ELEMENTARY BAND SERIES

THE FORGE OF VULCAN

by

TIM FISHER

DURATION: 1'47"

LEVEL: 0.5

INSTRUMENTATION

1 - Score
8 - Flute
2 - Oboe
2 - Bassoon
10 - Clarinet
2 – Bass Clarinet
4 – Alto Saxophone
2 – Tenor Saxophone
1 – Baritone Saxophone
8 – Trumpet
4 – F Horn
4 – Trombone
2 – Euphonium
3 - Tuba
1 – Glockenspiel
2 – Drums
2 – Percussion 1
2 – Percussion 2
1 – Timpani

Band Music
by Australian Composers

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The Forge of Vulcan
Tim Fisher

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**Program Notes**
Vulcan is the Roman god of fire, especially destructive fire, and craftsmanship. According to Roman mythology, his forge is located beneath Mount Etna. It is here that he forges weapons for gods and heroes, including thunderbolts for Jupiter, king of the gods, and weapons for Mars, the god of war.

**Rehearsal Notes**
The key concept in this piece is contrasting a static melodic line with one that moves by step. The introduction illustrates this concept. In the first four bars, the brass and lower woodwinds descend by step whilst the upper woodwinds remain static. In bars 5 and 6 this is reversed with the brass and lower woodwinds holding a sustained note whilst the woodwinds move in contrary motion by step, before a unison statement by the band in bars 7 and 8. These ideas then form the basis for the rest of the piece.

It is therefore important for players to pay close attention to balance. Moving lines should be brought to the fore and static lines should support rather than overpower. However, help students to recognise that both lines are important to achieving the overall effect and that both lines should be played with a sense of direction and forward movement.

Bar 25 is the quietest point in the piece and from here it builds in volume and intensity right through to the end. Note the entry of a new counter-melody in the clarinets and flutes at bar 49. The trumpets and alto saxophones, despite having the original melody, need to ensure that this counter-melody can be clearly heard.

If an anvil is not available, play the bell of a large cymbal with the butt of a drumstick. Damp the cymbal to ensure a metallic “clink”.

**What can I teach with this piece?**
Fisher’s work allows the conductor to focus on teaching

- Musical imagery and narrative
- Reinforcing learned rhythms
- Rhythmic accuracy and note length
- Consistency in keeping tempo
- Ensemble development

**About the Composer**
Tim Fisher is a musician, composer/arranger and music educator. Having completed a Bachelor of Education, he worked as a brass teacher in several schools before returning to university to complete a Master’s degree in composition at the Australian National University. He subsequently traveled to New York to undertake further study with noted jazz writers, Jim McNeely and Maria Schneider. Several of his solo works for brass are part of the AMEB grade 1-4 syllabus and his works for jazz ensemble have been performed by a number of Big Bands around Australia.

Tim currently lives in Melbourne, Australia, with his wife and two young children. He is a ‘hands on’ Dad, combining a busy teaching and composing schedule with sharing the childcare of his sons.

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