

A Comprehensive Survey of Middle School Concert Band Repertoire and Selection
Strategies

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March 25, 2016

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ABSTRACT

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The purpose of this study is to create a list of high quality middle school concert band repertoire. Research that defines high quality middle school concert band repertoire will create a comprehensive list of high quality works to help inform about future programming decisions. In addition, the survey hopes to uncover strategies that middle school concert band directors employ in selecting repertoire.

This study combines several modes of inquiry, including historical (gathering data regarding educators' past practice) and empirical (evaluating repertoire through a survey of participants and research articles).

Band directors utilize several factors in programming concerts. These include their own past performances of high school, collegiate, and professional repertoire, music that they have discovered in their studies, and whatever literature already exists in their school library. This results in a limited perspective of repertoire. Additionally, strategies for repertoire selection outside of their personal purview may not exist. This study will develop a list of high quality middle school concert band works and the means to explore new repertoire, allowing middle school band directors to make better-informed decisions about programming for their ensembles.

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Chapter 1: Introduction

The purpose of this study is to create a list of high quality middle school concert band repertoire. Research that defines high quality middle school concert band repertoire will create a comprehensive list of high quality works to help inform about future programming decisions. In addition, the survey hopes to uncover strategies that middle school concert band directors employ in selecting repertoire. This study combines several modes of inquiry, including historical (gathering data regarding educators' past practice) and empirical (evaluating repertoire through a survey of participants and research articles).

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The expectations for this study are to establish a comprehensive list of high quality middle school band works and identify the ten most programmed high quality concert band pieces and to collect the most effective strategies that middle school band directors use in exploring repertoire. Band directors can use this data to aid in programming future concerts.

In addition, the study will describe the methods by which most middle school

band directors find this high quality repertoire, allowing for an easier repertoire search for all band directors in future school years.

Chapter 2: The Need For A List of High Quality Middle School Band Repertoire

Each year, musician-educators must select repertoire for their ensembles. This choice is based on a variety of factors; for example, band directors must consider elements of music such as meter, key, tempo, note and rest values, rhythms, dynamics, articulations, ornaments, scoring, length, percussion instruments, and instrument ranges in the ensemble (American Band College Music Grading Chart). Musician-educators use these musical features and many others in order to choose repertoire that teaches a wide variety of musical concepts and creates a coherent set of concert programs.

Repertoire is an important part of teaching band because band directors teach through their literature. Band literature is a band director's textbook, serving as a source for basic subject knowledge that can be taught in a variety of manners. *Teaching Music through Performance in Middle School Band* states: "focused and thoughtful literature selection is especially needed at this level (usually grades six through eight) because instruction involves many of the basic and fundamental skills that serve as a foundation for future music making" (103).

Hilary Apfelstadt calls repertoire selection the "single most important task that educators face before entering the classroom or rehearsal room" (Backes 10). She suggests that looking for material that fulfills the following three criteria; first, repertoire should be high quality. Second, all repertoire should be teachable, or "contain depth of form, pitch, dynamics, and texture". Finally, all chosen repertoire should fit in an appropriate context with the other pieces in the program (11).

H. Robert Reynolds suggests that each year's repertoire selection should

contain the best of newly published works as well as a look at the standard repertoire (11). He also suggests keeping a list of core repertoire to aid in the selection process each year and to help directors keep track of which pieces they perform and maintain balance within programming (12).

In his dissertation “Repertoire Selection Practices and the Development of a Core Repertoire for the Middle School Concert Band”, Ronald Howard suggests taking programming considerations, ensemble considerations, director considerations, and musical considerations into account when selecting repertoire. Programming considerations include choosing repertoire from different historical periods, styles and genres, choosing works that fit the performance theme, audience expectations, and creating a cohesive program (16). Ensemble considerations include the size of a group, the technical ability of the ensemble, the maturity of the performers, and an ensemble’s musical tastes and interests (19-20). Director considerations include interest, ability, and education of the director (23). Musical considerations include quality, technical difficulty, artistic demands, performing resources, intricacy of individual parts, and overall aesthetic affect of a piece (24-25). This comprehensive list of factors to consider when selecting repertoire gives more focus to the process and will help guide directors to make the best choices possible for their ensembles.

One of the major hurdles in selecting repertoire is the sheer volume of works published for concert bands. There are currently 47,041 works in the music catalog of the major publisher J.W. Pepper (jwpepper.com). In addition, the International Music Score Library Project currently contains 104,340 public domain works for

varying instrumental ensembles (imslp.org). In his 2009 Midwest Clinic presentation “Exploring the Core Repertoire for High School Band”, Paul Cummings gives over a hundred suggestions for high quality works (7). Phillip Hash gives an example of seventy-eight different high-quality middle school band works popular in Northern Illinois as a microcosm of the great quantity of existing literature (1).

Faced with the overwhelming task of sorting through hundreds of thousands of band works, directors may gravitate to pieces that they have discovered in their studies and whatever literature already exists in their school library. This choice results in a limited perspective of repertoire that may not teach a wide variety of musical concepts and create a cohesive concert program.

Finally, music educators must select repertoire multiple times each year and over multiple years, unlike most other educators that have a static curriculum. Most students will enroll in a middle school band for three years and will need three years’ worth of music. Repeating works during this period is not desirable and will likely cause band students to become bored or not learn the skills they need to succeed musically in future years. *Teaching Music through Performance in Middle School Band* states that “choosing a variety of literature each year is a good way to ensure that each student will have learning opportunities appropriate for his or her grade level” (103).

In summation, a list of high quality middle school band repertoire will allow directors to find the pieces that will benefit their programs most without needing to spend their time wading through the mass of existing band repertoire.

Another issue in selecting works for band is that there is a great deal of low-quality band repertoire. As Stephen Budiansky and Timothy Foley assert, large

quantities of music composed specifically for school band is:

Formulaic, emotionally superficial, monotonously alike, dull, and didactic; that it fails to inspire students; and that by being removed from any genuine living musical tradition, classical or popular, it fails to provide students with a true musical education or the basis for further independent exploration of music, either as a performer or a listener (Budiansky and Foley [Page 1]).

In addition, several prolific concert band composers have shared their thoughts on what makes high quality music. Robert Sheldon states that “the voicings, color, texture, and expressivity should convey a message in ways that listeners and performers can understand” (Sheldon 25). Frank Ticheli suggests that quality music should have “a balance between order and freedom, unity and abundance”. Brian Balmages suggests looking for “appropriate emotions that can be conveyed at the particular grade level” as well as music that has stood the test of time (Sheldon 26).

Paul Cummings created a comprehensive list of criteria for selecting band repertoire. He divides these criteria into two categories: artistic merit and functional/pedagogical merit (Cummings 1). Cummings further elaborates on these two classifications into almost sixty individual measures. His criteria are even more useful because the list takes input from fifteen influential musicians rather than solely relying on Cummings’ own ideas. For the full list of Cummings’ criteria, see Appendix C.

It is important to have criteria for artistic merit because musicians have

debated on what constitutes artistic merit for many years. Cummings' list, which takes inspiration from many band directors and composers with hundreds of years of combined experience, serves as a comprehensive starting point for this definition. In essence, Cummings' criteria for artistic merit includes form, design, shape, length, style, predictability, imagination, contrasts, and many individual aspects that individual raters submitted (Cummings 1-2).

A piece's functional or pedagogical merit is important because repertoire serves as a teacher's textbook while teaching. Having a comprehensive list of the functional and pedagogical skills a teacher should cover in the course of the school year is very helpful when planning or evaluating an individual piece. Cumming's criteria in this area focus on recognizing and performing specific musical skills, including key signatures, time signatures, tempo, length, meter, notation/symbols, orchestration, etc. The list also takes how an individual work fits into a larger concert program into account (Cummings 2-3).

While Craig Kirchhoff uses many of the same criteria as Paul Cummings in defining high quality repertoire, Kirchhoff also suggests self-reflection when programming to ensure a band director is aware of as many works as possible. His introspective recommendations include familiarizing oneself with "great musical monuments of our time and past", attending live concerts by important ensembles and artists, being knowledgeable about types of music other than those you teach, researching the most important composers of our time and the past, keeping up with the new releases for your ensembles, expanding your collection of recordings, and making music a part of your daily life (Kirchhoff 23-24). These ideas will help

directors evaluate their repertoire choices and be realistic about their own experiences when programming.

In order to determine what factors many band directors value in quality repertoire, Kristopher Chandler conducted a survey of Mississippi Public School System teachers and compared the results to information about Past Presidents of the American Bandmasters Association. He found that the primary emphasis of both groups was to select music that challenges and improves students' musicality. Another important consideration when choosing repertoire was the educational factors present in a work, including students' knowledge of music and music performance (43).

Travis Weller suggests analyzing concert programming through expressing a diverse variety of genres. His list of recommended styles includes ballads (to develop legato tonguing and musical expression), marches (to develop marcato style, contrasting dynamics, articulation, form), contemporary works (for modern techniques such as aleatoric episodes, vocalization, body percussion, texture, experimental timbres), and multi-cultural pieces (Weller 1). As a general rule, Weller suggests looking for pieces that are rhythmically, harmonically, and melodically creative, imaginative, well orchestrated, consist of a variety of textures, and have emotional or expressive depth (Weller 2).

Due to the large number of above factors in determining what constitutes "high quality", a great need exists for a list of high quality middle school band repertoire. Though each director's situation, experience, and needs differ, several musical factors will remain constant, allowing for a musical evaluation of the quality

and effectiveness of each work. Through a survey of music educators and evaluation of material, this study will provide a list of effective, high quality middle school band repertoire.

Chapter 3: Determining A List of High Quality Middle School Band Repertoire

The process of creating a list of high quality middle school band repertoire began with a survey of middle school band directors. The goal of the survey was to gather at least fifty respondents with at least ten answers each in order to create a large representative sample of repertoire. In addition, the survey asked responders to list the resources that they use to help select their repertoire. The survey asked the following:

- Please list 10-15 pieces of music that you think are essential for every middle school band program. Please include composer/arranger of each piece if known.
- What resources do you use when you select a piece for your middle school bands? Select all that apply.
 - Other Band Directors/Colleagues
 - SmartMusic
 - Internet Catalogue (i.e. J.W. Pepper)
 - Message Boards
 - Book Series (i.e. Teaching Music series)
 - Other

The first question produced a long list of data as each survey participant contributed at least ten pieces. It also allowed participants to answer the question with no restrictions because the survey did not specify grade level of each piece or any restrictions on composers, genre, etc.

A list of 256 band works was generated from the responses of thirty survey participants. There was some overlap between survey answers. For example, twenty-four of the pieces were mentioned twice and twelve compositions were mentioned three times. The most popular pieces were Robert W. Smith's "Kronos", Frank Erickson's "Air for Band", Paul Jennings' "A Prehistoric Suite" (each mentioned four times), Frank Ticheli's "Joy" (mentioned five times), Clare Grundman's "Kentucky 1800" (mentioned six times), and Robert W. Smith's "The Great Locomotive Chase" (mentioned seven times). No piece was mentioned more than seven times. With thirty survey participants, this data means that the most-mentioned pieces were listed by about one-fourth of the directors surveyed (Table 3-1).

Table 3- 1 Pieces that were mentioned on more than one survey.

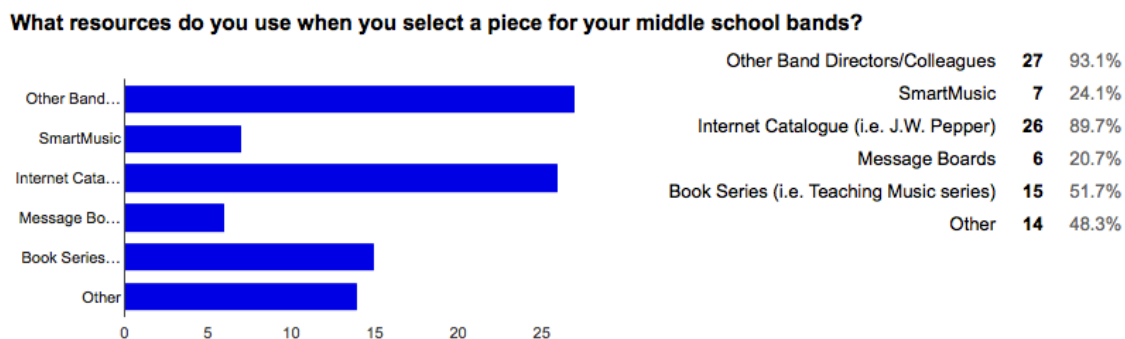
Title	Composer/Arranger	# of Times Mentioned
The Great Locomotive Chase	Robert W. Smith	7
Kentucky 1800	Clare Grundman	6
Joy	Frank Ticheli	5
A Prehistoric Suite	Paul Jennings	4
Air for Band	Frank Erickson	4
Kronos	Robert W. Smith	4
All Ye Young Sailors	Pierre LaPlante	3
Anasazi	John Edmondson	3
Arabian Dances	Roland Barrett	3
Creed	William Hines	3
Georgian Suite	Samuel Hazo	3
Moscow 1941	Brian Balmages	3
Portrait of a Clown	Frank Ticheli	3
Rites of Tamburo	Robert W. Smith	3
The Tempest	Robert W. Smith	3
Themes From First Suite in Eb	Gustav Holst/Michael Sweeney	3
Torch of Liberty	Karl King	3

Where The Black Hawk Soars	Robert W. Smith	3
A March on the King's Highway	Pierre LaPlante	2
A Percy Grainger Suite	Frank Erickson	2
Abracadabra	Frank Ticheli	2
Algorhythms	Gary Fagan	2
Appalachian Morning	Robert Sheldon	2
As Twilight Falls	Robert Sheldon	2
Ayre and Dance	Bruce Pearson	2
Beyond the Seven Hills	Michael Sweeney	2
Clouds	Anne McGinty	2
Fanfare for the Third Planet	Richard Saucedo	2
Fields of Clover	Randall Standridge	2
Imperium	Michael Sweeney	2
Incantation and Ritual	Brian Balmages	2
Knights of Destiny	Michael Sweeney	2
Last Full Measure (A Gettysburg Remembrance)	Michael Sweeney	2
Midway March	John Williams/John Moss	2
On a Hymnsong of Philip Bliss	David Holsinger	2
Shipwrecked	Ryan Nolan	2
Soldier's Procession and Sword Dance	Bob Margolis	2
Song for Friends	Larry Daehn	2
The Lost Lady Found	Percy Grainger/Michael Sweeney	2
The Red Balloon	Anne McGinty	2
United Nations March	Karl King/James Swearingen	2
West Side Story Medley	Leonard Bernstein/Jay Bocook	2

The second question generated a finite list of answers of how middle school band directors find their repertoire. According to the survey, the most prominent way to search for repertoire is through other band directors and colleagues, which was mentioned by twenty-seven of the thirty participants. Another popular method

of seeking repertoire was using internet music catalogues such as www.jwpepper.com, which was mentioned by twenty-six of the thirty participants. Other search methods included reading sessions, the Midwest Clinic, festival repertoire, traveling to a music publisher, YouTube, and using existing pieces already in a school's library (Figure 1).

Figure 1



While the purpose of the survey was to find a list of repertoire that band directors consider essential for every middle school band program, the second portion of this project focused on defining the most popular survey responses as high quality band literature. Each of the six most mentioned pieces was rated using a set of rubrics detailed in *Teaching Music Through Performance in Middle School Band*. While there are many criteria for determining the value of a piece's effectiveness for a particular ensemble, this rubric will focus on general categories rather than a specific group's situation. The full list of criteria can be found in Appendix B.

1. Does this piece have musical integrity based on the attributes given by James Neilson in his booklet, *What Is Quality of Music?* (rhythmic vitality, genuine originality, melody, harmony, craftsmanship, the test of time).

2. Are there opportunities for expressive playing?
3. Does this piece have good melodies, harmonies, and texture?
4. Does this piece contain a variety of keys, styles, meters, and technical complexity?
5. Is there a good full score to allow for thorough score study?
6. Is the percussion writing in this piece musical and logical?

Robert W. Smith's "The Great Locomotive Chase" was composed in 2000. The melody is introduced after a short introduction and is scored in a variety of textures throughout the work, including moments for solo instruments. The ensemble has several opportunities for expressive playing and manipulating the tempo to create tension and release. Although the piece is entirely in G minor, several accidentals allow for integration of harmonic interest. The meter is primarily 4/4 with a section of 3/4 for contrast. Performers will need to demonstrate staccato, legato, marcato, slurred, glissando, and bell tone articulations. There is a full score available for study. Percussion parts include marimba, chimes, timpani, snare drum, bass drum, hi-hat, suspended cymbal, wind chimes, anvil, crash cymbals, triangle, train whistle, and cabasa. The percussion is scored so four players can cover all of the instruments and the parts compliment the high points and mood of the composition at appropriate times. Based on the above evidence, "The Great Locomotive Chase" fulfills many of the criteria to be considered a high quality and effective teaching tool.

Clare Grundman's "Kentucky 1800" was composed in 1954. *Teaching Music Through Performance in Band, Volume 1* repeatedly notes that this piece requires a

great deal of musical expression and a variety of key signatures (156-157). While the harmonic structure of the overall piece is straightforward, the most interesting harmonies happen during key transitions. The most challenging rhythm in the composition is the dotted-eighth-and-sixteenth-note rhythm. The piece contains both legato and marcato styles and opportunities for proper playing and lyrical style. The work's melodic content is based upon three American pioneer folk songs set in a variety of textures in both 4/4 and 2/4 time signatures. There is a seventeen page full score available for study. The percussion parts involve timpani, crash cymbals, snare drum, and bass drum and logically highlight the contour of the piece. Based on the above evidence, "Kentucky 1800" fulfills many of the criteria to be considered a high quality and effective teaching tool.

Frank Ticheli's "Joy" was written in 2005. Although the piece is almost exclusively in 4/4 and in concert Bb major, the work rotates between several modes and uses several accidentals to create interest. "Joy" features two themes, which, as *Teaching Music Through Performance in Band, Volume 6* states, teach the concepts of a scale in thirds, free and cantabile expressive playing, bright and lively playing, and texture (204-205). The composition uses a variety of rhythms as well as hemiola and polymeter. There is a full score available for study. The percussion parts include triangle, crash cymbals, suspended cymbal, snare drum, bass drum, woodblock, and timpani and highlight the climax points of the music while remaining easy for a minimal amount of players to cover. Based on the above evidence, "Joy" fulfills many of the criteria to be considered a high quality and effective teaching tool.

Paul Jennings' "A Prehistoric Suite" was published in 1987. It is divided into four separate movements and each part represents a different dinosaur. *Teaching Music through Performance in Beginning Band, Grade 1* suggests that this piece is a great way to practice a variety of techniques without the challenge of transitioning from one section to the next because each movement is in a different style (293). Over the course of the work, performers will experience accents, staccato, legato, marcato, tutti, expressive playing, and solo playing. The piece moves through several different melodies, meters, major keys, and minor keys during its four movements. There is a full score available for study. Percussion parts include snare drum, bass drum, suspended cymbal, mallets, crash cymbal, anvil, gong, and antique cymbal. The percussion highlights the climax points of each movement and helps establish the mood of each part of the work. Based on the above evidence, "A Prehistoric Suite" fulfills many of the criteria to be considered a high quality and effective teaching tool.

Frank Erickson's "Air for Band" was composed in 1956. *Teaching Music Through Performance in Band, Volume 1* states that the work can "assist with the teaching of expressive and connected performance" (261). The composition has a clearly defined and flowing melody. The piece moves from C minor to C major and showcases the concepts of chords, cadences, and ensemble balance. Although the rhythms are not complex, keeping a slow and even tempo is the main challenge of this work. There is a full score available for study. The percussion part requires snare drum and cymbals and highlights the climax points of the music. Based on the

above evidence, “Air for Band” fulfills many of the criteria to be considered a high quality and effective teaching tool.

Robert W. Smith’s “Kronos” was published in 2003. The melody is introduced in the first few measures and is scored in a variety of textures throughout the work, including opportunities for solo instruments. Although the piece remains consistently in the key of Bb major, there are several accidentals that add harmonic interest during the work. “Kronos” also features several moments of expressive legato playing and places where the tempo changes and can be manipulated by the ensemble. The piece also uses staccato, legato, and slurred articulations as well as combinations of these techniques. There is a full score available for study.

Percussion parts include bells, marimba, chimes, timpani, snare drum, bass drum, cabasa, triangle, wind chimes, crash cymbals, suspended cymbal, and high/low wood blocks. The percussion is scored so four players can cover all of the instruments and the parts compliment the high points and mood of the composition at appropriate times. Based on the above evidence, “Kronos” fulfills many of the criteria to be considered a high quality and effective teaching tool.

Based on the results of the survey and the criteria detailed in *Teaching Music Through Performance in Middle School Band*, the pieces mentioned most often by band directors in the survey are all high quality literature and thus can be a starting point when programming literature for an ensemble. However, it is each director’s responsibility to determine which pieces will best fit his or her ensemble to aid in the group’s musical growth. In addition, each composition will need to fit a specific role in a concert program and curriculum and a piece’s merit for an ensemble

should be considered in the context of the rest of the repertoire as well as on an individual basis. Regardless, these criteria were useful in defining a work as high quality literature.

Chapter 4: Conclusion

The goal of this project was to create a list of high quality middle school concert band repertoire and to uncover strategies that middle school band directors use to select music. This goal was accomplished through a survey of middle school band directors as well as a rubric rating the effectiveness of each piece as a teaching tool. The findings of this thesis have great implications for my future repertoire research and planning for the band program at Haverford Middle School.

The process of completing this project provided a path to becoming more familiar with middle school concert band repertoire as well as providing tools to better evaluate the quality of these works. The list of 256 pieces generated from the survey of other band directors will serve as a starting point for future repertoire research for my school's ensembles; I hope to use these findings as a way to research and program as many quality works as possible. In addition, I will need to expand my methods of finding new repertoire. Like many respondents to the survey, I tend to use J.W. Pepper and other band directors as my primary source of educating myself about new music for my ensembles. As a result of my findings, I would like to explore methods used by other directors, including attending more reading sessions, going to the Midwest Clinic, and traveling to music publishers for research.

As a result of the investigations from this project, I became very familiar with the contents and value of the *Teaching Music for Band* series. Each volume in the set contains a strong list of high quality repertoire and wealth of information about each work contained within. I hope to use these books and my survey as a starting

point for choosing works for my groups as well as educating myself about the teachable moments in each piece.

The six most frequently mentioned pieces described in Chapter 3 are of particular importance to the Haverford Middle School band program and future repertoire choices. Bands at this school have already played Robert W. Smith's "The Great Locomotive Chase" and Frank Erickson's "Air for Band" in the past three years. However, as the research in this project shows each piece's value as a high quality work, future ensembles at Haverford Middle School will undoubtedly see these compositions as well. In addition, I have never programmed Robert W. Smith's "Kronos", Paul Jennings' "A Prehistoric Suite", Frank Ticheli's "Joy", or Clare Grundman's "Kentucky 1800", all of which were mentioned multiple times during the survey. As a result of my findings, I hope to program all four of these pieces over the next four years, which I would not have done without the findings of this thesis.

While the results of the survey and rubric will prove useful in assisting my selection of high quality music (and other directors' selections as well), new works are written each day and each ensemble has different strengths and weaknesses. Therefore, this study should not be used as the complete set of high quality middle school band repertoire.

As shown in the above survey, the majority of band directors tend to ask colleagues for input regarding their repertoire selection. While the conclusions drawn from this project can aid in choosing music for an ensemble, no musician-educator has a complete understanding of the vast expanse of existing repertoire. Therefore, it is a band director's responsibility to continually research high quality

literature in order to find music that works best for each ensemble. The process of finding new music is both exciting and unending and provides an endless amount of exploration for years to come.

APPENDIX A

This is a complete list of the pieces submitted in the survey in answer to the prompt

“Please list 10-15 pieces of music that you think are essential for every middle school band program. Please include composer/arranger of each piece if known.”

The list is sorted by the number of times each piece was mentioned, followed by the title of the piece.

Title	Composer/Arranger	# of Times Mentioned
The Great Locomotive Chase	Robert W. Smith	7
Kentucky 1800	Clare Grundman	6
Joy	Frank Ticheli	5
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Ayre and Dance	Bruce Pearson	2

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Shipwrecked	Ryan Nolan	2
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Song for Friends	Larry Daehn	2
The Lost Lady Found	Percy Grainger/Michael Sweeney	2
The Red Balloon	Anne McGinty	2
United Nations March	Karl King/James Swearingen	2
West Side Story Medley	Leonard Bernstein/Jay Bocook	2
10 Chorales for Beginning/Intermediate Band	Quincy Hilliard	1
A Disneyland Celebration	Michael Brown	1
A Modal Episode	Ed Huckleby	1
A Mozart Mix	John O'Reilly	1
A Praetorius Prelude	Douglas Akey	1
A Song for Friends	Larry Daehn	1
A Song of Hope	James Swearingen	1
A Tallis Prelude	Douglas Akey	1
Africata	Quincy Hilliard	1
Air and Variations	Joseph Kreines	1
Air for Winds	John Edmondson	1
Air from County Derry	Joseph Kreines	1
Alamo March	Karl King/James Swearingen	1
Alchemy	Andrew Bowsen	1
All is Calm	Robert W. Smith	1
All the Pretty Little Horses	Anne McGinty	1

Allegro Barbaro	Bela Bartok/Tom Wallace	1
Alleluia	Elliot Del Borgo	1
Amber Moon	Naoya Wada	1
Ancient Voices	Michael Sweeney	1
Andromeda	David Shaffer	1
Annabel Lee	Douglas Wagner	1
Aria	Telemann/Larry Daehn	1
Ashford Celebration	Ralph Ford	1
Ashland Overture	Ed Huckleby	1
Asian Folk Rhapsody I, II, and III	Richard Saucedo	1
Australian Sea Ballad	Robert Sheldon	1
Ave Verum Corpus	W.A. Mozart/Timothy Johnson	1
Ballad for Band	Alex Hilliard	1
Bennett Band Book	Larry Clark	1
Black Forest Overture	Michael Sweeney	1
Blue and Green Music	Samuel Hazo	1
British Isle Suite	Larry Daehn	1
Bugler's Holiday	Paul Cook	1
Call to Victory	Karl King	1
Canticle	Douglas Wagner	1
Canto	Francis McBeth	1
Carpathia	William Owens	1
Carpathian Sketches	Robert Jager	1
Castles and Dragons	Todd Stalter	1
Celebration and Song	Robert Sheldon	1
Celtic Air and Dance	Michael Sweeney	1
Chorale and Canon	Anne McGinty	1
Chorale and Shaker Dance II	John Zdechlik	1
Chorale from Jupiter	James Curnow	1
Cincinnatus	Mark Grauer	1
Cloud Gate	Timothy Loest	1
Cluster Fluster Bluster March	David Holsinger	1
Coast Guards	Karl King	1
Colonel Bogey	Kenneth Alford/Mark Williams	1
Contempo	Michael Story	1
Contredanse	Larry Clark	1

Convergence	Larry Clark	1
Covington Square	James Swearingen	1
Crossings in Time	Michael Sweeney	1
Crosswinds March	James Swearingen	1
Cut To The Chase	Todd Stalter	1
Danny Boy	Samuel Hazo	1
Danse Antiqua	Chris Sharp	1
December Sky	Erik Morales	1
Declaration and Dance	Larry Clark	1
Dedication, March, and Celebration	James Swearingen	1
Developing Band Clinic	Robert W. Smith	1
Disney Blockbusters	John Higgins	1
Eagle Point Overture	Anne McGinty	1
Eagle Rock Overture	Robert Jager	1
Earthdance	Michael Sweeney	1
El Capitan	John Philip Sousa/Jack Bullock	1
El Conquistador	William Owens	1
Electricity	Brian Balmages	1
Encanto	Robert W. Smith	1
English Folk Song Fantasy	Frank Erickson	1
English Folk Song Suite	Elliot Del Borgo	1
Eternal Father Strong To Save	John Edmondson	1
Exaltation	James Swearingen	1
Fanfare and Triumph	James Swearingen	1
Festival Fanfare	John Kinyon	1
Festive Overture	Clifton Williams	1
Fires of Mazama	Michael Sweeney	1
Five Progressive Chorales For Developing Bands	Brian Balmages	1
Flourish for Wind Band	Ralph Vaughn-Williams	1
Foundry	John Mackey	1
Four Short Festive Dances	Dennis Eveland	1
Genius March	Harold Bennett/Larry Clark	1
Havendance	David Holsinger	1
Hieroglyphs	Anne McGinty	1
High Falls Overture	James Swearingen	1
Highland Legend	John Moss	1

Horkstow Grange from Lincolnshire Posy	Percy Grainger/Michael Sweeney	1
Hungarian Dance No 5	Elliot Del Borgo	1
I Saw Three Ships	Larry Kerchner	1
I'll Love My Love	Gustav Holst/Ben Hawkins	1
Images of Ireland	Brian Balmages	1
Imani	Sean O'Loughlin	1
In Autumn	William Owens	1
In Quiet Times	James Swearingen	1
In the Hall of the Mountain King	Edvard Grieg/John Wasson	1
Instant Concert	Harold Walters	1
Invicta	James Swearingen	1
Iron Heart	Randall Standridge	1
Jubilance	James Swearingen	1
Korean Folk Medley	James Ployhar	1
Korean Folk Rhapsody	James Curnow	1
La Volta	William Byrd/Katheryn Fenske	1
Lassus Trombone	Henry Fillmore/Andrew Balent	1
Legends of the Ghost Dance	Paul Jennings	1
Lest We Forget	James Swearingen	1
Light Calvary Overture	James Ployhar	1
Little Suite for Band	Clare Grundman	1
Lone Eagle March	John Edmondson	1
Maelstrom	Robert W. Smith	1
Maesong	William Owens	1
Majestia	James Swearingen	1
March of the Belgian Paratroopers	James Swearingen	1
March of the Buccaneers	Victor Flowers	1
March of the Irish Guard	James Ployhar	1
March Slav	Mark Williams	1
Matrix	Gary Fagan	1
Metrix	Robert Sheldon	1
Metrodance	Randall Standridge	1
Michael Jackson in Concert	Michael Sweeney	1
Midnight Escape	Larry Neeck	1

Midnight Suite	Brian Balmages	1
Military Escort	Harold Bennett	1
Mini-Suite for Band	Morton Gould	1
Music From the Great Hall	Katheryn Fenske	1
Nevermore	Brian Balmages	1
New Century March	Ken Harris	1
New World Symphony	James Curnow	1
Nimrod from Enigma Variations	Jay Bocook	1
Normandy Beach March	John Edmondson	1
North Bay Vistas	Robert W. Smith	1
Northern Lights	Larry Neeck	1
Now is the Day	Bruce Fraser	1
Of Dark Lords and Ancient Kings	Roland Barrett	1
Olde English Hymn	James Swearingen	1
On the Colorado Trail	Pierre LaPlante	1
On the Crest of a Wave	Anne McGinty	1
On the Rising Winds	Robert W. Smith	1
On the Run series	James Ployhar	1
Our Kingsland Spring	Samuel Hazo	1
Overture for Winds	Charles Carter	1
Oye Como Va	Tito Puente/Michael Brown	1
Park Street Celebration	James Swearingen	1
Pavanne	Gabriel Faure/Anne McGinty	1
Peregrin	Douglas Akey	1
Pevensey Castle	Robert Sheldon	1
Pictures at an Exhibition	James Curnow	1
Pirates of the Caribbean	Ted Ricketts	1
Prairie Dances	David Holsinger	1
Prairie Songs	Pierre LaPlante	1
Psalm 42	Samuel Hazo	1
Queenwood Beginning & Developing Band Books	Anne McGinty/John Edmondson	1
Rhythm Machine	Timothy Broege	1
Rough Riders	Karl King	1
Russian Christmas	Mark Williams	1
Russian Sailor's Dance	Gliere/Johnnie Vinson	1

Sabre Dance	Andrew Balent	1
Sabre Dance	Jack Bullock	1
Salute to Freedom	Andy Clark	1
Scenes from an Ocean Voyage	Brian Balmages	1
Semper Fidelis	John Philip Sousa/Calvin Custer	1
Serengeti Dreams	Robert W. Smith	1
Shenandoah	Frank Ticheli	1
Shenandoah	Robert Sheldon	1
Silverbrook	Michael Sweeney	1
Sleigh Ride	Michael Story	1
Songs of Africa	Johnnie Vinson	1
Songs of the Whalemen	Elliot Del Borgo	1
Sons of Liberty	Larry Neeck	1
Sousa Spectacular	David Shaffer	1
Star Spangled Banner	John Kinyon	1
Star Spangled Banner	Mark Williams	1
Stargazer	David Shaffer	1
Stars & Stripes Forever	James Curnow	1
Starscapes	Brian Balmages	1
Stevie Wonder in Concert	Michael Sweeney	1
Sugar Creek Saga	James Curnow	1
Suite from Bohemia	Vaclav Nehylbel	1
Swords of Stavanger	Robert Sheldon	1
Symphony No. 9 "From the New World"	Antonin Dvorak/James Curnow	1
Tailspin!	Rob Romeyn	1
Tall Cedars	Eric Osterling	1
Tangents Angular	Roland Barrett	1
The Avenger	Karl King/Gene Milford	1
The Barber of Seville	Gioachino Rossini/Mitchell Bender	1
The Battle Pavane	Bob Margolis	1
The Cowboys	John Williams/Jay Bocook	1
The Crossings	Robert Sheldon	1
The Forge of Vulcan	Michael Sweeney	1
The Liberty Bell	Michael Story	1
The Voyageurs	Pierre LaPlante	1
The Witch and the Saint	Steven Reineke/Matt Conaway	1

Three Ayres from Gloucester	Hugh Stuart	1
Three Chinese Miniatures	Robert Jager	1
Three Czech Folk Songs	Johnnie Vinson	1
Three Pieces for American Band Set No. 2	Timothy Broege	1
To Honor, Thank and Remember	Michael Story	1
To the Colors March	Ronald Knoener	1
Toccata for Band	Frank Erickson	1
Tower Bridge March	Robert Washburn	1
Train Heading West...	Timothy Broege	1
Trumpets of Symphony Hall	Todd Stalter	1
Tsunami	Vince Gassi	1
Two British Folk Songs	Elliot Del Borgo	1
Two Minute Symphony	Bob Margolis	1
Undertow	John Mackey	1
Variants on a Shaped Note Tune	Johnnie Vinson	1
West Highlands Sojourn I, II, III	Robert Sheldon	1
Whale Warriors	Brian Balmages	1
When The Spring Rain Begins to Fall	Randall Standridge	1
When the Wind Whispers	Rob Romeyn	1
Wyndham Variations	James Swearingen	1
Yorkshire Ballad	James Barnes	1

APPENDIX B

Criteria for Selecting Effective Literature

Reproduced from *Teaching Music Through Performance in Middle School Band*, p.
107-108.

1. Does this piece have musical integrity based on the attributes given by James Neilson in his booklet, *What Is Quality of Music?*
2. Will this piece cause my ensemble members to grow musically?
3. Are there opportunities for expressive playing?
4. Does this piece have good melodies, harmonies, and texture?
5. Does this piece contain a variety of keys, styles, meters, and technical complexity?
6. How does this piece relate to the strengths and weaknesses identified in the Ensemble Evaluation Form? In other words: Does it “fit” the group?
7. Is there a good full score to allow for thorough score study?
8. Can we play this piece without making major substitutions for solos or other rewriting of important parts?
9. Can we cover all of the percussion parts?
10. Are the ranges and technical demands of this piece developmentally appropriate for my ensemble?
11. Is the percussion writing in this piece musical and logical?
12. Does this piece fulfill a particular programming need?
13. Will my students enjoy and/or benefit from working on this piece? Will our audience enjoy and/or benefit from hearing this piece? Will I enjoy and/or benefit from studying, rehearsing, and conducting this piece?

14. Will the maturity level of this music balance well with other music selected for study or programming at this time?
15. Do all of the pieces selected for this program provide a variety of styles; lengths; technical, dynamic, and rhythmic demands; meters; tempos; musical forms; solo versus tutti sections; emotions; tonal centers; etc.?
16. Will this piece help develop solo skills in my ensemble members?
17. Does this piece represent one of the finest examples of its type in the repertoire?
18. Do we have adequate time to learn this piece?

APPENDIX C

A Comprehensive List of Criteria for Selecting Band Repertoire

Reproduced from *Exploring the Core Repertoire for High School Band*, 2009 Midwest

Clinic Handout

I. Criteria for Determining Artistic Merit

1. The composition has form and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.
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 route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity that transcends factors of historical importance, or factors of pedagogical usefulness.
11. Does the piece have development?
 - A. Melodic development
 - B. Rhythmic development
 - C. Harmonic development
12. Is the orchestration appropriate to the piece's artistic message?
13. Is the piece unpredictable enough to avoid being classified as trite?
14. Does the piece allow for any personal musical judgment?
 - A. For conductor
 - B. For players
15. Is the piece evocative?
 - A. Programmatic or impressionistic
 - B. Derivative of or related to another art form
 - C. Abstract
16. Does the piece have musical integrity?
17. Are there good melodies, harmonies, and textures?
18. Is the percussion writing musical and logical?
19. Will our audience benefit from hearing this piece?
20. Will I benefit from studying, rehearsing, and conducting this piece?
21. Is this piece one of the finest examples of its type in the repertoire?
22. Does the music have a well-conceived formal structure?

23. Does the music have creative melodies and counterlines?
24. Does the music have harmonic imagination?
25. Does the music have rhythmic vitality?
26. Does the music have contrast in all musical elements?
27. Does the music have scoring that represents the full potential for beautiful tone and timbre?
28. Does the music have an emotional impact?
29. The music has lasting interest and value
30. The music displays technical achievement
31. The music has originality—"not obvious, clichéd, or trite."
32. The music has expressiveness.
33. The music should contain a variety of key centers, use of non-diatonic melodies, use of non-triadic harmony, accompaniment not restricted to ostinato, texture (transparent and full), contrasts and unpredictability, counterpoint, transitions.
34. The music must possess qualities that are beyond surface examination. Instant accessibility—an attribute so desired in contemporary society— is not the norm. There must be potential for continued insight as the work is further examined.
35. Often the work may pose questions, not provide answers. Art has substance, entertainment does not possess qualities that are lasting.
36. The musical value of wind band literature must be determined in the same manner as in orchestral, choral, and chamber music—musics of the concert hall. To be deemed truly significant, the work must compare favorably with the other masterworks, using relevant critical standards.

- 37. It must possess balanced qualities of unity, intensity, and complexity. The music must be enduring, not fleeting, seeking to enrich the human condition.
- 38. Direction and originality
- 39. A deliberate balance between order and freedom, unity and abundance, predictability and surprise
- 40. An original voice
- 41. Integrity in the form of the work
- 42. Something that has a purpose, so you can say, "Why did the music do what it did?"
- 43. Variety, a harmonic language that maintains interest, instrumentation, and the avoidance of clichés.
- 44. How are voices being used?
- 45. Melodic character and melodies that are not predictable. (Cummings 1-3)

II. Criteria for Determining Functional and/or Pedagogical Merit

- 1. Are the skills attainable and is the instrumentation appropriate for my ensemble?
- 2. Examine scores carefully and use the following guidelines for selection:
 - a. Key centers
 - b. Variety of time signatures
 - c. Traditional and contemporary notation
 - d. Historical periods
 - e. Musical genres
 - f. Forms
 - g. Tempos

- h. Length
 - i. Cultures
 - j. Difficulty for individual sections
 - k. “Teachable Moments” in the work
3. Does the piece fit into an overall scheme of balanced musical styles?
 4. Does the piece introduce or reinforce any musical element(s)?
 - A. Theory
 1. Key
 2. Meter
 3. Harmonic palette/chord function
 4. Symbols
 - B. Musicology
 1. Historical background
 2. Form
 - C. Musicianship
 5. Will my students benefit from working on this piece?
 6. Are there opportunities for expressive playing?
 7. Are there a variety of keys, styles, meters, and technical complexity?
 8. Does the piece “fit” the group?
 9. Is a good full score available?
 10. Can we cover all the percussion parts?
 11. Will this piece help develop solo skills in my ensemble?
 12. Do we have adequate time to learn this piece?

13. Can we play this piece without major substitutions?
14. Can I meet any of the following needs with a particular piece?
 - a. Contains non-traditional notation, special instrumental effects, or singing?
 - b. Represents an unusual compositional source: non-Western music, female composer, etc.?
15. Compositions must contain important musical constructs necessary for the development of musicianship.
16. Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourages musical independence both of individuals and sections.
17. The music has complexity and challenge—musical challenge is as important as technical challenge.
18. Does the music provide opportunities for both expressive and technical playing?
19. Is there a balanced mixture of challenging and easier music?
20. Is the music varied in terms of style, period, texture, ethnicity, instrumentation, etc.?
21. Is there a balanced mixture of serious and lighter moods?
22. Does the piece fulfill a particular programming need? (Cummings 4-5)

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