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GUIDELINES FOR EFFECTIVE TRANSCRIPTION FOR WIND BAND:
AN ANALYSIS OF THE ORCHESTRATION TECHNIQUES USED
IN KEITH WILSON'S TRANSCRIPTIONS OF
HINDEMITH'S SYMPHONIC METAMORPHOSIS

by

Collette Jeanine Rockley

A Document Submitted to the Faculty of the
SCHOOL OF MUSIC AND DANCE
In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN CONDUCTING

In The Graduate College
THE UNIVERSITY OF ARIZONA

1997
THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read the document prepared by Collette Jeanine Rockley entitled GUIDELINES FOR EFFECTIVE TRANSCRIPTION FOR WIND BAND: AN ANALYSIS OF THE ORCHESTRATION TECHNIQUES USED IN KETTLE WILSON'S TRANSCRIPTION OF HINDEMITH'S SYMPHONIC METAMORPHOSES and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Musical Arts.

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Final approval and acceptance of this document is contingent upon the candidate's submission of the final copy of the document to the Graduate College.

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SIGNED: Collett J. Pohl
# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ................................................. 6
LIST OF TABLES .............................................................. 7
ABSTRACT ............................................................................. 8
SECTION 1 .............................................................................. 10
   INTRODUCTION ................................................................. 10
      CHAPTER 1 ................................................................. 11
         Wind Band Transcription: A Brief Historical Overview .......... 12
         Wind Band Development in the Mid-Nineteenth Century .......... 14
      CHAPTER 2 ................................................................. 22
         The Early Twentieth Century Wind Band ......................... 23
         Common Transcription Techniques of the Early Twentieth Century ... 24
         Recent Trends in Transcription ..................................... 33
      CHAPTER 3 ................................................................. 36
         Literature Selection for Transcribers ............................... 37
      CHAPTER 4 ................................................................. 41
         Symphonic Metamorphosis: The Orchestral Work ................ 42
         Keith Wilson's Transcription of *Symphonic Metamorphosis* ...... 44
SECTION 2 .............................................................................. 48
   ANALYSIS OF THE ORCHESTRATION BY KEITH WILSON IN THE
   TRANSCRIPTION OF *SYMPHONIC METAMORPHOSIS* .................. 48
      CHAPTER 5 ................................................................. 49
         Comparison of Hindemith's Original Score with Wilson's Score .... 50
         The Adaptation of String Parts to Wind Instruments ............... 55
<table>
<thead>
<tr>
<th>Chapter/Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment of the Wind Parts</td>
<td>61</td>
</tr>
<tr>
<td>SECTION 3</td>
<td>66</td>
</tr>
<tr>
<td>SPECIFIC COMPARISON OF THREE ORCHESTRATIONS OF SYMPHONIC METAMORPHOSIS:</td>
<td>66</td>
</tr>
<tr>
<td>HINDEMITH'S, WILSON'S, AND COMMON PRACTICE SCORING AS SUGGESTED BY THE LANG</td>
<td></td>
</tr>
<tr>
<td>ORCHESTRATION TEXT</td>
<td></td>
</tr>
<tr>
<td>CHAPTER 6</td>
<td>67</td>
</tr>
<tr>
<td>Instrumental Family</td>
<td>68</td>
</tr>
<tr>
<td>Tone Color of Register</td>
<td>75</td>
</tr>
<tr>
<td>CHAPTER 7</td>
<td>81</td>
</tr>
<tr>
<td>Volume and Articulation Characteristics of Specific Instruments</td>
<td>82</td>
</tr>
<tr>
<td>CHAPTER 8</td>
<td>88</td>
</tr>
<tr>
<td>Wind Instrument Technique</td>
<td>89</td>
</tr>
<tr>
<td>SECTION 4</td>
<td>97</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>97</td>
</tr>
<tr>
<td>CHAPTER 9</td>
<td>98</td>
</tr>
<tr>
<td>Summary</td>
<td>99</td>
</tr>
<tr>
<td>APPENDIX A</td>
<td>104</td>
</tr>
<tr>
<td>APPENDIX A</td>
<td>105</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>106</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

FIGURE 1 Lohengrin, Introduction to Act III: measures 16-18 ............... 27
FIGURE 2 Rescore of Lohengrin, Introduction to Act III: measures 16-18 .... 27
FIGURE 3 Symphony No. 5, Finale: measures 71-72 ......................... 29
FIGURE 4 Rescore of Symphony No. 5, Finale: measures 71-72 ............. 30
FIGURE 5 Hindemith Symphonic Metamorphosis, MM I: measures 31-36 ... 56
FIGURE 6 Wilson Symphonic Metamorphosis, MM I: measures 31-36 ....... 58
FIGURE 7 Rescore Symphonic Metamorphosis, MM I: measures 31-36 .... 59
FIGURE 8 Hindemith Symphonic Metamorphosis, MM II: measures 45-48 .... 60
FIGURE 9 Wilson Symphonic Metamorphosis, MM II: measures 45-48 ...... 60
FIGURE 10 Rescore Symphonic Metamorphosis, MM II: measures 45-48 .... 61
FIGURE 11 Hindemith Symphonic Metamorphosis, MM II: measures 167-170 . 63
FIGURE 12 Wilson Symphonic Metamorphosis, MM II: measures 167-170 ... 64
FIGURE 13 Hindemith Symphonic Metamorphosis, MM III: measures 13-15 ... 64
FIGURE 14 Wilson Symphonic Metamorphosis, MM III: measures 13-15 .... 65
FIGURE 15 Hindemith Symphonic Metamorphosis, MM II: measures 28-35 .... 70
FIGURE 16 Wilson Symphonic Metamorphosis, MM II: measures 28-35 ...... 72
FIGURE 17 Rescore Symphonic Metamorphosis, MM II: measures 28-35 .... 73
FIGURE 18 Hindemith Symphonic Metamorphosis, MM I: measures 41-46 ... 77
FIGURE 19 Wilson Symphonic Metamorphosis, MM I: measures 41-46 ..... 78
FIGURE 20 Rescore Symphonic Metamorphosis, MM I: measures 41-46 ..... 79
FIGURE 21 Hindemith Symphonic Metamorphosis, MM I: measures 41-46 .... 85
FIGURE 22 Wilson Symphonic Metamorphosis, MM I: measures 41-46 ...... 86
FIGURE 23 Rescore Symphonic Metamorphosis, MM I: measures 41-46 .... 87
FIGURE 24 Hindemith Symphonic Metamorphosis, MM IV: measures 128-130. 92
FIGURE 25 Wilson Symphonic Metamorphosis, MM IV: measures 128-130 ... 93
FIGURE 26 Rescore Symphonic Metamorphosis, MM IV: measures 128-130 ... 94
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE 1</td>
<td>List of works transcribed for wind band</td>
<td>16</td>
</tr>
<tr>
<td>TABLE 2</td>
<td>Lang re-assignment chart</td>
<td>32</td>
</tr>
<tr>
<td>TABLE 3</td>
<td>String/wind comparison chart, MM I</td>
<td>52</td>
</tr>
<tr>
<td>TABLE 4</td>
<td>String/wind comparison chart, MM II</td>
<td>53</td>
</tr>
<tr>
<td>TABLE 5</td>
<td>String/wind comparison chart, MM III</td>
<td>54</td>
</tr>
<tr>
<td>TABLE 6</td>
<td>String/wind comparison chart, MM IV</td>
<td>54</td>
</tr>
</tbody>
</table>
ABSTRACT

This document demonstrates that Keith Wilson's transcription of Hindemith's Symphonic Metamorphosis provides a useful model for transcribers of symphonic literature for wind band because of Wilson's sensitivity to instrumental family, playing techniques, tone color of register, and the volume and articulation characteristics of specific instruments. Within the scope of this study, there are four principal areas of focus: Introductory material that concisely provides a history of transcription for wind band from the mid-nineteenth century to the present to place Wilson's piece in historical context; a discussion of the importance of literature selection for transcribers, illustrating the appropriateness of Hindemith's orchestral work for an exclusively wind sonority; a comparison of the orchestral work with the wind version, examining both the adaptation of the string parts as well as the treatment of the orchestral wind parts within the wind band sonority; and a specific analysis of the wind band version of Symphonic Metamorphosis based on the criteria put forth in the thesis statement.

Each musical example shown from Symphonic Metamorphosis has three components: the indicated measures and instruments from the orchestral score, Wilson's version of the same passage, and a rescored wind version of the orchestral score based on Philip J. Lang's 1950 orchestration textbook, Scoring for Band. Lang's text provides very specific guidelines for re-assignment of orchestral parts when transcribing for wind band, and the rescored wind versions reflect Lang's suggestions. By comparing three orchestrations of the same musical passage, it becomes clear that the effectiveness of Wilson's version for winds is due to the emphasis placed on capturing the timbral and textural contrast within Hindemith's
work and not simply re-assigning orchestral parts. The rescored version allows for illustration of a more common practice approach to scoring Hindemith's work, demonstrating that although the provided orchestration does render the indicated passage, exact duplication of the original is not the most effective method of transcribing orchestral works for wind band. Basic guidelines for transcription are provided within each section of the document, always using Keith Wilson's work as a model of transcription for wind band.
SECTION 1

INTRODUCTION
CHAPTER 1
Wind Band Transcription: A Brief Historical Overview

From the inception of the wind band as a performance vehicle, a great portion of the literature available has consisted of transcribed works originally written for another medium. Even the early civic and court wind bands would perform polyphonic music, originally composed for voices, with a mixed consort of woodwind and brasswind instruments. During the years of the Patrick Gilmore and John Philip Sousa Bands, transcriptions of opera arias and overtures made up a large portion of the average concert program. Even today's modern collegiate wind ensemble regularly includes transcriptions of orchestral and operatic works as a part of its repertoire.

_transcription_ is defined by the New Harvard Dictionary of Music as "The adaptation of a composition for a medium other than its original one... ;also the resulting work," essentially, re-scoring a piece of music so it may be performed by instruments or voices that were not originally intended to render the piece. Some transcriptions undergo a dramatic change from the original work, e.g. a piano work transcribed for symphony orchestra, while others may shift from one large genre to another, e.g. an orchestral overture transcribed for concert band. Whatever an ensemble's instrumentation may be, the use of transcription allows for accessibility to great works for a larger number of musicians who otherwise wouldn't have the opportunity to perform them.

This study will concentrate on one particular type of transcription: that of large orchestral works transcribed for the modern wind band. This is the most common type of transcription for wind band, as the first rendering of a work for a

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1Whitwell, David. _A Concise History of the Wind Band_. (Northridge, CA: Winds, 1985.)
large ensemble is often for symphony orchestra; it is often only after the success of
the orchestral work that a band version is considered.

There are no steadfast rules for transcribers regarding instrumentation and
ensemble choice, however, transcriptions for symphony orchestra are often more
successful due to the orchestra's long history as an ensemble of a fundamentally
consistent instrumentation. The wind band, in comparison with the orchestra, has
only recently become somewhat consistent in instrumentation, yet there are still many
incarnations of the wind band, i.e. wind ensemble, wind symphony, symphonic band,
and concert band, that are not uniform in instrumentation between themselves, or
from institution to institution. A wind ensemble in one university may consist of 40
players, while at another university it would be 80 players with an entirely different
complement of instruments.\(^2\) There is consistency among wind bands that certain
families of instruments are always represented, e.g. those of the clarinet, flute,
saxophone, trumpet, etc., yet the specific instruments and their numbers within those
families can be extremely different from ensemble to ensemble.

Hence, there is a unique task for those attempting to transcribe works from
symphony orchestra to wind band, for not only is there the challenge of selecting
good instrumentation and literature but also the obligation of preserving the musical
integrity of the original work. It is important to note that another term, arrangement,
can be used interchangeably with transcription, however, arrangements are usually
considered amended versions of the original work, e.g. changing the overall structure
and altering or simplifying musical gestures.\(^3\) The challenge of preserving the

\(^2\)Battisti, Frank. The Twentieth Century American Wind Band/Ensemble: History, Development and
Literature. (Fort Lauderdale, FL: Meredith Music Publications, 1995.)

of Harvard University Press, 1986.)
integrity of the music has been met successfully by many transcribers, however, the number of unsuccessful attempts at wind band transcription unfortunately outweighs the triumphs.

**Wind Band Development in the Mid-Nineteenth Century**

The practice of using transcription as a tool to generate literature for wind ensembles can be traced to the early European wind bands. However, the technical development of the instruments and the instrumentation of these ensembles was at a stage far removed from the contemporary wind band. Not yet created was the ring-key clarinet, saxophone, tuba, or euphonium, and the role of the wind band in society was relegated to military, civic, church, or court functions. Because of the many differences between early European wind bands and the contemporary wind ensemble, this study will use the mid-1800's as a point of departure, when the first incarnations of the modern wind band were encountered.

The nineteenth century brought about many developments for wind players and the wind band, from advances in literature and instrument construction to experiments with expanding the instrumentation of the wind band. Advances in instrument construction had a great impact on the development of the wind band as an ensemble, with many of these improvements occurring by 1850: Theobald Boehm perfected the metal, cylindrical bore plateau-keyed flute (1847); August Buffet, Jr. adapted Boehm's ring-key system to the clarinet; Adolphe Sax patented the saxophone family (1846); and in 1851, J.P. Oates made improvements on the piston

---

of the brass alto and tenor voices found in the wind band today. The construction advances permitted wind players to perform with greater technical facility and virtuosity, leading to a more rapid expansion of challenging literature, and finally, the combining of woodwinds and brasses into one ensemble.

In 1853, Kroll and Reister first combined woodwinds and brasses into a large ensemble, greatly expanding the literature possibilities for the wind band. This was due to the greater variety of sonorities provided by the contrasting instrumental families, found prior to this point only in the symphony orchestra. Of the many bands that were founded as a result of this new instrumental combination, the Boston Brigade Band is a particularly important organization. This was the ensemble that became the Patrick Gilmore Band, when in 1859 the 26 year-old bandmaster was appointed to the helm of the ensemble. When Gilmore changed the name of the band, he set a course wind bands would continue on for the next 140 years.

The function of the wind band in mid-nineteenth century society was quite similar to its early European predecessors; the military band and civic, or public, bands were the primary categories of large wind band. Most performances by professional wind bands were outdoor public concerts, so the literature selected by the bandmaster had to be sensitive to the acoustics of the performing area and the tastes of the audience. Because these outdoor concerts took place in public parks and the audience was not always stationary, the literature selected had to be recognizable

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6Ibid.
7Ibid.
8Ibid.
and/or energetic to keep the listener's attention. This accounts for the proliferation of polkas and marches in wind band literature, as several of these pieces would commonly be played on a single concert program. Considering the proliferation of light music for this newer type of wind band (combined woodwind and brasses), there was a need for other, more serious music to round out the programs. Hence, the use of transcriptions of popular opera excerpts rapidly increased, giving birth to a practice still common to the wind band. The original music for band was a small fraction compared to the vast amount of written music available for transcription, so there was a considerable number of significant works transcribed for band through the end of the century and into the next.

Transcription was a practice undertaken by many different music professionals, the primary transcribers being the composers themselves, professional arrangers, and bandmasters. Often, the latter two would be one and the same as most bandmasters were quite confident of their musical abilities and did not desire the outside services of an arranger. Table 1 is a partial list of composers and their works that have been transcribed for wind band, which should put into perspective just how common this practice was at the time. Most of these transcriptions are no longer performed, as the quality of the rendering was often dependent on the bandmaster's skill in scoring for the ensemble.

Table 1 List of works transcribed for wind band

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works Transcribed for Wind Band</th>
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<tbody>
<tr>
<td>Johann Sebastian Bach</td>
<td>*Fugue in A minor, Fugue in G Minor, Chorale &amp; Fugue in G Minor, Toccata and Fugue in C Major, Jesu Joy of Man's Desiring,</td>
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<thead>
<tr>
<th>Composer</th>
<th>Works Transcribed for Wind Band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Sebastian Bach (con't)</td>
<td><em>Come Sweet Death, Brandenburg</em> Concerto No. 1</td>
</tr>
<tr>
<td>Ludwig van Beethoven</td>
<td>Overtures to <em>Fidelio, Leonore, Egmont</em>, <em>Coriolanus, King Stephan</em>, Symphony No. 1, Symphony No.5, &quot;Moonlight&quot; Sonata, <em>Minuet in G</em></td>
</tr>
<tr>
<td>Vincenzo Bellini</td>
<td>Overtures to <em>Norma, I Puritani</em>, Selections from <em>Norma, I Puritani</em>, and <em>La Sonnambula</em></td>
</tr>
<tr>
<td>Hector Berlioz</td>
<td>Overtures to <em>Benvenuto Cellini, Roman Carnival, Beatrice and Benedict, and Judges of the Secret Court</em>; Excerpts from <em>Symphony Fantastique</em>; Selections from <em>The Damnation of Faust</em></td>
</tr>
<tr>
<td>Georges Bizet</td>
<td><em>L'Arlesienne Suites</em> No. 1 and No. 2, Selections from <em>Carmen</em> and <em>The Pearl Fishers</em></td>
</tr>
<tr>
<td>Alexander Borodin</td>
<td>From <em>Prince Igor</em>: <em>Overture, Polovetsian Dances, Polovetsian March</em></td>
</tr>
<tr>
<td>Johannes Brahms</td>
<td><em>Academic Festival Overture, Hungarian Dances, Tragic Overture</em></td>
</tr>
<tr>
<td>Frederick Chopin</td>
<td><em>Funeral March</em>, Waltzes (various), Nocturnes (various), Mazurkas (various), Polonaises (various), Preludes (various)</td>
</tr>
<tr>
<td>Claude Debussy</td>
<td><em>Petite Suite, Children's Corner</em> (Serenade for the Doll, The Little Shepherd, Golliwog's Cakewalk), <em>Claire De Lune</em></td>
</tr>
<tr>
<td>Gaetano Donizetti</td>
<td>Selections from <em>Lucia Di Lammermoor, La Favorita, Daughter of the Regiment, Lucrezia Borgia, L'elisir D'amore</em></td>
</tr>
<tr>
<td>Antonin Dvorák</td>
<td><em>New World Symphony</em> (Largo, Scherzo, Finale), <em>Slavonic Dances</em> (1, 2, 3, 4, 6, 7, 10, 11), <em>Bohemia Overture, Songs My Mother Taught Me</em></td>
</tr>
<tr>
<td>Composer</td>
<td>Works Transcribed for Wind Band</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Edward Elgar</td>
<td><em>Pomp and Circumstance, The Crown of India</em> (Triumphal March), Overture to <em>Cockaigne</em></td>
</tr>
<tr>
<td>Michael Ivanovich Glinka</td>
<td>Overtures to <em>Russian and Ludmilla</em> and <em>A Life for the Tsar, Russian Dance, Valse Fantasie</em></td>
</tr>
<tr>
<td>Edward Greig</td>
<td><em>Peer Gynt Suites No. 1</em> and <em>No. 2, Wedding Day at Troldhaugen</em></td>
</tr>
<tr>
<td>Georg Friedrich Handel</td>
<td><em>Messiah</em> (oratorio), <em>Judas Maccabaeus</em> (March &amp; Chorus), <em>Saul</em> (Dead March), <em>Samson</em> (Minuet), &quot;Occasional&quot; Overture</td>
</tr>
<tr>
<td>Franz Josef Haydn</td>
<td><em>Military Symphony, Surprise Symphony</em> (Andante), <em>Farewell Symphony</em> (Finale), <em>The Creation</em> (The Heavens Are Telling), <em>Gypsy Rondo, Oxen Minuet</em></td>
</tr>
<tr>
<td>Franz Liszt</td>
<td><em>Les Preludes, Tasso, Mazeppa, Hungarian Rhapsodies</em> (Nos. 1, 2, 3, 4, 6), <em>Liebestraum No. 3, Rakoczy March</em></td>
</tr>
<tr>
<td>Jules Massanet</td>
<td><em>Phèdre, Scènes Pittoresques</em> (Suite), <em>Scènes Napolitaines</em> (Suite), <em>Scènes Alsaciennes</em> (Suite), <em>Les Erinnyes</em> (Suite), <em>Manon</em> (Selections), <em>Le Cid</em> (Selections), <em>Don César de Bazan, Elégi</em></td>
</tr>
<tr>
<td>Giacomo Meyerbeer</td>
<td><em>Les Huguenots</em> (Overture, Selections), <em>Schiller March, Torch Dance</em></td>
</tr>
<tr>
<td>Modeste Mussorgsky</td>
<td><em>Boris Gudinov</em> (Coronation Scene), <em>Pictures at an Exhibition</em> (Suite), <em>Khovantchina</em> (Persian Dance)</td>
</tr>
<tr>
<td>Wolfgang Mozart</td>
<td><em>Don Juan</em> (Overture), <em>The Marriage of Figaro</em> (Overture), <em>The Magic Flute</em> (Overture), <em>Cosi</em></td>
</tr>
<tr>
<td>Composer</td>
<td>Works Transcribed for Wind Band</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Wolfgang Mozart (con't)</td>
<td><em>Fan Tutti</em> (Overture), <em>Idomeneo</em> (Overture), <em>Turkish March</em>, <em>Mass in G</em> (Sanctus), <em>Twelfth Mass</em> (Agnus Dei, Credo, Gloria, Kyrie, Sanctus)</td>
</tr>
<tr>
<td>Jacques Offenbach</td>
<td><em>Orpheus in the Underworld</em> (Overture), <em>Tales of Hoffmann</em> (Selections), <em>The Grand Duchess of Gerolstein</em> (Selections), <em>The Tales of Hoffmann</em> (Barcarolle)</td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td>Selections from <em>Madame Butterfly</em>, <em>Tosca</em>, <em>La Bohème</em>, <em>Manon Lescaut</em>, <em>The Girl of the Golden West</em></td>
</tr>
<tr>
<td>Sergei Rachmaninov</td>
<td><em>Prelude in C Sharp Minor</em>, <em>Prelude in G Minor</em></td>
</tr>
<tr>
<td>Ottorino Respighi</td>
<td><em>The Pines of Rome</em>, <em>The Fountains of Rome</em>, <em>Roman Festivals</em></td>
</tr>
<tr>
<td>Nicolai Rimsky-Korsakov</td>
<td><em>Scheherazade</em> (Suite), <em>Capriccio Espagnole</em>, <em>Mlada</em> (Procession of the Nobles), <em>Tsar Sultan</em> (Flight of the Bumble-Bee)</td>
</tr>
<tr>
<td>Gioacchino Rossini</td>
<td>Overtures from <em>Barber of Seville</em>, <em>William Tell</em>, <em>Italian in Algiers</em>, <em>La Gazza Ladra</em>, <em>Semiramide</em>, <em>Tancred</em>, <em>Otello</em>, <em>Sabat Mater</em></td>
</tr>
<tr>
<td>Camille Saint-Saëns</td>
<td><em>Phaëton</em>, <em>The Youth of Hercules</em>, <em>The Wheel of Omphale</em>, <em>Danse Macabre</em>, <em>Samson and Delilah</em> (Bacchanale), <em>The Swan</em></td>
</tr>
<tr>
<td>Franz Schubert</td>
<td><em>Symphony in B Minor</em>, <em>Rosamunde</em> (Overture, Three Entr'actes, Ballet Music), <em>Alphonse and Estrella</em> (Overture), <em>Marches Militaire</em></td>
</tr>
<tr>
<td>Frederick Smetana</td>
<td><em>The Bartered Bride</em> (Overture, Dances), <em>The Moldau</em>, <em>Libussa</em> (Overture)</td>
</tr>
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<td>Johann Strauss</td>
<td><em>The Beautiful Blue Danube</em>, <em>Artist's Life</em>, <em>Wine, Women &amp; Song</em>, <em>Fledermaus</em></td>
</tr>
<tr>
<td>Arthur Sullivan</td>
<td><em>The Mikado</em> (Selections), <em>H.M.S. Pinafore</em> (Selections), <em>The Pirates of Penzance</em> (Selections), <em>The Gondoliers</em> (Selections),</td>
</tr>
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Table 1 (con't)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works Transcribed for Wind Band</th>
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<tr>
<td>Arthur Sullivan (con’t)</td>
<td><em>The Sorcerer</em> (Selections), <em>The Yeomen of the Guard</em> (Selections), <em>Ivanhoe</em> (Selections), <em>The Prodigal Son</em> (Selections), <em>Mascarade</em> (Suite), <em>The Merchant of Venice</em> (Suite)</td>
</tr>
<tr>
<td>Franz von Suppé</td>
<td><em>Poet and Peasant</em> (Overture), <em>Beautiful Galatea</em> (Overture), <em>Light Cavalry</em> (Overture), <em>Tantalusqualen</em> (Overture)</td>
</tr>
<tr>
<td>Peter Tchaikovsky</td>
<td><em>Symphony No. 4</em> (Finale), <em>Symphony No. 5</em> (Valse), <em>Symphony No. 6</em> (MM 3 &amp; 4), <em>Overtures: 1812, Capriccio Italian, Nutcracker Suite, Marche Slave, Marche Solenelle; Eugene Onegin</em> (Selections)</td>
</tr>
</tbody>
</table>

This sampling is but a fraction of the works transcribed in this period, with the type of literature rendered for wind band all seeming to have a common thread: the original works appealed to the public tastes and drew audiences. Many of those in the middle and lower classes did not have the means to attend the opera performances at the grand theater, so public band concerts afforded these people the opportunity to hear portions of the operatic masterworks composed during this period. When given
the vast assortment of transcribed works available and the many marches and polkas being composed, many bandmasters followed Patrick Gilmore's example of programming greatly varied concerts that would please the greatest variety of audience members. By changing the pace of the program, Gilmore kept the audience in constant anticipation of the next work to be played. Although there were original works written for band (other than polkas and marches), the appeal and use of original literature was lesser compared with the popularity of transcriptions. By the time John Philip Sousa started his own band in 1892 (after Gilmore's death), the practice of having greatly varied programs had become expected of the wind band. \(^{10}\) Sousa strove for a perfect blend of marches, waltzes, polkas, soloists, and transcriptions to keep the audience constantly entertained.

Transcribed works were an integral part of the development of the wind band in the 19th century. Not only did the genre aid in drawing audiences for the new musical medium of a public entertainment band, it was an invaluable learning tool in the advancement of the art of scoring for the wind band. The countless renderings of operatic and symphonic works attest to the popularity of this musical medium, enabling the professional, public band to grow in popularity into the 20th century. Though John Philip Sousa is easily the most recognized American bandmaster, the contributions of Patrick Gilmore to the development of wind band cannot be overlooked. Gilmore’s enthusiasm and dedication to the betterment of the wind band set the standard for all who followed, establishing traditions with literature and performance practice that still survive in many ensembles of today.

CHAPTER 2
The Early Twentieth Century Wind Band

By the turn of the century, the John Philip Sousa Band was the premiere professional wind band in America and Europe.\textsuperscript{11} Sousa's ability as a composer, arranger, and bandmaster attracted the most gifted musicians to his band, some of whom contributed to the solo literature of Sousa's band, e.g. Herbert L. Clarke. Despite the success of Sousa's music, performances, and tours, the concept of the professional band saw its demise in the early twenties. There were few professional bands left, and only the Goldman Band and a few radio bands maintained their popularity.

Fortunately, in 1905 A.A. Harding founded the University of Illinois College Band, setting the model for all future collegiate ensembles.\textsuperscript{12} During this same time, students were receiving one half credit for participating in music at the high school level due to the efforts of Will Earhart, the Music Director at Richmond High School in Indiana.\textsuperscript{13} In effect, the public schools and institutions of higher education were picking up where the professional bands fell behind, providing a musical outlet for a large number of students. The students, their parents, and supporters of the respective schools fell into the role of the demanding public: students desiring new music to perform, parents expecting wonderful performances of their children, and the supporters desiring to be simply entertained.

With multiple demands of the public and the emphasis still on education and entertainment, transcriptions enabled directors to quickly generate literature that was recognizable and drew an audience. The rapid pace of Sousa's concerts was no longer

\textsuperscript{11}\textit{Ibid.}
\textsuperscript{12}Fennell, Frederick. \textit{Time and the Winds}. (Kenosha: G. LeBlanc Company, 1954).
\textsuperscript{13}\textit{Ibid.}
the norm for band performances, as the band moved from the outdoor, unstable venue to the indoor, formal concert. Though there was progress in the composition of original works for band (e.g. Holst's two suites), a large majority of the literature still were transcriptions of piano or orchestral works.

By the mid-twenties, there were many original works composed for band by the likes of Grainger, Vaughn-Williams, and Jacob. Serious music for a "concert" band was growing steadily as a genre, as many notable composers (e.g. Stravinsky and Schönberg) began writing serious music specifically for wind band, providing directors with even more literature choices for concerts. The school music programs around the United States were rapidly gaining in popularity, so the demand for current literature that was accessible to students grew. Transcriptions of symphonic works were a part of this accessible literature, as radio allowed for a large public to have access to great performances and familiarize themselves with the literature. It is also important to note that several attempts at standardization of the instrumentation of the wind band had occurred, so composers were able write for specific combinations with more confidence.

Common Transcription Techniques of the Early Twentieth Century

The practice of wind bands emulating the sound of the symphony orchestra continued into the 20th century, though many of the original works for band strove toward expanding the sonorities of the ensemble. Because many of the band transcriptions were from orchestral literature, there was a tendency to simply re-assign the string parts to the same wind instruments throughout the piece. This fostered a type of transcription that emphasized pitch and register rather than texture.
and color. Frequently, the first stand Bb clarinet was assigned the 1st violin part, second clarinet to second violin, and so on. This was not the only technique used, but it permeated many of the transcriptions performed by high school and collegiate ensembles. The resultant literature was often difficult to play, a work's overall success depending greatly upon the facility with which the individual player could render a part.

Although part re-assignment was a common approach to transcription, other techniques were evolving that more easily fit the technical abilities of the players in the wind band. Expansion of the instrumental palette by having a full compliment of instrumental families created more opportunities for timbral change. The contrabassoons, alto clarinet, contrabass clarinet, English horn, etc. added depth to the woodwind sonorities and created more opportunities for color combination. While several good composers and arrangers were exploring the many new sound possibilities of the wind band, others still seemed somewhat unaware of the physical abilities of individual instruments.

Awkward uses of wind instruments permeated otherwise well conceived transcriptions, portions being rendered inaccessible to all but the most virtuosic player. Single reed instruments were often the primary choice when attempting to mimic string parts, yet the physical limitations of these instruments do not always accommodate the complex nature of the string sonority. Rapid rhythmic passages combined with detached articulation can be particularly difficult for the most seasoned professional, much less the average high school clarinet player. Yet many transcribers wrote very difficult passages, as can be seen in figure 1, a 1937 transcription of *Lohengrin, Introduction to Act III*. Originally composed by Richard LaVerndeau, L.P. *The Practical Band Arranger*. (New York: Carl Fischer, 1919).
Wagner and transcribed for band by George Drumm, the opera excerpt is for the most part well rendered for the wind band.

Figure 1 (next page) illustrates the point that string parts are sometimes simply re-assigned without thorough consideration given to the technical abilities of the instruments having to play the part. The repeated, triplet eighth notes written with detached articulations are quite easy to render at a quick tempo with string instruments, as the deftness of the bow allows for ease of playing. When written for a clarinet, though, the facility to render the part is greatly diminished as it is considerably more difficult to play detached, rapid articulations on a single reed instrument. This difficulty is compounded when these patterns are repeated, as the articulations can become cumbersome and rhythmic accuracy often suffers. The pattern established by Bb clarinet 1, Bb clarinet 2, and Bb clarinet 3 in figure 1 continues for 33 complete measures without rest, as do the upper string parts in the original work. For the wind players, this is a very exhausting passage to play, as there are no rests during which to breathe; the section must stagger breathe and take very short breaths. It is also difficult because of the quick, repeated notes. Single reed instruments do not have the multiple-tonguing capabilities of their brass counterparts, so the players must quickly single tongue for 33 consecutive measures (at high volume) without break.
Although the parts can be rendered by the instruments designated, there are other techniques that could be applied to this passage that would render it easily playable by the clarinets without sacrificing notes. Figure 2 uses the same passage as figure 1, but with more judicious use of the clarinet family. By alternating the parts which play the pattern through use of dovetailing, as well as having strategic divisi amongst the individual parts, the music of Wagner is still maintained while making it entirely accessible to the instruments assigned to the parts.

Figure 2 Rescore of *Lohengrin, Introduction to Act III*: measures 16-18

Another quite popular transcription from 1947, *Symphony No. 5: Finale* by Dimitri Shostakovich, is an effective rendering of the orchestral work save one passage. Charles B. Righter's rendering of the passage in figure 3 (next page) is quite awkward to play, again due to rapid, detached articulations and the written register.
The middle/low register of the clarinet does not project as well as the upper register, so effort made to play the passage is often not heard very well.\textsuperscript{15} Also, the rapid single tonguing required to execute the passage at the correct tempo is a skill out of reach to all but the most advanced performers, so the passage can often sound clumsy when performed by a less advanced ensemble. One other factor to consider about the highlighted measures is the number of accompanying instruments. The clarinets are not going to project well in this rendering due to the articulations and written register, yet there are at least nine different instruments playing in octaves accompanying them. This sonority does not support, rather it overpowers the clarinets and makes the passage that much more difficult to play in the provided context.

\footnote{Adler, Samuel. \textit{The Study of Orchestration}. 2d ed. (New York: W.W. Norton and Company, 1989).}
There are several other more effective ways to rescore this passage without sacrificing the timbral shift called for in the original work, one of which is illustrated in figure 4 (next page). By simply re-assigning the cumbersome Bb clarinet parts to the 1st and 2nd cornet and solo 1st trombone with mutes, the fluidity of the line can be easily captured with the brass ability to double tongue with relative ease. The accompaniment can be pared down by indicating a single tuba to render the part, along with the woodwind instruments already indicated. Just those two minute changes transform an awkward passage into a smooth rendering of the original. It
cannot be emphasized enough that there is no single solution for every scoring circumstance, and the suggested re scorings illustrate a more effective approach than the original renderings.

Figure 4 Rescore of Symphony No. 5, Finale: measures 71-72

During the first half of the twentieth century, the wind band and its literature progressed through several metamorphoses. Ideas about scoring for and instrumentation of the wind band varied between regions of the United States, the principal center of activity for the growth of the band medium in education being Illinois.\textsuperscript{16} It was quite clear by the early twenties that the wind band would be an integral part of music education in America, from use of marching bands at sporting events to the development of indoor wind ensembles for spring festivals. By the time

\textsuperscript{16}Fennell, Frederick. \textit{Time and the Winds}. (Kenosha: G. LeBlanc Company, 1954.)
Frederick Fennell formed the Eastman Wind Ensemble in 1952, the wind band finally had gained recognition as a legitimate ensemble able to perform serious music.

Though there were advances in techniques used for transcribing symphonic works for wind band, in some transcriptions from Fennell's era the approach often was still just re-assigning the string parts. There were many more orchestration books available for transcribers than to their nineteenth century counterparts, yet still very little written specifically for the wind band. An orchestration text from 1950, *Scoring for Band* by Philip J. Lang, is one of the few texts in the literature of the time that specifically address the wind band and transcription. The author speaks of always maintaining the musical integrity of a work, yet provides a very detailed chart of how instruments of the orchestra should be re-assigned to the band (see table 2 next page). Although most of the time this technique works well, there is a distinct lack of timbral variety when the entire 1st violin part is copied to the Eb clarinet without any variation. The main emphasis was trying to copy the sound and register of another instrument, which is quite difficult to do if the instruments are not of a closely related family (i.e. brass). When a particular instrument is exclusively assigned to perform a string part (clarinet), the problem of covering the clarinet part in the original then arises. To maintain the musical integrity of an original work, the focus must be on capturing the many timbral and textural changes that occur. Transcriptions that emphasize pitch and register, rather than timbre and texture, tend to make the wind band sound as though it's attempting to emulate the orchestra. This is unfortunate, for the wind band has countless timbral and textural varieties within it's realm, and truly creative writers are the most successful at capturing the subtleties that exist within the ensemble.
Table 2  Lang re-assignment chart

<table>
<thead>
<tr>
<th>String Re-Assignment Chart from the Lang Text</th>
<th>Orchestra</th>
<th>1st Selection</th>
<th>2nd Selection</th>
<th>3rd Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Piccolos</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flutes</td>
<td>Flutes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarinets</td>
<td>Eb Clarinets</td>
<td>Bb Clarinets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oboes</td>
<td>Oboes</td>
<td>Bb Clarinets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoons</td>
<td>Bassoons</td>
<td>Tenor/Bari Sax</td>
<td>Baritone</td>
<td></td>
</tr>
<tr>
<td>Trumpets</td>
<td>Cornets, Trumpets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trombones</td>
<td>Trombones</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horns (F)</td>
<td>Horns (F and Eb)</td>
<td>All Saxes</td>
<td>Trombones</td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td>Tubas (Eb and Bb)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin 1</td>
<td>1st Bb and Eb Clarinet</td>
<td>Cornets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin 2</td>
<td>2nd Bb Clarinet</td>
<td>Cornets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>3rd Bb and Eb Alto Clarinets</td>
<td>Alto/Tenor Sax</td>
<td>Horns</td>
<td></td>
</tr>
<tr>
<td>Violoncello</td>
<td>Bass Clarinet</td>
<td>Tenor/Bari Sax</td>
<td>Baritone</td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>Contrabass Clarinet Baritone Contrabass Clarinet</td>
<td>Bari/ Bass Sax</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion</td>
<td>Percussion</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Recent Trends in Transcription

Though institutions of higher learning still maintain many transcriptions as a part of their repertoire, most of the newer renderings of symphonic works are occurring within the realm of the service bands. All of the musicians in the top military bands in Washington D.C. are of the highest caliber, holding advanced music degrees from flagship schools and whose performing abilities are rivaled only by the most seasoned professionals.

Military bands across the United States are all of a very high level, constantly striving to stretch the limits of the ensemble's capabilities. Many original works have been commissioned for specific military bands, such as the United States Air Force Band in Washington, D.C., as well as arrangements and transcriptions completed by in-house writers. The staff writers are military personnel, their primary duty being the development of new material for the ensembles to perform. Often, works that have already been transcribed for full wind band will be rescored to be performed by a brass or woodwind choir. In addition, more recently composed symphonic works are transcribed for full wind band. John Adams' exciting and brief minimalist work, A Short Ride in a Fast Machine (transcribed by Larry Odom), is a challenge for even the most accurate professional symphony orchestra, and the outstanding transcription written for the United States Air Force Band in Washington, D.C. quite effectively renders the piece. The timbral combinations do not rely on the strings as a unique voice, so the transfer of the work from orchestra to wind band is very smooth. Now a published work available to any group, this transcription provides access to a very exciting and challenging work that is just as effective as the original orchestral work. A Short Ride in a Fast Machine is just one example of the many works constantly
being produced by military band writers who are constantly raising the standard for the ensembles and the literature.

Another trend in transcription that is quite traditional but is still very much practiced is the use of private, unpublished transcriptions of works, often by band directors who wish to perform a work for which a good transcription is not available. There are thousands of such transcriptions, consisting sometimes of just a slight retouch of a published transcription to a completely new rendering of a piece. One particular work, a transcription of Copland's *Symphony No.3*, is a very sensitive, well thought-out rendering of the orchestral work, yet it is available only to those who know of it's existence and request permission to borrow the work from its arranger, Mark Hindsley. There is no published transcription for band of the entire work, so unfortunately a very limited number of groups have had access to this fine piece. Because of copyright laws and licensing fees, many fine transcriptions written for band remain inaccessible to most ensembles.

One other current use for transcription of symphonic works is for educational purposes, to aid in teaching orchestration to music students in colleges and universities. Many assignments and major projects in orchestration classes involve transcribing piano works to various small ensembles, moving then to transcribing works from one large ensemble to another. A very common choice for students faced with such an assignment is to transcribe a work for symphony orchestra to the wind band. However, a great majority of these student works are on the student level of writing, so very few of these works are heard outside the realm of the orchestration class. Not surprisingly, many of the scoring problems that plagued early transcribers are commonly found in student works, as the thought process commonly is to re-assign the notes rather than capturing the intent of the music.
These more recent trends in the use of transcription for wind band show the
genre's continued prevalence in the literature, from the classroom to Washington DC.
Military personnel are elevating the art of transcription through continued
improvement of scoring techniques, rendering outstanding versions of classic and
contemporary works that are accessible to the audience and performers. Some other
works more recently published that are successful transcriptions of other large works
are: Be Glad Then America, William Schumann (composer and transcriber); Déjà
Vu, Michael Colgrass (composer and transcriber); Decoration Day, Charles Ives
(composer)/Jonathan Elkus (transcriber); Le Cid (ballet Music), Jules Massanet
(composer)/Verne Reynolds (transcriber); "Profanation" from Jeremiah Symphony,
Leonard Bernstein (composer)/Frank Bencriscutto (transcriber); Jazz Suite No. 2,
Dimitri Shostakovitch (composer)/Johann de Meij (transcriber); Aladdin Suite, Carl
Nielsen (composer)/Johann de Meij (transcriber).17 There is much more variety in
the style and period of orchestral literature selected for transcription than earlier in the
century, and some composers do write two versions of the same piece (one for
orchestra, one for wind band) if the piece is suitable. The only drawback to military
music programs is the limited access many public institutions have to new
transcriptions, and if access is given, the level of performance required to successfully
execute the works is often extremely high. Continued refinement of scoring
techniques and more standardized instrumentation for the various types of wind band
allow the level of performance and literature to continually grow as the wind band
approaches the twenty first century.

17Battisti, Frank. The Twentieth Century American Wind Band Ensemble: History, Development and
Literature. (Fort Lauderdale, FL: Meredith Music Publications, 1995.)
CHAPTER 3
A vital element of any good transcription for band is good initial literature selection, which should based not only on the quality of the original work but also on the work's adaptability to the wind band. Among the various opinions of band directors, composers, and transcribers, a common argument is often heard: try to avoid works that rely on the delicate sonority of the strings to sustain them. Although the wind band is capable of rendering very delicate sounds, it cannot duplicate the sonority of a full string section in an orchestra. However, many works in the symphonic literature and operatic genres that are quite suitable for adaptation to wind band, several of which have yet to be rendered.

In Frank Erickson's 1983 book, *Arranging for the Concert Band*, he provides advice that reflect hasty generalizations with regard to literature selection suitable for transcription. Erickson advises that late nineteenth century and contemporary works are worthy of consideration but is clear to acknowledge the need of obtaining copyright permission. He also cautions to avoid attempting transcriptions of the works of Ludwig van Beethoven, as the works are so well known in their original form that rendering by the wind band sounds somewhat peculiar to the listener. He also makes a general statement against using works of the classic period from composers such as Haydn and Mozart for large band transcriptions, as the original scoring calls for a chamber orchestra, which is less easily adaptable for the wind band. In essence, Erickson is encouraging careful consideration of a works' genre and period, in addition to the ease with which the scoring can be adapted for the band. He gives no specific instructions regarding works that rely heavily on the string timbre but does advise against utilizing just one family of instruments to render string
passages. The woodwinds alone do not always have the depth of sound required for some dramatic string passages, so the brasses must be strategically introduced to fill out the sound.

In trying to duplicate the string sonority many timbral considerations are often overlooked, contributing to an overall lack of effectiveness in adapting strings to winds. The string instruments themselves are resonating bodies that produce sound through vibration by drawing a bow across a string. Besides the individual instruments resonating when played, the tones produced will resonate strings of the other instruments in the ensemble. Sympathetic vibration greatly increases the timbral sonority of a string sections, creating a richness of sound that is absent with just wind instruments sounding. There is also an audible difference when just the wind section of a symphony orchestra plays with strings on-stage and a wind ensemble plays alone on stage. The symphonic wind section has the benefit of approximately 30 resonating bodies to supplement the sound, and when certain pitches are played that duplicate the overtone series of open strings they vibrate sympathetically and enrich the overall timbre. Sheer numbers in the various sections of a wind band can compensate somewhat for the added resonance the strings create, but attempting to duplicate the sound with additional woodwinds is simply a futile effort.

Another consideration often overlooked when selecting music for transcription is what level and size of ensemble is intended to perform the piece. Although the 1924 rendering of Gustav Holst's *The Planets* (Mars and Jupiter) by G. Smith is quite familiar to many music students, the level of ability required to perform the work is out of reach to all but the most advanced high school and collegiate groups. In response to such challenges, some transcribers assume the role of
arranger, taking what would otherwise be inaccessible works and re-writing them at a level that is easier for less advanced ensembles. By simplifying the more difficult passages, arrangers are able to make great works accessible to the less advanced musician. However, some would then question the seriousness of the work, as the musical integrity of the original symphonic work is compromised for the sake of the player. Currently, most transcriptions are generated by the ensembles which are going to perform them, so the issue of accessibility is to be worked out between the ensemble and the transcriber. Any other ensembles performing the work would already know the level of expectation necessary for a successful performance, so it would be left to the discretion of the director as to whether the ensemble was ready for such an undertaking.

When considering how well an orchestral work is suited for rendering by a wind band, the adaptability of the string parts is a very important factor for consideration. Because a string sonority is physically impossible to duplicate with a wind instrument, one must consider the overall role the string section has in a piece, as well as how the winds are scored in relation to the strings. It is also important to consider a work's overall adaptability to the wind band, and just what level of ensemble will be playing the work. Most of the grand operatic and symphonic scores from the late 19th century are quite adaptable to the wind band, as the considerably expanded orchestral wind forces from this period are more easily adapted to the large brass and woodwind sections of the symphonic band. Much of the orchestral literature of contemporary composers is also very adaptable to wind band, as pieces such as A Short Ride in a Fast Machine utilize many different timbres that are the

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result of deliberate pitch combinations and specialized percussion sounds. The transcription of this work greatly stretches the limits of instrumentation for the band, including in the score parts for two synthesizers, harp, and double bass in addition to the full compliment of winds and percussion. So although Erickson hastily stipulates to the contrary, no one piece is entirely out of the realm of possibility for any particular group to play as long as thorough consideration is given to the various aspects that determine the adaptability of a piece for the wind band.
CHAPTER 4
Symphonic Metamorphosis: The Orchestral Work

Symphonic Metamorphosis of Themes by Carl Maria von Weber, a four-movement work written by Paul Hindemith, is considered by many to be one of the great symphonic triumphs of the twentieth century. Hindemith's piece freely treats the themes of five of von Weber's four-hand piano works: the allegro movement uses a theme from Piano Duet, Opus 60, No. 4; the scherzo uses a theme from Overture to Turandot; the andantino movement uses the theme from Piano Duet, Opus 3, No. 2; and the March uses two different themes as generative material, from Piano Duet, Opus 60, No. 2 and Piano Duet, Opus 60, No. 7. Though the symphonic work was completed in the summer of 1943, Hindemith's first work with the piano duets of von Weber actually began in 1939 as a ballet score for the choreographer Leonide Massine. Massine had recently worked with Hindemith on another project (for the ballet based on Brughel paintings), and was eager for Hindemith to get started on scoring the Weber piano duets. After some financial negotiation Hindemith set to work on the music, completing the first two of four planned pieces in two weeks' time, and promptly sent the scores to Massine. Unfortunately, Hindemith's and Massine's respective ideas of what the music for the ballet should be were quite different, as Massine informed a furious Hindemith that he simply wanted an orchestration of the piano works, not an adaptation. The idea of Massine only wanting him to orchestrate the works deeply offended Hindemith, so he discontinued all work on the project with Massine.20

20Ibid.
Hindemith kept his ideas about the von Weber pieces for possible later use, indicating in a letter to Ernest Voight on October 9, 1942 that he wished to compose a suite for orchestra and possibly band based on the Weber material. This is not only the first indication of his intention to compose the orchestral piece but also a clear indication that Hindemith initially intended for the work to be available to both the orchestra and the wind band. Hindemith knew the capabilities of the wind band, as he had written his Symphony in Bb for band in 1926, the Symphony being the second version of this piece. He first wrote Concert Music for Wind Orchestra, but scored it with the standard European military band instrumentation. Discovering that the instrumentation of the American concert band was quite different from that of its European counterpart, Hindemith consulted Keith Wilson, the band director at Yale University (where Hindemith taught). Wilson gave Hindemith hints on scoring for the Americanized instrumentation, and the Symphony in Bb was created. This collaboration would prove to again be successful in 1947, when Wilson began transcribing Hindemith's Symphonic Metamorphosis for wind band.

Hindemith quickly completed the orchestral work in the summer of 1943, composing first the third and fourth movements in two weeks in June, then the first and second movements in two weeks in August. Premiering on January 20, 1944 in New York (Arthur Rodzinsky conducting), the piece met with immediate success and stellar reviews from critics. It continues to be one Hindemith's most frequently performed works; it's relatively short duration (approximately 18 minutes) and popular appeal draw audiences to ensembles which perform the piece. In a somewhat

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21 Ibid.
ironic twist, George Balanchine, in 1952, turned to the *Symphonic Metamorphosis* and designed a new ballet to the piece, as Hindemith was unable to write a new score as Balanchine had originally desired. Hindemith gave Balanchine his approval to use the work and was quite delighted with the results, having attended a performance at New York’s City Center.24

*Symphonic Metamorphosis of Themes by Carl Maria von Weber* is one of the most significant works contributed to the orchestral literature of the twentieth century. The contrasting styles between movements and the clever re-working of Weber's themes are parts of the great appeal of this piece, in addition to the very effective scoring and exceptional use of the percussion section. The work is still not available for purchase as a complete piece, as amateur and professional orchestras, as well as wind bands, are quite willing to pay rental fees to have access to the work. Portions of the piece stand alone, so ensembles will often perform just one movement, e.g. the March, to supplement an evening’s program. However, the entire work is an excellent example of very creative, highly organized compositional technique readily demonstrated by Paul Hindemith.

**Keith Wilson's Transcription of *Symphonic Metamorphosis***

Hindemith indicated in a letter from 1942 that he wished to create a suite from the Weber themes for orchestra and wind band.25 After the successful debut of the orchestral work in 1944, Hindemith was unable to embark on a wind band version due to other professional commitments. Because of Hindemith's previous work with

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24Ibid.
Keith Wilson on scoring for his *Symphony in Bb* and Wilson's status as band director at Yale University, Hindemith turned to him in 1947 and requested that he transcribe *Symphonic Metamorphosis* so it could be performed by the wind band. In an interview with Keith Wilson, the first thing he indicated about the fruition of this version of the piece was the problems with publishers. Although Hindemith asked Wilson to begin work in 1947, the piece was not published in its entirety until 1972, a twenty five year span from inception to final publication.

The instrumental choices Wilson makes for rendering Hindemith's piece represent a cross section of all the winds in the ensemble. Although Wilson makes some consistent instrumental choices for the rendering of the string parts, his approach focuses on capturing the distinct timbral and textural nuances Hindemith created in the orchestral version. It is also evident that Wilson paid close attention to the direction of the musical line, as some subtle adjustments made in the scoring clarify and complete the musical ideas put forth by Hindemith.

By the time Wilson began his work on the transcription, the emphasis in wind literature was moving more and more toward creation of new, original works for band. The use of transcriptions was still prevalent, but there was some movement away from the emphasis on heavy production of these works. The preference for transcriptions became more specialized, as not every major symphonic work was being reproduced for symphonic wind band. The volume of transcriptions produced declined, but the quality began to show great improvement over the efforts made by writers from earlier in the century. Between 1950 and 1970 several excellent transcriptions were produced that reflected more careful attention to the craft of scoring, including Johnstone's version of Malcolm Arnold's *English Dances*, Beeler's transcription of Aaron Copland's *A Lincoln Portrait*, Leonard Berstein's *Overture to*
Candide, Paynter's rendering of Malcolm Arnold's *Four Scottish Dances*, Hunsberger's scoring of Dimitri Shostakovitch's *Festive Overture*, and Rhoads' transcription of Charles Ives' *Variations on America*. These works are still very much a part of the band literature, suited well for the advanced high school band and the collegiate wind ensemble. So Wilson's transcription was quite suitable to the standards being established in the literature during this time.

One significant difference between Wilson's work and that of his contemporaries is the duration and musical impetus of Hindemith's piece as compared to the other transcribed works. For example, Malcolm Arnold's works (such as *Four Scottish Dances*) are multi-movement, but the depth of the music is not considered to be at the level of Hindemith's. Wilson's rendering not only exceeded the standards of good scoring, his work made a significant addition to what is considered the serious literature of the wind band. Many transcriptions prior to and after Wilson's were written for entertainment purposes, as the wind band throughout its history has had to consider the "draw" the program offerings create. Wilson's work was completed to satisfy the composer's original intent of having versions for both orchestra and wind band, and to create a serious piece of music for the wind band literature.

When interviewing Wilson, he indicated that the transcription was created from the miniature score published by J.W. Pepper, and that Hindemith omitted quite a few of the necessary marks from the score, i.e. some dynamic markings and adjustments in tempo. Wilson also says that although Hindemith asked him to create the band version, Hindemith never saw nor heard this version of his piece. Because of legal problems with Associated Music Publishers (AMP) and B. Schott Söhne

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(music publishers) being unable to decide on how performance fees were to be shared, Wilson was not able to begin work on the transcription until 1960, thirteen years after Hindemith made his request of Wilson to complete the score. When the score was completed in 1962, more problems over licensing fees erupted, forcing another ten years of struggle until finally, in 1972 both score and parts were published. This did not resolve the complexity surrounding this transcription, for even today only the fourth movement is available for purchase while the first three must be rented from European American Music. This sadly limits the number of ensembles who can perform this work to only those who can afford to rent it, or limits the ensemble to a partial rendering by performing only the fourth movement (the March).

Wilson's outstanding transcription of Hindemith's piece truly reflects careful consideration of the scoring and music of the original work, sensitivity to the ensemble intended to play the piece, good individual part writing, and preservation of the musical integrity of the original. Keith Wilson's efforts have made a significant contribution to the wind literature, as well as creating an excellent example of outstanding scoring technique for wind band. Therefore, in my study I will attempt to demonstrate that Keith Wilson's transcription of Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* provides a still useful model for transcribers of symphonic literature for wind band because of Wilson's sensitivity to instrumental family, playing technique, tone color of register, and the volume and articulation characteristics of specific instruments.
SECTION 2
ANALYSIS OF THE ORCHESTRATION BY KEITH WILSON
IN THE TRANSCRIPTION OF SYMPHONIC METAMORPHOSIS
CHAPTER 5
Comparison of Hindemith's Original Score with Wilson's Score

The adaptation of any orchestral work to the wind band medium is often quite dependent upon how well a transcriber interprets timbre change within musical gestures. It is impossible to completely imitate the timbre of a resonating string with a column of air, and assigning one wind instrument exclusively to play one string part in a transcription does not suffice as it attempts to duplicate the part. In Hindemith's original score for *Symphonic Metamorphosis*, he often uses the string section to create a distinct change in timbre to punctuate a musical phrase, not relying on the unique string sound as much as the contrast created. Keith Wilson's approach to the adaptation of Hindemith's string writing illustrates that there was a clear understanding of not only the distinct timbral differences Hindemith created but also of the music itself. Wilson also demonstrated a clear understanding of the ensemble for which he was writing as many organizational elements present in Wilson's score are not seen in Hindemith's score, e.g. Wilson's numbering of the movements while Hindemith does not, retaining bass clef in trombone 1 that originally had tenor clef written and consistently retaining the same part to the same line in the score while Hindemith routinely alternates the horn parts to read either horn 1,2 or horn 1,3. Wilson takes the liberty of making some adjustments for the band parts to facilitate the most efficient rendering by those performing the work; he is aware that those performing his work most likely will be university students and tailors the parts (such as the trombone 1 clef adjustment) to create a challenge that is very attainable.

Because the main difference between a band and an orchestra is the presence (or lack) of strings, the first portion of the analysis will focus on Wilson's rescoring of the string parts of the piece.
Within the first movement, the basic palette of instrumental choices Wilson uses for the strings throughout the work can be seen, though Wilson does not consistently use all of the choices. By alternating instrumental family (i.e. woodwind then brass), a color change can be quite evident and much more effective than using the same sound for one part all of the time. It is the subtle combinations of winds, especially those combinations representing the upper strings, that create the timbral change necessary to effectively capture the contrast created by the combination of strings and winds in the orchestra. These subtle combinations of winds can sometimes be found with the alternation of instrumental pairs to render a particular string part, such as the first and second clarinets alternating with the first and second cornets (sometimes muted) as the predominant timbres representing the first and second violin. Bassoon 1/2 and the contrabassoon also plays a predominant role in the rendering of the lower string parts, as the depth of sound created by the combination of all three double-reed instruments has a unique and full sound that is its own timbre within any combination of winds. These two examples represent a small portion of the various instruments used to represent strings in the first movement, so table 3 (next page) provides a listing of the various instrumental choices Wilson made for representing the string parts in the first movement of the band version of the work. This table does not illustrate where in the movement these instruments are employed or in what combination they are used, however it does illustrate the variety of choices Wilson made that kept the rendering of the string parts interesting throughout the piece. It should also be considered that Wilson does utilize the double bass in the wind band, but this was, and still is, a common instrumental choice of wind conductors when available (usually only one or two players at the
most) as it aids in creating a more resonant sound in the lower register of the wind band.

Table 3 String/wind comparison chart, MM I

<table>
<thead>
<tr>
<th>String Part (Hindemith)</th>
<th>Wind Part (Wilson)</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>flute 1/2, oboe 1/2, English horn, Eb clarinet, Bb clarinet 1/2, alto saxophone 1/2, cornet 1/3, trumpet 1, trombone 1</td>
</tr>
<tr>
<td>violin 2</td>
<td>clarinet 1/2/3, alto saxophone 1/2, tenor saxophone, baritone saxophone, trumpet 1/2, cornet 1/2</td>
</tr>
<tr>
<td>viola</td>
<td>oboe 1/2, English horn, Bb clarinet 2/3, alto clarinet, bass clarinet, bassoon 1, tenor saxophone, cornet 3, trumpet 2, trombone 1/2, baritone horn</td>
</tr>
<tr>
<td>violoncello</td>
<td>alto clarinet, bass clarinet, contrabass clarinet, bassoon 1/2, tenor saxophone, baritone saxophone, trombone 1/2/3, baritone horn</td>
</tr>
<tr>
<td>double bass</td>
<td>contrabass clarinet, bassoon 1/2, contrabassoon, baritone saxophone, trombone 3, baritone horn, tuba, double bass</td>
</tr>
</tbody>
</table>

It can clearly be seen that Wilson does not rely on a single instrument to render a single string part, instead using a large assortment of wind instruments so there are many timbral varieties that can be created through strategic combination of groups and the altering of the sound of individual brass instruments through the use of mutes. Of all the string instruments represented by winds, the double bass (orchestra) has the most consistent instrumental choices with the combination of double bass
(wind band), contrabassoon, and contrabass clarinet representing the original double bass. The double bass of the wind band does not always render it's original part from the orchestral score, as sometimes the scoring calls for a change in texture that omission of the double bass provides, illustrating again the awareness Wilson had of the overall sound and timbral characteristics of any particular passage.

The rest of the band version of *Symphonic Metamorphosis* contains just as many varieties of instrumental choices as does the first movement, and tables 4-6 document those choices, again noting these are just the instruments used and not a documentation of what specific combinations are utilized in specific portions of the work.

Table 4 String/wind comparison chart, MM II

<table>
<thead>
<tr>
<th>String Part (Hindemith)</th>
<th>Wind Part (Wilson)</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>piccolo, flute 1/2, Eb clarinet, clarinet 1/2/3, alto saxophone 1, cornet 1/3, trumpet 1</td>
</tr>
<tr>
<td>violin 2</td>
<td>flute 2, Eb clarinet, clarinet 1/2/3, alto saxophone 1, cornet 1/2/3, trumpet 1/2</td>
</tr>
<tr>
<td>viola</td>
<td>English horn, clarinet 1/3, alto clarinet, bassoon 1, alto saxophone 1/2, tenor saxophone, cornet 2/3, trumpet 1/2, trombone 1, baritone horn</td>
</tr>
<tr>
<td>violoncello</td>
<td>alto clarinet, bass clarinet, bassoon 1/2, baritone saxophone, trumpet 1/2, trombone 1/2/3, baritone horn, tuba, double bass</td>
</tr>
<tr>
<td>double bass</td>
<td>bass clarinet, contrabass clarinet, bassoon 2, contrabassoon, trombone 3, tuba, double bass</td>
</tr>
</tbody>
</table>
Table 5 String/wind comparison chart, MM III

<table>
<thead>
<tr>
<th>String Part (Hindemith)</th>
<th>Wind Part (Wilson)</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>flute 1/2, oboe 1/2, English horn, Eb clarinet, clarinet 1, bassoon 1, alto saxophone 1, horn 1/2/3/4, cornet 1</td>
</tr>
<tr>
<td>violin 2</td>
<td>English horn, clarinet 2/3, alto clarinet, bassoon 2, horn 2/3/4, cornet 3, trumpet 1/2</td>
</tr>
<tr>
<td>viola</td>
<td>English horn, clarinet 3, alto clarinet, bass clarinet, bassoon 1/2, alto saxophone 1, horn 1/3/4</td>
</tr>
<tr>
<td>violoncello</td>
<td>English horn, clarinet 3, alto clarinet, bass clarinet, bassoon 1/2, alto saxophone 1/2, tenor saxophone, baritone saxophone, horn 4, baritone horn</td>
</tr>
<tr>
<td>double bass</td>
<td>contrabass clarinet, contrabassoon, baritone saxophone, tuba, double bass</td>
</tr>
</tbody>
</table>

Table 6 String/wind comparison chart, MM IV

<table>
<thead>
<tr>
<th>String Part (Hindemith)</th>
<th>Wind Part (Wilson)</th>
</tr>
</thead>
<tbody>
<tr>
<td>violin 1</td>
<td>flute 1/2, oboe 1/2, Eb clarinet, clarinet 1/2/3, cornet 1/2</td>
</tr>
<tr>
<td>violin 2</td>
<td>oboe 1, clarinet 1/2/3, alto clarinet, cornet 1/2</td>
</tr>
<tr>
<td>viola</td>
<td>English horn, clarinet 2/3, alto clarinet, bass clarinet, bassoon 1, alto saxophone 1/2, tenor saxophone, baritone horn, trombone 1/2/3, cornet 1/2</td>
</tr>
<tr>
<td>violoncello</td>
<td>English horn, clarinet 2/3, alto clarinet, bass clarinet, bassoon 1/2, contrabassoon, alto</td>
</tr>
</tbody>
</table>

Table 6 (con’t)
String Part (Hindemith) | Wind Part (Wilson)
--- | ---
violoncello (con’t) | saxophone 1/2, tenor saxophone, baritone saxophone, trombone 1/2/3, baritone horn, double bass
double bass | contrabass clarinet, bassoon 2, contrabassoon, baritone saxophone, baritone horn, tuba, double bass

It is clear that there are a great number of combinations available for the groupings of instruments assigned to each respective string part, and the wind band score reflects consideration for subtle contrasts that exist in a string section. By adding or removing an instrument from a particular musical line the timbral change can be very subtle to very sharp, depending on the particular instruments used. Wilson does tend to rely on certain instrumental combinations (in the woodwind family especially) more than others to represent the string family, but the use of other combinations at key points keeps the timbral variety moving forward.

The Adaptation of String Parts to Wind Instruments

There are many places throughout the band version of *Symphonic Metamorphosis* where a string part from the original has undergone a slight modification in order to be performed by the winds. Often, when the strings have long passages written with rapid, detached articulations, it is very difficult to execute these passages cleanly on a wind (especially single reed) instrument. Because many of the string passages are represented by the woodwind family, there is an added
difficulty in execution as single and double reeds generally do not have the same facility with multiple-tonguing techniques as do the brasses. So adjustments must be made, and often a part is split between the first and second desks of a particular section. One instrument’s phrase dovetails into the other instrument’s phrase so it sounds as though one instrument is rendering the whole passage.

Within Wilson’s arrangement, there are two examples that clearly illustrate the division of a single musical line between two instruments to facilitate clarity and technical considerations of the instruments executing the passage. Both examples are from string adaptations to further illustrate the usefulness of this technique when adapting string parts to winds. The first example comes from the first movement of the work, rehearsal letter B (Figure 5).

Figure 5 Hindemith *Symphonic Metamorphosis*, MM I: measures 31-36

In Hindemith’s original work, the viola and violoncello have a rapid, detached, scalar passage that continues for nine consecutive measures without a break. This is fairly simple to execute on a stringed instrument, as the bow facilitates rapid,
detached articulations with relative ease. There is also no need to "reset" the bow throughout the nine measures as the rhythmic pattern does not vary. The five measures illustrated in figure 5 show the original two string parts as Hindemith wrote them, and would be considered fairly simple to play.

Figure 6 (next page) illustrates Wilson's adaptation of those string parts shown in figure 5, and it is immediately clear that no single instrument plays sixteenth notes for more than two consecutive measures, and the parts always overlap with the alternating instruments. Also notice that there are more than just two instruments representing the two stringed instruments, as there is more depth of sound with combined instruments than with only two wind instruments performing. Dovetailing of the musical phrases allows not only for clean execution of the passage but for the player to "reset" or breathe, ensuring none of the pitches and phrasing will have to be sacrificed for the sake of the breath.
In the rescore based on the Lang text model, (figure 7, next page) there is strict re-assignment of the parts, which forgoes the use of dovetailing to allow the players time to breathe and shape the phrase. In addition to the lack of dovetailing, there is no variety of instrumental timbre to add contrast within the musical phrase. The use of all of the shown instruments for the entire phrase would quickly become monotonous, and would not be consistent in sound due to the individual players’ need to breathe. By comparing the original with Wilson’s version and the rescored version, one can see just how much more effective the division and dovetailing of a single line is compared to the strict re-assignment of the original part in the rescore.
Figure 7  Rescore *Symphonic Metamorphosis*, MM I: measures 31-36

The second clear example of division of a musical line between two instruments can be found in the second movement at rehearsal letter D. In Hindemith's original (figure 8, next page) the violoncello has a pizzicato quarter note passage, which serves as part of an accompaniment to a small group of winds playing the melody (not shown). Continuing on for several measures, the dilemma of when to breathe without sacrificing the musical integrity is again presented when adapting the string part for winds. It is also difficult to imitate the percussive attack of the plucked string with a wind instrument, but Wilson's solution is effective and provides the distinct timbral change called for in Hindemith's score.
In figure 9, the violoncello part is split between the first and third trombones, and to accommodate for the softer volume of the pizzicato sound, Wilson has the trombones use straight mutes to change the timbre of their sound. This is a technique Wilson uses frequently throughout the work to accommodate for the sound of the plucked string (when not played by the double bass). There is no dovetailing at first, just alternation, but dovetailing is not necessary until the viola part is added by the second trombone in the fifth measure. There is also adequate time for each player to breathe, so more emphasis can be placed on precise execution of the line.

Essentially the same problems that were illustrated with the rescore in figure 7 can be seen with the rescore in figure 10 (next page), as there is not time for the individual players to take a breath, no staccato articulations are indicated, and the instruments selected to render the part do not project nearly as well as the muted trombone. Wilson's use of dovetailing and muted brass to render string pizzicato are
effective and creative methods of rescoring that make parts that would otherwise be very difficult to play much more accessible.

Figure 10 Rescore *Symphonic Metamorphosis*, MM II: measures 45-48

![Rescore Example]

**Treatment of the Wind Parts**

It would be a logical presumption that the instruments in a wind ensemble that duplicate the orchestral winds would simply play the original orchestral part, and the rest of the winds in the band would render the string parts. But as can be seen from the tables in the previous portion of this chapter and the instrument listing in the following paragraph, the instruments Wilson uses to render portions of the string parts are some of the same instruments Hindemith uses in the orchestral version as the wind voice. Hence it appears that the orchestral wind section, especially the woodwinds, would not be adequately represented in the wind band version because of the necessity for those same instruments to represent the string parts. However, Wilson does not compromise any of the orchestral wind parts and is able to strike a comfortable balance between adherence to the original and subtle changes in scoring to accommodate the adaptation of the string parts.

The instrumentation in the orchestral version of *Symphonic Metamorphosis* is as follows: piccolo, 2 flutes, 2 oboes, English horn, 2 Bb clarinets, Bb bass clarinet, 2
bassoons, contrabassoon, 4 F horns, 2 Bb trumpets, 3 trombones, tuba, timpani, percussion, strings. Twenty two separate wind parts are called for in the original version of the work, and most of the instruments are represented in pairs (except some of the brasses) with a soprano or bass member of the instrumental family added, e.g. piccolo or contrabassoon. In the wind band version, the instrumentation chosen by Wilson is as follows: piccolo, 2 flutes, 2 oboes, English horn, Eb clarinet, 3 Bb clarinets, Eb alto clarinet, Bb bass clarinet, Bb contra-bass clarinet, 2 bassoons, contra-bassoon, 2 Eb alto saxophones, Bb tenor saxophone, Eb baritone saxophone, string bass, 3 Bb cornets, 2 Bb trumpets, 4 F horns, 3 trombones, baritone, tuba, timpani, percussion. Wilson uses 12 additional instruments in the band version, represented by the clarinet family (Eb, 3rd Bb, Eb alto, Bb contra-bass), the saxophone family (alto, tenor, baritone), cornets, and baritone. The tuba part is often written in divisi, indicating the necessity for more than one player. Clearly, Wilson's choices for instrumentation are an expansion of the orchestral rendering, as the only instrumental families not represented from the original are the saxophones and the baritone horn. It is also important to recall that the size of the average wind band at the time Wilson wrote this transcription called for multiple players within a section to perform a single part (unlike the single player to a part normative of the orchestral winds), so the volume created by the sheer numbers in an orchestral string section was more than accommodated for by the added depth of performers within each section of the band.

Strict adherence to the original wind parts can be seen most frequently in solo passages and those thematic passages associated with a particular section, e.g. the fugal treatment of the principal theme by the trombones in the second movement is maintained in Wilson's version. Often, if the original instrument is not available to
render a part, a closely related instrument (e.g. Eb clarinet in lieu of Bb clarinet) will be called upon to execute the passage. This is a specific technique used not only to increase the availability of certain instruments for the rendering of the music but also to provide a slight timbral variation within the larger body of winds in a section. In figure 11, trumpet 1/2 in Hindemith's score is shown, and figure 12 shows cornet 1/2 in Wilson's score. Notice that the written part is the same. This passage occurs six measures before rehearsal letter "R" and is part of the fugal treatment of the theme mentioned above. The slight change in instrumentation from trumpet to cornet creates a subtle timbre change that is perceived not so much when the cornet part is played, but when the trumpets re-join the timbre later in the score and the added depth of contrast is created. Another benefit of this technique of slight variation of instrumentation is that it allows more instruments to be available to supplement the scoring when necessary, as trumpet 1/2 (muted) often is called upon to in Wilson's version to render the upper string voice.

Figure 11 Hindemith *Symphonic Metamorphosis*, MM II: measures 167-170
Because a wind band can have two players per desk or more in certain sections of the ensemble, balance problems can be created if strict adherence to the original wind part is maintained in the band version. What was a part to be rendered by single player in the orchestral version may be played by as many as six players in the band version (e.g. clarinets), so a split part between 1st and 2nd clarinets in the original (for two players) may be played by 12 players if the orchestral wind parts are exactly duplicated. Therefore, Wilson utilizes a technique by which he takes a part split between two of the orchestral winds i.e. the 1st and 2nd clarinet, and assigns it to one section of the band in divisi, i.e. 1st clarinet only. In figure 14 this is exactly how Wilson adapts the clarinet 1 and 2 parts from the original score, as the excerpt from rehearsal letter "A" of the third movement of Hindemith's score illustrates in figure 13. Because of the delicate nature of the musical passage, only a few players are needed to render the part so that balance with the rest of the ensemble is maintained.
In striving to preserve the musical integrity of an orchestral work when rendering that work for a wind band, sensitivity to the contrasts in musical timbre and texture in the scoring must be reflected without forsaking the musical intent of the original. Strict adherence to a particular formula of re-assignment of the individual orchestral parts, including the exact duplication of orchestral wind parts and utilizing fixed instrumentation for the rendering of the strings, fosters a style of writing that emphasizes the written note rather than the sounding tone. An orchestral work can be "copied" for wind band, but the end result compromises the musical integrity of the original due to the lack of consideration for the instruments and players performing the work. The techniques illustrated in this chapter are some of the orchestration ideas Wilson successfully utilized in his scoring of Hindemith's music, clearly displaying that the primary focus of the transcription was to capture the overall sound of Hindemith's music and not strict adherence to any particular writing formula.
SECTION 3
SPECIFIC COMPARISON OF THREE ORCHESTRATIONS OF SYMPHONIC METAMORPHOSIS: HINDEMITH’S, WILSON’S, AND COMMON PRACTICE SCORING AS SUGGESTED BY THE LANG ORCHESTRATION TEXT
CHAPTER 6
Instrumental Family

Instruments of the same family sounding together can produce some of the most beautiful timbres found within the wind band. Tubas and euphoniums scored in octaves produces a smooth, clearly defined line that is heard only when the two are sounding together; if either instrument were to sound alone, the subtle change in the written score would produce a dramatic difference in the sounding timbre. The octave doubling by these two versions of the same instrument provides volume and definition of musical line that is noticeably absent when these two are not scored in this fashion. Granted, the use of this timbre is not always called for by the music, so judicious employment of this timbre can produce very a effective and beautiful low brass sound. When careful consideration is given to the capabilities of groups of like instruments, the resulting sound provides an effective timbral contrast to multiple doublings often employed in tutti passages.

Figure 15 (next page) illustrates an effective use of instruments from the same family, where the subtle shift in musical phrase in Hindemith's score (measure 5 of the example) is captured in Wilson's rendering by a reconsideration of the instrumentation for the accompanying figures and the melodic line. The theme in Hindemith's score is played first by the violoncello and double bass, then by the viola and violoncello in subsequent four-measure phrases. Both of these doublings provide a similar effect within the string family as the euphonium/double bass configuration mentioned above does within the brass sound. Clarinet 1/2 and bass clarinet accompany the violoncello/double bass configuration, while oboe 1/2, clarinet 1, and bass clarinet accompany the viola/violoncello combination. For the shift in the phrase, Hindemith relinquishes one instrument from each area (clarinet 2 and double
bass) and adds a new group (violas and oboes). The contrast between these two phrases is clearly made by the subtle change in instrumentation, shifting from a heavier texture to a lighter texture with the repetition of the phrase. There is also a distinct instrumental contrast between the thematic material (strings) and the accompanying figures (woodwinds).
Wilson's version of this same passage can be seen in figure 16 (next page), where one can immediately notice a distinct difference in the instrumental choices as compared to Hindemith's selections. Wilson utilizes seven different instruments to
render the theme for the first phrase, while Hindemith uses only two. Although there are only two instruments shown in the score, it is presumed that a whole section will be rendering the part, as the size of a symphony orchestra's violoncello and double bass sections can easily exceed thirty players. The instruments chosen by Wilson to render this passage rarely exceed two players within a wind band, so the numbers needed to capture the depth created by tutti low and middle strings in octaves can be garnered from doubling several similar reed instruments. This exemplifies an effective combination of instruments, as the contra-bass clarinet, contra-bassoon, baritone saxophone, and doublebass provide a full bottom to the sound; the upper octave instruments such as the bassoons and bass clarinet become the bottom of the sound in the second phrase, just as Hindemith shifted the role of violoncello from upper voice to lower voice in the orchestral version.

To accompany the thematic material, Wilson chooses not to use the combination Hindemith utilized for the opening phrase, even though most of the instruments required to perform the passage are available for use. Instead, Wilson chooses a different family of instruments, the saxophone family, to accompany the first repetition of the theme. By comparing figure 15 and figure 16, it is clear that Wilson maintains the same part for alto saxophone 1/2 and the tenor saxophone as Hindemith has written for clarinet 1/2 and bass clarinet. Wilson uses the saxophones in lieu of the clarinets to provide a greater timbral variety between the theme and accompaniment, as the original score has the contrast between strings and winds. The use of the saxophone family first also creates greater timbral contrast when the repetition of the phrase begins in the fifth measure of the example, as the shift from similar combinations to mixed combinations provides the change in emphasis called for by Hindemith's orchestration.
Figure 16 Wilson *Symphonic Metamorphosis*, MM II: measures 28-35
Figure 17 Rescore Symphonic Metamorphosis, MM II: measures 28-35
Figure 17 (previous page) shows an alternative scoring solution that is much less effective due to the lack of timbral shift created by not utilizing the saxophone family in the manner of Wilson’s score. The exact duplication of the orchestral wind parts provides some contrast within the accompanying phrase but does not effectively capture the timbral shift needed in the fifth measure of the passage. All of the instruments chosen to render this passage are effective when scored together, but the timbral shift that Hindemith clearly demonstrates is lost with strict adherence to an instrumental assignment formula that clearly excludes a vital lower register instrument, the bassoon.

By comparing all three examples, it is clear that thoughtful use of similar and mixed combinations of instruments can effectively capture a change in phrasing by shifting the timbre in conjunction with the change in the phrase. The contrasting example illustrates a much less effective approach to this passage, providing very little timbral contrast at the change of the phrase and compromising the integrity of Hindemith’s music. The subtle timbral shifts in Hindemith’s score are quite deliberate, as this is the basis for the overall form of the movement: various treatments of the same thematic material, emphasized by the shifting instrumental combinations that render the theme with various timbres. Again, it is clear Wilson carefully considered the overall sound of the ensemble, through his choice of utilizing the saxophones in lieu of the clarinets. This choice demonstrates an awareness of the need for a more dramatic shift in timbre than Hindemith utilized in his score, as there is not a distinct contrast in timbres among all winds as there is between strings and winds. The double bass alone in the band version obviously does not compensate for the timbre of an entire string section, so a more dramatic shift in instrumentation is
needed by the winds to capture the necessary contrast than is required by the use of winds and string in the orchestral version.

**Tone Color of Register**

Within the sounding range of each wind instrument lie many shadings of tone color generated by the volume of air, range of the note played, and overall physical characteristics of the instrument rendering the tone. In both woodwind and brass instruments, the extreme registers usually have very distinct colors, with the extreme upper registers usually sounding quite bright in character while the lowest extremes usually have a very dark sound. With all wind instruments, the lowest note is dictated by the fundamental, or tuning, pitch of the instrument, while the uppermost register is determined by the individual player's ability to manipulate the embouchure and air speed.\(^{27}\) Each individual wind instrument has unique tone color characteristics that create a sound singular to that instrument, and sensitivity to the instrumental tone color necessary for effective rendering of a musical passage greatly increases the success of an adaptation of that passage.

There are distinct differences between the woodwinds and brasses in their respective abilities to change the color of the produced sound, mainly due to the brasses' ability to use mutes while the woodwinds are unable to do so. The brasses have several different types of mutes available (straight, Harmon, plunger), and even the mutes themselves can be manipulated (with or without a stem using a Harmon mute).\(^{28}\) However the most important element dictating an instrument's tone color is


\(^{28}\) Ibid.
the sounding register, for even a very softly played note in the uppermost register of a piccolo is going to project due to the cutting nature of the instrument's tone color in that register.

In the wind band version of *Symphonic Metamorphosis*, the scoring reflects sensitivity to an instrument's ability to project and create a characteristic tone color within a written register. Figure 18 shows the instruments that render the thematic material at rehearsal letter "B" in Hindemith's score, an exclusively string passage thematically. The use of the middle registers of all string instruments in this passage facilitates projection of the sound without overpowering the accompanying delicate woodwind figures. All of the string parts could easily be played an octave higher, but the darker tone color and timbre created by use of the middle register strings truly creates contrast within this passage.
Figure 18 Hindemith *Symphonic Metamorphosis*, MM I: measures 41-46

Figure 19 (next page) shows Wilson's treatment of this same thematic material, and most of Hindemith's original instrumentation for the woodwinds is retained. The clarinet parts are not doubled as in the Hindemith version, illustrating again Wilson's sensitivity to the number of players in the clarinet section with the average wind band instrumentation. However, this eliminates some of the common choices for the rendering of string parts, so Wilson chooses to use an exclusively brass timbre to represent the strings. Cornet 1 and trombone 1 are written in the middle to upper register, while cornet 2 and trombone 2 are written exclusively in the middle register. However, the upper registers used are not extreme, so the tone color that results is bright enough to project through the woodwind texture without being so bright as to overpower everything else. These written registers for brass have a very full sound that can be controlled very easily to balance the delicate woodwind passages.
The rescored version of this example (figure 20, next page) retains the exact same woodwind parts as the original score, eliminating the availability of certain instruments needed to render the string passage. However, the number of players rendering the accompanying woodwind passage in the wind band is far greater than the number of players in a symphony orchestra, so immediately the texture is going to be considerably heavier than the original. Hence, additional instruments must be assigned to render the thematic material, but the mixed families of instruments used (Lang's first choices) weakens the overall contrast created when Wilson used the brass exclusively to render the part. The tone color of the thematic clarinet parts is quite varied within the six measure passage, as the instrument is written closely above
and below the break of the instrument, where there is significant difference in the richness of the instrument's overall tone color. Although the cornets will project well in the designated register, the tone color of the brass mixed with the woodwinds does not provide nearly the contrast of the exclusively upper brass sound in Wilson's version.

Figure 20 Rescore Symphonic Metamorphosis, MM I: measures 41-46

By the simple use of brass in the middle/upper register to render thematic material, Wilson was able to utilize the full and distinct tone color common to these
brass registers to support the bright, quick upper woodwind figures. This exclusive use of brass instruments for the strings by Wilson enables the sonority of the thematic material to be heard over the active woodwind accompaniment with the proper depth and musical character. Sensitivity to tone color of register is essential to the successful scoring of any musical work, as the tone color of an individual instrument has a direct effect on the overall timbre of the wind band. A lack of consideration for the tone color generated by a particular instrument can greatly compromise the timbral quality of a particular passage, which, in effect, lessens the overall quality of the transcription. When transcribing, it is important to consider the tone color of an instrument's register, as the string tone color within the orchestral sonority has to be carefully considered so proper balance of timbre within the context of the wind band can accurately reflect the orchestra. Winds usually blend better in registers that create darker tone colors, but effective use of well blended and greatly contrasting colors assists in forming the many distinct timbres found within the wind band.
CHAPTER 7
The sound of a musical instrument is greatly influenced not only by the performer's ability but also by the actual construction of the instrument. An instrument's physical design has a direct influence on its volume and projection abilities, i.e. one cylindrical bored trumpet with its forward-facing bell can produce considerably more sound than one cross-blown transverse flute simply by the nature of their respective designs. Each family of instruments used by Wilson, which are commonly found within the instrumentation of most wind bands, has unique physical attributes that produce a great variety of volume levels.

Due to the nature of its design, the piccolo can produce considerably more volume than the bass flute. Though they from the same family of instruments and the bass flute is considerably larger, the piccolo's sounding register is very high and projects very well, while the bass flute's sounding register is several octaves below the piccolo and does not have the piercing effect of the upper-most member of the flute family. Both instruments require considerable breath control, but because the bass flute is so large a much larger quantity of air is needed to produce a good tone, compromising the performer's ability to play at high volume levels. The piccolo, however, requires proportionally less air to produce sound, but the level of breath control necessary to yield a good tone is still just as difficult to attain as it is for the bass flute. Finally, the amount of piping needed to construct a piccolo is considerably less than the bass flute, and the bass flute has a much wider bore than the tiny piccolo. A common attribute of all members of the flute family is the ability to play at much higher volume levels in the upper registers and at a very soft volume in the lower registers. The lower register of the flute does not project with volume equal to the
upper register, and the middle register is proportional to the extremes of the range; thus familiarity with these (and any instruments') basic volume characteristics can assist in instrument selection when transcribing.

Most of the woodwind family does not sound with volume proportional to the brass family, but the tone color of certain reeds (i.e. the oboe and baritone saxophone) enables those instruments to be heard with greater clarity as compared with those reeds having a darker tone color (i.e. the clarinets). The overall level of volume generated by the woodwind family, as compared to the brasses, is not much lower when all are performing a tutti passage. However, tutti woodwinds for an entire piece would become very tiresome for the players and listeners, so the consideration of the volume projection abilities of each respective woodwind instrument in solo and tutti capacities is essential when executing decisions regarding scoring.

The brass family of instruments is constructed quite differently from the woodwinds, the most basic difference (save the saxophones) between them being the materials used, brass and wood.\textsuperscript{29} Brass instruments use valves, both rotary and piston, as compared to the use of keys for woodwinds, and the lips produce the vibration for sound rather than a reed. Trumpets, cornets, and trombones are directional instruments, so their respective sounds tend to project more clearly than the French horns or tubas. The horn's construction has the bell pointing toward the rear of the player, while the tuba (and euphonium) is made with the bell pointing toward the ceiling. All of the brass family can perform at very high volume levels, and the sounding register of each instrument has an affect on it's ability to project. The low brasses can project well in the extreme lower registers as the tone color is a

bit more piecing because of the larger embouchure required to execute the pitches. Trumpets and cornets, however, have less volume and projection in the extreme lower registers as compared to the low brass, and the design of the instrument enables the player to produce the most volume in the middle and upper registers.

Wilson's transcription displays sensitivity not only to the volume characteristics of individual instruments, but also toward the impact articulations have on the volume level of any particular note. A strong "ta" attack from the brass renders a much louder sound than the same style attack from reed instruments. Gradations of articulation styles are as varied as the instruments themselves, and certain families of instruments are able to execute specific types of articulations with more facility and volume. The brass and flute families are able to articulate with rapid and multiple tonguing with much more facility than the reeds, as the mouthpiece remains outside the mouth. However, the players' ability to execute this articulation is diminished in the extreme low registers. Single and double reed instruments are more limited in their ability to execute detached articulations and often lose volume and clarity if the written articulations are too rapid. All of the individual traits for each instrument are too numerous to list, but many modern orchestration textbooks offer basic guidance with each instrument's articulation capabilities.

Figure 21 (next page) is excerpted from six measures prior to rehearsal letter "C" of Hindemith's score in the first movement, and shows that the upper and middle strings have the melodic material. The written register of the upper strings (violin 1/2) does not project as well as if the passage were rendered an octave higher, but the register chosen allows the instruments to clearly execute the music at full forte volume level without overpowering the woodwind accompaniment. These
accompaniment figures of detached articulations are quite playable at the indicated tempo, and the two measure phrases of sixteenth notes played by alternating groups of woodwind instruments (dovetailing) allows for clarity of pitch and phrasing. Because the thematic material is in groups of two measures, the slight adjustment in the instrumental timbre of the accompaniment in the same pattern helps support this phrase structure. Also notice the slur-line indication for the dotted-eighth - sixteenth rhythm, a bowing indication so emphasis is not placed on the sixteenth note with a quick, large bow, which would occur if the indication were not present. There is still a detached articulation between the two notes, so the slur indicates that a hooked bowing technique is desired.

Figure 21 Hindemith *Symphonic Metamorphosis*, MM I: measures 41-46

By comparing the excerpts in figure 21 and figure 22 (next page), it is evident that Wilson made some minor adjustments in instrumental choice for rendering the thematic material. Wilson chooses the cornets and trombones, which places the range of the passage in the middle and upper registers of these instruments, as compared to the lower, middle, and upper registers of the string instruments in the orchestral version. However, these brass instruments will not overpower the overall sonority, as the written ranges are not extreme and can be easily tempered to balance the volume level of the ensemble. The most important element of this passage is the slight
modification of the original articulations indicated by Hindemith as seen in figure 21. The slurs are absent from the cornet and trombone parts in figure 22, Wilson instead choosing to write separate articulations that are more characteristic of the instruments performing the passage. These slight adjustments of Hindemith’s score do not compromise the integrity of the music, as the changes serve to clarify the musical phrasing and thematic line for the instruments rendering the passage.

Figure 22 Wilson *Symphonic Metamorphosis*, MM I: measures 41-46

![Figure 22](image)

Figure 23 (next page) illustrates another, less effective rendering of the same passage based on the suggested scoring practices of the Philip Lang textbook. The melodic material, written for the cornets and alto saxophones, would project within the overall sonority, but the saxophone sound would blend with the accompanying woodwinds (not shown) much more than with the brass, which is necessary for the harmonization of the melody to carry. Wilson's exclusive use of the brass timbre for this passage brings much more clarity and volume to the melodic material than the use of mixed families of instruments as seen in Figure 23. The clarity of the phrase is also weakened by the retention of the original articulations of the string parts, causing the wind players to slur the dotted-eighth - sixteenth figure. By slurring those two notes, the crispness and clarity required by the music is lost as there is no separation between the two notes.
Awareness of the volume and articulation characteristics of the various instruments of the wind band provides a transcriber with a greater variety of timbral combinations to render a piece. The great difference in the projection capabilities between brass and woodwind instruments always has to be a consideration when resoring an orchestral work, as severe balance problems can occur if instruments are inefficiently utilized within the overall timbre. Articulation has a great impact on the volume of a passage, as the more abrupt the attack the more clarity of projection is heard. Knowledge of the interaction between the written register and the ability for an instrument to execute articulations enables a transcriber to write efficient renderings of the orchestral parts, making slight score modifications whenever necessary to accommodate the articulation style of the chosen instrument without compromising the integrity of the music.
CHAPTER 8
Wind Instrument Technique

Instruments that generate sound through the production of air may be divided into two general categories: brass and woodwind; the brass instruments produce tone through the vibration of the lip while the woodwind instruments produce sound through the vibration of the reed. Woodwind instruments are fashioned with multiple keys to attain the chromatic scale, while the brasses use rotary and piston valves (usually three or four) or slides to create the chromatic pitches. Fingering combinations, breath control, and the dexterity with which a player can control their embouchure are the basic skills any musician needs to play a wind instrument, but the utilization of these items is very different between contrasting families of instruments in the band. These basic differences in construction and tone production require attention when transcribing orchestral works, as the variances in technique required to execute different styles of music can have a great influence on the scoring decisions made by the transcriber.

Woodwind instruments require the use of both hands, as the combinations of keys can utilize nearly all of the fingers to render some pitches on the instrument. The benefit of needing so many fingers to play woodwind instruments is the added dexterity for playing very rapid combinations of pitches with relative ease. There are also several alternate fingerings available for pitches on the instruments, so if one combination renders a note out of tune, another may be selected. Awkward fingering combinations are usually the result of poor key selection by the composer or transcriber, as excessive sharps or flats in the key signature move the instrument

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farther away from the key in which it is pitched, creating more frequent use of
difficult fingering combinations. The farther away from the central pitch of an
instrument a particular note is, the more the instrument has to be manipulated through
the opening and closing of certain holes to attain that pitch. If several pitches in a
row require heavy manipulation, the chance for a clumsy rendering of the excerpt
greatly increases. Familiarity with the various fingering patterns required for the
woodwinds to execute musical passages enables a transcriber to successfully adapt
many of the rapid string excerpts found in orchestral literature. Consultation of
fingering charts can illustrate the patterns required to play in the various keys, and
many of the members of the woodwind family utilize the similar fingering
combinations. For example, an alto saxophone player is able to play a baritone
saxophone as well, as the two instruments share the same fingering patterns and are
pitched in the same key.

The fingering patterns used for brass instruments are quite different from the
woodwinds due to the difference in the way brass instruments are constructed.
Nearly all brass instruments with valves need only one hand to depress the valve
combinations that render the chromatic pitches of the scale. Some euphoniums and
tubas have a fourth compensating valve that is depressed by the second hand, but
essentially all of the fingering work for brass instruments is done with a single hand.
The valved brass instruments of the wind band and orchestra use a variety of
combinations of three valves to play the chromatic scale. The fourth compensating
valve found on some tubas and euphoniums functions in the same capacity as does
depressing all three of the main valves, so the added valve provides greater dexterity
for the player and better pitch for certain notes on the instrument. The extra valve
found on some French horns acts as the facilitator for changing the sides of a double
horn, so it helps in finding the best location of the desired pitch. But essentially, the valved brass instruments require various combinations of three valves to play the instrument and are influenced to a greater degree than the woodwinds by the fundamental pitch of the instrument. Brass instruments are able to render the overtone series naturally, so the instruments function best in keys most closely related to the fundamental pitch for the instrument. The more distant a pitch center the more difficult it is to tune the notes. The execution of rapid passages is most successful with brass if the passages are brief, as an uninterrupted barrage of notes that might be effortless for a woodwind instrument would come across as forced and without clarity when rendered by a member of the brass family. Although fewer valves are required to play brass as compared to the number of keys on a woodwind instrument, additional dexterity is required for the brasses as the valves need to be depressed and released with much greater action than woodwind keys in order to change pitches properly. In conjunction with fingering combinations and the passage of air over a vibrating body, the tongue has a great impact on the overall sound of individual notes within a passage of music. The articulations generated by the tongue are what help to shape a musical phrase, and players of wind instruments are capable of a great variety of tonguing combinations that ensure the proper shading of phrases.

Figure 24 illustrates the string accompaniment patterns seen in the final movement of the orchestral work, three measures prior to rehearsal letter "L." The bowing or fingering technique required to execute this passage cleanly is not complicated, and the separate articulations of the alternating bowings allow for clarity throughout the entire phrase.
In Wilson's version of this same passage (figure 25, next page), the clarinet family is used exclusively to render the ascending figure performed by the strings in Hindemith's version. There is one distinct difference in the articulations used by Wilson for the clarinets and those used by Hindemith for the strings: Wilson slurs the first two pitches in a group of six. This slurring and tonguing combination does not diminish the clarity of the line; instead, it allows the performers to play the passage with greater ease and thus greater clarity. This particular articulation is commonly used for woodwinds to avoid the use of consecutive, detached articulations for single reed instruments without sacrificing the integrity of the musical line. The technique required to execute this passage is much simpler with the subtle adjustment in the articulation style.
In figure 26 (next page), the exact same instrumentation as the Wilson version is used, but the adjustment in the articulation style that Wilson employed is not seen. The exact duplication of the original string parts causes even a single measure of triplet eighth-notes to be extremely difficult to play for the individual and creates problems with vertical alignment throughout the section. By not considering the technique required by the instrument to render the passage, the clarity and effectiveness of the passage in figure 26 is compromised considerably.
Each general family of instruments has certain articulation capabilities based on the physical construction of the instrument. Single reed instruments such as the clarinet and saxophone perform detached tonguing best when it is utilized in passages that are not highly rhythmic. If the original passage is highly rhythmic and separated, the instruments often can be played with more accuracy when some of the pitches are slurred together. It is more awkward for single reed instruments to execute rapid single or multiple tonguing than some of the other woodwind instruments, so transcribers must constantly reconsider the use of rapid, detached articulations when adapting strings parts for the winds. Performers on double reed instruments have a bit more dexterity with multiple tonguing as compared to the single reeds, but the ability to execute the technique is often limited to only the most advanced performers. Great care should be taken when writing rapid, detached articulations for any reed instrument, as the ability for the instrument to execute the passage with the desired
clarity can be easily compromised by the excessive technique required to perform the articulations.

Brass instruments and transverse flutes have more flexibility with the tongue due to the lack of a mouthpiece inside the mouth, and both of these groups of instruments are able to execute rapid, detached tonguing with relative ease in comparison to the reeds. These instruments are able to execute a variety of shadings with detached tonguing, and a softer attack results in less volume and projection through the ensemble. The air that produces the sound of a brass instrument (or flute) is released by the tongue, so the amount of pressure built up behind the tongue and the force with which the tongue is released dictates the force of the initial attack of a note. The same principal holds true for the reed instruments, but the effect is much more noticeable with the brass and flutes. Multiple tonguing on brass instruments and the flute is much easier to execute than on the reeds, again because of the unrestricted flexibility of the tongue as the mouthpiece is outside of the mouth. The best use of multiple tonguing articulations is with repeated notes, since the rapid fingerings required to change pitch at the same rate as these rapid articulations can be quite challenging for even the most advanced players. Maintaining the same pitch for the double or triple tongued rhythm ensures clarity of pitch and execution and avoids awkward renderings of quick passages that are best suited to slurred woodwinds.

The techniques necessary for competent performance on a wind instrument are too numerous to list and discuss within the scope of this document, however consultation of method and orchestration books can provide a more detailed discussion of each instruments' capabilities (c.f. Sources). The general principles

\[31\text{Ibid.}\]
discussed in this chapter are intended to assist in focusing thought with regard to the various families of instruments and to provide some guidelines for effective use of the instrumental groupings. Awareness of the fingerings and articulations required to execute a musical passage should affect the choice of instrument for rendering the phrase. Wilson's sensitivity to the capabilities of each individual instrument had a direct influence on the choices made for that instrument throughout the course of the transcription, and all passages are written entirely within the musical capabilities of each instrument. Thorough knowledge of the techniques necessary to perform on a particular instrument provides a transcriber with a greater variety of timbral possibilities to choose from, as the contrasting techniques of each instrument can mean the difference between the effortless rendering of a passage and a cumbersome, inaccurate execution that destroys the musical phrase.
SECTION 4

SUMMARY
CHAPTER 9
Summary

Based on the research completed for this document, the following recommendations should be considered when transcribing an orchestral work for the wind band:

1. The source material should be carefully considered for its adaptability to the wind band. Pieces that rely heavily on the string sonority may be more difficult to successfully transcribe than those which utilize the strings as a contrasting timbre to the wind and percussion sections of the orchestra.

2. A single instrument should not be assigned to duplicate a single part for the duration of a transcription. Instead, the transcriber should consider the overall timbre of the original instrument and the context in which it is used in the original piece.

3. The size of each section in the wind band must be considered when adapting the orchestral wind parts, as the orchestral wind forces are much smaller in number in certain sections (i.e. the clarinet section) than in the wind band. Use of divisi for wind band instrumentation is an effective solution if balance problems occur based on the original scoring.

4. When adapting string pizzicato parts, muted brass should be considered as a principal scoring choice.

5. Rapid, detached string passages should not be duplicated exactly by one section of instruments in the band. Instead, the consideration of dovetailing between different desks and slight modification of the original articulation (e.g. figure 25) should be used so an accurate performance of the passage is attainable.

6. The articulations indicated for the strings must be carefully reviewed, as often certain articulations are written for ease of bowing (e.g. hooked bowings) rather than...
for phrasing. If a hooked bow is indicated, then this articulation should be disregarded so the wind articulation is clearly heard.

7. The physical properties of each wind instrument must also be carefully considered, as the volume and articulation characteristics vary greatly between and within various families of instruments.

8. The technique required for playing each wind instrument should have a direct influence on the instrumental choices for the transcription. Woodwind instruments are able to execute rapid note groupings more effectively than brass as the fingerings are easier due to the nature of the instruments.

9. Transcribers should always consider the overall shape and sound of the orchestral work, and emphasis should be placed on capturing the timbral changes inherent rather than the re-assignment of individual parts.

Keith Wilson's transcription of Paul Hindemith's *Symphonic Metamorphosis* from orchestra to wind band is successful because of Wilson's careful consideration of timbral contrast within the parameters of the wind band. This piece was written at a time when techniques for transcribing from orchestra to wind band consisted largely of re-assignment of the string parts to one or two instruments for the duration of the piece combined with duplication of the orchestral winds. Wilson's transcription, however, takes a more musical approach, emphasizing the contrasts created in the original by the shifts in instrumentation and not the copying of the orchestral score.

Combinations of mixed instrumental families provide limitless timbral possibilities, but instruments from the same family can have clarity of tone and volume that easily projects through the most dense wind textures. Each individual instrument within a family has multiple shadings of tone color available for an orchestrator to choose from, which vary with the register, volume, and articulation of
the written passage. The tone color of each instrument is tempered to the range of that instrument, as the higher register tends to have a considerably brighter tone and the lower register a much darker tone. Wilson's varied use of instrumental tone color throughout the transcription compensates for the absence of the string sound that is essential to the contrasts in Hindemith's orchestral version.

Literature selection is an essential part of successful transcription, as orchestral works that rely heavily on the subtle shades of the string timbre often are not rendered by winds to the same effect. Symphonic Metamorphosis is a piece that uses the strings primarily as an alternate timbral group to the winds and percussion, with the emphasis placed on contrast to the wind timbre. When selecting orchestral works to be transcribed for wind band, accurate evaluation of the role of the strings is necessary and should bear a direct influence upon whether or not a particular work is chosen.

Successful adaptation of string parts can be achieved if certain considerations are maintained, such as using a greater variety of wind instruments to represent the various voices of the string family as opposed to selecting one or two instruments and utilizing only those for the string sound, i.e. the Lang model of clarinet representing violin. Wilson uses a great number of instruments in many combinations to render the string parts, and although he tended toward some instruments more than others, the textural variety is consistently maintained throughout the piece. Two other orchestration techniques were used quite frequently by Wilson in the wind band version: muted brass to represent pizzicato strings and dovetailing of rapid passages to ensure clarity of execution. Muted brass has a very distinct sound that is not

particularly loud but can carry through many different textures of a wind band, which parallels the function of the pizzicato string in an orchestral timbre as it too carries through the many different textures of the orchestra. Careful use of this texture can create much more contrast within a transcription than having only oboes and bassoons as the instruments representing pizzicato strings would. Again, the impetus of Wilson's use of this particular tone color is contrast within the ensemble.

The rendering of orchestral wind parts within the confines of the wind band can be quite a challenge for a good transcriber, as the consideration of the interaction between the timbres representing the strings and winds must occur so no one group is over emphasized in the overall sound of the work. The instrumentation of the orchestral wind section is limited to pairs of woodwinds and small groups of brass instruments, while the wind band could have multiple performers within a single section of the ensemble, i.e. the flutes. The overall effect is that the volume of a particular section of instruments is usually greater in the wind band than in the orchestral wind sections. Direct duplication of the wind parts when transcribing an orchestral work is not always the most prudent choice, as the original wind timbres utilized in the orchestral work may not provide enough contrast when employed within the texture of the wind band.

Keith Wilson's consistent incorporation of prudent orchestration techniques throughout the transcription of Symphonic Metamorphosis enabled him to create a work for wind band that stands on its own as one of the outstanding examples of wind band writing, original or transcribed, in the repertory. Although the work is a model of technique for transcribers of orchestral works for wind band, it is by no means simple to perform. The wind band version of Symphonic Metamorphosis is one of the more challenging works in the wind band literature, the ability level required of
the performers being very high. By adhering to the same orchestration techniques employed by Keith Wilson in *Symphonic Metamorphosis*, the transcription of orchestral music for the wind band can consistently maintain and support the musical integrity of the original orchestral work.
APPENDIX A

Figures 5, 8, 11, 13, 15, 18, 21, 24

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Figures 6, 9, 12, 14, 16, 19, 22, 25

Hindemith *Symphonic Metamorphosis*
Transcribed for concert band by Keith Wilson
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Books and Articles


**Scores**


