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COMPILATION OF AN ANTHOLOGY  
OF CONCERT BAND SCORES  
FOR STUDY BY CONDUCTING STUDENTS

A Thesis Equivalent Project

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

David C. Monk

April, 1993

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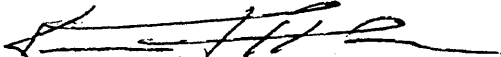


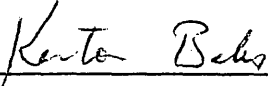
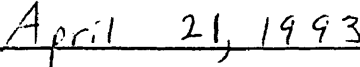


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THESIS EQUIVALENT PROJECT ACCEPTANCE

Acceptance for the faculty of the Graduate College,  
University of Nebraska, in partial fulfillment of the requirements  
for the degree Master of Music, University of Nebraska at Omaha.

Committee

Name	Department
	Music
	Psychology
	Music
Chairman	
Date	

## ABSTRACT

The purpose of this project is to give a detailed description of the process involved in developing an anthology of excerpts from musical scores. The scope of the final project will encompass works for concert band and is intended for use as a study guide for advanced undergraduate and graduate conducting students. This paper details the methods used for selecting compositions to be considered for inclusion, the final selection process for inclusion, relevant observations made during these processes, and the format of the completed anthology.

The selection process took place in two parts. The first part involved soliciting suggestions for inclusion from a small group of nationally known college and university band directors, analyzing their responses, and constructing a survey to be given to a larger group of college and university music educators and band directors. The next phase of the project involved selecting the survey group, analyzing their responses, and compiling the list of compositions to be used in the final project.

The final analysis of the results from the second survey showed a consensus of opinion with regard to compositions that should be included in this type of work.

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## I. Introduction

The purpose of this project is to give a detailed description of the process involved in developing an anthology of excerpts from musical scores. The original scope of the final project was to encompass works for concert band written at the high school level, and was intended for use as a study guide for advanced undergraduate and graduate conducting students. The scope of the final project was modified, however, to include works of a more difficult nature which would, more likely than not, be intended for performance by college-level groups. This paper will detail the methods used for selecting compositions to be considered for inclusion, the final selection process for inclusion, relevant observations made during these processes, and the format of the completed anthology.

There is a real need for young concert band conductors to have available to them literature that can help guide them through their early years of study. The aim of the anthology being compiled in this project is to fulfill that need. This anthology will serve three purposes: first, to introduce young conductors to a wide range of standard repertory for concert bands; second, to provide excerpts from the compositions included in the anthology; and third, to provide a brief analysis and discussion of the technical difficulties and artistic merits of each composition included in the final work. The difficulty was found to lie in deciding how to choose the

compositions which were to be considered for inclusion and how to select from these the pieces which excerpts would be included.

In order establish a pool of compositions from which to select, a small group of well-known collegiate music educators was surveyed (Appendix 1). The educators were chosen to participate in the survey based on several criteria. First, they are all directly involved with conducting bands at the college level. Second, they all hold positions at major universities. Finally, they all frequently involve themselves with education at the secondary school level, either through guest conducting appearances or as clinicians or contest judges. It was hypothesized that surveying individuals who are involved with music and music education at these levels would render a suggested body of works to be considered in the final anthology that would be representative of the more technically and artistically significant works available in the concert band repertoire.

## II. Initial Survey

After deciding that a survey was to be used and identifying the prospective participants, it was necessary to design the actual instrument that would be used. Careful thought had to be given to deciding how to approach the participants with regards to classifying their responses and to establish a set of criteria which would assist them in submitting qualified compositions and yield a body of works that would be representative of the standard band repertoire.

An approach was taken that would allow the survey recipients to make suggestions in a set of categories based on general stylistic qualities of music. The body of the survey was divided into three main categories, each with five subsections. The first category was Standard Band Literature. This category was to include works which make use of traditional Romantic and Classic compositional techniques. The second major category was listed as Contemporary Band Literature. This category was to include works that make use of contemporary or 20th Century writing techniques with a distinction being made between traditional and non-traditional instrumentation. The final category, listed as Transcriptions, was to include works originally composed for other media that were transcribed for concert band.

The subsections under Standard Band Literature were given as multi-movement works or suites for band, standard marches, concert marches, concert overtures, and works for solo instruments or small ensemble with band accompaniment. The subsections under Contemporary Band Literature were slightly different. They included multi-movement works or suites for band, single-movement works using traditional instrumentation and contemporary writing techniques, single-movement works using non-traditional instrumentation and contemporary writing techniques, concert overtures, and solo or small ensemble works with band accompaniment. The last category, Transcriptions, listed subsections of multi-movement works or suites transcribed for band,

marches, concert overtures, single-movement works, and solo or small ensemble works with band accompaniment (Appendix 3).

Selected educators were asked for a maximum of five compositions in each of these categories. The categories were designed to elicit responses that would cover many musical styles. The criteria by which they were to choose selections was narrow and concise. Pieces submitted were to be limited in number to a total of five in each category listed on the survey. Compositions were also to be restricted to works listed as grade 4 and 5. In addition, the pieces were to be suitable for performance for high school groups. It was also requested that suggested works pose significant technical or interpretive difficulty (for the conductor) to a degree that would merit their inclusion in such a project (Appendix 2). The limitations that were placed on the contributions were purposely kept to a minimum in order that the contributors would have as much latitude as possible when making their suggestions.

Each survey was accompanied by a letter that included a short paragraph giving some biographical information about this writer. The next paragraph gave a concise description of the ultimate goal of this project and the factors they were to consider, and the criteria they were to use when making their suggestions. Also included in the letter was a short explanation of why each person was asked to participate in this phase of the project and that their responses would be used to design a more comprehensive survey instrument which would be administered to a much larger group of collegiate music educators (Appendix 4). In order to encourage the recipients

to participate, they were provided with postage paid return envelopes.

Since the specific intent of the initial survey was to establish a large list of some of the more standard repertoire for high school band and then to choose from that list those compositions which would be included in the anthology, it was decided that when analyzing the returned initial surveys, compositions would be selected for the next phase of the project based on the number of times they were mentioned by the respondents.

### III. Initial Survey: Results

Nine of the twenty-seven recipients (Appendix 1) of the initial survey responded and the list of compositions which they named numbered nearly 250 (Appendix 5). The analysis of the initial survey returns yielded some results that created the need for significant analysis. The first problem was that many of the suggested works would not be playable by average high school bands. Works like Percy Grainger's Lincolnshire Posy and Paul Hindemith's "March" from the Symphonic Metamorphosis of Themes by Carl Maria von Weber are more suited toward advanced high school and college bands. It was therefore decided to expand the scope of the final project to include works such as these. In spite of the fact that these compositions would be most appropriate for college or advanced high school bands, and that most conducting students probably would not have available to them a performance

vehicle for these pieces, the study and mastery of the technical difficulties found within these pieces would only serve to better prepare young conductors for the challenges they might encounter in less difficult works. When looking at the total number of times that compositions were mentioned in the initial survey returns, it was clear that an adequate body of literature would be available for the selection process in the next phase of the project.

When compiling and analyzing the results of the initial survey, there were several surprises. For example, Hindemith's "March" from Symphonic Metamorphosis of Themes by Carl Maria von Weber, was the only composition that was mentioned by all of the respondents, and the "March" itself was mentioned only seven times. The two individuals who did not specifically name the "March" did name the complete work from which it came. The composition which appeared most frequently on the returned surveys was Gustav Holst's Suite No. 1 in E-flat. The suite was mentioned in 8 of the 9 returned surveys. Of the ten compositions which were named most often, all three of the survey categories were well represented, as were most of the subsections within those categories. The only noticeable exception to this was the subsection for solo instrument or small ensemble with band accompaniment in all of the main categories. In these three subsections there were a total of only 39 compositions mentioned and none of them were mentioned more than twice. There was no clear consensus of opinion as to which pieces from this subsection should be included in the anthology. It

was for this reason that works for solo or small ensemble with band accompaniment were eliminated from consideration in the anthology.

Also included on 7 of the 9 surveys were Holst's Second Suite in F, Joseph Wilcox Jenkin's American Overture for Band, and Festive Overturc by Dmitri Shostakovich. Two-thirds of the surveys mentioned Florentiner March by Julius Fucik, Leonard Bernstein's Overture to Candide, Grainger's Lincolnshire Posy, Arnold Jacob's William Byrd Suite, and Felix Mendelssohn's Overture for Winds. Compositions that were mentioned five times included Charles Simon Catel's Overture in C, Ingolf Dahl's Sinfonietta, L'Inglesina (The Little English Girl) by Davide Della Cese, Suite Francaise by Darius Milhaud, William Schuman's Chester Overture, and John Philip Sousa's Stars and Stripes Forever (Appendix 7).

Along with submitting the names of compositions, several of the survey respondents included comments and personal observations. Among their comments was the fact that they thought the criteria for inclusion in the separate categories was too vague and that made the survey difficult to complete. This did lead to some confusion when analyzing the responses on the initial survey. It was extremely difficult deciding under which category some of the compositions should be listed. There was much duplication in the compositions that were submitted, and there were many cases where a single composition appeared in two or more categories. Grainger's Lincolnshire Posy, for example, was cited by six respondents. It appeared under two categories; Standard Band Literature and Contemporary Band Literature. It was, therefore, concluded that in

the next phase of the project all of the eligible compositions would be listed in one of three categories; Single Movement Works, Multi-movement Works, and Marches with the references to compositional style being omitted.

When analyzing the data on the initial survey another problem surfaced. There was a lack of standardization in the titles used by the contributors. Some respondents listed titles in German and Italian while others listed the same titles in English. Also, much of the information they gave was incomplete. Many respondents did not include complete titles. Information about composers and publishers was often sketchy or not present at all. These factors led to the most time consuming portion of this phase of the project: researching the foreign language titles, correct titles, composers, arrangers, editors, transcribers, and publishers of all of the compositions which were to be used in the next phase of the project. This process was completed by using several published texts; Band Music Guide published by the Instrumentalist Co., Band Music Notes by Norman Smith and Albert Stoutamire, The Heritage Encyclopedia of Band Music: Composers and Their Music compiled by William Rehrig, March Music Notes by Norman Smith, and Wind Ensemble/ Band Repertoire compiled by David Wallace and Eugene Corporon.

There were also several other important and interesting comments made on the returned surveys. It was pointed out that the resulting list of compositions was sure to exceed that which could be studied in a typical course of study. While this is true, it should be emphasized that the completed anthology is intended more as a



point of reference than a suggested repertoire list, even though the majority, if not all of the compositions cited would probably appear on most repertoire lists. According to the criteria established for inclusion in the project, all of the compositions which the anthology will contain will be useful for educational purposes and could be included on a standard repertoire list, but it is not meant to be the definitive list for high school and college ensembles.

The most interesting and helpful comments dealt with concerns about the validity of this survey as a scientific instrument. Contributors expressed the need to have more concrete working definitions of the terms used on the initial instrument. Some respondents also felt that specific categories were not clear enough as to what types of literature should be included. The opinion of the respondents was that these factors would lead to the omission of many works that are considered "band classics." While these are also valid concerns, a conscious decision was made to give respondents as much leeway as possible when submitting their responses. It was understood from the project's inception that there would have to be omissions simply because of the large number of compositions which are considered standard repertoire.

#### IV. Initial Survey: Conclusions

There is a wide variety of opinion as to the classification of much of the body of literature intended for concert band. Grainger's Lincolnshire Posy, for instance, was included by some under Standard Band Literature; multi-movement works for band, while

others placed it under Contemporary Band Literature; multi-movement works for band. Even more interesting is the fact that some of Grainger's works were placed in separate categories by the same respondents. One respondent placed Lincolnshire Posy under Contemporary Band Literature and Children's March under Traditional Band Literature. Other inconsistencies included Suite Francaise by Milhaud, which was under multi-movement works or suites for band under both the traditional and contemporary categories, and Malcom Arnold's Prelude, Siciliano, and Rondo which was included in Standard Band Literature; multi-movement works for band and Transcriptions; multi-movement works for band. Even more confusing was Catel's Overture in C. This work was listed under Standard Band Literature; multi-movement works for band, Standard Band Literature; concert overtures, and Transcriptions; concert overtures. Over thirty compositions were listed in more than one category by different respondents.

Because of the inconclusive nature of the data on the initial survey, it was decided to use a different format when constructing the second instrument and establishing the guidelines for inclusion in that survey. For purposes of the initial survey, appearance on 33% of the returned surveys constituted eligibility for a composition to be included in the second survey. This figure was chosen after the survey responses had been compiled in order to reduce the body of literature cited in the surveys to a more manageable number. This qualifier reduced the number of compositions being considered from 248 to 40 (Appendix 7).

## V. The Second Survey

This phase of the project served as a means of compiling the final list of those compositions which were to be included in the completed anthology. As was previously mentioned, the large number of responses received in the initial survey and the issues encountered in trying to classify all of these compositions according to the criteria in the initial survey led to the decision to modify the categories in the second survey. All of the references to compositional style (i.e. contemporary and traditional) were eliminated, and the second survey appeared with a simple set of directions asking the participants to place an **X** in the space provided to the left of the compositions which they felt merited inclusion in the anthology. The compositions were then placed in one of three categories: Single Movement Works, Multi-Movement Works, and Marches.

As with the initial survey, this survey was accompanied by a letter (Appendix 8). The content of the letter was similar to that of the letter sent with the initial survey with the exception that it explained how the list of compositions on this survey had been generated. The recipients of this survey were also provided with a self-addressed stamped envelope. This is where a major technical difference occurred between the initial and second surveys. The envelope used in the first survey was pre-stamped with a postage paid stamp. After consulting with several advisers concerning the method of administering the second survey, the prevailing opinion

was that survey recipients would be more likely to respond if there was actually a stamp on the envelope.

The layout of the survey itself was as simple as possible. On the front page of the instrument, following the instructions, there were two categories listed: Marches and Single Movement Works. On the back page of the survey, the Multi-Movement Works category was placed at the top of the page and was followed by the return address. The address was placed here as a means of ensuring that the survey could be returned if it was separated from the accompanying envelope. There were fourteen compositions listed under the heading Marches and Single Movement Works, and Multi-Movement Works headed 13 compositions. The works in each category were listed in alphabetical order by composer (Appendix 9).

The next step of this phase of the project was to determine who would receive this survey. The overall aim of the project was to have the completed anthology used as a teaching aid for young conducting students. It was also fairly evident that the anthology would probably be used more extensively at the college rather than other educational settings. It was, therefore, decided that active college band directors belonging to the College Band Directors National Association (CBDNA) would be an appropriate body of individuals to include in the survey. After reaching this decision, a set of mailing labels for the entire membership of CBDNA was obtained. A concerted effort was made to eliminate all of those individuals who were not directly involved in college or university

music education from the list. The second survey was eventually sent to 890 individuals from the continental United States.

## VI. Second Survey Data

The response to the second survey was significant. Of the 890 surveys which were sent out, 57 were returned as undeliverable and 488 completed surveys were returned, 59% of the surveys delivered. There are several factors that can help account for the success of this survey. The first is the inclusion of a self-addressed stamped envelope, the second is the simple format of the survey, and the third is the careful target selection of those individuals to be surveyed. While the majority of the returned surveys contained little or no additional information, eighty respondents included comments with their responses ranging from suggestions on programming concerts and additional repertoire to sample musical scores to be considered for inclusion in the anthology.

One unexpected comment that occurred a significant number of times was the legitimacy of including marches in such an anthology. Three respondents actually put this concern on paper while others simply did not mark any compositions under the March category. Seven respondents also expressed a need for more specific criteria and instructions. Three individuals felt that there were too many transcriptions and one person felt there were not enough, citing the fact that the only exposure some young people will have to the great orchestral works is through band transcriptions. Five individuals suggested the examination of some specific texts with regard to this

project. The most common comment, however, was that this is a "worthwhile" and "significant" project. There was also interest expressed by nine of the respondents (of the second survey) to be informed of the final results of the completed project. These comments helped to support the assertion that there is a need for this type of anthology.

One contributor included with his survey an article entitled "Basic Band Literature: Four Year Curriculum" by William Silvester. Mr. Silvester's article is an attempt to identify a body of works that can justifiably be called "Basic Band Literature." Silvester's final list of compositions does not include transcriptions because he limited himself to pieces composed specifically for band. The one exception to this is orchestral works which were transcribed by the composer. Silvester identifies Schuman's Chester as an example of a composition transcribed for band by the composer. In The Heritage Encyclopedia of Band Music, however, Chester is identified as a work for band (Rehrig; vol. II, p, 677). In spite of this inconsistency, Silvester constructed a four year curriculum which suggests four compositions from each of the grades I-VI. Silvester also gives an overview of the grading scale used by the National Band Association. With the exception of Grainger's Colonial Song, all of the compositions which appear under grades IV and V appear on the list of compositions compiled from the initial survey.

After a preliminary examination of the responses (Appendix 10) on the second survey, it was necessary to determine the final criteria for inclusion in the anthology. It was arbitrarily decided that

in order to be included in the anthology, a composition must have been selected by a minimum of 50% percent of the respondents (Appendix 11). This resulted in the selection of eight compositions from the March category to be included in the anthology along with eight from the Single Movement Works category and ten from the Multi-Movement Works category.

## VII. Selected Marches

Among the pieces mentioned most often under the March category were Grainger's Childrens March, which had a response rate of 80%, Samuel Barber's Commando March, which was mentioned by 74% of the respondents, the "March" from Hindemith's Symphonic Metamorphoses on a Theme by Carl Maria von Weber, which was mentioned by 72% of the survey body. The remainder of the works to be selected from this category are Charles Ives' Country Band March, 64%; John Philip Sousa's The Stars and Stripes Forever, 63%; The Florentiner by Julius Fucik, 56%; L'Inglesina (The Little English Girl), by Della Cese, 51%; and March, Op. 99 by Serge Prokofieff, 50%.

All of the categories of marches from the initial survey are represented in this body of works. Written in 1945, Barber's Commando March is an original work for band in which the compositional style was best described as contemporary (Rehrig: p. 41). First published in 1897, Sousa's Stars and Stripes Forever is a perfect example of a traditional band march (Rehrig: vol. II, p. 709). Published in 1935, Charles Ives' Country Band March was originally

scored for a small orchestra but now appears as a transcription for band (Smith: p.220).

#### VIII. Selected Single-Movement Works

Like the March category, there were eight compositions which were selected in at least 50% of the returned surveys. The composition with the highest response rate in this category was Jenkins' 1956 composition American Overture for Band (Rehrig; vol I, p. 373). This piece had a response rate of 80%. Ives' Variations on America was cited by 74% of the respondents, while Bernstein's Overture to Candide appeared on 71% of the surveys. The remaining selections were Shostakovich's Festive Overture, listed on 68% of the surveys; Joseph Schwantner's and the mountains rising nowhere, 65% response rate; Schumann's Chester Overture, 63%; Aaron Copland's Outdoor Overture; and Blue Lake Overture by John Barnes Chance, 50%.

When constructing the second survey instrument, a typographical error resulted in Jenkins' American Overture for Band being left off the survey. This omission also led to two other errors on the survey. While Jenkins' name remained on the survey, he was erroneously credited with Overture for Winds, by Mendelssohn (Arr. Boyd) and Mendelssohn was credited with Schumann's Chester Overture. The data from these three compositions was analyzed in two different ways in order to establish an accurate response rate. The response rates were first calculated with the entire body of returned surveys. In this analysis Chester Overture was



recommended by 63% of the respondents, Overture for Winds by 34%, and American Overture for Band was written in by 3% of the respondents. 138 survey respondents made note of the error on their survey forms and 20 respondents corrected the form to include the Jenkins overture. Of those twenty respondents, 80% recommended the inclusion of this work in the anthology. Justification of a response rate of 80% is supported by the fact that on the initial survey, the Jenkins overture response rate was 78%. The response rates for the other two compositions remained somewhat constant for the different analyses. Chester's response rate dropped to 54% and the Mendelssohn overture jumped to 38%.

The selected works from this category of are also fairly representative of the corresponding categories in the initial survey. Jenkins' American Overture for Band would most likely represent compositions written in a traditional style. Schwantner's 1977 publication of and the mountains rising nowhere (Rehrig; vol. II, p. 679) would be representative of a contemporary compositional style while Donald Hunsberger's arrangement of Festive Overture by Shostakovich (Rehrig; vol. II, p. 689) would represent transcriptions.

#### IX. Selected Multi-Movement Works

The selections listed under Multi-Movement Works yielded the highest response rates of the entire survey. Grainger's Lincolnshire Posy was chosen by 94% of the respondents. Holst's First Suite in E-flat and Second Suite in F had response rates of 84% and 82% respectively. The remaining selected compositions and their

response rates were Hindemith's Symphony in B-flat, 78%; Ralph Vaughan-Williams English Folk Song Suite, 76%; Suite Francaise by Milhaud, 74%; Arnold's Four Scottish Dances, 67%; Norman Dello Joio's Scenes from the Louvre, 61%; Ingolf Dahl's Sinfonietta, 59%; and William Byrd Suite by Jacob, 57%.

The data from this section of the survey was also subjected to a slight variation in the numbers that were used for calculating response rates. 27 of the 488 respondents failed to mark any entries in this section of the survey. When calculating response rates for this section of the survey, the number of respondents was considered to be 461.

Unlike the previous two categories, compositions selected from this portion of the survey represented only two of the major categories from the initial survey. Hindemith's Symphony in B-flat, published in 1951 (Rehrig; vol. I, p. 343) and Grainger's Lincolnshire Posy, republished in 1989 (Rehrig; vol. I, p. 297) are, for instance, examples of original works for band written using a contemporary compositional style. The two suites by Holst are, on the other hand, prime examples of traditional band literature.

#### X. Comparing the Two Surveys

In spite of the fact that the initial and second surveys were administered in completely different ways, there are some interesting comparisons that can be made between the two. With the exception of Mendelssohn's Overture for Winds and Catel's Overture in C, all of the compositions which were mentioned a minimum of

five times on the initial survey instrument were mentioned on more than 50% of the surveys received from the second survey group and will be included in the anthology. Of the compositions that were mentioned 3 or 4 times, eleven compositions will not appear in the completed anthology.

### XI. Format of the Completed Anthology

After determining which compositions would be included in the final product, it was necessary to decide on a format in which to present the compositions. The completed text will be prefaced with a brief description of the selection process which was used to determine which compositions would be included. The text will then be divided into three parts, each of which will correspond to the major divisions on the second survey; Marches, Single Movement Works, and Multi-Movement Works.

Each part will then present compositions in alphabetical order by composers last name. Each composition will have a short biographical sketch of its composer and a short description of the piece, which will include any relevant historical perspectives or influences as well as a technical analysis. Also included, will be a discussion of the technical difficulties and artistic merits of each composition. The final inclusion for each composition will be an excerpt from its score. The excerpt will reflect difficulties with interpretation and technique which may be encountered and which would be beneficial for students to study.

The anthology will also contain a complete bibliography of supporting material, a glossary of terms not limited to those terms used in the compositions which will be represented in the text, and an index of composers cited and their compositions.

The final step in this process dealt with an ultimate correspondence with all of the individuals who participated in the initial survey. A letter expressing the gratitude of this writer was sent to each individual contributor who participated in the initial survey. They also received the final list of compositions that is to be included in the anthology (Appendix 11). A letter of thanks and results were also sent to those individuals who participated in the second survey and requested results. A special letter of thanks was sent to the Ludwig Publishing Corporation for their gracious donation of several full scores, condensed scores, and taped recordings of performances of the music to accompany these scores.

## XII. Conclusions

The process of compiling an anthology has proven to be an invaluable experience. In spite of the fact that the first survey yielded a wide variety and a large number of compositions with which to work, there are several conclusions that can be made by examining the content of the results. The first and most important is that there is a genuine interest in this type of project among professional educators. This is evidenced by the number of survey recipients who responded, a contention that is supported by the response to the second survey. The second conclusion that can be

drawn from the data is that there is a select body of works which the majority of the respondents consider to be the core of the band repertoire. The final conclusion is that there is a select group of composers who appear with some frequency in the select body of works mentioned above (Appendix 6). When looking at the initial list of 248 compositions, there are 26 composers who are mentioned a minimum of three times by the respondents. While the limitations on the second survey instrument were somewhat more restrictive, the responses, with some exceptions, generally mirrored those of the first survey.

This project has produced benefits for the researcher in several areas. The first is that dealing with classification of musical works can be counterproductive. If the limitations on the initial survey had been more strict, there would have been much less data on the returned surveys. The second benefit dealt with corresponding and networking with individuals in collegiate music education. Analysis of the data on the returned surveys provided valuable insight into musical preferences of other band directors. The final and most important benefit is that of becoming more familiar with the wide range of repertoire for concert band. The responses on both sets of surveys will serve as a source of information in the future.

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Press, 1986.

## Appendix 1 Initial Survey Recipients

This is a list of the recipients of the initial survey. Each survey was coded with a number which, upon return of the survey, served to identify the contributor. The individuals whose number contains an asterisk in the list below were the individuals who returned their surveys.

<u>No.</u>	<u>Last Name</u>	<u>First Name</u>	<u>Title</u>	<u>School</u>
1*	Bloomquist	Dr. Kenneth	Director of Bands	Michigan State University
2*	Boyd	Dr. John P.	Director of Bands	Indiana State University
3*	Christensen	Dr. Joseph	Director of Bands	Iowa State University
4	Coleman	Dr. Russell	Director of Bands	Central Missouri State
5*	Copenhaver	Dr. James K.	Director of Bands	University of South Carolina
6	Cramer	Dr. Ray	Director of Bands	Indiana University
7	Croft	Dr. James	Director of Bands	Florida State University
8	Curtis	Dr. Larry G.	Director of Bands	California State University
9*	Dvorak	Dr. Thomas L.	Director of Bands	University of Wisconsin/Milwaukee
10	Fears	Dr. Emory	Director of Bands	University of Maryland/ E.S
11*	Floyd	Dr. Richard	UIL State Director of Music	University of Texas
12*	Foster	Dr. Robert	Director of Bands	University of Kansas
13	Green	Dr. Gary	Director of Bands	University of Connecticut
14	Hettinger	Dr. Stanley	Director of Bands	University of New Hampshire
15	Hoy	Dr. Patricia	Director of Bands	Northern Arizona University
16	Johnson	Dr. Dennis	Director of Bands	Murray State University
17	Keene	Dr. James	Director of Bands	University of Illinois
18	Kelly	Dr. Mark	Director of Bands	Bowling Green State University
19*	Mahr	Dr. Timothy	Director of Bands	University of Minnesota
20	Paynter	Dr. John P.	Director of Bands	Northwestern University
21	Strange	Dr. Richard	Director of Bands	Arizona State University
22	Wakefield	Dr. William	Cond. of Symphonic Winds	University of Oklahoma
23	Warman	Dr. Harold	Director of Bands	San Diego State University
24	Waybright	Dr. David	Director of Bands	University of Florida
25	Welch	Dr. Myron	Director of Bands	University of Iowa
26	Wickes	Dr. Frank B.	Director of Bands	Louisiana State University
27*	Williamson	Dr. John E.	Director of Bands	Central Michigan University

Appendix 2.  
Criteria for inclusion in the initial survey and  
survey instructions

1. Pieces are to be limited to works graded as 4 and 5 and suitable for high school band.
2. Pieces are to pose significant technical or interpretive difficulty to a degree that would merit their inclusion in the final project.
3. Provide names of compositions, composers, and publishers.

The instructions at the beginning of the survey read as follows:

Please provide titles of compositions (no more than five for each category listed below) which you feel would be beneficial for study by graduate and upper division undergraduate conducting students. Please include only compositions designated as grade 4 or 5, and include the names of composers and publishers. Only those examples which you feel contain significant artistic value to a degree that would merit their inclusion in the anthology should be listed.



### Appendix 3 Initial Survey Format.

Please provide titles of compositions (no more than five for each category listed below) which you feel would be beneficial for study by graduate and upper division under graduate conducting students. Please include only compositions designated as grade 4, 5, or 6. Please include the names of composers and publishers. Please include only those examples which you feel would pose significant technical or interpretive difficulty to a degree that would merit their inclusion in this project.

#### 1. Standard Band Literature

Literature which makes use of traditional (classic and romantic) compositional techniques.

##### A. Multi-movement works or Suites for band.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
-----	-----	-----
-----	-----	-----
-----	-----	-----
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##### B. Standard Marches.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

##### C. Concert Marches

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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## D. Concert Overtures.

TitleComposerPublisher


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## E. Solo or small ensemble works with band accompaniment.

TitleComposerPublisher


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**2. Contemporary Band Literature**

Literature which makes use of contemporary writing techniques.

## A. Multi-movement works or Suites for band.

TitleComposerPublisher


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## B. Single movement works using traditional instrumentation and contemporary writing techniques.

TitleComposerPublisher


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C. Single movement works using non-traditional instrumentation and contemporary writing techniques.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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D. Concert Overtures.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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-----	-----	-----
-----	-----	-----
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E. Solo or small ensemble works with band accompaniment.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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### 3. Transcriptions

A. Multi-movement works or Suites transcribed for band.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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-----	-----	-----
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B. Marches.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

C. Concert Overtures.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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-----	-----	-----
-----	-----	-----
-----	-----	-----

D. Single movement works transcribed for band.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
-----	-----	-----
-----	-----	-----
-----	-----	-----
-----	-----	-----

E. Solo or small ensemble works with band accompaniment.

<u>Title</u>	<u>Composer</u>	<u>Publisher</u>
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**Comments:**

Appendix 4  
Initial Survey Cover Letter

The following is a copy of the letter that accompanied the first survey.

Dear Dr. Bloomquist:

I am currently a graduate student at the University of Nebraska at Omaha, and I am working with Dr. James R. Saker, Director of Bands, towards completing the requirements for a Master of Music Degree with an emphasis in Conducting.

My thesis project will consist of compiling an anthology of excerpts from musical scores with a specific intent to aid advanced upper division undergraduate and graduate conducting students. The anthology will consist of excerpts of representative works for high school band covering specific areas of technical and stylistic difficulty. Included with each excerpt will be a short narrative which details some of the conducting challenges encountered in the given passage.

Your name has been given to me as being knowledgeable in the fields of Music Education and Conducting. I would very much appreciate it if you would take a few minutes of your time to fill out and return the enclosed initial survey. This survey is being sent to approximately forty collegiate music educators. The initial survey will be used to design a more specific instrument which will be given to a wider range of Music Educators and conductors. Those who participate in the initial survey will be credited in the final publication of this project.

The deadline for return of the survey is October 15, 1992. Once again, thank you for your time and input.

Sincerely,

David C. Monk

Appendix 5  
Initial Survey Responses  
by title

The following is a list of the responses as they appeared on the initial survey. In the following list, the category; "No." refers to the total number of times that each composition was mentioned in the returned initial surveys.

<u>No.</u>	<u>Title</u>	<u>Composer</u>	<u>Category</u>	<u>Contributors</u>
3	...and the mountains rising nowhere	Schwantner	2A, 2C	1, 11, 27
1	Academic Festival Overture	Brahms	3C	5
1	Academic Procession	Williams	1C	2
2	Aegean Festival Overture	Makris	2B, 2D	12
1	After the Gentle Rain	Iamaccan	2A	9
1	Al Fresco	Husa	2C	9
1	Alleluia, Laudamus Te	Reed	2B	19
2	Allerseelen	Strauss	3D	2, 19
7	American Overture for Band	Jenkins	1D	1, 2, 3, 5, 9, 11, 19
3	Americans We	Fillmore	1B	2, 5, 11
3	An Outdoor Overture	Copland	1D, 2D	2, 3, 5
1	Apollo	Pennington	2C	3
1	Apollo March	Bruckner	1B	9
1	Argentum	Mahr	2D	19
1	Armenian Dances (Part I)	Reed	2B	5
1	Awakening of the Eats	Reed	2C	1
1	Ballo del Granduca	Sweenlinck	3D	19
4	Barnum and Bailey's Favorite	King	1B	1, 2, 5, 19
3	Blue Lake Overture	Chance	2D	5, 11, 19
2	Boys of the Old Brigade	Chambers	1B	12, 19
2	British Eighth	Elliott	1B	9, 11
1	Burst of Flame	Bowles	1B	12
1	Canticle of the Creatures	Curnow	2A	19
1	Canzona	Mennin	2D	11
4	Carmina Burana	Orff	3A	1, 3, 5, 11
1	Cavalry Quickstep	Grafulla	1B	9
4	Celebration Overture	Creston	1D, 2B, 2D	1, 2, 5, 27
1	Celebrations	Zdechlik	1D	9
1	Chautauqua Overture	Hartley	2D	12
5	Chester Overture	Schuman	1D, 2D	2, 3, 5, 11, 19
4	Childrens March	Grainger	1C	3, 5, 9, 11
1	Chorale and Alleluia	Hanson	2B	11
2	Chorale and Shaker Dance	Zdechlik	2B	5, 11
1	Chroma	Erickson	2C	9
2	Circus Overture	Schumann	2D, 3C, 2D	5, 11
1	Coat of Arms	Kenny	1C	27
2	Colas Breugnon	Kabalevsky	3C	11, 27

4	Commando March	Barber,	1B, 1C	3, 5, 9, 12
1	Concert Piece for Bassoon and Winds	Phillips	2E	1
1	Concertino	Chaminade	3E	11
2	Concertino	Von Weber	3E	19, 27
1	Concertino for Percussion and Band	Williams	2E	2
1	Concertino for Trombone and Band	Ticheli	2E	11
1	Concerto for 2 Trumpets	Vivaldi	3E	27
1	Concerto for Alto Sax and Wind Ens.	Fillingham	2E	27
2	Concerto for Alto Sax and Wind Orch.	Dahl	1E, 2E	2, 9
1	Concerto for Clarinet and Wind Ens.	Israel	2E	1
1	Concerto for Flute	Badingo	2E	2
1	Concerto for Flute	Plog	2E	2
1	Concerto for Percussion	Husa	2E	2
1	Concerto for Trombone	Rimski-Korsakov	1E	19
1	Concerto for Woodwind Quintet	Bennett	1E	9
1	Concerto Grosso for Brass Quintet	Tull	2E	19
1	Concerto in C	Vivaldi	3E	19
1	Cornish Dances, Op. 91	Arnold	3A	9
3	Country Band March	Ives	3B	3, 9, 11
1	Crown Imperial March	Walton	1C	1
1	Dance Folatre	Smith	2B	12
1	Dances from the Danserge	Susato	1A	27
1	Danza Final	Ginartira	3D	19
1	Dedication Overture	Giannini	1D	5
1	Deja Vu	Colgrass	2E	27
1	Dies Natalis	Hanson	2B	2
2	Diptich	Schuller	2E	2, 11
1	Divertimento	Bernstein	3A	3
2	Divertimento	Persichetti	1A, 2A	3, 19
1	Do not go gentle into the Good Night	Del Borgo	2C	1
1	Drones, Airs and Games	Latham	2A	9
3	Einzugsmarsch der Boyaren	Halvorsen	1C, 3B	5, 11, 19
1	El Salon Mexico	Bernstein	3D	11
1	Elegy for a Young American	Lo Presti	2B	11
2	Elsa's Procession to the Cathedral	Wagner	3D	3, 11
1	Emblems	Copland	2B	2
3	Emperata Overture	Smith	1D	5, 12, 19
2	English Dances	Arnold	3A	3, 5
3	English Folk Song Suite	Vaughn-Williams	1A	5, 11, 19
2	Enigma Variations	Elgar	3A, 3D	2, 19
2	Epinicion	Paulson	2C	3, 19
1	Eternal Father, Strong to Save	Smith	2B	5
1	Excerpts from Mazoni Requiem	Verdi	3A	5
1	Excerpts from Sebastian Ballet	Menotti	3D	5
1	Fanfare	Husa	2C	11
1	Fanfare and Allegro	Williams	2B	12
3	Fantasia in G Major	Bach	3D	2, 3, 11
1	Festival	Williams	2B	1
1	Festival Variations	Smith	2B	12
1	Festive Overture	Reed	1D	5
7	Festive Overture	Shostakovich	1D, 3C	1, 2, 3, 5, 11, 19, 27
1	Flag of Stars	Jacob	2D	5
6	Florentiner March	Fucik	1B, 1C, 3B	1, 2, 5, 9, 11, 27
2	For the Unfortunate	Reed	2A, 2C	1, 3

6	Four Scottish Dances	Arnold	3A	2, 3, 5, 9, 11, 19
1	From a Dark Millenium	Schwantner	2A	1
1	Gallant 7th	Sousa	1B	19
1	Gallito	Lope	1B	3
1	Gazebo Dances	Corigliano	2A	27
1	George Washington Bridge	Schumann	2B	11
1	Gum Suckers March	Grainger	1C	1
1	Hands Across the Sea	Sousa	1B	27
1	His Honor	Fillmore	1B	1
1	Huldigungsmarsch	Wagner	3B	3
2	Incantation and Dance	Chance	2B	12, 19
1	Introduction and Samba	Whitney	2E	1
1	Invocation and Toccata	Barnes	2C	12
2	Irish Tune/ Shepherd's Hey	Grainger	2B	5, 27
2	Italian in Algiers	Rossini	1D, 3C	12
1	Jupiter from The Planets	Holst	3D	27
1	Kaiser Parade	von Blon	1B	9
5	L'Inglesina	Dela Cese	1B, 1C	3, 5, 11, 19, 27
1	La Fiesta Mexicana	Reed	1A	1
1	La Procession du Rocio	Turina	3D	5
1	Le Corsair Overture	Berlioz	3C	2
1	Lincoln Portrait	Copland	3E	11
6	Linconshire Posy	Grainger	1A, 2A	1, 2, 3, 11, 12, 19
1	Little English Girl	Delle Cese	1C	9
1	London Again Suite	Coates	3A	1
1	Mannin Veen	Wood	2B	27
1	March Ecosaire	Fucik	3B	20
1	March Electric	Creatore	1C	1
7	March from Symphonic Metamorphosis	Hindemith	2B, 3B	1, 2, 3, 5, 9, 19, 27
3	March Hongroise	Berlioz	3B	3, 5, 11
1	March Lorraine	Ganne	1B	27
1	March Militaire	Tchaikovsky	3B	11
2	March Militaire Francaise	Saint-Säens	3B	11, 19
2	March of the Belgian Parachutists	Leemans	1B	3, 11
1	March Slav	Tchaikovsky	3B	20
4	March, Op. 99	Prokofieff	1C, 3B	2, 3, 5, 27
1	Marimba Concerto	Maslanka	1E	9
1	Mars from The Planets	Holst	3D	27
1	Masquerade	Nielsen	3C	2
1	Masquerade	Persichetti	2B	2
1	Military March	Beethoven	1C	1
2	Moorside March	Holst	1C, 3B	2, 5
2	Morceau de Concert	Saint-Säens	1E, 3D	1, 3
2	Morceau Symphonique	Guilmant	3E	11, 19
1	Morning, Noon, and Night	von Suppe	3C	5
2	Music for Prague, 1968	Husa	2A	1, 2
1	Music for the Royal Fireworks	Handel	3A	27
1	Mutanza	Curnow	2B	1
2	National Emblem	Bagley	1B	5, 9
1	New England Tryptich	Schumann	2A	2
1	Night Soliloquy	Kennan	2E	19
2	Old Comrades	Tieke	1B	11, 27
1	On the Mall	Goldman	1B	1
2	Original Suite	Jacob	1A	11, 19



2	Othello	Reed	1A, 2A	5, 27
1	Overture "La Belle Helene"	Offenbach	3C	3
1	Overture for Band	Heins	1D	1
1	Overture for Winds	Carta	1D	9
6	Overture for Winds	Mendelssohn	1D	2, 5, 9, 11, 12, 19
5	Overture in C	Catel	1A, 1D, 3C	1, 2, 11, 27, 27
1	Overture in C	Gossec	1D	11
1	Overture in F	Jadin	1D	11
6	Overture to Candide	Bernstein	1D, 3C	1, 2, 5, 11, 12, 19
2	Overture to School for Scandal	Barber	3C	2, 27
1	Pas Redouble	Saint-Saëns	3B	19
1	Peterloo Overture	Arnold	1D	9
2	Piano Concerto	Stravinsky	1E, 2E	2, 9
1	Pictures at an Exhibition	Mussorgsky	3A	2
1	Pineapple Poll	Sullivan	3A	3
1	Poem	Griffes	1E	1
1	Polka and Fugue from "Schwanda"	Weinberger	3D	5
1	Praetorius Suite		3A	9
1	Prayers in Space	Latham	2C	19
1	Prelude, Op. 34 #14	Shostakovich	3D	11
3	Prelude, Siciliano, and Rondo	Arnold	3A, 3D	1, 5, 9
1	Proud Heritage	Latham	1C	1
2	Report	Riser	2C	11, 27
1	Rhapsody	Curnow	1E	1
1	Rhapsody in Blue	Gershwin	1E	1
1	Rocky Point Holiday	Nelson	1D	3
1	Rose Variations	Bennett	1E	1
1	Sax Concerto	Husa	2E	11
1	Scaramouch, Symphony #3	Snocol	1A	9
2	Scenes	Reynolds	2C	2, 11
3	Scenes from the Louvre	Dello Joio	1A, 2A, 3A	3, 5, 11
1	Scherzo alla Marcia	Vaughn-Williams	2C	5
2	Sea Songs	Vaughn-Williams	1C	3, 19
1	Seventh Seal	McBeth	2B	2
1	Short Ride in a Fast Machine		3D	27
2	Sinfonia #5	Broege	2C	2, 5
1	Sinfonia #9	Hartley	2A	12
3	Sinfonia No. 4	Hartley	2A	2, 12, 27
5	Sinfonietta	Dahl	1A, 2A	1, 2, 11, 12, 27
1	Slova	Bernstein	3C	2
1	Smetana Fanfare	Husa	2C	1
1	Soires Musicales, Op. 9	Rossini	3A	5
2	Solitary Dancer	Benson	2C	5, 19
1	Somersault	Smith	2C	9
1	Sonata for Marimba and Band	Tanner	3E	2
1	Star Edge	Benson	2E	9
2	Stargazing	Erb	2C	3, 9
5	Stars and Stripes Forever	Sousa	1B	1, 2, 5, 11, 19
5	Suite Francaise	Milhaud	1A, 2A	2, 3, 5, 9, 11
8	Suite No. 1 in E-flat	Holst	1A	1, 2, 3, 5, 9, 11, 12, 19
7	Suite No. 2 in F	Holst, Gustav	1A	2, 3, 5, 9, 11, 12, 27
2	Suite of Old American Dances	Bennett	1A, 2A	5, 11
2	Symphonic Concert March	Bonelli	1C	1, 27
1	Symphonic Dance #3 (Fiesta)	Williams	2B	12

1	Symphonic Funebare et Triomphale	Berlioz	1E	11
2	Symphonic Metamorphosis	Hindemith	3A	11, 27
2	Symphonic Suite	Williams	2A	5, 12
1	Symphony for Wind Instruments	Stravinsky	2C	2
1	Symphony "Il Fiunie"	Andriessen	1A	2
2	Symphony #1	Buckvich	2A	3, 19
1	Symphony #1 (1st Mvt)	Barber	3D	2
1	Symphony #4	Hovhaness	2A	2
1	Symphony #5 - Finale	Mahler	3D	27
2	Symphony #6	Persichetti	1A, 2A	2, 11
1	Symphony for Band	Persichetti	2A	5
1	Symphony for Drums and Wind Orch.	Benson	1E	2
1	Symphony for Winds	Erb	2A	9
3	Symphony in B-flat for Concert Band	Hindemith	1A, 2A	2, 11, 27
2	The Directorate	Sousa	1B	2
1	The Leaves are Falling	Benson	2B	2
1	The Lord of the Rings	de Meij	1A	1
1	The Marriage of Figaro	Mozart	3C	12
1	The Ramparts	Williams	1D	12
3	The Sinfonians	Williams	1C	2, 5, 9
1	The Soaring Hawk	Mahr	2C	19
1	The Tsar's Bride	Rimski-Korsakov	3C	12
1	The Vanished Army	Alford	1B	2
1	Theme and Variations	Schoenberg	2B	2
1	Three Fantasy Dances	Turina	3A	2
2	Toccata	Frescobaldi	3D	3, 5
1	Toccata and Fugue in D Minor	Bach	3A	2
1	Toccata Marziale	Vaughn-Williams	2B	27
2	Tower	Hodkinson	2C	9, 19
1	Trauersinfonie	Wagner	2B	2
1	Tribute	Camphouse	2D	19
2	Trumpet Concerto	Artunian	1E, 3E	2, 9
1	Trumpet Concerto	Haydn	3E	11
1	Trumpet Concerto	Husa	2E	11
1	Tuba Concerto	Gregson	2E	11
1	Tuba Concerto	Vaughn-Williams	3E	11
2	Tunbridge Fair	Piston	2B, 2D	1, 11
1	Two Symphonic Movements	Nelhybel	2B	5
2	Valdrez	Hansen	1C	11, 19
1	Variants on a Medieval Tune	Dello Joio	2B	5
2	Variations on a Korean Folk Song	Chance	2B	11, 19
1	Variations on a theme by Glinka	Rimski-Korsakov	1E	19
3	Variations on America	Ives	3D	2, 3, 11
3	Washington Grays March	Grafulla	1B, 1C	5, 11, 19
1	Washington Post	Sousa	1B	12
6	William Byrd Suite	Jacob	1A, 3A	2, 3, 5, 9, 11, 19
1	Winds of Nagual	Colgrass	2C	11
1	Winds of Summer	Stock	2E	27
1	Wings	Benson	2C	27

## Appendix 6

### Composers mentioned most frequently

The following is a list of the most frequently named composers, the number of compositions, and the number of times they were mentioned.

<u>Composer</u>	<u>No. of Comp.</u>	<u>No. of Times Mentioned</u>
Arnold	6	13
Barber	3	7
Bennett	3	4
Benson	5	6
Berlioz	3	5
Bernstein	4	9
Chance	3	7
Copland	3	4
Curnow	3	3
Grainger	4	13
Hartley	3	5
Hindemith	3	12
Holst	5	20
Husa	7	8
Jacob	3	9
Latham	3	3
Persichetti	4	6
Reed, Alfred	5	6
Rimski-Korsakov	3	3
Saint-Saëns	3	5
Schuman	4	9
Smith	4	6
Sousa	5	10
Vaughn-Williams	5	8
Wagner	3	4
Williams	8	11

## Appendix 7

### List of Compositions included on the second survey

<u>Title</u>	<u>Composer</u>	<u>Publisher(Date Published)</u>
Suite No. 1 in E-flat	Gustav Holst (1874-1934)	Boosey (1917)
March from Symphonic Metamorphosis	Paul Hindemith (1895-1963), arr. Wilson	Belwin (1972)
Suite No. 2 in F	Gustav Holst	Boosey (1920)
American Overture for Band	Joseph Willcox Jenkins (1928- )	Presser (1956)
Festive Overture	Dmitri Shostakovich (1906-1975), arr. Hunsberger	MCA (1965)
Four Scottish Dances	Malcom Arnold (1921), arr. Paynter	Fischer (1978)
Overture to Candide	Leonard Bernstein (1918-1990), arr. Beeler	Schirmer (1962)
Florentiner March	Julius Fucik (1872-1916), arr. Fennell	Boosey & Hawkes (1980)
Lincolnshire Posy	Percy Grainger (1882-1961), ed. Fennell	Ludwig, (1989)
William Byrd Suite	Gordon Jacob (1895-1984)	Boosey (1921)
Overture for Winds	Felix Mendelssohn (1809-1847), arr. Boyd	Ludwig (1982)
Overture in C	Charles Simon Catel (1773-1830), arr. Goldman	Mercury (1958)
Sinfonietta	Ingolf Dahl (1912-1970)	Broude (1963)
L'Inglesina	Davide Delle Cese (1856-1938)	O. Pagani & Bros. (1956)
Suite Francaise, Op. 248	Darius Milhaud (1892-1974)	Leeds (1946)
Chester Overture	William Schuman (1910- )	Presser (1975)
Stars and Stripes Forever	John Philip Sousa (1854-1932)	Boosey and Hawkes (1897)
Commando March	Samuel Barber (1910-1981)	Schirmer (1944)
Celebration Overture, Op. 61	Paul Creston (1906-1985)	Templeton (1955)
Childrens March	Percy Grainger, rev. Erickson	Schirmer (1971)
Barnum and Bailey's Favorite	Karl King (1891-1971)	Barnhouse (1913)
Carmina Burana	Carl Orff (1895- ), arr. Krance	Associated Music (1967)
March, Op. 99	Serge Prokofieff (1891-1953), arr. Yoder	Leeds (1946)
Prelude, Siciliano, and Rondo	Malcom Arnold, arr. Paynter	Fischer (1979)
Fantasia in G Major	Johann Sebastian Bach (1685-1750), arr. Leisr/Goldman	Mercury (1960)
March Hongroise-Rakoczy	Hector Berlioz (1803-1869), trans. Smith	Bandland (1957)
Blue Lake Overture	John Barnes Chance (1932-1972)	Boosey & Hawkes (1972)
An Outdoor Overture	Aaron Copland (1900-1990)	Boosey & Hawkes (1938-48)
Scenes from the Louvre	Norman Dello-Joio (1913- )	Marks (1966)
Americans We	Henry Fillmore (1881-1956)	Fischer (1958)
Washington Grays March	Claudio S. Grafulla (1810-1880), ed. Fennell	Fischer (1982)
Einzugsmarsch der Boyaren	Johan Halvorsen (1864-1935), arr. Barnes	Ludwig (1967)
Sinfonia No. 4	Walter Hartley (1927- )	MCA (1967)
Symphony in B-flat for Concert Band	Paul Hindemith	Associated Music (1957)
Country Band March	Charles Ives (1874-1954), arr. Sinclair	Presser (1974)

<u>Title</u>	<u>Composer</u>	<u>Publisher(Date Published)</u>
Variations on America .. and the mountains rising nowhere	Charles Ives, tr. Rhoads Joseph Schwantner (1943- )	Presser (1969) European American (1977)
Emparata Overture	Claude T. Smith (1932-1987)	Wingert-Jones (1964)
English Folk Song Suite	Ralph Vaughan-Williams (1872-1958)	Boosey & Hawkes (1924)
The Sinfonians	Clifton Williams (1923-1976)	Marks (1960)

Appendix 8  
Second Survey Cover Letter

Dear Music Educator:

I am a graduate student at the University of Nebraska at Omaha working with Dr. James R. Saker, Director of Bands, towards completing the requirements for a Master of Music Degree with an emphasis in Conducting.

My thesis project consists of the ground work for an anthology of excerpts from musical scores. The purpose of this anthology is to aid advanced upper division undergraduate and graduate conducting students. The completed work will consist of representative excerpts of works for concert band with specific attention to technical and stylistic difficulty. Included with each excerpt will be a short narrative that discusses some of the conducting challenges encountered in the given passage.

In October of 1992 I conducted a survey of a selected group of College and University Music Educators. They were asked for their input regarding which compositions should be included in a project such as this. The responses from the initial instrument were used to construct the attached survey. In order to be included here, a composition must have been named by at least three of the initial respondents. The resulting categorized list is on the following pages.

I would very much appreciate it if you would take a few minutes of your time to fill out and return the enclosed forms. This survey is being sent to approximately two hundred and fifty collegiate music educators across the U.S. The results of this survey will determine which compositions will be included in the final project.

Please return your responses in the enclosed postage paid envelope by February 22, 1993. Once again, thank you for your time and input.

Sincerely,

David C. Monk

## Appendix 9A Second Survey (Corrected)

The following is a list of compositions being considered for inclusion in this project. Please place an **X** in the space provided to the left of each composition you feel should be included in the anthology.

### Marches

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
___ Commando March	Barber, Samuel	-----	Schirmer
___ March Hongroise-Rakoczy	Berlioz, Hector	arr. Gotoh	KJOS
___ L'Inglesina (The Little English Girl)	Della Cese, D.	-----	O. Pagani & Bros.
___ Americans We	Fillmore, Henry	-----	Jenson
___ Florintiner March	Fucik, Julius	ed. Fennell	Fischer
___ Washington Grays March	Grafulla, Claudio	ed. Fennell	Fischer
___ Childrens March	Grainger, Percy	rev. Erickson	Schirmer
___ Entry March of the Boyars	Halvorsen, Johan	arr. Barnes	Ludwig
___ March from Symphonic Metamorphosis	Hindemith, Paul	trans. Wilson	European American
___ Country Band March	Ives, Charles	arr. Sinclair	Presser
___ Barnum and Bailey's Favorite	King, Karl	-----	Barnhouse
___ March, Op. 99	Prokofieff, Serge	arr. Yoder	Leeds
___ Stars and Stripes Forever	Sousa, John Philip	-----	Boosey & Hawkes
___ The Sinfonians	Williams, Clifton	-----	Marks

### Single Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
___ Fantasia in G Major	Bach, J.S	arr. Boyd	Ludwig
___ Overture to Candide	Bernstein, Leonard	arr. Beeler	Schirmer
___ Overture in C	Catel, Charles Simon	ed. Goldman	Mercury
___ Blue Lake Overture	Chance, John Barnes	-----	Boosey & Hawkes
___ An Outdoor Overture	Copland, Aaron	-----	Boosey & Hawkes
___ Celebration Overture, Op. 61	Creston, Paul	-----	Templeton
___ Variations on America	Ives, Charles	arr. Rhoads	Merion
___ American Overture for Band	Jenkins, Joseph Wilcox	-----	Presser
___ Overture for Winds	Mendelssohn, Felix	ed. Boyd	Ludwig
___ Chester Overture	Schumann, William	-----	Ludwig
___ ...and the mountains rising nowhere	Schwantner, Joseph	-----	European American
___ Festive Overture	Shostakovich, Dmitri	tr. Hunsberger	MCA
___ Emperata Overture	Smith, Claude T.	-----	Wingert-Jones

(over)

## Multi-Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
___ Four Scottish Dances	Arnold, Malcom	arr. Paynter	Fischer
___ Prelude, Siciliano, and Rondo	Arnold, Malcom	arr. Paynter	Fischer
___ Sinfonietta	Dahl, Ingolf	-----	Broude
___ Scènes from the Louvre	Dello Joio, Norman	-----	Marks
___ Lincolnshire Posy	Grainger, Percy	ed. Fennell	Ludwig
___ Sinfonia No. 4	Hartley, Walter	-----	MCA
___ Symphony in B-flat for Concert Band	Hindemith, Paul	-----	European American
___ Suite No. 1 in E-flat	Holst, Gustav	-----	Boosey & Hawkes
___ Suite No. 2 in F	Holst, Gustav	-----	Boosey & Hawkes
___ William Byrd Suite	Jacob, Gordon	-----	Boosey & Hawkes
___ Suite Francaise, Op. 248	Milhaud, Darius	-----	Leeds
___ Carmina Burana	Orff, Carl	tr. Krance	Associated Music
___ English Folk Song Suite	Vaughn-Williams, Ralph	-----	Boosey & Hawkes

Please return the completed survey to:

David C. Monk  
 Department of Music  
 University of Nebraska at Omaha  
 Omaha, NE 68182-0245



## Appendix 9B Second Survey

The following is a list of compositions being considered for inclusion in this project. Please place an X in the space provided to the left of each composition you feel should be included in the anthology.

### Marches

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
<input type="checkbox"/> Commando March	Barber, Samuel	-----	Schirmer
<input type="checkbox"/> March Hongroise-Rakoczy	Berlioz, Hector	arr. Gotoh	KJOS
<input type="checkbox"/> L'Inglesina (The Little English Girl)	Della Cese, D.	-----	O. Pagani & Bros.
<input type="checkbox"/> Americans We	Fillmore, Henry	-----	Jenson
<input type="checkbox"/> Florintiner March	Fucik, Julius	ed. Fennell	Fischer
<input type="checkbox"/> Washington Grays March	Grafulla, Claudio	ed. Fennell	Fischer
<input type="checkbox"/> Childrens March	Grainger, Percy	rev. Erickson	Schirmer
<input type="checkbox"/> Entry March of the Boyars	Halvorsen, Johan	arr. Barnes	Ludwig
<input type="checkbox"/> March from Symphonic Metamorphosis	Hindemith, Paul	trans. Wilson	European American
<input type="checkbox"/> Country Band March	Ives, Charles	arr. Sinclair	Presser
<input type="checkbox"/> Barnum and Bailey's Favorite	King, Karl	-----	Barnhouse
<input type="checkbox"/> March, Op. 99	Prokofieff, Serge	arr. Yoder	Leeds
<input type="checkbox"/> Stars and Stripes Forever	Sousa, John Philip	-----	Boosey & Hawkes
<input type="checkbox"/> The Sinfonians	Williams, Clifton	-----	Marks

### Single Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
<input type="checkbox"/> Fantasia in G Major	Bach, J.S	arr. Boyd	Ludwig
<input type="checkbox"/> Overture to Candide	Bernstein, Leonard	arr. Beeler	Schirmer
<input type="checkbox"/> Overture in C	Catel, Charles Simon	ed. Goldman	Mercury
<input type="checkbox"/> Blue Lake Overture	Chance, John Barnes	-----	Boosey & Hawkes
<input type="checkbox"/> An Outdoor Overture	Copland, Aaron	-----	Boosey & Hawkes
<input type="checkbox"/> Celebration Overture, Op. 61	Creston, Paul	-----	Templeton
<input type="checkbox"/> Variations on America	Ives, Charles	arr. Rhoads	Merion
<input type="checkbox"/> Overture for Winds	Jenkins, Joseph Wilcox	-----	Presser
<input type="checkbox"/> Chester Overture	Mendelssohn, Felix	ed. Boyd	Ludwig
<input type="checkbox"/> ...and the mountains rising nowhere	Schwantner, Joseph	-----	European American
<input type="checkbox"/> Festive Overture	Shostakovich, Dmitri	tr. Hunsberger	MCA
<input type="checkbox"/> Emperata Overture	Smith, Claude T.	-----	Wingert-Jones

(over)

## Multi-Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
___ Four Scottish Dances	Arnold, Malcom	arr. Paynter	Fischer
___ Prelude, Siciliano, and Rondo	Arnold, Malcom	arr. Paynter	Fischer
___ Sinfonietta	Dahl, Ingolf	-----	Broude
___ Scenes from the Louvre	Dello Joio, Norman	-----	Marks
___ Lincolnshire Posy	Grainger, Percy	ed. Fennell	Ludwig
___ Sinfonia No. 4	Hartley, Walter	-----	MCA
___ Symphony in B-flat for Concert Band	Hindemith, Paul	-----	European American
___ Suite No. 1 in E-flat	Holst, Gustav	-----	Boosey & Hawkes
___ Suite No. 2 in F	Holst, Gustav	-----	Boosey & Hawkes
___ William Byrd Suite	Jacob, Gordon	-----	Boosey & Hawkes
___ Suite Francaise, Op. 248	Milhaud, Darius	-----	Leeds
___ Carmina Burana	Orff, Carl	tr. Krance	Associated Music
___ English Folk Song Suite	Vaughn-Williams, Ralph	-----	Boosey & Hawkes

Please return the completed survey to:

David C. Monk  
 Department of Music  
 University of Nebraska at Omaha  
 Omaha, NE 68182-0245

## Appendix 10 Second Survey Results

The following is the list of compositions being considered for inclusion in this project and their response rate on the second survey.

### Marches

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
74% Commando March	Barber, Samuel	-----	Schirmer
32% March Hongroise-Rakoczy	Berlioz, Hector	arr. Gotoh	KJOS
51% L'Inglesina (The Little English Girl)	Della Cese, D.	-----	O. Pagani & Bros.
46% Americans We	Fillmore, Henry	-----	Jenson
56% Florintiner March	Fucik, Julius	ed. Fennell	Fischer
38% Washington Grays March	Grafulla, Claudio	ed. Fennell	Fischer
80% Childrens March	Grainger, Percy	rev. Erickson	Schirmer
14% Entry March of the Boyars	Halvorsen, Johan	arr. Barnes	Ludwig
72% March from Symphonic Metamorphosis	Hindemith, Paul	trans. Wilson	European American
64% Country Band March	Ives, Charles	arr. Sinclair	Presser
45% Barnum and Bailey's Favorite	King, Karl	-----	Barnhouse
50% March, Op. 99	Prokofieff, Serge	arr. Yoder	Leeds
63% Stars and Stripes Forever	Sousa, John Philip	-----	Boosey & Hawkes
45% The Sinfonians	Williams, Clifton	-----	Marks

### Single Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
48% Fantasia in G Major	Bach, J.S	arr. Boyd	Ludwig
71% Overture to Candide	Bernstein, Leonard	arr. Beeler	Schirmer
27% Overture in C	Catel, Charles Simon	ed. Goldman	Mercury
50% Blue Lake Overture	Chance, John Barnes	-----	Boosey & Hawkes
54% An Outdoor Overture	Copland, Aaron	-----	Boosey & Hawkes
45% Celebration Overture, Op. 61	Creston, Paul	-----	Templeton
74% Variations on America	Ives, Charles	arr. Rhoads	Merion
79% American Overture for Band	Jenkins, Joseph Wilcox	-----	Presser
34% Overture for Winds	Mendelssohn, Felix	ed. Boyd	Ludwig
63% Chester Overture	Schumann, William	-----	Presser
65% ...and the mountains rising nowhere	Schwantner, Joseph	-----	European American
68% Festive Overture	Shostakovich, Dmitri	tr. Hunsberger	MCA
35% Emperata Overture	Smith, Claude T.	-----	Wingert-Jones

## Multi-Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
<u>67%</u> Four Scottish Dances	Arnold, Malcom	arr. Paynter	Fischer
<u>33%</u> Prelude, Siciliano, and Rondo	Arnold, Malcom	arr. Paynter	Fischer
<u>59%</u> Sinfonietta	Dahl, Ingolf	-----	Broude
<u>61%</u> Scenes from the Louvre	Dello Joio, Norman	-----	Marks
<u>94%</u> Lincolnshire Posy	Grainger, Percy	ed. Fennell	Ludwig
<u>25%</u> Sinfonia No. 4	Hartley, Walter	-----	MCA
<u>78%</u> Symphony in B-flat for Concert Band	Hindemith, Paul	-----	European American
<u>84%</u> Suite No. 1 in E-flat	Holst, Gustav	-----	Boosey & Hawkes
<u>82%</u> Suite No. 2 in F	Holst, Gustav	-----	Boosey & Hawkes
<u>57%</u> William Byrd Suite	Jacob, Gordon	-----	Boosey & Hawkes
<u>74%</u> Suite Francaise, Op. 248	Milhaud, Darius	-----	Leeds
<u>37%</u> Carmina Burana	Orff, Carl	tr. Krance	Associated Music
<u>76%</u> English Folk Song Suite Hawkes	Vaughn-Williams, Ralph	-----	Boosey &

## Appendix 11

### Final List of Compositions to be Cited in the Anthology

The following is the list of compositions which will be included in the anthology.

#### Marches

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
80% Childrens March	Grainger, Percy	rev. Erickson	Schirmer
74% Commando March	Barber, Samuel	-----	Schirmer
72% March from Symphonic Metamorphosis	Hindemith, Paul	trans. Wilson	European American
64% Country Band March	Ives, Charles	arr. Sinclair	Presser
63% Stars and Stripes Forever	Sousa, John Philip	-----	Boosey & Hawkes
56% Florintiner March	Fucik, Julius	ed. Fennell	Fischer
51% L'Inglesina (The Little English Girl)	Della Cese, D.	-----	O. Pagani & Bros.
50% March, Op. 99	Prokofieff, Serge	arr. Yoder	Leeds

#### Single Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
80% American Overture for Band	Jenkins, Joseph Wilcox	-----	Presser
74% Variations on America	Ives, Charles	arr. Rhoads	Merion
71% Overture to Candide	Bernstein, Leonard	arr. Beeler	Schirmer
68% Festive Overture	Shostakovich, Dmitri	tr. Hunsberger	MCA
65% ...and the mountains rising nowhere	Schwantner, Joseph	-----	European American
63% Chester Overture	Schumann, William	-----	Ludwig
54% An Outdoor Overture	Copland, Aaron	-----	Boosey & Hawkes
50% Blue Lake Overture	Chance, John Barnes	-----	Boosey & Hawkes

#### Multi-Movement Works

<u>Composition</u>	<u>Composer</u>	<u>arr./ed.</u>	<u>Publisher</u>
94% Lincolnshire Posy	Grainger, Percy	ed. Fennell	Ludwig
84% Suite No. 1 in E-flat	Holst, Gustav	-----	Boosey & Hawkes
82% Suite No. 2 in F	Holst, Gustav	-----	Boosey & Hawkes
78% Symphony in B-flat for Concert Band	Hindemith, Paul	-----	European American
76% English Folk Song Suite	Vaughn-Williams, Ralph	-----	Boosey & Hawkes
74% Suite Francaise, Op. 248	Milhaud, Darius	-----	Leeds
67% Four Scottish Dances	Arnold, Malcom	arr. Paynter	Fischer
61% Scenes from the Louvre	Dello Joio, Norman	-----	Marks
59% Sinfonietta	Dahl, Ingolf	-----	Broude
57% William Byrd Suite	Jacob, Gordon	-----	Boosey & Hawkes