

AMERICAN MUSIC IN WIND BAND REPERTOIRE: THE IMPORTANCE
AND NEED FOR HERITAGE PRESERVATION

by

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ABSTRACT

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For an instrumental conductor in a music education program, repertoire selection is an important step while preparing for a concert program. Choosing quality music that represents varied genres, styles, and historical periods helps to create a stimulating concert for the listeners and a well-balanced musical preparation for the player. Performing music from other countries is essential and should be balanced with American music, specifically folk songs and marches.

The purpose of this thesis is to show the placement and benefit, according to composers and arrangers, of utilizing American music within the music classroom, specifically in the choice of wind band repertoire. This qualitative study features five interviews with modern composers and arrangers, musical analysis of two scores, and the compilation of a repertoire database for American folk songs and marches.

The three main research questions that guided this process were: 1) what is the accessibility of folk songs and marches in wind band repertoire, 2) why is the heritage of these categories important in the modern-day classroom, and 3) what musical elements contribute to traditional American music. Triangulation of the data helped demonstrate that distinguishing elements found in marches and folk songs are indicators of the musical

heritage of the United States. The interviewees outlined musical components that are found in works defined as American music, how pieces belong to this category and notable past composers. The musical analyses outlined two chosen works, *Shenandoah* and *The Stars and Stripes Forever*, which includes detailed information about melody, accompaniment, form, articulation, and other performance practices employed in North American folk songs and marches. A reference database of folk songs and marches is included as a tool for educators to utilize when programming specifically for these categories of music.

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CHAPTER 1

Introduction

There are numerous ways to design a concert program and a myriad of band compositions to use in the instrumental classroom. The process of selection, however, is not an easy task. Frank Battisti wrote, “the formulation of concert programs is one of the conductor’s most important and challenging responsibilities” (Battisti, 2007, p. 20).

Although there is not a specific method or textbook that indicates exactly what a conductor should choose for a concert program, there are ideas that have been presented regarding what directors should consider when choosing repertoire:

Repertoire is so very important. However, it is difficult for conductors to make the right choices...at first it may seem more practical to select pieces from a list of recommended junior high music; but we are talking about developing musical values, and the way to do that is through knowledge of the best our art has to offer. (Williamson, 2008, p. 6)

These ideas, based in pedagogical literature, are shared and encouraged by many people in the music education field including college directors, composers and arrangers, other professionals, and presenters at music conferences. It can be a daunting task to program repertoire for a performance that is respected and appreciated over time within a variety of genres such as marches, sacred works, and show tunes, across composers, and representing diverse cultural backgrounds. However, it is these staples in music literature passed down through many generations that create a core of “standard” wind band repertoire.

Many prominent conductors have outlined criteria for choosing quality repertoire. Frank Battisti (1995) stressed the importance of imaginative music, technical passages within the parameters of the group, and interesting individual parts. Robert Garofalo

(1983) listed three categories to be considered for selecting repertoire: structural elements that contain a high degree of compositional skill; historical context that represents diverse styles, forms, historical periods and cultures; and skills to develop the individual musician. With a number of styles including Renaissance, Classical, Romantic, and Twentieth century, and a wide selection of cultures from which to choose, there are still some areas that are played with less frequency, such as folk songs and marches that stem from the musical heritage of Anglo-America.

As an elementary student, I was exposed to traditional American folk songs in my music classroom. *She'll Be Comin' Round the Mountain*, *Michael Row the Boat Ashore*, and *Oh Susanna* were just a few of the songs that we would learn, sing, and perform at that time during the 1990s. These were tunes that my parents and grandparents knew having also grown up in the Midwestern United States. During beginning band in middle school, we played many of these folk songs in our lesson book, which was helpful for developing my musical ear because they were familiar. Band was also where I was introduced to American marches such as *Sabre and Spurs*, *High School Cadets*, and *Barnum and Bailey's Favorite*. These associations to folk songs and marches have shaped my mindset of American music. They have been woven into my music education beginning as a young student and continue to be integrated into my classroom teaching choices today.

For the purpose of this paper, I have defined American music as the many genres that have been brought to or created in the United States. As an immigrant nation, the term "American" is inclusive of all cultures and backgrounds that have found their way to North America. The blending of foreign musical elements with new concepts added in the U.S. creates a unique blend that is distinctive to North America. Although there are many other

categories and genres that are included in the scope of American music, folk songs and marches are the two areas included in this study.

Aaron Copland was instrumental in the promotion of American folk music from the United States through his compositions and he often spoke of the value that artists contribute to society. According to Copland:

His [the artist's] importance to society, in the deepest sense, is that the work he does gives substance and meaning to life as we live it...Obviously, we depend on the great works of the past for many of our most profound artistic experiences, but not even the greatest symphony of Beethoven or the greatest cantata of Bach can say what *we* can say about our own time and our own life...It's not a question of simply depending on the great works of the past – they are wonderful and cherishable, but that's not enough. We as a nation must be able to put down in terms of art what it feels like to be alive now, in our own time, in our own country. (Hitchcock, 1980, p. 33)

Copland demonstrated this ideal in his own compositions by writing direct, plain, optimistic, and energetic music to reflect the idea of the “American dream” situated in the time of his experience (Kulman, 2002). Music by American composers from the past and present can provide snapshots of the people, history, and events in the United States from their understanding of people’s experiences. Exposure to American folk songs and marches, as well as influential composers is important for the wind band classroom, repertoire, and concert programming to bring musical ideas that are directly connected to United States history. For the young musician growing up in the tradition of wind band in the United States, it is beneficial to have an introduction to and experience playing marches and folksong compositions within American music.

Purpose Statement

The purpose of this qualitative study is to show the placement and benefit, according to composers and arrangers, of utilizing American music within the music

classroom, specifically in the choice of wind band repertoire. For this study, the focus was placed on two categories within American music: folk songs and marches. These two categories are essential components for wind band due to instrumentation and ensemble.

This literature for this study outlined the history of instrumental music ensembles in the United States, the development of wind band repertoire for performances, and the purpose of folk songs and marches within the classroom repertoire. Interviews with U.S. composers and arrangers were conducted to gather insight on their use of specific musical elements. Analysis of two chosen scores outlined the compositional techniques used in these particular works to create the American sound. Also included is a database of selected wind band compositions focused specifically on folk tunes and marches that represent American musical heritage, which can be used by educators and directors for concert programming.

A varied repertoire of music is essential in creating well-rounded musicians according to the National Standards for music (1994). With a continual push for diverse musical selections, it is valuable to continue a tradition of including the Anglo-American musical heritage of the United States, as well as that of other regions and beyond. As an educator, the challenge is 1) how to integrate and teach folk songs and marches in the classroom, 2) what musical elements are used to represent the heritage of this “American” musical sound which become part of the performance practice, and 3) what music is readily available for wind band at various levels? The following questions guided this study:

1. What folk songs and march compositions are commercially available and accessible at all levels for wind band?

2. For pieces that are centered in the heritage of the American musical style, what do composers and arrangers take into consideration when writing for this category?
3. What musical elements are found in folk songs and marches that contribute to American musical heritage?

Literature Review

The wind band, like any other musical medium, has its own history, development, and repertoire. Beginning in Europe, wind bands commenced in four forms: court, church, civic, and military (Whitwell, 2010). The two most closely related to current United States bands are the civic and military bands. Compared to other music mediums, American wind band scholarship is relatively new. Developed from the roots of European band traditions, the U.S. wind band has taken on its own distinctive character in three ways. First, the wind band in the U.S. has embraced and cultivated its own unique traditions. Second, programming a wide variety of musical choices is still favored by modern bands today. Third, many composers have been inspired or hired to write new works or commissioned projects for ensembles seeking original music created specifically for wind band (Hansen, 2005). Three specific areas were considered: history of band in the United States, wind band repertoire, and the purpose of specific genres in the classroom.

The Representation of Bands in U.S. History

The history of the U.S. wind band demonstrates that these ensembles have many functions, a broad and diverse array of repertoire, and a tradition of being led by performers rather than composers. Crawford (2001) stated that by “responding to various social needs, from military functions to popular entertainment, band musicians have pursued the goal of accessibility within a framework colored by military discipline” (p. 272).

The heritage of instrumental music in the United States began outside of school walls in the late eighteenth century with the establishment of the United States Marine Band consisting of drums and fifes for marching military use (Battisti, 2002). British Army Bands were the model for these early U.S. concert and military bands because of their tradition of playing a wide variety of music, which included popular music for dancing, solos for concerts, and some of the finest transcriptions from orchestral works (Fennell, 1954). From there, amateur town bands formed with members of the community in the early nineteenth century. These ensembles included woodwinds, brass, and percussion. Anyone, in good public standing, was able to join the town band under the slogan that everyone “can learn to play if he will only study and practice” (Hazen & Hazen, 1987, p.47). Many of these early town bands were associated with military posts and thus frequently performed marches because of their connection to the military practice (Keene, 1982).

Separate from the military tradition, wind bands were commonly used to appeal to the public as entertainment. In many performances, the band would play well-known tunes that the audience could appreciate. The first wind band to be organized without the direct influence of a military organization was the Allentown band of Pennsylvania. Brass bands, which would be culturally connected to German heritage, became more popular in the mid-nineteenth century when Thomas Dodworth changed the focus in his instrumentation by removing the woodwinds and percussion from the ensemble. From trumpets through tubas, an ensemble comprised of a large range were better suited for outdoor performances (Fennell, 1954). Across the United States, communities were introduced to the pleasures of band music: “Whether marching in parades on the Fourth of July, welcoming visiting dignitaries and officials to town, or ‘discoursing sweet music,’ bands –

either primarily or exclusively brass in instrumentation – were unquestionably the most visible and audible musical organizations of the day” (Hazen & Hazen, 1987, p. 1).

Gilmore & Sousa

Full bands made a sudden return in 1858 with the presence of “Gilmore’s Band” and Patrick Sarsfield Gilmore, who is often referred to as the father of the modern American concert band (Battisti, 2002). Not only did Gilmore conduct his ensemble, he was also in charge of booking engagements and finances. In addition to his band business, he also arranged for the first of many large band festivals in 1864 held at Lafayette Square in New Orleans. He is remembered for his vast and wide repertoire selections for concerts and for his instrumentation, specifically his relation of more reed players to brass players (Goldman, 1962). Although other directors, such as Thomas Dodworth, Thomas Coates, and D. L. Downing, flourished during the 1800s, Gilmore’s band was the inspiration and example for a quality performance. Gilmore’s large bands and many years of touring throughout the United States solidified his role as a premiere bandleader in U.S. band history.

According to Keene (1982), “What Gilmore started, John Philip Sousa improved upon” (p. 284). Sousa’s first position was as the leader of the U.S. Marine Band in 1880, which he eventually left to form his own traveling concert band. Sousa popularized the march by adding several march-like dances to his repertoire and by “writing music for the feet instead of for the head” (Fennell, 1954, p. 39). Dubbed the “March King,” Sousa, continued to promote traveling band concerts with a wide variety of repertoire, which grew to become the nation’s favorite form of entertainment from 1880-1925. Towards the end of his career, Sousa took a personal interest in the high school and college band

movement by leading and working with young musicians in the classroom (Fennell, 1954). By the 1930s, the “character of band activity changed, with the emergence of a new type of professional band, the enlarged sphere of activity of the new Service bands, and the accelerated development of the band movement in education” (Goldman, 1962, p. 84). Because of this, the popularity of the traveling band began to diminish.

Beginnings of School Band

Although music education in the United States began with Lowell Mason in 1838, instrumental music did not enter the school curriculum until the twentieth century (Mark & Gary, 1992). According to Keene (1982), “instruments were taught in the public schools in the nineteenth century but only in isolated instances; no momentum developed until after the turn of the century” (p. 271). Beginning in the Midwest, Will Earhart, Albert Austin, and A.R. McAllister organized an instrumental program in the public schools before it spread to the east coast with Joseph E. Maddy (Goldman, 1962). Band programs gained popularity at the end of the nineteenth century and into the early twentieth as a common activity in public schools. In 1905, rehearsals were held after school and students were given credits towards their graduation requirements. A few years later, music supervisors were employed to promote music education in schools and outside of the classroom private individual lessons became more prevalent (Fennell, 1954). By the 1920s annual band contests were common practice and were heavily attended by school ensembles. These regional band contests or festivals would invite musicians to come and perform for competition or adjudication remarks before an audience and judges. Frequently the event would end with a massed band performance for a celebratory conclusion (Goldman, 1962).

In addition to concert band responsibilities, many bands also doubled as marching bands to perform for school sporting events or for public affairs such as parades.

There have been many pioneers in the music education field since the nineteenth century. These include Lowell Mason, Frederick Fennell, Albert Harding, William Revelli, Frank Battisti, and Elizabeth Green. Current directors and musicians “owe this extraordinary and peculiarly American development of musical performance in all branches of our educational system” to these individuals (Goldman, 1962, p. 92). To this day, wind bands can be seen and heard in a number of public and private venues. In addition to school bands, professional bands such as the military bands and community bands in local neighborhoods continue this wind band tradition. This performance heritage is part of a greater contribution to music in the U.S.

Wind Band Literature

Wind bands offer listeners a sound and mood that is unique. The ability to perform indoors or outdoors as a movable unit allowed for more concerts as entertainment, performances for public and private diplomatic events, and background sound to be heard in hotels, parks, meetings, and sporting events. The wind band repertoire is unique, “both loud and rhythmic, [it] was and is more accessible to the average public, more enchanted with the popular art forms than with the masterworks of geniuses” (Keene, 1982, p.293). Listening to music as a form of entertainment took on a different role in the United States as diverse styles of popular music such as marches, dance pieces, and patriotic songs of which audience members were familiar became more common.

Since the twentieth century, bands have polarized into two groups with different purposes and repertoire: professional bands and educational bands. Professional bands, as

an agency of entertainment, cater their music to the taste of what their audience will support. School bands choose repertoire for the concertgoers, but repertoire selections are made for the purposes of educational development. Goldman stated that, “the school or college band should have its attention directed inward: to the instruction and profit of its members, and to the ‘educational’ experiences that they may derive from participation...It is therefore not only appropriate, but actually necessary, that the choice of repertoire be guided by suitable considerations in the many different situations that arise” (Goldman, 1962, p. 193).

In the nineteenth century, a typical town band concert embraced several musical genres “including marches, patriotic songs, popular songs, programmatic pieces, solo pieces, transcriptions of orchestra works, and dance pieces” (Crawford, 2001, p. 277).

Below is a typical mid-19th century brass band program (taken from Battisti, 2002, p. 7):

**American Brass Band Concert
February 3, 1851
Soloists included Mr. J.C. Greene and Miss Carpenter**

Part 1

Elfin Quick Step – Band	W.F. Marshall
Song of America – Miss Carpenter	Carl Lobe
Cornet Solo – (accompaniment by orchestra)- Mr. J.C. Greene	Romaine
Pas de Fleurs – Band	Max Maraetzek
Romanza – “Sounds so entrancing”- Miss Carpenter	Andreas Randel
Overture – Donn del Largo – Band	Rossini

Part II

Grand Wedding March	Mendelssohn
From Mendelssohn’s Opera – “Midsummer Night’s Dream” Arranged expressly for the Band by W.F. Marshall	
Song – “Let the bright Seraphim” Miss Carpenter	Handel

With Trumpet Obligato by Mr. J.C. Greene	
Septette – From Amille – (“Rest Spirit, Rest”) - Miss Carpenter	Rooke
Polka – Band	A. Dodsworth
Cavatina – “Twas no vision” – From I Lombaridi Miss Carpenter	Verdi
Evergreen Galop – Band	Labitsky

A wide variety of compositions and genres make this a diverse concert that people found fascinating. The balance between classical orchestral works and American works written purely for entertainment purposes gives the audience a musical potpourri that is familiar and also includes new original compositions.

Although European orchestral transcriptions and overtures were commonly included as part of similar performances, many original march compositions from reputable conductors such as Patrick Sarsfield Gilmore and John Philip Sousa were also considered standard repertoire in early bands. This gave a nod to the military tradition out of which the contemporary band grew, and helped make patriotic songs favorite concert tunes. Below is a Sousa concert from 1906 (taken from Goldman, 1962, p. 75):

**Musical Program
Boston Food Fair
Mechanics Building, Oct. 1 to 27 Inclusive – Open 10 a.m. to 10 p.m.**

Grand Concert by SOUSA and His Band

**Thursday, October 18, 1906
Afternoon, 2 to 4**

**John Philip Sousa, Conductor.
Miss Ada Chambers, Soprano.
Miss Jeannette Powers, Violinist.**

1. Overture, “Oberon” Weber
2. Quartet for Saxophones, “Rigoletto” Verdi
Messrs, Schensley, Knecht, Schaich and Becker.
3. Scenes from “La Giaconda” Ponchielli

4. Violin solo, "Largo" Handel
Miss Jeannette Powers.
5. Fantasie, "Siegfried" Wagner
6. Excerpts from the operatic works of Meyerbeer
7. a. Valse, "Espana"Waldteufel
- b. March, "Jack Tar" Sousa
8. Ballad for soprano, "Calm as the Night" Bohm
Miss Ada Chambers.
9. Gems from "The Bride-Elect" Sousa

Evening, 8 to 10.

**John Philip Sousa, Conductor.
Miss Ada Chambers, Soprano.
Miss Jeannette Powers, Violinist.
Herbert L. Clarke, Cornetist.**

1. Overture, "Poet and Peasant"Suppe
2. Song for cornet, "The Lost Chord" Sullivan
Mr. Herbert L. Clarke.
3. Songs of Grace and songs of Glory Sousa
(A collocation of hymn tunes of the American Churches
introducing "Lead Kindly Light" and "Nearer, my God to
Thee," the two favorite hymns of the late President McKinley.)
4. Aria for soprano, "Samson and Delilah" St. Saens
Miss Ada Chambers
5. Gems from "Lady Madcap" (new) Rubens
6. Second Polonaise..... Liszt
7. a. Caprice, "Paradise on Earth" (new) Einoedshofer
- b. March, "King Cotton" Sousa
8. Violin solo – prize song from "Die Meistersinger" Wagner
Miss Jeannette Powers.
9. Overture, "William Tell" Rossini

On this program, Sousa conducted several original marches as well as European "classics" and a number of smaller ensembles involving strings and vocalists.

New Works for Wind Band

Transcriptions of orchestral works and marches were not enough to keep professional and classroom bands occupied as interest grew. By the mid-1940s, the

creation and performance of quality original literature became a focus for the band world (Battisti, 2002). Notable composers such as Arnold Schoenberg and Darius Milhaud wrote band works for U.S. high school bands in 1943: *Theme and Variations, Op. 43a* and *Suite Francaise, Op. 248* respectively. Other composers noticed the popularity of these pieces and by the 1950s Paul Hindemith, Paul Creston, Clifton Williams, and Howard Hanson had also composed original works for bands that quickly became part of the standard repertoire that included all genres of music.

The practice of commissioning new works for band has greatly increased the amount of repertoire that is available for performance. Four notable commissions from the mid-1900s represent the development that occurred in band writing: Vincent Persichetti, *Psalm for Band* (1954); William Schuman, *Chester* (1957), Morton Gould, *West Point Symphony* (1952); and H. Owen Reed, *La Fiesta Mexicana* (1954). These names and pieces represent a more extensive list of influential works in the wind band world. Goldman (1962) agreed, “as no one list can keep up with current production in the field, one can only suggest that the works mentioned to this point will give the reader a basic idea of what he can begin to look for in the original band repertoire” (p. 241).

As bands continued to grow and expand into the late 1900s and early 2000s, so did the amount of repertoire by well-respected composers. However, as the bands developed, the concerns about the quality and value of the repertoire also increased. Letters, articles, and conference sessions addressed these apprehensions about the literature and searched for ways to improve upon classroom education, specifically in terms of concert programming and current published repertoire. Comments from directors addressed the quality of repertoire choices including such ideas as: most of the music 1) sounds the same,

2) lacks intrinsic musical value, 3) is too often based on popular tunes, and 4) does not offer enough variety (Battisti, 2002). This search for quality music is still a concern for directors today:

Much of the literature being composed, published, and performed by school bands today emphasizes the commercial and popular elements of American society – television theme music, movie theme music, rock music, and so on. Even most of the best selling original concert band pieces are trite, contrived, and calculated to make the band “sound good.” Band libraries are filled with “best-sellers-of-the-day” – pieces that will never be performed again. Music of this caliber offers few opportunities for students to develop significant listening and musical art. Band directors must make qualitative value judgments concerning the literature they select and perform with their students and commission real composers to compose music for school bands/wind ensembles. (Battisti, 2002, p. 230)

Currently, many directors have adopted a set of criteria for choosing repertoire that is described by prominent band directors (Battisti, 1995). This includes looking for music that 1) teaches musical concepts about form and construction, 2) has interesting parts for all players, 3) uses technical and musical compositions that are within the skill set of the ensemble, and 4) provides programming of a variety of styles (Battisti, 1995). Including a wide variety of musical genres promotes the teaching of history, various articulations and technical styles, and accurate performance practices. Exposure to these elements gives students the opportunity to perform from different time periods and cultures, creating a well-rounded musician.

Repertoire Genres in the Classroom

Repertoire selection is of utmost importance for programming a concert and educating students. Quality compositions through which to teach students about technique, expression, and history are necessary in the classroom to create independent musicians. There are a number of pieces that are considered standards in the band world, so what makes a piece part of the standard wind band repertoire? Battisti (2002) said, “a repertoire

is a collection of works that have earned the respect and appreciation of players and audiences. This familiarity is the result of multiple contacts with the music – many performances, many listenings” (p. 215). These works are important and influential for students to experience. Many of these compositions can be found on festival and competition lists across the United States. While American band music has been declining in popularity over a few decades, it remains a valuable component in standard repertoire. Goldman (1962) stated that, “the basis of the [music] library should be proper band music: marches, and such of the repertoire of original band works as is within the musical range of the band” (p. 256). In this quote, Goldman stressed the importance of having a respectable library with quality works, which he placed above uniform choices and equipment. Within a varied repertoire, folk songs of the U.S. and traditional marches represent a musically valuable element of the cultural heritage that should be represented in the classroom and in concert programs within the United States.

Compositions Based on Folk Songs

Folk songs in their earliest versions grew from oral traditions. Crawford (2001) stated, “although the origins of most remain unknown, ballads in English-speaking culture circulated for centuries among common people, including the illiterate” (p. 57). These ballads are narrative songs with multiple stanzas set to the same tune, that tell a vivid story. The songs could be about anything: daily life, the love for another human, or war battle songs. These folk songs were passed down from generation to generation being sung together by groups of people as a form of community building. These oral traditions represent the time and life of the earliest settlers to the United States. The heritage and stories are an important thread in U.S. musical history and deserve to be relived and passed

on through band literature. Even without words, a melodic line and great elements of expression such as dynamics, rubato, and ornamentation can illicit memories and arouse feelings in the performers and listeners.

The Popularity of Marches

Marches are another important category of traditional music in the U.S. and the “part that military bands have taken in the development of musical knowledge in America can not be overstated” (Crawford, 2001, p. 279). Beginning with the military band practice, marches were composed and performed by early bands: “Although marches were conceived as functional music for moving groups of people or soldiers from one place to another, Sousa elevated this form into the realm of art” (Cipolla & Hunsberger, 1994, p. 141). As a form of entertainment, touring bands drew many large audiences to their concerts. Along with other genres, marches were always featured and were a sure crowd pleaser especially when conducted by John Philip Sousa. The prominent “March King” was known to interpret the score and rarely performed pieces as they were published in the score. Performance practices, such as tacets on repeated sections, added accents, and octave displacements were distinctive to traditional marches in the U.S. and to the time period of the great traveling bandleaders. These performance practices will be described in the score analysis section in Chapter 4 and Appendix B.

A View of Folk Tunes and Marches

Folk tunes and marches are just two of the categories that can be included under the definition of American music. In order to further discuss folk songs and marches, it is important to compare these two genres in terms of their purpose and origin.

The function of a folk song is to tell a story or to depict a way of life. In the nineteenth century, folklorists Jacob and Wilhelm Grimm described a “folk song as a natural and spontaneous expression of peasant life, collectively composed” (Crawford, 2001, p. 597). Other scholars argued that folk songs were initially composed by individuals, but spread and changed through collective means. In the early twentieth century, scholars believed folk songs to be part of a living, oral tradition that is still relevant and approachable. Crawford (2001) outlined three typical narrative techniques found in folk songs: a focus on a single situation, a sense of the dramatic, and narration that is impersonal and without judgment.

Through time, melody and lyric changes occurred in many folk songs based in part on the oral/aural nature of transmission. In a search for meaningful and relatable words, the text often incurred change to fit a particular time or group of people. Melodic variation occurred from the desire to ornament or embellish a long sustained note with turns or passing tones. There was also a tendency for melodic or lyrical changes to occur simply because of a lack of memory. It is a unique folksong which can be sustained by a community over a long period of time, across distances, and through various changes to the melody or lyrics.

In contrast, a march has the militaristic task of keeping troops in step. The music used to accompany marching “included a variety of multistrained forms composed with a strong, steady beat for the purpose of regulating even and uniform stepping” (Newsom, 1983, p.43). The march remained popular throughout the nineteenth century due to its processional feel and mechanical consistency of form and rhythms. During this time, three styles of marches emerged that roughly correspond to the beginning, middle, and end of

the century: grand march style, quickstep style, and the march style (Newsom, 1983). The grand march, featured fanfare musical lines, slower tempos, compressed chords with close harmonization, and heavily accented rhythms. In the quickstep style, tempos increased and lighter more lyrical melodies were present. Finally, the march style developed with independent bass lines, singable melodies, and dramatic moments (Newsom, 1983). These marches provided music for a variety of purposes and events, such as: parades, musical theater, parlor concerts, circus performances, and military functions.

Both folk songs and marches can be considered American music, but their origins are different. Marches in the United States developed from the European march tradition and although marches were used all over Europe, our wind bands today align most with the British Army Bands (Whitwell, 2010). Beginning from a marching military tradition, wind ensembles played an important role in the seventeenth century such as summoning citizens to a meeting, calling troops to battle, or as entertainment for society:

In fact, the British and American military in the 1700s fostered two different kinds of ensembles; one strictly functional and the other geared more toward aesthetic ends. "Field music" – which involved fifes and drums – was played by musicians who belonged to the regiments and whose wages were paid out of army appropriations. *Harmoniemusik*, also known as "the band of music" and performed by pairs of wind instruments (oboes, horns, bassoons, and possibly clarinets), required more polished musicianship. (Crawford, 2001, p. 84)

From military beginnings, marches then developed into forms of entertainment and patriotic songs.

While some folk tunes originate in the U.S., folk tunes from around the world have made their way to North America. It is difficult to pinpoint a specific date or location for the beginnings of folk songs because "music is an art of sounding, not writing. And the making of musical sounds...must be much older than written proof of its existence (Crawford, 2001,

p. 3). Therefore, folk songs all over the world have been around since the start of communication. These songs have made their way to the United States through immigrants who have carried with them their cultural background, customs, and songs.

Summary

U.S. bands have a unique and respected history that is carried on to this day through the performance of traditional music. The wide variety of people and cultures that represent the United States is reflected in the heritage of this music. Folksongs and marches, the two categories of band repertoire chosen for this study, were well represented by early wind bands, and created appreciative audience members. Variety within the repertoire for concert performance with school ensembles is necessary and beneficial for the development of young musicians.

The literature chosen outlined the history of the U.S. wind band, the importance of repertoire choices, and the value of folk songs and marches in the classroom. The research questions guiding this study seek to identify elements of quality literature and musical concepts that characterize a unique U.S. musical sound.

CHAPTER TWO

Methodology

As the literature review outlined in Chapter 1, the history and development of the band held a prominent role both as public entertainment and as educational process in the schools. Repertoire that reflects what was played in the early nineteenth century also represents the historical timeline of the United States. As the country grew and changed, so did the music that represented it. But what is it about the music that is easily relatable to the American music heritage? Composer/arranger interviews and score analysis were chosen to provide a qualitative view to describing the unique features of the American musical sound.

A qualitative approach was used for this study to provide multiple points of data for consideration including semi-structured interviews, based on the work of Fontana & Frey (1994), and analysis of material culture through musical scores (Hodder, 1994). This research approach allowed for the investigation of folk songs and marches through literature, the voices of modern composers and arrangers, and the application of this knowledge within music education practice to create a database of published works.

Interviews

Six composers and five military wind bands were contacted with an interview request for the study. An email request was sent to the public affairs offices for each branch of the military and email addresses for the composers were found on their webpages. Participants were given the option to choose a pseudonym, however everyone agreed to have their name used in this study. Five of the eleven people contacted agreed to participate (45% return rate): two composers, and three arrangers connected to military

bands. Due to individual schedules and the candidate's availability, these conversations were conducted by phone, face time/Skype, and emailed responses. If the individual was only able to respond by email, follow up questions and responses were used for elaboration and clarification. Three of the conversations were audio recorded and transcribed for use in this study. Twelve semi-structured interview questions were used and can be found in Appendix A.1. Open coding based on Emerson, Fretz & Shaw (1995), and marginal notes were created to triangulate the data (Janesick, 1994) from the two composers and three arrangers, in order to identify common themes.

Participants

Composers

The original list of composers sought was chosen because they are American-born, write extensively for wind band, and have composed utilizing one or more traditional U.S. folk song. The final participants are notable individuals who are active teachers, clinicians, and composers for major U.S. music publishing companies.

Frank Ticheli teaches composition at the University of Southern California and is an active composer for a number of publishing companies. Dr. Ticheli has been a member of the composition staff at the University of Southern California's Thornton School of Music since 1991. He has also composed for the Pacific Symphony and is an active contributor at several publishing companies including Manhattan Beach Music, Southern, Hinshaw, and Encore Music. Ticheli has appeared as a guest conductor and clinician all over the world. He has been presented with several prestigious awards and continues to be a prominent figure in composition to this day. Ticheli received his Doctoral and Master's degrees in composition from The University of Michigan. Ticheli completed and submitted the

interview questions through email and was contacted with follow up questions for clarification, which are listed in Appendix A.2.

Roger Cichy is currently a full time freelance composer for a number of publishing companies. Prior to this career, he taught concert and marching bands in public high schools and at the college level. Mr. Cichy was interviewed via *FaceTime* for his fifty-minute interview. The audio was initially recorded and then transcribed. He received his undergraduate and graduate degrees in music education from Ohio State University. Although he does not have a composition degree he studied composition at Ohio State, copied music as a graduate student, arranged other composers' works, and wrote and arranged for his own ensembles while teaching. Cichy's works have been performed throughout the world and published by companies such as Daehn Publications, C. Alan Publications, and Ludwig Masters Publications. In addition to his own composing, he is often sought for commissioned works for specific groups or events and requested to guest conduct workshops and performances.

Arrangers

Contact with all five military bands was initially made through the individual public affairs offices. Individual arrangers followed up directly to arrange an interview. Three branches of the military ensembles are represented in the study: Navy, Coast Guard, and Army. Each participant is actively composing and arranging for their particular band as well as performing other musical activities outside of their job requirements.

Musician 1st Class Sean Nelson is a staff arranger for the United States Coast Guard in New London, Connecticut. He was named to the position after a trombone audition with the ensemble. He received the position as one of two staff arrangers for the Coast Guard

Band. Nelson received his bachelor of music education degree from Sam Houston State University and his master of music in trombone performance and jazz composition from the University of North Texas. He grew up as a trombone player with a passion for jazz, which has led him to be active in the BMI Jazz Composer's Workshop that meets regularly to foster musical growth of individual composers as well as helps to create a body of work for big band and large jazz ensembles. Nelson provided interview responses and follow up contact by email.

Musician 1st Class Tim Hill works as a staff arranger for the United States Navy Band based in Washington, D.C. Mr. Hill earned his position as a civilian applicant from a posting on the Navy website. After submitting a series of assignments to showcase his body of work, he was brought in for an interview, and chosen as an arranger. Hill began as a self-taught arranger by writing marching band shows for high school and colleges. He has an interest in the genre of jazz as a saxophone player. He attended Western University in Ontario, Canada for his Bachelor's degree in Music Education and is currently pursuing his Master's degree at Shenandoah University in composition with Jonathan Newman. He enjoys writing marching shows and jazz works. The thirty-minute interview was conducted by phone, recorded, and then transcribed.

Musician 1st Class James Kazik works as a staff arranger for the United States Army Band located in Washington DC. He won the job in 2001 after receiving his Bachelor's degree in composition from the University of Minnesota Twin-Cities and his Master's degree in trombone performance from North Texas. Mr. Kazik is an active composer and arranger for several music publishing companies including Hal Leonard and the Washington Metropolitan Philharmonic. Various ensembles have performed his

arrangements and compositions across the country and abroad. This thirty eight-minute interview was completed by *Skype*, recorded, and later transcribed.

Score Analysis

Score analysis, in this study, was used to highlight historical facts, form, and key performance practices for two scores that are widely known and respected in band literature: “Shenandoah” (folk song), and “Stars and Stripes Forever” (march). Analyzing a score as a conductor is an important task to complete before rehearsing with an ensemble. Elements often highlighted include structure, key, instrumentation, tempo, dynamics, and the general character for the piece. Understanding the compositional make up of a score can be an effective way for students to gain a better understanding of a piece and to see how musical components work together. A chart analysis on each song can be found in Appendix B, which includes an overview of the piece and musical elements such as phrasing, orchestration, characteristic components, and important melodic and rhythmic phrases.

Repertoire Database

A database of band repertoire has been created that includes folk songs from the U.S. and march selections that are considered standards for wind ensembles. Located in appendix C, this is a tool for conductors to utilize when programming U.S. folk songs or marches for a concert. This database revealed a list of marches and folk songs that are currently available to modern directors at a variety of grade levels. These compositions appear on state festival music lists and prominent music publishing catalogues. The database includes title, composer/arranger, publisher, and grade level. It provides a

resource for directors choosing repertoire for concert programming. With the division of genres and difficulty levels, compositions can be identified efficiently.

Summary

The qualitative approach for this study has allowed certain questions to be addressed through interviews and score analysis. The composers/arrangers chosen have a history of choosing American folksongs and marches for the focus of their creative works. The following interviews broken down by composers/arrangers give an individual opinion about U.S. folk songs and marches and how this music is represented in their work place. Comparison of information was used to discover common themes about the U.S. musical elements used in folk songs and marches in the wind band repertoire.

CHAPTER THREE

Relationship of Composers and Arrangers to Wind Bands

In an attempt to find and interview people closely tied to U.S. folk songs and marches for wind band, composers born and raised in the U.S. who have written in this category and arrangers from the U.S. military bands who daily work and perform pieces in these categories, were chosen. In this chapter, each interview was analyzed to frame the individual's opinion about wind band repertoire and music in the U.S., most specifically folk songs and marches.

Although each of the candidates interviewed has a different professional background, they are all currently active in a position where they are creating music. The individuals can be categorized as either a composer or arranger. One composer is a current composition teacher and is also employed by music publishers, while the other is a freelance composer. The military arrangers have more structured assignments for their output including original works and arrangements for concert band, jazz band, orchestral groups, and small ensembles. Both groups have creative freedom, but the military service staff have more restrictions and parameters that need to be fulfilled in their writing. The experiences and background of each person created an array of ideas of how to define North American music, what musical elements are found in folk songs and marches, what music is available in wind band repertoire, and the value of traditional U.S. music.

Composers

The two composer interviews represent individuals born and raised in the U.S. who utilize compositional elements in their music that reflect their personal experiences and interpretations of the idea of American music.

Frank Ticheli

Frank Ticheli is an accomplished and active composer as well as a full-time composition teacher at the University of Southern California. Ticheli believes that there is a broad and diverse definition to American music: "If you are born and/or raised in America, and write music, your music is American Music. It's that simple to me." His viewpoint is a broad brushstroke definition of American music, which welcomes all ideas by American composers. He identified elements from his upbringing in Louisiana and immersion in jazz that are found in his compositions by stating, "that traditional jazz sound is in my DNA." In addition to jazz elements incorporated into his pieces, several of his works are from the people and culture of the New Orleans area including *Cajun Folk Songs* and *Cajun Folk Songs 2*. Ticheli is drawn to create and share these compositions for several key reasons. He stated that the work, "has to be something that appeals to me aurally, but also I'm drawn to songs that came out of a culture I know or appreciate." His latest work *Acadiana*, is also based on the haunting Cajun folk ballad, "La fille de quatorz ans" set in a theme and variations form. He talked about the intensity of the growing variations, "finally exploding in a pressure cooker of sound. Again, the melody is ever present, but the music surrounding it becomes almost overwhelming. That appeals to me."

Ticheli does not have a strong opinion on how folk songs and marches should be balanced in the overall repertoire of wind band literature; "I leave it to the conductors and performers." However, he did utilize several folk songs and military songs in his own beginning band method book, *Making Music Matter* (Ticheli, 2016). Ticheli is very proud of this publication because it is "filled with original music...but it also contains several folk songs and American tunes...virtually all of the military songs, and more." This two-part

book features 48 lessons with 48 supplemental compositions providing students with some exposure to traditional U.S. songs.

Ticheli is passionate about adding jazz components to his compositions because of the environmental surroundings while he was growing up, and the aural appeal. He is a contributor to music education through his published works at all levels and although Ticheli leaves programming up to directors, he does incorporate many U.S. folk songs and military songs into his method books and overall body of works.

Roger Cichy

Roger Cichy is a freelance composer for select publishing companies and schools looking for commissioned works. Cichy interviewed via *FaceTime* from his home where he spoke very quickly giving examples and detailed explanations in his answers.

The conversation began with Mr. Cichy sharing information about his professional background. He specified, “Both of my degrees are in music education. I have no composition degree.” Through projects teaching in public schools and tasks in graduate school, Cichy honed his composition skills and felt a greater calling for an artistic outlet; “this creative thing kept tugging at me.” Now working exclusively with publishing companies he gave details about “where the creative world meets the business world.” Many composers over their careers are approached with contracts to link individuals with one publisher. Cichy does not like this idea of being tied down with this method even with the financial incentive that publishers may offer. He never signed a contract because “a lot of it is arranging and even though that is where I started at, I’d rather cut the strings and pick the publishers I’d like to send stuff too.” This flexibility gives him more time to write original compositions instead of requests from a publisher.

When asked about defining American music, Cichy immediately referenced jazz music and popular music of the modern times. He stated that we are in a nebulous time period that can no longer be labeled twentieth century music, however, in 50 years he believes “it will be [called] the jazz period.” He went on to talk about how his music and that of other composer’s are influenced by blues and jazz basics: “It’s amazing, all the early composers of serious music who take those elements and put them into compositions. Take George Gershwin, his style wouldn’t have existed if it weren’t for the African American experience bringing those unique elements into music.”

In terms of American music genres, Cichy stated, “there is a big influx of pop musicians because of technology.” Accessibility to music through recordings and the internet has caused popular music, including jazz, to grow and spread rapidly. Technology is “a way to transfer [music] to people who couldn’t hear a live performance.” This mushroom effect has expanded the music business to focus on individual artists, or as Cichy called it, “A&R, artist and repertoire. If you look at the top ten pop charts today compared to twenty years ago, now they are individuals...I liked the focus on the group.” Emphasis on individual musicians, as opposed to the groups, can generate more money for business, which has changed the music industry. Cichy added that, “you can always replace a drummer, you can always replace the bass player, but you can’t replace a person that is trending.”

Cichy also commented on pop music being overproduced because, “there is so much you can do now with digital work stations that it’s almost becoming too much.” This can cause issues with re-creating a live performance due to the number of studio sounds that cannot be duplicated on stage. He commented that studio effects could now be seen in the

band world due to the music notation software of Sibelius and Finale. Cichy believes that hearing midi instruments and composing entirely on a computer is a different idea and that it could continue to change the music recording and publishing industry quite a bit.

When asked about his opinion on the wind band literature, Cichy said that there is enough available, but that “people have to really research more to find the different levels.” There is an abundance of grade 1-3 pieces because of their educational value and number of middle school and high school programs that utilize these pieces. Cichy continued by saying, “the problem is that’s where publishers make money. They overproduce music in that area. That’s where composers have the easiest job.” With this overabundance, it can be difficult to find the pieces that have valid objectives to help a group progress musically.

At the end of the conversation, Cichy talked about playing music and being a member of an ensemble. He believes that people enjoy being part of a puzzle and seeing how everyone’s instrument fits together to create an overall goal. Cichy adds,

Everyone has respect for how his or her part fits in and wants his or her part to fit in tightly with everything. Communal I guess. So you have to have diversity, but that diversity all comes together to create unity to produce a product and co-exists.

This idea supports wind band as an ensemble as opposed to focus on individual musicians.

Cichy has a clear passion for his music compositions and for the current trends of music in the classroom and for music outside of education. He believes that there is value in traditional U.S. pieces, but that modern technology, compositional methods, and overproduced music is affecting their accessibility and presence.

Arrangers

Sean Nelson

Sean Nelson completed his interview by emailed response due to his responsibilities at work and at home. He began his career with the Coast Guard playing trombone in the band and then later applied for an arranging position. Nelson's work is structured around the Coast Guard ensembles performances and special events. He commented that, "as a military band, American music is a very big part of our mission." Nelson included several genres in his definition of traditional U.S. music including: marches, American folk songs, jazz ragtime, rhythm and blues, and rock and roll. He also included American born composers under the umbrella of North American music. Nelson stated:

American music has an important role for military bands because we keep the tradition alive and share with the public. It also has an important role in schools to teach children about American art and heritage. This is quality music that you won't usually hear on the radio or TV.

Not only do marches and folk songs represent the musical history of the U.S., Nelson also believes they are important to share with students in the classroom. According to Nelson, "in addition to their intrinsic value as simply good music, folk songs can teach us about the time they came out of." For example, he referenced that *Yankee Doodle* was originally used by the British to mock Americans, but now it is a fun and patriotic song.

When Nelson is creating an arrangement of a folk song or march he pays special attention to keeping the melody intact, while experimenting with "creating different textures and orchestrating the accompaniment, and with the form." He also likes to highlight the important characteristics of a song and sounds that "define the particular song." Specifically working for the Coast Guard, Mr. Nelson is always looking for music that is related to the sea or has a patriotic theme.

Tim Hill

Tim Hill's interview occurred over the telephone. With an undergraduate degree in music education, he is currently pursuing his Master's degree in composition. Currently his arranging responsibilities for the Navy band include more pop-centered works, however, American music is represented at every Navy concert. The *Stars and Stripes Forever* march is played at each concert band performance along with other marches and pieces by American-born composers. Hill believes an "American sound" can be found in intervals that contain open fifths, long and short articulations, and an "old western type of sound, like *Magnificent Seven*." When Hill composes or arranges a piece, he focuses on the overall architecture of the music, which includes: making sure that the melody is well presented, adding or creating new harmonization, and listening to similar pieces. Hill stated, "some of the best compositions are the ones that are mimicked after other people."

When asked about music that is readily available for wind bands, Hill stated that there is not enough music at the advanced level. In his experience with the Navy band, Hill does not think there are many folk songs that can challenge professional level ensembles. Instead, most of the music is intended for public schools, especially folk songs at the beginning levels. Hill believes that playing folk songs and marches from the U.S. are an important part in their musical education and adds that it is valuable and "viable for students to know those songs and where they came from." In addition to folk songs and marches, Hill also believes that jazz music is an important genre in American music because "jazz music was formed through cultural influences of African music, African rhythms, and Western internal harmonies." He divided music into two categories: "You have your Western...classical kind of music, which is very much part based and then you

have jazz music and popular music which I think is more entertainment based for the creation of it.” Using this format, folk songs and marches would fit into the first category based on parts and form. Although Hills classifications of Classical music and jazz are written and used for different purposes, they contribute to the overall output of music from the United States.

James Kazik

James Kazik’s interview took place via Skype from his home. After earning two degrees, one in composition and one in trombone performance, Kazik spent a few years playing on cruise ships and had dreams of being a film composer. While contemplating his life goals, the Army Band position became open and he submitted a packet of musical material that he had arranged. After being declared medically fit for service, he was offered and accepted the arranging job. Using his composition talents he only had to “learn a few things, like how to integrate jazz into your writing and how to do the very unique thing of writing for and arranging for an Army ensemble.”

Working for the Army, arrangers are required to have strong background writing for many groups (orchestral, commercial, concert band, and small ensembles). Specifically, Kazik’s music includes arrangements for common military pieces such as *Yankee Doodle*, national anthems for countries around the world, and songs for diplomatic functions like the President’s birthday. In addition to military marches and songs, Kazik believes that American music is a reflection of the people. This can include any genre, any style, and any category: “If you had to categorize something as American, it’s the whole thing, it’s everything. It’s like anything goes, anything can go together, and can result in something beautiful and unique.”

When Kazik is arranging, he begins by finding details about an original piece of music such as the narrative or lyrics, which can then spark ideas that musical elements can represent. Kazik also has to keep in mind the performers in terms of difficulty level and the audience if an arrangement is meant for a specific event. Next, he asks himself a number of questions such as, “what are you trying to communicate to the your audience, what are you trying to get across that hasn’t been told before, are you doing a faithful retelling?” He makes a clear distinction between a “faithful rendition” that provides a new insight on a composition. Kazik has noticed that “some composers want to do things ironically, like let’s make *Johnny Comes Marching* rebooted and weird and anti-war. It’s an interesting idea, but how is that going to come across.” He believes it is important to think about the overall message that is perceived by the audience and to make listeners say, “I’ve never thought about it like that before.”

Kazik believes that music educator inclusion of traditional folk songs and marches is important as it relates to the history and heritage of the country. He states,

It’s already sort of there, but I could say to do it more, reinforce it more. Maybe find ways to integrate more tunes into all states of education instead of just the beginners. We think about things like *Little Brown Jug* and think that it’s just kid’s stuff.

Kazik thinks that folk songs and marches can be incorporated more into all levels of education and performed more in the classroom.

Common Themes

Several themes emerged during all of the interviews including how this group of composers/arrangers: 1) defined American music, 2) identified traditional American musical elements, and 3) represented American music today.

Defining American Music

Two of the individuals stated that a composer who is American born and raised writes American music. However, that is still a broad definition due to the diverse cultural population of the United States. Kazik stated, “if you look at the American people its really hard to point at a “cookie cutter” as “this is an American person” because everyone is different.” Kazik went on to say that music is an extension or a “reflection of the American people.” Cichy referenced Leonard Bernstein’s thesis, which is about defining American music. He said that Bernstein’s book, “the absorption of race elements into American music” summarized in his own words, “the African American experience is what really created American music because it was a whole new language both harmonically and melodically that they brought into a musical style.” Therefore, the possibilities of what can be labeled as American music is endless and there is “no one prescribed style that fits the category.”

American music then can include several genres. Nelson included marches, American folk songs, jazz, ragtime, rhythm and blues, and rock and roll in his definition of American music. Hill stated that jazz music is the only true form of American music because of how jazz was “formed through cultural influences of African music, African rhythms, and Western internal harmonies.” Kazik pushed back on this thought because of all the cultural influences inherent in jazz:

I think people default back to jazz because it kind of grew up here, but there are so many others. I think folk music more than anything is distinctly American. If you had to categorize something as American; it’s the whole thing, it’s everything. It’s like anything goes, anything can go together, and can result in something beautiful and unique.

Cichy, in a more exclusive way, discussed the importance of marches as they contribute to the musical heritage of the U.S. Even though there were marches all over the world, American marches became unique. Cichy stated, “what made American marches famous was the polyphony American composers created. Other world marches only had one melody line. In the trio you would have the melody plus you would have the secondary melody coming in.” Whitwell (2010) stated that U.S. wind bands stemmed from the European band traditions with their civic and military ensembles. Although there are several genres that can describe American music, there is not one prescribed definition. As a country that is a mosaic representation of different people, and cultures, so too is our musical background. However, as several interviewees agreed, folk music and marches are two categories that fit under the American umbrella. These do not form a complete list of American music, but they are representative of a traditional musical heritage.

Traditional American Musical Elements

Among all the possible genres of American music, there remains among them musical elements, composers, and themes that are specific to the United States. In terms of musical elements, several participants identified open intervals to be representative of an American sound. Specifically Nelson mentioned, “intervals, like 5ths and 6ths” and Hill said “open interval sound of fourths and fifths.” Ticheli described American music as having “a faster inner pulse, a faster heartbeat.” Kazik similarly commented on “certain aggressiveness...or driving rhythms.” Nelson added that “using syncopated rhythms” and swung rhythms are commonly found in American music. Cichy also commented on the focus of jazz elements to create new textures and new sounds in compositions.

Influences

Several composers were named as influential writers or excellent examples of American compositions. Cited three times by the arrangers, Aaron Copland was considered a pillar in American composition not just in his writing, but also by what his works evoke. Kazik noted that, "Aaron Copland is building off a tradition of pastoralism, the pastoral idiom. This is depicting wide open spaces, which a lot of people around the world still associate with the U.S." This idea is similar to what Kulman (2002) reported of Copland's direct, plain, and optimistic writing. In a similar way, Leonard Bernstein is remembered for the underlying messages in his compositions. Kazik stated his works integrated the ideas of an "inner city, ethnic rhythms and things like that" to create an American sound. Hill also identified John Williams as a notable composer for his film contributions but also for his other works including the composition *Liberty Fanfare*. Nelson cited John Philip Sousa as a standout American composer for his signature sound that included a "steady beat, played by snare drum, bass drum and cymbals, catchy melody and usually a predictable form." Specifically in the wind band repertoire, Cichy identified Vincent Persichetti as a notable composer because of his use of a large percussion section that was one third of the band. The composers listed are prominent names in the wind band genre whose works are viewed as traditional music in the U.S.

Listening to music from the U.S. can also elicit images and themes for an audience. The idea of a "western sound" was mentioned by two of the arrangers. Hill and Nelson described these associations with the American west with pictures of cowboys, the *Magnificent Seven*, and hoedowns. In addition to the imagery that Copland and Bernstein's music embodies, Ticheli added that there is a "simplicity and directness" that is found in

American music. Straightforward and uncomplicated music also connects to Kazik's comment about wide-open spaces and the pastoral themes of Aaron Copland. Kazik said that American music "basically has the sound of open expansiveness, evoking nature, and it also has the drive of optimism, industrialism optimism too." The history of the U.S. has contributed to its musical signature, which can be seen in several wind band compositions.

Representation of American Music Today

Since the traveling band concert peak of the early twentieth century, the prevalence of American folk song and march performances has faded. As American composers and arrangers, marches and folk songs are represented in the daily jobs and work output of the five composers/arrangers. Ticheli, in his current position, as composition faculty member and composer has some freedom with the material and requirements for his compositions. Growing up in New Orleans, the traditional jazz sounds can be heard in his pieces. Ticheli stated, "it's heard more obviously in works such as *Blue Shades*, *Postcard*, and my *Clarinet Concerto*, but it's present underneath the skin of just about everything I compose." If for example, he was going to arrange an American folk song or march, Ticheli stated that he gives special attention to the preservation and simplicity of the original melody's identity. He adds, "the original is therefore filtered through my own personal lens, and so it changes somewhat, but without losing its original identity."

Cichy, as a freelance composer, has the ability to select the publishers to whom he submits his material. Like Ticheli, he also uses jazz elements in his compositions by stretching harmonies, utilizing seventh chords, adding blue notes, or resolving phrases in a non-traditional way. Cichy further explained that his music "might be sounding more like a classical piece of music, but then it has these interesting jazz twists to it that make it not

more unexpected, but more ‘American music’ to me.” When Cichy begins a new work, he first develops a strong overall concept for the piece through research before writing down notes or rhythms. He stated, “it’s not like I sit and write things down, but I might experiment with some things, I might read some things, get on Google, and get some research.” When arranging for a new work, Cichy might ask himself, “how do the notes connect, how can I reuse those notes and still contain it’s originality from the original piece”. The exploration and musical discovery of other arrangements on the same work is the basis for his creative thought.

As staff arrangers, the three military participants have more structured requirements in their position, which vary between the branches of the service. The general public does not hear the majority of Kazik’s arrangements created for the United States Army ensembles. Most of these works are played at Arlington Cemetery or for diplomatic functions behind closed doors. For open community events, the Army tends to perform military tunes or war related songs such as *Yankee Doodle*. Kazik added, “many things that I write support the Army story; so the story of the American expansion throughout the west and how America became a nation. Sort of the Army grew up as the nation grew up.”

The Navy concert band represents the art form of marches at every concert and has always included *The Stars and Stripes Forever*. The Navy band also performs music by other American composers such as Ticheli and Aaron Copland. Hill arranges compositions for the band as well as the jazz ensemble. When writing for the Navy’s different performing groups he has to think about the performance location, either inside or outside. If the performance is outside, Hill has to use a “different set of instrumentation for an outdoor performance.”

The United States Coast Guard presents works by important American composers such as Copland, Ives, Sousa, and Gershwin. Programs also include at least one march and the military branch song, *Semper Paratus*. Nelson stated on behalf of the Coast Guard that, “as a military band, American music is a very big part of our mission.” Traditional American music, including but not limited to folk songs and marches, makes up a large part of each performance by the military bands. The current writing of the composers and arrangers reflects the need to change and expand the band repertoire as time goes on. As Crawford stated (2001), wind bands continually seek to remain relevant and active by performing for a variety of social needs.

The Place of Folk Songs and Marches In Wind Band Repertoire

Based on the ideas and thoughts thus far presented from the composers/arrangers, it appears that those writing specifically for wind band value folk songs and traditional marches. Nelson believes that,

American music has an important role for military bands because we keep the tradition alive and share with the public. It also has an important role in schools to teach children about American art and heritage. This is quality music that you won't usually hear on the radio or TV.

This statement speaks to the tradition that folk songs and marches represent in band history. Learning and hearing about these specific categories is a way to reminisce and to see how new compositions have developed. Cichy believes that there is value in American folk songs and marches, but that there are some inherent problems within existing compositions including a small percussion section and the technical ability found in the instrumental parts in marches. Cichy stated that playing American music, “gives you a varied repertoire. You aren't just playing this new fangled thing that just came out, but you are actually showing a body of work as opposed to the music that is trending right now.

There are significant pieces that have survived the test of time.” The pieces that have remained valuable in wind band repertoire over several decades have proven to be worthy of value and to contain quality musical elements. Hill supports teaching folk songs and marches through the school music curriculum. The integration of traditional marches and folk songs in education is not only important in the U.S., but throughout the world. In addition, it is not only American music that should be emphasized, but also all genres of music throughout the world. Hill added, “if we look deeper at our culture, we have people with Irish backgrounds, Scottish, and from wherever else, and I think because of that we are a melting pot. We are all part of that. You could say that American folks songs are really derived from other places. These are all really important.” Music from around the world is significant to the overall body of repertoire within wind band. Kazik stated, “it’s something that should always be included. American folk music is part of our history and heritage.”

One composer also addressed the modern performance of orchestral transcriptions and original band compositions. Cichy is an advocate for performing literature that is written with wind band instrumentation in mind. According to Cichy, “I don’t find a lot of value in transcriptions. We have enough standard repertoire that we can explore and expose people too. As opposed to playing something that is inherently never designed for that ensemble.” Orchestral transcriptions were used when bands were beginning in the early 1900s, but the need for their performance is no longer necessary due to the amount and quality of literature now written for wind bands. Problems with assigning instrument scoring, re-creating the sound of strings with other instruments, and challenging octave displacement when transposing are just a few of the complications that Cichy outlined. This echoes Goldman’s thoughts of keeping school repertoire focused on the educational

experience. Instead of playing ill-suited transcriptions, school repertoire should be chosen for instructional purposes. With a quantity of standard pieces including marches and folk songs, and new works being published each year, there are sufficient quality compositions written specifically for a wind ensemble that can be performed to make orchestral transcriptions unnecessary.

Summary

American composers and arrangers are daily surrounded by the musical elements of folk songs and marches. The expertise of the participants in understanding and creating musical components that are representative of traditional U.S. marches and folk songs is evident in their arrangements, compositions, and knowledge about the American musical style.

Each of the participants had an individual viewpoint of music in the U.S. with some of the common ideas about defining American music, musical elements, and representation of folk songs and marches in the overall wind band repertoire. All of the individuals had a distinctive definition for American music, which included backgrounds of composers and several listed genres. Although there were some similarities, the drastic differences show the difficulty of describing and labeling a piece of music to a specific country.

In the same way, there were several highlighted musical elements mentioned in U.S. music, such as open intervals, driving rhythms, and syncopations. However, these musical components can also be found in music around the globe due to technology and the accessibility of music through recordings and the internet.

Finally, the composers and arrangers spoke about the representation of folk songs and marches in their workplace, schools, and the overall repertoire for wind band. The

participants agreed that there was a wide variety of wind band repertoire available, but that there was less accessibility to folk songs and marches from the U.S. Most of these folk songs are easily found at the beginning wind band levels, but they are less available for the more advanced ensembles. Further investigation of traditional musical elements found in U.S. folk songs and marches will be presented in the following chapter.

CHAPTER FOUR

Score Analysis

Each category of music has its own performance practices that are employed in a concert setting. Style, articulation patterns, dynamics, and other performance customs vary from genre to genre. Accurate representation of the music should be rehearsed and performed in any concert setting. Decisions about the application of these performance practices fall to the conductor who must research the practices and relay them to their musicians at any level.

There are several folk songs and marches that are well known and considered part of the standard wind band repertoire. *Shenandoah* and *The Stars and Stripes Forever* were chosen for analysis in this study based on the history of the pieces, to highlight how the elements found in the scores support the ideas presented by the composers/arrangers, and to present the special considerations for performance practice that needs to be given attention by the conductor.

Shenandoah

A folk song has no known or identifiable composer to which the song can be attributed. It often develops and grows out of the daily life and experiences of a particular group of people. Some were traditionally sung by common folk, including land and sea workers, and they are carried forward now in some cases through public performance. With the help of school children and music curriculums, these songs have been around for hundreds of years. Their lyrics tell stories of historical moments in America and for generations these songs have stayed in the memories of people.

Based in the oral tradition and passed on through word of mouth or folk instruments, these songs were rarely written down. Because of this tradition, several changes to melody line, lyrics, musical keys, and expansive verses have occurred over the years and across the miles. *Shenandoah* has been altered dramatically due to its use as a boat song, sea shanty, and as a popular tune.

Historical Perspective

Located in Virginia and West Virginia, the Shenandoah River is a tributary of the Potomac River. There are various accounts for the naming of the river and valley by the Cherokee and Senedo Indians. In the 1750's the Cherokee paid honor to Iroquois Chief Skenandoah by naming the river after him (Ticheli, 1999). In the Senedo tradition, the word Shenandoah means "Daughter of the Moon" and has no connection to the Iroquois chief (Underwood, 1997).

As a folksong, Shenandoah's origins date back to the nineteenth century although the details are also vague. Three theories have the song linked to a coal miner in Pennsylvania, a student of musician Stephen Foster, and a housewife in Lexington, Kentucky (Ticheli, 1999). Handed down through several generations, the text and melody have also undergone some changes. The most popular version is the story of an early settler's love for a Native American woman (Whall, 1963).

U.S. and Canadian fur trappers and traders used the Shenandoah river for their profession and by the middle of the nineteenth century the song had become a sea shanty heard and sung by sailors traveling down the Mississippi (Whall, 1963). Sung while loading cargo and pulling in the anchor, this was passed from boat to boat and eventually made its

way around the waters of the world. Since then, it has been recorded and performed numerous times in the twentieth century.

Lyrics

As both a land and sea song, Shenandoah has been popular since the eighteenth century. It has been referenced under many other names including: “Shennydore”, “The Wide Missouri”, “The Wild Mizzourye”, “The Work of Misery-Solid Fas”, “The Oceanida”, and “Rolling River” (Messerli, 2005). The lyrics have undergone many changes throughout the course of the folk song. Used as a river man’s song, to a sailor’s tune, in the public schools, and popularized by musical artists, each set of lyrics spoke to the people that sang them. The modern version of verse one most commonly heard today reads:

Oh Shenandoah, I long to see you, away you rolling river.

Oh Shenandoah, I long to see you, away, I’m bound away, ‘cross the wide Missouri.

(Pinson & Hall, 2013)

Earlier versions prior to 1860 were recorded as this:

Missouri, she’s a mighty river. Way-aye, you rolling river.

The redskin’s camp, lies on its borders. Away, we’re bound away,

‘cross the wide Missouri. (Messerli, 2005, p. 49)

And in 1959, Tennessee Ernie Ford sang verse one like this:

Oh Shenandoah, I hear you calling, Hi-o, you rolling river.

Oh Shenandoah, I long to hear you, Hi-o, I’m bound away, ‘cross the wide, Missouri.

(Ford, 1959)

Despite the changes to melody and lyrics, this folk song has become beloved by the people of the United States. These lyrics follow Crawford’s outline for a typical folk song

narrative, which include a simple situation that is not personal and does not hold judgment.

Shenandoah is a song that speaks of the landscape of the country, tells about the love for a young lady, and brings a sense of community to the singers and audience.

Melody

Just like the lyrics, the melody line has undergone several changes throughout the years. Below is a sea shanty version from the mid nineteenth century (see Figure 5.1).

The image displays a musical score for a sea shanty version of 'Shenandoah'. It consists of three systems of music, each featuring a vocal line and a piano accompaniment. The first system is labeled 'SOLO.' and 'REFRAIN.' and includes the lyrics: 'Miss - ou - ri, she's a mighty riv - er. A - way you rolling'. The second system also has 'SOLO.' and 'REFRAIN.' markings and lyrics: 'riv - er. The red - skins' camp lies on its bor - ders. Ah -'. The third system continues the melody with the lyrics: 'ha I'm bound a - way 'cross the wide Miss - ou - ri.' The piano accompaniment is written in a simple, rhythmic style, typical of a sea shanty.

Figure 5.1 Sea Shanty Shenandoah (taken from Whall, 1963)

Noticeable from the music, is the use of a call and response technique with the two soloist and refrain sections. Knowing this music is a shanty version, it was most likely sung by seamen either while loading cargo or to pass the time on a long expedition. The accompaniment is colored with dissonances, harmonies, and stepwise passing tones. The opening G7 chord held with a fermata is an interesting beginning due to the dissonance and uncertainty of the following chords. Another moment of dissonance occurs at the beginning of the second refrain. The major second in the right hand displays tension before the resolution in the following measure to a perfect third interval. Harmonies of thirds and fifths are common in this accompaniment. The left hand in the first measure shows the descending progression in thirds as well as in the right hand of the soloist's second entrance. Perfect fifths can be seen in measure four and seven. This gives the accompaniment part the open feeling of this chord, which is a nice contrast from the dissonances. Finally, the passing tones occur both chromatically and diatonically throughout the piece. A good example of both can be found at the end of measure three into measure four in the tenor line. The first three notes (g, g#, and a) move chromatically and then are followed by the scale passage of a, b, c. These passages fill in the space to create a flowing and moving accompaniment. As you will see in the modern version, the accompaniment part for a keyboard or stringed instrument is simpler. With only the basic chord framework provided, the musician can choose to play a meditative, plain accompaniment or a sweeping, ornamental version. Even in the accompaniment part, these differences separate the folk song by their use. The more structured shanty speaks to the working and loading purpose of a work tune, while the flexibility of the modern version is more expressive and can tell a story filled with emotion (see Figure 5.2).

Figure 5.2 Modern Shenandoah (taken from Pinson & Hall, 2013)

The modern version that we hear today has changed in time signature, rhythm, and notes (Pinson & Hall, 2013). The most evident difference is the change from 3/4 to a 4/4 time signature. The shanty version in triple meter gives the feeling of swaying like you would experience on a boat. The modern version in duple time is more grounded and straightforward. Subtle changes to the rhythm have been made such as the eighth note to quarter note found on beat one of measure three in the old version and beat one in measure two of the modern version. Also, the second solo statement in measure six uses a quarter slurred to an eighth note in the shanty and in measure 5 of the modern version, a dotted quarter note is used on beat two with no step down to a G following the A. Toward the end of the verse, the modern version uses quarter notes instead of dotted eighths and sixteenth notes. Finally, the last two notes vary in length. The shanty has an eighth note followed by a dotted quarter and the modern version elongates the last two notes with a half and then dotted half note. The expansion of time provides a feeling of finality and longing as opposed to the forward moving, marching feeling of the shanty.

A few notes have also changed throughout the years. The first note shows a held G in the shanty, while the modern version takes the G down an octave and keeps it in tempo with the rest of the song. In measure two beat four, there are two descending stepwise eighth notes before the half note over the bar line in the modern version. Whereas in the older melody, beat three of measure three uses only a quarter note before falling the minor third over the bar line to the A. The use of the falling eighth notes presents a smooth line that emotes a sigh of longing on the word “away”. Towards the end of the verse, the shanty uses only ascending motion on the phrase, ‘I’m bound away’, while the modern version ascends using skips, but then resolves with a descending step. The modern version offers a freedom and openness to the line that follows the lyrics. Finally, there is a difference in the last three notes. The old version repeats the D before ending on C, while the modern version alternates between the C and D.

Musical Analysis

The score that I am using for my analysis is a composition by Frank Ticheli, copyrighted in 1999 by Manhattan Beach Music. Ticheli suggested several rehearsal notes in his score that are detailed in the chart analysis in appendix B. He also included this program note for the contemplation of the director, musicians, and audience members:

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation. (Ticheli, 1999)

This composition is modeled along sonata form including an exposition, development, and recapitulation sections. In the exposition section, the melody is stated

two times by different instruments. First, in a low register by the French horns and one euphonium. It is then again stated in a higher tessitura by trumpet and alto saxophones. After these two opening phrases, the second theme is presented by a solo flute and solo alto saxophone. This melody is derived from the main melody but it explores new melodic content using contrary motion and added rhythmic figures.

In the development section, the music begins with pulsating quarter notes from most of the band, which accompanies an alto saxophone and French horn line restating the B theme from the exposition. Next, the main melody is again played in a staggered entrance by three flute lines like a canon. In the transition back to the recapitulation the pulsing quarters are presented, a rhythmically augmented theme A, and fragments from the main melody can be heard before the tutti entrance. The final section is the climax of the piece with final statement of the melody and is noted in the score as “exalted”. The piece closes with a brass chorale in an almost prayer-like fashion to a fading and slowing *niente* marking into silence.

The Stars and Stripes Forever

Historical Perspective

The Stars and Stripes Forever march has long been a staple in the American march genre and was even named the official National March of the United States of America by an act of Congress in 1987. Written by John Philip Sousa, this is his most famous work and perhaps his finest composition (Newsom, 1983). Sousa grew up surrounded by American patriotism and the music of the Marine Band because his father was a member of the ensemble. Newsom (1983) wrote, “the flag, freedom, pageantry, the American eagle,

patriotism – all these were woven into the fiber of John Philip Sousa at an early age, as they were into many other young men of the time” (p. 105).

Although there is some discussion as to exactly when the march was written, Christmas Day in 1896 is the overwhelming consensus. The title however was not decided upon until the spring of 1897 and gives a nod to the familiar name of the United States flag, the “Stars and Stripes.” In his book *Marching Along* (1941), John Philip Sousa describes how he composed his most famous march while sailing from Italy to America. As one of the most vivid moments in his life, Sousa recounted:

Suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed. (Sousa, 1941, p. 157)

Since the late nineteenth century, this march has been a favorite for audience listeners throughout the world, but it holds a special place in U.S. march history.

Musical Analysis

The form of the march, tripartite, was a favored form to use in the 1900’s. It consists of a four-bar introduction, an A section with sixteen bars that is repeated, followed by a repeated B section in similar length, and finally a thirty-two bar trio section that is heard three times. The trio is punctuated by a twenty-four measure bridge section that follows the first and second hearing of the trio. All of the excerpts from *The Stars and Stripes Forever* are taken from the Revelli edition (Sousa, 1987).

The introduction is a mostly unison line that features an ascending marcato line in the third measure. Lower instruments have supporting half notes in measure three. The

flute line shown depicts the ascending line and the matched articulations in the first two measures as seen in Figure 5.3. Used to accompany marching, these opening four-measures create a strong and steady beat for uniform stepping (Newsom, 1983).



Figure 5.3 Excerpt 1

The trumpet part and timpani feature a different rhythm in the introduction. Beginning in measure two, eighth notes are presented to give a fanfare feel (see Figure 5.4).



Figure 5.4 Excerpt 2

The A section is driven by the rhythms that emphasize the light, separated staccato playing. Again, this is the main melody that is played by the majority of the band (Figure 5.5).



Figure 5.5 Excerpt 3

The accompaniment part found in the low brass and woodwind voices includes a descending dotted quarter note and two sixteenth note sequence (Figure 5.6).



Figure 5.6 Excerpt 4

The B section departs from other marches because of its legato and lyrical quality. In fact, other composers could consider this B section a trio section. The flute part shown below includes up beats in the second, third, and sixth measures, which the other upper woodwinds also play. Middle range woodwinds and brass do not have the upbeat marcato quarter notes, but instead have half notes as seen in Figure 5.7.



Figure 5.7 Excerpt 5

Behind this flowing melody is a steady bass line played on the down beats and a cornet, trumpet, and French horn rhythmic figure. This repetition keeps the march moving forward and prevents a dragging tempo. The trumpet part is displayed below in Figure 5.8.



Figure 5.8 Excerpt 6

This particular march stands out because of its trio sections style and its two counter melodies. The style has often been compared to Edward Elgar's *Pomp and Circumstance* march (Newsom, 1983). The melody line includes mostly quarter, half, and whole notes, which creates a long, smooth phrase. The upper and middle woodwinds, solo cornet, and baritone play the music below found in Figure 5.9.



Figure 5.9 Excerpt 7

Sousa's march has a unique syncopated bass line that plays on one and then on the offbeat of two, which is unlike the traditional bass line on one and two. Baritone saxophone and tuba play the following (see Figure 5.10):



Figure 5.10 Excerpt 8

The other accompaniment parts also enter on the and of beat one adding to the syncopation and creating a dance-like feel. This is similar to the brass parts in the second strain and is again played by the cornets, trumpets, and French horns (see Figure 5.11).



Figure 5.11 Excerpt 9

Following the first statement of the trio is a bridge section that punctuates the second and third hearing of the trio. The bridge section in this march begins with a unison and staccato statement by the band that

strikes the listener like machine gun bullets, and these are followed by a fanfare-like motif shooting upward like a skyrocket, which then falls back through a descending chromatic scale. This latter figure is repeated twice, each time on a higher degree of the scale. The fanfare motif of this section is itself repeated, building up tension that is finally released as the last “rocket” effect settles to the ground through a long descending passage leading back to the trio (Newsom, 1983, p. 110).

Unlike the strains or trio sections, the bridge is a tutti statement from the band. Depicted below are styles that Newsom described. First, the machine gun bullets created from accented and staccato eighth notes are depicted in Figure 5.12.



Figure 5.15 Excerpt 13

The trombone line uses longer notes than the piccolos and makes a statement by repeating the same notes. This countermelody is easily heard due to the writing in the upper range of the instrument (see Figure 5.16).



Figure 5.16 Excerpt 14

The percussion throughout is typical of a Sousa march as seen in Figure 5.17. The bass drum and cymbal part combined plays on the down beats along with the timpani, while the snare drum fills in the upbeats.



Figure 5.17 Excerpt 15

There is no extended ending or coda for this march. Instead there is a second ending from the repeat that only lasts two measures. The final note, seen in Figure 5.18 is separated by rests and accented, which serves as a stinger or a final exclamation point!



Figure 5.18 Excerpt 16

Sousa's original instrumentation for this march included: piccolo (in Db), oboes, bassoons, clarinets (in Eb and Bb), alto, tenor, and baritone saxophones, cornets, horns (in Eb), trombones, euphonium, tuba, and percussion. Many other arrangements have been published since the first version in 1897 including instrumentation changes that more closely resemble the modern band such as the use of trumpets and bass clarinet. In my musical excerpts found in Appendix B, I have included an 1897 copyright version by The John Church Company and an edited and interpreted version by William D. Revelli copyrighted in 1988 by Jensen Publications, Inc.

Playing Sousa

Performed as notated by only the black and white notes and text on the page, marches are effective, but taking liberties as Sousa did allows for a musically moving and unpredictable performance to excite an audience. For conductors, there is a battle between following the written notation and recreating a performance practice from the early days of American marches. Sousa elevated the march from the practicality of marching military men to an art that entertained audiences for decades. According to Cipolla & Hunsberger (1994), "the phenomenon of what Frederick Fennell calls the 'sit-down concert band' provided performers capable of giving this music its due, and Sousa provided music with which to do it. Functional music became concert music" (p. 141). Through limited

documentation, many of these unwritten practices are unknown or faded from current practices.

John Philip Sousa believed that the march was one of the most difficult musical styles to portray due to the number of details for which a director needed to account. He stated in his autobiography, “The chief aim of the composer is to produce color, dynamics, nuances, and to emphasize the storytelling quality” (Sousa, 1941, p. 332). To bring out all of these qualities in a march, Sousa often made changes in the strains and trio sections by adding contrasts using instrumentation and dynamics. Adding color to a march often meant not following the score exactly as prescribed. This made the performance unique and interesting to the audience instead of the same repetitions in repeated sections. For example, the brass section might be told to lay out one time or the clarinets would be told to play an octave lower than what was written (Cipolla & Hunsberger, 1994). Dynamics were used along with accents to emphasize sections from the surrounding material. Some changes are subtle, others are more intense, but they must all make musical sense in the overarching form of a march.

Besides changes to the score, Sousa also utilized other musical elements in specific ways. Style, tempo, accents, dynamics, and orchestration were refined to form the basis of the American march tradition that many other conductors emulated. The march style of the Sousa era had a distinct set of rules as they pertained to articulation and note lengths. Short notes, like eighth notes, were to be kept separated from the surrounding notes (Cipolla & Hunsberger, 1994). If there were several eighth notes in succession, they were to be played with space around each note. This separation would then contrast the longer notes (quarter, half, and whole), which were to be played for their full value. Sousa preferred to

not use the word staccato, but instead used the phrase “spacing the notes” (Cipolla & Hunsberger, 1994). Cipolla & Hunsberger (1994) write, “the separation between short and long notes makes long notes seem even longer and gives additional rhythmic emphasis, taking advantage of the agogic accent. ‘Spacing the notes’ gives a lighter character to the marches and emphasizes their dance-like qualities” (p. 150).

Sousa’s march tempos changed over the course of his career ranging from M.M. 120-140 as documented from live and recorded performances. He made a clear distinction between the purpose of a march for troops and the stage (Cipolla & Hunsberger, 1994). A military march would need to be performed slower to account for the marching steps, but the concert march could be taken at a quicker tempo. Sousa also used faster march tempos after the conclusion of World War I, when the military increased their march step tempi. Quicker than other marches around the world, tempo is a musical element that sets American marches apart from other countries.

Expression components such as accents and dynamics added to the contrasts that Sousa sought to exaggerate in his marches. Accents were used in two ways: to reinforce the natural stresses in the melody line and to add variety by rhythmic contrasts in supporting or counter melodies. Bass drum and cymbal accents were also used and effective for overall contrast. Former Sousa Band member, Gus Helmeck stated that, “Sousa’s marches gained most of their stirring effectiveness from the crisp, wonderful accents he put into them” (Cipolla & Hunsberger, 1994, p. 159). In terms of dynamics, more stress was put on emphasizing the softer end of the dynamic range. Full range from pianissimo to fortissimo was utilized, but the softer dynamic needed to be less to create more contrast from the louder sections. The placement of sudden changes is important to mention because often

the next strain or trio section began with a pick-up. Dynamic effects were to immediately take place on the start of a new section, not on the bar line as is sometimes notated in modern publications.

Changing the orchestration and using instruments in different combinations was a tool that Sousa used to maximize the number of tonal colors that could be heard within the concert band (Cipolla & Hunsberger, 1994). No repeated section was played the same way both times: instruments were told to tacet one time, octaves were displaced, or double reeds were highlighted. The percussion section, considered the most essential element in a Sousa march, only included a small amount of players: snare drummer, timpani, mallets, and combo bass drum and cymbals. The bells and xylophone commonly doubled the melody in the trio section and added a new timbre to the section.

Although there is no absolute rule that John Philip Sousa followed when performing his marches, there are a few elements that were typical.

1. The introduction and first strains were usually played as written in the music.
2. The second strain was altered. First time through, the dynamic level was adjusted to piano, brass and piccolo did not play, and upper clarinets played their part down one octave.
3. In the trio section, the above instruments tacet as well as the un-pitched percussion. Bells would double the melody line.
4. The 'dogfight' was played as written.
5. The final strain was heard twice, separated by an interlude. First time through, the above instruments again did not play and the rest of the ensemble played at a piano dynamic. Everyone played at the interlude into the final section and through to the end at a fortissimo level. (Cipolla & Hunsberger, 1994)

The styles, expressions, and instrumentation guidelines listed above were typical of a live Sousa performance. Other notable band directors in the early twentieth century looked to Sousa and emulated his presentation. Unlike any other countries' march style, these performance practices were viewed as a distinctly American tradition. As shown, many

elements are not made clear in modern scores. It is then up to leaders and conductors to be knowledgeable about early marches.

Analysis Charts

The charts found in appendix B further detail other musical elements in “Shenandoah” and “The Stars and Stripes Forever.” Measure numbers are grouped by phrasing and then compared to the overall form of the composition. Phrase structure follows the grouped measure numbers and a prominent musical statement is shown for each expression. The musical snippet provided is usually the melody, but in some cases where the melody remains the same for a long period of time the accompaniment parts are shown. Overall tempo, dynamics, and tonality are also labeled to easily locate major changes in these categories. Meter/rhythm and orchestration notes are used to show the texture and density of the score. Finally, the box for general character and means for expression speak to more stylistic elements that should be emphasized and paid attention to in rehearsal and performance.

Summary

The musical analysis from *Shenandoah* and *The Stars and Stripes Forever* serves as an enhanced view of the style, articulations, dynamics, and lyrical components that make folk songs and marches signature to the U.S. The melodic and lyric changes that have occurred over the years are unique for the people and the time. However, to this day, *Shenandoah* is relevant and brings up similar feelings and emotion to listeners. The scoring for instruments and stylistic elements found in the Sousa piece are standard features in marches from the nineteenth century. Portraying these characteristics is important for the preservation of the form and the perpetuation of march performance practices.

CHAPTER FIVE

Implications for Practice

Gathering data from the conducted interviews and analyzing the musical scores of *Shenandoah* and *The Stars and Stripes Forever* has illuminated many ideas about the concept of music in the U.S., specifically as it relates to folk songs and marches. Within these two categories are several composers, musical elements, and performance practices that represent the traditional musical heritage of the U.S. Gaining knowledge about precise performance habits and emphasizing musical components found in a score analysis can help a conductor teach and convey the composers ideas in a meaningful way to the performers and in turn the audience.

Each teacher has their own unique approach for choosing repertoire based on size of ensemble, skill, the time of year, and a possible concert theme. With a wide variety and large amounts of music to choose from, the task of a conductor becomes more difficult in balancing the needs of various constituents. Directors may be tempted to pick music that is based on modern popular tunes or musically underdeveloped pieces that will be seen as fun to encourage students to continue participation in band. The hallmark of compositions that are considered standard repertoire due to their ability to remain cornerstones in band literature for centuries provide valuable teachable components which contribute to musical development.

One idea that all the composers and arrangers agreed on was the need for and benefit of American music in standard literature. Since the beginnings of wind bands in the nineteenth century, folk songs and marches have remained staples in the wind band repertoire. Although more popular in the past, it is our current responsibility to make sure

that these categories of music are not lost or forgotten. Performance and knowledge about American music is important for current and future musicians as it relates to the past of the United States, the heritage of music, and the history of the wind band.

Future and more in depth research could be done on the performance style of Sousa, Fillmore, and Gilmore marches in particular as representative of U.S. tradition. As discussed, many of the early conductors never wrote down the common practices of the day and as a result, there are very few remaining resources today that clearly transmit these ideas. Some editors such as Fennell have tried to indicate these performance practices in modern scores, but there is still more that can be uncovered and distributed.

Repertoire Database

As the literature review revealed, repertoire choices are an important factor in the musical development of a band and its players. Selecting quality works can be a daunting task with the numerous options available to a director. For the American categories of folk songs and marches, I have compiled a database of compositions for quick reference, which can be found in Appendix C. The chart includes the title, composer, publisher, grade level, and songs included in medleys. The database is broken down in two ways: by category (folk song or march) and by grade level. This organization will allow for swift location of the type of music and the pieces most suited for an ensemble.

This database is by no means a complete list of American folk songs and marches. There are many pieces that are not included and there are many that could be added in years to come. For a modern director, there are certain components that need to be met by the individual works. Instrumentation has changed over the years to create what we now know as the wind band. For example, not all of Sousa's marches included a bass clarinet,

which is now commonly found in bands at all levels. Older manuscripts could also be problematic for educators today due to the format and readability of the music. Proper spacing and clarity on a page is more accessible for younger students. The songs listed in the database fulfill these requirements for music teachers today and will be a valuable addition to any school library.

Conclusions

The knowledge I have gained from this study will serve my teaching in many areas, not only with my future repertoire choices, but also with the historical knowledge of wind bands and performance practices of folk songs and marches. The confidence I have gained in my ability to teach my students is invaluable. Interviewing modern composers and arrangers has been rewarding and has enhanced my view of American music. Noting their different opinions has shown how expansive and diverse music is in the U.S. Their enthusiasm has greatly encouraged me to follow my initial purpose of performing and teaching American folk songs and marches.

Digging into the two scores was informative to compare and contrast lyrics, melody lines, and scoring for wind band. The musical analysis process helped me to be more aware of finite details in scores and highlighting these elements for a historical performance. The process and knowledge of a score analysis can also be useful to musicians as they prepare and perform works individually or with an ensemble. Finally, the database research is a beneficial resource for current directors. Used as a quick reference, this will be a helpful tool when programming U.S. folk songs and marches for a concert.

A well-rounded concert and library of repertoire is of utmost importance for a conductor. Quality literature that represents a wide variety of countries, people, and time

in history is necessary. Conductors should not feel pressured to program only modern and trending compositions. Rehearsal and performance of standard works are beneficial to all musicians. Exposure to this variety of music teaches young musicians about different styles and musical elements specific certain pieces of music. In this assortment of music, it is important that traditional folk songs and marches from the U.S. is taught and represented. As educators, it is our responsibility to incorporate these categories into the classroom to preserve and represent the American musical heritage.

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Appendix A.1
Semi-structured Interview Questions for select American composers and arrangers

Interview Questions

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)
2. How did you get into your current position? Are there any requirements for your composing/arranging?
3. In your opinion, what is categorized as American music? How would you define it?
4. How is American music represented in your body of work/work place? What kind of music would fit into the American music genre?
5. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?
6. What about an American folk song/march might make you consider creating an arrangement of it?
7. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly “American”?
8. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?
9. Can you describe ways in which to integrate and teach folk songs and marches in a classroom?
10. What music is readily available for wind band and at what levels? Do you believe that there is a good amount of literature available at all levels?
11. In your opinion, what are a few “standard” American folk songs/marches?
12. Let’s say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then arranging the tune for a wind ensemble? What would you emphasize and bring to life?

Appendix A.2

Interview Responses – Frank Ticheli

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)

This is all in my bio. and c/v, which I've attached.

How did you get into your current position? Are there any requirements for your composing/arranging?

A doctoral degree is required for my position as Professor of Composition at USC. I got the position through normal application and interview, where I taught classes and met with the search committee, back in 1990.

2. In your opinion, what is categorized as American music? How would you define it?

If you are born and/or raised in America, and write music, your music is American Music. It's that simple to me. There is no one prescribed style that fits the category. It's very broad and diverse.

3. How is American music represented in your body of work/work place? What kind of music would fit into the American music genre?

I grew up near New Orleans, so that traditional jazz sound is in my DNA. It's heard more obviously in works such as *Blue Shades*, *Postcard*, and my *Clarinet Concerto*, but it's present underneath the skin of just about everything I compose.

But I also think American music tends towards a fast inner pulse.

4. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?

I usually try to preserve the original simplicity and directness of the original, while also adding some of my own personal voice to the arrangement. The original is therefore filtered through my own personal lens, and so it changes somewhat, but without losing its original identity.

5. What about an American folk song/march might make you consider creating an arrangement of it?

It's both aural and cultural. It has to be something that appeals to me aurally, but also I'm drawn to songs that came out of a culture I know or appreciate. My latest work, *Acadiana*, is a good example of this. It's based on Cajun folk

melodies, and the middle movement is based on a very old and haunting Cajun folk ballad, “La fille de quatorz ans” ((the fourteen-year-old girl). I set it as a kind of theme and variations, where the variations grow more and more intense, finally exploding in a pressure cooker of sound. Again, the melody is ever-present, but the music surrounding it becomes almost overwhelming. That appeals to me.

6. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly “American”?

I think, in general, American music tends to have a faster inner pulse, a faster heartbeat, than the average folk music. That’s a gross generalization, but I think there is some truth to that.

7. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?

I don’t have a strong opinion about this. I leave it to the conductors and performers.

8. Can you describe ways in which to integrate and teach folk songs and marches in a classroom?

In beginning band, the method books out there provide some exposure to them, but many of them are shallow. I just finished my own beginning band method book , *Making Music Matter*, which I’m very proud of . It’s strength actually lies in the fact that it is filled with original music—48 compositions, each found at the end of each of 48 lessons in the two books—but it also contains several folk songs and American tunes, Amazing Grace, Shenandoah, a Korean folksong, several Celtic folksongs, virtually all of the military songs, and more.

9. What music is readily available for wind band and at what levels? Do you believe that there is a good amount of literature available at all levels?

It’s gotten better and better over the past few decades.

10. In your opinion, what are a few “standard” American folk songs/marches?

This is impossible to answer here, because it’s an endless list.

11. Let’s say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then

arranging the tune for a wind ensemble? What would you emphasize and bring to life?

I've already answered this question above.

Appendix A.3

Interview Response – Musician 1st Class Sean Nelson (Coast Guard)

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)
 - **Bachelor's of music, music education, Sam Houston State University**
 - **Master's of music, trombone performance and related field in jazz composition, University of North Texas**
 - **BMI Jazz Composer's Workshop**
2. How did you get into your current position? Are there any requirements for your composing/arranging?

I won the job after a trombone audition with the Coast Guard Band. After getting the gig, I applied for and received my collateral duty as staff arranger (one of two in the band.)

3. In your opinion, what is categorized as American music? How would you define it?

Marches, American folk songs, American born composers in the European orchestral tradition, jazz, ragtime, rhythm and blues/rock and roll

4. How is American music represented in your body of work/work place? What kind of music would fit into the American music genre?

As a military band, American music is a very big part of our mission. We carry the tradition of Sousa and the march era by playing at least one march at every concert, including the Coast Guard Song "Semper Paratus." We frequently play compositions that incorporate American folk songs and feature our soprano soloist, and we play music by important American composers like Copland, Ives, Sousa and Gershwin. As part of our 55-piece concert band, we have a 6-piece Dixieland jazz band that plays traditional New Orleans jazz. However, rhythm and blues and rock and roll is not very often represented by the Coast Guard Band.

5. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?

When arranging a folk song, I consider what sorts of sounds define the particular song. What are the important characteristics that I need to highlight, and what are less important features that I can change? For example, I did a medley of 3 folk songs for our soprano soloist with concert band. One of these tunes was “Oh Shenandoah”. Before I started, I listened to many different recordings, trying to understand what the essence of the tune was. The melody was the most important (as it usually is,) but I felt I had a little freedom to change the harmony. I worked with our soprano soloist to determine the tempo and rhythms that felt natural to her. As the arranger, my creativity came into play with creating different textures and orchestrating the accompaniment, and with the form. I used the accompaniment to create contour to the tune by bringing out the high point in the melody, and I provided an instrumental interlude to play the melody and give the soloist a chance to rest.

6. What about an American folk song/march might make you consider creating an arrangement of it?

A good melody is the strongest draw for me. As an arranger, I often feel I have freedom to change the harmony while keeping the melody intact (although Ives and Copland frequently modified folk melodies.) There are also opportunities to highlight special events, like holidays, by incorporating tunes that are about that holiday or event. Working for the Coast Guard Band, we are always looking for music that is related to the sea, and music that is patriotic.

7. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly “American”?

Copland defined some very American sounds: open intervals, like 5ths and 6ths, and sounds representing the American west and cowboys, using syncopated rhythms. Of course we can't forget about the huge vocabulary of jazz, including swing rhythms, extended harmony and improvisation. The signature Sousa sound has steady beat, played by snare drum, bass drum and cymbals, catchy melody and usually a predictable form.

8. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?

American music has an important role for military bands because we keep the tradition alive and share with the public. It also has an important role in schools to teach children about American art and heritage. This is quality music that you won't usually hear on the radio or TV.

9. Can you describe ways in which to integrate and teach folk songs and

marches in a classroom?

In addition to their intrinsic value as simply good music, folk songs can teach us about the time they came out of. For example, in the Revolutionary War era, Yankee Doodle was used by the British to mock Americans, but was later reclaimed by Americans as a song of protest and patriotism.

10. What music is readily available for wind band and at what levels? Do you believe that there is a good amount of literature available at all levels?

Wind band music does not have the same depth of quality as the symphony orchestra. We don't have music from some of the great composers of history, like Beethoven or Mozart. Wind band is a newer ensemble, relative to the orchestra, but over time, more quality music is being written. As an arranger, I often do adaptations of music written for orchestra.

11. In your opinion, what are a few "standard" American folk songs/marches?

Folk songs:

- **Yankee Doodle**
- **Oh Shenandoah**
- **When Johnny Come Marching Home**
- **Yellow Rose of Texas**
- **Battle Hymn of the Republic**

Marches:

- **Stars and Stripes Forever**
- **Military songs, like Semper Paratus, Wild Blue Yonder, Marines Hymn**
- **The Thunderer**
- **Washington Post**

12. Let's say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then arranging the tune for a wind ensemble? What would you emphasize and bring to life?

I usually have a theme or occasion that guides song selection, often patriotic and/or about the sea. For a medley, a mix of familiar and unfamiliar tunes is nice for the audience. A variety of sounds, meters, and modes helps provide some contrast. I would listen to many recordings and try to understand the essence of the tune - how much or little can I modify the melody, harmony and rhythm.

Understanding the text is important when writing for a singer. Certain words can be emphasized, drawn out and highlighted. This requires knowledge of

the context of the tune and text and the history behind it. What is this song about, what did it mean in the past, and what does it mean to the public now?

Appendix A.4

Transcribed Interview Response - Musician 1st Class Tim Hill (Navy)

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)

As an arranger, I started out being self-taught. I would write, and I still do write, marching band shows for high schools and colleges. I went to Western University and graduated with a degree in Music Education. My background is in saxophone and I played a lot of jazz growing up. I am currently right now pursuing my master's degree at Shenandoah University in composition. It's with Jonathan Newman and he was a student of John Corigliano.

2. How did you get into your current position? Are there any requirements for your composing/arranging?

There was a vacancy because someone had retired. And when someone retires there is a national audition posted on the website. When I saw it was available, I submitted a resume. And then they asked me to audition and at that point they gave us all assignments and deadlines and through that I went through the audition process where they weed people out. I would write for 6 weeks and then I would turn my stuff in and the band would take it, and I didn't know about this, they would record it and look at the scores. From there, there was a second round and they brought me in for an interview and I was the person that they chose. I was chosen as an arranger. In the past I can tell you that a lot of the arrangers from the Navy came from within the band itself, they were already players and there was an opening and then they went through the audition process and were chosen. In this case, because I was chosen from the civilian world, it is really quite odd for them to do. However, all of the other branches have done that before. The Marine Band and Army Field Band recently hired a new arranger.

3. In your opinion, what is categorized as American music? How would you define it?

That's a great question. In terms of American music, I think the only real true American music that we have is jazz music. In my humble opinion, only because of, I think its, now this is just my opinion, I'm not an ethnomusicologist by any means. I really do believe that jazz happens to be our one true American art form. Because, I don't want to say it was invented, but because of our melting pot of cultural influences, that's kind of how jazz music was formed through cultural influences of African music, African rhythms, and Western internal

harmonies. And then the fact that improvisation is also an important factor in that as well. So that's where I stand on that.

When I look at it in the big picture of things, you have two different kinds of music. You have your Western, European, classical kind of music, which is very much part based and then you have jazz music and popular music which I think is more entertainment based for the creation of it. I think that in terms of marches, gosh marches happened way before America and Sousa, there were Polynesian marches and British marches. So in terms of what true, American music means to me, I think it is jazz music.

4. How is American music represented in your body of work/work place? What kind of music would fit into the American music genre?

Some may look at American music as Sousa marches and in terms of what we have at the Navy we have a jazz ensemble so we do cover that area of American music. We also do play marches on every single concert, especially our concert band. We play *Stars and Stripes* on every single concert. So in terms of music that we play, we do represent what we believe to be of the American music art form of marches. And then we also do perform music by American composers as well. We have played works by newer composers such as Frank Ticheli and so many others. In terms of what people refer to as 'the American sound' in art music, Aaron Copland is another composer we perform. We performed his *Fanfare for the Common Man*, I think two years ago and we have performed other works by him that contain this open fifths kind of sound, if that makes sense.

5. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?

I haven't had a lot of experience writing marches or folk songs only because the need for what I am writing currently with the Navy Band is more pop oriented. If I were going to for instance, write in the style of Gershwin, I would listen to *Rhapsody in Blue*. Or if I were going to write a piece in the style of Copland, I would listen to *Hoedown* to make that iconic sound. So, I think some of the best compositions are the ones that are mimicked after other people. In terms of marches for instance, I've never really composed a march, but I would look at their form, trio sections of John Philip Sousa, how the brass is scored, and the instrumentation for either a concert march or a performance outside. In that case, we have a different sense of instrumentation for an outdoor performance.

6. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly "American"?

Well, I did mention Aaron Copland and his open fifths. And there is a piece called *American Overture* by Jenkins. He taught at Duquesne University for a while and it starts with a horn part (hums melodic line) and it's really great.

That sound is what a lot of people consider to be “American”. And it has the hoedown, old western type of sound, like Magnificent Seven, something like that. Do you know what I mean? Also, John Williams, that guy in terms of American music, in some of his other pieces besides *Star Wars*, I think *Liberty Fanfare* has that open interval sound of fourths and fifths. That deals with texture. In terms of articulations in jazz music particularly it’s more about long versus short.

7. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?

I think in terms of music education it’s really important to make sure our students are getting that part of the curriculum. Abroad, I think it is also important, just as we learn multicultural different types of music. In terms of band music we have played pieces written by Chinese composers and French composers. A great example is some of the stuff by Percy Grainger, which is not American, but it is great music that we play. Again, Irish tunes and folk songs like *Danny Boy*. And if we look deeper at our culture, we have people with Irish backgrounds, Scottish, and from wherever else and I think because of that, that is our American culture, we are a melting pot. We are all part of that. You could say that American folks songs are really derived from other places. These are all really important. I think that it’s really viable for students to know those songs and where they came from.

8. What music is readily available for wind band and at what levels? Do you believe that there is a good amount of literature available at all levels?

I’ll be honest, no I don’t. I think for the harder, grade 6 music, I haven’t seen in my passing and with our repertoire with the Navy we don’t perform pieces based off American folk songs. For some reason, you’ll find more in beginning band books or you’ll find them in easier band arrangements. In terms of band literature today, in my opinion it is still behind the times. Most of the music is geared towards the public schools and a lot of it is not put on the same level as a professional orchestra. In terms of what we do in military music, yes we carry on the tradition, but we also perform music at a high level. That hopefully, help takes the band literature to the next level. It is getting better, but there is not a lot of music based off of folk songs.

9. Let’s say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then arranging the tune for a wind ensemble? What would you emphasize and bring to life?

If I’m writing a march, in particular, I would make sure that the melody is well present and in terms of how its scored I would keep the same type of march orchestration, tubas on 1 and 3 and then the horns on the off beats. I’d also have

the snare and bass drum with the same emphasis. In terms of scoring, it might be cool to put a folk song in the trio. That might be kind of nice. And I think too that it could be based on more than one folk song. You could have your introduction, have your first and second strain, have your trio, put in your dogfight, and then have your stinger at the end. That's usually the way a lot of traditional marches are and it's worked for 100 years so why change it! My approach for arranging is different than my approach for composition. If I'm trying to compose something, no matter what it is, there are different ways to go about doing that. For me, it's about having an architecture. In terms of a march, that has a certain form, so that is its architecture. If I'm arranging something then you have material already that you are working with. So, in terms of what you can do with a melody, for instance with regards to a folk song, you can re-harmonize it. Basically if you want the melody to be very present, your re-harmonization has to be very minimal, like a I-IV-V type of progression as opposed to a iii-vi-ii-V. If I was writing a version of Shenandoah for a jazz ensemble, I wouldn't have I-IV-V, I would do more of a ii-V-I. That would fit the harmonic style more. Yeah.

Appendix A.5

Transcribed Interview Response - Musician 1st Class James Kazik (Army)

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)

I went to the University of Minnesota and studied composition theory there. While I was there I did a secondary emphasis on trombone performance. Then I went down to North Texas and I got my masters in trombone performance. And while I was there I did a lot of writing for trombone ensembles, things like that just to satisfy my composing bug because what I really wanted to do was be a film composer. But at the time, it was very tough, you had to move out to LA, and you had to be an orchestration master. It's nothing to do with computer music like it is today. So, I wanted to be a film composer and I was also having fun playing trombone and I was having some successes. Went out and did a couple of cruise ship stints. Got into the computer tech support area and I was trying to figure out what to do with my life when this position opened up at the Army Band. Basically, I took all my composer skills and took them to an arranging job, which is kind of scary at first, but if you've studied any kind of composition you are already halfway there. You just have to learn a few things, like how to integrate jazz into your writing and how to do the very unique thing of writing for and arranging for an Army ensemble. It turned out to be a lot different that what I thought it would be, being a staff arranger.

2. How did you get into your current position?

My audition process was to send in a packet of things that I had written or arranged or in once case things that I had copied. The general requirements for

me were that I had some skills with a certain body of ensembles. Some of that was left to me. If you are going to audition for a job like this you should probably know some jazz, you should probably know some orchestra, have some string knowledge, have some band knowledge. Then I sent them some small ensemble stuff that I had done. I sent them a packet, then they had me go through something called MEPS, which is the Military Entrance Processing Station. They check you out medically and make sure you are medically fit for service. And this is something that has changed in the past couple of years. You have to go through that before you even come and audition because what's happened in the past is that people have won the job and then they go to get their medical and it turns out that they have a heart murmur so they are not fit for service. It's something that will probably never come up in the job, but it's just one of those things that you have to be able to go into combat even though you won't. But it's one of those things that has really changed the audition process. We just hired another arranger not too long ago and that was part of the process. So, I did that and then I flew into DC and they looked at me and said "hey you look like you can get through basic training, would you like the job"? Because in my particular case, I was very unique in that I had the exact skill set that they wanted and I was basically the only candidate for the job. This last one we had, we narrowed it down to four people and we interviewed each one. That was a process that was very different from any other job I had taken because I had been a trombonist for a very long time. I was an orchestral trombonist for a while and that audition process goes like this: you send in a tape and if you can halfway play they invite you to the audition. You and a hundred other people show up, play three excerpts, and they tell you that they are not going to hire anybody. It's a soul crushing experience. So, it was really different from that kind of audition. Send in your stuff and they you want the job, ok, fine.

Did you have to go through boot camp?

Yes, yes I did. I am qualified on the M16 and tanks and all that stuff. I don't remember too much, but yes, I did go through it.

Are there any requirements for your composing/arranging?

When we open up a job for a new arranger we had to discuss what we wanted and we create a wish list: someone who is strong in orchestral, strong in commercial, strong in concert band, and strong in small ensembles. So that was like our wish list and we knew that were going to get all of it or at least 70-75% of it. A thing that we were leaning towards was someone who went to a good music school and had a good pedigree, someone who went through a good program and learned the basics. It was pretty wide open and anyone could have gotten the job if they had really strong skills in concert band, really strong skills in jazz band that was a plus. So we were basically looking for someone who could pick up any skills that we wanted them to learn. Which I think is what we got.

3. In your opinion, what is categorized as American music? How would you define it?

I kind of see American music as a whole, kind of like a reflection of the American people. If you look at the American people its really hard to point at a 'cookie cutter' as this is an American person because everyone is different by this time. I am mostly Irish, mostly Ottoman Empire Polish, some Scandinavian thrown in; I'm what we would call a mutt genetically. And pretty much most of the country is. America is the melting pot, it has elements of every single possible thing and we come with our little bits of ancestry thrown in here. I think that the music is very reflective of the people that are here; its almost infinite possibilities of what you can have as American music. I'd be hard pressed to call anything American music. I think people default back to jazz because it kind of grew up here, but there are so many others. I think folk music more than anything is distinctly American. If you had to categorize something as American; it's the whole thing, it's everything. It's like anything goes, anything can go together, and can result in something beautiful and unique.

4. How is American music represented in your body of work/work place? What kind of music would fit into the American music genre?

Well, a lot of music that we do, or that I write, doesn't get heard by the general public. A lot of our stuff gets used in Arlington Cemetery. A lot of it gets used behind closed doors for diplomatic functions like if it's the President's birthday and if he has a favorite tune. I'll arrange a tune for the Sterling String Ensemble and vocalist and boom there it is. Or if we have a visiting dignitary from Poland it will be a Polish tune with the Sterling Strings or a brass quintet. A bunch of years back we had dignitaries from an African country come in and say hey can the brass quintet play these couple of tunes. Sure why not. As far as American music, in my job, tends to be more towards the military tunes. So, Yankee Doodle, the fife and drum core play that a lot. You'll hear a lot of these war related songs, or many things that I write supports the Army story; so the story of the American expansion throughout the west and how America became a nation. Sort of the Army grew up as the nation grew up.

5. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?

Obviously what the tune is going to be used for. Most of the consideration is staying true to the spirit of the original tune. How about the tune Chester? Did you know that the tune Chester was considered almost for the national anthem? The actual national anthem, the Start Spangled Banner, is something of a drinking song. Its called "To Anacreon in Heaven." (Sings a few lines of the song) Always treating something with the deference of the original. That's a lot of what I do. Anything I do for Hal Leonard for the strings, I'm not trying to do something crazy and artistic like you would think. That was one of the things I learned when I came to the band, there's not a whole lot of that kind of writing.

You are not taking something and saying, “how can I make this fabulous.” You are taking something and making sure it is recognizable by other people so that they understand the meaning of the tune. There is an arrangement called something like Civil War Folk Fantasy and he takes a bit more artistic license with it, but it’s in such a way that it is like text painting. He’s painting a picture with the tunes. Johnny Comes Marching Home sounds like a march because he is marching home.

6. What about an American folk song/march might make you consider creating an arrangement of it?

I don’t really go out of my way to try to find something to arrange. It’s usually at the request of someone else. If somebody says we need an arrangement of Philadelphia Freedom, then ok, what is it for, how do you want it. It’s usually not up to me; I don’t usually choose a tune to do. If someone says we need a certain tune, a march with a folk tune, any folk tune...I will find something that is musically interesting, that plays it safe with the thematic nature. If you look at the anthem of France and if you actually look at the lyrics, they are actually pretty brutal. A lot of tunes are like that. Aside from that, I try to find things that work their way into a narrative or work together cleverly. I try to tell a story maybe, sometimes the tune tells a story by itself.

7. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly “American”?

Well obviously, well no, I keep going back to jazz bands, but it’s debatable whether or not jazz is really American because you can look back to Europe and they have a lot of the same kinds of music. Aaron Copland comes to mind. Aaron Copland is building off a tradition of pastoralism, the pastoral idiom. That is depicting wide open spaces, which a lot of people around the world still associate with the U.S. A certain (and I hate to use this term) aggressiveness, certain rhythmic or driving rhythms. It basically has the sound of open expansiveness, evoking nature, and it also has the drive of optimism, industrialism optimism too. All Bernstein has that too. Like inner city, ethnic rhythms and things like that.

8. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?

There is certainly a time and a place for them. It’s something that should always be included. American folk music is part of our history and heritage. When I was a kid we used to sing them in music class. Do people do that now? I don’t know because I don’t spend a lot of time in schools. But as part of a concert program, yeah, it’s like if a kid learn something in school and then they go to a concert and hear it on stage. It’s exciting to hear the thing that I heard!

That is how my project developed. I grew up singing and playing American folk songs when I was young and now when I am using the Essential Elements book with my beginners they have never heard of these songs.

I'm sure, as a music teacher you see this, people don't tend to see a whole lot of value in music. They should be learning computers or something like that. I always had music even if we didn't advance in it we still had it there. Of course always singing, but some instruments were played too and listening to things. Also, how much of this goes on in the home? Do they sing at home? Do they carry on tunes? I also think we are also a wash in music too. If you want to entertain yourself in music, you don't have to go very far. It's all out there. I don't want to blame the Internet culture because the Internet is great and has opened up a lot of things. It's made everything available for good or bad. I don't know if that is a cause, but that is certainly part of it I think.

9. Can you describe ways in which to integrate and teach folk songs and marches in a classroom?

The easiest way would be to incorporate...well actually the folk tunes are part of the elementary music education. If you pick up an instrument for the first time you usually play Hot Cross Buns or John Brown or Little Brown Jug. It's already sort of there, but I would say to do it more, reinforce it more. Maybe find ways to integrate more tunes into all stages of education instead of just the beginners. We think about things like Little Brown Jug and think that is just kid's stuff.

10. What music is readily available for wind band and at what levels?

There's a ton. There's lots of it out there. You have people writing compositional things and brand new things like Brian Balmages. And you have people doing pop specials like Michael Brown and Paul Murtha. There are more and more composers doing it, but really there is a ton out there. It's important for people to remember too, not just to go for the current stuff, but there is a lot of stuff that has already been written like Francis MacBeth and Clare Grundman.

11. In your opinion, what are a few "standard" American folk songs/marches?

Chester is one I mentioned. I'd be hard pressed to point to one because there are so many. I think Amazing Grace is an American tune. If you look in the hymnals, Southern Harmony is the Southern hymnal there are a lot of distinctly American tunes in there. They are religious, but they are folk tunes nonetheless. Marches...anything by John Philip Sousa of course, Henry Fillmore. Name any of them...Stars and Stripes Forever, Washington Post, the ones everyone knows.

12. Let's say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then arranging the tune for a wind ensemble? What would you emphasize and bring to life?

I'll give you a general answer and then I'll give you an example. Generally, it's whatever is going to adhere most to the spirit of the original tune. Let's say, **When Johnny Comes Marching Home**. It makes a nice march. The first thing you want to do is to do as much research as you can about what the tune is about. Actually, I will do this right now in real time. (Looks up march and begins to sing the song) Civil war, lyrics, written by an Irish-American bandleader Patrick Gilmore during the civil war in 1863. If you look at the lyrics...old church bell will peal with joy. As soon as I see something like that, bam, church bells! That's something I can use. If you look at the lyrics, what are they talking about? They are talking about a glorious, triumphant return. So, that's where you start and how do you achieve that? The first consideration is who is this being written for. Who is this being written for, why is it being written, and for what. Is it a General's retirement, is it for a retiring band director, a new band director, and is it someone who just has some PTA money to spend? Is it an invitational? That would mean that technique has to be a consideration, you have to make it a little bit technical and something they can wiggle their fingers to. But it also has to be musically interesting so when parents show up they don't freak out. So, who is it being written for, well really who is paying for it and who is going to play it. Is it a middle school band or is it a bunch of North Texas master students who I can push a bit more. North Texas commissions pieces all the time and they have kids who just fly. After that, then its then what does the tune dictate? Some composers I've noticed want to do things ironically, like let's make Johnny Comes Marching rebooted and weird and anti-war. It's an interesting idea, but how is that going to come across. And what are you trying to communicate to your audience, what are you trying to get across that hasn't been told before. Are you doing a faithful retelling? Think of a Shakespeare sonnet or a Shakespeare scene, you can do the Hamlet monologue as a faithful rendition or are you providing a new insight, but it can't be weird. You want to make the audience say, "I've never thought about it like that before." Glen Miller said something like this, "take a tune and improve it". He was more eloquent of course. And creative forces are another primary consideration. When you are trying to do something new and different then it's up to you, what do you want to emphasize? You usually would go to the text. On occasion you go to some artwork. I like to look at pictures of the battlefields, old photos of the guy standing around holding a musket, and trying to put yourself in that mindset. If you have an old tune, it's not hard, and it will be awesome because we can relate to it. If we can relate to it, then it becomes what can you emphasize without being weird.

Appendix A.6
Transcribed Interview Response – Roger Cichy

1. Please describe your professional background. (Please describe any formal, or informal training you have received on composing/arranging)

Both of my degrees are in music education. I have no composition degree. I'm like a lot of other people, Jack Stamp and Jim Swearingen. We actually had our own bands at one time and for lack of repertoire that would work for our ensembles we would write our own. That's how it all started. So, I taught four years in public schools and then I went on and did the college stuff. Well I got my graduate degree and then did 10 years as director of bands. At the same time this creative thing kept tugging at me. I was getting many calls for commissions that I just gave up the college stuff. I miss it, but it's been fun. This is my third career now: public school career, college career, and freelance composer career.

2. How did you get into your current position?

When, I was in high school our director was able to get a lot of handwritten arrangements of things so when music came out we were able to get some of the arrangements. And I thought, that might be cool and I thought that would be fun to do. That's what I was heading for, but I didn't realize that I could actually create original material as well. I started out doing a lot of arranging. When I was in college I was arranging for the basketball pep band and writing some original things. I just kept writing more and more. It came from the arranging aspect and component. To me that was intriguing and fueled the fire to continue working on that kind of stuff.

3. Are there any requirements for your composing/arranging?

Publishing is kind of weird and the problem is this is where the creative world meets the business world. So publishers and composers are usually at odds with each other, but we know we have to exist (somehow), communicate, and cooperate. Some composers have a signed contract or have been swallowed up by a specific publisher. For example, James Barnes with Southern. A lot of them sign a contract; one is called First Right of Refusal. In other words in publishing you have to send everything you write to that publisher and they have the first right to tell you we don't want it. So, basically they want to have first crack at your stuff. But, to me that name, First Right of Refusal, just bugged me. I had some publishers ask if I wanted to do that and I said no. There is no financial gain with that, it's all for the publishers sake and no real objective for the composer. Of course if you are young and you sign a contract then you are stuck, unless you can negotiate the contract. I think Frank Ticheli and other people like that also have other binding contracts that anything they write will be published. Then you get some publishers that will feed composers work, so they choose what they need and many of those will be arrangements. Oh, we need more Christmas stuff so have this person do "Angels We Have Heard on High," have this

person do “God Rest Ye Merry Gentlemen”. I never got in to that because a lot of it is arranging and even though that is where I started at, I’d rather cut the strings and pick the publishers I’d like to send stuff too and do it that way.

4. In your opinion, what is categorized as American music? How would you define it?

Interesting question. I had taken the time to read Bernstein’s thesis and that’s what Bernstein’s thesis is all about. And it’s a very unique title, the absorption of race elements into American music. It summarizes what makes American music, American music. So basically what he is saying (and this is something I have really bought into) is that it is the African American experience is what really created American music because it was a whole new language both harmonically and melodically that they brought into a musical style. Of course jazz and early blues influenced the more progressive jazz, which influenced rock and now all the countries around the world are absorbed in jazz. I go a step further and call that twentieth century music. In 50 years if we look back the most influential thing, in other words the reason we have different musical periods is things that are practiced and they way music is composed change enough that we now have a new period. So, we go from classical to romantic and we become much more chromatic and we break all the rules for late romantic and twentieth century for tonal harmony. All the composers stuck in between in the post romantic period where they are writing parallel chords and all of a sudden jazz comes out. To me, it will be the jazz period in 50 years. It’s influenced so much music! And what I did is study a lot of what creates harmony, what creates a melodic structure in jazz. It’s amazing, all the early composers of serious music who take those elements and put them into compositions. Take George Gershwin, his style wouldn’t have existed if it weren’t for the African American experience bringing those unique elements into music. Aaron Copland and Bernstein’s work is of course flushed with all kinds of blues and jazz. And composers still do that and it might not sound like a jazz piece, but it will have jazz elements in it.

5. How is American music represented in your body of work/work place?

Every piece I write I stretch harmony and I always include what is considered jazz harmony chords. But it doesn’t sound like a jazz band. Sharp 9 chord, which is a form of a major minor chord because it has both a major third and a minor third. I always use major 7th chords and other jazz and harmonic structure. I might put a little blues element in the melodic line. It won’t be straight up blues, but where you might expect it to go it might end on a blue note or resolve in a non-traditional way. It might be sounding more like a classical piece of music, but then it has these interesting jazz twists to it that make it not more unexpected, but more ‘American music’ to me.

6. What kind of music would fit into the American music genre?

Pop wise, we are still trying to figure out what is going on. There is a big influx of pop musicians because of technology. One of the reasons jazz succeeded the way it did

and grew so rapidly was because of the new technology of recording. That was a way to transfer to people who couldn't hear a live performance. What we have going on now is that people can sit down with a computer and do high quality recordings. We've heard of the term garage band, not the program but the term. A bunch of kids get together and they try to create a band in a garage. Every once in awhile they would try to record, but it wasn't that good of a recording. Well people can do that in their how now because of the technology we have so there is a big influx of musicians and they are all trying to define what really is the trend. There is still hard-core jazz around and true country western, bluegrass, that kind of stuff. There is a lot of fusion. Maybe not true rap, but rap with grunge or rock. That's what's cool about it, all these people are able to create this music and they don't have to wait for a record producer to come by and discover them. They can do it themselves and post it on a website or YouTube. The technology has allowed it to mushroom. I still don't think we will fall into one kind of pop music. Hopefully people would be willing to listen to another style. I had never really focused on or listed to Zydeco music and I heard some and I thought wow, this is really cool! And I like all styles, because it is so creative how you can have all these styles of music, but still use melody and harmony in different ways. So, there is a big vast, what is the opposite of melting pot, potpourri of musical styles that is really cool.

The one thing I miss is, and part of what the business world dictates too much is focus on the individual artist, which is called A&R, Artist and Repertoire. If you look at the top ten pop charts today compared to twenty years ago, now they are individuals, Alicia Keys, etcetera. If you look at twenty years ago, Chicago, Blood Sweat and Tears, they were groups. I liked the focus on the group because you could back the group and the attention was on all the players not just the lead person. Business dictates that because they want to elevate a single person on a pedestal because that's how they sell tickets and make money for them as opposed to the bands they used to have. You can always replace a drummer, you can always replace the bass player, but you can't replace a person that is trending. That's the business. And the music is overproduced. Half the time it's not even really drums you hear. I don't know how they can re-create a live performance because people what to hear what they hear on a recording. What I mean by overproduced...there is so much you can do now with digital work stations that it's almost becoming too much. This happens in the band world too, more people sit at their computers and create music with a somewhat representation of what it's going to sound like for a band. So, now it's not the trial and error that a lot of composers like myself used. You write something, put it in front of a group to hear your mistakes. Now, they still learn from their mistakes, but the problem is they get used to the sound the computer generates. Sibelius and Finale are not human. John Mackey does everything on computer. It's a different idea and I think it could continue to change the industry quite a bit. It's certainly why marches are phasing out now.

My take on marches is that it's a shame because it's part of our heritage and a lot of it was American even though there were marches all over the world. What made American marches famous was the polyphony American composers created. Other world marches only had one melody line. In the trio you would have the melody plus you would have the secondary melody coming in. And to European composers they

just thought that was the coolest thing because the music became much more sophisticated. There is the heritage part of it, but as far as in an ensemble setting where you are teaching kids how to play the problem with marches is that the kids don't have the technical ability or finger work to play a lot of this stuff because that's what marches did. There was so much finger work in marches that you learned a lot of that stuff. Now a lot of groups go to contest and they play slow stuff because they don't have the busy finger stuff and can't play sixteenth notes at a fast tempo. So, I think the technical ability is lost because they don't pull out marches and play marches.

7. What kind of musical ideas do you take into consideration when composing or arranging American folk songs or marches?

I'm trying to think if I have done anything like that. I did an arrangement of "Amazing Grace" one time. When I do an original piece I have to work hard at designing a really strong concept for a piece. I'm not thinking about notes and rhythms, I'm thinking about the overall concept. It's not like I sit and write things down, but I might experiment with some things, I might read some things, get on Google, and get some research. When I come up with a really strong concept then the notes and rhythms fit. When you are working with an arrangement, like with a folk song, I have to look at what someone else did. I'm kind of doing the same thing, I have to arrange this piece, so now I'm going to let that be my research. Let me listen to other versions, let me listen to what other people have done with the melody, what have other people done with the harmony, play through the harmony, and that's how I would approach it. It's a lot of discovery and a lot of research. It could be a simple folk song, but how do the notes connect, how can I reuse those notes and still contain it's originality from the original piece.

8. Are there any musical elements (texture, rhythms, articulation) that strike you as distinctly "American"?

It's really hard to say because music is much more global now because we have access to things instantly. American composers might be from America but their music is rapidly exposed throughout the world nowadays and we can also hear other world composers quickly. It's hard to say if there is anything really American, maybe the focus on using jazz elements. Many composers try to use new textures and new sounds. Composers like to specialize in a specific ensemble. You might have people that are great wind band composers, or orchestral composers, or jazz composers. There is not a lot of crossover. If you're a concert band composer you probably aren't going to do a lot of jazz or choral works. I could play pieces from Finnish composers, or Australian composers, or Japanese composers and you probably couldn't tell what country they were from. And I think there is more here, Japan is like 30 years behind us. Their band explosion right now is just huge. If you take an American band to Japan you are like rock stars because they just thrive on it. If you listen to their stuff it is slightly different, but it still has a lot of tendencies. The only I can think of would be the emphasis of jazz elements.

9. How do you believe American folk songs and marches should be valued/balanced in the overall repertoire of wind band programs both in the U.S. and abroad?

I think there's value. There are inherent problems with some of those. We've developed the percussion section much more now and that makes it very difficult because you take the standard pieces and you don't want to double the percussion parts, you don't want three snare drums. There aren't many mallet parts, maybe bells. So, there are some problems, but I myself find value because I think it gives you a varied repertoire. You aren't just playing this new fangled thing that just came out, but you are actually showing a body of work as opposed to the music that is trending right now. There are significant pieces that have survived the test of time: Lincolnshire Posy, Holst Suites. But again the problem with that is those composers wrote for woodwinds and brass and percussion was very little. One of the composers, I model my work off of is Persichetti because he felt that his percussion section was one third of the ensemble. And that is why Persichetti has many mallet percussion parts and it's very critical to the piece because it's a third of the ensemble sound. It's very intricate with all the textures going on with brass and woodwinds. If you go back to that time period, there is a lot of value there, but then you have the percussion problem. I don't find a lot of value in transcriptions. We have enough standard repertoire that we can explore and expose people too. As opposed to playing something that is inherently never designed for that ensemble. How can you take strings and assign them to trumpets and trombones so you give them to clarinets and saxophones. And saxophones are so different than string instruments, they don't have a delicacy and clarinets end up having to play twice as many notes as everyone else because they are basically the string section. There are some problems with how it is scored, but we have plenty of literature we have better literature. We used to have to do that because we didn't have enough literature. If you were a college band director in the 60s and 70s you used to play transcriptions. There is no need for that because there is plenty of literature now. It's near impossible to try to transcribe some of that stuff because you can't come up with some of those sounds. You have to use other instruments that can handle the range and the technical aspect of it, but they aren't going to create the textures that the music requires and what they composer really wants. Back to your original question, I think the traditional pieces have a lot of value. I don't see as much value in transcriptions, orchestral transcriptions.

10. What music is readily available for wind band and at what levels? Do you believe that there is a good amount of literature available at all levels?

I think there is enough available and I think people have to really research more to find the different levels. Let's face it grade levels 1-3 are purely educational pieces. They are there for training ensembles, but the Air Force Band is not going to play a grade 3 piece of music. The problem is that's where publishers make money. They overproduce music in that area. That's where composers have the easiest job. Not that it's easy to write a grade 2 piece, there are some real challenges there, but the




problem is that I can write a grade 2 piece in a week. I can write a grade 5 piece in a month because I have much more complex issues with instrumentation I have to deal with. With grade 2 you are going to write two clarinet parts keeping one under the break for the publishers sake. The number parts and the magnitude of the whole thing are much less. I think there are some good ones. What has helped the industry is the Teaching Music Through Performance in Band and orchestra and jazz now. It's people who have taken the time to go find, not their buddies or favorite composer's work, but find literature that is substantial to have. So, if you look at the grade 1 and grade 2 pieces there is a good chance those are going to be good pieces for your ensemble that have valid objectives so that your ensemble progresses as opposed to a lot of the trite stuff that comes out. There are some composers that specialize in grade 1, 1.5, 2 music and they are just cranking out pieces right and left. They got frustrated back in the 80s because the publishers will not accept 25 pieces from the same composer. They were writing 25-30 pieces in a year. So they went to form their own publishing companies just so they could publish everything that they wrote. Well that created no filter to go through to say that really isn't a good piece. I used to joke with people and say you could write one of those pieces overnight. And I said that enough times that I had better prove myself. So, I did. I sat down at 9:00 one time and by 2:00 in the morning I was done with it. And it got published. It's my only grade 1.5 piece. The skill is that you have to write stuff that is appropriate range wise, key selection is the hardest thing, and you have a problem with melody because you can't stretch your melody out because it will exceed the range. Especially if you decide to have the melody in the trumpets and French horns, well the horns all of a sudden have an octave and they can only play about a fifth of that melody unless it's re-keyed and you don't want to change keys because it puts it in a different grade range. So, there is some skill with that, but at the same token the sophistication of the piece is such a difference from a grade 5 piece. It's overproduced, that's where the publishers make their money. Let's face it, there are more high schools than there are colleges, there's more junior and middle schools than there are high schools so that's why they are making it. And they are overpricing it. They are going to overcharge for the grade 1.5 piece and I think it's a sin. I don't know what they pay, maybe \$50-60 for a piece and it's ridiculous because the bassoon part is also the trombone part and the baritone bass clef part. Maybe twelve parts if that and the publisher is having a breeze because they don't have to cut that many plates. Three parts on one plate and they are still overcharging. One tenor sax, one alto sax, they have to throw a bari sax part in just in case even though most schools won't use it. They would still be making money if they charged \$20, but to try to offset the cost of what it cost to produce a grade 4 or 5 piece. MENC should be going to the publishers to talk about restructuring this because it's not fair and of course what is the middle schools reaction, we can't afford it so let's just copy it illegally.

11. Let's say you are going to begin work on a new wind band arrangement of a folk song/march. How would you go about choosing the song and then arranging the tune for a wind ensemble? What would you emphasize and bring to life?

Well the jazz twist, but I also like to restructure the metrics of things. I might take a march and put it into 5/8 or I might keep it in 2/4 but I might put a 5/8 bar in there as a hiccup. Not to be cute, but I think there is an element of creativity with that. Or create new textures with a march instead of the tuba playing the bass line and the horns playing a harmonic rhythmic accompaniment part, I might restructure that just to throw it in a non-traditional scoring and not have it sound weird, but have a different style to it. There's a lot of things that can be done and not just with developing the melody, but taking what's there and tweaking it to have fun with rhythmic things. I like rhythm a lot there are many cool things to do with rhythm. And I like odd meter stuff and even if it's not a piece that has odd meter throughout it might just have a couple bars to throw it in a different angle. Harmony might be something to look at to see if that is something to elaborate on or re-harmonize it. I like to use parallel chords. I might try to lightly put in some blue chords or jazz chords, but its very subtle. I hate to say that is jazz, but a traditional composer wouldn't do that like Mozart. But it's interesting how you can blend that in there and it's almost unnoticed because it still has a traditional component to it, but it has this new flavor to it so it's not just blue, but it's aqua blue. It's not just purple, but it's chartreuse.

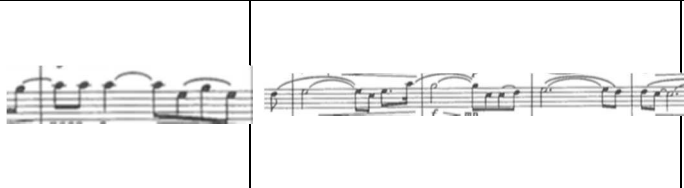

I think people in colleges and public schools enjoy playing music because there are many intricacies, but they all enjoy being a piece of the puzzle that fits together. And I think that's why people enjoy their experience. Yes, you have work at it, you have to practice, or take lessons, but I think it's just incredible how people really enjoy playing in ensembles. It's pretty amazing how people are always fighting for music education and arts funding and it's almost like an ensemble is a perfect society. If you think about it, every instrument has it's own different unique colors and things that it contributes. A bassoon player is not a clarinet player and a bass drum is not a piccolo player. But, everyone has respect for how his or her part fits in and wants his or her part to fit in tightly with everything. Communal I guess. So you have to have diversity, but that diversity all comes together to create unity to produce a product and co-exist. Think about how an ensemble is really a perfect society. It's cool and that why people enjoy them. People like playing music that has different levels to it, tiers. As opposed to pieces that have just a melody and bass line. They like being part of that puzzle.

Appendix B
Shenandoah
Frank Ticheli
Musical Analysis




Measure #	1-4	5-6	7-11	12-15	
Form	(Exposition)				
Phrase Structure & Main Melody	Theme A - First statement 				A - Second statement 
Tempo	Freely and very expressive @ quarter note = 50			Quarter note = 58	
Dynamics	mp – melody; p - accompaniment			All parts mp	
Meter/Rhythm	4/4 with a quarter note pick up; eighth note melody; longer notes in accompaniment			Eighth note melody, counter melody eighths, longer notes in accompaniment	
Tonality	Eb Major				
Orchestration	Horn & euphonium melody; low woodwind, tuba, string bass accompaniment		Add alto sax	Trumpet & alto sax melody; horn countermelody; flutes, low ww & brass, vibe accompaniment	
General Character & Means for Expression	-Dark sounds, quietly reflective -Dynamic shading to follow melody line contour -Lean into tenuto for greater expression and emphasis			-Theme A repeats in higher tessitura -Keep soft dynamic	

Appendix B
Shenandoah
Frank Ticheli
Musical Analysis


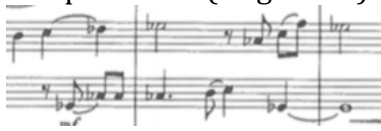

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Measure #	16-17	18-22	23-26	27-31
Form	(Exposition continued)			
Phrase Structure & Main Melody			Theme B 	
Tempo	(Continue Quarter note = 58)		Quarter note = 63	Ritardando
Dynamics	Tutti cresc.	f>p	dim	Melody mf, accompaniment p dim.
Meter/Rhythm	Eighth note melody, counter melody eighths, longer notes in accompaniment		Eighth note melody, longer notes in accompaniment, trumpet eighth note fragments	
Tonality	(Eb continued)			
Orchestration	Trombones added	Everyone playing except for clarinets; more instruments drop closer to m. 23	-Upper woodwinds and solo, muted trumpet	
General Character & Means for Expression	-Imitation of melody by the flutes and oboes -m. 19 is the high point		-Theme B is derived from main melody -Clarinet parallel thirds should be seamless (flowing)	



Appendix B
Shenandoah
Frank Ticheli
Musical Analysis

Measure #	31-34	35-40	41-46
Form	(Exposition continued)	Development	
Phrase Structure & Main Melody	Transition to development section 	Variation on Theme B 	Canon on Theme A 
Tempo	Quarter note = 50, rit.	Pulsating, Quarter note = 58 rit.	Ethereal, floating, quarter note = 50
Dynamics	Melody mp, accomp pp Dim.	Tutti p Melody mf tutti dim.	Melody p, accompaniment pp
Meter/Rhythm	Eighth pick up notes repeated	Pulsing quarter notes; eighth note Theme B	Eighth and quarter notes in flutes; half notes and long for accompaniment
Tonality	Gb - Bb	Bb	
Orchestration	-Fragmented entrances by trumpet, horn, flute, oboe, clarinet, alto saxophone, low brass	- WW and low brass on quarter notes -Alto sax/French horn melody -Percussion chimes and triangle	-Flute cannon -Clarinet long note accompaniment
General Character & Means for Expression	-Modulation by ascending thirds -Subtle rit	-Pulsing quarters in wide spaced registers like church organ; heartbeat; vibrant and lifelike	-Only slight vibrato for simplicity used -Lingering, meditative melody -Clarinets whisper melody like an echo

Appendix B
Shenandoah
Frank Ticheli
Musical Analysis




Measure #	47-51	52-55	56-61	62-65
Form	(Development continued)		Recapitulation	
Phrase Structure & Main Melody	(Continued canon on Theme A) 	Transition to recapitulation (fragments) 	Theme A - Final Statement 	
Tempo	Quarter note = 58		Exalted	
Dynamics	Melody cresc to f, Accompaniment p & mp	Tutti mf cresc	Tutti f cresc ff sfz dim	Tutti mp, cresc f, dim
Meter/Rhythm	Quarter and eighth notes		Eighth notes melody; half and quarter accompaniment	
Tonality	(Bb continued)	Gb	Eb	
Orchestration	All instrument make entrances except horns		Entire band	
General Character & Means for Expression	-Pulsing quarter notes become more prominent -Theme B enters in trumpet and trombone -Culminating of several themes and sections	-Increased intensity -Mood more optimistic -Built on fragments	-Glorious and majestic; climax @ m.60 -Melody doubled at octave -Counter melody in clarinets, alto sax, horns -Pulsing quarter notes present, flowing	

Appendix B
Shenandoah
Frank Ticheli
Musical Analysis

Measure #	66-68	69-71	72-74	75-78	
Form	(Recapitulation continued)				
Phrase Structure & Main Melody	(Continue Theme A - Final Statement) 	Coda 			
Tempo	Rit.			A tempo, rit.	
Dynamics	Mp, dim, p	Mp, cresc, f>mp	Mf>p	P < mf >	Mp & p dim to niente
Meter/Rhythm	Eighth notes and longer		Quarter & half notes	Half & whole notes	
Tonality	(Eb continued)				
Orchestration	Mid and low woodwinds	Brass melody and woodwind accompaniment			
General Character	-Receding quietly -Fewer instruments and diminishing dynamics creates a fade effect		-Brass chorale -Prayer like -Final moments of deep reflection		
Means for Expression					

Appendix B
The Stars and Stripes Forever
John Philip Sousa, Arr. William D. Revelli
Musical Analysis

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Measure #	1-4	5-12	13-21				
Form	Introduction		First strain – repeated once				
Phrase Structure & Main Melody							
Tempo	March @ half note = 128-132						
Dynamics	ff		Subito	f	p	Cresc	f
Meter/Rhythm	Cut time – mostly quarter and half notes		Melody – eighths and quarter notes; Accompaniment – quarter, half, and some sixteenth notes				
Tonality	Eb						
Orchestration	All ww & brass		Entire band				
General Character & Means for Expression	-Separated, detached, light -Marcato accents & separated notes		-Steady and light phrases -Staccato melody, slurred accompaniment		-Character change though dynamics -Light staccatos, punctuated by eighth rests		



Appendix B
 The Stars and Stripes Forever
 John Philip Sousa, Arr. William D. Revelli
 Musical Analysis

Measure #	22-29				30-38
Form	Second strain – repeated once				
Phrase Structure & Main Melody					
Tempo	(Continue march tempo)				
Dynamics	First time p, second time f	cresc	dim	First time p, second time f	
Meter/Rhythm	Melody – longer notes of half and quarter notes; Accompaniment – eighth and quarter notes				
Tonality	(Continue Eb)				
Orchestration	Cornet 1 & Trombones tacet first time Entire band second time				
General Character & Means for Expression	<ul style="list-style-type: none"> -Staccato, light quarter notes -Accented half notes in melody line -Attention to dynamics creates variety and interest on the repeat 				



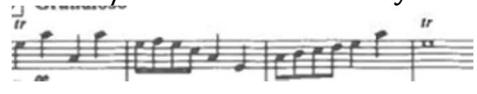
Appendix B
The Stars and Stripes Forever
John Philip Sousa, Arr. William D. Revelli
Musical Analysis

Measure #	39-54		
Form	Trio		
Phrase Structure & Main Melody			
Tempo	(Continue march tempo)		
Dynamics	p	cresc	dim
Meter/Rhythm	Melody – half and quarter notes; Accompaniment – eighth and quarter notes		
Tonality	Ab		
Orchestration	Entire band plays; Bells added		
General Character & Means for Expression	<ul style="list-style-type: none"> -Smooth melody line, accents within the phrases creates stresses and movement in the line -Accompaniment parts in percussion and low brass feature syncopation: entrance on the upbeat of 1, bass line plays on the pick up to 1 (not on 1 and 2) 		




Appendix B
The Stars and Stripes Forever
John Philip Sousa, Arr. William D. Revelli
Musical Analysis

Measure #	55-70		71-78	
Form	(Trio continued)		Bridge into second and third trio hearing	
Phrase Structure & Main Melody	<p>Accompaniment & Trumpet Fanfare</p> 			
Tempo	(Continue march tempo)			
Dynamics	(Continued p)	cresc	cresc	ff
Meter/Rhythm	(Continue Melody – half and quarter notes; Accompaniment – eighth and quarter notes)		Eighth and quarter notes	
Tonality	(Continue Ab)			
Orchestration	(Continue entire band plays)		Low instruments play first, entire band respond	
General Character & Means for Expression	<ul style="list-style-type: none"> -Rising quarter note melody in m. 66-68 stands out with cresc and accents -Trumpet part adds short fanfare fragments to fill in long notes from melody line 		<ul style="list-style-type: none"> -Style change: driving, accented eighth note line in low register; punctuated by accented quarter notes in upper register 	


Appendix B
The Stars and Stripes Forever
John Philip Sousa, Arr. William D. Revelli
Musical Analysis

Measure #	79-86	87-94	95-101
Form	(Bridge into second and third trio hearing)		Second/Third hearing of trio
Phrase Structure & Main Melody			
Tempo	(Continue march tempo)		Grandioso
Dynamics	(Continued ff)	dim	First time p, second time ff
Meter/Rhythm	Alternating tutti eighth notes and quarter notes	Dotted quarter, eighth repetition	Several overlapping rhythms: eighths, quarter, half, and whole notes
Tonality	(Continue Ab)		
Orchestration	Rolling percussion, whole band playing unison line	Tutti band melody, accented percussion hits	Entire band with 4-5 texture lines
General Character & Means for Expression	-Sweeping ascending eighth notes followed by accented, separated descending quarter notes	-Accented melody line	-Slurred, descending syncopated line with dim -Trio melody same as @ 39 -First time: piccolo/flute counter melody (trombone tacet) -Second time: trombone counter melody with piccolo/flute

Appendix B
 The Stars and Stripes Forever
 John Philip Sousa, Arr. William D. Revelli
 Musical Analysis

Measure #	102-109	110-117	118-121
Form	(Second/Third hearing of trio)		
Phrase Structure & Main Melody	<p>Trombone counter melody</p> 	<p>Percussion</p> <p>Snare Drum</p> <p>Bass Drum</p> <p>Cymbals</p> <p>Timpani</p> 	
Tempo	(Continued Grandioso)		
Dynamics	(Continued first time p, second time ff)	cresc	dim (Continued first time p, second time ff)
Meter/Rhythm	(Continue Several overlapping rhythms: eighths, quarter, half, and whole notes)		
Tonality	(Continue Ab)		
Orchestration	(Continue Entire band with 4-5 texture lines)		
General Character & Means for Expression	<p>-(Continue Trio melody same as @ 39</p> <p>First time: piccolo/flute counter melody (trombone tacet)</p> <p>Second time: trombone counter melody with piccolo/flute)</p>		

Appendix B
The Stars and Stripes Forever
John Philip Sousa, Arr. William D. Revelli
Musical Analysis

Measure #	122-128			
Form	(Second/Third hearing of trio) – Repeat back to bridge @ 71			
Phrase Structure & Main Melody				
Tempo	(Continued Grandioso)			
Dynamics	cresc	cresc	(Continued first time p, second time ff)	fff
Meter/Rhythm	(Continue Several overlapping rhythms: eighths, quarter, half, and whole notes) Trill and rolls on long notes			
Tonality	(Continue Ab)			
Orchestration	(Continue Entire band with 4-5 texture lines)			
General Character & Means for Expression	-(Continue Trio melody same as @ 39 First time: piccolo/flute counter melody (trombone tacet) Second time: trombone counter melody with piccolo/flute) -Stinger for the final note			

APPENDIX C
Repertoire Database
Folk Songs

Title	Composer	Publisher	Level	Tunes Included
All Aboard!	Matt Conaway	C L Barnhouse Company	Beginner	I've Been Working on the Railroad, She'll Be Comin' Round the Mountain
Simple Gifts	Jack Bullock	Alfred Music Publishing	Beginner	Simple Gifts
American Folk Trilogy	Anne McGinty	Queenwood Publications	Very Easy	Chester, Amazing Grace, Yankee Doodle
Aura Lea	Arr. Robert W. Smith	C L Barnhouse Company	Very Easy	Aura Lee
On the Colorado Trail	Pierre LaPlante	Daehn Publications	Very Easy	The Colorado Trail
Shenandoah	Robert W. Smith/Michael Story	Alfred Music Publishing	Very Easy	Shenandoah
The Water is Wide	Vince Gassi	Alfred Music Publishing	Very Easy	The Water is Wide
American Folk Dance	Ed Hucceby	C L Barnhouse Company	Easy	Polly Wolly Doodle
American Ramble	David Bobrowitz	Grand Mesa Music	Easy	Arkansas Traveler, Sweet Betsy from Pike, Turkey in the Straw
Folk Song Variants	Robert W. Smith	C L Barnhouse Company	Easy	Pretty Saro
The Red River Valley	Pierre LaPlante	Daehn Publications	Easy	Red River Valley
Shenandoah	Robert Sheldon	Alfred Music Publishing	Easy	Shenandoah
Songs of the West	Robert Thurston	Carl Fischer LLC	Easy	Cindy, Streets of Laredo
Streets of Laredo	Ed Hucceby	C L Barnhouse Company	Easy	Streets of Laredo, Leaning on the Everlasting Arms

APPENDIX C
Repertoire Database
Folk Songs

Ten Thousand Miles	Barry E. Kopetz	Wingert-Jones Publications	Easy	Ten Thousand Miles, The Turtle Dove
Variations on a Civil War Tune	Michael Story	Alfred Publishing Belwin Division	Easy	The Cumberland's Crew
The Water is Wide	James Swearingen	C L Barnhouse Company	Easy	The Water is Wide
Yellow Rose	Gene Balent	Ludwig-Masters Publications	Easy	The Yellow Rose of Texas
Alabama Folksong Fantasy	Arr. Anne McGinty	Queenwood Publications	Medium Easy	The Blue-Tail Fly, That Little Black Mustache, The Year of Jubilo, Barbara Allen, Little Dove
Hobo Train	John O'Reilly	Alfred Publishing	Medium Easy	I've Been Working on the Railroad, The Wabash Cannonball, Get on Board
Kentucky 1800	Clare Grundman	Boosey & Hawkes, Inc	Medium Easy	The Promised Land, I'm Sad and Lonely, Cindy
Legends and Heroes	Pierre LaPlante	Daehn Publications	Medium Easy	Patrick On the Railways, Sweet Betsy, Little David Play On
Music of the Water	Darren W. Jenkins	Wingert-Jones Publications	Medium Easy	Shenandoah, The Water is Wide
Shaker Variants	Elliot Del Borgo	Alfred Publishing Co., Inc	Medium Easy	Simple Gifts
Songs of the American Frontier (The Women)	Arr. Robert Longfield	Hal Leonard	Medium Easy	Oh, My Darling Clementine, Sweet Betsy from Pike, Oh! Susanna
Southern Folk Rhapsody	Michael Sweeney	Hal Leonard Corporation	Medium Easy	Swing Low Sweet Chariot, Wayfaring Stranger, Steal Away, Every Time I Feel the Spirit
The Water is Wide	Darren W. Jenkins	Wingert-Jones Publications	Medium Easy	The Water is Wide (O Waly, Waly)
American Folk Rhapsody No. 1	Clare Grundman	Boosey & Hawkes, Inc	Medium	On Top of Old Smokey, Shantyman's Life, Sourwood Mountain, Sweet Betsy from Pike
American Folk Rhapsody No. 2	Clare Grundman	Boosey & Hawkes, Inc	Medium	Billy Boy, Skip To My Lou, Shenandoah

APPENDIX C
Repertoire Database
Folk Songs

American Folk Rhapsody No. 3	Clare Grundman	Boosey & Hawkes, Inc	Medium	Colorado Trail, Get Along Little Dogies, Careless Love, Turkey in the Straw
American Riversongs	Pierre La Plante	Daehn Publications	Medium	Down the River, Shenandoah, The Glendy Burk
Cajun Folk Songs	Frank Ticheli	Manhattan Beach Music	Medium	La Belle, Et Le Capitaine, Belle
Concord	Arr. Clare Grundman	Boosey & Hawkes, Inc	Medium	White Cockade, America, Yankee Doodle
Fantasy on American Folk Songs	Dwayne Milburne	Neil A. Kjos Music Company	Medium	Little Liza Jane, Black Is the Color of My True Love's Hair, All the Pretty Little Horses, Sweet Betsy from Pike
Fantasy on American Sailing Songs	Clare Grundman	Boosey & Hawkes	Medium	Hornet and Peacock, Lowlands, What Shall We Do with the Drunken Sailor, Rio Grande
The Great American West	Pierre LaPlante	Daehn Publications	Medium	Home on the Range, The Dying Cowboy, The Ballad of Billy the Kid, The Streets of Laredo, The days of '49, The California Stage Company
Old American Songs	Aaron Copland, Arr. John Moss	Boosey & Hawkes	Medium	All the Pretty Little Horses, Ching-a-Ring Chaw, The Golden Willow Tree, Simple Gifts
Shenandoah	Randol Alan Bass	Alfred Music Publishing	Medium	Shenandoah
Songs from the Heartland	Mikkelson, Sze, Galvin, Roberts	Daehn Publications	Medium	The Boatman's Dance, Dixie, Old Dan Tucker
Songs of Old Kentucky	Brant Karrick	Alfred Music Publishing	Medium	John Riley, The Lonesome Scenes of Winter, Sourwood Mountain, Frog Went A-Courtin' and Loving Hannah
Travelin' Music	Robert Sheldon	Alfred Music Publishing	Medium	The Arkansas Traveler
Americana-Folk Song Suite	Arr. Luigi Zaninelli	Shawnee Press	Medium Advanced	
Chester	William Schuman	Theodore Presser Co	Medium Advanced	

APPENDIX C
 Repertoire Database
 Folk Songs

Fantasia on Black Is the Color of My True Love's Hair	Mark Camphouse	Alfred Music Publishing	Medium Advanced	Black Is the Color of My True Love's Hair
American Overture for Band	Joseph Willcox Jenkins	Theodore Presser Co.	Advanced	
An American Song	Alan Fletcher	Boosey & Hawkes	Advanced	
Outdoor Adventure	Aaron Copland	Boosey & Hawkes, Inc	Advanced	
Suite of Old American Dances	Robert Russell Bennett	Hal Leonard Corporation	Advanced	Cake Walk, Schottische, Western One-Step, Wallflower Waltz, Rag

APPENDIX C
Repertoire Database
Marches

Name	Composer	Arranger	Publisher	Level	Tunes Included
American Spirit March		John O'Reilly	Alfred Music Publishing	Beginner	
Activity March	Harold Bennett	Larry Clark	Carl Fischer LLC	Very Easy	
Forward March	Paul Murtha		Hal Leonard Corporation	Very Easy	
The Golden Eagle March	John Edmondson		Queenwood Publications	Very Easy	
American Heritage March	John Edmondson		Queenwood Publications	Easy	Battle Hymn of the Republic; America; Yankee Doodle; America the Beautiful
American Patrol		Ed Hucceby	C L Barnhouse Company	Easy	
Armed Forces on Parade (A Service Medley)		Andrew Balent	Carl Fischer LLC	Easy	Anchors Aweigh; The Caisson Song; The Marine's Hymn; The U.S. Air Force Song
Aquia Landing	Paul Murtha		Hal Leonard	Easy	Gateway to Freedom March
Barnum and Bailey's Favorite	Karl L. King	Jerry Brubaker	Alfred Publishing Co., Inc.	Easy	
Cedar Valley March	Steve Hodges		Alfred Music Publishing	Easy	
Cluster, Fluster, Bluster March	David Holsinger		Wingert-Jones Publications	Easy	
Gateway March	Eric Osterling		Hal Leonard	Easy	
His Honor	Henry Fillmore	Andy Balent	Carl Fisher LLC	Easy	

APPENDIX C
Repertoire Database
Marches

National Emblem	Edwin Bagley	Andrew Balent	Carl Fischer LLC	Easy	
The Stars and Stripes Forever	John Philip Sousa	Andrew Balent	Carl Fischer LLC	Easy	
Summit March	Harold Bennett	Larry Clark	Carl Fischer LLC	Easy	
The Washington Post	John Philip Sousa	Michael Story	Alfred Publishing Co., Inc.	Easy	
Bandology	Eric Osterling		Carl Fischer LLC	Medium Easy	
Alamo March	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Bonds of Unity	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Bravura	C.E. Duble	John Edmondson	Queenwood Publications	Medium Easy	
Call to Victory	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Coast Guards	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Gallant Marines	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Grand Galop	Johnnie Vinson		Hal Leonard	Medium Easy	
Hosts of Freedom	Karl L. King	John Paynter	C L Barnhouse	Medium Easy	
Lexington March	Karl L. King	James Swearingen	C L Barnhouse	Medium Easy	
Midway March	John Williams	John Moss	Hal Leonard Corporation	Medium Easy	

APPENDIX C
Repertoire Database
Marches

Military Escort	Harold Bennett	James Swearingen	C L Barnhouse Company	Medium Easy	
Normandy Beach	John Edmondson		Hal Leonard Corporation	Medium Easy	
The Thunderer	John Philip Sousa	Jay Bocook	Hal Leonard	Medium Easy	Flex Band
Torch of Liberty	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
United Nations	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Valley Forge March	Karl L. King	James Swearingen	C L Barnhouse Company	Medium Easy	
Washington Post March	John Philip Sousa	Andrew Balent	Carl Fischer LLC	Medium Easy	
The Black Horse Troop	John Philip Sousa	Frederick Fennell	Alfred Publishing Co., Inc.	Medium	
Brighton Beach	William P. Latham		Alfred Publishing Co., Inc.	Medium	
Americans We	Henry Filmore	Frederick Fennell	Carl Fischer LLC	Medium	
Cheerio March (Sing and Whistle)	Edwin Franko Goldman	Johnnie Vinson	G. Schirmer, Inc.	Medium	
The Chimes of Liberty	Edwin Franko Goldman	Loras Schissel	C L Barnhouse Company	Medium	
Circus Days	Karl L. King	Loras Schissel	C L Barnhouse Company	Medium	
Colonel Bogey	Kenneth J. Alford	Frederick Fennell	Boosey & Hawkes, Inc	Medium	

APPENDIX C
Repertoire Database
Marches

El Capitan	John Philip Sousa	Brion & Schissel	Willow Blossom Music	Medium	
Emblem of Unity	J.J. Richards	James Swearingen	C L Barnhouse Company	Medium	
Hands Across the Sea	John Philip Sousa	Brion & Schissel	Willow Blossom Music	Medium	
His Honor	Henry Fillmore	Frederick Fennell	Carl Fisher LLC	Medium	
The Klaxon	Henry Fillmore	Frederick Fennell	Carl Fischer LLC	Medium	
The Liberty Bell	John Philip Sousa	Brion & Schissel	Willow Blossom Music	Medium	
The Liberty Bell	John Philip Sousa	Jay Bocook	Hal Leonard	Medium	Flex Band
Manhattan Beach March	John Philip Sousa	Brion & Schissel	Willow Blossom Music	Medium	
The National Game	John Philip Sousa	Keith Brion	Southern Music Co.	Medium	
National Emblem	Edwin Bagley	Frederick Fennell	Carl Fischer LLC	Medium	
Trombone King	Karl L. King	John Paynter	C L Barnhouse Company	Medium	
The Walking Frog	Karl L. King	Robert E. Foster	C L Barnhouse Company	Medium	
Washington Post March	John Philip Sousa	Brion & Schissel	Willow Blossom Music	Medium	
Army of the Nile	Kenneth J. Alford	Frederick Fennell	Boosey & Hawkes, Inc	Medium Advanced	
Black Granite	James Hosay		Curnow Music Press	Medium Advanced	
The Purple Carnival March	Harold Alford	Frank Erickson	G. Schirmer, Inc.	Medium Advanced	
The Sinfonians	Clifton Williams		Hal Leonard Corporation	Medium Advanced	
The White Rose March	John Philip Sousa	Keith Brion	Southern Music Co.	Medium	

APPENDIX C
Repertoire Database
Marches

				Advanced	
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Department of University Safety & Assurances

Melissa Spadanuda
IRB Manager
Institutional Review Board
Engelmann 270
P. O. Box 413
Milwaukee, WI 53201-0413
(414) 229-3173 *phone*
(414) 229-6729 *fax*

New Study - Notice of IRB Exempt Status

Date: February 15, 2017

<http://www.irb.uwm.edu>
spadanud@uwm.edu

To: Sheila Feay-Shaw, PhD
Dept: Music Education

Cc: Jessica Kindschi Walter

IRB#: 17.205

Title: AMERICAN MUSIC IN WIND BAND REPERTOIRE: THE IMPORTANCE AND NEED FOR HERITAGE PRESERVATION

After review of your research protocol by the University of Wisconsin – Milwaukee Institutional Review Board, your protocol has been granted Exempt Status under **Category 2** as governed by 45 CFR 46.101(b).

This protocol has been approved as exempt for three years and IRB approval will expire on **February 14, 2020**. If you plan to continue any research related activities (e.g., enrollment of subjects, study interventions, data analysis, etc.) past the date of IRB expiration, please respond to the IRB's status request that will be sent by email approximately two weeks before the expiration date. If the study is closed or completed before the IRB expiration date, you may notify the IRB by sending an email to irbinfo@uwm.edu with the study number and the status, so we can keep our study records accurate.

Any proposed changes to the protocol must be reviewed by the IRB before implementation, unless the change is specifically necessary to eliminate apparent immediate hazards to the subjects. The principal investigator is responsible for adhering to the policies and guidelines set forth by the UWM IRB, maintaining proper documentation of study records and promptly reporting to the IRB any adverse events which require reporting. The principal investigator is also responsible for ensuring that all study staff receive appropriate training in the ethical guidelines of conducting human subjects research.

As Principal Investigator, it is also your responsibility to adhere to UWM and UW System Policies, and any applicable state and federal laws governing activities which are independent of IRB review/approval (e.g., [FERPA](#), [Radiation Safety](#), [UWM Data Security](#), [UW System policy on Prizes, Awards and Gifts](#), state gambling laws, etc.). When conducting research at institutions outside of UWM, be sure to obtain permission and/or approval as required by their policies.

Contact the IRB office if you have any further questions. Thank you for your cooperation and best wishes for a successful project

Respectfully,



Melissa C. Spadanuda
IRB Manager