

Small Band Programs: Strategies for Success

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Strasburg, Illinois High School Band, 1936 (Total school population = 45 students in grades 9-12; 22% in band)

Illinois State University Band Director Workshop
Wednesday, June 12, 2019
3:30pm-4:25pm
Cook Hall 212

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 Associate Professor/Coordinator of Music Education at Illinois State University in Normal. He holds an Ed.D. in music education from the University of Illinois at Urbana-Champaign, a M.M in wind conducting from Northwestern University, and a B.M. in music education from Millikin University.

Dr. Hash is an active scholar and has recently published in several research and practitioner journals. He has published arrangements for band, strings, and small ensembles with Grand Mesa Music, BRS Music, and Daehn Publications. Conference presentations include research topics, as well as sessions on instrumental music education, mentoring student teachers, assessment, and music teacher evaluation.

Dr. Hash taught music education at Calvin College in Grand Rapids, Michigan, from 2004-2017. From 1989-2004, he taught elementary, middle school, and high school band in the Chicago area, and from 1994-2004, served as choir director at the Christian Reformed Church of Western Springs, Illinois. He has received the Citation of Excellence from the National Band Association on two occasions, as well as the Outstanding Chicagoland Music Educator Award and an honorary membership in the Michigan School Band and Orchestra Association. Bands under his direction have performed at the University of Illinois Superstate Concert Band Festival and the Illinois Music Educators Association All-State Conference. Dr. Hash is a member of the National Association for Music Education, the National Band Association, and Phi Beta Mu International Bandmasters Fraternity.

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.

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 – 98.99 Vandoren 5RV Lyre - \$72.95 Vandoren B45 - \$76.45 Reeds: Vandoren Mitchell Lurie	J. D. Hite Premiere- \$19.89 Reeds: Rico Royal La Voz
Bass Clarinet	Selmer C* - \$174.95 Reeds: Vandoren Mitchell Lurie	J. D. Hite – 79.95 Reeds: Rico Royal La Voz
Saxophone	Selmer C* (S80) Alto – \$119.79 Tenor – \$139.79 Bari - \$213.99 Reeds: Vandoren Fred Hemke	J. D. Hite Premiere Alto - \$24.65 Tenor - \$27.99 Bari - \$89.95 Reeds: Rico Royal Lavoze

Trumpet/ Cornet	Bach 5c or 3c – \$32.99	Woodwind & Brasswind 2002 series 5c or 3c - \$17.99 Faxx cornet m.p. 5c - \$23.99
Horn	Bach 12 - \$32.99 Shilke 27 - \$36.99 Holton Farkas model MC – \$34.99	
Trombone/ Euphonium	Bach 6½ AL – \$42.99 (small sk.)	Woodwind and Brasswind 2002 series or Faxx 6½AL – 26.99 (small sk.)
Euphonium	Shilke 51D – 48.99 (small sk.)	Yamaha 51D – 33.99 (small sk.)
Tuba	Conn Helleberg 120 silver – \$55.99	Woodwind and Brasswind 2002 series or Faxx 24AW or Helleberg style – \$44.99

- 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*
 - *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.

Bb 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.

Eb 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.

Bb 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.

Bb 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.

Bb 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.

Bb 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. All accidentals on bass clef B, E, and A will be raised ½ step (e.g., bass clef B natural becomes treble clef G#). Give the part to an EEb contra-alto clarinet to cover the bass line. It can also be used by an Eb 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 Eb 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 1,040 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** (www.bandmusicpdf.org) and **Band Music PDF Library Scan** (<http://www.bandmusicpdfscans.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 saxophones 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

Medieval

A Medieval Banquet	2	Ken Singleton	Grand Mesa
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Renaissance

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

Baroque

Adagio	3	Albinoni/de Hann	De Haske
Aria and Fugue	2	Handel/Osterling	Ludwig
Air and March	2	Purcell/Gordon	Bourne
Bach and Before (Choral Collection)	2	compiled by David Newell	Kjos
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 Hann	De Haske
Prelude and Fugue in Bb Major	3	Bach/Moehlman	Warner Brothers
Prelude and Fugue in D minor	3	Bach/Moehlman	Belwin Mills
Sarabande and Gavotte	2	Corelli/Johnson	Rubank/Hal Leonard
Wolsey's Wilde	2	Byrd/Hartzell	Grand Mesa

Classical

Andantino	1+	Haydn/Davis	Grand Mesa
Ave Verum Corpus	2	Mozart/Buehlman	Ludwig
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
Minuet and Trio (from Symp. #35)	2	Mozart/Longfield	Hal Leonard
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

Romantic/20th Century

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

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 marches by **John Philip Sousa** 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.

Resources on Performance Practice

Carse, A. (1964). *The history of orchestration*. New York: Dover.

Conductors and arrangers will find this a valuable text when transcribing or programming music from historical time periods. The growth of the orchestra and the development of individual instruments are covered in detail from the 16th through the 18th centuries. (original work published 1925)

Dart, T. (1963). *The interpretation of music*. New York: Harper & Row.

This book is an excellent resource on performance practice from the middle ages through the eighteenth century. Information on orchestration, rhythmic interpretation, ornamentation, and style are included. Although it is out of print, copies are available online at a reasonable cost from used book vendors (e.g., Borders Marketplace).

Miles, R. (Ed.). (1997-2009). *Teaching music through performance in band* (Vols. 1-7). Chicago: GIA.

Now a standard text for students and practicing teachers alike, this series details the best repertoire for bands of all levels. Descriptions and analysis are provided for works at the grade 2 through grade 6 levels. Companion recordings provide students and directors with a performance model of the highest caliber. The world's leading band directors have authored additional chapters on curriculum, performance practice, etc. This is an excellent source for directors striving to meet state and national standards for music education.

Website

International Music Score Library Project (IMSLP) <http://imslp.org/>. The IMSLP attempts to create a virtual library containing all public domain musical scores, as well as scores from composers who are willing to share their music with the world without charge. This site is excellent for music educators wishing to compare arrangements of Western masterworks with their original source, arrangers looking for material to transcribe for school bands and orchestras, and college professors and students looking for scores to study and conduct. Now in its fourth year, the IMSLP is quite extensive and contains thousands of musical scores.

One Size Fits All Band Book <http://www.osfabb.com>. This site contains arrangements of familiar folk, patriotic, holiday, and classical music at the grade .5-3 levels for flexible instrumentation. All music is free of charge. PDF scores and parts all must be downloaded separately. Although directors will likely not want to program an entire concert of these arrangements, they are useful for very small bands and when a familiar piece is needed for a special occasion.

Flex-Band Series

Hal Leonard Publishers

Hal Leonard's innovative *Flex-Band* series is designed to provide exciting music for bands with incomplete or unbalanced instrumentation. Written using just five parts (plus percussion), these arrangements will work with virtually ANY combination of brass, woodwinds, or even strings. These titles are arranged by Michael Sweeny, Paul Murtha, Paul Lavender, and Jay Bocook. There are approximately 120 titles available, such as:

Armed Forces on Parade - 4002593 - \$40.00
Aztec Fire - 4002625 - \$50.00
Best of the Beatles – 10098041 - \$50.00
Black Forest Overture - 4002627 - \$50.00
Born to Be Wild - 4002467 - \$40.00
Evil Ways - 4002495 - \$40.00
Gap Creek - 10052923 – \$50.00
Great Movie Adventures - 4002502 - \$50.00
The Hey Song (Rock & Roll - Part II) - 4002493 - \$40.00
The Incredibles - 4002595 - \$40.00
Mission: Impossible Theme - 4002461 - \$40.00
Pirates of the Caribbean - 4002463 - \$40.00
The Simpsons - 4002621 - \$40.00
Shackelford Banks – 10084117 - \$50.00
Smoke on the Water - 4002623 - \$40.00
SpongeBob SquarePants - 4002465 - \$40.00
White Christmas - 4002497 - \$40.00

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

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 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). Title include:

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

England's Heritage - 44004805 - \$24.95

An Irish Stew - 44004800 - \$24.95

Jamaican Gems - 44004812 - \$24.95

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

Build a Band Series - Barnhouse

The **Build-A-Band Series** provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. (Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Also included are various percussion parts which are optional but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard, or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate. Titles include:

American Patrol, A Festival of Hymns, Christmas Trilogy, Free Spirit Overture, Coast Guards March, Hungarian Dance #5, Danny Boy, March from Second Suite, A Patriotic Treasure, Two Bagatelles, El Relicario, Wild Horse Canyon, Themes from the Nutcracker, William Tell Overture, The Thunderer.

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*; *Sambaendo*; *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?" "Am I honoring the composers' intentions?" 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 most 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 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



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

Conductor
Concert Pitch

Concert Band Warm-ups

Long Tones

1  (like B nat.)

F Concert Scale

2 

F Concert Scale in 3rds

3 

Bb Concert Scale

4 

Bb Concert Scale in 3rds

5 

Eb Concert Scale

6 

Eb Concert Scale in 3rds

7 

Ab Concert Scale

8 

Ab Concert Scale in 3rds

9 

Lutheran Chorales

arr. Phillip M. Hash

1 Winchester Old

Flute/Picc. (S)

Oboe (S)

Clarinet in B \flat 1 (S)

Clarinet in B \flat 2 (A)

Clarinet in B \flat 3 (T)

B \flat Bass Clarinet/
Euph. TC (B)

Alto Saxophone 1 (S)

Alto Saxophone 2 (A)

Tenor Saxophone (T)

Baritone Saxophone (B)

Trumpet 1 in B \flat (S)

Trumpet 2 in B \flat (A)

Horn in F (T)

Trombone 1 (T)

Trombone 2/Euph./
Bassoon (B)

Tuba (B)

Timpani (opt.)
F, B \flat , C

Mallets (opt.) (S)

1

2

3

4

5

This musical score page contains 13 staves for woodwind and brass instruments. The instruments listed on the left are: Fl./Picc., Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. (two staves), Hn., Tbn. 1, Tbn. 2/Euph., Tba., Timp., and Mallets. The score is written in 3/4 time with a key signature of one sharp (F#). Measures 6, 7, 8, and 9 are indicated at the top of the staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The page concludes with a double bar line and repeat dots at the end of each staff.

5 Windsor

51 52 53 54 55 56 57 58 59

Fl./Picc.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt.
Tpt.
Hn.
Tbn. 1
Tbn. 2/Euph.
Tba.
Timp.
Mallets

5

Three-Part Chorales

arr. Phillip M. Hash

1 "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.)

The score is written for 14 instruments in a 3/4 time signature with a key signature of one sharp (F#). The music is divided into seven measures, with measure numbers 1 through 7 indicated above the Flute staff. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and percussion in the lower staves.

Musical score for a band, measures 8-14. The score is written 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/Euphonium (Tbn./Br./Bsn.), Tuba (Tba.), and Mallet Percussion (Mal. Per.). The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments. Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated above the Flute staff. The key signature changes from one sharp (F#) to two flats (Bb, Eb) 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/Saxophone (Tbn./Br./Bsn.), Tuba (Tba.), and Mallet Percussion (Mal. Per.). The score is written in 4/4 time with a key signature of one flat (B-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. The score is presented on a single page with a double bar line at the end of the piece.

FLUTE

Folk Song Suite (I. - March)

mes. 65-68 - original vs. simplified

R. Vaughan Williams

Original Passage

Musical notation for the original passage, measures 65-68. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The melody consists of eighth notes and quarter notes.

#1 - 8vb

Musical notation for #1 - 8vb, measures 65-68. The key signature is three flats and the time signature is 6/8. The melody is a simplified version of the original passage.

#2 - Dovetail beat 1

Musical notation for #2 - Dovetail beat 1, measures 65-68. The key signature is three flats and the time signature is 6/8. The melody features dotted eighth notes and quarter notes.

#3 - Dovetail beat 2

Musical notation for #3 - Dovetail beat 2, measures 65-68. The key signature is three flats and the time signature is 6/8. The melody features dotted eighth notes and quarter notes.

#4 - Dovetail beat 1 (8vb)

Musical notation for #4 - Dovetail beat 1 (8vb), measures 65-68. The key signature is three flats and the time signature is 6/8. The melody features dotted eighth notes and quarter notes.

#5 - Dovetail beat 2 (8vb)

Musical notation for #5 - Dovetail beat 2 (8vb), measures 65-68. The key signature is three flats and the time signature is 6/8. The melody features dotted eighth notes and quarter notes.

#6 - 1st note of beat only

Musical notation for #6 - 1st note of beat only, measures 65-68. The key signature is three flats and the time signature is 6/8. The melody consists of single eighth notes.

#7 - 1st note of beat only 8vb

Musical notation for #7 - 1st note of beat only 8vb, measures 65-68. The key signature is three flats and the time signature is 6/8. The melody consists of single eighth notes.

AIR AND MARCH

FULL SCORE

Moderato

By HENRY PURCELL

Arranged by PHILIP GORDON

Flute & Piccolo
Oboe
Eb Clar. I
Bb Clar. II
Alto Clar.
Bass Clar.
Bassoon
Alto Sax. II
Tenor Sax.
Baritone Sax.
Bb Cornet I
Bb Cornet II
F Horns I
F Horns II
Tromb. I
Tromb. II
Baritone
Basses
String Bass
Timpani F-Bb
Drums

Inscribed to Dr. Raymond F. Dvorak

Full Score

5½ Minutes

PRELUDE AND FUGUE

Bb MAJOR
For Band

JOHANN SEBASTIAN BACH

Transcribed by ROLAND L. MOEHLMANN

Moderato

D♭ Piccolo
 Flutes I II
 Oboes I II
 English Horn (non essential)
 Bassoons I II
 B♭ Clarinets I II
 Alto Clarinet
 Bass Clarinet
 E♭ Alto Sax. I
 E♭ Alto Sax. II
 B♭ Tenor Sax.
 E♭ Baritone Sax.

Moderato

B♭ Cornets I II
 Horns in F I II III IV
 Trombones I II III
 Baritone
 Tuba
 Timpani B♭-F

Full Score

Menuetto and Trio

♩=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

Fl. 6 7 8 9 10 11

Ob.

Cl. 1 & 2

B. Cl.

A. Sax.

T. Sax.

B. Sax. bs. cl.

Tpt. 1 & 2

Horn

Tb./Bar./Bsn.

Tuba

S. D.

B. D.

Tri.

Glock.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

ACTIVITY

Piano-Conductor

MARCH

HAROLD BENNETT

1401

ff *Tromba.* *Cyb.* *Cyb.*

TRIO

p-ff

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To the Ohio School Band Association

Conductor

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Piccolo

AT SIGHT

MARCH

HAROLD BENNETT

R 20

E♭ Clarinet

AT SIGHT

MARCH

HAROLD BENNETT

R 20

1st B♭ Clarinet

ORANGE BOWL

FIELD MARCH

CALVIN COLLEGE
HENRY FILMORE

R 138

Bass Saxophone

AT SIGHT

MARCH

HAROLD BENNETT

R 20

Officer of the Day March.

E♭ Cornet.

R. B. HALL.

92 *ff*

1 2 *f* *p*

Officer of the Day March.

1st & 2d E♭ Altos.

R. B. HALL.

92 *ff*

Officer of the Day March.

1st & 2d B♭ Tenors
or Trombones

R. B. HALL.

92 *ff*

Officer of the Day March.

B♭ Bass or
3d Trombone

R. B. HALL.

92 *ff*

Officer of the Day March.

3d Trombone or
B♭ Bass

R. B. HALL.

92 *ff*

49

Badge of Honor

Conductor Score
011-2595-00

Concert March

by Ken Harris

March Tempo (♩ = 120/128)

Flute
ff *mf*

Oboe/Bells
ff

B^b Clarinet 1
ff *mf*

B^b Clarinet 2
ff *mf*

B^b Bass Clarinet
ff *mf*

E^b Alto Sax 1
ff *mf*

E^b Alto Sax 2
A. Cl.
ff *mf*

B^b Tenor Sax
ff *mf*

E^b Baritone Sax
ff *mf*

B^b Trumpet 1
ff *mf*

B^b Trumpet 2
ff *mf*

F Horns
ff *mf*

Trombone
Baritone
Bassoon
ff *mf*

Tuba
ff *mf*

Cymbals
ff

SD
BD
ff *mf*

Keyboard (opt.)
ff *mf*

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

Orlando di Lasso

ORLANDO SUITE

arr. Jan de Haan

Instrumentation:

		band	harmonie/fanfare	brassband
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 	tenor sax./1st baritone/1st trombone/1st euphonium	2	4	3
Part III Bb 	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 	bassclarinet/2nd baritone/2nd trombone/ 2nd euphonium/Bb bass	1	4	4
Part IV Bb 	2nd and 3rd trombone/2nd tenor tuba/Bb bass	-	6	-
Part IV Eb 	baritone sax./Eb bass	1	2	2
Part IV Eb 	Eb bass	-	2	-
Part IV C	2nd trombone/basstrombone/baritone C/ basstuba C (8va bassa)/contra bass	10	8	1
Percussion		3	3	3

Orlando di Lasso

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

s.d. no snares
tambourine

7 8 9 10 11 12 13

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

f - bass *p*

Bernhard Schmid (1520-1595)

SUITE 1500

arr. Jan de Haan

I Instrumentalstück

1 *Andante* ♩ = 80

mp - pp

7

mf - p

12

18

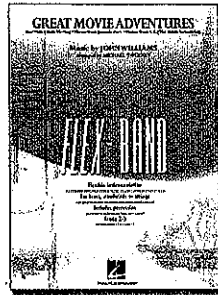
24

poco allargando

p *mf*

DISC 3

FLEX-BAND



Flex-Band – The Ultimate in Flexible Instrumentation – Grade 2-3

Hal Leonard's innovative Flex-Band series is designed to provide exciting music for the many music programs that struggle with incomplete or unbalanced instrumentation.

Written using just five parts (plus percussion), these arrangements will work with virtually ANY combination of brass, woodwinds, or even strings.

Here's how Flex-Band can solve even your most severe instrumentation problems:

Great Movie Adventures

John Williams/arr. Michael Sweeney
Includes themes from *Star Wars*, *Jurassic Park*, and *E.T.: The Extra-Terrestrial*.
04002502.....\$50.00

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Mike Leander and Gary Glitter/arr. Paul Lavender
Everybody's favorite sports anthem!
04002493.....\$40.00

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Sonny Henry/arr. Paul Lavender
Made famous by the group Santana, this is Latin/Rock at its best.
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arr. Michael Sweeney
Here's a stirring medley of marches from our American military. Includes: "The Marine's Hymn," "The Caissons Go Rolling Along," and "Anchors Aweigh."
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Unique and entertaining theme music from the popular animated film.
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arr. Paul Lavender
04002465.....\$40.00

BLACK FOREST OVERTURE

MICHAEL SWEENEY (ASCAP)

PART 1 Intensely (♩ = 138)

Flute/Oboe *a2* *mp grad. cresc.* Fl. Ob. 1

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.*

Cl. *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

B♭ Bass Clarinet
(E♭ Baritone Sax.) *p* *Opt. div. (top notes opt.)* *mp grad. cresc.*

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

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

Percussion 1

Percussion 2

Mallet Perc.

Timpani

1 2 3 4 5 6

Wind Chimes (let ring) Sus. Cym. (soft mallets) Triangle

F, C

Free Spirit Overture

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- C Treble Part 1
- High B \flat Part 1
- High E \flat Part 1
- C Treble Part 2
- High B \flat Part 2
- High E \flat Part 2
- F Horn Part 2
- F Horn Part 3
- Viola Part 3
- Low B \flat Part 3
- Low E \flat Part 3
- Bass Clef Part 3
- Low B \flat Part 4
- Low E \flat Part 4
- Bass Clef Part 4
- Bass
- Tuba
- Mallet Perc.
- Keyboards
- Cymbals (Stick on Sus. Cym.)
- Snare Drum
- Bass Drum
- Timpani

The score is written in 4/4 time with a key signature of one flat (B \flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The page is numbered 2, 3, 4, 5, and 6 at the bottom of the staves.

A CHRISTMAS TRILOGY

Arranged by Scott Stanton

Hark! The Heavly Angels Sing - Silent Night - Angels We Have Heard On High

Allegro $\text{♩} = 124$

The musical score is arranged in 4/4 time with a tempo of Allegro (♩ = 124). It features 20 parts: C Treble Part 1, High B \flat Part 1, High E \flat Part 1, C Treble Part 2, High B \flat Part 2, High E \flat Part 2, F Horn Part 2, F Horn Part 3, Viola Part 3, Low B \flat Part 3, Low E \flat Part 3, Bass Clef Part 3, Low B \flat Part 4, Low E \flat Part 4, Bass Clef Part 4, Bass, Tuba, Guitar (optional), Mallets (optional), Keyboards (optional), Cymbals, Snare Drum, Bass Drum, and Timpani (optional). The score is divided into four measures, with dynamics ranging from *p* (piano) to *ff* (fortissimo). The guitar part includes markings for *NC* (natural chord) and *C⁷ sus* (C major 7 suspended). The mallets part includes a note: "Marimba/Vibes (add opt. Chimes on down beat of each measure)".

5 Hark! The Herald Angels Sing

The musical score is arranged for a large ensemble. The instruments and parts include:

- C-1, C-2
- Bb-1, Bb-2, Bb-3, Bb-4
- Eb-1, Eb-2, Eb-3, Eb-4
- Hn-2, Hn-3
- Vla-3
- BC-3, BC-4
- Bass
- Tuba
- Guitar (with chord diagrams)
- Mallets (melody cues only)
- Keyb. (Keyboard)
- Cym. (Cymbal)
- S. D. (Snare Drum)
- B. D. (Bass Drum)
- Timp. (Tympani)

The score is in 2/4 time and features a key signature of one flat (Bb). The guitar part includes the following chord diagrams:

F Dm7 F C F Am7 Bb Bb6 F C F F Dm7 C7 Dm7 G9 Am7 G/B C Fmaj7 G7 C

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.

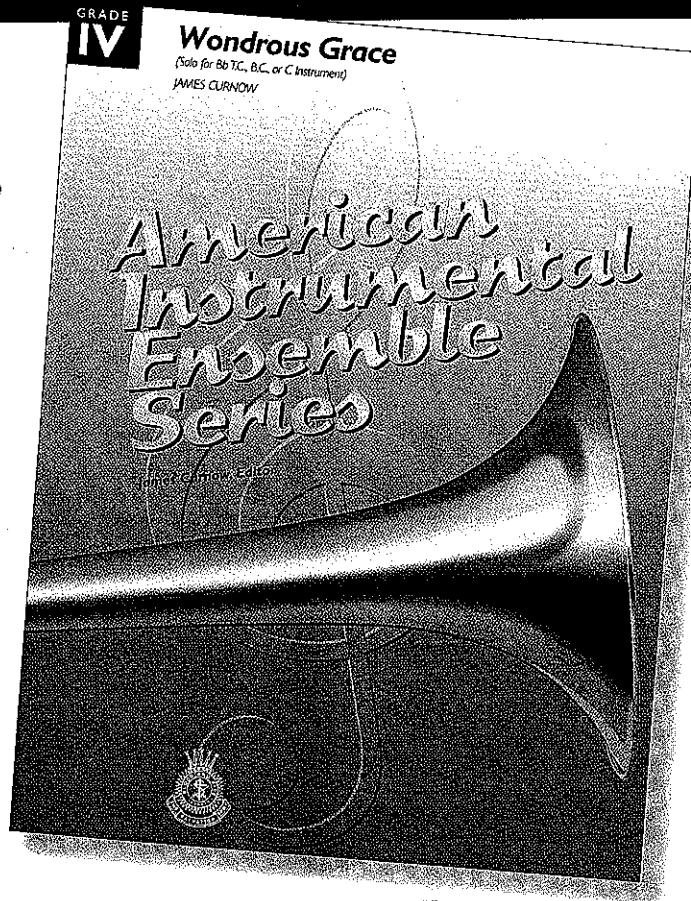
The *American Instrumental Ensemble Series* has been designed to offer the director optimal versatility. There is a wide range of choice first in covering the basic quartet instrumentation, and then in assigning parts for larger ensembles.

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.

WONDROUS GRACE

For Jamie Bell

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

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 (♩ = 116) *mf*

2 3 4 5 6

B♭ Cornet I

B♭ Cornet II

E♭ Horn II

E♭ Horn III

E♭ Horn III or Baritone

Trombone III or Baritone

Optional Euphonium V or Baritone *mf*

63 E♭ Tuba IV

E♭ Tuba IV

Optional Percussion I Bells

Optional Percussion II Triangle Tambourine Woodblock Snare Drum Bass Drum Supp. Cym. *mf*

Fast with energy (♩ = 116) *mf*

1 2 3 4 5 6

Keyboard Condensed Score

The image shows a page of a musical score for a brass and percussion ensemble. The score is written for the following instruments:

- Bb Cornet I
- Bb Cornet II
- Eb Horn I
- Eb Horn II
- Eb Horn III
- Trombone I
- Euphonium V
- Eb Tuba IV
- Bb Tuba IV
- Percussion I
- Percussion II

The score covers measures 7 through 13. Key features include:

- Measures 7-10:** Horns and tubas play a melodic line with dynamics ranging from *mf* to *f*. Percussion I and II play a rhythmic pattern.
- Measure 11:** A section for Baritone and Trombone instruments begins, marked *f*. The Euphonium V part is marked *f*.
- Measures 12-13:** The ensemble concludes with a melodic phrase, marked *mp*.

Bb Cornet I

Bb Cornet II

Eb Horn II

Eb Horn III

Trombone III

Euphonium V

Eb Tuba IV

Bb Tuba IV

Percussion I

Percussion II

Keyboard
Condensed
Score

CONDUCTOR
268855

NO CLAMS, JUST OYSTERS

By GEORGE VINCENT (ASCAP)

LATIN GROOVE ♩ = 158

1ST ♫ FLUTE (OPTIONAL)
2ND ♫ FLUTE (OPTIONAL)
1ST ♫ CLARINET (OPTIONAL)
2ND ♫ CLARINET (OPTIONAL)
1ST ♫ ALTO SAXOPHONE
2ND ♫ ALTO SAXOPHONE
1ST ♫ TENOR SAXOPHONE
2ND ♫ TENOR SAXOPHONE (OPTIONAL)
1ST ♫ TROMPET
2ND ♫ TROMPET (OPTIONAL)
1ST ♫ TEORBONE
2ND ♫ TEORBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

CHORDS WRITTEN ON PART

1 2 3 4 5 6 7 8

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CONDUCTOR
268606

FUN AND GAMES

By CHUCK MANGIONE
Arranged by MIKE STORY

80417 SWING tempo ♩ = 144-152 (SWING EIGHTHS)

1st FLUTE (OPTIONAL)
2nd FLUTE (OPTIONAL)
1st ALT SAXOPHONE
2nd ALT SAXOPHONE
1st TR TENOR SAXOPHONE
2nd TR TENOR SAXOPHONE (OPTIONAL)
E1 BARITONE SAXOPHONE (OPTIONAL)
1st B1 TRUMPET
2nd B1 TRUMPET
3rd B1 TRUMPET (OPTIONAL)
1st TRBONE
2nd TRBONE (OPTIONAL)
3rd TRBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

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By Mike Steinel • 07010746/\$35.00

TAKE THE "A" TRAIN

Billy Strayhorn/arr. Michael Sweeney
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- Perfect for smaller programs or additional ensemble opportunities



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OLEO

By **SONNY ROLLINS**
 Arranged by **MARK TAYLOR**

(FAST SWING ♩ = 280+) (♩ = ♩♩)

ALTO SAX

TENOR SAX

BARITONE SAX (TROMBONE)

TRUMPET 1

TRUMPET 2 (ALTO SAX)

TROMBONE (TENOR SAX)

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7



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

Chord symbols: F7(b9), Bb6, Cm7, F7, Bb6, Bb7/D, Eb6, Eb6, Eb6