

2025



RESOURCES FOR LESSON PLANNING

Dear Music Educator:

It is my pleasure to welcome you to the 2025 edition of Sousa's March Mania! This exciting initiative has evolved over the past decade into a fun and creative way to introduce students to the march genre and the music of the Marine Band.

A record 90,000+ students have participated in the last couple of years. This continually increasing level of interest, as well as the many creative suggestions of music educators across the country, has led to the development of the following resources and strategies for inclusion in the music classroom. I invite you to peruse the multitude of activities from music-specific to cross-curricular lessons. Each is presented in a broad manner to allow for easy modification and accommodation of the wide range of student ages and levels of experience.

Thank you for including us in your classroom, and may the best march win!

Semper Fidelis,

Ryan J. Nowlin
Lieutenant Colonel, USMC
Director, "The President's Own" United States Marine Band

SUGGESTED TIMELINE

February 2025

- Listen to each march.
- Students fill out brackets.
- Request incentive materials (available on a limited basis).

March 3, 2025

- Competition and voting begins at 9 a.m. E.T.
- Ask to play a portion of a march at the beginning of the school announcements each day.
- Teacher begins submitting class vote each day (this march is determined by majority of the students' selections on brackets) and/or students submit votes individually.

March 3-27, 2025

- Listen, read about and discuss the two marches competing each day (see Appendix).
- Students keep a running tally of how many matches they guessed correctly compared to actual results posted by the Marine Band.
- Encourage students to take ["Traveling Sousa"](#) on spring break, and tag us on social media.

March 27, 2025

- Listen to the two final marches all the way through and discuss rhythms, dynamics, style, history, composers and overall performances of both marches.
- Students "campaign" for their march and discuss why they think it should win.

March 28, 2025

- Watch the championship livestream reveal of the winning march.
- For students whose original bracket correctly guessed the champion, or for those who correctly guessed the most match outcomes, offer a prize or crown them as a "March King."

RESOURCES

2025 Sousa's March Mania marches:

- www.youtube.com/usmarineband

Program Notes (also included below)

- www.marineband.marines.mil/Educational/Sousas-March-Mania

John Philip Sousa:

- Marine Band website
www.marineband.marines.mil/About/Our-History/John-Philip-Sousa
- Marine Band "Traveling Sousa"
www.marineband.marines.mil/Portals/175/Docs/Traveling%20Sousa.pdf
- The Sousa Archives and Center for American Music
www.library.illinois.edu/sousa
- Library of Congress
www.loc.gov/collections/john-philip-sousa/about-this-collection

Marine Band Career Information and Auditions

- www.marineband.marines.mil/Career-Info

Marine Corps Music

- www.marines.com/about-the-marine-corps/roles/musician-enlistment-option-program.html

Sheet Music Resources

- www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa

» Special thanks to the members of "The President's Own" United States Marine Band, whose invaluable expertise and ideas helped create this lesson plan. We also extend our heartfelt appreciation to the music educators who reviewed the final product and collaborated with the Marine Band to include Ronica Skarphol Brownson, B.M.Ed., M.M. Ed.

FORM OF A MARCH

Form: Students will identify the sections of a march: Introduction, First Strain, Second Strain, Trio, Breakup Strain, and Final Strain.

- **Introduction**
 - » usually 4 measures in length
 - » rhythmically active
 - » marcato (played with emphasis)
 - » catches the attention of the listener
 - » establishes tempo
- **First Strain**
 - » first melody presented
 - » often 16 measures, repeated for a total of 32 measures
 - » generally light in character
- **Second Strain**
 - » second melody presented
 - » often 16 measures, repeated for a total of 32 measures
 - » if repeated, each statement can vary in instrumentation and/or dynamics
 - » often more powerful and rigorous than the first strain
- **Trio**
 - » sometimes includes an introduction
 - » key change, often to the subdominant
 - » sometimes a meter change
 - » lyrical in style
 - » often 16 measures, repeated for a total of 32 measures
- **Break/Breakup Strain (also known as Interlude or “Dogfight”)**
 - » loud, intense, marcato
 - » often 16 measures
 - » powerful “battle”/conversation between groups of instruments
 - » builds tension often through chromaticism of harmonic complexity

**If you would like to utilize additional marches in an activity identifying the different sections of a march, [The Complete Marches of John Philip Sousa](#) is a good resource, with over 100 available. Throughout the scores, the Marine Band has identified the sections of each march.*

- **Final Strain**
 - » final repetition of the trio
 - » often 16 measures, repeated for a total of 32 measures
 - » louder, sometimes using all sections
 - » provides a sense of closure
 - » sometimes introduces an additional countermelody
- **Stinger**
 - » chord often added at the end of a march
 - » typically played by the entire ensemble
 - » adds punctuation to the end of the march
 - » optional; certain types of marches don't add a stinger

See and hear the specific sections of a march:

- See the sections of "Semper Fidelis" marked (Appendix B)
- Hear the specific sections of "Semper Fidelis"
 - » [Intro](#)
 - » [First strain](#)
 - » [Second strain](#)
 - » [Introduction to the Trio \(Drums\)](#)
 - » [Trio](#)
 - » [Final strain](#)

Activity 1: Identifying the form of a march

- While listening to a march, have the students hold up a sign indicating which section is playing. (Appendix H) **Optional: allow students to stand up in a random order and ask them to line up in the correct order.*

Activity 2: Identifying the sections of a march

- Have students listen to an assigned march. Have the student identify the section of the march by the time. (e.g. 0:00 Intro, 0:06 First Strain)

Activity 3: Identifying the sections of a march

- Have students access a PDF of a score or their part of an assigned march. While listening, have the student identify the section of the march by the measure number. (e.g. Meas. 1 Intro, Meas. 5 First Strain).
- Free scores are available as part of [The Complete Marches of John Philip Sousa](#).

CROSS-CURRICULUM CONNECTIONS

Time Signatures/Meter – Math

- **VIDEO:** Marine Band Director explains time signatures
- **“4/4 time” (Common Time)**
 - » March from *1941* by John Williams
 - » They Are There! (A War Song March) by Charles Ives
- **“Cut time” or “2/2 time”**
 - » Globe and Eagle by John Philip Sousa
 - » American Patrol by Frank W. Meacham
 - » Colonel Bogey by Kenneth J. Alford
 - » Bullets and Bayonets by John Philip Sousa
 - » National Fencibles by John Philip Sousa
 - » Espirit de Corps by John Philip Sousa
 - » National Emblem by Edwin Eugene Bagley
 - » Guide Right by John Philip Sousa
 - » Sons of Uncle Sam by Earl E. McCoy
 - » The Marines of Belleau Wood by Taylor Branson
 - » Sound Off by John Philip Sousa
 - » Invercargill by Alex Lithgow
 - » Waltzing Matilda by Marie Cowan
 - » Century of Service by LtCol Ryan Nowlin
- **“6/8 time”**
 - » Semper Fidelis by John Philip Sousa
 - » Song of the Marines by Harry Warren and Al Dubin
 - » The Black Horse Troop by John Philip Sousa
 - » March of the Leathernecks by Morton Gould
 - » Right-Left by John Philip Sousa
 - » Guadalcanal March by Richard Rodgers
 - » Defenders of Freedom by Kenneth Douse
 - » Marine Corps Institute by Taylor Branson
- **“12/8 time”**
 - » Midway March by John Williams
- **“2/4 time”**
 - » The Marine’s Hymn

- » March of the Belgian Parachutists by Pieter Leemans
- » March of the Women Marines by Louis Saverino
- » Over There by George M. Cohan
- **Multiple meters:**
 - » H.M. Jollies by Kenneth J. Alford: 2/4 and 6/8
 - » Jack Tar by John Philip Sousa: 6/8 and 2/4
 - » Chantyman's March by John Philip Sousa: 6/8 and 2/4

English/Creative Writing

- **Read "Sousa's March Mania" program notes (Appendix A) and respond to the following question(s):**
 - » Choose a march featured in Sousa's March Mania. For what purpose was the march originally written? What musical clues, if any, did the composer use to acknowledge this purpose? How do you think the composer used specific instruments and rhythms for this purpose? What events or functions do you think the Marine Band or your band could use this march for today?
- **Read John Philip Sousa's biography (Appendix C).**
 - » Who would you consider the modern day John Philip Sousa? Why?
- **Read about the marches written by John Philip Sousa (Appendix A).**
 - » How do you think the music of John Philip Sousa is relevant today?
- **Select a march that speaks to you.**
 - » Pretend the march is a soundtrack for a film or television program. Write the narrative that the music supports.

History

- **Read the Sousa's March Mania program notes (Appendix A).**
 - » March History Quiz: Complete the question and answer worksheet. (Appendix D)
 - » Meet the Composers Quiz: Complete the question and answer worksheet. (Appendix E)

Supplemental Activities

- **The following supplemental activities are available for classroom use.**
(Credit: Super Teacher Worksheets)
 - » Word search and answer sheet (Appendix F)
 - » Word scramble and answer sheet (Appendix G)

APPENDIX



2025 MARCH MANIA

32 MARCHES. 4 WEEKS. 1 CHAMPION.

MUSIC NOTES

JOHN PHILIP SOUSA BIOGRAPHY

John Philip Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age 13 young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was 20, only to return five years later as the 17th Director. Sousa led “The President’s Own” from 1880 to 1892. Perhaps more than anyone else, Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today.



SEMPER FIDELIS

John Philip Sousa

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”—“Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it—the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for theatrics:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the “trumpet” theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot in the air, and the “theme” was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 83. Used by permission.

[Listen to the march](#)

[“Semper Fidelis” is part of The Complete Marches of John Philip Sousa: Volume 2](#)



GLOBE AND EAGLE

John Philip Sousa

This march takes its title from the emblem of the U.S. Marine Corps. It was one of several military-inspired titles curiously chosen by Sousa while he was an orchestra conductor in Philadelphia. He might possibly have been bidding for the position of leader of the Marine Band, knowing that the leader at that time was about to be replaced.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.

[Listen to the march](#)

[“Globe and Eagle” is part of The Complete Marches of John Philip Sousa: Volume 1](#)



THE MARINES' HYMN

Jaques Offenbach

The Marines' Hymn is one of the most readily recognized songs in the world today and is the oldest of the service songs of our country. The history of the hymn has been clouded by the passing of time and confused by oral tradition. But there is no confusion on the part of the listener when The Marines' Hymn is heard. It is as easily identified with the Marine Corps as “The Star-Spangled Banner” is with our nation. To all Marines it has become a sacred symbol of the pride and professionalism of a Marine and you will find them standing straight and tall at the position of attention when it is performed. The music to the hymn is believed to have originated in the comic opera *Geneviève de Brabant*, composed by the French composer Jacques Offenbach. Originally written as a two-act opera in 1859, Offenbach revised the work, expanding it to three acts in 1867. This revised version included the song “Couplets des Deux Hommes d’Armes,” the musical source of The Marines' Hymn. The author of the words to the hymn is unknown. One tradition suggested that an unknown Marine wrote the words in 1847. This would have been 20 years before the music was written by Offenbach and is not likely. The first two lines of the first verse were taken from words inscribed on the Colors of the Corps. After the war with the Barbary pirates in 1805, the Colors were inscribed with the words “To the Shores of Tripoli.” After Marines participated in the capture of Mexico City and the Castle of Chapultepec (also known as the Halls of Montezuma) in 1847, the words on the Colors were changed to read “From the shores of Tripoli to the Halls of Montezuma.” The unknown author of the first verse of the hymn reversed this order to read “From the halls of Montezuma to the shores of Tripoli.” In 1929, the Commandant of the Marine Corps authorized the first official version of the The Marines' Hymn, in which the fourth line of the first verse originally read “On the land as on the sea.” This was revised to its present version on Nov. 21, 1942, when the Commandant of the Marine Corps approved changing this line to “In the air, on land, and sea,” acknowledging the important role of aviation within the Corps.

[Listen to the march](#)



SONG OF THE MARINES

Harry Warren - transcribed by Al Dubin

Harry Warren is one of the most prolific American songwriters and film composers, writing over 800 songs, with songs featured in over 300 films, and with eleven Academy Award nominations and three wins for Best Original Song. Warren's “The Song of the Marines” was first used in the Ray Enright and Busby Berkley 1937 musical film, “The Singing Marine” where it was sung by Dick Powell. The song continued to be used extensively in Warner Brothers cartoons through the 1950s, including in classic shorts like “Duck Amuck,” making it instantly recognizable, if not known by name. The song has been an integral part of the Friday Evening Parade at Marine Barracks Washington since the 1960s and is known as the unofficial spirit song of Center House, Marine Barracks Washington's Commissioned Officer's Mess.

[Listen to the march](#)



COLONEL BOGEY

Kenneth J. Alford

Composed in 1913 and first published in 1914, “Colonel Bogey” was an instant hit, becoming a best-seller on the sheet music “charts” by selling more than a million copies by the early 1930s. Furthermore, the march gained worldwide exposure and popularity when it was featured as the musical theme for *The Bridge on the River Kwai*, an Oscar-winning film set during the Second World War.

Fittingly, the composer Kenneth J. Alford had an extensive military background. Alford was actually the nom de plume of Major F. J. Ricketts, Director of Music for the Royal Marines at Plymouth, United Kingdom. Fluent on the cornet, piano, and organ, he had also served as bandmaster at the Royal Military School of Music, and later led the band of the Second Battalion Argyll and Sutherland Highlanders, an infantry regiment of the British Army. The inspiration for the march and its amusing title came from Alford’s experience of playing golf with an eccentric colonel who, instead of shouting the customary “Fore!” after an errant shot, would issue the warning by whistling.

Although “Colonel Bogey” proved to be his most famous composition, Alford also wrote and published hymns, fantasias, solos for xylophone and piano, and many classical and operatic arrangements under his mother’s maiden name. Ultimately, it was his gift for writing marches that earned him the nickname “The British March King.”

[Listen to the march](#)



THE BLACK HORSE TROOP

John Philip Sousa

Sousa’s love for horses is reflected in this march dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa’s most noteworthy association with the troop came in 1898. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A. Garfield. At a dinner held in Sousa’s honor in November 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert which also marked the forty-eighth anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. Sousa presented a manuscript of the march to Captain Nye. Troop A reciprocated by presenting Sousa with a beautiful bronze statuette entitled “The Last Drop,” which depicted a trooper on horseback. Many of the former Sousa Band members expressed their fondness for this composition and commented on the descriptive character it assumed when performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa’s use of simulated hoofbeats.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 42. Used by permission.

[Listen to the march](#)

[The Black Horse Troop is part of The Complete Marches of John Philip Sousa: Volume 6](#)



MARCH OF THE BELGIAN PARACHUTISTS

Pierre Leemans

Growing up, Pieter Leemans studied piano, harmony, and composition under several prominent Belgian musicians. He served for one year in the Belgian army in 1919 and, upon discharge from the army, continued his formal schooling and received a music degree. He accepted a post as pianist, conductor, and program director for the Belgian national broadcasting company in 1932. The March of the Belgian Parachutists grew out of an unfinished composition Leemans had begun during World War I, at the request of his regimental commander. Years later, while dining with a group of paratroopers at the end of World War II, Leemans was asked again to compose a march. Remembering his earlier composition, he resurrected its themes and the resulting work became the March of the Belgian Parachutists.

[Listen to the march](#)



MARCH OF THE LEATHERNECKS

Morton Gould - transcribed by Paul Lavender

Morton Gould was enjoying a highly successful career in New York City when World War II broke out. Two of his brothers were already serving in the Army and another was in the Coast Guard, and Gould hoped to join them. He contacted both the Army and the Navy about signing up. An enlistment physical uncovered a heart murmur and a double hernia, making it clear that Gould would have to serve as a civilian. He always regretted that he was not able to serve in uniform.

Gould contributed to the war effort by composing a number of energetic and inspirational patriotic numbers including "Buck Private," "American Legion Forever," and "American Youth." Additional works included "March for Yanks," "Bombs Away," and "Paratrooper." In 1942, Eugene Goossens, conductor of the Cincinnati Symphony, asked Gould and a number of other leading American composers including Leonard Bernstein, Howard Hanson, and Aaron Copland to write patriotic fanfares for brass and percussion. Gould responded with Fanfare for Freedom. In 1943, he wrote one of his most enduring works, "American Salute," a set of variations on the Civil War-era song "When Johnny Comes Marching Home." That same year Gould wrote a special tribute to Marines serving in the war and gave it the title "March of the Leathernecks." His friend Philip J. Lang reworked the composition for band, and it was published in 1944.

[Listen to the march](#)



H.M. JOLLIES

Kenneth J. Alford

Kenneth J. Alford was the pen name of Frederick Joseph Ricketts, who began his musical career at age fourteen as a "band boy" in the Royal Irish Regiment playing cornet, violin, and euphonium. He went on to become a respected bandmaster in the British army, rising to the rank of major. Early in his career, junior officers were discouraged from non-military pursuits, hence the use of a pseudonym for his published compositions. His march "H. M. Jollies" was written in 1929. The title refers to the nickname for the Royal Marines, to which Ricketts had recently transferred. By this time, "Alford" was world-famous as a march composer, and widely regarded as the British equivalent of John Philip Sousa. "H. M. Jollies" shows Alford at the peak of his mature style and is a beloved march.

[Listen to the march](#)



AMERICAN PATROL

Frank W. Meacham

Born in Buffalo, New York, Frank W. Meacham began his professional music career at age ten, with the publication of his first song. During Meacham's lifetime most of his original compositions failed to gain recognition, but he became known as one of the country's most skilled arrangers. However, he eventually achieved success as a composer of martial music, most notably with his famous march entitled "American Patrol," first copyrighted as a piano score in 1885 and subsequently arranged for band in 1891. As with many "patrol" marches of the era, this work imitates the sound of a military band approaching and then marching off into the distance. It begins softly with a snare drum cadence followed by a two-part theme in the upper winds, which constitutes Meacham's only original melodic contribution. The rest of the march is a medley of three popular patriotic songs: "Columbia, the Gem of the Ocean," "Dixie," and finally "Yankee Doodle." "American Patrol" remains a favorite in the concert band repertoire and has been recorded by numerous ensembles, including the Glenn Miller Band and the Sousa Band.

[Listen to the march](#)



BULLETS AND BAYONETS

John Philip Sousa

In the summer of 1918, some of the most ferocious battles of the Great War were fought outside of Paris at Belleau Wood by the Marines and the U.S. Army 3rd Brigade. Held by the Germans, Belleau Wood could only be approached by advancing across an open meadow that was continuously strafed by machine gun and artillery fire. Over a period of 20 days, the woods were taken by the Americans a total of six times before the Germans retreated. Fighting off more than four divisions of German troops, the Americans often resorted to bayonets and hand-to-hand combat. These battles and others inspired John Philip Sousa to compose his march “Bullets and Bayonets” in 1918. The march, with a distinct military character, is peppered with gunshot effects and hints of fife and drum. In the trio, Sousa uses drumsticks on the rim of the drum to rattle out a staccato rhythm of machine gun fire. The march was dedicated “To the officers and men of the U.S. Infantry.”

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 44. Used by permission.

[Listen to the march](#)

[“Bullets and Bayonets” is part of The Complete Marches of John Philip Sousa: Volume 5](#)



NATIONAL FENCIBLES

John Philip Sousa

Drill teams became popular after the Civil War, and competitions judging the precisely-coordinated movements of these exhibition marching teams thrived during John Philip Sousa’s lifetime. A number of his marches were written for well-known drill teams, including the team at Washington High School in Washington, D.C., for which he wrote the march, “The High School Cadets.” In 1888, while Sousa was Director of “The President’s Own” United States Marine Band, a nationally-acclaimed drill team competition was won by The National Fencibles, a drill team group based in Sousa’s hometown of Washington, D.C. In its honor, Sousa wrote his march, “National Fencibles,” and invited the team to hear it performed at Marine Barracks, located in southeast Washington, D.C.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 45. Used by permission.

[Listen to the march](#)

[“National Fencibles” is part of The Complete Marches of John Philip Sousa: Volume 2](#)



THE CHANTYMAN'S MARCH

John Philip Sousa

After enlisting in the U.S. Navy in 1917, Sousa made a study of sea chanteys and then wrote an article for The Great Lakes Recruit entitled “Songs of the Sea.” He made further use of the study while on a brief leave from the navy the following spring by composing one of his medley-type marches and calling it The Chantyman’s March. The march incorporates eight chanteys, in this order: “Knock a Man Down,” “Away for Rio,” “Haul the Bowline,” “The Ballad of Billy Taylor,” “It’s Time for Us to Leave Her,” “Put up Clearing Gear,” “Hoodah Day,” and “A-Roving.”

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 45. Used by permission.

[Listen to the march](#)

[“The Chantyman’s March” is part of The Complete Marches of John Philip Sousa: Volume 5](#)



JACK TAR

John Philip Sousa

John Philip Sousa was born in southeast Washington, D.C., near Marine Barracks Washington where his father Antonio was a musician in the Marine Band. Sousa studied piano and most orchestral instruments, but his first love was the violin. He became very proficient on the instrument, and at age thirteen was almost persuaded to join a circus band. His father intervened, however, and enlisted him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty and later returned to become its seventeenth Director.

Written in 1903, "Jack Tar" is a tribute to the Royal British Navy. While most of the melodies in this march are borrowed from Sousa's own operetta *Chris and the Wonderful Lamp*, the break strain quotes the British sea shanty "The Sailor's Hornpipe." The naval feel of this march is reinforced by scoring that calls for ship's bell and whistle. The world première took place in London at the Royal Albert Hall in the presence of King Edward VII. That evening, Sousa and his band collaborated with the bands of the Scots Guard, the Irish Guards, the Coldstream Guards, the Himenoa Band of New Zealand, and the Queen's Hall Orchestra.

[Listen to the march](#)

["Jack Tar" is part of The Complete Marches of John Philip Sousa: Volume 4](#)



ESPRIT DE CORPS

John Philip Sousa

Inspiration for this composition would be obvious had Sousa composed it while he was in service, but he was not. The march was not published for band until the year after he resigned from the U. S. Marine Corps. The dedication reads, "To my old friend Wilson J. Vance of Ohio." In addition to being Sousa's friend, Vance (1845-1911) was a Medal of Honor recipient who served with the 21st Ohio Infantry during the American Civil War. He was cited for voluntarily rescuing a wounded and helpless comrade while his command was falling back under heavy fire during the Battle of Stones River in Tennessee on December 31, 1862. Vance later became Captain, 14th U.S. Colored Troops, was the author of several books, and is buried at Arlington National Cemetery. The "Esprit de Corps" Sousa references in this march is the camaraderie, the bond of friendship that forms between those who serve together. The dedication's timing is not coincidental; the two were beginning to work together in 1878 on the operetta *The Smugglers*, for which Vance was the librettist.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 50. Used by permission.

[Listen to the march](#)

["Esprit de Corps" is part of The Complete Marches of John Philip Sousa: Volume 1](#)



NATIONAL EMBLEM

Edwin E. Bagley

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 "The 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 1800s 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 the colors" at military flag ceremonies. Conductor Frederick Fennell described "National Emblem" as being "as perfect as a march can be."

[Listen to the march](#)



GUIDE RIGHT

John Philip Sousa

Sousa marches had a banner year in 1881. Sousa had just reached his stride as leader of the U. S. Marine Band and wrote six that year. Two of these, “Guide Right” and “Right Forward,” were written for parade use, and their names were derived from marching commands. Both were dedicated to a Captain R. S. Collum of the Marine Corps.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 59. Used by permission.

[Listen to the march](#)

[“Guide Right” is part of The Complete Marches of John Philip Sousa: Volume 1](#)



RIGHT-LEFT MARCH

John Philip Sousa

This unusual march calls for shouts of “Right! Left!” at regular intervals in the trio. Perhaps it was used in this manner by the Marine Band on the drill field.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 81. Used by permission.

[Listen to the march](#)

[“Right-Left March” is part of The Complete Marches of John Philip Sousa: Volume 2](#)



MARCH OF THE WOMEN MARINES

Louis Saverino

Louis Saverino was a talented instrumentalist and composer who also enjoyed a distinguished 25-year career as a member of “The President’s Own.” Born in 1915 in Windber, Pennsylvania, he was taught musical notation as a toddler by his father, which led to a lifelong ability to visualize and notate any music he heard. After winning a four-year scholarship to the Eastman School of Music at the University of Rochester in New York, Saverino flourished musically and obtained the school’s first tuba performance degree in 1938. A year later, he joined the Marine Band, performing primarily on tuba, string bass, and bass clarinet.

Much admired by his colleagues for his amazing and versatile instrumental skills, Saverino was also held in high regard by Marine Band Director William F. Santelmann for his composition and music-scoring abilities. After the establishment of the U.S. Marine Corps Women’s Reserve in 1943, a last-minute request for a parade march prompted Saverino to conceive and complete the march in one night. The march was so well received that it was designated as the official March of the Women Marines, and Saverino’s efforts were rewarded with a letter of commendation from Marine Headquarters.

[Listen to the march](#)



SONS OF UNCLE SAM

Earl E. McCoy

Born in Indianapolis, Earl E. McCoy spent most of his life in Texas before attending the University of Illinois to study music under its legendary director of bands, Albert Austin Harding. Shortly after, McCoy was offered the choice of a staff position with the university's band or a national tour with a musical theater production. He chose to join the tour, and the majority of his career was spent touring with and conducting theater orchestras and traveling productions, including a ten-year engagement with the Majestic Theater Circuit. Toward the end of his life, McCoy co-founded the El Paso Symphony Orchestra, the Dallas Symphony Orchestra, and the Dallas Band.

McCoy composed several marches during his career and was in the process of composing a symphony at the time of his death. He wrote the march "Sons of Uncle Sam" in 1917, the year that the United States joined World War I. The piece likely served as a patriotic composition to bolster the American spirit during that tumultuous period.

[Listen to the march](#)



"THE MARINES OF BELLEAU WOOD"

Taylor Branson - edited by Lt. Col. Ryan Nowlin

The Battle of *Bois de Belleau*, or Belleau Wood, exemplified the Marine Corps' core values of honor, courage, and commitment. The battle commenced on June 6, 1918, and proved to be one of the most ferocious engagements fought by American troops during the First World War. The 5th and 6th Marine Regiments, under the command of the U.S. Army's 2nd division, were tasked with capturing Belleau Wood and clearing it of German soldiers. Before launching their assault on the forest, the Marines first had to cross an open wheat field into oncoming machine gun fire, a weapon new to warfare. In the first day, more than 1,000 Marines died—more than the Corps had lost in its 143-year history to that point. After three weeks of tree-to-tree fighting, including multiple charges on German machine gun nests with fixed bayonets and hand-to-hand combat, the Marines cleared Belleau Wood of the German Army entirely on June 26. United States forces suffered 9,777 casualties, including 1,811 killed. Many of those who gave their lives are buried in the nearby Aisne-Marne American Cemetery. After the battle, the French renamed the wood *Bois de la Brigade de Marine* (Wood of the Marine Brigade) in honor of the Marines' tenacity.

To commemorate the fifth anniversary of this historic battle, the United States Marine Band performed a new march, "The Marines of Belleau Wood," on June 6, 1923. The piece was composed by Taylor Branson, William H. Santelmann's assistant director, who would go on to lead the Marine Band from 1927 to 1940. The march is dedicated to Army Major General James G. Harbord, commander of the 4th Marine Brigade. Branson pays musical tribute to Marines of Belleau Wood in many ways, including quoting the Marines' Hymn in the melody of the second strain. Most notably, however, is the composer's construction of the trio. The melody gradually increases in dynamic while restating a determined motive in different tonal centers, clearly representing the ceaseless nature of the Marines' assault. In France, the anniversary was marked in July 1923. At this time, Belleau Wood was officially dedicated as an American battle monument.

[Listen to the march](#)



THE GUADALCANAL MARCH

Richard Rodgers

Richard Rodgers was born in Queens, New York in 1902 to a theater-loving household: his parents attended Broadway shows, while his grandparents favored the opera. He learned to play the piano as a toddler and by age 15 had chosen musical theater as his profession, influenced primarily by the music of Jerome Kern. Rodgers would eventually go on to be one of the most prolific musical theater composers of his time. Through his famous collaboration with lyricist Lorenz Hart, he composed the music for standards such as "Blue Moon" (1934), "My Funny Valentine" (1937), "Isn't It Romantic?" (1932) and "Bewitched, Bothered and Bewildered" (1940). And when Hart eventually became too ill to work, he began a long collaboration with Oscar Hammerstein which produced Broadway classics such as *Oklahoma!* (1943), *Carousel* (1945), and *The Sound of Music* (1959). Drawing inspiration from the famous battle where a relative handful of Marines prevailed against all odds, this movement is a rousing call to arms.

[Listen to the march](#)



SOUND OFF

John Philip Sousa

During his twelve years as the seventeenth director of “The President’s Own” (1880–92), John Philip Sousa composed nearly eighty works. Several were marches written specifically for the Marine Corps, as well as to celebrate the unique military environment and traditions at historic Marine Barracks Washington, D.C. “Sound Off” was composed in 1885 and was dedicated to a gentleman viewed by Sousa as a “stern but fair” officer named General George Porter Houston. General Houston was the commanding officer of Marine Barracks Washington from July 1883 to March 1888, and the march derives its title from a military command frequently heard during parades and formations there.

[Listen to the march](#)

[“Sound Off” is part of The Complete Marches of John Philip Sousa: Volume 2](#)



“DEFENDERS OF FREEDOM”

Kenneth Douse

Kenneth Douse was born in England and joined the Marine Band Symphony Orchestra as violinist in 1926. He began taking saxophone lessons prior to joining the band, and he continued to teach himself the instrument, eventually becoming a solo saxophonist with the Marine Band. Douse held this prestigious position until 1950, performing many times as a featured soloist with the band on concerts, tours, and radio broadcasts. After he retired from the Marine Band, he joined the National Symphony Orchestra as both a violinist and a saxophonist, where he remained until 1968.

In addition to his active performing career, Douse was a composer and wrote several marches and saxophone solos during his time in the Marine Band. The march “Defenders of Freedom” was published in 1949, and its title symbolized the spirit of the Americans who fought to ensure the preservation of liberties during the Revolutionary War at battles such as Bunker Hill and Yorktown.

[Listen to the march](#)



“THEY ARE THERE!”

Charles Ives

Charles Ives is recognized as one of the greatest American composers of the twentieth century, but he did not receive such accolades during most of his lifetime. In fact, he made his living as a successful insurance salesman. When his unique and progressive music finally saw the light of day, however, he earned a Pulitzer Prize in 1947 for his Third Symphony. Ives was born in Danbury, Connecticut, where his father, George Ives, was a Civil War bandmaster and leader of the Danbury Cornet Band. Ives attended Yale University, studying organ and composition, but both his father’s influence and his own early musical experiences in Danbury had as much impact on his musical sensibilities as his formal education. The elder Ives was intrigued by unplanned musical moments, like two bands playing in unrelated keys as they marched down the street in a parade, and George would often encourage Charles to explore unconventional sounds, such as playing the accompaniment of a tune in one key on the piano while singing the melody in an unrelated key. In 1917, in honor of American soldiers headed into World War I, Ives composed a song with the title “He Is There!” He adapted the lyrics and added a coda in 1942, as more American soldiers were headed into World War II. The title was also tweaked slightly, to “They Are There!”

[Listen to the march](#)



OVER THERE

George M. Cohan

Songwriter, playwright, performer, theater owner, and producer George M. Cohan is credited with writing some of the quintessentially patriotic American songs for both the stage and screen. Recognizable songs by Cohan include “You’re a Grand Old Flag,” “Give My Regards to Broadway,” and “I’m A Yankee Doodle Dandy.” “Over There” was written on April 7, 1917, the day after the United States declared war on Germany and entered World War I. President Woodrow Wilson described the song as “a genuine inspiration to all American manhood.” The song was an immediate hit selling over two million copies of the sheet music before the end of the war and through a popular 78 rpm record.

[Listen to the march](#)



INVERCARGILL

Alex F. Lithgow

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 Invercargill March remains his most popular, and a standard of bands around the world.

[Listen to the march](#)



WALTZING MATILDA

Marie Cowan - lyrics by Banjo Paterson

“Waltzing Matilda” is known as the unofficial anthem of Australia, but also an iconic song for the Marine Corps. Its title is a bit confounding to an American audience, as it is not about a person named Matilda dancing the waltz. Rather, it is Australian slang for travelling on foot or “waltzing,” while carrying your belongings in a “matilda” or a portable shelter carried on your back. The song became associated with the Marine Corps in World War II. The 1st Marine Division fought in the Battle of Guadalcanal for four months in 1942, after which they rested and refitted in Melbourne, Australia. During a parade given on George Washington’s birthday on February 22, 1943, the 1st Marine Division Band played “Waltzing Matilda” to great acclaim from their Australian hosts. The 1st Marine Division still considers “Waltzing Matilda” to be their official song and march.

[Listen to the march](#)



MARCH FROM 1941

John Williams - transcribed by Paul Lavender

In Steven Spielberg’s 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays “Wild” Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso’s antics “seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zanily patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.”

The March from *1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams’ best efforts in the genre of martial music. The première performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer.

[Listen to the march](#)



MIDWAY MARCH

John Williams

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called Sensurround. This early technique of enveloping the audience in the sonic action of the movie was used in only four films of the era and required special speakers to be installed in theaters where they were shown.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought after composers in Hollywood at the time of *Midway*'s release. Right after his work on this film, he composed the now-iconic music to the first installment of *Star Wars*.

[Listen to the march](#)



CENTURY OF SERVICE

Lt. Col. Ryan Nowlin

On August 13, 1918, in Washington, D.C., forty-year-old Opha May Johnson was the first of about 300 women who initially enlisted in the Marine Corps Reserve for service during World War I. They served in clerical and administrative positions and marched in parades. "After the Armistice the women were released from active duty by mid-1919 and transferred to the inactive reserve for the duration of their enlistment. One platoon of women Marines was called back to active duty for one day on Nov. 11, 1921, to escort the Body of the Unknown Soldier to his final resting place in Arlington National Cemetery," said Nancy Wilt, the national historian of the Women Marines Association and Director/Curator of the Women of the Corps Collection. "I have tremendous respect for the women of WWI who, by the thousands, lined up across the country to become members of the Marine Corps and serve a country that had not given them the right to vote," Wilt continued. "It is amazing the service of the Salvation Army, the American Red Cross, the military women of WWI, and the thousands of other woman volunteers who harvested crops, rolled bandages, and knitted cold weather sweaters and mittens for units."

Wilt wrote a letter to then-Marine Band Director Col. Jason K. Fettig to ask the Marine Band to honor the centennial with a march since the nearly 24,000 women Marines of World War II marched to Louis Saverino and Emil Grasser's "March of the Women Marines," and the 1970s women Marines danced to Saverino's "Women Marine Waltz." Fettig agreed and selected then Assistant Director Lt. Col. Ryan Nowlin to musically mark the occasion. "I spent an hour and a half on the phone with her to get my musical ideas, all of which are inspired by the story of these first women Marines answering the nation's call in 1918," Nowlin said. "I wrote these melodies constantly rising in pitch to symbolize that always reaching, always growing, that determined spirit of these women who volunteered in 1918. It is truly an honor to write the march in recognition of the century of service of women in the United States Marine Corps."

[Listen to the march](#)



MARINE CORPS INSTITUTE

Taylor Branson

Born and raised in Washington, D.C., Taylor Branson was the twentieth Leader of the United States Marine Band. He enlisted in the band at age 17 and was appointed Leader in 1927, after having served as Second Leader under his former violin teacher William H. Santelmann since 1921. Branson pioneered the use of radio broadcasting as a means of spreading the music of the Marine Band to the public. He led regular orchestral programs that broadcasted from Station NOF at Naval Air Station Anacostia in Washington, D.C. In 1931, he introduced the "The Dream Hour" radio program, which was designed to bring the music of the Marine Band to shut-ins at home.

Branson composed several marches, including "Tell it to the Marines," "Eagle, Globe, and Anchor," and "The Marines of Belleau Wood." Many of his marches were intended to commemorate special events, institutions, or people, and "Marine Corps Institute" is no exception. This march paid tribute to the Marine Corps Institute, an organization that provided ongoing professional education to Marines.

[Listen to the march](#)

March SEMPER FIDELIS

Solo B♭ Cornet

(1888)

JOHN PHILIP SOUSA

Introduction
March Tempo.

ff [*f*]

First Strain

8 [*f*] [*f*] [*mf*]

15 [*f*] [*f*] [*mf*] [*f*]

Second Strain

22 [*ff*] [*f*] [*f*] [*ff*] [*fff*] [*f*]

30 [*ff*]

Introduction to Trio (Drums) [*f*]

Trio [Opt. 1-3 valves] [*p*]

38 [*f*]

51 [*mf*] *cresc* *poco* *a* *poco*

63 [*f*] *cresc* *poco* *a* *poco* [*ff*]

74 [*f*] *cresc* *poco* *a* *poco* [*ff*]

85 [*mf*]

Final Strain

98 [*mf*]

107 [*ff*]

JOHN PHILIP SOUSA BIOGRAPHY

John Philip Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, D.C., near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. He gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20. In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved to Philadelphia in 1876. There he worked as a composer, arranger, and proofreader for publishing houses. Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely.

Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since.

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war and global pandemic. After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band. At his farewell concert on the White House lawn, Sousa was presented with a handsome

engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa's daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights.

Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea." John Philip Sousa died on March 6, 1932, at Reading, Pa., where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery.

His music was not the only memorial to John Philip Sousa. In his native city on Dec. 9, 1939, the new Pennsylvania Avenue Bridge across the Anacostia River was dedicated to the memory of the great American composer and bandmaster. More recently, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts in 1976.

In a fitting tribute to its 17th Leader, in 1974 the Marine Band rededicated its historic band hall at Marine Barracks as "John Philip Sousa Band Hall." The bell from the S.S. John Philip Sousa, a World War II Liberty ship, is there. On Nov. 6, 2004, "The March King's" 150th birthday, "The President's Own" and 33rd Commandant of the Marine Corps General Michael W. Hagee dedicated the new band hall at Marine Barracks Annex John Philip Sousa Hall. "The President's Own" concluded his sesquicentennial year on Nov. 5, 2005, by unveiling an eight-foot bronze statue of Sousa outside the band hall. The statue, funded by the Marine Corps Heritage Foundation, private donor Mickey Gordon, and the John Philip Sousa Foundation, is the only one of its kind. Sculpted by artist Terry Jones, the statue is an enduring testament to the composer's contributions to the Marine Band.

Unequaled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. But perhaps the most significant tribute to Sousa's influence on American culture, "The Stars and Stripes Forever" was designated as the national march of the United States on Dec. 11, 1987. A White House memorandum states the march has become "an integral part of the celebration of American life."

MARCH HISTORY QUIZ

1. Which march references camaraderie and the bond of friendship?

2. The title of this march refers to the nickname for the Royal Marines.

3. This piece was written in honor of American soldiers headed into World War II.

4. Which march is the official march of the United States Marine Corp?

5. Which march imitates the sound of a military band approaching and passing into the distance?

6. Which march is a tribute to the Royal British Navy?

7. Which march was written for the establishment of the U.S. Marine Corps Women's Reserve?

8. This march was used in a movie about a battle that was a turning point in the Pacific during World War II.

9. Which march title symbolizes the spirit of Americans who fought during the Revolutionary War?

10. This march drew inspiration from "The Star-Spangled Banner."

11. Which march is inspired by a colonel who would whistle while playing golf?

12. This march's inspiration was sparked after the composer met a group of paratroopers at the end of World War II.

March History Quiz – Answers

- 1. Espirit de Corps**
- 2. H.M. Jollies**
- 3. They Are There! (A War Song March)**
- 4. Semper Fidelis**
- 5. American Patrol**
- 6. Jack Tar**
- 7. March of the Women Marines**
- 8. Midway March**
- 9. Defenders of Freedom**
- 10. National Emblem**
- 11. Colonel Bogey**
- 12. March of the Belgian Parachutists**

MEET THE COMPOSERS QUIZ

1. Which composer is known as “The British March King?”

2. Which composer wanted to enlist in the military during World War II but was not allowed due to physical ailments?

3. Which composer wrote a march recognized as the march of the U.S. Marine Corps?

4. Which composer used herds of buffalo as inspiration for his march?

5. Who obtained Eastman School of Music’s first tuba performance degree in 1938?

6. Which composer not only wrote marches, but also operettas?

7. Which composer was known as the “March King of the Antipodes?”

8. Which composer found more professional success as an insurance salesman?

9. Which composer wrote music for the Star Wars films?

10. Which composer incorporated three patriotic songs into one of his marches?

11. Which composer led the Marine Band from 1927-1940?

12. Which composer wrote the national march of the United States?

Meet the Composers Quiz – Answers

- 1. Kenneth J. Alford (A.K.A. Major F.J. Ricketts)**
- 2. Morton Gould**
- 3. John Philip Sousa**
- 4. Edwin Bagley**
- 5. Louis Saverino**
- 6. John Philip Sousa**
- 7. Alex Lithgow**
- 8. Charles Ives**
- 9. John Williams**
- 10. Frank W. Meacham**
- 11. Taylor Branson**
- 12. John Philip Sousa**

March Mania 2025 Word Search

B	X	C	G	P	A	I	D	M	C	Q	I	O	M	W	I	F	A
O	N	D	F	A	U	N	E	C	A	C	L	D	H	I	A	H	S
G	V	P	R	R	J	V	F	H	L	R	Z	M	U	L	J	M	T
E	H	O	E	A	M	E	E	A	U	D	C	H	S	L	A	J	A
Y	W	G	E	C	I	R	N	N	U	N	H	H	E	I	C	O	C
N	Q	L	D	H	D	C	D	T	O	G	C	P	M	A	K	L	C
J	E	O	O	U	W	A	E	Y	S	T	T	L	P	M	T	L	A
C	D	B	M	T	A	R	R	M	Q	T	R	Q	E	S	A	I	T
A	B	E	G	I	Y	G	L	A	Q	X	I	G	R	S	R	E	O
W	E	L	C	S	U	I	P	N	Z	C	O	K	F	J	A	S	Y
E	P	L	X	T	N	L	L	E	A	G	L	E	I	N	U	M	E
K	S	O	U	S	A	L	S	T	I	N	G	E	R	Q	V	R	L

Find the following words in the puzzle.

Words are hidden → ↓ and ↘ .

BOGEY
 CHANTYMAN
 DEFENDER
 EAGLE
 FREEDOM
 GLOBE
 HM JOLLIES

INVERCARGILL
 JACK TAR
 MARCH
 MIDWAY
 PARACHUTIST
 SEMPER FI
 SOUSA

STACCATO
 STINGER
 TRIO
 UNCLE SAM
 WILLIAMS

SOLUTION**March Mania 2025 Word Search**

B	.	.	.	P	.	I	D	M	.	.	.	.	.	W	.	.	.
O	.	.	F	A	.	N	E	C	A	.	.	.	.	I	.	H	S
G	.	.	R	R	.	V	F	H	.	R	.	.	.	L	J	M	T
E	.	.	E	A	M	E	E	A	U	.	C	.	S	L	A	J	A
Y	.	G	E	C	I	R	N	N	.	N	.	H	E	I	C	O	C
.	.	L	D	H	D	C	D	T	.	.	C	.	M	A	K	L	C
.	.	O	O	U	W	A	E	Y	.	.	T	L	P	M	T	L	A
.	.	B	M	T	A	R	R	M	.	.	R	.	E	S	A	I	T
.	.	E	.	I	Y	G	.	A	.	.	I	.	R	S	R	E	O
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.	.	.	.	T	.	L	.	E	A	G	L	E	I	.	.	M	.
.	S	O	U	S	A	L	S	T	I	N	G	E	R

Word directions and start points are formatted: (Direction, X, Y)

BOGEY (S,1,1)

CHANTYMAN (S,9,2)

DEFENDER (S,8,1)

EAGLE (E,9,11)

FREEDOM (S,4,2)

GLOBE (S,3,5)

HM JOLLIES (S,17,2)

INVERCARGILL (S,7,1)

JACK TAR (S,16,3)

MARCH (SE,9,1)

MIDWAY (S,6,4)

PARACHUTIST (S,5,1)

SEMPER FI (S,14,4)

SOUSA (E,2,12)

STACCATO (S,18,2)

STINGER (E,8,12)

TRIO (S,12,7)

UNCLE SAM (SE,10,4)

WILLIAMS (S,15,1)

2025 March Mania Word Scramble

Unscramble the words.

- | | |
|--------------------------|-------------------------|
| 1. eybrlti lleb _____ | 11. camhr iaman _____ |
| 2. selv _____ | 12. oirt _____ |
| 3. emtpo _____ | 13. trgih tlfe _____ |
| 4. pmrsee iidlsef _____ | 14. lbeaeul dwoo _____ |
| 5. honj amislliw _____ | 15. ravosnie _____ |
| 6. oelydm _____ | 16. mwoen seinamr _____ |
| 7. tuc mite _____ | 17. acarmie _____ |
| 8. tyeh rae ehter _____ | 18. loenloc yegob _____ |
| 9. ngierts _____ | 19. ymhtrh _____ |
| 10. emit agiernsut _____ | 20. iwaymd rmach _____ |

Word Box

march mania	right left	belleau wood	melody
tempo	time signature	rhythm	midway march
liberty bell	lves	trio	they are there
john williams	colonel bogey	stinger	saverino
america	cut time	semper fidelis	women marines

SOLUTION

2025 March Mania Word Scramble

Unscramble the words.

- | | | | |
|--------------------|-----------------------|-------------------|----------------------|
| 1. eybrtli lleb | <u>liberty bell</u> | 11. camhr iaman | <u>march mania</u> |
| 2. selv | <u>ives</u> | 12. oirt | <u>trio</u> |
| 3. emtpo | <u>tempo</u> | 13. trgih tlfe | <u>right left</u> |
| 4. pmrsee iidlsef | <u>semper fidelis</u> | 14. lbeaul dwoo | <u>belleau wood</u> |
| 5. honj amisliw | <u>john williams</u> | 15. ravsnie | <u>saverino</u> |
| 6. oelydm | <u>melody</u> | 16. mwoen seinamr | <u>women marines</u> |
| 7. tuc mite | <u>cut time</u> | 17. acarmie | <u>america</u> |
| 8. tyeh rae ehter | <u>they are there</u> | 18. loenloc yegob | <u>colonel bogey</u> |
| 9. ngierts | <u>stinger</u> | 19. ymhtrh | <u>rhythm</u> |
| 10. emit agiernsut | <u>time signature</u> | 20. iwaymd rmach | <u>midway march</u> |

Word Box

march mania	right left	belleau wood	melody
tempo	time signature	rhythm	midway march
liberty bell	ives	trio	they are there
john williams	colonel bogey	stinger	saverino
america	cut time	semper fidelis	women marines

INTRO

FIRST STRAIN

SECOND STRAIN

TRIO

BREAKUP STRAIN

FINAL STRAIN

STINGER