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Selecting Literature to Teach Musical Style in the High School Band

David Scott Lawrenson
Western Washington University

SELECTING LITERATURE TO TEACH MUSICAL STYLE IN THE HIGH SCHOOL BAND

by

David Scott Lawrenson

Accepted in Partial Completion
of the Requirements of the Degree
Master of Music

Dean of Graduate School

Advisory Committee

Chair

MASTER'S THESIS

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ABSTRACT

The problem presented in this thesis is how band literature should be chosen for use in the high school band classroom. The purpose of the thesis is to investigate the justification and criteria for selecting appropriate literature to teach musical style in the high school band class. Two questions central to the purpose of this thesis are: 1) Why should style be used as a factor in determining literature selection and, 2) What elements of style are important when selecting literature based on this justification?

In music education, two distinct philosophies concerning performance classes have emerged: aesthetics and performance. The aesthetic philosophy espouses the need to develop each student's natural responsiveness to the power of the art of music. Performance philosophy is based solely upon the merit of musical performance as an end in and of itself. These two philosophies, while contrasting in their approach, share a common ground; the performance literature used in the classroom. It is the author's contention that elements of musical style found in the literature can be addressed through either, or both, of these philosophies.

The thesis offers a brief summary of the history of music education in the U.S. during the Twentieth century, and examines in detail the beliefs of the aesthetic and performance philosophies. The conclusion reached from this examination is that teaching musical style can be incorporated in each of these philosophies without undermining the major goals of either.

The thesis describes the style characteristics of the Renaissance, Baroque, Classical, Romantic, and Twentieth-century periods that can be found in wind literature. Included in this examination are examples from specific band compositions, whether transcriptions or original wind literature, from each of these periods. Following each historical period is a list of specific characteristics that should be found in literature that is selected from that period. There are appendices listing sources for further study in all of the style periods as well as selected literature from all of the periods.

The conclusion of this study is that imparting knowledge of the style characteristics inherent in music literature is important to teaching in the high school performance class regardless of the educational philosophy to which one subscribes.

TABLE OF CONTENTS

CHAPTER I

Introduction

The question of what to teach in the music classroom and how to teach it has been asked since music education began. There are many books and articles about the subject by classroom teachers, theorists, historians, and philosophers. However, there is little concensus on the specifics of either "what" or "how." When a feasible idea on "how" to teach emerges, there seems to be little written about the specifics of "what" to teach using this new method. This thesis will discuss several philosophical perspectives on how to teach and what to teach, and come to conclusions about how these approaches might be incorporated in a high school band program.

Since the literature forms the basis of instruction in the band performance class, great care must be taken in its selection. There is great variety in band literature, and an appraisal of a composition should consider both the musical content and the quality of the material. Unfortunately, judging the musical content and making subjective decisions regarding the quality of the work is a challenging and time

consuming effort. On occasion, choices are made as a result of other considerations, such as suitability in programming, availability, and utility. In contrast to these concerns, this thesis will present an investigation of how to choose literature for the performance class that displays specific stylistic characteristics of the major historical periods.

Problem

When addressing the theoretical question of "How should band literature be chosen for use in the high school band classroom?", there are two questions which become immediately apparent. First, should style be used as a justifying factor in choosing literature, and secondly, what elements of style are important when selecting literature?

Purpose

The purpose of this paper is to present criteria and justification for selecting appropriate literature to teach musical style in the high school band class. Examining style content as an appropriate justification for selection will be accomplished in Chapter II through a review of the history of instrumental music education in the United States in this century, and through discussion of the two major

philosophical viewpoints. Chapter III will consider the specifics of what to look for in a composition so that it can be used to teach style. These considerations will be based on a review of the major style periods since 1450 and an examination of the literature from these periods. Chapter IV will contain a summary and concluding remarks.

CHAPTER II

Teaching Specific Aspects of Style as a Justification for Selecting Performance Literature

Webster's dictionary defines philosophy as a critical study of fundamental beliefs and the grounds for them.[1] A philosophy of music education then, is a critical study of music education, its history, fundamental beliefs, and educational value. All teachers involved in music must ask why they teach and what goals they wish their students to attain. The answers to these questions define their philosophy of music education. Throughout this century, the goals and practices of music education have evolved a great deal, and a brief survey of these changes is appropriate to place this thesis in context.

At the turn of the century, the purpose of education in general was being debated and a change to child-centered education from subject-oriented classes was occurring.[2] In music education, the debate was centered on methodology in vocal music classes, since at this time there was little

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1 Henry Woolf, ed., The Merriam-Webster Dictionary (New York: Simon & Schuster, 1974), 522.

2 Michael Mark, Contemporary Music Education (New York: Schirmer Books, 1978), 8.

instrumental music taught in the public schools. This debate raised the question of why music should be taught, and for the first time addressed a purpose for music education in the schools.[3] At the 1903 meeting of the National Education Association, Samuel Cole stated:

> The real purpose of teaching music in the public schools is not to make expert sight singers nor individual soloists...I have learned that, if they [the goals of making expert singers] become an end and not a means, they hinder rather than help, because they represent the abilities of the few. A much nobler, grander, more inspiring privilege is yours and mine, to get the great mass to singing and to make them love it.[4]

The consensus was that the programs could be justified only if they helped the students to enjoy music and to have music become important to each individual.

At this time there was also a substantial growth in band organizations at the military, community, and industrial levels, leading to an increased involvement in public school bands.[5] The reasons for this rise in popularity were numerous and varied, but the end result was the proliferation of band programs across the country. Unfortunately, the emphasis was placed on the functional and entertainment value of these organizations and not on the personal experience that was the emphasis in vocal music

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[3] Mark, 8.
[4] Ibid., 8.
[5] John Kinyon, The Instrumental Music Director's Source Book (Sherman Oaks, California: Alfred Publishing Co. Inc., 1982), 2.

education.[6] The first National Band Contest was held in Chicago in 1923, and throughout this period bands continued to grow in school music programs due to their popularity and functional qualities.[7]

In the post WWII years (1946-1957), bands continued on the same philosophical course as earlier in the century. However, there was more prosperity in the country and music programs became one of the beneficiaries of this prosperity. New schools were built that included properly designed music classrooms. Music budgets swelled allowing uniforms, sheet music, and instruments to be purchased.[8] The less used and more expensive instruments such as oboes, bassoons, bass clarinets, baritone saxophones and baritones were added to inventories.[9] Electronics, including Strobe tuners, phonographs, and recording media, appeared in classrooms.[10] These years also brought about changes in the medium of band music. More music was composed for the band by eminent composers. Jazz and dance music were often added to the curriculum, due to their popularity and the fact that many directors performed in these types of organizations.[11] The concept of "wind ensembles" was also

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6 Mark, 9.
7 Kinyon, 5-9.
8 Ibid., 9-11.
9 Ibid., 9-11.
10 Ibid., 9-11.
11 Ibid., 11-13.

initiated in this period.[12] It was a golden era for bands, both in their proliferation and the astonishing levels of performance they achieved. The prevailing philosophy in this era was principally one which encouraged students to reach high levels of performance and encouraged the functional aspects of band programs.[13]

Since the launch of the Sputnik I satellite in 1957, the American education system has seen many changes in both its philosophical approach and curriculum.[14] Largely in response to the growing concern that the U.S. was being overtaken by the U.S.S.R. in the science and technology areas, American education was reorganized so that science and technology education became the number one national priority.[15] This action was intended to stress stronger "basic" academic preparation, and while the arts were not totally excluded, the concentration was on the basics; reading, mathematics, science, and foreign languages.[16] The arts became elective classes and took a secondary role in education.[17]

One result of this change of academic priorities was a general decline of all music performance programs. In

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12 Kinyon, 12.
13 Mark, 9-12.
14 Ibid., 13.
15 Ibid., 13-16.
16 Ibid., 13-16.
17 Kinyon, 13-14.

addition, it was a period of accountability that saw budgets and entire programs slashed for financial concerns and forced directors to justify the educational value of their programs to communities and school boards. It was also a time that saw expansion of band curricula to include popular music, marching bands, and a deepening commitment to performance as a philosophical approach.[18]

During the Seventies and Eighties there was more discussion about the justification and philosophy of music education than perhaps in any other time period.[19] This may have been a result of the general review of education from both within and outside of the profession. There are many divergent ideas about music education at present, but the two most prevalent are music as a means of aesthetic education, and music performance as an end in itself.

The performance philosophy is one which promotes performance skills as the most appropriate topics to be taught in performance classes. This philosophy has been succinctly stated by Robert Cutietta.

> "In a performance group it is appropriate that the educational value of the experience lies solely in performing and learning about the performing. medium (the ensemble). Learning about the music, per se, is more appropriately taught in other classes. If these other

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18 Kinyon, 13-15.

19 This can be documented by refering to such periodicals as Music Educators Journal or Instrumentalist and observing the change over the last fourty years in the number of articles about this subject.

> classes do not exist in a given school setting, the material should not be forced into a class where it does not belong."[20]

In speaking directly to the aesthetic point of view, Cutietta states: "Music education, especially that which is aesthetically based, must include teaching beyond music to performance...not the other way around. The goals of aesthetic education can be greatly enhanced when knowledge of quality performance is taught."[21] Though Cutietta seems to acknowledge the need for aesthetic education, he clarifies his priorities by pointing out that performance skills are the principle emphasis of this philosophy, not the music itself.[22] This philosophy is contrary to the idea that in order to be educationally sound, band performance classes must include topics that have traditionally been taught in music history and theory classes.

Jack Mercer's research points out that most programs are organized with a heavy emphasis on performance and performance skills.[23] The Band Director's Brain Bank is an excellent source for information which describes the emphasis on performance found throughout programs in the United States. The historical foundation of school instrumental

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20 Robert Cutietta, "Performance Isn't a Dirty Word," Music Educators Journal (September 1986): 22.

21 Ibid., 22.

22 Ibid., 19-22.

23 R. Jack Mercer, The Band Directors Brain Bank (Evanston, Illinois: The Instrumentalist Co., 1970).

organizations also leads towards performance. "The expectations that school music programs exist to provide communities with a variety of social services continues to define our purpose to a large degree and no doubt always will."[24] Technical training of students so that they can perform acceptably has always been a focus of music education, and this requires the teaching of performance skills. There is also some evidence that teachers tend to teach the way that they were taught, i.e. from a performance outlook for the vast majority of present day teachers.[25] The heavy emphasis placed upon contests is also indicative of the performance philosophy, as well as the view that good music teachers are the ones that have outstanding performing groups.[26] For all these reasons, performance and performance skills become the "curriculum" in most high school band programs.[27]

The other major philosophical position is aesthetic education. Aesthetic education within the field of music has been promoted throughout the twentieth century with varying degrees of conviction. As an example, singing was seen as an aesthetic experience at the beginning of this century, one in which the students were given the

24 Bennet Remier, "Music as Aesthetic Education: Past and Present," Music Educators Journal (February 1989): 24.
25 Mercer, 71-79.
26 Ibid., 71-79.
27 Ibid., 81-89.

opportunity to respond to the music.[28] However, in the last twenty years this philosophy has become established in the forefront of music education, primarily by Bennet Reimer. According to Reimer, the underlying and essential premise of aesthetic music education

> ...simply put, is that while music has many important nonmusical or nonartistic functions, its musical or artistic nature is its unique and precious gift to all humans. Music education exists first and foremost to develop every person's natural responsiveness to the power of the art of music. If that goal is primary, others can be included whenever helpful. But when music itself, with its universal appeal to the human mind and heart, is bypassed or weakened in favor of nonmusical emphases that submerge it, we have betrayed the art we exist to share.[29]

This philosophy has gained many supporters over the last twenty years.[30] It is a philosophy that concentrates on the intrinsic value of music. "The premise is that the essential nature and value of music education are [sic.] determined by the nature and value of the art of music."[31] Reimer clarifies this by stating: "To the degree that we can present a convincing explanation of the nature of the art of music and the value of music in the lives of people, to that degree we can present a convincing picture of the nature of music

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28 Mark, 8. Refer to the quote of Samuel Cole in Mark's text.
29 Bennet Reimer, A Philosophy of Music Education, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1989), xii.
30 While there have been no other books printed about this philosophy other than Reimer's, the gradual increase in the consensus surrounding this issue can be seen in periodicals on music and education, such as Music Educators Journal.
31 Reimer, 1.

education and its value for human life."[32] He is very clear in pointing out what he sees as a misconception held by many. "Music education, for many people, consists of material learned and skills gained. It is being suggested here that music education should consist of musical aesthetic experiences."[33] The philosophy establishes a need for music that presents the opportunity for an aesthetic response by students.

Robert Garofalo, in his Blueprint for Band, states "the primary function of the performing ensemble is the learning of music within the context of aesthetic education."[34] This learning includes "the augmentation of knowledge and understanding of the structural elements of music and of music as a creative art form of man in a historical context...and most important, the development of each student's aesthetic potential."[35] Blueprint for Band is a good text for examples of how to teach using aesthetic concepts. Garofalo's text shows that a curriculum can be developed using the philosophy of aesthetic music education as a basis. Frank Battisti is concerned that all too often this does not occur and that other goals are fostered:

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32 Reimer, 1.
33 Ibid., 116.
34 Robert Garofalo, Blueprint for Band (Ft. Lauderdale, Florida: Meredith Music Publications, 1983), 1.
35 Ibid., 1.

Frank Battisti is concerned that all too often this does not occur and that other goals are fostered:

> Unfortunately, there are currently high school band programs that are geared toward entertainment and the short-term reward of competitive recognition rather than toward the development of musical skills, understanding, creativity, and the long-term appreciation of great music. Much of the literature being performed by high school bands of today emphasizes the commercial and popular elements of American society--television's theme music, movie theme music, rock music, and so on. Band directors should be able to make qualitative value judgements concerning the literature that they require their students to learn and play.[36]

Many authors and teachers promote the aesthetic philosophy of music education. However, the degree to which it is implemented in school music programs varies widely due to the historically functional role of band programs.

Jack Mercer argues against this role for band programs and the performance philosophy behind it:

> "As band directors we have become preoccupied with preparing our next performance and have taken little time to develop a coherent music curriculum. There are few carefully planned courses of study designed to teach students the fundamentals of music theory...or assist them in comprehending the fascinating metamorphosis of musical form and style through the broad sweep of man's history. Instead, our students concentrate on acquiring the technical competence necessary to play the scores which we decide will make an interesting program for our next audience or will please our colleagues who will be judging the next contest."[37]

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36 Frank L. Battisti, "Clarifying Priorities in the High School Band," Music Educators Journal (September 1989): 23.

37 Mercer, 84.

Reimer also disagrees that performance should be taught simply for it own sake and not for the aesthetic value inherent in it. "What has passed for performance in the schools has managed to bypass the personal, creative involvement of its participants... aesthetics would have let us focus the performance program on the central value of performance--the opportunity to exercise creativity--rather than on its peripheral values."[38] Battisti concentrates on the music itself and its ability to assist in the "development of musical taste and discrimination. The various musical experiences in which the students are involved must focus clearly on the music, and that music must be of high quality. The subject that we teach is not band, but music."[39] The concept of music as an aesthetic experience and not as a performance-oriented subject puts emphasis on the importance of the student, not the group of students that make up a band. Garofalo states "the individual bandsman is more important than the group he plays in... band must exist as a vehicle for nurturing the musical growth of the student and not the other way around."[40]

Since this author is concentrating on the high school band performance class, the question is how to incorporate

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38 Reimer, "Music Education," 27.
39 Battisti, 24.
40 Garofalo, 8.

both of these philosophies in the teaching of music in a high school concert band. Central to both the aesthetic and performance philosophies is the literature that is used in the course of study. This author believes that the focus must be on literature that can be used to teach both performance skills and aesthetics in the band class. Battisti promotes the concert band as a medium that can be used as a vehicle to teach both performance skills and aesthetics. "Only in this type of ensemble can the student be exposed to the great music (both original and transcribed) of the Seventeenth through the Twentieth-centuries...and can be offered an opportunity to learn about music--its history, its literature, and its traditions--*and* [emphasis added] to develop good performance skills. The primary objective of the band program is the study and performance of high quality music in a concert ensemble environment."[41]

The aesthetic philosophy establishes a need for literature that presents the opportunity for an aesthetic response by students. The performance philosophy establishes a need for literature that presents the opportunity to learn performance techniques and proper interpretation. Both of these philosophies make demands upon the literature that must be met in order to accomplish the goals of that philosophy.

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[41] Battisti, 25.

It is this author's contention that the study of style as it relates to performance literature is one aspect of music that can satisfy the goals of both the aesthetic and performance philosophies. As an example, ornamentation in the Baroque period contributes to the aesthetic appreciation of that particular style, as well as containing performance skills that can be taught. Quality literature from all of the style periods (Renaissance through Twentieth-century) must be studied in order to create a comprehensive music education program within the high school band curriculum. The literature must be carefully chosen and taught in a manner that fosters student's ability to experience the aesthetic value of the music, *and* to understand the performance practices of the period. With an emphasis on both aesthetic values and performance practices, students should be able to recreate the music in an appropriate style.

CHAPTER III

Style Characteristics of Wind Literature Since 1450 and Examples from the Literature

Style is the manner in which a composition exhibits form, melody, rhythm, counterpoint, harmony, and tone color. The style of an individual work can be examined in detail and then combined with other works from the same composer, genre, or time frame to develop a context of prevailing characteristics inherent in a particular style period. It is important to remember that as this building of concepts occurs, the specific details are often lost to generality, and not every composition or composer will fit into the general description of a style period. Style periods are of necessity generalized, both in content and chronology, but can be very useful in cataloguing the principal compositional practices that are characteristic of a certain period in time.[1]

A common division of the history of style is into major periods, closely following the lines of art history. These periods

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[1] For a more thorough examination of what style consists of and how stylistic characteristics are brought together to form common practices indicative of a particular style period, see Jan LaRue's Guidelines for Style Analysis. Of particular interest is the preface.

are; Medieval (or Gothic), 1150-1450; Renaissance, 1450-1600; Baroque, 1600-1750; Classical, 1750-1810; Romantic, 1810-1900; and Twentieth-century, 1900-present.[2] There is debate about the specific beginning and ending dates as well as subdivisions within these periods, but for the purpose of this paper, style periods will be discussed using these time frames and titles. Due to a lack of compositions arranged for full band from the Medieval period, this era will not be included.

Wind literature can be divided into two distinct groups, music composed originally for wind instruments, and transcriptions.[3] Since the instrumentation of modern bands did not come into existence until late in the nineteenth century, there is little music originally written for use with this instrumentation from the Renaissance, Baroque, Classical, and Romantic style periods. Band literature from these periods is most often transcribed from the original

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2 These dates are taken from articles in the New Groves Dictionary of Music and Musicians: New Groves, s.v. "Baroque," by Claude V. Palisca; New Groves, s.v. "Classical." by Daniel Heartz; New Groves, s.v. "Renaissance," by Lewis Lockwood; and New Groves, s.v. "Romantic," by John Warrack.

3 "Wind literature", for the purposes of this thesis, is defined as music written for any ensemble comprising winds and percussion instruments only. These ensembles can be of any size or composition. The term "literature" or "band literature" will be used by this author to denote compositions that are instrumented for modern band. The specific compositions that will be examined in the framework of this thesis use standard modern band instrumentation as determined by publishers of concert band and wind ensemble editions.

orchestration or from "condensed" scores.[4] The quality of transcriptions varies widely, and this literature must be considered carefully. Music that was written specifically for bands (defined as only winds and percussion) is called original wind literature. The tradition of original wind literature that resembles the modern instrumentation can be traced back to France, specifically the French Revolution, but there is only a small body of literature[5] before 1900 in this genre.[6] The bulk of original band literature was written within the last eighty years, due largely to the large number of school ensembles.

Within each style period, there are a number of stylistic tendencies that can be examined. The following sections will contain a short history of each period and describe the aspects of style that can be observed in the band literature, both transcribed and original, belonging to that period. Following this will be specific examples of the style characteristics that can be observed in the literature and an evaluation of the literature's usefulness in teaching appropriate stylistic concepts specific to that period.

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4 By condensed scores, the author is referring to any score that does not contain all the specific parts.

5 This refers specifically to literature written for an ensemble that has an instrumentation similar to today's concert band, and does not imply that there is not a substantial body of chamber wind music available before 1900.

6 David Whitwell, The Wind Band and Wind Ensemble of the Classic Period (1750-1800), (Northridge, California: W.I.N.D.S., 1984), 151.

Renaissance

The term "Renaissance" is borrowed from the art and literature fields, and literally means "rebirth". While the dates of this period are not consistent, they are usually cited as 1450 to 1600. The start of this period corresponds to the pinnacle of Guillaume Dufay's career (c.1400-1474) and the beginnings of Johannes Ockeghem's career (c.1430-1495). Other important Renaissance composers were John Dunstable (d.1453), Josquin des Préz (c.1450-1521), Adrian Willaert (c.1480-1562), Giovanni Palestrina (c.1525-1594), Andrea Gabrieli (c.1510-1586), Giovanni Gabrieli (c.1557-1612), and Orlando di Lasso (1532-1594). The majority of manuscripts that survive from this period are vocal, and the major aspects of style in this era are related to vocal genre. These style characteristics include polyphony, text expression and the use of nonliturgical texts. Other stylistic tendencies that are seen in the literature include dance forms, modal harmony, a move towards tonality (including melodic, harmonic, and cadential concerns), use of imitation, and polyphony.[7]

The surviving wind literature from this period is vocal music that was transcribed by the composers of the Renaissance, and dance music. Dance literature is most often

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[7] Richard L. Crocker, A History of Musical Style (New York: McGraw-Hill Book Company, 1966), 154-220.

found in transcribed form by modern arrangers. The reliability of these transcriptions varies, and one difficulty of transcription can be seen in the example of plucked instruments. There were several different systems of notation for plucked instruments in the Renaissance period, particularly lute tablature, that makes authentic transcription difficult.[8] Knowledge of Renaissance style tendencies and performance practice is very important when selecting literature, and modern scores must be evaluated carefully to determine the stylistic validity of the transcription. If time is available, efforts should be made to study the original manuscript of a composition that has been transcribed.

Vocal forms such as madrigals, chansons, and motets, were adapted into instrumental *canzone* and *ricercari* which display vocal styles.[9] Two instrumental forms in the late Renaissance were the *toccata* and *fantasia*. There was also a large amount of instrumental music for lute and keyboard instruments written in Spain late in the period.[10]

Original instrumental dances were composed in both French and English styles and forms. Examples of French dance forms include the *Pavane* (a stately dance in duple rhythm), *Gaillarde* (a lively triple rhythm), and *Branle* (a

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8 Crocker, 188-190. This was a problem even after the first books on tablature were published because they often contradicted each other.

9 Moore, 33.

10 Crocker, 204-5.

round dance in duple meter).[11] In the late Renaissance these dances often appear in dance suites, combining many of the dance forms together. Dances can be found most often in modern editions as suites.[12] Another type of transcribed instrumental music is English virginal music. According to Douglas Moore, the acoustic limitations of the virginal "lent itself to various descriptive effects and to elaborations of simple tunes with rhythmic changes of increasing motion, leading to the type of classic theme and variations."[13]

A recognizable style characteristic in all this music is the independence of line (polyphony) and the extensive use of imitation. Both of these characteristics should be found in stylistically correct transcriptions. Imitation comes in many forms, but most notable are canonic imitation, inversions, retrogrades, augmentation and diminution.[14] Imitative counterpoint is a basic method of composition in the Renaissance, "a way of creating the very harmonic substance which was then subjected to figuration."[15] Polyphony is a style of composition that uses each line in a independent melodic fashion, and in this period, imitative polyphony

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11 Moore, 34.
12 Edmund Cykler and Milo Wold, An Outline History of Music, 5th ed. (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1982), 83.
13 Moore, 83.
14 Cykler, 59-65.
15 Crocker, 244.

predominates. Other characteristics of polyphony in the Renaissance are the melodic design and vocal qualities of individual lines, the use of different rhythms in each line, the distinct function of individual lines, as well as their limited range and lack of wide skips.[16]

As the Renaissance period progressed, there was an increased use of the concept of tonal center in both melody and harmony, and a decline in the use of modality. The description and analyses of both minor and major triads was determined and published by Zarlino around 1550.[17] However, chordal structures were still defined as a result of counterpoint and did not possess harmonic function.[18] Also in the late Renaissance, there is use of sustained chords that continue for a phrase, followed by a succession of quick chords that are not used as functional harmony. This particular trait will become a device of opera; the recicative.

An interesting rhythmic technique employed is the use of specific characteristic rhythms signifying a particular object or action. An example of this is the "battle" rhythm, as notated in the following section.

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16 Manfred F. Bukofzer, Music in the Baroque Era (New York: W.W. Norton & Company, Inc., 1947), 16.
17 Crocker, 223.
18 Ibid., 206-7.

Examples from the Literature

Three compositions from the Renaissance that display many of the above mentioned characteristics are: *The Battle Pavane*, Tielman Susato[19]; *Praetorius Suite*, Jan Bach[20]; and the *William Byrd Suite*, Jacob Gordon.[21]

The Battle Pavane is a transcription whose original source is Tielman Susato's *Alderhande Danserye*. The *Danserye* is a collection of popular dance tunes arranged by Susato and published in 1551.[22] Susato (1500-ca. 1561-4) was a composer, arranger, and a publisher of music in the late Renaissance.[23] The arrangement of *The Battle Pavane* as found in the *Danserye* is for four parts, which is unusual for the period.[24] Margolis' arrangement is for full band.

Major aspects of Renaissance style in *The Battle Pavane* are the organization of material, the 'battle' and pavane rhythms, the use of imitation, and harmonic concerns. A

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19 Tielman Susato, The Battle Pavane, arranged by Bob Margolis (New York: Manhattan Beach Music, 1981).
20 Jan Bach, Praetorius Suite, (New York: Highgate Press, 1984).
21 Gordon Jacob, William Byrd Suite, (London: Boosey and Hawkes, 1960).
22 Bob Margolis, The Battle Pavane, biographical notes.
23 Ibid., biographical notes.
24 Ibid., biographical notes. Most extant manuscripts, including the Danserye, have only two notated parts, melody and bass.

pavane is a stately dance in duple meter, usually with repeated strains.[25] This arrangement uses a time signature of 4/4 and a tempo of ♩=76, and contains four contrasting strains, each repeated using different instrumentation. Margolis's orchestration uses groups of instruments within families to form contrasting groups. This is much like the Renaissance practice of using consorts of like instruments. The percussion performs the pavane rhythm (♩ ♪♪ ♩ ♪♪), a strong-weak-weak pattern, throughout the composition. This is stylistically correct. The last strain contains the battle rhythm (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ♪ ♪ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ♪ ♪), an example of one of the characteristic rhythms of the Renaissance.

The harmony is typical of late Renaissance dance music. Margolis keeps the original four-part polyphony, expanded only in orchestration, and adheres to the original score in melodic and harmonic concerns. An example is the first strain,[26] which starts on the tonic with an open fifth and ends on the V chord. The repeat of the strain immediately begins on the tonic. The succession from I to V occurs by counterpoint rather than by functional harmony.

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25 Moore, 34

26 I will use modern terminology in these analyses for ease of communication, even though these terms are not always appropriate in application to these periods.

An example of imitation is in the third strain (m. 33). The clarinets play a two measure phrase which is then immediately repeated in its entirety by the French horns (also cued in trumpet and trombone). The next four measures contain imitation that is more complicated and uses all four voices independently. There are more examples of imitation throughout the composition.

One aspect of the arrangement that is not consistent with Renaissance style is the use of crescendo and diminuendo. The individual director must make a decision about the use of these elements, as they are not a part of the common Renaissance practice. A more appropriate form of dynamic control is terraced dynamics i.e. dynamics controlled only by number of instruments playing.

Praetorius Suite is a collection of four dances from *Terpsichore*, the only secular work of Praetorius that survives.[27] *Terpsichore* is a collection of popular dances from around the turn of the seventeenth century. Of particular interest in this suite is the use of ornamentation, imitation, and polyphony.

Spagnoletta, the second movement, (a slow dance in triple meter) contains instances of editorial ornamentation. An example is the eight measure alto saxophone solo at the

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27 Jan Bach, Praetorius Suite, program notes.

beginning that contains written turns in the fifth and seventh bars. Another example occurs in the oboe and alto saxophone three measures after 28. Imitation can be observed in this movement at number 26: the first clarinet doubles the last five-note motive in the alto saxophone and then repeats the motive before the alto re-enters with the melody once again. This imitation acts as a bridge between the two phrases, elongating the melodic line. This example of imitation occurs again five and six bars after 26 in the same instruments, again acting to elongate the melodic line.

Polyphony abounds in the *Spagnoletta*. The arranger adheres to the original four-part texture in terms of the number of independent parts. However, there have been numerous octave doublings as well as harmony and accompaniment parts added to each line. An example of the four-part texture occurs at number 27. All parts have different rhythms as well as functions. The melodic line is in the clarinets (tripled in octaves). The bass is split between the tubas, euphoniums, and second & fourth horns. The chordal accompaniment occurs in the first and third horns (in thirds), and the rhythmic accompaniment is in the flutes (in octaves). This four-part treatment of texture remains consistent throughout the composition. It is important to note that even though each of the four parts has a 'function', they are all very melodic in their own right. The principal melodic line is

characteristic of the Renaissance in that it rarely moves outside of an octave range and does not contain large skips.

William Byrd Suite is a setting by Gordon Jacob of some of William Byrd's compositions that appear in the *Fitzwilliam Virginal Book*.[28] The suite is a good example of the emerging tonality of late Renaissance harmony and of the keyboard genre. The first movement (*The Earle of Oxford's March*) displays an example of triadic harmonies that remain fairly static and then rapidly change without traditional harmonic function. An example of this is the length of the chords in the first eleven bars, which are all F major chords in root position. The chords then changes quickly to c minor, B♭ major, F major, and then to a longer C major chord. The melody above this chord structure moves step-wise and forms dissonant intervals with the other parts as a result of its contrapuntal style. Another example of harmony that is moving from modal to tonal and contrapunctal writting is four bars before number 8. The chords outline rudimental functional harmony here, but the passing tones add a modal character. The chords are one beat each of F major, c minor which also contains E♮ as a passing tone, B♭ major with E♭ as a passing tone, F major, then to a C major chord that is held

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28 Gordon Jacob, William Byrd Suite, program notes.

for eight beats. The melody here is an elaboration of the melody at the beginning.

The idiomatic keyboard writting in this movement is evident in its use of rhythm and ornamentation. In the original virginal arrangement, the block chords would likely have been performed as arpeggios. While this would be impossible to recreate with the entire band, there is a sense of this practice as demonstrated by the clarinet at measure four and the bassoons in measures five and six. The use of ornamentation is in keeping with the style of virginal music, i.e. each time the melody returns there is more ornamentation added, so much so that the melody is almost totally obscured by the time the last repeat is reached. This movement is an excellent study in Renaissance ornamentation and its use in keyboard compositions.

In selecting literature from this period, band directors should look for compositions that display representative style characteristics that can only be found in the music of the Renaissance. Important Renaissance concepts such as polyphony should be studied within the context of the period. In summary, the major style characteristics of the Renaissance period that should be studied are: the use of modality (including melodic, harmonic, and cadential concerns); the extensive use of imitation and its purpose; and polyphony.

Baroque

The Baroque period begins about 1600 and continues to 1750, and is characterized broadly by the shift to triadic harmony and harmonic function as the basis for musical composition.[29] Keys became the principal manner of grouping chords.[30] Major composers of the Baroque include Claudio Monteverdi (1567-1643), Antonio Vivaldi (c. 1680-1743), Henry Purcell (1658-1695), Alessandro Scarlatti (1660-1725), J.S. Bach (1685-1750), and G. F. Handel (1685-1759).

Instrumental music was much more prevalent in the Baroque than in the Renaissance, and developed idiomatic style characteristics.[31] This resulted in an increase in compositions originally for winds as well as instrumental compositions that are readily arranged for modern bands. A large number of organ works (primarily by J.S. Bach) from this period have been transcribed for band. There are a number of stylistic tendencies that are observable in both the original literature and transcriptions from other mediums. These include the previously mentioned harmonies and progressions (which also led to clearer phrases and period

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29 Bukofzer, 9-19.
30 Crocker, 223-4.
31 Bukofzer, 15.

construction), the basso continuo, monody, the concertato style, variation and sequence, and new forms.[32]

The use of harmony in Renaissance music was restricted to the regulation of intervallic combinations.[33] While the intervallic harmony of Renaissance music was directed by modality, the Baroque chordal harmony was defined by tonality.[34] It is the rise of tonality through the use of defined triadic chords that lends shape to phrases and allows for the functional use of dissonance. "The most striking difference between the Renaissance and Baroque comes to light in the treatment of dissonance...it is here that changes in harmony and counterpoint manifest themselves most conspicuously."[35]

The harmonic treatment of dissonance and the possibilities for resolution led to both diatonic and chromatic melodies. These melodies used wider ranges than those in the Renaissance. Use of ornamentation in the melody is also prominent, often as a means of harmonic prolongation.

The use of the basso continuo is another style characteristic that can be found in the literature from the Baroque. The harmonic and melodic aspects of the period needed support from the bass voice to sustain harmonic

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32 Bukofzer, 9-16.
33 Ibid., 9-16.
34 Ibid., 12
35 Ibid., 9.

direction.[36] While modern band literature does not include figured bass notation, the harmonic function of the bass is evident. Independence of the melodic line is also noticeable. These two traits are characteristic of monody, a style where a "melodic line was supported by a very simple chordal accompaniment".[37] Monodic style in the Baroque period is very different from counterpoint or the polyphony of the Renaissance.

Another characteristic observable in the literature is the concertato style: "compositions which are both the result of harmonic or contrapuntal cooperation and also the planned contrasts of instruments...against one another either as soloist or as groups."[38] The concertato style is most evident in the new concerto grosso and solo concerto forms. Other forms that can be found in the Baroque are prelude, fugue, toccata, passacaglia, chaconne, theme and variation, and dance suites comprised typically of an Allemande, Courante, Sarabande, and Gigue.[39]

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36 Bukofzer, 10.
37 Cykler, 106.
38 Ibid., 106
39 Ibid., 129.

Examples from the Literature

Three compositions indicative of the Baroque style are: J.S. Bach's *Fantasia and Fugue in G minor* (BMV 542)[40]; *Jeremiah Clarke Suite* [41]; and Handel's *The Royal Fireworks Music.*[42]

Fantasia and Fugue in G minor is a good example of a transcription from the original organ instrumentation to a band medium. It clearly displays the characteristic harmonic style and demonstrates both the fantasia form and fugue genre. There is a clear tonal center in both sections of this work, as well as defined progressions within a key system. An example of typical tonal progressions can be found in the first eighteen bars. The progression is: g minor with a raised seventh clearly heard in the melody (indicative of a harmonic minor), diminished seventh on f# ($vii^{ø7}$) keeping the G in the bass, d minor (v) with a G bass, c minor (iv) using a 4-3 suspension, and diminished seventh on F# ($vii^{ø7}$). This progression would be notated in g minor as: i-$vii^{ø7}$-v-iv-$vii^{ø7}$-i. What follows is a long chromatic melody over a G bass finally

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40 Johann Sebastian Bach, Fantasia and Fugue in G Minor, arranged by John Boyd (Cleveland, Ohio: Ludwig Music Publishing Co., 1985).

41 William A. Schaefer, Jeremiah Clarke Suite, (Delaware Water Gap, Pennsylvania: Shawnee Press, 1974).

42 George Frederick Handel, The Royal Fireworks Music, re-scored by William A. Schaefer (Norwalk, California: Highland Music Company, 1982).

resolving to the dominant, D major, at 18. This sophisticated use of tonality is characteristic of the Baroque.

The use of dissonance within this harmonic framework is always followed by a resolution into a triadic chord. Within the chordal accompaniment the rules of counterpoint are observed and chords are resolved by contrary motion. Another style characteristic worth noting is the monody that is present in this section; the melody is presented in unison, with block chords sustaining the harmony.

This composition also has many of the style elements of Baroque melody, including ornamentation (which is realized in notation), a large range, imitation and sequence (particularly evident in the fugal melody), and chromaticism within a tonal framework. Examples of ornamentation can be seen in the opening melody, which includes lower and upper neighboring tones, turns, and trills. Sequences can be found in the same melody in measures three and six. Imitation is evident at 18 between the bassoon, clarinet, bass clarinet, and alto saxophone. Another example of imitation and sequence is the fugue, which uses these devices to shape the entire melodic structure.

William Schaefer's arrangement of Jeremiah Clarke's music into the *Jeremiah Clarke Suite* is one example of English music from the Baroque. The suite is a combination

of five pieces, two Marches, Serenade, Cebell, and Minuet. The fourth movement (*Minuet*) uses a basso continuo (without the figures, however) to support the harmonic movement of the other parts. This is a very good example, since there are a number of instruments playing the bass, and its steady rhythm is different from those in any of the other parts. The harmonic progression is repetitive and easy to hear. The *Minuet* also displays ABA da capo form, as well as very clear phrases, cadences, and periods. It is important to note that this is a result of clearly functional harmony. In all, this is a very good selection in terms of its overall Baroque stylistic characteristics.

The third movement (*Cebell*) has several obvious style traits. There is monody present at many points. An example is between 28 and the end. The bass voice has the melody (!) and the other instruments form the chordal background. This bass melody also displays sequences as a method of melodic prolongation. Measures 32 through 35 use the same melodic figure starting on four separate starting pitches. Much like the *Minuet*, the *Cebell* also has very clear phrases, periods, and cadences, all indicative of functional harmony.

Both Marches are good examples of this genre. Both use simple song forms and contain clear harmonic progressions. They have elements of monody (clearly defined tutti melodies with homophonic chordal accompaniments) and make use of

variation within the melodies. An interesting aspect is the the "Trumpet Voluntary" melody in the Finale which is often falsely attributed to Purcell.[43]

Schaefer's arrangement of Handel's *The Royal Fireworks Music* is an excellent example of the Baroque style. Handel was commissioned to write this composition in 1749 by King George II of England, who asked for "as many martial instruments as possible and 'hoped there would be no fidles [sic.].'"[44] The piece was originally scored for 24 oboes, 12 bassoons, 3 contra bassoons, 9 horns, 9 trumpets, and percussion. Schaefer's arrangement retains the original horn and trumpet parts, but cross cues all the woodwind parts for a complete woodwind section. Major stylistic aspects of the Baroque that can be seen in this composition are the use of harmony, the concertato style, variation and sequence, and the use of ornamentation.

The *Overture* (movement one) makes extensive use of variation and sequencing techniques to elongate the melodic lines as well as embellishing repeated phrases. As an example, the second phrase is a variation of the first six measure phrase. The variation is in a .few subtle chord

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43 William Schaefer, arranger, Jeremiah Clarke Suite, program notes.
44 William Schaefer, arranger, The Royal Fireworks Music, program notes.

changes (such as I changing to I^7) and within the melodic line itself (such as measure 11 which is a varied sequence of measure 10). Other examples can be found in the use of different types of ornamentation to vary the melodic lines (measure 18 for example). Another example of sequence is in the Allegro (measure 47). Here, the three measure phrase in the woodwinds is sequenced first at the octave and then at the fifth. In this same section the trumpet motive is sequenced five times in a row between measures 69 and 73.

This movement also displays characteristic use of ornamentation. There are trills which are notated correctly to begin on the upper tone (measure 6), passing tones (measure 18), and turns (measure 176).

The concertato style is evident in the scoring of this movement. In the first section there is an example where the woodwinds play together as a group without the brass (measures 19-25). A more obvious example is the beginning of the second section. Here, the brass and woodwinds alternate back and forth for twenty measures. This is an example of the planned contrast between groups of instruments. The concertato style is an extension of the Renaissance practice of consorts and of Gabrielli's use of antiphonal writting.

Just as the two previous compositions have demonstrated the assertion of tonality through the use of harmony, so does this composition. The fourth movement,

The Rejoicing, displays harmonic progressions that are very functional and tonal. The movement is in C major and uses only basic chord structures (I, IV, V, and V^7). The form is AB: A moves from I to V, and B moves back from V to I. This is an examples of the functional use of harmony to create formal balance, a device which will grow in importance in the Classical period. The phrasing is clear, and the periods are based on tonic-dominant progressions.

Selection of literature from the Baroque period should be based on the capacity of a composition to demonstrate style traits that are indicative of the Baroque era. The important style characteristics of the Baroque that should be considered when selecting Baroque literature are: harmonic concerns (the rise of functional harmony and the use of phrases, periods, and cadences), the basso continuo, monody, the use of variation, sequence, and imitation, the concertato style, and the use of these characteristics to determine new instrumental forms. Once a piece of Baroque literature has been chosen, performance of this literature must be sensitive to the performance practices of the period. Five major texts

on performance practices of the Baroque are by Dart,[45] Donnington,[46] L. Mozart,[47] Nuemann,[48] and Quantz.[49]

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45 Thurston Dart, The Interpretation of Music (New York: Harper and Row, Publishers, 1963).

46 Robert Donnington, A Performer's Guide to Baroque Music, (New York: C. Scribner's Sons, 1974).

47 Leopold Mozart, A Treatise on the Fundamental Principals of Violin Playing, translated by Editha Knocker (London: Oxford University Press, 1959).

48 Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach, (Princeton: Princeton University Press, 1978).

49 Johann Joachin Quantz, On Playing the Flute, translated by Edward R. Reilly, (London: Faber and Faber, 1966).

Classical

Classical is a term that refers to music that "gives the impression of clarity, repose, balance, lyricism and restraint of emotional expression."[50] The classical period is generally referred to as the musical era between 1750 and 1810. The eminent composers of this period were Franz Joseph Haydn (1732-1809), W.A. Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). Others composers include Christoph Gluck (1714-1787), Carl Phillip Emanuel Bach (1714-1788), Johann Christian Bach (1735-1782), and Francois Gossec (1734-1829). This period is characterized by emotional restraint, use of tonality and key relationships, and large forms.

The use of instruments, wind instruments in particular, sharply increased in the classic period.[51] By this time most wind instruments had been standardized, except for an acceptable bass voice, and were in everyday use. The piano had emerged as the keyboard instrument of choice.[52] The period in general is characterized by an emphasis on instrumental music. For all the above reasons, there is more original wind literature from this period than from either the Renaissance or the Baroque periods. Most of this music is in transcribed form from orchestral works but there are also a

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50 Cykler, 155.
51 Ibid., 160-62
52 Moore, 99.

number of original compositions, particularly in the chamber music idiom.

Classical sonata-allegro form is one style characteristic that is very evident in literature for winds from the Classic era.[53] Most transcriptions of first movements from symphonies display 'standard' sonata-allegro form, as do other mediums such as solo sonatas and transcriptions of piano works. One important style aspect of sonata form that also applies to other forms of Classic period compositions is thematic development.[54] Other genres found in the literature include symphony, concerto, theme and variation, rondo, dance forms, three part song form (ABA), and overtures.[55] In all forms there is a marked symmetry and balance, with sections marked by clear cadences.[56] There is a tendency for shorter phrases rather than the longer "spun out" melodies that are apparent in the freer forms of the Baroque.

The creation of large forms is the result of functional harmony, another important style characteristic. An example of this is the set relationship of keys in sonata-allegro form. Keys are established and then modulations occur to give compositions a sense of departure and return. The use of

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53 For more information on Sonata form, refer to Crocker and Charles Rosen, Sonata Forms (New York: W.W. Norton & Company, Inc., 1980).
54 Moore, 99.
55 Cykler, 162-7.
56 Ibid., 157.

tonic-dominant relationships was often the underlying basis for structure. A more precise determination of chord function within an individual key was established.[57] There is a tendency for slower harmonic movement that clarifies the progression, thus giving rise to a homophonic style.[58] The harmony tends to be simpler than Baroque harmony or that of the Romantic period.[59] Two other style characteristic observable in the literature are the use of more expressive markings, including crescendo and diminuendo, and the strict determination of instrumentation.

Examples from the Literature

Three compositions that exhibit style characteristics of the Classical period are: *March for the Prince of Wales*, Joseph Haydn[60], *Fantasia in F*, W.A. Mozart[61]; and *Overture for Band*, Felix Mendelssohn.[62-63]

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57 Crocker, 357.

58 Cykler, 159.

59 Ibid., 159.

60 Joseph Haydn, March for the Prince of Wales, edited by James Riley (New York: G. Schirmer, Inc., 1963), and Three English Military Marches, (London: Musica Rara, 1960). The later is a chamber piece.

61 W. A Mozart, Fantasia in F, transcribed by William Schaefer (Delaware Water Gap, Pennsylvania: Shawnee Press, 1962).

62 Felix Mendelssohn, Overture for Band, arranged by Felix Greissle (New York: G. Schirmer, Inc., 1948). This composition is also available from Ludwig Pub., arranged by John Boyd.

March for the Prince of Wales (1790) was composed originally for trumpet, two horns, two clarinets, two bassoons, and serpent.[64] This is an example of the use of defined instrumentation that characterizes this period. An edition of the original is available, as is an edition arranged for modern band.[65] Riley states that "harmonies are neither altered or added to; however some parts have been reconstructed and others supplied to fit the instrumentation of the modern band."[66] The author will concentrate on the edition for modern band, but will refer to the original version to show authenticity.

The form of the march is AABBCC'A, the same as the original. This large form displays the characteristic symmetry and balance of the period. The sections are marked by contrast in rhythm, melodic contour, and harmonic motion. The A section outlines the chords through the use of arpeggiated melodic and harmonic lines and uses dotted rhythms while the B section uses more passing tones in the melody as well as smoother rhythms. The trio is marked by

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63 While the Overture for Band is technically a Romantic period piece (it was composed in 1824) it displays the style of the Classical period and is a fine example of early music composed specifically for the band medium.

64 Joseph Haydn, Three English Military Marches, first edition, program notes (Karl Haas).

65 See footnote 54 for publishing information.

66 Joseph Haydn, March for the Prince of Wales, program notes by James Riley.

a very different accompaniment and consistent diatonic seconds in the melody. The result is a balanced composition that begins and ends with the same material, but also contains contrast within.

Harmonically, the march is also characteristic of Classical style. It uses functional harmony that is relatively simple and slow in its motion, as well as displaying the tendency of tonic-dominant progressions. As an example, the A section has two measures of I ($E^{\flat}$) with only chord tones used, followed by V^7 ($B^{\flat 7}$) which resolves to I. The next four measures alternate between I and V^7. After two measures, there is a cadence into $B^{\flat}$ by way of the secondary dominant (II^7) on F. This is where the A section ends. The fully notated repeat of A begins again on the tonic and ends on the dominant. The B section starts on the dominant and the progression leads back to the tonic. This demonstrates the determination of larger forms by the use of key relationships.

The melody shows clear four measure phrases throughout the composition, an example of the shorter and more structured melodic treatment in the Classical period. Also, it does not use chromaticism except to modulate. The melody demonstrates what Wold refers to as an "impression of clarity, repose, balance, lyricism, and restraint of emotional expression."[67]

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[67] Cykler, 155.

Mozart's *Fantasia in F* was written on commission for a mechanical clock organ, he then made an edition for both grand organ and piano four-hand.[68] The present band arrangement is by William Schaefer. The style aspect that is most evident in this composition is the use of thematic development. There are also examples of Classical harmony.

The Fantasia begins with an adagio in F minor, leading to an allegro in F major and ending with a return to the adagio material and tempo. The theme of the adagio is first stated in the solo flute, and then, using a sequence, in the oboe. This theme begins development by imitation in the bassoon. There is then further development of fragments of the original flute theme. The melodic fragments are repeated in augmentation in the final four measures of the adagio, which cadences to the dominate, C major.

The allegro is immediately in F major, accommodated by the change in key signature. The thematic material and its development is easier to see in the allegro than it is in the adagio. The theme is eight bars long and contains both rhythmic and melodic material, each of which are developed. After the initial statement of the theme the rhythmic element of consecutive sixteenth notes is immediately developed with the motive passed throughout the instrumentation. The next statement of the theme is

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[68] W.A. Mozart, Fantasia in F, program notes.

truncated to six measures and placed in the key of G minor. The seven measure development following highlights a melodic figure from the bass line that is only four sixteenth notes long. The third statement of the theme returns exactly the same as it was stated at the outset in F major. In this development section, both the rhythmic and melodic aspects are developed side by side.

As seen in the above discussion, the *Fantasia in F* is an excellent example of thematic development in the Classic period as well as displaying use of functional harmony. It does tend to follow the Baroque example of free fantasia form however, and is not the best example of balanced phrases or clarity of melody.

Mendelssohn's *Overture for Band* employs an andante introduction followed by an allegro. The composition uses sonata-allegro form as its means of organization. The exposition presents three themes, as well as transitional material, and has written repeats to mark the section. The second theme (at letter F) is in the dominant G major after a transitional theme modulates from the tonic C major. The third theme is also in the dominant. There is use of development within the exposition, but it is well within the norms of the form for this period. The development section (letter J) begins by expanding the second theme, now in G

minor. This second theme passes through many tonal centers before evolving into the first theme and key (C major) which signals the recapitulation. The recapitulation begins at letter M; it is not an exact repetition of the exposition, but does follow it closely. The second and third themes are now in the tonic. There is an extended coda that develops material motivically from all the themes. While not adhering strictly to the defined 'sonata-allegro form', the overture is an excellent example of the form.

The relationship of keys and the thematic development defines the sonata-allegro form. Both of these are based on the use of tonal harmonies and progression. The overture uses tonal progressions and modulations in clear phrases and periods. The first theme (eight measures before letter E) is an example of a tonal progression that is very Classical in style. In a four measure phrase, the progression is I-IV-V-I, I-IV-V-I. As described above, the themes also undergo thematic development before returning to their original forms. While this is a very brief analysis of this overture, it is hoped that the reader is familiar with the form and can see from these examples that the form is well defined in this composition.

While there is a great tradition of composition in the Classical period, care must be taken in selecting literature from this era. . Literature should contain some or all of the

following style characteristics: clarity; symmetry and balance; thematic development; clear phrases and cadences; the use of functional harmony and the establishment of keys; slow harmonic movement; and homophony.

Romantic

The Romantic period (1810 to 1900) saw a rather distinct change in music, both in composition and thought. Turning away from the classical ideal of emotional restraint, the Romantic composer was extremely expressive in his music. Alfred Einstein states "the only thing that a Romantic is unable to make is abstract music."[69] Einstein goes on to state that the unifying principle of the Romantic period composers is "their relationship to the most direct and perceptible element of music, its sound."[70]

Major composers of the Romantic period include Carl Maria von Weber (1786-1826), Franz Schubert (1797-1828), Hector Berlioz (1803-1869), Felix Mendelssohn (1809-1847), Richard Wagner (1813-1883), Anton Bruckner (1824-1896), Johannes Brahms (1833-1897), Modeste Mussorgsky (1839-1881), and Gustav Mahler (1860-1911). Not all style characteristics of the Romantic period can be found in each of these composers, and their individual styles reflect this.[71] However, some major style characteristics which are consistent include new forms, thematic transformation, expression, expanded harmonies (including chromaticism), and new timbres and orchestration.

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69 Alfred Einstein, Music in the Romantic Era 2nd ed. (New York: W.W. Norton & Company, Inc., 1973), 8.
70 Ibid., 8.
71 Cykler, 188-9.

The Romantic period is second only to the Twentieth-century in the number of compositions published for the instrumentation of modern concert bands. There were more original band compositions as well as expanded use of instrumental resources in other genre that are easily arranged for band. Instruments in this period were also closer in development to the "modern" instruments, the families were filling out (i.e. English horns, $E^{\flat}$ and bass clarinets, baritones and tubas), and the saxophones were being developed.

Among the many forms that can be viewed in band literature of the Romantic period are the tone-poem (often called symphonic poem), concert overture, sonata, ballet, and others from the Classical period.[72] Three major trends in Romantic music are observable: program music, absolute music, and nationalism.[73] Each of these trends are an important part of the style that characterizes the Romantic period.

The expressive quality of the music, whether related in absolute or programmatic settings, accounts for many of the stylistic elements of the Romantic period. Thematic transformation is observable in most band literature. New uses of timbre and methods of orchestration are also easily

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72 Cykler, 195-200.
73 Ibid., 188.

noted, especially in compositions by Wagner, Berlioz, and Mussorgsky. Key to the expressive qualities of the music is its harmonic style. According to Wold:

> Harmony makes a greater use of chromaticism, nonharmonic tones, altered chords. and the extensive use of ninth and thirteenth chords. All these devices serve to build harmonic tension, but also weaken the sense of key center. Strong formal cadences were usually avoided with numerous deceptive cadences to give a harmonic sense of motion and tension. Modal harmonization of folk melodies, especially in nationalism, serve to open new avenues of harmonic expressiveness.[74]

Examples from the Literature

Three compositions from the Romantic period that display most of the above style characteristics are: *Blessed Are They* (from *A German Requiem*), Johannes Brahms[75]; *Three Symphonic Preludes* (from *Twenty-four Preludes*, Op. 34),

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74 Cykler, 191-3.

75 Johannes Brahms, Blessed Are They: from "A German Requiem", scored by Barbara Buehlmen (Cleveland, Ohio: Ludwig Music Publishing Co., 1970).

Dmitri Shostakovich[76-77], and *March for the Sultan Abdul Medjid*, Gaetano Donizetti.[78]

A German Requiem is certainly a major composition of the Romantic period. No one would doubt the Romantic qualities of this piece. *Blessed Are They* is an arrangement of the first movement. In it can be observed the style traits of thematic transformation, expression, and expanded harmonic structures that add to the sense of heightened tension.

The harmonic motion is begun by a unison tonic F voiced in the lower octaves, to which is added an E♭ (a minor seventh). The next chord is B♭ major followed by a diminished chord on G leading back to F major which immediately turns to a b♮ diminished seventh chord which "resolves" to a g minor chord that includes a seventh and thirteenth. This harmonic progression, then, is (in F major): $I\text{-}I^{7}\text{-}IV\text{-}ii^{o}\text{-}I\text{-}iv^{\emptyset 7}\text{-}ii^{13}$. This demonstrates harmonies that are extremely expanded, but still within the realm of tonality, as well as the use of these harmonies to increase tension.

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76 Dmitri Shostakovich, Three Symphonic Preludes, orchestrated by Alfred Reed, edited by Clark McAlister (Miami Lakes, Florida: Masters Music Publications, Inc., 1988).

77 Though Twenty-four Preludes, Op. 34 was written in in the early 1930's, the second movement in particular is an excellent display of Romantic style and will be used by the author to demonstrate specific characteristics.

78 Gaetano Donizetti, March for the Sultan Abdul Medjid, edited by Douglas Townsend (New York: Mercury Music Corporation, 1967).

This excerpt also demonstrates thematic transformation. The two measure theme is heard three times before it changes to a sequenced melodic pattern using quarter notes, then to the same melodic pattern in eighth notes. This transformation is delayed by two block chords that temporarily re-establish the tonic. The original theme returns and is immediately broken into its elements again. The new themes that develop are varied and numerous, but can always be traced back to the original two measure theme. This is the essence of thematic transformation.

The expressive quality of the composition is due in part to the thematic and harmonic treatment, but also results from the use of orchestration (to express the text of the original that is not present in the band arrangement) and expression markings. While this is an arrangement, it is orchestrated in a parallel manner to the original orchestra and choir version, as well as having the same expression markings. The original begins with divided cello and viola, and in keeping with this dark sound Buehlman has scored the band version to begin in the low woodwinds and brass with the bass part and clarinets in their low register playing the viola parts. Where the choir begins with its two measure solo in the original, the scoring for this arrangement has the entire band playing the four part harmony, all scored in the middle of their ranges. Coupled with the correct *pp* dynamic,

this gives the same type of sound found in the original and comes as close as possible to expressing the text without one being present. While Brahm's relied on the text as a major means of expression, in a band arrangement the text must be expressed by other means, here by orchestration. The orchestration spreads the melodies throughout the band as well as varying the way that the chords are voiced. There are also numerous dynamic and articulation markings that add to the expressive qualities of the music, in particular the extensive use of crescendo and diminuendo.

Gaetano Donizetti wrote the *March for the Sultan Abdul Medjid* as a military march for the Sultan of Turkey. The present arrangement by Douglas Townsend conforms to the original scoring except for the addition of alto and bass clarinets, and saxophones. The form of the march is ABCA. The composition displays the Romantic style characteristics of harmony and orchestration.

There is wide use of chromaticism in the march. An example is measure 18 where there is a chromatic scale in the bass line. Another example is measure 5. Here the chords are c-c$^{\#o}$-d-C-g-F-b$^{\flat}$, which finally resolves to the tonic, F major. This is a highly chromatic harmonic progression while also having individual melodic lines that are chromatic. The nonconventional use of chords continues throughout the

composition. This is an example of the weakening of functional harmony through the use of expanded harmonies.

The orchestration of the march is characteristic of the Romantic period. While there is use of groupings by family or along brass/woodwind divisions, there are many examples of pairing dissimilar instruments together. In the trio the melody is first given to the flute, bassoon, E♭ clarinet, baritone, and tenor saxophone. The baritone and tenor saxophone are often paired with high winds throughout this section, leaving their traditional roles of chordal accompaniment and bass line. The scoring also makes use of the bass voices as melodic entities. An example of this is measures 15 through 18. Here the bass voices answer the short melodic fragments in the high winds in imitation. One other example is the beginning of the composition, which uses instruments tutti to state the opening material.

Alfred Reed's arrangement of Shostakovich's *Twenty-four Preludes* contains many aspects of the Romantic style. The second movement of the set is taken from Prelude No. 17, and is a slow unfolding of melodic expression. It displays thematic transformation, Romantic harmony, orchestration, and expressive qualities.

The piece starts with a low voiced tonic chord (A♭ major) in the bass, trombones, and clarinets. The melody starts with

a solo French horn playing a very flowing line beginning and ending on the fifth. The solo clarinet immediately enters to interpret this melody. After a fermata, the flute and oboe state a "new" melody that takes its material from the first statement of the horn theme. After two bars the clarinet joins and this melody is repeated using sequence. At this point the solo flute and clarinet spin the melody out in a fashion that is very much like a cadenza and uses a high degree of chromaticism over a slow, diatonic chordal accompaniment. The thematic transformation continues up to the closing bars, at which point the solo horn returns with the germ of the opening theme.

In the example above, thematic transformation as well as specific traits of Romantic orchestration can be seen. The expressive character can be seen in the texture, which is very thin, and the expression markings. The entire movement is legato and very soft. Dynamic marks range between *mf* (only in the solo lines twice) and *pppp*, with consistent use of crescendo and decrescendo markings. There is also use of rubato markings. Of course, the melody and harmony are the major elements of the expressive qualities inherent in the composition, but the abundant use of expression markings are notational aspects that are not often included in music before the Romantic period.

The harmony in this movement is very diatonic. It is only in the melodic lines that the chromaticism and expanded harmonies are apparent. An example of this is three measures after A. The chord in the accompaniment is $E\flat^7$ (V^7, E♭-G-B♭-D♭) while the melody presents D♮-B♮-D♮-B♮ and finally D♭. This D♭ is actually part of a 4-3 suspension into the next chord, A♭, and not a member of the first $E\flat^7$ chord (which has ceased sounding by the time the melodic D♭ is reached). This example shows harmonic expansion within a diatonic progression.

Reed's arrangement of Shostakovich's *Twenty-four Preludes* demonstrates specific characteristics of Romantic style. It displays examples of thematic transformation, harmony, orchestration, and expressive qualities which are all important aspects of Romantic style.

Romantic literature should be selected on the basis of its style content. All the style characteristics that are displayed by the composition should be characteristic of the Romantic period. The important style elements of the Romantic period that should be present are: thematic transformation; harmonies and melodies that include chromaticism; use of orchestration as a means of incorporating tonal color as a structual element; and expression.

Twentieth-Century

The Twentieth-century (1900-present) is not only the largest source of original band compositions, but also the most varied style period here discussed. The band became an accepted and distinct performance organization, and as such, attracted many eminent composers to the genre. Many of the "classics" of band literature have been composed in the last eighty years, including compositions by Gustav Holst, Ralph Vaughn Williams, Percy Grainger, Vincent Persichetti, Paul Hindemith, and others. Many composers concentrated on composing for school bands, and this body of literature is substantial. There are also numerous examples of compositions that borrow the styles of previous periods. In addition, there are examples of the important characteristics of the Twentieth-century period itself that are evident in much of the literature. These include the breakdown of functional tonality (including atonality, bitonality, microtonality, and serialism), use of dissonance and altered scale resources, variation technique, indeterminate and electronic music, rhythmic complexity, and melodic concerns.

In some band literature from this period, the breakdown of traditional tonality can be observed. This occurs in both design and harmonic concerns. Composers began using alternatives to traditional tonal practices, such as serialism,

atonality, and microtonality (the division of the scale into more than twelve equal parts). While aleatoric (indeterminate) music is not specific in its use of tonality, it is another technique that composers used to further distance themselves from the role of traditional tonality.

The use of dissonance and alternate scale resources (such as modality, pentatonic, and synthetic scales) also had an effect on melody. Other aspect of melodic style are the use of wide skips, and themes that are rapidly passed between different instruments, resulting in timbre-oriented melodies. Most thematic development is controlled by variation technique.[79] The advent of electronic music sometimes eliminates traditional melodic structure altogether. A specific aspect of style is the use of electronic media, whether taped or "live", in conjunction with a live band performance.

Complex rhythm is another aspect of style that is a trait of the Twentieth-century. There is use of extremely intricate and difficult rhythmic patterns, often in conjunction with extremely simple patterns to form contrast. Syncopation is also widely used.

Again, it is important to note that not all compositions from the Twentieth-century use all of these techniques. The style characteristics are extremely varied from composer to composer and even within one composer's works. The above

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[79] Cykler, 250-259.

is only a general description of characteristics that can be found in the band literature of this period.

Examples from the Literature

Two compositions that show different style characteristics of the Twentieth-century are Gustav Holst's *A Moorside Suite*,[80] and Vincent Persichetti's *Pageant*.[81] Other style characteristics can be observed in *A Contemporary Primer for Band*, by Sydney Hodkinson.[82]

A Moorside Suite is one of Holst's lesser known works. It was originally written for brass band as a contest piece.[83] It has many of the same stylistic aspects as his more famous First and Second Suites for Military Band. There are two arrangements available for band, one of the *March* alone by Gordon Jacob,[84] and the other of the entire suite by Denis Wright. Both contain the same material but use different scoring.

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80 Gustave Holst, A Moorside Suite, arranged by Denis Wright (New Berlin, Wisconsin: Jenson Publications, Inc., 1983).
81 Vincent Persichetti, Pageant (New York: Carl Fisher, 1954).
82 Sydney Hodkinson, A Contemporary Primer for Band, (Bryn Mawr, Pennsylvania: Merion Music, Inc., 1973).
83 British Brass Bands have traditionally held annual music festivals for community and industry sponsered bands.
84 Gustav Holst, Moorside March, arranged by Gordon Jacob (London: Hawkes & Son, Ltd., 1960).

The march movement of *A Moorside Suite* is typical of early Twentieth-century band style. Jacob's arrangement uses the full resources of the modern concert band. Characteristic aspects include sections that use solo groups, large tutti sections, sections that are homorhythmic, multiple modulations, repetition of thematic material, clear tonalities and cadences, and marked phrases, periods, and sections. In many ways, this style is a combination of elements from past periods that have been combined and placed within a new medium.

The first twenty bars of the *March* [85] use both tutti and solo styles. The first eight measures are played by all the instruments and use mostly the same rhythms throughout all parts. The next six bars use a group of trumpets pitted against low winds performing a scale passage during a held trumpet chord Another example of solo writing is at letter J. This section is written for solo tenor sax, solo trombone, solo bass, bass clarinet, and baritone saxophone. The texture here is quite thin and voiced low. One other point is that all the instruments are used very idiomatically in this composition.

The recurrence of themes is observable in the march. The opening theme is heard again after a six measure break in which a rhythmic figure occurs. The theme is repeated six

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[85] The following discussion will refer to the Jacob arrangement.

bars before C and again at H. Every phrase, period, and section in the march is marked by very clear cadences that are exceptionally tonal. These are all characteristic of the "classic" band literature that was composed in the first part of the Twentieth-century.

Persichetti's *Pageant* was composed in 1953 on a commission for the American Bandmasters Association.[86] It typifies a core of band literature composed during the middle of the Twentieth-century. *Pageant* is based on a three-note motive that provides a sense of unity. The motive throughout consists of a rising fifth and descending fourth. The motive is heard first in the solo french horn at the start of the composition, and then in the clarinet where it begins to undergo development through variation. The melodies in the first chorale section are all derived from this motive by the use of variation. The fast section states the motive in its inverted form first (in the clarinets, oboes, and flutes), and then develops themes from the motive, much as the first section does. These are examples of the motivically driven melodies in this genre.

The breakdown of traditional tonality is observable in *Pageant* as well. The first chords that are sounded in the clarinet seem to gravitate between C major and a minor,

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86 Vincent Persichetti, Pageant, program notes.

with no clear cadences or tonal center. When more instruments enter at 11 the first vertical structure is A-D-G-C-F#-B-E, a quartal chord. This is followed by two polychords, $B^{\flat 7}$-e minor and C^{7}-f# minor, that can also be spelled as quartal chords. In fact, the tonality of *Pageant* is based on the interval of a fourth, and the progressions are based on a cycle of fourths. The above mentioned chord structures continue on in a sequential pattern, never reaching a cadence or sense of tonal center in the traditional sense. The cadence that does occur at 20 is a rhythmic cadence rather than a harmonic one (the chords are $e^{\flat}$ minor-c minor-G major). The final fermata is a vertical structure that includes all the chromatic pitches in the octave except $A^{\natural}$. From the above examples the breakdown of traditional tonality is clear. What replaces it is the "sound" that rises from the juxtaposition of tone color, quartal harmony, and the melodic development of a motive. This composition is an excellent example of this genre and should not pose too many difficulties for the high school band.

Since it is difficult to single out one compositions which contains all of the typical avant-garde styles and techniques, Sidney Hodkinson's *A Contemporary Primer for Band* will be discussed. The primer is a method book in three volumes that systematically introduces the basic concepts of the avant-

garde. In the second volume are one page compositions for full band that deal with indeterminacy, pitch, tone color, time=space concepts, and improvisation.

Monody, exercise No. 21, is a study composed in unison pitch. The composition is a single pitch graph that is performed tutti. Note values, concert pitch (in graph form), and dynamics are all notated. It is atonal, and the student should learn about non-scale passages from this exercise.

Sea Level, exercise No. 22, is about pitch and rhythm. Durations are first given in clocked seconds and then change to a steady metric pulse. The students start on a pitch cluster and then rise or fall at undetermined intervals towards a unison E♭ at the end of the composition. Both the intervals and the rhythm that is performed are determined by the student until the last two bars.

Sound-Piece No. 1, exercise No. 24, uses most of the modern notations that are introduced in this volume. These include: accelerando and ritard figures, non-pitched staccato, continuous non-pitched sounds, "air only", "as high as possible", flutter tongue, proportional metric notation, "as fast as possible", and free repetition. Players are also asked to play their instruments in unconventional manners, such as without mouthpieces or by slapping keys. The value of this exercise is in becoming familiar and comfortable with these notations and techniques.

Chances Are.....No. 1, exercise No. 33, is an indeterminate composition. Performers are asked to perform around a circle of instructions either clockwise or counter-clockwise, at any time interval. Introducing indeterminacy in this way is non-threatening, since there are clear directions and procedures. The awareness of the students in hearing what the others are doing and not playing all at once is crucial to this exercise.

In *Topsy-Turvey*, exercise No. 28, modern notation is used in a composition that can be performed right side up, upside down, or both at once. The notation that is used would be extremely difficult and confusing to the uninitiated band, but would be easily understood by a band that had progressed through the primer to this point.

The Twentieth-century period contains a vast array of styles and compositions. In selecting literature from this era, the band director must have clear style characteristics in mind that they wants the piece to display to their students. A composition should display clearly the attributes of its particular genre. The early period pieces display clear phrases and organization, as well as being tonal. The use of instrumentation and orchestration should contain examples of both tutti and solo sections as well as idiomatic writing. There should also be repetition of the thematic material.

Compositions from the middle of the period (and some later ones) should contain the style characteristics of motivic development, the breakdown of traditional tonality, use of dissonance, and rhythmic variety and complexity. Compositions that are more avant-garde should use some elements of modern (or experimental) notation, indeterminacy, and new methods of determining rhythm and pitch.

CHAPTER IV

Summary and Conclusions

This thesis has posed the problem "How should band literature be chosen for use in the high school band classroom?" Two questions that arise from this are, first, why should style be used as a justifying factor for selecting literature, and secondly, what elements of style are important when selecting literature?

The author has found that there are two major philosophies of music education that apply to the process of selecting literature. These are the aesthetic education philosophy and the performance education philosophy. The aesthetic philosophy is one that has as its goal developing "every person's natural responsiveness to the power of the art of music."[1] Performance philosophy states that: "In a performance group it is appropriate that the educational value of the experience lies solely in performing and learning about the performing medium (the ensemble)."[2] What these seemingly diametrically opposed philosophies have in common

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1 Reimer, xii.

2 Cutietta, 22.

is their need for literature that will allow them to reach their intended goal.

An aspect of music literature that can be used in the implementation of both these philosophies is style. Style is important to the aesthetic philosophy because it often is the essence of the music. Different styles will present different experiences for the student. With styles identified and in the proper context, students will have the opportunity to experience the music as it was originally intended by the composer. In the performance philosophy, style is second only to the ability to play the instrument. If the student is to perform properly and gain insight into the process of playing individually and as a group, then the practices and techniques of the particular style they are studying must, of course, be correctly interpreted in the performance.

Style then, is an important concept that can be used within the realm of each of the philosophies. The problem lies in selecting literature that displays appropriate style. There are definite style components that make up an overall style that is characteristic of each period. To ignore one period or style component in preference to others would neglect performance education and limit the aesthetic possibilities of music. Literature from all stylistic periods must be studied to attain the goals of either of the two philosophies discussed.

It is of extreme importance that a style characteristic be placed within the context of the period that is most appropriate. To attempt to teach thematic development in a Bach fugue might be possible; however, the concept would be better studied with the other characteristics of the Classical style in order to establish aesthetic meaning. Individual style characteristics must be placed within context if they are to be absorbed and understood by the student.

In conclusion, it is hoped by the author that this thesis will act as a catalyst for further study in both style and the philosophy of music education. A knowledge of style is extremely important in music education, why and how we teach this knowledge is of greater importance.

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APPENDIX F

Selected Literature from the Renaissance Period[1]

COMPOSER	TITLE	PUBLISHER
Arbeau, Thoinot	Belle Qui Tiens Ma Vie (Margolis)[2]	Manhattan Beach
Attaignant, Pierre	Fanfare, Ode, and Festival (Margolis)	Manhattan Beach
Bryd, William	The Battell (Jacob)	Boosey & Hawkes
	Earl of Salisbury (Frankenpohl)	Kalmus
	William Bryd Suite (Jacob)	Boosey & Hawkes
Farnaby, Giles	Giles Farnaby Suite (Jacob)	Boosey & Hawkes
Gabrieli, Giovanni	Canzoni (Schneider)	Kalmus
	Sonata (Schaefer)	Elkan-Vogel

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[1] Appendixes F through J are selected lists of literature taken from the following sources: James H. Arrowood, "Teaching Musicianship through Repertoire: Selected Listings for School Bands, (no date)" [photocopy], (The University of North Carolina at Chapel Hill); Robert Garafalo, Blueprint for Band, rev. (Ft. Lauderdale, Florida: Meredith Music Pub., 1983); Harold A. Goodman, Instrumental Music Guide, (Provo, Utah: Bringham Young University Press, 1977); The Instrumentalist Company, Band Music Guide, eighth ed. (Evanston, Illinois: The Instrumentalist Co., 1982); and David Wallace, Wind Ensemble/Band Repertoire, (Greely, Colorado: University of Northern Colorado School of Music, 1984).

[2] Following the title of the composition is the name of the arranger in parentheses.

Gervaise, Claude	Royal Coronation Dances (Margolis)	Manhattan Beach
Lasso, Orlando di	Echo Song (Forsblad-Livingston)	Wynn
Palestrina, Giovanni	Chorale & Hosanna (Leckrone)	Studio PR
	Three Hymns (Gordon)	Bourne
Susato, Tielman	The Battle Pavane (Margolis)	Manhattan Beach

APPENDIX G

Selected Literature from the Baroque Period

COMPOSER	TITLE	PUBLISHER
Bach, J. S.	Jesu Joy of Man's Desiring (Reed)	Barnhouse
	Komm Süsser Tod (Reed)	Carl Fischer
	Passacaglia & Fugue in C Minor (Hunsberger)	G. Schirmer
	Sheep May Safely Graze (Reed)	Barnhouse
	Fantasia in G Major (Goldman-Leist)	Mercury-Presser
	Prelude & Fugue in B-flat Minor (Moehlman)	FitzSimons
Buxtehude, D.	Chorale & Fugue (Schaefer)	Elkan-Vogel
Clarke, Jeremiah	Jeremiah Clarke Suite (Schaefer)	Shawnee
Frescobaldi, Girolamo	Canzona in Quarti Toni (Anzalone)	Kendor
	Preludium & Fugue (Brunelli)	Chappell
	Toccata (Slocum)	Belwin Mills
Handel, G. F.	The Royal Fireworks Music (Schaefer)	Highland Music
	Water Music (Kays)	T. Presser
	An Occasional Suite (Osterling)	Ludwig
	Baroque Suite (Anderson)	Pro-Art
	Fanfre & Rondo (Gardner)	Ludwig
Lully, Jean Baptiste	Suite Royal (Schaefer)	Southern Music Co.

Purcell, Henry	Suite from "Dido and Aeneas" (Walker)	Kjos
Rameau, Jean P.	Rigaudon, from "Dardanus" (Mattis)	Carl Fischer
Sweelinck, J.P.	Ballo del Granduca (Walters)	E.C. Schirmer
	Variations on "Mein Jungel leben hat ein End"	E.C. Schirmer
Vivaldi, Antonio	Concerto for Two Trumpets (Lang)	Belwin Mills

APPENDIX H

Selected Literature from the Classical Period

COMPOSER	TITLE	PUBLISHER
Beethoven, Ludwig	Ecossaise	Associated
	Five Short Pieces for Wind Ensemble (Reynolds)	G. Schirmer
	Military March in D (Revelli)	G. Schirmer
	Wellington's VictoryOp. 91 (Schaefer)	Belwin Mills
Catel, Charles Simon	Overture in C	Mercury
	Symphonie Militaire	Kirby
Gossec, Francois	Classic Overture in C	Mercury
	Military Symphony in F	Mercury
	Suite for Band	Belwin Mills
Haydn, Franz Joseph	March for the Prince of Wales	G. Schirmer
	St. Anthony Chorale	C. F. Peters
	St. Anthony Divertimento (Wilcox)	G. Schirmer
	Three English Marches (Schaefer)	Highland
Hummel, Joseph	Three Marches for Band	G. Schirmer
Jadin, Hyacinthe	Overture in F	Franco-Columbo
Jadin, Louise	Symphonie for Band	Shawnee
Mehúl, Etienne	Overture in F	Southern Mus. Publishers

Mendelssohn, Felix	Overture for Band (Griessle)	G. Schirmer
	Overture for Band (Boyd)	Ludwig
Mozart, W.A.	"Alleluia" (Barnes)	Ludwig
	Ave Verum Corpus (Buehlman)	Ludwig
	The Impresario Overture (Barnes)	Ludwig
	"Trauermusik" (Osterling)	Ludwig

APPENDIX I

Selected Literature from the Romantic Period

COMPOSER	TITLE	PUBLISHER
Berlioz, Hector	Damnation of Faust (Smith)	Belwin
	Funeral and Triumphal Symphony (3rd Movement)	Mercury
	Rakoczy March (Jacob)	Kirby
Bonelli, G.	Symphonic Concert March	Southern Mus. Corporation
Brahms, Johannes	Academic Festival Overture (Hindsley)	Hindsley, U. of Illinois
	Blessed Are They (Buehlman)	Ludwig
	Two Chorales (Christman)	Associated
Bruckner, Anton	Apollo March	Mercury
	Hymn of Praise (Gordon)	Carl Fischer
Donezetti, Gaetano	March for the Sultan Abdul Medjid (Townsend)	Mercury
Greig, Edvard	Funeral March	Emerson
Mendelssohn, Felix	Cantus Choralis & Fugue (Brunelli)	Chappell
	Ruy Blas Overture (Shepard)	Pro-Art
Meyerbeer	"Coronation March" (Lake)	Carl Fischer
Moussorgsky, Modeste	Coronation Scene fron Boris Gudunov (Buehlman)	Rubank
	Pictures At An Exhibition (Hindsley)	Hindsley, U. of Illinois

Rimsky-Korsakov, Nicolai	Procession of the Nobles (Leidzen)	Carl Fischer
Rossini, Gioacchino	Italian in Algiers Overture (Cailliet)	Fox
	March for the Sultan Abdul Medjin (Townsend)	Mercury
	Three Marches for the Duke of Orleans	Kirby
Sibelius, Jean	Finlandia (Cailliet)	Carl Fischer
Smetana, Bedrich	Three Revolutionary Marches	Belwin Mills
Strauss, Richard	Allerseelen (Davis)	Ludwig
Sullivan, Arthur	Pineapple Poll (Mackerras)	Chappell
Suppe, Franz von	Light Cavalry Overture (Fillmore)	Fillmore
Tchaikovsky, P. I.	Overture 1812 (Godfrid)	Chappell
Tschesnekoff	Salvation is Created (Houseknecht)	Kjos
Wagner, Richard	Elsa's Procession to the Cathedral (Cailliet)	Jenson
	Huldigungsmarsch	Shawnee
	Trauersinfonie	Associated

APPENDIX J

Selected Literature from the Twentieth-century

COMPOSER	TITLE	PUBLISHER
Arnold, Malcolm	Four English Dances (Johnstone)	Harris
	Four Scottish Dances (Paynter)	Carl Fischer
	Prelude, Sicilano, and Rondo (Paynter)	Carl Fischer
	Sarabande and Polka (Paynter)	Carl Fischer
Barber, Samuel	Commando March	G. Schirmer
Bartok, Bela	An Evening in the Village	Associated
	Bear Dance	Associated
Bennett, Robert Russell	Down to the Sea in Ships	Warner Brothers
	Suite of Old American Dances	Chappell
Benson, Warren	Ginger Marmalade	Carl Fischer
	The Leaves Are Falling	Marks (Rental from C Fischer)
	Solitary Dancer	MCA
	Transylvania Fanfare	Shawnee
Bernstein, Leonard	Danzon from "Fancy Free" (Krance)	Warner Brothers
	Overture to Candide (Beeler)	G. Schirmer
	Slava! (Grundman)	Boosey & Hawkes
Bielawa, Herbert	Spectrum (with Tape)	Templeton
Chance, John B.	Blue Lake Overture	Boosey & Hawkes
	Elegy	Kerby

	Incantation and Dance	Boosey & Hawkes
	Variations on a Korean Folksong	Boosey & Hawkes
Copland, Aaron	Emblems	Boosey & Hawkes
	Lincoln Portrait (Beeler)	Boosey & Hawkes
	Outdoor Overture	Boosey & Hawkes
	Preamble for a Solemn Occasion	Boosey & Hawkes
	Red Pony Suite	Boosey & Hawkes
	Variations on a Shaker Melody	Boosey & Hawkes
Cowell, Henry	Celtic Set	G, Schirmer
	Hymn and Fuguing Tune No. 1	MCA
	Shoonthree	Associated
	Singing Band	Associated
Creston, Paul	Celebration Overture	Templeton
	Legend (1944)	Leeds
Del Borgo, Elliot	Symphonic Sketches	Shawnee
	Westminster Bridge	Kendor
Dello Joio, Norman	Colonial Ballads	Marks
	Fantasies on a Theme by Haydn	Marks
	Satiric Dances	Associated
	Scenes from the Louvre	Marks
	The Dancing Sergeant	Marks
	Variants on a Mediaval Tune	Marks
Erb, Donald	Space Music	Theodore Presser
	Stargazing (with Tape)	Theodore Presser
Fauchet, Paul	Symphony in B-flat	Waner Brothers
Fucik, Julius	Florentiner March	Carl Fischer
Giannini, Vittorio	Praeludium and Allegro	Belwin Mills
Ginastera, Alberto	Danza Finale (John)	Boosey & Hawkes
Gould, Morton	American Salute (Lang)	Belwin Mills

	Ballad for Band	Chappell
	Jericho	Belwin Mills
Grainger, Percy	Australian Up-Country Tune (Bainum)	G. Schirmer
	Children's March; Over the Hills and Far Away (Erickson)	G. Schirmer
	Gumsucker's March	Carl Fischer
	Handel in the Strand	Carl Fischer
	Immovable Do	G. Schirmer
	Irish Tune from County Derry	Carl Fischer
	Lincolnshire Posy	Carl Fischer
	Molly on the Shore	Carl Fischer
	Sheperd's Hey	Carl Fischer
	Spoon River (Bainum)	Shawnee
	Sussex Mummer's Carol	Galaxy
	Ye Banks and Braes O Bonnie Doon	G. Schirmer
Grundman, Claire	American Folk Rhapsody No. 1	Boosey & Hawkes
Hanson, Howard	Chorale and Alleluia	Carl Fischer
	Dies Natalis	Carl Fischer
	Variations on an Ancient Hymn	Carl Fischer
Hill, William	Dances Sacred and Profane	Barnhouse
Hindemith, Paul	March from "Symphonic Metamorphosis" (Wilson)	Schott
	Symphony in B-flat for Band	Schott
Hodkinson, Sidney	A Contemporary Primer	Merion
	Stone Images (aleatoric)	Merion
	Tower (aleatoric)	Merion
Holst, Gustav	Moorside Suite (Jacob)	Boosey & Hawkes
	First Suite in E♭ for Military Band	Boosey & Hawkes
	Marching Song	Boosey & Hawkes

	Second Suite in F for Military Band	Boosey & Hawkes
Husa, Karel	Al Fresco	Associated
	Music for Prague	Associated
Ives, Charles	Country Band March	Theodore Presser
	March 1776	Theodore Presser
	Variations on "America"	Theodore Presser
Jacob, Gordon	An Original Suite	Boosey & Hawkes
	Flag of Stars	Boosey & Hawkes
Jager, Robert	Concerto for Band	Marks
	Second Suite	Volkwein
	Third Suite	Volkwein
Latham, William	Brighton Beach	Kalmus
	Dodecaphonic Set	Kalmus
	Three Chorale Preludes	Summy Birchard
Mennin, Peter	Canzona	Carl Fischer
Milhaud, Darius	Suite Francaise	Leeds-MCA
	West Point Suite	G. Schirmer
Nelhybel, Vaclav	Suite Concertante	Belwin Mills
	Trittico	Belwin Mills
Nelson, Robert	Rocky Point Holiday	Boosey & Hawkes
	Savannah River Holiday	Boosey & Hawkes
Paulson, John	Epinicion (aleatoric)	Kjos
Pennington, John	Apollo (aleatoric)	G. Schirmer
Persichetti, Vincent	Bagatelles	Kalmus
	Chorale Prelude: So Pure the Star; Turn Not Thy Face	Theodore Presser
	Divertimanto for Band	Theodore Presser
	Masquerade for Band, Op. 102	Elkan-Vogel
	Pageant, Op. 59	Carl Fischer
	Psalm for Band	Theodore Presser

	Serenade	Theodore Presser
Piston, Walter	Turnbridge Fair	Boosey & Hawkes
Prokofiev, Sergei	March, Op. 99	Leeds
	March, Op. 5 No. 10	Pro-Art
	Two Marches Op. 69	Kalmus
Reed, Alfred	Armenian Dances, Part I	Sam Fox
	Russian Christmas Music	Sam Fox
Reed, Owen	For the Unfortunate	Kjos
	La Fiesta Mexicana	Belwin Mills
	Spiritual	Associated
Schuman, William	American Hymn	G, Schirmer
	Chester Overture	Theodore Presser
	George Washington Bridge	G. Schirmer
	When Jesus Wept	Theodore Presser
Schoenberg, Arnold	Theme and Variations, Op. 43a	G. Schirmer
Shostakovich, Dmitri	Three Symphonic Preludes (Reed)	Master Music Publishers
	Festive Overture (Hunsberger)	MCA
	Folk Festival (Hunsberger)	Boston Music
	Galop (Hunsberger)	Boston Music
Smith, Hale	Expansion (12 Tone)	Marks
Stravinsky, Igor	Circus Polka	Belwin Mills
Thomson, Virgil	A Solemn Music	G. Schirmer
Tull, Fisher	Credo	Boosey & Hawkes
	Prelude and Double Fugue	Boosey & Hawkes
	Sketches on a Tudor Psalm	Boosey & Hawkes
	Studies in Motion	Boosey & Hawkes
	Toccata	Boosey & Hawkes
Vaughan Williams	English Folk Song Suite	Boosey & Hawkes
	Flourish for Wind Band	Oxford
	Rhosymedre (Beeler)	Galaxy
	Sea Songs	Boosey & Hawkes

	Toccata Marziale	Boosey & Hawkes
Walton, Williams	Crown Imperial March	Boosey & Hawkes
	Spitfire Prelude	Boosey & Hawkes
Washburn, Robert	Symphony for Band	Oxford
	Three Diversions for Band	Boosey & Hawkes
Whear, Paul	Symphony No. 4	Ludwig
Wood, Haydn	Mannin Veen	Boosey & Hawkes