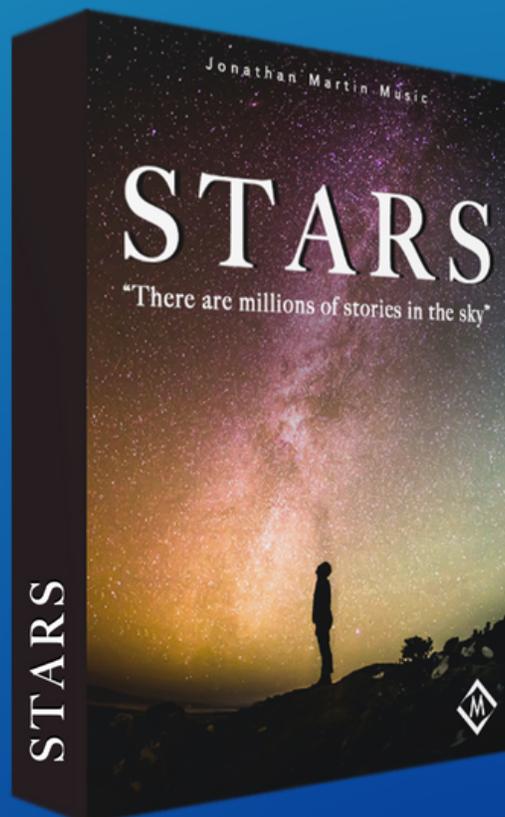


GRADE 1.5

Jonathan Martin Music

STARS

EDUCATION GUIDE



Jonathan Martin Music

STORIES...

I have always loved telling stories.

Stories unite us and remind us of our humanity. They give us such an incredible connection to one another and remind us that none of us are truly alone in life.

Amongst the millions of stories in the universe, there are some that we never get tired of hearing: “the underdog conquers the giant”, “the little man rises above the empire”, and “love wins all”. With so many stories, you would think we would run out of tales to tell or adventures to embark on. However, it seems that as time goes on, we are met with even more possibilities, and with each possibility carries a new story and a new tale to embark on.

When I began writing “Stars”, I was immediately drawn to the stories of the stars (or constellations, rather) I had heard as a child. The stories of Orion’s Belt and the Scorpion, or the Big and Little Dipper, but was also reminded of the stories that were told around campfires, in cabins, around dinner tables and in countless other places. I came to realize that the stories inspired by the stars are not just those told by the ancients, but also those being written right now in schools, homes, sports venues and performance halls all over the world!

I hope that Stars inspires your students to tell their stories and encourages them to write new ones! If I could impart one idea to your students, it is simply that: Now more than ever, we need their story!

JONATHAN MARTIN



This show will be most educationally effective with ensembles that have mastered the following musical concepts:

- **Dotted quarter** followed by **eighth note** rhythms
- **Syncopated** rhythms in eighth notes (*see bottom of this page*)
- **Woodwind** players who have some experience playing throughout the beginning range of the instrument, with significant demands over the break for clarinets.
- **Brass** players who are capable of playing in the mid-to upper staff range of their instrument
- **Percussionists** that are familiar with some independent lines

Instrument Ranges:

Flute: Treble clef, 4/4. Range: B^b (circled) to B^b (circled).
 Clarinet 1 & 2: Treble clef, 4/4. Range: E^b (circled) to E^b (circled).
 Alto Sax: Treble clef, 4/4. Range: A^b (circled) to A^b (circled).
 Tenor Sax: Treble clef, 4/4. Range: F (circled) to E^b (circled).
 Bari Sax: Treble clef, 4/4. Range: E (circled) to D (circled).
 Bass Clarinet: Treble clef, 4/4. Range: E^b (circled) to E^b (circled).
 Trumpet: Treble clef, 4/4. Range: B^b (circled) to D (circled).
 Horn/Mellophone: Treble clef, 4/4. Range: C (circled) to D (circled).
 Low Brass: Bass clef, 4/4. Range: B^b (circled) to B^b (circled).
 Tuba: Bass clef, 4/4. Range: B^b (circled) to B^b (circled).

*CUE NOTES are provided for advanced players and players with range restrictions

Syncopated Rhythmic Patterns:

The following rhythmic patterns are common motifs built into this show:

Part 1- Rhythmic Motif

1 + 2 + 3 + 4 + 1 + 2 + 3+4+

Part 3- Ostinato Rhythm

1 + 2 + 3 + 4 +



AT A GLANCE

Why Grade 1.5?

A publisher's grading of 1.5 has been assigned to this piece for the following reasons:

- All instruments are kept to one octave range, or octave and 1/3 range for some instruments (with out of octave notes being optional)
- Concert Keys of B-flat and E-flat are used exclusively (with the harmonic minor scale being utilized in B-flat)
- Dotted quarter note rhythms are utilized
- Syncopated eighth note patterns are repetitive

National Music Standards

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performance.

Why Stars?

A concern of any marching band show is that the ensemble has a mere five to seven minutes to convey an entire idea to an audience. I believe that Stars is a show simplistic in design yet substantial in effect. The central idea of the show is so easy to understand, leaving room for any ensemble to make a lasting musical impression on audience members.

“Shoot for the moon. Even if you miss, you'll land among the stars.”

–Norman Vincent Peale



EACH STAR IS A STORY (PART 1)

The opening of the show should set up the set the scene for your soloist to shine! The front ensemble lays down a nice blanket of sound as the audience hears a musical nod to the theme of “twinkle, twinkle little star”, further setting the stage for this musical adventure centered around stars.

In the second mallet part, there are optional cues that should only be played if your ensemble does not have a synth player. The tempo suddenly picks up at measure 18. This transition is carried out by the percussion section in both the battery and the front ensemble. This hand off is really important that both sections have a solid understanding of the pulse, as both the battery section and the front ensemble keyboard players have moving notes that start into the new tempo on the downbeat of beat 1.

A NOTE ABOUT CROSS-CUEING

Some younger students may be less familiar with the idea of “cue notes” that are present throughout the work (example, measure 52). These cue notes are provided to ensure that all parts are covered. If the part is covered in the primary voice, cue notes should not be played unless desired by the ensemble director for strength of sound.

TECHNIQUE TALK

Practical tips to accompany this show

THE IMPACT HIT

The impact hit is an important part of any marching band show, and in Stars, it occurs at measure 21. This moment is the first moment in the show where the full ensemble is featured and should be a full texture of sound where the whole ensemble is playing forte.

A NOTE ABOUT WRITTEN CUTOFFS

Careful attention should be given to cutoffs in the score, as they are written to give your students ample places to breath that will still maintain phrasing. **Please Note:** Whole notes carried across the bar line are a visual reminder for students to cut off the note on “count 1”. Dotted Half Notes tied to count four (Example, m. 26) should be held and released on count 4.

Example:



CONTINUED...

BEAUTY IN THE UNIVERSE (PART 2)

Note to your students the many similarities in Part 2 and recurrences of thematic material. One specific place that should be noted is measure 44: while the Alto Sax and Horn continue with the established melody in this movement, the Trumpets and upper-woodwinds enter with the melodic material established in previously in Part 1. Students should be instructed to listen “across the band” as the parts interlock together, encouraging them to bring out the moving lines and play within the sound of the person next to them.

The last 7 measures of the movement (meas. 52-58) may confuse students during their first read, remind them that the tempo does not change, rather the half note now gets the beat (you could also explain this section to students in a fast four). The music is notated in this way to simplify the written rhythms in the percussion score.

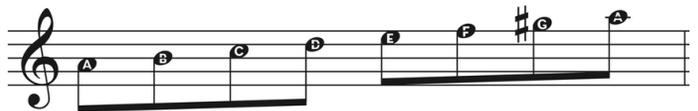
TELL YOUR STORY (PART 3)

Part 3 starts with a strong entrance from the percussion section. This transition moment is crucial to maintaining the energy arc of the show. While it’s marked at mezzo forte, your percussion players are the focus point for the first 8 measures. It should also be mentioned that the initial opening theme of the show returns in meas. 49 with slight variation.

HARMONIC MINOR

Part 3 includes the “A harmonic minor” scale for the Clarinets and Alto Saxophones. This moment of the show is a great opportunity to teach the whole band about the harmonic scale. Harmonic scale exercises can be found online at the resources page at www.JonathanMartinMusic.com.

Concert “A Minor Harmonic Scale”



DYNAMICS

Many dynamics throughout the score are “stacked”, meaning the dynamic in the score is a “whole band dynamic” down the score. It should be mentioned to students the attention to blend and the focus on fitting into the chord. The bottom voices are always given dominance in any chord. Encourage your students to listen to the bottom voice when playing a chord; allow your low instruments to give the foundational sound for any impact moment or crescendo.

Fingering Chart Concert Ab

| | | | |
|------------------------|-----------------------------|------------------------|-------------------------|
| <p><u>Flute</u></p> | <p><u>Clarinet</u></p> | <p><u>Alto Sax</u></p> | <p><u>Tenor Sax</u></p> |
| <p><u>Bari Sax</u></p> | <p><u>Bass Clarinet</u></p> | <p><u>Trumpet</u></p> | <p><u>F Horn</u></p> |
| <p><u>Trombone</u></p> | <p><u>Baritone</u></p> | <p><u>Tuba</u></p> | |

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Fingering charts for this show are provided for non-diatonic notes that students may be less familiar with.

FOR THIS SHOW:
Concert Ab
Concert Db
Concert Gb

View printable fingering charts available online at JonathanMartinMusic.com/Resources

Fingering Chart Concert Db

| | | | |
|------------------------|-----------------------------|------------------------|-------------------------|
| <p><u>Flute</u></p> | <p><u>Clarinet</u></p> | <p><u>Alto Sax</u></p> | <p><u>Tenor Sax</u></p> |
| <p><u>Bari Sax</u></p> | <p><u>Bass Clarinet</u></p> | <p><u>Trumpet</u></p> | <p><u>F Horn</u></p> |
| <p><u>Trombone</u></p> | <p><u>Baritone</u></p> | <p><u>Tuba</u></p> | |

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Here's to Your

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YET!

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