**Marching for CPA!**

A PD session that has nothing to do with the “marching arts”

Dr. Jeff Phillips, FRSM

retired, Hendersonville HS

Trombone prof at Belmont University, Trevecca University

Artist, KHS/XO/Jupiter Band Instruments

www.jeffphillipstrombone.com

1. Why Marches?
	1. Purpose; history (brief)
	2. Types
2. Should I use one for CPA warm-up?
	1. Programming in general
	2. Considerations
	3. Selection
3. Rehearsals
	1. Style
	2. Tempo
	3. Rhythm
	4. Articulation/note length
	5. Artistic considerations
		1. Dynamics
		2. Instrumentation
		3. Scoring
4. Resources

Dr. Johnny Long (Troy University): “Show me a man that don’t like a march and I’ll show you a man that don’t love his mamma.”

John Philip Sousa: “Jazz will endure just as long as people hear it through their feet instead of their brains.”

Purpose: movement

[Researchers](http://www.tandfonline.com/doi/full/10.1080/09298215.2016.1184689) at the University of Oslo in Norway have determined that "people perceive and make sense of what they hear by mentally simulating the body motion thought to be involved in the making of sound." So, when you tap your feet to music, it's actually your brain making sense of the sound. This is known as the motor theory of perception. (“Why We Tap Our Feet to Music: The Science Behind Sound in Content Creation” by Nicola Brown; <https://www.skyword.com/contentstandard/tap-feet-music-science-behind-sound-content-creation/>)

We lost the public with jazz when jazz became “art music” more concerned with pushing boundaries instead of melodic playing; focus on performer rather than audience. Big bands/dance bands/and then…(Phillips’ pondering on music and improvisation)

How does that relate to contemporary composition, especially in the wind band world?

Bach keyboard marches

Mendelssohn “Trauermarsch”

Chopin “March Funabre”

Holst “March” from Suite in Eb

Hindemith “March” from Symphonic Metamorphosis

THEY’RE NOT JUST SOUSA, KING, FILLMORE! (even Sleigh Ride that you did in December…yeah, it’s pretty much a march)

American Band heritage: Interpretation, appreciation: passed down “verbally” in band history from “elder” directors, not necessarily written down; process missed “younger” directors

(for me: Lynn Morelock, Steve Grugin, Ray Haney, Ed Rooker)

Largely popular early 20th century for “entertainment”, musical “snobbery” not considered “serious” music

It’s all old stuff and we have to play the latest greatest most innovative thing to prove we’re current

*Types:*

American

European

Spanish (paso doble)

For concert or CPA?

Does it fit?

Why not a chorale?

It’ll take WORK to do it correctly!

**Rehearsal Considerations**

Style: attacks, note lengths, tempo, instrumentation, percussion

Tempo: essential to style

 80-100 slow march

 104-128 quick march (most common for us; American)

 132-160+ double time, circus

 European: usually slower (how fast can you goose-step?)

 Spanish: slightly more relaxed tempo

Rhythm: precision, subdivision essential

 Often careless, “assumed”; compression of note division/style = rushing

 Problems with 6/8

 Cut time vs. a “4”

Articulation/note length (related):

 Separation, distinction

 Slur patterns (last notes, beginning of pattern, no extras, and “can you change it?”)

 Accents: weight and length NOT just front attack

Agogic accents, 1st of measure, and what about beat 2? (where’s the cool chord? Secondary V’s especially!)

Dynamics/Instrumentation/Rescoring

 Variations on repeated sections

 Brass/sections/parts/multiple players in or out

Rescore 8vas? (picc doesn’t HAVE to play all through, or maybe at all, and what part should they play if no picc part?)

 Lighten up!

Percussion: smaller cymbals/bass drum (if possible); crash vs. sus; ditch the tight marching band Kevlar heads (looser), and maybe double snares at the end?

Keyboards: bells? Flute/oboe part? Marimba? Harp/tuba

Make sure all HORN parts are covered (that’s where the harmonic rhythm usually resides! It’s not just a percussive effect; what is the chord?

Scores: condensed or full? Or…1st/solo cornet/clarinet/conductor???? How do you prepare?

Introduction (set’s the entire stage; separation; emphasis)

Repeated strains (variation, harmonic rhythm, rescore)

Trio (melodic interpretation)

Break-up/final CONTROL

Coda (tempo? And last note)

Teach form, melody, harmony, technique, MUSIC (that’s up to YOU)

Resources:

Norman E. Smith, “March Music Notes”

Paul E. Bierley, “John Philip Sousa: American Phenomenon”

Thomas L. Dvorak, “Best Music for Young Band”

Bob Margolis, “Best Music for High School Band”

Joseph L. Casey, “Teaching Techniques and Insights for Instrumental Music Educators”