

REPERTOIRE PROJECT:

*HONOR BAND REPERTOIRE: CREATING A LIFE-CHANGING EXPERIENCE
THROUGH A DIVERSE SELECTION OF QUALITY MUSIC*

by

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This dissertation project entitled:

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has been approved for the College of Music

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Date

The final copy of this dissertation project has been examined by the signatories,
and we find that both the content and the form meet acceptable presentation
standards of scholarly work in the above mentioned discipline.

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PART I: PREFACE/ABSTRACT

Introduction

In my opinion, one of the great moments for any student musician is the opportunity to perform in an honor band type of setting. This can be anything from a District or Region Band, All-State Band, Summer Camp Band, Intercollegiate Band, etc. It is a reward for those who have spent a lengthy amount of time practicing and honing their craft and is the culmination of multiple hours of practice, hard work, and sacrifice.

When a public school musician has the opportunity to be around others who have achieved a similar skill level, it reminds them why they do what they do. Furthermore, if their experience is positive, they feel the urge to become lifelong patrons of the arts, if not going into music as a profession.¹ For a collegiate music student, having the opportunity to connect with other music students and exchange ideas in an intercollegiate band can lead to growth that is then brought back to their campus. These interactions enhance the students' music-making and raise the ensemble's overall level that they play in, thus benefitting the entire program.

Because this type of setting can have such a profound impact on any student musician, the conductors of these ensembles must provide the best experience for the players with whom they will be working. This happens in several ways. First, the conductors have to engage with the students and be the best possible version of themselves for the entire time they are working with the ensemble. They need to be motivating, both humanly and musically, to ensure that the students leave as better musicians and better people. Suppose a student has a bad experience with

¹ Rachel Yoder, "Interview with Clarinetist Carol Robinson," *Seattle Modern Orchestra*, February 11, 2018, <http://www.seattlemodernorchestra.org/2017/05/10/interview-clarinetist-carol-robinson/>.

a conductor after working so hard for this terrific musical opportunity. What would motivate them to continue to do so and participate in an honor band again?

Second, and perhaps most importantly, the conductors must choose a repertoire that will leave a lasting impression on the students and the audience. When everything seems right, the goosebumps begin to emerge, and there is a remarkable, almost spiritual presence in the room as everything comes together for one perfect etch in time. A wide variety of meaningful selections could cause everyone in the room to have those special moments that we all long for as musicians. But how does the conductor know which pieces to choose that will create the ideal balance in as many aspects as possible?

Indeed, the conductor will draw upon their own experiences when deciding which pieces to select. They can be pieces that they have programmed in the past, those that their colleagues have suggested, a commission that has been undertaken for the occasion, or anything that would be appropriate for the setting that the conductor will be in. However, as most conductors know, choosing music is a daunting task. According to H. Robert Reynolds, this challenge is of the utmost importance “because you not only choose a particular piece or set of pieces but in making this decision, you determine that all other pieces will not be chosen.”²

² H. Robert Reynolds, “Repertoire Is The Curriculum,” *Music Educators Journal* 87, no. 13 (July 1, 2000): pp. 31-33, <https://doi.org/10.2307/3399675>.

Purpose of Project/Considerations

The importance of the challenge mentioned above forms the basis and the purpose of this project. The idea was to create a list of music to assist conductors in choosing repertoire, should there be uncertainty about what to select. I have assembled a list of 50 pieces by 50 different composers that would be appropriate for selection in an honor band setting. There are ten pieces listed within each "grade level," 1-5, to give various choices that accommodate the level of the ensemble with which the conductor will be working. Careful consideration was given to provide as diverse a selection as possible for each grade level; among the aspects considered were various tempi and styles, older and newer works, single and multi-movement pieces, etc.

I sought a great deal of assistance in finding music to select for this project. In addition to utilizing my previous experiences with pieces that I have conducted or been around throughout my career, I reached out to several of my colleagues from across the country and solicited their input on what they feel would be good choices for an honor band. Advice was given from graduate students, middle school, high school, collegiate, and retired band directors, to gain a broad perspective and diversify my selection of music.

Several websites containing repertoire were also accessed; among them were the databases found on the website "...And We Were Heard".³ This is an initiative begun by several music teachers from across the United States to give underrepresented composers a platform to have their music performed. Significant consideration was taken to include many of these pieces in the final project.

³ Christian Michael Folk, "Databases," ... And We Were Heard, accessed January 28, 2021, <https://www.andwewereheard.org/databases>.

Each piece in this project will be organized by “grade level”, and will be supplemented with the following information:

Title
Composer
Year of Composition
Publisher
Grade Level
Duration
Number of Movements
Percussion Considerations
Further Information on the Composer & Piece
Reason for Inclusion in This Project

The “grade levels” assigned to each piece are my designation. However, in most cases, the “grade level” comes from either the publisher’s website or the Prescribed Music List (PML) from the University Interscholastic League in Texas. The PML is the list from which public school ensembles select music when they attend concert band festivals during each academic year. I chose the state of Texas because it is widely accepted that the public schools of Texas have some of the best music programs in the country. In addition, I spent eight years teaching public school band in Texas and am very familiar with the workings of both its school system and the PML.

In instances where there is a discrepancy in the “grade level” of a piece, I have taken the average of the designations given by the researched sources and made my judgment about the difficulty of the work.

PART II: REPERTOIRE SELECTIONS

Grade 1 - 1.5:

Title:	A Prehistoric Suite
Composer:	Paul Jennings/orch. Teresa Jennings
Year Composed:	1987, rev. 2012
Publisher:	Hal Leonard
Grade Level:	1.5
Duration:	5:40
Movements:	4
Percussion Needs:	5 players: Snare Drum, Bass Drum, Crash Cymbals, Anvil, Gong, Antique Cymbal (opt. Triangle), Vibraphone (opt. Bells), Bells, Option to add Wind Chimes or other "ethereal sounds"

American composer Paul Jennings (b. 1948) has composed for concert band, orchestra, jazz ensemble and choir. His wife, Teresa Jennings, orchestrated *A Prehistoric Suite* for beginning concert band and the two of them have also collaborated in many creative and innovative classroom music publications through their wonderful Music K-8 education website⁴ (a.k.a. Plank Road Publications)⁵.

Of this piece, the composer/publisher writes: "Beginning groups will love this unique programmatic suite of four short movements, each of which portrays a well known prehistoric creature (or two!). Clever and very easy, it includes: Stegosaurus, Brontosaurus, Pterodactyls and The Battle (Tyrannosaurus and Triceratops). A really different work at this level! Originally published in 1987."⁶

⁴ "Plank Road Publishing's Music K-8 Magazine and Music Teaching Resources," Plank Road Publishing's MusicK8.com, accessed January 29, 2021, <https://www.musick8.com/>.

⁵ "Paul Jennings." Wind Repertory Project, September 30, 2018. https://www.windrep.org/Paul_Jennings.

⁶ HalLeonard.com, "A Prehistoric Suite," Hal Leonard Online, accessed February 4, 2021, <https://www.halleonard.com/product/24816010/a-prehistoric-suite>.

There are multiple movements in *A Prehistoric Suite*, which means that it is acceptable to play a more attainable amount of this piece, should the situation call for it. The work is based on the concept of dinosaurs, with each of the four movements named for various creatures and scenarios. Middle school children can rally behind this concept and conjure images of these beasts as they are performing the music while also being able to experience different styles in a single suite.

Also, the piece has fun aspects that will allow the kids to have a memorable experience performing it. The trombones perform glissandi on their instruments in the second movement, and there is a free and open aleatoric section that occurs at both the beginning and near the end of the fourth movement.⁷

⁷ Paul Jennings, *A Prehistoric Suite*, ed. Teresa Jennings (Milwaukee, WI: Hal Leonard, 2012).

Title:	A New Day
Composer:	Haley Woodrow
Year Composed:	2018
Publisher:	Woodrow Music
Grade Level:	1
Duration:	3:00
Movements:	1
Percussion Needs:	6 players: Timpani, Marimba, Snare Drum, Bass Drum, Gong, Suspended Cymbal, Triangle, Tambourine

Haley Woodrow (b. 1984) is currently an Adjunct Instructor for both the King's University, where she teaches piano, and Tarrant County College, where she leads a Chamber Music program, teaches composition and provides practical entrepreneurial training. Additionally, she offers her "Creating Composers Clinics", designed to teach 7-12 grade students the principles of composition while customizing a concert work suitable for performance. In 2008, she graduated with a Bachelor's of Music in jazz studies from the University of Texas at Arlington, and in 2016 earned her Master's of Music in composition from Texas Christian University.⁸

Of the piece, the composer writes: "A New Day... as of yet, unseen. A resting place. A celebration. The earliest account of the timpani records their use in ancient Jewish religious ceremonies. Similarly, due to its circular shape, the gong has been utilized throughout many traditions and cultures to symbolize the beginning that has no end. Both these instruments are used purposefully and joyfully throughout the piece and highlighted in the percussion feature. It is our responsibility to strive to enter a new day, a better day, and find rest – both immediate and eternal."⁹

⁸ Haley Woodrow, "ABOUT," Haley Woodrow, August 25, 2020, <https://haleywoodrow.com/about/>.

⁹ Haley Woodrow, *A New Day* (Bedford, TX: Haley Woodrow Music, 2018).

I enjoy the colorful melodies and orchestration of *A New Day* and the clever harmonies that make the music sound more mature than the ranges would indicate. This piece also features the percussion section, which can often be overlooked in a concert band, giving them a chance to shine. Particularly important is the timpanist, who has a crucial and potentially challenging part in this work. This piece is a great way to open a concert and bring a sense of energy to the room.

Woodrow also includes performance notes and a guide to the form of the piece in her introductory notes of the score. The guide can help conductors teach the music and be made aware of the challenges presented by the musical material.¹⁰

Note: A flex version of *A New Day* is available, should that be necessary.

¹⁰ Ibid., 4-5.

Title:	Ancient Voices
Composer:	Michael Sweeney
Year Composed:	1994
Publisher:	Hal Leonard
Grade Level:	1.5
Duration:	3:45
Movements:	1
Percussion Needs:	4 players: Snare Drum, Bass Drum, Castanets, Wind Chimes, Suspended Cymbal, Medium Tom-Tom, Shaker, Triangle, Gong, Crash Cymbals, Bells (optional)

Michael Sweeney is currently Director of Band Publications for Hal Leonard LLC 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 and arrangements.

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.¹¹

About the piece: “*Ancient Voices* was composed to suggest moods and sounds of early civilizations to young musicians. Published in 1994, the work utilizes a number of contemporary compositional techniques, such as tone clusters, blowing air through the instrument, singing and

¹¹ “Michael Sweeney,” Hal Leonard Online, accessed February 9, 2021, <https://www.halleonard.com/biography/174/michael-sweeney>.

pencils tapping on music stands. Players are encouraged to use their imaginations to visualize various scenes from distant eras on Earth ranging back to prehistoric times.”¹²

Ancient Voices contains a variety of unique effects that young performers may have never seen in their school band setting. In addition to the techniques mentioned in the previous paragraph, there is also the opportunity to use recorders, further enhancing the prehistoric atmosphere that the composer intends to recreate. Furthering this idea is both the percussion writing, which is simple overall, yet primitive in its presentation, along with the pencil tapping, which was “inspired by the idea that prehistoric man possibly used animal bones and skins as musical instruments.”¹³

The melodies and their presentation within the tone clusters make this piece sound more mature than its grade level would indicate. Students also have the opportunity to sing, which is an essential technique for ensembles of all ability levels to learn.

¹² Larry Blocher, *Teaching Music Through Performance in Band*, ed. Richard Miles (Chicago, IL: GIA Publications, 1997), 70.

¹³ Ibid., 71.

Title:	Carpathia
Composer:	William Owens
Year Composed:	2007
Publisher:	FJH Music Company
Grade Level:	1.5
Duration:	2:00
Movements:	1
Percussion Needs:	8 Players: Glockenspiel, Timpani, Snare Drum, Bass Drum, Suspended Cymbal, Crash Cymbals, Ship's Bell, Triangle

William Owens (b. 1963) is a native of Gary, Indiana. He is a seasoned music educator and very active as a composer, clinician and conductor throughout the United States and Canada. Since 1993, Mr. Owens has written over 200 commissioned and published works for concert band, string orchestra and small ensemble. His music is performed and appears on required music lists nationally and abroad. Principal commissions include those from the California Band Directors Association, the Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts, the College of Charleston (SC) and Phi Beta Mu International Bandmasters Fraternity.

William is a 1985 graduate of Chicago's VanderCook College of Music and the recipient of numerous awards and grants for composition. In 2014, he was recognized by the Texas Bandmasters Association as the Feature Composer and named Distinguished Alumnus by his Alma Mater. In January 2014, William formally retired from duty as a band director in Texas after 30 years.¹⁴

Of the piece, the composer/publisher writes: "This powerful work depicts the frantic voyage of the RMS Carpathia, the first ship to arrive on the scene after receiving a distress call from the Titanic. Determined to save as many lives as possible, the captain managed to squeeze

¹⁴ "Bio," William Owens, accessed February 9, 2021, <http://www.williamowensmusic.com/bio.html>.

17 knots out of a supposed 14-knot vessel. The music depicts the vibrations of the ship's hull along with the hissing of the boiler. As *Carpathia* arrives on the terrible scene, the music relinquishes its fast pace to a slow, mournful hymn. After a brief moment of tranquility, the music intensifies as the rescue ship embarks on her triumphant yet tragic return voyage to safety.”¹⁵

Carpathia can be used as a teaching moment for the students and allow them to gain a new perspective on one of the most tragic incidents in human history. Within the music, students can perform a variety of unique sound effects, including a “foot rumble” and a “loud hiss,” which they may not get to do in their classroom setting. A “ship bell” is found in the percussion section, another unique sound heard in this composition. A brake drum may be substituted if one is not available, although it won’t fully realize the composer’s intentions.

As with all of his compositions, Owens demonstrates masterful orchestration, placing instruments in registers where it is easy for the ensemble to sound more mature than the grade level may indicate. The clever use of accidentals makes the music come to life and will help provide a fun and memorable experience for the students through this piece.

¹⁵ “*Carpathia*,” FJHmusic.com | Concert Band Music | *Carpathia*, accessed May 2, 2021, <http://www.fjhmusic.com/band/b1349.htm>.

Title:	Chorale Elega'nt
Composer:	Elena Roussanova Lucas
Year Composed:	2006
Publisher:	Alfred Music
Grade Level:	1
Duration:	2:00
Movements:	1
Percussion Needs:	2 Players: Glockenspiel, Triangle, Wind Chimes

Elena Roussanova Lucas began the study of piano at age 3, and six months later was accepted into the child prodigy music program at the Central School of the Union of Soviet Socialist Republics (USSR). Lucas later graduated from the Tchaikovsky Conservatory of Music in Moscow, where she received the Red Diploma in composition and piano. Previously, she had studied at the Ippolotov Ivanov Music College and Academy of Music in Moscow, where she earned a diploma in piano and piano accompaniment.¹⁶

She was a composer for the Boston Symphony Orchestra in residence (2020), and was commissioned to write a new composition and to serve as a clinician. Her compositions have been performed and recorded by The Prague Radio Symphony Orchestra under Julius P. Williams, Omaha Symphony under Thomas Wilkins, The Tchaikovsky State Orchestra Of Moscow under Vladimir Fedoseyev, The Moscow Radio Orchestra, the Principal Military Orchestra Of Russian Federation, the Russian National Orchestra Brass Quintet, members of the Bolshoi Ballet, the Dallas Brass, Poeria Symphony Orchestra, and numerous orchestras at universities and festivals throughout the world.

¹⁶ Erik Karr Jun Leung, *The Horizon Leans Forward: Stories of Courage, Strength and Triumph of Underrepresented Communities in the Wind Band Field* (Chicago, IL: GIA Publications, Inc., 2021), 398.

Currently, Lucas holds the position as professor in composition at the Berklee College of Music. Previously she served on the faculties of Boston University, New England Conservatory and as co-artistic director of Berklee International Composers Institute.¹⁷

Of the piece, the composer/publisher writes: “A warm and lush chorale written in ABA form, the melody and harmonies transition seamlessly throughout the ensemble and provides a setting to teach expressive, lyrical style to younger musicians.”¹⁸

Chorale Elegia'nt contains simple melodies and harmonies that make this piece easy for students from a technical standpoint. It is difficult for composers to craft accessible slower music for students at a young age; the composer has done this brilliantly in this piece. Each note is held at just the right length so that intonation will not be too difficult of a challenge. Because the material that appears at the beginning returns in the end, this piece serves as a great way to allow students to feel the beauty and majesty of creating beautiful art with their colleagues and friends.

One aspect to note about this piece is that only two percussionists are required, and the parts are not demanding. This could lead to boredom in the section; however, if *Chorale Elegia'nt* is rehearsed first, a percussion coordinator could use this time to ensure that the section is organized on the other pieces that will be a part of the program. Furthermore, the conductor could use this piece to adjust the ensemble's ears to the setting that they are in and prepare them musically for the remainder of the clinic.

¹⁷ “Elena Roussanova Lucas,” Wind Repertory Project, March 7, 2021, https://www.windrep.org/Elena_Roussanova_Lucas.

¹⁸ Elena Roussanova Lucas, *Chorale Elegia'nt* (Van Nuys, CA: Alfred Music, 2006).

Title:	Dystopia
Composer:	Jay Coles
Year Composed:	2017
Publisher:	C-Alan Publications
Grade Level:	1
Duration:	2:30
Movements:	1
Percussion Needs:	8 Players: Timpani (2 drums), Mallets (bells, xylophone), Snare Drum & Bass Drum, Cymbals (suspended cymbal, crash cymbals), Cowbell & Brake Drum (optional), Cabasa (optional)

Jay Coles (b. 1995) holds degrees in liberal arts, english, education, and music from Vincennes University and Ball State University. He has come to be known as an emerging and distinguished young composer and is rapidly making his debut on many programs across the globe. Jay's first composition for wind ensemble, a self-published grade 5 piece entitled *Orchesis: Legends of Thailand*, was premiered in Wakayama-Shi, Japan. In addition to composing, Jay has written several novels over the years, including the upcoming Black Lives Matter-inspired standalone, "Tyler Johnson Was Here" which was released in March 2018.¹⁹

Of the piece, the composer/publisher writes: "*Dystopia* is a dark and brooding musical exploration of a nation severely damaged by a long war. Filled with driving rhythms, blazing dissonances, and rapid-fire tuttis, this dramatic epic places musicians at the center of the ruin where everyone plays a part in the final escape. *Dystopia* works great as a concert opener or closer and will make your students sound mature beyond their abilities."²⁰

Coles' creative use of the minor mode in *Dystopia* allows the piece to have an ominous and foreboding quality. The percussion section plays a vital role in this piece as both the timpani

¹⁹ "Jay Coles," Wind Repertory Project, January 10, 2021, https://www.windrep.org/Jay_Coles.

²⁰ "Dystopia (Band Gr. 1)," C. Alan Publications, accessed February 4, 2021, <http://c-alanpublications.com/dystopia/>.

in a soloistic fashion and a brake drum create a feeling of tension and angst within the music.

The woodwinds have the opportunity to use trills, which could be introduced as a new and exciting concept for a middle school student.

Title:	Electric Breakdance
Composer:	Benjamin Dean Taylor
Year Composed:	2019
Publisher:	Benjamin Taylor Music
Grade Level:	1
Duration:	1:30
Movements:	1
Percussion Needs:	5 Players: Timpani, Hi-Hat, Snare Drum, Bass Drum, Tambourine, Xylophone, Marimba (optional), Glockenspiel (optional)

Benjamin Taylor completed a doctorate degree from Indiana University and holds degrees from Bowling Green State University (MM) and Brigham Young University (BA). His principal teachers have included David Dzubay, Don Freund, Claude Baker, Jeffrey Hass, Marilyn Shrude, Elaine Lillios, Christian Asplund, Neil Thornock, and Steven Ricks. Taylor has received commissions from ensembles including the Calidore String Quartet, Omaha Symphony, Solaire Saxophone Quartet, New World Youth Symphony, and the Detroit Symphony Orchestra Civic Wind Symphony. His music has been performed by ensembles around the world including the Cleveland Chamber Symphony, American Composers Orchestra, Kenari Quartet, L'ensemble Itineraire, and Nurnberg Hochschulorchester.²¹

Of the piece, the composer writes: “What would the music sound like in a dance club on an alien planet? This piece is inspired by that question after I saw an awesome image my friend created of an alien sitting in a giant robotic mech with long legs. The alien looks smug and relaxed - ready to cut some serious dance moves with the flick of his finger on the mech controls!”²²

²¹ “Biography,” Benjamin Dean Taylor, composer, accessed February 6, 2021, <http://www.benjamintaylormusic.com/biography.html>.

²² “Electric Breakdance (Grade 1) with Audio Track,” Benjamin Dean Taylor, composer, accessed February 6, 2021, <http://www.benjamintaylormusic.com/electric-breakdance-grade-1-with-audio-track1.html>.

The idea of playing with a modern and hip background track in *Electric Breakdance* is most likely something that both the students and the audience will have never experienced before. Several instruments included in the orchestration are optional, which means that the piece is flexible and can be used in various instrumentation situations that the conductor may find themselves in. Third, the music gives opportunities for many instruments to take small, two-measures solos, allowing students to make themselves feel special.

I should note that there are a couple of aspects to this composition that could make it challenging for younger players. The piece is in a 6/8 time signature, which many of the students in the ensemble may not have been exposed to before. Combine that with the fact that the piece is at a tempo of dotted-quarter note = 76 beats per minute, and it may take the musicians time to feel the groove. Furthermore, there is no room for error with the tempo due to the audio track. The conductor will have to work with the event organizers to either run the track through the house speakers or find a set of portable speakers that are loud enough for both the ensemble and the audience to hear. If the ensemble gets off from the pre-recorded music, getting everything back in sync may be challenging.

Title:	First Flight
Composer:	Brandon E. Robinson
Year Composed:	2020
Publisher:	Devmusic Publishing
Grade Level:	1.5
Duration:	2:00
Movements:	1
Percussion Needs:	7 Players: Xylophone, Timpani, Snare Drum, Bass Drum, Ride Cymbal, Triangle, Crash Cymbals

Dr. Brandon E. Robinson is currently the Director of Bands and Assistant Professor of Music Education at Mississippi University for Women in Columbus, MS. He has presented workshops across the United States including The Midwest Clinic, the Music For All Summer Symposium, and the Texas Music Educators Association Annual Conference. Kappa Kappa Psi presented Dr. Robinson with the “Outstanding Sponsor” award for his service as sponsor of the Kappa Zeta chapter at Wake Forest University during the 2017 biannual national convention. Robinson received his Bachelor of Music Education and Masters of Music in Instrumental conducting from Arkansas State University and completed his graduate studies with a Doctor of Philosophy in Music Education from the University of Mississippi.²³

Of the piece, the composer/publisher writes: “Dedicated to all those who serve and have served in the United States Air Force, this musical tribute honors these great American heroes. The high energy of this work engages the entire ensemble which keeps the music well fueled and at full throttle from start to finish.”²⁴

²³ “Bio,” BER Music, accessed February 7, 2021, <https://www.bermusic.net/bio>.

²⁴ “Concert Music 2020,” Devmusic Online, accessed February 7, 2021, <https://www.devmusicpublishing.com/new-concert-music-2020>.

The syncopated rhythms and tied notes beginning on upbeats give *First Flight* a strong sense of momentum throughout the piece. Second, I find that the percussion writing is particularly clever; not only does the section have the opportunity to be featured throughout, but the cymbal crashes on beats 2 and 4 give the music a great deal of energy and life. Finally, the horns and alto saxophones have the opportunity to use a ‘rip’ sound effect, which younger musicians may have never performed before.

From a non-musical perspective, the conductor could also use this piece to thank the brave men and women who serve(d) in the Air Force and risk(ed) their lives for our freedom. By tying this concept into the concert, *First Flight* provides the opportunity for a “feel good” moment, not only for the audience but also for the students in the ensemble. They may have family members to which this distinction falls.

Title:	Frogs
Composer:	Randall Standridge
Year Composed:	2018
Publisher:	Grand Mesa Music
Grade Level:	1.5
Duration:	3:00
Movements:	1
Percussion Needs:	6 Players: Timpani, Bass Drum, Frog Guiro, Jam Sticks (2), Marimba, Rainstick, Slapstick, Snare Drum, Suspended Cymbal, Tambourine, Vibraslap, Xylophone

Randall Standridge (b. 1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts.²⁵

Of this piece, the composer writes: “Inspired by the composer’s love of Percy Grainger, *Frogs* combines many “Grainger-isms” (unexpected harmonic movement, chromaticism, and a pastoral sensibility) with quirky percussion and accessible rhythms and ranges to create a truly

²⁵ “About Randall,” Randall D. Standridge, December 4, 2020, <https://randallstandridge.com/bio/>.

unique work for young band. The inclusion of the “Frog” and optional sound FX add the final points of charm to this new work, destined to be a hit with students and audiences alike.”²⁶

The charming melodies of *Frogs* capture the essence of what the composer is replicating, as it is easy to depict the creatures bouncing in their natural habitat when you hear these delightful tunes. In measure 55, the upper woodwinds have the opportunity to perform a random trill effect, and in the second half of the piece, the trombones get to use their slides to perform glissandi. These fun techniques will add additional enjoyment for the young musicians, especially if they have never had the opportunity to use them before.

I should note that there are a couple of challenges with programming this work. First, while the percussion writing is very well done and uses a variety of instruments, finding a “frog guiro” could be problematic. I interpret this instrument as a wooden guiro in the shape of a frog, which can be ordered online, if not found in a local music store. Second, there is an optional “swamp sound effect” in the form of a pre-recorded audio track. Although it’s not crucial to the piece, having it there enhances the atmosphere that the composer is trying to recreate. As a result, the conductor and the coordinators of the event have to work together to obtain the equipment necessary to include this sound effect and work out the balance it to the rest of the ensemble in the performance venue.

²⁶ “Frogs,” Randall D. Standridge, February 21, 2019, <https://randallstandridge.com/frogs/>.

Title:	Whirlwind
Composer:	Jodie Blackshaw
Year Composed:	2006
Publisher:	Manhattan Beach Music
Grade Level:	1
Duration:	6:00
Movements:	1
Percussion Needs:	6 players: Glockenspiel, Snare Drum, Tom, Bass Drum, Suspended Cymbal, Timpani, ‘Whirlies’ for all players

The composer writes: “I was born and raised in the Riverina with the majority of my years spent in and around Griffith, New South Wales. After completing my Bachelor of Music in Composition with Larry Sitsky at the Australian National University, I ventured back into the country to provide music opportunities for young students in remote communities. It was 9 years later that I completed a post-graduate teaching qualification and commenced classroom music teaching, alongside wind band instruction. In those 9 years I taught clarinet, saxophone and keyboard to a wide range of students from varying backgrounds.

Now that I am a full-time composer, I achieve [teaching love of self] in my music by offering students the opportunity to make decisions and be creative with the material. This experience enables the players to take ownership of the piece they are learning to play. This simple idea is incredibly underutilized in educational wind band literature yet it offers students and the Conductor an opportunity to grow and change in ways they had perhaps not thought possible, at any stage of learning.”²⁷

The inspiration for *Whirlwind* comes from an Aboriginal story that describes how the brolga, and Australian crane, came into existence. In one version of the tale, a skilled dancer named Brolga is dancing alone and swept off her feet by an evil spirit, Waiwera, who is

²⁷ “Boring Stuff about Me,” Jodie Blackshaw, accessed February 9, 2021, <https://www.jodieblackshaw.com/about-jodie>.

disguised as a whirlwind. When Brolga's tribe discovers she is missing, they search for her, following the trail of the whirlwind. When the tribe discovers Brolga and Waiwera, Waiwera realizes he is no match for the armed tribe. Instead of relinquishing Brolga, Waiwera turns her into a bird so that no one can have her.²⁸

There are opportunities for students to experience and perform on instruments that are outside of a typical “band setting” in *Whirlwind*. These include whirlies, rattles, water glass chimes, a drone, etc. The score indicates that the students should bring the rattles and water glass chimes from home to feel like they are a part of the compositional process.²⁹

While only four notes are required for each tonal instrument in the piece, the aleatoric nature of the composition allows it to sound more mature than each part would indicate. The students are asked to enter at different times in a “free-time” section while performing in two and four-part rounds. Furthermore, the percussion section has the opportunity to shine on its own, as there are two sections in the work that feature only them.

The most challenging aspect of the work will be getting the students to understand its layout and the “free-time” moments. Fortunately, the composer provides a detailed guide on how to perform the work on the *Manhattan Beach Music* website.³⁰ A download for each instrument includes a conductor score and structure diagram, which contains material to teach students the

²⁸ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 7 (Chicago, IL: GIA Publications, 2009), 288.

²⁹ Jodie Blackshaw, *Whirlwind* (Brooklyn, NY: Manhattan Beach Music, 2006).

³⁰ Jodie Blackshaw, “Know Your Stuff, a Supplement to Whirlwind by Jodie Blackshaw,” Know your stuff, a supplement to Whirlwind by Jodie Blackshaw, accessed April 29, 2021, http://whirlwind.manhattanbeachmusic.com/html/know_your_stuff.html.

information in the four pictures found on each page. It also introduces perfect fourths and fifths and music that includes a mixture of steps and leaps.³¹

³¹ Blocher, 289.

Grade 2 - 2.5:

Title:	Ancient Flower
Composer:	Yukiko Nishimura
Year Composed:	2013
Publisher:	Carl Fischer
Grade Level:	2
Duration:	4:30
Movements:	1
Percussion Needs:	4 Players: Glockenspiel, Timpani, Suspended Cymbal, Triangle, Bass Drum

Yukiko Nishimura, Composer/Pianist, was born in Japan. She graduated from the Tokyo National University of Arts in 1990. In 1991, she began private study with Dr. Alfred Reed at the University of Miami and in 1993 she continued her studies with Dr. Richard Danielpour at Manhattan School of Music. Among her honors, are the nomination for the 8th Hollywood Music in Media Awards, the special mention at the 15th and 26th International Competition for Original Composition for band in Corciano, Italy and the 6th Aoyama Award.

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, chamber music, band music, music for string instruments and orchestra. She has also been active as a pianist and an arranger. She has studied composition with Atsutada Otaka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. She studied piano with Ivan Davis and Dr. Sara Davis Buechner.³²

About the piece, the composer/publisher writes: “You might imagine that the ancient flower is a dainty, tiny flower; perhaps an exotic flowers; or perhaps even something else. Whatever you imagine, the flower will bloom in your way in this piece.”³³

³² “Yukiko Nishimura,” Excelcia Music Publishing, February 12, 2021, <https://excelciamusic.com/our-composers/yukiko-nishimura/>.

³³ Yukiko Nishimura, *Ancient Flower* (New York, NY: Carl Fischer Music, 2015).

Ancient Flower is a beautiful piece of music and is a lovely selection for any honor band setting. This piece is a perfect opportunity for the conductor to teach imagery and beauty through music. Many beautiful melodies, harmonies, and countermelodies will allow the students to visualize blossoming flowers as the work progresses. The orchestration is very clever, with different instrument doublings that will enable various colors to shine. I also enjoy how there are just enough unique harmonies in the piece to make it sound more exotic and mature than its grade level would indicate, yet it is still accessible to younger players.

This piece has an occasional challenging rhythm, including 32nd notes and 16th note triplets. Also, many times, students have to enter on an upbeat, which could be a problem on the first reading. However, there is nothing overly challenging or any concepts that will be too difficult to grasp.

Title:	Byzantine Dances
Composer:	Carol Brittin Chambers
Year Composed:	2019
Publisher:	Excelcia Music Publishing
Grade Level:	2
Duration:	2:45
Movements:	1
Percussion Needs:	6 Players: Timpani, Bells, Snare Drum, Bass Drum, Castanets, Tam-tam, Suspended Cymbal, Tambourine, Toms, Finger Cymbals

Carol Brittin Chambers is currently the composer and owner of Aspenwood Music. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University. She received a Bachelor of Music Education from Texas Tech University and a Master of Music in Trumpet Performance from Northwestern University. She studied under Vincent Cichowicz, Will Strieder, John Paynter, Arnold Jacobs, and James Sudduth.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and chamber ensembles. She was most recently named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. Chambers has arranged and orchestrated show music for numerous high school marching bands across the country, as well as The Crossmen Drum Corps. Her clients have won the Texas State Marching Band Contest, as well as the Bands of America Grand National Marching Band Competition.³⁴

Of this piece, the publisher writes: "*Byzantine Dances* is generally meant to portray a set of Turkish Dances. The opening dance is fast and energetic, written in the style of a Roma Gypsy dance. The slower section in the middle of the piece is written in the style of Zeybek dance. This

³⁴ "All About," Aspenwood Music, accessed February 14, 2021, <https://aspenwoodmusic.com/all-about/>.

type of dance is performed by a solo dancer symbolizing courage and heroism. The dancer uses outstretched arms, almost resembling a great hawk."³⁵

Byzantine Dances has a lot of groove in the opening and closing sections due to the rhythmic ostinati that the composer has written into the low brass and low reed parts. As indicated in the program notes of the score, the use of “Byzantine” scales and the harmonic minor scale give the piece an exotic feel that will be enjoyed by both the students and the audience.³⁶

There is a brief but essential alto saxophone solo written in the slower section of the music, allowing for an opportunity for a talented student to shine. The composer does an excellent job of incorporating hand claps and snaps into the piece, allowing for the wind players to contribute to the rhythmic feel of the music to heighten the atmosphere that she is trying to create.

Note: A flex version of *Byzantine Dances* is available, should that be necessary.

³⁵ Carol Brittin Chambers, *Byzantine Dances* (Lakeland, FL: Excelcia Music Publishing, 2019).

³⁶ Ibid.

Title:	Catalyst
Composer:	Daniel Montoya Jr.
Year Composed:	2017
Publisher:	Montoya Music
Grade Level:	2.5
Duration:	3:35
Movements:	1
Percussion Needs:	8 Players: Timpani, Crotales, Marimba, Vibraphone, Chimes, Bells, Concert Bass Drum, Crash Cymbal, Egg Shaker, Mark Tree, Sizzle Cymbal, Snare Drum, Suspended Cymbal, Tam-tam, Triangle, Woodblock

Daniel Montoya Jr. is a native of Austin, TX. His oeuvre spans several genres, including original pieces and arrangements for wind band, percussion ensemble, and the marching arts. His education includes a Master's Degree in wind conducting from Texas State University where he studied with Dr. Caroline Beatty, a Master's Degree in music composition from Central Michigan University where he studied with David R. Gillingham, and a Baccalaureate degree in music composition from Texas State University. He has also studied and participated in masterclasses with such composers as Kevin Beavers, William Bolcom, Michael Ippolito, Cindy McTee, Kevin Puts, Russell Riepe, and Roberto Sierra.

His music has been performed by several ensembles and institutions across the United States and is published by C-Alan Publications, Row-Loff Productions, Tapspace Publications, and his publishing company, Underwater Theme Productions/Montoya Music. Montoya's involvement with marching bands engages him throughout the nation; among the organizations that have used his compositions and arrangements on the field are champions and finalists at various state- and national-level competitions, and major Division I intercollegiate bands. In

addition, he is the Brass Composer/Arranger for the Madison Scouts Drum & Bugle Corps (Madison, WI).³⁷

Of the piece, the composer writes: “Every young musician has a first music teacher. While this teacher doesn’t need to be a world-class master, it definitely helps to have someone tuned into kids who is able to instill in them a love of music-making. You need to have somebody to have faith in you and to make you believe you can do something fantastic. It is these teachers that *Catalyst* is written for and dedicated to.”³⁸

The melodies and harmonies in *Catalyst* are very charming, making it a delight to listen to and the construction of each phrase is very musical. It’s easy to conjure images of positive feelings and the connection between a music teacher and their student due to the uplifting style of the music. By relating this imagery to the students, they can feel a sense of pride when playing this piece in honor of their teachers.

The percussion writing is also very clever; not only is there lots for the section to do, but it also compliments the wind writing logically.

³⁷ Daniel Montoya Jr., “About,” Montoya Music, November 29, 2020, <http://danielmontoyajr.com/about/>.

³⁸ Daniel Montoya Jr., “Catalyst,” Montoya Music, April 25, 2020, <http://danielmontoyajr.com/music/catalyst/>.

Title:	Furaha!
Composer:	Brian Beck
Year Composed:	2014
Publisher:	Alfred Music
Grade Level:	2.5
Duration:	3:30
Movements:	1
Percussion Needs:	6 Players: Timpani, Maracas, Xylophone, Bells, Marimba, Chimes, Vibraphone, Tambourine, Toms, Agogo Bells, Triangle, Surdo, Bongos, Suspended Cymbal

Brian Beck is free-lance composer, arranger, clinician, and educator for both instrumental and vocal ensembles. His works and groups have been featured in TMEA honor band concerts, Midwest performances, Western International Band clinics, UIL state marching contests, compact disc recordings, and choral concerts. He has served as Director of Bands at Faubion Middle School in McKinney, Texas. Before that, he was the conductor of Byrd Middle School's Symphonic I Band in Duncanville, Texas, where he was nominated as "2008-09 Teacher of the Year."

His pieces have been added to many prescribed music lists including the Birch Bay Band Title List, Florida Bandmasters Association Concert Music Committee, Ohio Band List, Midwest International Concert Catalogue, Texas UIL Prescribed Music and Sight Reading List, and Washington Western International Clinic Program. Mr. Beck holds a Bachelor's Degree in Music Education from Texas A&M University-Commerce and a Master's Degree in Music Education from the University of Houston.³⁹

Of the piece, the composer/publisher writes: "Meaning "joy" in Swahili, [*Furaha!*] captures the festivity of a people who love to dance and sing. *Furaha!* is dedicated to Melissa

³⁹ "Alfred Music," Brian Beck, accessed February 15, 2021, <https://www.alfred.com/authors/brian-beck/>.

Ringel, a phenomenal musician and teacher. Her lyrics and spirit were the inspiration for this joyous piece.⁴⁰

The lyrics are as follows:

*Listen to the joy,
Hear the voice of hope,
Find your song within,
And make a joyful noise and all rejoice.
Furaha katika moyo wangu.*

Furaha! is one of my favorite pieces at the Grade 2-2.5 level and is a perfect choice for an honor band setting. The melodies and harmonies are delightfully charming, and you can't help but smile when you hear them. Images of joy, laughter, and happiness immediately come to mind as the piece develops; since Brian was a middle school band director, I can imagine that he had his students in mind when he wrote this piece! The 5/4 time signature is most likely something the students in this group would not have seen before; they could therefore learn a new concept that they can take back to their band rooms.

The percussion writing is very clever and compliments the wind writing quite well. I should note that the Surdo is not an instrument found in many middle & high school band rooms; if one is not available, a low floor tom is an acceptable substitute.

⁴⁰ Brian Beck, *Furaha!* (Van Nuys, CA: Alfred Music, 2014).

Title:	Old Churches
Composer:	Michael Colgrass
Year Composed:	2001
Publisher:	American Composers Forum
Grade Level:	2.5
Duration:	5:00
Movements:	1
Percussion Needs:	4 Players: Glockenspiel (2), Aluminum Bowls (8)

Michael Colgrass began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. Colgrass received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St.Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary “*Soundings: The Music of Michael Colgrass*.” He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.⁴¹

⁴¹ “About Michael Colgrass,” Michael Colgrass, accessed May 10, 2021, http://www.michaelcolgrass.com/bio_biography.php.

About the piece, the composer/publisher writes: “*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.”⁴²

Old Churches is one of the more unique entries in this project. Because the piece is rooted in Gregorian chant, there are opportunities for each ensemble member to improvise on their instruments. The students can create something that will be their own and never be performed in the same way again by another ensemble. The parts are very accessible and individually are easy to put together. A set of 8 aluminum bowls are needed to perform this piece; this is a unique instrument for the percussion section and will provide a color not heard in other ensemble settings.

To more accurately represent the resonance of a church, the conductor may want to experiment with placing the percussionists in different places around the ensemble. This will be especially effective if there are many students in the section; it will be easier to recreate the ambiance and reverberation that a sanctuary can provide. Also, the bowls should be mounted on a cloth, so they resonate when struck with pieces of wood. Drumsticks should be avoided as they will create too harsh of a sound.⁴³

⁴² Michael Colgrass, *Old Churches* (Saint Paul, MN: American Composers Forum, 2002).

⁴³ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 4 (Chicago, IL: GIA Publications, 2002), 183.

The understanding and teaching of the improvisatory material can be challenging at first, and understanding how to get in and out of these moments will take some practice. In addition, there are only four percussionists needed for this piece, so the conductor may have to work with the percussion organizer to ensure that enough instruments and copies of the music are available for all of the percussionists.

Title:	Pueblo (Land of Ancient Peoples)
Composer:	John Higgins
Year Composed:	1991
Publisher:	Hal Leonard
Grade Level:	2.5
Duration:	4:15
Movements:	1
Percussion Needs:	7 Players: Suspended Cymbal, Bass Drum, Maracas, Wind Chimes, Glockenspiel, Tom-tom (2), Tambourine, Triangle, Crash Cymbals, Timpani

John Higgins is currently a free-lance composer, arranger and producer for the educational divisions of Hal Leonard LLC. His recording production for McGraw-Hill's *Share the Music* textbook series included music from *Sesame Street*, *Disney films*, and a special project with the late Fred Rogers of *Mister Rogers' Neighborhood*. In Broadway shows for young performers, John arranged and produced new versions of *Annie*, *Guys and Dolls*, *Fiddler on the Roof*, *The King and I*, and *The Music Man*, among others. His two Grammy award-winning projects include arranging on Sandi Patti's *Another Time, Another Place* (Best Pop Gospel Album) and co-producing on Rob McConnell's *Live in Digital* (Best Big Band Jazz Album). John served as president of Jenson Publications before it became part of Hal Leonard LLC.⁴⁴

Of the piece, the composer/publisher writes: “This work by John Higgins is a descriptive essay for band, reflecting the mysteries of Native American peoples and their kinship with nature. The varied musical sections are subtitled: “Enchanted Mesa”; “Adobe Village”; “Ancient Voices”; and “Mother Earth, Father Sky.””⁴⁵

⁴⁴ “Home,” John Higgins, accessed February 16, 2021, <https://www.halleonard.com/biographyDisplay.action?id=163&subsiteid=5>.

⁴⁵ HalLeonard.com, “Pueblo - (Land of Ancient Peoples),” Hal Leonard Online, accessed February 16, 2021, <https://www.halleonard.com/product/22526011/pueblo>.

Pueblo's melodic and harmonic content recreates an atmosphere that represents the composers' intentions. Because of this, the piece sounds more mature than its grade level would indicate. An optional recorder solo that begins the "Ancient Voices" section provides a unique color to the ensemble that may bring back memories of an elementary music classroom or allow the students to experience a new instrument within their concert band setting.

The percussion writing in this piece is simple and utilizes instruments found in most band rooms; however, they are used to heighten the programmatic nature of the work. Although the music builds and gives the impression that a loud ending is coming, the final chord and percussion gesture creates a sense of mystery that will leave a lasting impression on the audience.

If a recorder is unavailable, the score indicates that a flute may play the optional recorder solo.⁴⁶

⁴⁶ John Higgins, *Pueblo (Land of Ancient Peoples)* (Milwaukee, WI: Hal Leonard, 1991).

Title:	Reminiscence
Composer:	Kathryn Salfelder
Year Composed:	2019
Publisher:	Hal Leonard
Grade Level:	2
Duration:	3:45
Movements:	1
Percussion Needs:	3 Players: Bass Drum, Glockenspiel (2), Suspended Cymbal, Triangle

Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Commissions have included new works for the Albany (NY) Symphony, Boston Musica Viva, United States Air Force Band – Washington D.C., American Bandmasters Association, Chelsea Music Festival, New England Conservatory, Western Michigan University, Temple University, MIT, Japan Wind Ensemble Conductors Conference (JWECC), and the Frank Battisti 85th Birthday Project.

She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Colonel Arnald D. Gabriel Award. Three wind ensemble works, *Cathedrals*, *Crossing Parallels*, and *Reminiscence*, are published by Boosey & Hawkes. Kathryn teaches composition and counterpoint at New England Conservatory. Prior to teaching at NEC, Kathryn served as Lecturer in Music Theory at MIT.⁴⁷

Of the piece, the composer writes: “*Reminiscence* is one of three pieces commissioned to honor Frank L. Battisti’s 85th birthday, June 27, 2016. A five-note motive – composed by Frank himself (!): F G A F G⁻ (here, transposed down a fifth: B⁻ C D B⁻ B) – saturates every measure of

⁴⁷ “About,” Kathryn Salfelder, Composer, accessed April 30, 2021, <http://kathrynsalfelder.com/about/>.

the piece. *Reminiscence* evokes nostalgia, yearning, and growth. Some moments are peaceful, while others are full of angst. I encourage both performers and listeners to weave their own personal memories and stories into the musical narrative.”⁴⁸

The lush, flowing countermelodies at the beginning of *Reminiscence* immediately create an atmosphere of reflection and remembrance. Furthermore, the melodies and countermelodies utilize accidentals in a way that heightens this atmospheric idea throughout the entire composition. The harmonies are unique; however, they still use achievable ranges of the instruments for the grade level indicated. Only three percussionists are needed to perform this work, which could be great if that is all that is available.

Entrances occur on beats other than one throughout the piece, and sometimes the ends of phrases appear on the beat before the downbeat. This could make things difficult for the students at first. In addition, there may be some initial confusion on the harmonies presented because of the frequency of accidentals. However, once the conductor has gone through the piece once or twice, it will make more sense.

⁴⁸ Kathryn Salfelder, *Reminiscence* (New York, NY: Boosey & Hawkes, 2019).

Title:	Shadowlands
Composer:	Ayatey Shabazz
Year Composed:	2019
Publisher:	DevMusic
Grade Level:	2
Duration:	4:30
Movements:	1
Percussion Needs:	7 Players: Timpani, Glockenspiel, Xylophone, Chimes, Suspended Cymbal, Crash Cymbals, Snare Drum, Bass Drum

Ayatey Shabazz is a native of Biloxi, Mississippi. He received his formal training in Music Education from the University of Southern Mississippi, where he studied composition and jazz arranging with Dr. Albert Gower. Shabazz taught band in the Mississippi Gulf Coast region and writes custom arrangements and field shows performed by high school and college marching ensembles throughout the country. Drum & bugle corps and marching bands throughout Europe also perform his compositions and arrangements.

He is in demand as a composer of original works in the concert idiom and has been commissioned to write multiple works for ensembles throughout the international band community. He was responsible for the percussion writing in William Broughton's *Games*, written for the 1996 Atlanta Olympic Games, and has premiered works on stages throughout the world. He also composed *The Power of Hope*, the theme of the 2020 Tournament of Roses Parade in Pasadena, California. Shabazz has scored music for a host of film and T.V. projects for companies such as Disney and Pixar and "bumper" music used by multiple television networks. He provided arrangements and original scores for the film *No Way Out* and the short film *The Goblin King* and recently orchestrated and arranged music for the Pixar film *Incredibles 2*.⁴⁹

⁴⁹ Ayatey Shabazz, *Shadowlands* (Biloxi, MS: Devmusic, 2019).

Of the piece, the composer/publisher writes: “An exciting work for wind band that features a distinct cinematic style. A moving, lyrical section follows the opening, highlighted with energetic rhythmic material for winds and percussion. *Shadowlands* is a well-conceived work that brings the movie screen's brilliant sounds to band halls and concert stages everywhere.”⁵⁰

The opening section of *Shadowlands* has a foreboding nature, creating an ominous atmosphere that could be conveyed as a programmatic story. This story can be enhanced once the fast music begins, as the harmonic structure and the longer note values throughout the phrases simulate a soundtrack to an action film. The driving quarter-note pulse in the bass voices and percussion section amplifies this point in the middle of the work. In contrast, the following slower section highlights the protagonist's struggles. The percussion writing is very clever, and there is a lot for the students to do; however, their parts highlight the emotions that are being conveyed and are not simply filler material.

The thin scoring in sections of the piece may be challenging for the students on the initial read. Also, there is a euphonium solo in the latter portion of the work, and if that student is struggling, there are no cues written in other instruments. The conductor may have to provide an alternate part for another instrument, should this be the case.

⁵⁰ “Concert Music 2020.”

Title:	The Cave You Fear
Composer:	Michael Markowski
Year Composed:	2014
Publisher:	Markowski Creative
Grade Level:	2
Duration:	4:15
Movements:	1
Percussion Needs:	6 Players: Timpani, Brake Drum, Glockenspiel, Woodblock, Marimba, Tam-Tam, Amplified Lion's Roar, Suspended Cymbal, Mark Tree, Hi-Hat, Snare Drum, Bass Drum, Triangle

Michael Markowski graduated magna cum laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he has studied privately with his mentors, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch."

Shadow Rituals, one of Markowski's first works for concert band, was awarded first prize in Manhattan Beach Music's Frank Ticheli Composition Contest in 2006. Over the last ten years, Markowski has composed nearly twenty-five original works for wind band, nine of which were recently recorded in collaboration with the Brooklyn Wind Symphony. *Joyride for Orchestra* (2015) won the Arizona Musicfest's young composer fanfare competition, and *You Are Cordially Invited* (2016) recently won a fanfare competition with the Dallas Wind Symphony. He has received commissions from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, the Durham

Medical Orchestra, the Florida Music Educator's Association, and has received performances from the United States Air Force bands, The Phoenix Symphony, the Arizona Musicfest Symphony Orchestra, and from hundreds of bands around the world.⁵¹

Of the piece, the composer writes: "In film schools around the world, Joseph Campbell's book *The Hero With A Thousand Faces* is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey" — the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say a hearty 'yes' to your adventure.""⁵²

The melodic and harmonic structures at the beginning of *The Cave You Fear* immediately set up a foreboding and mysterious feel, symbolizing overcoming one's fears. These musical ideas continue throughout the work as its intensity builds. There are opportunities for the students to utilize neat effects on their instruments, such as "lip falls" in several of the wind instruments, glissandos on the trombones, and a "multiphonic effect" in the alto saxophones. Everyone in the ensemble will also enjoy the unique sounds from the percussion section during

⁵¹ "Bio," Michael Markowski, accessed May 2, 2021, <https://www.michaelmarkowski.com/bio/>.

⁵² Michael Markowski, "The Cave You Fear," *The Cave You Fear*, accessed May 2, 2021, <https://www.michaelmarkowski.com/music/the-cave-you-fear/>.

the middle of the piece. The composer calls for the use of scraping the head of the timpani with a coin, 'superball' mallets on both the timpani and the tam-tam, and an "Amplified Lion's Roar."

The composer indicates that "it's important to amplify the Lion's Roar because it gives the musical effect a magical larger-than-life quality, like sound design in a movie, especially when it fills an auditorium over their PA."⁵³

A percussion specialist may be needed to demonstrate how to use a Lion's Roar as a younger performer will most likely not have ever encountered this technique before.

⁵³ Michael Markowski, *The Cave You Fear* (Brooklyn, NY: Markowski Creative, 2014).

Title:	The Machine Awakes
Composer:	Steven Bryant
Year Composed:	2012
Publisher:	Gorilla Salad Productions
Grade Level:	2
Duration:	5:00
Movements:	1
Percussion Needs:	7 Players: Timpani, Suspended Cymbal, Bass Drum, Glockenspiel, Marimba, Vibraphone, Tam-Tam

Steven Bryant’s music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant’s music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.⁵⁴

Of the piece, the composer writes: “The Machine Awakes is the sound of something not human (but of humans hands) – something not entirely organic, but most definitely alive – waking up for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine – sentient, aware – comes fully awake, possessed of emphatic self-determination and unfathomable purpose.”⁵⁵

⁵⁴ “Biography,” Steven Bryant, October 25, 2019, <https://www.stevenbryant.com/biography>.

⁵⁵ Steven Bryant, *The Machine Awakes* (Durham, NC: Gorilla Salad Productions, 2012).

The Machine Awakes represents one of the few electro-acoustic compositions written for young wind bands.⁵⁶ The individual parts themselves are very accessible, as the challenge of this piece comes with lining them up to the electronic track. Once rehearsed and understood, this piece will come together very quickly.

The most challenging part of this piece will be coordinating the live sounds from the ensemble with the recorded track. The electronic accompaniment can be run from a Macintosh or Windows computer and is available for free download on the composer's website.⁵⁷ Additionally, apps are available to purchase for iPhone/iPad/Android devices on the App Store and Google Play store.⁵⁸ In my experience, using the App on a mobile device has been the most successful in previous performances of this work.

The electronic track is not optional. The conductor must work with the event organizers to ensure that both the students and the audience will be able to hear it during both rehearsals and the performance.

⁵⁶ Frank Perez, "A Survey of Performance Practice of Electroacoustic Music for Wind Band Grades 2-3" DMA Thesis, (University of Kansas, 2015).

⁵⁷ www.stevenbryant.com.

⁵⁸ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 11 (Chicago, IL: GIA Publications, 2019), 287.

Grade 3 - 3.5:

Title:	Autumn
Composer:	Cait Nishimura
Year Composed:	2018
Publisher:	Cait Nishimura Music
Grade Level:	3.5
Duration:	4:00
Movements:	1
Percussion Needs:	4 Players: Timpani, Vibraphone, Marimba, Wind Chimes, Suspended Cymbal

Cait Nishimura is a Canadian composer, songwriter, and music educator based in Toronto. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners' minds. A lifelong nature-lover, she draws inspiration from the beauty of the natural world and aims to transport listeners to the landscapes she writes about.

Cait's music has become increasingly popular among middle and high school music programs, and new works are regularly commissioned by ensembles and individuals around the world. Her music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. In 2019, the Ontario Band Association commissioned her work *Intrinsic Light* in celebration of the 100th anniversary of the Ontario Music Educators Association. Her best-selling piece *Chasing Sunlight* was the winner of the 2017 Canadian Band Association's composition competition. Cait holds undergraduate degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study.⁵⁹

⁵⁹ "About the Composer," Cait Nishimura Music, accessed May 4, 2021, <https://caitnishimura.com/pages/about-the-composer>.

Of the piece, the composer writes: “*Autumn* was originally composed for SATB choir, and was later transcribed for wind band by the composer. The choral version features original text inspired by seasonal scenic imagery. The setting for wind band stays true to the pacing and character of the original, with added instrumental texture and colour.” The original text is as follows:

*The sun hides
low in the sky
igniting the forest
with rays of light.
The air lies motionless
until a gentle wind whispers,
disrupting this peace.
With this wind
dances a colourful melancholy,
painting the seasons
with brushstrokes of time.
Memories swirl
in this cool breeze,
though warmth lingers
in the arms of trees
holding on
until the last single leaf falls.⁶⁰*

The composer’s choice of Db major in *Autumn* creates a color that resonates with the listeners, and the suspensions and resolutions bring a magical and ethereal quality to the music. Quarter notes against quarter-note triplets and multiple meter changes allow this music to have a flowing quality, much like the wind and leaves that come to mind when the work is named after the season. Combine that with lush melodies, beautiful harmonies, and brilliant orchestration, and you have a piece that will create memorable moments for everyone.

⁶⁰ “Autumn - Concert Band,” Cait Nishimura Music, accessed May 4, 2021, <https://caitnishimura.com/pages/autumn-wind-band>.

Title:	Ash
Composer:	Jennifer Jolley
Year Composed:	2018
Publisher:	Murphy Music Press
Grade Level:	3.5
Duration:	6:00
Movements:	1
Percussion Needs:	3 Players: Timpani, Snare Drum, Vibraphone, Suspended Cymbal, Crash Cymbals, Marimba, Tubular Bells

Jennifer Jolley is a composer, blogger, and professor person. Her work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, Prisoner of Conscience, has been described as “the ideal soundtrack and perhaps balm for our current ‘toxic... times’” by Frank J. Oteri of NewMusicBox. Jennifer’s works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, the University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for NewMusicBox & I CARE IF YOU LISTEN. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council. Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.⁶¹

⁶¹ Jennifer Jolley, “About,” accessed May 4, 2021, <https://www.jenniferjolley.com/about>.

Of the piece, the composer writes: “I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children’s books. I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. “Oh, that’s ash from the wildfires,” she said. At that time, I couldn’t comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.”⁶²

Ash’s beautiful harmonies, flowing melodies, and syncopation accurately recreate the memories that the composer felt during her childhood as she witnessed this phenomenon. These points are accentuated by the powerful impact moments and climatic ends of phrases that occur throughout the work, simulating the destructive power of the fire that brings ash to life.

In addition, the percussion section plays a crucial role in this piece as their colors and effects further emphasize the programmatic nature of the composition and are used in a brilliant way throughout.

⁶² Jennifer Jolley, *Ash* (Cleveland, OH: Murphy Music Press, 2018).

Title:	Charm
Composer:	Kevin Puts
Year Composed:	2012
Publisher:	American Composers Forum
Grade Level:	3
Duration:	2:45
Movements:	1
Percussion Needs:	9 Players: Marimba, Timpani, Claves, Triangles (2), Snare Drum, Toms, Tambourine, Cowbells (4), Wood Block, Bass Drum

Winner of the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts has been hailed as one of the most important composers of his generation. Critically acclaimed for a richly colored, harmonic, and freshly melodic musical voice that has also been described as “emotional, compelling, and relevant,” his works, which include two operas, four symphonies, and several concertos, have been commissioned, performed, and recorded by leading orchestras, ensembles and soloists throughout the world.

A native of St. Louis, Missouri, Mr. Puts received both his Bachelor's Degree and his Doctor of Musical Arts Degree from the Eastman School of Music, and his Master's Degree from Yale University. From 1999 to 2005, he taught composition at The University of Texas at Austin. Since 2006, he has been a member of the Composition Faculty at the Peabody Institute, and currently is the Director of the Minnesota Orchestra Composer's Institute.⁶³

Of the piece, the composer writes: “The idea for *Charm* came to me immediately after I first met the Scarsdale (N.Y.) Middle School Band and its talented director, Nicholas Lieto. The school is only a fifteen-minute drive from my house, and on the trip home, I imagined a sort of mystical harmonic palette with triangles ringing over a pentatonic melody as if a spell had been

⁶³ “Official Website of Composer Kevin Puts,” Kevin Puts - Composer, accessed May 6, 2021, <http://www.kevinputs.com/bio.html>.

cast. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of 7/8. I decided to call it *Charm* because the music conjures up magic, good-luck charms, and such, and I was also thinking of the other meaning of the word, that intangible quality possessed by certain people places that truly can cast a spell.”⁶⁴

Charm's initial challenge will be the 7/8 time signature, which some students may not have encountered before. However, the composer does an excellent job of establishing the pulse in the percussion section and maintains rhythmic stability throughout the entire work. In addition, every student in the ensemble has the opportunity to clap their hands in a rhythmic pattern at some point in the piece. The melodic and harmonic colors brilliantly represent several emotions, including joy, innocence, and hope.

⁶⁴ Kevin Puts, *Charm* (Saint Paul, MN: American Composers Forum, 2012).

Title:	Dance the Joy Alive
Composer:	Nicole Piunno
Year Composed:	2016
Publisher:	Murphy Music Press
Grade Level:	3
Duration:	4:00
Movements:	1
Percussion Needs:	5 Players: Timpani, Xylophone, Snare Drum, Bass Drum, Splash Cymbal, Medium Suspended Cymbal, Small Suspended Cymbal, Triangle

Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on trumpet. Her music has been performed by the Principal Brass Quintet of the New York Philharmonic, Athena Brass Band, Monarch Brass Ensemble, Wind Symphony of Clovis, the Michigan State University Symphony Band, the University of North Texas Wind Ensemble, and at many other universities and conservatories around the country.⁶⁵

⁶⁵ “Bio,” Nicole Piunno, accessed May 7, 2021, <https://www.nicolepiunno.com/bio>.

Of this piece, the composer writes: “Joy does not always come easily and I think we sometimes need to act before we feel. In this piece I am using dance as a metaphor, as to say we can act our way to feeling joyful. In other words, we can dance the joy alive.”⁶⁶

From the first chords of *Dance the Joy Alive*, the composer utilizes a 6/8 time signature to establish a joyful, buoyant feeling. There is a beautiful interplay between the brass, woodwinds, and percussion sections, with each contributing to the overall feel and style of the music. Their colors all intertwine with one another, with each group having the opportunity to be showcased.

In the middle of the piece, there are solos written in the tenor saxophone, flute, and euphonium, giving those instruments the chance to shine. Furthermore, the following section contains broad, long phrases underneath a driving snare drum pulse, continuing to create a feeling of happiness. Both ideas return near the end of the composition, with a critical change adding an extra sense of joy as the music comes to a close.

⁶⁶ Nicole Piuino, *Dance the Joy Alive* (Cleveland, OH: Murphy Music Press, 2016).

Title:	Diamond Tide
Composer:	Viet Cuong
Year Composed:	2015
Publisher:	Viet Cuong Music
Grade Level:	3.5
Duration:	8:00
Movements:	2
Percussion Needs:	6 Players: Crotales, Bass Drum, Tam-Tam, Crystal Glasses, Sizzle Cymbal, Wind Chimes, China Cymbal, Crash Cymbal, Tom-Toms (2), Triangle, Suspended Cymbal, Vibraphone, Flexatone, Glockenspiel, Marimba, Timpani, Chimes

Viet Cuong has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Sō Percussion, Alarm Will Sound, Sandbox Percussion, Albany Symphony, PRISM Quartet, Kaleidoscope Chamber Orchestra, Orchestra of St. Luke's, JACK Quartet, and Minnesota Orchestra, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences.

Viet is currently finishing his PhD at Princeton University and recently served as the 2020 Early-Career Musician-in-Residence at the Dumbarton Oaks Research Library and Collection in Washington, D.C. He holds degrees in music composition from the Curtis Institute of Music (Artist Diploma), Princeton University (MFA), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he

was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award.⁶⁷

About the piece, the composer writes: “A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don’t melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn’t nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets’ peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.”⁶⁸

⁶⁷ “About,” Viet Cuong, accessed May 9, 2021, <http://vietcuongmusic.com/about>.

⁶⁸ Viet Cuong, *Diamond Tide* (Kennesaw, GA: Viet Cuong Music, 2015).

As mentioned in the program notes of *Diamond Tide*, there are opportunities for glissandi in the trombones and a wide arrange of specialized percussion sounds, including crotales and crystal glasses. There are also several uses of mutes in the brass sections. The melodic and harmonic content is very distinctive, creating tone clusters that aren't typical in a work of this grade level. Ascending and descending gestures in the woodwinds create an ebb and flow that the composer uses to describe the piece. These musical elements are interwoven together in parts that are very accessible and make the ensemble sound quite mature. Because this is a multi-movement work, the conductor may perform only one movement if the situation is deemed necessary.

The percussion section needs to be quite proficient for the music's full effect to be heard. Skill in battery and keyboard percussion is essential for this piece, particularly for the second movement, which opens with only percussion. Furthermore, a percussion specialist will likely need to acquire the instruments necessary and work with the players to get organized.

Title:	Melodius Thunk
Composer:	David Biedenbender
Year Composed:	2012
Publisher:	Murphy Music Press
Grade Level:	3
Duration:	4:15
Movements:	1
Percussion Needs:	7 Players: Timpani, Xylophone, Glockenspiel, Marimba, Vibraphone, Slapstick, Suspended Cymbal, Crash Cymbal, Temple Blocks, Vibraslap, Drumset, Bass Drum, Woodblock, Tom-Toms (2), Ride Cymbal

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. Recent recognition for David's work includes the 2018 Rudolf Nissim Prize for *Cyclotron*, the 2019 Sousa/Ostwald Award, two ASCAP Morton Gould Young Composer Awards (2011, 2012) and the 2012 Suzanne and Lee Ettelson Composers Award. David serves as Assistant Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Evan Chambers, Kristin Kuster, Stephen Rush, Michael Daugherty, Bright Sheng, Christopher Lees, David R. Gillingham, José Luis-Maurtua, and John Williamson.⁶⁹

⁶⁹ "About," David Biedenbender, accessed May 10, 2021, <https://davidbiedenbender.com/about/>.

Of the piece, the composer writes: “Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk’s name—first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that’s fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven’t consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie’s tune Salt Peanuts, but I hope you’ll hear some similarities between this piece and Monk’s iconic musical style and quirky attitude.”⁷⁰

The rhythmic grooves in *Melodius Thunk* capture the essence of Thelonious Monk, and the harmonies that accompany them are fun to listen to and perform. There are solos written for the timpani, clarinet, and toms, which will allow those members of the ensemble to shine. The percussion section has a lot to do, and their parts play a crucial role in bringing this music to life; their ability to grasp them is vital for the success of this piece.

By programming this work, the conductor has chosen a great piece of music to perform and also opened the doors to teach the students about one of the critical figures in the history of the world of jazz.

⁷⁰ David Biedenbender, *Melodius Thunk* (Cleveland, OH: Murphy Music Press, 2012).

Title:	Paper Cut
Composer:	Alex Shapiro
Year Composed:	2010
Publisher:	American Composers Forum
Grade Level:	3
Duration:	5:00
Movements:	1
Percussion Needs:	4 players: Vibraphone, Crash Cymbals, Snare Drum, Bass Drum

Alex Shapiro composes genre-blind acoustic and electroacoustic solo, chamber, choral, and symphonic pieces known for their lyricism and drama. Published by Activist Music LLC, her works are heard daily in concerts and broadcasts across the U.S. and internationally, and can be found on over thirty commercially released recordings from around the world. Shapiro is known for her seamless melding of live and recorded sounds that often include striking visual and physical elements, and for her innovative uses of technology throughout the composing, rehearsing, and performance of her music.

Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Alex moved from Manhattan to Los Angeles in 1983, and in 2007 relocated to Washington State's remote San Juan Island, where she composes in a home perched on the water's edge, surrounded by wildlife.⁷¹

Of this piece, the composer writes: “What do teenagers like? Video games, TV, and movies. What do all these media have in common? Music! In my desire to compose something relevant to younger players, I decided to create a piece that sounds somewhat like a movie soundtrack, to which the musicians can imagine their own dramatic scene. I also thought it would be fun to make the kids themselves part of the action, and so *Paper Cut* has the band

⁷¹ “Progam Bio,” Alex Shapiro, composer, accessed May 11, 2021, <https://www.alexshapiro.org/ASProgrambios.html>.

doing choreographed maneuvers that look as compelling as they sound. In fact, the band members don't even play their instruments until halfway into the piece. Music isn't just melody: it's rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects."⁷²

Paper Cut is a unique piece. The work is intended to expand the students' understanding of compositional techniques by using both an electronic track and paper as a musical element. Students can crumple a piece of paper into a ball, tap a flat sheet of paper and tear it quietly, rub the crumpled piece on the floor in a unison rhythm and clap with a sheet of paper in between their hands. These unique experiences will make performing this piece a memorable experience for everyone in the ensemble.

The accompanying electronic track is not optional and is a crucial component of the piece. It is comprised of ethereal sounds, with occasional rhythmic gestures in varying timbres that provide formal cues.⁷³ The conductor must work with the organizers of the event to ensure that both the students and the audience will hear it during both rehearsals and the performance.

When the winds enter, the rhythms are repetitive and should come together in a short amount of time. The ranges are also very accessible for all of the instruments to focus on aligning and balancing to the electronic track.

⁷² Alex Shapiro, *Paper Cut* (Saint Paul, MN: American Composers Forum, 2010).

⁷³ Ibid.

Title:	Rippling Watercolors
Composer:	Brian Balmages
Year Composed:	2015
Publisher:	FJH Music Company
Grade Level:	3
Duration:	4:45
Movements:	1
Percussion Needs:	6 Players: Timpani, Glockenspiel, Vibraphone, Chimes, Suspended Cymbal, Crash Cymbals, Triangle

Brian Balmages is an award-winning composer and conductor whose music has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres have included prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given)

He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.⁷⁴

Of the piece, the composer writes: "The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help

⁷⁴ "Biography," Brian Balmages, accessed May 12, 2021, <https://www.brianbalmages.com/biography>.

them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte (Balmages' cousins) grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world."⁷⁵

Rippling Watercolors is one of my favorite pieces of music for this grade level and is an honor band selection that I hope to share with many students throughout my career. This piece is unique because of the melodies and harmonies that are stunningly beautiful and accessible to younger ensembles, allowing them to experience the beauty, emotion, and power of great music. The flowing nature of the melodic suspensions and resolutions accurately depict the art they represent, and the programmatic idea of the music is easy to picture.

The percussion parts are crucial to this piece, particularly in the coda, where the metallic and keyboard instruments create beautiful sounds underneath sustained chords in the winds.

⁷⁵ Brian Balmages, *Rippling Watercolors* (Fort Lauderdale, FL: FJH Music Company, 2015).

Title:	Salvation is Created
Composer:	Pavel Tschesnokoff/arr. Bruce Houseknecht
Year Composed:	1957
Publisher:	Neil A. Kjos Music Company
Grade Level:	3.5
Duration:	3:00
Movements:	1
Percussion Needs:	3 Players: Timpani, Chimes, Crash Cymbals

Pavel Tschesnokoff was one of Russia's most prolific composers of Russian Orthodox church music. He was born in 1877 near Moscow and remained there throughout his lifetime. At the age of seven, Tschesnokoff began extensive musical training at the Moscow Synodal School, a renowned school for church musicians. He took courses including nine years of solfège; seven years of score reading at the keyboard, four years of harmony, counterpoint, and form; seven years of piano, seven years of violin; and four years of string ensemble playing and conducting.

After graduating in 1895, Tschesnokoff studied with the prominent composer Sergei Taneyev, an expert in polyphonic choral compositions and the director of the Moscow Conservatory. While at the conservatory, Tschesnokoff also studied with Mikhail Ippolitov-Ivanov.

During his studies, Tschesnokoff worked as a choirmaster in many elementary and secondary schools. At an early age, he gained a reputation as a great conductor, leading many groups including the Russian Choral Society Choir. He founded a program of choral conducting at the Moscow Conservatory and taught there from 1920 until his death in 1944.

Arranged by Bruce Houseknecht in 1957, *Salvation Is Created* has become a standard in wind literature. It is a Russian Orthodox Communion hymn based on a simple chant melody and

Psalm 74. Since the fall of the Soviet Union, *Salvation Is Created* has become a favorite in the Russian Orthodox church.⁷⁶

Because this arrangement of *Salvation is Created* has been in existence for over 60 years, the students get to experience a piece that has become part of the ‘standard repertoire’ for the wind ensemble medium. The form of the music is the primary theme presented twice, and because the parts are accessible, the music should be relatively easy to put together. As a result, there are opportunities for the students to learn about phrasing, intonation, audiation, etc.; this can be done by having them sing their part from measures 10-18.

One aspect to note about *Salvation is Created* is that only three percussionists are required, and the parts are not demanding, potentially leading to boredom in the section. However, if this music is rehearsed first, a percussion coordinator could use this time to ensure that the section is organized on the other pieces that will be a part of the program. Furthermore, the conductor could use this piece to have the ensemble’s ears adjusted to the setting that they are in and prepare them musically for the remainder of the clinic.

⁷⁶ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 4 (Chicago, IL: GIA Publications, 2002), 370-371.

Title:	Simple Gifts: Four Shaker Songs
Composer:	Frank Ticheli
Year Composed:	2002
Publisher:	Manhattan Beach Music
Grade Level:	3.5
Duration:	10:00
Movements:	4
Percussion Needs:	4 Players: Timpani, Triangle, Glockenspiel, Suspended Cymbal, Tom-Tom, Xylophone, Snare Drum, Bass Drum, Vibraphone, Chimes, Crash Cymbals

Frank Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band. He 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.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. Ticheli 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.⁷⁷

Of the piece, the composer writes: “The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as “Shaking Quakers” because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England. My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.”⁷⁸

⁷⁷ “Frank Ticheli,” Wind Repertory Project, accessed May 12, 2021, https://www.windrep.org/Frank_Ticheli.

⁷⁸ Frank Ticheli, *Simple Gifts: Four Shaker Songs* (Brooklyn, NY: Manhattan Beach Music, 2002).

The melodies and harmonies in *Simple Gifts* are beautiful and scored to make the music accessible to the students of this ability level. In addition, the multiple styles throughout the work will allow the ensemble to explore a wide range of music, further developing them as musicians. Because this composition is a suite with multiple movements, the conductor can choose to perform only a portion of the work, should the situation call for it. Although the orchestration is transparent at times, the composer has added cues in solo passages and doubled crucial parts for stability and desired sonority. The percussion section provides unique colors that enhance the various styles of the work; this is especially the in the second movement, with a big bass drum solo marked at *ffff* to punctuate the music's conclusion.

The 2/2 and 3/2 time signatures may present problems during the initial read; the conductor may have to take the movements in 4 and 6 beats, respectively, for the students to be able to grasp the piece. The conductor can then move in the more macro pulse once the students understand the music. In addition, the slow 6/8 time signature in the third movement may be challenging for the students to feel in 2 at first; some time will have to be spent teaching the internal subdivision that must be present throughout the movement.

Grade 4 - 4.5:

Title:	Allerseelen (All Soul's Day), Op. 10, No. 8
Composer:	Richard Strauss/arr. Albert O. Davis/ed. Fredrick Fennell
Year Composed:	1885/1955/1987
Publisher:	Ludwig Masters Publications
Grade Level:	4
Duration:	7:00
Movements:	1
Percussion Needs:	3 Players: Timpani, Chimes, Snare Drum, Cymbals

Richard Strauss emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems (composed during the closing years of the 19th century) and his operas (from the early decades of the 20th). The new possibilities he envisioned for music were exemplified in the eclecticism of the opera *Der Rosenkavalier*, in which the juxtaposition of contemporary with intentionally anachronistic elements creates a stylistic pluralism that adumbrates subsequent experimentation of the later 20th century.⁷⁹

About the piece: "Allerseelen, or "All Souls (Day)," written in 1885, belongs to a collection of songs from Strauss' Op. 10. Note that Strauss was only 21 years old when he wrote this opus. The original composition was 43 measures in length and first scored for voice and piano. It has been arranged several times for orchestra, including an arrangement by Strauss himself. In the original version, there were two verses. In the orchestral version and the transcription by Albert Davis, a longer introduction was added, along with a lengthy development and a third verse. In the arrangement for band, Davis has retained the original key

⁷⁹ Brian Gilliam and Charles Youmans, "Richard Strauss," in *Grove Music Online*, ed. by Deane Root, In *Oxford Music Online*, <http://www.oxfordmusiconline.com>, accessed May 13, 2021.

and form from the orchestra version. Extremely Romantic in compositional style, Strauss' love of transitory modulations make this work a delight to analyze, since several keys are explored, albeit briefly. Typical of Strauss, these short changes of tonal center involve modulations a third from the primary tonal center and use motivic fragments as a unifying device. It is of medium difficulty and has a length of five to six minutes, depending on tempo and use of rubato. A companion selection much in the same style is *Zueignung*, another transcription of a Strauss song from the same opus number.”⁸⁰

The original text is as follows:

*Place on the table the fragrant mignonettes,
Bring here the last of red asters,
And let us speak again of love,
As long ago in May.*

*Give me the hand that I may secretly clasp it,
And if it is observed by others, I will not mind;
Give me one of your sweet glances,
As long ago in May.*

*Today each grave is flowering and fragrant,
Once a year is All Soul's Day,
Come to my heard that I again may have you
As long ago in May.*

By selecting *Allerseelen*, the conductor invites the opportunity to teach the students about Strauss, one of the most important and prolific composers in history. If done correctly, this selection allows the group to sound very mature, leaving a lasting impression on both the students and the audience. The long, lush melodies are orchestrated beautifully, and the harmony, countermelody, and percussion writing all bring to life the Romantic era in which this music was

⁸⁰ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 1 (Chicago, IL: GIA Publications, 1997), 219.

composed. This lyrical work also allows the conductor to teach the ensemble about phrasing, an aspect of music that is crucial when performing Strauss.

One aspect to note about this piece is that only three percussionists are required, and the parts are not demanding, potentially leading to boredom in the section. However, if *Allerseelen* is rehearsed first, a percussion coordinator could use this time to ensure that the section is organized on the other pieces that will be a part of the program. Furthermore, the conductor could use this piece to have the ensemble's ears adjusted to the setting that they are in and prepare them musically for the remainder of the clinic.

Title:	American Hymnsong Suite
Composer:	Dwayne S. Milburn
Year Composed:	2007
Publisher:	Neil A. Kjos Music Company
Grade Level:	4
Duration:	9:45
Movements:	4
Percussion Needs:	5 Players: Timpani, Bass Drum, Glockenspiel, Chimes, Crash Cymbals, Snare Drum, Suspended Cymbal

Dwayne S. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master's of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.⁸¹

⁸¹ "Dwayne S Milburn," Wind Repertory Project, accessed May 17, 2021, https://www.windrep.org/Dwayne_S_Milburn.

Of the piece, the composer writes: “*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns. While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.”⁸²

I love *American Hymnsong Suite* for use in an honor band setting. Each of the four movements presents a different style and feel, allowing for a diverse musical experience in one piece. Milburn utilizes rich and lush scoring, creating elongated phrases that are musically satisfying and extremely pleasant. There are solo opportunities for several instruments, highlighting various sections. The percussion section enhances the music and is used in a very tasteful manner.

Because the source material comes from a series of traditional American songs, the melodies will resonate with both the students and the audience. In addition, this composition is a suite with multiple movements; the conductor can choose only to perform a portion of the work, should they feel the necessity to do so.

⁸² Dwayne S. Milburn, *American Hymnsong Suite* (San Diego, CA: Neil A. Kjos Music, 2007).

Title:	Colorado Rockies
Composer:	Rossano Galante
Year Composed:	2019
Publisher:	Hafabra Music
Grade Level:	4.5
Duration:	6:00
Movements:	1
Percussion Needs:	8-10 Players: Marimba, Glockenspiel, Vibraphone, Xylophone, Snare Drum, Crash Cymbals, Suspended Cymbal, Triangle, Sleigh Bells, Tambourine, Timpani

Rossano Galante earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at the University of Southern California and studied with film composer Jerry Goldsmith. Mr. Galante has composed music for the films *Bite Marks*, *The Last Straight Man*, *Monday Morning* and *Channels*. He has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*, to name only a few.⁸³

Of this piece, the publisher writes: “The snow-capped Rocky Mountains, which were formed some 80 million years ago, are a breathtakingly beautiful sight. This strong, robust composition works to capture the grandeur of this magnificent North American treasure. Using sleigh bells to begin the piece, as well as powerful thematic material stated by the brass, we hear the spirit of winter. This develops into a more playful section that depicts the hustle and bustle and energy of the season. The composition now moves into a melancholic, slower section that is based on the opening material, representing evening in Colorado as the day draws to a close.

⁸³ “Rossano Galante,” Wind Repertory Project, January 10, 2021, https://www.windrep.org/Rossano_Galante.

Then, as the sun rises and dawn approaches, the music becomes alive again utilizing the full ensemble, bringing the piece to its powerful conclusion.”⁸⁴

Colorado Rockies is very different than the other entries on this list. The composer uses his background in film composing to create a piece in the style of an adventurous movie soundtrack, yet it is accessible for advanced high school players. From the opening sounds, you can immediately picture the majestic Rocky Mountains in Colorado, tying into the programmatic nature of the piece. There are beautiful solos for multiple instruments, including the oboe and clarinet, typical in film scoring.

The horn and trumpets parts have some challenging leaps and skips in their melodic lines; stronger sections will be needed for this music to be as effective as the composer intended. Also, the Mallets 1 part features repetitive 4-mallet block chords in rapid succession. If no percussion section members can play this part by themselves, an additional 1-2 performers may be needed.

⁸⁴ “Colorado Rockies,” (GALANTE Rossano) : Sheet music - HAFABRA Music, accessed May 18, 2021, <http://www.hafabramusic.com/product-score/1110/en>.

Title:	Conversations
Composer:	Chandler Wilson
Year Composed:	2018
Publisher:	C.L. Barnhouse Company
Grade Level:	4
Duration:	6:00
Movements:	1
Percussion Needs:	9 Players: Chimes, Bells, Marimba, Vibraphone, Timpani, Snare Drum, Bass Drum, Suspended Cymbal, Hi-Hat, Gong, Crash Cymbals, Triangle, Wind Chimes

Chandler L. Wilson is the Assistant Director of Athletic Bands and Assistant Professor of Music Education at Florida State University. Prior to his appointment at FSU, Dr. Wilson served as Associate Director of Bands and Director of Athletic Bands at Eastern Michigan University, with previous public school experience as director of bands at Hollywood Hills High School and Cooper City High School. Many of Dr. Wilson's compositions have been premiered and performed on the concert band stage with All-County/District Honor Bands and All-State Bands. His works have also been performed at the Music for All National Festival and the Midwest International Band and Orchestra Clinic. His composition, *Legends of the Galaxy (A Cosmic Fanfare)*, was ranked in the Top 100 band compositions in the American Band College/Band World Magazine/Western International Band Clinic Literature List for 2016.

A native of Miami, FL, Dr. Wilson attended Florida A&M University (FAMU) where he earned the Bachelor of Science in Music Education. During his time at FAMU, he was selected as the student arranger and conductor for the marching and symphonic bands and was selected as one of the first student staff members for the "Marching 100". Dr. Wilson earned the Master of

Arts in Wind Band Conducting from the Indiana University of Pennsylvania and the PhD in Music Education with an emphasis in Wind Band Conducting from Florida State University.⁸⁵

Of this piece, the publisher writes: “In the American Declaration of Independence, Thomas Jefferson wrote, “*If there’s something wrong, those who have the ability to take action have the responsibility to take action...*” Chandler Wilson’s “Conversations” is based on the idea of conversations that are needed for society to progressively move forward, most profoundly in the areas of racial issues and equality.”⁸⁶

A wide variety of styles is present in *Conversations*, from mighty fanfares and glorious melodic lines to agitated and sorrowful music, accurately depicting the wide range of emotions that comes with discussing complex topics. A beautiful woodwind chamber music quintet featuring the piccolo, flute, oboe, bassoon, and alto saxophone, accompanied by melodic percussion, is one of the most sensitive moments of the piece.

The second half of *Conversations* features great uses of gospel harmonies and a swinging gospel style, set to the tune of “*Lift Every Voice and Sing*.” Following that is a hint of “*America, The Beautiful*,” as the composer pays respect to the African-American community and how “we, the American society, through conversations have an obligation to address and find meaningful solutions to racial inequality within our communities.”⁸⁷

⁸⁵ “College of Music,” Chandler L. Wilson | College of Music, accessed May 18, 2021, <https://music.fsu.edu/person/chandler-l-wilson>.

⁸⁶ “Conversations,” Barnhouse, accessed May 18, 2021, <https://barnhouse.com/product/012-4572-00/>.

⁸⁷ Chandler L. Wilson, *Conversations* (Oskaloosa, IA: C.L. Barnhouse Company, 2018).

Title:	Glow
Composer:	Joni Greene
Year Composed:	2018
Publisher:	Murphy Music Press
Grade Level:	4
Duration:	3:30
Movements:	1
Percussion Needs:	5 Players: Timpani, Glockenspiel, Vibraphone, Marimba, Chimes, Medium Tom, Large Suspended Cymbal, Bass Drum

Joni Greene’s music is described as “rich, colorful, and expressive.” Notable awarded prizes include the 2nd and 3rd *Frank Ticheli* competition, ASCAP/Lotte Lehman “Damien Top” Prize, and the *ACC* Band Directors Association Emerging Artist Grant. Her work, *The Moon Glistens*, was released on the 2017 Kansas University Wind Ensemble recording by Klavier Music Productions.

Ms. Greene holds MM and BM degrees from Indiana University. Her training also includes instruction abroad and at master-classes across the country. Principle instructors include: Michael Gandolfi, Sven-David Sandstrom, Kevin Puts, Don Freund, David Dzubay, Claude Baker, and Rafael Hernandez. When she is not composing, Ms. Greene enjoys working in residence with all levels of concert band, orchestra, choir and chamber groups. She currently resides in Austin, Texas with her husband and two sons.⁸⁸

Of the piece, the composer writes: "*Glow* was written rapidly in the summer of 2018 in only two weeks. For years I had imagined this work as bursting clusters. And when I sat down to write it, the music poured out of me. The work features shining harmonies and melodic lines in small instrument pairings similar to my other works. Using an ABA format, pulsing harmonic

⁸⁸ Joni A. Greene, “Biography,” Joni Greene | Composer, accessed May 19, 2021, <http://www.jonigreene.net/#!/biography>.

rhythms and falling sixteenths create a minimalistic background. The B section was my favorite part of this work. True to the format, it offered a moment to break away from the previous ideas. This section is quiet and dry, presenting the music in a falling motive in the woodwinds while creating glowing effects in the mallet percussion and muted trumpet. Once the original A material returns, the syncopated sixteenth-note motive repeats several times. Thick scoring along with the pulsing sixteenths culminate into a final burst to close out the piece.”⁸⁹

Throughout *Glow*, the flutes utilize a “jet whistle” sound effect, which is a technique that the students may never have had the opportunity to perform before. The winds' lyrical melodic and harmonic content creates an upbeat and jubilant atmosphere. The melodic percussion heightens the bright and sparkling nature of the music, further accurately depicting the piece's title. Pulsating rhythmic gestures are prevalent throughout the work and help bring the music to multiple dramatic impact points as the music is always moving towards its exciting conclusion.

⁸⁹ Joni A. Greene, “Glow,” Joni Greene | Composer, accessed May 19, 2021, <http://www.jonigreene.net/#!/works/23>.

Title:	Home Away From Home
Composer:	Catherine Likhuta
Year Composed:	2018
Publisher:	Murphy Music Press
Grade Level:	4.5
Duration:	8:00
Movements:	1
Percussion Needs:	5 Players: Timpani, Conga Drum, Cymbal, Chimes, Snare Drum, Bass Drum, 2 Triangles (medium), Gong (large), Bongos, Marimba, Vibraphone, Tambourine, Wind Chimes, Wood Block

Catherine Likhuta is an Australian-based composer, pianist and recording artist.

Catherine's pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums and two World Saxophone Congresses, as well as many festivals and conferences. Her works have enjoyed performances by prominent symphony orchestras (such as Melbourne Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Atlantic Brass Quintet, Ensemble Q, NU CORNO and U.S. Army Field Band Horns) and soloists (including former president of the North American Saxophone Alliance Griffin Campbell and president of the International Horn Society Andrew Pelletier).

Catherine holds a Bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music. She was the soloist on the premiere and the

CD recording of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD *Snapshots*.⁹⁰

Of this piece, the composer writes: "I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's [Noble] commission came just before my family and I went on sabbatical to Ithaca, N.Y. (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece."⁹¹

The percussion writing is very active and crucial to the construction of this piece. The harmonies used in *Home Away From Home* are very clever, and the composer does a great job of using rhythmic syncopation to create a mysterious feel to the piece. There are opportunities for special effects, such as descending glissandi in many wind instruments.

One of my favorite aspects of this work is its extended piano cadenza in the middle. This piece requires a competent pianist, who needs to practice and prepare their part well ahead of

⁹⁰ "News/Bio," Catherine Likhuta, accessed May 19, 2021, <http://www.catherinelikhuta.com/Biography.htm>.

⁹¹ Catherine Likhuta, *Home Away From Home* (Cleveland, OH: Murphy Music Press, 2019).

time. However, it is rare in a composition for wind ensemble that a piano part is this extensive and individualized. There are some difficult rhythms in this piece; the group needs to have a good sense of pulse to have the various soloistic gestures performed correctly in the music.

Title:	Lola Flores
Composer:	Terig Tucci/arr. John Krance
Year Composed:	1959/1966
Publisher:	Hal Leonard
Grade Level:	4
Duration:	3:30
Movements:	1
Percussion Needs:	6 Players: Timpani, Snare Drum, Bass Drum, Crash Cymbals, Tambourine, Castanets, Finger Cymbals

Terig Tucci was an Argentine-American composer, violinist, pianist, and mandolinist. He studied at the Instituto Musicales Ceri in Buenos Aires as a scholarship student. At the age of 26, he came to the United States and settled in New York City, working as a consultant at the National Broadcasting Company network in Latin American cultural programs. He also led the International General Electric Orchestra. From 1930-1959, he recorded many Latin American compositions, playing on native instruments for RCA Victor records. Beginning in 1939, Tucci had a wide and varied career, including positions as director of Cadena de las Americas, director of Latin American programs for the Coca Cola Company, and heading the Voice of America Latin Music Section. He eventually returned to his native Buenos Aires.⁹²

Of this piece, the arranger writes: “In Spanish-speaking countries, the popularity of the paso doble (“double-step”) as a dance is inherent and perennial. The spirit and melodic appeal of the Argentine composer Terig Tucci have captured the imagination of international audiences. One of Tucci’s most famous paso dobles is *Lola Flores*. Here can be found all the color and excitement in the bull ring. One can instantly visualize the eager anticipation of the crowd and the prideful pageantry of the matadors as they majestically enter the ring.”⁹³

⁹² “Terig Tucci,” Wind Repertory Project, February 25, 2017, https://www.windrep.org/Terig_Tucci.

⁹³ Terig Tucci, *Lola Flores*, ed. John Krance (New York, NY: Edward B. Marks Music Company, 1966).

Lola Flores is a piece that I hope to come back to many times throughout my career. The upbeat nature of the music immediately draws in both the player and the listener and provides the opportunity to experience one of the most popular dance forms in Europe. The opening trumpet and trombone fanfare provide a call-to-arms and immediately hook the listener into what is about to occur. From there, the piece features exciting woodwind and brass flourishes, exciting countermelodies, and stylistic percussion writing, creating a piece of music that would be great as a concert opener.

A condensed score comes with this piece, which could be challenging to read and interpret. Additional time in score preparation and study will be necessary to ensure that the conductor knows which parts each instrument is playing. Also, a common error made is the misreading of the key signature; the first half of the piece is centered around the keys of C Major and a minor. The conductor will need to remind the students to utilize B-naturals instead of B-flats in the initial reading.

Title:	Resonances I
Composer:	Ron Nelson
Year Composed:	1990
Publisher:	Alfred Music
Grade Level:	4
Duration:	7:00
Movements:	1
Percussion Needs:	8 Players: Timpani, Glockenspiel, Crotales, Vibraphone, Marimba, Suspended Cymbal, Gong, Bass Drum

Ron Nelson received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.⁹⁴

Of this piece, the publisher writes: “A worthy study in contemporary compositional and performance techniques, the six parts of this work are made up of boxes of activity, (the duration of which is solely determined by the conductor) each with various note combinations, aleatoric

⁹⁴ “Biography,” Ron Nelson, accessed May 21, 2021, <http://www.ronnelson.info/bio.htm>.

activities, or techniques to be employed. As the title implies, the work explores textures, sounds and resonances.”⁹⁵

As hinted at in the program notes, *Resonances I* uses non-synchronous techniques to achieve its textures. It is not an aleatoric piece, as it was composed to sound similar with each performance. The work is structured in six units with four chapters. Each unit contains boxed notation, which presents both melodic/motivic material and the sustained harmonic material. The first five units are divided by seconds and not by traditional measures, with each player asked to “interpret” their motives as it pertains to tempo, volume, and articulation. The piece culminates in a rousing conclusion in Unit VI, written using traditional notation.⁹⁶

Because of this, the conductor has a great deal of freedom to mold and shape the piece in whatever way is appropriate for the situation. The parts are very accessible and written to create a unique atmosphere for both the players and the audience. In addition, this piece is very effective if members of the ensemble are scattered throughout the performance venue, surrounding the audience with sound.

The most challenging thing about preparing this composition is explaining the proportional notation to the students. Once that is understood, this piece comes together quite quickly. There are no flute or euphonium parts in the original score. It is perfectly acceptable for all flutes to play the piccolo part and the euphonium to play either a trombone part or the tuba part up an octave. These modifications make no difference in the overall effect of the piece and allow for every member of the ensemble to be included.

⁹⁵ Ron Nelson, *Resonances I* (St. Louis, MO: LudwigMasters Publications, 1990).

⁹⁶ “Resonances I,” Wind Repertory Project, February 25, 2021, https://www.windrep.org/Resonances_I.

Title:	Stillwater
Composer:	Kelijah Dunton
Year Composed:	2019
Publisher:	Murphy Music Press
Grade Level:	4
Duration:	6:00
Movements:	1
Percussion Needs:	6 Players: Timpani, Bass Drum, Glockenspiel, Snare Drum, Suspended Cymbal, Tom-Toms (low and mid), Vibraphone, Wind Chimes, Wood Block, Xylophone

Kelijah Dunton is a New York-based composer. He studied alto saxophone through school and continues to be an active performer with New York City's own metropolitan music community. Without formal composition training, Kelijah has only recently [2019] embarked on his composition career, persevering as he learns from his musical peers and experiences.

Kelijah's significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently performing with an MMC community band for all ages and music education levels.⁹⁷

About the piece, the composer writes: "Inspired by the beauty of a small town, Stillwater Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

⁹⁷ "Kelijah Dunton," Wind Repertory Project, December 13, 2019, https://www.windrep.org/Kelijah_Dunton.

Why is this important? We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belongings.”⁹⁸

Stillwater is a powerful piece of music that I believe will be performed by many ensembles across the country in the next few years. From the opening motive, you can immediately picture the calm and flowing water of the river that inspired the composer to write this piece. The beautiful and serene harmonies invoke a sense of calming and beauty as the music unfolds; the syncopated rhythms underneath a flowing melodic line simulate the frozen top of the water. Many different percussion sounds further heighten these programmatic ideas, and the beauty and power of music can be taught and felt throughout the work.

⁹⁸ “Stillwater (2019) For Wind Ensemble,” Kelijah Dunton's Music, accessed May 22, 2021, <https://kelijah.com/collections/grade-4-music/products/stillwater-2019-for-wind-ensemble>.

Title:	This Cruel Moon
Composer:	John Mackey
Year Composed:	2017
Publisher:	Osti Music
Grade Level:	4
Duration:	7:30
Movements:	1
Percussion Needs:	5 Players: Timpani, Marimba (2 players), Vibraphone, Bass Drum

John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters.⁹⁹

Of this piece, the composer writes: “This piece is an adaptation of the middle movement of *Wine-Dark Sea: Symphony for Band*.” The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the

⁹⁹ “Biography,” John Mackey, accessed May 23, 2021, <https://www.johnmackey.com/biography>.

Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

“This Cruel Moon” is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.”¹⁰⁰

The composer does a brilliant job of taking this hauntingly beautiful music from the second movement of his larger symphony for band and creates a version accessible by high school musicians. However, this version contains every bit of the musicality and sensitivity found in the original. As a result, there is an opportunity for students to perform a piece of music written originally for collegiate ensembles. I love *This Cruel Moon* and plan to program it with my groups for many years in the future.

The story of Kalypso and Odysseus is heard through the elongated, beautiful, flowing melodies found throughout the work. The powerful writing in the horns at the climax symbolizes

¹⁰⁰ John Mackey, *This Cruel Moon* (San Francisco, CA: Osti Music, 2017).

the most powerful emotions felt by both of our protagonists. In addition, the ostinati found in the mallet percussion music further simulates the struggles of the characters involved in the story and the flowing of the water against the shores of the island.

Note: A flex version of *This Cruel Moon* is available, should that be necessary.

Grade 5+

Title:	American Guernica
Composer:	Adolphus Hailstork
Year Composed:	1982
Publisher:	Lauren Keiser Music Publishing (rental)
Grade Level:	5
Duration:	7:30
Movements:	1
Percussion Needs:	7 players: Timpani, Bass Drum, Chimes, Claves, Glockenspiel, Marimba, Siren, Suspended Cymbal, Tam-tams (medium and large), Tenor Drum, Vibraphone, Xylophone

Adolphus Hailstork, who has received honorary doctorates from Michigan State University and the College of William and Mary, resides in Virginia Beach, Virginia, and serves as Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. In 1992, Dr. Hailstork was proclaimed a Cultural Laureate of the State of Virginia. Hailstork began his musical training as a child on piano. He received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax.

Dr. Hailstork's works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel.¹⁰¹

About this piece: "*American Guernica* was written in remembrance of the September 15, 1963, fire-bombing of the 16th Street Baptist Church in Birmingham, Alabama, a racially

¹⁰¹ "Adolphus Hailstork," Wind Repertory Project, May 17, 2021, https://www.windrep.org/Adolphus_Hailstork.

motivated bombing that killed four young girls attending Sunday school (Carol Robertson, 14, Addie Mae Collins, 14, Cynthia Wesley, 14, and Denise McNair, 11), and injured twenty-two others. The elegy for this tragedy was delivered by Dr. Martin Luther King. The work's title refers to the famous mural by painter Pablo Picasso, which depicts the bombing of the Basque village Guernica by Nazi German and Fascist Italian warplanes on April 26, 1937, a tragic slaughter of mainly women and children. Hailstork's score employs spatial notation and extended techniques to recount the bombing, outrage, and aftermath of the American tragedy."¹⁰²

American Guernica is an outstanding choice for an honor band selection, as it will provide a powerful moment for both the performers and the audience. The individual parts of this piece are not particularly difficult; however, the challenge comes from the explanation and navigation of the proportional notation and the heavy emotional subject matter that inspired this composition. Once the initial shock has worn off, the students will be able to immerse themselves in the programmatic nature of this work. Everything from horrific shrieks to the breaking of glass and a fiery inferno can be felt in this piece; however, the gospel interludes in the piano provide a sense of solace as the victims of this horrible tragedy make their way into heaven.

A strong piano player is needed to convey the composer's intentions effectively. Also, this piece is a rental; as a result, the conductor will have to work with the organizers of the event to ensure that both the logistics and the budget are available to perform this piece.

¹⁰² "American Guernica," Wind Repertory Project, accessed May 24, 2021, https://www.windrep.org/American_Guernica.

Title:	Carmina Burana
Composer:	Carl Orff
Year Composed:	1937/1967
Publisher:	Schott Music
Grade Level:	5
Duration:	25:00-30:00
Movements:	13
Percussion Needs:	8 Players: 2 sets of Timpani, 3 Glockenspiels, 2 Xylophones, Chimes, Suspended Cymbal, Crash Cymbals, Triangle, Bell Plate, Tam-tam, Sleigh Bells, Tambourine, 2 Snare Drums, Bass Drum, Ratchet, Wood Block, 2 Beer Steins

Carl Orff was a famous German composer and music educator. Drawing on ancient Greek tragedy and employing models of Baroque *theatrum emblematicum*, he established a musical theatre of impressive force permeated at times by Bavarian peasant life and Christian mystery. In 1924 he founded, along with Dorothee Günther, the Güntherschule in Munich, an educational centre for gymnastics, rhythmic movement, music and dance; it was within these surroundings that he developed his concept of *elementare Musik*, a synthesis of gesture, poetic language and music that was later to fertilize his personal musical style and from which his *Schulwerk* would eventually evolve.¹⁰³

About this piece, “Carl Orff’s first stage work, *Carmina Burana*, was composed in 1935-6 and premiered at the Frankfurt Opera in 1937; it became an outstanding success. Orff drew the inspiration for his grand vocal and orchestral work from 24 poems of the 200 found in the 13th century monastery of Benediktbeuern, near Munich in Bavaria, and published in 1847 under the title of *Carmina Burana*. Carmina is the plural of the Latin word *carmen* and in early time, carried the implication of student songs. *Burana* was the Latin name for the area we know today

¹⁰³ Alberto Fassone, “Carl Orff,” in *Grove Music Online*, ed. by Deane Root, In *Oxford Music Online*, <http://www.oxfordmusiconline.com>, accessed May 24, 2021.

as Bavaria. Both sacred and secular, the texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, and lovemaking. They proclaim the beauty of life and the glory of springtime. The music is simple in harmony and range, consistent with 13th century music, with a driving rhythm to which the listener instinctively responds.”¹⁰⁴

Each movement of *Carmina Burana* contains very repetitive material, making it easier to put together. Because there are 13 movements in the arrangement, the conductor may perform only the most appropriate movements for the setting they find themselves in. However, it is theoretically plausible that this may be the only selection for the entire honor band experience. This is justifiable, as the music contains many different styles, which allows for an even more rewarding musical experience.

The most frequently presented musical device in *Carmina Burana* is the ostinato. Almost every movement of the transcription uses this compositional technique, allowing the music to come together in a shorter amount of time. Since the original piece is a tour-de-force, about an hour in length, the students can feel like they are performing portions of a true masterwork.

A larger ensemble makes this piece much easier to perform, as many of the parts contain multiple divisi, particularly in the clarinets, trumpets, and percussion. There are a few moments in the piece where having extreme ranges is necessary for a successful performance. Also, there are prominent solos for the oboe, trumpet, and euphonium; more mature players are needed for these sections of the piece.

¹⁰⁴ “Carmina Burana,” Wind Repertory Project, accessed May 24, 2021, https://www.windrep.org/Carmina_Burana#Performances.

Title:	Dancing Fire
Composer:	Kevin Day
Year Composed:	2016
Publisher:	Murphy Music Press
Grade Level:	5
Duration:	4:00
Movements:	1
Percussion Needs:	9 Players: Marimba, Timpani, Glockenspiel, Xylophone, Vibraphone, Bass Drum, Suspended Cymbal, Drum Set, Bongos, Triangle, Cabasa, Claves, Congos

Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. A winner of the BMI Student Composer Award and other honors, Day has composed over 150 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, Tulsa Symphony, Fresno Philharmonic, and more. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory.

Day is currently pursuing the Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music, where he will studies composition with Valerie Coleman, Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day earned with his Master of Music in Composition Degree at the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and

euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach.¹⁰⁵

Of this piece, the composer writes: “When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life. Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.”¹⁰⁶

As the composer indicates, the constant groove felt throughout *Dancing Fire* makes you feel alive, immediately drawing in both the students and the audience.

A solid internal pulse and sense of rhythm within the ensemble are necessary to perform this piece, as many wind parts contain syncopated rhythms. As indicated in the program notes, the soprano saxophone has a solo; this instrument may not be readily accessible by a high school musician. A percussionist who has skills on the drum set is necessary, as that instrument is responsible for much of the rhythmic drive in the music. Although harp and piano parts are written, the conductor may omit them for logistical reasons in an honor band performance.

¹⁰⁵ “Bio,” Kevin Day Music, accessed May 24, 2021, <https://www.kevindaymusic.com/bio>.

¹⁰⁶ Kevin Day, *Dancing Fire* (Cleveland, OH: Murphy Music Press, 2016).

Title:	Danzon no. 2
Composer:	Arturo Márquez/trans. Oliver Nickel
Year Composed:	1994/2009
Publisher:	Peer Music Classical
Grade Level:	5
Duration:	10:00
Movements:	1
Percussion Needs:	6 players: Timpani, Marimba, Vibraphone, Claves, Snare Drum, Bongos, Suspended Cymbal, Congas, Timbales, Guiro, Tom-Toms (4), Bass Drum, Timbales, Cowbell

Arturo Márquez is a Mexican composer. He studied the piano, the violin and the trombone and then the piano and theory at the Conservatorio Nacional. Following composition lessons with Gutiérrez Heras, Quintanar and Ibarra, he went to Paris to study with Jacques Castérède, and later, on a Fulbright fellowship, took the MA in composition at the California Institute of the Arts. Márquez has been, among other appointments, leader of the Navojoa Municipal Band and teacher of composition at the Escuela Nacional de Música.

His work has been characterized by a steady exploration of medium and language. This is particularly evident from his numerous interdisciplinary works (theatre, dance, cinema, photography – *Música de cámara*), as well as in his search for new sounds (*Son a Tamayo*, *Ollesta* and others). Nevertheless, Márquez has not solely followed the mixed-media and electro-acoustic route: indeed in the 1990s such works as *Homenaje a Gismonti* and above all his series of *Danzones* employ an accessible idiom in which 20th-century popular urban music, its rhythms and its melodic phrases are incorporated into conventional musical argument. The use of this style – also heard in Márquez’s film scores – signals an abandonment of the avant-garde elements of his earlier works.¹⁰⁷

¹⁰⁷ Ricardo Miranda Pérez, “Arturo Márquez,” in *Grove Music Online*, ed. by Deane Root, In *Oxford Music Online*, <http://www.oxfordmusiconline.com>, accessed May 25, 2021.

Of this piece, the composer writes: “The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.”¹⁰⁸

Charming and enticing solos are found in both the clarinet and the soprano saxophone, although cues are given in other instruments, should a soprano saxophone not be logistically possible. Additional solos are found in the oboe, piccolo, and trumpet, allowing those

¹⁰⁸ “Danzon No. 2,” Peer Music Classical, accessed May 25, 2021, <http://www.peermusicclassical.com/classical-us-catalog/1017/version/3376>.

instruments to be featured. The percussion plays a pivotal role in the upbeat and lively dance music found at multiple moments throughout the work. Much of the melodic material is repetitive and contains ostinati, making it easier for the students to learn in a short amount of time.

Most of *Danzon No. 2* contains tonal centers and key signatures not typically found in literature for concert band. The conductor may have to remind the students about this during the initial reading. In addition, there are multiple solos for the piano that are not optional; the conductor will have to work with the organizers of the event to ensure that a pianist is available to perform this piece.

Title:	Firefly
Composer:	Ryan George
Year Composed:	2008
Publisher:	Fornine Music
Grade Level:	5
Duration:	6:00
Movements:	1
Percussion Needs:	5 players: Vibraphone, Chimes, Crotales, 2 Glockenspiels, Snare Drum, Crash Cymbals, 2 Suspended Cymbals (medium and large), Finger Cymbals, Wind Chimes, Triangle, Bass Drum, Tam-Tam

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, Asia, and Australia.

Ryan's works have received performances at the American Bandmasters Association Convention, the MidWest Band and Orchestra Clinic (Chicago), W.A.S.B.E., the Music For All (Bands of America) Concert Band Festival, P.A.S.I.C., Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, The Western Band & Orchestra Clinic (Seattle), and the MidEurope Festival in Schladming Austria. Recent notable performances of Ryan's music have included The "Presidents Own" United States Marine Band (National Tour), the Hiroshima Wind Orchestra (Midwest Band & Orchestra Clinic), The Texas Christian University Percussion Orchestra (PASIC National Convention), The United States Air Force Band (A.B.A. Convention), The Lone Star Wind Orchestra (WASBE), and the Finnish Navy Band.¹⁰⁹

Of this piece, the composer writes: "I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they

¹⁰⁹ Ryan George, "Bio," Fornine Music, accessed May 25, 2021, <http://forninemusic.com/about/bio>.

come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!" *Firefly* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day."¹¹⁰

The charming and effervescent flourishes accurately depict fireflies coming to life as a child becomes in awe of the wonders of nature. The flowing melodies and use of accidentals bring a world of mystery and wonder to mind, and the conductor can easily create a programmatic setting. However, these are contrasted by energetic and upbeat passages, allowing for a wide range of emotions. Solos are found in the flute and oboe, featuring these instruments. This music almost seems cinematic at times, almost like it came out of an animated production from Disney or Pixar. Both the pitched and non-pitched percussion further accentuate the sparkling and mysterious nature of *Firefly*.

¹¹⁰ Ryan George, *Firefly* (Austin, TX: Fornine Music, 2008).

Title:	Give Us This Day
Composer:	David Maslanka
Year Composed:	2008
Publisher:	Carl Fisher Music
Grade Level:	5
Duration:	15:00
Movements:	2
Percussion Needs:	5 players: Timpani, Bass Drum, Bell (brass cup, sm.), Cabasa, Castanets, Claves, Hand Bells, Marimba, Orchestra Bells, Snare Drum, Suspended Cymbal, Tam-tam, Tambourine, Temple Blocks, Tom (med), Tom-toms, Vibraphone (2), Wind Chimes (metal), Xylophone

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.¹¹¹

Of this piece, the composer writes: "The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by

¹¹¹ "About," David Maslanka, April 23, 2019, <https://davidmaslanka.com/about/>.

the Vietnamese Bhuddist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “*Vater Unser in Himmelreich*” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.”¹¹²

Give Us This Day contains all of the compositional techniques that make the composer’s music unique and does so in a way that is accessible to high school musicians. The mysterious sounds of the opening movement create an almost euphoric atmosphere as it develops. The music eventually explodes into a pivotal moment, creating a sense of delight from the ensemble and audience alike. In contrast, the second movement creates an intense, chaotic atmosphere that invokes a much different set of emotions.

By programming the piece, the students can also say that they performed a symphony as a part of their experience in the honor band. However, if the situation calls for it, the conductor can only perform the 2nd movement.

¹¹² David Maslanka, *Give Us This Day* (New York, NY: Carl Fisher Music, 2008).

The score calls for handbells; however, they are not necessary for a successful performance of this piece. There is a crucial piano part that is not optional. The conductor will have to work with the event organizers to ensure that this part is covered. There are significant solo parts for the flute, oboe, clarinet, and alto saxophone, and the percussion parts require two strong mallet players.¹¹³ The conductor must ensure capable players on these instruments if this work is to be selected.

¹¹³ Larry Blocher, *Teaching Music through Performance in Band*, ed. Richard Miles, vol. 7 (Chicago, IL: GIA Publications, 2009), 861.

Title:	High Water Rising
Composer:	Sally Lamb McCune
Year Composed:	2018
Publisher:	Murphy Music Press
Grade Level:	5
Duration:	8:45
Movements:	1
Percussion Needs:	5 players: Timpani, Triangle, Crash Cymbals, Suspended Cymbal (2), Tam-Tam, Tambourine, Bongos, Egg Shakers (2), Tambourine, Bass Drum, Glockenspiel, Xylophone, Vibraphone, Vibraslap, Marimba

Sally Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned an MFA and DMA from Cornell University. Her principal teachers have included Steven Stucky, Roberto Sierra and Mel Powell. Awards include a Charles Ives Fellowship from the American Academy of Arts and Letters, Whitaker New Reading Session from the American Composers Orchestra, grants from the New York Foundation for the Arts, New York State Fund Creation Grant, Meet the Composer, ASCAP, and the Aaron Copland Recording Fund. She has received numerous commissions, including those from the New York State Music Teacher's Association, Society for New Music, Cornell University Chorus, University of Georgia Wind Ensemble, Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Eason Trio and Melodia Choir of NYC.

McCune has taught at Cornell University, Syracuse University and is currently on the faculty at Ithaca College. She has served as guest composer at Eastman School of Music, University of South Carolina, Pepperdine University and the University of Pittsburgh, Bradford and as Composer-In-Residence in regional public schools in Syracuse and Ithaca.¹¹⁴

¹¹⁴ "Biography," Sally Lamb McCune, accessed May 25, 2021, <https://www.sallylambmccune.com/music-composer-biography/>.

Of this piece, the composer writes: “The piece was originally inspired by David Shumate's poem *High Water Mark* (2004). The depiction of a great flood, the water rising to record heights, all manner of things being carried away with the current, and the indelible impression such an event leaves on those who live through it, got me thinking musically. Although the piece was percolating for some time, *High Water Rising* was begun in 2017, shortly after the U.S. withdrew from the Paris Climate Agreement. The agreement, signed by 195 nations, was an attempt to bind the world community in battling rising temperatures. The U.S. is the second largest polluter in the world.”¹¹⁵

The composer does a fantastic job of creating landscapes through the various instruments and tells a story using musical sounds in *High Water Rising*. Cascading gestures in the flutes and clarinets, underneath a calming ostinato of woodwinds, create a sense of serenity as the water is at its calmest, with birds and other sounds of nature coming to life in the background. As the music builds in intensity, the listener can picture the power and destruction that an angry sea can bring. The groove in the middle section creates a sense of uneasiness while still holding out hope for beauty and peace in the end. However, the climax features angry chords and the trombones and euphoniums performing glissandi in seemingly random intervals, representing the alarms going off and panic ensues as the water has reached its breaking point.

The piece ends with the same cascading gestures, and nature sounds like the beginning, representing the calm after the storm.

¹¹⁵ Sally Lamb McCune, *High Water Rising* (Cleveland, OH: Murphy Music Press, 2017).

Title:	Roma
Composer:	Valerie Coleman
Year Composed:	2011
Publisher:	Theodore Presser Company
Grade Level:	5
Duration:	11:00
Movements:	1
Percussion Needs:	6 Players: Timpani, Agogo Bells, Bass Drum, Bell Tree, Bongos, Castanets, Conga, Crash Cymbals, Doumbek, Finger Cymbals, Glockenspiel, Maracas, Marimba, Ride Cymbal, Sandpaper Blocks, Snare Drum, Suspended Cymbal, Tambourine, Tam-Tam, Tom-Tom, Vibraphone, Vibraslap, Wood Block, Xylophone

Valerie Coleman began her music studies at the age of eleven, and by the age of fourteen had written three symphonies and won several local and state competitions. She has a double bachelor's degree in theory/composition and flute performance from Boston University, and a master's degree in flute performance from the Mannes College of Music. She studied flute with Julius Baker, Alan Weiss, and Mark Sparks; and composition with Martin Amlin and Randall Woolf.

She is not only the founder of Imani Winds, but is a resident composer of the ensemble, giving Imani Winds their signature piece *Umoja* (which is listed as one of the "Top 101 Great American Works" by Chamber Music America). In addition to her significant contributions to wind quintet literature, Valerie has a works list for various winds, brass, strings and full orchestra. Her work as a composer has garnered several awards such as the Herb Alpert Awards Ragdale Prize, Van Lier Fellowship, MAPFund, ASCAP Honors Award, Chamber Music America's Classical Commissioning Program, an induction into her high school's hall of fame, and nominations from the American Academy of Arts and Letters, and United States Artists.

Ms. Coleman has served on the faculty of The Juilliard School's Music Advancement Program and Interschool Orchestras of New York. Currently, she is on the advisory panel of the National Flute Association. She currently serves as Assistant Professor of Performance, Chamber Music, and Entrepreneurship at the Frost School of Music.¹¹⁶

About this piece, the composer/publisher writes: "A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly call, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe. from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas. *Roma* is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: *Romani Women*, *Mystic*, *Youth*, *Trickster*, and *History*. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz."¹¹⁷

Solos are written for the trumpet and alto saxophone, giving the opportunity to feature those instruments; a skilled alto saxophone player is necessary for this part due to its technical nature. The composer does an outstanding job of intertwining many styles throughout *Roma* through orchestration, harmonic language, syncopated rhythms, and the large number of percussion instruments utilized.

¹¹⁶ "Valerie Coleman," Wind Repertory Project, accessed May 26, 2021, https://www.windrep.org/Valerie_Coleman.

¹¹⁷ Valerie Coleman, *Roma* (Malvern, PA: Theodore Presser Company, 2011).

Title:	Symphony no. 2
Composer:	Kimberly Archer
Year Composed:	2003
Publisher:	C. Alan Publications
Grade Level:	5
Duration:	21:00
Movements:	3
Percussion Needs:	5 Players: Timpani, Chimes, Bells, Xylophone, Vibraphone, Glockenspiel, Tambourine, Ratchet, Vibraslap, Woodblock, Marimba, Snare drum, Bass drum, Crash Cymbals, Suspended Cymbal, Tam-Tam, Triangle, Splash Cymbal, Temple Blocks, Whip, Crotales

Kimberly K. Archer is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, music theory, analysis, counterpoint, and 20th century music. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. She holds a Bachelor of Music Education from The Florida State University, a Master of Music in Composition from Syracuse University, and a Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

Dr. Archer has been commissioned by organizations such as The “President’s Own” United States Marine Band, The United States Air Force Band of Mid-America, Kappa Kappa Psi & Tau Beta Sigma, The Florida State University Summer Music Camps, the Florida Bandmasters Association, and the International Women’s Brass Conference, as well as by consortiums of university and high school ensembles around the country. Her music has been performed throughout the United States, including The 59th Presidential Inauguration, The Midwest Band and Orchestra Clinic, the World Association of Symphonic Bands and Ensembles

(WASBE) International Convention, regional conventions of the College Band Directors National Association (CBDNA), national conventions of the National Flute Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association-Wisconsin.¹¹⁸

About this piece, the composer writes: “*Symphony No. 2* is my doctoral dissertation. At this significant point in my life and career, I feel it is important to pay homage to three people who have been critical in my getting this far, both personally and professionally.

I. March is dedicated to Andy Waggoner, my first composition teacher in graduate school. By form it is a march, but by style, a scherzo. It is intended to be playful and humorous (reflective of our personal relationship), but also makes use of several of the concepts and skills he taught me, including how to use octatonic collections.

II. Passacaglia is dedicated to Pat Dunnigan. Pat taught me to use Finale, premiered several of my early band compositions (including my first symphony), and has been my friend and mentor for more than ten years. His movement is composed in the style of Phillip Glass – one of his favorite composers. There are also allusions to the “Star Trek” theme and Mahler’s *Symphony No. 1*.

III. Theme and Variations is dedicated to my father, who is a former church organist, and particularly fond of the hymn “Blessed Assurance.” All three movements of the symphony include elements of this hymn in some form, thus adding unity to an otherwise eclectic work, but the third movement takes the hymn as its outright theme. Some of my earliest musical experiences involved listening to my dad practice or having him accompany me for solos and

¹¹⁸ “About Me,” Kimberly Archer, accessed May 26, 2021, <http://kimberlyarcher.squarespace.com/about-me/>.

auditions. I doubt I would have pursued music professionally, or have survived graduate school, had it not been for him.”¹¹⁹

There are multiple melodies that the students will recognize throughout *Symphony No. 2*, allowing them to understand the work and more quickly and feel less stressed about putting it together. Because of the recognizable melodies, the audience may also feel more affinity towards the work, mainly if they are not as seasoned at attending concerts. There is an opportunity for the students to experience a wide range of styles in one piece since there are multiple movements. However, if the situation calls for it, the conductor may only program one or two movements; the first movement is sold separately by the publisher for this very reason.

In addition, the students can also say that they had the opportunity to perform a symphony as a part of their experience in the honor band, which could be something that would make them feel very proud. Due to its length, it is plausible that this may be one of only two or three pieces featured on the program. The piano part also calls for that person to play the triangle; a percussionist may have to show the pianist how to do this, should they have never done that before.

¹¹⁹ Kimberly K. Archer, *Symphony No. 2* (Greensboro, NC: C-Alan Publications, 2003).

Title:	Vigil's Keep
Composer:	Julie Giroux
Year Composed:	2005
Publisher:	Musica Propria
Grade Level:	5
Duration:	10:45
Movements:	1
Percussion Needs:	6 Players: Timpani, Orchestral Bells, Tubular Bells, Rain Sticks, Anvil, Tambourine, Maracas, Wood Block, Shaker, Suspended Cymbal, Crash Cymbals, Vibraslap, Gong, Triangle Snare Drum, Bass Drum

Julie Giroux began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completed her 5th Symphony “Sun, Rain & Wind” which premiered in June 2018.¹²⁰

¹²⁰ “All About,” Julie Giroux, accessed May 26, 2021, <https://www.juliegiroux.org/bio-discs>.

Of this piece, the composer writes: “*Vigil’s Keep* is not a theme and variation based on *Wayfaring Stranger*, nor is it a collection of Sacred Harp Songs. It is an original celebration of southern Life and tradition, a tradition of generations steeped in hard physical work, tests of the human spirit and for many, black and white alike, poverty.

The Melody of *Wayfaring Stranger* spiritually weaves through *Vigil’s Keep* like faith has woven through southern history, holding everything together. All the rest of the notes are inspired by stories, family, the southern way of life and its music. It is my attempt at drawing a musical picture of what the south looks and sounds like both then and now.”¹²¹

A sense of calm opens *Vigil’s Keep* as a style of a hymn tune is immediately brought to life. This theme is then expanded upon with faster, more upbeat content. Feelings of life and energy are prevalent throughout the piece, keeping both the musicians and the audience engaged. The music makes you happy to be alive, with uplifting melodies, harmonies, and effective percussion. *Vigil’s Keep* is a perfect selection to close an honor band concert, creating a positive emotional response for everyone involved.

Some brass parts are technically challenging; strong players are needed in the horns and trombones, particularly.

¹²¹ “Vigil’s Keep,” Julie Giroux, accessed May 26, 2021, <https://www.juliegiroux.org/vigil-s-keep-1>.

APPENDIX A:

Pieces Considered, But Not Selected (see chart below)

Name of Piece	Composer	Year Composed	Publisher	Grade Level
Midnight Suite	Balmages, Brian	2007	FJH Music Company	.5
Beyond the Break	Love, Karlin Greenstreet	2010/2016	Australian Music Centre	1
Dark Matter	Daughtrey, Nathan	2016	C-Alan Publications	1
Peace	Ticheli, Frank	2015	Manhattan Beach Music	1
Night Fury	Chambers, Carol Brittain	2017	Carl Fischer	1.5
Moscow, 1941	Balmages, Brian	2006	FJH Music Company	2
The Bonsai Tree	Giroux, Julie	2010	Musica Propria	2
The Rychemount Chronicles	Kit Turnbull	2004	Studio Music	2.5
Alligator Alley	Daugherty, Michael	2003	Hal Leonard	3.5
Cafe 512	George, Ryan	2010	Fornine Music	3
Der Traum des Oenghus, Part 1	Rudin, Rolf	1993	Shattinger Music	3.5
Intermezzo Sinfonico' from Cavalleria Rusticana	Mascagni, Pietro/ arr. Lawrence Odom	1890/2006	C-Alan Publications	3.5
Letter From Sado	Blackshaw, Jodie	2014	Hal Leonard	3
Illumination	Maslanka, David	2013	Maslanka Press	3.5
Sheltering Sky	Mackey, John	2012	Osti Music	3.5
An American Fanfare	Kirby, Rick	2009	Hal Leonard	4
Lux Aurumque	Whitacre, Eric	2005	Hal Leonard	4
Rest	Ticheli, Frank	2000	Manhattan Beach Music	4
Serenity	Gjeilo, Ola/ arr. Eric Wilson	2012	Hal Leonard	4
Havana	Day, Kevin	2018	Murphy Music Press	5
Haywire	Copley, Katahj	2018	Katahj Copley Music	5

Name of Piece	Composer	Year Composed	Publisher	Grade Level
J.R.	Day, Kevin	2017	Murphy Music Press	5
Windsprints	Saucedo, Richard	2003	Hal Leonard	5
Common Threads	Archer, Kimberly	2016	Murphy Music Press	6

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