

“COUNTRY BAND” MARCH
HISTORICAL PERSPECTIVES, STYLISTIC CONSIDERATIONS,
AND
REHEARSAL STRATEGIES

by

Jermie Steven Arnold
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DEDICATION

For my lovely wife, Amber and my wonderful children, Jacob, Kyle and Bethany.

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It is truly amazing how paths cross and doors open. Knowing there isn't such a thing as a coincidence reminds me of the many blessings I have received during the journey to my Doctoral degree. I am grateful to my immediate and extended family who sacrificed much so that I could pursue my dreams. Their unyielding support kept me focused and determined. It is their faith in me that motivated the completion of this dissertation.

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TABLE OF CONTENTS

	PAGE
LIST OF MUSICAL EXAMPLES	vii
ABSTRACT	viii
INTRODUCTION	1
REVIEW OF LITERATURE	2
PRIMARY SOURCES	3
BIBLIOGRAPHIC SOURCES	9
BIOGRAPHICAL SOURCES	9
COMMENTARIES	13
JOURNAL ARTICLES.....	17
DISSERTATIONS/THESIS	20
REVIEWS.....	23
FINDINGS	24
CHAPTER 1. HISTORICAL PERSPECTIVES	25
THE BANDSMAN	25
EARLY WORKS	27
CHAPTER 2. “COUNTRY BAND” MARCH	35
THE MANUSCRIPT	35
ANALYSIS	41
A COMPARISON OF THE THEATER ORCHESTRA AND WIND BAND VERSIONS	60
CHAPTER 3. STYLISTIC CONSIDERATIONS.....	66
MARCH PERFORMANCE PRACTICE.....	66
Rhythm	67
Articulation/Accents	68
Dynamics	69
Implications	70
RAGTIME PERFORMANCE PRACTICE	71
Rhythm	71
Tempo.....	72
Articulation	74
Dynamics	75
Implications	76
CHAPTER 4. REHEARSAL STRATEGIES	77
ENSEMBLE CHALLENGES	77
Pulse/Tempo	78
Rhythmic Clarity	80

Melodic Clarity	83
Ensemble Balance.....	85
<i>Harmonic Balance</i>	86
<i>Melodic Balance</i>	87
Specific Challenges	88
<i>Measures 76-79</i>	88
<i>Measures 160-181</i>	92
CHAPTER 5. CONDUCTING CHALLENGES	95
CLARITY AND CONSISTENCY OF PATTERN	96
Exercise 1:	96
Exercise 2:	98
METRIC CHANGES	100
3/8 Exercise:	103
CONDUCTING CUES	107
CONDUCTING STYLE	110
OTHER CONDUCTING CHALLENGES.....	112
PERSPECTIVES FROM RESPECTED CONDUCTORS	114
Responses	115
<i>Colonel Thomas H. Palmatier, the United States Army Band “Pershing’s Own”</i>	116
<i>Stephen Pratt, Director of Bands at Indiana University</i>	118
<i>Thomas Lee, former Director of Bands at the University of California at Los Angeles</i>	119
<i>Craig Kirchhoff, Director of Bands at the University of Minnesota</i>	121
<i>Richard Floyd, State Director of Music at the University of Texas at Austin</i>	123
<i>Donald Peterson, Director of Bands at Brigham Young University</i>	125
<i>Tom Duffy, Director of Bands at Yale University</i>	127
<i>James Sinclair, Ives Scholar and Director of Orchestra New England</i>	129
Summary.....	131
CHAPTER 6. BORROWINGS	133
QUOTATION	133
EMULATION	139
CONCLUSIONS	142
APPENDICES	144
SELECTED BIBLIOGRAPHY	146
BIOGRAPHY	154

LIST OF MUSICAL EXAMPLES

MUSICAL EXAMPLE	PAGE
1: PIANO REDUCTION OF <i>MARCH INTERCOLLEGIATE</i> , WITH "ANNIE LISLE," INTRODUCTION.	29
2: BURLESQUE CADENZA EXERCISE ON PIANO.	32
3: POLYTONAL CANON ON PIANO.	33
4: BITONAL HARMONIZATION OF "LONDON BRIDGE ON PIANO."	33
5: PIANO REDUCTION OF THE OPENING CHORD TO " <i>COUNTRY BAND</i> " <i>MARCH</i>	43
6: PIANO REDUCTION OF THE 5/8 HICCUP, MEASURES 5-7.	44
7: PIANO REDUCTION OF THE DISSONANCE AGAINST THE 1ST STRAIN, MEASURE 25.	45
8: PIANO REDUCTION OF THE MULTIPLE LAYERS OF FOLK MELODIES, MEASURES 44-59.	47
9: PIANO REDUCTION OF "VIOLETS" IN AN OFFSET 3/4 AGAINST 2/4, M. 76-79.	48
10: PIANO REDUCTION OF "LONDON BRIDGE" RAG AND PIANO DRUMMING, M. 86-93.	49
11: PIANO REDUCTION OF THE F MINOR "LONDON BRIDGE" MEASURES 94-104.	51
12: PIANO REDUCTION OF "MY OLD KENTUCKY HOME" MEASURES 105-108.	52
13: PIANO REDUCTION OF THE RAGGED "LONDON BRIDGE" M. 109-112.	53
14: PIANO REDUCTION OF THE CLARINET VOICE; COMPARE TO 1ST VIOLIN M. 131-134.	55
15: PIANO REDUCTION OF "MORSE-CODE LIKE EPISODE" MEASURES 155-159.	57
16: PIANO REDUCTION OF RHYTHMIC "CHAOS" MEASURES 168-180.	58
17: PIANO REDUCTION OF THE LAST FOUR MEASURES OF " <i>COUNTRY BAND</i> " <i>MARCH</i>	59
18: PIANO REDUCTION OF MEASURE 125 DISCREPANCIES IN ORCHESTRA AND WIND BAND VERSIONS.	63
19: NOTE SHAPES IN MARCH STYLE.	81
20: PERFORMANCE OF TIES IN MARCH STYLE.	82
21: PERFORMANCE OF FIRST SIXTEENTH NOTE IN MARCH STYLE.	82
22: PIANO REDUCTION OF "VIOLETS."	90
23: PIANO REDUCTION OF "VIOLETS" REHEARSAL EXCERPT.	91
24: REGROUPING OF MEASURES 6-7.	104
25: MEASURE 43 IN 6/8.	105
26: MEASURES 43 IN 3/4.	105
27: ORIGINAL GROUPING OF MEASURES 61-63 AND A POSSIBLE REGROUPING.	106
28: FLUTE, CLARINET, AND TRUMPET ENTRANCE IN MEASURE 18.	108
29: PIANO REDUCTION OF TUTTI FRACTIONAL ENTRANCES IN MEASURES 130 AND 174.	113
30: PIANO REDUCTION OF ORCHESTRAL SET NO. 1: <i>THREE PLACES IN NEW ENGLAND</i>	134
31: "HAWTHORNE", FROM <i>PIANO SONATA NO. 2</i> PG. 35.	136
32: ORIGINAL INTRODUCTION TO " <i>COUNTRY BAND</i> " <i>MARCH</i> FROM MANUSCRIPT PG. 1.	137
33: INTRODUCTION TO "HE IS THERE" FROM "THREE SONGS OF WAR."	138
34: PIANO REDUCTION OF SCHERZO: OVER THE PAVEMENTS.	140
35: PIANO REDUCTION OF TONE ROADS ET AL.	141

ABSTRACT

“COUNTRY BAND” MARCH, HISTORICAL PERSPECTIVES, STYLISTIC CONSIDERATIONS, AND REHEARSAL STRATEGIES

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American composer Charles Ives was first and foremost a bandsman. Having been raised in the band world by his father, his first works were for band. Though only four of Ives's original works for band survive, many of his other works have been transcribed or arranged for band. Among these *“Country Band” March* is unique. Originally written between 1904-05 for theater orchestra, this work chronicles the events, circumstances, and realities of Ives's experience in the “band world.” Ives's use of polymeter, polytonal passages, and multiple layers of rhythm, pitch, texture, distinguishes it as among the first of Ives's instrumental works to do so. Additionally, these characteristics provide considerable performance challenges for conductors and their ensembles. This study provides an overview of *“Country Band” March* including historical context, stylistic considerations, and rehearsal strategies. An exploration of the historical context will allow the conductor and ensemble member to understand the 19th-century band and thus more accurately perform the nuances Ives uses to portray these “country bands.” It will

also inform the conductor's ability to make accurate stylistic choices. A discussion of significant performance challenges and possible solutions to these challenges allows a more diverse level of ensembles to perform the work. Thus, "*Country Band*" *March* will be appreciated by more conductors and ensembles as among the best works for band.

INTRODUCTION

As a composer, Charles Edward Ives has been hailed as prophetic, a seer, a pioneer of twentieth-century music, and America's greatest composer.¹ Though he would not have described himself in such terms, Ives's music leaves little doubt that its innovation, imagination, and inspiration attest to his lasting impact on the American musical tradition. "*Country Band*" *March* epitomizes the innovativeness of Charles Ives and exemplifies the characteristics of what has come to be known as the "Ivesian Sound." To explore this work will bring light to Ives's background as a bandsman and reinforce his place as musical innovator. Further, conductors and performers will recognize the work's significant challenges with their corresponding solutions and will be able to approach the work in a more historically and stylistically accurate manner. Finally, having thoroughly explored the polytonal, polyrhythmic and polymetric sophistication within the work, I will place "*Country Band*" *March* among Ives's most pivotal works, and deem it essential in molding the musical voice of the greatest American composer.

¹ Kurt Stone, "Ives's Fourth Symphony: A Review," *The Musical Quarterly* 52, no. 1 (January 1966): 11; H. Wiley Hitchcock, *Ives: A Survey of the Music* (New York: Oxford Press, 1977): 75; Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Co., 1998): 164, 428; Jonathan Elkus, *Charles Ives and the American Band Tradition: A Centennial Tribute* (Exeter: Raddan and Sons, 1974), 5-6.

REVIEW OF LITERATURE

Charles Ives, one of America's earliest modernist composers, has had much written regarding his life and music. This literature consists of primary source material including music manuscripts, a brief autobiography, and other notes and short essays by Ives. Other literature includes biographical sketches, journal articles, dissertations, performance reviews, and commentaries on various works. Yale University's Ives collection holds many of Ives's manuscripts and other primary source material including much of Ives's correspondence. Secondary source materials include biographies, bibliographic reference guides, commentaries and reviews of Ives's music, studies regarding Ives as composer and businessman, studies on dating Ives's compositions, studies of musical quotation in Ives, surveys as well as specific studies of his wind, orchestral, and chamber music. A thorough search of this literature, however, finds only brief mention of "*Country Band*" *March*. In fact, often when "*Country Band*" *March* is mentioned it is only in connection to another work being discussed. Interestingly, however, Ives quotes or paraphrases "*Country Band*" *March* in several of his compositions.² No single document has as its focus "*Country Band*" *March*. This literature review will give the reader a sense of what information is available regarding

² Chapter Six of this dissertation explores Ives's use of "*Country Band*" *March* in his other works.

the march and will also bring attention to the significant void that exists as it relates to “*Country Band*” *March*.

PRIMARY SOURCES

The largest collection of primary source materials for Charles Ives rests in the Irving S. Gilmore Music Library at Yale University. The Charles Ives Papers (MSS14) holds some seventy boxes of materials ranging from correspondence, diaries, essays, photos, music, etc. *The Register to The Charles Ives Papers*, compiled by Vivian Perlis, is a comprehensive index of these materials.³ *A Descriptive Catalogue of the Music of Charles Ives*, by James B. Sinclair, is the most comprehensive index of music manuscripts located in the Ives collection.⁴ Sinclair’s catalogue indexes every surviving sketch or score, whether fragment or complete. Each entry includes, to the extent possible, the following information: the main title or other subtitles Ives may have used; the instrumentation; duration including measure length and tempo indicators; headings of movements if applicable and their respective timings and instrumentation; the work’s sources; i.e. pencil sketch or ink score etc.; the work’s date or dates, publication information; list of first performances and first recordings; information regarding pieces that may have been a model or from which material may have been borrowed; any

³ Vivian Perlis, *Register to the Charles Ives Papers* (New Haven: Irving S. Gilmore Music Library, 1996-2007).

⁴ James B. Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven: Yale University Press, 1999).

literature that considers the work; and commentary. Each piece listed also includes an incipit of approximately four measures.⁵

“Country Band” March is indexed under Roman numeral I. Works for Orchestra under sub category E. Other Works, and is listed as number 36. The manuscript survives as an eight-page pencil sketch of mostly four-stave systems with the seventh page missing. Sinclair indicates the forces required for the piece as flute, piccolo, clarinet, alto saxophone, cornet, two trombones, percussion, piano, and strings without viola. The manuscript indicates a possible composition date of 1903. Sinclair also notes markings on page 6, “Geo. [Lewis] Bart[lettYung] Tony M Bill [William “Tony Maloney] – 3 quite right critics!! Say I haven’t got the tune right & the Chords are wrong – Thanksgiving 1905.”⁶ Merion Music first published the work in 1974 as a realization from Ives’s original manuscripts by James B. Sinclair. He notes the first documented performance in New Haven Connecticut on 3 March 1974 with the Yale Theater Orchestra conducted by James Sinclair in Sprague Memorial Hall at Yale University. The catalogue also indicates the first recording in connection with the 3 March 1974 performance. The index continues by indicating derivations from *“Country Band” March* and borrowings of folk songs found in *“Country Band” March*. For example, the index indicates that Ives uses over 80% of the march for his *Orchestral Set No. 1: Threes Places in New England*, movement II *Putnam’s Camp*. In addition, a few measures of the march are used in the *Hawthorn* movement of the *Concord Sonata* as well as *The Celestial Railroad* and

⁵ Ibid., 131-133.

⁶ Ibid., 132.

Symphony Number 4. Also, Ives discarded the original introduction of “*Country Band*” *March* and later used it for the opening of “He Is There” and “They Are There.” Other derivations include measures 170-173 from Ives’s *Four Ragtime Dances No. 1* and the many folk and American popular songs used in the march: “Arkansas Traveler,” “The Battle Cry of Freedom,” “The British Grenadiers,” “The Girl I Left Behind Me,” “London Bridge,” “Marching Through Georgia,” “Massa’s in de Cold Ground,” “My Old Kentucky Home,” “Violets,” “Yankee Doodle,” and Sousa’s *Semper Fidelis*. Finally, Sinclair lists literature that “*Country Band*” *March* is included in and also comments about the construction of the critical edition published in 1974, noting that the missing page was reconstructed from the score-sketch of *Putnam’s Camp*. This source is very comprehensive and gives good initial guidance to the researcher looking for information about this march.

A similar catalogue, which precedes the Sinclair catalogue, is the John Kirkpatrick catalogue: *A Temporary Mimeographed Catalogue of the Music Manuscripts and Related Materials of Charles Edward Ives, 1874-1954*.⁷ Kirkpatrick played a significant role in preserving and championing the works of Ives. As a performer Kirkpatrick was the first to publicly perform Ives’s *Concord Sonata*. As scholar he initiated the collection, preservation, and cataloguing of all of Charles Ives music. This catalogue was the first attempt to number and categorize Ives manuscripts. This

⁷ John Kirkpatrick, *A Temporary Mimeographed Catalogue of the Music Manuscripts and Related Materials of Charles Edward Ives, 1874-1954* (New Haven, CT: Irving S. Gilmore Music Library, 1960; reprint 1973).

collection, completed in 1955 by Kirkpatrick, lists "*Country Band*" *March*, on page four under Theater Orchestra works and is given an identification number of 1C14.

Kirkpatrick also includes the composition date, instrumentation, borrowings, other pieces Ives used this work in, and information about the conditions of the manuscript.⁸ Sinclair's more current catalogue is much more specific and contains much more information about "*Country Band*" *March*.

The memos of Charles Ives were compiled and edited by John Kirkpatrick in the book titled *Memos*; it includes Ives's reactions to critical reviews of many of his works and gives insight to Ives's attitude toward his listeners. Ives also includes compositional anecdotes, musical influences, and personal opinions.⁹ Ives does not specifically mention "*Country Band*" *March*; however, he alludes to the work when discussing music he wrote for the Yale Theater Orchestra. Ives also discusses the concept of piano drumming, which he created while practicing drum parts on the piano. Piano drumming consist of clusters of notes played in a rhythmic pattern where the right hand mimics a snare drum part while the left hand mimics a bass drum part.¹⁰ This is significant because much of "*Country Band*" *March* uses piano drumming. Ives also alludes to the march in discussing some of his more youthful experiments. Ives makes other comments about

⁸ Ibid.

⁹ Charles E. Ives, *Memos*, ed. John Kirkpatrick (New York: W.W. Norton and Co. Inc., 1972), 41.

¹⁰ J. Philip Lambert, "Ives's "Piano-Drum" Chords," *Intégral* 3 (1989): 2.

“shifting and lilting accents” which connect directly to “*Country Band*” *March*.¹¹ This source is significant as it is Ives’s thoughts regarding, at least indirectly, “*Country Band*” *March*. It is important to note that Ives wrote many of the entries in *Memos* between 1931 and 1934, many years after “*Country Band*” *March* was written. Therefore, any reference to “*Country Band*” *March* in the *Memos* is not contemporary with the creation of that work.

James Sinclair’s *Preface* for the critical edition of “*Country Band*” *March* indicates a possible reference to “*Country Band*” *March* in a letter dated 14 July 1929 from Ives to Nicholas Slonimsky. Tom C. Owens’s *Selected Correspondence of Charles Ives* includes this letter. The letter, largely about *Three Places in New England*, indicates Ives remembering the march, in the second movement, having been played previously by a theater orchestra. Ives indicates that the orchestra made it through the piece well with a limited instrumentation.¹² This letter is one of only a few places where Ives himself comments about the work, “I remember this [Putnam’s Camp] (in part) was played as a kind of topical march [“*Country Band*” *March*]. They made it go quite well with only a cornet & trombone -- a piano taking the rest of the brass [actually woodwinds].”¹³

In a letter to Ives dated 5 August 1951 Henry Cowell writes regarding the progress of photostatting Ives’s manuscripts. Cowell asks Ives about offering some of the

¹¹ Ibid., 42n2, 83n3, 139, 266.

¹² Tom Owens, *Selected Correspondence of Charles Ives* (Berkeley: University of California Press, 2007), 213.

¹³ Ibid.

Photostats to publishers and mentions the First Symphony in D minor and “*Country Band*” *March*. Concerning the Symphony Cowell says “it looks rather conventional at first, but then it seems to get very original after all.”¹⁴ Regarding the March Cowell states, “And what of the “Country Band March, 1776”? There is no full band score, but I could score it for you if you wish.”¹⁵ This is very interesting for several reasons; first, that the work was photostatted in 1951 suggests that there may not have been pages missing at this point. It is unlikely that Cowell would Photostat an incomplete work. Second, Cowell felt the work was significant enough to give it to a publisher, though it was not fully scored, thus setting aside the notion of this being an insignificant experimental work. Third, it is interesting that Cowell conflates “*Country Band*” *March* and *Overture and March* “1776” as if they were one piece. This may suggest, as Sinclair proposes, that these pieces were clearly conceived together as part of a play with incidental music.¹⁶ Finally, the note that Cowell was willing to score it for band is interesting because the original score appears to be for theater orchestra, thus raising the questions whether Ives had intended it to be scored fully for band, and then also why was it never done.

¹⁴ Henry Cowell, *Charles Ives Papers*, compiled by Vivian Perlis (CIP: IIIA/Box 28/8, 5 Aug 1951), Ives Collection, Irving S. Gilmore Music Library, New Haven, CT.

¹⁵ Ibid.

¹⁶ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

BIBLIOGRAPHIC SOURCES

There are two significant Bibliographic sources that must be mentioned here: first, Geoffrey Block's *Charles Ives: A Bio-Bibliography* (1985)¹⁷ and second, Gayle Sherwood Magee's *Charles Ives: A Research and Information Guide* (2002).¹⁸ Each of these books gathers into a one-volume source information for anyone pursuing Ives research. Both books provide a list of works with composition dates, a discography of recordings up to the publishing date, and a bibliography of all known Ives sources to date. "*Country Band*" *March* is included in the list of works with a brief description of the work including publishing information, instrumentation, and timing of the work. The bibliography sections indicate several possible references to "*Country Band*" *March* in journal articles or books.

BIOGRAPHICAL SOURCES

Many biographies exist about the life of Charles Ives; however, this review only includes those that specifically mention "*Country Band*" *March*. Jonathan Elkus's *Charles Ives and the American Band Tradition: A Centennial Tribute* contains the most comprehensive discussion of Charles Ives in the context of the wind band world.¹⁹ Elkus describes Charles's relationship with his father whose ties to military band music provide

¹⁷ Geoffrey Block, *Charles Ives: A Bio-Bibliography*, Bio-Bibliographies in Music no. 14 (Westport, CT: Greenwood Press, 1988).

¹⁸ Gayle Sherwood Magee, *Charles Ives: A Research and Information Guide* (New York: Routledge, 2010).

¹⁹ Jonathan Elkus, *Charles Ives and the American Band Tradition: A Centennial Tribute* (Exeter: Raddan and Sons, 1974).

the early training for his young son.²⁰ Elkus recounts the traditions of early brass bands and their music with brief discussion of Reeves and Sousa.²¹ In a discussion of stingers at the conclusion of marches Elkus notes that Ives was well acquainted with their possible pitfalls, citing the optional stinger in “*Country Band*” *March*.²² Only one other reference to “*Country Band*” *March* exists in this book when Elkus describes Ives’s use of borrowing, suggesting that the height of this technique come when Ives “borrows” “*Country Band*” *March* for a section of the Fourth Symphony.²³ Though this book serves as a significant source on Ives, his marches and his relationship to the band world, there is no significant discussion of “*Country Band*” *March*.

Frank Rossiter’s biography *Charles Ives and His America* contains only two brief mentions of “*Country Band*” *March*.²⁴ Rossiter discusses Ives’s career as an organist and how Ives felt somewhat boxed in, not able to use his true musical voice as a church organist. Rossiter continues, suggesting that quickly after leaving the post as organist, Ives turned to composing more experimental works that included, “*Country Band*” *March*, the *Overture and March “1776,” In the Cage, The Unanswered Question, Central Park in the Dark*, and *In Re Con Moto Et Al*.²⁵ Rossiter explains that many of

²⁰ Ibid., 9-15.

²¹ Ibid., 19-27.

²² Ibid., 23.

²³ Ibid., 25.

²⁴ Frank R. Rossiter, *Charles Ives and His America* (New York: Liveright, 1975).

²⁵ Ibid., 99-101.

these works either directly or indirectly influenced many of Ives's larger works.²⁶

Certainly, "*Country Band*" *March* fit this description. Later, Rossiter mentions "*Country Band*" *March* while discussing the origins of *Putnam's Camp*. He suggests that a possible impetus for "*Country Band*" *March* and *Putnam's Camp* was a moment from Ives's boyhood when he heard two bands pass by each other, creating a cacophony of sounds.²⁷ Rossiter's biography of Ives concludes with no further discussion of the march.

Jan Swafford's biography *Charles Ives: A Life with Music*, contains the single most references to "*Country Band*" *March*; however, in all not more than a page of discussion exists.²⁸ In discussing Ives's childhood and relationship to his father and the town band Swafford suggests that "Bandstuff" or the mishaps of the amateur bands find their way into "*Country Band*" *March*.²⁹ As his biography continues Swafford discusses Ives's experimental nature and suggests that some of the experimental sounds Ives explored can be found in "*Country Band*" *March*.³⁰ While referencing memos Ives made on manuscripts that tell the tale of his bachelorhood at Poverty Flat, Swafford cites the memo on "*Country Band*" *March* about George, Bart and Tony, three friends acquainted with Ives and his music. A significant yet small statement by Swafford suggests Ives's

²⁶ Ibid., 99.

²⁷ Ibid., 101.

²⁸ Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Co., 1998).

²⁹ Ibid., 35.

³⁰ Ibid., 127.

exploration in pieces like “*In the Barn*,” “*Country Band*” *March*, and other works plays a key role in defining the “Ivesian” sound.³¹ The most detailed description of “*Country Band*” *March* comes as Swafford suggests that “*Country Band*” *March* parodies the amateur bands with which Ives grew up. In his music, “players fall off the beat, toss in off-the-cuff countermelodies in the wrong key, and a saxophonist plays two extra beats after everybody else has finished.”³² He continues listing borrowed melodies included in the march as well as indicating the use of “piano-drumming,” something Ives invented in his childhood. Swafford provides details of performance suggestions in the manuscript. He goes on to mention Ives’s use of the march in *Putnam’s Camp*. Swafford then makes an interesting conclusion; he suggests that *Putnam’s Camp* is the mature realization of “*Country Band*” *March* and that the march in its original form was simply a joke rather than something to be taken seriously.³³ Swafford’s commentary on “*Country Band*” *March* concludes with brief references to Ives’s use of the melodic introduction in the *Concord Sonata*, *Hawthorne* movement and in the *Scherzo* of the Fourth Symphony.³⁴

Stuart Feder’s *The Life of Charles Ives* and *Charles Ives: “My Father’s Song* are biographical narratives, which connect Ives’s life experience to his compositions.³⁵ Feder

³¹ Ibid., 164, 167.

³² Ibid., 167-168.

³³ Ibid., 245.

³⁴ Ibid., 262.

³⁵ Stuart Feder, *The Life of Charles Ives* (Cambridge: Cambridge University Press, 1999).

uses *Orchestral Set No. 1*, which contains nearly 80% of “*Country Band*” *March*, as an example of Ives’s nostalgic writing, suggesting that much of Ives’s life experience is poured into his music, even suggesting at times specific memories from his past.³⁶

Overture and March “1776” also serves to further solidify Feder’s point and then this note about “*Country Band*” *March*, the march is a similar piece composed near the same time as the overture and can be found in other works like *Putnam’s Camp*. Feder later suggests that “*Country Band*” *March* was revised in the same year that the *Celestial Railroad* was written, implying the reason for the march’s appearance in the *Celestial Railroad*. One final brief mention of “*Country Band*” *March* comes as Feder points out that “*Country Band*” *March* is heard clearly in the *Scherzo* movement of Ives’s Fourth Symphony.

COMMENTARIES

Geoffrey Block’s book *Ives: Concord Sonata* provides an in-depth look at one of Ives’s most popular works, the *Concord Sonata*.³⁷ In discussing a chronology of compositions and musical traits found in Ives’s works Block quotes Carol Baron,³⁸ who suggests that the roughness found in the 1929 version of *Putnam’s Camp* can first be

³⁶ Stuart Feder, *Charles Ives “My Father’s Song”* (New Haven: Yale University Press, 1992).

³⁷ Geoffrey Block, *Ives Concord Sonata* (Cambridge, UK: Cambridge University Press, 1996).

³⁸ Carol K. Baron, “Dating Charles Ives’s Music: Facts and Fictions,” *Perspectives of New Music* 29, no. 1 (Winter 1990): 49.

found in “*Country Band*” *March*.³⁹ Later in discussing tonal centers of the Sonata, Block asserts that when “*Country Band*” *March* appears it suggests a tonal center of Ab.⁴⁰ Block also points out that John Kirkpatrick was the first to acknowledge “*Country Band*” *March* was clearly borrowed for a small portion of the *Hawthorne* movement and that Ives chose “*Country Band*” *March* to serve as an approximation of a circus band, or “secular noise.”⁴¹ Block’s last references to the march are tables that indicate which measures of the march can be found in the Sonata.⁴²

As one of the leading scholars on the life and works of Charles Ives, J. Peter Burkholder provides insight into “*Country Band*” *March*. In his book, *All Made of Tunes*, Burkholder presents material about the extensive use of borrowing in Ives’s works.⁴³ As “*Country Band*” *March* has much-borrowed material in it, and as it was itself borrowed for other works, there are several significant entries by Burkholder regarding the march. Burkholder suggests that Ives’s “*Country Band*” *March* falls into the category of *collage*, meaning that a “swirl” of quoted music is added to a programmatic idea or some other fixed musical structure.⁴⁴ Burkholder later discusses

³⁹ Block, *Ives Concord Sonata*, 23.

⁴⁰ *Ibid.*, 41.

⁴¹ *Ibid.*, 52, 60, 73.

⁴² *Ibid.*, 62, 84.

⁴³ J. Peter Burkholder, *All Made of Tunes* (New Haven, CT: Yale University Press, 1995).

⁴⁴ *Ibid.*, 4-5.

this idea of *collage* by first giving a brief synopsis of the formal structure of the march, the first of any to look at the formal structure of “*Country Band*” *March*.⁴⁵ He follows this with a lengthy list of quotes with measure numbers that correspond to the march’s score. This is significant as no other person aside from Sinclair goes into this much detail about the specific musical quotes in the march. Burkholder asserts that Ives’s purpose in creating this work is not to create a replica of what an amateur band actually sounded like, rather that he was trying to “capture the experience of listening to or remembering such a performance.”⁴⁶ Burkholder calls the work a “spirited and affectionate caricature.”⁴⁷

According to Burkholder, *Charles Ives: The Ideas Behind the Music* is the first book to offer a detailed history of Charles Ives’s aesthetic. In a discussion of Ives’s aesthetic of imitating sounds Burkholder suggests that “*Country Band*” *March* is among those in which Ives uses this technique by imitating the sounds of an amateur country band.⁴⁸ Burkholder continues to explore “*Country Band*” *March* in a discussion of what he calls “Vernacular Styles and Fictional Music,” or music about music.⁴⁹ Burkholder asserts that “*County Band*” *March* plays a significant role in Ives’s transition from

⁴⁵ Ibid., 386.

⁴⁶ Ibid., 387.

⁴⁷ Ibid.

⁴⁸ J. Peter Burkholder, *Charles Ives: The Ideas Behind the Music* (New Haven, CT: Yale University Press, 1985), 52-53.

⁴⁹ Ibid., 84-86.

writing vernacular pieces to writing full concert works about the vernacular styles. He further states that the march in particular goes the furthest with this idea of music about music.⁵⁰ Burkholder suggests that the most significant aspect of this work is that Ives uses it later in works that are much more clearly along the more European tradition.⁵¹ Burkholder concludes that Ives's use of fictional music is a "vital part of [his] successful 'literary music'" and that "*Country Band*" March played an "extremely important" role in Ives's transition to his more mature works.⁵² Burkholder is the first to place "*Country Band*" March in such a significant position among the works of Charles Ives.

H. Wiley Hitchcock's *Ives: A Survey of the Music*⁵³ considers briefly much of Ives's music. Hitchcock categorizes Ives's works into four large groups, namely Choral, Keyboard, Chamber, and Orchestral. Hitchcock suggests that "*Country Band*" March was among the "popular entertainment pieces" Ives composed and that it is a "hilarious [parody], an American equivalent of Mozart's *Musical Joke*."⁵⁴ One other reference to "*Country Band*" March comes again in its association with *Putnam's Camp* where Hitchcock suggests "*Country Band*" March represents the "mix-ups and mistakes of the village band."⁵⁵

⁵⁰ Ibid.

⁵¹ Ibid., 85.

⁵² Ibid., 86.

⁵³ H. Wiley Hitchcock, *Ives: A Survey of the Music* (New York: Oxford Press, 1977).

⁵⁴ Ibid., 73.

⁵⁵ Ibid., 86.

Clayton Henderson's *The Charles Ives Tunebook* preserves all the identifiable tunes that Ives quotes in his works. Henderson lists the thirteen tunes in "*Country Band*" *March* and indicates where each tune is found in the score.⁵⁶ Henderson includes musical examples and the sources for the tunes where available. He also includes the full text for each example. This is a significant source when trying to piece together each of the fragments Ives quotes, giving the researcher a clearer picture of the tune Ives knew and intended the listener to hear.

JOURNAL ARTICLES

Frank Battisti's "The Legacy of Charles Ives," in the *Instrumentalist*, connects Ives to the wind band world. Though aspects of Ives's connection to the small town bands and his writing are considered, Battisti mentions "*Country Band*" *March* only once. Battisti suggests that Ives wrote improvised trills, smears, and scales into his music because this is what Ives heard in his father's band.⁵⁷ Battisti then cites "*Country Band*" *March* as his primary example. Battisti then discusses interpreting Ives's music with no significant mention of "*Country Band*" *March*.

Dating the music of Charles Ives has been a significant problem for scholars because Ives often reworked pieces adding new dates without clarifying the actual composition date. Ives was even known to go back and change dates on works and

⁵⁶ Clayton W. Henderson, *The Charles Ives Tunebook*, 2nd ed., (Bloomington: Indiana University Press, 2008), 277.

⁵⁷ Frank Battisti, "The Legacy of Charles Ives," *Instrumentalist* 52, no. 7 (February 1998): 72.

discrepancies on his own lists cause great turmoil in capturing the actual composition date of many of his works. Carol Baron attempts to set the record straight using handwriting analysis, paper type, and other physical evidence to date some of Ives's works. "*County Band*" *March* is among the works discussed by Baron. She asserts that this piece is crucial for dating Ives's "innovative techniques."⁵⁸ Some have questioned Baron's methodology and logic regarding her dating of Ives's works. Gayle Sherwood Magee has written extensively on the topic of dating Ives's works and is among those who question Baron's conclusions. Magee uses objective data to revise many of the composition dates of Ives's works.⁵⁹ Though Magee's work sheds additional light on Barons handwriting analysis study, Baron's thoughts and ideas remain interesting to consider.

Thomas Brodhead's article "Ives's *Celestial Railroad* and His Fourth Symphony" in *American Music* only mention "*County Band*" *March* as a small fragment of *The Celestial Railroad* and of the Fourth Symphony.⁶⁰ No significant discussion of the march exists.

⁵⁸ Baron, "Dating Charles Ives's Music," 20-56.

⁵⁹ Gayle Sherwood Magee, "The Choral Works of Charles Ives: Chronology, Style, Reception" (Ph.D. dissertation, Yale University, 1995); "Questions and Veracities: Reassessing the Chronology of Ives's Choral Works," *Musical Quarterly* 78, no. 3 (September 1994): 429-447; *Charles Ives Reconsidered* (Chicago: University of Illinois Press, 2008).

⁶⁰ Thomas M. Brodhead, "Ives's *Celestial Railroad* and His Fourth Symphony," *American Music* 12, no. 4 (Winter 1994): 390-391.

James Burk's article in the *Instrumentalist* discusses the earliest works by Ives. Among the works discussed are the nine "full-fledged" wind band works.⁶¹ Burk briefly describes each work then makes an interesting assertion about "*Country Band*" March. Burk suggests that "*Country Band*" March may have existed as a band work prior to its orchestration for theater orchestra, but says no copies of the band version exist.⁶² Burk does not attempt to support this claim with any evidence. His claim is simply an assumption based on the kinds of music Ives was writing during the early 1900s.

As nearly 80% of "*Country Band*" March was used in *Putnam's Camp*, Denise Von Glahn's article "A Sense of Place: Charles Ives and *Putnam's Camp*, Redding Connecticut" gives much insight into "*Country Band*" March. Von Glahn quotes Ives who, in discussing *Putnam's Camp* said, "Some of the things in the second movement, *The Children's Holiday Putnam's Camp*, were from, and suggested by, an Overture and March for theater orchestra or small brass band in 1902-03."⁶³ Von Glahn further discusses Ives's use of the march asserting that, without the tune from the march, listeners would be lost in "musical space."⁶⁴ Von Glahn includes a diagram of *Putnam's Camp* with indicators marking where sections of "*Country Band*" March are used.⁶⁵ This

⁶¹ James Burk, "The Wind Music of Charles Ives," *Instrumentalist* 24, no. 1 (October 1969): 37.

⁶² *Ibid.*, 38.

⁶³ Denise Von Glahn, "A Sense of Place: Charles Ives and *Putnam's Camp*, Redding Connecticut," *American Music* 14, no. 3 (Autumn 1996): 282.

⁶⁴ *Ibid.*, 297.

⁶⁵ *Ibid.*, 294.

article clearly manifests the significant roll “*Country Band*” *March* plays in *Putnam’s Camp*, but does not give specific details about the march.

In the *Journal of Band Research* Terry Milligan suggests “*Country Band*” *March* was notated during the time Ives spent at Poverty Flat, between 1898-1908.⁶⁶ No other significant discussion of the work exists in this article.

DISSERTATIONS/THESIS

Terry Milligan’s dissertation “Charles Ives: a study of the works for chamber ensemble written between 1898 and 1908 which utilize wind instruments,” makes brief mention of “*Country Band*” *March*. Milligan gives a brief description and date for the work and includes some of the borrowed material in the march.⁶⁷ Milligan also discusses the march in connection with the opera Ives began and never finished suggesting that “*Country Band*” *March* may have been written for use in that project.⁶⁸ Milligan makes no other significant discussion of the work.

Denise Von Glahn briefly mentions “*Country Band*” *March* in her dissertation about the use of place in the music of Charles Ives.⁶⁹ Von Glahn discusses the

⁶⁶ Terry G. Milligan, “Charles Ives: Musical Activity at Poverty Flat (1898-1908),” *Journal of Band Research* 20, no. 1 (Fall 1984): 34.

⁶⁷ Terry G. Milligan, “Charles Ives: a study of the works for chamber ensemble written between 1898 and 1908 which utilize wind instruments” (DMA. diss., University of Texas, 1978), 50.

⁶⁸ Ibid., 53.

⁶⁹ Denise Von Glahn, “Reconciliations: Time, Space and the American Place in the Music of Charles Ives” (PhD. University of Washington, 1995): 88-165.

relationship between “*Country Band*” *March* and *Putnam’s Camp*. She suggests “*Putnam’s Camp* co-opts ‘*Country Band*’ *March*...to set the sonic stage for the program.”⁷⁰ Though critical in making the musical connections between “*Country Band*” *March* and *Putnam’s Camp* Von Glahn’s dissertation makes no attempt to explore “*Country Band*” *March* itself.

In his dissertation Christopher Smith uses “*Country Band*” *March* to test a “Context/Reference” model used to analyze African-American musical improvisation. Smith selects “*Country Band*” *March* for two reasons: first, because the work is clearly outside of the study genre; and second, because he believes the march, “functions as a representation of improvised music making.”⁷¹ Smith gives a brief background about the march and further clarifies he will discuss Ives’s “representation of error and repair.”⁷² Smith points out the march’s significance as it relates to Ives’s other marches and their relationship to the works of Reeves with which Ives would have been familiar. Smith asserts that the march form for Ives “was both autobiographical recollection and experimentalism, the latter growing out of the former.”⁷³ Smith discusses Ives’s musical experiments with rhythm and their distortion and his “development of new musical ideas

⁷⁰ Ibid., 118.

⁷¹ Christopher John Smith, “I can show it to you better than I can explain it to you”: Analyzing procedural cues in African-American musical improvisations (PhD. diss., Indiana University, 1999), 421.

⁷² Ibid., 412.

⁷³ Ibid., 423.

and their systematic dislocation.”⁷⁴ Smith observes that Ives understood that setting up the rhythmic expectations of a march will allow for much musical interest when those expectations are frustrated because of, “manipulation or dislocation of such expectations.”⁷⁵ The background discussion concludes with this observation, “Ives’s musical humor could often be represented via rhythmic dislocation, especially when such dislocation functioned as a representation of musical error in performance.”⁷⁶ Smith then combs through “*Country Band*” March identifying many of Ives’s written in errors and their subsequent repair. Often Smith inserts his own narrative for the mistake describing what might have actually happened to create such a mistake. Smith concludes that his “Context/ Reference” analysis shows that Ives did not simply want to recreate the performance of an amateur band, but the “*making and fixing [of] such a performance.*”⁷⁷ Smith’s discussion is insightful and very thorough and comes closest to a full analysis of the work, though only from a more general view.

Lisa Castleman’s Masters Thesis “A Conductor’s Practical Approach to “*Country Band*” March By Charles Ives” provides thoughtful insights into “*Country Band.*”⁷⁸ Castleman very briefly describes the historical background of the march, discusses Ives’s compositional intent and describes the form of the work. Castleman’s paper focuses on

⁷⁴ Ibid., 424.

⁷⁵ Ibid.

⁷⁶ Ibid., 426.

⁷⁷ Ibid., 437.

⁷⁸ Lisa Castleman, “A Conductors Practical Approach to “Country Band” March By Charles Ives” (Masters Thesis, California State University, Long Beach, 2014).

helping ensembles achieve melodic clarity by discussing areas of the score where achieving clarity is difficult and makes appropriate suggestions for addressing these problems. Castleman briefly discusses style, articulation, balance, and blend. While the discussion is good she does not exhaust all possible solutions to these issues. Castleman concludes her paper with a reflection of her experience conducting the march in performance. While this is one of the only papers written specifically about “*Country Band*” March Castleman’s discussion is more of an overview of the work with some suggestions for performance.

REVIEWS

Richard Swift offers a positive, yet brief, review of Sinclair’s critical edition of “*Country Band*” March in the September 1977 issue of *Notes*.⁷⁹ Swift recounts the original condition of the score and Sinclair’s solution for filling in the missing material from *Putnam’s Camp*. No other discussion of the piece is given.

Peter Dickinson’s article “Ives Source,” in the 1984 *Musical Times*, offers enthusiastic feedback for “*Country Band*” March.⁸⁰ Dickinson summarizes the work by highlighting its likeness to the amateur brass band music of the early 19th century. Dickinson expresses excitement that a score is available so that comparisons might more

⁷⁹ Richard Swift, Review of the Ives Society critical editions of *Three Places in New England* and “*Country Band*” March, *MLA Notes* 34, no.1 (September 1977): 197; Charles Ives, “*Country Band*” March for theater orchestra, edited by James B. Sinclair (Bryn Mawr: Penn. Merion Music Inc., 1976).

⁸⁰ Peter Dickinson, “Ives Source, *Country Band* March for Theatre Orchestra, [Review of Country Band March by Charles Ives]” *Musical Times* 125, no. 1695 (May 1984): 278; Charles Ives, “*Country Band*” March for theater orchestra, edited by James B. Sinclair (Bryn Mawr, Penn. Merion Music Inc., 1976).

easily be made between “*Country Band*” *March*, the *Concord Sonata*, and *Putnam’s Camp*.

FINDINGS

Though many books and articles review Ives’s most popular works no book or article has been written exclusively about “*Country Band*” *March*. Some have alluded to this work because it was borrowed or quoted in Ives’s more mature works or it is mentioned in connection with Ives’s early experimental works. There is, however, no single source, which identifies “*Country Band*” *March* as a significant work of Ives, provides information regarding its historical background, a detailed analytical view, or suggests specific strategies for stylistic and accurate performance.

CHAPTER ONE

HISTORICAL PERSPECTIVES

THE BANDSMAN

Born in 1874 to George and Mollie Ives in Danbury Connecticut, Charles was surrounded by music. His father, considered at least by his family to have led one of the best bands in the Union Army during the Civil War,⁸¹ shared his vast array of quicksteps, war tunes, hymns, and popular songs with his son at an early age. George Ives led the Ives Cornet Band and later the Danbury Band, amateur or semiprofessional groups of musicians dedicated to providing music for special activities and holidays. Such groups became an important part of the golden age of the American town. In fact, according to *Harpers Weekly Supplement* there were an estimated 10,000 “military” bands in the United States in 1889.⁸² A 1911 editorial said that a band was, “as great a blessing and almost as much a necessity to real civilization as fresh air or pure water.”⁸³

⁸¹ Swafford, *A Life with Music*, 27.

⁸² Leone Meade, “The Military Band in the United States,” *Harpers Weekly Supplement*, September 28, 1889, 785.

⁸³ Chicago Band Association Advertising Brochure (ca. 1911), Chicago Band Associations Papers, Chicago Historical Society, Chicago, Illinois, quoted in Margaret Hindle Hazen and Robert Hazen, *The Music Men: an illustrated history of brass bands in America, 1800-1920* (Washington D.C: Smithsonian Institution Press, 1987), 12.

Charles became accustomed to this band tradition as a member of his father's band. Taught by his Father, Charles studied as a pianist, cornetist, violinist, and percussionist.⁸⁴ Charles diligently studied harmony, counterpoint, sight singing, and ear training from his father.⁸⁵ Charles recalls his father's admonition, "If you know how to write a fugue the right way *well*, then I'm willing to have you try the wrong way – *well*. But you've got to know what [you're doing] and why you're doing it."⁸⁶ This idea of experimental freedom after learning something, "the right way *well*" would leave a lasting influence on young Charles. He recalls, "It was [father's] willingness to have boys think for themselves – within reason – that I looked back on later as quite remarkable."⁸⁷

One such example, which incidentally did not go over well with the Danbury citizenry, will serve to illustrate the kinds of experimental moments young Charles was privy to. On one occasion George had two bands start in two separate ends of town. Each band played a different march, in a different key and in a different time signature. The bands began to march, converging on the center of town. As can be imagined the resulting clash of tunes, key, and time must have been startling for the townsfolk. Just as the cacophony of sounds reached its climax the bands passed each other moving back in opposite directions out of town. A local town citizen recalls,

⁸⁴ Swafford, *A Life with Music*, 43.

⁸⁵ Ives, *Memos*, 49.

⁸⁶ *Ibid.*, 47.

⁸⁷ *Ibid.*

[George's band] used to march right by here. They'd be going one way with the band, with another band going the other way 'round the park here, and the two would clash – that interested [George] very much, but the people of Danbury didn't think it was very interesting to see two bands blending and playing different tunes. They didn't take George Ives very seriously. He was only the bandleader.⁸⁸

Though, “only the bandleader” Charles did take his father seriously. George's experiments would serve as “many of the musical devices Charles Ives used later in his career,” and created “the ideal circumstances to stimulate [Charles's] intuitive nature.”⁸⁹ Reminiscing on the influences of his past Charles wrote in a lyric, “I think there must be a place in the soul, all made of tunes of tunes long ago.”⁹⁰ Truly the influence of his father shaped Charles's soul and his music.

EARLY WORKS

Charles Ives's first composition, publically performed in Danbury, Connecticut occurred in his thirteenth year. This composition, a march, was well recieved, crowning Ives as a “musical genius.”⁹¹ Ives continued to expand his “musical genius” with works like *Variations on 'America'* (1891) a virtuosic organ piece, *March "Intercollegiate"* (1892), and “*Omega Lambda Chi*” (1892). It is significant to note that having grown up within the New England band tradition many of Ives's early works are marches.

⁸⁸ Philip Sunderland (1871-1972), quoted in Vivian Perlis, *Charles Ives Remembered* (New Haven: Yale University Press, 1974), 16.

⁸⁹ Gary C. Mortenson, “Father to Son: The Education of Charles Ives,” *Music Educators Journal* 73, no. 7 (March 1987): 34.

⁹⁰ Swafford, *A Life with Music*, 27.

⁹¹ J. Peter Burkholder et al., “Ives, Charles,” in *Grove Music Online*, Oxford Music Online, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/14000> (accessed April 13, 2011): 3.

March form, established by David Wallis Reeves (1838-1900), “[was] made up essentially of two main parts (the second called the trio).”⁹² Typically, two sixteen-measure strains in each section, repeated, and a *da capo* returned the march to the beginning with a *fine* at the close of the first part. John Phillip Sousa, after having established his band in 1892, expanded this form placing more emphasis on the trio by tripling its original length and extending the opening strains from sixteen-measures to thirty-two.⁹³ Ives’s early marches fit this mold rather well. *March “Intercollegiate,”* a two-step, begins with a traditional four measure introduction (See Musical Example 1)⁹⁴ followed by two sixteen measure strains, which then repeat; the second strain quotes the “Annie Lisle” tune in the low brass. A break strain of sixteen measures precedes the trio, which repeats before the *da capo*. The march finishes with a “stinger” at the close of the second strain. *March “Intercollegiate”* follows traditional march forms so closely that it would be nearly impossible for someone unfamiliar with Ives, Sousa, Reeves, or Fillmore to distinguish it as a march by Charles Ives. In fact, concerning Ives’s march style, Jonathan Elkus remarks, “...*Intercollegiate*, ‘*Omega Lambda Chi*’ and *A Son of a Gambolier*...[fall] right in [line] with Sousa’s practice[s]...”⁹⁵

⁹² Elkus, *Charles Ives and the American Band Tradition*, 20.

⁹³ *Ibid.*, 20.

⁹⁴ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, II.

⁹⁵ *Ibid.*, 26.

MUSICAL EXAMPLE 1: PIANO REDUCTION OF *MARCH INTERCOLLEGIATE*, WITH "ANNIE LISLE," INTRODUCTION.



Helicon Music (1973)

Other works, including *The Celestial Country* (1898-1902), and the First Symphony (1898-1901), also exemplify Ives's more traditional compositional period. *The Celestial Country*, a cantata performed by the Central Presbyterian Church Choir in 1902 was by Ives's own admission, "not so experimental, or very different from the accepted writing at the time."⁹⁶ Alan Rich refers to this work as, "extensive but rather tame."⁹⁷ Music critics from the *New York Times* and the *Musical Courier* were present at the 1902 performance and gave encouraging reviews. The *New York Times* reviewer noted the work was, "scholarly, and well made." The *Musical Courier* wrote, "The work shows undoubted earnestness in study and talent," and praised the themes, solo

⁹⁶ Ives, *Memos*, 33.

⁹⁷ Alan Rich, *American Pioneers: Ives to Cage and Beyond* (London: Phaidon Press Limited, 1995), 44.

movements, string intermezzo, and the finale.⁹⁸ Peter Burkholder suggests that this piece received high marks from the press because it conformed to the accepted rules and practices for this kind of work.⁹⁹

Ives's *First Symphony*, composed under the tutelage of Horatio Parker, his composition instructor at Yale, conforms to the European standards of the day. This symphony, written as a composition assignment in 1898, is in four movements. The beginning of Ives's exploratory nature is audible in that the opening subject passes through eight different keys.¹⁰⁰ The first movement, *Allegro*, is in strict sonata form. The development section, which passes a harmonic sequence through each choir of the orchestra, is more modern in its treatment in that the scoring is, "unusual."¹⁰¹ The coda then, "with its brilliant Beethovenesque [style], brings us back to the nineteenth century."¹⁰² Bernard Herrmann suggests "the brilliant orchestration, clear architecture

⁹⁸ "A New Cantata," *The New York Times* (20 April 1902): 12; "Charles E. Ives' Concert and New Cantata, 'The Celestial Country,'" *Musical Courier* 44, no. 17 (23 April 1902): 34 quoted in J. Peter Burkholder, "Ives and the Four Musical Traditions," in *Charles Ives and His World*, edited by J. Peter Burkholder (Princeton: Princeton University Press, 1996), 11.

⁹⁹ Ibid.

¹⁰⁰ Rosalie Sandra Perry, *Charles Ives and the American Mind* (Kent: Kent State University Press, 1974), 12.

¹⁰¹ Bernard Herrmann, "Four Symphonies by Charles Ives," *Charles Ives and His World*, edited by J. Peter Burkholder (Princeton: Princeton University Press, 1996), 395.

¹⁰² Ibid.

and pleasing melodies must have made his teacher proud.”¹⁰³ Ives truly achieves a very romantic sounding symphony.

These early works, dating up to 1900, contain the earliest body of literature, but borrowed material aside, they provide no significant examples of the characteristic Ivesian sounds. The previously discussed works are a small representation of the many works that Ives wrote during this time but are clearly indicative of the traditional compositional style of this period. These works are in many ways different from what most have come to regard as “Ivesian.”

It is well known that Ives’s experimental nature was bred into him from early experiences with his father.¹⁰⁴ These experiences continued with him as he pursued a music education at Yale University and further expanded the boundaries of tonal music.

Jonathan Elkus reminds us:

Bitonal harmonizations of *London Bridge*, polytonal canons and fugues, and experiments with whole-tone pieces, triads in parallel motion and chromatic lines moving in contrary motion to create expanding or contracting wedges, all dating from the early 1890’s show Ives’s interest in testing the rules of traditional music by trying out alternative systems.¹⁰⁵

Often these experiments took the form of short studies or exercises meant only as, “research into new possibilities for musical organization,” not necessarily for public

¹⁰³ Ibid., 394.

¹⁰⁴ Elkus, *Charles Ives and the American Band Tradition*, 4.

¹⁰⁵ Ibid., 4.

performance.¹⁰⁶ Following are three examples from the 1890s that typify this kind of experimentation. Musical Example 2, entitled *Burlesque Cadenza*, is a one-page pencil sketch most likely composed in 1890. This sketch explores the use of wedges and scales of parallel triads.¹⁰⁷

MUSICAL EXAMPLE 2: BURLESQUE CADENZA EXERCISE ON PIANO.



Musical Example 3 is a polytonal canon in three voices. The upper voice in Eb, the middle voice in G, and the lower voice in C. This example survives as a one-page pencil sketch dating approximately from 1892.¹⁰⁸

¹⁰⁶ Philip Lambert, *The Music of Charles Ives* (New Haven: Yale University Press: 1997), 2.

¹⁰⁷ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, ix.

¹⁰⁸ Ibid.

MUSICAL EXAMPLE 3: POLYTONAL CANON ON PIANO.



MS (f7448)

The final example, Musical Example 4, is the bitonal sketch of *London Bridge* dating from 1891. This exercise survives in three versions, each a one-page pencil sketch exploring different keys.¹⁰⁹

MUSICAL EXAMPLE 4: BITONAL HARMONIZATION OF "LONDON BRIDGE ON PIANO."

MS (f7440) MS (f7441) MS (f7442)

These three excerpts exemplify the type of short one-to-two-page exercises typical of Ives's early experimental work. In each study, Ives develops the musical

¹⁰⁹ Ibid.

devices that come to characterize his style: polytonality, dissonant counterpoint, tone clusters, polyrhythms, and polymeters. Additionally, borrowed melodies, typically American songs from his experiences as a youth, are a significant aspect of the “Ivesian” sound. Though these experimental studies were important for later works, Burkholder reminds us that, “these experimental works remained distinct from his concert music, which continued to use the language of European Romanticism.”¹¹⁰ The following decade shows Ives moving from, “mere sketches...[to] finished pieces that explore [these] new procedures.”¹¹¹

¹¹⁰ Burkholder, "Ives, Charles," 6.

¹¹¹ Ibid.

CHAPTER TWO

“COUNTRY BAND” MARCH

THE MANUSCRIPT

“Country Band” March, written for theatre orchestra, was composed no earlier than 1905 (according to the paper type), though it may have been conceived as early as 1902-3 in connection with *“Overture and March 1776.”*¹¹² This work is a “parody [of the] amateur bands Ives grew up with”¹¹³ and draws inspiration, “from [their] foibles.”¹¹⁴ Though clearly Ives meant to portray these amateur bands, he also intended to have the listener recall and experience what performances of such groups might sound like.¹¹⁵

The *“Country Band” March* manuscript survives as an eight-page sketch with the seventh page missing. The sheer length of this manuscript sets it apart from Ives’s earlier one to two page experimental exercises and refutes any argument that this work was meant only as an experimental exercise and not as a completed work for performance. Also, unlike other experimental exercise and sketches, *“Country Band” March* contains

¹¹² Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

¹¹³ Swafford, *A Life with Music*, 167.

¹¹⁴ Charles Ives, *“Country Band” March for Theater Orchestra*, edited by James B. Sinclair (Bryn Mawr, Penn.: Merion Music Inc., 1935), ii.

¹¹⁵ Burkholder, *All Made of Tunes*, 386-87.

very few revisions or edits. This may suggest that the manuscript is a later copy or draft of earlier sketches or that Ives composed the entire work in a single effort.

Ives left several insightful memos written on the score. Many of these are commentary about the music, or instructions for the performer while others describe specific experiences with friends who heard Ives working on the composition, or for whom Ives played excerpts of the work. The first of these experiences with friends reads, “Keyes [Winter] says – these notes are O.K. he is the best critic – for he doesn’t know one note from another.”¹¹⁶ The second, for a slightly larger group of friends reads, “Geo., Bart – Tony M, (Bill) – 3 quite right critics!! Say I haven’t got the tune right & the chords are wrong, Thanks guys.”¹¹⁷

There are additional points of interest suggesting the importance and intended performance of this work. First, on page eight of the manuscript Ives, making a note about percussion parts, writes, “(SD BD continue as Drum Corps) *see ink score*.”¹¹⁸ Second, James Sinclair suggests at least a reading of the “ink score” is alluded to in a letter from Ives to Nicholas Slonimsky dated 14 July 1929, “I remember this [Putnam’s Camp] (in part) was played as a kind of topical march [“*Country Band*” *March*]. They made it go quite well with only a cornet & trombone, -- a piano taking the rest of the

¹¹⁶ Charles Ives, “*Country Band*” *March for Theater Orchestra*, 1905, Charles Ives Papers, MSS 14, Yale University Library, New Haven, CT, 4.

¹¹⁷ Ibid., 6.

¹¹⁸ Ibid., 8. Emphasis added by author to show an ink score was in fact created.

brass [actually woodwinds].”¹¹⁹ Finally, a letter to Ives from Henry Cowell in 1951 asks Ives if he would like to publish “*Country Band*” *March* noting that, “There is no full band score, but I [Cowell] could score it for you if you wish.”¹²⁰ Cowell’s inquiry about the work may suggest its importance to Ives’s overall works but certainly suggests Henry Cowell’s interest in the work. These three sources are significant in that they show, at least in part, the intended full orchestration and possible performance of the work and Ives’s interest in getting it “right.”

“*Country Band*” *March* is a historical time capsule of the early bandsmen and early town band traditions. Virtually every measure contains some clue into the life and playing ability of these 19th-century bands. Nearly every town in America had a band and those that did not were considered uncivilized. In fact, a Wurlitzer *Catalog* said a town that did not support its band was “dumb, backward, [and] uncivilized.”¹²¹ Town bands drew men from all occupations, shopkeepers, attorneys, bankers, but most were laborers.¹²² This meant any practice time on their instrument happened after a full day’s work and probably only occurred right before a rehearsal. With little to no practice rehearsals were, at least in the beginning stages, scary at best, with the bandleader having to demonstrate how to finger passages, how to buzz, blow, make an attack, stop a note

¹¹⁹ Ives, “*Country Band*” *March for theater orchestra*, ii.

¹²⁰ Cowell, *Charles Ives Papers*.

¹²¹ Wurlitzer, *Catalog No. 122*, 7, quoted in Margaret Hindle Hazen and Robert Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*, (Washington D.C.: Smithsonian Institution Press, 1987), 12.

¹²² Hazen, *The Music Men*, 46-47.

and produce a characteristic tone on the instruments.¹²³ One bandleader remarked that once the students had polished their instruments and memorized the fingerings and notes of a scale, “then the noise began in different parts of the town.”¹²⁴ Some citizens joked that a, “Band of Mercy” was one that did not practice in the evenings.¹²⁵ Though these bands started on shaky ground many became very well rehearsed and well respected. In fact, John Philip Sousa once remarked that town bands were, “perhaps the greatest factor in the production of fine bandsman.”¹²⁶ Ives most certainly felt this way about the amateur band; in fact, his feelings for the town band ran so deep that according to James Sinclair Ives once said, “Think of my music as being played by a band but with wings.”¹²⁷

With this in mind it is interesting to note Ives’s uses of quotation marks in the title, “*Country Band*” *March*. Why not simply exclude the quotation marks? It is clear from Ives’s early musical background that he was closely acquainted with the town band tradition, and its significant disparities from the metropolitan professional orchestras, bands, and professional musicians of the time. Therefore, it is entirely possible to interpret the quotations in the title as somewhat sarcastic suggesting that a “Country Band” is less polished, and certainly less professional, than a “City” band or orchestra.

¹²³ Ibid., 63.

¹²⁴ Ibid., 63.

¹²⁵ Ibid., 64.

¹²⁶ Ibid., 37.

¹²⁷ James B. Sinclair, interviewed by author, New Haven, CT, May 20, 2013.

A better interpretation of the quotation marks, however, is simply this, the work is a march written about a “Country Band.” Though Ives was clearly poking fun at the “Country Band” his affection for and fondness toward this ensemble suggest that no sarcasm is meant by the inclusion of the quotation marks in the title. In fact, Ives’s endearing memories of the town band experience in Danbury are made clear from a note on the manuscript of the *Fourth of July*: “they didn’t always play right & together & it was good either way.”¹²⁸

To further depict the less-than-perfect performance of a town band Ives infuses “*Country Band*” *March* with some of the idiosyncratic features of an average town band. These include wrong notes, missed entrances, dragging or rushing of the beat, practicing or playing out of turn, and miss transposed parts. It is said that, “musical ability was rarely a requirement for amateur band membership.”¹²⁹ Ives’s written-in blunders clearly portray this aspect of the “Country” or “Town” Band.

“*Country Band*” *March* is also a time capsule of popular songs from the late 19th and early 20th-centuries. Ives quotes some eleven, identifiable, popular songs in “*Country Band*” *March* including two by Stephen Foster, “Massa’s in de Cold Ground”, and “My Old Kentucky Home.” Other quotations include, “London Bridge,” “The Girl I Left Behind Me,” “Arkansas Traveler,” “Semper Fidelis,” “The Battle Cry of Freedom,” “Yankee Doodle,” “Violets,” “The British Grenadiers,” and “Indiana State Band March.” Additionally, the extensive use of ragtime attests to its influence on Ives and its

¹²⁸ Elkus, *Charles Ives and the American Band Tradition*, 22.

¹²⁹ Hazen, *The Music Men*, 60.

significance during the late 19th century and the early 20th-century. This extensive use of quotation and borrowing is a key feature of the “Ivesian” sound and one rarely used by other march composers of the day.

As a significant work of Charles Ives, “*Country Band*” *March* is often overlooked. Though Ives wrote the work for theater orchestra, James Sinclair’s arrangement for wind band is exceptional and probably better known. There are at least several possible reasons for this. First, this work came as part of Ives’s maturing process as a composer and therefore does not exhibit the sophistication of his later works. Thus, if one wants to see Ives as a mature composer one would study *Three Places in New England*, or the Fourth Symphony, works with the musical maturity that only time would allow. In connection to this, so far as we know, the only extant copy of this piece, as has been described previously, is a pencil-sketch. Pencil sketches seem to signify experimental work for Ives, as there are many examples of this kind of “sketching” in his early writings. Additionally, though Ives suggests an ink score was made, its absence today may also shed doubt for some about the original intent of the work. Another more practical reason may be its length. Most works for orchestra are well above the ten-minute mark and since “*Country Band*” *March* is short in comparison it makes for challenging programming, even as a novelty piece. This may also suggest why it works better in the band repertoire as its overall length fits more easily into that literature. One final reason may suggest why some conductors and ensembles overlook the piece. The complexities of polyrhythm, polymeter, polyharmony, and polymelody, all contribute to a daunting piece, especially if approaching it for the first time. The difficulty of the “polys”

can easily dissuade any conductor from approaching the work. Though certainly valid arguments, if one wants to find out who Ives was as a composer, it is important to find and study the works that show the initial techniques that have become synonymous with the “Ivesian Sound.” “*Country Band*” *March* is one of the first works in which Ives discovers himself as a composer.

ANALYSIS

While many aspects of the 19th-century march exist in “*Country Band*,” it does not conform strictly to traditional march form. A closer look at the march will not only indicate its divergence from tradition but also help to identify the significant features that become characteristics of the “Ivesian” sound. The following analysis is based on the edition of “*Country Band*” *March* edited by James B. Sinclair for theater orchestra.¹³⁰

Rather than simply use the traditional Reeves/Sousa march form Ives chooses a less constrictive ternary form, | A | coda sign | B | da Capo| C | A¹ (coda) which at first glance resembles march form but allows for more flexibility within the work. Traditional march form as previously mentioned would allow for an A-section with one sixteen- to thirty-two measure strain, a B-section with another sixteen- to thirty-two measure strain, a C-section or break strain, and trio. “*Country Band*” *March*’s A-section (mm1-69), however, includes a somewhat traditional first strain and a written out repeat with some alteration. A short four-measure interlude (mm. 69-73) moves the piece to the B-section, a more developmental and dreamlike section that does not include a single identifiable “second strain melody” as might be expected in traditional march form. The piece then

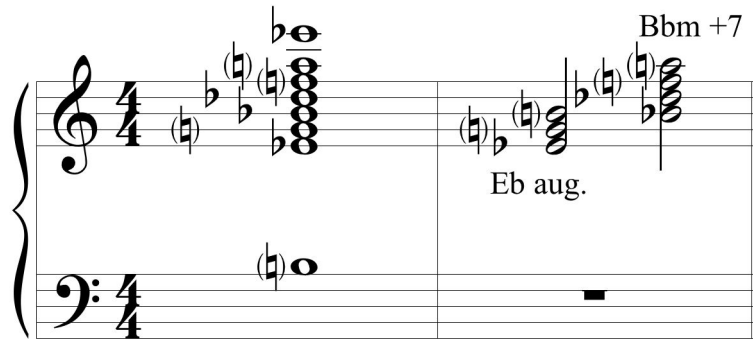
¹³⁰ Ives, “*Country Band*” *March* for Theater Orchestra.

returns to the introduction with a *da capo al Coda* marking. The four-measure interlude from measures 69-73, now part of the coda (mm. 113-116), transitions the piece to the C-section. The C-section (mm. 117-130) functions as a traditional break strain before a trio; however, Ives excludes the trio. The final A¹ section (mm. 131-184) functions more like a recapitulation, which reintroduces material from the first strain except with increased decoration and rhythmic complexity. In a standard *da capo al fine* march, for example, the *da capo*, or recap if you will, contains no added decoration; it is simply a repeat of the previous material. In “*Country Band*,” however, Ives draws inspiration from sonata form by adding decoration to the original “A” material during the recapitulation. Ives’s “*Country*” *Band March* therefore conforms only somewhat to traditional march form in its use of first strain material yet expands march form to encompass a larger sectional form with exposition, development, and recapitulation-like sections.

The A-section of “*Country Band*” *March* begins with an energetic introduction, as expected, but instead of the traditional four-measure opening, the introduction lingers for an ungainly seven measures. This unconventional length is further exacerbated by the bitonal characteristic of the opening chord an E-flat augmented triad over a B-flat m⁷ chord (See Musical Example 5).¹³¹ To further jar the listener, Ives descends from the opening chord in chromatic motion with a series of major triads in the upper voices while the lower voices descend chromatically a major third lower (mm. 1-3). To the ear, this sounds as if half the band started in the wrong key, for Ives it is probably the exact effect for which he was looking.

¹³¹ Ives, “*Country Band*” *March* for Theater Orchestra, 1.

MUSICAL EXAMPLE 5: PIANO REDUCTION OF THE OPENING CHORD TO "COUNTRY BAND" MARCH. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



Measures 4 through 7 place emphasis on F, which sets up the cadence to B-flat at the beginning of the first strain. This tonal emphasis also moves the listener from the disorientation and confusion of the first three measures to a more settled tonal center, if only for a moment. The running and syncopated marcato eighth notes in the introduction propel the musical energy forward until a “mistake” in measures 6-7. This “mistake” occurs when the percussion part begins to rush while the winds and strings drag through longer sounds. These two mistakes cause the established beat to “hiccup” (See Musical Example 6) forcing the ensemble to skip to find the beat again.¹³²

¹³² Ibid., 2.

**MUSICAL EXAMPLE 6: PIANO REDUCTION OF THE 5/8 HICCUP,
MEASURES 5-7. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH
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The march stumbles into the first strain and includes, as per tradition, a tuneful melody; we will call this the “Country Band” melody. “The [“Country Band” melody] ...reflects the context of amateur music in which marches were played.”¹³³ This melody barely completes one phrase (mm. 8-17) when it is interrupted by “off tune”¹³⁴ woodwinds (mm. 18-19), and basses (mm. 22-24) that seem to have fallen behind. Phrases one (mm. 8-17) and two (mm. 18-29) collide with other “mishaps” including a cornet heard practicing but, “getting it wrong”¹³⁵ (mm. 20-21), missed entrances, misplayed quotes of “London Bridge” (mm. 24-25), and “The Girl I left Behind” (mm. 26-28), and finally a bass drum falling behind (mm. 22-25). Minor second dyads in the piano occur regularly adding harmonic dissonance to the tuneful melody (See Musical

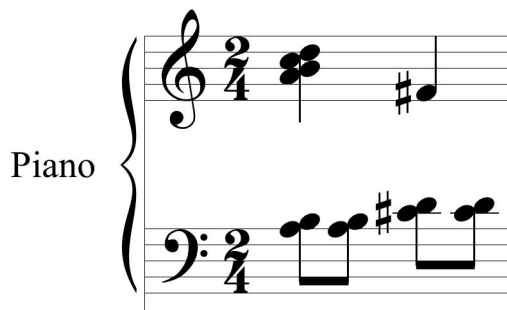
¹³³ Dickinson, “Ives Source,” 278.

¹³⁴ Ives, “*Country Band*” March for Theater Orchestra, 43.

¹³⁵ Ibid.

Example 7), which moves between B-flat and F in the first phrase and eventually finds its way to E-flat for the beginning of the third phrase.¹³⁶

MUSICAL EXAMPLE 7: PIANO REDUCTION OF THE DISSONANCE AGAINST THE 1ST STRAIN, MEASURE 25. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



At this point any sense of the “Country Band” melody is gone so Ives introduces a waltz in the third phrase. The waltz floats in beautiful polyrhythmic contrast over the duple feel of the march. The waltz moves from E-flat to G^{dom7} and cadences in C (mm. 30-37). At the conclusion of the waltz, as if from nowhere, the “Country Band” melody again finds its way to the forefront moving chromatically from C to G then D. Another transitional hiccup occurs (mm. 42-43) placing emphasis on G with a “ragged,”¹³⁷ cornet voice.

A written-out repeat of the first strain reaffirms the importance of the “Country Band” melody and march form, yet Ives’s introduction of additional layers further

¹³⁶ Ibid., 4.

¹³⁷ Ibid., 9.

captures the attention of the listener due to its developmental nature. These layers include percussion in compound duple against the simple duple meter of the orchestra (mm. 44-58) demonstrating Ives's use of polymeter. Other layers add folk melodies superimposed over the original "Country Band" melody, often in opposing keys. These include "Arkansas Traveler" (mm. 44-46 Bb cornet) "Massas in da cold Ground" (mm. 44-49 flute), "Marching Through Georgia" (mm. 50-52 flute), "Semper Fidelis" (mm. 53-59 clarinet) and "The Battle Cry of Freedom" (mm. 55-58 alto sax, cornet) (See Musical Example 8).¹³⁸ The underlying harmonic material is very similar to the first strain with emphasis on F-B-flat in the first phrase (mm. 44-50). As before the first and second phrases collide only this time with a plethora of quotation. Rather than the original conclusion of the first strain Ives employs another "misstep"¹³⁹ this time using "Yankee Doodle" and "Massas in da cold Ground." A final five-measure phrase, quoting the second strain from the "Indiana State Band March," concludes this section with an implied D⁷ – G⁷ – C cadence (mm. 64-69).

¹³⁸ Ibid., 12.

¹³⁹ Ibid., 44.

MUSICAL EXAMPLE 8: PIANO REDUCTION OF THE MULTIPLE LAYERS OF FOLK MELODIES, MEASURES 44-59. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

The musical score is a piano reduction of five folk melodies, measures 44-59. It is written in 2/4 time. The score is organized into five systems, each with a treble and bass staff. The first system includes 'Massa's in de Cold Ground' (treble), 'Country Band' March Melody (treble), and 'Arkansa Travler' (bass). The second system includes 'Semper Fidelis' (treble). The third system includes 'The Battle Cry of Freedom' (treble) and 'Yankee Doodle' (bass). The fourth system includes 'The Battle Cry of Freedom' (treble) and 'Yankee Doodle' (bass). The fifth system includes 'The Battle Cry of Freedom' (treble) and 'Yankee Doodle' (bass).

The march continues moving further away from conventional march form with a four-measure interlude by solo flute (mm. 69-72). The B-section begins in measure 73 with raucous trombones and a late entrance in the piano. Additionally, the cornet plays “Violets” as a waltz (mm. 76-79) (See Musical Example 9).¹⁴⁰ Notice the rhythmic creativity of the offset groupings of three, as if the waltz started a half of a beat late. Also interesting to note is the harmonic ambiguity in which Ives places this waltz. An A pedal

¹⁴⁰ Ibid., 17.

moves to A-flat while the trumpet melody is in F. Supporting the trumpet melody rhythmically are the clarinet and saxophone voices, which are moving in G-flat (mm. 76-79). The violins foreshadow the coming exploitation of “London Bridge” in G minor (mm. 77-78). In a memo on the manuscript, Ives describes this section as, “just off key & off time end of Adam Forepough’s Circus Parade Steam Piano, around corner.”¹⁴¹ This memo must allude to a memory Ives had of a calliope in a circus parade by the Adam Forepough Circus.

MUSICAL EXAMPLE 9: PIANO REDUCTION OF "VIOLETS" IN AN OFFSET 3/4 AGAINST 2/4, MEASURES 76-79. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

¹⁴¹ Ibid.

“Marching through Georgia” appears next in the piccolo (mm. 82-85). This gives way to a syncopated E-flat augmented arpeggio that leads rhythmically to a rag on “London Bridge” with the melody first appearing in C major (mm. 87-93). The back beat accents emphasize the syncopated setting (See Musical Example 10). Underscoring the melody is an example of piano drumming which Ives invented early in his career because of practicing percussion parts on the piano.¹⁴² The piano drumming again employs polytonal characteristics with the use of an F minor triad over a P4, F-sharp – B (See Musical Example 10).¹⁴³

MUSICAL EXAMPLE 10: PIANO REDUCTION OF "LONDON BRIDGE" RAG AND PIANO DRUMMING, MEASURES 86-93. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

The musical score is presented in two systems. The first system, measures 86-89, begins with a treble clef and a 2/4 time signature. The right hand plays a melody starting on G4, moving to A4, B4, and C5. The left hand plays a syncopated bass line starting on F3, moving to G3, A3, and B3. The second system, measures 90-93, continues the melody and bass line. The bass line features a polytonal texture with an F minor triad over a P4 interval (F-sharp to B).

¹⁴² Swafford, *A Life with Music*, 167.

¹⁴³ Ives, “*Country Band*” *March* for Theater Orchestra, 19.

The cello voice contains what could have been a V – I bass line, but because of an F-sharp instead of G we find yet another example of a “missed note.” The “London Bridge” melody is then augmented and wanders from C major to F minor in triple meter (mm. 94-104) against the percussion section in duple meter. Ives continues with dissonant piano drumming, an F – C bass line, and B-flat – C – C-sharp offbeats (See Musical Example 11).¹⁴⁴

¹⁴⁴ Ibid., 20-21.

MUSICAL EXAMPLE 11: PIANO REDUCTION OF THE F MINOR "LONDON BRIDGE" MEASURES 94-104. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

The musical score is written for piano in F minor, 2/4 time. It covers measures 94 through 104. The notation includes treble and bass staves. Measures 94-98 are in the first system, and measures 99-104 are in the second system. The score features various musical notations including triplets, eighth notes, and rests. The key signature has two flats (Bb and Eb), and the time signature is 2/4.

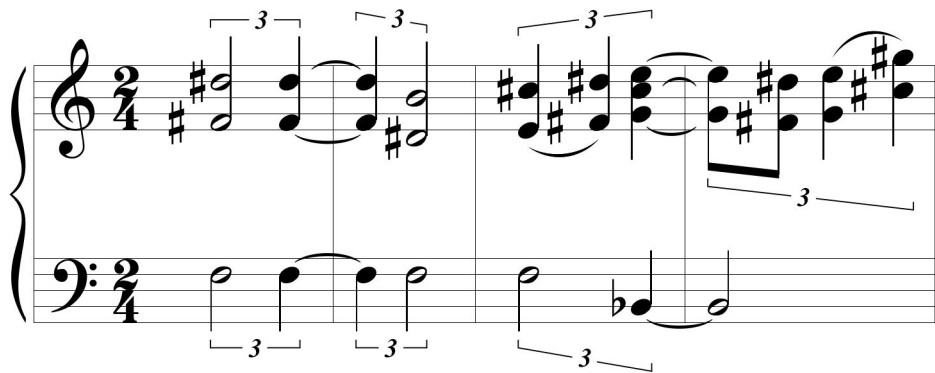
The hemiola effect continues with “London Bridge” morphing into one phrase of “My Old Kentucky Home” in B major (mm. 105-108) (See Musical Example 12).¹⁴⁵

Ives’s wanderings, beginning in measure 94 with “London Bridge,” conclude with a strong resolution of “My Old Kentucky Home” near the Golden Mean, which is at measure 113. Whether Ives did this intentionally, or it is simply a matter of coincidence, it is impossible to know. However, it is clear that Ives refocuses the work between

¹⁴⁵ Ibid., 22-23.

measures 105 and 112 after significant melodic and harmonic wandering to prepare for the *da capo*.

MUSICAL EXAMPLE 12: PIANO REDUCTION OF "MY OLD KENTUCKY HOME" MEASURES 105-108. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



The final phrase of this section concludes with the return of “London Bridge” in C major in the rag style (See Musical Example 13).¹⁴⁶ ¹⁴⁷This section, therefore, proves itself to be highly developmental in its use of key and rhythmic diversity clearly separating it from the traditional second strain of a Reeves or Sousa march. An examination of nearly any Sousa or Reeves march would reveal that the second strain while perhaps rhythmically related to the first strain is not developmental at all. This stands in stark contrast to Ives’s use of development in this strain: a clear indication of

¹⁴⁶ Ibid., 23-24.

¹⁴⁷ Specific characteristics of ragtime are discussed in Chapter Three.

Ives's desire to write a work that is a commentary of marches but which is itself something very different.

MUSICAL EXAMPLE 13: PIANO REDUCTION OF THE RAGGED "LONDON BRIDGE" MEASURES 109-112. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



At this point, a traditional march might include a break strain¹⁴⁸ before the trio but here an unconventional *da capo* jerks the listener back to the introduction.

After the *da capo*, the *coda* sign moves the performer to m113 where the four-measure interlude previously stated by flutes is rewritten for violins (mm. 113-116). The C-section (mm. 117-130), which functions like a traditional break strain, increases the forward momentum of the piece with its highly rhythmic, even rag-like, clarinet and violin parts in contrast to the rhythmically stable cello and bass lines. Melodic energy continues to

¹⁴⁸ A break strain, sometimes called a dogfight or interlude, uses contrasting material as a transition between the trio and the next section or strain of a march.

move forward with “missed” entrances by the string section, highly syncopated rhythmic figures, and the downward chromatic spiral of the bass line to E-flat (mm. 120-126). Ives further instills rhythmic chaos by writing out a blatant rushing of beats. Rather than write eight staccato eighth notes falling on the beat Ives writes ten eighth notes just off the beat. These eighths sound like they are rushing toward the rhythmic resolution in measure 130. This rhythmic chaos foreshadows the coming rhythmic frenzy (mm. 126-130).

Rather than trio, an unexpected return of the “Country Band” melody signifies the A¹-section. The “Country Band” melody, originally heard in B-flat, is now a whole step lower in A-flat. Ives immediately juxtaposes this melody with a ragged version of “London Bridge” in the upper woodwinds (mm. 131-136). A purposeful miss-transposition of the main theme in the clarinet adds dissonance to the original melodic voice (See Musical Example 14).¹⁴⁹ Ives further muddies the water by writing a “mistake” in the violin part; what should be an A-flat is written as an A creating extreme discord in the “Country Band” melody. Rather than the two quarter notes expected in the “Country Band” melody Ives writes a half note quarter note triplet figure, which drags the melody in measure 135. This causes the violins to rush the next measures to catch back up (mm. 135-137). Measure 136 begins the smearing of the “Country Band” melody by chromatic ragtime rhythms in the strings and the inclusion of “London Bridge” in the piccolo. The ragged rhythms, dragging of bass drum and snare drum parts, and chromatic motion away from E-flat in measures 137-141 again jar the listener and cause aural

¹⁴⁹ Ives, “*Country Band*” *March* for Theater Orchestra, 29.

discomfort until the arrival back to A-flat in measure 142. This stability is again fleeting as the listener and performer are challenged to find rhythmic security.

**MUSICAL EXAMPLE 14: PIANO REDUCTION OF THE CLARINET VOICE;
COMPARE TO 1ST VIOLIN MEASURES 131-134. © COPYRIGHT 1976
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The image shows a musical score for two staves. The top staff is labeled 'Violin 1' and the bottom staff is labeled 'Clarinet'. Both staves are in 2/4 time. The Violin 1 staff starts with a half note G4, followed by a quarter note A4, then a quarter note Bb4, and finally a half note C5. The Clarinet staff starts with a half note F4, followed by a quarter note G4, then a quarter note A4, and finally a half note Bb4. The two staves are connected by a brace on the left.

Before continuing, it is significant to note that measures 146-173 are part of the seventh page of manuscript that is lost. Therefore, when James Sinclair published this score he inserted the matching measures from Charles Ives's *Three Place in New England, Putnam's Camp*. Sinclair did this because Ives quoted, with very little alteration, nearly 80% of "*Country Band*" *March*. In fact, Ives's quotes from "*Country Band*" *March* come in order as if he were cutting and pasting sections of the march into *Putnam's Camp*. While there are occasional extensions of the original "*Country Band*" *March* material, as in the introduction of *Putnam's Camp*, or added melodic layers, Ives stays very close to the "*Country Band*" *March* manuscript. Therefore, measures 146-173 are at the very least a very close representation to what was most likely on the original

manuscript and for the purposes of this analysis we will assume it is exactly what Ives wrote.

Measures 142-150 show Ives, a master of hemiola, pushing this to its limits. Starting with the snare drum and bass drum Ives writes quarter note triplet figures as though the percussionists are distracted and begin to drag the rhythm thus creating a slow 3/4 feel. The bass, cello, and piano continue with a steady bass line on beats one and two, the only voices in this passage playing the “correct” 2/4 rhythmic figures. The violin, cornet, alto saxophone, clarinet, flute, and piccolo have all slipped carelessly into 6/8. This means that Ives has layered 3/4 against 2/4 against 6/8. The melodic voice in the cornet and upper violin recalls the main theme in a ragged style. The trombone simply is not sure whom to play with so moves erratically between all the rhythmic energies. Harmonically, Ives wanders from A-flat through F minor, C half-diminished 7, D-flat, F and then lands briefly on B-flat (mm. 142-150). The march feel reassuringly returns as Ives moves back into a straight 2/4 at measure 151 with the realignment of all voices on an F major cadence at the conclusion of the “first strain.” The final five measure segment of the “first strain” is similar to measures 39-42 in the A section. A five-measure transition similar to measures 42-43 follows and continues to place emphasis on F with a Morse code-like episode (See Musical Example 15) from the cornet (mm. 155-159).

MUSICAL EXAMPLE 15: PIANO REDUCTION OF “MORSE CODE-LIKE EPISODE” MEASURES 155-159. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



As in the A section, the A¹ section continues with a written out repeat of the first strain. Rather than stay in F, however, Ives moves back to A-flat as the “Country Band” melody begins. This repeat incorporates a heightened sense of ragtime with challenging syncopation in addition to the polyrhythmic treatment of “The British Grenadiers” in the first violins (mm. 160-163). Additional layering of “Marching through Georgia” (mm. 166-167) and more complex syncopated sixteenth note patterns increase the intensity of the section. Musical chaos seems to rule for the next several measures as Ives moves harmonically from E-flat – Cm⁷ – A⁷ – D then back to E-flat until the ascending glissandi of the trombone section leads to the concluding statement of the main theme back in A-flat (See Musical Example 16).¹⁵⁰

¹⁵⁰ Ibid., 40.

**MUSICAL EXAMPLE 16: PIANO REDUCTION OF RHYTHMIC "CHAOS"
MEASURES 168-180. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH
PERMISSION.**

The four-measure ending reiterates the first three measures of the “Country Band” melody and in true Ives fashion remains unsettled to the final note. The very late entrance of the alto sax’s sixteenth notes smears the final A-flat chord by ending a full beat late, not to mention on an E rather than E-flat. This leaves a rather vile aural taste in the ears especially if the conductor chooses to eliminate the optional A-flat stinger (See Musical Example 17).¹⁵¹

¹⁵¹Ibid., 41-44.

MUSICAL EXAMPLE 17: PIANO REDUCTION OF THE LAST FOUR MEASURES OF "COUNTRY BAND" MARCH. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

The musical score is a piano reduction of the final four measures of the 'Country Band' March. It is written for piano and alto saxophone. The piano part is divided into two staves: a treble staff and a bass staff. The alto saxophone part is written on a single staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music is characterized by its polytonality, with different instruments playing in different keys simultaneously. The piano part features complex, dissonant counterpoint, while the alto saxophone part provides a melodic line. The score is a piano reduction, meaning it is a simplified version of the original orchestral or band arrangement, designed for piano accompaniment.

Though there is a clear connection to 19th-century march form, in the use of introduction, first strain, and its repeat, “*Country Band*” *March*’s lack of trio, unconventional phrase lengths, polymetric, polytonal, and polymelodic characteristics generate a new “Ivesian” style not seen to this point in Ives’s career. Thus we see in “*Country Band*,” polytonality, dissonant counterpoint, tone-clusters, polyrhythms, and polymeters, all of which place this work in opposition to Ives’s earlier more traditionally European works, but also inseparably connect it to later works characterized as having the “Ivesian” sound.

A COMPARISON OF THE THEATER ORCHESTRA AND WIND BAND VERSIONS

As was previously mentioned, Henry Cowell had interest in rescoring “*Country Band*” *March* for wind band. Cowell asked Ives for permission to do so, but no record of Ives’s answer is available and no arrangement of the work by Henry Cowell exists. It was not until 1974 when James Sinclair published his transcription for theater orchestra and his arrangement of “*Country Band*” *March* for wind band that Cowell’s desire was realized.¹⁵²

A side-by-side comparison of these two versions reveals several notable differences. The theater orchestra version, as expected, calls for a small ensemble consisting of, 1 flute, 1 piccolo, 1 B-flat clarinet, 1 E-flat alto saxophone, 1 B-flat cornet, 2 trombones, divisi 1st and 2nd violins, divisi cello, bass, piano, snare drum, bass drum, and cymbals. No viola is required. The instrumentation for the wind band version is much larger and calls for, 1 piccolo, 2 flutes, 2 oboes, E-flat clarinet, 3 B-flat clarinets, E-flat alto clarinet, B-flat bass clarinet, E-flat contra bass clarinet, 2 bassoons, 2 E-flat alto saxophones, B-flat tenor saxophone, E-flat baritone saxophone, 3 B-flat cornets, 2 B-flat trumpets, 4 French horns, 3 trombones, baritone, tuba, bells, xylophone, triangle, snare drum, bass drum, and cymbals. It goes without saying that the wind band, with its diverse instrumentation, allows Sinclair to spread the various quotations, rhythmic intricacies, and harmonic complexities among a broader spectrum of tonal colors. The addition of bells, xylophone, and triangle in the wind band version provides brilliant color and allows

¹⁵² Charles Ives, “*Country Band*” *March for Theater Orchestra*, edited by James B. Sinclair (Bryn Mawr, Penn.: Merion Music Inc., 1976); “*Country Band*” *March for theater orchestra*, arr. for Concert Band by James B. Sinclair (Bryn Mawr, Penn. Merion Music Inc., 1974).

for specific rhythmic and melodic motives to be highlighted. Sinclair preserves the length and key centers of the theater orchestra work in the wind band version; however, a measure-to-measure comparison reveals several specific differences, aside from the choice of instrumental colors Sinclair employs for various quotes.

One such difference includes the metric mark of measure 43, a particularly difficult rhythmic passage as notated by Ives. In the theater orchestra version Sinclair uses 6/8 meter because that is how Ives wrote it. However, a note on the manuscript indicates Ives's intention, "as 6/8 [superseding a 3/4 signature] but ♩=♩ (important) (miss whole beat)." ¹⁵³ This note by Ives justifies Sinclair's decision to change the 6/8 to a 3/4 measure in the wind band version allowing the performer to more easily negotiate this rhythmic passage.

According to the manuscript Ives wanted to use the trumpet to sound a bugle call during the episode of measures 45-60; however, he knew he did not have enough voices to score it and wrote, "cut out one of these tunes." ¹⁵⁴ Sinclair decides to work the bugle call into both versions. The clarinet, not the trumpet, covers the bugle call in the theater orchestra version because the trumpet was already in use. This means that Ives's original intent is only realized in the wind band version with the trumpet performing the bugle call from Sousa's "Semper Fidelis."

It is important to remember that both of Sinclair's versions included major cutting and pasting from *Putnam's Camp* because of the missing seventh page of the "*Country*

¹⁵³ Ibid.

¹⁵⁴ Ibid.

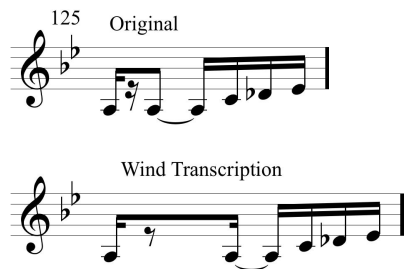
Band” manuscript. James Sinclair remarked that a comparison of these two works shows that two measures in “*Country Band*” *March* would roughly work into four measures of *Putnam’s Camp*.¹⁵⁵ During his restoration James Sinclair simply worked backwards from *Putnam’s Camp* to “*Country Band*” *March* to fill in the missing page of manuscript. During this process Sinclair noticed a segment of “The British Grenadiers” in parallel fourths between the clarinet and violin in measures 160-163 of the orchestral version. This setting is rather buried and difficult to identify. Sinclair also noted that during a 1929 revision of *Putnam’s Camp* Ives wrote in a full version of the “The British Grenadiers” at the bottom of page 7 in the score. In an effort to be true to the original Sinclair leaves the 1929 revision by Ives out of the theater orchestra version. However, in the wind band version Sinclair includes Ives’s addition of “The British Grenadiers” stated by the trumpet section between measures 142-150. Interestingly, these measures showed the trumpet section resting in the original manuscript so it was an appropriate place for the insertion of “The British Grenadiers.” This quote, therefore, is very easily identified and much easier to hear in the foreground of this episode and sets up the more challenging version by the clarinets very nicely. The addition of this tune in the wind band version is clearly in line with what Ives may have done himself.

Before discussing one final difference between these scores it is important to note how these versions came into existence. While working on the restoration of “*Country Band*” *March*, as part of his Masters degree, while teaching at the University of Hawaii, James Sinclair was invited to Yale to discuss the restoration process with Ives scholar

¹⁵⁵ Sinclair interview, May 20, 2013.

John Kirkpatrick. After a lengthy discussion with Kirkpatrick about the manuscript and Sinclair's interpretation of particular markings, Sinclair began scoring the band version, which he completed in the late spring of 1972. Keith Wilson conducted an unofficial premiere of the band arrangement with the Yale band in the summer of 1972. The orchestra version came later and was not premiered until 1974.¹⁵⁶ Sinclair recalls that while scoring the orchestra version he noticed a discrepancy between the manuscript and the band score in measure 125.¹⁵⁷ In Sinclair's band version measure 125 includes a highly syncopated rhythm with a sixteenth note on the downbeat followed by an eighth rest followed by two tied sixteenth notes. The manuscript, however, indicated that the rest should not be an eighth rest, but a sixteenth rest. This difference means that the two tied sixteenths become an eighth tied to a sixteenth and should enter squarely on the "&" of two, not as a syncopated sixteenth entrance (See Musical Example 18).

**MUSICAL EXAMPLE 18: PIANO REDUCTION OF MEASURE 125
DISCREPANCIES IN ORCHESTRA AND WIND BAND VERSIONS. ©
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¹⁵⁶ Ibid.

¹⁵⁷ James Sinclair interview by author, Pomona, CA, July 22, 2013.

With this in mind Sinclair remedies the mistake in the theater orchestra version by changing the rest from an eighth to a sixteenth.¹⁵⁸ Sinclair notes that while measures 119-125 in the band version make sense and even the mistake keeps the ragtime feel moving forward, the correction of measure 125 in the theater orchestra version is much more jarring and thus more Ivesian.¹⁵⁹ Other than the use of specific instrumental colors assigned by Sinclair for different quotes no other significant differences occur between these two versions.

It could easily be argued that one version might be favored over the other. For example, the theater orchestra version could be favored over the wind band version for several reasons. First, for purists it is what Ives had originally intended, so far as we know, thus discouraging any arrangement or transcription. Second, the use of strings may provide a more transparent texture, allowing the myriad of quotes to be easily heard. Lastly, the small size of the ensemble affords more immediate clarity.

The wind band version also offers several qualities that might persuade one to favor it. First, while Ives did not, so far as we know, write a version for wind band, he did write the work about a “Country Band,” not a “Country Orchestra.” Second, Ives was first and foremost a bandsman and as such wrote a march, the quintessential music for the American Band. Finally, and in connection with the first two reasons, since it is a work about a “country” or “town” band, only a wind band, with all of its tonal colors, can bring the listener closer to the composer’s intent, that of portraying a performance of an

¹⁵⁸ Sinclair did not fix the mistake in the Wind Band version because it had already been completed and was in the publication process.

¹⁵⁹ Ibid.

amateur town band. No matter the differences in medium this work clearly portrays the composer's intent, serving as a musical time capsule into the height of the "Country Band."

CHAPTER THREE

STYLISTIC CONSIDERATIONS

As has been previously mentioned the emerging march style from the 1890s clearly influenced “*Country Band*” *March*. Also significant to Ives’s compositional voice were the ragtime pieces of the time. Ives often heard and certainly performed many of them.¹⁶⁰ Following is a discussion of march and ragtime performance practice of the late 19th and early 20th-centuries. Understanding these practices will bring to both conductor and performer a more accurate approach to the stylistic considerations appropriate for “*Country Band*” *March*.

MARCH PERFORMANCE PRACTICE

Sam Harris, a clarinetist in Sousa’s band, commented, “It was Sousa’s belief that a march is one of the most difficult of all musical compositions to play correctly. He stressed the importance of being on the alert for all details – tempo, accents, dynamics, nuances, breathing, articulations, and proper balance.”¹⁶¹ Sousa himself wrote, “The chief aim of the composer is to produce color, dynamics, nuances, and to emphasize the story telling quality. The combination and composition which gains that result is most to be

¹⁶⁰ Judith Tick, “Ragtime and the music of Charles Ives,” *Current Musicology* no. 18 (January 1, 1974): 105-106.

¹⁶¹ Sam Harris, “Sousa As I Knew Him,” *The Instrumentalist*, no. 5 (March-April 1951): 17.

desired.”¹⁶² It is significant therefore to examine a few key areas that characterize the late 19th century and early 20th century march performance practice style: these include rhythm, articulation/accents, and dynamics.

Rhythm

Frederick Fennell suggested that at the turn of the 20th century there was a, “*band style*, a way of playing which composers assumed and conductors *expected* would be fulfilled by the players – automatically and correctly!”¹⁶³ Captain Frank P Byrne Jr., formerly of the U.S. Marine Band, suggests that two clues into this style lie in note length and rhythm.¹⁶⁴ Much of what we know regarding march style of the 1900s comes from the recollections of former Sousa band members. Concerning rhythmic style in the Sousa band, trombonist Arthur Pryor said, “All quarter notes, dotted notes and half notes must be given full value. Each and every eighth note must be separated from the next note, unless tied over... Eighth notes should be played short.”¹⁶⁵ Sam Harris suggests that rather than use the word “staccato” Sousa would ask ensemble members to “space the

¹⁶² John Philip Sousa, *Marching Along* (Boston: Hale, Cushman & Flint, 1928, reprinted 1941), 332.

¹⁶³ Frederick Fennell, “I Really Do Love Marches!,” *BD Guide* 4, no. 4 (March/April 1990): 17.

¹⁶⁴ Frank P. Byrne, Jr., “Sousa Marches: Principles for Historically Informed Performance,” *The Wind Ensemble and its Repertoire; Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed. by Frank J. Cipolla, Donald Hunsberger (New York: University of Rochester Press, 1994), 150.

¹⁶⁵ Arthur Pryor, “How to Play a March,” *The Metronome* (August 1932): 8.

notes.”¹⁶⁶ One ensemble member recalls Sousa’s outrage when musicians were careless in separating notes, “It used to burn the ‘Governor’ up when someone would fail to space their notes.”¹⁶⁷ Sousa scholar Paul Bierley suggests, “Except for sustained passages, the Sousa band played their notes slightly shorter or crisper so as to create an impression of cleanly separated rhythmic patterns.”¹⁶⁸ It should also be noted that a thorough listening to Sousa’s band will show eighth-note and sixteenth-note figures were performed tightly thus creating a crisp feel to the overall melodic content. Finally, regarding the overall rhythmic pulse, Gus Helmecke, Sousa Bass Drummer wrote, “The trick here is to keep [the rhythm] steady...Keep it steady.”¹⁶⁹ It is clear that the separation and rhythmic stability of notes created the clarity of ensemble so characteristic to the “Sousa Sound.”

Articulation/Accents

It has already been shown that the overall approach to the shape of notes was a detached or separated style. To achieve the separated style it is clear from recordings that, as a general rule, the beginning of each note was played with a very pointed attack. This provided the clarity of note shape and length Sousa wished to achieve. Sousa used

¹⁶⁶ Harris, “Sousa As I Knew Him,” 17.

¹⁶⁷ Frank Simon, *The Sounds of John Philip Sousa*, vols. 1 and 2. American School Band Directors Association, Vol. 1: recorded by the Northern Virginia All-ASBDA High School Band, 1965, Vol. 2: recorded by the U.S. Army Band, 1969. Both issued privately by the ASBDA on LP, Notes by Frank Simon (as dictated to Mac Carr), Privately released as Century Records 23693. Capitol Custom SYB 2168-2171 [1967–69]. Vol. 1 was rerecorded by the U.S. Army Band and released on CD (also by the ASBDA). (These are available at the U.S. Marine Band Library, Washington, DC.): 9.

¹⁶⁸ Byrne, “Sousa Marches,” 150.

¹⁶⁹ August Helmecke, “How Sousa Played His Marches,” *The Etude* 68, no. 8 (August 1950): 23.

strategic accent marks, both written and unwritten, to keep the sense of drama in his marches. Regarding these accents, Gus Helmecke wrote that they are "...by far the most important. Sousa's marches gained most of their stirring effectiveness from the crisp, wonderful accents he put into them."¹⁷⁰ Accents reinforced melodic contour, capped the climax of a crescendo, or placed dramatic emphasis to harmonic changes. Whatever the case these accents should always be played with bass drum and cymbal together and should never be rushed.¹⁷¹

Dynamics

With a Sousa march, "contrast is the essential element to effective performance."¹⁷² Sousa had a flair for the dramatic so it is no surprise that his choice of dynamics would emphasize this dramatic flair. Often Sousa's band would suddenly change from a pianissimo to a fortissimo; this change was much like the flip of a switch.¹⁷³ When the ensemble was not playing a dramatic shift in dynamic Sousa kept the ensemble from playing loud, thus maintaining the light characteristics of his march and preserving the full dynamics for maximum effect. Edwin C. Wall, clarinetist in the Sousa Band, commented, "Sousa really held the band down in dynamics and rarely let them play full out."¹⁷⁴ From another perspective, Robin W. "Doc" Davis, also a clarinetist said, "In a

¹⁷⁰ Ibid.

¹⁷¹ Byrne, "Sousa Marches," 160.

¹⁷² Ibid., 153.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

pianissimo, if you couldn't hear the man next to you, you were playing too loudly.”¹⁷⁵

Byrne suggests, “In recreating Sousa dynamics, contrast should be of paramount importance, with special emphasis on the softer end of the dynamic range.”¹⁷⁶

Implications

Having considered the march performance practice of rhythm, articulation/accents, and dynamics, it should be clear that each provides significant insights into creating a march sound that is characteristic with what Ives knew, heard, and intended in the performance of “*Country Band*” *March*. Certainly, the lighter ensemble quality and separation of notes will give the performance of “*Country Band*” more clarity of line and allow for Ives’s various quotes to be recognized easily by the listener. Performing Ives’s written-in accents with a pointed and energetic attack will also emphasize the clarity of melodic line and generate rhythmic energy that will drive the work forward. Melodic “unwritten” accents like those in the bass drum in measures 170 and 171, clearly in line with Sousa’s unwritten accents as described by Gus Helmecke,¹⁷⁷ will increase dramatic effect and place agogic emphasis within the melodic line. Byrne’s assessment of Sousa’s march style is true of “*Country Band*” *March*, noting that “Effects, dynamic changes, and accents must be executed with conviction and enough emphasis to make them stand out from the surrounding texture.”¹⁷⁸

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid., 160.

¹⁷⁸ Ibid., 149.

RAGTIME PERFORMANCE PRACTICE

While discussing “*Country Band*” *March* James Sinclair suggested that it was impossible to miss the connection between ragtime and what Ives wrote in “*Country Band*” *March*.¹⁷⁹ As a pianist Ives knew and performed ragtime often enough that it became a part of who he was as a musician and a composer.¹⁸⁰ The *Four Ragtime Dances*, composed in the 1890s or 1900s, are contemporary with “*Country Band*” *March* and reinforce the idea that ragtime was in the forefront of Charles Ives’s mind during this period. In fact, Ives produced some twelve ragtime pieces between 1902 and 1904.¹⁸¹ Judith Tick suggests that, “The hallmark of Ives’s ragtime style is his use of off-beat accents and complex syncopation.”¹⁸² This is clearly evident in the highly syncopated rhythmic passages found throughout “*Country Band*” *March*. The consideration of several stylistic characteristics of ragtime music, including rhythm, tempo, articulation, and dynamics will give the conductor and performer of “*Country Band*” *March* a clearer understanding of the ragtime Ives knew.

Rhythm

Noted ragtime scholar Edward A. Berlin suggests that, “The term ‘ragtime’ stems

¹⁷⁹ Sinclair interview, May 20, 2013

¹⁸⁰ Tick, “Ragtime and the Music of Charles Ives,” 105-106.

¹⁸¹ Ibid. 106.

¹⁸² Ibid. 105.

from the music's most characteristic trait, its syncopated rhythm."¹⁸³ The static bass line, also customary for ragtime music, emphasizes these syncopated rhythms. The juxtaposition of the evenly moving bass line and a melodic line that emphasizes weak beats creates the characteristic rhythmic feel of rag.

The basic syncopated ragtime patterns of eighth, quarter, eighth, or eighth, dotted quarter may have evolved from the iambic pattern.¹⁸⁴ Both rhythms have roots in American dances and European music, including the "Scotch snap," a commonly found rhythm in the American jig.¹⁸⁵ Other rhythmic patterns associated with ragtime can be found in West African dances and show the diversity of musical ideas that flowed into this style of music.¹⁸⁶ The ragtime composer uses the combination of these rhythmic patterns to, "energize [the] melodic line"¹⁸⁷ allowing the music to "dance."

Tempo

The most influential composer of ragtime was Scott Joplin. In his article titled "School of Ragtime," Joplin presents six exercises meant to help train the amateur

¹⁸³ Edward A. Berlin. "Ragtime and Improvised Piano; another view," *Journal of Jazz Studies* 4 (Spring/Summer 1977): 4-5.

¹⁸⁴ Roland Nadeau, "The Grace and Beauty of Classic Rags: Structural Elements in a Distinct Musical Genre," *Music Educators Journal* 59, no. 8 (April 1973): 58.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ Ibid., 59.

ragtime pianist.¹⁸⁸ In the final exercise Joplin remarks, “We wish to say here, that the ‘Joplin ragtime’ is destroyed by careless or imperfect rendering, and very often good players lose the effect entirely, by playing too fast.”¹⁸⁹ In another place he suggests that one should, “never play ragtime fast at any time.”¹⁹⁰ It is clear that tempo was not only important to Joplin, but that he strongly felt the wrong tempo would “destroy” the proper ragtime feel.

Much of ragtime’s structure and effect is shared with the march.¹⁹¹ In this regard a traditional march used in military exercises was always steady and never fast. In fact, many of Joplin’s tempo marks were noted as, *Tempo di Marcia*, *Slow March Time*, or *Not (Too) Fast*.¹⁹² Other ragtime artists such as Axel Christensen also stated, “All ragtime should be played in regular two-step time (not too fast).”¹⁹³ Ragtime tempo is not only derived from march style, but from owing to the fact that these pieces include intricacies of rhythmically syncopated melodic layers. Roland Nadeau suggests that, “the more subtle and sophisticated the interaction of rhythmic, melodic, and textual, and harmonic

¹⁸⁸ Scott Joplin, *School of Ragtime: 6 Exercises for Piano* (New York: Scott Joplin, 1908), 3-5.

¹⁸⁹ *Ibid.*, 5.

¹⁹⁰ Scott Joplin, *School of Ragtime* quoted in Nadeau, “The Grace and Beauty of Classic Rags,” 57.

¹⁹¹ *Ibid.* 57.

¹⁹² Karen Rege, “Ticklers’ Secrets: Ragtime Performance Practices, 1900-1920 — A Bibliographic Essay,” *Perspectives on American Music, 1900-1950*, ed. Michael Saffle (New York: Garland, 2000): 27.

¹⁹³ *Ibid.* 26.

factors is, the more conservative the tempo must be.”¹⁹⁴ All of this points to the most important fact that the tempo, no matter the actual metronomic marking, must be, “rigorously steady.”¹⁹⁵ Without a rigorously steady tempo the stylistic syncopated features of ragtime will be lost in rhythmic confusion.

Articulation

Articulation is also a defining characteristic of ragtime. Ragtime scholars Schafer and Riedel suggest that, “ragtime must be at once fluid rhythmically and clear, and percussive in accent.”¹⁹⁶ Karen Rege suggests that ragtime style separates itself into two categories, the classical or smooth style and the barroom, cutting contest, or highly accented style.¹⁹⁷ Joplin’s smooth style was characterized by giving notes their proper time and observing the ties strictly.¹⁹⁸ Joplin reminded performers in his “School of Ragtime” to give notes full length. He also indicates in the fourth example from the “School of Ragtime” that, “Slurs indicate a legato movement.”¹⁹⁹

Additionally, several insights are helpful when defining the more aggressive ragtime style. A 1913 article by Myron A. Bickford describes the articulation of offbeats

¹⁹⁴ Nadeau, “The Grace and Beauty of Classic Rags, 57.

¹⁹⁵ Ibid.

¹⁹⁶ William J. Schafer and Johannes Riedel, *The Art of Ragtime* (New York: Da Capo Press, 1973, Reprinted 1977), 147-148.

¹⁹⁷ Rege, “Ticklers’ Secrets,” 28.

¹⁹⁸ Joplin, “Ragtime School,” 65.

¹⁹⁹ Ibid., 66.

by suggesting a “strong,” or “double accent” must be performed on syncopated beats.²⁰⁰ As a general rule Rege suggests that, “anything that is pianistic – runs, arpeggios, and so forth is played legato. Anything else usually has tied syncopation and the tied notes are accented. The octaves in the bass are usually punched and the chords are played more softly.”²⁰¹ In either style note length and intensity are the most significant factors in maintaining ragtime style.

Dynamics

In ragtime as in the march, “contrast is the essential element to effective performance.”²⁰² Axel Christensen advised ragtime performers to shade notes from loud to soft.²⁰³ James P. Johnson commented, “I’d make abrupt [dynamic] changes like I heard Beethoven do in a sonata. Some people thought it was cheap, but it was effective and dramatic.”²⁰⁴ Rege suggests that, “while one would expect the barroom/brothel professional piano players to play loudly only in order to be heard above the noise, at a cutting contest or any sort of performance where there was a seated audience, ... dynamics were used as a part of the dazzling effect.”²⁰⁵

²⁰⁰ Myron A. Bickford, “Something About Ragtime,” *Cadenza* 20 no. 6 (November 1913): 11.

²⁰¹ Rege, “Ticklers’ Secrets,” 31.

²⁰² Byrne, “Sousa Marches,” 153.

²⁰³ Rege, “Ticklers’ Secrets” 32.

²⁰⁴ *Ibid.*, 33.

²⁰⁵ *Ibid.*

Implications

James Weldon Johnson (1871-1938), African American author, politician, and songwriter, gave this description of ragtime, “The barbaric harmonies, the audacious resolutions, often consisting of an abrupt jump from one key to another, the intricate rhythms in which the accents fell in the most unexpected places, but in which the beat was never lost, produced a most curious effect.”²⁰⁶ Charles Ives accomplishes this kind of musical barbarism in his use of ragtime style in “*Country Band*” *March*. This is especially true in the coda sections of the march. The, generally steady bass line allows the highly syncopated sixteenth, eighth, sixteenth line to offer significant melodic interest. The importance of the established march tempo, no faster than the marked 126 b.p.m., cannot be over emphasized. A faster tempo will compromise the rhythmic clarity needed to accurately portray the ragtime style that is pervasive throughout the march. Also significant are the agogic accents Ives clearly indicates. These accents further solidify the importance of the syncopated style of ragtime and must be performed with consistent length and energy. Finally, to portray the “curious effect” referred to by Johnson, Ives’s dynamic marks must be strictly adhered to. These bring contrast and melodic energy to the ragged melodic lines Ives weaves from the coda to the end of “*Country Band*” *March*.

²⁰⁶ Berlin, “Ragtime and Improvised Piano: Another View,” 8.

CHAPTER FOUR

REHEARSAL STRATEGIES

Twenty-six states across the United States provide high schools and middle schools a prescribed list of literature that an ensemble may perform at official state assessment, festival, or contest. These lists help to ensure that only the best literature is learned and performed by school ensembles. *“Country Band” March* appears only on six of these lists: Alabama, California, Indiana, North Carolina, New York, and South Carolina. In each case *“Country Band” March* is listed as a grade six, placing it among the most difficult works that an ensemble might perform. A grading of six signifies that an ensemble will face significant challenges while learning the work. In an effort to make *“Country Band” March* more accessible to a greater variety of ensembles, I discuss specific challenges in *“Country Band” March* below and suggest strategies to help overcome them.

ENSEMBLE CHALLENGES

The music of Charles Ives is replete with harmonic, melodic, and rhythmic layering. Add to that frequent metric changes, hemiola, and fragmented folk tunes, and most ensembles would shy away from performing such a work. *“Country Band” March* exemplifies this description. It is important for conductor and performer not to be discouraged by the vast array of compositional devices in the march. Rather a sense of

intrigue and discovery will serve to propel the conductor or performer to unlock the mysteries of this work. The musical characteristics of time, rhythm, melody, ensemble, and style in “*Country Band*” *March* not only distinguish it from other works but also create the ensemble challenges described above.

Pulse/Tempo

Pulse is the most essential element found in music. Without it music only exists in chaos and disorder and thus loses its wholeness. Pulse and tempo go hand in hand. Ives did not indicate a specific tempo on the manuscript of “*Country Band*” *March* but recognizing Ives’s familiarity with marches of the 1900s we can assume that a Quick Step tempo is appropriate. Sinclair’s edition of “*Country Band*” *March* indicates that the pulse should be consistent with an *Allegro* tempo mark and adds further description by suggesting a (Quick Step Time. About 126 = ♩)²⁰⁷. Although this is a standard march tempo, maintaining it presents ensembles with a significant challenge. While the consistency of ensemble pulse may differ from group to group several suggestions may help to address this issue.

First, the ensemble conductor must be consistent when setting the tempo. It is easy for conductors to be on top of, or even behind the marked tempo depending on the circumstances of the day. To eliminate any personal indiscretion of tempo, conductors should regularly check with a metronome. The metronome will keep the conductor’s tempo honest. Ensemble members appreciate conductors who regularly reference a metronome because they see the conductor’s desire to be meticulous about every aspect

²⁰⁷ Ives, “*Country Band*” *March* for Theater Orchestra.

of the work thus; ensemble members recognize this desire and translate that into their playing.

Second, the conductor does not maintain the tempo alone. Ensemble members must fully engage their minds and bodies into the pulse of the work. Ensemble members must feel the pulse before entrances and embrace that pulse with integrity during their entrances. An internalization of the pulse by each player is critical. For one ensemble member or worse an entire section to let go of, or disregard the established pulse would to use Joplin's phrase, "destroy" the work.

Often, metric instability stems from the fact that ensemble members either arrive early or late to important rhythmic markers or points of metric energy. Ensembles must learn to use these rhythmic markers to focus their pulse. Conductors and ensemble members must first identify these rhythmic markers by determining where the metric energy of a piece lands. Often these markers are the strong beats in a piece. For example, beat one in Sousa's "The Stars and Stripes Forever" is the point of greatest metric energy. Yet, other times, as in "Lads of Wamphray March" by Percy Grainger the backbeat two receives the most metric energy. Using these points of significant metric energy, or rhythmic markers, will not only propel the work forward, but will give ensemble members a place to focus rhythmic energy. This idea of aiming ensemble pulse creates a unity of rhythmic energy that solidifies tempo.

In a piece with regularly changing meters the most significant beat is almost always beat one. This is certainly the case in "*Country Band*" *March*. In nearly every melodic passage Ives moves the rhythmic energy toward beat one. Ensembles can use

this to their advantage when working to achieve stable tempo. To use this rhythmic mark ensemble members should first give an added accent to the downbeat of every measure whether indicated by the composer or not. The accent is not harsh or violently articulated, but subtle enough to give added emphasis to this beat. Ensemble members should only focus on the added accent of beat one without regard to other beats in the measure. Once a clearly accented beat one is consistently achieved throughout the ensemble, none arriving early or late, the next step can then be added.

In step two ensemble members remove the accent from beat one and simply play toward beat one. This means a slight crescendo occurs moving the music *toward* beat one rather than simply landing on beat one with an accent. Though only a subtle difference the effect is dramatic. Using this concept of a rhythmic mark on one ensures the equal spacing of rhythms and agreement of the underlying subdivisions. When all ensemble members aim their pulse at the rhythmic mark they almost never miss.

Rhythmic Clarity

Once consistent, stable, and focused pulse is established an ensemble can begin to address rhythmic clarity. It is futile to attempt to address rhythmic clarity without having first established the pulse, though certainly rhythmic clarity will enhance the overall pulse of the ensemble. Due to the diverse rhythmic content and unabashed use of rhythmic layering in “*Country Band*” *March*, it is important to have a consistent approach to articulation to achieve rhythmic clarity.

First, as in march style, every note should receive emphasis. There are several ways of achieving this. The ensemble could simply give each note added articulation at

the beginning of the note. This might work except that there would no longer be a means for melodic differentiation between notes. A better approach to achieve this emphasis might be to give added attention to the shape of each note. Rather than let the shape of each note be like a brick, each note should be given a dramatic taper or diminuendo (See Musical Example 19). This is especially true of long note values. By giving this shape to each note separation is achieved, the front end of each note is automatically emphasized, room has been created for faster moving notes, and the correct march style begins to emerge.

MUSICAL EXAMPLE 19: NOTE SHAPES IN MARCH STYLE.



Second, each note should be detached or separated from the other, unless marked with a slur. The amount of separation should be rather drastic in this case because of the style period in which this march resides. This separation allows for more defined rhythmic integrity and continues to express the march style. It also allows for melodic lines to be heard between notes.

Third, almost without exception, the second note of a tie should be treated as a rest (See Musical Example 20). Again, separating the tied note from the next rhythm

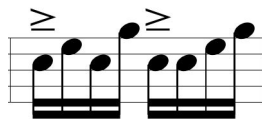
helps propel the rhythmic energy forward. It also reminds performers that tied notes are not necessarily long notes.

MUSICAL EXAMPLE 20: PERFORMANCE OF TIES IN MARCH STYLE.



Three other suggestions will also bring rhythmic clarity to this work. Any time an entrance comes off of an eighth rest ensemble members should add an accent. The added accent helps ensemble members place the correct amount of energy needed for the syncopated rhythms and again the rhythmic line is compelled forward. Any set of two or more sixteenths should always begin with a tenuto accent (See Musical Example 21).

MUSICAL EXAMPLE 21: PERFORMANCE OF FIRST SIXTEENTH NOTE IN MARCH STYLE.



This will encourage ensemble members not to run away from the first note preventing the usual crushing of the sixteenth note rhythm. Finally, it is plainly visible in the score that Charles Ives wanted there to be extreme rhythmic energy throughout the work. Ensemble

members must therefore be aggressive with rhythmic entrances and releases. A complacent entrance or release creates rhythmic mud and makes it nearly impossible to achieve the excitement and energy needed. This type of forward moving energy is only achieved through rhythmic clarity.

It is important that each of these suggestions, to achieve rhythmic clarity, is approached systematically. Conductors should take a passage like measures 160-180 and break individual rhythmic groups out of the section. The conductor should define the rhythmic clarity issues within the particular voice insuring that basic rhythmic integrity exists. Once each voice is rhythmically defined all voices may be recombined to generate the entire rhythmic picture. This approach of musical segmentation is a good practice for rehearsing any piece with multiple layers of rhythmic and or melodic complexities.

Melodic Clarity

With the plethora of melodic layers in "*Country Band*" *March* it can be difficult to achieve any sense of melodic clarity. Often it may even seem that Ives wanted melodic chaos. There should, however, always be a sense of independent melodic integrity for each layer Ives writes. Several practices will help to achieve this. First, the conductor must adhere strictly to the dynamic marks made in the score. Ives was very meticulous in writing these dynamics as an indication of what the most significant melodic line should be. For example, from measures 44-62 many melodic ideas are layered on top of each other. Ives, however, clearly indicated which lines he wanted heard as primary, secondary, and tertiary. In measures 44 and 45, three different melodic layers intersect, the main theme of the march, "Arkansas Traveler," and "Massa's in the Cold Ground."

Ives indicates that the main theme is to be played *ff*, with “Arkansas Traveler” and “Massa’s in the Cold Ground” marked *mf*. Placing the main theme of the march in the foreground with two other folk tunes in the background is consistent with Ives’s desire to compose with memories from his youth. It is possible that here the main theme is representative of a band on the grand stand at Danbury Fair performing while hints of children singing or another ensembles performing nearby can be heard off in the distance. Ensembles who disregard these types of dynamic shadings spoil the nostalgic ideals Ives portrays so beautifully in his music.

There is at least one way to ensure each melodic layer, regardless of dynamic marking, has musical integrity and phrase shape. Though a melodic idea may only occur over one or two measures it still should have a melodic shape. This shape can be highly personal but the experienced musician will find the most effective presentation of the line. If each melodic line has a clearly defined phrase shape it will be audible to the listener and will not melt into the cacophony of rhythmic uncertainty most likely surrounding it.

It is also important to make the melodic connections across instrument voices and bar lines. Often Ives passes a melodic idea around the ensemble and, if not first identified by the ensemble conductor to ensemble members, these ideas can easily be lost. Measures 59-63 serve as a good example. Here Ives passes the “Yankee Doodle” melody from cornet, to piccolo, and finally to the string section. It would be easy to disconnect this melodic gesture into three separate parts, but ensemble members should play each entrance as if they were playing the entire phrase. This type of melodic connectivity will

allow the listener to hear the overall melodic intent within the color pallet Ives uses to portray the melodic idea.

Finally, giving strict attention to articulation marks will bring added definition to melodic lines. Ives's manuscript indicates his desire for specific accented notes. Many of these articulation marks are consistent with the ragtime syncopations he played on the piano. Specific attention must be paid to these markings throughout the work, but more particular attention should be paid from the coda to the end. This is the most rhythmically active section of the work and clearly the most like ragtime. Without the added accents that Ives suggests, this section loses its musical character and falls flat. The marcato accents Ives writes are not ones of volume but of pointed articulation. If anything, the accented notes should be performed at the dynamic level indicated, and the non-accented notes should be performed a half dynamic softer. This allows the performer to play with a relaxed sound even though there is high rhythmic energy abounding in the work. One final thought in connection to dynamics: ensembles should be encouraged to play at relaxed dynamic levels. It is very easy for ensemble members to get caught up in the rhythmic energy of the piece and translate that into a harsh, full sound. Conductors must keep this kind of playing in check because it will easily destroy any sense of rhythmic or melodic clarity otherwise achieved.

Ensemble Balance

Rhythmic and melodic clarity can be dramatically undermined with an inconsistent approach to ensemble balance. Ensemble balance is simply another way to achieve clarity. An unbalanced ensemble is one that is not easy to listen to because

instrument colors are clashing rather than matching. The general concept of listening down to the lowest voice is a good place to begin, but we can be more specific and thus achieve better clarity with the following suggestions.

Harmonic Balance

To achieve harmonic balance the lowest voice must always be the strongest. This means for example in measures 8-25, when the violins are performing the main theme, the strongest voice must be the bottom 2nd violin part. To achieve this balance members of the first violin section should blend their sound towards the principal violinist, in effect “hiding” their sound inside the principal violinist’s. Simultaneously, the second violins performing the upper part should “hide” their sound inside the principal second violinist’s sound. The same is true of the 2nd violins performing the bottom part; they too must hide their sound inside the principal 2nd violin playing the bottom part. With each player “hiding” his or her sound inside of the principal player’s sound no player will stick out of the section. Once section balance is achieved, in order to achieve full ensemble balance, the principal first and second violin playing the upper parts hide their sounds inside the sound of the principal second violinist playing the bottom part. This will insure that the lowest octave is the primary voice and correct harmonic balance is achieved.

The only exception to this rule is when the entire section plays in unison. When this is the case, for example in measures 122-125, all section members should “hide” their sound inside the sound of the principal player. All too often, sections with weak performers at the bottom of the section will allow the upper voices to over balance the lower voices creating a bright and often shrill sounding ensemble. This is to be avoided

by properly encouraging specific listening assignments toward the principal of the section and from there to the lowest sounding voice.

Melodic Balance

Melodic balances are achieved in much the same way, always giving the “right of way,” if you will, to the lowest sounding voice. Measures 1-4 serve as a good example of this. The full ensemble must apply the rules of melodic balance to achieve the desired clarity of this line. For this passage to work, the conductor must determine that the lowest voice sounding is in the second trombone part, until measure 3, when the double bass enters. With this in mind all melodic voices in measures 1-3 must “hide” their sound inside their principal player and then the principal player must “hide” his or her sound inside that of the principal trombonist. Once the double bass enters the principal players shift their listening to the principal double bassist. Again, this kind of specific listening and balance will achieve better clarity than would otherwise be achieved by simply asking ensemble members to “listen down.”

Two other strategies related to melodic clarity are also worth commenting on. First, long sounds must be subservient to shorter sounds. Ensemble members should be reminded for example, in measures 77-81 that the melodic content is not in the tied half notes. Often these kinds of supporting lines should be performed one dynamic softer than indicated to achieve the correct melodic clarity. Conductors should also take care to identify primary melodic material and teach ensemble members where that material is and how their part fits into that material. Conductors who forget to do this will most certainly cause listeners to find it difficult to differentiate between primary melodic

material and supporting material. Each of these suggestions for ensemble balance is critical to achieving clarity in “*Country Band*” *March*. Without ensemble clarity and integrity of musical and rhythmic line, the beauty of Ives’s melodies is lost in a whirlwind of notes.

Specific Challenges

There are two specific passages that deserve more particular mention here because of their distinctive ensemble challenges. These are measures 76-79, and 168-180.

Measures 76-79

In Ives’s manuscript near measures 76-79 he writes, “Violets as a waltz – just off key and off time end of Adam Forepough’s Circus Parade Steam Piano, around corner.”²⁰⁸ What a fantastic description of the sounds Ives was attempting to capture. “Violets” with music by Ellen Wright and words by Julian Fane is a love song originally in duple meter.²⁰⁹ With this in mind Ives scores the tune as a waltz in the cornet with the traditional “um, pah, pah” background scored in the clarinet and alto saxophone. If the members of this small ensemble will play with an easy, almost airy texture, at the written dynamic, the mixture of tonal colors gives the flavor of the Forepough steam piano.

Two significant challenges face any ensemble preparing this section. First, the “Violets” waltz is written with quarter-note triplets in the clarinet, alto saxophone, and cornet against the violin, and piano creating a hemiola effect. These duple meter voices

²⁰⁸ Charles Ives, “*Country Band*” *March* for Theater Orchestra, 1905, Charles Ives Papers, MSS 14, (Yale University Library, New Haven, CT).

²⁰⁹ Julian Fane and Ellen Wright, *Violets* (New York, Boosey & Co., 1900).

must maintain a very rigid, unyielding, and steady tempo in order for the waltz theme to be rhythmically accurate. It is easy for the duple meter voices to yield to the waltz causing rhythmic chaos. Again, these voices must ignore the waltz theme and give specific visual attention to the conductor. If this is achieved this passage will play much more easily.

Second, as if the hemiola waltz were not enough rhythmic uncertainty, Ives increases the complexity by displacing the downbeat of the waltz by one half of a beat. Ives's choice of notation here adds to the complexity of the waltz. Instead of aligning the first quarter-note triplet with the first beat of the measure in a normal two against three pattern, Ives shifts the entire three-measure waltz to begin on the "and" of one (See Musical Example 22). Finally, to further complicate matters Ives writes the trombone voice in an implied 5/8. This rhythmic shift is extremely difficult to achieve and must be rehearsed out of context to be sure it is rhythmically sound.

**MUSICAL EXAMPLE 22: PIANO REDUCTION OF “VIOLETS.” ©
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The musical score for piano reduction of "Violets" starting at measure 76. The score is in 2/4 time and features four staves: Treble, Grand (Right and Left), and Bass. Measures 76-78 show complex triplet patterns in the Treble and Grand staves, while the Bass staff has a simpler melody. Measure 79 shows a continuation of these patterns. Measure 80 shows a final triplet in the Treble and Grand staves, and a half note in the Bass staff.

For rehearsal purposes only several steps can be taken to ease an ensemble into performing this accurately. First, with the duple meter voices out, the ensemble conductor should ask the “Violets” ensemble to remove the eighth rest in measure 76 and simply perform the waltz as if it were in 3/4 time (See Musical Example 23).

A musical score for the song 'The Rose Tree'. It features four staves. The first three staves are for the vocal melody, each starting with a treble clef and a 3/4 time signature. The fourth staff is for the piano accompaniment, starting with a bass clef and a 3/4 time signature. The key signature has one flat (B-flat). The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

91

Again, an instruction for duple meter voices to watch carefully and triple meter voices to be aggressive off of the rest and ignore the duple voices will serve as a good reminder of ensemble member's responsibilities. Though this may seem a lengthy process for a short few measures taking the time to work these small details will help all ensemble members feel rhythmically comfortable with this passage and Ives's compositional intent will be realized.

Measures 160-181

As has been previously mentioned the coda begins the most rhythmically active section of the march. A closer look finds the most intense rhythmic section to be measures 160-181. Critical to the success of this section of "*Country Band*" March is a steady tempo. The most common mistake throughout this passage is the rushing of triplet, eighth, and sixteenth note rhythms. The violin and clarinet parts in measures 160-168 must be performed with careful accuracy, giving strict attention to the triplet division of the beat. It would be well for an ensemble conductor to separate these voices during rehearsal to ensure that rhythms are performed accurately.

After measure 167 the rhythmic activity shifts from triplet figures to unison syncopated eighth and sixteenth note passages. This section, beginning in measure 168, is particularly difficult because of the ragtime syncopation. It is critical for the conductor to remind the ensemble about the rhythmic and melodic clarity principals already discussed. Further, it would be well for conductors to separate rhythmic voices for rehearsal purposes. For example, the conductor could ask flute, piccolo, clarinet, alto saxophone, violin, and piano to rehearse as an ensemble from measures 168-173. It may be helpful

for players, during rehearsal only, to remove any ties while working these rhythms. Removing ties helps ensemble members to solidify each rhythm and helps them feel the tied notes when the tie is reintroduced. It is also worth noting that often a slower tempo, in the initial rehearsals, can be of great benefit. This allows for greater rhythmic precision and encourages accuracy of articulation and style. A similar rehearsal approach can be used with the remaining voices.

Measures 174-180 are almost certainly the most difficult rhythmic sections of the work. This passage begins with a unison entrance off of beat one. Ensemble members should be encouraged to place an accent on this entrance to insure the rhythmic energy moves forward towards beat two. Again, removing ties during rehearsal, for a time, will help improve rhythmic accuracy. Also, rehearsing similar rhythmic lines out of context and then back in context will serve to solidify this section. Of particular concern in this passage is the *ritardando* in measure 180. To rehearse this passage, begin in measure 178 and instruct ensemble members to play up to count two of measure 180 and stop. The conductor should not execute the written *ritardando* at this point. It may also prove useful to have the trumpet section adjust the slurred sixteenth notes so that they are slurring every two notes rather than four. This will create more rhythmic security until all players understand their role in this section. The slurs should be returned to as written once clarity is achieved.

The conductor will note that aside from the tied flute note and one sixteenth note in the trumpet voice no one plays on beat two of measure 180. Instructing ensemble members to stop on beat two of this measure places a rhythmic mark, which all players

can grasp. Once all are comfortable with stopping on beat two, the conductor may insert the ritardando and finish the measure. More specific suggestions for conducting this measure will be discussed in the Conducting Challenges section of this paper. Using this rehearsal strategy will help align all the rhythmic voices and allow plenty of time for the trombone glissando during the second half of measure 180.

Though “*Country Band*” *March* provides many rhythmic, melodic, and harmonic challenges, conductors and ensembles who apply the suggested rehearsal techniques and strategies will find their ability to give a technically and stylistically accurate performance greatly enhanced.

CHAPTER FIVE

CONDUCTING CHALLENGES

Significant as the performance challenges in “*Country Band*” *March* are for players, the conductor also faces many obstacles that must be carefully negotiated if a favorable performance is the desired outcome. It is said that Ives is a, “polyglot,”²¹⁰ using polyphony, polyharmony, polytonality, polyrhythm, and polymeter. It is always true that the combination of the “polys” in a score creates a challenge for any conductor. “*Country Band*” *March* drowns in the intertwined complexities of such combinations and makes it difficult for a conductor to wade through and make sense of them all. In fact, the density of these combinations in “*Country Band*” *March* may serve as the primary reason many ensembles and their conductors steer clear of this work. The following will identify specific challenges placed before a conductor; these include: consistency and clarity of pattern, metric changes, conducting cues, and conducting style. To help alleviate the difficulty caused by such complexities I will suggest several solutions. In addition, I asked several professional conductors to offer insights regarding the rehearsing and performance of this work. A brief discussion of their comments will conclude this section.

²¹⁰ Yvette Bader, “The Chamber Music of Charles Edward Ives,” *The Music Review* 33 (November 1972): 295.

CLARITY AND CONSISTENCY OF PATTERN

For any conductor consistency of conducting pattern is the single most important aspect of conducting. Consistent pattern develops expectation. Clear and consistent expectations of pattern allow players to trust the conductor. When consistent trust between conductors and ensemble members permeate rehearsals and performances nearly any piece, even those laden with the “ploy’s” is achievable.

It is important when approaching “*Country Band*” *March* that conductors reevaluate their basic two, three, and four-patterns. Over time every conductor develops habits for good or ill within these patterns. For a performance of “*Country Band*” *March* to be a success, the conductor’s pattern must be unyieldingly consistent in size, shape, and ictus, and free from habits of inconsistency. It would be well to go to a large mirror and carefully evaluate the size, shape and ictus placement of the conductors basic two, three, and four-patterns. Here are several exercises a conductor may use to evaluate and practice to help achieve clarity and consistency of pattern.

Exercise 1:

A conductor should begin by standing in front of a large mirror in the appropriate conducting stance; this includes feet shoulder width apart; knees relaxed but not overly bent; torso, chest, and head up, with the shoulders back and down. The conductor should bring his or her arms to the ready position with the baton in the right hand. Using a slow tempo (approx. 60 b.p.m.) the conductor should conduct the two-pattern at *mf* for eight measures. The exercise should be repeated at varying tempos and dynamics to improve clarity and consistency across any tempo. It is important, however, that the conductor

start slow. The conductor who immediately begins at a fast tempo will not achieve the clarity and consistency that can only be achieved through slow methodic work.

The following are suggested areas the conductor should focus on while executing this exercise.

- It is important to remember that the conductor's ready position sets up the first expectation. This expectation allows ensemble members to know when and where the initial down beat will occur. For this reason the conductor should reevaluate his or her ready position being sure that his or her feet are shoulder width apart, knees are relaxed but not overly bent, torso, chest, head, and eyes are up, with the shoulders back and down. The arms should be raised to a comfortable position on the horizontal plane somewhere between the navel and the sternum.
- The conductor should take care to ensure that the preparatory gesture before the initial down beat is uniform to the beats that follow.
- The conductor must ensure that the preparatory gesture is in time, includes a full breath, and begins and ends at the same place on the horizontal plane.
- The conductor must ensure that the size and shape of the pattern remains consistent and adjust any inconsistencies.
- The conductor should also carefully watch the placement of each ictus in the two-pattern. To achieve the most clarity for "*Country Band*" *March* the icti of the two-pattern, or any other pattern used in this piece should be placed in separate locations rather than placing them all in the same place.

Exercise 2:

To the previous exercise the conductor will add a metal stand. The stand should be placed in front of the conductor with the shelf of the stand facing upward; this requires that the conductor rotate the “head” of the stand so that it would dump any music on the stand onto the floor. This should create a flat surface for the conductor to use as a horizontal plane. The conductor should raise the stand so that it meets the baton at the ready position, somewhere close to the horizontal conducting plane. The conductor should be sure that the stand is far enough away from the body so that only the tip of the baton can easily hit the stand while conducting a two-pattern. Once the stand placement is correct repeat the exercise already discussed above only this time insuring that a slight clicking sound is heard on each beat when the baton gently glances off of the shelf of the stand. Achieving clarity and consistency of pattern requires focus on the placement of the ictus on the shelf of the stand.

The following are suggested areas the conductor should focus on while executing this exercise.

- Be sure that the placement of the ictus does not change over time.
- The conductor should be sure to move consistently between beats being careful to use all of the time and space during a beat.
- The conductor should observe that the horizontal plane is not too low or too high.
- Continued vigilance regarding size and shape of pattern is also important.

Once the conductor feels confident with this exercise the stand should be removed and the exercise repeated at various tempi and dynamics.

Another concept that cannot be overlooked as it relates to clarity and consistency of pattern is internal pulse. While it is true that the ensemble should drive the pulse of a piece, if the conductor does not have good internal pulse a musical disaster is imminent. Particularly, with *“Country Band” March* the conductor must count the subdivisions of the beat while conducting. The complexity of rhythms shifting on and off of beats can easily move a conductor to an opposing beat and consequently to the “wrong” beat very easily if he or she is not vigilantly counting subdivisions. The conductor can sing and conduct through excerpts of the march solidifying his/her interpretation of line and pulse. The conductor may also want to find a good recording of *“Country Band” March* and simply count the subdivisions of the beat to learn to feel the consistent sixteenth or eighth note subdivision. Gaining solid control of internal subdivision will allow the conductor to be clear with tempo and remain consistent when the tempo begins to feel uncertain.

Two specific examples in *“Country Band” March* will serve to illustrate the discussion above. First, measures 70-80 are among the most difficult passages in the work. As has already been discussed Ives’s use of hemiola is evident in the waltz beginning on the “and” of one in triple meter, with the clarinet and flute staying in duple meter. Once this passage has been clearly taught to the ensemble, it is essential that the conductor be clear and precise with pattern size, shape, and ictus placement. While some conductors may want to use a more legato pattern because of the style of the waltz, the

securest way to negotiate these measures is with a clear and concise, non-legato, two-pattern with internally subdivided sixteenth notes.

Second, beginning at the coda Ives seems to pull out all of the rhythmic stops. The passages from measure 117 to the end clearly are the most rhythmically challenging for the entire ensemble. With this in mind, the securest approach for the conductor is to simply conduct the basic two-pattern. A clear, consistent, precise, and non-legato pattern will allow ensemble members to feel comfortable with the time and thus allow them to play with more rhythmic accuracy.

As conductors we must always remember, “Less is More.” This is certainly true of “*Country Band*” *March*. If the conductor is only to do one thing while performing this work it should be to ensure that the beat patterns achieve a high level of clarity and consistency of size, shape, and ictus placement. This significantly increases the likelihood of a successful performance.

METRIC CHANGES

For Ives to achieve the imagery of an uncertain and unsteady performance of a “country band,” it was necessary to insert metric changes to disturb the consistency of the march tempo and style. These changes always present challenges for conductors. “*Country Band*” *March*, however, only has eight meter changes. Following is a brief discussion of each metric change and suggestions for their negotiation.

The first and most significant metric changes occur in measures 1-8. The introduction moves from 2/4, to 4/4, to 3/4, to 5/8, and back to 2/4. To accurately negotiate such a passage the conductor should simply memorize where each change occurs. For example,

one measure of 2/4, **four** measures of 4/4, **one** measure of 3/4, **one** measure of 5/8, and then return to 2/4. Memorizing this allows the conductor to concentrate on the movement through the patterns rather than where the patterns occur in relationship to each other.

Again, consistency and clarity of pattern is key. The conductor must ensure that each pattern is distinct. For example, when moving from 2/4 to 3/4, the conductor must clearly differentiate beat two in each pattern. If the conductor executes a more vertical beat two gesture in the 3/4-pattern, confusion will reign during the metric change. If, however, the conductor executes a clear horizontal gesture for beat two in the 3/4-pattern ensemble members will easily identify the metric change. It is also important to remember that throughout the work the eighth-note subdivision remains consistent. This will allow the conductor who vigilantly internalizes the subdivision to easily negotiate the metric changes.

Clarity and consistency of pattern are of utmost importance when conducting asymmetric meters. Often the most challenging part of asymmetric meters is the grouping of three. Conductors and ensembles tend to stretch the time during the three-note grouping allowing for inconsistency of tempo. This can lead to disaster in “*Country Band*” *March*. Ives places the first “hiccup” of pulse in measure 7 of the introduction by using 5/8 meter. The eighth-note grouping in this measure is two plus three. The conductor should ensure that the downbeat is a clear downward motion in a secco style as if beginning a two-pattern. The second beat, which contains three eighth notes, is also executed in a secco style but should contain a small float and micro-freeze at the top of the gesture so that all three eighth notes fit inside the upward gesture. The upward

floating gesture must be no more than six inches from the conductor's primary plane (where the ictus of one happens) to the top of the float. Pattern size is critical to the success of this measure. If the conductor uses a large floating gesture during the three-note grouping the tempo will slow down and this will cause the ensemble to be rhythmically inconsistent. In contrast the conductor who uses a concise metric pattern will find rhythmic clarity and solidarity of tempo. One other important aspect, discussed previously, must not be ignored. The internal pulse of the conductor is critical during asymmetric meters. A conductor whose internal pulse waivers will find added difficulty negotiating any metric changes, and most especially ones with asymmetric meters. A consistent internal pulse will stand as an unfailing guide through challenging metric variations.

This type of clear and concise asymmetric pattern translates well to two other examples in the work. The first example is the 6/8-meter in measure 43. While the 6/8-pattern alone is not necessarily the most difficult to conduct, Ives's eighth, sixteenth note rhythmic figure with its ties makes this very challenging. The safest approach to this measure is to conduct a secco 6/8 with a float and micro-freeze much like the one used in the 5/8-pattern. The difference being the first float and micro-freeze will be at the bottom of beat one, followed by the same action at the top of beat two. A small pattern rather than a large floating pattern will be the most consistent for ensemble members to follow. Again, as before the eighth note stays the same and the internal subdivision of beats are critical.

The final example is Ives's use of 3/8 in measure 63. The 3/8-pattern when executed "in one" is one of the most difficult patterns for a conductor to negotiate because the pattern contains a down and an up gesture that must happen quickly. It is very easy to elongate this pattern thus slowing the tempo. To avoid this pitfall, a secco gesture much like the one already described is the soundest approach. Again with the proper internal subdivision this pattern can be negotiated easily. A brief exercise for the 3/8-pattern, "in one" is helpful.

3/8 Exercise:

The conductor should setup in front of a mirror as before in the proper conducting stance. The conductor should again begin in a slow tempo so that consistency can be achieved easily. The exercise consists of a 2/4 measure followed by a 3/8 measure. The conductor should begin conducting the 2/4-pattern and say aloud, "one, and, two, and." When the conductor gets to the 3/8 measure the conductor should say aloud, "down, up, freeze, down." The last "down" begins the next 2/4 measure thus the entire exercise would be, "one, and, two, and, down, up, freeze, down, and, two, and, etc." When executing the 3/8 measure the conductor should execute the micro-freeze as previously discussed on "freeze." Practicing the 3/8-pattern in this manner will ensure that the conductor does not stretch the grouping of three eighths in the 3/8 measure. The exercise should be repeated slowly adjusting the tempo up towards the marked tempo. This exercise creates a very clear and precise 3/8-pattern and is ideal for "*Country Band*" *March*.

Another way conductors can negotiate the metric changes in “*Country Band*” March is “metric regrouping.” Metric regrouping allows conductors to consider grouping different beats/measure together to create time signatures that flow more easily across bar lines. There are several possibilities available to conductors in “*Country Band*” March.

The first opportunity for metric regrouping occurs between measures 6-7. While Ives’s use of 3/4 and 5/8 works fine, one might also consider grouping this measure exactly opposite, 5/8 then 3/4 (See Musical Example 24).

MUSICAL EXAMPLE 24: REGROUPING OF MEASURES 6-7. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



From a rhythmic stability perspective this would place beats one and two of the “new” measure 7 directly on the beat allowing for a more accurate placement of the eighth note pick-up into measure 8. This grouping feels more natural and less uncomfortable for ensemble members. This, however, may be the sole argument against using this grouping. Rhythmic stability was the exact opposite effect Ives was looking for here, so, while this “new” grouping provides more playability for the ensemble, it might lose its original intent.

Another opportunity for metric regrouping occurs in measure 43. Originally Ives wrote this measure in 6/8 (See Musical Example 25), but a note in the score indicates he considered grouping it in 3/4.

MUSICAL EXAMPLE 25: MEASURE 43 IN 6/8. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



James Sinclair felt that this grouping was much easier for ensemble members to manage and so used a 3/4 measure in the band transcription (See Musical Example 26).

MUSICAL EXAMPLE 26: MEASURES 43 IN 3/4. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.

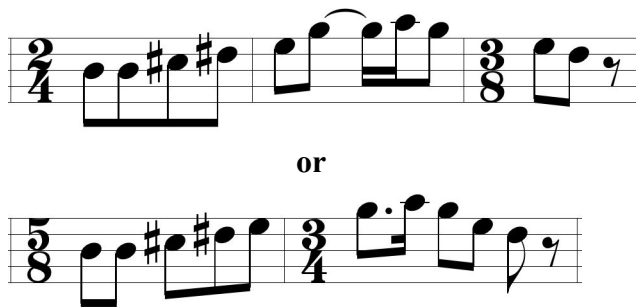


The 3/4-pattern gives the conductor several icti to help hold the time together as opposed to the original 6/8, which can easily cause the time to float. In this case, and especially since Ives thought of this passage in 3/4, the metric regrouping is encouraged and does not detract from Ives's original intent. The 3/4 mark makes this rhythmic passage much

more accessible for performers and provides better opportunities for clarity while conducting.

One final example occurs from measures 61-63. These measures grouped 2/4, 2/4, 3/8 can easily be grouped 5/8, 3/4 (See Musical Example 27).

MUSICAL EXAMPLE 27: ORIGINAL GROUPING OF MEASURES 61-63 AND A POSSIBLE REGROUPING. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



As in our first example this new grouping takes the uncertainty of the last eighth of the 3/8 measure and places it much more easily as the final beat of a 3/4 measure.

Regrouping these measures to include a 3/4 measure also helps the entrances of the first violin section in measure 64. This entrance is much more difficult coming from the 3/8 measure. This regrouping is also advisable because of the rhythmic ease created by the new grouping. If a conductor, however, retains the original groupings he or she must remember to use a very secco 3/8-pattern and be sure not to stretch the final eighth note of the measure. If this occurs the entrance of the violins in measure 64 will be unnatural and uncomfortable.

These metric regroupings make the rhythmic flow for ensembles and conductors more natural. To make the best decision with this regard the conductors must know their ensembles and only make the changes necessary for their success. The most important thing to remember is that it must be comfortable for the ensemble and the conductor. When this is the case, “*Country Band*” *March* enjoys a successful performance.

CONDUCTING CUES

Before discussing specific examples in “*Country Band*” *March* that benefit from a well-executed cue, it is important to first clarify the purpose of cueing. First, a cue can alert performers of an approaching entrance. Second, it can highlight and enhance musical motives, thematic material, or style. Finally, and possibly most importantly, it can visually guide performers and listeners through the music. It is important to remember that a conductor must execute the three parts of a cue for optimum success: these include the preparation, execution, and rebound. The preparation of the cue warns ensemble members with eye contact and body position that a cue is coming. The execution of the cue includes the preparatory gesture, and the ictus of the cue. This step of the cue indicates breath, time, entrances, and the intensity of the entering sound. Finally, the rebound of the cue indicates the style of the sound being performed. There are many, many opportunities in “*Country Band*” *March* for cueing. Examples of each type of cue, as described above, will serve to illustrate the importance of cueing in this piece and encourage conductors to look for and execute similar cues found throughout the work.

Due to the rhythmic complexity in “*Country Band*” *March* cueing to alert performers of an approaching entrance is crucial. More often than not these entrances occur after long rests or are fractional entrances; either case adds difficulty for the performer. Between measures 15 and 30 entrance cues are crucial for performers. The first of these occurs in the flute, clarinet, and trumpet in measure 18. After several measures of rest these voices join the ensemble with a fractional entrance off of beat one (See Musical Example 28).

MUSICAL EXAMPLE 28: FLUTE, CLARINET, AND TRUMPET ENTRANCE IN MEASURE 18. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



To encourage these voices to perform their entrances with energy the conductor must prepare the cue by making eye contact with each section with a pleasant encouraging expression. The execution of the cue begins with the left hand moving to the top of beat one at least one measure before the entrance. At the appropriate time the conductor's left hand executes a downward motion in time with the right hand on beat one of measure 18. The conductor should simultaneously breathe in. The rebound portion of the cue is executed when the left hand reaches the horizontal plane stopping suddenly without a rebound. This “dead” rebound will allow performers to play off of the beat in a ricochet manner and will also indicate the type of accent needed to execute this entrance with

clarity. Similar entrances occur throughout the work, including measures 36-37, 43-44, 59-60, and 63-64, among others. If the conductor prepares the cue properly, ensemble members will play with added confidence on every cued entrance.

Cues that highlight and enhance musical motives, thematic material, or style bring added meaning to a work. *“Country Band” March*’s potpourri of melodic ideas and familiar songs allows the conductor to be creative with melodic cueing. Measures 44-63 provide significant opportunities for conductors to give melodic cues. For example, a conductor may wish to cue the cornet because it is performing “Arkansas Traveler.” The conductor may also choose to cue “Marching through Georgia” in the flute in measure 50. Other melodic cueing opportunities that are almost compulsory in the section are the cues for “Semper Fidelis,” and “The Battle Cry of Freedom,” found in the clarinet and the alto sax/cornet parts respectively (mm 53-58). One final melodic cue worth noting occurs between measures 59 and 63. Ives quickly passes the “Yankee Doodle” melody, in hocket style, between cornet, flute, and strings, each stating approximately one measure of the entire phrase. The conductor must cue each voice so as to draw melodic connection to each part and help the audience and ensemble to feel as though the melody is performed by one singular voice. Each of these examples shows entrances that come quickly for the ensemble and for the audience. The conductor that highlights these melodies will allow the ensemble and the audience to catch the vision of Ives’s *“Country Band” March*.

For ensembles and audiences to feel comfortable through a work with metric challenges the conductor must ensure that transitional passages are accurately performed

and cues clearly portray the beginning of new sections. Several such cues exist in *“Country Band” March*. The two most significant occur from measure 112 to the da capo and from measure 159 to the return of the original melody. The cues for these sections are cues for the entire ensemble. The conductor prepares the cue by quickly surveying the entire ensemble. The left hand then joins the right hand during the preparatory beat to the new section while the conductor simultaneously takes a breath. It is also good practice to give a small head nod in sync with the preparatory gesture, again further reinforcing the new section of the work.

No conductor will be able to give every possible cue in this work. It is important to choose cues wisely. While studying the score and determining possible cues the conductor may ask, “Where can I be of most assistance to my ensemble, where can a melodic idea be highlighted by a cue, where do performers have entrances after long rests, where are the most important sections of the work that should be distinguished, how can I help lead the listener to important melodic ideas, when is it best to stay out of the way?” These questions can serve as guiding questions to help ensure a conductor maintains a balanced approach to selecting cues that enhance the musical performance of a work.

CONDUCTING STYLE

A conductor’s style is almost as individual as his or her personality. There are, however, pieces of music that demand conductors to conduct in a certain style. Two prominent styles exist in *“Country Band” March*, a crisp and light style and a smooth

and flowing style. As the title suggests the more significant of these two styles is the crisp and light march style.

To achieve a crisp and light march style the conductor should practice using a small and clear two-pattern. The bigger the pattern the less light and crisp the pattern looks. To create a smaller pattern the conductor should use more wrist and less shoulder and arm. The conductor should also examine the ictus and rebound from each beat. The ictus should contain a quick but light “clicking” gesture followed by a natural but small bouncing gesture. The ictus and natural bouncing rebound together with the small pattern size will enhance the march style of the piece. Nearly all of *“Country Band” March* should be conducted this way. There are at least two passages where a legato style is possible.

The waltz Ives writes in measures 30-35 performed by the strings is in a legato style. It would be rather strange to conduct this in the march style while the performers play in a legato style, though this may be the safest approach for maintaining accurate pulse. The same is true of measures 97-108. Here “London Bridge” is heard in a minor mode followed by “My Old Kentucky Home,” both performed in triple meter in a legato style. To achieve a legato conducting style the conductor should practice by reducing or possibly eliminating the ictus of each beat. The conductor may also choose to use a more horizontal two-pattern rather than a vertical one. These two suggestions individually or in combination will help the conductor achieve the legato style called for in these sections of *“Country Band” March*. It is important, however, to note the conductor must remain vigilant with the internal subdivision of the beats during these passages. The legato

patterns, if not conducted with precise rhythmic integrity, can easily pull the time back and cause many rhythmic errors.

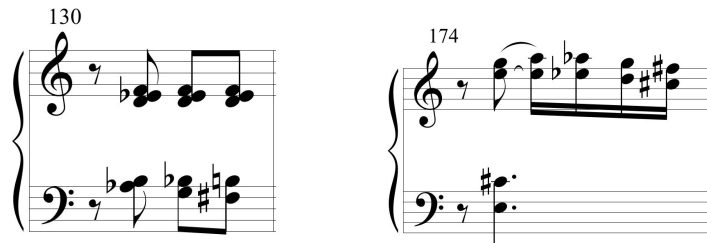
Whether using: a crisp and light march style or a smooth legato style the conductor's personality must shine through. The conductor must find the joy in the music and portray that in their conducting. Conductors who work to achieve these two contrasting styles of conducting combined with their own personal conducting styles and personalities will bring added variety and life into the music for both ensemble and listening audience.

OTHER CONDUCTING CHALLENGES

While there are other small challenges for the conductor in "*Country Band*" March most of these depend on the ensemble itself. Each ensemble is different, has its own specific needs, and may or may not need help during certain passages. Each conductor must know his or her ensemble and be willing and able to adjust when help is needed. There are, however, three other specific challenges that deserve mention here. These include the "dead stop" in measures 130 and 174 as well as the ritardando in measure 180.

Measures 130 and 174 are very similar in that the entire ensemble executes an eighth note rest, "dead stop" if you will, on the down beat of the measure followed by a tutti entrance on an eighth note pick-up (See Musical Example 29).

MUSICAL EXAMPLE 29: PIANO REDUCTION OF TUTTI FRACTIONAL ENTRANCES IN MEASURES 130 AND 174. © COPYRIGHT 1976 MERION MUSIC, INC. USED WITH PERMISSION.



For an ensemble to execute these measures with precision the conductor must prepare the ensemble before the execution of the “dead stop.” The conductor prepares the ensemble by making eye contact with all ensemble members, possibly raising his or her eyebrows as in a warning. The conductor’s left hand joins the right hand during the upward preparatory gesture before the rest. Both hands continue down toward the horizontal plane where they suddenly stop without a rebound, creating a “dead stop.” This stopping gesture will allow ensemble members to play off of the downbeat making a timely entrance on the “&” of one. It is musically dangerous for a conductor to simply perform the stopping gesture without first giving a visual warning to his or her ensemble.

One final measure that can also be musically dangerous for a conductor is the ritardando in measure 180. While there are several ways to negotiate this passage we will discuss two here. The first approach suggests the conductor begin conducting in 4/8-time starting in measure 179, being sure not to change tempos. The conductor should continue in 4/8-time gradually slowing down to a pause on beat four of measure 180 followed by a slow drag upward to finish the beat. The pause and upward drag allow time for the

trombones to execute a stylistic glissando to the downbeat of 181. Another similar approach suggests the conductor should begin subdividing the 2/4-pattern on beat two of measure 179. The conductor should continue in the subdivided pattern through measure 180 gradually slowing the subdivision down so that there can be a pause on the “&” of two followed by a slow drag upward to finish the beat. Again, allowing for the stylistic trombone glissando.

In each case the conductor must continually think of the sixteenth note subdivision so as to make a smooth transition from the fast to the slow tempo. The conductor should also anticipate the change in time and prepare the ensemble with eye contact and a facial expression that clearly indicates the sudden change that is about to occur. In every example, whether concerning consistency and clarity of pattern, metric changes, conducting cues, or conducting style, the conductor who takes the time to study the score will always make the most informed decisions and provide the audience the most accurate performance possible.

PERSPECTIVES FROM RESPECTED CONDUCTORS

In an effort to give conductors and ensembles a more diverse set of rehearsal techniques and strategies for approaching “*Country Band*” *March* I surveyed several seasoned and well-known conductors, asking the following questions:

1. Ives’s use of hemiola and compound meter generate complex rhythmic patterns and layering. Are there specific instructions, related to rhythmic clarity, you give to your ensembles when rehearsing “*Country Band*” *March*?

2. *“Country Band” March* is rich with quotation; in what ways do you achieve melodic clarity?
3. How do you determine which quotes should be brought to the fore and which should be left in the background?
4. What rehearsal strategies have you used to achieve stylistic uniformity?
5. In your experience, which passage(s) in *“Country Band” March* is/are the most challenging for the ensemble?
6. In your experience, which passage(s) in *“Country Band” March* is/are the most challenging for the conductor?
7. What specific conducting gestures do you use to project the style of *“Country Band” March*?
8. With the large number of quotes and quick entrances how do you determine which cues need attention and which will take care of themselves?
9. At the end of the march Ives places a large question mark near the stinger, possibly suggesting that it did not need to be played but was left as an option. When you have performed this work, did you use the stinger? Why or why not?
10. In your opinion where would you place this work in significance to other works of Charles Ives, and other major wind band works?

Responses

Following are the responses from Colonel Thomas H. Palmatier, commander of the United States Army Band “Pershing’s Own”; Stephen Pratt, Director of Bands at Indiana University, Jacobs School of Music; Tom Lee, former Director of Bands at the University

of California Los Angeles; Craig Kirchhoff, Director of Bands at the University of Minnesota; Richard Floyd, former State Director of Music at the University of Texas at Austin; Donald Peterson Director of Bands at Brigham Young University; Tom Duffy, Director of Bands at Yale University; and James Sinclair, Ives scholar and Director of Orchestra New England.

Colonel Thomas H. Palmatier, commander of the United States Army Band “Pershing’s Own”:

1. The challenge for many players is most of their previous experience and training is centered on achieving cohesion and uniformity with others and this piece requires them to "play the ink" and to realize their part in isolation and often in seeming conflict with others. The conductor can assist by being economical, time-centric, and extraordinarily clear letting each rhythmic pattern extract what they need from the pattern. It can also be helpful for players to be told whom they are playing along with so they can lock in with those players.

2. Each of the quotations needs to be phrased and shaped as if it was being featured in a homophonic setting; the typical timbres of the band can make it difficult to achieve distinctness in the lines. I think it's important for sections to know what timbres they should be striving for in any given passage (every instrument having a continuum of dark to bright, heavy to light) as well as designating a lead voice within the soli section that will further define its timbre. See

<http://bands.army.mil/education/download.asp?sid=564a1648a1ee351eb7568af1324e1c4>

a57dffbea556279acea54c3bd133f5c6a (A Guide for the Blue Collar Band Director)

3. They can all be heard distinctly if we differentiate the timbres enough and do not rely solely on volume (balance) to achieve clarity. Also, exaggerating articulations can help lines to contrast. Measure 131 is a good example of that if the ^ accents are really popped and the rest of the lines are less overtly articulated.
4. Uniformity is mostly relevant between sections playing similar lines.
5. Measures 76-79 can be a real challenge for less than top-notch players. As an ensemble, making the busy sections in the coda have the needed clarity is very tough.
6. For questions 6 and 7, I think the conductor just needs to be a facilitator and make it easy for the musicians to play. When in doubt, give them very clear, concise patterns and stay out of their way. Ives has given them enough to handle without trying to decode the conductor trying to "show the music."
7. As stated above, don't get too fancy but do ensure the size of the pattern reflects the dynamic level, helping the ensemble slot the volume at the right level. Perhaps the most important decision to make is where to show one beat per bar and where to just stay in 2.
8. You can't give all of the cues so obviously you've got to know what players/sections may need them first. The cues are primarily to help the audience find the quotes so use obvious (to them) cues for things you want to make sure they don't miss.
9. Absolutely I play it. Ives was clearly a "character." I think the ? may indicate "surprise" because it is sort of a gag ending.
10. I am not a huge fan of deciding what goes into the "pantheon of great band

works" because my favorite piece is always the one I'm working on now. I prefer "Variations on America" but this march is could certainly be seen as either a microcosm of what made Ives a distinctive voice or (as I suspect he'd see it) a caricature of his work. It is fascinating and inventive writing and great fun for the band and the audience. The latter should be all it takes to distinguish a work.

Stephen Pratt, Director of Bands at Indiana University, Jacobs School of Music:

1. Just a general explanation of the nature of the piece as you have described, rhythmically. "Think *in one* at various locations." (mm. 105, 94, etc.) isolate certain passages for work. (mm. 113-116) (mm. 155-160), etc.
2. Identify individual tunes. Keep general level of volumes under control.
3. Quoted tunes should be heard.
4. Balance, control, rhythmic clarity – all key.
5. See #1. In addition, the last two measures, tempo control [in measures] 179-181, 125-130, 105-108, 69-72.
6. No response.
7. Clarity, useful melding when triplets are over the bar.
8. Those that begin on the beat are generally easier. Cues are never pre-determined for me. Some players need cues more than others. I cue for musical significance.
9. I have used the stinger. It is better for the audience – sense of completion.
10. It is a piece of major interest and a fun piece. I don't think of it as tremendously significant other than being a marvelous example of his style.

*Thomas Lee, former Director of Bands at the University of California at Los Angeles,
Herb Alpert School of Music:*

1. Two thoughts: 1) releases are more important than attacks. Be sure everyone makes the same kind of release. 2) Attacks (especially in this music) frequently are too emphatic- too much tongue. Keep beautiful tone in all attacks.
2. Mostly with comparative dynamics and also with the use (or non-use) of accents. It is also important to finish the thematic motive – again, frequently, one hears only the beginning of the idea.
3. Mostly it is a matter of choice based upon familiarity of the thematic motive and sometimes determined by instrument. Yet, all should be lucid.
4. I will sometimes use warm-ups (or sections from the music) with various sections of the ensemble and have everyone listen and comment upon those instruments that do not fit the style as well as others. I do this with most music - especially Neo-Baroque (e.g. Hindemith) compared with Neo-romantic (most non-modern band music). Counterpoint, canon, etc. offer opportunities to teach style as a uniform ensemble goal; perhaps one of the most important goals.
5. This depends upon the ensemble and also upon the era. Today, none are that particularly difficult. Thirty years ago, before so much difficult modern composition existed, this music was considered more difficult. The better high school students and ensembles today have no real problem playing this composition.
6. Same as # 5 above. Stravinsky is not difficult today for good conductors. Again, some of the modern compositions offer much more difficult conducting problems than

Ives. Ives's "Over the Pavements" is more challenging- if you conduct it.

7. More wrist, less arm, less body motion, overall, less. Cueing much more important in this composition – gestures that show dynamic control, balance of various elements within the music, and overall a happy, relaxed, and conservative body language. Very quick, almost abrupt, in many spots, and then very relaxed in others.

8. The same way as in any other music – how good are your individual players - how intellectual- and in the process of rehearsing, you refine the amount of gesture, often, e.g., an eye to eye cue rather than a stick or left hand gesture. All players need reassurance from the conductor - great players do not depend on it. They appreciate it, but know better than to depend upon the conductor.

A glance sometimes brings great respect from the best musicians. In the process of teaching the priority of various cues (thematic ideas) - non-verbally - this happens with various combinations of baton, left hand, eye contact - the most important, at least in teaching the beginning sometimes get all three at once. Or just two - or just one - doing several in close time proximity is the mark of more mature conductors. More individual information given almost at once e.g., - the very start of Hindemith Symphony- Theme 1 in trumpets - theme 2 in low brass and low woodwinds - the additional harmonic cloud of upper woodwinds - Theme 1 is sustained and FF with shapes; theme 2 is marcato, heavy, going down (therefore cresc., and full bodied; the agitated harmonic cloud of upper woodwinds must tongue exactly the same and at the same dynamic ---- and all three must be lucid to the listener. The conductor has a lot to do.

9. I usually do perform the stinger. In fact, I sometimes have the saxophonist stand

for that last short solo- I find the unusual ending is enhanced by a visual accent. This is intended to be an entertainment - Sunday in the park - ice cream, no air conditioning, no TV- and especially no high tech----very happy and beautiful and fun.

10. In comparison to other Ives composition - not very important. It is a simple march - Americana. Along with so much of his chamber music. The transcription of the "Alcotts" is very important, by comparison . Neither is a major wind band work - in my opinion. I do love to hear them, conduct them, and enjoy them. There is one consideration I think that is important. Ives is an acclaimed American composer world-wide. So the fact that he wrote this music is important- yet, is this march the very best of Ives music? In some ways, perhaps. But, at the same time, it is still a miniature compared to several others. Perhaps a better example, I think the Hindemith Symphony is Hindemith at his best. But, Op 41, a great work, is not in the same level of representing the mature Hindemith at his very best. Mozart's "Gran Partita," I believe, is Mozart at his very best- in every way. His serenades 11 and 12 - excellent but not at the same level, this can also be an endless conversation that always arrives back where you started.

Craig Kirchhoff, Director of Bands at the University of Minnesota:

1. In general, I try to isolate the specific meters and then give specific priorities as to balances for each metrical layering so that the layering is clear to the listener's ear.

2. I almost always ask my ensemble to play less overall, in general. Specifically, I ask all secondary or accompaniment figures to play at least a 1/2 dynamic level less than written to achieve this clarity.

3. I think this is dictated primarily through Sinclair's scoring. I believe that some quotes are obvious and meant to be heard, and other quotes are more subconscious...like faint reminders of something remembered from a distant past. I see the entire March as a "stream of consciousness" unfolding of music.
4. I often employ modeling (using a specific instrument to set the style of articulation and note-shape) or I have students "sizzle" their specific part. Sizzling is a very effective tool to work on stylistic uniformity.
5. Measures 131 - 155, 160 – end.
6. My feeling is that the passages I have listed above in question 5 are also difficult for the conductor, not from a conducting standpoint but from a listening standpoint to ensure that rhythms are accurate and balances are correct.
7. Frankly, this is difficult to answer. For the most part I try to stay out of the way. Often times the "gesture of syncopation" is a very helpful gesture. At the very least, most of the energy has to be projected to the tip of the baton to avoid the sense of extreme weight and heaviness from a gestural standpoint.
8. Again, somewhat difficult to answer. I find that this changes from ensemble to ensemble to some extent. Perhaps most importantly, I try to give attention with my eyes and with my body to the cues (quotations) that need to come to the fore.
9. I do play the stinger because I believe it is another projection of Ives' memory of his father's bands...perhaps a bit of a joke. Typically, the stinger comes on beat one; however, the errant saxophones are hopelessly lost and we have to wait until they finish

to put the last note on beat two...perhaps a bit of Ives' humor here and fond remembrance of his experiences with amateur players.

10. I believe it is significant, more as a historical document of what band's must have sounded like during that period of time rather than significance as a piece of art-music. Country Band March is a bit of good old-fashioned, but extremely difficult, fun.

Richard Floyd, former State Director of Music at the University of Texas at Austin:

1. As with all music of rhythmic complexity the internal pulse of the music (in this case the eighth note most of the time) must be internalized and measured. Then again there are other times it is quarter note triplets that becomes the internal pulse, and yet other times that one pulse plays against the other. Players must understand this relationship. I also think in this piece it is crucial to use the bar lines as an "anchor" to solidify rhythms. Notes that occur on the beat at the bar line become a strong reference point for the placement of all notes.

2. It's all about having a preconceived notion of what you want to bring out and then be diligent in creating a balance that matches what your "mind's ear" is hearing. I'm also a big believer in "target listening." In a piece like this with so much going on it is really easy to start listening generically and details are lost. So I think there are times you have to focus your listening totally on balance to create clarity and highlight the abundance of subtleties that are present. Other times target rhythm. And other times target articulation and so on.

3. This is personal and can certainly vary from conductor to conductor. I approach

this piece somewhat "tongue in cheek" and strive for as satirical an approach as possible.

I don't mind it being a little "raw." This ain't Mozart.

4. Again, as stated above. With really first rate players I don't find this to be an issue. Now...if you are having to move slowly and "teach" the piece I am inclined to isolate tasks something like this.

1. First line up the rhythms at whatever tempo allows for accuracy.

2. Then begin to balance the multiple lines to bring out quotes.

3. Then and only then do I add the accents, articulations and dynamics that bring the music to life.

5. Probably the section around [measures] 70 – 112 with the combinations of eighth note and triplet rhythms, then perhaps [measure] 160 to the end because it can get so raucous. You just have to play the notes, make good sounds and balance the parts. The music will then speak for itself.

6. To be honest. Not sure how to answer this, challenging to conduct, or challenging to make sound? I know the first time I did this piece, which was in 1974, the section that was most puzzling to me was [measures] 70 – 80.

7. For me personally this is one of those pieces that it is crucial to give the players what they need. What do they need? To me it is time. They want to be able to look up and know where the beat is. I also strive to make sure that gestures are not overstated. You can easily "beat this piece to death." Keep gestures appropriate, compact, clear, and make it a fun ride.

8. Sometimes I think we really get hung up on cues to the point that our conducting

becomes a series of cues telling players when to play as opposed to how to play. The conducting should be about the "how" of the music as opposed to the "now" of the music.

9. I've always played the stinger as written. Now...what I have done is rehearse the last four measures without the alto saxes and make it all line up and solid with a strong sense of unity and finality. Then add in the alto sax, which should to me sound like they are totally lost in the next to last measure. I've even had the section play a little out of tune and hold the written c-sharp tied across the bar line almost a full beat so it really sounds like they are totally out of sync with the rest of the band. I really think that was Ives's intent.

10. This is certainly not a landmark piece but I think it is a very real and charming glimpse into the musical mind of Ives.

Donald Peterson, Director of Bands at Brigham Young University:

1. The goal has to be becoming independent--simply because so much of it feels like you are playing "against the grain," rather than the feel of a typical march.

2. Explain the "tongue-in-cheek" nature of Ives technique--as opposed to more familiar compositional techniques which layer similar and coherent sounds atop each other. Discuss - "Is he really just trying to be humorous?" "What other rationale could lead to his treatment or personalized expressive technique?"

3. In general, it is the outlandish statements that need to be brought out to "surprise" the listener. Also, the contrasts in timbre seem to provide an idea of what he wanted to be highlighted.

4. Audible sub-division. After having all play, use separate rehearsal of parts (especially melodic quotes) and background - then plugging them back into the whole (whole-part-whole strategy).
5. [Measures] 30, 76 and 105 but, it varies depending upon the relative strength of each instrument section.
6. Same as above--plus [measure] 125 because of 16th note displacements
7. I think that the ideal "visual image" for the audience is that of a clueless conductor with a highly trained ensemble that sounds like a band falling apart and recovering. (A sort of "Damn the lifeboats, full speed ahead" approach--as opposed to the conductor who is trying to show everything problematic and becomes a spectacle.)
8. Varies by group and section strengths. But, in general, the voices that I want to bring out get the most attention--to show the ensemble where I believe the melodic "treasures" can be found.
9. Yes, I suppose because the stinger makes it feel like a "real" Sunday evening in the park march and because it puts a cap on it. (All is well that ends well!)
10. Variations on "America" would likely need to be at the top--for historical reasons and because they talk about it in music history classes. (Although I don't particularly appreciate the piece--likely due to my patriotic and military background.) After that, this piece would fall in the next group of Ives' works for band--even though it is an arrangement of a theatre orchestra piece. Overall list of important band works? This would probably be in the top 100 pieces. But, near the bottom of that list. This is just personal opinion, not based on any research.

Tom Duffy, Director of Bands at Yale University:

1. Rehearse things in rhythmic families. Isolate like rhythms families. Once these things are rehearsed then rely on conductor beats when percussion are not in.
2. Ives and James Sinclair make some of these choices for you as per dynamic markings and by registration. In all the music I conduct the students right in when they are foreground and background. They write +Oboe (yield to oboe), which indicates the oboe, for example is most important. We identify all the important lines and which should be in the foreground. In CBM I'm not so sure that anything should be in the foreground, maybe they are all equal. You must make your entrance then yield to the new voices. The students must listen to each other. Color code things that are similar, yellow, pink, green, same voice different harmonies. This helps me quickly identify where the melodic line is and where the harmonic support is.
3. Same as above
4. Make them play "*Country Band*" *March* like a Sousa march
 - Bass Drum and Tuba must be on top of beat
 - The longer the note the greater the articulations/accent.
 - Any chromatic notes get an accent.

Find the march sections and apply these three things.

I changed meters to fit better see the 5/8 in the beginning and the 3/8 in the middle. I changed the last note of measure 180 to tenuto. Listen to trumpet and fit all the notes into the sixteenth notes. Take out the slurs then put the accent in (for rehearsals only)

Sometime I'll have the outer players slur and the inner players tongue.

5. I always start by rehearsing measure 174 to the end.

The da capo is probably the hardest place, [measures] 117-126, because of rhythms. It is hard rhythmically with little help below. Ensembles usually miss measure 128. The melody is in the Trumpet part; everyone must yield to oboe and trumpet, subordinate to the inner line.

6. When things get complicated be more clear and concise. If there is ever a piece that you need to just lay the beat down this is it.

7. Left hand circles that cover the five eighth notes in measure 76 (Violets)-in a 3/8. This gives the Horns a target to aim for.

8. Cues are given to whoever is first in a section.

Set-up the sections I hear in my head, unless they need help. Cue beginnings of sections, soprano voices and bass voices The play list in my mind is what I cue, I have already decide what I think is musically important and that is what informs my cues.

9. No stinger because it ends with an ethereal fade into nothing. People laugh when there is no stinger. I think it is supposed to have people laugh. When the stinger is played it is too final and people feel complete and it is not as funny. I think this piece should be humorous.

10. There are several reasons why this piece is over looked:

- Music People do not consider it high art.
- The band world has a complicated attitude about transcriptions, which makes this work difficult to fit into the rep.
- It is too hard for most schools to play.

- It is part of the literature but not rep.
- It is so gimmicky that it is almost a novelty.

When we do it at Yale this is a serious piece because he was thinking of these things while here. I tell the students to put them selves on the benches in the parks and imagine hearing the bands go by. I think of it as the first great American March. Ives made no concession about it... he wrote it no differently then if it were any of his other pieces.

James Sinclair, Ives Scholar and Director of Orchestra New England:

1. Jagged rhythms and rag time has to be very accurate. You cannot do loose ragtime. It must be tight. You must also play correct march style.
2. Ives orchestrated these things as a complex web, or multiple colors in a tweed cloth. Exaggerating things could be unfortunate and cause the piece to lose its complex character. If a tune is brought out because a player recognizes it great but for the most part players should allow the written dynamic and accents govern what comes through.
3. I identify where the melodic content is, and make sure the players know where to hear it and if they have it. Take apart the specific lines to rehearse. One example would be Violets in measures 76-80. Ives clearly wanted the sound of Adam Forepough's Circus organ from around the corner. After mastering the rhythms of the offset waltz the performers must exaggerate the dynamics so that it sounds as though the Circus Organ is "soft" coming around the corner then crescendos as it approaches the listener more closely, then fades away as it passes the by.

4. The essence of "*Country Band*" *March* is the lack of stylistic uniformity. It isn't always even a march!
5. Any time there is mixed meter like in measure 76 violets.
6. The rewriting of measures 6-7 to allow for a 7/8 and then 2/4 in measure increase the confidence factor and are much more solid for conductor and performer. It's more of a safe impact with the 2/4 rather than the 5/8. Similarly measure 43 is also more secure in 3/4. One of the most difficult sections is measures 76-78 where Ives inserts Violets. The conductor should conduct 2/4 in the right hand and mark the "&" of one in measure 76, one of measure 77 and then the last eighth of measure 78 with the left hand thus outlining the 3/4 waltz downbeats. For rehearsal purposes off beats should be taken out of context and rehearses so that they can hear the part, almost by rote. Trombones also should make a marcato accent so their part is more like down beats in 3/4. All of this should be taken out of context and taught by rote. Again, conduct with left arm the 3/4 waltz feel so that left arm is giving the down beats to the waltz. No matter the passage a conductor should:
 - Set a metronome at the eighth note value and sing through all of the parts to see to it that you are not fooling yourself.
 - Color scheme to see what parts are where etc. To help with analysis. Essential cues and metrics are marked as the basis from which you are conducting.
7. The conductor should change characters to allow the feeling to be more dramatically clear. Measure 30, for example, would be much broader. Then switch to marcato at measure 36.

8. This always depends on the individual playing each part. Some entrances seem to be tricky to count for some players. Helping them through that determines which cues are needed. I always tell students to look at the individual parts and notice who has a bunch of rests to count through and then mark the score for those issues. Of course there are many quick changes of character that include a new lead player, and those entrances call for acknowledgment or a "cue" if you will.

9. Ives circles things when he wants to remove things. He circled this then put a “?” so it depends on the acoustics and the audience. You can do it three different ways, in time, not at all, or delayed. I prefer to not use it. It is funnier when the sax wonders into space with the tune at twice its speed.

10. It is an iconic work. This work really serves as a jumping off point, or a point of departure for Ives. Over the years, he keeps it close to his heart and because of his fondness for the work it appears in many of his later significant works.

Summary

The comments from these conductors are a great resource for any ensemble preparing “*Country Band*” *March*. While there are differences of opinion from conductor to conductor several common areas of focus are noteworthy. These include: identifying and clearly explaining to the ensemble that “*Country Band*” *March* is a “caricature”²¹¹ of the amateur bands of the 1900s; specifically identifying the tunes Ives quotes; emphasizing uniformity of musical style; giving strict attention to clarity of conducting style; and treating the work as a significant piece of Americana. Every conductor agreed

²¹¹ Colonel Thomas H. Palmatier, survey by author, April 2013.

that the most difficult passages in the work existed between measure 105 and the end. In almost every case the conductors suggested to start rehearsing these passages first.

Concerning the final “stinger,” six conductors performed the stinger as written, one did not perform the stinger, and one varied the performance of the final measure. I think

Craig Kirchhoff summed it up best when he said, “‘*Country Band’ March* is a bit of good old-fashioned, but extremely difficult, fun.”²¹²

²¹² Craig Kirchhoff, survey by author, October 2013.

CHAPTER SIX

BORROWINGS

It is not uncommon for composers to recycle or reuse portions of compositions in other works. Aaron Copland serves as a perfect example, continually working and reworking material into “new” works. Ives is no different in that he too sought ways to rework older material into newer works. Ives quotes portions of “*Country Band*” *March*, for example in five other works. These include: Sonata No. 2 for Piano: *Concord, Massachusetts, 1840-60* (1916), *Three Places in New England* (1916), and the Fourth Symphony Mvt. 2 (1910). Other works incorporate the characteristics found in “*Country Band*” *March* but do not quote it specifically. These include: *Central Park in the Dark* (1906), *The Unanswered Question* (1906), *Over the Pavement* (1906), and *Tone Roads* (1911). Still others use material first written for “*Country Band*” *March* but then eliminated from the final manuscript. These include: “They Are There!” and “He is There.” Each of these works, significant in their own right, show the refinement, only time can allow, of the techniques explored in “*Country Band*” *March*.

QUOTATION

Orchestral Set No. 1: Three Places in New England, employs “over 80%” of “*Country Band*” *March* for its second movement, *Putnam’s Camp*.²¹³ This work,

²¹³ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

depicting a young boy's wanderings from a picnic in Redding Conn., was among the first of Ives's major orchestral works to be published and performed.²¹⁴ *Putnam's Camp* recalls the military battles that took place in Redding by, "embedding marching and patriotic tunes played by a series of marching bands."²¹⁵ In describing *Putnam's Camp* Swafford indicates that it is, "among the most scrupulously comic excursions in music... a comic masterpiece."²¹⁶ Nearly all of "*Country Band*" *March* is incorporated into measures 1-49 and 120-154 of *Putnam's Camp* (See Musical Example 30).²¹⁷

**MUSICAL EXAMPLE 30: PIANO REDUCTION OF ORCHESTRAL SET NO. 1:
THREE PLACES IN NEW ENGLAND.**

Allegro (quick step time)

Fls, Obs, Cls
Vn 1-2
Tpts
Hns
Va
Bns
Tbn
Vc
Sn dr
B dr
Cym

Vn 1-2
Va, Vc

Mercury (1976)

²¹⁴ Burkholder, "Ives, Charles," 2.

²¹⁵ Magee, *Charles Ives Reconsidered*, 125.

²¹⁶ Swafford, *A Life with Music*, 245.

²¹⁷ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

In fact, Swafford's description of *Putnam's Camp* could easily describe "*Country Band*"

March:

Putnam's Camp has a "brash brassiness of [an] introduction, [a] stalwart melody of the first strain, [a] deliberately banal second strain, ... fanfares... and the dream trio with ghostly images of two bands playing the same drumbeat in two different tempos... [and] after the da capo the piece ends with a boisterous Ivesian racket..."²¹⁸

Clearly, *Putnam's Camp* could not exist without "*Country Band*." To this end Denise Von Glahn suggests, "without the inviting tune of '*Country Band*' *March* to carry the listeners along, we are left to drift in musical space."²¹⁹

Ives continues to stretch the material from "*Country Band*" by incorporating bits of it into the *Hawthorne* movement from Sonata No. 2 for Piano: *Concord, Massachusetts* In an effort to capture, "crucial events throughout Ives's life," the *Concord Sonata* uses, "the juxtaposition and free mixture of hymns, minstrel songs, and marching tunes with Europe's best known works...[as a] tactile backdrop of [these] early memories."²²⁰ This virtuosic masterpiece employs the main tune from the first strain of "*Country Band*" *March*, measures 5-15, on page 35 of the *Concord Sonata* score (See

²¹⁸ Swafford, *A Life with Music*, 245.

²¹⁹ Von Glahn, "A Sense of Place," 297.

²²⁰ Magee, *Charles Ives Reconsidered*, 137.

Musical Example 31).²²¹ Geoffrey Block suggests this melodic material was used to simulate the “secular noise” of a circus band.²²²

MUSICAL EXAMPLE 31: “HAWTHORNE”, FROM *PIANO SONATA NO. 2* PG. 35.



The Celestial Railroad, an arrangement of the *Hawthorne* movement from the *Concord Sonata* and second movement from the Fourth Symphony, also employs the melody from “*Country Band*” *March*. In the *Celestial Railroad* Ives again uses “*Country Band*” *March* for “secular noise” to, as Geoffrey Block describes it, “mark the pilgrim’s stylish arrival by train [to Beulah Land].”²²³ Thomas Brodhead’s description of *Celestial*

²²¹ Charles Ives, *Piano Sonata No. 2 “Concord, Mass., 1840-1860,”* 2nd ed. (New York: Associated Music Pub., 1947): 35.

²²² Block, *Ives Concord Sonata*, 60.

²²³ *Ibid.*, 73.

Railroad includes this narrative, “the musical lines intertwine and then unravel, revealing a spirited setting of the main theme of Ives’s own ‘*Country Band*’ *March* (mm. 174-93).”²²⁴

The manuscript of “*Country Band*” *March* indicates there were two introductions composed, and that the first of these was rejected (See Musical Example 32).²²⁵

MUSICAL EXAMPLE 32: ORIGINAL INTRODUCTION TO “COUNTRY BAND” MARCH FROM MANUSCRIPT PG. 1.



This introduction was not a total loss in that Ives reworks it into two of his “Three Songs of War.” The songs “They are There!” and “He is There” are essentially one in the same. The original solo song titled “He is There” was changed to “They are There!” as a result of revisions by Ives.²²⁶ In each version, whether written for solo song or chorus,

²²⁴ Brodhead, “Ives’s *Celestial Railroad* and His Fourth Symphony,” 389-390.

²²⁵ Ives, “*Country Band*” *March* for Theater Orchestra, 44.

²²⁶ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, VII.

Ives employs the original introduction from “*Country Band*” *March* as the introduction for these works (See Musical Example 33).²²⁷

**MUSICAL EXAMPLE 33: INTRODUCTION TO “HE IS THERE” FROM
“THREE SONGS OF WAR.”**



Symphony No. 4, considered by many as Ives’s, “mightiest work,” draws from no fewer than fifteen other works.²²⁸ This work takes as its program “what Ives describes as the questioning of existence.”²²⁹ The second movement based on Hawthorne’s “The Celestial Railroad” is a comedy of the “secular world.”²³⁰ The music of this movement is

²²⁷ Charles Ives, *114 Songs* (The National Institute of Arts and Letters, 1975), 107.

²²⁸ Hitchcock, *A Survey of the Music*, 89.

²²⁹ Magee, *Charles Ives Reconsidered*, 157.

²³⁰ Ibid.

an expansion of the *Hawthorne* movement from the *Concord Sonata*.²³¹ The comedy unfolds, as Swafford describes it in “the most elaborate extension of polyrhythm in Ives’s career, or in ... Western music for years to come,” and is personified in the, “quiet Pilgrims’ hymn [that is] flattened by a roaring march.”²³² The march accused of flattening the quiet hymn is of course based on “*Country Band*” *March* and comes at the conclusion of this movement.²³³ This work not only employs the melodic content from “*Country Band*” *March* but also represents the, “store house of ideas,”²³⁴ found throughout “*Country Band*,” and among other works.

EMULATION

Ives’s *Unanswered Question* and *Central Park in the Dark* of 1906 gracefully accomplish the polymetric and polyrhythmic techniques along with melodic layering unsettlingly used in “*Country Band*” *March*. These techniques occur in “many other passages in [Ives’s] music which gives the effect of multiple tempi, even though everything is notated within a common metrical framework.”²³⁵ Additionally, the

²³¹ Ibid.

²³² Swafford, *Charles Ives: with Music*, 356.

²³³ Charles Ives, *Symphony No. 4* (Milwaukee: Hal Leonard, 1965), 87.

²³⁴ Stone, “Ives Fourth Symphony,” 16.

²³⁵ Robert P. Morgan, “Ives and Mahler: Mutual Responses at the End of an Era,” *Charles Ives and the Classical Tradition*, edited by Geoffrey Block and J. Peter Burkholder (New Haven: Yale University Press, 1996), 81.

polytonal techniques found in “*Country Band*” March are masterfully used in the call and response nature of each voice in *The Unanswered Question*.²³⁶

Over the Pavements like “*Country Band*” March features tempos moving together with complex texture, extreme rhythmic counterpoint, and ragtime syncopations²³⁷ (See Musical Example 34).²³⁸

MUSICAL EXAMPLE 34: PIANO REDUCTION OF SCHERZO: OVER THE PAVEMENTS.

The musical score is for a piano reduction of a Scherzo titled 'Over the Pavements'. It is in 3/8 time and marked 'Allegro'. The score features four staves: Clarinet (Cl), Bassoon or Saxophone (Bn or Sx), Trumpet (Tpt), and Piano (Pf). The Clarinet, Bassoon/Saxophone, and Trumpet parts begin with a forte (f) dynamic. The Piano part enters later with a fortissimo (ff) dynamic. The music is characterized by complex rhythmic patterns and syncopation. The score is attributed to Peer (1954).

Jan Swafford’s description of this work has unmistakable correlations to “*Country Band*” March:

²³⁶ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

²³⁷ Hitchcock, *A Survey of the Music*, 75.

²³⁸ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IIIC.

The complexity [of this piece] gradually accumulates from the simple beginnings until [Ives] is stacking up six layers of polyrhythm and polyphrasing,...few pieces of this complexity maintain as much forward drive as this one, and few are as rambunctious and entertaining. The ending or rather non-ending, is one of Ives's most startling, particularly apt, and funniest: after all the wild rhythmic counterpoint, free harmonies, and piano drumming, it suddenly winds up with two bars of old-time oompah accompaniment.²³⁹

Two chamber works dating from 1911 called *Tone Roads* also employ many of the Ivesian characteristics found in “*Country Band*” *March*, namely juxtapositions of rhythmic patterns, harmonic, and melodic interval patterns that move through the piece unsystematically (See Musical Example 35),²⁴⁰ and contrapuntal lines moving independently of each other that “occasionally come together in a climatic unison.”²⁴¹

MUSICAL EXAMPLE 35: PIANO REDUCTION OF TONE ROADS ET AL.

Peer (1949), ed. Swift

²³⁹ Swafford, *A Life with Music*, 179.

²⁴⁰ Sinclair, *A Descriptive Catalogue of the Music of Charles Ives*, IE.

²⁴¹ *Ibid.*, 242.

CONCLUSIONS

As a conductor I have had the privilege to conduct several works by Charles Ives. These include *The Unanswered Question*, *The Alcotts*, transcribed for band, *March Intercollegiate*, *Circus Band March*, for band and choir, and “*Country Band*” *March*. I found within each piece a greater understanding of Charles Ives not only as an innovative composer but also as an enlightened soul. It is clear through many of his works that Ives thought deeply about his past and treasured life experiences. “*Country Band*” *March* allows the conductor, performer, and audience to peer through the window of time and see the jovial boyhood memories of Charles and the “country” bands he knew so well.

Though there are significant challenges to overcome while preparing “*Country Band*” *March*, every ensemble that fully understands the historical background and embraces the necessary stylistic nuances inherent in “*Country Band*” will find the preparation and subsequent performance of the work rewarding. This has been true each time I conducted “*Country Band*” *March*, though students were always skeptical during the beginning preparation stages. Interestingly, after carefully and methodically developing an understanding of the rhythmic layers, extended harmonies, complex ragtime figures, melodic layering, historical, and stylistic significances of “*Country Band*” *March*, nearly every student came to enjoy the work. Ives’s ability to compose a

work derived from traditional march form while remaining interesting and fresh to listeners today is incredible. Ives truly was a composer ahead of his time.

Christopher Ballant suggests that a new style of music emerges when a piece of music, “simultaneously situates itself in an already formed style and tears free of that style.”²⁴² “*Country Band*” *March* epitomizes this principal by simultaneously employing the 19th century march style and yet tearing free from that style through the use of the musical characteristics that have become synonymous with the “Ivesian” sound.

“*Country Band*” *March* is not merely an experimental work of Ives, but a significant composition on which many other works depend. Jonathon Elkus suggests that, “the marches and theatre orchestra music of Ives’s early years, [including “*Country Band*” *March*] may seem light years away from the later masterpieces, but they stand in their own right.”²⁴³ “*Country Band*” *March*, therefore, with its multi-layered compositional techniques, including rag, polymeter, polytonality, and polymelodic characteristics generated a new “Ivesian” sound and stands as a pioneering foundation that Ives’s later works naturally build on. Further, conductors and performers who recognize the work’s significant challenges and approach the work in a historically and stylistically accurate manner will discover the sophistication in “*Country Band*” *March* and will accurately recreate the musical voice of one of America’s greatest composers.

²⁴² Christopher Ballant, “Charles Ives and the Meaning of Quotation in Music,” *The Musical Quarterly* 65, no. 2 (April 1979): 167.

²⁴³ Elkus, *Charles Ives and the American Band Tradition*, 11.

APPENDICES

Ives's works for Wind Band:

1. Fantasia on Jerusalem the Golden (1888)
2. March in F and C, with "Omega Lambda Chi" (1895-6)
3. March "Intercollegiate," and with "Annie Lisle" (c. 1895)
4. Runaway Horse on Main Street (c. 1907-8)
5. School Boy March in D and F, Op 1.

Ives works transcribed or arranged for Wind Band:

1. The Alcotts, 5 ½ min.
 - a. Arr. Richard E. Thurston
 - b. Arr. Jonathan Elkus
2. The Circus Band, 2 ½ min.
 - a. Arr. Jonathan Elkus with opt. mixed chorus
3. "Country Band" March, 4 min.
 - a. Arr. James Sinclair
4. Decoration Day, 9 min.
 - a. Arr. Jonathan Elkus
5. Finale from Symphony No. 2, 9 min.
 - a. Arr. Jonathan Elkus
6. Fugue in C from the 1st movement of String Quartet No. 1: From the Salvation Army, 5 ½ min.
 - a. Arr. James Sinclair
7. March No. 6: Here's to Good Old Yale, 4 min.
 - a. Arr. James Sinclair
8. March "Intercollegiate," with "Annie Lisle," 4 min.
 - a. d. and Arr. Keith Brion
9. March: Omega Lambda Chi, 3 min.
 - a. Ed. and Arr. Keith Brion
10. Old Home Days Suite, 8 min.
 - a. Arr. Jonathan Elkus
11. Overture and March "1776," 3 min.
 - a. Arr. James Sinclair
12. A Son of a Gambolier, 4 min.
 - a. Arr. Jonathan Elkus

13. They are There! (A War Song March), 3 min.
 - a. Arr. James Sinclair
14. Variations on "America," 7 min.
 - a. Trans. William Rhoads from William Schuman's orchestration.
15. Variations on "Jerusalem The Golden," 3 ½ min. Concert Band and Brass Quintet or Sextet.
 - a. Arr. Keith Brion.

Chamber works for winds:

1. From the Steeples and the Mountains
2. Polonaise
3. Scherzo: Over the Pavements
4. Take off No. 3: Rube Trying to Walk 2 to 3!!!

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BIOGRAPHY

Jermie Steven Arnold was appointed to the Bob Cole Conservatory of Music at California State University, Long Beach as the Associate Director of Bands in the fall of 2012. Professor Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. Professor Arnold is currently completing his Doctorate in Instrumental Conducting from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold's public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While Assistant Director of the Marching Band countless Region and State competitions were won, in addition to performances at the Presidential Inaugural Parade, the Macy's Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho, and Virginia. In 2013 he was named the guest conductor for the Maine All-State Band. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle and Bethany.