

BRASS ENSEMBLES WITHIN THE UNITED STATES MILITARY: HOW THE DEVELOPMENT OF
BRASS CHAMBER MUSIC CONTRIBUTED TO MILITARY BANDS AND HOW IT RELATES TO
WHAT IS EXPECTED OF THE PROFESSIONAL TUBIST

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This final project is an accumulation of years of work and study along with the support of my family, friends, and teachers. I would first like to dedicate this paper to my teachers Mr. Dan Perantoni and the late Mr. Ray Conklin. Mr. P has been my teacher all throughout graduate school (both master's and doctorate) and I would not be the musician I am without his guidance nor have won both of my Air Force Band jobs without his assistance and wisdom. Mr. Conklin took me on as a student early in my tuba studies and ingrained a sense of musicianship, optimism, and love for music that I will forever be grateful for; as long as I am playing his legacy will continue to live on. Second, my family who are not musicians but embrace music and my studies as much as it can possibly be embraced; I am forever indebted to their support and love for music. Lastly, to Rachel-your support has meant the world to me, and I am so happy to call DC our home.

Abstract

When hearing the term “military band,” most would think of a full concert band featuring 50+ instrumentalists to include brass, woodwinds, percussion, and occasionally vocalists; however, within the past 60 years, many variations of brass ensembles have emerged from the full military concert band for various reasons. These brass ensembles include brass octets, quintets, quartets, trios, tuba quartets, and have drastically grown in popularity within the military for multiple reasons to include ease of use, practicality, financial reasons, and others. As a result, the tuba has become a necessity not only larger military band ensembles, but multiple brass chamber groups which in turn requires the tubist to become more versatile in order to successfully audition and win one of these band jobs. When compared to other academic research conducted on or how to win an orchestral audition, discussions on military bands are often overlooked. The United States Department of Defense is the single largest employer of musicians in the country, and it is important for students and young professionals to have access to relevant information. Having won my Regional Air Force Band job in 2019 while in college, and a Premier Air Force Band job in 2023, I have a personal connection to this subject matter and understand the details of these jobs. This final project aims to show the early developments of the brass chamber movement starting in the civilian world, and how it began to bleed over to the military bands for its many military-specific benefits, as well as show how various brass ensembles continue to be a necessity for military bands. Lastly, this paper will show how the recent popularity and necessity of military chamber music relates to what is expected of the modern professional tubist in order to successfully win an audition within one of the bands.

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List of Abbreviations

New York Brass Quintet.....	NYBQ
American Brass Quintet.....	ABQ
Canadian Brass.....	CB
Empire Brass Quintet.....	EBQ
St. Louis Brass Quintet.....	SLBQ
The United States Army Band “Pershing’s Own”.....	TUSAB
The United States Air Force Band.....	TUSAFB
The United States Navy Band.....	TUSNB
The United States Marine Band “President’s Own”.....	TUSMB

Chapter 1: Civilian Brass Quintet Movement

The first widely accepted brass quintet work emerged in the late 19th century with composers such as Victor Ewald. It wasn't until decades later, in the early half of the 20th century, that professional brass quintets with consistent personnel were formed and widely known, accepted, and respected in the musical community. In comparison to chamber music of woodwind and string instruments, the brass quintet is relatively young. The *Brass Music Online Article* speaks on behalf of these early brass quintet arrangements:

“It is considered to be a historical fact that Ewald wrote his four quintets while making music with his musical contemporaries and friends in the Mighty Handful. Whether those quintets were originally presented as brass quintets or string quartets still remains a question to be answered. It is believed, however, that they spanned twenty-five years. During his lifetime, Ewald published only one of his brass quintets, and it was the Brass Quintet in B-flat minor... And, to this day, brass players will forever be indebted to him for his series of quintets, which are a brass repertoire staple and representative of the Romantic style literature of the era. The American Brass Quintet (SEE MORE BELOW PG NUMBER?), throughout the 1974 to 1975 concert season, first afforded his pieces the exposure that they deserved at Carnegie Hall. His four quartets are Quintet no. 1 in B flat minor (Op. 5) from 1890, Quintet no. 2 in E flat major (Op. 6) from 1905, Quintet no. 3 in D flat major (Op. 7) from 1912, and Quintet no. 4 in A flat major (Op. 8) from approximately 1888” (Brass Music Online Article).

The construction of brass instruments was still in development, and instrument makers were experimenting to determine how to build the most useful and practical instrument without any mechanical issues. This is one of the many reasons it took so long for professional players to be confident enough to perform in these groups. Years after Ewald had composed his brass quintet works in the early 20th century, the brass instruments themselves improved mechanically which allowed the players to feel more confident about forming more serious groups, which in turned allowed more established composers to write for them as well.

The New York Brass Quintet

The New York Brass Quintet (NYBQ), founded in 1954, was one of the first widely accepted professional brass quintets. “The New York Brass Quintet as a professional entity in 1954 was the single most important event in establishing the brass quintet as a standard chamber music ensemble” (Lalverse Jr 24). According to Metcalf,

“The New York Brass Quintet began with members chosen from a group of brass players who formed the New York Brass Ensemble. The time immediately following the Second World War found a large number of talented brass players ready to resume careers interrupted by the war or ready to begin new careers in New York City” (Metcalf 6).

The original personnel of the New York Brass Quintet consisted of Robert Nagel and John Glasel (trumpet), Frederick Schmidt (horn), Erwin Price (trombone), and Harvey Phillips (tuba). Everyone in this group was a professional musician who was widely respected in their own right, and when these people came together they created something that couldn't be overlooked. It was the mission of the NYBQ to be seen as a premier chamber ensemble as well as commission new pieces for the standard brass quintet—two goals that they achieved in great lengths. Due to the vision and efforts of the NYBQ (mainly led by tubist Harvey Phillips), composers such as Alec Wilder, Malcolm Arnold, Eugene Bozza, and many others wrote their first brass quintet pieces arranged specifically for the NYBQ. The following speaks on behalf of how early friendships with composers led to the beginning of a collaboration:

“(Alec) Wilder met Phillips in the 1950s and remained friends with him throughout his life. In the beginning years of the New York Brass Quintet, Wilder would often join the group on tours. Wilder became so close with Phillips that he was considered part of the family. Phillips was a great friend to Wilder and in return Wilder added an enormous amount of repertoire to the tuba world...Wilder's close friendship with Harvey Phillips gave rise to a number of new works for tuba, spearheading a revolution in the repertoire for that instrument” (Romano 20-21).



Figure 1.1. The New York Brass Quintet (Robert Nagel and John Glasel, trumpets; Frederick Schmitt, horn; John Swallow, trombone; Harvey Phillips, tuba)

The American Brass Quintet

The American Brass Quintet (ABQ), formed in 1960, was another early professional brass quintet. The original personnel of the ABQ included Theodore Weiss and Robert Heinrich (trumpet), Arthur Goldstein (horn), Arnold Fromme (trombone), and Gilbert Cohen (bass trombone). Like the NYBQ, one of ABQ's main goals as an ensemble was to perform music written specifically for Brass Quintet; this decision caused much trouble as there were not many works written for this instrumentation at the time. However, unlike the NYBQ, ABQ used a bass trombone instead of a tuba.

“A fundamental difference between the American Brass Quintet and the New York Brass Quintet was the use of a bass trombone instead of a tuba for the lowest voice...Another distinguishing factor (of the ABQ), according to Fromme was the decision not to perform transcriptions, a decision which challenged the group to commission new works for the brass quintet. To date the group has commissioned over one hundred works for brass quintet, including works by Jan Bach, Willian Bolcom, Eric Ewazen...” (Lalverse Jr 29).

Additionally, another monumental decision the ABQ made was to perform all of Ewald's Quintets. “The American Brass Quintet, throughout the 1974 to 1975 concert season, first afforded his (Ewald's) pieces

the exposure that they deserved at Carnegie Hall.” (Brass Music Online Article). With the formation of NYBQ and ABQ, this early standard of brass chamber music was established which allowed the movement to branch out into uncharted territory.

Canadian Brass

Moving into the late 20th century, The Canadian Brass (CB) emerged in 1970 after the NYBQ and ABQ. Canadian Brass is responsible for hundreds of newly published brass quintet pieces. According to their website:

“Friends Chuck Daellenbach and Gene Watts first came together in 1970 to form a brass quintet — a chamber music setting not entirely new, but never before having garnered the success and storied career Canadian Brass would achieve over the next 40 years. Initially, Gene took on the role of developing new repertoire while Chuck was the moving force in marketing, publishing and managing the business. Three empty chairs were quickly filled and together, the group’s imagination and consummate musicianship elevated the art of the brass quintet to what it is today. Here was not only an opportunity to explore the possibilities of an all-brass chamber group but a challenge to bring the sound and the excitement of brass music to new audiences.

Masters of concert presentations, Canadian Brass has developed a uniquely engaging stage presence and rapport with audiences. Each of their concerts will show the full range from trademark Baroque and Dixieland tunes to new compositions and arrangements created especially for them – from formal classical presentation to music served up with lively dialogue and theatrical effects. The hallmark of any Canadian Brass performance is entertainment, spontaneity, virtuosity and, most of all, fun – but never at the expense of the music. Whatever the style, the music is central and performed with utmost dedication, skill and excellence.

With a discography of over 130 albums and an extensive world-wide touring schedule, Canadian Brass is an important pioneer in bringing brass music to mass audiences everywhere. They have sold well over 2 million albums worldwide, with 1.2 million sold in the Nielsen Soundscan era alone (since 1991). They continue to score Billboard chart positions — like with their rousing recording of patriotic songs and marches, *Stars & Stripes: Canadian Brass Salute America*, which spent 8 weeks in the Top 25 on the Billboard Classical Chart, peaking at #2! Touring legends with an enthusiastic fan base, the Canadian Brass play to packed houses everywhere throughout the USA, Canada, Japan and Europe” (Canadian Brass Website).



Figure 1.2. Chuck Daellenbach (Tuba) of Canadian Brass playing for an audience of kids at an educational concert.

Canadian Brass is widely seen as the premier brass quintet today; this group still actively tours and consists of all new personnel, except the tuba player, Chuck, who is the last founding member still in the group. Like the other quintets, Canadian Brass had hundreds of pieces composed for them over their 50 years of existence.

Empire Brass Quintet

Empire Brass Quintet (EBQ) is yet another brass quintet that was formed in the mid-late 20th century, and along with the quintets mentioned above was largely responsible for the evolution of the civilian brass quintet movement. Matthew Dickson described Empire Brass in this way:

“From its inception in the early 1970s, the Empire Brass Quintet has positioned itself at the vanguard of modern brass quintet literature and performance, pushing performance boundaries and tirelessly concertizing...At Tanglewood in the summer of 1971, five talented young brass players were introduced to each other by a mutual friend, Michal Tilson Thomas. This introduction led to a collaboration that would soon change the face of chamber music. The five musicians were trumpeters Rolf Smedvig and Charlie Lewis, hornist David Ohanian, trombonist Ray Cutler, and tubist Sam Pilafian...When the quintet presented its first public performance in the spring on 1973 at the inaugural New York City Brass Conference, its members settled upon the name the “Empire Brass Quintet.” All five of the group’s members shared an extraordinary

mastery of their instruments and a dedication to furthering the cause of brass chamber music. In addition to exploring their own arrangements and commissioning new works...the members of the newly dubbed Empire Brass Quintet engrossed themselves in the task of learning the existing brass quintet repertoire...From its earliest days, the EBQ's approach stood out for its orchestral orientation. Each member's top-notch orchestral musicianship shone through in the group's brilliant core, thick blend, and rousing articulations. The EBQ approached brass chamber music with the utmost earnestness; its mission was not just to be an exceptional brass quintet, but to become one of the world's preeminent chamber music ensembles" (Dickson 5-6).



Figure 1.3. Empire Brass Quintet in 1982 (Charles Lewis and Rolf Smedvig, trumpets; David Ohanian, horn; Mark Lawrence, trombone; Sam Pilafian, tuba)

Today, the EBQ is still very active and consists of all new personnel. Though different musicians have rotated in and out over the past 50 years, the quality and mission stays at the highest level. The EBQ website states:

“The Empire Brass enjoys an international reputation as North America's finest brass quintet, renowned for its brilliant virtuosity and the unparalleled diversity of its repertoire. The five musicians - all of whom have held leading positions with major American orchestras - perform over 100 concerts a year in cities such as New York, Boston, Chicago, Washington, London, Zurich and Tokyo. With their best-selling recordings on the Telarc label they have introduced an

even larger audience worldwide to the excitement of brass music that ranges from Bach and Handel to jazz and Broadway. They are equally at home in the majestically antiphonal works that Gabrieli composed for St. Mark's Cathedral in Venice and the exuberantly show stopping tunes that Richard Rodgers and Andrew Lloyd Webber wrote for Broadway. The Empire Brass is the first brass ensemble to win the prestigious Naumberg Chamber Music Award” (Empire Brass Website).

St. Louis Brass Quintet

The St. Louis Brass Quintet (SLBQ) emerged during the 1960s and came to be known as one of the most influential ensembles within brass quintet movement.

“Founded in 1964, the Saint Louis Brass Quintet is one of America’s longest standing brass quintets. The group was originally formed by members of the St. Louis Symphony to play children’s concerts around the St. Louis area. Soon though, they had expanded to present full length concerts funded by the National Endowment for the Arts, the Missouri Arts Council and the Mid-America Arts Alliance. Now, forty years and more than 2,500 engagements later, the only original member still in the group — and the only one who actually lives in St. Louis — is trombonist Melvyn Jernigan. The other quintet members hold top positions across the United States, and none of them are members of the St. Louis Symphony.

The group now performs three ten day concert tours throughout the United States each year, plus recording and international touring. The SLBQ was featured at the Norway Brass Band Festival in 1994, at a festival in Bombay, India in 1995, and they performed a two-week concert tour in Japan in 1997. In May of 1999 the quintet toured Mexico, and in October of 2001 they toured Germany. June 2003, they were performing in Sweden.

It was out of the Saint Louis Brass Quintet that Summit Brass got its start. In 1985, led by trumpeter David Hickman, who was at that time a member of the quintet, personnel were chosen for this new group. Since its first concerts in 1986, Summit Brass has hosted an annual institute for brass players, performed dozens of concert tours in the United States and Europe, and has recorded ten CDs” (Summit Records Website).



Figure 1.4. St. Louis Brass Quintet (Allan Dean and Ray Sasaki, trumpets; Thomas Bacon, horn; Melvyn Jernigan, trombone; Daniel Perantoni, tuba)

Faculty Brass Quintets

Full-time tuba professors at universities were not common until very recently (the last 60 years). Along with the growing trend lead by the groups discussed above, this movement started mainly in the 1960s when Professor Rex Connor was hired at the University of Kentucky as the first full-time tuba professor in the country. The following speaks on behalf of Professor Conner:

“In 1960, Rex Conner began teaching at the University of Kentucky School of Music and became the first full-time instructor of the tuba and euphonium at an American university. During his twenty-year tenure at Kentucky, Mr. Conner acquired a national and international reputation as an outstanding teacher. The fact that he was held in very high esteem can be documented by his appointment to the International Honorary Advisory Board of Tubists Universal Brotherhood Association (T.U.B.A.) in 1974. (The name of the organization was changed to the International Tuba Euphonium Association (I.T.E.A.) in 2000). Professor Conner retired from his position at the University of Kentucky in 1980. Previous to his tenure at the University of Kentucky, Mr. Conner taught at Wayne State Teachers College, in Nebraska (1953-1960). He also served as the tuba instructor at the National Music Camp at from 1957 through 1982. During World War II, Conner was a member of the 347th Army Air Force Band.

During the 1960s and 1970s, universities throughout the country added full-time tuba teachers to their music faculties, often referring to the “Kentucky model.” It is interesting to note that the School of Music at Indiana University, which is generally regarded as one of the finest institutions of its kind, added a full-time tuba professor of tuba in 1961, much in reaction to the notoriety of Mr. Conner’s hiring by the University of Kentucky” (Shoop, “Rex Conner”).



Figure 1.5. Rex Conner (1915-1995)

Other early professors include Bill Bell (Indiana University-hired 1961) and Dan Perantoni (University of Illinois-hired 1968). Before the hiring of these tuba professors, most schools had a trombone professor teaching the entire low brass studios. Having a full-time tuba professor was largely born out of the brass quintet movement with the growing need of great tuba players for these professional organizations. If it wasn't for the formation of faculty brass quintets, with the help of the chamber music

movement in large by other professionals, many of these full-time tuba positions would not have been possible. Lair discusses this in his dissertation:

“Through the tremendous efforts of great musicians such as William Bell, the public view of the tuba began to change during the 1950’s. By the 1960’s Rex Conner was hired at the University of Kentucky as the first full-time tuba instructor at a university in the United States. The tuba was beginning to be accepted as the traditional bass instrument of brass quintets, rather than the previously accepted bass trombone. At about the same time, university music departments wanted to create faculty brass quintets. This was the primary reason colleges and universities began to hire full-time tuba and euphonium professors. With the advent of full-time university teaching positions for tubists in the United States, there was an explosion of solo literature and performance, student interest, and chamber music” (Lair 7).

Even today, many universities do not have a full-time tuba professor and tuba students still study with a trombone player; this is less common today, but this demonstrates that history takes time to catch up and unfortunately the tuba is the youngest brass instrument, which means its community is still evolving-even with hiring practices.

The 1960s saw a rise in the formation of faculty brass quintets at various schools in order to be a part of the chamber music movement initiated by the NYBQ. As mentioned above, this formation opened a lot of doors for tubists as new teaching jobs specifically for the tuba were created. This pushed the brass chamber music movement forward in academia, solidifying it as a true classical and respective ensemble.



Figure 1.6. Henderson Faculty Brass Quintet from 1960s (Don Kramer and John Caldwell, trumpets; Eddie Paul, horn; Wes Branstine, trombone; Chris Kornegay, tuba)

Henderson Brass Quintet is one of many examples of early faculty brass quintets. The group's website states: "Faculty brass quintets have been an important part of the brass program at Henderson for over 50 years. Don Kramer and Dr. Wes Branstine formed the HSU Faculty Brass Quintet along with three students in the 1970's" (HSU Trumpets Website).

Lamar Faculty Brass Quintet is another example of a faculty brass ensemble formed during this time. "Founded by former faculty Dr. Raul Ornelas and Roger Behm, the LFBQ is Lamar's premiere faculty music ensemble. In 1974, the faculty hornist became Dr. Robert Culbertson, and in 1976,

trombonist Dr. Wayne Dyess joined the group as the third faculty member, leaving just the second trumpet and tuba positions as student members. The ensemble maintained that configuration for almost three decades, and was the training ground for numerous talented student trumpet and tuba players. In 2016, the quintet added Victor Gomez as a faculty performer on tuba, and in 2017 added Jon Bhatia as a faculty member on trumpet. Dr. Nairam Simoes took over for Mr. Bhatia in the Fall of 2019” (LU Faculty Brass Quintet Website).



Figure 1.7. Lamar Brass Quintet (Jared Broussard and student, trumpets; Max Paulus, horn; Timothy Dueppen, trombone; Victor Gomez, tuba)

Summary

The late 20th century birthed dozens of professional brass quintets in many different settings including faculty brass quintets, brass quintets formed out of orchestra members, and others. The latter part of the 20th century saw a rise in employment of tubists because of chamber music opportunities, this in turn changed the standards for what a tubist needed to be.. The rise of the bass tuba in chamber music also brought its own challenges. These changes challenged the tubist and brought new standards to what many

tubists were playing at the time. Teaching and the employment of tubists in brass quintets allowed for the development of new repertoire and required a higher level of technique for the professional tubist.

Chapter 2: Early Brass Chamber Ensembles in the Military

As civilian brass quintets gained notoriety, military bands began to take notice. Though military bands have been around for centuries, they are always evolving to better suit the mission of the current times. “In the nation’s capital of Philadelphia (1798), President John Adams signed an Act of Congress establishing the United States Marine Band. The original 32 drummers and fifers assisted in recruiting Marines and entertained residents” (US Marine Band Website). However, the mid to late 20th century showed a rise in brass chamber ensembles in the military bands due to their flexibility. With the formation of these smaller chamber groups, performances that used to require dozens of people in a full band were now possible with just a few band members.

The US Army Brass Quintet

The US Army Band “Pershing’s Own” (TUSAB) Brass Quintet was one of the first prominent and well-known brass chamber groups within any US Military Band. TUSAB’s website does an excellent job of tracking the history of all ensembles within the organization:

“Since its inception in 1972, The U.S. Army Brass Quintet has gained a reputation as one of the most highly respected and sought after groups of its kind. The ensemble has appeared before audiences and dignitaries in 48 states and 14 foreign countries. An element of The U.S. Army Band “Pershing’s Own” in Washington, DC, The U.S. Army Brass Quintet has performed at the White House, presidential inaugurations, and official state ceremonies in the Nation’s Capital. They have been selected repeatedly as the first ensemble to honor new presidents with the traditional “Hail to the Chief” on live national broadcasts. The U.S. Army Brass Quintet frequently provides musical support for special events hosted by the Secretary of Defense, the Secretary of the Army, and the Army Chief of Staff, as well as for ceremonies supporting the Military District of Washington.

The U.S. Army Brass Quintet has performed on NBC’s “Today Show,” the Food Network’s “Emeril Live,” NPR’s “A Prairie Home Companion,” CBS’s “Sunday Morning,” ABC, Fox, CNN, TNN, and internationally on BBC. The group also appears regularly on local and regional broadcasts throughout the nation.

The group’s repertoire includes over 500 selections from all eras and genres of classical and popular music, interactive entertainment, video, and works for children’s concerts. The Brass Quintet’s library also includes historic musical selections from the American Civil War which the ensemble enjoys performing on authentic instruments.

The U.S. Army Brass Quintet continues a long tradition in support of music education. These Soldiers' outreach activities include frequent appearances at the Midwest Band and Orchestra

Clinic, the International Trumpet Guild Conference, The U.S. Army Band's annual Tuba-Euphonium Conference, and at high schools, universities, and conservatories throughout the United States and around the world" (US Army Band Website).



Figure 2.1. Modern picture of TUSAB Brass Quintet performing a memorized selection of music (Kevin Gebo, Andrew Boylan, trumpets; Rick Lee, horn; Gregory Hammond, trombone; Jon Voth, tuba)

TUSAB Brass Quintet is a fully functioning group today and its current personnel can be found on the website (as well as past personnel through their database). Along with the dozens of professional brass quintets today, TUSAB Brass Quintet still stands out as a premier chamber brass ensemble in within the larger musical community.

Early Purposes of the Quintet

Unlike brass quintets in the civilian world, military bands served to provide support for numerous types of military events, promotion ceremonies, retirements, etc. In addition to serving the US Army in its own right, the group also had a duty to recruit and provide a world-class musical product; because of this, TUSAB Brass Quintet recorded albums to showcase the members' talent, just like the civilian quintet such as NYBQ and ABQ.

Table 2.1. A program from a recording that was made by TUSAB Brass Quintet at Fort Meyer, VA in 1976:

Title	Composer
<i>Rondeau</i>	Jean Joseph Mouret
<i>Impressions of a parade</i>	Samuel Barron
<i>Little brass music</i>	Guenther Schuller
<i>Little brown jug</i>	Michael P. Buckley
<i>Suite from the Monteregeian Hills</i>	Morley Calvert
<i>16 century Carmina</i>	Transcribed by John Glassel
<i>The entertainer</i>	Scott Joplin, arr. by Arthur Frackenpohl
<i>Brass quintet</i>	Thomas Frederickson
Return to childhood, a miniature fantasy suite	Michael P. Buckley
<i>Happy birthday</i>	Reilly L. Lewis and Michael P. Buckley

Many of the pieces listed in Table 2.1 are transcriptions which further emphasized the need for new repertoire for this instrumentation at this time, as well as show how new the brass chamber movement was. Just like the civilian brass quintets, TUSAB Brass Quintet was struggling to find repertoire to fill out a program, and thus had to become creative in their program preparation.

Recruitment and Touring

One of the benefits of having a world class chamber group was that it could periodically tour and provide concerts to potential members (music students). Like civilian brass quintets, TUSAB Brass Quintet would perform shows at world class institutions and concert halls. Table 2.2 below describes a performance in 1989. While many transcriptions were still being performed, the number of original works for brass quintet was continuing to grow as the brass quintet movement continued to progress in the late 20th century.

Table 2.2. A program from a guest recital performed at Indiana University in 1989:

Title	Composer
<i>Fugace</i>	Claude Bolling, arr. Mike Tomaro
<i>Three Arias</i>	George Frideric Handel
<i>Rounds and Dances</i>	Jan Bach
<i>When Five's Company</i>	Dennis Edelbrock
<i>Four Dances</i>	Bernhard Heiden
<i>Girl with the Flaxen Hair</i>	Claude Debussy, arr. David Sabourin
<i>Air Varie</i>	Arthur Pryor
<i>Sonatina</i>	Eugène Bozza

Summary

TUSAB Brass Quintet frequently toured, like the civilian brass quintets, which further emphasized the versatility of the ensemble. Since its formation in 1972, TUSAB Brass Quintet was one of the earliest brass chamber ensembles in the military bands, thus showing musicians and civilians alike the versatility and flexibility that these smaller groups could provide for their respective military bands. The other Armed Service Bands quickly took notice and the formation of other brass chamber groups began to take shape in the mid-late 20th century.

Chapter 3: Brass Chamber Music in the Other Armed Services

The mid-late 20th century saw the other service bands in Washington, DC begin to form various brass chamber groups. These various chamber ensembles range in numbers to include larger brass ensembles, as well as variations of much smaller groups as well. This chapter will detail the purposes for these groups and the many services they provide. This chapter will focus mainly on the Washington, DC military bands, as well as introduce the brass movement in regional and fleet bands, with the intention to provide some consistency (location) amongst the different services; however, these groups represent only a small number of the military ensembles.

The United States Air Force Band

The United States Air Force Band (TUSAFB) is stationed at Joint Base Anacostia-Bolling in Washington, DC. The primary mission of TUSAFB is to “honor those who have served, inspire American citizens to heightened patriotism and service, and connect with the global community on behalf of the U.S. Air Force and the United States of America” (The USAF Band Website). The latter part of the 20th century saw the arise of brass specific ensembles within TUSAFB; with the formation of these groups, these smaller ensembles were able to provide stronger, nuanced, support without using the full Concert Band. The Ceremonial Brass Ensemble was formed during this time.

Ceremonial Brass

According to TUSAFB’s website:

“The Ceremonial Brass is the official ceremonial ensemble of the United States Air Force. Stationed at Joint Base Anacostia-Bolling in Washington, D.C., it is one of six musical ensembles that form The U.S. Air Force Band. Featuring 41 active-duty musicians, the Ceremonial Brass provides musical support for funerals at Arlington National Cemetery, arrivals for foreign heads of state at the White House and Pentagon, patriotic programs, and change of command, retirement, and awards ceremonies.

The Ceremonial Brass can be traced back to 1964 when The United States Air Force Headquarters Command Band was incorporated into The U.S. Air Force Band as a ceremonial unit. It became an all brass and percussion ensemble in 1985 and was renamed the Ceremonial Brass. Today, this elite group is responsible for more than 1,000 ceremonial performances each

year. Members often perform in smaller chamber music formations at formal military and civilian functions, education outreach events, and local concert venues.

As part of The U.S. Air Force Band, the Ceremonial Brass' mission is to HONOR those who have served, INSPIRE American citizens to heightened patriotism and service, and CONNECT with the global community on behalf of the U.S. Air Force and the United States. The excellence demonstrated by the Ceremonial Brass reflects the excellence displayed by all Airmen stationed worldwide, whose selfless service and sacrifices ensure the freedoms enjoyed by citizens of the United States of America" (The USAF Band Website).

Though the origins of the Ceremonial Brass date back to 1964, this ensemble became all brass (and percussion) in 1985 (The USAF Band Website). With this change to all brass personnel, the group immediately became more flexible, thus allowing the musicians to rotate in and out of various gigs, play in outdoor venues more easily, as well as allow for the quick formation of smaller brass quintets to be used in various military capacities. Today the Ceremonial Brass performs multiple times each week in numerous capacities and maintains an extensive performance schedule. Often times, there is more than one performance happening at one time that require multiple brass ensembles, and if it wasn't for the formation of these chamber ensembles, TUSAFB would not be able to perform and honor as many commitments as they do.



Figure 3.1. The United States Air Force Band's Ceremonial Brass performing one of the many funerals at Arlington National Cemetery, Virginia

District Brass and Touring Quintets

District Brass is the premier brass quintet in The Ceremonial Brass as part of TUSAFB; this quintet is generally comprised of principal/long-serving members of The Ceremonial Brass. In addition to the thousands of performances for military support provided by TUSAFB each year, these smaller ensembles provide greater opportunity for outreach and recruiting performances as well, much like TUSAB Brass Quintet discussed in Chapter two. Not only is it the mission to honor and serve the Air Force, but it is also important for TUSAFB to recruit world-class musicians to join the Armed Services to help support the greater mission.



Figure 3.2. A touring Brass Quintet from TUSAFB (Michael Brest, Jason Covey, trumpets; Anna Gilpatrick, horn; Josh Cullum, trombone; Jess Lightner, tuba)

Brass chamber music provides flexibility that the larger Concert Band would not, and with this added flexibility, these chamber groups are now able to spend extra time to record albums and further push the military band chamber movement forward.

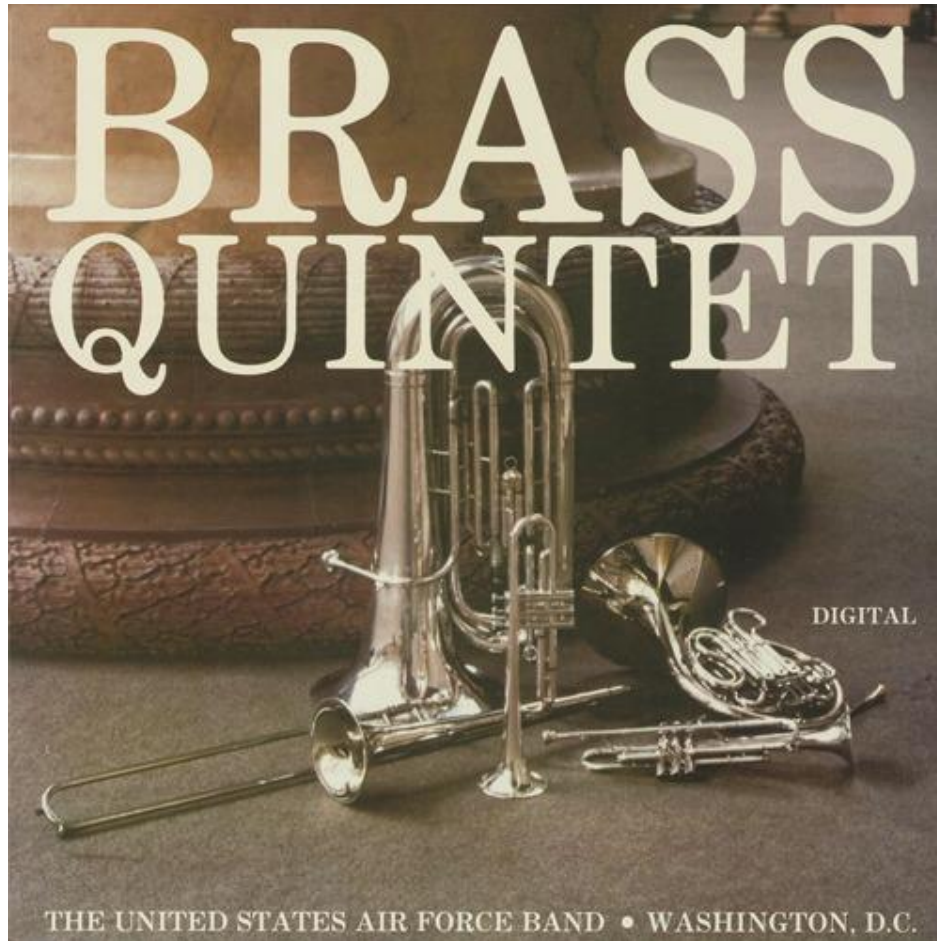


Figure 3.3. An album made by a brass quintet from TUSAFB

The United States Navy Band

The United States Navy Band (TUSNB) is stationed at the Navy Yard in Washington, DC. Though this service band does not have an official Ceremonial Brass like TUSAFB, they still utilize brass chamber ensembles in many different ways. TUSNB has three official brass chamber groups (see below)

but utilizes various different instrumentations for performances as needed for the same reasons mentioned in the above sections.



Figure 3.4. A condensed brass section of the US Navy Band performing funeral services at Arlington National Cemetery, Virginia

Brass Quintet

TUSNB Brass Quintet was founded in the early 1970s, around the same time as TUSAB Brass Quintet. The Navy Band website speaks on behalf of the group:

“Since 1971, the Navy Band Brass Quintet has performed at ceremonies and events throughout the Washington area, including high visibility performances at the White House, Pentagon, State Department and Washington Navy Yard. Notable performances include inaugural events for President George W. Bush and Vice President Richard Cheney in 2000 and 2004, the dedication of the Flight 93 Memorial in Shanksville, Pennsylvania, and remembrance services at the National 9/11 Pentagon Memorial. Additionally, the group has been featured on NBC's Meet the Press and the Today Show. Committed to educational outreach, the quintet is an active participant in the Navy Band's Music in the Schools program, and has presented masterclasses and clinics nationwide at high schools, universities and international music conferences. The quintet's repertoire includes over 400 works spanning six centuries, with many compositions arranged by its members” (The US Navy Band Website).

Like the other service bands, TUSNB must provide support for the many different types of events that are requested of them. The utilization of the brass quintet allows a full-sounding group with only five people to go out and achieve these missions with ease and more practicality.



Figure 3.5. Current personnel of the USNB Brass Quintet (Carl Lindquist, Caeley Jackson, trumpets; Jason Ayoub, horn; Colin Wise, trombone; James Hicks, tuba)

Brass Quartet

Though the brass quintet may be the most popular and useful brass chamber ensemble, other types of brass ensembles are utilized in various military organizations.

“Established in 1999, the United States Navy Band Brass Quartet has reached thousands of people of all ages through the performance of public concerts and Music in the Schools programs

at Washington area recital halls, churches and schools. Led by Chief Musician Philip J. Eberly, the quartet also includes Musicians 1st Class Ethan Bartley, John Mangonon and Peter M. Pirotte. The group has performed for national audiences on four live broadcasts from the Kennedy Center Millennium Stage and has made three appearances on NBC's "Meet the Press." The quartet has given masterclasses at the Midwest Clinic in Chicago, the Navy School of Music in Little Creek, Va., the International Tuba Euphonium Conference at Indiana University and the island of St. Thomas, U.S. Virgin Islands.

In addition to these public performances, the Brass Quartet provides musical support at official ceremonies at the Washington Navy Yard, Pentagon, Navy Memorial, U.S. Congressional Office Buildings, Naval Observatory, Walter Reed National Military Medical Center, State Department, National Defense University and Women in Military Service for America Memorial, among many other venues. These ceremonies are frequently attended by dignitaries such as the Secretary of the Navy and Chief of Naval Operations.

Since its formation, the quartet has generated a large and unique repertoire of arrangements, transcriptions and original compositions encompassing styles that represent American patriotic and folkloric musical traditions as well as traditional light classics from the diverse traditions of our country” (The US Navy Band Website).

There is less music written for the brass quartet instrumentation, but one of benefits of the group is that it only requires four people-meaning less people can be utilized during busier weeks when more missions are required by the band. Initially, the brass quartet from TUSNB played with limited repertoire, but soon new works were composed for the group which allowed this new brass chamber ensemble to shine. This below example is a program that was performed by the group in 2015 at one of the most prestigious venues.

Table 3.1. Program from TUSNB Brass Quartet Performance at Millennium Stage (August 22, 2015)

Title	Composer
<i>Miniature for Brass Quartet</i>	Ronald LoPresti
<i>Beethoven String Quartet #2 finale</i>	Ludwig van Beethoven
<i>Canzon per sonare #4</i>	Gabrielli
<i>Quartet #4, Mvt 1</i>	Wilhelm Ramsöe

<i>Toccata</i>	Edmund Haines
<i>The Valdres March</i>	Johannes Hansen
<i>Trish-Trash Polka</i>	Johann Strauss
<i>Amparata Roca</i>	Jaime Teixidor
<i>Where You There?</i>	(based on arr. by Moses Hogan)
<i>Mood Indigo</i>	Duke Ellington
<i>Beal St. Blues</i>	W.C. Handy
<i>Midway March</i>	John Williams
<i>Anchors Aweigh!</i>	Charles Zimmermann

Military ensembles are often known for their versatility due to the wide range of history in American musical tradition, and this program by the USNB Quartet shows exactly that. From classical pieces to jazz, this group once again pushed the boundaries of what a military chamber ensemble was capable of-and they did it on one of the largest stages in Washington, DC.



Figure 3.6. Current personnel of TUSNB Brass Quartet (Ethan Bartley, Peter Pirotte, trumpets; Philip Eberly, euphonium; Anthony Halloin, tuba)

Tuba/Euphonium Quartet

Other than brass quintets or quartets, the large number of brass musicians in any given band provided opportunities for more unique ensembles to be created. Because of this, the Tuba/Euphonium Quartet was created.

“The Navy Band Tuba/Euphonium Quartet is internationally recognized as a driving force in low brass music and one of the premier ensembles of its kind. Formed in 1985, this unique group has thrilled audiences with arrangements of popular melodies and classical transcriptions.

The quartet has been featured in recitals, clinics and at conferences at Brigham Young University, the International Tuba-Euphonium Conference at the University of Texas in Austin, at the Colonial Tuba-Euphonium Institute in Indiana, Pa., and the University of Minnesota in Minneapolis. They have also performed in Sapporo, Japan and Stockholm, Sweden.

In reference to their performance at the International Tuba-Euphonium Conference at the University of Kentucky in Lexington in May 1992, the TUBA Journal stated "the USNBTEQ is varied musically, individually and instrumentally (euphonium, E-flat and CC tuba), and they ended a morning recital with an enthusiastic package that kept the audience enthralled and asking for more."

The quartet often appears as part of the Navy Band's Music in the Schools program, offering performances in elementary and secondary schools that are both entertaining and educational” (US Navy Band Website).

The formation of these more specific groups is generally not for military support, but for outreach and recruitment opportunities as discussed in the previous chapters; but these ensembles allow civilians and students alike to get a glimpse of the level of musicianship in these bands.



Figure 3.7. Current personnel of TUSNB Tuba/Euphonium Quartet (Philip Eberly, Bryce Edwards, euphoniums; James Hicks, Kyle Huron, tubas)



Figure 3.8. The USNB Tuba/Euphonium Quartet performing at Cordova High School (Rancho Cordova, CA) in 2018

The United States Marine Band

The United States Marine Band (TUSMB) is the oldest band in Washington, DC and its mission is different from the other bands due to its increased Presidential support.

“Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. These performances range from small ensembles such as a solo pianist, jazz combo or brass quintet to a country band, dance band or full concert band. The diversity of music often presented at the Executive Mansion makes versatility an important requirement for Marine Band members. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for permanent duty with the Marine Band. Most of today’s members are graduates of the nation’s finest music schools, and more than 60 percent hold advanced degrees in music” (US Marine Band Website).

Though the mission of TUSMB is drastically different from the other services due to White House commitments, the utilization of brass chamber ensembles is still essential for the same reasons listed above. Brass quintet is one of the most useful brass chamber groups in this band, but other variations are used as well. These different groups largely perform at The White House, Pentagon, and various other stages for the highest of ranking officials for The United States and abroad.



Figure 3.9. A condensed brass section of the US Marine Band performing funeral services at Arlington National Cemetery, Virginia

Regional and Fleet Bands

In addition to the premier Military Bands discussed above, it is important to note that many brass chamber ensembles also exist in the many Regional and Fleet bands throughout the different services. Though there are many regional and fleets bands, this section will provide a representative sample of these groups using examples from the Air Force Regional and Navy Fleet Bands.

Airlifter Brass (Air Force Band of Mid-America)

Airlifter Brass is a Brass Quintet from the United States Air Force Band of Mid-America, stationed just outside St. Louis, Missouri at nearby Scott Air Force Base, IL.

“Airlifter Brass is the Brass Quintet of the United States Air Force Band of Mid-America. With the traditional instrumentation of two trumpets, French horn, trombone and tuba plus percussion, the ensemble is known for its versatility and outstanding musicianship. A component group of the

Band of Mid-America, their performance repertoire spans five centuries, from the glorious antiphonal sounds of the Renaissance to the rich diversity of American musical styles. Whether a military march, jazz standard or an original arrangement of patriotic favorites, each Airlifter Brass program is thoughtfully planned for a blend of inspiration and entertainment. Its repertoire has universal appeal and includes special programming for younger audiences. This ensemble not only performs in concert halls and civic events, but also adds a distinctive presence to official military ceremonies and events of state. These six gifted players proudly represent the skill and professionalism of the United States Air Force as musical ambassadors before military and civilian audiences throughout the band's ten-state area of responsibility" (USAF Band of Mid-America Website).

One of the biggest differences in chamber music between the regional and premier Air Force Bands is that the regional quintets tour much more frequently, and their personnel changes more often due to manning needs in the many different bands. Premier bands are a permanent duty station while regional bands move around much like the larger Air Force due to factors including deployments, overseas assignments, and others. Each regional band has an area of responsibility that they must cover, meaning touring is a frequent occurrence. For Airlifter Brass, as part of The Band of Mid-America, their touring region largely covers the Midwestern states-hence the name "Band of Mid-America".



Figure 3.10. Airlifter Brass logo



Figure 3.11. Airlifter Brass performing at a local news station during a tour (Brenna Hyatt, Chris Hammiel, trumpets; Abby Martin, horn; Rob Hyatt, trombone; Max Crofton, tuba)

Harbor Brass Quintet (Navy Pacific Fleet Band)

Like the Air Force Regional Bands, the Navy Fleet Bands produce many Brass Quintets with their own names and touring responsibilities; another example of this is Harbor Brass which is a part of the larger Navy Pacific Fleet Band.

“Harbor Brass performs a varied and diverse repertoire of musical selections including classical era works, traditional marches, jazz, Dixieland, popular songs, and even Broadway show tunes.

The small size, range of music and versatility of brass instruments allows the quintet to perform at a wide variety of occasions and venues. The ensemble frequently performs public concerts and for military ceremonies.

The U.S. Pacific Fleet Band Harbor Brass also performs children’s educational concerts and music clinics for elementary, secondary, and collegiate music students” (US Navy Pacific Fleet Band Website).

Also like the Air Force Regional Bands, the Navy Fleet bands tour frequently due to their area of responsibility; they also change station and are not permanently assigned which causes personnel to change in these groups quite frequently.



Figure 3.12. Harbor Brass (Personnel isn't public)

Summary

Whether in a Premier, Regional, or Fleet Band, brass chamber music provides endless possibilities and benefits to each service band to include added flexibility with less personnel, it's cost efficient, and many other reasons. These examples represent different brass chamber groups that make up the many different service bands. These various chamber groups are only growing in numbers which in turn allows civilian composers to expand the variety of repertoire for these ensembles.

Chapter 4: Brass Chamber Repertoire in Military Bands

Each service has its own band for a reason, and one of those reasons is for the musical ensembles to honor those in that respective service through music. Due to the difference of service, repertoire will vary between the bands to include service songs, various service hymns, specified commissions, and differences in arrangements. Though there are differences in repertoire in respect to the service, many similarities exist as well. This chapter will discuss these differences, similarities, and their overall connection to brass chamber music in these bands.

Service Songs

It is each band's mission to honor both the fallen and living in their respective service. In staying consistent with military tradition, each branch has its own service song which provides passion and excitement for that service, and it is typical for each band to play their respective service song at the end of each military ceremony. It is also common for each band to perform a version of the Armed Services Medley-which features all six of the service songs. There are many different arrangements of the Services Medley and is common for an arranger within each band to rearrange this piece for the different chamber groups that make up that specific band. The following descriptions were taken from each service's official website which discusses the history and origins of each service song and why its unique and important to honor and perform these selections at various military events. Each service song was intended for a full concert band to play (accompanied by a vocalist), but each song has been rearranged for brass quintet and the various forms of brass ensembles that play these military ceremonies. Example 4.1 below shows the first page of US Navy Song (*Anchors Aweigh*) arranged for brass quintet, while Example 4.2 shows the tuba part from TUSAFB's brass quintet arrangement of the Armed Services Medley.



Anchors Aweigh

Arranged for Brass Quintet

Composed by Charles A. Zimmermann
Arranged by Alex Do

$\text{♩} = 120, \text{steadily}$

B \flat Trumpet 1
B \flat Trumpet 2
Horn in F
Trombone
Tuba

mf *f* *ff*

7 *stomp* *mp* *mf*

B \flat Tpt. 1
B \flat Tpt. 2
F Hn.
Tbn.
Tba.

mp *mf*

Example 4.1. First page of *Anchors Away* (US Navy Service Song) arranged for Brass Quintet

Tuba

4

Armed Services Medley

With Spirit (♩ = 120)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff is marked with *f* and includes the section title "Army". The third staff is marked with *f* and includes the instruction "soli". The fourth staff is marked with *ff*. The fifth staff is marked with *p*, *f*, *mf*, and *mf*. The sixth staff is marked with *f* and includes the section title "Marines". The seventh staff is marked with *mf*. The eighth staff is marked with *f*. The ninth staff is marked with *f^{max.}* and includes the section title "Navy" and a second ending bracket. The tenth staff is marked with *f*. The score concludes with a double bar line and a fermata.

The USAF Band - Washington DC

Example 4.2 TUSAFB's Armed Services Medley arranged for Brass Quintet (1/2)

Armed Services Medley - BQ - Tuba - p.2

112 *ff* *fp* *f* **Space Force** ($\text{♩} = \text{♩}$)

122

131

141

150 *mf* **Coast Guard** ($\text{♩} = \text{♩}$)

160

170 *f* **soli**

180

187 ($\text{♩} = \text{♩}$) **Air Force** *ff*

198 *ff*

207 *cresc.*

216 1. 2.

Example 4.2 (cont.) TUSAFB's Armed Services Medley arranged for Brass Quintet (2/2)

Army: “The Army Goes Rolling Along”

“The song was originally written by Field Artillery First Lieutenant [later Brigadier General] Edmund L. Gruber, while stationed in the Philippines in 1908 as the “Caisson Song.” The original lyrics reflect routine activities in a horse-drawn Field Artillery battery. The song was transformed into a march by John Philip Sousa in 1917 and renamed “The Field Artillery Song.” It was adopted in 1952 as the official song of the Army and retitled, “The Army Goes Rolling Along.” The current lyrics tell the story of our past, our present, and our future. The “Army Goes Rolling Along” is played at the conclusion of every U.S. Army ceremony and all Soldiers are expected to stand and sing” (US Army Website).



THE ARMY SONG
“THE ARMY GOES ROLLING ALONG”

Verse:
March along, sing our song, with
the Army of the free.
Count the brave, count the true,
who have fought to victory.
We're the Army and proud of our
name!
We're the Army and proudly
proclaim:

First Chorus:
First to fight for the right,
And to build the Nation's might,
And the Army goes rolling along.
Proud of all we have done,
Fighting till the battle's won,
And the Army goes rolling along.

Refrain:
Then it's hi! hi! hey!
The Army's on its way.
Count off the cadence loud and
strong;
For where'er we go,
You will always know
That the Army goes rolling along.

Second Chorus:
Valley Forge, Custer's ranks,
San Juan Hill and Patton's tanks,
And the Army went rolling along.

Minute men, from the start,
Always fighting from the heart,
And the Army keeps rolling along.

Refrain:
(same as before)

Third Chorus:
Men in rags, men who froze,
Still that Army met its foes,
And the Army went rolling along.
Faith in God, then we're right,
And we'll fight with all our might,
As the Army keeps rolling along.

Refrain:
Then it's hi! hi! hey!
The Army's on its way.
Count off the cadence loud and
strong; (two! three!)
For where'er we go,
You will always know
That the Army goes rolling along!
(keep it rolling!)
And the Army goes rolling along!

 **ARMY VALUES**
WWW.ARMY.MIL/VALUES

Figure 4.1. The United States Army Song Lyrics

Navy: "Anchors Aweigh"

"Anchors Aweigh" is one of the most recognizable melodies in the world. The unofficial song of the U.S. Navy celebrated its centennial in 2006, and the coin pictured below was issued to commemorate the milestone. The music for "Anchors Aweigh" was composed by Charles A. Zimmermann, Naval Academy Bandmaster and Music Director, with lyrics by Midshipman Alfred H. Miles. Beginning early in his long career, Zimmermann composed a march nearly every year, dedicating it to the graduating class. Midshipman Miles approached Zimmermann with his class's request for a new march, saying that his classmates "were eager to have a piece of music that would be inspiring, one with a swing to it so that it could be used as a football marching song, and one that would live forever." As the legend goes, the two men sat at the chapel organ, Zimmermann composing the tune and Miles setting the title and writing two stanzas of words. The title, "Anchors Aweigh," came from an expression meaning the ship's hoisted anchor has just cleared the sea's bottom and, by implication, the voyage is underway. This march, "Anchors Aweigh", was subsequently dedicated to the Academy Class of 1907" (US Naval Academy Band Website).



Figure 4.2. The United States Navy Song composer, Charles Zimmermann

Air Force: “The U.S. Air Force”

“The official song of the United States Air Force was the result of unremitting efforts by two of the Air Force’s most iconic names, Major General Oscar Westover, Chief of the Air Corps, and General Henry H. Arnold, General of the Air Force. These two legendary leaders wanted a song for the Air Branch that would be equal in stature to the service songs of the Army, Navy, Marine Corps and Coast Guard. Their intense desire for an Air Force song was realized through the efforts of the civilian community by way of Bernarr MacFadden, who announced in *Liberty* magazine (page 38, September 10, 1938 edition), that the periodical would offer a \$1,000 prize for a song, which if approved would be designated as the official song of the Army Air Corps (AAC). The contest would be open until June 30, 1939. The following is an excerpt of the original text of this announcement and indicates the intended goals of the song” (The USAF Band Website).

The image shows a sheet music page for the song "The U.S. Air Force" by Robert Crawford. The title is "The U.S. Air Force" with the subtitle "(The Wild Blue Yonder)". The music is for voice and piano. The tempo is "Alla marcia". The lyrics are: "1. Off we go in - to the 2. Minds of men fash-ioned a 3. Off we go in - to the wild blue yon - der, Climb - ing high in - to the sun; crate of thun - der, Sent it high in - to the blue; wild sky yon - der, Keep the wings lev - el and true; Here they come, zoom - ing to meet our thun - der, At 'em, boys, Give 'er the Hands of men - blast - ed the world a - sun - der; How they lived God on - ly If you'd live to be a gray - haired won - der Keep the nose Out of the". The sheet music includes a piano accompaniment and a voice line. The music is in 2/4 time and G major. The sheet music is published by Carl Fischer, Inc. in New York. The copyright is 1938. The sheet music is numbered N1683 and 29801-4. The sheet music is printed in U.S.A.

Example 4.3. The United States Air Force Song (condensed version)

Marine Corps: “Semper Fidelis”:

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



Figure 4.3. A score for The United States Marine Song

Coast Guard: “Semper Paratus”

“No one seems to know exactly how *Semper Paratus* was chosen as the Coast Guard’s motto. But there is no doubt as to who put the famous motto to words and music. Captain Francis Saltus Van Boskerck wrote the words in the cabin of the cutter Yamacraw in Savannah, Ga., in 1922. He wrote the music five years later on a "beat-up old piano" in Unalaska, Alaska. At that time it was probably the only piano in the whole long chain of Aleutian Islands. Van Boskerck received his commission in the Revenue Cutter Service May 20, 1891” (US Coast Guard Website).

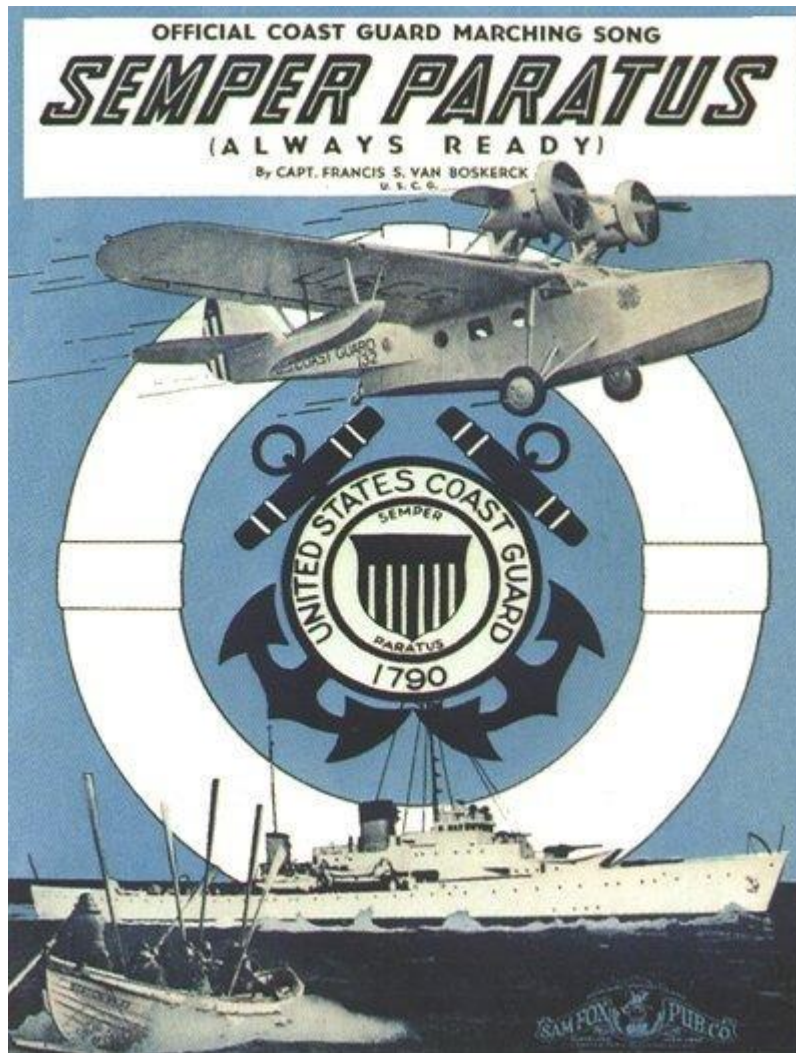


Figure 4.4. A score for The United States Coast Guard Song

Space Force: “Sempre Supra”

“The U.S. Space Force, the newest military branch established in 2019, has officially adopted its own song titled "Semper Supra" that was unveiled during the 2022 Air & Space Forces Association Air, Space and Cyber Conference in National Harbor, Maryland, Sept. 20. “Semper Supra” was named after the USSF motto, which is Latin for "Always Above." It was created to capture the esprit de corps of both current and future Guardians and intends to bring together service members by giving them a sense of pride. Two former service members collaborated to create the song, a process that took years of research and revisions to make sure the song was ready for release." The song was a long work in progress because I wanted it to encompass all the capabilities that the Space Force offers and its vision," said James Teachenor, a singer/songwriter who created the lyrics and melody; was the visionary composer and driving force of the song's creation” (US Space Force Website).



Figure 4.5. Members of TUSAFB Sing the New Space Force Song

(No Space Force Band Exists)

These six branches of the military require a lot of different music to be regularly performed by the various service bands that are often performed by brass chamber ensembles for various military events. This is one of the many reasons why employing brass chamber ensembles has been so successful.

Marches

Performing marches is a staple for all military bands; however, it is common for chamber groups to perform these as well for the many reasons listed above. In order to perform a given march with brass instruments in a chamber setting, it has to be arranged to be appropriate for the smaller number of instruments. These rewritten parts allow the brass members to fill out the piece a little more and are often more difficult with the added woodwind parts filling out the brass instruments in these arrangements. These differences of parts require extra preparation when playing a familiar piece with a slightly different part from the original concert band arrangement.

Below is an example of *Stars and Stripes* by John Philip Sousa; the first part is the tuba part from the original concert band version, while the second is the tuba part from TUSAFB's Brass Quintet book. Note the difference in the brass quintet version-higher octaves are preferred due to the sonority of the chamber ensemble. This difference will cause the tubist to decide whether to play it on a bass or contrabass tuba, which requires extra preparation with different fingerings.

March
THE STARS and STRIPES FOREVER

(1896)

JOHN PHILIP SOUSA

Tuba

March Tempo.

The musical score is written for a tuba in bass clef with a key signature of one flat (B-flat major). It begins with a dynamic marking of *ff* (fortissimo) and a tempo instruction of "March Tempo." The score consists of 65 measures, with measure numbers 7, 12, 18, 24, 31, 38, 44, 51, 58, and 65 indicated at the start of their respective lines. The piece features various dynamics including *f* (forte), *[poco]*, *[p]* (piano), and *[f]*. There are first and second endings at measures 18-21. A "TRIO" section begins at measure 51, marked with a new key signature of two flats (B-flat major). The score concludes with a final flourish at measure 65.

This Edition in the Public Domain - 2016
As played by "The President's Own" United States Marine Band

Example 4.4. Original Concert Band Tuba Part for *Stars and Stripes* (1/2)

2

THE STARS and STRIPES FOREVER

Tuba

72

79

86

91

98

105

111

118

125

132

138

ff

ff *molto marc.*

Grandioso

1st X *dim.*
2nd X *cresc.*

[*p*]: *ff*

1. 2.

ff

Detailed description: This is a musical score for the Tuba part of 'The Stars and Stripes Forever'. It consists of ten staves of music, numbered 72 through 138. The music is written in bass clef with a key signature of one flat (B-flat major or D minor). The score includes various musical notations such as eighth notes, quarter notes, and rests. Performance instructions are provided throughout, including dynamics like *ff* (fortissimo), *molto marc.* (molto marcato), *Grandioso*, and *[p]: ff*. There are also first and second endings marked with '1.' and '2.' at the end of the piece.

Example 4.4. Original Concert Band Tuba Part for *Stars and Stripes* (2/2)

Tuba

The Stars & Stripes Forever

53

John Philip Sousa

Trans. by Arthur Frackenpohl

March Tempo

The musical score is written for a tuba in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a **ff** dynamic and includes a first ending bracket labeled **A**. The second staff contains a first ending bracket labeled **B** and a note that "16th notes between Reh A & Reh. B may be omitted". The third staff starts with a **f** dynamic, followed by a **p** dynamic, and includes a first ending bracket labeled **C**. The fourth staff begins with a **f** dynamic. The fifth staff starts with a **f** dynamic. The sixth staff begins with a **D** rehearsal mark. The seventh staff includes first and second endings labeled **1.** and **2.**, followed by a first ending bracket labeled **E**. The eighth staff starts with a **p** dynamic. The ninth staff begins with a **F** rehearsal mark. The tenth staff starts with a **56** measure marker.

Example 4.5. Modified Brass Quintet Part for *Stars and Stripes* (1/2)

2 Tuba

62

68 **G**

74

80

86 **H**

molto marcato

93 **I** *Grandioso*

99

105 **J**

112

118

123

Example 4.5. Modified Brass Quintet Part for *Stars and Stripes* (2/2)

Playing marches in a chamber group provides additional obstacles that the players, and especially tubist, must face. A lot of times the players in a chamber group may use a different kind of horn (F tuba instead of CC tuba) to perform the pieces on, so it is critical to understand the newly arranged part, in addition to the horn that the player chooses to play it on.

Figure 4.6 is taken from TUSAB's Ceremonial Brass Quintet book that is used for various gigs to include promotion ceremonies, retirement ceremonies, various military events, etc. As one can see, there are different sections of music that show the versatility that is required by the players in the ensemble.

**United States Air Force Band
Ceremonial Brass Quintet**



Tuba
©2022

Figure 4.6. TUSAFB Ceremonial Brass Quintet Book Cover

Table of Contents

<u>Protocol</u>	<u>Marches</u>
<ol style="list-style-type: none"> 1. Fanfare 2. Ceremonial Sheet 3. Hails 4. Armed Services Medley 5. Hymns Of The Armed Services 6. Anchors Aweigh 7. Army Goes Rolling Along 8. Marine Theme 9. Semper Paratus 10. Air Force Song 11. Space Force Song 12. Air Force Blue 13. America The Beautiful 14. An American Tribute 15. Battle Hymn 16. Four Cohan Songs 17. God Bless America 18. God Bless The USA 19. Pomp and Circumstance 20. You're a Grand Old Flag 	<ol style="list-style-type: none"> 39. Americans We 40. Bombasto 41. Bravura 42. Colonel Bogey 43. El Capitan 44. The Fairest of the Fair 45. The Footlifter 46. Gallant Seventh 47. Invercargill 48. Klaxon 49. Liberty Bell 50. Men of Ohio 51. National Emblem 52. Noble Men 53. Stars & Stripes Forever 54. United Nations 55. Washington Post
<p style="text-align: center;"><u>Classics</u></p> <ol style="list-style-type: none"> 21. Banksangerlieder 22. Alleluia 23. Almand 24. Canzona Bergamasca 25. Canzona per Sonare No 2 26. Centone No. V 27. V 28. March from Somerset 29. March-Purcell 30. March from 2nd Suite 31. My Spirit Be Joyful 32. Ewald 33. Rhosymedre 34. Rondeau 35. Sonata No 22 36. The Old Spagnoletta 37. Three Dances 38. Water Music 	<p style="text-align: center;"><u>Commercial</u></p> <ol style="list-style-type: none"> 56. A Nightingale Sang in Berkeley Square 57. Alexander's Ragtime Band 58. Bugle Call Rag 59. Do you Know What it Means to Miss ? 60. I'm Getting Sentimental Over You 61. Killer Tango 62. Laura 63. Misty 64. Moonlight in Vermont 65. Stardust 66. Take the A-Train 67. Tango 68. That's a Plenty 69. This Old Man 70. Tiger Rag <p style="text-align: center;"><u>Solemn</u></p> <ol style="list-style-type: none"> 71. America 72. Ave Verum Corpus 73. Be Thou With Me 74. Dido's Lament 75. Goin' Home 76. How Lovely Is Thy Dwelling Place 77. Irish Tune from County Derry 78. Lord, Guard and Guide the Men Who Fly 79. Prayer 80. Salvation is Created 81. Shenandoah

Figure 4.7. TUSAFB Ceremonial Brass Quintet Music List

Hymns

Like service songs, each branch has its own hymn that is often played at solemn events to honor those that have fallen. These hymns are often played by smaller ensembles due to the intimate and solemn occasion, and it is also common for mostly brass ensembles to go out and play these events as performing outside provides challenges for woodwind instruments (See Figure 3.1). This practicality for providing music in treacherous weather and terrain allowed new arrangements to be made for these smaller brass ensembles. The following examples are taken from TUSAFB Ceremonial Brass's Funeral book that is used for every funeral performed by the ensemble at Arlington National Cemetery each week. Example 4.5 shows the first page of the full score to the hymn *I'll Fly Away*. Though woodwinds are included in this score, TUSAFB's Ceremonial Brass ensemble performs this piece as a brass chamber work. Example 4.6 shows the tuba part to the *Air Force Hymn*, which is the last piece that is played before the body is put in the ground at these funerals. These various hymns serve as a solemn reminder that music, and the type of ensemble playing the music, can give a lasting impact on the audience and families.

I'll Fly Away-P

72

The image shows a musical score for the hymn "I'll Fly Away" in a piano arrangement. The score is for a ceremonial brass ensemble and includes the following instruments: Piccolo, Clarinet 1, Clarinet 2, Eb Alto Sax, Bb Tenor Sax, Trumpet 1, Trumpet 2, F Horn, Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The music is in 4/4 time and begins at measure 72. The dynamic marking is *mf* (mezzo-forte). The score consists of 12 staves, each with a clef and a key signature of two flats (Bb and Eb). The Piccolo part is in the treble clef, while the other instruments are in their respective clefs (treble for saxophones and trumpets, bass for trombones, euphonium, and tuba). The music features a steady, rhythmic pattern with some melodic lines in the woodwinds and saxophones.

Example 4.6. First page of the hymn *I'll Fly Away* as performed by TUSAFB's Ceremonial Brass (performed only by brass instruments)

7 Air Force Hymn

Tuba $\text{♩} = 84$

8 America The Beautiful

Tuba $\text{♩} = 76$

NB.....

Example 4.7. More Hymns from the TUSAFB Ceremonial Brass Funeral Book (tuba part)

Commercial Tunes

As shown above, groups such as District Brass, TUSNB Brass Quintet, etc. will go out and tour to engage with the crowds of all ages to honor veterans as well as recruit members for the service and service bands alike. Because of this, it is common for popular tunes to be arranged for brass quintet with the purpose of engaging an audience full of musicians and non-musicians alike. Figure 4.7 lists some of the commercial tunes required by the brass musicians to learn for these types of gigs. Because of this added versatility, it is important for the members to understand all different styles and to be flexible in chamber music. Putting yourself out there musically and not being afraid to take risks is very important in

being successful in a military band setting-this is just another expectation that is expected among band members.

Traditional Literature

Works originally commissioned by the civilian brass quintets discussed in Chapter 1 make frequent appearances in military band chamber music performances. Military brass ensembles often go out and perform concerts and masterclasses at universities and for various military events. It is common for traditional brass composers such as Ewald, Arnold, Wilder, and Plog to be performed-even at military functions since the music is engaging for all listeners.



Figure 4.8. The United States Marine Band flyer at Midwest Clinic 2016

Summary

There are many different types of music performed within each band. Service songs, hymns, and pieces like the national anthem are always a given, but marches, commercial tunes, and music for funerals are often performed by brass groups due to the requirements and practicality of the mission. Because of this, versatile brass musicians are required to understand each piece as it was originally written, as well as the new instrumentation it was rearranged for.

Chapter 5: Expanded Expectations of a Tubist for Military Band

Auditions

The culmination of the civilian chamber movement pushed the boundaries for brass chamber music, thus expanding teaching positions for tubists, and contributed to the evolution of military band chamber ensembles alike. Because of this, more recent band auditions include brass chamber music on audition lists to include brass quintet pieces/excerpts, brass section playing, and others. This chapter will show the differences between audition packets from over twenty years ago and how the addition of chamber music to recent audition packets alters the new expectations of a tubist. This chapter will also provide insight and ways to be successful in these modern auditions.

Traditional Band Excerpts

For decades the standard excerpts for band auditions have largely remained untouched; some of these excerpts are included below.

Table 5.1. Some of the standard military band excerpts for tuba

Title	Composer
<i>Stars and Stripes</i>	John Philip Sousa
<i>First Suite in Eb</i>	Gustav Holst
<i>Lincolnshire Posy</i>	Percy Grainger
<i>Toccata Marziale</i>	Ralph Vaughn Williams
<i>Symphony in Bb</i>	by Paul Hindemith

Due to the growing trend of chamber music in military bands, more excerpts have been added to appropriately qualify a versatile tubist that can be successful in larger and small ensembles. The following audition packets were compiled by the studio members of Professor Perantoni over the past 25 years and will showcase the literature that was required from various service band auditions that took place over twenty years ago. Please note that there is no chamber music excerpts pieces/excerpts asked. These older audition packets only contain traditional band excerpts, with the occasional orchestral excerpts and/or fundamental exercises.

USAF BAND TUBA AUDITION

Die Meistersinger

Fountains of Rome

The Boys of the Old Brigade

"Battle Royal" March

In Storm and Sunshine

Barnes -- Third Symphony

"Oberon" Overture

Celebration Overture -- 3 pages

Lincolnshire Posy

Divertimento for Band

Danse Bacchanale -- 2 pages

First Suite in E-Flat

TAPE ROUND

Tape should have a solo of your choice recorded within the last year and the three excerpts listed below:

Barnes -- Third Symphony -- *entire excerpt*
In Storm and Sunshine -- *as marked on "For Tape" copy*
Celebration Overture -- *first two excerpts (Begin to 30; 156 to 180)*

In addition to the following excerpts, all major and minor scales will be performed in the following manner:

J = 100  etc.

Figure 5.1. Taken from USAF Band audition packet 1998

Toccata Marziale (Vaughan Williams)

Excerpt No. 1 $\text{♩} = 100$

Allegro maestoso.

Musical score for Excerpt No. 1, featuring five numbered measures (1-5) with various dynamics and articulations. Measure 1 starts with a forte (*f*) dynamic. Measure 2 includes a *sim.* (simile) marking. Measure 3 features a *p* (piano) dynamic and a *p cresc.* (piano crescendo) marking. Measure 4 includes a *simile* marking and a *ff* (fortissimo) dynamic. Measure 5 includes a *p* (piano) dynamic. The score also includes first and second endings (1, a 2) and first and second endings (1, a 2) for measures 3 and 4 respectively.

Excerpt No. 2 $\text{♩} = 100$

Musical score for Excerpt No. 2, featuring measures 14 and 15. Measure 14 starts with a *pp* (pianissimo) dynamic. Measure 15 includes a *simile* marking and a *p* (piano) dynamic.

Figure 5.2. Taken from US Marine Band Audition 2000 (1/5)

Symphonic Dance Music from *West Side Story* (Bernstein/Polster)

♩=152

The image shows a musical score for a bassoon part, consisting of five staves. The music is in 4/4 time and begins with a tempo marking of ♩=152. The first staff starts with a dynamic marking of *f* and includes a measure number of 54. The second staff continues the melodic line. The third staff includes a measure number of 60. The fourth staff includes a measure number of 64 and a dynamic marking of *ff*. The fifth staff shows the beginning of a new phrase. The score is written in bass clef with a key signature of one flat (B-flat).

Figure 5.2. (cont.) Taken from US Marine Band Audition 2000 (2/5)

March, "Entry of the Gladiators" (Fucik/Tuschla)

Excerpt No. 1 $\text{♩} = 144$

Musical notation for Excerpt No. 1, featuring two staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. The music is marked *ff*.

Excerpt No. 2

$\text{♩} = 144$

Musical notation for Excerpt No. 2, featuring two staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. The music is marked *f*.

"Sensemayá" (Revueltas/Bencriscutto)

$\text{♩} = 100$

Musical notation for "Sensemayá", featuring seven staves. The top staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *mf espr.* and numbered 2. The second staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *f* and *p*, and numbered 3. The third staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *f* and *dim.*, and numbered 4. The fourth staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *pp* and *ppp*, and numbered 5. The fifth staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *f*, and numbered 6. The sixth staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *f*, and numbered 7. The seventh staff is in bass clef with a key signature of one flat and a 2/4 time signature, marked *f*.

Figure 5.2. (cont.) Taken from US Marine Band Audition 2000 (3/5)

Symphony in B-flat, first movement (Hindemith)

Excerpt No. 1

92 *tutti*

124

128 One or two Solo *p*

132

137 **(J)** *tutti* *cresc.*

141

145 *ff*

150

154 **(K)**

Figure 5.2. (cont.) Taken from US Marine Band Audition 2000 (4/5)

J'ai été au bal (Grantham)

Excerpt No. 1

$\text{♩} = 96$ *Very lively & spirited
in a light swing rhythm*

Solo (116)

(116)

p mp p mp p

cresc. mf dim. mp cresc.

f dim. mf cresc. f

(128)

f mf mp mf mp mf mp cresc. f

mf f cresc. ff

(140)

p sub.

Excerpt No. 2

$\text{♩} = 96$ *Very lively & spirited
in a light swing rhythm*

(152)

ff

(152)

3

Figure 5.2. (cont.) Taken from US Marine Band Audition 2000 (5/5)

USAF Band, Bolling AFB - TUBA Audition Repertoire

Instructions:

In addition to the provided excerpts, prepare one movement from a standard solo of your choice. (Vaughan-Williams, Gregson, Hindemith, etc.)

Begin each excerpt as marked.

Play each excerpt at the indicated metronome marking.

Play the lower octave on all divided parts, unless marked otherwise.

Major and all forms of minor scales will be asked. Play two or more octaves in the following rhythm:

(♩ = 100) ♩ ♩ ♩ ♩ ♩ etc

Excerpt List (Please check the entire package to be sure that you have all music listed):

- Die Meistersinger
- Fountains of Rome
- The Liberty Bell
- Barnum and Baileys Favorite
- George Washington Bicentennial
- Barnes Third Symphony
- Oberon
- Creston: Celebration Overture
- Lincolnshire Posy
- Holst First Suite
- Hindemith Symphony (First Movt only)
 - (I to K including note at K)
 - (7th measure of N to end)
- Pineapple Poll

Figure 5.3. Taken from USAF Band audition 1999

TUBA AUDITION REPERTIORE, JUNE 20,2002

1. SOLO PIECE (Prepared solo of applicants choice)

2. PROVIDED MATERIAL

ETUDE, beginning to 8 after C.

IVES, VARIATIONS ON AMERICA, 3 after L to 1 before M; Q to 5 before end.

WILLIAMS, TOCCATA MARZIALE, beginning to number 2; 3 after number 9 to number 10; 3 after number 19 to end.

FARRAR, BOMBASTO MARCH, all of 2nd strain.

WAGNER, DAS RHEINGOLD, scene III excerpt.

WAGNER, DAS RHEINGOLD, scene IV, marked section.

EXCERPT, number 51 to number 63.

SOUSA, GEORGE WASHINGTON BICENTENNIAL MARCH, pick-up to 2nd strain to 1st note of trio.

HEED, IN STORM AND SUNSHINE, introduction; trio marked sections.

DUBLE, BRAVURA, beginning to 1st note of trio. Memorized.

TROMBONES TRIUMPHANT, beginning to 1st ending of 2nd strain. Memorized and be prepared to march and play on provided Bb sousaphone.

3. ALL MAJOR AND MINOR SCALES TO BE PERFORMED FROM MEMORY, 2 octaves at quarter note equals 100 with a rhythmic pattern of 1 eighth-note followed by 6 sixteenth notes (repeat).

4. SIGHT READING TO BE PROVIDED AT AUDITION

Figure 5.4. Taken from USAF Band audition 2002

These audition packets taken from over twenty years ago show that little to no chamber music was required for these band auditions. Though chamber music in military bands was prevalent during the late 20th century, the commonality of it was still farce. These audition packets further emphasize that chamber music in military bands and the expectations of a modern tubist did not change until very recently.

Chamber Music in Auditions

During the 21st century, it has become clear that brass chamber music in military bands is essential, and this is proven by the addition of chamber pieces on audition lists. Traditional band excerpts (see previous audition packets), and it is very important to master these pieces at a high level; however, more recent audition lists show that performing in a chamber ensemble is essential to winning a job in the final round. Being able to perform in a small ensemble is crucial to winning a given job, which is why preparation and understanding of chamber music excerpts is vital to a successful audition. The following audition packets will give examples of more recent audition lists. Take note of how there is much more chamber music repertoire listed in these packets when compared to earlier ones.



Tuba Audition

1. **Solo of your choice**
2. **Excerpts**
 1. Fucik - Entry of the Cladiators
 2. Hindemith - Symphony in Bb
 3. Berstein - Symphonic Dances from West Side Story
 4. Grantham - J'ai été au bal
 5. Sousa – The Stars and Stripes Forever (On Sousaphone)
3. **Sight Reading**
4. **Brass Quintet**
 1. Byrd arr. Olson – Earle of Oxford's Marche (Whole Piece)
 2. Bach trans. Herforth – My Spirit be Joyful (Beginning to Fine before H)
5. **Sight Reading (Brass Quintet)**
6. **Short Notice Excerpts (Brass Quintet)**

There will potentially be additional excerpts to be performed with the brass quintet. These pieces will be sent out closer to the audition date for “short-notice” preparation.

Figure 5.5. Taken from United States Air Force Academy Band Audition 2022

(note the addition of a Brass Quintet section, in addition to the sight reading and short notice excerpts that also put emphasis on brass quintet playing)

**** Prior Service and Active Duty members—please contact the USAF Band Auditions team prior to submitting materials.
15 March 2023**

The United States Air Force Band- Washington, D.C.

Ceremonial Brass: Tuba Audition

Live Audition Repertoire:

Solo

Prepare a solo or advanced etude of your choice demonstrating lyrical and technical ability. BBb or CC tuba preferred.

Excerpts

-Holst First Suite in Eb

Intro, 8th bar after B to the downbeat of C

-Vaughn Williams Toccata Marziale

tempo 88, beginning to one measure after circle 3, pickup to circle 14 to 5 measures after circle 15

-Grainger Lincolnshire Posy

tempo 62-74, pickup to 51 to 85

-Sousa The Stars and Stripes Forever

tempo 120, intro to 20 with repeat, pickup to the "dogfight" section 71-94

-King Barnum and Baileys Favorites

tempo in one no slower than 78, measure 25 to downbeat of 43 with repeat, measure 63 to 71 (note: the Ab in measure 68 must begin down the octave along with the remaining ascending line that follows)

-Ives Variations on America

tempo 132 at square L, tempo 96 from square Q to square R, tempo 108 from square R to the fourth measure of square S, tempo 84-96 fifth measure of square S to six measure from the end

-Heed In Storm and Sunshine

tempo 120, beginning to 9, 33 to 42, pickup to 64-80

-Bernstein West Side Story

tempo 62-78, 654 to 668

Quintet (BBb or CC tuba preferred)

-Holst Second Suite in F

Anonymous Die Bankelsangerlieder

Memorized Marching (BBb Sousaphone)

-Boorn Queen City

tempo 120, intro, first and second strain (no repeat)

Figure 5.6. Taken from United States Air Force Band (Ceremonial Brass) Audition 2023

(note the addition of a Brass Quintet section, as well as a marching section, as this job consists of mainly performing in various brass ensembles)

*** from Washington, DC ***
THE UNITED STATES ARMY BAND "PERSHING'S OWN"

APRIL 6, 2020
CEREMONIAL BAND TUBA AUDITION
LIVE AUDITION REPERTOIRE

If you have any questions regarding the repertoire list or the audition procedures, please contact SFC Timothy Sutfin at timothy.c.sutfin@mail.mil.

- All music is to be performed on Contrabass C or Bb Tuba -

SOLO

-
- Low Etudes for Tuba Phil Snedecor
Etude No. 5
 - Two Songs Robert Spillman
 - I. Andante
Beginning to measure 67
 - II. Allegro
Beginning to measure 57

EXCERPTS

-Prepare both parts when divisi-

-
- Boys of the Old Brigade William Paris Chambers
 - Lincolnshire Posy Percy Grainger
 - III. Ruffles Park Poachers
Pickup to measure 51 through downbeat of measure 64
 - First Suite in Eb for Military Band Gustav Holst
 - I. Chaconne
Beginning through measure 8

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Figure 5.7. Taken from US Army Band Audition 2020 (1/2)

EXCERPTS, cont.

<i>J'ai été au bal</i>	Donald Grantham
Pickup to measure 116 through measure 140	
<i>Symphony in Bb</i>	Paul Hindemith
III. Moderately fast, with vigor-molto agitato	
Measure 203 to measure 212	
<i>Barnum and Bailey's Favorite</i>	Karl King
<i>The Stars and Stripes Forever</i>	John Philip Sousa
<i>Toccata Marziale</i>	Ralph Vaughn Williams
Beginning to the second measure of Rehearsal Number 5	

SECTION PLAYING

- To be played with members of the Army Band trombone section -

<i>Symphony No. 2</i>	Johannes Brahms
IV. Allegro con spirito	
Rehearsal O to the end	
<i>Symphonic Metamorphosis</i>	Paul Hindemith
II. Turandot, Scherzo	
Rehearsal L through 2nd bar of Rehearsal P	
<i>Symphony No. 2</i>	Gustav Mahler
V. Finale	
Rehearsal 10 through Rehearsal 11	

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Figure 5.7 (cont.) Taken from US Army Band Audition 2020 (1/2)

(Note the addition of section (low brass) playing)

Expanded Expectations and Tips for a Successful Audition

The addition of chamber pieces in an audition has altered the expectations and preparation that is required by a successful candidate. Brass quintet, brass section playing, and chamber music in general is a huge part of being in a modern military band as a tubist; and now more than ever, versatile tubists need to be excellent soloists and chamber musicians in order to be offered a position. The next part of this chapter will give some insight on how to approach the newly added literature in order to keep the preparation up to standards in addition to the traditional band excerpts that have long been on audition lists.

Reference Recordings

It is easy to find recordings of larger concert band works such as the pieces listed in Table 5.1, but when studying an audition packet it is equally as important to study the chamber pieces-to include knowing the score and parts. Chamber music allows the tubist to be heard, felt, and seen in a more intimate way, and if one is not prepared accordingly the vulnerabilities in one's playing will be easy to hear. Chamber groups from the various service bands have put out many albums in which the brass chamber repertoire is pulled for an audition. The following are just a few examples of recent recordings done by military band chamber groups.



Figure 5.8. Stellar Brass from The United States Air Force Academy Band, released in 2010

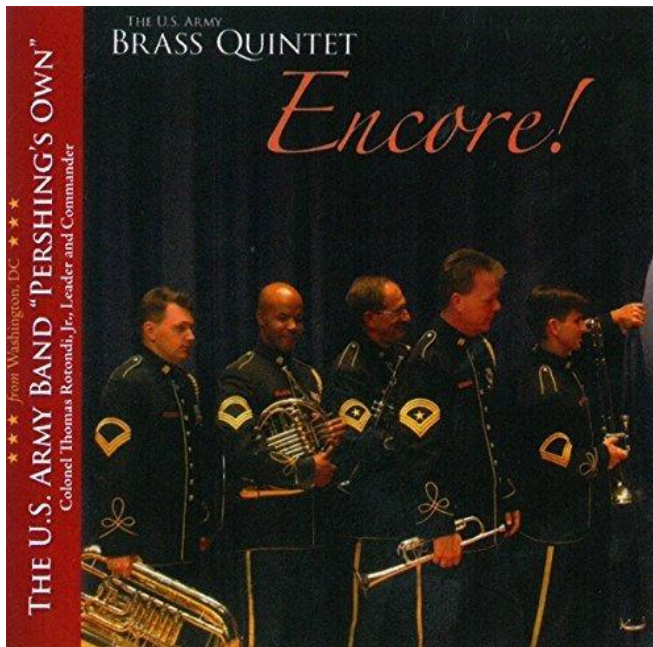


Figure 5.9. The Army Band Brass Quintet, from the United States Army Band, released in 2009

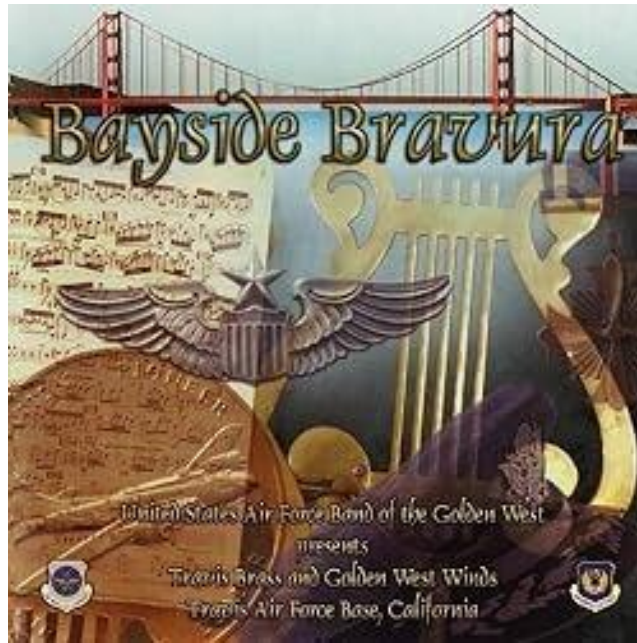


Figure 5.10. Travis Brass, from the Air Force Band of the Golden West, released in 2006

The above albums provide just a glimpse of all of the amazing albums that have been put out by different service band chamber groups. When working up an audition packet that lists a chamber work, the first thing one should do is look up to see if there is a recent (or any) recording of that work put out by that band. Doing this will provide a lot of important information before ever walking into the audition room such as their playing style, potential tempos, note lengths, etc. which allows the candidate to prepare in advance rather than adjusting in the moment of the audition. Now more than ever, the use of YouTube, Spotify, Apple Music, etc., one can always find these pieces being performed in some capacity. Chamber excerpts should be treated just like the larger band excerpts in their preparation-nothing should change. The albums provided in Figures 5.8-5.10 are just one tool that can be used along with score study and normal practice to properly prepare these pieces to their full extent.

Other Advice

Preparing chamber music for an audition should be approached equally as when preparing excerpts. All performers advancing to a final round are assumed to be strong players, but one must show the undeniable ability to perform well with others in a sensitive and musical way will in or be announced the winner for that position. Because of this, it is helpful to play the required pieces with friends before the audition-rather than just playing the part alone or with a recording. It is also common in the prelims and semifinals round to only be playing alone, and in your preparation for these excerpts playing along with recordings or a metronome is sufficient. However, with the chamber music it is critical to play with as many different people live as possible to practice the art of matching and adjusting immediately.

Summary

Tuba students that are wanting to audition for military bands are asked to be more versatile than ever before; this is shown in the more recent audition packets which contain standard band excerpts, chamber music, and sometimes jazz and improvisation. Tubists wanting to be successful in auditions must prepare accordingly and not leave any part of the packet underprepared; especially in the final round, because if a candidate can play the excerpts well, but fails to play well in a brass section or quintet then it is likely that candidate will not be hired as the job is to play with other people, and while there are opportunities to be a soloist or hide as a section player, the majority of the job is a collaborative experience that requires chamber music skills.

Chapter 6: Chamber Music Moving Forward in the Military

Chamber Music in military bands is thriving now more than ever before and will only continue to grow and thrive. This chapter will provide insight to where chamber music in military bands is at now and the trajectory that it continues to head in.

More Chamber Groups

More and more variations of chamber groups are being formed within military bands; ensembles such as brass quartet, brass/woodwind octet (see Figure 6.1 below), brass sextet, tuba quartet can all be found within the military bands. As mentioned above, with the flexibility and rotation of different personnel in and out of gigs, this opens up time and allows opportunity for the musicians in these respective bands to explore new ideas and instrumentation for performance opportunities.

Chamber Music Series

Many bands will have a chamber music series in which only chamber groups perform and showcase their talents in a more intimate setting. This trend of performances has blossomed into many bands and showcases more individual talent with the audience hearing more soloistic voices rather than a full concert band and wall of sound. Attending a full concert band performance may be great, but rarely are you able to hear individual instruments throughout each piece (unless they are a soloist). Chamber music concerts usually allow the musicians to pick and choose their group and repertoire, which also gives the audience more of a personal look into more of a personal look into what the musicians like to play as well.



Figure 6.1. A Chamber Recital Series Concert by the USAF Band of Mid-America, featuring mixed brass and woodwinds (2022)

Instrument Specific Conferences

Instrument specific conferences are hosted by various military bands each year that allow brass players to explore and push the boundaries of instrumentation in standard ensembles, as well as the repertoire that is already written. These annual conferences are essential to the growth of chamber music, solo literature, and musicianship. And though these conferences are hosted by military bands, they are often attended by civilians which further showcases where chamber music has grown and arrived to in the military band landscape. Some of the biggest conferences are hosted by TUSAB in the Washington, DC area in each year and include civilian/military solo recitals, competitions for students, various chamber performances, vendors, etc.

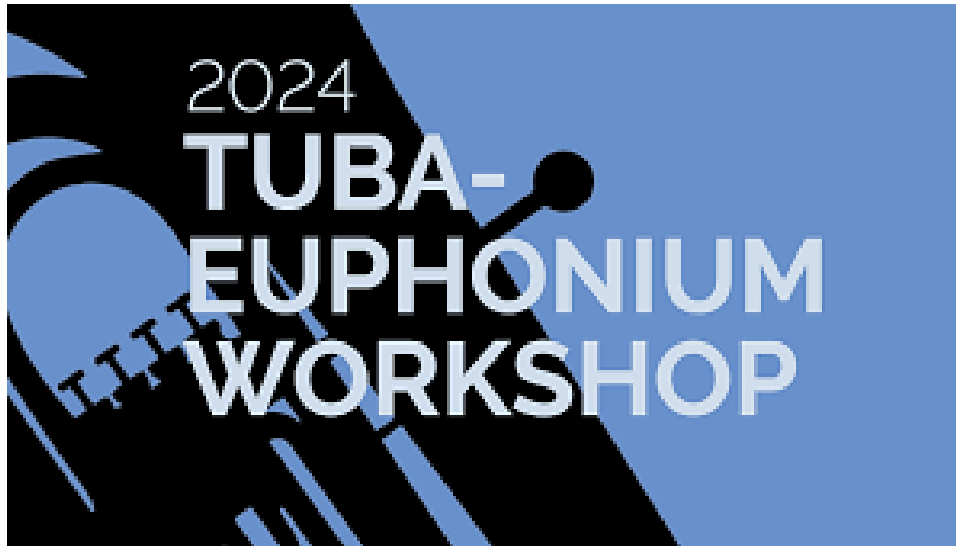


Figure 6.2. The US Army Band Tuba/Euphonium Workshop Logo (2024)



Figure 6.3. The US Army Band American Trombone Workshop Logo (2024)

Summary

Through decades of growth and development, a path has been laid in which brass chamber ensembles will continue to expand and thrive in both civilian and military settings. Chamber music is now being spotlighted on a larger scale, and audiences that come to a military band performance have access to free concerts featuring different variations of chamber music.

Conclusion

Brass chamber music is a relatively young movement when compared to other classical musical ensembles, but since the movement blossomed largely within the past 60 years, it has been well documented in both the civilian and military music scene. By researching various programs, recordings, audition packets, and historical recounts on various websites, these sources show that brass chamber music has evolved into an essential ensemble in all facets of musical organizations. Military bands found great use for brass chamber ensembles in relation to the mission of the services starting in the mid-20th century; this trend will continue as brass chamber groups continue to thrive each week in various formats within the bands. Because of this, tubists must learn and accept that in addition to playing in a full concert band, it is likely you will be asked to be a chamber musician as well, and prove your abilities by performing chamber music excerpts and pieces in an audition. Successful candidates must treat the chamber music excerpts like any other excerpt and prepare it accordingly. If a tubist cannot play well with others in a chamber setting, it is likely the candidate will not be hired. The above research proves that there are multiple ways to prepare and be successful within a chamber ensemble in an audition setting; but the most important thing for the candidate to do is treat the audition like you're training for the Olympics, and to not omit any details when preparing-no matter the excerpt. One's dedication to the audition list (both band and chamber excerpts) is essential for a successful audition. Whether it's a band piece or chamber excerpt, it's all just music and it should be prepared and mastered at the highest of levels.

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