

The Midwest Clinic

December 19, 2014

Chicago, Illinois

Young Band Programming for Success (Utilizing Standard Repertoire and Finding New Gems)

Presented by Michael Sweeney

Sponsored by Hal Leonard Corporation

Clinic Outline

- I. Introduction and current state of the repertoire
- II. The role of performance music in schools
- III. What defines “quality” music?
- IV. How to find quality music
- V. What to look *out* for when selecting literature
- VI. Organizing a concert program

I. Introduction and current state of the repertoire

Music is our connection

Selecting the right music for your students is still one of the most important aspects of being a band director. It's our love of music and making music that allows us to connect with our students, and the music we choose becomes the critical common ground.

Quality vs. Quantity

In the '60s and '70s there was generally less interest in creating quality music for young bands. Improvements were made in the '80s and '90s, and now we certainly have no lack of *quantity*! Although *quality* pieces are now available, they tend to be harder to find given there are so many new pieces being released every year. We face an ever-growing mountain of mediocre band music that we have to sift through in order to find something of lasting value.

Old vs. New

As a culture we are obsessed with anything new. Particularly in technology, gadgets, cars, fashion styles, etc., "new" is equated with "good." This mindset affects our choice in music and comes from several fronts: publishers, retailers, composers, and teachers. As a result, older proven works are sometimes lost in the shuffle, or worse, go out of print entirely.

II. The role of performance music in schools. Which of these are considerations?

- A. Teach a specific musical skill or concept
- B. Broaden the musical experience of our students
- C. Provide a deeper emotional connection through music
- D. Provide a perspective of the historical periods of music
- E. Keep our students engaged and challenged
- F. Keep our audiences and administrators engaged
- G. Keep ourselves (as directors) engaged
- H. All of the the above

III. What defines "quality" music?

- A. Is the music appealing to listen to? Does it make a personal connection on some level?
- B. Are there layers of musical ideas? (even if these layers are simple in design)
- C. After you find all the notes and rhythms, is there more to it?
- D. Does the piece go somewhere, or have a sense of direction? Does it have emotional depth with tension and release points?
- E. Is it stylistically consistent within itself?
- F. Is there a balance between predictable and unpredictable elements?
- G. Is there harmonic interest? Dissonance vs. consonance?
- H. Is there variety in scoring and textures?
- I. After repeated listening, do you like the piece more, or like it less?
- J. Is it completely programmatic? And is that good or bad?
- K. Does it connect with your intended audience?
- L. Will it remain viable in years to come? One measure of quality is longevity.

IV. How to find quality music

- A. What to look for in newer works (keep in mind most will be forgotten in a year)
 - 1. Creative and unique approaches
 - 2. Avoiding the “same old, same old”
 - 3. Be wary of pieces that are attractive only on the surface
 - 4. Intuitively does it make a strong connection with you
 - 5. Narrow your initial choices, then go back and listen again (once isn’t enough)

- B. Taking advantage of older works in the “standard repertoire”
 - 1. Pros:
 - a. time-tested proven worthiness and musical validity
 - b. often a good resource for teaching specific skills/techniques
 - c. demonstrate and preserve history of band music and its significance (students *and* audience)
 - 2. Cons:
 - a. scoring is often different than the standard practice today
 - b. percussion scoring often very limited and only a few players
 - c. tastes have changed, and some older pieces have a dated sound

- C. Where to look: Sources for finding quality music (new or old)
 - 1. State required lists (some dealers provide these)
 - 2. Consult successful veteran teachers
 - 3. Publisher mailings or online advertising - “ScorePlay” on YouTube
 - 4. Consult your local music dealer
 - 5. “Teaching Music Through Performance” series by GIA
 - 6. Refer to “Standard Repertoire” listing provided with this clinic! (see page 5)

Beware!

Every source has a bias! Do your own homework and select music that you can relate to, and therefore convey enthusiasm about the music to your students.

V. What to look *out* for when selecting literature

A. Grade Levels

- 1. Differences between a 1-5 scale compared with a 1-6 scale
- 2. Criteria differs from state to state, and from publisher to publisher
- 3. Complex and contradictory factors within a level, or within a single piece
 - ex. grade 4 instrumentation with grade 2 ranges
 - ex. safe rhythms and ranges, but requiring double reeds or exposed solos
 - ex. most instruments scored in safe range, but a few written in extreme ranges
- 4. Which factors do you rate most important?
 - ex. ranges, rhythms, scoring, endurance, independence, doublings, etc.
- 5. Bottom line - grade levels will never be consistent, so do your own homework

B. Instrumentation/Scoring

1. Does the instrumentation match the designated grade level?
2. At younger levels, are “high risk” instruments doubled or cued?
3. Range factors *in context* of the music (not just “how high is 1st trumpet?”)
4. How many independent lines are happening at once? Within a given section?
5. How many *different* rhythmic patterns are used and need to be taught?

C. Good editing can help eliminate the following:

1. Not ALL players have something interesting to play at some point
2. No rests in certain parts (saxes and low brass common)
3. Too many rests in percussion parts (particularly “Percussion 2”)
4. Inconsistent articulation or rhythmic notation on similar phrases
5. Note lengths not defined or marked consistently from part to part
6. Dynamic scheme not logical or consistent
7. Tempos indicated are too fast (“it sounded okay on the synthesizer”)

VI. Organizing a concert program

A. A good concert program should *always*:

1. Challenge your players, yet be realistic
2. Include a mix of grade levels - every piece doesn't need to be hard
3. Be balanced in pacing; factoring endurance, emotional intensity, tempos, etc.
4. Include a variety of musical styles and moods

B. A good concert program *may* include:

1. Using small ensembles to perform “pre-concert” or during the concert for variety
2. A unifying theme to help keep your listeners engaged
(ex. movies, international, composer spotlight, world events, holidays, seasons, etc.)
3. Occasional well-written lighter selections that connect with your audience
4. Visual presentations based around a theme, or to accompany a particular piece
5. Using students to read brief program notes to introduce each piece

C. Elements of the concert program:

Opener - something impressive that your band can play well - keep it brief

Middle - 2 or 3 contrasting “serious” numbers - the meat of the program is here

March - doesn't have to be first or last, but can add variety in the middle

Closer - something to connect with your audience and leave them wanting to come back! (Can be any number of styles: march, lighter or movie style; serious or dramatic; as long as it offers something unique or with some sort of “sizzle.”
The ending needs to have an “applause-seeking” appeal.)

NOTE: Whenever possible, arrange the order so that the ending of one piece is not in the same key as the beginning of the next. This can be tough with the limited number of keys used in young band music, but will help avoid a sense of harmonic stagnation. If needed, a short announcement in between pieces can be used to help cleanse the *harmonic palate*.

Standard Repertoire for Young Band

(Selected titles published prior to 2005)

Grade 1 - 1.5

Anasazi	John Edmondson	KJ	1987	\$45.00
Ancient Moon	Elliot Del Borgo	BEL	2002	\$55.00
Atlantis	Anne McGinty	MW	1986	\$40.00
Ayre and Dance	Bruce Pearson	KJ	1997	\$45.00
Canon of Peace	Paul Jennings	MW	1992	\$45.00
Ceremonium	Robert W. Smith	BEL	1995	\$50.00
Character	Larry Clark	CF	2001	\$50.00
Chorale and Canon	Anne McGinty	MW	1985	\$40.00
Chorale from Jupiter	Holst/arr. Paul Murtha	MW	2001	\$40.00
Dance Celebration	Robert W. Smith	BEL	2000	\$50.00
Declaration and Dance	Larry Clark	BEL	1996	\$55.00
Discovery Overture	Anne McGinty	MW	1985	\$45.00
Distant Horizons	Michael Sweeney	MW	1995	\$45.00
Gates of Orion	Michael Sweeney	MW	1997	\$45.00
Glorioso	Robert W. Smith	BEL	1998	\$55.00
Imperium	Michael Sweeney	MW	1992	\$45.00
In Dulci Jubilo	John Zdechlik	KJ	1988	\$50.00
Maesong	William Owens	TRN	2002	\$55.00
Northridge Overture	John O'Reilly	ALF	1994	\$45.00
A Prehistoric Suite	Paul Jennings	MW	1987	\$45.00
Prelude to a Festival	Anne McGinty	MW	1983	\$40.00
Prometheus	Anne McGinty	BA	1984	\$50.00
Queenwood Overture	Anne McGinty	MW	1985	\$40.00
Riverbend Rhapsody	David Shaffer	BA	1991	\$40.00
Sakura	arr. Michael Story	BEL	1996	\$55.00
A Shaker Hymn	John O'Reilly	ALF	1995	\$45.00
A Song for Friends	Larry Daehn	DA	1997	\$36.00
The Tempest	Robert W. Smith	BEL	1995	\$55.00
Voodoo Dance	Elliot Del Borgo	BEL	2000	\$55.00
Year of the Dragon	Michael Sweeney	MW	2000	\$45.00

Grade 2 - 2.5

Abington Ridge	Ed Huceby	BA	1989	\$50.00
African Sketches	James Curnow	HL	1993	\$45.00
Air and Caprice	Larry Clark	CF	2002	\$50.00
All the Pretty Little Horses	Anne McGinty	QW	1998	\$40.00
Alleluia	Elliot Del Borgo	CF	1997	\$60.00
Ancient Voices	Michael Sweeney	MW	1994	\$45.00
Andromeda Overture	Mark Williams	ALF	1992	\$48.00
As Winds Dance	Samuel R. Hazo	BH	2003	\$55.00
Balladair	Frank Erickson	BN	1958	\$42.50
The Battle Pavane	Susato /arr. Bob Margolis	MB	1981	\$95.00
Beyond the Seven Hills	Michael Sweeney	MW	1999	\$55.00
Black Forest Overture	Michael Sweeney	MW	1996	\$50.00
By Dawn's Early Light	David Shaffer	BA	1995	\$36.00
Canticum	James Curnow	MW	1988	\$50.00
Chesapeake Overture	John O'Reilly	ALF	1986	\$35.00
Chester Variations	Elliot Del Borgo	HL	1995	\$45.00
A Childhood Hymn	David Holsinger	WJ	1991	\$45.00
Country Wildflowers	Larry Daehn	DA	1998	\$36.00
Crystal City Overture	John Edmondson	BA	1986	\$48.00

Distant Thunder of the Sacred Forest	Michael Sweeney	MW	2003	\$55.00
Dorian Rhapsody	Elliot Del Borgo	CF	1995	\$60.00
Engines of Resistance	Larry Clark	BEL	1996	\$55.00
Fire Dance	Douglas Akey	MW	2001	\$55.00
Fire Dance	David Shaffer	BA	2001	\$48.00
Flight of Eagles	Elliot Del Borgo	MW	1994	\$55.00
Flurry for Winds and Percussion	John Kinyon	ALF	1983	\$55.00
The Forge of Vulcan	Michael Sweeney	MW	1997	\$55.00
Jefferson County Overture	John O'Reilly	ALF	1979	\$40.00
Kenya Contrasts	William Himes	CMP	1996	\$55.00
Knights of Destiny	Michael Sweeney	MW	2000	\$55.00
Korean Folk Rhapsody	James Curnow	MW	1989	\$55.00
Legend of Knife River	Stephen Bulla	CMP	1997	\$55.00
Linden Lea	Vaughan Williams/arr. John Stout	BH	1984	\$50.00
Marching Song	Holst/arr. John Moss	MW	1998	\$55.00
Mini Suite	Morton Gould	GS	1968	\$60.00
Overture on a Minstrel Tune	Pierre La Plante	BN	1979	\$61.50
Pevensey Castle	Robert Sheldon	BA	1993	\$42.00
Pinnacle	Rob Grice	GM	2001	\$65.00
Portrait of a Clown	Frank Ticheli	MB	1988	\$95.00
Pueblo (Land of Ancient Peoples)	John Higgins	MW	1991	\$55.00
The Red Balloon	Anne McGinty	KJ	1993	\$45.00
Sea Song Trilogy	Anne McGinty	BH	1986	\$50.00
Serengeti	John Higgins	MW	1989	\$55.00
Serengeti Dreams	Robert W. Smith	BEL	2000	\$55.00
Shaker Variants	Elliot Del Borgo	BEL	1996	\$55.00
Soldier's Procession & Sword Dance	Bob Margolis	MB	1999	\$85.00
Two British Folk Songs	Elliot Del Borgo	MW	1993	\$55.00
Two English Dances	John O'Reilly	ALF	1992	\$45.00

Grade 3 - 3.5

Air for Band	Frank Erickson	BN	1956	\$49.95
Alligator Alley	Michael Daugherty	BQ	2003	\$50.00
American Riversongs	Pierre La Plante	DA	1991	\$85.00
Ammerland	Jacob de Haan	DH	2002	\$59.00
Anthem for Winds and Percussion	Claude T. Smith	MW	1979	\$65.00
Appalachian Folk Song Suite	William Harbinson	CF	2001	\$80.00
As Summer Was Just Beginning	Larry Daehn	DA	1994	\$60.00
At Mornings First Light	David Gillingham	CA	2004	\$75.00
Belle Qui Tiens Ma Vie	Arbeau/arr. Bob Margolis	MB	1982	\$95.00
Blessed Are They	Brahms/arr. Barbara Buehlman	LM	1970	\$55.00
Bosnian Folk Songs	Fred J. Allen	TRN	1997	\$65.00
Brandon Bay	Ed Hucceby	BA	1992	\$55.00
Canto	Francis McBeth	SO	1977	\$95.00
Carpathian Sketches	Jobert Jager	MA	1978	\$65.00
Celtic Ritual	John Higgins	MW	1997	\$60.00
Chant Rituals	Elliot Del Borgo	BEL	1994	\$70.00
Creed	William Himes	KJ	1988	\$60.00
Deerpath Dances	David R. Holsinger	TRN	1987	\$90.00
Down a Country Lane	Copland/arr. Merlin Patterson	BH	1991	\$60.00
Dreams and Fancies	Timothy Broege	HL	1988	\$60.00
Encanto	Robert W. Smith	MW	1989	\$65.00
Exaltation	James Swearingen	BA	1978	\$65.00
Flight of the Thunderbird	Richard L. Saucedo	MW	2004	\$55.00
Flourish for Wind Band	Ralph Vaughan Williams	OX	1973	\$68.50
Folklore for Band	Jim Andy Caudill	MW	1964	\$65.00
Ghost Fleet	Robert Sheldon	ALF	2001	\$70.00

Great Locomotive Chase	Robert W. Smith	BEL	2001	\$60.00
Greenwillow Portrait	Mark Williams	ALF	1988	\$60.00
Hebrew Folk Song Suite #2	Leroy Osmon	TRN	1984	\$70.00
Highland Legend	John Moss	MW	1999	\$55.00
A Hymn for Band	Hugh M. Stuart	MW	1985	\$55.00
In Praise of Gentle Pioneers	David R. Holsinger	TRN	1996	\$65.00
In the Bleak Midwinter	Holst/arr. Robert W. Smith	BEL	1992	\$70.00
In the Forest of the King	Pierre LaPlante	DA	2000	\$80.00
Into the Storm	Robert W. Smith	BEL	1994	\$75.00
Invicta	James Swearingen	BA	1981	\$65.00
Kentucky 1800	Clare Grundman	BH	1955	\$90.00
Lament and Tribal Dances	Michael Sweeney	MW	2001	\$65.00
Legends in the Mist	Michael Sweeney	MW	1997	\$60.00
A Little Concert Suite	Alfred Reed	MA	1984	\$65.00
Little English Suite	Clare Grundman	BH	1968	\$95.00
Majestia	James Swearingen	BA	1983	\$65.00
Nathan Hale Trilogy	James Curnow	MW	1990	\$65.00
Novena	James Swearingen	BA	1980	\$60.00
Old Churches	Michael Colgrass	BQ	2002	\$60.00
Old Scottish Melody	Charles Wiley	TRN	1977	\$65.00
On a Hymnsong of Philip Bliss	David R. Holsinger	TRN	1989	\$65.00
Overture for Winds	Charles Carter	BN	1959	\$69.60
Pageantry Overture	John Edmondson	BA	1970	\$60.00
Polly Oliver	Thomas Root	KJ	1977	\$65.00
Praises	Francis McBeth	SO	1984	\$79.95
Procession of the Nobles	Rimsky-Korsakov/arr. Bocook	MW	1992	\$60.00
Renaissance Suite	Susato /arr. James Curnow	MW	1983	\$60.00
Rhythm Machine	Timothy Broege	BN	1974	\$54.75
Rhosymedre	Ralph Vaughan Williams	ES	1972	\$61.00
Rites of Tamburo	Robert W. Smith	BEL	1999	\$60.00
Shackelford Banks	Jay Bocook	MW	2003	\$55.00
Shenandoah	Frank Ticheli	MB	1999	\$135.00
Sonatina for Band	Frank Erickson	ALF	1962	\$70.00
Suite in Minor Mode	Kabalevsky/arr. Siekmann/Oliver	GS	1968	\$55.00
They Led My Lord Away	Fred J. Allen	TRN	1990	\$65.00
Three Ayres from Gloucester	Hugh M. Stuart	MW	1969	\$60.00
Three on the Isle	Hugh M. Stuart	TRN	1990	\$60.00
To Challenge the Sky and Heavens Above	Robert W. Smith	BEL	2002	\$70.00
Variation Overture	Clifton Williams	LM	1962	\$55.00
When the Stars Began to Fall	Fred J. Allen	TRN	1992	\$65.00
With Quiet Courage	Larry Daehn	DA	1995	\$72.00
Yorkshire Ballad	James Barnes	SO	1984	\$60.00

Publisher Key

ALF = Alfred	GS = G. Schirmer (HL)
BA = Barnhouse	HL = Hal Leonard
BEL = Belwin	KJ = Kjos/Queenwood
BH = Boosey & Hawkes (HL)	LM = Ludwig Masters
BN = Bourne	MA = E.B. Marks (HL)
BQ = BandQuest (HL)	MB = Manhattan Beach
CA = C. Alan Publications	MW = MusicWorks (HL)
CF = Carl Fischer	OX = Oxford University Press
DA = Daehn	SO = Southern (HL)
DH = De Haske (HL)	TRN = TRN
ES = E.C. Schirmer	WJ = Wingert-Jones
GM = Grand Mesa Music	

About the clinician:

Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, WI, and is directly responsible for the development, production, recording and marketing of new publications for school bands. As a composer and arranger he 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 degree in music education and studied composition with Bernard Heiden, John Eaton and Donald Erb. Prior to working for Hal Leonard he was a band director in Ohio and Indiana, working with successful concert, jazz and marching programs at all levels from elementary to high school.

A winner of multiple ASCAP awards, many of Michael's compositions have become staples in the repertoire for young bands. His works appear on numerous state contest lists and are included in the acclaimed "Teaching Music Through Performance" series by GIA Publications. He has received commissions ranging from middle and high school bands to the Eastman Wind Ensemble and Canadian Brass, and his music is regularly performed throughout the world. Michael is also in demand as clinician and conductor for honor bands and festivals.

Michael resides in the Milwaukee area where he enjoys fishing and playing traditional Irish music.

Selected works:

Imperium	1992
Ancient Voices	1994
Black Forest Overture	1996
The Forge of Vulcan	1997
Legends in the Mist	1997
Beyond the Seven Hills	1999
Knights of Destiny	2000
Lament and Tribal Dances	2001
Distant Thunder of the Sacred Forest	2003
Fires of Mazama	2005
Down by the Salley Gardens (arr.)	2005
Rumble on the High Plains	2005
Celtic Air and Dance	2007
Silverbrook	2007
Quad City Stomp	2008
Passages	2009
Earthdance	2010
Prelude and Pursuit	2012
Last Full Measure	2013

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