

**GRADE 1**

Jonathan Martin Music

# WALLS

**EDUCATION GUIDE**



Jonathan Martin Music

# ABOUT WALLS

"Walls" was originally inspired by a trip I took to the Smithsonian museum in Washington D.C. where I stood face to face with a piece of the Berlin Wall. The story of the giant wall that ran through a single town dividing it in two and the triumph of the people after its removal moved me to my very core. Because of this, the working title for the show was "The Berlin Wall". The entire show and the title for each movement was inspired by that experience.

I will never forget the colorful graffiti art that covered the ten-foot-tall piece of concrete, profound in a way. Knowing that the slab of concrete separated families and neighborhoods and caused such hardship, yet the people on both sides had enough life left in their soul to make art. It wasn't until I was considerably into the music for this show that I decided to take off the name "The Berlin Wall" and simply call the show "Walls" in favor of leaving the show design open for more interpretation for your program.

I am always moved when I consider how in times of true hardship, the power of the soul continues to move forward. I'm inspired that those people do not allow the walls (whether literal or figurative) keep them away from their destiny. "Walls" is a living testament to the power of music and the ability it has to give us hope, even in the most disparaging of circumstances.

I hope you and your students find not only success in performing the music, but a true musical experience that will impact students and audiences alike.

Happy Performing!

**JONATHAN MARTIN**



The Publisher's rating of **GRADE 1** has been assigned to this work for the following reasons:

- The show utilizes **no dotted rhythms** and **minimal syncopation**.
- **Syncopated rhythms** are repeated to make learning easy for beginners.
- Ranges are kept to **one-and-a-half octave** for all instruments. Out of octave notes are written as optional cue notes.
- **Brass** ranges are written in the primary octave and key signature for young students.
- **Reduced Percussion Parts** can be covered with minimal percussionists, with the synth and electric bass parts being optional doublings of other parts.

## Instrument Ranges:

Flute: Treble clef, 4/4 time. Range: B<sup>♭</sup> (circled) to B<sup>♮</sup> (circled). Cue notes: B<sup>♮</sup> (circled), B<sup>♭</sup> (circled).

Clarinet 1 & 2: Treble clef, 4/4 time. Range: E<sup>♮</sup> (circled) to E<sup>♮</sup> (circled). Cue notes: E<sup>♮</sup> (circled), E<sup>♮</sup> (circled).

Alto Sax: Treble clef, 4/4 time. Range: A<sup>♮</sup> (circled) to A<sup>♮</sup> (circled). Cue notes: A<sup>♮</sup> (circled), A<sup>♮</sup> (circled).

Tenor Sax: Treble clef, 4/4 time. Range: F<sup>♮</sup> (circled) to F<sup>♮</sup> (circled). Cue notes: F<sup>♮</sup> (circled), F<sup>♮</sup> (circled).

Bari Sax: Treble clef, 4/4 time. Range: E<sup>♮</sup> (circled) to E<sup>♮</sup> (circled). Cue notes: E<sup>♮</sup> (circled), E<sup>♮</sup> (circled).

Bass Clarinet: Treble clef, 4/4 time. Range: B<sup>♭</sup> (circled) to B<sup>♭</sup> (circled). Cue notes: B<sup>♭</sup> (circled), B<sup>♭</sup> (circled).

Trumpet: Treble clef, 4/4 time. Range: B<sup>♮</sup> (circled) to B<sup>♮</sup> (circled). Cue notes: B<sup>♮</sup> (circled), B<sup>♮</sup> (circled).

Horn/Mellophone: Treble clef, 4/4 time. Range: C<sup>♮</sup> (circled) to C<sup>♮</sup> (circled). Cue notes: C<sup>♮</sup> (circled), C<sup>♮</sup> (circled).

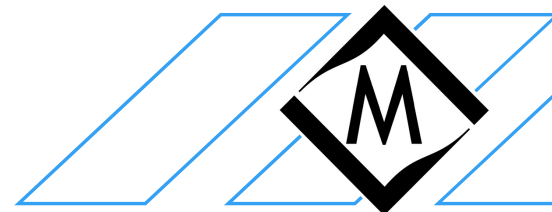
Low Brass: Bass clef, 4/4 time. Range: B<sup>♭</sup> (circled) to B<sup>♭</sup> (circled). Cue notes: B<sup>♭</sup> (circled), B<sup>♭</sup> (circled).

Tuba: Bass clef, 4/4 time. Range: B<sup>♭</sup> (circled) to B<sup>♭</sup> (circled). Cue notes: B<sup>♭</sup> (circled), B<sup>♭</sup> (circled).

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

## Non-Diatonic Notes

\*Fingering Charts for Non-Diatonic notes are available for FREE at [www.JonathanMartinMusic.com/Resources](http://www.JonathanMartinMusic.com/Resources)





# AT A GLANCE

## About "Walls":

Ominous, foreboding, intense. Those words describe the opening of "Walls". The show sets a darker tone for the first movement where two soloists are separated from each other. In an ideal design, the two soloists would be on two opposite sides of the field, as if calling to each other. Again in the second movement, the soloists play off of each other, as if calling to each other from the dividing sides of a wall. This design idea could be accomplished with a wall or simply by staging performers on the two different sides of the field. The call and response nature of the work as a whole plays on the intense "divide" of the band, created by the "Walls".

### 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.

Above all, "Walls" is a testament to the unifying power of music and the powerful contribution music and the arts have on our human condition. May you and your students experience a truly life-changing experience mounting "Walls" this season!

**"WHEN YOU HAVE MORE THAN YOU NEED,  
BUILD A LONGER TABLE, NOT A HIGHER FENCE."**





# TECHNIQUE TALK

Practical tips to accompany this show

## WHAT DIVIDES US (PART 1)

As the show opens, an ominous landscape is set to draw the audience into an almost mysterious story about to unfold. The opening movement of "Walls" titled, "What Divides Us" sets up the basis of the show "Walls". The field design should simulate division amongst soloists and players. Drawing from the idea of separation and distance. If you cannot distance your soloists, distance should be simulated in some other way.

The opening of Part 1 features two soloists that interplay with each other in a duet/call and response manner. This call and response is significant to the show design, signifying the separation yet connection between those on the field. An idea which returns in Part 2 to further signify division vs. connection.

## 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: Part 2, measure 15). 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.

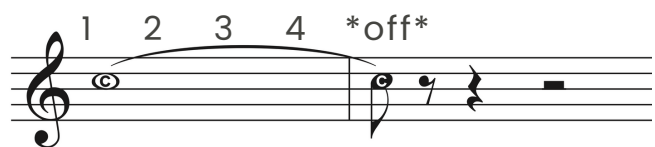
## THE IMPACT HIT

The impact hit is an important part of any marching band show, and in Walls, it occurs at measure 29. 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 at a forte dynamic level.

## 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...

## WHAT MOVES US (PART 2)

As I mentioned in the program notes, the inspiration for Walls was taken from an experience where I came face to face with the Berlin Wall while at the Smithsonian museum in Washington D.C. When viewing the wall, you can see that the large slab of concrete was covered in graffiti art on both sides.



Part 2 is dedicated to the things that move us to our very core (like music!). It should draw attention to the things that draw us closer together and the human experiences that allow us to lower the metaphorical "walls" in our own lives and truly stand united as

one humanity and society. Music has almost a unique power to do that amongst those who are at odds. Although still separated physically, Part 2 reminds us that even through separation, music moves us and gives us something to hold onto when it feels that all other hope is lost. Whether you choose to portray this using a physical wall prop or in another way, I hope your students and audiences alike realize the healing and unifying power of music in our lives!

## WHAT UNITES US (PART 3)

From almost the first downbeat, Part 3 of Walls launches into an exciting, driving finale of music. Movement 3 is the first in the show that doesn't utilize some sort of "call and response" style, signifying the concept of unity surrounding this movement of music. Starting in a heavy, driving style, it calms down in the middle to allow the Low Brass and Low Woodwinds to take the melody (a great design progression if you have used a low brass instrumentalists as the soloist at the beginning of the show). The work moves into a half time feel, driving home this exciting show

## A NOTE ABOUT 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.

View printable fingering charts available online at [JonathanMartinMusic.com/Resources](http://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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SEASON**

*YET!*

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