

**Marches:  
Rehearsal Techniques  
and Performance Practices**

**60<sup>th</sup> Annual Midwest Clinic**

**Merle Reskin Theatre  
Chicago, Illinois  
Thursday, December 21, 2006  
11:45AM**

**Robert Jorgensen  
Gene Milford  
The University of Akron  
Akron, Ohio**

**Lakota West High School Symphonic Winds  
Greg Snyder, Conductor**

## Marches

Nothing in the band world is more inspiring, thrilling, and musically satisfying to band audiences than a stirring march, when performed by a superb band under the direction of vital, inspired leadership. Select marches carefully, rehearse them thoroughly, and perform them with life, vitality and observe your audience reaction.

-William D. Revelli  
The University of Michigan

Band conductors who study and look beyond the essentials may discover that even the lowliest march can be valuable music that deserves to be interpreted according to personal musical ideas and tastes. That...is the musical challenge a march can offer.

-Harry Begian  
The University of Illinois

It is time that bands practice marches with a new seriousness. It is not too difficult for most bands to play a march – it is done all the time. To play these marches the way the Sousa band did, however, could be one of the great musical challenges most directors will ever face. Let us not allow the correct performance of these miniature gems to become a lost art.

-Stewart L. Ross  
Mankato State College

Many band directors scorn marches as “low-brow” or “pops,” and yet our audiences adore them, and count it a less-interesting concert if at least one march is not played (mine always clap loudest for the standard marches that are on most of my programs).

-Richard Strange  
Arizona State University

## I. General Performance Considerations

### A. March tempo varies based on several factors:

1. The style of the march, i.e. military, circus, nationality.
2. The technical limitations of the ensemble.
3. The acoustical properties of the performance hall.
4. Military marches do not, traditionally, change tempo.

### B. Rehearsal suggestions:

1. Have a snare drum play sixteenth notes on the rim of the drum, evenly and with a slight accent on the beat, while rehearsing the winds to help with subdivision and the internalization of the pulse.
2. Rehearse without the percussion as wind players must be able to maintain the pulse and rhythmic energy without the percussion section.
3. If there is a passage which is not being articulated in a unified and precise manner have students speak the articulation without instruments.

Test the tempo of each march you perform, and never play all marches at the same tempo. Most American military marches and most 6/8 marches sound best at about quarter note = 120. However, circus marches and most Henry Fillmore marches sound best at

C. March style is detached style. Notes must not touch each other. There should be a slight separation on the release of each tone before articulating the succeeding note (William Revelli).

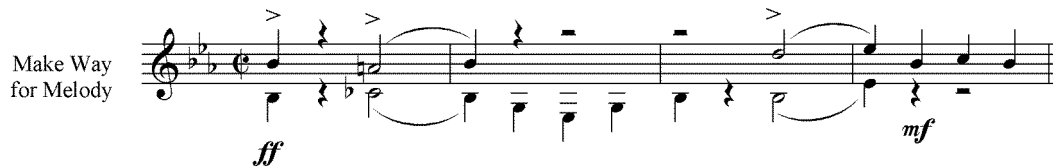
D. It should be stressed that in an effort to achieve marcato style the tongue should not be used to stop the sound. Students should use "tah" or "dah", not "tut" or dut."

## II. Accents are essential to characteristic march performances.

- A. Emphasize accented notes by playing the notes that precede and follow accented notes with extra lightness and finesse to highlight the contrast.
- B. In the very common march rhythm quarter-half-quarter in cut-time, the first and third note should be played lightly with the stress on the second note (half note).

Fidelity 


- C. In march style a measure with a short note on beat one and a longer note on beat two requires that the stress fall on count two.


Make Way for Melody 

III. As much care should be given to the preparation of a march as to any other composition.

- A. As with all music, great care should be given to the shaping of the musical lines.

Make Way for Melody 

Make Way for Melody 

Make Way for Melody 

- B. Create obvious style contrasts between legato and marcato passages.
- C. Counter melodies and other secondary lines should be given as much rehearsal importance as the melody.

1. Trumpet fanfare figures.



2. Woodwind variations.



3. Low brass counter melodies.



- D. The soft end of the dynamic spectrum should be exaggerated for the sake of contrast.
- E. It may be helpful to alter the instrumentation of a passage to achieve contrast.
  1. Delete specific instruments.
  2. Lower a part an octave.
  3. It is sometimes necessary to create opportunities for dynamic contrast.

#### IV. Balance of harmony is essential and will take extra care.

- A. The bass line provides the harmonic foundation and rhythmic stability.
  1. The bass line should be rehearsed slowly and with length to the pitches emphasizing the tonal aspect of the part and harmonic changes.
  2. Perform the bass line with a slight stress to the first beat of each measure helping to generate forward motion and the natural "Left – Right" of a march.
- B. In traditional marches the complete chord is, at times, only present in the horn parts.
- C. Horn parts (after beats) and bass line should be rehearsed carefully in chorale style, slowly and with length to emphasize the harmonic importance of the parts.

- D. Let the horn players know that the after beats are an important component of the performance.

The image shows a musical score for three instruments: Fidelity, Horn, and Tuba. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Fidelity part is a single melodic line in the treble clef. The Horn part consists of a series of chords, some of which are beamed together to indicate simultaneous playing. The Tuba part is a single melodic line in the bass clef. The score is divided into two systems, with the first system containing the first four measures and the second system containing the next four measures. The Fidelity part has a melodic line that starts on G4, moves to F4, then E4, and continues with various intervals. The Horn part has chords that generally follow the harmonic structure of the Fidelity part. The Tuba part has a melodic line that starts on G2, moves to F2, then E2, and continues with various intervals.

There are several traditional marches that include melody or countermelody parts for horns including:

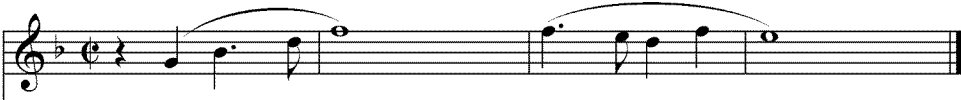
Henry Fillmore	The Klaxon
	Golden Friendships
Karl L. King	Royal Scotch Highlanders
Leonard B. Smith	Horns-A-Plenty

V. Individual parts may need to be edited.


- A. Many traditional marches have “added” parts not written by the composer but added later to fulfill changing instrumentation requirements.

1. A frequent example is the changing of the designation on the Tenor Saxophone part to Bass Clarinet. A new part should be written which would be more appropriate to that instrument.

Fidelity  
Published  
Bass Clar.



Fidelity  
Rewritten  
Bass Clar.



2. If the published first clarinet part is identical to the flute part, the second clarinet could be marked as first clarinet; third part designated as second clarinet and a new third clarinet part written based on other existing parts used to reinforce weaker sections.

## VI. Percussion

A. Always play within the ensemble.

B. Bass Drum

1. Should not be played on its side.
2. The left hand should be used to dampen the non-batter head.
3. The drum should be played lightly, except for accents, with a brisk movement "drawing" the sound from the head.
4. Use a hard beater on the bass drum.

C. Cymbals

1. Help students with correct cymbal technique
2. Cymbals should never be choked by stopping the plate against each other but by dampening the cymbals with the body.
3. Cymbals should have a long to medium decay, German or Viennese, depending on the acoustics of the performance hall.
4. In traditional marches cymbals play the same part as the bass drum except where indicated as "BD only" or "Cym. only."

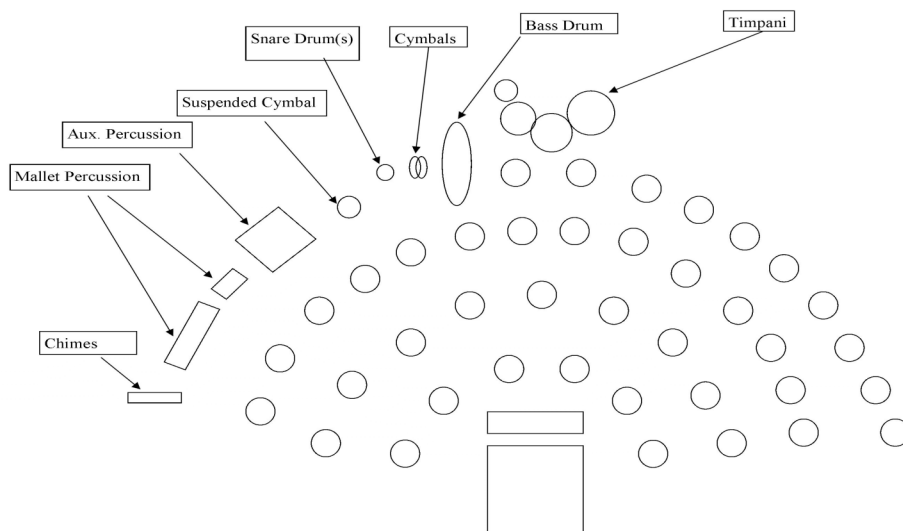
Bass drummers have been my pet peeve for years and Henry Fillmore says the same thing. Wherever we go to guest conduct, we suffer from dumb bass drummers. We swing out for an accent and nothing happens. The guy just looks at us with a dumb expression as if to say, what does the man want?

Another thing that gets my goat: In the old days a bass drummer played the cymbals too, attached to the bass drum. Sousa always did, and so do the big service bands in Washington. I like it that way, but have no objection to them having separate players for the cymbals if they will just play along with the bass drum so the parts are together as in the past. The average high school leader thinks those lower notes are for the bass drum alone and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated. For that reason when I put out Tiger Triumph march, I had a separate part engraved for bass drum so the guy would have nothing to distract his attention from those single notes on a single line and also had printed on it "Bass Drum and Cymbals to be played together throughout unless otherwise indicated."

A bass drummer has nothing to do but read single notes on a single line, he doesn't have to learn any scales or key signatures, he doesn't even have to worry about pitch, and still the guy will miss 'em.

-Letter from Karl King to C. L. Barnhouse, June 14, 1955 cited in Karl L. King: *His Life and His Music* by Jess L. Gerardi, Jr. (unpublished dissertation, 1973)

- D. Bass drummer and cymbal player should be placed next to each other and toward the center of the back of the ensemble.





E. Examine the march for appropriate spots for Bass Drum, Cymbals or Bass Drum and Cymbals accents.

1. Accented notes.

Musical score for "Make Way for Melody" in 2/4 time, featuring five staves:

- Make Way for Melody:** Melody line in treble clef with dynamics *ff* and *mf*.
- SD:** Snare Drum line with accents.
- Original:** Original drum pattern with accents.
- Opt. 1:** First drum option with accents and *sfz* markings.
- Opt. 2:** Second drum option with accents and *sfz* markings.

2. Marked accented pickup notes.

Musical score for "Fidelity" in 2/4 time, featuring three staves:

- Fidelity:** Melody line in treble clef with accents and a *sfz* marking.
- Snare Drum Bass Drum:** Drum line with accents.
- Cyms.:** Cymbal line with accents.

3. The down beat under a tied melody note.

Make Way  
for Melody

CC  
BD

4. Unexpected (chromatic) chords.

Make Way  
for Melody

CC  
BD

*sffz*

5. A roll on the snare drum part.

Fidelity

SD

CC  
BD

#### F. Snare Drum

1. Use only one snare drum.
2. Circus bands traditionally use “crush” rolls, accented on the after beat.
3. In Sousa and Fillmore marches, rolls are tied to the down beat with the accent placed on the beat.
4. Depending on the tempo and preference of the director, a decision needs to be made regarding “closed” or “open” rolls.
5. For contrast during the first trio the percussion could:
  - a. Tacet
  - b. Play SD on rim (circus marches)
  - c. Edit part to use only for “highlights”

#### G. Mallets

1. Use very hard plastic or brass mallets for bells.
2. Xylophone is used on marches for special effect.
3. Do not double a woodwind obligato part on a mallet instrument.

#### H. Timpani

1. Use hard mallets for definition
2. Usually an added part: exceptions include some marches by Sousa and Goldman.

<p><i>Fidelity March</i>. Karl L. King, arranged Gene Milford, Ludwig Music Publishing, Co. Use d by permission</p>
---

#### **George Washington Bicentennial March (1930) John Philip Sousa (1854- 1932)**

To commemorate the two hundredth anniversary of the birth of George Washington, a Bicentennial Commission in Washington, D.C., was formed. A gala celebration was held, the climax being an impressive ceremony, at the Capital Plaza on February 22, 1932.

The commission had asked Sousa to take part in the final ceremony, and he composed this march for the occasion. Sousa conducted the combined bands of the Army, Navy and Marine Corps in the new march, one of his final conducting appearances.

	<b>As Published</b>	<b>Changes</b>
Introduction	Fortissimo	As published
1 <sup>st</sup> Strain	Forte (both times)	Forte (both times) Percussion tacet 1 <sup>st</sup> time
2 <sup>nd</sup> Strain	Fortissimo (both times)	1 <sup>st</sup> time WW obbligato f All others mp 2 <sup>nd</sup> time all ff
Trio	Piano	Piano Repeat 1 <sup>st</sup> Trio – Percussion tacit - All winds pianissimo - Piccolo solo using obbligato from final trio
Break Strain	Fortissimo (both times)	Fortissimo (play 2 <sup>nd</sup> X only)
Final Trio	Fortissimo	Fortissimo (no repeat)

## Easy Marches\* of Karl L. King (1891-1971)

\* as graded by the composer

Victor  
+ waltzes & overtures

Royal Hussars  
+ waltzes & overtures

### **Artarmo Band Book (1910)**

Avenger  
Joy Riders  
Rifle Rangers  
Roll of Honor  
Triumph

### **Melodie Band Book (1912)**

Apollo  
Centaur  
Columbian  
Fidelity  
Loyalty

### **Utility Band Book No. 2 (1914)**

Alcazar  
Discriminator  
Don Ceazar  
Knight Errant  
Mercury

Niagara Maid  
Pride of Arizona  
Troubadour  
+ waltzes & overtures,  
etc.

### **Instrumentation 1910**

Db Piccolo  
Clarinets: Solo, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>  
Cornet: Solo, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>  
Horns (Altos): 4 parts  
Trombones: 3 parts  
Baritone  
Bass  
Drums

### **Marching to Victory (1942)**

Aces of the Air  
Bombardier  
Burma Patrol  
Call to Victory  
Coast Guards  
Flying Cadets  
Gallant Marines  
Liberty Fleet  
Night Flight  
Pan American  
Pursuit Squadron  
Sky-Ranger  
Thumbs-Up USA  
Torch of Liberty

United Nations  
Wings of Army

### **Uncle Sam A Strut (1943)**

Alamo  
Algeria  
Argonne  
Bunker Hill  
Chateau Thierry  
Custer's Cavalry  
General Grant  
General Lee  
Henderson Field  
Lexington  
Manila Bay  
Monterrey  
Rough Riders  
Saint Mihiel  
Santiago  
Valley Forge

### **Liberty March Folio (1955)**

Allied Honor  
American Way  
Big Four  
Bonds of Unity

Free World  
Freedom City  
Glorious America  
March of Freedom  
Miss Liberty  
New Frontier  
Our Heritage  
Peacemaker  
Voice of America  
We Stand United  
Wings for Peace

### **Others**

Loyal Americans (1910)  
Imperial (1911)  
Hosts of Freedom (1920)  
Iowa Band Law (1923)  
True Blue (1925)  
Lone Crusader (1927)  
140<sup>th</sup> Infantry (1928)  
Arkansas School Bands  
(1931)  
Drake Relays (1936)

### **Total March Output: 188**

Easy marches :  
1909-1918: 22  
1919-1938: 9  
1939-1962: 47

## **Suggested Marches**

### **Grade 1**

American Patrol  
Civil War Patrol  
Go for the Gold  
March of the Army  
Ocala March  
Our Band March  
Pittipatt Parade  
Piper's Parade  
Royal March  
Tenderfoot March

Meacham/Kinyon  
John Kinyon  
John O'Reilly  
Andrew Balent  
John Kinyon  
Gene Milford  
John Kinyon  
Laurie Lafferty  
John Kinyon  
Leroy Jackson

Thunder Drum

Leroy Jackson

**Grade 1.5**

Grenadiers, The  
Hundred Piper's, A  
Major and the Minor, The  
March for the Young  
March of the Irish Guard  
March to the Big Top  
Regimental Drums  
Starship One  
Winchester March

Gene Milford  
James Ployhar  
Andrew Balent  
Sammy Nestico  
James Ployhar  
Mark Williams  
Gene Milford  
Jay Chattaway  
John Edmondson

**Grade 2**

Kilkenny Brigade  
Le Sabre  
March for a Festive Occasion  
March Glorious  
March of the Lost Battalion  
Noble Spirit  
Queen City  
Spartans of Tomorrow  
True Blue

James Ployhar  
Eric Osterling  
Eric Osterling  
Eric Osterling  
James Ployhar  
Gene Milford  
W. H. Boorn  
Andrew Balent  
K. L. King

**Grades 3 -5**

Alhambra Grotto  
Amparito Roca  
Americans We  
Army of the Nile  
Bandology  
Billboard, The  
Block M  
Boys of the Old Brigade  
Bravura  
Brighton Beach  
British Eighth  
Burst of Flame  
Canton Aero Club  
Chicago Tribune  
Chimes of Liberty  
Citation March  
Coat of Arms  
Commando March  
Eagle Squadron  
Florentiner  
Footflifter, The  
From Tropic to Tropic  
From Maine to Oregon  
George Washington Bicentennial  
Glory of the Gridiron  
Glory of the Yankee Navy  
His Honor

K. L. King  
Jaime Texidor  
Henry Fillmore  
Kenneth J. Alfred  
Eric Osterling  
John Klohr  
Jerry Bilik  
W. Paris Chambers  
C. E. Duple  
William Latham  
Zo Elliot  
Richard Bowles  
K. L. King  
W. Paris Chambers  
E. F. Goldman  
Claude T. Smith  
George Kenny  
Samuel Barber  
Kenneth Alford  
Julius Fucik  
Henry Fillmore  
Russell Alexander  
John Philip Sousa  
John Philip Sousa  
Harry Alford  
John Philip Sousa  
Henry Fillmore

Hosts of Freedom	K. L. King
Invercargill	Alex Lithgow
Joyce's 71 <sup>st</sup> Regiment	T. B. Boyer
Jubilee	E. F. Goldman
King Karl King	Henry Fillmore
Klaxon, The	Henry Fillmore
La Oreja de Oro (The Golden Ear)	Marino San Miguel
L'Inglesina	David Della Cese
Manhattan Beach	John Philip Sousa
March of the Belgium Paratroopers	Pierre Leemans
March of the Steelmen	Charles Belsterling
March Electric	Guiseppe Creatore
Men of Ohio	Henry Fillmore
Moorside March	Gustav Holst
National Emblem	E. E. Bagley
Ohio Special, The	K. L. King
Old Comrades	Carl Teike
Our Director	Fred Bigelow
Pentland Hills	James Howe
Proud Heritage	William Latham
Purple Carnival	Harry Alfred
Purple Pageant, The	K. L. King
Royal Air Force March Past	Davies & Dyson
Sea Songs	Ralph Vaughn Williams
Sir Galahad	K. L. King
Thin Red Line	Harry J. Alford
Troopers Tribunal	Harry Fillmore
Under the Double Eagle	J. F. Wagner
Valdres	Johannes Hanssen
Villabella	Kenneth Williams
Washington Grays	Claudio Grafulla

### Selected Bibliography

Bierly, P. E. (1982) *Halleluiah Trombone!* Columbus, OH: Integrity Press

\_\_\_\_\_. (1982) *The Music of Henry Fillmore and Will Huff.* Columbus, OH: Integrity Press.

\_\_\_\_\_. (1984) *John Philip Sousa American Phenomenon*. Columbus, OH: Integrity Press.

\_\_\_\_\_. (1984) *The Works of John Philip Sousa*. Columbus, OH: Integrity Press.

Bly, L. J. (1978). *The March in American Society*. Unpublished doctoral dissertation. University of Michigan, Ann Arbor.

Bowie, G. W. (1993). *R. B. Hall and the Community Bands of Maine*. Unpublished Doctoral dissertation. The University of Maine.

Conrad, C. P. (1994). *Fred Jewell (1875 – 1936): His life as a Composer of Circus and Band Music, Band Master and Publisher*. Unpublished doctoral dissertation. Ball State University, Muncie, IN.

Gerardi, J. L. Jr. (1973). *Society Karl King: His Life and His Music*. Unpublished doctoral dissertation. University of Colorado, Bolder.

Rehrig, W. H. (2005). *The Heritage Encyclopedia of Band Music*. [CD Rom] Walking Frog Records: Oskaloosa, IA.

Smith, N. E. (1986) *March Music Notes*. Lake Charles, LA: Program Notes Press.

\_\_\_\_\_ (1993) *March Music Melodies*. Lake Charles, LA: Program Notes Press.

**Robert D. Jorgensen** is Director of Bands and Professor of Music at The University of Akron. He also serves as Assistant Director of the School of Music. Under his direction, The University of Akron Symphonic Band has been invited to perform at nine conferences of the Ohio Music Education Association, the 1992 Conference of the College Band Directors National Association (CBDNA) in East Lansing, Michigan, the 1998 CBDNA conference in Kansas City, Missouri, the 2003 American Bandmasters Association convention at the University of Maryland in College Park, Maryland, and the 2004 CBDNA conference at the Cincinnati Conservatory/College of Music. The Symphonic Band also performed at Severance Hall in Cleveland in April 2003.

Professor Jorgensen has been widely honored as a music educator and band conductor. He received the Outstanding Bandmasters Award from the International Assembly of the Phi Beta Mu International Bandmasters Fraternity at the Mid-West International Band and Orchestra Clinic in Chicago, Illinois, in 1999. He received the



Citation of Excellence Award from the National Band Association in 1981 and the A. Frank Martin Award from Kappa Kappa Psi in 1992. In 1991, Mr. Jorgensen was elected to membership in the prestigious American Bandmasters Association and recently was elected Vice President of this organization. He is also Past President of the Mid-American Conference Band Directors Association.

Mr. Jorgensen earned a Bachelors degree from the University of Illinois and a Masters degree from Michigan State University, where he was a student of Leonard Falcone and Kenneth Bloomquist. From 1969-1972, he was euphonium soloist with the United States Army Field Band in Washington, D.C.

**Gene F. Milford**, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron; he has also served on the faculties of Kent State University and Hiram College. He holds a Bachelors of Science in Instrumental Music Education, Masters of Arts in Music History and a PhD in Music Education from Kent State University where he was the recipient of a University Fellowship (1998). An instrumental music educator with 29 years of experience, including 23 years at Edgewood High School in Ashtabula, OH, his bands consistently received superior ratings at Ohio Music Education Association (OMEA) sponsored events and performed at state and national professional conferences. In addition, numerous nationally known guest conductors and soloists appeared with his bands including John O'Reilly, John Kinyon, Claude T. Smith, James Curnow, Clare Grundman, Rex Mitchell, Robert E. Fleming, Craig Kirchhoff, Robert Jorgensen and Mark Kelly, among others. Dr. Milford has served as guest conductor, clinician, and adjudicator and presented clinic sessions at regional and national conferences. His articles on music education have appeared in *Triad*, *Dialogues in Instrumental Music Education*, *The Instrumentalist* and *Contributions to Music Education*.

As a composer and arranger Dr. Milford has received commissions, was the recipient of a grant from the Ohio Arts Council (1995) and has works in the catalogues of Alfred Publishing, Great Works Publishing, Heritage Press, Lorenz Publishing and Ludwig Music. A number of his compositions are currently on state required lists. His professional affiliations include the OMEA, where he has served as a district president and on numerous committees at both the district and state level; American School Band Directors Association (ASBDA), having served as state chair, National Band Association (NBA), Phi Beta Mu, Pi Kappa Lambda, and American Society of Composers Authors and Publishers (ASCAP), receiving an ASCAP Award each year since 2001. He is the 2006 inductee into the Ohio Band Directors Hall of Fame.

**Greg Snyder** is in his 19th year as director of bands in the Lakota Local School District near Cincinnati, Ohio. Prior to this position, he taught in the Clyde-Green Springs School District. He has earned degrees from Bowling Green State University and the VanderCook College of Music and has done additional work at the University of Cincinnati and Miami University.

Under his direction the Lakota West High School Symphonic Winds has received a superior rating at state in Ohio Music Education Association (OMEA) Class AA each year since the school opened in 1998. Major performances include the Bowling Green State University New Music Reading Clinic, The Midwest Band and Orchestra Clinic, 30th Annual Ohio Band Directors Conference at The University of Akron, the New Concert Band Music Reading Clinic at Capital University, and the OMEA State Convention. Many nationally known conductors and composers have guest conducted his bands, including

Eugene Corporon, James Curnow, Ray Cramer, Elliot Del Borgo, Gary Green, Mark Kelly, Barry Kopetz, Edward Lisk, Russell Mikkelson, Alfred Reed, Robert Jorgensen, Stephen Gage, David Shaffer, Phillip Sparke, James Swearingen, Mallory Thompson, Jan van der Roost, Myron Welch, John Whitwell, and Frank Wickes, among others.

The Lakota West Marching Firebirds have earned over 25 Grand Champion Awards since the formation of the school and have earned a superior rating in Class AA at state finals each year, as well as a superior rating at every OMEA marching band competition entered.

Mr. Snyder is a member of the American Bandmasters Association (ABA), the Ohio Music Education Association (OMEA), having served as district president and All-State Band Chair, Phi Beta Mu and MENC: The National Association for Music Education. He has been a clinician at the OMEA State Conference and The Midwest Clinic and is active as an OMEA adjudicator.