

## ***“MARCHES ARE MUSIC!”***

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Commander/Conductor, The USAF Academy Band***



Carl Chevallard, Lt. Colonel, United States Air Force, became the commander and conductor of The USAF Band of the Rockies in 1998. (The band was reestablished as The USAF Academy Band in 2003). Between 1988 and 1998, he commanded Air Force bands in California and Alaska. His Air Force career began in 1983 as assistant conductor of The USAF Band, Washington, D.C. While there, he also served as Director, Chamber Players and Audio Productions, and Officer in Charge, The USAF Ceremonial Brass.

Originally from Ohio, Chevallard grew up in a musically rich environment. He studied violin and voice at an early age and later earned a Bachelor of Music Education degree from The Ohio State University and an M.A. and a Ph.D. in music from the University of Iowa. His teaching career began in 1972 as Director of Instrumental Music at the Walnut Township Schools in Millersport, Ohio, and advanced to faculty positions at Iowa Wesleyan College, Michigan State University, and San Jose State University. Concurrently, he served as an enlisted bandsman in the United States Army Reserves and the Iowa National Guard. He was honorably discharged in 1978.

An active creator, Chevallard has produced over 70 compact disc recordings (including America's first military band compact disc); inaugural Air Force segments for National Public Radio's series *The Greatest Bands in the Land*; a comprehensive radio history called *All About Bands*, and ten television productions including *Sousa!* For the American Forces Radio & Television Service and *A String of Pearls: Major Glenn Miller, the Army Air Force Years* for PBS. His articles have appeared in *Band World*, *The Instrumentalist*, *Chamber Music America*, and *Militarylifestyle.com*.

Always a teacher, Chevallard has been recognized for leadership in the Arts by the Department of Defense Dependent's Schools, the California Music Educators Association, and many others. In 1993, he received an award for "Conspicuous Creativity" from the Disney Corporation.

## **MARCH PERFORMANCE “TIPS”**

**Expressiveness:** *Marches provide opportunities to shape melodies and countermelodies; to use vibrato, dynamics, articulation, accentuation to create motion, direction, and warmth in musical lines; to contrast instrumental colors and/or musical elements (especially on repeats!)* (TO MAKE STUDENTS AWARE OF EXPRESSIVE POSSIBILITIES, DEMONSTRATE/RECORD EXPRESSIVE EFFECTS ON YOUR INSTRUMENT, THEN RECORD THEIR EFFORT TO MIMIC THOSE EFFECTS: PLAYBACK AND DISCUSS).

**Tempo:** *Marches require precise execution of the right tempo for the right march in the right programmatic function, in the right acoustic.* Marches require consistency and discipline in tempo execution. (ASK STUDENTS TO CLAP TO A TEMPO WITHOUT THE ASSISTANCE OF A METRONOME OR CONDUCTOR, AND BRING TO THEIR ATTENTION THAT THEY ARE RUSHING).

**Ensemble:** *Marches require precise execution of figures, from top to bottom of the ensemble, with vertical and horizontal ensemble consistency.* (ASK STUDENTS TO CLAP TO A TEMPO WITHOUT THE ASSISTANCE OF METRONOME OR CONDUCTOR AND BRING TO THEIR ATTENTION THAT THEIR ENSEMBLE, WHILE SLOPPY AT FIRST, TIGHTENED AS THEY INCREASINGLY FOCUSED ON THIS PERFORMANCE SKILL).

**Phrasing:** *Marches require well conceived and faithfully executed phrasing up and down the ensemble; creative liberties of phrasing may be allowed as a section, but no “cheap solos” can be allowed by individuals who play through planned phrase breaks.* (ASK STUDENTS TO PLAY AND RECORD A MARCH WITHOUT, THEN WITH, PHRASING INSTRUCTION. PLAY BOTH RECORDINGS BACK SO THEY CAN HEAR THE CLARITY AND POWER OF EFFECTIVE, CONSISTENT PHRASING).

**Rhythm:** *Marches require extreme rhythmic discipline.* Rhythms are typically played as written. A dotted eighth-sixteenth rhythm means exactly that, with the exception of note length. Generally, the dot in a dotted note rhythm is *removed* and replaced with a rest; the little note that follows is emphasized, or “kicked.” In tied notes of the same pitch, the tied, same pitch note is generally removed and replaced with a rest. (PLAY A DOTTED RHYTHM FIGURE IN SWING STYLE, THEN AS WRITTEN WITH DETACHED STYLE. RECORD BOTH AND PLAYBACK WITH COMMENTS).(Sousa: “I like my notes to have a little daylight between them.”)

**Note beginnings:** *Marches require precise execution of a vast array of articulations—including tenuto lines, sideway accents, rooftop accents, Sforzando’s, and Fp’s, dots, and wedges.* (RECORD BAND PLAYING A MARCH PASSAGE WITHOUT INSTRUCTION; DEMONSTRATE NOTE ATTACKS ON YOUR INSTRUMENT, THEN RECORD THE BAND AS THEY MIMIC THE STYLE YOU DEMONSTRATED—DISCUSS).

**Note endings:** *Marches require precise and sensitive execution of phrase endings.* Generally, phrases are lifted, not CHOPPED, especially in melodies, countermelodies, and *especially* in the song-like trio. (DITTO TO ABOVE. THIS IS A GOOD OPPORTUNITY TO TEACH WIND PLAYERS HOW TO “TAPER” PHRASE ENDINGS BY SOFTENING AND RELEASING WITH AIR, NOT TONGUE. ENCOURAGE THEM TO LISTEN TO VARIOUS ARTISTS/ENSEMBLES FOR GOOD EXAMPLES OF TAPERED PHRASE RELEASES.)

**Rests:** *In a march, a rest is REALLY a rest.* It may constitute a “dramatic gap” which must be “clean.” This includes BASS DRUM, TIMP, CYMBALS, BELLS, CHIMES, etc., which must be AGGRESSIVELY DAMPENED AT RELEASE to achieve this effect.

**Textures:** *Marches offer great opportunities for improving “vertical awareness” and for executing creative texture variations.* Courageous interpretive decisions and dramatic dynamic execution will reveal an evident, descending hierarchy of textural elements (generally) as follows: melody, countermelody, supporting harmonies; beat (“oom’s” and “pah’s”). These elements may be widely varied in style or dynamics for expressive effect. Opportunities abound to make creative, dynamic emphasis of non-melodic textural elements such as suspensions, imitations, accompaniments (on repeats), “money notes” in rich harmonies, and “harmonic turnarounds” in tuba, percussion, and other “time keeping” instruments as they occur.

**Timbres:** *Most marches are predictably orchestrated.* If one is not careful, one will get a “trumpet dominant” color, or worse, “a tutti gray” color which is the result of all instruments playing at a loud dynamic. Timbres can be creatively varied by instrumentation (i.e., cornets instead of or in addition to trumpets to support, rather than compete with woodwind section); elimination/addition (melodic brass removed or added for effect); re-registration (i.e., clarinet melody dropped one octave on repeats); bell direction (brass and saxophones); bell up effects (in brass); reduction (reduce brass to one/part when accompanying; reduce tubas and other low-wind “beat makers” when melody orchestration is light); or substitution (REPLACE tubas with bass clarinets, bassoons, possibly saxophones or even string bass to lighten the bottom and “float” the ensemble). Percussion coloration can be varied by changing instrument staging, drum tuning, drum sticks/mallets’ shape and weight, and substituting different sized drums, cymbals, bells, triangles, etc. (EXPERIMENTATION, RECORDING/FEEDBACK, DISCUSSION WILL REVEAL MANY POSSIBILITIES!)

**Percussion Effects:** *Marches require percussion section precision and creativity. Marches give the percussion section a chance to shine!* Use percussionists for dramatic effect. The bass drum is generally “felt,” not heard except on accents; the snare drum often replicates the melody and can be appropriately emphasized as a solo instrument; “drum song” features may require added players and even special staging (*Semper Fidelis* is a good example); special effects (chimes, bells, wood blocks, sirens, etc.) offer great opportunities for experimentation; snare/field drum and cymbal colors and *staging* can be varied for effect and/or to reflect the character of themed or period marches. The percussion section is the most visually interesting section to the audience—use them as “showmen” to add to the visual and musical appeal of the performance. Keep unused percussionists occupied by giving them the score to study and follow. (EXPERIMENT, RECORD, DISCUSS, CREATE!).

**Staging Effects:** *Marches beg for creative staging.* Individual or section features can be emphasized through interesting horizontal and vertical staging. Special effects, such as bells up, and/or sections/individuals *standing up* adds color and audience interest; featured solo instruments (wind instruments, or percussion--chimes, wood block, etc.) can be brought to the front of the stage to “solo position.” (TASTE, DISCUSSION, EXPERIMENT, RECORD, CREATE!).

**Form:** *March form is generally predicable and easy to teach.* THINK OF MY FARMHOUSE METAPHOR, AS FOLLOWS: **INTRODUCTION** = FRONT PORCH; **FIRST STRAIN** = FRONT ROOM; **SECOND STRAIN** = BACK ROOM; **TRIO** = GARDEN; **BREAK UP STRAIN** = GAZEBO; **FINAL STRAIN** = BACK GATE; **STINGER** = GATE LATCH!

## 50 WONDERFUL MARCHES

Drawing on Norman E. Smith's ten-year (1976-1986), international poll of march popularity, *The Instrumentalist's* "100 Most Popular Marches" poll (c.1970) and ideas of my own, the 50 marches (and editions) recommended here are of the smaller kind, including quicksteps, slow-steps, circus marches, gallops, rags, "specials," and more. After each title, a suggested difficulty level has been included (indicated by "D" and a ranking of "2" to "5" with "5" being the most difficult). Editor information (indicated by "E") and publisher information (indicated by "P") are also included. The author wishes to thank Ms. Wendy McCallum, Doctoral Conducting Assistant, the University of North Texas for researching and supplying the editor and publisher information. This information was current at the time this book was published.

Admittedly, this list is a selection. It was compiled according to three criteria: quality, difficulty, and internationality. Every effort was made to strike a balance between these three determining factors. Publisher information is extremely perishable—this info was current as of August 03.

1. *Alte Kameraden ("Old Comrades")* Carl Albert Teike (Germany) **D:** 4; **E:** Wiley; **P:** TRN
2. *Americans We* Henry Fillmore (U.S.A.) **D:** 3; **E:** Fennell; **P:** Carl Fischer
3. *Amparito Roco* ("The Sheltered Cliff") Reginald Clifford Ridewood (Also attributed to Jaime Texidor) (U.S.A.) **D:** 4; **E:** Winter; **P:** Boosey & Hawkes
4. *Army of the Nile* *Kenneth Alford (England)* **D:** 4; **E:** Fennell; **P:** Boosey & Hawkes
5. *Barnum and Bailey's Favorite* Karl Lawrence King (U.S.A.) **D:** 5; **E:** Bainum; **P:** Barnhouse
6. *Bravura* Charles Edward Duple (U.S.A.) **D:** 4; **E:** Edmondson; **P:** Queenwood
7. *Brighton Beach* William Peters. Latham (U.S.A.) **D:** 2; **E:** None; **P:** Belwin Mills
8. *Chicago Tribune* William Paris Chambers (U.S.A.) **D:** 4; **E:** Boyd; **P:** Ludwig
9. *Chimes of Liberty* Edwin Franko Goldman (U.S.A.) **D:** 3; **E:** Schissel; **P:** Barnhouse
10. *Citadel* Frank Williams Erickson (U.S.A.) **D:** 2; **E:** None; **P:** Belwin Mills
11. *El Capitan* John Philip Sousa (U.S.A.) **D:** 3; **E:** Fennell; **P:** Theodore Presser
12. *Emblem of Unity* Joseph John Richards (U.S.A.) **D:** 3; **E:** Swearingen; **P:** Barnhouse
13. *Entry of the Gladiators ("Thunder and Blazes")* Julius Ernest William F\_cik (Czechoslovakia) **D:** 4; **E:** Seredy; **P:** Carl Fischer
14. *Florentiner* Julius Ernest William F\_cik (Czechoslovakia) **D:** 4; **E:** Fennell; **P:** Carl Fischer
15. *From Tropic to Tropic* Russell Alexander (U.S.A.) **D:** 4; **E:** Bainum; **P:** Barnhouse
16. *Hands Across the Sea* John Philip Sousa (U.S.A.) **D:** 3; **E:** Brion/Schissel; **P:** Barnhouse
17. *His Honor* James Henry Fillmore (U.S.A.) **D:** 3; **E:** Fennell; **P:** Carl Fischer
18. *Hosts of Freedom* Karl Lawrence King (U.S.A.) **D:** 2; **E:** Paynter; **P:** Barnhouse
19. *Il Bersagliere ("The Italian Rifleman")* Edoardo Boccalari (Italy) **D:** 4; **E:** None; **P:** Carl Fischer
20. *La Inglesina ("The Little English Girl")* Davide Della Cese (Italy) **D:** 4; **E:** Bourgeois; **P:** Wingert Jones
21. *Invercargill* Alex F. Lithgow (Scotland) **D:** 4; **E:** Glover; **P:** Barnhouse
22. *Lassus Trombone* James Henry Fillmore (U.S.A.) **D:** 4; **E:** Schissel; **P:** Barnhouse

23. *Le Régiment de Sambre et Meuse* (“*The Regiment of the Sambre and Meuse*”) Robert Planquette (Also-- Joseph Francois Rauski) (France) **D:** 4; **E:** Fennell; **P:** Carl Fischer
24. *March Electric* Giuseppe Creatore (Italy) **D:** 4; **E:** Falcone; **P:** Summy-Birchard
25. *Marche des Parachutistes Belges* (“*March of the Belgian Parachutists*”) Peter Leemans (Belgium) **D:** 4; **E:** Bourgeois; **P:** Wingert Jones
26. *Marche Lorraine* Louis Gaston Ganne (France) **D:** 4; **E:** Williams; **P:** Alfred
27. *Mars der Medici* (“*March of the Doctors*”) Johan Wichers (Germany) **D:** 3; **E:** None; **P:** Molenaar
28. *Middy, The* Kenneth J. Alford (England) **D:** 4; **E:** None; **P:** Boosey & Hawkes
29. *Military Escort* Harold Bennett (James Henry Fillmore pseudonym) (U.S.A.) **D:** 2; **E:** Fennell; **P:** Carl Fischer
30. *National Emblem* Edwin Eugene Bagley (U.S.A.) **D:** 4; **E:** Fennell; **P:** Carl Fischer
31. *Officer of the Day March* Robert Browne Hall (U.S.A.) **D:** 2; **E:** Molenaar; **P:** Molenaar
32. *On the Mall* Edwin Franko Goldman (U.S.A.) **D:** 4; **E:** None; **P:** Carl Fischer
33. *On the Square* Frank A. Panella (U.S.A.) **D:** 3; **E:** Morris; **P:** Panella/Morris
34. *Our Director March* Frederick Ellsworth Bigelow (U.S.A.) **D:** 3; **E:** Molenaar; **P:** Molenaar
35. *Pentland Hills* James. H. Howe (England) **D:** 3; **E:** None; **P:** Southern
36. *Punchinello* William Rimmer (England) **D:** 4; **E:** None; **P:** Molenaar
37. *Purple Carnival* Harry Alford (U.S.A.) **D:** 4; **E:** Erickson; **P:** Schirmer
38. *Quality Plus* Frederick Alton Jewell (U.S.A.) **D:** 4; **E:** Longfield; **P:** Barnhouse
39. *Royal Air Force March Past* Sir Henry Walford Davies (England) **D:** 3; **E:** Gore; **P:** Boosey & Hawkes
40. *Scossa Elettrica* (“*Electric Shock*”) Giacomo Puccini (Italy) **D:** 4; **E:** Yates; **P:** Ludwig
41. *Show Boy, The* William L. Huff (U.S.A.) **D:** 2; **E:** None; **P:** Carl Fischer
42. *Standard of St. George, The* Kenneth J. Alford (England) **D:** 4; **E:** None; **P:** Boosey & Hawkes
43. *Stars and Stripes, Forever, The* John Philip Sousa (U.S.A.) **D:** 4; **E:** Brion/Schissel; **P:** Barnhouse
44. *Them Basses* Getty Herschel Huffine (U.S.A.) **D:** 4; **E:** None; **P:** Carl Fischer
45. *Unter dem Doppeladler* (“*Under the Double Eagle*”) Josef Franz Wagner (Austria) **D:** 4; **E:** Glover; **P:** Barnhouse
46. *Valdres* Johannes Hanssen (Norway) **D:** 4; **E:** Schissel; **P:** Barnhouse
47. *The Vanished Army* Kenneth Alford (England) **D:** 4; **E:** Fennell; **P:** Boosey & Hawkes
48. *Washington Grays* Claudio S. Grafulla (Spain) **D:** 4; **E:** Reeves; **P:** Carl Fischer
49. *Washington Post March, The* John Philip Sousa (U.S.A.) **D:** 3; **E:** Brion/Schissel; **P:** Barnhouse
50. *Zacatecas* Genaro Codina (Mexico) **D:** 4; **E:** Glover; **P:** Birch-Island

## WHY MARCHES SHOULD BE PLAYED (ONE PERSON'S VIEW)

*Every march has a song in its heart.*

*-- Frank Piersol  
Director of Bands Emeritus  
The University of Iowa*

One hot July day in 1976, I realized the truth of Frank Piersol's words, but I had no idea how much they would change my life. Whether they had a song in their heart or not, I hated marches, and I hated marching, especially in the Army.

Four years earlier, my world had turned upside down. As a senior majoring in music education at Ohio State University, I was beginning my last quarter of undergraduate school and student teaching. Finally, I'd have the opportunity to apply what I'd learned.

Then, on a cold February morning in 1972, I got the news every young man of the day dreaded: my lottery number was 73, and anyone with a number below 153 would be drafted and probably sent to Vietnam. On my father's American side of the family, every male member of three generations before me had served in the United States military. I didn't want to be drafted or the first not to serve, so I enlisted in the Army, left school, and entered basic training at Fort Dix, New Jersey. In those days, any fit soldier, regardless of occupational specialty, was fair game for the infantry. I was fit, I was in the "expendable" career field of bands, and I was scared.

To my relief, after basic training I was transferred back to Columbus and assigned as a trombonist to the 338<sup>th</sup> Army Reserve Band. It appeared I would not go to war after all. Before the Army changed its mind, however, I re-enrolled at Ohio State, finished my student teaching, rejoined the OSU Marching Band, got married, graduated, and took a job at the high school in nearby Millersport.

Early the next year, President Nixon announced that an agreement had been signed with the North Vietnamese. The Vietnam War was finally over, but military service wasn't—at least for me. I had more than five years left in the Army Reserves. Now a citizen-soldier, I began to concentrate on the "citizen" part of that moniker and set my sights on graduate school. Two years later I was offered an assistantship at the University of Iowa School of Music. Even better, the Army allowed me to transfer to the Iowa National Guard's 34<sup>th</sup> Army Band. This unit's mission was simple: build public support for the military in Iowa. It sounded good, but in those days, that order turned out to be as tall as Iowa corn.

In July 1976, the 34<sup>th</sup> Army Band toured Iowa in celebration of our nation's bicentennial. We did what we could to remind Americans that, despite the tragedy and disappointment of Vietnam, America still had a glorious future. Residual anti-war and anti-military sentiment was heavy in the air as Americans dealt with loss of life and loss of the "war." Vietnam veterans were openly derided, especially on college campuses. Those of us still in uniform were, too. I saw both sides. In one year, I'd be finished with school. In two years, I'd be finished with the Army. I swore that once my time was up, I would never, *ever* put on a military uniform again. That was the first time I learned never to say "never."

Despite the turmoil, I really enjoyed the 34<sup>th</sup> Army Band. Its morale was high and, to use an expression of the day, we were "tight." Our differences in age, background, education, and political views always fell away with the first downbeat. Off duty, we enjoyed each other's company. We knew we were doing good work by putting our musical

salve on America's open wounds. We took pride in our product, our mission, and our uniform. No matter how bad things got, we stuck together. Bandsmen are like that.

On that scorching July afternoon, we performed at a large veteran's home near Des Moines. Although many in the audience were old and infirm, they quickly filled the expansive dining hall/meeting room/auditorium. Some sat near the band in wheelchairs, while others sat in folding chairs or stood along the walls, steadied by walkers. Attendants and family members looked on.

We knew these vets would be a great audience. We didn't need to explain the risk or the price of war to them. They had seen it all--some, several times. We didn't need to explain who we were, either. We carried the torch of freedom they once carried. We knew who they were, too: veterans who understood that "service" is not a dirty word.

We finished our program with the quickstep, *Iowa Brigade*, by Fred Jewell. As we played the introduction to the *trio*, our commander, Warrant Officer 4 Ron Prill, slowed the tempo a little and turned slightly to the audience. My stand-mate and I noticed movement nearby, in the crowd. From the corners of our eyes, we saw a handful of gentlemen precariously stand. To our amazement, they began to sing. We couldn't hear the words, but we sensed their enthusiasm. "What in the world are they doing?" we wondered. As professional Army bandsmen, we'd been taught that marches are for marching, not singing. My stand-mate and I shared a wink as we played the stinger.

After the concert, band and audience mingled, refreshed by cool lemonade. The vets surrounded us and bathed us with warm congratulations. Now the tables were turned. They were bolstering *us*. "Stay patriotic," they said. "Stay faithful to America."

Then we noticed the "singers" slowly making their way through the crowd toward us. We hurried to meet them, hoping to save them a few steps and to feed our curiosity. After exchanging pleasantries, I dared to ask them why--and what--they were singing during that tired, old march.

Tired. Old. That's what I thought of *Iowa Brigade* and quicksteps like it. We played it constantly. I'd memorized it. I was sick of it. I'm sure I thought it was beneath me. After all, I was a *doctoral* student, filled with newly-developed musical sophistication. Looking back now, I think I was filled with something else.

One gentleman, eyes glistening, faced me squarely. "My boy, we are old veterans here, and while that was just a 'tired, old march' to you, *that was the song that got us through World War I.*"

I stared at my shoes in embarrassment. Doctoral student or not, I realized how much about music, how much about life, I had to learn. Suddenly the words of my University of Iowa mentor, Frank Piersol, made sense: *every march has a song in its heart*. Even *Iowa Brigade*. The old vets proved it.

I've not forgotten the look in that old warrior's eyes, nor have I thought of quicksteps in the same way since. I see them now as the underscore of great moments in our nation's history and the world's. I see them as an integral part of band history, too. And although I'm in uniform again, I no longer hate marches. I respect them. I feel an obligation to play them often and to play them well. It's my hope that this little book will inspire others to do the same.

*(Excerpt from "Teaching Music through Performing Marches" by Carl Chevallard; edited by Richard Miles--www.giamusic.com)*

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