

You Want Me To Do What??

Motivational ideas that will inspire your students to practice and improve the success of their experience in your band program, including pandemic and post-pandemic considerations.

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Clinic Outline

Pressures on today's school music students have increased and changed

Motivations to Practice:

- I. Intrinsic motivation – depth of artistic experience**
 - a. Your musical depth – your personal training and compensation
 - b. H. Robert Reynolds article - depth
 - c. Craig Kirchhoff article – what are we teaching students to love?
 - d. Tim Rhea article – selection of literature
 - e. How does this work during COVID-19 pandemic?
- II. If it isn't tested, it isn't learned – student accountability**
 - a. School Auditions
 - i. Motivations for performing well in auditions
 1. Pride
 2. Band and Chair placement
 3. Grades
 - ii. Etudes/music used for assessment – how difficult?
 - iii. Scales – Extended scales or one scale at a time?
 - iv. Sightreading –
 1. students can practice sightreading for the audition
 2. Optional master classes
 - v. Assessment form – feedback to student
 - vi. When and how often?
 - vii. Student Challenges?
 - viii. Covid-19 Pandemic adjustment ideas
 - b. Part testing ((COVID-19 Intro)
 - i. Video or audio?
 - ii. Guidelines (included in handout and next slide)
 - iii. Rubrics
 - iv. Grading – number of times it takes
 - v. Smartmusic
 - vi. COVID-19 pandemic adjustments
- III. Private Lessons are a must, regardless of economic situation or culture of school – how do we make it happen?**
 - a. Use of older students teaching younger students
 - b. Accountability of private lesson teachers
 - c. Student accountability of private lesson material
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 - e. Lesson content – what are teachers assigning and emphasizing?
 - f. Covid-19 pandemic adjustments
- IV. Solo and Ensemble for every student**
- V. Practice Cards?**
- VI. LMEA Auditions**
- VII. Use of Smart Music and MusicProfessor**

Guiding Principles of Conducting

H. Robert Reynolds

(presented with permission from Professor Reynolds)

Through the years, it has been my privilege to observe many outstanding professional conductors. Early in my career, I had the opportunity to visit the rehearsals of Carlo Maria Giulini, Zubin Mehta, Andre Previn, and Seiji Ozawa. Because of my need to improve as a conductor, I went as often as possible, always looking for something specific; but in the beginning it was disappointing because they never displayed techniques I could use the next day in my rehearsals.

However, as I continued to watch these and other great conductors work with various ensembles, it became clear that they all have three things in common: (1) a remarkable level of personal musicianship, (2) an extraordinarily strong inner aural image of the music in all of its details, and (3) a passionate determination to get what they want.

After the discovery, trying to understand *principles* of conducting became much more important than simply gathering a big “bag of tricks.” After many years of observation and thought, five guiding principles have emerged:

1. Ingest the music.
2. Improve conducting skills.
3. Plan and execute the rehearsal.
4. Build player independence.
5. Continue to grow.

1 - Ingest the Music

Internalization of the music comes from score study; yet so few people understand how important it is for a conductor to study the score, to be prepared, to ingest the music and make it a part of one’s inner self. Too often, some look at it only in an objective manner.

A score is not just a map we can watch as the music goes by; it is our only direct link with the composer, the creator of all these sounds. Unfortunately, this communication from the composer uses language notation, which is limited. At best, the score is still just a clue to the thought process; so, in a sense, score study is almost like playing “Detective.”

We are trying to get into the conceptual areas of the composer, so we know not just how they *think*, but can begin to understand them and grasp the *feeling* of their music. The two are related. For example, we don’t want to make a crescendo just to follow the directions written on the music; we want

to make a crescendo because we know the composer wants the music to grow in volume, *for a particular reason*. Otherwise, a crescendo is superficial. Not all crescendos are paced equally - one lasting four measures may use 30% in the first three measures with 70% saved for the last measure - but the composer has left only that single word “crescendo” as our clue. Or maybe the composer has not actually written the word “crescendo” at all, but we know that the music begins to build at certain places. Remember what Mozart and Mahler both said: that the most important things in the music are not found in the notes, but in what’s behind the notes.

The “feel” of music is so much more important than the “thinking” of it. It’s the *feeling* - the intuitive understanding, the internal sense of the sounds - that we’re trying to discover, then transmit to the players and to the audience. Yes, we seek an objective knowledge of the music that is intellectual and analytical; but then we use that information to find out how the sounds feel. It’s this tactile sense that the really gifted conductors have. They seem to be able to “sculpt sounds with air”.

When we make music, we combine our interpretation with the composer’s intent. We should not take “fantastic” liberties, but we must feel perfectly content with whatever we do, even if the composer were to walk into the room. I remember doing the Texas All-State Band one year, when we programmed Latham’s *Three Chorale Preludes*. In “Oh Sacred Head Now Wounded” there are no written accelerandos or ritards; but occasionally I would take certain liberties - stretch this or that, hesitate just a little before the cadence, or add a little ritard and crescendo to give a suspension more power. After convention concerts, the people who come up to congratulate the conductor all have their name tags on; and when somebody said, “I especially like what you did with “O Sacred Head,” I was shocked (but pleased) when I looked down and saw the name, “William Latham!”

Simply following explicit directions (or the lack of them) on the score is like learning a few words at the age of two and then trying to use that limited vocabulary for the rest of your life. We must continue to ingest all kinds of music, studying new scores, growing with the musical times, and helping our interpretive skills to develop.

2 - Improve Conducting Skills

Conducting is communication - two-way communication. The conductor’s job is to convey thoughts, perceptions, and inner feelings to the ensemble.

Many conductors talk a lot during the rehearsal. I believe they have a need, psychologically, to get this out. Their need is satisfied when the explanation is over; but communication is not complete until the person to whom we direct the comment hears it, understands it, and reacts to it. Sometimes we stop

after just “saying” it - verbally or with conducting gestures.

The proper process is really a two-way conversation: the conductor tells the player (visually) what is wanted; and the player comes back (in the playing) with, “Is this what you want?” Then the conductor says (in the conducting gestures, not words), “Almost ...but a little bit more of this.”

The conductor who wants to have a real musical dialogue with the players must always have listening as a high priority. We must not simply give out instructions, but be very perceptive in the listening/reacting part of the conversation - to find out what has actually happened with the music as a result of our instructions.

Very often we don't conduct what we want ... and that's good. Here's how it works:

Many times we give instructions to players who do not give back what we want - we say we want the music to be played this loudly; and it is played too softly. At that point, we begin to conduct louder than we really want, exaggerating so we can bring the players up to where we want them.

What we do is to conduct what we don't want in proportion to the difference we want. We can't just let our motions say we want it mezzo forte because we want it MEZZO FORTE; but they keep playing to increase their volume. Once they reach mezzo forte, we can once again conduct at mezzo forte.

The same thing is true of staccato, legato, or anything else. You might have to conduct more than what you want. I believe a conductor should over-conduct a great deal - not in size, but in impact and communication power. Over-conducting in size is a severe mistake. Over-conducting in communication power is not.

DON'T THINK

On the podium, *conductors should think as little as possible.*

I don't mean that you “go to sleep;” quite the opposite - you should try to heighten the aesthetic, sensual, perceptual aspect of your music-making as much as possible. However, the more you think (left-brain) the less your senses (right-brain) can be used, so the “thinking” conductor is aurally less perceptive and therefore less capable of really knowing what is happening. For that reason, it's best to “think” only as much as necessary to negotiate the music and to keep your rehearsal plan on course.

We usually expend such a large proportion of our energy on the “action-oriented” aspects of a rehearsal that we have little left for perception. (Did you ever notice that we can hear intonation problems at other peoples’

rehearsals better than at our own?)

Monitoring while conducting is so important; and because no one can give more than 100%, we must be sure the proportion between *doing* and *listening* is in a balanced perspective.

EXPRESS FEELINGS

The visual language of conducting is based on being able to communicate from the “inside out” - not the “outside” things (longer, shorter, louder, softer), but how the music *feels*. How do the various levels of staccato feel? How do they differ from the feelings of legatos?

Most of this communication is accomplished through the body and the face - not the hands and arms, as so many people seem to believe. When the music’s personality invades our own and the two fuse into one, the result becomes a part of our interpretation. The feeling of each sound - the color, the weight, the texture - enters every part of the body naturally.

Conducting gestures should be innovative, creative, articulate, and uniquely appropriate for the music and want to produce at any particular moment. Therefore, I think a conductor must try to expand personal gestures (physical “vocabulary”) so they include a variety of meanings. There should be many ways to conduct legato or smooth or mellow - not just one way that you keep using over and over. We all know that students respond differently, so the more ways you have of communicating with them the better it is.

THE INTERNAL PULSE

Tempo alone is not a big issue, but without it nothing is possible. There needs to be an internal tempo of each piece - inside the conductor and inside the players. Very often when trying to blend the elements of tempo and pulsation in slow music, it’s important to sub-divide, using eighth notes instead of quarter notes, for example. As we show the main pulses, it is especially important that the secondary pulses be present inside the body.

GOING THROUGH THE MOTION

There are too many people in this world who believe that conducting motions - if they’re nice and pretty - are the answer to everything. Yes, “conducting” is a language, so the better language skills you have, the more you can communicate; but we must understand that it is not a substitute for real rehearsing and music-making.

There are just two principles behind conducting motions:

1. *The way you strike the baton on the ictus (the beat point) is the way the players will attack the sound.* If you have a whole note crescendo, for example, you won’t strike each beat stronger and stronger because that

would show four quarter notes, each with an increasingly higher-level accent. Instead, you might outline the beat without too much pulse, showing the crescendo with the other hand, or both hands ... or you might decide not to conduct any beats at all.

2. *The way you move through space (after the ictus) is the way the players will move air through the instrument.* How much intensity do you want? It depends on how much intensity you use when drawing your hands through the air, because you are describing the action of the breath.

The use of the wrist and fingers, particularly in legatos and strong staccatos, is one of the most important lessons I learned from my wonderful conducting teacher, Elizabeth Green.

In legato, the wrist precedes everything - it's the first to go up, the first to go down, to the left, or to the right. You draw your fingers along, almost like the bristles of a paint brush.

When conducting strong staccato, it's very difficult for many of us to keep the wrist moving (we lock it, making the whole arm into a baton), so instead I would practice using the wrist, increasing the volume until it feels good when you are doing a fortissimo with an accented staccato. Of course, the moving wrist is controlling the end of the baton, which is what people see. The goal is to focus the energy in a small sphere that is most easily understood. If you have trouble getting the energy out to the end of the baton, you might want to make a small ball of rubber bands on the end, or place a piece of paper there and try to shake it off; or you could imagine trying to flip beads of water off the end and on across the room - whatever it takes to establish the *end* of the baton as the energy source.

Use a baton or not, as you prefer; but don't conduct with a hand that just happens to have a baton sitting in it.

The power center of conducting is in and just under the face. Both hands should be at (or only 6-8 inches below) face level, so the players can see your face and hands at the same time. Keep a central focus area (hands not too far out to the side or too low), except for certain exceptional gestures, which I encourage. Conducting should never be monotonous.

BEAT PATTERNS

Adherence to the beat pattern has tended to block imaginative and creative conducting, which should be less restricted. It would be better not to conduct the beats unless the players need them. Very often, players need less than we think they do. Conduct the music. Help them understand *how* to play more than *when* to play.

On-the-beat motions show “when;” it is the gestures *between* the beats that have to do with “how.” Still, most band conductors tend to conduct by putting all of their gestures (instructions) on each beat. If they want high energy music, they hit each beat harder.

To get the idea of showing different gestures *between* the beats, you might do some imaginary conducting. First, move your hands in the air above a large tank of water; then drop down below the surface, and notice that the water offers more resistance than the air. Next, conduct through milk, which is a little more resistant than water. Then add more and more resistance - through cream, chocolate, cold chocolate, caramel, cold caramel. All of these things feel differently as you move your hands through the space, so you're learning to describe the energy and resistance factors of different sounds.

Conductors should practice beat patterns for the same reason players practice scales and arpeggios - to make them automatic, so you don't have to think too much. If you've practiced 3/4, 4/4, 5/4, 5/8, 7/8, etc. you can lock the patterns into “automatic pilot” and use your mind for more important issues and perceptions.

We conduct on several planes. The general plane - normally somewhat below the face, maybe at the chest-stomach level - is the one we always come back to; the players get used to it and know where the beat is going to fall, so they can anticipate when to play.

Other planes can be used for specific communication (including cues), according to where players are sitting. For example, the flutes and oboes may be in the first row, so their special plane will be somewhat lower than the general level. The plane for bassoon/bass clarinet (in the row behind the oboes) is just a little bit higher. The idea continues on through horns (in the next row), trumpets (higher), tubas (about hair level), ending with percussion (maybe way over your head). As you use these different planes consistently, players become accustomed to reading “their” message and do not misunderstand. (“Is that really for me? Should I be playing even softer, or is it the tubas that are too loud?”)

Cues are used most frequently to announce the importance of a particular part, more than to bring people in (most of the time they're already playing). A cue not only tells that person, “You are important... more so than others at this time;” it also directs the listening of all the other players.

3 - Plan/Execute the Rehearsal

In rehearsal, you're always measuring the sound you have against the sound you want; and once you know what both of these sounds are, you can get on with the task of changing the first to the second.

The reason we rehearse is to bring out the music. Obviously, you can't play in depth and enjoy wonderfully aesthetic music if there are wrong notes and poor intonation. Eliminating these distractions is certainly an important part of the process; but the goal is so much more. Some people believe that good housekeeping (just making things tidy, lining up, tuning up) is the end of their responsibility; and they say they can't get to the music because all the details are not right yet. Well, we should put an end to that idea right now. Everything grows together - the music, the right notes, the intonation, the aesthetic feeling - even though it might not happen at exactly the same time. To think otherwise is like saying, "We're going to have to wait until the left arm is fully grown before we can expect the nose to grow." This is crazy. You can't wait until all the technique is perfect before you do anything with the *music*, or you'll wait forever.

Most rehearsals succeed or fail based upon the personal force (pleasant of course) of the conductor, who must be the one who is controlling the rehearsal. That doesn't mean you shouldn't have the players as "collaborators" (read Bruno Walter); but the conductor must display the leadership, the magnetism, the energy, the charisma - all of those things while continuing to help the players to listen to each other and to use their own musical sensitivity as much as possible.

Warren Benson, while rehearsing on our campus for a concert that featured his music, told the players, "Always be ready for a musical peak experience. At any rehearsal, there is a chance, so come prepared." During that same time, he also said, "There are no rehearsals; there are only concerts." In my estimation, those are some very profound words, and I try to live by them, so that each rehearsal has its greatest potential.

The full band rehearsal should be used for things the players cannot do by themselves (blend, balance, tuning with other members of the ensemble); and it must also be a place for collective inspiration - from the conductor and between players. Learning the right notes, practicing the proper articulations, or training the fingers are all things that ideally should be done at home or in the practice room. We have to make these expectations clear - for them, for us, and for the good of the rehearsal. Of course, this approach is more "ideal" than is often practical; but shouldn't we always be striving for the "ideal"?

Too many people rehearse rather "casually". Actually it takes a lot of thought before you can deal with spontaneous issues.

THE ROOM

The same person will feel (and act) differently, depending on the atmosphere - church, library, gymnasium, home, or rehearsal room. As the sculptors of our surroundings, we must give a lot of thought to cleanliness, the organization of

chairs and music stands, what's on the walls, and many other things that take place before a note is played. It's hard to engage in the job of music-making when you don't like the atmosphere.

How is the room used before and after rehearsal? Is it a lunch room? A casual hangout for "fun and games"? I'm not saying these uses are wrong, because if people have been avoiding the band, you will want to have a nice place where they can feel at home; but later you might want to make it just a serious place for serious music-making. Remember that young people sometimes have difficulty adjusting to the idea that the same place can serve two entirely different purposes.

THE MUSIC

I believe that most of the music an ensemble performs should be well within their technical limitations. Just like the conductor, if players have to put out too much thought and energy in order to solve the technical obstacles, they won't have very much left for the *music* listening to each other, matching pitches, and watching the nuances coming from the podium.

Try conducting something that's extremely difficult. The players pay practically no attention to you, because they have too many problems of their own. But do a chorale, particularly if it is memorized, and immediately you'll feel them latch on to even the minor nuances of your conducting, allowing you to make the most music possible.

The main purpose of a band in an educational institution is to educate the students musically. Our job as music educators includes helping players to achieve more technical ability, but it certainly does not stop there. We teach technique to serve the music, so we can engage the students in heightened and deeper musical experiences. In my estimation, the goal is best achieved when the music is not too difficult.

At the same time, I firmly believe that there should be some music in the folder that stretches students technically, because we are responsible for the broad aspect of their musical education. But let's not get hung up on the idea that if a composition is very difficult, that alone makes it worth doing. Some of the easiest pieces are the most musically satisfying.

A SENSITIVE BEGINNING

After you get the pre-rehearsal aspects settled, determine how you're going to begin - usually with some sort of sensitizing session.

Avoid the "band room sound" with everybody having a great old time - you know, "physical therapy" on percussion and with instruments. The problem is that this chaotic un-focused beginning results in general desensitization, both physically and musically.

In these early stages of the rehearsal, I suggest you keep the percussion from playing, except for tuning the individual drums. Once that is accomplished, the percussion players should be organizing for the rehearsal. You might want to write the order of music on the board for everyone to see. Even when I don't do that, I always give my planned sequence to the percussion section.

Now, finally you are ready to go about either warming up or tuning up, perhaps back and forth - some warming, some tuning.

WARM-UP AND TUNING

The “tuning up” period is perhaps the biggest waste of time in any rehearsal. Not only does it tend to take too long, but people begin to think it's too important, and (worse) feel the issue of *tuning* (which is not a waste of time) has been covered, so it needs no further attention for the rest of the rehearsal.

I think the tuning up period should consist of sounding a single pitch (Bb, F, or whatever you've determined is the reference) while the section principals tune and everybody else sings. There is something about singing that gets the sound *inside* your ear (rather than leaving it *outside*, when playing) that makes a big difference because the pitch somehow becomes an integral part of your person. Also, the principal players can usually tune quickly, providing the others with the kind of sound they can match more easily: the tuba players are tuning to a tuba, the flute players hear the quality of a flute, etc.

If you have trouble with pitch during the rehearsal, I would go back and re-tune. I don't do it a lot - maybe only once during our two-hour rehearsal. To improve an individual pitch, I have them sing it, because then they can match what's *inside* their ear, and that tends to work a lot faster than matching somebody else's pitch.

Then you go through the warm-up or chorale-type composition. For all levels - elementary through college - this part of the rehearsal is the most constructive for improving the sound and pitch of the band.

When I was teaching high school, I would have the students memorize chorales, usually in minor (I love G minor), because minor chorales tend to bring out the “dark” sound, which I advocate. When players memorize the music, they can concentrate on listening to each other.

Don't just “play through” the chorale; it's not a ceremony. The purpose is listening, matching pitches, playing *inside* the sound of other people, and all kinds of things that are important in the process of reacting to others.

During a tour of Michigan a few years ago, an excellent musician came up after a concert to say, “My, oh my, I've never heard a band play that well in tune.”

Then he launched into a series of questions, “What do you do in your rehearsals? How do you tune?...” Several of the players were standing around. I looked at them and they looked at me, and finally I said, “I don’t know what we do. We don’t have any special tuning procedures.” Then one of the players spoke up and said, “It’s not a matter of tuning to get the pitch right. All the rehearsals are based on everyone listening to everyone else for all details.”

Rehearsing is for listening; and thus tuning gets better... along with the balance, the precision, the musical concepts. They all get better together.

WORK WITH A PURPOSE

While on the podium, a conductor is doing one of three things:

- (1) *Active Monitoring*. You are not actively involved in the music-making, perhaps just keeping a slight beat; but neither do you simply tune out and let the musicians play. You are listening carefully, as if you are about to enter into the action.
- (2) *Giving Instructions* (audio & visual). BDs are very good at this - “too loud,” “too soft,” “play it longer,” “play it shorter.”
- (3) *Inspirational Conducting*. We are stimulating players, inspiring them to participate in a real musical experience. We don’t do nearly enough of this type of rehearsing, because we seem to be pre-occupied with finding and correcting the indiscretions.

THE WHITE HEAT TIME

I try to make the “white heat” portion of a rehearsal - the period of highest intensity - last as long as possible, because that’s when you can get the most done.

Variety and pacing of energy is so important; but you are always moving toward a goal, with a plan that is more specific than “run through piece #1.” You have to set certain projects and then go about achieving them in the best possible way. For example, simply rehearsing from letter C to letter D may be your greatest current need.

What tends to “drug” people, to dull their sensitivity, is to always begin at the beginning; so you might want to start “3 measures before letter C.” This approach usually wakes them up, and they think, “Oh, there’s a purpose here.”

Be as specific as possible with your suggestions, always aware that you must attract and hold the players’ interest.

GET/KEEP/FOCUS ATTENTION

Much of a rehearsal, maybe half, is spent attracting and focusing the attention

of players. Otherwise, even if they're quiet, their concentration may evaporate out of the room onto the ball field, or to other after-school plans. You want to be constantly challenging their attention span as well as their ears, as you try to get the music played better.

I believe the conductor should talk, generally, in a style that matches the piece. If it's a fast piece, talk fast. If it has a lot of staccato, talk that way; but if it's mellow, you should imitate that feeling. What you are trying to do is to set up an atmosphere that is right for a particular composition. Of course, you also have to avoid monotony; so if a work is almost entirely loud and fast, you'll probably want to occasionally talk in a different style.

Sensitizing people to motion is like teaching them another language, so you might rehearse with a certain gesture being the object of a sentence. Instead of saying, "Trumpets, this should be more staccato," try this: "Trumpets, this should be more... and then use a staccato *gesture* instead of the word. In this way, you can sensitize the players (and yourself) to specific motions, because they will see them clearly (not having to play an instrument at the same time), and recognize them later in a musical context. Words go into the objective side of the brain, and gestures go into the subjective (aesthetic) side, so gestures will speak louder than words.

Singing in the band rehearsal - both by the players and the conductor (style examples) - is a tremendous asset. It brings out all those qualities we want in an ensemble. Everything gets better through singing, unless your singing keeps you from hearing what they are playing.

With a piece such as *Irish Tune from County Derry* or *Elsa's Procession to the Cathedral*, there is an emotional momentum which makes it difficult to stop and rehearse as objectively as needed. You may decide it is best, psychologically, to start rehearsing from #9 to the end, and then 8-9, then 7-8; in other words, to rehearse it "backwards" so you don't allow the momentum to get started. That way you and they can deal with the piece more objectively.

I like to get off the podium and walk through the group. If you want to get the trumpets to play better, walk right back and say, "OK, trumpets, let's hear this at letter C." When you move into their space they begin to think, "Whoa, what is this all about?" The same idea works with percussion, tubas and anybody else - particularly in the back. Very often I'm all around the room during a rehearsal. I have not always been so mobile, because I used to think that the podium was "my perch" (everybody has a spot and this is mine). Later I found that this is not true, and that moving during rehearsals attracts the attention of the players and dramatizes the experience, which increases retention.

I often change the energy level, particularly during a long rehearsal. If

something is not going as well as I had hoped, and needs a sharper focus, I add more energy. Nearly always that works.

DOG TRAINING

Professional dog trainers tell us (1) never give a command unless you expect it to be followed, (2) give it only once, and (3) be prepared to insist it be executed. Maybe the conductor/teacher should follow these rules.

How many times do we say, "I've told you this a thousand times, why can't you remember?" Maybe the students become immune to our verbal or visual communication. You can bet that players who see repetitive motions will stop looking at us (monotony is probably the conductor's biggest enemy). Also, some conductors get in their own way - using such big motions and so much space for things that don't matter that the players can't tell when an important gesture comes along. If we have nothing to say we shouldn't talk (visually) all the time; that way the real message will be clear because it is surrounded by spatial silence.

ISOLATE AND SOLVE THE PROBLEM

Many people *pretend* to rehearse. They'll stop and say, "That's not good enough. We have to try harder. Now concentrate." Then they'll start again.

In a *real* rehearsal, players are given concrete suggestions on how to improve things right now: "trumpets a little less tongue;" "horns need to match the F# with the saxophones at the point."

A kind of "searchlight" style (focusing on small groups of players) is more effective than using too broad an approach. People will play better if they know you are listening *to them*; even though you may be rehearsing the cymbals, the tubas know you will get around to them eventually.

We've all faced this problem. You know what you want, and you know what's coming out is not what you want; but you're not sure of what's wrong with it. When that happens, try to peel away everything you know is right: "Let's hear this again without the flutes and clarinets." (you know they're OK; it's something down lower). Well, it's not the trumpets either, so you say, "Let's hear it again without the flutes and clarinets and trumpets." Gradually you work through the band- "Let's just hear the low brass, without horns." "Let's just hear the trombones and euphoniums." (You've already determined it's not in the tubas). Finally, you find it in the 2nd trombone. Ideally, it would have been best to say, immediately, "2nd trombone, that should be E natural and not Eb;" but very few people can do that consistently, so isolation - paring away - is an effective principle to follow.

If you isolate, very often you find that some problems are solved best without the instruments - having players clap the rhythm, or having some play while

others clap. It keeps everybody involved while you're accomplishing what needs to be done.

RELEASE THE PRESSURE

Humor is an important aspect of every rehearsal. I look for time to get off the podium and break the mood - comment about somebody's loud sweater, their trip to Florida for Spring break, purchase of a new instrument, or whatever. I try to break the monotony with humor, but not ridicule... unless I'm ridiculing myself. When the concentration has been so intense that you can't go any further, you have to exhale and inhale for a while - it's like taking a break in the middle of a long work day.

To have a more positive rehearsal (even though you're making intense suggestions to the players), you might try *not* including the first thing you're thinking, which is usually negative. It happens because we have this strong inner aural image of the music and along comes something that doesn't fit, so we blurt out, "No, trumpets, that's not right, you're destroying the delicate style here." We should not eliminate the negative thought from our mind (that's why we stopped), but skip on over it to a positive statement. "Trumpets, the music calls for less tongue at this point" is a more effective way to solve the problem.

ENDING THE REHEARSAL

Be sure the rehearsal ends the way you want it to, never as a surprise, when the bell catches you in the middle of working with the 3rd clarinets.

In most cases, a work session should end with something pleasant, a piece the players like, because most groups do not have as high a self-image as you would like. But with a group that is feeling a little over-confident or cocky, you might want to play something that is not going right, so they think, "We're going to have to really work on this before the next rehearsal!"

If you intend to end with a complete run-through of a piece, that's fine; but don't work it all the way through and then say, "OK, now let's try it again from the beginning." Once a group invests the momentum that carries them to the end, psychologically they're finished with the piece; and you're going back to do it again will be very dull for them, and thus won't accomplish much. Strangely enough, getting *almost* to the end, or doing short sections moving "backwards" does not have the same effect.

The right conclusion to the rehearsal can be almost anything - a culmination of the project for the day, returning to an older piece they all know and love - but be sure you sculpt it into the process.

4 - Build Player Independence

It's really the players who will make the ultimate music, not the conductor. In

fact, I agree with James Dapogny (theory professor at the University of Michigan), who told me, “Our purpose here is to make ourselves dispensable as teachers.”

We should be beginning the process of helping students to become *independent musicians* at the elementary level and then carry it right on through. We know that in the really wonderful groups in this world, much of the work is done by players listening to each other. However, in most bands, the players feel a need to play to *the conductor*, who controls every aspect, often with an “iron hand.” We conductors are certainly essential - guiding the rehearsals and directing the interpretation - but the ultimate precision, pitch and so many of these kinds of things are really achieved by the players.

The best conductors are not seeking puppets who perform only when their strings are pulled; they are looking for *collaborators*.

COLLABORATION

Musicians play much better when they want to play well. Today’s most effective conductors consider the players to be collaborators... and they treat them that way. The ideal communication between podium and player has now become a conversation between equals.

In this conversation, you want to be reacting to what the players are doing, not just telling them how to do it. What you are trying to do is to transfer concepts from yourself to the players, passing more and more energy to them. Because we are seeking 100% energy to make the piece “go”, if a player is putting out only 10%, we’ll provide the other 90%. However, what we want is for the players to contribute 90%, so we need invest only 10% and can devote the rest of our energy to perception - really being *alive* with our ears!

Sometimes the conversation becomes a kind of unspoken game called “Come to Me.” The player may first want very specific directions from the conductor - dynamics, style, whatever it takes to keep from having to think about those things very much; but the conductor should be trying to pull the player closer, making the relationship more intimate by using less complete directions and always being sure there is a response. The communication link will get stronger and stronger as the two are able to converse in more subtle ways, like good friends. (Ever notice how too-obvious statements tend to push away a close friend?) It is those small details, the in-depth feelings, the things words cannot quite explain that we are trying to communicate; and none of this is done by visual shouting. In fact, most of the really important things in life are done rather softly.

Very often, we’ll stop, rehearse (visually or verbally), and when it’s right, just go on; but the players want to know that it’s right...and usually not just by a nod or a smile (although that’s fine for close friends). When we actually tell

them, others pick up on the praise and wants to enjoy a similar reward, so we have to confirm their playing regularly by saying, "Yes, that's it." Of course, to be able to do that we must have a strong internal aural image of the music.

5 - Continue to Grow

Throughout our lives as conductors we should be trying to gain greater musical depth and understanding.

Musical compositions have a certain depth. For example, *Irish Tune from County Derry*, *Trauersinfonie*, and the Holst *First Suite in Eb* can all be interpreted in a superficial way and they will sound like pleasant pieces; however, a conductor with greater musical depth will be able to pull out each work's considerable potential for inner musical communication. It all depends on *matching* - when the conductor is able to reach the level of the composition.

Because so much of today's band music is shallow, almost anybody can interpret many pieces to their maximum level of musical communication; but it is the deeper musical experiences we are trying to help our students to understand, so we have to take ourselves to increasingly-deeper levels. Otherwise we are constantly giving these superficial treatments, even of those pieces with admirable musical depth.

Growth can come from going to concerts, reading, listening to records, surrounding yourself with real music. It's amazing how the late Beethoven string quartets can help the interpretation of Grainger, because you have become a deeper musician.

I believe every band conductor should set up some sort of program to buy recordings, and be collecting personal scores, not just using those owned by the school. You need your own scores, with your own marks (most band conductors do not stay in the same job forever). I'm just now getting my scores organized, and have discovered over 1,200 (I thought I had only 300-400!), and that's not the end of it. I'm always buying scores.

I also believe band conductors should be involved in the field of music - serious music - not just in a special interest area. We all know the names of composers/arrangers who have produced music of questionable quality for bands; but do we know the names of John Harbison, George Perle, Bernard Rands, and William Bolcom? They are all major composers and Pulitzer prize winners.

Music is our profession, and we cannot be considered knowledgeable unless we really know the subject. Read the *New York Times* every Sunday and find out what's going on in what is now THE cultural center of the world. Guest orchestras come to New York City regularly, and we should know what they are

playing. There have been entire concerts devoted to the music of Alfred Schnittke. Who is he, and what kind of music does he write? We should know. Carnegie Hall celebrated its 100th Anniversary with commissioned works (Who? What? When?).

Constant inquisitiveness about our profession and the musical life is such an important part of growth. Don't be saddled with what you are using today in your rehearsal; always try to make your essence of substance larger and deeper all the time.

And remember to develop interests in many subjects (Bruno Walter: "A musician who is only a musician is half a musician.")

INFORMED INTUITION

Even though we have what we call an "intuitive" idea of how music should be played, we have *informed* that intuition through many musical experiences. We've spent much of our lives learning about marches, contemporary music, bi-tonality, Dorian mode - everything that makes music music. If another wind piece by Mozart was discovered, we would probably have a very strong idea of how to interpret it, because we have already had so much experience with Mozart's other music.

Through score study we analyze the work, discovering its overall organization, broad sweeps, exquisite details, high peaks of musical experience; and then we pre-plan our approach to rehearsal and performance. But in our day-to-day decisions of the moment - how much weight on this note? What articulation? How loud? - we use our *informed intuition*. (You may call it musicianship, musicality, or whatever you want.) We're spontaneous at that point; but it isn't just "gut instinct," it's an ingrained reaction that has grown in us as a result of many years of deepening musical experiences.

So I urge everyone in the band conducting profession to have as many high-quality musical experiences as possible - listening, performing, any connection with music - because we draw on them as we teach. Without this informed intuition, the music we bring to other people is pretty shallow stuff.

SELF-ANALYSIS

I believe you should tape rehearsals frequently, which is sure to do at least one thing - let you know how much you are talking! (So many people falsely believe that rehearsing is stopping and talking.) We do want to communicate all the time, but the sound is usually too loud for us to talk as they play. Fortunately, we have this visual language called "conducting" ...and we need to learn to speak it more fluently.

We must be much more than musical accountants. We're not trying to keep track of things, cleaning them up by using an eraser here and there. We are

actually re-creating an aesthetic experience, which could change not only from conductor to conductor and player to player, but throughout a conductor's career, even from day to day. When on tour, I've often conducted the same piece every night; and each time it's been somewhat different, because I'm different (we all are - it's that unique "inner feeling"). Each time, we try to be true to the composer; but it's not just an academic, intellectual truth we seek. We want to go beyond that into an intuitive truth.

In the final analysis, our rehearsals and concerts should appear to be (and in a sense are) *spontaneous*, but they must have an underlying plan. Still, what we do *not* want is a "drilled" performance, when the ritard two measures before C happens with the same crescendo, the same slowing, the same hesitation - that's death to music! There is a crescendo two measures before C every time; but somehow it's a little more intense this time, a little bit deeper, a little darker. There has to be a spontaneous inner action between the players and the conductor and the audience to bring things alive. Let's not use the rehearsal to "drill in" the performance.

EXPAND AND LIVE!

If music is not absolutely complete, emotional aesthetic experience, it comes awfully close, spanning the spectrum from fragile and delicate to grotesque and fearsome. As musicians, we each fall somewhere along that line, with a basic nature that may be quiet and sensitive or burly and brusque. Some are macho while others are delicate; and we tend to work with music that is most like us (it's comfortable that way). However, our job is to be able to interpret the basically burly/rough/macho, we'll need to expand our personality, so that when we do the most delicate music we ARE that music. If our nature is shy/sensitive/delicate and we are asked to do *Music for Prague 1968* or other forceful music, we have to become the force, not remain a shy person doing forceful music.

Because most of us are somewhere in the middle, we need to stretch ourselves in both directions, to the outer extremes. We should not reduce the spectrum so it covers only our own current (narrow?) comfort zone.

"Growth and Development" is one of the major issues that separates the mediocre conductors from the most excellent ones. If you find yourself too busy to study scores, too busy to read the *NY Times*, too busy to go to extra concerts, you need to delegate some of your responsibility. If other people can be doing the chores, let them. There are too many things that only the conductor can do - choose the music, study the scores, be responsible for the rehearsals. Other people can set up chairs/stands, file music, send notices to the newspaper, and all the rest. Involve more people in your program. They'll like it, the program will be more viable, and you'll be spending your time doing more of the things you want to do.

It's embarrassing for me to be one of the few full-time working band conductors nearing the age of 60. Why is our profession like this? Why are we burning ourselves out so fast? I think it's mainly because we are spending too much energy doing things that are of little value to us - so let's delegate... before it's too late!

Finally, I know a number of conductors who feel that contemporary music is not for them. They still live only in a world of overtures, waltzes and marches. I believe history is important, and I love to do overtures, waltzes and marches; but I try not to limit myself to the past. As the old saying goes, "You're either busy growing, or you're busy dying." In the later years of my life, I don't want to become the subject of an all-too familiar conversation:

"How long does he have?"

"I don't know. He sure didn't keep up, did he?"

I would much rather follow Isaac Stern's philosophy: "I want to die very young, but delay it as long as possible."

**A Compilation from
The 2014 Ithaca College Conference on Instrumental Music
Education: *Preparing the 21st Century Artist-Teacher***

Collected and edited by Elizabeth Peterson and Mark Fonder

*(presented with permission from Dr. Peterson, Dr. Fonder and Mr. Kirchhoff. This was
a study done for and presented at the 2014 College Band Directors National
Association National Conference)*

Introduction

In 2014, a group of distinguished teachers, musicians, and leaders was commissioned to respond to the following questions related to the preparation of future instrumental music teachers at the university level. What follows are a compilation of their responses.¹ These responses (presented below in alphabetical order), along with discussions from session participants were part of the Ithaca College Conference on Instrumental Music Education: Preparing the 21st Century Artist-Teacher which was held June 29-July 1, 2014. This conference was sponsored by the CBDNA, the Paynter Foundation and Ithaca College.

The panelists were:

Frank Battisti, New England Conservatory
Robert Duke, University of Texas-Austin
Craig Kirchhoff, University of Minnesota
Larry Livingston, University of Southern California
Scott Shuler, Immediate Past President, NAFME: The National Association for Music Education, Connecticut State Department of Education
Evan Tobias, Arizona State University

¹ Readers will notice that the participants' responses varied in length. Although the participants were requested to reply to every question, each participant was assigned a specific question to respond to in fuller detail to facilitate the ensuing discussions at the Ithaca Conference. The following list reveals the assignments for more complete responses. The featured response is first followed by the others in alphabetical order.

Question #1 – Craig Kirchhoff
Question #2 – Robert Duke
Question #3 – Evan Tobias
Question #4 – Scott Shuler
Question #5 – Larry Livingston

Question #1 (with permission from Prof. Kirchhoff)

1. In your view, what is the role of the college ensemble director in the preparation of the future public school instrumental music teacher?

Primary Respondent: CRAIG KIRCHHOF

“The future of music may not be with music itself, but rather...in the way it makes itself a part of the finer things humanity does and dreams of.”¹

Charles Ives

Thoughts and Reflections Upon the Role of Music Education and Teacher Training in Higher Education

This fall marks the beginning of my forty-third year of teaching at the high school and university level. Over four decades in the classroom and the rehearsal hall have led to me to embrace certain beliefs. I believe that the purpose of music education is not to create better bands, better orchestras, or better choirs; nor should music education exist to create future consumers or patrons of the arts. ***The purpose of music education is to enable our students to become engaged as life-long lovers of music either as creators, performers, or as listeners; nurturing and stimulating their creativity, their imagination, and their expressive spirit, qualities that have been a part of their lives long before they arrived in our rehearsal halls or our classrooms.***

Teacher preparation at the undergraduate level has experienced significant changes to curriculum content, including a reduction of credits devoted to the major area of study. Additionally, the changing academic profile of music education positions at many colleges and universities has impacted teacher training on many levels.

Despite these changes, the following beliefs have remained as immutable anchors for me and have guided my actions as an instrumental music educator throughout my career:

1. I believe that students of all ages can be deeply moved by the power of music.
2. I believe that students need us as educators to move them from a love of the activity of participating in band, orchestra, or choir to a love of music.
3. **I believe that the only way to move students from a love of the activity to the love of music is to enable them to experience the best possible music that is available to us as educators.**

The Challenges of Higher Education and Teacher Training

2

Teacher training and the establishment of minimal competencies requisite for a career in instrumental music education has been debated for decades by numerous task forces, symposiums, and umbrella organizations. Curricula in higher education has changed and will continue to evolve in the face of continuing economic realities. An increased emphasis upon a comprehensive liberal arts education in many institutions has resulted in curricular pressure to reduce credits devoted to the major concentration of study. Music education curricula are also challenged to accommodate issues such as assessment, technology, world music, and multi-cultural education. Despite these changes, and changes to the systems that deliver that curriculum, students preparing themselves to enter the workforce in the twenty-first century as instrumental music educators are still engaged in learning fundamental skills and competencies that have been at the center of teacher training for decades:

1. How to choose repertoire
2. How to learn repertoire
3. How to teach repertoire

In addition to these three core challenges, students have to be equipped with the following knowledge:

1. A comprehensive understanding of repertoire for their medium
2. A comprehensive understanding of the musical score and the intent of the composer
3. A highly developed aural skill set
4. A comprehensive understanding of rehearsal techniques
5. A comprehensive understanding of instrumental techniques
6. A comprehensive understanding of group dynamics
7. An ability to conduct and convey the emotional content of the music

Given the demands upon music education curricula and the increasing pressure to deliver this curriculum in four years, continuing education for the instrumental teacher and meaningful mentorship for first and second year teachers will become even more critical in the years ahead.

Musicianship and the Music Educator

I had the opportunity to be in residence at the Sibelius Academy in Helsinki, Finland in February of 2009 for the express purpose of observing their conductor-training

program. Previously under the direction of legendary conducting teacher Jorma Panula, this program has continued to produce outstanding professional conductors in the United States and abroad. In conversations with faculty and administrators regarding audition requirements at the Academy, it was evident that the primary consideration for entrance into the conducting program was a student's musical ability demonstrated by an audition on their principal instrument, not their ability to conduct. The Sibelius Academy embraces the philosophy that the mastery of an instrument leads directly to a deeper and more comprehensive understanding of the art of music making. A vibrant future for music education in this country and abroad will be dependent upon a dedicated and determined effort by educational institutions to attract gifted musicians to the field of music education. The reality, however, is that studio faculty in some institutions view music education majors with a very different perspective than performance majors. It is not uncommon in those institutions for music education majors to have limited access to principal studio teachers, often resulting in study with a graduate performance student for the majority of their undergraduate education. Furthermore, some institutions limit credit requirements for instrumental study for music education majors and have no curricular expectation for an undergraduate solo recital, depriving those students of an important capstone musical experience.

Teacher training institutions must assure music education majors a comprehensive music performance experience that will broaden and deepen their abilities as musicians with access to the highest level of studio teachers and conducting faculty.

Principal Conductors and the Music Education Curriculum-Something to Re-Evaluate

Increasing specialization of wind band conductors in higher education over the past three decades has impacted traditional curricular roles. The increased emphasis upon graduate programs in wind band conducting, both at the masters and doctoral level, has resulted in an increasing proportion of load credit assigned to a director of bands or a director of wind studies to teach graduate conducting. Additionally, the metamorphosis of top level wind band ensembles in large institutions to ensembles primarily populated by graduate performance majors has meant that undergraduate music education students may have little or no contact with the principal wind band conductor in their own school, despite the fact that many of these conductors have taught in the public schools and have a vital interest in music education. Principal conductors in larger institutions, by design or by default, are often isolated from the mainstream of instrumental music education, thereby depriving undergraduate students of another potential mentor and role model in their development as artists and as teachers. It would be advisable to reconsider the curricular role of principal conductors in large institutions to ensure that there is a viable link to the undergraduate music education student.

Coincidental with the increased specialization of wind band conductors in the academy is an increased number of schools offering DMA degrees in wind

ensemble/band conducting. This has resulted in an overabundance of doctoral students competing for a limited number of conducting positions at the college and university level. Endemic to this situation is the fact that some students accepted into DMA programs may have little or no documented elementary or secondary teaching experience. Consequently, higher education may be matriculating increasing numbers of students into the profession who have a limited understanding of the challenges that elementary and secondary school music educators experience on a daily basis.

The Role of the Collegiate Ensemble Conductor in the Preparation of Future Public School Music Teachers

I believe that my role in the preparation of future public school music educators is to provide students with transformative musical experiences that reinforce the centrality of the power and wonder of music in their lives, that broaden and deepen their personal musical taste, and that expand and challenge their musical depth. It is absolutely essential to provide students with high-level musical experiences both in rehearsal and performance with a diversity of music of the highest quality.

Central to this mission is being a role model on three essential levels:

1. As a human being
2. As an educator
3. As an artist

As a human being, the quality of my interaction with peers and with students communicates a powerful message to students. Included within this rubric is my commitment to my own personal and professional growth, my sensitivity and empathy with others, and my willingness to embrace points of view that are not necessarily resonant with my own.

As an educator, my commitment to making decisions that are in the best interest of my students, not necessarily what is in the best interest of my ensemble, is an important lesson that can be communicated most effectively by modeling. The following questions are essential to this discussion regarding the role that I play in the preparation of future educators:

1. In the rehearsal process, am I creating a collaborative learning environment where the majority of the responsibility for the learning process and the success of the ensemble is entrusted to the ensemble?
2. In the rehearsal process, am I creating a learning environment that focuses on musical discovery and enables the collective imagination and the creative spirit of the ensemble to guide the musical outcome?
3. In the rehearsal process, am I communicating the importance of standards and expectations and leading my students to an understanding of the dynamic interaction between these two concepts?

4. In the rehearsal process, am I inspiring my students or am I simply providing instruction? Am I clearly communicating to my students that inspiration is primarily internal, and that enthusiasm is primarily external. Students need to clearly understand the significant difference between the concepts of inspiration and enthusiasm.

5

As an artist, my commitment to seeking beauty and revealing the intent of the composer must be guided by my imagination, by my creativity, and by my vulnerability to the art form. My artistry must be fueled by an insatiable need to pursue my own personal and musical growth, by my willingness to encounter and negotiate artistic risk, and to comprehend that “the purpose of art is not a momentary ejection of adrenalin, but rather the gradual life-long construction of a state of wonder and serenity”.

Lastly, my students must understand from my actions in rehearsal that to be successful as a future music educator that you have to love music, you have to love teaching, and you have to love people.

Programming & Identifying Quality Band Repertoire

Texas Bandmasters Association

July 28, 2009

10: 45 AM

Room – CC207

(Updated – November 2020)

Presented by:

Dr. Timothy Rhea

Director of Bands

Texas A&M University

Presented with permission from Dr. Rhea

Choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone.

Frederick Fennell

One man's meat is another man's poison.

Timothy Reynish

An objective for the members of our concert bands is the development of a lasting appreciation for fine music. This may be gained from the study of existing standard works and transcriptions for the band, as well as the wealth of contemporary original works, which are each year being added to the literature of the band.... Appreciation for fine music is heightened by an understanding of how music is made and how difficult perfection really is.

Frank A. Piersol, former Director of Bands, University of Iowa

I think that there are two constants in all great music: direction and originality.

(Originality may be defined as honesty.)

Francis McBeth

SOURCES FOR BAND REPERTOIRE

- READ – periodicals, books, internet
- LISTEN – CD or MP3 recordings, internet, promotional aids from publishers
- DISCUSS – conventions and colleagues
- STUDY – own your own scores and study them – even those that you might not program

SOME BASIC THOUGHTS

While certain musical compositions may be of exemplary quality, not all may be appropriate for your ensemble.

Music does not need to be highly complex to be of worth.

Your personal taste should be considered in the selection process.

Good music equals excellent construction & genuine expressiveness. It should be of high quality musically, intellectually, technically, and emotionally.

Programming should take into consideration the sometimes-wide gap between composers & audiences.

PRACTICAL CONSIDERATIONS FOR CHOOSING REPERTOIRE

- Basic - key signatures, time signatures, rhythmic complexity, melodies, harmonies, textures, & styles
- Instrumentation & ranges – substitutions possible - unusual instruments or parts
- Full score
- Ability to cover well written percussion parts
- Feature strong players while still developing weaker players
- Development of solo skills within the ensemble
- Musical expression contained as well as technique
- Adequate time to prepare the piece – time spent vs. musical reward
- The composition must be musically satisfying
- Ability of the conductor to teach and conduct the piece
- Conductor should benefit from studying, rehearsing & conducting the piece
- Students should benefit from preparing and performing the piece
- Piece should represent one of the finest compositions in the repertoire at that level

CRITERIA FOR DETERMINING SERIOUS REPERTOIRE

1. The composition has **form**, reflecting a proper balance between repetition and contrast – overall organization of the piece.
2. The composition reflects **shape and design**.
3. The composition reflects **craftsmanship in orchestration**, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is **sufficiently unpredictable** to preclude an immediate grasp of its musical meaning.
5. The composition is **consistent in its quality** throughout its length and in its various sections.
6. The composition is **consistent in its style**, reflecting a complete grasp of technical details and clearly conceived ideas.
7. The composition **reflects ingenuity in its development**, given the stylistic context in which it exists.
8. The composition is **genuine in idiom**, and is not pretentious.
9. The composition reflects a **musical validity** that transcends factors of historical importance, or factors of pedagogical usefulness.

Band directors rightfully take considerable interest in the performance of newly composed repertoire. Advocacy of new music is valuable in keeping the medium and its repertoire alive and vital, and it must be encouraged.

Band concerts sometimes feature concerts of recently composed music. By contrast, orchestral programs are dominated by performance of established repertoire. Perhaps conductors should try to find a balance between the two extremes.

Bill Berz, Director of Bands (retired), Rutgers University

SELECTED WIND BAND REPERTOIRE

Timothy Rhea

STANDARD REPERTOIRE

Bennett, Robert Russell – Suite of Old American Dances (Hal Leonard) *New Edition*
Bennett, Robert Russell – Symphonic Songs (Hal Leonard) *New Edition*
Benson, Warren – The Leaves are Falling (Theodore Presser)
Chance, John Barnes – Variations on a Korean Folk Song (Boosey & Hawkes)
Copland, Aaron – Emblems (Boosey & Hawkes)
Corigliano, John – Gazebo Dances (Schirmer – Rental)
Creston, Paul – Celebration Overture (Shawnee)
Dahl, Ingolf – Sinfonietta (Plymouth)
Dello Joio, Norman – Scenes from The Louvre (Marks)
Dello Joio, Norman – Variants on a Medieval Tune (Marks)
DeMeij, Johan – Symphony No. 1, Lord of the Rings (Amstel)
Giannini, Vittorio – Symphony No. 3 (Belwin)
Giannini, Vittorio – Variations & Fugue (Warner)
Gould, Morton – Jericho Rhapsody (Mills)
Gould, Morton – Symphony No. 4, West Point (Schirmer)
Grainger, Percy – Colonial Song (Southern) *Edited Mark Rogers*
Grainger, Percy – Irish Tune from County Derry (Southern) *Edited Mark Rogers*
Grainger, Percy – Lincolnshire Posy (Ludwig) *Edited Frederick Fennell*
Grainger, Percy – Molly on the Shore (Southern) *Edited Mark Rogers*
Grainger, Percy – Shepherd's Hey (Southern) *Edited Mark Rogers*
Hanson, Howard – Chorale & Alleluia (Carl Fischer)
Hindemith, Paul – Symphony in Bb (European America)
Holst, Gustav – First Suite in Eb (Boosey & Hawkes) *Edited Colin Matthews*
Holst, Gustav – Hammersmith (Boosey & Hawkes)
Holst, Gustav – Second Suite in F (Boosey & Hawkes) *Edited Colin Matthews*
Husa, Karel – Music for Prague (Associated)
Husa, Karl – Al Fresco (Schirmer)
Iannaccone, Anthony – After a Gentle Rain (Shawnee)
Jacob, Gordon – An Original Suite (Boosey & Hawkes)
Jacob, Gordon – William Byrd Suite (Boosey & Hawkes)
Jenkins, Joseph – American Overture (Theodore Presser) *New Edition*
Latham, William – Three Chorale Preludes (Summy)
LoPresti, Roland – Elegy for a Young American (Theodore Presser)
Mendelssohn, Felix – Overture for Winds (Ludwig) *Edited John Boyd*
Mennin, Peter – Canzona (Carl Fischer)
Milhaud, Darius – Suite Francaise (Leeds)
Nelhybel, Vaclav – Symphonic Movement (Belwin)
Nelhybel, Vaclav – Trittico (Belwin)
Nelson, Ron – Rocky Point Holiday (Boosey & Hawkes)
Nelson, Ron – Savannah River Holiday (Carl Fischer)
Nixon, Roger – Fiesta del Pacifico (Boosey & Hawkes)

Persichetti, Vincent – Divertimento (Theodore Presser)
Persichetti, Vincent – Symphony No. 6 (Theodore Presser)
Piston, Walter – Tunbridge Fair (Boosey & Hawkes)
Reed, Alfred – Russian Christmas Music (Sam Fox)
Reed, Owen – La Fiesta Mexicana (Belwin)
Schmitt, Florent – Dionysiaques (Theodore Presser)
Schoenberg, Arnold – Theme & Variations (Belmont)
Schuman, William – Chester (Theodore Presser)
Schuman, William – When Jesus Wept (Theodore Presser)
Tull, Fisher – Sketches on a Tudor Psalm (Boosey & Hawkes)
Vaughan Williams, Ralph – English Folk Song Suite (Boosey & Hawkes)
Vaughan Williams, Ralph – Toccata Marziale (Boosey & Hawkes) *Edited Frank Battisti*
Wagner, Richard – Trauersinfonie (Ludwig) *Edited Votta/Boyd*
Williams, Clifton – Fanfare & Allegro (Summy)

TRANSCRIPTIONS

Arnold/Johnstone – English Dances, Set I (Lengnick)
Arnold/Paynter – Four Scottish Dances (Carl Fischer)
Arnold/Paynter – Tam O' Shanter (Carl Fischer)
Bach/Cailliet – Little Fugue in G Minor (Southern)
Bach/Goldman – Fantasia in G (Theodore Presser)
Bach/Holst – Fugue a la Gigue (Boosey & Hawkes)
Bach/Leidzen – Toccata & Fugue in D Minor (Carl Fischer)
Bach/Nowlin – Toccata & Fugue in D Minor (Kjos)
Bach/Paynter – Toccata, Adagio & Fugue (Ludwig)
Bach/Reed – Come, Sweet Death (Barnhouse)
Berlioz/Henning – Beatrice & Benedict, Overture (Carl Fischer)
Berlioz/Patterson – Roman Carnival Overture (Patterson)
Bernstein/Bencriscutto – Profanation (Boosey & Hawkes)
Bernstein/Grundman – Candide Suite (Boosey & Hawkes)
Bernstein/Grundman – Overture to Candide (Boosey & Hawkes)
Bernstein/Grundman – Slava! (Boosey & Hawkes)
Bernstein/Lavendar – Three Dance Episodes from On the Town (Hal Leonard)
Bernstein/Lavendar – West Side Story, Symphonic Dances (Hal Leonard)
Brahms/Buehlman – Blessed Are They (Ludwig)
Copland/Beeler – Lincoln Portrait (Boosey & Hawkes)
Copland/Copland – An Outdoor Overture (Boosey & Hawkes)
Copland/Copland – Variations on a Shaker Melody (Boosey & Hawkes)
Copland/Hindsley – El Salon Mexico (Boosey & Hawkes)
Copland/Patterson – Down a Country Lane (Boosey & Hawkes)
Elgar/Slocum or Patterson – Engima Variations (TRN or Patterson)
Gershwin/Rogers – Cuban Overture (Warner)
Glinka/Rhea – Overture to Russlan and Ludmilla (Rhea)
Hindemith/Wilson – Symphonic Metamorphosis (European America)
Holst/Patterson – The Planets (Patterson)

Ives/Elkus – Old Home Days (Theodore Presser)
Ives/Schuman/Rhodes – Variations on America (Theodore Presser)
Kabalevsky/Hunsberger – Colas Breugnon Overture (MCA)
Khatchaturian/Satz – Armenian Dances (Leeds)
Makris/Bader – Aegean Festival Overture (Schrimmer)
Marquez/Nickel – Danzon No. 2 (Oxford)
Offenbach/Odom – La Belle Helene, Overture (Kjos)
Orff/Krance – Carmina Burana (European America)
Press/Fennell – Wedding Dance (Ludwig)
Puccini/Patterson – Nessun Dorma from “Turandot” (Patterson)
Respighi/Duker – The Pines of Rome (Belwin)
Shostakovich/Hunsberger – Festive Overture (MCA)
Shostakovich/Reynolds – Folk Dances (Carl Fischer)
Tchaikovsky/Cramer – Dance of the Jesters (Curnow)
Tschesnokoff/Houseknecht – Salvation is Created (Kjos)
Turina/Reed – La Procession du Rocio (Belwin)
Wagner/Cailliet – Elsa’s Procession to the Cathedral (Warner)
Weinberger/Bainum – Polka & Fugue from Schwanda (Associated)
Williams/Hunsberger – Star Wars Trilogy (Alfred)

CONTEMPORARY (composed in the past thirty years)

Bryant, Steve – Ecstatic Waters (Composer)
Bryant, Steve – Nothing Gold Can Stay (Composer)
Bryant, Steve – Suite Dreams (Hal Leonard)
Camphouse, Mark – A Movement for Rosa (TRN)
Daugherty, Michael – Bells for Stokowski (Theodore Presser)
Daugherty, Michael – Niagara Falls (Theodore Presser)
Dooley, Paul – Masks & Machines (Dooley Music)
Freund, Don – Jug Blues & Fat Pickin’ (MBM)
Gandalfi, Michael – Flourishes and Meditations on a Renaissance Theme (M51 Music)
George, Ryan – Firefly (Fornine Music)
Gillingham, David – Heroes, Lost & Fallen (Hal Leonard)
Giroux, Julie – Evening Snow at Kambara from Symphony No. 4 (Musica Propria)
Grantham, Donald – Baron Cimetiere’s Mambo (Piquant)
Grantham, Donald – Circa 1600 (Piquant)
Grantham, Donald – J’ai ete au bal (Piquant)
Grantham, Donald – Southern Harmony (Piquant)
Mackey, John – Aurora Awakes (Osti Music)
Mackey, John – Red Line Tango (Osti Music)
Mackey, John – Strange Humors (Osti Music)
Mackey, John – Wine-Dark Sea (Osti Music)
Maslanka, David – Give Us This Day (Carl Fischer)
Maslanka, David – Symphony No. 4 (Carl Fischer)
Maslanka, David – Symphony No. 10 (Maslanka Press)
Maslanka, David – Traveler (Maslanka Press)

Nelson, Ron – Passacaglia (Homage on B-A-C-H) (Ludwig)
Pann, Carter – Slalom (Theodore Presser)
Ticheli, Frank – Angels in the Architecture (Manhattan Beach)
Ticheli, Frank – Blue Shades (Manhattan Beach)
Ticheli, Frank – Postcard (Manhattan Beach)
Ticheli, Frank – Symphony No. 2 (Manhattan Beach)
Welcher, Dan – Minstrels of the Kells (Theodore Presser)
Welcher, Dan – Zion (Theodore Presser)
Whitacre, Eric – October (Hal Leonard)
Whitacre, Eric – Ghost Train (Hal Leonard)

CONCERT OPENERS

Boysen, Andrew – Kirkpatrick Fanfare (Wingert Jones)
Bryant, Steven – In This Broad Earth (Composer)
Cichy, Roger – Fanfare for a Festive Day (Daehn)
Copland, Aaron – Fanfare for the Common Man (Boosey & Hawkes)
Curnow, James – Fanfare & Flourishes for a Festive Occasion (Curnow)
Dukas, Paul – Fanfare from “La Peri” (Durand)
Fletcher, Percy – Vanity Fair (Boosey & Hawkes) *Edited Brant Karrick*
Gibson, John – Pegasus from The Spirit Sleeping (Southern)
Giroux, Julie – Across the Isle of Sky (Musica Propria)
Grainger, Percy – Duke of Marlborough Fanfare (Warner)
Husa, Karel – Smetana Fanfare (Associated)
Hutgren, Ralph – Whirr, Whirr, Whirr (Kjos)
Mackey, John – Highwire (Osti)
Mackey, John – Sacred Spaces (Osti)
Maslanka, David – Mother Earth Fanfare (Carl Fischer)
Navarro, Oscar – Downey Overture (Navarro)
Stamp, Jack – Gavorkna Fanfare (Kjos)
Strauss, Richard – Vienna Philharmonic Fanfare (Boosey & Hawkes)
Ticheli, Frank – Nitro (Manhattan Beach)
Wasson, John – American Fanfare (Belwin)
Wilson, Dana – Shortcut Home (Boosey & Hawkes)

SUGGESTED WORKS FOR THE DEVELOPING BAND

Allen, Fred – They Led My Lord Away (TRN)
Arnold/Paynter – Prelude, Siciliano & Rondo (Carl Fischer)
Bach/Moehlmann – Prelude & Fugue in Bb Major (Remick)
Barnes, James – Yorkshire Ballad (Southern)
Biebl/Cameron – Ave Maria (Boosey & Hawkes)
Biedenbender, David – Melodious Thunk (Murphy Music Press)
Bourgeois, Derek – Serenade (G. Smith)
Carter, Charles – Overture for Winds (Bourne)
Cesarini, Franco – Greek Folk Song Suite (Mitropa)
Chance, John Barnes – Incantation & Dance (Boosey & Hawkes)
Curnow, James – Variants on an Early American Hymn Tune (Jenson)

Daehn, Larry – With Quiet Courage (Daehn)
Danner, Greg – Walls of Zion (Daehn)
Dello Joio, Norman – Satiric Dances (Associated)
Del Tredici/Spede – Acrostic Song (Boosey & Hawkes)
Erickson, Frank – Air for Band (Bourne)
Erickson, Frank – Toccata for Band (Bourne)
George, Ryan – Café 512 (Fornine Music)
Grainger, Percy – Ye Banks & Braes O' Bonnie Doon (Schrimmer)
Grundman, Clare – American Folk Rhapsodies (Boosey & Hawkes)
Grundman, Clare – Concord (Boosey & Hawkes)
Grundman, Clare – Hebrides Suite (Boosey & Hawkes)
Grundman, Clare – Kentucky 1800 (Boosey & Hawkes)
Hanson, Shelley – Albanian Dance (Boosey & Hawkes)
Hazo, Samuel – Perthshire Majesty (Boosey & Hawkes)
Hogg, Brian – Llwyn Onn (Ludwig)
Holsinger, David – On a Hymnsong of Philip Bliss (TRN)
Hull, Grant – The Drunken Sailor (Wynn)
La Plante, Pierre – American Riversongs (Daehn)
McBeth, Francis – Chant & Jubilo (Southern)
Nelson, Ron – Courtly Airs & Dances (Ludwig)
Osborne, Chester – Connemara Sketches (William Allen)
Persichetti, Vincent – Pageant (Carl Fischer)
Reed, Alfred – A Festival Prelude (Marks)
Root, Thomas – Polly Oliver (Kjos)
Schubert/Ticheli – Ave Maria (Manhattan Beach)
Smith, Claude – Concert Variations (Wingert-Jones)
Stuart, Hugh – Three Ayres from Gloucester (Shawnee)
Ticheli, Frank – Cajun Folk Songs I & II (Manhattan Beach)
Ticheli, Frank – Joy Revisited (Manhattan Beach)
Ticheli, Frank – Shenandoah (Manhattan Beach)
Ticheli, Frank – Simple Gifts (Manhattan Beach)
Van der Roost, Jan – Puszta (DeHaske)
Van der Roost, Jan – Rikidum (DeHaske)
Williams, Clifton – Symphonic Dance No. 3 (Presser)
Williams, Mark – Greenwillow Portrait (Alfred)
Zdechlik, John – Chorale & Shaker Dance (Kjos)

NATIONAL COMPOSITION CONTESTS

American Bandmasters Association/Ostwald Award
<http://americanbandmasters.org/award/>

William D. Revelli Composition Contest – National Band Association
<http://www.nationalbandassociation.org/nbacommittee/revelli.asp>

Merrill Jones Composition Contest – NBA (Young Composer)

<http://www.nationalbandassociation.org/nbacommittee/jones.asp>

COMPOSER WEBSITES

Steven Bryant

<http://www.stevenbryant.com/>

Michael Daugherty

<http://www.michaeldaugherty.net>

David Gillingham

<http://www.gillinghammusic.com/>

Donald Grantham

<http://www.piquantpress.com/>

John Mackey

<http://www.ostimusic.com/>

David Maslanka

<http://www.davidmaslanka.com/>

Carter Pann

<http://www.carterpann.com/>

Frank Ticheli

http://www.manhattanbeachmusiconline.com/frank_ticheli/index.html

Eric Whitacre

<http://www.ericwhitacre.com/>

MARCHES

Three reasons to program:

1. Historical significance
2. Educational value – technique, dynamics, musicality, rhythm, phrasing, style (all concepts that apply to other pieces)
3. Audience appeal – great balance to more contemporary programs

SUGGESTED MARCH REPERTOIRE

Timothy Rhea

QUICKSTEPS

Alexander, Russell – Colossus of Columbia – edited Bainum (Barnhouse)
Alexander, Russell – Southerner – edited Banium (Barnhouse)
Alford, Harry – The Purple Carnival – edited Erickson (Schrimmer)
Bagley, E.E. – National Emblem – edited Fennell (Carl Fischer)
Barnhouse, Charles – Battle of Shiloh – edited Paynter (Barnhouse)
Boyer, T.B. – Joyce's 71st New York Regiment – arranged Lake (Carl Fischer)
Chambers, Paris – Boys of the Old Brigade – edited Smith (Wingert-Jones)
Chambers, Paris – Chicago Tribune – edited Boyd (Ludwig)
Chambers, Paris – Northwind – edited Rhea (RBC) or Bourgeois (Wingert-Jones)
Chambers, Paris – The Trombone Section – edited Rhea (RBC)
Cupero, E.V. – Honey Boys on Parade – edited Bourgeois (Wingert-Jones)
Duble, Charles – Battle of the Winds – edited Rhea (RBC)
Duble, Charles – Bravura – edited Rhea (RBC)
Duble, Charles – Circus King – edited Rhea (RBC)
English, William – Royal Decree (Kalmus)
Fillmore, Henry – Circus Bee – edited Foster (Carl Fischer)
Fillmore, Henry – The Crosley – edited Foster (Carl Fischer)
Fillmore, Henry – The Klaxon – edited Fennell (Carl Fischer)
Fillmore, Henry – Rolling Thunder – edited Fennell (Carl Fischer)
Fillmore, Henry – Trooper's Tribunal – edited Rhea (RBC)
Fucik, Julius – Entry of the Gladiator's or Thunder & Blazes – edited Ragsdale (Carl Fischer)
Goldman, Edwin F. – Onward Upward – edited Lisk (Carl Fischer)
Hall, Ralph – Independentia – edited Rhea (RBC)
Heed, J.C. – In Storm & Sunshine – edited Bourgeois (Wingert-Jones)
Jewell, Fred – Battle Royal – edited Rhea (RBC)
Jewell, Fred – Quality Plus (Barnhouse)
Jewell, Fred – Radio Waves – edited Rhea (RBC)
Jewell, Fred – The Screamer – edited Rhea (RBC)
Jewell, Fred – Supreme Triumph – edited Rhea (RBC)
King, Karl – Barnum & Bailey's Favorite (Barnhouse)
King, Karl – Carrollton – edited Rogers (Southern)
King, Karl – Emblem of Freedom – edited Glover (Barnhouse)
King, Karl – Melody Shop (Barnhouse)
King, Karl – Ponderoso – edited Rhea (RBC)
King, Karl – Purple Pageant – edited Paynter (Barnhouse)
King, Karl – Robinson's Grand Entrée – edited Schissel (Barnhouse)
McCaughey, Dwight – Porter's Catalina Band – edited Rhea (RBC)
Ribble, John – Bennet's Triumphal (OOP)
Seitz, Roland – Port Arthur – edited Rhea (RBC)
Ventre, Frank – Our United States (OOP)

BRITISH MARCHES

Alford, Kenneth – Army of the Nile (Boosey & Hawkes)
Alford, Kenneth – Eagle Squadron – edited Rogers (Southern)
Alford, Kenneth – H.M. Jollies (Boosey & Hawkes)
Alford, Kenneth – The Vanished Army – edited Fennell (Boosey & Hawkes)
Coates, Eric – The Dambusters (Studio)
Elliott, Zo – British Eighth (Carl Fischer) **American composer, but British in style*
Ord Hume, James – B.B. & C.F. – edited Rhea (RBC)
Vaughan Williams, Ralph – Sea Songs (Boosey & Hawkes)

CONCERT MARCHES

Alford, Harry – The World is Waiting for the Sunrise – Euphonium Feature – (OOP)
Barber, Samuel – Commando March (Schirmer)
Bonelli, G. – Symphonic Concert March – arr. Falcone (Southern)
Delle Cese, David – Inglesina, Little English Girl – ed. Bourgeois (Wingert-Jones)
Gould, Morton – American Salute (Belwin)
Grafulla, Claudio – Washington Grays – edited Fennell (Carl Fischer)
Grainger, Percy – Children's March, Over the Hills & Far Away – edited Rogers (Southern)
Grainger, Percy – Gumsucker's March – edited Rogers (Southern)
Grainger, Percy – Lads of Wamphray – edited Krienes (Carl Fischer)
Halvorsen, Johan – Entry March of the Boyares – edited Fennell (Ludwig)
Hindemith, Paul – March from Symphonic Metamorphosis – arr. Wilson (Schott)
Ives, Charles – Country Band March – arr. Sinclair (Presser)
Jager, Robert – Stars & Bars (Presser)
Maltby, Richard – Hail to the Fleet (Shawnee)
Prokofiev, Sergi – Athletic Festival – arr. Goldman (MCA)
Prokofiev, Sergi – March, Opus 99 – arr. Yoder (MCA)
Richards, John – Golden Bear (Barnhouse)
Saint-Saens, Camille – March Militaire Francaise – arr. Hindsley (Hindsley)
Walton, William – Crown Imperial (Boosey & Hawkes)
Williams, Clifton – The Sinfonians (Belwin)

EUROPEAN

Agapkin, Vasilij – Slavic Woman's Farewell – Russian –
edited Bourgeois (Wingert-Jones) or Rhea (TRN)
Blankenburg, Hermann L. – Action Front – German – edited Rhea (RBC)
Blankenburg, Hermann L. – Gladiator's Farewell – German (Boosey & Hawkes)
Fucik, Julius – Children of the Regiment – Austrian – edited Bourgeois (Wingert-Jones)
Hanssen, Johannes – Valdres – Norwegian – edited Bainum (Boosey & Hawkes)
Leemans, Pierre – March of the Belgian Paratroopers – edited Wiley (TRN)
Lehnhardt, Julius – Die Ehrenwache – German (OOP)
Rauski/Seredy – French National Defile – French – edited Fennell (Carl Fischer)
Rossini, G. – March for the Sultan Abdul Medjid – Italian - edited Townsend (Presser)
Teike, Carl – The Conqueror – German (Carl Fischer)
Teike, Carl – Old Comrades – German - edited Bourgeois (Wingert-Jones) **Original Key*
Von Blon, Franz – Sounds of Peace – German – edited Wiley (TRN)
Von Blon, Franz – Watch on the Rhine – German – edited Wiley (TRN)
Wagner, J.F. – Under the Double Eagle – Austrian – edited Rhea (RBC)
Zehle, Wilhelm – Trafalgar – German – edited Rhea (RBC)

PASODOBLES

Chovi, Pascual Perez – Pepita Greus (Editoral Musica)
Jovaloyes, A. – El Abanico – edited Fennell (Ludwig)
Lope, Santiago – Gallito (Boosey & Hawkes)
Marquina, Pascual – Cielo Andaluz (OOP)
Marquina, Pascual – Espana Cani – edited Weger (TRN)
Sadel & Tucci – Lola Flores – arr. Krance (Belwin)
San Migeul, Mariano – La Oredja de Oro, *The Golden Ear* – ed. Fennell (Ludwig)
Soutullo – Puenteareas – edited Weger (TRN)
Texidor, Jamie – Amparito Roca – edited Winter (Boosey & Hawkes)

YOUNG/DEVELOPING BAND MARCHES

Alexander, Russell – Olympia Hippodrome – edited Glover (Barnhouse)
Alford, Kenneth – The Mad Major – edited Fennell (Boosey & Hawkes)
Bennett, Harold – Military Escort – edited Fennell (Carl Fischer)
Boorn, W.H. – Queen City (Carl Fischer)
Brahmstedt, H.K. – Men in Gray (OOP)
Cacavas, John – Days of Glory (Hal Leonard)
Farrar, O.R. – Bombasto (Carl Fischer)
Fillmore, Henry – Noble Men – edited Foster (Carl Fischer)
Griffith, Peter – The Courier Journal (OOP)
Hall, Ralph – New Colonial – edited Boyd (Boosey & Hawkes)
Howe, Jimmie – Pentland Hills (Southern)
Huff, Will – The Squealer (OOP)
Huffine, G. – Them Basses (Carl Fischer)
Hughes, A.W. – St. Julian – edited Rhea (RBC)
Kendall, W.M. – Glorious Victory (OOP)
Kiefer, William – Kiefer's Special – edited Rhea (RBC)
King, Karl – The Lt. Commander (Barnhouse)
King, Karl – The Trombone King – edited Paynter (Barnhouse)
King, Karl – University of North Dakota (Barnhouse)
Klohr, John – The Billboard – edited Fennell (Carl Fischer)
Lithgow, Alex – Invercargill (Carl Fischer)
Mesang, Ted – Mighty Mite (Carl Fischer)
Panella, Frank – On the Square – edited Schissel (Barnhouse)
Richards, John – Crusade for Freedom (Barnhouse)
Richards, John – Emblem of Unity – ed. Swearingen (Barnhouse)

MARCHES OF JOHN PHILIP SOUSA

Black Horse Troop – edited Fennell (Sam Fox)
Bullets & Bayonets – edited Fennell (Ludwig)
Federal – edited Rhea (RBC)
Free Lance – edited Revelli (Jenson)
From Maine to Oregon – edited Rhea (TRN)
Gallant Seventh – edited Bourgeois (Wingert-Jones)
George Washington Bicentennial (Sam Fox)
Glory of the Yankee Navy – edited Schissel (Ludwig)
Pathfinder of Panama – edited Byrne (Wingert-Jones)
Rifle Regiment – edited Fennell (Ludwig)
Royal Welch Fusiliers (Theodore Presser)
Sempre Fidelis – edited Bourgeois (Wingert-Jones)
Solid Men to the Front – edited Byrne (Wingert-Jones)

Marine Band Editions:

<https://www.marineband.marines.mil/audio-resources/the-complete-marches-of-john-philip-sousa/>

“The Complete Marches of John Philip Sousa” is a multi-year recording project and is the Marine Band’s first comprehensive collection of Sousa’s marches since the 1970s. The volumes are available for free download exclusively on the Marine Band website, along with scrolling videos and PDFs of the full scores that include historical and editorial notes about each piece. Each march has been carefully edited and correct by Colonel Jason Fettig, Director of the Marine Band, and Music Production Chief Master Gunnery Sgt. Donald Patterson using some of the earliest known publications and incorporate performance practices employed by the Marine Band that are modeled on those of the “The March King” himself.

MY FAVORITE MARCH EDITORS

Frederick Fennell – founder of the Eastman Wind Ensemble. Programmed many of his march editions during the 1950’s & 1960’s on Mercury recordings with Eastman Wind Ensemble. His last wife was Betty Ludwig, owner of Ludwig Music. He also recorded many volumes of marches with the Tokyo Kosei Wind Orchestra. At times, percussion in Fennell editions is a bit overdone for my personal taste, but parts certainly may be edited.

Timothy Rhea – Director of Bands at Texas A&M University. His editions were used on the 120+ marches that have been recorded by the TAMU Wind Symphony in their *Legacy of the March* compact disc series with Mark Records. His *Legacy of the March* editions are published with RBC Music.

John Bourgeois – conductor of the United States Marine Band, “The President’s Own,” from 1979-1996. Publishes many outstanding editions through *The Bourgeois Editions* with Wingert-Jones Music.

John Paynter – former Director of Bands at Northwestern University in Illinois. Although known as an outstanding conductor, Paynter’s college training was actually in theory and composition. His transcriptions and editions are of the highest quality.

PUBLIC SCHOOL BAND REPERTOIRE SURVEY

PARTICIPANTS

Bulloch, Cindy – former Director of Bands, Odessa Nimitz Junior High School
Clardy, Dick – former Director of Bands, The Colony & Klein High Schools
Coulson, Scott – Director of Bands, Mesquite Poteet High School (ret.)
Crider, Paula – former Director of Bands, Crockett High School & UT Longhorn Band
Fariss, Jack – Director of Bands, Pearland High School (ret.)
Kent, Brad – Director of Fine Arts, Richardson ISD
Koch, Jim – Director of Bands, Brazoswood High School (ret.)
Mason, Scott – former Director of Bands, Coppell High School
Nail, Charles – Director of Bands, Odessa Permian High School (ret.)
Parsons, Bob – Jacksonville High School & Austin West Ridge Middle School (ret.)
Shine, Tom – Director of Bands, Duncanville High School (ret.)
Taylor, Scott – Director of Bands, Richardson High School (ret.)

TOP SELECTIONS FOR ADVANCED BANDS

Arnold/Johnstone – English Dances, Set I
Arnold/Paynter – Four Scottish Dances
Bach/Leidzen or Hindsley – Toccata & Fugue in D Minor
Bernstein/Bencriscutto - Profanation
Copland/Patterson – Appalachian Spring
Copland – Emblems (2)*
Dahl – Sinfonietta (8)
Dello Joio – Variants on a Mediaeval Tune
Elgar/Slocum – Engima Variations
Giannini – Symphony No. 3
Giannini – Variations & Fugue (2)
Gould – Symphony for Band (2)
Grainger – Colonial Song
Grainger – Lincolnshire Posy (10)
Hindemith/Wilson – Symphonic Metamorphosis (2)
Hindemith – Symphony in Bb (7)
Holst – Jupiter
Holst – Second Suite in F (2)
Holst – Suite in Eb (3)
Husa – Music for Prague (5)
Milhaud – Suite Francaise (2)
Persichetti – Divertimento
Persichetti – Symphony (6)
Reed – Armenian Dances
Reed/Turina – La Procession du Rocio (2)
Respighi/Duker – The Pines of Rome
Schoenberg – Theme & Variations (2)
Vaughn Williams – English Folk Song Suite
Verdi/Patterson – Manzoni Requiem

TOP MARCHES FOR ADVANCED BANDS

Alford – Army of the Nile
Bagley – National Emblem
Barber – Commando March (4)
Blankenburg – Action Front
Bonelli/Falcone – Symphonic Concert March (3)
Boyer/Lake – Joyce’s 71st New York Regiment
Chambers – Boys of the Old Brigade
Delle Cese – Little English Girl (2)
Fucik – Florentiner (6)
Grafulla – Washington Gray’s
Grainger – Children’s March (5)
Grainger – Gumsucker’s March
Halvorsen/Fennell – Entry March of the Boyares (2)
Hanssen/Bainum – Valdres (3)
Hindemith/Wilson – March from Symphonic Metamorphosis (4)
Huffine – Them Basses
Prokofiev – March, Opus 99
Saint Saens – March Militaire Francaise
Saint Saens – Pas Redouble
Sousa – Easter Monday on the White House Lawn
Sousa – Gallant Seventh
Sousa – George Washington Bicentennial (3)
Sousa – Glory of the Yankee Navy (2)
Sousa – Hands Across the Sea
Sousa – Pride of the Wolverines
Sousa – Semper Fidelis
Sousa – Stars & Stripes Forever (2)
Sparke – Navigation Inn
Teike – Old Comrades (2)
Teike – The Conqueror

TOP SELECTIONS FOR DEVELOPING BANDS

Arnold/Paynter – Prelude, Sicilano & Rondo
Bach/Moehlmann – Prelude & Fugue in Bb
Benson – Ginger Marmalade
Brahms/Buehlman – Blessed Are They
Carter – Overture for Winds
Carter – Symphonic Overture
Chance – Incantation & Dance
Copland/Patterson – Down a Country Lane (3)
Custer – Variations on Scarborough Fair
Del Borgo – Two British Folk Songs
Erickson – Air for Band
Fraley – Butterfly’s Ball
Grainger – Australian Up Country Tune (2)
Grainger – Ye Banks & Braes O’ Bonnie Doon (2)

Grundman – American Folk Rhapsodies
Grundman - Concord
Jutras – Three Folk Miniatures
La Plante – American Riversongs (2)
La Plante – Overture on a Minstrel Tune
Latham – Court Festival (2)
Margolis – Fanfare, Ode & Festival
Nelson – Courtly Airs & Dances
Persichetti - Bagatelles
Persichetti – Pageant
Reed – Festival Prelude
Reed – Greensleeves (2)
Root – Polly Oliver
Sheldon – A Longford Legend (2)
Sheldon – West Highlands Sojourn
Smith – Concert Variations
Stuart – Three Ayres from Gloucester
Ticheli – Cajun Folk Songs (3)
Ticheli – Fortress
Ticheli – Joy
Ticheli – Joy Revisited
Ticheli – Simple Gifts (2)
Van der Roost - Rikidum
Van der Roost – Suite Provencale

TOP MARCHES FOR DEVELOPING BANDS

Alford – Mad Major
Boorn – Queen City
Fillmore – His Honor (3)
Fucik – Die Regimentskinder
Howe – Pentland Hills
King – Circus Days
King – Peacemaker
King – Prestissimo Galop
King – Trombone King (2)
King – True Blue
Latham – Brighton Beach
Lithgow – Invercargill
Nelhybel – March to Nowhere
Sousa – Beau Ideal
Sousa – Minnesota March
Sousa – Washington Post
Stewart – March Juno (2)
Vaughn Williams – Sea Songs
Vinson – Newcastle

* The piece appeared on the submission list of more than one survey member. This number represents the total number of appearances of this particular composition.

WIND BAND REPERTOIRE REFERENCE MATERIALS

BOOKS

Best Music for High School Band – Dvorak, Grechesky & Ciepluch – edited Margolis – Manhattan Beach Music

Best Music for Young Band – Thomas L. Dvorak – edited Margolis – Manhattan Beach Music

A Composer's Insight – edited Timothy Salzman – Meredith Music Publications – currently three volumes

Composers on Composing for Band – edited Mark Camhouse – GIA – currently four volumes

Great Music for Wind Band – A Guide to the Top 100 Works – Chad Nicholson – Meredith Music Publications

Music for Concert Band – Joseph Kreines – Florida Music Service

Program Notes for Band – Norman Smith - GIA

Rehearsing the Band – John E. Williamson – Neidig Services

Selective Music List for Bands – National Band Association

Teaching Music Through Performance in Band – compiled and edited Richard Miles – GIA – currently seven volumes

Teaching Music Through Performing Marches – Carl Chevallard - GIA

The Wind Ensemble and Its Repertoire – Edited Frank Cipolla & Donald Hunsberger – University of Rochester Press

Wind Ensemble/Band Repertoire – David Wallace & Eugene Corporon – University of Northern Colorado

The Winds of Change – Frank L. Battisti – Meredith Music Publications

WEBSITES

Core Full Band Repertoire – Bob Reynolds

<http://www.geocities.com/vienna/opera/1276/hrrlist.html>

Karl King Marches

<http://karlking.us/tunes.htm>

Sousa Marches, Commentary by Frederick Fennell

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200152754/default.html>

Tim Reynish

<http://www.timreynish.com/>

Wind Band FM

<http://www.windbandfm.com/>

Wind Band Repertoire Evaluation

<http://www.mswindsymphony.com/rei/>

Wind Repertory Project

<http://www.windrep.org/>

Works of John Philip Sousa

<http://www.dws.org/sousa/works.htm>

Young Band Repertoire Project

<http://music.utsa.edu/~bharris/ybrp/analyses/analyses.html>

Dr. Timothy Rhea
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NFHS MUSIC ADJUDICATION FORM SOLO

Order of Appearance: _____ Date: _____ Program/Event No.: _____

Event: _____ Class: _____
(tenor solo, trumpet solo, etc.)

School Name: _____ Location-Contest/Festival: _____

Name of Soloist: _____

	Selections	Composer	Publisher
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

Place one of these numbers in each box below, then total carefully.

- | | |
|--|--|
| 5 — A superior performance — outstanding in nearly every detail.
4 — An excellent performance — minor defects.
3 — A good performance — lacking finesse and/or interpretation. | 2 — A fair performance — basic weaknesses.
1 — A poor performance — unsatisfactory. |
|--|--|

AREAS OF CONCERN	COMMENTS
Tone Quality Consider: resonance, control, clarity, focus, consistency, warmth	
Intonation Consider: accuracy to printed pitches	
Rhythm Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
Technique (facility/accuracy) Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
Interpretation, Musicianship Consider: style, phrasing, tempo, dynamics, emotional involvement	
Diction - Vocal Bowing - Strings Articulation - Winds	
Other Performance Factors Consider: Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	
Scales or Memorization	

TOTAL POINTS

Divisional Rating _____

(signature of adjudicator)

RATING COMPUTATION TABLE

With Sight-Reading

- Division I (Superior) = 40-36 points
- Division II (Excellent) = 35-28 points
- Division III (Good) = 27-20 points
- Division IV (Fair) = 19-12 points
- Division V (Poor) = 11-8 points



**NATIONAL FEDERATION
of State High School Associations**

PO Box 20626 (64195-0626)
 11724 NW Plaza Circle, Kansas City, MO 64153-1158
 Phone: 816-464-5400; Fax: 816-464-5571
www.nfhs.org

Percussion Audition Form

Name _____

___ Mallet Etude/accuracy - 10 pts
___ Technique and Tone - 5 pts
___ Interpretation - 5 pts
___ Scales - 10 pts (2 scales) _____; _____
___ Sightreading - 10 pts

___ Snare Etude/accuracy - 10 pts
___ Technique and Tone - 5 pts
___ Interpretation - 5 pts
___ Rudiments - 10 pts _____; _____
___ Sightreading - 10 pts

___ Timpani Etude/accuracy - 10 pts
___ Technique and Tone - 5 pts
___ Tuning - 5pts G__B__D__: A__C__F__

___ TOTAL (100)

___ Lesson/extra credit

___ TOTAL

Final Exam Symphonic Band First Semester 2013

CHECKLIST:

1. This exam will count as at least 20% of the final semester band grade. Students will also be ranked within their section based on the final exam. Students may move down or up in chairs and/or bands based on their scores.
2. All members will make recordings of Three Embraces and George Washington March. Announce each song before you perform it.
3. A metronome at the marked tempo must be running as the recorded performance is occurring. Failure to use a metronome on any one piece of music will result in the entire final exam grade be lowered two letter grades and you will need to resubmit.
4. All members must supply a xerox copy of all of their recorded music with their name on it.
5. **Skip over all measures of rest longer than 2 measures.** Do not count measures out loud or announce rehearsal markings ("A", "m. 21", etc.).
6. An objective grading scale will be used; every wrong note, hesitation or chip will affect the grade. Missed articulations and dynamics will also affect the grade. Tone, intonation or any other aspect subject to opinion will not be included in the grade determination.
7. ALL RECORDINGS WILL BE DUE **Monday, January 6.** Copied MUSIC on Tuesday, January 7.
8. If tempo changes do not occur in proximity to a rest, you may stop playing briefly to adjust the metronome. Turn the metronome off during a long-phrased accelerando or ritard - use your best judgement on this. Brief ritards or accelerandos do not warrant a change in the metronome. It is acceptable (often encouraged) to set the 8th note or 1/2 note on the metronome.
9. Do not play repeats.
10. Be CAREFUL of **marked articulations.** Play all tempos as marked in the music.
11. Play the DYNAMICS!
12. No repeats
13. Once you begin recording, you may not stop the recorder for ANY REASON. Skip over rests, etc. and change the met QUICKLY if necessary, but do not stop the recording. If this happens you will need to redo the assignment with consequences to your grade.

Symphonic Band Recording Exam Repeats

1. Only perform those sections marked as incorrect. Be sure to play **full** phrases, NOT individual measures. Finish the phrases. Any performances not including full phrases will be marked incorrect, regardless of whether it is played correctly.
2. ANNOUNCE where each excerpt is located BEFORE you play it.
3. Run a metronome with correct tempos
4. Include the original marked music from Mr. C when the recording is submitted.
5. Follow all guidelines per the original test.
6. Don't forget dynamics and be careful of articulations!! Particularly on 3 Embraces. All dynamics are counted toward the grade.
7. Once the recording begins, do not stop the recorder for any reason until you are done.
8. Do not set "meters" on your metronome.

GOOD LUCK! No mistakes!

Rubric: (number of measures wrong and still pass)

George Washington Bicentennial:

Clarinets – 4

Picc, Flute, Baritone – 3

Ob, B. Clar, Bsn, A/T Sax, Cornet 1 and 2, Trb – 2 mistakes

Cornet 3,4, Bari Sax, Tuba – 1 mistake

Three Embraces:

All – 3 mistakes, EXCEPT Bass Clarinet (1 mistake)

John Hersey High School Bands
Elementary and Middle School Private Lesson Program
GET STARTED ON PRIVATE LESSONS

Start private lessons inexpensively and get your son/daughter the necessary extra attention needed for success on their instrument at a reasonable price for their age

High school students are selected by Mr. Scott Casagrande, Director of Bands at John Hersey High School, to instruct and benefit your child's experience in their school band program

Here are the parameters of the program:

1. High school juniors and seniors were handpicked and screened to participate from the high school band program based on their maturity and musical talent level. These are the best students in the JHHS band program and also in our school. Many of these high school students are involved in honors academic classes and in athletics, in addition to their experience in music.
2. Each lesson teacher will attend at least six mandatory teaching workshops to better instruct your children throughout the year. These workshops will be run by Mr. Casagrande with significant input from your school band director. Safety issues will be discussed, as well.
3. Each lesson teacher will charge \$8-10 for a weekly 30 minute lesson. We ask that this fee be paid at each lesson.
4. These lesson teachers are expected to maintain regular communication with the parents of their students.
5. Each lesson teacher is expected to give at least 3 days advance notice if they are to miss a lesson. We ask that you do the same, if you participate. In the case of emergencies, every attempt should be made to communicate on the given day of the emergency.
6. The location of the private lessons will be determined by the individual teacher. The lessons will occur either at the teacher's home or in the John Hersey High School private lesson studios located in the music wing of the school.
7. The lesson teachers will stop teaching your son/daughter when they enter 7th grade or when the high school student graduates. We strongly encourage your son/daughter to begin lessons with the handpicked professional teachers available at your middle school or high school at that time.
8. Lesson teachers will be assigned on a first come-first served basis. We will make every attempt to match like-gender students and teachers. If the studios fill quickly, preference will be given to those students that live in the **Error! Contact not defined.** attendance area and/or younger aged students. We will make every attempt to find a teacher for anyone interested in taking private lessons.
9. The student must be enrolled in their school band program to participate.
10. Lessons will be made available 12 months a year.
11. Lesson teachers will be listed on the Hersey band website by the week of September 17. www.herseyband.com You are free to interview and meet them before you agree to hire them.
12. Any additional questions or problems can be directed to Mr. Scott Casagrande at: scott.casagrand@d214.org

PLEASE RETURN THE ATTACHED FORM AS SOON AS POSSIBLE TO:

Mr. Scott Casagrande
Director of Bands, John Hersey High School
1900 E. Thomas St.
Arlington Heights, IL 60004

FIRST COME, FIRST SERVED

PRIVATE LESSON FORM

Please return this form to:
MR. SCOTT CASAGRANDE, DIRECTOR OF BANDS
JOHN HERSEY HIGH SCHOOL
1900 E. THOMAS ST
ARLINGTON HEIGHTS, IL 60004
FIRST COME, FIRST SERVED

Parent name(s) _____

Student name _____

Student's grade _____ Student's current school _____

Student's current school band director _____

Instrument of student _____

Parent Home Address _____

Parent home phone number _____

Parent cell number _____ Email address _____

High school that student will attend _____

Hold Harmless Agreement:

I understand the parameters outlined above and agree to comply as stated. I understand that if a lesson takes place in a private home, this is not considered a Township High School District 214 sponsored event, and no employee of District 214 will be directly supervising this event. I further agree to protect, defend, indemnify and save harmless and reimburse Township High School District 214, its Board, officers, agents and employees against any and all loss, claims, lawsuits, liability, expenses, and attorneys' fees or costs of any whatsoever, which Township High School District 214 may incur arising out of or in connection with any claimed damage to, loss or destruction of property or because of claims, demands, lawsuits, actions, settlements, or judgements whatsoever for bodily injury, sickness or disease, including death, sustained by any person resulting from or in connection with or by any reason due to participation in this activity. The signed party intends this indemnification to be given its broadest application to all claims.

Printed Name:

Parent signature _____ Date _____

Comments:

Private Lesson Teacher Survey (for student teachers)

Student Teacher Name _____

Adult Private Teacher Name _____

Please discuss the following issues to prepare this student for their first lesson. This discussion should not happen during your regular lesson time.

1. How do you augment the class material of the school band director?

2. Discuss how to teach the following concepts:
 - a. Hand position
 - b. Posture
 - c. Embouchure (REALLY important)
 - d. Foot tapping/rhythm/subdivision
 - e. Articulation
 - f. Warmup
 - g. How to teach students how to practice

3. How do you deal with the collection of money, particularly in the case of a delinquent payment?

4. What type of accountability do you have with your students? In other words, how do you make assignments and then follow up with those assignments in the following week?

5. Describe the type of interaction that you have with your student's parents? What kind of interaction and how often?

6. How do you deal with students that are unprepared for their lessons?

7. What kind of "modeling" (playing) do you do in lessons? How often and in what instances?

The student should **type a summary** and be prepared to discuss these issues at the next teaching seminar with Mr. C. **This summary will be due at the next teaching seminar on November 14 at 7am.**

John Hersey High School Bands
Private Lesson Teacher Student Evaluation Form

Student Name _____ Instrument _____

Lesson Teacher Name _____

This form should be filled out by the lesson teacher and will be used to issue extra credit to the student's audition score. A total of 4 points is available to be added to the student's audition score. The student is responsible for getting the lesson teacher to fill out the evaluation and the student is also responsible for turning in this completed evaluation form at the audition. Any forms turned in after the date of the audition will not be accepted. Any forms not completed in entirety will not be accepted.

Please circle the appropriate answer to the question:

1. Please give this student a grade on lesson preparedness since August 11 (2 pts available):

a. 90-100% b. 75-90% c. 50-75% d. Less than 50%

2. Between August 11 and October 31, this student has HAD (12 total weeks not including holiday break) how many lessons? If the teacher had to cancel a lesson and it was not made up that week, it should obviously not be counted in the number of lessons attended. This is the number of lessons attended and should not be affected by excused or unexcused absences. Please check your records carefully (1 pt available):

a. 10-12 lessons b. 8-9 lessons c. 6-7 lessons d. 5 or fewer lessons

3. Please list any non-Hersey related music activities in which this student has participated in the last three months, such as: youth orchestras, community bands, etc. Only organizations with a regular weekly rehearsal should be listed (1 pt available).

Lesson Teacher Name _____ Date _____

Lesson Teacher Signature _____

Lesson Teacher Phone Number (if not teaching at Hersey) _____

Best time to reach lesson teacher (if not teaching at Hersey) _____