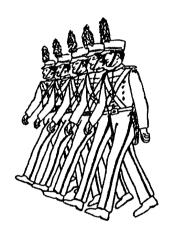
National Association

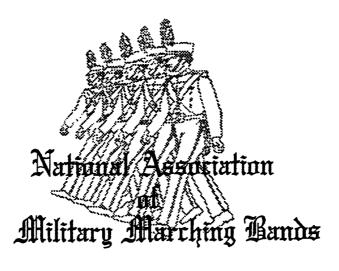
of

Military Marching Bands
N.A.M.M.B.



The Quick-Step March: From the Field to the Concert Stage

Clinic Presented at
Texas Bandmasters Association Convention
July 26-29, 1998



May 30, 1998

Dear Fellow Music Educators,

It is our pleasure to welcome you to this clinic at the 1998 Texas Bandmasters Convention. We hope that this material might be of use to you in teaching your band. This clinic will present directors with reference material on marches and also cover march style and rehearsal techniques to help directors prepare march literature for performance.

We offer a special thank you to each of our panel members for the time and effort extended in responding to the questionnaire and for their participation in this clinic. A special thank you is extended to James Coffman, Vice President of the Association, for his efforts in coordinating and preparing this clinic.

In 1979, the National Association of Military Bands was formed to promote and preserve the military precision style of performance among marching bands of America and to encourage the superior performance of traditional march music from band literature.

We extend to you a special invitation to become a part of this outstanding organization. The annual meeting is held at Sam Rayburn Country Club on August 15-16, 1998. Please feel free to fill out a membership form and join us for the dinner and business meeting.

Thank you for your interest in the National Association of Military Marching Bands and please feel free to call on us.

Sincerely,

Greg Rose President

Greg Rose

National Association of Military Marching Bands

James Coffman, Vice President #4 Dad's Retreat New Boston, Tx. 75570

June 23, 1998

Dear Fellow Music Educators,

It is with a great deal of pleasure and pride that I have been able to serve NAMMB through the compilation of the materials in this booklet. It is hoped that this project will truly be a "First Edition" with subsequent refinements and additions produced to provide practicing directors with a quality resource of outstanding traditional march literature for the field and concert stage. Unfortunately, the art of understanding and performing this great music medium is declining; hopefully, projects such as this one will assist directors in selecting and performing great traditional march literature.

While there are publications listing marches and providing program notes, this document extends needed performance information through helpful comments about specific march literature from practicing and experienced directors. This format is very unique and informative thanks to a number of experienced directors who were willing to devote the time and energy to provide a list of favorite marches and comments concerning the literature.

I would like to express my heartfelt appreciation to the following individuals for taking time to submit march lists, comments, and/or rehearsal strategies. Your willingness to share your expertise will greatly assist many directors in selecting and rehearsing quality march literature for field and/or concert stage ensembles.

Harvey Durham
Bobby Goff
Doice Grant
Kenneth L. Griffin
Eldon Janzen
Barry Johnson
Jim Jones
John "Pete" Kunkel
Richard Lovelace
Van Ragsdale

Tim Rhea
Bobby Richardson
Greg Rose
Don Stockton
Bryce Taylor
Stanley Walker
Gary Wells
Scott Williams
Bill Woods

I would also like to thank the Board of Texas Bandmasters Association for giving NAMMB the opportunity and the time in the convention schedule to present this clinic. A very special thanks to the panel members (Waymon Bullock, Neal Grant, and John "Pete" Kunkel) who are willing to take their time to share ideas and teaching techniques with us. We are certainly fortunate to have such a distinguished panel. Their years of experience and outstanding performances of ensembles under their direction certainly qualifies them to discuss "The Quick-Step March: From the Field to the Concert Stage".

I hope you enjoy the clinic and find the Quick-Step March Booklet a valuable resource that will assist you in your teaching.

Thank you for your attendance,

James Coffman

Vice President, NAMMB

James Coffman

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Eldon A. Janzen Director of Bands Emeritus, University of Arkansas

Preparation of a Typical Sousa March: For Field or Concert Stage

Nearly all Sousa marches have similar compositional structure. Like most other marches they have the three components: Melody, Counter melody/Accompaniment, and Rhythm/Harmony. Preparation for performance can be simplified by rehearsing separately the instruments involved in each component. If the band is not strong enough to project each of these, it would be well to select a march of a different composer.

Reharsing the Rhythm/Harmony component

This is perhaps the most important group for achieving an acceptable band sound, whether on the field or stage. The Rhythm group consists basically of tubas, French horn, and snare and bass drums. It is normally expanded to include bass trombone, bass clarinet, baritone sax and trumpet, and trombone parts which sometimes inherited French notation at Sousa's discretion. In most cases Sousa assigned to this group the all important task of defining the key, the tonic of the chord, and completed harmony of each chord. This is readily apparent whenever we hear a satisfying rendition of a Sousa march, whether it be by the Marine Band or a fine high school or college band. Bands of lesser skills usually avoid these marches or muster a meager attempt at playing them.

Satisfy yourself that the tubas and every instrument assigned to their part is actually playing the correct note in every measure with good pitch and tone quality. It may be necessary to rethink the length of these notes since they are normally played too short. Consider this: Sousa knew exactly how long he wanted the sound to last by scoring for example, a quarter note followed by a quarter rest....50% sound followed by 50% silence. In most cases we hear notes sounding more like eighth notes....25% sound followed by 75% silence...because we encourage our tuba players to adhere to "march style". The effect is major in that we rob the ensemble of the single most important sound in the harmony....the tonic of the chord....the identification of the key center.

In a similar vein, the horn players must lengthen their sound which completes the harmony of the off beats. Technically, horn sounds should be slightly shorter than the quarter note typically written for the tuba to give he combined parts some rhythmic ventilation which correctly creates the march style. This is especially important in marches written in 6/8 time, since the tendency to shorten the quarter note in the pattern of the "quarter-eighth quarter-eighth" rhythm is encouraged by teachers searching for

correct style. Once you get these two voices playing with correct note lengths and good quality and balance, it is time to add the members of the percussion family. Do it like this: pair the bass drum with the tubas (and like parts). The bass drum must always be softer than the tubas when playing the "beat" notes. Bass drummers almost immediately pick up on this when rehearsing alone with the tuba parts. Their turn to dominate is usually reserved for accents. Now add French horns and snare drums to this mix with strict control that snare drummers do not cover up the horn parts.

Once this group of players develops the true ensemble concept of their musical mission, the band will always maintain that solid core of sound we strive for on field and stage. It is most impressive to rehearse a drill with only the rhythm/harmony component playing. It gives them a renewed sense of mission and the rest of the band hears the march in a very different way from when all are playing.

Rehearsing the Melody

This is a relatively easy task since it involves instruments normally dealing with melodic lines. It usually consists of piccolo, flute, clarinet 1, alto sax 1, cornet 1 and others like oboe, bells or xylophone. While this should be an easy group to assimilate, again, satisfy yourself by hearing them play together all the way through the march. When they play:

1) in tune, 2) with good quality, 3) with pyramid concept of balance, and 4) correct style, you have achieved your goal. My personal preference is to use the piccolo sparingly and at the ratio of 1 piccolo to 12 flutes. Using more than one piccolo increases the risk for pitch problems as well as balance concerns. Sousa's scoring for clarinets was not always in their best sound range. When that becomes a problem, rescore the part or drop it an octave. Some liberty can be used in reinforcing the cornet melody with euphonium which usually adds depth to this group. Sousa seldom played his marches as we see them scored on original editions and established a precedent for different instrument combinations.

Counter melody/Accompaniment parts

Now we must deal with the "left overs" in the scoring and this generally includes a smaller group than the other components. One of the best know examples of counter melody is the trombone part on the last strain of Stars and Stripes Forever or Sempre Fidelis. Again one must be satisfied that every note is within grasp of each player, including all those who are scored to double the parts. In addition, we find numerous parts buried in the trumpet (and sometimes cornet) parts which lend to both harmonic and rhythmic accompaniment. Sometimes they correspond with voices in other components and can be rehearsed with them.

Don't overlook the harmony parts in the clarinet, sax, and cornet sections which mirror the rhythm of the melody. The can be combined with the melody after good pitch and quality has been established, but can also be included in the rehearsal of the rhythm/harmony instruments.

Now that we have talked about the technical aspects of the march, the all important matter of interpretation must be addressed. The teacher who understands march style and interpretation can include it in the aforementioned procedure. It is false economy to "teach the notes" first without teaching interpretation. This includes correct style, dynamic levels, accents, and phrasing. There is an all-too-common trend among college bands to treat the march form without much regard for musical treatment and preparation. This practice seems to proliferate the problem when those students go into the public schools without a real appreciation for march preparation.

For the band which can accomplish the technical requirements for playing the great marches, the real challenge lies in developing their musical potential. Some key elements include first, proper tempo. Each march has its own inherent tempo. Some compromises must necessarily be made when using several different marches in a drill. My suggestion would be to adjust tempos toward the slow, rather than the fast side. A moderate (108 to 116 mm) tempo provides more opportunity to explore and execute dynamic changes and creative phrasing. Marches which are played with strict volume control based on the dynamic mark at the beginning of each strain result in planned boredom. Current editions of Stars and Stripes provide some clues in dynamic phrasing. The original quickstep version of Pride of the Wolverines does not, and the need for thoughtful examination of each strain of the march must be developed to get maximum musical effect. The Revelli edition of Fairest of the Fair has been carefully edited and was done so only after personal consultation with Mr. Sousa himself. Additionally, fresh ideas about deleting and adding sections on various strains of The Thunderer, King Cotton, and Washington Post have been reintroduced by noted Sousa impersonator, James Saied. The ideas he employs in the Sousa style concerts are those that he has researched and personally observed from performances of the original Sousa band.

It is my hope that a resurgence of interest in playing marches of Sousa and comparable composers will become more common. There is a good audience for this music but our students must be taught to learn and enjoy it's performance. Perhaps the lack of technical skills which we tend to blame on letting woodwind carry flags will return when students realize that the fun of playing great marches requires greater skills.

Harvey Durham, Director of Bands Longview ISD

Chicago World's Fair Centennial Celebration (Mader, Carl)

Published Harry B. Jay Co., Grade 3, 2/4 Time, g minor/F

Great low brass—top half very dark—dignified trio—very playable WW's in out strain—no written flute part.

Drum Major, The (Taylor, J.S.)

Published Kalmus, Grade 2, Cut Time, Eb/Ab

Very playable march—lots of places to reinforce good march style. WW parts reasonable—Trio obbligato can be used to feature lots of different instruments.

Parade of the Champions (Yoder, Paul)

Published Feist, Inc., Grade 2, Cut Time, f minor/Ab

Opens with a good brass fanfare—can be used alone. Good diatonic low voice lines. Trio is a very good walking march. Intro to trio not very strong (roll-off could be inserted instead of intro).

E Pluribus Unum (Jewell, Fred)

(top half only)

Published Barnhouse, Grade 3, Cut Time Eb

March has lots of drive and excitement. Baritone has extreme range (can be reinforced with French horns.

Army of the Nile (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, 2/4 Time, d minor/F/Bb

Great march that challenges style. Similar rhythm patterns create some inexactness of execution. Nice discant trpt. Solo in trio. Break strain is super, but very demanding.

Crosley March, The (Fillmore, Henry)

(Trio only)

Published Carl Fischer, Grade 4, Cut Time, Ab trio

Very lyrical trio—woodwind parts are impressive but not overdemanding—breakstrain is good (accidentals cause some problems in beginning).

Great Little Army, The (Alford, Kenneth)

(Top Half)

Published Boosey & Hawkes, Grade 4, Cut Time, Eb

Very dignified "classy" march—lots of opportunities for dynamic contrasts.

Joyce's 71st New York Regiment (Boyer/Lake)

Published Carl Fischer, Grade 4, Cut Time, eb minor/Eb

Key signature a real challenge on top half—very good low voice melody with chromatic scale.

Melody Shop, The (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, Eb/Ab

This march requires good technique in every section. Break strain requires crisp articulation in low voices. Very impressive march when played well.

Tripoli Temple March (Barnhouse, C.L.)

Published Barnhouse, Grade 4, Bb/Eb

March displays technique in upper and lower voices on top half of march. Trio provides a timbre change with different harmonies. Good dynamic contrasts possibilities here. Woodwind part is high but technically playable.

Bobby Goff, Retired Longview, Texas

(assisted in this information collection and documentation)

David Ingram, Band Director

Timpson High School

Columbian March (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Bb-Eb

Very playable march, 1st strain has minor technical problems but remainder offers no technical difficulties.

Peacemaker March (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Ab No key change in trio, Low brass melody, very playable.

Ivercargill March (Lithgow)

Published Balinot, Grade 2, Cut Time, Ab Key is only problem.

Salute to Washington (Kiefer) 4

Published Kalmus & Co., Grade X, Cut Time, Ab-Db

Very playable march-not many problems.

Kiefer's Special (Kiefer)

Published Barnhouse, Grade 2 ½, Cut Time, F-Bb 2^{nd} strain has some technical woodwind lines; Trio more difficult for Baritone and WW's; break strain eighth note tonguing in trumpet and woodwind.

Imperial March (King, K.L.)

Published Agnew, Grade 3, Cut Time, Bb-Eb

Most of march very playable; features Baritone and Tenor Sax in 2nd strain on eighth note runs.

Viking March (King, K.L.)

Published Barnhouse, Grade 3, Cut Time, Eb-Ab

Dotted eighth followed by sixteenth must be played accurately. 2nd strain more difficult in low brass. Baritone in break strain especially difficult.

Carrollton March (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Bb-Eb

Trumpet part very technical in introduction. 1st strain offers technical difficulties in trumpets and upper woodwinds. Low brass also has many technical difficulties.

American Red Cross March (Panella, L.)

Published Panella, Grade 3, Cut Time, Eb-Ab

Very playable march; not many technical difficulties.

St. Julien March (Hughes)

Grade 4, Cut Time, Eb-Ab

1st Strain has many style problems with grace notes in melody line. Many up-beat rhythms. Trio offers harder key for all.

Drum Major March (Taylor)

Published Barnhouse, Grade 3 1/2, Ab-Db

Baritone part very difficult in 2nd strain. Woodwind parts more difficult in trio.

From Tropic to Tropic March (Alexander, R.)

Published Barnhouse, Grade 4, Cut Time, Ab-Db

Trumpets get to high C in 2nd strain; Trio very difficult for trumpets and upper woodwind.

New Colonial March (Hall, R.B.)

Published Church, Grade 4, 6/8, Bb-Eb

Very difficult; exposed trumpet and woodwind parts

Olympia Hippodrome March (Alexander, R.)

Published Barnhouse, Grade 4, Cut Time, Bb-Eb

Upper woodwind and trumpet difficult. Double dotted quarter to sixteenth pattern rhythm must be played correctly in 1st strain. 2nd strain more technical in upper woodwinds. Trio dotted quarter to eighth ascending and descending must be played alike and styled correctly. "Grandioso" out strain offers more technical woodwind parts.

Trombone Section March (Chambers)

Published Carl Fischer, Grade 5, Eb-Ab

Trombones generally have melody throughout; however, upper woodwind and trumpet parts are most difficult. 2nd strain has many accidentals. Trio, trumpet and woodwind very difficult.

Doice Grant

Tatum Music Company

The below listing reflects the original quickstep published editions and contains no concert marches. These marches are appropriate for either field or concert use.

Boys of the Old Brigade (Chambers, W. Paris)

Published Kalmas, Grade 4+, Cut Time, Bb-Eb

Very inspiring march—Need strong trumpets for fanfare and 2nd strain—Need strong low brass (especially baritones) for 1st strain and trio—Lots of notes for everyone in the trio.

British Eighth (Zo Elliot)

Published Carl Fisher, Grade 4, Cut Time, Eb-Ab

Classic British March—Need strong first trumpet for intro—Works best with more conservative "British" tempo.

Chicago's World Fair (Mader, Carl)

Published Harry B. Jay Company, Grade 4, 2/4, Bb-Eb

Fine march for bands with good low brass—Very dignified trio with some fairly difficult woodwind technique.

Drum Major (Taylor, J.S.)

Published Kalmas, Grade 3+, Cut Time, Eb-Ab

Another fine low brass march—Woodwind technique is very reasonable—Need strong baritones (especially 2nd strain) and trombone.

E Pluribus Unum (Jewell, Fred)

Published Barnhouse, Grade 3, Cut Time, Eb-Ab

Good driving march—Need Strong Baritones—Trio is weak section of march (especially for marching band)

Gladiator's Farwell (Blankenburg, H.L.)

Published Boosey and Hawkes, Grade 4, Cut Time, Bb-Eb

Need strong trombones to play in upper register—Reasonable upper woodwind parts—Trumpet part calls for triple tonguing—2nd strain feels like 6/8 time with low brass carrying the melody.

Invictus (King, K.L.)

Published K.L. King Music House, Grade 4, Cut Time, fm (intro)-Ab
One of the many fine "King" marches—Really works well on the field or street—Need strong baritones for runs in 2nd strain.

Imperial March (King, K.L.)

Published Volkwein Bros. Inc., Grade 2+, Cut Time, Bb-Eb Good march for young bands—Band must be able to tongue repeated 16th notes—Features slurred runs from baritones on 2nd strain.

Mighty Mite (Mesang, Ted)

Published by Fillmore Bros. Company, Grade 3-, Cut Time, gm-Bb-Eb Great march to feature low brass on the first two strains—Give tuba the melody on the 1st strain, it really beefs up the strain (be sure to leave a tuba or two on the regular written part).

Neddermeyer Triumphal (King, K.L.)

Published Barnhouse, Grade 3+, Cut Time, Bb-Eb

Band needs to understand dotted quarter eighth pattern—Also need good quality baritone and tubas.

Purple Pageant (King, K.L.)

Published Barnhouse, Grade 4+, Cut Time, Ab-Db

Need strong trumpets and low brass—One of the finest trios for marching band—Great out strain.

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 4+, Cut Time, Bb-Eb

Excellent march to feature mature tenor brass section—demanding upper woodwind parts—Nice Picc. Feature on trio.

Queen City (Boorn, W.H.)

Published Fillmore Bros. Co., Grade 3, Cut Time, Eb-Ab

Once you get past the first note (concert Cb) this is a march that really lays well for a band (If you can't march to this one you can't march).

Robinson's Grand Entrée (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Ab-Db

Need strong trumpet and low brass—Trombones and baritones must have good technique—another exciting King march.

The Trombone King (King, K.L.)

Published Barnhouse, Grade 3-, Cut Time, fm-Ab-fm-Ab

Very nice march to feature budding trombone section on the top ½ — Trio is a little difficult to make sound good.

Under The Double Eagle (Wagner, J.F.)

Published Carl Fisher, Grade 4+, 2/4, Eb-Ab

Superb German march—Very difficult 1st strain for trumpet—Super low brass melody on the 2nd strain—Trio not as well written as the top ½

University of North Dakota (King, K.L.)

Published K.L. King Music House, Grade 3, Cut Time, Eb-Ab

Very good march for teaching style—Good baritone countermelody on the 1st strain—Has tricky and exposed low brass descending line on the 2nd strain—Very nice trio.

Viking March (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Eb-Db

Outstanding King march—features most all sections in the band—Need solid trumpets and low brass—Band needs to understand dotted quarter/eighth patterns—Extremely difficult break strain—Nice trio with interesting flute and drum (clicks) background rhythms.

Kenneth L. Griffin Executive Secretary, ATSSB

Although many of the following marches are now out of print, most if not all can be found in band halls all over East Texas. I found that all of them had to be extensively studied and rewritten, with misprints common in all parts, especially articulation and added accidentals (usually left out or wrongly applied). The rewriting was necessary to align the instrumentation with the modern wind band—and the extreme clarinet parts brought into practical range (which required rewriting all three or four clarinet parts; you could not just drop a first clarinet part an octave because it usually then went below the second clarinet part). The horn parts usually needed rewriting, too—and not just transposing from Eb to F, but also balanced within the chord structure of each measure. Many times, the drum part needed revision to match the other parts—especially the accompanying French horn line. I have noted at the end of each example (i.e., "KLG 1") what I consider to be the top ten marches of my career—that not only I enjoyed working but also that my students asked to play over and over again.

American Legion (Parker, Charles)

Published Carl Fischer, Grade 2 ½, Cut Time, Bb-Eb

Playable standard. Trumpet I relatively difficult in trio, range to high Ab concert. Baritone part tricky in 2nd strain. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. KLG 5

American Red Cross (Panella, Louis)

Published Panella Music, Grade 3, Cut Time, Eb-Ab

Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Americans We (Fillmore, Henry)

Published Fillmore Music House (Carl Fischer), Grade 3+, Cut Time, F-Bb Woodwind runs taxing throughout. Repeated tonguing also tiring to players.

Attorney General (King, K.L.)

Published K.L. King Music (Kalmus & Co.), Grade 4, Cut Time, Eb-Ab Lots of woodwind (and Trumpet I) obbligato passages throughout. Adaptable to feature different section solos in trio obbligato. A few misprints. KLG 4

Avenger (King, K.L.)

Published Barnhouse (Kalmus & Co.), Grade 2, Cut Time, Eb-Ab A few misprints, but really a nice, easy march.

Billboard (Klohr, John N.)

Published John Upchurch Company, Grade 3, Cut Time Eb-Ab
Trio is trite, but not heard much anymore. First half really nice. Some sections of the
clarinet parts may need to be rewritten because of extreme ranges.

Bombardier (King, K.L.)

Published Barnhouse (Kalmus & Co.), Grade 2+, Cut Time, Ab-Db Key is only hard thing. Nice march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Caravan Club (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Ab (f minor-Ab major)
Really enjoyable march. Difficult woodwind lines. Lots of notes. KLG 2

Carrollton (King, K.L.)

Published Barnhouse, Grade 3+, Cut Time, Bb-Eb

Great march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Lots of finger work for woodwinds in first half and in screamer (trio second time after break strain). Neat break strain.

Colossus of Columbia (Alexander, Russell)

Published Barnhouse, Grade 3+, Cut Time, Ab-Db

Some sections of the clarinet part may need to be rewritten because of extreme ranges. Trumpet I and baritone to high Ab concert. Lots of finger work in woodwinds and Trumpet I in first half.

Columbian (King, K.L.)

Published Barnhouse, Grade 3+, Cut time, Eb-Ab

Playable, nice march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Drum Major (Taylor, J.S.)

Published Barnhouse, Grade 2 to 3+ (depending on what you do with solo line in second strain and woodwind obbligato in trio), Cut Time, Eb-Ab

Very adaptable march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. KLG 5

E Pluribus Unum (Jewell, Fred)

Published Barnhouse, Grade 3-4 (depending on which half you play), Cut Time, Eb-Ab Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Second strain has lots of finger work for woodwinds and extreme ranges for baritone. Trio is trite (like a soft-shoe—if anyone remembers what a soft-shoe routine is like) and woodwind fingers really smoke in screamer (typical Jewell stuff).

Hosts of Freedom (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Bb-Eb

Really nice, playable march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Imperial (King, K.L.)

Published Volkwein Brothers, Inc., Grade 2, Cut Time, Bb-Eb

Nice tenor line, good baritone obbligato in second strain. Well-written, playable march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Independentia (Hall, R.B.)

Published Carl Fischer, Grade 3, Cut Time, Eb-Ab

Relatively difficult woodwind work in screamer. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Nicely adaptable.

Invercargill (Lithgow, Alex F. /arr. Laurendeau, L.P.)

Published K.L. King Music House, Grade 3, Cut Time, Ab-Db

Standard march. Trumpet, baritone to high Gb concert. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Invictus (King, K.L.)

Published K.L. King Music House, Grade 3, Cut Time, Ab (f minor-Ab major) Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Everyone gets a lot to do in this one. Tiring for Trumpet I (stays in upper register) and woodwinds (fingers tire).

Keifer's Special (Keifer, W.H.)

Published Barnhouse, Grade 3 (for woodwind obbligato only; all else is Grade 2), Cut Time, F-Bb

Some misprints. Top half is best.

Klaxon (Fillmore, Henry)

Published Fillmore Music (Carl Fischer), Grade 4, Cut Time, Eb-Ab
Lots of woodwind obbligato runs. Some sections of the clarinet parts may need to be
rewritten because of extreme ranges. Beautiful french horn melody at trio. This march
ends with a whisper—very refreshing change. KLG 1

Lieutenant Commander (King, K.L.)

Published K.L. King Music House, Grade 2+, Cut Time, Ab-Db Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Key is hardest part of this tune. **KLG 6**

Men In Gray (Brahmsted, N.K.)

Published Remick Music Corp., Grade 2+, Cut Time, Eb-Ab Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Nice, playable old standard with typical tenor lines and relatively easy woodwind obbligato parts.

Mighty Mite (Mesang, Ted)

Published Fillmore Music (Carl Fischer), Grade 2, Cut Time, Bb-Eb Hey, everyone else has played this march, so you ought to, also! Very nice trio melody. Also very adaptable.

Military Escort (Bennett, Harold)

Published Fillmore Music House, Grade 2, Cut Time, Bb-Eb Nice easy march that requires three equal trumpets for best effect.

Old Comrades (Teike, Carl/ arr. Laurendeau, L.P. and Lake, Mayhew L.)

Published Carl Fischer, Grade 4+, Cut Time, Eb-Ab

Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Everyone gets to show off here. Some pretty demanding parts in all sections (except horn and a few others).

Olympia Hippodrome (Alexander, R.)

Published Barnhouse, Grade 4, Cut time, Bb-Eb

Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Some difficult woodwind runs in screamer. Extreme ranges for brass in trio (to high Bb concert for Trumpet I, high Ab concert for trombone and baritone). Lots of fun to play.

Ponderoso (King, K.L.)

Published Barnhouse, Grade 3+, Cut Time, Bb-Eb

Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Pretty demanding of woodwinds, Trumpet I and tenor countermelody lines. Lower parts get into the act at the break strain. **KLG 9**

Pride of the Marines (Edwards, Austyn R.)

Published Barnhouse, Grade 3+, Cut Time, Eb-Ab

Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Baritone/tenor line is rather challenging and jumps around the ranges quite a bit, but this is a nicely-written and enjoyable march.

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 3+ to 4, Cut Time, Bb-Eb

Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Pretty challenging for all parts (except horn) in different spots. KLG 8

Queen City (Boorn, W.H.)

Published Fillmore Brothers (Carl Fischer), Grade 2+, Cut Time, Eb-Ab Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Great, soaring baritone line in 1st strain. Break strain a little above the level of the rest of the march (could delete it).

Rifle Rangers (King, K.L.)

Published Barnhouse, Grade 2, Cut time, Bb-Eb Trio is trite, but this is a nice, playable march.

Rolling Thunder (Fillmore, Henry)

Published Carl Fischer, Grade 4-5 (depending on the temp you take). Cut Time, Ab (really f minor in 1st strain, Ab-2nd strain)-Db.

Key a problem, but the fingers have to really move on this one for trumpet and woodwinds. Brass have to tongue a lot, too (double tongues help). KLG 7

Royal Welch Fusiliers (Sousa, J.P.)

Published Theodore Presser, Grade 4, Cut Time, Bb-Eb

Although relatively unknown, this march makes a great concert piece. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. Odd parts may need to be incorporated into the modern wind band instrumentation. Typical Sousa melody lines. Reaches to high Ab concert for Trumpet I. Some tricky rhythms in woodwind obbligato in screamer.

St. Julien (Hughes, A.W.)

Published Cundy-Bettony Co. (Carl Fischer), Grade 3+, Cut Time, Ab-Db Key is the hard part here. Nice tenor melody line at trio.

Symbol of Honor (Mesang, Ted)

Published Carl Fischer, Grade 2, Cut Time, Eb-Ab

Nice playable march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

United Nations (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Bb-Eb

Another nice, playable march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges.

Victor (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Eb-Ab

First half is nice, but trio is very trite (and much easier than the first half). Nice baritone line in second strain. Some misprints.

Viking (King, K.L.)

Published Barnhouse, Grade 3, Cut Time, Eb-Ab

Extensive use of dotted quarter-eighth. A lot of tonguing required in low brass-tenor line. Nice march. Some sections of the clarinet parts may need to be rewritten because of extreme ranges. KLG 10

Jim Jones

Director of Bands, Carthage High School

Army of the Nile (Alford, Kenneth)

Published Hawkes & Son (Boosey & Hawkes), Grade 3 1/2, F-Bb

This march has been used on the field and concert. It has a demanding upper woodwind part that has some articulation challenges. Trumpet goes to a B and clarinet to an E. The low brass have a couple of run passages that will help articulation. The melodic line connects the band together very well. Lots of dynamic contrast passages and has a melodic line that gives everyone something special.

Pride of Arizona (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, Eb-Ab

Good for both Field and Concert, range very adequate 1st trumpet G, Clarinet F. It uses a syncopation in first and second strain for different kind of sound. The break strain has moderate runs for low brass—very playable.

In Storm and Sunshine (Heed, J.C.)

Published Carl Fischer, Grade 5, 6/8 Time, Ab

This march is primarily used on the stage, however, it has been played on the field by some very fine bands. It has an abundance of unison runs both in upper and lower voices. The trumpet goes up to a Bb and the clarinet to an Eb. This march demands that your band have good technique. It's a blowing and going march that your students will enjoy and you will fall in love with. Be prepared to get the band off the hump, this piece will go really well, then level off and you've got to get it polished. Super march!

Invictus March (King, K.L.)

Published K.L. King Music House, Grade 3 ½, Cut Time, Ab

This is a super field march. It requires some low brass muscle throughout (you can really feature baritones on the second strain). This give you accent after accent, it has a lot of drive and push. You will need some good woodwinds to play the runs the last time through the trio. The ranges for the march are not real bad at all: clarinet-F, trumpet-optional Bb, baritone-Ab. A super impressive march.

The Klaxon (Fillmore, Henry)

Published Carl Fischer, Grade 3, Cut Time, Eb-Ab

This march has been used numerous times on the field. The Trio has been used more than the top half. It gives you 64 beat portion at the trio that renders itself beneficial for that certain 64 count design. The 32 count break strain fits in so very well for another maneuver then ends with a 64 count woodwind obbligato part that features your woodwinds. The top portion is very good; however many bands just use the trio.

Kiefer's Special (Kiefer, W.H.)

Published Barnhouse, Grade 2 1/2, Cut Time, F-Bb

This is a very playable march that has something for each instrument. A super teaching tool. It has some syncopation, different articulations, runs, accents and it lays well for each instrument. The range if F for the trumpet and E for the clarinet. The lower parts are not real demanding; however, it does have some depth. It uses some unison melody work that really pushes the spirit of the march. It does have a little more accidentals than the normal march.

Neddermeyer Triumphal March (King, K.L.)

A field march that has been used numerous times very successfully. It has a tight sound that makes a small band sound larger. The entire march can be used. This piece has a driving accent melody that can be really pushed by putting the correct amount of space between notes. The trio is one of the best written with a break strain that really features the low brass with very simple scale runs. The trumpet and clarinet goes up to an F. This march really nails the beat, and will help students feel the beat and when their foot should hit the ground.

Robinson's Grand Entrée March (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Ab-Db

This march begins with a fanfare for the trumpets and low brass that builds to the first strain. Woodwinds and upper brass should be ready to do some runs. If you have shy brass, put this march to one side. Everyone gets a chance to play some type of run. The trio is very playable with a melody that lays very well for all instruments. There is very little runs for the woodwinds in the trio. Ranges are: trumpet-G; clarinet-F. The top portion is the real meat of this march. A super show starter, just make sure you can pull it off. It has a tendency to level on you and you need to get it off the hump.

Them Basses (Huffine, G.H.)

Published Carl Fischer, Grade 3, 6/8 Time, F-Bb

Good for both Field and Concert. Trumpet fanfare at beginning, would be great if they would double tongue on 16th notes. Need a full low brass section with mature players. Chromatic run at intro of Trio a super teaching aid. Woodwinds and upper brass have many chromatic runs in trio. Make sure you have the 6/8 feel throughout the march. Super march that everyone recognizes and enjoys.

Thunder West March (Farrell, Kenneth L.)

Published Hal Leonard, Grade 2, 2/4 Time, Eb-Ab

Great concert march, 1st clarinet goes up to high F above the staff, trumpet goes up to A. Moderate runs in woodwinds, features low brass in trio with dotted eighth sixteenth passages. Teaches stacking chords well, and nice dynamic contrast.

Many times I look for a fanfare to begin a show and run into a wall. The following is a list of Fanfares that have been suggested to me by some of the Founding Fathers in East Texas.

Bill Moffit Sound Power Fanfares Under the Double Eagle Killian Concert March Eagle Squadron A Festival Prelude Fanfare Chocolate Soldier Fanfare Sinfonia Fanfare

John Kunkel Retired, Carthage Texas

Henderson Field (King, K.L.)

Published K.L. King, Grade 2, Cut Time, Ab-Ab Low Brass Melody 1st strain—very playable, sounds good with small band.

Peacemaker (King, K.L.)

Published Barnhouse, Grade 2-3, Cut Time, Ab-Ab Well scored, minimal range, good low brass, pretty trio.

Queen City (Boorn)

Published Carl Fischer, Grade 2-3, Cut Time, Eb-Ab Accidentals present tuning problems in opening. Driving march, features trombones/baritones.

Mighty Mite (Mesang)

Published Fillmore, Grade 2-3, Cut Time, Bb-Eb

Good educational value in teaching style and articulation, 3 to 1 rhythms, again features low brass.

Attorney General (King, K.L.)

Published Kalmus, Grade3-4, Cut Time

Technically demanding, features baritones and upper WW's in trio. Sounds good with small or large band.

Independentia (Hall, R.B.)

Published Carl Fischer, Grade 3-4, Cut Time, Eb-Ab

Style-articulation a must. Trumpet range and technique require good 1st Trumpets. Good teaching march for articulation.

Ponderoso (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Bb-Eb

Beautiful trio, need good Tuba section, Break strain very technically demanding. Lots of WW notes throughout. Excellent out-strain.

Honey Boys on Parade (Cupero)

Published Fillmore, Grade 3, Cut Time, Bb-Eb

Good driving 2nd strain. Trio can be used in a variety of ways featuring different sections and sounds. Low brass melody in trio with accompanying parts.

Olympia Hippodrome (Alexander)

Published Barnhouse, Grade 3-4, Cut Time, Bb-Eb

Rhythm technically demanding—must be played correctly in trumpets and WW's. These same with melody in top half. Pretty trio, again rhythmic accuracy a must. WW's demanding in Trio.

Great Little Army (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Ab-Db

Very dark, stately march. Ideal at 106 - 112. Dynamic contrast essential. Excellent for teaching triplets.

Trombone King (King, K.L.)

Published K.L. King, Grade 3-4, Cut Time, Ab-Db

Features low brass melody. Really need good Trombone Section. 1st strain appears twice.

Purple Pageant (King, K.L.)

Published K.L. King, Grade 4-5, Cut Time, Ab-Db

Very technically demanding. Exposed low brass runs. Styling in introduction is very important especially triplets. Baritone/upper WW melody in trio. Good out-strain.

Melody Shop (King, K.L.)

Published Barnhouse, Grade 4-5, Cut Time, Eb-Ab

Technically demanding, good baritone and WW trio, need good low reeds and low brass. Baritones featured throughout.

Action Front (Blankenburg)

Published Boosey & Hawkes, Grade 5, Cut Time, Db-Gb

Dynamics, style, articulation, and technique are problematic throughout. Difficult 2nd strain.

Boys of the Old Brigade (Chambers)

Published Kalmus, Grade 4-5, Cut Time, Eb-Ab

Trumpet fanfare introduction, 1st strain low brass melody, 2nd strain trumpets extended range with melody with accompanying difficult tuba and baritone parts. Trio unison eighth note runs. Excellent baritone a must, good out strain.

Under the Double Eagle (Wagner, J.F./Laurendeau arr.)

Published Carl Fischer, Grade 4-5, Eb-Ab

Must be played rhythmically and stylistically accurate. Very recognizable melody invoking good audience response. Great low brass march. Trumpet and baritone range is a problem.

Trombone Section (Chambers)

Published Carl Fischer, Grade 5, Cut Time, F-Bb

Trumpet-clarinet technically demanding. Trumpet range demanding. Many accidentals in 2nd strain. Great trio (can showcase different soloists). Great teaching march for articulation and technique.

Battle of Shiloh (Barnhouse)

Published Barnhouse, Grade 5, Cut Time, Eb-Ab

Good top half, very technically demanding in all parts. Trio not well suited for marching band.

Rolling Thunder (Fillmore)

Published Fillmore, Grade 5, Cut Time, Ab-Db

Technically demanding in every respect through the entire march. Great low brass march. Good out-strain.

Richard Lovelace Director, DeKalb High School Band

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 4, Cut Time, Bb-Eb

Play at 120 or a little faster. Top half challenges the technique of all lower voices. Trio contains famous piccolo/flute obbligato. Out-strain presents technical challenge to upper woodwinds. Trumpets within a reasonable range throughout, though with some technical challenge of their own.

New Corn Palace (King, K.L.)

Published Carl Fischer, Grade 3, Cut Time, d minor-F-Bb Most difficult is the tenor brass melody in the first strain and out-strain of the trio. Trumpets extended to an "A". A couple of interesting twists are in the top half. The march begins with forte band in d minor and goes to piano second strain (first time through) F major.

Van Ragsdale Nimitz Junior High School, Odessa Texas

This is a subjective list of 107 marches in all levels of difficulty (grade 2-5) that I feel sound good on the football field. Most are also appropriate for the concert stage, but that was not my primary concern in compiling this list. For that reason, there are no marches by John Philip Sousa listed here, as I feel they do not work well on the football field even though some of them are among my favorites. Conversely, K.L. King and Kenneth Alford are well represented, as their marches seem to really work on the field. In many cases, only certain parts of a march (i.e. trio) are useable for the field. Also, certain parts of a march may be grade 3, while the entire march is grade 5. The individual band director will need to make his/her own determination about both of these. I hope that this list will be useful in the 1998 NAMMB clinic.

Alamo (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Great "easy" school-band march by King.

Algeria (King, K.L.)

Published Barnhouse, Grade 2, Cut Tme, 2 flats Another great "easy" school-band march by King.

Allied Honor (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 1 flat/two flats Another great "easy" school-band march by King.

Americans We (Fillmore, Henry)

Published Fillmore, Grade3, Cut Time, 1 flat/2 flats Classic March.

Argonne (King, K.L.)

Published Barnhouse, Grade 2, 6/8 Time, 1 flat/2 flats Another great "easy" march by King.

Army of the Nile (Alford, Kenneth)

Published Boosey & Hawkes, Grade4, 2/4 Time, 1 flat/2 flats Great British march. One of my favorites.

Barnum & Bailey's Favorite (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, 4 flats/5 flats Classic hard circus march. Another one of my favorites.

Bells Across the Gridiron (Walters, Harold)

Published Rubank, Grade 2, 2/4 Time, 2 flats/3 flats Nice dynamic contrasts.

Bennett's Trimphal (Ribble)

Grade 4

Great circus march. I can't find a copy of it for the publisher, meter & keys, but it's a winner.

Billboard March, The (Klohr, John N.)

Published Carl Fischer, Grade 4, Cut Time, 3 flats/4 flats Famous Trio.

Black Jack (Huffer, Fred)

Published Rubank, Grade 3, 6/8 time, 1 flat/2 flats Low Brass feature.

Blue Bells March (Buchtel, Forrest)

Published Kjos, Grade 3, Cut Time, 2 flats/3 flats Trio based on "Blue Bells of Scotland."

Bombasto (Farrar, O.R.)

Published Carl Fischer, Grade 3, 6/8 Time, 3 flats/ 4 flats Great low brass march.

Bonds of Unity (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 3 flats/4 flats Another great "easy" school-band march by King.

Boy Scouts of America (Goldman, E.F.)

Published Carl Fischer, Grade 4

Great Goldman march. I can't find a copy of it for meter and keys, but it's a winner.

Boys of the Old Brigade, The (Chambers, W.P.)

Published Carl Fischer, Grade 4, Cut Time, 2 flats/3 flats Classic march.

Brasses to the Fore (Walters, Harold)

Published Rubank, Grade 2, Cut Time, 1 flat/2 flats Great march with brass pyramids. Another one of my favorites.

Bravura (Duble, C.E.)

Published John Church, Grade 4, Cut Time, 2 flats/3 flats Great medium-hard circus march.

British Eighth (Elliott, Zo)

Published Carl Fischer, Grade 4, Cut time, 3 flats/4 flats Classic March.

Bunker Hill (K.L. King)

Published Barnhouse, Grade 2, 6/8 Time, 1 flat/2 flats Another great "easy" school-band march by King.

By Land and Sea (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time (slow), 1 flat, 2 flats Majestic British march. Another one of my favorites.

Caesar's Triumphal March (Mitchell, G.F.)

Published Kalmus, Grade 4, 6/8 Time, 1 flat/2 flats Great medium-hard circus march. Another one of my favorites.

Carrollton (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, 2 flats/3 flats Great hard circus march. Another one of my favorites.

Chicago Tribune (Chambers, W.P.)

Published Carl Fischer, Grade 4, 6/8 Time, 3 flats/4 flats Classic March.

Children's March (Goldman, E.F.)

Published Carl Fischer, Grade 4

Great Goldman march. I can't find a copy of it for keys, etc., but it's a winner.

Circus Bee (Fillmore, Henry)

Published Fillmore, Grade 5, Cut Time, 4 flats/5 flats Great hard circus march. Another one of my favorites.

Colonel Bogey (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time, 5 flats/6 flats Great British march. Used in "Bridge Over the River Kwai." Also see "River Kwai March" by M. Arnold.

Colossus of Columbia (Alexander, Russell)

Published Barnhouse, Grade 5, Cut Time, 4 flats/5 flats Great hard circus march.

Confidence (Carr, Leon)

Published Hal Leonard, Grade 3, 6/8 Time, 3 flats From "The Secret Life of Walter Middy." Used by CBS in 1960's & 70's as NFL Theme

Conquest (Newman, Alfred)

Published Robbins, Grade 5, 2/4 Time, 2 flats, 3 sharps, 0 flats, 5 flats Concert band arrangement from :The Captain from Castille." In mixolydian mode. Adapts well for marching band.

Custer's Calvary (King, K.L.)

Published Barnhouse, Grade 2, 6/8 Time, 2 flats/3 flats Another great "easy" school-band march by King.

Cyrus the Great (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, 4 flats/5 flats Great medium-hard circus march. Another one of my favorites.

Days of Glory (Cacavas, John)

Published Hal Leonard, Grade 2, Cut Time, 3 flats/1 flat
Noble concert march that adapts well to the field. It also works well with "Gallant Men."

E Pluribus unum (Jewell, Fred)

Published Barnhouse, Grade 3, Cut Time, 3 flats/4 flats Great "medium" march.

Eagle Squadron (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, 2/4 Time, 4 flats/5 flats Great British march. Another one of my favorites.

El Cid March (Rozsa, Miklos)

Published Robbins, Grade 5, 2/4 Time, 0 flats & sharps Concert band arrangement from the movie. In mixolydian mode. Adapts well for marching band.

Emblem of Unity (Richards, J.J.)

Published Barnhouse, Grade 3, 2/4 Time, 1 flat/2 flats Classic March.

Entry of the Gladiators (Thunder & Blazes) (Fucik, Julius)

Published Carl Fischer, Grade 5, Cut Time, 2 flats/3 flats Great hard circus march.

Father Victory (Ganne, Louis)

Published Boosey & Hawkes, Grade 3, 2/4 Time, 2 flats/3 flats Great French march.

Footlifter, The (Fillmore, Henry)

Published Fillmore, Grade 3, 6/8 Time, 2 flats/3 flats Classic march.

Gallant Men (Cacavas, John)

Published Hal Leonard, Grade 2, Cut Time, 1 flat/2 flats
Another noble concert march that adapts well to the field. Works well with "Days of Glory."

Garland Entrée (King, K.L.)

Published Barnhouse, Grade 5, Cut time, 3 flats/4 flats Great hard circus march.

General Grant (King, K.L.)

Published Barnhouse, Grade 2, 2/4 Time, 3 flats/4 flats Another great "easy" school-band march by King.

General Lee (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

Gentry's Triumphal March (Jewell, Fred)

Published Barnhouse, Grade 5, Cut Time, 4 flats/5 flats Great hard circus march.

Gladiator's Farewell, The (Blankenburg, H.L.)

Published Boosey & Hawkes, Grade 4, Cut Time, 2 flats/3 flats Great German march

Gloria (Losey, F.H.)

Published Carl Fischer, Grade 5, 6/8 Time, 1 flat/2 flats Classic march. Another one of my favorites.

Great Little Army, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time, 5 flats/6 flats Great British march.

Guadalcanal March (Rodgers, Richard)

Published Hal Leonard, Grade 4, 6/8 Time, 3 flats/4 flats
Another concert march that adapts well to the field. From "Victory at Sea."

Hill Country March (Paxton, Glenn)

Published Alexandria, Grade 3, 4/4 Time, 3 flats Great march from the PBS series on LBJ. Has unusual phrasings (3 & 6 measures). Another one of my favorites.

His Honor (Fillmore, Henry)

Published Fillmore, Grade3, Cut Time, 3 flats/4 flats Classic March.

Honey Boys on Parade (Cupero, E.V.)

Published Fillmore, Grade 5, 2/4 Time, 2 flats/3 flats Great march with cornet feature.

Hosts of Freedom (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

In Storm and Sunshine (Heed, J.C.)

Published Fillmore, Grade 5, 6/8 Time, 4 flats Great hard circus march. Another one of my favorites. (maybe my very favorite)

Invictus (King, K.L.)

Published Barnhouse, Grade 3, Cut Time, 4 flats A bit harder than King's other "easy" marches for school bands. More in his circus march vein, but easier.

Joyce's 71st N.Y. Regt. (Boyer, T.B.)

Published Carl Fischer, Grade 4, Cut Time, 6 flats, 3 flats Low brass challenge.

King Size (Frank, Fred L.)

Published Rubank, Grade 3, 6/8 Time, 3 flats/4 flats Low brass feature.

Klaxon, The (Fillmore, Henry)

Published Fillmore, Grade 3, Cut Time, 3 flats/4 flats Classic March.

Lexington (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

Liberty Fleet (King, K.L.)

Published Barnhouse, Grade 2, 2/4 Time, 3 flats/4 flats Another great "easy" school-band march by King.

Mad Major, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 5, Cut Time, 1 flat/2 flats
Great British march. Nice euphonium counter-melody. Another one of my favorites.

Manila Bay (King, K.L.)

Published Barnhouse, Grade 2, 6/8 Time, 1 flat/2 flats Another great "easy" school-band march by King.

March Grandioso (Seitz, Roland F.)

Published Southern Music, Grade 4, 6/8 Time, 2 flats/3 flats A classic. One of the Longhorn Band's traditions.

Melody Shop, The (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, 3 flats/4 flats Great but hard march. Super euphonium part!

Military Escort (Bennett, Harold: Fillmore, Henry)

Published Fillmore, Grade 2, Cut Time, 2 flats/3 flats
Great easy march. One of Fillmore's best for young bands—it really works!

Monterey (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

My Congratulations (Blankenburg, H.L.)

Published Boosey & Hawkes, Grade 4, Cut Time, 1 flat, 2 flats Great German march. Another one of my favorites.

National Emblem (Bagley, E.E.)

Published Carl Fischer, Grade 4, Cut Time, 3 flats/4 flats Classic march.

National Spirit (Hummel, J.N.)

Published Carl Fischer, Grade 4, 6/8 Time, 4 flats/5 flats Great march. Another one of my favorites.

Neddermeyer Triumphal March (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, 2 flats/3 flats Great medium-hard circus march. Another one of my favorites.

New Colonial (Hall, R.B.)

Published John Church, Grade 3, 6/8 Time, 2 flats/3 flats Classic March.

Noble Men (Fillmore, Henry)

Published Fillmore, Grade 3, Cut Time, 3 flats 4 flats Great "medium" march.

Noble Men of Kyle (Haney, J.T.)

Published Southern Music, Grade 4

Great march in mixolydian mode. One of the Aggie Band's traditions. I can't find a copy of it for meter & keys.

Officer of the Day (Hall, R.B.)

Published Boosey & Hawkes, Grade 2, 6/8 Time, 3 flats/4 flats Great "easy" march.

On Parade (Goldman, E.F.)

Published Carl Fischer, Grade 4, 2/4 Time, 2 flats/1 flat One of Goldman's best.

Our Director (Bigelow, F.E.)

Published Rubank, Grade 3, 6/8 Time, 2 flats/3 flats Famous Trio.

Parada Espanola (Cacavas, John)

Published Chappell, Grade 3, Cut Time, 4 flats/2 flats/1 flat Concert band piece. Works well on field. In mixolydian mode at times.

Parade of the Charioteers (Rozsa, Miklos)

Published Robbins, Grade 4, 4/4 Time, 4 flats

Concert band arrangement from "Ben Hur." In mixolydian mode. Adapts well for marching band.

Patton (Goldsmith, Jerry)

Published Barnhouse, Grade 3, Cut Time and 6/8 Time, 2 flats From the movie.

Peacemaker (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 4 flats Another great "easy" school-band march by King. One of my favorites.

Ponderosa (King, K.L.)

Published Barnhouse, Grade 3, Cut Time, 2 flats/3 flats A bit harder than King's other "easy" marches for school bands.

Purple Carnival (Alford, Harry)

Published G. Shirmer, Grade 4, 6/8 Time, 4 flats, 5 flats Great familiar march.

Purple Pageant (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, 4 flats/5 flats Great medium-hard circus march

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 4, Cut Time, 2 flats/3 flats Great medium-hard circus march.

Rifle Rangers, (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

River Kwai March (Arnold, Malcolm)

Published G. Schirmer, Grade 4, Cut Time, 3 flats/2 flats/3 flats From the movie. Works well super-imposed with "Colonel Bogey."

Robinson's Grand Entrée (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, 4 flats/5 flats Classic hard circus march. Another one of my favorites.

Rolling Thunder (Fillmore, Henry)

Published Fillmore, Grade 5, Cut Time, 4 flats/5 flats
Great hard circus march. Low brass feature. Another one of my favorites.

Rough-Riders (King, K.L.)

Published Barnhouse, Grade 2, 2/4 Time, 2 flats/3 flats Another great "easy" school-band march by King.

Saint Mihiel (King, K.L.)

Published Barnhouse, Grade 2, 2/4 Time, 2 flats/3 flats Another great "easy" school-band march by King.

Santiago (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 3 flats/4 flats Another great "easy" school-band march by King.

Screamer, The (Jewell, Fred)

Published Barnhouse, Grade 5

Great hard circus march. I can't find a copy of it for the meter & keys, but it's a winner!

Second Connecticut (Reeves, D.W.)

Published Carl Fischer, Grade 4, 6/8 Time, 1 flat/0 flats Classic march.

Show Boy, The (Huff, Will)

Published Fillmore, Grade 5, 6/8 Time 3 flats/4 flats Great hard march.

Sound and Fury (Walters, Harold)

Published Rubank, Grade 3, 6/8 Time, 4 flats/1 flat Low brass feature. It sounds harder that it really is!

Squealer, The (Huff, Will)

Published Fillmore, Grade 5, 6/8 Time, 4 flats/5 flats Great hard circus march. Another one of my favorites.

Standard of St. George, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time, 4 flats, 5 flats Great British march.

Strategic Air Command (Williams, J. Clifton)

Published Southern Music, Grade 3, Cut Time, 3 flats/4 flats Noble march

Them Basses (Huffine, Getty H.)

Published Fillmore, Grade 4, 6/8 Time 1 flat/2 flats Low brass feature.

Trombone King, The (King, K.L.)

Published Barnhouse, Grade 3, Cut Time, 4 flats/5 flats
A bit harder than King's other "easy" marches for school bands. Another one of my favorites

United Nations (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

Valley Forge (King, K.L.)

Published Barnhouse, Grade 2, Cut Time, 2 flats/3 flats Another great "easy" school-band march by King.

Vanished Army, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, 2/4 Time, 5 flats/6 flats Great British march.

Voice of the Guns, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time, 5 flats/6 flats Great British march. Used in "Lawrence of Arabia." Another one of my favorites.

West Point March (The Official) (Parham, Alfred H.)

Published Shapiro, Grade 4, Cut Time, 3 flats Great march. Hard to make sound on field, though.

Wings of Voctory (Ventre, Frank)

Published Sam Fox, Grade 4, Cut Time, 1 flat/2 flats Great medium-hard circus march.

Woody Van's (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, 3 flats, 4 flats Great medium-hard circus march.

Tim Rhea

Conductor, University Symphonic Bands Texas A & M University

Action Front, (Blankenburg, H.L.)

Published Boosey & Hawkes, Grade 5, Cut time, Db/Gb

Great German March-key signature the biggest obstacle-second strain written in 6/8 feel featuring the low brass-range in trpt. I to High C, euphonium to High Bb

Barnum & Bailey's Favorite (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, Ab/Db

A great circus march that may be played at a bright tempo—good technical technique required of trumpets and low brass/ww—upper woodwind/euphonium obbligato featured in the trio—some great chances for dynamic contrasts.

Battle of Shiloh (Barnhouse, Charles)

Published Barnhouse, Grade 5, Cut Time, Eb/Ab

Another great march in the circus vain which requires good technique from the entire band—many faster passages that contrast tongue and slur—saxophones/euphoniums carry a great deal of the melodic material at the trio—tuba part requires fluid technique—a real technical showpiece.

Colossus of Columbia (Alexander, Russell)

Published Barnhouse, Grade 4, Cut Time, Ab/Db

A great circus march with good parts for all sections—the introduction requires clean articulation in the lower brass—many good woodwind obligato parts throughout—the tempo very much effects the difficultyh—the euphonium has a nice melody in the trio.

Eagle Squadron (Alford, Kenneth J.)

Published Boosey & Hawkes, Grade 4, 2/4 Time, Ab/Db/f# minor break strain A truly great British march—style is the biggest obstacle in correct performance of this composition—trumpets play many articulated fanfare figures—much euphonium countermelody—great dynamic contrasts—piccolo obligato in trio—key and accidentals make the break strain on the difficult side.

Gloria (Losey, F.H.)

Published Carl Fischer, Grade 4, 6/8 Time, F/Bb

This famous march features great parts for trumpet, trombone, euphonium—requires good triplet articulation throughout ensemble—some rhythmic difficulty due to upbeat figures—clarinet I parts written in a very high register.

Golden Bear (Richards, J.J.)

Published Barnhouse, Grade 4, 6/8 Time, F/Bb

Good march with many dynamic contrasts and musical possibilities—some use of sixteenth notes in 6/8 time in trumpets/woodwinds—requires very crisp, fanfare articulation in trumpets, use of many accidentals (including double flats) throughout—needs a strong band from top to bottom.

Honey Boys on Parade (Cupero, E.V.)

Published Fillmore Music, Grade 4, Cut Time, Bb/Eb

This is an exciting minstrel march—the top half of the march relies heavily on low brass for melodic material—the trio features a very challenging obbligato for the trumpets, clarinet, and flute—the break strain features percussion interludes—range in the final strain, with fanfare-like quality, has a written high D in trumpet I.

In Storm & Sunshine (Heed, J.C.)

Published Carl Fischer, Grade 5, 6/8 Time, g minor/Bb

If played at a bright tempo, this march is a true technical showpiece—strong introduction complete with silent bars—good dynamic range—technical demands of all sections—many upbeat rhythms require the band to have a great feel for subdivision.

Invictus (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, f minor/Ab

First strain calls on low brass for melodic material—second strain features some technical obbligato in both euphonium/upper woodwinds—trio presents only modest technical demands including some rapid technical low brass passages in break strain and some very repetitive obbligato in upper woodwinds.

Joyce's 71st New York Regiment (Boyer, T.B./Lake)

Published Carl Fischer, Grade 4, Cut Time, eb minor/Eb

The key is a major consideration in the top half of the composition—the entire band is required to tongue a rapid Eb major scale passage—low brass plays a major role in top half moving back and forth between compound and duple time—trio features counter melodic material in the French horns for a different sound—woodwinds demands are modest.

Melody Shop (King, K.L.)

Published Barnhouse, Grade 5, Cut Time, Eb/Ab

A technical showpiece with many tempos possible—low brass must be able to articulate technical passages quickly and cleanly—euphonium has great counter melodic parts in top half—great break strain—the final strain is a true challenge for euphoniums and the entire woodwind section.

National Emblem (Bagley, E.E.)

Published Carl Fischer, Grade 4, Cut Time, Eb/Ab

An easily recognizable march featuring quotes from the National Anthem—upper woodwinds and trumpets must tongue very cleanly—low brass is featured in both the first strain and trio—some slurred unison passages that require attention to both precision and intonation—some above average woodwind demands on the final obbligato of the trio.

Our United States (Ventre, Frank)

Published Sam Fox, Grade 5, Cut Time, Ab/Db

The introduction features triplet fanfares in both trumpets and trombones as well as a descending chordal pyramid—the first strain contains great dynamic contrasts and some question and answer between the upper and lower voices of the ensemble—the second strain features block chords with woodwind/euphonium technical obbligato—the trio features technical obbligato in both trumpet and woodwinds and countermelody in euphonium—the break strain is quite technical and the first trumpet range extends to high Eb at the end.

Purple Pageant (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Ab/Db

Good fanfare introduction featuring the trumpets requiring very clean articulation—some rapid articulation in lower brass/ww—modest woodwind obbligato in trio—great dynamic contrasts throughout.

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 4, Cut Time, Bb/Eb

A middle of the road in difficulty—some low brass articulation in the top half of march—ability to sustain and focus sustained tones also a consideration in low brass—flute/piccolo obbligato in featured in trio—break strain very moderate in difficulty.

Robinson's Grand Entrée (King, K.L.)

Published Barnhouse, Grade, 4, Cut Time Ab/Db

Good fanfare featuring rapid articulation in the brass section—some rapid articulation in both lower brass/ww in top half of march—upper ww/trpts. Require technique to play the many technical slurred passages—trio much more moderate in difficulty with the exception of the key signature.

Trombone Section (Chambers, Paris)

Published Fillmore Music, Grade 4, Cut Time, F/Bb

Although titled the "Trombone Section," the technical demands are on trumpets and woodwinds—low brass demands are very average, while both trumpet and woodwind parts are technically very demanding. The march features an introduction which is fanfare in nature and requires clean and quick articulation in the upper voices of the band.

Trooper's Tribunal (Fillmore, Henry)

Published Fillmore Music, Grade 5, Cut Time, Ab/Db

A technical showpiece featuring fast low brass and woodwind articulation in the top half which is contrasted with slurred passages in the upper voices—break strain demands are very moderate—the final strain features obbligato in both first trumpets and woodwinds.

Under the Double Eagle (Wagner, J.F.)

Published Kalmus, Grade 4, Cut Time, Eb/Ab

A great Austrian march starting with a fanfare featuring the brass section—woodwind demands are very moderate—the second strain features low brass and the trio presents a nice dynamic contrast to the preceding section.

Bobby Richardson Director of Bands, Sabine High School

Gippsland March (Lithgow, Alex/Lake, M.L.)

Published Carl Fischer, Grade 3+, Cut Time, Ab/Db

Great Australian march in the vain of "Invergargill"—the key is what makes this a 3+ march—will work well on stage or field—grass range to high Gb concert—several options for repeated strains to help on the field—beautiful Baritone counter melody throughout.

Flying Eagle (Blankenburg, H.L.)

Published Boosey & Hawkes, Grade 4, Cut Time, Db/Gb

German March very similar to "Action Front" although slightly easier—key signature is difficult—Good for stage or field—first two strains work well on field—trio does not go as well on field as on concert stage—brass range to high Ab concert—low brass and winds have some very difficult runs throughout.

Deutchland in Waffen March (Blankenburg, H.L.)

Published Kalmus & Co., Grade 5+, Cut Time, Db/Gb

Little known Blankenburg March, I suspect because it is so hard—Key, technique, range, style all make this a very hard march but well worth the effort—many contrasting duple and triple meter passages often occurring simultaneously—brass ranges to high Bb concert—this march is very similar to "The Gladiators Farewell" only much more difficult—would be great on the field or stage if your band has the depth in every section to play it.

Shriners Parade March, The (De Luca, Joseph)

Published Kalmus, Grade 3, Cut Time, Eb/Db

Written for the Sousa Band, "Shriners Parade" is less known De Luca March that works well on stage and field—first two strains work especially well on the field—brass range to high G concert—this march has a German flavor to it and actually sounds much harder than it really is—gives many opportunities to really exaggerate dynamics and style.

Pathfinder of Panama, The (Sousa, J.P.)

Published The John Church Company, Grade 4, Cut Time, Bb/Eb

A less known Sousa March that works well on the concert stage—the woodwind parts are probably closer to grade 5, which gives you a chance to really show them off—brass range to high G concert—brass parts are very playable throughout—many opportunities to show musical expression while showing off woodwind technique—great march for the concert stage.

King Henry (King, K.L.)

Published King Music House, Grade 3, Cut Time, Ab/Db

This march was dedicated to Henry Fillmore by Karl King and was played on the field often in the 60's—it works well on the marching field and is another march that sounds a little harder than it actually is—low brass gets to show off on second strain and break strain—Trio has a nice baritone counter melody—brass range is very reasonable to F concert—easy to write effective drills to this march.

Gloria March (Losey, F.H.)

Published Carl Fischer, Grade 4+, 6/8 Time, F/Bb

This is Losey's most famous march and shows his background as a performer, as the trumpet, trombone, and baritones parts are very difficult—it is a great 6/8 march for the field but works well on the concert stage—brass range is to high A concert—the first two strains work best on the field and the introduction makes a great fanfare—endurance in the brass is very demanding.

Gladiator March, The (Sousa, J.P.)

Published Carl Fischer, Grade 3, Cut Time, Eb/Ab

This was Sousa's first big hit and is a great march for the concert stage—it really would not work well on the marching field because of its flowing smooth melodic lines, but is a beautiful concert march—it has pretty, delicate woodwind lines and leaves a lot of room for musical interpretation—brass range is reasonable to F concert—this is a great march to teach articulation with.

Gladiators Farewell March, The (Blankenburg, H.L.)

Published Boosey & Hawkes, Grade 4, Cut Time, Bb/F

This is another of the great Blankenburg Marches and works well on the field or on the stage—it is usually classified as a grade 4 march, but I think this is only because the key is so playable—it demands a lot of technique throughout the band and great endurance in the brass—it works especially well on the field because it give you so many opportunities to design interesting drills—there are parts of the march that will only work well with the band in block close order drill, and other parts that will work with the band in spread formations—brass range is to high Ab concert—opportunity on the trio to feature flutes and piccolo.

Die Ehrenwache (Lenhardt, Julius/arr. Zeithberger, Leopold)

Published Carl Fischer, Grade 3, Cut Time, Eb/Ab

Great German March for the concert stage—many opportunities to show off woodwinds and to exhibit musical abilities—this march shows many contrasting styles and moods for the band—delicate light woodwinds contrasted by bombastic full brass sections—brass ranges are very reasonable to Eb concert—another march that sounds much harder than it really is—although it is not written this march is more effective if you add a D.C. at the end of the trio and play to the end of the second strain to end the march.

Greg Rose

Director, Pittsburg High School

Salute to Washington (Kiefer, W.H.)

Published Barnhouse, Grade 3+, Cut Time, Ab/Db (out of print)

1st Trpt. Has some technical challenges on the top half of this march. Trio has pretty sustained melody with nice baritone counterline and upper woodwind obbligato lines. This is a very tasteful march that does not get played much.

Parade of the Champions (Yoder)

Out of print, Grade 3, Cut Time, Eb/Ab

This march begins with a fanfare introduction and requires articulate upper voices and good low brass on the top half. The trio has some mixtures of duple and triple meter rhythm patters that can cause rhythms to be played inaccurately.

Viking March (King, K.L.)

Published Barnhouse, Grade 4, Cut Time, Eb/Ab

A driving march that features dotted quarter-eighth rhythm patterns and low brass technique and several challenging euphonium lines. The break strain challenges the entire band.

Olympia Hippodrome (Alexander, Russell)

Published Barnhouse, Grade 3+, Cut Time, Bb/Eb

The top half of this great old circus march is quite playable—flutes have featured line by themselves on the second strain and the trio is very difficult because of range for trpt., tbn., bar. The trio also features a woodwind obbligato line.

Lieutenant-Commander, The (King, K.L.)

Published Barnhouse, Grade 2+, Cut Time, Ab/Db

Solidly scored march that can be a great introduction to march style. It is not technically difficult, but the key of the trio makes it challenging.

Don Stockton
Director, Warren Bands

American Red Cross (Panella, Louis)

Army of the Nile (Alford, Kenneth)

Published Boosey & Hawkes

Big Cage (King, K.L.)

Published K.L. King Music House, Grade 4, 2/4 Time, Eb/Ab

This circus march appears very easy, however it should be performed at one count per measure. Good technique required in all sections.

Billboard March (Klohr, John N.)

Published Carl Fischer

Boys of the Old Brigade, The (Chambers, Paris/Gore)

Published Harold Gore

Bravura (Duble, C.E.)

Published John Church Company

British Eighth (Zo Elliott)

Published Carl Fischer

Chicago World's Fair Centennial Celebration 1933 (Madder, Carl)

Published Harry Jay of Columbia Band Insts.-POP

Cyrus the Great (King, K.L.)

Published Barnhouse

Drum Major (Taylor, J.S.)

Published Barnhouse, Grade 3, Cut Time, Eb/Ab

This march is a standard among military marching bands. This march has a trombone lead in the second strain with a challenging baritone counter melody. The www are challenged in the trio while the low brass has the melody.

Eagle Squadron (Alford, Kenneth)

Published Hawkes & Son, Grade 4, 2/4 Time, Ab/Db/A (break)/Db

This is a wonderful example of a British march and one of Alford's more playable. This march requires strong technique from upper ww, low brass. As with most Alford marches, the baritone has a very important counter melody and piccolo is challenged in the trio.

Entry of the Gladiators (Thunder and Blazes) (Fucik, Julius)

Published Carl Fischer, Grade 4, 2/4 Time, Bb/Eb

This circus march requires good technique in upper ww, trombone, and baritone. This march gives the band plenty of opportunities to demonstrate dynamics and contrast of styles. This march can be very powerful outside or very stylish and clean inside.

General Grant (King, K.L.)

Published Barnhouse, Grade 2, 2/4 Time, Eb/Ab

This march is playable by jr. high as well as high school bands. The chord structure is such that even a small ensemble will have a full sound. There are no difficult rhythms in any section.

Hail Miami (Richards, J.J.)

Published Barnhouse

Honey Boys on Parade (Cuperno, E.V./Gore, Harold)

Grade 3 ½, 2/4 Time, Ab/Db

This is a very driving march which works well in or out. The trio has a rip (scored for trumpet) that can be utilized by just about any instrument, section, or combination of instruments. This makes a great march with which to end a drill because of the last strain melody in the low brass, chord structure, and scoring.

Invictus March (King, K.L.)

Published King

King Size March (Frank, Fred)

Published Rubank, Grade 2, 6/8 Time, Eb/Ab

This old standard is a driving march with low brass lead most of the time. It is better suited for outside, but works inside, especially if low brass is the strength of the band.

Mad Major (Alford, Kenneth)

Published Boosey & Hawkes

March Ponderoso (King, K.L.)

Published Barnhouse

Monterey March (King, K.L.)

Published Barnhouse, Grade 1 1/2, Cut Time, Bb/Eb

This march features full chord structures that can sound good with weak instrumentation.

National Emblem (Bagley, E.E.)

Published Carl Fischer

Olympia Hippodrome March (Alexander, R.)

Published Barnhouse

Peacemaker (King, K.L.)

Published Barnhouse

Quality Plus (Jewell, Fred)

Published Barnhouse

Sound Off March (Sousa, J.P.)

Published Kalmus

Them Basses (Huffine, G.H.)

Published Fillmore

True Blue (King, K.L.)

Published K.L. King

Viking March (King, K.L.)

Published Barnhouse

Bryce Taylor Retired, Alice, Texas

Army of the Nile (Alford, Kenneth)
National Emblem (Bagley)
Bravura (Duble)
British Eighth, The (Elliott)
Americans We (Fillmore)
Men of Ohio (Fillmore) (great trio)
Them Basses (Huffine)
Quality Plus (Jewell)
Robinsons Grand Entrée (King, K.L.)
Cyrus the Great (King) (tough intro.—but fine otherwise)
March Grandioso (Seitz)

Stanley Walker
Tatum Music Company

Vanished Army, The (Alford, Kenneth)

Published 1918 by Hawkes & Son, 2/4 Time, 5b/6b

A great British march keys of Bb minor, Db and Gb major

Some people feel that the tempo of Alford marches should be slow, however, this one will march well at 120. This is one of Alford's very best with beautiful melodic lines and interesting counter melodies and accompaniments. The trombones and low brass will love it. It is also good for dynamic contrasts. It will play well on the concert stage, in parades, or on the marching field.

March Ponderoso (King, K.L.)

Published Barnhouse, Cut time, Bb/Eb

Good low brass technique needed in the break strain. This is one of King's best circus marches with interesting melodies and counter melodies throughout. This one really blows outside and marches well.

In Storm and Sunshine (Heed, J.C.)

Published 1905 by Fillmore Bros., 6/8 Time, 4b's-f minor & Ab major This march is good at a brisk or 120 tempo—indoors or out.

Good technique needed in all sections—has a good low brass melody section and very interesting upper parts throughout.

American Legion (Parker, Charles)

Published Carl Fischer, Cut time, Bb/Eb

A real good medium grade march for small school bands. 1st cornet and upper woodwinds have an obbligato part above the trombone melody in trio. Cornets have a bulging part in the first time. This march is good on the stage but also impressive as a marching band finale on the sidelines.

Mighty Mite March (Mesang, Ted)

Cut time, Bb/Eb

This is a good march for the small school band. It has a good low brass melody in the first strain and full sounding second strain with cornet melody harmonized. The trio is baritone and low reed melody with the out strain full and brassy. This is a real winner outdoors and also plays well on the concert stage.

Peacemaker March (King, K.L.)

Another good march for the small school band. This one has some good low brass melodies with cornet and woodwind obbligato above. This one marches well and sounds good outdoors or indoors.

Gary Wells

Band Director, Hampshire-Fannett High School

Voice of the Guns (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time, Bb minor/Bb major/Trio-Eb Many melodic and dynamic contrasts. Challenges low brass technique.

Golden Bear (Richards, J.J.)

Published Barnhouse, Grade 4, 6/8 Time, Bb/Eb

Interesting instrumentation contrasts, opportunity for dynamic changes.

Purple Pageant, The (King, K.L.)

Published King, Grade 5, Cut Time, Ab/Db

Technically demanding in most sections, low brass technique a must.

Quality Plus (Jewell, Fred)

Published Barnhouse, Grade 4, Cut Time Bb/Eb

Technically demanding, difficult woodwind parts on Trio.

Standard of St. George, The (Alford, Kenneth)

Published Boosey & Hawkes, Grade 4, Cut Time Ab/Db

Non-standard march form, introduction particularly demanding.

Joyce's 71st N.Y. Reg't March (Boyer/Lake)

Published Carl Fischer, Grade 4, Cut Time, Eb minor/Eb major Demanding technique, low brass technique essential.

British Eighth (Elliott, Zo)

Published Carl Fischer, Grade 4, Cut Time, Eb/Ab Nice dynamic contrasts—technical demands primarily in treble instruments.

Eagle Squadron (Alford, Kenneth)

Published Boosey & Hawkes, Grade 5, 2/4 Time, Ab/Db/f# minor Challenging, demanding, great music!

Sells Floto Triumphal (King, K.L.)

Published King, Grade 4 Cut Time, Bb/Eb Unique tuba part on Trio.

Invictus (K.L. King)

Published King, Grade 4, Cut Time, f minor/Ab major Technically demanding, especially low brass.

Scott Williams Director, New Diana High School

Chicago Worlds Fair Centenial Celebration 1933 (Madler, Carl)

Out of print, Grade 3, Bb/Eb

This is one of my favorite marches because of its driving style. This is a low brass march both 1st and 2nd strain. Low brass has dotted quarter, two sixteenth rhythm in 1st strain that has to be worked slowly. Trio great clarinet/baritone melody.

Imperial March (King, K.L.)

Published Volkwein Bros., Grade 2, Bb/Eb

Nice march for small bands. I have never marched to this one but played it for Concert Contest—it's great for both. Need to have good first trumpet/upper ww on 1st strain. This march is very playable for A or AA band. Low brass has nice counter melodic part in 1st and 2nd strain. Trio changes key with melody in upperbrass/ww. Nice counter melody in baritones. No break strain.

Invictus March (King, K.L.)

Published Barnhouse, Grade 3-4, Cut Time, Ab throughout

Great Cut Time March. The biggest obstacle in this march is the 2nd strain. High 1st trumpet (high G concert) in this strain. Baritone obbligato part requires excellent player. Difficult but worth the effort. I've put 2nd strain of Trombone King in and it really fits. Break strain requires good technique in low brass. Final out strain has nice upper WW part.

Keifer's Special (Keifer, W.H.)

Published Barnhouse, Grade 3-3 ½, F/Bb

Excellent medium difficult march. Requires a pretty good clarinet section although this is a great march to train because is sits well on the horn. Nice parts in every section so no one will get bored. I fell the 2nd strain is th test in most marches and this is true with Keifer's. Articulation needs to be worked out slowly and upper WW stays pretty high. Nice Trio with upper reeds adding a nice obbligato part to the brass melody. This march shows off a bands technical skills and yet it is playable for smaller bands.

Mighty Mite (Mesang, Ted)

Published Fillmore, Grade 3, Bb/Eb

Great March for any band...Really Drives! Low brass melody in 1st strain with upper brass/WW counter melody. Need good low brass, everyone has great parts. No really hard parts, Trip—upper WW has technical part but very playable.

Queen City (Boorn, W.H.)

Published Carl Fischer, Grade 2-3, Eb/Ab

Good march for small band. 1st strain really helps band with young players because melody is to the beat with half notes, also 2nd strain is the same. Watch first note intonation (concert Cb). Trio—watch key. This march just helps a band put their feet down to the beat, plus it sounds great!

Bill Woods Retired Band Director, Abilene

Red Wagons (Evans, Merle)

Published Barnhouse, Grade 3, 6/8 Time

Available through Kalmus, good tenor lines for trombones and baritones. Good dynamic contrasts.

Ringling Bros. Grand Entry (Sweet, Al)

Published Kjos, Grade 3, Cut Time, Ab/Db

Good at tempo 120 to 132. Very lyrical trio.

Second Connecticut (Reeves, D.W., arr. Sterrett)

Published Rubank, Grade 3-4, 6/8 Time

Very playable, aggressive 6/8 march. Good low brass leads.

Officer of the Day (Hall, R.B.)

Published Lyons Healy, Grade 2-3, 6/8 Time

One of the good, old original style marches which has good counter melodies.

American Legion (Parker, Charles)

Published Carl Fischer, Grade 3-4, Cut Time

Standard march form—1st cornet part in trio has high range—very rhythmic style.

Dr. Barry W. Johnson Director of Bands, Lamar University

When selecting a march for performance, it is exceedingly important that one consider using the original publication. Many of the older publications are now in public domain which allows individuals to make arrangements and editions of the original material. There are many reputable arrangers and editors that are committed to maintaining the integrity of the original composition. However, there are also editors and arrangers that are concerned with making the composition "more playable." When using an arrangement or edition, one should rely on reputable arrangers and editors that have retained the original intent of the composition. These reputable arrangers/editors merely "clean-up" the march by taking out misprints and generally publish the parts in a larger, easier to read format. Some of the new editions come with a full score. If a new edition is available, the conductor should check carefully and determine whether or not the editor maintained the original intent of the composition. If this is not the case, it would be best to use the original material.

The number of quality marches available at all grade levels is so great that it is not necessary to rely on arrangements and editions that do not retain the integrity of the original composition. If a march that seems to "fit" one particular ensemble is available only as an arrangement that has been modified, it would be better to consider another march.

There are two important resources for information about marches:

MARCH MUSIC NOTES

Norman E. Smith

Program Note Press

MARCH MUSIC NOTES contains 380 biographies of march composers as well as program notes on 637 marches. Each entry includes biographical information of the composer, general information about each march that would work well for program notes, date of publication of each march, grade level, and available recordings. This publication is a valuable resource.

MARCH MELODIES Norman E. Smith Program Note Press MARCH MELODIES is a compilation of solo cornet parts of many marches. The publication format is a copy of the solo cornet part of each march. In addition to being a wonderful resource for selection of marches, this book provides excellent sight reading material for individuals.

The Marches of Kenneth J. Alford

The style of the marches of Kenneth J. Alford, often referred to as the British March King, is a style that is quite simple, yet eloquent throughout. In the book, <u>COLONEL BOGEY TO THE FORE</u>, John Trendell quotes Frederick Fennell:

"Alford's marches are written in a very distinct style that is essentially simple in content, sonorous and rich in harmony, melodically arresting, and compelling rhythmic in drive; they are obviously conceived in the traditional dignity-genuine dignity which surrounds those remarkable units of men, women, and officers that are the British services."

Uniquely combining fragments from familiar popular songs, folk songs, patriotic tunes, and bugle calls, the marches of Kenneth J. Alford have a freshness of sound and uniqueness of quality that is not found in the marches of any other composer. One of the most important traits of these marches is the unique key schemes that produce the characteristic rich, dark qualities necessary for the performance of these compositions.

When performing Alford marches, as well as many other composers, attention must be given to the distribution of cornet/trumpet parts. Occasionally, fluegelhorn and bugle parts are included. The parts should be examined carefully before distributing in order to avoid unusual duplication which could result in balance problems. Often a solo and 1st part are published. At times these are separate parts and other times they are basically the same part. Attention to individual part assignments before distributing the music will save valuable rehearsal time.

Dates cited for Alford marches are dates of publication and are listed chronologically.

Quick March "Holyrood" (1912) Kenneth J. Alford

Even though one of the first published marches of Alford, **Holyrood** is not the first march that Alford wrote. Opening in octaves in the brass, this march begins in the key of Ab major. However, the second strain employs the relative minor—f minor. As is characteristic of many of Alford's marches, the first strain is recalled in the key of Ab major before the trio. Not unusual, the trio is in the key of Db major. Utilizing a break strain, the march employs a D.S. al Fine which repeats the trio. The meter signature is 6/8 throughout. The major challenges of this march include correct performance of the keys, contrasting articulations, proper use of space and accents, and maintaining the lyrical quality of the melodic lines within the context of the march style. This march works well on the concert stage.

Quick March "The Vedette" (1912) Kenneth J. Alford)

The Vedette, an early march publication of Alford, is uniquely challenging, yet an unusually rewarding march to perform. The first major obstacle is the key scheme of Db major for the opening key followed by Gb major for the trio. The melodies included in this march are very lyrical and have an unusually pleasing quality for the listener due to the key and the registers in which these lines are scored. The meter is alla breve throughout with many instances of the beat being divided into four parts. Considerable use of the dotted quarter followed by an eighth note pattern is found in this march. This pattern is always a challenge to perform correctly. Of particular interest, the second strain of this march captures a style that reminds one of the style of the great German marches with the low brass playing a very masculine melody accompanied by the upper winds utilizing a repeated note pattern. A major performance challenge is the dotted quarter followed by an eighth note pattern in the low brass melody with the accompaniment employing a sustained note with a triplet. The low brass melody is set in a simple meter, whereas, the accompaniment pattern is compound, thus creating exciting contrast but also presenting major performance challenges for the ensemble. The trio employs a break strain that is somewhat similar to the second strain with both the melody and the accompaniment remaining in simple meter. An upper woodwind obligato lends itself will for piccolo solo for the beginning of the trio. The Vedette is a challenging march that affords many valuable returns through performance. This march is well suited for the concert stage.

Colonel Bogey (1914) Kenneth J. Alford)

Colonel Bogey, probably one of Alford's most well known marches due to being used in the 1957 film The Bridge on the River Kwai, is also one of his most challenging. The march begins in the key of Db major with the trio in Gb major. Alla breve meter is utilized throughout. In addition to the challenges presented by the keys of the march, another major challenge is achieving the proper tone quality and resonance throughout, especially for short notes and notes followed by a rest. Even though Alford marked many quarter notes with staccato markings, the resonance of the chord must be achieved. Repeated notes provide another major challenge in the trio. Much attention to these details leads to a rewarding performance of this grand march. Following the characteristics of many of Alford's marches, Colonel Bogey has many marvelous counter lines which require an exceptional euphonium player. When considering only notes, this march is not extremely demanding; however, the subtleties necessary to perform this march require very mature players. This march is a wonderful selection for the concert stage. Performance of this march allows for technical growth of the members of the ensemble and most importantly, it allows for considerable musical growth of everyone involved.

The Great Little Army (1916) Kenneth J. Alford

The Great Little Army follows what has become accepted as traditional form. The march opens in the key of Db major with the trio moving to Gb major. The meter of the first two strains is alla breve with the trio shifting to the compound 6/8 meter. In addition to the challenge of performing the two contrasting meters, other challenges encompass typical characteristics for march style such as proper space between notes, proper accents, acceptable articulation, adequate dynamic contrast, etc. The Great Little Army is an excellent selection for the concert stage. Additionally, the top half of the march could be used successfully on the field.

On the Quarter Deck (1917) Kenneth J. Alford

On the Quarter Deck, another 6/8 march, opens in the key of C major. Following accepted key scheme, the trio moves to F major. The form of this march is what is considered typical march form with no unusual surprises. As is typical of Alford's marches, the melodies are exceedingly lyrical, utilizing the rich, dark sonorities of the wind band. The major challenge is maintaining the lilting character of this fine composition. An unusual example of Alford's march writing, On the Quarter Deck can be used equally effective both on the concert stage and the marching field.

The Middy (1917) Kenneth J. Alford

The Middy is one of Alford's lesser know marches. Beginning with Bb minor chords, Alford quickly established Db major in measure three. The trio is in the key of Gb major. The meter remains all breve throughout. The overall form of The Middy is more of what is expected as typical march form with the only exception being a brief recall of the introduction before the trio. Like The Mad Major, this march is highly accessible to bands of all levels. The parts are not technically difficult; however, the rewards of performing this march are great. It would be an excellent march to use as an introduction to the marches of Alford to one's band program. The Middy is well suited for stage performance.

The Voice of the Guns (1917) Kenneth J. Alford

The Voice of the Guns is a Alford march that works well both on the field and in the concert hall. The march begins in Bb minor. Following the pattern of adding an additional strain before the trio, Alford moves to Bb major for this additional strain. This Bb major strain recalls themes from both the first and second strains. As expected, the trio is in Eb major. The meter signature for this march is alla breve throughout. The majority of the parts are challenging in this march. However, if one has an unusually strong low brass section, this march provides outstanding low brass writing. In most Alford marches, the euphonium line is unusually intriguing, considering the beautiful counter melodies. The Voice of the Guns is no exception. Additionally, the tuba line is quite interesting in isolated places. This march requires maturity throughout the ensemble; however, the results of performing this outstanding march are educationally beneficial.

The Vanished Army (1919) Kenneth J. Alford

The Vanished Army, sub-titled *Poetic March*, is one of Alford's most challenging marches. The march opens with an introduction in Bb minor, however, the first strain quickly moves to the relative major of Db. As seen in other Alford marches, the first strain returns before the trio. As expected, the trio is in the key of Gb major. The meter signature for this march is 2/4 throughout. The Vanished Army is not necessarily challenging from a technical standpoint; however, musically it is decidedly challenging. Many bands are not accustomed to playing in the keys of Db and Gb; however, in addition to this challenge, there are many requirements for very subtle playing from every individual in the ensemble. This march requires much expressive performance throughout and is an excellent march for stage performance.

The Mad Major (1921) Kenneth J. Alford

The Mad Major is one of Alford's more accessible marches. The key scheme is typical of marches beginning in F major with the trio going to Bb major. The top half of the march follows the form of intro, first strain, second strain, and then the first strain is recalled. The meter is alla breve throughout. This march is not as challenging technically as other Alford marches; however, it does require an exceptionally good euphonium player. The Mad Major is an excellent march for the stage for bands of all classifications.

Cavalry of the Clouds (1923) Kenneth J. Alford

Cavalry of the Clouds is, somewhat of a lesser known Alford march, opens in the key of Eb major with the trio in the key of Ab major. The form is very straightforward. The meter is 2/4 throughout. This march has all of the characteristics of Alford's marches in a non-technical setting. The parts are interesting yet not too demanding. Many of the characteristics of march style including articulation, accents, spacing, dynamic contrast, etc. are found in this march. This is another outstanding Alford march that is playable by bands of all classifications. Also, Cavalry of the Clouds is another fine example of a march to introduce the music of Alford to band students.

The Thin Red Line (1925) Kenneth J. Alford

Even though it was published in 1925, The Thin Red Line was Alford's first march written in 1908. The march opens in Ab major, the second strain going to Bb minor, and the trio moving to Db major. This pattern of beginning in a major key, moving to a minor in the second strain, and back to the major in the trio established in this march was followed in several marches throughout his compositional career. The march begins with a trumpet call which is repeated at the beginning of the trio. Many repeated notes set in thirds is a characteristic of this march. As found in other of his marches, the dotted quarter followed by an eighth note is a prominent pattern with isolated instances of triplets. Alla breve meter remains constant in this entire march. Also setting the style of marches to come, The Thin Red Line is equally suitable for both the concert stage or the marching field.

Dunedin (1928) Kenneth J. Alford

Dunedin is one of Alford's lesser known marches. A very challenging march, Dunedin is accessible to bands of all grade levels. Dunedin opens in the key of C major with the trio moving to F major. The march is in the compound meter of 6/8 throughout. Often people avoid 6/8 marches; however, Dunedin is written in a manner that is extremely educational for the teaching of this meter. The rhythmic patterns are not difficult but characteristic of compound meter. The form of the march is straightforward with no major surprises. The melodies are set in registers that are very playable for students of all ages. As is important with any marches that are performed, correct march style is an absolute necessity. This is a terrific march to teach march style within the framework of a compound meter. Dunedin is a exceptionally good march for the concert stage.

Old Panama (1929) Kenneth J. Alford

Old Panama utilizes many of the characteristics found in other Alford marches, including many repeated notes in thirds, lyrical melodies, and demanding counter lines. The key scheme of this march includes the opening in C major followed by the trio in F major. This particular key scheme, along with the lyrical melodies scored in registers that produce dark, rich sonorities, adds to the uniqueness of this particular march. The meter is alla breve throughout. The primary challenge is to maintain the correct march style while functioning in the contrasting keys. Even though F major is not unusual for wind bands, the key of C major is somewhat unusual. Often young musicians have difficulties playing in this key. Technically, the challenges are not great, but the results of performing this march are quite rewarding. It is a suitable march for the concert stage.

"H.M. Jollies" (1929) Kenneth J. Alford

"H.M. Jollies" is one of Alford's lesser known marches. The march begins in F major with the trio beginning in Bb minor and eventually ending in Db major. The first two strains are in simple meter with the trio moving to the compound meter of 6/8. Incorporating bugle calls and familiar themes, this march is one of Alford's lighter marches. The major challenge is making the transition from simple to compound meter. The individual parts are not technically difficult; however, attention must be given to all fundamentals of march style, including correct articulation, spacing, proper execution of accents, etc., in order to effectively perform this composition. Students enjoy performing this march.

The Standard of St. George (1930) Kenneth J. Alford

Following a rather unusual form, the opening fanfare of The Standard of St. George is often used as a fanfare on the marching field. The march begins in Ab major while moving to Db in the trio. Set in alla breve meter throughout, there are many instances where Alford incorporates the rhythmic pattern of the triplet. The uniqueness of the form is that the opening thirty two measures, which function as a fanfare, are followed by another strain that is thirty two measures in length, followed by a thirty two measure trio that is repeated. This unique form adds to the effectiveness of the march. Not unusual to the marches of Alford, familiar tunes are heard in various settings in each march. The Standard of St. George is no exception to this characteristic with the melody of "Home, Sweet Home" placed in the last eight measures of the first strain in the euphonium/tenor sax line. Even though the opening is used on the marching field as a fanfare, this entire march would be suitable for the marching field as well as the concert stage.

By Land and Sea (1941) Kenneth J. Alford

By Land and Sea is one of Alford's most challenging marches. The march is dedicated to the Royal Marines, Plymouth Division with a sub-title of Ceremonial March. The key scheme follows F major at the beginning with the trio going to Bb major. There is a D.C. al coda returning to the original key of F major. The march is in alla breve throughout. Technically the march does not have unusual demands; however ht tempo is another matter. The metronome marking is half note equals 64. Therein lies the challenge. By Land and Sea is a rewarding march to perform even with the challenges of maintaining correct march style. This would be an excellent march for stage performance.

Army of the Nile (1941) Kenneth J. Alford

One of Alford's most challenging marches, Army of the Nile begins in D minor eventually moving to F major. Then, typically, the trio is in the key of Bb major. All individual parts within this march are quite interesting and challenging from a performance standpoint. The march utilizes a meter signature of 2/4 throughout. Often the beat is divided into four parts. In order to perform this march effectively, one must have very mature players. Outstanding low brass players are necessary in order to perform the challenging bass lines as well as the lyrical and demanding counter melodies found in the euphonium parts. Additionally, the trio requires at least two outstanding clarinet players for the obligato. The break strain is a demanding and exciting strain. Mature brass players are necessary in order to perform this train satisfactorily. Army of the Nile is an exciting march that requires exceptionally mature players. This march is quite suitable for both the concert stage and the marching field.