

*“Children should be taught with only the most musically valuable material. For the young, only the best is good enough. They should be led to masterpieces by means of masterpieces.”*

Zoltan Kodaly

# Relevant Repertoire for Developing Bands

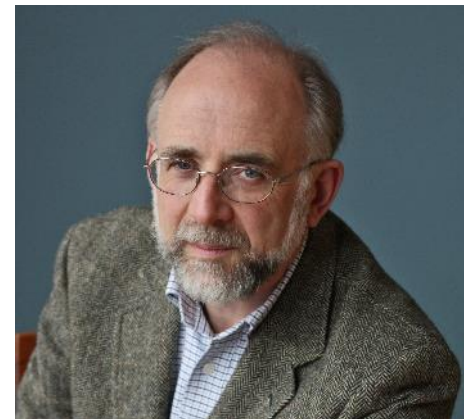
Dr. Phillip Hash  
Assoc. Prof./Coordinator of Music Education  
Illinois State University  
[pmhash@ilstu.edu](mailto:pmhash@ilstu.edu)

“The Kids Play Great. But That Music . . .”

Steven Budiansky (*Washington Post* - Jan. 30, 2005)

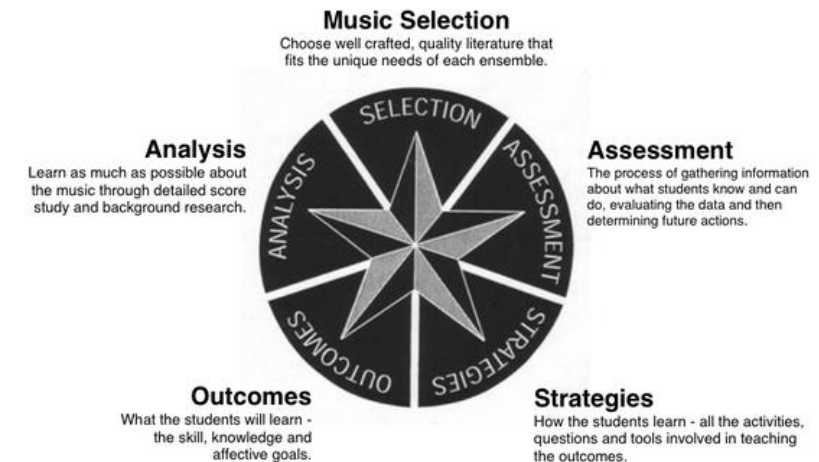
“What they play is always *That Piece*, as I've come to think of it. *That Piece* is not written by any composer you have ever heard of -- not classical, not jazz, not pop, not rock, not blues, not folk, not alternative Czech heavy metal fusion, not nothing. You've never heard it on the radio, not even 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.”

“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.”



# Connections to Standards & CMP

- **Anchor Standard 6:** Convey meaning through the presentation of artistic work.
  - **Intermediate HS Performance Standard MU:Pr6.1.II:** Demonstrate understanding of the technical demands and an understanding of expressive qualities and intent of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- *Comprehensive Musicianship through Performance:* A program of teaching and learning which emphasizes the interdependence of musical knowledge and musical performance.
- Teaching music w/ understanding



# Defining “Relevant Repertoire:”

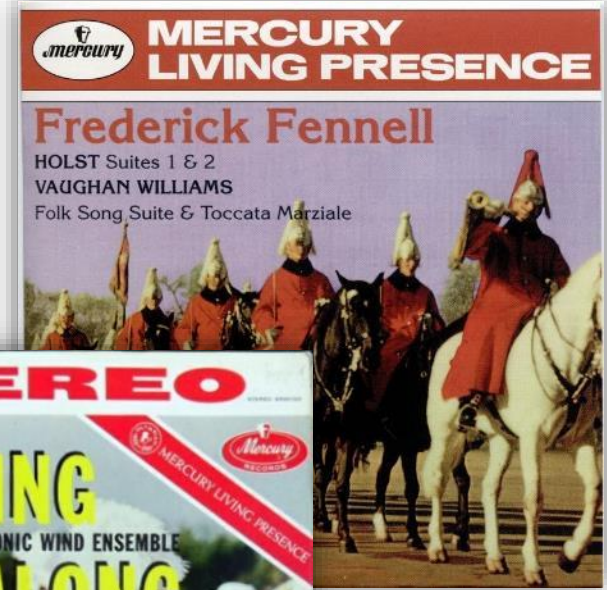
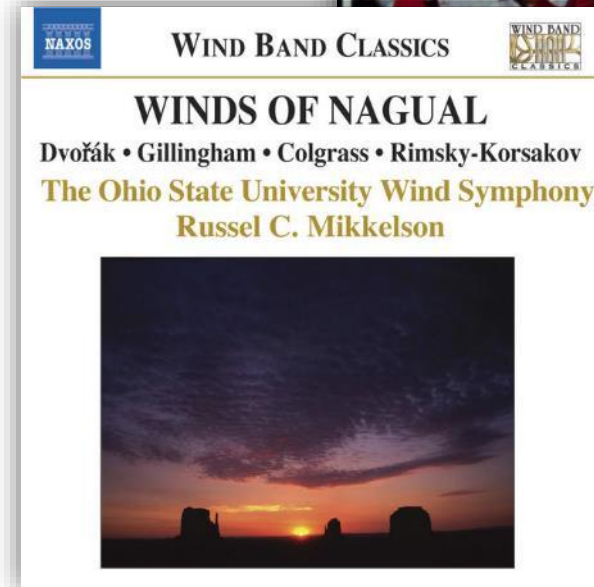
- Original works by “significant composers” but playable by developing band.
- Transcriptions of historical repertoire from western art music
- Music of various cultures presented as much as possible in its original form
- Popular arrangements that effectively represent the music





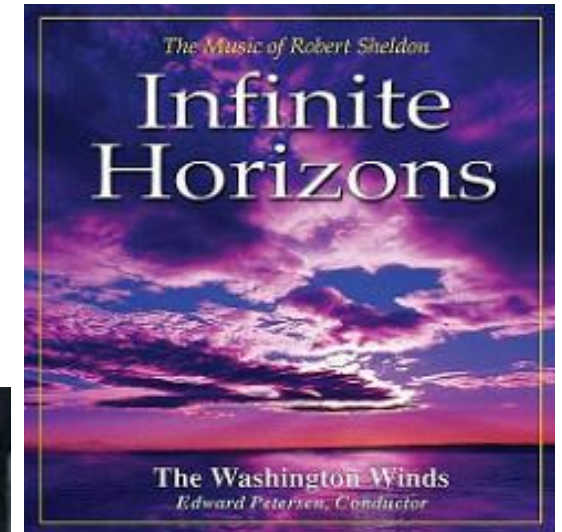
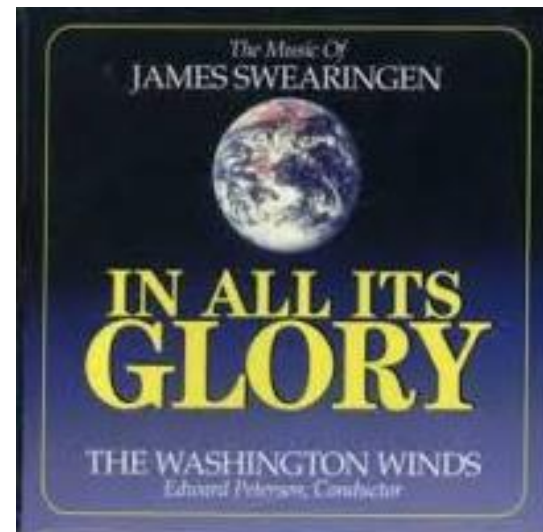
# Who is a “Significant Composer?”

- Musical accomplishments outside of music education
- Composition awards such as Ostwald (A.B.A.)
- Advanced college/professional level repertoire (Michael Colgrass, James Barnes, Timothy Broege)
- Historically important (Gustav Holst, Ralph Vaughn Williams, Howard Hansen) or potentially important in several years
- [see handout]



# Mainstream Educational Repertoire

- Original compositions by composers who mainly write educational band/orch music [name some]
- Arrangements of classical music that have been simplified (*Academic Festival Overture* arr. Akey)
- Repertoire intended to sound cultural but not based on actual folk music (*Zuni Legend* by Mark Williams)
- Seldom heard outside of the educational setting



# “Middle School Band Contest Repertoire in Northern Illinois: Analysis and Recommendations”

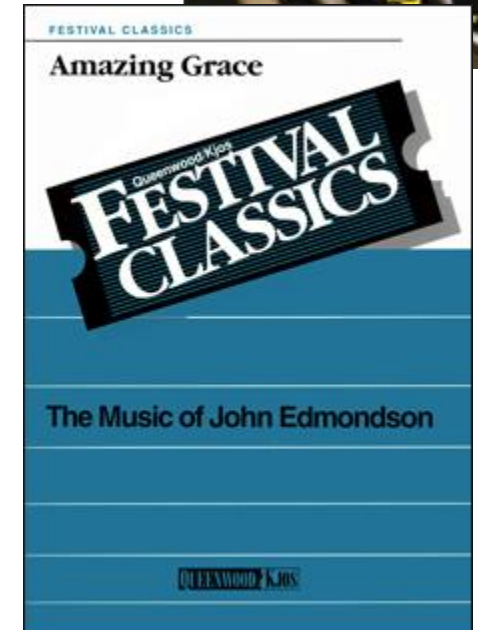
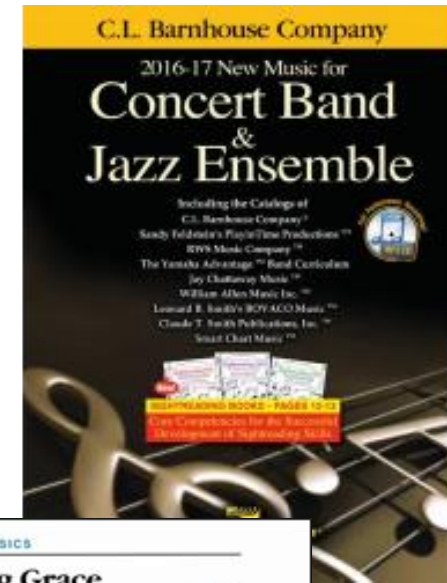
*Research & Issues in Music Education* (2005)

- 10 IGSMA district band contests in 2003
- 46% of the repertoire ( $N = 243$ ) composed/arr. by 10 individuals ( $N = 114$ )
- 10% by Swearingen
- 28% published by Barnhouse
- 8% historical trans./arr. ( $n = 20$ )
- 1.6% - cultural music ( $n = 4$ )
- 1% female ( $n = 1$ ) or minority composers ( $n = 1$ )
- 29.2% of selections < 3 yrs old
  - 894 new concert band pieces published in 2002



# Most Performed Composer/Arranger

1. James Swearingen (24 performances)
2. Robert Sheldon (13 performances)
3. John Edmondson (12 performances)
4. David Shaffer and Andrew Balent (11 performances)
5. Frank Erickson (10 performances)
6. Ed Huckeby (9 performances)
7. David Holsinger (8 performances)
8. Larry Daehn and Elliot Del Borgo (7 performances)





# Prominent Composers Who Have Also Written for Developing School Bands

- R. Vaughn Williams
  - [Flourish for Wind Band](#)
- Michael Colgrass
  - Old Churches
  - [Apache Lullaby](#)
- Vaclav Nelhybel
  - Festivo
- John Zdechlik
  - [In Dulci Jubilo](#)
- Frank Ticheli
  - Joy & Joy Revisited
- Percy Grainger
  - Ye Banks & Braes O Bonnie Doon
- Timothy Broege
  - Trains Heading West & Other Outdoor Scenes
- Howard Hanson
  - Variations on an Ancient Hymn
- Clifton Williams
  - Variation Overture
- Ron Nelson
  - [Courtly Aires & Dances](#) [I – Intrada]
- Robert Jager
  - Carpathian Sketches
- Andrew Boysen
  - Urban Scenes



# BandQuest

- A music series published by the American Composers Forum to provide quality band music with accompanying curricula—is led by an advisory committee of outstanding musicians and educators.
- [what do you notice about the composers?]
- [Tania León: [Alegre](#) – gr. 3]
- [Dana Wilson: [Odysseus and the Sirens](#) – gr. 3]

- Composers
- Distributed by Hal Leonard



# Western Art Music



# Transcriptions

- Re-scored for another medium
- Not an imitation of the original medium
  - Uses the band to communicate same musical ideas
- Vs. “watered down”, simplified arrangements
  - May be transposed or abridged
- Use original score and/or recording to determine position on transcription/arrangement continuum





# Renaissance Transcriptions

- All parts are generally equal & interesting
- Playable by developing musicians w/o simplification
- 2-5 pts.
  - Playable w/ limited instrumentation
  - Especially suitable to a small band
- Interesting percussion
  - Opportunities to compose new parts



# Renaissance Examples

- *Renaissance Dances* – Susato/arr. Williams
- [\*Renaissance Festival\*](#) – Susato/arr. Singleton
- *Fanfare, Ode, & Festival* – Gervaise/arr. Margolis
- *An Elizabethan Songbook* – arr. McGinty
- *Soldier's Procession and Sword Dance*
- [\*The King's Feast\*](#) – Henry VII/arr. Singleton (III - 2'15")



# Baroque Instrumentation

- Flute/oboe/clar. Interchangeable
- Trumpet & hrn. interchangeable and often omitted in published pts. Could be added by conductor along w/ a timp. pt.
- Strings doubled by oboe/bassoon
- “Very practical attitude of the 18<sup>th</sup> century.” (Dart, 1963)
- Implications for school bands??



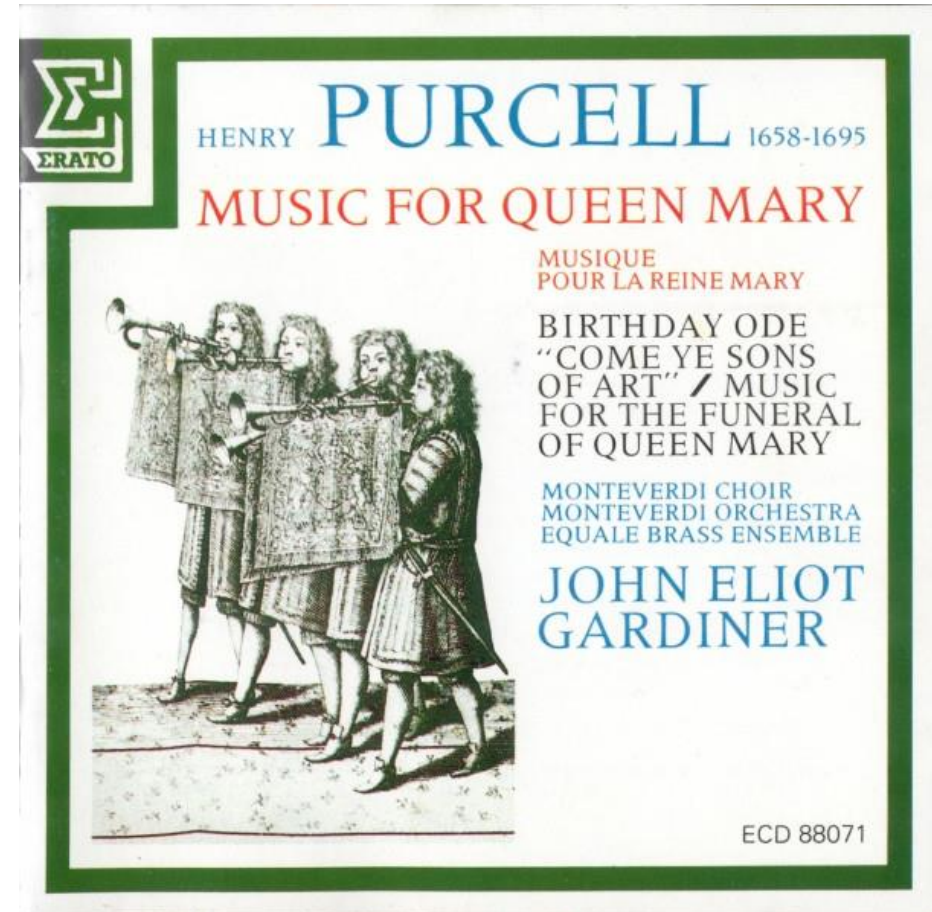
Photo: Phil Beauchamp





# Recommended Baroque Transcriptions

- Prelude and Fugue in Bb (Bach?/arr. Moehlmann)
  - [organ](#)
  - [band](#)
- Music for Queen Mary
  - (Alternative to P&F in Bb)
  - [original setting](#) (0-2:12 & 8:16-end)
  - [band version](#) (1'40")





# Classical Era Considerations

- Lighter playing w/ larger ensembles
- Transparency
- OK to thin out texture in transcriptions [?]
  - What's more important? Authenticity or education?
  - Consider needs of the student. Would the composer care?
- Consider who added percussion. Are pts. appropriate? Could/should they be omitted?



# Haydn – English Military Marches

<http://www.youtube.com/watch?v=66LJ72wZA3s> (#1)

<http://www.youtube.com/watch?v=SLP-p5dxUHw> (March for the Prince of Wales)

<https://www.grandmesamusic.com/component/songpub/song/502?Itemid=1386> (March for the Prince of Wales – Band ver.)

- Written @ 1792s - 1795 while in London
- Probably piano score only for Derbyshire C. Mchs.
  - No set instrumentation for military bands
- Typical instrumentation
  - Pairs of horns, clarinets (or oboes), bassoon
  - Trumpet, serpent (bass instrument), drums
- [original vs. transcription]



# World/Non-Western Music for Band



# Listening:

<http://listeninglab.stantons.com/title/renegade-dances/302779/?s=1>

- **RENEGADE DANCES**

- David Shaffer/C.L. BARNHOUSE, INC./Easy
  - Bold chords and exotic rhythms drive this riveting overture from beginning to end! The vitality of a ritualistic dance from the Native American culture comes through with a fiery sound. It's a terrific choice for festival or contest use, and real "sound experience" for your band! Highly recommended!
- Whose music is this?
- What images of native Americans does this evoke?
- Through what lens (perspective) is this piece written?
- What messages does this convey about Native American's? (look for keywords in description)
- Is this multi-cultural? What is multi-cultural anyway?



# Discussion

- “[Renegade Dances] is not multicultural in the sense that it somehow transports our students to that culture so we may learn new things. Quite to the contrary, it anchors our students in the most local of contexts, their own subjectivity, and already held beliefs about [Native American] culture.”
- Abramo, J. (2007). Mystery, fire and intrigue: Representation and commodification of race in band literature. *Visions of Research in Music Education*, 9(1), retrieved from [www.usr.rider.edu/~vrme/v9n1/vision/AbramoFinal.5.29.07.pdf](http://www.usr.rider.edu/~vrme/v9n1/vision/AbramoFinal.5.29.07.pdf)



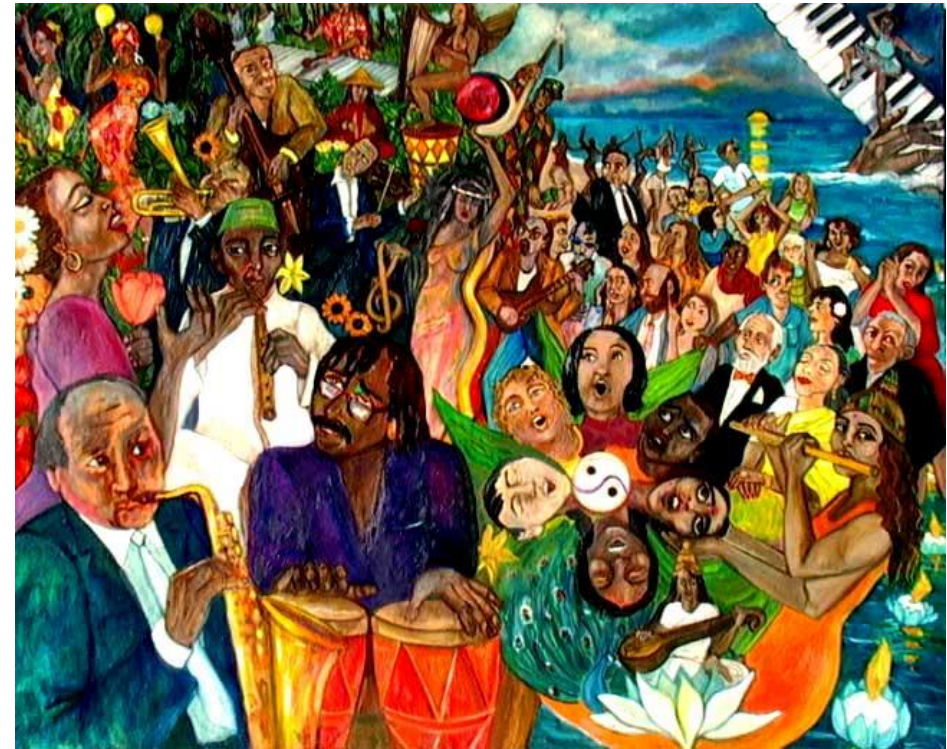
David Mann, The Medicine Sign, oil, 36 x 48

# Abramo (2007): Quotes

- These works evoke images of a primitive “Other” without specifying a particular geographic area or people. They do so by conjuring up common tropes of the primitive other. These works serve very specific ends in a curriculum that wants to present the semblance of multiculturalism but does not want to actually acknowledge alternative and dissonant voices. These works justify the Westerner’s view as being a unique rational being in a world of primitive savages and does nothing to decenter a eurocentric view of the world. (p. 11)
- If the goal of multicultural music education is to learn about different cultures, and to decenter students’ americo-centric views through experiences with culturally different music, then we have to question the efficacy of these works. If the same racial tropes, rhetoric and stereotypes that are embedded in entertainment are present in these multicultural works, then they do nothing to decenter those americo-centric views. (p. 11)

# Teaching Multi-Cultural Repertoire

- Authentic musical material
- By composers of the culture
- Extensive notes
- Use resources from the community
- Examine carefully for social context
- Many band versions will “Westernize” non-Western music
  - Best examples from young (vs. advanced) band literature



# Chippewa Lullaby – McGinty

- See program notes
- Actually Chippewa melody
- Countermelody collected by ethnomusicologist
- How authentic is enough?  
[Reimer quote]





# “Culture Bearers” or Close Transcriptions

- Arrangers might seek assistance from musicologist
  - Ann McGinty
  - Nancy Fairchild
  - Terese Volk
- [Chinese Folk Song Medley](#)
  - Arr. R. Garofalo
  - Grand Mesa Music
  - Two pentatonic folk songs
- [Hotaru Koi](#) (“Come Firefly”)
  - Japanese folk song
  - Uses only four notes! (Bb, Db, Eb, F)
  - Students can sing a phrase in Japanese or English!
- Composition Opportunity [see handout]
- **English adaptation of the Japanese children's song "Hotaru koi" ("Come firefly")**
  - Ho, firefly, come, there's some water that's bitter to taste, come, here's some water that's sweet to your taste; ho, firefly, ho, up this mountain path.
  - Firefly's daddy struck it rich, so he's got lots of dough, no wonder that his rear end sparkles in the dark. Ho, firefly, up this mountain path.
  - In the daytime hiding 'amongst the dewy blades of grass, but when it's night, his lantern burns bright. E'en though we've flown all the way from India, zoom! and those sparrows swarm to swallow us.
  - Ho, firefly, come, there's some water that's bitter to taste, come, here's some water that's sweet to the taste; Ho, firefly, up this mountain path, look! see a thousand lanterns sparkling in the dark, ho, up this mountain path.

# Level 4 – Culture Bearers



## Spring Festival (Bandquest)

- Composer Chen Yi wrote **Spring Festival** as a celebration of the Chinese New Year and all the traditions that accompany this special Chinese festival. While the melody is drawn from a southern Chinese folk ensemble piece called Lion Playing Ball, the form of the piece is based on the idea of the Golden Section.
- As a Professor at the Conservatory of the University of Missouri-Kansas City, **Dr. Chen Yi** has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, China, and Doctor of Musical Arts degree from Columbia University in the City of New York.

