

## Heritage Day for Concert Band and Marching Band Performance Notes

Thank you for purchasing *Heritage Day*.

*Heritage Day* is a march written as an homage to John Philip Sousa and the great marches of the past. It was suggested and inspired by Richard Watson and Rita Watson who dedicated their professional lives in the service of music education. Their award winning marching bands from El Dorado High School and Bernardo Yorba Middle School would start the season each year performing in the annual Heritage Day Parade in Placentia, California. Each year of their tenure, their music programs would go on to excel in music competitions and festivals.

It is my hope that this piece will add to the standard repertoire and inspire young musicians to achieve their best in music.

Suggestions:

- If used as a concert piece, this can be performed by groups that are smaller “wind ensembles” of 40 or more players up to large concert bands.
- Consider making the downbeat of bar 12 short, or notate as an 8<sup>th</sup> note followed by an 8<sup>th</sup> rest in all parts, for easier breathing.
- The Quint Toms part can be omitted if desired, without affecting the overall effect.
- Especially for larger bands or the strong smaller wind ensembles, you might find it effective to double the Snare Drum part with a Field Drum or other Snare Drum. In that case, it makes good sense to have only one Snare Drum play lightly (NOT on the rim as the score suggests) during the “trio” strain – bars 39 to the downbeat of 70 (letter C to the downbeat of 1 before E).
- Also, for larger ensembles, consider stagger-breathing through the Trio - bars 39 to the downbeat of 70 instead of adhering to the marked breathing.
- Maybe play even softer (*p*) during the Trio strain.
- Balances between sections of instruments should be considered, taking into account the size of the band and its sections, as one would expect.
- If your low brass section needs more sound to balance at bars 79-82, consider having the Euphonium play the same notes that the Bass Trombone has in those bars, instead of the notes printed.
- At bar 83, for a more dramatic effect, consider having the entire band play *subito p* followed by the *cresc.* instead of *fp* followed by the *cresc.*
- At bar 87 (letter F) consider having some of the Flutes switch to Piccolo if possible so there are 3 or more Piccolos playing that part. If needed, they could stop playing at bar 83 to make the switch.
- Trombones 1 and 2 have a fun counter line to explore from letter F to the end.
- For marching bands the Quints, should be included (except for traditional competitions) but the Timpani and the Contra-Alto Clarinet can be omitted.

I hope that you, your band, and audience enjoy this spirited piece.

I welcome your comments and stories of success via email to [bruce@allsunmusic.com](mailto:bruce@allsunmusic.com).

Thank you!

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