

Invitational Band Members 2026,

Please study 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 “Back to the Future,” in which we will skip hop and jump through about 100 years of music. I’m excited to see you all at our upcoming event!

Cheryl Woldseth, conductor

Here are a few things you should know:

- You need to print out and bring your own music.
- 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 July Invitational Band website <https://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 and announcer, 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 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). As you arrive, there should be coffee/pastries for a donation/fee. We’ll also take a mid-rehearsal break for refreshments.
- There will be a hot dog vendor and ice cream vendor from about 4:30pm -7:30pm at the concert location. Yum!

Remember to bring:

- Instrument
- Music
- Music stand
- Electronic tuners
- Seat cushion (no chair)
- Hat and sunglasses for morning rehearsal
- Water bottle – we will NOT be providing one-use water bottles, instead opting for a **refilling station**

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

ALL chairs are provided this year – but you still need your own music stand. Chair cushions are recommended.

EXTRAS: Please help me brainstorm on how to have fun with the music and audience, without sacrificing the musicality of course. Props and costumes are welcome. Suggest something and send me an email at nccband@yahoo.com. Look through the Performance Notes (attached) for ideas, but also bring your own!

PERFORMANCE NOTES IN ALPHABETICAL ORDER

STAR SPANGLED BANNER

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

- TEMPO quarter = 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.

AT THE MOVIES WITH JOHN WILLIAMS

I have vowed to perform at least one John Williams composition each year for several seasons now. This year, Mr. Williams is 94 years old, and we are fortunate to have him still creating great film soundtracks (this year's release was "Disclosure").

- BASSOON, BASS CLARINET, TUBA = start m.1 without tonguing – just breathe the first pitch into existence.
- TWO TRUMPET 1 SOLOS = anyone want to volunteer at mm.3-4, which will be off-stage? Or how about the next one at mm.5-6, which will be on-stage? **Send me an email to let me know**, and then try out at the morning rehearsal.
- TRUMPET = solo only from mm.3-6 – then tutti (all play) at pick-up to m.7 at mezzo-piano.
- BASSOON, TENOR SAX = tacit m.5-6 – then start playing at m.7 at mezzo-piano.
- DYNAMICS = be dramatic and pay attention, especially Flute/Oboe/Clarinet123 at m.15.
- FLUTE = solo at m.49 and m.88 is soli (only if you can be in tune and on rhythm).
- TRUMPET 1 SOLO = solo at mm.59-60 – talk among your section at rehearsal and pick someone to play this.
- TROMBONE 1 = solo at mm.61-68 is soli (only if you can be in tune and on rhythm).
- LAST NOTE = if you run out of air, pretend you are still playing – instrument up, freeze in place until the end.

BACK TO THE FUTURE

This film (episode 1) turns 40 this year! Does anyone have a DeLorean car they can bring (display only – does not need to run)? I have two Band Hands preparing to be Doc and Marty. Any other ideas?

- FORTE-PIANO-CRESCENDO = everyone has these throughout the piece. Hit it with the sforzando, then drop to nothing/silence, and finally turn up the volume. If done right, we'll create the sound of the car as it races past with a Doppler effect.
- BASS DRUM = super important! Once it kicks into gear at measure 10, keep this heartbeat loud without slowing. Everyone listen and keep up the pace.
- NO REPEAT

THE BARNSTORMER

A barnstormer pilot traveled the countryside in small, often World War I-surplus airplanes during the earliest 20th century, thrilling audiences with daring aerial stunts and offering joyrides. These aviators with nerves of steel commonly entertained rural crowds by landing in cow pastures or fields, thus popularizing aviation after the war with "flying circuses" and giving many Americans their first experience with aviation. Barnstormers are known for stunts like wing-walking, loop-the-loops, barrel rolls, and death-defying low-altitude aerobatics. By the decades end, aging aircraft, fading novelty, and growing government regulation contributed to the end of the barnstorming era.

- ALL = accents and dynamics make this piece a rollicking fun one.
- NEARLY ALL = mid-to-high instruments watch your rhythm mm.76-82. This may catch you by surprise, so use the [Listening Link](#).
- ALL = know where the D.S. and Coda go.

BOOGIE WOOGIE BUGLE BOY

This is a Cornet (trumpet) section feature of the Andrews Sisters' 1941 tune using early blues style.

- CORNET/TRUMPET = you will STAND UP for the entire piece.
- SWING RHYTHM = swing only when notated with dotted eighth notes.
- STRAIGHT RHYTHM = no swing for everything else.
- TROMBONES = learn (memorize if possible) Letter F, STAND UP just for this section, and compete with the cornet/trumpet melody.
- LAST 3 MEASURES + PICKUP = I have already picked an NCCBand cornet/trumpet soloist who will improvise a cadenza here. Once we hit the place called "Slowly," just wait until I signal you to play the final measure.
- ALL = know where the D.S. and Coda go.

A CENTURY OF PROGRESS

John Philip Sousa wrote this march for the 1933 Chicago World's Fair. Since we are going back about 100 years, it only makes sense to indicate that "A Century of Progress" has occurred.

- TEMPO = moderate speed at quarter note is 120. Don't change the speed faster or slower, no matter how many pitches or rhythms you have on your page.
- ALL = except for percussion, everyone has a "place" in this piece that they need to practice. If you cannot keep up, here are your options: 1. Skip that section with your instrument still at your face; 2. Leave out a few notes but keep the rhythm; 3. Play only the first note in each group/beat and keep the rhythm going.

CURTAIN CALL

This piece represents the vaudeville style, popular from 1870s to 1930s. A curtain call happens when the show is over and the cast is taking their bows. It's also when the accompanying pit orchestra gets cuts loose, featuring every single instrument and sound effect that they brought. Everyone should be vying for applause, including every single instrumentalist.

- TEMPO = fast as possible. The [Listening Link](#) is too slow.
- ARTICULATIONS = super important. Do them to the extreme.
- BASS INSTRUMENTS = mm.81-86 is all yours. If you have cues, PLAY THEM.

EAGLE SQUADRON

This 1942 piece celebrates the American pilots who served in the UK's Royal Air Force (before the USA entered World War II). There are snips of "The Star Spangled Banner" embedded – bring them out!

- TEMPO = a more stately march at quarter = 110.
- PICCOLO SOLO = feature at m.76 and m.92. If you can play it too, fine – but otherwise skip the solo.
- KEY SIGNATURE = watch out at m.108 pickup. It goes from flats to sharps (then back on the D.S.)!
- ALL = know where the D.S. and Coda go.

FROM THE SUMMIT

This is an original composition for band, and uses the instrumentation well. Create your own narrative involving heights (stimulating or scary?), making it to the top (nature sounds or wide views?), going back down (thrilling or nerve-racking?), and finally a sense of accomplishment.

- TEMPO 1 = quarter is 130.
- ALL = Measure 1 with fermata is played by percussion only. The real counting starts on measure 2.
- TEMPO 2 at measure 82 = quarter is 76.
- DYNAMICS = these are critical to the music's emotional state. Regardless of what you hear, play what is written. There are a lot of dynamic levels in different instrument groups at the same time. Especially bring out the sforzando/piano/crescendo combinations.
- ALTO CLARINET, BASS CLARINET = you enter first (as a group) at measure 12.
- TROMBONE, EUPHONIUM = you enter second (as a group) at measure 14, and please bring out the moving notes in the Trombone 2 part.
- PERCUSSION = timpani solo on measures 45-48, Snare solo on measure 49-50.
- FLUTE 1, CLARINET 1 = solo m.82-92 is a group soli. If you can play in tune and together, go for it.
- FLUTE 2 = m.99 pickup to m.114, be prepared to play either Part 2 or Part 3. We will balance it at rehearsal. Then stay on those divided parts through the Coda too.
- ALL = know where the D.S. and Coda go. Measure 118 goes D.C. to measure 1. Measure 48 goes to Coda at 119.
- ALL = m.142 to end, watch for big slow-down. Staccato notes can get longer, but must retain empty spaces between.

GUARDIANS OF THE GALAXY

You are in the future but listening to music from the past. That's a fun trick. These pop songs are from 1968, 1973, 1976, and 1967, but the first film in the "Guardians of the Galaxy" trilogy is set in 2014. I guess the future was supposed to be more "futuristic" than it actually is, but whatever.

- TEMPOS and TRANSITIONS = use the [Listening Link](#).
- HAT ARTICULATIONS = these are the upside V shapes. Make them heavy HEAVY staccatos.
- ACCENT ARTICULATIONS = these are sideways > marking. Make them full-length pitches that are louder at the beginning and then less – a one-pitch decrescendo.
- ALL = Ooga chaka ooga ooga – loudly emphasize the consonants with a low caveman voice. Let's get the audience chanting along with us too!
- TRUMPET 1 SOLO = anyone want to volunteer at mm.46-53? STAND UP to play. **Send me an email to let me know**, and then try out at the morning rehearsal.
- ALTO & TENOR SAX = your group needs to be solid when you alone start the melodies at m.98 and again at m.121.

MISTER ROGERS' NEIGHBORHOOD

Here are three tunes composed by Fred Rogers himself for his long-running TV series. NCCBand performed this at our June concert too, but we'll do it again with some differences. I have a young Band Hand (with Dad on flute) who will portray a pint-sized Mr. Rogers to help with this medley. You'll see.

- TEMPOS = use the [Listening Link](#) because there are numerous and sudden tempo changes.
- ALTO SAX 1 SOLO = anyone want to volunteer at mm.69-74? STAND UP to play. **Send me an email to let me know**, and then try out at the morning rehearsal.

THE POPS POLKA

This polka was co-written by Arthur Fiedler, and commemorates his nearly 50-year tenure as Boston Pops Orchestra's conductor (1930-1979) that popularized "lighter" symphonic literature.

- AUDIENCE PARTICIPATION = clapping
- ALL = know where the D.S. and Coda go. Watch out for the immediate key change!

PROHIBITION ERA MARCH

Originally titled "Near Beer," this march celebrates the Prohibition years (1920-1933) with embedded tunes "How Dry I Am," "For He's a Jolly Good Fellow," and "Funeral March." Evidently it was quite a hysterical hit when it was released in 1920.

- TEMPOS = use the [Listening Link](#) but then be prepared to make changes.
- BOTTLE XYLOPHONE = yes, we're featuring a 12-bottle xylophone being created by a guest musician. He's already started on it. If your part says, "play only in absence of Xylophone," do not play here. Or maybe I'll ask just a few to play anyway. We'll see.
- TENOR SAX & TROMBONE = mm.93-end, let's have some fun. We're going to assume that you are all a bit tipsy by now. Bring a plunger and let's experiment with a "group sound."

RAMSHACKLE RAG

Let's celebrate syncopated ragtime music (about 1895-1918) with trombone slides.

- BASS FEATURE = bassoon, bass clarinet, bari sax, trombone, euphonium, tuba, bass guitar – you are in unison throughout most of the piece. The trombones will slide, but the rest will finger the pitches. It works.
- ALL = before m.1, the featured bass instruments start on beat 2. It may fool you, so be prepared.
- HIGH INSTRUMENTS = pin-prick the staccatos, which will contrast with the slides and slurs elsewhere.
- ACCENTS = ragtime is all about smacking odd rhythms with an accent. Do that.
- FORTE-PIANO = m.57 hit it, and then bring it down to a very soft piano.
- TROMBONE = practice m.57-60 without the slides to ensure that you hit the F and C#, then add the slide between them. Everyone else will get quiet there, and only the trombones play loudly here.

SO NICE (SUMMER SAMBA)

Relax and enjoy this bossa nova and jazz standard.

- ALL = not everything has to be difficult. And this one is so nice...
- LISTENING LINK = is not the band arrangement, nor the right key.

UMPAH! UMPAH!

This 1920 one-step oddity from Tin Pan Alley's prolific composer was popular as parlor salon sheet music for home pianists, as well as for silent movies. This edition sounds like an orchestrion (an automated musical machine that used paper rolls to play the piano, pipes/organ, mallet instruments, and percussion).

All kinds of songs can be programmed into an orchestrion. The toy shop Mountain Pastimes in downtown Nevada City has one – stop by and the proprietor will give you a coin to operate it. In the meantime, use this link to hear "[September](#)" by Earth Wind & Fire (<https://www.youtube.com/watch?v=3a57zfBS8ug>) to see one in action.

- TEMPO quarter = 110 not too fast, but never slow down.
- TITLE = who knows. Maybe it has something to do with the bass line.
- ALL = know where the D.S. and Coda go.

UP, UP AND AWAY

The saxophone celebrates its 185th birthday, and is this concert's featured instrument. So "Up, Up and Away" – as recorded by "The Fifth Dimension" – will be performed as a 6-part sax ensemble SAATTB with optional Bass Sax. No other instrument will participate.

- SAATTB+BASS = this means that there are saxophone parts for Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, plus optional Bass.
- TUNE UP = let's make this sound good.
- LEAD = your part has the melody when it says "lead" and play out.
- NO MARKING or LEAD OUT = your part is harmony, and should become less prominent.
- ALTERNATE SAX PLAYERS = those who are only playing sax on this number (while a different instrument for everything else) have these options: 1. STAND UP in place to play; 2. Go backstage then come out front with your sax to STAND and play.

STARS AND STRIPES FOREVER

This will be our encore. We WILL practice this piece (so be ready).

- PICCOLO = stop playing 6-8 measures early, and CREATE A LINE OUT FRONT to play the final Grandioso piccolo solo part during the first time through, then go back to seats for the song's remainder.
- TROMBONES = on the second time during the final Grandioso verse, you have the limelight. Stop playing at least 4 measures early, raise your music (or better yet, have it memorized), and STAND UP to play from here to the end.