

Guerrilla Fanfare

By Composer

Kevin James

written on a commission from
MakeMusicNY-Tilt Brass-Iktus Percussion



Jesker-du
Publications

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Guerrilla Fanfare

Kevin James (ASCAP)

*The **Guerrilla Fanfare** was written for Tilt Brass and Iktus Percussion to headline the 2016 version of Make Music New York, an annual day of free music throughout the city. The premiere of this work was presented at Grand Army Plaza in Brooklyn and Battery Park in Manhattan.*

It's the ambition of the Guerrilla Fanfare to both create and embody the energizing and inspiring effect of diverse communities slowly drawing together in a unity of purpose and a celebration of their humanity.

Performance Instructions:

The musicians should begin the piece, each alone, arrayed at roughly equal distances from the conductor, whether on city streets or otherwise. This should be well planned and carefully mapped out for the the musicians. When necessary, a volunteer should walk along with the musician to help them follow the proper route to their destination point and assist in making sure they arrive on time (!).

A distance of 800-1500 feet from their final destination point is recommended. Each of the players is to work their way from their starting point to a central area over the course of 15 minutes (hopefully drawing spectators as they walk and play). At the central area (such as a park) the musicians will coalesce into 5 distinct groups. Four of the groups (the brass) will be at the corners of the central area at a distance of about 50-100 yards/meters from one another, but equidistant from the conductor. The percussionists will gather at their final destination area as a section, close to the conductor, in the center. During their 15 minute walk, the players will make regular stops to play from an array of "choices" as an announcement of the piece, and perhaps calls to one another. At the downbeat of the 16th minute, the through written music in this score will begin - there is a one minute buffer to accommodate any problems with musicians arrivals. As this through-written music is played, the musicians will very slowly move into a final position arrayed around the conductor for the end of the piece. Because of the audio delay caused by the players distance from one another, the effect should be like that of a high powered lens being very, very slowly brought into focus - just as communities coming together can take some time to achieve a powerful unity.

**THESE INSTRUCTIONS SHOULD BE REPRODUCED FOR THE MUSICIANS
they are not included in the individual parts**

The specific performance instructions are as follows:

The conductor should begin conducting at the same time the musicians begin playing.

The conductor should NOT attempt to directly conduct the musicians during the "Choices" except to indicate louder/busier playing or the cues leading up to the downbeat of the through-composed music.

The musicians should be precisely synced using the synchronization app provided by the composer or publisher.

Starting the Piece:

- 1. Have headphones on ahead of time. Make sure the Synchronizing App is open and updated. Put phone in airplane mode.**
2. There will be 30 seconds of click track prior to your first note, including a 10 second verbal countdown - all players begin the piece at the precisely the same time.

When to Play While Walking:

3. After playing the first note, you should calmly walk 20-25 yards. Stop. Play a fragment for approximately 6-12 seconds. Then walk again. Repeat this pattern until you've arrived at your assigned position for the start of the through-composed music.

You are free to play when you want - however it's highly recommended that you play at approximately regular intervals. You should **only play while standing still**, and should be walking anytime you're not playing.

Although you can choose when to play, **YOU MUST PLAY IN TEMPO WITH THE PROVIDED CLICK TRACK** on the synchronizing app.

The audio on the app will announce a countdown to the start of the through-composed music every 30 seconds. The expectation is that you will play approximately 20-25 times prior to arriving at your assigned start position.

What to Play Between Intervals of Walking:

4. After playing your first note, you are free to select from the provided fragments - you may repeat them, embellish them, or choose other fragments from the through-composed music, but please **DO NOT** introduce new material.
5. Feel free to make a spectacle of yourself - if you're able to hear other players, you can feel free to "call" and/or "respond" to them.

Arriving at Your Assigned Start Position:

6. You should arrive at your assigned start position with the rest of your "group" as close to the 1 minute mark in the countdown as possible. Continue to play fragments at the same pace and in the same manner as during your walk.
7. **At the 30 second mark in the countdown all players should play, more or less continuously, loudly and brashly, like members of a war party trying to intimidate their enemy.** Use only material from the "Choices" - Percussion may use other types of noise makers such as large cowbells, ratchets, etc. ALL PLAYERS MUST CUT OFF PRECISELY ON THE DOWNBEAT OF BAR 1.

Playing and Moving During the Through-Composed Music:

8. Play in time with the metronome on the synchronizing app and the conductor. Do not attempt to synchronize with musicians from other groups.

Once you arrive in your final ensemble position you'll be able to rely on listening to the other musicians for purposes of ensemble. Take off your headphones when you no longer need them in order to play precisely with the conductor.

9. Take approximately 1 small step per bar towards your final ensemble position. The groups are expected to arrive at their final ensemble position by approximately bar 200 and absolutely no later than bar 235. Arriving earlier than bar 200 is ok, but the point is for the musicians to move slowly to that position.

DO NOT MARCH. You do not have to move in synchronization with those in your group, although you should remain close together. You do not need to move in time, although players may find it easiest to take their step during a rest, when possible, or to move more than 1 step at a time if taken less often than once per bar.

IT IS A TOTAL OF 16 MINUTES FROM THE DOWNBEAT OF CHOICE #1 TO THE DOWNBEAT OF BAR 1

Instrument Needs

Group 1	4 French Horns	Percussion	Snare Drum Field Drum
Group 2	2 Bb Trumpets Trombone Tuba		2 Tom Toms Bass Drum
Group 3	Bb Trumpet French Horn Trombone Bass Trombone		Large Agogo OR 2 cow bells of different sizes Alto Glockenspiel chimes G4-C5 chromatic 5 unpitched metallics - found objects are best 4 wood blocks or wooden found objects
Group 4	Bb Trumpet French Horn Trombone Tuba		4 marching whistles

Each ensemble will need to decide whether the percussionists are walking with all of their percussion equipment, whether on carts or by using harnesses, or whether most of their equipment will be set up at the final destination point.

However the idea is that the percussionists do not look or act like a marching band during the walk. There should be a sensibility of an impromptu convergence rather than a formal procession.

Other Needs:

- Smart phones & headphones for each musician and conductor.
- Synchronization app - Synchronize available through the Apple App store
(<https://itunes.apple.com/us/app/synchronome-never-perform/id1106648032?mt=8>)
NOTE - this app works only with iPhones.
- Walking route map for each musician - see the example included with this score.
- Conductor's ladder

Duration: 16 minutes while walking followed by 10 minutes 48 seconds of through composed music
(total performance time of 26 minutes 48 seconds)



SYNCHRONOME DIRECTIONS

Please note that there are regular updates to this app - make sure you have the most recent version. If any changes to these directions occur, we'll do our best to make sure those changes are easily accessible through our websites.

Download the SYNCHRONOME app from the Apple app store - it's the free one with the red icon you see here.
HAVE A FULLY CHARGED BATTERY ON THE DAYS OF REHEARSALS AND THE PERFORMANCES!!!

Close all unnecessary apps prior to starting Synchronome.

1. open the app and choose the bottom center option "synchronization"
2. tap "Start Synchronization"
3. once synchronization is complete, tap "close"

Do NOT Close the app or put your phone to sleep until the performance is complete
IF YOU PUT YOUR PHONE TO SLEEP, YOU MUST RE-SYNCHRONIZE!!!!

4. put your phone in airplane mode
5. choose the bottom left option "Events"
6. **tap the refresh icon at the top right**
7. choose the correct event
8. the screen will show you the information about the event

The "will start at" time is when the through-composed music will begin
I recommend including the start time of the Fragment 1" in the event title

8. open the event - you will be on a red screen with the event title and the countdown time to the Through-Composed Music.

After 30 seconds your phone's brightness will dim to save your battery.

9. Once at your starting location and ready to begin walking - Put your headphones on.

The metronome and voice cues will begin 30 seconds prior to FRAGMENT 1
That's 16 minutes 35 seconds before the start of the through-composed music

FAQS -

IF you miss the start of Fragment 1

you'll be able to join the event any time until the through-composed music has begun

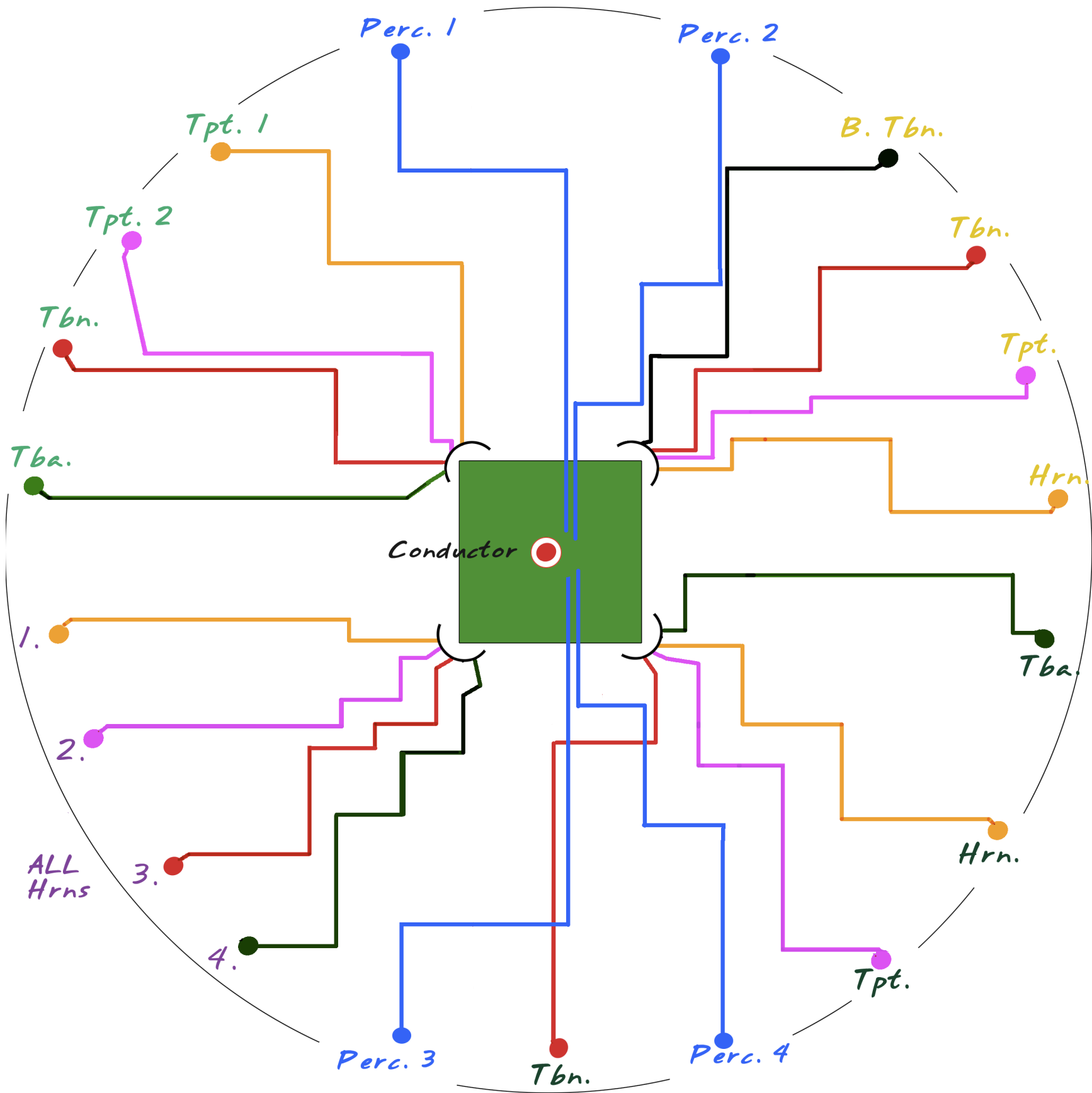
IF you are not on the proper event page at the start of the through-composed music,
you will NOT be able to join.

IF you leave the app prior to the event, and especially if the event is interrupted by a phone call, text, or the phone going to sleep, **YOU MUST RE-SYNCHRONIZE.**

Guerrilla Fanfare

Sample Map of Walking Routes

Musicians starting positions should be 800–1500 feet from the conductor as the musician walks (not as the crow flies). Musicians do not all need to start at precisely the same distance from the conductor. The arrival positions should be about 150 feet from the conductor, with each group arrayed at equal distances from one another.



To find your starting location:

The **COLOR** of your **INSTRUMENT NAME** corresponds to your **GROUP NUMBER**

The different colors of walking routes is just for clarity, and has no “meaning”

Group 1 (SW)

Group 2 (NW)

Group 3 (NE)

Group 4 (SE)

Percussion

This is an example of how to array the musicians in their initial positions, and how they might travel to their positions for the start of the through-composed music. If this were an actual route map it would be superimposed over a street map or a map of the paths in a park or something similar.

Each performance in a unique location will require careful planning of walking routes for the musicians. Don’t forget to check on things like construction, street work, scaffolding or competing public events!

ALL PLAYERS START WITH CHOICE #1 at the precise same time as indicated by the Synchronizing App. After that, you may opt for any of the "choices", mix and match, embellish, expand on or use other fragments from musical content of your through-written part. It's expected that most fragments will only serve as a starting point for an individual moment of playing. However, the players should NOT introduce material not contained in the music (no free improvisation of new material).

TRY TO MAKE EACH FRAGMENT A COMPLETE MUSICAL THOUGHT.

Group 1

Group 2

Group 3

Group 4

[1] (any octave)
[2]
[3]

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4

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

3

Tpt.

Hn.

Tbn.

Tba.

4

Tpt.

Hn.

Tbn.

Tba.

P. 1

P. 2

P. 3

P. 4

ff

ff

ff

ff

wh.

Detailed description: This image shows a page of a musical score for 'The Rose Tree'. It contains four systems of staves, each corresponding to a measure of music. The first system (measure 1) features four Horns (Hn. 1-4) and two Trumpets (Tpt. 1-2). The second system (measure 2) features two Trumpets (Tpt. 1-2), two Trombones (Tbn. 1-2), and a Trombone and Tuba (Tbn./Tba.). The third system (measure 3) features a Trumpet (Tpt.), Horns (Hn.), and Trombones (Tbn.). The fourth system (measure 4) features a Trumpet (Tpt.), Horns (Hn.), Trombones (Tbn.), and a Trombone and Tuba (Tbn./Tba.). The fifth system (measure 5) features four Percussion parts (P. 1-4). The score includes various musical notations such as notes, rests, dynamics (ff, wh.), and articulation marks. The key signature is one flat (Bb) and the time signature is 3/4.

5

mf

mf

f

mf

f

ff

ff

6

ff 3 3 3 3

ff 3 3 3 3

ff 3 3 3 3

ff 3 3 3 3

sfz

wh.

wh.

wh.

1

7

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

3

Tpt.

Hn.

Tbn.

Tbn.

4

Tpt.

Hn.

Tbn.

Tba.

P. 1

P. 2

P. 3

P. 4

8

ff 3 3 3 3

ff 3 3 3 3

9

9

4

DON'T FORGET:
 Arrive in place by 1 MINUTE mark in countdown
 At 30 SECONDS - continuous, raucous, noisy playing
 Cutoff at downbeat of BAR 1 (except tam-tam and bass drum)

(transposing)

Guerrilla Fanfare

Kevin James
ASCAP

Group 1

Group 1

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Tempo: ♩ = 120

Group 2

Group 2

Trumpet 1 in B♭

Trumpet 2 in B♭

Trombone

Tuba

Tempo: ♩ = 120

fmp *sfz*

Group 3

Group 3

Trumpet in B♭

Horn in F

Trombone

Bass Trombone

Tempo: ♩ = 120

fmp *sfz*

Group 4

Group 4

Trumpet in B♭

Horn in F

Trombone

Tuba

Tempo: ♩ = 120

Percussion 1
tam tam
snare
agogo
whistle

Percussion 2
woodblocks
field drum
tam tam
whistle

Percussion 3
tom toms
glock. chimes
whistle

Percussion 4
bass drums
5 metals
whistle

fff *f* *f* *f*

agogo *w. b.* *tom toms* *glock.* *metals*

2

3

4

[illegible]

2

3

4

1

Hn. 1
Hn. 2
Hn. 3
Hn. 4

ff

28

2

Tpt. 1
Tpt. 2
Tbn.
Tba.

fmp *sffz*

28

3

Tpt.
Hn.
Tbn.
Tba.

fmp *sffz*

28

4

Tpt.
Hn.
Tbn.
Tba.

fmp *sffz*

28

P. 1
P. 2
P. 3
P. 4

ff *f*

28

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

33

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

33

3

Tpt.

Hn.

Tbn.

Tbn.

33

4

Tpt.

Hn.

Tbn.

Tba.

33

P. 1

P. 2

P. 3

P. 4

33

[illegible]

4

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

46

mf

sfz

bell tone

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

46

sfz

3

Tpt.

Hn.

Tbn.

Tbn.

46

mf

sfz

4

Tpt.

Hn.

Tbn.

Tba.

46

bell tone

mf

sfz

P. 1

P. 2

P. 3

P. 4

46

mp

rim click

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

mf

51

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

51

3

Tpt.

Hn.

Tbn.

Tbn.

51

4

Tpt.

Hn.

Tbn.

Tba.

mf

51

(rim clicks)

P. 1

P. 2

P. 3

P. 4

51

ff

mp

2

3

4

P. 1

P. 2

P. 3

P. 4

119

ff

f

f

26

1

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f* 122

2

Tpt. 1

Tpt. 2

Tbn.

Tba. 122

3

Tpt. *f*

Hn.

Tbn.

Tbn. 122

4

Tpt.

Hn.

Tbn.

Tba. 122

C

C

C

C

The image shows a musical score for a piece titled "Marziale". The score is written for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *fff* (fortississimo) to *f* (forte). There are also articulation marks like accents and slurs. The score is divided into measures by vertical bar lines. The first measure of P. 1 has a tempo marking of 122. The piece is in a key with one sharp (F#) and a 2/4 time signature.

P. 1

126 *mp* *sffz* *f* *fmp*

P. 2

fmp *sffz* *f*

P. 3

f

P. 4

126 *f*

P. 1

131 *sffz* *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

P. 2

fmp *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

P. 3

fmp *sffz*

P. 4

131 (wh.)

P. 1

136 *sfz* *sfz* *sfz* *sfz* *sfz* (wh.) 3 3

P. 2

sfz *sfz* *sfz* *sfz* *sfz* (wh.) 3 3

P. 3

3 (wh.) 3

P. 4

136 (wh.) 3

bell tones

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

P. 1 *ff* 140

P. 2 140

P. 3 140

P. 4 140

P. 1 144 *f* *sfz*

P. 2 *f* *sfz*

P. 3 *f* *sfz*

P. 4 144 *f* *sfz*

1

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff* 149

2

Tpt. 1

Tpt. 2

Tpt. 149

Hn. 149

2

Tpt. 149

Hn. 149

4

P. 1 149

P. 2

P. 3

P. 4 149

calming

mf

f

f

D

D

D

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

154

calm

mp

calm

mp

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

154

3

Tpt.

Hn.

Tbn.

Tbn.

154

mp

calm

mp

calm

mp

4

Tpt.

Hn.

Tbn.

Tba.

154

P. 1

P. 2

P. 3

P. 4

154

p

p

p

mp

p

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

160

2

Tpt. 1

Tpt. 2

Tbn.

Tbn.

160

Solo-Regal

Solo-w/tbn-Regal

mf

3

Tpt.

Hn.

Tbn.

Tbn.

160

4

Tpt.

Hn.

Tbn.

Tbn.

160

calm

mp

calm

mp

calm

mp

P. 1

P. 2

P. 3

P. 4

160

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

164

Solo-w/tbn-Regal

Tpt. 1

mf

Tpt. 2

Tbn.

Tba.

164

2

Tpt.

Hn.

Tbn.

Tbn.

164

3

Tpt.

Hn.

Tbn.

Tbn.

164

4

Tpt.

Hn.

Tbn.

Tba.

164

P. 1

P. 2

P. 3

P. 4

164

[illegible]

2

3

4

244

bell tones

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

249

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

249

3

Tpt.

Hn.

Tbn.

Tbn.

249

4

Tpt.

Hn.

Tbn.

Tba.

249

P. 1

P. 2

P. 3

P. 4

249

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

254

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

254

3

Tpt.

Hn.

Tbn.

Tbn.

254

4

Tpt.

Hn.

Tbn.

Tba.

254

P. 1

P. 2

P. 3

P. 4

254

This musical score page contains measures 254 through 258. It is divided into four systems, each marked with a bracketed number (1, 2, 3, 4) on the left. System 1 (measures 254-255) features four Horns (Hn. 1-4). Hn. 1 and 2 have whole notes in measure 258, while Hn. 3 has a half note. System 2 (measures 255-256) features four Trumpets (Tpt. 1-2, Tpt., Tbn.) and two Trombones (Tbn., Tba.). Tpt. 1 and 2 have eighth-note patterns, while Tbn. and Tba. have longer notes. System 3 (measures 256-257) features a Trumpet (Tpt.), Horn (Hn.), and two Trombones (Tbn., Tbn.). The Tbn. parts have eighth-note patterns. System 4 (measures 257-258) features a Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Trombone (Tba.). The Tbn. part has a long note with a slur. The bottom system (measures 258-262) features four Percussion parts (P. 1-4). P. 1 and 2 have eighth-note patterns, while P. 3 and 4 have longer notes. Dynamics include *mf*, *f*, and *mf*. The score is written in 2/4 time.

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

259

mf

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

259

3

Tpt.

Hn.

Tbn.

Tbn.

259

f

4

Tpt.

Hn.

Tbn.

Tba.

259

mf

P. 1

P. 2

P. 3

P. 4

259

R

commanding

1

Hn. 1
sffz *ff* *sffz*

Hn. 2
sffz *ff* *sffz*

Hn. 3
sffz *ff* *sffz*

Hn. 4
sffz *ff* *sffz*

2

Tpt. 1

Tpt. 2

Tbn.
sffz *ff* *sffz*

Tba.
ff *sffz*

3

Tpt.

Hn.

Tbn.
ff *sffz*

Tbn.
ff *sffz*

4

Tpt.

Hn.

Tbn.
ff *sffz*

Tba.
ff *sffz*

P. 1
ff *f*

P. 2
ff *f*

P. 3
ff *f*

P. 4
ff *f*

263

2

4

P. 1 *ff*
 P. 2 *ff*
 P. 3 *ff*
 P. 4 *ff*
 302

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

306

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

306

3

Tpt.

Hn.

Tbn.

Tbn.

306

4

Tpt.

Hn.

Tbn.

Tba.

306

P. 1

P. 2

P. 3

P. 4

306

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

310

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

310

3

Tpt.

Hn.

Tbn.

Tbn.

310

4

Tpt.

Hn.

Tbn.

Tba.

310

P. 1

P. 2

P. 3

P. 4

310

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

314

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

314

3

Tpt.

Hn.

Tbn.

Tbn.

314

4

Tpt.

Hn.

Tbn.

Tba.

314

P. 1

P. 2

P. 3

P. 4

314

tam tam

mp

Detailed description of the musical score: The score is for a large ensemble. Measures 314-318 are shown. Measures 314 and 315 are mostly rests for the wind sections. In measure 316, the Horns and Trombones/Tubas play a half note. In measure 317, the Horns and Trombones/Tubas play a half note. In measure 318, the Horns and Trombones/Tubas play a half note. The percussion section (P. 1-4) has a more active role, with P. 1 playing a rhythmic pattern and P. 2 playing a pattern with 'x' marks. P. 3 and P. 4 have specific rhythmic patterns. Dynamic markings include 'mp' (mezzo-piano) and 'tam tam' (tamtam). There are also triplets indicated by a '3' over the notes.

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

319

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

319

3

Tpt.

Hn.

Tbn.

Tbn.

319

4

Tpt.

Hn.

Tbn.

Tba.

319

P. 1

P. 2

P. 3

P. 4

319

1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

323

2

Tpt. 1

Tpt. 2

Tbn.

Tba.

323

3

Tpt.

Hn.

Tbn.

Tbn.

323

4

Tpt.

Hn.

Tbn.

Tba.

323

P. 1

P. 2

P. 3

P. 4

323

Fine