

FULL SCORE

Young Band

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

Refining the March Style

(Warm-ups and Fundamentals)

Larry Clark

YPS105

INSTRUMENTATION

Full Score.....	1
Flute	8
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone, Euphonium, Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	1
Crash Cymbals	

CARL FISCHER®

Program Notes

How To Use the March Warm-ups

Playing in a march style can present difficulties for young students. The most prevalent problem is that students have a tendency to play every note too short. Conversely, accented notes are usually played incorrectly with too much tongue. Do marches contain short notes? Absolutely, but these shortest of notes should be reserved for notes that precede an accent or notes that are specifically marked with a *staccato*. Think of unmarked notes as being separated, but not short and certainly not clipped or stopped with the tongue. Accented notes should be played with more weight using air and more length, and not just a harder tongue. Accents are given to show emphasis to a note and should be thought of in this manner.

The warm-up exercises provided in this collection should give you many opportunities to stress the above-mentioned comments on march performance style. The following gives an explanation on the purpose and use of each of these exercises.

No. 1 – Basic Chords and Modulations

One of the challenges of playing marches with young students is successfully performing the key change at the Trio. This exercise presents the three basic chords (tonic, subdominant and dominant) in each of the three keys in this collection of marches. You can also use this exercise to teach and reinforce the style of accented notes. You may want to have your band play major scales in succession by fourths to reinforce the concept of modulation to the subdominant that occurs at the Trio (i.e. the B $\flat$ -major scale, then the E $\flat$ -major scale, then the A $\flat$ -major scale). I might suggest getting the students to try continuing the pattern all the way around the circle of fourths.

No. 2 – March Style in B $\flat$ Major

This exercise contains many opportunities to teach and reinforce the difference between staccato and accented notes. The melody voices move up and down the B $\flat$ -major scale, while other instruments play chords commonly found in the marches in this collection. These include diminished chords, secondary dominant chords (i.e. the V of the V) and other common chromatic chords that Fillmore often used.

No. 3 – Cakewalk Rhythm in B $\flat$ Major

The simple syncopated rhythm in this exercise is common to many marches. This drill gives you the opportunity to teach/reinforce the standard articulation and natural accent of this rhythmic pattern. Again, this exercise uses an ascending and descending major-scale pattern as the melodic basis, accompanied by chords commonly found in American-style marches.

No. 4 – The March Scale in B $\flat$ Major

I call this exercise "The March Scale," because often in marches (and especially in these marches) the descending half-step is part of the melodic material. These chromatic figures give the melodies of many marches their charm and flow. Thus, I devised this exercise and others like it in E $\flat$ major and A $\flat$ major to familiarize students with these patterns. I would suggest playing the pattern in a variety of ways different from what is written. Here are some other possibilities:

- Tongue one, slur three
- Slur two, tongue two
- Tongue two, slur two
- Tongue one, slur two, tongue one

Gradually increase the tempo to the march tempo and the articulation style will fall right into place.

Another important consideration is the performance of the bass line and the bass-drum part. Too often, the bass drum and bass instruments play their parts with equal emphasis on both beats in the measure. This is incorrect, and frequently makes the march

Program Notes

No. 5 – March Style in E $\flat$ Major

This is similar to exercise No. 2, but with a different rhythmic pattern. Emphasize the difference between accented and unaccented notes. Also, play the exercise with line direction moving the musical line forward. Experiment and play the exercise with different dynamic choices and with hairpins up and down in different ways.

No. 6 – More March Style in E $\flat$ Major

Exercise No. 6 comprises more rhythmic patterns and harmonic materials in E $\flat$ major to teach and reinforce the march style. This exercise emphasizes the sixteenth-note rhythm, as notated in the third measure of the exercise. Young students have a tendency to “crush” the sixteenths; consequently, they lack clarity. It would be a good idea to work this rhythmic figure on a scale pattern with all of the instruments in the band as an additional warm-up exercise.

No. 7 – The March Scale in E $\flat$ Major

See the information for No. 4 and apply it to this exercise. Use all of the various articulations described above as well.

No. 8 – March Style in A $\flat$ Major

See the information for No. 2 and apply it to this exercise.

No. 9 – Cakewalk Rhythm in A $\flat$ Major

See the information for No. 3 and apply it to this exercise.

No. 10 – The March Scale in A $\flat$ Major

See the information for No. 4 and apply it to this exercise.

Other Ideas for March Performance

A rehearsal practice that has worked very well for me is to start out by having the band play the march very slowly at about $\text{♩} = 60$ in a chorale/legato style. The slow tempo is a fine opportunity to work on clarity of harmonic movement and to work on the balance and blend of the tutti band sound. This will pay great dividends toward improving the sound of your band. Gradually increase the tempo to the march tempo and the articulation style will fall right into place.

Another important consideration is the performance of the bass line and the bass-drum part. Too often, the bass drum and bass instruments play their parts with equal emphasis on both beats in the measure. This is incorrect, and frequently makes the march

About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com.

Refining the March Style

(Warm-ups and Fundamentals)

LARRY CLARK

No. 1 - Basic Chords and Modulations

Flute

Oboe
(Opt. Flute 2)

1
Clarinet in B $\flat$

2

Bass Clarinet
in B $\flat$

Alto
Saxophone in E $\flat$

Tenor
Saxophone in B $\flat$

Baritone
Saxophone in E $\flat$

No. 1 - Basic Chords and Modulations

1
Trumpet in B $\flat$

2

Horn in F

Trombone,
Euphonium,
Bassoon

Tuba

Mallet
Percussion
(Bells)

Timpani

(Snare Drum,
Bass Drum)

1
Percussion

2
(Crash
Cymbals)

1 2 3 4 5 6 7

No. 2 - March Style in B $\flat$

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 2 - March Style in B $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

No. 3 - Cakewalk Rhythm in B $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 3 - Cakewalk Rhythm in B $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 4 - The March Scale in B $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 4 - The March Scale in B $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 5 - March Style in E $\flat$

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 5 - March Style in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

This musical score is for a marching band piece titled 'No. 5 - March Style in E-flat'. It is a 2-page spread, with page 10 on the left and page 11 on the right. The score is written for a variety of instruments, including woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba), and percussion (Mallory Percussion, Timpani, and other Percussion). The key signature is E-flat major (three flats), and the time signature is 2/4. The music is in a march style, characterized by a strong, steady beat and a variety of rhythmic patterns. The score is divided into two systems, each with a double bar line. The first system covers measures 47-51, and the second system covers measures 52-54. The instruments are arranged in a standard marching band layout, with woodwinds in the front, brass in the middle, and percussion in the back. The score includes many dynamic markings, such as accents and slurs, to guide the performer. A large, diagonal watermark reading 'For Personal Use Only' is visible across the center of the page.

No. 6 - More March Style in E $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 6 - More March Style in E $\flat$

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

No. 7 - The March Scale in E $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 7 - The March Scale in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 8 - March Style in A $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 8 - March Style in A $\flat$

No. 9 - Cakewalk Rhythm in A $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 9 - Cakewalk Rhythm in A $\flat$

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

No. 10 - The March Scale in A $\flat$

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

No. 10 - The March Scale in A $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

YPS105

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