

GRADE 2

Jonathan Martin Music

IN THE HALL

EDUCATION GUIDE





IN THE HALL

In the Hall was commissioned by Alex Higgins at North Callaway HS in Missouri. I remember our first conversation about the show: Alex specifically requested the use of Grieg's "In the Hall of the Mountain King" theme, and I was immediately intrigued. He mentioned, "My students have been asking to play a show with 'In the Hall of the Mountain King' included". We had not determined how the show itself would take form, all we knew was that it would include "In the Hall of the Mountain King", at the request of his students.

As we began to brainstorm and discuss design ideas, we decided the best choice was to center around several "hall" themed repertoire selections, including "Light in the Hallway" by Pentatonix, and "Hall of Fame" by The Script (feat. Will i am).

In the Hall is a simple concept at its core, yet every time I think about its conception, I think about Alex's request: "My students would love to have a show centered around In the Hall of the Mountain King". The entire show concept came from students who were excited about their band and excited about their marching production. I am honored that Alex allowed me to pen In the Hall, and I hope you and your students will experience a similar excitement upon playing and performing this musical score!

The BEST is yet to come!

JONATHAN MARTIN

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

- **Supported Ensemble Sound** while playing long-tone melodic features
- **Chromatic phrases** for all instruments and **Chromatic features** for Woodwinds
- **Woodwind** players who have experience playing throughout the full range of the instrument, with significant demands over the break for clarinets (opt. *Clarinet below the break* part is included for young clarinet players)
- **Syncopated Eighth-Note** patterns for all players (see PART 3 notes on Page 6).
- **Triplets** in the battery percussion parts

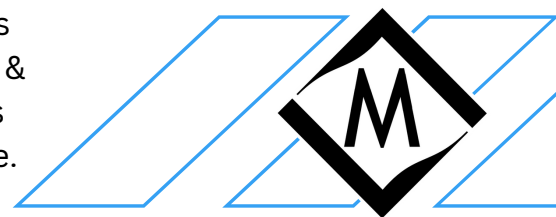
Instrument Ranges:

The image displays two staves of musical notation in 4/4 time, showing the range of various instruments. The first staff includes Flute (range from G4 to F5), Clarinet 1 & 2 (range from E4 to G5), Clarinet in B \flat (Below the Break) (range from B \flat 3 to G4), Alto Sax (range from E4 to G5), and Bass Clarinet (range from B \flat 3 to G4). The second staff includes Trumpet 1 & 2 (range from G3 to G4), Horn/Mellophone (range from E3 to G4), Low Brass (range from B \flat 2 to G3), and Tuba (range from B \flat 2 to G3). Cue notes are indicated by a circled 'C' above or below the notes.

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

A Note about "IN THE HALL" Percussion Parts

"*In the Hall*" includes mallet percussion parts on *Part 2 only*. This was written to allow battery performers to play both the Battery & Mallet Percussion Parts. If you require standard percussion parts for your ensemble, they are also available at no additional charge. Contact info@JonathanMartinMusic.com for more information.



AT A GLANCE

Concept Vs. Story

In the world of marching band shows, there are really two distinct types of productions: concept shows and story shows. Both are fairly self-explanatory: concept shows don't tell a story but revolve around a singular concept, whereas story shows aim to take the audience on a journey that has a plotline with a determinable beginning, middle, and end.

In The Hall is unique in the fact that it could serve as **either**. You may choose for the show to simply revolve around a concept, or you may choose to tell a story. In the following pages, we'll do our best to unwrap what both options would look like. Regardless of how your design takes form, there are several educational features in the show that we will dive deeper into and some design choices that we hope serve your students and audiences well. For more help on choosing between a story or concept design, see page 7.

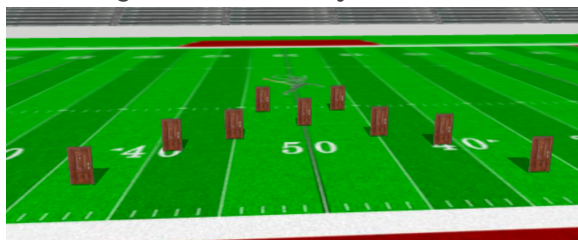
National Music Standards

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.

Field images created with Pyware3D®



Whether you choose to take a story or concept approach, a great place to start is your field design. We recommend staging the field with several doors or doorways spread equally across the middle of the field. The ideal design would use 8-12 door props to "frame" your band's space

on the field for your students to perform inside. This gives the band and guard members an obstacle to play around and utilize during the show. Utilizing a prop such as a door not only allows you to frame off a smaller portion of the field for visual use, the props also allow for an anchor point. Soloists and musical features can take place around certain doors, and guard members can toss flags and props over, around, and even through the doors if desired.

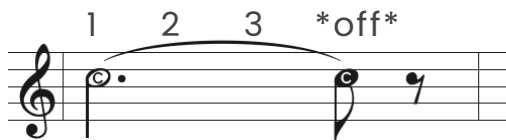


THE INTRO

The show begins with a brass chorale-like texture, introducing the melody in several instruments, starting with the Horns, then moving into the woodwinds. This texture is more difficult than it appears on the page, as each player must play with a supported sound at a soft dynamic level for the moment to be effective. Special attention should be given to the attack and release of each note to start and stop each of the chordal moments together. You will notice that special attention is given in the score to facilitate ensemble breaths in the winds sections.

PLEASE NOTE: When a note is written tied to an eighth note with a rest after, the note should cut off on the eighth note as to facilitate performer breathing at the same time.

Example of a written breath:



THE IMPACT HIT

The first full ensemble moment occurs at INTRO Measure 17. This moment should be well supported from the ensemble as a whole with a characteristically warm, full tone. The melody starts in the Horn and Alto Sax parts, and gets passed from the Horn to the Trombones and Alto Sax playing the melody in Octaves. This section should feel like it is in a "Broad 2", very regal, as if your band is playing for a king (or queen!). The half notes are the melody and should soar above the chord textures being played by the rest of the ensemble.

DESIGN CORNER

A glimpse into how the show was designed

TRANSITIONING TO PART 1

The last measure of the Intro movement (Intro Meas. 35) should set the tempo for the group to immediately segue into Part 1 Measure 1. The two movements were written to be performed without a gap or pause in between.

IN THE HALL OF THE MOUNTAIN KING (PART 1)

Part 1 launches into the melody from Grieg's "In the Hall of the Mountain King". The melody is first presented in the woodwinds, then is repeated in the low brass. The five note minor scale is repeated as a melodic motif throughout the movement, and anytime it is present, it should be brought out in the musical texture. The five note scale motif returns at the very end of the movement in Measure 50, voiced in the Horn and Alto Sax, now in a Major Key. These moving notes should be the most prominent sound in the texture as they are not only the melody, but tie the section into the overarching motif and bring a sense of finality to the movement.



CONTINUED...

LIGHT IN THE HALLWAY (PART 2)

Part 2 is an arrangement of the song "Light in the Hallway" by the acapella group Pentatonix. The movement is heavily driven by an instrumental soloist as well as chorale textures throughout the entire band. An E-flat Alto Sax soloist is suggested, but Solos are written in all instrument transpositions for you to assign as you see fit with your students.

While the work is technically simplistic, consisting of mostly half-notes and quarter-notes, the challenge for students is maintaining a warm, round, and characteristic ensemble sound throughout the work. In the moments without the soloist present, the band is performing mostly chorale-like textures. Direction should be given for every player to play with a full supported sound at a mezzo-piano or mezzo-forte volume throughout the full range of the ensemble and individual instruments. Supporting a soft sound is one of the most difficult technical challenges of developing musicians. You may choose to spend specific time on this skill during your daily warm-up time.

One other thing worth mentioning to your students before beginning their first read: students may be less aware of 6/4 time that appears in Measure 17. This measure is essentially a written out "fermata". However you choose to teach the concept of 6/4 to your students, the end goal is for the moment to "breathe" for just a moment before continuing into the brass chorale texture at measure 18.

HALL OF FAME (PART 3)

Part 3 launches into a fast-paced, intimidating introduction to "Hall of Fame" by The Script (feat. Will i am). The introduction features an electric Bass solo but is cued for a Tuba Player to perform if you prefer. The music develops into the chord progression for "Hall of Fame" with the well-known introduction taking root in the synth part. At measure 17, the music develops into a syncopated pattern reflective of the original melody. Embellished into a woodwind and percussion feature moment, the style and ornaments (staccato, legato, & accented notes) should be emphasized to be performed as written for maximized musical effect. At measure 47 a similar musical effect is deployed, where the melody in the Flutes, Clarinets, and Alto Sax is played over the same syncopated rhythmic pattern in the bass line instruments.

Syncopated Recurring Pattern:

47

At measure 62, the theme from the Intro movement returns in a different key. The same technique notes apply, only now the melody line is shared by the Trumpets and Alto Sax, which then passes to the Alto Sax and Low Brass. This return of the original movement is faster than the original, and special notes should be given to the battery percussion to watch their sticking on the sixteenth notes. Students should perform the sixteenth patterns as doubles (sticking RRL etc.) in order to maintain control of the notes at such a fast tempo.

STORY & CONCEPT

Choosing a production design

CHOOSING YOUR APPROACH

In the Marching Arts activity, concept shows are generally easier to execute than a story show. This is mostly due to the fact that story shows require the audience to catch and understand specific plot moments which require precise staging, focus, and ensemble direction to effectively communicate.

That is not to say a "story show" does not have its advantages. When executed well, story shows can create a stronger connection with audiences as they are often more attainable for the average audience member to conceive. In the next few sections, we'll outline design options that give you the best resources to create a superior choice for your students.

THE SOURCE MATERIAL

The show is heavily influenced by Grieg's "In the Hall of the Mountain King" movement from the Peer Gynt Suite. The music was originally composed for Henrik Ibsen's 1867 Norwegian play, "Peer Gynt". The "In the Hall of the Mountain King" movement was later extracted and made the final movement of Grieg's "Peer Gynt Suite" which is widely known and utilized in today's pop culture.

The music originally accompanies the scene in the play in which the main character, Peer Gynt, attempts to escape the Hall of the Mountain King trolls. He upsets the King of the Trolls (the mountain king) when he refuses to marry the king's daughter and become a troll.

A CONCEPT SHOW

A concept show allows you to approach the source material with an open mind and create new ideas that achieve the most impactful general effect. Whether choosing a concept or a story show, start with whether you want the concept to lean more **bright and lighthearted** or instead **gloomy and tragic**. This initial decision will allow you to choose how your guard and winds members interact: perhaps the guard members are royalty and the hornline members are servants in a royal hall. The opportunities are numerous.

By beginning the process of choosing a thematic mood, it allows you to craft an idea cohesive between the Winds, Guard, and Percussion members. From the colors of silks and uniforms to the movement you write and perform, all design elements should sync up to create and reinforce the same consistent thematic design idea throughout the entire production.

3 tips to creating a strong concept show:

1. Choose a mood (gloomy, hopeful, etc.).
2. After setting a mood, make a word cloud to broaden your idea base.
3. Ensure that every idea you put into place (design colors, uniforms, movement) all strongly reinforce your initial idea/mood.

A STORY SHOW

The source material is a great place to start when considering a story show. Consider the which of the original themes would read well on a marching band field. If you're trying to convey a more specific story concept, consider the addition of Narration if allowed in your regional circuit of performance.



Here's to Your

**BEST
SEASON**

YET!

Find more resources online at
JonathanMartinMusic.com/Resources