



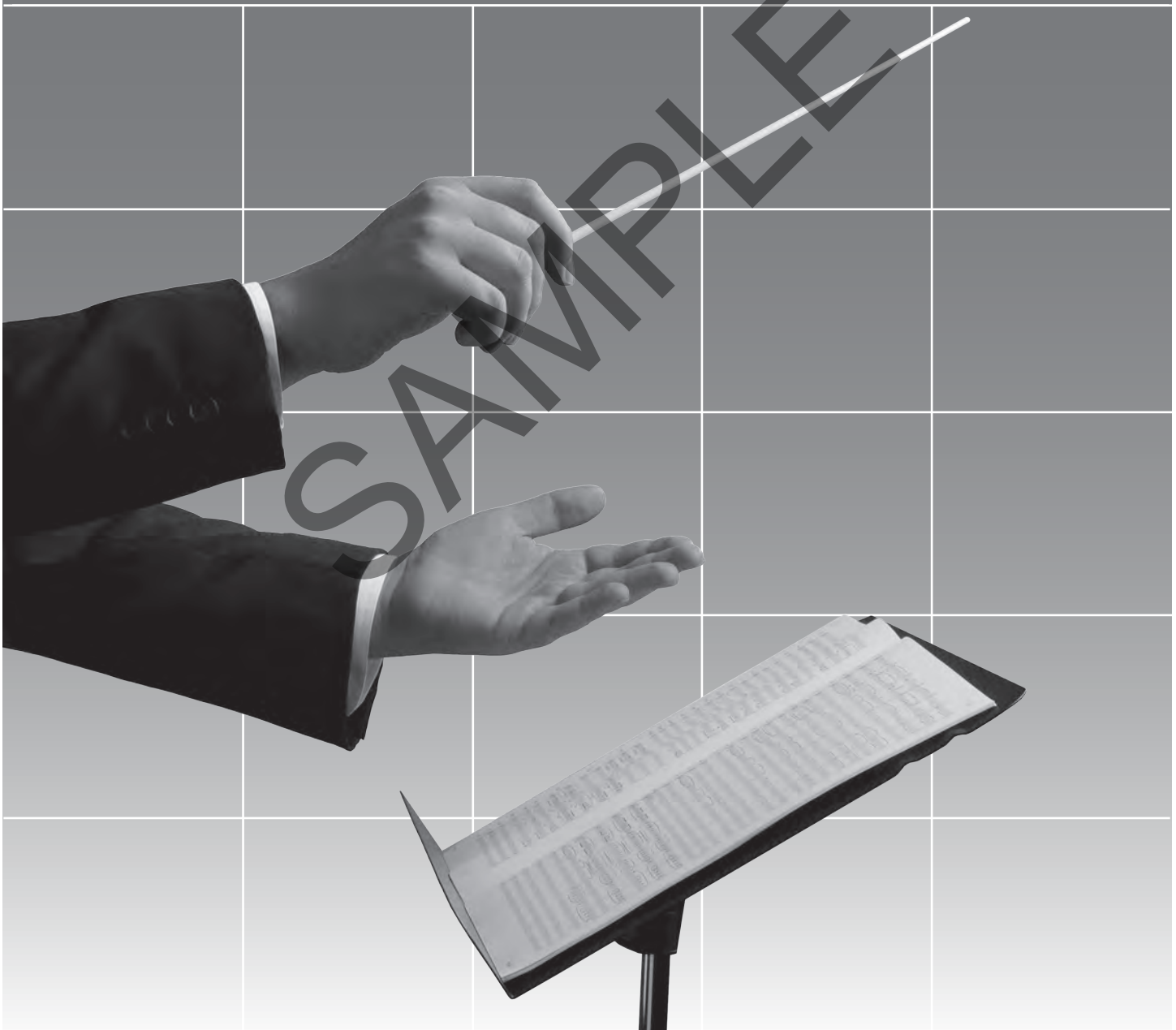
TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 1½
WB590F

GABRIELLE JANTELEZIO WOJCIK

“Wake Me Up for Band” March

Correlated with TRADITION OF EXCELLENCE™ Book 1, Page 34



About the Composer

Gabrielle Jantelezio Wojcik earned her B.A. in Music Education from Northeastern Illinois University and her M.A. in French Horn Performance from the University of Iowa. She has taught instrumental music at the elementary and secondary levels in the Chicago metropolitan area for more than thirty years, including positions in Kenilworth, Glenview, and Arlington Heights, Illinois.

Mrs. Wojcik's primary experience as a teacher has involved working with middle school bands. She is a member of ASCAP. Her concert band compositions, *Caribbean Days*, *Carpathian Dance*, *Walkin' the Blues*, *A Tango at Twilight*, *A Wish for Today*, *In a Royal Garden*, *Abbotsford Square*, and her brass trio arrangement of Arcangelo Corelli's "Sonate da Chiesa" are published by the Neil A. Kjos Company.

Mrs. Wojcik has two grown children, and two young grandchildren. She currently lives with her husband in Buffalo Grove, Illinois.

About the Composition

"Wake Me Up For Band" March is written especially for the young band. Many basic music techniques may be taught through the study and performance of this work. A variety of dynamics, key changes and styles offer challenge as well as enjoyment.

The orchestration provides small group focus that builds to full band, which allows the musicians to listen as a section. The title and music reflect the connection of band rehearsal holding an important place in a student's daily life.

The alarm clock opening grabs the audience's attention as it portrays the band student waking up as the day begins. A statement and discussion move back and forth throughout the piece. Small group statements are featured in various combinations that lead to a full band discussion.

The flute section accompanied by the *mezzo-piano* snare drum features both sections as soloists. Most young musicians feel more comfortable playing a section soli rather than a true solo. The musicians will be able to concentrate on tuning and blend even more than when the entire ensemble is playing.

The key change at the Trio, measure 28, features a legato melody in the altos, tenors, horns, and trumpets. The sonority of this combination relaxes and enriches the ear. The clarinets and alto saxes extend this calm at measure 46 as the original key returns. It quickly builds to the original theme's return at measure 62.

The final (coda) section at measure 70 presents an exchange between the winds and percussion and concludes with an exciting finish of all groups combined.

"Wake Me Up For Band" March is a valuable piece to study, perform, and listen to. It is an appropriate selection for performance in contest as well as concert.

Correlation with TRADITION OF EXCELLENCE™

"Wake Me Up For Band" March correlates with *Tradition of Excellence* Book 1, page 34.

The Alarm Clock sound can be played acoustically by a triangle (or many triangles!), or with an old fashioned alarm clock. Additionally, many alarm clock sound effects are currently available as ringtones and synthesized sounds within smart phone apps.

Be sure to review the Concert Etiquette on page 34.

Instrumentation List

- | | |
|---------------------------|---|
| 8 – Flute | 8 – Trombone |
| 2 – Oboe | 2 – Baritone/Euphonium BC |
| 8 – B♭ Clarinet | 2 – Baritone/Euphonium TC |
| 2 – E♭ Alto Clarinet | 4 – Tuba |
| 2 – B♭ Bass Clarinet | 1 – Electric Bass |
| 2 – Bassoon | 2 – Orchestra Bells |
| 8 – E♭ Alto Saxophone | 3 – Alarm Clock, Triangle |
| 2 – B♭ Tenor Saxophone | 3 – Crash Cymbals, Suspended Cymbal (Two Players) |
| 2 – E♭ Baritone Saxophone | 3 – Snare Drum, Bass Drum |
| 8 – B♭ Trumpet | 1 – Rehearsal Piano |
| 6 – F Horn | 1 – Full Conductor Score |

Additional scores and parts are available.

Approximate Performance Time—3:00

To hear a recording of this or any other Kjos publication, please visit www.kjos.com.

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:								
PERCUSSION ASSIGNMENT CHART		Orchestra Bells	Alarm Clock	Triangle	Crash Cymbals	Sus. Cymbal	Snare Drum	Bass Drum		
	Student Name									

From Teaching Band with Excellence (W74) © 2011 Kjos Music Press. Used with permission. This chart is authorized for reproduction to distribute to percussionists in the performing ensemble.

Dates to Remember:

"Wake Me Up for Band" March

Approx. performance time—3:00

Gabrielle Jantelezio Wojcik
(ASCAP)

Allegro (♩ = ca 120) 3

Flute *f* *mp*

Oboe *f*

B♭ Clarinet *f*

E♭ Alto Clarinet *f*

B♭ Bass Clarinet *f*

Bassoon *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Allegro (♩ = ca 120) 3

B♭ Trumpet *f*

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

Allegro (♩ = ca 120) 3

Orchestra Bells *f*

Alarm Clock (or Triangle) *f*

Crash Cymbals *f*

Suspended Cymbal *f*

Snare Drum *f*

Bass Drum *mp*

Allegro (♩ = ca 120) 3

Rehearsal Piano *f* *mp*

7 8 9 10 11 12

Fl. *mf-f*

Ob. *mf-f*

B \flat Cl. *mf-f*

E \flat A. Cl. *f*
2nd time only

B \flat B. Cl. *mf-f*

Bsn. *f*
2nd time only

E \flat A. Sax. *mf-f*
2nd time only

B \flat T. Sax. *f*
2nd time only

E \flat B. Sax. *f*
2nd time only

B \flat Tpt. *f*
2nd time only

F Hn. *f*
2nd time only

Trb. *mf-f*

Bar. *mf-f*

Tuba *mf-f*

Bells *mf-f*

Tri.

C. Cyms. *mf*
S. Cym. *mf*
C. Cyms. - Both times
S. Cym. - 2nd time only

S.D.
B.D.

Pno. *mf-f*

20 21 22 23 24 25 26

1.

Fl.

Ob.

B \flat Cl.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

C. Cyms.
S. Cym.

S.D.
B.D.

Pno.

1.

S. Cym. Play

p *mf* *p*

27 **2.** **28** **Trio** 29 30 31 32 33

Fl.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

C. Cyms.
S. Cym.

S.D.
B.D.

Pno.

p legato

mp *legato*

mp *legato*

mp *legato*

mp *legato*

p legato

p legato

p legato

p *mf*

p *legato*

34 35 36 37 38 39 40

Fl. *mp legato*

Ob. *mp legato*

B♭ Cl. *mp legato*

E♭ A. Cl. *mf legato*

B♭ B. Cl. *mp*

Bsn. *mp legato*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mp legato*

B♭ Tpt. *mf*

F Hn. *mf*

Trb. *mp*

Bar. *mp*

Tuba *mp*

Bells *mp*

Tri.

C. Cyms. *mp*

S. Cym. *p* *mp*

S.D. *mp*

B.D. *mp*

Pno. *mf*

48 49 50 51 52 53 54

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

E♭ A. Cl. *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

B♭ Tpt. *mf*

F Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *mf*

Tri. *mf*

C. Cyms.
S. Cym.

S.D.
B.D. *mf*

Pno. *mf*

54

54

54

55 56 57 58 59 60 61

Fl.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

C. Cyms.
S. Cym.

S.D.
B.D.

Pno.

p

Detailed description: This is a page of a musical score for a band, covering measures 55 through 61. The score is arranged in a standard concert band layout with multiple staves for different instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (Cl.), E♭ Alto Clarinet (A. Cl.), B♭ Bass Clarinet (B. Cl.), Bassoon (Bsn.), E♭ Alto Saxophone (A. Sax.), B♭ Tenor Saxophone (T. Sax.), E♭ Baritone Saxophone (B. Sax.), B♭ Trumpet (Tpt.), French Horn (F Hn.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Triangle (Tri.), Cymbals (C. Cyms. and S. Cym.), Snare Drum (S.D.) and Bass Drum (B.D.), and Piano (Pno.). The music is written in a key signature of two flats (B♭ and E♭) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page. At the bottom of the page, there is a piano part with a dynamic marking of *p* (piano) and a hairpin indicating a crescendo.

62

63 64 65 66

Fl. *f*

Ob. *f*

B♭ Cl. *f*

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Sax. *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

62

B♭ Tpt. *f*

F Hn. *f*

Trb. *f*

Bar. *f*

Tuba *f*

62

Bells *f*

Tri. *f*

C. Cym. *f*

S. Cym. *p* *f*

S.D. *f*

B.D. *f*

62

Pno. *f*

67 68 69 70 71 72

Fl.

Ob.

B \flat Cl.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

C. Cym.
S. Cym.

S.D.
B.D.

Pno.

70

70

70

73 74 75 76 77 78

Fl.

Ob.

B \flat Cl.

E \flat A. Cl.

B \flat B. Cl.

Bsn.

E \flat A. Sax.

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpt.

F Hn.

Trb.

Bar.

Tuba

Bells

Tri.

C. Cym.
S. Cym.

S.D.
B.D.

Pno.

f

p

f

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.