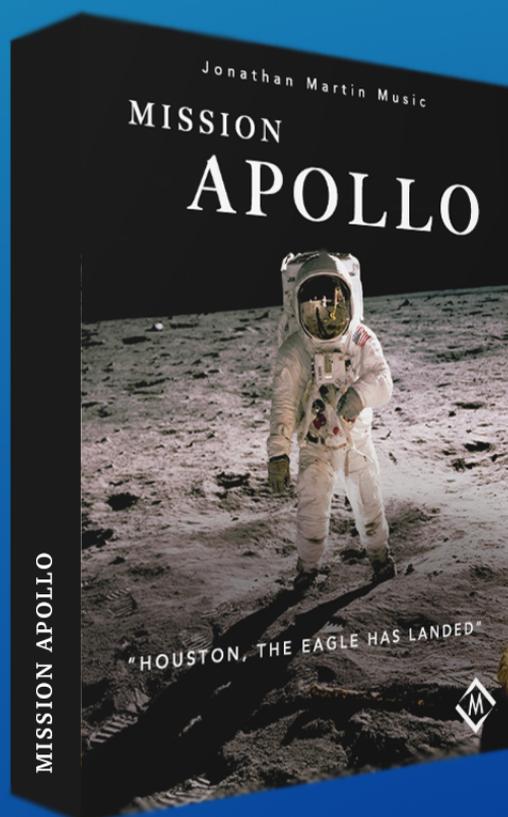


**GRADE 1.5**

Jonathan Martin Music

# MISSION APOLLO

## EDUCATION GUIDE



Jonathan Martin Music

# BLAST OFF!

Mission Apollo is the first installment of my Grade 1 Young Band Series written specifically for smaller ensembles and groups that are working their way up in the marching arts activity.

I have at one time or another joked with some of my colleagues that designing a “space” show was always on my self-written list of things I would never do, simply because there are so many similar themed shows available for marching groups. Since then however, the story of Apollo 11 and Neil Armstrong has grown to be one of my favorite stories of strength through impossible odds and the power of determination.

Of all the groups who deserve to be commended for their determination, small bands make the top of my list. I myself am a product of a small high school band program and although there were always challenges, it was one of the best experiences I could have asked for as a young musician. I truly hope your students have a similar experience through the process of rehearsing and performing this show.

I believe that if Neil Armstrong were still alive today, he would be proud to see that his legacy is still impacting generations of students and audiences. Through your performance of Mission Apollo, I hope it encourages you and your students to achieve greater, dream bigger, and to take that “one small step” that could change the world.

Happy Performing!

**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
- **Woodwind** players who have some experience playing throughout the beginning range of the instrument, with significant demands over the break (for clarinets specifically)
- **Brass** players who are capable of playing in the middle and upper staff range of their instrument
- **Percussionists** that can read and play mixed sixteenth note rhythms

## Instrument Ranges:

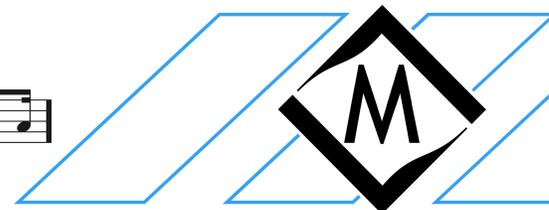
Flute  
Clarinet 1 & 2  
Alto Sax  
Tenor Sax  
Bari Sax  
Bass Clarinet  
Trumpet  
Horn/Mellophone  
Low Brass  
Tuba

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

## Example Percussion Rhythms

Tenor Drums:  
Bass Drums:

R L R R L R L L R R L L R R L L



# AT A GLANCE

## The storyline:

Mission Apollo drops the audience into July 16, 1969 when the Apollo Mission launched from Cape Kennedy, Florida. Through pre-show soundscape narration, the audience hears the air traffic commander run through a pre-flight checklist before counting down "10...9...8...". Before your band ever plays a note, the audience is intrigued and has a solid understanding of what they are about to experience. Part 1 of the show is uptempo and energetic in nature, with rhythmic figures lining the major impact moments. During Part 2 of the show, imagine floating through space, as if you hadn't a care in the world. The rich harmony of this chorale-like texture allows time to ponder the sheerer magnitude of the Apollo Mission and the bravery of the men onboard.

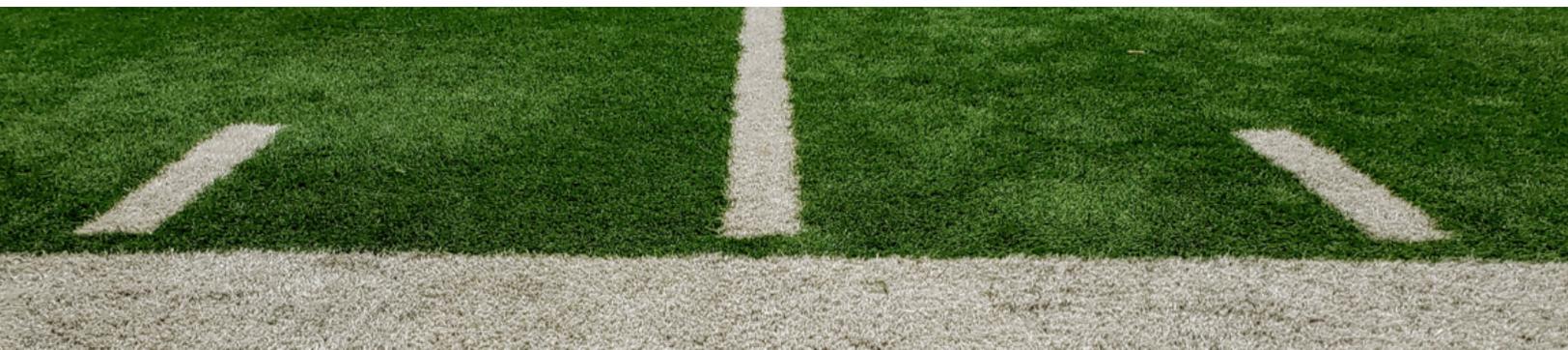
### National Music Standards

**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.

Part 3 launches off featuring your percussion section. Imagine being woken out of the sweet peace of floating only to be caught in the middle of a meteor shower! This movement depicts the fictional idea of dodging meteors while inside the ship itself, still navigating to the surface of the moon. Finally, after dodging meteors and space debris, the ship touches down on the face of the moon with the iconic Neil Armstrong quote, "...One small step for man, one giant leap for mankind".



# TECHNIQUE TALK

Practical tips to accompany this show

## THE OPENING

Before beginning the first read of the score with your students, special attention should be given to point out the following concepts:

1. Dotted rhythm of quarter note followed by the eighth note (occurs in meas. 3, 6, & 10)
2. Syncopated eighth note rhythm (meas. 19)
3. Sixteenth, eighth, sixteenth pattern found in the percussion score (meas. 14)

## THE IMPACT HIT

The opening hit was written to facilitate a strong, supported “forte” sound from the whole band. You will see that specific care was given to write phrases that allow for students to take breaths between strong moments (specifically after measure 4, 9, and 13). It should be strongly noted to students that the “impact” moment should be loud and supported, but also properly balanced from the low voices up (always following the pyramid of sound).

The impact hit presents itself many times throughout the show but primarily at the beginning and end of Part 1, as well as at the end of Part 3. Point out to students that the syncopated eighth note rhythm in Part 1 (measure 19) re-presents itself at the beginning and end of Part 3.

## SOLOISTS

It is suggested that soloists be mic'd above the band and staged in a place where the audience can hear them on the field. If electronic amplification is not possible, the rest of the band must be mindful of the balance between the soloist and the supporting instruments. You can split the solos in each movement in any way you wish. If you have several strong players, you may wish for one soloist to play part 1 and a different student to play in part 2. Solos are transposed for all instruments for your ease and available instrumentation.

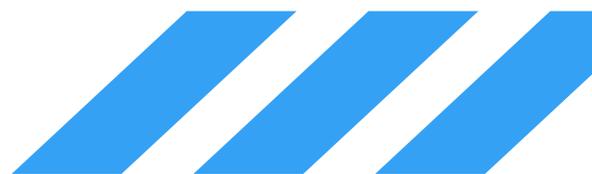


EDEN CISD (Texas) performing Mission Apollo, Fall 2021

# JUST ONE SMALL STEP...

but who guessed it would be an '8 to 5' step...?

# CONTINUED...



## THE DEVELOPMENT

It's important for Part 2 to be a stark contrast to the driving, forte features of Part 1. Students should be encouraged to play with full supported sound even through the soft moments. Keeping many of the brass parts in the middle of the instrument range was done purposefully as to allow young players to fully support the instrument sound without straining to achieve higher notes (especially for young trumpet players). Remind your students to play with "warm-air," all the way through the instrument for the warmest, most supported tone from the bottom to the top of the ensemble.

The percussion parts should be well balanced through the second movement as not to overpower any of the strong "chorale-like" textures in the winds parts. Depending on the size of your battery section to your wind players, you may choose to have only one of each percussion instrument play during thinner texture moments in the music or simplify the rhythms occurring under the softer dynamic moments in the winds music.

## THE PERCUSSION FEATURE

Part 3 features the percussion section and gives them a chance to shine! The opening texture is a collective effort between the drumline (battery) and the front ensemble sections working together. Balance should still be maintained between the percussion players in the individual sections as well as between the front ensemble players and battery section. Teach your battery players to feel a strong sense of pulse and train your front ensemble players to listen intently to what is happening behind them to play in time with each other. Consistency is key to this skill!

## THE FINALE

Attention should be drawn to the fact that the opening idea (referred to in this insert as the "Opening Hit") returns in Part 3 (meas. 39). Starting in the brass with woodwind development on top, it eventually returns to the full band impact that started the show. Encourage students to keep this section balanced but at a forte level as it's the last part of the show leading up to the final hit!



### 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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Printable fingering charts  
available online at  
[\*\*JonathanMartinMusic.com/\*\*](http://JonathanMartinMusic.com/)  
**Resources**

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



### 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

**BEST  
SEASON**

*YET!*

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