

Chapter Eleven

Marching Band and Other Ensemble Methods



Recruitment and the Letter of Intent

Recruiting students from middle school to high school is a completely different process than recruiting beginners. At the heart of a good high school recruitment strategy is building relationships with students from your feeder schools *prior to* the recruitment period. It is imperative that high school directors carve out time in their schedules to visit with the middle school/junior high students, as well as conduct them, at various times throughout the year. This may also need to be a conversation with your high school administrator about your current schedule so that these relationships can be developed. There also needs to be an active conversation between the high school and middle school director about appropriate times to visit to make the most impact.

We recommend that you begin your recruitment period no later than January, but this is contingent on when students do their IGP's (Individual Growth Plan) and scheduling for the following school year. If you wait too late, some students may have already signed off on a schedule that can't be changed or have established a plan that they don't want to change, eliminating their opportunity to be in the program. Plan your recruitment dates accordingly.

The Letter of Intent is a document that prospective students fill out indicating their desire to be in the program (or not to be in the program).

The letter should contain the following information:

- Current middle, junior high, or high school
- Student instrument (and whether they own their own instrument)
- Band only: Their preferred marching band instrument or color guard (note mellophone, marching baritone, sousaphone, etc.)
- Name, address, email address, parent/guardian name; other contact information

- A line to check stating: Yes! I plan to participate in the program
- A line to check stating: No, I don't plan to participate in the program – if this is checked, ask for the reason behind their decision. This may yield important information.
- A place to indicate whether they currently take private lessons
- If your district requires it, a student and parent signature

If you are a band director, another reason we encourage an early recruitment period is that you may need to begin sending your drill writer numbers for marching band early enough to plan the marching band show for the following school year. Having accurate numbers for drill is really important and, in some cases, is a substantial financial mistake if numbers have to be altered and drill changed at a later date.

A wonderful recruiting tool is to have high school students write a handwritten note to the middle school students who are considering band or orchestra in high school. Pair up individual students (HS/MS) and then train the high school students about how to create positive PR for the program and how to write an effective letter. When a middle school student receives a personal letter from a high school student where the high school student says, "I can't wait to meet you," it speaks volumes on building relationships and builds positive community even before the new ones arrive on campus.

Once all students (new and current) have submitted their letters of intent, there are several next steps. First, there may be a need to follow-up with some students who may be contemplating not returning. If a student truly does not want to be in the program, we encourage you to let that student follow their own path. However, you are still dealing with teenagers and some students simply need individual attention and care to keep them in the program. We want to keep them in the program because we care about them and their success. We want the opportunity to make a difference in their lives. Some students simply need assurance that you truly care about them.

Second, send all returning and new students some type of correspondence indicating your excitement they are continuing in the program. This is yet another opportunity to build community and form a relationship. If you have the time, a handwritten note is always a positive gesture.

Third, once you have a complete list of students and their letters of intent, begin looking at prospective concert band, string orchestra, full orchestra, and/or marching band instrumentation. This is especially true if you have multiple ensembles within your program. The reason this is important is that you need to begin to reconcile students and class numbers with the guidance department to ensure that everyone has the same, consistent information. There may be a time when the guidance department says, "We need your numbers and rosters for next year by 8 AM tomorrow." If you've done the pre-work, this will not be a stressful situation.

- Try to program at least three new works per year.
- Choose music of high artistic merit that is interesting and imaginative

We are strong advocates for the promotion and performance of underrepresented composers. Acquaint yourself with The Institute for Composer Diversity by visiting www.composerdiversity.com as well as andwewereheard.org.

Grade 2:

Ahrirang	Garofalo/arr. Whaley
Air for Band	Frank Erickson
Anasazi	John Edmondson
An Occasional Suite	Handel/arr. Osterling
Awakenings	Kimberly Archer
Ballad for Aisha	Kimberly Archer
Barn Dance Saturday Night	Pierre La Plante
Beau Galant	Telemann/arr. Gordon
Bonsai Tree	Julie Giroux
Byzantine Dances	Carol Brittin Chambers
Caprice	William Himes
Cedar Canyon Sketches	Carol Brittin Chambers
Chasing Sunlight	Cait Nishimura
Chester	Billings/arr. Tolmage
City Rain	Judith Zaimont
Country Wildflowers	Larry Daehn
Court Festival	Byrd/arr. Pearson
Creed	William Himes
Crest of Nobility	Robert Sheldon
Ember Skies	Kevin Day
Eye of the Hawk	Susan Botti
Glorioso	Robert W. Smith
Greenwillow Portrait	Mark Williams
Imaginary Soundscape No. 2	Elliott Del Borgo
Imperium	Michael Sweeney
In Dulci Jubilo	John Zdechlik
In My Perfect Place	Leslie Gilreath
Letchworth Fanfare	Carrie Magin
Music from the Great Hall	Katheryn Fenske
Portrait of a Clown	Frank Ticheli
Prelude and March	Arthur Frackenpohl
Sarabande and Gavotte	Corelli/arr. Johnson
Second Thoughts	James Stephenson

Song for Friends	Larry Daehn
Song for Winds	John Edmondson
The Aerialist	Jennifer Rose
The Devil's Workshop	Kimberly Archer
Theme and Variations	Timothy Broege
The Southern Dawn	William Owens
The Tempest	Robert W. Smith
Train Heading West and Other Outdoor Scene	Timothy Broege
Two British Folksongs	Elliott Del Borgo
Two Russian Folksongs	Ralph Gingery
Visions on an Old American Tune	Wayne Pegram
Grade 3:	
Allerseelen	Strauss/arr. Davis
Alligator Alley	Michael Daugherty
Amazing Grace	Frank Ticheli
American Frontier	Chris Bernatos
American Riversongs	Pierre La Plante
Ammerland	Jacob de Haan
A Prelude to the Shining Day	Yo Goto
As Summer Was Just Beginning	Larry Daehn
Australian Up-Country Tune	Percy Grainger
Ave Maria	Biebl/arr. Cameron
Blessed Are They	Brahms/arr. Buehlman
Blueprints for Hope	Katherine Bergman
Brigid's Cross	JaRod Hall
Cajun Folk Songs	Frank Ticheli
Courtly Airs and Dances	Ron Nelson
Crosley March, The	Henry Fillmore
Down a Country Lane	Copland/arr. Patterson
Ghost Tale	Frank Ticheli
Infiniti	Katahj Copley
In the Bleak Midwinter	Gustav Holst
Lux Aurumque	Eric Whitacre
March of the Belgian Paratroopers	Pierre Leemans
Old Scottish Melody	Charles Wiley
On a Hymnsong of Philip Bliss	David Holsinger
Pipe and Thistle	Carol Brittin Chambers
Prospect	Pierre La Plante
Remembering the Remarkables	Grace Baugher

Reminiscence	Kathryn Salfelder
Rhythm Stand	Jennifer Higdon
Romanza	Ralph Ford
Rhosymedre	Ralph Vaughan Williams
Rule of Three	Viet Cuong
Salvation Is Created	Tschesnekoff/arr. Kreines
Shenandoah	Omar Thomas
Sleep	Eric Whitacre
Sussex Mummer's Christmas Carol	Grainger/arr. Kreines
The Codebreakers	Mollie Budiansky
Their Blossoms Down	Sam Hazo
They Led My Lord Away	Adoniram Gordon
Three Ayres from Gloucester	Hugh Stuart
Three Organ Preludes	Jack Stamp
Tribute	Travis Cross
Tudor Sketches	William Owens
Two Grainger Melodies	Grainger/arr. Kreines
Where the Waters Meet	Carol Brittin Chambers
With Quiet Courage	Larry Daehn
Ye Banks and Braes o' Bonnie Dune	Percy Grainger

Grade 4:

After the Darkness	William Owens
Americans We (March)	Henry Fillmore
A Solemn Place	Wayne Oquin
As the Scent of Spring Rain	Jonathan Newman
Black Horse Troop (March)	Sousa/arr. Fennell
Children's March	Percy Grainger
Chorale and Alleluia	Howard Hanson
Chorale and Shaker Dance	John Zdechlik
Colors and Contours	Leslie Bassett
Dance the Joy Alive	Nicole Piuanno
Diamond Tide	Viet Cuong
Easter Monday on the White House Lawn	John Philip Sousa
Edge of the Sacred Rain Forest	Brittany J. Green
Elegy for a Young American	Ronald LoPresti
Elsa's Procession to the Cathedral	Wagner/arr. Cailliet
English Folk Song Suite	Ralph Vaughan Williams
Entry March of the Boyars	Halvorsen/arr. Fennell
First Suite in E-flat	Gustav Holst

Flashing Winds	Jan Van der Roost
Florentiner (March)	Julius Fucik
Folk Dances	Shostakovich/arr. Reynolds
Gallant Seventh (March)	John Philip Sousa
Galop	Shostakovich/arr. Hunsberger
His Honor (March)	Henry Fillmore
Inglesina (Little English Girl)	Delle Cese/arr. Bourgeois
Irish Tune from County Derry	Percy Grainger
Klaxon (March)	Henry Fillmore
La Terre Sacree	Carol Brittin Chambers
Lullaby for Kirsten	Leslie Bassett
Lux Perpetua	Frank Ticheli
March, Opus 99	Sergei Prokofiev
Marriage of Figaro (Overture)	Mozart/arr. Slocum
Mayaguez	Giovanni Santos
O Magnum Mysterium	Lauridsen/arr. Reynolds
October	Eric Whitacre
Of Our New Day Begun	Omar Thomas
One Life Beautiful	Julie Giroux
Only Light, Only Love	Leslie Gilreath
Pageant	Vincent Persichetti
Pas Redouble	Saint-Saens/arr. Frackenpohl
Pathfinder of Panama (March)	Sousa/arr. Fennell
Prelude in the Dorian Mode	de Cabezon/arr. Grainger
Prelude, Siciliano, and Rondo	Arnold/arr. Paynter
Resting in the Peace of His Hands	John Gibson
Scalin' and Waillin'	Thomas Duffy
Second Suite in F	Gustav Holst
Shepherd's Hey	Percy Grainger
Sinfonia V	Timothy Broege
Smiley Rag	Yo Goto
Song for Band	William Bolcom
Song for Silent Voices	Wayne Oquin
Storm	Soon Hee Newbold
Strange Humors	John Mackey
Symphony No. VI: Bookmarks from Japan	Julie Giroux
Themes from "Green Bushes"	Grainger/arr. Daehn
Third Suite	Robert Jager
The Thunderer (March)	Sousa/arr. Fennell
The Wishing Well	Rossano Galante

Tocata
 Tonadillas Suite
 Trauersinfonie
 Whip and Spur
 Wilderness
 Zig Zag

Frescobaldi/arr. Slocum
 Enrique Granados
 Wagner/arr. Votta
 Thomas Allen
 Cait Nishimura
 Elena Sprecht

Grade 5:

A Boy's Dream
 "Adagietto" from Symphony No. 5
 Aegean Festival Overture
 Affirmation
 Arabian Dances
 Armenian Dances, Part I and II
 Audible Images
 Aurora Awakes
 Bali
 Burning the Wickerman
 Cathedrals
 Chant Funeraire
 Circus Bee
 Colonial Song
 Crossing Parallels
 Dance of the Jesters
 Danceries
 Dancing at Stonehenge
 Day Dreams
 Divertimento
 Double Play
 Ecstatic Waters
 Enigma Variations
 Fanfare Politeia
 Festive Overture
 Firefly
 for those taken too soon...
 (Symphony No. 1)
 Four Scottish Dances
 From Whence They Came
 Gum-sucker's March
 Hold This Boy and Listen
 Hymn to a Blue Hour
 In Living Color

Jay Bocook
 Mahler/arr. Kreines
 Andreas Makris
 Wayne Oquin
 Brian Balmages
 Alfred Reed
 Nancy Galbraith
 John Mackey
 Michael Colgrass
 Julie Giroux
 Kathryn Salfelder
 Faure/arr. Moss
 Henry Fillmore
 Percy Grainger
 Kathryn Salfelder
 Tchaikovsky/arr. Cramer
 Kenneth Hesketh
 Anthony Suter
 Dana Wilson
 Vincent Persichetti
 Cindy McTee
 Steven Bryant
 Elgar/arr. Slocum
 Kimberly Archer
 Shostakovich/arr. Hunsberger
 Ryan George
 Kimberly Archer

 Arnold/arr. Paynter
 Leslie Gilreath
 Percy Grainger
 Carter Pann
 John Mackey
 Katajh Copley

Invictus	Brian Balmages
Love and Light	Brian Balmages
Magneticfireflies	Augusta Read Thomas
Masks and Machines	Paul Dooley
Moon Over Half Dome	Jack Wilds
New World Symphony	Dvorak/arr. Hindsley
Overture to “Candide”	Bernstein/arr. Grundman
Peace Dancer	Jodie Blackshaw
Ping, Pang, Pong	Joel Puckett
Popcopy	Scott McAllister
Radiant Joy	Steven Bryant
Red Cape Tango	Michael Daugherty
Redline Tango	John Mackey
Riften Wed	Julie Giroux
Russian Christmas Music	Alfred Reed
Sanctuary	Frank Ticheli
Selections from “The Danserye”	Susato/arr. Dunnigan
Songs Without Words	Dan Welcher
Suite of Old American Dances	Robert Russell Bennett
Suite Dreams	Steven Bryant
Symphony #4 (Finale)	Tchaikovsky/arr. Hindsley
Symphony #6 for Band	Vincent Persichetti
Tam o’ Shanter	Arnold/arr. Paynter
The Leaves Are Falling	Warren Benson
There Are No Words	James Stephenson
The Solitary Dancer	Warren Benson
To Walk with Wings	Julie Giroux
With Brightness Round About It	Nancy Galbraith
Wild Nights	Frank Ticheli
Wine-Dark Sea	John Mackey

Grade 6:

A Child’s Garden of Dreams	David Maslanka
A Colour Symphony	Philip Spark
...and the mountains rising nowhere	Joseph Schwantner
Awayday	Adam Gorb
BASH	Frank Ticheli
Come Sunday	Omar Thomas
Circuits	Cindy McTee
Dancing Galaxy	Augusta Read Thomas
Emblems	Aaron Copland
Hammersmith	Gustav Holst
Harrison’s Dream	Peter Graham
Lincolnshire Posy	Percy Grainger
Masquerade	Vincent Persichetti
Minstrels of the Kells	Dan Welcher

Music for Prague	Karel Husa
Passage	Scott Lindroth
Sinfonietta	Ingolf Dahl
Symphonic Metamorphosis	Hindemith/arr. Wilson
Symphony in B-flat	Paul Hindemith
Symphony No. 1	James Stephenson
Symphony No. 2 “Voices”	James Stephenson
Symphony No. 2	Frank Ticheli
The End of the World	Michael Schelle
The Winds of Nagual	Michael Colgrass
Theme and Variations	Arnold Schoenberg
Vortex	Dana Wilson

Also refer to: Teaching Music through Performance in Band, Volumes 1-12
(GIA Publications)
Teaching Music through Performing Marches (GIA Publications)
The Winds of Change - Battisti (Meredith Music/GIA Publications)
Rehearsing the Band - Williamson (Meredith Music/
GIA Publications)

Concert Programming for High School String Orchestra/Orchestra

Grade 3:

A “Bark” Gigue	Ralph Hultgren
Allegro in D	Vivaldi/arr. Frackenpohl
As Summer Was Just Beginning	Daehn/arr. Stone
Ashokan Farewell	Ungar/arr. Custer
Brandenburg Concerto No. 3 in G Major	Bach/arr. Isaac
Brook Green Suite	Gustav Holst
Capriccio Espagnol	Nikolai Rimsky-Korsakov
Chapter One	Carold Nunez
Concerto in E Minor	Avison/arr. Glass
Contrasts in E Minor	Francis Feese
Contredance	Salieri/arr. Fendler
Danza	Vaclav Nelhybel
Declarations	Jeffrey Bishop
English Fugue	Selby/arr. Sheinberg
Essay for Orchestra	Elliot Del Borgo
Fantasia on an Original Theme	Joseph Phillips
“Farandole” from L’Arlesienne Suite No. 2	Bizet/arr. Isaac

Simple Symphony	Benjamin Britten
Sospiri	Edward Elgar
St. Paul's Suite	Gustav Holst
Symphony No. 8 in B Minor (The "Unfinished" Symphony)	Franz Schubert
Symphony No. in G Major	Antonín Dvořák
"Variations on a Shaker Melody" from Appalachian Spring	Aaron Copland

Also refer to: Teaching Music through Performance in Orchestra, Volumes 1-4
(GIA Publications)

Chamber Music

One of the very best ways to improve both individual and ensemble musicianship is playing in a chamber ensemble.

Several advantages of playing in a chamber ensemble are:

- Students will experience wonderful literature by great composers.
- Students must be musically independent.
- Students will improve their musical communication.
- Students can't hide within the section.
- Ensemble concepts are reinforced and transferred from small to large ensemble.
- It's one of the best ways to develop great players in your program.

If you don't have a huge budget for chamber music, purchase ensembles contained within a series. By doing this, you may get ten to twenty titles under one cover. If you purchase chamber method books with your entire ensemble in mind, it may look something like this:

- **Woodwind Quintet:**
Ensemble Repertoire for Woodwind Quintet (Voxman/Hervig/Rubank)
Twenty-Two Woodwind Quintets (Andraud/Southern Music)
- **Brass Quintet:**
Canadian Brass Book of Quintets (Barnes/Schirmer)
Canadian Brass Book of Advanced Quintets (Barnes/Schirmer)
- **Clarinet Choir:**
Clarinet Choir Repertoire (Voxman/Rubank)

- Saxophone Quartet:
Quartet Repertoire for Saxophone (Voxman/Rubank)
Ten Saxophone Quartets (Teal/Schirmer)
- Percussion Ensemble:
Percussion Ensemble Collection – various levels for young players
(Farberman)

By using this method to start your library, every instrument can participate. Euphoniums can play trombone parts and bass trombones can play tuba parts. You can use this method as part of the full band experience and have a chamber music day once a week.

There are many obstacles to starting a chamber music program – but do it anyway; it is a wonderful investment of time.

Here are some suggestions for implementation:

- There is no time to rehearse – do it anyway!
- Pick a day as “chamber music” day.
- Have students rehearse on their own.
- Hire chamber music coaches.
- Let one ensemble a day out of their normal class rehearsal to practice.
- Assign a student leader for each group.

There are many performance opportunities for chamber ensembles.

Here are just a few performance opportunities:

- Solo and Ensemble Festival
- Collage Concert
- Symphonic Camp Concert
- Community Events
- Local Churches
- Nursing Homes

Chamber music programming dispels the notion of chair placements and gives many students the opportunity to be the star.

Some of the most glorious music making comes from the chamber repertoire. Chamber music is a natural next step for developing students and can serve as a wonderful introduction to great composers. Chamber music can be anything from quartets and quintets to choirs and works for a small number of winds (Serenades and Divertimenti). This includes string quartets and quintets. With a great deal of resourcefulness, every student in your program can be exposed to some of the finest literature around.

The following is a list of younger level chamber pieces for the more common ensembles within a band program, which will help you build a great chamber library. This list is not comprehensive, but it does include works that have proved enjoyable to perform with younger students.

Before purchasing any of the following selections, obtain them on approval and determine if they are a good fit for your ensemble.

Woodwind Quintet Literature

Younger Ensembles:

Bach/Gordon - Prelude to Cantata 106

Beethoven/Hilfiger - Menuetto

Brown (arr.) - Shenandoah

Handel/Christensen - Hornpipe from "Water Music"

Haydn/Holmes - Allegretto from Symphony No. 11

Haydn/Holmes - Menuetto from Symphony No. 2

McKay - Three Sea Sketches

Voxman/Hervig - Ensemble Repertoire (Twelve Ensembles from Easy to Medium)

Intermediate Level:

Agay - Five Easy Dances

Andraud Collection (22 selections, all substantial works: Beethoven, Mozart, Lefebvre, etc.)

Bartha - Passacaille

Bizet/Holcombe - Habanera

Cowell - Ballad for Wind Quintet

Debussy/Aaron - Girl with the Flaxen Hair

Debussy/Davis - Petite Suite

Grainger - Walking Tune

Haydn/Perry - Divertimento

Joplin/Frackenpohl - Two Joplin Rags: Maple Leaf and Cascades

Joplin/Frackenpohl - The Entertainer

Lefebvre - Suite, Opus 57

Mendelssohn/Seay - Scherzetto

Puccini/Meredith - Vissi d'arte from "Tosca"

Rossini/Price - Largo al Factotum from "Barber of Seville"

Sousa/Holcomb - Washington Post March

Sousa/Meredith - Liberty Bell March

Sousa/Brohn/Cavalli - Stars and Stripes Forever

Strauss/Holcomb - Tales from "Vienna Woods"

Tchaikovsky/Ramm - Trepak from “The Nutcracker”
 Tchaikovsky - Dance of the Sugar Plum Fairies
 Teuber - Variations on Scarborough Fair

Advanced Level:

Arnold - Three Shanties
 Beethoven/Schoenfeld - Scherzo from Sonata 10, No. 2
 Beethoven - Rondino
 Bernstein/Price - Suite from “West Side Story”
 Bizet - Carmen Fantasia
 Cambini - Quintet No. 1
 Cambini - Quintet No. 2 in d minor
 Danzi - Quintet in B-flat Major, Opus 56
 Danzi - Quintet in e minor, Opus 67
 Dukas/Christenson - The Sorcerer’s Apprentice
 Farkas - Antiche Danze Ungheresi
 Handel/Christenson - Water Music
 Ibert - Trois Pieces Breve
 Jacob - Quintet No. 1
 Joplin/Iannaccone - The Easy Winners
 Kern/Holcomb - Selections from “Showboat”
 Klughardt - Quintet, Opus 79
 Mozart/Carp - Overture to “Magic Flute”
 Mozart/Holcomb - Overture to “Marriage of Figaro”
 Nielson - Quintet, Opus 43
 Persichetti - Pastorale
 Reicha - Quintet, Opus 88, No. 1
 Reicha - Quintet, Opus 88, No. 2
 Reicha - Quintet, Opus 91
 Reicha - Quintet, Opus 99, No. 2
 Reicha - Quintet, Opus 100, No. 4
 Roseman - Renaissance Suite
 Rossini/Ramm - Overture to “William Tell”
 Rossini/Large - Overture to “Italian In Algiers”
 Schuller - Suite
 Taffanel - Quintet
 Wilder - Woodwind Quintet, No. 13

Also refer to: Habits of a Successful Band Director - Rush (GIA Publications)

Brass Quintet Literature

Younger Ensemble:

Canadian Brass Books, Beginning and Easy Quintets (Barnes)
Festival Repertoire for Brass Quintet (various arrangers)
Bach/Beeler - If Thou Be Near
Pezel/King - Six Pieces
Pezel/King - Sonata No. 1
Pezel/King - Three Pieces
Scarlatti/Johnson - Aria and Menuet
Walters - Hymns for Brass (a collection of six hymn tunes)

Intermediate Level:

Canadian Brass Books, Book of Favorite Quintets and Christmas Favorites
Anonymous - Sonata from "Die Bankelsangerlieder"
Bach/King - Contrapunctus I
Bach/King - Contrapunctus III
Bach/King - Contrapunctus V
Bach/Romm - Little Fugue in G minor
Brahms/Niven - Es ist ein Rose' Entsprungen
Brahms/Winteregg - How Lovely Is Thy Dwelling Place
Traditional/Gillis - Just a Closer Walk with Thee
Mouret/King - Rondeau
Pezel/King - Sonata No. 22
Purcell/Corley - Trumpet Voluntary
Scheidt/Canadian Brass - Galliard Battaglia
Tschesnekoff/Thompson - Salvation Is Created

Advanced Level:

Arnold - Brass Quintet No. 1, Op. 73
Canadian Brass Books, Advanced Quintets
Bach/Fote - Contrapunctus IX
Bernstein/Gale - Selections from "West Side Story"
Cheetham - Scherzo
Dahl - Music for Brass Instruments
Dukas/Barrington - Fanfare from "La Peri"
Ewald - Quintet No. 1
Ewald - Quintet No. 3
Frackenpohl - Brass Quintet No. 2
Gabrieli - Canzonas No. 2 and No. 4
Gershwin/Gale - Selections from "Porgy and Bess"

Grainger/Kreines – Percy Grainger Suite
 Handel/Seipp – Royal Fireworks Music
 Handel/Mills – Water Music Suite
 arr. Henderson – The Saint’s Hallelujah
 Holst/Eden – “Jig” from St. Paul Suite
 Husa – Divertimento
 Rimsky-Korsakov/Seipp – Procession of the Nobles
 Rossini/Mattern – William Tell Overture
 Scheidt/Fromme – Canzona Bergamasca

Also refer to: Habits of a Successful Band Director – Rush (GIA Publications)

Saxophone Quartet Literature

Here are a set of collections and quartets for saxophone:

Bolcom, William – A Schumann Bouquet
 Dubois, Pierre-Max – Quatour
 Florio, Caryl – Quartette (Allegro de concert)
 Jeanjean, Faustin, Maurice – Quatour de saxophones
 Lantier, Pierre – Andantino and Scherzetto
 Piazzolla, Astor – Histoire du tango
 Rascher & Patrick – Five Centuries of Saxophone Quartet
 Rivier, Jean – Grave et Presto
 Singelée, Jean-Baptiste – Grand Quatour, Op. 79
 Teal, Larry – Ten Saxophone Quartets
 Torke, Michael – July
 Voxman, Himie – First Book of Saxophone Quartets
 Voxman, Himie – Quartet Repertoire
 Weiser, Mark – Song for Margot

For advanced high school ensembles, there are many wonderful *Harmoniemusik* instrumentation ensembles to perform, including works by Mozart, Dvorak, Strauss, Gounod, Gabrieli, among others.

Intermediate Level:

Adler – Music for Eleven
 Beethoven – Five Short Pieces for Wind Ensemble
 Donizetti – Sinfonia for Winds
 Gounod – Petite Symphonie in B-flat
 Handel – Water Music (16 winds and timpani)

Haydn – Divertimento No. 1 in B-flat
 Haydn – Octet in F
 Jacob – Old Wine in New Bottles
 Mozart – Divertimento in E-flat, K. 166
 Schubert – Wind Octet in F Major, D. 72

Advanced Level:

Dubois – Petite Suite
 Dvorak – Serenade in d minor, Opus 44
 Grainger – Hill Song No. 2
 Grieg – Funeral Music
 Mozart – Grand Partita in B-flat, K. 361 (No. 10)
 Mozart – Serenade in E-flat, K. 375 (No. 11)
 Mozart – Serenade in c minor, K. 388 (No. 12)
 Mozart/Wendt – Marriage of Figaro
 Persichetti – Serenade No. 1 for ten wind instruments
 Poulenc – Suite Francaise (rental)
 Reinecke – Sextet, Opus 271
 Reinecke – Octet, Opus 216
 Strauss – Serenade in E-flat, Opus 7
 Stravinsky – Octet for Wind Instruments
 Stravinsky – Symphonies of Wind Instruments

In addition, there are several antiphonal brass works by Gabrieli that are wonderful to program on a Collage Concert.

Also refer to: An Annotated Guide to Wind Chamber Music – Winther (Alfred)

A Collage or Chamber Concert is a perfect forum to showcase your chamber music groups. The time involved in organizing the ensembles is monumental, but the benefits far outweigh the headaches. If you have additional staff members or private instructors in the area, many will volunteer their time to coach chamber ensembles. It is a great way for private teachers to meet individual students, and they generally can pick up more private students this way. If rehearsal space is a problem, have your chamber ensembles practice in different hallways of the school after hours. In most cases, this is not a problem. An active woodwind quintet, string quartet, brass quintet, sax quartet, or percussion ensemble can be a tremendous asset for the school out in the community and will greatly improve the musicianship of the students.

Percussion Ensemble Repertoire

Here are some standard works for percussion ensemble that will develop comprehensive musicianship with your percussionists:

Younger Level:

Charkovsky - Pentatonic Clock
 Cirone - Assimilation
 Colgrass - Three Brothers
 Davis - Latin Resume
 Del Borgo - Dimensions II and III
 Gabrieli - Canzon Prima
 Houloff - Be Rockin' by Seven
 Moore - Two Songs of Christmas
 Spears - Mosaics

Intermediate Level:

Anderson/Faini - Sleigh Ride
 Brown - Above and Beyond
 Brown - Brazilian Street Dance
 Cirone - Samba Classico
 Crockarell - Stratus
 Dauwalder - Ice Cream Suite Rag
 Del Borgo - Introduction and Rondo
 Faini - Afro-Amero
 Faini - Highlife
 Firth - Encore in Jazz
 Green - Xylophonia
 Green/Becker - The Ragtime Robin
 Green/Becker - Triplets
 Levitan - Variation on a Ghanian Theme
 Peters - Piece for Percussion
 Reich - Music for Pieces of Wood Claves
 Roldan - Ritmico No. 5 and No. 6
 Schubert/Rencher - Erlkonig (The Elf King)
 Spears - Bayport Sketch
 Williams - African Sketches

Advanced Level:

Beck - Jazz Variants
 Beck - Overture for Percussion Ensemble

Cahn - Un Misterio
Colgrass - Three Brothers
Debussy/Sherrill - Fetes
Ford - Head Talk
Gauger - Gainsborough
Gauger - Portico
Gillingham - Stained Glass
Glassock - No Exit
Glassock - Street Talk
Glassock - Teamwork
Hollinden - The Whole Toy Laid Down
Kraft - Encounters
Norvo/Cahn - Red Norvo Suite
Rouse - Ku-ka-ilimoku
Samuels - Square Corners
Smetana/McGrew - The Moldau
Tchaikovsky - Finale from "Symphony No. 4"
Udow - African Welcome Piece
Varese - Ionisation

Flex Band Arrangements

Flex Band programming and arrangements have been around for a while, but in 2020 when the pandemic hit, several composers went into action and began offering their compositions in a flex band format, with multiple instrumentations. This was especially true in situations where some students were in person at school and other students were learning virtually from home. In addition, flex band arrangements are ideal when smaller programs simply don't have the appropriate instrumentation to perform certain works. It is always most desirable to do whatever necessary to have an appropriate instrumentation in your ensemble. However, reality sometimes dictates that we make alternative choices and flex band arrangements help address this issue.

Here are some flex band arrangements to consider. This list was compiled by music education students from Western Michigan University:

Frank Ticheli

Grade 2:

- Earth Song - Flex Band or Flex Orchestra
- Joy - Adaptable Band
- Portrait of a Clown - Adaptable Band
- In Yonder Valley - Adaptable Band

Method Books

It is imperative that you use a substantial amount of rehearsal time early in the year for fundamentals. If your schedule is less than ideal, make good choices about your time, but don't leave this step out. There are many method/etude books on the market, but these are really conducive for developing a fundamentals program:

Publisher

Habits of a Successful Musician	Rush and Moon	GIA Publications
Symphonic Warm-Ups for Band	Claude T. Smith	Hal Leonard
Symphonic Band Technique	Biershenck and Rhodes	Southern Music
Sixteen Bach Chorales	arranged by Lake	G. Schirmer
101 Rhythmic Rest Studies	Grover Yaus	Warner Bros.
Treasury of Scales	Leonard B. Smith	Warner Bros.
Foundations for Superior Perf.	Williams and King	Kjos
Studies in Time Division	Larry Teal	University (of Michigan) Press

Solo Repertoire for High School Students

Once your high school students reach a certain level of individual performance, we recommend that you expose them to the best solo literature for their instrument. These performances can be showcased through a Concerto Recital. Here is a list of standard solos for each instrument:

Flute:

Allegretto	Bodard
Carmen Fantasy	Bizet/Bourne
Concerto in G Major	Mozart
Pan	Donjon
Sonata for Flute	Poulenc
Sonata	Hindemith
Syrinx	Debussy

Oboe:

Concerto in B-flat, Op. 9, No. 11	Albinoni
Oboe Concerto in C Major, K. 314	Mozart
Oboe Concerto in C minor	Cimarosa
Romance, Opus 94, No. 1	Schumann
Sonata in G minor	Bach
Sonata in G minor	Telemann

Bassoon:

Concerto in B-flat Major, K. 191	Mozart
Concerto in D minor	Vivaldi
Sonata in F minor	Telemann
Six Bassoon Sonatas	Galliard

Clarinet:

Concerto in A Major, K. 622	Mozart
Five Bagatelles, Op. 23	Finzi
Sonata No. 1 in F minor	Brahms
Sonata No. 2 in E-flat	Brahms

Bass Clarinet:

Cello Sonata (transcribed for bass clarinet)	Bach
Nocturne	Hartley
Nocturne	Verrall

Alto Saxophone:

Concertino da Camera	Ibert
Concerto for Sax	Creston
Improvisation et Caprice	Bozza
Sonata for Alto Sax, Op. 19	Creston

Tenor Saxophone:

Hungarian Dance No. 1	Brahms
“Sarabande” from Classical Saxophone Solos	Handel/Both
“Two Bourees” from Third Cello Suite	Bach/Leeman

Bari Saxophone:

Improvisation et Caprice	Bozza
Three Romances	Schumann/Hemke

Trumpet:

Concerto in E-flat Major	Haydn
Concerto in E-flat Major	Hummel
Concerto in E-flat	Neruda

Horn:

Concerto No. 1, Opus 11	Strauss
Concerto No. 3 in E-flat Major, K. 447	Mozart
Nocturno, Opus 7	Strauss
Villanelle for Horn	Dukas

Trombone:

Concertino, Opus 4	David
Concerto for Trombone	Rimsky-Korsakov
Concerto for Trombone	Grondahl
Sonata in F minor	Telemann

Euphonium:

Bride of the Waves	Clark
Concerto	Rimsky-Korsakov
Napoli	Bellstedt
Vocalise	Rachmaninoff

Tuba:

Concerto in One Movement	Lebedev
Sonata in F	Marcello
Suite for Tuba	Haddad
Suite for Unaccompanied Tuba	Hartley

Percussion (Keyboard):

Rain Dance	Gomez
Etude in C Major	Musser
Yellow After the Rain	Peters

Snare Drum:

Three Dances for Solo Snare Drum	Benson
Solo No. 13 from Portraits in Rhythm	Cirone

Rudimental Solo:

My Friend Norman	Pratt
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Violin:

Concerto in G Major	Haydn
Sonata in F Major	Handel

Viola:

Viola Concerto in G	Telemann
Concerto in C minor	J.C. Bach

Cello:

Sonata No. 2	Marcello
Elegy	Faure

Bass:

Sonata in G minor
Concerto

Eccles
Capuzzi

Jazz Ensemble Repertoire

The following is a list of jazz ensemble (big band) charts that may be fun to perform with a high school jazz band. Prior to purchasing, determine if the level is appropriate for your ensemble:

Developing Bands:

Afro Blue	Santamaria/arr. Sweeney
Alamode	Fuller/arr. Murtha
All of Me	Simons/Marks/arr. Holmes
Autumn Leaves	Kosma/arr. Blair
Baytrail Shuffle	Maria Schneider
Blue Note Special	Mike Tomaro
Bye, Bye Blackbird	Henderson/Dixon/arr. Rivello
Bye, Bye Blackbird	Henderson/Dixon/arr. Taylor
Cherry Point	Neal Hefti
Do Nothin' Till You Hear from Me	Ellington/arr. Wolpe
Groove Merchant	Richardson/arr. Barduhn
Groovin' Hard	Menza/arr. Barduhn
Here's That Rainy Day	Burke/Van Heusen/arr. Curnow
I Remember Clifford	Golson/arr. Vax
It Don't Mean a Thing (If It Ain't Got...Swing)	Ellington/Mills/arr. Sweeney
Keys to the Heart	Larry Neeck
Leap Frog	Garland/arr. Lavender
Limbo Jazz	Ellington/arr. Berger
Maiden Voyage	Hancock/arr. Taylor
Maximum Velocity	Russ Michaels
May's Way	Jeff Jarvis
Milestones Miles	Davis/arr. Blair
On Green Dolphin Street	Kaper/arr. Stitzel
One by One	Shorter/arr. Taylor
One More for the Count	Mike Lewis
Orange Sherbet	Sammy Nestico
Oye Como Va	Puente/arr. Murtha
'Round Midnight	Williams/Monk/arr. Barduhn

Samantha
 Second Line (Joe Avery's Blues)
 Soft Winds
 Sugar
 Take the "A" Train
 Una Mas
 The Woogie
 Work Song
 Yardbird Suite

Intermediate Bands:

Afro Blue Mongo
 All of Me
 April in Paris
 Atlantis
 Autumn
 Basically Blues
 Basie - Straight Ahead
 Birdland
 Black and Tan Fantasy
 Blues in Hoss' Flat
 Body and Soul
 Cobblestones
 Con Alma
 Filthy McNasty
 Footprints
 Georgia on My Mind
 Groovin' High
 I Can't Stop Loving You
 It's Oh, So Nice
 Jumpin' Punkins
 Le Belleclaire Blues
 Li'l Darlin'
 Manteca
 Moten Swing
 My Foolish Heart
 Oclupaca
 Say What You Mean
 Shiny Stockings
 Song for My Father
 Squatty Roo

Sammy Nestico
 Traditional/arr. Goines
 Henderson/arr. Sweeney
 Turrentine/arr. Taylor
 Strayhorn/arr. Lowden
 Dorham/arr. Murtha
 Wycliffe Gordon
 Adderley/arr. Keezer
 Parker/arr. Sweeney

Santamaria/arr. Mossman
 Marks/Simons/arr. Byers
 Duke/Harburg/arr. Hest
 Tyner/arr. Washut
 Bob Florence
 Phil Wilson
 Sammy Nestico
 Zawinul/arr. Higgins
 Ellington/Berger/Miley/Lopeman
 Frank Foster
 Heyman/Sour/Eyton/Green
 Kris Berg
 Gillespie/arr. Mossman
 Silver/arr. LaBarbera
 Shorter/arr. Harris
 Carmichael/arr. Barduhn
 Gillispie/arr. Stitzel
 Gibson/arr. Jones
 Sammy Nestico
 Ellington/arr. Berger
 James Morrison
 Neal Paul Hefti
 Gillespie/Fuller/Gonzales/Tomaro
 Moten/Moten/Wilkins
 Washington/Young/Rivello
 Ellington/arr. Berger
 Mike Tomaro
 Frank Foster
 Silver/arr. Taylor
 Hodges/arr. Clayton

St. Thomas
Take Five

Rollins/arr. Taylor
Desmond/arr. DeRosa

Advanced Bands:

Airegin
Always and Forever
Anitra's Dance
Bird Count
Black Bottom Stomp
Central Park West
Cherokee
Cottontail
Don't Git Sassy
Elvin's Mambo
Fifteen Minutes Late
First Circle, The
Gemini
Groove Merchant
In a Mellow Tone
Just Friends
Main Stem
Moanin'
Once Around
Pools
Ruby, My Dear
Sepia Panorama
Sing Sang Sung
Song for Bilbao
Spring Can Really Hang You
Up the Most
There's the Rub
Three and One
Told You So

Rollins/arr. Abene
Metheny/arr. Curnow
Grieg/Ellington/Strayhorn
Maria Schneider
Morton/arr. Stock
Coltrane/arr. Fedchock
Noble/arr. Taylor
Ellington/arr. Berger
Thad Jones
Bob Mintzer
John Clayton
Metheny/Mays/arr. Curnow
Jimmy Heath
Richardson/arr. Jones
Ellington/arr. Foster
Lewis/Klenner/McConnell
Ellington/arr. Berger
Mingus/arr. Johnson
Thad Jones
Grolnick/arr. Fedchock
Monk/arr. Holman
Duke Ellington
Gordon Goodwin
Metheny/arr. Blaylock
Wolf, Jr./Landesman/Mantooth

Gordon Goodwin
Thad Jones
Bill Holman

Score Study and Music Making

Frank Battisti, Director Emeritus of the New England Conservatory, was meticulous in his preparation and study of the score. He presented a workshop at the Midwest Clinic titled, "Express! Say Something: The Art of the Recreator." In his presentation, he shared several points about the score study process, which is paraphrased here: