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## A PERFORMANCE PRACITCE GUIDE TO SELECTED CORNET/ TRUMPET EXCERPTS FROM WIND BAND MARCHES

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Dr. Jason Dovel, Faculty

Dr. Martina Vasil, Faculty

A PERFORMANCE PRACTICE GUIDE TO SELECTED CORNET/TRUMPET  
EXCERPTS FROM WIND BAND MARCHES

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DISSERTATION

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A dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By  
Adiel Paul Nájera  
Flower Mound, Texas  
Director: Dr. Jason Dovel, Associate Professor of Trumpet  
Lexington, Kentucky  
2025

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## ABSTRACT OF DISSERTATION

### A PERFORMANCE PRACTICE GUIDE TO SELECTED CORNET/TRUMPET EXCERPTS FROM WIND BAND MARCHES

This dissertation seeks to illuminate a long-overlooked area in music and education. Wind band marches are part of a genre that has perhaps received less scholarly treatment when compared to the trumpet parts of orchestral, jazz, and popular music. This guide aims to fill the gap in information available for cornet/trumpet players in wind band settings.

This treatise will provide knowledge including a brief background information, marches in teaching and performing, insights from interviews with current and retired military trumpeters & current and retired music educators. Additionally, the document features excerpts with detailed performance practice and a list of renowned marches and composers. In the realm of marches, there is a scarcity of readily available written materials specifically focused on wind band cornet/trumpet excerpts. This method is designed to empower trumpeters, enabling them to approach march music with greater skill and appreciation.

**KEYWORDS:** Trumpet, Cornet, March, Wind Band Repertoire

Adiel Paul Nájera

06/01/2025

A PERFORMANCE PRACTICE GUIDE TO SELECTED CORNET/TRUMPET  
EXCERPTS FROM WIND BAND MARCHES

By  
Adiel Paul Nájera

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Director of Dissertation

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06/01/2025

## DEDICATION

To God & my family.

## ACKNOWLEDGMENTS

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## TABLE OF CONTENTS

Acknowledgements .....	iii
List of Figures .....	v

### Part I: Document

CHAPTER 1: Introduction .....	1
CHAPTER 2: Brief history of marches .....	3
CHAPTER 3: Integration of marches in trumpet teaching and performance.....	5
CHAPTER 4: Interviews From Current Performers In U.S. Military Ensembles & Music Educators.....	8
CHAPTER 5: Excerpts including literature, composer, march information and performance practice .....	63
CHAPTER 6: List of marches .....	109
CHAPTER 7: Conclusion .....	125

### Part II: Recitals and Program Notes

RECITAL Program Dates.....	127
Program One: Solo Recital – April 20, 2022.....	128
<i>Sonata in D Major</i> – Henry Purcell	
<i>Sonata for Trumpet</i> – Karl Pilss	
<i>Sonata 3</i> – John Prescott	
<i>Étude de Concert</i> – Marcel Poot	
Program Two: Solo Recital – December 3, 2022.....	131
<i>Sonata for Trumpet</i> – Kent Kennan	
<i>Gabriel’s Oboe from The Mission</i> – Ennio Morricone, arr. Mark McGurthy	
<i>Concerto in C Minor for Oboe</i> – Alesandro Marcello, arr. Ronald C. Dishinger	
<i>Eternal Source of Light Divine from Ode for the Birthday of Queen Anne</i> – G. F. Handel	
<i>Scaramouche</i> – Darius Milhaud, arr. Adiel Nájera	
Program Three: Solo Recital – February 17, 2024.....	135
<i>Sonata 3</i> – John Prescott	
<i>With Malice Towards None from the Motion Picture “Lincoln”</i> – John Williams	
<i>Variations Grégoriennes sur un Salve Regina</i> – Henri Tomasi	
<i>Concerto</i> – Alexander Arutunian	
Program Four: Lecture Recital – April 27, 2024.....	139
Trumpet Excerpts from Marches	
Bibliography.....	140
Vita.....	143

## LIST OF FIGURES

- Figure 1: National Trumpet Competition Rules  
Figure 2: International Trumpet Guild Rules and Regulations  
Figure 3: *Colossus of Columbia*, Solo B-flat Cornet (Conductor)  
Figure 4: *Colossus of Columbia*, 1<sup>st</sup> B-flat Cornet  
Figure 5: *Olympia Hippodrome*, Solo B-flat Cornet  
Figure 6: *National Emblem*, Solo or 1<sup>st</sup> B-flat Cornet  
Figure 7: *Queen City*, Solo Cornet  
Figure 8: *Queen City*, 1<sup>st</sup> Cornet  
Figure 9: *Joyce's 71<sup>st</sup> New York Regiment*, 1<sup>st</sup> B-flat Cornet  
Figure 10: *Joyce's 71<sup>st</sup> New York Regiment*, 1<sup>st</sup> B-flat Cornet  
Figure 11: *The Boys of the Old Brigade*, Solo B-flat Cornet  
Figure 12: *Honey Boys on the Parade*, Solo B-flat Cornet (Conductor)  
Figure 13: *Honey Boys on Parade*, 1<sup>st</sup> B-flat Cornet  
Figure 14: *The Circus Bee*, 1<sup>st</sup> B-flat Cornet (Solo)  
Figure 15: *The Circus Bee*, 2<sup>nd</sup> B-flat Cornet  
Figure 16: *Entry of the Gladiators*, Solo B-flat Cornet (Conductor)  
Figure 17: *Entry of the Gladiators*, 1<sup>st</sup> B-flat Cornet  
Figure 18: *Independentia*, Solo or 1<sup>st</sup> B-flat Cornet  
Figure 19: *Battle Royal*, Solo B-flat Cornet  
Figure 20: *Cyrus the Great*, Solo B-flat Cornet  
Figure 21: *Cyrus the Great*, 1<sup>st</sup> B-flat Cornet  
Figure 22: *National Defense*, Solo or 1<sup>st</sup> B-flat Cornets  
Figure 23: *National Defense*, 2<sup>nd</sup> & 3<sup>rd</sup> B-flat Cornets  
Figure 24: *Invercargill*, 1<sup>st</sup> B-flat Cornet  
Figure 25: *Invercargill*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets  
Figure 26: *Gallito*, 1<sup>st</sup> B-flat Cornets  
Figure 27: *Gallito*, 3<sup>rd</sup> B-fat Cornets  
Figure 28: *American Legion*, Solo or 1<sup>st</sup> B-flat Cornet  
Figure 29: *American Legion*, 1<sup>st</sup> & 2<sup>nd</sup> B-flat Trumpets  
Figure 30: *The National Game*, Solo B-flat Cornet (Conductor)  
Figure 31: *The Pathfinder of Panama*, Solo B-flat Cornet  
Figure 32: *Under the Double Eagle*, Solo & B-flat Cornets  
Figure 33: *Under the Double Eagle*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets

**PART I**  
**CHAPTER 1**  
**INTRODUCTION**

The trumpet is a versatile instrument that finds its way into various music genres, including orchestra, wind band, jazz, marching band, brass quintet, chamber ensemble, salsa, mariachi, and many more. The practice and performance of musical pieces and songs within these genres have played a significant role in shaping the history of music. Moreover, excerpts from renowned selections within these genres are essential for musicians aspiring to a professional performance career.

Regarding marches, there are insufficient materials pertaining to excerpts available for the trumpet player.

There are written materials with reference to trumpet excerpts for other music genres. Examples of these include: *The Orchestral Trumpet & Practice Sequences for the Orchestral Trumpet* by Michael Sachs<sup>1</sup>, *March Music Melodies* by Norman E. Smith<sup>2</sup>, *The Real Book* by Hal Leonard Corporation<sup>3</sup>, *The Salsa Trumpet* by Gabriel Rosati<sup>4</sup>, and many more.

More recently, additions of wind band and trumpet excerpts include: *An Annotated Guide to Excerpts for Trumpet and Cornet from Wind Band Repertoire (D.M.A*

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<sup>1</sup> Michael Sachs, *The Orchestral Trumpet & Practice Sequence for the Orchestral Trumpet*, Theodore Presser Company, 2013

<sup>2</sup> Norman E. Smith, *March Music Melodies*, GIA Publications Inc., 1993

<sup>3</sup> Hal Leonard Corporation, *The Real Book*, Hal Leonard Corporation Sixth Edition, 2004

<sup>4</sup> Gabriel Rosati, *The Salsa Trumpet*, Mel Bay Publications, Inc., 2011

*Dissertation, 1997*) by Anthony Kirkland<sup>5</sup>, *Wind Band Excerpts for Trumpet and Cornet* by Anthony Kirkland<sup>6</sup>, *An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet* (D.M.A. Dissertation, 2005) by Carly Jo Lynn Johnson<sup>7</sup>, *Trumpet Excerpts from Wind Band Literature* (D.M.A. Dissertation, 2010) by Michael W. Averett<sup>8</sup>.

As previously stated, there are no specific documentation regarding marches and trumpet. This dissertation aims to contribute to the empty space of scholarly subject matter on this subject. This should serve as a building block for more research and written documentation on this subject for the future.

This research will include parts featuring: *A brief history of marches, Integration of marches in trumpet teaching and performance, interviews from performers active/retired in U.S. Military Ensembles and active/retired music educators, & Excerpts including literature and composer information, and performance practice.*

The intention of these materials is for trumpet players to add this information to their performance skills and abilities to become an even more well-rounded musician.

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<sup>5</sup> Anthony Kirkland, “An Annotated Guide to Excerpts for Trumpet and Cornet from Wind Band Repertoire” DMA Dissertation, University of Maryland at College Park, 1997

<sup>6</sup> Anthony Kirkland, *Wind Band Excerpts for Trumpet and Cornet*, Balquhidder Music, 2016

<sup>7</sup> Carly Jo Lynn Johnson, “An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet, DMA Dissertation, The Ohio State University, 2005

<sup>8</sup> Michael W. Averett, “Trumpet Excerpts from the Wind Band Literature”, DMA Dissertation, Ball State University, 2010

## **PART I**

### **CHAPTER 2**

#### **BRIEF HISTORY OF MARCHES**

The history of marches spans a long time throughout history, used in countless facets. Marches possess multicultural and multipurpose aspects. This is also found in other genres of music.

For much the history of the modern band, the principal instrument seems to have been the cornet. The three-valve cornet, with its power to project the sound of its chromatically negotiated two-and-a-half plus octaves, was the inevitable carrier of the tune for music played mostly in the open air. A long line of virtuosi, who emerged as its premier players, became the public's darlings in the era of bands such as Sousa's. The lyricism and musical pyrotechnics displayed by the featured cornet soloist were expected by the public, and Sousa always tried to satisfy his audience with the best available performers.

Before the obvious need for the publisher to provide something more satisfied, it was the part written for solo B-flat cornet from which all of us were expected to conduct, and the printed music so specified.

The B-flat cornet's predecessor among the brass melody instruments was the shorter high-ranging cornet in E-flat which led, and topped the sound of the American brass band instruments played over the shoulder at the time of the Civil War. Later, when the bell of the instrument was repositioned up and in front during the post-Civil War silver band cornet era, the E-flat instrument lived on briefly in Sousa's and other composers' marches but disappeared when Sousa abandoned it.

By the time he scored *El Capitan*, the solo B-flat cornet was king among his brasses and, when joined by a second and third voice playing triad harmony, the customary functions of the cornet section were clearly established as joint tenancy of melody and harmony. A more rhythmic role was assigned to the trumpet in Sousa's concept of that Instrument as a counter soprano to the cornet among the band's brasses. It was the trumpets' fanfare function that Sousa liked. Their appropriate use of rhythmic figuration was what set them apart from his three-voiced melodic and harmonic lines for cornets.<sup>9</sup>

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<sup>9</sup> *The Sousa March: A Personal View*, Library of Congress

## PART I

### CHAPTER 3

#### INTEGRATION OF MARCHES IN TRUMPET TEACHING AND PERFORMANCE

Marches, especially at the collegiate level, are not common in trumpet teaching and/or performance. Mostly, the only instances where marches are considered by both the instructor and the student are during the preparation of an audition. Even when marches are well-rehearsed, they do not frequently appear on a wide range of lists for various ensemble auditions. If they do appear, it is usually the same rotation of select marches on an audition list. This same approach is taken when it comes to orchestral, jazz, and wind band excerpts.

Incorporating marches at the collegiate level through analysis, performance and research will benefit teachers and students. Exposing students to marches will enrich their knowledge throughout educational music journey. Hopefully, newly discovered composers with their compositions are introduced to students and teachers. Further information can be researched on these composers and their competitions.

An interesting approach to marches is approaching marches like études. Similar to études, there are minimal to no rests in March parts, specifically *Solo/1<sup>st</sup> Cornet* parts. Attention to stylistic markings is a quality found in both mediums.

Recently, the trumpet community has put a stronger emphasis on marches. This is showcased through competitions at the national and international level. The National Trumpet Competition (NTC) and The International Trumpet Guild (ITG), respectively. The ITG Wind Band Competition antedates the NTC Military Excerpt Competition.

At NTC, the competition has different categories of competitions. One of these categories is titled, “Military Band Excerpt Division.” The rules for this competition are as listed below. (the exact listing of excerpts differs from year to year):

#### 4. Military Band Excerpt Division

4.1. All excerpts (including those designated as cornet parts) are to be performed on B flat and/or C 10 trumpet.

4.2. Entrants must record the following list in order in one continuous take.

Zwilich: American Concerto, Excerpts mm. 131-146

Copland: *An Outdoor Overture*, Trumpet 1, mm. 16-34

Ives: *Variations on "America"*, Variation V, 1<sup>st</sup> Bb Cornet, rehearsal O to P, play both parts as one player

Sousa: Black Horse Troop, Solo/1<sup>st</sup> Bb Cornet, beginning to mm. 37 (no repeats/take second ending)

Bugle Call: Flag Officer’s March

4.3. Entrants advanced to live rounds will perform repertoire selected from the preliminary list, as well as those listed below.

Charlier: Etude No. 2 *Du Style* from *36 Etudes Transcendantes*, Beginning through mm. 24

Day: *Concerto for Wind Ensemble*, trumpet 1, Mvmt 1, rehearsal 28 to the downbeat of rehearsal 39

Fillmore: *Americans We*, Solo Cornet, mm. 1-36 (upper divisi, no first endings)

Gershwin/Riddle: Fascinating Rhythm, Trumpet 1, mm. 56-70

Hindemith: *Symphony in Bb*, Cornet Solo, 1<sup>st</sup> mvmt, beginning to downbeat of rehearsal A

Miller: H20, Trumpet 1, Mvmt III, rehearsal P through mm. 281

Persichetti: *Divertimento for Band*, First Cornet, Movement V (complete)

Vaughan Williams: *Toccata Marziale*, Solo Cornet, pickups to Figure 7 to Figure 11

Bugle Call: Retreat

4.4. On January 15, 2025, preliminary round results will be posted on the NTC website, along with a live competition and rehearsal schedule. **This schedule is to be considered final at the time of publication;** no adjustments may be made for any reason.

4.5. All competitors admitted to the live rounds must be available to perform at any time for the duration of their portion of the competition; any competitor unable to perform at their assigned time will be disqualified. Quarterfinals may be held as early as the morning of Friday, March 14, 2025.

### Figure 1: National Trumpet Competition Rules

At ITG, the competition has different categories of competitions. One of the categories is entitled, “Wind Band Excerpts Division.” The rules for this competition are as listed below. (the exact listing of excerpts differs from year to year):

## THE 2025 RYAN ANTHONY MEMORIAL TRUMPET COMPETITION

### WIND BAND EXCERPTS DIVISION

<p><b>Eligibility</b></p> <ol style="list-style-type: none"> <li>1. Competitors must be 28 years of age or under on June 1, 2025.</li> <li>2. All entrants must be current ITG members <i>prior</i> to registering for the competition, and the deadline for both the membership and competition registration is 11:59 P.M. EST, December 15, 2024. New memberships may take up to five days to process. Please be sure to have your membership login details well ahead of the deadline.</li> <li>3. Applicants may not enter the ITG Wind Band Excerpts Division if they have been named a first-prize winner in a previous ITG Wind Band Excerpts competition. Applicants may enter the ITG Wind Band Excerpts competition if they have been named a second- or third-prize winner in a previous ITG Wind Band Excerpts competition. <i>Note:</i> Being a previous winner or finalist in other ITG competitions does not influence eligibility for the ITG Wind Band competition. Applicants are not excluded from applying for an ITG Conference Scholarship.</li> <li>4. Except for the above restrictions, any person may enter any or all ITG competitions during the same year.</li> </ol> <p><b>How to Enter the ITG Wind Band Excerpts Division</b></p> <ol style="list-style-type: none"> <li>1. All competitors must register and pay fees on the <i>ITG Website</i> (<a href="http://www.trumpetguild.org/events/competitions">http://www.trumpetguild.org/events/competitions</a>). Online registration will open November 15, 2024. Payment must be made by credit card via PayPal or directly from a PayPal account, using one (only) valid email address, by 11:59 P.M. EST on December 15, 2024 (10:59 Central, 9:59 Mountain, 8:59 Pacific times—plan accordingly).</li> <li>2. An entry fee of US\$50 must accompany each audition application (entrants may submit recordings for several competitions as long as each is accompanied by a US\$50 entry fee). All Conference attendees, including competitors, are required to register for the Conference. Semi-finalists will have their Conference registration fee discounted to US\$75.</li> <li>3. All entries must be submitted online at the link above.</li> </ol> <p><b>Excerpts</b></p> <ol style="list-style-type: none"> <li>1. Sources for excerpts:             <ol style="list-style-type: none"> <li>a. <a href="https://www.militarytrumpetjobs.com/excerpts">https://www.militarytrumpetjobs.com/excerpts</a></li> <li>b. <i>Wind Band Excerpts for Trumpet and Cornet</i> by Anthony Kirkland</li> </ol> </li> <li>2. Excerpts are to be played on B-flat or C trumpet—not cornet.</li> </ol> <p><b>The Preliminary Competition: Audition Recording</b></p> <ol style="list-style-type: none"> <li>1. The audition recording must contain the First Trumpet/Solo Cornet part for the following excerpts, without accompaniment, in the following order:             <ol style="list-style-type: none"> <li>A. Charlier: <i>36 Etudes Transcendantes</i>, Etude #13, “Prelude”</li> <li>B. Vaughan Williams: <i>Toccata Marziale</i> (1 before <b>7</b> to <b>11</b>)</li> <li>C. Grainger: <i>Lincolnshire Poy</i> (mvmt. 2, “Horkstow Grange,” third measure of <b>17</b> to <b>29</b>)</li> <li>D. Ives: <i>Variations on “America,”</i> (O to P, play both parts as one player)</li> <li>E. Sousa: <i>Sound Off</i> (1st B-flat Cornet part, four-measure introduction and then mm. 21 – 68) <a href="https://tinyurl.com/RAC25a">https://tinyurl.com/RAC25a</a></li> <li>F. Bugle Call: <i>Adjutant’s Call</i></li> </ol> </li> <li>2. Recordings must be submitted in one single file and in one continuous take and should be played in the order listed. Recordings must be submitted in mp3 format only. Uploads will be enabled starting on November 15, 2024. Files must be received no later than 11:59 P.M. EST, on December 15, 2024. There must be absolutely no talking in the recordings.</li> <li>3. All information provided by the contestant, including birth date, must be factual and correct. Any discrepancies will result in the immediate disqualification of the candidate.</li> </ol>	<p><b>The Semi-Final Round</b></p> <ol style="list-style-type: none"> <li>1. As a result of the pre-screening round, fifteen semi-finalists will be invited to perform at the Conference.</li> <li>2. Semi-finalists will be notified by February 1, 2025, and will be expected to perform in the semi-final round, to be held on Monday night or Tuesday morning before the ITG Conference, which will take place May 27 – 31, 2025, in Salt Lake City, Utah (USA).</li> <li>3. The repertoire for the semi-final round will be the same as that for the pre-screening round.</li> <li>4. If a semi-finalist cannot be present at the Conference, an alternate from the Preliminary Competition may be selected to compete as a semi-finalist.</li> <li>5. By competing at the Conference, all participants give their permission to have their performance recorded for archival purposes only and their photos taken and published.</li> </ol> <p><b>The Final Round</b></p> <ol style="list-style-type: none"> <li>1. From the semi-final round, three competitors will advance to the finals.</li> <li>2. For the Final Round, candidates should prepare the solo cornet/first trumpet parts to the following works:             <ol style="list-style-type: none"> <li>A. Solo: Vincent Bach, <i>Hungarian Melodies</i></li> <li>B. Barber, <i>Commando March</i> (1 before <b>J</b> to the end)</li> <li>C. Schumann, <i>When Jesus Wept</i> (1 before <b>80</b> to 3 after <b>100</b>)</li> <li>D. Bugle call: <i>Assembly</i></li> <li>E. Arnold: <i>Four Scottish Dances</i> (1st Cornet part, mvmt. II, <b>B</b> to <b>C</b>) <a href="https://tinyurl.com/RAC25d">https://tinyurl.com/RAC25d</a></li> <li>F. Tchaikovsky: <i>Swan Lake</i>, “Neopolitan Dance”</li> <li>G. Still: <i>Afro American Symphony</i> (mvmt. 1, mm. 7 – 17) <a href="https://tinyurl.com/RAC25e">https://tinyurl.com/RAC25e</a></li> <li>H. Higdon: <i>Aspire</i> (mm. 58 – 77) <a href="https://tinyurl.com/RAC25f">https://tinyurl.com/RAC25f</a></li> <li>I. Bugle call: <i>Retreat</i></li> <li>J. Wagner: <i>Under the Double Eagle</i> (1st Cornet part, pickup to the first strain to 2 mm. before the first ending; Trio: take the second ending) <a href="https://tinyurl.com/RAC25h">https://tinyurl.com/RAC25h</a></li> </ol> </li> </ol> <p><b>Judging</b></p> <ol style="list-style-type: none"> <li>1. Preliminaries. Judging of the audition recordings will be done by professional trumpet players who will not know the identity of or any details about the contestants; judging will be based entirely on the performances submitted in the preliminary recordings. The judges’ identities will not be revealed until the Conference, and competitors are prohibited from contacting the judges until after the final round of the competition.</li> <li>2. Semi-Final and Final Rounds. Judging of live performances at the ITG Conference will be done by professional trumpet players. The names of the judges will not be announced until the final competition itself. Judging will be based entirely on the live performances.</li> <li>3. Students and their teachers are prohibited from posting preliminary results on social media until after the official announcement has been posted on the <i>ITG Website</i> on February 1.</li> </ol> <p><b>Awards</b></p> <p>First prize will be US\$3,500, second prize will be US\$2,000, and third prize will be US\$1,000.</p> <p>Questions regarding this competition may be addressed to the division chair: Michael Mergen, University of Cincinnati College-Conservatory of Music; <a href="mailto:confwindbandcontest@trumpetguild.org">confwindbandcontest@trumpetguild.org</a></p>
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Figure 2: International Trumpet Guild Rules and Regulations

## PART I

### CHAPTER 4

#### INTERVIEWS FROM CURRENT PERFORMERS IN U.S. MILITARY ENSEMBLES & MUSIC EDUCATORS

In this section, the focus are interviews. I had the absolute privilege to conduct interviews with retired and active band directors, as well as retired and active performers. Below, the interview transcriptions are provided. (The interviews are labeled by person and title).

##### **Mr. Fred J. Allen**

Mr. Fred J. Allen is the epitome of a musician and man. I am honored to perform in your band at SFA for 3 years during my undergraduate degree. Thank you for your high standard and kindness you shared with all of your students. Thank you for participating in this study and sharing your great information on this topic!

Director of Bands, Stephen F. Austin State University, Nacogdoches, TX, 1994 – 2018  
Director of Bands, Abilene Christian University, Abilene, TX, 1990 – 1994  
Associate Director of Bands, Abilene Christian University, Abilene, TX, 1987 – 1990  
Band Director, North Richland Junior High, North Richland Hills, TX, 1979 – 1987  
Band Director, Dimmitt Middle School, Dimmitt, TX, 1976 – 1979  
Doctoral studies incomplete, Texas Tech University, Lubbock, TX, 1990 – 1993  
Master of Music, Texas A & M at Commerce, 1987  
Bachelor of Music Education, Abilene Christian University, Abilene, TX, 1976

##### **APN: What is your favorite march to conduct and why?**

**FJA:** Well probably my favorite march is the *Stars and Stripes Forever*. There are two or three reasons. It has to do with the history of the piece itself and how it became the national march of the United States. That made me feel like it is also part of my patriotic duty as a conductor to be sure that I recognize that and program it whenever possible. The other thing is, when I was little, oh, like five years old. I have an older sister. She is six years older than I am. She took twirling from a girl across the street, who was later a high school majorette. She had a little record that had *Washington Post* on one side and *Stars and Stripes (Forever)* on the other. We would put it on the little record player I could sing the whole thing when I was 6 years old. I did not know what I was listening to. I just knew that was the song on that record. It is in the recesses of my mind from the time I was a child. I just thought, that is what marches sound like. I was lucky in that I

played in high school, and I played in college. So, I got to experience it. I have played in a lot of community bands that have played it. One community orchestra that I have played in, played it. That was interesting because it was a different key. Then, of course with my own band, I programmed it about every five, six years.

**APN:** I do not recall, did we play it whenever I was there?

**FJA:** I do not know. I have it all saved. I could look it up.

**APN: Who is your favorite march composer and why?**

**FJA:** I probably like the marches of Karl King, better than Sousa. That is for two reasons. Number one, the Sousa stuff is wonderful, but the Sousa stuff is usually scored with melody and accompaniment and sometimes a little bit of countermelody. But there are big stretches of Sousa that do not have any countermelody. So, there is not a lot of interplay. The King marches have a little bit more interplay in them. The other thing is, as a woodwind player myself, the parts are better on the King marches. They are very active and very challenging. Especially some of the harder ones, they are about as hard as it gets for rep.

**APN: Do you have a particular style of march e.g. Spanish, German, Italian... etc.?**

**FJA:** Well, I like all of them because it gives us a variety as conductors to do marches and really feel like you are not locked into one specific style of march. I like the American marches. I guess that is where my biggest background is and my rearing and during my teaching. I loved to program European marches whenever I had the opportunity because of the contrast. Especially British marches. Composers seemed to view a march in a different way. As a conductor, if you sprinkled in some European marches, then you would have a lot of variety in your program.

**APN:** Based on that, whether it is in college or in high school, or middle school,

**Do you feel as if conductors stick to American marches or do you feel there is diversifying lately or has it been pretty much, I am going to do American marches to play it safe?**

**FJA:** From my vantage point and with the schools that I am the most closely allied with, I go to rehearsals and most of the middle schools tend to play marches written for middle school. I have worked with one of the middle schools this past year, did *Black Horse Troop*. Boy, it was really played well. But boy, that was stretching them to be able to play that. Most middle schools will play something or a march that was maybe written in the last 5 years by someone whose specialty is writing for middle school level. So, the ranges and rhythms and the chord structures fit middle school band so well that is part of the training level. In the same way they do not play *Grainger* and things like that for their contest pieces. Now, high schools, I think a lot of people favor the American marches. I witness a lot of people playing "Sousa, King, Fillmore." Sometimes when people really

have ‘Honor Band’ fever in the high school ranks, they will look at trying to play the hardest marches that there are. That is when I think a lot of people will play the Hindemith *March* from *Symphonic Metamorphosis*, because it is known that it is really hard. In East Texas, I think a lot of people think *Storm and Sunshine* is probably one of the hardest. It is very difficult, but a lot of people say that is right up there at the top. If they’ve really got Honor Band on their mind, they will play orchestral marches. Like, I have worked with a lot of bands that have done the (Hector) Berlioz, *March to the Scaffold* from *Symphonie Fantastique*. There are a couple of good transcriptions out there. Then it becomes, it is not a traditional American march, but it is very exciting because it is great orchestral repertoire. I think in Texas, it depends on if you are talking middle school, I do not think they think in terms of American or European marches. I think they think of marches that will fit this group. That will tend to often be composers who are writing specifically for middle school. I think at the high school level; they will play the King and Fillmore and Sousa marches. (If they are really trying to pad the program with something heavy.) Another one that people do if they are trying to do something really tough is *Commando March* by Barber. Original march by a great composer, but it is really difficult. It is technical. Now, I also know something else. In the past 15 years, when the Marine Band started putting original Sousa Marches, when they started putting those on their website and telling you that they are free, you should download them, and everyone has permission to use them. A whole lot of really good high schools that I work with started going through Sousa marches, because they had some obscure marches that they never heard of before. They knew no one would really know. The second band might want to play a Sousa march. Well, there are some Sousa marches that are grade 4. They are not all grade 5, grade 6. So, there are some wonderful opportunities that opened up when Colonel Fetting and the Marines put all those on there with edits that make it exactly as close to what Sousa band notes have in their library.

**APN: When picking repertoire for a concert, what is your thought process for selecting a march?**

**FJA:** There have been concerts that I did in the 24 years at SFA, it would occur to me, that you know I had two or three German pieces. I go, ‘Oh, I need a German March’. There would be another time I did British, I realized I had like three British things. I thought, well I gotta do a British march, So, sometimes it was that. Like on band tour, I would think of a march that I thought would be really impressive for high school students that would really show off SFA and that they would get excited about hearing the band play it. So that was when you pull out *Melody Shop* and things like that. You know they are so much fun to hear performed. Now, another thing is march-wise, and also other repertoire, I always maintained a wish list that was probably anywhere from 20 to 50 pieces. I would go through and plan, usually about this time of the year, plan for next year. Often, Dr. Campo and I, the years we worked together and Mr. Britt, when he was there before, we would talk about, you know, some of the pieces. In those conversations, sometimes Dr. (David) Campo would say, “I have always wanted to conduct that. So, if you are thinking about putting that up, could you consider putting that on tour? That’ll be my tour piece.” So sometimes we would go through all that. My wish list always included some marches. I did not have it categorized or anything. I just had a big list

because I would be judging a festival somewhere, or I would be working with a high school band and they would be doing sometimes an obscure march that I had never heard, or they would be doing a march that I had forgotten about. I would just be drawn to it because I thought, oh, everybody needs to be doing this more. For many reasons, marches would find their way onto the list. I would let those percolate over the years. I would sit there and stew over that, sometimes for five or six years, reading through some of those same titles and then finally say “This year we are going to do that one.”

**APN: When rehearsing a march, how much time and effort is given to the piece? How is that compared to the other pieces in the program?**

**FJA:** It depends how hard the march is. It would be more likely to be an issue if it were complex in some ways. I will give you an example. I tried to do Florentiner March with at least two high school All-Region bands. I discovered during the first one, that the break strain was almost never going to be played correctly by high school kids at All-Regions. It had so many concert C-flat's and F-flat's that were carried across the measure. We could sit there and have a pencil party and mark everything, and somebody would still miss it. If we tried again, we'd do it slow and then miss it. We'd do it first chairs only, everybody else do fingerings. Even first chairs, somebody would miss it. Every time somebody goes “Oh” and then “I know, I know, I got it, I got it.” I would think, “Oh, this is awful.” The second time I did it, I thought, you know, this is maybe not a good choice for All-Region. Because even in a god part of the state, you have about 80%, 70% very committed students. Then you got some students who just did the tryout because everyone was doing it. They just cannot rehearse that fast. They are not as into it; they do not even read their own markings. Now with university band, it became a little easier to ratchet up the expectation. I mean at SFA, I was very fortunate that the students that we had drawn there over the years. One, they kind of had a personal pride associated with it, they did not want to be the one to keep missing the same thing. So, if I knew there was a problem spot like that on a march, then I would assume it was going to be just like rehearsing any other piece for band, and that was going to be the crux of the rehearsal for that particular march. Another one, is the break strain on *Viking March* by King. It is nearly unplayable. We never did that SFA. I did not do it. I think some of the woodwind obligatos are a little rinky-dinky sounding. The Marines could play it and probably be fine. I think over and over and over, if you rehearse it like more than eight or nine times, it starts to sound real trite. But that break strain, that is pretty hard. I did *Commando March* by Barber. It is an original piece by a great composer, and it is a March. But it is difficult. I had done it enough times, that by about the third time, I did it at Abilene Christian before I taught at SFA. At SFA, I did it probably five or six times. But the third time I did it, I knew right away where the three or four hardest parts were. The rest of it would take care of itself after a couple of sectionals and a little bit of technique worked out in the woodwinds. You know, even the tuba and the bass trombone have some technical things in it. Some really hard arpeggios spanning like two octaves. It is like anything. It depends on the piece. For instance, in the world of band literature, the “*Suite in E-flat*”, one of the greatest pieces ever written, every band plays it, every university programs it regularly. The third movement of it is a march. That would take SFA about three rehearsals to really get in good shape, and then a little bit of polish. But

if I were to play the whole *Suite in E-flat*, I would not have to give as much time as if I played *Music for Prague* or *Dionysiaques*, or something like that. Or John Mackey's, *Wine Dark-Sea*. It is just so much more pages of material. The Maslanka (*Symphony No.*) 8, the Maslanka (*Symphony No.*) 7, some of the ones we did at SFA would never end even in concert. I would think, "Oh my goodness, it has already been 15 minutes, and we are only through one movement." So, I think marches are the same way. If it is a hard march, I would probably base it mostly on where there are parts that are going to require the most detail and the most tearing apart, so people can see the structure and then understand the difficulty in matching two or three competing lines. Usually, big chunks of marches play themselves, which are not that hard even the first time.

**APN: In your opinion, how vital are the cornet parts?**

**FJA:** That is why I think this is so interesting you are doing this, because every conductor is going to say, "Absolutely 100% vital," because that is the color of a March. Our head is based on the brass section. I have some marches that I have gotten a hold of that were written even before Sousa's time in the mid 1800's and they do not even have all the woodwind parts. One we did at the TMEA concert that you and I shared.

**APN:** Yes, the one that had transcribed or arranged!

**FJA:** Yeah! Well, I edited it. It was Bobby Richard's parts and there was no baritone sax, and I think there might have not been a bass clarinet part. There were only 2 b-flat clarinet parts, maybe only 1 alto sax part. It was so uncharacteristic during those times. They would not have a full sax quartet. They would not even have dreamed of having that. The Saxophone was not invented until the 1840's. So, by the middle of the 1800's, if you are writing in the USA, there were people that had not even seen a sax. So, who is going to have one? By Sousa's time, that was a little different. The brass section of the band is the foundation sound of a concert band in the first place. Even the modern wind ensemble/university wind ensemble with a lot more stripped-down number of players. The brass sound is so homogenized, because all the brass instruments make their sound the same way. But the woodwinds make their sound in five different ways. Even if you say, well single reed and double reed, you have clarinet and the sax, there is still real foundational differences within tone production and oboe and bassoon. The woodwinds act almost as color all the time. Just take the brass parts of the band and rehearse the Sousa march. The trumpets have the melody almost the whole time. In some other marches, these marches are famous for having low brass lead the strain. *Florentiner*, the second strain, a lot of composers would use the low voices to get a lead somewhere as a contrast and some would save that for the break strain, but a lot of them would do a whole strain. Either the first or second strain, but you are still talking like 75 – 90% of the time the trumpets have the melody. Of course, that meant the first trumpets had the melody. In the world of Sousa and some of those composers, solo and 1st cornet. Solo cornet would really be the melody, and the first cornet sometimes was not always the melody. We had an experience at SFA that was probably 15 years before you went to school there. We had a guy named Keith Bryan. I do not know if you have run into that name, but he is an authority on Sousa. He travels around to schools and does



**FJA:** Another thing I learned from that; it does not have to do with trumpet. He said, “How do you divide the clarinets up?” I said, “Well, I used to have two on 1st and three on 2nd and four on third.” He said, “Well, I suggest you have five on 1st and two on 2nd and two on 3rd”. He said, ‘That is what Sousa did’. I thought, “Five 1st clarinets?!” He said, ‘Outside of the trumpet section, and the 1st trumpets, especially. The #1 activity that goes above middle C on the piano is the clarinet. Then you got all the low stuff, but you have plenty of them. He said, that is why you need a lot of 1st clarinets, because they must compete with all the brass stuff. So, we did, and it worked fine. I think the Marines do that. I think they have one more 1st than 3rd on clarinet.

**APN:** I guess that is maybe not the same for trumpet. You still got two trumpets, rather than five.

**FJA:** Looks like they may use two, two and two. I do not really know that as a fact. I do watch a lot of Marine Band. I just enjoy their playing, because it is so clean, and I mean the others as well. The Marines, there was something special about Colonel Fettig that I just was so entranced by the musicianship and the interpretations.

**APN:** It is phenomenal what they are able to do on marches, but especially other music. You are blown away.

**Whatever the skill of the ensemble, do you prefer conducting original marches or arrangements of marches?**

**FJA:** I mean, if it is orchestral, then the transcription is your first choice. Like most people, I like to get as close to the original background as possible of the march. Like I said with that German march we did at TMEA, it did not even have a Baritone Sax part. I did not want the person to just sit there. So, I edited it, and I also edited from the standpoint of when the march was published. I think its publication date was in the early 1900’s, like 1911 or something. They were not real picky about slurs and tongues. So, I would sometimes be going along, and I would enter 1st clarinet and enter 2nd clarinet. Then I would be doing *Trumpet 1*, and I go, “No wait a minute, they are playing the exact same melody as flutes and the flutes and clarinets. All three of those parts slur three and tongue one and the trumpet has slur four. That must be a mistake. So, I would look for other places that had the same figure. For that reason, if it is an old piece of music, or even a Sousa march. An edit can be a good thing.” A good edit is going to keep it in the original key and meter and just clarify some things. It is like what the Marines have done. They have edited some things. They unified some articulations that printers made. Back in those days, they were not that picky. But an arrangement of a march to me, is the last choice I would have. I will give you an example of that. You might know the march, *Valdres*?

**APN:** Yes sir.

**FJA:** Okay, there is a kind of popular arrangement going around that a lot of middle schools like to play in Texas. Because everybody finds out they were playing *Valdres*,

and they are going like, *Valdres*?! Well, they are not playing the original one in A-flat and D-flat. They are playing one that is in concert F, and so it is a lot more forgiving, and the ranges are easier, and a lot of technique is so that the triplets become just eighth notes and things like that. I mean it is arranged, because yes, it would sound like that march. You would recognize it as *Valdres*, but it is so simplified. For that reason, I would say original. As close to the original as possible. An edit is fine, if it is good. An arrangement is almost never okay to me and would be the last choice. A transcription is all you can do if it is an orchestral march.

**APN: As a conductor, what would be your advice on approaching marches to other conductors? Then, how do you approach marches?**

**FJA:** Marches go back all the way to the earliest civilizations, because they would use the shofar in Ancient Middle East, that was still used in the Jewish ceremony, Yom Kippur, the ram's horn. They would use these brass instruments and things like that as terrifying sounds in battle. In the same way, then later it became more music to move troops by. That is what I thought of it as, especially from the Middle Ages through the Romantic Era, well through World War II. It was music to move troops by. My dad was in World War II, and he was not in band. When I got in band, he was so excited because we would march to marches and he told me, "No matter how tired I was sometimes, we'd be back from doing maneuvers or some kind of military exercise and we'd get near the base, and you could hear the band and we would all follow the step to the march beat and said that all of a sudden it did not matter how tired you were, you just stood up straighter and I mean my dad did not have any music training." I think all the way through World War II, it was music that had an associated purpose of the troop movement, but the stylistic marches that are from the time of Mozart, Haydn, Beethoven; they would put marches in orchestral works that were not for military reasons, but because the dances of that time in European courts, they had a stylized dance that they would call the march. It was basically, walking around in step to that. So, it is always had an association with it that you cannot ignore. Now I can give you an example. If you are going to play a mambo with a band, like *Mambo* from *West Side Story*, you'd be an idiot to not consider what mambo music is. Like what's the dance like and what do dancers do and how do dancers feel about this? Where's the accentuation? Well, the same thing with marches. Any conductor worth their salt, is going to realize the history of the march. The military history of it meant that it had to have a briskness, and it had to have a kind of ambitious kind of rhythm to it. It basically had to seduce the military people to stand up a little straighter and to march better. It was for the purpose of getting the troops to look great and to be awesome while they were doing this. Even the orchestral ones that were for the courts, it was for a specific dance, it was related to marching of troops. That means that there must be a style that does not get bogged down. Does not sound sluggish. If it sounds sluggish, then the troops do not move. The dance does not happen. The troops do not march well. But if it has a brisk and vibrant tempo, but not so fast that you cannot move your feet to it. So even the fastest march, you are not going to go much faster than 132, unless it is a parody type march. I think that has a lot to do with it. Of course, my tradition comes from East Texas of being reared in Longview. I would say if East Texas misses the boat anywhere, there are individuals in East Texas who put too much space,

and it starts sounding choppy. That is when you start to hear the bands that do *Honey Boys*. Whatever that last strain of *Honey Boys*, there are people that do that, and it is so short. I think that it does not have any line, it does not have any phrasing. They believe that March style is separated. You separated a lot of the rhythms in a March. In cut time, you lift all the quarters that are not slurred.

**Thunderstorm interrupted our connection. Mr. Allen continues his final thoughts.**

**FJA:** I do not have any method or any trick or anything. It is like musically, it would not matter it is Holst, Hindemith or Sousa. If it is got an accent, it is supposed to be brought out. Accents are accents. I differentiate between housetop being space and sideways most of the time being close to touching. In some marches, you probably, you probably space a little more than that, even the sideways.

**APN:** My last question is,

**Since you taught at SFA for a very long time, how much did that East Texas high school tradition of playing marches influence your bands at SFA?**

**FJA:** Tremendously. Tremendously, because I believe that everything happens to you in your formative years, up through 15 years old. I think the things that happen to you socially, psychologically, emotionally, musically, intellectually and spiritually; the grounding level of the foundation level of your education in your life, it is just there. You cannot walk away from it, and you cannot deny it. In my case, especially with the case of marches, I just considered it a treasure that I grew up in a school that marched to marches. I had played so many more marches than a lot of my friends. I knew Mr. Kunkel had very strong opinions. By the way, speaking of Mr. Kunkel, I grew up in Longview, and I was there three years because it was a three-year high school in those days. My sophomore year, we played a Spanish march. My junior year we played Sousa, *George Washington's Bicentennial*. My senior year, we played a Rossini march called, *March for the Sultan Abdul Medjid*. It is apparently a march by Rossini for winds. It has been edited for modern band. I played three years of marches. I played one Sousa, the other two were outliers. Most East Texas people now, if you said you were playing that they would go, 'What?!' Mr. Kunkel was advanced in that. The very next year he did Hindemith *Symphonic Metamorphosis*. Now, on the field, it was going to be, *The Melody Shop* and *Boys of the Old Brigade* and *The Purple Pageant*, and a lot of the standards. For UIL, he would go outside and play something a little different.

**APN: Back then, was there a rule for selecting marches for contest? Was it strict? I believe now, it must be on the PML list?**

**FJA:** Your marches do not have to be on the list.

**APN:** Oh, that is right!

**FJA:** Your march is director's choice. It has always been that way. My understanding from people like Mr. Bullock, Mr. Kunkel, and Neil Grant, it was that way from the foundation. When they started the contest, they let the director choose the marches, because they thought, well, there are so many. Why would we make a list? Just pick a good march. If you want to flatter the low brass or flatter the piccolo solo and show them off a little bit, then you can pick a march that does that. It is still that way today. Those (marches) are not on a list. In Texas, they are not. You have been to some other places, and I do not know how involved you were with public schools at UConn and Kentucky. There are other states that only play two pieces for UIL. Well, they are a federal that is like UIL. Then there are some that have a list of marches. Or it must be one of these composers. The schools that apply for Midwest, there is a march list for that.

**APN:** I do know that for Midwest. I believe for the state I was in; they had a list of specific marches or composers. I believe some arrangements rather than the original, again with the scale of the ensemble, not depending on where you are.

## **Dr. Brett Richardson**

Dr. Brett Richardson is an amazing conductor and human. Another family friend, the encouragement and care he shares with my family, is the same he shares with his family, friends, colleagues and students. It's admirable. Thank you for participating!

Director of Bands, Associate Professor, Texas Lutheran University, Seguin, TX, 2024 – present

Conductor and Artistic Director, SA Harmonie, San Antonio, TX, 2018 – present

Coordinator of Music Education/Director of Bands, Assistant Professor, University of the Incarnate Word, San Antonio, TX, 2014 – 2023

Doctor of Music in Wind Band Conducting, Indiana University, Bloomington, IN, 2011 – 2014

Associate Instructor, Indiana University, Bloomington, IN, 2011 – 2014

Assistant Director of Bands, Stephen F. Austin State University, Nacogdoches, TX, 2007 – 2011

Associate Band Director, Downing Middle School, Flower Mound, TX, 2005 – 2007

Master of Music in Wind Conducting, Texas A&M University-Commerce, Commerce, TX, 2003 – 2005

Associate Band Director, Creekside Intermediate, League City, TX, 2002 – 2003

Bachelor of Music in Music Education, Stephen F. Austin State University, Nacogdoches, TX 1998 – 2002

### **APN: What is your favorite march to conduct? Why?**

**BAR:** Probably my favorite march to conduct, it'd probably have to be *His Honor* by Henry Fillmore.

**APN:** Nice!

**BAR:** Yeah, I mean, you know, some people would say you know like *Rolling Thunder* or other marches. I like *His Honor*, because it is traditional in the way it starts, but then you are allowed to accelerando at the end. There are a lot of changes that you can make in terms of thinning out the scoring and different things like that. I think really good middle schools can play it. Really good colleges can play it. The edition is good. I do not think there are any errors in it. I wish there was a full score, but maybe that is a project down the road. *His Honor* is my go-to when I need to do something that I am very familiar with that everyone gets. Everyone gets challenged by it somewhat throughout. I like *His Honor*.

### **APN: Who is your favorite March composer? Why?**

**BAR:** I would have to say it is a tie between Fillmore and King. Maybe it is from being a euphonium player. I always thought they had really great euphonium parts. I have colleagues that just get really lathered up for Sousa. I respect it and I have done it. Not a ton of Sousa marches, but I have done enough, and they are great. I just like King and

Fillmore a little bit more. Maybe I like the melodies. Maybe I like the way they are scored a little better. It seems like Sousa marches can be kind of bright sounding to me. So, I like King and Fillmore.

**APN:** In some Fillmore, but especially the King's for euphonium players, all the countermelodies are present. Not that countermelodies are not in Sousa marches, but there are plenty more in King and Fillmore marches.

**Do you have a favorite style of march?**

**BAR:** I like circus marches. Up tempo marches. That is probably when I think of marches, that is what I gravitate to. I have done some Pasodobles, or I have done some quick steps. But I am trying to challenge myself by doing some more of those other types of marches. But that is kind of my bread and butter.

**APN: When picking repertoire for a concert, what is your thought process for selecting a march?**

**BAR:** You know, in all honesty, it is probably one of the last things I pick. Because the style itself is so universal that you can plug it anywhere. It is a genre that can be played at any point. You can open with it. You can close with it. You can put it wherever. So, there is that. So, in terms of how do I pick a march? I know it is going to end up energetic. It is going to end loud, usually, unless you are talking about *Manhattan Beach* by Sousa or something like that. For the most part, they all end 120 or faster. So, they are going to have a certain character where they are in concert. As Dr. Glaser says he calls it "A palate cleanser." A lot of times there is a good way of doing it. Once I know what my cornerstone pieces are and what my slow pieces are and some of the other stuff. I know I want to do a march. Then what I do, if I am picking a march because I like it, I am doing it for educational reasons. On my first concert at TLU (Texas Lutheran University), we did the *White Rose* by Sousa. One of the reasons why I picked it was because I knew that the percussion at TLU is really good. I knew that would be fine, instead of playing the trio as is the first time. Someone had scored out the trio for percussion ensemble. It was really neat. It is a traditional march, and then you get the pickups in the percussion. It is great scoring. I think Mr. Kramer did it in Indiana (University). I wanted to challenge the percussion and do something a little bit different. Then the second thing is it is in six flats. Five flats then go to six, cannot remember off the top of my head, but something like that. I think it goes to C flat, but it is not easy. I knew I wanted to challenge the group by playing something that was not in B-flat, E-flat or A-flat. Even A-flat can be challenging at times. So that might be my thought process. It is like, what educationally am I trying to work on in the concert cycle. Past, I know that I need a 'palate cleanser' here to go before intermission. Or do I want to close with the march. So, I know what this group needs to work on. That is the way I think about it. When I talk about marches with my secondary methods class, it is the fact that you know what the form is going to be, and you know how it is basically going to sound like. At that point, it is like, what section do I want to challenge? What keys do I want to work in? What kind of style do I want to work on? That is how you can use a march that way to work on a lot of those different

things. Most bands because of the Texas band tradition, they kind of get it from the start. They know if you are in a typical high school, Not East Texas, but if you are in a typical high school band, you will play four marches. Usually at the end of your high school year, hopefully more. I know it is something I can lay down and we understand this is a march. Now we are going to work on this key.

**APN: When you are rehearsing a march, how much time and effort is given? How is that compared to the other pieces in your program?**

**BAR:** In general, it is usually one of the least rehearsed pieces by just sheer length of a march. Very few marches are more than three or four minutes long, if that. In general, I know there are exceptions, but it is one of the least rehearsed. What ends up happening is, you pick a march and then you work on it a little bit. Then you are working on these other bigger pieces and then as you get closer to the concert, you are like ‘I need to spend more time on the march’! Then you must really work on it. I would say it is the least rehearsed. I am not going to spend the most time on it because it is also the shortest piece, but it also depends on how it sounds. I have had to say in rehearsals, “Hey y’all, this is how we are finishing the concert. I will help you play it. I will help shape it. Just have the first part players play.” I will help you do that. If they can come in and play the notes and rhythms usually right off the back, then that is something where we just do not have to spend as much time, but it depends.

**APN: In your opinion, how vital are the cornet parts or the other instruments in a march?**

**BAR:** A majority of marches and the primary voice is the cornet. You know there are really three or four things happening at once. There are different roles. So, would I say the trumpet part is more important than the tuba? Probably not, because the tuba is providing the baseline. It is providing the pulse, usually along with what’s going on. I think when you start asking that kind of question, like how important are the cornet parts? I think it varies on which march you are talking about. Off the top of my head, I cannot tell you a march that has a trumpet melody in the trio, right? Usually that is found in clarinets or euphonium or something like that, as a counterbalance to the louder first and second strains. So, how important? I would not say it is more important than the tuba. It might be on par with like the horns, because a lot of times they are providing some sort of pulse. Maybe they are playing upbeats, or they are playing, “hm da ga da ga da ga, hm da, hm da, hm da, hm da ga ga ga,” they might be playing something like that almost like trombones. I guess it would depend on the march. I think when you get to maybe a march that has like a noodle-y part like a woodwind obligato or something like that. I think that woodwind obligato is probably more important than trumpets doing, “hm ta, hm ta, hm ta ka ta ta.”

**APN:** One of my goals throughout this dissertation is to showcase this. In general, trumpet players think that we are the best all the time, every moment of every single day. There are parts in marches, where we are not the most important part, and it is fine, the

world is going to keep on spinning. I want to highlight that your part is not always the most important part, but it is vital to what is going on.

**BAR:** It is like if you take the tuba part and the horn part and the trumpet part and you get them going, well that is the motor. Which a lot of other stuff rides. A march is a great opportunity to teach trumpets, their job as a role player. Because it requires everyone to have a great pulse to make sure you are playing that motor in time with all the people around you.

**APN:** Correct me if I am wrong, when orchestral excerpts come along, whether it is the 1st trumpet part or other trumpet parts, it is like the shining moment whenever they are playing. All parts do matter. But like I had mentioned when you have those trumpet parts that are in the background and do not have the melodic part, it is okay. You still need to contribute, but it is not the most important voice going on at that moment. I want to be able to highlight that there are tons of moments where the trumpet or cornet parts are the most important part, but there are also some parts that you do not have to try to get your voice heard over the ensemble.

**Whatever the skill of your ensemble, do you prefer conducting original marches or arrangements of marches?**

**BAR:** I stole an idea from Mr. Allen, like most of us do.

**APN:** Oh yeah!

**BAR:** I stole an idea while we (I) were undergrads, we are playing in the wind ensemble. I cannot remember why this was happening, but Kevin Sedatole came down and guest conducted a concert. He did *Armenian Dances*. We also did Carl Tieke's *Old Comrades*. Great march. I thought it was a great idea. When I first got to UIW (The University of the Incarnate Word) probably my second year, I had two of my buddies come and conduct on the project and I did the same, *Old Comrades*. It is in D-flat that goes to G-flat in the key, which was really challenging for that group at the time, but we made it happen. It is a little noisy, I still remember that. When five, six years later came down the road, I knew I wanted to do that same concert theme again and bring in a couple of people, like Mr. Vollmer and stuff like that. I made sure I did the Andrew Balent arrangement of *Old Comrades*. That changes the key, and I think it goes E-flat to A-flat.

**APN:** Oh my gosh! Way better!

**BAR:** Yeah, way better! It still has the same effect that Mr. Vollmer was very musical with it. To your point, I think it is based on what I need at the time on that concert and sometimes playing the original octavo parts blown up to landscape. Or I need to play a cleaned-up version. Where it is modern engraving and stuff. It just depends on what I need. I have done marches where the band director just takes the octavo, blows it up and we just play it, and we just hack through it and fix errata and just do the thing. There is something kind of cool about that. Especially seeing the historic part in front of you. But

I will tell you, as a director, sometimes it is ‘maybe I am not going to pick that march because the only version of that march is a condensed score. I do not want to rehearse that. Maybe I do not have the kind of time to invest in that. So, I need to play a modern edition, which could either be an actual edition where it is just a cleaned up original or maybe it is an arrangement. Jim Swearingen did all those Karl King marches, which are great arrangements. There are some rhythms slightly changed, but the character of the march is still there. Could I play the original *Rough Riders*? It depends on what I have. A lot of times I am going to go to Karl King (Jim Swearingen edition) of *Rough Riders* because I know it is just going to work with what I need. So that is kind of how I make the decision. I am not a purist in that way. I think there are people in this world who might be like ‘Nope! You play the octavo, and that is what you do and that is the key it was conceived in!’ You know what, if you are getting your band ready for UIL and you are working on it for several weeks every day with sectionals and listenings. Okay, fine! That is not the world I live in. I meet with my band three times a week at max (that is not if I am doing a clinic somewhere). So, if I need to do a different edition or a different arrangement, because it works better for my group, then I will. It is kind of a long answer to that, but that is kind of my thinking on them.

**APN:** This question is important to this dissertation, but I think it is also important just to know in general. For people in the world, when it comes to Bach music, they do not necessarily pick up an arrangement. They are going to want to play an original Bach or Mozart. When it comes to older composers, probably one of the biggest limitations is the instrumentation. They do not have certain parts such as lower saxophone.

**BAR:** Or like D-flat piccolo or alto clarinet that is just not used as much.

**APN:** Exactly! Even in the cornet, there are a lot of E-flat cornets that was used back then. I do not know if an original band piece even uses E-flat trumpet.

**BAR:** No. John Mackey, he uses a lot of soprano sax in all his band pieces. That is not as tough of an ask with a modern-day band program as a C Tuba. That is tough to ask for a lot of schools. If you just think about your normal band, they are playing B-flat tubas. You are not going to have a ton of groups that have E-flat trumpets. They are going to have to play a lot of B-flat trumpet. C trumpet might be the next kind of level. It is B-flat and C and that is about it. When you talk about editions, and they fix those things. It is almost like they are bringing the classical piece into the 21st century sound. There is a lot of value to that. Going back to your Bach comment, this is where we have to trust our musicianship and go out on a limb and go look at arrangements or editions. We can be like, “How can we access this music of Mozart and not have to use the engraved parts from 1793.” I am going to use my musicianship and my judgment to go like, ‘You know, this is a good arrangement, a good transcription. That would be a way to access that music. To get your students to access Bach, where they normally would not.

**APN:** When you talk about the authenticity or purity, does playing arrangements of these marches or even other pieces take away from the experience?

**BAR:** I grappled with that question this spring a little bit. With the Harmonie Ensemble, we did the Beethoven Octet Opus 103, important work for the octet. Historical research has shown that Beethoven used a lot of material from the octet, he not only utilized but he modified and improved some of that music and used it in a string quartet. A guy named Josh Bird, who teaches at The University of West Georgia, basically took the Beethoven octet and material from that string quartet, which is very similar to the material in the octet, and basically, they had a baby. He made this new modern edition and calls it Opus 103B. It is not an arrangement. It is almost like a recomposition of Beethoven's music. So, to your question, does it take away from the experience? I think if the arrangement or the edition does not change the composer's intent for what the melody is supposed to be or what that march is functioning at or some of the form. I do not think it takes away from the experience. Because if the arrangement allows your band to access the music of this composer, because for whatever reason you want them to, then go for it. It is when you start getting into arrangements or recompositions where I am like, "Yeah, but that is not what we started with." People compare apples and oranges. It would be like comparing apples and dragons. They are completely different and change a ton. That is when I go, "Yeah, that is not that." Richard Saucedo, the band director/composer, did a version of *Short Ride in a Fast Machine* for band. The wind transcription that was done for the Air Force Band or Marine Band. It is in the same key! It is in C. The original is in C, it is a C score and all that kinds of stuff. Well, Saucedo put it in B-flat and took it down a fifth or something because it is so high. Basically, what it does is it just makes it a little easier. That is when I start going like, "That is not *Short Ride*," in my opinion. It is when the edition is a copy of a copy of a copy of a copy of a copy, that multiplicity where it just changes enough the further away from the original. I think that is when we start getting into that question. If it is an arrangement that is only one version removed from the original and you can compare the two and see how they've changed, then I do not think it takes away from the experience.

**APN: As a conductor yourself, what would be your advice on approaching marches to other people and how do you approach a march?**

**BAR:** I am the wrong person to be asking for this. You should be talking to George Little or Stephen Moore or someone like that. Everybody east of I-45 better be on this call. So, one of the things we know about marches is that the form of a march is probably the most important thing. The architecture of a march. There is an intro and then a first strain and second strain and a trio and maybe a dog strain. We just know there is DNA in the march. Probably the first thing I try to do is make sure that the march is following that (the architecture). If it is not, where is it changing? Why is it changing? What makes that interesting? Why did the composer decide to include a trio? Or why did the composer decide to not change the key at the trio? Adding a flat? Maybe it starts off in a minor key. So, it goes from c minor to C major, versus going c minor to E-flat major. I try to figure that out first. Then, I go through, and I figure out who is being challenged. Is this generally hard for everyone? Are the horn parts that bad? That is one thing I always remember Mr. Allen told me about. If I have good French Horns in a region band, I should do *The Klaxon*. The French Horns do have a melody I think in the last strain or trio. They do not just have upbeats and that is kind of cool for the horns. Then probably

the last thing is after I get through kind of what the form is and who is being challenged, I am like, “What am I going to do with this march to make it unique in our performance?” We will play the intro straight down. In this edition that I am playing from, if it is the original, there may not be dynamics naked. Or it might just be one fortissimo at the beginning. But you get to the first strain and decide, “You know what? I want to end loud. So maybe, I want to do a slowdown. I know that is how I want to end. I work backwards. So maybe in the trio I am going to do one on a part the first time. Percussion, instead of playing on a snare, you are going to go on the rim of the bass drum. We are going to have all the euphoniums, and one clarinet play, and that will be a neat combination.” Before the first rehearsal, you must make those decisions before you start rehearsing. I have tried to rehearse on the fly. I make some changes, and what I end up doing is I end up forgetting the changes I made, or I do not write them down, and I do not stick with it. The march might be one of the least rehearsed things, because of the other stuff you are playing. Then what you are doing is you are not only rehearsing for not a lot of time, but you are also rehearsing it haphazardly. Once I am sure of the form, I know what parts are being challenged. That is when I go through, and I make my musical decisions. How do I want this to sound? If it is something I have done before, how do I change it? How do I make it different from the last time I did it? Is this march for some reason in the institutional knowledge of this band? Since we play some marches for commencement or other events, How do I want to make it a little different this year to freshen it up. Flutes, I do not want you to play the obbligato. Last year you played the obbligato, I am going to write it out and give it to the trombones or something. That would be kind of my approach. Make sure I know the form, who is being challenged and where I am cutting and pasting to make it unique. Then, at that point, teach it. Fix it, teach, diagnose, go back. “Nope that is right, you are missing the key, mark it. You missed it, okay. You fixed that one, but three bars later when it comes back, you gotta mark that flat again.” That is even with college students.

**APN:** I can also imagine kind of having liberty when it comes to marches as a conductor.

**BAR:** There is only a dynamic at the beginning and then there is maybe only one more. There is nowhere in the score that says you cannot do this. It is up to the conductors. It is actually one of the best things about marches. If I am playing David Maslanka’s, *Give Us This Day*, It is specific. The tempos are what it is. David Maslanka and other composers are very specific about why they chose those markings, and they want to do those things. Even if you do an edition, or an arrangement of a march, where someone has cleaned it, like Fennell. When he did all those marches, there was no original timpani part. But why is there a timpani part in some of those Fillmore marches? Because he is a percussionist, and he loves it. He wanted to add kettle drums, so that means because it is an old version, I can make changes and have liberties in what I want to do. I think that is a really cool thing about it. It is like, how can you make it unique each time. If you are doing John Mackey’s latest thing he wrote, he is very specific about what you are supposed to sound like because that is what you can see. If you want to take the first strain *piano*, but the next conductor wants to take it *forte*, it is not necessarily incorrect. It is just their thought process. Mackey or Maslanka or whoever the modern composers are, it kind of has to be this. No if’s and’s or but’s. It is clearly marked. We use the phrase; ‘You always perform

the music like the composer is in the room so that you can achieve the composer's intent'. I think marches allow more interpretation because of the function of the piece. This is something I believe in. All pieces can be kind of distilled into three types. That is either a masterwork substance piece, it is either a slow piece, or it is a filler piece. You look at you band concerts and say, "Yeah, that is my substance piece, that is my slow piece and that is my filler piece." Marches are not going to be a slow piece, but they are going to be filler or have a substantive quality. So, with being filler pieces, you have the liberty to change things to make it fit works for your band. Maybe your clarinets are not strong. Well, maybe they do not need to play this march. You can cut that out. It still does not change the character of the march. That is something I think is really cool about marches. It is almost like that is allowed. To make those kind of changes to really make it your own.

## **Doice Grant**

Doice Grant is an outstanding man and musician. A retired band director and trumpet player. Another family friend, Mr. Grant is always willing to help others. He has provided our family with knowledge and love. Thank you for participating and sharing your expertise!

Owner, Tatum Music Company, Longview Texas 1993 – present  
Band Director, Center High School, Center, Texas, 1985 – 1993  
Band Director, Carthage Middle School, Carthage, Texas, 1983 – 1985  
Bachelor of Fine Arts, Stephen F. Austin State University, Nacogdoches, TX, 1982

### **APN: What is our favorite march to conduct and why?**

**DG:** I will say *Joyce's 71<sup>st</sup> (Regiment March)* (Thorton Boyer)!

**APN:** Do you have a reason why?

**DG:** It is special because it was my dad's favorite march. He played it with several schools. Somebody let me direct an honor band and that is the march they chose. I thought, "That is a good march!" I never played it with my own band, but I conducted it with several others. I have a lot of favorites.

### **APN: Who is your favorite March composer and why?**

**DG:** Again, I have played his marches, but my bands never played one. It is Kenneth Alford! It is class. It is not repetitive. The rhythms are thrown in slightly different and has such a gorgeous sound. It is definitely not John Philip Sousa! I do not care for Sousa marches.

**APN:** Really!?!?

**DG:** Everybody always looks at me and says what's wrong with you? un-American! The music is in octaves and unisons, and I do not like that!

**APN:** This is interesting for me. I appreciate his work. I understand his massive influence. However, I want to expose musicians, especially trumpet players. Sousa is not the only composer to have composed a March. That is what it comes across as. The U.S. Military Bands play his marches at a high-level.

**DG:** It takes a good band to make a Sousa march sound good. That is why the Military Bands make them sound great and make them sound easy. They are not.

**APN:** You said you do not care for Sousa compared to other composers. But do you appreciate him?

**DG:** I do appreciate him! With such an influence in the music world, he had his own band! He was a great positive influence. He did not just write marches. He wrote all kinds of different musical genres. When I say Alford and Sousa, those are two different sounds. My favorite marches are German marches. Not a particular composer, but just German marches. I played in Pete Kunkel's band. He styled everything in a German way. I like German marches, but Alford is still my favorite march composer.

**APN:** You answered my question before I asked, but I will still ask it.

**Do you have a favorite particular style of March such as Spanish German etc.?**

**DG:** German!!

**APN:** Is there a reason why German Marches specifically stands out?

**DG:** It just has an intensity and great sonority. A lot of our great literature came from Europe. I love Spanish marches, Pasodobles. You can tell that I am a guy that like a lot of stuff. My concert bands hardly ever played Quick-step marches when I was a band director. I would always play Vaughn Williams', *English Folk Song Suite*, the march from that holds. (Karl) King was prolific in writing marches. He wrote a lot of good ones. But I like classier marches, like *Inglesina*. I love that march. There are lots of great literature. But I prefer the German style. I was influenced by my band director, Pete Kunkel, who played a lot of German marches.

**APN: When picking repertoire for a concert, what is your thought process whenever it comes to selecting a march?**

**DG:** Oh, that is easy. I was taught by my dad, Neil Grant. I do not know if he told me this, I have always said it. I am sure I got it from him or somebody. He said, "I never had any good ideas myself. I stole all of these smart people's ideas." First of all, I listen to my band. When I was a young teacher, I would have my dad come by and hear the band play through it, and we figure out what the strengths of the band were. I did not pick it because I liked the march, particularly. I tried to pick good literature. I picked what fit the band. I would first figure out what I had strengths in. I always had really good trumpets. I would pick something like *Gladiators' Farewell* by (Hermann) Blackenburg. I love Blackenburg. I mean, you got me talking about this stuff. I like a lot of people's marches. His (marches) had a lot of triple tonguing in the trio. I played it one year where 6 kids could triple tongue. I would see what was good and I would select those marches. That was my process. I was not going to play poor literature. Out of all the good literature in Marches I knew, I matched them with what my bands' strengths were. If I had great upper brass and percussion, I would not go play *Quality Plus* that featured tenor brass. So, you have got to match the band with what music you pick. Most young teachers do it backwards. The first thing they think is, "Oh, I love this! I am going to play those marches. I am going to make my band play that." That is a dumb way to do it. You can make them

better. You can play those in the Christmas or Spring concerts. When you play for somebody, you have got to be good and put your best sound forward. Pick what fits your band and then it is easier to teach. Then when you are not being judged by a critical ear, then you can play other things. Which I did a lot for Christmas concerts!

**APN: When rehearsing a march, how much time and effort is given compared to other pieces in your program?**

**DG:** Well, because I came from a history of my background, a march was much easier for me. I grew up with some of the great people that knew how to teach a march. I would say probably less time than other pieces. Especially, when I picked a piece that fit my band, it went along quickly. Once I found the right piece, the first thing I do is to simply start with getting the rhythmic part of the march. The tuba, baritone saxophone, bass drum and percussion. I put a metronome. We start a little slower. Not the 120-bpm standard tempo. I would get them exactly subdivided. Then I would go to melody. Play with percussion. I would get them straight. We'd work on notes and rhythms. Then we'd get into style. I would get that going and put the two together. I would have my melody and my rhythmic part of the march. Then, I would go back, and I would always use my percussion. I always was lucky to have good ones. My percussion players usually took private lessons. When I first started teaching, I was good at teaching percussion and trumpet. Those were my best teachers in college. Mel (Melvin) Montgomery was my teacher at SFA. But I would have the countermelody and my percussion playing. Usually a snare drum, and my metronome going. We'd get that going and talk about style. We would get the notes and rhythms, then I would put all three together. I always broke it into three parts. Rhythm, melody, and countermelody. That is what makes a quick step different than a lot of regular marches. Concert marches do not have that dominant countermelody. Of course, being from East Texas, the countermelody produced such great tenor players because they had such great parts. That is what makes a quick step march a little harder than a lot of the concert marches. I did not play a lot of them during concert season, but during marching band season I did. One time, I played one of my favorite marches. I played *Hail to the Fleet* (Richard Maltby Sr.). I played the whole thing because I had All-State trumpet players and All-State percussion players. My woodwinds were okay. That is a Maltby march, and I love that march. I would not have quite addressed it the same because it did not have a dominant countermelody. It just melody and a lot of rhythm, and woodwind runs and frills. By the way, I forgot to say there really is a fourth part of those marches and I usually did it last. The woodwind noodle-y parts. I usually did them in class to get the rhythm and the style because it took a lot of woodshed. It was the cherry on top of the banana split. Another part of that. I learned this the hard way. I always noticed that the beginning of marches were always better than the ends because everybody starts from the left-hand corner and goes to the right-hand corner (beginning to end). What you do pretty soon is you start from the trio, and you work out from there. Otherwise, you end up with a band that starts off like a gangbuster and ends up in the wrong key, with kids hitting the wrong buttons and the stinger note is crummy. You have to spend time on the stinger note, because kids will just whack it at the end. So, I would start at the end, get that stinger chord. I would have the band hold the chord and I would hear this big old beautiful chord. Mr. (Harvey)

Durham always wanted them real long. I did not like it super short. It was like an exclamation point at the end of music. So, I would work back, then forward, that way both the beginning and end would be rehearsed.

**APN: For other pieces, would you also take that same approach?**

**DG:** I got this from a guy named Bob Parsons (Band Director at Jacksonville High School in Jacksonville, TX) who was a really great teacher in East Texas. Every day I worked a concert piece. I would analyze my recording at night, usually I was driving anywhere from 30 – 45 minutes to go home from my jobs, and I had a cassette recording. I always recorded my band on Fridays. I would run the whole thing, and I would say, “Oh, letter D is not very good. So tomorrow, we are going to work on letter D.” I jumped around on concert pieces and I would pick a phrase or a bad spot. Marches are more simplistic the more standard in form, other pieces are more complex. So, I would take letters or phrases, and the next day I would hit them. If the kids got frustrated and it was something really, really difficult, I would stop. The next day I might do something else and come back to it, but I would keep hitting it until we got it right. Because especially nowadays, kids are not tough like you. We do not seem to have kids like that anymore. In the old days, we would just pound them to the ground with information, material, and practice until we got it right. Kids are not tough enough to receive that anymore. Most of them, not all of them.

**APN: In your opinion, how vital are cornet parts?**

**DG:** Vital.

**APN:** If I am, not mistaken, are not most marches for cornet?

**DG:** They are usually for cornets and trumpets.

**APN: Are trumpets used antiphonally?**

**DG:** Yep. Well, the trumpet parts are the little parts (sings a fanfare example). I think they are super vital. A lot of bands do not do it because they are technical and harder. I think it is very important to have the cornets. Alfred Reed, I always had cornets and trumpets. I did it on purpose, because those parts had to blend with the French Horn parts.

**APN: Compared to other instruments, is it more vital all the time or sometimes?**

**DG:** Well, sometimes it doubles. I would say it is vital most of the time, but not all the time.

**APN: Whatever the skill of the ensemble, do you prefer to conduct original marches or arrangements? If you had the choice no matter the skill, which would you choose?**

**DG:** I am big time original guy! I go and hear all of these bands for the last 30 years. I have not taught band for 30 years. I have been at Tatum Music Company for 30 years! If it is a young group, a (John) Edmondson March, it is probably the best thing to do with a younger group. A quick step march is tough to do with a younger group. Band directors having to teach a quick step march to a young band is a hard job. They do not understand style. They do not understand weight. They do not understand length. They do not understand phrasing on a march when there is a whole note tied to a quarter note and there is a lower tuba part that goes (sings example), and the whole note does not sustain long enough. But a young group I would probably use an original easy concert march. As they get older, especially if your school feeds into a military style marching band, you need to teach quick step march style. A lot of times when marches are rearranged, a lot of times in the trio, they will give the baritone part to the French Horns. It does not sound right. It has an alto timbre. It does not blend, and it is not mellow. Especially if you march with it. It does not have the depth of sound. A lot of times they leave out the bass drum the first time. Every time I go to a band hall, and I am hearing a younger band and sometimes the older bands are playing along, and they get you the trio and get this real mellow sound without rhythmic pulse. I do not like leaving out at the base. I mean, it is like taking somebody's heart out! I always had it because it gives the band pulse and drive, especially a younger band or a small school band. Now, a fine college band or a 5A or 6A band. It is really good. I do not, for the most part in general, like watered down versions and rearrangements of original marches. I tell people all the time, those original marches have been played for many, many, many, many years. Those are great marches. Now, some of them do have misprints, you find them out, and you fix it. They were written for men to play to send off to war. To inspire them to kick this other nation's butt! It has to have masculinity and intensity. I did a presentation at TBA (Texas Bandmasters Association) on marches. I brought my horn, I brought George Little (Band Director at Lufkin High School, Lufkin, Texas) and he brought his trombone. It was about the march. It started from the I guess it was the Ottoman Empire. They used symbols to scare the crap out of the who they were fixing to go fight. Those symbols, all the percussions are mainly symbols, to scare people. They begin to have wind parts later. Again, it was to send men to fight a war and to inspire them. Look what Hitler did with music. He used music as propaganda. Those marches that were important. It started hundreds of years ago. Anyway, it has to have this certain sound, intensity, and drive. If you do not have spirit and rhythmic drive, it does not work. Later concert marches began putting masculine and feminine voices at the same time. It is cool to see and hear these different forces occurring at the same time. I like quick step marches in their original form. I do not like changing the nature of a march by adding French Horn to the melody or leaving out percussion.

**APN: When it comes to marches, it is whatever the intentions of the composer were and what was written on the paper?**

**DG:** Some of them are different. I am speaking generally; there are people that do it differently. I still play in a community band, the same one you dad played in many years ago, I have been doing that for 36 years. We played a march, it was a Pasodoble via

movie music. It had a different approach, and it was really neat. But it was not what I called a blood and guts quick step march, but it was neat.

**APN:** As a conductor, what would be your advice approaching marches to young conductors? How do you yourself approach marches?

**DG:** For a march, there is not a lot of rubato. The only time you do a rubato is when you have a *grandioso* going into the outran of a march. But I would tell people I am a conservative conductor. I was taught that way. If you conduct really large and try to emulate the music, you lose that pulse. To me the very first part of a march has to have exact rhythmic drive and pulse. I would say, give them (the ensemble) a good ictus point to watch, because if you do not and the march starts to wiggle around regarding pulse, the march is no good. It does not have drive and spirit with an exacting pulse. When it is loud conduct big. When it is soft conduct smaller. Just give the band a good pulse, that is my #1 thing.

**APN:** When it comes to teaching/conducting marches, is there a certain style you try to instill into your players?

**DG:** I am going to be really specific. I have a specific way I teach. The first thing is it has to have exact rhythmic drive, or pulse. We use a metronome to teach the pulse. The second thing is the style part. I always tell kids and everybody I work, a big note is any note in cut time that is a dotted quarter note or larger, gets weight. I do not like to say accent, because trumpet players especially, slam the notes with their tongue. It becomes an ugly sound. I just say 'breath' weight. These notes have weight. They are ponderous. They have weight. So, that is a dotted quarter note or larger in cut time. Or course if it was in compound meter, that would be anything that is a quarter note or larger. Those same notes get a slight space. A lot of times in East Texas, we get a lot of people with a whole bunch of space. If it is an eighth note, or a quarter note in cut time, those notes are very short. They have no emphasis, and the big note is weighted with emphasis. If you will do weight on the big notes and emphasize them, it makes sense in March. If you have sixteenth notes, I do not play those short, imply them legato. I was taught by Pete Kunkel, if you have run and it is articulated and you try to play *staccato*, you get lock tongue, and it has a tutty sound. The speed will take care of the length. So, if you play those faster rhythms legato it flows better, and you will stay on top of the beat and you will avoid the tutty sound. Another thing I say, any dotted rhythm, I put more space there. I put a rest where the dot is. If you have successive dotted half notes (sings rhythm), I put a greater amount of space. You may not remember a gentleman name Waymond Bullock.

**APN:** Oh, my goodness! Yes, I do!

**DG:** We used to discuss, into the middle of the night, about how exactly long notes should last and certain other things. At the end, I just learned to do it by ear. Anything with a dot, I put more space. Big note gets weight; little note gets no weight. Fast notes

(e.g. sixteenth notes) are more legato, anything else gets a little more space. If you keep that good pulse and all of the other things, it will sound like march!

**APN:** Since you have a strong relationship with the East Texas tradition of military style marching bands and marches on the concert stage,

**How have you seen the influence whether it be inward or outward to other parts of the state or nation?**

If I am not mistaken, East Texas is really the only place in the country that they do this.

**DG:** It is. You are exactly right. Because of the traditions of rural people, we probably had a lot of people serve in the military. They tend to be very conservative areas and do not like radical change. We are in that state of mind of conservatism, and that translates to music as well. We (East Texas) do not have the same players compared to Dallas, Houston, and Austin. A ton of people say that the military style regiment, kept the discipline. It is very exacting and regimented. That mentality translates physically and musically. When I started teaching military style marching band, I developed an opinion. Secondly, it developed woodwind technique and tessitura that other types of music did not do. I always said, the military marching style helped developed my concert band better than most other literature. To be honest, East Texas dominates the state of Texas when it comes to 2A-4A honor bands I think because of that. Once you get to 5A-6A, you start talking about Austin, Houston, and Dallas schools dominating. Let me add something to all of this. I believe in the metropolitan areas in Texas, the reason why they stopped playing the quick step march, I think they are scared of the style. They are afraid they do not know how to correctly style these marches. I think a lot of it is fear. Nothing thing is directors do not want to do “old-time” marches. I think we owe it to our profession to play these marches. That is the history!

**APN:** There are plenty of composers from other nationalities, even American composers, who have written tough parts especially for cornet and/or trumpet. When it comes to a march it is overlooked. You can get a ton of styling, endurance and so many other things.

**DG:** The endurance is big. You just keep the mouthpiece on your face for the entire march!

## Paul Nájera

Paul Nájera, my father. It was an immense honor to interview you and include his great information. Thank you for participating and thank you for EVERYTHING in my life!

Director of Bands, Cross Timbers Middle School, Grapevine, TX, 2012 – 2019

Director of Bands, Monnig Middle School, Fort Worth, TX, 2008 – 2012

Director of Bands, Carthage High School, Carthage, TX, 2005 – 2008

Director of Bands, Lufkin High School, Lufkin, TX, 1996 – 2005

Director of Bands, Lufkin Junior High East, Lufkin, TX, 1995 – 1996

Director of Bands, Foster Middle School, Longview, TX, 1993 – 1995

Assistant Director of Bands, Lufkin High School, Lufkin, TX, 1992 – 1993

Director of Bands, Kirbyville Junior High, Kirbyville, TX, 1991 – 1992

Bachelor of Music Education, Lamar University, Beaumont, TX, 1987 – 1991

### APN: What is your favorite march to conduct and why?

PN: Wow! That is a pretty broad question. There are so many marches that could be considered. Titles, I am terrible at. The list is endless. I have been fortunate to conduct several different types of marches. I like a variety of things. There are some great German marches that are really cool. A lot of Spanish marches, Italian marches, French marches are also cool. One march I have conducted, *Battle of Shiloh* (Charles Barnhouse), is a fun quick march. A cool story behind that. My band marched at a competition in Gatlinburg, Tennessee. You march in a parade and play on a concert stage. It was a fun competition. A lot of big band names used to go because it was a fun trip. *Battle of Shiloh* is a very challenging march for any level. It has a lot of intricacies in it. It just so happened to be one of the judge's favorite marches. I was not aware of it until that day. He asked me if he could conduct the band. That was Colonel John Bourgeois, retired director of "The President's Own" United States Marine Band. *Battle of Shiloh* is typically played faster than we would typically march it. I had a really good band, but it was challenging for them to go faster. In rehearsals I would try, but it was not coming across as controlled as it should have. We settled for a tempo that I thought we could march to very decently at that parade and we did just fine. Then when he asked me at the end of the parade at the award ceremony, I was very humbled. I talked with the band first. I said, "Y'all follow him really close." Well, he ended up kicking it off faster than I knew we could play it. What was the amazing part to me was his presence in front of a band is like no other. His tempo was not going to be negotiated. He was not going to follow the band. The band had to follow him and boy they did. I do not know how they played so well that fast. I was standing there in amazement. First of all, the fact that Colonel Bourgeois asked to conduct my band. Number two, he actually conducted my band, and number three, the kids were following him and staying with him because he was not going to budge. It was a great experience. I enjoy conducting *Battle of Shiloh* both on stage and on the field. It is hard to decide what's my favorite march. If I had to pick one to save my life, it would probably be *Florentier March* (Julius Fučík). You talk about combining all the elements of a march. Everything from lyricism to aggressive playing. It checks all the boxes. Fučík was very smart. It has a drive to it that a lot of

modern easier marches do not have anymore. I think that is one of the important things. Even in the lyrical section, the trio of the march, it is driving, it is moving forward. (Frederick) Fennell has a great recording of how he interprets this march, and it is genius. Whether or not it was the original intention, most people do not care, because his interpretation is just incredible. Because of this, people try to follow it.

**APN: Who is your favorite march composer and why?**

**PN:** There are a variety of composers I like because of the different types of marches that they had. I like (Charles L.) Barnhouse. Henry Filmore comes to mind. I really like his excitement in his marches, and there is a variety in his marches that opened up a lot of different things that you could do. Of course, Karl King, he is very undisputed. He is one of the band and one of the strong march writers. He did a lot of great things that I enjoyed quite a bit. You cannot talk about marches without talking about (John P.) Sousa.

**APN: Do you have a favorite particular style of march? Spanish, German, Italian etc....?**

**PN:** Excitement level, I really like German marches. They have a bold presence. Italian and French marches have a lot more finesse present even in the aggressive strains. But I really enjoy German marches. Of course, there are quite a few Spanish marches I absolutely love. That is a cultural bias. If I had to pick one, I would say German marches. Now saying that, there is another subfield of that called German military marches. Those are based on whatever region of Germany they are written for, and they are a little different than what we would typically call a quickstep style march.

**APN: When picking repertoire for a concert, what is your thought process for selecting a march?**

**PN:** If there is a theme for the concert, I take that into account. I have to consider the level of the ensemble, the time in which I have to prepare and what else is going to be performed. If my ensemble is the only one on the program. If there are other ensembles that need to perform either ahead or after me, so time is a consideration as well. If I am trying to tackle a heavier piece of literature that does not allow me to have a lot more time to spend on the march than I would like to, then I have to make that adjustment as well. However, if I want the march to be one of my highlight pieces, then I select appropriately there as well. I think every director has a different kind of approach. That is just my approach. Again, taking all those factors in consideration, having worked in schools my entire career.

**APN: When rehearsing a march, how much time and effort is given into the piece, and how is that compared to other pieces on the program?**

**PN:** I think I am one of those unusual people who tend to allow more time on a march than a lot of conductors. I truly believe if an ensemble can style a march correctly no matter what style it is, as far as German, Italian, Spanish, American etc., they can pretty

much approach any other kind of style of literature that you put in front of them. Because of the nuances that a march demands, there are so many elements involved that there is no question that you can transfer that knowledge into whatever we demand, or the literature demands of them on any other piece of music. That is my belief. I tend to always give the march a little more attention. Then, I could pull the knowledge that the students had from the march and apply it to other pieces. I can say, "Remember how we did this in the second strain or in the trio of our march? Play the same style here on the piece of literature."

**APN: In your opinion, how vital are the cornets?**

**PN:** A lot of marches have cornet parts to support the trumpet parts or to support other like voices in the ensemble. For example, they help support the horn part, saxophone part, and even maybe some of the low brass parts. So, they are pretty vital. They provide the conical sound of the section and ensemble. Sometimes they are in unison with the trumpet parts. A lot of times their parts are more percussive in nature. No matter what role they play, I think they are important. I even went as far as purchasing cornets! To have add a little more authenticity to those parts and the march. Before the trumpet became mainstream, the cornet was the primary instrument. In modern day times, most public schools do not have cornets as their instruments. That is why I bought cornets to lend toward the authenticity of what the composer had in mind. A lot of these older composers did not like the trumpet. They thought it was for orchestra or did not like the brightness of it. A lot of it was accessibility. They did not really have trumpets. Going back to Herbert L. Clarke, (cornets) that is what he wrote his books on.

**APN: Whatever the skill of the ensemble, do you prefer conducting original marches or arrangement of marches?**

**PN:** I personally prefer original marches. I have not had a lot of experience conducting arrangements of marches. Are you talking about orchestrated marches transferred to band?

**APN:** Harder marches that are arranged at an easier level for younger ensembles.

**PN:** Of, I see what you are talking about. It depends on who the arranger is. Some have been done very well. Some have not been done very well. Some have been done to sell quickly. You have some "watered down" versions that are very basic in nature. The educator in me likes to say, as long as the kids are playing a march, that is better than nothing. They cannot tackle the big ones. As long as you educate them and say, "This is not the original version, here's a recording of the original version. Until we are able to obtain that skill level, this is what we can play, and this is what we are going to sound good on." It is a good teaching tool to guide the students as to what a good march style is. As an adjudicator, that is not my favorite thing in the world. However, as an adjudicator, your personal preferences cannot play a major role. To a certain degree, and as far as literature goes, what they actually do on stage is what you have to judge. Did they do it correctly? Did they do it the same? That is what you have to judge. Whether it is an

original challenging march, or one that is written for a younger ensemble. But I think it comes down to the composer and how he or she does the arrangement.

**APN: Do you believe playing arrangements, takes away from doing the original?**

**PN:** It can. If the arrangement is so deviated from the original that it is not a true representation of it. On one hand you can say, "If you cannot do the original, do not do it at all." But on the other hand, at least kids are playing a march. Now, there are more original marches that are written specifically geared toward younger ensembles. Those are the ones that can be played and that is their purpose. Those are great. I am not of the school of if it is too difficult, then do not play it at all. Yes, I would rather hear the original, that is what is in my head. But you also have to be open to what other younger ensembles can do. So, it all depends. I know there are some people that say, "Well if you cannot play the original, do not play it at all." I tend to be more open-minded, but I would like to always hear the original if I could.

**APN: As a conductor, what would be your advice on approaching marches to other conductors? How do you approach marches?**

**PN:** Have knowledge on how to do it by listening to quality recordings. There are a lot of bad recordings out there. Fortunately, we have a lot of resources now. Unfortunately, we have a lot of resources now and they are all not good. So, I would encourage a younger director to find really good recordings of conductors who are people that we consider to be the epitome of our field. Colonel Bourgeois from the United States Marine Band, Tim Rhea from Texas A&M University. That is a bias for me because he had two of my members that were in the recording booth there to mentor him and give him guidance. (Waymond) Bullock and (Pete) Kunkel were actually in the recording sessions for all his fine march recordings with the Texas A&M Band. Of course, Frederick Fennell the recordings he did both with the Eastman Wind Ensemble and The Dallas Winds. Who at the time, held the name of the Dallas Wind Symphony. People like that, the giants who really understood a march no matter what genre it originated from. Those are the kind of recordings they need to hear, study, and read about. There is so much available on these marches. Sousa, you listen to the correct recordings and read his resources about him and the history of the march. I have a book that talks about all his marches and why he wrote them, when the marches were written. It provides a synopsis of each march, and it is fascinating to read when you are trying to approach a march. This is your profession; this is your career. This your obligation to look into that. How are you going to instruct an ensemble unless you know what you are talking about. If you are going to conduct Hindemith, why would you not do some research on Hindemith himself and the literature that you are about to take on? That is a mistake that a lot of young conductors make, and they just hope it goes well. That is not how you do it. You have to take a serious approach. Yes, it takes time, but that is the challenge and that is the calling of our noble profession.

**APN:** Because you taught for a long time in East Texas,

**How much did East Texas march tradition influence you as a conductor?**

**PN:** I think it was there, and I just happened to be fortunate and be in the area for so long. I think it enhanced my appreciation for the march. It was really nice to learn from a lot of people who sat down with me and discuss things with. They were in my rehearsals to educate me in front of the students, which I had no problem with because we were all learning from these masters. It was really humbling for me, and it was a great class environment every day.

**APN:** You attended Lamar University (Beaumont, Texas), during your collegiate days,

**Were you exposed to marches during performances? Whenever you taught, were there specifics you told trumpets on approaching marches?**

**PN:** That is a great question because ironically, the more I taught marches, the better I could play them. As I learned from more experienced and talented educators, helped me dissect different aspects of a march. The longer I taught, the better of a musician I became. During teaching, when I was trying to get a particular style or articulation from the students, I would have to practice it myself first to be able to demonstrate it. It enabled me the flexibility to continue to practice what I wanted to hear. You can sing it all day long, but being able to play it was something that I was able to give my students. By playing, I can show them the best way I have been able to style this. This was very helpful for me.

**APN: Do other instruments affect the cornet performance in marches?**

**PN:** One of the many skills a march teaches is balance and blend. It helped me as a performer make a decision of “Am I the most important part?” What I always told my ensembles is either you are number one, two, or three. If I am a number one, which is the melodic line, then yes, I need to play like I am. If I am a number two or three, then I need to play a little less so that I am in the background and let somebody else come out. That is a listening skill. That is a vital aspect of the march. A lot of times, we double the upper woodwinds. Even as a second or third cornet part, you are doubling some of the lower clarinet parts a lot of the times. So, intonation is going to be made obvious, if you are not listening and matching. I always talk about the four levels of listening. Level one is yourself. Am I making a characteristic sound on my instrument? What is a characteristic sound? We should have been taught that, because we do not come to the instrument knowing this. You have to listen to skilled players. Level two is my section. Are we matching both in intonation, tone quality, and balance? Level three would be my color group. Are we in line with and in tune with my blending group. Who is my color group? Typically, saxophones and French horns. Trombones and euphoniums are their own color group sometimes. Sometimes you are in a color group that is a little bit unusual. You have to listen across the ensemble to your color groups. Level four is ensemble. That is the highest level of listening that you can obtain. Is the ensemble truly in tune and blending together? Are they in balance? It is very challenging to get to level four. That is what I have always taught my ensembles, whether it is five or one-hundred members!

It does not matter. The expectation is the same. You need to sound good.

**APN: If you had all the resources, are giving students all trumpet and/or cornet parts? Are you giving them trumpet and/or cornet instruments?**

**PN:** I am giving them the instrument the part is written for, without question. Cornet would play cornet parts and trumpets would play trumpet parts as written.

**APN: In band, are you following the parts accurately when it comes to specific instrumentation?**

**PN:** It depends on the caliber of musicians you have in front of you. Just because you may have resources to have a certain instrument, does not always mean you should. It depends on your situation. Every situation is different. Whether it is resources or talent. Sometimes a conductor can borrow an instrument. Sometimes they cannot.

**APN: Is there more knowledge you would like to share pertaining to marches and/or trumpets in marches?**

**PN:** I think this is a great idea. Just like a lot of things in life, we tend to take the trumpet's role in a march for granted. Trumpet role in a march is vital. This is valuable information for everybody.

## **Master Gunnery Sergeant Scott Gearhart**

Master Gunnery Sergeant Scott Gearhart is a master military musician and has over 25 years of experience in military ensembles. He is a family friend, and I am grateful to interview him.

Master of Music Education, University of West Georgia, Carrollton, GA, 2022 – 2023  
Trumpet, “The President’s Own” United States Marine Band, Washington, D.C., 1996 – 2024

Bachelor of Fine Arts, Music Performance, Lamar University, Beaumont, TX, 1987 – 1991

### **APN: What is your favorite march to perform and why?**

**MGSSG:** My favorite march is the *Beau Ideal*. It is a Sousa march. It is one of the marches the Marine Band used to do all the time. We have not done it in a while. I am trying to remember how it starts... I remembered how the trio started. Let me explain why I like it. (proceeds to sing parts of the march). This was 28 years ago. I just joined the Marine Band, and we were playing at the White House. We were playing this (march), and we got to the 2<sup>nd</sup> strain and the guys up front of the section had as much tenure as I have now, 28 years! They have been playing this march forever. We get to the beginning of the 2<sup>nd</sup> strain, and they go, “buh buh buh buh” (in rhythm of the march). It just sounded so uplifting and jaunty. At the time I was not familiar with the march. They were just playing what they were just playing, but it seemed not improvisational, it was unique. Even though it was just a silly trill. I remember looking down the section as they did it and they had this laconic look on their face. *Hands Across the Sea* is another really good one. The Marine Band puts a nice lift at the beginning. We (The Marine Band) play things we are going to play them. There is a culture to the way we play all of our marches. The Army Band does not play them, the way we do. The Navy Band does not play the way we do. So, as a member of the section, you have a responsibility to extend the spirit of how that plays. As the band ebbs and flows over the decades, it naturally plays things slightly differently. There is a video of The Marine Band, put on YouTube of like *Stars and Stripes (Forever)* through the years and I think there is a recording from the 20’s and they do like the 30’s or 40’s and then the 50’s and then the 60’s 70’s 80’s 90’s and it is really really cool to hear like in the 70’s and 80’s it gets a little kind of crass to be honest and then in the late 90’s it starts to sound more like it did in the past and then today. It sounds very much like it was done in the 60’s. It is pretty cool. It is more of almost a tradition and how you guys performed it. There are some things like the way they were doing things in the 20’s that were probably very heavily influenced by Sousa even though he already left the band. Everyone brings their own musicianship to it. Like I said, there is culture in the band of how we do things. Sometimes it is shaped by the director. When I first got in the band, Colonel Foley took over and he did try to do a reset of this is how I want to play marches. I am one of the few in the section that comes from a distinct symphonic band tradition. Most of the people in the trumpet section come from orchestral (background). So, they might try to come in playing *Hands Across the Sea*, the ‘da da da da da da da da da da ‘ (hums the

song), no. That is not how you play it. So, they come, and they learn how to perform marches. They learn very quickly. But, just like anything, you must perform marches in the correct style. You must play the Hindemith a certain style. You must play the Stevens in a certain style. You must play things in a certain style. Having a deep knowledge in the section of how to play things. Marches are the starch of our repertoire. I mean it is on every concert.

**APN:** That is great to know. I did not realize how in-depth the Orchestral vs. Symphonic Band players played a big role.

**MGSSG:** These players are coming from Northwestern (University). They are coming from Rice (University). I was one of the very few that had commercial experience. Tomorrow is my last day on active duty. I will retire after 28 years of service. For 28 years, I have been principal and primary commercial lead player. Enough that when they knew that I was going to retire, they had to hire someone. The person they hired would have to earn a commercial trumpet degree. Because the repertoire expanded. When I first got in the band, you did not see music with double A's. You do know! There has to be deep knowledge. You have to be able to play all sorts of styles. A really good march style. They vet that I the audition. *Hands Across the Sea*, I think has been on the audition list for a long time.

**APN: Who is your favorite March composer and why?**

**MGSSG:** We play an extensive Sousa list. We recorded all of his marches. I think just because we played them so much because of Sousa's history with us. We played so much, and they were really good marches. Sousa is probably my favorite.

**APN: Do you have a particular style of march e.g. Spanish, German, Italian... etc.?**

**MGSSG:** No. I do not have a favorite. It is nice to have a variety. Interestingly though, it was on my audition, and it was a British march (proceeds to singing an excerpt of the march) and everyone wants to play it really slow, "Like this is a British march, we are going to play it like this." Well, a contingent from the Royal British Marines Bands came over to us. Our drum major and their drum major were conversing about this march, and their drum major says, "No, our tradition is not to play that slowly." I think there is some circumstance under which they would, but primarily no. There is not a British style that pulls everything way back.

**APN:** Usually, British marches tend to be slower.

**MGSSG:** Yeah, that is what everyone says, but I do not know if that is the actual scoop. Sometimes, it is like "That is a bad march." Early in my career, it is like, "That is a lot on your face. It is not worth the effort." Just because it is a march does not mean it is good.

**APN: As a performer, do you feel marches are given the same attention as other pieces?**

**MGSSG:** In our band (Marine Band), Yes!! It is like the mashed potatoes of our (Marine Band) concerts. Everyone expects the marches in our concerts. We do not play a concert without a march. It could be the most esoteric concert. There will still be a march. When we did the John Williams concert at the Kennedy Center (in Washington D.C.), there was a march. Now it was one of his marches (John Williams). I think it was from 1941, but it was still a march. So, we are always and forever going to play a march. So, to ask me that, yeah, I think (marches) get the attention. Now, having said that, a march for the Marine Band is not difficult. So, there is not going to be a lot of attention on the rehearsal for that. For a summer concert, which is just an hour long, we will have two rehearsals. So, we may only run through the march, or they may turn it over and go, "Yeah, yeah, yeah." You must come prepared. For the first rehearsals, it may sound to the uninitiated that it is ready for the concert. It is not, but it is kind of polished already. Then for our spring concert series where it is a two-hour concert, there will be four rehearsals. They may only play though the march once (in rehearsals. Particularly because we play so many marches. So, we have a March book that you are issued when you first get in the band. In the trumpet section, you are issued the **Solo/1<sup>st</sup> cornet** book, and you are issued the **2<sup>nd</sup>/3<sup>rd</sup> cornet** book. Some people are given a trumpet book. I never played in the trumpet book. I only played in the trumpet section once or twice. When I was at Lamar (University), the trumpet section were the people with less experience, because those parts tend to be a little more antiphonal. But the Marine Band when I came in, it was not exactly opposite, but they would put the orchestral players on (trumpet), so it was more of a coveted spot. Whereas the workhorses were placed on the cornet parts. We played cornets! Not on everything, because sometimes we will have a concert where whoever is playing principal cornet will go, "Let us play trumpet on this. It is a more trumpet-y piece" or "This is a really demanding piece." Except for Marches that were always played on cornet for concerts. Not at the White House. At the White House, everything's on trumpet. We get a March book I think it has 140 odd marches and some patriotic songs, or stuff we may play at a somber state function, like *Rosa Medra* or something like that. But all these marches. March, March, March, March, March, March, March! If you stay for any length, you have played most of those. You know most of those. You come to rehearsal and even if it is not something you have played before, it is a just a march. You know, it is like if you do Salsa gigs, you play all these Salsa gigs and you get steeped into, these are the cliché rhythms. This is the *Mambo*, this is the *Moña*, it is just all the same. You can sightread whatever piece, because it is a march. In the Marine Band it is given a ton of attention because we do it so much.

**APN: Would you rather play the cornet or trumpet parts?**

**MGSSG:** Trumpet parts? Oh, the trumpet parts for a march are boring! The cornet parts are where it is at. I would rather play the solo cornet part. In the Marine Band we have a principal cornet player and people will tend to sub for the principal cornet. We have a principal trumpet player and people tend to sub for the principal trumpet, but aside from that we do not have chairs, we rotate. Now, if I am playing an outdoor ceremony, I would always play 1<sup>st</sup>. Always, always, always without fail. But, a White House balcony band, sometimes I will play 1<sup>st</sup>, sometimes I will play 2<sup>nd</sup> or 3<sup>rd</sup>. For a concert, same thing, all rotated around. You get to know all the parts. Of course, the Solo and 1<sup>st</sup> cornets are

more interesting, but sometimes there is real meat for the 2<sup>nd</sup> and 3<sup>rd</sup> parts, you know. Yeah, trumpet parts for a march are boring.

**APN:** Branching off that, the 2<sup>nd</sup> and 3<sup>rd</sup> part, a goal of mine is to emphasize the other parts outside of the Solo and 1<sup>st</sup> Cornet parts. In general, trumpet players and how we are, we always believe we are the most important thing at every moment! There are times during a March, where the 2<sup>nd</sup>, 3<sup>rd</sup>, or even trumpet parts are not the most important part going on. It is okay for that to happen. You need to realize that as a performer and be able to incorporate that into your own performing and your own approach to the march and hopefully that can transfer into other pieces.

**MGSSG:** Yeah! The one thing you should be aware is in the Marine Band more often than not; we often leave a lot of parts of the March out.

**APN:** Really?

**MGSSG:** Oftentimes when we get to the top of the trio, brass is out, or at least the cornets are. The whole point is we want you want to hear the woodwinds. Woodwinds are often doing a lot of intricate stuff, so we will lay out. There are many times where the brass will lay out, or at least the trumpets or the cornets will lay out for the first time through the second strain. It is just to get the different colors, the difference and everything. It does not hurt, when you are at the White House for three hours while pounding through music, to take a strain off.

**APN: Whether it is a concert or event, is it the wish of the performer or the wish from the conductor?**

**MGSSG:** It is what the conductor wants!

**APN:** I see! I did not know if there was influence from the performer in a certain situation.

**MGSSG:** No. This is what you are playing. Let us say you have a balcony job that is particularly harsh. Where they did not give us a lot of time between tunes, and the tunes they picked were back-to-back and punishing... Then a section leader might go to the director and say, "That was a little rough!" "Is there any way you can spread these out?" When we are doing a balcony job, we will have a set list of 3 or 4 pieces. Usually starting with a march, then something like "*Music Man*," or "*My Fair Lady*." It depends on what the function is. Sometimes the set will be bludgeoning. In which case, the principal might say, "These marches might be a little better for the balcony." I have done outdoor ceremonies where it was just above the cusp of freezing. The valves may work, and they would pick *Hail to the Spirit of Liberty* or *Purple Pageant*! They will pick something like that, and it is like, "It is 33 degrees, and you want me to play *Purple Pageant*?!"

**APN:** You mentioned the *Purple Pageant*; that is my all-time favorite march!

**MGSSG:** You have to float those D's! That is my one beef. Sometimes in a section, the 3<sup>rd</sup> trumpet parts see an A above the staff and hey think 'I can sink my teeth into it'. No!! It means you have to float. You can play that D without killing it. For a ceremony, we are slightly inverted on a White House balcony. We will have three on 1<sup>st</sup> or two solo (cornet) one 1<sup>st</sup>, two on 2<sup>nd</sup>, one on 3<sup>rd</sup>. For a ceremony where we were in formation, for a parade or a White House arrival or something, a White House arrival, we will have four or five on 1<sup>st</sup>, three on 2<sup>nd</sup>, two on 3<sup>rd</sup>. Ten trumpets and five of them will be playing 1<sup>st</sup> because those are like hammer hammer hammer hammer hammer hammer hammer hammer hammer hammer what are you going to do, kill one or two people?! No, you spread the load so that you know so that one person does not feel they have to carry the band. You can take the horn off your face for a second or you can throttle back. If five people are playing strong then the whole thing it is going to come like a brick wall, rather than one or two people playing strong.

**APN: How often do other instruments of the ensemble affect your performance as a cornet/trumpet player?**

**MGSSG:** You are given a list of like seven marches. You do not know how long it is going to be. Let us say it is a state arrival that is supposed to start at 11:00 in the morning. So, we start playing marches at 10:45. 11 o'clock comes, and the military liaison or the social secretary goes (visual signal to keep playing), and all of a sudden, it is a quarter after! You have been playing marches for 30 minutes, and there is not a lot of time in between. So, how many trumpet players do you want on 1<sup>st</sup>? One, two...? That kind of thing. In a concert scenario, you will have the cornet solo and assistant playing solo, then the next guy will be playing 1<sup>st</sup>, because those are often different parts. Then two on 2<sup>nd</sup> and one on 3<sup>rd</sup>. That is just the way we have done it. It used to be two on 2<sup>nd</sup> and two on 3<sup>rd</sup>, because we used to have seven cornets, and two trumpets. Nine of us on stage. Then, something changed decades ago. I have been in the band for 28 years, so this probably changed 25 years ago, where we started playing with one less player. Instead of nine of us in a concert, there'd be eight of us in a concert. Hence, one on 3<sup>rd</sup> instead of two on 3<sup>rd</sup>, and that is just the way it is been. You get a group of professional players and what is the sound difference really having that extra 3<sup>rd</sup> or not?

**APN:** I know we are discussing marches, out of curiosity, removing a trumpet, is that a huge significance?

**MGSSG:** No. There are many pieces that there may only be four parts and there are four people on stage. Let us say we play the Hindemith (*Symphony in Bb*). Sometimes, it is two on 1<sup>st</sup>, two on 2<sup>nd</sup>, two on 3<sup>rd</sup> for the cornet part. Well, the Hindemith (*Symphony in Bb*) is all trumpets. Let us say it is some heavy hitting piece, two on 1<sup>st</sup>, two on 2<sup>nd</sup>, two on 3<sup>rd</sup>, and a 1<sup>st</sup> & 2<sup>nd</sup> trumpet. So, you do have two on 3<sup>rd</sup> and two on 2<sup>nd</sup> it is spread out. That is how we would do something like that. Marches are different because you have solo part, more often than not a 1<sup>st</sup> part, a 2<sup>nd</sup> part, a 3<sup>rd</sup> part, and sometimes a 4<sup>th</sup> part. It was not significant when they took one trumpet away from us. That was section leadership making that decision and the director saying "Okay, we approve." We (trumpet section) have a lot of autonomy with what the section does.

**APN: How do you feel about modern arrangers/conductors taking liberty stylizing a march vs. the original notation?**

**MGSSG:** In context, if they are modern, then they are wanting to their own thing, and they want it to sound a certain way. So be it! It is not like we are handing out Sousa's personal edition of *Stars and Stripes Forever* or *The Beau Ideal*, or any number of his marches and going, "Now we are going to jack with it, and we are going to play everything *portato*." I can say that because I have played so many new pieces. Some that I did not like when we first started, and I ended up loving by the time we got to the performance! Then, some felt like garbage from beginning to end. Now it felt like garbage to me, but that does not mean it was a bad piece of music. Sometimes it does, but if they want to take liberties with it, that is fine

**APN: As a performer, what would be your advice to others, especially trumpet players, approaching marches?**

**MGSSG:** Very much what Barry Wayne Johnson (Former Director of Bands at Lamar University) told us at Lamar (University), detached. It is not too dissimilar from what I would tell someone in commercial playing, the long notes are long, and the short notes are short. There is a very huge stark difference between "commercial short" and "march" short. March being detached and bouncy, it needs to be crisp. Listen to those around you play it. If I were telling a young band director I would point them in the direction of reference recordings. Listen to how the Marines perform it. I am not saying avoid other service bands but listen to how the Marine Band plays because they've got Marches nailed down. Detached and time.

**APN:** What do you mean?

**MGSSG:** Not to run away with time. You want everything in a pocket. Be precise with time. One of my pet peeves that the Marine Band percussion section would do, was on *High School Cadets* (Sousa), the drums go (sings percussion part) that is not how they played the part (sings sped up percussion part). It is like what are we doing? Be very deliberate.

**APN:** I know you attended Lamar (University). Remind me again, what high school did you attend?

**MGSSG:** West Brook High School

**APN:** Was there any influence at all both at West Brook HS and/or Lamar University, when it came to being in the Marine Band and performing marches?

**MGSSG:** Yeah! Very much because the music I was exposed to at West Brook and what I had to do at Lamar (University) massively cross-trained me for my job. I was playing repertoire that I would need to play in the Marine Band. I was not orchestra trained. I came from a deep symphonic band tradition. Now, the Marine Band does orchestral

transcriptions, but I had played enough different music from different genres, that I could just listen to what they were doing. “Oh, okay yeah, this is how I am going to play this.” Because Dr. (Raul) Ornelas at Lamar University, did this much (gestures a minuscule amount) orchestrally with us. We might sub with the Beaumont Symphony, but we weren’t doing orchestral excerpts. We weren’t talking about orchestral pieces. No way in my time at Lamar did we do orchestra. Even the orchestra did not perform with the winds. It just did its own string thing. There was music history listening, but there was not like in your education where you have to listen to certain pieces. How did Ghitalla play it? How did Herseth play it? How is Tom Hooten playing it now? In a very similar way to the listening that I did with big band, Latin and commercial. You could do the same thing with principal players, or you probably have a favorite recording of this and a favorite recording of that. Lamar taught me how it was like whatever a pitcher was going to throw, I am ready for it. That kind of thing.

**APN: When it comes to instrumentation, would you rather play on historically correct instruments?**

**MGSSG:** I mean, a modern instrument is a modern instrument. It is very different than what they were playing in the late 1800’s and not so much different from what they were playing in the 1920’s & 1940’s. Now the Marine Band trumpet section is my favorite. The joy of playing in the Marine Band trumpet section no matter who you sit next to, the pitch is going to lock in and that goes for everything. Whenever I do gigs on the outside, even with other service bands, you are like “Oh!” I get back home, and it makes me sick. So, in the Marine Band on a Marine Band concert, I would say two-thirds of the people were going to be on C trumpet. One or two of us will be on B-flat’s. I am one of the only people that play all on B-flat trumpet. I play C trumpet a couple of times a year when I have to, but I prefer B-flat trumpet. Folks in the section have started playing C cornet. When we play cornets there are certain instances, a march will be one of them. When you hear the Marine Band trumpet section and there are five people on C and three people on B-flat, you do not hear the difference. We play so much together; it is rock solid. We are all playing on different equipment. I play on vintage Conn Constellations. Someone else Bach and Yamaha. We have one member of the section that is a cornet player. That is his preference, and he plays on one of those deep mouthpieces. Not that we are playing Trumpet-y, but we are trumpet players playing cornet. When I first got in the band, we still had some old school cornet. They were cornet players when they were hired. When I first got in the band, I was in the cornet section. I was not in the trumpet section. The only time I played trumpet was in the White House Dance Band. My second year, that changed to where we started playing trumpets outside for outdoor ceremonies. Which meant for every concert I still played cornet. Unless it was with vocals or more commercial playing, did I get to play the trumpet. Historically accurate? The old Marine Band cornets were apologetic cornets that were not really good cornets. They were pig instruments that were more trumpets than cornets. They were Bach’s, but they were conical in name only, I think. Whereas we play a Shepherd’s Crook Getson now, which the section does not really care for them. They are kind of squirrely. They have improved but trying to play an A above the staff on March trios, it is difficult. I had one of those

horns, then after 15 years I was able to get a new one. I knew what I wanted in a cornet. I was able to find something I liked better.

**APN: Are there any other comments that you would like to contribute about a anything?**

**MGSSG:** I will say something about equipment. It was part of my original bias about equipment. You are going to sound you no matter what you play. It really matters this much (hand gestures a miniscule amount) what you play and what you are going to sound like. So, I have a 1962 and 1968 Conn Constellation B's. I love them! They get such a rich warmth sound. They get a richer sound than my Yamaha Chicago model. I had the 1<sup>st</sup> generation (Yamaha) Chicago. They get a richer sound than the old Bach Stradivarius. I play a Bach, I play a Yamaha, I play a Conn. You are going to tell it is me each and every time! I am going to sound like me. You put a section on all cornets vs. all trumpets. It is going to sound like the same section. Another one of biases is I have to play a 1X so I can get this big, dark sound. It is like, "Well, if you are going to work harder, but you are going to still sound the same as if you played a 3C or a 5C." You are going to sound the exact same. I was convinced a little bit, because the C trumpet is a smaller instrument, and we put a larger mouthpiece on it. I did this because in the 1960's or 1970's, a book was published listing all the equipment professionals were playing on. I cannot recall what it was, but the orchestral players were playing C trumpet and big mouthpieces. The commercial players were playing B-trumpet trumpet, bigger instruments with smaller mouthpieces. It is just all a balance. That is when I stopped asking my colleagues about what size mouthpiece they were playing because we are pounding it out here. We are playing a lot! Plus, the longer people stay in the band., the more focused equipment they played. I have never been a proponent of large equipment. The whole equipment game. Everyone plays to try to figure out this physical thing that they are doing, and it is not a physical thing. I will proselytize to the day I die, because I eventually want to teach. Trumpet is not an athletic endeavor at all. It is all a balance. What almost every trumpet player does it is like a handbell player trying to play a handbell without a handle, and they are holding on to this bell going (handbell sound). Let me get a bigger bell or let me get a smaller bell, a smaller bell as like no, no, no. It is like you are not told mechanically what to do at all. You get ambiguous stuff like firm the corners which answers nothing, and you are told that you need compression, but you are not told what kind of good compression. You are told to use your diaphragm like as if that is some magic, you know spell. You are told all these things, and it is left to everyone's imagination to what it takes to do something. They see someone like Maynard Ferguson or Bill Chase or Bud Herseth turning red and thinking it takes that effort to get things done and it and it does not. I started realizing that when I was getting my double A's and double C's on a 6C and realizing what it takes to play three hours at the White House. It does not take what you think it takes, but people are using so much pressure this way going so much that way because they are not told where they can shore things up to get the compression, they need somewhere else. So, when it comes to equipment, someone could be on a on a 1 1/2C or a 1 1/4 C or a 1C and they are going to do all this stuff to get the stuff out. You might as well play a small mouthpiece because you are

going to get the same sound because you are doing the three P method, pinch, press, pray to get the stuff out. Anyway, I could go on and on about this.

## **Ryan Brewer**

Ryan is an extraordinary friend and trumpet player. His knowledge and talent are skills trumpet players, and military musicians should aspire to!

Trumpet, The United State Army Band “Pershing’s Own”, Washington, D.C., 2020 – present

Trumpet, The United States Army Field Band, Ft. Meade, MD, 2016 – 2020

Master of Music, Stephen F. Austin State University, Nacogdoches, TX, 2014 – 2016

Bachelor of Music, University of North Texas, Denton, TX, 2009 – 2013

### **APN: What is your favorite march to perform and why?**

**RB:** So, it is definitely one of the concert marches. It is a toss-up between *Commando March* (Samuel Barber), or *March* from *Symphonic Metamorphosis* (Paul Hindemith). Concert marches are a little more “out of the box” from your standard strict military march.

**APN:** Based off that,

### **Who is your favorite march composer? Why?**

**RB:** I enjoy playing film score marches. Sousa is the march king, everybody knows that. He had a ton of good ones, great ones even. *Stars and Stripes Forever* is a classic for a reason, and it is used on like every concert that I have ever played for. It gets old. I have done it hundreds of times.

**APN:** The top marches are performed so heavily. They are performed so heavily, because they are sought after. The listener wants to hear these marches. But like you said, it kind of gets old. There are plentiful other great marches by other great composers. I understand why the U.S. Military Bands play those marches. There are even other American marches or American composers with marches that are quite outstanding.

### **Do you have a favorite particular style of march? Spanish, German, Italian etc....?**

**RB:** My job is Ceremonial Band. We do play marches on DA’s, which are retirement ceremonies, and on some arrivals. When there is either a visiting high-ranking official from a foreign country or a foreign dignitary. We do a few of them (marches), all the time and then there is a sprinkling of some others. I guess American would be favorite. I have never really thought of that.

### **APN: As a performer, do you feel marches are given the same attention as other pieces?**

**RB:** I would say in general probably not. I feel there are not as many marches that require attention either technique or ensemble nuance. A lot of times when I have

rehearsed marches it is been like, “All right. Let run it!” You know what I mean? There are some marches that are fiendishly difficult to play. I feel even if you have all these runs and stuff, you do not really rehearse those. It is either you put in the time, and you practiced it, you can play it. Or you are just good at your instrument, and you can read. I do not think that we spend much time and/or energy rehearsing marches. I think I have spent a lot of time practicing specific things from certain marches that are on auditions. There are a bunch of marches on the Army Ceremonial Band audition and Concert Band audition. You have to get those not only clean, but stylistically correct. I feel marches on an audition are seeing if all the fundamentals are there. “All right, how good of a musician is this?” It is easy to tell who comfortable playing marches is and has done it a bunch. I feel like marches on auditions make a lot of sense. I personally feel marches are very telling.

**APN:** I believe the technique and endurance play a big role. You are playing the whole time.

**RB:** That depends on the excerpt.

**APN: Would you rather play the cornet or trumpet part in a march?**

**RB:** It depends on the march! (begins to laugh) If it is something stupid hard, then yeah, I will play the easier trumpet part . The trumpet part in a march typically plays less. The figures you do play, are in line with the timpani part. Basically, you are playing a lot of dominants and tonics. There are a lot of fanfare figures in trumpet parts in marches. The cornet parts may not have. A lot of times, we use part rotations to make sure people get rest. For example, if somebody just played a bunch of heavy stuff and we must continue playing, we might put that person on a trumpet part for a march, so they can take it easy. The trumpet parts in marches, you almost play them more orchestral in nature.

**APN:** Really?

**RB:** If it is a fanfare, you want the sound to be more strident, with very clear articulations. There are lots of instances on trumpet parts where it’ll be doubled with the lower horns. It’ll be offbeats, where your time must be really solid. Articulation clarity is important. Not that it is not important on the cornet parts, but I feel that there is a lot less going on in the trumpet part. It makes that part interesting if you can bring it out that way and play it with more zip. The cornet parts are the lead voice, more often than not, or they’ll have passages that are doubled with the woodwinds.

**APN: When playing the cornet parts and doubling with the woodwinds, in your experience, are the cornet parts above the woodwind lines? Is there a hierarchy?**

**RB:** I think that depends on who you ask in the ensemble. As a trumpet player, I am going to say, for sure! I see the solo cornet player as the leader of the brass sound, and on a march, the leader of the band sound. I think if you do not have someone super solid on it, then it ruins it.

**APN:** One of my things are the exposure of different composers and different marches, in almost every march, the solo cornet and 1<sup>st</sup> cornet. An important part is the people outside of the solo cornet and 1<sup>st</sup> cornet. You were talking about it a little earlier, you have to have a certain kind of style of articulation.

**RB:** You have to pick your moments. That is really what it boils down to. Something just popped in my head! I stand by my opinion that American Marches are my favorite. If you pick American, you also get Charles Ives. I really like playing his stuff. *Variations on "America"* or *Country Band March* are fine. I just love how creative but also silly he is. He is really smart with how he handles all the chaos.

**APN:** I performed it with Dr. Campo during my last year at Stephen F. Austin State University (SFA), and I was so used to the structure of a march. When I was performing *Country Band March*, I said, "What's going on?!?"

**RB:** It is structured. He intentionally obscures things, which I think is funny and it is cool.

**APN:** It mimics a true country band! Hearing it from a distance, you are like, "What is that sound! What is going on?"

**RB:** Does it sound like multiple bands going on? Different keys? It is very creative he made that work.

**APN:** Over time, once we rehearsed and performed it, I thought this was cool what he accomplished.

**How often do other instruments of the ensemble affect the cornet performance?**

**RB:** A lot of is based on which piece it is and who has what when. A lot of the times we are not playing cornets on cornet parts. Because we are on trumpets all the time, that takes away from the natural sound qualities of a cornet versus the trumpet. Cylindrical bore versus conical bore. One thing I am thinking about in my approach, is to play very warmly. I want to be compact, but I am not necessarily trying to play with a lot of edge. I think that is the biggest difference.

**APN:** The trumpet part has fanfares and interjections compared to the melodic material in cornet parts.

**RB:** Because I know I am on a trumpet part, I am pretty sure I am not having to blend with a flute or other instruments. On a cornet part, I am trying to play very warm and rich. On a trumpet part, I am trying to play very compact.

**APN: How do you feel about modern arrangers/composers taking liberties stylizing a march versus the original notation from the composer?**

**RB:** You are saying modern arrangers reannotating marches and making changes?

**APN:** I do not know if you only play originals in military bands.

**RB:** I guess I have not played that many old marches that have been redone, like a new edition by a modern composer. Sometimes the original depending on how good the quality is or how old it is, they are hard to read. Most of the time when I am playing a march, I am reading a march on a piece of paper that is this big, (gestures a small size piece of paper). Designed to go in a flip folder, because when we play our ceremonies, we use flip folders. We do not memorize marches unless it is specifically like *March Grandioso*. That is one we are supposed to memorize and *Black Jack March*. We are supposed to memorize those two, because we are moving while we were playing those almost every time. I do not have any problems with somebody making a new arrangement of an old march, if what they are giving me is a much cleaner copy that is easier to read. I mean as long as it is not departing drastically from the original and basically making it a less version of it. I do not care! I am all for having cleaner parts to read. I thought of another one! Because I picked American, I also get John Williams! Those are a lot of fun. Some of those might be in the running for my favorite march.

**APN:** Especially his, they are all difficult.

**RB:** There is one lick in *Midway March* that is so stupid. It is just fast and hard to nail. You basically have to fake it.

**APN:** Especially with people I have interviewed in military bands, like yourself, I did not know how much exposure you have to march arrangements.

**RB:** Not much. That is not a thing.

**APN:** I imagine throughout college you probably had more exposure to march arrangements.

**RB:** There are a lot more arrangements of orchestral works that have been transcribed for band, that we do rather than march arrangements. I am not aware of a march that has been basically redone and drastically changed.

**APN: As performer, what would be your advice when approaching marches to other performers?**

**RB:** Style and time. In as few words possible, that is what it boils down to. Within style, what that means for trumpet is knowing what lengths to make notes. Almost every time when you see a dotted eighth note to a sixteenth rhythm, you ditch the dot. You do not!! Sometimes you tongue hard and sustain through (sings in this style) and a lot of times it is more lifted (sings in this style). You have to know those differences. To learn the “unwritten” rules of marches, such as how you discern note lengths and all that stuff is just by listening to a lot of recordings. There is not much science behind it. It is literally

gaining experience by hearing and really trying to listen for what the instrument you are going to play is doing. The other thing, like for an audition, is time. When you are in a band or ensemble playing a march, time is easier because you have so much help. But in an audition, you have to have good integrity with the macro beat and micro beat. So, you have to subdivide. For example, in *Washington Grays* by (Claudio) Grafulla, there is a lick in there and it is a half note tied to a sixteenth. You are going into a sixteenth run from a tie starting on the end of the beat. So, getting the lick (sings part), that part eats people's lunch on auditions, because they would be like, "Oh, I have to nail this (sings part)." They are worried about that, and what they will do is cut the previous note too short and won't sustain for long enough. Then, they'll rush the sixteenths and then it is just really awkward. It gives you a little bit of a sea sickness. From time being all over the place. *Variations on America* by (Charles) Ives, is a really easy one to tell if somebody's time is good. Because it is almost all eight notes. Well, there are some sixteenth runs and things like that, but you can usually tell in the first couple of bars if their time is going to be good. Another thing based off this excerpt, you need to know you are doing a cheeky riff of *God Save the Queen* or *My Country Tis of Thee*. The flute is playing the original version, while you are playing all the noodles. My personal opinion is that you want to go in kind of playing it in a joking playful manner. I am going to show off and play all this other stuff while you just play *My Country Tis of Thee*. You know what I mean. For it to work, you have to have really good time without it feeling stiff.

**APN:** I understand everything else is important and not only in marches, but in other excerpts and other realms of music, but especially in marches, it seems like you are telling me that timing is paramount.

**RB:** It is just because marches generally are not as hard as lot of other stuff. It is easier to get around the horn on a march, like for example...

**APN:** Like a *Mahler* Symphony.

**RB:** Yeah! Or even something you would ask for on a band audition, like Hindemith *Symphony in B-flat*, like the opening line. There is not usually a lot of really complicated rhythms and stuff like that in marches. So, what are you listening for? What is the challenging part of a march? I think cleanliness is usually it. I mean, you cannot play clean if you are not in time. That is just my opinion, because I do not know if I have ever played something clean and the time was bad. I think it is so much easier to have clarity and allow nuance to come out, if your time is rock solid. Because a lot of times, people will have a blip on a slur, it is not because they are bad at slurring, but it is probably a timing issue. Or you could mess it up by rushing.

**APN:** When you were talking about trumpet vs. cornet parts, you mentioned playing those cornet parts on trumpet. I do not know if you have access, I do not know if that is the regular plan. When it comes to a lot of things, my personal taste with any music, I want to play as true as I can with the intentions of the composer regarding instrumentation. I understand we do not have every tool the composer asks for ever time,

but especially when it comes to trumpet vs. cornet, I always want to try to be as true as possible.

**When you said playing the cornet part on the trumpet, is that a section leader decision that he/she has decided or a conductor or is that just kind of the way the ensemble always have done it?**

**RB:** It depends greatly on the ensemble. For example, I know the Navy Band uses cornet more often than the Army Band. I think that has a lot to do with the principle (player) and the commander, the conductor of the ensemble. I do not know if you know this about military bands, but the conductor of the ensemble is an officer. In the army, they are an officer. There is a lieutenant, captain, major, lieutenant colonel, and colonel. It does not go higher than that for band. There has never been a band general. They are not only in charge of the ensemble, but they are also the boss. Imagine in an orchestra, if the music director was also the head of the board. It is a lot of responsibility and basically, they have a lot of power. So, if it matters to them to have people playing cornets, then they will voice their opinion, and we will try to get some cornets. As far as I know, I do not think the Army Band has bought a set of cornets for the concert band. It won't ever happen for ceremonial band. Because you would need to purchase like 20 cornets. It is just not practical. I think that is a big reason why we do not do that very often. I am not saying never. In the Army Band, people are free to play whatever they want.

**APN:** Really?

**RB:** As long as it sounds good, and it fits. Kelly Corbett, the principal, when I am subbing in with him, does not care if I play B-flat or C trumpet for whatever piece. So, in my experience, most bands primarily play B-flat or C trumpet for an entire concert, regardless of anything, and mostly C. A lot of C trumpet, even on marches and stuff.

**APN:** Yeah....

**RB:** That is just how it is. People feel more comfortable on that instrument (C trumpet). You know what I mean?

**APN:** I totally understand. For example, John Mackey has included a lot more C trumpet and piccolo trumpet. You would not approach piccolo trumpet like, "I am just going to play it on B-flat trumpet." That is not what the composer had. There are no marches that have C parts. For me, if you are playing a march on C trumpet; yes, you are playing a march, but you are not doing it by the intentions of the composer. If you are doing the *Maslanka*, he might have parts on C trumpet. But if you go and play B-flat trumpet because you are more comfortable. Cool! But that is not what he wanted. It is not the sound that he was going for, not the timbre he was going for at the moment. Because he has parts where it is C trumpet vs. B-flat trumpet, but his instrument selection is what he had intended for his piece he has written. For me it is weird. If someone told me to do something, I will do it. But that is not what is on the page. I am not trying to go against the wishes of the composer. For me, that is a weird concept.

**RB:** I get that. At the same time, when people are really good at their instrument, they can make their trumpet sound like a cornet. They can make their B-flat sound like a C, and they can make their C sound like a B-flat. You know what I mean? They (the audience) cannot tell. It is kind of splitting hairs in some way. So, a lot of people just change the way they play while playing the same horn, and they are really good at it. Like, who cares. That is one alternative opinion. Piccolo trumpet is different enough, that I do not think anybody would mess with trying to play a piccolo (trumpet). Part on a different horn. Maybe on an E-flat trumpet if it laid better for key purposes. I could see that. I do not think people are wanting to put a lead mouthpiece in and play a piccolo trumpet part on their B-flat.

**APN:** When you are performing, no one in the audience is going to say, “That is supposed to be on B-flat!” As a listener, they are not going to come out to you after the performance and say that. When it comes to a lot of things, I as a performer try to be as pure as possible. I understand people have different levels of skills and abilities. People have different opinions and viewpoints. When it comes to marches, if it says B-flat cornet or even E-flat cornet, I am going to play that.

**RB:** The only time you ever see E-flat cornet parts is for brass band. Like a British-style brass band. When I am selecting an instrument to play for a piece, I am not really thinking about the sound or what the composer intended.

**APN:** Really?!

**RB:** That is not something I am really thinking about. I am literally thinking, what horn can I play that makes this easier for me that sets myself up for success? Then at that point, once I have decided that. Are there any other issues with that like blend-wise? No, okay. That is what I am going to play. I pretty much always am playing B-flat or C trumpet. No matter what in band.

**APN: Do you play transcriptions of symphonic marches in band?**

**RB:** The Hindemith is one. I think we play those pretty often. Because a lot of the orchestral marches are the best ones too. They are good. That is not uncommon.

**APN: Do you have anything else to share?**

**RB:** Yeah! Going back to selecting an instrument for whatever the piece requires. Sometimes, I want to play C trumpet that day. I know sometimes it lays better on B-flat, but I really want to play C. Sometimes I will do that. Or sometimes I am playing 2<sup>nd</sup> or 3<sup>rd</sup> trumpet on something, and I have got a ton of stuff in E major vs. D major; I will play it on C trumpet. I am just trying to usually make my life easier. You do not have very much time to play this thin at a very high level. You might get a few rehearsals and that is it. Or maybe not even that. At least in my job, you want to show up to the first rehearsal nailing the heck out of it.

**APN:** I would imagine that you do not want to be the problem.

**RB:** Right!! So, if something is in a B-flat part and there are a lot of low D's, I will often be like, "Nope! I am doing C trumpet." So now it is all low C's. That removes a lot of variables and intonation variables. For example, if there are a ton of low D's written in a technical lick like Low D's, C-sharp's and E-flat's; just switch to C trumpet and now it is much easier. That is what I consider more so than the composer's intent.

**APN:** Screw the composer! I am going to play what I am playing today!

**RB:** Haha! It is not really "Screw" the composer, it is I am going to do what the composer wants just on the instrument I feel the most comfortable.

## **Dr. Gino Villareal**

Dr. Gino Villareal is a spectacular human being and a phenomenal trumpet player. His perspective on this subject is a great source for ALL trumpet players regarding this topic, trumpet, and life!

Professor of Trumpet, University of Connecticut, Storrs, Connecticut, 2024 – present  
Doctor of Musical Arts in Trumpet Performance, University of Connecticut, Storrs, Connecticut, 2024

Master of Music in Trumpet Performance, University of Connecticut, Storrs, Connecticut, 2020

Trumpet, United States Coast Guard Band, New London, Connecticut, 2005 – 2024

Trumpet, United States Military Academy Band at West Point, Staff Sergeant, 2002 – 2005

Bachelor of Music in Trumpet Performance, Baylor University, Waco, Texas, 2002

### **APN: What is your favorite march to perform and why?**

**GV:** I would say *Hands Across the Sea* (John P. Sousa). It is just one of those marches in my opinion that has that musical line throughout the whole thing. It is one of the more challenging ones for me. I have several, but that would be my favorite march. It is funny, Allison (Marseglia), asked me that on tour. I was like *Hands Across the Sea!*

**APN:** Have you been able to play it recently?

**GV:** Yes, yesterday! We played it yesterday in the concert. Sometimes when we do outside concerts, the Commander will say either *Hands Across the Sea* or *Manhattan Beach*. We (U.S. Coast Guard Band) have a March book and there are like 50 or 60 marches in there and he'll just call them out whenever. Usually, it is for ceremonies, we do the same thing. He'll call out a list and then we will just play them or sight-read them.

### **APN: Who is your favorite March composer and why?**

**GV:** Oh man. Sousa obviously is a standard. I cannot say Sousa without saying (Karl) King. I mean Sousa was the king of Marches, and I think he set the standard. I sometimes think that Sousa Marches, though they have a great musical line and great direction, it needs to be at a more advanced level to really perform it like he wanted as a composer. King, I would say is a little easier to put together with any band. Just because it is not as intricate as Sousa. Keeping marches simple is good, versus being very complicated. If I must pick a one today, it will have to be Sousa for sure. He is a very challenging composer. He is very musical, and his ideas are great. Sousa was the standard of what a military march and/or a band march should be. That is my guy.

### **APN: Do you have a particular style of March you enjoy playing such as Spanish, German, Italian etc....?**

**GV:** I would say American Marches. I have not had a lot of experience playing any of the other marches. I am an American Military Band Musician. So, I play a lot of Sousa and King, the standards.

**APN:** As a performer, do you feel Marches are given the same attention as other pieces?

**GV:** It depends if you are in a ceremony or background music. If we are playing pre-ceremony marches, it is not very important. It is just background music. It works very well for military. If you are on tour, and you are representing the Coast Guard, when you are in a performance situation where you have an audience in the middle of a concert, then yes, I think we put more attention to them. Our commander really rehearses them. He will say, “Trumpets are quiet on the repeat” or “Stronger on the repeat.” So, he tries to be musical with them. The short answer is, I do not think people take them as seriously as they should. Because they are short. It is not *Symphonic Metamorphosis* by (Paul) Hindemith. It is a 2 – 3 minute piece. Marches have always been fillers in the whole scheme of a concert. I love playing marches. When I retire, that is the thing I will miss the most. Because it is fun man! *Rolling Thunder*?! Talk about something that keeps you on your toes. I practice it every now and then. I will just pull it out because you never know when you are going to play it. Guess what, we have to play it on tour! We have conductors that come and join us, and they pick a march. Three of them picked *Rolling Thunder*! As a performer, I think it is important for conductors to not push a march. If it is 112, it should be 112! It is all about playing it correctly the way the composer intended it to be. Not, “Well, I am going to take it as fast as possible, because this is my idea of it.” Let us stick with what the composer wanted.

**APN:** I really liked that last part you said. It applies to marches, but also with other music in general. I agree with what you said. I appreciate that.

**Would you rather play cornet or trumpet parts?**

**GV:** Oh man! Trumpet parts.

**APN:** Really?!

**GV:** I play a lot of trumpet parts. Again, it all depends. For example, let us say *Stars and Stripes (Forever)*, in the middle you have trumpets going (mimics trumpet fanfare) and it is obligato and it is just two trumpets and very exposed. Everybody’s waiting for you to miss something. At the end, it ends with (mimics trumpet fanfare) it goes to a high B-flat. We play that all the time. That was always our encore. For that particular march, I would say trumpet part in general. If it is something like, *Barnum & Bailey’s (Favorite)*, I would rather play the cornet part. The *Thunderer* (Sousa), the trumpet parts are awesome. There are totally different parts than the cornets. As an orchestral trumpet player, I would say trumpet parts.

**APN: How often do other instruments of the ensemble affect the cornet performance?**

**GV:** Cornets and clarinets, usually have the melody. It does not affect anything, if anything it saves the solo cornet player. The cornet player can leave the repeat out if it is a quiet section. Allow the clarinets to play it and come back when it is *f*. When I play principal, I like to go one cornet with clarinet and then bring the brass on the second time with the *f*. Also vice versa. If anything, we can use it as a rest. As you said earlier, it is always on our face. At the end of a concert, and we just played *Summon the Heroes* (John Williams), and now you are going to play *Manhattan Beach* (John P. Sousa), yeah, leave one of the repeats out for the clarinet players to play. Or the trio, they can cover that quietly, so we do not have to play it. We are in the same tessitura most of the time like in the trio and/or the repeats. You know what I mean? So yeah, I do not think it gets in the way, I think it helps.

**APN:** Based off of that to get more information,

**When those cornet parts are double by other instruments, is it still in that moment the cornet voice the most important? Or are there times where the cornet is not the most important voice?**

**GV:** There are several answers. Something that comes in my head, (sings trio part of cornet in *Barnum & Bailey's Favorite*), you want to hear the clarinet going, (sings trio part of clarinet in *Barnum & Bailey's Favorite*), they have all the obbligato stuff in-between the melody. So yeah, you want to hear the trumpet player going, (sings trio part of cornet in *Barnum & Bailey's Favorite*), while the clarinet players are doing everything else. However, I think there needs to be some sort of cohesiveness. Where the trumpet player does not come out a lot. I think it is a balance issue. I think when you are playing as the leading role, you have to make sure that you know when to come out and when to back up. You are like a jazz soloist. He will bring out something that is important and he'll back off and let the rest of the group go play. It is the same thing with cornet playing on those marches. Be cognizant of what's surrounding you. Wiff Rudd (Professor of Trumpet at Baylor University), always talks about collaborative playing. The concept that occurred to me is that we do that all the time as musicians. We collaborate with each other. A cornet player should not be sticking out more so than a clarinet player. It should be cohesive. Only come out when you do not have the same things that they have or back off if they have moving notes and you do not. When other parts have obbligato lines and moving lines, just back-off and get in the background where you can still hear the melody, and you can hear them show off their virtuosity. The whole definition of a band is playing together. Right? It is that cohesive sound. Whenever, a player sticks out that is not a unified sound. I think there should not be an important role. You should know your role of when to come out and when to not come out. Do not ever cover your colleagues. Always be a team player. There is no "I" in team, but there is an "N Me!"

**APN:** Hahahaha!! I know what you just answered is vital for every musician to hear and how it is a cohesive activity. It is not just one person overshadowing a section or band. I think knowing your role at certain times in certain pieces is so vital. That is another one of my goals with this. There are many times where we are not playing 1<sup>st</sup> cornet, and I want to provide what your role is. Even when you are playing solo cornet, it is ok to not be the main voice! It is the same thing with orchestral works and other band works. Yes, there are moments where the trumpet is the main voice. There is also a plethora of other moments where you are accompanying the rest of the section and the rest of the group.

**GV:** You are the supporting role versus the lead role. That is when you become a musician. When you know your role. If you are playing solo cornet, but you are playing second to the clarinet, then you should know it is no different than playing 2<sup>nd</sup> trumpet to a 1<sup>st</sup> trumpet. Knowing when you are the supporting role and knowing when you are the leading voice. That is very important. You have to be a good colleague. When you know where your lane is, it is very appreciated by your colleagues.

**APN:** I bet!

**GV:** I would say that is the most important part, be cognizant of your surroundings, know when you are leading and when you are supporting.

**APN: How do you feel about modern arrangers and/or conductors taking liberties stylizing a march versus the original notation?**

**GV:** Arrangers not composers?

**APN:** Yes, arrangers.

**GV:** Yeah, I do have a problem with that! If I arrange Mariachi Music and I feel that it should be on the jazzy side. Though I am not familiar with the style of Mariachi Music and the culture behind it and the history and all that stuff. I should not change the style. I should follow it as authentically as I can to the style. Sousa knew what he was doing, he was the march king. Why in the heck would I try to reinvent the wheel. It has been very clear that this worked for many years. I am not going to fix anything that is not broken. I think they should maintain the same style. Especially if you are arranging King and/or Sousa, you want to make sure that you keep the same style. That can backfire on you quickly. I think they should maintain the same style.

**APN:** You have been in very high-level ensembles pretty much your entire career. I am sure you have heard many arrangements. One thing that comes to mind is, maybe an ensemble that is of lower age and skill still want to perform Sousa or Fillmore. But they have an arrangement that is more manageable to that ensemble to have a successful performance.

**Does that give any offence to you or does that take away any authenticity? Or is it, these kids are experiencing this composer?**

I am very glad they are doing that. At least they are doing it at some sort of capacity.

**GV:** Yeah! If you go to a Mexican restaurant and you have salsa. Then you go to Taco Bell, and you have salsa. What would you want your kids to try first? You want them to try the real Mexican salsa! You do not want them to go and try the fake salsa from Taco Bell. So that being said, you can simplify a march for a young group or a group at a certain level. Simplifying a march is great. As long as they know the concept. Play the march for them. "This is a great Sousa march." We are going to play this and it is going to be a little easier. That is fine! A good example of this is *Stars and Stripes (Forever)* for us (U.S. Coast Guard Band) is a little different than what the Marine Band uses. In my opinion, the Marine Band is so boring for the trumpet players. Ours (U.S. Coast Guard Band) is very involved. We have a fanfare in the middle and all that stuff. They do not do that, it is very simple. I would say the Marine Band says they play the traditional way that Sousa wrote it, and we appreciate that. Throughout the years, Military Bands have added little things like little calls and stuff to the trumpets or other instruments that add a little more flavor. It is okay to simply something and still get the style. If you are talking about style, no you should not change the style. If you are talking about simplifying it, yeah simplify it, absolutely! So, everyone can play it and get a taste of Sousa, but do not change the style. Try to maintain as authentic style as you can from what the composer wants. As for every type of music, not just marches.

**APN: As a performer, what could be your advice approaching marches?**

**GV:** Slow!!! Marches are hard to sight-read. If I show you our book, it looks like black ink smushed together, because sometimes he has the divisi stuff on there. So, some marches are hard to read. If I have *Rolling Thunder* or something that is really fast like *Barnum & Bailey's (Favorite)*, I practice it slow. Put a metronome on and practice it slow. That is how I would approach it. Making sure the style is correct. Making sure the accents are where they need to be because that is the style of the march (sings a partial melody from *Barnum & Bailey's Favorite*). Sousa has those accents in there. I make sure that I am not cheating any of those accents. I practice it slow. I make sure I get the style correct before I increase the tempo. It is good to be clean on marches. The most important part is to make the musical line happen. You do not want to sound like a robot. Marches are musical. People do not play them like that. They play them like vanilla. They are more like chocolate, vanilla, strawberry. They have all these different flavors in there that you can bring out.

**APN:** It is really awesome that you had the career of performing in Military Bands. Now, you teach at the collegiate level (Professor of Trumpet at the University of Connecticut). I mentioned to you earlier, the use of étude books. We have a plethora of different styles of études and étude books that are resources that trumpet players can use to improve their playing. You can use *March Music Melodies* (Norman E. Smith), almost as an étude book. If you are that crazy, you can go through every single march, but there is no rest! You are playing the whole time. I want to write and provide information on integrating these marches in collegiate teaching. How would you integrate marches in collegiate teaching?

**GV:** That is a really good point. Marches are kind of the wayside sometimes. I would integrate it by making it a good sight-reading challenge. I would say sight-reading would be a good way to integrate it into our curriculum and also talking about the style. The style of a march is important, because Marches have a unique style. What better than talking about style in a march?! You can talk about so many different things. I played Harry Potter, the movie, with the Rhode Island Philharmonic. There is a part (sings part), it is called a brass band. When performing it, I was thinking of march style. It had a little march style within. I think it is important to use marches as a sight-reading tool. If you can sight-read a march, you can sit in an orchestra and play whatever you want! I would integrate marches as a sight-reading tool, a style tool. I would instruct them to listen to the march and play it the next lesson. I am not talking about them going completely nuts over the march, but why not listen to a march and bring it in next week. We will discuss style and other things you learned about the march. I think that is the best way to integrate marches into the curriculum of academia or in a trumpet/brass lesson.

**APN:** I agree with you when it comes to everything, but especially when it comes to the style or how you are able to use examples from marches and integrate them into curriculum. Then, integrate this into orchestral and band works. As you mentioned, you can play anything as far as endurance. In the same way, if you can play the style of a march, I feel you can play a lot of other material.

**GV:** A march that comes to mind is *Gallant Seventh* (John P. Sousa), (sings partial melody)/(sings trumpet call from *Leonore Overture No. 3*) *Leonore Overture No. 3*. You can do this bugle call (sings bugle call from *Gallant Seventh*). What is *Leonore Overture No. 3*? It is a battle cry/call. You are calling everyone to battle. Style. You are going to use it for all music. When you are playing quiet, playing loud. Dynamics! That is a good one! Working on dynamics between the repeats. You are going to play this time pianissimo, because you are the supporting role. Now, you are going to play it fortissimo, because now you are leading the charge. That is another good way to integrate marches.

**APN: Is there any other information you would like to share with me? Whether it is marches or trumpet in general?**

**GV:** For marches, take them seriously. Approach every single piece of music that is in front of you with what the composer wanted. Try to be true to that. Keep the integrity of the composer. It is okay to have artistic license. I think all composers, wrote their music accordingly, so you can have the artistic license to change things here and there. Every time I played trumpet parts on marches; the commander always smiles at because I know where to put it. I know when to come out and when not to. Playing stylistically correct and being cognizant of your surroundings, when you are the supporting role vs. the leading role is important. Be attuned to what you need to be doing when you play marches. If you ever want a military band job in the Coast Guard Band, The Pershing's Own, The Marine Band, Air Force Band, Navy Band; you have to come in knowing the style. When you take military band auditions, make sure you are true to the style. I am picky about that. I am thinking of that when I hear a trumpet player play marches. Are

they going to take the repeat? When they take the repeat, are they going to play it softer, like it is written? Sometimes in Sousa marches, the accents are not on the downbeat (sings an example). Some marches have stingers at the end and some do not. A lot of times it is appropriate to leave the stinger out, depending on the situation.

## PART I

### CHAPTER 5

#### EXCERPTS INCLUDING LITERATURE, COMPOSER, MARCH INFORMATION & PERFORMANCE PRACTICE

In this final section, marches with trumpet parts are included. The PDF part, march information, composer and performance techniques accompany each march.

#### **Russell Alexander**

1877 – 1915

Nevada City, Missouri

#### **Colossus of Columbia – 1901**

While he was not as prolific as some other composers several of his marches ran among the most popular of all time. His best-known marches include *Colossus of Columbia*, *From Tropic to Tropic*, *The Southerner*, and *Olympia Hippodrome*. In all, he composed thirty-one marches, three overtures, five galops, three other band works, and the music to one song. Details of his life are scarce. He was born in Nevada City, Missouri on February 26, 1877. Father James W. Alexander was believed to be associated with a traveling circus at some point. A letter written years later by music publisher Charles Lloyd Barnhouse states that in 1897, Russell joined the band of the Barnum and Bailey Circus under the baton of Carl Clair and remained with this show until 1902 or 1903.<sup>12</sup>

The rhythmic drive and excitement of this march reflect the composer's important circus band experience. During the five-year tour of Europe with the Barnum and Bailey Circus, he wrote *Colossus of Columbia* and dedicated it to the "Centennial Congress at Washington".<sup>13</sup>

Introduction: mm. 1 – 6 / First Strain: mm. 7 – 22 / Second Strain: mm. 22 – 38 /  
Transition: mm. 39 – 42 / Trio: mm. 43 – 74 / Break Strain: mm. 75 – 89 / Final Strain:  
mm. 89 – 92

Key(s): Concert A-flat – Concert D-flat

The opening begins with a short ascending chromatic line from the cornets. This leads to the first strain melody with pick-ups. The eighth note runs, either ascending or descending, move by step. On the half notes tied to an eighth note, allow separation

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<sup>12</sup> Andrew Glover, *Russell Alexander To Be Honored July 20, 2015*, Circus Fanfare, Vol. 45, No. 3, 2015

<sup>13</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

between the sustained note and moving eight notes. The anacrusis to the second strain, showcase the new melodic material found in the cornets, featuring stepwise motion, half notes, and marcato accents or “rooftop” accents. Perform each accented note emphasized with a sharp attack. This will allow these notes to have a distinct sound. The performer should be conscience of the contrary motion. Cornets have a descending line while low brass have an ascending line. A few measure later, the two voices switch directions. On both sets of half notes ascending or descending, energy and direction need to be present. The transition to the trio is unison and powerful. Give the most weight to the Concert B-double flat whole note. In the trio, the cornet has a secondary role with the fanfare lines. The general rule for repeats or *D.C.*'s is for the melodic voice to be performed softer. On the repeat, bring out the melody. As the trio ends, the performer should watch out for accidentals on the ascending eight notes. Six measure before the *D.S.*, the performer should keep the eighth notes even and in time. The marking on the part is slur tongue-slur, tongue slur, tongue-slur, tongue-slur, this is under a bigger *slur* marking. The overarching *slur* marking is used for phrasing purposes. When the player returns to the sign, it is full force to the end!

*Respectively inscribed to the Continental Congress at Washington*

## Colossus of Columbia March

Solo Bb Cornet  
(Conductor)

RUSSELL ALEXANDER

870

Bases

*ff*

*f*

1 2

*ff*

1 2

unis

*ff*

Trombones

*f*

*ff*

*f*

Bases

Drum Solo

*D.S. al*

Copyright MCMXXVI by C. L. Barnhouse, Oskaloosa, Iowa. Original copyright 1901

14


Figure 3: *Colossus of Columbia*, Solo B-flat Cornet (Conductor)

<sup>14</sup> Russell Alexander, *Colossus of Columbia March*, Solo B-flat Cornet

Figure 4: *Colossus of Columbia*, 1<sup>st</sup> B-flat Cornet

**Colossus of Columbia March**

1st Bb Cornet R. ALEXANDER.

870 *ff* 

C. L. Barnhouse, Oskaloosa, Iowa. *D.S. al* ∞

15 Russel Alexander, *Colossus of Columbia March*, 1<sup>st</sup> B-flat Cornet

## Olympia Hippodrome – 1898

The *Olympia Hippodrome* March was dedicated to Carl Clair, the director of the Barnum and Bailey Band from 1893–1906. Alexander must have had the parade of elephants in mind, as the march is more majestic in style than most of his other circus music.

Although this particular title refers to the circus arena in London where the Barnum Show played, the name derives from the arena built for chariot races and athletic contests in Olympia, Greece, in 776 B.C.<sup>16</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 52 / Trio: mm. 53 – 86 / Break Strain: mm. 87 – 102 / Final Strain: mm. 103 – 134

Key(s): Concert B-flat – Concert E-flat

The opening features a G Mixolydian scale on the cornet. From the beginning, this march features two main rhythmic melodies. The first rhythm that appears is the doubled dotted quarter-note slurred to a sixteenth-note. A few measures later, the rhythm changes to a dotted quarter-note slurred to an eighth note. In the second strain, larger ascending leaps of a fifth or higher are scattered throughout highlighting the melody. In the second half of the strain, the melodic material stays in the solo cornet. The melody is emphasized by half notes. It is important all half notes are to be performed with a light lift/separation. To begin the trio, Alexander places the marking of *Pesante* (heavy, ponderous). Perform as such with the correct sustain to each note necessary, do not let any notes falter. Energy through each phrase. The performer should avoid performing the final notes of each phrase (usually an eighth note) too short. The style immediately switches to a *marcato* style. The isolated quarter notes need to be performed marked and stressed. Four measures before the final strain, the ascending leap of m7 needs to be addressed slowly. The final strain uses the same melodic material from the trio. The performer should keep the same ideas in mind from the trio and transfer these to the final strain.

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<sup>16</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

Solo B<sup>b</sup>  
Cornet.

### March—Olympia Hippodrome.

To my friend, CARL CLAIR, musical director, Barnum and Bailey show

RUSSEL ALEXANDER.

181 *Basses.* *ff*

*TRIO. Pesante.* *p*

*Trom.* *ff*

*Grandioso.* *ff*

Copyright 1898, by C.L. Barnhouse, Oskaloosa, Iowa.

Price, Full Band, 28 Parts, 50c.

17

Figure 5: Olympia Hippodrome, Solo B-flat Cornet

<sup>17</sup> Russel Alexander, *Olympia Hippodrome*, Solo B-flat Cornet

## **Edwin E. Bagley**

1857 –1922

Craftsburg, Vermont

### **National Emblem – 1906**

*National Emblem* is one of America’s best loved and most popular marches.<sup>18</sup>

Edwin E. Bagley is best known for the march *National Emblem*, which he began composing in 1902. The first rehearsal was believed to have taken place in the baggage car of a train en route from Bellows Falls Vermont, to Greenfield, New Hampshire. The première was given in New Hampshire by the Keene City Band which Bagley directed from 1915 to 1917. Bagley used *Star-Spangled Banner* as inspiration for the melodic material in the first strain of the march, but it was the herds of buffalo he saw while crossing the western prairies in the late 1880s that inspired the heavy, repeated beats in the trio section. The march’s trio may sound very familiar because it has been used for many years to “advance and retire colors” at military flag ceremonies. Conductor Frederick Fennell described *National Emblem* as perfect as a march can be.<sup>19</sup>

Introduction: mm. 1 – 10 / First Strain: mm. 11 – 26 / Second Strain: mm. 27 – 58 / Trio: mm. 59 – 76 / Final Strain: mm. 77 – 92

Key(s): Concert B-flat – Concert E-flat

The cornet is highlighted with a strong introductory passage. The performer should take care to not clip off the quarter notes at the end of the phrase. In mm. 8 of the *Solo & 1<sup>st</sup> Cornet* part, there is a descending diminished 7<sup>th</sup> leap (B-flat5 down to B-natural4). The performer should practice slowly for this specific interval. In the 1<sup>st</sup> strain, once again, the cornet part takes a back seat for other instruments to shine. Toward the end of the 1<sup>st</sup> strain, where the eighth note triplet figures occur, compressing the notes and rhythm will be a tendency, especially the groupings of triplets. The performer should play all three notes even and in time. The 2<sup>nd</sup> strain allows for the cornets to switch places and be the principal voice. On the descending melodic phrase, the performer should avoid rushing the quarter notes. During the descending line, a decrescendo occurs. This descending sequence happens twice. The first iteration begins on Concert E-flat. The second iteration begins on Concert F and stays true to the written key by adjusting with accidentals. For the final iteration, the descending sequence returns to beginning on Concert F. The trio begins with the melody in the low brass and then echoed by the cornets. In the original score, in mm. 75 – 76, there are two whole notes tied together with no marking other than a crescendo. Traditionally, the two half notes are played with a trill between Concert E

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<sup>18</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

<sup>19</sup> Unites States Marine Band, *March Mania Music Notes*, 2022

and Concert F. As the march concludes, there are fanfare phrases that bring character to the melody and brings an electric finish.

*SOLO or*  
**1<sup>st</sup> B $\flat$  Cornet**      **March "National Emblem."**      **NEPTROWER**

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20

Figure 6: *National Emblem*, Solo or 1<sup>st</sup> B-flat Cornet

<sup>20</sup> Edwin E. Bagley, *National Emblem*, Solo or 1<sup>st</sup> B-flat Cornet

**Walter H. Boorn**

1906 – 1959

Anthony, Kansas

**Queen City – 1927**

The march includes no dedication, but the title undoubtedly refers to Cincinnati, Ohio, the home of Boorn’s publisher, the Fillmore Brothers. Cincinnati has always been known as the “Queen City of the West”. The designation from the days when Ohio really was the western part of the United States.<sup>21</sup>

Introduction: mm. 1 – 8 / First Strain: mm. 9 – 24 / Second Strain: mm. 23 – 38 /  
Transition- mm. 39 – 42 / Trio: mm. 43 – 74 / Break Strain: mm. 75 – 89 / Final Strain:  
mm. 89 – 92

Key(s): Concert E-flat – Concert A-flat

*Queen City March* features melodic material which contains a majority of half notes. Though the simplistic rhythm is present, the player should not approach this march as such. The 1<sup>st</sup> and 2<sup>nd</sup> strains are riddled with eighth notes leading to two quarter notes. The performer should avoid cutting the eighth-note short while the march is in cut time. The performer should perform all accented notes with slight space in between, especially when there are cases of multiple in a sequence. In the 2<sup>nd</sup> strain, there is an immediate character change from accented notes to non-accented notes, make this difference clear. In the Trio, the performer should avoid performing all *staccato* marked quarter notes too compressed. Even though notes are marked *staccato*, they need to retain full value. The performer should follow the musical direction for energy. At the beginning of the break strain, the cornets are the lead voices. As the march transitions back to the final strain, cornets get out of the way for the low brass line. In the final strain, the melodic line should be performed with gusto. The performer should listen for the snare to assist with energy and correct time to finish the march strong.

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<sup>21</sup> Walter H. Boorn, “Score”, Walter H. Boorn, composer

Solo Cornet

# QUEEN CITY

MARCH

W. H. BOORN

Musical score for Solo Cornet of Queen City March, measures 1501-1508. The score is in 2/4 time and B-flat major. It begins with a dynamic of *ff* and includes a Cymbal effect. The piece features a TRIO section starting at measure 1505, marked with *p* and *ff*. The score concludes with a *Fine* marking and a *D. S. al Fine* instruction.

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22

Figure 7: Queen City, Solo Cornet

1st Cornet

# QUEEN CITY

MARCH

W. H. BOORN

Musical score for 1st Cornet of Queen City March, measures 1501-1508. The score is in 2/4 time and B-flat major. It begins with a dynamic of *ff* and includes a TRIO section starting at measure 1505, marked with *p* and *ff*. The score concludes with a *Fine* marking and a *D. S. al Fine* instruction.

Fillmore Music House, Cin., O.

23

Figure 8: Queen City, 1<sup>st</sup> Cornet

22 Walter H. Boorn, *Queen City*, Solo Cornet

23 Walter H. Boorn, *Queen City*, 1<sup>st</sup> Cornet

**Thorton B. Boyer**

1858 – 1936

Phoenixville, Pennsylvania

**Joyce's 71<sup>st</sup> New York Regiment – 1881**

Joyce's 71<sup>st</sup> New York Regiment Band was one of the several well-known New York Military bands in the nineteenth century. Along with many other New York bands, under great leadership and composed of outstanding immigrant and native musicians, these New York bands were the models for the other American bands during much of the nineteenth century.<sup>24</sup>

Introduction: mm. 1 – 22 / First Strain: mm. 23 – 37 / Second Strain: mm. 38 – 54 /  
Transition: mm. 55 – 56 / Trio: mm. 57 – 88

Key(s): Concert G-flat

With an unusually long introduction, *Joyce's 71<sup>st</sup> New York Regiment* is a thriller! Written in an uncommon march key of Concert G-flat, this march features non-stop action. This is a reminder to all cornet and trumpet players of the importance of regular technical practice in less common keys such as G-flat major. The performer should not focus too heavily on the *staccati* notes in the beginning. Speed will assist in the shorter length of these notes. The performer should focus on the quality of sound. During the second strain, the cornets take a back row seat. The melody is found in the low brass. The cornets have repetitive rhythms during this section. It is important to realize in this section; the cornets are not the prominent voices and need to be secondary to what is happening in other parts of the band. The trio changes to a lyrical style. All notes before a rest, should be full value. Eight measures before the *D.C.*, an interval of an ascending diminished 5<sup>th</sup> occurs immediately followed by a descending diminished 5<sup>th</sup>. The performer should practice this interval gradually and accurately.

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<sup>24</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

**JOYCE'S 71st. N. Y. REG'T. MARCH.**

Solo Bb Cornet. Boyer.

©1881 Pub. by J.W. PEPPER, Phila. Pa. D.C.

25

Figure 9: *Joyce's 71<sup>st</sup> New York Regiment*, Solo B-flat Cornet

26

**JOYCE'S 71st. N. Y. REG'T. MARCH.**

1st. Bb Cornet. T. B. Boyer.

Pub. by J.W. PEPPER, Phila. Pa. D.C.

Figure 10: *Joyce's 71<sup>st</sup> New York Regiment*, 1<sup>st</sup> B-flat Cornet

25 Thorton B. Boyer, *Joyce's 71<sup>st</sup> New York Regiment*, Solo B-flat Cornet

26 Thorton B. Boyer, *Joyce's 71<sup>st</sup> New York Regiment*, 1<sup>st</sup> B-flat Cornet

## **William P. Chambers**

1854 – 1913

Newport, Pennsylvania

According to legend, one Chambers' favorite tricks to perform, is with inverted, pressing valves up with the back of his fingers while remaining perfectly in tempo.<sup>27</sup>

### **The Boys of the Old Brigade – 1901**

The march was published in 1901 by Carl Fisher while Chambers was employed at the New York store. Chambers may have had a specific brigade in mind in choosing this title. It's possible that the name was borrowed from an older piece of music. During the early 1900s, the American Al Sweet (who studied cornet with Chambers in New York about 1896) had the members of his White Hussars Band sing a sentimental version of **The Boys of the Old Brigade**. Although Sweet often joked about how “corny” the ballad was, the close harmony of the male voices sometimes brought tears to the eyes of the listeners. The words are:

Where are the boys of the Old Brigade  
Who fought with us side by side?  
Shoulder to shoulder, and blade by blade,  
Fought till they fell and died!<sup>28</sup>

Chambers' compositional output parallels his performance interests, encompassing nearly ninety marches and several cornet solos. He wrote “The Boys of the Old Brigade” in 1902 while working at the Conn store in New York. The march opens with an attention-catching fanfare and features the low brass throughout.<sup>29</sup>

Introduction: mm. 1 – 12 / First Strain: mm. 13 – 28 / Second Strain: mm. 29 – 44 /  
Transition: mm. 45 – 48 / Trio: mm. 49 – 63 / Final Strain: 64 – 80

Key(s): Concert B-flat – Concert E-flat

Another classic march, *The Boys of the Old Brigade*, commences with a bugle call that still stands tall to this day. The first seven measures are performed alongside snare drum. The performer should match the snare drum for attack, length, and intensity of this opening fanfare. In measure nine, when accented notes are introduced, ensure these descending quarter notes have drive. The cornets immediately switch roles to and secondary line beginning at the 1<sup>st</sup> strain. The cornets along with woodwinds, are used as ornamentations, while the low brass have the melody. The ornamentations should be

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<sup>27</sup> United State Marine Band, *March Mania Music Notes*, 2024

<sup>28</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

<sup>29</sup> United States Marine Band, *March Mania Music Notes*, 2024

performed lightly with grace. The ascending eighth notes given direction to the 2<sup>nd</sup> strain and the new roles for the cornets. In the 2<sup>nd</sup> strain, the cornets show off their majesty with a beautiful melodic line. The performer should give weight to the dotted quarter notes. The performer should bring out the softer dynamics when they occur half-way through the phrase to have an exciting contrast. The transition to the trio needs to be exactly in time with the eighth note runs. Descending eighth notes have the temptation to rush during this passage. In the trio, the beginning passage should not overshadow the low brass. This is a prime example of the cornets not even being the most important voice or even the second most important! The cornets have a melody already heard before. The low brass, except for baritone (euphonium), have a new melody introduced. Their voice needs to be brought out. The baritone has a series of ascending eighth notes.

**Solo B<sup>b</sup> CORNET. "The Boys of the old Brigade"  
MARCH.**

*American Star Journal.* **624.** *Fanfare, Trumpets and Drum.* **W. Paris Chambers.**

**FANFARE**

**TRIO**

*Copyright 1901 by Carl Fischer, New York. Printed in the U.S.A.*

30

Figure 11: *The Boys of the Old Brigade*, Solo B-flat Cornet

<sup>30</sup> William P. Chambers, *The Boys of the Old Brigade*, Solo B-flat Cornet

## **Edward V. Cupero**

1878 – 1939

Naples, Italy

### **Honey Boys on Parade – 1914**

This minstrel march, with its optional challenging cornet feature, was dedicated to George “Honey Boy” Evans and published by Fillmore Brother Co. of Cincinnati in 1914, one year before the death of that famous minstrel. Evans was always billed as “Honey Boy” because of his popular song, “I’ll Be True to My Honey Boy.”<sup>31</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 44 / Trio: mm. 45 – 60 / Break Strain: mm. 61 – 75 / Final Strain: mm. 76 – 91

Key(s): Concert B-flat – Concert E-flat

A fun and demanding march. Accurate timing is one of the biggest obstacles. Consistent and perfect timing will make this march sparkle. In the 1<sup>st</sup> strain, the cornets have the countermelody. The low brass leads the conversation, and the cornets and woodwinds respond. At the end of the 1<sup>st</sup> strain, we hear similar motion between low brass and cornets, quickly changing to contrary motion to finish the phrase. On the triplet sixteenth notes, avoid rushing and skipping the second note due to quick pressing and depressing of the valves. Make these movements equal, clear, and in time. In the 2<sup>nd</sup> strain, the low brass have a majestic a powerful melody. Cornets, get out of the way! The performer should be quick with the interjections and avoid getting in the way. In the 2<sup>nd</sup> half of the 2<sup>nd</sup> strain, the cornets move to double the woodwind technique. The rhythm and fluidity of notes across the staff are not seen in other places in music. The performer’s articulations need to be accurate. Rhythms are sporadically placed throughout and need attention stringing all the pieces together. The trio has two separate lines to play, one each repeat. For the first time, the cornet has a supporting line. It is repetitive in notes and rhythm. The performer should avoid heavy sixteenth notes that tend to slow down tempo. The performer should have the forward drive even in this repetition. The second time though the trio, the Solo B-flat Cornet joins some upper woodwinds in an exhilarating sixteenth notes line. Exact time and note accuracy are essential. The performer should approach this line slowly and with grace. The line glides over the rest of the ensemble leading to the break strain and final strain. The break strain is short in nature but is a great transition to the final strain. The performer should avoid rushing the sixteenth notes following the dotted quarter notes. Breaks of rest in the break strain build to a rousing final strain. The final strain is a full ensemble push to the end. The performer should give all the accented notes weight and drive. There are ascending leaps that need attention.

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<sup>31</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

# Honey Boys On Parade

Solo B $\flat$  Cornet  
(Conductor)

MARCH  
To George (Honey Boy) Evans.

E. V. CUPERO  
Musical Director  
Honey Boy Minstrels

1240

The musical score is written for a Solo B-flat Cornet (Conductor) and includes parts for Trombones (Trom.), Piano (P), and Bass. The score is in 2/4 time and begins with a tempo marking of 1240. The key signature has one flat (B-flat). The score is divided into several sections: a main melody for the Solo B-flat Cornet, a Trombone part, a Piano accompaniment, and a Bass obligato. The score includes dynamic markings such as *ff*, *mf*, *p-mf*, and *ff*. There are also performance instructions like "TRIO 1st time" and "2nd time ad lib.". The score ends with a copyright notice: "Copyright MCMXIV by The Fillmore Bros. Co., Cin. O."

32

Figure 12: *Honey Boys on Parade*, Solo B-flat Cornet (Conductor)

<sup>32</sup> Edward V. Cupero, *Honey Boys On Parade*, Solo B-flat Cornet

# Honey Boys On Parade

1<sup>st</sup> B $\flat$  Cornet

MARCH

E. V. CUPERO

1240

The musical score is written for a 1st B-flat Cornet. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'MARCH'. The score consists of several staves of music. The first staff starts with a dynamic marking of *ff* and includes first and second endings. The second staff has a dynamic marking of *mf*. The third staff is marked 'TRIO' and begins with a dynamic marking of *p-mf*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff* and includes first and second endings. The sixth staff has a dynamic marking of *ff* and includes first and second endings. The seventh staff has a dynamic marking of *ff* and includes first and second endings. The eighth staff has a dynamic marking of *ff* and includes first and second endings. The score concludes with a double bar line.

Fillmore Music House, Cin. O.

33

Figure 13: *Honey Boys on Parade*, 1<sup>st</sup> B-flat Cornet

<sup>33</sup> Edward V. Cupero, *Honey Boys On Parade*, 1<sup>st</sup> B-flat Cornet

## **Henry Fillmore**

1881 – 1956

Cincinnati, Ohio

### **The Circus Bee – 1908**

This march was a celebration of sorts for the fact that Fillmore and his father (who manages their publishing business) finally agreed that the young composer could publish his music “at home” even though it did not meet elder Fillmore’s standard of being religious music. The title came from an imaginary circus newspaper; if John Klohr could name his famous march after a show business paper called *The Billboard*, why not name his new march after a circus paper, real or not?<sup>34</sup>

Published in 1908, *The Circus Bee* was considered at the time to be the most difficult piece Fillmore had composed to date. This march is named after an imaginary circus newspaper of Fillmore’s making, reflecting his lifelong interest in the circus.<sup>35</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 36 / Second Strain: mm. 37 – 52 /  
Transition: mm. 53 – 56 / Trio: mm. 57 – 88 / Break Strain: mm. 89 – 100 / Final Strain:  
57 – 88 (D.C. al Fine)

Key(s): Concert A-flat – Concert D-flat

This march is quick! Note accuracy is something to not be overlooked. Each quarter note on beat 1 in the 1<sup>st</sup> strain that ends the anacrusis under a slur is extremely easy to play short. The 2<sup>nd</sup> strain is a great example of the cornet being a non-primary voice. For the performer, it is imperative to maintain tempo during this strain. The line has a dynamic marking of *ff*, the performer may need to discuss with the conductor on what his/her intentions are to avoid performing this part above the rest of the ensemble. During the trio the cornets have the countermelody. The lower cornets should be brought out for their tonality to be equal with the upper cornets. With the many notes present it is easy to overlook the accidentals in this section. In the final measures, the whole notes have trill markings. The performer should follow the key signature and ensure the correct two notes are being performed. The break strain features triplet quarter notes. The performer should bring this rhythm to the forefront. As the road map of the march returns to the beginning tempo, quality of sound and consistent style sets performers for an entertaining performance.

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<sup>34</sup> Norman E. Smith, March Music Notes, GIA Publications, INC., 2000

<sup>35</sup> United State Marine Band, *March Mania Music Notes*, 2022



## **Julius Fučík**

1872 – 1916

Prague, Czechoslovakia

### **Entry of the Gladiators – 1906**

Fučík composed *Entry of the Gladiators* between 1897 and 1900, during his tenure as a military bandmaster in Sarajevo. The original title was Grande March Chromatique, but Fučík became enthralled with the description of gladiators in Henry Sienkiewicz's book *Quo Vadis?* and changed the title. The march has become associated with the circus and, in that context, has traditionally been played at breakneck speed.<sup>38</sup>

Introduction: mm. 1 – 12 / First Strain: mm. 13 – 28 / Second Strain: mm. 29 – 44 /  
Transition: mm. 45 – 48 / Trio: mm. 49 – 80 / Break Strain: mm. 81 – 90 / Final Strain:  
mm. 91 – 122

Key(s): Concert F – Concert B-flat

This exciting march is busy from beginning to end. The performer should practice chromatic scales. The performer should practice starting at different notes. This march is a prime example of chromatic lines are present in music and not just in exercises. The performer should avoid rushing tempo. The 1<sup>st</sup> strain highlights a descending chromatic scale spanning several measures and melodic line. On the accented quarter notes, the performer should bring the quarter notes out with clear attack and emphasis. The 2<sup>nd</sup> strain once again features a rhythmic secondary line. The performer needs to perform with caution when it comes to the dynamics in this section. Consult the director/conductor for specific instructions. The trio has a lovely melody in the *Solo* part. The performer must follow the direction of the line. The 1<sup>st</sup> cornet part has an interesting sequence. There are multiple “spurts” of arpeggiated notes. The performer should keep an eye out for the different key centers and their inversions. Concert B-flat<sup>6</sup>, concert G-flat<sub>4</sub><sup>6</sup>, concert E-flat<sub>4</sub><sup>6</sup>, and concert C-minor<sub>2</sub><sup>4</sup>. The final strain repeats the melody from the trio. Interestingly enough, the *1<sup>st</sup> Cornet* features higher notes higher in tessitura than that of the *Solo* part.

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<sup>38</sup> United State Marine Band, *March Mania Music Notes*, 2021

# ENTRY OF THE GLADIATORS.

## MARCH OF TRIUMPH.

SOLO Bb CORNET.(Conductor.)

JULIUS FUČIK.

Tempo di Marcia.

*f* *mf* *ff* *ff* *f* *sf* *mf* *rit.*

*Grandioso. Meno mosso tempo triomphale* *rit.*

*a tempo* *Più mosso.*

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4066

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39

Figure 16: *Entry of the Gladiators*, Solo B-flat Cornet (Conductor)

<sup>39</sup> Julius Fučík, *Entry March of the Gladiators*, Solo B-flat Cornet



**Robert B. Hall**

1858 – 1907

Bowdoinham, Maine

**Independientia March – 1908**

R. B. Hall, also known as the New England March King, was born in Maine in 1858 and was a virtuoso cornet player and bandmaster. When he wasn't performing with or conducting bands, he was writing music for them. In all, he composed 112 marches before his untimely death in 1907 at age 48.<sup>41</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 36 / Trio: mm. 37 – 52 / Break Strain: mm. 53 – 68 / Final Strain: mm. 69 – 100

Key(s): Concert E-flat – Concert D-flat

The anacrusis eighth notes to the 1<sup>st</sup> strain are marked *staccato*. These eighth notes tend to be uncharacteristically short in nature. Slight space should be given to the repeated half notes. Energy and direction through these half notes will assist. The 2<sup>nd</sup> strain features contrary motion between cornets and low brass. Do not rush repeated eighth notes. The performer needs to make sure the descending quarter notes with accents are stylistically different than notes before. At the trio the cornets take the secondary line. The trio is full of repeated notes. The performer needs to stay out of the way of the melody. The melody has the same rhythm but moving notes. The performer should perform with slight space after the half notes at the end of each phrase (4 measures long). The break strain has repeated notes, but this time they are articulated. The performer should perform lightly lifted throughout. This is imperative for the correct style. The final strain brings back the melody from trio with majestic pomp and circumstance.

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<sup>41</sup> Norman E. Smith, March Music Notes, GIA Publications, INC., 2000

SOLO or 1st B $\flat$  CORNET

March "Independentia."

Full Band 75¢  
R. B. HALL.

Am. Star J's.

1908 *ff* unison.

*ff* Solo. B. Dr. Solo

TRIO. *p*

*fff*

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Carl Fischer, assignee Copyright 1895 by Carl Fischer, New York. Printed in the U.S.A.

Figure 18: Independentia March, Solo or 1<sup>st</sup> B-flat Cornet

42 Robert B. Hall, *Independentia March*, Solo or 1<sup>st</sup> B-flat Cornet

## **Fred Jewell**

1871 – 1942

Worthington, Indiana

### **Battle Royal – (1909)**

Frederick Alton Jewell was born May 28, 1875, in Worthington, Indiana. He became interested in music at a young age, learning a number of instruments, including cornet, violin, clarinet, trombone, piano, and calliope; but as a performer, he is best remembered as a virtuoso euphonium player. Jewell's first composition was published in 1897; he eventually started his own publishing company (1920) and in total, composed over 100 marches, along with several overtures, waltzes, novelties, and other works.<sup>43</sup>

Most Marches reserve the instrumental “fireworks” for the trio interlude—also known as the “break-up” or “dog-fight” strain. In *Battle Royal*—composed in 1909 when Jewell's euphonium playing skill was near its peak—the lower and upper brasses begin their melody-counter melody “battle” at the introduction and never let up. The march is the obvious work of a circus musician who knew how to generate circus crown excitement.<sup>44</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 36 /  
Transition: mm. 37 – 40 / Trio: mm. 41 – 56 / Final Strain: mm. 57 – 72

Key(s): Concert B-flat – Concert E-flat

Starting with a whirlwind of scales from the whole band, the cornets add in with their color. The performer should watch for the b7 before the written F-sharp as a small chromatic passage to the final destination of G. The melody at the 1<sup>st</sup> strain is in the low brass, while the cornet and other instruments have secondary part. This secondary part features ornamentations, the performer should avoid playing these in a quick and crushed manner. Now the cornets have the lead voice starting at the 2<sup>nd</sup> strain. The performer should make more of a stylistic difference on the ascending quarter notes marked *staccati*. On the descending octave leap, perform the upper octave note with more emphasis for a characteristic change. In the trio, lightly tongued notes are essential. The performer needs to add a slight space between all half notes in the melody. With this slight space, the performer should perform with forward direction in the melody. In the final strain, it is tempting to play the sustained notes at a loud volume. The cornet player needs to be aware of the moving parts throughout the rest of the band. These are interesting parts that cannot be covered by high sustained notes in the cornets.

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<sup>43</sup> Wind Jammers United, *Fred Jewell – Elected 1975*, Circus Fanfare #5, 2015

<sup>44</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

**“BATTLE ROYAL” MARCH.** FRED JEWELL.  
Solo B♭ Cornet.

419

*ff* Copyright MCMIX by C.L. Burnhouse, Oskaloosa, Iowa.

45

Figure 19: *Battle Royal*, Solo B-flat Cornet

<sup>45</sup> Fred Jewell, *Battle Royal*, Solo B-flat Cornet

## **Karl L. King**

1891 – 1971

Paintersville, Ohio

### **Cyrus the Great – 1921**

Karl King dedicated this march to a personal friend “Cy” Tremain, but he also had the original Cyrus in mind as indicated by the subtitle *Persian March* and by his choice of rhythms and tonality. Cyrus the great (ca. 600-529 B.C.) founded the Persian Empire (now Iran) by conquering the Medes in 505 B.C., Lydia in 546 B.C., and Babylon in 539 B.C.<sup>46</sup>

King composed the march *Cyrus the Great* (subtitled *Persian March*) as a tribute to his friend “Cy” Tremain. However, he likely drew musical inspiration from the titular emperor, who founded the Persian Empire around 550 B.C. The March begins with an introductory brass fanfare leading into a descending low brass section as the lead melodic voice for a muscular second strain. The trio moves to a celebratory major tonality, with each of its three iterations separated by a traditionally low brass-heavy breakup strain.<sup>47</sup>

Introduction: mm. 1 – 10 / First Strain: mm. 11 – 21 / Second Strain: mm. 22 – 29 / Trio: mm. 30 – 45 / Break Strain: mm. 46 – 61 / Final Strain: mm. 62 – 77

Key(s): Concert f minor

*Cyrus the Great* is a march with great character. Right away this march starts throwing punches! In measure 1, on beat 3, quarter note triplets occur. In measure 7 (and 5) a whole note preceded by the leading tone quarter notes. The performer should get out of the way on the whole notes for the low brass line to be heard. At the 1<sup>st</sup> strain the cornets help lead with the melodic figure. The 1<sup>st</sup> strain ends with the same whole note and quarter note figures as the introduction. The 2<sup>nd</sup> strain is all about low brass. The cornets are just used as rhythms colors. Most groups play this secondary line obnoxiously. The performer should maintain a healthy volume to assist with endurance. There is no introduction to the trio. The performer should perform with slight space following each whole note to separate ideas. The dogfight once again highlights the low brass melody. The cornets have a unique fanfare. The performer should avoid playing too harsh on the fanfare. The performer should not rush the descending intervals. The final strain returns to the same melody found in the trio. In the final strain, this melody can be performed stronger with a louder dynamic maintaining forward drive to the end.

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<sup>46</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

<sup>47</sup> United States Marine Band, *March Mania Music Notes*, 2022

**Cyrus the Great**  
Persian March  
K. L. KING

Solo B $\flat$  Cornet

736

TRIO

Copyright MCMXXI by C.L. Barnhouse, Oskaloosa, Iowa.

Detailed description: This is a musical score for a Solo B-flat Cornet. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '736'. The score features a complex melodic line with many slurs and accents. Dynamics include *f*, *mf*, and *p*. There are several triplet markings (3) and first/second ending brackets. The piece concludes with a double bar line and repeat signs.

48

Figure 20: *Cyrus the Great*, Solo B-flat Cornet

**Cyrus the Great**  
Persian March  
K. L. KING

1<sup>st</sup> B $\flat$  Cornet

736

TRIO

C. L. Barnhouse, Oskaloosa, Iowa.

Detailed description: This is a musical score for the 1st B-flat Cornet. It starts with a treble clef and a key signature of one flat. The tempo is '736'. The score is characterized by a driving, rhythmic melody with many slurs and accents. Dynamics range from *f* to *mf*. It includes first and second ending brackets and concludes with a double bar line and repeat signs.

49

Figure 21: *Cyrus the Great*, 1<sup>st</sup> B-flat Cornet

48 Karl L. King, *Cyrus the Great*, Solo B-flat Cornet

49 Karl L. King, *Cyrus the Great*, 1<sup>st</sup> B-flat Cornet

## Jens B. Lampe

1869 – 1929

Ribe, Denmark

### **National Defense – 1916**

Like composers in other countries, Lampe wrote several marches with titles referred to national security. He wrote **For the Flag** in 1903, **Universal Peace** in 1910, and in 1916, as the U. S. Congress expanded the armed forces and prepared to enter the First World War, he composed **National Defense Military March**. In addition to the bugle call introduction, Lampe added optional cannon shots in the trio for a more descriptive effect.<sup>50</sup>

Introduction: mm. 1– 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 36 / Trio: mm. 37 – 68 / Break Strain: mm. 69 – 84 / Final Strain: mm. 85 – 106

Key(s): Concert F – Concert B-flat

*National Defense* begins with a quick fanfare. The introduction fanfare transitions to an uncommon melodic figure. Yes, the *staccato* chromatic quarter notes with descending leaps separated by rests is the melody! The first strain has a repeat written, with the note (*counter melody 2<sup>nd</sup> time*). Cornet parts need to change their role on the repeat. Trombones lead the repeat of the first strain with a lyrical melody. The contrasting styles are unique and both parts should be distinctively heard. In the 2<sup>nd</sup> strain, the cornets are once again the secondary voice. With the eighth notes throughout the 2<sup>nd</sup> strain, it is tempting to perform them uneven and out of time (usually fast). In the 8<sup>th</sup> measure of the trio, on beat 2, & in measure 12, on beat 2, a mordent is present on the written D. Because of the faster tempo and the mordent only occurring for 1 beat, the performer should hesitate from performing a turn (performing the note above and below the starting pitch). The trio is the part of the march that stands out. The Solo & 1<sup>st</sup> Cornets have diverse parts from the 2<sup>nd</sup> & 3<sup>rd</sup> cornets in the trio. The 2<sup>nd</sup> & 3<sup>rd</sup> cornets have (*Trumpets*) written underneath the title on their part. This is an indication of fanfare sections within the trumpet part. The Solo & 1<sup>st</sup> Cornets have a lush melody that has instructions on *cantabile* for this section to “sing.” The performer should keep an eye out for the dynamic lines throughout. In the final 4 measures of the trio, the indication of a decrescendo from *f* to an immediate *fff* is printed. The whole notes need to be performed at a stronger and louder dynamic however, do not decrease the dynamic prior so much you are not able to produce your best sound to finish the trio. The 2<sup>nd</sup> & 3<sup>rd</sup> cornets have fanfare lines throughout the trio. It is important to keep tempo strict and energy moving forward to avoid dull fanfares. At the end of the break strain, the character changes dramatically from fanfare moments from the cornets/trumpets to a tutti descending line which leads straight into an ascending chromatic line to bring back life to finish the end of the march. This tutti line features abnormal intervals. Slow and accurate practice will

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<sup>50</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000





**Alex Lithgow**

1870 – 1929

Glasgow, Scotland

**Invercargil – 1903**

Alex Lithgow lived in Invercargill, New Zealand, from age six to twenty-four.<sup>53</sup>

Alex Lithgow was born in Glasgow, Scotland, but grew up in Invercargill, New Zealand. He had a long career as a cornetist, violinist, composer and conductor, and earned the nickname “March King of the Antipodes.” This march named for his hometown was written originally, like all his marches, for the British-style brass band that was the norm in New Zealand. It became a worldwide success in the wind band arrangement of L. P. Laurendeau, but sadly, a lack of copyright protection kept Lithgow from enjoying the monetary reward commensurate with his success. The *Invercargil March* remains his most popular, and a standard of bands around the world.<sup>54</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 36 / Second Strain: mm. 37 – 68 /  
Transition: mm. 69 – 70 / Trio: mm. 71 – 102

Key(s): Concert A-flat – Concert D-flat

In this march, there is a strong and forward-moving introductory fanfare. The first strain immediately turns to lighter and shorter style. On the triplet figures, the tendency is to crush rhythms. This will not allow all notes to speak. When quarter notes precede a rest, the performer should take caution to not perform the note a short length. There are accidentals in the ascending scale passages in the following measures. The trio’s melody should have contrasting styles. The first style features length and is accompanied by slurs. The second style are the accented half notes; these should be performed in detached style. The performer should perform the trio with musical variation.

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<sup>53</sup> Norman E Smith, *March Music Notes*, GIA Publications, INC., 2000

<sup>54</sup> United States Marine Band, *March Mania Music Notes*, 2025

# Invercargill

## MARCH

### 1st B $\flat$ Cornet

Alex. F. Lithgow.  
arr. by L. P. Laurendeau.

1980

TRIO.

17453 - 10 $\frac{1}{4}$

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55

Figure 24: *Invercargill*, 1<sup>st</sup> B-flat Cornet

<sup>55</sup> Alex F. Lithgow, *Invercargill*, 1<sup>st</sup> B-flat Cornet

1st and 2nd B $\flat$  Trumpets

**Invercargill**  
MARCH

Alex. F. Lithgow  
arr. by L. P. Laurendeau

Q1980

17453-10  $\frac{1}{4}$

Carl Fischer, Inc., New York

56

Figure 25: *Invercargill*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets

<sup>56</sup> Alex F. Lithgow, *Invercargill*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets

## **Santiago Lope**

1871 – 1906

Ezcaray, Spain

### **Gallito – 1913**

In 1905 the newspapers of Valencia requested Lope to compose a Pasodoble for a special bullfight to be held at the Plaza de Toros in Valencia. The composer decided to write one for each of the four featured matadors: ***Gallito*** for Fernando Gomez; ***Dauder*** for Augustín Dauder; ***Angelillo*** for Angel Gonzáles; and Vito (his nickname) for Manuel Pérez. Of the four Pasodobles, ***Gallito*** is the best known.<sup>57</sup>

Introduction: mm. 1 – 13 / First Strain: mm. 14 – 34 / Second Strain: 35 – 51 / Transition: 52 – 64 / Trio 65 – 96 / Break Strain: 97 – 108 / Final Strain: 109 – 129

Key(s): Concert E-flat – Concert C

This march is written by a Spanish composer. The cornets are busy throughout! This march features rhythms not commonly found in other marches. In measure 4, there are two sets of rhythms. Sixteenth notes and triplets, duple vs. triple. To have the rhythms distinguishable, accurate performance is essential. In measure 7, a quintuplet occurs. Perform all 5 notes evenly in one beat. The performer needs to practice slowly then build tempo. Once comfortable, the performer can begin adding notes and rhythms before and after. The 1<sup>st</sup> strain is written with the woodwinds. Uncommon rhythms are written in succession throughout. The performer needs to practice the rhythms slowly and accurately. It is important to know, the beaming is not always in best practice. For example, in measure 3 of the 1<sup>st</sup> strain, a sixteenth note triplet followed by two sixteenth notes are beamed together. Two different sets of rhythms under the same beaming on multiple occasions. It is best for the performer to view this as two separate rhythms with two separate beamings for each respective rhythm. 3<sup>rd</sup> cornets have what is commonly known as the “motor.” Melodically not the most important, but rhythmically significant. Performing this “motor,” should be accurate. In the 2<sup>nd</sup> strain, the anacrusis in the 1<sup>st</sup> B-flat cornets part is what gives the melody energy.

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<sup>57</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000



**GALLITO**  
SPANISH MARCH

3rd B $\flat$  CORNET

S. LOPE

Printed in U S A

Figure 27: *Gallito*, 3<sup>rd</sup> B-flat Cornet

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<sup>59</sup> Santiago Lope, *Gallito*, 3<sup>rd</sup> B-flat Cornet

## **Charles Parker**

1878 – 1946

Baton Rouge, Louisiana

### **American Legion – 1920**

Parker dedicated this march to the American Legion, an organization of American veterans which was incorporated by Act of Congress in 1919. Originally composed of veterans of World War I, the organization now includes personnel who have served their country during all subsequent military conflicts. The veterans in the present organization hope to continue their comradeship and to also honor the memory of their dead. The style and scoring of this very playable march denote a composer with considerable writing experience, hardly a “one-march” composer.<sup>60</sup>

Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 36 / Trio-mm. 37 – 68 / Break Strain: mm. 69 – 88 / Final Strain: mm. 88 – 100

Key(s): Concert B-flat – Concert E-flat

*American Legion* starts with an effortless fanfare. Parker is very particular with his intentions for all stylistic markings. Accents occur following a crescendo during the first strain. The performer should listen for the countermelody in the low brass. The direction of the 1st strain is assisted by this connected line, while the melodic line found in the cornets and woodwinds, is fragmented with rests. The 2<sup>nd</sup> strain takes on a new character. Lead by half notes in the melody, the performer should play the half notes with a small decay. The performer should allow the woodwind sixteenth note passage to be heard; this is a great addition. There is a sudden dynamic change in the fourth measure of the 2<sup>nd</sup> strain, ensure all quarter notes are performed at full-length through this dynamic change. When the sudden dynamic change occurs, the *trumpet* part, has a bugle response from the melodic line. It is easy and tempting to play the eighth notes in the bugle call crunched and fast. The performer should allow all notes to be even. In the cornet parts, there are accent markings on the melodic half notes that do not appear earlier, the performer should give these notes more weight at the beginning of each note. In the trio, one of the most beautiful melody begins. The cornets, trumpets, and parts of the French horn voices have a fanfare. This fanfare should be played softly, as if this fanfare is heard from a distance. At the end of the trio, the 1<sup>st</sup> cornet part enters with the melody to lead to the final strain. It is important to perform this melodic figure with full value notes and connection. In the final strain, the trio melody returns with the *Solo/1<sup>st</sup>* and *2<sup>nd</sup> Cornet* parts adding a flashy embellishment. The *Solo/1<sup>st</sup> Cornet* part features large leaps and uncommon intervals. The first leap in mm. 88-89, is an ascending octave from A4 to A5. In mm. 96-97, this is an ascending leap from A4 to B-flat5, an ascending m7 leap. The performer should practice these slowly with accuracy. The end of the march is littered with ascending runs. The performer should be cautious of accidentals that are present.

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<sup>60</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

SOLO or 1st B $\flat$  CORNET **American Legion**  
MARCH

CHAS. PARKER

*American Legion*  
No. 1.

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Copyright renewed International Copyright Secured.

61 Figure 28: *American Legion*, Solo or 1<sup>st</sup> B-flat Cornet

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<sup>61</sup> Alex Parker, *American Legion*, Solo or 1<sup>st</sup> B-flat Cornet

Figure 29: *American Legion*, 1<sup>st</sup> & 2<sup>nd</sup> B-flat Trumpets

**American Legion**  
MARCH

1st & 2nd B $\flat$  TRUMPETS CHAS. PARKER

Q 2136

TRIO

21771-11  $\frac{1}{2}$

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<sup>62</sup> Alex Parker, *American Legion*, 1<sup>st</sup> & 2<sup>nd</sup> B-flat Trumpets

**John P. Sousa**

1854 – 1932

Washington D.C.

**The National Game – 1925**

Judge Kenesaw Mountain Landis, baseball's high commissioner, asked Sousa to compose this march on the occasion of the National League's fiftieth anniversary. No doubt Sousa told him of his enthusiasm for the game and of Sousa Band's own team.<sup>63</sup>

Introduction: mm. 1 – 8 / First Strain: mm. 9 – 24 / Second Strain: mm. 25 – 41 / Trio: mm. 42 – 57 / Break Strain: mm. 58 – 81 / Final Strain: mm. 82 – 97

Key(s): Concert B-flat – Concert E-flat

Unique in nature, this march is composed in compound meter. The background of this march is unique in nature as well. The introduction is powerful, with almost the entire ensemble rhythmically in unison. The melodic material should be light. Notice the chromatic descending line from mm. 1-6 on all of the first notes (G, F-sharp, F, E, E-flat). Throughout the march, the performer needs to be sure to play the correct rhythm in compound meter. The performer should stray away from playing a dotted eighth note with a sixteenth note instead of the written eighth note, eighth note, rest, eighth note. A perfect example of this is in the first measure of the 1<sup>st</sup> strain. The 2<sup>nd</sup> strain begins with a descending chromatic line. The performer should crescendo through these notes. The performer should not rush the eighth notes. The trio features a singing melody. When the octave F occurs, do not let upper note stick out. The performer should keep the line one big phrase rather than fragmented sections. In the second and tenth measures of the break strain, it is a full ensemble descending chromatic line that spans two measures (minus trombones). These two lines are separated by a m3. The final strain uses the same melody found in the trio.

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<sup>63</sup> Paul E. Bierley, *The Works of John Philip Sousa*, 1984

Dedicated To Judge Kennesaw Mountain Landis

Conductor **THE NATIONAL GAME** JOHN PHILIP SOUSA  
 Solo B♭ Cornet MARCH

Printed in the U. S. A.

Figure 30: *The National Game*, Solo B-flat Cornet (Conductor)

<sup>64</sup> John P. Sousa, *The National Game*, Solo B-flat Cornet

## The Pathfinder of Panama – 1915

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held in San Francisco. At the request of Walter Anthony, a reporter for the San Francisco Call, Sousa composed *The Pathfinder of Panama March* to commemorate the opening of the Panama Canal and dedicated to the exposition as well. The “Pathfinder” in the title of the march refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.<sup>65</sup>

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Introduction: mm. 1 – 4 / First Strain: mm. 5 – 20 / Second Strain: mm. 21 – 52 / Trio: mm. 53 – 68 / Break Strain: mm. 69 – 84 / Final Strain: mm. 85 – 116

Key(s): Concert B-flat – Concert E-flat

The performer should be aware of when marcato accents occur. When they occur on notes not under a slur, perform them with accent and short. When they occur under a slur, perform them with accent and length toward the next note. In the trio, the stylistic instructions are written above, *leggiero*. In the middle and the end of the break strain, there are two similar bugle calls. The 2<sup>nd</sup> bugle call includes an ascending leap of a 10<sup>th</sup>. When *tutta forza* (to play with full force) is written in the final strain, the performer should follow Sousa’s instructions. The whole notes cannot lose integrity and drive. Just because the final strain features half notes and whole notes; energy and drive should not be compromised. Toward the end of the strain when the grace notes occur, perform them in time as late as possible.

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<sup>65</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

<sup>66</sup> United States Marine Band, *March Mania Music Notes*, 2024



## **Josef F. Wagner**

1856 – 1908

Vienna Austria

### **Under the Double Eagle – 1911**

Wagner took the tile for this march (opus 159) from the state emblem of the Austro-Hungarian Empire. The eagle had been a symbol of strength and courage since ancient time; it was the emblem of the Sumerians 5,000 years ago and of Imperial Rome many centuries later. The double-headed eagle was the symbol of the Byzantine Empire for over 2,000 years before it appeared on the imperial coat of arms in Austria-Hungary. The march itself has been extremely popular for nearly a century. By 1910 Franz Pazdirek was listing approximately fifty different instrumental and vocal arrangements of the work published by a dozen different terms. Beginning in 1903 *Under the Double Eagle March* was recorded by the Sousa Band four times before Wagner's death in 1908.<sup>68</sup>

Introduction: mm. 1 – 16 / First Strain: mm. 17 – 32 / Second Strain: mm. 33 – 48 /  
Transition: mm. 49 – 50 / Trio: mm. 51 – 74 / Final Strain: mm. 75 – 82

Key(s): Concert E-flat – Concert A-flat

*Under the Double Eagle* is full of trumpet from beginning to end! It is very familiar to the introduction of *Eagle Squadron* (Kenneth J. Alford), the fanfare rhythm is inverted between the two marches. *Under the Double Eagle & Eagle Squadron*. *Under the Double Eagle* begins with a rhythmic figure of an eighth note followed by two sixteenth notes then a quarter note. This rhythmic figure is repeated throughout this introductory fanfare. Be aware, the opening melodic fanfare is found in the *Trumpet* parts. Measure 7, features an ascending D major scale (Concert C), omitting the leading tone. As the 1<sup>st</sup> strain begins, the rhythm switches immediately to dotted rhythms. On the dotted eight-sixteenth rhythms, avoid playing them “triplet-y.” Play these rhythms with exactness. Place the sixteenth note its correct place. In the Solo/1<sup>st</sup> Cornet, triplets start. In this instance, the written triplets have unusual intervals between notes. Such as an ascending m6, immediately followed by descending octaves on C. This most likely the only appearance in music a trumpet player will encounter this in performance. Even with the 3 different octaves, play accurately and not forced. The final 2 sets of the triplets outline the first five notes in concert E-flat. Beginning on the dominant note of the scale descending diatonically to the tonic. The second set of triplets outline a C arpeggio in 2<sup>nd</sup> inversion (G, C, E), followed by a G arpeggio in root position (G, B, D). For the entire 2<sup>nd</sup> strain, the cornet switches to a secondary role. The upbeats need to be performed with exactness and clear attacks. This background part is commonly performed and a louder dynamic. This competes with the low brass melody. Bringing it down a dynamic will allow the bombastic low brass melody to shine. The trio has a different feel. Lyricism is the name of the game. All the notes in the phrase should be connected. Full value notes especially

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<sup>68</sup> Norman E. Smith, *March Music Notes*, GIA Publications, INC., 2000

preceding rests. In the fifth measure of the trio, there are quarter notes that are not slurred and articulated with accents. Clearer attack and more emphasis at the front of the note will make these quarter notes more effective.

*Ascher's Edition*  
Solo & 1<sup>st</sup> B $\flat$  Cornets  
Conductor

## Under The Double Eagle

MARCH & TWO STEP

J. F. WAGNER

Copyright 1911 by Emil Ascher, 1155 Broadway, N. Y. March D.C. al

69

Figure 32: *Under the Double Eagle*, Solo & 1<sup>st</sup> B-flat Cornets

<sup>69</sup> Josef F. Wagner, *Under the Double Eagle*, Solo & 1<sup>st</sup> B-flat Cornets

# Under the Double Eagle

MARCH

J. F. Wagner

1st and 2nd B $\flat$  Trumpets

arr. by L. P. Laurendeau

Q 400

ff

*p*

*f*

*ff*

*p*

*f*

TRIO

*p*

*f*

4098 - 10  $\frac{1}{2}$

Carl Fischer, Inc., New York

70

Figure 33: *Under the Double Eagle*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets

<sup>70</sup> Josef F. Wagner, *Under the Double Eagle*, 1<sup>st</sup> and 2<sup>nd</sup> B-flat Trumpets

## PART I

### CHAPTER 6

#### LIST OF MARCHES

Following the featured marches, a list of marches recommended to know by trumpeters will be itemized. (This author has notated in **BOLD** the marches which tend to be more popular).

#### Alexander, Russell

1877 – 1915

Nevada City, Missouri

- *“Across the Atlantic” March* – 1899
- *“Baltimore’s Boast” March* – 1913
- *“The Bastinado” Galop* – 1908
- ***Belford’s Carnival* – 1897**
- ***Burr’s Triumphal March* – 1897**
- *The Cantonians March* – 1908
- ***Colossus of Columbia* – 1901**
- *The Comedy Club* – 1907
- *The Darlington March* – 1896
- *Embossing the Emblem* – 1901
- ***From Tropic to Tropic March* – 1898**
- *Hampton Roads March* – 1909
- *International Vaudeville March* – 1897
- *“Memphis the Majestic” March* – 1900
- ***March - Olympia Hippodrome* – 1898**
- *“Paul Mall Famous” March* – 1909
- *Paramour of Panama* – 1914
- *“Shoot the Chutes” – Galop* – 1901
- ***March “The Southerner”* – 1908**
- ***Storming of El Caney* – 1903**

#### Alford, Harry L.

1883 – 1939

Blissfield, Michigan

- *Call of the Elk* – 1920
- *Glory of the Gridiron* – 1933
- *The Hustler* – 1911

- *IMP (A Devilish Good March)* – 1910
- *The Purple Carnival March* – 1933
- *Law and Order* – 1926
- *March of the Jackies* – 1921
- *Panama Pacific* – 1914

**Alford, Kenneth J.**

**1881 – 1945**

**London, England**

- *Army of the Nile* – 1941
- *Cavalry of the Clouds* – 1923
- *Colonel Bogey* – 1914
- *Eagle Squadron* – 1942
- *The Great Little Army* – 1916
- *H.M. Jollies* – 1929
- *Quick March - “Holyrood”* – 1913
- *The Mad Major* – 1921
- *The Middy* – 1917
- *On the Quarter Deck* – 1917
- *The Standard of St. George* – 1930
- *The Thin Red Line* – 1925
- *The Vanished Army* – 1918
- *Quick March – “The Vedette”* – 1913
- *The Voice of Guns* – 1917

**Allier, Gabriel**

**1863 – 1924**

**Lyons, France**

- *L’Entente Cordiale* – 1907

**Bagley, Edwin E.**

**1857 – 1922**

**Craftsburg, Vermont**

- *March “The Ambassador”* – 1907
- *America Victorious* – 1919
- *Father of His Country* – 1931
- *March “Front Section”* – 1909
- *National Emblem* – 1906
- *March “Our Republic”* – 1908

**Barnhouse, Charles L.**  
**1865 – 1929**  
**Grafton, West Virginia**

- *Battle of Manila – 1898*
- *The Battle of Shiloh March – 1888*
- *Brazelton March – 1888*
- *Fifth Avenue March – 1894*
- *Harmony Heaven – 1921*
- *Idaho – 1907*
- *The Messenger March – 1894*
- *Tripoli Temple March – 1928*
- *“Victory” March – 1888*

**Blankenburg, Hermann L.**  
**1876 – 1956**  
**Thamsbrück, Germany**

- *Action Front – 1912*
- *Flying Eagle – 1914*
- *Gladiators’ Farewell – 1907*
- *My Congratulations – 1912*
- *My Regiment – 1914*
- *Prepare for Action – 1921*

**Boorn, Walter H.**  
**1906 – 1959**  
**Anthony, Kansas**

- *Queen City – 1927*

**Boyer, Thornton B.**  
**1858 – 1936**  
**Phoenixville, Pennsylvania**

- *Joyce’s 71<sup>st</sup> New York Regiment – 1881*
- *Sousa’s Triumphal – 1930*

**Brockenshire, James O.**  
**1865 – 1938**  
**Cornwall County, England**

- *The Cavalry Soldier – 1917*
- *Glory of the Trumpets – 1916*

**Chambers, William P.**  
**1854 – 1913**  
**Newport, Pennsylvania**

- “10<sup>th</sup> Regt.” March – 1888
- *Amicizia March* – 1901
- ***The Boys of the Old Brigade* – 1901**
- “*Brothers in Arms*” – 1901
- *Buffalo Bill’s “Equestrian March”* – 1903
- *Cavalcade March (Sweeney’s)* – 1902
- “*The Champion*” March – 1896
- ***Chicago’s Tribune* – 1892**
- *Choral March* – 1903
- *March the Empress* – 1893
- *Falcon March* – 1907
- *Garde du Corps* – 1907
- *General Felix Agnus March* – 1890
- *Horstrausser’s March* – 1891
- *Howard Cassard March* – 1891
- *King of Terror* – 1892
- “*King Radium*” March – 1907
- “*Masterstroke*” March – 1904
- “*Montezuma*” March – 1904
- ***Northwind* – 1895**
- *Old England* – 1904
- *On Dress Parade* – 1903
- *Our Regent* – 1909
- *Our Senators* – 1895
- “*Revelation*” March – 1901
- *Royal Blue Line* – 1892

**Chovi, Pascual P.**  
**1900 – 1953**  
**Alginet, Spain**

- ***Pepita Greus* – 1930**

**Codina, Genaro**  
**1852 – 1901**  
**Zacatecas, Mexico**

- ***“Zacatecas” Mexican March* – 1891**

**Cupero, Edward V.**  
**1878 – 1939**  
**Naples, Italy**

- *The Elks* – 1903
- ***Honey Boys on Parade* – 1914**

**Duble, Charles E.**  
**1884 – 1960**  
**Jeffersonville, Indiana**

- *Across Canada* – 1909
- ***Barnum & Bailey's Royal Pageant March* – 1917**
- ***Battle of the Winds* – 1917**
- ***Bravura* – 1918**
- ***The Circus King* – 1916**
- *Evan's Fashion Plate March* – 1921
- *Gallrein's Triumphal* – 1906
- *Galop Zip Boom* – 1920
- *La Garde D'Honneur* – 1908
- *Luna Dome* – 1909
- *March "The Magnificent"* – 1907
- *March "Olivett"* – 1909
- *Our Congress* – 1906
- *Prince Imperial* – 1908
- *Royal Tournament* – 1920
- *Salute to Dalbey* – 1906
- *Trooper's Greeting* – 1910
- ***Wizard of the West* – 1908**

**English, Walter P.**  
**1867 – 1916**  
**Salt Lake City, Utah**

- *Clair's Triumph* – 1900
- *Flotos Grand Pageant* – 1915
- *The Girl of Eagle Ranch* – 1914
- *Jewell's Triumphal* – 1908
- *King Bombardon* – 1912
- *Relpetrom* – 1907
- ***Royal Decree* – 1916**
- *Tent City* – 1907

**Farrar, Orion R.**  
**1866 – 1925**  
**Indianapolis, Indiana**

- *The Banner of Freedom* – 1901
- ***Bombasto* – 1895**
- *Columbiana March* – 1902
- *Fort Frayne March* – 1901
- *March “Fort Omaha”* – 1896
- *Hi Henry’s Triumphal* – 1900
- ***Indiana State Band* – 1896**
- *March “The Little Napoleon”* – 1896
- *The Loyal American* – 1901
- *General Miles* – 1896
- *McCune Cadets* – 1894
- *Montgomery Club* – 1900
- *The New Dominion* – 1902
- *Old Erie* – 1895
- *Tampa Club* – 1901
- *The Telegram* – 1900
- *Trumbull Club* – 1897
- *The Vindicator March* – 1899

**Fillmore, Henry**  
**1881 – 1956**  
**Cincinnati, Ohio**

- *Americans We* – 1929
- *The Circus Bee* – 1908
- *The Crosley* – 1928
- ***The Footlifter* – 1928**
- *Golden Friendships* – 1926
- *His Excellency* – 1909
- ***His Honor* – 1933**
- ***The Klaxon* – 1929**
- ***Lassus Trombone* – 1915**
- *Lord Baltimore* – 1904
- *The Man of the Hour* – 1924
- ***Men of Ohio* – 1921**
- ***Military Escort* – 1923**
- *More Fraternity* – 1916
- *Noble Men* – 1922

- *Rolling Thunder* – 1916
- *Trooper's Tribunal* – 1905
- *The Victorious First* – 1907

**Fučik, Julius**

**1872 – 1916**

**Prague, Czechoslovakia**

- *Entry of the Gladiators* – 1906

**Gates, George E.**

**1920 – 2004**

**Kankakee, Illinois**

- *Sol y Sombra* – 1961

**Grafulla, Claudio S.**

**1810 – 1880**

**Minorca, Spain**

- *The Tempest* – 1879
- *Washington Grays* – 1861

**Hall, Robert B.**

**1858 – 1907**

**Bowdoinham, Maine**

- *American Belle March* – 1897
- *American Cadet March* – 1893
- *Canton Halifax* – 1892
- *The Cavalier March* – 1902
- *Charge of the Battalion March* – 1898
- *Colonel Fitch March* – 1895
- *Colonel Philbrook March* – 1894
- *The Crisis March* – 1902
- *De Molay Commandery* – 1892
- *Dunlap Commandery* – 1894
- *The Exalted Ruler March* – 1905
- *Fort Popham* – 1895
- *Gardes du Corps* – 1896
- *General Mitchell March* – 1889
- *Greeting to Bangor March* – 1894
- *Hamiltonian March* – 1897

- *Hamlin Rifles* – 1895
- **March “*Independentia*” – 1895**
- *The Maine Festival March* – 1899
- *March Funebre* – 1901
- ***The New Colonial March* – 1901**
- *Officer of the Day* – 1903
- *Palatinus March* – 1896
- “*Quaboag*” – 1911
- *Tenth Regiment March* – 1895
- *Veni, Vidi, Vici March* – 1896
- *March “W.M.B.”* – 1894
- *Waterville* – 1892

**Halvorsen, Johan**

**1864 – 1935**

**Drammen, Norway**

- ***Einzugsmarsch de Bojaren (Entry March of the Boyars)* – 1911**

**Hanssen, Johannes**

**1874 – 1967**

**Ullensaker, Norway**

- ***Valdres* – 1904**

**Heed, John C.**

**1862 – 1908**

**Hackettstown, New Jersey**

- *The Dazzler* – 1904
- “*Fearless*” – 1898
- ***In Storm and Sunshine* – 1905**
- “*The Outpost*” – 1901
- “*Pawnee Bill*” – 1906
- *The Rattler* – 1904
- “*Regimental Pride*” – 1905
- “*To Action*” *March* – 1901

**Javaloyes, Alfredo**

**1865 – 1954**

**Elche, Spain**

- ***El Abanico* – 1911**

**Jewell, Fred**  
**1875 – 1936**  
**Worthington, Indiana**

- *Baby Boo March* – 1904
- *The Banner Bearer March* – 1909
- **“Battle Royal” March – 1909**
- *Booster Boys* – 1909
- *The Boy Scouts* – 1913
- *“Cavaletta” March* – 1902
- *“Circusdom” March* – 1909
- *“The Coast Defenders” March* – 1907
- *Counterpoint* – 1913
- *Crawley’s March* – 1918
- *The Denver Post* – 1905
- ***E Pluribus Unum* – 1917**
- *Easy-Walker* – 1907
- *“El Campo” March* – 1900
- *Floto’s Triumph* – 1906
- *Galop-Go!* – 1915
- ***Gentry’s Triumphal March* – 1900**
- *The “Guy” March* – 1906
- ***High and Mighty* – 1917**
- *Imperial Council* – 1920
- *Iowa Brigade Band* – 1920
- *Legion of Honor* – 1920
- *“Little Traveler” March* – 1913
- *March to Mecca* – 1919
- *The New Friendship March* – 1921
- *Officer of the Guard* – 1917
- *The Old Circus Band* – 1922
- *Old Timer* – 1916
- *On the Air* – 1926
- *On the Firing Line* – 1913
- *Our Mascot* – 1913
- *Our Special* – 1913
- *Pageant of Progress* – 1923
- *A Passing Fancy* – 1920
- *The Progressive American* – 1913
- ***Quality-plus* – 1913**
- *Radio Waves* – 1922

- *Scoutmaster* – 1917
- *Shrine of Liberty* – 1922
- *Supreme Triumph* – 1920
- *The Screamer* – 1911
- *They're Off* – 1918
- *Trumpets of Victory* – 1920
- *The Undertow* – 1917
- “*Yorksonian*” – 1908
- *Yours Truly* – 1908

**Kiefer, William H.**

**1872 – 1920**

**Washington, Indiana**

- ***Kiefer's Special* – 1921**
- *Memorial March* – 1921
- *Raggy Trombone* – 1915
- *Salute to Washington* – 1907
- “*Vamos!*” – 1901

**King, Karl L.**

**1891 – 1971**

**Paintersville, Ohio**

- *Abdallah (Oriental Fox Trot)* – 1920
- *The Attorney General* – 1921
- *The Avenger March* – 1910
- *Aviation Tournament March* – 1911
- ***Barnum and Bailey's Favorite* – 1913**
- ***The Big Cage* – 1934**
- *Bon Voyage* – 1921
- ***Bonds of Unity* – 1955**
- *Canton Aero Club* – 1909
- ***The Caravan Club* – 1925**
- *Carrolton March* – 1909
- ***Cyrus the Great* – 1921**
- *The Defending Circle* – 1913
- *Eclipse Galop* – 1917
- ***Emblem of Freedom* – 1910**
- “*Emporia*” *Galop* – 1913
- ***Forest City Commandery March* – 1915**
- *Gallant Zouaves* – 1916

- **“Garland Entree” – 1912**
- *The Gateway City March* – 1910
- **The Goldman Band – 1930**
- *March “The High Private”* – 1918
- *“Homestretch”* – 1912
- **Hosts of Freedom – 1920**
- **The Huntress – 1916**
- *Imperial* – 1911
- **Invictus – 1921**
- *The Iowa Band Law* – 1924
- *“The Joy Riders”* – 1910
- *Kentucky Sunshine* – 1919
- *“Loyalty” March* – 1912
- *Majestic Galop* – 1919
- **March Ponderoso – 1910**
- *The Masquerader* – 1925
- **“The Melody Shop” – 1910**
- *Military Life* – 1910
- *The Mystic Call* – 1913
- **Neddermeyer Triumphal – 1911**
- **The New Madison Square Garden – 1926**
- *Ohio Division* – 1919
- **Pride of the Illini – 1928**
- **The Purple Pageant – 1933**
- *The Rifle Ranges* – 1910
- **Robinson’s Grand Entree March – 1911**
- *Roll of Honor March* – 1910
- **Sells-Floto Triumphal – 1914**
- *Sons of Veterans* – 1909
- *Triumph March* – 1910
- **The Trombone King – 1945**
- *“Trouping Days”* – 1925
- *True Blue* – 1925
- *The Victor* – 1910
- **The Viking March – 1911**
- *Vindication* – 1923
- *Walsenburg Galop* – 1915
- **Woody Van’s March – 1911**
- **United Nations – 1942**

**Lampe, Jens B.**  
**1869 – 1929**  
**Ribe, Denmark**

- *Camouflage* – 1917
- *The Enterpriser* – 1919
- *Hero of the Isthmus* – 1912
- *The Masterstroke* – 1904
- *National Defense* – 1916

**Laseroms, Wim**  
**(b. 1944)**  
**Oudenbosch, Netherlands**

- *Triomfa* – 1982

**Lithgow, Alex**  
**1870 – 1929**  
**Glasgow, Scotland**

- *Boomerang* – 1916
- *Gippsland* – 1911
- *Invercargill* – 1913
- *Land of Moa* – 1917
- *March of the Anzacs* – 1917
- *Pozieras* – 1918
- *Sons of Australia* – 1917
- *Sons of New Zealand* – 1920
- *The Southlanders* – 1916

**Lope, Santiago**  
**1871 – 1906**  
**Ezcaray, Spain**

- *Gallito* – 1913

**Losey, Frank H.**  
**1872 – 1931**  
**Rochester, New York**

- *“Admiral Farragut”* – 1903
- *America First* – 1915
- *“Call of the Wild”* – 1904
- *Dreadnaught* – 1908

- *Electric Wizard* – 1908
- *Excelsis March* – 1901
- *Foolish Sammy* – 1908
- ***March-Gloria* – 1899**
- *Grenadier Guards* – 1906
- *Golden Flyer* – 1910
- *Invincible America* – 1916
- “*The King’s Escort*” – 1902
- *Loose Lucas* – 1910
- *March-Usona* – 1905
- *Muttering. Fritz* – 1910
- “*Noisy Bill*” – 1904
- *Silver Trumpets* – 1911
- “*Sliding Jim*” – 1904
- *Slippery Hank* – 1908
- *The Sorceress* – 1913
- “*Stabat Mater*” – 1904
- *Trumpeter’s Carnival* – 1918
- *Windy Willie* – 1920

**Mader, Carl**

**1885 – 1952**

**München, Germany**

- ***Chicago’s World’s Centennial Celebration 1933 March* – 1928**

**Ord Hume, James**

**1964 – 1932**

**Edinburgh, Scotland**

- ***B .B. & C. F. March* – 1923**
- ***The Elephant March* – 1910**

**Parker, Charles**

**1878 – 1946**

**Baton Rouge, Louisiana**

- ***American Legion* – 1920**

**Ribble, Melvin**  
**1870 – 1964**  
**Nodaway, Iowa**

- ***Bennet's Triumphal* – 1925**

**Seitz, Ronald F.**  
**1867 – 1946**  
**Shrewsbury Township, Pennsylvania**

- *"The Anaconda Cooper Mines Band"* – 1919
- *Brooke's Chicago Marine Band March* – 1901
- *Brooke's Triumphal March* – 1904
- *Fort Dayton* – 1903
- *Institute March* – 1899
- *Ithica March* – 1903
- *Loysville Orphans 'Home Boys' Band* – 1921
- *March "Friendship"* – 1908
- ***March "Grandioso"* – 1909**
- *March "Pomposo"* – 1922
- ***March "Port Arthur"* – 1904**
- *"Municipal" March* – 1920
- *Radio Pioneer March* – 1925
- *Salutation* – 1914
- *"The Trombones Delight" March* – 1899
- *The University of Pennsylvania Band March* – 1900

**Sousa, John P.**  
**1854 – 1932**  
**Washington, D.C.**

- ***"Across the Danube"* – 1882**
- *America First (A March of the States)* – 1916
- *Anchor and Star March* – 1918
- *Ancient and Honorable Artillery Company* – 1924
- ***The Beau Ideal* – 1893**
- *The Belle of Chicago* – 1892
- *March Ben Bolt* – 1888
- ***The Black Horse Troop* – 1925**
- *Bonnie Annie Laurie* – 1883
- *The Bride-Elect March* – 1897
- *Bullets and Bayonets* – 1919

- *The Chantyman's March* – 1908
- *The Charlatan March* 1898
- *Comrades of Legion* – 1920
- ***The Corcoran Cadets* – 1890**
- *The Crusader March* – 1889
- *Daughters of Texas* – 1930
- *The Diplomat* – 1904
- *The Directorate March* – 1894
- ***El Capitan* – 1896**
- ***Espirit de Corps* – 1878**
- ***The Fairest of the Fair* – 1908**
- *Flags of Freedom* – 1918
- *The Free Lance* – 1906
- *From Maine to Oregon* – 1913
- ***The Gallant Seventh* – 1922**
- ***George Washington Bicentennial* – 1930**
- *The Gladiator* – 1886
- *Globe and Eagle March* – 1893
- *The Glory of the Yankee Navy* – 1909
- *Guide Right March* – 1897
- *Hail to the Spirit Liberty* – 1900
- ***Hands Across the Sea* – 1899**
- ***The High School Cadets* – 1890**
- *The Honored Dead* – 1876
- *Imperial Edward March* – 1902
- ***The Invincible Eagle* – 1901**
- *Jack Tar* – 1903
- *King Cotton* – 1895
- *The Lambs' March* – 1914
- ***The Liberty Bell* – 1893**
- *Liberty Loan March* – 1917
- *The Loyal Legion* – 1890
- *The Man Behind the Gun* – 1900
- ***Manhattan Beach* – 1893**
- *Mother Hubbard* – 1885
- *National Fencibles* – 1888
- ***The National Game* – 1925**
- ***Nobles of the Mystic Shrine* – 1923**
- *The Occidental March* – 1891
- *On Parade* – 1892
- *On the Campus* – 1921

- *On the Tramp* – 1905
- *Our Flirtations* – 1890
- ***The Pathfinder of Panama* – 1915**
- *Pet of the Petticoats* – 1883
- *The Picadore March* – 1889
- *Powhatan's Daughter* – 1907
- *The Pride of the Wolverines* – 1926
- *Resumption March* – 1892
- *Revival March* – 1894
- *Riders for the Flag* – 1927
- *The Rifle Regiment* – 1886
- *Right – Left March* – 1883
- *Right Forward* – 1894
- ***Sabre and Spurs* – 1918**
- ***Semper Fidelis* – 1888**
- *Solid Men to the Front* – 1918
- *Sound Off March* – 1894
- ***The Stars and Stripes Forever* – 1896**
- ***The Thunderer* – 1889**
- *Transit of Venus* – 1883
- *Triumph of Time* – 1885
- *The U.S. Field Artillery* – 1918
- *The Volunteers* – 1918
- ***The Washington Post* – 1889**
- *The White Rose* – 1917

**Texidor, Jamie**

**1885 – 1957**

**Barcelona, Spain**

- ***Amparito Roca* – 1935**

**Tucci, Terig**

**1897 – 1973**

**Buenos Aires, Argentina**

- ***Lola Flores* – 1966**

**Wagner, Josef F.**

**1856 – 1908**

**Vienna, Austria**

- ***Under the Double Eagle* – 1911**

**PART II**  
**CHAPTER 7**  
**CONCLUSION**

Through the process of this dissertation, the information shared is substantial. This study is only the beginning regarding the history and performance practice of marches from wind band. I learned much more through this process that will elevate my playing, both in marches and all aspects of music through the trumpet. More scholarly research and work concerning this topic would help all musicians.

The interviews conducted produce quality information from the viewpoint of both music educators & performers. The selection of these individuals is based on their acute knowledge on the topic. The chosen conductors have a multitude of years teaching band in East Texas. The chosen performers have a multitude of years performing in U.S. Military Ensembles. Future studies may want to include conductors and performers from musical areas outside of Texas.

All participants agree on the basic approach to a high standard performance of a march. Each individual has his specific preference regarding specific marches. However, his does not interfere with the common end goal.

The guided performance practice including march background information and composer information gives the reader/performer a deeper knowledge of marches. A sizable list of marches and march composers is provided. This list also highlights composers and marches that are non-American, diversifying the list.

Composers and their compositions not in bold, should be considered for more regular performance and more common use for audition materials. The cornet/trumpet repertoire for marches should not be limited to only a select few composers and marches.

Marches from wind band are an important and often overlooked part of music, especially from trumpeters. This study hopefully is a steppingstone for further scholarly research and appreciation for marches. While this study is specific for trumpeters; it is hoped this research may be useful for all musicians.

## **PART II**

### **RECITALS AND PROGRAM NOTES**

- April 20, 2022 DMA Solo Recital #1 (Postponed due to suffering multiple strokes) with Dr. Robert Jeter, piano
- December 3, 2022 DMA Solo Recital #1 with Gabrielle Manion, piano & organ, Fairynn R. Rogers, voice
- February 17, 2024 DMA Solo Recital #2 with Gabrielle Manion, piano & organ
- April 27, 2024 DMA Lecture Recital – Trumpet Excerpts from Marches

Adiel Paul Nájera, Trumpet  
in a DMA Trumpet Recital

with Dr. Robert Jeter, piano

April 20, 2022, 7:00 PM  
Cathedral of Christ the King  
299 Colony Blvd., Lexington, KY 40502

Sonata in D Major	Henry Purcell (1659 – 1695)
<i>Allegro Pomposo</i>	
<i>Andante Maestoso</i>	
<i>Allegro ma non troppo</i>	
Sonata for Trumpet and Piano (1935)	Karl Pilss (1902 – 1979)
<i>Allegro appassionato</i>	
<i>Adagio, molto cantabile</i>	
<i>Allegro agitato</i>	
Sonata 3 for trumpet and Piano (2010)	John Prescott (b. 1959)
<i>With Authority</i>	
<i>Freely, Relaxed</i>	
<i>Lightly</i>	
Étude de Concert (1933)	Marcel Poot (1901 – 1988)

## Program Notes

### Sonata in D Major – Henry Purcell

Published in 1694, is one of the great works of English Baroque repertoire, likely inspired by William and John Shore, two of the most prominent trumpeters at the time. Written in the Italian trio concerto style, a joyous opening march and light gigue finale are split by a slow, melancholic movement in which the soloists rests.<sup>71</sup>

### Sonata for Trumpet and Piano – Karl Pilss

Pilss composed this sonata for Professor Helmut Wobisch, who played principal in the Vienna Philharmonic. Unfortunately, Pilss works have not been played too often because of his ties to the National Socialist Party before the second World War, subsequently limiting his acceptance as a viable composer. This sonata remains one of his most performed works he has ever composed.<sup>72</sup>

### Sonata 3 for Trumpet and Piano – John Prescott

*Sonata 3 for Trumpet and Piano* was written for trumpeter Jon Lewis and was premiered by Lewis with pianist Peter Collins in 2012. Consisting of three contrasting movements, it is designed to be performed by players of collegiate undergraduate level ability and above. Sonata 3 was written to honor Roger Stoner, trumpet teacher at the University of Kansas from 1973 to 1987.<sup>73</sup>

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<sup>71</sup> Lewis Gray, “*Program Notes*”, Henry Purcell, composer

<sup>72</sup> Joseph McGee, “*Program Notes*”, Karl Pilss, composer

<sup>73</sup> John Prescott, “*Score*”, John Prescott, composer

### Étude de Concert – Marcel Poot

*Étude de Concert*, published in 1933, is tonal and notable for its wit, rhythmic vigor and preciseness. The solo was originally written as a contest piece for competitions at the Brussels Conservatory. Poot displays his competence in idiomatic writing for the virtuoso trumpeter by utilizing such effects as multiple tonguing, flutter tongue, mute effects, intervallic leaps and a lyrical melodic style.<sup>74</sup>

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<sup>74</sup> Max Morley, “Program Note”, Marcel Poot, composer

Adiel Paul Nájera, Trumpet  
in a DMA Trumpet Recital

with Gabrielle Manion, piano & organ  
Fairynne R. Roger, voice

December 3, 2022, 7:00 PM  
Cathedral of Christ the King  
299 Colony Blvd., Lexington, KY 40502

Sonata for Trumpet and Piano (1956)

Kent Kennan  
(1913 – 2003)

*With strength and vigor*  
*Rather slowly and with freedom*  
*Moderately fast, with energy*

Gabriel's Oboe from *The Mission* (1986)

Ennio Morricone  
(1902 – 1979)  
arr. Mark McGurty

Concerto in C Minor for Oboe (1715)

Alessandro Marcello  
(1686 – 1739)  
arr. Ronald Dishinger

*Allegro*  
*Adagio*  
*Allegro*

Eternal Source of Light Divine (1713)

G. F. Handel  
(1685 – 1759)

Scaramouche (1937 / 2022)

Darius Milhaud  
(1892 – 1974)  
arr. Adiel Nájera

*Robbie Collins, Trace Denton, Andy Waters, Madison Glafenhein, Adiel Nájera, Kaleb Cruz, Drew Reynolds*

## Program Notes

### Sonata for Trumpet and Piano – Kent Kennan

Central to Kennan's Sonata is a three-note motivic cell, first stated in the trumpet's opening notes, which captures both the essence of the trumpet's deep association with military fanfares as well as the characteristic "American" sound pioneered by Aaron Copland. Many of the prominent themes of the Sonata evolve from this cell, which unify the work in sound and style. Combining this open-sounding central motive with a palette of ever-shifting tonal and modal sonorities, Kennan draws us into a vivid emotional world. While not programmatic, the bold and sober-minded melodies, rhythmic outbursts of dance-like joy, moments of uncertain introspection, and essential underlying tension capture the spirit of an era where American postwar optimism and progress mixed with anxiety and doubt inspired by the start of the Cold War.<sup>75</sup>

### Gabriel's Oboe from *The Mission* – Ennio Morricone arr. Ronald C. Dishinger

*Gabriel's Oboe* is the main theme for the 1986 film *The Mission* directed by Roland Joffé. The theme was written by Italian composer Ennio Morricone and has since been arranged and performed several times by artists such as Yo-Yo Ma, Holly Gornik, and Brynjar Hoff, among others. The theme has been called "unforgettable" and a "celebrated oboe melody." The music is an eclectic mix of styles. Within the broadly symphonic sound-world, there's also space for liturgical chorales and indigenous

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<sup>75</sup> Eric Berlin, "Calls & Echoes", Kent Kennan, composer

drumming. It was deliberately intended to reflect the mission of Spanish Jesuits in their attempt to protect a South American tribe from exploitation.<sup>76</sup>

#### Concerto in C Minor for Oboe – Alesandro Marcello

The piece follows the standard concerto format, having fast first and third movements and a slow second movement. The first movement, *Andante e spiccato*, has a very energetic character to it and draws parallel to the style of Vivaldi. The second movement, *Adagio*, is the most prominent movement of the concerto due to the lyrical and mournful character. The third movement, *Presto*, has an animated character. The ferocious passing of lines between the continuo and solo line brings the whole concerto to a magnificent end.<sup>77</sup>

#### Eternal Source of Light Devine from *Ode for the Birthday of Queen Anne* – G. F. Handel

*Eternal Source of Light Divine* is not a da capo aria, but rather the short, through-composed ceremonial opening statement of the Ode. It was originally written for Richard Elford, a high tenor who sang in the choirs of Westminster Abbey and St. Paul's Cathedral as well as the Chapel Royal, with a stately trumpet part that echoes the voice.<sup>78</sup>

#### Scaramouche – Darius Milhaud arr. Adiel Nájera

*Scaramouche* is a mix of Brazilian and French street music. It is a three-movement suite originally intended for two pianos, then becoming popular enough for numerous arrangements. This piece was intended for a theatrical performance. The first movement *Vif* resembles a jaunty piano tune off the streets of Paris playing games with Brazilian

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<sup>76</sup> Mobile Symphony Orchestra, "The Mission", Ennio Morricone, composer

<sup>77</sup> Masters Trombone Recital, "Program Notes", Alesandro Marcello, composer

<sup>78</sup> Hollywood Bowl, "About the Piece", George Frideric Handel, composer

folk music. The second movement *Modéré* is a lovely reflection of French song and contrasts the two outer lively movements. The final and third movement *Brazileira* brings us back to Milhaud's time in South America. It is written in the form of a samba. This movement is so popular that it is often performed as a stand-alone piece.<sup>79</sup> Once I listened to *Scaramouche* years ago, I was immediately inspired to arrange this piece of music for trumpet ensemble. With the assistance from Dr. Jason Dovel, this project and dream was made possible. The premiere performance of this arrangement was performed by The University of Kentucky Large Ensemble at the National Trumpet Competition in 2023 at The University of Colorado-Boulder in Boulder, Colorado.

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<sup>79</sup> NIU Libraries, "Program Notes", Darius Milhaud, composer

Adiel Paul Nájera, Trumpet  
in a DMA Trumpet Recital

with Gabrielle Manion, piano & organ

February 17, 2024, 7:00 PM  
Cathedral of Christ the King  
299 Colony Blvd., Lexington, KY 40502

Sonata 3 for Trumpet and Piano (2010)

John Prescott  
(b. 1959)

*With Authority*  
*Freely, Relaxed*  
*Lightly*

With Malice Towards None (2012)

John Williams  
(b. 1932)

Variations Grégoriennes sur un Salve Regina (1964)

Henry Tomasi  
(1901 – 1971)

Okna podle Marca Chagalla, *Zlaté okno* (1976)

Petr Eben  
(1929 – 2007)

Concerto for Trumpet and Piano (1950)

Alexander Arutunian  
(1929 – 2007)

## Program Notes

### Sonata 3 for Trumpet and Piano – John Prescott

*Sonata 3 for Trumpet and Piano* was written for trumpeter Jon Lewis and was premiered by Lewis with pianist Peter Collins in 2012. Consisting of three contrasting movements, it is designed to be performed by players of collegiate undergraduate level ability and above. Sonata 3 was written to honor Roger Stoner, trumpet teacher at the University of Kansas from 1973 to 1987.<sup>80</sup>

### With Malice Towards None from the Motion Picture “Lincoln” – John Williams

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman’s two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said ‘the judgements of the Lord are true and righteous altogether’. With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation’s wounds, to care for him who shall have borne the battle, and for his widow and his orphan, to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations.<sup>81</sup>

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<sup>80</sup> John Prescott, “Score”, John Prescott, composer

<sup>81</sup> John Williams, “Lincoln’s Second Inaugural Address”, John Williams, composer

Variations Grégoriennes sur un Salve Regina – Henri Tomasi

The ancient chant is heard first on a solo principal trumpet stop on the organ against a trumpet counterpoint. After an interlude of cadenzas for trumpet, a second presentation of the chant is heard on full organ with virtuosic trumpet writing.

Okna podle Marca Changalla, *Zlaté okno* – Petr Eben

Fine art has always been a prominent source of inspiration for Petr Eben (1929 – 2007). Chagall's stained-glass windows for the synagogue in Jerusalem gave an impulse for the four movements for trumpet and organ. The author commented on his choice of instruments: "The solemnity of the large panes of stained glass made me imagine the sound of the organ, and the intensity and brilliance of the sheaves of bright colours called for the shrill tone of the trumpet." Eben combines the two instruments in an original manner: both parts retain a great deal of independence, progressing in their own rhythmic patterns, intersecting in places. The modal composition typical of Eben's method is confronted here with atonality, enabling the final unison of the two instruments to sound with a monumental effect.<sup>82</sup> The *Golden Window* is rich in light, the candles of liturgical ceremony and the fruit of the earth. Eben sees this setting as more religious in content, marking also Chagall's Russian and Jewish origins. This he does by introducing a hymn from the Russian Orthodox liturgy into the final part. The trumpet's contribution, cantor-like, makes use of elements of the synagogue songs.

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<sup>82</sup> Petr Eben, "Description", Peter Eben, composer , [www.baerenreiter.com/en/product/H06390](http://www.baerenreiter.com/en/product/H06390)

Concerto for Trumpet and Piano – Alexander Arutunian

The work is in a single movement. The Concerto begins with a dramatic *Andante* Introduction which leads to an Armenian inspired melody. A dance tune appears which is contrasted by a romantic melody. These ideas develop while progressing to a central section in which muted trumpet voices a reflective tango. The opening materials return, then are treated with syncopated development. The work culminates with a brief, but demanding cadenza. An exhilarating closing section completes the concerto.

Adiel Paul Nájera  
in a DMA Lecture Recital

April 27, 2024, 11:30 AM  
Niles Gallery

*Trumpet Excerpts from Marches*

**I. Introduction**

**II. March Composers**

**III. Global Marches**

**IV. Uses**

**V. Form**

**VI. Performance & Analysis**

- a. *Olympia Hippodrome* by Russell Alexander
- b. *Eagle Squadron* by Kenneth Alford
- c. *Royal Decree* by William P. English
- d. *Independentia* by Robert B. Hall
- e. *Quality-plus* by Fred Jewell
- f. *Cyrus the Great* by Karl L. King
- g. *Gallito* by Santiago Lope
- h. *American Legion* by Charles Parker
- i. *The National Game* by John P. Sousa
- j. *Under Double Eagle* by Josef F. Wagner

**VII. Conclusion**

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**Vita**  
**Adiel P. Nájera**

**Education**

Doctor of Musical Arts, Trumpet Performance  
University of Kentucky, Lexington, Kentucky  
August 2025 (expected)

Master of Music, Trumpet Performance  
University of Connecticut, Storrs, Connecticut  
2021

Bachelor of Music, Music Education, All-Levels Certification  
Stephen F. Austin State University, Nacogdoches, Texas  
2019

**Teaching Experience**

**Fossil Hill Middle School, Assistant Band Director**  
Fort Worth, Texas  
2024 – Present

**University of Kentucky, Graduate Teaching Assistant, Marching & Pep Bands**  
Lexington, Kentucky  
2023 – 2024

**Lafayette High School, Trumpet Instructor**  
Lexington, Kentucky  
2023

**University of Connecticut, Graduate Teaching Assistant, Marching & Pep Bands**  
Storrs, Connecticut  
2019 – 2021

**Lewisville ISD, Lewisville High School & Hedrick Middle School, Student Teacher**  
Lewisville, Texas  
2019

**Stephen F. Austin State University, Assistant Operations Manager for the  
Lumberjack Marching Band**  
Nacogdoches, Texas  
2019

**San Augustine High School, Marching Band**  
San Augustine, Texas  
2018

**Stephen F. Austin State University, Music Preparatory Division**  
Nacogdoches, Texas  
2017

**Performance Experience**

**National Trumpet Competition, University of Kentucky Large Ensemble**  
Boulder, Colorado  
2023

**Kentucky Music Educators Association, University of Kentucky Wind Symphony**  
Louisville, Kentucky  
2022

**Alltech Orchestra for 'Celebration of Song'**  
Lexington, Kentucky  
2021

**Memorial Service for U.S. Representative Larry Hopkins, State Capitol Building Rotunda**  
Frankfort, Kentucky.  
2021

**Cathedral of Christ the King Catholic Church**  
Lexington, Kentucky  
2021 – 2024

**College Band Directors National Association, Eastern Division, UConn Wind Ensemble**  
Temple University, Philadelphia, Pennsylvania  
2020

**The Parish of Our Lady Queen of Peace at St. Thomas Aquinas Chapel**  
Storrs, Connecticut  
2019 – 2020

**Sacred Heart Catholic Church**  
Nacogdoches, Texas  
2017 – 2019

**International Trumpet Guild, Prelude Performance, Empyrean Trumpet Ensemble**  
San Antonio, Texas  
2018

**National Trumpet Competition, Empyrean Trumpet Ensemble**  
University of North Texas, Denton, Texas  
2018

**Texas Music Educators Association, Stephen F. Austin State University Wind Ensemble**  
San Antonio, Texas  
2017

**National Trumpet Competition, Empyrean Trumpet Ensemble**  
Metropolitan State University of Denver, Denver, Colorado  
2017

**Texas Music Educators Association, Empyrean Trumpet Ensemble**  
San Antonio, Texas  
2017

**Texas Music Educators Association, All-State Musician, 5A Symphonic Band**  
San Antonio, Texas  
2015

**Texas Music Educators Association, All-State Musician, 5A Concert Band**  
San Antonio, Texas  
2014

**St. Francis of Assisi Catholic Church**  
Grapevine, Texas  
2009 – present

**Affiliations**

The National Trumpet Competition  
International Trumpet Guild  
Texas Music Educators Association  
Phi Mu Alpha Sinfonia  
Tau Beta Sigma, Honorary Member