

**Valley Forge**

- Good control, good restraint
- Notes are easy, space is hard
- A lot of people take Marches too fast
- Marches have to have style and character
- More ping, more bounce, tubas good job, need more bass drum, more on front end
- Even when it goes to piano there isn't a lot on the front end, sounds like we are sneaking in
- Tubas good time
- Trumpet pitch issues, probably lack of air
  
- m. 1- put some front on the note (dah dah dee)
- m.1-2- Very non-descript- needs articulation and a purpose
  - o Need to march through the field instead of meandering
- m. 3 downbeat short, more front to slur, even shorter
- Articulate downbeat m. 4
- Accent pickup to m.5, push over the bar line, full length, full length
- m.5 Flutes, Clarinets, Trumpets have melody. Trombones & Baritone have counter melody (even though it's more interesting).
- m. 5 Trumpets have 4 tone and pitch issues
- 2<sup>nd</sup> Ending m. 21-22 needs to be fuller
- m. 25 Accent needs more weight (less punch the front but need more wuaah), if notes go up crescendo, don't throw away quarter note downbeat before a rest
- m. 30 Trumpets shape the quarter notes (<>)
- m. 41 when we play soft we can't lose air support
  - o Need to activate the air, spinning the air, even when it's soft
- m. 47- More flute, typical march piccolo, bring it out
- m. 48- We are sizzling out at ends of phrases. We need to finish phrases, phrase points are not endings just temporary
- Good last note, not so short like normal bands
- Quarter note, then quarter note rest, and then a half note- Put accent on half note

**Southern Hymn**

- Great warm sound
- Don't always move notes together, need to listen more
- Grace notes a little closer together
- Flutes and Clarinets get lost a little bit, may just be the room
- Crescendos are great, make sure decrescendos take time, don't rush them
- Horns are getting there fine, keep putting a lot of air behind the notes
- Trumpet pitch is bad when the range gets high
- Needs more middle voice (horns and saxes)
- m. 12- No breath after half note
- m. 12- little less trumpet a little more horn
- m. 12- Percussion needs to count
- m. 19-20 Percussion don't rush the crescendo, coming in a measure early, save crescendo until very end
- m. 25 needs to be sudden, not a decrescendo
  - o Tpt. 3 and Clarinet 2 change notes on beat 2 of measure 25
  - o Don't rush through that measure to just get it over with
- m. 30- Save crescendo, don't be in any hurry
- m. 31 Listen to horns
  - o m. 37 horns no breath in between beat 2 & 3
  - o more weight on beat 3
- m. 31- Accent beat 2 if you have it
- m. 34- Saxes bring out quarter notes
- m. 39- stay strong all the way to the decrescendo, fight to use a lot of air
- m. 40- No breath between beats 2 & 3, hold dotted quarter notes to 3 or 1
- m. 40- need to hear chord change on beat 2, listen to moving line
- m. 41- Flute and Clarinet- don't get to turn too soon, it's really just a pickup
  - o Bring this out a lot
  - o Everybody else in band needs to make sure the Clarinet/ Flute is heard.
  - o Horns/ Tbn/ Euph need to play piano
- m. 50- Horns and Saxes stay loud for longer after sticking the rip
  - o rip is not as important as the G (Horns) warm that note up
- m. 50- Trumpets need to open up their sound and need to sound a lot warmer, more air
- m. 64- Horns get inside Alto sound, we want a reedy sound there
- m. 67 listen to chord, dissonance
- m. 68-69- Clar./ Sax play soft and warm, everyone else needs to get under that sound.

**Overtura**

- m. 1-2 Snare drum rushes
  - o Bass Drum can help this
- m. 2 Don't gloss over pickup notes, it will help overall style, play with more space and umph on front of the notes
- m. 6- Tuba/ Bari Sax notes are muddled, articulate and accent, a lot more space due to range of notes (low)
- m. 12 Don't gloss over first notes of pickup notes, it will help overall style
- m. 14 The "and" of 2 needs more accent
- m. 15 The "and" of 3 needs more accent after staccato beat 2
- m. 22 Really need to stick the pickups brass.
- m. 23- Low Brass is overplaying, need to think more about style of piece
  - o Think more about front of the note and less about volume
- m. 23- need to match style of 4 quarter notes each and every time, be more consistant
- m. 32 Don't gloss over pickup notes, it will help overall style
  - o Low Brass still too much, you are just adding the punches to the melody line
  - o Worry about the punch and not much else during that section
- m. 23- Brass need to work on a unison sound on 4 quarter notes, hear 4 different ways all at the same time
- m. 42- Phrase needs to end before moving on to next phrase, make it more climatic
- m. 42- need cymbal hit on beat 4
- m.49 – Good job on trying to bring out all the moving lines musically, just make sure when you get to the end of things like crescendos or musical lines that it has gone to the musical place where we want it too
  - o Make music
- m. 61- more Sax line to help the horns, but need a horn sound
- m. 69- Good overall warm sound, working on edges of sound (beginning/ends)
- m. 75-76 Flutes are dropping pitch
- m. 77- Solo trumpet, a lot more air, play out of stand, just got to sing through the horn, almost slurred, as tenuto as possible
- m. 87-88 Good job
- m. 89- Snare Don't Rush

**Note from Dr. Kehl: When you graduate no matter where you go to college, keep playing. If you choose not to play, you are right now getting the benefits of an Arts Education, support it. Doesn't mean you have to play, but keep supporting arts whether it is going to concerts or going to watch the marching band at half time, keep supporting the Arts.**