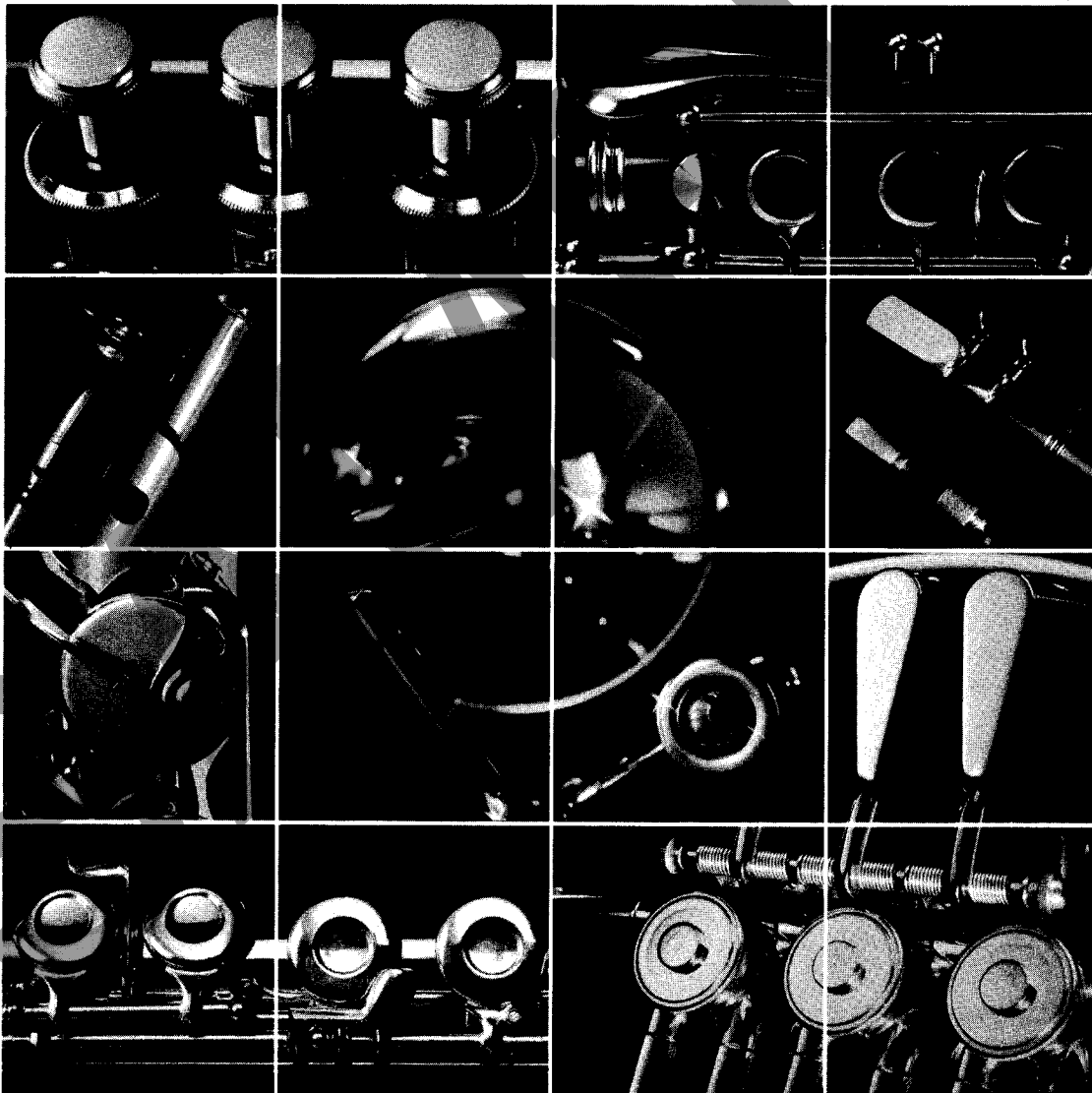


CROWN POINT MARCH

Correlated with BEST IN CLASS Book 1, page 12

Bruce Pearson

BEST IN CLASS PERFORMANCE SELECTIONS



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

BEST IN CLASS PERFORMANCE SELECTIONS

BEST IN CLASS PERFORMANCE SELECTIONS are outstanding concert pieces written for young bands. Each selection is correlated with a specific page from the **BEST IN CLASS Comprehensive Band Method** by Bruce Pearson to carefully reinforce the musical skills and concepts from **BEST IN CLASS — Books 1 and 2. LEARNING CONCEPTS** written in the score and student parts outline the significant characteristics of each piece. Cross-scoring, singable melodies, contemporary harmonies, and every instrument playing an important theme are just a few of the quality musical features in each of these **BEST IN CLASS PERFORMANCE SELECTIONS** published by the Neil A. Kjos Music Company:

AS LATELY WE WATCHED (1½) WB100
arr. Bruce Pearson & Chuck Elledge — 2:15
Correlated with BEST IN CLASS Book 1, page 29

BRITISH ISLES SUITE (1½) WB105

I. Men of Harlech

II. Henry Martin

III. Sweet Banks of Dundee

arr. Chuck Elledge — 7:30

Correlated with BEST IN CLASS Book 1, page 23

CABO RICO (1) WB109

Chuck Elledge — 2:15

Correlated with BEST IN CLASS Book 1, page 18

A CHRISTMAS SUITE (1) WB81

I. O Come, Little Children

II. Christmas Eve Canon

arr. Eugene Magill — 3:17

Correlated with BEST IN CLASS Book 1, pages 10 & 14

CROWN POINT MARCH (1) WB102

Bruce Pearson — 2:00

Correlated with BEST IN CLASS Book 1, page 12

FANTASY ON A MEDIEVAL CAROL (1½) WB92

Bruce Pearson & Frank Halferty — 2:35

Correlated with BEST IN CLASS Book 2, page 7

FROM SEA TO SHINING SEA (1½) WB84

arr. Eugene Magill — 2:45

Correlated with BEST IN CLASS Book 1, page 26

HOEDOWN HAYRIDE (1) WB104

Bruce Pearson & Chuck Elledge — 1:45

Correlated with BEST IN CLASS Book 1, page 20

HOMESTEAD 1850 (2½) WB90

arr. Ron Cowherd — 3:05

Correlated with BEST IN CLASS Book 2, page 32

JUBILATIONS (2) WB107

Bruce Pearson — 4:00

Correlated with BEST IN CLASS Book 2, page 23

KINGSBURY MARCH (1½) WB94

Bruce Pearson & Chuck Elledge — 2:00

Correlated with BEST IN CLASS Book 1, page 20

LIBERTY BELL OVERTURE (1) WB103

Chuck Elledge — 2:50

Correlated with BEST IN CLASS Book 1, page 17

MARCH FOR DEE (2) WB93

Thomas Root & Bruce Pearson — 2:00

Correlated with BEST IN CLASS Book 2, page 29

MIRAGE (2) WB101

Chuck Elledge — 6:30

Correlated with BEST IN CLASS Book 2, page 29

SUMMER'S RAIN (2) WB95

Chuck Elledge — 4:11

Correlated with BEST IN CLASS Book 2, page 13

VOYAGEUR MARCH (2) WB106

Frank Halferty — 2:30

Correlated with BEST IN CLASS Book 2, page 13

WIND RIVER OVERTURE (2) WB96

Bruce Pearson — 3:33

Correlated with BEST IN CLASS Book 2, page 23

THE COMPOSITION

Marches were originally written to facilitate the orderly movement of military troops. Signals in the music, usually written for the percussion section, functioned as instructions to the troops. Military marches dating as far back as the 15th century often imitated the sounds of battle. Composers of marches gradually expanded the form to include processional music which commemorated an important civic event, such as the arrival of a dignitary or the coronation of a new king. It is in the spirit of this noble tradition that **Crown Point March** was composed.

After the opening fanfare, the main theme of **Crown Point March** is stated by trumpets and flutes. While this melody is being played, the *marcato* quarter note accompaniment pattern should be articulated with a “tah” syllable. The *legato* style variation of the first theme follows at measure 29. Be certain to play this variation in a more smooth and connected style. The selection closes with the return of the opening fanfare and theme.

Crown Point March features a Correlated Snare Drum/Bass Drum part and an Advanced Snare Drum/Bass Drum part. Select the part (or parts) which best suit the present abilities of your percussion section. Both parts can be played simultaneously.

INSTRUMENTATION LIST

3 – 1st Flute	4 – Tuba
3 – 2nd Flute	1 – Percussion I: Bells
2 – Oboe	1 – Percussion II: Crash Cymbals Triangle
1 – Bassoon	2 – Percussion III: Snare Drum Bass Drum
4 – 1st B \flat Clarinet	2 – Percussion IV: Advanced Snare Drum Bass Drum
4 – 2nd B \flat Clarinet	1 – Conductor's Score
1 – E \flat Alto Clarinet	Approximate Performance Time – 1:45
2 – B \flat Bass Clarinet	
2 – 1st E \flat Alto Saxophone	
2 – 2nd E \flat Alto Saxophone	
2 – B \flat Tenor Saxophone	
1 – E \flat Baritone Saxophone	
3 – 1st B \flat Cornet/Trumpet	
3 – 2nd B \flat Cornet/Trumpet	
4 – Horn in F	
6 – Trombone	
1 – Baritone T.C.	
2 – Baritone B.C.	

THE COMPOSER



Bruce Pearson is the author of the highly successful **BEST IN CLASS** Comprehensive Band Method. He received his Bachelor of Science in Music Education degree from St. Cloud State University, and earned his Master of Arts in Music Education degree from the University of Northern Colorado. Mr. Pearson has taught elementary, junior high, and senior high school instrumental music for the past 20 years. As composer and coordinator for the **BEST IN CLASS PERFORMANCE SELECTIONS**, Mr. Pearson establishes the highest quality musical and educational standards for concert music which reinforce the skills from the **BEST IN CLASS** Band Method. He has presented his innovative ideas and successful techniques for teaching young band throughout the United States, Canada, Japan, England, Norway, and Holland. He continues to be in much demand as a clinician, adjudicator, guest conductor, composer, and educator.

LEARNING CONCEPTS—CROWN POINT MARCH

Learning Concepts outline the basic musical skills found in **Crown Point March**. Scale, Rhythm, Melody and Phrasing, and Tuning and Harmony Skills are all printed on the back of the student parts. Learning Concepts can be used to warm-up the band, isolate rhythms, teach basic phrasing skills, and improve aural awareness.

New Ideas are definitions of musical terms which are found in **Crown Point March**. The New Ideas box appears on the top of the student Learning Concepts parts as shown here:

New Ideas

f forte = Play with full volume.

p piano = Play with soft volume.

Read each definition frequently with your class as you rehearse this selection.

SCALE SKILL

ACTIVITY

1. Play the B \flat Major Concert scale with the full band. Divide the band into two groups, and ask one group to sing the scale on "loo" while the others play the scale. Repeat the exercise, and switch parts.
2. Play the scale in whole notes, half notes, quarter notes, and eighth notes.
3. Instruct students to memorize the scale.

B \flat Major Concert

The musical score is for the B \flat Major Concert scale, spanning 8 measures. It is written for a full band. The parts include:

- Flutes/Oboe
- B \flat Clarinets
- E \flat Alto Saxophones
- B \flat Cornets/Trumpets
- F Horn
- Low Woodwinds/Brass
- Bells
- S.D./B.D. Percussion

The score includes dynamics markings for "p-1st time" and "f-2nd time" for most parts. The percussion parts (S.D./B.D.) are marked with "P-1st time" and "f-2nd time".

Percussion II (Crash Cymbals/Triangle) and Percussion IV (Advanced Snare Drum/Bass Drum) *tacet* during Learning Concepts.

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RHYTHM SKILL

ACTIVITY

1. Following the teacher's demonstration, instruct students to count and clap these rhythm patterns before rehearsing **Crown Point March**. Begin with slower tempos, and repeat as necessary.
2. Play these unison rhythms after counting and clapping has been mastered.

The musical score displays unison rhythm patterns for the following instruments: Flutes/Oboe, B♭ Clarinets, E♭ Alto Saxophones, B♭ Cornets/Trumpets, F Horn, Low Woodwinds/Low Brass, Bells, and S. D./B. D. The score is organized into five measures labeled A, B, C, D, and E. Each measure contains a single rhythmic pattern for all instruments to play in unison. The patterns are as follows:

- Measure A:** Flutes/Oboe: quarter, quarter, quarter, quarter; B♭ Clarinets: quarter, quarter, quarter, quarter; E♭ Alto Saxophones: quarter, quarter, quarter, quarter; B♭ Cornets/Trumpets: quarter, quarter, quarter, quarter; F Horn: quarter, quarter, quarter, quarter; Low Woodwinds/Low Brass: quarter, quarter, quarter, quarter; Bells: quarter, quarter, quarter, quarter; S. D./B. D.: quarter, quarter, quarter, quarter.
- Measure B:** Flutes/Oboe: quarter, quarter, quarter, quarter; B♭ Clarinets: quarter, quarter, quarter, quarter; E♭ Alto Saxophones: quarter, quarter, quarter, quarter; B♭ Cornets/Trumpets: quarter, quarter, quarter, quarter; F Horn: quarter, quarter, quarter, quarter; Low Woodwinds/Low Brass: quarter, quarter, quarter, quarter; Bells: quarter, quarter, quarter, quarter; S. D./B. D.: quarter, quarter, quarter, quarter.
- Measure C:** Flutes/Oboe: quarter, quarter, quarter, quarter; B♭ Clarinets: quarter, quarter, quarter, quarter; E♭ Alto Saxophones: quarter, quarter, quarter, quarter; B♭ Cornets/Trumpets: quarter, quarter, quarter, quarter; F Horn: quarter, quarter, quarter, quarter; Low Woodwinds/Low Brass: quarter, quarter, quarter, quarter; Bells: quarter, quarter, quarter, quarter; S. D./B. D.: quarter, quarter, quarter, quarter.
- Measure D:** Flutes/Oboe: quarter, quarter, quarter, quarter; B♭ Clarinets: quarter, quarter, quarter, quarter; E♭ Alto Saxophones: quarter, quarter, quarter, quarter; B♭ Cornets/Trumpets: quarter, quarter, quarter, quarter; F Horn: quarter, quarter, quarter, quarter; Low Woodwinds/Low Brass: quarter, quarter, quarter, quarter; Bells: quarter, quarter, quarter, quarter; S. D./B. D.: quarter, quarter, quarter, quarter.
- Measure E:** Flutes/Oboe: quarter, quarter, quarter, quarter; B♭ Clarinets: quarter, quarter, quarter, quarter; E♭ Alto Saxophones: quarter, quarter, quarter, quarter; B♭ Cornets/Trumpets: quarter, quarter, quarter, quarter; F Horn: quarter, quarter, quarter, quarter; Low Woodwinds/Low Brass: quarter, quarter, quarter, quarter; Bells: quarter, quarter, quarter, quarter; S. D./B. D.: quarter, quarter, quarter, quarter.

MELODY AND PHRASING SKILL

ACTIVITY

1. The phrase below is the variation of the main theme of **Crown Point March**. It is a lyric phrase which should be played in a smooth, connected style. Students should connect eighth note slurs to the next note with ease. Use a “dah” syllable on notes which are tongued. Contrast this *legato* style with the *marcato* opening theme and accompaniment pattern.
2. Emphasize to students that musical phrases are sentences. Each must express complete thoughts, emotions, and feelings. When rehearsing **Crown Point March**, identify other phrases and demonstrate how to shape each phrase as a complete statement.

Musical score for the variation of the main theme of **Crown Point March**. The score is in 4/4 time and consists of eight measures. The instruments listed are: Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2), F Horn, Low Woodwinds/Brass, Bells, and S.D./B.D. The melody is primarily in the upper staves, with accompaniment in the lower staves. The S.D./B.D. part features a rhythmic pattern of eighth notes.

TUNING AND HARMONY SKILL

ACTIVITY

1. Correct posture and proper breath support are essential to playing in tune. Each note (root, third, and fifth) of the B \flat Major Chord is spelled out in unison and labeled on student parts. The full chord is heard in the fourth measure.
2. It is helpful to ask students to sing the notes of the chord after they have played this exercise. Divide the band into two groups, and ask one group to sing the line in a comfortable range on “lōō” while the others play their parts. Repeat the exercise, and switch parts reminding students to listen carefully to their vocal and instrumental intonation for accurate ensemble tuning.

Musical score for a tuning exercise. The score is in 4/4 time and consists of four measures. The instruments listed are: Flutes/Oboe (1/2), Bb Clarinets (1/2), Eb Alto Saxophones (1/2), Bb Cornets/Trumpets (1/2), F Horn, Low Woodwinds/Brass, and Bells. The exercise focuses on the B \flat Major Chord. The first measure shows the root (B \flat), the second measure shows the third (D \flat), and the third measure shows the fifth (F \flat). The fourth measure shows the full B \flat Major Chord. The notes are labeled as First (Root), Third, Fifth, and Major Chord.

CROWN POINT MARCH

Correlated with BEST IN CLASS Book 1, page 12

Full Conductor's Score

Approximate Performance Time- 2:00

Bruce Pearson

1 (♩ = 112)

Flutes 1 2 Fl. a2 Ob. Fl. 1, Ob. Fl. 2 Fl. a2 Ob.

B♭ Clarinets 1 2 f

E♭ Alto Clarinet f

B♭ Bass Clarinet f

E♭ Alto Saxophones 1 2 a2 f

B♭ Tenor Saxophone f

E♭ Baritone Saxophone f

Bassoon f

B♭ Cornets/ 1 2 Trumpets f

Horn in F f

Trombone f

Baritone f

Tuba f

Percussion I: Bells

Percussion II: Crash Cymbals Triangle C. Cyms. f

* Percussion III: Correlated Snare Drum Bass Drum f

* Percussion IV: Advanced Snare Drum Bass Drum f

*Percussion III (Correlated Snare Drum/Bass Drum) and Percussion IV (Advanced Snare Drum/Bass Drum) may be used simultaneously.

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Fl. 1, Ob.

Fl. 2

Bb Cls. 1/2

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1/2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./1 Tpts. 2

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

S. D.
B. D.

Adv.
S. D.
B. D.

21 22 23 24 25

Fls. 1
Ob. 2

Bb Cls. 1
2

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1
2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./1
Tpts. 2

F Hn.

Trb.

Bar.

Tuba

Bells

C. Cyms.

S. D.
B. D.

Adv.
S. D.
B. D.

on head

f

on head

f

a2

a2

C. Cyms.

31 32 33 34 35

Fls. Ob. 1/2

Bb Cls. 1/2

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1/2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./Tpts. 1/2

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

S. D. B. D.

Adv. S. D. B. D.

36 37 38 39 40 Fl. 1, Ob. Fl. 2 *f*

Fls. 1/2 Ob.

B \flat Cls. 1/2 *f*

E \flat A. Cl. *f*

B \flat B. Cl. *f*

E \flat A. Saxes. 1/2 *f*

B \flat T. Sax. *f*

E \flat Bar. Sax. *f*

Bsn. *f*

B \flat Cors./1 Tpts. 2 37 *f* a2

F Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

Bells *f*

Tri.

S. D. B. D. *f*

Adv. S. D. B. D. *f*

41 42 43 44 45

Fls. Ob. 1 2

Bb Cls. 1 2 a2

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./Tpts. 1 2 a2

F Hn.

Trb.

Bar.

Tuba

Bells

C. Cyms. C.Cyms. f

S. D.

B. D.

Adv. S. D.

B. D.

46 47 48 49 50

Fls. 1 2
Ob.

Fl. 1, Ob.
Fl. 2

Bb Cls. 1 2

Eb A. Cl.

Bb B. Cl.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bsn.

Bb Cors./1 2
Tpts.

F Hn.

Trb.

Bar.

Tuba

Bells

C. Cyms.

S. D.
B. D.


Adv.
S. D.
B. D.

The musical score is arranged in a standard orchestral layout. It features 15 staves. The top section includes woodwinds: Flutes (1 and 2), Oboe, Clarinets (Bb Alto, Bb Bass), Saxophones (Eb Alto, Bb Tenor, Eb Baritone), and Bassoon. The middle section includes brass: Bb Cornets (1 and 2), Trumpets, Horns (F), Trombones, Baritone, and Tuba. The bottom section includes percussion: Bells, Cymbals, and Drums (Snare, Bass, and Advanced Snare/Bass). The score is in 2/2 time and contains a large 'SAMPLE' watermark.

SAMPLE

SAMPLE

SAMPLE

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