

UNION MARCH

Mekel Rogers

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Percussion 1

Snare Drum

Bass Drum

Percussion 2

Crash Cymbal

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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I N C.

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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



The Composer

Mekel Rogers has been involved in music education as a middle school band director since 1995. He is a *summa cum laude* graduate of Appalachian State University, a charter member of the Carolina Crown Drum and Bugle Corps, and the founding conductor of the Union Symphony Youth Orchestra. Mekel is also active as a frequent guest clinician and adjudicator for both concert band and marching band events.

The compositions for concert band that Mekel has written for The FJH Music Company Inc. have received several Editor's Choice Awards from the J. W. Pepper Music Company. In addition, works written by Mekel have been performed nationwide at various district and state honor band events, music educator association conferences, adjudicated festivals, and the Midwest Clinic in Chicago. International performances include concert band festivals in Canada and Australia as well as world premieres in London, England and Paris, France.

Mekel was inducted into the American School Band Directors Association (ASBDA) in 2008 and is a member of the American Society of Composers, Authors, and Publishers (ASCAP). He lives in North Carolina with his wife and daughter and performs occasionally with the Quintessence Wind Quintet.

About the Music

Union March is titled after the North Carolina county of the same name. The piece is designed as a festival march or concert opener for young bands and can be performed with a very limited instrumentation. The notes and rhythms are written technically simplistic to allow the director to concentrate on more musical concepts such as dynamics, phrasing, and style. The various crescendos throughout the piece will sound more effective if the band starts each one at a very soft volume. More advanced ensembles can experiment with faster tempos to bring more excitement to the performance.

My best wishes go out to you and your band. Enjoy performing *Union March*.

- Mekel Rogers

Duration: 1:15

3-PART FULLY ADAPTABLE

Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

UNION MARCH

MEKEL ROGERS
(ASCAP)

March Tempo (♩ = c. 120)

5

1

Parts

2

3

Alt. Horn in F
Alt. T. Sax.

Piano
(Guitar)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Crash Cymbals)

f *mf* *f* *mf* *f* *mf* *f* *mf*

B \flat F7 B \flat F7 B \flat E \flat

S.D.
B.D.

2 3 4 5 6 7

13

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

B \flat

8 9 10 11 12 13 14 15

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Hear and download this piece at www.fjhmusic.com

21

Musical score for measures 16-24. The score includes parts for three trumpets (1, 2, 3), Alto Horn and Tenor Saxophone (Alt. Hn. T. Sax.), Piano and Guitar (Pno. (Gtr.)), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major. Dynamics include *f* and *mf*. Chord changes are indicated as E^b, B^b, and E^b. Measure numbers 16, 17, 18, 20, 22, 23, and 24 are marked at the bottom.

29

Musical score for measures 25-32. The score includes parts for three trumpets (1, 2, 3), Alto Horn and Tenor Saxophone (Alt. Hn. T. Sax.), Piano and Guitar (Pno. (Gtr.)), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major. Dynamics include *f*. Chord changes are indicated as E^b7, A^b, E^b, and B^b. Measure numbers 25, 26, 28, 29, 30, 31, and 32 are marked at the bottom.

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

E \flat B \flat E \flat Cm G Cm

33 34 35 36 37 38 39 40

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

B \flat F B \flat F B \flat 7

41 42 43 44 45 46 47 48

49

Musical score for measures 49-56. The score includes parts for:

- 1. Trumpet 1
- 2. Trumpet 2
- 3. Trumpet 3
- Alt. Hn. / T. Sax.
- Pno. (Gtr.) - Treble and Bass clefs
- Perc. 1
- Perc. 2

Measures 49-56 are shown. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

57

Musical score for measures 57-64. The score includes parts for:

- 1. Trumpet 1
- 2. Trumpet 2
- 3. Trumpet 3
- Alt. Hn. / T. Sax.
- Pno. (Gtr.) - Treble and Bass clefs
- Perc. 1
- Perc. 2

Measures 57-64 are shown. Dynamics markings *mf* and *f* are present. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

