

RWS DEVELOPING BAND SERIES

Full Conductor Score: RWS-1602-01 - \$10.00

Grade: 2

Oscar Mike

"On The Move"

Brian Bankston

RWS
DEVELOPING BAND SERIES

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS Developing Band Series

Oscar Mike

“On The Move”

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INSTRUMENTATION

Conductor Score	1	1st B \flat Trumpet	5
Flute	10	2nd B \flat Trumpet	5
Oboe	2	F Horn	4
1st B \flat Clarinet	6	Trombone, Baritone B.C.	8
2nd B \flat Clarinet	6	Baritone T.C.	2
B \flat Bass Clarinet	2	Tuba	4
Bassoon	2	Bells	4
1st E \flat Alto Saxophone	3	Timpani	1
2nd E \flat Alto Saxophone	3	Percussion 1: Snare Drum, Bass Drum	3
B \flat Tenor Saxophone	2	Percussion 2: Crash Cymbals	2
E \flat Baritone Saxophone	2		

PROGRAM NOTE

The term “Oscar Mike” comes from the military phonetic alphabet. It is used by the military to signify that a unit is “on the move.” This march by composer Brian Bankston is written for developing concert bands “on the move!”

NOTES TO CONDUCTOR

The duration of this march is 1’50” if taken at the marked tempo. It opens in the key of B \flat major and is in 2/4 time. After a short introduction, the 1st strain is presented and repeated. Pay special attention to the articulations. The staccato and accented notes should both be separated but the accented notes should be given more emphasis and length.

Watch out for the crescendo in the 2nd ending of the 1st strain. The traditional 2nd strain is omitted from the form and jumps right into the trio introduction with a short percussion soli and key change to E \flat major. The trio section should be in a more legato style following the slurs for phrasing each line. Watch for 2nd time only markings. Each time the trio is played it should be with increased dynamics.

Next comes the “dogfight” where groups of instruments toss around a staccato rhythm that creates a nice send off to the grandioso. Be sure to watch for the contrast of the slurs against the staccato notes.

The grandioso is a D.S. back to the trio melody played forte. Take the second ending on the D.S. for the Fine. Take care to play the “stinger” with the correct articulation. It is marked marcato and should be played more forcefully than the accented notes, but be careful not to allow overblowing and create harsh tones and/or pitch problems.

The marcato marking appears before the “dogfight” and at the key change as well. To create a well balanced sound with the overall band, ask the second clarinet and second trumpet to “play out” as they are the only sections that carry this musical line. To strengthen this line even more, direct the majority of the clarinet section to play the 2nd part.

There are two spots to challenge players with accidentals. Watch for the A \flat in the 1st ending of the 1st strain and special care should be given to the chromatic line in the “dogfight.”

All bands should experience playing marches and develop a sense of the march style. The march has great history and tradition among bands and is a fundamental part of developing a well rounded band. Have a great performance!

Brian Bankston

ABOUT THE COMPOSER



Brian Bankston (composer, arranger, educator, saxophonist and guitarist) resides in Gadsden, Alabama. The music of Brian Bankston draws from a large bag of rhythm, bass, harmony and melody that offers a variety of style and mood giving his compositions a unique signature. His compositions are designed to focus on the needs of young concert bands and jazz ensembles but acceptable for any level.

He creates beautiful and exciting music within the grasp of any eager beginning band as well as music that will challenge a mature ensemble. His experience teaching music at all levels has given him the insight to invent fun, creative and playable works that present the fundamentals of music to students of all ages.

Mr. Bankston received a Master of Music in saxophone performance with a concentration in composition and jazz studies from Eastern Illinois University and a Bachelor of Music Education from Jacksonville State University (AL).

OSCAR MIKE

"On The Move"

B. Bankston

Conductor Score

RWS-1602-00

Moderate March Tempo ♩ = 116

5

The conductor score is arranged in a system of staves. The woodwind section includes Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone/Baritone BC, and Tuba. The percussion section includes Bells, Timpani (B♭, E♭, F), Snare Drum, Bass Drum, and Percussion 2 (Crash Cymbals). The score is in 2/4 time with a key signature of one flat (B♭). Dynamics range from *f* (forte) to *mf* (mezzo-forte). A rehearsal mark '5' is placed above the fifth measure. A 'Choke' instruction is present for the Percussion 2 part at measures 2 and 4. A large watermark 'Not for Performance' is overlaid diagonally across the score.

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13

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

13

1st Tpt.

2nd Tpt.

Hn.

Tbn./Bar.

Tba.

Bells

Timp.

Perc. 1

Perc. 2

Choke

11 12 13 14 15 16 17 18 19 20

25

Fl. *p* *mf* *mp*

Ob. *p* *mf* *mp*

Cl. 1 *p* *mf* *mp*

Cl. 2 *p* *mf* *mp*

B. Cl. *p* *mf*

Bsn. *p* *mf*

1st A. Sax. *p* *mf* *mp*

2nd A Sax. *p* *mf* *mp*

T. Sax. *p* *mf* *mp*

Bari. Sax. *p* *mf*

25

1st Tpt. *p* *mf*

2nd Tpt. *p* *mf*

Hn. *p* *mf*

Tbn./Bar. *p* *mf*

Tba. *p* *mf*

Bells

Timp.

Perc. 1 *p* *mf*

Perc. 2 *p* *mp* *mf* Choke

21 22 23 24 25 26 27 28

Fl. (on D.S.-f)

Ob. (on D.S.-f)

Cl. 1 (on D.S.-f)

Cl. 2 (on D.S.-f)

B. Cl. (on D.S.-f) 2nd X Only

Bsn. (on D.S.-f) 2nd X Only

1st A. Sax. (on D.S.-f)

2nd A Sax. (on D.S.-f)

T. Sax. (on D.S.-f)

Bari. Sax. (on D.S.-f) 2nd X Only

29 %

1st Tpt. (on D.S.-f) 2nd X Only

2nd Tpt. (on D.S.-f) 2nd X Only

Hn. (on D.S.-f) 2nd X Only

Tbn./Bar. (on D.S.-f) 2nd X Only

Tba. (on D.S.-f) 2nd X Only

Bells (on D.S.-f) 2nd X Only

Timp. (on D.S.-f) 2nd X Only

Perc. 1 (on D.S.-f)

Perc. 2 (on D.S.-f) 2nd X Only

29 30 31 32 33 34 35 36 37 38 39 40

47

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn./Bar.

Tba.

Bells

Timp.

Perc. 1

Perc. 2

1

2

Fine

Play

mf

f

mp

Choke

41

42

43

44

45

46

47

48

49

50

p

mp

mf

f

55

D.S. al Fine

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

55

D.S. al Fine

1st Tpt.

2nd Tpt.

Hn.

Tbn./Bar.

Tba.

Bells

Timp.

Perc. 1

Perc. 2

Choke

51 52 53 54 55 56 57 58 59 60 61 62