

THE ROLE OF THE HORN IN BAND MUSIC

By

C2009
Megan Jane Starrett

Submitted to the graduate degree program in Musicology and the
Graduate Faculty of the University of Kansas
in partial fulfillment of the requirements for the degree of
Master's of Music.

Chairperson

Date Defended June 11, 2009

The Thesis Committee for Megan Starrett certifies
that this is the approved Version of the following thesis:

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Committee:

Chairperson

Date approved: June 16, 2009

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Abstract

In the American wind band, the role of the horn has transformed parallel to the development of professional bands, military bands, and collegiate wind ensembles. An incomplete definition of the horn's role is discussed in various writings from 1912 to 1988. With a brief history of the Sousa and Goldman Bands, collegiate wind ensembles, and commissions of United States military bands, current definitions of the horn's many roles in band music are determined. Horn parts in the works of Sousa, Holst, Vaughan Williams, Grainger, Gould, Persichetti, Hanson, Reed, Jenkins, Williams, McBeth, Husa, Hindemith, Knox, Smith, Schuller, Nixon, and Barnes, are considered for their scoring, function, technique, and virtuosity. These examples constitute a representative sample of horn parts depicting the evolution of the horn's role from rhythmic punctuation to featured melodic line. The horn's range and various techniques are discussed as well.

Acknowledgements

I would like to thank my committee members Dr. Charles Freeman, Dr. Paul Laird, and Dr. Kip Haaheim for their time and support. I would also like to recognize Mr. James Barnes, Dr. Scott Weiss and Dr. Paul Stevens for their help and encouragement with this thesis. Thanks also go to David Peter Coppen and Mathew Colbert at the Sibley Music Library at the Eastman School of Music for their help gathering information. Many thanks go to Travis Hendra who helped me find scores in the band library at KU. Great thanks go to Jeremiah Li Kai Han who taught me how to use Sibelius for the examples. Most of all, I would finally like to thank my family and friends for all of their love, support and encouragement throughout my research and writing process.

Chapter One - Introduction

In the early eighteenth century, the horn began to be used by composers for music rather than for novelty sounds and horn calls. With the development of the *Harmoniemusik* and the orchestra, the horn was used more and more for indoor performances. Most often, the composers who had a connection to or knowledge of the horn used it best. Composers such as Haydn had access to highly skilled players. Others such as Mozart and Beethoven were inspired by horn virtuosi such as Ignaz Leutgeb (1745-1811) and Giovanni Punto (1746-1803). Richard Strauss and Johannes Brahms grew up hearing their fathers play the horn. Gioachino Rossini even learned to play the horn. For each of these composers, a connection to and familiarity with the horn inspired some of the greatest horn parts in western music literature. There is no doubt that a similar trend can be found in the realm of wind band music. For the purposes of this study, American band music beginning at the turn of the twentieth century and continuing through 1990 will be the main focus. The goal will be to determine the individuals and compositions that have changed the role of the horn in band music.

Methodology:

For the historical aspects of this thesis, the author studied biographies and historical writings about composers, ensembles, and the wind band medium. These sources helped to determine the compositional choices and philosophies behind the works in question. Also, these writings assisted in making connections between

pieces in their various time periods. During a score study, the horn parts were considered for difficulty, style, and technique. With the entire score, the author determined the importance of the horn's role as it compares to the other instruments of the ensemble.

Terminology:

Due to the analytical nature of the majority of this research, an attempt for accurate terminology will be made. Currently, no recent books address the use of the horn in the band or wind ensemble. However, a few old writings that focus on scoring and arranging for the wind band exist. Also, a few historical and pedagogical books for horn players mention the wind band. Both groups of writings were reviewed in regards to their information concerning the horn.

In this document, all terms used will correspond to those used in the reviewed literature. Perhaps the most important new term is “hornistic.” This term comes from Gunther Schuller’s *Horn Technique*. For the purpose of this study, hornistic is defined as a musical line that possesses the characteristic traits of the horn. These traits are most often derived from the harmonic series of the natural horn. Thus, the intervals of octave, fifth, fourth, arpeggiated major triads, glissandos, and trills are hornistic since they are characteristic of the natural horn.

Note: All examples in this document are notated for Horn in F.

Preliminary results and discussion:

It is clear that the role of the horn in wind band music has gained importance and has made great strides in technical difficulty. The goal is to trace this change and development through the selected pieces. The final statement will demonstrate how horn players as performers, commissioners, and composers have impacted the use of the horn in band music.

Implications of research:

Many musicians grow up playing in the band, not the orchestra. It is important for horn students to understand how the horn is used in each of these ensembles. Many differences between band and orchestra, most notably scoring and seating arrangement, affect horn players. These differences will be considered for their effect on volume, articulation, and working as a section. This thesis will be able to help horn players and other musicians understand the role of the horn in band music.

Chapter Two – Literature Review

For this study, the author searched extensively for writings about the horn and band music. A total of twelve works were chosen for review. The first eight works concern the band and were written by musicians established in the band world. The last four works, however, focus on the horn and were written by horn players.

Published in 1912, Arthur Clappé's *The Wind Band and Its Instruments: Their History, Construction, Acoustics, Technique and Combination for Bandmasters, Bandsmen, Students and the General Reader* is not only one of the first but one of the best wind band references for musicians. Clappé, a leader in the British band world, held positions at the Royal Military School of Music and the United States Military Academy, West Point. With an extensive knowledge of the wind band's instruments, Clappé provides a history of the horn from natural horn to his day. He briefly describes the versatility of the horn and its role in the wind band:

The French horn stands unique among brass instruments for compass and beautiful velvety quality of tone. It is employed in concert bands in quartet of first, second, third and fourth, and is inimitable in adaptability for special effects, where soft, sweet, tender, pastoral motives are to be depicted, in jocund hunting strains, or in their power of sustaining harmonies and thus cementing, by their blending quality of tone, the whole harmonic structure. They assimilate with both reed and brass better, perhaps, than any other cupped-mouthpiece instruments.¹

H.E. Adkins' *Treatise on the Military Band* also comes from the British band tradition. Published in 1931, this work discusses the horn's tone, range, and role in

¹ Arthur A. Clappé, *The Wind-Band and Its Instruments: Their History, Construction, Acoustics, Technique and Combination for Bandmasters, Bandsmen, Students and the General Reader* (London: William Reeves, 1912), 40.

the band. Adkins describes the versatility of the horn tone saying, “The mellowness of its tone allows for its being ‘doubled’ and blended with almost any other conceivable tone colour, and it is the recognized link between brass and reed of the Military Band.”² Adkins then discusses the use of four registers of the horn:

The Low Register (F# to e) “This register is usually avoided...Its special “forte” is:- Pedals and long sustained notes.”



The Second Register (f to f#1) “Pedals, long notes, and bass to hunting and martial calls are its special ‘forte.’”



Third Register (g1 to g2) “...is capable of a bold characteristic timbre.”



The High Register (g#2 to c3) “This register should not be written for too freely as the high notes are difficult to obtain, requiring exceptional wind pressure. In fact, it is dangerous and insecure to write above the G.”³



Along with this description of register, Adkins condemns the use of double and triple tonguing and acknowledges the horns’ strength for lip trills. He does not elaborate on

² Adkins p.119 H. E. Adkins, *Treatise on the Military Band*. 2nd Rev. Ed. (London: Boosey & Co., Ltd., 1958), 119.

³ Ibid., 127-128.

his reasoning. His description of the horn's role in band music, however, has more detail:

Both 1st and 2nd Horns are used as solo instruments as well as for accompanying. Solos of a smooth legato nature are excellent. Hunting calls, etc., are naturally suitable. Sustaining the harmonies and nursing the middle of the band, also modulatory chords are the principal functions of the Horn. Acting as bass to the higher reed and woodwind is another of the useful features of the instrument. In solos for the instrument the accompaniment should be carefully arranged. For giving prominence to any special note of the chord and for emphasizing particular intervals it is very effective.⁴

Director of the Goldman Band, Edwin Franko Goldman had an intimate knowledge of the band and its instruments. In his book *Band Betterment* (1934), Goldman shares the difficulties placed on the horn in the band. Unlike some other writers, Goldman's attitude toward the horn is rather positive:

The French Horn is another instrument which not enough amateurs take up. It is the most delicate, and at the same time the most difficult of the brass instruments, and great lip development is necessary in order to play it properly. There are excellent opportunities for players of this instrument, as the demand for them is great.⁵

One of the earlier writings about band, this book addresses the role of the horn in music at the time. The Sousa and Goldman eras thrived on marches, transcriptions, and arrangements where horns often had off-beats. Goldman explains this role:

The Horns are particularly important, since with their "after-beats" they are practically the back-bone of the band. Unfortunately they are seldom even heard...It is difficult, even in a first class band, to get good staccato "after-beats" in the horns, which will carry through the band.⁶

⁴ Ibid., 129.

⁵ Edwin Franko Goldman, *Band Betterment: Suggestions and Advice to Bands, Bandmasters, and Band-players* (New York: Carl Fischer, Inc., 1934), 12.

⁶ Ibid., 92.

As a solution, Goldman recommends trying different seating arrangements for each venue and considering the use of alto horns to play off-beats.⁷

The son of Edwin Franko Goldman, Richard Franko Goldman discusses the role of the horn in his book *The Concert Band* (1946). He explains that the horn's role in a band is different than in an orchestra. Whereas the horn may have a "leading part" in the orchestra, in the band it is assigned to harmony and rhythm:

Instruments used primarily for harmony (inner parts) and rhythm (after beats and accents) are the horns, trumpets, and altos. It will be observed that the leading parts are in general not taken by the "classical" brass instruments of the orchestra (trumpet, French horn and trombone) but by the saxhorns and their derivatives.⁸

Goldman also explains how instrumentation affects the horn's role in band music.

The French horn, like the oboe and flute, does not have the same sound value in a band as in an orchestra. The weight of cornets, trumpets and various saxhorns alters the relative effect considerably. In the orchestra, the horn is one of the most often-used and satisfactory solo instruments; it is rarely so used with success in the band. The massed horns in the orchestra seem to have great power; in the band their weight is little against the other brass. The French horn in the band is used principally for rhythmic punctuation or sustained inner harmonies. It *can* be used, and beautifully, as a solo instrument in the band, but solos of hornlike character are more often assigned to the fuller toned and more reliable baritone.⁹

These statements represent the beliefs of many in the band world throughout the twentieth century. However, as will be discussed in later chapters, the horn has been able to move closer to the importance it holds in the orchestra.

⁷ Ibid., 69.

⁸ Richard Franko Goldman, *The Concert Band* (New York: Rinehart & Company, Inc., 1946), 133.

⁹ Ibid., 141.

Published in 1946, Paul Yoder's *Arranging Method for School Bands* is a text intended "to provide a practical understanding of the instruments used in a modern band and of effective methods of scoring for it."¹⁰ Yoder describes how each instrument in the band is typically used. He states that the horn is used five ways:

1. To play rhythmic backgrounds in combinations of two or more.
2. To play sustained backgrounds in combinations of two or more.
3. To play solo or duet passages.
4. To double the melodic passages of other instruments.
5. To play staccato figures with other Brass.¹¹

Yoder also mentions that the division of parts should be the same as an orchestra with first and third horns on the higher notes and second and fourth horns on the lower notes. Yoder's descriptions correspond to the compositional practices seen in the classic British band pieces (see Chapter Three), orchestral transcriptions, and marches.

Joseph Wagner's book, *Band Scoring* (1960), expresses many common points of view in the band world. One notable idea is that horn players have not reached the same performance level as other instruments. Wagner states, "A generally high level of performance can now be found almost universally among brass players, with the exception of horn players."¹² One might question whether Wagner ever heard a performance by a major symphony, military band, or conservatory wind ensemble, all ensembles which would have had highly skilled horn players at that time period.

¹⁰ Paul Yoder, *Arranging Method for School Bands*. Edited by Jay Arnold (New York: Robbins Music Corp., 1946), preface.

¹¹ Ibid., 134.

¹² Joseph Wagner, *Band Scoring* (New York: McGraw-Hill Book Company, Inc., 1960), 122.

Much like the Adkins *Treatise*, Wagner only supports single tonguing for horns. As some of the examples in Chapter Four will demonstrate, parts have been composed for horn that utilize multiple tonguing effectively.

The age of Wagner's book is shown by his comments relating to instrumentation. In most modern bands, alto horns and mellophones have been removed from the ensemble.¹³ Wagner's main concern with these instruments is the lack of a low range and inability to produce stopped notes.¹⁴ Whereas low-range issues still exist with the single F horn, these problems are remedied with a double horn in F and B-flat. Wagner's discussion of the horn's range is quite similar to the previously mentioned books. He advises against the low range, recommends the middle range for all players, and believes the high range can be quite eloquent.¹⁵

One of the best features of Wagner's book is that he gives two examples of the horn's role in band music. He mentions that fanfares which follow the open tones of the natural horn are quite common. Also, he states that the horn has great

potential for acting as a tonal pivot by means of sustained tones. This effect can be accompanied by using stationary tones, intervals, or chords, or the part may have minimum movement of independent interest. The horn is unsurpassed for this purpose, especially when the texture is quasi-contrapuntal.¹⁶

¹³ The alto horn and mellophone are two instruments that were often used as a substitute for the horn in bands in the early twentieth century. The forward-facing bells of these instruments improved clarity but reduced tone quality in comparison to the horn. Their use has declined yet they remain in brass bands and marching bands.

¹⁴ Ibid., 147, 156.

¹⁵ Ibid., 150-151.

¹⁶ Ibid., 155.

Mark Hindsley, long-time director of the University of Illinois band during the twentieth century, talks about the horn in his book *Hindsley on Bands (The Gospel According to Mark)* (1979). Hindsley's book does not focus on the horn's role in the band. However, he strongly advocates the use of the horn in F rather than horn in E-flat, mellophone, or alto horn. Hindsley also offers his suggestions for instrumentation in the wind band. He states that he often uses "five to nine French horns."¹⁷ His ideal arrangement for the horns is the following: "Eight French horns, a double quartet, but with only a single quartet used frequently. In all the brass only one player on a part is often desirable, though the rest must be available."¹⁸ Hindsley also advocates seating the horns based on range capabilities: "Horn players who are most capable in the upper register of the instrument are traditionally assigned to first and third parts, and those most suitable for the lower register to the second and fourth parts."¹⁹

Frank Erickson's *Arranging for the Concert Band* (1983), one of the more recent books on the concert band, provides views on the horn which are quite similar to the previous writings. Like Hindsley, Erickson states that the ideal horn section consists of eight players.²⁰ Also like previous writers, he recommends avoiding the low register.²¹ Erickson is unique in his description of muting the horn:

¹⁷ Mark. H. Hindsley, *Hindsley on Bands: The Gospel According to Mark* (Mark H. Hindsley, 1979), 30.

¹⁸ Ibid., 3.

¹⁹ Ibid., 150.

²⁰ Frank Erickson, *Arranging for the Concert Band* (Melville, NY: Belwin Mills Publishing Corp., 1983), 10.

²¹ Ibid., 47.

The horn has two ways of muting: by inserting the hand in the bell and “stopping” the tone and by using a conventional mute. If the part is marked “muted”, the player decides which he will use. Stopping the tone actually alters the pitch, but the player must adjust that and does not concern the arranger. Another way to indicate “stopped” tones is to place a small plus sign above the notes to be stopped.²²

The present author disagrees with these statements. Although similar, stopped and muted notes produce different timbres; they are not interchangeable. Only in an extremely fast passage that does not allow enough time to insert a mute should stopping be considered for substitution.

As for the horn’s role in the band, Erickson discusses the balance required when playing in a band:

The horn is a weaker instrument and there are fewer players on each part than the other brasses. Nevertheless, it can be counted on to balance one-for-one in softer passages. In heavier sections – say *mf* and above – it will require two horn parts to balance one part of the other brasses.²³

Whereas the previous books were written about the band, these next books are written about the horn. Although no books devoted to the horn and its use in the band exist, a great deal can still be gained from these writings about the orchestral horn.

In a book entitled *The Horn* (1988), authors Kurt Janetzky and Bernhard Bruchle define the horn’s capabilities well:

The compass of a single horn, covering nearly four octaves, exceeds that of any other wind instrument. Its ability to adapt to any instrumental or vocal partner, and its sound qualities, capable of doing justice to the works of any

²² Ibid., 49.

²³ Ibid., 50.

period, have assured the horn a firm place in the most varied branches of music.²⁴

One of the best known horn players, Barry Tuckwell, mentions playing for the band in his book, *Horn* (1983). He states,

The horn is about the most awkward instrument there is to play on a march. A line of shining horns in the parade looks pretty, but the attraction is only visual, since the horn contributes very little sound in these circumstances. When the horn is played in a concert band it is better able to justify its existence in more than just a cosmetic way. However, it has to fight harder to be heard here than in a symphony orchestra, since it is surrounded by many forward-pointing instruments that can play much louder. There is consequently a temptation to try to compete with these more powerful instruments, a competition in which the horn is bound to lose. It is therefore necessary for the player to resign himself to being obscured, along with the bassoons, for much of the time and to be able to shine only occasionally.²⁵

In a master's thesis entitled *The French Horn: Its Development and Literature* (1961), Gary A. Thomason describes the use of the horn in an orchestra. Although Thomason does not cover band music specifically, his approach and findings are useful. He states that the three most important uses of the horn in musical performance are:

1. On harmony parts
2. In solo capacity
3. Two or more horns in unison on a melodic line²⁶

²⁴ Kurt Janetzky and Bernhard Bruchle, *The Horn*. Translated by James Chater (Portland, OR: Amadeus Press, 1988), 112.

²⁵ Barry Tuckwell, *Horn* (London: MacDonald & Co., 1983), 181-182.

²⁶ Gary A. Thomason, "The French Horn: Its Development and Literature," (Master's Thesis, Illinois State Normal University, 1961), 47-48.

Thomason also elaborates on the various special effects which the horn can create. These techniques include: muting, hand stopping, cuivre/brassy, Bells in the Air, lontano (as from a distance), fortepiano attack, and glissando.²⁷

In the pedagogical book *Horn Technique* (1962), Gunther Schuller gives advice to composers and conductors about how to write for the horn. Many of Schuller's remarks concern the extremes in range. He recommends doubling low parts if they are expected to be heard and does not recommend muting in the low register.²⁸ As for the high range, Schuller states, "It is also unwise to expect extreme high notes to be as strong as in the octave below. They simply aren't; a law of diminishing (dynamic) returns goes into effect above c2." Besides these issues with volume, Schuller discusses intonation issues with the upper register:

A common fault of modern composers is to write unison passages for all four horns in the extreme high register. This is not wise for two reasons: 1) some exceptions notwithstanding, fourth horn players (and even some second players) are generally not as comfortable in that register as first or third horn players. If they are to meet the normal requirements of low horn writing, they will tend to use a slightly large mouthpiece, which, in turn, will make the extreme high range more difficult to produce; 2) even if all four players can get these high notes, the intonation is apt to be fairly variable, depending on particular instruments, mouthpieces and individual capacities. Very few players of even otherwise first-rate caliber are able to control the intonation of high notes completely. It is sheer folly to expect four players to have that degree of control, especially when two of them have very little experience with that register.²⁹

²⁷ Ibid., 48-49.

²⁸ Gunther Schuller, *Horn Technique* (London: Oxford University Press, 1962), 77.

²⁹ Ibid., 82.

Perhaps Schuller's best point is made as he answers the question "What makes a good horn part?" He replies, "A good horn part is that is truly hornistic, regardless of its difficulty... By that I mean that a) it derives from a close understanding, intuitive and intellectual, or the intrinsic nature of the horn, and that b) it is a part which could not be anything but a horn part."³⁰

These twelve works have provided the background information necessary for this study. None completely covers the role of the horn in band music. With these writings as a guide, the author will expand upon how the horn can be used in band music.

³⁰ Ibid., 84-86.

Chapter Three – A History of the Horn in American Band Music

Professional Bands – Sousa and Goldman

Since the founding of the United States, bands have been an important part of American history. The oldest musical organization in the United States is the Marine Band. Officially established by an Act of Congress signed by President John Adams on July 11, 1798,³¹ the Marine Band began as a group of drum and fife players.³² Over the next century, the band would evolve into a concert band. Bands were mostly exclusive to the military until the nineteenth century when Patrick Gilmore led his own professional band. The Gilmore Band was extremely popular and successful. Taking after Gilmore, the Marine Band became especially popular under the baton of John Philip Sousa.

Born in 1854, Sousa was exposed to band music at an early age. Growing up he played in a circus band: “Being a boy in the band was not a novel situation for me, for from my tenth year I had played triangle, cymbals and E-flat alto horn (God forgive me!) at various times with the band, and was a great friend of all the musicians in it.”³³ By the time he was thirteen, Sousa was playing the trombone in the United States Marine Band.³⁴ By 1880, Sousa was conductor of the Marine Band, a position he would hold until 1892. Singlehandedly reforming the Marine Band and

³¹ Public Affairs Office. “*The President’s Own*” *United States Marine Band*. Pamphlet.

³² Michael Ressler, *Historical Perspectives on The President’s Own U.S. Marine Band* (Washington D.C.: History and Museums Division Headquarters, U.S. Marine Corps, 1998), 1.

³³ John Philip Sousa, *Marching Along*. Rev. Ed. (Westerville, OH: Integrity Press, 1994), 27.

³⁴ Ibid., 129-130.

taking it to new heights, Sousa made a name for himself that is still cherished today.

Kenneth Carpenter explains that:

During the twelve years in which Sousa directed the ensemble, he greatly expanded the library, obtained better personnel, composed marches which gained wide popularity, and took the Band on two concert tours. This brilliant period of the Band's progress ended when Sousa resigned to start a professional civilian band.³⁵

This civilian band was called "The Sousa Band." The ensemble toured the world and performed various transcriptions and original pieces. These original pieces were most often the marches which Sousa composed himself. The Sousa Band included some of the best musicians in the country. Many members joined after performing with the Gilmore Band. The French horn players were no exception. In his book, *The Incredible Band of John Philip Sousa*, Paul E. Bierley lists all of the members of the Sousa Band. During the band's existence, Sousa employed over 60 horn players. These players were also members of bands such as: Ringling Bros. and Barnum & Bailey Circus Bands; U.S. Army bands; Pryor's Band; Moses' Band (St. Petersburg, FL); Innes' Band; Conway's Band; Utica (NY) Municipal Band; 7th Regiment Band (New York); Allentown (PA) Band; Gilmore's Band; Long Beach (CA) Municipal Band; Creatore's Band; and the Symphony Band. They were also members of first-rate orchestras such as: New York Symphony Orchestra; Redpath Chautauqua Circuit Orchestra; symphony, opera, and theater orchestras in New York; Philadelphia Orchestra; Wassili Leps Symphony Orchestra; Pittsburgh Symphony Orchestra; Philadelphia theater orchestras; Cincinnati Symphony Orchestra;

³⁵ Kenneth William Carpenter, *A History of the United States Marine Band*. PhD Diss. (The University of Iowa, 1970), 2.

Metropolitan Opera Orchestra; Detroit Symphony Orchestra; Radio City Music Hall Orchestra (New York); Hinrich's American Grand Opera Orchestra; Minneapolis Symphony Orchestra; New York Philharmonic; traveling dance orchestras; Chicago Symphony Orchestra; St. Paul Symphony Orchestra; Winnipeg Symphony Orchestra; Toronto Symphony Orchestra.

In addition, some of the horn players were on the faculty at the Curtis Institute of Music, Western State College, and the University of Tennessee. Also, a few were band conductors in Pueblo, Colorado, and Ohio in the towns of Warren, Delaware, Kenton, and Mt. Gilead. These players were clearly professional performers with a lot of experience. Besides the few performances by solo horn players, Sousa still did not feel a need to utilize the horns to the best of their capabilities. So is the case in Sousa's most popular composition, the march. In the typical Sousa march, the horns play the off-beats, also called the after-beats. Unfortunately for the horns, Sousa wrote for the horns in the same way for each march. This may have had something to do with Sousa's opinions about instruments. Sousa stated, "If instruments were created equal, all would be sovereigns, and if men were born equal, all would be leaders."³⁶ He clearly believes that some instruments, like the horn, have only one purpose. Sousa keeps elaborating,

And how the human disposition is reflected in the shrilling and cooing and wailing of the musical instrument!... We even have the man who never deviates from his chosen ordinance in the positive "umph" of the bass horn,

³⁶ John Philip Sousa, *Marching Along*. Rev. Ed. (Westerville, OH: Integrity Press, 1994), 290-291.

and the never-can-make-up-his-mind individual in the hesitating "pah" of the second alto.³⁷

To this day, a stereotype of meek and timid horn players remains in the band world.

As a composer, Sousa's marches have always been immensely popular and inherently patriotic. In Sousa marches, the horns mostly play off-beats. It should be noted that in many marches the horns occasionally have a variant of the off-beat rhythm. This embellished version is often the rhythm of two eighth notes on beat two and quarter notes on beats three and four. Perhaps his best known march that utilizes this rhythm in the horns is *The Stars and Stripes Forever*. In a study of this march, C. Oland Summers found that, "The four horns are used typically in their traditional four-part division playing of a harmonic-rhythmic pattern. They use this format 81.4 percent of the march."³⁸ The rest of the 18.6 percent of the march involves unison passages with the band or the brass. These unison passages account for the few moments when the horn players had a break from off-beats. Most often, these unison passages occur during the introduction or the trio ("dogfight") sections of the march. These examples and all others will be shown in Chapter Four.

Sousa also composed several marches in 6/8 time. For these marches, the horns played a rhythmic pattern of eighth notes on beats one, three, four, and six of each measure. This rhythm is found in the horns parts of many of Sousa's famous

³⁷ Ibid., 291

³⁸ C. Oland Summers, "The Development of Original Band Scoring from Sousa to Husa." D.A. diss., Ball State University, 1986. (In ProQuest Dissertations and Theses, <http://proquest.umi.com/pqdweb?index=0&did=749106601&SrchMode=1&sid=1&Fmt=6&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1240167462&clientId=42567> (accessed April 19, 2009)), 109.

marches including *The Washington Post*, *Semper Fidelis*, *King Cotton*, *The Liberty Bell*, and *El Capitan*. Although simple and repetitive, the off-beat is an important part of the music. This role for the horn in a march is of equal importance as the roles to be discussed in the coming sections.

At the beginning of the twentieth century, British bands were thriving. Top British composers Gustav Holst, Gordon Jacob, and Ralph Vaughan Williams, wrote pieces that established a style for band composition. Many refer to these works as the “British Band Classics.” These composers’ use of the horn continued into the American band tradition as many composers followed their style. In a way, both British and American composers were using the horn as a harmonic-rhythmic instrument. Americans in the early twentieth century were using the horns for off-beats whereas the British were using the horns for a more punctuated rhythm. In Gustav Holst’s *First and Second Suite for Military Band*, and Ralph Vaughan Williams’ *English Folk Song Suite* and *Toccata Marziale*, the horns often play downbeats. Along with the downbeats, punctuated rhythm was another common use. This means that the horns play the same rhythm as the melody but they remain on the same note. This use provides a clear articulated rhythm from the ensemble. Another use is sustained harmony. Often, the horns were used to provide the harmony for the melody. The British style of composition was extremely popular and successful. This is why many of the books from Chapter Two suggest using the horn in this same harmonic-rhythmic style.

Although the British style was highly influential, American composers and band directors chose a different path. With the success of Sousa's Band, other professional bands began to develop in the United States. Perhaps the most significant of these ensembles was the Goldman Band (1911-1955) under the direction of Edwin Franko Goldman.

Goldman had always had music in his life. His ancestors were musical prodigies. Born on January 1, 1878, he started music by playing the alto horn but was soon switched to cornet. He studied cornet with George Wiegand of the New York Philharmonic Orchestra. Goldman first conducted when he was 13 years old and was soon thereafter accepted to study at the National Conservatory of Music in New York City. There he studied with great cornetists and worked under his uncle Naham Franko. However, he gave up school to perform full time. By the time he was 23, Goldman was principal trumpet for the Metropolitan Opera. Kirby Jolly explains, "Goldman had been brought up in the orchestra, having little experience as a band player. He played few band concerts, with never as much as a week at a time in any professional band."³⁹ Nevertheless, Goldman had a great deal of conducting and composing experience. He also worked at Carl Fischer's music company and served on the faculty of Columbia University as the director of the University Band.

This director position may have inspired his next adventure, to create a concert band:

³⁹ Kirby Reid Jolly, "Edwin Franko Goldman and the Goldman Band." PhD diss (New York University, 1971), 53-54.

In 1911, Goldman called together some of the leading wind-instrument players of New York to discuss the prospects of forming a concert band. This resulted in the birth of the New York Military Band, but only a few scattered engagements were played during the first seven years (1911-1917).⁴⁰

By 1918, Goldman felt that a summer series of performances would help establish the band. With the financial support of Murray and Daniel Guggenheim, Goldman's band had an immensely successful summer series as a new ensemble. In 1920, the band's name was changed to "The Goldman Concert Band."

The ensemble was important not only for performances, but commissioning. Goldman commissioned several works for the band throughout its existence. Kirby Jolly explains that Goldman

was perturbed by the paucity of original band music: "It was a constant source of regret to me that the band had so little music of its own. The great composers of the past had not written for the band, dismissing it as a military necessity, for the concert band, as it exists today, was unknown."⁴¹

These new works are important not only as masterpieces for the wind band but also for their new approach to the horn. Although Goldman commissioned many works, those by Percy Grainger, Morton Gould, and Vincent Persichetti are notable for their special use of the horn.

One of the first composers commissioned to write for the Goldman Band was Percy Grainger. An American composer and pianist born in Australia, Grainger was from a musically inclined family. In the early twentieth century, Grainger spent time composing in Britain. He then "moved to New York in 1914, and served in the

⁴⁰ Ibid., 86-87.

⁴¹ Ibid., 136.

armed forces as a bandsman during the First World War.”⁴² This experience with a band quite possibly affected his perception of the wind band. Grainger was rather fond of horns. Writing about his music, Grainger stated, “I use very little brass (with the exception of horns, which I have much liking for...”⁴³ His love of the instrument affected how he composed and scored for the instrument. Grainger’s early pieces for the Goldman band were arrangements of folk tunes. *Irish Tune from County Derry*, composed in 1918, features the horns on the melody during several sections in the piece. Grainger’s compositional style for the horns was orchestral in that he composed four separate horn parts. On occasion, the horns would play in unison for more volume in a passage; otherwise, Grainger composed four independent horn lines. In *Irish Tune from County Derry*, Grainger gives the melody to the fourth horn, the countermelody to the third horn, and accompanimental lines to the first and second horns. This division of parts is more commonly found in orchestral music.

Irish Tune from County Derry was one of Grainger’s first pieces for band. A few other pieces from this time include *Shepherd’s Hey* and *Colonial Song*. Several years later, Grainger composed another piece for the Goldman which would become a musical masterpiece. *Lincolnshire Posy* was composed in 1937.

Lincolnshire Posy has become one of the standards in band repertoire. Much like his earlier works, Grainger’s *Lincolnshire Posy* was based on folk tunes. This

⁴² Percy Grainger, *Irish Tune from County Derry*. The Percy Grainger Critical Edition. Edited by Larry Clark and Daniel Schmidt, (New York: Carl Fischer, 2001), iii.

⁴³ Percy Aldridge Grainger, *Grainger on Music*. Gillies, Malcolm and Bruce Clunies Ross, eds (New York: Oxford University Press, 1999), 27.

monumental work was innovative at its time. Unlike many band pieces, the horn writing is modern, using the same techniques used in solo and orchestral music. Grainger uses the horns in numerous ways including: a stopped melody, unison melodic lines, four-part harmony, a divided horn section, and a solo marked ‘as if from afar’ just to list a few. The horn parts for *Lincolnshire Posy* remain some of the most challenging in band repertoire.

In 1946, the Goldman Band commissioned a piece by a young composer, Morton Gould. A child prodigy, Gould began playing the piano at an early age. At the age of eight he was accepted to study at the Institute of Musical Art (later called the Juilliard School). During his education, Gould encountered some of the finest musicians in America. If Gould heard horn players during his study, there is no doubt that the horn players at this institution were highly skilled. Like many composers, Gould composed several solo, chamber, vocal, and orchestral pieces before writing for the band medium. After hearing the University of Michigan Band under the direction of William D. Revelli, Gould was inspired to compose for band. Arnald Gabriel explains that Gould’s first band composition was a commission:

Morton Gould wrote *Jericho Rhapsody* for the Pennsylvania School Music Association, now the Pennsylvania Music Educators Association, at the request of George Howard, who was then on the faculty of Mansfield State Teachers College. Gould wrote the work in either 1938 or 1939 and regrets that he did not date his compositions during that period.⁴⁴

⁴⁴ P.24 Gabriel

In *Jericho*, Gould uses several horn techniques that were not prominent in current band music, but rather orchestral music. Gould required bells up, flutter tongue, and glissandos.

Another piece composed by Gould around this same time was his *Cowboy Rhapsody*. These works have since become successful in the realm of band literature. In 1946, Gould received a commission from the Goldman Band for *Ballad for Band*. Gould explains the piece: “*Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle.” Unlike *Jericho*, which Gould considered more of a showpiece, *Ballad for Band* was absolute music. In this piece, we find more lyrical horn parts which move in wide harmonies to create open sonorities.

With the success and beauty of *Ballad for Band*, The Goldman Band also commissioned *Santa Fe Saga* in 1956. Perhaps more successful, though, is Gould’s work from 1952, *Symphony for Band* “West Point.” Premiered by the United States Military Academy Band, this piece was composed for the West Point Sesquicentennial Celebration.⁴⁵ In this piece, Gould scores for the horn in a special way. At measure 34 in the first movement, the horns carry the melody with the baritones and basses. Since Sousa’s day, the baritone was a popular instrument used for melody. The horn and tuba, however, are among the last choices to carry melody for many composers. This passage is remarkable for the instruments that are sharing

⁴⁵ Morton Gould, *Symphony for Band* (New York: G&C Music Corporation, 1952).

the melody. *Symphony “West Point”* is also notable for a difficult and lengthy horn solo.

In 1951, Goldman commissioned a piece which would become the first of several major band works by a certain American composer. The piece was *Divertimento* by Vincent Persichetti. Like Morton Gould, Vincent Persichetti, was a keyboard player. Born in 1915, Persichetti grew up studying the piano and organ. A man of many talents, he went on to get music degrees from Combs College of Music (BA) and the Philadelphia Conservatory of Music (MM and DMA). He also studied at the Curtis Institute of Music and Colorado College. Later, Persichetti served on the faculty at Combs College, Philadelphia Conservatory, and Juilliard.

At the time *Divertimento* was composed, Persichetti was on the composition faculty of the Juilliard School in New York City. He was already well established as a composer with pieces in the keyboard, chamber, orchestral, and vocal genres. *Divertimento*, however, was Persichetti’s first piece for band. Nevertheless, it has become a staple in wind band literature. Like many early band pieces, the horn parts for *Divertimento* demonstrate a rhythmic intensity rather than a melodic one. The horn parts add emphasis to the melodic lines created by the other instruments. This may be due to the fact that this was Persichetti’s first piece for wind band. It is very possible that he wrote more difficult horn parts after the success of *Divertimento*.

Pageant, Persichetti’s third piece for band, was commissioned by Edwin Franko Goldman but this time for the American Bandmasters Association. *Pageant*

brings a new style for the horn part which was not seen in *Divertimento*. The horns were often scored in unison with brief soli passages. The piece begins with an expressive yet powerful horn solo.

Thanks to Edwin Franko Goldman, Persichetti composed for band. Even more important was that Persichetti continued composing for band. Although all of his band works were commissioned, Persichetti used the band medium to create just as beautiful and interesting music as he did in other genres. Persichetti's next commission was his *Symphony for Band*. Although the piece was commissioned to be "primarily for winds" and "not necessarily for band," *Symphony Op. 69* ended up being Persichetti's "best known and most performed composition for band."⁴⁶ Like *Pageant*, Persichetti starts the piece with a horn solo outlining important intervallic material. In 1966, Persichetti composed perhaps his most difficult band piece, *Masquerade*. The piece was commissioned by the Baldwin-Wallace Conservatory in Ohio. Set in a theme and variations form, the piece features the horn in the theme and variations one and two. Persichetti's final work for band, *Parable for Band (Parable IX)*, was commissioned by the Drake University College of Fine Arts in 1974.

After Vincent Persichetti was first commissioned by Edwin Franko Goldman, he composed some of the most important pieces in the wind band repertoire. Persichetti is important for scoring the horns so they will be heard. Unlike other composers who used horns to fill out harmonies, Persichetti treated the horn as an

⁴⁶ P.23 of Donald Morris, "Persichetti Rediscovered: The Manuscripts of Vincent Persichetti's Band Works Part One." *Journal of Band Research* 28:1 (Fall 1992): 21-30.

independent section of the band. William Workinger explains, “Like-instrument writing (with only one instrument or section sounding) occurs for at least a small period of time in every work. The clarinet and French horn are by far the most often used in this way. They each have sectional-solo passages.”⁴⁷ He then goes on to explain:

because of the standardized layout of the band score, it is common to think of those voice divisions as the normal ones... horns in four, etc....Persichetti’s scoring deviates somewhat from this standard...French horn (surprisingly) [has] over half of [its] scoring in a single voice, accomplished either by unisons among the different “parts” or by omitting the bottom voices.⁴⁸

The clarity and musical expressiveness allowed by Persichetti’s scoring style was innovative at its time in band literature. This style was admired, studied, and used to greater effect by many later band composers.

Grainger, Gould, and Persichetti are only a few composers who wrote for the Goldman band. During its forty-four years of existence, the Goldman band boasted works by American composers such as: Leo Sowerby, Erik Leidzen, Henry Cowell, Mayhew Lake, Howard Hanson, Aaron Copland, Paul Creston, William Grant Still, Samuel Barber, Robert Russell Bennett, Walter Piston, Peter Mennin, and William Schuman. Goldman’s influence was not only upon American composers. During his reign, Goldman also produced band works by past and contemporary composers from around the world. Most notably, these composers include: Peter Tchaikovsky, Ottorino Respighi, Serge Prokofiev, Pedro SanJuan, Dmitri Shostakovich, Igor

⁴⁷ P.46 William Workinger, “The Band Sound of Vincent Persichetti.” *The Instrumentalist* 27:9 (April 1973): 44-46.

⁴⁸ Ibid., 46.

Stravinsky, Darius Milhaud, Edvard Grieg, Ludwig van Beethoven, Arnold Schoenberg, Hector Berlioz, Francois Joseph Gossec, Richard Wagner, Camille Saint-Saens, Heitor Villa-Lobos, and Anton Bruckner. Edwin Franko Goldman's programming and commissioning shed light upon original band works from the past and inspired new works from current composers.

The Collegiate Wind Ensemble

At the beginning of the twentieth century, many colleges created band programs, especially for entertainment. Marching bands were becoming popular for football games. During the World Wars, however, enrollment numbers diminished significantly. After the war, numbers exploded. Lamar McCarrell explains that

The total band programs, immediately after the War, were the largest and best ever - especially the concert bands. The greater maturity and more extensive playing experience of the war veterans, coupled with the mushroomed enrollments, enabled most of the post-war college bands to produce fine performances.⁴⁹

Using the professional bands of Sousa and Goldman as a model, schools around the nation were booming in the early 1950s. Schools such as the University of Illinois (under Mark Hindsley) and the University of Michigan (under William D. Revelli) had over one hundred players in each band with several players on each part. The Eastman School of Music was no exception. During the 1930s, a bright young man named Frederick Fennell established the Eastman Symphonic Band while still a student. Although his numbers were small at first, the program soon grew. In 1952,

⁴⁹ McCarrell, Lamar K. McCarrell, *A historical review of the college band movement from 1875 to 1969*, (Ann Arbor, MI: University Microfilms, 1971, Microfilm), 127.

Fennell created a new ensemble which he called the Eastman Wind Ensemble. This was an elite group of about forty-five players of the highest quality. Fennell's innovation here was creating a smaller ensemble to perform high quality wind pieces. In fact, the concept of a small band with one player to a part was not entirely new. Regardless, Fennell changed the band world as the Eastman Wind Ensemble promoted original band works and recorded extensively. Many bands in the United States were modeling the professional bands too closely, performing mostly marches, transcriptions, and arrangements. Thus, Fennell and the Eastman Wind Ensemble's concerts and recordings exposed band directors and performers to new music. Moreover, students at Eastman were witnesses to the band's evolution from entertainment group to artistic wind ensemble. Not surprisingly, many composers with a connection to Eastman at this time have gone on to compose for wind ensemble. A few of these composers include Howard Hanson, H. Owen Reed, Joseph Willcox Jenkins, Clifton Williams, and Francis McBeth. Other significant composers during this time period include Alfred Reed, Roger Nixon, Karel Husa, and Paul Hindemith. Their works will be discussed in Chapter Four.

As for the horn, it has quite a legacy at Eastman as well. Since 1924, Eastman boasted a horn faculty including greats such as Wendell Hoss, Arkady Yegudkin, Frederick Bradley, Milan Yancich, and Verne Reynolds. These faculty members were working with exceptionally talented students. In addition to the Bachelor of Music degree, Eastman offered a Master of Music in instrumental literature degree in horn starting in 1940 and a Doctorate of Musical Arts degree in Performance and

Literature starting in 1953. These factors combined ensured top notch horn players in the Eastman Wind Ensemble.

Howard Hanson (1896-1981) was primarily an orchestral composer. After studying at Luther College and Northwestern University, Hanson became a cherished American composer, receiving acclaim winning both the Prix de Rome and Pulitzer awards, among others, for his compositions. After serving as director of the Eastman School of Music from 1924-1964, Hanson founded the Institute of American Music at Eastman in 1964. A noted composer in many genres, *Chorale and Alleluia* was Hanson's first of six compositions for band. Composed in 1954, just two years after the founding of the Eastman Wind Ensemble, *Chorale and Alleluia* was written during Hanson's later years at Eastman. Hanson's other band pieces were composed in the late 1960s and 1970s.

Commissioned by Edwin Franko Goldman, *Chorale and Alleluia* was premiered at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.⁵⁰ Hanson notes in the score that "Horns and baritones should sound through one measure after 8, and at all similar spots throughout the piece." Hanson's scoring for this piece is very thick throughout. During the chorale section, the horns are divided into four parts. The rest of the brass choir is divided with three parts each for trumpet, cornet, and trombone, plus unison lines for baritone and bass each. Later, during the alleluia section, the horns are featured with a unison line in contrast with

⁵⁰ Howard Hanson, *Chorale and Alleluia* (New York: Carl Fischer, Inc., 1955), program notes.

the entire band. This horn line includes a rhythm similar to pronunciation of the word “alleluia” which is similar to the “Hallelujah” rhythm used by Handel in *Messiah*. Considered by many as a band masterpiece, *Chorale and Alleluia* remains one of the most performed pieces in band literature.

H. Owen Reed, born June 17, 1910, completed undergraduate study in music at the University of Missouri and Louisiana State University before attending the Eastman School of Music in 1937. After completing his PhD in Composition, “Reed was recruited to join the music faculty at Michigan State in 1939 where he taught until his retirement in 1976.”⁵¹ Both Eastman and Michigan State were schools with fine band programs. It is highly likely that Reed was influenced by the players and ensembles at these schools.

During a sabbatical from Michigan State in 1948-49, H. Owen Reed composed *La Fiesta Mexicana*. After six months of studying the folk music of Mexico, Reed transformed their rhythms and tonalities in this symphony for band.⁵² Reed's techniques for replicating the sounds of another country are inspirational. William Berz explains:

He works toward achieving this aim by considering the complexity of all the musical parameters; melody, harmony, form, rhythm and color...While this balance is perhaps seen most obviously in his most sophisticated atonal works, the relationship is observed in his more traditional works as well. For example, in the “La Negra” section from the third movement of *La Fiesta*

⁵¹ William Berz, “H. Owen Reed.” In *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman. Galesville, MD: Meredith Music Publications, 2003, 153.

⁵² Ibid., 154.

Mexicana (rehearsal #22 in the third movement), form and harmony are somewhat neutral. Set against these deliberately passive constructs are the complicated rhythms, mixed $\frac{3}{4}$ and $\frac{6}{8}$ patterns and shifting beat typical of the Mariachi form, Son Jalisciense.⁵³

H.Owen Reed's compositional style for band is significant for these parameters. His horn parts are even more significant because within the parameters of melody, harmony, form, rhythm and color, Reed expanded the horn's role in band music. The most important and famous section for the horns, perhaps, is measure 9 of *La Fiesta Mexicana* when the horns enter with the opening horn call, forte and bells up.

Joseph Willcox Jenkins (b. 1928) began arranging and composing in high school but his musical education was gained at college. In a recent book entitled *Composers on Composing for Band*, Jenkins reflected on his high school days saying,

The high school I attended had the best band in the city of Philadelphia. Eagerly, the band members gave up their Saturday mornings to be taught by members of the Philadelphia Orchestra. Being a timpanist with a strong sense of relative pitch, I listened carefully during rehearsals, thanks to the abundance of rests in the part. My first successful attempt at orchestration was rewriting of the horn parts in all the marches. Our very talented horn section was sick and tired of being buried by an overzealous snare drum section that shared the afterbeat patterns.⁵⁴

While working on a pre-law degree, Jenkins studied composition with Vincent Persichetti. After receiving his degree, Jenkins moved on to music, receiving both his BM and MM degrees from the Eastman School of Music before receiving a Doctorate from the Catholic University of America. While at Eastman, Jenkins studied

⁵³ Ibid., 155.

⁵⁴ Joseph Willcox Jenkins, "Joseph Willcox Jenkins." In *Composers on Composing for Band: Volume Three*, edited by Mark Camphouse, 115-139. (Chicago: GIA Publications, Inc., 2007), 113.

composition with Thomas Canning while gaining essential knowledge from Howard Hanson and Gustave Soderlund. At the Catholic University of America, Jenkins was most influenced by lessons with Dr. Conrad Bernier. Jenkins chose to include all four professors in a list of “Individuals Who Were Especially Influential in My Development and Career.”⁵⁵

As a professional, Jenkins worked on the arranging staff for several ensembles including the U.S. Army Field Band, Armed Forces Radio Network, and the U.S. Army Chorus. It was this connection to the military bands that led to the commission of *American Overture for Band*. Even in an output of over 200 compositions, this piece is a favorite for many. Mark Fonder described the piece as “one of the most recognizable works in the band repertoire and perhaps the quintessential concert opener.”⁵⁶ Colonel Chester E. Whiting, conductor of the U.S. Army Field Band, commissioned this piece. Fonder explains, “Both Whiting and the band's horn section requested that the work have more difficult and interesting horn parts than the usual military band fare. To this day when Jenkins guest conducts the work, he begins rehearsals with an apology and a wink to the horns.”⁵⁷

Indeed, Jenkins made the horn part especially difficult and interesting. *American Overture for Band* begins with the opening line for the horns. The octave leap is marked slurred in the score; however, it is often played as a glissando.

⁵⁵ Ibid., 125.

⁵⁶ Mark Fonder, “Joseph Willcox Jenkins’s American Overture for Band: A Performance Guide.” (*The Instrumentalist* 60:5 (December 2005): 30-36, 87), 30.

⁵⁷ Ibid., 30.

“According to Daniel Dorff, director of publications for the Theodore Presser Company, Jenkins never intended a horn glissando in measure 1, although this has become almost customary over the years.”⁵⁸ The first measure foreshadows the triumphant main theme which is presented by the horns in measure 4. *American Overture for Band* has become a favorite in band repertoire. So much, in fact, that it is included on the representative list of band music that military band members need to know.⁵⁹ Dr. Jenkins is currently Professor Emeritus of Theory and Composition at the Mary Pappert School of Music at Duquesne University in Pittsburgh, Pennsylvania.

James Clifton Williams was born on March 26, 1923. At the age of twelve, he began musical instruction on the mellophone, switching to the horn in high school. He soon began to experiment with arranging and composing. During World War II, he played horn in the Army Air Corps band program. When the war was over, he went to Louisiana State University for his degree in music. For his M.M. degree, Williams studied with Bernard Rogers and Howard Hanson at the Eastman School of Music. After graduating in 1949, he began teaching theory and composition at the University of Texas in Austin that same year. During this time, he kept up as a solo and ensemble performer, playing first horn in the local symphonies. In 1966, he began teaching theory and composition at the University of Miami School of Music.

⁵⁸ Ibid., 31.

⁵⁹ Headquarters, U.S. Department of the Army, *Soldier’s Manual MOS 02D French Horn Player Skill Levels 1, 2, and 3*. Prepared by the U.S. Army Element, School of Music. (Baltimore, MD: U.S. Army Publications Center, 1980), C-1.

He would teach there until his untimely death in 1976.⁶⁰ Although his life was cut short, Williams' music is significant to bandsmen and horn players alike.

During his time at the University of Texas at Austin, Williams composed his greatest output of music. In 1956, *Fanfare and Allegro* was the first winner of the American Bandmasters Association Ostwald Award. The next year in 1957, Williams' *Symphonic Suite* won the 2nd Annual American Bandmasters Association Ostwald Award. Other well known pieces by Clifton Williams include *Symphonic Dance No. 3 "Fiesta"* and *The Ramparts*.

As the examples in Chapter Four will demonstrate, Williams composed horn parts that are characteristic of the horn. As a horn player, he knew the capabilities of the horn and its players. Thus Williams' horn parts are excellent for beginning and amateur bandsman as they are both educational and "hornistic" by nature. The range, dynamic, and style that Williams uses brings out the best sound, projection, and expression that the horn can produce.

William Francis McBeth, born in 1933, became involved with music at an early age, taking piano and trumpet lessons with his mother and father, respectively. Later, he would go on to get his education at the University of Texas in Austin where he studied with Clifton Williams. McBeth went to the Eastman School of Music for his doctorate degree. During his time at Eastman, he took private lessons on each

⁶⁰ Joe Rayford Daniel, "The Band Works of James Clifton Williams." PhD diss., (University of Southern Mississippi, 1981. In ProQuest Dissertations and Theses, <http://proquest.umi.com/pqdweb?index=0&did=748891191&SrchMode=1&sid=2&Fmt=6&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1240167571&clientId=42567> (accessed April 19, 2009)).

instrument. McBeth explains, “I talked to each teacher and told them I was taking the lessons for orchestrational reasons. They all understood that I was wanting to learn the problems that are characteristic with each instrument.”⁶¹ Horn lessons were just an addition to McBeth’s familiarity with the horn. McBeth had several connections to horn players; “My first influence to become a professional musician came from Hal Gibson, my high school band director. I was so impressed with him as a player of the French horn and musician. He opened my world to the possibilities of a life in music.”⁶² Moreover, McBeth’s father and his close friend, Clifton Williams, were horn players. These influences provided a strong foundation for his music.

McBeth is important for his compositional philosophies. While speaking about music, McBeth shares how he scores for horn:

There are some differences in orchestration between the band and the orchestra, but not many. The most obvious is in the French horn’s stack. In the orchestra it is 1,3,2,4 and in the band it is 1,2,3,4. I do something with French horns that Clifton Williams taught me, and that is to combine the 3rd and 4th horns into one voice. This is especially important in music for the high school level for better section balance. In most high schools the 3rd and 4th horns are so weak that to combine them gives them more volume and courage.⁶³

Both McBeth and Williams composed a great deal for beginning bands. Their first concern was the player. McBeth states, “In my grade 3 music I don’t just orchestrate anything that I wish to write. Fingerings and slide positions are a major concern while composing for Grade 3 music. I alter much of my composing to stay away from

⁶¹ Francis McBeth, “W. Francis McBeth.” In *Composers on Composing for Band*, edited by Mark Camphouse, 275-294. (Chicago: GIA Publications, Inc., 2002.), 280.

⁶² Ibid., 287.

⁶³ Ibid., 279.

awkward fingerings.”⁶⁴ Their pieces are significant in that the difficulty level is much lower yet the parts are still hornistic. This style of music allows students in band to learn to play their instrument in a characteristic manner.

Several of McBeth’s well-known pieces include *Kaddish*, *Chant and Jubilo*, *The Seventh Seal*, *Masque*, and *Of Sailors and Whales*. *Kaddish*, commissioned by the Lake Highlands High Band, is one of many pieces important for high school bands. In the second half of the twentieth century, high school band programs were developing as well. As high school bands progressed, so did collegiate bands. More students were gaining a foundation in band while in high school and growing to even greater heights during college. On the flip side, composers such as Williams and McBeth saw the potential in these younger groups and composed quality music for them. This circle of development was essential to the rapid growth of skill and quality in all aspects of band music during this time period.

This time period from approximately 1950-1970 was one of the most prolific in the production of band repertoire. Band music had become recognized for its artistic merit and significance. College bands were thus raised to an almost professional level of performance. In fact, some professional bands were developed to perform the new literature. Ensembles such as the American Wind Symphony and the Dallas Wind Symphony are also significant. For this study, however, the professional bands in consideration are the military bands of Washington D.C.

⁶⁴ Ibid., 280.

Military Bands and Commissioning 1980-1990

The United States Marine Band has a long history in the United States. Other military ensembles such as the Air Force Band, Navy Band, and the Army Field Band, however, were formed during the twentieth century. These ensembles are of the highest caliber, accepting only highly skilled professional players. In a pamphlet distributed by the Marine Band, the ensemble is described:

Today's Marine Band is comprised of 143 of the nation's finest musicians. Many are graduates of our best music schools and conservatories. Musicians are selected at auditions much like those of major symphony orchestras. Once selected, musicians enlist in the U.S. Marine Corps and report directly for duty with "The President's Own." More than 90% of Marine Band musicians are career professionals who serve with the band for 20 years or more. Competition is intense for rare vacancies in the Marine Band.⁶⁵

A testament to the standards, the military bands require certain levels to be passed to move to higher ranks. As seen in the 1980 edition of the handbook for military horn players, the player must complete the following:

Performance Measures

1. Observe and execute all expression marks.
2. Hold fermatas at least a fraction more than the original note value.
3. Do not omit slurs, tongue a slurred note, slur into a note that should be tongued, or break a slur.
4. Play only the notated pitches.
5. Hold sustained notes within one count of the correct value. Thus, in 4/4 time, a whole note must be held for at least three but no more than four complete counts. Rests are equal in value to notes; the same rhythmic standards apply.
6. Do not pause between notes or measures.
7. Play the passage at the correct tempo, observing indicated tempo changes.⁶⁶

⁶⁵ Public Affairs Office. "*The President's Own*" United States Marine Band. Pamphlet.

⁶⁶ Headquarters, U.S. Department of the Army. *Soldier's Manual MOS 02D French Horn Player Skill Levels 1, 2, and 3*. Prepared by the U.S. Army Element, School of Music. Baltimore, MD: U.S. Army Publications Center, 1980), 2-145.

These requirements are the same as those for all professional musicians. They ensure quality performers and musicians.

The military bands were significant during the 1980s because the innovative and accomplished leaders commanding the bands at that time. Colonel John Bourgeois was conductor of the Marine Band from 1979-1996. An online biography states, “He joined the Marine Corps in 1956 and entered “The President’s Own” in 1958 as a french hornist and arranger.”⁶⁷ As a horn player, Bourgeois may have had suggested horn parts for the works he commissioned for the Marine Band. The Air Force Band was under the direction of Arnald Gabriel from 1964-1985. During this time he rejuvenated the Band by resuming national and international tours, creating a Guest Artist Series, hiring the first female instrumentalist in a military band, creating chamber ensembles, and perhaps most important, commissioning new works.⁶⁸ These two directors are significant, along with the leaders of the other military bands, to band history for the projects that they organized. Many original band works were composed during this era as a result of the commissioning projects of military band directors. A few significant composers commissioned by the military bands include: Thomas Knox, Claude T. Smith, and Gunther Schuller.

Thomas Knox was born on December 24, 1937. He began studying music at the age of ten and went on to study trumpet with Adolph "Bud" Herseth, principal

⁶⁷ The John Philip Sousa Foundation. “Colonel John R. Bourgeois.” Officers, Advisors, and Directory Board. <http://www.sousafoundation.org/1991%20Bourgeois.pdf> (accessed May 30, 2009).

⁶⁸ The United States Air Force Band. “History of the United States Air Force Band 1964-1985.” Fact Sheets. <http://www.usafband.af.mil/factsheets/factsheet.asp?id=8069> (accessed May 30, 2009).

trumpet with the Chicago Symphony Orchestra. After studying at the University of Illinois at Urbana-Champaign, Knox joined the United States Marine Band as a trumpet player in 1961. Knox spent five years performing with the ensemble before becoming a member of the arranging staff in 1966. In 1969, he was appointed chief arranger. Knox held this position until his retirement in 1985. During this time, he arranged 256 pieces and composed 42 original works, including those for the inaugurations of President Nixon and President Reagan.

Sea Songs for Symphonic Band was composed in 1980, five years before his retirement. By this time, Knox knew the Marine Band members as well as he knew their instruments. Premiered by the United States Marine Band in Boston in 1980, the piece celebrates the 350th Anniversary of the city's founding. *Sea Songs* is also important as it was the first piece commissioned by the Marine Band. Knox features the horns several times for the melodies based on sea shanties. The horn parts for this piece are notable for their soli scoring and use of trills.

Claude Thomas Smith (1932-1987) began his musical training at a young age playing the cornet. In 1950, Smith switched to the horn after enrolling at Central Methodist College in Fayette, Missouri. After his military service playing horn in the 371st Army Band in Fort Leavenworth, Kansas, Smith enrolled at the University of Kansas. He was the first chair horn player, until his seat was taken by a new student, Johnny Woody. Years later Woody would become the principal horn of the Air Force Band. There is an anecdote that states, "Claude's commissioned works for the

Air Force Band contained notably difficult French horn parts which Claude would attribute to his “getting even” with Johnny Woody for taking his chair in the University of Kansas Band.”⁶⁹ After graduating from college, Smith was hired at Southwest Missouri State University: “He was hired to replace a theory teacher, a French horn teacher, and an orchestra director.”⁷⁰ After this and other jobs in the state, Smith became a leader in composition and music education. In her biographical dissertation on Smith, Mary Louise Jones stated,

Members of performing groups, educators, and conductors were all appreciative of Smith’s use of interesting parts for all instruments in his compositions. Each section of the band or orchestra had innovative and challenging parts to play, and no section was faced with the boredom of only dotted half notes and whole notes. Smith stated in an article published in 1979 that “better composers have paid attention to all instruments” and that “everyone should get a chance to play melody once in awhile no matter what instrument they play.” He also acknowledged that his experience as a horn player had influenced his style of orchestration. “Being a horn player, I’ve suffered through the “oom pah” parts long enough. I want to see something fun happen once in a while. For years everyone thought the horn players were second rate citizens and their parts were as dull as they could be.”⁷¹

During his life, Smith composed many pieces for band. For this study, the author has chosen only to discuss the pieces rated at Grade 6 (the highest level) in order to limit the research. All four pieces are very difficult; “Johnny Woody, for whom Claude wrote some of his most difficult horn parts, stated, “He wrote pieces that were extremely difficult to play, but they weren’t impossible.””⁷²

⁶⁹ Ibid., 10.

⁷⁰ Ibid., 46.

⁷¹ Ibid., 54.

⁷² Ibid., 55.

Festival Variations was commissioned by the United States Air Force Band. It is “considered by some also to be a pivotal work in the compositional career of Smith because of its technical complexity and its immediate acceptance by the public.”⁷³ Premiered on 10 February 1982, *Festival Variations* was conducted by Arnald D. Gabriel. Gabriel said of the premiere, “We played the composition which had a very difficult French horn part, in particular.”⁷⁴ The horn part is difficult right from the opening of the piece. Marked “Bravura,” the horns present the main theme in unison soli in the first four measures. “It is the part for the first French horn for *Festival Variations* that is good-naturedly reputed by people, in general, to be the means of retaliation by Claude for Johnny Woody’s unseating of him in the University of Kansas Band when they were students there.”⁷⁵ As first horn, Woody would have played the solo at measure 186. Although marked mezzo piano, the horn must play loudly enough to be heard over the clarinet choir, harp, and string bass. The solo is rather lengthy and demanding with several octave leaps.

After the premiere, Arnald Gabriel remarked about the horn passage at measure 266 saying:

At the conclusion of the work there was an immediate standing ovation with yells of “bravo” throughout the audience, but I also remember that after the deceptive cadence which sounds like the end of the piece, there’s a recapitulation where the horns soar to a high “c” in unison, and there was an audible gasp from the audience as the band played those measures.⁷⁶

⁷³ Ibid., 68.

⁷⁴ Ibid., 68.

⁷⁵ Ibid., 69.

⁷⁶ Ibid., 68.

The passage to which Gabriel refers is *Allegro vivace* and entirely in the high register of the horn. Moreover, it is extremely difficult since it is in unison. Thus, all four horns must articulate accurately and in tune for this passage to have the best effect.

Another piece by Smith commissioned by a military band is *Variations on a Hymn Tune by Louis Bourgeois*. Commissioned and premiered by the United States Marine Band under the direction of Colonel John Bourgeois, *Variations on a Hymn by Louis Bourgeois* was composed in 1984. The notes on the score explain that “The hymn this set of variations is based on is known as ‘Old Hundreth,’ which is often used as a Doxology. This hymn first appeared in the Geneva Psalter, published in 1562. Louis Bourgeois was a noted composer and cantor of St. Peters Church in Geneva. He was especially well known as an editor of psalm tunes and was gifted at setting the poetry of the text to music.”⁷⁷ The horn parts of *Variations on a Hymn Tune by Louis Bourgeois* are remarkable for their multiple tonguing, extensive range, and a three-part soli passage of the hymn tune.

Commissioned by the United States Air Force Band under Major James M. Bankhead, *Danse Folatre* first premiered on 13 June 1986.⁷⁸ The piece features the horns in fast sixteenth-note passages, multiple tonguing fanfares, sustained harmonies and glissandos. Likewise, *Variations on a Revolutionary Hymn* was commissioned and premiered by the United States Army Field Band in 1987 under the direction of

⁷⁷ Cover of score

⁷⁸ Diss. 79

Colonel William E. Clark.⁷⁹ Like many of the works already discussed in this document, this piece begins with a horn solo. The theme from the solo returns several times to the horns throughout the piece. In addition, several leaps and trills make this piece challenging for the horns.

Each of these four pieces by Claude T. Smith was commissioned by a top United States Military Band. The players in these ensembles are professional with exceptional skills. Claude T. Smith has contributed some of the most difficult and virtuosic passages composed for horn. As the examples in chapter four will demonstrate, Smith's pieces include rapid articulation, leaps across the range of the horn, extreme registers, and a great deal of unison lines for horns.

Born November 22, 1925, Gunther Schuller was a musician from an early age. Having a father in the New York Philharmonic, Schuller sang in the school choir and played the flute. At age 14, he switched to the horn which he studied along with theory and counterpoint at the Manhattan School of Music. In a mere two years, Schuller left school to play horn professionally with the Ballet Theatre Orchestra. By age 17, he was the principal horn of the Cincinnati Symphony. That same year, Schuller premiered his *Horn Concerto*. The next year, he moved back to New York to begin a 15-year position with the Metropolitan Opera Orchestra. These professional playing experiences provided the background for the rest of Schuller's career. It was in 1959 that Schuller began to focus solely on composition. In his spare time he conducted, wrote books, lectured, and taught composition at Yale.

⁷⁹ Diss 81

Later Schuller would become the head of the Berkshire Music Center at Tanglewood and the President of the New England Conservatory of Music.

As a horn player, Schuller understood the capabilities of the horn. In his book *Horn Technique*, Schuller addresses many facets of horn playing which relate to both band and orchestra performance. As a composer, Schuller's first wind ensemble piece was composed in 1950. *Symphony for Brass and Percussion*, Op. 16 is not scored for a full band. In 1963, Schuller completed his first full band composition titled *Meditation*. This piece was later followed by *Diptych for Brass Quintet and Concert Band* and *Symphony No. 3 "In Praise of Winds."*

Schuller's piece *On Winged Flight: A Divertimento for Band* was composed on commission for the United States Air Force Band. This piece reflects the skills of a professional ensemble with its extended techniques and difficulty. The modernity of the piece also reflects Schuller's career at the time. The horn is used as part of a pointillist style of composition. The horn must attack a muted staccato note on every sixth eighth note. Other notable moments for the horns include an extremely high horn solo and a parody of an out-of-tune horn section. Composed in 1989, *On Winged Flight* was written late in Schuller's career. His performance days were over and he had spent over twenty years composing and teaching.

The evolution of the horn's role in band music during the twentieth century has opened the possibilities for current composers. Within the past two decades, composers have been able to expand upon the great repertoire already in existence.

Other notable composers such as Ron Nelson, David Holsinger, and James Barnes, have established themselves for their numerous contributions to band music. As the examples in Chapter Four will show, these composers have used the horn's various timbres, ranges, and effects to enhance band music and inspire other contemporary composers.

Chapter Four – The Role of the Horn in Band Music

The constant growth and innovation in twentieth century wind band compositions has ensured the horn's role in the wind band. The instrument which was once thought by some to be only meant for accompaniment has moved up in status to equal importance with the other instruments. As seen in Chapter Two, many composers would set the horn for rhythmic and harmonic passages and occasionally a solo. For examples of these uses, it is best to study some of the early classics.

The first role of the horn mentioned by previous authors is the role of a rhythmic instrument. Essentially, the horn line's rhythm is more important than the notes. In late nineteenth century and early twentieth century American band music, particularly marches, horns were used to play off-beats. In either cut or common time, off-beats are placed on the “and” halfway between beats or on the weak beats two and four, respectively. This most common type of off-beat can be found in John Philip Sousa's *Stars and Stripes Forever*. In this example the classic off-beat rhythm can be seen in measures one and three. Measures two and fourth are examples of a slightly embellished off-beat rhythm.



Example 1: Sousa – *Stars and Stripes Forever*

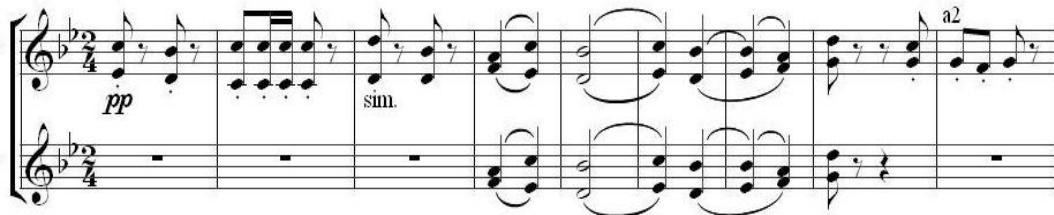
A variation of the off-beat made for 6/8 time consists of eighth notes on beats one, three, four, and six in each measure. This rhythm can be found in many popular

marches by John Philip Sousa: *The Washington Post*, *King Cotton*, *The Liberty Bell*, *El Capitan*, and *Semper Fidelis*.



Example 2: Sousa – *The Washington Post*

Another common rhythmic use of the horns is to punch or punctuate the rhythm of the melody. The horns will play the same or similar rhythms as those found in the melody line of other instruments. The notes, however, are often repetitive and within the harmony. This use of the horn is one of the characteristic uses seen in the British Band Classics. In *Seventeen Come Sunday*, the opening March in Ralph Vaughan Williams' *English Folk Song Suite*, the horns punctuate the rhythm by emphasizing the downbeats and providing harmony.



Example 3: Vaughan Williams – *English Folk Song Suite* Mvmt. 1, m. 5-13

In more recent music, the horn has been used to provide rhythmic interest. In *Apotheosis of This Earth*, Karel Husa uses a muted horn solo to keep a rhythm during a moment when the band rests and speaks words. This passage contains very fast articulations for shifting rhythmic patterns.

Solo, muted

Example 4: Husa – *Apotheosis of This Earth* Mvmt 3, m. 56-58

Horns can also be used to drive or slow down tempos. In *Variations on a Revolutionary Hymn* by Claude T. Smith, the horns play this accented passage. As the only moving line at this point (the rest of the band is sustaining harmony), the horns determine the speed at which the ritardando will occur.

Example 5: Smith – *Variations on a Revolutionary Hymn* m.148-151

In *The Hounds of Spring*, Alfred Reed combines roles and sets a harmony to sustained off-beats. This rhythm drives the piece ahead at this climactic moment.

Example 6: Reed – *The Hounds of Spring* m.135-141

In *Russian Christmas Music*, Alfred Reed sets the horns in a rhythm which contrasts with a majority of the band. Shared with the string bass, this triplet rhythm must be accurate against the sixteenth notes in the other instruments. Since this

rhythm continues for quite some time, Reed was smart to alternate the notes between the horn parts. This division allows the horn players to breathe and save their faces.

Example 7: Reed – *Russian Christmas Music* m.67-68

The second most common use of the horn is to sustain harmonies. This can be accomplished whether the horns play a chord or a single note which harmonizes with the band. This first example comes from Ralph Vaughan Williams' *English Folk Song Suite*. The horns sustain longer notes as the rest of the band dances rhythmically in this passage from *March – “Seventeen Come Sunday.”*

Example 8: Vaughan Williams – *English Folk Song Suite* Mvmt 1, m.65-70

In *Festival Variations*, Claude T. Smith sets the horns in this unison passage to sustain the harmony for the band. With each measure, the harmony changes and so do the horns. This passage is also important as this line soars over the fast moving passages in the other instruments.



Example 9: Smith – *Festival Variations* m.95-102

Another way to use the horn is for a melody or featured line. An early example of this occurs in Howard Hanson's *Chorale and Alleluia*. This horn line functions more as a countermelody in relation to the other instruments. It is also important as a unison line. Due to the thick scoring of the piece, this passage would be difficult to hear if it was not played in unison.



Example 10: Hanson – *Chorale and Alleluia* m.82-87

A melodic line can also come in the form of a solo. One of the first horn solos in band repertoire occurs in Gustav Holst's *First Suite in E-flat for Military Band*. This solo is doubled by the third clarinet. The passage, however, is a lyrical line in the most characteristic range for the horn. This passage occurs at letter C in the first movement.



Example 11: Holst – *First Suite in E-flat for Military Band* m.56-64

Morton Gould uses a horn solo in his *Symphony “West Point”* at measure 116. Here, a solo horn leads the ensemble through a section where the meter changes every

measure. Although marked *piano*, this solo must be prominent as it is the only continuous line. Only a few brass interjections and woodwind harmonies accompany this solo. Also, this solo is difficult because it is fairly long with no breaks provided for breath or rest.



Example 12: Gould – *Symphony “West Point”* m.116-127

Claude T. Smith's *Festival Variations* includes a difficult horn solo. As mentioned in Chapter Three, this solo was meant for Johnny Woody as a means of “getting even.” This passage is difficult for its length, octave leaps, and musicality. The horn player must be able to project this solo over the woodwind lines while keeping it expressive and delicate.

A musical score for two staves of music. The top staff is in 4/4 time with a key signature of one flat. It features a single melodic line with eighth-note patterns and grace notes. The bottom staff is also in 4/4 time with a key signature of one flat. It contains a similar melodic line with eighth-note patterns and grace notes. Various performance instructions are included: '1. Solo' above the first staff, 'mp' (mezzo-forte) below the first staff, 'ten. ten.' (tenuto) above the second staff, 'rit.' (ritardando) below the second staff, and '3' (three groups of three) above the second staff.

Example 13: Smith – *Festival Variations* m. 186-193

Like a solo, a soli line is a featured line but for a group of instruments. Many composers have chosen to compose soli passages due to the security of volume.

In Gustav Holst's *Hammersmith*, the horns have an extremely important soli passage at both the beginning and end of the piece. The line itself is not difficult. However, the horn part set against the bass and baritone lines brings new challenges. The two sections are set a tritone apart in key. Thus the horns must pay very close attention to matching tone and pitch for these exposed passages.

The musical score consists of three staves of music for horns. The first staff begins with a dynamic of *pp* *legato*. The second staff begins with a dynamic of *cresc.* The third staff ends with a dynamic of *dim.*

Example 14: Holst – *Hammersmith* m. 4-22

American Overture by Joseph Willcox Jenkins features the horns throughout the piece. Most of the lines where the horns have the melody are marked soli. This example is from the very beginning of the piece. The opening fanfare is soon followed by the first statement of the theme.

The musical score consists of two staves of music for horns. The first staff begins with a dynamic of *ff*.

Example 15: Jenkins – *American Overture* m.1-6

The second theme is also presented by the horns. This theme is more melodic but is just as characteristic for the horn.

The musical score consists of two staves of music for a single horn part. The top staff is labeled "Soli" and has a dynamic marking of *f*. The bottom staff continues the musical line. Both staves are in common time and feature various note heads and stems, with some notes having horizontal dashes above them.

Example 16: Jenkins – *American Overture* m.41-47

Another piece which begins with a soli horn passage is Claude T. Smith's *Festival Variations*. This theme is challenging for its almost two octave range and forte dynamic with each note accented.

The musical score shows a single horn part in common time. The key signature changes from G major to F major. The dynamic is marked *f* at the beginning. The music features a series of eighth-note patterns with accents. Measures 3 and 5 contain sixteenth-note patterns. The dynamic changes to *sf* at the end of the excerpt.

Example 17: Smith – *Festival Variations* m. 1-5

When the horns are scored in unison, their part projects well. This can remedy any issues from the backward facing bell. Unison lines, however, bring new challenges for the horn player. Much more attention must be paid to matching pitch and timbre. Even though the players may be playing the same notes, the section will not project as well if the pitch and tone are not matched. Also, unison lines do not allow younger students to develop independence with their playing.

When horns are not used for solo or soli passages, the composer has many decisions to make about scoring. Four-part horn writing is based on the orchestral tradition of four horns. In many orchestral pieces, all four horns have some level of

independence. Composers who were familiar with the orchestra genre such as Percy Grainger, Arnold Schoenberg, and Paul Hindemith used this style to great success.

Percy Grainger's *Irish Tune from County Derry* has a unique division of the four horn parts. In this piece, Grainger gives the melody to the fourth horn, the countermelody to the third horn, and accompanimental lines to the first and second horns.

The musical score consists of four staves, each representing a different horn part. The top two staves are labeled 'Horn 1 in F' and 'Horn 2 in F', while the bottom two are labeled 'Horn 3 in F' and 'Horn 4 in F'. The music is in common time (indicated by '4/4'). The first two staves have dynamics of 'pp' and the text 'gently but feelingly', while the third staff has the same dynamics. The fourth staff has a dynamic of 'mf' and the text 'very feelingly'. The notation shows eighth-note patterns being played by each horn.

Example 18: Grainger – *Irish Tune from County Derry* m.1-4

In *Symphony in B-flat*, Paul Hindemith scores for four horns with a level of independence. This example shows how Hindemith wrote four parts while keeping a sense of line.

The musical score consists of four staves, each representing a different part of a three-part horn section. The parts are written in 3/2 time, indicated by a '3' over a '2'. The key signature is B-flat major. The dynamics are marked 'ff' (fortissimo) throughout. The music features eighth-note patterns and sustained notes, with some notes tied across measures. Measures 147 through 149 are shown, with measure 147 starting with a forte dynamic.

Example 19: Hindemith – *Symphony in B-flat* m. 147-149

One of the most common characteristics of horn parts in band music is doubling with other instruments. Because the horn's tone is so versatile, they can play along and blend with almost any other wind instrument.

Three-part writing is a very effective and common division of parts. This first example is from Francis McBeth's *Chant and Jubilo*. This motive is repeated in the horns. McBeth states in his writings that he feels that a three-division works well for younger ensembles. Since many horn sections are seated with the best players on the first and second parts and the weaker players on third and fourth, Clifton Williams' thought it would be a good idea to combine the third and fourth parts into one. McBeth, a close friend of Williams, uses this technique as well.

The musical score shows a single staff in 4/4 time, G major. It features a dynamic marking 'p' (pianissimo). The staff is divided into three distinct parts by vertical bar lines, illustrating the three-part writing technique described in the text.

Example 20: McBeth – *Chant and Jubilo* m.67

This second example of three-part writing comes from Claude T. Smith's *Variations on a Hymn by Louis Bourgeois*. The horns enter with this line over a percussive accompaniment from the band. With three parts, Smith was able to create a line which resembles a horn choir. He has melody and two lines of harmony all at once.

Example 21: Smith – *Variations on a Hymn by Louis Bourgeois* m. 179-187

It is a fairly common practice for the horns to be written in two parts. Often, there are four separate parts where the 1st and 3rd horns double each other and 2nd and 4th double each other. Thus, the overall effect is as if only two lines were written. This example from Morton Gould's *Ballad for Band* is a typical example of two-part writing. The top notes represent a melody and the lower notes, the harmony.

Example 22: Gould – *Ballad for Band* m. 36-41

If not divided into four parts, the horns work very effectively as pairs. The volume is doubled with two or more players on each of the two parts. With this division, the composer can feel more confident giving independent parts to each part. In this example from Clifton Williams' *Symphonic Dance No. 3*, the horns play in imitation at the octave.

Example 23: Williams – *Symphonic Dance No. 3 “Fiesta”* m. 157-163

Another example is from Percy Grainger's *Lincolnshire Posy*. In the final movement, “The Lost Lady Found,” the horn momentarily divide to play completely separate parts. At measure 130, the horns split into pairs, first and second contrasting with third and fourth. The entire band is divided into these two same groups. The first and second join the group playing chords in a bell-tone manner. The third and fourth horns are in the group playing the melody. This is unusual for the horns to play different themes. As compared to the rest of the ensemble, only the horns and alto saxophones are divided. All of the other instruments are in the same group, regardless of their part.

Example 24: Grainger – *Lincolnshire Posy* Mvmt. 6, m.130-137

Other composers have chosen to separate the horns into more parts. In *Dream Journey*, James Barnes divides the horns into eight parts. The same fully diminished chord is played by two horn quartets. Horns one and two, however, are muted while horns three and four are open.

Example 25: Barnes – *Dream Journey* m.136-138

This piece would be best suited for a large ensemble which has eight or more horns. Or, extra horns may need to be brought in to perform the piece. In *Visions Macabre*, James Barnes divides the horns into six parts. More bands are likely to have six players than eight.

Example 26: Barnes – *Visions Macabre* m.40-43

Another common role of the horn is double other instruments. The horn's versatile tone allows composers to score it with other instruments. John Philip Sousa would occasionally use the horns to double other brass instruments. This example from the “dogfight” section of *Stars and Stripes Forever* by John Philip Sousa, represents a line where the horns double the other brass instruments. This famous passage is a fun break from off-beats for the horns.

Example 27: Sousa – *Stars and Stripes Forever* Trio “Dogfight”

In the fourth movement of his *Third Symphony*, James Barnes sets in the horns in unison for the melody which they share with the flugelhorns. This unison scoring and doubled line allows the melody to project clearly and effectively. The forward-facing bell of the flugelhorn makes up for the backward-facing bell of the horn.



Example 28: Barnes – *Third Symphony* Mvmt. 4, m.37-45

The numerous forward-facing instruments in a band often play the heroic passages rather than the horn. When the horns are scored with only the woodwinds, however, the horn hero can emerge. Paul Hindemith scored this heroic melody over the woodwinds in his piece *Symphony in B-flat*.

Example 29: Hindemith – *Symphony in B-flat* m.53-59

One option which is used sparingly is unison lines for the entire band. In *Danse Folatre*, Claude T. Smith includes the horn for a unison passage for the band. These few measures are quite difficult and require the utmost clarity.



Example 30: Smith – *Danse Folatre* m.57-62

As seen in Chapter Two, each range of the horn has its strengths and weaknesses. Thus, composers have many options for timbre when scoring for horns. Several composers have used each range effectively.

The low range, for many players, develops only after years of study. This range requires loose facial muscles and great breath support. Although this range is used commonly in orchestral music, it is rare in band music. With low brass instruments such as trombone, baritone, and tuba, many composers do not feel that this range is necessary. Moreover, it is extremely difficult to project. Thus, notes in this range may barely be heard, even when played at a loud volume. Some composers, however, have used this range to success. In *La Fiesta Mexicana*, H. Owen Reed places the fourth horn in the extreme low register. These notes take great skill to attack and an immense amount of air.

The musical score consists of four staves, each representing a different horn (Horn 1 in F, Horn 2 in F, Horn 3 in F, and Horn 4 in F). The key signature is F major. The score shows measures 165 through 169. In measure 165, all horns play eighth-note patterns with dynamics f and ff. In measure 166, they play eighth-note patterns with crescendo markings. In measure 167, they play eighth-note patterns with ff dynamics. In measure 168, they play eighth-note patterns with f dynamics. In measure 169, they play eighth-note patterns with ff dynamics.

Example 31: Reed – *La Fiesta Mexicana* Mvmt.1, m. 165-169

In *Passacaglia on B-A-C-H*, Ron Nelson uses the horn's low range at the beginning of the piece. The horns play in unison; thus each player must have this range. Nelson doubles the horn part with the baritones to ensure it is heard.

The musical score shows a single staff for the horn. The instruction above the staff is "a2 Legato Sempre". The dynamic marking below the staff is "mf". The performance includes a crescendo (indicated by <) followed by a decrescendo (indicated by >) leading to a piano dynamic (p).

Example 32: Nelson – *Passacaglia on B-A-C-H* m.9-17

The middle range of the horn is the most characteristic range for the horn. It projects well and it is the best range for all horn players. With this range, composers can be sure to make beautiful music. This range is also the best for volume across all levels of players.

In *Fanfare and Allegro*, Clifton Williams uses the volume power of the middle range to set the horns as the 2nd statement of the fugue. They are, however, in unison with the first trombone and baritone. This unison scoring in the middle

range allows the horns to produce the line at the same volume as the trombones and trumpets.

Example 33: Williams – *Fanfare and Allegro* Mvmt. 2, m.11-27

Another example of middle range horn writing is found in James Barnes' *Fifth Symphony*. Here he doubles the horns' unison line with the baritones. The middle range of the horn is compatible with the baritone; doubling the horns and baritones is a common choice made by band composers.

Example 34: Barnes – *Fifth Symphony* Mvmt. 4, m.33-37

The high range of the horn is the most difficult range to master. This range may be guaranteed from professionals and upper level students, but for beginners and amateurs this range may still be risky. Both of the following examples were composed for the United States military bands. The players in the military ensembles are of the highest quality. Thus, they would have had the “chops” to play these high passages.

From Gunther Schuller's *On Winged Flight*, this passage is a solo for the first horn. The solo is not only high but soft. This dynamic makes the entrance on high Bb very difficult, yet not impossible.

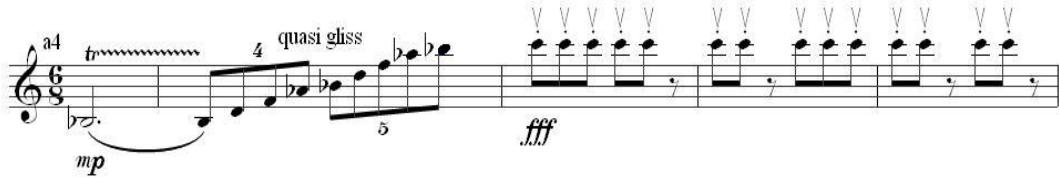


Example 35: Schuller – *On Winged Flight* Mvmt. 3, m.19-22

This second example of the high range is from Claude T. Smith's *Festival Variations*. This passage is difficult because it is a unison passage. Thus, all the horn players must have an excellent high range. This passage is scored as a soli passage, without accompaniment. Besides the range, this passage is difficult for the section as they must perform with clarity at a fast tempo without forgetting intonation.

Example 36: Smith – *Festival Variations* m. 263-272

Another famous example of the high range is from Karel Husa's *Music for Prague, 1968*. In this passage, the horns move from the lower half of the middle range up to the extreme high range. The most difficult aspect of the passage is the extreme dynamic and articulation sustained in the high range.

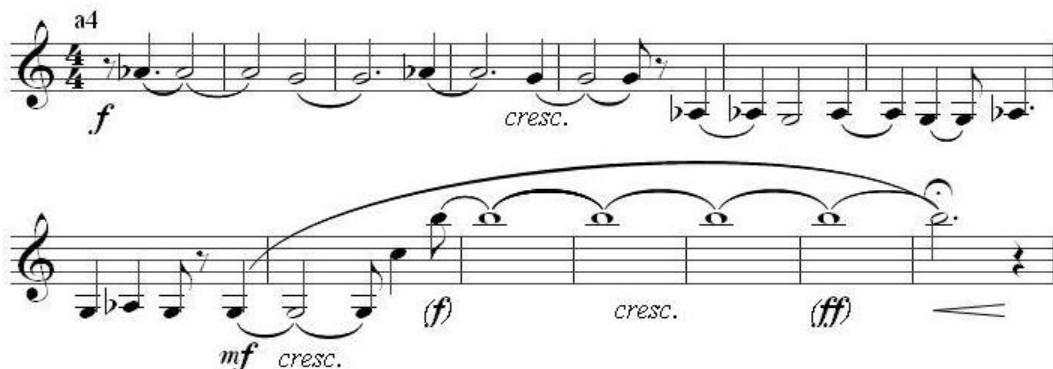


Example 37: Husa – *Music for Prague 1968* Mvmt. 4, 8 measures after R

Although the horn has a large range, passages which span a large part of it are rather difficult. In order to switch between ranges within a short amount of time, the horn player must have excellent breath control and flexibility. In this passage from *Variations on a Hymn by Louis Bourgeois* by Claude T. Smith, the horns cover a range over two octaves. Since the passage is unison, each player is required to be capable of this range.

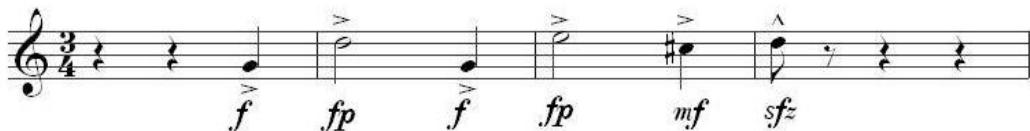
Example 38: Smith – *Variations on a Hymn by Louis Bourgeois* m.11-17

In *Apotheosis of This Earth*, Karel Husa requires the horns to leap from low to high. In a passage starting at measure 120, the horns begin in the middle range before descending before a leap to high b-natural. This leap is slurred and the intervals are rather difficult. As a unison passage, these measures require highly skilled horn players.



Example 39: Husa – *Apotheosis of This Earth* Mvmt. 1, m.120-133

The forte piano attack is one articulation that the horn can perform very well. This technique is sometimes referred to as “bell tones.” In *Passacaglia on B-A-C-H*, Ron Nelson uses this articulation to project the theme in the horns at measure 129.



Example 40: Nelson – *Passacaglia on B-A-C-H* m.129-132

In addition to this attack, composers have realized a similar technique is equally effective. As in this first example from Francis McBeth’s *Kaddish*, the horns outline a major chord. The first note is played by all four horns. As each note is attacked, one horn continues to hold the note. As the arpeggio ascends, only the first horn plays all four notes. Since the higher register of the horn projects easier than the lower register, this technique allows each note to be heard at more or less an equal volume.



Example 41: McBeth – *Kaddish* m.91-94

In this example from James Barnes' *Second Symphony*, the horns enter in succession. The interesting feature is timbre. The first horn enters open, the second muted, and the third stopped. The horn's versatility for timbre allows this passage to be effective.

Example 42: Barnes – *Second Symphony* Mvmt.1, m.107-109

In *Lonely Beach*, James Barnes layers the horn parts to achieve a unique effect. The motive of E-B-C motive is formed only when all parts play together. Also, the contrast of muted and stopped timbre makes this passage interesting.

Example 43: Barnes – *Lonely Beach* 7 measures after marker 13

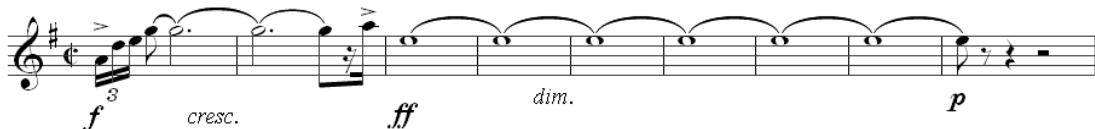
As mentioned in Chapter One, Gunther Schuller defines what he calls “hornistic” writing. He explains, “A good horn part is that is truly hornistic, regardless of its difficulty... is among the most idiomatic ever conceived....It takes into consideration the basic sonority and technical characteristics of the horn in such a way that it could not possibly be confused with any other instrument.”⁸⁰ One common association with the horn relates to the early natural horn. Natural horns were used for hunting to make calls, often outlining the major triad from the harmonic series. Thus, parts with 4ths, 5ths, triads, and octaves can be easily recognized as horn parts.

This first example is from Francis McBeth’s *Kaddish*. The horns accent a descending fifth motive which is triumphant at the climax of the piece.



Example 44: McBeth – *Kaddish* m.80-81

La Fiesta Mexicana, H. Owen Reed uses the horns to present the opening call. This call is repeated a few times at the beginning of the piece. This call has the same effect as a hunting horn would have during its call for the chase.



⁸⁰ Gunther Schuller, *Horn Technique* (London: Oxford University Press, 1962), 84-86.

Example 45: Reed – *La Fiesta Mexicana* Mvmt. 1, m.9-17

The third example, from Vincent Persichetti's *Symphony for Band*, utilizes large intervals which are characteristic of horn calls. The horn is unmatched for lines like this with larger intervals.



Example 46: Persichetti – *Symphony for Band* m. 1-4

Clifton Williams, a horn player and composer, wrote very “hornistic” parts in his band pieces. In his concert overture *The Ramparts*, Williams writes a triumphant fanfare for the horns. Starting in measure three, the horns accent an arpeggio of a major chord. This type of line is based on the early lines for the natural horn.



Example 47: Williams – *The Ramparts* m.3-7

Trills are one of the characteristic techniques of the horn, if produced correctly. While both valve and lip trills can be produced, lip trills are special for the horn. The close harmonics on a horn allow lip trills to be performed on most of the notes in the middle to high registers. However, lip trills remain difficult and require a great amount of skill.

This first example from Thomas Knox's *Sea Song for Symphonic Band* uses a valve trill. The trill between E-natural and F can be accomplished with a fast depression and lift of the second valve.

The musical notation consists of two staves. The top staff starts with a dynamic marking 'ff' followed by a grace note. The first measure contains six eighth-note pairs, with the second pair having a grace note. Measures 2 and 3 show eighth-note pairs with grace notes. Measure 4 has a grace note followed by a sixteenth-note cluster. Measures 5 and 6 show eighth-note pairs with grace notes. The bottom staff begins with a whole note rest. Measures 2 and 3 show eighth-note pairs with grace notes. Measures 4 and 5 show eighth-note pairs with grace notes. Measure 6 shows a sixteenth-note cluster.

Example 48: Knox – *Sea Songs for Symphonic Band* m.18-34

This second example from *Variations on a Revolutionary Hymn* by Claude T. Smith requires a lip trill. This trill is rather difficult as it is high. There may be tuning issues as well since A on the harmonic series tends to be flat. Extra effort or alternate fingerings will need to be used to perform this whole-tone trill.

The musical notation consists of two staves. The top staff starts with a dynamic marking 'f' followed by a grace note. The first measure contains six eighth-note pairs, with the second pair having a grace note. Measures 2 and 3 show eighth-note pairs with grace notes. Measures 4 and 5 show eighth-note pairs with grace notes. The bottom staff begins with a whole note rest. Measures 2 and 3 show eighth-note pairs with grace notes. Measures 4 and 5 show eighth-note pairs with grace notes. Measure 6 shows a sixteenth-note cluster.

Example 49: Smith – *Variations on a Revolutionary Hymn* m.96-103

As a rule, half-note trills are always performed with valves. Whole-note trills must be within the harmonic series, therefore requiring a lip trill, or they should not be used for the horn.

Perhaps the most characteristic trait of the horn is the ability to produce "stopped" notes. Played by putting the right hand into the bell until the airway is

blocked, this technique transposes notes $\frac{1}{2}$ a tone higher and produces a biting brass timbre. Stopped notes present many difficulties. Due to hand and bore sizes, horn players must experiment with and practice stopping in order to gain mastery of this technique. Stopped notes are commonly out of tune, especially in the extreme ranges. This first example from *Lincolnshire Posy* by Percy Grainger is an example where the horn is playing the melody stopped. The line is shared with the trumpets.

The musical score consists of two staves. The top staff is in 6/8 time, B-flat major, and has a tempo marking of (stopped) 1. and dynamics *mf* (*detached*). The bottom staff continues the melody in 6/8 time, B-flat major. Both staves show a sequence of eighth-note chords and single notes.

Example 50: Grainger – *Lincolnshire Posy* Mvmt. 1, m.1-17

The next example of stopped horn is from Vincent Persichetti's *Masquerade*. The first horn ends the 6/8 section with a *dolce* solo. The new tempo at the $\frac{3}{4}$ begins with the horns in unison for this stopped passage. This change in timbre is evident because the only instrument playing is the horn.

The musical score is for Horn I in G major. It starts with a dynamic of *mf* *dolce*, followed by a ritardando. The dynamic then changes to *p*, then *mp*. The next section is labeled "a2 stopped" with a dynamic of *f*. The score consists of a series of eighth-note chords.

Example 51: Persichetti – *Masquerade* m.46-53

The third example of stopped notes in band music is from Clifton Williams' *Fanfare and Allegro*. Williams uses stopped notes to create an effect only possible on the horn. In unison, the horns attack with the hand in stopped position and hold the note one beat before moving the hand to an open position.

Stopped/Brassy +

Example 52: Williams – *Fanfare and Allegro* Mvmt. 2, marker 6

Another way to change the timbre of the horn is to use the mute. In *La Fiesta Mexicana*, H. Owen Reed uses the horns to provide a rhythmic interest while playing muted. This passage is rather fast. The most difficult aspect of the passage is balance between the three horn parts. Since mutes significantly reduce the horn's projection, the horn player must use more air to achieve the preferred volume.

Example 53: Reed – *La Fiesta Mexicana* Mvmt. 3, 5 measures after marker 19

In Morton Gould's *Jericho*, the horns briefly use their mutes along with the flutter tongue technique. Three measures before marker 22, the horns flutter three-part chords. This is an early example of the horns using flutter tongue. The flutter tongue technique has been used by many composers since Gould.

Musical score for two flutes in 4/4 time. The first flute starts with a half note followed by a grace note, then a sixteenth-note cluster labeled "flutter" with a grace note. The second flute enters with a sixteenth-note cluster labeled "flutter" with a grace note.

Example 54: Gould – *Jericho* 3 measures before marker 22

Bells Up is a technique seen quite often in orchestral music but it is still rather rare in band music. The goal is to allow the horns to project over the other instruments for a passage. Depending on the seating arrangement of the band, this may or may not be possible. In *Variations on a Hymn* by Louis Bourgeois, Claude T. Smith directs the horns to play “Bells Up” for their heroic passage at the end of the piece.

Musical score for the 'Bells Up' and 'Bells Down' sections. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a common time signature. It features a dynamic instruction 'ff' followed by six eighth-note patterns: 'sff', 'sff', 'sff', a sixteenth-note pattern with a '3' below it, 'sff', and 'sff'. The bottom staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic instruction 'sff' followed by a sixteenth-note pattern with a '3' below it, 'sff', and a sixteenth-note pattern with a '3' below it.

Example 55: Smith – *Variations on a Hymn* by Louis Bourgeois m.236-240

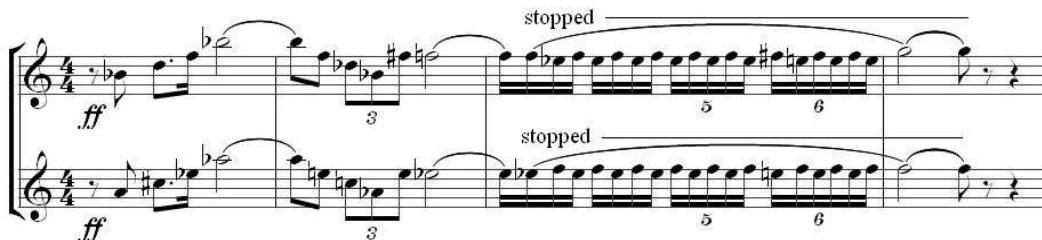
In *Jericho*, Morton Gould features the horns with Bells Up in measure 7. Here the horns execute the technique for a fanfare-like passage in order to be prominent over the rhythmic figure in the woodwinds.

A musical score for a single instrument, likely a bell or glockenspiel. It consists of a treble clef staff, a common time signature, and a key signature of one flat. The dynamic is marked as 'fff'. The melody begins with a quarter note followed by a eighth-note triplet pattern. The first measure ends with a fermata over the eighth note. The second measure continues with eighth-note triplets. The third measure starts with a eighth-note triplet, followed by a sixteenth-note triplet, and then a eighth-note triplet. The fourth measure ends with a fermata over the eighth note.

Example 56: Gould – *Jericho* m.7-8

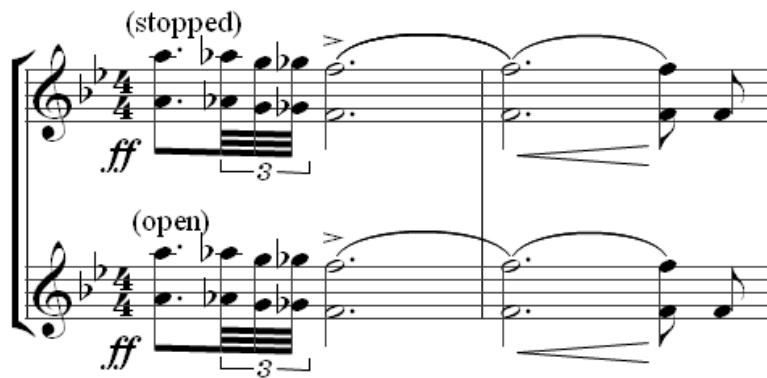
In Gunther Schuller's *On Winged Flight*, the horns are required to play a passage with difficult tuning. Here, Schuller composes a fanfare with the interval of a second between the pair of horn parts. This interval plus the high range makes tuning difficult. In an article about the piece, Schuller states, "The movement (5) begins

with a purposefully banal brass fanfare...[with] an out-of-tune horn section (as in an amateur small-town band) all follow in quick succession.”⁸¹



Example 57: Schuller – *On Winged Flight* Mvmt. 5, m.1-4

Another passage which requires careful tuning is found in Percy Grainger’s *Lincolnshire Posy*. In this passage, the horns are split into two pairs with first and second playing stopped and third and fourth playing open.



Example 58: Grainger – *Lincolnshire Posy* Mvmt. 3, m.66-67

Virtuosic horn parts are somewhat few and far between in the band world. The ones that do exist, however, are among the most difficult passages written for horn. This example from Claude T. Smith’s *Danse Folatre* includes arpeggios in the high range and thirty-second notes all at a fast tempo.

⁸¹ Gunther Schuller, “On Winged Flight.” (*The Instrumentalist* 45:5 (December 1990): 32-34, 73-76), 76.



Example 59: Smith – *Danse Folatre* m.130-134

Another example of a virtuosic horn part can be found in the second movement of Karel Husa's *Music for Prague 1968*. This passage is difficult for its enormous range and large leaps. In order for this line to be produced at the desired fortissimo dynamic, the horn player must have complete mastery of the range, extraordinary breath support, and excellent articulation.



Example 60: Husa – *Music for Prague 1968* Mvmt. 2, 4 measures before L

Already established as a virtuosic piece for horns, it is no surprise that this next example comes from Claude T. Smith's *Festival Variations*. The fast rhythms, loud dynamic, glissando, legato, high range, and accented articulation combined make this passage one of the most virtuosic for horn.

The musical score consists of two staves. The first staff starts with dynamic 'f' (fortissimo) and includes markings for 'gliss' (glissando), 'rit.' (ritardando), and 'molto rit.' (very ritardando). The second staff begins with a dynamic marking 'sf' (sforzando) followed by 'fff' (treble fff).

Example 61: Smith – *Festival Variations* m.236-245

The glissando is a technique that is perhaps most effective on the horn.

Essentially, the player slurs between two notes and attempts to hit all of the partials in between. Depending on the tempo, a glissando may sound like a scale. This can be accomplished with or without valves, ascending or descending. This first example from H. Owen Reed's *La Fiesta Mexicana* is an example of more scalar glissando. The author has chosen to label it a glissando because the effect, rather than the scale itself, is the important part.



Example 62: Reed – *La Fiesta Mexicana* Mvmt. 1, 6 measures after marker 10

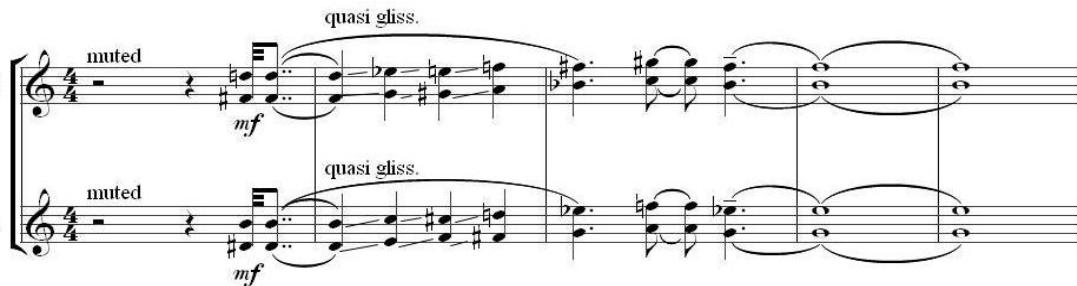
In Morton Gould's *Jericho*, a glissando is used to represent a horn call. These glissandos are less defined by Gould, the focus is on the outer interval of a sixth and seventh. These glissandos occur just before marker 26.



Example 63: Gould – *Jericho* 3 measures before marker 26

In *Apotheosis of This Earth*, Karel Husa uses the glissando to great effect. This glissando is a very slow-moving glissando. The glissando is notated and Husa labels

it “quasi-gliss.” The microtones in this glissando are more likely to be heard than in a faster glissando such as the one from *Jericho*.



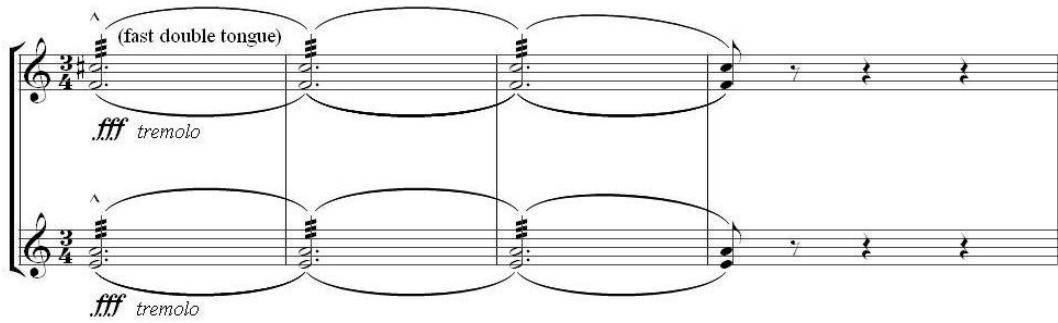
Example 64: Husa – *Apotheosis of This Earth* Mvmt. 3, m.33-37

In Clifton Williams’ *The Ramparts*, the horns have a triumphant glissando at the end of the piece. This unison glissando is an octave from a to A. This higher register is better for glissandos since the partials in this range are closer together.



Example 65: Williams – *The Ramparts* 4 measures before marker M

A more modern technique, the tremolo is defined as a fast double tongue. This technique is harder to produce than a flutter tongue and it is not seen often. James Barnes instructs the horns to use tremolo in his piece *Visions Macabre*.



Example 66: Barnes – *Visions Macabre* m.253-256

Embellishments are another technique rarely seen in horn parts. In *Lincolnshire Posy*, Percy Grainger gives the horn a mordent.



Example 67: Grainger – *Lincolnshire Posy* Mvmt. 3, m.79-84

In each of the previous examples, the horn was used to create interesting and unique music. The horn has great potential and these passages can influence composers to develop even greater parts for it. Due to the limits of this study, only certain examples were addressed. Many great examples of interesting, virtuosic, and hornistic parts exist.

Chapter Five – Conclusion

Since the founding of the United States Marine Band in 1798, the band has been an integral part of American society and culture. Although bands exist internationally, American composers have contributed greatly to the growth and development of the ensemble. Specifically, composers influenced by orchestral music and those with an intimate knowledge of the instrument have made a large impact on the horn's role in band music. Composers at the beginning of the twentieth century used the horn for rhythmic punctuation and sustained harmony. As orchestral composers began to write for the band, the horn parts received greater melodic line and significance. The development of stronger collegiate band programs increased the playing level of horn players immensely. These highly skilled performers inspired composers to incorporate various techniques such as glissando, stopped notes, muting, trills, flutter tongue, and tremolo into their horn parts. Regardless of whether its role is rhythm, harmony, melody, timbre, or volume, the horn is an essential member of the wind band.

Now in the twenty-first century, the band and its music continue to evolve with each new composition. As the band becomes one of the most important ensembles in music, composers have almost unlimited possibilities for timbre, tone, and technique on the horn. Professional horn players now have ranges extended beyond the range (F# to C) mentioned at the beginning of this document. Stop-mutes, half-valve depression, pitch bends, multiphonics, and noises created by striking the

horn are only a few new techniques possible on the horn which may be seen in future band music. These possibilities explain the horn's use in the band and ensure its place in the future.

Suggested Research

The examples in this document represent only a sample of horn parts in band music. Many other composers have used the horn in interesting and virtuosic ways. To compare and contrast with Sousa, marches by composers Henry Fillmore and Karl King are recommended. To complete a study of the British band classics, the author suggests study of the *William Byrd Suite* and *An Original Suite* by Gordon Jacob. In order to provide a more comprehensive historical study of professional bands, the author recommends research of other early twentieth century professional bands as well as more recent ensembles such as the American Wind Symphony and the Dallas Wind Symphony. These ensembles are just as important as amateur and school bands. Further study of community bands, junior high and high school bands, smaller military bands, and collegiate bands from around the United States is recommended. In addition, a study of the roles of the other instruments in the wind band will provide understanding of this important ensemble. Finally, the author suggests any and all research pertaining to wind band music. Band music and history are under-researched and published information is scarce. Research of the horn and the band can only lead to increased understanding and appreciation for this musical medium.

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<http://proquest.umi.com/pqdweb?index=0&did=742018201&SrchMode=1&sid=10&Fmt=6&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1240174482&clientId=42567> (accessed April 19, 2009).

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