarter =72, Rehearsal 9 is quarter =108, Rehearsal 42 is half =80, and Rehearsal 86 is quarter =108.
- ALL = this is a fairly simple arrangement. Let's make the most of it with musicianship (phrasing, dynamics, and balance).
- EXTRAS = One NCCBand member will be scaring the audience in an inflatable T-Rex costume. I'd love to have more inflatable dinosaurs and/or park rangers to chase them. There are other inflatable dinosaur breeds available, although I'll take whatever crazy somewhat appropriate animal costume you've got for the park ranger(s) to wrangle. If you have a family member or Band Hand coming, they could also participate – but check in with me so we can work out the details.

THE SUNSET MARCH

All good stories end with happily ever after, tomorrow is another day, or riding off into the sunset.

- TEMPO half =116 for a bright 6/8 march.
- ALL = in the second repeat group, there is a recurring pattern of four dotted quarter notes in a row, each with an accent. Think of this pattern in a 4-measure group, crescendo up the 1st two measures, lean toward the 3rd measure, and decrescendo out the 4th measure. There are three patterns like this in a row.
- ALL = keep in mind that this piece is in 6/8. When three eighth notes are beamed together, they belong ON the beat. Watch for these half way into the Trio section, when there is a dotted quarter rest followed by three beamed eighth notes. Play them ON the beat. It also happens at the bottom of the page during the First Ending.
- ALL = NO STINGER. The last note in the piece has no follow-up chord (also called a stinger). Don't get stung by playing an unintended solo.

FLIGHT OF THE FLUTES

The NCCBand started rehearsing this season with just one flute player – who ever heard of a band with too FEW flute players? We've taken on a few more lately, but it's been a building year for our band roster. We won't have that problem at this event, because so many flute players have come out from wherever they were hiding.

- TEMPO quarter =108 in a slow march.
- Flutes = this is a unison feature, written in a flute-friendly key and built upon the Bb scale that should be second nature to your fingers by now. Watch out for the accidentals.
- ALL except Flutes = you should be able to coast on this one, but just keep the tempo up.
- TEMPO CHANGE = m.77 goes total blues at quarter =88, and swings in triplets per beat. This section is very exposed, so use the [Listening Link](#) and be ready.

BEATLES: LOVE

The symphonic opening drew me to this arrangement, and done only with woodwinds too (not the usual brass choir).

- ALL = add a 4-measure rest before m.27 to make the drum solo longer. I'll cue you at m.27 to restart.

- Bassoon, Bass Clarinet, Bari Sax, Baritone, Tuba, Bass = ooh, but you have some great bass lines, especially starting at m.29, and again starting at m.167 (but without Bsn, BariSax, Baritone – sorry).
- TEMPO CHANGE = there is no help for the tempo change at m.64. At m.23 it is quarter =126, and abruptly at m.64 the quarter is 132. It should sound like you changed the channel, and there's no hint of it beforehand.
- SPOT SOLOS = mm.64-94 has very exposed solos for Bassoon, Oboe, Flute, Baritone. These are cued elsewhere, and other instruments should learn them too (but be prepared not to play them if the original instrument is sufficient).
- ALL = articulations matter. Staccatos are extremely short and dry throughout. Slurs are the smooth opposite.
- F Horn = solo at m.127 best done by one person, but could be a section solo. Practice it and be the one. If you can show me that at morning rehearsal, it's yours.
- Flutes = mm.131-133 will probably be cut down to a select few for better balance.
- ALL = sing mm.163-170 with gusto. Let's get the audience to sing along!

AMERICA THE BEAUTIFUL

Please use the [Listening Link](#). We will play it really really close to that.

- TEMPO = slow, but occasionally fluctuate so listen carefully and pay attention in performance.
- ALL = tenutos will be observed at m.35, 45, and 47.
- ALL = everyone has a breath mark m.46 after the fermata. Take this opportunity to breathe with a group silence.

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 clarinet seagull, ask how and I'll share the method they developed.

- THREE TRUMPETS NEEDED: please let me know if you wish to be one of the soloists. Part 1 solo will stand in place on stage. Parts 2 and 3 soloists will be separated and far apart among the audience's sidelines, and will only play the solo moments (tacet the rest). Let me know if you wish to be one of these.
- Opening/Closing = I will not direct m.1-5, but will indicate which measure we are on. 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 =72 (and again at m.144 and m.199).
- ALL = 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!
- ALL = dynamics are 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 =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.

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. Stop playing four measures early, raise your music (or better yet, have it memorized) and stand up to play from here to the end.