

# Relevant Repertoire for Developing Bands



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## **2017 Band Director Workshop**

McCracken Middle School  
Skokie, Illinois  
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## Session Overview:

Directors of developing bands often struggle to find repertoire that is interesting, educational, and relevant to the musical world outside of the classroom. This session will explore band literature at the grades one through three levels that have authentic connections to various times and cultures including Western classical transcriptions, world music examples, and American popular music. Discussion topics will connect repertoire to curriculum development, Illinois State Standards, and Comprehensive Musicianship through Performance (CMP).

## Clinician Biography:

Phillip M. Hash is Associate Professor and Coordinator of Music Education at Illinois State University in Normal. He holds an Ed.D. in music education from the University of Illinois at Urbana-Champaign, a M.M in wind conducting from Northwestern University, and a B.M. in music education from Millikin University.

Dr. Hash is an active scholar with articles published in leading journals including the *Journal of Research in Music Education*, the *Journal of Historical Research in Music Education*, the *Journal of Band Research*, and *Update: Applications of Research in Music Education*. Conference presentations include research topics, as well as sessions on instrumental music education, mentoring student teachers, and music teacher evaluation. Dr. Hash currently serves on the editorial committees of the *Journal of Research in Music Education*, the *Journal of Music Therapy*, and the *Journal of Historical Research in Music Education*. He also sits on the board of the Michigan Music Education Association as the state research advisor, and is chair-elect for the Historical Special Research Interest Group of the National Association for Music Education.

Dr. Hash taught instrumental music in the Chicago area from 1989-2004. From 2004-2017, he served as association professor and coordinator of music education at Calvin College in Grand Rapids, Michigan. Dr. Hash has received the Citation of Excellence from the National Band Association on two occasions as well as the Outstanding Chicagoland Music Educator Award. Bands under his direction have performed at the University of Illinois Superstate Concert Band Festival and the Illinois Music Educators Association All-State Conference. Dr. Hash regularly serves as a clinician and adjudicator, and publishes arrangements for bands, string orchestras, and small ensembles through Grand Mesa Music, Daehn Publications, and BRS Music.

# The Kids Play Great. But That Music . . .

By Stephen Budiansky

*Washington Post*, Sunday, January 30, 2005, B03

If there is a medal awarded for conspicuous bravery in the form of sitting through countless elementary-, middle- and high-school concerts above and beyond the call of duty, I'd like the authorities to know that I am eligible for it.

Unflinchingly, I have kept my face rigid through the most trying of musical ordeals. My kids are both in high school now, but every now and then my jaw muscles still hurt from the effects of one fourth-grade chorus concert.

I think only once in all those years did I give way to temptation and relate to the person next to me that bit from one of the Marx brothers' movies, where Chico is playing the piano and a man sitting next to Groucho says, "I love good music," and Groucho replies, "So do I. Let's get out of here."

I should hasten to add that I'm not really a curmudgeon, at least not when it comes to taking the normal, abundant parental pride in the efforts of my offspring. I've never actually dreaded all these school band and chorus concerts as far as the quality of the performers' efforts goes. Learning to play or sing is impossible without some squeaks or screeches or rhythms that occasionally wander away for a stroll on the erratic side, and I've always been genuinely impressed by how well the kids do.

No, the problem is not how they play. It's *what* they play.

What they play is always That Piece, as I've come to think of it. That Piece is not written by any composer you have ever heard of -- not classical, not jazz, not pop, not rock, not blues, not folk, not alternative Czech heavy metal fusion, not nothing. You've never heard it on the radio, not even late at night at the bottom of the dial. It in fact exists nowhere in the known music universe -- except for the twilight zone of school musical performance.

That Piece is nearly always written by someone who (a) is alive and collecting royalties, and (b) has a master's degree in music education. It is always preceded by a very wordy description, read out to the audience by way of preparation, explaining that the piece (a) was inspired by a medley of Lithuanian folk songs and Gregorian chants that the composer heard while researching his master's degree; or (b) depicts the journeys of Lewis and Clark and, if you listen carefully, you will hear the American Indian motif that represents the faithfulness and courage of their young Native American guide Sacagawea and then in the saxophones the sound of the rapids as the raft approaches and then the warning cry from one of the men on the bank and then the raft plunging down the rapids and then the return to calmer waters and then another set of rapids approaching and then. . . , or (c) evokes the soaring ideals we can all aspire to. (Pieces in this last category usually have "eagle" in their titles.) If I've heard That Piece once, I've heard it a hundred times. Different composers, different titles, same bombastic banality.

There had been hints of what was coming, back when my kids were in elementary school. Instead of "Home on the Range" and "Jingle Bells," their school concerts were filled with rather slick but soulless numbers cranked out by the music ed publishing industry. I vaguely recall one sort of Disneyesque self-esteem-boosting number called "Possibilities," in which the fifth-graders informed us that they were "the future." There was also a song about recycling.

But I wasn't prepared for the extent to which such new and original works of great mediocrity have completely supplanted the real music -- classical, folk, Sousa marches, American popular music, Scott Joplin rags, Broadway show tunes -- that was once a staple of the American school music curriculum.

And it's not a question of new vs. old: There's plenty of truly great contemporary music of all genres being written. This stuff just isn't it.

I've pored over publishers' catalogues and lists of recommended pieces from various state music educators' associations, and it's happening all across the country. In place of genuine folk music, there are compositions "inspired" by the folk music of the American South or West, or Korea, or Africa. In place of real rock numbers are "rock originals" by one of those school band directors with a master's degree. The closest thing I've heard to a real Sousa was a creation called "Sousa! Sousa! Sousa!" that (according to the publisher's description) "includes famous themes from 'Manhattan Beach' and 'El Capitan' along with just a hint of 'Semper Fidelis' and other Sousa favorites."

I do understand the pedagogic purpose behind this stuff. Beethoven didn't have to come up with music scored for middle school bands made up of 57 alto saxophones, 40 trumpets, 15 percussionists and one oboe. Fair enough.

But music education is supposed to be about more than just learning to make your fingers move the right way. It's also supposed to be about having the chance to experience firsthand the truly great music of all genres -- the great music that, after all, is the whole point of learning to play or sing.

And, to put it kindly, it's hard to imagine anyone falling in love with music on a diet of band directors' compositions portraying the initial helicopter landing of the 1st Marine Division during the Korean War (yes, that really is one frequently played high-school band piece), or the one by the same composer that I heard at my son's all-district concert a couple of years ago: Pretentiously titled "Symphony No. 2," this turned out to be a blow-by-blow re-creation of Homer's "Odyssey," complete with musical depictions of the Trojan horse's squeaking wheels and the crackling fires of Troy burning. I know this because the guest conductor was the composer himself, and he spent 10 minutes describing to us what we would be hearing.

A bit of what is driving the dominance of all this pseudo-music are education-theory mandates that music education "connect" with other parts of the curriculum (this probably explains those elementary-school songs about recycling and self-esteem); a bit comes, too, from pressures for parent-pleasing or competition-judge-pleasing pieces that are showy and give the illusion of being more advanced than they are.

But the result is a terrible confusion of ends and means. One of the songs my daughter's all-county chorus sang at its recent concert had won a 1991 competition among choral directors in Iowa. Described in the program as a "blend of contemporary and madrigal styles," it was a nice enough, if completely unmemorable, piece. But why, I kept thinking, couldn't they sing a real Elizabethan madrigal? Or how about a Beatles song? Or anything at all that has inspired and touched and sent shivers down the spine the way great art does?

If high-school English teachers stopped assigning Shakespeare and Faulkner and instead gave their students the winner of the 1991 Iowa English teachers' novel-writing contest to read, I think we'd know where to tell them to get off.

I did glimpse one ray of hope at my son's most recent high-school band concert, though. Sandwiched between all the variations on Korean folk songs and musical depictions of erupting South American volcanoes came a performance by a small woodwind ensemble, made up of students who met on their own time after school. They had no director, no adult supervision, and had chosen entirely on their own the one piece they performed.

They did Mozart.

# Relevant Repertoire for Developing Bands

Compiled by Phillip M. Hash – Illinois State University (2017)

## Original Works by Significant Composers

A Ballad, Theme, and Variations for Band	2	Vaclav Nelhybel	J. Christopher Music Co.
Aegean Modes	2	Vaclav Nelhybel	E. C. Kerby
Alligator Alley	2	Michael Daugherty	BandQuest/Hal Leonard
America Verses	2	Timothy Broege	Manhattan Beach
Apache Lullaby	2	Michael Colgrass	Carl Fischer
Arioso	3	Clifton Williams	Masters Music
Bartok Variations	2	Timothy Broege	Grand Mesa
Canto	3	Francis McBeth	Southern
Carpathian Sketches	2	Robert Jager	Marks/Belwin
Child and the Kings, the	2	Timothy Broege	Daehn
Childhood Hymn	2	David Holsinger	Wingert-Jones
Chorale and Shaker Dance II	3	John Zdechlik	Kjos
Courtly Airs and Dances	3+	Ron Nelson	Ludwig
Earth Song	2	Frank Ticheli	Manhattan Beach
Ere the World Began to Be	2	Jack Stamp	Daehn
Festivo	3	Vaclav Nelhybel	Belwin
Flourish for Wind Band	3	Ralph Vaughan Williams	Oxford
Ginger Marmalade	3	Warren Benson	Carl Fischer
Headless Horseman	2	Timothy Broege	Manhattan Beach
Hymnsong of Philip Bliss	2	David Holsinger	TRN
In Dulci Jubilo	1.5	John Zdechlik	Kjos
Jody	2	Timothy Broege	Manhattan Beach
Loch Lomond	3	Frank Ticheli	Manhattan Beach
Martyr, the	2	Fred Allen	TRN
Old Churches	3	Michael Colgrass	BandQuest/Hal Leonard
Peace Song	2	Timothy Broege	Bourne
Portrait of a Clown	2	Frank Ticheli	Manhattan Beach
Praises	3	Francis McBeth	Southern
Prelude and March	1.5	Arthur Frackenpohl	Shawnee Press
Prelude and Fugue	2-3	John Zdechlik	Kjos
Prelude on a Gregorian Tune	3-4	David Maslanka	Kjos
Rollo Takes a Walk	3	David Maslanka	Kjos
Second Suite in F (move. II)	3	Gustav Holst	Boosey & Hawkes
Shenandoah	3	Frank Ticheli	Manhattan Beach
Sinfonia XIX	3	Timothy Broege	Boosey & Hawkes
Simple Gifts	3	Frank Ticheli	Manhattan Beach
Slavonic Folk Suite	3	Alfred Reed	Hal Leonard
Snakes	3	Thomas Duffy	Ludwig
Stargazing	3	Donald Erb	Theodore Presser
Stars Asleep, the Break of Day	1	Bob Margolis	Manhattan Beach
Suite from Bohemia	2	Vaclav Nelhybel	E. C. Kirby
Theme and Variations	1	Timothy Broege	Manhattan Beach
Trains Heading West & other Outdoor Scenes	1.5	Timothy Broege	Manhattan Beach
Urban Scenes	3	Andrew Boysen	Kjos
Variation Overture	2/3	Clifton Williams	Ludwig
Variations on an Ancient Hymn	3	Howard Hanson	Carl Fischer
Wildwood Overture	2	James Barnes	Southern Music
Ye Banks and Braes	3	Percy Grainger	G. Schirmer/Hal Leonard
O' Bonnie Doon			
Yorkshire Ballad	2	James Barnes	Southern
Yuletide Dances	3	Timothy Broege	Grand Mesa

## Transcriptions

### *Medieval*

A Medieval Banquet	2	Ken Singleton	Grand Mesa
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### *Renaissance*

Battle Pavane	2	Susato/Margolis	Manhattan Beach
Belle Qui Tiens Ma Vie	2	Arbeau/Margolis	Manhattan Beach
Fanfare Ode and Festival	2.5	Gervaise/Margolis	Manhattan Beach
Fa Una Canzona	2	Veicchi/Daehn	Daehn
King's Feast, the	1.5	arr. Singleton	Grand Mesa
Renaissance Dances	1.5	Susato/Williams	Alfred
Renaissance Festival	2	Susato/Singleton	Grand Mesa
Renaissance Revel	2	Susato/Singleton	Grand Mesa
Renaissance Suite	2	Susato/Curnow	Hal Leonard
Soldiers Procession and Sword Dance	2	Susato/Margolis	Manhattan Beach
Suite 1500	2	Jan De Haan	De Haske

### *Baroque*

Adagio	3	Albinoni/de Hann	De Haske
Aria and Fugue	2	Handel/Osterling	Ludwig
Air and March	2	Purcell/Gordon	Bourne
Bach and Before (Choral Collection)	2	compiled by David Newell	Kjos
Bist Du Bei Mir		J. S. Bach/de Haan	Dehaske
Chorale (from cantata 69)	1.5	Bach/Conley	Carl Fischer
Early English Suite	2	Dunscomb/Finlayson	Boosey & Hawkes
Fugue in Bb Major	2	Bach/Daehn	Daehn
Glory of Venice	2	Lotti/Singleton	Grand Mesa
King's Musicians Suite	3	Lully/Barr	Ludwig
La Volta	2	Byrd/Fenske	Daehn
Music for Queen Mary	2	Purcell/Garofalo	Grand Mesa
Orlando Suite	2/3	Orlando/de Hann	De Haske
Prelude and Fugue in Bb Major	3	Bach/Moehlman	Warner Brothers
Prelude and Fugue in D minor	3	Bach/Moehlman	Belwin Mills
Sarabande and Gavotte	2	Corelli/Johnson	Rubank/Hal Leonard
Wolsey's Wilde	2	Byrd/Hartzell	Grand Mesa

### *Classical*

Andantino	1+	Haydn/Davis	Grand Mesa
Ave Verum Corpus	2	Mozart/Buehlman	Ludwig
Derbyshire Cavalry Marches	2+	Haydn/Hash/Walters	Daehn
Eine Kleine Nachtmusik (move. I - abridged)	2	Mozart/Balent	Carl Fischer
Eine Kleine Nachtmusik (move. I)	3	Mozart/Jennings	Hal Leonard
Il re Pastore (Overture)	3	Mozart/Davis	Ludwig
March for the Prince of Wales	2+	Haydn/Hash	Grand Mesa
March in F	3	Beethoven/Dunnigan	TRN
March of the Offstage Army	2	Mozart/Hasting	Bourne
Menuetto and Trio (Symp. #18)	2	Mozart/Hash	BRS Music
Menuetto (from Symp. #40)	3	Mozart/Longfield	FJH
Military Symphony	3	Gossec/Hubbell	Lorenz
Military Symphony in F	3+	Gossec/Liest/Goldman	Mercury
Sonata for Wind Band	2+	C. P. E. Bach/Broege	Daehn
Trauermusik (K. 477)	3	Mozart/Osterling	Ludwig
Turkish March	3	Beethoven/Curnow	Curnow

## *Romantic/20<sup>th</sup> Century*

Ave Maria	2	Bruckner/Buehlman	Ludwig
Blessed Are They	3	Brahms/Beuhlman	Ludwig
Chorale from Jupiter	2	Holst/Curnow	G. Schirmer
Down a Country Lane	2	Copland/Patterson	Boosey & Hawkes
Excerpts from	3	Wagner/Osterling	Ludwig
Die Meistersinger			
Jupiter Hymn	2+	Holst/De Meij	Amstel Music
Linden Lea	2	Vaughan Williams/Stout	Boosey & Hawkes
Little Schumann Set	2	Schumann/Hartzell	Manhattan Beach
Nimrod	2/3	Elgar/Reed	Warner Brothers
Norwegian Songs	2	Grieg/de Haan	De Haske
Salvation is Created	2	Tschesnokoff/Brown	Hal Leonard
Salvation is Created	3	Tschesnokoff/Houseknecht	Kjos
Sanctus (from mass in F)	3	Schubert/Curnow	Curnow
Sine Nomine	2	Vaughan Williams/Houseknecht	Carl Fischer
Three Tchaikovsky	2	Tchaikovsky/Stout	Bourne
Miniatures			
To a Wild Rose	2	MacDowell/Sparke	De Haske

## **Folk Songs/Cultural Music**

African Festival	1	Quincy Hilliard	Kjos
African Folk Trilogy	1	Anne McGinty	Queenwood
African Sketches	2	James Curnow	Hal Leonard
A Joyful Chanukah	2	Michell Bender	Grand Mesa
An Irish Rhapsody	3	Clare Grundman	Boosey & Hawkes
Chinese Folksong Medley	2	Robert Garofalo	Grand Mesa
Chippewa Lullaby	1	Ann McGinty	Queenwood
Country Wildflowers	2	Larry Daehn	Daehn
Hotaru Koi	1	Nancy Fairchild	Carl Fischer
Japanese Folk Trilogy	1	Anne McGinty	Queenwood
Kentucky 1800	2/3	Clare Grundman	Boosey & Hawkes
Korean Folk Song Medley	2	James Ployhar	Belwin
Portrait of Australia	3	R. Phillippe	Carl Fischer
Prospect	2/3	Pierre La Plante	Bourne
Russian Folk Songs	2	Anne McGinty	Queenwood
Sakura	1	Del Borgo	Curnow
Song of Krishna	3	Robert Washburn	Warner Brothers
Three Canadian Folk Songs	2	Roe	Waterloo
Two Andean Folksongs	3	John Zdechlik	Kjos
Variations on a Chinese Folksong	1.5	Robert Foster	Wingert-Jones
Yagi-Bushi	3	Iwai	Ludwig
Zacatecas	2	Codina/Balent	Carl Fischer
Zacatecas	3	Codina/Glover	Barnhouse

## **Marches**

Most of the marches **Henry Fillmore** wrote under his own name are quite challenging. However, he composed several pieces for school bands under the pseudonyms Harold Bennett and Al Hayes. Most are out of print in their original versions though many titles may still be found in old school band libraries across the country. Those marches written under the Bennett name are mostly grade 2 compositions. *Military Escort* is by far the most famous of these. Other titles include *Activity*, *Project*, *Success*, and *High Tower* among many others. All of the pieces by Fillmore were originally published by the Fillmore Music House which was purchased by Carl Fischer in 1951.

**Karl L. King** published 188 marches, many of which were intended for school bands. Many of these pieces were published by C. L. Barnhouse and remain available in their original octavo size editions. Among some of the most assessable are *Torch of Liberty*, *Miss Trombone*, *Liberty Fleet*, *Valley Forge*, and *Alamo*. Barnhouse has also issued several new editions of King's marches in their *Heritage of the March* series. Although the newer editions include a full score, directors of smaller bands may find that the original editions offer more options for covering missing parts. For more information see [www.karllking.us/](http://www.karllking.us/).



## THE COMPOSITION

This arrangement is based on original wind music composed for Queen Mary of England by the great seventeenth century composer and court musician, Henry Purcell (1659-1695). The occasion was an elaborate state funeral for the Queen (who died of smallpox at the young age of 33) which took place in Westminster Abbey, London, on March 5, 1695. Purcell's instrumental ensemble consisted of a full consort of brass instruments—flat trumpets (see below) and trombones—and muffled drums. He wrote a dignified March or Dirge which was played during the procession as the Queen's royal bier entered the Abbey. The Canzona was sounded inside the Abbey after the singing of the Anthem. It is interesting to note that this profoundly moving and inspired music was performed at the composer's funeral ceremony which also took place in Westminster Abbey eight months after the passing away of his Queen.

*Flat Trumpet - An early and specifically English form of the slide trumpet (not to be confused with the Renaissance slide trumpet). The English flat trumpet was pitched in C and had an adjustable double slide at the U-bend near the player's chin, thus allowing seven chromatic positions. Its name came from the fact that it could play in 'flat', that is, minor keys.*

## PERFORMANCE NOTES

Although this arrangement calls for five percussionists performing on six instruments, any number of players from one to five may be used: timpani, snare drum without snares, tenor drum, bass drum, suspended cymbal (soft mallets), bass drum, and bells. If possible, snare and tenor drum players should use heavy sticks with large beads; rolls should be played in an open style. The drums may be muffled.

Embellishments in the style of Baroque performance practices have been added to the melodies. The optional trills, if performed, should be played on the beat with an accent starting on the upper note.

To enhance each student's appreciation of this composition, teach the band the following concepts and skills:

### CONCEPTS:

a2	divisi (div.)	poco ritardando
asymmetrical (three-measure) phrase	fermata	Picardy third
attacca	flat trumpet	piu forte
Baroque Period	Henry Purcell	quasi marcato
breath mark ( ' )	imitation and sequence	sostenuto
canzona	poco allegro	tenuto
dirge	poco piu mosso	terrace dynamics

### SKILLS:




Scales & Arpeggios: G Harmonic Minor

Chords: major and minor triad

Intervals: major and minor third

Dynamic Range: mf to ff

Embellishment: trill

Articulations: legato (  ) smooth, connected  
marcato (  ) marked, strongly accented  
tenuto (  ) full duration

## THE ARRANGER

Robert J. Garofalo is professor of music and director of graduate programs in instrumental conducting at the Benjamin T. Rome School of Music of The Catholic University of America in Washington, D.C. A native of Pennsylvania, he was educated at Mansfield University, the Eastman School of Music, and Catholic University. Dr. Garofalo has conducted opera and symphony orchestras, wind and jazz ensembles, and choral groups for over 30 years. From 1989 to 1993, he was music director of Eternal Winds of Washington, a versatile professional ensemble; and from 1978 to 1988 he was conductor of Heritage Americana, a recreated Civil War era brass band which performed on period instruments. Dr. Garofalo is author of eight highly-regarded books and numerous music arrangements and publications. His articles, both scholarly and practical, have appeared in national and international music journals and dictionaries.

Duration: 3:30



## About The Music:

CHIPPEWA LULLABY is a simple pentatonic melody from the Chippewa Nation of North America's Native Peoples, documented as "Lullaby No. 127." The infant was rocked in a swing or hammock as the mother would sing this plaintive song, often accompanied in canon by an older child. As Dr. Bryan Burton, Associate Professor of Music Education, West Chester University, West Chester, Pennsylvania, wrote about this lullaby: "Music is alive. Each song travels through its own life's journal pausing from time to time to be shared with those ears attentive enough to hear its melody and listen to the story of its wanderings. Many Native Peoples believe that music exists all around us in the Universe and is always singing in the wind waiting for someone to catch the melody, share it for a while, and then release it back into the wind to continue its journey. The music continues long after we are no longer singing the song."

The entire piece is marked moderately soft, as one would not expect a lullaby to be loud and brassy. This is an excellent opportunity for your band to work on developing ensemble skills such as playing softly, playing in unison, and playing in a legato style as if actually singing this lullaby.

The percussion instruments should add subtle sounds of the night, with the bells adding another color to the first presentation of the lullaby in the unison clarinets. The first canonic entrance is at measure 6 in the alto saxophone. Canonic and imitative entrances will also help develop a sense of independence in your beginning players which in turn will help develop a sense of confidence.

A brief, original interlude begins at measure 12 as a contrasting section to the short melody of the lullaby. Allow the rise and fall of the melodic line to add subtle dynamic nuances in this section, but never allow the music to get loud.

The faster section adds a very simple ostinato to the lullaby. This ostinato was heard and written down by Bryan Burton in 1994 while attending the annual Crow Fair in Montana. As he listened to the music he discerned some younger voices humming this simple ostinato beneath the other lines of the lullaby. A return to the slower tempo brings a reprise of the original interlude, followed by varying reiterations of the lullaby until at last it fades into the night. The high E flat in the flute part, measure 46, should present no problems once the note is identified and the fingering is learned. It is a very easy note to produce, even for beginning flutists, but please caution your players not to over-blow.

As Dr. Burton ended his article, he wrote: "No. 127 is still on its journey. Listen carefully – this song may visit you and share its rich heritage for you for a brief while before moving back into the wind and seeking another willing voice."

Many thanks to Bryan Burton for sharing his thoughts and this music with the arranger. He is an expert in the field of multicultural music and has done field research all over the world, with the exception of Antarctica.

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




**ANNE MCGINTY** is a critically acclaimed composer/arranger of music for concert band, from the beginning level to the most advanced. Her intriguing instrumental colors and textures, combined with her masterful compositional skills, set her apart as a unique artist in the field of educational music for concert band. To find out more, go to [www.queenwood.com](http://www.queenwood.com).

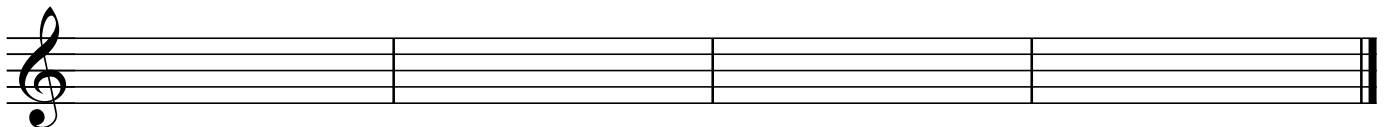
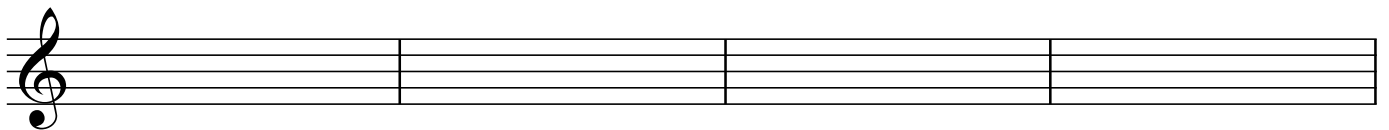
# Compose Your Own Chinese Folk Song

Name: \_\_\_\_\_  
Instrument \_\_\_\_\_

Chinese Folksong Medley is based on two folksongs, both consisting of just 5 different notes. In fact, many folksongs from around the world use just 5 notes and are based on a pentatonic scale.

Compose your own 4 or 8 bar folk melody using only the 5 notes listed for your instrument. Use the staff provided below

1. Make sure the melody is written in such a way that YOU can play it on your instrument.
2. Use only , , , , and . You may also use a  or half rest (sits on the line).
3. Remember to write in a  or  depending on which your instrument uses.
4. Be creative, but keep it simple. Repeating a rhythmic pattern or a short group of notes will help your composition sound like a melody rather than an unrelated series of notes.



5. Here are the notes for each instrument. Notice that it is NOT a scale. One note is missing.

Flute, oboe, trombone, baritone, tuba, mallet percussion. - Bb, C, D, F, G

Clarinet, Bass Clarinet, Tenor Sax, Trumpet - C, D, E, G, A

Alto Sax, Bari Sax - G, A, B, D, E

French Horn - C, D, F, G, A

## Band Repertoire Resources

### Books and Articles:

Battisti, F. (1995). *The twentieth century American wind band/ensemble: history, development and literature*. Fort Lauderdale, FL: Meredith Music.

The development of wind band repertoire in the twentieth century is detailed in this book. Directors of young bands will particularly find chapter 8, *School band repertoire: The need for school band director involvement*, a useful source on selecting literature for student groups.

Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2014). *A history of western music* (9<sup>th</sup> ed.). New York: W. W. Norton.

Perhaps the most used text in undergraduate music history, this source provides an excellent overview of music from ancient times through the twentieth century.

Carse, A. (1964). *The history of orchestration*. New York: Dover.

Conductors and arrangers will find this a valuable text when transcribing or programming music from historical time periods. The growth of the orchestra and the development of individual instruments are covered in detail from the 16<sup>th</sup> through the 18<sup>th</sup> centuries. (original work published 1925)

Dart, T. (1963). *The interpretation of music*. New York: Harper & Row.

This book is an excellent resource on performance practice from the middle ages through the eighteenth century. Information on orchestration, rhythmic interpretation, ornamentation, and style are included.

Dvorak, T. L. (2005). *Best music for young bands* (Bob Margolis, Ed.). New York: Manhattan Beach.

This revised edition provides an annotated list of quality repertoire for young bands. Directors should be aware however, that some of the grade levels listed may give the impression that some of the repertoire is easier than it is. Nonetheless, many pieces listed are not found in other sources such as *Teaching Music through Performance in Band*. Although the book is expensive (\$35), directors interested in discovering some of the lesser known works for young bands will find this text useful.

Fennell, F. (1954). *Time and the winds*. Kenosha, WI: Leblanc

Only 55 pages in length, Fennell provide a concise overview of the development of the wind band/ensemble from the renaissance through the mid twentieth century.

Instrumentalist Company (1993). *Conductors anthology* (Vol. 1). Northfield, IL: Instrumentalist Company.

This volume features numerous articles from past issues of the instrumentalist including those related to repertoire and analysis.

Miles, R. (Ed.). (1997-2002). *Teaching music through performance in band* (Vols. 1-10). Chicago: GIA.

Now a standard text for students and practicing teachers alike, this series details the best repertoire for bands of all levels. Descriptions and analysis are provided for works at the grade 2 through grade 6 levels. Companion recordings provide students and directors with a performance model of the highest caliber. The world's leading band directors have authored additional chapters on curriculum, performance practice, etc. This is an excellent source for directors striving to meet state and national standards for music education.

Miles, R., & Dvorak, T. (2001). *Teaching music through performance in beginning band*. Chicago: GIA.

All elementary band directors should own this book. The opening chapters on recruiting and teaching the youngest students are practical and relevant for the practicing teacher. Part two details the best repertoire for musicians at the beginning stages of development and includes historical information on the composer/arranger and music. This is also an excellent resource for meeting state and national standards for music education.

### Publishers and Lists:

**BandQuest.** <https://composersforum.org/bandquest/>. BandQuest publishes works commissioned from some of the most accomplished and imaginative composers of our time. The roster includes Michael Colgrass, Brent Michael Davids, Michael Daugherty, Thomas Duffy, Adolphus Hailstork, Jennifer Higdon, Libby Larsen, Tania Leon, Stephen Paulus, Robert Rodriguez, Alvin Singleton, Chen Yi, and Judith Lang Zaimont. Composers Forum sponsors the project. The music is distributed by Hal Leonhard.

**Barnhouse Archive Editions.** 205 Cowan Ave. P.O. Box 680, Oskaloosa, IA 52577. <http://www.barnhouse.com>. Barnhouse will reproduce any piece they have ever published. This catalog lists all of the pieces permanently out of print but available in photocopied editions. Many important marches and transcriptions unavailable for years can now be purchased at a reasonable cost. On the company web site, click on “other” at the bottom of the left side menu.

**Boosey & Hawkes.** [www.Boosey.com](http://www.Boosey.com). Publishers of *Windependence Music* – quality repertoire for all levels. Developing bands could perform from the apprentice and novice series

**Daehn Publications.** 312 Ninth Street, New Glarus, WI, 53574, (608) 527-2923. Small publisher of high quality band music for all levels. Now distributed by C. L. Barnhouse.

**Manhattan Beach Publishers.** <http://www.manhattanbeachmusic.com/>. Publisher of many works by Frank Ticheli and Timothy Broege as well as renaissance transcriptions at the 11/2 - 3 grade levels.

**Masters Music Publications/Kalmus Music.** P. O. Box 5011, Boca Raton, FL, 33431. (561) 241-6340. [www.efkalmus.com](http://www.efkalmus.com). This catalogue features out-of-print music now available in photocopy sets. Many older works can be purchased through this company.

**Grand Mesa Music Publishers.** 1038 Chipeta Ave., Grand Junction Colorado, 81501. Phone: 1-800-265-1042, [www.grandmesamusic.com](http://www.grandmesamusic.com). This company’s catalogue includes quality transcriptions for young bands as well as a series of compositions for the advanced band with limited instrumentation.

**Ludwig Music Publishing.** 1044 Vivian Drive, Grafton, Ohio 44044. 800-851-1150. Publisher of excellent transcriptions. Now distributed by Ludwig Masters Publications: [www.ludwigmasters.com/](http://www.ludwigmasters.com/)

**PDF Band Music Library.** <https://www.bandmusicpdf.org/>. BandMusic PDF Library preserves and shares band music from the golden age of the American town band. If you are looking for public domain music to play with your school band, community band or other group, you'll find it here—marches, waltzes, rags, theater music, cornet solos, trombone features, and much more.

**Selective Music List for Bands.** National Band Association. P.O. Box 12192, Nashville, TN, 37212. (615) 385-2650. Excellent listing of high quality band music. You must be a member to obtain a list. <https://nationalbandassociation.org/>.