

# The Lord is Gracious

0:00

**A** - Very good opening there.

10 - Yes the cornet playing's nice there. Be confident.

11 - Moving parts are all coming in quite nicely.

**B** - Probably a bit rough into there.

14 - Intonation now is coming in. It's not the best. When you play piano it's very hard. I know the feeling.

19 - Keep the underneath parts fully sustained, fill up all the gaps, give the soloist on top support that he or she needs to play.

23 - Good crescendo coming into here.

**C**

26 - Eupho and the cornets, listen to each other, you're not playing in tune together. I know it's difficult up here euphos *with a flat key*.

30 - The gap there needs to flow more through there. Keep the melody going.

31 - Nice colour there soprano, bit of a slip.

**D**

36 - Very good trombones.

38 - Really like to have ..... broader, more flowing , almost slurring like it.

39 - Just a wee bit gap. Good bass sound here.

43 - Listen to the last note.

Quite nicely done. Thank you.

(Applause)

Yes that was quite nicely played that. A good *??starter??* to start the day. Thank you.

# Anglian Dances

## I

5:04

3 - Very good trumpeting cornets, good start

**B** - That's nice.

10 - Come on, keep it sustained. ??*You'll get a quiet bar??*. Not so confident, are we?

12 - No vibrato in here will keep it really nice.

**C** 18 - The cornets are struggling through here non-trumpeting parts  
Keep the melody in there, we've got to hear the melody all the time.

21 - The intonation's not the up there is it?

**D** 26 - Back to being good again.

Yes, you're quite confident where the loud bits are. Sounds quite good. The band when you're playing all together quite solidly. It's the quiet bits...

## II

07:34

**B** 54 - The solo cornet is quite nice. Like a little accent where there's written, just to give it a bite.

**C** 63 - Good soprano.

**D** 70 - This is going along nicely.

**E** 76 - That *bari?* horns is not good.

**F** 82 - That's hard for trombones.

**H** 102 - The band sounds so much nicer when you take to a forte.  
You have to concentrate on learning to play the quiet bits nice as well.

## III

09:41

**A** 132 - Keep the melody coming through the piece. Marcato.  
This is always marcato.  
135 - Good lively style.

**B** 142 - *Yes it suits* you very well through there.  
144 - Once again you can play with confidence because you're playing double forte.

**E** 161 - *Definitely* your favourite marking at forte here. All the parts are going in.  
Good choice for this band. Makes it sound very effective.

**G** 181 - Double piano Good bottom bass note there.

## IV

11:41

**A** 190 - Yes, it says rubato, bit of give and take would've helped. A bit of musical expression giving you the ability to do that if you want to, you play it quite nicely here.

193 - Weight's good. (?)

195 - A wee bit out of tune the bits coming in now, down the bottom.

**B** 200 - Eupho, just a bit more support air through the euphonium. Don't be frightened to blow it.

201 - Cornet's going well.

205 - ??? get a bit shakey don't we, we don't keep enough air under the diaphragm to support the notes.

**C** 207 - Adagio, long sustain, double piano, listening to each other to keep the chords going.

210 - Not quite moving together are you

**D** 215 - No vibrato here, everything should be sustained, balanced, and listen to each other. You're not doing too bad. That will improve the overall sound of it.

219 - Now it grows and you sound very good.

**E** 224 - Well done solo cornet.

225 - Balance up horns and trombs.

226 - Hold the notes.

**F** 243 - Listen to the tuning.

## V

15:46

**B** 261 - Horns and baritones not as good as the cornets at that.

265 - ??*That's a good standard now??*

**D** 281 - You are enjoying this aren't you, Good fun to play

**E** (2<sup>nd</sup> time) - That was scrabbly basses there

288 - The cornets are playing nicely on the ???? there.

**J** 331 - Yeah, that's going alright. ?????

**K** - ?????*listen to this??*

336 - A bit untidy there, but (???) you've got the right feeling for it.

# Florentiner March

19:33

- A** - Not bad, that's quite well together.  
27 - I'd like some more crescendo and diminuendo there for a start, add some flavour to it.  
34 - ???????'s nice  
21 (2<sup>nd</sup> time) - Going quite nicely, quite well together, not too much bass drum; I appreciate that. But I just feel that you could put a bit more expression into this, just put more crescendos in, make it really interesting.
- B** 67 - That's not too bad. The bottom end is playing quite nice anyway, semiquavers a little bit untidy in places. Trumpeting in cornets really good.  
76 - Whoops.
- C** 85 - ??????  
112 - There needs to be more double fortes in there.  
130 - Euphos a bit untidy in there.  
129 - Hold the tempo back a bit here.  
Show off a bit more, it's a concert march when all's said and done.
- D** (2<sup>nd</sup> time)- Whoopsie-daisy!  
140 - A bit shakey in here, there needs to be a bit more support here.  
I know it's marked piano the second time through.  
Perhaps you should have taken your mezzo forte a bit louder the first time, to give you more room for the piano.  
167 - That's quite good.
- F** 202 - All fortissimo's from here, hard to do.

From **E** 193 on, quite well done. I enjoyed the melody line on the top. It was a good effort for a D grade band. A few problems in there and most of us do in the D grade bands, with the tuning and intonation and getting things together, but that was I felt quite a creditable performance across the three pieces. Florentiner March was the best one that you've played today. And I can't really say how you're going to finish up because there's a few more bands to go yet, but you've set a pretty good D grade standard and I appreciate the fact that there's a lot of young players in there and they're coming through and you're teaching them, looking after them. Good on you. Looking forward to booking your contest next year to Dunedin. Have another go at it. So well done. Thank you very much.