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Perspectives on the American Concert March in Music Education

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ABSTRACT

Richard Goldman has labeled two historical functions for bands, no matter their place or time: “military” and “popular.” Throughout the development of wind bands, marches have served as a significant literature for these two functions. From ancient times until the late 19th century, bands supplied marching music for military operations. Civilian town bands that developed throughout Europe during the Middle Ages provided processional music for important civic functions that included religious holidays, parades, weddings, funerals, and coronations. They were employed by the Church, towns or cities, and the courts of the aristocracy. Following the American Civil War, professional bands toured regularly to great acceptance, and marches were transformed from purely functional military music to art music. The bands of Patrick S. Gilmore and John Philip Sousa established programming practices that were designed to entertain audiences. Their concerts alternated between orchestral transcriptions, virtuoso solo features and original overtures for band. Marches served as encores between those pieces. Bands became an important source of entertainment during the late 19th and early 20th centuries. College and school bands that began to form during the early 1900’s emulated the programming of Gilmore and Sousa, performing orchestral transcriptions and marches. Sousa was recognized by all early band members as America’s greatest bandmaster. School bands experienced a shift of philosophy in the 1950’s when Frederick Fennell introduced his wind ensemble concept of programming at the Eastman School of Music. The wind ensemble was smaller in instrumentation and allowed greater flexibility for conductors to select literature from the 15th through 20th century. There was an increased emphasis on new music and on attracting composers to create substantive music for bands. The result was a great increase in the literature for wind bands. Many conductors, however, sought to part with the old identity of the bands of the early 20th century, and marches were programmed with less frequency.

The purpose of this paper is to: 1) investigate the history of marches, 2) discover the features of traditional march interpretation, 3) explore the pedagogical benefits of performing marches, 4) identify resources that would aid teachers in selecting, rehearsing and performing marches and 5) propose strategies for the preservation of march traditions. The author interviewed a group of Florida band directors who have had
prestigious careers and recorded their beliefs, values, teaching methods and anecdotes regarding marches. The subjects generally agreed upon a “set” of musical variances that compose march interpretation. Variances are made in the interest of creating contrast, and usually take place on the repeated section of a strain. The set includes changes in dynamics, instrumentation, register and articulation, as well as edits of percussion parts. The panel named the following as the greatest factors in learning to interpret a march: consultation of recordings (especially those of military bands), scholarly research (found in new editions of marches, in journals and magazines, or in certain books) and mentorship of colleagues. The subjects endorsed marches as a way to teach musical concepts that can be transferred to other pieces. They noted that broad concepts can be introduced efficiently because marches have less complex forms, are not as long, and break down more easily into sections for rehearsal. The subjects suggested that articulations, dynamics, form, ensemble sonority, intonation, tempo and rhythmic precision could be taught through a march. Specific recordings and books were identified that would be helpful to teachers in preparing a march for performance. The subjects recognized the importance of marches to the tradition and history of American bands, and hoped that they would continue to be programmed by high school and college bands. They noted that while many states and festivals include marches as part of a required repertoire, some band directors still consider the march as a “warm up” piece. Subjects said that this attitude can lead to treating a march with indifference. Some of the subjects also said that such an attitude causes directors to pick easier marches that are of lesser quality in order to spend the least amount of rehearsal time on a march. Others stated that the lack of marches programmed by collegiate bands has caused new middle and high school band directors to view marches as novelty pieces rather than substantial literature. The subjects suggested that teachers choose marches that are of high musical quality and plan to teach transferable musical concepts through the march. They also suggested that band directors purchase new editions of marches that include full scores, full-size parts and research notes regarding historical context, composer biography and performance practices. They said that engaging the students in the historical background of the march will increase their knowledge and interest about the music. Research is suggested regarding march programming at the high school and collegiate levels. The idea of a
“suggested list” of marches is also explored. This list would be compiled by experienced teachers, such as those who participated in this study, and would provide teachers with recommendations of marches of the highest musical quality, and will note new editions that include biographical, historical and performance information. Subjects suggested that the list also include editions of marches that directors should avoid, such as editions that have cut out portions of the music or altered the key of the original. Mentorship programs are discussed. March interpretation is largely an oral tradition, and effective mentorship programs which are administered by districts or state organizations could have implications on the continuity of the performance practices associated with marches, as well as the methods of successful teachers. The subjects recommended including marches as part of a balanced approach to programming, so that concerts are both entertaining and educational. The pedagogical and philosophical conclusions that are reached are that marches are unique and worthy of study because they provide, in the words of Paula Thornton, “educational value, historical significance and audience appeal.”
CHAPTER 1

INTRODUCTION

Of marches I think I need hardly speak. I would scarcely be doing justice to the American reader if I did not assume him to be familiar with Bagley’s *National Emblem*, Zimmerman’s *Anchors Aweigh*, Reeves’s 2nd *Connecticut Regiment*, Bigelow’s *Our Director*, Goldman’s *On the Mall* and a large selection of the works of Sousa. Each generation produces new marches to stand with the past’s masterpieces in the genre. They form…the unique and indispensable part of the band repertory and there are classics among them. Sousa was to the march what Strauss was to the waltz; and the march is to the band what the waltz is to the salon orchestra.¹

The history of the wind band is closely associated to the tradition of the march. There are many extant accounts, from Antiquity to modern times, of the participation of wind and percussion instruments in military and civic functions performing music that is designed to signal large groups of people to move *en masse*. Examples of these functions include military maneuvers, parades, funeral processions, wedding processionals and coronations. Early accounts from the Greek and Roman eras record groups of musicians banding together to perform important military and civic functions.² Duties of these early “bands” of wind players included signaling, which consisted of announcing times of day such as a new hour, nightfall or sunrise, the approach of a king or the beginning and end of a festival. Signals such as these were civic in nature. Military signals included maneuvers in battle such as an advance or retreat. Bands played signaling music that was unique to specific functions, and so each soldier came to recognize the sound of a retreat or *reveille*, and each citizen came to recognize the call to worship or the dawn of day.

Through this manner, music that signaled movement came to be an important part of the cultures of the Ancient and Middle Ages.³

As military bands continued to develop through the Middle Ages, much of their music was composed to fit the available instrumentations.⁴ Technologies in wood and metal working that were available to specific regions had a large effect on the advancement of wind instruments. As a result, each regional culture began to develop its own unique wind and percussion instruments, and therefore its own particular regional sound. An example are the bagpipes: though the bagpipes were originally important to Roman military bands, improvements in the production of brass instruments eventually replaced the bagpipes in the former Romantic regions, except in the region that would eventually become Scotland. Scotland is still associated with bagpipes—especially in military music—though most European military bands had replaced bagpipes with newer instruments by the 17th century.⁵ The relationship of marches to regional culture cannot be overemphasized. As Richard Franko Goldman notes, “The marches…are a form of national music, not for export. It is true that the music of Sousa, Alford, Ganne and many other celebrated composers in this genre has international currency, but at least ninety percent of all marches written have patriotic or local connotations.”⁶ Emerging from the tradition of military and civic signaling music, marches therefore serve an important role in cultural and national identity.

As time progressed, the role of military bands turned more toward public entertainment and national pageantry than military signaling. Though trumpets and drums played an important role in battlefield maneuvers through the early 20th century, military bands came to function more as symbols of national pride and ambassadorship than as means of communication. Extravagant parades, outdoor patriotic concerts and coronation ceremonies replaced bands leading soldiers into battle. These municipal services provided by military bands, coupled with the influence of the professional bands

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³ For specific discussion of the civic and military functions of wind bands in Ancient Greece and Rome, see Whitwell, 1-12; and in the Middle Ages and early Church, see Whitwell, 19-21 and 23-29; Goldman, 18-26; and Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. Leblanc Corporation, 1954), 6-7.
⁴ Goldman, 62.
⁵ Ibid., 23.
⁶ Ibid., 64.
of Gilmore and Sousa, led to the formation of town bands and eventually school bands.\footnote{James A. Keene, \textit{A History of Music Education in the United States} (Hanover, NH: University Press of New England, 1982), 284-286.} The tradition of public entertainment continued with town and school bands, and patriotic music, especially in the form of marches, was an important part of their repertory.\footnote{Ibid., 293.}

In the United States, bandmasters such as Patrick S. Gilmore, John Philip Sousa, Edwin Franko Goldman, Karl L. King and Merle Evans emerged as national celebrities, leading bands that toured the country playing events from inauguration parades to circuses. Bandmasters became the seminal composers of the American concert march genre, and their popularity established the concert band as an important form of entertainment in American culture. According to Frederick Fennell, “Sousa’s magnificent personal success with the people of the United States…together with the imperishable repertory of marches he composed for them, were…his most important contributions to the development of the band in America. In his popular success he spread the gospel of the band as a public entertainment medium \textit{par excellence} to every portion of the land.”\footnote{Frederick Fennell, \textit{Time and the Winds} (Kenosha, WI: G. Leblanc Corporation, 1954), 39.}

As many scholars have noted, the period of influence of these composers and their bands lasted well into the middle of the 20\textsuperscript{th} century.\footnote{Fennell, 38.}

Several factors influenced the decline of military and professional bands in American culture. The development of improved entertainment media, including the phonograph, radio, movies and television effectively ended the outdoor concert as a popular entertainment venue. These new mediums emphasized individual entertainment that could be experienced at home rather than in public, and military and professional bands, which had included the march as a staple of their performances, were now losing their audiences to radio and television.\footnote{Ibid., 40.} Likewise, economic failure of popular amusement parks and resort areas such as Asbury Park, Willow Grove and Manhattan Beach, which employed professional bands for daily concerts, further contributed to the dwindling of professional touring bands.\footnote{Paul E. Bierley, \textit{John Philip Sousa: American Phenomenon} (New York: Meredith Publications, 1973), 136-138; Fennell, 40; Keene, 284.}

The advance of jazz upon the American cultural scene filled a traditional role that the concert band had provided—music for
dancing. The dances of the jazz bands, such as the Charleston, fox-trot and rags overtook the waltzes and polkas of the concert bands. It should not be overlooked that some professional bands were able to weather the changing cultural tides of the early 20th century. Frank Simon and his Armco Band were very successful in the height of the Great Depression with their radio show on WLW of Cincinnati. Henry Fillmore and Edwin Franko Goldman also had radio shows that featured their bands. These professional bands were the exception, however. As concert bands lost their place in the public conscience and subsequent revenues from fewer performance opportunities, it seemed bands might disappear altogether. There was a new performance venue, however, that breathed new life into the wind band and the tradition of the concert march: the school band movement.

Fennell calls the period following the end of the First World War the “great American instrumental renaissance.” At this time, public, private and parochial high schools and colleges began organizing bands that would represent their school at functions such as parades and football games. Further, these bands would participate in the growing number of performance contests. When the burgeoning sport of football met with the tradition of military marching bands, school marching bands became a cultural force tantamount to the outdoor concerts of the professional and military bands. Likewise, participation in band performance contests served as a source of pride for communities as regional bands put their musicality, showmanship and precision on display. The first local contests appeared in Kansas in 1912. Statewide contests began in Michigan in 1920, and the first nationally organized contest took place in Chicago in 1923. By 1932, contests existed in all but four states, with an estimated 1,050 bands competing. In the state of Florida, Henry Fillmore (known as the “patron saint of Florida school bands”) helped organize the high school band contests, even advancing his

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13 Keene, 284; Fennell, 40.
15 Fennell, 41-42.
16 Ibid., 41.
18 Keene, 296.
19 Erdmann, 61; Keene, 296; Fennell, 46.
20 Fennell, 46.
own personal money to finance the first official contests in 1938.\textsuperscript{21} High school and college band directors organized associations to promote bands to towns, communities, counties and state school boards. As a result, band classes would eventually be included in school curricula and taught by trained teachers rather than volunteers.\textsuperscript{22} As the popularity of bands grew throughout the early 20\textsuperscript{th} century, more communities demanded band programs. The availability of these programs opened opportunities for music participation to students across the country and college bands grew to large numbers.

Fennell noted that by the mid-1950s the instrumentation and sizes of the “outdoor bands” were also being used for the indoor concert bands.\textsuperscript{23} Austin A. Harding’s University of Illinois Concert Band of 1938 included 124 players. Fennell describes Harding’s band as “the most venerated and emulated” and “a first-class concert-giving band.”\textsuperscript{24} Band conductors of the 1950’s became increasingly interested in attracting exemplary composers to the wind band. Milhaud’s \textit{Suite Française}, Hindemith’s \textit{Symphony in Bb}, Schuman’s \textit{George Washington Bridge} and Persichetti’s \textit{Divertimento} called for a smaller instrumentation than that of the standard “outdoor band,” and they where written “…in harmonic styles that do not fall upon the ear with the ease of one of Harry L. Alford’s wonderful marches.”\textsuperscript{25} While the professional band of Edwin Franko Goldman and the collegiate band of A. A. Harding had utilized large bands to perform many orchestral transcriptions and new works by Grainger, Prokofiev, Copland and Gould, the wind ensemble founded at the Eastman School of Music by Frederick Fennell was composed of a smaller orchestration. This orchestration consisted of the seven-octave range of the keyboard, composed of “a reed ensemble, a brass ensemble, a reed-brass-percussion ensemble, and almost limitless combinations of all three groups.”\textsuperscript{26} Fennell also described the popularity of marching bands by the 1950s: “The public appearances of school and college marching bands are the services by which the general public best knows and judges the value of institutional music.”\textsuperscript{27}

\textsuperscript{21} Bierley, \textit{Hallelujah}, 102. 
\textsuperscript{22} Fennell, 46-47; Erdmann, 61; Keene, 291. 
\textsuperscript{23} Fennell, 49. 
\textsuperscript{24} Ibid., 49. 
\textsuperscript{25} Ibid., 49. 
\textsuperscript{26} Ibid., 52. 
\textsuperscript{27} Ibid., 48.
In an effort to establish greater musical legitimacy for concert bands, especially at the collegiate level, directors began searching for new music that would clearly distinguish the concert band from the marching band. Again, Fennell described the musical qualities of the marching band: “The band provides…a workable medium of sound and cadence, supplies necessary color, and permits mobility for public events held in the open air.”

He continued: “But this is the band which many high school supervisors and college band directors are anxious to pass on to an assistant or to eliminate entirely from their activities.” This search for a new type of literature that lent legitimacy to the “indoor” concert band led to what Fennell described as “a genuine need and place for another wind instrument organization.” The new organization that would develop was the wind ensemble, and its influence upon the programming and orchestration of school bands, upon the musical tastes of band directors, and its attraction of new literature for wind bands would become a final factor in the diminished role of concert marches for American bands.

Craig Kirchoff states, “The courageous leadership of…Frederick Fennell, slowly began to break a debilitating artistic stranglehold on the profession.” Further, Frank Battisti adds that “The traditional Sousa or Harding models were no longer blueprints for contemporary band conductors. The new generation of conductors was devoted to aesthetic goals and embraced music of diverse styles.” As part of the wind ensemble concept, Fennell advocated for band directors to achieve a broad knowledge of the wind band literature in order to have greater options in repertoire selection. Battisti also notes that Fennell encouraged directors to model themselves after the great orchestral conductors: “Fennell was proclaiming Toscanini and Koussevitsky as models for the new generation of wind band/ensemble conductors—not Sousa.” Battisti adds that “…Most
older band directors resisted Fennell’s invitation to change but many of the younger band directors, who cared less about uniforms, military marching, or for music built around the traditions of Sousa, football games, etc., found Fennell’s new ideas concerning serious music making very exciting.”

While much controversy swirled around Fennell’s wind ensemble concept, it is important to note that his ideas were a philosophy regarding the repertoire performed by, and instrumentation of, a band. So much of the upheaval centered upon ideas of nomenclature or confusion about instrumentation (some believed that a wind ensemble just meant a small band.) “The name one chooses to call an ensemble is not important; the music selected, rehearsed and performed is the priority issue. The titles…do not reflect a philosophy, character or personality; this can only be established through the examination of the literature…”

The emerging wind ensemble greatly affected the programming of bands after the mid-20th century. Fennell had sought to provide performances of works that did not fit the large concert band instrumentations that were currently in vogue. These pieces included Stravinsky’s *Symphonies of Wind Instruments* and Gustav Holst’s *First Suite in Eb for Military Band*. A review of band programs from the 1940’s reveals a repertory consisting of many orchestral transcriptions, some marches, and a few original works. Fennell described the programming practices of the concert bands:

Music which does not fit the instrumentation of the concert band or which does not fall with ease into the carefully guarded categories of program routine which the band…maintains from the traditions established by the famous conductors, has no organized instrumental body which concerns itself with its performance. This music is, therefore, little known and seldom played. The result is an emphasis in programs upon works of a grandiose nature—works which gravitate towards the thrilling climax through page after page of massive, impressive sonorities…

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35 Ibid., 68.
36 Ibid., 68.
38 Fennell, 54.
Fennell described this programming as “a limited musical diet” and sought to expand the experiences of music students, performers and audiences by programming wind works of the 15th, 16th, 17th and 18th centuries, as well as new works for winds, regardless of instrumentation. 39 The Eastman Wind Ensemble’s influence upon the programming of college and school bands has been immense as the door has been opened for many new compositions, styles and composers. 40 Such an influence can be observed by studying the concert programs of the Ithaca High School Band during the tenure of Frank Battisti. 41 It should also be noted that the Edwin Franko Goldman Band had begun to program contemporary wind band works as early as the 1920s. Goldman presented a complete concert of new works composed specifically for wind band on July 21, 1942, featuring works by Sowerby, Gould, Creston, Schuman, Grainger and Vaughan Williams. 42 The Goldman Band’s influence on the evolving programming of bands cannot be discounted. 43

As the traditional, revered programming practices of the American military and concert bands changed, so too did the role of the concert march. While a typical program of Sousa featured orchestral transcriptions and original works for concert band, the marches were featured prominently as encores between those works. 44 As wind band conductors at college and school levels began to emulate Fennell’s wind ensemble model for programming, the importance of marches to contemporary bands have begun to decline. 45

39 Ibid., 54.
41 Brian H. Norcross, One Band that Took a Chance (Fort Lauderdale, FL: Meredith Music Publications, 1994), 5, 124-131.
42 Battisti, “My View,” 13; Battisti, “Progress of Bands,” 42.
43 Battisti notes that commissioning projects, such as the ones of Ithaca High School, professional organizations and various colleges, followed the commissioning contests of Goldman: Battisti, “My View,” 13; Richard Clary, interview by author, personal interview, 3 February 2009; Battisti, “Progress of Bands,” 42.
44 Bierley, American Phenomenon, 139-143.
The decline in programming of concert marches raises questions about the march’s place in the history of bands and in the states of both current and future band curricula. Has the role of the concert march declined for American bands? This is a question that needs some clarity, as reviews of American wind band history, repertoire and opinions of leaders in the field seem to provide evidence for a decline in importance, yet numerous scholarly reviews of wind band programming supports either a decline or a maintained position of importance. Further studies suggest that changes in educational values at the collegiate level have resulted in a focus on 20th century wind band music, and that an increase in study and programming of this music has caused a shift in the programs of high school bands. Has the concert march been a major

Stars and Stripes Forever. Hornyak found that while Sousa was one of the most frequently programmed composers in programs of colleges at varying levels, ensembles that included graduate-level students performed his marches less frequently. Fiese states that “The wind band music performed with the greatest frequency can be assumed to have the greatest impact on our medium...” His thorough survey of frequency of performance, spanning from 1980-1985, found that while Sousa marches were performed frequently (1,562 performances) that most of those performances were of a few popular marches (Stars and Stripes, Hands Across the Sea, Fairest of the Fair); with similar trends in Fillmore (588) and King (204). By the author’s calculation, marches by the aforementioned composers comprised only approximately 7% of the reported literature programmed. Kish’s research served as a follow-up study to Holvik (see above) and reflected his findings concerning marches: Sousa marches were still frequently programmed—he was programmed second most to Grainger—that marches make up only a small portion of the repertoire, and other march composers, such as Fillmore and King, are programmed significantly less than Sousa.

Clary, interview; Battisti, “My View,” 17; Frank L. Battisti, “Growing Excellence in Wind Band Literature,” The Instrumentalist 49, no. 7 (July 1997): 17


contributor to the development, growth and prestige of American bands? Again, a review of the impacts of bandleader-composers such as Gilmore, Sousa, Fillmore and King seems to support the march as a major part of the cultural contributions of American bands, yet leaves questions about the importance of marches to the modern wind band. How has the march contributed to the school band movement? Where does the march fit in with current pedagogical philosophies for American school bands? If march programming has declined, will the lack of experience of and knowledge about marches lead to an ever-decreasing role for marches in concert programs and curricula? Thomas Dvorak writes:

Marches are an integral part of the concert band repertoire, although in recent times they have fallen somewhat into disfavor, suffering from a lack of performances, especially by high school bands. This may be due to a number of factors, the first of which may be an uneasiness concerning correct performance practice, making both directors and students feel insecure in their approach to style. Without a knowledge of march style, how can they develop the enthusiasm and fondness for the march felt by previous generations of conductors?49

He continues:

March style…has been handed down by means of an oral tradition, much in the same manner that jazz style has been handed down. Unfortunately, many of today’s younger conductors have not gotten the word, and the chain of information has been broken.”50

compositions by new composers. Gaines found, in a 1996 national survey of high school band directors, that the most performed works were by Holst, Grainger, Chance, Schuman, Zdechlik and Erickson. Marches were not named on these lists. Battisti recalls a study in which 300 high school students who were surveyed indicated that they had never played a march by Sousa. In a 2005 study of the programming practices of Pennsylvania high school band directors, Jones found that Sousa’s Stars and Stripes was the most performed work, but that almost all of the remaining responses coincided with Gaines’s “core high school repertoire” which he established in the aforementioned study. No other marches were listed as receiving significant programming.


50 Dvorak, et al., Best Music for High School Band, 81.
Historical review reveals the declining importance of marches to bands, and raises questions of value for contemporary band curricula. How can marches be used to enhance the education of band students? Should band conductors preserve the march as part of the contemporary band’s programming practices? What are the facets of a march that college music education majors should learn? What are the traditional march interpretations? Which resources are most helpful in learning these interpretations and traditions? Which composers and marches should be taught? Awareness of the history, traditions and educational value of American concert marches may compensate for newer teachers’ lack of experience and knowledge in selecting, rehearsing, interpreting, and performing marches. Better understanding of the march’s place in the tradition of American wind bands may also increase the likelihood that marches will be programmed in greater numbers, exposing more audiences to marches. Finally, awareness of the positive outcomes of teaching and programming marches in school curricula may increase the effectiveness of band teachers.
CHAPTER 2

RELATED LITERATURE

Wind Bands and Marches: A History of Association

The ever-evolving ensemble composed of wind and percussion instruments and known as “band” seems to have served two distinct functions, regardless of time, location or stage of development. These functions could be labeled “military” and “popular.” These duties might also be called “military” and “civic,” as those duties which are “civic” in nature were of service to the community. “Civic” duties could also be “popular”—such as a band of tower musicians playing a well-known chorale to signal the changing of the hour. “Military” duties of bands also met with the “popular” or “civic” needs of the culture, such as a regimental band marching in a parade, providing patriotic music at a ceremony or presenting a public concert.

Throughout the history of banding, both functions can be seen singularly and commingling: wind and percussion instruments were vital to military signaling from ancient Greek and Roman times through the 19th century. The court bands of Queen Elizabeth, Henry VIII and Louis XIV provided music for special occasions and entertainment for the monarch and guests. Jean Baptiste Lully’s military bands, which were formed at the request of Louis XIV and were the first regimental bands to be part of the regular army, supplied music for marching as well as for royal processions and fanfare. The stadtmusikers and thuermer of Germany and Austria announced the changing of the hours by playing Lutheran chorales from the towers where they kept watch, and would eventually expand their performances to music festivals.

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54 Fennell, 7; Goldman, 23-24; Whitwell, 135-139.
accompaniment at church services, parades and weddings.\textsuperscript{55} Seventeenth century military bands in Germany, France, Austria and England began providing outdoor public concerts for the pleasure of town inhabitants in addition to their military duties.\textsuperscript{56} The French Garde Republicaine Band served as a source of inspiration for the people of the newly formed French Republic and traveled the world as musical ambassadors for France, including playing Gilmore’s 1868 Peace Jubilee at Boston.\textsuperscript{57} Patrick S. Gilmore’s Band, the premiere American professional band of the 19\textsuperscript{th} century, enlisted with the 24\textsuperscript{th} Massachusetts Volunteer Regiment during the Civil War, and performed for soldiers and civilians in order to lift homefront morale.\textsuperscript{58} College and school bands served to bolster and entertain their communities in times of war and peace, providing patriotic public concerts, performing at athletic events and becoming “…one of the prominent features of social life” in American society.\textsuperscript{59}

The influence of the military bands upon the modern wind band is quite noticeable in the use of flutes, oboes, clarinets, trumpets, horns and percussion. Likewise, the municipal bands of tower musicians, minstrels and town bands have lent the trombone to the military band.\textsuperscript{60} The literature of each has led to “military-style” drumming, brass flourishes, tuneful melodies and part-writing within sections—all characteristics that typify the marches of American composers. While military bands and civic bands may be examined separately, it is impossible to view them in complete disassociation. American marches, as we know them today, represent the marriage between the wind band’s two traditional functions: military and popular. Sousa, Fillmore, Alford, Bagley, Richards and King sought to honor the traditions and influence of the military bands while entertaining their audiences. Their marches adhered to strict form, included the characteristic styles of a military march, and yet incorporated unique elements of entertainment. And while American marches combine elements of the “military” and “popular” it should be noted that English, Austrian, Hungarian, German, Norwegian and Spanish marches do the same. For as Goldman has said, marches are a

\textsuperscript{55} Fennell, 7; Goldman, 24-25; Whitwell, 87-89.
\textsuperscript{56} Goldman, 33-34.
\textsuperscript{57} Innes, 42.
\textsuperscript{58} Frank L. Battisti, The Winds of Change (Galesville, MD: Meredith Publications, 2002), 8.
\textsuperscript{59} Innes, 42.
\textsuperscript{60} Fennell, 7; Goldman, 25-26.
form of national music: “Martial music is national by nature, and since bands carry on both military and civic traditions they necessarily play a great deal of martial and patriotic music.”

Bands of winds and percussion have been playing music meant to “enliven the movement of soldiers” since the 16th century B.C. Though originally a military practice, the use of music to encourage the spirited, orderly movement of soldiers has crossed into the world of art with the same goal—to provide inspiration, excitement and even entertainment: that which Sousa called “music for the feet.” The name of this music is derived from the French word marche, which means “to pound the ground with the feet.” After falling out of military practice in the Middle Ages, marches returned to military use in the late 15th century and by the 16th century had become ubiquitous in not only military music, but also in popular and ceremonial music. Each region has developed its own characteristic march styles, and marches have become a part of the customs and symbols of nearly every present country. In America, marches have become an important component of events ranging from parades to funerals.

March music has been a part of America’s musical heritage from the Revolution to the present. Marches have been used not only by the military, but by schools, circuses and a host of other American institutions. They have served to inspire patriotism, relieve fatigue of marching soldiers, animate spectators at sports events, and even as dance music. They have been composed to honor people, places, organizations, objects and national events. They have been composed by all generations of Americans and reflect the tastes and standards of their time. Because of the interrelationship between American march music and American society, a study of march music is...a study of the society which produced it.

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61 Goldman, 64.
64 Bly, 1; Farmer, 20-21.
65 Bly, 2.
Defining a March

A march is generally defined as a work of music that is designed to promote the orderly movement of a large group. Thus, marches are often associated with military operations. Patrick S. Gilmore once said that, “A military concert would not be complete without a stirring march.” Marches have not served exclusively in the military tradition, however, but have appeared throughout the history of sacred music and civic festivals as processions. They have appeared in the works of composers such as Beethoven (the finale of his Symphony No. 9 includes a “military march” that accompanies the quartet), Mendelssohn (his well-known “Wedding March” from the incidental music to A Midsummer Night’s Dream), and Schubert (his piano works include Marche Militaire, Op. 51 and March in E Major, D. 606.) March-like rhythms and melodies have become a musical reference for celebration in symphonies and operas.

There are characteristics that all marches generally share. Marches are generally in duple meter with a tempo that has little variation throughout. March phrases are typically composed of 4, 8 or 16 measures. There is an emphasis on beats 1 and 3, which is heard in the accompaniment. Often, this accompaniment is in percussion parts, but it is also heard in the bass line of processions such as Sir Edward Elgar’s Pomp and Circumstance. In the American marches of Sousa and the fast paced “screamers” of Fillmore, rhythmic emphasis can often be heard on all downbeats, played by the bass drum. The function of the accompaniment parts is to maintain the tempo.

While some exceptions may exist, it appears that the true beginnings of march composition originated in the 17th century. Jean Baptiste Lully (1632-1687) is credited as the first composer of marches—not because he absolutely was the first, but because his manuscripts are the oldest surviving marches composed for band. Early marches consisted of melodies of regular length, accompanied by a steady beat. Melodies were typically played by the instruments that were historically classified as haut, such as oboe, flute, and later trumpets. Accompaniment was played by those instruments that were bas,
such as bassoon, and later trombone and tuba. Percussion kept the marching beat. Some articles of interest might be included, such as an opening fanfare or a melodic trio section. In the late 19th century, America’s John Philip Sousa transformed the style of marches. His compositional innovations included the use of more complex forms, employment of countermelodies, lyrical melodic writing, and increased rhythmic intensity.

The standard form of a contemporary march is a minuet with trio. Typically, there are two sections, each repeated, followed by a “trio” section which is also repeated (AABBCC). While there are some variations on this form, many of the standard contemporary marches, such as John Philip Sousa’s *Stars and Stripes Forever*, are arranged in a manner that is similar to this structure. There is a consistent terminology that has been in use for many years, which designates sections of a march. Just as march interpretation has been transmitted as an oral tradition, so too have the colloquialisms used to describe march form. Most marches consist of an introduction, first strain (A section) which is repeated, second strain (B section) which is repeated, and trio (C section) which is also repeated. The trio is usually the most stylistically contrasting part of the march, written with a lyrical melody and played at a soft dynamic level. Sometimes a “break strain” is added to the trio. The break strain is usually a section of music that contains intense rhythmic emphasis and contrasts the lyrical trio melody. Some marches will conclude with a *da capo* return to the first strain, a coda, or a final forte statement of the trio melody.

Marches have historically been considered functional and have been applied to specific occasions. Often, a march’s tempo determines its functionality and the occasion for which it is appropriate. In the United States Military, marches are divided into four designations which are dependent upon tempo. These are the funeral march (less than 75 beats per minute), slow march or “grand” march (between 75 and 100 beats per minute, often marched at two steps per bar), quick march (108 to 128 beats per minute), and the *da capo* return to the first strain.

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71 Hazen and Hazen, 113.
72 Ibid., 113.
73 Randel, s.v. “marches.”
75 Randel, s.v. “marches.”
and double-quick march (140-160 beats per minute). The funeral march, with its slow
tempo, has often served for funeral processions (Wagner’s funeral procession in
Siegfried); the slow march has generally served as a stately procession (Rimsky-
Korsakov’s Procession of the Nobles); the quick march and double-quick marches have
been staples of parades and public entertainment concerts, and have generally
accompanied occasions of celebration (Sousa’s The Belle of Chicago, written for the
1892 World’s Fair.) Double-quick marches are not stylistically distinguishable from a
quick march, but are performed at a faster tempo. Though employed by the U.S. military
bands in the 19th century, they are mainly performed now in circuses and rodeos.  

Typically, the marches of American composers John Philip Sousa, Henry
Fillmore, Karl King, and Harry Alford fall into the quick march designation. Quick
marches, and especially double quick marches, are mostly intended for stage
performance. As most Sousa marches conform to the quick march tempos, it is important
to remember that in all of his years as a bandmaster, Sousa’s bands are purported to have
actually marched only 7 times. It is also important to remember that composers such as
King and Fillmore emerged from the circus bands of the early 20th century, and the
marches they were composing in their formative years were designed to create
excitement between circus acts. Though these tempo designations are a rather recent
idea, there are examples of marches throughout the history of music which follow similar
tempo guidelines and function similarly to current conventions.

For military bands, Shive states that the tempo of the march is related specifically
to the function: “…As with most military traditions, there was a utilitarian purpose for
the strict adherence to tempo on the march. There are numerous references in period drill
manuals to Prussian step, usually between 60 and 70 paces to the minute, the grand
march, performed between 70 and 80 paces to the minute…and the quick time at 120.”
Titles of early march compositions often indicated the appropriate tempo, including
words such as “slow march”, “quick step” or “grand march.” For American military
bands, the slow marches were the standard marches for maneuvering and ceremonies

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76 Bly, 142-160.
77 Hazen and Hazen, 113.
78 Clyde S. Shive, “Programming Marches from the U.S., 1775-1825,” Journal of Band Research
22, no. 1 (Fall 1986): 2.
79 Ibid., 3.
through the beginning of the Civil War and until about 1890, when they were replaced by the quick march.\textsuperscript{80} In general the United States military bands have used only quick marches and funeral marches in the 20\textsuperscript{th} century.\textsuperscript{81}

March style has been passed down as an oral tradition, originating with the military bands and the great conductor/composers such as Sousa and Fillmore. The style of a march relates particularly to tempo, rhythm, articulations, note length, and stylistic interpretation.\textsuperscript{82} Tempo is critical to the appropriate performance of a march. The tempo must differentiate between a march that is meant to be a “slow march” or “grand march” and a “quick march.” Tempo also determines the individual player’s approach to a march—tempo may mean the difference between single tonguing and double tonguing for a brass player or the achievement of precision in the melody of a woodwind player. As Jim Croft notes, if a march “…lacks clarity, sounding too chaotic, the band actually sounds slower and worse…If you have the right tempo, the possibility of making music is there.”\textsuperscript{83} Tempo, therefore, must be chosen with consideration for the individual piece and the historical demands of the genre. American marches generally fall into the quick step category, around 120 beats per minute. Double-quick marches, often meant for incidental music between circus acts and not marching, are performed between 160-180 beats per minute. European marches are generally performed at slower tempi than American marches, with German and English marches in the 104-112 range. Spanish \textit{pasodobles} are taken at a less strict tempo, and call for “rubato tempos and espressivo interpretations.”\textsuperscript{84} Rhythmic precision is another important factor in march style. All parts of the march, melody, countermelody and accompaniment must be played with impeccable timing to achieve precision. Achievement of rhythmic precision is closely tied with selection of appropriate tempo.

In marches, note lengths are generally played shorter than marked.\textsuperscript{85} In fact, notes that are not marked as slurred are often played at half value so that written quarter notes are given the note length of an eighth note. Articulations must be short to achieve the

\begin{itemize}
\item \textsuperscript{80} Bly, 10.
\item \textsuperscript{81} Ibid., 10, 59, 162.
\item \textsuperscript{82} Dvorak et al., \textit{Best Music for High School Band}, 82-83; William D. Revelli, interview by David Whitwell, personal interview, 24 September 1980.
\item \textsuperscript{83} James Croft, interview by author, personal interview, 4 February 2009.
\item \textsuperscript{84} Dvorak et al., 82.
\item \textsuperscript{85} Ibid., 83.
\end{itemize}
correct style. Conductors sometimes describe this concept as “light,” “lifted,” and “separated.” Closely tied with note lengths is the style of accents used in marches. Accents increase the weight and length of specific notes for musical impact. Therefore, an accented note will have a longer note length than the average note in a march and will receive more articulated emphasis through increased air from wind players, and increased attack from drummers.

Like march style, the interpretation of an American march is determined by a combination of the conductor’s musical preferences and an oral tradition that has been promulgated from the military and professional bands. It is not unusual to find a march that is published with only a few dynamic markings and the appropriate repeat signs, but then to hear it performed with numerous variations in dynamics, form, orchestration, articulations and tempo. Historically, the reasons for these variations were many; often they were done simply for variety’s sake because the band had been on tour playing those marches for a long time and the conductor wanted to make every performance different and interesting. Sousa is said to have never played a march exactly the same way twice for this reason, and also for reasons of showmanship—Sousa wanted the audience’s experience to be unique and special at every performance. Much research has been conducted into authentic march interpretations during the last half of the 20th century by conductors and scholars such as Colonel John R. Bourgeois of the United States Marine Band, Paul Bierley, Frederick Fennell, Harry Begian, William Revelli and recently Keith Brion and Loras Schissel, to name a few.

The “collective wisdom” that has resulted from the passing down of interpretive traditions, alongside the research of these and other noted scholars, has determined a few march variations that are “standard.” These variations include dynamic contrast, editing of percussion parts, changes in instrumentation and variances in tempo.

A general rule for all parts of a march is that on the repeat of a strain, some musical factor should be different. This is generally achieved through variances in dynamics, instrumentation or balance. Sometimes it is done with tempo, though this is

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86 Ibid., 83.
88 Dvorak et al., 81-83; Jorgensen, 12.
89 Dvorak et al., 81-83.
usually reserved for the closing section of the music, such as the common allargando treatment of the final statement of the trio in Sousa’s *Stars and Stripes Forever*. Changes in instrumentation achieve contrasts in color and dynamics. Sections are sometimes instructed not to play on a repeat of a strain: “percussion tacet on the 2nd strain repeat.”

Conductors will also change the blend and color of a particular strain by either removing some voices (“woodwinds only first time at the trio”) or changing the register of a melody or obbligato part (“clarinets play the melody down an octave 1st strain, second time.”) Especially in the marches of Sousa, a conductor will have only the countermelody play on the first time of a strain, or instead will have only the melody play. In both cases, almost the entire accompaniment is cut out so that the countermelody or melody can be featured. This type of variation creates contrast in the dynamics, blend, and color of a march. Sousa once wrote: “I would rather be the composer of an inspired march than a manufactured symphony.”

This philosophy transferred to his performance practices as the variations that he chose were often made during the performance and inspired by the moment, yet not printed on the music. The contrast created by march interpretations gave them character, making it impossible for them to sound “manufactured.” There are many more interpretive devices not listed here that are employed along with these standard ideas. All of these interpretations should have a singular goal: to create contrast.

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91 Ibid., 140-141.
The Development of Wind Bands

The Book of Exodus from the Old Testament of the Bible lists numerous references to wind and percussion instruments in civic functions which include processions and coronations.\(^{92}\) The Roman historian Ovid likewise gives accounts of celebration processionals that make use of a “double-pipe” wind instrument called the *tibia* (probably comparable to the Greek *aulos*) accompanied by cymbals and a small drum called the *tympanum*.\(^ {93}\) Musicians were in demand for celebrations during the Greek and Roman eras, and according to Plutarch, by the 7\(^{th}\) century B.C. musicians’ guilds were already beginning to form.\(^ {94}\) Though the musicians were playing for many occasions, it was the public performances, such as feast days, coronations, and celebrations of military victories, which drew the largest audiences. It was at these civic events that early forms of marches began to function as an important part of the culture, and it was in these ancient times that the wind band and the march became intertwined.

*“The War-Song of Antiquity and the Revival of the Military Art”*

According to George H. Farmer, the true origins of military march music lie in the “ancient war-song of antiquity,”\(^ {95}\) a moniker for the general practice of utilizing musical instruments, songs and chants in preparation for and during battle. Instruments used in ancient battles for military purpose included drums and derivatives of the trumpet. Farmer writes: “…the horn arrives, and man finds its frightening power far more potent than…the drum. Martial music becomes a separate function, and the horn its first exponent, by virtue of its special value in scaring the foe.”\(^ {96}\)

The earliest sources that recount groups of wind players and percussionists leading troops into battle come from Egyptian tomb paintings dating from the era of the “New Kingdom” (c. 1,567-1,805 B.C.), the oldest books of the Bible (Exodus, Numbers, Judges, c. 1,250-1,210 B.C.), and the writings of Greek and Roman historians such as

\(^{92}\) Whitwell, 4.
\(^{93}\) Ibid., 10.
\(^{94}\) Ibid., 12.
\(^{95}\) Farmer, 2-9, 20-21.
\(^{96}\) Farmer, 2.
Homer (The Iliad, 8th century, B.C.) and Plutarch (46-120, A.D.)97 In fact, Homer’s The Iliad provides the earliest recorded instances of wind musicians serving both military and civic duties (the dual functions of bands, “military” and “popular”) in which trumpet (or salpinx) players fulfill responsibilities of military signaling and act as town watchmen.98

Roman armies employed several trumpet-like designs such as the tuba, buccina, lituus, and cornu and each troop of fighting men, infantry or cavalry, was assigned either a trumpet or horn player, or one of each.99 Roman trumpet players, called Æneatores, served as sources of communication in battle and may have played marching music.100 Polybius chronicles the Roman invasion of Briton, whereupon the Roman army was terrified to meet with the songs of the barbarian army, which was “accompanied by a great number of horns and trumpets.”101 Though these ancient accounts exist of military use of wind instruments, it seems that military music was mostly unorganized and fell out of favor during the period known as the “Dark Ages.” Military music in its early stages was mostly concerned with loudness and noise.102 Trumpets, horns, voices and drums were employed to terrorize the enemy, and to provide a means of communication on the battlefield, though Farmer notes a lack of organized systems of drum and trumpet signals during this time.103 It would not be until the arrival of what Farmer calls the “revival of the military art” that military music would become organized and military bands would be recognized as an important contribution to the armies of Europe. Moreover, in the period when military music began to flourish, bands of musicians began leading troops in ceremonies, drill and maneuvers.

The Arab world, known at different times as “Saracens,” “Turks,” and “Ottomans,” could be credited with bringing about more structure and organization to

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98 Whitwell, 5.
99 Farmer, 4.
100 Ibid., 4.
101 Ibid., 5.
102 Ibid., 16.
103 Ibid., 12-25.
European military music. After all, it was the exposure to the Saracen armies that caused so much innovation in general throughout Europe. Indeed, some scholars have gone so far as to credit the contact with the Saracens as the beginnings of what would eventually become the European Renaissance. The first recorded contact with the Saracen military bands date from the First Crusade (1096-1099) and the reign of William “The Red.” The Saracen armies had true “bands” comprised of metal trumpets, shawms, horns, flutes, pipes, small timpani, drums, and cymbals. It did not go unnoticed by the Crusaders that these bands, which were more formally organized than their own and contained many more musicians, were able to produce much more sound and were also included in the battle strategy. Saracen bands gathered around the “rallying points” on the battlefield, encouraging the soldiers with their music and signifying the centers of command. After the Crusades, English records indicate an increase in formal bands attached to military organizations. By the Third Crusade (1189-1192) an English account described the armies of Richard I having added shawms, percussion and metal trumpets called “trumpae.” A later account details the “pipes, trompes, tabers and clariennes” which accompanied the army of Edward III at the Battle of Hallidon Hill (1333). It is important to note that these bands were not comprised of regular soldiers, but of hired minstrels. Musicians were not yet welcome in the ranks of professional soldiers at this time.

Between 1526 and 1699 a series of battles between the Ottoman Empire and the European kingdoms caused a great deal of tension throughout Europe. The threat of Turkish invasion led many kings to closely examine the training that was taking place in their militaries and to consider the establishment of standing armies for their kingdoms. By the beginning of the 16th century, most European kings were developing organized systems of soldiery. Methods of training were conceived which would optimize the performance of soldiers in battle. The treatises on military training from this

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104 Farmer, 12-14; Whitwell, 135.
105 Farmer, 13; Fennell, 6; Whitwell, 34.
107 Farmer, 12-14; Whitwell, 135-136.
109 Whitwell, 135.
time rely heavily on Greek and Roman strategists such as Vegetius and Ælian.\footnote{Farmer, 19.} Thus began the final stage of the revival of the military art.

Marching and maneuvering were central to new systems of military training. It was imperative that soldiers possessed the discipline to respond to orders during battle, and with standing armies that employed full time soldiers, marching could be practiced. Soldiers were drilled in maneuvers, and drums became a necessary tenet of marching drill. Signaling with trumpets also returned to use, just as it had been an important tactic to the Greeks and Romans.\footnote{Ibid., 17, 19-20.} In his Art of War (1521) Machiavelli advocates a system of predetermined trumpet signals to regulate maneuvers.\footnote{Ibid., 17-19.} Records reveal that trumpeters in the reign of Queen Mary were charged with being able to play the following signals, which all cavalymen would know: saddle, mount, mess, march, alarm, and charge. Drummers would be able to play the following, which all infantry would know: march, alarm, assault, approach, battle, retreat, and skirmish.\footnote{Ibid., 19-20.} Though actual written music examples of English commands can no longer be found, military trumpet signals by Italian composer Girolamo Fantini (1636) and French composer Mersenne (1635) are still in existence.

Drummers were trained to adhere to strict tempo during marching exercises. Military marching music simply combined the melodies of wind instruments with the cadence of the drums in an effort to make marching more precise and lively. Yet many military drill commanders were unhappy with the effect of combining winds with percussion, complaining that the addition of winds caused the tempo of drummers to fluctuate. So distressed were these commanders in England that in 1610, King Henry issued a Royal warrant for increased regulation of march tempos.\footnote{Ibid., 22.} Notations of cadences were included in the Royal warrant. It was at about this time, in the period 1600-1700, that mentions of a “drum major” first begin to appear. Farmer states, “It was probably the neglect and carelessness of drummers that compelled the authorities to
institute the office of drum major.”\textsuperscript{115} It is a testament to the traditional nature of bands that the position of drum major exists in marching units to this day, and that the charge of “keeping the tempo” still continues.

For our time and our musical sensibilities, it is curious to imagine large bands of marching bagpipes. However, large bagpipe and drum bands were a standard marching accompaniment for the Swedish, German, French and English armies during the 14\textsuperscript{th} and 15\textsuperscript{th} century.\textsuperscript{116} In the 15\textsuperscript{th} century bagpipes were replaced by the fife in their role of accompanying drums on the march.\textsuperscript{117} These early fifes were not capable of playing chromatically and their musical range was very limited. They were, however, endorsed in the numerous military treatises of the day. Machiavelli recommended fifes for marching and trumpets, as mentioned earlier, for signaling. According to Machiavelli, the Greeks had found that the sound of the flute was suited best for “…better regulation of the stepping together of troops.”\textsuperscript{118}

The rise of military bands caused a heightened demand for musicians. Previously considered a lower class of person, the musician was now in a position to live profitably and respectably. Trumpeters, drummers and fifers in the English army of the 16\textsuperscript{th} century were given a sword with a broken point.\textsuperscript{119} The significance in this gesture is that the musicians should be respected as non-combatants in military engagement. Because they were not yet considered regular soldiers and therefore not part of the army proper, musicians were often able to negotiate terms of payment and some were paid very handsomely.\textsuperscript{120} Trumpeters in the Life Guards of the English King were paid five shillings a day—roughly equivalent to the daily earnings of an average prince at the time.\textsuperscript{121} In the same manner that minstrels were expected to be extremely adept in multifarious skills, much was expected of the military musicians, and those that were most qualified were paid best.

\textsuperscript{115} Ibid., 24
\textsuperscript{116} Ibid., 26.
\textsuperscript{117} Ibid., 30.
\textsuperscript{118} Ibid., 29.
\textsuperscript{119} Ibid., 40.
\textsuperscript{120} Ibid., 30.
\textsuperscript{121} Ibid., 37-38.
The following were expectations for a 16th century military musician in the English army:

All captains must have drums and fifes and men to use the same, who shall be faithful, secret and ingenious, of able personage to use their instruments and office of sundry languages; for oftentimes they be sent to parley with their enemies, to summon their forts or towns, to redeem and conduct prisoners, and diverse other messages, which of necessity requireth language. If such drums and fifes should fortune to fall into the hands of the enemies, no gift or force should cause them to disclose any secrets that they know. They must oft practice their instruments, teach the company the sound of the march, alarm, approach, assault, battle, retreat, skirmish, or any other calling that of necessity should be known. They must be obedient to the commandment of their captain and ensign, when as they shall command them to come, go or stand, or sound their retreat or other calling.122

While some musicians prospered due to the growth of military bands, others suffered. The traveling minstrel, unable to find work with military bands, found less job opportunities and more royal, town and Church laws limiting his performances. Others found themselves forced into the military bands. An abundance of prisoners and a dearth of musicians led the English and German armies to impressment practices to staff their bands. While impressment into military duty is a very old practice, forcing someone to become a musician was quite a new idea. Impressment of musicians began in the 15th century and was basically over by the beginning of the 18th.123 Having hired the absolute best musicians (and paid them like princes!) for their elite corps and filled out their lowest infantry bands by less peaceful means, the military bands of Europe had set in motion the hierarchy of bands that exists even to this day. That hierarchy at least approximates the current order of “premiere” and “base” bands in our own American military, and of course in the military bands of many other modern countries.

122 Ibid., 31.
123 Ibid., 36-37.
The final round of conflicts with the Turks, which spurred Europe to action and reorganization of its militaries, left some long-lasting impressions that have contributed greatly to Western society and art. The Viennese enjoyed their coffee long after the Turks left. Mozart capitalized on the “exotic” fascination with the Turks in his successful opera *Abduction from the Seraglio* (1782). The so-called “Janissary” percussion instruments have become an accepted part of modern music, and Haydn and Beethoven included many “alla Turca” moments in their compositions. Turkish music, art and fashion were all the rage in 18th century Europe. The Turkish ambassador Achmet Effendi visited the King of Prussia early in the 18th century and offered him many of the instruments for a typical *Mehter* band (shawms, trumpets, cymbals, small timpani, bass drum, and “jingling johnnie.”) Owning a set of Turkish instruments instantly became a status symbol among European aristocracies, and more efforts were made to acquire these instruments. The King of Poland even struck a deal to acquire a complete band—instruments and musicians—from the Sultan in 1741. European elites longed to capture the essence of the exotic by acquiring Turkish art, décor, and fashion. Meanwhile, European military bands absorbed the instruments of the Turks as well as the tactical use of musicians in training, maneuvering and battle.

Upon reaching the 17th century, the concept of the military band was fully in place, though the model for instrumentation of modern military bands had yet to appear. Military bands had seemingly survived the threat of relegation to “fad” status, and were now firmly entrenched. The presence of bands had an effect on the cultural fabric of Europe: due to the numerous military bands, the influence of military music was being heard in the popular “battaglia” compositions of Byrd, Bull, Jannequin and others. Battaglias are programmatic compositions that simulate a battle, and were included in collections for instruments as widespread as the virginal, lute, and “consorts” of recorders. They enjoyed great popularity in the 16th and 17th centuries. By the mid-17th century, the bands were not only serving in military ceremony, training and combat, but

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124 Whitwell, 136.
125 Farmer, 72.
126 Ibid., 20.
were also providing entertainment with public concerts.\textsuperscript{127} Louis XIV put on lavish
certs of combined military bands, featuring hundreds of musicians and playing
patiotic songs, “menuets,” “airs de guerre,” and “marches.”\textsuperscript{128} As the Baroque period
approached, bands were being utilized for military and popular purposes. Further,
military music had made an impact on the popular music of the time, as evident in the
numerous compositions of “battaglias.”\textsuperscript{129} Bands and band music were becoming a
source of entertainment throughout Europe, and the stage was set for the march to cross
from exclusive military use into the world of art. The instruments of the band, however,
had a long way to go to match the success of the orchestra’s string instruments.

\textit{Developing Wind Instruments, Traveling Minstrels, and Bands in Churches and
Aristocratic Courts}

Despite the innovations made in response to the new knowledge gained as a result
of The Crusades (1096-1271), wind instruments did not exactly flourish during the period
kown as the “Middle Ages,” roughly beginning with the 5\textsuperscript{th} century fall of the Roman
Empire and ending with the 16\textsuperscript{th} century European Renaissance. Humankind was much
more isolated in the Middle Ages: communication was hampered by slow travel, trans-
continental disease and a high rate of illiteracy among the populations of Europe. As a
result, new ideas about technology traveled slowly, and the craft of designing wind
instruments progressed very little. Out of this period, the oboe emerged from the
innovation of its predecessor the shawm, and advances in metal working modernized the
trumpet. Little improvement seems to emerge during this period, however, as wind
instruments are difficult to play in tune and lack any form of standardization in
construction, design and material.\textsuperscript{130} Fennell writes: “The wind instruments which
existed at the beginning of the 17\textsuperscript{th} century were no more standardized in their use or
construction than had been the various flat and round-backed string precursors of the
violin family.”\textsuperscript{131} Goldman also adds, “There was no mass production of instruments,
nor any agreement as to the correct number of vibrations of middle C…Presumably, it

\begin{footnotesize}
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\item \textsuperscript{127} Goldman, 34-35.
\item \textsuperscript{128} Whitwell, 138.
\item \textsuperscript{129} Hazen and Hazen, 112.
\item \textsuperscript{130} Goldman, 27-29.
\item \textsuperscript{131} Fennell, 3.
\end{enumerate}
\end{footnotesize}
was impossible to find matched sets of schalmeys, or cornetts, or recorders, capable of performing in accurate pitch relation one to another.”

By the arrival of the Renaissance, string manufacturers had enjoyed a measure of progress. Violin making reached its artistic peak in the 17th century, beginning when Gasparo Saló (1542-1610) began the early construction of the modern violin. Nicola Amati (1596-1684) furthered violin design, and his student Antonio Stradivarius (1644-1737) perfected the model of Amati’s violin and produced several hundred of them. Stradivarius also produced and perfected violas and cellos. Even the earlier *gamba* instruments were somewhat standardized and played with consistent intonation. The designs of Stradivarius and his predecessors, however, played in tune more easily, were designed to an ever-increasing standard and thus were massed in large ensembles giving birth to the modern string orchestra. To be fair, string orchestras existed before Stradivarius’ perfection of the violin, viola and cello, appearing, for instance, in the work of Bach and Handel. Oboe, trumpet and flute were also utilized by those same composers, though not nearly at the same frequency as strings.

In his opera *Orfeo* (1607) Claudio Monteverdi (1567-1643) included an orchestra of keyboard instruments, double-bass viols, viols da gamba, deep-toned lutes called chitaroni, violins “a la française,” violas “da braccia,” violins “da Saló,” clarinos, “trompettes,” trumpets, flutes, cornetts “a bouquin,” oboes, trombones, and a double-harp. Fennell notes that only 20 years later in his opera *The Combat of Tancred and Clorinda* (1627), Monteverdi has set the tone for the modern string orchestra, writing for violin, tenor and bass viols, and contrabasso da gamba. The progress of Stradivarius’ predecessors Saló and Amati is evident in Monteverdi: gone are the regional string instruments such as the violins “a la française.” Fennell states that this opera marks the beginning of “the basis for the modern orchestra.”

In this same opera, Monteverdi includes flutes, trumpets, cornetts, trombones and drums. But as opposed to the nearly-perfected strings, these wind instruments lacked the chromatic versatility of valves and

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132 Goldman, 28.
133 Fennell, 4.
keyed fingering systems. Further, they were far from being perfected in intonation and timbre possibilities.

The result was that composers began writing prolifically for string orchestras, with only limited parts for wind instruments. Goldman writes, “One immense advantage of stringed instruments for ensemble playing obviously resides in the fact that they can easily be tuned. It was therefore possible to mass large numbers of stringed instruments at almost any stage of their development. This could not have been true of schalmeys, pommers, recorders or any of the other myriad types of wind instruments.”

The effects of the delay in wind instrument improvement are felt even until the very present: by the mid-17th century the string family was complete and capable of playing in tune, and at nearly the same time the template for the “modern” orchestra emerged. As it was for the orchestra, so it was for the wind band: instruments and literature developed concomitantly. Wind instruments would not achieve near-perfected status until the mid-19th century, and the origins of the modern wind band would appear at about the same time. Literature for string orchestra, therefore, has enjoyed a head start of 200 or 300 years, as it were, over the band.

While wind instruments had far to go to catch up with the strings, some progress was made near the end of the 17th century. Many of the prototypes of modern instruments were created, and old instruments that served limited, regional uses began to disappear. In 1690, J.C. Denner of Nuremberg built the chalumeau, which is the forerunner of the modern clarinet. The chalumeau was in use until about 1720, until an improved model of the clarinet was created. Improved horns and bassoons replaced wooden cornetts and trombones. While the trombone fell into disuse at the end of the 17th century, it would gain prominence again by the end of the 18th century in the compositions of Haydn and Mozart. The new wind instruments were designed with

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134 Goldman, 29.
135 Fennell, 4.
136 Goldman, 30.
137 Ibid., 32.
Amongst civilians, much of the musical activity that occurred in the Middle Ages happened within a class of people known as minstrels, which were traveling musicians, actors, dancers, comedians, artists, jugglers, magicians—basically all-around performers. These performers were known by various names, depending on their regions, being minstrels, jongleurs, troubadours, and trouveres. Minstrels traveled between cities and towns, performing for peasants and royalty alike for money, food and shelter, and hoping ultimately to gain a position as an entertainer in the court of a wealthy ruler. The successful minstrel was a “jack of all trades,” as can be seen in one minstrel’s advertised skills:

I can play the lute, vielle, shawm, bagpipe, panpipes, harp, fiddle, guittern, symphony, psaltery, organistrum, organ, tabor, and the rote. I can sing a song well, and make tales to please young ladies, and can play the gallant for them if necessary. I can throw knives into the air and catch them without cutting my fingers. I can jump rope most extraordinary and amusing. I can balance chairs, and make tables dance. I can somersault and walk with a handstand.

Historical research increasingly identifies minstrels as specialists in wind instruments. Early literature describes singers as ménétriers de bouche (mouth minstrels) and string players as ménétriers de cordes (string minstrels.) Players of the flute, shawm, trumpet, and bagpipes are referred to only as ménétriers, implying the expectation that minstrels played wind instruments. By the 14th century minstrels were being employed by nobles and towns for regular entertainment. They were also being employed as musicians for the previously discussed military bands coming into formation following The Crusades. Though they were in demand for performances, minstrelsy

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138 Ibid., 31.  
139 Whitwell, 15  
140 Ibid., 16.  
141 Ibid., 16.  
142 Ibid., 16-18.  
143 Farmer, 14-15.
was viewed as a profession of the lower class. The early Church denounced minstrels, and banned instrumental music, especially wind instruments, from services.\textsuperscript{144} Limitations were also put upon minstrels according to the Church calendar. For instance, minstrel performances were banned during Lent.\textsuperscript{145} Minstrels enjoyed few legal rights; they were unable to transfer their possessions to an heir, and in the earliest existing German law books they were not able to demand justice even if they \textit{won} a case in court!\textsuperscript{146} Whitwell has recorded the numerous pleas from minstrels to local bishops to be able to take the holy sacrament and be treated as other Christians—all of which were denied.\textsuperscript{147}

During the Church seasons in which minstrels were not permitted to perform, they began to plan gatherings in which performance ideas, music literature and knowledge about instruments was shared. These gatherings came to be known as “minstrel schools.” The first of these meetings is recorded in the 12\textsuperscript{th} century in France, and they continued to meet through the early 15\textsuperscript{th} century.\textsuperscript{148} Much of what could be called “band” in the Middle Ages took place at these \textit{scolae ministrallorm}. Amid the sharing of ideas and instrumental techniques, mass bands of shawms, trumpets, flutes and drums played popular folk and national songs.\textsuperscript{149} Before the Baroque, a “band” of loud instruments was generally not called a “band,” but a “loud minstrel.” Chaucer describes a “loude minstralcye” in his dream poem \textit{House of Fame} (1379-1380).\textsuperscript{150}

By the 14\textsuperscript{th} century, minstrels appear with a new title: “minstrel of honor.” Minstrels with this title had achieved permanent employment with a town, noble, or military unit.\textsuperscript{151} Whitwell also describes them as “corporation minstrels” and notes their involvement with military bands:

\textsuperscript{144} Whitwell, 15. \\
\textsuperscript{145} Ibid., 17. \\
\textsuperscript{146} Ibid., 18. \\
\textsuperscript{147} Ibid., 18-21. \\
\textsuperscript{148} Ibid., 17. \\
\textsuperscript{149} Ibid., 17. \\
\textsuperscript{150} Ibid., 17. \\
\textsuperscript{151} Farmer, 14-15; Whitwell, 18.
About this time the break-up of the roving minstrel class was in full progress. Among these poor Bohemians, pestered on one hand by the anathema of the Church and hounded on the other by the stern arm of the law, we find the more staid of them settling down in the large towns and forming themselves in guilds, to become later vested with the respectable office of “corporation minstrels”... Others of more robust type joined the military bands...  

A minstrel of honor had taken a step closer to respectability and acceptability into society. Though it provided a measure of social mobility for the former wandering musicians, it effectively put an end to their profession. We can only wonder if the mass minstrel bands might have achieved the same notoriety and success of the professional touring bands of the late 19th century. As a proactive step to fight against prejudices, minstrels began forming guilds as early as 1288. The guilds created wage and welfare systems and built hospitals for its members. They were also able to regulate which musicians were able to perform in towns, which was profitable for its members but another strike against the wandering minstrel. Minstrel guilds acted as the final contribution to the decline of minstrelsy.

It is interesting that wind instruments did not become of use earlier in the Church. The Church of the Middle Ages already used the organ in its services. It also must have been difficult to explain the many references to celebrations led by music in the books of The Old Testament, and especially the Psalms. One explanation offered by Whitwell is that early Christians were heavily persecuted and forced to meet in secret. Therefore, instrumental music would not be conducive to meetings conducted in secret. Another reason was the Church’s disdain for minstrelsy. Early Church edicts relegated minstrels to a category with prostitutes and evil-doers, and in an effort to erase pagan elements from the lives of the faithful, these popular musicians were not tolerated. Despite their low class, minstrels gradually became an important part of Church music. The Church

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152 Farmer, 14.  
153 Whitwell, 18.  
154 Whitwell, 19.  
155 Ibid., 19-20.
was competing for its audience, and it must have made sense to bring instrumental music into the chapel for this reason alone.

By the 13th century minstrels were being paid for performances in monasteries, and in 1227 Pope Gregory I demanded a “band of winds” for his coronation.156 In the 14th century it had become standard for each archbishop and bishop to have his own wind band. Whitwell calls these bands, which were sources of great pride for their patrons, an “aural coat of arms.”157 Wind bands were playing not only for coronation processions, but also for Church celebrations and processions through the town streets, and also for the medieval church dramas known as “miracle plays.”158 By the 15th century wind bands had become an accepted part of the Church service throughout the regions of Europe, though their use was often reserved for celebrations and special services. The lowly minstrel had risen above his station to become the beginning of Church wind bands. He had concurrently set the stage for the works for winds by Willaert, Gabrieli and the rest of the Venetian School in the 16th century. He had also maintained the “popular” function of bands in a time when they could have easily disappeared.

An important factor of change for the future of wind instruments took place in the Renaissance. This change was one of aesthetics: there was a new preference for sonorities of instruments grouped in families, with matched timbres, designs and intonations.159 Lower members were added to these families to achieve a darker sound, as opposed to the shrill sounds of medieval instruments. These ensembles were called “consorts,” and they appeared in the 16th century. Later, “broken consorts” are ensembles that consist of several instruments from two different families. String and wind instruments were often combined in broken consorts, and similar models can be seen in the forthcoming compositions of Giovanni Gabrieli. Royal families of the 16th century acquired consorts of instruments and employed musicians to play regularly in their courts. Thus, it became fashionable for members of the aristocracy to have a “court band,” composed of minstrels, whose function was very different from the military and

156 Ibid., 20.
157 Ibid., 20.
158 Ibid., 21.
159 Ibid., 50.
church bands. The major musical fare of the Renaissance court band was dance music. Much of the music played by these ensembles is still extant, due to the fact that this period also marks an increase in printed music.\textsuperscript{160} Two important surviving collections of dances for consorts are Tielman Susato’s \textit{The Danserye} (1511) and Antony Holborne’s \textit{Galliards, Almains, and other short Aiers both grave and Light, in Five parts, for Viols, Violins, or other Musicall Winde Instruments} (1599). Both collections include popular dances of the day, such as the \textit{pavane}, \textit{ronde}, \textit{galliard}, \textit{air}, and \textit{basse dance}. These collections continue to be included as part of the wind band repertoire.

Court bands entertained guests of the royal patrons, supplied music for feasts and celebrations, and traveled with their patron. An example is the court bands of Elizabeth I.\textsuperscript{161} The Queen began a tradition of “summer journeys” soon after her coronation, and as she traveled throughout the Kingdom she was accompanied by members of her court, her personal belongings, and her bands. Her musicians entertained her throughout the journey, and the Lords of the countryside would send their own court bands to meet her as she approached town. Accounts are numerous of lavish presentations upon her arrival by hundreds of musicians.\textsuperscript{162} The court bands of the Renaissance served mainly to entertain, but their consort concept would determine the instrumentation of the newest literature for wind bands.

Giovanni Gabrieli (1557-1612) made a tremendous contribution to wind literature with his \textit{Sacrae Symphoniae} of 1597. This collection of 63 works defined the Venetian style with its antiphonal effects and contrapuntal writing. According to Fennell, Gabrieli is also credited with beginning the practice of scoring for instruments: “No longer was the performer allowed to choose any convenient instrument as had been the custom until Gabrieli made this clearly indicated assignment of parts and instruments. The art of scoring had begun.”\textsuperscript{163} Wind instruments were already regularly appearing in churches, and Gabrieli sought to make use of their splendor by writing for antiphonal choirs of

\begin{itemize}
\item \textsuperscript{160} Ibid., 59.
\item \textsuperscript{161} Ibid., 55-59.
\item \textsuperscript{162} Ibid., 55.
\item \textsuperscript{163} Fennell, 5.
\end{itemize}
trombones and cornetts and placing them in the organ lofts of St. Mark’s Cathedral.¹⁶⁴
Sixteen of the compositions in Sacrae Symphoniae are instrumental works. One of them, Sonate pian e forte was scored for two choirs of alto, tenor and bass trombones with cornetts and viola. Gabrieli specifically assigned parts based on desired timbres, and he is also recognized as one of the first composers to designate dynamic markings.¹⁶⁵
Sonate pian e forte is still in the wind repertory today. Gabrieli composed beautiful music for wind instruments to play in sacred settings, further securing their place in church services.

Municipal Bands

The instruments employed by Gabrieli were not the instruments of the military band. Military bands, for the most part, were composed of trumpets, oboes and drums. The horn and bassoon had replaced the trombone and cornett in the military band,¹⁶⁶ but those instruments had found a home in the Church and with the town musicians. There was significant brass playing occurring in Germany and Austria in the mid-16th century, carried on by civilian watchmen. Whitwell credits these tower musicians as being the first civilian wind bands.¹⁶⁷ These watchmen, known as stadtmusikers (“town musicians”) or thuermer (“tower men”) were charged with important civic duties. Responsibilities such as announcing the passing of hours or alerting the citizens of a fire were vital to towns at this time. Underscoring the importance of watchtowers is the fact that Frankfurt, Germany had nearly 150 towers in the 13th century.¹⁶⁸ Because there were no lights at the time, the eyes of the watchmen were the only dependable means of alarm for fire, storms, or attack. Likewise, a fanfare was played on the passing of the hour at night because no one could see a clock in the dark. The earliest watchmen were “bell-ringers,” but were replaced with wind instruments in the 12th century in favor of the loudness of the trombone.¹⁶⁹

¹⁶⁴ Ibid., 4-5.
¹⁶⁵ Ibid., 5.
¹⁶⁶ Goldman, 32.
¹⁶⁷ See Whitwell, 23-30.
¹⁶⁸ Ibid., 23.
*Stadtmusikers,* at first, played only flourishes on the hour, but eventually their civic duties met with more private, civilian work. By the time of Bach, the tower musicians of Leipzig were performing at graduations, weddings, church feasts, parades and funerals in addition to their watch.\(^{170}\) Forming choirs of trombones and cornetts, the *stadtmusikers* performed Lutheran chorales from their towers, and by the late 17\(^{th}\) century were performing the secular works of Johann Pezel.\(^{171}\) Pezel (1639-1694) wrote chorales and flourishes for secular occasions, and some of his works are still in the repertory today. It is worthwhile to note that the trombones and cornetts were the only wind instruments capable of playing all of the chromatic notes, and therefore the original music composed for these ensembles possessed more serious expressive quality.\(^{172}\)

*Stadtmusikers* were civil servants, paid by the citizenry of the town. All over Europe, the “popular” work of civic musicians was desired, and towns levied taxes to afford to hire ensembles. A letter from the 15\(^{th}\) century states: “Observe that …they payd there mynstrells better than thyre preistes.”\(^{173}\) These ensembles began to perform regularly for the entertainment of citizens, and Whitwell describes the concerts as pure entertainment: “These concerts were not only the first in the modern use of the word, but perhaps one might even think of them as the beginning of “art music,” in the sense that it was music to be listened to with no other functional purpose.”\(^{174}\) Florence had 3 bands in the 14\(^{th}\) century, each performing several times daily at city hall, the band of Ghent in 1430 consisted of 35 wind instruments (shawms, trumpets, sackbuts) and the band of Lille in 1480 was required to perform every morning and evening “for the honor of the city.”\(^{175}\) These civic bands consisted of professional musicians, many of them members of guilds. Their contracts often contained stipulations regarding performance times, literature to be performed, and appearance.

\(^{170}\) Fennell, 7; Goldman, 24-26; Whitwell, 23.
\(^{171}\) Fennell, 7.
\(^{172}\) Goldman, 27.
\(^{173}\) Whitwell, 25.
\(^{174}\) Ibid., 23.
\(^{175}\) Ibid., 24-27.
The contract of the Bruges band of 1495 states:

…each of them are obligated to play at the front of the old hall at the customary place on all Sundays and Holy Days at 11:00, before noon, and at 6:00 in the evening…They are to play two chansons or motets at each performance…each performer is to appear in uniform and sign the work book.\footnote{Ibid., 26.}

Goldman writes that \textit{stadtmusiker} bands represent the beginning of town bands:

These little bands of tower musicians were in many real senses the precursors of the civilian concert bands we know today. Their functions, if not their instrumentation, were identical. They provided the popular outdoor music, the marches for town festivities and ceremonies, and the accompaniments for community singing. It is from these groups that the \textit{popular} (as opposed to the \textit{military}) aspect of band music stems.\footnote{Goldman, 26.}

And so the town bands sprang from the work of generations of minstrels, striving to gain acceptance from the Church. Once they gained entry into the Church, and eventually into the military bands, their descendants became public servants. And once they merged with the culture of their towns, they engaged its citizens with music, sacred and secular, and most definitely popular. Military bands, though different in composition and purpose, were now beginning to engage in popular functions as well. Soon, the town band and military band would reach a point of interchange, and Fennell writes that the result would be the modern wind band: “…when the military band admitted the cornett and trombone of the town band and began to include in its instrumentation those reed instruments which resemble their modern counterparts, the wind band…progressed to that stage of its development in which Wilhelm Wieprecht found it at the beginning of the 19th century.”\footnote{Fennell, 7.}
Jean Baptiste Lully (1632-1687) is a figure who deserves some mention in the development of bands. Though he did very little for the actual improvement of wind band as an ensemble, his influence as a composer and conductor can be credited with improved expertise among wind musicians. Lully served as the court composer for Louis XIV. At the command of his royal patron, he established military “bands” of oboes and drums. The marches that he composed for those bands are the oldest existing military marches. These military bands were the first that were included as part of the regular army—In other words, the musicians were soldiers and were accordingly paid a soldier’s wage and respect. Lully is known to music history as the first conductor, and he is remembered as a tyrant in rehearsal (presumably establishing the precedent for conductors of the next two centuries!) His greatest contribution to wind instruments, though, is that in creating his court orchestra at Versailles, he recruited virtuoso musicians. Lully’s court orchestra became the envy of Europe and the abilities of his musicians were imitated throughout the continent. In this way, his court orchestra raised the performance standards of wind and string performers alike.

The bands of oboes and drums which Lully directed were known as hautboisen bands. Each little band consisted of 4 oboes and 2 drums generally, and the marches that Lully composed for them were written for four parts: descant, tenor, alto and bass. The hautboisen instrumentation changed, depending upon region; in England the band consisted of drums, 4 oboes and 2 bassoons. It was not unusual for bassoons to be included in this ensemble, as they had just recently replaced the bass oboe, or courtal. The hautboisen were expected to perform on foot and mounted, leading the army on the march, playing for ceremonies and performing for the entertainment of the general. Around the late 17th century, the new French oboe appeared, quickly replacing the old

179 Ibid., 5.
181 Fennell, 5.
182 Ibid., 5-6.
183 Farmer, 46; Whitwell, 138.
184 Whitwell, 139.
185 Farmer, 8.
The new French oboe was slightly smaller with a cylindrical bore as opposed to the conical bore of the old oboe design. The new oboe was capable of more mellow, refined sounds, whereas the old oboe, which was very close to the medieval shawm, was known for a shrill timbre and sheer volume. Another major change in the oboe bands began in 1690 when Denner put forth the first clarinet. The instrumentation of the *hautboise* was immediately changed as the clarinet replaced the oboe in prominence. The military historian Kastner notes that the first French military marches that include clarinet appeared between 1720 and 1730. Finally, just as the 18th century was beginning, horns were added to the German *hautboise* bands, and this was copied by other countries.

The *hautboise* bands were short-lived; Whitwell estimates their dates to be in the range of 1680-1730. The French oboe and clarinet played with greater versatility and were capable of more polished music making, and the horn offered new options in timbre. Naturally the musicians and conductors of these bands would want to seize the opportunity for better performances. Though it is difficult to pinpoint an exact date or event in which a new instrumentation developed, an ensemble of 2 oboes, 2 bassoons, 2 clarinets and 2 horns began to gradually emerge after the introduction the aforementioned new instruments. Whitwell writes that this ensemble, known as *Harmoniemusik*, evolved from the instrumentation of the *hautboise*: “Out of the death of these noble institutions came, at the same time, a metamorphosis: the emergence of the *Harmoniemusik* which would develop not only into an enormous and important literature of its own during the Classic Period, but would form the wind choir of the Classic orchestra and the nucleus of all later military bands.”

There are two ideas about exactly when and where the *Harmonie* ensemble originated. An older theory states that the instrumentation of a *Harmonie* band appeared in the mid-18th century. In response, Frederick the Great, King of Prussia, passed an

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186 Whitwell, 112-113.
187 Farmer, 50; Fennell, 8-9; Goldman, 30; Whitwell, 166.
188 Farmer, 50.
189 Whitwell, 113-114.
190 Ibid., 113.
191 Ibid., 156.
192 Ibid., 111.
ordinance setting the standard instrumentation of a Prussian military band at 2 oboes, 2 bassoons, 2 clarinets, and 2 horns. This origin gives the military band ownership of Harmoniemusik. The other origin given is that the Harmonie instrumentation springs from the elite court bands of Louis XIV at Versailles. One particular band, Les Grand Hautbois, was composed of 12 oboes and bassoons in the style of the Renaissance consort. There are many compositions for this ensemble dating from the late 17th century, and the literature for this band continues into the 18th century, reflecting the addition of horns and clarinets. The first known composition for a band of bassoons, oboes, clarinets and horns dates from 1729. Another interesting fact is that Louis XV authorized a new court band in 1762 of 16 players—their instrumentation being a double harmonie ensemble. It is possible, then, to credit the French court bands with the origin of Harmoniemusik.

No matter their exact origin, Harmoniemusik bands became the standard wind section of the Classical orchestra. These ensembles also became the standard instrumentation for military bands until the time of Wieprecht. Further, in the courts of the aristocracy, Harmonie ensembles are the only wind bands that survived the domination of the orchestras, and the clarity and expressive capabilities of the ensemble attracted Mozart, Haydn and C.P.E. Bach.

The period of 1400-1700 represented great popularity for wind bands. Civic bands and military bands were active all over Europe, but languished in a lack of advancement of its instruments, especially in the woodwind family. The arrival of the clarinet and new designs of the oboe and bassoon did much to help this situation. Stamitz, Gluck, Haydn and Mozart quickly included clarinet in their operas and compositions for orchestra and the Harmoniemusik ensemble attracted serious composers to write for winds. Musicians in civic bands continued to work lucratively, performing their duties...
to the municipality and providing entertainment for its citizens. It was the orchestra, however, that was the premiere ensemble of the Classical Period. The innovation of the bow by François Tourte (1747-1835) and the division of string choir into a four-voice ensemble by Alessandro Scarlatti (1659-1725) were the final steps toward the strings’ present state of construction, scoring and instrumentation. At the beginning of the 18th century, wind instruments were just not able to play like the strings—they could not yet execute all of the chromatic notes, struggled to play in tune, and had not quite achieved the timbres that we know of today.

Whitwell poses that another factor that may have contributed to a decline of importance for bands in the Classical era lies in the philosophical trappings of the Enlightenment. He proposes that the turn from spirituality to humanism as a result of Enlightenment thinking would have elevated the strings over the winds. The winds had been involved in Church services, festivals and celebrations now for over two centuries. The fact that wind instruments were commonly associated with religion may have been enough to relegate bands to a lower priority than the orchestra, for in the Enlightenment, “…music should…speak from the soul of man, rather than from God.” The composer aspiring to write music that captured that spirit might want to break with any old associations with the Church if he wanted to be successful. It should also be noted that a rising resentment for the aristocracy was beginning to creep throughout Europe at this time. Because wind bands had often accompanied processions of nobles, performed for guests in their courts and provided pomp for their festivals, it is obvious that those revolutionaries who might be seeking to overthrow the established order would disdain the court bands of the wealthy.

With the rise of the orchestra and Enlightenment ideals, the 18th century represents a time of decreased importance for bands. Stadtmusikers were no longer in municipal service by about 1715, and the number of civic bands began to dwindle. Whitwell writes: “One sees, therefore, at the beginning of the Classic Period the rapid disappearance of almost all of the distinguished traditions of early wind bands and

\[^{201}\text{Whitwell, 155.}\]
\[^{202}\text{Ibid., 155.}\]
\[^{203}\text{Goldman, 30.}\]
ensembles. Independent civic wind bands all but disappear from notice…and with them the ancient wind instrument guilds.”\textsuperscript{204} The Harmoniemusik ensemble did retain its place as the preferred instrumental ensemble of the aristocracy. The secure position of those ensembles might also have something to do with their importance to the orchestra, for the wind sections of orchestra closely resembled the Harmonie ensembles.\textsuperscript{205} While Classical composers included more extensive wind and percussion writing in their works, the parts for winds were not nearly as challenging as the parts for strings. Whitwell notes that the importance of the various partitas and serenades written for Harmonie ensembles is that “…its repertoire reveals, as the symphonic repertoire does not, that many wind players were the equal of any musicians of that era.”\textsuperscript{206}

*Five People Revolutionize the Band: Sarrette, Wieprecht, Boehm, Buffet and Sax*

If the 18\textsuperscript{th} century was a time of trepidation for bands, the 19\textsuperscript{th} century would be a time of unprecedented growth. Five events occurred in the first half of that century which revolutionized the performance ability of bands, the result of which was that bands reached new heights of popularity in the second half. Those events were the founding of the French Republican Guard Band (*Garde Républicaine*), the innovative leadership of Wilhelm Wieprecht within the Prussian military bands, the perfection of the flute fingering system by Theobald Boehm, the likewise perfected fingering system of the clarinet by August Buffet, and the new instruments introduced by Adolphe Sax.

The ideals of the Enlightenment were the cause of major political and social change in the world. Its philosophies emphasized the rights of the individual and challenged the authority of the established Church and aristocracy. From the last half of the 18\textsuperscript{th} century sprang the American Revolution (1775-1783) and French Revolution (1789-1799) which represented an overthrow of an aristocratic monarchy by common people. The most significant notion of the American and French Revolutions was that they marked the rise of democracy, to quote Thomas Jefferson, “…government by the people and for the people.” A general change in attitude towards authority—where it

\textsuperscript{204} Whitwell, 156.  
\textsuperscript{205} Ibid., 111.  
\textsuperscript{206} Ibid., 156.
resides politically, morally, and intellectually—led to a multitude of innovations in technology and philosophy, often from middle class inventors and thinkers in small towns. Inventions such as the steam engine and cotton gin revolutionized the way work could be done in Europe and America, and led to the inception of the Industrial Revolution. The emerging genius of middle class inventors would have a major effect on the history of bands in the persons of Sax, Boehm, Buffet, Heckel and Closé.207

But first, it is important to note that a common ideal shared by many people in the Enlightenment was public assembly.208 Public assemblies served as the beginnings of revolutions: large crowds gathered, listened to speakers and raised their fervor for democracy! There was also a high value placed on sharing an experience with others, and this is especially seen in the arts. For many years, the arts had been the intellectual property of the aristocracy. The Enlightenment brings about what Goldman calls the “democratization of the arts.”209 Specifically in France, concerts began to serve as shared public experiences—music “by the people and for the people”—rousing patriotic sentiment and entertaining at open-air festivals.210 And since, according to the 1789 French Declaration of the Rights of Man, “Men are born free and equal in rights,” music played at open-air concerts would serve as entertainment for all classes of French citizens.211 Goldman writes:

The development of the band was more profoundly influenced by the French Revolution than by any event before or since. In the great surges of popular enthusiasm which marked the establishment of a new order, music was a vital outlet of expression. Bands, organized for and by the people, and grown to a size never before known, occupied an important place in the patriotic celebrations and open-air festivals. The number of these demonstrations, and the abundance of new music written for them, testifies to the emotional fervor of the first years of the Republic.212

207 Fennell, 22.
208 Fennell, 11; Goldman, 36.
209 Goldman, 36.
210 Ibid., 37.
211 Whitwell, 186.
212 Goldman, 36.
To mark the one-year anniversary of the storming of the Bastille, François-Joseph Gossec (1734-1829) was commissioned to compose a piece for an open-air festival known as “The Festival of the Federation.”²¹³ Because the performance would be given outside and to an extremely large audience, Gossec recruited a large band of French musicians. Estimates have the band around 300 winds, 300 percussionists and 50 serpent players, plus a large chorus.²¹⁴ Whitwell notes that the performance of July 14, 1790 was a major success and well received: “(Gossec) was composing for a medium that no one had ever heard and for an environment charged with emotion. His success…helped transform the military band into a key instrument of the government’s efforts at political indoctrination.”²¹⁵ The Commune of the City of Paris was so impressed that they immediately began raising money and commissioned Bernard Sarrette to organize a military band for the Republican Guard on October 1, 1790.²¹⁶ Sarrette’s initial band of 1790 had 45 players, and by the following year had 70, of which 16 were clarinets.²¹⁷ Gossec served as the bandmaster with Simon Catel (1773-1830) as his assistant.

The *Garde Républicaine* band is remembered specially by history because it stood apart from other bands in several distinct fashions, some of which have become lasting contributions to the modern band. First, this band was truly a “national” band with political and patriotic implications. The musicians in the band were almost all French, and had been recruited by Sarrette from the military and court bands and orchestras.²¹⁸ Sarrette, very proud of his premiere ensemble of French musicians, stated once before the National Assembly, “Our former despot did not know enough to employ French talent; he looked for artists in Germany. Under the reign of Liberty, we must find most talent among French people.”²¹⁹ It was stated before that the military bands organized prior to Lully’s *hautboisen* bands of the 17th century had been staffed by traveling minstrels, and even Lully’s bands, though comprised of “regular” soldiers, had recruited musicians from other countries. The French Republic had established an elite band of French musicians.

²¹³ Whitwell, 186-188.
²¹⁴ Ibid., 187.
²¹⁵ Ibid., 188.
²¹⁶ Farmer, 79-80; Goldman, 37; Whitwell, 188
²¹⁷ Goldman, 37, 40.
²¹⁸ Farmer, 79; Goldman, 37.
²¹⁹ Whitwell, 190.
National pride in military bands increased, and eventually awareness was raised for the need of a music school that would develop new French talent to fill out the remaining military bands, and keep French musicians at the fore of international music.220

Second, the *Garde Republicaine* was a large band. The average military band of the time was about 12 members, and the average court band was around the 8 member size of a *Harmonie* ensemble.221 Two factors contributed to this size. The first was that the band performed at open-air events and needed to produce a sound great enough that it could be heard by many people. This has political implications as well as practical: the court bands of the aristocracy were small and could be enjoyed by few, but the large band could be heard by many. Band performances were the centerpiece of the National Festivals which began in 1791. These will be addressed shortly, but for this time it is worth noting that the French government knew of the political power of musical performance, and purposely planned band concerts which would draw large crowds for the purpose of “nationalizing” its citizens!222 Another factor in the large size of the band was that Sarrette used every instrument in the wind band rather than just the *Harmonie* ensemble. In fact, the *Garde Republicaine* band may have been the first to combine all of the instruments of the military, court and civic bands, for it was composed of flutes, clarinets, oboes, bassoons, horns, keyed bugles, trombones, serpents and percussion.223 While some have credited the *Garde Republicaine* as having the first “modern” wind band instrumentation, Whitwell notes that “…no matter how closely the modern band resembles this French model, there remained an entire 19th century of experimentation with new instruments, and the development of regional preferences, before the arrival of anything which might be called the modern band.”224

Third, the *Garde Republicaine* performed literature that was not common to the typical military band. Some of Paris’ most prestigious composers wrote for the band, including Gossec and Catel, as well as Luigi Cherubini (1760-1842) and Étienne Méhul (1763-1817). These new compositions expanded the repertoire available to wind bands.

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220 Goldman, 37; Whitwell, 190-191.
221 Goldman, 38; Whitwell, 185.
222 Whitwell, 191.
223 Goldman, 38.
224 Whitwell, 185.
Besides their maneuvering signals, many military bands of the times played simple marches and national songs, along with light opera “airs” and ”potpourris.” The music played by Garde Republicaine was often originally written rather than based on an existing opera or song, and composed to take advantage of the instrumentation of the band. “Overtures” and “symphonies” were the dominant forms employed, and the works were highly developed. Reputable composers were now creating numerous serious and original works specifically for the wind band. Though Mozart and Haydn had previously composed partitas for Harmonie groups, no music had been previously composed for band by such renowned figures. Within the next 50 years, Ludwig von Beethoven’s Military March in D, Hector Berlioz’ Grande Symphonie Funébre et Triomphale, Op. 15, and Richard Wagner’s Trauermusik would all be composed for a wind band similar in instrumentation to that of the French Guard.

Finally, and this is surely a lasting contribution to the modern band, the Garde Republicaine band used the clarinet as its main melody voice rather than the oboe. Now 100 years old, the clarinet replaced the oboe in prominence because of its even sound in all registers. Gossec also liked to place as many as 4 or 5 clarinets on a part. Whitwell notes that this was probably an imitation of the contemporary orchestral string writing; it may also mark the origins of an idea often espoused by band conductors—that the clarinets are the “violins of the band.”

The leaders of the new Republic recognized the importance of the band as a vehicle for arousing patriotism, and invested much money into expanding its bands and their performances. The French government expanded all of its military bands to a size similar to the National Guard Band: by 1792, the average French military band numbered 43 musicians. The government was impressed by the reaction of the crowds to band performances at “The Festival of Federation” and sought to capitalize on its momentum by organizing more patriotic festivals. Whitwell identifies that the French government utilized bands and music for political purposes:

225 Goldman, 38.
226 Ibid., 38.
227 Fennell, 9; Whitwell, 185.
228 Whitwell, 185.
229 Goldman, 38.
From about 1791, the so-called National Festivals in Paris began to take on a different character and purpose. In addition to being celebrations, they now became a political arm of the government, organized by a group called “The Committee of Public Instruction” as vehicles for disseminating propaganda to the masses. The idea of using the festivals for this purpose was directly related to government members having observed the impact of the band and choral music in the 1790 Federation Festival.\textsuperscript{230}

Three-quarters of the French population at this time were illiterate, so a political message couched in a festival and band performance had the possibility of being very effective. Further, the philosophies of the day, especially of Rousseau and Voltaire, emphasized the arousal of passions and the senses in communication: “Man obeys his impressions rather his reason. It is not enough to show him the truth; the important point is to rouse his passion for it.”\textsuperscript{231}

One more lasting contribution of the Garde Republicaine band is the Paris Conservatory.\textsuperscript{232} When an economic downturn of 1791 threatened his band’s very existence, Sarrette approached the General Council with a plan to keep his musicians and his ensemble in business: to create a “military music academy” in which the professors would be the members of the National Guard Band.\textsuperscript{233} Sarrette made impassioned speeches to the council—“The music of the National Guard deserves to be distinguished by the influence it has had over the Revolution”—and the Council agreed on June 8, 1792 to establish a “free music school of the Parisian National Guard.”\textsuperscript{234} This school was the beginning of the Paris Conservatory. Sarrette’s major selling point to the General Council was that if the practice of National Festivals was going to be proliferated, more bands would need to be established. And if large bands were going to be dispersed throughout the French military, then musical training would be required to maintain the high standards set by the National Guard Band.

\textsuperscript{230} Whitwell, 191.
\textsuperscript{231} Ibid., 191-192.
\textsuperscript{232} Farmer, 80; Fennell, 20-21; Goldman, 37-38; Whitwell, 188-190.
\textsuperscript{233} Farmer, 80; Whitwell, 189.
\textsuperscript{234} Whitwell, 189.
Sarette said in 1792,

In the newly formed created national institute, we will not only participate in the festivities of the public holidays, but we will also perform magnificent public concerts. Because the public spectacles must be guided in order to excite and keep the republican spirit in the souls of the spectators, music has an important role, and education will help us to place well-trained musicians in these various public festivals…235

The Paris Conservatory would serve as the seat of training for some of the most celebrated musicians of the 19th century. From its professors came methods that are still in use, and innovations there led to the perfection of wind instruments.236 Farmer notes that it is probably surprising to find that such an institution began as a training ground for the military band. Over 100 years later, General Pershing would charge Walter Damrosch with establishing a similar military band school in the hopes of improving the state of American military music.237 The lasting effect of that school would be its role in beginning the American school band movement.

Wilhelm Wieprecht (1802-1872) was the next great innovator for bands.238 Wieprecht was a musician, inventor and acoustician in the service of the Prussian military bands when, in 1830, he convinced Prussian authorities to standardize the instrumentation of its bands. He was a successful orchestral trombonist, but decided to dedicate his life to military music upon hearing a performance in the late 1820’s of a Prussian military band. The Prussian military bands of the early 19th century were still heavily dependent on the Harmonie instrumentation, with brass instruments performing only in cavalry bands.239 Wieprecht quickly realized the musical limitations of this ensemble—without brass, the timbres of the band were less interesting, and without valves, the brass instruments were harmonically limited.

235 Ibid., 190-191.
236 Fennell, 21; Goldman, 44-46.
237 Keene, 291-293.
238 Goldman, 41; Fennell, 21.
239 Whitwell, 206.
Valves for brass instruments had been perfect around 1813, but these instruments had not yet received wide use. The advantage of valved brass was that players had access to all of the notes in the chromatic range without changing instruments. The idea of playing only one instrument is important; instruments without valves frequently required tuning “crooks” to be inserted in order to play in different keys. The major step in Wieprecht’s band instrumentation was the abandonment of keyed bugles in favor of valved instruments. By 1835, the Prussian military bands were exclusively playing brass instruments with valves.

In 1838, Wieprecht was appointed director of all military music for the Berlin Guard. He became famous for organizing “monster concerts” in the 1840’s that featured all of the military bands in Germany. It was at these concerts that Wieprecht became aware of a need for a standard band instrumentation, for even though all of the bands now used brass instruments with valves, their numbers varied. In organizing the “monster concerts,” this fact provided Wieprecht much grief as he was the chief composer for the events, and to the uneven instrumentation his music never achieved the sound he desired. So, he began working on a standard instrumentation for Prussian bands with help from his friend Hector Berlioz. His plan divided bands into three sections: soft, medium and loud instruments. Many of the woodwinds resided in the soft to medium range, while brass were in the medium to loud range. Wieprecht called this his “acoustic pyramid,” and it is a sound concept that is still cherished in band pedagogy today! Parts would be doubled or tripled, depending on an instrument’s place in the pyramid. This instrumentation represented a large concert band, on the model of the French Republicaine band. The instrumentation was accepted and by 1845, all Prussian military bands were based on this model of around 46 players.

While Wieprecht himself would continue to experiment with the instrumentation and invent some instruments of his own that received temporary use (such as the now-defunct, bass clarinet-like batyphon), his employment of the valved brass and his

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240 Goldman, 41-42; Fennell, 21.
241 Goldman, 41.
242 Whitwell, 208.
243 Goldman, 43; Whitwell, 208.
244 Goldman, 42; Whitwell, 208-209.
standardized instrumentation became his major contributions to band history. The acceptance of brass instruments with valves led eventually to the invention of the tuba, which would be accepted almost immediately into the orchestra by Berlioz and Wagner, and replaced the serpent as the major bass instrument.\footnote{Fennell, 24.} Further, it would prepare the way for the genius of Sax, who would add to the perfection of the brass. The numerous large concerts that Prussian bands performed educated that public of the new instruments and spread the contemporary music they performed (transcriptions of Wagner and Berlioz as well as original compositions by Wieprecht\footnote{Whitwell, 209-210.}) to audiences that otherwise would not have experienced that music. Finally, Wieprecht’s concept of instrumentation set a precedent for the instrumentation of the modern wind band. Though his instruments were not yet modernized, his organization of them into the “acoustic pyramid” has become standard in compositional techniques for bands and has had an impact on the concept of how a band should sound. Much of what we know today about balance, blend, scoring for band and W. Francis McBeth’s “Pyramid of Sound” concept can be traced to Wieprecht’s innovations.

Part of Wieprecht’s success in increasing the artistic possibilities of the Prussian military bands was owing to the improvement of the flute and clarinet. Inventors had been trying to perfect the intonation of the flute for years until Theobald Boehm (1793-1881) established the “correct acoustical placement” of the 14 holes on the flute.\footnote{Fennell, 21.} This was a painstaking, trial-and-error process, which Boehm began in 1828 and finished around 1831. Having crafted a flute capable of playing in tune and playing the entire chromatic range of the instrument, the next problem was that the human hand had only 9 available fingers when holding the 14-hole flute. Fennell writes, “The solution…was his system of ring-keys, spring-rods, and levers, which enabled him to control the necessary raising and lowering of padded keys which brought every one of the fourteen openings in the tube under the complete control of the nine fingers available. This was the famous Boehm system.”\footnote{Ibid., 21.} Completed in 1832, Boehm’s first complete, chromatically in tune model was a conical-bore wooden flute. Fifteen years later, in 1847, Boehm perfected
the flute which serves as the model of design for modern flutes—a cylindrical-bore metal flute with trill keys. The Boehm system was also applied to clarinet by inventor August Buffet. The clarinet had already been established as the leading voice of the woodwind family in bands by the early 19th century, and had been a part of orchestra music for about the same time. The application of the Boehm fingering system made the clarinet easier to play and increased players’ flexibility on the instrument. The Boehm system was also applied to bassoon and oboe, though these systems were discarded quickly in favor of Heckel’s bassoon system and Gillet’s oboe system, which were, interestingly, developed at the Paris Conservatory.

The final great innovator of wind instruments in the 19th century is Antoine Joseph Sax (1814-1894). Better known as Adolphe Sax, he was a Belgian inventor who moved to Paris in 1842 to go into business for himself. Sax was almost immediately recognized for his talent, for he began a correspondence with the French General in charge of the National Guard band that same year. Sax lamented the poor condition of French military instruments—they had not been “modernized” since the time of Sarrette and were behind the innovations of the Prussians. Berlioz recounts in his memoirs that Sax was heavily persecuted by the old guard of Parisian instrument makers for calling attention to this, and describes a physical attack and negative press campaigns targeted at Sax. Berlioz also questioned an “accidental” fire that destroyed Sax’s factory: “Persecutions worthy of the Middle Ages are inflicted on him…His workmen are enticed away, his designs are stolen, he is accused of madness, and driven to litigation. A trifle more, and they would assassinate him!”

Regardless of his persecutors, Sax was a very successful instrument maker. He is best remembered for inventing the saxophone. The saxophone was invented in 1846, and just like all of Sax’s instruments was produced in families from a very high soprano to a low contrabass. The new saxophone was a hit in Paris and was featured on numerous

\(^{249}\) Ibid., 21
\(^{250}\) Goldman, 36.
\(^{251}\) Fennell, 21.
\(^{252}\) For more on the career of Sax, see Whitwell, 214-219.
\(^{253}\) Ibid., 215.
\(^{254}\) Ibid., 215.
\(^{255}\) Ibid., 216.
new music concerts at the Paris Conservatory.\textsuperscript{256} French military bands began using saxophones in 1854.\textsuperscript{257} Wieprecht’s new instrumentation of 1860 substituted a double quartet of saxophones for some of the clarinets, and Strauss and Bizet would include the saxophone in orchestra compositions near the turn of the 20\textsuperscript{th} century.\textsuperscript{258} Wagner avoided using the saxophone along with several other new instruments such as the oboe d’amore and basset horn in his wind writing. Fennell speculates that this subsequently eliminated saxophones from the art of orchestral scoring.\textsuperscript{259} It was in the jazz band, though, that the saxophone found its greatest success. Saxophones have become a defining feature of jazz bands since the early 20\textsuperscript{th} century.

Sax’s second great contribution to wind instruments was his invention of a family of brass instruments known as the saxhorns.\textsuperscript{260} The saxhorns represented a perfection of the valved brass instruments that were already in existence. They were conical-bore instruments and had been modified to achieve better intonation. They ranged from a soprano voice, or flugelhorn, to a bass voice known as the saxtuba. In almost all regards, the modern tuba of today is the same instrument as the saxtuba.\textsuperscript{261} The intermediate voices were the althorns, tenorhorns, and baritone horns. While the alt- and tenorhorns have fallen from use, accepting in some traditional brass bands, the baritone and its modern counterpart, the euphonium, are still important to the modern band. Fennell writes, “The present day baritone, flugelhorn and upright orchestral tuba…are in the band and orchestra because Adolphe Sax put them there.”\textsuperscript{262} Sax had achieved a monopoly on the French instrument manufacturing business by the mid-1840’s and therefore exerted much influence over the French military bands. Though not an employee of the French government, he was able to force the instrumentation of military bands to be reorganized several times.\textsuperscript{263} Often, “reorganization” meant changing the instrumentation of the bands to include more of Sax’s instruments. In fact, the new official instrumentation of 1845 almost removed the clarinets entirely from French bands in favor of the brass

\textsuperscript{256} Goldman, 44-45.  
\textsuperscript{257} Whitwell, 218.  
\textsuperscript{258} Fennell, 27-28.  
\textsuperscript{259} Ibid., 27.  
\textsuperscript{260} Fennell, 21-22; Goldman, 44, 46-47; Hazen and Hazen, 95.  
\textsuperscript{261} Goldman, 44.  
\textsuperscript{262} Fennell, 22.  
\textsuperscript{263} Fennell, 22; Goldman, 46-47; Whitwell, 218.
A new instrumentation emerged in 1854 that is considered by Whitwell to be the major influence on the formation of a “modern band” due to its almost modern instrumentation of 2 flutes, 2 oboes, 12 clarinets, 8 saxophones, 2 cornets, 4 trumpets, 4 flugelhorns, 2 altohorns, 2 baritones, 4 bass saxhorns, and 4 saxtubas. The work of Adolphe Sax and his fellow instrument makers led to rapid growth for bands. Fennell writes, “Through the work of Blumel, Stoelzel, Boehm, Buffet, Wieprecht, Sax and others, the wind instruments were now removed from the realm of the haphazard. The newly invented instruments and those which reached final mechanical development presented the composer with greatly varied sonority resources of almost unlimited technical facility and tonal interest.” The stage was set for bands to reach the musical heights and popularity of the orchestras.

Bands in America: Brass Bands, Town Bands, Gilmore and Sousa

Bands in the United States had not had the opportunity to develop in the way the European bands had. The United States was still a very young country in the 19th century and much of its resources had been devoted to gaining and maintaining its independence. As a consequence, there were not a significant number of military bands, though small militia bands did exist, especially in New England. While the American aristocracy often wished to imitate their European counterparts, there is very little evidence of the existence of Harmonie ensembles in American homes, though Thomas Jefferson does allude to the ensemble in a letter to a European friend, dating from the American Revolution.

In a country where, like yours, music is cultivated and practiced (sic) by every class of men, I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets and hautboys and a bassoon, without enlarging their domestic expenses…Without meaning to give you trouble,

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264 Goldman, 46.
265 Goldman, 47; Whitwell, 219.
266 Fennell, 22.
267 Keene, 283.
perhaps it might be practicable for you in your ordinary intercourse with your people to find out such men disposed to come to America.268

The militia bands of the American Revolution are accurately portrayed in historical iconography as imitations of the English fife and drum bands. Fife and drum bands had originally appeared in the 16th century English military, had fallen into disfavor in the 17th century, and had been revived to extreme popularity for the Flanders campaign of 1742.269 It is doubtless that American military musicians were exposed to and trained to play in these bands by the English during the French and Indian War (1754-1763) which was the American chapter of the Seven Years’ War. Archibald Willard’s famous painting Spirit of ’76 aptly captures the fife and drum bands of the American Revolution. In 1798 “The President’s Own” United States Marine Band was founded at the behest of President John Adams.270 The mission of this band was, foremost, to entertain the President, and by 1800 it was performing regular concerts. Its instrumentation included the keyed bugles that were fashionable in Europe at the time, and it would follow the trends of the European bands by switching to valved brass instruments in the 1840’s. “The President’s Own” has been a tremendous influence on bands in America, still serving as a model for musical achievement in modern times. The first military academy band was founded at West Point in 1821. The West Point band was modeled on “The President’s Own” Marine Band in instrumentation, however it was much smaller.271

The Moravian community of Salem and Bethlehem, North Carolina placed high value upon instrumental music. By 1785 both settlements maintained numerous brass bands composed of trumpets, horns and trombones. These bands performed much sacred music, but also played original secular compositions and arrangements of works for European Harmonie ensembles.272 Later, civic bands resembling the instrumentation of military bands were founded in New York City (1823), Allentown, Pennsylvania (1828), Barrington, New Hampshire (1832), and Rohrsville, Maryland (1837). The rise of the brass band occurred in the 1840’s as popular town bands abandoned the woodwind

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268 Whitwell, 157.
269 Farmer, 42.
270 Hazen and Hazen, 7.
271 Keene, 283.
272 Hazen and Hazen, 6-7.
sections for all-brass ensembles.\textsuperscript{273} The saxhorns of Adolphe Sax could be employed to cover the full musical range of an ensemble.

Hazen notes that, “Although initially the new brass instruments were integrated into existing wind bands to enrich and strengthen the sound, their brightness of tone, tantalizing novelty, and proven effectiveness for ensemble playing made the creation of bands composed \textit{exclusively} of brass instruments inevitable.”\textsuperscript{274} The popularity of Allen Dodworth’s brass band in New York City is thought to have set off a wave of brass bands in the period spanning 1837-1850. The instrumentation of Dodworth’s band became “all brass” in 1835, and the Salem, Massachusetts Brass Band and Boston Brigade Band both appeared in 1838.\textsuperscript{275} These popular bands traveled widely, performing a wide range of music from marches to patriotic songs, popular dances such as the \textit{schottische} and \textit{cakewalk} and serious orchestral transcriptions.\textsuperscript{276} In fact, brass bands seem to have served as the original dance bands, organizing performances for dancing as a major part of their funding. Bands provided the first music at skating rinks, performed on river boats and began playing at the first amusement parks.\textsuperscript{277}

The brass band craze swept the country, with brass bands being organized in big cities and small towns. In 1838 the New Orleans \textit{Picayune} reported “a real mania in this city for horn and trumpet playing” and that one could not turn a corner without running into a “horn blower.”\textsuperscript{278} Hazen adds, “The trend was so decisive and so widespread that one distraught observer worried that within a few years woodwind instruments would become virtually unknown in America.”\textsuperscript{279} Though this never happened, brass bands would remain an important component of American culture throughout the remainder of the 19th century. Almost all military bands of the Civil War were brass bands, with estimates that over 10,000 bandmen participated in those bands.\textsuperscript{280} Because of their popularity, it is probably safe to assume that the American band movement began with

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\item \textsuperscript{273} Hazen and Hazen, 6-9; Keene, 283-284.
\item \textsuperscript{274} Hazen and Hazen, 7-8.
\item \textsuperscript{275} Ibid., 8.
\item \textsuperscript{276} Keene, 283.
\item \textsuperscript{277} Hazen and Hazen, 13, 77-81, 83.
\item \textsuperscript{278} Ibid., 8.
\item \textsuperscript{279} Ibid., 8.
\item \textsuperscript{280} Ibid., 8.
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the 19th century brass bands. The popularity of brass bands continued after the Civil War, as bands could be seen marching in parades or, even more common after the war, playing from their bandwagons. Many of the bands built bandwagons from scrapped Union and Confederate supply wagons.²⁸¹ Bandwagons would play an increasingly important role toward the end of the 19th century for the circus. When the circus came to town, a daily parade would serve as advertisement for the show and would prominently feature the band.²⁸²

Besides the popularity and influence of brass bands, Americans made some significant contributions to the world’s bands during the mid-19th century. Rotary valves were prominent in the instruments utilized by brass bands, but early rotary valves had difficulty operating smoothly. American instrument manufacturers perfected the unique method of string linkage that is still in use for rotary valves instruments.²⁸³ Composer David Wallis Reeves is credited with pioneering the use of countermelodies in marches, paving the way for Sousa to establish an American march style.²⁸⁴ Finally, the brass bands’ popularity in American culture as an entertaining ensemble led to the innovation of jazz in New Orleans. Early jazz musicians absorbed the instrumentation and technique of the brass bands. As a 1917 advertisement for a jazz band performance put it, the jazz band was a “brass band gone crazy!”²⁸⁵ The success of the brass band movement in America placed bands firmly in the public consciousness as an entertaining ensemble. From these brass bands, a master conductor, cornetist and showman would emerge to finally establish the American concert band.

Patrick Sarsfield Gilmore (1829-1892) was an Irish immigrant who came to America in 1848, settling in Massachusetts. Gilmore was a brilliant cornet player and he joined the Salem Brigade Band upon his arrival. Noted by Goldman as a master of both musical and managerial skill, he quickly rose to the rank of bandmaster for the Salem Brigade Band and later of the Boston Brigade Band.²⁸⁶ As conductor of the Boston

²⁸¹ Ibid., 85.
²⁸³ Hazen and Hazen, 9.
²⁸⁴ Ibid., 9.
²⁸⁵ Ibid., 9.
²⁸⁶ Goldman, 54.
Brigade Band, Gilmore reintroduced woodwinds to balance the brass. In 1859, he organized his own band, named “Gilmore’s Band” which would enlist and serve in the 24th Massachusetts Volunteer Regiment during the Civil War. Gilmore’s Band traveled widely during the war, boosting homefront morale and gaining popularity.

Patrick S. Gilmore was a showman, and is remembered for organizing massive music festivals. The first took place in New Orleans in 1864 to celebrate the inauguration of Republican Governor Michael Hahn (New Orleans was occupied as a Union city at the time.) The celebration included a mass performance, conducted by Gilmore, with a chorus of 5,000 adults and children, a band of 500, a corps of 300 trumpets and drums, church bells, anvils and artillery! In his Boston Peace Jubilee of 1869, thousand of singers and instrumentalists came to Boston for nearly a week of performances. Included in these groups was the French Garde Republicaine Band, whose size and instrumentation Gilmore would later imitate with his own band. A second festival in Boston of 1872 featured even more of the European bands, giving the American public an opportunity to see and hear the musicians of Europe. In 1873 Gilmore moved to New York to take over the 22nd Regiment Band, which he modeled after the instrumentation of the Garde Republicaine and set the instrumentation for American concert bands for nearly 100 years. His 1878 touring band included 66 players, with 36 playing woodwinds, and this band traveled throughout Europe with great acceptance. This European tour was the only interruption to an almost non-stop tour of the United States that spanned from 1876 to Gilmore’s death in 1891. Keene notes the importance of the American tour: “His concerts encouraged the ubiquitous town bands to reintroduce woodwind instruments, and the repertoire and standard of performance of his band inspired the town bands.” Gilmore’s showmanship extended to the repertoire of his band, which performed transcriptions of Wagner, Liszt, Mendelssohn, Berlioz, Rossini and Verdi—some of it the most modern, cutting-edge music of the day. Gilmore’s showmanship should not overshadow his contributions to American bands.

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287 Hazen and Hazen, 18.
289 Goldman, 54; Hazen and Hazen, 18-20; Keene, 284.
290 Goldman, 56-57; Keene, 284; Sousa, 183.
291 Goldman, 57-58; Keene, 284.
292 Keene, 284.
however. If brass bands were the beginning of the American band movement, Gilmore’s bands marked the beginning of the American concert band movement. Richard Goldman states: “He had, for all of his eccentricities and stunts, established the concert band in the United States, and had achieved a popularity for himself and his band without any precedent.” 293 But the popularity of bands was just taking off, and when Gilmore died in 1892, John Philip Sousa was there to take over.

John Philip Sousa (1856-1932) became the standard for American bandmasters in every way. His bands established the musical standard of precision for military, professional and town bands. The Sousa Band toured almost continuously throughout the United States and Europe from 1892-1932, and began broadcasts over the radio beginning in 1929. 294 His leadership skills caused him to be emulated by generations of band directors. He was venerated as a premiere music educator; Sousa was a founding member of the American Bandmasters Association, established on July 5, 1929 in Middletown, Ohio. Testament to his educational leadership is the fact that 3 of the other original founders of the ABA were former Sousa Band members. 295 Politically, Sousa was a staunch supporter of ASCAP and testified before Congress on multiple occasions to provide his help in defeating bills that would end royalty payments to composers of songs played on the radio. 296 He also appeared before Congress in support of Walter Damrosch’s American military music academies. 297

Sousa was appointed as the conductor of the “President’s Own” United States Marine Band in 1880. He left this post to organize his own band in 1892 after the death of Patrick S. Gilmore. In his autobiography Marching Along, Sousa gives his average instrumentation at 75 members. 298 His instrumentation included the modern woodwinds: flutes, oboes, English Horn, clarinets (26 of them!) and alto and bass clarinets, plus bassoons, alto, tenor, baritone and bass saxophones. His brass consisted of cornets,

293 Goldman, 58.
294 Bierley, American Phenomenon, 90.
295 Ibid., 90.
296 Ibid., 87-88.
297 Ibid., 89-90.
298 Goldman, 59 Sousa, 277.
trumpets, French horns, trombones, euphoniums, and Sousaphones. This instrumentation was the standard until the 1950’s for military and college bands.

Sousa expanded the repertoire available to American bands. Like Gilmore, he understood the popular possibilities of bands, and he was an excellent showman. Programming was a major concern for him, and he worked to achieve a balance of popular and serious music in every concert.\(^{299}\) He programmed transcriptions of Wagner alongside Verdi arias and solo performances by famous singers and instrumentalists, all being “encored” by at least one of his original marches.\(^{300}\) Sousa was a showman in that he wanted to make every concert different and special. Sousa biographer Paul Bierley writes that “The encores were an outgrowth of Sousa’s preoccupation with the notion that he should do everything in his power to please an audience.”\(^{301}\) Unlike Gilmore, Sousa did not plan extravagant festivals, but he brought the focus of the band squarely upon entertaining the audience. Goldman notes that Sousa’s repertoire and philosophy of programming would provide the basis for the college bands of the early 20\(^{th}\) century, and would continue to be the standard until the 1950’s:

Sousa never staged any gigantic festivals in the Gilmore manner, but like Gilmore he was an excellent showman with a sure understanding of the band’s nature as a medium of popular character. His programs featured favorite overtures and concert selections, marches, waltzes and light opera excerpts. Sousa expressed himself quite definitely on the subject of his programs, taking the position that his function was to give the public what it wanted. His success in doing just that was transparently evident, for it is probable that no musical organization in history was known to as many people, or held in greater popular affection, than this great American concert band.\(^{302}\)

Battisti calls the period 1880-1925 the “Golden Age” of American professional bands.\(^{303}\) He writes, “Bands and band music became the nation’s favorite popular form

\(^{299}\) Bierley, *American Phenomenon*, 137-140.
\(^{300}\) Battisti, *The Winds of Change*, 10; Bierley, 140.
\(^{301}\) Bierley, *American Phenomenon*, 140.
\(^{302}\) Goldman, 60-61.
of entertainment. The Sousa Band, performing in parks, resort areas and concert venues became the most popular and successful of the many professional bands.\textsuperscript{304}

A word should be given about Sousa’s marches, for while they are hardly his only contribution to music, they probably are his best known. Today, just as in his own time, Sousa is known as the “March King.” He noted that his marches were “music for the feet, not the head” and they should “make a man with a wooden leg step out.”\textsuperscript{305} Sousa composed 136 marches in his lifetime. Bierley writes of Sousa’s marches:

Generally, Sousa’s marches of the 1880’s and 1890’s are military in character. Those written after the turn of the century are more sophisticated. This is especially true of those written in his last decade; these are polished works…Sousa gave his marches colorful, imaginative titles, and an investigation into the origins of these titles leads to some fascinating stories about his life and career…If Sousa had a formula for composing successful marches, it was inspired simplicity…Sousa’s marches are energetic, and in this respect they are said to be characteristically American.\textsuperscript{306}

By 1897, Sousa’s marches had reportedly been purchased by 18,000 separate bands.\textsuperscript{307}

Sousa passed away in 1932 just weeks after his final tour. By that time, the American school band movement was well on its way, and the American military bands had made great strides in improving the quality of its conductors and musicians. While his marches are a lasting musical legacy, it is difficult to pinpoint all that Sousa has meant to American bands. Fennell wrote that John Philip Sousa’s ultimate legacy was that he became the model for what it meant to be a bandmaster.

The traditions which have surrounded all aspects of Sousa as a great bandmaster have been carefully preserved by his…successors who now occupy distinguished posts as conductors of American college and university bands have established

\textsuperscript{304} Ibid., 9.
\textsuperscript{305} Ibid., 10.
\textsuperscript{307} Keene, 285.
what may be called a school of band conducting...He is still the god of the American concert band world. His era of personal influence in the high school and college band movement has extended far beyond his death.\textsuperscript{308}

\textit{The American Band Movement: Industrial and School Bands}

Interest in public school bands really began to emerge in the 1920’s, though there are some examples of school bands, called “kid bands” that existed as early as 1877.\textsuperscript{309} About 1900, a phenomenon known as “industrial bands” began to appear. These bands were sponsored by factories, mills and department stores. At the very least, these bands performed at company picnics and public festivals, and some large companies even had their bands performing on radio shows to promote the company.\textsuperscript{310} One such example is the ARMCO Band, conducted by former Sousa cornetist Frank Simon, which performed on WLW of Cincinnati.\textsuperscript{311} The company would supply the instruments and hire a conductor to teach the employs to play. Industrial bands became an important part of the fabric of rural communities throughout the South and Midwest.\textsuperscript{312} Industrial bands were promoted as a means of controlling labor issues in the wake of the unionization of factory workers. An article in Music Magazine, 1901, called factory bands a “panacea for labor unrest.”\textsuperscript{313} The Great Depression unfortunately put an end to the industrial bands.

The first college bands were organized at the very end of the 19\textsuperscript{th} century. Purdue University had a band in 1896, and the University of Wisconsin offered credit for band class in 1897.\textsuperscript{314} The first college band of great significance was located at the University of Illinois under the director of Albert Austin Harding. The influence of Harding and his band will be discussed shortly. High school bands slowly began to develop at about the same time as the college bands. The first recorded high school band was at Christian

\textsuperscript{308} Fennell, 38.
\textsuperscript{309} Keene, 285.
\textsuperscript{310} Ibid., 285.
\textsuperscript{313} Keene, 285.
\textsuperscript{314} Ibid., 285-286.
Brothers High School of Memphis, Tennessee in 1884, Paul Schneider directing.\textsuperscript{315} Another interesting school band is reported in 1896 at Live Oak, Florida, where Junius K. Abrams was said to be teaching 2 bands for boys and 1 band for girls.\textsuperscript{316} The first significant high school band was directed by John Wainwright at Connersville, Indiana. Wainwright became director of the band in 1913, and his bands at Connersville received state-wide acclaim, playing around Indiana, Ohio and even on the White House lawn for President Woodrow Wilson.\textsuperscript{317} Wainwright would later move to Fostoria, Ohio, where he conducted the high school band for many years. One of his great accomplishments was the beginning band concept, which heretofore did not seem to exist. Students were previously expected to study privately as beginners or receive individual lessons at school. Wainwright instituted beginning band classes so beginning students learned to play in class, together. Teaching beginners this way tremendously increased the number of students who were able to participate in band.\textsuperscript{318}

Attitudes toward instrumental music began to change in the early 20th century. At the close of the 19th century, the promotion of vocal music had been the main concern of the Music Supervisors National Conference.\textsuperscript{319} Their goal had been for every school to offer chorus for credit at every grade level. In 1912, MSNC president Will Earhart moved that the same goal be extended to orchestra and band classes. Soon after, schools began organizing bands and offering credit to students for participation. However, funding was not easy to find. In some cases, the school boards funded the bands, while in places like Oakland, California local businesses supported the band programs.\textsuperscript{320} Businesses would offer support to bands in exchange for advertising at concerts. Leading educators called for instrumental music to be included in all schools in response to the “child-study movement,” a progressive educational philosophy of the early 1900’s. Similar to Gardner’s current “multiple intelligences” theory, the child-study movement stated that all children were not talented in the same areas. Otto Miessner, president of MSNC stated at the 1919 meeting in St. Louis that a music education focused purely on

\textsuperscript{315} Ibid., 285-286.
\textsuperscript{316} Ibid., 286.
\textsuperscript{317} Ibid., 286.
\textsuperscript{318} Ibid., 287-288.
\textsuperscript{319} Ibid., 287.
\textsuperscript{320} Ibid., 288.
vocal training might overlook children who could not sing, and that those children might make good instrumentalists. In the early 20th century, concern for the welfare of children was resulting in numerous improvements to education. Guidance clinics, child health centers and hot lunches at school are some of the programs that began between 1900 and 1910. In an atmosphere that was philosophically seeking to improve education, changing attitudes that would include all children in music were about to lead to an explosive growth in school bands just after 1920.

In 1921 the MSNC established a Committee on Instrumental Affairs that conducted a census of music teachers in public schools. It was found that only 24% of schools included a band. The same survey found that the number had nearly doubled by just 1923. The Committee on Instrumental Affairs also set out to establish the educational credentials for instrumental music teachers, to create a list of suitable literature and instruments to help schools starting new bands, and to begin publishing a journal for instrumental music teachers.

One of the problems plaguing school bands in the 1920’s was that the band directors were poorly prepared to teach and generally unqualified. Because not all schools were able to find adequate funding, bands were sometimes taught by community volunteers. Many directors were not certified teachers, but had come from the ranks of the military and circus bands, or pit orchestras of vaudeville shows. Correspondence schools and summer band camps were established for teachers to improve their training and gain certification. However, much of the improved training for band directors actually came as a result of World War I.

Bands have always flourished in times of war, serving as vehicles for patriotic spirit. At the onset of World War I, many new bands had to be established, which meant that a new crop of musicians had to be trained. Unfortunately, the U.S. military branches were not prepared for this, and the condition of military bands was sub par, especially when compared to the military bands of Europe. General Pershing requested that

321 Ibid., 289.
322 Ibid., 290.
323 Ibid., 291.
324 James Croft, interview by author, personal interview, 4 February 2009; Keene, 291.
American music educator Walter Damrosch come to France in 1918 to consult with him on how the bands could be improved. The plan they devised consisted of identifying the best musicians of the American military bands stationed in Europe, and to bring them together into one “band of excellence” which would serve as a model for all others.\footnote{Fennell, 46; Keene, 291-292.} Pershing noted that there were 200 bandmasters stationed in Europe at the time, and Damrosch planned to have them all sent to Paris in groups of 50 for several weeks of intense training. In this way, Damrosch began a bandmaster’s school in Paris, employing the musicians of the Paris Conservatory as teachers. Each bandmaster would receive 8 weeks of training in conducting and music theory. Damrosch also noted that American military bands lacked oboes, French horns and bassoons, and so arranged for groups of 40 musicians to receive training from professors at the Paris Conservatory for 12 weeks. In this way, those instruments which were lacking from American bands were added to increase the performance ability of those bands. The faculty of the Conservatory gave weekly concerts so that the American military men would have the opportunity to hear performances of fine musicians and music literature.

When the war ended, it was the military bandsmen who filled teaching positions in the newly forming school bands. Bands must be forever thankful to General Pershing and Walter Damrosch for the quality training that the military musicians received in Paris, for the result was an increase in qualified band directors! Keene writes, “It is doubtful that General Pershing understood the effect of his suggestion on music education in America when his musical concern in those war-filled days was the presence of a second-rate American military band at his headquarters!”\footnote{Keene, 293.}

Following the war, with patriotism running high, bands began to take over the previous performing responsibilities of choruses and orchestras, such as graduations, patriotic concerts and school assemblies.\footnote{Ibid., 293.} Bands were visible—they were mobile and could easily march in parades, appear at a halftime show, or perform a public concert. The band’s literature was full of patriotic music, and its very form recalled the image of the American military bands. Keen writes: “Uniformed bands provided visual

\footnote{325 Fennell, 46; Keene, 291-292.}
\footnote{326 Keene, 293.}
\footnote{327 Ibid., 293.}
reinforcement of...patriotic feeling; and repertoire, both loud and rhythmic, was and is more accessible to the average public...”

High school bands multiplied during the peace following World War I. Bands had reached a measure of prominence not previously experienced—school boards funded them, teachers were well trained, and schools were including band classes as part of the regularly scheduled day, for credit. Another factor that brought bands to a position of prominence was the many high school band contests that began around 1920. Band contests were not a new idea. They had been taking place with great regularity between European bands by the mid-19th century, and considerable amounts of contests began for American brass and concert bands beginning in the 1870’s. An article in Trumpet News in 1877 pointed out that “…a band could learn more from a well-regulated band contest than from months of the ordinary routine of band practice.” It is interesting to view the philosophy of the time toward these contests, as such practices are often vilified now as being over-competitive and anti-educational.

The first school band contests appeared in Kansas in 1912. In the state of Oklahoma, band contests actually grew out of the annual track and field contests held at the University of Oklahoma. An interesting parallel to this fact is that the original Greek Olympics at one time included trumpet playing contests! Contests for high school bands began at the county level in 1919, and by 1922 a state-wide district “elimination contest” was held with winners advancing to a final round held in Norman. Contests of similar design were beginning in Michigan, Connecticut, Missouri and North Dakota around the same time. Many of the state championships were held at the state fair, and massive crowds turned out for the performances. Connecticut reported in 1922 that the performances of the school bands and orchestras at the fair had outdrawn the professional orchestras in attendance.

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328 Ibid., 293.
329 Whitwell, 50-51.
330 Hazen and Hazen, 66-67.
331 Ibid., 66.
332 Keene, 296.
333 Ibid., 296-297.
The first national band contest was held in Chicago in 1923. Known as “The School Band Contest of America,” this event solidified the status of the contest and festival format with American bands. The contest would take place at the annual meeting of the convention of the Music Industries Chamber of Commerce, an association of instrument manufacturers. The C.G. Conn Corporation would be the sponsor for the contest. Prizes offered to the winning bands included $6,000 in cash, instruments, medals and ribbons. Performance levels were high school, grammar school and military school. Newspapers hailed the event as a massive elimination tournament, stating one week before the contest that 200 bands had already been eliminated. The reality of the situation was that the invitations had been sent out in April for the contest in June, and that most bands were just unable to raise the money to make the trip. Thirty bands did compete, but the majority of them were from the Chicago area. The winning band was the Fostoria, Ohio High School Band under the direction of the previously mentioned John W. Wainwright.

Instrument manufacturers had not paid much attention to school bands prior to the establishment of band contests, but the National Contest of 1923 was clearly a commercial effort. Speaking at a meeting of the Music Teachers National Association in 1930, president of the Music Industries Chamber of Commerce Carl Greenleaf defended the commercial aspects of band contests, stating that after World War I town bands had declined causing sales to be “dangerously reduced.” He insisted that the future of the industry “depended on the creation and maintenance of a market large enough to justify mass production.” After the 1923 contest, many teachers objected to its commercial nature. The response of the instrument manufacturers was to hand administration duties of contests to teachers while continuing to provide financial sponsorship. As a result, the Music Supervisors National Conference and the National Bureau for the Advancement of Music became the regulating bodies for band contests. These associations established rules, selected contest literature, and determined prizes. Another group, the National School Band Association was formed to lobby the railroads.

334 Ibid., 298.
335 Fennell, 46.
336 Keene, 301-302.
337 Fennell, 46.
for reduced fares. In 1928, the NSBA took control over the national solo and ensemble contests. Through the contests, music advocacy and professional development found their place with the national professional organizations. In 1932, the state contests reported that 1,050 bands competed. That same year, all but four states held contests. A final benefit of the contests for both instrument manufacturers and music educators was that the manufacturers took proactive steps to build and maintain a large market. In many cases, manufacturers employed private instructors that traveled between towns supplying free private lessons to those who purchased the company’s instruments. Rather than an expression of corporate greed, gestures like these were beneficial to students, schools and companies.

Another accomplishment of the band contests was that the instrumentation of high school bands was standardized. The Committee on Instrumental Affairs of MSNC wished for all bands to emulate the instrumentation model of Sousa and Gilmore, but the trend was developing toward brass- and saxophone-dominated bands. Bands were once again caught in a corporate crossfire, as manufacturers complained that foreign-made saxophones and brass were being purchased with American tax money, and school board members charged that the Committee on Instrumental Affairs was simply acting as an arm of the manufacturers and trying to force them to purchase new sets of instruments. Meanwhile, music publishers complained that their entire catalogs would be made worthless if major changes in instrumentation occurred. The Committee on Instrumental Affairs assembled a meeting of John Philip Sousa, Frederick Stock, Edward Franko Goldman, and Herbert L. Clarke in an effort to develop a justification for a standard band instrumentation. The group agreed on a 72-member instrumentation that became the standard for music publishers even to this day. The NSMA estimated that in 1940 half a million students participated in local, regional, state and national music competitions.

338 Keene, 302.
339 Ibid., 304.
340 Ibid., 304.
341 Ibid., 304.
Though he notes that contests are not “all virtue,” Fennell states that contests were pivotal in the school band movement:

…The contests did awaken the communities which were affected by them to the cause of public music education and the necessity for its unquestioned support. The contests served to standardize the instrumentation of school bands, to cause the publication of a great deal of worthwhile musical literature for bands…and even raised the standard of quality in the music instrument manufacturing industry.\(^{342}\)

Further, James Keene notes:

The contest movement played a large role in the stimulation of instrumental music in the public schools. It seemed a logical extension of the…American competitive nature. It was an easy and natural vehicle for a public relations tour de force. The contest spurred the formation of state and national associations for instrumental teachers which enabled discussion of problems and acted to raise performance standards.\(^{343}\)

As previously mentioned, the first great college band was the band at the University of Illinois, directed by A. A. Harding. Harding came to Illinois in 1905, and that same year the band began performing during halftime at football games. The “Illinois Football Band” was innovative in its drill, creating block letters and formations on the field. Soon, marching bands would become a staple of football games and by the early 1920’s were performing regularly at the collegiate and high school level. The purpose of Harding’s marching band was to provide public entertainment, and it did so through pageantry and musical and marching precision.\(^{344}\) Up until nearly the 1950’s most university marching bands were for men only.\(^{345}\) After World War II, more coeducational marching bands began forming. These bands tended to be large, for as Goldman noted, “…anyone who ever owned or could borrow an instrument was

\(^{342}\) Fennell, 47.
\(^{343}\) Keene, 304.
\(^{344}\) Fennell, 48.
\(^{345}\) Goldman, 87.
welcomed into the band with delight!" Marching bands were an extension of military marching band tradition, and such did not have the “color” instruments, such as bassoon, alto and bass clarinet, oboe or English horn of the Sousa Band’s instrumentation. Another important facet of college marching bands is that they developed a particular extra-musical culture that was a blend of military discipline and local school “color.” Examples include the pride of wearing a school-issued uniform and hierarchies within the organization of “band officers,” “librarians,” etc. It seems that a band “identity” was being established in the college ranks that would soon be utilized in the high school programs. At times this identity has been a credit to bands as educators have argued that participation in band “teaches discipline,” “gives students a sense of pride” and other extra-musical claims. At other times, it has been a source of controversy within the field, which was felt in the approach of the wind ensemble concept when some directors felt that bands had too much emphasis on extra-musical activities and not enough emphasis on music.

Harding’s greatest achievements were with the concert band. Harding was a well-respected conductor, and Sousa liked him so much that he gave his entire library of manuscript music to the University of Illinois upon his death. Harding and his predecessor Mark H. Hindsley modeled their bands after the leadership of Sousa, and many college and high school bands modeled themselves after Illinois. Therefore, the “Sousa model” of band lived on not just at the college level but at the high schools where college graduates became teachers.

The Concert Band at Illinois is credited with being America’s oldest collegiate educational band. Other colleges soon organized large educational concert bands after Harding’s arrival. These schools included the University of Michigan, Northwestern University, Ithaca College, Oberlin Conservatory and the Eastman School of Music. Under Harding the concert band at Illinois grew to a tremendous size. Harding’s band of 1938 had 124 members, approaching twice the size of the bands of Sousa, Gilmore and

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346 Ibid., 87.
347 Ibid., 88-89.
348 Fennell, 38.
349 Ibid., 49.
Goldman. While he notes that the Illinois band was a “first-class concert-giving” band, Fennell also states, in not so many words, that the large size of the band made it difficult to perform the new works for band by contemporary composers. The repertoire of Harding’s bands was limited mainly to marches and transcriptions due to the fact that the new music for band from Hindemith, Persichetti, Schoenberg, Milhaud, and Schuman was scored for smaller instrumentations. It is unfair to single out the University of Illinois Concert Band as holding back the performance of new music, as many of the college concert bands had grown to large sizes by the mid-20th century. In fact, Harding’s band should be recognized because it was so emulated. Fennell states that the University of Illinois band has made two major contributions to college bands: that it set a precedent for contributing to the musical life of its community at concerts and football games, and that it trained teachers with high standards for musical taste and knowledge.

1950-Present: A New Direction for Bands

By 1950, collegiate bands had reached a philosophical crossroad. Two prominent polemics were put forth at this time. The first dealt with the available literature to the wind band, the second with a standard instrumentation. A third and more vague issue that encompassed both the literature and instrumentation arguments had to do with identity.

The college band of the 1950’s was still operating according to the model of the Sousa band; instrumentations were large, and the literature performed was limited to a great deal of orchestral transcriptions and marches. Contemporary composers had just begun writing for bands, though their works were few. Against this backdrop, Frederick Fennell (1914-2004) founded the Eastman Wind Ensemble in 1952. The instrumentation of the ensemble was smaller than that established by Sousa, Clarke, and Goldman et al. for the Committee on Instrumental Affairs in 1932. Fennell’s band

350 Ibid., 49-50.
351 Ibid., 50.
352 See Battisti, The Winds of Change, 64-69.
353 Fennell, 49, 53.
354 Ibid., 52.
consisted of a maximum of 45 winds—21 woodwinds, 16 brass and percussionists, harp and piano. None of the instruments included in Fennell’s instrumentation were “exotic” or outside of the instruments that could be found in a high school band’s inventory, excepting possibly the harp. The sonorities of the ensemble covered the 7-octave range of the piano, and within the ensemble were numerous combinations of brass, woodwinds, brass-woodwinds, brass-percussion and woodwind-percussion ensembles.\(^{355}\) Fennell notes that the wind ensemble instrumentation was almost identical to Wagner’s wind section of the 1876 Bayreuth orchestra, with the only changes being one added alto clarinet, an added section of saxophones, and the subtraction of the bass trumpet.\(^{356}\)

It was important to Fennell that the instrumentation of the wind ensemble be flexible to the demands of the music—not that the music be responsible for meeting the demands of the band’s instrumentation. He wrote that, “The…instrumentation has been established as a point of departure—one from which it is possible to deviate when a particular score requires more or less instruments than are considered basic to the Wind Ensemble.”\(^{357}\) Flexibility allowed the wind ensemble to perform works for various instrumentations and opened up the possibility of performing works of different historical periods. Fennell advocated the performance of music from the 15\(^{th}\), 16\(^{th}\), 17\(^{th}\), 18\(^{th}\), and 19\(^{th}\) centuries as well as contemporary music.\(^{358}\) He felt that the large ensembles limited the creative abilities of composers and confined them to compositions geared toward commercial success:

No composer should be told for what instruments he must write or for how many he must write, or to what extent it is necessary that he include interesting parts for all of them in his score. In the area of school music, which is constantly held out to the composers as a profitable and satisfying market, the composer may not be told in so many words for what instruments he must write and to what extent each

\(^{355}\) Ibid., 52.
\(^{356}\) Ibid., 52.
\(^{357}\) Ibid., 52.
\(^{358}\) Battisti, Winds of Change, 68; Fennell, 54.
player must be kept busy, but the implications of these conditions are usually quite clear.  

He continued: “In the case of the concert band, which grows ever bigger and diverse in instrumentation, there cannot possibly be any opportunity for the study and performance of the extensive amount of musical literature for wind instruments which is not suitable to its large instrumentation and proportionately large personnel.”

Fennell feared that great music for band that did not fit the large band instrumentation of the day would never be performed again. He lists various works in this group, including Mozart’s Serenade in Bb, Richard Strauss’ Serenade in Eb, Holst’s First Suite in Eb for Military Band, Vaughan Williams’ Toccata Marziale, and Stravinsky’s Symphonies of Wind Instruments. He also noted that Varese, Gould, Persichetti, Schuman, Piston, Schoenberg, Riegger and Hindemith were composing for wind ensembles of various instrumentations: “The existence of this music and the new scores which are being produced each year argue strongly against the old complaint leveled against wind instruments that there is no music written for them which is of sufficient interest to make anyone care to hear it performed.”

Fennell posed his arguments for the wind ensemble concept from an educational standpoint, and it might be said that this represents a departure from Sousa’s philosophy of the band’s purpose—to simply entertain. Sousa once said that “Entertainment is of more value to the world than technical education in music appreciation.” This is far from suggesting that Fennell did not care about the audience’s enjoyment of concerts, though. He felt that band audiences were receiving a “limiting musical diet,” and that audiences needed to be exposed to music outside of the programming of a traditional band concert:

Music which does not fit the large instrumentation of the concert band or which does not fall with ease into the carefully guarded categories of program routine

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359 Fennell, 52.
360 Ibid., 54.
361 Ibid., 53.
362 Battisti, Winds of Change, 9.
which the band…maintains from the traditions established by famous conductors, has no organized instrumental body which concerns itself with its performance. This music is, therefore, little known and seldom played.  

He believed that the programs of the time represented a “preoccupation in programming…music in the grand manner,” that “emphasized music of a grandiose nature.” Sheer, impressive volume and large musical climaxes were heard in every piece and the repertoire consisted of 19th century transcriptions and 20th century pieces that were imitations of music of the romantic era. Percy Grainger likened the experience of band students at the time to a drama class that studied “no plays before 1700 or after 1900.” Exposure to new styles of music might take some initial “educating” of students and audiences, but Fennell felt that doing so was worthwhile. A flexible instrumentation for the band would allow students and audiences to experience more varied styles of music from composers of all periods.

The heart of the wind ensemble concept, then, was an educational one. A smaller instrumentation was a means to expanding the repertoire of bands. A final educational goal that Fennell promoted through the wind ensemble concept was an improved and different experience for the individual musicians. First, playing in a smaller, more intimate ensemble created “the important feeling of individual responsibility.” Second, performances in smaller ensembles provided a varied experience for the student. Fennell never meant for the wind ensemble to replace the large, traditional concert bands. He noted that providing players with performance settings that were different from their typical experiences was educational in itself.

It is worth clarifying the aims of the wind ensemble, for there was much controversy concerning this philosophy. The “old guard” of the college band world did not greet Fennell’s concerts and lectures in a welcoming manner, and there was a great deal of confusion over the exact goals of his ideas. It is important to note that Fennell’s goals were educational in nature; he sought to provide performances of all quality

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363 Fennell, 54.
364 Ibid., 54.
365 Ibid., 54.
366 Ibid., 53-54.
literature for winds. He never expected for the wind ensemble to replace the concert band as an entity, or even to eliminate its programming practices. He did feel, though, that bands could attract great composers to write for winds if they were more progressive and flexible in instrumentation and programming: “…the world’s best composers may yet provide the band with the literature it never has had, but can only be secured through the musical transformation that the band’s influence alone can achieve.”

The conflict surrounding the wind ensemble centered on two issues: nomenclature and identity, which some may consider being truly one big issue. Charles Winkling wrote in *The Instrumentalist* in 1965, “…the lack of consistency in nomenclature has added fuel to the existent controversy of wind ensembles vs. bands and has resulted in a great deal of misunderstanding centered around Dr. Fennell and his counterparts in schools all over the nation.” For many directors, the issue of changing the name of the ensemble seemed petty and snobbish. Mark Hindsley quipped that “…most wind ensembles today are bands in tuxes and tails…” Some directors felt that a hierarchy of bands within a program must be established by name, so that the “wind ensemble” was the best group, the “symphonic band” the next, and so on. Others saw this as an attempt to part with the name “band” in an effort to separate the college bands from a traditional, cultural perception. Guy Duker said in his 1964 keynote address to the CBDNA North Central Division Conference, “Unfortunately, it feels that more and more band directors feel a growing sense of shame about the use of the word ‘band’…Changing our name will not in and of itself improve our organization nor gain the respect of musicians.” Duker advocated for performances at the highest musical level and of the best literature available as a way to promote the reputation of the band. Some directors responded to the wind ensemble movement by simply changing the names of their ensembles, while others believed that they simply just had to make their large bands into “small bands” but continued functioning in the traditional band mode. Battisti notes that these directors truly defined what Hindsley called a band “in tuxes or tails.”

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367 Ibid., 53.
369 See Battisti, 66-69.
370 Ibid., 66.
371 Ibid., 66-67.
372 Ibid., 67.
The previously discussed concept of “band identity” played a major role in many band directors’ objections to the wind ensemble. The identity of “band” in America was based on a general idea of “tradition,” though traditions varied according to location. Some might call themselves a “Sousa” band or they might be a model of a particular university from which the director graduated. Battisti states that many directors worried that the wind ensemble concept was going to replace the traditional band:

…traditional band directors feared that wind ensembles would destroy the nature of band programs. In their eyes, the band was a multi-functional “uniformed musical organization” in which the top “indoor sit-down concert group”…performed repertoire using the full instrumentation of the ensemble. Important objectives of band activity were the development of discipline, pride and loyalty to “the organization” and/or school. The focus of…wind ensemble was completely different. Here the goal was the artistic, aesthetic and technical development of each player.373

The rationality of these fears can be understood: the great band directors such as Harding and Revelli had invested their entire lives into building band programs that had become the standard for all others. While some directors held on to traditional band models, others embraced Fennell’s ideas. Battisti describes these progressive directors as those who, “…cared less about uniforms, military marching, or for music built around the traditions of Sousa, football games, etc…”374

Current bands in the United States might best be described as a hybrid of the traditional concert band and the wind ensemble. Fennell’s wind ensemble philosophy regarding the use of players and literature has made an impact which can be witnessed in the literature performed by college and high school ensembles.375 Many universities and high schools’ “top” performing ensembles are composed of a smaller instrumentation,

373 Ibid., 68.
374 Ibid., 68.
though performance of chamber works is often relegated specifically to chamber ensembles. Many of the best composers have written for band, and there is a consensus that a repertory of band “masterworks” has finally emerged.\textsuperscript{376} College, high school and professional bands have recorded wide varieties of music. Commissioning projects, which were begun by Goldman in the 1920’s but did not start in earnest until about 1960, regularly contribute new literature to the band repertory. Projects such as those funded by the Ford Foundation’s Young Composers Project have brought composers such as John Barnes Chance to the band genre.\textsuperscript{377} The American Bandmasters Association’s Ostwald Award has also recognized the achievements of composers for band, and more recently, the Pulitzer Prize has become available to composers for band compositions.\textsuperscript{378} Following the lead of the school band contests, state music associations have maintained and updated music literature lists for use in music performance assessment festivals and contests. These lists include music and composers from various historical periods.\textsuperscript{379} Solo and ensemble festivals provide opportunities for chamber music performances.

In general, high school bands are probably closer to the traditional band model than the wind ensemble model. A case can definitely be made that the rise of the school band contests did much for the image of band and to improve the education of students and teachers. Contests have been reorganized since the first half of the 20\textsuperscript{th} century. Many of them have changed their names to “festival” or “music performance assessment,” and many of the changes to these festivals have been positive. Adjudicators and clinicians are required to attain a certain level of certification and training in many states, and the aforementioned literature lists ensure that music of quality is being performed.

Some would argue that, in an age of standardized testing, the festivals have become “the test” for band programs, so that all of the preparations are made in mind for the next “test.” That “test” could be marching festival, concert festival, jazz festival, or solo and ensemble festival, which all take place at various levels (county, district, state, etc.) In this regard, maybe the school bands fit neither the Sousa model nor the wind ensemble model. The traditional band model had as its goal entertainment; the wind ensemble aims for individual musical achievement and study of broad literature. Many directors have added special classes or extra-curricular groups in order to augment the existing program. These might include a “winter guard,” indoor drumline, jazz combos, chamber winds—groups that can have a very positive impact on the overall band program. But it is the amount of time invested in preparing for a specific event, the expectations of receiving “ratings,” and the extra responsibilities that band directors take on that limits the amount of music that can be studied. Indeed, many bands will spend an entire year learning 3 pieces of music for a concert festival/contest. Recently, attention has been drawn to the amount of time, money and energy that is consistently invested into an 8 minute marching band show!\(^{380}\) Bobby Adams writes that the quality of music instruction is lost when band directors engage in too many “activities:”

The biggest problems in music education have been caused by the music teachers themselves. Those problems have to do with too much “activity” and not enough emphasis on the study of serious literature. As we all know, the strength of any academic discipline is in its subject matter. Obviously, our subject matter is the literature we teach and perform. The quality of our literature must be equal to, if not better than, the subject matter of math, science and the language arts.\(^{381}\)

In defining a new “model” for the band of today, it seems that band directors should be able to look back upon previous models and draw upon their strengths. The virtues of entertaining our audiences can be seen in Sousa and Gilmore. Through their programming practices they were able to “educate” their public by performing the most modern music of the time while achieving a balance of “popular” music. They, along

with Innes, Goldman, Kryl, Clarke, Simon and others, maintained professional performing bands in the toughest of economic times. It may be of benefit to the profession to note that it is ultimately beneficial to consider the needs of audiences in performances, from spring concerts to halftime shows. Band directors would also do well to remember the impact that Harding, Revelli, Hindley, Paynter and the like had on the lives of individual students. These directors believed in the extra-musical benefits of band participation—in the social skills and personal fulfillment achieved through performance in band. The social benefits of participation in music are still an important part of the band’s identity. Competition and the pursuit of ultimate precision and perfection should not decrease the focus on the development of individual students, musically and personally. The philosophies of personal responsibility within the wind ensemble, espoused by Fennell, are also useful here. Finally, directors should be reminded of the ultimate focus of Frederick Fennell’s wind ensemble concept: to provide the opportunities for students to perform music of high quality and to reach the highest possible levels of artistic achievement. It is important to heed the call of those who say that band literature should be “equal to, or better than the subject matter of math, science, and the language arts.”

It may be that the instrumentation of a band is about the only thing that is “set.” Bands are still evolving in terms of literature, mission, and identity. Fennell notes that the “history of musical composition is the history of music.” To paraphrase Fennell, the history of music education is likewise the history of music. Music performance has only improved as teaching has improved. It is the hope of the author that the next generation of music educators, of which he is a part, will not allow the numerous “activities” of the periphery (competitions, ratings, standardized testing, block scheduling, lack of funding) to disengage them from the focus of quality music teaching. We have plenty of successful models to follow.

Marches are still important to bands. They comprise a significant portion of the literature and are still regularly performed by bands at the school, collegiate and

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382 Fennell, 53.
Surveys from the 1940’s until very recently consistently indicate that the marches of Sousa, Fillmore and King are programmed the most, in America and throughout the world. The effects of a profession-wide interest in new music, owing much to the wind ensemble philosophy, have certainly caused a decrease in the number of marches performed by college and high school bands. With fewer marches being programmed at the collegiate level, future band directors may not possess the knowledge that makes up what might be referred to as march “traditions.” These “traditions” include factors regarding style, interpretation and historical background, and are regularly passed down orally. The decrease in marches programmed can also be seen as an expression of the changing identity of bands. However, the staying power of marches is evident in the fact that, among the introduction of so many new compositions from talented composers since 1950, marches are still being performed. Looking back at what Goldman labeled as band’s two main functions through history—“military” and “popular”—we can see that concert marches are an artistic marriage of both functions. Though the “military” functions of bands may be less important in modern times, it seems that a new function has emerged: “educational.” If this is the case, then marches may be the only genre in the band’s literature that speaks to all three functions. Marches, therefore, are not a fad or a passing fancy, but a living expression of our culture, worthy of study.

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385 Kish, “A Repertoire Has Emerged,” 3; Karl M. Holvik, “An Emerging Band Repertory: A Survey of the Members of the College Band Director’s National Association,” Journal of Band Research 6, no. 2 (Spring 1970): 19-24. Holvik reported in a 1970 study that concert marches comprised 18% of the repertory of college bands (concert works 67%, novelty pieces 6%, solo works 9%). In a replication of Holvik’s study, Kish (2005) reported that marches were 12% of college band repertory (concert works 88%).
PURPOSE

Historically, the concert march has been a major tenet of the wind band repertory. From our earliest accounts of wind bands to the current programs of the “The President’s Own” United States Marine Band, music designed to move large groups of people—marches—have been regularly performed by bands. And though the purpose of these marches may have changed, from military duty (leading soldiers on the march, coronation ceremonies, signaling battlefield maneuvers) to entertainment (parades, wedding processions, football halftimes, and Sousa’s “music for the feet, not the head…”386) marches have always played an important role in the American band tradition.

If anything, the cultural expectations of an American band presume that marches will be performed, yet reviews of college band programs show a diminishing amount of marches being programmed.387 It is only rational to correlate the decline in college programming of marches to a decline in knowledge about marches as music education majors move into school band positions. The wind ensemble concept of Frederick Fennell has attracted many accomplished composers to the wind band genre, and these composers have utilized complex meters, atonality and aleatoric passages in their music which challenges performers, conductors and audiences in ways that the music of early wind bands might not.388 Before this new generation of literature for winds, much of the music available consisted of orchestral transcriptions, arrangements of popular tunes and marches.389 Are marches no longer important to contemporary American bands? Should an effort be made to educate students about the history and educational possibilities of marches? The purpose of this study is to investigate the experiences of some of Florida’s most accomplished band directors in selecting, teaching, studying, rehearsing and performing marches. This study seeks to discover the anecdotal information that these

386 Fennell, 39
387 While the marches of Sousa are still frequently performed, marches made up only a small portion of the repertoire performed in the surveys of college and high school bands by Hornyak, Holvik, Fiese and Kish. College band directors responding in Woike’s 1990 study did not indicate that a significant number of marches were being programmed at all: D.O. Woike, Wind Band Performance Repertoire at the University Level: A Survey of Collegiate Wind Band Curricula and Current Repertoire Selection Process. (Columbus, OH: The Ohio State University, 1990) Unpublished doctoral dissertation.
388 Croft, “The Influence of Literature,” 54.
teachers possess regarding history and interpretation of marches. Finally, this study seeks to find reasons for preserving marches as part of wind band programs and curricula.
CHAPTER 3

PROCEDURE

Data were gathered for this study through a series of interviews. Participants interviewed were selected based on the following criteria:

1. The participant is currently or has been a teacher in Florida.
2. The participant has taught for 20 or more years.
3. The participant has established a career that would be deemed successful and prestigious. Such a label is merited through various awards and achievements such as performance at Midwest Band and Orchestra Clinic, awards granted by the Florida Bandmasters’ Association and Florida Music Educators’ Association, and individual honors at the school, county or state level such as Teacher of the Year.

Each participant was contacted by phone and an individual interview was scheduled. Interviews were recorded using a Zoom H4 mp3 recorder and were later transcribed by the researcher. Interviews were conducted in locations that were most convenient to the participants. The researcher traveled to subjects’ homes and offices to conduct interviews. The band directors were interviewed using an identical list of questions (See Table 1). The questions were developed by reviewing the intent of this study and were pre-tested in a pilot study that was conducted with graduate music education students. The pilot study consisted of two rounds. In the first round, graduate students reviewed the initial list of questions for clarity. The questions were then revised according to the review of the first round and presented to another set of graduate students for a second review. After the second round of reviews, final revisions were made to the questions.

The results and discussion of this study are based upon the answers given by subjects during interviews. To ensure reliability, a graduate student reviewed 20% of the recorded interviews and checked them against the transcripts.

The subjects were 5 teachers which met the requirements of the study: a teacher in the state of Florida, 20 years or more of teaching experience, and recognized as a successful
teacher. These subjects were Dr. Bobby Adams, Andrew “Jack” Crew, Dr. James Croft, Joe Kreines, and Paula Thornton.

Dr. Bobby Adams is currently Band Director, Professor of Music Education, and Coordinator of Instrumental Music at Stetson University in DeLand, Florida. He has been a member of the Stetson faculty since 1987, and previously taught for 27 years in the public schools of Indiana and Florida. In Florida, he served as the band director at North Fort Myers High School (1968-1974), Bayshore High School in Bradenton (1974-1979,) and Leon High School in Tallahassee (1979-1987). He is the current president of the National Band Association and a past president of Music Educators National Conference-Southern Division, College Band Directors National Association-Southern Division, Florida Music Educators Association and Florida Bandmasters Association. His bands have performed at such events as ABA National Convention, Mideast Band and Orchestra Clinic, FMEA Hall of Fame, Kentucky Music Educators Conference and CBDNA/NBA Southern Division Conference. He is a member of Phi Beta Mu, the FBA Hall of Fame (high school directors) and Roll of Distinction (college directors), and a recipient of the Leadership Award for Music Education from FMEA.


Dr. James Croft is the retired Director of Bands and Professor of Music Education at Florida State University in Tallahassee, Florida. Dr. Croft taught for 21 years in the public schools of Iowa and Wisconsin, 18 years of which were spent at Osh Kosh West High School. At Osh Kosh, his bands performed at many state and national clinics including the Midwest Band and Orchestra Clinic, where his brass ensemble performed in 1957 and his band performed in 1963. Dr. Croft joined the faculty of the University of South Florida in Tampa, Florida in 1972, and in 1980 he became Director of Bands at
Joseph Kreines is currently the Music Director and Principal Conductor of the Brevard Symphony Youth Orchestra. Mr. Kreines is widely recognized for his transcriptions, arrangements and original compositions for chamber winds, concert band, brass ensemble, string orchestra, and full orchestra. He is also recognized as one of the world’s leading authorities on the life and music of Percy Grainger, and has transcribed, edited and arranged many of Grainger’s compositions. Mr. Kreines has served as Associate Conductor of the Florida Symphony Orchestra and Florida Orchestra in Tampa, Florida, and has been Conductor of the Brevard Symphony. He is well known as a clinician for bands and orchestras throughout the state of Florida, and has been working with bands since the early 1960’s. Mr. Kreines is the author of *Music for Concert Band: an Annotated Guide to Band Literature*. In 2004 he was inducted into the Roll of Distinction of the FBA Hall of Fame.

Paula Thornton currently serves as the Specialist for Instrumental Music for Duval County Public Schools, Jacksonville, Florida. She taught public school in Florida for 27 years at Newberry High School in Gainesville, Haines City High School and Buchholz High School in Gainesville. Ms. Thornton taught for 13 years at Buchholz, where her bands were widely recognized for outstanding accomplishments. Her band performed at the Midwest Band and Orchestra Clinic of 2002, and Buchholz was awarded the Sudler Flag of Honor by the John Philip Sousa Foundation in 2003. Ms. Thornton is a past president of the Florida Bandmasters Association and has held the position of High School Representative on the board of the National Band Association. She has been a guest conductor and lecturer at conventions in Florida, and at the Midwest Clinic. She is a member of Phi Beta Mu and the American Bandmasters Association. She is also a recipient of the National Band Association Citation of Excellence.
Table 1: Survey questions

1. Which teachers, conductors, and/or bands have been your models for interpreting a march?
2. What are the traditional performance practices of a march, especially those that are not normally notated?
3. What are some rehearsal techniques that you have found to be helpful when preparing a march?
4. What are your favorite American concert marches and/or march composers? What about these marches do you like?
5. Are there different stylistic considerations for the different composers? If so, what are some of these differences?
6. What is the importance of the march to American bands?
7. What are some strategies for maintaining the march as a relevant part of American music education?
8. What advice would you give to beginning teachers in preparing to teach and perform an American concert march?
9. Are there any specific resources (books, recordings, etc.) that you would recommend to the beginning teacher or young director for instruction in teaching concert marches?
CHAPTER 4

RESULTS AND DISCUSSION

I always felt like I never had an original idea in my life. The highest compliment I can pay somebody is to steal something that they do and I can take it and use it and make it work for me too. And so, I think that’s what the great young band directors are doing…they are going and watching somebody that they admire and learning from them.\(^{390}\)

The information, advice and anecdotes provided by the subjects will be presented in the order of the interview questions. All of the subjects were interviewed by the author: Bobby Adams on February 17, 2009 on the campus of Stetson University in DeLand, Florida; Jack Crew on January 28, 2009 at his home in Tallahassee, Florida; James Croft on February 4, 2009 at his home in Tallahassee, Florida; Joe Kreines on February 21, 2009 at his home in Melbourne, Florida; and Paula Thornton on February 19, 2009 at the offices of Duval County Schools in Jacksonville, Florida. While a variety of information was transmitted during the interview process, only information which applies to the teaching and history of American marches is included herein. For full transcripts of the interviews and for more information about the subjects, please see Chapter 3, Procedure, and Appendices A-E.

**Which teachers, conductors, and/or bands have been your models for interpreting a march?**

None of the subjects responded to this question with a specific teacher from high school or college. Rather, they all responded that military band recordings and the scholarly work and recordings of famous conductors had exercised the greatest influence over their march interpretations. Bobby Adams recalled that he had not had a “traditional” experience with band since he had been a piano performance major in

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\(^{390}\) Andrew J. Crew, interview by author, personal interview, 28 January 2009.
Because he had not participated in college band, his experience with marches was limited. James Croft, however, spoke of playing in his father’s bands from the time that he was 10 years old. He was more influenced by the research of conductors, however, than his early training in band.

Croft: Well, when you think about teachers, I don’t think that any of my teachers—university or otherwise—dwelt on marches or march style. I think probably I picked up more about marches from Fred Fennell and the two people at Michigan who I think have done good research in this area: Bob Reynolds and Bill Revelli. Revelli has written copiously on march style in various magazines and journals. I referred to that earlier on in my experience.

Scholarly work by conductors seemed to be important in determining authentic interpretations. The research of Keith Brion, conductor of the “New Sousa Band” and editor of several Sousa marches, was mentioned by all of the teachers. Joe Kreines remarked that Keith Brion has “…done the research and he does know the style in the Sousa tradition…he and Frank Byrne…went into the part books and pointed out very clearly that Sousa performed these marches differently at different times depending on what resources he had and what players were available.”

Croft added: Keith Brion…spent a lot of time on this, and he has come to the conclusion that Sousa’s marches, especially in the trios, should have more of a string orchestra effect. Rather than being just loud, they should be set up with a very phrase-worthy approach and not so overblown and punchy as we often attribute to marches.

Every teacher indicated that recordings had been important to them in learning to interpret a march. Jack Crew noted that the recordings he referenced throughout his career were of Frederick Fennell and the Eastman Wind Ensemble, “The President’s Own” United States Marine Band with Colonel John Bourgeois, John Paynter and the Northwestern University Band, and Robert Reynolds conducting the University of
Michigan Symphonic Band. James Croft added that the purpose of march interpretation is to achieve contrast, and that he learned this from listening to the way other conductors interpreted marches: “I picked things up listening to the way that certain people performed marches and recognizing that marches are probably best played if you remember that contrast is a primary feature of good interpretation.”

Though the work of scholars and recordings appeared important in learning to interpret a march, these teachers indicated that military bands have had the greatest influence on their interpretations. Bobby Adams, who did not come from a traditional band background, noted that in his early days of teaching he listened regularly to records of military bands. Paula Thornton said, “The military bands have to be the model. They’re the ones who get it, who get the tradition. They’re the ones who apply this consistently.”

Of all the service bands, the subjects most regularly mentioned “The President’s Own” United States Marine Band. “The President’s Own” was especially praised as a model for interpreting Sousa marches. Joe Kreines said that the Marine Band has been the model for interpreting Sousa’s music for more than a century. It was especially noted that the Marine Band plays Sousa marches differently than any other ensemble. This was attributed to their connection with the composer as well as their attention to detail. Jack Crew described the musical effect of the Marine Band:

I think the Marine Band plays a Sousa march different than any other band I’ve ever heard. And when you hear the Marine Band play a march in a live performance, man it will bring Goosebumps to you! …it’s just so rhythmic! It is just unbelievable how regular that tempo is. And they put an energy and a uniqueness to Sousa marches…I’ve never heard another band that even comes close to interpreting and playing a Sousa march with all that energy and all that expertise—it’s just exciting when you hear them play!
Crew also noted that the Marine Band’s attention to detail extends to musical nuances such as dynamic contrast and accents:

The other thing the Marine Band does so great—better than most anything else I hear—is the dynamic contrast...I mean, when they play soft, I mean it is soft.

Another thing they do well: accents and precision. Most of the time the accents are written, but sometimes they put them in at specific places. You know, when there’s an accent, that bass drum comes in right on that accent.

The final and possibly most obvious source given for inspiration in interpreting a march is found in talking with colleagues. Paula Thornton extolled the virtues of asking veteran band directors for advice: “Listening to and talking to those people is a great way to get information...talking to colleagues might be the best way.” All of the teachers related stories of asking more experienced colleagues for advice. Crew, Kreines and Adams noted that they had sought out older teachers who had been students of Henry Fillmore to gain a better understanding of how to interpret his marches.

In summary, the teachers reported that 1) scholarly research, 2) recordings (especially those of military bands), and 3) mentorship of colleagues were the greatest factors in learning to interpret marches. These three factors are available in numerous sources to the new teacher. Music education journals are now available online, and many college music libraries can provide access equally to articles written 40 years ago or just last year. Brion, Schissel, Bourgeois, Byrne and others are producing edited editions of marches, especially those of Sousa, and are providing voluminous historical and interpretive information in the scores. Books have been published and are widely available that address marches specifically. Recordings have become ubiquitous and can be acquired easily; following the lead of Fennell, many college and military bands have begun recording entire albums of marches. Finally, many school systems have begun to put mentorship programs in place and professional organizations have also implemented similar initiatives. Technology has increased the ease with which we communicate, and correspondence between colleagues has become more convenient than ever. While it is interesting that none of the teachers reported that a high school or college teacher had
served as their model for interpreting a march, it is important to note that each teacher had taken the personal responsibility to find the necessary resources. It may not be necessary, then, that a specific teacher or conductor serves as the main source for passing down the oral traditions of marches.

**What are the traditional performance practices of a march, especially those that are not normally notated?**

All of the subjects concurred that there are a set of “traditional” performance practices in marches that are not notated. These performance practices represent the facets of march interpretation that have been passed down orally, for they are rarely, if ever, notated on the parts. Included in the accepted set of performance practices were variations in dynamics, instrumentation, tempo, articulation and register. Several of the subjects cautioned that while it is important to understand historically accurate march interpretations, directors should not approach every march in a “formulaic” way. They expressed that applying the same accents, tempo variances, or changes in instrumentation to every march could be detrimental to the music. Bobby Adams noted that, “I’ve always worked from the belief that the music will tell you what to do if you listen to it, and I’ve always approached marches like I do everything else.” Most of the subjects agreed that conductors should reflect upon marches in the same manner that they would any other piece of music.

*Defining the traditional performance practices*

Joe Kreines articulated three alterations available to the conductor: “Dynamics, instrumentation and register—those 3 things are what you can vary.” Tempo and articulations, particularly accents, were also mentioned by all subjects. Each indicated the importance of choosing the proper tempo for a march. While tempo is sometimes given by the composer, it is also often left up to the conductor’s instincts to choose the pace of the march. Similarly, accents are occasionally written in the parts, but often are played at the conductor’s discretion. Therefore, it is possible that most of the performance practices which are vital to march interpretation and subject to the conductor’s discretion are not notated.
Choosing a tempo was almost always the first thing that the subjects mentioned. James Croft noted:

Tempo must…speak—it has to have a marching tempo to it. I think back on an observation that Wagner makes in his conducting book, that tempo is everything. If you have the right tempo, then the possibility of making music is there, but if you have the wrong tempo, there is no way that it can be right. It will not speak to you. So, tempo is everything.

The subjects indicated that making an informed decision about tempo relies on understanding the type of march being performed. They stressed awareness of the differences between march styles—slow march, “grand” march, funeral march, quick march, and double-quick march or “circus” march. Joe Kreines noted that there are some general, accepted tempi:

There are a lot of arguments about what a tempo of a “march” is…I mean it all really depends upon the composer to some extent because there’s a wide variety in American marches—anything from 108 to 112 on the slow side, 120-136 on the fast side. Most of the Sousa marches, one can say, are 120…Fillmore, on the other hand, tends to be on the fast side, probably largely because of his circus band experience….they can go as slow as 126, and the same march as fast as 152 to 160.

Dr. Croft added that standard march tempi are:

…someplace between 120 and 128, unless you get into the circus marches—they’re not intended to be marched to. They’re intended to be building up an act and to get the blood boiling. So the tempo of most circus marches is taken somewhere around 140 and 144. And if you move into the really quick step
marches, those are as fast as you can play them, but no faster—then the issue is clarity: don’t let the notes touch each other!

An issue regarding tempo is clarity. Dr. Croft concluded that clarity of articulation and rhythm are an important factor on the musical impact of a march, and that they are directly related to tempo.

Croft: With a circus march that goes so very, very fast—a screamer—those marches are virtuosic, but you learn very quickly that things that are played too rapidly and lose clarity don’t sound fast—they just sound chaotic. But if you knock it back 20 beats then it just gets clarity—they sound faster! When it gets mushy and lacks clarity they sound slower, and worse.

Creating contrast with dynamics, balance and instrumentation

All of the subjects agreed that creating dynamic contrast on the repeat of each strain is a traditional performance practice. Paula Thornton said “You’ve got to do something different on the repeats…Find a way! It’s okay to make some decisions.” Joe Kreines commented that doing so is historically accurate to the performance practices of Sousa.

Kreines: Sousa performed these marches differently at different times…We know that the repeat strains were never repeated the same way, basically. Anything to create variety…Because why perform the same strain the same why twice? There’s really no good reason—they might be wonderful, but how much more interesting they are when they’re performed…with difference!

Often, in creating dynamic contrast, conductors will adjust the balance of the ensemble so that a melody, countermelody or obbligato part will be more prominent on the repeat. Croft stated that these types of contrast are necessary because marches are usually only 3-4 minute pieces. “It can’t be too interesting because, first of all the length is limited to its form—the melodic character can’t develop in that short of time, so you
have to pay more attention to the countermelodies, and that’s one thing that you’ll hear—a lot of good countermelodies in Sousa and Fillmore.”

Jack Crew also revealed that changing the balance of the ensemble can create contrast.

Crew: Almost every strain in a march will have a countermelody. And so, the second time through that strain I emphasize that countermelody by controlling the dynamics. The first time through I’ll have the melody play loud and everybody else on the accompaniment softer. The second time through, then I bring the melody down some…not to the level of the accompaniment, but softer, and I bring the countermelody out louder. So that when you hear the march and you go through that strain a second time, it’s almost like a whole different march because it emphasizes different things. And I got that idea from Joe Kreines. Joe would come in and he’d say, “Alright, the trombone section is going to have to play out much, much stronger, and everybody else get softer.” And it just totally changes what you hear in a march; it just makes it ten times more interesting because it’s different that second time…Any time you see that countermelody in a strain, you want to do that because it just totally changes what you hear.

Paula Thornton made dynamic contrast and adjustment in balance a standard practice with her students.

Thornton: With my kids, it was standard even with the 2nd and 3rd band….They knew on the first strain repeat, we were really going to bring that countermelody out. So the trombones and baritones always knew that this was coming. They knew that we were always going to make a certain change every time we played a repeat in a march. They knew that we were going to do those standard things.

Jack Crew also added that dynamic contrast, regardless of the level of the march, creates interest: “Even if a march doesn’t have a good countermelody, you can change the dynamics to make the march more interesting the second time through.”
The subjects replied that another way to create contrast on repeated strains is to change the instrumentation of the ensemble. A common suggestion offered was having certain instruments tacet on either the first or second time through a strain, then bringing them back in. Kreines revealed a method of varying the instrumentation of an ensemble that has been successful for him:

One of my favorite tricks that I use, that I discover really pays off…is to just have woodwinds, horns and tubas play on one strain the first time through, then the second time as written. This works for a number of different marches, depending upon the content of the march that you’re looking at…That’s a device that I personally like because it changes the color, the weight and the sonority…without changing the essential content, because that kind of doubling is what you usually find.

Kreines noted that changing instrumentation is a great way to create contrast, but in doing so the conductor should “thin out” the ensemble according to parts that are doubled: “In Sousa marches, very frequently first cornet doubles first clarinet and flute, an octave lower…and you’d get the same kinds of doubling with euphonium, tenor saxophone and trombone to a great extent too.”

*Changing register*

Another performance practice that each subject mentioned is changing the register in which certain instruments play. Subjects reported employing register changes especially on the first and second statements of the trio. Changing the register of the clarinets, flutes or trumpets can have an effect on the balance, dynamics and color of sound for the ensemble. Kreines said “One of the things that I had not realized, when I first started doing all of this, was…that the clarinets might play down an octave the first time in the trio…or the first time at the break strain and the final strain, then brought up as written the second time around. That kind of thing makes a big difference in the sound.”

Dr. Croft advocated that changing registers is historically in line with performance practice, and is a good way to create dynamic contrast.
Croft: The way that Sousa’s marches were published and the way he played them were quite different. Whether he would take, for example, the trio down an octave... You take clarinets down an octave because when it has to be very soft, if you have them up in that high octave it’s very bright. I like to bring them down an octave because when you get to the trio, that soft, dark dynamic is already established in the ear.

Percussion and accents

All of the subjects noted that the percussion section plays an important role in creating dynamic contrast. Each suggested having percussion tacet as part of varying the instrumentation and balance of the ensemble. They also suggested that the percussion section is extremely important in emphasizing the desired accents. Bobby Adams proposed that the percussionists play at a piano level and then bring the accents up to fortissimo. The percussion, therefore, adds a “punch” to the accents in the winds. Jack Crew noted that, besides accents, percussionists have been used to create special variety in marches. Examples he gave include having only the bells playing the melody on the first time through the trio and the addition of cymbal “scrapes” during sections where the dynamic is very soft: “…he takes a triangle beater and he scrapes it across the cymbal to give it just that little bitty zing...and it’s just little things like that that make a tremendous difference in the effect that a march has.”

Some directors desire to have percussionists reproduce parts in a way that is historically accurate. Joe Kreines recommended consulting the research of Keith Brion to find information on how Sousa’s percussionists performed their parts: “Keith Brion has probably done as much research on this as I’ve seen. When he does a forward to the marches that he’s edited, he goes into a lot of detail about the way the percussion is played, the style that they played in, the instruments that they used…”

Finally, it is worthwhile to observe a march interpretation that combines the possible variances. Dr. Croft was generous enough to provide his interpretation of the trio of one of his favorite marches—Henry Fillmore’s His Honor.
Croft: I kind of felt a license, the more I studied Fillmore, to interpret his marches. When he would play his own marches, he would alter them. He did the same thing that Sousa did. The way that Sousa’s marches were published and the way he played them were quite different…Now, people know the march by the “hook;” it grabs their attention!…I like to do that on the trio of His Honor. First, you take clarinets down an octave, because…if you have them up in that high octave it’s very bright. Now here is an idea that I got from Bill Revelli, but Revelli got it from Henry (Fillmore): as you play that F Major chord in the trio, muted trumpets play that note on a chord. The band plays that part right up to the chord, but they all drop out and the trumpets play the chord. The muted trumpet figure is kind of nice. I’ve also had the band drop out on the note the second time and have triangle and cymbal scrape on that top note. When the dogfight strain hits, we play it heavy, and at that point instead of letting the woodwinds play the sixteenth-note countermelody, I use Henry’s idea of having the entire trumpet section play that part. And to make sure that it sounds clear and clean, you put a woodblock in and have the kid play it on snare drum. That helps to clarify it. Then on the last time through the break strain you use a pair of cymbals to crash on the top notes of the melody to give it that punch. You can fool around with all of those marches and see where your imagination takes you.

In conclusion, conductors have a standard set of performance practices at their disposal, which they can use to create contrast. There is a traditional idea that marches should never sound the same on repeated sections, and it is up to the conductor to use these standard variances to make the march sound unique and interesting.

Paula Thornton commented that:

…the big thing with interpretation is encouraging directors to make some decisions. Listen to some recordings and see what they do, and the ones that don’t change anything and just plow right through it…ignore them. I always tell
kids, “We’re going to make a difference and make it interesting because repetition is boring if it’s done the same way every time.”

**What are some rehearsal techniques that you have found to be helpful when preparing a march?**

Echoing the thought that a march should be treated as any other music, James Croft said “I don’t know that rehearsal techniques on a march are any different than with any other piece,” and Bobby Adams adds that “…the things that you do rehearsing a march are the same as you rehearse other music.” However, with the goal in mind of achieving contrast through the previously discussed performance practices, as well as rhythmic clarity and ensemble sonority, the subjects offered several suggestions for rehearsing a march.

**Rehearsal priorities**

Almost all of the subjects noted that it was important to approach a march, just as with any other music, with clear rehearsal priorities. Though the order of priorities differed between subjects, a clear set of priorities emerged. These priorities, in no particular order, were march style, ensemble sonority, phrasing, dynamics, stability of tempo, intonation and articulation.

Jack Crew presented his rehearsal priorities as follows:

Quality of sound would be first. What I call a characteristic sound is the most important thing and you have to start there. Next is intonation, then style. The next thing that I would talk about would be how to do accents…articulations. Phrasing is also so important. I won’t let my band play less than an 8 bar phrase. You’ll have my wrath if you chop that phrase up. Finally, I teach dynamics to emphasize changes in the phrase the second time through.
Paula Thornton’s first priority is to begin working on style:

When I work with their bands, I find myself saying to these young teachers, “What’s the most important aspect of march style?” And they’ll say “Tempo’s got to be steady.”… and usually it takes forever to get to what I think is most important… interpreting the style, and that is “light and separated.” The separation element: I think you’ve got to start there.

Like Jack Crew, Joe Kreines begins with ensemble sonority and then works on style, articulations, dynamics and phrasing:

Then, after you get that basic sound down, you will focus on what style you want to play this. How short do you want the staccatos? What kind of accents do you want? How much weight do you want to give the accents? Then you’ll talk about dynamics. And last, but certainly not least, is phrasing.

Bobby Adams focuses early on the melody, followed by the countermelody, dynamics and balance. He has several aims in placing the melody at top priority. By focusing on the melody, he emphasizes stability in both rhythms and tempo.

Adams: For younger bands, a big problem was the rhythmic stability. It was working with marches, I think, where I discovered… which part rushes. There used to be people who, if the band was rushing or dragging, they’d start screaming at the bass drum or tubas. When a band rushes, what rushes? It’s the melody! You isolate the melody and then you do what it takes to get it in time. And when the students hear that it rushes, they stop rushing; it’s a hearing error… You stabilize the melody, everything else simply falls into place. I guarantee you that works. And I think I learned that with marches first. In a march, everything accompanies the melody. And if you’re accompanying the melody, then you have to listen to the melody while you play. So if the melody doesn’t rush, nothing else rushes.
Another aim for Dr. Adams in early focus on melodies is to ensure that the musical nuances of phrasing and contour are learned early: “I tended to the melody first…the contour, the energy and the rise and fall of the line are all in the melody, and I got that into the kids early.”

Adams’ next priorities concerned balance: “I always tended to the march in layers.” He assigned students to their parts (melody, countermelody, accompaniment) and made sure that they understood where they fit into the balance of the band according to the musical intent: “And so we assigned the priorities and then we would train the ears to hear the balance.” Finally, he focused on dynamics, which he closely related to balance: “Another problem bands have is that marches have one dynamic over on the left hand side. So if everybody plays the same volume it won’t be balanced correctly; we won’t have any transparency.” He noted that directors should remember that marches, in general, are “melody-driven” and therefore should be performed with “contour, shape and phrasing.” He also asserted that countermelodies are melodies too and therefore should be treated in the same musical manner. The ensemble should be balanced correctly to allow them to be heard.

*Breaking the ensemble into parts and rehearsing the march in sections*

The subjects responded that the most effective techniques for rehearsing marches involves breaking the piece down by sections, according to form and instrumentation. Bobby Adams replied that “Any piece that just keeps going is going to be harder to rehearse than a piece that breaks down into parts easily—marches of course break up easily into rehearsal sections.” Many of them said that, while working on tempo or rhythmic issues, they would rehearse one strain at a time, with only certain parts playing. Bobby Adams talked of rehearsing only the melody to prevent rushing. He would then add accompaniment. James Croft added that rehearsing the percussion along with melody, countermelody or accompaniment helps to instill the tempo in all students, which ensures clarity.

Croft: In order to develop definition, it is often wise to use the percussion to make sure that the tempos are being held really crisply—a march will tend to get slower, so you want to keep the tempo steady so that it feels that you can march to
it, that your feet can tap. I would say spend time working on clarity, which is related to tempo.

Dr. Croft continued that the percussion section was important in instilling the tempo of the march—especially historically—and should therefore not be left out of the rehearsal process.

Croft: As far as Sousa was concerned, the bass drum was the heart of the band...So much of the history of the march is determined by the use of the percussion instruments...So probably the most important person would be a toss-up between the solo cornetist and the bass drummer. Most conductors of that period would have taken the bass drummer any time.

Jack Crew responded that the best way to get desired clarity is to break the march into sections by form and simply to hear melody, countermelody, accompaniment and bass line play. “You stop and isolate individual parts so that you can be sure that all those parts are being played.”

To achieve clarity in harmonic rhythm, Paul Thornton advocated breaking it apart from the melody, countermelody, and percussion. Thornton noted that harmonic rhythm—the chordal, rhythmic accompaniment heard beneath the melody—is often a difficult part for students to play. She recommended playing that part slowly with the bass line: “Another thing with harmonic rhythm is that sometimes it’s just inaudible harmonically—it’s just a rhythm, not a harmony. Taking that and playing it chorale-style, really slowly, helps—letting them hear how cool some of those horn and 2nd and 3rd trumpet off-beats sound with the bass line. Just fill in all the holes with sound.” After the harmonic rhythm begins to sound clear, she would put all of the parts together and have them play chorale-style again, so that students could understand the balance: “Playing anything that is sounding strange like a chorale, breaking the parts apart, helps kids understand their part...where it fits in. “Okay, this is harmonic rhythm, this is melody, the countermelody, and this is the balance.”
Joe Kreines also responded that breaking the ensemble apart by instrumentation was a good way to work on students’ understanding of balance as well as ensemble sonority.

Kreines: One of the things I like to do, as a quick introduction to the whole idea of ensemble sound, is have the woodwinds play alone—no percussion, no brass. Then I have the brass play; not the other way around—always woodwinds first, because, generally speaking, what I have discovered is that brass players tend to play too loud in the ensemble and they dominate the sound. But when they hear the woodwinds…they say, “Oh, I have to relate to that.” And they do—without your even telling them. So already, you have an amalgamation of sound that happens just because the members of the group hear each other…Then I’ll have everybody play together—no percussion still. After the woodwinds and brass play together, add the percussion. Everybody starts to hear and say “Well, I play with so and so, and I play with so and so…” and already you start to get…what I like to call the “ensemble sonority.”

Kreines continued that the reason that breaking the ensemble apart by instrumentation is effective is due to the amount of doublings in marches. Students are sometimes unable to understand where they fit in the balance because they cannot hear other parts, or conversely, cannot hear their own part. “You know, 95% of the time marches have doublings going on. You rarely get solo passages…So it’s that much more important for everybody to hear each other. And that (breaking the ensemble into parts) is the best way, because if you have everybody playing together all the time it’s just not going to happen.”

*Teaching “march style”*

The subjects concluded that the key to rehearsing style is persistence on the part of the director. The general definition of “march style” which seemed to be agreed upon by all of the subjects has to do with articulation. That articulation, as given by the subjects, is “light and separated.” Jack Crew said that the “separated” articulation “gives
the march energy.” Echoing Dr. Croft’s earlier comments on tempo, he and Paula Thornton noted that articulations that were not light or separated lose energy and clarity. Paula Thornton replied that teaching the “light, separated” style can be difficult, but is vital to preparing a march for performance.

Thornton: You’ve got to make them separate. If you press through it, it’s heavy. If you separate it, you’ll feel lifted on the releases and it’s like bouncing a basketball. That’s a hard one to get them to do, and the younger they are, the harder it is. Of course, the poorer their fundamentals, it gets even harder. Separation—if they’re not doing it—it just isn’t going to sound right. Getting them to play every note staccato—every note—is the answer. And usually when they think they’re playing too short, it’s just right.

Jack Crew relayed a personal story about the need for persistence in teaching march style:

My kids all played instruments in band. I remember when they were first learning—all 4 of them went through this process. I would hear them in their room practicing (sings example of connected notes) and I would stick my head in the door and say “Separate the notes!” and they’d say “Ok!” And then I’d hear them start playing again, and...(sings example of connected notes). And it would go on for 3 weeks or a month, and I would tell them every time I heard them playing that, “Separate the notes!” and they’d say “Ok!” And then one day, all of a sudden they’d get it…it would just happen! And I would just smile when that would happen. And that’s where you need to start when you’re teaching a march. It has to have that stylistic concept or it just doesn’t come off as it should.

Several subjects advised using light and separated articulations as part of the warm up with scale exercises.

*Rehearsing dynamics and blend*

All of the subjects agreed that dynamic contrast is a major factor in a good performance of a march.
Adams: When I talk to the kids about preparing marches, I remind them that, for the audience, there’s not a lot of variety. The melodies change and then you might have…a change from 6/8 to cut time and some of them are in a minor key…but the biggest contrast you have is *dynamics*. And that’s where bands struggle more often—with dynamics in the march. But in good marches you really have to play the dynamics!

Subjects suggested using models, such as recordings, to help students understand the need for dynamic contrast. Further suggestions included building exercises into the warm up process which include playing at varying dynamic levels. To work on balance, subjects recommended rehearsal strategies similar to those described previously, such as breaking the ensemble into groups or playing sections in a chorale style. Further, Jack Crew recommended breaking the ensemble into parts to work on blend: “In rehearsing, I would put two voices together and try to accomplish that timbre, or color of sound, that was a combination so that you don’t hear just clarinet or just baritone, but a combination of those two sounds.”

*Rehearsing phrasing and musical nuance*

Both Bobby Adams and Joe Kreines replied in length about teaching phrasing, melodic shape and contour. Adams, as noted earlier, was adamant that marches are “melody-driven.” He advocated teaching nearly all the concepts mentioned above through focus on melody. Kreines responded that phrasing is critical to a good performance of a march.

Kreines: A lot of people look at me like I’m crazy when I talk about phrasing in marches. They say “Phrasing? The only thing that counts is rhythm.” And I say no…because if you did that the march would be totally boring and uninteresting, because everything would be defined by downbeats…That is not how the music is written! Sousa was a violinist as well as a cornet player….And he was a phraser; you can tell because the marches all have beautiful phrase lines, and good melodic material that has 8 bar continuities all the way through. So it is essential that everyone understands that the music is going this way (moves hand
horizontally through the air)... You’ve heard me say this a number of times in rehearsal... I have to say it every day—music does not go up and down, it goes across.

Kreines also noted that a lack of horizontal phrasing affects tempo.

If you start emphasizing the barline and you start emphasizing the downbeat, the tempo tends to slow down. And to me, that’s deadly in a march... I hear it all the time... You’re getting weight at the expense of horizontal continuity. And you do have to have accents and you do have to weight, but the weight has got to be part of phrase continuity because otherwise you don’t have music—you just have downbeats.

Kreines and others suggested modeling for the most effective way of teaching phrasing and melodic contour. Jack Crew relayed stories of playing lines on his trumpet for students. Others recommended playing recordings in class. Joe Kreines also mentioned that singing for students is a quick and effective modeling tool. “I sing it to them, and very often they pick up on it because they’ve heard it.” Jack Crew shared a story about using a recording as a model for his students:

The end of that Konigsmarch, an Eb major chord—the last chord in the sixth movement of the Mahler Third Symphony is that same chord and that same sound. The Chicago Symphony hits that chord and it’s just so beautiful that you just can’t believe it. It’s so well balanced that you can hear everything from string bass to piccolo, all the way up to first violins. And I played that recording for them until they heard that sound and then I said, “This is what I want you to sound like.” And after they heard it, I said “Now play it!” And... Boom! It just came amazingly close to getting that same sound that the Chicago Symphony did. Of course, it’s not as good... It couldn’t possibly be as good. But it’s pretty close.
All of the subjects said that another way to communicate the musical nuances to students, such as phrasing, is to encourage students to think critically about the music. This is accomplished by providing students with information about the history of the piece and composer, compositional techniques used in the music, and performance practices associated musicians of the era. Kreines replied that providing students with such information expands their knowledge of the piece and leads to informed performances.

Kreines: I’m a great believer in incorporating everything together in a rehearsal: theory, harmony, music history, the history of the piece, the story of the composer—as much knowledge as I have at my disposal at any given time about any given piece, I want to show the students that there’s more to this piece than just playing the notes. As far as I’m concerned, the real thing about a rehearsal is that it’s about knowledge, awareness, perception and sensitivity, whether it’s intellectual or aural.

Bobby Adams encourages his students to think critically about the character of the music.

…Most Sousa marches contrast between what I call the masculine and feminine. And so you have the challenge to work with the players and get them to understand this. Like the trio of the Free Lance March—you can’t make it too gorgeous! And I identify that with the feminine or the lyrical, and then you get to the military/masculine and it’s totally different.

Paula Thornton encouraged directors to teach students about form and compositional techniques. She replied that teaching form through marches, because they are generally simpler in structure, is an easy way to begin learning about form. This knowledge can be transferred to study of more complex music. She also suggested the benefits of learning march form in preparation for sightreading at music performance assessment.
Thornton: I’ll relate that to going into the sightreading room. Why do you want to know what march form is? Because when your director quickly looks at the march, in the sightreading room, they can say, “Intro, first strain, second strain, trio, etc.” and you can know what that means. That is standard march form.

Thornton also advocated teaching form as a tool for interpreting marches: “I say to them “What are the 3 things we know about a march trio?” So you go through that—the key change, the dynamic change, the style change.” She also recommended teaching students the terminology associated with the music. This knowledge can be transferred to other pieces and can also make rehearsals more efficient.

While their priorities differed, each subject agreed that it is important for a conductor to approach a march with certain musical expectations. Articulation style should be light and separated. Dynamics should vary enough to be effective at creating contrast. The ensemble sonority should be balanced and in tune. Melodies and countermelodies should be heard, and melodies should have a sense of shape. There should be a consensus throughout the ensemble about phrasing. Melodic lines and backgrounds should be played with precision, and there should be a stable sense of tempo. To achieve these musical goals, the teachers suggested breaking the ensemble into sections by instrumentation so that they could hear each part. They also suggested breaking the piece apart by form and rehearsing it in sections. Finally, all of the subjects recommended providing students with information about the composer and piece—information beyond the notes and rhythms. As Bobby Adams said, “We never just do the march.”

**What are your favorite American concert marches and/or march composers? What about these marches do you like?**

All of the subjects reported their favorite marches are those with unique and special characteristics that set them apart from the thousands of marches written. Each stated that emphasis on melodies and countermelodies are factors that make a march musically interesting. Bobby Adams talked about the chorale-like trios in the marches of
Paris Chambers, and nearly all of the teachers commented on the melodies and countermelodies present in Sousa marches. Technical passages, meter changes, and key changes were also given as factors that make a march unique. Opportunities for interpretation were also mentioned—such as the variations on instrumentation employed by Dr. Croft in Fillmore’s *His Honor*. Some conductors even said that the historical background of the march made it unique and special. More than anything, a march has to have a good melody and, as Dr. Croft put it, has to “cause people’s feet to tap.” Bobby Adams said, “A march…functions not unlike a popular song does in that they have melody. And that’s the…thing that people remember. You ask someone if they know *Semper Fidelis* and they will sing the melody. So the melodies, then, are attractive by degree.”

By far, the most mentioned American march composers were Sousa, followed by Fillmore and King. Sousa was the most popular. The subjects said that Sousa’s marches were especially interesting—they are melodic and call upon the conductor for interpretation. Paula Thornton noted that Sousa’s marches are “full of variety, and so subject to interpretation.”

Crew: It creates so many unique things to hear those marches and you can do all those things we talked about…changing the balance the second time through the second strain so that the instruments sound different, projecting that melody or countermelody out the second time.

Jack Crew also commented on Sousa’s melodies in *The Free Lance*:

The most beautiful melody of any march that I know is in the trio of the *Free Lance*…The melody in the trio is just absolutely gorgeous. It’s probably the most beautiful march melody I’ve ever heard. So those marches have characteristics that are just unique. You can do so many things with them. You can change the dynamics; you can play some melodies down the octave. There are stylistic things that just make those marches great. He (Sousa) himself would play those
marches differently almost every time he played them. When you do those things it just make it something special. His marches are very melodic and exciting.

Bobby Adams especially liked the character of Sousa’s music, and said that he tries to find the character in all of Sousa’s melodies.

Adams: I think an ingredient that they (Sousa marches) have—and I don’t know if I thought of this or if somebody else said it—is that most Sousa marches contrast between what I call the masculine and feminine. Or you could say it as the military and the lyrical. I always tried to figure out what the march is trying to say: Is it heroic here, or feminine?

He said that most other composers fall short of creating a serious character with their marches. Each teacher mentioned that every Sousa march has its own special character—that there is something unique and special about it. Dr. Croft said that part of the reason that Sousa wrote beautiful melodies was that he had emulated Mozart.

Croft: Keith Brion told me that when he received permission to move into Sousa’s home and into his study, that if he were to go through all of the scores that were in there that had been studied, you would’ve found that the Mozart quartets were the most thumbed-through and the most studied. And if you look at the character of the music, you’ll see a much closer affinity to Mozart string quartets in Sousa’s marches over the bombastic circus marches that were punchier.

Joe Kreines described the ways in which his favorite Sousa march, Nobles of the Mystic Shrine, achieves a special character through special effects in percussion. He also described how he interprets the trio.

Kreines: Nobles of the Mystic Shrine has so many remarkable things about it, that it really stands out to me. Partly, in the way that he uses the Turkish percussion group as an integral part…it’s a Shriners march after all, and that’s one of their
hallmarks. He used the jingling johnnie for effect…The whole point was that Sousa thought of using it because it is a Turkish instrumental device…That march is unique, in that respect, in that it uses that whole group of instruments, which other marches do not. I’ve worked with a number of band directors on that march, and I do like to have, on the last strain, the woodwinds and the obbligato instruments out in front and the melody in the background, for instance, and maybe even no percussion except for the bells. Then bring everybody in on the last time, because it’s important, in a Sousa march, to hear all the details. Which is another reason why I think you should change instrumentation which will affect the balance. After all, if you hear the obbligato lines, it adds so much.

Paula Thornton added that while Sousa marches are often people’s favorites, many conductors of school bands are afraid to program them because of the pressure to interpret them and because of the difficulty of the parts.

Henry Fillmore was the second favorite composer of all the subjects. They noted that Fillmore’s marches were meant to be entertaining and often included novel effects. While Sousa’s marches are also meant to be entertaining, many of them stated that Fillmore’s marches do not have the same depth of character as Sousa’s marches. The conductors said that a Fillmore march should be exciting, with fast tempos, and reminiscent of a circus march—for the circus band was where Henry Fillmore got his start. Many of them also mentioned that Henry Fillmore is a favorite due to his importance to Florida bands.

Dr. Croft related the following about why he likes Fillmore’s marches:

What drives Fillmore marches is the circus—they are intended to be entertaining. Fillmore…was always looking for novel effects. One of the most beautiful melodies he wrote is in the trio of The Klaxon. The horns play that melody—I just let them play that and eliminate the accompaniment because it is such a beautiful melody. But do you know what a Klaxon is? It is the horn of an old car—an oohhga horn. The Klaxon was one of the early horns that you could get
in a car—honk, honk! So some guy had put together a tuned set of Klaxons, and it would just be hard to imagine that beautiful line being played by Klaxons! And Henry played it on his band show. He had his own radio show for a long time, supported by the Armour Company, and he had his dog Mike that could bark on command! He would talk to his dog and the dog would bark back, and they would have little novelties like the march written for Mike where he has a barking solo. My dad used to listen to that and he would just roll over because it was so funny! But that was Henry—he was a showman. But he was gifted! As a matter of fact, Fred Fennell says that if there was one march that he wishes he would have written it would have been *Military Escort* by Fillmore. A grade 2 march—but it’s a great march!

Kreines noted his favorite Fillmore marches.

I guess my favorite one is *The Crosley*. I love *His Honor*, I think it’s a great march. *King Karl King* is another one that is unjustly neglected, that I think is really terrific. *Americans We*, of course. I mean, those are his best ones. For an easier march of his, I like *The Orange Bowl*. I think it’s a real gem. It’s a little too easy for a really good high school band, but it’s a good march. Another one that doesn’t get played very often, although it’s not quite as good (as *Orange Bowl*) is *Golden Friendships*. It really has a lovely trio melody.

Jack Crew also listed some of his favorite Fillmore marches:

Henry Fillmore—I like all of his marches. *His Honor*, you know, that’s a great march. It’s not all that hard, but it’s great. The thing that makes *Americans We* so exciting is that you can just go like the wind, you know! I mean…that’s really exciting to hear a high school band to play that and just play it as clean as a whistle. You know, that’s just really a great march. *The Klaxon* is really unique, too.”
Karl King was the other composer who was recognized as a favorite, though the conductors mentioned they valued his marches more for educational and pedagogical value than for their content. They noted that King marches tended to be faster and more akin to circus marches (which, like Fillmore, also happens to be where he got his start) and contained less interesting melodic material. Dr. Croft mentioned that King had been an important composer and bandmaster in the formative years of bands, but that most of his marches are better suited for young bands. Bobby Adams added that “They serve as a great model for education situations.” Paula Thornton also said “…they’re not full of black notes…so you can take a younger band and let a less-experienced, less-proficient group work on them.” All of the teachers recognized that King had composed marches prolifically, and expressed that bands should be thankful for the numerous King march folios which have served as excellent teaching material. The subjects did note that some of the more challenging King marches are performed regularly. They reported liking *The Big Cage*, *The Purple Pageant*, and *Emblem of Freedom*.

Other notable composers and compositions were listed by the teachers. Bobby Adams liked Edwin Franko Goldman’s *Onward-Upward*, *On the Mall*, and *Cheerio*. He also mentioned J.J. Richards’ *Emblem of Unity* and *Golden Bear*, Zo Elliot’s *British Eighth*, E.E. Bagley’s *National Emblem* and C.S. Grafulla’s *Washington Grays*. Jack Crew added to this list, including Charles Ives’s *Country Band March* and Robert Jager’s *Esprit de Corps*. Dr. Croft also named some of the marches already mentioned, and to that added that he like the marches of Charles Barnhouse. He also noted he likes Charles Belsterling’s *March of the Steel Men*, which is arranged by Harry Alford. Joe Kreines recommended Melvin Ribble’s *Bennet’s Triumphal*.

**Are there different stylistic considerations for the different composers? If so, what are some of these differences?**

According to the subjects, the main stylistic difference between composers can be found in tempo. As Dr. Croft noted, it is important to know the origin of the composer: “Most of the guys that wrote marches, with the exception of Sousa, did one of two things: they either came out of the military, with the military marches, or out of the circus.”
Composers such as Fillmore, King and Richards, who came from the circus, usually call for tempos that are much faster than composers who came from military bands. Paula Thornton also noted, “That whole thing—Is it European, Sousa, a circus march?—you’ve got to know about the tempo requirements.”

Jack Crew commented that some of the interpretive freedoms afforded to the conductor in a Fillmore march could not extend to a Sousa march. He especially noted that tempo had to be much more rigid for Sousa than with Fillmore.

Crew: You can’t modify a Sousa march like you would a Fillmore march. You can modify it and still make it different, but just not in the same way. For example, you wouldn’t want to play a Sousa march like you would play Americans We. You know, lickety-split, just really fast to show off the technical facility of the band. You couldn’t do that with a Sousa march because it just wouldn’t work.

Overall, the conductors said the stylistic differences between Sousa and other composers usually center around tempos and the amount of interpretive freedoms a conductor would have. Dr. Croft said he would not agree with applying the alterations he had made on the trio of His Honor to the trio of a Sousa march. Further, each subject mentioned earlier that Sousa’s marches “sound right” when they are played between 120 and 128. Any variance on this tempo would seem to go against traditional performance practice.

What is the importance of the march to American bands?

The answers to this question were broad, and ranged from the value of marches to educational curricula to the importance of marches in American band history, and from the place of marches in the wind band repertory to their function as an integral part of the identity of bands. Paula Thornton said, “There are 3 things that marches can contribute: educational value, historical significance and…audience appeal.” Other teachers echoed these sentiments, stating that marches provide teaching strategies for school bands through which musical and historical concepts can be taught. Some also said marches are
a source of entertainment and should be included on concert programs. Jack Crew said that if band directors would program more marches, they would have a better chance at drawing larger audiences. Others recalled that bands have traditionally served an entertainment role, and that directors should consider programming marches to add balance to programs of contemporary music.

All of the teachers noted that marches should be considered a part of the “core” repertory of the band. They especially recognized Sousa’s marches as works worthy of being included with the best works for wind band. Joe Kreines mentioned he could probably list 50 marches by Sousa that could be called “great music.”

Kreines: …If I made a list, I could probably come up with 150 or 200 really outstanding pieces of music that happen to be marches. It doesn’t matter what the idiom is; if it’s a good piece of music, then it’s a good piece of music, and it deserves to be played! That’s my philosophy anyway. I love marches, especially when they’re well played and played in a serious way. You have to approach them as a work of art and you try to make the artistic and aesthetic qualities of those marches come out in performance—then you achieve something really beautiful in my opinion.”

The subjects also commented on the pedagogical value of marches. All of them recognized that marches can serve as vehicles for concepts that will transfer to other pieces. Bobby Adams replied: “If you have a high school band that can play well a variety of marches, then you can play a lot of other stuff too. There’s technique, dynamics, musicality…” Paula Thornton also noted that “…the march medium is a great way to teach some of those things that are basic to what we need to know as musical concepts.” She continued:

It’s also sometimes a little simpler to do that in the form of a march than in a big overture. Many suites of music have a march—like Holst. I was recently recounting a lot of suites—Grundman Little Suite, Suite in Minor Mode. That is
where the style is…there is transfer there from your march. You don’t have to start from scratch in that case.

Bobby Adams agreed that “there are great pedagogical reasons included for playing marches.” He recognized that students are playing most of the time during a march, which helps to keep their attention. He also stated that playing marches is a good way to teach rhythms and phrasing. While he taught public high school, he used marches to teach rhythmic concepts.

Adams: One of the hardest things young kids have is 6/8 rhythm, and…if you don’t play a 6/8 march they won’t be able to read a 6/8 march…The same is true with cut time. As a high school teacher, I always kept two or three 6/8 marches in the folder so they had to not only understand 6/8 rhythm but could play the feel and the pulse of it.

Jack Crew used marches to teach style to his students. He taught the articulations necessary for marches, and reinforced them in other pieces.

Crew: I think that it teaches a discipline about how to play stylistically in a way that maybe they don’t get in any other composition. Style is so prevalent in marches. It bugs me to death when I hear a band playing a march and running everything together. You can teach that correct style easier and quicker in a march than almost any other place.

Crew also noted that good marches contain character changes, and therefore ideas of “lightness” and “heaviness” in music can be addressed. He used marches to teach dynamic contrasts and phrasing.

The teachers also said marches play an important role in entertaining audiences. Bobby Adams said a march could lighten the mood of a concert.
Adams: Because of the music that we play—modern, contemporary, aggressive, loud, banging percussion—we have to do a certain amount of that for the educational worth of the kids, and audiences will put up with a lot of that if you give them a little something entertaining. …You know, it will cleanse your palette a little bit and give relief to the program.

For many years, some controversy has existed about the identity of a band. Many have debated whether bands should exist primarily to entertain or educate their audiences. The subjects of this study took the middle road, advocating a balance in programming that is based on great music of educational and cultural value, with some light music included. Dr. Croft, in a 1989 article in *The Instrumentalist*, also encouraged conductors to consider a balance in programming—that all music should be of high quality, but that some light music should be included to balance the “heavy” music.\(^{391}\) Jack Crew noted that the mission of the top military band in the country, “The President’s Own” Marine Band, is to entertain the President. Similarly, entertainment was the goal of Gilmore and Sousa. Bobby Adams said that entertainment is in the history of bands:

> The Sousa Band was one of the greatest entertaining acts the world has ever seen. So there’s always been, with bands, more of a showmanship aspect than with the traditional symphony—even though the symphony has had Stokowski. Bands got the job, the attention and the space in the paper because they were a little different—like Henry Fillmore and his barking dog.

James Croft said the importance of Sousa, and to a greater extent marches, to American bands is that band concerts have become the model for entertaining programming.

> Croft: I think marches are Sousa’s lasting contribution, but I also think that his programming practices were a lasting contribution too. Every pops concert that you hear by an orchestra, you’ll notice that the programming is very much in the

style of John Phillip Sousa. He was a smart guy, and we wouldn’t have had the character of the band as a musical organization had we had any less a musician than John Phillip Sousa.

Jack Crew noted that recognizing the heritage of band as an entertaining organization, and reflecting that in concert programs increases attendance at concerts.

Crew: We got a bad rap for a number of years about not being a serious musical organization. And thank goodness that’s changing, because we can get a number of colors and sounds that are not possible with other organizations. Those things make us unique and important. I think that band has a unique quality…that it does march. And that is important because it is part of the entertainment process that I don’t know will ever be phased out completely. We need to find a way to make that interesting. I feel like the formula that Sousa used, doing the encores of his marches after those big overtures…I still think that works. And band directors don’t do that. I really believe that if we would play three or four marches on a concert, we’d get a better audience. And I think that we really make a mistake when we forget about that…we are here to entertain.

Bobby Adams concluded that bands should be secure in their identities—that they should be able to entertain while playing the classics of the literature, the newest art music, and, of course, marches.

Adams: Like Sousa…he just went about doing what he did. So did Goldman. They went ahead doing what they did, and while they were playing On The Mall and Cheerio, he was also commissioning Gould. It didn’t have to be either/or. It doesn’t have to be one or the other.

In the end, it appears that Paula Thornton summed it up concisely; that marches offer “educational value, historical significance and audience appeal.” All of the subjects agreed that marches are an important part of band history. They also said
overwhelmingly that marches are important to American band curricula. All of them relayed stories of using marches to teach important concepts. Finally, they all recognized band’s identity as an entertaining organization, and noted that marches serve an important part of the repertory in that role. The teachers advocated a balanced plan of programming that includes marches that will appeal to students and audiences, filling entertainment and educational roles.

What are some strategies for maintaining the march as a relevant part of American music education?

All of the subjects reported that one way in which marches are preserved with school bands is through festivals, contests, or performance assessments that require a march as part of performance repertoire. Many of them noted the problem with requiring a march at such an event is that some directors approach the march as a “warm-up” rather than an important piece that should be carefully rehearsed and musically performed. When asked if there is a need for a national initiative to “save the march” headed by an organization such as MENC, ABA, or CBDNA, all of the teachers declined. Dr. Croft said that “what’s good will survive” and referenced the numerous performances of marches that are still going on today as evidence. As previously mentioned, many suggested balanced programming that includes marches. Several recommended featuring marches on concerts, or planning them as encores to large works. Each subject expressed concern over the lack of march programming at the collegiate level. They feared that respect for the march tradition is being lost in the newest generation of band directors.

All of the teachers expressed the feeling that a march should continue to be a required part of a band’s repertoire at festival. Paula Thornton said that it is somewhat understandable that some people regard the march as a “warm-up” because, at least in Florida, it truly used to be a warm-up piece. In the past, marches were the warm-up and only the other two pieces would be judged. Bobby Adams and Paula Thornton said that some states don’t require bands to play marches, and Adams reinforced the pedagogical value of marches, while also asserting that having some requirement is necessary for maintaining standards: “Pedagogically, it’s good for bands to play marches for the
reasons we discussed and I don’t think bands would be well served to not play them. Also, if you don’t have a little requirement for some people then they wouldn’t do anything!” Jack Crew looked forward to performing marches at festival; he chose marches that he felt were unique and rehearsed them with as much detail as he did the overtures. He said the march was the band’s chance to impress the judges and audience right from the start.

Crew: I don’t treat a march as an incidental thing—that’s just as important to me as the two overtures that you are playing for adjudication. I would always tell my band that before we get through the introduction of this march, I want all three of those judges to say “Man, what a sound! What a sound this band has! It’s so beautiful; it’s so resonant, it’s so focused! This is not what we are going to hear from other bands.” And I would always try to achieve that effect through that march, no matter what it was, so that we get that sound.”

All of the teachers showed strong support for keeping the required march as part of festival. Some suggested a different approach from organizations like FBA, such as a recommended list of marches. Joe Kreines suggested a list that could make directors aware of new revised editions that include research of conductors such as Brion, Bourgeois, and Schissel, and older marches that are now available with full scores. Bobby Adams also suggested a list should exist to make directors aware of new editions that have modernized instrumentations. He also felt that a list could be used to caution directors of editions of marches that have been “watered down” or drastically changed from the original. He relayed a story about a band director who had purchased a new edition of a Sousa march, only to find that it had been edited to the point of only including the 1st strain and trio—completely cutting out the middle of the march! He worried that publishers are looking to make money at the expense of the music and education of students, and felt that FBA and other organizations should help in making directors aware of the best and worst editing.
Adams: …Some people come out with editions of the marches that are watered down so that people can play them….People have got to know what they are buying. In that case, I think there should be clinics that keep people informed about marches and the misuse they are getting—such as watered down editions. Some people see that a march has been put in a different key, clarinets are lower so that they don’t have to play high parts, it’s a lot easier to play. Yeah, but it’s not the march! I think that the commercial world, as much as they contribute, sometimes causes problems because of the people that are in it just for money-making. John Bourgeois wouldn’t put out trash; he wouldn’t do something to a march that wasn’t authentic…. FBA should stand for, highlight and sponsor certain clinics that bring this voice out there.

Another recommendation by all of the teachers to preserve marches as a part of band traditions was for band directors to begin programming marches regularly. All of the subjects noted that marches could be included as part of a balanced concert program. Various suggestions were offered: Paula Thornton recalled successful community concerts that included patriotic marches—these had great audience appeal and instilled in her students a sense of service to the community. Bobby Adams and Jack Crew said that encoring large pieces with marches, especially at spring and holiday concerts, is a good way to engage audiences. Dr. Croft offered an interesting way of programming marches—as a set.

Croft: Another thing I like to do is play 3 contrasting marches and make that as a set, and generally follow that with some music that is reflective. I’ve done that a number of ways. One is to link them with a drum cadence so that you move from a 2/4 march to a 6/8 march to a 4/4 march. You start with a roll-off into the 2/4 march and play it, then roll off into the 6/8, etc. You have to rehearse it a little bit but what you end up with is about 10 minutes of a series of marches and people just love that!
Dr. Croft and Dr. Adams both mentioned that they have performed concerts in the Sousa style of programming. For a Sousa concert, both said that the band plays marches as encores between pieces. Bobby Adams noted that the Stetson University band has tried to create an atmosphere that is authentic through little “touches”—just as Sousa did, they have a person bring a sign to the corner of the stage to announce the name of the piece being played. Another special effect they added was to have a large American flag unfurled behind the band when they started playing *The Stars and Stripes Forever.* Dr. Croft offered the following historical perspective on Sousa concerts:

…If you’re doing a Sousa concert then you have to program as Sousa did, and he put a march in between almost every number. But it would be a different kind of march each time. Sometimes he would determine on the spot which one fit the mood. So he would call out “number 17” to the first clarinet and cornet players, turn around to the audience while the band has been passing “17” back, everybody would know that “17” was up and it would take less than 10 seconds while he bowed, then he would turn around and they’d play it before the applause ended. People would just keep right on clapping because they were so happy with it. And that’s it…it was a great showman’s use of the march.

Both Adams and Croft said that when they had planned Sousa concerts with their bands, they had tried to attain a feeling of authenticity in their programs. Most importantly, they had used marches to add variety to the performance, or as Dr. Croft said, “…a great showman’s use of the march.”

The teachers expressed concern that the newest generation of band directors lack knowledge about marches and march tradition. They attributed this to a lack of experience with marches, specifically due to the lack of marches programmed at the collegiate level. Another factor mentioned was the idea that marches are only part of a “warm-up” process a festival, and lack the pedagogical value of other pieces.
Paula Thornton feared that this attitude is passed down from experienced directors to new directors:

…Some people still think that a march at FBA is just a “warm-up march,” so that lowered the value of the activity in your mind. If the older, more experienced band directors are telling you that it’s not that important, then you won’t care about it as much. I remember colleagues of mine, as a younger band director, when I was picking out a march saying, “Don’t spend any time on that march. Pick the easiest thing you can and then focus on the real music!” And I listened to that for a while, until I figured out in a hurry how much respect I needed to have for the form and how much respect I needed to convey to the students. So hopefully, all the thousands of kids I’ve had over the years, I think, have a respect for that form and the importance of it.

Some of the teachers worried that an emphasis on new music at the collegiate level has relegated marches to a status of old, forgotten music. Paula Thornton noted that “…the premiere ensembles at many universities have gotten so far away from any tradition. It’s all about, “Let’s play the latest, greatest,” and then on to the next thing.” The teachers were concerned that students are graduating and going out into the teaching field with an attitude that marches have little or no value. Bobby Adams described the possibility of such an attitude:

The other part of this thing of always wanting something new is that you know that a lot of college wind ensemble people would rather die than play a march. Any one individual can do what they decide, but that attitude, as it goes out to students, has an effect even when people don’t know it has an effect. Getting into Sousa… I’m glad to know more and more of those marches, and marches of other composers because it’s good music.
Kreines remarked about an emerging attitude in colleges.

I think that the problem, to a great extent is the attitude about marches that seems to be permeating the collegiate level. That attitude says that marches are a necessary evil, and I think that basically it is a reaction to the past. Let’s face it and be ruthlessly honest about it: without marches there wouldn’t have ever been bands to begin with...And I think that the college band directors, as they emerged from the ‘30’s and ‘40’s rebelled against that whole tradition; understandably, because they…wanted to play more serious and substantive music than just a bunch of marches all the time, and when the wind ensemble concept that Fennell developed came into being, that pulled it away even further. I think that a lot of college people really just decided, consciously or unconsciously, that they really didn’t want to deal with that repertory and marches were number one on the list.

For all of the subjects, the most troubling idea was that students leaving colleges to become band directors might not program marches, or will place a low pedagogical value on marches. The result would be that the next generation of band students would not be exposed to marches. Kreines commented that, “I am concerned…that, because of that attitude that we mentioned, a lot of students never get to play a lot of the great marches. They don’t even know about them! Don’t even know that they exist! And that, I think, is a terrible thing!”

To help remedy the lack of knowledge that may exist, Paul Thornton recommended an increase in mentorship between experienced and new directors. She commented that the knowledge of march style and interpretation has largely been transmitted orally, and so mentorship would continue that process. She related a story about when Jack Crew passed on information to her about an interpretation of Sousa’s Riders for the Flag.

Thornton: To me, there’s only one way to do that piece, and it’s the way that the military bands do it. Jack shared a copy of that with me, made me a tape way back when. And he said, “This is what you want to do here…” You know, those
sorts of things—traditional interpretations—if they’re not passed down, how do you know? So now I make a point, with that march, to tell everyone “This is how you do it.” “Here’s a recording, and here are all the edits you want to make.” It’s like that: modeling after the military bands, which is what Jack did, and you share it and pass it on. We have to have that mentorship in place or those things don’t get passed down.

Many of the teachers expressed that an increased interaction between colleagues can fill any knowledge gaps that might exist for young teachers.

While the teachers did not recommend a national or state initiative to “save the march,” they did recommend that state organizations help to promote the marches and march editions of highest quality. They also recommended that directors feature marches prominently in their programming plans. Jack Crew contended that performing marches draws better audiences, and Bobby Adams and James Croft said that marches provide contrast to concerts. Finally, though they were concerned about the lack of marches being performed by college bands, the directors hoped that young band directors will search for knowledge about marches in the research of conductors, numerous recordings, and wisdom of their more experienced colleagues.

**What advice would you give to beginning teachers in preparing to teach and perform an American concert march?**

There were a variety of answers to this question. The subjects offered a range of advice, including consulting veteran teachers for help on selecting a march, asking colleagues and consulting recordings for help with interpretation, focusing on the elements of march style in rehearsal, being enthusiastic about the music, using a full score, and playing the last note of the march…short!

*Select the right march*

Most of the teachers said that the most important advice they could offer a beginning teacher is to be sure that the march they select is one that is appropriate for the capabilities of the ensemble. They noted that teachers are sometimes unaware of the
technical demands of a march. Paula Thornton said, “I’d encourage them to choose a march that is attainable—technically achievable—for their kids, because I think that first year teachers make that mistake a lot, not knowing how to choose and how to evaluate the capability of their ensemble. So, choose wisely.” James Croft added that new teachers could consult experienced colleagues about march selection, and he added that young teachers should learn from the mistakes of experienced teachers.

Croft: Well, first I would tell them to make sure that their players can play it! Concert marches, as a general rule, are going to require a little more technique, and a little more range, and a little more endurance. And sometimes when we’re trying to play these, we don’t give the piece a chance. So that would be the first thing. Be careful about the selection…they should be asking experienced band directors, who have made their own mistakes, what is suitable. We’ve all made mistakes. In fact, not until you get to my age do you find that you’re still making mistakes! I listened to some of the tapes of my school bands and thought, “Good heavens! If my bands ever play in tune they’re going to close school! They’re going to make it a national holiday!” And yet, you learn…So the first thing is to make sure you can play it.

Study and model with recordings

Many of the subjects recommended that young teachers study with recordings and use them as a model for their students. Dr. Adams said that recordings can be a point of reference for interpretation and style, especially for those not familiar with marches. “I think it is important to consult aural examples of both that particular march and marches in general by different conductors and different groups because it gives you some point of reference.” He noted that while some people caution teachers not to use recordings, he encourages conductors to listen to recordings and to decide upon their own interpretations. “That old stuff that conductors shouldn’t listen to recordings is the biggest bunch of bologna that was ever perpetuated on anybody…Some would say, “Well, you might copy it.” Well, not if you’re a musician you won’t copy it. You can’t keep your own musical voice from speaking, I think.”
Approach a march with enthusiasm

Besides seeking the advice of colleagues on selecting the appropriate march, subjects said that directors need to choose marches that they find musically interesting. Dr. Adams said that playing a march “for the sake of playing one” results in an unenthusiastic approach to preparing and rehearsing the music. He recommended that a director choose a march that they really like, even if it is more challenging than an easier, less interesting march. He said that the students would appreciate the enthusiastic approach: “I had excitement and enthusiasm for the march, which I though they would get, because if I can’t get them to have passion about it, it’s going to be drudgery. If I can’t fall in love with every piece we play, then I don’t play it…and that includes the marches.”

Joe Kreines said that the conductor who selects a march, or any music, which they do not find interesting is in danger of slipping into a pedestrian rehearsal routine. He implied that this especially happens with marches due partly to the idea of a march as a “warm-up” at festival, possibly to the aversion to marches in colleges, and to the fact that the amount of marches in existence are so numerous that many of them are not of high quality.

Kreines: …Most band directors seem to treat marches kind of indifferently, as far as rehearsing them is concerned. There’s an “Oh, well, it’s only a march” kind of mentality…And as far as I’m concerned, if it’s a piece of music that you are going to perform, you perform it to the best of your ability. I don’t care if it’s one minute long or an hour long, and I don’t care if it’s a symphony of Beethoven or a march. It’s going to be done correctly—not just all the right notes and all the right rhythms, but also with the right musical style.

Consulting a colleague

The teachers urged young band directors to ask for help from experienced colleagues. As previously mentioned, Dr. Croft said that students should seek advice from experienced directors in selecting appropriate marches. Paul Thornton also shared the story about how Jack Crew gave her recordings and guidance on interpreting Riders
for the Flag. She believed that young directors need to reach out to experienced directors in order to increase mentorship:

We’re so busy and we’re so tied to our technology, I worry about the fact that people don’t talk. We’re so competitive—people don’t want to share with each other. All of us old guys wonder if the mentorship exists like it used to. We all look around and say “where’s the next leader?”

She wondered if the increase of competition in marching and concert band might have something to do with young directors not seeking the advice of their more experienced colleagues: “I don’t know if the competitive stuff has to do with people not sharing…Is that breeding the disconnect? Because we’ve got to beat them…” Jack Crew said that most experienced directors are eager to share advice with new directors, and even take a sense of pride in being able to help them.

Crew: I always felt like I never had an original idea in my life. The highest compliment I can pay somebody is to steal something that they do and I can take it and use it and make it work for me too. And so, I think that’s what the great young band directors are doing…they are going and watching somebody that they admire and learning from them.

Preparing a march: interpretation, tempo and style

All of the teachers shared some general comments about rehearsal and score study in preparation of marches. Many comments reflected rehearsal priorities discussed previously. In general, conductors were advised to keep focus on the fundamental concepts of style, including ensemble sound, articulations, dynamics and phrasing. They also noted that the conductor should have a plan for using traditional performance practices to make the performance of the march special. The teachers suggested variations in balance, instrumentation and dynamics as possible interpretive devices.

Dr. Croft said that each conductor should ask, “…how are you going to define the musical ideas? In what way are they going to have sparkle? You’ve got to have sparkle
in a march! …Not too much, but a little!” This idea—the uniqueness of a performance, or drawing out of musical content—was mentioned by all of the teachers. They advised teachers to define how they will interpret the march through the use of the previously discussed performance practices. Dr. Croft added that “marches are probably best played if you remember that contrast is a primary feature of good interpretation.” Therefore, the teachers encouraged directors to determine how they will use changes in dynamics, balance and instrumentation, as well as phrasing, and any other “tricks” to give their performance a “sparkle.” Dr. Croft also said that good marches have “hooks,” or little melodies or accented figures that catch the listener’s attention. He encouraged directors to highlight all of the “hooks” in the march performance. Paula Thornton advised that conductors should mark changes clearly in the score for judges at festivals and music performance assessments.

The teachers reiterated that choosing the appropriate tempo of a march is vital to the performance. Croft reminded that tempo is related to clarity, and that conductors must choose a tempo that is historically accurate to the style of the march (circus as opposed quick-step). He restated that “tempo is everything.” Tempo and clarity are also closely related to style, and Paula Thornton and Jack Crew both stated that the foremost advice they would offer to teachers preparing a march is to be persistent in teaching “light, separated” style everyday.

*Use a full score or new edition*

Joe Kreines advised that any conductor rehearsing a march should use a full score. “I also think that if you’re doing a march, that you need to have a full score to rehearse with, and if there isn’t one, you make one. I know that seems like a big job, but I personally feel that you cannot really do your job unless you know exactly what note every part is supposed to play.” He felt that, in the past, conductors had been limited in rehearsal by condensed scores: “too often, that’s another reason that marches are not well performed—because people feel at a loss to rehearse from…piano scores.” Paula Thornton added that rehearsing with a full score enables the conductor to better prepare the ensemble. She stated that new editions of marches with full scores are becoming more common, and that the new editions contain scholarly research in the score, modern instrumentation and full-size parts for the students. She said that the new editions are
especially helpful for bands performing King marches: “The King marches now have the big music (as opposed to the folios) and that is worth investing in. If you can get an edited version on concert-march size paper, why use a quick-step size?”

Joe Kreines provided the historical background for the numerous condensed scores for marches:

We have to remember that, for many years, band directors were not conductors, they were the principal cornet player who would do this… (makes motion of trumpet player bringing in the band)...or somebody would use a cornet part which has the little cues. You’ve seen those; they call them “octavo” size or “marching size” print. It would have all the little cues in there. It would say “solo cornet” and have “conductor” in parentheses, which indicates exactly what the publisher thought about anybody who was going to conduct—they’d just give them enough information to give downbeats and occasional cues. Well, that’s ridiculous! Can you imagine a conductor doing the Beethoven 5th Symphony with that kind of score? No. So why should band directors be treated any differently? Because they allowed themselves to be!”

Like Thornton and Kreines, Bobby Adams extolled the benefits of new editions of older marches.

Adams: …the new editions of marches help us. It makes these old marches new. You go to the store and there’s the new edition of Bennet’s Triumphal, and the parts are on the full page and it has been edited and brought up to speed with modern instrumentation. The original Sousa marches—there’s just so much that’s not on the page and the scores are not full scores. And when you have people like Colonel Bourgeois doing the revisions, you are getting educated in authentic style.

Kreines’ final advice on score study was simply for the directors to spend time studying: “Most importantly, consult the music. Study the music. Like I said, you can’t really
study it properly unless you have a full score to see exactly how the scoring is done and what the relationship is to the voicings.” He said that if conductors will spend a few minutes a day at the piano, playing from the score, that they will get a better sense of how the parts fit together.

*The last note!*

The final advice, which some directors adamantly gave, has to do with the last note, or stinger, of a march. They have noted a trend in which all last notes of marches are being played long, and they all admitted to subscribing to that very idea at some point. Each indicated that the main point of contention with a long last note is that it is not how the military bands play the stingers. Paula Thornton noted that at first it seemed like a good idea: “I really don’t like the way that many people interpret the stinger. I cannot stand that when people go baaaahhhmmm…. The first time I heard someone do it, I thought “Oh, that’s kind of cool.” And I think a lot of people have heard that and thought it’s kind of cool…” Jack Crew also noted that “I fell into this trap too for a while.” Paula Thornton offered insight on why a long stinger does not fit into traditional performance practice.

Thornton: …Apparently the “stinger” was supposed to signal in the military “We’re done!” so the commanders knew the piece was over and could move on with the next command or forward march or whatever…So it’s supposed to send a signal. It’s an exclamation point. But people take that, and they back off and stretch it out and play it with a symphonic release, rather than a *dot*. I mean, yes, it needs to have body and not be slapped, right? But I think people go way too far the other way. That bothers me. At first I wasn’t sure, but it always bothered me a little, and now I know for sure that I hate it! To a point it might be right…if a judge is hearing that you are just smacking it. It should be a chord, it should have harmonic structure, it should be well balanced. I understand asking for harmonic significance on the note, but I disagree with the long stinger.
Jack Crew added:

You don’t ever hear the Marine Band play a long stinger at the end of a march! It’s always a short stinger, very resonant and full, but a short note. For a time in Florida a lot of band directors would play a long stinger. It shouldn’t be done on a march. I fell into the trap and I did it too, but you don’t ever hear the Marine Band do that. It’s a short stinger but it’s tremendously resonant and has all the qualities—characteristic sound, in tune, balanced—but it’s short.

While the teachers offered advice to young directors, much of it can be seen as an extension of one large piece of advice that they offered: young teachers entering into mentorship relationships with veteran teachers. Much of the advice that they offered—to study with a full score, use new editions, consult recordings, make a plan for interpretation, choose the appropriate march for the ensemble—might be gleaned from collegial interaction. The teachers implied that, more important than an initiative to “save concert marches,” might be efforts to increase the dialog between relatively new and experienced teachers.

Are there any specific resources (books, recordings, etc.) that you would recommend to the beginning teacher or young director for instruction in teaching concert marches?

The teachers offered ideas for resources concerning many facets of marches. Many of the resources were their favorite march recordings. Other were books about the history of marches, march composers and famous bandmasters. They also recommended the new editions of marches for the scholarly research included in the scores.

Recordings

When it comes to recordings, Joe Kreines said “Get more than one recording, get several—the wider the range, the better. Listen to people who seem to have the reputation of being good musicians and get an idea of what is done.” All of the directors recommended that conductors reference military band recordings for march style. Paula
Thornton said that if a conductor is unsure if there is a traditional interpretation of a particular march, that listening to recordings of several military bands will give them the answer. For the marches of Sousa, all of the responses were that “The President’s Own” Marine Band “is about as good as you’re going to get.” Crew said of the Marine Band, “I’ve never heard another band that even comes close to interpreting and playing a Sousa march with all that energy and all that expertise—it’s just exciting when you hear them play!” For references on Sousa marches besides the Marine Band, Bobby Adams recommended the Detroit Concert Band recordings, with Leonard B. Smith conducting. The Detroit Concert Band has recorded all of the Sousa marches, and they are now available in a complete set. Joe Kreines recommended recordings of the “New Sousa Band” conducted by Keith Brion. Jack Crew recommended the album Hail Sousa! by the University of Michigan Band, conducted by William Revelli, and Kreines and Crew both suggested the recordings of the Nonpareil Wind Band, conducted by Timothy Foley. Some of the subjects were cautious about recommending the recordings of Fennell and the Eastman Wind Ensemble—they felt that, though Fennell had given the marches special character, that the interpretations may not be considered completely historically accurate. A complaint raised by several subjects against the Fennell recordings was that they lacked dynamic contrast. Another complaint was that the percussion is occasionally too heavy. However, many of them noted that the clarity and precision of the Eastman Wind Ensemble has resulted in great recordings of the Sousa marches. Croft said that the Eastman recordings are great because you can hear all of the musical content clearly: “They were so well played and stylistically they really speak to you. The syncopations are so absolutely precise.”

Books

The teachers recommended many of the same books. For program notes and general information on marches, March Music Notes by Norman E. Smith was commonly named, as was Band Music Notes by Smith and Albert Stoutamire. For information on march interpretation, Paula Thornton suggested Carl Chevallard’s Teaching Music Through Performing Marches, which is part of the GIA Teaching Music Through Performance series. Thornton and Kreines both recommended Best Music for High
Many teachers recommended biographies of famous bandmasters and composers in order to gain a better understanding of how marches should be interpreted. Jack Crew suggested John Philip Sousa’s autobiography *Marching Along*. Crew and Croft both recommended Fillmore’s biography *Hallelujah Trombone!*, written by Paul Bierley. Other books by Bierley that were suggested include *John Philip Sousa: American Phenomenon* and *The Works of John Philip Sousa*, which gives background information on all of Sousa’s compositions, including marches, operettas and overtures. Croft also recommended *Merle Evans: Maestro of the Circus* by Gene Plowden, Thomas J. Hatton’s *Karl L. King: American Bandmaster* and *Music Man: The Story of Frank Simon* by Michael Freedland. Croft and Crew noted that any book that reveals the history of composers and their marches will give the conductor better insight into making interpretive decisions. Croft noted that it was through his study of the life of Henry Fillmore that he came to his interpretations of *His Honor*, *The Klaxon*, and other Fillmore marches. Bobby Adams echoed Croft’s affinity for Fillmore, saying “What is attractive about Fillmore is the tricks that he did: Croft knows a bunch of those, and Croft made up a bunch of those too! If you’re going to do the Fillmore marches—you need to understand about Fillmore as a person.”

Finally, and echoing early sentiment, Kreines, Thornton and Croft all urged conductors to get the new published editions of Sousa marches, edited by Brion, Schissel, Byrne and Bourgeois, among others. Kreines added, “There are published versions of the Sousa series that Keith Brion and Loras Schissel did which has really excellent notes in the forefront and Frank Byrne has some too. Also, John Bourgeois has edited a number of marches and has excellent notes in his scores.” The directors reiterated that new editions of marches provided a conductor with a full score, notes on rehearsal and interpretation, and full-sized parts for students.
The purpose of this study was to investigate the pedagogical and philosophical reasons for programming marches with high school bands. With the number of marches being performed by college and high school bands declining, this study’s goal was to investigate how and why successful teachers have programmed marches. Further goals included determining the facets of traditional march interpretation, gaining historical information about marches and march composers, recording useful rehearsal techniques for preparing marches, and understanding the importance of marches relative to the identity of bands.

After reviewing the research material, several trends began to form between the teachers that were interviewed. The teachers believed that if the right marches were chosen, they could provide educational opportunities for students and entertainment for audiences. The teachers suggested that marches served as a vehicle for introducing concepts of style, form, ensemble sonority and phrasing that could be transferred to other pieces. They recommended a balanced approach to programming that featured marches along with classics of the band literature and new music. A “set” of traditional march interpretations emerged among the subjects. This set included variations in dynamics, instrumentation, articulations and tempo in order to create contrast on repeated strains. Further variations included changes of register for clarinet melodies, editing of percussion parts and a short “stinger” for the last note of the march.

The subjects listed specific recordings for directors to reference for march interpretation, and books for historical background about marches, composers and bandmasters. A list of rehearsal techniques also developed that included many similar ideas. The subjects noted the importance of tempo to a proper march interpretation and recommended a focus on tempo in rehearsal. Breaking the march into sections according to melody, countermelody, accompaniment and bass line was also recommended. Subjects also recommended rehearsing phrasing and shape in melodies, and rehearsing balance and dynamics on contrasting sections. Subjects noted that entertainment has
historically been a major part of the function of bands, and that including marches of high quality as part of concert programs or as encores might increase attendance for band concerts.

If the philosophies and methods of master teachers are by nature the best practices, then the teachers in this study provided reasons for including marches in current curricula for wind band. Rather than viewing marches as an antiquated form or a museum piece of a time long past, these successful teachers expressed a belief in the musical, pedagogical and entertainment value of marches. These teachers have programmed marches at both the high school and collegiate levels, and reported no difference in the challenges or benefits to the students. This has major implications toward some prevailing attitudes about marches. If high school students learn about shaping melodies, light and separated articulations and the history of Sousa through a march, so too can college students. As Paula Thornton said, “what’s good for one band is good for another band.” In other words, performing marches has just as much benefit for college students as it does for high school students. Throughout much of its history, band has served two functions—military and popular. But as the military function of band has declined, the educational function has emerged with the school band movement. In the spirit of band serving an educational function, college and high school ensembles might embrace marches again and expose their students to the traditions of the march that they might not otherwise learn.

In a frequency survey of college ensembles, 1975-1982, Hornyak found a correlation between the number of marches programmed and the number of graduate students in an ensemble. These results lend credibility to the statement made by many of the subjects about a “college mentality” regarding marches—that college band directors have developed an aversion to programming marches in an effort to part with the traditional image of bands. Looking back at the history of band, it might be best to call that “traditional” image the “Sousa model.” The subjects were concerned that students graduating from college and going into the teaching field were not familiar with march literature, history and interpretation due to a lack of programming at the collegiate

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Increased march programming for college bands may result in graduates who are more willing to perform the best marches with their high school bands. Future research might catalog the number of marches programmed at the collegiate level. Replications of past frequency studies could shed light on programming trends, especially in the case of marches. While performance frequency surveys have been conducted, no survey has focused specifically on marches; it could be of interest to the profession to know how many marches music education majors perform while in college. Frequency surveys that record the amount of marches that students perform over four years of college would provide a better picture of just how much experience the average undergraduate music education major has in the area of marches. Further, studies that measure senior music education majors’ efficacy for selecting, rehearsing and interpreting marches might make college directors aware of their students’ perceived strengths and weaknesses, and encourage them to spend more time teaching marches.

The subjects also expressed concern over some perceived negative or indifferent attitudes toward marches at the high school level. Joe Kreines and Paula Thornton noted that some directors approach the preparation of marches for music performance assessment with less enthusiasm as other adjudicated pieces. This could possibly be traced to the “collegiate mindset”—if a young director has little to no experience performing marches and has not been taught to value marches, there is a strong possibility that he or she will perpetuate that mindset in their teaching career. As Bobby Adams said, “we often teach how we have been taught.” Frequency studies that measure the amount of marches performed, and efficacy studies that measure graduating students’ attitudes about their teaching abilities can be beneficial to college curricula, but such studies may not contribute to the existing knowledge of teachers who have completed college and are already in the field. For this, research that approximates Bobby Adams’ statement—“we teach like we have been taught”—may be effective. Programming frequency surveys that follow students into their careers could be helpful in determining if teachers program for their bands in a manner that is similar to the programming of their

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college band. A study of this nature could have implications on the expectations and literature selection of young teachers. The subjects noted that young directors often pick “the wrong literature” for their bands because they are unaware of the technical difficulties of the music, in relationship to the abilities of the students in their high school band. The subjects noted that this is a common problem, not only with marches but also with other wind literature, and that young teachers often have unrealistic expectations. This is understandable, considering that while in college they probably performed difficult literature with ensembles composed of accomplished musicians. A study that records the programming practices of young teachers in relation to the programming of their college band might be used to inform the expectations of young teachers and aid in the transition from college to teaching. It might also lead band directors at all levels of experience to reconsider their programming practices.

In his survey of programming practices, 1980-1985, Fiese stated that “The wind band music performed with the greatest frequency can be assumed to have the greatest impact on our medium.” A reassessment of programming for high school directors may be necessary. It may be time to raise important questions about the literature being studied by high school bands. While it is important to continue moving the art form forward by programming and commissioning new music, high school directors might need to consider the image of bands. What music is being performed the most, and what image is it projecting to society? As James Croft once asked, what does it mean to “be in band?”394 If the image of band is becoming an ensemble that performs only new music, how does this relate to the traditional entertainment function fulfilled by bands? What will happen to bands if students are unaware of the history and tradition? Is it acceptable that students can graduate from high school band, and even college, without knowing about Patrick S. Gilmore, John Philip Sousa, Edwin Franko Goldman, Karl King and countless others? These are questions about the ever-evolving identity of bands that need to be considered at both the high school and collegiate level.

Besides frequency studies, studies of the rehearsal practices of high school band directors could reveal percentages of rehearsal time spent on technical preparation (notes and rhythms) versus instruction in musical nuance (dynamics, articulations, phrasing) and

394 Croft, Seeing Ourselves, 27.
historical/cultural context. Also, studies that survey the beliefs of band directors about
the musical and educational quality of the literature they program may cause directors to
reflect on the value of the music that their students are performing, and may aid in
selecting literature in the future. With regard to marches, surveys that record high school
band directors’ beliefs about the musical and educational quality of marches might also
lead some to choose marches of higher musical quality and historical significance. Such
a study might also help to distill from the numerous marches in existence, a set of “best”
or “most valued” marches that could aid directors in selecting a march. Several of the
subjects, including Bobby Adams, remarked that due to the sheer volume of marches in
existence and the increase in new editions of marches, that a suggested list of marches
should be put forth. Though this list would not be a “mandatory” list, it would provide
directors with information on the “best” marches and help them in the selection process.
The list might also include information about march editions that are “watered down” or
arranged in a manner that is different from the original, such as being scored in a
different key. Again, this list would only aid directors in making informed decisions
about marches.

Paula Thornton also discussed the lingering sentiment that marches are meant
only as a warm-up at festival. She said that considering the march as just a warm up
“lowered the value of the activity in your mind.” She expressed that this idea is passed
down from an older generation of band directors: “If the older, more experienced band
directors are telling you that it’s not that important, then you won’t care about it as
much.” Subjects suggested that state organizations, such as Florida Bandmasters
Association, should urge its membership to consider the pedagogical benefits of teaching
marches. All of the subjects noted that concepts such as phrasing, style, dynamic contrast
and ensemble sonority can be taught through marches and transferred to other pieces.
Many of the subjects noted that because marches are shorter and break down more easily
into sections for rehearsal, they provide an easy way to introduce concepts that can later
be applied elsewhere. Paula Thornton reported that she used marches to teach students
about form, and that she later transferred that knowledge to other pieces. She also noted
that, for the sightreading room, it is helpful for students to have prior knowledge about
form. Publications such as professional journals and magazines might include sample
lesson plans detailing the amount of material that can be taught through a march. Studies which ask teachers to examine march scores and identify the number of concepts that could be taught and transferred to the other pieces being prepared for festival could raise band directors’ awareness of the value of teaching for transfer through marches. Further, similar studies might ask teachers to examine scores of marches by different composers and compare the number of concepts that directors found in the marches. This might aid in deciding which marches are “best” for teaching and performance.

The subjects identified numerous resources for teachers who want to learn more about interpreting, selecting and the historical background of marches. Studies that survey even more accomplished teachers would likely add to this list. With so many recordings, books and instructional videos available, it would be helpful for young teachers to have guidance in determining which resources are the most beneficial. This idea has financial implications, in that many directors purchase printed music, recordings and other resources with funds from their band programs. Informed resource lists could be compiled to assist directors who are deciding which recordings, books, or videos to purchase, and the recommendations of veteran teachers could be used to populate those lists. State organizations could maintain lists of resources, not just concerning marches, but many facets of teaching band, though for legal reasons they may not be able to endorse specific products. If this is the case, regional lists could work as well. Identification and surveys of master teachers throughout the United States could lead to the creation of “most recommended” resources.

All of the subjects noted that the identity of band has been in question for much of the last century, and that questions are still left unanswered about the role of bands as an entertaining and educational organization. Should bands place a higher emphasis on serving an educational role or an entertaining role? The implications of this philosophical question seem endless and extend throughout the current curriculum. Should current concert programs resemble Fennell’s wind ensemble or Sousa/Harding’s concert band model? Should there be a balance? If so, how much emphasis is placed on either side? Should marching bands design halftime shows that contain music that is familiar to audiences or should music be chosen based on the amount of technical challenge it provides? Should “audience appeal” even matter in planning concert
programs, halftime shows, or deciding whether or not march in a parade? These are the types of questions that come to the surface when teachers consider the identity of bands, and are worthy of consideration by individuals and the profession. The subjects stated that marches are entertaining, that they do have “audience appeal” and that they have all used them for the purpose of entertaining an audience. They added that they have also used them to teach musical concepts.

All of the subjects remarked that band directors should consider finding the balance between the educational and entertainment roles of band, and that marches should be included as a strategy for both functions. Jack Crew said that audiences were more likely to attend concerts if they knew that some light music, such as marches would be performed. Simple studies that measure audience attendance in relation to programming might add to this discussion. Other subjects said that audience members could appreciate the entertainment and educational benefits of music if they were provided with both. They suggested balanced programming, program notes and short talks from conductors as ways to engage audiences in both functions. On a small scale, conductors might try adding program notes or varying programming at their schools, and then record attendance to see if there are any significant changes. They might also survey their audiences to find out if they are reading program notes or learning new information at concerts.

The subjects noted that sensitivity toward an audience does not mean that music programmed has to be devoid of value. On a larger scale, college bands could record attendance for “regular” concerts and “special” concerts such as a Sousa concert. They might also record attendance over periods of several years in an effort to determine whether slight changes in programming yield increased attendance. Bobby Adams noted that, for an audience member, alternating a march with a heavy classic or new piece “will cleanse your palette a little bit and give relief to the program.” If college bands began programming marches regularly or featuring them as encores, would audiences feel more engaged? Would attendance increase? What would be the effect on attendance if bands undertook programming practices that were more balanced between “heavy” and “light,” old and new, classic and contemporary? These types of studies might cause band directors at collegiate and high school levels to consider the benefit of selecting music
that fills both the educational and entertainment functions of band. The quality of literature must always be exceptional, and the author does not suggest that directors should seek out music of little or no musical value for the sole purpose of entertainment. As Dr. Croft said, “the problem with pop music is that it pops in and it pops out.” Bands should study the music that has and will last over the course of time, and no director should program music for the sake of entertainment at the expense of the education of students. If this is the case, then the director has probably lost balance and ventured too far to one side. The words of Walt Whitman must always apply: “…dismiss whatever insults your soul.”

Finally, the process of interviewing and getting to spend time with these master teachers was rewarding, inspiring and informative. The best teachers are assimilators: they pull together vast amounts of knowledge from the far reaches of pedagogy and philosophy and combine them with the lessons of experience. It is a worthwhile effort to preserve the methods, practices and experiences of the best teachers. They were eager to share their successes as well as the things they would do differently had they gotten a second chance. Many of them have become leaders in their field, at great personal sacrifice. Their mentorship of younger band directors, scholarly research and dedication to students are part of their lasting contribution. They were eager to share their methods of teaching music and running successful band programs. Yet, there seems to be a lack of recognition for the successful teachers who have dedicated large parts or the entirety of their careers to middle and high school bands. Much accolade is reserved for those collegiate directors who have produced many recordings and written extensively on literature, and rightfully so, for these people are scholar-musicians who function at the absolute height of the wind band medium. But most middle and high school directors are not looking to record, research or commission the newest music. Rather, they are seeking to build band programs that focus on the musical and personal development of their students and meet the needs of their communities. The teachers interviewed in this study, and many more like them, deserve to be the models for the current and next generations of band directors. They have accomplished the very things that most school directors aspire to—performances of music at the highest level and generations of students who revere them as personal and musical mentors. These things, and often not glorious
recognition, have been their reward: music and students. As Dr. Croft once said, “…the only worthwhile trophies are kids whom have been touched in an important way as a human being, a musician, or combination of both—these are your trophies.”

Raising up the master teachers could have great impact on current and future band directors. The subjects were disturbed by the number of talented and ambitious young directors who are leaving high school to enter graduate programs in order to teach college. It may be that a perceived lack of great middle and high school teachers causes the teachers who are intelligent and have great potential to feel that they would be “wasting their talents” if they continue teaching school bands. Others may feel “trapped” by certain limitations of public schools—especially budgetary and scheduling concerns. The stories of teachers who have transcended similar odds and created tremendously successful programs may be a source of not only inspiration, but practical knowledge for those teachers. These subjects do not only seek to inspire or motivate—but they also freely share their teaching methods!

While some publications are featuring the stories and ideas of successful high school band directors, there seems to be a need for more regional initiatives to this end. *The Instrumentalist* regularly features cover stories about band directors from all over the country, but if directors are aware of the master teachers in their region, they may be more likely to consult that teacher for advice and help. Studies that lead to the design and implementation of mentorship programs might allow for increased dialogue between generations of teachers. While some local school systems might have mentorship programs in place, reviews of these programs are needed to determine their effectiveness. Are teachers meeting regularly to discuss classroom issues? What specific methods are the younger teachers “borrowing” from the veteran teachers? It would seem that if young teachers are not using the methods of veteran teachers in their curricula then mentorship programs are not functioning properly.

State organizations, such as Florida Bandmasters Association, might also implement mentorship programs in the future. Aided by the ease of communication that has been afforded through e-mail and video conferences, teachers might connect from

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across the state. Mentorship programs may already be in existence, formally or informally, but if an organization such as FBA is going to sponsor them, they will need to be reviewed for effectiveness at regular intervals. It would be vital to such a program to encourage teachers, both new and veteran, to participate. State conferences, district meetings, or honor bands could serve as good opportunities to pair teachers together. School systems with music supervisors might even assign mentorship pairings within the school system or in cooperation with master teachers throughout the state. Again, reviews of these programs would need to survey the teachers’ attitudes toward the effectiveness of the program and assess their success in recruiting participants. Without regular review, these programs will likely not survive. Like many good ideas, mentorship between teachers has been discussed, suggested and even implemented in some places, but without an occasional assessment these programs are often forgotten.

Research into mentorship programs might find that actions such as scheduling regular meetings, documenting the content of discussions, journaling, or posting blog entries will increase the likelihood that the relationship between the teachers will continue beyond a short period.

Regardless of the methods used, it must be the responsibility of the organization that implements mentorship programs to make sure that they are effective and worthwhile. Mentorship between band directors has implications for the march tradition. It has been noted that march interpretation has been transmitted orally, and it has likely been noted that many high school and college band programs are programming fewer marches. The result of these factors is that graduates are entering the teaching field with little or no knowledge about march interpretation. Mentorship with an experienced colleague can supply young directors with the knowledge that they might not have acquired in college. Similarly, mentorship has implications for other areas of music that have oral traditions. Jazz is one of those areas, and is another genre that often intimidates band directors who have little to no experience in that medium. Even many of the “tricks” of middle and high school band directors—quick remedies for a fuzzy clarinet tone or the “best” note for tuning the brass section—are not learned in a college methods course but have been passed down between generations of band directors. Mentorship programs that are administered with the utmost care can be of great benefit to all band
directors. While the obvious advantages of such programs would belong to the young teachers, the subjects of this study stated many times that they enjoyed passing knowledge along to other teachers.

State organizations could help in promoting master teachers as the model for younger teachers by publishing monthly features that recognize the master teachers. Descriptive research that includes interviews can record the stories of master teachers and preserve their methods and philosophies for future generations. Featured teachers might even agree to include contact information so that other directors can reach them with questions. The organization’s website could maintain an archive of past features and create forums where membership can submit questions to the teachers.

Historical research that documents the growth of prominent band programs may not only keep directors apprised of the history of bands in their region, but might also serve as blueprints for developing band programs in the future. To quote Paula Thornton again, “What’s good for one band is good for all bands.” Documentation of the growth of a band in one location and time might provide the information used by a band director approaching administration to ask for a change in scheduling or money for new tubas. A better understanding of the history of bands may make young directors more open to consulting the advice of veteran teachers. Bobby Adams noted that when a teacher gets the sense that they are part of a profession that “someone else created” they feel more of a responsibility to it. Research into the history of Sousa and his marches has lead Keith Brion to create authentic reproductions of march performances, and to share his findings with all band directors. Similarly, an understanding of the tradition of band—the history of its bands and bandmasters as well as its role in communities—may lead band directors to think differently about marches, and about each other. Henry Fillmore came to Florida and he convinced John Heney of DeLand to travel with him to small towns throughout the state and petition the school boards to create bands. Those two men are responsible for the existence of numerous high school bands in the state. Fillmore himself funded the first state band contests in Florida. Looking back on our history, Florida’s school bands were not hindered by competition in their nascent state. Mentorship is part of the band tradition. Because much of the march tradition is transmitted orally, mentorship can also be said to be a part of the march tradition.
The present study, while discovering useful information about marches, also raised additional questions for further research: 1) Might a list of “suggested” marches help directors make informed choices about march programming? These lists would not be “mandatory” but would exist to aid the directors. 2) Could well-implemented mentorship programs between young and veteran band directors increase knowledge about selecting and teaching marches? Could such programs increase knowledge about other facets of band literature? 3) Could a list of specific resources (books, recordings and videos) aid teachers in march interpretation? Is it possible that regional organizations, such as FBA districts, might purchase, house and maintain collections of resources that would be available to its members? 4) How much experience do new band directors have in performing marches? How many marches are they performing in their college ensembles? 5) Do the performance practices of new teachers reflect the performance practices of their college ensembles? If a teacher’s collegiate band did not program marches, will that teacher avoid marches as well? 6) What are the attitudes of young teachers toward programming marches? What amount of efficacy do they have towards the genre? 7) Do young band directors feel knowledgeable about the history of bands? Do they feel that knowing about bands and band directors is important? 8) What would be the long-term effects of presenting successful high school and college teachers as role models to band directors at all levels of experience? Would young teachers be more likely to approach master teachers for advice?

At the heart of this study was a simple question: why perform marches? The answers to that simple question are numerous, and range from the pedagogical to the philosophical. In the end, the question is a philosophical one. It is doubtful that anyone would question the pedagogical value of a march of high quality—though selecting the right march is important and was a part of this study. The philosophical answers often have to do with an individual’s beliefs about programming and educational content. It is not unlike the quandaries in which many English literature teachers find themselves—Shakespeare or modern novels? As Paula Thornton said, marches contribute “educational value, historical significance and audience appeal.” It would be challenging to find music anywhere in the literature that includes all three of these facets. Marches, as a genre, embody the traditional military and popular functions of band, as well as the
recently added educational function. They provide teachers with material for teaching musical concepts and historical background, and they entertain audiences. They have many practical applications, from sightreading practice to serving as an encore, and from teaching compound meter to working on accents. And it should not be forgotten that at most festivals, the march is the first thing that judges hear! According to Jack Crew, directors should practice the march so that the judges are impressed: “I want all three of those judges to say “Man, what a sound! This is not what we are going to hear from other bands!”

Hopefully, the information provided in this study will create further possibilities for band directors, especially young band directors, realizing the multi-faceted value of good marches, and programming them more frequently. Another benefit that might emerge from studies like this one is that master teachers might be recognized more increasingly and approached for advice more readily.
BOBBY ADAMS INTERVIEW

On a recent “Sousa concert” at Stetson:
You can’t do the whole authentic Sousa thing, but we use his program. We do nine pieces with an intermission and encore each one of them with a Sousa march. And we have a girl who brings the sign out for each new song, and we drop the flag for *Stars and Stripes*. So we do as much as we can without just being fanatical about it. But we work to play those marches as well as we can. We played a lot of music. We also played a Goldman march on this concert. For the audiences that we play for, I will program any march: Fillmore, Goldman, an Austrian march—anything just to give them a little contrast and some comparison to the other pieces. I think that the Sousa marches are the best overall and I think that they stand up to that. Goldman marches are more entertaining—You know, *On the Mall* and *Cheerio* are very entertaining, but they don’t have the dimension and the substance that a Sousa march has. So I think it never bothers me to encore a Goldman march with a Sousa march. Not putting a Goldman march down, because his function was different than Sousa’s. I think Goldman was more the traditional band person. I love Sousa marches best and I love Kenneth Alford’s marches second best.

What are your favorite marches and what do you like about them?
A march, in the sense of a way, functions not unlike a popular song does in that they have melody. And that’s the, first and foremost, thing that people remember. You ask someone if they know *Semper Fidelis* and they will sing the melody. So the melodies, then, are attractive by degree. And I think another ingredient that they (Sousa marches) have—and I don’t know if I thought of this or if somebody else said it—is that most Sousa marches contrast between what I call the masculine and feminine. Or you could say it as the military and the lyrical. And so you have the challenge to work with the players and get them to understand this. Like the trio of the *Free Lance March*—you can’t make it too gorgeous! And I identify that with the feminine or the lyrical, and then you get to the military/masculine and it’s totally different. Like I say, the Alford marches and Fillmore marches don’t have that, at least to the degree that Sousa had.

When I talk to the kids about preparing marches: for the audience there’s not a lot of variety. The melodies change and then you have sometimes, like in the *Free Lance*, a change from 6/8 to cut time and some of them are in a minor key…but the biggest contrast you have is dynamics. And that’s where bands struggle more often—with dynamics in the march. But in good marches you really have to play the dynamics! We just did the *Onward-Upward March*, by Goldman and a new edition by Ed Lisk. It’s the one that’s got the incredible trombone part, but the whole march is either mf, f or ff. There’s not one spot even marked mezzo piano.

I was not traditional—I was not a band person. I didn’t play in college bands. I only played in a little high school band in Kentucky for 2 years—my sophomore and junior years…that’s all I played. I was a piano major. But going to movies, you couldn’t
escape Stars and Stripes Forever and Washington Post, and I thought they were very attractive. But I never had the traditional band approach to marches, you know? I think the literature of the band tradition is so limited that you can build a case that marches are part of the literature of the band. And also for school bands, there are great pedagogical reasons included for playing marches. Nearly everybody’s playing all the time. And, you’re trying to teach them phrasing concepts and rhythm! Heavens! The challenge to get the rhythm without rushing is just enormous! And the FBA types of festivals have misspoken when they say it’s a warm-up march, because it’s not! I mean, you’ve got to play the thing and there’s nothing about it that’s warm-upish. But since everybody’s playing most of the time and most of the elements are pretty fixed, as opposed to other things, it (playing a march) does give them kind of a chance to adjust to the stage and adjust to the crowd and get their confidence going because it’s easy for their ear to hear and remember, and nobody’s hung out playing a solo and you don’t have any radical tempo changes somewhere.

If you have a high school band that can play well a variety of marches, then you can play a lot of other stuff too. There’s technique, dynamics, musicality—so I do think that it has a strong place (in the literature.) But I do feel that, as I see the world of band directors, there are those people who think that bands exist to play marches and those that wouldn’t touch them with a ten foot pole, and I think there needs to be more of a middle ground. When I first came here, I didn’t necessarily feel called to play a march every concert, since we didn’t have a marching band or anything. Do you know Earl Slocum? Does that name sound familiar? Well, he lived here in the last 20 years of his life after he retired from the University of North Carolina at Chapel Hill, and he used to come to every concert. And I learned that if I didn’t play a march Earl would kill me! So I started playing more marches—but not really because Earl said it, but because we would play something and then we would play a march and the crowd just lights up! And I think that’s good! And because of the music that we play—modern, contemporary, aggressive, loud, banging percussion—we have to do a certain amount of that for the educational worth of the kids, and audiences will put up with a lot of that if you give them a little something entertaining. And it doesn’t have to be a march—it can be an Irish tune or a folksong. Also, orchestras play two to three pieces in a concert and bands play 6 to 8 pieces, so it’s also functional to separate the Hindemith symphony from something else…You know, it will cleanse your palette a little bit and give relief to the program. The strings are a lot easier on the ear than wind instruments are. So I think it functions well in concerts for the audience and for the educational value to the kids.

There are some people that scare me a little bit because they are too into marches. And a march for a steady diet for students training to be musicians would be limiting because you’re not varying styles as much, or periods of music as much. You’re not playing expressively as much. It also doesn’t create the kind of independence that a lot of concert music does because the weaker ones can ride on the backs of the stronger ones and it’s not so noticeable.

As a music educator, you’ve got to teach kids everything that you want them to know. One of the hardest things young kids have is 6/8 rhythm and they will never play 6/8 if you don’t play some 6/8: if you don’t play a 6/8 march they can’t read a 6/8 march…or
cut time. As a high school teacher, I always kept two or three 6/8 marches in the folder so they had to not only understand 6/8 rhythm but could play the feel and the pulse of it. And then, if you are a band person, then it is foolish to not know Sousa or the marches. Used to it was so accepted, but it isn’t so much now because you don’t hear marches on the radio or television as much. We’ve just been doing Sousa concerts here recently because we have an audience over in Daytona Beach that just loves it. It gets you a little more attuned to your audience.

I wish I knew some of the interpretation nuances that a guy like Colonel Bourgeois does. I don’t have that kind of knowledge. Of course, he should know that...that is his expertise. I know that if he were to come to one of my Sousa concerts, he’d be turning his nose up probably, but it’s not that we are doing anything unorthodox or something that he wouldn’t sign off on, but he would do it with more importance, sharper and more attention to detail. For instance, there are some of the things that the Sousa drummers do that I just don’t know.

Frank Wickes has a very methodical formula of how you weight notes in a march. I’ve listened to that and I’ve watched him do that, and I just don’t play marches that way. I think that every march has its own character, and when you apply a method to it, it cancels that out. But that doesn’t mean that those people are wrong and I’m right, but I just can’t get an enthusiasm for doing things that way. The weight and style on notes differs not only from piece to piece, for me, but from measure to measure. But I know there’s a good bit of that out there (formulaic teaching) and I have never really studied it because I didn’t find marches a bigger mystery than I did any other literature. But I guess that if I had been in the military, particularly in the military band, I probably would have that aesthetic as opposed to a piano player.

*Having been in FBA, what do you think about requiring a march at festival?*

I probably have thought about this differently at times, when I was at different stages of my career. When I started band directing, I started with a little bitty southern Indiana 35 piece band. That band couldn’t have played a Sousa march. So coming through those years in the 60’s and 70’s, the trend was to play concert marches and not play traditional marches—at least in the part of the country where I was or the level of bands that I was working with. It was kind of the thing to play Osterling marches, which I didn’t care for. But there were a number—*Minutemen March, Men of Custer March*—they varied, but it was what people were doing, so as a young band director I kind of did what people were doing. That was almost a fad, and fads don’t last that long. They were not concert marches in the sense that Berlioz wrote marches—it was specifically formulaic and everybody was playing them. Then they stopped and went back to the traditional marches. I think that was because a lot of people were afraid of Sousa marches, which they had good reason to be because they’re hard. They started playing marches like *Emblem of Unity* a lot more. Karl King marches that were a little more interesting and more mature than the march folios. But thank God those folios exist because that’s where it all starts, and I wouldn’t put Karl King down and especially his mature marches. There is a kind of connotation, unless it’s your second band, when you’re playing out of the King folios…but they are exactly what we need for educational purposes. The Paris
Chambers marches started being played more. I love Paris Chambers because in nearly every march there will be a lyrical section that is almost chorale-like. As my bands got better I got into the Sousa and Alford marches. Some of the circus marches are also very appealing. But I don’t keep trying to find new marches because I’ve got enough to keep me going with what I know.

So, do I think they should keep (marches) them in the festival? Yes, I think they should. The grading system of concert music is more varied than it should be, and people have the tendency to call the music store and ask for five of the easy grade fives…we can’t do that with marches. Pedagogically, it’s good for bands to play marches for the reasons we discussed and I don’t think bands would be well served to not play them. Also, if you don’t have a little requirement for some people then they wouldn’t do anything! Performance in concerts is so different from what kids are doing in marching. Some of them are performing twice a weekend with marching band, but you get into concert band and you have two performances the rest of the year. Kids get nervous in that new setting, so I do think that when you go to a strange auditorium where you’ve never played before, that it’s a good safety net, except for the band directors who aren’t smart enough to know not to play the hardest march ever written. You know, don’t wear your band out or put them at high risk. You can find marches to just about fit any band. There are a lot of marches in the world, and you can teach a lot of music and a lot skill with marches.

Band directors have this way of looking for what’s “new.” “I’ve got to play something new!” Well most of the marches, then, are not new. I think that’s one reason why Osterling marches were so popular for a while, because they were new. We have this disease….but at the same time the new editions of marches help us. It makes these old marches new. You go to the store and there’s the new edition of Bennet’s Triumphal. And also, the parts are on the full page and it has been edited and brought up to speed with modern instrumentation. The original Sousa marches—there’s just so much that’s not on the page and the scores are not full scores. And when you have people like Colonel Bourgeois doing the revisions, you are getting educated in authentic style. And also as you know, some people come out with editions of the marches that are watered down so that people can play them. I don’t think this is good, but people have got to know what they are buying. In that case, I think there should be clinics that keep people informed about marches and the misuse they are getting (such as watered down editions.) Because some people see that a march has been put in a different key, clarinets are lower so that they don’t have to play high parts, it’s a lot easier to play. Yeah, but it’s not the march!

The other part of this thing of always wanting something new, is that you know that a lot of college wind ensemble people would rather die than play a march. Any one individual can do what they decide, but that attitude, as it goes out to students, has an effect even when people don’t know it has an effect. Getting into this Sousa thing a little bit, I’m glad to know more and more of those marches, and marches of other composers and places because it’s good music…it really is. I guess that if you have a wind ensemble or chamber winds that is not the traditional band in size, then the march should really fit bands that are set up with instrumentation and numbers to do the march justice—so I
wouldn’t fault certain groups for never playing marches. But if you have a traditional band, you should play a march. I’m a great believer in education, and I education works. I think that the commercial world, as much as they contribute, sometimes causes problems because of the people that are in it just for money-making. John Bourgeois wouldn’t put out trash; he wouldn’t do something to a march that wasn’t authentic. He is one of the most authenticity-driven people. I think that we need to have some understanding of the abuses that are going on right now. FBA should stand for and highlight and sponsor certain clinics that bring this voice out there.

And you know how young band directors are—if the better band directors were out there playing the better marches, then that’s what they would be attracted to do. I think that if the top people were not playing marches, we’d really be in trouble. I don’t think that all states require a march at festival, and that’s another reason to keep marches at festival. The more we know the better off we are…

I remember a pretty good band director in the state a couple of years ago; this was a band director that pretty consistently made a 1 at state. I went out to work his band, and after rehearsal I said “Why are you playing this?” And his face just went shocked. He said, “Well, what do you mean?” I said, “This is not the march—it’s the introduction and the trio.” And you’d think that nobody would look past that, but band directors are such busy people with frantic lives, and he saw that and it was a new edition with a full score and full page parts and he bought it. But it was literally the introduction right into the trio in whatever key he put it in. And I told him “You’ll embarrass yourself!” Because nobody wants to feel like they made a stupid mistake. But they ought to have it like medicine: Danger! Research it before you play it. You know, would that everybody does something like that, but you’ve got to run a big program and you’ve got two or three bands…you’re just busy. We should be knowledgeable about our field. Tom Bishop was at Lake Wales and he went into the Hall of Fame a few years back. I remember we were at state contest and this band was playing a Fillmore march, and you could tell that neither the band nor director knew about this march. And Tom already knew about a misprint and when they got to that spot he stood up and conducted the wrong note, knowing that this band would not get it right. It was hilarious but tragic…you’re on stage and you’re playing the wrong note and you don’t know.

Is it fair to say that the wind ensemble concept, started at Eastman by Fennell, is at least partly responsible for the decline of the march’s importance to the current wind band? I think that when we went to commissioning new music and modern styles that it definitely had an effect on the importance of marches. The band world still struggles with this and I think it’s really stupid: they didn’t want to be band. And I think it’s partly because bands were really entertainment. The Sousa band was one of the greatest entertaining acts the world has ever seen. So there’s always been, with bands, more of a showmanship aspect than with the traditional symphony—even though the symphony has had Stokowski. Bands got the job, the attention and the space in the paper because they were a little different—like Henry Fillmore and his barking dog. And so all of this stuff brought a culture into the band world that said if I could do anything to get myself more attention, then I’ll do it. People like Fennell—and if anybody was ever clever in the
world it was him: for all the good he’s done, he was just as much of a showman as anyone else, thrived on what was clever and he looked for any way to make something different—and he hit on something that you can build a case for in so many positive ways. But it’s better to run toward something than away from something, and: “I don’t want to be one of these common guys that stand on the podium, beating time while the band plays,” and “I want to be more than what people perceive we are.” And after that came the turtleneck shirts and the gig bags and the baton holders and the commissions and the trips to China—and here we’re as showbiz as we ever were! It’s still not about the music! More important than the piece written is “I commissioned it and we’re going to premiere it in Carnegie Hall because we have enough money rent the place…not because we deserve to be there.” So that stuff is just terrible. And we’re not making any progress away from that…In fact it gets worse. So many college bands have money—they can commission God to write a piece if they want to. So that allows for bragging rights about who paid the most money for commissions. Now the amount of the commission is a trophy.

So as long as it is not about the music, then that stuff will go on. Plus, we feed it all the time. If I can’t fall in love with every piece we play, then I don’t play it…and that includes the marches. More important than what you play it with is the music you play. Band people are just not into music…Even when they think they are, they’re not.
The wind ensemble concept, as far as I know, came from Fennell. And in fairness to Fennell and those other people, the literature for band was scarce. Without transcriptions, band music is strapped to the last half of the 20th century. You go to piano players, string players, vocal performers—they have a Baroque piece in their folder, Romantic, Classical—and you go up to the band and they’re playing four pieces written in the 60’s. I mean, people were writing pieces under assumed names so that every piece on the program wasn’t by Harold Walters. So he changed the name…Fillmore did this too. Because there just wasn’t any music, and so they thought that if the wind band could get better literature…the whole thing would improve. And they’re right. But it’s still, and I would think you know this yourself; most of the stuff that’s being written is still light music. Now it may be programmatic about a poem or Vietnam, but it’s still light music. I mean, it’s not Strauss or Mahler. And now they use it just like they do wallpaper. They don’t have to worry about it because there’s enough stuff written every year that they are building no library of classics and building no tradition of playing good music. I just think it’s a mess!

You know, we were at CBDNA and Joan Tower had never talked to band people before. She was in a panel discussion and was hearing everything that everybody was saying and she said, “You people have an inferiority complex.” And she’s right—people are kind of embarrassed that they conduct a band. And as long as they’re that way, they’re going to be like the little kid saying “Look at me!” They shouldn’t worry about that…Like Sousa—he didn’t worry about that; he just went about doing what he did. So did Goldman. They went ahead doing what they did, and while they were playing On The Mall and Cheerio he was also commissioning Gossec. It didn’t have to be either/or. It doesn’t have to be one or the other. I just get tired of someone saying “We’re playing the
original scoring for the Holst *Suite in Eb,*” and I just think “Well, wonderful!” I guess you’ve got to have something to talk about.

Now in my mind, the school bands are now getting further and further removed from the top groups. It used to be that if you had a really good high school band you could play what the college groups were playing. Not now, though. You know, it’s a time issue. You’ve got to play music long enough to get to know it…maybe even perform it more than once. And the more complex it is the more you’ve got to live with it. Even some conductors never get the music—the get the technique of it, they get the form, but that piece…is it living in them? When you figure that Furtwangler conducted in public performance the Beethoven 9th Symphony over 200 times, and he was still studying it until the end—I mean that says something! You do have to know the piece intellectually, but you’ve also got to love it. If you don’t hear the flow of lines and feel the music move, then there’s no way that it’s going to get inside you.

A lot of band people don’t understand that bands don’t have to play like a metronome. What about the fad now that people are running “Dr. Beat” over an amplifier for every rehearsal? I mean, I couldn’t last in that for 5 minutes. One reason that it works for them is that they go to contests and people say “Man, they can subdivide!” But music isn’t perfect. The art is in the error—you don’t want to hear perfect rhythm. But as long as we’re contest driven…you go to BOA and the big guys hear you and you get your assistantship there…right? And somebody will say “Well I got to become the band director of…” There used to be guys every year at district festival that people would be saying “You’ve got to hear that band…You should’ve heard them!” And then they’d go to state festival and get a 2 or a 3…again and again that would happen. I thought about that and I figured out that they knew what it took to get a band from “here to here” but if you want to take a band to “state” level, you’ve got to do different stuff! They thought that if they kept doing the same thing and did more of it, then they would get to their goal. But you have to change the challenge to the kids…what they hear, the approach of teaching. That’s like method: one size fits all—that’s not what we have in music! If you went to conduct the Marine Band you would have to change there. It’s a process and therefore not a one dimensional thing.

And that’s another thing: once all the emphasis is on technique it makes it appears that music is a lot easier than it is. “Well everybody’s got to be together.” Well, yeah…they do. But is music being made? Sometimes even a military band is too precise. You tend to hear the band more than you hear what they’re playing, and Ravel doesn’t sound that different than Copland. In an orchestra there’s a radical difference. I hope that with my band there’s a radical difference. I don’t put the ensemble first…I put the music first! My job is to get Ravel to sound like Ravel; but if you’re playing at contest, all they want to know is if it’s lined up, tight with a mature sound…is it perfect? That’s the reason that in 25 years of high school the only festival that I went to was FBA. Because I didn’t even like that…it was restrictive.

I did a clinic not too long ago and I asked an older band director, “Do you still listen to your contests tapes?” He said “Man I quit that a long time ago. There was a time that I listened to them, but not anymore!” I had a good friend that I was in a meeting with a
few years ago and he was telling me about their marching competitions coming up. I said “Why are you still doing that?” and he said “I just go to get more comments.” I said “Well how long are you going to need comments?” And here’s the question: Do you need comments or do you need verbal trophies? “This is the greatest marching band I’ve ever seen!” It’s not that you get to where you don’t learn anymore, but eventually you become your own teacher. You draw from all kinds of people all the time. I mean, I think learning is exciting—I try to learn all the time and I read and I listen to music. But I pick who to listen to, who to read.

One of the things that I feel bad about for band directors is that the job is too hard…and we did this to ourselves, and we keep adding to it. “Well, let’s have flags go all year long” and “Let’s have percussion go all year long.” It’s this urge to do more and more and more, because something about what they do is not satisfying enough…or they’re just not seeing the challenge in a Sousa march! A band director of a really successful program is now expected to do too much: write the marching band show, keep the library, order music, spend time at rehearsal…meanwhile the orchestra teachers are getting to study! I tell my classes to write down the job description for a successful high school band program. If you had never seen this before, or had never even heard of a band, you would immediately say “Well that’s impossible!” You have to know everything about everything. Well just the literature for the trumpet is a life’s work! Mouthpieces for the trumpet are a life’s work! It’s insane! There is so much pull away from music. But there’s pretty good reason that some band directors get teased for going to put the score on the stand and they have to crack it open to get it to stay! It is hard to study when you’ve got so much to do. And then, like I said, we want to take on something else: “Let’s raise money and go on a trip!” But again, it’s something to talk about and something to brag about…You’ve got to get your reward from somewhere, and if you’ve never been musician enough to get your reward from the music then you will get it from the surrounding activities. There’s a real macho feeling for a band director to walk out and look at 9 buses: “I’m commander-in-chief here! Get on the bus!” You know, particularly for young band directors, it’s “heady.” Some young band directors never had a position of leadership in their lives, and suddenly they’re a band director. It is problematic in every way that you stir it.

I began playing piano before my mind even remembers it, and I just loved it! I loved music! And I got into band because I was a piano major, graduated from Moorehead, Kentucky, and no one was calling me to play piano…and I had a wife and a child. I had played in band for two years so I took a band job. When I started teaching, the only fingerings that I knew were from a cornet that I played in school and I knew the home fingering of a clarinet. I mean, my undergraduate degree in music education was only 32 hours. I have a degree in history…you know, I just screwed around…. And so I literally had to teach myself everything I knew about the band. I didn’t know what Eb alto sax meant; I didn’t know what “out of tune” meant—I played piano. You can’t lip up a piano! My mother used to come in a say the piano was out of tune, but it went so gradually out of tune that I had already accepted it! You couldn’t do anything about it anyway. But you know, if it hadn’t been for the music, I would have quit band directing a long time ago…It’s too hard, particularly at the high school level! You know, I left
Leon when I was 47, and I told people that I knew I had to leave when I was yelling at the marching band kids to “get at it” when I was walking backwards to get under the shade of the trees!

Jack Crew was a great inspiration to me when he came to Riverview. His thing was the music—particularly from the standpoint of sound. He has helped me in so many ways and inspired me. It’s hard to feel good about what you do when you don’t know what you’re doing. And sometimes I feel like I still don’t know what I’m doing…I come out of rehearsal and I feel like I did on the first day of teaching. I was learning, and all along the way there were things that I didn’t know how to fix. I was depressed a lot and angry. But you go to see Jack and he was very excited—he was working on something that he knew how to do, where I was still trying to learn how to do it. I got my concept of sound from Jack, and he got his sound from Kreines and the Chicago Symphony. When I was at Bayshore, I moved up there to be next door to him because his band sounded a lot better than mine did, and I was determined to get that sound…and I eventually got it. He was a great inspiration to me. He came from a traditional background: Florida State, marching band…he knew what he wanted to do. When I came to North Fort Myers, I didn’t know that bands had required numbers. Well, on the required list there was a piece by Charlie Carter, and I didn’t know Charlie Carter, but I listened to it and thought “Well, I’ve never heard music like this before, but this is what bands do.” Charlie Carter is good music for developmental bands at certain stages, and you have to have some of that. But nobody really said, “Well that’s not great music.” It was the required number from the state list, and you think, “Well, I guess they know.” Years later I overheard somebody say, “I wonder why they’re playing that.” I realized that that music was never my cup of tea, but everybody was playing it—that’s just part of the learning process. Whereas, with piano, I never heard to worry about that. If the piano teacher put that music on my desk, it was either by Bach, Mozart, Beethoven or Brahms—I didn’t have to worry about it being good. I didn’t have to sit there and worry “Is this a good piece or not?” because it was all good. My first experience in band was having to figure out the literature and learn about that. And still, I don’t understand how some people will say “This is a great piece!” when everybody’s playing it this year and nobody plays it the next. It doesn’t get played again. Then how come it’s a good piece? It used to be that what made the difference was if the piece was continuing to be played. But, in fairness again to the band composers, the orchestra composers aren’t doing any better. And one of the attractions to band for composers now is that they do get a lot of money for it and they do get their music played more. They get to appear somewhere to talk about it, and in orchestras that’s not going on. But nobody’s making much progress on the substance of new compositions.

The whole musical world—Schoenberg and the Second Viennese School, those guys really shot classical music in the foot when they started treating audiences like a nuisance to them. Well, if nobody loves it, it’s not going to be around. And then those high-brow people say, “Well, everything that can be said has been said.” Well, what if Sousa had said that after he wrote 3 marches? That’s bologna! They still make movies that people want to see—and good movies, great movies! But somebody says that we’ve already said all that can be said since Wagner wrote the Tristan chord? Give me a break! He
didn’t stop writing after that. But that’s human nature: if people don’t have anything to say and can explain a reason why, then they don’t have to do anything. “Well certainly my piece is not as good as Brahms because he and Mahler have already said it all so I just have to stir it.” You know, Brahms basically took ten years to write his first symphony, and you think of these guys today—they’re writing for the money and that screws art up! How many pieces do come forth that somebody wrote just because they had the impulse and the inspiration to write it? I don’t know, but I don’t feel like I hear about it much.

But then again, you can’t get too negative about things. Do you know Oliver Hobbs, do you know that name? Oliver really put Leon High School on the map. He was so wise. One time we were talking about the low ratings at festival, and he said to me, “You know, you have to have some of those low ratings to make the one ratings look good.” And that’s what I tell my students—there’s so much trash out there that it gives you a chance to distinguish yourself with the music you select. If band directors, as a profession, are just not musical, then you have a chance to distinguish yourself as a musical person by not buying into to all the flash and dash and hype.

The thing that is difficult is that there are those that will say to a young band director “You need to do this, and this and this…and that will get you a job in music.” And the problem is that most of those steps down have nothing to do with music. That’s too bad… So you either play in the field that’s there or pack up and go home. I told people a long time ago that I figured out after a while that I’d rather conduct Shostakovich with a band than never conduct Shostakovich at all. My bands aren’t the greatest things in the world, but they play the way I play and the sound the way I sound, and I wouldn’t have missed it for anything in the world. It’s that trophy mentality…I was never affected by it. And I know that people who are—if they’ve been taught to be—it really has an effect on their life. You know, marching band people go to this contest and come in 17th place and they go to this one and come in 3rd and go to this one and win it, but the band is the same! I’m still in the process of reading that fourth volume of the Mahler biography about the last four years of his life, by LaGrange, and one of the critics of Mahler in there said that the problem he had with Mahler was that “Mahler was one of those guys that believed every compliment he ever got.” And that is these people that go to the three different band contests—when they get those ratings, they believe the one that they won.

I live for my band, but I can’t listen to recordings of my band. I can’t stand them, and I’ve just moved on. I tell my kids that are going to be band directors, “I feel sorry for you guys!” Music education is three things: music, education and music education—and you fail at all 3 of those. Every day you fail. And if you’re not feeling the failure of it and you get happy and complacent then you’re not being a good band director. And it’s the same way as an artist—you can never get the tune fixed. You can never get it fixed. I can’t get over now, the new trend where composers brag on their pieces. Whereas Verdi would have been out in the lobby sweating blood, pacing back and forth and couldn’t stand to go in and listen to the premier of the opera…scared sick! Now we have guys that write a piece in 2 months and they come in and say “Well, I’m excited about this!” “You’re excited about this?”
Our culture has been telling us and our kids in the schools for years, “Be number one.” But that’s not the truth, is it? It’s not bad news…see people think that it’s bad to see the truth, and that lying to yourself is somehow good. You see, everybody is somewhere on the pole of whatever…you just need to know where you are and what direction you’re headed, then you go! The pianist with the Beaux Arts Trio, in an interview out of the New York Times, they asked him about his short stature, and whether that bothered him. He said “No, that never bothered me. But you know I tell people I’m 5 foot 4, but I’m really 5, 3.” You see, in the human condition, we all want to be and do more…There’s a lot to learn in the world. Just as Madsen would say, there is no truth…except in concept. But it’s the pursuit of that truth that brings out the best in people. It’s hard to get life right…and sometimes you think you do, and then you realize you didn’t. But that’s why I love the arts; it’s all in the mix of the arts. The real arts do not dodge the human condition, they embrace it. They open it up and expose it for what it is. And maybe you don’t need that all the time. I told my wife when we got married, “I don’t need another critic…I need you to come home and say ‘That was wonderful!’” So I need lies when I need them…and I need truths when I need them!

Everybody has to decide…we all stand for something. It’s your responsibility as a band director to stand for something. You know, I’ve told the Leon band “We’re going to play this piece, but it’s not a very good piece and I want you to know that. But it’s the only thing that will fit the Chamber of Commerce thing that we have to go do. But I’m not going to sanction this as something we would be doing if we had more time…” I think as teachers, if we label everything correctly, then that’s a big step toward keeping your ethics and aesthetics right. I’ve been rough on all this contest stuff and I still am. But I know that a truly good teacher can make anything work because their bigger goals are in the right place. The problem is that other people see that and want to be like that teacher, but they don’t do it right. So there are few truths, but the pursuit of it is what keeps us on the right track. Did Madsen tell the story about the kid that went in, I guess for his orals for the doctorate? There was great disagreement among the committee, and after it was over his major professor was there and he said, “Well, it’s obvious that people disagree with the findings of this young man, but the one thing you can’t disagree with is he’s thought about it—he’s worked it out! This is what he found.” And that’s about as good as any of us can do.

I wish you could have known Oliver Hobbs. Someone at FSU did a master’s thesis on him and it’s up there. I really loved Oliver and I learned so much from him. The Leon band played at Festival of Winds at South Florida, when Jerry Junkin was still the band director at USF. And you know when you go and play, you stay there to hear their concert too, that night. So Jerry played the original Paul Whiteman Rhapsody in Blue without the bigger arrangement. He played it with a jazz band and strings, basically. And they went into great detail about “this is authentic,” etc, etc. And they had violin 1,2, and 3 and so on. Well we came out after it was over and I could tell Oliver was a little strange about something. He didn’t want to overstep the boundary or anything and shoot a colleague in the foot, but he literally had me come over to the corner. He said, “Now Bobby, listen. You need to know that Whiteman doubled those strings—he had two on a part.” He didn’t want to say “Jerry doesn’t know what he’s talking about,” but
more important to him, he needed me to know that it wasn’t exactly right. That’s pretty remarkable. And that’s also somebody that really cares about you. Most people could have know that and would have been proud with themselves, but Oliver, he wanted me to know and not be confused. And he was gentle with me…he was not gentle with his students! I got a lot of his stuff when he died…all the Berlioz works for orchestra, all the Beethoven quartets…all that stuff. He never talked about that to anybody…he was a real student of music, but he didn’t have to let everybody know about it all the time.

In this world, there are band directors who, in high school and in college, have never played a piece well. They’ve never had a great musical experience. And you talk about hard to fix something! We’ve moved further and further away…in education they want to take Shakespeare and replace it with new novels…I mean it is a troubling time, in more ways than one. Sam Hope, the executive director of NASM, sent out a letter to all of the leaders in music education, including all of the deans of music schools, to address the issue of teacher shortages in music—because programs are getting cut when they can’t hire a decent teacher. His first thing was, “What can we do?” Well, what can we do about the shortage of teachers? That’s hard to answer, right? His number one statement was “You can care about it.” Because if nobody cares about it then the chance of somebody doing something about it is nil! But if people really care about it, then we have a shot at making something happen. Life is partly about you as an individual, partly about your family, and partly about other people. We have an obligation to the world, that was here before we were, to put something in the pot. And if it’s all about me—you won’t get anybody’s attention. If it’s not for people that cared, this place would have already fallen apart. And it always worries me, because when you read history and you look at the writers when they got old, it always looks like the world is going to hell in a handbasket. I know part of that is the phenomenon of change in the world. Somebody says, “Oh that will never happen.” But I never thought those Twin Towers would come down. So just because we sit around and think something isn’t going to happen doesn’t mean it won’t. So we all need to be protective of what we care about: If you care about marches, if you care about music, if you care about bands, then when you see people abusing what they didn’t even help build—these bands don’t just appear, they were built on the backs of Sousas and John Heneys and Jim Crofts and it goes on—then if we respect it we have to care about it, and that means we take care of it. We don’t just let it blow up.

We now have band parents in some schools making money, going to Texas to teach booster organizations how to raise more money. And when you have bands raising huge money for a 10 minute show time…you can’t justify that. But they might say, “The community’s happy, the principal’s happy. What’s wrong with it?” It’s about value: If your kid brought home a used Conn cornet and said they’re going to pay 3 million dollars for it, you wouldn’t let them do it. It’s a value—it doesn’t matter how many people support it because in concept it’s not good and it’s not ethical. But success is tempting! Wichtenstein said that “Ambition is the death of thought.”
What conductor or band has been your model for a march?
I listened to the records of military bands. I have a different approach, and so I think about it from a musical standpoint.

What are some traditional performance practices that aren’t notated?
Well, as I’ve talked about, the people that have a formula—“You accent this, etc.”—I’ve always worked from the belief that the music will tell you what to do if you listen to it, and I’ve always approached marches like I do everything else.

Do you have any specific rehearsal techniques for preparing a march?
I had excitement and enthusiasm for the march, which I though they would get, because if I can’t get them to have passion about it, it’s going to be drudgery. Any piece that just keeps going is going to be harder to rehearse than a piece that breaks down into parts easily—marches of course break up easily into rehearsal sections. For younger bands, a big problem was the rhythmic stability. It was working with marches, I think, where I discovered, for my own thinking, which part rushes. There used to be people who, if the band was rushing or dragging, they’d start screaming at the bass drum or tubas. When a band rushes, what rushes? It’s the melody! You isolate the melody and then you do what it takes to get it in time. And when the students hear that it rushes, they stop rushing; it’s a hearing error. They hear it that way, but their ear is lying to them. You stabilize the melody, everything else simply falls into place. I guarantee you that works. And I think I learned that with marches first. In a march, everything accompanies the melody. And if you’re accompanying the melody, then you have to listen to the melody while you play. So if the melody doesn’t rush, nothing else rushes. So I tended to the melody first, but also the contour, the energy and the rise and fall of the line are all in the melody, and I got that into the kids early.

Then, the second priority is countermelody. Then what is the next priority? Bass line, rhythmic accompaniment…I always tended to the march in layers. Another problem bands have is that marches have one dynamic over on the left hand side. So if everybody plays the same volume it won’t be balanced correctly; we won’t have any transparency. And so we assigned the priorities and then we would train the ears to hear the balance. One year when I was at Bayside High School, we played the Black Horse Troop at district and I felt like we played it pretty well, for us. And so we let it sit for a few weeks while we got ready for state. When we got it back out it didn’t sound right. I mean we still played it together, it was in tune, but it didn’t sound right. So Joe Kreines just happened by and I said “Joe, I want you to listen to this—I can’t figure it out!” And of course, what am I doing as a band director? I’m screaming at the kids: “Come on, you don’t care, get into it!” But Joe knew in a heartbeat, he said “They’ve lost their parallel balance.” So the sonorities, where the doublings are, the sonorities are changing; whereas before their ears had got the priorities worked out. But I couldn’t figure out the problem, and the minute he said that I knew it. We fixed it in no time. So the things that you do rehearsing a march is the same as you rehearse other things. One thing to remember is that marches are melody-driven, and the melody is in the same voices nearly all the time.
I always tried to figure out what the march is trying to say: Is it heroic here, or feminine? So I kept them looking for something all the time. We never just do the march. I will do different things with it—not to fool them, but some days I feel a little more upbeat, or like playing it heavier. I didn’t want to let it go into a routine.

**What are some of your favorite marches and composers?**

If you are talking about American marches, it’s Sousa. In fact, in general, Sousa is my favorite march composer. One of the reasons is that, by and large, the Sousa marches wear well over time. I mean I don’t know how you wear out *Washington Post* march. I don’t think I could wear it out. Other marches might not stand up over time. I love the Kenneth Alford marches because they’re romantic and poetic. They’re dark…I love that.

We just put Fillmore in the (FBA) Role of Distinction last year, and I have to say I’ve never been a huge Fillmore fan like some people are. There are some that I really like, though. I like *Americans* We a lot. I like *Rolling Thunder*. I don’t know why, but some of the others just don’t appeal to me.

The Karl King marches, I’ve not played a lot of. They serve as a great model for education situations. For circus band, they are also a great thing. The amount of circus marches that I really love are few—I love *Rolling Thunder* and *Bennett’s Triumphal*—and probably if I’d grown up playing them I’d like them more.

Goldman marches—I’ve never played many of them but we just did a new edition by Ed Lisk of *Onward-Upward*, and that is just really neat. His marches are lighter and more entertaining, and so don’t wear as well. I’ve done *Onward-Upward* a couple of times, and I don’t know now if I’ll ever do it again unless it’s with an honor band. It’s not that is turns sour, but just that there’s not as much to get, say, as with a Sousa march.

I like several of Paris Chambers’ marches. J.J. Richards—everybody knows *Emblem of Unity*—but he has one called *The Golden Bear*. It’s great! That could have been done by Paris Chambers because it’s got a chorale in the middle, and I’m a sucker for a chorale!

Zo Elliott—people think that he’s English and that *British Eighth* is an English march, but he’s American. I really like that march. Harry Alford—Are you familiar with Harry Alford? He was more of a showman, like Fillmore. His marches are good though. There are a good many of European marches that I like. *Florentiner* is a great march, and the Norwegian march *Valdres* is also great. But I’ll tell you one of my favorite European marches that nobody plays anymore, and it used to be played in this country to death by everything from country bands to military bands—*Under the Double Eagle*. I love that march and I wish that somebody would do a new edition and get everything fixed and in place so that more people could play it.

Some people, when they start in with marches, don’t have an awareness of how many marches have been written. They’re out there by the hundreds, in Europe and over here. Some of the marches that Bourgeois has redone—I realize that these are marches that I’ve looked past. It is fun when you come across something that you’re not familiar with—like *Onward-Upward* march…it really tickled me! In America, between Sousa, Fillmore and Karl King, they take up a lot of the space. *National Emblem* by Bagley is
also a great march. I think it’s a very macho march, as is the Washington Grays by Grufalla. Ganne’s Father of Victory is also a good march…it’s French. Fennell recorded both of those marches. I’m sure that if we went through Norman Smith’s March Music Notes we’d find even more that are great. You know, the March of the Belgian Parachutists is also a really neat march. Commando March is a great march. It’s hard—people get hurt with that thing! But it’s very exciting. A march that was really popular once was the March Grandioso from Franz Liszt. It has a great melody. High school bands played the heck out of that in the ‘70s. There’s a march I’ve put people on in the past called St. Julian’s March. I was watching, years ago when bands were still on television, the University of Texas band was playing. They were coming off the field and I thought, “What is that they are playing?” And the announcer said “That’s the University of Texas Band playing St. Julian’s March.” Well, I ordered it the next day. And it’s an easy march, but it just has this beautiful trombone melody in the trio…just wonderful. I used it with my second band and I put other people on it for a beautiful march that sounds full-blown. And over the years there’s been a number of those easier marches. I was always looking for one of those for my bands that would sound right…I mean that it would sound easy. It would have interest—contrast, variety, melodies.

Do you have any specific resources you would recommend for someone looking to learn to teach a march?
The Marine Band is about as good as you’re going to get for the Sousa stuff. I doubt that the Marine Band recorded anything much but Sousa—they probably didn’t record Fillmore. But that’s where you’re going to find the best Sousa recordings. Van Karajan, with the Berlin Winds, did a 2-CD selection of Austrian and Prussian marches. When I first bought that, it was in a 2 record set. It had incredible notes and pictures, and a whole study of those marches. Sweet Oliver (Hobbs) wanted to borrow that from me…(laughs.) He must have been using a ten-penny nail for a record needle, and when I got those back they just wouldn’t play at all. And I just couldn’t say a word—he’d probably just played both sides once. Years later, they came out with a 2-CD set and I have that, but I still have all the notes because I kept the record sleeve.

What is attractive about Fillmore is the tricks that he did: Croft knows a bunch of those, and Croft made up a bunch of those too! If you’re going to do the Fillmore marches—you need to understand about Fillmore as a person. One good source for Fillmore is a recording made several years ago by the Air Force Band at Warner Robbins, Georgia. The commander there grew up in Lakeland and had Bill Miller as his band director. He recorded that album because he had some information about how Fillmore would have conducted those marches, so that is a good source. I don’t play Fillmore marches, much, and I don’t know what’s wrong with me, but I’m not very attracted to Fillmore marches. I’m just not into those tricks. So when I am doing a Fillmore march I call somebody up who is really into his marches and ask them what to do.

With Fennell, I have a problem with the way he has edited percussion parts and accents. They are just overwrought and overstated. And I don’t know why he did that, because his scholarly work with the discussion of the piece and form of the piece—that is top flight, and then he takes those marches and adds all that stuff. I don’t know why he did
it…maybe it was to be different. So I wouldn’t go to Fennell necessarily for the interpretation of a march. Military bands—Bourgeois is the best of that group of which we have more modern recordings. The Detroit Concert Band recordings, with Leonard Smith, are really good. I think that he has a good idea of the treatment of those Sousa marches. The Royal Air Force Band has recorded Kenneth Alford marches—and I know we’re talking mainly about American marches here, but if you are going to do an English march you have to listen to recordings by English bands. You cannot rush the tempo of those marches. An American march is about 120 beats per minute. I like those a little slower, and some recordings I have of those are just too fast. It has to have room enough to breathe and it doesn’t sound compressed or hurried.

That old stuff that conductors shouldn’t listen to recordings is the biggest bunch of bologna that was ever perpetuated on anybody. That’s silly! Some would say, “Well, you might copy it.” Well, not if you’re a musician you won’t copy it. You can’t keep your own musical voice from speaking, I think.
APPENDIX B

JACK CREW INTERVIEW

On Joe Kreines: One time I decided I wanted to try to fool him and try to find something he didn’t know, and I heard a piece being played on the classical station in Tampa, for USF, you know? And so I recorded because I figured Joe might not know it. So when he came to Riverview—I was in Sarasota then—when he came to Riverview to work the band one time, around lunch time after we’d already worked and so forth, I said ‘Joe I want you to listen to something. I betcha I got something you don’t know.’ And he said ‘Ok, let’s hear it.’ So I went in and I put the tape on and it played for about 2 minutes and I thought he was going to go nuts, man! You know he had all these motions and he was ‘Aaaahhh!’ (swinging arms) And after about two minutes he said (mumbling) and he named it! And it was unreal! And that’s the only time I’ve ever seen him be even hesitant about telling you the name of a piece that quick. And I just laughed and I said ‘I thought I had you Joe.’ But he named it and in fact I think he named the composer and everything. And so, he’s just so knowledgeable and as far as I know he doesn’t ever forget anything about music. I mean, he just remembers everything that, you know, that he’s ever been exposed to, and I’m thinking that he must have a photographic memory. He’s changed through the years. When I first met him he was very aggressive about whether it was good music or whether it was trash or whatever. And he was very opinionated and he’d tell you right up front ‘That piece is garbage, man. That piece is not worth anything.’ And then, through the years, I guess from going around and working with so many bands in the state and so forth, he finally changed his attitude to where he wouldn’t just come right out and condemn a piece of music, you know. And he wouldn’t tell you it was bad unless you asked him. And then he would give you his opinion, see? But he turned me on to so much music. I’m not sure so much about marches—but about music. He talked me into playing all kinds of literature that I never would have even been exposed to had I not known him. And early in my career I used to just call him and say ‘Joe, what do you recommend that I look at this year? You know, not especially for festival, but just to get me more educated and learn more music. And boy, he’d sometimes just sit down and write out 10 numbers and say ‘Look at this.’ So, I got a really good education as to what kinds of things I should be working on and exposing those kids to, and it really was a valuable asset to me to have that resource. And of course, the other people. Jim Croft, when he came to USF—and I can’t remember what year that was, but it was the early 1970’s—and he was like 50 miles up the road and I’d call him and say ‘Come down and listen to my band’ or ‘Come down and work with them’ and boy he was there in a second, you know. And so, I’ve always had very, very good resources to call upon and all those people that helped me were so willing and free to share that knowledge. And so I feel like it’s my responsibility to pass that on to anybody that wants to get the advantage of knowing this. I was just charmed to be where I was, at the time I was through my whole career.

On marches that he likes:

And I learned a great many marches that are just very unusual and so forth, and I would hear another band play one like Merrit Island. I learned this one march—they played a march called National Capital, and I bet you’ve never heard of it, right? Well, what it
was, they had a contest in Washington, DC for I think the sesquicentennial of that city, and they were going to get a march written for that particular occasion. And this guy won with this march called *National Capital* and in fact, wait a minute. Have I played that? I might have played it with the Tallahassee Winds a couple of years ago. But anyway, it’s a unique march because it starts off in 6/8 time and it has these low brass licks in trombones, baritones and tubas that are running eighth notes, you know, and it’s just really neat! And then down in the trio, it changes to cut time. And then it has unusual places for accents. And I’ll play you that march before you leave today because that’s really a great march!

**Which teachers, conductors, and/or bands have been your models for interpreting a march?**

Those kinds of things…I would always try to pick marches that were a little unusual and had very deep things in them that were interesting to listen to. And I notice your first question on here is you ask me “Which teachers, conductors, and/or bands have been your models for interpreting a march?” Frederick Fennell, Eastman Wind Ensemble; United States Marine Band with Colonel John Bourgeois; John Paynter at Northwestern University; Bob Reynolds, University of Michigan…I’m sure there are others but right now those are the ones that just pop into my mind right quick.

I think the Marine Band plays a Sousa march different than any other band I’ve ever heard. And when you hear the Marine Band play a march in a live performance, man it will bring Goosebumps to you! Every time, you know? And it’s just so rhythmic! I mean you can set the naval observatory time by how rhythmic that thing is. It is just unbelievable how regular that tempo is. And they put an energy and a uniqueness to Sousa marches that no other…I’ve never heard another band that even comes close to interpreting and playing a Sousa march with all that energy and all that expertise and so forth—it’s just exciting when you hear them play! And I’ll go to a convention and I’ll hear them play a Sousa march and boy, I just say, ‘I’ve got to have that! I’ve got to go back home and work on that march!’ And so, I’ve played a number of those that I’ve heard them play, you know, over the years. Of course I could never get my high school band to sound like they do! But I’ve played the recordings for the band and that makes a tremendous difference pretty quickly about how they are able to do things.

The other thing the Marine Band does so great—better than most anything else I hear—is the dynamic contrast, you know. I mean, when they play soft, I mean it is soft. And I have a recording—a CD—of Tim Foley, who was a former director of the Marine Band, he took over after Bourgeois retired—and he organized, while he was still the assistant conductor of that Marine band, he got a bunch of musicians in the Washington, DC area together and they made a band and rehearsed Sousa marches and made a recording. And well, I bought that recording and in fact I’d recommend it to a number of band directors and say “Hey, you need to get this.” But anyway, that particular recording has the same kind of quality that the Marine Band does because a lot of musicians in that particular group are from the Marine Band and the other service bands from that area. And it was just people that loved Sousa marches—they got together and made this recording, and I’ll show you that particular recording before you leave.
Interviewer: What is it about the Marine Band, besides dynamics, that they do so well?
Accents and precision. Most of the time the accents are written, but sometimes they put them in at specific places. You know, when there’s an accent, that bass drum comes in right on that accent. And I have one recording of Bob Reynolds at University of Michigan playing not only some Sousa marches, but other marches too. You probably ought to get a CD of that if it’s still available. It has those same qualities that I’m talking about.

What are the traditional performance practices of a march, especially those that are not normally notated?
Ok…I got this idea from Joe Kreines. And I didn’t mention Joe on that first question, but he’s another one that had a big influence on me and a tremendous impact about the way I approach preparing marches.
For example: almost every strain in a march will have a countermelody. And so, the second time through that strain I emphasize that countermelody by controlling the dynamics. See, first time through I’ll have the melody play very loud and everybody else on the accompaniment softer. The second time through, then I bring the melody down some, now not to the level of the accompaniment, but softer, and I bring the countermelody out louder. So that, when you hear the march and you go through that strain a second time, it’s almost like a whole different march because it emphasizes different things, see? And I got that idea from Joe Kreines. Joe would come in and he’d say, “Alright, the trombone section is going to have to play out much, much stronger, and everybody else get softer.” And it just totally changes what you hear in a march; it just makes it ten times more interesting because it’s different that second time. And any time you see that countermelody in a strain, you want to do that because it just totally changes what you hear.
Another idea I got from Jim Croft: Well, like on a Fillmore march, His Honor, he does really, really neat things. And I’ve heard this done several different ways, like in the trio (sings trio melody). When he gets to that top note, Jim would just leave out all the instruments and have a triangle on that top note. Or…bells. See? And it’s just so neat, you see, because you expect that top note to be there and the whole band just drops out and the bells hit that note. Another thing I’ve heard done with that, and I got this idea from Marion Scott who was at Merritt Island, in that same figure, when he gets to that top note, he leaves the instruments in there, but he takes a triangle beater and he scrapes it across the cymbal to give it just that little bitty zing. And it just changes what you’re hearing at that point. So those little things are unique and different, and every time you do something like that, the really sharp adjudicators say “Wow! Is that neat!” You know, and it’s just little things like that that make a tremendous difference in the effect that that march has, you see? And then, Henry Fillmore, who wrote so many marches and had all these pseudo-names and all—there’s a book about him called Hallelujah Trombone! And that’s another great resource that, you need to read that book because it’s about Henry and his life and all the neat things he did. And he was a tremendous influence on bands in the state of Florida when they really started to develop and get good and so forth. He came down from Ohio because the weather up there was so cold,
in fact he was told by doctors that he was going to die in a couple of years, and he moved to Florida and lived 40 more years or so because of the climate! (laughs) And when he came to Florida he was such an influence. In fact, he helped them organize the contest structure that we still work by. You know a district concert festival and a state concert festival. Of course, back in those times they did marching at the same time. So they had a district marching contest and a state marching contest. And they would do them at the same time and most of the time you’d have early March or late February for district and then you went on to state which was in early May. So you only had three months in there to make a difference. And bands would have to do marching and concert and solo and ensemble all on the same day. And of course back when they first started, it was small enough where you could do them all in the same day. They would do concert and solo and ensemble. And while you weren’t playing in the band, kids could go play in solo and ensemble, and then come back for your concert. And then they would all meet that night at a football stadium and do a marching show. And so, Henry helped them organize this and set all that up. In fact, he would pay for judges of national stature to come and judge at marching contests…and at concert contest. So, he’s a tremendously important influence in bands and particularly in the state of Florida, but also all over the United States. So he’s another figure that you need to be aware of when you start talking about marches.

Somebody came in one day when he owned his music store and they were talking about a great march or something, and Henry said, “Shoot, I can write a better march than that in 30 minutes!” And the guy said “You’re crazy!” And he said, “Well, I’ll show you.” And he went in the back and said “Now leave me alone for 30 minutes.” And he came back with a march that was a pretty doggone good march! But, he was such a unique individual and when he’d get up to conduct a band, I mean people just went nuts because he would do really unique things that were tremendously entertaining and exciting. And one of the things he would do, in the trio of a march, if there was a woodwind lick, he’d be conducting along, and when they came to that spot he would point to the players and look back at the audience and go, you know, like this (points and smiles big) and people would just go nuts. And in fact, I’ve tried doing those things and they still work, man. I mean when I’m doing an all-county band or something, and get to the trio and on the woodwind stuff I’ll have the rest of the band play very soft and the clarinets play really loud, then turn around to the audience and point to the clarinets and people just love those kinds of things. And so, all those are really unique little things that are tremendously entertaining. And so, I was lucky to be a part of or be somewhere where I saw those things happening. And I had a really good friend when I was in Lakeland who was a former band director at Lakeland High School, and he was at the University of Miami when Henry Fillmore was alive and got to know Henry really closely and got to go out to his house and, you know, Henry would have students come out to his house and they’d drink and just party and Henry would talk about all these things that he did with bands and that were teaching kids to play and were entertaining and so forth. And so I was, there again, charmed to be in the right place at the right time. To get to know people who really knew those people, see. In the middle of my career I would go to the Midwest Clinic and on the front row was John Paynter, Harry Begian, Colonel Gabriel, Bill Rivelli and all of these great band directors, see. And I was able to go right
up to them and shake their hands and talk to them, and so forth, because I lived at the right time, and got to know them because of my association with certain things.

One time, in 1975, we went up and played a concert at the University of Florida when Frank Wickes was there. He asked us to come up and play a concert at what they called the President’s Festival and while we were there, he had asked Colonel Gabriel of the Air Force Band (and there’s another one that influenced me a lot) to come down and guest-conduct his band. At this particular festival he had asked a few high school bands to perform and we went and performed there and Colonel Gabriel was sitting in the audience. And he liked the way my band sounded. So about two or three weeks later he wanted a vacation to come down to Florida and spend a couple of days, see? So he calls me up and says “Would you like for me to come down and work your band?” And what he wanted, see, was to get his expenses paid and spend three or four days in Florida. So I said “Yeah, we can probably arrange that.” And in the course of two hours I arranged to get the auditorium donated free, which was the Van Wezel Performing Arts Auditorium in Sarasota and it seats about 1,200 people and it’s probably the greatest acoustically perfect auditorium, certainly in the state of Florida and probably in the whole country. And I got the auditorium donated free and rehearsals and all set up for us to go down there and do a rehearsal right before the concert and all of this. And got all of that set up in the course of 2 hours. I called back and said “It’s all set,” and “Here’s what I want you to conduct.” But I told him at the time, I said “I want you to work with my concert band,” which is the second band, and he said “I don’t normally work with the second band.” I said “well, that’s the deal. I want you to work with both groups, and if you won’t do that, then we can’t work this out.” He said “Ok, well I’ll do it,” because he wanted to come to Florida! So that situation got me to be known in the circles of all those band directors that I named earlier. You know, Begian, and John Paynter and Rivelli and all those people. So it created an opportunity for me to be known among those types of people. And as a consequence, the American Bandmasters Association came to Sarasota in 1977 and had their convention, and my band got to play for that convention because the local host of that particular convention wanted my band to play. So my band played and all those band directors heard my band play. And as a consequence I was inducted into the ABA the next year. We had also played a year earlier at Midwest, and so all of that was just beginning to happen and making me well known. So anyway, I was at the right place at the right time.

I went to Lakeland in ’85. I started at Plant City in 1960. The first four years I taught in the elementary schools—five different elementary schools, nothing but band. But the band director at the high school—we got to be great friends—and we talked the principals at Plant City High School and all those elementary schools into letting us team teach. And so I would go to Plant City High the first period in the day, which was when he had band, and he scheduled all the band kids into one period. And we would separate them, and he would rehearse the symphonic band and I’d rehearse the concert band, and then we would go to the elementary schools the rest of the day and end up at the end of the day at the junior high school. And all three of us would team teach it, see? Except the guy at the junior high didn’t go to the elementary schools and team teach with us. And so, I learned to teach woodwind instruments by watching the high school director
who was a tremendous player on any instrument. He could pick up any instrument and
you couldn’t tell what his principal instrument was, which was really clarinet. But he
could pick up a flute, and he was a tremendous person in jazz performance. In fact, to
show you how good he was, he was out somewhere where the Harry James Band was
playing and the saxophone player got up and did an improv solo—and it was not real
good. And so, Stuart—his name was Stuart Bruner—Stuart went up to Harry James at
the intermission and said “It sounds like you need a saxophone player.” And James said,
“You think you can do any better?” And he said “You’re damn right!” And so, James let
him come in and sit in and play an improv solo on one of the pieces after intermission.
He did such a good job that James hired him there on the spot to play lead alto in the
Harry James band. Well he did that for several years and the traveling just wore him out
and he said “Enough of that!” and quit. And that’s when he came to Plant City to
become the high school band director. And he would play at a night club in St.
Petersburg, which, that was 80 or 90 miles, and he’d go over there after school and play
starting at 9 o’clock and play till 3 in the morning and go home and get up and be at
school at 7 a.m. And it was a heck of a life, but anyway, he could play piano, bass,
trombone, trumpet, saxophone, alto and tenor, clarinet, flute—he could play any of that
stuff and he played it so well that you couldn’t tell what his instrument was. He was that
good. So he would go with me and teach all the woodwind classes in the elementary
schools and I taught all the brass players. When I would have a day when some kids
wouldn’t show up or something I’d go over and watch him teach. And I learned how to
teach all the woodwind instruments—clarinet, flute, saxophone—I learned how to do that
by watching him and learned how to do all these little tricks of how to make kids play
really well. And of course we’d emphasize fundamentals: embouchure, tone quality, how
to breathe, you know. All of those fundamental things that are so important. And that’s
what made me be successful as a high school band director because I would not stand for
anybody playing that couldn’t get the right kind of sound. And so it was tremendously
important to work on the right kind of fundamentals, particularly with the embouchure,
you know, how to tongue, how to produce the right kind of sound. And that’s why I got
to be as good as I was—because of those fundamental things that I learned from him
teaching woodwinds and that I learned by doing with brass instruments.

I was at Plant City elementary schools for four years and then I went to the high school
when he resigned and left. And I stayed there four years. Then I went to Sarasota
Riverview and stayed there from ’68 to ’83. I left Riverview because the feeder schools
just started disintegrating, and I went to Panama City for two years. Boy, what a
nightmare! Stayed there for two years, and then went to Lakeland because John
Carmichael was coming back to grad school at FSU, and he wanted me to come and be
there two years and then take the Lakeland program over. And that’s what I did and I
was at Lakeland from ’85 to ’94. And the same thing happened at Lakeland that
happened at Riverview and so I bailed out of there and came to Lincoln and stayed there
from ’94 to 2001. But while I was at Riverview, the band got an invitation to go and play
at Midwest in 1975. Then, in 1982, the Lakeland band went to Midwest. Now that was
before I got there. They went again in 1986, which was the second year that I was at
Lakeland, and then we went again in 1991. So that band went to Midwest three times in
10 years and nobody else has ever done that. And the first time they went was before I
got there, but the next 2 times were while I was there. And so that Lakeland band also
got to perform at the ABA convention in 1989 when it came to Tallahassee. So, I’ve
been able to perform at three different ABA conventions at three different high schools.
I’ve performed in 1978 with the Riverview Band, I’ve performed in 1989 with the
Lakeland band, and then I went again in 1993 with the Lincoln band. So I’ve played at 3
different ABA conventions with three different high schools, and I went to Midwest 3
times with 2 different high schools. So, anyway, a lot of this was just, like I said, being at
the right place at the right time, and the circumstances being the right way.
I’ve already kind of covered number 3 when I said that rehearsal techniques: Well, what I
do is, I listen to interpretations by those great bands. The University of Michigan band
with Bob Reynolds, the Marine Band with Bourgeois, also with Foley—and the rehearsal
things, the techniques that I pick up on from hearing those bands was… A phone call
interrupts the conversation…

What are some rehearsal techniques that you have found to be helpful when
preparing a march?
In rehearsing, I would put two voices together and try to accomplish that timbre, or color
of sound, that was a combination so that you don’t hear just clarinet or just baritone, but a
combination of those two sounds. Then the other thing, of course, is that you just stop
and isolate individual parts so that you be sure that all those parts are being played. And
you do those things in sectional rehearsals also. But, I don’t treat a march as an
incidental thing—that’s just as important to me as the two overtures that you are playing
for adjudication. I would always tell my band that before we get through the introduction
of this march, I want all 3 of those judges to say “Man, what a sound! What a sound this
band has! It’s so beautiful, it’s so resonant, it’s so focused!” You know, “It’s so
blended!” And you want to create an effect of, “Gol-ly! This is unique!” “This is special!”
“This is not what we are going to hear from other bands.” And I would always
try to achieve that effect through that march, no matter what it was, so that we get that
sound. The march that I played at Lincoln, the Konigsmarch, it starts with a snare drum
solos for two bars and then the trumpets come in and they do that little fanfare. Well, by
the time…when we played that at the state festival at A&M, down at Lee
Auditorium…when the rest of the band comes in (sings), when that sound came in, it was
so much more resonant and full and rich, that I wanted everybody in that audience to
gasp, almost. You know, that kind of effect! So we worked on trying to accomplish that
in the band room to where even the kids would say…(gasp) You know, because it was so
beautiful and so resonant and so much more full and rich. And so, I worked on things
constantly to achieve those kinds of effects. And, for example: The end of that
Konigsmarch, an Eb major chord—the last chord in the sixth movement of the Mahler
Third Symphony is that same chord and that same sound. The Chicago Symphony hits
that chord and it’s just so beautiful that you just can’t believe it. It’s so well balanced
that you can hear everything from string bass to piccolo, all the way up to first violins.
And I played that recording for them until they heard that sound and then I said, “This is
what I want you to sound like.” And after they heard it, I said “Now play it!”
And…Boom! It just came amazingly close to getting that same sound that the Chicago
Symphony did. Of course, it’s not as good…It couldn’t possibly be as good. But it’s
pretty close. And, it was probably better than any other sound that they probably heard in
that entire state festival from any band. See, that sound that we got on that last chord was probably better than anything they heard on that entire 11 day festival. That was my goal...to make that happen and to make them just say “Wow man. That is a really unique band...it is really special!” Plus the literature we played was pretty special too...we did all three movements of the Hindemith symphony and Bach Toccata and Fugue in d minor. That’s no small accomplishment for any band.

And the next year we played The Country Band March, the first movement from the Ingolf Dahl Sinfonietta and Blue Shades. I picked literature to create those kinds of unique circumstances. How many high school bands could play that literature? So that’s what I based my music selection and teaching on. I wanted to expose those kids to literature that not many high school bands are going to be able to achieve in one year, let alone their whole career. And so, that was my approach to music making. And it was a unique, special kind of experience for every kid in that program. That was where my goals were: to turn them on to not only music, but to sounds and to the excitement of being able to create that. To sit back and just say “Wow!” And one year at Lakeland, on stage, we played Bennet’s Triumphal march (first time I heard that I said “Whoa, I gotta play that!”) and Music for Prague. When we decided what we were going to play, I didn’t have to tell them to go practice it. They wanted to play it so bad that they couldn’t wait to get home and practice it. And that’s what I tried to do to get kids excited about music.

Another march I like his His Honor. It is really a standard march. Marche Militaire Francaise by Saint-Saens, arrangement by Mark Hindsley—I heard Frank Wickes do that at Gatorland Band Camp at the University of Florida. I was doing the second band and he was doing the top band. I heard that and said “Wow, we’ve got to do that march!” When I was at Lakeland one year, I put that out in late September and we worked on it a little through October. And so about the first of November, I walked into the band one day and said, “Pass in the Marche Militaire.” And the kids said “What?” I said “Pass it in.” “No!” And they just got furious: “No!” You know, because they liked it so much. Well, my motive was this: I was going to play that for state, but I didn’t want to tell them. So, I made them pass it in, and they were furious, man! And they almost rebelled. And then, the day after district contest, I went in on Monday and I passed that march out. And man, they just went crazy! And it motivated them so much, do you think I had to tell them to practice that? No, man! They were almost running to the practice room at the end of rehearsal to practice that. And that was the way I motivated kids to do things. A little bit of deception, but, you know, I had a real motive in mind. I wanted them to really want to play that march so bad that when I took it away from them they were furious with me. And when I pass it back out, “Oh yeah,” you see. So those were the types of things that I would do constantly.

What are your favorite concert marches?
Country Band March. That’s not my absolute favorite, but it’s unique...it’s one of my favorites. When I first heard it, I though “Wow!” When I first did it, I did it as a kind of spoof. I did it in Lakeland, and we were always the last band to play. And five or six other bands were always in the auditorium listening to us play. And so, one year I said,
“Let’s play this Country Band march, and when those kids hear all this dissonance and off-beat stuff with the bass drum, they’ll think ‘This band isn’t all that great’.” And when we played it, it worked perfectly until the end, and Tom Bishop—I don’t know if you’ve heard of him, but he was at Lake Wales and had something like 28 straight years of superiors, a magnificent band back when I first started teaching—but Tom Bishop, who was of course retired but he liked the Lakeland band and he was always there listening to us play, when we finished that march, he just said “All right!” man just, out loud, and it kind of took away the effect that I wanted to create by making those kids in the other bands think “Well, what’s going on? These guys are playing all these wrong notes!” But anyway, that was one of my favorite marches.

Of course, the Sousa marches: I don’t like all of them, because I got tired of the famous ones. You know, The Liberty Bell, Stars and Stripes… I’ve done them so many times that they’re not fresh. But they’re still great marches. Probably one of the greatest is Hands Across the Sea. You know, it creates so many unique things to hear those marches and you can do all those things we talked about… changing the balance the second time through the second strain so that the instruments so different, projecting that melody or countermelody out the second time. Karl King—I’m sure there are some great marches by Karl King, but I never did really get turned on to Karl King. Henry Fillmore—I like all of his marches. His Honor, you know, that’s a great march. It’s not all that hard, but it’s great. Americans We, you know. The thing that makes Americans We so exciting is that you can just go like the wind, you know! I mean… (sings beginning of Americans We)… that’s really exciting to hear a high school band to play that and just play it as clean as a whistle. You know, that’s just really a great march. The Klaxon is unique, you know.

So Fillmore, Sousa…I like Alford. Now, there’s Harry Alford and there’s Kenneth Alford. Harry Alford is from the United States and he wrote a couple of really great marches. J.J. Richards wrote Emblem of Unity and a couple of other really great marches that most people don’t know. All of those composers are American composers that I think wrote really neat marches. Robert Jager, he wrote Esprit de Corps. That’s a really unique march and he did some compositional things that are really nice. And when you break that march down and start telling the kids what he’s done… he’ll take that melody and slow it down to half time… augmentation. And the other one of course is diminution… twice as fast. And he does some things in there with the Marine Hymn. So that’s another really good march.

Are there different stylistic considerations for different composers?
As I alluded to earlier, Sousa’s marches are like a string quartet. It’s just so perfect as far as the melody. And the most beautiful melody of any march that I know is in the trio of the Free Lance. That’s a long, long march. But the melody in the trio is just absolutely gorgeous. It’s probably the most beautiful march melody I’ve ever heard. It is just absolutely beautiful! And those Sousa marches are almost like those melodies just came into his mind like a vision, you know. So those things have characteristics that are just unique. You can do so many things with them. You can change the dynamics; you can play some melodies down the octave. There are stylistic things that just make those
marches great. He himself would play those marches differently almost every time he played them. When you do those things it just make it something special. His marches are very melodic and exciting.

The Fillmore marches are different because he was such a unique personality. Just like the three different things that I talked about, that you can do on His Honor; you can use a triangle, you can scrape across a cymbal to get that little zing, you could use just the bells...I don’t think you could do those things with a Sousa march. You can’t modify a Sousa march like you would a Fillmore march. You can modify it and still make it different, but just not in the same way. For example, you wouldn’t want to play a Sousa march like you would play Americans We. You know, lickety-split, just really fast to show off the technical facility of the band. You couldn’t do that with a Sousa march because it just wouldn’t work.

You know, Fillmore did all sorts of crazy things. Once at an FBA Hall of Fame concert, Gus Perry, which was one of his students (at Miami) did that piece that he (Fillmore) wrote for his dog. And the band plays along, and they stop—and Fillmore had taught the dog to bark on cue. And they did that number on the concert down there. Henry was just a humorous and knowledgeable person. They say he never used a score when he conducted. He memorized everything, including all those overtures and everything. He’d just walk up and conduct from memory...everything. And Henry is the only one who wrote the trombone smears. Nobody else ever did that. That’s so unique. And a lot of times when I do an honor band or all-county band I’ll do one of those marches because it’s unique and different. It’s exciting man! And I’ll have the trombones stand up and play those smears. He’s a very unique character, and unfortunately, I didn’t live quite soon enough to meet and know him. I was fortunate enough to see him one time, in person, when I was in Marching Chiefs at FSU in 1955 we went down and played the University of Miami and we did a combined pre-game. And Henry conducted one of his marches, and I recall I was on about the 30 yard line and he was standing up there on the 50 on a ladder. And one thing he’d do every time, is when he’d give that preparation he’d say “Hit it!” And I remember that so distinctly, that was so unique to see him do that and hear him say that.

What is the importance of the march to American bands?
I think that it teaches a discipline about how to play stylistically in a way that maybe they don’t get in any other composition. Style is so prevalent in marches. A lot of the stuff being written now for band, I don’t enjoy hearing it. I’m sure it has some musical value, but as I used to say in the last years that I was teaching—“I’ve only got so much time left, and I’m not going to spend it playing this music that is being mass produced.” I’m not going to spend my time doing that because there’s so much out there that’s so much more valuable. I think that marches teach style, but most band directors don’t catch on to that. It’s amazing to me how they can play un-stylistically in a march when there’s recordings out there with the Marine Band playing so precisely. It bugs me to death when I hear a band playing a march and running everything together. (Sings: bad example) You can teach that correct style easier and quicker in a march than almost any other place. Other things:
dynamic contrasts and accents. Ideas such as heaviness and lightness in music. All those things that make music be really interesting. I don’t ever listen to anything on the radio except the FSU classical radio station and Car Talk (I love that!) but the only radio station I listen to is the classical station. And I hear over and over great classical music that don’t even touch on these nuances. You know, playing the dynamics and making those phrases end delicately—not just chop it off! One of my favorite terms which I stole from someone else is, when I try to get kids to end a phrase, I talk to them not about stopping the sound, but about starting the silence. After the sound, see? And when I say that to a band, you see eyes just light up because it just creates a whole different concept about how to stop that night. I tell them to diminuendo the note so that I don’t know quite when you stop the sound. So you stop it so skillfully that it’s just more musical. And you can do those things with a march. And with accents: I hardly ever hear any one say that the note has to be heavier. So how do you make it heavier? By putting more wind on the note…not tonguing it harder! So that concept applies to all music, but you can teach it more quickly in a march than in any other way. So those things are important, because it teaches concepts about how to play music.

**On phrasing:**
I also hear bands, that if it doesn’t have a crescendo written, they don’t play it. And to make a real musical phrase, it’s almost like you have to get louder as you get higher or as you get to the middle of the phrase. And you have to get softer as you get toward the end of the phrase. But most high school band directors don’t ever talk about that or don’t ever teach it. Those are the things that make music really sensitive and interesting.

**What has been the importance of the march to the band tradition?**
You know, for so many years the band was kind of looked at like a stepchild. Nobody really looked at the band as being a serious musical organization. You know, it had to be an orchestra or vocal to be taken seriously. And bands were just thought of as a marching unit, you know, something that you could play and go down the street. And I think that in the past 30 or 40 years that all has changed because we’re getting really serious musicians in the band field now. And I really think that started with Sousa when he took over the Marine Band because he just totally changed the concept of what that band was all about. Now, it’s interesting that the Marine Band’s number one mission is to entertain for the President. It’s interesting that that’s their number one goal. Because of what Sousa did with changing the concept of how bands were thought about—it might have started with Gilmore before him—we got a bad rap for a number of years about not being a serious musical organization. And thank goodness that’s changing, because we can get a number of colors and sounds that are not possible with other organizations. Those things make us unique and important. I think that band has a unique quality…that it does march. And that is important because it is part of the entertainment process that I don’t know will ever be phased out completely. I mean, look at how many people go to the Rose Parade, and if you took all those bands out of there I doubt very seriously that you’d get all those people to go down and watch that. And unfortunately, the marching concept of college bands—they used to broadcast the band show at halftime. Now you are extremely fortunate when they put on a 30 second segment of a marching band, even at bowl games. I think that’s our fault as band directors because we just have not figured
out a way to make it entertaining enough to make those television shows want to broadcast it. I don’t know how to do it—I don’t know what to do, or how, but I don’t think drum corps is the answer either. And Lord knows it is perfection—gosh it is so precise! But look how much time they put into it. You know, they start in February on weekends and in the first of May it is sixteen hours a day on that same show. I don’t really understand how they can motivate those kids to do that for so long a time, just the same thing. But they’d sooner die than give that up, so you know there’s something good about it. But it’s unbelievable to watch at finals because it is so precise.

We need to find a way to make that interesting. I feel like the formula that Sousa used, doing the encores of his marches after those big overtures…I still think that works. And band directors don’t do that. In Tallahassee Winds, we play one march at the very most on a concert. And I really believe that if we would play three or four marches on a concert, we’d get a better audience. And I think that we really make a mistake when we forget about that…we are here to entertain.

What are some strategies for maintaining the march as part of American music education?
The universities need to emphasize that playing marches is important for the musical reasons that I’ve talked about. I’ve got a good friend who is not a musician, but he comes to every concert that Tallahassee Winds plays. And when we play a Sousa march on a concert, guess which piece he likes best from the concert? He always likes that Sousa march the best. I think that a big part of audiences would enjoy that a great deal more and it would increase our attendance and would increase the interest of the people that hear it. I think it would be a snowballing effect for us.

You know, even with those drum corps, every now and then they will come marching down the field in a company front and everybody just loves it. And that’s something with the college bands that is gone. It’s one of those things that is still exciting to see. It’s great to see a company front that’s really done well…where you could shoot an arrow down the line and kill every one of those kids! Every couple of years the Madison Scouts does one of those and it’s still exciting to see. So I think we’ve just neglected things that are entertaining, fundamental and exciting and I wish some of that we’d bring back.

Unfortunately, there is so much to cover (in a college curriculum) and education has become a real drag because of all the paperwork and that stuff that has nothing to do with music that you have to do now to be a teacher. I sure don’t miss that part of teaching! When I was in high school, our high school band director taught only our band class. I mean, he’d not even show up to school except for that one class. That was his job. Of course, now, the college football coaches, all they do is that one thing and get paid millions. Not that they don’t deserve it…they are tremendous motivators. But I just can’t see in the total picture of what’s happening in the world how that’s so relevant today.

Training band directors in schools of music—unfortunately you have to prepare them for that paperwork. Pleasing parents, raising money so you have decent instruments in your program, ESE—You know, it’s got nothing to do with music, but you can’t live without it. You’ve got to do it, and if you don’t you don’t have a program. I almost wish there had been a class in school where you talk about these things we are discussing—the
musical things. How to teach certain styles and concepts of sounds, and how to make a band play really musically—that really needs to be a class for young band directors. But, the really good ones go out and watch the great ones that are out there and learn from them. I always felt like I never had an original idea in my life. The highest compliment I can pay somebody is to steal something that they do and I can take it and use it and make it work for me too. And so, I think that’s what the great young band directors are doing…they are going and watching somebody that they admire and learn from them.

What advice would you give to a young teacher about preparing a concert march?
About two or three things:
Quality of sound would be first. What I call a characteristic sound is the most important thing and you have to start there. Next is intonation, then style.
Work on the style. Style, meaning separation of notes so that it has energy. My kids, all of them played instruments in band. I remember when they were first learning. All 4 of them went through this process. I would hear them in their room practicing (sings example of connected notes) and I would stick my head in the door and say “Separate the notes!” and they’d say “Ok!” And then I’d hear them start playing again, and (sings example of connected notes). And it would go on for 3 weeks or a month, and I would tell them every time I heard them playing that, “Separate the notes!” and they’d say “Ok!” And then one day, all of a sudden they’d get it…it would just happen! And I would just smile when that would happen. And that’s where you need to start when you’re teaching a march. It has to have that stylistic concept or it just doesn’t come off as it should.

The next thing that I would talk about would be how to do accents. Phrasing is also so important. I won’t let my band play less than an 8 bar phrase. You’ll have my wrath if you chop that phrase up. Dynamics to emphasize changes in the phrase the second time through. Even if a march doesn’t have a good countermelody, you can change the dynamics to make the march more interesting the second time through.

Another thing: I don’t know how we got into this, but I fell into this trap too for a while. You don’t ever hear the Marine Band play a long stinger at the end of a march! It’s always a short stinger, very resonant and full, but a short note. For a time in Florida a lot of band directors would play a long stinger. It shouldn’t be done on a march. I fell into the trap and I did it too, but you don’t ever hear the Marine Band do that. It’s a short stinger but it’s tremendously resonant and has all the qualities—characteristic sound, in tune, balanced—but it’s short.

Are there any specific resources that you would recommend for young band directors regarding marches?
Yes—Marine Band CDs, particularly the ones that have marches on them. Eastman Wind Ensemble did a CD of all Sousa marches, though I don’t think they play them as well as the Marine Band. They have the important characteristics but don’t have the dynamic contrasts of the Marine Band recordings. *Great American Main Street Band* and *A Grand Sousa Concert* by the Nonpareil Band and conducted by Timothy Foley. You want to read the book about Henry Fillmore—*Hallelujah Trombone!* You know that march was based on the Hallelujah chorus? (*Shoutin’ Liza Trombone*)
Another resource you need is the book *March Music Notes* by Norman Smith. I also recommend the Bierley *Works of John Philip Sousa. Band Music Notes* by Norman Smith and Albert Stoutamire has a few marches, but basically focuses on concert literature. There’s a book about Merle Evans by Gene Plowden. He was the conductor of the Ringling Circus Band for 50 years, and they say that he never missed a performance in those 50 years. There’s a story that he got food poisoning one night and started that band on a number, went out of the tent and threw up, and came back to finish it. *Marching Along*, about John Philip Sousa is also by Bierley.

(Listening to a recording of the Marine Band playing Sousa’s *Sound Off!*)
Do you hear that bass drum?
The dynamic contrast…isn’t that neat?
You play this march at contest, and you play it like that with those dynamics and accents and you’ve got those judges right there by the time you’re finished. No other band plays Sousa marches with that kind of energy.
(Listening to same march played by Eastman Wind Ensemble)
It doesn’t quite have the same energy and excitement that the Marine Band has. It’s also brighter in quality of sound.
(Listening to same march played by Nonpareil Band, conducted by Tim Foley)
Do you hear how short those notes are? See how those notes are separated?
Nobody else does that dynamic contrast like Marine Band players.
He does a really unique thing in this trio: It’s written up an octave on the part, but he put it down an octave (talking about the clarinet part.) Trombones are really loud on the melody second time through. Now listen to the stinger: super short!

(Listening to Lakeland Band playing *National Capital* March)
On trio: See, I brought the melody way down and emphasized the woodwind countermelody.
I love this march and nobody knows it!
Sousa had 3 marches that were written for the cavalry. One was *Riders for the Flag*. The others were *Sabre and Spurs* and *The Black Horse Troop*. You need to be aware of that—that those are the only ones that he wrote for the cavalry.
(We listen to Eastman Wind Ensemble play *Riders for the Flag* and then hear the University of Michigan Band play it.)
See, the Michigan Band gets more dynamic contrast and takes it at a slower tempo.
This is what is unique about marches (dynamics) and if you don’t do them, it doesn’t seem musical.
(We listen to *Sabre and Spurs* played by Michigan Band)
See, the second time they play the countermelody much stronger so that the melody is prevalent the first time. And the first time in the trio they cut out everything except the melody and temple blocks.
And they put the xylophone only on the melody second time through the trio. He took everything out except the xylophone!
(We listen to *Circus Bee* by the Eastman Wind Ensemble, from the album *Screamers*)
Second strain: What he’s emphasizing in the melody is the color of the trombone and baritone.
APPENDIX C

JAMES CROFT INTERVIEW

Which teachers, conductors, and/or bands have been your models for interpreting a march?

Well when you think about teachers, I don’t think that any of my teachers—university or otherwise—dwelt on marches or march style. I think probably I picked up more about marches from Fred Fennell and the two people at Michigan who I think have done good research in this area: Bob Reynolds and Bill Revelli. Revelli has written copiously on march style in various magazines and journals. I referred to that earlier on in my experience. My dad had an affinity for marches but I don’t think that they were particularly reflected in his interpretations…he just liked marches. And of course he knew Karl King real well and thought that Karl’s marches were just the best. He also liked Henry Fillmore’s marches. But in my own study of marches—of the quick step variety—I’ve probably spent more time on Henry Fillmore than anyone, just reading about him in the Bierley books, of course, on his (Fillmore’s) works, which are mostly marches but also novelties. I also picked up style from talking to people who knew the composers—devices that would make the way that they played the march unique to that composer. Fennell was really into that, so was Donald Hunsberger; John Bourgeois with the Marine Band and Arnold Gabriel with the Air Force Band—these are all people that I have known in my lifetime and heard them play marches. Keith Brion is another one with his Sousa interpretations. He spent a lot of time on this, and he has come to the conclusion that Sousa’s marches, especially in the trios, should have more of a string orchestra effect. Rather than being just loud, they should be set up with a very phrase-worthy approach and not so overblown and punchy as we often attribute to marches. There are so many different kinds of marches. There are those that are intended for concerts and for the stage. There are those that are intended for the street parade. Then there are the novelties…So it’s kind of hard to name a specific influence, but I picked things up listening to the way that certain people performed marches and recognizing that marches are probably best played if you remember that contrast is a primary feature of good interpretation. Tempo must also speak—it has to have a marching tempo to it: someplace between 120 and 128. Unless you get into the circus marches—they’re not intended to be marched to, they’re intended to be building up an act and to get the blood boiling. So the tempo of most circus marches is taken somewhere around 140 and 144. And if you move into the really quick step marches, those are as fast as you can play them, but no faster—then the issue is clarity: don’t let the notes touch each other! And accents that are often like minor “hooks.” A “hook” is often like a characteristic of a march, or at least the good marches. We can even have a hook like the National Emblem (sings melody of National Emblem.) You have to have the background of a march. That particular march came from a band that was from New Hampshire and on their way to Massachusetts and they were riding in a boxcar and they heard this “click, click, click” as the train was pulling them along and so the guy that wrote the march (Bagley) started thinking about that and put it in the march. It’s the “hook.”
J.J. Richards came out of Kansas as I recall and wrote a batch of good marches. Most of the guys that wrote marches, with the exception of Sousa, did one of two things. They either came out of the military, with the military marches, or out of the circus.

**Why was the Midwest particularly active in bands?**

Bands were such an integral part of the town entertainment in the Midwest. The growth of the band movement really emanates from the Midwest. You stop and think of all the instrument companies located in the Midwest—Indiana, Ohio, Michigan, Wisconsin—that’s where the instruments were crafted and plants were located: Holton in Elkhorn, Indiana, LeBlanc in Kenosha, Wisconsin, Getzen was a Wisconsin firm. The instrument companies really boomed between the World Wars, and that was when the school band movement got going. But even before WWII, such things as the Iowa Band Law existed (and it’s also the name of a good Karl King march.) Major Landers was someone who was influential enough to get the legislature in Iowa to allow a village to create a tax specifically for funding a band to entertain. This allowed them to fund a band for summer entertainment or for year-round entertainment—whatever they wanted to do. Well, my dad received a small sum from the Iowa Band Law to keep the family going over the summer months. And there were lots of people from little communities of anywhere from 300, 500, 600 or 700 people that had a band. And that band might be 20 players. I remember a number of bands that were that size or even a little smaller. But if you got up around 50…that’s a big band!

**So your dad had a community band over the summer?**

Yeah, lots of band directors kept a band going over the summer. That was a part of their job, although they were paid by the city rather than the school board. The Iowa Band Law is an important factor in the history of band, because that spread out to other states and you’ll find that the Midwest is just loaded with community bands that exist from that support.

**Did anything like that exist in Florida?**

Florida is a little bit different because Florida had the professional bands down here. They were used early on to encourage people to come down here as tourists or to move here to live, or to have winter places. So the bands that were down here, like the Bachman Billion Dollar Band which was one of the really good ones, would play a portion of the season in Tampa and a portion of the season in West Palm. And there were other ones down here too. There was a famous trumpet player with the pedal register and he is from over in the Tarpon Springs area; Bohumir Kryl. He was a Czech bandleader and also quite a famous sculptor and painter. But he was most known for his incredible range on trumpet.

Bands have also been very important in New England—the small community bands. When they came over to America the population centers were on the east coast and not the Midwest. So there was more chance of musicians being located in the same area. You may have found that there were two trumpet players in one town and a clarinet in a town ten miles away. And another town would have another group of musicians, and all
of them could get together and have a band. The Civil War was also where we had a number of bands from the Northeast, including Pennsylvania. The Moravian bands of the Carolinas are a different kind of banding…trombone bands. But marches aren’t nearly as important with them as chorales.

**What are the traditional performance practices of a march?**

I think I’ve alluded to several of them. It depends on what kind of march you play. With a circus march that goes so very, very fast—a screamer—those marches are virtuosic, but you learn very quickly that things that are played too rapidly and lose clarity don’t sound fast—they just sound chaotic. But if you knock it back 20 beats then it just gets clarity—they sound faster! When it gets mushy and lacks clarity they sound slower, and worse. I think back on an observation that Wagner makes in his conducting book, that tempo is everything. If you have the right tempo, then the possibility of making music is there, but if you have the wrong tempo, there is no way that it can be right. It will not speak to you. So, tempo is everything. Of course, he was talking about his operas, but I think that is true of everything else. Sometimes composers give us a bum steer and put down tempos that are, in fact, inappropriate. But for the most part, if we are true to the composer’s intent, and try to match the tempo that he makes for us, it works. If we feel that it lacks spirit or it lacks something that is the necessary character of that march, then you pick it up and it has a little more pizzazz to it…or you pull it back and say “Whoa!” and it will clean up as the players can play it.

So, very often a standard march, such as a quick-step march, consists of an introduction, a first strain that repeats, a second strain that repeats, a trio, maybe a D.S. or a D.C. with a break and then a repeat over that, trio once again, and that winds it up into about a 3 and a half minute piece. It can’t be too interesting because, first of all the length is limited to its form—the melodic character can’t develop in that short of time, so you have to pay more attention to the countermelodies, and that’s one thing that you’ll hear—a lot of good countermelodies in Sousa, Fillmore. And we get into the octavo-size concert marches and they develop a little bit more because they’re longer and you have more material to work with. And by the time we get into the concert marches, such as *Crown Imperial*, then you have a real possibility of a lot of music. I still think that’s one of the greatest concert marches written—it’s not for band, but for orchestra. I love those English concert marches that were intended for pageantry. Then you would interpret those just as you would any other piece—there’s not necessarily anything especially stylistic about it. But little “hooks” make a difference—(sings *National Emblem*) that piece is full of little melodic hooks that tie it together.

**Croft’s interpretation of His Honor:**

I kind of felt a license the more I studied Fillmore, to interpret his marches. When he would play his own marches, he would alter them. He did the same thing that Sousa did. The way that Sousa’s marches were published and the way he played them were quite different. Whether he would take, for example, the trio down an octave…I like to do that even on *His Honor*. Now, people know the march by the “hook:” it grabs their attention!
You take clarinets down an octave because when it has to be very soft, if you have them up in that high octave it’s very bright. I like to bring them down an octave because when you get to the trio, that soft, dark dynamic is already established in the ear.

Now here is an idea that I got from Bill Revelli, but Revelli got it from Henry: as you play that F Major chord in the trio, muted trumpets play that note on a chord. The band plays that part right up to the chord, but they all drop out and the trumpets play the chord. The muted trumpet figure is kind of nice. I’ve also had the band drop out on the note the second time and have triangle and cymbal scrape on that top note. When the dogfight strain hits, we play it heavy, and at that point instead of letting the woodwinds play the sixteenth-note countermelody, I use Henry’s idea of having the entire trumpet section play that part. And to make sure that it sounds clear and clean, you put a woodblock in and have the kid play it on snare drum. That helps to clarify it. Then on the last time through the break strain you use a pair of cymbals to crash on the top notes of the melody to give it that punch. You can fool around with all of those marches and see where your imagination takes you. And in the process you get to know those marches pretty well.

What are some rehearsal techniques that you have found to be helpful in rehearsing a march?

I don’t know that rehearsal techniques on a march are any different than with any other piece. In order to develop definition, it is often wise to use the percussion to make sure that the tempos are being held really crisply—a march will tend to get slower, so you want to keep the tempo steady so that it feels that you can march to it, that your feet can tap. I would say spend time working on clarity, which is related to tempo. Also, spend time working on the little accents that give it character—the little agogic figures. Anything that creates a “perking up.”

There was a very famous drummer in Sousa’s band by the name of Gus Helmecke. He handled both bass drum and cymbals. He played a bass drum that turned toward him, and he even learned to twirl the bass drum while he played. He really was quite a remarkable musician. As far as Sousa was concerned, that (the bass drum) was the heart of the band—whomever was handling that percussion section. So much of the history of the march is determined by the use of the percussion instruments—whether they were in battle or entertaining. So probably the most important person would be a toss-up between the solo cornetist and the bass drummer. Most conductors of that period would have taken the bass drummer any time. An interesting side bar to that was that Helmecke and a fellow called Fred Jabbe started the band together there in Osh Kosh. A theatre musician had played with Helmecke in the Chicago Theatre Orchestra, and when Helmecke closed shop, so the story goes—I have no receipt of this, I’ve just been told, I was told by a guy who was our son’s pediatrician and several people from the community had always understood this—that the chimes that Sousa used in his band were Helmecke’s, and those chimes were in the band room at Osh Kosh West High School. Along with a marching machine that was also his… Have you ever played the Gould Symphony? Interviewer: No, but Symphonic Band is playing it now. Oh, well they are probably playing the marching machine that I made. The ones that I made were just a copy of the marching machine that we found at Osh Kosh. I found those underneath the stage of the old recreational gym along with a couple of Helicons that hadn’t been used in
years. There were several other older instruments there like alto horns. We sold all of them to get rid of them because the biggest problem in developing the program at Osh Kosh was that it was a labor union town, and the school board insisted that students should not have to buy instruments. The school should pay for that…and when they got out of school, if they wanted to buy their own instrument, they could do that. They made an original investment of a substantial amount of money, and they bought some really good quality horns, and a couple of very good bassoons. We had an English horn that the English horn player in the Rochester Orchestra said he would trade his Louree for that instrument (this was when I had gone and taken a few lessons with him.) Revelli wanted to buy our chimes for the Michigan Band. They were the great big Degan chimes—not the little ones—and so the sound was just glorious.

How is the Osh Kosh band now?
I was up working with them last week—I gave the keynote for the NBA state convention in Wisconsin, and they also had an all-star college group and I did the last movement of the Ticheli Symphony (Prometheus) and then His Honor with an all-state band that was there—it was all-state too. I went up a day early and worked with the Osh Kosh second and top band, and the fellow who’s doing that now is really doing a good job. The tradition when I was there was that the kids would warm up like they do, but when I opened the door to come in it got quiet. And when I stepped on the podium, just as I do with the symphonic band here, everybody rises. Well, I didn’t know that they had been tipped off—Terry Hathaway, who had been the band director there before this guy for about ten years and had been in my band—he told them to do it and when I got on the podium it made me feel just at home! They were very quiet, had their pencils ready and were ready to rehearse and made me feel just like I was at home. In another two to three years they’ll have a Midwest band. This kid’s mother is the primary feeder at South Park Junior High School and his dad was a high school and junior high school director about 20 miles up the road, so there’s a lot of banding in that family. His mother is a terrific teacher and he is a very good conductor. More than that, he has good organizational skills which are critical if you’re going to have a school band. He runs very efficient rehearsals and people are paying attention. So that band is doing fine.

Do they still have the chimes?
Oh yes, but the chimes have had to be repaired a couple of times. One time we were doing a concert on the other side of town at a junior high school and the kids took the chimes in the back of a pick-up truck and there was snow. As they came around the corner they slid, and when they hit the curb the chimes went over the side and bent the post so that we had to have those repaired.

That school, Osh Kosh Senior High, which was where I was, was about 2,800 students, 10-12 grade when I was there. Then the junior highs were 7,8 and 9 and there were four junior high schools that fed into that group. Later on there were 5. Then they built a North Osh Kosh High School, and right now they’re not doing well at all. They’re not doing well in part because the wherewithal—the money—has moved south. They put in a huge prison along the north side of town. And although there are lots of people there, such as guards, their kids are not necessarily interested in playing in band.
It’s just like my grandson, when I got that Mousecar from Disney when I was inducted into the hall of fame…up until then, nobody was really interested, including Shawn who was about 10 at the time, but all of a sudden “Hey, look at what grandpa’s getting.” And some guy at a table next to Shawn said, “Well Shawn, what do you think of your grandpa now?” And Shawn said, “Well my grandpa is famous…if you like his kind of music!” So we always have to put that into context with that little caveat.

**What are your favorite marches and composers?**

I like the English marches. English marches are generally played on the slow side of 120 until you get into the slow marches, and the slow marches are the ones where they can march with that precise showmanship and it’s wonderful to watch. I’ve worked a lot with the English bands and on several occasions have seen them out developing their marching skills. It’s really something how they can control their bodies—it’s really perfect. I love that. And there’s something about the English—there’s such close attention paid to every detail of balance and articulation. I was in York on Trafalgar Sunday, which is the Sunday when they celebrate the navy. And the Marine Band was up from Deal at their old headquarters, next to Dover. Now they are at Portsmouth. I knew several of the guys who played with the band, and I was going to go to the church at Yorkminster (Westminster is in London and Yorkminster is at York) and the vestryman stopped me and said “Are you a veteran?” and I said “No, I’m a tourist.” And he said, “Sorry, this service is closed.” And the band was there playing…that’s why I was going in the first place. But since I couldn’t go there I went to that Viking museum which is down the street a couple of blocks. And while I was there I heard this band off in the distance and I thought “This must be the Marine Band.” And I couldn’t get there quickly enough. You know, just hearing that precise drum beat is just super and I got to the corner just as they came around and it’s as vivid in my noodle—it’s like that moment is tattooed in my head. That moment that those guys came around that corner and that swagger…wonderful. It’s a wonderful thing to watch and I just love it. I really just love those English marches.

I also came to have a great appreciation of the Hungarian and Czech marches, in part because of the opportunity that I had to work with the Hungarian Army band in Budapest, which was Laszlo’s band (Laszlo Marosi.) It was interesting that a part of that rehearsal was closed off to me, because every day that band works on marches that they memorize. I don’t know how many they memorize—maybe over a hundred—that they have to know; and they work on the precision and dynamics, and of course the memorization. If a guy retires and somebody comes in, they have to learn a whole new set of parts. There’s style to those marches that just pays attention to the little things that are uniquely Hungarian. The Czechs are the same way. There’s a great tradition of wind playing with the Czechs. In French marches there is great attention paid to woodwinds, in German marches brass, but always a keen difference between the conical and cylindrical brass. Our marches are more novelty than the European marches. Once the conductor of the Royal Air Force Band came over to FSU as a guest, and the Royal March Past was a march we were playing. It is a terrific English march. A lot of the marches are intended to be played in the stands and not marched to.
Are there different stylistic considerations for different composers in the American march?

Yes, I think quite a bit. What drives Fillmore marches is the circus—they are intended to be entertaining, and I think that’s true of Karl King and J.J. Richards to some extent. Fillmore, though, particularly was always looking for novel effects. One of the most beautiful melodies he wrote is in the trio of The Klaxon. The horns play that melody—I just let them play that and eliminate the accompaniment because it is such a beautiful melody. But do you know what a Klaxon is? It is the horn of an old car—an oohg horn. The Klaxon was one of the early horns that you could get in a car—honk, honk! So some guy had put together a tuned set of Klaxons, and it would just be hard to imagine that beautiful line being played by Klaxons! And Henry played it on his band show. He had his own radio show for a long time, supported by the Armour Company, and he had his dog Mike that could bark on command! He would talk to his dog and the dog would bark back, and they would have little novelties like the march written for Mike where he has a barking solo. My dad used to listen to that and he would just roll over because it was so funny! But that was Henry—he was a showman. But he was gifted! As a matter of fact, Fred Fennell says that if there was one march that he wishes he would have written it would have been Military Escort by Fillmore. A grade 2 march—but it’s a great march!

Another march writer of considerable ability was Charles Barnhouse of the Barnhouse Publishing Company, and of course that had a big influence because they’re from Oskaloosa, Iowa. Charles and Robert and the sons (neither of whom wrote marches but were very astute businessmen that kept that company going.)

I like marches; some folks won’t do them, and I went through a little bit of a spell of arrogance where I didn’t do like them too much and put them away, though. Fennell had a tremendous influence when he came out with that march series of his. They were so well played and stylistically they really speak to you. The syncopations are so absolutely precise. The balance of the group…he really made them sound great. They had a unique flavor that was his. And I’ll tell you another guy who had that effect was Harry Begian. Begian just had an affinity for marches and he played a lot of them.

Everything that you read about marches are from people that have spent time with them. Bourgeois has spent time with this, Begian has, Bill Revelli has and Keith Brion has done a lot of work on this. Most of that material is going to be pretty similar—one guy is going to say something and one guy is going to say another and you just put one on top of the other and it’s pretty much the same until some rogue comes along, like me, and will do things differently just for the fun of it. But I do things just for the fun of it because I think it’s good programming. If you’re going to do Hindemith, you don’t follow it with a march, but if you’re going to play William Tell then why not follow it with a march? Another thing I like to do is play 3 contrasting marches and make that as a set, and generally follow that with something that has been reflective.
Do you put very little space in between those or do you pause for applause?
I’ve done that a number of ways. One is to link them with a drum cadence so that you move from a 2/4 march to a 6/8 march to a 4/4 march. You start with a roll-off into the 2/4 march and play it, then roll off into the 6/8, etc. You have to rehearse it a little bit but what you end up with is about 10 minutes of a series of marches and people just love that! And if you’re doing a Sousa concert then you have to program as Sousa did, and he put a march in between almost every number. But it would be a different kind of march each time. Sometimes he would determine on the spot which march he would—which one fit the mood. So he would call out “number 17” to the first clarinet and cornet players, turn around to the audience while the band has been passing “17” back, everybody would know that “17” was up and it would take less than 10 seconds while he bowed, then he would turn around and they’d play it before the applause ended. People would just keep right on clapping because they were so happy with it. And that’s it…it was a great showman’s use of the march. He would introduce one new march a year while he was on tour. The others would be marches that he had used in the past so that people would be familiar with the marches that he used.

What is the importance of marches to the modern band?
I don’t think the march has been as important. If we get wound up in another war it will become more important because the military bands will be brought to the fore again. Marches flourish in historical contexts when we are in some sort of a conflict—there are that many more bands that are used in a more important role. We also see that they no longer have the same kind of reason for being (in the military.) Now you’ve got a country/western group, a rock group, you’ve got a big band, a combo or two—the band has to be so versatile, that playing marches with the kind of style that makes a march so special…I would doubt that they have the time to develop that, nor do they have the musicians that would be predisposed to developing it. And I hear that now in the military bands, because you hear trumpet sections that are loaded with trumpet players that are basically big band players or they’re out of rock groups. They are inconsistent with their articulations; pitch is something that we’ll take care of tomorrow. As far as blend is concerned, it’s who can play the highest and loudest. Some of this transfers to the marching band, too. But the great marching bands don’t do that. Sometimes it seems as if the athletic contest gives them license to overblow, and I guess it does…but it doesn’t sound good! Nobody likes to listen to that blat!

You know that story that Jim Keene tells about that old boy that was standing by the sidelines watching the East Texas band while they were practicing? They had just gotten the over-the-shoulder tubas and they were really cutting through as those doggone things do, and he backed away and said, “Well, Jimmy…you know, if you could just bottle that sound, you could sell it and worm every dog in east Texas!” I just love that! This is the same guy that he said: “Well now Ernie, you going to come to our concert?” And he said “I don’t know Jimmy, you’re just going to play some of those wrong-note and drum songs!”

I think marches are Sousa’s lasting contribution, but I also think that his programming practices were a lasting contribution too. Every pops concert that you hear by an
orchestra, you’ll notice that the programming is very much in the style of John Phillip Sousa. He was a smart guy, and we wouldn’t have had the character of the band as a musical organization had we had any less a musician than John Phillip Sousa.

Keith Brion told me that when he received permission to move into Sousa’s home and into his studio, that if he were to go through all of the scores that were in there that had been studied, you would’ve found that the Mozart quartets were the most thumbed-through and the most studied. And if you look at the character of the music, you’ll see a much closer affinity to Mozart string quartets in Sousa’s marches than the bombastic circus marches that were punchier. Sousa, above all other things, wanted to be an operetta composer. Several of his operettas did have short runs—one in New York and one in Philadelphia—but they were not as successful as his marches. His marches just caused people’s feet to tap and they couldn’t get enough of them.

Should there be an effort to save the march?

No. What’s good will survive and will be reshaped in another vocabulary, with different rhythmic character and different requirements of the players. I can’t imagine a piece like Turbine 20 years ago, but it’s there now. And we’ve got more Turbines. I think that Ticheli’s Symphony is going to live because, here is another symphony that is an extension of his vocabulary—this is his voice, and it’s unique. The only thing that will perhaps diminish it, if any, is if he keeps writing. The more he writes, where the material is derivative, it will lessen the big piece that he’s written. That’s what I tell my composer friends who are good enough friends that I can say it: “You need to take a year off. You need to stop writing because you’re writing the same thing, and if you want to sit down with those scores we’ll go over them but you know better than I do. And don’t tell me that this is just your style or just your vocabulary, because you have to expand that, just as did Beethoven and Mozart, just as did Haydn.” You have to grow with what is a part of the public’s acceptance. Now I’d hate to think that rap would ever become a part of the band repertoire, but I hear little bits and pieces of it in pep bands and I hear little bits and pieces of it in drum corps and marching bands, and I don’t hear it yet in the concert bands unless you are going to the educational component. But the composers of craft and originality are avoiding that. It’s only the people who want something that will sell quickly, that crowds will like, that kids who don’t have anything to compare it to—say “this is my music”—Well, I guess it is, but it’s not going to last very long. It’s like pop music: it pops in and it pops out!

There have been some good marches written that I really like, that have neat character. I was thinking of Esprit de Corps. That’s a good march. It has hooks! You don’t hear many marches like Valdres, but that’s a terrific march—stylistically, musically and it keeps your feet moving. If it’s not clean and crisp, it loses its style, but if it is it just makes such an impact. March of the Steel Men is the same…and those are concert marches, not meant to be performed on the street, but they still get your feet moving.

What advice would you give to beginning teachers who are preparing a concert march for the first time?

Well, first I would tell them to make sure that their players can play it! Concert marches, as a general rule, are going to require a little more technique, and a little more range, and
a little more endurance. And sometimes when we’re trying to play these, we don’t give the piece a chance. So that would be the first thing. Be careful about the selection…they should be asking experienced band directors, who have made their own mistakes, what is suitable. We’ve all made mistakes. In fact, not until you get to my age do you find that you’re still making mistakes! I listened to some of the tapes of my school bands and thought, “Good heavens! If my bands ever play in tune they’re going to close school! They’re going to make it a national holiday!” And yet, you learn…

So the first thing is to make sure you can play it. Then, with a concert march, treat it as if you would any piece of music. With a quick-step march, we might be paying attention to very fundamental factors. With the larger concert march you’re probably going to have more attention to phrasing. You’re going to have more attention to balance, and you’re definitely going to have more attention to blend. And then, how are you going to define the musical ideas? In what way are they going to have sparkle? You’ve got to have sparkle in a march! Some kind any way…Not too much, but a little!

Are there any specific resources that you would suggest?
I recommend books on the history of the conductors and musicians. He pulled books off the shelf about Sousa, the President’s Own Marine Band, Frank Simon and Karl King.

On his career in band:
When I joined band, my band director offered me the opportunity to play whatever instrument I liked. I had played cornet in my father’s band, but I could learn to play the baritone in bass clef! I didn’t know how to play in bass clef—I didn’t read bass clef and I didn’t play piano or anything. So my band director became my mentor, and he taught me to conduct—he was very good. In fact, my conducting mentor, Lloyd Oakland, was his teacher. He just said, “What I need are letter sweaters in my band. I’m never going to get these young boys to play in band if they think this is just going to be full of girls.” I was not a good football player…I played defensive end, and the other kid that played end was a good football player. So it was an easy decision for me to go ahead and join band. I was just invited back as the first recipient of the Mount Vernon High School Alumni Association’s Professional Achievement Award. I was the first person to receive this. They presented this at the halftime of a homecoming football game, and I said “I think back forty-some years ago, and I think that was the last time I was on this field because that’s the last game I got to play in!” But when it came basketball season, that same coach needed me!

I told the folks (at the Mount Vernon game) that it was kind of interesting…we were supposed to be a very good basketball team my senior year. We averaged well over six feet! In that era, that was really tall. One of our players, Dave Fisher, went on to the Naval Academy and was a third team All-American center for Navy, and was the captain of the South team in the North-South All-Star Game. He was really a good athlete. He was the first 12-letter athlete in our school’s history. Anyway, we were playing West Branch, and we were getting beat again. Now, we’d lost something like 8 out of 9 games, and our former coach was also the college coach. And he came down…his son was playing. He came down to the locker room at the half and just blistered our butts
from one end to the other…it was just embarrassing. “You guys are just standing around picking at each other! What are you doing?” This was Walt Coke, whom we really admired, because this was the guy who taught us what we knew. We came up out of there fired up, and we didn’t come up until the horn had sounded for tip-off. And so Dave got the tip ball…..bing! to me, and I went scooting right down, uncontested, and laid it in while my teammates are yelling “No, no, no Croft!” “No Croft!” I laid it in, and the ref that was down at that end was confused. And the kid from West Branch was standing there and he gave him the ball, so he threw it down to the other end to a kid that was standing there and he laid it in. Two points for us…and I had started it by scoring two points for them! Interestingly, that was the first night that I was the high point man. In that game, I think it was 36-33 or something like that. They published the box score, so that I was credited with 2 points for West Branch and that kid was credited with 2 points for us. I enjoyed basketball a lot!

During that time I was playing in the college band and also playing with the Shrine Band in Cedar Rapids and I was doing a lot of playing with polka bands around there. My grades were terrible…I just had no interest. I was very interested in what I was interested in; I just wasn’t interested in what they were interested in. I’d applied to Cornell to see if I could get in. There was no way that I was going to get in…it’s a very good liberal arts school. And the dean came down and he said, “Jim, the superintendent has asked me to take a look at you. There are some mitigating circumstances here: you do very well on the Iowa Pupil Test—you are in the 97th percentile. You are obviously a bright kid, but you don’t do anything. If you want to be admitted, you’re going to have to have at least 2 B’s and 2 C’s for your senior year, plus whatever you’re going to get in music, which will be A’s.” So I got 2 C’s and 2 B’s, and they let me into Cornell. I started out thinking that I’d like to coach basketball. Then I thought I’d like to be a doctor, because I had worked in a forestry service in Washington and had slipped down a tree…we were stringing wire, and instead of leaning back on the rope, my cleat hit a knot and slipped and I went right down the rope until it hooked, and I developed a hernia. They fixed the hernia while I was out there, and while I was there I couldn’t work. So I worked as an orderly in the hospital, and every day observed surgeries…I even assisted in a birth on one occasion. On one occasion they brought a little kid in that was burned on probably 80% of his body. He didn’t live very long…they shipped him off to a large hospital. Anyway, between my freshman and sophomore years I fell off a scaffolding. I was working on a roofing crew. With that, I ended up with a broken neck, a broken back and my skull cracked. Fortunately, the guy that I was working with had been an Olympic wrestler, and the madam of the house was a nurse. It was a third storey dormer, and he was passing a 2x12 out to me and I was standing out there holding on to the 1x6’s that were tied into the side of the house. The one that I was standing on cracked, and I fell down, and the 2x12 followed me down but it didn’t hit me, which was pretty remarkable. I fell about 35 feet, and I went banging through each level of scaffold until I hit the last one, which didn’t break. It just flipped me over and dropped me on the cement. He came down there and held me and didn’t let me move until the ambulance came, and I was just lucky to be alive. Then I had this cast from the top of my head to my hips. So I went on down to the gym and Walt was there—my coach, Walt Coke—and his boys were my closest friends. And he said, “You know, Jim, music is really what you do best. You’re
never going to be that kind of an athlete. You’ve always enjoyed playing intramurals, but you’re never going to be that kind of a ball player, but what you’re really good at is music. Why don’t you go down and see Lloyd Oakland and talk to him.” Which I did, and the rest is history. He became my mentor. He studied with Frederick Stock, with the Chicago Symphony. He was just a magnificent musician. One of my colleagues one time said, “Lloyd Oakland could make music out of a stump!” They were right. He followed me all of my career until he died, and he was really just a great mentor.

Then, I got married. Di and I got married, and that’s kind of a cute story because I had no interest in jazz of any kind. I knew polka bands and band bands…her senior year—she’s a year older than I—I said “Would you like to go to Stan Kenton?” Wow! She knew all about it. She and her best friend, who became a nun—they were hip. I didn’t know diddley; all I knew was she was cute! And so we went to the dance in Cedar Rapids, at Dance Land, and I heard this band that just knocked me out! And I had thought all along that we were going to see Stan Stanley: a territory polka band! That really turned me around. I’d never heard people play like that—it was just fantastic! It must have been 1946 or ’47. We got married my senior year. She taught in Cedar Rapids in third grade. Then when I finally finished up with school, I interviewed for the job in Traer, Iowa, and that was my first job, in 1951. In the fall of 1951…

In Traer, we started out with a 35-piece band, but there were 7 kids of those 35 who had been taught very, very well: first horn, first trumpet, first flute, first trombone, a tuba player and a clarinetist. The clarinetist had been the first chair clarinet player in both the Iowa All-State Band and All-State Orchestra. When I asked the kids to come in for auditions, Janet came in—she had been studying with Karl Holvik at Northern Iowa University. And she said “What would you like me to play Mr. Croft?” I said, “What would you like to play?” I didn’t know that much about the clarinet. So she said “Would one of the Rose etudes be fine?” I said, “Fine.” So she said, “Well which one would you like to hear?” I said, “Whichever one you’d like to play.” So she started to play…number 2 I think it was, from memory. And I went “Whoa!” This girl was amazing. This was no ordinary kid. We were able to do some good things at Traer. Then in 1954, I moved to Osh Kosh High School.

At one point, things just got so bad with scheduling and the number of kids in band, and I just couldn’t abide it. I went to see the superintendent, and I said “There’s no possibility of anything happening here! I would like to resign as soon as you can find somebody to take my place.” He said, “What needs to be changed?” I said, “First of all, I’d get me the heck out of here, because I’m sitting around here waiting for someone to come out of study hall who would like to take a lesson. It’s a terrible waste of time. He said, “We’ve got one junior high that doesn’t have a band program of any kind, and the teacher doesn’t even go there.” Why couldn’t I go out there and start a band? So I went out and started a band at Roosevelt Junior High. I said, “We can’t operate with one teacher covering all of this.” So the next year we got another teacher. The second year we got 2 more teachers, and by that time we had our 4 junior highs covered with band. They had to do band and orchestra—we corrected that too with time. Each year we just kept going on up. The brass choir was invited to play at the Midwest Clinic in ’58 or ’59. We played for John
Paynter at the state festival and he had been very complimentary. We did *George Washington Bridge*. It was a good band, and each year we were getting better!

We were able to have a Ford Foundation composer-in-residence named Jack Jarrett. While he was there, he composed a lot of music for us. It was such a great experience. He wrote a choral symphony for band and choir, based on Johnny Appleseed, which I did on my final concert (at FSU). He did a 3-act opera, *She Stoops to Conquer*, plus a lot of other things. They just recognized that our program was one of the really great programs in terms of the community involvement, and I think that was why we were able to get a composer-in-residence. Then, in ’66 I took over the orchestra. We went to the MENC in Detroit with the band, orchestra and choir as one of the featured programs. We brought over our superintendent, who was retiring at the end of the year, and dedicated the whole thing to him, because none of it would have happened without him...starting right from the time when I told him that I needed to find another job because nothing was going to happen there! We had a lot of interaction with major figures. Jim Nielsen was mighty close, and came up from Kenosha—he worked at LeBlanc as their educational person. He was the past president of CBDNA. Lucien Calliet was there frequently. We did mass clarinet choirs with him, and we read pieces that he wanted to hear. He was a guest conductor a couple of times. Weston Noble came in a couple of times from Luther (College) and we played the Dorian Festival for him. We played the Tall Corn Festival, we did the University of Minnesota festival...we just did a lot of things. We won the ChicagoLand Festival for Band, won the Governor Nelson Trophy for Band at the state fair. It’s fair to say that the Osh Kosh Band was one of the model bands in the state. There may have been some as good, but none better! We had some awfully good kids, who have gone on to really distinguished careers.

We did little things in the curriculum: the last 4 years I was there, we used a program where they signed up for different things that they had to do to get a grade. It was a contract—that was very productive. One of my favorite stories about that, is the kids had to write a piece of music; create a piece of music, or a fine arts project. My dissertation was on a related arts approach to the band, in which we incorporated painting, sculpture and architecture in the curriculum with music and style. These 2 trombone players were wonderful players—smarter than all get-out! They took 2 classes at the high school—advanced English and the concert band—and the rest of the courses they took at the college. I told them, about 3 weeks before school ended, “You guys have not cleared your project with me.” They said, “It’s going to be done Dr. Croft. Count on it!” I said, “Well I want to see what your proposal looks like.” They said, “What we’re going to do, is we’re going to take a table of random numbers, and we’re going to determine the pitch sets by wherever the arrow pops into our table of random numbers. And then we’re going to extrapolate from that a sine of 5 for rhythmic variations and make this into a fugue. And I said, “Now wait a minute! I’m with you until you start talking about a sine of 5. Do you mean s-i-n-e?” And they said, “Yes.” I said, “Explain that to me.” Well, they looked at each other and said, “Dr. Croft, you wouldn’t understand it if we told you!” They played their tune on that last day, and it was kind of interesting! Two other trombone players joined them, and they just read it off—they hadn’t practiced it—and they just read it off. And then suddenly they just stopped. Well, I said “Is that the end?”
And they said, “Dr. Croft, it could go on *infinitum*!” Wonderful kids—one of them went on to Harvard and one of them went to MIT. And both of them played in the bands, which was really fun. The kids that played in the Harvard Band sent me a “yell” that the band played at football games that went like this: (sings beginning of Mozart’s overture to *Marriage of Figaro*, ends with “Go team!”) Only at Harvard would you hear a cheer like that!

I was working on my doctorate while I was at Osh Kosh, and I finished my degree. I had started the doctoral program, and I was studying horn with John Barros. John wanted me down there (at Wisconsin.) He said, “We’re going to have a DMA opening here and you should be in it.” So I went down there. I had studied for 2 years with John and had been driving down to Madison once every 2 or 3 weeks. He never did let me pay him for a lesson…I’d bring a case of beer! Then I did a summer down at Oklahoma, then another summer. On the second summer he wasn’t there...he was out playing in Europe, and Jim London was there. He had just finished up with the National Symphony Orchestra and had gone to Kentucky to teach. I studied with him that summer and learned a lot. I got my necessary hours—you had to have 12 hours before you could take the graduate record exam and the day-long writing examination, where you’d just write forever on topics of education—just write forever. Well, it turned out that our band and choir had played for the ASBDA National Summer Convention. I had decided that I was not going to go to school at Wisconsin because the things that they were interested in and the things that I was interested in were not the same. I was interested in aesthetics and philosophy, and they were interested in behavioral and experimental. It just didn’t interest me, and I wasn’t good at it, either. I could do it, but it was a labor. So I was thinking of maybe transferring to Illinois, because there were some very good people at Illinois at the time. They had invited a guy from the University of Oklahoma to come in as a clinician for my topic area, which was aesthetics of conducting the band. His name was Robert Smith, and man he was just terrific! His presentation was right on the nose and I thought, “This is someone I could study with!” So we sat up with John Daniels until well into the morning, and he offered me a graduate fellowship to come down and try Oklahoma for the summer. And if I didn’t like it, I’ve lost nothing except for the travel down there. Everything else was covered. So I went down there and I love it—just loved it! And I said, “That’s where we’re going to go to school, honey.” So they had a situation where you could go to school for a summer and 2 semesters. That would satisfy the residence, and for somebody as poor as I was—we already had 2 kids at that time and nothing except for a house that we were still paying for that we bought for $9,000—we went down there and at the end of that summer Bob Smith left. I went down to see the department chair, and I said, “I’m planning to be here, and I’m really disturbed that Dr. Smith is going to be leaving. And I was wondering if there is anything from a student’s standpoint that can be done?” And boy, he said, “Mr. Croft, I can assure you that we are going to replace Dr. Smith with someone who is as good or better. You can also be assured that I have a great deal more interest in this than you do! Good day!” So I stepped out. You know who he replaced him with? Robert Glidden. A lot better! He became my major professor!
Vance Jennings, who was the clarinet teacher at South Florida, said “There’s going to be an opening at South Florida, you ought to throw your hat in.” Which I did, and the department chair was Virginia Bridges. Virginia was doing something at the MENC in Atlanta and I was too—I was presenting. And so, we interviewed and she asked me to come on down for a visit. When I left Osh Kosh it was 14 degrees and when I got off the plane in Tampa it was 81! I thought, “I wonder how much I’m going to have to pay to get this job?” And…they hired me. So we were there for 8 years—a good 8 years. When Gale Sperry had the program, it was very good. When he left, the whole thing had just dropped off because he took a number of good teachers in the department with him to Central Florida—it was called Florida Tech then. There were 5 faculty members that he took with him, and the place was in shambles when they brought in Larry Austin—a composer who loved music that was written the day after tomorrow! And he changed the entire theory program and we just had kids dropping like flies. So they came to me—I didn’t come down there as the band director, I came down there as music ed. He had called me in and said, “We are going to have a band position open here. Would you like to cover for us?” I said sure. They said, “You’ll need to talk out of both sides of your mouths…you’ll teach method classes, education classes and band.” So I asked Virginia, my department head, and she said it was fine. It was just because they didn’t have anybody else…nobody would do it. And 8 years later we had 3 bands, and the top group was very good. And that’s when I came up here…to FSU. The rest is history!
Which conductor or band is a good model for learning to interpret a march?

I think, this particular period of time and even back a ways, that the Marine Band and Keith Brion’s New Sousa Band—he’s done the research and he does know the style in the Sousa tradition at least. And also, he and Frank Byrne both in his way (of course, Frank doesn’t conduct; he’s the manager of the Kansas City Symphony now, I think) their research, which overlapped to some degree (because Frank was Marine Band librarian for some years) went into the part books and pointed out very clearly that Sousa performed these marches differently at different times depending what resources he had and what players were available. We know that the repeats strains were never repeated the same way, basically. Either you brought the clarinets down an octave the first time, for instance in the trio if there’s a repeat, or you left instruments out on one strain and brought them in on the other…Anything to create variety, and that makes a lot of sense. Because why perform the same strain the same why twice? There’s really no good reason—they might be wonderful, but how much more interesting they are when they’re performed that way with difference! I always try, myself, to do something different on the repeats. So that’s one thing that, I think if you’ll listen to some of their performances and some of their recordings, that’s what they do. That’s at least one source that I think needs to at least be listened to. And now Keith is recording all of the Sousa stuff on Naxos. He’s recording them all in Europe, but the group seems to be very good. Frank Byrne has done editions of several Sousa marches. He’s got 3 or 4 that he edited himself using the Sousa material. Loras Schissel, of course, worked with Keith first. I think between those different sources, you have a good foundation of at least the Sousa material, and to a lesser extent, all of the American march composers.

What are some of the traditional march interpretations that aren’t notated?

That’s certainly one (what we just talked about—playing repeats differently.) Dynamics, instrumentation and register—those 3 things are what you can vary. One of the things that I had not realized, when I first started doing all of this, was that, for instance, the clarinets might play down an octave the first time in the trio, maybe, or the first time at the break strain and the final strain, then brought up as written the second time around. That kind of thing makes a big difference in the sound. Then, of course, there’s leaving out instruments. One of my favorite tricks that I use, that I discover really pays off and is an easy way out, is to just have woodwinds, horns and tubas play on one strain the first time through, then the second time as written. This works for a number of different marches, depending upon the content of the march that you’re looking at, because of course every one is different and on some you wouldn’t want to do that. But that’s a device that I personally like because it changes the color—the weight and the sonority—without changing the essential content because that kind of doubling is what you usually find. In Sousa marches, very frequently, first cornet doubles first clarinet and flute an octave lower. But this depends, again, on the marches you’re talking about because he is not a slave to the kind of generic orchestration all the way through. But that is a general
phenomenon and you’d get the same kinds of doubling with euphonium, tenor saxophone and trombone to a great extent too.

On percussion in marches:
Keith Brion has probably done as much research on this as I’ve seen. When he does a forward to the marches that he’s edited, he goes into a lot of detail about the way the percussion is played, the style that they played in, the instruments that they used…that kind of stuff. I’m a complete ignoramus when it comes to that stuff. I just know what my ears tell me. But he’s done the research on the actual instruments that were used and goes into great detail on that kind of stuff.

On Fennell’s interpretations/recordings of Sousa marches:
I don’t particularly like them. My big complaint about them is that he does them straight through with no changes in dynamics, no changes of color, and furthermore, I’ve always felt like it’s a bit brass heavy and percussion heavy. I mean, he was a percussionist, and it very often shows in his recordings. Some of the things that he’s done, some of the Sousa marches that he’s recorded are really good. But as a general rule, I prefer the Marine Band recordings and some of Keith’s recordings. There are other people who have done some Sousa recordings that are really good. Timothy Foley’s Nonpareil Wind Ensemble is a great group. I’m not sure who’s in that group, but I think it was a number of service band personnel, not just Marine Band people. Again, I don’t think that Fennell particularly bought into the idea of dynamic contrast, though. I mean, after all, he came into band literature later—most people don’t realize that he started out as an orchestral timpanist, really. Then he got involved with wanting to be a conductor, and there was a need at Eastman for somebody to conduct the Symphony Band that had been sort of organized. Then he took that over and the wind ensemble thing came about around 15 years later. He had already been there for quite a while.

What are some rehearsal techniques that you would recommend for preparing a march?
One of the things that you have to focus on, in my opinion, is getting everybody to realize the stylistic factors. That also relates to the sound that the group makes and unfortunately, most band directors seem to treat marches kind of indifferently, as far as rehearsing them is concerned. There’s an “Oh, well, it’s only a march” kind of mentality…And as far as I’m concerned, if it’s a piece of music that you are going to perform, you perform it to the best of your ability. I don’t care if it’s one minute long or an hour long, and I don’t care if it’s a symphony of Beethoven or a march. It’s going to be done correctly—not just all the right notes and all the right rhythms, but also with the right musical style. And so there’s a number of different things I like to do.

One of the things I like to do, as a quick introduction to the whole idea of ensemble sound, is have the woodwinds play alone: no percussion, no brass, and then have the brass play; not the other way around. Woodwinds are always first because, generally speaking, what I have discovered is: brass players tend to play too loud in the ensemble, and they dominate the sound. But when they hear the woodwinds, without your even saying anything usually, they hear it and say, “Oh, I have to relate to that.” And they
do—without your even telling them. So already, you have an amalgamation of sound that happens just because the members of the group hear each other. Because then after the woodwinds play I have the brass play alone, so the woodwinds can hear what they’re doing. Then I’ll have everybody play together—no percussion still. Then after the woodwinds and brass play together, add the percussion. What I’ve found is, again without your saying anything usually, but sometimes you have to point it out to them— (“Are you listening to them?” “How does your sound relate?”)—usually it pays off. Everybody starts to hear and say “Well, I play with so and so, and I play with so and so…” and already you start to get what I like to call the “ensemble sonority.” In a march, that’s really important. You know, marches 95% of the time have doublings going on. You rarely get solo passages—every once in a while you get a few little things, but most of the time it’s doubled. So it’s that much more important for everybody to hear each other. And that’s the best way—because if you have everybody playing together all the time it’s just not going to happen. That’s my experience, at least. Then, after you get that basic sound down, you will focus on what style you want to play this. How short do you want the staccatos? What kind of accents do you want? How much weight do you want to give the accents? Then you’ll talk about dynamics.

And last, but certainly not least, is phrasing, because my biggest gripe against most march performances is that they’re barline-oriented. And then you hear downbeats all the time, and there is no sense of phrase continuity. A lot of people look at me like I’m crazy when I talk about phrasing in marches. They say “Phrasing? The only thing that counts is rhythm.” And I say “No,” because if you did that the march would be totally boring and uninteresting, because everything would be defined by downbeats. Whereas, that is not how the music is written! I mean, Sousa was a violinist. Everybody forgets that point, as well as a cornet player. He played violin when he was a teenager in the theatre orchestras. And he was a phraser; you can tell because the marches all have beautiful phrase lines, and good melodic material that has 8 bar continuities all the way through. So it is essential that everyone understands that the music is going this way (moves hand horizontally through the air)—I mean, you’ve heard me say this a number of times in rehearsal, I mean I have to say it every day—music does not go up and down, it goes across. And the more you get that kind of flow and continuity, the more musical your performances are going to be of whatever…Especially, maybe, in terms of marches. Because also, what happens if you start emphasizing the barline and you start emphasizing the downbeat, the tempo tends to slow down. And to me, that’s deadly in a march, but it happens. I hear it all the time. Maybe not a huge slow down, but enough that you feel that there’s a certain weight that shouldn’t be giving…you’re getting weight at the expense of horizontal continuity. And you do have to have accents and you do have to weight, but the weight has got to be part of phrase continuity because otherwise you don’t have music—you just have downbeats.

On teaching phrasing:
You’ve seen me rehearse, and very often I’ll sing. I’ll say “Try it like this” and I sing it to them. Very often they pick up on it because they’ve heard it. I’m a great believer in incorporating everything together in a rehearsal: theory, harmony, music history, the history of the piece, the story of the composer—as much knowledge as I have at my
disposal at any given time about any given piece. I want to show the students that there’s more to this piece than just playing the notes. You know, I have been accused at times of showing off with my knowledge and everything, but if I have it, I want to share it. It’s nothing to do with showing off, but I know that’s what people think I’m doing—but I don’t care what they think! The important thing is that I get the message across and if the students appreciate it, all the better. As far as I’m concerned, the real thing about a rehearsal is that it’s about knowledge, and it is about awareness. It is about perception and sensitivity, whether it’s intellectual or aural. Because I think both of them have to work together, and if they don’t something will be missing.

What is the most important aspect of a march?
Rhythmic intensity! Tempo is almost a given in a march, I think. There’s a lot of arguments about what a tempo of a “march” is…I mean it all really depends upon the composer to some extent because there’s a wide variety in American marches—anything from 108 to 112 on the slow side, 120-136 on the fast side. Most of the Sousa marches, one can say, are 120. But not all of them: some of them are a little faster and some are a little slower. Fillmore, on the other hand, tends to be on the fast side. Probably largely because of his circus band experience. But they can go as slow as 126, and the same march as fast as 152 to 160. Now I don’t know if you’re aware of it, but at the University of Miami they have the Fillmore library there. The collection has recordings of Fillmore conducting recordings of his music with bands around the state. One of my friends, who is a retired band director, managed to sneak his way up into the Fillmore room—because he was a student at the University of Miami at the time—and copy some of those recordings, so I’ve heard several of them. I don’t have them; I wish I did, and I could probably get them. What I need to do is to call Gary Green and see whether something could be done about this. I’ll pay to have them! Anyway, it’s really interesting because you hear the tempo of Americans We at 160. It’s so fast. I remember Bill Higgins, who just passed away last year; he was the band director at Key West High School and was a student of Fillmore—he was at Miami when Fillmore was there. He conducted it (Americans We) in one! I remember, I saw him conduct it with the Key West band, and the played the snot out of it at that speed. My own advocacy is a little slower than that, 144-152, but it’s really brilliant and exciting. His Honor is often played at 150-152. It can also go slower. But I think that, basically, the latitude there is about 126-132 on the slow side, and up to 160 on the fast. And of course, the ultra of fast tempo is Rolling Thunder. He marked it at 180! 180! And he said, “Furioso”…that’s the tempo marking. Well that’s from his circus days—some of the circus marches go 200. I kept wondering whether Fillmore played it on slide trombone or valve trombone! Because that tempo is so fast!

Did you get to know Fillmore at all?
No. He died before I even came to Florida. I wish I had gotten to know him. I mean, I’ve had many discussions with some of his former students. Bill Miller, who was at Auburndale for many years and Bill Higgins and Bill Clarke, who came down for the Fillmore induction when we put him into the Hall of Fame. Talking to them, I got a pretty good idea of what Fillmore was like. He was a real character—the real thing!
What are some of your favorite marches and march composers?
Well, the list would grow and grow and grow…and it’s not just American marches. There are some great European marches too. For starters, I guess Nobles of the Mystic Shrine may be my favorite Sousa march. The Free Lance may have the most beautiful trio melody that Sousa ever wrote. And, of course, The Stars and Stripes Forever is a great march. But you know, there are so many other really great Sousa marches that I could name, and if I name one, I leave out others. Fairest of the Fair, Saber and Spurs, Riders for the Flag, ad infinitum. I could make a list of probably 50 of them that we would call “great” Sousa marches, out of the 136 marches that he wrote. And then a whole bunch more that are very good—maybe not as good as the “great” ones—but we are talking about 50 marches here! That is a whole lot from one composer. Each one of them has their special aspects. But I think Nobles of the Mystic Shrine has so many remarkable things about it, that it really stands out to me. Partly, in the way that he uses the Turkish percussion group as an integral part, because he was using the Shriners—it’s a Shriners march after all, and that’s one of their hallmarks. They used the jingling johnnie back there…I think Sousa used that when it was available. The whole point was that Sousa thought of using it because it is a Turkish instrumental device—part of that package. That march is unique, in that respect, in that it uses that whole group of instruments, which other marches do not. I think Fennell’s recording uses a jingling johnnie. I’ve worked with a number of band directors on that march, and I do like to have, on the last strain, the woodwinds and the obbligato instruments out in front and the melody in the background, for instance, and maybe even no percussion except for the bells. Then bring everybody in on the last time, because it’s important, in a Sousa march, to hear all the details. Which is another reason why I think you should change instrumentation, which will affect the balance. After all, if you hear the obbligato lines, it adds so much. I feel that same thing about Hands Across the Sea. I like to hear the woodwinds and trombones in the last 32 bars featured and then the last time around you bring the melody up. Wherever you have those kinds of contrasting elements and you have a repeat strain, then use it to your advantage.

Then other composers: Fillmore. Well, I guess my favorite one is The Crosley. I love His Honor, I think it’s a great march. King Karl King is another one that is unjustly neglected, that I think is really terrific. Americans We, of course. I mean, those are his best ones. For an easier march of his, I like The Orange Bowl. I think it’s a real gem. It’s a little too easy for a really good high school band, but it’s a good march. Another one that doesn’t get played very often, although it’s not quite as good (as Orange Bowl) is Golden Friendships. It really has a lovely trio melody, for example. A number of the other ones aren’t too difficult—King Karl King is not that difficult as long as you’ve got a group that can play syncopations with offbeats, because that’s one of the things that’s neat about the 2nd strain. When I’ve done that march, I’ve left that out the first time, and then brought the offbeats back the 2nd time and it’s really something brand new. That’s the other part of this whole equation—when you do that, you bring something new in.

And, of course, with the foreign marches it’s hard to list them all. Kenneth Alford—The Mad Major, The Vanished Army, Army of the Nile—to name 3 of my favorite ones, but there’s several others of his that are really good. Inglesina is probably the best Italian
There are individual marches by composers who either didn’t write marches, or wrote them but just don’t have any “stand outs” beside the one. Bennet’s Triumphal by Ribble is one of my favorites. It turns out that he actually did write a bunch of marches, but only that one seems to have really caught on and stayed. That is a masterful march—probably one of my favorite marches of all time. I absolutely like Valdres. I prefer the original version rather than the Bainum with antiphonal trumpets. He did it that way for his camp; he had a music camp for many years, I think in Bemidji, Minnesota. He did the Kalennikov G minor with the antiphonal trumpets. That was his big thing: the last concert of camp, he’d arrange these big extravaganzas. So he’d make these arrangements with extra brass and the Valdres was a result of one of those. But the original, I much prefer—it didn’t have all that added stuff which Hansen did not compose. There are 2 versions of the original that are available, that I know of anyway. It’s a little masterpiece, no doubt about it. A number of orchestras have played it—there is an orchestra version. In fact, if I’m not mistaken, Arthur Fiedler recorded it once with the Boston Pops.

Are there different stylistic considerations with different composers?
To some extent; I think that the precision approach is more akin to Sousa and King than it is to Fillmore. Don’t ask me why that is, though. For instance, I think that the percussion parts in Sousa are more important than the percussion parts in Fillmore. They seem to be more tied in to the content of the march and provide a rhythmic underpinning. With Fillmore, I think that the melody takes precedence to such an extent that if you did without percussion, you could do a very successful performance of those marches. I think, off the top of my head that seems to be my impression. Basically, I think you’re dealing with a generic thing: I mean a march is a form and there are certain parameters that that form follows. Most of them adhere pretty closely to those forms, so whatever stylistic differences there are relate to the way the composer scored them and what emphasis that they place on different elements in the piece.

Do we need to have a movement to save concert marches?
Good question. I think that the problem, to a great extent is the attitude about marches—that seems to be permeating the collegiate level. That attitude says that marches are a necessary evil, and I think that basically it is a reaction to the past. Let’s face it and be ruthlessly honest about it: without marches there wouldn’t have ever been bands to begin with, unless you’re talking about harmoniemusik which is courtyard music. That’s also out of doors, incidentally. Basically, the wind instrument formats were designed for outdoor playing—not indoor playing! When the wind instruments joined symphony orchestras, they were in small numbers, in pairs usually, and not even all of them then. And that’s not putting down winds, it’s just that that’s the way the orchestra developed: as a string unit to begin with, with no winds at all except in the operas—and even then they were used very discriminately. Whereas, the wind component basically served as an
outdoor medium. Tied in with that was the marching band, which served with the
military. So, therefore, the musical element which we study all the time and deal with is
kind of foreign to that. It was a very pragmatic thing. I mean, the marching unit was
designed to keep the troops in line—it’s a disciplinary facet that the music added greatly
to and it made it easier. So the music they played was pretty much straightforward—it
was “one, two, one, two…” and that’s about all it was good for. It wasn’t meant to be
listened to as a listening art—the way we listen to art music. As time went on that
changed, of course, as the band was brought indoors in the late 1880’s and ‘90’s. Even
then, a lot of the Sousa concerts were outdoors, but that began to change. Still, Sousa’s
concerts were loaded with marches. Of course, his marches—he didn’t particularly
design them to be marched to. In fact, he hated parades—he had to do them occasionally,
but he hated them—we know that. But nevertheless, there’s that tie-in with the
pragmatic: marches were meant to be marched to. And I think that the college band
directors, as they emerged from the ‘30’s and ‘40’s rebelled against that whole tradition;
understandably, because they wanted to get away from being tied into that whole
syndrome. They wanted to play more serious and substantive music than just a bunch of
marches all the time, and when the wind ensemble concept that Fennell developed came
into being, that pulled it away even further. That also pulled it away from transcriptions
and into original wind music, which was a good thing in a lot of respects, but that’s
another area that I could talk about here. But anyway, I think that a lot of college people
really just decided, consciously or unconsciously, that they really didn’t want to deal with
that repertory and marches were number one on the list. Because marches were marches,
and that’s what they were written for, with that concept in mind, and “I don’t want to be
tied town to that,” and blah, blah, blah… I think that the result of that was that a lot of
these individuals started to “poo-poo” marches as an idiom that they wanted to deal with
and that’s the reason that they aren’t played by most college wind ensembles today. They
don’t bother with them, which I think is a bad thing, because, as far as I’m concerned,
there are a lot of great marches out there. You know, I mentioned Sousa’s 50—if I made
a list, I could probably come up with 150 or 200 really outstanding pieces of music that
happen to be marches. It doesn’t matter what the idiom is; if it’s a good piece of music,
then it’s a good piece of music, and it deserves to be played! That’s my philosophy
anyway. I love marches, especially when they’re well played and played in a serious
way. You have to approach them as a work of art and you try to make the artistic and
aesthetic qualities of those marches come out in performance—then you achieve
something really beautiful in my opinion.

I am concerned about the fact that, because of that attitude that we mentioned, that a lot
of students never get to play a lot of the great marches. They don’t even know about
them! Don’t even know that they exist! And that, I think, is a terrible thing! Just
thinking about this, because I’m getting ready, for the third time, to get back to work on
updating my book about concert band literature, I’m going to include a section on
marches—this time! I promised 20 years ago that I was going to write a book on it, and
no it’s not going to be a separate book, it’s going to be included in this book if I get it
finished, and it will have a sizeable section with a list of 100 or more marches, each one
which will have a paragraph about it describing what are the good features of it and what
are the difficulties just like my first book did with other concert literature.
If I do a band program, I would include at least one march in the program every time. I’ve done a bunch of programs.

The problem with marching bands is not that it is entertaining—it’s that it’s about visual entertainment. It has nothing, or very little to do with music at all. A relatively small amount of the concern seems to have to do with what music is being played or how well it is being played. Most of it is on “What does it look like?” and “Does the sound fit in with the visual?” Not the other way around.

The focus is, unfortunately: “How many trophies can we acquire in the course of our season?” But I’m sorry to say that this is an old story. Because I remember when, back in the ‘60’s when I first came down here, everybody was talking about “We got the trophy at the marching competition.” That was what their big thing was. I remember walking into a band room in Kentucky, about 15 years ago, and the only thing you could possibly see was 550 trophies around the wall. That was their bragging point. The band sucked! The potential of this band was tremendous; there were 110 players, and you could hear that there were some really good players there. But they had no more idea of how to play together than the man in the moon because the band director was only interested in how many trophies they could get.

On new music for band in the early years:
Sousa did commission some transcriptions. But in my opinion, Edwin Franko Goldman was the one who really started the availability of new music for band. Not only did he have a contest, but he commissioned the best composers to write for band! Without him we would not have Respighi’s Huntingtower, without him we wouldn’t have Mennin’s Canzona and Hanson’s Chorale and Alleluia. He commissioned a lot of music when he was president of American Bandmasters Association. But even before he was president of that organization, he was very much concerned about bringing the band into a serious musical area. He got so many composers…he almost got Stravinsky to write a piece, for example, and a number of other people who turned him down because they didn’t feel that they could do it. Ravel was another—if Ravel hadn’t had the brain disease that ultimately killed him, he would have written a wind band piece, because he was favorably impressed by Goldman. So he’s the man, as far as I’m concerned, that deserves much more credit than he is given. People just don’t know who Edwin Franko Goldman was, but he was a truly great leader of the whole profession.

Where does Fennell fit into the new music picture?
The electronic media became more a part of people’s lives and they didn’t go to concerts when they could turn on their radio and listen to something else. I think that Sousa had his era, and he toured for a number of years. But when he left the scene, as far as touring bands are concerned, there wasn’t anybody else with a name like that to pick up the slack. But on the other hand, Keith Brion still goes out and does tours with his “New Sousa Band” and it’s a very good group. Even though it’s not a permanent group the way that Sousa’s was and even though they don’t have anything near the season that Sousa did, he packs them in every time! If you look at the age of the audience, of course most of them are older because they remember when they were kids and they went to band concerts.
My big concern is that the last 2 generations don’t go to concerts…perıod! Why? Because their idea of concerts is rock concerts. They can do that all they want to, but the primary interest in rock concerts is not listening: it’s a happening. It’s a theatrical event, and all you have to do is go to one and you can see it. You see it, you don’t listen to it. I mean, the sound is there, and everybody gets attracted to the “sound” but do you think anybody is listening to the content? No! That’s my big concern. The thing that Aaron Copland worried about, for instance, in the early 1950’s was that the permeation of electronic media all around us has given way to lack of attention to it when it’s required…because it’s always around and therefore people take it for granted and don’t use their ears to listen with. That’s my big worry. So every chance I get, I try to tell kids, “You’ve got to go hear this concert.” But they don’t. It’s just not part of their social habit, you know? It’s not what people do. It’s not what kids do, for sure. Now some of them will. The ones who are really serious about the art and really want to do it themselves…they’ll go to concerts. When I go to the Melbourne Chamber Music Society, because I’m a member, there’ll be half a dozen, maybe 10 or 12 kids, but that’s about it. But there should be 50 or 60, including my youth orchestra kids. They should be there. Are they? No. That’s my big worry, is that the next generation down will be even further away from going to listen. And to me, regardless of the fact that I’m sitting in this room filled with 10,000 recordings, which I listen to when I get a chance, I’d much rather go hear a live concert, actually to be brutally honest. Much rather, and I go to them when I can. I go to all the Brevard Symphony Orchestra concerts, I go to the Brevard Chamber Music Society concerts, and when any other thing comes along, which there really aren’t that many things really on that level, I’ll go to those too. To me, live music is the best. Even when it’s not well performed, it’s still the real thing; real tangible sound in an auditorium or in a room where you can listen to it with nothing in between—no intermediate area, no sound system. I love sound systems and I love live recordings, but live music is the most important thing to me. That’s my major concern, is that people just don’t go to hear concerts, and it’s not that they don’t appreciate it either because I visit all these high school bands and orchestras and these kids have good ears and they know what good music is. And they appreciate good music, interestingly enough, much more than you might expect. I know the kids in my youth orchestra, they really know and they really understand. Three weeks ago we sightread the Brahms 4th Symphony, and we didn’t just “get through it,” they read it with a great deal of intuitive musical understanding. They had never played it before, and most of them had never even heard it before. Two weeks before that, we read the Sibelius 2nd Symphony…same story. These kids can sightread and they understand what music is all about, and a week from tomorrow we are going to do the Shostakovich 10th Symphony, which is the most ambitious thing the youth symphony has ever done. It will not be very good in some places, but the music will be there because they understand it. But that’s not the issue: the issue is how they use their listening time, and they don’t go to concerts. But a lot of them do listen to good music on the iPod, or whatever they have at their disposal. When you get into the hall, and you hear the real thing, that’s what it’s all about. But you have to keep reiterating this, because otherwise people don’t get this experience. And talking about it and doing it are a completely different thing. When you do hear live music, though, it’s great. It’s all about having that aural experience live, that you are in
the middle and part of. If people would get that experience then they would appreciate the medium all the more.

**What advice would you give to a beginning teacher who is preparing a march?**
I think it is important to consult aural examples of both that particular march and marches in general by different conductors and different groups because it gives you some point of reference.

I also think that if you’re doing a march, that you need to have a full score to rehearse with, and if there isn’t one, you make one. I know that seems like a big job, but I personally feel that you cannot really do your job unless you know exactly what note every part is supposed to play. And too often, that’s another reason that marches are not well performed—because people feel at a loss to rehearse from what I call “idiot scores,” which I personally resent. I understand where it came from—which is another part of the developing band tradition. We have to remember that, for many years, band directors were not conductors, they were the principal cornet player who would do this… (makes motion of trumpet player bringing in the band)…or somebody would use a cornet part which has the little cues. You’ve seen those; they call them “octavo” size or “marching size” print. It would have all the little cues in there. It would say “solo cornet” and have “conductor” in parentheses, which indicates exactly what the publisher thought about anybody who was going to conduct—they’d just give them enough information to give downbeats and occasional cues. Well, that’s ridiculous! Can you imagine a conductor doing the Beethoven 5th Symphony with that kind of score? No. So why should band directors be treated any differently? Because they allow themselves to be! What does that tell you? That’s another topic—I don’t want to get into this! Unfortunately, it took a long time for us to get away from the condensed score syndrome, with which all band music was originally published. The Holst Suites were not published with full scores until after World War II, and then only in this country! The British versions didn’t have full scores until much later. Two or three lines—that’s it! That’s the way it was done. It took a long time, until the middle 1970’s, and I’m not saying that I’m not the only person who did this, but I wrote a letter to the MPA (Music Publishers Association) and told their president that I felt like those of us who cared about the band literature were not being treated properly by being given just an “idiot score.” And the first letter that I got back said that “band directors don’t like full scores, they only want condensed scores.” And that was true then! The majority of them didn’t want to be bothered. They didn’t want to learn to read scores! And so, it starts with the guys themselves! It’s just like this business with the music that is played by bands today. If these guys wouldn’t buy this junk, it wouldn’t get published. But they buy it and the publishers know what they like. “I know what they like…they like this.” And I’m not going to mention any composers’ names, but we all know who they are. They grind it out like sausage and they get their five-figure royalty checks.

Much of it is what I call “generic music.” This is the genera: here is what you do. You have this section, then you have this section. You fill it with these musical clichés and it takes 3 days to do that. I could sit down right now at the keyboard and write out a piece in a few days that would probably sell 5,000 copies. Right now I could do that! But I
don’t want to do that. I won’t put my name on something like that. But if it came down
to it and I had to earn a living that way, maybe I would. But I don’t and I won’t do that
as long as I can avoid it. I am interested in writing easier pieces for young bands that are
good. But you have no idea what a struggle it is to get even those accepted by the
publishers. They say “Joe, you have to do this and you have to do that.” Ok, I’ll go with
them up to a certain point, but I’m not going to change the essential content of the piece.

Are there any specific resources that you would recommend for preparing marches?
There are recordings and there are published versions of the Sousa series that Keith Brion
and Loras Schissel did which has really excellent notes in the forefront and Frank Byrne
has some too. Also, John Bourgeois has edited a number of marches and has excellent
notes in his scores, too, about interpretation and stuff like that. It’s a combination. Get
more than one recording, get several. The wider the range, the better. Listen to people
who seem to have the reputation of being good musicians and get an idea of what is done.

Most importantly, consult the music. Study the music. Like I said, you can’t really study
it properly unless you have a full score to see exactly how the scoring is done and what
the relationship is to the voicings. See, one of my biggest concerns is that the younger
directors haven’t developed enough of an inner ear—I’m blessed because I have perfect
pitch and I can pick up a score and hear pretty much what it’s going to sound like. No
matter how good an ear you have, you still need to have the physical model to have a
sense of what it really sounds like, but my imagination can pretty much tell me what it
sounds like. But other people don’t have that and are not blessed with that luxury, so
they have to dig it out. So that means, maybe going to a piano, even if you’re not a
pianist. Even if it means sitting down with the score—all the easier if it’s a condensed
score—and plunking it out little by little so that you get an idea of how this is working.
And better yet, use a full score and figure out how the trumpets, horns and trombones are
working together—whatever it is—and do just a few measures slowly. It doesn’t have to
be in tempo and it doesn’t have to sound like a performance. This is just a sense of
getting your ears into what the music sounds like. Again, recordings are great. I’m all
for them and I’ve got thousands of them here, and I use them to get a sense of what the
music sounds like. But then I always go back to the score—to the score itself and see
“Why am I missing this?” or “Why are those conductors missing this?” And if you don’t
do that then you don’t know what you’re missing! And that’s a problem to me! Too
many people take the easy way out. I understand why: they’re busy, they’re doing a lot
of different things. But if you’re going to do your job right, you’ve got to take the time
out. I don’t care if it’s 5 minutes per day, you’re going to sit down and learn these 8
measures and figure out exactly what it sounds like, then tomorrow you’re going to take
the next 8 measures… But people don’t do that. They don’t routinize their study, so the
result is that they don’t really study—they get by. They’re one step ahead of their
students, which is better than no steps ahead, but still not what it should be!
APPENDIX E

PAULA THORNTON INTERVIEW

On marches being a “warm up” at FBA:
It used to be, as the old timers would say “It’s warm-up march.” It’s judged now, but
back in the day it didn’t used to be—it was your warm up. The adjudication then was
focused on the other two pieces.

I’d like to start off by saying that I think it’s very important that we study marches, and I
think it’s very important that our students get to study marches because I do think they
are a significant part of our heritage—the American tradition of bands. I encountered
someone in a state where I was judging last spring, who had this mentality that they
didn’t believe in playing marches. And I knew some band directors in the area, and they
told me, “This guy will pick some off-the-wall thing to play because he doesn’t believe in
playing marches,” and I thought, “Really?” So I made a point in the All-State setting,
when I returned to that state, to talk about how any concert I ever program will have a
march on it: because it’s so critically important to our history. And of course, that band
director’s not in the room hearing this, but his kids are hearing this. It’s important that
we learn about the historical aspect and what that means to us—it’s just important. And
to start with, you can believe just that! Then stylistically, it’s important that we learn
interpretation and form—the different elements of the style. All those things can be
applied in other situations, and the march medium is a great way to teach some of those
things that are basic to what we need to know as musical concepts. It’s also sometimes a
little simpler to do that in the form of a march than in a big overture.

Why do you think there is an attitude in some conductors that avoid playing
marches?

Part of it could be a lack of knowledge. Just like you said when you first started, some
people still think that a march at FBA is just a “warm-up march,” so that lowered the
value of the activity in your mind. If the older, more experienced band directors are
telling you that it’s not that important, then you won’t care about it as much. I remember
colleagues of mine, as a younger band director, when I was picking out a march, saying
“Don’t spend any time on that march. Pick the easiest thing you can and then focus on
the real music!” And I listened to that for a while, until I figured out in a hurry how
much respect I needed to have for the form and how much respect I needed to convey to
the students. So hopefully, all the thousands of kids I’ve had over the years, I think, have
a respect for that form and the importance of it.

Part of it is also the university mentality; the premiere ensembles at many universities
have gotten so far away from any tradition. It’s all about, “Let’s play the latest, greatest,”
and then on to the next thing. You know, whatever’s published next. And new music is
important, and I’m all about it. I serve on the Midwest board…so it is important. It took
me until very late in my career when I started programming new stuff. I was very
conservative and traditional. I said, “I have this FBA music list and until I play all of this
I’m not going to worry about new stuff.” And I didn’t. Really, it was playing at Midwest, which was 2002, that got me more excited about new music and made me feel a little more comfortable exploring those new avenues, but always staying with tradition and the classics. I think that because of the attitude that we’ve got to look at new things—we’ve got to be out on the edge—that kids that play in those ensembles at the university level get out, and…you’re going to do what you learned. And that goes to another whole thing of expectations that college graduates have, because I went through that same thing: you want to get out and play the music that you played with your band. You don’t realize that you’re going to have 13 kids in your band in Po-Dunk, Mississippi, and they’re not going to do that music and if you try, you’re going to be in big trouble.

**Which conductor or bands are your models for interpreting a march?**
The military bands have to be the model. They’re the ones who get it, who get the tradition. They’re the ones who apply this consistently. The Marine Band would have to be my number 1, but all the service bands. I mean, the Army Field Band is amazing! Pershing’s Own is just incredible. Listening to and talking to those people is a great way to get information.

Also, talking to colleagues might be the best way. I mean, Jack Crew is the first one, really, who ever reached out to me. I isolated myself in my first job because it was just so embarrassing. I mean, I was one of those coming out of grad school and thought “I’m never going to have a band that sounds like that…” and then I land in this awful situation where every kid said “How do it go?” No one could read a note, and it was so embarrassing and so awful… I was so embarrassed. I didn’t have any experience in just…making something like that work. He heard my band once I sort of had it on track, and he came to me after a performance at MPA and said, “Hey you’re doing some things that I’m working on with my band right now.” He was at Riverview at the time. And he said, “I want to come work with them.” And at his own expense he drove from Sarasota to Gainesville—stayed in Gainesville, I taught at a little town outside of there—and wouldn’t let me do anything for him besides get him a hotel room, and worked with my band. And he was talking about things like phrasing, and I thought, “Wow, I’ve been dealing with notes and rhythms and he’s talking about getting them to do all this other stuff.” So I just learned an incredible amount from him. I stayed in touch with him because I wound up teaching in Polk County when he was at Lakeland, and we even did some exchange while we were there. He left me this great message once that I kept forever on my machine (I was at Haines City and he was at Lakeland and they were a great band and we were building a program.) He called and said: “I want to bring my band over, and I want you and Vicki to help me teach my band how to march.” Our marching band was good at the time. So he brought, on charter buses from Lakeland, brought his kids to Haines City and unloaded them and we taught his kids how to do a marching rehearsal. And I said, “Fine, as long as we can do a side-by-side with your kids for concert festival.” It was great! I’ve always talked to him about literature—For instance, Sousa’s *Riders for the Flag*. To me, there’s only one way to do that piece, and it’s the way that the military bands do it. Jack shared a copy of that with me, made me a tape way back when. And he said, “This is what you want to do here…” You know, those sorts of things, traditional interpretations, if they’re not passed down, how do you
know? So now I make a point, with that march, to tell everyone “This is how you do it.” “Here’s a recording, and here are all the edits you want to make.” It’s like that: modeling after the military bands, which is what Jack did, and you share it and pass it on. We have to have that mentorship in place or those things don’t get passed down.

We’re so busy and we’re so tied to our technology, I worry about the fact that people don’t talk. We’re so competitive—people don’t want to share with each other. All of us old guys wonder if the mentorship exists like it used to. We all look around and say “where’s the next leader?” Jack’s retired now; he’s playing tennis. Where’s the next Jack? Where’s the next Joe Kreines? Where is the next Bobby Adams? Who’s going to replace JimCroft? Those people are growing and are going to come, but I think every generation wonders where those people are going to come from. I don’t know if the competitive stuff has to do with people not sharing. No one is more competitive than Bobby Adams—competitive with the standard. He is one of those people who says there should be no competitions, though. There should be no business involvement. I just wonder with all this marching band competition—is that breeding the disconnect? Because we’ve got to beat them, so I’m sure not going to go and work with that person and make sure they’re a better band director. Because if they’re better than us then that’s going to put us down.

We did some competition on a small scale, but I felt like I kept it in perspective for them. We used to tell them, “What’s good for one band is good for all bands.” You know, we don’t need to stomp them into the ground, we need to just be as good as we can be. Wherever that is, it’s fine. I don’t know if that’s what’s creating it, or if it’s the me generation thing. All the legendary people, like those on the Midwest board—Ray Cramer, Mark Kelly, Ed Lisk, and Richard Crane—all those people taught in the public schools. They all did a substantial amount of teaching before they went into the university setting.

We’re having issues now with the 40-something’s—they are not interested in service to the profession. We are now having to press people into service with FBA. During my tenure as president of FBA, we really were pressing young 2\text{nd} or 3\text{rd} year teachers who couldn’t even run their own programs yet, pressing them into service as district chairs. It’s too early! They shouldn’t be having to do that. It was like they were the only ones who “were too stupid to accept it” or “We made him do it because none of us wanted to do it.” You know, just that absence of professional service—feeling like you really need to do that: “I owe this back to the profession.” Everybody thinks that we don’t have time, and we don’t. But you find a way to help because it’s good for everyone.

**What are some of the traditional performance practices of a march that aren’t notated?**

I find myself saying to these young teachers, when I work with their bands: “What’s the most important aspect of march style?” And they’ll say “Tempo’s got to be steady.” You know, all kinds of stuff and usually it takes forever to get to what I think is most important in interpreting the style, and that is “light and separated.” The separation element. I think you’ve got to start there.
I’ll talk about form—traditional form. I’ll relate that to going into the sightreading room. Why do you want to know what march form is? Because when your director quickly looks at the march, in the sightreading room, then your director can say, “Intro, first strain, second strain, trio, etc.” and you can know what that means. That is standard march form. I say to them “What are the 3 things we know about a march trio?” So you go through that—the key change, the dynamic change, the style change. And so I just love teaching kids that stuff. And when you put a new march out there, you can say “What’s different about this march?” So there’s just so much teaching and learning to be done in a march, and teaching that form is a great way to introduce general form.

I think that, with kids, getting them to understand the interpretation is important. And with directors, I always say “You’ve got to do something different on the repeats.” You know—find a way. It’s okay to make some decisions—leave the trumpets out on a strain, etc. With my kids, it was standard even with the 2nd and 3rd band—in the sightreading room that there was probably going to be a standard march (and if not we’d talk about it), but they knew on the first strain, repeat, we were really going to bring that countermelody out. So the trombones and baritones always knew that this was coming. They knew that we were always going to make a certain change every time we played a repeat in a march. They knew that we were going to do those standard things. That’s a standard…

I went to someone’s band room the other day and they were doing 2 measures loud, 2 measures soft. And I said, “It’s good that you’re making a change, but it’s a little predictable when you keep doing this.” So I just showed them about bringing out the countermelody the second time. Just identifying: I asked them the other day “What is harmonic rhythm?” They didn’t know, but that is something that I learned through marches early on. “Well, that’s our on-beats and our off-beats.” So we’ve got that, we’ve got our melody. Do we have a countermelody? Maybe we have 2 countermelodies? Sometimes we have 2 parts that go together and make a countermelody. So the big thing with interpretation is encouraging directors to make some decisions. Listen to some recordings and see what they do, and the ones that don’t change anything and just plow right through it…ignore them. I always tell kids, “We’re going to make a difference and make it interesting because repetition is boring if it’s done the same way every time.” I also always advise the directors that they indicate these changes in the score very clearly, so they know that you meant for the trumpets to not play the second time when we were bringing out the counterline…that sort of thing. Make it interesting; make it varied. If there are traditional ways that it should be done, which there are many of those, then explore those and ask around. What is the tradition? Listen to the military recordings and see if there’s a trend.

**What are some rehearsal techniques that you’ve used for preparing a march?**

I’ve been dealing with people getting ready for FBA, and march style is usually a huge issue. I talk to them about this: You’ve got to make them separate. When you have a dotted figure, the dotted eighth-sixteenth notes figure or the dotted quarter note-eighth in cut time, the dot must be interpreted as being a rest. If you press through it, it’s heavy. If you separate it, you’ll feel lifted on the releases and it’s like bouncing a basketball. That’s a hard one to get them to do, and the younger they are, the harder it is. Of course,
the poorer their fundamentals, it gets even harder. Separation—if they’re not doing it—it just isn’t going to sound right. Getting them to play every note staccato—every note—is the answer. And usually when they think they’re playing too short, it’s just right.

Another thing with harmonic rhythm is that sometimes it’s just inaudible harmonically—it’s just a rhythm, not a harmony. Taking that and playing it chorale-style, really slowly helps, letting them hear how cool some of those horn and 2nd and 3rd trumpet off-beats sound with the bass line. Just fill in all the holes with sound. Playing anything that is sounding strange like a chorale, breaking the parts apart, helps kids understand their part…where it fits in. “Okay, this is harmonic rhythm, this is melody, the countermelody, and this is the balance.” Referring to those things, once you identify it, and using that terminology is a good way to reinforce it. I remember so many times inside the band when the conductor would say, “Ok, let’s have the melody play,” and I’d wonder “Is that me?” So anyway, just immersing them in the formal terminology as well as the stylistic rules is good for kids. I explain the term “stylized” means play a short note as close as you can to the next note; maybe even playing it later than you think it should be and giving intensity to it.

At Buccholz we had a 7 period day. I had a percussion class, and there were enough of them that could double up, because I had full percussion sections in each class as well. After we went to a 6 period day, it became a little difficult for some kids to do both, but I still had some that could do it. Those others could be put together with the bands after school. I think the separate percussion class was very effective for me. Of course in marching band it is very helpful, and in solo and ensemble time, we’d just do mounds and mounds of percussion stuff. Every percussionist was in at least one ensemble and they also played solos. That class time made us able to do that instead of adding more stuff after school.

I think a lot of people are intimidated by percussion parts in marches. Do you have any suggestions?

I think you really need to use the models that we have. I know you have a place in your research about sources…I got out two books that I think are awesome. Carl Chevallard’s book Teaching Music Through Performing Marches—this is a great resource. It’s amazing…it’s such a good book and it’s part of the GIA series of Teaching Music Through Performance. There’s also the Best Music for High School Band (Dvorak, et. al) book, which is great and has a whole section on marches. They both talk about that mistaken impression out there that marches are not worthy of study. Another wonderful source is the Keith Brion and Loras Schissel editions that have come out with that huge first half of the printed score with stylistic interpretations, percussion specifics, historical perspectives on the march…those are awesome. Anyone who doesn’t go and find about what they are doing these days either just doesn’t have the time or they don’t understand the resources that are out there, basically. The King marches now have the big music (as opposed to the folios) and that is worth investing in. If you can get an edited version on concert-march size paper, why use a quick-step size?
What are some of your favorite American concert marches and composers?
Sousa—and that took me probably 15 or 16 years before I was brave enough to play a
Sousa march. I was scared of them. I have that much respect for the intricacy and the
pressure for correct interpretation. So it took me a long time and then, I thought “I finally
did a Sousa march!” And so then I did a bunch. I’d have to say that his have to be my
favorites because there’s so much there—So much variety, and it’s subject to so much
interpretation. Cool stuff. And then there’s Fillmore. He’s from Florida, so he is in our
heritage. Then there’s King. He just did so much that you can take a lot of his marches,
and they’re not ever easy, but they’re not full of black notes, so you can take a younger
band and let a less-experienced, less-proficient group work on them. And I like a lot of
the European marches—I like marches in general. I think they’re great, and I think
they’re a valid musical form.

Are there different stylistic considerations for different composers?
Absolutely, and in this book (Chevallard) there are different descriptions of that. He is
such a nice guy—you can pick the phone up and call him and he would talk to you.
Obviously, tempos are a big issue. I was helping someone else the other day, and taking
a Sousa march at 138 just doesn’t lock in. And someone else is playing British Eighth
and we have to talk about that—the stately tempo, it just doesn’t need to be up. So we
have to talk about that… I had an intern once, years ago, who was a really sharp guy. I
was letting him do the third band. He would listen to what I did with the wind
symphony, and he would just say the exact same things to the 3rd band, which met after
that class. I was doing some circus march…something fast. And then he had a more
traditional King march to do in his class. And he was trying to get them to go real, real
fast. And they just couldn’t do it, for one thing, and it also wasn’t appropriate to that
march. So we had to have that talk. “Just because this is the right tempo for what wind
symphony is doing on their march doesn’t mean it’s the right tempo for Hosts of
Freedom” or whatever they were playing. There’s that…misinformation. Thinking
you’re getting the right thing. But that whole thing—is it European, Sousa, a circus
march—you’ve got to know about the tempo requirements. There’s a wonderful edition
of Rough Riders that says “march” or “gallop,” so you can do it either way and there’s a
good explanation about it in the notes. But you know, even Sousa varied the tempos
based on the needs of the live audience. If it was going to follow something that he felt
he had to wake them back up, then he would do a faster tempo than he normally would.
He designed his shows and changed his tempos and interpretations to fit the audience.
You can even think about acoustics. If you’re playing outside the notes might need to be
a little longer than if you’re playing inside in a very acoustically resonant venue. So
there’s that consideration as far as tempo and note lengths. There’s so much information
at your fingertips today. We didn’t have the internet when I was going through school.
Most of my career we didn’t have that kind of access. So, take advantage.

What advice would you give to a beginning teacher who is preparing a march?
The first thing is I’d encourage them to choose a march that is attainable—technically
achievable—for their kids, because I think that first year teachers make that mistake a lot,
not knowing how to choose and how to evaluate the capability of their ensemble. So,
choose wisely. Second, I would choose something that you can go and find information
about the proper, or the standard interpretation. I know a lot of people, colleagues, who
do everything they can to find obscure marches that no one will know. No one’s going to
question my interpretation because if they don’t know it they’re not going to have an
opinion about how I should be tailoring this to fit the concert stage.

I think the biggest issue is choosing the right one, and the second issue is: what are the
elements of style? And how am I going to use this to convey concepts to the kids about
playing a march? Not just, “Okay, let’s learn the notes,” but let’s use this vehicle to teach
standard march style. Especially with middle school kids, getting them to play with light
separated style is really tough. You have to teach these things to your kids: light,
separated style. Pay close attention to articulations. Teach that to them. What 3 things
always happen in the trio? Teach that to them. What is the history? Why is it called a
“break up” strain? Do we have a “break up” strain? A lot of easy marches don’t have
those. But if there is one, why is it called that? What else is it called?

Another thing that I really hate is the way that many people interpret the stinger. I cannot
stand that when people go *baaammmm*, and do this long…. The first time I heard
someone do it, I thought “Oh, that’s kind of cool.” And I think a lot of people have heard
that and thought it’s kind of cool, so instead of putting the exclamation point on the
march, which is the intent of the stinger (because apparently it was supposed to signal in
the military “We’re done!” so the commanders knew the piece was done and could move
on with the next command or forward march or whatever)…So it’s supposed to send a
signal. “This is done, by God!” It’s an exclamation point. But people take that, and they
back off and stretch it out and play it with a symphonic release, rather than a *dot* is just
wrong. I mean, yes, it needs to have body and not be slapped, right? But I think people
go way too far the other way. That bothers me. At first I wasn’t sure, but it always
bothered me a little, and now I know for sure that I hate it! To a point it might be
right…if a judge is hearing that you are just smacking it. It should be a chord, it should
have harmonic structure, it should be well balanced. It should be pyramid in balance, a
little bit—I teach that pyramid thing—but really it just needs to be a block of sound. I
understand asking for harmonic significance on the note, but I disagree with the long
stinger.

**Does there need to be an effort to “save the march?”**
There are some states that don’t require a march—I don’t recall where, but I have run
across at least one in my experience. I think that the fact that we still have the
requirement that one of your pieces is a march is enough. When you apply with the
Sousa Foundation for the Sudler Flag, one of the pieces needs to be a march. So, I think
as long as FBA maintains that tradition, that’s good. I can’t think of a way that we would
have some other push for that. Beyond that, I would hate to see it go away. I think it
needs to be a mandatory part of what we’re teaching and what we’re performing.

**Are marches as important as they used to be to bands?**
I think that to whatever degree marches have dropped off in the eyes of certain people,
that it is still important. I think it is even more important because of the historical
significance and because of the band tradition. So I think it should be promoted and I
think that people should be re-educated if they missed the boat on that part of the
repertoire. Many suites of music have a march—like Holst. They have march
movements. I was recently recounting a lot of suites—Grundman *Little Suite, Suite in Minor Mode*. That is where the style is...there is transfer there from your march. You don’t have to start from scratch in that case.

There are 3 things that marches can contribute: educational value; historical significance—heritage, it’s important and it needs to be preserved; and third is audience appeal. You know, *Stars and Stripes* at the end of a program. We used to do a Veterans’ Day concert in Gainesville, and we used to choreograph the whole thing—stole it from the military band—trombones and trumpets would come out around front. And I could almost cry just thinking about it. It was so cool! And you know those veterans would be there, and they would stand up when we did the Armed Forces salute. Allen Beck, who is the former commander of the Navy Band lives in Melbourne now—he’s retired in Melbourne—and I’d have him come over, and he’d show up in his full Navy dress, in his uniform and he would conduct that thing, and those people out there in wheelchairs, that could not walk, would stand up when their branch was played. You know, there’s too much there. Too much connection and too much emotion for those veterans—there’s too much not to respect and revere the form as an art form. It is something that we should teach about and promote.

**On the Veteran’s Day concert:**
There’s a big VA hospital there in Gainesville, and I went to a lot of expense. I’d bring them in on charter buses, and I’d rent the Philips Performing Arts Center, which is a beautiful hall right there on campus. We did a canned food drive and we did a really fabulous program that was really gorgeous. We’d get Allen to come over and he wouldn’t charge us anything and wouldn’t let me pay him anything to do that, and we’d get the “voice of the arts” Richard Drake, who is on NPR there. He would announce for us. And one year we did Sam Hazo’s piece *Each Time Your Tell Their Story*. Do you know that? It’s gorgeous. It was a huge commercial success for him. It’s got a poem in it—it’s just Hazo, you know—but it’s a tribute to soldiers who’ve died. So his father—he’s also Sam Hazo—is the poet laureate of the state of Pennsylvania, so he wrote the poem. Now, Sam and I have developed this connection: I played his first piece at Midwest, and so I’m the key to his success in his mind. We played *Novo Lenio*, and it was fun. Now he’s huge commercially. But anyway, Richard Drake, this “voice of the arts” guy that would announce for us, his father, who at the time we did this was 81 or 82, was a fighter pilot in WWII. He got shot down, he was a prisoner of war in Germany. And there’s a picture—Tom Brokaw wrote this book called *The Greatest Generation*—and there’s a photograph in there of his father, getting released from the POW camp. That was him! And so he did the poetry for us, and it’s “No soldiers choose to die, it’s what they do by being who and what they are...” and it goes on, this narration, it’s pretty brief. But it ends with “think first of love when you tell their story, because they’ve sacrificed and it gives their sacrifice a name and takes from love its glory.” This 80-something year old guy who was a prisoner of war, he’s the one there doing that for us. And that’s the kind of stuff that I got so excited about when I got toward the end of my career. It wasn’t the technical grade 6 pieces of music that we were able to do and going to Midwest—that was great. We did a tribute concert to Dick Bowles there in Gainesville. It was stuff like that, the tribute to Mr. Bowles, the Veterans’ Day concert,
the things that reached out and touched people. Those were the things that I enjoyed. Those things became more fulfilling to me than all the superiors or trophies with marching bands or whatever. And the kids could get it, so they started to understand that service aspect and touching people with your music. That’s what it’s about. Those things are just very, very fulfilling.

Would you mind telling me about your career?
Sure! I went to school in Louisiana. I had to choose between Louisiana Tech and Louisiana State—LSU. I chose Tech because I had more money to go there. Back then, $1500 a year, I had money in my pocket after registration, I had a 5-day meal ticket a dorm room and everything…I could go to the bookstore and get all that I needed. Things are different now. But, I chose Tech because I could to school for free, and I went there and majored in physics and played in the band. I missed the music too much—I just had to have it. I was trying to be an engineer and make a whole bunch of money and all of that. And my Dad wanted me to do that—he’s really smart, that kind of person! Anyway, I had to switch. Very quickly I switched into music. I had great people around me there and I really enjoyed the band program there. I went straight from there—I didn’t feel ready to teach, and I didn’t feel my methods classes were very strong—so I went to the University of South Carolina following my clarinet teacher there. Anyway, I got my master’s degree straight away. Then I came to Newberry Junior-Senior High School, outside Gainesville, because I met Frank Wickes at the NBA Convention in Knoxville, Tennessee—it was 1978. And of course, Copenhaver and Moody, they’re at South Carolina and they’re big into NBA people, and they said “You need to join NBA and go to the conference” and so I did. And I met Frank Wickes and I heard Paula Crider’s band play. Women were not so common as high school band directors, or any kind of band directors back then. So I heard her high school band play and oh my God, it was incredible! So that was inspirational. I met Frank and I said “Mr. Wickes, is there anything in Florida?” Because I didn’t really like Columbia, South Carolina so much for teaching and I didn’t want to go back to Louisiana or Mississippi because it was really low, low, low pay. A bad situation. So he said, “Well, there’s one school in Florida that I know of, outside of Gainesville where I am at the University of Florida, but it’s awful, you don’t want it.” He said “It’s really bad, but it’s all I know of.” So I contacted the principal; drove to Newberry from Columbia. I interviewed—spent all day with the principal and he hired me on the spot. It was the first thing that I’d ever interviewed for and so I said, “Ok!” So I took this job and stayed 7 years there…it was such a pit. It was so awful. And I just built it and built it, and once they realized that I was doing a good job they really supported me and helped me. I started off teaching math, and the wheel, and chorus, and beginning band class and an advanced band class. My beginning band—it was just trial by fire. I had beginning band and trying to put a marching band on the field—you could not even recognize the National Anthem! It was terrible. I was so embarrassed. So I just buried my head and I worked hard. I isolated myself because I didn’t want anybody to see how terrible it was. Which is why I’m so big on mentoring, because I did…Until Jack Crew heard the band getting somewhere close and volunteered to come and work with them—that was the first time anyone reached out. Dick Bowles reached out with help for sightreading. So anyway, I spent 7 years there, and it took till the 6th year that I was there, when I had actually started every kid myself, that we finally
got a superior at state. And I ran into Jim Croft in the stairwell, and I’ll not forget this: he said how much he enjoyed the band. I was like: “Yes!” I couldn’t believe that he noticed!

So anyway, I stayed there another year and it was just going to be a constant on-again, off-again kind of thing to maintain it. So I went to South Florida for 3 years to South Fork High School. I followed Bill Miller there. And then I went to Haines City, in Polk County. I was there 5 years and actually went to Harrison Performing Arts School with Frank Howes at principal for 1 year. The performing arts school thing was not for me. I just didn’t have my own program. It was the orchestra program and I was just there to support. Frank was awesome and it was wonderful working with our orchestra director—the orchestra there was great. But I just felt useless because I’m used to my own program and everything…So then I went to Buchholz. I stayed there 13 years. I was only the second band director there. The first band director had been there 24 years. That program needed to be reworked quite a bit and regrown quite a bit. I started off with guitar classes…it was a mess. But it grew.

Every job was a struggle. Harrison was a struggle because it was a fledgling program…at least the winds were. It was an orchestra school. I just wanted to teach kids to play! Every single place I’ve ever started has been really a mess! But that’s what I like doing. That’s another thing about people just graduating from school: I had someone who was interviewing for my job when I was leaving Buchholz and coming here. I was interviewing people, and he was finishing his master’s degree. He actually said to me, “I don’t want to build a program. I want this job. I want to just walk in.” And that’s what else I’ve seen from people coming out of school. They don’t want to roll up their sleeves, but that’s where you learn! That’s where you learn! When you have to teach kids from scratch and undo bad habits and try to teach good habits. Building a program…it’s much easier getting to the top than it is being at the top. Because once you’re there, everybody just expects it to be good: “Oh, it’s Buchholz. Three bands should make superiors at district.” My colleague, Vicki Nolan and I, worked together for 22 years, and we both agree that it’s much easier building than staying there. But building and getting there—the camaraderie, the unity that you build, the feeling that you’re making a difference for the kids. All of that…working in a disadvantaged placed like Haines City. That was rough…Newberry was rough. There’s a former student that has his own insurance agency here in town. (I’ve got to talk to him because I’ve got State Farm and he’s got All State!) Anyway…Cotrelius Kennedy. He told us when he graduated…Oakland was the really bad section of Newberry, with really bad drugs and drive-by shootings even back then, and he lived in Oakland…He told us, “If I hadn’t had band, I’d been on the street corner in Oakland selling drugs. I know it! This program saved me.” And now he’s a big success. He would’ve been…he came from a rough background. But those kinds of stories—the kids that stay in touch, or the ones that were the biggest jerks and write you an e-mail 20 years later and say “This is what I’m doing now. My daughter’s in band at the middle school. I’m really sorry that I acted like I did. You taught me a lot, whether you knew it or not!” It’s the difference you make for kids…that’s what it’s really about. And the music is how you do it.
I’ve been accused of being too meticulous with preparation. People have heard recordings of the band and said there’s no way that’s a high school band. But I believe that excellence is the way to bringing the best out of these kids.

**At Buchholz High School:**
Rebuilding it was a process. We had less trouble convincing the kids to get on board than the parents, because the parents had been put in a situation for the previous 3 years before we got there of basically running the program. The teacher who had been there for 24 years had really lost touch, apparently—the band parents made all the decisions about trips, awards and planned band camp. They did everything and they were making all the decisions. Bless their hearts, they kept the program afloat! There were 99 kids still in that program when I got there. And that later grew to quite a few more than that. At least they kept it alive. Some of them were intelligent enough to know that someone was finally there that knew what they were doing. They saw that I could make a plan for the direction of the program and they supported me, but it was hard for them to relinquish control. They had that issue…But the kids really bought into things pretty quickly. The hands behind the back—did you ever see them doing that? That came from…the first year we were there, and we were fortunate enough to whip them into shape enough that we went to a marching contest. That’s how you build that discipline. And we went to a contest in Middleburg and we won grand champion at the first marching contest we went to. And that won some credibility. You know, there were some good bands there, too. So after one of the performances we were walking them back, and my associate said “Keep your hands at your side. Don’t swing your arms!” We wanted to keep a military bearing as we went back. But somebody was playing, smacking someone else or something like that. So she stopped and bellowed “Put your hands behind your back!” She’s the drill team instructor, and that’s what they do. So she told them to do that, and they all did it. We went into the stands later after we left the bus, and these little pistol 10th graders who were African-Americans—what a crew of kids we had!—they saw another band coming around to perform. We were sitting on the edge, up high, and one of them said “Look at how bad they look! They’re all swinging their arms and stuff!” So they wanted to do the military thing. They decided that we would do the hands behind the back. That’s how those kids turned it around. That girl teaches elementary school now and she came back to see me. She told me, “Oh those children are paying me back for all the grief I gave you!” It was a rough transition, but it happened fairly quickly. There are always going to be issues… They are nice kids because they know you expect it. Kids are going to get away with anything they can. If they don’t have these parameters…they won’t become the people you need them to be.
Dear ______,

I am a graduate student in the College of Music at Florida State University. I am conducting a research study on various perspectives of the American concert march, and seeking to gain better insight into the historical traditions, interpretations and teaching methods of the march. The goal of this project is to inform the existing research literature regarding concert marches in the American wind band curriculum. This research may be published, in full or in part, in various music education publications.

Your participation will involve an interview which will be recorded and transcribed. The list of questions that you will be answering has been provided to you before the actual interview. Questions will be asked for the purpose of gathering anecdotal information from you, based on your experience as an exemplary teacher. The audio files of the interviews will not be kept indefinitely, but will be destroyed by August 1, 2009.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

The results of this research may be published. Your name will be included in this research unless you desire that it is kept confidential. If you do wish to be anonymous, please inform the researcher at the time of the interview.

There are no foreseeable risks or discomforts to you involved in this study.

Thank you for considering participation in this study!

Sincerely,

Robert Clark     Dr. Steven N. Kelly
Researcher      Supervising Professor
321-591-9824     850-644-4069

________________________________________
Please note—two signatures are needed below.

I give my consent to participate in the above study, which will consist of a recorded interview.

________________________________________
Signature       Date
If you do consent to participate in this study, please indicate whether you will permit me to use your name in any publications that may result from your participation in this study:

Yes, I agree to authorize use of my name

____________________________
Signature

No, I do not want my name used in any publication

____________________________
Signature

If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Vice President for the Office of Research at (850) 644-8633.
APPENDIX G

IRB HUMAN SUBJECTS APPROVAL LETTER

Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 2/9/2009

To: Robert Clark

Address: 2209 Berkshire Drive Tallahassee, Florida 32304
Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Perspectives on the American Concert March

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 2/8/2010 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.
This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Steven Kelly, Advisor
HSC No. 2009.2235
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BIOGRAPHICAL SKETCH

Robert Henry Clark was born on May 24, 1979 and is a native of Flintstone, Georgia. He graduated from the Florida State University with a Bachelor’s Degree in Music Education in 2002. After graduating, he taught at Kernan Middle School in Jacksonville, Florida, and in 2003 accepted a position at Eau Gallie High School in Melbourne, Florida. Robert returned to Florida State in 2007 to pursue a Master’s Degree in Music Education. Beginning in August of 2009, he will serve as the band director at Melbourne High School in Melbourne, Florida.