

Diversify Your High School Band's Repertoire through History and Genre
Midwest Clinic - Friday, December 18, 2015
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"If your students like good music, it's your own fault!"
Mark Hindsley, Director of Bands, University of Illinois (1948-1970)

"Repertoire is the Curriculum" - H. Robert Reynolds

- It never gets easier, despite one's experience
- Keep lists!
- Concerts are shared experiences - engage the audience while providing a musical experience for the students.
- While you need to stretch their technique, it is important to perform music within your band's limits. Then you can place the highest priority on matching styles, attacks, releases, etc. and foster a greater awareness of the meaning of the music.
- Don't prioritize the quality of the group over the education of the students
- Network and continue to grow
- **"If you believe that a music education means much more than the improvement of technical skills, then the quality of the music played will be essential to the education of your students."**

Ray Cramer - *Teaching Music Through Performance in Band*

"What comprises music of artistic merit?"

One must conclude the music must characterize itself by have special effectiveness or is set apart by qualitative depth and must stand on its own.

Seven steps for evaluation:

Does the music have...

1. a well-conceived formal structure?
2. creative melodies and counterlines?
3. harmonic imagination?
4. rhythmic vitality?
5. contrast in all musical elements?
6. scoring which best represents the full potential for beautiful tone and timbre?
7. an emotional impact?

Smith

- What is the composer's background?
- Does the music demand that I make decisions? And, are there constructs in the piece that enable me to make educated decisions?
- Does the composer have a unique, identifiable voice?
- Has the piece stood the test of time...or do I believe that it has the potential to?
- Does it have value in its historical significance, compositional craft, or expressive potential?

Likewise, there are also areas to use caution...

- I'm performing this because "it's a good piece for my band." What about "I'm performing this because it's a good piece?"
- Teaching "how the music goes" versus teaching that "the music needs to be performed this way because..." (i.e., the how vs. the why).

Selected Repertoire Resources

Books

Teaching Music Through Performance in Band	GIA
Teaching Music Through Performance in Beginning Band	GIA
Teaching Music Through Performance in Middle School Band	GIA
Teaching Music Through Performing Marches	GIA
Best Music for Beginning Band	Manhattan Beach
Best Music for Young Band	Manhattan Beach
Best Music for High School Band	Manhattan Beach
The Art of Elementary Band Directing	Meredith Music
Music for Concert Band	Meredith Music
March Music Notes	Program Note Press
Program Notes for Band	Program Note Press
March Music Melodies	Program Note Press
1000 Selected Works for Wind Orchestra and Wind Ensembles	Emil Ruh
333 Easier Selected Works for Less Experienced Bands	Emil Ruh

Websites

jwpepper.com
newbandmusic.com
timreynish.com
windrep.org

Articles

Reynolds, H. Robert. "Repertoire is The Curriculum." *Music Educators Journal*, 2000 87: 31, (July 2000): 31-33.

Towner, Clifford. "A Core Repertoire Based Upon Set Criteria of Serious Artistic Merit." *Journal of Band Research*, Volume 48, Number 2, (Spring 2013): 31-33.

SUGGESTED WIND BAND REPERTOIRE BY GENRE AND GRADE LEVEL

Matthew Smith, DMA

Grade 2	Grade 3	Grade 4	Grade 5
RENAISSANCE ERA			
Soldier's Procession & Sword Dance (Susato/Margolis)	Belle Qui Tien Ma Vie (Arbeau/Margolis)	The Renaissance Fair (Margolis)	Color (Margolis)
Fa Una Canzona (Vecchi/Daehn)	Renaissance Suite (Susato/Curnow)	Courtly Airs and Dances (Nelson)	Selections from The Danserye (Susato/Dunnigan)
Fitzwilliam Suite (Gordon)	Giles Farnaby Suite (Farnaby/Jacob/Wiggins)	Canzona No. 1 (Gabrieli/Margolis)	William Byrd Suite (Jacob)
BACH/BAROQUE ERA			
The Glory of Venice (Lotti/Singleton)	Prelude & Fugue in Bb (Bach/Moehlman)	Fantasia in G (Bach/Goldman/Leist)	Toccata and Fugue in D minor (Bach/Leidzen)
Passacaglia from Cantata No. 12 (Bach/Daehn)	My Jesus! Oh What Anguish (Bach/Reed)	Sleepers Wake! (Bach/Patterson)	Toccata, Adagio, and Fugue (Bach/Paynter)
An Occasional Suite (Handel/Osterling)	If Thou Be Near (Bach/Reed)	The Gods Go A-Begging (Handel/Beecham/Duthoit/Leidzen)	Fugue a la Gigue (Bach/Brand)
CLASSICAL ERA			
Ave Verum Corpus (Mozart/Buehlmann or Kreines)	St. Anthony Divertimento (Hadyn/Wilcox)	Overture in C (Catel/Goldman)	Fantasies on a Theme by Haydn (Dello Joio)
Andante Grazioso (Mozart/Thornton)	Alleluia (Mozart/Barnes)	Military Symphony in F (Gossec/Goldman/Leist)	Overture to "The Marriage of Figaro" (Mozart/Slocum)
A Haydn Classic (Swearingen)	Allegro Molto (Mozart/Thornton)	Symphonie for Band (Jadin)	Classic Overture in C (Gossec/Leist)
ROMANTIC ERA			
Panis Angelicus (Franck/Reed)	Blessed Are They (Brahms/Buehlman)	Elsa's Procession to the Cathedral (Wagner/Cailliet)	Overture, Op. 24 (Mendelssohn/Boyd)
Ave Maria (Bruckner/Powell)	Ave Maria (Schubert/Ticheli)	Allerseelen (Strauss/Davis/Fennell)	Dance of the Jesters (Tchaikovsky/Cramer)
Little Schumann Set (Hartzell)	Laude Alla Vergine Maria (Verdi/Buehlman)	Funeral Music (Grieg/Eriksen/Fennell)	Overture to "La Forza del Destino" (Verdi/Lake)
OVERTURES			
Overture on a Minstrel Tune (La Plante)	Overture to "Semiramide" (Rossini/Mahaffey)	Scarecrow Overture (Turrin)	Festive Overture (Shostakovich/Hunsberger)
Orpheus Overture (Offenbach/Balent)	Overture for Winds (Carter)	The Drum Major's Daughter (Offenbach/Odom)	Overture to "Candide" (Bernstein/Grundman)
1812 Overture - Themes (Tchaikovsky/Vinson)	Dedicatory Overture (Williams)	Light Cavalry (von Suppe/Kreines)	Aegean Festival Overture (Makris/Bader)
AMERICAN MARCHES			
Military Escort (Fillmore/Bennett)	The High School Cadets (Sousa)	On the Mall (Goldman)	The Stars and Stripes Forever (Sousa)
Hosts of Freedom (King)	Bonds of Unity (King)	The Free Lance (Sousa)	Rolling Thunder (Fillmore)
The Show Boy (Huff)	His Honor (Fillmore)	Lassus Trombone (Fillmore)	Barnum and Bailey's Favorite (King)
CONCERT MARCHES			
Citadel (Erickson)	Fortress (Ticheli)	Koenigsmarsch (Strauss)	Country Band March (Ives/Sinclair)
Officer of the Day (Hall)	Athletic Festival March (Prokofiev)	Children's March (Grainger)	Orient et Occident (Saint-Saëns/Reynish/Perry)
Brighton Beach (Latham)	Bandology (Osterling)	Xerxes (Mackey)	March from "Symphonic Metamorphosis" (Hindemith/Wilson)
INTERNATIONAL MARCHES			
Greetings from Hausen (Switzerland)(Tschuor)	Colonel Bogey (Ricketts)	March from "A Moorside Suite" (Holst/Jacob)	Valdres (Hanssen)
Hail Baden! (Germany - Dörle)	Royal Air Force March Past (Davies)	Marche Joyeuse (Chabrier/Junkin)	Hungarian March (Berlioz)
Mercator (Belgium - Moerenhout)	Mars der Medici (Wichers)	La Inglesina (Della Cese)	March, Op.99 (Prokofiev)
LYRICAL/EVOCATIVE			
The Red Balloon (McGinty)	On a Hymnsong of Philip Bliss (Holsinger)	Trauersinfonie (Wagner/Leidzen)	Song for Band (Bolcom)
Prospect (La Plante)	Hold This Boy and Listen (Pann)	Lament (Koh)	A Solemn Music (Thomson)
Air for Band (Erickson)	Sheltering Sky (Mackey)	Chant Funéraire (Fauré/Moss)	Sanctuary (Ticheli)

CHORAL WORKS			
As Torrents in Summer (Elgar/Davis)	Lux Aurumque (Whitacre)	Contre Qui, Rose (Lauridsen/Reynolds)	Carmina Burana (Orff/Krance)
Cathedral Music (Tallis/Handl/Singleton)	Salvation is Created (Tschesnokof/Houseknecht)	Rest (Ticheli)	O Magnum Mysterium (Lauridsen/Reynolds)
Echoes from a Russian Cathedral (Tchaikovsky/Singleton)	Alleluia (Thompson/Buckley)	Sleep, My Child (Whitacre/Gershman)	
SPIRITUALS/AMERICAN HYMNS			
When the Stars Began to Fall (Allen)	Swing Low, Sweet Chariot (Rouse)	Amazing Grace (Ticheli, or Himes)	Southern Harmony (Grantham)
New Wade 'n Water (Hailstork)	Walls of Zion (Danner)	Hymnal on "We Shall Overcome" (Gould)	Sacred Harp (Liptak)
Shaker Variants (Del Borgo)	Were You There? (Stone)	American Hymnsong Suite (Milburn)	No Shadow of Turning (Gillingham)
BRITISH INFLUENCE			
Linden Lea (Vaughan Williams/Stout)	Three Ayres from Gloucester (Stuart)	Irish Tune from County Derry (Grainger)	Toccata Marziale (Vaughan Williams)
Llwynn Onn (Hogg)	Ye Banks e Braes (Grainger)	Suites in Eb and F (Holst)	Masque (Hesketh)
Jupiter Hymn (Holst/various)	A Longford Legend (Sheldon)	Prelude, Siciliano, and Rondo (Arnold/Paynter)	Mars (Holst)
AMERICANA			
Kentucky 1800 (Grundman)	Concord (Grundman)	Cajun Folk Songs (Ticheli)	Lincoln Portrait (Copland/Beeler)
Overture on a Shaker Tune (Higgins)	Fantasy on "Yankee Doodle" (Williams)	Elegy for a Young American (Lo Presti)	American Salute (Gould)
America Verses (Broege)	American Folk Rhapsodies (Grundman)	Turkey in the Straw (Markowski)	Chester (Schuman)
KEYBOARD ADAPTATIONS/INFLUENCE			
Down a Country Lane (Copland/Patterson)	Album for the Young (Tchaikovsky/Curnow)	The Engulfed Cathedral (Debussy/Patterson)	Variations on "America" (Ives/Schuman/Rhodes)
Mini Suite (Gould)	Kabalevsky Suite (Kabalevsky/Hull)	The Alcotts (Ives/Thurston)	Five Miniatures (Turina/Krance)
Two Grieg Songs (Balent)	Gershwin Prelude Suite (Lucas)	Valley of the Bells (Ravel/Hunsberger)	Fantasy Variations (Grantham)
CHRISTMAS			
Jeanette, Isabella (Ryden)	Sussex Mummers' Christmas Carol (Grainger/Goldman)	Farandole (Bizet/Bocook)	Russian Christmas Music (Reed)
Hallelujah Chorus (Handel/Foster)	A Charles Dickens Christmas (Ryden)	Greensleeves (Reed)	Variants on a Medieval Tune (Dello Joio)
In Dulci Jubilo (Zdechlik)	In the Bleak Midwinter (Holst/Smith)	Dies Natalis (Hanson)	The Night Before Christmas (Bass)
JAZZ-INFLUENCED			
Second Prelude (Gershwin/Krance)	Salute to the Duke (arr. Sweeney)	Graceful Ghost Rag (Bolcom)	Blue Shades (Ticheli)
Joplin! (Harnsberger)	Blue Goose Rag (Broege)	Porgy and Bess (Gershwin/Barnes)	Riff Raff (George)
Just a Closer Walk With Thee (Vinson)	Sang! (Wilson)	Shortcut Home (Wilson)	Suite of Old American Dances (Bennett)
MULTICULTURAL/INTERNATIONAL			
Apache Lullaby (Colgrass)	Uganda Lullaby (Brisman)	Variations on a Korean Folk Song (Chance)	Yiddish Dances (Gorb)
Suite from Bohemia (Nelhybel)	Fantasy on "Sakura Sakura" (Cramer)	Dreamcatcher (Mays)	La Fiesta Mexicana (Reed)
Three Chinese Miniatures (Curnow)	Arabian Dances (Balmages)	Bali (Colgrass)	Suite Francaise (Milhaud)
NON-TRADITIONAL NOTATION/TECHNIQUES/HARMONY/ELECTRONICS			
Ancient Voices (Sweeney)	The Machine Awakes (Bryant) - electronics	Cave (Peck)	Sounds, Shapes and Symbols (Bassett)
Snakes (Duffy)	Crystals (Duffy)	Mothership (Bates)	Ecstatic Waters (Bryant)
Dinosaurs (Bukvich)	Tight Squeeze (Shapiro)	Three Pieces for Band (Rhodes)	Al Fresco (Husa)
PROGRAM MUSIC			
The Headless Horseman (Broege)	Moscow, 1941 (Balmages)	Scenes from 'The Louvre' (Dello Joio)	Ghost Train (Whitacre)
The Road Unknown (Portrait of a Soldier) (Meyer)	The Match of Hope (Yariv)	Symphony No. 1, In Memoriam, Dresden (Bukvich)	George Washington Bridge (Schuman)
Prairie Schooner (Preuninger)	...and the antelope play (Carnahan)	Machu Picchu (Yagisawa)	Enigma Variations (Elgar/Slocum)
MASTER COMPOSERS			
Beethoven Machine(Colgrass)	Peer Gynt Suite No. 1 (Grieg/Curnow)	Ballad for Band (Gould)	Commando March (Barber)
Two Bruckner Miniatures (Bruckner/Gordon)	Acrostic Song (Del Tredici)	Chorale and Alleluia (Hanson)	Profanation (Bernstein/Benciscutto)
Poet and Peasant Overture (von Suppé/Williams)	The Fire of Eternal Glory (Shostakovich/Rhea)	Pageant (Persichetti)	Canzona (Mennin)