



**ILLINOIS STATE
UNIVERSITY**
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Program (Re)Building for First-Year Music Educators



Washington Jr. High School Orchestra – Pekin, Illinois (1926). Anne Himmelheber, Director

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Illinois Music Education Conference

Thursday, January 30, 2020

1:30pm – 2:30pm

Peoria Civic Center

CC – 134

Clinic Overview

First year music educators often inherit performance ensembles in need of rebuilding. The unique challenges of these situations might be unfamiliar to many novice teachers and require strategies not covered in typical college methods courses. The purpose of this clinic is to discuss strategies for improving struggling instrumental and choral programs. Topics will center on influencing attitudes, creating a positive learning environment, and building a quality ensemble despite limited resources.

Clinicians

Dr. Phillip Hash is Associate Professor/Coordinator of Music Education at Illinois State University in Normal. He holds an Ed.D. in music education from the University of Illinois at Urbana-Champaign, a M.M in wind conducting from Northwestern University, and a B.M. in music education from Millikin University. Dr. Hash taught music education at Calvin College in Grand Rapids, Michigan, from 2004-2017. From 1989-2004, he taught elementary, middle school, and high school bands in the Chicago area, and from 1994-2004, served as choir director at the Christian Reformed Church of Western Springs, Illinois. He has received the Citation of Excellence from the National Band Association on two occasions, as well as the Outstanding Chicagoland Music Educator Award and honorary membership in the Michigan School Band and Orchestra Association. Bands under his direction have performed at the University of Illinois Superstate Concert Band Festival and the Illinois Music Education Association Conference. Dr. Hash is a member of the National Association for Music Education/Illinois Music Education Association, Phi Beta Mu International Bandmasters' Fraternity, and the National Band Association. He has published arrangements for band, strings, and small ensembles, as well as numerous research and practitioner articles on music education history, instrumental music pedagogy, mentoring student teachers, and music teacher evaluation. He has served as a reviewer for the *Journal of Research in Music Education* and the *Journal of Music Therapy*, and currently serves on the editorial committee for the *Journal of Historical Research in Music Education*.

Mrs. Debbie Aurelius-Muir is a graduate of University of Illinois where she received a Bachelor of Science in Music Education, a Bachelor of Music in piano performance, and a Master of Music Education. Debbie has spent the last thirty years teaching music to students from kindergarten through college in central Illinois. She has led church choirs and served as service accompanists for several churches in the area, as well. She has taught music in schools in Fisher, Bloomington, Champaign, Urbana, and Stanford, Illinois. Most recently, she completed a year as an adjunct assistant professor of music methods classes at Illinois State University. She is presently supervising music student teachers through ISU.

Debbie is a member of NAFME and ACDA. She has served as the District 3 Representative and the Junior High Repertoire & Standards Chair for the Illinois American Choral Directors Association. Debbie also served as the Illinois Music Educators Junior Chorus Representative for District 3 for many years. She helped implement the vocal audition process that our middle schoolers must now pass in order to be a part of the IIMEA Junior High Festival Chorus.

Mrs. Aurelius-Muir continues to serve as an adjudicator of both junior high and high school contests. Her ensembles have consistently received superior ratings at state and national festivals including the prestigious national competition, "The American Prize." She has written articles for the IL-ACDA publication, *The Podium*, and the national ACDA on-line publication, *Chor Teach*. This past November, Mrs. Aurelius-Muir was the guest conductor for the District 3 IIMEA Junior High Festival Chorus held at Olivet Nazarene University in Bourbonnais, IL.

Consider the Following Scenario:

You have just accepted a position as the choral (or band) director at Washington Grove Middle School. The program has deteriorated over the past 10 years, but the administration is supportive and willing to make changes in order to turn the program around. There are only 18 students from grades 6-8 in your concert choir (or band). It is no secret among the school and community that the group does not perform well. In fact, the WGMS Choir (or band) was the only group to receive a div. III rating at the district organizational contest last year. Furthermore, the ensemble fell apart at their winter concert, forcing the director to stop and restart the group. Needless to say, the morale of the ensemble is low, and students are embarrassed to perform. Last year, some members even “ditched” a school assembly to avoid performing in front of their peers. To improve the situation, the school board released the last teacher after two years of service. They have brought you in with hopes of building a quality program.

Questions:

- What does this program need in to become successful?
- What would you like to accomplish in year one?
- What are your plans for meeting these goals?

periods in daily and weekly vocalizations of teachers,” *Journal of Acoustical Society of America* 121 (2007): 469-478; E. J. Hunter and I. R. Titze, “Variations in intensity.”

¹⁰ I. R. Titze and K. Verdolini Abbott, *Vocology* (chapter 3).

¹¹ R. T. Sataloff, et. al., “Prevalence of abnormal laryngeal findings in healthy singing teachers” *Journal of Voice* 26 (2012): 577-583.

Why Do They Sing? Students Speak Up

Debbie Aurelius-Muir
Middle/Junior High Choirs
Olympia High School
Stanford, Illinois

(Used with permission of Illinois’ *Podium*, Winter 2015)

“There is an artist imprisoned in each one of us.
Let him loose.”

—Bertrand Russell

It is no secret that our schools are data-driven institutions. Presently, the data with which we are most concerned is the data we receive from standardized test scores. Hiring of personnel, budget decisions, and course offerings end up being tied to the outcomes of these tests.

Many schools have increased their students’ credit hours for graduation to include more required hours of the core subjects. If we are hoping to see our schools’ average test scores increase, it would seem a logical step to increase the students’ exposure to these subjects. Is there anything wrong with this approach? Are we getting the results we hoped for? Are there any drawbacks to this intense worry over standardized test scores?

At our “Welcome Back Teacher Institute Day,” our district hired a speaker named Darrell Scott. At the time of the meeting, I didn’t recognize the name. I will tell you more about him later in this article.

He began to talk about his vision for education. As he began speaking, he gave us a brief recap of educational philosophy for the past couple of hundred years. In his book, *Awaken*

the Learner, Scott states, “When I attended school, the philosophy of education seemed focused primarily on educational processes: reading, writing and arithmetic . . . My perception is that today’s philosophy of education focuses primarily on intellectual performance: academics, achievement tests, and adequate yearly progress.” He goes on to discuss education in the late nineteenth and early twentieth century. There was a different focus, as you will see.

“The three H’s—heart, head, and hands—were a familiar concept to educators in the 1800s and early 1900s (33). His book also mentioned a few other education pioneers. In 1910, Chauncy Colegrove, Iowa State Teachers College, wrote: “We have now pointed out the aims of education in each of its three great divisions, the culture and training of the hand and the body, the head, and the heart. With these broad aims, all the work of the school should be in harmony” (113).

In 1908, Charles Oliver Hoyt wrote: “Harmony between the head, the heart, and the hand [must] be maintained. This gives a threefold division of . . . education” (p. 89). In our time, there has been a clear shift in our thinking about a well-rounded education in our public schools. The idea of trying to teach to someone’s “heart” would seem outside of the scope of what we feel a public school education should entail. Or is it?

With test scores being our main focus, one would ask if this approach is working. John Haittie, an Australian professor of education, set out to research what kind of teaching, teaching practices, and teachers have an impact on test scores. Or, in his words, “What kind of teaching, teaching practices, and teachers impact learning?”

In his book, *Visible Learning for Teachers—Maximizing the Impact on Learning*, Haittie documented his research on common educational practices such as homework, ability grouping, interventions, peer tutoring, Piagetian programs, cooperative learning, and simulations, etc. (266). He listed 150 influences or achievements. His book makes it very clear that teachers do have an impact on their students’ learning. While discussing the critical role of the teacher in education, he admonishes them to “know thy impact.” But he doesn’t stop there. He brings up the point that if we can truly make a difference in how much our students learn, where is the discussion about what we want our students do learn?

In the preface of his book, Haittie writes:

What is the nature of the learning that you wish to impact? My hope is that it is more than passing surface-level testing. It involves impacting a love of

learning, inviting students to stay in learning, and seeing the ways in which students can improve their sense of healthy being, respect for self, and respect for others as well as enhanced achievement. What achievement is and how it is valued needs to be a major debate in schools, communities, and societies; right now, such curricular questions seem more determined by test specifications than by such a lively debate.

Bull's eye! Of all the school mission statements I have read, I have yet to find one that says that their school's mission is to produce students who will score as high as possible on the ACT/ASPIRE/PARCC Test. What achievement actually is should be debated in schools, communities, and societies.

When was the last such debate held in your community? As Haïttie stated, "Such curricular questions seem more determined by the test specifications than by lively debate." Notice also his mention of a concern for what we might characterize as aspects of the "heart." He invites teachers to help students improve their healthy sense of being, respect for self, and respect for others. They are in tandem with enhanced achievement. Are we returning to the three H's as described above?

I mentioned Darrell Scott at the beginning of this article, and I told you that I would tell you more about him. As you recall, he was the guest speaker at our school's Institute Day. While he began by telling us about himself, it was revealed that he was from Littleton, Colorado. His daughter, Rachel, attended Columbine High School in Littleton and was the first student killed at the tragic Columbine High School shooting.

One month and a week after Rachel was killed, Darrell was called to testify in Washington DC. On the day he testified, he said: "Tragedies like the one at Columbine require a refocusing of the United States educational system. Education must focus on building character in students and teaching them principles like the ones Rachel valued: compassion, kindness, and caring... We must put more of our time, effort, and money into helping develop character in our children. It was not a gun that made the decision to kill my daughter; it was two young men."

Does our present educational system and its fixation on test scores and achievement leave students without a place to search for truth and beauty? Do we need more teaching that emphasizes a student's individuality and creativity? Should

we have more subjects that help students find their place in the universe? Do we need teaching that helps students find that their worth is not always found in a test score? Should we place more emphasis on the arts?

I don't have the answers to these questions. But I am curious as to why some students still sign up for a class that isn't needed in order to graduate, isn't going to be on any standardized test, and, most importantly, supposedly will not affect their ACT score.

Are students finding something that they can't find in their other classes? If you poll students and ask them why they are taking certain classes, their response often is that it is required. "I need this class to graduate." "I need this class to fulfill my school's requirement for four math credits."

If you poll your chorus members and ask them why they are enrolled in chorus, my guess is that not one of them tells you that he or she has signed up for your class to fulfill a humanities requirement or to raise his or her ACT score.

I asked eighty of my chorus students why they signed up for chorus. Here is a sample of their responses:

- "Music brings me joy."
- "There is just something that feels good about expressing yourself through music. Any feelings that I'm experiencing, I love to listen to music as a sort of release of my feelings."
- "Music is a door to another world. It takes your mind off of yourself and places your thoughts on the bigger picture of life. Music is a way to worship God and to understand that we are nothing if we do not give a part of us, such as singing, back to the one who gave us a voice."
- "I sing because it's my life... Every time I hear a song I know, I sing and feel great."
- "I am here because it teaches me to express myself when there is no other way."
- "I sing not because I'm great at it, but because I love it."
- "I sing because it's one of the most powerful ways of expressing yourself/myself. It's one of the ways we can connect and understand different cultures, even if we're enemies."



- “I sing because talking is overrated. Singing is a powerful thing. It’s a voice that everyone can share. I sing because I love it.”
- “I like to sing because it makes me feel like I’m alive.”
- “I don’t just like to sing, I LOVE to sing! Singing is what brings my spirits up when I’m sad and calms me down when I get mad...I feel free when I sing. I know my voice can do more than entertain. I think it can touch hearts.”
- “I sing music because I believe in the power of music. Music has saved me from many problems, and I believe that music can save others. Music has made a big impact on my life. It has helped me understand that there is good in life. I suffer from depression, but when I listen and sing music, it always cheers me up. I also sing because when my sister passed away, she never got the chance to hear me sing. I think that if I made a career out of music it would give me a chance to show her and many others my true colors.”
- “I sing because it’s one of the few times I can feel like myself...There are very few things that make me as happy as music.”
- “I love to sing, listen to, and play music constantly. I have had extreme anxiety and I’ve been struggling with depression for a while now, and music always makes me feel like I’m not alone. In many ways, music has saved me.”
- “A couple of years ago, I suffered from anxiety and depression and I didn’t have any friends. Singing was my escape. It made me feel happy and like maybe there was a chance for me to get better...This is why I sing. I sing for my own mental health and happiness. I sing for my dad because he loves my voice. I sing for my sister because she’s my role model, and she has taught me so much about music. I’m happy to be an alto because she was too...Lastly, I sing because I love it.”
- “When I sing, I feel a connection with God. Even if it is not a Christian song, music is so beautiful. It can only have been created by a divine being.”
- “I took this class because I find music is the only real way to express myself. If I didn’t have music, I would just be another face in the crowd.”

Am I opposed to standardized tests? Of course not. Assessment is a must for teaching. I include both summative and formative assessments in my classroom. And yes, I try to incorporate the Danielson Method in my lessons as well as worrying about literacy activities while making sure I am familiar with Illinois State Fine Arts Goals and the Common Core Standards. I am currently working on writing Student Learning Objectives.

Yes, I definitely want to make sure my curriculum includes more than being able to sing the alto part of twelve to fourteen choral works each year. I am always striving to be the best teacher I can be. But ultimately, I must remember why those students are in my class. They want to sing.

“I am not a teacher, but an awakener.”

—Robert Frost

Resources

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Marzano, R.J. & Scott, D. (2014) *Awaken the Learner—Finding the Source of Effective Education*. Bloomington, IN: Marzano Research.

Raub, A. N. (1883) *Methods of Teaching: Including the Nature, Object, and Laws of Education, Methods of Instruction, and Methods of Culture*. Philadelphia: Fireside, 26, 816.e1-816.e12.

LOCKPORT ELEMENTARY SCHOOL DISTRICT #91

BAND HANDBOOK (2003-2004)

Introduction:

Welcome to the band program at Kelvin Grove School. I am looking forward to a successful and productive year of creating and enjoying music with you all. As with any worthwhile venture, it takes a lot of hard work to reach our full potential but, if we all work together, we can make this happen. The purpose of this book is to outline the opportunities and expectations for students in the band. In order for rehearsals to be productive and performances to be successful, we must all adhere to some basic guidelines and principles. Please know that I am available to help each of you in any way I can during the school year. Here's to a rewarding and enjoyable year of making music!

Mr. Hash, Band Director

Purpose:

Why music? Why band? There are four basic goals for the instrumental music program in District #91.

1. Students will be lead to meaningful musical experiences by learning to perceive the expressive elements of music.
2. Students will gain an appreciation of all types of music and understand their place in various cultures and historical periods.
3. Musicians will learn to play a specific instrument to the best of their ability and use this knowledge as a means of expression both alone and in ensembles.
4. Through performance, students will share music with other people.

Program Organization:

The band program consists of the following segments:

1. Beginning Band. This is the first year band and consists of members of the fourth grade class. The large group rehearsals are held from 3:15-3:45pm on Tuesday afternoons. Students also receive one 30-minute lesson per week during the school day.
2. Intermediate Band. Second year players make up this ensemble which meets Monday, and Thursday from 3:05pm-3:45pm. Students also receive one 25-minute lesson per week during the school day.
3. Concert Band. This band is made up of the 6-8th graders in the program. Rehearsals take place Monday through Friday from 7:45am-8:30am. Each student participates in a small group lesson for one class period per week. These lessons rotate through out the school day so students do not miss the same class each week. Students entering Concert Band are expected to play at a certain level. Those who are not yet ready for this experience may be asked to remain in the Intermediate Band while skills are being developed
4. Jazz Ensemble. This group is open to any concert band member who wishes to play music of the jazz and popular styles. Jazz Ensemble rehearses on Wednesday from 3:15pm-4:00pm.
5. Band/Choral Booster Organization. The purpose of this group is to support the band program through fundraisers, special projects and promotion of the band to the community. The organization will meet as determined by the membership. All parents of band members are encouraged to participate.

Expectations:

In order for any group to be successful, a certain amount of structure and self-discipline is required. There are six basic rules for members of the band.

1. Follow directions immediately and directly.
2. Act and speak in a calm and respectful manner at the appropriate times.
3. Arrive on time and prepared for all lessons, rehearsals and performances.
4. Demonstrate a positive, cooperative attitude.
5. Consume all food, candy, gum and drinks outside of the band room.
6. Take responsibility for the music, supplies, uniforms and instruments in your care.

If everyone follows these simple but important guidelines, we will be able to focus on creating the best musical experiences possible. Our band will be better and rehearsals will be both productive and enjoyable. If someone has difficulty meeting these expectations, the following steps will be taken to help the student improve his or her behavior.

1. A warning will be given. The director will review the expectations with the student.
2. If this is ineffective, parents will be called in an effort to involve them in encouraging the student to contribute positively to the band. At this point, the principal will be informed of the situation and asked for further suggestions.
3. If even more attention is necessary, the principal will be asked to intervene in an effort to create a long-term solution to the problem. Parents will again be notified and asked for input.
4. If everything has been done to help the student be a positive member of the band and he or she is still unwilling to follow the expectations outlined, the student will be removed from the band temporarily or permanently depending on the situation.

While it is always the goal to help a student learn to do what is expected in the most constructive way possible, those who are working in a positive direction should not have to continually be affected by a student not on the same path. In band, everyone must work together in order to produce a successful product. In this type of setting, the work of each individual affects the group as a whole. This means everyone must contribute positively.

Attendance:

Students are expected to be on time and prepared for all lessons, rehearsals and performances. For the *Concert Band*, this means that students must be in their seats, ready to begin rehearsal at the 7:45am bell. Therefore, band members should plan on arriving by the 7:40am warning bell in order to assemble their instrument, take their seats and prepare to play. Those not ready by the 7:45am bell will be considered tardy. Tardies will be handled the same for band as they are in any other class. Details about this can be found in the Parent/Student Handbook. Intermediate Band members will be dismissed from their classroom at 2:55pm and are to be in their seat ready to play by 3:00pm.

Please understand that each individual is an important part of the band. By joining this ensemble, you have made a commitment to number of people including the other band members, your parents and your school. This is not to be taken lightly. In order to reach our maximum potential, *everyone must be present for all band functions*. The calendar you receive at the beginning of school will include all of the performance dates for the year. Please mark them on your calendar at home and plan your schedule accordingly. A tentative calendar can be found on the last page of this handbook.

Those who miss a performance may have their grade lowered by as many as three letter grades. Excused absences only include true family emergencies or significant illness. Those who do not attend rehearsals or performances will not be allowed to continue in the program. Therefore, we must work together to help solve any problems that arise such as a student needing a ride to the performance. I will be happy to do whatever is needed to insure 100% participation at all events.

Grading:

All students receive a letter grade at the end of each grading period. This grade will be based on:

1. Preparation for lessons, rehearsals and performances.
2. Individual progress related to potential.
3. How well expectations for the band are met.
4. Performance attendance (see above).

Chair Placement:

The director will place students within the section. The part a student is assigned to play will be determined based on the musician's ability and the needs of the ensemble. Unfortunately, everyone cannot play "first chair". All parts are important and must be covered equally in order to produce a quality-sounding band. Parts will rotate as much as possible but do not be concerned if you are not playing first part. Names will be listed alphabetically in the concert program so that everyone is given equal recognition.

Weekly Lessons/Practicing:

All band members are expected to practice on a regular basis. Beginners should practice six days per week for 20 minutes each day. Older students should be practicing at least this much but can divide the time up as his/her schedule permits. For example, practicing 40 minutes every other day is acceptable. The most important thing to do is set up a regular routine and stick to it. The more you practice, the better you will play and the more fun you will have. Also, how well you play affects the entire group. Therefore, you have an obligation to practice your parts and assignments and play them to the best of your ability.

All students in the band program will have one weekly small group lesson. This lesson will rotate throughout the school day so the same class will not be missed each week. Like any other class, students are expected to be on time and prepared. Lesson music will consist of band music, fundamental exercises and a method book.

Students must be eligible in the class they are missing in order to come to the lesson. Therefore, it is every band member's responsibility to keep his/her grades up so that we can maintain our lesson schedule. If a test is being given in the class to be missed that week, the student will stay in class and the lesson will be rescheduled. It is the student's responsibility to tell the director if there is a conflict with the lesson. These are the only acceptable reasons for rescheduling a lesson. A new lesson schedule will be posted each week.

Uniforms:

Members of both the Concert Band and Intermediate Band wear uniforms. The uniform consists of the following:

1. Black dress pants (no jeans please). Girls may wear appropriate length black skirts.
2. Plain pure white dress shirt with button down collar.
3. Black dress shoes and socks.
4. Green tie and cummerbund (Concert Band) or green jacket (Intermediate Band). These will be provided.

Proper uniform must be worn at all band functions unless directions are given otherwise. It should be worn neatly and completely whenever the band is together. Please do not do such things as untuck the shirt or take off the jacket when you are not on stage.

Music, Instruments and Equipment:

Everyone will be issued a folder of music that is to be cared for and returned at the end of the school year. Only mark music with a pencil, not a pen, so that the marking can be erased and the music reused. All other instruments and equipment issued are the responsibility of the student. These items are very expensive and it is up to all of us to keep them in good condition. This includes instruments owned by the students. If your instrument is not in good playing condition, you will not be able to play your part as well as is possible. Supplies such as reeds and valve oil can be purchased in the band room. Please take pride in the things we have and treat them with respect.

Other Opportunities:

Throughout the year, band members will have the opportunity to participate in several special events. These include:

1. *Illinois Music Educators Association District Band*. Auditions for this group are held in October. The festival is held on a Saturday and consists of rehearsals, sectionals and an afternoon concert. Students will be asked to prepare a band selection and play scales. Students from all over the area audition for this 150-member band. Those interested should see the director in the spring to pick up audition materials.
2. *Solo and Ensemble Contest*. All Concert Band students will participate in this festival held on a Saturday in February. Intermediate Band members may choose to play in this event if they wish. Students may play a solo with piano accompaniment or perform in a small ensemble with other band members. Music will be chosen by Thanksgiving break and be prepared during the weekly lessons. Students are responsible for finding an accompanist if needed and providing their ride to the contest.
3. *Private Lessons*. Perhaps the fastest way for a student to progress is to take private lessons from a specialist on his or her instrument. There are many qualified instructors in the area. A list of recommended instructors is available in the band room.
4. *Summer Band Camp*. During the months of June, July and August universities throughout the state hold band camps for anywhere from one to four weeks. This is an excellent opportunity to spend a period of time concentrating on your instrument and play with a different group of people. Information about these camps will be available in the spring.

Kelvin Grove Band Calendar

2003-2004

Thursday, September 11th - Beginning Band Night, 5:30pm-7:30pm, K.G. Band Room.

Thursday, September 18th – Band and Chorus Parents Fall Meeting, 7:00pm, K.G. Band Room.

Saturday, October 4th – Band and Choral Parents Tag Day, 9am-12noon.

Saturday, October 18th – I.M.E.A. District Band Auditions, Gwendolyn Brooks M.S., Oak Park. (Only those auditioning need attend).

Tuesday, October 28th – Fall Band Concert, 7:00pm, K.G. Gym. (All band members grades 5-8).

Saturday, November 1st – I.M.E.A. District Festival, TFHS south, Lansing. (Selected students only).

Saturday, Nov. 15th – I.M.E.A. Jazz Festival, Tinley Park High School, Tinley Park. (Selected students only).

Tuesday, December 16th – Winter Band and Choral Concert, 7:00pm, K.G. gym.

TBA January – 8th Grade Band Step-Up Day, LTHS east campus, AM.

Saturday, February 21st – I.G.S.M.A. Solo and Ensemble Contest, Martino Jr. High, New Lenox.

Tuesday, March 2nd – Fourth and Fifth Grade Band Concert, 7:00pm, K.G. gym.

Thursday, March 4th – LTHS Middle School Band Festival, 7:00pm, LTHS east campus auditorium.

Tuesday, March 16th – Vandercook Middle School Band Festival, Chicago, all day.

Saturday, April 24th - Band and Choral Parents Tag Day, 9am-12noon.

Friday, May 7th – University of Illinois Superstate Concert Band Festival. Krannert Center for the Performing Arts, Urbana. 12noon-midnight.

Thursday, May 13th – Spring Band and Chorus Concert, 7:00pm, K.G. Gym. (All band students grades 4-8).

Thursday, May 20th – Spring Band and Choral Parent Meeting, 7:00pm, K.G. Band Room.

Wednesday, June 2nd – Eighth Grade Graduation, 7:00pm, LTHS east campus. (All band members grades 5-8).

Examples of Quality Repertoire for Small Choirs

Unison

A Canticle of Peace	Joseph W. Clokey	Summy-Birchard	Excellent setting of Isaiah 2: 2-4
Create in Me	John Roth	Logia (Concordia)	Psalm 51, 10-12 (w/ 1 or 2 C instruments)
Jesus Christ the Apple Tree	Daniel Pinkham	E. C. Schirmer	Piano accompaniment w/opt. guitar or chimes
Jubilate Deo	Leo Sowerby	Warner Brothers	Important American composer of organ and other repertoire
Oliver Cromwell	Benjamin Britten	Boosey & Hawkes	Possibilities for alternating phrases between soloist, small groups, and choir
Mass	Virgil Thompson	G. Schirmer	Difficult accompaniment and dissonances between piano and voices
Psalm	Daniel Pinkham	E. C. Schirmer	Psalm 150 (Singers in octaves except final 4 mes.)
Psalm 121	Kevin Hildebrand	Concordia	Treble voices, solo inst. and organ. Opt. descant. Possible with mixed voices provided men use light head voice in the upper register
Thanks Be to Thee	G. F. Handel/O. C. Christiansen	Neil A. Kjos	Long sustained notes will build breath control
Three Incantations	Ned Rorem	Boosey & Hawkes	Text by Charles Boultenhouse
Three Psalms for Unison Choir	John A. Behnke	Concordia	Psalms 85, 99, 138

Two Part Mixed

Dominic has a Doll	Vincent Persichetti	Elkan-Vogel (Presser)	From <i>Four Cummings Choruses</i>
I Want to Praise the Lord All of My Life	Telemann/Cherwien	Concordia	2 or 3 parts w/ opt. solo instrument in C
Lord Ascendeth Up on High	Leo Sowerby	Warner Brothers	Important American composer
Mid-winter Carol	Holst/Reissner	Presser	Setting of <i>In the Bleak Mid-winter</i>
Velvet Shoes	Randall Thompson	E. C. Schirmer	Mostly unison with brief two-part at the end
Water is Wide, The	Luigi Zaninelli	Shawnee Press	American folk song setting (also available in S.A.B)

Three Part Mixed

As Fair as Morn	John Wilbye	Mark Foster	Three-part English madrigal
Christ Lay in Todesbanden (Christ Lay by Death Enshrouded)	J. H. Schein	Tetra Music	Sacred Concerto for two high voices and one low voice w/opt. bass inst.
Due Pupille Amabili (Two Starry Beams)	W. A. Mozart	National Music	Easiest of six <i>Notturmi</i> for S.A.B. and 3 clarinets (piano reduction provided) Italian and English texts included
God Now Dwells Among Us (Verbum Caro Factum Est)	Hans Leo Hassler	Mark Foster	Three-part motet. May also be performed TTB. English and Latin texts provided
How Great Delight	Thomas Tomkins	Stainer & Bell	Three-part English madrigal written in 1622
I Will Lift Up Mine Eyes	Leo Sowerby	Fred Block Music	Important American composer
No Brandy Will We Take (Come, Thou Almighty King)	Belcher/Freely arr. by Martin R. Rice	Presser	Arranged from the tunebook, <i>Harmony of Maine</i> (1794)
Snow Lay on the Ground, the	Leo Sowerby	Warner Brothers	Also published Unison w/ Descant
Surely He Hath Borne our Griefs	Antonio Lotti	E. C. Shirmer	Could be performed antiphonally with soloists alternating with choir May also be sung without soloists (many voicing possibilities)
Ye Restless Thoughts	John Wilbye	Stainer & Bell	Three-part English Madrigal

Other Resources

Choral Domain Public Library (cpdl.org)

Thousands of free choral music downloads for all voicings. Many obscure works available.

Choralnet.org

Repertoire lists for many voicings

Relevant Repertoire for Developing Bands

Compiled by Phillip M. Hash – Illinois State University (2019)

Original Works by Significant Composers

A Ballad, Theme, and Variations for Band	2	Vaclav Nelhybel	J. Christopher Music Co.
Aegean Modes	2	Vaclav Nelhybel	E. C. Kerby
Alligator Alley	2	Michael Daugherty	BandQuest/Hal Leonard
America Verses	2	Timothy Broege	Manhattan Beach
Apache Lullaby	2	Michael Colgrass	Carl Fischer
Arioso	3	Clifton Williams	Masters Music
Bartok Variations	2	Timothy Broege	Grand Mesa
Canto	3	Francis McBeth	Southern
Carpathian Sketches	2	Robert Jager	Marks/Belwin
Child and the Kings, the	2	Timothy Broege	Daehn
Childhood Hymn	2	David Holsinger	Wingert-Jones
Chorale and Shaker Dance II	3	John Zdechlik	Kjos
Courtly Airs and Dances	3+	Ron Nelson	Ludwig
Earth Song	2	Frank Ticheli	Manhattan Beach
Ere the World Began to Be	2	Jack Stamp	Daehn
Festivo	3	Vaclav Nelhybel	Belwin
Flourish for Wind Band	3	Ralph Vaughan Williams	Oxford
Ginger Marmalade	3	Warren Benson	Carl Fischer
Headless Horseman	2	Timothy Broege	Manhattan Beach
Hymnsong of Philip Bliss	2	David Holsinger	TRN
In Dulci Jubilo	1.5	John Zdechlik	Kjos
Jody	2	Timothy Broege	Manhattan Beach
Loch Lomond	3	Frank Ticheli	Manhattan Beach
Martyr, the	2	Fred Allen	TRN
Old Churches	3	Michael Colgrass	BandQuest/Hal Leonard
Peace Song	2	Timothy Broege	Bourne
Portrait of a Clown	2	Frank Ticheli	Manhattan Beach
Praises	3	Francis McBeth	Southern
Prelude and March	1.5	Arthur Frackenpohl	Shawnee Press
Prelude and Fugue	2-3	John Zdechlik	Kjos
Prelude on a Gregorian Tune	3-4	David Maslanka	Kjos
Rollo Takes a Walk	3	David Maslanka	Kjos
Second Suite in F (move. II)	3	Gustav Holst	Boosey & Hawkes
Shenandoah	3	Frank Ticheli	Manhattan Beach
Sinfonia XIX	3	Timothy Broege	Boosey & Hawkes
Simple Gifts	3	Frank Ticheli	Manhattan Beach
Slavonic Folk Suite	3	Alfred Reed	Hal Leonard
Snakes	3	Thomas Duffy	Ludwig
Stargazing	3	Donald Erb	Theodore Presser
Stars Asleep, the Break of Day	1	Bob Margolis	Manhattan Beach
Suite from Bohemia	2	Vaclav Nelhybel	E. C. Kirby
Theme and Variations	1	Timothy Broege	Manhattan Beach
Trains Heading West & other Outdoor Scenes	1.5	Timothy Broege	Manhattan Beach
Urban Scenes	3	Andrew Boysen	Kjos
Variation Overture	2/3	Clifton Williams	Ludwig
Variations on an Ancient Hymn	3	Howard Hanson	Carl Fischer
Wildwood Overture	2	James Barnes	Southern Music
Ye Banks and Braes O' Bonnie Doon	3	Percy Grainger	G. Schirmer/Hal Leonard
Yorkshire Ballad	2	James Barnes	Southern
Yuletide Dances	3	Timothy Broege	Grand Mesa

Transcriptions

Medieval

A Medieval Banquet	2	Ken Singleton	Grand Mesa
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Renaissance

Battle Pavane	2	Susato/Margolis	Manhattan Beach
Belle Qui Tiens Ma Vie	2	Arbeau/Margolis	Manhattan Beach
Fanfare Ode and Festival	2.5	Gervaise/Margolis	Manhattan Beach
Fa Una Canzona	2	Veicchi/Daehn	Daehn
King's Feast, the	1.5	arr. Singleton	Grand Mesa
Renaissance Dances	1.5	Susato/Williams	Alfred
Renaissance Festival	2	Susato/Singleton	Grand Mesa
Renaissance Revel	2	Susato/Singleton	Grand Mesa
Renaissance Suite	2	Susato/Curnow	Hal Leonard
Soldiers Procession and Sword Dance	2	Susato/Margolis	Manhattan Beach
Suite 1500	2	Jan De Haan	De Haske

Baroque

Adagio	3	Albinoni/de Hann	De Haske
Aria and Fugue	2	Handel/Osterling	Ludwig
Air and March	2	Purcell/Gordon	Bourne
Bach and Before (Choral Collection)	2	compiled by David Newell	Kjos
Bist Du Bei Mir		J. S. Bach/de Haan	Dehaske
Chorale (from cantata 69)	1.5	Bach/Conley	Carl Fischer
Early English Suite	2	Dunscomb/Finlayson	Boosey & Hawkes
Fugue in Bb Major	2	Bach/Daehn	Daehn
Glory of Venice	2	Lotti/Singleton	Grand Mesa
King's Musicians Suite	3	Lully/Barr	Ludwig
La Volta	2	Byrd/Fenske	Daehn
Music for Queen Mary	2	Purcell/Garofalo	Grand Mesa
Orlando Suite	2/3	Orlando/de Hann	De Haske
Prelude and Fugue in Bb Major	3	Bach/Moehlman	Warner Brothers
Prelude and Fugue in D minor	3	Bach/Moehlman	Belwin Mills
Sarabande and Gavotte	2	Corelli/Johnson	Rubank/Hal Leonard
Wolsey's Wilde	2	Byrd/Hartzell	Grand Mesa

Classical

Andantino	1+	Haydn/Davis	Grand Mesa
Ave Verum Corpus	2	Mozart/Buehlman	Ludwig
Derbyshire Cavalry Marches	2+	Haydn/Hash/Walters	Daehn
Eine Kleine Nachtmusik (move. I - abridged)	2	Mozart/Balent	Carl Fischer
Eine Kleine Nachtmusik (move. I)	3	Mozart/Jennings	Hal Leonard
Il re Pastore (Overture)	3	Mozart/Davis	Ludwig
March for the Prince of Wales	2+	Haydn/Hash	Grand Mesa
March in F	3	Beethoven/Dunnigan	TRN
March of the Offstage Army	2	Mozart/Hasting	Bourne
Menuetto and Trio (Symp. #18)	2	Mozart/Hash	BRS Music
Menuetto (from Symp. #40)	3	Mozart/Longfield	FJH
Military Symphony	3	Gossec/Hubbell	Lorenz
Military Symphony in F	3+	Gossec/Liest/Goldman	Mercury
Sonata for Wind Band	2+	C. P. E. Bach/Broege	Daehn
Trauermusik (K. 477)	3	Mozart/Osterling	Ludwig
Turkish March	3	Beethoven/Curnow	Curnow

Romantic/20th Century

Ave Maria	2	Bruckner/Buehlman	Ludwig
Blessed Are They	3	Brahms/Beuhlman	Ludwig
Chorale from Jupiter	2	Holst/Curnow	G. Schirmer
Down a Country Lane	2	Copland/Patterson	Boosey & Hawkes
Excerpts from Die Meistersinger	3	Wagner/Osterling	Ludwig
Jupiter Hymn	2+	Holst/De Meij	Amstel Music
Linden Lea	2	Vaughan Williams/Stout	Boosey & Hawkes
Little Schumann Set	2	Schumann/Hartzell	Manhattan Beach
Nimrod	2/3	Elgar/Reed	Warner Brothers
Norwegian Songs	2	Grieg/de Haan	De Haske
Salvation is Created	2	Tschesnokoff/Brown	Hal Leonard
Salvation is Created	3	Tschesnokoff/Houseknecht	Kjos
Sanctus (from mass in F)	3	Schubert/Curnow	Curnow
Sine Nomine	2	Vaughan Williams/Houseknecht	Carl Fischer
Three Tchaikovsky Miniatures	2	Tchaikovsky/Stout	Bourne
To a Wild Rose	2	MacDowell/Sparke	De Haske

Culturally Based Repertoire

African Festival	1	Quincy Hilliard	Kjos
African Folk Trilogy	1	Anne McGinty	Queenwood
African Sketches	2	James Curnow	Hal Leonard
Asian Folk Rhapsody	2	Richard L. Saucedo	Hal Leonard
A Joyful Chanukah	2	Michell Bender	Grand Mesa
Bucimis, Bulgarian Folk Dance	3	arr. Bob Lipton	Grand Mesa
Canciones Mexicanas	1.5	arr. John O'Reilly	Alfred
Cherokee Morning	1.5	Kevin Mixon	Carl Fischer
Chinese Folk Fantasy	3	James Curnow	Hal Leonard
Chinese Folksong Medley	2	Robert Garofalo	Grand Mesa
Chippewa Lullaby	1	Ann McGinty	Queenwood
Christmas in Mexico	1	arr. Mike Story	Alfred
Gamelan	2	Walter Cummings	Grad Mesa
Hebrew Medley	2+	David Bobrowitz	Grand Mesa
Hotaru Koi	1	Nancy Fairchild	Carl Fischer
Japanese Folk Trilogy	1	Anne McGinty	Queenwood
Japanese Pictures	2	Kevin Mixon	Carl Fischer
Korean Folk Song Medley	2	James Ployhar	Belwin
Korean Hill Song	2	arr. Mark Williams	Alfred
La Bamba de Veracruz	2	arr. Douglas E. Wagner	Alfred (Belwin)
Las Mananitas (Trad. folk song)	1	arr. Victor Lopez	Alfred (Belwin)
Little Brazil Suite	1	arr. Andrew Balent	Ludwig
Mama Paquita	1	arr. Michael Story	Alfred (Belwin)
Mexican Folk Song Suite	2	J. Phillips	TRN Music
Oceania Dances	1.5	Kevin Mixon	Carl Fischer
Sakura	1	Del Borgo	Curnow
Sakura (Cherry Blossoms)	1	Michael Story	Alfred Pub. (Belwin)
Snow (Yuki)	1	Robert Buckley	Hal Leonard
Song of Krishna	3	Robert Washburn	Warner Brothers
Spring Festival	3	Chen Yi	Hal Leonard
Swahili Folk Hymn	2	arr. Kevin Mixon	Alfred Pub. (Belwin)
Takeda Lullaby	3	Benjamin Yeo	C L Barnhouse
Three Canadian Folk Songs	2	Roe	Waterloo
Uskudar	1	Robert Smith & Michael Story	Alfred
Variations on a Chinese Folksong	1.5	Robert Foster	Wingert-Jones
Viva Mexico!	3+	David Bobrowitz	Grand Mesa
Yagi-Bushi	3	Iwai	Ludwig

Better Balance In Small Bands

by Phillip M. Hash

Directors of small bands often face problems rarely seen in large ensembles. Many assume the solution to these problems is recruiting more students, but balanced instrumentation and appropriate literature often do more to improve a small band than adding players. Some suggestions for overcoming challenges and maximizing the potential of these smaller bands may go against traditional teaching practices, but can be effective for those in programs with limited resources.

Each director should develop a long-range plan for attaining full, balanced instrumentation, and try to fill the most critical openings first. Instead of searching for double reed players, it may be necessary to start with recruiting clarinet players because many bands do not have sufficient numbers in that section. Good double reed players add color to the ensemble, but compensating for their absence is much easier than dealing with a lack of clarinets.

A piccolo only benefits the band when it adds color without dominating the sound, which is possible only when the piccolo player is able to control intonation and blend with other woodwinds. It may help to position the player in the second row of the band where the sound will not be as prominent. If a qualified player is not available, omit this part.

Cornets may provide better blend than trumpets. Many directors prefer the trumpet over the cornet, but the United States Marine Band and other ensembles continue to use cornets. Horns should be added only after adequate students have been recruited in the trumpet and low brass sections. Although horns are important, their absence can be compensated by doublings in other sections.

Percussion parts should be divided between those essential for the performance and those that can be omitted. Mallet and timpani parts could be omitted whenever they double other parts. A timpani solo can be cued for the baritone or tuba or the rhythm can be written into the snare drum part. The context of a solo will determine

which option is best. If a choice has to be made between buying a xylophone or a marimba, purchase the marimba and play the xylophone parts an octave higher.

Another way to assist a small percussion section is to set up auxiliary instruments, such as triangle and woodblock, so one player can cover several parts. Suspended cymbal rolls can be played with one hand using the multiple-mallet grip for playing a marimba. A crash cymbal can be mounted upside down on a cymbal stand or directly onto the bass drum for one student to play both instruments. The hardware to make such modifications is available at a music store or percussion supply house.

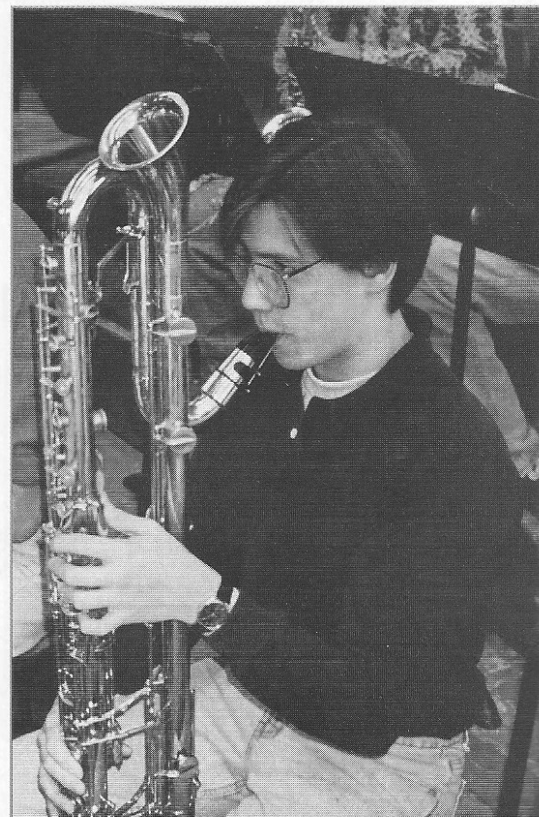
The setup of a band will affect the balance. The seating should allow weaker sections to be heard while tempering those that overpower the rest of the band. Trumpets and trombones can be placed in the center to increase their presence or to the side if less sound is needed. Experimenting with percussion placement helps find a location where the sound will not cover the rest of the band. Depending on performance space, it may be necessary to put percussionists behind the last row of winds so those sitting in front absorb some of the sound. Placing larger woodwind sections in two or three rows leaves room for other instruments to move forward.

Instruments that are doubled in the score should be placed in close proximity to strengthen the individual lines and allow players to hear similar parts. A nontraditional setup will accommodate unbalanced instrumentation. A lone horn or bass clarinet in the front row or a pair of trombones in the second can be effective for bands with small low brass sections.

Instrument shortages can be helped by arranging with general music teachers to demonstrate the needed instruments several times prior to the year that beginning band starts. During the recruiting process, invite local professionals or experienced students to perform familiar melodies on these instruments. Potential beginners should be required to try the needed instruments

first because undecided students might be easier to convince if they get a good sound out of the first instrument they try. An easy way to boost numbers of small sections is to limit the number of beginners on percussion, saxophone, or other popular instruments. Although it may seem harsh to limit students' choices, directors must consider overall instrumentation when dealing with beginning students. Parents may not understand this at first, but a carefully worded explanation can produce the desired results.

Instruments ordinarily not found in the modern concert band can often be used as short-term solutions to balance problems, especially in bands that lack tubas and other bass instruments. Standard band instruments, such as the bass clarinet and baritone saxophone, can help compensate for this but the EE^b contra-alto clarinet is an excellent substitute for the tuba because the ranges match more closely and it is capable of a warm, rich tone. This instrument can play a tuba part if the clef is changed from bass to treble and three sharps are added to the key





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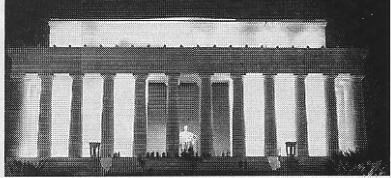
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signature. Accidentals on bass clef notes B, E, and A will also need to be raised one half step. A bass clef tuba part in the key of F major will now be in D major for the contra-alto clarinet.

Another option for adding a brass voice is to switch a treble clef brass player to E \flat tuba. By transposing the tuba part in the same manner as the contra-alto clarinet, the E \flat tuba will use the same notes and fingerings as the trumpet. Although a good trumpet or baritone player can make this change quickly to add a tuba to the ensemble, it is always preferable for a tubist to change to the BB \flat model.

Treble clef brass players can also quickly learn the alto horn as a substitute for the modern horn in F, because it also uses trumpet fingerings. This rather

obsolete instrument is still used in British-style brass bands and was the primary alto voice in early concert bands.

This instrument is usually pitched in E \flat , but several manufacturers produced an American version in F during the first half of the 20th century. As with the E \flat tuba, schools with access to alto horns should consider using them only if other options are unavailable.

The valve trombone can be a useful addition when the standard slide version is unavailable and is a better alternative than simply assigning the part to the euphonium, which has a completely different sound. Other non-standard instruments such as electric bass, synthesizer, and marching brasses may also be considered. Although

Repertoire Resources For Small Concert Bands

DeHaske Publications, distributed by Curnow Music Press; 800-7-CURNOW. Several titles in this catalog are designed to be playable with flexible instrumentation.

Edwin F. Kalmus/Masters Music, 6403 W. Rogers Circle, Boca Raton, Florida; 561-241-6340, www.kalmusmusic.com. This catalog features out-of-print music now available in photocopy sets. Many older marches and transcriptions can be purchased through this company.

Grand Mesa Music Publishers, P.O. Box 2356, Grand Junction, Colorado; 800-265-1042, www.grandmesamusic.com. This company's catalog includes the *Pathfinder* Series for advanced bands with limited instrumentation as well as many quality transcriptions for small bands at all levels.

Neil A. Kjos Music Company, P.O. Box 178270, San Diego, California; 858-270-9800, www.kjos.com. The recently published collection *Bach and Before* by David Newell, offers four-part chorales from the 16th, 17th, and 18th centuries scored for flexible instrumentation.

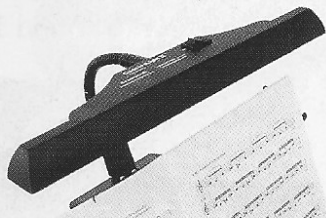
Musicians Publications, 1076 River Road, P.O. Box 7160, West Trenton, New Jersey; 800-343-0581. The *Instant Band* Series by Bill Holcome can be performed as trios, quartets, or full band. The bass line (part 4) is optional and is covered by the low brass and low woodwinds.

All of the pieces are at the grade one and two level.

The Salvation Army U.S.A., 10 W. Algonquin Road, Des Plaines, Illinois; 847-294-2021, www.shop.salvationarmy.org. The music of the Salvation Army is now available to the general public. Although most of the instrumental selections are conceived for brass, the *American Instrumental Ensembles* Series are adaptable for any instrumentation. Selections from this series can be played with as few as four players up to full band with or without percussion. These compositions are an excellent choice for the smallest of bands. Difficulty levels range from grades one to four. Other publications from this organization are also adaptable for unusual instrumentation.

Warner Bros. Publications, P.O. Box 4340, Miami, Florida; 800-327-67643, ext. 7399, www.warnerbrospublications.com. The Warner Bros. *Flex* Series includes pieces scored for five or seven flexible parts at the grade two level. In addition, their *Combo Blasters* Series contains pep band music playable with as few as four players with jazz band rhythm section or a prerecorded accompaniment track. Finally, *Renaissance Set I*, transcribed by Mark Scatterday, offers several flexibly scored Renaissance transcriptions at the advanced level. These are effective for bands of any size and instrumentation.

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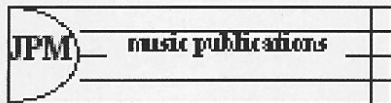
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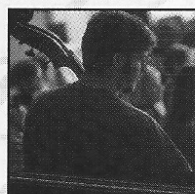
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these are not designed for concert band performance, the quality of these instruments has improved in recent years and if directors take the time to experiment they might find a satisfactory arrangement.

Directors can also improve balance by redistributing parts. To help eliminate a top-heavy sound, some flutes and clarinets can play an octave lower when the part is in the extreme upper register. Weaker sections may sound full if the euphoniums play a bass clarinet, bassoon, or trombone part, if the euphonium part is doubled elsewhere. The baritone saxophone can also substitute for the trombone or euphonium using the same transposition as tuba to E^b contra-alto clarinet, and any part can be easily transposed using computer-scanning programs combined with musical notation software. When substitutions are made, it is best if the entire section plays from the same parts. If some alto saxophones play horn parts while others continue to play from alto saxophone music the clarity of the individual sections within the ensemble will be lost.

Other performance problems may be solved by simplifying passages for those individuals who have not yet developed the technique to play them. Small bands typically have a wide range of ability levels because the school usually only has one band. By rewriting individual parts, difficult repertoire can be chosen without frustrating younger musicians. Changes can include octave displacement, shortening long technical runs, changing repeated sixteenths to eighth notes or omitting measures.

Composer's intentions must be taken into account when rewriting or redistributing parts. Works by Grainger and Persichetti that use tone color as an expressive device, will not sound good if parts have been re-scored. There are many transcriptions, marches, and compositions that will sound similar with minor changes. If many obvious alterations are necessary, perhaps a different piece should be selected.

Finding literature appropriate for the small band is a difficult task. The best solution is to find music that is particularly suited to smaller ensembles, such as transcriptions from the Renaissance, Baroque, and Classical periods. Smaller groups will likely produce a more authentic sound with these types of pieces than larger ensembles will. Most of the music from

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by Claudio S. Grafulla, Trans. by Nicholas J. Contorno, Ed. by Thomas L. Dvorak

Guerrilla Quick-Step, Grade 4

by Claudio S. Grafulla, Trans. by Nicholas J. Contorno

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these periods was intended for small ensembles and many quality arrangements are available.

Regimental marches by composers such as Karl King and Henry Fillmore work well with smaller bands. Although there are numerous modern editions, some make changes that are interesting but not appropriate for small bands, such as changing the texture of the trio or reducing the doublings within the score. Conductors may find that the original versions offer more flexibility.

Directors should also consider arrangements with flexible instrumentation to provide more options. Many European publications are scored with interchangeable parts to accommodate different instrument combinations. Schools allowed to use sacred music will find that arrangements for church instrumental groups are particularly effective because they are intended to work with odd or unbalanced instrumentation.

Conductors may be reluctant to make changes that go against conventional practices. Some directors lack familiarity with certain instruments or are concerned that these changes may produce negative reactions from contest adjudicators. Some people believe that using other instruments or altering a composer's work demonstrates a lack of musical integrity. Although it is best to honor the composer's intent and set long-term goals that lead to a full, balanced instrumentation, it is also important to use the resources available to give the students currently enrolled in the program the best possible musical experience. □

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Phillip M. Hash is assistant professor of music and coordinator of music education at Calvin College in Grand Rapids, Michigan. He has taught instrumental music for 14 years.



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