

The Vanguard March

Robert E. Foster

1 Full Score	5 Cornet/Trumpet 1
6 Flute	5 Cornet/Trumpet 2
2 Oboe	3 F Horn
6 Clarinet 1	5 Trombone
6 Clarinet 2	3 Baritone/Euphonium
2 Bass Clarinet	2 Baritone T.C.
1 Bassoon	4 Tuba
2 Alto Saxophone 1	1 Timpani
2 Alto Saxophone 2	2 Snare Drum
3 Tenor Saxophone	2 Cymbals, Bass Drum
Baritone Saxophone(Alto Clarinet)	1 Bells

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TEACHER'S MANUAL presenting learning objectives that support the **NATIONAL STANDARDS for ARTS EDUCATION.**

National Standards which may be addressed through this publication include:

#2 - performing on instruments...a varied repertoire; #5 - reading and notating music; #6 - listening to and analyzing and describing music; #7 evaluating musical performances; #9 - understanding music in relation to history and culture.

THE VANGUARD MARCH

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This piece is written in the great American march tradition that has been such a popular part of band concerts for more than 100 years. It is melodic, tuneful and provides an excellent opportunity for young performers to play a "traditional American march."

LEARNING OBJECTIVES

MUSIC HISTORY

Original marches for bands have existed for hundreds of years. Some of Europe's greatest composers wrote marches for the finest bands of their day. Jean Baptiste Lully, the most famous composer of his time, composed marches for the bands of his king, Louis XIV, in France in the 1600s. The Austrian composer, Franz Joseph Haydn, wrote marches for his bands at the Esterhazy estate in the 1700s. Other band marches were written during this period by the sons of the great composer Johann Sebastian Bach. In the 1800s, Ludwig van Beethoven, wrote marches for bands, several of which are still performed today.

Great marches were written for the American bands and musicians that came to prominence in the latter part of the 19th century. The most famous march composer to emerge in the late 1800s was John Philip Sousa, "The March King," who continued to write and conduct marches with his band until his death in 1932. Sousa became not only the most popular band leader in the world, but the most popular musician in the world, and the Sousa Band was the most recognized musical organization of its time. The successful concert tours by the Sousa Band brought great marches and performances to audiences not only across America, but in Europe as well.

Other great writers of American marches included Henry Fillmore, Karl King, and J.J. Richards, all of whom left a legacy of popular marches that continue to be performed today.

MUSICAL STYLE

1. March style is a separated style. All notes not slurred or marked slurred should be separated.
2. A good march performance should have a "sense of pulse." Generally speaking, when the low voices and bass drum are playing "straight time" (consecutive beats), the second and fourth beats should be a little lighter than the first and third beats.

MUSIC THEORY

Key: F Major and E \flat Major. Review the following scales and arpeggios, which are printed at the top of each player's part.

The image shows two musical staves. The top staff is labeled "Concert F Scale and Arpeggio" and "Key of F". It shows a scale starting on F4 and ascending to F5, followed by a descending arpeggio. The bottom staff is labeled "Concert Eb Scale and Arpeggio" and "Key of Eb". It shows a scale starting on Eb4 and ascending to Eb5, followed by a descending arpeggio. Both staves are in treble clef and common time (C).

TIME SIGNATURE

4/4 - The upper number indicates there are four beats in a measure. The lower number indicates a quarter note receives one beat.

STYLE MARKINGS

- accent (>) - a sudden emphasis on a note or chord. Accented notes are separated.
breath mark (') - indicates where to breathe/take a breath.
slur (\frown) - slurred notes are all connected. Do not tongue notes which are under a slur.
staccato (.) - a light separated style.
tenuto (-) - an Italian word, meaning play the note for its full (long) value.

DYNAMIC MARKINGS

- crescendo (<) - gradually growing louder.
forte (*f*) - loud.
fortissimo (*ff*) - very loud.
mezzo forte (*mf*) - moderately loud.
mezzo piano (*mp*) - moderately soft.

THE VANGUARD MARCH

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ASCAP

March style, with separation

Flute
Oboe

Clarinets
1
2

Alto Saxes
1
2

Tenor Sax

March Style, with separation 1st div.

Trumpets/
Cornets
1
2

F Horn

Trombones
Baritone

Tuba
Low Wood Winds

Snare Drum

Cr. Cyms.
Bass Drum

Bells

Flute
Oboe

Cls.
1
2

A. Saxes
1
2

T. Sax

Tpts./
Cts.
1
2

F. Hn.

Trbs., Bar.

Tuba
Low W. W.

Sn. Dr.

Cr. Cyms.
B. Dr.

Bells

33

33

41

41

Flute
Oboe

Cls. 1
2

A. Saxes 1
2

T. Sax

Tpts./
Cts. 1
2

F Hn.

Trbs., Bar.
Low W. W.

Tuba

Sn. Dr.

Cr. Cyms.
B. Dr.

Bells

Flute
Oboe

Cls. 1
2

A. Saxes 1
2

T. Sax

Tpts./
Cts. 1
2

F Hn.

Trbs., Bar.
Low W. W.

Tuba

Sn. Dr.
Wd. Blk.

Cr. Cyms.
B. Dr.

Bells

with separation

Trb. 1,
& Bar.

Trb. 2 & Low W. W.

f

mf

f

mf

f

Flute Oboe

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./ Cts. 1 2

F Hn.

Trbs., Bar. Low W. W.

Tuba

Sn. Dr.

Cr. Cyms. B. Dr.

Bells

49

Flute Oboe

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./ Cts. 1 2

F Hn.

Trbs., Bar. Low W. W.

Tuba

Sn. Dr. Wd. Blk.

Cr. Cyms. B. Dr.

Bells

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