



# **Editing the Quickstep March: A Common Sense Approach**

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## **Texas Bandmasters Association 2011 Convention/Clinic**



**JULY 24-27, 2011  
HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

# **Editing the Quickstep March: A Common Sense Approach**

**This Clinic offers suggestions in reformatting traditional marches by highlighting certain rhythmical and harmonic elements, as well as enhancing the scoring by the augmentation or restructuring of particular lines for the sake of interest.**

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# Editing the Quickstep March: A Common Sense Approach

In today's Band world the traditional "Quick-step" type marches tend to be overlooked when selecting performance literature. Many times these marches are very thinly scored with only four basic lines which include Melody, Harmony, Countermelody (sometimes), and Rhythm. Often times the melody lines of marches consists of multiple octaves with very little harmony, which explains why they sound so "thin". There are also some challenges when it comes to making the band sound "fuller" when the low voice parts tend to be unison driven. It is my intent to give a few suggestions, with examples, of how to increase the interest, sonority and power of some of our more popular Quickstep marches. The purpose of this clinic is offer ideas to those who enjoy marches, but who also understand the problems in the scoring. It is also my attempt to offer some solutions to these problems. There are two basic reasons why anyone would consider editing Quickstep marches to be valuable to them:

1. **OUT OF NECESSITY:** Many times the band director is faced with some Instrumentation problems, or in other cases, the director may be experiencing playing deficiencies within certain sections of the band.
2. **JUST BECAUSE:** Sometimes directors may just enjoy "playing" with different instrument colors, rhythmic figures, or harmonic elements that are different from the original version, either because they hear the march slightly differently from what the composer intended, or in some cases, they may even feel the need to do something different that will technically challenge certain players more.

The most valid way in which to edit Quickstep Marches is to retain the main ideas that the composer intended with respect to melody, harmony and the basic rhythmic structure. That still leaves an unlimited number of things that can be done in order to enhance the band sound without distorting the integrity of the march itself. The following are techniques that I have used in order to accomplish this goal:

1. **AUGMENTATION OF CHORDS:** The addition of chords that were not used in the original version can be very useful. The purpose of this technique is to create a fuller sonority at particular points in the march by either highlighting a big moment, or just to create more fullness in the melodic content or accompaniment.
2. **ARTICULATION CHANGES:** Often times the original articulations tend to detract from the band's ability to play with clarity, definition and with good style. Editing the articulations can really help to "clean up" the certain patterns.

3. **CHANGE OF BACKGROUND RHYTHMS:** There are instances where the background, or accompanying rhythms, fail to create a feeling of forward motion, which is so vital to marches, and fail to provide for a steady tempo and positive rhythmic precision. Changing some of the accompanying rhythmic lines can really help these marches in this manner
4. **CHANGE IN BACKGROUND TEXTURE:** In many cases the background, or accompaniment texture, is so thinly scored that the overall band sonority is hampered. Restructuring, or, in some cases re-scoring the background texture can help to “fill-out” the sounds that would otherwise be lacking.
5. **AUGMENTATION OF EXISTING CHORDS:** This refers to adding sections, or in some cases, adding parts within sections to create a thicker, more sonorous chord sound. Often times the chords in the original version are scored for only a select few instruments or players. Augmentation of these chords can create a much “fuller” sound.
6. **AUGMENTION OF LINES:** Sometimes there are technically demanding lines that work well for the sections that they are written for. But, by the same token, if they were great ideas for some sections they could be great ideas for others. With just a little creativity certain lines can be written into the scoring of marches that can not only create more interest, it can also motivate the players as well as improve their technique.
7. **RESTRUCTURING OF LINES:** In some cases the original lines may be too advanced for some sections and can create more work than it is worth. This can result in over-challenging the players who may either give up, or create tonality problems within the band because the technical demands grossly affect their tone quality. In order to avoid this issue I recommend a complete reassignment of lines as needed by giving the problem lines to more proficient sections or players or to consider a complete re-write of the line. There are also those instances where certain elements of the accompaniment of Quickstep Marches simply do not add as much to the overall sonority as one might think. In this case, a reassignment of these lines may prove to be more satisfactory. It must be noted that restructuring of lines should always involve a “re-write” and, might possibly, a re-assigning of the accompaniment and some of the more technical lines without changing the melodic content.
8. **REASSIGNMENT OF OCTAVES:** Because of the repeats in Quickstep Marches, the director is faced with the challenge of creating diversity in color, volume and texture. Without changing certain sounds on repeated strains marches can become very redundant. 2<sup>nd</sup> Strains and Trios are the best options for editing by deleting instruments of your choosing and to re-write the melody an octave lower the either the 1<sup>st</sup> or 2<sup>nd</sup> time, with the opposite time being played closer to the original version.

## 1. Augmentation of Chords

- a. Henry Fillmore's "The Crosley March" has a terrific 2<sup>nd</sup> strain with full chords, contrary motion with a nice woodwind line. However, the very end of the strain seems weak. In measure 35, I suggest adding a whole note B $\flat$  7<sup>th</sup> chord in the tenor and lower voices with accented bass drum, cymbal crash and snare drum press roll followed by a quarter note E $\flat$  major chord in the next bar.

The image shows two side-by-side musical staves for measures 34, 35, and 36 of "The Crosley March". The left staff is labeled "original version" and the right staff is labeled "edited version". Both staves show a piano (p) dynamic in measure 34, a forte (f) dynamic in measure 35, and a piano (p) dynamic in measure 36. The original version shows a weak ending in measure 35, while the edited version adds a whole note B $\flat$  7<sup>th</sup> chord in the tenor and lower voices in measure 35, followed by a quarter note E $\flat$  major chord in measure 36.

original version

edited version

- b. The first two bars of the introduction to Karl King's "Columbian March" is largely in unison which causes the opening of this march to sound thin. In measure one I recommend adding quarter note B $\flat$  major chords in the tenor and lower voices on count 1 as well as the upbeat of 2 followed by a half note C $\flat$  major chord on count 1 of measure 2 (same voices) followed by a quarter note B $\flat$  major chord on count 2. This seems to really help the opening of this march.

The image shows the original version of the first two bars of the introduction to "Columbian March". The score is written for piano (p) and features a unison melody in the right hand and a supporting bass line in the left hand. The key signature is B $\flat$  major, and the time signature is 2/4. The first bar is marked with a forte (ff) dynamic. The second bar features a half note C $\flat$  major chord in the right hand and a quarter note B $\flat$  major chord in the left hand.

original version

The image shows the edited version of the first two bars of the introduction to "Columbian March". The score is written for piano (p) and features a unison melody in the right hand and a supporting bass line in the left hand. The key signature is B $\flat$  major, and the time signature is 2/4. The first bar is marked with a forte (ff) dynamic. The second bar features a half note C $\flat$  major chord in the right hand and a quarter note B $\flat$  major chord in the left hand. The edited version adds quarter note B $\flat$  major chords in the tenor and lower voices on count 1 of measure 1, as well as the upbeat of 2, followed by a half note C $\flat$  major chord on count 1 of measure 2 and a quarter note B $\flat$  major chord on count 2.

edited version

## 2. Articulation Change

- a. "The University of North Dakota March" by Karl King is scored very well with respect to the melodic content and chordal structures. However, the articulations that are written in the 2<sup>nd</sup> strain can create tempo and rhythmic precision problems. In measure 25 and 27 I suggest only slurring the 2<sup>nd</sup> and 3<sup>rd</sup> notes rather than slurring all three. This will really help the tempo and precision problems that are written into the original version and offer a completely different "feel" from a stylistic point of view.



original version



edited version

- b. The top half of Karl King's "Garland Entree March" offers a variety of styles to teach. This portion of this particular march has been used many times as an opening march for contest purposes. However, the articulations that are written in the trio has discouraged many from using this portion for field purposes. In measures 65, 66, 70, 71, 81 and 82 I recommend eliminating the slurs and change these measures to tongued quarter note chords. Also, if you would prefer these chords to be "blocked" I recommend eliminating any of the half notes and rewrite the snare drum parts to reflect quarter note press rolls. This will give the trio more "drive" and cause it to become more stylistically appropriate for marching purposes.



original version



edited version

### 3. Change of Background Rhythms

- a. In the trio of Henry Fillmore's "The Crosley March" the melody is played by the Bb Clarinets, low reeds and baritones in the same octave. Accompanying chords are in the saxes and french horns. These two groups combine to create one of the prettiest march trios that you will ever experience. However, the accompanying trombone line is 32 measures of constant upbeat quarter notes that can cause severe marching problems for the new marcher and bore the more experienced trombone player (if that's possible). Long passages of upbeats can cause precision problems even for the best of bands particularly if the drill design calls for a spread formation at that point in the music. One solution to this problem is to change the trombone line to reflect a combination of rhythm patterns using quarter notes, quarter rests, eighth notes, half notes and whole notes. In order to fit the melodic content of the trio the patterns need to be set up as 4 bar phrases. This will greatly help the rhythmic "feel" and create a more interesting accompanying line.

**TRIO**  
Clarinets, Saxophones, Baritones

39 40 41 42 43 44 45 46 47 48 49

Horns

Trombs

50 51 52 53 54

original version

TRIO

Clarinets, Saxophones, Baritone

edited version

- b. The trio to E.V. Cupero's "Honey Boys on Parade" has an accompanying line in the upper voices that is 15 measures of 8<sup>th</sup>, two 16<sup>th</sup> note patterns without a single rest. Often times this march is placed at the end of the drill when the players are beginning to tire. I recommend that in measures 50, 54 and 58, to change count 2 to a quarter note rather than the written 8<sup>th</sup> two 16th pattern.

TRIO

original version

TRIO

edited version



#### 4. Change of Background Texture

- a. The first half of the trio of K.L. King's "March Ponderoso" is made up of unison low clarinet, saxophone, baritone melody, trombone upbeats and, actually, a very interesting tuba line. If the director wants a "thicker" texture I recommend eliminating the upbeats and rewriting the accompanying tenor voices to reflect tied whole chords using the same chordal structure as the written upbeats. I would also utilize the snare drum part that is written in the 2<sup>nd</sup> half of the trio and play this portion on the rim (or shell). This will provide a very interesting accompaniment that would rival the original version.

The image displays a musical score for the first half of the trio of K.L. King's "March Ponderoso". It is divided into two main sections: a revised version and the original version.

The revised version consists of four systems of music. The first system is labeled "Cl., Bar." and "p Trb.". The top staff (treble clef) contains a melody for Clarinet and Baritone, and the bottom staff (bass clef) contains a melody for Trombone. The second system continues the revised melody. The third system shows a change in the bass line, with a more active, rhythmic accompaniment. The fourth system concludes the revised section.

The original version is shown at the bottom of the page, consisting of a single system of music. It features a simple melody in the treble clef and a basic accompaniment in the bass clef. The text "original version" is centered below this system.

Cl., Bar.

*p* Trb.

edited version

Drums.

**MARCH-PONDEROSO.**

K.L.KING.

467

*mp*

*p*

*cresc.*

*Gnandioso.*

1 2 3 4 5 6 7 8 9 10 11 12

*Trio.*

C.L. Barnhouse, Oskaloosa, Iowa.

- b. Although there are 5 different lines in the first half of the trio to Parker's "American Legion March" the sonority could be a little "thin" if used for marching band. This is due to the fact that the tenor line only contributes occasionally and the cornet "bugle calls" are in unison. Reconstructing the tenor part to reflect a continual line as well as making triads out of the cornet parts could help.

TRIO

Cors.

+ Trbs. sust.

+ Trbs.

original version

edited version

## 5. Augmentation of Existing Chords

- a. "Queen City March" by W.H. Boorn consist of many great chord sounds without changing anything. If the director wanted to "thicken" the chords that are in the 2<sup>nd</sup> strain he might try re-scoring the trombone parts so that they not only lend more chordal support to the trumpets but still retain some of the counter lines that are already written into the part.

The original score for the 2<sup>nd</sup> strain of "Queen City March" is presented in three systems. The top system shows the Trombone I and II parts with various articulations and dynamics. The middle system shows the Piano accompaniment with a dynamic marking of *ff* (fortissimo). The bottom system shows the Piano accompaniment with a dynamic marking of *mf* (mezzo-forte). The score includes first and second endings, indicated by double bar lines and repeat signs.

original version

The edited score for the 2<sup>nd</sup> strain of "Queen City March" is presented in two systems. The top system shows the Trombone I and II parts with various articulations and dynamics. The bottom system shows the Piano accompaniment with a dynamic marking of *mf* (mezzo-forte). The score includes first and second endings, indicated by double bar lines and repeat signs.

edited version

- b. The trio to Russell Alexander's "From Tropic to Tropic March" has a lot of potential if the director is looking for a march trio in Db. The keys to editing this trio lie in the alto saxophone, 2<sup>nd</sup> and 3<sup>rd</sup> cornet and french horn parts. Using the chord structures that are in the score I suggest that these parts be rewritten to harmonize with the 1<sup>st</sup> cornet and trombone parts. The rhythms need to follow the same patterns as written on the first parts as well. This will create very full "blocked" chords. You would need to make a decision as far as the solo 1<sup>st</sup> cornet part is concerned. This part is actually an obligato part that follows the same line as the upper woodwinds (very hard!). If you choose to leave this particular part completely out there should be plenty of upper woodwind players in order to cover this line. Also, if you would like to retain the countermelody I suggest that you write this part with the alto saxophones and french horns in the same octave. Rhythmically I would change some of the tied whole notes to half note-quarter note patterns so that the countermelody would work somewhat with the trombone parts.

The image displays four systems of handwritten musical notation for a march trio in Db. Each system consists of a grand staff (treble and bass clefs) and a separate line of rhythmic notation below it. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- System 1:** Features a treble clef staff with a melodic line and a bass clef staff with a harmonic line. A circled '8' is written above the first measure. A trill marking 'tr' is placed above a note in the second measure.
- System 2:** Shows a similar structure with a trill marking 'tr' above a note in the second measure.
- System 3:** Includes a trill marking 'tr' above a note in the second measure.
- System 4:** Features a trill marking 'tr' above a note in the second measure.

The rhythmic notation below each system consists of a series of notes with stems, some of which are grouped with brackets, indicating specific rhythmic patterns for the instruments.

A comparison of the original 2<sup>nd</sup> and 3<sup>rd</sup> Trumpet, and the Alto Saxophone parts to the Trio to "From Tropic to Tropic" can be seen below. NOTE: The original French Horn parts can be changed where those players can use the Alto Saxophone part below, (or similar part) which can be written harmonized, or simply select the top Alto Sax part and have the French Horns play that part in unison. This will really "thicken up" the sonority of the middle voice of the Band.

### Original Alto Sax part to the TRIO

TRIO

*ff* *f* *1* *Fine*

### Edited Alto Sax part to the TRIO

*1*

### Original 2<sup>nd</sup> & 3<sup>rd</sup> Trumpet part to the TRIO

TRIO

*ff* *f* *1* *Fine*

### Edited 2<sup>nd</sup> & 3<sup>rd</sup> Trumpet part to the TRIO

*1* *Fine* *sf*

- c. One of my favorite march trios to edit is the final strain to Karl King's "Ponderoso March". Typical scoring for the final strain of a King march would include 2 to 3 Part melody/harmony in the cornet parts and UNISON melody in the trombones (Could it be that Mr. King as concerned about the trombone section's ability to hear multiple lines?). If the director wanted to enjoy a thicker sonority he might consider restructuring the final strain of this march by re-scoring the alto saxophone, french horn, 2<sup>nd</sup> and 3<sup>rd</sup> cornet and 2<sup>nd</sup> and 3<sup>rd</sup> trombone parts. Using the chordal structures that are in the score I suggest leaving the 1<sup>st</sup> cornet and 1<sup>st</sup> trombone parts alone. The other parts would need to be divided and scored in such a way as to reflect 2<sup>nd</sup> and 3<sup>rd</sup> harmonized parts. By the way, this would completely eliminate the original 2<sup>nd</sup> and 3<sup>rd</sup> "rhythmic" cornet parts. The result of this re-scoring is a very powerful, sonorous trio in Eb Major.

Grandioso

edited version

*Cl. simile*

6. Augmentation of Lines

- a. In the final strain of the trio of Karl King's "Emblem of Freedom March" the upper woodwind parts consist of quarter-2 eighth patterns in harmony for the entire strain (see copy of flute and Bb clarinet parts below). Even though these parts add color you may want something completely different for your woodwind players. If that is the case I would completely rewrite the flute and Bb Clarinet parts for this strain to reflect a typical march style woodwind obligato part (see re-written versions of these parts below). Although this is not what the composer intended I think that you will find that this in no way takes away from the main ideas of this march trio. You may even like it better.

Original Version

Flute

*ff*

K. L. King Music House, Fort Dodge, Iowa  
 Reprinted with permission by EDWIN F. KALMUS & CO., INC.

B<sup>b</sup> Clar.

*ff*

K. L. King Music House, Fort Dodge, Iowa  
 Reprinted with permission by EDWIN F. KALMUS & CO., INC.

Edited Version

Flute

8va

*ff*

tr

B<sup>b</sup> Clar.

tr



- b. In Wagner's "Under the Double Eagle March" there is a set of upper woodwind parts from the trio that is not well known. These parts are from an old German march version of "Under the Double Eagle" that rarely gets played (manuscript copy of flute part below). It "lays" sort of funny and doesn't work up very quickly but is well worth the effort as long as the players are equipped to handle it.

The image shows a manuscript copy of a flute part for the Trio section of Wagner's "Under the Double Eagle March". It consists of four staves of music. The first staff is labeled "TRIO" and "2". The music is written in a key with two flats and a 2/4 time signature. It features complex woodwind parts with many trills and ornaments. The fourth staff has first and second endings marked "1" and "2".

- c. Measures 22-25 and measures 30-33 of Karl King's "Columbian March" is written with a "walking" quarter note tenor line and a typical bass line. If the director wanted this line to sound stronger I suggest that the tuba part be rewritten just like the tenor line. The obvious result is 2 octaves of this line rather than one. You could also utilize the technique of Augmenting Existing Chords by assigning the trombones the same half note chords that are written for the cornets. With both of these editing ideas in place you may be very surprised to find how much stronger this strain will become.

The image shows a comparison of the original and edited musical scores for Karl King's "Columbian March". The top part shows the "original version" with a tenor line and a bass line. The bottom part shows the "edited version" with a tuba part and a bass line. The editing includes a tuba part that is two octaves higher than the original tenor line and the use of Augmenting Existing Chords for the trombones.

- d. The Trio of Ted Mesang's MIGHTY MITE March has a very playable obbligato line for the Woodwinds in the "out-strain" of that particular march. You could safely say that the difficulty level of this part left completely alone would be about a Grade 3+. However, if you wanted a little different treatment without all of the originally written trills and grace note measures you might try something like what is suggested at the bottom of this page.

Original Clarinet Part of Trio "Out Strain"

The image shows the original clarinet part for the 'Out Strain' of the Trio from Ted Mesang's 'Mighty Mite March'. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and trills. The second and third staves continue the melodic line with similar rhythmic complexity. The piece concludes with a double bar line.

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Suggested Edited Part

1<sup>st</sup> Clarinet

The image shows the suggested edited part for the 1st Clarinet. It consists of four staves of music. The notation is simplified compared to the original, with many of the trills and grace notes removed. The melodic line remains clear and playable. The piece ends with a double bar line.

2<sup>nd</sup> & 3<sup>rd</sup> Clarinet

The image shows the suggested edited part for the 2nd and 3rd Clarinets. It consists of four staves of music. The notation is simplified, focusing on a clear harmonic accompaniment. The piece ends with a double bar line.

e. Another Quickstep March that is well known and yet does not get as much attention as it deserves is A.W. Hughes' "ST. JULIAN MARCH". One of the challenges with this march lies in the scoring of so many octaves in the melodic line, particularly in the 2<sup>nd</sup> Strain, which can cause many balance and intonation problems. One solution is to take the Flutes, Bb Clarinets and 1<sup>st</sup> Alto Saxophones completely off of the melody in the 2<sup>nd</sup> Strain and give those players a completely different "edited" part (see below). This provides interest to the Woodwind color, and leaves the melody and harmony to the Trumpets, 2<sup>nd</sup> Alto Saxes, French Horns and Baritones, which is enough!!

**Original 1<sup>st</sup> Bb Clarinet Part**

**ST. JULIEN**  
MARCH  
A. W. HUGHES

1<sup>st</sup> CLARINET

**Edited 1<sup>st</sup> Bb Clarinet Part**

**ST. JULIEN MARCH**  
Clarinet in Bb 1  
A. W. Hughes/L. Ward

## 7. Restructuring of Lines

- a. If you wanted to try a different approach to Karl King's "Imperial March" you might consider taking the upper woodwinds out of the melody-harmony line and assign those players the baritone part (the fun part!). You would then have the option of leaving the baritone part in tact or re-assigning the baritones to the 1<sup>st</sup> trombone part (the melody).

The image shows a musical score for Karl King's "Imperial March". The top system is a re-arrangement for Baritone and Bassoon, marked *marcato* and numbered '2'. Below it are two systems of piano accompaniment. The piano part in the second system is numbered '1'. The score is in 2/4 time and G major.

- b. The second strain of Russell Alexander's "Colossus of Columbia" is one of the most exciting march strains that you can experience. If you have a real good baritone section you might consider rewriting the baritone part to reflect the same obligato part as the upper woodwinds (it will be hard and fun!). The original baritone part is actually the melodic line, which is written in the upper tenor range doubling the lower cornets. If you re-write the baritone part as I have suggested you would then need to re-write the french horn part to reflect the original baritone part so that the octave and color would not be completely missing.

The image shows a musical score for Russell Alexander's "Colossus of Columbia". The top system features a W.W. (Upper Woodwinds) part and a 1st Cor. 8va (First Cornet 8va) part. Below are two systems of piano accompaniment. The score is in 2/4 time and G major.

- c. The introduction and first strain of J.S. Taylor's "The Drum Major March" can bring a lot of excitement to a marching performance. However, I have known many directors who have spent a lot of time grieving over what to do with the 2<sup>nd</sup> strain. The three things in this strain that is disconcerting is a baritone part that can be extremely difficult, lower cornet parts that don't complement the full brass sounds that are needed and upper woodwind parts that simply don't add anything. Typical solutions that have been arrived at are giving the baritone players the 1<sup>st</sup> trombone part (the melody) and re-writing the upper woodwind and lower cornet parts to reflect the melody and harmony. This solution simplifies matters greatly while still retaining the main ideas of this strain. If the director felt like a simplified countermelody in the baritones would be more effective an edited version could certainly be extracted from the original. If the director also felt like a more viable, typical march like woodwind obligato part would be more fun one could certainly be written. In the re-written versions of each of the two parts below the edited baritone part would, actually, work great with the edited woodwind part. Conversely, the woodwind part could sound more prominent if the baritones played the 1<sup>st</sup> trombone part. None the less the following parts offer other options for this much maligned strain.

edited version

The image shows four staves of musical notation for the edited baritone part. The first staff is the original, highly complex melody. The second staff is a simplified version of the melody. The third staff is a simplified version of the accompaniment. The fourth staff is a simplified version of the accompaniment.

edited version

The image shows five staves of musical notation for the edited woodwind part. The first staff is the original, highly complex melody. The second staff is a simplified version of the melody. The third staff is a simplified version of the accompaniment. The fourth staff is a simplified version of the accompaniment. The fifth staff is a simplified version of the accompaniment.

- d. I fully realize that these eight techniques are only some of the ways that marches can be edited. Another obvious method deals with simplification of parts to better serve the players who cannot play the parts exactly as written. In such a case deleting certain notes would be the obvious way to go. I know that the second strain of "E Pluribus Unum March" can pose some technical challenges for the woodwind players. Carefully editing the original flute and clarinet parts can not only achieve an effect that is close to the original but can also be musically beneficial to the players. The following is an example of the flute parts of both the original version and an edited version.

### Original Version

The original version of the flute part consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is characterized by a complex, rapid sixteenth-note pattern with many accidentals. The second staff includes a dynamic marking of *ff* and a fermata over a note. The third staff continues the intricate melodic line. The fourth staff concludes the piece with a first ending bracket and a second ending bracket, both leading to a final cadence.

### Edited Version

The edited version of the flute part consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is significantly simplified compared to the original, featuring a more straightforward melodic line with fewer accidentals. The second staff includes a dynamic marking of *tr* and a fermata over a note. The third staff continues the simplified melodic line. The fourth staff concludes the piece with a final cadence.

In this particular case I tried to retain most of the integrity of the woodwind obligato part without making it so easy that the players don't have the opportunity to improve their technical skills. When it comes to "watering down" parts I have always tried to give the players something to shoot for. If the parts are simplified too much you run the risk of under-challenging the players. The obvious exception is that there may be players who will not be able to play the edited version regardless of how much they practice. In such case further dilution of the edited part will be necessary.

- e. There are also occasions where a certain part that the March composer has written may only serve as “filler” but it offers no forward motion or rhythmic interest. If students are subjected to these type parts they become very complacent about their part and their role, and can even feel like they are not really a vital part of what is going on. The following re-written 3<sup>rd</sup> & 4<sup>th</sup> Trumpet part to Russell Alexander’s “COLOSSUS OF COLUMBIA” offers a solution to this problem.

## Original Version

**Colossus of Columbia March**

3d & 4th Cornets R. ALEXANDER.

870

## Edited Version

3rd & 4th Trumpet Russell Alexander

**Colossus of Columbia March**

### 8. Reassignment of Octaves

- a. In Karl King's "Emblem of Freedom March" the 1<sup>st</sup> strain of the trio calls for a repeat. For variety's sake, I suggest taking the flutes and trumpets out and re-writing the Bb clarinet and saxophone parts so that the melody is played in unison in the tenor range during the second time through this strain. Those assigned to the melody should be the Bb clarinets in the lower register, saxophones and baritones. All other accompanying instruments should be retained.

*1<sup>st</sup>* **TRIO**  
 Trumpet

B<sup>b</sup> clarinet

edited version

- b. If you wanted to maximize the excitement of the second strain of Ted Mesang's "Mighty Mite March" I suggest playing it as written the second time. The first time through I would delete the flutes, trumpets and trombones. Subsequently I would re-write the Bb clarinet, saxophone, and baritone parts to reflect the melody in unison in the tenor range. All other accompanying instruments should be retained.

original version



- c. Sometimes there are opportunities to add an existing harmony line with little or no trouble. Such is the case in the trio of Karl King's march "Cyrus the Great". Providing that you have an ample number of baritone players you could re-write the solo cornet part for the baritones. The contrasting, darker color creates a very pretty effect for this trio. If you wanted to give this whole idea a real boost I would also re-write the french horn, saxophone and low clarinet parts to reflect the same idea. This creates an interesting and pretty color to an all too familiar march. A way to utilize this idea is to play this part of this trio twice even though it isn't written with a repeat. The first time I recommend playing it as written. The second time I would delete the upper voices (flutes, upper clarinets, and trumpets) and play this edited version. One thing that needs to be kept in mind is that "Cyrus the Great" is a real chop buster for the trumpets. Editing this trio in this way would not only add variety and color but would also allow the trumpet players a much needed break before playing the final two strains.

Original Version

Solo B $\flat$  Cornet **Cyrus the Great** Persian March K. L. KING

736

TRIO

Edited Version

Horn in F

Baritone (B.C.)

Hn.

Bar.

Dealing with the issue of the original french horn and drum parts can raise many philosophical questions with regard to editing these two parts. As in .....do we, or don't we? I truly believe that question can only be answered by the director. It depends entirely on the feeling toward retaining the traditional parts or developing something that you feel would be more beneficial for YOUR students. Many directors feel that the percussion parts should be left alone. Namely.....because they feel that their contribution to the overall color is ample. They also feel that the original drum parts should be maintained for tradition's sake.

As far as the french horn parts are concerned many directors feel that they too should be left alone (and for the same reasons as mentioned above). But, once again it becomes a philosophical issue when it comes to tradition, color, and contribution. In some cases directors simply want more for their french horn players than what is written on the original parts. From a technical and musical standpoint every director has to make up his/her mind as to which way to go. If you really want the upbeat chords in your drill pass out the original parts and go for it! If you feel that you want to challenge the french horn players then re-write their parts to reflect a combination of the alto saxophone, lower cornet, baritone and original french horn parts. (example below)

French Horn "Barnum and Bailey's Favorite" K.L. King  
March

The musical score is written for French Horn and consists of eight staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (ff) dynamic and a mezzo-forte (mf) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section is indicated in the fifth staff. The score includes first and second endings for several phrases.

Here are two more examples of re-written French Horn parts that have been reformatted and edited from the “up-beat” original version to a version that reflects a doubling of the low and tenor brass parts, as well as a doubling of the alto voice of the band (alto sax, 2<sup>nd</sup> and 3<sup>rd</sup> trumpet).

Horn in F

### Colossus of Columbia

Russell Alexander

French Horn

### “TROOPERS TRIBUNAL” March.

Henry Fillmore.

## ALTO SAXPHONE ISSUES

The Alto Saxophone world during the time that most of our Quickstep marches were written was very different than today. When the traditional marches were composed, the Alto Saxophone parts often times reflected more of a doubling of the Alto Horn parts, with some attention to creating an alto type voice that was usually doubled somewhere else. However, with the increased technical demands of our Saxophone students, particularly with respect to the All-Region Tryout music, the saxophone players of today have developed much better agility especially the better saxophone players. You could also consider using some passages of the Eb Clarinet march parts as another alternative to push those Alto Saxophone players who can handle it. When played on Alto Saxophone, the Eb Clarinet parts will usually sound in the same octave as the 2<sup>nd</sup> and 3<sup>rd</sup> Clarinet parts which can help those players a lot!! The following re-written Alto Saxophone parts attempt to address some of these issues.

### ST. JULIEN MARCH

#### Original Version

ALTO SAXOPHONE

A. W. HUGHES

### ST. JULIEN MARCH

Alto Sax. 1

#### Edited Version

A. W. Hughes/L. Ward

## Original Version

**Colossus of Columbia March**

Alto Saxophone R. ALEXANDER.

870

## Edited Version

Solo 1st Alto Saxophone KUSSEN ALEXANDER

**Colossus of Columbia March**

These editing ideas are merely ideas, and cannot be thought of as the perfect solutions to enhancing the scoring of Quickstep Marches nor are they offered as the right “potion” to making anyone’s band sound their best. It is up to each director to determine the need for editing marches and for what purpose. It must also be said that every band director hears music and bands differently, therefore their own personal taste will be the single determining factor as to how the editing process of marches is actually done. Since there is no single technique to editing music, especially for Quickstep Marches, it is up to the individual director to select the areas that can best enhance the sound of their band, therefore creating the most interest for himself and for the players. There are many directors who have used some of these same approaches, but there are many, many more that are not even mentioned in this packet.

Finally, it is my hope that these editing ideas will be of benefit to you and your students. If nothing else comes out of this clinic I also hope that you will begin to be open to doing whatever is necessary in order to utilize your experience and knowledge of music and continue to look for ways to edit and make the music that you select for your students to sound as good as possible. This can not only be a way for you to put your college Music Theory skills to practical use, but this can also allow you to have a more enjoyable and fulfilling Band Directing experience. IT CAN BE A LOT OF FUN!

**GOOD LUCK!!!!!!**