

Guide To Middle School Band Music

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Key to Levels

- 1 - Beginning Band (first year students)
 - 2 - Developing Band (advanced elementary or easy junior high)
 - 3 - Young Band (average junior high)
 - 4 - Concert Band (high school)
 - 5 - Symphonic Band (difficult high school or college)
 - 6 - Professional
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Most fine band literature is written so that the technical and musical difficulty are closely matched. Poor literature usually underestimates the ability of the band director to teach style and interpretation to his/her students and is therefore often musically inane. Occasionally, however, one happens upon a special piece that is not only well written from a technical standpoint, but also provides the young player with an inspiring musical challenge. Where I have found such pieces, I have so indicated by assigning a higher Musical Level to the work.

I have only included in this listing works that I have actually prepared and performed with my own junior high bands. If you have first hand experience with a piece that you think should be included in this listing, please write to me with a description and all pertinent publishing information. I will then consider preparing the work and including it in an update to this list.

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Akey, Douglas: *Pirates* (Queenwood) **\$75**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

Available on cassette *Queenwood Concert Bands '96*

Pirates is based on the extramusical idea of pirates and sailing ships from long ago. The work convincingly depicts the undulating movement of a ship at full sail and many other facets of an imagined pirate's life. A band has to be adept at frequent meter changes to play this one well.

Akey, Douglas: *Sierra Vista Variants* (Alfred) **\$50**

Technical Difficulty: 4-

Musical Difficulty: 4+

Pepper: 4

This work uses the resolution of a chord with an augmented suspended fourth as its primary unifying element. The stridency of that sound, along with the extensive use of Latin percussion instruments, clarinets in the high register and mariachi-like articulations in the trumpets are all meant to convey the excitement that might be found in a "south of the border" fiesta.

Akey, Douglas: *Tallis Prelude, A* (Queenwood) **\$44**

Technical Difficulty: 3-

Musical Difficulty: 3

Pepper: 3

Available on cassette *Queenwood Concert Bands '96*

A Tallis Prelude is based on the same theme as the Vaughan Williams *Fantasia on a Theme of Thomas Tallis*. Whenever the Tallis theme is being stated, the piece is actually written in the phrygian mode - when derivative material is being presented, it reverts to the relative major key. Simple meter changes are used, as well as rhythmic hemiola. The bass line is very important (having the melody in two places), though the parts are thoroughly doubled.

Arbeau, Thoinot/Margolis, Bob: *Belle Qui Tiens Ma Vie* (Manhattan Beach) **\$75**

Technical Difficulty: 2-
Musical Difficulty: 5
Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 1*

This is a beautifully scored pavane. The notes and rhythms are very simple, but the music has so much to offer those who want their bands to learn to play lyrically and with sensitivity to intonation. The creative use of instrumental colors and the extreme attention given to dynamic markings make this a valuable work for all levels - including professional.

Arnold, Malcolm/Paynter, John: *Prelude, Siciliano and Rondo* (Carl Fischer) **\$75**

Technical Difficulty: 4
Musical Difficulty: 5
Pepper: 6

Available on CD *Teaching Music Through Performance in Band, vol. 1 Grade 4*

This is the one piece that allows the advanced young band to experience the unique writing of this contemporary English composer. There are numerous solo passages, and yet the technical writing is all very well considered. It is almost as though Arnold/Paynter were trying to make this one more accessible than the other suites. Don't be put off by the parts for the unusual harmony clarinets and harp. None of these parts is critical to the performance.

Bach, Johann Sebastian/Moehlmann, Roland: *Prelude and Fugue in B Flat* (Warner Brothers)

Technical Difficulty: 3
Technical Difficulty: 4

Available on CD *Teaching Music Through Performance in Band, vol. 1*

This transcription (and transposition) is the first of the Eight Little Preludes and Fugues that Bach wrote for organ. It is faithful to the original (except for the omission of a couple of measures in the fugue) in nearly every detail. The scoring is clean and very full. This is an excellent tool for teaching students to listen for other parts and to adjust balances accordingly.

Balent, Andrew: *Chorale and Festival March* (Bourne) **\$36**

Technical Difficulty: 3
Musical Difficulty: 3+

This fine piece is an excellent way for students to learn that not every measure has four counts. Besides being an effective teaching tool, it is a colorful festival work. There are numerous solos (they could just as effectively be played *a2*). There is a well written fanfare motif that alternates with the march. The scoring and frequent tempo and style changes make this one a superior learning experience.

Balent, Andrew: *March of the Irish Dragoons* (Jenson) **\$40 POP**

Technical Difficulty: 3-
Musical Difficulty: 3-
Pepper: 3

Andrew Balent has arranged the well know Irish air "The Minstrel Boy" as a concert march. There is a bagpipe-like drone used at the key change that adds a little ethnic flavor. Cues are provided to accommodate even the most bizarre instrumentation.

Bartok, Bela/McGinty, Anne: Bartok: *Three Folk Songs* (Queenwood) **\$35 POP**

Technical Difficulty: 2-
Musical Difficulty: 3
Pepper: 2

This is an fine arrangement of three piano works by Bartok. Technically simple, the scoring places this well above average. Special attention to written accents along with the meter changes make the rhythmic element especially interesting.

Bartok, Bela/McGinty, Anne: *Folk Trilogy* (Queenwood) **\$32**

Technical Difficulty: 2
Musical Difficulty: 3
Pepper: 2

Available on cassette *Queenwood Easy Bands '92*

Here are three skillfully arranged folk tunes collected by Bartok. The opportunity to play melodic writing is given to all sections. The careful attention demanded by the unusually placed accents make this a unique learning piece.

Beckel, James: *American Dream, The* (Hal Leonard) **\$60**

Technical Difficulty: 4

Musical Difficulty: 4

Pepper: 4

This is a very exciting opening selection. Its patriotic overtones aside, it is rhythmically thrilling in its concurrent use of 12/8 and 4/4 meter. Beckel uses a great deal of hemiola, as well. There is a brief lyrical section in the middle of the work based on the hymn "For the Beauty of the Earth". Extended ranges make this a challenge for young brass players and the rhythmic complexity will keep all sections busy.

Beethoven, Ludwig van/Shaffer, David: *Turkish March* (Heritage) **\$24 POP**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 2

Other than the grace notes in the upper woodwind parts, there is little to make this transcription technically difficult. It is also remarkably faithful to the original. The piece works well at several different tempos, which may help some groups deal with the rapid tonguing required in places. However, the style is *very* demanding! This is excellent therapy for the band that needs to learn to control all of that breath support they have finally, even dangerously, learned how to use.

Beringen, Robert van: *Barocco* (DeHaske) **\$49**

Technical Difficulty: 3-

Musical Difficulty: 3

Pepper: 3

Available on CD *City Of Lights*

This is a beautiful, lyrical work that is easily within the grasp of most middle level bands. It is similar in many ways to Holsinger's [*On A Hymn Song Of Philip Bliss*](#), though without the extreme emotional range. An oboe player who can blend, rather than bleat, is a necessity.

Bizet, Georges/Sweeney, Michael: *Farandole* (Hal Leonard) **\$35**

Technical Difficulty: 2-

Musical Difficulty: 3-

This very simple arrangement of the famous theme by Bizet is exceptionally well executed. The slight simplification of the melody rhythm does not seem to ruin the theme for students who may go on to perform the original some day.

Bocook, Jay: *Ascensions* (Hal Leonard) **\$55**

Technical Difficulty: 4

Musical Difficulty: 4+

Pepper: 4

This work is in band overture form with a slow introduction. It uses some very effective contemporary compositional techniques such as building tone clusters and eighth note quintuplets. There is also a brief bi-tonal passage in the recapitulation. Most of the technically challenging passages are well thought out scale patterns. Bands with incomplete instrumentation will have to re-score a few places.

Bocook, Jay: *Fanfare and Hymn: A Mighty Fortress* (Jenson) **\$45**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This is an excellent, contemporary treatment of the Reformation hymn "A Mighty Fortress Is Our God". It alternates a fanfare with the more lyrical hymn setting. This work presents a great opportunity to work on musical line and the use of dynamics to shape phrases.

Borgo, Elliot Del: *Gaelic Rhapsody* (Wingert-Jones) **\$55**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 4

Gaelic Rhapsody is a rousing alternative to Grundman's [An Irish Rhapsody](#). It uses "Danny Boy", "The Irish Washer Woman", and "The Minstrel Boy" as its source material. "Danny Boy" is especially notable in the way it differs from the more common Grainger-esque approach. The work generates enormous energy and excitement as it approaches the ending.

Borgo, Elliot Del: *Two British Folk Songs* (MusicWorks) **\$40**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 2

This is a very creative arrangement of two British folk songs. It has several places where Del Borgo does an especially nice job of having the music build over many measures to a climax.

Brahms, Johannes/Swearingen, James: *Academic Festival Overture* (Highland) **\$50**

Technical Difficulty: 3-

Musical Difficulty: 3+

Pepper: 2

Swearingen has done a fine job of compiling the principal themes from Brahms' original into an integrated, short work at this level. Be aware, however, that you will need to edit many of the printed articulations (especially the staccato markings) and you may wish to reharmonize the ending to restore it to the original chords.

Brahms, Johannes/Kinyon, John: *Theme from Symphony No. 1* (Alfred) **\$32**

Technical Difficulty: 1

Musical Difficulty: 2

Pepper: 1

This arrangement is amazing in its effectiveness. It is very faithful to the original harmony and style. A superb way for the youngest of bands to really grapple for the first time with legato style, both from an articulation and air management standpoint.

Brahms, Johannes/Oliver, Rick: *Variations on a Theme by Haydn* (Hal Leonard) **\$18 POP**

Technical Difficulty: 1+

Musical Difficulty: 2

Pepper: 1

This arrangement of the first movement of the orchestral work by the same name is solidly scored and faithful to the original except in the final second ending - changing it back is simple enough, though. The work is easy to prepare and rewards careful attention to breathing points/phrasing. A young group can learn a lot about sustained playing from this piece.

Broege, Timothy: *Headless Horseman, The* (Manhattan Beach) **\$75**

Technical Difficulty: 2+

Musical Difficulty: 4

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 1*

At first reading, this seems like a very strange little piece, indeed. However, as you work out the dynamic and stylistic details, you begin to realize that Broege has given us a masterpiece of programmatic writing for very young groups here. Dynamics must be given extreme attention if the fearsome Headless Horseman (from Washington Irving's *The Legend of Sleepy Hollow*) is to make his figurative appearance.

Broege, Timothy: *Rhythm Machine* (Bourne) **\$39**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 3

This seemingly simple clockwork idea is extensively developed into a substantial rondo that becomes more and more interesting with each new idea. The first clarinets have a challenging, exposed lick that occurs throughout.

Broege, Timothy: *Three Pieces for American Band, Set 2* (Bourne) **\$49**

Technical Difficulty: 4-

Musical Difficulty: 4+

Pepper: 2

An outstanding piece of original music for young band. This substantial work consists of three very different movements. The technical demands are relatively modest, however there are few more musical ways to delve into the areas of articulation and balance. This work is contemporary both harmonically and rhythmically. It is refreshing to hear a composer so thoroughly shun the formula writing that permeates much new music.

Bukvich, Daniel: *Dinosaurs* (Phoebus) **\$50**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 3*

This example of programmatic avant-garde writing works very well with junior high age students. Their first reaction will be, "This is weird - but neat!" There are numerous extended techniques required, including blowing through instruments, rattling woodwind keys, singing and chanting. You will also need a sense of humor and a trip to the hardware store to build your own stomping tube. Don't let your students develop a bias against contemporary music - program works like this and build their enthusiasm for adventurous music.

Bukvich, Daniel: *Voodoo* (Music Press of Idaho) **\$55**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 4

Voodoo is a theater piece that is performed in almost totally in darkness (percussionists may use dim stand lights, if necessary). Also, each member of the band will need a flashlight. There are numerous extended techniques required, including singing and chanting. This very worthwhile piece should only be attempted by bands with cooperative, mature students. If that is not the case, total chaos will devour every rehearsal of *Voodoo*. Make sure you have administrative approval to attempt this work and warn the audience that some of what they will see and hear could be frightening to small children.

Carter, Charles: *Overture for Winds* (Barnhouse) **\$46**

Technical Difficulty: 3+

Musical Difficulty: 3+

Pepper: 4

Available on CD *Teaching Music Through Performance in Band, vol. 1*

A classic in 'band overture' form. It is nice to go back to these earlier works where the 3rd clarinets actually have a demanding part, rather than one that is thoroughly pasteurized. This work is also a fine example of thematic development - good for showing kids how a composer can take an idea and spin it into a composition

Chance, John Barnes: *Variations on a Korean Folk Song* **\$75**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 5

Available on CD *Teaching Music Through Performance in Band, vol. 1 Grade 4*

This well known festival classic is at the very outer reaches of the junior high school repertoire. Its challenges include a fast variation in compound meter and all of the headaches that usually causes, high tessitura for the tutti clarinets, complex and critical percussion writing, and rapid scale passages in the woodwinds that are either pentatonic whole tone, or not quite chromatic. You can only modify the tempos so much and retain the essence of the composer's intent - so beware with delusions of grandeur!

Chattaway, Jay: *Albemarle* (William Allen) **\$40**

Technical Difficulty: 3-

Musical Difficulty: 3+

Pepper: 3

Like nearly all of Chattaway's music, the instrumental colors in this work are very interesting. The rhythmic excitement will be infectious with the kids and the subtleties of the slower writing will provide many opportunities to develop musicianship.

Chattaway, Jay: *Northwest Overture* (William Allen) **\$50**

Technical Difficulty: 3+

Musical Difficulty: 3+

Pepper: 3

This is a very exciting piece of writing. It is basically fast-slow-fast (with a brief, slow introduction), but also has some other, subtle tempo changes along the way. The middle section exposes just about every section of the band a capella for four measures. Hemiola figures permeate the fast sections. There are three measures of grade four writing at one of the transitions - but it is scored in unison to allow the stronger players in an ensemble to bail the rest of the group out. This is a great concert closer!

Conley, Lloyd: *Froehliche Weihnachten* (Studio PR) **\$16 POP**

Technical Difficulty: 3-

Musical Difficulty: 4

Conley has produced some beautiful, lyrical writing here. He's not afraid to use a few extra flats to produce the modulations he wants. The use of three different sized triangles (try using finger cymbals instead of the smallest triangle), bells and chimes is highly effective at the beginning and ending. The flutes will have to pay special attention to supporting their tone (and controlling their intonation) in the low register writing.

Conti, Bill/Edmondson, John: *Theme from Dynasty* (Hal Leonard) **\$32 POP**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This convincing arrangement of the theme from the television show will challenge the first trumpets, flutes and first clarinets. I like to have the whole trumpet section learn the solo and play it in unison - great therapy for the section that needs a dose of technical humility.

Copland, Aaron/Grundman, Clare: *Copland Tribute, A* (Boosey & Hawkes) **\$70**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 3

A Copland Tribute is a collage of passages from Fanfare for the Common Man, Appalachian Spring, and two dance episodes from the ballet Rodeo: "Buckaroo Holiday" and "Hoe-Down". The transcription is challenging, but very playable. Each of the segments is long enough to give the flavor of the original. The scoring is also very faithful to Copland's intent. Students will have their appetites whetted by a few weeks spent grappling with this excellent work.

Curnow, James: *Canticle for Solo Clarinet and Band* (Jenson) **\$45**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

This is a great one to show-off one or more of your fine clarinet players. It is designed to feature fine tone production and excellent intonation, rather than flashy technique.

Curnow, James: *Korean Folk Rhapsody* (Jenson) **\$40**

Technical Difficulty: 2

Musical Difficulty: 3+

Pepper: 2

This is an arrangement of the well known "Arhirang". It makes good use of percussion to add additional ethnic flavor to the overall effect. While there is not anything very new here, the various ways in which the melody is presented are unerringly beautiful. Sostenuito and intonation will be primary concerns, with direction of musical line also being an area of focus. This is a nice chance to eschew technical concerns and really grapple with the music's aesthetic qualities.

Curnow, James: *Lion of Lucerne, The* (Jenson) **\$45**

Technical Difficulty: 3+

Musical Difficulty: 4-

Pepper: 3

Excellent programmatic writing; make certain to read the note on the cover of the score to your group so that they know what it's about. Many different styles of playing are called for, along with extremes in dynamic contrast. This is a musically rich work that benefits greatly from thorough preparation.

Curnow, James: *Oriental Portrait, An* (Hal Leonard) **\$35**

Technical Difficulty: 3-

Musical Difficulty: 3+

Pepper: 2

This arrangement of several oriental folk song themes (mostly Chinese) requires a wide range of musicianship from the students. The excellent percussion scoring adds greatly to the ethnic flavor.

Curnow, James: *Superstition Mountain Overture* (Jenson) **\$40 POP**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

This is an exceptional example of 'band overture' form. The extended introduction is especially well scored and musically demanding. Curnow makes creative use of percussion and instrumental colors. This piece has a very mature sound thanks to Curnow's skillful scoring for young instrumentalists.

Curnow, James: *Three Colonial Ballads* (MusicWorks) **\$50**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

These three contrasting movements are quite artfully done. The demands are primarily musical, with the melodic material being passed from section to section with unusual frequency. It is clear from the arrangement that Curnow enjoyed working with this material.

Custer, Calvin: *Overture On Summer Is A-Comin' In* (Hal Leonard) **\$50**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

This work is based on one of the most significant melodies in the history of western music. Even if it were not, this would be a distinctly different and excellent concert opener. It begins with haunting flute and clarinet solos, gradually building to a climax right before the tempo picks up. The whole work is in 6/8 - your group should be comfortable in that meter before trying this one. The extensive use of pedal point, while musically exciting, does get old for the bass line instruments.

Debussy, Claude/Akey, Douglas: *Debussy: Girl With The Flaxen Hair* (Queenwood) **\$40**

Technical Difficulty: 3

Musical Difficulty: 5

Pepper: 3

Available on cassette Queenwood Concert Bands '95

A band will have to have their ears working to make this colorful arrangement work. A lot of melodic dovetailing makes for constantly shifting timbres. Careful attention to balance and the use of conductor-led rubato will let this impressionistic gem really come to life. Unison writing for the clarinets will draw attention to the section's ability to adjust intonation. The careful addition of percussive metallophones will add a sparkle to the overall effect.

Delibes, Leo/Thygeson, Robert: *March and Procession of Bacchus* (Heritage) **\$30**

Technical Difficulty: 3

Musical Difficulty: 4+

Pepper: 3

A minimum of simplification was necessary for this excellent transcription/arrangement of the music from the ballet *Sylvia* by Delibes. And where some rhythms were simplified, you may wish to change them back to the original. Strong brass players are a must for the fanfare passages and technically proficient upper woodwinds are necessary to negotiate the final 6/8 run to the end.

Dukas, Paul/Hubbell, Fred: *Sorcerer's Apprentice, The (Abridged)* (Heritage) **\$30**

Technical Difficulty: 4

Musical Difficulty: 6

Pepper: 3

This is both tremendous music and a tremendous arrangement. While it is very technically demanding, it is very effective when mastered. Articulation concerns will rival the fingering challenges. The arrangement is about four minutes long.

Edmondson, John: *Ceremonium* (Barnhouse) **\$48 POP**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 4

Ceremonium is an outstanding concert opening fanfare. The winds and brass are written in 4/4 (using triplets throughout the piece) and the percussion are in 12/8. Other than the somewhat tricky hemiola in the snare part, the entire work is very approachable by young students.

Edmondson, John: *Delmar Celebration* (Queenwood) **\$45 POP**

Technical Difficulty: 2+

Musical Difficulty: 2+

Pepper: 3

Available on cassette *Queenwood Concert Bands '89*

I am always initially skeptical of any piece in 'band overture' form. However, this one has particularly engaging melodies. Also, to its credit, is the fugal transition to the recapitulation - it is great to see a grade two that asks students to deal with these kinds of contrapuntal textures and the rhythmic independence and sensitivity to balance that must go with it.

Edmondson, John: *Discovery March* (Hal Leonard) **\$30 POP**

Technical Difficulty: 1

Musical Difficulty: 1

Pepper: 1

This easy march has what I think is a decidedly British character to it. It works very well as a 'massed band' piece if you are putting a junior high band together with some elementary bands at some kind of recruiting concert.

Edmondson, John: *March of the Phantom Brigade* (Kendor) **\$32**

Technical Difficulty: 2

Musical Difficulty: 2

Pepper: 2

Something in minor for a very young group is almost always special, and that is quite true here. Edmondson is a bit programmatic with respect to the title using very haunting melodies and sinister sounding progressions.

Edmondson, John: *Rondo for Winds and Percussion* (Barnhouse) **\$53**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This is a good, rhythmically challenging 'band overture'. It's a little unusual in that it ends in a key one step higher than it begins - a common pop writing technique - however, most listeners won't even notice, much less be bothered by it. The transition to the recapitulation is both challenging and creatively done.

Edmondson, John: *Three English Folk Songs* (Barnhouse) **\$32**

Technical Difficulty: 2

Musical Difficulty: 2+

Pepper: 2

This is a very charming and beautiful folk song setting. There are lots of opportunities to talk about musical line and direction. This arrangement also demands great dynamic and stylistic range.

Elfman, Danny/Bocook, Jay: *Batman Soundtrack Highlights* (Jenson) **POP?**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper:

This is an excellent arrangement of the exciting music from the film score. The stylistic demands are high - ranging from nasty symphonic to tongue-in-cheek waltz. There are many opportunities to ask the band to really expand their palette of dynamics.

Elgar, Edward/Grundman, Clare: *Theme from Pomp and Circumstance* (Boosey & Hawkes) **\$75**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

An easy, effective arrangement of the well known theme. Don't waste time at the end of the year with something harder - just read this down and then pick a challenging recessional.

Erickson, Frank: *Air for Band* (Bourne) **\$32**

Technical Difficulty: 2+

Musical Difficulty: 3+

Pepper: 2

Available on CD Teaching Music Through Performance in Band, vol. 1

This is a superior work for teaching sostenuto style and technique. There are two problems, however, and both involve the ending. Objectively speaking, ending a work at this level in C major is, unless you have four valve euphoniums and tubas, a virtually insurmountable intonation challenge. Subjectively, I think that such a beautiful work deserves a soft, delicate ending - not the schmaltzy, Hollywood treatment that it does have. However, even with these reservations, *Air for Band* is still one of the best grade two, lyrical works out there.

Erickson, Frank: *Quiet Time* (CPP/Belwin) **\$35 POP**

Technical Difficulty: 2-

Musical Difficulty: 2+

Pepper: 2

This is a simple, but effective chorale arrangement. It has a marvelous section before the climax that affords a great opportunity to teach direction of musical line.

Erickson, Frank: *Short Suite for Band* (CPP/Belwin) **\$50**

Technical Difficulty: 2+

Musical Difficulty: 3-

Pepper: 3

This work is included primarily on the strength of its second movement. It is a beautiful contrapuntal chorale with a surprisingly romantic effect. The piece is OK to do complete, but I usually just program the slow movement.

Erickson, Frank: *Toccata for Band* (Bourne) **\$42**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 4

Available on CD Teaching Music Through Performance in Band, vol. 1

While I do not always agree with the way Erickson voices his harmonies (i.e., they are often needlessly "thick," making it very difficult for young players to adjust their tuning), his music has earned a well deserved place in our standard repertoire. *Toccata for Band* is at turns both rhythmically exciting and lyrically beautiful. His choice of key at the end presents the usual tuning challenges - but then no one ever said life was supposed to be easy.

Feldstein, Sandy/O'Reilly: *Touch of Baroque, A* (Alfred) **\$35 (check the O'Reilly)**

Technical Difficulty: 1

Musical Difficulty: 1

Pepper: 1

An excellent beginning band piece with a catchy melody that sticks with you like a bad rash that just won't go away.

Gervaise, Claude/Margolis, Bob: *Fanfare, Ode and Festival* (Manhattan Beach) **\$95**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 2*

Margolis again adapts some marvelous material from the Renaissance for band in a highly effective manner. This may be the best such arrangement of all time for bands at this level.

Gervaise, Claude/Margolis, Bob: *Royal Coronation Dances* (Manhattan Beach) **\$95**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 3

More great Renaissance transcriptions here. This time Margolis has taken three disparate works and titled them after the kind of event at which they might well have been played. The final movement, in a fast three, is especially challenging stylistically.

Gingery, Ralph: *Olympic Spirit* (William Allen) **\$30**

Technical Difficulty: 2

Musical Difficulty: 2

Pepper: 2

This energetic march is very tuneful and is notable for its quasi trio section - rather rare at this level. The snare part is quite challenging, making this an excellent choice for the band with a stand-out percussionist or two. Gingery is also harmonically adventurous in a few places using major chords on the flat mediant and flat supertonic.

Gingery, Ralph: *Young Patriots, The* (William Allen) **\$30**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 2

This is indeed a patriotic sounding march. The triplet sixteenth notes in the snare part and the syncopation in all the parts add an extra touch that makes this one different from the rest.

Giovaninni, Caesar/Robinson, Wayne: *Overture in B Flat* (CPP/Belwin) **POP?**

Technical Difficulty: 4

Musical Difficulty: 5

A band classic that still sounds contemporary. The rhythms are fresh and the horn line in the middle section is the kind of writing that horn players live for.

Goorhuis, Rob: *Dialogue from "Petite Suite Francaise"* (Boosey & Hawkes) **\$40**

Technical Difficulty: 2+

Musical Difficulty: 3

This work is brief and relatively simple. It has only a couple of short motives that are repeated with various voicings and at varying dynamic levels. The constantly changing dynamics will send the mono-dynamic band into a life-threatening state of shock. Good therapy, I think.

Gorham, David: *Dorian Dance* (Wingert-Jones) **\$30**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 3

A fine addition to the young band repertoire. Rhythmically intricate percussion parts will challenge young players. The primary technical challenge will be the key (C Major) - though this provides an excellent opportunity to teach the woodwinds some new fingerings and some alternates. Some of the parts for the lower voices are rather repetitive.

Grainger, Percy: *Ye Banks and Braes O' Bonnie Doon* (G. Schirmer) **\$50**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 4

Available on CD *Teaching Music Through Performance in Band, vol. 2*

This simple setting of the Scottish folk song is well within the technical capabilities of most young bands. The flute/piccolo part does extend into the extreme high range, but the judicious assigning of parts can control the problems. It is also notable, in that the 2nd clarinets and cornets have the melody most of the time - a nice chance for those players to shine.

Grieg, Edvard/Conley, Lloyd: *In the Hall of the Mountain King* (Kendor) **\$45**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 3

Your bass clarinet, bassoons, baritone saxophone and tuba players will either love you or hate you for this one. The famous melody shows up in almost everyone's part sooner or later. This is a very exciting and well scored transcription. Controlling the extended accelerando will be an excellent exercise in following the conductor.

Grundman, Clare: *American Folk Rhapsody No. 3* (Boosey & Hawkes) **\$75**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 4

I think this is the strongest of the four *American Folk Rhapsodies* and also the most accessible for the young band. Just make sure you tell your kids that 'dogies' are little cows - not puppies.

Grundman, Clare: *Fantasy on American Sailing Songs* (Boosey & Hawkes) **\$75**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 4

I like this Grundman better than any of the others. The way he transitions from one song to the next is both seamless and totally inevitable. The scoring is truly masterful, using the full tonal capabilities of each instrument. As in all of his works, frequent key changes, tempo changes and stylistic demands make this a rich, musical offering. The high tessitura for the 1st and 2nd clarinets will challenge the best sections (rewriting can solve all of the problems, if necessary).

Grundman, Clare: *Irish Rhapsody, An* (Boosey & Hawkes) **\$85**

Technical Difficulty: 4-

Musical Difficulty: 4+

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 2*

One of Grundman's easiest rhapsodies is also one of his very best. The clarinets still have to be comfortable way up over the staff (especially the firsts), though it is not as nasty as, say, [Fantasy on American Sailing Songs](#).

Guilmant, Alexandre/Hubbell, Fred: *Sanctus and Fughetta* (Heritage) **\$30 POP**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

This is an excellent transcription of the original for organ. The *Fughetta* is especially challenging because the technical demands are equal for all instruments, from flute all the way to tuba. As in all highly contrapuntal music, balance and rhythmic precision are of the essence.

Handel, Georg Frideric/Osterling, Eric: *Harmonious Blacksmith, The* (CPP/Belwin) **\$40**

Technical Difficulty: 2

Musical Difficulty: 3-

Pepper: 2

This is an excellent arrangement of music from the cantata. The bass line and the counterpoint throughout is interesting for the players and musically convincing for the listener.

Harmon, John: *Wolf River Sunset* (MusicWorks) **\$40 POP**

Technical Difficulty: 3

Musical Difficulty: 4+

Pepper: 3

Impressionistic music is rarely found at this level. That is why *Wolf River Sunset* is a must for an accomplished young band. The sonorities are lush, and the effects are both subtle and striking. Great sensitivity to balance and intonation are called for - and amply rewarded in this outstanding work.

Hermann, Ralph: *Concord Overture* (Carl Fischer) **\$30 POP**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This older band work (1962) is exceptional in its tunefulness. It also puts a simple twist on 'band overture' form by bring back the slower, lyrical melody right before the coda section. It presents an uncommon (nowadays, at least) challenge to the second and third clarinets with its relatively high tessitura.

Higgins, John: *Black Wolf Run* (Hal Leonard) **\$40**

Technical Difficulty: 3-

Musical Difficulty: 3+

Pepper: 2

This fantasia for band does not necessarily reflect the "programmatic" description as well as Higgins' [Regenesis](#) does, however it is every bit as well written. Many style changes, tempo changes and lots of creative scoring make this a first rate piece for both its educational value to the band and its entertainment value for the audience.

Higgins, John: *Regenesis (Song of the Planet)* (Jenson) **\$50**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 3

Regenesis was written to describe, in sound, the cycle of destruction and rebirth associated with the eruption of Mount St. Helens. Most programmatic works at this level are, at best - not convincing, and at their worst - corny. This one is a wonderful exception! It is striking in the feelings that it conveys through the performers to the listeners. I have rarely had so much parent response about a piece after a performance.

Hodges, Steve: *River East Overture* (Alfred) **\$45**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

This well structured 'band overture' doesn't really break any new ground. It does, however, present myriad opportunities to work on sustained, tongued articulations - playing lyrically without slurring is one of the great challenges a young band faces. There is also a particularly well written section where the upper woodwinds provide a "water music" accompaniment over a low instrument melodic line.

Holsinger, David: *Gypsydance* (Wingert-Jones) **\$30**

Technical Difficulty: 2-

Musical Difficulty: 3-

Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 3*

Based on a piano work of Bela Bartok, *Gypsydance* gives the very young band an opportunity to make a clear differentiation between normal, staccato and marcato articulations. It is also notable for the excellent way in which Holsinger gives all of the instruments a fair shot at melodic material. Percussion parts are made more challenging and interesting with the addition of triple toms and temple blocks to the usual battery and mallets.

Holsinger, David: *On a Hymnsong of Philip Bliss* (TRN) **\$45**

Technical Difficulty: 2+

Musical Difficulty: 4

Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 1*

Holsinger has provided some exceptionally mature, lyrical writing here. This would make an excellent middle piece for a festival performance. Ranges are modest, but the scoring is creative and very beautiful. Your saxophones will be challenged to play very softly in the low register. This is also an opportunity for young

students to begin to understand how music can communicate "feeling." Make sure you explain the story behind the writing of Philip Bliss' original hymnsong to them.

Holst, Gustav: *Fantasia on the Dargason from the 2nd Suite in F* (Boosey & Hawkes)

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 5

Available on CD *Teaching Music Through Performance in Band, vol. 1 Grade 4*

This is one of the pieces for military band that revolutionized band writing early in the century. Until Holst and Vaughan Williams introduced some serious literature, most bands played patriotic tunes and operatic arrangements. This final movement to the *Second Suite in F for Military Band* is not only a technical challenge (especially for tutti clarinet section, the tubas and piccolo), but is perhaps even more of a stylistic challenge. Getting the notes and rhythms only gets you so far on this one - the light, detached British approach from this era can be an elusive goal for very young musicians.

Holst, Gustav/Smith, Robert: *In The Bleak Mid-Winter* (CPP/Belwin) **\$45**

Technical Difficulty: 3

Musical Difficulty: 5

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 2*

This is a tremendously musical arrangement of the well known hymn-tune. It presents a strikingly wide range of styles and dynamics. There are many solo passages, though none of them are technically difficult. Phrasing and lyrical playing will present the challenges to your students. This is a piece that can be recommended to both school groups and professionals - it is musically that mature.

Holst, Gustav/Curnow, James: *Moorside March* (Jenson) **\$50**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This arrangement of the third movement from the suite for brass band works beautifully with a young group. The keys (B flat minor changing to B flat major) present a little challenge. The British style of articulation is such a fundamental part of performing the band repertoire that one should take every opportunity to explore it with their students - and there are few better vehicles than this march.

Holst, Gustav/Curnow, James: *Songs of the West* (Jenson) **\$45**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

This is really a young band's Holst Suite in one varied movement - indeed it shares a number of thematic similarities with its more noted brothers. This work has many different styles, keys and tempos. The ending is quite difficult and can benefit from a little rescoring, if need be. [There is also a Grade 5 arrangement by Curnow.]

Huckeby, Ed: *Declaration, Ballade and Finale* (Barnhouse) **\$65**

Technical Difficulty: 3+

Musical Difficulty: 3+

Pepper: 4

Available on CD *Of A Distant Star*

This is a very exciting festival piece in three connected movements. The *Declaration* is an extended fanfare, the *Ballade* a sensitive lyrical section, and the *Finale* is a rhythmically charged movement. Both the first and last movements makes extensive use of percussion with corps-like writing. There is a 'band-rock' passage in the finale that seems a bit out of place, but not so much so that it keeps the work from being recommended.

Hunsberger, Donald: *Folk Legend* (Sam Fox) **\$20 POP**

Technical Difficulty: 3

Musical Difficulty: 3

This has been out of print for a long time. It is a very different kind of band piece. It has important parts for flugelhorns, if you have a couple. Let me know if you find a copy, since I haven't been able to locate one for nearly fifteen years.

Jennings, Paul: *African Road* (Hal Leonard) **\$50**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

This arrangement of African themes is both beautiful and exciting. It calls for lots of interesting percussion instruments that you don't have - but you can substitute Latin instruments for most of them. Audiences will really react to the driving rhythmic writing!

Kamen, Michael/Bocook, Jay: *Robin Hood Soundtrack Highlights* (Jenson) **\$60**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

This arrangement uses both the symphonic material from the score and Bryan Adams' version of the love theme. Both are well scored for young players and will come off as completely convincing to the audience. There is an extended solo for alto saxophone and short solos for a number of other instruments.

Kinyon, John: *Bavarian Folk Dance* (Alfred) **\$35**

Technical Difficulty: 1

Musical Difficulty: 1

Pepper: 1

A good piece for teaching beginners about cut time. The notes look simple and will trick young players into playing with more facile technique than they thought they had.

Kinyon, John: *Devil Dance* (Alfred) **\$50**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

This wild dervish in 6/8 time is fresh and very flashy. It is good for the band that understands 6/8, but has not yet had their technique challenged in that meter.

Kinyon, John: *Flurry for Winds and Percussion* (Alfred) **\$50**

Technical Difficulty: 2+

Musical Difficulty: 2+

Pepper: 2

This is custom-made therapy for the percussion section that allows crescendos and diminuendos to effect their time. It also is a great way to show trumpet players how important the third valve trigger is. Quarter note triplets, high clarinet parts and very specific articulation markings round out the educational challenges. On top of its excellent value as a teaching tool, *Flurry for Winds and Percussion* is an exciting piece to program from the listener's point of view.

Kinyon, John: *Silver Scepter, The* (Alfred) **\$35**

Technical Difficulty: 1

Musical Difficulty: 1

Pepper: 2

I'm not entirely sure why I like this one so much. I think it's knowing that your beginning band can actually play triplet eighths and two straight eighth notes in the same measure without phasing into oblivion.

Kinyon, John: *Suffolk Celebration* (Alfred) **\$40**

Technical Difficulty: 2

Musical Difficulty: 2

Pepper: 3

This 'band overture' has some novel features for a grade two work. The fast section melody is folk-like in character - a fact strengthened by the use of the dorian mode. The key of the slow section has three fewer flats which provides a rather romantic tonal relationship. The brass and woodwinds are sometimes used as

homogeneous choirs and at other times scored together according to individual instrument ranges. The specificity of articulation markings is helpful from an educational standpoint.

Kinyon, John: *Timpatico* (Alfred) **\$22 POP**

Technical Difficulty: 1

Musical Difficulty: 1

This absolutely awful piece wouldn't even have a chance of getting on this list if it weren't the perfect way to showcase a beginning drummer that you taught how to play timpani because he caught on to everything else too quickly and was driving you mad!

Kopetz, Barry: *Down Paths of Darkness* (Wingert-Jones) **\$35**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 2

It is unusual to find music in a minor key at this level. *Down Paths of Darkness* capitalizes on this by emphasizing the work's "minorness." Kopetz uses just about every device available to a composer to draw a dark and foreboding picture. A considerable amount of melodic independence is called for.

Kopetz, Barry: *Fantasy on a Theme by Samuel Barber* (Schirmer) **\$50**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 4

This derivative composition is based on the beautiful legato theme from Samuel Barber's *Overture to the School for Scandal*. Kopetz creatively develops this theme with sensitivity to the technical limitations of the young band. There are some very difficult rhythmic ostinati to contend with - it would not be inappropriate to rewrite some of them, as they are primarily intended as effects, not actual counterpoint. He does not, however, spare the young player in the area of musical demands

Lavender, Paul: *Lake Geneva Celebration* (Jenson) **\$45 POP**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

Lavender has given the band some very colorful effects and voicings in this work. The percussion play a very prominent role in connecting phrases and entire sections in the piece. The range for the trumpets stays a little high, but if you have a strong section, it works just fine. The upper woodwinds have to deal with some alternate fingerings to make some of the technical passages playable.

Leckrone, Mike: *Galatrek I* (Studio PR) **POP**

Technical Difficulty: 3

Musical Difficulty: 4

It is truly unfortunate that this piece went undiscovered and is now out of print. It is an excellent way to introduce students to avant garde playing techniques. It came with a synthesized tape that required only the most rudimentary synchronization with the band. It was a fail-safe teaching tool and always the one piece everybody was talking about after the concert. Keep ordering it every year and maybe CPP/Belwin will dust it off someday.

Leemans, Pierre/Wiley, Charles: *March of the Belgian Paratroopers* (TRN) **\$50**

Technical Difficulty: 4

Musical Difficulty: 4

Pepper: 4

A classic European 'patrol' style march that a junior high might not ordinarily consider. It's not unapproachable - just those eight measures in G flat major with the piccolo and bass clarinets on the tune.

Lieber, Joe/Jennings, Paul: *On Broadway* (Jenson) **\$30 POP**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

A Hollywood-ish arrangement of the George Benson classic. Someday, maybe I'll find another rock tune that actually works with a concert band. [P.S. Actually, I did - see Zawinul: [Birdland](#)]

Madden, Edward: *Fantasy on a Bell Carol* (Carl Fischer) **\$40**

Technical Difficulty: 4-

Musical Difficulty: 4

Pepper: 3

This is back in print! Are you tired of the same old Christmas tunes arranged in the same old, unimaginative ways? Here's an exciting, festival type arrangement of the Ukrainian Bell Carol. Eddie makes the kids stretch technically to get this holiday feature - and its very exciting for the audience as well!

Mancini, Henry/Cook, Paul: *Pink Panther, The* (CPP/Belwin) **\$40**

Technical Difficulty: 2+

Musical Difficulty: 2+

Pepper: 2

There is no simpler, or more effective arrangement of this movie theme. The drummers think it's great because they finally get to hit a cymbal with a snare stick - kinda like a drum set, ya know?

McBeth, Francis: *Canto* (Southern) **\$55**

Technical Difficulty: 2+

Musical Difficulty: 2+

Pepper: 3

Narrow melodic range, emphasis on rhythm - classic traits of Japanese music. This exciting work lets you put a little cultural diversity into your programming.

McGinty, Anne: *Armstrong's March* (Queenwood) **\$30**

Technical Difficulty: 2

Musical Difficulty: 3

Available on cassette *Queenwood Easy Concert Bands '95*

A slow, moving march with an interesting, programmatic story behind it. This will challenge your students to "keep tempo." The melody often changes hands every few measures making it essential for the students to listen and adjust their dynamics in order to keep it on top of the texture.

McGinty, Anne: *Atlantis* (Hal Leonard) **\$35**

Technical Difficulty: 2-

Musical Difficulty: 3

Pepper: 1

This arrangement's use of ninths and sevenths in the bass line give it a very contemporary harmonic sound. It is also an excellent piece for snare drummers just learning to play mixed eighth and sixteenth patterns.

McGinty, Anne: *Canadian Folk Fantasy* (Queenwood) **\$28**

Technical Difficulty: 2

Musical Difficulty: 3-

Pepper: 2

Available on cassette *Queenwood Easy Concert Bands '91*

This treatment of four songs from Canada is exceptional. Most of the tunes are new to American ears, yet so tuneful that they almost sound familiar. The different tempos require a firm hand from the conductor and close attention by the players. I substitute xylophone for the bells on the first four measures of the "Allouette" melody.

McGinty, Anne: *Prelude to a Festival* (Hal Leonard) **\$35**

Technical Difficulty: 2-

Musical Difficulty: 2

Pepper: 1

Not surprisingly, this has turned out to be one of the best selling works of all time at this level. There is enough independence of parts to challenge a band just getting past the beginning stage. The snare part will challenge percussionists where other pieces would ordinarily put them to sleep. The use of an occasional subtonic chord gives the work a contemporary sound and allows the introduction of the note D flat.

McGinty, Anne: *Red Balloon, The* (Queenwood) **\$28**

Technical Difficulty: 2
Musical Difficulty: 6
Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 1*

Yes, that is a six for the Musical Level. This is the most musically challenging grade two piece I have ever heard. It is highly impressionistic. Every band, regardless of their technical prowess, can perform this work. Music like this raises the expectations of junior high band directors. Do not buy inferior music, it only encourages publishers and composers to produce more!

McGinty, Anne: *Sea Song Trilogy* (Boosey & Hawkes) **\$28**

Technical Difficulty: 2
Musical Difficulty: 2
Pepper: 2

A fine arrangement for very young players. It works like a beginning band's [*Fantasy on American Sailing Songs*](#).

Moss, John: *Remembrance* (Hal Leonard) **\$50**

Technical Difficulty: 3-
Musical Difficulty: 3+
Pepper: 3

This work was commissioned in memory of three students who lost their lives in three separate and tragic automobile accidents. Moss does an excellent job of maintaining a somber, yet hopeful, mood throughout. The often thinly scored passages will challenge the young band's ability to adjust intonation as they play. The cues provided will allow support to be provided for less experienced sections. If you want your students to understand the ability of music to express feelings, this piece will serve as an excellent vehicle.

Mouret, Jean Joseph/Schaeffer, William: *Suite des Symphonies No. 1* (Highland) **\$35**

Technical Difficulty: 4-
Musical Difficulty: 5
Pepper: 3

This is an exceptionally well scored version of these well know pieces. The percussion parts are appropriate to the genre and yet still interesting to play. The use of trills and grace notes add to the overall Renaissance sound. While the technical demands are modest, the musical style could not be more demanding. This can be programmed validly at any level from junior high through professional.

Mozart, W. A./Hastings, Ross: *March of the Off-Stage Army* (Bourne) **\$20**

Technical Difficulty: 2+
Musical Difficulty: 4

This one features a snare drum soloist in the music from a scene in *Così fan tutte*. It provides a rare and important opportunity for young wind players to grapple with Mozart. On top of that, the percussionists get to play, too!

Mussorgsky, Modeste/Ployhar, James: *Promenade and Great Gate of Kiev* (Wynn) **\$40**

Technical Difficulty: 2+
Musical Difficulty: 3
Pepper: 3

The "Promenade" is rendered in tact; "The Great Gate of Kiev" is greatly abridged. Nonetheless, this arrangement preserves a lot of the style and grandeur of the original. Staggered breathing is a required skill to perform this musically. It will be much more effective if you use the tam-tam, bass drum, timpani, cymbal and chime parts from the Rimsky-Korsakov orchestration near the end, rather than Ployhar's.

Nelhybel, Vaclav: *Festivo* (CPP/Belwin) **\$75**

Technical Difficulty: 3+
Musical Difficulty: 3+
Pepper: 4

This band classic is really one of a kind. No one else has done the primitivism thing at this level as well as Nelhybel. If you ever get a performance of this one without at least one missed entrance, send me a tape. I've been jinxed my whole life.

Nelhybel, Vaclav: *March to Nowhere* (Alfred) **\$40 POP**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

This could only have been written by Nelhybel; woodwinds playing against brass playing against percussion in an aggressive battle to the death. Careful attention to oddly placed melodic accents and to balancing the choirs of the band will expose the detail of Nelhybel's genius.

Nelson, David: *Glengarry Hills* (Heritage) **\$45 POP**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 3

Glengarry Hills is an adaptation of the well known tune "The Red Haired Boy". The writing is inventive and highly contrapuntal. There are numerous exposed places for many sections and soloists. I like this work because it is so different from the mainstream band piece. At the proper tempo it can be both melancholy and dazzling.

Nestico, Sammy: *Christmas Joy* (Kendor) **\$60**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 2

Nestico adds just enough jazz styling to make this Christmas arrangement different. It has a commercial sound (in the best sense) to it that the kids will pick up on. Students should have a good command of all the chromatic fingerings before attempting to play this.

Newfoundland Folk Song/Duff, Jim: *Newfoundland Folk Song* (Alfred) **\$40**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 3

This beautiful treatment of "She's Like A Swallow" is easy on the technique, but quite challenging from a musical stand point. Jim Duff features various sections throughout and has some one measure solos in the elegantly crafted ending.

Nowak, Jerry: *Advance Guard* (William Allen) **\$30**

Technical Difficulty: 2

Musical Difficulty: 2

Pepper: 2

The percussion parts are interesting in the variety of rhythms that are used. The part also changes from that of time keeper to a player of important motives frequently. The syncopation, carefully marked articulations and the contrasting style demands make this both interesting to the listener and valuable to the teacher as an educational tool.

Nowak, Jerry: *Matador, The* (William Allen) **\$30**

Technical Difficulty: 2

Musical Difficulty: 2

Pepper: 2

A marvelous rubato introduction, lots of authentic Spanish rhythms and a contrasting folk dance section make this programmatic piece a stand-out. No band can learn this piece and not come away without a solid and clear understanding of syncopated rhythms.

Nowak, Jerry: *Two Songs from the British Isles* (William Allen) **\$30**

Technical Difficulty: 2

Musical Difficulty: 2+

Pepper: 1

Nowak really shuns tutti band scoring in this one. The simple counterpoint in the "Lavender Blue" is particularly noteworthy. "Loch Lomond" is scored as a particularly effective Scottish march, complete with bagpipe effect.

O'Reilly, John: *North Star Overture* (Alfred) **\$55**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

North Star Overture does an excellent job of exposing the different tonal colors of each section of the band. The work uses a challenging level of contrapuntal writing. O'Reilly takes a much over used rhythmic scheme and changes it with the substitution of a dotted eighth/sixteenth figure. This transforms it into something fresh and exciting. The use of multiple meters further adds to the musical and educational value of the work.

Persichetti, Vincent: *Pageant* (Carl Fischer) **\$60**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 5

Available on CD *Teaching Music Through Performance in Band, vol. 1 Grade 4*

Obviously, this is one of the fundamental pieces in the wind band repertoire. It is very challenging for the young band - it requires strong, confident players in all sections of the band, though the demands in percussion are very light. I have found that the maturity of the writing makes this more of an aesthetic stretch than a technical one. It takes quite a while of living with this work before the kids "get it."

Ployhar, James: *Northumberland* (CPP/Belwin) **\$55 POP**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 2

A solid concert march that is a great way to focus some attention on reading rhythms in cut time. The horns, trombones and euphoniums get a great counter melody in the Grandioso section. At the same time, the upper woodwinds get a little finger exercise in D flat major. All in all, a tuneful and worthwhile program piece.

Ployhar, James: *Original Thirteen, The* (CPP/Belwin) **\$38.50 POP**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 5

A fine march setting of "Chester" with a touch of "My Country Tis of Thee" and "Yankee Doodle" thrown in for good patriotic measure. The woodwind obbligato gets a little old after the third time around - at least it's in a different key the last time. The brass parts can be taxing, especially if they don't pace themselves dynamically.

Ployhar, James: *Simple Gifts* (CPP/Belwin) **\$45**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 2

One of the great melodies of all times meets one of the most solid band arrangers of all time. The phrases often elide and the counterpoint is well written. The condensed score is a hindrance when preparing the work. There are a couple of different stylistic treatments of the theme and a lot of richly scored, full band writing.

Reed, Alfred: *With Trumpets and Drums* (Hal Leonard) **\$55**

Technical Difficulty: 3+

Musical Difficulty: 4-

Pepper: 3

With Trumpets and Drums is one of the very few Alfred Reed works (and his only overture) accessible to the junior high band. It presents a number of challenges, the most daunting of which is the contrapuntal independence of parts. If the third clarinets, for example, are in the habit of following the other clarinets - this piece will be their own little slice of hell.

Rhoads, William: *American Folk March, An* (Heritage) **\$40 POP**

Technical Difficulty: 3-

Musical Difficulty: 3+

Pepper: 3

Rhoads has found three very colorful folk tunes upon which to base this engaging march. They range from an Illini Indian song to a drunken trombone rendering of "The Desperado".

Rhoads, William: *Three Russian Cameos* (Wynn) **\$50**

Technical Difficulty: 3+

Musical Difficulty: 5

Pepper: 3

This transcription of three little known Russian works by Glinka, Maykapar and Kabalevsky is one of my very favorite works. It's ethnic flavor is clear and appealing to players and audience. The scoring is masterful. Beg, borrow or steal a tam-tam for the second movement; leave the first ending out of the last movement and put all available percussionists on field drums for the drum "solo" in the last four measures. You and your students will grow for having grappled with this marvelous arrangement.

Root, Thomas: *Garlandstone: A Nautical Fantasy* (Alfred) **\$40**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 3

A superior work for young band that projects its nautical bent with every note. Only two clarinet, two trumpet and two trombone parts - though you would never know it just from listening. This is the kind of creativity to which all writers of young band music ought to aspire.

Root, Thomas: *Polly Oliver* (Kjos) **\$30**

Technical Difficulty: 3-

Musical Difficulty: 3

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 2*

I believe this is based on an English folk song. The scoring is very creative and the variations are refreshing - especially the melodic inversion. Unfortunately, it is awkward to rehearse with the semi-condensed score in concert key that is provided (but it *is* worth the trouble). The delicate, Copland-like ending is a refreshing break from the usual band fare.

Saint-Saens, Camille/Swearingen, James: *Marche Militaire Francais* (Heritage) **\$40**

Technical Difficulty: 2+

Musical Difficulty: 3+

Pepper: 3

This is a fine way for the young musician to first deal with a classic, symphonic march. The parts are simplified in a way that does not betray the effect of the original. The low brass and low woodwinds get a bit of a workout on an extended melodic passage in the middle of the piece.

Schubert, Franz/Kinyon, John: *March Militaire* (Alfred) **\$32**

Technical Difficulty: 2-

Musical Difficulty: 2-

Pepper: 1

This is a well rendered simplification of the Schubert. The key is to produce a staccato style that is short and light, rather than just short. For that alone, this piece would merit its place on any list. It is a bonus that it also can serve to introduce a number of new chromatic notes and come across as a colorful addition to the usual band programming.

Shaffer, David: *Avantia* (Barnhouse) **\$45**

Technical Difficulty: 4-

Musical Difficulty: 5

Pepper: 4

The first few bars of this Shaffer work will grab any audience's attention. Very colorful scoring and many solo opportunities (though they also work well as solis) make this very exciting and interesting to prepare and perform. A well done six bar percussion break is also quite effective. *Avantia* uses a great deal of canonic and imitative writing.

Sheldon, Robert: *Fall River Overture* (Barnhouse) **\$50**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 4

A typical 'band overture' that stands out from the rest on the strength of its beautiful melodies and highly interesting developmental and transitional passages.

Sheldon, Robert: *Manatee Lyric Overture* (Barnhouse) **\$48**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 4

This is one of Sheldon's earliest works. Like so much of this fine composer's output, it uses long, lyrical melodies and exciting accompanimental rhythmic patterns. There are also some interesting meter changes that place this work a notch above the many 'band overtures' that are written each year.

Sheldon, Robert: *Visions of Flight* (Barnhouse) **\$60**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 4

Available on CD Images

This work manages to project a truly soaring quality throughout. Long, lyrical melodic lines, even in the fast sections, maintain the illusion of flight. The work is quite long (ca. 6:30), however, this permits Sheldon time to more fully develop his ideas. All sections of the band are challenged in one place or another.

Beware: many of the words seemingly used as "tempo words" are really intended to indicate style changes, not tempo changes.

Sheldon, Robert: *Voices from the Battlefield* (Barnhouse) **\$50**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 3

Available on CD Free Spirit

An outstanding rhapsody of Civil War tunes. It requires many different playing styles and secure playing in many of the creatively scored passages.

Smith, Robert: *Into The Storm* (CPP/Belwin) **\$60**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

This is a very exciting piece of program music. It convincingly recreates the impression of a raging storm, including a peaceful respite in the center section. To be performed well, dynamic balances will require special attention along with a prioritizing of part importance. Driving rhythms and exciting ostinati combine to make this very popular with both young players and concert audiences.

Smith, Robert: *Montevista* (CPP/Belwin) **\$40**

Technical Difficulty: 1+

Musical Difficulty: 2+

Pepper: 1

This work is exceptional in its use of percussion for interesting interjections, rather than the motor rhythms that are so common at this level. The writing for the winds and brass is rhythmically and melodically simple, but presents a very interesting harmonic flow that helps the young ensemble sound full and mature. There are numerous dynamic and articulation opportunities that will open the minds of young musicians to such demands.

Sochinski, James: *Entr'acte for Band* (TRN) **\$70**

Technical Difficulty: 4

Musical Difficulty: 4

Pepper: 4

A very exciting concert opener. Don't conduct in 4/4 all the way through - conduct the big beats (usually 3+3+2 or 3+3+3+3+2+2). The ability to tongue fairly rapidly is requisite. Tricky Latin syncopations, a la

Incantation and Dance, occur in the middle section. The piece is surprisingly light for the brass considering the overall effect. There is a lot of rhythmic and percussive interest throughout.

Sousa, John Philip: *Stars and Stripes Forever, The* (Heritage)

Technical Difficulty: 4

Musical Difficulty: 5

Available on CD *Eastman Wind Ensemble Live In Japan*

Available on CD *Hands Across The Sea*

Available on CD *Stars And Stripes And Sousa!*

Available on CD [Stars And Stripes: Music For A Summer Evening](#)

This particular edition is particularly well done. It really leaves nothing to chance for the young player. It is printed in concert size paper so they can read it and the articulations are consistently applied. It would have been nice, however, at this level if a full score could have been provided. The young band cannot be expected to play the "spots" without a serious dose of monitoring and adjusting on the part of their director.

Southern Hymn Tune/LaPlante, Pierre: *Prospect* (Bourne) **\$45**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 1*

At first, this hymn setting seems a bit repetitive. However, as you begin to take it apart, you uncover the wonderful subtleties LaPlante has created. Other than a somewhat corps-like ending, this is a wonderful, lyrical work that will add to any serious program.

Spears, Jared: *Ritual and Capriccio* (Barnhouse) **\$42**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

This work is notable for its superior use of the percussion section (a minimum of six players are needed). The bulk of the work is in cut-time and Spears is not afraid to use the chromatic notes needed to get some nice harmonic progressions. The introduction affords a fine opportunity to teach extended phrasing and musical line.

Stravinsky, Igor/Bocook, Jay: *Firebird, Excerpts from The* (Hal Leonard) **\$50**

Technical Difficulty: 3

Musical Difficulty: 4+

Pepper: 3

Once again, Bocook has convincingly arranged an orchestral classic for young band. Solos for flute, oboe, clarinet, alto saxophone, horn and euphonium all support the unique sound of Stravinsky's scoring. All sections are called upon to deliver challenging technical passages at one time or another.

Stuart, Hugh: *Hymn for Band, A* (Shawnee) **\$55**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 3*

Marvelous writing in the hymn style by Hugh Stuart. Actually, the work is much more contrapuntal than your standard hymn. This is a superior way to teach sostenuto style. Beware of a very challenging horn part and a high clarinet tessitura that requires a well focused and controlled tone.

Stuart, Hugh: *Three Ayres from Gloucester* (Shawnee) **\$55**

Technical Difficulty: 3-

Musical Difficulty: 4

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 1*

This is one of the great classics at this level. The early English folk song style is tough to get just right, but worth attempting. It really helps to have a couple of fine horn players for the second movement, though alto sax cues are provided. No one writes lyrical counterpoint more effectively at this level. Don't let your teaching career pass without doing some Hugh Stuart!

Stuart, Hugh: *Three Songs from Sussex* (Shawnee) **\$75**

Technical Difficulty: 3

Musical Difficulty: 4

Pepper: 3

This piece is very much along the same lines as Stuart's *Three Ayres from Gloucester*. The opening lick is based on the same folk song as the one in the Holst [Second Suite in F](#). This is great writing for the young band.

Stuart, Hugh: *Two, Too British* (Shawnee) **\$40**

Technical Difficulty: 3

Musical Difficulty: 3+

Pepper: 3

Even if Stuart can't spell very well, he certainly can produce wonderfully original music. This is about as far from 'band overture' form as one can get - and isn't it wonderful. We've got three British melodies woven into a two movement work. The first movement is the kind of lyrical writing Stuart does so well. The second is a good-natured poke at the somewhat staid character of the melodies that he has chosen to use. Very, very creative!

Suppe, Franz von/Hubbell, Fred: *Light Cavalry Overture* (Heritage) **\$30**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 3

There are a few places (like the opening motif) where one would be well advised to change the rhythm back to its original form. Otherwise, this is a faithful adaptation of von Suppe's original. The scoring is very well done and makes this work accessible to most strong, young bands. The "Slow" tempo marking in the coda should probably be disregarded as many orchestral conductors do - it simplifies the ensemble problems inherent in the next tempo change.

Susato, Tylman/Margolis, Bob: *Battle Pavane, The* (Manhattan Beach) **\$75**

Technical Difficulty: 2

Musical Difficulty: 3

Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 1*

This is a masterful scoring of the Susato original. There is no more effective concert or festival opener. The use of unusual combinations of instrumental tone colors in this arrangement should be studied by all writers of young band music. This piece is musically viable at all levels from junior high through professional.

Swearingen, James: *Brookpark Overture* (Barnhouse) **\$34**

Technical Difficulty: 2+

Musical Difficulty: 2+

Pepper: 2

Solid scoring and melodies that are inevitably Swearingen. This may be the strongest of the Swearingen's (Barnhouse) Command Series overtures - though any of the others are fine teaching tools as well.

Swearingen, James: *Centuria* (Barnhouse) **\$55**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

Available on CD *Exaltation!*

This is a notch more creative than Swearingen's other three minus overtures. Otherwise, see comments for *Chesford Portrait*.

Swearingen, James: *Chesford Portrait* (Barnhouse) **\$55**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 4

Available on CD *Exaltation!*

An attractive sounding band overture that is easy to put together due to very intelligent scoring and catchy melodic writing. All Swearingen overtures are fine pieces for teaching phrasing and balance between the sections of the band.

Swearingen, James: *Covington Square* (Barnhouse) **\$50**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 3

Available on CD *Exaltation!*

See *Chesford Portrait*.

Swearingen, James: *Denbridge Way* (Barnhouse) **\$45**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 4

See *Chesford Portrait*.

Swearingen, James: *Seagate Overture* (Barnhouse) **\$65**

Technical Difficulty: 3

Musical Difficulty: 3

Pepper: 4

Available on CD *In All Its Glory*

The seven-eight measures help this sound at least a little different from Swearingen's other works. It is also a bit more demanding in a technical sense due to its having been written for a high school All-State band. A fine choice for teaching arching of phrases and sensitivity to balance between sections of the band.

Sweeney, Michael: *Ancient Voices* (Hal Leonard) **\$35**

Technical Difficulty: 2-

Musical Difficulty: 4

Pepper: 1

Available on CD *Teaching Music Through Performance in Band, vol. 1*

Wow! Technically simple, but a musical monster. This work could be performed convincingly by a high school band in light of the non-standard techniques required and the musical demands. A well motivated elementary group with a dynamic director could make this the programming highlight of the year. You will need recorders for the flutes players, pencils for most every one and band members willing to sing.

Sweeney, Michael: *Equinox* (Hal Leonard) **\$30**

Technical Difficulty: 2

Musical Difficulty: 3

Pepper: 2

This simple overture is exceptional in both its use of percussion and contemporary scoring. Very few overtures at this level are as exciting and provide so many opportunities for interpretation and dynamic contrast.

Taylor, Jeffrey: *Festiva* (William Allen) **\$35**

Technical Difficulty: 3-

Musical Difficulty: 3-

Pepper: 2

This paso doble in three-four (bet you thought that wasn't possible) has great ethnic flavor. The poco a poco accelerando al fine is a terrific effect. Use this as a concert opener, closer, or as an encore.

Taylor, Jeffrey: *March Heroic* (William Allen)

Technical Difficulty: 2

Musical Difficulty: 2

Creative scoring and harmonic wanderings to the flat side make this an especially interesting little march. There is a four bar percussion break that will challenge your players, whose entire part is actually more a grade three than a two.

Tchaikovsky, P. I./Curnow, James: *Romeo and Juliet* (Jenson) **\$40 POP**

Technical Difficulty: 3-
Musical Difficulty: 3-
Pepper: 3

The themes are always presented convincingly with enough faithfulness to the original to make the arrangement viable. The transitions from one theme to the next are well done within the context of the grade level and the limited length of the piece.

Tchaikovsky, P. I./Bocook, Jay: *Symphony No. 4, Finale* (Hal Leonard) **\$55**

Technical Difficulty: 4
Musical Difficulty: 4
Pepper: 3

This challenging work does a fine job of presenting the principal themes from the last movement. The sixteenth note runs in the woodwinds are the primary technical challenge (you may wish to add the omitted note each time if your students are adept at crossing the break). This makes a very exciting concert closer because the piece derives its energy from the rhythms, not the brass players chops.

Tchaikovsky, P. I./Kinyon, John: *Themes from March Slav* (Alfred) **\$35**

Technical Difficulty: 2-
Musical Difficulty: 2-
Pepper: 2

This arrangement is very effective. It is quite faithful to the original melody, harmony and style.

Ticheli, Frank: *Cajun Folk Songs* (Manhattan Beach) **\$125**

Technical Difficulty: 3+
Musical Difficulty: 5
Pepper: 4

Available on CD *Teaching Music Through Performance in Band, vol. 1*

Ticheli just doesn't seem to write anything except masterpieces. A beautiful first movement requires the services of a wonderful alto saxophone soloist. The second movement is rhythmic and exciting in the same way that Copland's *El Salon Mexico* is. Frequent meter changes and syncopated rhythms provide both the challenge and the thrill!

Ticheli, Frank: *Fortress* (Manhattan Beach) **\$95**

Technical Difficulty: 4-
Musical Difficulty: 6
Pepper: 4

One of the greatest, most musically exciting works for young band. The dynamic demands are extreme if the work is to be performed well. In spite of the fact that *Fortress* is about as far from trite as band music gets, it does not place unreasonable technical demands on the student musician. If your band can play this piece, they should.

Ticheli, Frank: *Portrait Of A Clown* (Manhattan Beach) **\$75**

Technical Difficulty: 2
Musical Difficulty: 4
Pepper: 2

Available on CD *Teaching Music Through Performance in Band, vol. 1*

This is a masterful work at this technical level. It is a study in dynamic control and staccato articulations. It is extraordinarily unique writing that can be played by any level ensemble on the strength of its musical merits.

Ukrainian Sleigh Song/Rizzo, Jacques: *Troika* (Bourne) **\$22**

Technical Difficulty: 2
Musical Difficulty: 3-
Pepper: 2

This sleigh song is a perfect December concert closer or encore. It's only about a minute and a half long, but is filled with wonderful musical opportunities. Lightness of style, balance between melodic and accompanimental parts and dynamic contrast are but a few of the demands on the performers. It has a strong but charming ethnic flavor that will add to any holiday program. Stop playing the trite holiday stuff and do this one instead!

Vecchi, Orazio/Daehn, Larry: *Fa Una Canzona* (Daehn) **\$36**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 4

This is another example of fine Renaissance music that works exceptionally well for band. The mixed meters may be a little confusing for your students, at first. However, it becomes very comfortable as they learn the work.

Wagner, Richard/Story, Mike: *Die Meistersinger* (Studio PR) **\$33**

Technical Difficulty: 2

Musical Difficulty: 3

Pepper: 2

It is truly amazing how effective and faithful to the original such a seemingly simple arrangement can be. This is a superior festival opener. It only has two clarinet and two trumpet parts.

Webber, Andrew Lloyd/Custer, Calvin: *Music of the Night from "Phantom of the Opera"* (Hal Leonard) **\$55**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 4

This is a superior arrangement. The trumpet solo is challenging due to its tessitura. The band arrangement is professional in its complexity and excellent effect. Audiences will respond with great enthusiasm.

Williams, Frank: *English Guard, The* (Kendor) **\$32**

Technical Difficulty: 1

Musical Difficulty: 1

Pepper: 2

This catchy little march has just enough twists in it to keep things interesting. It is an especially good way for the clarinet section, having been weaned on just two parts, to move up to three (as are many of the pieces in this Kendor series). The snare part should be rewritten in the first strain to provide more interest and come up to the grade level of the rest of the work.

Williams, John/Lavander, Paul: *Liberty Fanfare* (Jenson) **\$35**

Technical Difficulty: 4-

Musical Difficulty: 4-

Pepper: 3

Slightly simplified rhythmically from the original, it hasn't really lost anything in the translation. Some tough rhythmic/counting places and endurance demands on the brass (especially trumpets) make this a challenge.

Williams, John/Curnow, James: *Midway March* (Jenson) **\$50**

Technical Difficulty: 4

Musical Difficulty: 5

Pepper: 4

Midway March is the music written for the closing credits of the film *Midway*. Written in 12/8 time, this march occasionally takes on a jazz-like feel with its use of syncopated hemiola rhythms. At other times, the high woodwinds imitate the florid playing of fifes in a Scottish military regiment. Curnow's transcription is a literal transcription of the version recorded by Williams and the Boston Pops Orchestra on their award-winning compact disk, *By Request*.

Williams, John/Curnow, James: *Olympic Fanfare and Theme* (Jenson) **\$55**

Technical Difficulty: 3+

Musical Difficulty: 4

Pepper: 3

Just about everything this guy writes is exciting, beautiful, or just plain popular with the audience - this one is all three. [There is also a grade 4 arrangement by Curnow available.]

Williams, John/Bocook, Jay: *Olympic Spirit, The* (Jenson) **\$55**

Technical Difficulty: 3-
Musical Difficulty: 3+
Pepper: 3

This is the easiest of the Williams fanfares on the list. It's a great concert or festival opener with the usual beautiful, sostenuto melodies playing against energetic accompaniments.

Williams, Mark: *Campbell River Sketches* (Alfred) **\$60**

Technical Difficulty: 3
Musical Difficulty: 4+
Pepper: 3

This excellent work is quite Grainger-esque throughout. The challenging use of dynamics and the interesting rhythmic motives combine to make this a showcase for the musically mature young ensemble. A slow lyrical movement is followed by a March. A band must be able to change stylistic gears very quickly within each movement.

Williams, Mark: *Greenwillow Portrait* (Alfred) **\$55**

Technical Difficulty: 2+
Musical Difficulty: 4
Pepper: 3

Available on CD *Teaching Music Through Performance in Band, vol. 1*

Mark Williams has written a beautiful arrangement here. I don't think there is a better work for teaching lyrical playing at this grade level. *Greenwillow* strikes one as an *Irish Tune from County Derry* within the capabilities of the young band student. This one would sound just as convincing being played by professionals as by younger students. You may want to do some editing by way of adding a number of slurs to enhance the musical line.

Wilson, Patrick: *Liberty Spirit March* (Alfred) **\$40**

Technical Difficulty: 3+
Musical Difficulty: 4
Pepper: 3

A fine, original, patriotic-sounding march. Syncopated rhythms, style changes and detailed dynamics and articulations all add interest and help place this one a notch above most. The counterpoint is often complex and will demand careful attention to balance and some reworking of dynamics to make certain all parts can be heard.

Zawinul, Joe/Norred, Larry: *Birdland* (Jenson) **\$35**

Technical Difficulty: 3-
Musical Difficulty: 3-
Pepper: 3

Pop music that works in the band medium is a rare find, and that is what makes this arrangement special. Dynamic contrast and funky style are found in abundance here. This is a classic that the kids may not know, but will grow to love.

Zdechlik, John: *Chorale and Shaker Dance* (Kjos) **\$45**

Technical Difficulty: 4
Musical Difficulty: 5-
Pepper: 5

Available on CD *Teaching Music Through Performance in Band, vol. 1 Grade 4*

This high school classic is a wonderful surprise for junior high bands - it's tough, but not beyond their technical level. Its primary challenge is its length (ca. 9:00). It makes a great end of the year challenge for the students and director. Please don't teach them the simplified arrangement that Kjos put out; the kids will learn the rhythms incorrectly and the real version will never sound right to them!

Zimmerman, Charles/Ployhar, James: *Anchors Aweigh* (CPP/Belwin) **\$38.50 POP**

Technical Difficulty: 3-
Musical Difficulty: 3-
Pepper: 2

This Ployhar arrangement is very solidly scored - even bullet-proof you might say. Good encore/ice cream social material.

Zingarelli, Luigi/Hastings, Ross: *Classic Motet* (Alfred) **\$28 POP**

Technical Difficulty: 2+

Musical Difficulty: 3

Pepper: 2

Out-of-print - can you believe it! This one starts with a beautiful chorale in F Minor and plays out with some cut-time, antiphonal writing. While the piece is not specifically designed for the band to be split antiphonally, I don't see how you can resist putting the woodwinds on one side of the hall, and the brass on the other (keep the timpani on stage). It is highly effective and a good chance for the kids to get a little experience with early music.