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## A Study of Wind Band Repertoire

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A STUDY OF WIND BAND REPERTOIRE

DOCUMENT

Presented in Partial Fulfillment of the Requirements for  
The Degree Masters of Music in Conducting in the  
Graduate School of Messiah College

By

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Messiah College  
2013

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## ABSTRACT

Selecting repertoire for a performing ensemble is an important responsibility for the conductor. A thorough analysis of each composition is crucial for an integral rehearsal and performance. Unlocking the musical elements of a composition, through a complete analysis, will greatly contribute to the level of success experienced by each individual performing member and the conductor.

The repertoire studied in this project is of significant quality and is regarded as select literature within the world of wind band conductors and composers. Each piece and its composer was analyzed and researched using nine unit topics. These topics include: composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources. The unit topics parallel those from the series Teaching Music Through Performance in Band developed by leading conductors, educators, and musicians in their respective fields.

The purpose of this study was to identify, closely study, and share the elements of the music that go beyond the printed page. Educators and conductors at all levels are responsible for discovering and sharing information that will illuminate, intrigue, and inspire the performing musicians. Gathering information that goes beyond the printed page is essential for accomplishing the aforementioned objective, and will assist the conductor in preparing the ensemble for excellence.

Dedicated to my Mom, Dad, Sister, and Wife

## ACKNOWLEDGEMENTS

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Lastly, I wish to thank my wife, Katy, who has been there for me at every moment. You've endured late night rehearsals, countless hours of research, and many hours of score study. Our timing has been impeccable as I look forward to our future as a family.

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**“The Headless Horseman”**  
**Timothy Broege**  
**(b. 1947)**

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**Unit 1: Composer**

Timothy Broege was born in Belmar, New Jersey in 1947. He studied piano and theory during his childhood in Belmar, NJ. He earned his Bachelor of Music degree, with Highest Honors, from Northwestern University in 1969. At Northwestern University he studied composition with M. William Karlins, Alan Stout, and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane. After teaching in the Chicago Public School System, he returned to New Jersey to teach elementary school music until 1980. From 1985 to 1995 he taught piano and recorder at the Monmouth Conservatory of Music. Following his career as a public school music educator and university professor, Timothy Broege continues to work as a writer for the “On the Cutting Edge” column of the *The American Recorder* magazine. He currently maintains a full performing schedule as a church organist, and teaches music from his studio in Bradley Beach, New Jersey.

**Unit 2: Composition**

*The Headless Horseman* is a programmatic work that was composed in 1973. The Summer School Concert Band of Manasquan, New Jersey, first performed the work. An interesting use of compositional techniques such as: changing meters, trombone glissandos, bi-tonality, and layered percussion are used to create the images well-known characters from Washington Irving’s short story, *The Legend of the Sleepy Hollow*. This whimsical work for band, with only forty-five measures, lasts approximately one and one half minutes.

**Unit 3: Historical Perspective**

The programmatic work is deeply rooted in the historical importance of portraying character themes, moods and motives through music. Many 20th century composers have successfully given life to film, fiction, and even amusement rides through their imaginative and creative scoring for orchestra and band. The modern composers John Adams (*Short Ride in A Fast Machine*), Gunther Schuller (*Studies of Themes of Paul Klee*), William Schuman (*George Washington Bridge*), and Michael Colgrass (*Winds of Nagual*), among many others, have borrowed the means to portray characters, moods, and events from well-known and notable composers such as: Wagner, Berlioz, Mussorgsky, and Debussy. Timothy Broege has successfully followed these fine examples and composed a piece approachable by middle and high school band musicians.

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#### Unit 4: Technical Considerations

Although this piece is significantly short in duration, only forty-five measures, it challenges the players to quickly shift tempo, meter, and mood. The piece is centered in G minor, with polytonal and non-tonal harmonies used in separate sections of the music. The disjunctive intervals that sound the warning alarm in the low brass include tri-tones. The low brass (mm. 14-16) and trumpets and horns (mm. 24-32) are met with chromatic figures, while the trombones are required to glissando (first-to-seventh slide position) during the introduction. Common time is the predominant meter, and 6/4 is divided as 4 beats +2 beats throughout the piece. The rhythmic combinations are basic, including only whole, dotted half, half, quarter, and eighth notes. Trumpet 1 solo is required to perform a quarter note triplet against steady eighth notes in the final statement.

#### Unit 5: Stylistic Considerations

The work requires players to effectively convey mood and character changes swiftly using varied tempo, dynamics, articulations, and tonalities. As stated by the composer in the "performance notes" of the score, "if possible, a tempo slower than the indicated quarter note = 60 should be taken." The introduction should be developed slowly, beginning with the layered percussion, and gradually increase in intensity to the *ff* fermata. Staccato and legato articulations depict mood and style and should be performed as indicated.

#### Unit 6: Musical Elements

Melodic lines are to be balanced properly with polytonal and non-tonal harmonies. Each melodic motive or idea depicts a particular character and/or mood throughout the piece. Centered in G minor, chromatic lines and decorative obbligato compositional techniques are used to color the effective programmatic work. The natural mode of G minor functions as the textural harmony (F-natural). Dissonant tone clusters indicate an alarming sounding and the return of the headless horseman.

#### Unit 7: Form and Structure

MEASURE	SECTION	TONALITY	SCORING
1-9	Intro	Non-tonal/ G minor	Tone clusters in woodwinds and brasses; layered texture created by percussion rolls; glissandi in trombones; <i>Adagio misterioso</i>
10-19	A	Bi-tonal/ G minor	Theme A presented in flutes, oboes, and bells; snare drum ostinato accompaniment; low brass non-tonal interjection



20-25	B	G minor	Theme B; Theme A fragment appears as obbligato; 6/4 meter, homorhythmic, chordal texture in natural minor; two measure transition, arrival signaled with tone clusters from the Intro (m. 8)
26-32	C	Bi-tonal/	Change in texture; harmonic changes are primary interest in clar. & saxes; quartal/bi-tonal harmonies change timbres, passed from brass to woodwinds; rhythmic snare drum resumes
33-38	B	G minor	Theme B returns; two measure extension using fragment of obbligato (P5); G.P. in 2/4 part of the extension
39-45	A Coda	G minor	Theme A returns; bi-tonal harmonic texture; Baritone solo presents non-tonal material, different from initial-arrives on tonic g; trumpet solo brief variation of Theme A fragment, sudden ending

### Unit 8: Suggested Listening

Timothy Broege, *Rhythm Machine*  
Michael Colgrass, *Winds of Nagual*  
Paul Dukas, *The Sorcerer's Apprentice*  
Morton Gould, *Halloween*  
David Maslanka, *A Child's Garden of Dreams*  
Modest Mussorgsky, *A Night On Bald Mountain*  
Richard Strauss, *Till Eulenspiegel*

### Unit 9: Additional Reference and Resources

Broege, Timothy. *Composer and Keyboard Performer*. Online Biography, December 8, 2007, <http://www.timothybroege.com>

Dvorak, Thomas L. *Best Music for Young Band*. Brooklyn, NY: Manhattan Beach Music, 1986 Revised Edition 2005.

Miles, Richard. *Teaching Music through Performance in Band*. Volume 1, Chicago, Il: GIA Publication, Inc. 1997.

Randel, Don Michael. *The New Harvard Dictionary of Music*. Cambridge, MA: Harvard University, 1995.

**“Air For Band”  
Frank Erickson  
(b. 1923-d. 1996)**

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**Unit 1: Composer**

Frank Erickson was born on September 1, 1923, in Spokane, Washington and died on October 21, 1996. His introduction to music began with piano lessons at age 8, continued with trumpet lessons at age 10, and expanded to composition in high school. During World War II he arranged for army bands, which led to post war work as a dance band arranger and composition study with Mario Castelnuovo-Tedesco. He received both his bachelor's and master's degrees from the University of Southern California while studying composition with Hasley Stevens. Erickson taught at the University of Southern California at Los Angeles and San Jose State College. As a music editor he had worked with the notable publishers G. Shirmer, Bourne, and Belwin. He held memberships with National Band Association, Kappa Kappa Psi, Phi Mu Alpha, American Bandmasters Association, and ASCAP. He had more than 250 compositions and arrangements for band to his credit, and over 150 of his compositions have been published, including: *Toccata for Band*, *Citadel March*, *Fantasy for Band*, *Balladair*, *First Symphony for Band*, and *Second Symphony for Band*.

**Unit 2: Composition**

Published by Bourne in 1956, *Air for Band*, was revised in 1966 and has since been a valuable piece that requires a keen sense of phrasing, sustained lines, expressiveness, and intonation. The one movement work brims with tuneful melodies, simple harmonic movement, and artful details that express warmth, dignity, and beauty. The work is 53 measures in length, and has a performance time of three minutes and fifteen seconds.

**Unit 3: Historical Perspective**

The work was composed early in Erickson's career, 1956, and displays the tuneful writing that was mindful of many composers during that time period. Many wind band composers, including Erickson, were writing works that possessed educational value for young musicians. The term *Air* in the title was adapted from the term *Aria*, and is used to describe a tuneful melody in either vocal or instrumental works. The poem-like melody could also be described using the traditional French term *Air de cour*, or court air.

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#### **Unit 4: Technical Considerations**

Marked “slowly” at measure one, with the only other tempo marking of “ritardando” at measure 52, the piece should present no significant tempo or rhythmic concerns. The tonality begins in C minor and moves to the parallel C Major, requiring the ensemble to perform the both C minor and C major scales. The eighth note is the smallest rhythmic division. Ranges are medium to medium-low throughout.

#### **Unit 5: Stylistic Considerations**

The significant use of elisions and anacrusis’ to sustain the continuity of the tuneful melodic material is evident throughout the piece. The key center of C minor uses accidentals. The harmonic structure employs suspensions to create tension and release, and also the opportunity to tune chords and intervals in both minor and major keys. The use of concert percussion to activate the large, slow crescendo in the middle of the piece is also used at the end of the composition.

#### **Unit 6: Musical Elements**

The melody ascends using triadic lines and descends in a sequential manner throughout using the C minor and C Major scales. The tonality shifts from C minor to C major by use of a change in key signature. The woodwind texture is used often, especially focusing on the clarinets, and gives way to a short brass chorale in the middle of the piece. Great attention is needed to balance between the harmonic accompaniment and melodic lines for an effective performance.

#### **Unit 7: Form and Structure**

MEASURE	SECTION	TONALITY	SCORING
1	A	C minor	Clarinets, Alto & Tenor Saxes, F-Horns, Bassoon/Baritone, Bari Sax & Tuba double the Str. Bass
9	A		Tutti Band and Str. Bass
17	B		Clarinets, Saxes, F-Horns, Trb. 1, Baritone, Tuba, and Str. Bass
28	A1		Tutti Band - add Flute, Oboe
36	B1		Add Trpt. 1, tutti band, and Brass Chorale at measure 42
44	A2	C Major	W.W., Low Reeds, Mixed Mellow Brass (No Str. Bass)

### **Unit 8: Suggested Listening**

J.S. Bach, *Air for the G String*  
Frank Erickson, *Balladair and Rhythm of the Winds*  
Percy Aldridge Grainger, *Colonial Song*  
Percy Aldridge Grainger, *Irish Tune for County Derry*  
Joseph Curiale, *Prairie Hymn*

### **Unit 9: Additional Reference and Resources**

Randel, Don Michael. *The New Harvard Dictionary of Music*. Cambridge, MA: Harvard University, 1995.

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**“Prelude, Siciliano, and Rondo”**

(Movement I. Prelude)

(Movement II. Siciliano)

(Movement III. Rondo)

**Malcolm Arnold**

**(b. 1921 – d. 2006)**

**arranged by John Paynter**

**(b. 1928 – d. 1996)**

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**Unit 1: Composer**

Born in Northampton, England on October 21, 1921, Malcolm Arnold is one of the most notable and prestigious composers of the 20<sup>th</sup> century. His remarkable contributions to the catalogue of major concert works include nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, and the numerous works composed for brass band and wind band. Of the 132 plus film scores to his credit, none are more recognized than the “The Bridge Over the River Kwai” for which the 1958 score awarded him as one of the first British composers to ever win an Oscar. He attended the Royal College of Music where he studied composition with Gordon Jacob. During the 1940’s he began his professional career as a trumpeter with the London Philharmonic Orchestra and the BBC Symphony. Following his tenure with the LPO, Arnold focused his professional career primarily on composition and conducting.

**Unit 2: Composition**

*Prelude, Siciliano, and Rondo* was originally composed for a brass band and was entitled *Little Suite No. 1 for Brass Band, Op 80* in 1963. Subsequently, Arnold composed *Little Suite No. 2 for Brass Band (1967)* and *Little Suite No. 3 for Brass Band (1987)*. Director of Bands at Northwestern University, John Paynter, arranged the original *Little Suite No. 1 for Brass Band, Op 80* for symphonic wind band. Paynter’s arrangement expanded the instrumentation to include woodwinds and additional percussion, but respectfully retained the lighthearted, humorous, and free spirited character of the original work.

**Unit 3: Historical Perspective**

Much like the well-respected traditional styles of English composers Gordon Jacob, Gustav Holst, and Ralph Vaughan Williams, Malcolm Arnold’s *Prelude, Siciliano, and Rondo* yields tuneful melodies and folk-like characteristics of the British Band traditions. His other works for wind band (also arrangements) include *Peterloo Overture*, *Two Symphonic Movements*, *Pre-Goodman Rag*, *Water Music, Op. 82*, *Four Scottish Dances*, *English Dances*, and *Four Cornish Dances*.

## **Unit 4: Technical Considerations**

### **FIRST MOVEMENT**

The technical demands of melody, rhythm, and harmony are basic. The tonality varies and includes Bb Major, Ab Major, G Lydian, Eb Lydian, D Major and D minor. Eighth note scale passages in Db Major, and F Major must be performed by the low brass and lower woodwinds. Piccolo, flutes, and xylophone must perform a short syncopated Bm7 arpeggio in sixteenth notes at quarter note equal to 112.

### **SECOND MOVEMENT**

The meter is 6/8, and the indicated tempo marking is Andantino at dotted-quarter equal to 60. Frequently, conductors have proceeded at a slower tempo circa 52 beats per minute. Rhythmic demands are basic, except for the arpeggiating sixteenth note passage found at Letter D in the clarinets. The clarinets must be able to arpeggiate the chords in sextuplets at quarter note equals 60 beats per minute. The tonality of the movement is centered in Eb Major, with brief moments of modulation to the relative c minor and other altered chords. Careful balance and flexibility are required from the crossing rhythms found in the f-horn accompaniment parts. The cornet solo requires sensitive, lyrical, and expressive playing.

### **THIRD MOVEMENT**

Rhythmic demands are greater in this movement. The meter remains in 3/4 time throughout, and suggests a tempo of quarter note equals 152. This movement has a swift accelerando in the last phrase that is driven by the pulsating quarter notes in the bass drum. Particular attention to the syncopated accompaniment patterns found in the clarinet 2 & 3, alto sax, tenor sax, horns, and trombone 1 parts are required. Advanced multiple tonguing skills are required for the brass to achieve the often desired spirited tempo. The piece is based in Bb mixolydian and uses triad harmony that extends to include related keys (Bb melodic minor) and other altered chords.

## **Unit 5: Stylistic Considerations**

### **FIRST MOVEMENT**

The arranger has indicated, specifically, staccato and marcato articulations throughout, keeping the fanfare-like rhythms light and crisp. Specific attention to these detached articulations is to be observed and performed by each player throughout the movement. The strict rudimental snare drum part, common in British military music, plays an important role during the opening statement and must not be covered by the tutti chords in the ensemble. The fanfare-like opening to the Prelude boosts an illuminating and exciting beginning to the entire piece, which then continues to a strong dynamic and textural climax, and concludes with a muted return to the opening fanfare measures played in a lighter, softer style.

## SECOND MOVEMENT

The pastoral setting of the Siciliano evokes a lilting and flowing quality. The slow 6/8 time and dotted rhythms can prove to be difficult. Established by the horns during the opening statement, the quarter note of the quarter-eighth note ostinato pattern must be played tenuto. The ostinato pattern sounds as an accompaniment throughout much of the movement. The eighth note of the ostinato pattern should be lightly articulated and finished with an open release. A characteristic tone is desired for the beautiful and deeply expressive trumpet and alto sax solos. Contrasting ensemble dynamics should follow the melodic contour of the minor melody.

## THIRD MOVEMENT

The fast and lively tempo of the third movement creates excitement. The contrasting sections of tutti rhythmic figures and cantabile-like lyrical phrases differ in dynamics, texture, and mood. Continued specific attention to varied and contrasting articulations from the previous movements remains here. The written accents are also to be adhered to by the performers for proper rhythmic integrity and consistent style. Wide ranges of ensemble dynamics are to be incorporated for an expressive performance.

## Unit 6: Musical Elements

### FIRST MOVEMENT

This movement is composed in five-part song form (ABACA), and includes an introduction and coda. The movement begins in a fanfare style, continues with melodic development in two-part counterpoint, reaches a middle climax, and returns to the opening fanfare theme. Compositional techniques include simple polyphony and countermelodies.

### SECOND MOVEMENT

This movement is composed in five-part song form (ABACA), and includes an introduction and coda. The movement begins with a four-bar melody that is accompanied by basic harmony. The four-bar phrasing continues throughout the movement. Melody contour and controlled dynamics shape the movement and are important for an effective interpretation. Compositional techniques include chromatic passing tones, tonicization, borrowed chords, and homophonic texture.

### THIRD MOVEMENT

This movement is composed in five-part song form (ABACA), and includes an introduction and coda. The movement is defined by differences in texture and timbre. The melody contrasts with a syncopated and repetitive accompaniment, but works together with a simple bass line. The compositional techniques employed in this movement are consistent with the previous movements and include borrowed chords, chromatic harmonies, tonicization, and countermelodies. Use of modal harmonies and melodies are also included.

## Unit 7: Form and Structure

### MOVEMENT I, PRELUDE

MEASURE	SECTION	TONALITY	MUSICAL EVENTS
1-8	Intro	Bb Major Ab Major	Theme 1 – Fanfare; root movement of harmonies by the interval of a perfect fourth (Bb, Eb, Ab, Db); Theme A accompaniment in the tenor and bari sax, horns 3&4, baritone and trombone III
9-18	A	G Lydian Eb Lydian	Theme 2 – canon in brass; Theme B presented by the upper woodwinds & saxes; tonality modulation
19-23	B	D minor	Theme A – Development as canon in trumpets and horns, trombones, baritones, snare drum
24-29	A	D Major	Theme 1 & Theme 2 – restatement in juxtaposition; tonality shift;
30-38	C	D Major Bb Major	Theme A & Theme B – development of complementary themes in two-part counterpoint, woodwinds, horns, and xylophone
39-47	A	Bb Major	Theme 2 – final statement; Theme B – final complementary statement
48-55	Coda	Bb Major	Theme 1 – Restatement of fanfare in muted brass; quite setting niente

### MOVEMENT II, SICILIANO

MEASURE	SECTION	TONALITY	MUSICAL EVENTS
1-4	Intro	Eb Major	Opening theme in Bassoon solo; introduction of rhythmic ostinato that accompanies the main theme in horns
5-20	A	Eb Major	Main theme stated in cornet solo; second statement in cornet, flutes, and English horn
21-28	B	Eb Major with Tonicization to V/V	Development in ostinato material; chromatic harmony; tonicization; increased textural elements



29-44	A	Eb Major	Restatement of main theme with obligato figure in clarinets; main theme with tutti, homophonic texture
45-53	C	B minor Bb Major	Shift in tonality; antiphonal statements between brass/woodwind groups; borrowed chords; chromatic harmony
54-69	A	Eb Major	Final statement of main theme in woodwinds and cornet solo
70-75	Coda	Eb Major	

MOVEMENT III, RONDO

MEASURE	SECTION	TONALITY	MUSICAL EVENTS
1-24	A	Bb -----	Opening statement tutti, 12-bar rondo theme; modal (mixolydian) tonality followed by reduced second statement
25-32	B	D major	8-bar development of thematic material; brief modulation to melodic minor mode
33-44	A	Eb Major	Restatement of rondo theme; first time with flutes/oboe/bells soli and harp obligato; second time with tutti, homophonic texture
45-60	C	G minor	New legato theme, lyrical style; contrasting waltz-like accompaniment to the syncopated rhythms of previous sections
61-81	A	Bb ----- Mixolydian	Restatement of rondo theme; first time with low brass and low woodwinds; second time in large group of mixed instrumentation; leading to climax and final statement
82-95	Coda	Bb Mixolydian	Layering of dominant chord (Fmin7); accelerando to a driving, exciting, and rhythmic conclusion

**Unit 8: Suggested Listening**

Malcolm Arnold, *Four Scottish Dances, English Dances, Four Cornish Dances*

**Unit 9: Additional Reference and Resources**

Dvorak, Thomas L. *Best Music for Young Band*. Brooklyn, NY: Manhattan Beach Music, 1986.

Dvorak, Thomas L., Robert Grechesky, and Gary Ciepluch. *Best Music for High School Band*. Brooklyn, NY: Manhattan Beach Music, 1993.

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## **“American Salute”**

**Morton Gould**  
**(b. 1913 – d.1996)**

**transcribed by Philip J. Lang**  
**(b. 1911 – d. 1986)**

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### **Unit 1: Composer**

The son of immigrant parents from Bulgaria and Poland, Morton Gould, composed pieces for orchestra, band, jazz band, and even marching band. A performer on New York City’s vaudeville and movie stages during his teenage years, he had already learned the craft of entertaining by performing radio broadcasts starting at age six. After studying music at the Institute of Musical Arts (Julliard School), Gould studied piano with Abby Whiteside and composition with Vincent Jones. The financial collapse of 1929 (The Great Depression) found Gould continuing to compose, arrange, and even study piano seriously. At age eighteen, he became the staff pianist at the Radio City Music Hall, and by age twenty-one, he was conducting for WOR Mutual Radio in New York. In 1931, Fritz Reiner offered him a scholarship to study conducting at the Curtis Institute of Music in Philadelphia. Regretfully, Gould turned down the offer because of his family’s financial straits; however, shortly thereafter, Gould was hired as the staff pianist for the new phenomenon of the day titled the National Broadcasting Company (NBC).

During the 1940’s, Gould moved to CBS and remained open to composing and arranging in many different genres of music. Notable conductors Leopold Stokowski, Arthur Rodzinski, Arthur Fielder, and Arturo Toscanini were recording his symphonic music. In addition to his symphonic and dance band compositions, Gould composed more than a dozen works for band, including his *West Point Symphony* (1952).

His honors and awards include: Kennedy Center Honors Award from President Bill Clinton in 1994, the Pulitzer Prize in Music for *Stringmusic* in 1995, and election to the American Academy of Arts and Letters in 1986. In addition, Gould received twelve Grammy nominations and one Grammy Award for his Chicago Symphony recordings of composer Charles Ives’ music in 1966. He was a long time board member of the American Society of Composers, Arrangers, and Publishers (ASCAP) until being elected to its presidency in 1986, a post held until 1994. His advocacy for school music programs is noted through his frequent appearances as a guest conductor and lecturer on the art of composition.

The piece *American Salute* was originally composed for full orchestra, and was transcribed by Philip J. Lang. Gould’s colleague at WOR Mutual Radio, Philip J. Lang orchestrated more than seventy Broadway musicals and arranged music for notable conductors Arthur Fielder, Andre Kostelanetz, and Alfred Wallenstein.

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## **Unit 2: Composition**

Morton Gould's highly regarded skills of composition, arranging, and improvisation are evident in the piece *American Salute*. The iconic work, based on *When Johnny Comes Marching Home*, was written overnight in 1942 during the early days of World War II. At the request of a government radio program producer who wanted a "salute to America", Gould penned the work beginning around dinner (6:00 PM), and finished prior to the next morning's band rehearsal (9:00 AM). Philip J. Lang transcribed the work for band in the same year. *American Salute* is approximately four and half minutes long.

## **Unit 3: Historical Perspective**

It was commonplace during the 1920's and 1930's to utilize popular American styles in composition; however, Gould expanded this practice by employing his natural ability to improvise and quickly, almost spontaneously, arrange melodies. He began creating short fantasies based on well-known American tunes for use on his radio shows. "Light music" during this time period incorporated elements of folk, jazz, dance, and military band music. These new sounds were performed by the radio symphony orchestra and broadcasted to millions of wartime Americans.

The lyrics to "When Johnny Comes Marching Home" are uplifting and helped convey hope to the patriotic citizens of America. Patrick S. Gilmore (1829-1892), the "Father of the Concert Band" and native of Ireland, published the tune in 1863 under the pseudonym "Louis Lambert". Much controversy surrounds the origin of this said to be Irish folk tune; nevertheless, it lives in American history as one of the most performed works by bands and orchestras alike.

## **Unit 4: Technical Considerations**

This work calls for accompanied solo lines in the English horn (cued in the alto sax), trumpet 1, and trombone 1 parts. Although effort and attention are necessary for the instrumental balances and groupings of each phrase, careful attention should be brought to the balancing of timbres during the bassoon soli (cued for one player in alto clarinet, bass clarinet, trb 1, trb 2, and str. bass). At least two of the three bassoons must be present for an integral performance of the music.

Antiphonal playing in the trumpets, horns, and trombones requires each performer to play with a straight mute. The score calls for virtuosic tonguing and fingerings in all parts. Articulations marked in the parts are to be performed lightly with a consistent pulse. Performers are asked to play a slur two eighth notes/ one staccato eighth note figure that is grouped by three's in 12/8 time. Woodwinds must perform chromatic sextuplets in 12/8 time at 140 beats per minute. The trumpets are required to use closed and open hand positions on the bell for a plunger, jazz-style affect. The score calls for a tempo marking of Allegro, and a metronome marking of 140 beats per minute. The tempo remains consist through the meter sign changes of 12/8, alla breve, and common time.

## Unit 5: Stylistic Considerations

Elements of jazz, symphonic, military band and orchestral composition are found in the stylistic characteristics of *American Salute*. The piece embodies the patriotic essence of wartime American citizens, and merges together the cross migration of multiple styles popular during the 1920' and 1930's. The rhythmic influences of Charles Ives and Leonard Bernstein, along with the flare and infectious writing of the Gershwin brothers can be heard in this classic "light music" work.

Morton Gould attended a morning rehearsal of the U.S. Military Academy Concert Band, where he provided critique and guidance on the performance of his music. He asked the concert band members to exaggerate the dynamics. In further discussions of the piece, Gould has remarked adamantly about the cross cues in Lang's arrangement, and the careful considerations necessary for any instrument substitutions. Although Gould became ill after the rehearsal, he still attended the concert as an audience member. According to the band's commander and conductor, LTC David H. Deitrick, "He was extremely pleased with the concert, and couldn't say enough about how happy he was with the way the band performed his music." Gould passed away the very next day.

## Unit 6: Musical Elements

Incorporating elements of jazz, tightly aligned chords, short motives and melodies, melodic and harmonic imitation through keys, variation of motives, and consistent pulse throughout the meter changes drives the piece from beginning to end. The candid conversations between woodwinds and brass are created through the use of syncopated rhythms and crisp articulations. Elements of jazz style are evident in the "doo-wah, doo-wah" cornet calls prior to measure 100. The closely spaced parallel chords used to announce the melody in measure 15 shows the influence of jazz voicings. These voicings will occasionally act in contrary descending motion, as written at measure 100 and 101.

The lyrics to Patrick S. Gilmore's song are as follows:

When Johnny comes marching home again, Hurrah! Hurrah!  
We'll give him a hearty welcome then, Hurrah! Hurrah!  
The men will cheer, the boys will shout, the ladies they will all turn out;  
And we'll all feel gay, When Johnny comes marching home.

It is suggested that students rehearse the tune by singing. The natural rhythmic pentameter associated with the lyrics of the Irish tune help contribute an accurate style and flow to performing it on instruments. Using the verse for solo playing, answered by the ensemble (Hurrah, Hurrah!) is also recommended as a traditional approach to this now American classic for band/orchestra.

**Unit 7: Form and Structure: (Theme and Variation)**

SECTION	MEASURE	TONALITY	MUSICAL EVENTS
Introduction	1-14	E minor	G7sus4 in 12/8 time
Theme 1	15-22	E minor	Bassoon trio (cued in low ww., trombones 1 & 2, & string bass)
Episode 1	23-31	E minor	Antiphonal muted brass and woodwinds
Variation 1	32-40	D minor	English horn (cued in alto sax) with bassoon ostinato
Variation 2	41-46	F minor	Low brasses and woodwinds
Episode 2	47-53	F minor	Brasses and timpani, modulation to E-flat minor
Variation 3	54-64	E-flat minor	Staccato w.w.'s accompanied by brasses and percussion
Variation 4	65-87	C minor	Alla breve tutti
Variation 5	88-105	D minor	Tutti with syncopation
Variation 6	106-137	G minor	Cornets and trombone 1 accompanied by 4/4 ostinato
Episode 3	138-145	G minor	Antiphonal high w.w.'s and low brasses in 12/8 time
Variation 7	146-156	D minor	Tutti, faster with movement
Coda	157-171	D minor	Antiphonal w.w.'s, snare drum, and timpani; builds to ending on the D7sus4 in 12/8 time

### **Unit 8: Suggested Listening**

- Morton Gould. *An American Salute*. Colonel Michael J. Colburn, "The President's Own" United States Marine Band. Alexandria, VA, 2012.
- Morton Gould. *American Salute*. Arthur Fiedler, Boston Pops Orchestra. RCA Gold Seal (Papillon Collection) 6806-2-RG (CD), 6806-4-RG8 (tape), 11-7862B (LP).
- Morton Gould. *American Salute*. Arr. Philip J. Lang. American Variations, Eugene Corporon, Cincinnati Wind Symphony. Klavier KCD-11060.
- Morton Gould. *American Salute*. Morton Gould's Orchestra. Columbia ML5874, ML4218.
- Morton Gould. *American Salute*. Arr. Philip J. Lang. United States Air Force Band. An American Tribute, USAF-163.
- Morton Gould. *American Salute*. Arr. Philip J. Lang. Harry Begian, University of Illinois Band. University of Illinois IL-76.
- Morton Gould. *American Salute*. Arr. Philip J. Lang. Belwin Concert Band Classics #1. Ed Peterson, The Washington Winds.

### **Unit 9: Additional Reference and Resources**

- G. Schirmer Promotions Department. "Around the Year with Morton Gould." New York: G. Schirmer, Inc., 1988.
- Gilmore, Patrick. "Music Lyrics: When Johnny comes marching home." St. Andrew Civil War Reenactment Club. 1997: 4 pars. Online: internet address <http://scooby.cheney.net/~braxton/music2.html> (April 1, 2013).
- Gould, Morton. *An American Salute*. Transcribed for band by Philip J. Lang, CD notes, Colonel Michael J. Colburn. "The President's Own" United States Marine Band. May 7-11, 2012, Alexandria, VA.
- Gould, Morton. *American Salute*. Transcribed for band by Philip J. Lang. New York: Mills Music, 1943.
- Morton Gould. "American Salute with remarks by Mr. Gould." LTC David H. Deitrick, conducting the U.S. Military Academy Band. Disney Institution, Orlando, FL, February 20, 1996. Sound Cassette.
- "Morton Gould Remembered." *Instrumentalist*, July 1996, 52-55, reprinted January 2013, 83-86.
- Miles, Richard. *Teaching Music through Performance in Band, Volume 2*. Chicago, IL: GIA Publication, Inc. 1998.

**“Vesuvius”**

**Frank Ticheli**  
**(b. 1958)**

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**Unit 1: Composer**

Born in Monroe, Louisiana on January 21, 1958, Frank Ticheli holds music degrees from Southern Methodist University and the University of Michigan. He has studied composition with notable teachers such as: William Bolcolm, Leslie Bassett, William Albright, and George Wilson. Thousands of musicians throughout the United States, Canada, Europe, Asia, and Australia have performed his award winning compositions for wind ensemble and concert band.

Frank Ticheli’s recognitions and honors include the Charles Ives Scholarship, a Goddard Lieberon Fellowship, the Ross Lee Finny Award, the Walter Beller Prize, and a residency at the Yaddo and MacDowell Colony. He has received commissions from the American Music Center, Pacific Symphony, The Prince George’s Philharmonic Orchestra, The Adrian Symphony, the City of San Antonio, Stephen F. Ausitn State University, the University of Michigan, Trinity University, and many others.

Additional published works for band include: *Amazing Grace*, *Shenandoah*, *Fortress*, *Gaian Visions*, *Pacific Fanfare*, *An American Elegy*, *Blue Shades* and *Postcard*.

**Unit 2: Composition**

The Revelli Foundation commissioned *Vesuvius* in 1999 for The Paynter Project. It represents a historical event that altered a societies destiny and abolished any human habitation from the city of Pompeii in A.D. 79. Its power and iconic force can be paralleled with that of Frank Ticheli’s dramatic compositional techniques used in this piece. *Vesuvius* represents a growth and development in Frank Ticheli’s expressive and dramatic writing. With a performance time of just over nine minutes, this piece employs complex modal harmonies, altered modes, rich textural writing, compound meters, and rhythmic variations.

**Unit 3: Historical Perspective**

*Vesuvius*, a challenging yet accessible piece, is representative of a change in the compositional techniques displayed by morderm composers such as Frank Ticheli. The 20<sup>th</sup> century gave us new, modern, and eclectic composition’s that ranged from simple and accessible, to works that are large, complex, and multifaceted. Ticheli has composed wind band works for all ranges of complexity; however, *Vesuvius* remains one of his most performed pieces amongst wind bands.

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Ticheli's prominent style of easily communicating melodies and themes in his music creates a foundation, and connection, with the performers and listener. Whether the piece was created based on familiar melodies (*Shenandoah, Amazing Grace, Cajun Folk Songs*) or original melodies or motives (*Postcard or Blue Shades*) the music is developed and transformed with a progression that allows the performer and listener to understand and connect with the music.

*Vesuvius* was composed using neo-classical and romantic-style procedures and forms. The melodic and harmonic motives found early in the piece are more fully developed and altered as the work unfolds into multiple themes and melodic motives occurring simultaneously. These melodic and harmonic motives, placed into the rondo form, are transferred through related modal keys (A Phrygian to D minor) and placed into a canon prior to the coda. The contrasting primal fury, wide range of extreme dynamic ranges, flutter tonguing, and soft lyrical expressiveness during the second theme create a modern juxtaposition within the works melodic and harmonic materials. The infectious and turbulent melodic and harmonic development suggest a blend of modern compositional techniques that marry together with classical and romantic styles of music.

#### **Unit 4: Technical Considerations**

The frequent use of modal scale passages, and the expressive qualities found in these uncommon tonalities, can provide adequate opportunity for lessons with an advancing ensemble. Modes included in the piece are Phrygian (A), Aeolian (D), Lydian (B-flat), Dorian (A), and hints of major and minor harmonies as well. Intonation within the modes may be unfamiliar to the performer and is often presented in open-fifths or octaves. More intonation considerations include tone color, timbre, and a wide range of dynamics.

The piece incorporates multiple meter changes at a brisk tempo of metronome marking quarter note equals 168+. Ticheli remarks in the rehearsal notes that during the premiere performance "we found that the energy could be effectively heightened by playing at an even faster tempo than is marked in the score." Both loud and soft dynamic passages should be harnessed with dramatic energy and performed with great expression.

Including eighteen percussion instruments divided between three players, the percussion colors are extensive in nature and demand consummate performers. The percussion section requires space and room for adequate set-up and management of performance expectations within the score. Quality percussion instruments (slap stick, tambourine, bowed vibes, and ratchet for example) across all three parts are desirable for maximum effect.

## **Unit 5: Stylistic Considerations**

The cultural sounds affiliated with an ancient style of tonality, the melodies and harmonies in this work are based on an ever changing modulation of Aeolian, Dorian, Phrygian, and Lydian modes. Performing these modes in a series of rounded scale exercises will develop the performers ear within these uncommon tonalities and beyond the common major and minor tonalities used in a majority of band works. The intriguing and refreshing sounds created in modal melodies and harmonies can be a quality introduction to new textural elements for advancing ensembles.

The dramatic intensity associated with this furious dance must be performed at both loud and soft passages. Whether the music calls for loud, frantic, frenetic energy or soft, lyrical, smooth playing, the two contrasting styles must maintain a quick and driving pulse. The time signature of 9/8 that dominates the score is subdivided into the uneven four-beat pattern of (2+3+2+2). Also, measures three through nine are marked in the 4/4 time signature; but essentially present the feverish rhythmic figures in a three-beat pattern beginning on beat two of measure three. The subdivision of steady eighth notes throughout is essential for all meters.

## **Unit 6: Musical Elements**

Forward, driving energy in the steady pulse of eighth notes must be present within all performers and not the responsibility of the conductor. All members are responsible for consistent time and a solid sense of inner pulse. Independent playing within sections or groups of instruments will be necessary when multiple themes and/or imitation of motives are approached simultaneously and with drastic contrasting dynamic levels. A modern compositional technique of incorporating the human voice in a rhythmic onomatopoeic figure, "ch-ch", displays another textural element to color the work. Set in rondo form, classical forms of development are used throughout. These include - canonic imitation of themes, tonic/dominant relationships of modal key signatures, motivic fragments and imitation of motives. Four distinctive themes are developed, altered, imitated, superimposed, and restated using the Phrygian, Aeolian, Dorian, and Lydian modes prior to the final coda section of the piece.

### Unit 7: Form and Structure: (*Rondo Form: A-B-A-C-A*)

SECTION	MEASURE	TONALITY	MUSICAL EVENTS
Intro	1	A Phrygian	Pedal point; Phrygian mode
	14	A Phrygian	Theme 4 foreshadowed (trombone)
	20	A Phrygian	Theme 3 foreshadowed (flutes, clar. 2)
	25	A Phrygian	Transition theme foreshadowed (low brass, low woodwinds)
A	47	D Aeolian (b5)	Theme 1 (Alto Sax solo)
	63	D Aeolian	Bridge
	74	D Aeolian(b5)	Theme 1
	83	D Aeolian/ A Aeolian	Theme 2
Modulating Episode	104	D Aeolian	New texture established
	114	D Aeolian	Quote of <i>Dies Irae</i> (oboe 1, muted horn 1)
	118	A Aeolian	Continued elaboration of texture
	128	B chromatic	Continued elaboration of texture
	132	E Phrygian (chromatic)	Continued elaboration of texture
B	140	A (open 5 <sup>th</sup> 's)	Cadence to A
	146	A Phrygian/ A Aeolian	Theme 3 (oboe)
	161	A Dorian	Theme 3 (woodwinds)
	180	A Major	Bridge (brass)
	196	A Dorian/ D Major	Theme 3 (woodwinds)
Transition	217	A Phrygian	Canonic episode moving to reprise of A section
A	241	D Aeolian (b5)	Theme 1 (brass) against ww. Flourishes
	251	Bb Lydian (b7)	Theme 1
	259	D Aeolian/ A Aeolian	Theme 1 (ww.) against Theme 2 (brass)
C	280	A Phrygian	Theme 4 (horns)
	287	A Phrygian	Theme 4 (muted tpts., trbs.)
	295	C# Maj./min.	Theme 4 (flute, obs., alto saxes)
	303	F Phrygian	Theme 4 (low brass) against Theme 3 (alto saxes and tpt. 2)
	311	A Phrygian	Theme 4 against Theme 3
	319	A Phrygian	Theme 4 against Theme 3
	327	D minor	Cadence to D minor
A	336	D Aeolian (b5)	Canonic variation on Theme 1
	346	A Aeolian (b5)	Canonic variation extended
	363	D Aeolian (b5)	Theme 1 (brass) against ww. Flourishes
	369	D Aeolian (b5)	CODA based on fragments of Theme 1

### **Unit 8: Suggested Listening**

*Amazing Grace – Time Pieces*, DePauw University Band, Craig Pare, conductor: Mark Records, MCD 2877

*Amazing Grace, Blue Shades, Cajun Folk Songs, Cajun Folk Songs II, Fortress, Gaian Visions, Pacific Fanfare, Songs of Tagore – “Blue Shades”: The Music of Frank Ticheli*, Michigan State University Wind Ensemble, John Whitwell, conductor: Mark Records, MCD 2744

*Blue Shades- Deja View*, North Texas Wind Symphony, Eugene Migliaro Corporon, conductor: Klavier Records KCD 11091

*Pacific Fanfare – Bird Songs*, North Texas Wind Symphony, Eugene Migliaro Corporon, conductor: Klavier Records KCD 11071

*Postcard – Postcards*, Cincinnati Wind Symphony, Eugene Migliaro Corporon, conductor: Klavier Records KCD 11058

*Music for Winds and Percussion – Ithaca College Wind Ensemble*, Rodney Winther, conductor: Mark Records MCBS 35891

*Vesuvius – 1999 WASBE*, North Texas Wind Symphony, Eugene Migliaro Corporon, conductor: Mark Records MCD 3144

### **Unit 9: Additional Reference and Resources**

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Dvorak, Thomas L., Robert Grechesky, and Gary Ciepluch. *Best Music for High School Band*. Edited by Bob Margolis. Brooklyn, NY: Manhattan Beach Music, 1993

Garofalo, Robert J. *Guides to Band Masterworks*. Fort Lauderdale, FL: Meredith Music Publications, 1992.

Miles, Richard. *Teaching Music through Performance in Band, Volume 4*. Chicago, IL: GIA Publication, Inc. 2002.