

## **Texas Bandmasters Association Convention 2000**

### **“Styling the Quick Step March”**

**Dr. Timothy Rhea, Texas A&M University  
John “Pete” Kunkel, Longview ISD, Retired  
Waymon Bullock, Lufkin ISD, Retired**

Clinic Sponsored by:

**National Association of Military Marching Bands  
Tuesday, July 25, 2000  
10:45 A.M. – CC – Room 214 A&B**

Marches are original compositions conceived for the band. They represent true band music and if done properly, can represent great musical experiences for bands, conductors, and audiences.

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## I. Rhythmic Accuracy

- A. Maintain a steady pulse throughout the performance of a march. Subdivision of pulse is a must and beats and the subdivisions of pulse between beats must be placed in exactly the correct spot.
- B. Basic rhythmic structure (downbeats & upbeats) should be rehearsed for stabilization and accuracy by the percussion section, bass line and rhythm/harmony sections (usually French horns or trombones, but can also include lower trumpets and saxes).
- C. Avoid compression of notes that are of the same rhythmic value. Rushing tends to be the enemy of maintaining a steady pulse. This is particularly a problem near the ending of strains.

The image shows three measures of musical notation on a staff. Measure 1 begins with a quarter note, followed by an eighth note. Measure 2 begins with a quarter note, followed by a sixteenth note. Measure 3 begins with a quarter note, followed by a sixteenth note. The notation uses a treble clef and a common time signature (indicated by a 'C'). Measures are numbered 1, 2, and 3 above the staff.

\*Additional Musical Example – *Chicago World's Fair* by Carl Mader

- D. Keep the pulse steady during crescendos and diminuendos. Bands tend to rush during crescendos and slow during diminuendos.

## II. Articulation

Marches are generally played in a detached style. Attacks will be played firm and solid. Accents are accomplished by increasing the weight and length of a note.

### EXAMPLES OF MARKINGS FOR INTERPRETATION:

#### A. As written in a march:



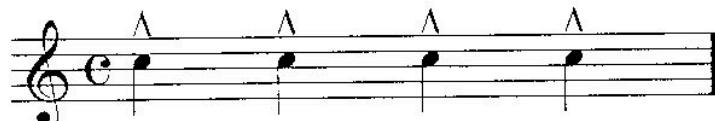
Figure interpreted in detached march style – 50% sound, 50% silence



#### B. Normal accent = longer attack – 75% sound, 25% silence



#### C. Housetop accent = hard attack – 50% sound, 50% silence



#### D. Detachment following short note, with long note being firmly articulated.



\*Additional Musical Example - *Our Gallant Infantry* by Austyn Edwards

### III. Weights of Notes

- A. The longer the note, the more weight it should receive.

3 to 1 Ratio:



2 to 1 Ratio:



\*Additional Musical Example – *Trombone Section March - Paris Chambers* – please see reduced score on pages 5 & 6.

- B. All phrases to peak on big note within the phrase – this note must be identified within the phrase and be given the proper emphasis.
- C. All notes, whether melodic, harmonic or rhythmic, must be directed toward the phrase peak.
- D. Seize the opportunity to make volume on “big” notes and show technique on “little” notes.
- E. Always look for the musical motives to expose.
- F. Be sure to bring out counter accents to the melodic line when available.

# "Trombone Section March"

Paris Chambers/edited by Timothy Rhea

[31]

The musical score consists of six staves of music. From top to bottom, the parts are: Corno 1, Corno 2, Corno 3, Trombones 1/2, French Horns 1-2, and Trombone 1. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The dynamic is **f** (fortissimo). The vocal line (Corno 1) features sustained notes and melodic lines with grace notes. The Corno 2 part consists of eighth-note patterns. The Corno 3 part has eighth-note patterns. The Trombone 1 part includes sustained notes and melodic lines. The Trombone 2 part consists of eighth-note patterns. The French Horns 1-2 part has eighth-note patterns. The vocal line (Corno 1) concludes with a melodic line ending on a forte dynamic.

Corno 1

Corno 2

Corno 3

Trombones 1/2

French Horns 1-2

Trombone 1

Tuba

Euphonium

Tuba

Trombone Section March

[39]

Ctr. 1

Ctr. 2

Ctr. 3

Tpt. 1/2

F. Hns. 1-2

F. Hns. 3-4

Thut. 1

Ten. 2

Tb. 3

Euph.

## **IV. Phrasing**

- A.** Notes of one beat are longer are to be held full value – especially when tied across a bar line or followed by a rest or breath mark.

\*Musical Example – *Independentia* by R.B. Hall  
*Please see score on pages 10, 11 & 12.*

- B.** All music is either ascending or descending to form a peak in the musical phrase.

\*Musical Example – *Golden Bear* by J.J. Richards

- C.** There is one climax to every phrase, but sub-climaxes may also exist.

- D.** Consistent air stream is a must at all times. The air stream should not be interrupted between notes in the midst of a phrase.

## **V. Balance – Blend – Clarity**

- A.** Order of balance:

1. Melody
2. Countermelody
3. Harmony
4. Rhythm

**ALWAYS BALANCE FIRST TO MELODIC MATERIAL.**

- B.** Downbeat/upbeat rhythmic figures should be felt – not necessarily heard. (This is particularly important in the marches of Sousa where much of the harmonic writing is scored in French Horn and tuba.)

- C. The balance of the harmonic materials should begin with proper balance within each section (ie. trumpets, trombones, etc.).
- D. All parts are important – do not edit out such parts as lower clarinet and trumpet.
- E. Intonation
  - 1. Unison
  - 2. Chordal
- F. Clarity is defined as hearing each individual part during a performance by the full ensemble.

\*Musical examples – *Hostrauer's* by Paris Chambers & *Ponderoso* by Karl King.

## VI. Tempo

The ultimate decision of tempo is dependent upon size and ability level of the ensemble. However, here are a few guidelines that have been compiled from a variety of sources.

- A. Standard American quick-step march (composed to accompany marching) – 120 beats per minute with slight variations standard.
- B. American circus march (used to create an atmosphere of excitement) – 144 to 160 beats per minute.
- C. British marches – 108-116 beats per minute.
- D. German/Austrian marches – 104 to 112 beats per minute.
- E. Spanish *paso doble* – 108 beats per minute.
- F. Italian marches – 116 beats per minute or slower.
- G. French marches – 126 beats per minute.

No matter what style of a march is being performed, there is some room for tempo variation. Every ensemble should find a tempo that feels most comfortable for that particular group. It is the job of the director to make certain that this chosen tempo is within the perimeters of what is musically acceptable.

## VII. Musical Issues

### A. Dynamic contrast is a must for a musical performance.

1. Vary dynamic level on the repeat of a strain. One way this may be accomplished is by the thinning of the instrumentation. However, do not change the composer's original melodic, harmonic, or rhythmic concepts at any time.
2. Rescoring high woodwind parts the first time through a trio is a great way to reduce dynamic levels.
3. Consider removing the percussion section the first time through a legato strain.
4. Using weights of notes is a great way to give marches dynamic contrast.

### B. Editions

The use of accurate and proper performance materials is of paramount importance in the performance of a march. There are many reputable editors that maintain the original integrity of marches. When using an edition of a march, choose those that simply "clean-up" the march by removing misprints, clarifying dynamics and articulations, and provide a full score and larger readable parts.

Editions by Frederick Fennell, John Bourgeois, Frank Byrne, John Paynter, and others are very well done. RBC Music will be releasing a march series entitled *Legacy of the March* in which all of the marches recorded by the Texas A&M University Bands that are in the public domain will be released in edited form from Dr. Timothy Rhea.

# March "Independentia"

R.B. Hall/edited Timothy Rhea

37

The musical score consists of 21 staves, each representing a different instrument or section of the ensemble. The instruments listed on the left side of the score are:

- Flutes (A/B)
- Oboe (D/E)
- B♭ Clarinet I
- B♭ Clarinet II/III
- B♭ Bass Clarinet
- Bassoons (C/D)
- Alto Saxophones (D/E)
- Tenor Saxophone
- Bariitone Saxophone
- Trumpet I
- Trumpet II
- Trumpet III
- French Horns (E/F/G)
- Piccolo Horns (H/I/V)
- Trombones VI
- Trombones VII
- Darbukas
- Tuba
- Snare Drum
- Base Drum/Symbols

Each staff contains a five-line musical staff with note heads and stems. Measure numbers are present at the top of each staff. The score is written in common time, with a key signature of one flat (B♭). The instrumentation is primarily woodwind and brass, with the addition of drums and symbols.

[103]

Fl. I/II

Oboe

Bb Clsc. I

Bb Clsc. II/III

Bb Bassoon I.

Bassoon. II/III

Bassoon. IV/V

Alt. Sax. III

Tenor Sax.

Bass. Sax.

Tpt. I

Tpt. II/III

Tpt. III

Horn. I/II/IV

Trombone. I/II

Trombone. III

Bass. Trombone

Tuba

SD

BASS. V

Fl. VII  
 Ob. VII  
 Bb Clar. I  
 Bb Clar. II/III  
 Bb Bass Cl.  
 Bass. VII  
 Alto Sax VII  
 Tenor Sax  
 Bari Sax  
 Tpt. I  
 Tpt. II/III  
 Tpt. III  
 Horns VII  
 Horns III/IV  
 Tb. I/II  
 Tb. III  
 Bar.  
 Tuba  
 SD  
 BD/Drum

**Recommended March Literature**  
from  
**Timothy Rhea**

**American Quick Steps – Medium Difficult to Difficult**

- |   |  |
|---|--|
| American Legion (Parker)                    | Mystic Call (Karl King)                |
| Americans We (Henry Fillmore)               | National Emblem (E.E. Bagley)          |
| Attorney General (Karl King)                | Nazir Grotto (Karl King)               |
| Barnum and Bailey's Favorite (Karl King)    | Neddermeyer Triumphal (Karl King)      |
| Battle of Shiloh (C.L. Barnhouse)           | New Colonial (R.B. Hall)               |
| Battle of the Winds (C.E. Duble)            | Northwind (Paris Chambers)             |
| Battle Royal (Fred Jewell)                  | Olympia Hippodrome (Russell Alexander) |
| Bennet's Triumphal (M.H. Ribble)            | On the Mall (E.F. Goldman)             |
| Bolivar (Karl King)                         | Onward Upward (E.F. Goldman)           |
| Boys of the Old Brigade (Paris Chambers)    | Our Gallant Infantry (Austyn Edwards)  |
| Bravura (C.E. Duble)                        | Our Glorious Emblem (Joseph DeLuca)    |
| British Eighth (Zo Elliott)                 | Our United States (Frank Ventre)       |
| Brooke's Chicago Marine Band (Roland Seitz) | Ponderoso (Karl King)                  |
| Caravan Club (Karl King)                    | Port Arthur (Roland Seitz)             |
| Carrollton (Karl King)                      | Porter's Catalina Band (McCaughay)     |
| Chicago Tribune (Paris Chambers)            | Pride of the Illini (Karl King)        |
| Chimes of Liberty (E.F. Goldman)            | Purple Carnival (Harry Alford)         |
| Circus Bee (Henry Fillmore)                 | Purple Pageant (Karl King)             |
| Circus King (C.E. Duble)                    | Quality Plus (Fred Jewell)             |
| Colossus of Columbia (Russell Alexander)    | Radio Waves (Fred Jewell)              |
| Crosley (Henry Fillmore)                    | Robinson's Grand Entrée (Karl King)    |
| Cyrus the Great (Karl King)                 | Rolling Thunder (Henry Fillmore)       |
| Emblem of Freedom (Karl King)               | Royal Decree (English)                 |
| Garland Entrée (Karl King)                  | Samson (Karl King)                     |
| Gentry's Triumphal (Fred Jewell)            | Screamer (Fred Jewell)                 |
| Gloria (Losey)                              | Southerner, The (Russell Alexander)    |
| Golden Bear (J.J. Richards)                 | Supreme Triumph (Fred Jewell)          |
| Honey Boys on Parade (E.V. Cupero)          | Them Basses (G.H. Huffine)             |
| Hostrauser's (Paris Chambers)               | Tripoli Temple (C.L. Barnhouse)        |
| Idaho (C.L. Barnhouse)                      | Trombone King (Karl King)              |
| In Storm and Sunshine (J.C. Heed)           | Trombone Section (Paris Chambers)      |
| Independentia (R.B. Hall)                   | Trooper's Tribunal (Henry Fillmore)    |
| Invictus (Karl King)                        | Viking (Karl King)                     |
| Melody Shop (Karl King)                     | Washington Grays (Claudio Grafulla)    |
| Joyce's 71st New York Regiment (T.B. Boyer) | Wizard of the West (C.E. Duble)        |
| Klaxon (Henry Fillmore)                     | Woody Van's (Karl King)                |

### American Quick Steps – Easy to Medium

American Red Cross (Louis Panella)  
Billboard (John Klohr)  
Black Jack (Fred Huffer)  
Chicago World's Fair (Carl Mader)  
Columbian (Karl King)  
Courier Journal (Griffith)  
Drum Major (J.S. Taylor)  
E Pluribus Unum (Fred Jewell)  
Footlifter (Henry Fillmore)  
Gippsland (Alex Lithgow)  
Glorious America (Karl King)  
Grandioso (Roland Seitz)  
Henderson Field (Karl King)  
His Honor (Henry Fillmore)  
Imperial (Karl King)  
Invercargill (Alex Lithgow)  
Kiefer's Special (W.H. Kiefer)  
Little Champ (Ted Mesang)  
Lt. Commander (Karl King)  
Men of Ohio (Henry Fillmore)  
Mighty Mite (Ted Mesang)  
Military Escort (Harold Bennett)  
Noble Men (Henry Fillmore)  
On the Square (Frank Panella)  
Parade of the Champions (Paul Yoder)  
Peacemaker (Karl King)  
Queen City (W.H. Boorn)  
Shriner's Parade (Joseph DeLuca)  
St. Julian (A. Hughes)  
Strategic Air Command (Clifton Williams)  
United Nations (Karl King)  
University of North Dakota (Karl King)

### British

Army and Marine (William Zehle)  
Army of the Nile (Kenneth Alford)  
BB and CF (J. Ord Hume)  
Colonel Bogey (Kenneth Alford)  
Eagle Squadron (Kenneth Alford)  
Great Little Army (Kenneth Alford)  
H.M. Jollies (Kenneth Alford)  
Mad Major (Kenneth Alford)

Old Panama (Kenneth Alford)  
Overseas (Malcolm Arnold)  
Padstow Lifeboat (Malcolm Arnold)  
Pentland Hills (Jimmie Howe)  
Standard of St. George (Kenneth Alford)  
Trafalgar (William Zehle)  
Vanished Army (Kenneth Alford)  
Vedette (Kenneth Alford)  
Voice of the Guns (Kenneth Alford)

### German & Austrian

Action Front (H.L. Blankenburg)  
Children of the Regiment (Julius Fucik)  
Conqueror (Carl Teike)  
Dedication to Victory (H.L. Blankenburg)  
Die Ehrenwache (Julius Lenhardt)  
Die Wacht Am Rhein (Franz von Blon)  
Entry of the Gladiators (Julius Fucik)  
Florcntiner (Julius Fucik)  
Flying Eagles (H.L. Blankenburg)  
Gladiator's Farewell (H.L. Blankenburg)  
Nibclungen (Wagner/Moscs-Tobani)  
Old Comrades (Carl Teike)  
Radetsky (J. Strauss)  
Sounds of Peace (Franz von Blon)  
Under the Double Eagle (J. Wagner)  
Wein Bleibt Wein (J. Schrammel)

### European Marches

Athletic Festival – Russian (Sergei Prokofiev)  
Father of Victory – French (Louis Ganne)  
French National Defile – French  
(Planquette/Seredy)  
Inglesina – Italian (D. Delle Cese)  
March for the Sultan Abdul Medjid – Italian  
(Rossini/Townsend)  
March of the Belgian Paratroopers – Belgian  
(Pierre Leemans)  
March, Opus 99 – Russian (Sergei Prokofiev)  
Slavic Woman's Farewell – Russian (Vasilij  
Agapkin)  
Valdres – Norwegian (Johannes Hanssen)

### Spanish

Amparito Roca (Jamie Texidor)  
Antonito (Charles Wiley)  
Espana Cani (P. Marquina)  
Gallito (Santiago Lope)  
Lola Flores (Sadel-Tucci/Krance)  
Pepita Greus (Pascual Chovi)  
Zacatecas (Codina)

### Concert Marches

American Salute (Morton Gould)  
Children's March (Percy Grainger)  
Combination March (Scott Joplin/Schuller)  
Commando March (Samuel Barber)  
Crusade for Freedom (J.J. Richards)  
DR III's Honnormarsj (Mostad/Kajanus)  
Emblem of Unity (J.J. Richards)  
Entry March of the Boyares (Halvorsen/Fennell)  
Gumsucker's March (Percy Grainger)  
Hail to the Fleet (Richard Maltby)  
Lads of Wamphray (Parcy Grainger)  
March from *Symphonic Metamorphosis* (Paul Hindemith/Wilson)  
March Militaire Francaise (Saint-Saens/Hindsley)  
March Praise (Heaton)  
Marche Hongroise (Hector Berlioz)  
Observing Visitor (Conway/Werle)  
Pas Redouble (Saint-Saens/Frackenpohl)  
Sinfonians (Clifton Williams)  
Stars and Bars (Robert Jager)  
Step Ahead (Harry Alford)  
Symphonic Concert March (Bonelli/Palcone)  
Whip and Spur, Galop (T.S. Allen)  
Wings of Victory (Frank Ventre)  
World is Waiting for the Sunrise (Harry Alford)

### Marches of J.P. Sousa

Belle of Chicago  
Black Horse Troop  
Bullets and Bayonets  
Beau Ideal  
Concoran Cadets  
Daughters of Texas  
Fairest of the Fair  
Federal  
From Maine to Oregon  
Easter Monday on the White House Lawn  
Free Lance  
Gallant Seventh  
George Washington Bicentennial  
Gladiator  
Glory of the Yankee Navy  
Hail to the Spirit of Liberty  
Hands Across the Sea  
Invincible Eagle  
King Cotton  
Liberty Bell  
Manhattan Beach  
New Mexico  
Nobles of the Mystic Shrine  
On Parade  
Pathfinder of Panama  
Pride of the Wolverines  
Riders for the Flag  
Rifle Regiment  
Royal Welch Fusiliers  
Sabre and Spurs  
Sempre Fidelis  
Solid Men to the Front  
Stars and Stripes Forever  
University of Illinois  
Washington Post  
White Rose

# TRADITION... LEGACY OF THE MARCH

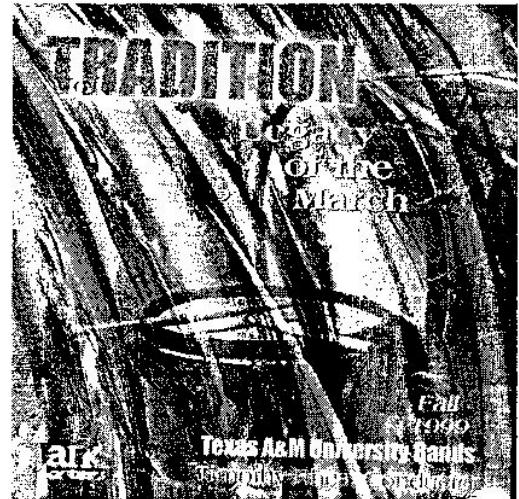
PRESENTED BY:

*The Texas A&M University Symphonic and Concert Bands*

*Dr. Timothy Rhea, Conductor*

## Legacy of the March... Volume 1:

1) Golden Bear (1948)	Joseph John Richards
2) H.M. Jollies (1929)	Kenneth J. Alford
3) Trombone Section (1920)	Paris Chambers
4) American Legion (1920)	Charles Parker
5) Neddmyer's Triumphal (1911)	Karl L. King
6) Chicago World's Fair (1933)	Carl Madder
7) Radio Waves (1922)	Fred Jewell
8) The Courier Journal (1961)	Robert Griffith
9) Univ. of North Dakota (1935)	Karl L. King
10) Our Glorious Emblem (1935)	Joseph EdLuca
11) Queen City (1958)	W.H. Boorn
12) St. Julian (1918)	Arthur W. Hughes
13) Drum Major (1936)	John S. Taylor
14) Our Gallant Infantry (1955)	Austyn R. Edwards
15) Kiefer's Special (1921)	William H. Kiefer
16) Hostrausser's (1896)	W. Paris Chambers
17) Bennet's Triumphal (1925)	Melvin H. Ribble
18) March Ponderosa (1910)	Karl L. King
19) Independencia (1895)	Robert B. Hall
20) Our United States (1949)	Frank Ventre



## To Be Released:

### *Legacy of the March - Volume 2* SPRING 2001

1) Action Front	Blankenburg
2) Battle of the Winds	Duble
3) Colossus of Columbia	Alexander
4) Gentry's Triumphal	Jewell
5) Gloria	Losey
6) Great Little Army	Alford
7) Hail Miami	Richards
8) Henderson Field	King
9) Mighty Mite	Messing
10) Mystic Call	King
11) Northwind	Chambers
12) Parade of the Champions	Yoder
13) Porter's Catalina Band	McCaughhey
14) Royal Bridesmaids	Casto
15) Shriners' Parade	Deluca
16) Sounds of Peace	von Blon
17) Trafalgar	Zehle
18) Trooper's Tribunal	Fillmore
19) Viking	King

### *Legacy of the March - Volume 3* SPRING 2002

1) Army and Marine	Zehle
2) Boys of the Old Brigade	Paris Chambers
3) Circus King	C.E. Duble
4) Dr. UJ's Hen Normarsj	Mostad/Kajanus
5) Eagle Squirlen	Alford
6) Garland Entrée	King
7) Gladiator's Farewell	Blankenburg
8) Olympia Hippodrome	Alexander
9) Port Arthur	Seitz
10) Screamer	Jewell
11) Tripoli Temple	Barnhouse
12) Emblem of Freedom	King
13) Wings of Victory	Ventre
14) With Sword and Lance	Starke
15) Woody Van's	King
16) Combination March	Joplin/Schuller
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20) Zacatcas	Codina

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