

Valley Forge Notes

Only have one Chance to make a good first impression

- m. 1-2-If you can imagine for every note, we are trying to throw a rock into the pond at the exact same time and place. Now that's impossible, but that's what we're trying to do with the articulations from the introduction. Don't worry about playing so loud, it just has to be absolutely precise. Especially in our auditorium and at Asheboro HS
- m. 1-Don't let sound spread on second note
 - o Fast air, less tongue
 - o Good Releases
- m. 2- Articulations- Day-To Day, Day, Day- Make sure there is space after each "Day"
 - o Make the dotted quarter notes shorter, pretend the dot is over the notes
- m. 3- The 3 notes with slurs of the notes have to be more precise with your fingers since your tongue is out of the equation
 - o Don't rush the slurred notes
- m. 5- 1st time through <><>, 4 measures up, 4 down, 4 up, 4 down
 - o 2nd time- <>, 8 measures up, 8 down
- m. 5- 1st Time- Tenor Line almost ghost playing (super, super soft)
 - o 2nd Time- Bring out Counter Melody
- m. 21- Accent the half note while the slurred quarter note is the release
 - o don't clip the end off of the quarter note
 - o Don't stop the sound with the muscles in your throat, stop it with your air
- m. 25- Bring out accent on beat 2
- m. 31-32- Be very careful with accidentals, they should be called "purposefals"
 - o Somebody spent a lot of time writing them in
 - o The audience should be surprised not the performer
 - o Those accidentals are foreshadowing the upcoming key change
- m. 39-40- Big crescendo setting up the Trio
- m. 40- Brass don't play pickups
- m. 40- Don't use the dimmer switch (fwaaah), use the toggle switch it needs to happen immediately
- m. 41- Just woodwinds and Horns first time
 - o Horns play as soft and as lightly as you can play the first time
 - o As soft as it can be
 - o Getting out of the way to make music from the woodwinds
 - Don't let two adjacent notes, side by side, be the same volume, either crescendo or decrescendo every note
- m. 41- Snare drum play on rim
 - o Snare /Bass Drum/Timpani can really help set up the repeat of the Trio at a Forte volume level

Notes from Mr. Phillip Riggs March 11, 2015

- More Bells
- m. 41- Bari Sax and Bass Clarinet control time, be full, drive the train, bring out descending line
- m. 41- 2nd Time- Horns play with same articulations as first time just with more sound
- m. 56- All brass back in with the pickups
 - Have to sneak in, be in stealth mode, no hard attacks
- m. 72- Have to nail the pickup going back to Trio
 - Visually look at the pickup to m.41 instead of m. 72
 - It's the same note but visually just sets up the repeat
- m. 73-74- The stinger cannot be louder than the previous note

Overtura Notes

- m. 1- Timpani, use the butt of the stick (or we find a much harder mallet)
 - Timpani and then bass drum has to lead the crescendo
- m. 2- Horns and Saxes careful with the attack
 - Need to really lock in on the first note
 - It's more about precision than volume
 - Tricky thing about this piece when there are a lot of accents, but not everything is accented, the tendency is we accent everything
 - Don't play unaccented notes as loud
- m. 9- Bring out accents
- m. 9- Going to conduct in 6/8 rather than $\frac{3}{4}$, just working on keeping the tempo
- m. 14- Is really a 3+3+2 measure to bring out accents
 - Huckleby probably wrote it that way to make it look easier so band directors would buy
- m. 19- Make a bigger deal out of the $\frac{3}{4}$ measures
 - Accents and crescendo each group of 3
- m. 21- beat 3 is staccato and the "and" of 3 is accented
 - ONE and three AND and two AND
 - It's really a jazz lick
 - Woodwinds have to be on top of the low sound syncopation
- m. 50- Accidentals cannot surprise the performer
 - Horns lead the crescendo
 - Fast air
- m. 51- Trombones have melody- bring it out
- m. 52- Horns even bigger
- m. 53- Clarinets/ Flutes even smoother, almost slurred
 - Brass same thing at m. 61
- m. 53- Need to push the tempo and then next measure pull make –RUBATO
- m. 54- Horns need to wait until beat 2, different than previous time played
- m. 56- Bass Clarinet good job bring out those 3 ands
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- m. 60- More suspended cymbal, each roll is bigger than the previous one
 - o 3 o'clock and 9 o'clock, on the very edge, don't have to hit it harder to get louder just faster
- m. 61- Even though it says *a tempo* we are going to go a little fast than what we started
- m. 64- Horns really need to listen as we work our way up to the E's
 - o Altos really need to listen to the F#, that is the best note to tune on Alto so make sure that one is in tune
- m. 76- Hold the dotted half note until solo trumpet's third note
- m. 77- Solo trumpet use 1&2 for E's and 1&3 for D's
 - o except first pickup in m. 76, that E play open
 - o The G's & F's are so nice it is really noticeable on the E's and D's
 - o m.81 maybe go back to open E's, might need to lip it up
- m. 78- Horn solo, just make sure you can hear the trumpet solo
- m- 85- Altos and Horns don't pounce on the entrance
 - o Don't wake up the baby
- m- 87- Don't conduct pattern but just give each note including mallet sounds on beat 2
- m. 88- Need bells and Chimes part
- m. 102- No Breath before last measure
- m. 102- Bring out accents, think of it in 6/8 (ONE and two AND)

Seniors- I remember the first time I came here 4 years ago, the band sound was nothing like it is right now. Now, in that year it made a lot of progress and they went to MPA and did very well. In fact it's been that way ever since, and seniors that has a lot to do with you and your leadership even as freshmen, even as sophomores. You can lead from any chair, it doesn't matter if your 1st chair, or 2nd chair, or 5th chair, or 19th chair, it doesn't matter. If you're leading by example, and you're doing the things you're supposed to do every day, then you will get the product you're getting. Now are there things you need to work on, yes, and now you have to do the same amount of work to improve just a little. You go to MPA in just over a week, but that's the difference between good bands and awesome bands. Now you have the potential with this music. Even if you are tired of the pieces of music, you need to put on a show like it is the greatest thing in the world. I think you like the music, you act like you like it.