

## GLOSSARY OF SALVATION ARMY MUSICAL FORMS

### FESTIVAL ARRANGEMENT

Music of a brighter, lighter and more entertaining nature intended for concert performance or at “musical festivals.” These pieces are often extended song arrangements or selections using a number of songs, and based on more sophisticated techniques of composition. By their nature, festival arrangements are considered not suitable for use in worship services.

### HYMN OR SONG ARRANGEMENT

Sometimes called a **hymn** or **song setting**, the arranger creates a successive harmonization of verses of a hymn or song, often reducing or shifting the voicing of the melody between sections. In a **paraphrase**, portions of the hymn tune are extrapolated and developed leading to full presentations of the hymn proper.

### MARCH

Piece of music, generally in 4/4 or 2/4 time, with a strongly marked rhythm suitable for keeping processions uniform. March tempo, governed by the drum beat, can vary from a slow funeral march to the quick step, with a normal tempo for a military march in the US, around 120 beats per minute. The **concert** or **festival march**, composed for performance settings rather than the parade, have extended the use of the march for programmatic purposes. The basic layout of the march form (intro-A-B-A/trio-break strain-trio) is considered in Chapter Eleven (pp. 223-230). A **march medley** brings the characteristics of a march into a succession of songs.

### MEDITATION

A reflective work based on a single given hymn or song, illustrating the sequence of verses. In many meditations, original introductions, interludes and codas, seemingly unrelated to the hymn tune, allow the arranger compositional latitude.

### PRELUDE

A short introductory piece complete within itself, appropriate to precede and set the tone for worship, usually based on a hymn tune. A **festive** or **fanfare prelude** is usually more declamatory in nature, while a **prelude and fugue** follows examples from Baroque practice, with a prelude preceding a fugue in the same key.

### SELECTION

A series of songs are often linked by unifying motives and a common theme. Many classic Salvation Army selections follow a biblical narrative, not unlike a three-point sermon. Not limited to more sedate devotional works, a series of bright choruses or songs can form a selection, and are sometimes known as an **overture**. Concert overtures are sometimes based on tunes from musicals, intended as a curtain-raising introductory work, but often follow a biblical or literary inspiration.

## **SUITE**

A series or succession of movements, often contrasting in style and meter, while sometimes based on music from a common source or theme. An expanded version of a three or four movement work has become known as a **sinfonietta**, literally a symphony, but on a smaller scale.

## **THEME AND VARIATIONS**

A composition or solo based on a **theme** which develops into a series of **variations**, by means of harmonic, rhythmic, and melodic alterations. An early Salvation Army piece in this form was labeled as an **air varie**, where the air (or melody) is varied. Larger scale works using variation techniques have come to be known as **symphonic variations**, usually based on an early Salvation Army vocal composition or a familiar church hymn and following compositional approaches of symphonic models, such as thematic transformation. Variations using a freer structure are appropriately labeled, **rhapsodic variations**.

## **TONE POEM**

A composition based on a poetic or programmatic idea. Often it is a musical illustration or a setting of an episode or story. Many Salvation Army tone poems utilize several songs or hymns to elaborate a narrative, using more sophisticated means than a selection or meditation.

## **TRANSCRIPTION**

An adaptation of a vocal or instrumental composition arranged for an ensemble other than the one for which it was originally conceived. Transcriptions in the Salvation Army context include pieces originally for voice, choir or orchestra suitably arranged for use with brass ensemble or band. These serve to widen the Salvationist's music aesthetic by exposing them to music they may never experience otherwise.

For more outstanding examples and more detail on the evolution of these forms by Salvation Army brass band arrangers and composers, see Dr. Ronald Holz's fine two-volume set – *Brass Bands of The Salvation Army* (Streets Publishers).