

Small Band Programs: Strategies for Success

Dr. Phillip Hash, Clinician
Calvin College
Grand Rapids, Michigan



Michigan Music Conference
Saturday, January 24, 2009
10:00am – 10:45am
Cascade Room

The Clinic

The purpose of this session is to discuss techniques for maximizing the potential of the small band program. Topics will include 1) instrumentation, 2) developing ensemble sound, 3) rewriting parts, and 4) specialized repertoire for unbalanced instrumentation. The goal of this clinic is to help music educators in difficult situations find ways to generate successful musical performances in spite of limited resources. This session will be particularly useful for directors in urban, rural, or private school with very small bands.

Phillip M. Hash

Phillip Hash is an Assistant Professor of Music Education at Calvin College in Grand Rapids, Michigan. 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. Recent publications include articles in *The Journal of Research in Music Education*, *The Journal of Historical Research in Music Education*, *Visions of Research in Music Education* and *The National Band Association Journal*. His arrangements for concert band, strings, and small ensembles are published by Grand Mesa Music, BRS Music, and Daehn Publications. Dr. Hash has also presented clinic sessions on student retention, band repertoire, student teaching supervision, and music education history at a number of recent conferences.

Dr. Hash taught instrumental music in the Chicago area for 14 years and has received the *Citation of Excellence* from the National Band Association on two occasions as well as the *Outstanding Chicagoland Music Educator Award*. Bands under his direction have performed at the University of Illinois Superstate Concert Band Festival and the Illinois Music Educators Association All-State Conference. Dr. Hash is a member of MENC: The National Association for Music Education, and the National Band Association.

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Small Band Programs: Strategies for Success

Instruments

- Tone and pitch will be more consistent if everyone in the section uses the same instrument, mouthpiece and reed. Equipment should be of high quality and in good working order.
- Consider using cornets instead of trumpets in a small band. Because of their conical design, cornets blend better and are easier to play in tune.
- Carefully evaluate the use of double reeds and piccolo in the small concert band. In the hands of good players, these instruments can add tremendous color to the ensemble. However, they can also cause havoc if poorly played. Make sure other woodwind parts are covered first and you have well qualified candidates before adding these.
- Cover cornet and low brass parts before adding horns. Although horns are an important part of a complete band sound, it is easier to compensate for their absence than for that of the other brass instruments. (See rewriting/redistributing parts on page 7).
- Although a motivated student can successfully transfer to almost any instrument, some switches can be made easily and quickly in order to improve the instrumentation. Flutes and oboes can learn any saxophone, cornets can change to alto horn, baritone, or Eb tuba and pianists can transfer to mallets and other basic percussion.

Instrument Alternatives

It is possible to use the following non-standard instruments in order to fill out missing parts. These are easy to incorporate into the band and offer a quick practical solution to balance problems. However, most non-standard instruments should not be considered as ideal. Use marching brass and electronic instruments only as a last resort. These instruments can be costly if purchased new, though used instruments can sometimes be found at a very reasonable price on Ebay.

EEb Contra Alto Clarinet. This instrument is played with standard clarinet fingerings and, like the baritone saxophone, sounds one octave and a sixth lower than written. Give the tuba parts to this instrument to fill out the bass line. Change the bass clef to treble and add 3 sharps. Remember, sharps cancel flats. If the original key is Ab major, the contra alto clarinet will be in F major. If the original key is Bb major, the contra alto will play in G major. A standard *Eb alto clarinet* can be used for the same purpose in elementary bands if the tubas and baritones are scored in octaves. The alto clarinet will play off of the tuba part but will sound in the same register as the baritone. Transposition is the same as for the contra-alto. Used in this manner, the instrument serves as a mini-bass clarinet.

Alto Horn in Eb or F. This is a brass instrument pitched between the cornet and baritone horn. The original key of this instrument is Eb although many American versions were built in F and came with an Eb crook. Use this instrument to cover the F horn parts. If only an Eb model is available, give the player Eb horn parts. These are always available in older band arrangements and can sometimes be purchased with new arrangements in a European supplement. Use a standard cup shaped mouthpiece rather than a French horn mouthpiece with adapter. The Eb version of this instrument it is still used in brass bands all over the world and continues to be produced by several manufactures including Conn, Besson and Yamaha. Ebay occasionally has used instruments in Eb or F at a very reasonable price.

Valve Trombone. Played with the same fingerings as baritone, this instrument can effectively substitute for the slide version in concert or jazz settings. Most models are built with a small bore (.481-.488) and tend to be very stuffy. One instrument that blows freely and is reasonably priced is the Weril model 670. It has a .500 bore, an 8'' bell and plays with an open sound throughout the range of the instrument. This brand is distributed by DEG Music Products (1-800-558-9416).

EEb Tuba. This instrument is built a fourth higher than the standard BBb instrument and reads off of standard tuba parts but is fingered differently than the BBb. However, if you change the bass to treble clef and add three sharps, a cornet or treble clef baritone player can play this instrument using the same fingerings. Conn, Besson and Yamaha all produce at least on EEb model tuba. Make sure the mouthpiece is of the appropriate size, as some older EEb tubas will not play in tune with larger mouthpieces.

Equipment Recommendations		
Instrument	Mouthpiece – 1st Choice	Mouthpiece – 2nd Choice
Clarinet	Larry Combs LC1 – 94.99 Vandoren 5RV Lyre - \$72.95 Vandoren B45 - \$77.95 Reeds: Vandoren Mitchell Lurie	J. D. Hite Premiere- \$19.89 Reeds: Rico Royal La Voz
Bass Clarinet	Selmer C* - \$229.99 Reeds: Vandoren Mitchell Lurie	J. D. Hite – 79.95 Reeds: Rico Royal La Voz
Saxophone	Selmer C* (S80) Alto – \$139.99 Tenor – \$179.95 Bari - \$249.99 Reeds: Vandoren Fred Hemke	J. D. Hite Premiere Alto - \$24.65 Tenor - \$24.99 Bari - \$89.95 Reeds: Rico Royal Lavoz

Trumpet/ Cornet	Bach 5c or 3c – \$39.99	Woodwind & Brasswind 2002 series 5c or 3c - \$17.99 Faxx cornet m.p. 5c - \$19.99
Trombone/ Euphonium	Bach 6½ AL – \$49.99 (small sk.)	Woodwind and Brasswind 2002 series or Faxx 6½AL – 27.99 (small sk.)
Euphonium	Shilke 51D – 48.99 (small sk.)	Yamaha 51D – 40.99 (small sk.)
Tuba	Conn Helleberg 120 silver – \$55.99	Woodwind and Brasswind 2002 series or Faxx 24AW or Helleberg style – \$41.99

- Prices from Woodwind and Brasswind (www.wwbw.com).
- Try a variety of mouthpieces and reeds before making final decisions.
- Reed strength will vary by brand. For Rico Royal, try 3 or 3½. For Lavoz, medium or med. hard.

Seating Arrangements

- Seat instruments playing the same parts close together. For example, low clarinets will sit close to the low brass and the alto saxophones will be close to the horns. This will strengthen the sound of each part (melody, counter melody, bass line etc.) and will make tuning easier. It is OK if instrumental families are not sitting together. For example, the alto saxes will probably not sit next to the tenor and baritone saxophones.
- Stack large sections over two or three rows rather than spreading them out over one long row.
- Seat the band in an acoustical cup (tight semi-circle) formation so that they can hear across the band.
- Position directional brass (cornets and trombones) in the back to increase their presence in the ensemble. Put them on the side if they are overpowering the rest of the band.
- Try to avoid seating directional brass or saxophones behind the flutes. It may make it difficult for the flutes to hear themselves and they will tend to over blow and play sharp.
- Position bass voices together towards the center of the band.
- Arrange the percussion behind the band towards the center so that they do not over power the group.
- All instruments should be heard. Do not be afraid to try nontraditional placements. A bass clarinet or French horn can be very effective if placed in the center of the front row.

Ensemble Sound

Chorales – Tone, Intonation, and Balance

- Find chorales that are simple hymn settings in easy keys. These work best if they are consistently scored so that the soprano, alto, tenor and bass voices (SATB) remain in the same instrumental part.
- Rehearse each voice part separately so that players can hear tuning problems and adjust. Musicians must know which part he or she is playing.
- Have students change parts to hear from a different perspective.
- Balance all parts (SATB) according to:
 - function (1. soprano melody, 2. bass line, 3. alto and tenor harmony). Bring out moving parts.
 - tone color (piccolo, double reeds, saxophones and bells should color rather than dominate the sound).
 - pitch (low instruments should be heard over high instruments).
- *Chorale Collections*
 - *Five Lutheran Chorales* arranged by Phillip Hash. These are very easy, four part chorales scored consistently in SATB. Ranges, rhythms (mostly homophonic $\frac{1}{2}$ and $\frac{1}{4}$ notes), and keys (C, F, Bb, Eb, Ab major) are very conservative to allow students to focus on the basics of ensemble sound. Each instrument has a designated part (soprano, alto, tenor, bass) that should be rehearse separately and together to improve tone, intonation, balance, and blend. Advanced clarinet players should try playing their part up an octave to develop basics in the upper register. Parts can be distributed in a number of ways depending on the instrumentation of the ensemble. These chorales are available at no charge from www.pmhmusic.weebly.com.
 - *Three Part Chorales* arranged by Phillip Hash. Similar to the four part Lutheran Chorales, these settings are taken from original three part hymns found in nineteenth century Sunday school song books. They are also scored consistently in SAB, with the horn playing the melody mostly 8vb so that they can most easily find their part. The three part scoring allows for fairly narrow ranges, making these especially valuable for young or small bands. These chorales are available at no charge from www.pmhmusic.weebly.com.
 - *Sixteen Bach Chorales* arranged by Mayhew Lake, published by G. Schirmer.

- *371 Four Part Chorales*, by J.S. Bach, published by De Haske. These are scored much like the Lake transcriptions but offer more material.
- *Bach and Before*, arranged by David Newell, published by Kjos. Each book contains all four parts. These chorales are scored consistently SATB but are easier than most Bach Chorales. Most appropriate for middle school or developing bands at any level.

Tuning

- Once musicians can produce a reasonably good sound, adjust their tuning mechanisms using an electronic tuning device. At this point the instrument will be adjusted in such a way that it will *be possible* to play in tune. Students must understand that this does not automatically insure good pitch. One must always listen and adjust. The goal is to match both pitch and tone quality.
- Teach players the intonation tendencies of each instrument and how to adjust. Use alternate fingerings and various valve slides to correct pitch problems.
- Balance and match tone qualities. Often pitch problems can be improved or corrected by adjusting tone and balance. Ask players to listen and adjust to the bottom of the band.
- Eliminate the waves in an out of tune note by moving up or down. If the pitch gets worse, go the other way.
- Hear the pitch in your head. Have the students sing the pitch they are to match.
- Students must become intolerant of out of tune pitches. An out of tune note is a wrong note and must be treated as such.
- Tuning alternatives: (1) Tune to unison Bb or F. (2) Build the pitch from the bottom up and have each entering voice match the section that entered before. (3) Have the saxophones play the same written note and tune the perfect interval that results. (4) Try using concert "A" for woodwinds and horns.

Technique

- Continue to teach from method books until students have at least completed book 2. For multiple year ensembles, purchase 2-3 different series for book 2 so that students do not play from the same book every year.
- Encourage students who have mastered the exercises to try them 8va or 8vb, at faster tempi, or by subdividing into eighths or sixteenths.

- Assign book 3 to students who are ready. If possible, check their progress outside of class. Publicly recognize students for completing each book. The *Standards of Excellence* series, for example, has award pins that can be purchased for students upon completion of a book.
- Use scale exercises in as many ways possible to develop technique.
- It is more important to read a scale exercise correctly than to play it from memory.

Arranging/Part Distribution

Rewriting/Redistributing Parts

Make every effort to cover all parts including melodies, harmonies, countermelody, and bass line. Rewrite/redistribute parts or use non-standard instruments to accomplish this. Choose music that fits the ensemble.

In the small band, balance can be improved by reducing the number of parts in the upper register. This can be accomplished by taking some parts down an octave or by redistributing parts so instruments are playing in a comfortable range. Only take parts down an octave if the octave the instrument is going into includes the same part. For example, having some clarinets play their part down an octave will work well if cornets or saxophones are already playing the same part in that octave. However, if the part does not exist in that octave, changing the scoring may cause the arrangement to become muddy. A woodwind obbligato put down an octave will not be effective if it is now in the same range as the melody. The following chart illustrates possible ways to rewrite or redistribute parts. Some of the parts discussed are only available in very old arrangements or European editions.

Oboe-Give this part to the second flutes in order to fill out harmonies or cut back on the excessive high sounds in a flute section too large for the band. Have a muted cornet or alto saxophone play oboe solos. Mallet instruments can also be assigned this part but should play melodies only.

E♭ soprano clarinet-If this is a melody part, it can be given to an alto saxophone if the range is comfortable. It may be better not to have the sax play in non-tutti parts if the melody is only scored in the flute range.

B♭ bass clarinet/bassoon-Give these parts to the baritone player to fill out the bass line where needed. This especially works well if the baritone part is covered elsewhere.

B♭ bass saxophone/B♭ (treble clef) tuba-This part can be given to the bass clarinet who should play it 8vb where possible. This is effective if the actual bass clarinet part does not cover the bass line or when no bass clarinet part is provided.

B♭ cornet/trumpet-Having some or all of the clarinets play a cornet part in tutti passages

will improve the balance of a top heavy band if the harmonies are still complete. This is effective when all of the clarinet parts lie in the upper register. Of course, make sure there are no woodwind specific parts being omitted.

E♭ horn-Give these parts to alto saxes if the sax part is doubled elsewhere and lies in the upper register. This is a good way of covering important horn passages or cutting out excessive high parts. Avoid using both the horn and alto sax parts at the same time unless they are homophonic when played together.

B♭ trombone (treble clef)-These parts can be found in old band sets or in European supplements. Give these to tenor saxes in order to fill out the parts.

B♭ baritone (treble clef)-Give this part to a tenor saxophone in the absence of a baritone player or if the part lies in the upper register and is sticking out when played by the baritone. This is especially effective when the baritone player is needed to cover a bass part.

B♭ Bass (treble clef)-These parts were originally intended to support or supply the bass line 8va (when played on baritone, or trombone T.C.) or provide a part for tuba T.C. or bass saxophone. Give to bass clarinet or baritone T.C.

B♭ Bass (bass clef)- These parts were originally intended to support or supply the bass line 8va (when played on baritone, or trombone B.C.). Give to trombone, baritone, or baritone sax (change to treble clef, add 3 sharps to key signature, and change all bass clef B, E, and A naturals to treble clef G#, C#, and F# respectively.)

tuba-Change the clef from bass to treble and add three sharps. Give the part to an E♭ contra-alto clarinet to cover the bass line. It can also be used by an E♭ alto clarinet if the baritone and tuba parts are scored in octaves, as in some music for young bands.

Repertoire

Old Band Music

While intended for full instrumentation, older arrangements are often scored with many doublings and tutti passages. Also, they often contain parts for outdated instruments such as bass saxophone and E♭ horn that can be given to other instruments. This gives the director several options for rewriting/redistributing parts. Unfortunately, full scores are not always included meaning the conductor will have to study the individual parts to really get a sense of the work. When using out of print, octavo sized music, enlarge the parts to 150% to make them more readable and easier to mark. While some pieces will sound dated, there are many transcriptions, overtures, and especially marches that are worthy of study and performance.

Over 350 public domain pieces from the late 19th and early 20th centuries are available free of charge in PDF format from the **Band Music PDF Library**. Web site: www.bandmusicpdf.org.

The **Library of Congress** has also posted a digital collection of **band music by African American composers**. The core of this presentation consists of "stock" arrangements for bands or small orchestras of popular songs written by African Americans. A smaller selection of historic sound recordings illustrating these songs and many others by the same composers (the arrangements might not necessarily be the same as those on the stocks) is also available. Educational materials include short biographies of composers and performers of the time and historical essays. Go to <http://www.loc.gov>. Then click on "digital collections" then "performing arts," then "African-American Band Music."

The **Library of Congress** also has a **digital collection of J. P. Sousa materials** including scores (when available) and parts to many of his earlier works. These materials include an online presentation of selected music manuscripts, photographs, printed music, historical recordings of the Sousa Band, copies of programs and press clippings, and more. Go to the Sousa Collection at the Library of Congress Go to <http://www.loc.gov>. Then click on "digital collections" then "performing arts," then "The March King: John Philip Sousa."

A collection of **Civil War band music** is also available from the **Library of Congress**. Go to <http://memory.loc.gov/ammem/index.htm>, then "Digital Collections," then "American History and Culture," then "Performing Arts Music," then find "Civil War era Band Music" in the list. *Band Music from the Civil War Era* makes available examples of a brilliant style of brass band music that flourished in the 1850s in the United States and remained popular through the nineteenth century. Bands of this kind served in the armies of both the North and the South during the Civil War. This online collection includes both printed and manuscript music (mostly in the form of "part books" for individual instruments) selected from the collections of the Music Division of the Library of Congress and the Walter Dignam Collection of the Manchester Historic Association (Manchester, New Hampshire). The collection features over 700 musical compositions, as well as 8 full-score modern editions and 19 recorded examples of brass band music in performance.

European Supplements

Some publishers are now offering European supplements in order to make their arrangements playable by bands all over the world. These supplements include parts for Eb horn and treble clef low brass that can be distributed to alto saxes and low woodwinds. A direct phone call to the American distributor is the best way to obtain these parts. De Haske and Amstel, for example, are distributed by Hal Leonard.

Transcriptions

The best transcriptions for small concert bands are those from the Renaissance and Baroque periods. These pieces work well because many are scored in four parts, (soprano, alto, tenor, bass). Choral transcriptions also work well for the same reason and are good for teaching tone and other fundamentals. Compare the original score to the transcription whenever possible and incorporate recordings and music history into the rehearsal process in order to give students a concept of the original. It is very important that students play authentic transcriptions rather than watered down arrangements. The director must decide at what point an arrangement no longer represents the composer's intentions. A few arrangements succeed but most do not.

Transcriptions for Band

<i>Medieval</i>			
A Medieval Banquet	2	Ken Singleton	Grand Mesa
<i>Renaissance</i>			
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
<i>Baroque</i>			
Adagio	3	Albinoni/de Hamm	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
Chorale (from cantata 69)	1.5	Bach/Conley	Carl Fischer
Early English Suite	2	Dunscumb/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 Hamm	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
Ave Verum Corpus	3	Mozart/Johnson	Curnow
Derbyshire Cavalry Marches	2+	Hayden/Hash/Walters	Daehn
Eine Kleine Nachtmusik	3	Mozart/Jennings	Hal Leonard
March for the Prince of Wales	2+	Hayden/Hash	Grand Mesa
March of the Offstage Army	2	Mozart/Hasting	Bourne
Menuetto and Trio (from Symp. #18)	2	Mozart/Hash	BRS Music
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

Marches

For the smaller band, regimental marches such as those by Sousa, King, and Fillmore are often more effective than concert marches because they include many doublings and tutti passages. Arrangements of these pieces often attempt to change the tutti scoring especially in the trio sections. While this adds musical contrast, it can create problems for smaller bands when the only parts included are those missing from the instrumentation. By using original editions, the conductor can make his or her own changes that are appropriate for the ensemble. The only disadvantage to this is the fact that most of the older, octavo size marches do not include a full score and the director will need to study the individual parts. In some cases, a full score from an edition can be helpful. Also, after studying several of these older marches, one will discover that the scoring used by each composer is often very similar from piece to piece. The following is a list of marches or collections that work well for the small concert band.

- Marches of **Karl L. King**. Most of these are published by Barnhouse and are available in both the original version and arrangements. The book *Marching to Victory* includes 16 original grade 2-3 marches and has become standard repertoire for school bands. Titles include *Torch of Liberty*, *Liberty Fleet*, *Night Flight* and *Sky Rangers*. The *Heritage of the March* series (pub. by Barnhouse) includes arrangements and editions of many K.L. King marches and includes a full score. Many are re-scored for modern band and are very effective, however, parts are sometimes omitted at the trio. The originals are better for small bands and can be adapted as needed.
- Marches by **Henry Fillmore**. Although the marches Fillmore wrote under his own name are quite challenging, those he composed under the pseudonyms Harold Bennett and Al Hayes and are very accessible and work well with limited instrumentation. Those written under the Bennett name are mostly at the grade 2 level. *Military Escort* is by far the most famous Bennett piece although there are many others. Marches bearing the Al Hayes signature are at the grade 3 level. All of the pieces by Fillmore were originally published by the Fillmore Music House which was purchased by Carl Fischer in 1951.

- While many **Sousa** marches are quite difficult, most will work well with reduced instrumentation. In fact, the original versions were published so that they would sound complete with the small community bands of the time. *The Thunderer*, *Belle of Chicago*, *King Cotton*, and *Liberty Bell* are probably the most accessible.
- **Ken Harris** has written many marches that work well for very small bands. Many are scored in SATB format and offer a lot of homophonic writing. They are all in the American march form and do not include horn off beats. These are especially useful for introducing developing bands to cut-time and six-eight. Because the bass line played 8va does not cross the tenor part, it would be possible to rewrite this line for baritone or trombone if needed. A piano part is also included. These pieces are published by C.L. Barnhouse.

PDF Band Music Library

Selected Repertoire

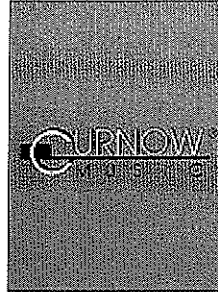
Abendlied	song, evening	Schumann	Hildreth, R. E.	Walter Jacobs	1917	net-Abendlied-MomentMusical.pdf
After the Play	march	Bowers, Thos. M.	Southwell, Geo.	Geo. Southwell	1893	net-AfterThePlay.pdf
Always Me	solo, cornet	Harris, Chas. K.	Clark, Tom	Chas. K. Harris	1909	net-AlwaysMe.pdf
American Cadet March	march, patriotic	Hall, R. B.	—	Harry Coleman	1893	net-AmericanCadetMarch.pdf
Annie Laurie.	country	Scott, Lady John	Hildreth, R. E.	Walter Jacobs	1917	net-AnnieLaurieEtc.pdf
Battleship California	march	Crosby, H. J.	—	Cundy - Bettoney Co.	1914	net-BattleshipCalifornia.pdf
Blue Danube	waltz, dance,	Strauss, Johann II	Laurendau L.P.	Carl Fischer	1911	kli-BlueDanube.pdf
Booster Boys	march	Jewell, Fred	—	C. L. Barnhouse	1913	net-BoosterBoys.pdf
Cavalier March, The	march	Hall, R. B.	—	John Church	1902	net-CavalierMarch.pdf
Chorale - Bach/Funeral March	chorale, religious, baroque	Bach, J. S./Chopin	—	Carl Fischer	1891	net-FuneralMarch-Chopin.pdf
Commander, The	march, twostep	Hall, R. B.	—	Ernest S. Williams	1908	net-Commander.pdf
Consolation	chorale, religious	Mendelssohn	Hildreth, R. E.	Walter Jacobs	1917	net-FuneralMarch- Mendelssohn.pdf

Cradle of Liberty March	march, patriotic	Hayes, Al	-	Fillmore Bros. Co.	1905	net-CradleOfLibertyMarch.pdf
Escort of the Color March	march, flag	Rollinson, T. H.	-	W. H. Cundy	1888	net-EscortOfTheColor.pdf
Flags of Freedom	march, patriotic, flag, international	Sousa, John Philip		Carl Fischer	1918	shr-FlagsOfFreedom.pdf
Funeral March - Mendelssohn	dirge, funeral	Mendelssohn	Hildreth, R. E.	Walter Jacobs	1917	net-FuneralMarch-Mendelssohn.pdf
Ich Harrete des Herrn, Trio	trio, hymn, romantic	Mendelssohn	Ripley, W. S.	John Church	1895	net-IchHarreteDesHerrn.pdf
Magician, The	gavotte	Farrand, Van L.	Hildreth, R. E.	Walter Jacobs	1902	net-Magician.pdf
Mississippi Shore	waltz	Van Alstyne & Sizemore	Alford, Harry L.	Van Alstyne & Curtis	1919	bai-MississippiShore.pdf
Royal Emblem Overture	overture, cadenza	King, Karl L.	-	C. L. Barnhouse	1912	net-RoyalEmblemOverture.pdf
Show Boy, The	march, circus	Huff, Will	-	Fillmore Bros. Co.	1911	net-ShowBoy.pdf
Side by Side	march, twostep	Sanders, Harry F.	-	Groene Music Pub. Co.	1898	net-SideBySide.pdf
Thoroughbred, The	march, twostep, animal	Englemann, H.	Levy, Sol	M. Witmark & Sons	1911	net-Thoroughbred.pdf
War March of the Priests	march, concert	Mendelssohn, Felix	Laurendeau, L.P.	Carl Fischer	1909	kli-WarMarchPriests.pdf
Washington Times March, The	march, newspaper	White, G. M.	-	Geo. M. White	1902	net-WashingtonTimesMarch.pdf
Watchman, Tell Us of the Night	hymn	Mason, Lowell		Carl Fischer	1902	kli-JesusLoverOfMySoul.pdf
West Park March	march	Habersang, Oscar	Heed, J. C.	Oscar Habersang	1894	net-WestParkMarch.pdf
Zouaves, The	march	Huff, Will	-	Fillmore Bros. Co.	1913	net-Zouaves.pdf

Flex-Score Series
Curnow Publishers
Distributed by Hal Leonard

This collection, edited by James Curnow, includes three-part flexible compositions for any combination of brass, woodwinds and strings with optional percussion. Titles include:

CELEBRATION PRELUDE
DARK TOWERS
LA SCALA OVERTURE
OUT WEST
REGENT SQUARE
SOFT SHOE SAINTS
THE SNAKE CHARMER
UNDER SONORAN SKIES



Conductor - Curnow Concert Band Full Set - SCORE - 44006676 - \$24.95

C Instruments TC - Curnow Concert Band Full Set - 44006677 - \$5.95

Eb Instruments - Curnow Concert Band Full Set - 44006679 - \$5.95

Bb Soprano Saxophone and Bb Tenor Saxophone - Curnow Concert Band Full Set - 44006680 - \$5.95

Bb Trumpet, Bb Euphonium & Bb Bass TC - Curnow Concert Band Full Set - 44006681 - \$5.95

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Percussion - Curnow Concert Band Full Set - 44006686 - \$5.95

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Fentone Flex-Tone Series

Fentone Music

Distributed by Hal Leonard

The *Flex-It* series has been devised to meet the varying needs of contemporary concert bands by providing attractive, playable arrangements that can be adapted to your group's particular instrumentation. Colin Cowles has taken well loved melodies from the traditional and classical repertoire and arranged them into basic four part harmony. Each part can be performed by different instruments depending on the resources available. Ideal for developing ensemble skills such as listening to others and maintaining a constant tempo, these arrangements are particularly suitable as concert material for schools or music groups. (Grade 2)

Anvil Rock (Hit It, Man!) - 44005559 - \$22.95

England's Heritage - 44004805 - \$24.95

An Irish Stew - 44004800 - \$24.95

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Raise the Dragon (A Salute to Wales) - 44004820 - \$24.95

Songs of the Sea - 44004821 - \$24.95

Swingin' U.S.A. Style - 44004824 - \$24.95

Traditional Christmas Fayre - 44001464 - \$24.95

Two Renaissance Dances - 44004826 - \$19.95



JAZZ BAND REPERTOIRE SERIES

These are mostly collections taken from popular series that include alternative instrumentation. A number of individual titles are also available. See www.jwpepper.com for listings.

BEST OF ESSENTIAL ELEMENTS FOR JAZZ ENSEMBLE



arr. Mike Steinel & Michael Sweeney
HAL LEONARD PUBLISHING CORP.
Very Easy-Easy

From the acclaimed *Essential Elements* series for jazz ensemble, this is an economical collection of 15 complete arrangements in a variety of styles at the very easy and easy grade levels. As a bonus feature, each arrangement includes exercises for melody, rhythm and improvisation. Arranged for full jazz ensemble, these charts will sound full and complete with a minimum instrumentation of 3 saxes, 2 trumpets, 1 trombone and 3 rhythm. Books are also available for nontraditional jazz instruments. A valuable teaching tool in addition to filling your programming needs! Includes: *All of Me*; *Ballad for a Blue Horn*; *Basin Street Blues*; *Blues for a New Day*; *Bubbert Goes Retro*; *Bubbert's Groove*; *Ja-Da*; *Mister Cool*; *On Broadway*; *Perfidia*; *Satin Doll*; *So What*; *Song for San Miguel*; *Sunday Afternoon* and *Take the "A" Train*.

FIRST YEAR CHARTS COLLECTION FOR JAZZ ENSEMBLE



Various Composers
ALFRED PUBLISHING
Very Easy

Twelve charts for beginning jazz ensemble by leading arrangers. A variety of styles are included from swing to rock. For flexibility, the charts are written for full band instrumentation, but work just fine with only nine players. Optional parts are available for flute, tuba, French horn and baritone T.C. Suggested solos are offered as well, and the conductor's book contains a full length recording of all the titles. Titles include: *Loosen Up*; *One O'clock Jump*; *Li'l Darlin*; *El Gato Gordo*; *Pink Panther*; *Over The Rainbow*; *Rock This Town*; *Chattanooga Choo Choo*; *James Bond*; *Jazzy Merry Christmas*; *Peter Gunn* and *The Judge*.

BEST OF BELWIN JAZZ: FIRST YEAR JAZZ ENSEMBLE CHARTS



Various Composers

ALFRED PUBL / BELWIN DIVISION

Easy

This collection features a variety of styles and is arranged for full jazz band instrumentation, but will sound full and complete with a minimum instrumentation of four saxes, two trumpets, one trombone and three rhythm. In addition, optional parts are available for flute, clarinet, F horn, baritone T.C. and tuba. The conductor's book includes full-length CD recordings of all titles. Composed and arranged by some of the top writers in the field, this great collection includes: *Bill Bailey Won't You Please Come Home*; *Birth of the Blues*; *Embraceable You*; *First Time Around*; *Gospel*; *Hot Chocolate*; *Jasmine Tea*; *Jingle Bell Rock*; *Poco Loco*; *Splanky*; *Sunday Morning* and *TMI*.

BEST OF BELWIN JAZZ: YOUNG JAZZ COLLECTION



Various Composers

ALFRED PUBL / BELWIN DIVISION

Medium Easy

The arrangements in this collection are written for full jazz ensemble instrumentation of five saxes, four trumpets, four trombones and four rhythm. It will also sound full and complete with reduced instrumentation of four saxes, three trumpets, two trombones and three rhythm. Optional additional parts are available for flute, clarinet, horn in F, baritone horn T.C./tenor sax, and tuba. The rhythm section parts offer suggestions for rhythms, piano chord voicings, and guitar chord frames. All arrangements include suggested solos. The conductor's book includes full-length CD recordings of all titles.

Titles include: *Cantaloupe Island*; *Sing, Sing, Sing*; *Moondance*; *My Funny Valentine*; *Count Bubba's Revenge*; *Sambaeando*; *Stompin' at the Savoy*; *Big Band Holiday*; *Grooved Pavement*; *Now What*; *Drummin' Man* and *Swingin' Shanty*.

BELWIN JAZZ BAND SERIES. Medium. Optional parts included for flute, horn in F, baritone/tenor sax, tuba.

Program Organization

Basic Principals for Small Bands

- Every student is important. Invest in each one of them regardless of ability.
- Everyone must contribute. For some students, this may mean playing a modified part. While not ideal, it is better for everyone not to have a student struggling with a part he or she cannot play.
- Rotate seating as much as possible. It will strengthen everyone's playing and stress the importance of each individual rather than sustaining the idea that those seated higher are more talented and important.
- A program must be set up in such a way that the students and teacher can be successful. Poor scheduling is probably the most detrimental thing to any music program. Our most valuable resources are instruction time and access to students.
- Strive to play authentic examples of the literature by significant composers regardless of the level or size of the group.
- It is more important to play quality literature with good fundamentals than to always try to play the most challenging piece possible. Difficult music is not necessarily good music.
- Our primary purpose as educators is to teach music. This comes ahead of being "sales people," "politicians" or "entertainers."
- Music is not a sport.

Recruiting/Retention

- Retaining good players is more important than recruiting large numbers.
- Test all potential beginners on the instrument(s) most needed to maintain balance. At Kelvin Grove, all students are tested on brass instruments regardless of their initial desire.
- Take a proactive approach to retention. Stress the importance of continuing from year to year anytime the opportunity arises. Work with guidance counselors and administrators. Let them know which students should be signed up for band before they make their choices. If possible, automatically sign them up in advance. If they wish to drop, the guidance counselor can then notify the director or better yet, refuse to make changes until the student or parent talks to the director. This way, the director can take action to retain the student if warranted and will not be surprised when he or she receives the class roster.

- When rebuilding a band, use past concert programs to identify students who used to be in band but have dropped. Find out from other faculty who would be quality members of your program and contact them by letter before the first day of school. Address the letter to both the parents and the student. Avoid the temptation to play the numbers game and recruit everyone. Seek out those who will be an asset to the band.

Contests

Consider requiring solo and ensemble contest for all band members. It is a great way of strengthening individual skills and developing independence. Do not expect students to play the most difficult piece possible. Instead, help them choose a piece they can play musically with good fundamentals so that they will have a positive experience.

At organizational contest, indicate the changes in scoring or part distribution on the judges scores. Make decisions about changes based on how they will affect the musical experience for the players and audience. For example, ask yourself “will re-scoring this section improve the balance of the band?” “Will using an alto horn fill out my brass section?” “Are the composers intentions being served?” These types of considerations are more important than the judges’ opinion. If you are concerned about being hit with a lower score because you have attempted to make your individual situation work, find a different contest or look to alternatives to your regular festival routine.

Contest Alternatives

- Attend a non-rated festival. With this option, a band can take greater risks with literature, etc., without having to be concerned about the rating. The educational benefits will still be present because the focus will be on the adjudicators’ comments rather than the score. Many of these types of events also feature a clinic held after the performance thus enhancing the educational aspects even more. Vandercook College of Music in Chicago offers excellent festivals of this kind for both middle school and high school bands. For more information, call 1-800-448-2655.
- Participate in a festival “for comments only.” This option is available in MSBOA contests but is rarely used.
- Bring in a guest conductor or visit a local university for a clinic. Most college conductors are open to the idea of working with school bands and can offer much positive support for your program. Always offer to pay a fee for their services and let them know what you would like them to work on during the visit. Offer to send scores in advance and prepare your students for the event. Make sure they know something about your clinician before the he or she works with the group.

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 principals. 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 off 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.

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

Friday, May 14th – Spring Performance Tour, Illinois State Capitol, Springfield.

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).



COMMUNITY UNIT DISTRICT NO. 425 LSR

SHABBONA, ILLINOIS 60550-0901

April 11, 1991

Dear Parents:

In a survey Richie filled out in January, he/she did not indicate band as a class he/she was planning on taking during the 1991-92 school year. Because we at Shabbona High School believe that music is a necessary part of a well rounded education, we are concerned with your child's continued participation in the band program.

As you know, band is not merely an extracurricular activity at S.H.S. It is an accredited course that counts the same as any other class toward grade point averages, the honor roll, and graduation. Also, many colleges will accept the course in fulfillment of the humanities/foreign language credits required by their institutions. In addition, many schools will give scholarships to qualified applicants willing to continue playing at the college level regardless of their major.

Besides the musical, social, and academic benefits band members receive, they are also being instilled with the values of hard work, dedication, and commitment. Band is different from other courses in that its progress continues to grow from year to year. In order for this to happen, we must maintain our membership. When a student leaves the organization, he/she takes their own irreplaceable contribution with him/her. At this stage in our development, we need everyone. Therefore, we are trying to teach students that the commitment mentioned earlier lasts not only one year, but every year the student is eligible to participate.

Because you, the parent, should take part in decisions concerning your child's education, all students currently enrolled in band will automatically be signed up for next year unless you contact Mr. Hash. This way, your important input will be insured.

Music is an important part of your child's education. Please join us in supporting our students continued music instruction.

Yours truly,

Martha R. Roberts
Martha Roberts, Principal

Sheila Vining
Sheila Vining, Guidance Counselor

Phillip Hash
Phillip Hash, Band Director

Dear Band Parents and Students;

There are now less than two weeks before the beginning of school and I wanted to share some information with you about the coming year. We have many exciting events planned including a December field trip, the Vandercook Middle School Band Festival in Chicago, and our annual Spring Tour. Many performances are planned in our area as well. The first band concert is scheduled for Tuesday, October 29 at 7:00pm in the K.G. gymnasium. Music for this performance will include *Novena*, *Renaissance Suite*, *Asleep in the Deep* (tuba feature!), and *Star Wars: The Phantom Menace*. Students can find these pieces in their summer practice folders. Please look over this music before the first rehearsal so that we can get off to a great start!

Our first rehearsal is scheduled for Thursday, August 29 beginning at 7:45am. This is the first full day of school. Band rehearsals will then be held everyday (Mon. - Fri.) from 7:45 - 8:30am. Students should plan to arrive by the 7:40am warning bell and enter through the side door next to the band room. Instruments and music should be out and ready by the 7:45am tardy bell. All students will be assigned a band locker where they may leave their books and coats until after rehearsal.

As always, it is very important that students arrive on time so that we can get the most out of our rehearsals together. Please understand that Band is considered a regular academic course. Therefore, the tardies and attendance policies and procedures for Band are the same as any other class. These are outlined in the Parent-Student Handbook and the K.G. Band Handbook.

I am looking forward to seeing all of you very soon as we begin a very successful year of band events. In the meantime if you have any questions about our program, do not hesitate to call me at home (254-6634). Enjoy the rest of your vacation and I will see you next week!

Sincerely;

Phillip Hash
K.G. Band Director



Lockport Elementary Schools District 91

808 ADAMS STREET
LOCKPORT, ILLINOIS 60441
James D. Stott, Ed.D.

Dear Band Parents;

Motivation is the key to anything we do in life. The motivated individual always seems to have that extra energy to stay on the task others have given up along the way. Band offers the chance to develop this habit, and your support in the endeavor is crucial to the success of your child.

The first few weeks of learning a band instrument are the most critical. It is easy to get discouraged and want to avoid the necessary repetition to master the skills. However, with your guidance and encouraging words, these goals will be achieved. An extra boost from you could well be the exact prescription needed to help attain the next performance level.

It may be time to reinforce the regular practice habits outlined in the original presentation during the sign-up for band. As stated, it is not the length of the practice time, but rather the regularity of it. Remember, the most difficult part is taking the first step, getting the instrument out of the case and putting it together. From that point forth, a watchful eye and several encouraging words of support can serve as the fuel for a successful practice habit. Please continue to monitor your child's practice schedule and offer positive support.

Our young musicians are off and running. Much progress has already been achieved and I am looking forward to their continued success. Like you, I want to see your child succeed at the highest level and am prepared to join with you to successfully reach this end. Whatever assistance I can provide is yours for the asking. Feel free to call me at 838-0737 ext. 139 (school), or 245-6634 (home).

Sincerely;

Phillip Hash
Band Director

Five Lutheran Chorales

arr. Phillip M. Hash

1 "Hamburg"

Flute (sop.)

Oboe (sop.)

Bb Clarinet 1 (sop.)

Bb Clarinet 2 (alto)

Bb Clarinet 3 (ten.)

Bass Clarinet (bass)

Alto Saxophone 1 (sop.)

Alto Saxophone 2 (alto)

Tenor Saxophone (ten.)

Baritone Saxophone (bass)

Bb Trumpet 1 (sop.)

Bb Trumpet 2 (alto)

Horn in F (ten.)

Trombone 1 (ten.)

Trombone 2/Euphonium/
Bassoon (bass)

Tuba (bass)

Mallets (sop.)

9

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

Mar.

28

17 **2** "Mendon"

Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tba.
Mar.

Detailed description: This is a page of a musical score for a band. It features 15 staves, each for a different instrument. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba (Tba.), and Mellophone (Mar.). The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). A box with the number '2' is placed above the first staff, and the number '17' is written above the first measure. The music consists of a series of notes and rests, with some notes beamed together and some measures containing rests. The notation is standard for a band score, with a treble clef for most instruments and a bass clef for the Trombone 1, Trombone 2, and Tuba.

25

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

Mar.

33 **3** "Gethemane"

This musical score is for the piece "Gethemane" and is marked with a rehearsal symbol '3' at measure 33. The score is written for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone (Tbn.), and Mellophone (Mar.). The music is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and phrasing slurs across 12 staves.

39

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

Mar.

Detailed description: This page of a musical score contains measures 39 through 42 for a woodwind and brass ensemble. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Tuba (Tba.), and Mellophone (Mar.). The notation consists of a series of staves with musical notes, rests, and dynamic markings. The first measure (39) begins with a treble clef and a key signature of two flats. The score concludes with a double bar line and repeat dots at the end of measure 42.

4 "Schonster Herr Jesu"

45

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

Mar.

Detailed description: This is a page of a musical score for a concert band. The title is "4 'Schonster Herr Jesu'", with a measure number of 45. The score is arranged in a standard concert band layout with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba (Tba.), and Mellophone (Mar.). The music is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and phrasing slurs. The page number 33 is centered at the bottom.

53

Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tbn.
Mar.

5 "Dunstan"

61

Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Tba.
Mar.

Detailed description: This is a page of a musical score for a piece titled "Dunstan". The score is for a large ensemble and is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba (Tba.), and Mellophone (Mar.). The score consists of 11 staves, each with a specific instrument label. The music is written in a standard staff format with a treble clef for most instruments and a bass clef for the tuba and mellophone. The notation includes various note values, rests, and dynamic markings. A circled number '5' is placed above the first staff, indicating the start of a section. The page number '61' is written at the top left of the first staff. The overall layout is clean and professional, typical of a printed musical score.

68

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

Mar.

1

Three-Part Chorales

arr. Phillip M. Hash

"America" (har. W. B. Bradbury)

Flute (Sop.)

Oboe (Sop.)

Bb Clarinet 1 (sop.)

Bb Clarinet 2 (alto)

Bb Bass Clarinet (bass)

Alto Saxophone 1 (sop.)

Alto Saxophone 2 (alto)

Tenor Saxophone (sop.)

Baritone Saxophone (bass)

Bb Trumpet 1 (sop.)

Bb Trumpet 2 (alto)

Horn in F (sop.)

Trombone/Baritone/
Bassoon (bass)

Tuba (bass)

Mallet Percussion (sop.)

8 9 10 11 12 13 14

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn./Br./Bsn.

Tba.

Mal. Per.

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. It contains 13 staves of music, numbered 8 through 14. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn./Br./Bsn.), Tuba (Tba.), and Mallet Percussion (Mal. Per.). The score is written in treble clef for most instruments and bass clef for Tbn./Br./Bsn. and Tba. The key signature has one sharp (F#) for the woodwinds and two flats (Bb, Eb) for the brass. The music consists of eighth and quarter notes, with some slurs and ties. A double bar line is present at the end of measure 14.

2 "Today the Saviour Calls" (har. by W. B. Bradbury)

This musical score is for the hymn "Today the Saviour Calls" by W. B. Bradbury. It is arranged for a full band and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Baritone/Soprano (Tbn./Br./Bsn.), Tuba (Tba.), and Mallet Percussion (Mal. Per.). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The music begins at measure 15 and ends at measure 23. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

3 "Stand Up, Stand Up for Jesus" (G. Webb)

Musical score for "Stand Up, Stand Up for Jesus" (G. Webb), measures 24-32. The score is arranged for a full band and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn./Br./Bsn. (Tuba/Euphonium/Bass Drum)
- Tba. (Tuba)
- Mal. Per. (Mallet Percussion)

The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments. Measure numbers 24 through 32 are indicated at the top of the staff.

This musical score page contains ten staves of music for a woodwind and brass ensemble. The staves are labeled on the left as follows: Fl. (Flute), Ob. (Oboe), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B. Cl. (Bass Clarinet), A. Sax. 1 (Alto Saxophone 1), A. Sax. 2 (Alto Saxophone 2), Ten. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Hn. (Horn), Tbn./Br./Bsn. (Tuba/Euphonium/Bass Drum), Tba. (Tuba), and Mal. Per. (Mallet Percussion). The music is written in 4/4 time with a key signature of one flat (B-flat). Measure numbers 33 through 40 are indicated above the Flute staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and brasses play in unison or close harmony, with some instruments having specific articulation or phrasing marks.

4 "Old One Hundredth" (har. B. Braehmig)

This musical score is for the piece "Old One Hundredth" by Brahms, arranged by B. Braehmig. It is a 4/4 piece in the key of B-flat major. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn./Br./Bsn. (Trombone/Baritone/Saxophone)
- Tba. (Tuba)
- Mal. Per. (Mallet Percussion)

The score consists of 12 staves, each with a specific instrument label on the left. The music is written in a standard staff notation with a key signature of two flats and a time signature of 4/4. Measure numbers 41 through 49 are indicated at the top of the first staff. The piece concludes with a double bar line at the end of the 49th measure.

5 "There is a River (M. Fulvius)"

This musical score is for the piece "There is a River (M. Fulvius)", starting at measure 50 and ending at measure 64. The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Baritone/Saxophone (Tbn./Br./Bsn.), Tuba (Tba.), and Mallet Percussion (Mal. Per.). The music is written in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents or slurs. The page number 43 is printed at the bottom center.

AIR AND MARCH

FULL SCORE

Moderato

By HENRY PURCELL

Arranged by PHILIP GORDON

The musical score is a full score for a band, titled "AIR AND MARCH" by Henry Purcell, arranged by Philip Gordon. The tempo is marked "Moderato". The score is in 2/4 time and consists of 16 measures. The instruments included are: Flute & Piccolo, Oboe, Eb Clarinet I, Bb Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone II, Tenor Saxophone, Baritone Saxophone, Bb Cornet I, Bb Cornet II, F Horns I, F Horns II, Trombone I, Trombone II, Baritone, Basses, String Bass, Timpani/F-Bass, and Drums. The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The music is written in a key signature of one flat (Bb) and a 2/4 time signature. The score is arranged in a standard orchestral format, with the woodwinds and brasses in the upper staves and the strings and percussion in the lower staves.

Badge of Honor

Concert March

by Ken Harris

Conductor Score
011-2595-00

March Tempo (♩ = 120/128)

5

Flute

Oboe
Bells

Clar. 1

Clar. 2

B. Cl.

A. Sax 1

A. Sax. 2
A. Cl.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F Hns.

Tbn/BBC

Tuba

Cyms.

SD
BD

Keyboard

ACTIVITY

Piano-Conductor

MARCH

HAROLD BENNETT

1401

p

Trombo.

Cyb.

TRIO

p

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To the Ohio School Band Association

Conductor

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Trombs.

Handwritten numbers 1-28 are written above the notes.

Piccolo

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Handwritten dynamics: ff, mf

E♭ Clarinet

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Handwritten dynamics: ff, f, mf

1st B♭ Clarinet

ORANGE BOWL

FIELD MARCH

CALVIN COLLEGE

HENRY FILLMORE

R 138

Handwritten dynamics: ff, f, mf

Bass Saxophone

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Handwritten dynamics: ff, mf

Handwritten number 49 is written below the notes.

Officer of the Day March.

E♭ Cornet.

R. B. HALL.

92

ff

f

ff

1

2

f

p

Detailed description: This block contains the musical notation for the E♭ Cornet part. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The music starts at measure 92. The first staff has a fortissimo (ff) dynamic marking. The second staff continues the melody. The third staff includes first and second endings, marked with '1' and '2' above the notes, and ends with a piano (p) dynamic marking.

Officer of the Day March.

1st & 2d E♭ Altos.

R. B. HALL.

92

ff

f

ff

Detailed description: This block contains the musical notation for the 1st and 2nd E♭ Altos parts. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The music starts at measure 92. The first staff has a fortissimo (ff) dynamic marking. The second staff continues the melody. The first staff ends with a repeat sign and a fortissimo (f) dynamic marking. The second staff ends with a fortissimo (ff) dynamic marking.

Officer of the Day March.

1st & 2d B♭ Tenors
or Trombones

R. B. HALL.

92

ff

f

Detailed description: This block contains the musical notation for the 1st and 2nd B♭ Tenors or Trombones parts. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The music starts at measure 92. The first staff has a fortissimo (ff) dynamic marking. The second staff continues the melody. The first staff ends with a fortissimo (f) dynamic marking. The second staff ends with a fortissimo (ff) dynamic marking.

Officer of the Day March.

B♭ Bass or
3d Trombone

R. B. HALL.

92

ff

f

ff

Detailed description: This block contains the musical notation for the B♭ Bass or 3rd Trombone part. It consists of three staves of music. The first staff begins with a bass clef, a key signature of one flat (B♭), and a 6/8 time signature. The music starts at measure 92. The first staff has a fortissimo (ff) dynamic marking. The second staff continues the melody. The first staff ends with a fortissimo (f) dynamic marking. The second staff ends with a fortissimo (ff) dynamic marking. The third staff continues the melody.

Officer of the Day March.

3d Trombone or
B♭ Bass

R. B. HALL.

92

ff

f

50

Detailed description: This block contains the musical notation for the 3rd Trombone or B♭ Bass part. It consists of two staves of music. The first staff begins with a bass clef, a key signature of one flat (B♭), and a 6/8 time signature. The music starts at measure 92. The first staff has a fortissimo (ff) dynamic marking. The second staff continues the melody. The first staff ends with a fortissimo (f) dynamic marking. The second staff ends with a fortissimo (ff) dynamic marking. The number '50' is written below the second staff.

Orlando di Lasso

ORLANDO SUITE

arr. Jan de Haan

Instrumentation:

		<i>band harmonie/fanfare brassband</i>		
Part I C	piccolo (8va)/flute (8va)/oboe	10	8	-
Part I Bb	soprano sax./1st clarinet/1st flugelhorn/ 1st trumpet/solo cornet/repiano cornet/ flugelhorn (b.b.)	8	8	6
Part I Eb	Eb clarinet (8va ad lib.)/Eb flugel/Eb cornet	1	1	1
Part II Bb	2nd and 3rd clarinet/2nd and 3rd flugelhorn/ 2nd and 3rd trumpet/2nd and 3rd cornet (b.b.)	12	12	5
Part II Eb	alto sax./1st and 3rd horn/solo and 1st horn (b.b.)	2	4	2
Part II F	1st and 3rd horn/cor anglais	2	2	-
Part III Bb tr	tenor sax./1st baritone/1st trombone/1st euphonium	2	4	3
Part III Bb tr	1st trombone/1st tenor tuba	-	4	-
Part III Eb	2nd and 4th horn/2nd horn (b.b.)/alto clarinet	1	3/2	1
Part III F	2nd and 4th horn	2	2	-
Part III C	1st trombone (baritone C ad lib.)	2	2	-
Part IV Bb tr	bassclarinet/2nd baritone/2nd trombone/ 2nd euphonium/Bb bass	1	4	4
Part IV Bb tr	2nd and 3rd trombone/2nd tenor tuba/Bb bass	-	6	-
Part IV Eb tr	baritone sax./Eb bass	1	2	2
Part IV Eb tr	Eb bass	-	2	-
Part IV C	2nd trombone/basstrombone/baritone C/ basstuba C (8va bassa)/contra bass	10	8	1
Percussion		3	3	3

Score C

ORLANDO SUITE

arr. Jan de Haan

I Audite Nova

Duits Lied/Chanson Allemande/German Song/Deutsches Lied

1 ANDANTE 2 3 4 5 poco allarg. 6 Leggiero $\text{♩} = + 80$

f *mf* *mf* *mf* *mf*

s.d. no snares
mf
tambourine

7 8 9 10 11 12 13

f *p* *f* *p* *f* *p* *f* *p*

- bass *p*

Bernhard Schmid (1520-1595)

SUITE 1500

arr. Jan de Haan

I Instrumentalstück

1 *Andante* ♩ = 80

mp - pp

Musical notation for measures 1-6, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is in a slow tempo (Andante) with a quarter note equal to 80 beats per minute. The dynamic range is marked as mezzo-piano to pianissimo (mp - pp).

7

1 2

mf - p

Musical notation for measures 7-11, including a first and second ending. The dynamic range is marked as mezzo-forte to piano (mf - p).

12

Musical notation for measures 12-17.

18

mf

Musical notation for measures 18-23, with a dynamic marking of mezzo-forte (mf).

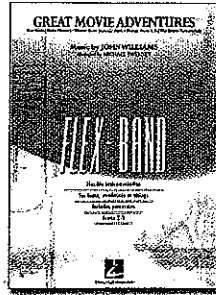
24

p *mf* *poco allargando*

Musical notation for measures 24-29, with dynamic markings of piano (p), mezzo-forte (mf), and a tempo change to poco allargando.

DISC 3

FLEX-BAND



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 Music by JOHN WILLIAMS
 Arranged by MICHAEL SWEENEY

Part 1: Flute, Clarinet, Trumpet, Trombone, Tuba
 Part 2: Clarinet, Trumpet, Trombone, Tuba
 Part 3: Trumpet, Trombone, Tuba
 Part 4: Trumpet, Trombone, Tuba
 Part 5: Bass

Perussion 1, Perussion 2, Mallet Perc., Triangles

Outstanding title selection, from the best in movie music to classic pop and rock.

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 arr. Paul Lavender
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BLACK FOREST OVERTURE

MICHAEL SWEENEY (ASCAP)

PART 1 Intensely (♩ = 138)

Flute/Oboe *mp grad. cresc.* *a2* Fl. Ob.

B♭ Clarinet/
B♭ Trumpet *mp grad. cresc.*

Violin *mp grad. cresc.*

PART 2

B♭ Clarinet/
B♭ Trumpet *mp grad. cresc.*

E♭ Alto Sax. *mp grad. cresc.*

Violin *mp grad. cresc.*

PART 3

T. Sax. *p* (stagger breathing) *mp grad. cresc.*

B♭ Clarinet/
B♭ Tenor Sax. *p* (stagger breathing) *mp grad. cresc.*

E♭ Alto Sax./
E♭ Alto Cl. *p* (stagger breathing) *mp grad. cresc.*

F Horn *p* (stagger breathing) *mp grad. cresc.*

Violin *p* *mp grad. cresc.*

Viola *p* *mp grad. cresc.*

PART 4 Intensely (♩ = 138)

B♭ Tenor Sax. *p* *mp grad. cresc.*

F Horn *p* *mp grad. cresc.*

Cello/Trombone/
Baritone/Bassoon *p* *mp grad. cresc.*

PART 5 *p* *Opt. div. (top notes opt.)* *mp grad. cresc.*

B♭ Bass Clarinet
(E♭ Baritone Sax.) *p* *mp grad. cresc.*

Cello/Trombone/
Baritone/Bassoon *p* *mp grad. cresc.*

Tuba
(Bass) *p* *mp grad. cresc.*

Percussion 1

Percussion 2 Wind Chimes (let ring) Sus. Cym. (soft mallets) Triangle *mf*

Mallet Perc. F, C

Timpani

1 2 3 4 5 6

American Instrumental Ensemble Series

James Curnow, Editor

- **Sold by individual title.** (See Price List Order Form)
- **All scores are full scores.**
- **Each score contains a Keyboard/Condensed Score for study.**
- **A Keyboard/Condensed Score/Part is included for piano/organ.**
- **Percussion and euphonium parts appear on the score but may be treated as optional.**
- **Each measure is numbered for easy reference.**

The *American Instrumental Ensemble Series* offers practical, playable arrangements for the full gamut of brass combinations from small brass ensembles to brass bands with complete instrumentation.

Each annual edition replicates the successful format of the inaugural 1987 edition with sixteen fresh, contemporary arrangements written at four specific graded levels. With four carefully defined levels of difficulty music directors have a valuable tool for the selection of music appropriate for the abilities of their groups from developing first-year combinations to the most advanced ensembles.

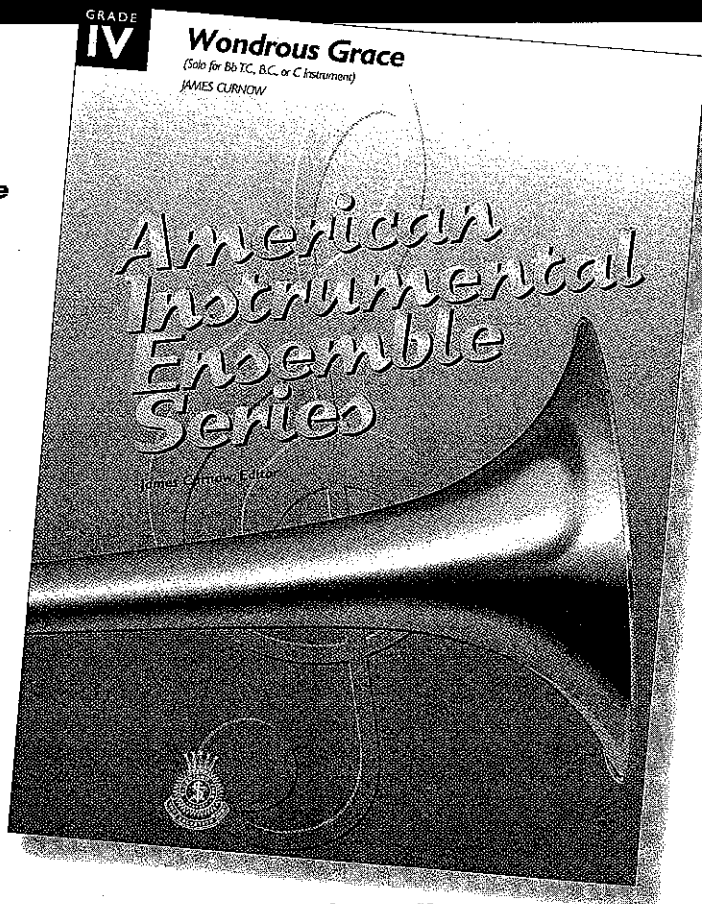
The *American Instrumental Ensemble Series* has been designed to offer the director optimal versatility. There is a wide range of choice first in covering the basic quartet instrumentation, and then in assigning parts for larger ensembles.

The optional euphonium/baritone V part and the optional percussion parts are not unimportant and their inclusion greatly enhance these arrangements.

There are a number of non-score parts and these provide transpositions for F horn, and Bass Clef trombone, euphonium/baritone and tuba. A C instrument part is added for optional flute, oboe and violin. This series will be helpful to the growing number of church and school instrumental directors, who are adapting the *American Instrumental Ensemble Series* for their concert band and orchestra ensembles (see *Adapting the American Instrumental Ensemble Series for Concert Band or Orchestra* on facing page).

A special feature of the *American Instrumental Ensemble Series* is the addition of a keyboard condensed score (and beginning with the 1994 editions a keyboard condensed score part). This is helpful to conductors for score study and is valuable when a part is missing in the ensemble during rehearsal and performance. These arrangements should never be performed without the four primary parts and the keyboard/score/part could be employed to play the missing part(s) on a keyboard instrument.

A demonstration recording (cassette 1987-1994, and CD from 1995) is produced for



each annual edition of the *American Instrumental Ensemble Series*. This attractive addition to Salvation Army recorded music literature will be useful to bandmasters and music directors in their repertoire planning and rehearsal preparation.

While this music is primarily intended for worship and evangelistic services, it will also be appropriate for concerts and educational use. Each arrangement includes a well-known hymn tune or gospel song that is clearly presented, allowing the import of the hymn and song texts to provide an unambiguous gospel message.

Grade Level Criteria

Grade I

Grade I is targeted at beginning ensembles and these very easy settings can be prepared for performance after just a few months of regular instruction. Rhythms have been kept extremely simple (whole, half and quarter notes) and 4/4, 3/4 & 2/4 are the acceptable time signatures. Articulation markings and dynamic changes are minimal. Keys are limited to B \flat , E \flat and A \flat Concert (i.e. C, F and B \flat for B \flat instruments, G, C and F for E \flat instruments etc.). With the short endurance of beginners, the maximum length is fifty (50) measures.

The pitch ranges for Grade I have been limited primarily to an octave (please note AIES range limitations for each of the four grade levels on this page).

Grade II

Grade II provides easy arrangements for developing ensembles with contrasting styles and interesting concepts, but still with very few technical demands. Both Grade I and Grade II will be useful for more advanced groups as additional basic repertoire.

Rhythms include eighth notes, but dotted quarter and dotted eighth rhythms are avoided. Ranges are extended and accidentals are more common (avoiding F \sharp 's and B \sharp 's etc.). Articulation and dynamic markings remain basic. The maximum length is expanded to sixty (60) measures.

Grade III

Grade III arrangements are written at an intermediate level of difficulty and represent a considerable step up from Grade II.

Sixteenth, triplet and dotted rhythms are added with a corresponding increase in overall rhythmic complexity.

There is a significant expansion of range, an extension of maximum length, and the full gamut of articulation markings and dynamics is employed.

Grade IV

Grade IV is appropriate for intermediate/advanced groups with a further extension of range and general difficulty. Conductors should be judicious when selecting Grade IV items and sufficient rehearsal time should be scheduled to permit the thorough preparation that will be required.

Instrumentation

Each titled set contains the following copies:

B♭ Cornet I	2
Optional C Instrument I	2
B♭ Cornet II	2
E♭ Horn II (F Horn part printed on reverse)	2
E♭ Horn III (F Horn part printed on reverse)	2
Trombone or Baritone III (B.C. part printed on reverse)	2
Optional Euphonium or Baritone V (B.C. part printed on reverse)	2
E♭ Tuba IV	2
B♭ Tuba IV (B.C. part printed on reverse)	2
Optional Bells	2
Optional Percussion	2
Soloist's Part	2
Keyboard/Condensed Score Part	1
Full Score with Keyboard/Condensed Score	1

For an instrumentation comparison to other music publications refer to the chart on page 2.

Adapting the American Instrumental Ensemble Series for concert band or orchestra

The following chart will be a helpful guide to church and school band directors who are adapting the American Instrumental Ensemble Series for their concert band and orchestra ensembles.

- Flute**— play C Instrument I - upper octave
- Oboe**— play C Instrument I - lower octave
- English Horn**— play F Horn II
- Bassoon**— play Trombone/Baritone B.C. III, Euphonium/Baritone B.C. V or Tuba B.C. IV - upper octave
- E♭ Soprano Clarinet**— no part provided
- 1st B♭ Clarinet**— play B♭ Cornet I
- 2nd & 3rd B♭ Clarinet**— play B♭ Cornet II
- E♭ Alto Clarinet**— play E♭ Horn III
- B♭ Bass Clarinet**— play B♭ Tuba IV— lower octave when divided
- E♭ Contra Alto Clarinet**— play E♭ Tuba IV
- B♭ Contra Bass Clarinet**— play B♭ Tuba IV— upper octave when divided
- E♭ Alto Saxophone**— play E♭ Horn II
- B♭ Tenor Saxophone**— play B♭ Trombone/Baritone III
- E♭ Baritone Saxophone**— play E♭ Tuba IV adjusting octaves where necessary
- Violin**— play C instrument I - divisi
- Viola**— no part provided
- Cello**— play Trombone/Baritone B.C. III, Euphonium/Baritone B.C. V or Tuba B.C. IV - upper octave
- String Bass** - play Tuba B.C. IV - upper octave
- Electric Bass** - play Tuba B.C. IV - upper octave
- Piano** - play Keyboard/Condensed Score Part
- Organ** - play Keyboard/Condensed Score Part
- Keyboard Synthesizer** - play C instrument I - simulate strings

Published annually.

For Jamie Bell

WONDROUS GRACE

I Know Whom I Have Believed
Amazing Grace
Solo for B♭ T.C., B.C., or C Instrument

Allegro moderato (♩ = 116 - 120)

MUABE 9743
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* Play lower note when Part IV is not a Tuba

Range Limitations

	Grade I	Grade II	Grade III	Grade IV
B♭ Cornet				
E♭ Horn				
Trombone or Baritone				
(Optional) Euphonium or Baritone				
E♭ Tuba				
B♭ Tuba				

SIMPLE GIFTS

James Curnow (ASCAP)

1
Fast with energy ($\text{♩} = 116$)
mf

2 3 4 5 6

Bb Cornet I

Bb Cornet II

E♭ Horn II

E♭ Horn III

Trombone III or Baritone

Optional Euphonium V or Baritone

E♭ Tuba IV

B♭ Tuba IV

Optional Percussion I Bells

Optional Percussion II Triangle Tambourine Woodblock Shave Drum Bass Drum Susp. Cym.

Keyboard Condensed Score

Part V *mf*

Part V *mf*

Tamb. *mf*

Fast with energy ($\text{♩} = 116$)
mf

2 3 4 5 6

Full Score

Menuetto and Trio

$\text{♩} = 128-138$
sempre leggiero et staccato

from Symphony #18 K. 130

W. A. Mozart/arr. Phillip M. Hash

1 2 3 4 5

Flute *mp* *f*

Oboe *f*

Clarinet 1 & 2 in B \flat *mp* *f*

Bass Clarinet in B \flat *mp* *f*

Alto Saxophone 1 & 2 *mp* *f*

Tenor Saxophone *f*

Baritone Saxophone *bs. cl.* *mp* *f*

Trumpet 1 & 2 in B \flat *clar.* *mp* *f*

Horn in F *f*

Trombone/Baritone/Bassoon *- tbn.* *mp* *+ tbn.* *f*

Tuba *f*

Snare Drum (opt.) *f*

Bass Drum (opt.) *f*

Triangle (opt.) *f*

Glockenspiel (opt.) *f*

Menuetto and Trio

4

A

Musical score for Menuetto and Trio, measures 6-11. The score is arranged in a grand staff with 14 parts. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets 1 & 2 (Cl. 1 & 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 & 2 (Tpt. 1 & 2), Horn, Trombone/Baritone/Bassoon (Tb./Bar./Bsn.), Tuba, Snare Drum (S. D.), Bass Drum (B. D.), Triangle (Tri.), and Glockenspiel (Glock.).

Measures 6-11 are marked with measure numbers 6, 7, 8, 9, 10, and 11. A boxed letter 'A' is positioned above measure 9. The *mf* dynamic marking is present in measures 9, 10, and 11 for several parts. The bass saxophone part includes a bracketed label 'bs. cl.' above measure 9.

CONDUCTOR
268555

NO CLAMS, JUST OYSTERS

BY GEORGE VINCENT (ASCAP)

LATIN GROOVE ♩ = 150

1ST D FLUTE (OPTIONAL)
2ND D FLUTE (OPTIONAL)
1ST B♭ CLARINET (OPTIONAL)
2ND B♭ CLARINET (OPTIONAL)
1ST E♭ ALTO SAXOPHONE
2ND E♭ ALTO SAXOPHONE
1ST B♭ TENOR SAXOPHONE
2ND B♭ TENOR SAXOPHONE (OPTIONAL)
1ST B♭ TRUMPET
2ND B♭ TRUMPET (OPTIONAL)
1ST TROMBONE
2ND TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS


CHORDS WRITTEN ON PAPER

1 2 3 4 5 6 7 8

CONDUCTOR
26860S

FUN AND GAMES

By CHUCK MANGIONE
Arranged by MIKE STORY

BRIGHT SWING TEMPO ♩ = 144-156 (SWING EIGHTHS) 

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE (OPTIONAL)

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

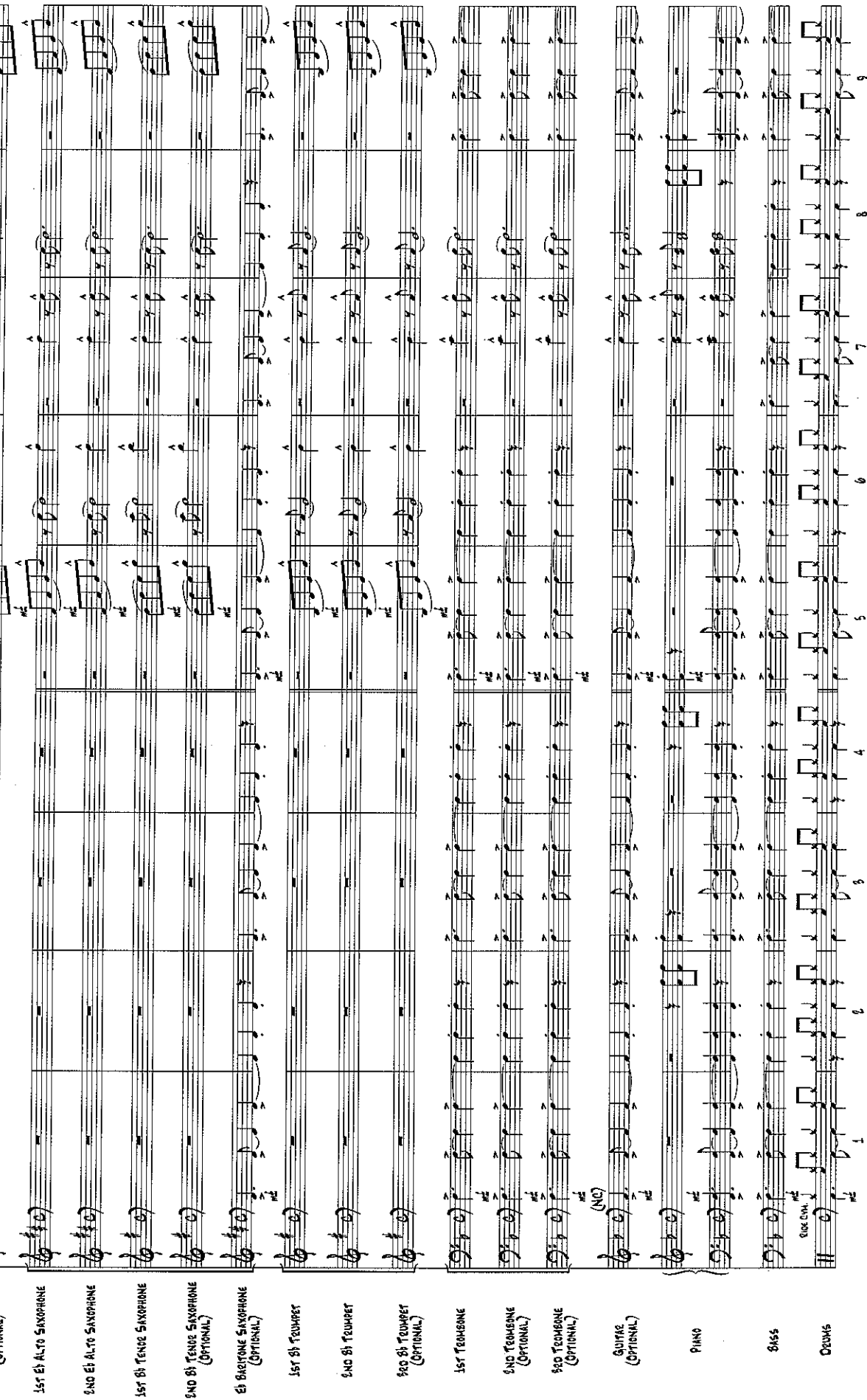
3RD TROMBONE (OPTIONAL)

GIITAR (OPTIONAL)

PIANO

BASS

DRUMS



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00841353	Piano	\$15.95
00841354	Bass	\$15.95
00841355	Drums	\$15.95
00841356	C Treble/Vibes	\$12.95
00841357	Conductor	\$29.95

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00841621	Clarinet	\$12.95
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00841623	Tuba	\$12.95

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- Written for full band, playable with 3 Saxes, 2 Tpts., 1 Tbn., Rhythm
- Each arrangement is a self-contained teaching unit with exercises for melody, rhythm and improvisation
- Full-length recordings included with each arrangement

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BALLAD FOR A BLUE HORN

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BASIN STREET BLUES

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By Mike Steinel • 07011161/\$35.00

BUBBERT'S GROOVE

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SO THERE!

By Michael Sweeney • 07011059/\$35.00

SO WHAT

arr. Michael Sweeney • 07010742/\$40.00

SUNDAY AFTERNOON

By Mike Steinel • 07010746/\$35.00

TAKE THE "A" TRAIN

Billy Strayhorn/arr. Michael Sweeney
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LITTLE BIG BAND SERIES - Grade 3-4

- Scored for 6 horns (3 saxes, 2 trumpets, trombone) plus rhythm section
- Includes additional optional parts for alto, tenor and trombone
- Perfect for smaller programs or additional ensemble opportunities



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ALTO SAX
 TENOR SAX
 BARITONE SAX
 TRUMPET 1
 TRUMPET 2
 TROMBONE
 GUITAR
 PIANO
 BASS
 DRUMS

Musical score for a jazz ensemble. The score is written for Alto Sax, Tenor Sax, Baritone Sax, Trumpet 1, Trumpet 2, Trombone, Guitar, Piano, Bass, and Drums. The key signature changes to A major at measure 8. Harmonic annotations include A, A7, F7, Cm7, Eb, and Eb7. The score includes a circled '8' at the beginning of the Alto Sax part.