

PA2 - Wynn

GEORGIA  
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GMEA MIDDLE SCHOOL  
CONCERT FESTIVAL LITERATURE

MUSI 5398: GMEA Middle School Concert Festival Literature | Bill Wynn

**MUSI 5398 GMEA Middle School Festival Literature  
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## Forward

Welcome to this review of some of the middle school literature on the Georgia Music Educator's Association's Large Group Performance Evaluation required lists. As I was considering possible ideas to present for this assignment, I wanted to select a proposal that not only addressed an area of weakness as identified by my American Band College entrance exam, but also a project with practical application in my daily routine as a middle school band director in North Georgia. This project thoroughly addresses both of these needs! Further, as I've now spent two summers at the American Band College, this project has become somewhat of a personal vendetta... why don't we have a larger focus on middle school literature in our program at ABC?

As a proud member of the fraternity of middle school band directors, I am increasingly aware of an institutional bias in our colleges and universities against middle school literature. As an example, of the 280 compositions on the ABC listening recordings, none of them appear on the GMEA Grade 1 music list. Now in the interest of full disclosure, only 173 of the compositions appear on the GMEA lists, so slightly over 100 of the selections could be Grade 1 music. More likely, though, the 100 pieces not on the GMEA list are more Grade 6 level pieces. In addition to having no representation from the GMEA Grade 1 list, there are only 9 representatives from the Grade 2 list, 24 selections from the Grade 3 list, and 31 compositions from the Grade 4 lists. Contrast that with 38 Grade 5 selections and a whopping 69 pieces from the Grade 6 lists. The Grade 6 list alone has more listening examples than all four middle school level lists combined.

I recall being mortified at the thought of being stuck in a middle school position when I graduated with my bachelor's degree from the University of Southern Mississippi! Since then, I've migrated to the beginning level ensembles and refused opportunities to move to prominent high school positions. I love teaching beginning band, starting students with a solid foundation, and sharing my joy for performing music. Am I to believe that there are no Grade 1 pieces worthy of being required listening in a program for band directors?

One final thought... In perusing the 2011 ABC Summer Notebook, I noticed that more of our Master's Degree candidates and graduates teach middle school than high school. Further, I'd imagine many of those high school directors do not have an advanced ensemble able to successfully perform Grade 6 literature. While awareness of "masterworks" is essential, shouldn't an assembly of music educators of our level recognize quality writing for less advanced technical abilities? For this project, I've focused on 10 pieces at each of the lower four levels of the GMEA Graded List. I've evaluated pieces from a range of well known obscure. I also tip my cap to those composers who write Grade 6 "masterworks" and yet still provide worthy, fun, exciting, and challenging literature for young ensembles. I've included a listening CD with each song reviewed, and all reviews and recordings are available at [www.WynnLiterature.com](http://www.WynnLiterature.com), a resource for band directors!

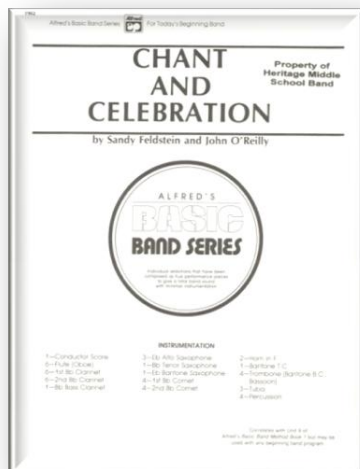
## About The Author

Bill Wynn is the Director of Bands at Heritage Middle School and is the Assistant Band Director at Heritage High School. Since opening in 2005, Heritage Middle School has had its symphonic, jazz, and percussion ensembles earn superior and grand champion ratings throughout the Southeastern United States. Mr. Wynn began the band program at Heritage Middle School after four years at Tyner Academy in Chattanooga, TN.

Before moving to Chattanooga, Mr. Wynn was an active musician in the Chicago area, performing as a bass trombonist with the Ravinia Festival Orchestra, the Elmhurst Symphony, the DuPage Symphony, the Southwest Suburban Symphony, and the Chicago Brass Choir and as a baritone vocalist with the Chicago Symphony Chorus, the Lyric Opera of Chicago, His Majesty's Clerkes, and the Ravinia Festival Chorus. He also taught brass lessons, master classes, theory, and ear-training at the MERIT School of Music.

In addition to his responsibilities at Heritage, Mr. Wynn is currently the low brass instructor at Cadek Conservatory of Music (Chattanooga, TN) and performs with the Chattanooga Symphony, Enigma Tuba Quartet, and the Chattanooga Trombone Quartet. Mr. Wynn's private brass students have been top All-State members in six states, principal players in the Chicago, Atlanta, Chattanooga, and St. Louis youth symphonies. Mr. Wynn holds a Bachelor of Music Education degree from the University of Southern Mississippi.





# CHANT & CELEBRATION

by Sandy Feldstein & John O'Reilly

Alfred Publishing Company, 1980

Grade: 1

Meter: 4/4

Duration: 2:46

Key: g minor, Bb Mixolydian

Tempo: Andante - Allegro

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1 & 2  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1&2  
Trombone  
Euphonium  
Tuba

Snare Drum  
Bass Drum

## Overview of the Piece

As the title implies, *Chant and Celebration* (1980) is designed in two parts. The “chant” is an andante section in the key of **g minor** which features a call and response between the woodwind and brass voices using only eighth, quarter, half, and whole note values. The chant ends on a full **g minor** chord, and leads right into the allegro “celebration” where the flutes and clarinets have an energetic quarter/eighth note melodic theme accompanied by quarter note chords in the brass and saxophone voices. The piece concludes without ever returning to the more somber “chant” motif.

As a musical experience, *Chant and Celebration* provides young musicians with an excellent opportunity to hear and perform modal melodies while feeling comfortable in keys related to their **Bb Major** “home key”.

## Musical Challenges

The composers do an excellent job of writing to the very beginning student. For this reason, there are no inherent range issues or problems with basic tone production. Students can focus on making this piece musical! Students should take care to make sure there is a good balance between the flute and clarinet “call” and the brass and saxophone “response”, as there could be a tendency for the brass section to play much stronger than the upper reeds. Similarly, instruments need to be aware of balance as they head into the allegro “celebration”, as again the brass and saxophone lines may have a tendency to be too heavy for good balance.

It would be a good idea to point out the change from A natural to A flat concert at measure 24 (allegro), this is a concept students must learn early and reinforce often, and the composers provide an excellent opportunity for just that here! Another challenge caused by immature playing will be sustaining the long four measure phrases in the “chant” section. Reminding students that softer playing may allow for longer phrases could help in two areas here: Balance and phrasing.

Surprisingly for a well written piece, the percussion parts are utilitarian at best. The director may consider using mallet instruments on the flute part, or writing in a part for triangle, suspended cymbal, or anything. The weak percussion parts are really the only drawback to this well-written piece for very beginning band.

CD track 1

# CHANT & CELEBRATION

by Sandy Feldstein & John O'Reilly

Alfred Publishing Company, 1980

## Performance Notes

Though *Chant & Celebration* (1980) is written for a very beginning band, it allows the young performers to play in modes and tonalities normally reserved for more advanced ensembles. Students should play close attention to beautiful, clear tone as they sustain the chorale section. Likewise, the celebration section should be played with clear tone, not too heavy, and not too fast. The celebration should be more "stately" than fast, with a sense of self-importance.

## About the Composers

**Sandy Feldstein** was a highly respected performer, composer, arranger, conductor and educator of national prominence. He was the recipient of numerous degrees, including a doctorate from Columbia University, and was an ASCAP award-winning composer. In the area of percussion, Dr. Feldstein distinguished himself as a leader in percussion education. As past president of the Percussive Arts Society, he was cited by that group for his contribution to the world of percussion. He was a frequent guest lecturer and clinician at universities and music conventions throughout the country. Regarded as a superstar in the educational field, Sandy Feldstein's music and books are still used by hundreds of thousands of young people all over the world every day. He was keenly attuned to the needs of the teaching community, and for that reason, he will always be known as an innovator in educational music. The industry lost Sandy as a great pioneer with his passing in 2007, but his dedication to music will never be forgotten.

**John O'Reilly** is one of the most-performed composers of band music in the world today. A recipient of numerous ASCAP awards, he has studied composition with Robert Washburn, Arthur Frackenpohl, Charles Walton and Donald Hunsberger. Mr. O'Reilly graduated from the Crane School of Music, State University of New York at Potsdam. In addition, he is the recipient of a Master of Arts in Composition and Theory degree from Columbia University. His years of teaching experience at elementary through college levels has provided him with insights and sensitivities to the needs of both student and educators. As co-author of *Accent on Achievement*, the *Yamaha Band Student* and *Strictly Strings*, Mr. O'Reilly has made a major impact on contemporary instrumental music education.



## GMEA 1

### Other Compositions by Sandy Feldstein

Chorale and Invention

Hymn and Folk Dance

[www.alfred.com/Company/Authors/SandyFeldstein](http://www.alfred.com/Company/Authors/SandyFeldstein)

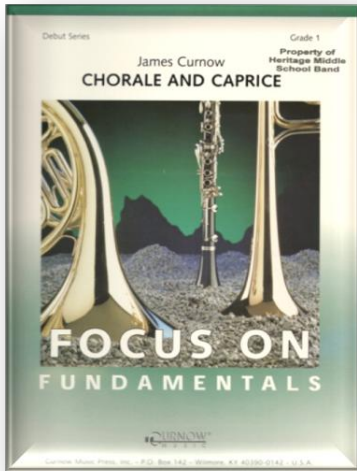
### Other Compositions by John O'Reilly

Chorale and Invention

Wood County Celebration

<http://www.alfred.com/Company/Authors/JohnOReilly>





# CHORALE & CAPRICE

by James Curnow

Curnow Music Press, 2003

**Grade:** 1

**Meter:** 4/4

**Duration:** 4:30

**Key:** g dorian, g minor

**Tempo:** Moderately = 76 - With Energy = 112

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1 & 2  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1&2  
Trombone  
Euphonium  
Tuba

Bells  
Chimes  
Xylophone  
Snare Drum  
Bass Drum  
Triangle  
Mark Tree  
Bongos  
Suspended Cymbal  
Timpani

CD track 2

## Overview of the Piece

Though the title refers to a two-movement work, this composition is actually divided into three diverse sections. The piece opens with an original chorale which continues to move back and forth between the **g dorian** mode and **g minor** tonal centers, and which features an exchange back and forth between the band colors of woodwinds vs. brasses. The chorale also focuses on expressive playing, which is later contrasted with the caprice.

The caprice features high energy, fast tempo, and many styles of accented notes. After the initial introduction of the caprice by the full band, references to the chorale are occasionally heard over the caprice melodic and rhythmic lines. After a fairly lengthy development, the chorale returns at twice the length of each note, while various motifs from the caprice are juxtaposed over it. This last section of the piece helps to draw the entire composition to both an exciting and musical conclusion.

## Musical Challenges

The opening chorale of this piece presents a wonderful opportunity to work on tone. From measures 1-11, the woodwinds carry the chorale. Spending time on this section, developing good tone, balance, and blend will help with intonation.

In measures 11-14, the brass takes over the chorale. This section will help to correct the same problems that were in the woodwinds. Measure 15-22 feature the entire ensemble playing a full forte and will require full, well-supported tones from each individual performer. Remember, if the individual and small ensemble tones are not well developed, the loud ensemble sound (and intonation) will not be good.

In the caprice, the style of playing is far more important than the exact tempo. The parts are heavily marked with style articulations and must be observed closely; otherwise the tempo will be greatly affected. The caprice also presents many opportunities to teach style, articulation, and dynamic contrast, which when working together appropriately, create energy and drive for this movement

Percussion is extremely important throughout the piece, whether delicate (chorale) or accented (caprice). Time must be spent on individual and ensemble technique and on listening to and playing with the full ensemble.

This is a great educational vehicle, but a very difficult Grade 1 piece.

# CHORALE & CAPRICE

by James Curnow

Curnow Music Press, 2003

## Performance Notes

The most important character of good musical performance is tone. Tone affects the sound, intonation, and the overall characteristic quality of the ensemble. Spending time on tuning will not help intonation without quality individual tones.

## About the Composer

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers for concert band and brass band. He is also Composer-in-residence (Emeritus) on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University, B.M. (Detroit, Michigan) and at Michigan State University, M.M (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Begian. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, National Band Association and the American Society of Composers, Authors and Publishers. In 1980 he received the National Band Association's Citation of Excellence. In 1985, while a tenured Associate Professor at the University of Illinois, Champaign-Urbana, Mr. Curnow was honored as an outstanding faculty member. Among his honors are inclusion in Who's Who in America, Who's Who in the South and Southwest, and Composer of the Year (1997) by the Kentucky Music Teachers Association and the National Music Teachers Association.

Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra (*Symphonic Variants for Euphonium and Orchestra*), the United States Army Band (Pershing's Own, Washington, D.C.-*Lochinvar*, Symphonic Poem for Winds and Percussion), Roger Behrend and the DEG Music Products, Inc. and Willson Band Instrument Companies (*Concerto for Euphonium and Orchestra*), the *Olympic Fanfare and Theme for the Olympic Flag* (Atlanta Committee for the Olympic Games, 1996), the Kentucky Music Teachers Association/National Music Teachers Association in 1997 (*On Poems of John Keats for String Quartet*) and Michigan State University Bands (John Whitwell, Director of Bands) in honor of David Catron's twenty-six years of service to the University and the University Bands (*Ode And Epinicion*).



## GMEA 1

### Other Compositions by Rob Grice

(over 400 compositions)

Allegretto from Symphony  
No. 7

Canterbury Tales

Canticle of the Creatures

Canticum

Celebration

Constellations

Fiddle Tunes from the  
American Revolution

Finale from Symphony No. 2

Irish Legends

Jupiter

Quantum Variations

Rejouissance

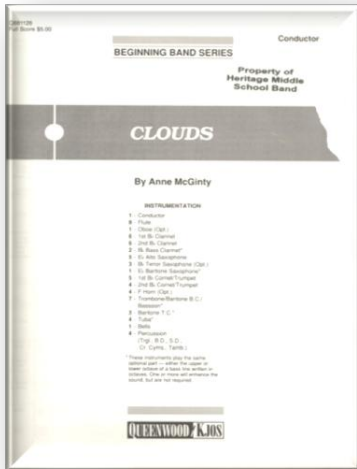
Slavonic Dances

Suncatcher

Uranus

Where Never Lark or Eagle  
Flew

[www.curnowmusicpress.com/jamescurnow.htm](http://www.curnowmusicpress.com/jamescurnow.htm)



# CLOUDS

**by Anne McGinty**  
Edmondson & McGinty, 1994

<b>Grade:</b> 1	<b>Meter:</b> 3/4, 4/4
<b>Duration:</b> 2:30	<b>Key:</b> Bb Major
<b>Tempo:</b> Moderately = 100	

## Instrumentation

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Flute  
 Oboe  
 Bassoon  
 Clarinet 1 & 2  
 Bass Clarinet  
 Alto Saxophone  
 Tenor Saxophone (opt)  
 Baritone Saxophone

Horn in F (opt)  
 Trumpet 1 & 2  
 Trombone  
 Euphonium  
 Tuba

Bells  
 Snare Drum  
 Bass Drum  
 Triangle  
 Tambourine  
 Crash Cymbal

## CD track 3

### Overview of the Piece

Clouds (1994) is divided into three sections, each a different type of cloud. The styles of the three sections, therefore, relate to the various cloud forms. The first section is legato four measure phrases. At measure 17, the music is much lighter, leading to the darkening thunderclouds.

The thundercloud section is well accented with great confidence! Tone clusters develop and get extremely thick as the storm develops. At measure 29, the bells represent raindrops and measure 31 is an aleatoric adventure for the percussion section, where they creatively simulate a thunderstorm for 8 to 10 seconds. Eventually this storm blows over and the sun returns at measure 40.

The rounded cumulous clouds are contoured by the moving eighth notes. The style is once again legato. As the cumulous clouds drift away there is brief coda-like return of the high, wispy cirrus clouds before the piece quietly ends.

### Musical Challenges

As any time a young band plays a lyrical piece of music, the director needs to make sure to review lyrical playing style. Clarinets in the “cirrus” section need to make sure they hold their quarter note on beat three of each measure all the way into beat one of the next measure so that their part is able to dovetail with that of the flutes. As more instruments join in at 9, care should be taken that the half note accompaniment doesn’t overpower the delicate melodic material.

In the “thundercloud” section, students should be encouraged to play with a controlled strong sound, not just allowed to blast and splat. Reinforce “powerful” or “strong” over “loud”. As students exit the “thundercloud”, students should be reminded to take deep breaths and to play all the way through each phrase. Dotted half notes should never cover moving eighth notes. As the song tapers to its final conclusion, emphasize the students never play softer than they can support. The bell player should play confidently in the final three measures, feeling free to take a little rubato on the tempo if they are so inclined.

Throughout the piece there are tempo and style changes. Using a daily warm-up sequence that requires the students to respond to the director’s baton should make these transitions go more smoothly, but with young students, there’s always room for more expression and musicianship.



# CLOUDS

by Anne McGinty

Edmondson & McGinty, 1994



## Performance Notes

*Clouds* (1994) is an original composition based on the imagery of different cloud forms. The first section depicts cirrus clouds, the white delicate clouds usually found at high altitudes. Thunderclouds begin at measure 23 and the accents and tone clusters are used to symbolize the increasing electricity associated with these thunder and lightning producing clouds. Eventually the sun comes out and the sky has the rounded cumulous clouds that gracefully float away.

## About the Composer

Anne McGinty is the most prolific woman composer in the field of concert band literature. Her many compositions and arrangements for concert band, string orchestra, flute, and flute ensembles (over 225 titles), all but one of which have been published, extend from the elementary through the professional level. More than 40 of these compositions were commissioned from bands in the U.S. McGinty was also the first woman commissioned to write an original work for the United States Army Band. That composition, entitled "Hall Of Heroes", featured the US Army Band & Chorus and was premiered in March, 2000, with the composer conducting. She was also commissioned to write an original composition for the Bicentennial of the United States Military Academy at West Point. Entitled "To Keep Thine Honor Bright," it was premiered in September, 2001.

She began her higher education at The Ohio State University, where Donald McGinnis was her mentor, band director and flute teacher. She left OSU to pursue a career in flute performance, and played principal flute with the Tucson (Arizona) Symphony Orchestra, Tucson Pops Orchestra, and in the TSO Woodwind Quintet, which toured Arizona under the auspices of a government grant. When she returned to college, she received her Bachelor of Music, summa cum laude, and Master of Music from Duquesne University, Pittsburgh, Pennsylvania, where she concentrated on flute performance, music theory and composition. She studied flute and chamber music with Bernard Goldberg and composition with Joseph Willcox Jenkins.

She is a life member of the National Flute Association and served on its Board of Directors. She taught flute at several colleges in the Mid-West, taught flute and chamber music to underprivileged children and was leader of a Royal American Regiment Fife and Drum Corps. She continued to perform professionally in orchestras, chamber groups and as a flute clinician for a manufacturer.

Ms. McGinty is also active as a guest conductor, clinician and speaker throughout the United States and Canada. She has conducted regional and all-state bands, given clinics at many state conventions and universities on band performance, literature and emotions in music, and has given speeches at state and national conventions, with many diverse topics, all of which are related to the performance and enjoyment of music and the values of music education.

## GMEA 1

### Other Compositions by Anne McGinty

(over 225 compositions)

All the Pretty Little Horses

Amberwood Overture

American Folk Fantasy

Canadian Folk Fantasy

Chorale Prelude

Kachina: Chant and Spirit  
Dance

Kaleidos

The Mohawk Trail

Prometheus Overture

Queenwood Overture

Quicksilver Overture

Testimonium

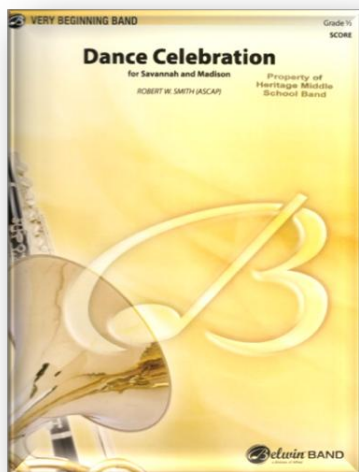
The Red Balloon

Scottish Folk Fantasy

Sea Song Trilogy

Wolseys Wilde

[www.queenwood.com/composers](http://www.queenwood.com/composers)



# DANCE CELEBRATION

**by Robert W. Smith**  
Belwin-Mills Publishing Corporation, 2000

<b>Grade:</b> 1	<b>Meter:</b> 4/4
<b>Duration:</b> 1:53	<b>Key:</b> Bb Major
<b>Tempo:</b> Flowing = 144	

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet  
Trombone  
Euphonium  
Tuba

Bells  
Vibraphone (opt)  
Snare Drum  
Bass Drum  
Triangle  
Tambourine  
Suspended Cymbal  
Crash Cymbal  
Timpani (or low Tom)

## CD track 4

### Overview of the Piece

This entire piece uses the first series of notes taught in most instrumental method books. The band should be prepared for the piece once they have been introduced to the Bb concert scale and rhythmic values including whole, half, quarter, and eighth notes.

In an effort to provide a “mature” musical experience and to provide as many teaching opportunities as possible, the composer has included expression markings throughout. He suggests using this as an opportunity to teach or reinforce style markings, dynamic levels, dynamic shaping, and articulations.

The percussion section, using a variety of instruments, plays a very important role throughout the piece. Smith strived to provide a viable musical experience for the percussion without the use of rolls or sixteenth note patterns. Of particular importance is the timpani (written for two drums and two fixed pitches). He suggests assigning the student with the strongest sense of pulse to this part. Also, the triangle and tambourine play important roles in this piece. This provides an excellent opportunity to teach good fundamental technique on these instruments in the early stages of development.

The bass clarinet has been used as a member of the clarinet choir in the introduction as well as serving the traditional role of tuba double. This is an attempt to allow the color of this wonderful instrument to be featured. However, the presence of bass clarinet is not required for a successful performance.

### Musical Challenges

Mr. Smith has written this piece so well that the musical issues seem to solve themselves! The flowing 16-bar introduction gives the feel of being slower than the rest of the piece because of its strong 2/2 feel. The conductor may want to experiment with conducting the introduction in 2/2 and switching to 4/4 at measure 17 when the band enters the “dance” section of the piece. The trumpet and oboe counter-melody at measure 29 (repeated by oboe and clarinet at 45) may need a little extra rehearsal just for comfort. Measure 53 is an excellent opportunity to allow the low brass section to open their sound, maybe even beyond the marked mezzo forte dynamic.

In all, this piece is very well written for a young ensemble, but gives the impression to the audience that it is a much more challenging work. Students love to play it, and audiences love to hear it!

# DANCE CELEBRATION

by Robert W. Smith

Belwin-Mills Publishing Corporation, 2000

## Performance Notes

*Dance Celebration* (2000) was inspired by Robert W. Smith's attendance at his daughters' very first dance recital during the spring of 1999. His youngest (Madison) performed in a beginning ballet movement ensemble that served as the creative seed for the introduction of this work. His oldest (Savannah) danced in a more contemporary style that led to the celebratory (and energetic!) body of the piece. This piece was composed for the "very beginning ensemble" for performing during the first year of instruction.

## About the Composer

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C. L. Barnhouse Company and is the Vice-President of Product Development for C. L. Barnhouse and Walking Frog Records.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. His "Into The Storm" was featured on the CBS 2009 Emmy Awards telecast as the HBO production of the same name received the Emmy award. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school ensembles throughout the world, his music speaks to any audience.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe, South America and Australia. He has recently completed the production of Symphony No. 3 (Don Quixote), the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.



## GMEA 1

## Other Compositions by Robert W. Smith

(over 600 compositions)

Apollo Fanfare

Ash Lawn Echoes

To Challenge the Sky and  
Heavens Above

Encanto

Gathering of the Yeomen

The Great Locomotive Chase

Hymnsong Variants

In the Bleak Midwinter

Incantations

Inchon

Into the Storm

On the Rising Winds

Rites of Tamburo

Serengeti Dreams

The Tempest

When Summer Takes Flight

[www.robertwsmith.com](http://www.robertwsmith.com)



# RISING STAR

by Samuel R. Hazo  
MusicWorks, 2006

<b>Grade:</b>	<b>1</b>	<b>Meter:</b>	<b>4/4</b>
<b>Duration:</b>	<b>2:50</b>	<b>Key:</b>	<b>Bb Major</b>
<b>Tempo:</b>	<b>Cantabile = 80</b>		

## Instrumentation

- Flute
- Oboe (opt)
- Bassoon
- Clarinet 1&2
- Bass Clarinet
- Alto Saxophone 1&2
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F (opt)
- Trumpet
- Trombone
- Euphonium
- Tuba
  
- Bells
- Snare Drum
- Bass Drum
- Suspended Cymbal
- Timpani (opt)

## CD track 5

### Overview of the Piece

*Rising Star* (2006) is written in a Cantabile style for very young bands. It begins with a suspended cymbal roll into a four measure introduction and then continues into a long, sustained melody in the flute consisting entirely of quarter, half, and whole notes. As with much of Hazo’s writing, the piece is driven by tone colors and beautiful passing lines more than by a specific melody. While the simplified instrument ranges and rhythmic values lend this piece to a very young band, the performance will be very musically taxing for young players to maintain a beautiful blend and appropriate balance through the very dense and rich chords existing throughout the work.

### Musical Challenges

The instrumentation, range, and rhythms in this piece are designed very specifically for a very young band, using only the first six notes taught on each instrument. This may, however, be one of the more challenging pieces on the Grade 1 list to perform well in concert or festival. There are many places throughout the piece where it is difficult to tell which instrument should be most prominent in the musical texture. Because every instrument is playing very similar rhythmic elements, many at the same time, the very young student will find it a challenge to listen for moving voices and maintain the discipline required to allow the moving voice to be heard. In measure 6, for example, the flute has the melody, but the saxophones, horn, and clarinet all have sustained notes that could easily overpower the flute section.

Being a chorale, this piece will already be a challenge to a younger player. In my experience, young musicians need to be taught to appreciate the harmonies and textures in chorale playing. It seems students naturally enjoy the energy and exuberance a faster piece provides, but sometimes find a chorale like *Rising Star* “boring”. Mr. Hazo does an excellent job in this chorale of using every possible combination of the six notes available to him to create tonal harmonies that are very interesting if students are taught to listen for them. This active listening then needs to extend to tone and intonation. While this piece will be very challenging to the students from the perspective of intonation, balance, and blend, performing this and pieces like it will build a much more mature, disciplined, and focused musician into your young band program.

# RISING STAR

by Samuel R. Hazo

MusicWorks, 2006

## Performance Notes

*Rising Star* (2006) was commissioned by Mr. Steven Tyndall, band director at Rising Starr Middle School in Fayetteville, GA. Although the Rising Starr Band is a true benchmark among music programs, having performed at the Midwest Clinic and the National Band Festival, the purpose of this commission was as an offering to young and growing bands. The composition *Rising Star* uses only the first 6 notes in each instrument's beginning lessons. Additionally, rhythms consist of only quarter, half, and whole notes. Yet, the goal was to create something that did not sound like a six note composition.

## About the Composer

Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded world-wide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirckhoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. Recordings of his compositions appear on Klavier Records and Mark Records.

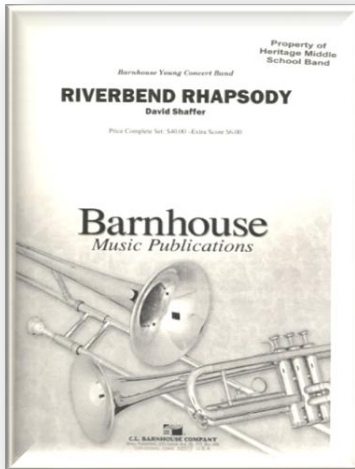


## GMEA 1

## Other Compositions by Samuel R. Hazo

Arabesque  
Ascend  
As Winds Dance  
Blessings  
Diamond Fanfare  
Each Time You Tell Their Story  
Echoes  
Exultate  
Keltic Variations  
In Heaven's Air  
Novo Lenio  
Pearthshire Majesty  
The Quest  
Ride  
Rivers  
Their Blossoms Down  
Voices of the Sky

[www.samuelrhazo.com](http://www.samuelrhazo.com)



# RIVERBEND RHAPSODY

by David Shaffer  
Birch Island Music Press, 1991

**Grade:** 1

**Meter:** 4/4

**Duration:** 2:38

**Key:** Eb Major

**Tempo:** Slow & Majestic = 92 - Fast = 132

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1 & 2  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1 & 2  
Trombone  
Euphonium  
Tuba

Bells  
Snare Drum  
Bass Drum  
Suspended Cymbal  
Crash Cymbal  
Timpani

CD track 6

## Overview of the Piece

*Riverbend Rhapsody* (1991) begins with a slow and majestic 7 measure chorale-style introduction. At measure 8, the band begins a more marcato section with separated quarter notes in rhythmic unison. At 12, the clarinets and alto saxophones introduce the marcato theme, joined 4 measures later by flute and oboe. The trumpets then take over this same marcato theme at measure 20. The entire band executes a slight ritardando leading into measure 31 where the piece returns to the tempo and lyrical style presented in the introduction. After the 10 measure lyrical chorale, the ensemble returns to the marcato style theme until the end of the piece.

While the piece is written to a younger band, there are plenty of opportunities for musicianship in this ABA (with an introduction) form piece. The exciting marcato section keeps younger students excited, while the majestic chorale provides an opportunity to teach lyrical, chorale-style playing.

## Musical Challenges

While this composition appears to be a pretty straight-forward ABA style piece in the key of **Eb Major**, there are several potential pitfalls to avoid. With 2 clarinet parts, 2 alto saxophone parts, and 2 trumpet parts, the texture of *Riverbend Rhapsody* is a little denser than many other Grade 1 compositions. This necessitates independence in each of these three voices, which would imply a little more advanced ensemble. The percussion parts, on the other hand, are so basic that they could be very frustrating to a percussionist who is able to play at the same level as the rest of the ensemble. It makes this writer wonder if this piece was commissioned for a band with a weak percussion section or if Mr. Shaffer just ran out of energy before getting to the percussionists!

There are several opportunities to focus on intonation, especially in the introduction and the chorale-style "B" section. A couple of accidentals could trap a younger musician, specifically the trumpet 1 written B natural in measure [22](#) and the alto saxophone 1 written F sharp in measure [14](#). For some reason, young bands love to confuse their concert A naturals and A flats!

Finally, tempo transitions aren't too difficult, but do need to be addressed, particularly the ritardando into the "B" section at measure 29 and 30. Special attention should be given to the moving quarter notes in the clarinet and alto saxophone voices at that point to lead the ritardando into the slower section.

# RIVERBEND RHAPSODY

by David Shaffer

Birch Island Music Press, 1991

## Performance Notes

*Riverbend Rhapsody* (1991) is a piece written in ABA form as part of the Barnhouse Young Concert Band Series.

## About the Composer

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from The Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and has been the Director for the past 11 years. Under his direction, the Miami Band has performed twice at the University of Michigan, West Virginia University and the University of Cincinnati. In 2000 and 2005, the Miami Band performed a combined half-time show with the Ohio State University Marching Band. The Miami Band has performed for seven regional Bands of America Contests and is currently hosting one of these yearly events at Miami University. In 2003 the Miami Band performed as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with the Miami University Marching Band, Mr. Shaffer has over 250 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 18 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga.

Mr. Shaffer is in demand as a conductor for new music reading clinics, music festivals, and music education seminars. During the Summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. Mr. Shaffer is a past adjudicator for Drum Corps International and Drum Corps Midwest and has judged championship events for both organizations.



## GMEA 1

## Other Compositions by David Shaffer

(over 350 compositions)

Bugs

By Dawn's Early Light

Cantus Jubilante

Celestial Legend

Dances Fantastique

Evening Prayer

Fire Dance

Flight of the Pegasus

Flutopia

Journey Into Diablo Canyon

Kaleidoscope

Legend of the Sword

Mount Hood Portrait

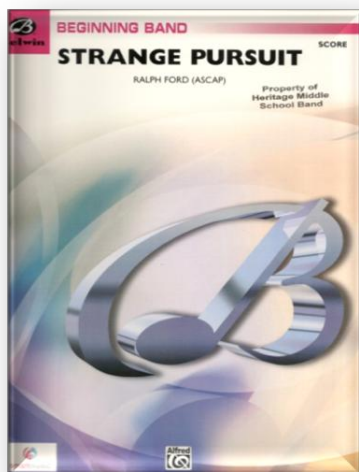
Pageant of Light

Purple Heart

Rhythm X

The Seventh Day

[www.davidshaffermusic.com](http://www.davidshaffermusic.com)



# STRANGE PURSUIT

by Ralph Ford

Belwin-Mills Publishing, 2007

Grade: 1

Meter: 4/4

Duration: 2:11

Key: Bb Major, Bb minor

Tempo: QN = 132

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet  
Trombone  
Euphonium  
Tuba

Bells  
Marimba  
Xylophone (opt)  
Snare Drum  
Bass Drum  
Triangle  
Suspended Cymbal  
Timpani (opt)

CD track 7

## Overview of the Piece

*Strange Pursuit* (2007) opens with accented and separated notes in the winds while accompanied by a steady eighth note pulse in the percussion section. This introduction ends at 10 and gives way to a piano woodwind section with many of the same rhythmic elements. 19 sees the return of the introduction with flute and oboe joining the percussion with the eighth note accompaniment. At measure 28 the composer introduces the second theme, this time with long, connected half notes and a lyrical **Bb minor** melody. This contrasting middle section continues until we return to the original thematic material at measure 44, this time accompanied by a light, muted trumpet fanfare. Finally, at 63 the entire ensemble builds a crescendo to a fortissimo ending.

Composed in ABA form, this piece is relatively simple in design, but has enough elements of contrasting style and tonality to challenge and interest a young band.

## Musical Challenges

Carefully observe all articulation markings, with an emphasis on learning to distinguish between the two types of accents by ear. There is ample opportunity for contrasting marcato and legato playing in each section. The tempo is marked at QN=132, but you may choose to take it as briskly as QN=144. Be careful not to choose tempo over musicality! There is a variety of dynamic contrasts and shapes throughout the piece to reinforce teaching concepts in this area.

If marimba is available, please use it instead of the xylophone. The timpani part is completely optional, but adds more for your young percussionists if these instruments are available.

While range is not an issue for any instrument, the use of chromatic accidentals to provide the shift into **Bb minor** can cause trouble for a young band. Reinforcing the rules for accidentals and how they apply will be vital in order to successfully execute this piece!



# STRANGE PURSUIT

by **Ralph Ford**

Belwin-Mills Publishing, 2007

## Performance Notes

*Strange Pursuit* (2007) is an exciting, up-tempo piece for your youngest players that will enhance their knowledge of chromatic notes beyond the standard Bb scale. The tonality of this piece constantly moves between **Bb Major** and its parallel minor. It is the composer's hope that *Strange Pursuit* will serve as an excellent teaching tool and provide your young musicians with excitement enough to encourage their practice and participation in your band program!

## About the Composer

Ralph Ford is Director of Bands and Associate Professor of Music at Troy University. A native of Panama City, Florida, he has served on the university faculty in numerous areas of expertise since 1986, working mainly as the assistant director, arranger and theory instructor. Since 2001, Mr. Ford has been the conductor of the Troy Symphony Band and Chamber Winds, Jazz Ensemble I, and the director of the nationally renowned "Sound of the South" Marching Band. He is the Chairman of the Board for the Southeastern United States High School and Middle School Concert Band Clinic and Honor Bands, a member of the Board of Directors for the National Band Association's Hall of Fame of Distinguished Conductors, director of the "Sound of the South" Summer Music Camp and Directors Clinic, chapter sponsor for the Kappa Kappa Psi Honorary Band Fraternity, and is active on several university-wide committees.

Mr. Ford's compositions and arrangements have been commissioned and performed by bands worldwide. His music has been premiered at such prestigious events as the Midwest International Band and Orchestra Convention, the American Bandmasters Convention, and the Music Educators National Conference. Mr. Ford's music is published exclusively by Belwin, a division of Alfred Publishing Co., Inc. where he serves as staff composer/arranger, and has over 130 publications for concert band, orchestra, jazz ensemble, and marching band available worldwide. Additionally, he creates special arrangements and compositions for the Troy band program, and is in demand in the United States and Canada as a composer, arranger, conductor, clinician, technology consultant and adjudicator. In April of 2004, Mr. Ford received the Outstanding Artist Award from the Troy University Chapter of The Honor Society of Phi Kappa Phi.

Outside of the field of education, Ralph has composed, recorded, and produced music, jingles and 3D-graphic designs for radio, television, and video productions. He has won numerous "Addies" in addition to recognition from various agencies and international associations for his creative work in the media field.

Ralph is a member of Phi Beta Mu, Music Educators National Conference, the National Band Association, the Troy Rotary Club, Phi Mu Alpha, Kappa Kappa Psi, Tau Beta Sigma, Sigma Alpha Iota and Delta Chi, among others. He is married to Amanda Ford, the band director at Charles Henderson High School, and they reside in Troy with their daughters, Melanie and Abby.



## GMEA 1

### Other Compositions by Ralph Ford

(over 130 compositions)

Areopogus

Cotton Ferry Expedition

Dervish

Dillon's Flight

Fire Caves of Golgathon

For All the While Eternal

Gizmo

In Glorious Splendor

Layla

Lux Prima

March of Bacchus

Patton

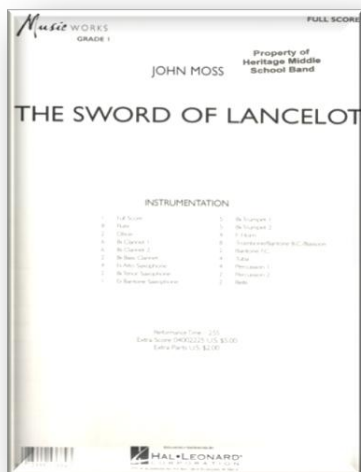
Quantum Mission

Royal Canadian Sketches

Spy Games

Sun Peaks

[www.ralphfordmusic.com](http://www.ralphfordmusic.com)



# THE SWORD OF LANCELOT

by John Moss  
MusicWorks, 2004

**Grade:** 1

**Meter:** 4/4

**Duration:** 2:55

**Key:** f dorian

**Tempo:** With Courageous Spirit = 120 - Calmly = 72

- ### Instrumentation
- Flute
  - Oboe (opt)
  - Bassoon
  - Clarinet 1&2
  - Bass Clarinet
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  
  - Horn in F (opt)
  - Trumpet 1&2
  - Trombone
  - Euphonium
  - Tuba
  
  - Bells
  - Snare Drum
  - Bass Drum
  - Wind Chimes
  - Triangle
  - Suspended Cymbal
  - Crash Cymbal
  - Gong

CD track 8

### Overview of the Piece

The style of the introduction and primary thematic material is that of a bold and decisive nature. Attacks should have impact without overdoing it. The notes, particularly consecutive half notes, should have the appropriate decay to provide an overall linear cleanliness. Regarding the eighth notes at measure 10, the tendency will be to play them too short. Strive for the full eighth note value, yet with proper attack.

The musical contrast conceived at measure 20 is stark. Pay close attention to the mezzo piano dynamic in the accompanying voices. The playful flute figures at measure 20 become warmer and somewhat sentimental with the addition of the clarinets at measure 24, thus providing lyrical relief before a return to a stronger, more intense version of the original theme.

### Musical Challenges

The mode of **f dorian** may provide a tonal challenge to the performers, but it is close enough to **Eb Major** that they shouldn't struggle too greatly. A strong familiarity with the key of **Eb Major** would be a good start, then practicing "F in the key of Eb" would be a good way to introduce the dorian mode. Emphasis should be made to the sustaining voices at 7 that they need to stay underneath the eighth note melody in the trumpet. At the 2<sup>nd</sup> ending, the mood and pace of the piece change considerably to a more flowing, woodwind led melody. Rehearsing from the 2<sup>nd</sup> ending through measure 31 (where the brass returns with the original theme) would be a great way to familiarize the performers with the different style. Similarly, 44 though the D.S. al Coda could cause style issues.

The use of stylistic percussive elements, the mode of **f dorian**, range in the trumpets (extending to the written "D" at the top of the staff, slightly outside the normal Grade 1 range), and the greatly contrasting sections make this piece one of the more challenging on the Grade 1 list. I might even list it as a low Grade 2. The energy and excitement of the piece, however, will ensure that your students enjoy the preparation and the performance.

# THE SWORD OF LANCELOT

by John Moss

MusicWorks, 2004

## Performance Notes

For well over a thousand years the legend of King Arthur has provided an unceasing flow of inspiration for artists, composers, authors, and poets. The king, his wife Guinevere, the Knights of the Round Table (including Sir Lancelot), and Camelot is rich subject matter for countless tales of quest, glorious battle, travel to distant and exotic lands, and, of course disastrous romance.

*The Sword of Lancelot* (2004) musically describes the times and daring exploits of the medieval knight and suggests the knightly qualities of courage, courtesy, bravery, and valor. Modal harmonic progression is the chief musical element utilized herein to conjure thoughts of an earlier historic era.



## GMEA 1

## About the Composer

John Moss is active nationwide as a composer, arranger, and orchestrator in a wide variety of musical styles and formats. As a composer, he has an extensive background creating original music for documentary, educational, and promotional films. As an arranger, he has provided music for many live large-scale musical revues and production shows. John recently created the arrangements for *Speak Low*, a CD featuring Las Vegas trombonist John Haig with a 46-piece studio orchestra.

John's educational background includes undergraduate study in instrumental music at Central Michigan University and graduate work in theory and composition at Michigan State University. He has taught at both public school (band and choir) and university (theory) levels in Michigan.

John is currently a major contributor to the band and orchestra catalog of educational music publisher Hal Leonard Corporation and has several hundred published works to his credit. He also serves as arranger for the Disney educational project "Magic Music Days," where young performing musicians are introduced to the film scoring/recording process. In recent years he has accepted numerous school band and orchestra commissions, and has enjoyed writing for the Detroit Symphony Pops, the Canadian Brass, and the Detroit Chamber Winds. In 2004, John and three fellow orchestrators transcribed approximately 90 minutes of orchestral music by film composer John Williams for a Kennedy Center concert featuring the United States Marine Band, with Mr. Williams conducting.

John resides in East Lansing, Michigan.

## Other Compositions by John Moss

American Tribute

American Visions

At the Hop

Ceremonium

Convergence

Deep River

Early American Suite

Fanfare and Evocation

Gaelic Dances

Grand Ledge Overture

Heritage Trail

Invincible Spirit

Joyful and Triumphant

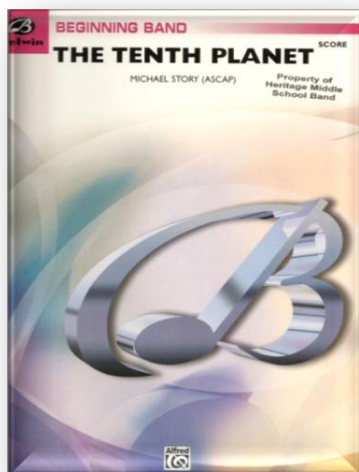
Les Cheneaux Impressions

Ritual and Celebration

Scarborough Fair

Symphonic Celebration

<http://www.halleonard.com/biographyDisplay.do?id=165&subsiteid=1>



# THE TENTH PLANET

by Michael Story  
Belwin-Mills Publishing, 2002

**Grade:** 1

**Meter:** 4/4, 3/4

**Duration:** 2:51

**Key:** c minor

**Tempo:** Mysteriously = 76 - Bright = 138

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet  
Trombone  
Euphonium  
Tuba

Bells  
Wind Chimes  
Snare Drum  
Bass Drum  
Triangle  
Tambourine  
Gong  
Shaker  
Suspended Cymbal

CD track 9

## Overview of the Piece

*The Tenth Planet* (2002), opens with a mysterious mezzo piano introduction characterized by slowly moving slurred quarter notes in the clarinet and alto saxophone with wind chime accompaniment. Flute joins in measure 3 with a lyrical, hopeful melody leading up to measure 8. At 8, the time signature changes from a slow 4/4 to a fast 3/4 with low brass sustaining long tones and percussion providing an almost tribal rhythmic background. At 14, the main quarter note theme of the piece finally makes an appearance in the clarinet, alto saxophone, and trumpet. This theme continues to develop until the bell solo at 49 transitions the band into a more lyrical section between 53 and the D.S. al Coda at 68. After repeating the initial theme on the D.S., the band wraps the piece up with a forte ending in rhythmic unison.

As a piece written for a very young band, *The Tenth Planet* offers variety in tempo and mood, easily keeping students excited and motivated to perform this well-constructed piece of music for a concert or festival program!

## Musical Challenges

Reminding the students that the key of **c minor** is a close relative to **Eb Major** may help keep them from inserting too many wrong accidentals! As with any piece written for a very young band, rehearsing tempo transitions will be vital to a successful performance, not only in the initial change from “mysteriously” to “bright” at 8, but also as the percussionists set up the style change at measure 49. Reviewing cantabile style and lyrical slurred quarter notes is a must or the section from 53 to 68 will be more disappointing than lyrical.

This piece provides an excellent opportunity to teach or reinforce articulations! Students should be aware of the difference between an accent and a staccato, but also be very aware of the transitions from the very technical and separated articulations in the main theme to the lyrical, chorale-style playing required in the introduction and the middle section.

The percussion section will require a minimum of 6 players to cover all written parts. Be careful to place a student with a good sense of time on the bell part, as that player will lead the transition from the “A” section to the “B” section, and a strong sense of pulse is vital in that voice of the band!

# THE TENTH PLANET

by Michael Story

Belwin-Mills Publishing, 2002



## Performance Notes

A few years before this piece was written, two independent teams of astronomers reported the unusual behavior of the orbits of long-period comets from an icy cloud of debris at the edge of our solar system. Instead of having random orbits, these comets appeared to be bunched together. The most obvious explanation for this non-randomness is the existence of a huge and distant planet much farther from the sun than Pluto – a tenth planet!

This enormous planet, having an estimated mass approximately three times that of Jupiter, circles our sun from an orbit three trillion miles away. And although no one has actually observed this tenth planet, it is highly probable that it could be identified through new-generation infrared searches of our solar system as early as a few years from now.

# GMEA 1

## About the Composer

Michael Story has written extensively for college, high school, junior high school, and elementary school bands as well as for professional groups including the Houston Pops Orchestra. Adept at writing for all levels, he is most known for his numerous publications for young or developing concert and marching bands.

Mr. Story holds bachelor and master degrees in Music Education from the University of Houston, where he served as assistant director of the UH Cougar Marching Band under the leadership of Dr. William Moffit. His first piece was published by Studio P/R of Lebanon, Indiana when he was only 20 years old. Mr. Story has been an exclusive writer for Columbia Pictures Publications, CPP/Belwin, and Warner Bros. Publications. Currently a full-time writer with Alfred Music Publishing, he has over 1,200 compositions and arrangements published for concert band, marching band, jazz ensemble, and orchestra, as well as numerous solo and ensemble collections. Many of his concert band pieces can be found on numerous required state music lists, and his *Big & Easy* Marching Band Series has been an industry leader for over 30 years.

Michael has been a contributing arranger and composer for numerous band methods, including the *First Division Band Course*, the *Medalist Band Course*, and the *21st Century Band Method*. He is also a chief music arranger for the Expressions Music Curriculum, the first-ever comprehensive K-12 music program, as well as a composer/arranger/author for its band component, *Band Expressions*

Mr. Story also serves as Editor/Producer for Marching Band Publications with Alfred, a position he also held at Warner Bros. Publications from 2000-2005.

## Other Compositions by Michael Story

The American Spirit

Ayrshire Portrait

Chrysalis

Contempo

Creepy Crawlies

Eclipse

Heritage

Hudson River Sketches

Intrada Festiva

Lost Tomb of the Incas

Medieval Legend

Migrations

Ovation

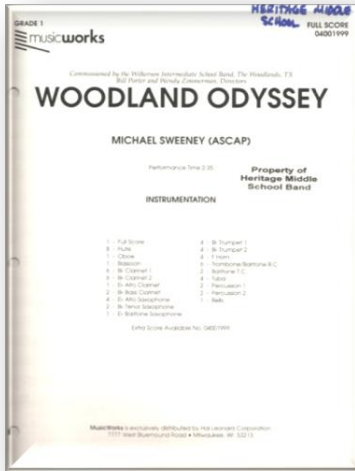
Paradox

The Rings of Saturn

Spitfire

Stonehenge

[www.alfred.com/Company/Authors/MichaelStory](http://www.alfred.com/Company/Authors/MichaelStory)



# WOODLAND ODYSSEY

by Michael Sweeney

MusicWorks, 2002

**Grade:** 1

**Meter:** 4/4 2/4

**Duration:** 2:35

**Key:** c minor

**Tempo:** Menacing – Faster, with Drive – Majestically

- ### Instrumentation
- Flute
  - Oboe
  - Bassoon
  - Clarinet 1&2
  - Alto Clarinet
  - Bass Clarinet
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  
  - Horn in F
  - Trumpet 1&2
  - Trombone
  - Euphonium
  - Tuba
  
  - Bells
  - Snare Drum
  - Bass Drum
  - Crash Cymbal
  - Suspended Cymbal
  - Bell Tree
  - Tambourine
  - Triangle

**CD track 10**

### Overview of the Piece

*Woodland Odyssey* (2002) begins with a menacing unison low brass and low woodwind introduction that eventually adds upper voices and builds to a crescendo into measure 17, where the tempo changes to “Faster, with Drive”. This section becomes faster with a more lyrical mezzo forte clarinet lead punctuated by brass and saxophone with an accented accompaniment. Trumpets take over the melody in a similar style at measure 29, and then at measure 36 the clarinet and trumpet pass the melody back and forth. At measure 52 the tempo changes to “Majestically”, note values become longer, and trumpet and flute share the melody. At measure 68 we get a recapitulation of the introduction building to an energetic finish at measure 82. This is an exciting piece for a very young band that sounds much more difficult than it is!

### Musical Challenges

There are several musical elements in this piece that could provide a challenge to a young band. For most instruments, range is not an issue, but the first clarinet part does require the player to go across the break and flute does extend to their high Eb. The key of **c minor** is close enough to **Eb Major** that it shouldn't be too difficult, but students should be reminded of the difference so that they can listen for a new tonality, maybe also pointing out the “menacing” quality of the key. There are several tempo transitions that should be rehearsed thoroughly until the young performers are comfortable with the transitions. The more chorale style “Majestically” section is an opportunity to work with your students to sustain their musical lines and find a balance between the moving quarter/eighth note melody and the whole note accompaniment. There is one 2/4 measure thrown in at measure 73 that can surprise the unwary! Finally, measures 79 & 80 are two tied whole notes in a crescendo that may test the lung capacity of a young group.

# WOODLAND ODYSSEY

by Michael Sweeney

MusicWorks, 2002

## Performance Notes

*Woodland Odyssey* (2002) was commissioned by the Wilkerson Intermediate School Band, located in The Woodlands, Texas. Bill Porter and Wendy Zimmerman are the directors.



## GMEA 1

## About the Composer

Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin, one of the largest publishers of printed music in the world. Michael is directly responsible for the development, production, recording and marketing of new publications for school bands. In addition, he contributes as a composer and arranger in all instrumental areas, and is particularly known for his writing at the younger levels for concert band and jazz. Since joining the company in 1982, Hal Leonard has published over 500 of his compositions.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington), where he earned a bachelor's degree in music education and studied composition with Bernard Heiden, John Eaton and Donald Erb. Prior to working for Hal Leonard he was a band director in Ohio and Indiana, working with successful concert, jazz and marching programs at all levels from elementary to high school.

A winner of multiple ASCAP awards, his *Ancient Voices* (1994) and *Imperium* (1992) are featured in the acclaimed *Teaching Music Through Performance* series by GIA Publications. Other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder of the Sacred Forest* (2003) have become staples in the repertoire for middle school bands. He has received commissions ranging from middle school and high school bands to the Eastman Wind Ensemble and Canadian Brass. His works appear on numerous state contest lists and his music is regularly performed throughout the world. Michael is also in demand as a clinician and conductor for honor bands and festivals.

Michael resides north of Milwaukee where he enjoys fishing and playing the bodhrán.

## Other Compositions by Michael Sweeney

(over 500 compositions)

*Ancient Voices*

*Beyond the Seven Hills*

*Black Forest Overture*

*Celtic Air and Dance No. 3*

*Corinthium*

*Distant Thunder of the Sacred Forest*

*Equinox*

*Down by the Sallie Garden*

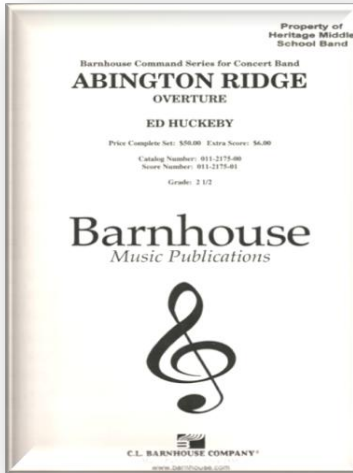
*Forge of the Vulcan*

*Gathering in the Glen*

*Imperium*

*Legends in the Mist*

[www.halleonard.com](http://www.halleonard.com)



# ABINGTON RIDGE

Ed Huckeby  
Birch Island Press, 1989

Grade: 2

Meter: 4/4, 2/4, 3/4

Duration: 4:00

Key: F Major, Bb Major, Eb Major

Tempo: Allegro Con Spirito = 144 - Moderato = 80

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1&2  
Bass Clarinet  
Alto Saxophone 1&2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1&2  
Trombone 1&2  
Euphonium  
Tuba

Bells  
Snare Drum  
Bass Drum  
Triangle  
Suspended Cymbal  
Crash Cymbal  
Timpani

CD track 11

## Overview of the Piece

*Zeal* (1989) is an exciting piece of music with energetic parts throughout the band. Your young band should enjoy the rhythmic energy and opportunities for expression this piece provides. After a six measure introduction, measure 7 introduces a light hearted dotted-eighth/sixteenth note melody in **F Major** in the flute, oboe, bells, and trumpet that is accompanied by a dotted-quarter/eighth figure in the low brass and saxophone voices. At measure 17 voices started to playfully pass the melody back and forth in two measure parcels. At measure 27, the trumpet continues the original melody as the upper woodwinds accompany with a light eighth note figure and low brass on their original accompaniment. Measure 44 introduces a new, slower tempo in 3/4 time with a lyrical horn and clarinet melody in the key of **Bb Major**. At measure 60 the flute and trumpet take over the new melody, but in the key of **Eb Major**. After a trumpet solo beginning in measure 68, a D.S. al Cod finishes the ABA style piece with an exciting climax!

## Musical Challenges

Before playing this piece, students should be comfortable with all three of the **F**, **Bb**, and **Eb Major** scales. The beginning tempo (QN=144) may be a challenge at first, so starting slower and building toward the eventual performance tempo would be a good idea! There are dotted rhythms throughout this piece, making it a great vehicle for teaching this rhythm, but also a great opportunity for mistakes if the concept is not taught well. Students should always be aware of the melody, and not let the energy of their accompanying figures overpower what should be a playful tune. As always, tempo transitions should be rehearsed well so that performers can anticipate and respond to the director's cues. At measure 44 the low brass should play in a connected, lyrical style while still allowing the horn and clarinet melody to play through. The trumpet soloist at measure 68 needs play with a comfortable, open tone on the top of the staff F. As for percussion, the snare part is pretty busy with sixteenth notes throughout the "A" sections of the piece. This performer needs to make sure to push the tempo, but not to overplay and cover up the melodic voices. If there are only two timpani available, the timpanist will have to retune twice during the piece.

Overall, this can be a very exciting, musical experience for an advanced Grade 2 band. This piece sits closer to the Grade 3 than the Grade 1 end of the spectrum, though, and the director should be sure the performers (particularly the trumpet soloist and the percussionists) are adequate to the task before scheduling this piece!



# ABINGTON RIDGE

**Ed Huceby**

Birch Island Press, 1989



## Performance Notes

*Abington Ridge* (1989) is a light, energetic piece written for a developing band. Care should be taken that the exuberance of the melody not get out of control and that students perform with a light, clear, crisp style of articulation. The middle section should be flowing and played freely.

# GMEA 2

## About the Composer

Ed Huceby is President of Southwestern Christian University, Oklahoma. Prior to his appointment at SCU, he was a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow (OK). He also served as an arts administrator for Tulsa Ballet Theatre, directing the general operations of Oklahoma's premier international ballet company. Huceby holds the title of emeritus professor of music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School.

Prior to his appointment at Northwestern in 1976, Huceby spent eight years teaching instrumental music in the public schools of Oklahoma. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 170 published works for band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of levels.

Huceby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huceby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.

## Other Compositions by Ed Huceby

(over 170 compositions)

American Folk Fantasia

Blue Lake Reflections

By the Rivers of Babylon

Canticle of the Saints

Celebrations

Equinox

Explorations

Eye of the Falcon

Fiera Winds

Glorioso

The King's Court

Lexicon

On Angels Wings

On Wings of Eagles

Overtura

Pastorale

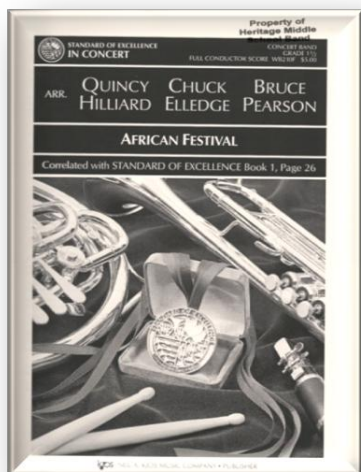
Pine River Trilogy

Septagon

Spirit of Unity

Symphonium

[www.barnhouse.com](http://www.barnhouse.com)



# AFRICAN FESTIVAL

by Quincy Hilliard  
Neil A Kjos Music Company, 1999

<b>Grade:</b> 2	<b>Meter:</b> 4/4
<b>Duration:</b> 2:45	<b>Key:</b> Eb Major
<b>Tempo:</b> Joyfully = 112	

## Instrumentation

Flute 1&2  
Oboe  
Bassoon  
Clarinet 1&2  
Bass Clarinet  
Alto Saxophone 1&2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1&2  
Trombone  
Euphonium  
Tuba  
Electric Bass

Xylophone  
Agogo Bells  
Low Tom-Tom  
Bass Drum  
Cabasa  
Bongos  
Timpani

### Overview of the Piece

*African Festival* is written in correlation with the Standard of Excellence “In Concert” series. It is designed to be performed by students who have reached page 26 of book one in the *Standard of Excellence* band method. There are several teaching tools, warm-ups, and rhythm studies included with this piece as a part of this series.

The piece opens with four measures of percussion intro leading into the flute and alto saxophone introducing theme 1 in **Eb Major** for the first time at measure 5. At measure 13, low brass and saxophones introduce a second theme. The piece continues in an ABACADA... form, returning each time to theme 1. At measure 61, though the key signature never changes, the composer uses accidentals to play the final time through theme 1 in the key of **F Major**.

### Musical Challenges

The biggest challenge for performers in this piece is to find a way to play all of the repetitions slightly differently so that the audience doesn’t find the performance too tedious. There is some concern with an unmarked key change at measure 61, but once the students are made aware of the transposition to **F Major**, even that should be pretty easy to negotiate. While the percussion parts are very repetitive, 7 performers are necessary to cover all written parts.

Instrument ranges, key signature, and time signature all should have this work as a Grade 1 piece. I’m not sure why it isn’t. A band capable of other Grade 2 level pieces may find this piece a little too repetitive to keep focused. This may be a nice challenge, though, for a Grade 1 ensemble. It also may be worth a try to adjust the tempo a little faster than what is marked.

## CD track 12

# AFRICAN FESTIVAL

by Quincy Hilliard

Neil A Kjos Music Company, 1999

## Performance Notes

Commissioned by and dedicated to Judice Middle School band in Lafayette, Louisiana, *African Festival* (1999) is based on a folk song entitled *Siyahamba* which was written when South Africa was governed by apartheid. The lyrics to *Siyahamba* repeat "...we are marching in the light of God."

Composer Quincy Hilliard would like to thank Rene Boyer-White for her assistance in researching the folk song used as the basis for this concert piece.



## GMEA 2

## About the Composer

Quincy C. Hilliard's compositions for wind band are published by a variety of well known publishers. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world.

Hilliard is Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette. Previous teaching positions were at Nicholls State University, Florida International University, North Marion High School (Sparr, Florida) and White Station Junior and Senior High School (Memphis, Tennessee).

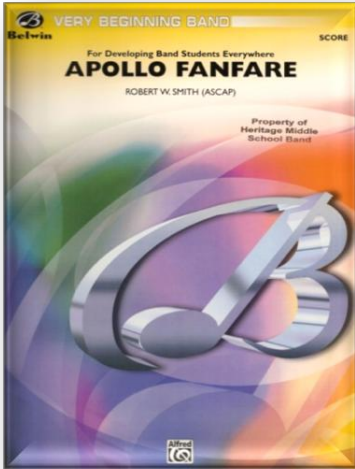
He holds the Ph.D. in music theory and composition from the University of Florida where, in 1999, he was recognized as the Outstanding Alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University where he was designated College of Education 1998 Alumnus of the Year.

Hilliard's early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. Dr. Hilliard is also president of Hilliard Music Enterprises, Inc. a personal consulting firm, which has a corporate board of distinguished music educators. He and his wife Rubye have two sons.

## Other Compositions by Quincy Hilliard

Alpine Overture  
Autumn Lullaby  
Cloverleaf Waltz  
Echo Lake Poem  
The Forbidden Caverns  
A Holiday Festival  
In Praise of Autumn  
Japanese Festival  
Kingsbridge  
Los Banditos  
An Oriental Hymn  
Out of Darkness  
Requiem for Band  
Sakura  
Scenes from Billy the Kid  
Sundance  
Variations on an African Hymnsong

[www.music.louisiana.edu/faculty/qhilliard](http://www.music.louisiana.edu/faculty/qhilliard)



# APOLLO FANFARE

by Robert W. Smith

Belwin Mills Publishing, 2002

**Grade:** 2

**Meter:** 4/4

**Duration:** 2:15

**Key:** Bb Major

**Tempo:** Majestic = 144

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet  
Trombone  
Euphonium  
Tuba

Bells  
Vibraphone (opt)  
Chimes  
Snare Drum  
Bass Drum  
Triangle  
Tambourine  
Suspended Cymbal  
Crash Cymbal  
Timpani

**CD track 13**

## Overview of the Piece

*Apollo Fanfare* (2002) was written and conceived as a concert opener or closer for the beginning band's first spring concert. Using the first eight notes of many band methods, Robert W. Smith strove to create a work that would capture the energy and enthusiasm of the beginning band.

The tempo can range from QN=132 to QN=160 beats per minute with effectiveness. The composer suggests pushing the tempo as the ensemble approaches the performance date. If possible, the director should consider conducting in two as the post-fanfare ostinato and flowing melody begins.

The composition has two main textures: The fanfare melody and the same melody played in a lyrical, flowing style. The flowing style is supported by a light, joyous, eighth note ostinato figure whenever it appears.

## Musical Challenges

*Apollo Fanfare* (2002) is well written for young bands. The instrument ranges are easily accessible for even the youngest of ensembles. The composer gives a very broad range for potential performance tempo to accommodate the technical proficiency of any level of beginning ensemble.

Being a fanfare, with a light, flowing contrasting section, articulations are essential to the best performance of this piece. Using the accents and staccato markings to create energy and drive will really help this piece create the impact necessary in the audience. That said, any young ensemble should use caution when performing a written fortissimo. It would be a good idea to remind the young performers that the dynamics are suggestions, but that they should never play louder than they can control and never softer than they can support.

The timpani plays an important role in the piece. There are only two pitches, Bb and F, however the interaction with the full ensemble will create an opportunity for developing percussionists to be featured. The composer suggests assigning this part to one of the more gifted percussionists. In addition, note the interaction of the auxiliary percussion instruments with the ostinato patterns. It would be a good idea to isolate those parts to ensure rhythmic security.

This is a fun and exciting piece for young band. The only surprise is its appearance on the Grade 2 list. This piece should be well within the grasp of a Grade 1 level ensemble. A young Grade 2 band find this piece to be accessible!

# APOLLO FANFARE

by Robert W. Smith

Belwin Mills Publishing, 2002

## Performance Notes

Apollo, the Greek god of prophecy and music, had the unique ability to foretell the future of man's existence on earth. *Apollo Fanfare* (2002) celebrates the very best of our future through the performance of student musicians. Those very students, who are performing throughout our worlds with the energy and enthusiasm for the young and young-at-heart, give us all a sense of pride and optimism for the future. With these thoughts in mind, the composer dedicates *Apollo Fanfare* to developing band students everywhere, our very own shining lights for the future.

## About the Composer

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C. L. Barnhouse Company and is the Vice-President of Product Development for C. L. Barnhouse and Walking Frog Records.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. His "Into The Storm" was featured on the CBS 2009 Emmy Awards telecast as the HBO production of the same name received the Emmy award. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school ensembles throughout the world, his music speaks to any audience.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe, South America and Australia. He has recently completed the production of Symphony No. 3 (Don Quixote), the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.



## GMEA 2

## Other Compositions by Robert W. Smith

(over 600 compositions)

Ash Lawn Echoes

To Challenge the Sky and Heavens Above

Dance Celebration

Encanto

Gathering of the Yeomen

The Great Locomotive Chase

Hymnsong Variants

In the Bleak Midwinter

Incantations

Inchon

Into the Storm

On the Rising Winds

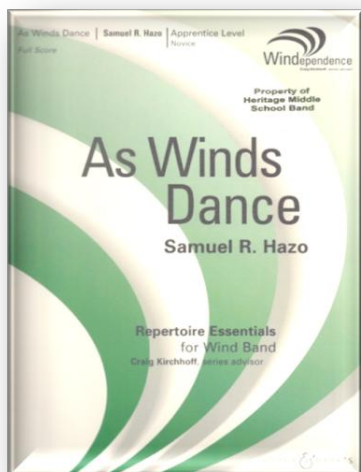
Rites of Tamburo

Serengeti Dreams

The Tempest

When Summer Takes Flight

[www.robertwsmith.com](http://www.robertwsmith.com)



# AS WINDS DANCE

**by Samuel R. Hazo**  
Boosey & Hawkes, 2003

<b>Grade:</b> 2	<b>Meter:</b> 3/4
<b>Duration:</b> 1:55	<b>Key:</b> Bb Major, Eb Major
<b>Tempo:</b> QN = 146, with motion	

## Instrumentation

- Flute
- Oboe
- Clarinet 1, 2, & 3
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F
- Trumpet 1&2
- Trombone
- Euphonium
- Tuba
  
- Glockenspiel
- Snare Drum
- Bass Drum
- Crash Cymbal
- Timpani

## CD track 14

### Overview of the Piece

The composer, Samuel R. Hazo, notes that he can still hear his college sight-singing professor, Dr. Louis Munkachy, telling him, in his thick Hungarian accent, “Repetition is the mother of knowledge.” For every bit of truth this statement holds, it is equally true that repetition is that natural enemy to the eleven to thirteen year-old. Their motto more resembles: I did it great once; therefore, greatness must flow from me. So in trying to compose a piece that painlessly introduced middle level students to syncopation, Hazo knew that repetition had to be present, but disguised so as not to look like something instructive. Moreover, the students would need to perceive (on their own) that the musical needs of the piece dictated how many times a syncopated rhythm would recur. I believe that balance exists in *As Winds Dance*.

The composition opens with light brushes on the snare drum playing the repetitive 3/4 syncopated rhythm “Ta Ta Get Me Out Of Here”. The entire band joins in this unison syncopated figure with a light lyrical melody being played above it, until a more chorale-like section appears at measure 25. The rest of the piece is basically passing the syncopated figure and the chorale figure back and forth.

### Musical Challenges

As the composer notes, this composition is designed to teach syncopation. Therein is the biggest musical challenge for the young ensemble. The syncopated figure repeats quite often, which could be a good or bad thing! If the students are able to play the figure, the performance should be relatively easy. If not, the performance won’t be successful.

Hazo also does a masterful job of juxtaposing the lyrical dotted half-note melody against the syncopated ostinato. Students can explore lyrical phrasing and expressive playing while also learning about syncopation. This is a great opportunity to teach students about contrast and texture as they’re learning a piece they’re sure to enjoy.

Finally, within the syncopated section there are very specific articulation markings. If students execute the articulations as written, the syncopation will come easily. This will also lend a more “3-dimensional” feel to the work and allow it to sound more advanced than it actually is.

This piece is a solid Grade 2, with many teaching opportunities!

# AS WINDS DANCE

by Samuel R. Hazo

Boosey & Hawkes, 2003

## Performance Notes

*As Winds Dance* (2003) was commissioned for the McKnight & Peebles School Bands, directed by Stephen J. Krause, in the Allegheny School District of Pittsburgh, Pennsylvania.

## About the Composer

Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded world-wide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

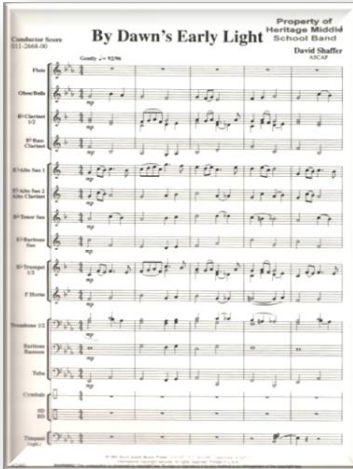
Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. Recordings of his compositions appear on Klavier Records and Mark Records.



## GMEA 2

### Other Compositions by Samuel R. Hazo

Arabesque  
Ascend  
Blessings  
Diamond Fanfare  
Each Time You Tell Their Story  
Echoes  
Exultate  
Keltic Variations  
In Heaven's Air  
Novo Lenio  
Pearthshire Majesty  
The Quest  
Ride  
Rising Star  
Rivers  
Their Blossoms Down  
Voices of the Sky  
[www.samuelrhazo.com](http://www.samuelrhazo.com)



# BY DAWN'S EARLY LIGHT

by David Shaffer  
Birch Island Music Press, 1995

<b>Grade:</b> 2	<b>Meter:</b> 4/4
<b>Duration:</b> 2:31	<b>Key:</b> Eb Major, F Major, Ab Major
<b>Tempo:</b> Gently = 92	

- ### Instrumentation
- Flute
  - Oboe
  - Bassoon
  - Clarinet 1 & 2
  - Bass Clarinet
  - Alto Saxophone 1 & 2
  - Tenor Saxophone
  - Baritone Saxophone
  
  - Horn in F
  - Trumpet 1 & 2
  - Trombone 1 & 2
  - Euphonium
  - Tuba
  
  - Bells
  - Snare Drum
  - Bass Drum
  - Suspended Cymbal
  - Crash Cymbal
  - Timpani (opt)

## CD track 15

### Overview of the Piece

David Shaffer composed the original chorale *By Dawn's Early Light* (1995) as a modern patriotic hymn. The lyrical, gentle, flowing melody is prominent throughout the work. With the exception of measures 9-12 and measures 17-20, the instrumentation in the accompanying voices is very densely written, with most of the band playing most of the time.

A measure 26 the ensemble changes from the key of **Eb Major** to the key of **F Major**. By the end of the tune, Shaffer takes the students through some chromatic adjustments and finishes out in some kind of **f minor** and **Ab Major** hybrid, ending rather anti-climactically on a piano **Ab Major** chord.

### Musical Challenges

While I am normally a fan of David Shaffer's work, this piece is not a favorite. Perhaps it is telling that the only recording I could track down was the atrocity located on the listening CD accompanying this project! Regardless, there are quite a few areas in this piece that will require extra attention from any band attempting to perform it for a concert or festival.

As with any chorale, lyrical playing is a must! Not only should phrases be flowing and sustained, but performers must be aware of voice leading and lean on "color" notes, moving notes, and the melody. The ensemble should take the time early in the rehearsal schedule to identify who has the melody at every moment of the performance, as sometimes the melody is hard to locate within the ensemble. Students should also be made aware that all non-melody parts need to be performed at least half of the written dynamic level.

Besides the style issues, Shaffer gets a little experimental with keys for a Grade 2 level piece. There are several accidentals written throughout the piece that are not going to be comfortable notes for students of this level (B natural concert, for example). With the amount of accidentals written in, the ensemble will have to be a very mature group, maybe too mature to be playing Grade 2 literature. Contrast the complexity of the key signature and accidentals to the simplicity of the rhythms, the sparseness of the percussion parts, and the simple 4/4 time signature and you find a piece that really doesn't seem to be well designed for an ensemble of any level.

If you are considering this piece for a performance, I'd suggest looking elsewhere.



# BY DAWN'S EARLY LIGHT

by David Shaffer

Birch Island Music Press, 1995

## Performance Notes

*By Dawn's Early Light* (1995) is a piece written in chorale-style for a developing band. The flowing, lyrical melody should always be prominent over the half, quarter, and whole note accompanying chords.

## About the Composer

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from The Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and has been the Director for the past 11 years. Under his direction, the Miami Band has performed twice at the University of Michigan, West Virginia University and the University of Cincinnati. In 2000 and 2005, the Miami Band performed a combined half-time show with the Ohio State University Marching Band. The Miami Band has performed for seven regional Bands of America Contests and is currently hosting one of these yearly events at Miami University. In 2003 the Miami Band performed as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with the Miami University Marching Band, Mr. Shaffer has over 250 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 18 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga.

Mr. Shaffer is in demand as a conductor for new music reading clinics, music festivals, and music education seminars. During the Summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. Mr. Shaffer is a past adjudicator for Drum Corps International and Drum Corps Midwest and has judged championship events for both organizations.



## GMEA 2

### Other Compositions by David Shaffer

(over 350 compositions)

Bugs

Cantus Jubilante

Celestial Legend

Dances Fantastique

Evening Prayer

Fire Dance

Flight of the Pegasus

Flutopia

Journey Into Diablo Canyon

Kaleidoscope

Legend of the Sword

Mount Hood Portrait

Pageant of Light

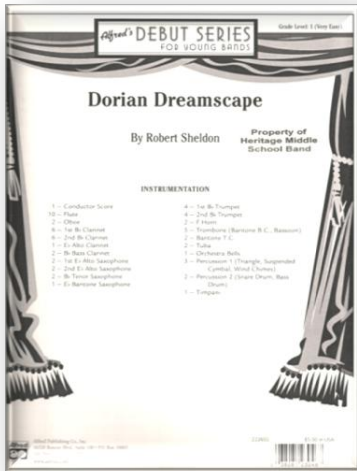
Purple Heart

Rhythm X

Riverbend Rhapsody

The Seventh Day

[www.davidshaffermusic.com](http://www.davidshaffermusic.com)



# DORIAN DREAMSCAPE

**by Robert Sheldon**  
Alfred Publishing, 2004

<b>Grade:</b>	<b>2</b>	<b>Meter:</b>	<b>3/4</b>
<b>Duration:</b>	<b>2:45</b>	<b>Key:</b>	<b>c dorian</b>
<b>Tempo:</b>	<b>Moderato = 84</b>		

## Instrumentation

- Flute
- Oboe
- Bassoon
- Clarinet 1 & 2
- Alto Clarinet
- Bass Clarinet
- Alto Saxophone 1 & 2
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F
- Trumpet 1 & 2
- Trombone
- Euphonium
- Tuba
  
- Bells
- Snare Drum
- Bass Drum
- Triangle
- Wind Chimes
- Suspended Cymbal
- Timpani

# CD track 16

### Overview of the Piece

For a piece written in 3/4 throughout, and never changing key from the **c dorian** mode, *Dorian Dreamscape* (2004) has enough musical elements within its measures to challenge and excite even your least motivated middle school musicians! The composition is lightly scored throughout, always maintaining an effervescent dream-like feeling. The accompaniment for much of the piece is simple, flowing half note and quarter note lines above an almost camel-like bass line that keeps a sense of pulse in the piece.

Above this accompaniment is a lyrical legato melodic line comprised of quarter and eighth note rhythms weaving in and out between sections and instruments. Percussion is lightly scored with wind chimes, cymbal scrapes, and triangle to help maintain the light, airy quality portrayed in the melody.

For a simple piece written to the level of a young band, this piece will capture the imagination and interest of your young ensemble while also being highly playable. It would be an excellent choice to put against a more energetic selection to balance a concert or festival program!

### Musical Challenges

Before performing this piece, the band must review the rules of chorale-style playing! Long, flowing, lyrical passages should always dominate the texture over the harmonic accompaniment and more rhythmic bass line. Note values should be held through and emphasis should be placed on having no gaps within phrases. Students should also lean on moving rhythms, and follow the rise and fall of their melodic line with their dynamics.

As new instruments take over the melody, they should take delight in performing the most characteristic sound possible on their instrument. Allow the vibrato of the flute, the majesty of the horn, and the clarity of the trumpet to be the main focus of color in this nocturnal fantasy.

Percussion should be careful never to dominate the texture. While the cymbal scrapes, triangle and wind chimes contribute greatly to the aura of this composition, they shouldn't really be noticed. Think of the percussion parts as the feng shui of the piece. The audience should leave the performance thinking "what a lovely piece", while never realizing it was the percussion section who created the relaxed, calming, zen-like atmosphere.

# DORIAN DREAMSCAPE

by Robert Sheldon

Alfred Publishing, 2004



## Performance Notes

This dreamy interlude is a wonderful way to introduce young bands to the subtler aspects of performance. Elegant melodic lines, along with intriguing harmonies and textures, greatly enhance this musical fantasy in a modal setting. An excellent piece to add to any concert or contest program!

## GMEA 2

## About the Composer

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works, and produces numerous publications for concert band each year.

Sheldon's schedule includes many appearances as guest conductor for All-State and Regional Honor Bands. He also frequently appears as a Music Education clinician, and has presented sessions and seminars at numerous colleges and universities as well as state Music Education Association conferences. He has served as a conductor and clinician throughout the United States, as well as Japan, Canada, Italy, Australia and The Republic of China, and has conducted performances of his works in New York's Carnegie Hall, Chicago's Orchestra Hall, Boston's Symphony Hall and the Kennedy Center for the Performing Arts in Washington D.C. Mr. Sheldon is currently Concert Band Editor for Alfred Music Publishing.

## Other Compositions by Robert Sheldon

A Bayside Portrait  
Blaze of Glory  
Chanteys  
Eagle Mountain Overture  
Fall River Overture  
Ghost Fleet  
In the Shining of the Stars  
A Longford Legend  
Of Kindred Spirit  
Pevensey Castle  
Ritmico!  
Shenandoah  
Silver Spring Soliloquy  
Spoon River  
Visions of Flight  
Voices from the Battlefield  
Welsh Ayres and Dances  
West Highlands Sojourn  
[www.robertsheldonmusic.com](http://www.robertsheldonmusic.com)



# EVENING PRAYER

by David Shaffer  
Birch Island Music Press, 1997

<b>Grade:</b>	2	<b>Meter:</b>	4/4, 2/4
<b>Duration:</b>	3:09	<b>Key:</b>	Bb Major, Eb Major
<b>Tempo:</b>	Moderato with expression = 88		

- ### Instrumentation
- Flute
  - Oboe
  - Bassoon
  - Clarinet 1 & 2
  - Bass Clarinet
  - Alto Saxophone 1 & 2
  - Tenor Saxophone
  - Baritone Saxophone
  
  - Horn in F
  - Trumpet 1 & 2
  - Trombone 1 & 2
  - Euphonium
  - Tuba
  
  - Bells
  - Snare Drum
  - Bass Drum
  - Wind Chimes
  - Suspended Cymbal
  - Crash Cymbal
  - Timpani (opt)

### Overview of the Piece

*Evening Prayer* (1997) is dedicated to the middle school band directors in the state of Georgia who provide the initial instruction to young students of instrumental music. This dedication is appropriate in that this piece is an excellent vehicle for helping young students to better understand legato playing.

Throughout the composition the accompaniment tend to be half note dominated harmonies that support lyrical, flowing eighth note melodies. The piece begins in the very comfortable key of **Bb Major**, and transitions to another very comfortable key of **Eb Major** at measure 30, with limited use of accidentals to provide a bit of color and voice-leading. Shaffer builds a “slightly faster” section into the middle of the piece (measure 23) to add some musical variety, but this chorale-style work pretty much maintains its relaxed tempo throughout.

### Musical Challenges

Before performing this piece, the band must review the rules of chorale-style playing! Long, flowing, lyrical passages should always dominate the texture over the harmonic half note accompaniment. Note values should be held through and emphasis should be placed on having no gaps within phrases. Students should also lean on moving rhythms, and follow the rise and fall of their melodic line with their dynamics.

As new melodic voices take over, they should strive to have their sound soar above the texture of the half notes. Shaping the dynamics to follow the contour of the melodic line would also enhance the musical expression in the piece. As the ensemble approaches the climax of the piece at measure 34, students should be careful not to overplay the fortissimo dynamic. It also happens that leading out of the climax is where the brass and saxophones have the most accidentals. Take care that the piece doesn't become anti-climactic due to wrong notes!

Percussion should be careful never to dominate the texture. While the parts are sparsely written, the wind chimes and suspended cymbal play vital roles in establishing a lyrical setting. The snare drum roll leading into measure 30 and then again into measure 34 should be played with a nice, tight buzz roll and should simply contribute to the crescendo. The snare should definitely not overplay the ensemble. One weakness in this piece is that the percussionists are not given much to do. Try to balance the program with something more exciting for them to avoid rebellion!

CD track 17

# EVENING PRAYER

by David Shaffer

Birch Island Music Press, 1997

## Performance Notes

Demonstrate your band's expressive abilities with this wonderfully touching, original chorale prelude. Quiet and emotional, this is a great vehicle for teaching legato style, and will help your band develop a more mature sound. Parents will be amazed at the lush sounds the band can produce, and the soft ending will cause everyone to catch their breath!

## About the Composer

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from The Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and has been the Director for the past 11 years. Under his direction, the Miami Band has performed twice at the University of Michigan, West Virginia University and the University of Cincinnati. In 2000 and 2005, the Miami Band performed a combined half-time show with the Ohio State University Marching Band. The Miami Band has performed for seven regional Bands of America Contests and is currently hosting one of these yearly events at Miami University. In 2003 the Miami Band performed as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

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## GMEA 2

### Other Compositions by David Shaffer

(over 350 compositions)

Bugs

By Dawn's Early Light

Cantus Jubilante

Celestial Legend

Dances Fantastique

Fire Dance

Flight of the Pegasus

Flutopia

Journey Into Diablo Canyon

Kaleidoscope

Legend of the Sword

Mount Hood Portrait

Pageant of Light

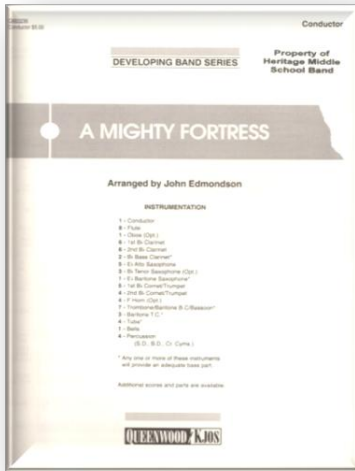
Purple Heart

Rhythm X

Riverbend Rhapsody

The Seventh Day

[www.davidshaffermusic.com](http://www.davidshaffermusic.com)



# A MIGHTY FORTRESS

by John Edmondson  
Queenwood/Kjos, 2003

<b>Grade:</b>	<b>2</b>	<b>Meter:</b>	<b>2/4, 3/4</b>
<b>Duration:</b>	<b>2:25</b>	<b>Key:</b>	<b>Bb Major</b>
<b>Tempo:</b>	<b>Andante = 72</b>		

## Instrumentation

- Flute
- Oboe
- Bassoon
- Clarinet 1 & 2
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone (opt)
- Baritone Saxophone
  
- Horn in F (opt)
- Trumpet 1 & 2
- Trombone
- Euphonium
- Tuba
  
- Bells
- Snare Drum
- Bass Drum
- Crash Cymbal

## CD track 18

### Overview of the Piece

Martin Luther composed *Ein' Feste Berg (A Mighty Fortress)* in 1529, and it has become one of the best known and most inspiring hymns of all time. John Edmondson has taken the timeless melody and treated it in two settings. The first statement is mostly traditional, and the second setting is a reharmonized treatment which employs more modern sonorities and instrumental colors.

The original hymn tune adds one beat to the end of each of the opening four phrases. This is maintained in the first setting, but the second setting omits the repeat of the first two phrases and their extra beats. The time signature of 2/4 and 3/4 are used to accomplish this chant-like time spacing and to avoid the use of 5/4 time. A steady pace works best, although liberties may be taken at phrase endings to simulate the breathing of a choir singing the hymn. Rests are written in to accommodate these breath points. The use of suspensions in some inner voices is prominent and they should be brought out. Always allow the moving parts to be heard if you are playing a sustained part, and if you are playing a moving line, bring it out. Tune the polychords at measure 46 carefully, as well as the chromatic harmonization at 51 and other places. The percussion should play a supporting role and should never intrude.

### Musical Challenges

With any young ensemble, the fact that *A Mighty Fortress* is a chorale presents the largest problem. Often younger musicians seem to prefer up-tempo pieces with energy and flair. Pieces like this one, though, need to be a staple in the musical diet of a strong middle school ensemble. While the rhythms, time signatures, and ranges are no challenge for a Grade 2 ensemble, playing in tune and in chorale style will provide plenty of instructional material to fill the rehearsal schedule.

The first setting opens immediately with alternating phrases between the woodwind and brass (with saxophone) sections. Make sure to have the two sub-ensembles match volume, tone, and intensity. Intonation is a large requirement in these sections as well! As the band approaches the second setting at measure 46, make sure the performers place intonation foremost on their mental to-do list! Take time to go slowly through the dissonances and consonances of the second setting, letting the students hear the richness of the textures, and the “pull” of non-chord tones as they dictate the voice-leading. While young students could find a piece like this “boring”, bring them into the loop of harmonic awareness can help them enjoy the piece and mature as musicians.

# A MIGHTY FORTRESS

by John Edmondson

Queenwood/Kjos, 2003

## Performance Notes

*A Mighty Fortress* was commissioned in honor of Mr. T. K. Adams, Sr., by the 2002 Cousins Middle School Band of Covington, Georgia, directed by C. Lloyd McDonald.

## About the Composer

John Edmondson is known throughout the world for his more than 700 publications in the field of band and educational music. His contributions to the literature are accessible, enjoyable to perform and exciting to hear. Perhaps most importantly, his music has helped train the young musicians of today.

In addition to his achievements in educational music, he has written several hundred arrangements and compositions for various professional, military, college, and high school groups in the areas of marching band, concert band, jazz band, dance combos, and choral, as well as commercial television and radio jingles. This varied experience has brought a unique perspective to his writing.

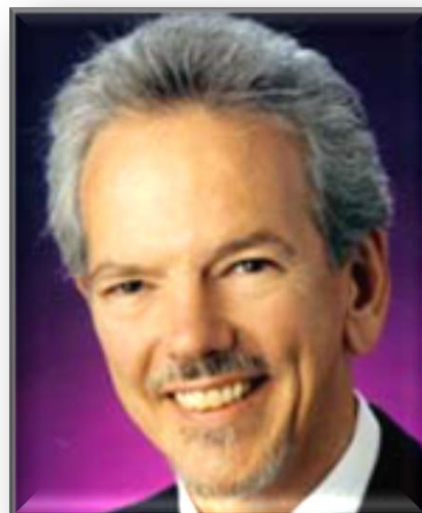
Edmondson received his Bachelor of Arts from the University of Florida in 1955, majoring in music theory, with minors in English and sociology. After a two-year stint with the U.S. Army 8th and 9th Division Bands, he received his Master of Music in composition from the University of Kentucky in 1960, where he studied composition with Kenneth Wright and band scoring with R. Bernard Fitzgerald.

He taught public school music for 10 years in the Central Kentucky area, where he wrote extensively for his own students. During this same time, he free lanced as a writer for various university and high school marching bands, including seven years as Staff Arranger for the University of Kentucky Wildcat Marching Band. In addition to free lance composing and arranging, he was a professional trumpet player and pianist and developed his own educational publishing firm.

Following his teaching career, he was appointed Alfred Reed's successor as Educational Editor with Hansen Publications in Miami Beach, Florida, and remained in that position ten years. He was responsible for hundreds of publications, including works for concert band, marching band, the Fun-Way Band Method (co-authored with Paul Yoder), instrumental solo books and other instructional materials. From there he went to Wisconsin as Director of Concert Band Publications for Jenson Publications, adding several new works.

John Edmondson was honored in 1991 as the recipient of the University of Florida, Department of Fine Arts, Music Department Alumni Achievement Award. He is a member of the American Society of Composers, Authors and Publishers and is listed in the International Who's Who of Music.

His interests include the study of philosophy and politico-economic theory.



## GMEA 2

### Other Compositions by John Edmondson

(over 700 compositions)

*Air & Allegro*

*Air & Caprice*

*Air for Winds*

*American Folk Fantasy*

*Anthem*

*April Showers*

*Aztec Sunrise*

*Celebration for Winds*

*Crystal City Overture*

*Fanfare & Furioso*

*Pageantry Overture*

*Rondo for Winds & Percussion*

*Serenade & Dance*

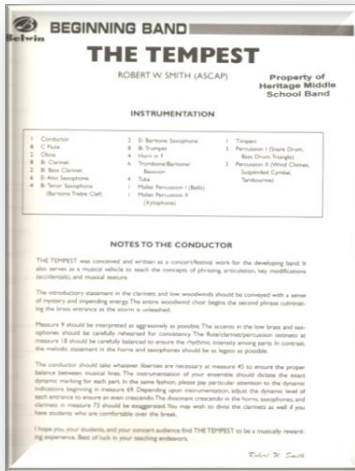
*Silver Jubilee Overture*

*Song for Winds*

*Susquehanna Overture*

*Two Sketches for Band*

[www.queenwood.com/composers](http://www.queenwood.com/composers)



# THE TEMPEST

by Robert W. Smith  
Belwin-Mills, 1995

**Grade:** 2

**Meter:** 4/4

**Duration:** 2:34

**Key:** g minor

**Tempo:** With Energy = 136

## Instrumentation

- Flute
- Oboe
- Bassoon
- Clarinet
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F
- Trumpet
- Trombone
- Euphonium
- Tuba
  
- Bells
- Xylophone
- Snare Drum
- Bass Drum
- Triangle
- Tambourine
- Wind Chimes
- Suspended Cymbal
- Timpani

## CD track 19

### Overview of the Piece

*The Tempest* (1995) is a programmatic work meant to depict a breaking storm at sea. The piece begins with legato clarinet and low woodwind voices playing a warm half note line. The other instruments join in the same form until the storm begins to pick up. At measure 9, horns, trombones, saxophones, and clarinets play an accented quarter note melody while the other winds and percussion play a sparse accented accompaniment.

At measure 18, flutes (and later trumpets) play a dancing, skittering ostinato, perhaps emblematic of swirling winds at sea. This ostinato is juxtaposed against the opening lyrical line (maybe the water of the sea?) for a nice contrasting effect. As the piece continues to develop, voices become more agitated, writing becomes thicker, and accents become heavier.

Finally at 69 the entire band builds a six measure crescendo, ending with dissonant major second tied whole notes in the clarinet, alto saxophone, and horn crescendo. The band does not let up, ending on a triumphant fortissimo unison G concert.

### Musical Challenges

The introductory statement in the clarinets and low woodwinds should convey a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

Measure 9 should be interpreted as aggressively as possible. The accents in the low brass and saxophones should be carefully rehearsed for consistency. The flute/clarinet/percussion ostinato at measure 18 should be carefully balanced to ensure the rhythmic intensity among the parts. In contrast, the melodic statement in the horns and saxophones should be as legato as possible.

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending on instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to divide the as well if you have students who are comfortable over the break.



# THE TEMPEST

by Robert W. Smith

Belwin-Mills, 1995

## Performance Notes

*The Tempest* (1995) was conceived and written as a concert/festival work for the developing band. It also serves as a musical vehicle to teach the concepts of phrasing, articulation, key modifications (accidentals), and musical texture.

## About the Composer

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C. L. Barnhouse Company and is the Vice-President of Product Development for C. L. Barnhouse and Walking Frog Records.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. His "Into The Storm" was featured on the CBS 2009 Emmy Awards telecast as the HBO production of the same name received the Emmy award. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school ensembles throughout the world, his music speaks to any audience.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe, South America and Australia. He has recently completed the production of Symphony No. 3 (Don Quixote), the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.



## GMEA 2

### Other Compositions by Robert W. Smith

(over 600 compositions)

Apollo Fanfare

Ash Lawn Echoes

To Challenge the Sky and  
Heavens Above

Dance Celebration

Encanto

Gathering of the Yeomen

The Great Locomotive Chase

Hymnsong Variants

In the Bleak Midwinter

Incantations

Inchon

Into the Storm

On the Rising Winds

Rites of Tamburo

Serengeti Dreams

When Summer Takes Flight

[www.robertwsmith.com](http://www.robertwsmith.com)



ZEAL

by Rob Grice

Grand Mesa Music Publishers, 2004

Grade: 2

Meter: 4/4

Duration: 2:40

Key: g minor

Tempo: Con Spirito = 132

## Instrumentation

Flute 1&2  
Oboe  
Bassoon  
Clarinet 1&2  
Bass Clarinet  
Alto Saxophone 1&2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1&2  
Trombone 1&2  
Euphonium  
Tuba

Bells  
Snare Drum  
Bass Drum  
Temple Blocks  
Tambourine  
Cabasa  
Brake Drum  
Clave  
Crash Cymbal

# CD track 20

## Overview of the Piece

*Zeal* (2004) is an energetic work written in ABA form and geared toward a young ensemble while also well suited for a young audience. The piece begins at a crisp tempo (QN = 132) and should maintain that tempo for the entire performance. Mr. Grice employs heavy use of articulation and syncopation throughout the piece to provide energy and drive. In the first section of the piece, Mr. Grice provides contrast with a rhythmic energized eighth note figure accompanying a calm, flowing, legato melodic line. In the middle section (mm37-53), the melodic line remains lyrical, but picks up some of the syncopation of the rhythmic accompaniment from the first section. The accompaniment in the middle section becomes long, connected chords with a syncopated rhythmic bass line. There is a slight musical tag (mm81) at the end of the piece to tie it off and build to an exciting final measure for the audience.

## Musical Challenges

There are several musical elements in this piece that could provide a challenge to a young band. For most instruments, range is not an issue, but the first clarinet part does require the player to go across the break. The key of **g minor** is close enough to **Bb Major** that it shouldn't be too difficult, but students should be reminded of the difference so that they can listen for a new tonality. The heavy syncopation and off-set accents will keep a young band counting to keep from falling apart. Tuning and balancing the low brass chords in the "B" section is important, as well as making sure the rhythmic accompaniment never overpowers the lyrical melodic line.

# ZEAL

by Rob Grice

Grand Mesa Music Publishers, 2004

## Performance Notes

*Zeal* was conceived as a concert/festival work to be performed by young bands. The tempo should be vibrant and exciting with much spirit through the entire composition. Much attention should be given to produce a balanced ensemble sound with the percussion parts not being played too loudly. At measure 37 encourage the clarinets and the alto saxophones to produce a "warm sound" on the melody. Be sure to maintain the energy and drive to the last note!



## GMEA 2

## About the Composer

Rob Grice's compositions have been performed widely within the United States as well as internationally, including Asia, Australia, Canada, Europe, and the Middle East. His original works and arrangements have been selected for performance at the Midwest Clinic, Society of Wind Instruments (Germany), Texas Music Educators Conference, Carnegie Hall, Bands of America Regional Championships, as well as numerous state and regional events.

His music was featured on Japan's JVC Victor Entertainment BRN Compact Disc Series, a standard interpretive reference source for Japan's school music program. He receives many requests to commission new concert works and creates numerous publications for concert band and string orchestra each year.

Mr. Grice's background as an educator includes teaching instrumental music at the elementary, secondary and college levels as well as teaching orchestration, music appreciation, private piano and various educational workshops as an adjunct professor at the college level. Mr. Grice has served as guest conductor, clinician and adjudicator throughout the United States including a guest appearance at 2005 Midwest Clinic in "Writing, Arranging, and Re-Arranging Music for your Young Band" sponsored by Northeastern Music Publications. His compositions have gained much popularity among music educators and students alike and have been selected for numerous state, national, and international contest music lists.

## Other Compositions by Rob Grice

12 The Clock Strikes

Above the World

Avenger

Clash of the Warriors

Country Caper

Dance of the Jabberwocky

Dark Fortress

Defeating the Giant

Defender of Time

Dragon Slayer

Extreme

Firestorm

Gentle River

Hunter's Mountain

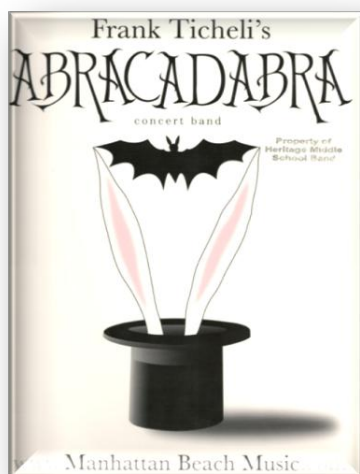
Pinnacle

Rise to Power

Shine

Zap!

[www.robgrice.com](http://www.robgrice.com)



# ABRACADABRA

by Frank Ticheli  
Manhattan Beach Music, 2005

**Grade:** 3

**Meter:** 4/4

**Duration:** 5:25

**Key:** g minor, Bb, F, Db, & Eb Major

**Tempo:**

QN = 138 - QN = 84

## Instrumentation

### Piccolo

Flute 1 & 2

Oboe 1 & 2

Bassoon 1 & 2

Clarinet 1, 2, & 3

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 2

Trumpet 1, 2, & 3

Trombone 1 & 2

Euphonium

Tuba

Xylophone

Snare Drum

Bass Drum

Small Tom

Temple Blocks

Triangle

Vibraslap

Slapstick

Suspended Cymbal

Timpani

## CD track 21

### Overview of the Piece

In strictly musical terms, *Abracadabra* (2005) is as clear an example of musical economy as anything Ticheli has composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, the composer had to choose other ways to achieve musical variety. The most prominent solution was through sudden and frequent shifts of mood, mode, and tonality.

### Musical Challenges

As this piece maintains a whimsical sense of fantasy throughout, stays in 4/4 time, rarely adjusts tempo, and only changes key through the use of accidentals, it will give students the appearance of being simple. This is not the case! While the time and key never change, Ticheli uses articulation markings and accidentals ingeniously throughout the piece to modify the tonal and rhythmic feel. In fact, one might be hard pressed if just listening to the piece to identify the time and key signatures!

That said, the feel of the piece should be crisp and light throughout, never getting heavy-handed or overplayed. There are many places throughout the piece where an instrument or two have an opportunity to play a light, legato, lyrical phrase against a stricter, more separated accompanying figure. These "soloists" should feel free to exaggerate dynamic shapes to the lines. In the sense of magic and whimsy, the light soloistic figures should be played in as carefree a manner as possible.

Ticheli uses very specific articulation marking throughout the piece. The ensemble would do a dis-service to the composer if they failed to regard those markings. Accents, staccatos, and housetop accents are all interpreted very differently. In order to get the most out of the clever, devious nature of the piece, these articulations should all be very precise, and consistent throughout the ensemble.

Overall, this should be a very fun piece for a concert or festival performance.

# ABRACADABRA

by Frank Ticheli  
Manhattan Beach Music, 2005

## Performance Notes

*Abracadabra* (2005) was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. This piece is dedicated to Ticheli's son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of **g minor** is balanced by sudden shifts to bright and sunny major keys. Throughout the composition, the composer was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. His wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

## About the Composer

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band. In addition to composing, he has appeared as guest conductor at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberston Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award.

Frank Ticheli received his doctoral and master's degrees in composition from The University of Michigan.

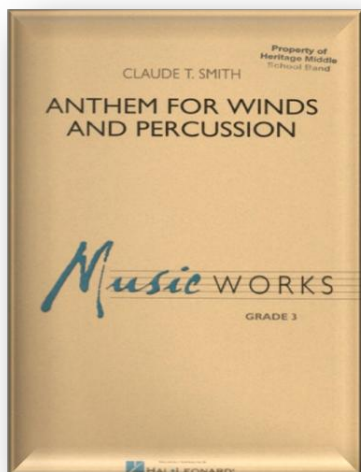


## GMEA 3

### Other Compositions by Frank Ticheli

Amazing Grace  
An American Elegy  
Apollo Unleashed  
Ave Maria  
Blue Shades  
Cajun Folk Songs  
Fortress  
Joy  
Joy Revisited  
Loch Lomond  
Portrait of a Clown  
Sanctuary  
A Shaker Gift Song  
Shenandoah  
Simple Gifts: Four Shaker Songs  
Sun Dance  
Vesuvius

[www.frankticheli.com](http://www.frankticheli.com)



# ANTHEM FOR WINDS & PERCUSSION

by Claude T. Smith

Jenson Publications, 1978

**Grade:** 3

**Meter:** 4/4, 7/8, 3/4, 2/4

**Duration:** 5:06

**Key:** Eb Major, G Major

**Tempo:** Maestoso = 132 - Allegro = 144 - Andante = 56

## Instrumentation

Piccolo  
Flute  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Alto Clarinet  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1, 2, 3, & 4  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba  
String Bass

Bells  
Xylophone  
Chimes  
Snare Drum  
Bass Drum  
Crash Cymbal  
Timpani

**CD track 22**

## Overview of the Piece

After a majestic three measure introduction, *Anthem for Winds and Percussion* (1978) launches into a light eighth note accompaniment preceding a flowing, lyrical melody marked by a quarter note triplet figure and an interesting use of Db concert. Measure 38 provides a brief interlude from this melody as the brass and woodwinds trade some eighth note figures back and forth for eight measures. The melody reasserts itself in the low brass at measure 46. Eventually the piece slows down into an Andante chorale section at measure 65 where the band moves into a generally unison dotted quarter/eighth chorale tune. At measure 81 the piece returns to the allegro melody, but in a brief flirtation with the key of **G Major** where the clarinet, horn, baritone, and tuba take melodic responsibility. We return to **Eb Major** at measure 95 and remain there until ending the piece with the "A" theme.

## Musical Challenges

Rhythmically, *Anthem for Winds and Percussion* provides several challenges just in the melodic "A" theme. The mix of quarter note triplet plus dotted-quarter/eighth rhythm could be tricky if not drilled thoroughly. Fortunately, every instrument in the wind section eventually gets to play this melody, so working with the entire band will be possible and recommended! There are also several 7/8 figures interspersed through the piece. Emphasize that the eighth note remains constant throughout. It will also be very easy for the accompanying eighth note voices to play too powerfully for the flowing, lyrical melodic line to be heard. Balance is definitely a vital part to the successful execution of this piece.

While the key of **Eb Major** should not be too difficult (watch out for the frequent use of Db concert!), the brief twelve measure flirtation with the key of **G Major** could make or break this piece, especially given that this will feature the melody in horn, tuba, and baritone saxophone, some instrument areas in which many Grade 3 bands may be weak! During this same section, cup mute is required in trumpet 1 and trombone 1, likely causing them to push the pitch sharp while you're dealing with key signature issues already.

Finally, though the piece will require six percussionists to cover all parts written, there is really very little for them to do for most of the piece. Keeping them engaged may be a challenge in the rehearsal process. Overall, this is a very interesting piece, but make sure your band has the necessary pieces to make it work!

# ANTHEM FOR WINDS & PERCUSSION

by **Claude T. Smith**

Jenson Publications, 1978

## Performance Notes

The melodic line should be expressive at all times. Do not rush the chorale at measure **65**. At measure **85**, the eighth note figure should be very light and the accompanying counter-melody should be even lighter. At measure **121**, the timpani must have a strong, forceful sound.

This composition is dedicated to friend and teacher, Harold Arehart.

## About the Composer

Claude T. Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson and Steve Seward. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith's as he directed a church choir for 5 years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, MO.

Smith's first band composition was entitled "World Freedom". His first published work, "Emperata" was published in 1964 by Wingert-Jones Music Inc., Kansas City, MO. This led to many other works being published by Wingert-Jones. In 1978, he also became a staff composer for Jenson Publications (currently Hal Leonard) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish works of Smith's which had not yet been released and works that had gone out of print.

Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "Flight" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute.

Claude T. Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada and Europe. He received many awards for his contributions to music education and for his work in composition.

Mr. Smith was a member of the Music Educators National Conference, member and past-president of the Missouri Music Educators Association, National Bandmasters Association and the American Bandmaster's Association.



## GMEA 3

## Other Compositions by Claude T. Smith

(over 137 compositions)

Acclamation

Across the Wide Missouri

America the Beautiful

Declaration Overture

Emperata Overture

Eternal Father, Strong to Save

God of Our Fathers

Incidental Suite

Intrada, Adoration, and Praise

Joyance

Jubilant Prelude

Jubilesta Overture

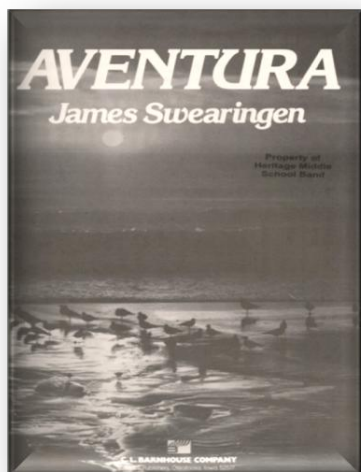
Jubilo, A Concert Overture

Overture on an Early  
American Folk Hymn

A Thousand Hills Overture

Windstar

[www.claudetsmith.com](http://www.claudetsmith.com)



# AVENTURA

by James Swearingen

Birch Island Music Press, 1984

**Grade:** 3

**Meter:** 4/4

**Duration:** 6:00

**Key:** f minor, F Major

**Tempo:** Largo = 63 - Presto = 176 - Adagio = 72

## Instrumentation

Piccolo  
Flute  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Alto Clarinet  
Bass Clarinet  
Alto Saxophone 1&2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1, 2, 3, & 4  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba

Bells  
Chimes  
Xylophone  
Snare Drum  
Bass Drum  
Tom-Toms  
Tambourine  
Clave  
Triangle  
Crash Cymbal  
Suspended Cymbal  
Timpani

## CD track 23

### Overview of the Piece

*Aventura* (1984) opens with a largo chorale in the key of **f minor**, slowly building a fortissimo crescendo into the presto section at measure 9. The presto section is marked by driving percussion and a primarily eighth note rhythm in the trumpet alternating every measure with a quarter note rhythm in the low brass. At 19, the low brass takes over the eighth note figure and alternates measures with the quarter note figure in the woodwinds. 27 finds a mezzo piano eighth note driving ostinato in the flute, leading to lyrical flowing melodies in **F Major** by the other woodwind instruments. At 56 the band returns to the **f minor** motif, though still maintaining the presto tempo. An adagio section follows at measure 72, with solos in the flute and euphonium and other instruments reduced to one on a part. The **F Major** motif is restated at measure 90, building energy until the ensemble makes a final return to **f minor** to finish the piece.

### Musical Challenges

As with many Swearingen works, transitions between tempos will be a major concern throughout *Aventura*. The members of the ensemble will need a strong awareness of pulse and the conductor's baton at all times. Added to the transition in and out of tempos, the piece is constantly moving back and forth between the **minor** and **Major** tonalities, requiring even more vigilance.

Articulations in this piece need to be played very precisely so as to not get "bogged down". Especially in the presto sections, all parts should be played in a light, playful manner, with nothing heavy being allowed to come through. During the largo and adagio sections, care should be taken to maintain the dark, brooding quality of the key as the ensemble also listens down to the base of the pyramid for balance and blend.

Solos in flute and euphonium need to be performed by students with beautiful vibrato in their tone! Without the warmth provided by the characteristic vibrato, the solos at measure 84 can just become shallow, lusterless, and boring (the recording on this CD is definitely an example of the wrong way to perform these solos!).

While percussion has much to do, the percussionists must always be aware of the melodic voice. This is one of the many pieces where if you notice the percussion, then they have done something wrong!



# AVENTURA

by James Swearingen

Birch Island Music Press, 1984

## Performance Notes

*Aventura* (1984) was commissioned by and dedicated to the Clayton High School Concert Band in Clayton, Missouri, directed by Carol Shannon and Michael Fornier.

## About the Composer

James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School where his marching, concert and jazz bands all received acclaim for their high standards of performing excellence.

In addition to his teaching responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Japan, Australia, Europe, Canada and The Republic of China.

Mr. Swearingen's numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 500 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 86 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. He is a member of numerous professional and honorary organizations including OMEA, MENC, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America.



## GMEA 3

### Other Compositions by James Swearingen

(over 500 compositions)

All Glory Told

Ashton Overture

Blue Ridge Saga

Brookpark Overture

Celebration for Winds &  
Percussion

A Celebration Overture

Covington Square

Denbridge Way

Exaltation

Invicta

Majestia

Northpointe Fantasy

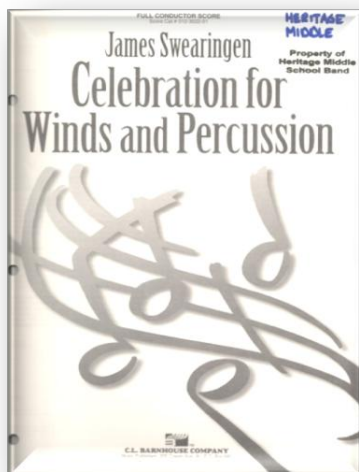
Novena

Reflections

Romanesque

Windemere

[www.jamesswearingen.com](http://www.jamesswearingen.com)



# CELEBRATION FOR WINDS & PERCUSSION

by James Swearingen

Birch Island Music Press, 1999

Grade: 3

Meter: 4/4, 3/4, 2/4

Duration: 6:00

Key: Eb Major, F Major

Tempo: **Espressivo = 80 – Allegro = 160 – Andante = 84**

## Instrumentation

Piccolo  
Flute  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1 & 2  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 2  
Euphonium  
Tuba

Bells  
Chimes  
Xylophone  
Snare Drum  
Bass Drum  
Triangle  
Tambourine  
Cabasa  
Whip  
Suspended Cymbal  
Crash Cymbal  
Timpani

CD track 24

## Overview of the Piece

*Celebration for Winds & Percussion* (1999) begins with a majestic chorale style (QN=80) introductory fanfare in the key of **Eb Major**. This section stays full, with a musical dialogue passing from the flute/oboe/clarinet/trumpet to the alto saxophone/horn sections. Through the opening thirty-six measures, this style continues, with the different voices providing constant majestic counter-point.

Measure 37 begins the main theme of the piece, a driving *allegro con brio* (QN=160) section with light eight note accompaniment figures throughout the texture accompanying a typically lyrical quarter and eighth note melodic line. In this section there is unison line for solo trumpet and trombone. The tempo suddenly broadens at 78 as band approaches a 3/4 lyrical andante middle section of the piece.

82 features an alto saxophone solo in a more lilting, “romantic” section of the composition. This legato style section also has interludes where the brass choir and woodwind choir are separated and featured in contrast to each other. The piece returns to the *allegro* tempo at 119 as it revisits the main theme, transposes that theme into the key of **F Major** from measure 139 until the end of the piece. In typical Swearingen fashion, the band ends in a powerful rhythmic unison.

## Musical Challenges

This piece has several tempo changes, each accompanied by a style change. Students should be aware of exactly what mood each transition is moving toward, and care should be taken that every instrument play articulations, note values, and harmonic emphases consistently. Swearingen doesn’t change meter often, but he does manipulate feel through the use of very specific articulation markings.

Key manipulations in this piece are small at best – notes are not likely to be the challenge in this piece. Technical facility may be an issue, however. There are many sections where it would be a good idea to start slow and speed up. This is especially important considering how dense the instrumental texture is though most of the work. As more and more instruments are layered, technical facility (or lack thereof) cannot be allowed to interfere with the audience’s opportunity to hear the interplay between the lines of the melody and countermelody.

Finally, this piece requires a level of individual virtuosity from several key players. Solos in the trumpet, trombone, and alto saxophone require players with good characteristic tone and musical phrasing.

## CELEBRATION FOR WINDS & PERCUSSION

by James Swearingen

Birch Island Music Press, 1999

### Performance Notes

*Celebration for Winds & Percussion* (1999) was commissioned by the South Woods Middle School PTSA, Syosset, New York, and dedicated to the South Woods 8<sup>th</sup> Grade Band under the direction of Karen White and Michael Salzman.

### About the Composer

James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School where his marching, concert and jazz bands all received acclaim for their high standards of performing excellence.

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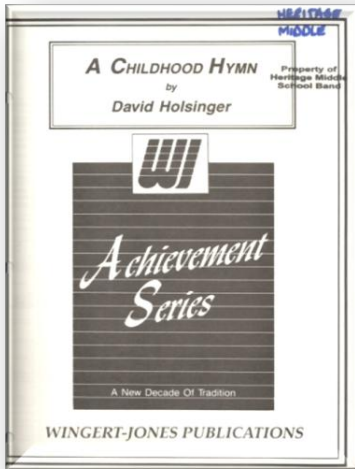
## GMEA 3

### Other Compositions by James Swearingen

(over 500 compositions)

All Glory Told  
Ashton Overture  
Aventura  
Blue Ridge Saga  
Brookpark Overture  
A Celebration Overture  
Covington Square  
Denbridge Way  
Exaltation  
Invicta  
Majestia  
Northpointe Fantasy  
Novena  
Reflections  
Romanesque  
Windemere

[www.jamesswearingen.com](http://www.jamesswearingen.com)



# A CHILDHOOD HYMN

by David R. Holsinger

Wingert-Jones Music, 1991

**Grade:** 3

**Meter:** 4/4, 2/4

**Duration:** 3:00

**Key:** Bb Major, Eb Major

**Tempo:** Slow and Expressive

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1 & 2  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1 & 2  
Trombone 1 & 2  
Euphonium  
Tuba

Bells  
Bass Drum  
Suspended Cymbal  
Triangle  
Timpani

**CD track 25**

## Overview of the Piece

*A Childhood Hymn* (1991) is an arrangement of the classic children's hymn "Jesus Loves Me". Holsinger begins the piece with a very subdued single reed ensemble (plus horn in F) playing in the key of **Bb Major**. Just before measure [9](#), low brass enters and begins pushing the tempo "faster, with movement". The tempo increases until flute take over on a gentle treatment of the main theme at measure [13](#). Flute is accompanied by half note chords in the low brass and reeds, while clarinet continues to play a soft, caressing eighth note ostinato.

The entire band has a very exaggerated crescendo leading into measure [22](#), where the trumpets make their first appearance in leading the refrain "Yes, Jesus loves me" in the key of **Eb Major** at a forte dynamic level.

From measure [31](#) to the end, the band returns to the verse, making this piece a true ABA style composition. The song comes to a gentle and uplifting conclusion with flute moving on a soft, ascending quarter note line while the rest of the ensemble sustains three measures worth of a Bb major chord.

## Musical Challenges

Though the entire composition is only forty-three measures long, there are many opportunities to create tremendous musical moments. Of course, that leaves just as many opportunities to MISS those same moments. While this piece is in two very familiar keys, and only has one measure that is not in 4/4 time, the musical demands of the chorale are what puts this song on the Grade 3 list.

Students need to be reminded of the rules of chorale style playing. All phrases should be long, connected, and flowing. Because of the importance of beautiful harmony, tone becomes even more important than usual. Sustaining long phrases seamlessly can be a true challenge for a younger ensemble.

Holsinger also makes a point to address the importance of exaggerated dynamics in this work. In this case, if a little is good, more is better! Emphasize that the sound should never be louder than the student can control, and never softer than they can support. Work each day in rehearsal to stretch those extremes before students lose control or support.

Finally, performers must watch the conductor. *A Childhood Hymn* is very rubato, but to carry that off, all eyes must be on the conductor.

# A CHILDHOOD HYMN

by David R. Holsinger

Wingert-Jones Music, 1991

## Performance Notes

Slow and expressive playing is difficult. But we all knew this before we jumped into the band directing stew. Controlling pitches, dynamics, phrasing, and stylistic integrity at a lingering pace and doing it well is the true mark of the excellent ensemble. With this in mind, *A Childhood Hymn* (1991) is guaranteed to stretch your players! In this short composition, young musicians will be confronted by intense sustained passages, rubato, accidentals, modulation, a wide range of dynamics, and something so incredible as to “peel the paint from the Walls of Tradition”... Absolutely no snare drum has been included in the instrumentation!

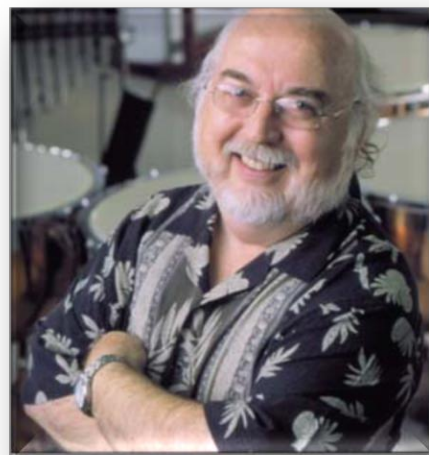
It'll take some concentration, but the composer is sure that, with a director's encouragement, young musicians can make beautiful music also.

## About the Composer

In 1999, award winning composer and conductor David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee. He is the inaugural conductor of the Lee Wind Ensemble and teaches composition, orchestration, and conducting. He holds degrees from Central Methodist University, University of Central Missouri, and the University of Kansas.

Dr. Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In the summer of 1998, Holsinger was featured as the HERITAGE VI composer during the Texas Bandmasters Association convention in San Antonio. This prestigious series celebrating American wind composers was founded in 1992 and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include the Distinguished Music Alumni Award from Central Missouri State University, CIDA'S 1999 Director of the Year Citation, Phi Mu Alpha Sinfonia's Orpheus Award, the 2003 Distinguished Alumni Award from Central Methodist College, and the 2003 Excellence in Scholarship Citation from Lee University. Surrounding the premiere of the composer's *Easter Symphony*, Holsinger was honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award.

In the past twelve years, Holsinger has served as Visiting Distinguished Composer in Residence at eleven American colleges or universities. In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting, he models HO scale trains.



## GMEA 3

### Other Compositions by David R. Holsinger

Adagio

Falcon Attack

The Gathering of the Ranks at  
Hebron

Gypsydance

Havendance

In Praise of Gentle Pioneers

Liturgical Dances

March on a Russian Hymnsong

Nilesdance

On a Hymnsong of Lowell  
Mason

On a Hymnsong of Philip Bliss

On an American Spiritual

The Peasant Village Dance

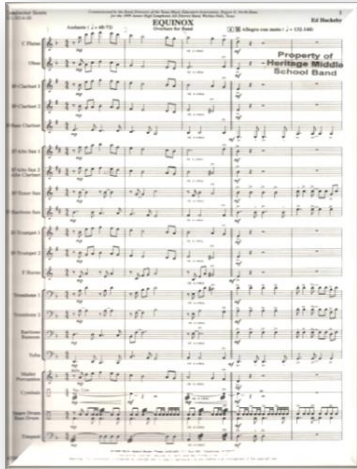
Prairie Dances

Prelude and Rondo

Scootin' on Hardrock!

To Tame the Perilous Skies

[www.davidrholsinger.com](http://www.davidrholsinger.com)



# EQUINOX

by Ed Huckleby  
 Birch Island Music Press, 1999

<b>Grade:</b>	<b>3</b>	<b>Meter:</b>	<b>4/4, 6/8, 7/8</b>
<b>Duration:</b>	<b>4:55</b>	<b>Key:</b>	<b>d minor</b>
<b>Tempo: Andante = 68 - Allegro = 132 - Slowly</b>			

## Instrumentation

Flute  
 Oboe  
 Bassoon  
 Clarinet 1&2  
 Alto Clarinet  
 Bass Clarinet  
 Alto Saxophone 1&2  
 Tenor Saxophone  
 Baritone Saxophone

Horn in F  
 Trumpet 1&2  
 Trombone 1&2  
 Euphonium  
 Tuba

Bells  
 Xylophone  
 Snare Drum  
 Bass Drum  
 Ride Cymbal  
 Crash Cymbal  
 Suspended Cymbal  
 Timpani

**CD track 26**

## Overview of the Piece

*Equinox* (1999) is written in ABA style with a three measure introduction and a brief coda. The “A” section is marked by repeated energetic ostinato figures written in mixed meter (4/4, 6/8, 7/8) with a driving snare to keep the piece moving. At measure 48 the “B” section is marked “Slowly, with feeling” and is a much more connected, lyrical section with the melody in the trumpet and a moving eighth note counter-melody in the euphonium. At measure 56 the alto saxophone and horn takes over the eighth note counter melody. On the repeat of the “B” section, the upper woodwinds join in with a flowing eighth/sixteenth note descant line and the percussion section sets up a drumset feel that adds to the intensity of the lyrical passage.

## Musical Challenges

The ranges in this piece line-up well with expectations for a grade 3 band. The key of **d minor** is close enough to **F Major** that it shouldn't be too difficult, but students should be reminded of the difference so that they can listen for a new tonality. The heavy syncopation and off-set accents will keep a young band counting to keep from falling apart. The mixed meter in the “A” section should keep the eighth note constant, and tends to flow well. Students should realize that the accents are to provide energy, but should not be heavy and weigh down the piece. At measure 28 the ride cymbal serves as the metronome, and should be played as if on a drumset. Ride cymbal again becomes important at measure 44 where it helps the band through a large ritardando and into the “B” section. Balance and intonation can both be significant issues in this chorale section. Care should be taken that the trumpet melody and the euphonium counter-melody can both be heard well and without interference by the low brass and saxophone accompaniment. At measure 63, the moving upper woodwind line should feel relaxed and carefree!

# EQUINOX

by Ed Huckleby

Birch Island Music Press, 1999

## Performance Notes

*Equinox* (1999) was commissioned by the band directors of the Texas Music Educators Association, Region II, North Zone, for the 1999 Junior High Symphonic All-District Band, Wichita Falls, Texas.

## About the Composer

Ed Huckleby is President of Southwestern Christian University, Oklahoma. Prior to his appointment at SCU, he was a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow (OK). He also served as an arts administrator for Tulsa Ballet Theatre, directing the general operations of Oklahoma's premier international ballet company. Huckleby holds the title of emeritus professor of music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School.

Prior to his appointment at Northwestern in 1976, Huckleby spent eight years teaching instrumental music in the public schools of Oklahoma. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 170 published works for band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of levels.

Huckleby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckleby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.



## GMEA 3

### Other Compositions by Ed Huckleby

(over 170 compositions)

**Abington Ridge**

**American Folk Fantasia**

**Blue Lake Reflections**

**By the Rivers of Babylon**

**Celebrations**

**Eye of the Falcon**

**Glorioso**

**The King's Court**

**Lexicon**

**On Angels Wings**

**On Wings of Eagles**

**Overtura**

**Pastorale**

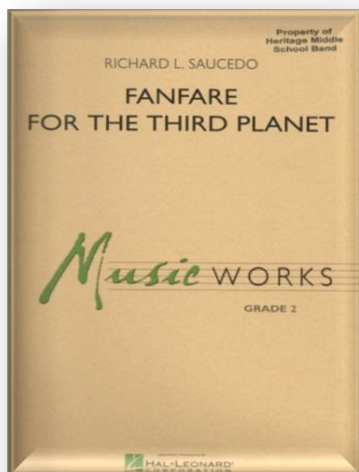
**Pine River Trilogy**

**Septagon**

**Spirit of Unity**

**Symphonium**

[www.barnhouse.com](http://www.barnhouse.com)



# FANFARE FOR THE THIRD PLANET

by Richard L. Saucedo

MusicWorks, 2005

**Grade:** 3

**Meter:** 4/4, 3/4

**Duration:** 2:29

**Key:** Bb Major

**Tempo:** Joyously = 148-158

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Alto Clarinet  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1 & 2  
Trombone  
Euphonium  
Tuba  
Convertible Bass Line

Bells  
Marimba  
Vibraphone  
Chimes  
Snare Drum  
Bass Drum  
Tambourine  
Crash Cymbal  
Suspended Cymbal  
Timpani

**CD track 27**

## Overview of the Piece

*Fanfare for the Third Planet* (2005) begins with a two measure percussion crescendo into a very syncopated and accented opening fanfare that continues through measure [11](#). At [11](#), the flute and clarinet begin with the melody, answered in alternating measures by the trumpet. Underneath this call/response the low brass, low reeds, and saxophones play long, sustained chords. On reaching [18](#), the accompaniment changes to light eighth note figures. The “B” section stays in the same meter and key, but exhibits a lighter motif where the woodwind voices seem to “chase” each other across the stage in a whimsical game of tag, culminating in a 3/4 section of mostly rhythmic unison eighth notes. [71](#) (with energy!) features strong brass chords to the powerful conclusion with the entire band in rhythmic unison.

## Musical Challenges

This is a great piece to open or close a program. The driving tempo, energetic percussion, and syncopation help keep the piece exciting throughout its 91 measures. That said, this is also a piece with very few pitfalls for the unwary. Instrument ranges a lie well within what would be expected of a Grade 3 ensemble. The key never changes from **Bb Major**, while the meter only changes to 3/4 for a brief four measures.

Stylistically, the performers need to avoid the trap of playing everything loud and heavy. Accents are provided to lend energy and drive to the piece, not to make it into a pep band tune! Quarters and eighths should be played with separation unless written specifically otherwise. There are several moments, like at [51](#), where different parts “chase” each other across the page. Care should be taken to make sure the opposite voices match in intensity, note length, and timbre.

A minimum of seven percussionists are required to cover all parts printed in the score, but if fewer are available, some of the mallet parts can be eliminated while still covered on a different mallet implement. Snare, bass, and timpani should be especially wary of dominating the texture and be careful to make sure they can always hear the wind parts.

Overall, *Fanfare for the Third Planet* is a light Grade 3, almost a Grade 2. The complexity of percussion parts and advanced syncopation in the rhythms are the only elements I can see keeping this above the Grade 2 list.



# FANFARE FOR THE THIRD PLANET

by **Richard L. Saucedo**

MusicWorks, 2005

## Performance Notes

*Fanfare for the Third Planet* was commissioned in 2004 by the Keller Independent School District, Texas. This performers should maintain the “joyous” tempo of QN=148-158 for the length of the composition. Articulations should be crisp and clean, providing energy while not adding weight to this piece. The middle section changes intensity only in that the instrumentation is reduced, but the style should be light and energetic throughout.

## About the Composer

Richard Saucedo is currently Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands have received numerous state and national honors. The Carmel High School Wind Symphony was invited to the Bands of America National Concert Band Festival in 1992 and 1999, and was named the Indiana State Champion concert band in 1999. The Carmel High School Marching Greyhounds, having been a consistent National finalist since 1995, was crowned the 2005 Bands of America Grand National Champion. Also in 2005, the Wind Symphony 1 was invited to perform at the prestigious Midwest Clinic in Chicago. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99.

The band program at Carmel currently serves 350 instrumentalists in four concert bands, four jazz ensembles, a 200-member marching band, a 140-member pep band, a competitive and non-competitive winter color guard, a competitive winter drumline, three music theory classes, a jazz improvisation class, a music technology class and two percussion classes.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for Hal Leonard Corporation.

Mr. Saucedo is constantly in demand as an adjudicator, clinician and guest conductor. He has served as Music Caption Head for the Drum Corps Midwest Judges Guild and as a brass and music judge for Drum Corps International. Mr. Saucedo is currently brass arranger and music ensemble consultant for the DCI World Champion Cavaliers Drum and Bugle Corps from Rosemont, Illinois. The Cavaliers performed a show of original music by Mr. Saucedo during the 2002 Drum Corps International Season.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.



## GMEA 3

## Other Compositions by Richard L. Saucedo

American Barndance

Angelic Festival

Antares

Asian Folk Rhapsody

Awakening Hills

A Celtic Christmas

Chorale and Presto

Christmas Festival Overture

Fantasy on Keystone Chorale

Flight of the Thunderbird

Georgian Court Fanfare

Into the Clouds

Persistence

Rendezvous with the Other Side

Rhythm Danse

Snow Caps

Spirit of the Falcon

[www.windrep.org/Richard Saucedo](http://www.windrep.org/Richard_Saucedo)



# INVICTA

by James Swearingen

C. L. Barnhouse, 1981

**Grade:** 3

**Meter:** 4/4, 2/4

**Duration:** 5:30

**Key:** Bb Major, Ab Major

**Tempo:** Maestoso = 96 - Andante = 104 - Moderato = 80

## Instrumentation

### Piccolo

Flute 1 & 2

Oboe

Bassoon

Clarinet 1, 2, & 3

Alto Clarinet

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1, 2, 3, & 4

Trumpet 1, 2, & 3

Trombone 1, 2, & 3

Euphonium

Tuba

Bells

Chimes

Snare Drum

Bass Drum

Tambourine

Suspended Cymbal

Crash Cymbal

## Overview of the Piece

*Invicta* (1981) is an exciting overture that appeals to performers and audience members alike. Beginning with an energetic maestoso fanfare introduction in the key of **Bb Major**, the performers immediately draw the attention of the audience!

At measure **9**, a syncopated low brass accompaniment figure leads into the first statement of the flowing, lyrical theme 1 in the clarinet and baritone voices. Flutes and alto saxophones join in to the melody at measure **30**. An energetic, syncopated, accented rhythmic unison figure at measure **25** provides a brief interlude before the trumpets take over theme 1, balanced by a counter-line in the upper woodwinds and yet a third line in the horn and alto saxophone, all still occurring over a low brass/reed syncopated ostinato pattern.

Beginning at measure **53**, horn and euphonium lead a rallantando diminuendo into theme 2, which enters in the key of **Ab Concert**, in 2/4 time, and in the horn and alto saxophone at **62**. As with theme 1, Swearingen develops this section by layering more and more voices, so that by the time the key changes back to **Bb Major** at measure **86**, there are five distinct lines weaving around each other.

Finally at **144** the ensemble revisits theme 1 and finishes with a strong coda section in this ABA style composition.

## Musical Challenges

Right off the bat I want to question this piece as a Grade 3. With all of the musical lines bouncing off of each other, this piece requires a tremendous amount of facility, maturity of tone, and awareness of balance and harmony, not to mention 203 measures of musical focus and intensity.

This is a tremendously exciting piece of music, and your students will love to play it! In addition to items listed above, tempo transitions are very important in this piece. While there are several, the biggest pitfalls tend to happen with the horn/euphonium lead at measure **53** heading into theme 2, the snare lead coming out of measure **124** back to theme 1, and in the two Maestoso measures at measure **198**. Tempo can also be a challenge at **86** with so many parts at once.

Finally, students should be encouraged to play 4 measure phrases on any of the lyrical passages in theme 1 or theme 2. Younger students will have a tendency to breathe every two measure if allowed to do so. Sustaining those phrases shouldn't be too difficult, but will not happen automatically.

**CD track 28**

# INVICTA

by James Swearingen

C. L. Barnhouse, 1981

## Performance Notes

*Invicta* (1981) is dedicated to Mark S. Kelly, director of bands at Bowling Green (Ohio) State University.



## About the Composer

James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School where his marching, concert and jazz bands all received acclaim for their high standards of performing excellence.

In addition to his teaching responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Japan, Australia, Europe, Canada and The Republic of China.

Mr. Swearingen's numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 500 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 86 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. He is a member of numerous professional and honorary organizations including OMEA, MENC, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America.

## GMEA 3

### Other Compositions by James Swearingen

(over 500 compositions)

All Glory Told

Ashton Overture

Aventura

Blue Ridge Saga

Brookpark Overture

Celebration for Winds &  
Percussion

A Celebration Overture

Covington Square

Denbridge Way

Exaltation

Majestia

Northpointe Fantasy

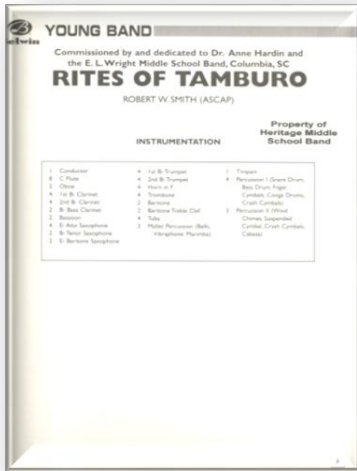
Novena

Reflections

Romanesque

Windemere

[www.jamesswearingen.com](http://www.jamesswearingen.com)



# RITES OF TAMBURO

## by Robert W. Smith

Belwin-Mills Publishing, 1999

**Grade:** 3

**Meter:** 4/4, 3/4

**Duration:** 4:55

**Key:** g minor

**Tempo:** Mysterious = 72 – Overwhelming Energy = 152+

- ### Instrumentation
- Flute
  - Oboe
  - Bassoon
  - Clarinet 1 & 2
  - Bass Clarinet
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  
  - Horn in F
  - Trumpet 1 & 2
  - Trombone
  - Euphonium
  - Tuba
  
  - Bells
  - Vibraphone
  - Marimba
  - Snare Drum
  - Bass Drum
  - Finger Cymbals
  - Congas
  - Cabasa
  - Wind Chimes
  - Suspended Cymbal
  - Crash Cymbal
  - Timpani

CD track 29

### Overview of the Piece

*Rites of Tamburo* (1999) is an exciting programmatic piece for your middle school aged concert ensemble. A nineteen measure “mysterious” introduction features wind chimes, bells, and chimes playing a repetitive flowing rhythm while the horn and flute play half and quarter note chant-like lines that weave in and out of each other. The band adds to the mystery by making hissing and breathing effects while this is all happening.

At measure 20, Smith asks for “overwhelming energy” as the woodwinds establish the new tempo with a repeated syncopated figure. Brass build bell-tone chords, leading to a true cluster-chord (Smith writes “pick-a-note”) pushes into a “comfortable groove” at measure 36.

After 36, the only really new material happens when the band goes into 3/4 time for eight measures at 123, “with unyielding intensity”.

### Musical Challenges

This piece is almost a cliché of Robert W. Smith’s work. From the tone clusters at measure 35, to the energetic and audible breathing in the introduction, to the exciting and fast-paced Latin percussion writing at measure 36, this piece has all the earmarks of a Robert W. Smith work, including that students love to play it!

Take care that the performers’ enthusiasm doesn’t outdistance their technical ability! It would be very easy to rush these tempos and lose the nice groove that can be established. This groove all starts with percussionists, probably playing instruments with which they are not familiar! It would be a very good idea to have a percussion sectional to go over good hand-drumming technique (for the congas), good cabasa technique, etc. so that your percussionists are comfortable establishing and maintaining both tempo and style.

There are several places where balance can be a concern. In the intro, the low flute voice is really going to have to move air to match even the softest volume the horn should produce. Make sure that any saxophones playing clarinet cues at 44 do not overpower the clarinet timbre in the ensemble. All instruments need to be careful not to “bite” too much on the accented, syncopated rhythms at 60. The key is not to let too much enthusiasm get in the way of a musical performance!

# rites of tamburo

by Robert W. Smith

Belwin-Mills Publishing, 1999

## Performance Notes

*Rites of Tamburo* (1999) was commissioned by and dedicated to Dr. Anne Hardin and the E. L. Wright Middle School Band of Columbia, South Carolina.

## About the Composer

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He is currently published exclusively by the C. L. Barnhouse Company and is the Vice-President of Product Development for C. L. Barnhouse and Walking Frog Records.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. His "Into The Storm" was featured on the CBS 2009 Emmy Awards telecast as the HBO production of the same name received the Emmy award. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school ensembles throughout the world, his music speaks to any audience.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe, South America and Australia. He has recently completed the production of Symphony No. 3 (Don Quixote), the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith is currently teaching in the Music Industry program at Troy University in Troy, AL. His teaching responsibilities are focused in music composition, production, publishing and business.



## GMEA 3

### Other Compositions by Robert W. Smith

(over 600 compositions)

Apollo Fanfare

Ash Lawn Echoes

To Challenge the Sky and  
Heavens Above

Dance Celebration

Encanto

Gathering of the Yeomen

The Great Locomotive Chase

Hymnsong Variants

In the Bleak Midwinter

Incantations

Inchon

Into the Storm

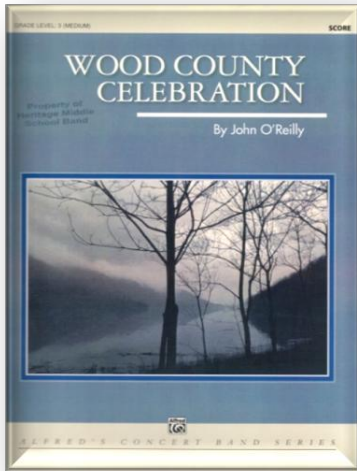
On the Rising Winds

Serengeti Dreams

The Tempest

When Summer Takes Flight

[www.robertwsmith.com](http://www.robertwsmith.com)



# WOOD COUNTY CELEBRATION

by John O'Reilly

Alfred Publishing, 1983

**Grade:** 3

**Meter:** 4/4, 2/4

**Duration:** 3:34

**Key:** c minor

**Tempo:** Allegro = 132

## Instrumentation

Flute  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Alto Clarinet  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1 & 2  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba

Bells  
Xylophone  
Marimba  
Snare Drum  
Bass Drum  
Gong  
Triangle  
Tambourine  
Tom-Toms  
Woodblock  
Suspended Cymbal  
Crash Cymbal  
Timpani

**CD track 30**

## Overview of the Piece

*Wood County Celebration* (1983) is indeed a musical celebration. The eighth note melody with the interspersed dotted eighth/sixteenth pattern that pervades the piece has a very uplifting feel to it. Oddly, for a piece written in **c minor** this composition is quite cheery! Also of note, though all but one measure of the piece is in 4/4 time, John O'Reilly does an excellent job with placing accents and ties across the bar line in interesting places and pulling the piece out of a "4/4 grid" and giving it a sense of lighthearted freedom.

## Musical Challenges

As the key never changes from **c minor** (a relatively accessible band key) and the meter only leaves 4/4 (for 2/4!) for one measure, those are not areas in which the band is likely to struggle. This piece has three potential stumbling blocks: Balance between melodic and accompanying lines, counting rhythms, and technical facility.

Oddly for a Grade 3 composition, there is a lot of rhythmic unison. When I compare this score to James Swearingen's *Invicta*, I wonder how they can be on the same level of difficulty. That said, I really enjoy this piece! Melodic lines are light, flowing, and uplifting. This is partly due to the way that O'Reilly combines rhythmic elements in his lyrical lines. Students should count all parts before playing the piece! Accompanying voices can help the character of the piece by playing light, crisp, articulate notes. As soon as the melody has to struggle to be heard, this piece will lose its whimsical nature.

This piece is a great vehicle for working on rhythm, particularly the dotted eighth/sixteenth rhythm. The tune is catchy enough that your young ensemble members will find them singing it to themselves when they daydream! Syncopation will be easier if the students observe the written accents. Also, the melodic lines could become quite boring if the piece is played in an unaccented fashion.

Finally, students should start slowly on the faster technical passages, and then work for speed. I'm already excited about when I can program this piece for my band to perform!

# WOOD COUNTY CELEBRATION

by John O'Reilly

Alfred Publishing, 1983

## Performance Notes

*Wood County Celebration* (1983) is an exciting, vibrant composition by one of America's most performed composers of band music. There are three distinct moods represented in this composition. The first is characterized by biting, repeated chords and active percussion. Following this introduction the trumpets present a dramatic melody that is further developed by flutes and clarinets. The third section features a playful flute melody accompanied by syncopated clarinets and low woodwinds. This idea is extended to the full band leading to the return of the introductory material and the exciting conclusion.



## GMEA 3

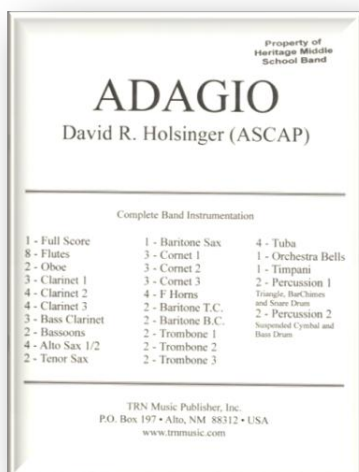
### Other Compositions by John O'Reilly

Chant and Celebration  
 Chesapeake Overture  
 Chorale and Invention  
 Idyllwild Fantasy  
 Jefferson County Overture  
 Kaleidoscope  
 Kings go Forth  
 Modal Overture  
 Northridge Overture  
 Ode to Joy  
 Overture for a New Decade  
 Overture for Tomorrow  
 Rondo Marziale  
 Song and Dance  
 Stonegate Overture  
 Two English Dances  
 Two Greig Sketches

<http://www.alfred.com/Company/Authors/JohnOReilly>

## About the Composer

John O'Reilly is one of the most-performed composers of band music in the world today. A recipient of numerous ASCAP awards, he has studied composition with Robert Washburn, Arthur Frackenpohl, Charles Walton and Donald Hunsberger. Mr. O'Reilly graduated from the Crane School of Music, State University of New York at Potsdam. In addition, he is the recipient of a Master of Arts in Composition and Theory degree from Columbia University. His years of teaching experience at elementary through college levels has provided him with insights and sensitivities to the needs of both student and educators. As co-author of *Accent on Achievement*, the *Yamaha Band Student* and *Strictly Strings*, Mr. O'Reilly has made a major impact on contemporary instrumental music education.



# ADAGIO

by David R. Holsinger

TRN Music Publisher, 1998

**Grade:** 4

**Meter:** 4/4

**Duration:** 4:39

**Key:** Eb Major

**Tempo:** Freely and Expressively = 76

## Instrumentation

Flute  
Oboe  
Bassoon 1 & 2  
Clarinet 1, 2, & 3  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba

Bells  
Chimes  
Snare Drum  
Bass Drum  
Triangle  
Suspended Cymbal  
Crash Cymbal  
Timpani

**CD track 31**

## Overview of the Piece

As one can probably tell from the title, *Adagio* (1998) is not a fast composition. Also judging from the tempo and the dedication, it is fair to assume this composition is a reflection on the life of Byron E. Grey. The way the piece begins, warmly with single reeds, tuba, and euphonium, it's fair to assume that the subject was unassuming. The composer takes us all the way to the pick-up notes into 17 before we even encounter an eighth note, and when we do, these notes long, connected, lyrical phrases. Holsinger continues to build the piece by slowly, steadily adding more instruments and more voices to the texture until measure 41 builds into a glorious trumpet, saxophone, and clarinet melodic fanfare. Rather than "loud", the moment is "strong", "assured", or "confident". This is the moment in the piece where Holsinger credits his friend of such calm demeanor with strength, moral fortitude, or character. From that climactic moment, the rest of the piece finishes as it began, introspective and calm.

## Musical Challenges

One may look at a 74 measure Grade 4 composition and assume there are no worries! Add that the key signature never varies from the key of **Eb Major** or the meter of 4/4 time and one wonders why this is a Grade 4 composition.

Musically, this may be one of the hardest "easy" pieces of music available! With the dynamic levels so soft most of the piece, performers must be mature enough and responsible enough to maintain very long phrases without losing the support necessary for beautiful tone and maintenance of pitch.

As the trumpet takes the lead at measure 42, the tone must stay open and clear. Also, balance between all three trumpet voices, each other, and the rest of the band, can be very challenging indeed. Strength should be portrayed here, not febleness or tension.

Technically speaking, the woodwind fingers are going to get a bit of a work-out. As with any fast technical passage, encourage the students to practice slowly! Facility will come faster if the student takes a very deliberate pace in practicing the technique.

Surprisingly, given Holsinger's habits, but maybe not so surprising given the subject matter, there are very few accidentals. This allows the students to focus almost exclusively on this simple and majestic melody.



# ADAGIO

by David R. Holsinger

TRN Music Publisher, 1998

## Performance Notes

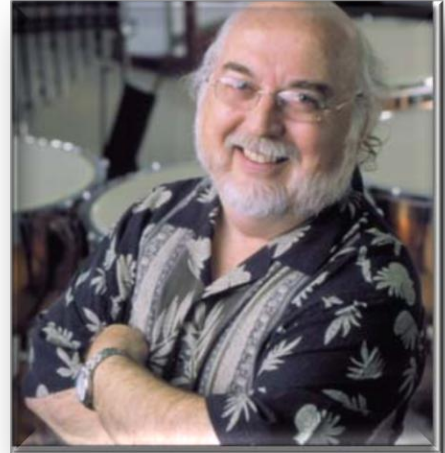
*Adagio* (1998) was written in memory of Byron E. Gray, musician, educator, friend.

## About the Composer

In 1999, award winning composer and conductor David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee. He is the inaugural conductor of the Lee Wind Ensemble and teaches composition, orchestration, and conducting. He holds degrees from Central Methodist University, University of Central Missouri, and the University of Kansas.

Dr. Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In the summer of 1998, Holsinger was featured as the HERITAGE VI composer during the Texas Bandmasters Association convention in San Antonio. This prestigious series celebrating American wind composers was founded in 1992 and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include the Distinguished Music Alumni Award from Central Missouri State University, CIDA'S 1999 Director of the Year Citation, Phi Mu Alpha Sinfonia's Orpheus Award, the 2003 Distinguished Alumni Award from Central Methodist College, and the 2003 Excellence in Scholarship Citation from Lee University. Surrounding the premiere of the composer's *Easter Symphony*, Holsinger was honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award.

In the past twelve years, Holsinger has served as Visiting Distinguished Composer in Residence at eleven American colleges or universities. In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting, he models HO scale trains.



## GMEA 4

### Other Compositions by David R. Holsinger

A Childhood Hymn

Falcon Attack

The Gathering of the Ranks at  
Hebron

Gypsydance

Havendance

In Praise of Gentle Pioneers

Liturgical Dances

March on a Russian Hymnsong

Nilesdance

On a Hymnsong of Lowell  
Mason

On a Hymnsong of Philip Bliss

On an American Spiritual

The Peasant Village Dance

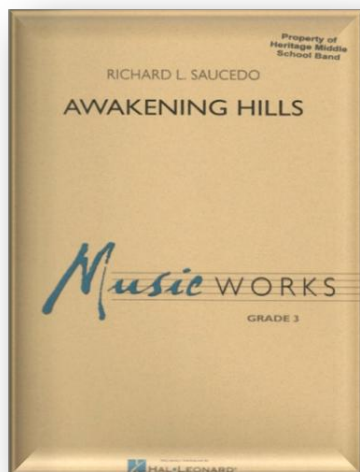
Prairie Dances

Prelude and Rondo

Scootin' on Hardrock!

To Tame the Perilous Skies

[www.davidrholsinger.com](http://www.davidrholsinger.com)



# AWAKENING HILLS

by Richard L. Saucedo

MusicWorks, 2003

**Grade:** 4

**Meter:** 4/4, 5/4, 2/4

**Duration:** 5:56

**Key:** Bb Major

**Tempo:** Exuberant = 144 – Lento = 82 – Passionately = 74

## Instrumentation

### Piccolo

Flute

Oboe

Bassoon

Clarinet 1, 2, & 3

Alto Clarinet

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 2

Trumpet 1, 2, & 3

Trombone 1 & 2

Euphonium

Tuba

String Bass

Bells

Vibraphone

Xylophone

Marimba

Snare Drum

Bass Drum

Triangle

Suspended Cymbal

Crash Cymbal

Timpani

**CD track 32**

## Overview of the Piece

The first section of the piece is filled with soaring horn and saxophone figures, along with a woodwind continuous eighth note section punctuated with accents from the brass and percussion.

The lyrical portion of the piece begins with a solo flute melody accompanied by a clarinet choir. After the upper woodwinds restate the lyrical theme, the piece builds intensely to a very passionate version of the melody accompanied with full wind scoring.

The last section starts like the beginning of the piece, but jumps quickly to a coda like section, once again using the continuous eighth note idea in woodwinds with brass and percussion accents. The piece comes to a triumphant conclusion with a powerful ensemble finale using rhythmic motives from earlier in the piece.

## Musical Challenges

In a piece that combines the power and majesty of the outer sections with the lyrical beauty of the middle section, there will be plenty of areas to note! First and foremost is rhythmic precision. There are so many places in this piece where three and four voices need to line-up vertically. Maybe in a very close second is beautiful tone. If performers allow a weak or airy tone, the energy of the accents and syncopated rhythms will be instantly lost.

Once the ensemble has established a good sense of time, rhythm, and vertical alignment, it would be a great idea to make sure everyone in the ensemble understands how each articulation marking should be performed. With a piece as busy as *Awakening Hills*, uniformity of articulation is crucial to audience enjoyment and player alignment.

In the middle section, starting at [62](#), lyrical style playing is essential. There are many beautiful lines weaving in and out of the flute solo, but each should be more prominent at some points and less prominent at others. As always, bring out moving notes and changes, de-emphasize held notes.

Saucedo writes some very aggressive percussion parts in this piece. Please note that all percussion parts should be played with the correct dynamic markings to avoid balance problems in the thickly scored areas of the piece.

This is definitely an aggressive Grade 4, where no instrument is a passenger. This piece is a lot of fun with the right ensemble, but may be defeating with others.

# AWAKENING HILLS

by **Richard L. Saucedo**

MusicWorks, 2003

## Performance Notes

*Awakening Hills* (2003), an overture style piece, was commissioned for the 2003 Iowa Middle School Honor Band and was premiered at the 2003 Iowa Bandmasters Association Convention in Des Moines. The piece is named for Loess Hills in Iowa and combines powerful ensemble moments with subtle solos and a gentler middle theme.

## About the Composer

Richard Saucedo is currently Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands have received numerous state and national honors. The Carmel High School Wind Symphony was invited to the Bands of America National Concert Band Festival in 1992 and 1999, and was named the Indiana State Champion concert band in 1999. The Carmel High School Marching Greyhounds, having been a consistent National finalist since 1995, was crowned the 2005 Bands of America Grand National Champion. Also in 2005, the Wind Symphony 1 was invited to perform at the prestigious Midwest Clinic in Chicago. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99.

The band program at Carmel currently serves 350 instrumentalists in four concert bands, four jazz ensembles, a 200-member marching band, a 140-member pep band, a competitive and non-competitive winter color guard, a competitive winter drumline, three music theory classes, a jazz improvisation class, a music technology class and two percussion classes.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for Hal Leonard Corporation.

Mr. Saucedo is constantly in demand as an adjudicator, clinician and guest conductor. He has served as Music Caption Head for the Drum Corps Midwest Judges Guild and as a brass and music judge for Drum Corps International. Mr. Saucedo is currently brass arranger and music ensemble consultant for the DCI World Champion Cavaliers Drum and Bugle Corps from Rosemont, Illinois. The Cavaliers performed a show of original music by Mr. Saucedo during the 2002 Drum Corps International Season.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.



## GMEA 4

## Other Compositions by Richard L. Saucedo

American Barndance

Angelic Festival

Antares

Asian Folk Rhapsody

A Celtic Christmas

Chorale and Presto

Christmas Festival Overture

Fanfare for the Third Planet

Fantasy on Keystone Chorale

Flight of the Thunderbird

Georgian Court Fanfare

Into the Clouds

Persistence

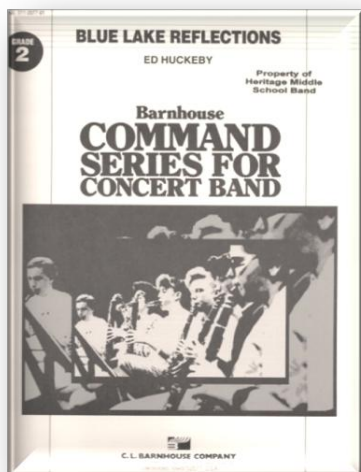
Rendezvous with the Other Side

Rhythm Danse

Snow Caps

Spirit of the Falcon

[www.windrep.org/Richard Saucedo](http://www.windrep.org/Richard_Saucedo)



# BLUE LAKE REFLECTIONS

by Ed Hucceby  
Birch Island Music Press, 1988

<b>Grade:</b> 4	<b>Meter:</b> 4/4
<b>Duration:</b> 2:26	<b>Key:</b> Eb Major, F Major
<b>Tempo:</b> Andante = 72	

## Instrumentation

- Flute
- Oboe
- Bassoon
- Clarinet 1 & 2
- Bass Clarinet
- Alto Saxophone 1 & 2
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F
- Trumpet 1 & 2
- Trombone 1 & 2
- Euphonium
- Tuba
  
- Bells
- Snare Drum
- Bass Drum
- Suspended Cymbal

### Overview of the Piece

*Blue Lake Reflections* (1988) is another piece that shows Ed Hucceby's jazz background. With only a slight change of instrumentation, this could easily be a jazz ballad. The main characteristic of the melody is the two eighth note pick-ups leading to the dotted half note. In each phrase, whichever instruments are not playing the melody perform chords in rhythmic unison.

In measures 13 and 37, the composer gives us a short breather from the main melody as a second 8 measure tune fills in. Measure 29 features a key change up a step from **Eb Major** to **F Major** and a trumpet solo.

### Musical Challenges

Other than the standard line about chorale style playing, it's really hard to see any potential potholes in this piece. The key change is a simple "church organ up-a-step" we hear so often at Sunday morning service. The time signature never varies, or even pretends to waver. Combining these factors with the very accessible range, the simplistic percussion settings, and the number of instruments in rhythmic unison makes one wonder why this is listed as a Grade 4 piece. There are several pieces on the Grade 2 list I'd hesitate to put in front of my students due to musical pitfalls, solo requirements, etc. If I have a student capable of the trumpet solo at 29, there really are no other reservations to keep this piece from the program. Even C. L. Barnhouse, the publisher, lists this as a Grade 2.

All the miscategorization talk aside, this composition truly does feature a beautiful melody.

## CD track 33

# BLUE LAKE REFLECTIONS

by Ed Huckleby

Birch Island Music Press, 1988

## Performance Notes

*Blue Lake Reflections* (1988) is dedicated to C. Oscar Stover, director of Camp Emery of the Blue Lake Fine Arts Camp in Twin Lakes, Michigan.

## About the Composer

Ed Huckleby is President of Southwestern Christian University, Oklahoma. Prior to his appointment at SCU, he was a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow (OK). He also served as an arts administrator for Tulsa Ballet Theatre, directing the general operations of Oklahoma's premier international ballet company. Huckleby holds the title of emeritus professor of music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School.

Prior to his appointment at Northwestern in 1976, Huckleby spent eight years teaching instrumental music in the public schools of Oklahoma. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 170 published works for band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of levels.

Huckleby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckleby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.



## GMEA 4

## Other Compositions by Ed Huckleby

(over 170 compositions)

Abington Ridge

American Folk Fantasia

By the Rivers of Babylon

Celebrations

Equinox

Eye of the Falcon

Glorioso

The King's Court

Lexicon

On Angels Wings

On Wings of Eagles

Overtura

Pastorale

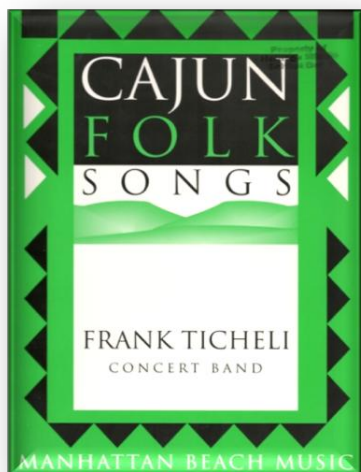
Pine River Trilogy

Septagon

Spirit of Unity

Symphonium

[www.barnhouse.com](http://www.barnhouse.com)



# CAJUN FOLK SONGS

by Frank Ticheli  
Manhattan Beach Music, 1991

**Grade:** 4 **Meter:** 2/4, 3/4, 4/4, 5/4

**Duration:** 6:42 **Key:** d dorian, d minor, F Major

**Tempo:** Flowing = 63 - Quickly = 168

## Instrumentation

Piccolo  
Flute 1 & 2  
Oboe 1 & 2  
Bassoon 1 & 2  
Clarinet 1, 2, & 3  
Alto Clarinet  
Bass Clarinet  
Contrabass Clarinet  
Alto Saxophone 1&2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1 & 2  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba

Xylophone  
Marimba  
Suspended Cymbal  
Sand Blocks (Cabasa)  
Triangle  
Castanets  
Tambourine  
4 Tom-Toms  
Bass Drum

**CD track 34**

## Overview of the Piece

*Cajun Folk Songs* (1991) is written in two movements. The first movement, "La Belle at le Capitaine", begins with a free-flowing alto saxophone solo in **d dorian** and in 2/4 time. Eventually this light, lyrical melodic passage is passed through all instruments in the band. To add to the free-flowing quality, Ticheli has the band move freely between 2/4 and 3/4 time.

The second movement, "Belle", is a much quicker, energetic, accented movement. Frequent short solos, muted brass, syncopation, and rhythmic energy create a drastic contrast between this and the first movement.

The two movements combined create a nice pair of contrasting pieces to help balance a well-rounded performance.

## Musical Challenges

The keys of **d dorian** and **d minor** are not too far out of most students' comfort zone, but it may be a good idea to address the tonality changes with some targeted scale warm-ups. The alto saxophone solo in the first movement requires a competent soloist! This piece requires two oboes and two bassoons, as these parts are unique and not doubled in any other instrument. The easy flow between 2/4 and 3/4 in the first movement shouldn't be too challenging for a band performing Grade 4 literature.

In the second movement, the 5/4 time should actually have the feel of 6/8 + 2/4, giving the piece a strong mixed meter feeling. Accents throughout should not be heavy, but rather should provide energy to the light-feeling accompaniment. Care should be taken with the muted brass players that they don't push the pitch sharp. The repeated note ostinato figures that appear throughout the movement should not overpower the light, crisp melody. This movement especially requires soloistic playing from many members of the ensemble, particularly trumpet 1, flute 1, oboe 1, and alto saxophone 1.

Because of the density of parts, multiple movements, and the virtuosic requirements, this piece may be better suited to a high school than middle school ensemble. Each movement could also be performed independently on a concert program, allowing your students exposure to Ticheli's work without the requirement of having all of the instruments and soloists available to your young concert ensemble.

# CAJUN FOLK SONGS

by Frank Ticheli

Manhattan Beach Music, 1991

## Performance Notes

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana and parts of Texas. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax travelled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

*Cajun Folksongs* is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.

## About the Composer

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band. In addition to composing, he has appeared as guest conductor at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award.

Frank Ticheli received his doctoral and master's degrees in composition from The University of Michigan.



## GMEA 4

### Other Compositions by Frank Ticheli

Abracadabra

Amazing Grace

An American Elegy

Apollo Unleashed

Ave Maria

Blue Shades

Fortress

Joy

Joy Revisited

Loch Lomond

Portrait of a Clown

Sanctuary

A Shaker Gift Song

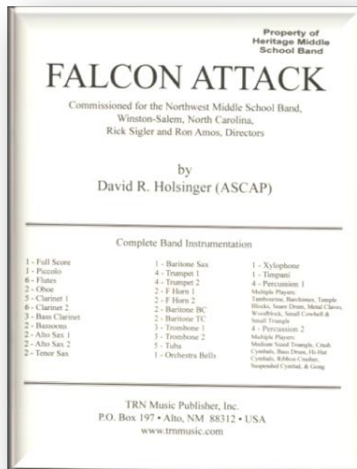
Shenandoah

Simple Gifts: Four Shaker  
Songs

Sun Dance

Vesuvius

[www.frankticheli.com](http://www.frankticheli.com)



# FALCON ATTACK

by David R. Holsinger

TRN Music Publisher, 2003

**Grade:** 4

**Meter:** 2/4, 3/4, 4/4

**Duration:** 4:02

**Key:** Eb Major

**Tempo:**

**QN=160**

## Instrumentation

Piccolo  
Flute 1 & 2  
Oboe  
Bassoon  
Clarinet 1 & 2  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F 1 & 2  
Trumpet 1 & 2  
Trombone 1 & 2  
Euphonium  
Tuba

Orchestra Bells  
Xylophone  
Chimes  
Snare Drum  
Bass Drum  
Temple Blocks  
Tambourine  
Ribbon Crasher  
Woodblock  
Cowbell  
2 Triangles  
Claves  
Crash Cymbals  
Suspended Cymbal  
Hi-Hat  
Gong  
Timpani

**CD track 35**

## Overview of the Piece

*Falcon Attack* (2003) begins with a martial trumpet fanfare in alternating 2/4 and 3/4 time. The other instruments join in as the introduction builds to the first statement of the “falcon theme” by the trumpet and euphonium in measure [30](#). Throughout the piece Holsinger inserts 3/4 and 2/4 measures periodically to keep from having too strict a sense of meter. While there is no key signature, most of the piece remains in a highly chromatic version of **Eb Major**. From measure [49](#) until measure [79](#) we are introduced to a second theme in a canon between low brass in one group and flute and trumpet in another, the second theme is not as “jaunty” as the first, and is characterized by an accented quarter note triplets in the melody and a light quarter/eighth triplet in the accompaniment. The “falcon theme” returns briefly at [79](#) only to leave again and be replaced by a highly chromatic “crash” sequence leading to the final triumphant return of the “falcon theme” at [107](#). Measure [138](#) begins a brief coda section to wrap things up!

## Musical Challenges

While the meter changes regularly, the quarter note value remains constant (QN≈160). This fact is important as Holsinger is very willing to mix triplets, sixteenths, and dotted rhythms all into the same melodic line. This piece will require your ensemble to have a strong beat sense and confidence in their counting ability. Similar to the meter, the lack of a key signature is more than just a suggestion that the piece will move through several tonalities before we reach the conclusion. This is a great opportunity to remind the band of the rules of accidentals, as all flats or sharps in the piece appear as accidentals in the measure. Fortunately there are no issues of extreme range, as students will be more than busy with the many and varied articulation markings, the mixed meter throughout the piece, and the flexible tonality. *Falcon Attack* requires a minimum of 9 percussionists to cover all parts, and these students will be kept on their toes counting their rhythms and working with less familiar percussion implements than many other pieces would require. Once students understand the light-hearted tongue-in-cheek nature of the piece, balance should not be an issue.

Ultimately, this piece requires an ensemble of independent players who aren't afraid of counting or accidentals. A sense of humor, while not required, will certainly help the performers enjoy preparing this fun piece for a festival or concert performance!



# FALCON ATTACK

by David R. Holsinger

TRN Music Publisher, 2003

## Performance Notes

*Falcon Attack* (2003) was commissioned for the Northwest Middle School Band in Winston-Salem, North Carolina, and their directors, Rick Sigler and Ron Amos.

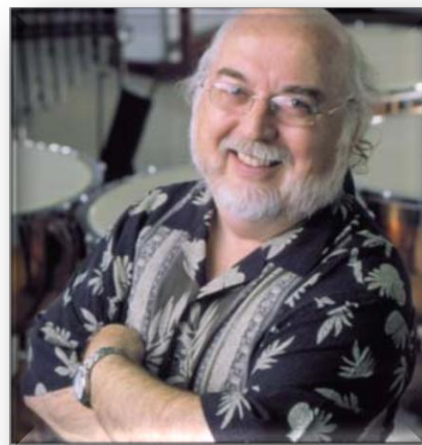
What better way to celebrate the spirit of the Northwest Middle School Falcon Band than a spirited composition about their mascot? After a crescendoing fanfare, we are confronted by the militant "falcon theme" imitating the gliding, soaring, zig zagging flight of the bird of prey patrolling the wild. The target is sighted and the frenzy of the pursuit builds until the swooping moment of capture. Celebrating its victory, our falcon leaps to the air once more to continue its high-flying aerobatics far above the fields and forests below.

## About the Composer

In 1999, award winning composer and conductor David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee. He is the inaugural conductor of the Lee Wind Ensemble and teaches composition, orchestration, and conducting. He holds degrees from Central Methodist University, University of Central Missouri, and the University of Kansas.

Dr. Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In the summer of 1998, Holsinger was featured as the HERITAGE VI composer during the Texas Bandmasters Association convention in San Antonio. This prestigious series celebrating American wind composers was founded in 1992 and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include the Distinguished Music Alumni Award from Central Missouri State University, CIDA'S 1999 Director of the Year Citation, Phi Mu Alpha Sinfonia's Orpheus Award, the 2003 Distinguished Alumni Award from Central Methodist College, and the 2003 Excellence in Scholarship Citation from Lee University. Surrounding the premiere of the composer's *Easter Symphony*, Holsinger was honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award.

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## GMEA 4

### Other Compositions by David R. Holsinger

A Childhood Hymn

Adagio

The Gathering of the Ranks at Hebron

Gypsydance

Havendance

In Praise of Gentle Pioneers

Liturgical Dances

March on a Russian Hymnsong

Nilesdance

On a Hymnsong of Lowell Mason

On a Hymnsong of Philip Bliss

On an American Spiritual

The Peasant Village Dance

Prairie Dances

Prelude and Rondo

Scootin' on Hardrock!

To Tame the Perilous Skies

[www.davidrholsinger.com](http://www.davidrholsinger.com)



# IN HEAVEN'S AIR

by Samuel R. Hazo  
FJH Music Company, 2002

**Grade:** 4

**Meter:** 3/4, 2/4, 4/4

**Duration:** 4:21

**Key:** Ab Major, Bb Major

**Tempo:** Expressively = 58

## Instrumentation

- Piccolo
- Flute 1 & 2
- Oboe
- Bassoon
- Clarinet 1, 2, & 3
- Bass Clarinet
- Alto Saxophone 1 & 2
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F 1, 2, 3, & 4
- Trumpet 1, 2, & 3
- Trombone 1, 2, & 3
- Euphonium
- Tuba
  
- Bells
- Wind Chimes
- Suspended Cymbal
- Timpani

## Overview of the Piece

*In Heaven's Air* (2002) is about the letting go of a loved one from your hands into the hands of God, as well as the glorious transformation of the soul to Heaven. Musically, this letting go occurs from measures 49 to 60, with material before measure 49 representing love on Earth and material after measure 60 representing God's love. At measure 60, the grand chorale symbolizes the soul's arrival in Heaven.

## Musical Challenges

Encourage the ensemble to keep all notes connected and flowing except when otherwise marked with breath marks or grand pauses. There should be no breaks in the sound, even at the end of phrases. Bells should be played with light, hard plastic mallets for a delicate sound. At measure 13, the flute and oboe take over the melody as they play with the brass choir. Have them approach the passage with the sound and phrasing of a brass instrument. Although there is no dynamic change at measure 29, the sound should be fuller than the previous passage.

At measure 49, there must be tension in the chord because it symbolizes the grief and human resistance toward losing a loved one. At measure 50, the music depicts God's love and care for the soul and should be performed with a gentle nature. The piece then builds from measure 56 to 60, representing the soul's transformation to Heaven. It should be played powerfully and with a representative level of grandeur. All long tones must be held their entire value while producing the most beautiful tone achievable. If accomplished, the full ensemble's sound will be tremendous.

CD track 36

# IN HEAVEN'S AIR

by Samuel R. Hazo

FJH Music Company, 2002

## Performance Notes

Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania, commissioned *In Heaven's Air* (2002) after experiencing the passing of his mother. Because the death was accidental and completely unexpected, there was never a true feeling of acceptance or closure. This piece was composed to help him during his time of healing. The title is taken from William Shakespeare's *Sonnet 21*: "And then believe me, my love is as fair / As any mother's child, though not so bright / as those gold candles fixed in heaven's air."

## About the Composer

Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded world-wide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. Recordings of his compositions appear on Klavier Records and Mark Records.



## GMEA 4

### Other Compositions by Samuel R. Hazo

Arabesque

Ascend

As Winds Dance

Blessings

Diamond Fanfare

Each Time You Tell Their  
Story

Echoes

Exultate

Keltic Variations

Novo Lenio

Pearthshire Majesty

The Quest

Ride

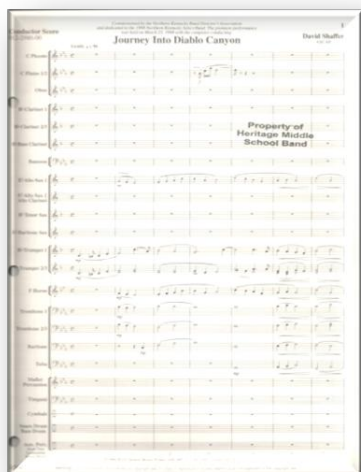
Rising Star

Rivers

Their Blossoms Down

Voices of the Sky

[www.samuelrhazo.com](http://www.samuelrhazo.com)



# JOURNEY INTO DIABLO CANYON

by David Shaffer  
Birch Island Music Press, 1999

**Grade:** 4      **Meter:** 4/4

**Duration:** 6:22      **Key:** Eb Major, Ab Major, Bb Major

**Tempo:** QN = 96 - QN = 152 - QN = 108 - QN = 88 - QN = 120

## Instrumentation

**Piccolo**  
Flute 1 & 2  
Oboe  
Bassoon  
Clarinet 1, 2, & 3  
Bass Clarinet  
Alto Saxophone 1 & 2  
Tenor Saxophone  
Baritone Saxophone

Horn in F  
Trumpet 1, 2, & 3  
Trombone 1, 2, & 3  
Euphonium  
Tuba

Bells  
Chimes  
Vibraphone  
Snare Drum  
Bass Drum  
Temple Blocks  
Tambourine  
Mark Tree  
Wood Block  
Triangle  
Suspended Cymbal  
Crash Cymbal  
Timpani

## Overview of the Piece

*Journey Into Diablo Canyon* (1999) is a relatively schizophrenic programmatic piece attempting to depict life in one of those really hot desert canyons. While the piece only goes through three different keys, it transitions through tempos like they're going out of style. In addition to the tempo per second routine, there are also solo opportunities in the flute, alto saxophone 1, alto saxophone 2, and bells.

## Musical Challenges

Tempo transition, tempo transition, tempo transition, tempo transition. Solo, solo, solo, solo, solo. Key change, key change, key change. Style change, style change, style change, style change, style change.

This is an exciting piece that your students will love to play, but there's very little repetition or consistency from section to section. Because of this, and the length of the piece, it's almost like you're preparing extra pieces for your festival performance.

Also, articulation matters!

**CD track 37**

# JOURNEY INTO DIABLO CANYON

by David Shaffer

Birch Island Music Press, 1999

## Performance Notes

*Journey Into Diablo Canyon* (1999) was commissioned by the Northern Kentucky Band Director's Association and dedicated to the 1998 Northern Kentucky Select Band. The premiere performance was held on March 23<sup>rd</sup>, 1998, with the composer conducting.

## About the Composer

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from The Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and has been the Director for the past 11 years. Under his direction, the Miami Band has performed twice at the University of Michigan, West Virginia University and the University of Cincinnati. In 2000 and 2005, the Miami Band performed a combined half-time show with the Ohio State University Marching Band. The Miami Band has performed for seven regional Bands of America Contests and is currently hosting one of these yearly events at Miami University. In 2003 the Miami Band performed as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with the Miami University Marching Band, Mr. Shaffer has over 250 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 18 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga.

Mr. Shaffer is in demand as a conductor for new music reading clinics, music festivals, and music education seminars. During the Summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. Mr. Shaffer is a past adjudicator for Drum Corps International and Drum Corps Midwest and has judged championship events for both organizations.



## GMEA 4

## Other Compositions by David Shaffer

(over 350 compositions)

Bugs

By Dawn's Early Light

Cantus Jubilante

Celestial Legend

Dances Fantastique

Evening Prayer

Fire Dance

Flight of the Pegasus

Flutopia

Kaleidoscope

Legend of the Sword

Mount Hood Portrait

Pageant of Light

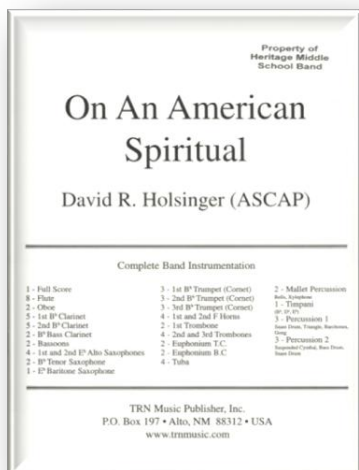
Purple Heart

Rhythm X

Riverbend Rhapsody

The Seventh Day

[www.davidshaffermusic.com](http://www.davidshaffermusic.com)



# ON AN AMERICAN SPIRITUAL

by **David R. Holsinger**  
TRN Music Publisher, 1991

<b>Grade:</b>	<b>4</b>	<b>Meter:</b>	<b>4/4, 3/4</b>
<b>Duration:</b>	<b>2:40</b>	<b>Key:</b>	<b>Eb Maj, Bb min, C Maj, F Maj</b>
<b>Tempo:</b>	<b>Slowly = 126 - Faster = 176 - Majestic = 92</b>		

## Instrumentation

- Flute
- Oboe
- Bassoon
- Clarinet 1 & 2
- Bass Clarinet
- Alto Saxophone 1 & 2
- Tenor Saxophone
- Baritone Saxophone
  
- Horn in F 1 & 2
- Trumpet 1, 2, & 3
- Trombone 1, 2, & 3
- Euphonium
- Tuba
  
- Bells
- Xylophone
- Chimes
- Snare Drum
- Bass Drum
- Gong
- Triangle
- Suspended Cymbal
- Timpani

## CD track 38

### Overview of the Piece

During the pre-Civil War period Negro slaves developed *spirituals*, then generally called *plantation melodies*. However, the first collection of Negro spirituals, entitled *Slave Songs of the United States*, was not published until 1867. Negro spirituals after the Civil War branched into two streams. One stream – the grassroots spiritual continued among the common people. The other stream – the concert arrangements of spirituals harmonized in ‘correct’ European style – was spread through popular performances of groups such as the Fisk Jubilee Singers (Fisk University in Nashville, Tennessee), beginning about 1871.

While the grassroots spiritual continued to be sung with less polished harmony and free improvisations, the more acceptable concert versions became known to the public at large. As they appear in current hymnals, their harmonies are more akin to the concert versions than to folk practices.

The earliest of the spirituals to be published in a hymn collection seems to be *Were You There* (1911) in *Songs of Evangelism* published by Standard Publishing Co. of Cincinnati. However, several modern hymnals refer to an earlier adaptation by John and Frederick Work, about 1907.

### Musical Challenges

Care should be taken to perform all three sections in completely different styles. The opening section should be warm, full, and melancholy, filled with anxiety and tension as though discussing the crucifixion. In the second section, the writing implies anger and frustration. The saxophone ostinato needs to be aggressive but not the most prominent voice. Trombone smears and percussive effects should be played assertively and with a little bit of abandon.

Finally, the third section is the majestic ascendance into heaven. Horn and alto saxophone should soar on the countermelody.

## ON AN AMERICAN SPIRITUAL

by David R. Holsinger

TRN Music Publisher, 1991

### Performance Notes

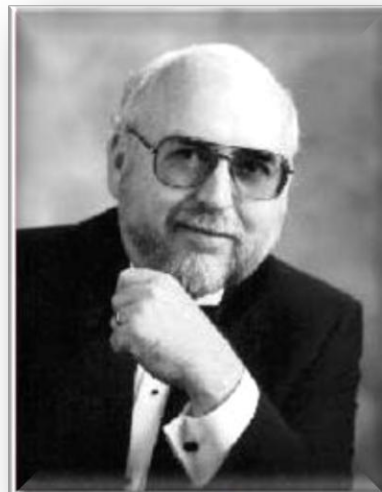
In Holsinger's Hymnsong Series, the listener may notice that *On An American Spiritual* (1991) is a surprising departure from his previous Hymnsong compositions. We expect the plaintive opening ("Were you there when they crucified my lord?...") and majestic closing portions ("Were you there when He rose up from the dead?..."), but the chaotic, brutal nature of the center section would seem greatly out of place until one reminds oneself of the lyrics of this Easter lament, where the center verses recount how they nailed Him to a tree and laid Him in the grave. With this in mind, we realize that Holsinger has composed a variation very dependent on extra musical events (the traditional verses) for inspiration and understanding.

### About the Composer

In 1999, award winning composer and conductor David R. Holsinger joined the faculty of Lee University, Cleveland, Tennessee. He is the inaugural conductor of the Lee Wind Ensemble and teaches composition, orchestration, and conducting. He holds degrees from Central Methodist University, University of Central Missouri, and the University of Kansas.

Dr. Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works have also been finalists in the NBA and Sudler composition competitions. In the summer of 1998, Holsinger was featured as the HERITAGE VI composer during the Texas Bandmasters Association convention in San Antonio. This prestigious series celebrating American wind composers was founded in 1992 and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include the Distinguished Music Alumni Award from Central Missouri State University, CIDA'S 1999 Director of the Year Citation, Phi Mu Alpha Sinfonia's Orpheus Award, the 2003 Distinguished Alumni Award from Central Methodist College, and the 2003 Excellence in Scholarship Citation from Lee University. Surrounding the premiere of the composer's *Easter Symphony*, Holsinger was honored by Gustavus Adolphus College with the awarding of an honorary Doctor of Humane Letters for lifetime achievement in composition and presented the Gustavus Fine Arts Medallion, the division's highest award.

In the past twelve years, Holsinger has served as Visiting Distinguished Composer in Residence at eleven American colleges or universities. In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting, he models HO scale trains.



## GMEA 4

### Other Compositions by David R. Holsinger

A Childhood Hymn

Adagio

Falcon Attack

The Gathering of the Ranks at  
Hebron

Gypsydance

Havendance

In Praise of Gentle Pioneers

Liturgical Dances

March on a Russian Hymnsong

Nilesdance

On a Hymnsong of Lowell  
Mason

On a Hymnsong of Philip Bliss

The Peasant Village Dance

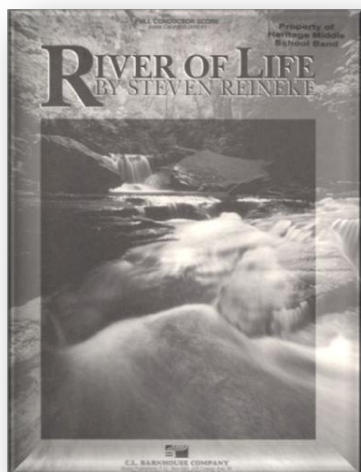
Prairie Dances

Prelude and Rondo

Scootin' on Hardrock!

To Tame the Perilous Skies

[www.davidrholsinger.com](http://www.davidrholsinger.com)



# RIVER OF LIFE

by Steven Reineke

Birch Island Music Press, 1995

<b>Grade:</b>	4	<b>Meter:</b>	4/4, 2/4, 2/2
<b>Duration:</b>	4:50	<b>Key:</b>	Eb Major, Bb Major
<b>Tempo:</b>	Slowly = 76 - Allegro = 152		

## Instrumentation

### Piccolo

Flute 1 & 2

Oboe

Bassoon

Clarinet 1, 2, & 3

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 2

Trumpet 1, 2, & 3

Trombone 1, 2, & 3

Euphonium

Tuba

String Bass

Chimes

Glockenspiel

Mark Tree

Snare Drum

Bass Drum

Triangle

Crash Cymbal

Suspended Cymbal

Timpani

## CD track 39

### Overview of the Piece

*River of Life* (1995) begins in the key of **Eb Major** with a gentle, flowing solo section with light, sparkling accompaniment in the percussion section. As momentum builds toward the allegro section, the woodwinds join the brass with furious moving sixteenth note septuplet runs. As the ensemble arrives at **21**, a low brass ostinato sets up a light, quick woodwind melody. The woodwind's melodic statement is answered by a trumpet fanfare.

At measure **68** the piece moves into 2/2 time and stretches the melody into a half note, quarter note figure. This more lyrical section features an eventual key change into **Bb Major** and a solo in the trumpet at measure **82**, and a general broadening of rhythm and tempo in this half-time feel. As the lyrical section ends at measure **133**, Reineke sends the ensemble back on a D.S. al Coda to get fulfill the requirements for an ABA composition.

Finally, at measure **64** the band jumps to an allegro coda section and builds toward an energetic conclusion. This would be an excellent piece with which to open or close a program!

### Musical Challenges

The biggest obstacle to a successful performance of this piece is likely to be woodwind technical facility. This is especially true of the sixteenth note sextuplets in measure **7**, the driving sixteenth note melody at measure **38**, and at the conclusion of the piece. Though these notes go by quickly, they lay well in the fingers and in the key. It's vital to work these sections out slowly and gradually work for speed.

During the Allegro Spirito section, there could be a tendency for low brass to get too excited about their energetic, rhythmic accompanying figure. Make sure they realize it is an accompaniment. Have them take pride in the nuances of dynamics when they pull back, making way for melody after they've established the style.

In the 2/2 section, lyrical, chorale-style playing is vital. Long, sustained phrases with the illusion of no breath will allow this section to provide the greatest contrast to the vital and energetic opening theme.

Reineke tends to write busy but accessible percussion parts, and this piece is no exception. Make sure you have at least 6 percussionists available, three of whom should be pretty strong players (snare, timpani, and one mallet player).



# RIVER OF LIFE

by Steven Reineke

Birch Island Music Press, 1995

## Performance Notes

*River of Life* (1995) was commissioned by and dedicated to the Talawanda High School Band, Oxford, Ohio, and their director, John Purdy.

## About the Composer

Steven Reineke's boundless enthusiasm and exceptional artistry have made him one of the nation's most sought-after pops conductors, composers and arrangers. In recognition of his successful leadership, The New York Pops have extended his contract as Music Director through the 2015-2016 Season. In addition to the orchestra's annual concert series, Mr. Reineke leads concert tours, recordings and telecasts, including the Macy's 4th of July Fireworks on NBC Television. New York's only permanent and professional symphonic pops orchestra, The New York Pops is the largest independent pops orchestra in the United States.

Mr. Reineke is the newly appointed Principal Pops Conductor of the National Symphony Orchestra and begins his first season in 2011/2012. In addition, he serves as Principal Pops Conductor of the Long Beach and Modesto Symphony Orchestras. Previously, he was Associate Conductor of the Cincinnati Pops Orchestra, where for fifteen years he served as a composer, arranger, and conducting protégé of the late celebrated pops conductor Erich Kunzel.

As the creator of more than one hundred orchestral arrangements for the Cincinnati Pops Orchestra, Mr. Reineke's work has been performed worldwide, and can be heard on numerous Cincinnati Pops Orchestra recordings on the Telarc label. Mr. Reineke is also an established symphonic composer. His works Celebration Fanfare, Legend of Sleepy Hollow and Casey at the Bat are performed frequently in North America, with recent performances by the New York Philharmonic and Los Angeles Philharmonic. In August 2008 his Sun Valley Festival Fanfare debuted with the Sun Valley Summer Symphony to commemorate the opening of the orchestra's new pavilion. In 2005 his Festival Te Deum and Swan's Island Sojourn were performed by the Cincinnati Symphony and Cincinnati Pops respectively. The Cincinnati Enquirer had this to say about Festival Te Deum: "Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages." His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands around the world.

A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, where he earned bachelor of music degrees with honors in both trumpet performance and music composition. He currently resides in New York City.



## GMEA 4

### Other Compositions by Steven Reineke

Celebration Fanfare

Defying Gravity

Fate of the Gods

Goddess of Fire

Heaven's Light

Hopetown Holiday

In the Temple of Zion

Into the Raging River

Main Street Celebration

New Day Rising

Pilatus: Mountain of Dragons

Portrait of Freedom

Rise of the Firebird

Sedona

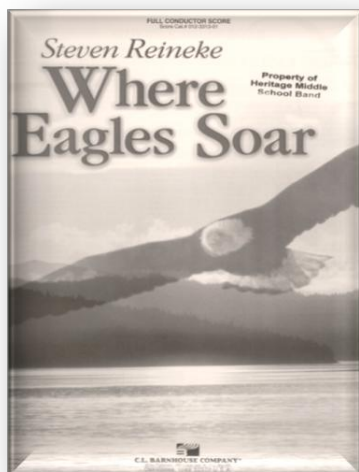
Swan's Island Sojourn

Towards a New Horizon

Where Eagles Soar

The Witch and the Saint

[www.stevenreineke.com](http://www.stevenreineke.com)



# WHERE EAGLES SOAR

by Steven Reineke

Birch Island Music Press, 2003

**Grade:** 4

**Meter:** 4/4, 2/4, 2/2

**Duration:** 4:35

**Key:** Eb Major, C Major, f dorian

**Tempo:** Maestoso = 96 - Allegro Spirito = 144

## Instrumentation

### Piccolo

Flute 1 & 2

Oboe

Bassoon

Clarinet 1, 2, & 3

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 2

Trumpet 1, 2, & 3

Trombone 1, 2, & 3

Euphonium

Tuba

String Bass

Chimes

Glockenspiel

Mark Tree

Snare Drum

Bass Drum

Triangle

Crash Cymbal

Suspended Cymbal

Timpani

**CD track 40**

## Overview of the Piece

*Where Eagles Soar* (2003) begins in the key of **Eb Major** with a Maestoso fanfare in the trumpet and horn, lightly punctuated by low brass and percussion. As momentum builds toward the allegro section, the woodwinds join the brass with furious moving sixteenth note septuplet runs. As the ensemble arrives at **12**, a low brass ostinato sets up a light, quick woodwind melody. The woodwind's melodic statement is answered by the horn.

At measure **54** the piece moves into 2/2 time and stretches the melody into a half note, quarter note figure. This more lyrical section features a key change into **C Major** and a solo in the trumpet at measure **73**, and a general broadening of rhythm and tempo in this half-time feel. As the trumpet solo ends at measure **90**, Reineke flirts briefly with the mode of **f dorian** as keeps the ensemble in the lyrical half-time feel.

Finally, at measure **110** the band revisits the allegro section and builds toward an energetic conclusion. This would be an excellent piece with which to open or close a program!

## Musical Challenges

The biggest obstacle to a successful performance of this piece is likely to be woodwind technical facility. This is especially true of the sixteenth note sextuplets in measure **7**, the driving sixteenth note melody at measure **38**, and at the conclusion of the piece. Though these notes go by quickly, they lay well in the fingers and in the key. It's vital to work these sections out slowly and gradually work for speed.

During the Allegro Spirito section, there could be a tendency for low brass to get too excited about their energetic, rhythmic accompanying figure. Make sure they realize it is an accompaniment. Have them take pride in the nuances of dynamics when they pull back, making way for melody after they've established the style.

In the 2/2 section, lyrical, chorale-style playing is vital. Long, sustained phrases with the illusion of no breath will allow this section to provide the greatest contrast to the vital and energetic opening theme.

Reineke tends to write busy but accessible percussion parts, and this piece is no exception. Make sure you have at least 6 percussionists available, three of whom should be pretty strong players (snare, timpani, and one mallet player).

# WHERE EAGLES SOAR

by Steven Reineke

Birch Island Music Press, 2003

## Performance Notes

*Where Eagles Soar* (2003) is a concert overture portraying the beauty, grandeur, and freedom of the great state of Maine. It is also meant to represent the state of mind that occurs when one realizes their full potential. As we grow and learn as human beings, we realize what unique and special talents we each possess and that we have a responsibility to use those gifts to enrich each other's lives. When one fully understands this, our inner spirit breaks free and is lifted up.

## About the Composer

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## GMEA 4

### Other Compositions by Steven Reineke

**Celebration Fanfare**

**Defying Gravity**

**Fate of the Gods**

**Goddess of Fire**

**Heaven's Light**

**Hopetown Holiday**

**In the Temple of Zion**

**Into the Raging River**

**Main Street Celebration**

**New Day Rising**

**Pilatus: Mountain of Dragons**

**Portrait of Freedom**

**Rise of the Firebird**

**River of Life**

**Sedona**

**Swan's Island Sojourn**

**Towards a New Horizon**

**The Witch and the Saint**

[www.stevenreineke.com](http://www.stevenreineke.com)



**In partial fulfillment of the  
Masters of Music in Conducting Degree**