

THIS ISN'T WHAT WE PLAYED IN COLLEGE!

*LITERATURE CONSIDERATIONS FOR THE NEW
BAND DIRECTOR*

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WHAT IS THE PURPOSE OF YOUR LITERATURE?

- **Performance assessment:** One of the biggest challenges new directors face is selecting appropriate music for their ensembles to perform at state performance assessments.
- **School concert:** Choosing literature for a school performance opens up opportunities for your ensembles to grow without the pressure of an official performance assessment.
- **Music for growth:** Sometimes, we need to choose music to challenge our bands without an eminent performance. This provides a low-pressure environment to learn, grow, and simply enjoy making music.

WILL THIS LITERATURE IMPROVE YOUR PROGRAM?

- Instruction of Musical Concepts
 - Tone quality
 - Technique
 - Expression
 - Develop different sections of the ensemble

WILL THIS LITERATURE IMPROVE YOUR PROGRAM?

- New keys/meters
- Stylistic considerations--A real channel for growth.
 - Want to play Holst? Grainger?
 - Start with Grundman, Stuart, La Plante
- Choose music that represents the “variety” you want your students to experience as they progress through your program.
 - Examples: march, suite, transcription, contemporary, dance, programmatic, music of other cultures, folk songs, overtures, music from different historical periods, varied composers

WHAT ARE SOME OTHER THINGS TO THINK ABOUT WHEN CHOOSING LITERATURE FOR YOUR BAND?

- Consider the strengths and weaknesses of the ensemble
 - Stronger sections need experiences to help them improve
 - Weaker sections need encouragement to grow
 - Solo voices
- Try not to pick music that doesn't "fit" your band's instrumentation

WHAT ARE SOME OTHER THINGS TO THINK ABOUT WHEN CHOOSING LITERATURE FOR YOUR BAND?

- Audience
 - Who is going to listen to this concert?
 - Programming differently for a “home” audience vs. a judging panel
 - What characteristics make up a good program for a school concert?
 - What makes a good program for performance assessment?

HOW DO YOU EVALUATE AND DETERMINE IF IT IS “QUALITY” LITERATURE?

- Ray Cramer article in *Teaching Music Through Performance in Band*:
 - Formal structure
 - Creative melodies and counterlines
 - Harmonic imagination
 - Rhythmic vitality
 - Contrast in musical elements

HOW DO YOU EVALUATE AND DETERMINE IF IT IS “QUALITY” LITERATURE?

- Scoring that best represents the full potential of the band
- An emotional impact
- This is where you as a director have to make good musical decisions

“If we are going to teach about music and through music while performing music, then we must incorporate all of these elements into our rehearsal planning as we prepare our students for performance.”



OUR FAVORITES...

- What's your favorite piece of band music?
- What's your favorite piece of band music written before 2000?
- Old stuff isn't always bad
- How familiar are you with composers and literature before 2000?
- How familiar are you with composers from underrepresented communities?



**YOU ARE NOT ALONE IN
TRYING TO MAKE SENSE OF
ALL THIS!**



RESOURCES THAT CAN HELP

- Online/Print resources
 - Wind Repertory Project: <http://windrep.org>
 - Institute for Composer Diversity:
<https://www.composerdiversity.com/>
 - And We Were Heard: <https://www.andwewereheard.org/>



OF INTEREST

INTERACTION

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an online resource for wind band conductors, enthusiasts, and students.

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- [Nikk Pilato](#), Executive Director/Founder
- [Andrew McMahan](#), System Administrator
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The Wind Repertory Project™ is a comprehensive database of wind literature, expanded by contributions of band directors/conductors, students, and wind band enthusiasts worldwide. Here you will find detailed information on literature for winds, including program notes, instrumentation, errata, and much more. You can help by contributing information to the WRP in any way, shape, or form, from entire articles to simply adding recent performances, known audio links/recordings, pictures, or errata lists. Please visit the [FAQ](#) section, or jump in with both feet by [creating an account](#). You can also help by [donating](#), which helps offset the costs of hosting and upkeep. Please help us spread awareness of the WRP by forwarding a link to your colleagues, students, and anyone else you feel would benefit from the information within. Many thanks for your support!

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- [Grade III Compositions](#)
- [Grade IV Compositions](#)
- [Grade V Compositions](#)
- [Grade VI Compositions](#)
- [Grade VII Compositions](#)

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- [Woodwind Works](#)
- [Percussion Works](#)
- [Chamber Works](#)
- [Orchestral Winds](#)
- [Duets](#)
- [Trios](#)
- [Woodwind Quintets](#)
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RESOURCES THAT CAN HELP

- Online/Print resources
 - Music retail websites
 - NBA Selected Music List
 - *Teaching Music Through Performance in Band*
 - *Music for Concert Band (2nd Edition)* by Kreines and Hansbrough

RESOURCES THAT CAN HELP

- Human Resources
 - This is a very giving profession. Never forget that.
 - Most experienced directors are happy to mentor young directors
 - The most difficult step is to ask. Reach out. Directors are usually very eager to share what they've learned.

A few tunes to consider:

- Cave of the Winds, R.N. Dett
- Concert Variations, Claude T. Smith
- Court Festival, William Latham
- Das Pensionat, von Suppe (arr. Lake)
- Days Gone By, Katherine Rorabaugh
- Deep River, William Grant Still (2nd mvt of *Folk Suite for Band*)
- Hebrides Suite, Clare Grundman
- Homeward Bound, John Philip Sousa
- Hymn for Band, Hugh Stuart
- Kings of Old, Kimberly Archer
- March and Procession of Bacchus, Leo Delibes (arr. Williams)
- Mini Suite, Morton Gould
- Nearer, My God, to Thee, Julie Giroux

A few tunes to consider:

- Overture for Winds, Charles Carter
- Prairie Dances, David Holsinger
- Refuge, Deontrae Peyton
- Rhythm Stand, Jennifer Higdon
- Shaker Variants, Elliot Del Borgo
- Symphony No. 4 for Winds and Percussion, Andrew Boysen, Jr.
- Tribute, Travis Cross
- Variation Overture, Clifton Williams
- Variations on an African Hymnsong, Quincy Hilliard
- Windsor Castle, Darryl Johnson II
- Zoom!, Ayatey Shabazz

LINK TO TODAY'S PRESENTATION:

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