

2018 Kansas Bandmasters Association Summer Convention
State Required Reading Band Session
Thursday, July 18 – Emerald Salon 3&4

Marching Song by Gustav Holst, arr. John Moss
Hal Leonard Cooperation
Grade 2, Duration 3:35, 96-measures

<u>Form:</u>	<u>Measure #:</u>	<u>Tonal Center:</u>
Introduction	(mm. 1-4)	g minor
A1	(mm. 5-19)	g minor
Transition	(mm. 20-23)	g minor
A2	(mm. 24-38)	g minor
Transition	(mm. 39-42)	g minor/modulation (pivot)
B (two sections)	(mm. 43-65)	Eb Major
Transition	(mm. 66-67)	c minor/modulation (direct)
A3	(mm. 68-83)	c minor
Extension	(mm. 84-88)	c minor
Coda	(mm. 89-96)	Eb Major/modulation (direct)

Reasons to be programmed:

- Exposure to core repertoire/composer and very accessible to developing ensembles.
- Integrity of original melodic and harmonic structure is retained from the orchestral composition (1906) and first wind band arrangement (1983).
- Great ranges for all instruments, while providing opportunities to develop range.
 - Flute – F6
 - Clarinet – C6 (written)
 - Alto Sax – G5 (written)
 - Trumpet – G5 (written)
 - Horn – D5 (written)
 - Trombone – C4
 - Oboe, Bassoon, Bass Clarinet, and Convertible Bass Line parts are provided and doubled.
- Good “traditional” percussion writing and very musical (compared to a “typical march”).
- Great exercise in Bb and Eb tonalities.
 - Rhythmic passages are very diatonic.
 - Good way to introduce dominant chords (secondary dominants) and their practical function within a piece (tension to/during cadence points, modulation).
- Great exercise in applying articulation, dynamics, and weight in relation to style.
 - Great demonstrations of *sfz*, *subito*, and sudden dynamic shifts.
- Great piece the ensemble and conductor to perform expressively.
 - Changes in style = changes in pattern size, facial expression, gestures that embody articulation, dynamics, phrase, and shape.
 - B-Section could be conducted in a marco pattern to show shape and contrast before *sfz* interjections.

Considerations for rehearsal/potential areas of trouble:

- Key signature and accidentals.
 - Especially in transitions and bookends to modulating material.
- Articulation definition and weight.
 - Combination of tempo, not duration, and use of “space” can easily make the piece heavy and muddy.
 - Sudden dynamic changes will compound these issues.
 - Defined vocalization (dah, tah, doh; di, ti, tee, dee; doo, too, toh) and have ensemble sing and finger.
- Tempo will drag in the bass voices and rush with rhythmic passages.
 - Sudden dynamic changes will compound these issues.
 - Clean bookends to notes will help trim fat, define tone, and maintain integrity of pulse.
 - Thinking about note length vertically could help, a horizontal approach could create excess weight/emphasis.
- Measures before fermatas could be problematic for note length and releases.
 - Listening for entrances and releases, as well as clear conducting/eye contact will help navigate these sections.
- Percussion releases must be both precise and mimic wind releases (bass drum and cymbals especially).