



# The United States Army Field Band Educational Supplements

## Elementary School Teachers' Edition

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### GIOACCHINO ROSSINI (1792-1868)

Gioacchino Rossini was born into a family of musicians, in a small town in Northern Italy. His father, a butcher, also played the horn and ran the town band; his mother was a singer. Gioacchino first performed in public with his father's band—on the triangle! He also studied harpsichord, piano, horn, and voice. As a conservatory student, he later studied the cello.



Rossini achieved the most fame as a composer of operas. He was a lifelong devotee of Wolfgang Amadeus Mozart and set the same story as one of Mozart's greatest operas. Rossini's *The Barber of Seville* looks at the earlier life of the main character in Mozart's *The Marriage of Figaro*.

*The Barber of Seville* remains legendary for the fiasco of its opening night in 1816. Just as audiences today sometimes display poor behavior, the audience that night heckled Rossini because they admired another composer more. One of the lead singers tripped and got a nosebleed, moments before singing; a guitar broke during a love song; and in the midst of the chaos, a cat wandered onstage! Rossini actually left the theatre early and went to sleep.

Rossini's last opera, in 1829, was *William Tell*. Following this, he focused primarily on sacred and instrumental music.

The United States Army Field Band, based in Washington, DC, provides free reference recordings and instructional videos to music educators nationwide, from the elementary to the collegiate level. For more information or to request these materials for your own school, please visit our website at:

[www.armyfieldband.com](http://www.armyfieldband.com)

# The Overture to William Tell

has become one of the most well-known in classical music, despite the rarity of the opera's performance. Dmitri Shostakovich "sampled" the overture in his *Symphony No. 15*. Here is a small selection of the other ways in which the *Overture* has been borrowed:

- Theme for the television series *The Lone Ranger*
- Commercials, including one for Ivory soap
- Cartoons, including *The Flintstones*, *Yankee Doodle Daffy* and the 1935 Mickey Mouse classic, *The Band Concert*
- Dramatic music for Stanley Kubrick's film *A Clockwork Orange*

The *Overture* can be divided into a four-part structure:

- Prelude
- "Storm," in which the instruments play tutti for the first time
- "Call to the dairy cows" (*Ranz des vaches*), featuring an English horn solo
- Finale

The Finale is the best-known of these; the trumpets lead its dramatic fanfare and are quickly joined by the rest of the brass.

## MUSICAL SAMPLING!

**TEACHERS:** It may be helpful to you to share appropriate versions of the songs listed below as you discuss "sampling," as well with any songs you prefer which demonstrate the concept. Playing *The Overture to The Barber of Seville* and the "Wedding March" will also help to prepare your class for the concert, in which they will see a rare live performance of *The Rabbit of Seville*.

"I Think I'm in Love with You" by Jessica Simpson—

"Jack and Diane" by John Mellencamp

"Gold Digger" by Kanye West—"I've Got a Woman" by Ray Charles

"Hard Knock Life" by Jay-Z—"Hard-Knock Life" from the musical *Annie*

Musicians use samples in their songs for different reasons—whether because they like a particular sound, want to use the same rhythmic idea, or want the listener to make a specific connection when the song is played. "Hard Knock Life" is a great example of this last concept.

Carl Stalling, who composed music for Looney Tunes, was miles ahead of them all! Stalling followed the lead of centuries of composers who referenced others' works. He never called it "sampling," but his version of the overture to *Barber*—which we know as *The Rabbit of Seville*—specifically borrows from Felix Mendelssohn's "Wedding March" from *A Midsummer Night's Dream*.



Is this tune familiar? What do you think of when you hear it?  
Why do you think Stalling might have inserted it into Rossini's overture?  
How do you think it could affect the plot of the cartoon?





# AMERICAN SALUTE

American composer Morton Gould (1913–1996) wrote *American Salute* in 1943. He used the Civil War folksong “When Johnny Comes Marching Home” as its main theme. This melody reminded many Americans of their soldiers and sailors fighting overseas during World War II, and their hopes for a safe return.

*American Salute* is an example of THEME AND VARIATIONS. It also makes use of CALL AND RESPONSE between different groups of instruments.



## ANSWERS TO AMERICAN SALUTE STUDENT WORKSHEETS

### THEME AND VARIATIONS (sample definition)

The main musical idea, or “theme,” is presented and then repeated in varying forms or accompanied in different ways

examples: “Apples and Bananas,” “Old MacDonald Had a Farm”

### CALL AND RESPONSE (sample definition)

Two distinct phrases, usually played or sung by different groups of musicians, in which the second phrase is heard as a commentary on or response to the first.

examples: “If You’re Happy and You Know It,” “Marco Polo” (swimming game)

### **WORD SEARCHES:**

WOODWIND—piccolo, flute, oboe, english horn, clarinet, saxophone, bassoon

BRASS—trumpet, cornet, horn, trombone, tuba, mute (bonus word)

PERCUSSION—glockenspiel, xylophone, marimba, snaredrum, bassdrum, timpani, cymbals, piano



# AMERICAN SALUTE CALL CHART

Call charts are a great way to include directed listening in a lesson! While playing the recording for students, teacher should call appropriate number at time indicated. Students should circle or otherwise indicate the correct answer. We suggest playing the piece twice through, grading and discussing as a class, then listening to the piece one last time while following along with corrected worksheets. Your correct answers are cited in bold.

A	B
0:00 1. flutes start alone	<b>everyone starts together</b>
0:22 2. <b>bassoons have the melody</b>	trumpets have the melody
1:07 3. <b>melody in low winds and brass</b>	melody in high winds and brass
2:00 4. melody seems much faster	<b>melody seems slower</b>
2:28 5. <b>mood grows dark</b>	mood grows cheerful
2:38 6. <b>cornets share melody</b>	clarinets share melody
2:54 7. cornets play louder	<b>cornets add mutes</b>
3:27 8. snare drum solo	<b>call and response</b>
3:41 9. <b>timpani has melody briefly</b>	marimba has melody briefly
4:21 10. <b>everyone ends together</b>	tubas end comically



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## Our Mission

The Mission of The United States Army Field Band is to “carry into the grassroots of our country the story of our magnificent Army.” In performances across America and throughout the world, the men and women of this organization take great pride in reflecting the excellence of all our nation’s Soldiers.

## Learn More

For further information about current vacancies, performance tours, concert sponsorship opportunities, and education outreach programs, visit our webpage at—[www.armyfieldband.com](http://www.armyfieldband.com)



## Your comments

about our program are greatly appreciated and may be sent by e-mail to—[field.band@us.army.mil](mailto:field.band@us.army.mil) or to the following address—

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# Notes

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