

# The Pride

Concert March

Performance Time 2:50

By Larry R. Norred (ASCAP)

## Performance Notes:

The Pride is a stately European style march to be performed at a quarter note = 108 beats per minute. It is composed in a modified march form. This piece offers several opportunities for students to learn about how a march is structured. Each section of the piece contrasts a crisp *marcato* style with a smooth *legato* style when each thematic element is introduced. Make sure the students are aware of the musical contrast between these two styles. The students are also introduced to *marcato* accents in the last three measures of the piece, so at that point you will have an opportunity to explain the “short and hard” *marcato* accent.

Even though the dynamic level is *f* for the trumpets, at their first statement of the theme, please explain to the students the primary volume of any line is determined by its relative melodic importance. *Forte* is not a specific volume level, it is only a guideline used by the conductor for balancing between all the instruments in the group. To better involve them in the musical process, show them the major melodic motifs in the composition. Have them play each one of the following sections and give them the opportunity to recognize each compositional element:

## **Melodic motifs for study:**

1. Trumpets ms. 11-18 (first strain)
2. Trumpets ms. 19-22 (mini 2<sup>nd</sup> strain)
3. Woodwinds ms. 19-22 (2<sup>nd</sup> strain countermelody)
4. Clarinets ms. 27-34 (trio)
5. Flute/Bells ms. 27-34 (trio countermelody)

*Stop at this point and show them that this countermelody is actually composed of melodic fragments of the mini 2<sup>nd</sup> strain (number 2 above).*

6. Percussion ms. 1-4, ms. 27-30 (rhythmic motif)
7. WW's./Sax and Hn/Trb ms. 55-58 ("dogfight" countermelody)
8. Picc./Flute ms. 55-58 (piccolo/flute "dogfight" countermelody)

*At this point, you might explain that the last section of a march, commonly referred to as the "dogfight" is an exposition and development of all the major themes that have been employed in the march.*

The 2<sup>nd</sup> Clarinet part never goes above the break but the 1<sup>st</sup> Clarinet part is cued on the 2<sup>nd</sup> part for any students who would like to try their wings above the break. The trumpets should play with authority throughout. The main theme was inspired while watching a battle scene in a movie about the Crusades, so they should play their part with bravado. The entire band should play ms. 27-34 and ms. 47-54 in a rich sonorous legato style paying special attention to the contrapuntal balance between all the lines in each section. At ms. 47-54, remind the percussion section to be extremely careful balancing the crash cymbal on 1 and 3 against the triangle on beats 2 and 4. Both sounds should be an equal overall volume level to the listener.

When you put all these musical melodies and ideas together, it forms a whole composition. Reinforce the concept that when each one of these melodic elements presents itself to the listener, the musician should make a conscious effort to bring out that line. Showcasing the different melodies within the music is the primary objective your young musicians should have. Feel free to slow down a little in the "dogfight" at ms. 55 for an exciting ending.



**Larry Norred** is a professional keyboardist, composer, arranger and former Vice-President of Production for Jenson Publications in Milwaukee, Wisconsin. He has over 300 published arrangements for jazz ensemble, concert band, choral ensemble and marching band in distribution throughout the United States, Canada, the Far East and Europe.

While at Jenson in the early 1980's, he designed the first totally integrated publishing software in use in a major music publisher. The system and the people who ran it, made possible the print production of over 2500 publications annually for Jenson Publications.

Larry's commercial jazz improvisation software, **Changes** is available on the world wide web <http://www.changes98.com> and is currently in use in scores of Jr. High, High School and College jazz programs all over the world.

He is an owner and managing editor for Jon Ross Music, LLC. This site is a direct result of his publishing experiences with 6 different major world-wide music publishing firms. He is one of the first graduates of Alfred Reed's Music Merchandising program at the University of Miami. Throughout his professional career he has been the editor for composers from Sammy Nestico to John Higgins and has been privileged to work with some of the best writers in the world.