

You Want Me To Do What??

Affecting the Quantity and Quality of Student Practice

Presented by:

Scott Casagrande

John Hersey High School

School District 214

Arlington Heights, IL

Representing the *National Band Association*

2014 Band Director Workshop

McCracken Middle School

November 4, 2014

Clinic Outline

Pressures on today's music students have increased

- Academic: More demanding requirements for college admissions has lead to increased homework load and pressure for academic excellence at every level.**
- Athletics: Increased opportunities and scheduling**
- No Child Left Behind initiatives**
- Playtime!**

Motivations to Practice:

- I. Intrinsic motivation – a love of great music!**
- 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 – IMEA 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?**
 - b. Part testing**
 - i. In class/sectional performance**
 - ii. Recordings**
 - 1. Guidelines**
 - 2. Rubrics**
 - iii. Smart Music**
- III. Private Lessons are a must**
 - a. Accountability of private lesson teachers**
 - b. Student accountability of private lesson material**
 - c. Parent involvement**
 - d. Lesson content – what are teachers assigning and emphasizing**
 - e. Use of older students teaching younger students**
- IV. Solo and Ensemble for every student**
- V. Practice Cards?**
- VI. IMEA Auditions**
- VII. Use of Smart Music**

Programming & Identifying Quality Band Repertoire

**Dr. Timothy Rhea
Director of Bands
Texas A&M University**

Distributed with permission from Dr. Rhea

Programming & Identifying Quality Band Repertoire

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, Rutgers University

SUGGESTED 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)
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*
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, 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) NEW EDITION
Vaughan Williams, Ralph – Toccata Marziale (Boosey & Hawkes)
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/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 – 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)
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)
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)
Smetana/Nelhybel – Three Revolutionary Marches (Belwin)
Shostakovich/Hunsberger – Festive Overture (MCA)
Shostakovich/Reynolds – Folk Dances (Carl Fischer)
Susato/Dunnigan – Selections from “The Danserye” (Dunnigan)
Tchaikovsky/Cramer – Dance of the Jesters (Curnow)
Tschesnokoff/Houseknecht – Salvation is Created (Kjos)
Turina/ Reed – La Procession du Rocio (Belwin)
Wagner/ Cailliet – Elsa’ Procession to the Cathedral (Warner)
Weinberger/Bainum – Polka & Fugue for Schwanda (Associated)

CONTEMPORARY (composed in the past twenty years)

Bryant, Steve – Radiant Joy (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)
Freund, Don – Jug Blues & Fat Pickin’ (MBM)
Gillingham, David – Heroes, Lost & Fallen (Hal Leonard)
Graham, Peter – The Red Machine (Grammercy)
Grantham, Donald – J’ai ete au bal (Piquant)
Grantham, Donald – Southern Harmony (Piquant)
Mackey, John – Kingfisher’s Catch Fire (Osti Music)
Mackey, John – Red Line Tango (Osti Music)
Mackey, John – Strange Humors (Osti Music)
Maslanka, David – Give Us This Day (Carl Fischer)
Maslanka, David – Symphony No. 4 (Carl Fischer)
Nelson, Ron – Passacaglia (Homage on B-A-C-H) (Ludwig)
Pann, Carter – Hold This Boy & Listen (Theodore Presser)
Pann, Carter – Slalom (Theodore Presser)
Salfelder, Kathryn – Cathedrals (Boosey & Hawkes)
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)

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

Dan Welcher

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

Eric Whitacre

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

CONCERT OPENERS

Boysen, Andrew – Kirkpatrick Fanfare (Wingert Jones)
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)
Gibson, John – Pegasus from The Spirit Sleeping (Southern)
Grainger, Percy – Duke of Marlborough Fanfare (Warner)
Husa, Karel – Smetana Fanfare (Associated)
Hutgren, Ralph – Whirr, Whirr, Whirr (Kjos)
Maslanka, David – Mother Earth Fanfare (Carl Fischer)
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)
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)
Erickson, Frank – Air for Band (Bourne)
Erickson, Frank – Toccata for Band (Bourne)
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)
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)
Van der Roost, Jan – Puszta (DeHaske)
Van der Roost, Jan – Rikidum (DeHaske)
Williams, Mark – Greenwillow Portrait (Alfred)
Zdechlik, John – Chorale & Shaker Dance (Kjos)

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

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.

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 (Theodore Presser)
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 (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 (Kalmus)
Jewell, Fred – Quality Plus (Barnhouse)
Jewell, Fred – Radio Waves – edited Rhea (RBC)
Jewell, Fred – The Screamer (Barnhouse)
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)
McCaughy, Dwight – Porter's Catalina Band (Carl Fischer)
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, P. – 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)
Hughes, A.W. – St. Julian (Carl Fischer)
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)

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
Cridler, Paula – former Director of Bands, Crockett High School & UT Longhorn Band
Fariss, Jack – former Director of Bands, Pearland High School
Kent, Brad – Director of Fine Arts, Richardson ISD
Koch, Jim – Director of Bands, Brazoswood High School
Mason, Scott – Director of Bands, Coppell High School
Nail, Charles – former Director of Bands, Odessa Permian High School
Parsons, Bob – Jacksonville High School & Austin West Ridge Middle School (ret.)
Shine, Tom – Director of Bands, Duncanville High School
Taylor, Scott – Director of Bands, Richardson High School

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 Camphouse – 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/ihis/loc.natlib.ihis.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
Director of Bands
Texas A&M University
trhea@tamu.edu
979-845-3529

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 _____ (signature of adjudicator)

Divisional Rating _____

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
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:

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:

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.

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) _____

Private Lesson Teacher Survey

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 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: