

Beginning Band Composition

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ABSTRACT

The purpose of this thesis is to examine common practices in beginning band composition. Research includes analyzing the tendencies of successful beginning band composers to gain greater insight into their compositional techniques and tendencies, accessing scholarly works which focus on beginning band composition, and score study of successful beginning band compositions. To gain greater insight into the compositional process and difficulties in writing for young players, four beginning band pieces were composed during various stages of the research.

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Chapter One: Introduction

As a beginning band director, I am immersed in the tradition and challenges of beginning band music. The traditional beginning band instrumentation includes flute, oboe, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, horn, trumpet, trombone, euphonium, tuba, string bass, and selected percussion instruments. This area of music education requires a special approach and specific repertoire which is musically manageable on a technical level yet exhibits an attractive and satisfying quality which appeals to the students. To this end, band directors are always seeking new repertoire which "works." My hope was to learn about the compositional process and challenges involved in creating music of this level and, in so doing, expand the relevant repertoire by composing concert band pieces for beginning band students. The technical and artistic demands placed on a composer are directly created by the limitations of beginning band students. These limitations are numerous and include issues related to instrumentation, range and tessitura, complexity of rhythms, phrase length, the overall duration of each piece, dynamics, articulation, phrasing, balance, tempo, and many other musical aspects.

At the time of this writing I was employed as an elementary school music teacher in the York Region District School Board and am currently assigned Grades 2-8 music, including Grades 5-8 instrumental music. I teach and direct students in class settings but also manage and direct various extra-curricular ensembles including two concert bands, two jazz bands, a brass quintet, and percussion ensemble. During each school year, these extracurricular ensembles prepare diligently and compete against other grade-level ensembles in various music festivals and competitions between late winter and early spring. The groups have achieved a high level of competence and regularly receive gold ratings and invitations to compete at the national

competition, Musicfest Nationals, Canada. In 2015, my extracurricular Grade 8 Symphonic Band received Gold, the highest award at the Musicfest Nationals competition. In 2014, my professional efforts were acknowledged and I was the proud recipient of the Ontario Band Association's *Excellence in Band Development Award*.

Before enrolling in the masters program at York University, I had limited experience in the field of composition. I was originally enrolled in the musicology stream at York University. However, due to the program's courses running at the same time as my school teaching schedule, with the suggestion of Michael Coghlan, the director of the Graduate Program in Music, I was able to transfer into the composition stream.

My previous training, education and employment all focused in music education. I hold a Bachelor of Music Honours in Music Education from the University of Western Ontario and a Bachelor of Education from the University of Toronto, Ontario Institute for Studies in Education. I routinely attend annually held music education based conferences including the Ontario Music Educators Association's conference, the Ontario Band Association's Conductor Symposium at York University and the Ontario Band Association's Beginning Band Symposium at Agincourt Collegiate Institute. I continue to build upon my music education practices as a full-time elementary school music teacher and band director of various extra-curricular ensembles.

As composition was a relatively new musical endeavour, I was faced with the challenge of learning basic composition techniques. I learned and experimented with composing through the Masters Seminar in Composition courses taught by Professor Coghlan and Professor Henderson and through weekly private composition lessons with Professor Thomas.

In the first few private lessons with Prof. Thomas, I presented sketches of my first beginning band piece, *First Impressions*, where he offered suggestions and feedback. Through

his guidance and successive lessons, the piece took shape. Because it was the first piece that I composed, the entire compositional process took six months. Most of the process was based on edit and revision feedback from Prof. Thomas.

The successive pieces took less time because I was able to use the tools and techniques learned from the previous private lessons. However, the majority of each lesson continued to consist of feedback and suggestions from Prof. Thomas. Each of the next three band compositions averaged four months to complete. This partly due to the challenges of writing music at this level.

While composing, I researched various band methodologies on effectively writing beginning band pieces including the *Composers on Composing for Band* volumes and the *Teaching Music Through Performance in Band* compilations. Research also included score study of successful beginning band repertoire to investigate common practices and tendencies. I analyzed works from successful beginning band composers to examine their compositional techniques when writing for young students. The composers include Brian Balmages, Rob Grice, and Roland Barrett.

The four beginning band pieces composed as part of this project take into the consideration the musical limitations of elementary school instrumental music students. As I composed each piece, I learned new techniques and strategies both from composing and from my research. The compositions will potentially help other band directors explore various elements of music through performance of these beginning band pieces. Throughout the process, I found that the greatest challenge in composing the beginning band pieces was taking into consideration all of the limitations and factors of the intended players.

Chapter Two: Writing for Beginning Band

There are a number of factors to take into consideration when writing for beginning band. The various grades of beginning band, the educational environment, and the limitations of the intended players must all be considered. The limitations of beginning bands are many and include: the range and tessitura of each instrument, complexity of rhythms, duration of the piece, key signatures, dynamics, articulations, tempo, and balance of repetition and variety.

The educational environment includes issues such as the school's access to instruments, rehearsal constraints and preparation for performances including school concerts and music festivals. The composer must take these factors into consideration in order for their compositions to be successful when performed by young students.

In concert band music, grade levels are intended to imply the years of playing experience. Pieces generally range from Grade 1/2 up to Grade 6. In theory, an ensemble with players in their second year of performing an instrument should be playing Grade 2 band repertoire. In a practical educational environment, this theory is flawed.

The grade theory does not take into consideration that students in an elementary music program receive far less instruction a week than their secondary counterparts. In my teaching experience of both the elementary and secondary panel, younger students tend to learn concepts and skills at a slower pace than older students.

In reality, Grade 2 band repertoire often refers to music performed by Grade 9 students in Ontario. Beginning band music often includes Grade 1/2, Grade 1 and Grade 1.5 repertoire. Grade 1/2 music refers to very beginning band, Grade 1 to beginning band and Grade 1.5 to

either beginning band or developing band.^{1 2} When composing for young bands, many factors need to be considered. These factors include the limitations of intended players and the educational environment which includes the possibility that many beginning bands may not have certain types of traditional band instruments. The traditional beginning band instrumentation includes flute, oboe, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, horn, trumpet, trombone, euphonium, tuba, string bass, and selected percussion instruments.

The broad meaning of beginning band refers to students who are in their first years of playing an instrument. In Ontario, due to the limited amount of instructional time young students receive, Grade 1/2 most commonly refers to elementary school students who are in their first year playing a band instrument. Grade 1 refers to students with at least one year of experience and Grade 1.5 usually only refers to advanced Grade 8 students and perhaps to Grade 9 students. The age that students first began instruction on their instrument, the quality of the music program, and music teacher determines the appropriate grade level of music.

Choosing appropriate music for a band is extremely important. Repertoire which is too easy for a group may cause the students to become disengaged as they will not be appropriately challenged. Consequently, difficult repertoire may cause students to become frustrated and disengaged because the music is too far above their ability. A successful band director must take into consideration the ability of his/her students when choosing repertoire for the year.

A variety of repertoire should be chosen. If all of the pieces that a group rehearses are similar, the students may become disengaged because all of their pieces sound the same. Compositions featuring different styles will allow the students to experience a variety of repertoire. Many music festivals require bands to perform music of contrasting styles.

1 “Belwin Concert Band Series Guidelines,” www.alfred.com/belwinconcertbandseries (January 11, 2015).

2 “FJH Music Concert Band,” www.fjhmusic.com/concertband.htm (January 11, 2015).

A band director must know his/her ensemble well when choosing repertoire. The director must take into consideration the instrumentation of the band. For example, a director should not choose a piece that features the trumpet section if there is only one trumpet player in the band or if the trumpet section is comprised of weaker players. Similarly, if the percussion section contains only two students, a piece should not be selected that requires more than two percussionists.

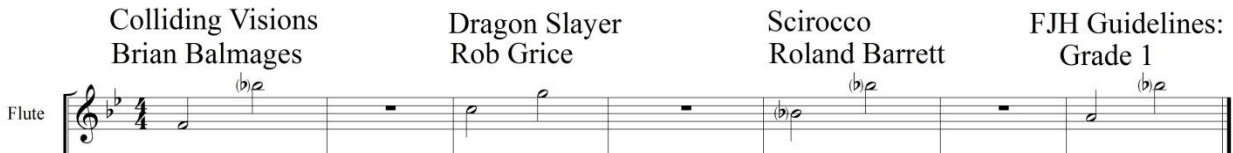
When writing for young students, the range and tessitura of each instrument must be taken into consideration. Beginning band students have a limited number of pitches that they are able to play successfully. This limited range which becomes even smaller if their ability to produce a quality sound is considered.

To further complicate composing for beginning band, each instrument has its own individual range constraints which must be considered when composing for beginning band. For example, a Grade 1 flute player's range is expected to be between A4 and B5. However, a Grade 1 alto saxophone player's range is expected to be between E4 and G5. The instrument ranges differ according to each grade level. For the purpose of my thesis, my focus was on composing music around the Grade 1 and 1.5 level. My plan was to write music at a level that I am familiar in rehearsing so that while composing, I would have the limitations of my current students in mind. I would also be able to test my pieces with my students to see if they are appropriately written for young students.

There is a discrepancy of opinion regarding ranges from the music among publishers and composers. The range guidelines provided by the FJH Music Company, (Appendix C & D), to composers who are writing Grade 1 level band music differ from those of well-established and respected composers, (Appendix E).

All of the guidelines are based on each individual instrument's transposed clef. The publisher suggests the flute should stay between A4 and Bb5. However, the composers use different ranges in their compositions.

Figure 2.1: Appendix E – Flute Ranges



The publisher suggests the horn should stay between the Bb3 and Bb4. The composers' tendencies for this instrument differ as the horn is higher by a tone, C5, and the lower ranger is higher, by a tone, C4.

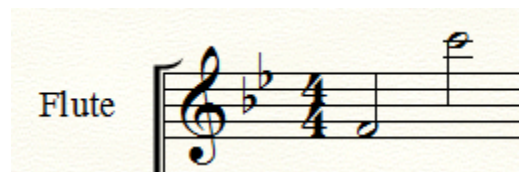
Even though publishers and composers have different views in some of the instrument ranges, in some instruments, the guidelines are the same. The publisher and composer ranges are the same for the tuba. This shows that there are no clear cut rules that make a Grade 1 level piece, only guidelines and suggestions.

The instrumentation of a beginning band is typically: flute, oboe, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, horn, trumpet, trombone, baritone/euphonium, and tuba. It is rare for beginning bands to have the resources to include a bassoon, however, it usually doubles the trombone but may have its own line in the score. It is uncommon to include string bass parts, however, if included, the string bass most often doubles the tuba. Percussion usually includes parts for snare drum combined with concert bass drum, a mallet instrument, (either orchestra bells or xylophone), timpani and auxiliary percussion which

most commonly includes combinations of tambourine, triangle, suspended cymbal, crash cymbals, and gong (Appendix A).

The FJH Music Company's guidelines for Grade 1.5 (Appendix B) music differs slightly from the Grade 1 guidelines (Appendix A). Generally, the instrument ranges slightly increase. The flute range notably increases and the clarinet 1 range greatly increases. The flute range increases lower by a third, to the first space F, and higher by a tone, to the C on the second ledger line above the staff.

Figure 2.2: Appendix B - FJH Grade 1.5



The first clarinet range expands by one tone, to G3, and higher by a sixth, to G5. The bassoon, clarinet 2, bass clarinet, alto saxophone, horn, trombone, euphonium, bassoon, and tuba ranges only increase by a tone.

Similar to the instrument range guidelines, the publisher and composer have different opinions on rhythms. Beginning band music requires rhythms which are not too difficult for the student to comprehend and perform. For Grade 1, the publisher suggests rhythms be kept to quarter notes, eighth notes, and dotted quarter notes (Appendix A). Composers have the same guidelines, except with the dotted quarter note rhythms. Composers believe that this rhythm is too complex for beginning players. The publisher's guidelines in Grade 1.5 music add that syncopation may be added (Appendix B).

Beginning band pieces should have an emphasis on unity and repetition over variety. Repetition will help young students become more comfortable and successful with their parts. Repeating rhythms throughout an instrument's parts and having many instruments play the same part simultaneously will both allow students to feel safe, because they are playing the same material as other students, and will give young students confidence, because they are able to listen to their classmates to hear if that they are playing their parts correctly. If there is too much variety, students will not have the reassurance that as young players, they consistently require.³

The duration of a beginning band composition usually does not exceed 2 minutes and 30 seconds. As beginning players, students do not have the embouchure muscle strength and endurance to play pieces that are longer.⁴ Because they are relatively new to playing music, they have also not built up the capacity to focus and concentrate on pieces that are longer in length. This time restriction is evident in the most performed beginning band pieces. For example, *Castle Gate, 1924* by Tyler S. Grant is 2 minutes and 15 seconds in duration, *The Tempest* by Robert W. Smith is 2 minutes and 20 seconds, *Alpha Squadron* by Greg Hillis is 2 minutes, *Taiko* by William Windham is 2 minutes, and 20 seconds and *Scirocco* by Roland Barrett is just 2 minutes long.

Another factor a composer of beginning band music must consider is the choice of key signature. Concert Bb and F are suitable key signatures for beginning bands.⁵ FJH and composers agree with this suggestion (Appendix A, B & E). Method books tend to start by teaching the first few scale degrees of the concert Bb scale because on the trumpet, trombone, euphonium, and tuba, the Bb fingering is in the open position. For most of the band instruments,

³ Bruce Pearson, "Chapter 4: Selecting Music for the Band:", in *Teaching Music Through Performance in Beginning Band* (Chicago: GIA Publications, Inc., 2001), 49.

⁴ *Ibid.*, 57.

⁵ Pearson, *Teaching Music Through Performance in Beginning Band*, 55.

teaching notes in concert Bb allows students to begin playing notes on the comfortable, middle-low range of their instruments. FJH and Bruce Pearson also suggest concert Eb as a possibility because it is considered to be a key easily played in tune. However, this key has limited range with young players.⁶

While beginning students strive to play dynamics from piano to fortissimo, composers must consider that young players by default play at a volume that is between mezzo-piano and mezzo-forte. While including a variety of dynamics keeps pieces interesting, composers must also keep in mind that changing dynamics multiple times in one section may be too demanding for young players to perform.

Articulations and tempos must be considered when writing beginning band music. Beginning band players are only familiar with a small range of articulations which usually only include, staccato, marcato, tenuto, and slurs. Care must be taken in ensuring that players are not overwhelmed with too many varying articulations in one passage.

Composers must keep in mind that tempo changes are difficult for beginning players to perform. Grade 1 and 1.5 pieces usually only include a few tempo changes. Young players are familiar with the following tempo changes: ritardandos, rallantandos, fermatas, and accelerandos. Metronome markings must be kept at a speed that allows young players to perform the passages accurately.

The educational environment must be considered when composing for young bands. Issues in this area include access to instrumentation, rehearsal constraints and preparation for performances including school concerts, and music festivals. Many elementary schools have smaller fleets of instruments than their high school counterparts. The fleets are not only smaller

⁶ Ibid.

in number, but also in variety. This is largely due to low funding of elementary music programs and the lack of qualified music teachers.

Many Ontario elementary schools do not own oboes, bassoons, bass clarinets, baritone saxophones, euphoniums, or tubas. The percussion section is also generally smaller and often just includes a set of orchestra bells and a standard drum kit. Some elementary schools own a xylophone, concert snare drum and concert bass drum but, only in rare cases will a school own two or more timpani. However, most schools are easily able to acquire smaller, inexpensive, percussion instruments such as a tambourine, cowbell, and triangle which a composer may wish to include in their pieces.

Elementary music students receive far less class instruction than their high school counterparts. Elementary students in the York Region District School Board receive only 80 minutes of music every five day cycle compared to their high school counterparts who receive, on average, 187.5 minutes every five day cycle. High school music programs also offer concurrent repertoire courses which run all year, either at lunches or after school, that add to classroom music instruction time. Bands that are taught at the elementary school level are primarily extracurricular and are voluntary for both the music teacher and the students. Because of these factors, elementary students have a limited amount of instructional time to rehearse band repertoire.

School concerts and music band festivals often help determine repertoire choices. Most schools have their ensembles perform at a school winter concert in December and spring concert near the end of the school year. Band music festivals most commonly occur between February and May. For example, in the Greater Toronto Area, the Ontario Band Association Band Festival

takes place in the second week of February, the York Region Music Alive Festival takes place between March and May, and nationally the Musicfest Nationals takes place in May.

Music festivals often require the ensembles to perform selections from their festival's syllabus. Music teachers require repertoire that will satisfy these performance engagements. Teachers look for music that will keep their students, and themselves, engaged for months as they rehearse the pieces. For a composer striving to have their music included on these lists, the music needs to be challenging, yet not too difficult or out of the reach of the already constrained rehearsal and performance commitments.

When composing for beginning band, composers must take into consideration the limitations of their intended players. The various grade levels, range and tessitura of each instrument, complexity of rhythms, duration of the piece, key signatures, dynamics, articulations, tempo, and balance of repetition and variety must all be kept in mind. Other considerations may also include constraints around the availability of a beginning band's instrumentation and limited rehearsal time.

Chapter Three: Analysis of Three Successful Beginning Band Compositions

Three successful beginning band compositions were analyzed in order to gain perspective and insight into the challenges of composing for beginning band. The composers tendencies were examined and compared to the publisher's suggested guidelines. The Grade 1 beginning band compositions analyzed were *Colliding Visions* by Brian Balmages, *Dragon Slayer* by Rob Grice, and *Scirocco* by Roland Barrett.

Brian Balmages is the director of instrumental publications for the FJF Music Company Inc. He has over one hundred twenty published concert band compositions, including almost fifty for the beginning band.⁷ Rob Grice has over eighty published band compositions, including over forty for the beginning band. His compositions appear on music festival syllabi throughout the world.⁸ Roland Barret's compositions are regularly performed by honor bands and music conventions. He has over two hundred works published for various ensembles including the symphonic band and marching band.⁹

A comparison of the three Grade 1 beginning band pieces, (Appendix E & F), show common compositional practices including metre, rhythm, doublings, and range. All of the pieces are in 4/4 time with *Colliding Visions* also including 3/4 time. Common practices are evident in the composers' use of rhythms. The three pieces all include whole, half, quarter, and

7 "The FJH Music Company Inc.",

<https://www.fjhmusic.com/composer/bbalmages.htm>, (October, 20, 2015).

8 "Rob Grice Composition", <http://www.robgrice.com/biography/>, (October 20, 2015).

9 "Alfred Music", <http://www.alfred.com/Company/Authors/RolandBarrett.aspx>, (October 20, 2015).

eighth rhythms. *Colliding Visions* also includes dotted half rhythms. Using simple metres and rhythms allow the students to focus on learning how to play their instruments.

The composers use doublings to allow students to feel secure because they gain confidence through playing the same part as other students. Doubling instruments also allows the possibility for covering missing instruments in a band. This may be due to an ensemble not having certain instruments. Common instruments frequently missing from beginning bands include oboe, bass clarinet, horn, baritone saxophone, trombone, baritone/euphonium, and tuba. Orchestration choices are also influenced to ensure that every instrument section plays something interesting. It is favourable to ensure that every instrument has the opportunity to play the melody. This allows each instrument group to feel that their part is important.

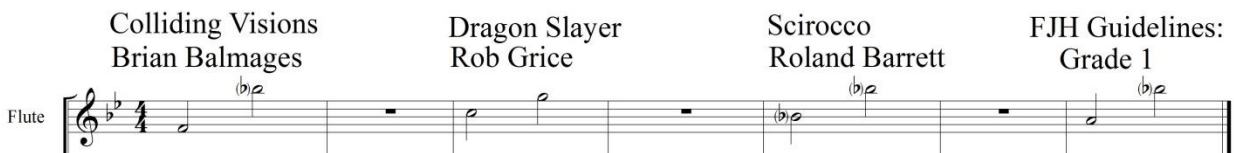
The composers use common strategies when doubling parts. Similarities include doubling the oboe, bass clarinet, tenor saxophone, baritone saxophone, horn, baritone/euphonium, and tuba parts. Common doublings include oboe at the octave with flute, tenor saxophone with alto saxophone or horn, horn with alto saxophone or tenor saxophone, and low brass with low woodwinds.

Although there are common practices, composers also take their own liberties with doubling instruments. Along with the flute, Barrett doubles the oboe with the trumpet and sometimes doubles rhythms where instruments play a different note in the chord. Barrett also frequently doubles the tenor saxophone with trombone and trumpet.

There are similarities in the percussion parts. Common percussion instruments include bells, snare drum, bass drum, suspended cymbal, tambourine, triangle, and optional timpani. Although there are common instruments included in the three pieces, each composition contains added percussion instruments which include: triangle, claves, cabasa, crash cymbal, brake drum, sleigh bells, gong, shaker, woodblock, and cowbell. All of these instruments add different tones and colours to their respective pieces. Aside from the gong, all of the added percussion instruments are low in cost and are easily accessible to any music program.

The composers limit the ranges on instruments in order to make their compositions accessible to beginning players. Among the three beginning band pieces, thoughts on instrument range greatly differ. Balmages' flute range is from F4 to a Bb5. Grice is more conservative and uses the range from a C5 to a G5. Barrett is in between these ranges as the flute plays between a Bb4 and a Bb5.

Figure 3.1: Flute Range Analysis of the Composers and Publisher



Interestingly, there seems to be no consensus on a defined range for each of the instruments at the Grade 1 level. The only exception is seen between Balmages and Barrett with the ranges of the horn and tuba.

All three composers use different instrument ranges for Grade 1 beginning band.

Publishers, such as FJH Music, give their composers guidelines for their Grade 1 beginning band pieces. Two of the composers have their compositions published by FJH Music and, after comparing the composer instrument ranges to the publisher's suggestion, it is apparent that the practices differ from the suggestions.

Analyzing successful beginning band compositions provided insight into the composers' methodologies and techniques when composing for beginning band. While many composers have common practices and strategies, some differing methodologies were revealed. Differing opinions and techniques show that there are many ways to successfully compose for beginning band.

Chapter Four: Analysis

Composition #1: *First Impressions*

First Impressions is a slower, lyrical, piece which I started composing when I first began my thesis research. The level of performers I had in mind were my Grade 8 students who were in their third year of playing their instruments. These students were comfortable performing Grade 1 and Grade 1.5 level compositions.

The composition begins as a motif based on the pitches from the school bell at Coppard Glen Public School which is played over the PA system to signify the start and the end of class. The original pitches of the school bell are ||: C G# :|| which sound as quarter note, half note. The piece's first theme uses this motif and expands on the idea.

The motif's pitches are transposed from C and G# to D and Bb in order to compose the piece in the beginning band friendly key of concert Bb. After sitting at the piano to hash out a melody centered around the motif's pitches, I began writing the harmonic structure with the lower instrument voices. In every section, the lower instrument rhythms change so that the students will not become bored or disengaged with their parts. For example, in bar 5, the lower instruments have half note rhythms, in bar 13, they have a two quarter note, quarter rest, quarter note rhythm, in bar 21, they have a quarter note, two quarter rest, quarter note rhythm, etc.

While writing the non-melodic parts, I focused on rhythms that would complement each other to give the piece a sense of moment. This motion can be seen in bar 14. The melody

contains a whole note, the middle voice contains a quarter note, half note, quarter note, the lower voice contains a half note half note and the lowest voice contains a half rest, quarter note, quarter note. When all of the layers are played together, there is a note played on each beat which creates a sense of forward motion.

As the composition of this piece was nearly complete, it was presented it to my Grade 8 band students in class and in extracurricular rehearsals. Throughout the rehearsals, range issues, rhythm issues, and parts which required support through doubling were noted. Several revisions were needed to address these issues. Two more significant revisions were essential before the composition was suitable for the beginning band students.

In the initial draft given to my students, in bar 5, the half note harmony line only consisted of trombone, euphonium and bass clarinet. In order to keep the students interested in the beginning of piece, every instrument has to have notes in the piece's first few bars. Doubling the half note line to include tenor saxophone, baritone saxophone, trumpet, horn and tuba also gave the students reassurance because many were playing similar parts.

To this end, the melody is doubled in bar 5 with the oboe, alto saxophone and bells as the melody, originally played by the just flutes, was too quiet and demanded support and help from other students playing the same parts. Originally, the clarinet 2 part did not begin until bar 9. The clarinet 1 players sought support through rhythmic reassurance which was created by adding material into the clarinet 2 part for support.

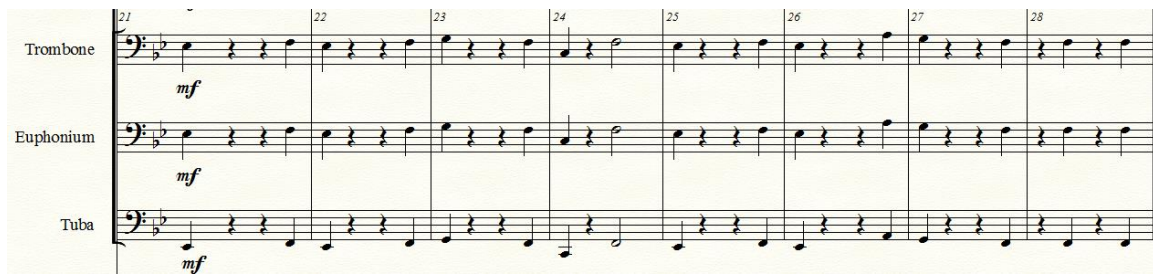
In bar 13-20, the lower instruments originally had half notes. The rhythms were changed to make the part more interesting so the players would stay mentally engaged with their parts. In bars 13-17, the baritone saxophone and tuba parts contained a different harmonic layer which was confusing for the students to play and caused the texture to become muddy. It was replaced with doubled parts of the tenor instruments. The bass clarinets, which originally had rests in this section, were added to double the lower instruments in order to build cohesion amongst the bass instruments.

In bar 21-28, rhythmic interest was essential in the baritone saxophone, euphonium and tuba parts. They were changed from half note rhythms to quarter note, quarter rest, quarter rest, quarter note. The unique trombone part that consisted of a repeated quarter note rhythm was changed to double the other low brass and low woodwind instruments because the part was too different and had no reassurance from other instruments.

Figure 4.1: *First Impressions* - Initial Draft to Students

The image shows a musical score for three instruments: Trombone, Euphonium, and Tuba, spanning measures 21 to 28. The key signature is one flat (B-flat), and the time signature is 4/4. The Trombone part (top staff) begins with a dynamic marking of *p* and features a rhythmic pattern of quarter notes, quarter rests, and quarter notes. The Euphonium part (middle staff) also begins with a dynamic marking of *p* and features a rhythmic pattern of quarter notes, quarter rests, and quarter notes. The Tuba part (bottom staff) begins with a dynamic marking of *p* and features a rhythmic pattern of quarter notes, quarter rests, and quarter notes. The score is presented on a light yellow background.

Figure 4.2: *First Impressions* - Edited Version



In bar 29-33, the clarinet 1 solo needed doubling by the alto saxophone and horn because the phrase starts off with a C and B above the break. Notes above the clarinet break are difficult for young students to perform, yet alone perform musically as a solo. The trumpets also had difficulty in these bars due to range issues. The trumpet 1 part is too difficult because the C and D are at the top of the suggested ranges. These notes were also intended to be played as piano which makes the passage even more difficult to perform. The trumpet 2 parts were too low in bar 29-31 as it originally contained A3 and a G3 pitches. These notes are far too low for young students to perform. These notes were changed to higher pitches that can be performed by beginning students.

In bar 33, the flute part required doubling by the alto saxophones to reassure the flute players and to also bring the melody line to the forefront as the young flute players were unable to create a loud sound in this register. The clarinet 2 part was doubled by the tenor saxophone for the same reason as the flute part. The baritone saxophone had a melody of eighth, eighth, dotted

half. I added the other low instruments to this part as the baritone saxophone student needed the security of other instruments performing the same part.

In bar 37, low register instrument rhythms were changed from quarter, dotted half to eighth, eighth, half, quarter to add rhythmic variety and to hold the interest of the students. In bar 45 and 46, the melody was doubled by adding the flutes and oboe to help reassure the students playing the melody (the clarinets, alto saxophones and horn). In bar 47-63, the alto saxophones doubled the melody part to help reassure and the flute and clarinet players. The alto saxophones were also used to bring a stronger sound to the mix as the clarinet and flute players were not able to play loud enough to properly support the melody in the climax of the piece.

In bar 61-65, the percussion 1 floor tom and snare part were added to not only keep the percussion players engaged through to the end of the piece, but also to help the players keep the rhythmic pulse of the piece.

Figure 4.3: *First Impressions* - Percussion Bar 61-65

The image shows a musical score for Percussion 1 and Snare Drum, measures 61-65. The Percussion 1 part is written on a single staff with a double bar line at the beginning. It features a rhythmic pattern of eighth notes, with the first three measures marked 'play on the rim' and 'x' symbols above the notes. The Snare Drum part is written on a single staff with a double bar line at the beginning. It features a rhythmic pattern of eighth notes, with the first two measures marked with a dynamic marking 'p'.

The edits for *First Impressions* came through rehearsing the piece with my students. Areas of difficulty which required edits in order for my students to successfully perform the piece included editing note ranges, rhythm issues and doubling parts with other instruments. This helped make the piece more suitable for a beginning band.

As *First Impressions* was composed during the early stages of researching beginning band composition, there are several instances where the piece is contrary to the suggestions and guidelines discovered through my research. If *First Impressions* was written after completing my research, the composition would include the researched guidelines and suggestions. Areas in the piece that are contrary to the research are the ranges of the instrument parts, rhythm issues, having each instrument have a chance to play the melody, and duration of the piece.

Many of the ranges in *First Impressions* exceed those suggested by the publisher and composer. The flute range fits into the publisher's guidelines as the lowest note is F4 and the highest note C6. However, F4 is a fifth lower than the composer's guideline. Young flute players tend to lose their tone, intonation and volume as they play lower notes. The notes below C5 could be changed to higher pitches to avoid the limitations of young flute players.

The oboe range is lower than both the guidelines. In bar 60, the oboe part contains D4 pitches which is a minor third below the publisher's guideline and a fourth below the composer's guideline. Young oboe players tend to lose their tone and intonation as they play lower notes. The D4 pitches could easily be raised to help the young players perform with a strong sound.

The clarinet range is within the publisher's guideline; however, it far exceeds the composers' tendencies. The clarinet 1 part frequently contains notes above the break of the clarinet which begins on a B4. This note is difficult for beginning clarinet students to play with ease because it requires a different type of air. The clarinet part moves above the break in bars 6, 8, 9, 22, 23, 24, 26, 27, 28, 29, 30, 43, 53, 56, 63, 64, 65, 66 and 67. Reflecting on my first clarinet students rehearsing their part, the notes above the break added a high degree of difficulty. Only a few of the clarinet players were able to perform the correct pitches and these came at the cost of sacrificing tone and rhythmic accuracy. To make the clarinet 1 part more digestible, writing notes above the break should have only been included sparingly with easily attainable rhythms surrounding the high pitches. The clarinet 2 part stays inside the FJH and the composers' practices.

There are issues that arose from combinations of musical elements which when combined, cause problems with young players. In bar 6, 8, 9 and 11, the trumpet 1 part is marked piano yet the notes are near the top of the trumpet player's range. The notes in these bars are B4 and C5 pitches. The high register notes coupled with the soft dynamic cause a challenge for the players. The parts, as written, cause the players to perform the notes with poor tone and often sacrifice rhythmic accuracy. Similarly, in bars 21-32 and 43-46, many of the trumpet 1 notes exceed B4 and even go up to the a D5 while asking the players to perform the pitches at a mezzo-piano and piano respectively. These high pitches, when combined with soft dynamics, are too demanding for young players.

In bar 46, the flute contains a C6 which according to the guidelines is a tone higher than suggested for the flute. This note comes before a breath will be taken for a new phrase. As a result, the note is played with poor intonation and tone. A C5 would have been a better choice in this situation.

In bar 56, the flute contains a dotted half note and an eighth note, D6. This note is higher than the range guidelines as it causes the young players to sacrifice tone and intonation in order to achieve the pitch. Lowering these pitches would help the flutes achieve a more desirable sound.

When writing the piece, it was taken into consideration that young players require simpler rhythms in order to be successful. The rhythms were kept simple and only included whole notes, half notes, quarter notes, eighth notes and their corresponding rests. One aspect not taken into consideration was syncopated rhythms. The main theme of *First Impressions* contains a syncopated rhythm of a quarter note tied to an eighth note followed by three eighth notes. When sketching out the theme, syncopated rhythms were not anticipated to cause difficulty for young students. This oversight increased the piece's difficulty.

Figure 4.4: *First Impressions* - Flute Bar 5 - Syncopated Rhythm



The Grade 8 students had difficulty with the main theme's rhythm as it was initially played. The flutes in bar 5 were not able to play the rhythm successfully. After spending much class time breaking down the rhythm and using various instructional strategies to teach that passage, the flute players were still not able to play the theme successfully. Edits were made to double the melody with the oboe and alto saxophones in hoping that adding more students would allow the rhythm to be played successfully. This edit was not successful. It took many rehearsals and classes in order to have the students perform the syncopated theme successfully. Even after several months of rehearsing this piece, the students were still not comfortable with the syncopated theme. Further edits to the piece would include changing the first bar of the main theme's rhythm to a non-syncopated melody of quarter note D, quarter note Bb, quarter note Bb, quarter note F which would eliminate the melody's high degree of difficulty.

The duration of the piece is nearly 3 minutes. This is 20% longer than the suggested time limit of 2 minutes and 30 seconds. This became evident every time that my students would play through the entire piece. Near the end of the piece, student embouchures become sore as they

were not able to hold notes for their full value and the brass players were beginning to mispitch a greater number of notes, especially in the higher range. Further edits to this piece would include cutting sections to make the duration fit under the suggested 2 minutes and 30 second guideline.

Some elements of the composition proved to be quite successful. The piece is in the key of Bb major. Young players are comfortable with this key signature because an entire octave fits into each of the Grade 1 individual instrument ranges. The crescendo and decrescendos occur between two beat and eight beat durations. The shortest rhythms with crescendo and decrescendos are half notes as dynamic changes on one note are easy to perform. The dynamic range is from piano to fortissimo which is within the expectations discussed of young players.

Accents are the only articulations used in this piece. Only using one type of articulation allows the piece to be easier for young students to perform. The accents are only placed on a few quarter notes with the intention that it is easy for young players to perform these articulations on notes of medium duration.

The piece's tempo starts at quarter note = 90 and stays constant throughout. The intention of a static tempo is to make the piece easy for students to perform. In the second last bar, a ritardando is placed over a whole note. This change in tempo is easy to perform because in this bar, every part contains a whole note. Every student is reassured of the tempo change because it is performed as the same, simple, rhythm.

Although many edits were performed throughout rehearsing *First Impressions* with my elementary school students, there are still many changes that may be made in order to make the

piece more accessible to young players. Possible further edits include editing range issues, avoiding combinations of musical elements which create difficult passages, avoiding syncopated rhythms, and shortening the overall length of the piece. These edits would help make the piece even more accessible to beginning band students.

Composition #2: *Ice*

The second beginning band piece composed was entitled *Ice*. It is an upbeat and energetic piece that was composed during the early stages of my thesis research. It is intended for Grade 1 to 1.5 beginning band. The piece initially started off with two themes. Both of these themes were created through improvisation on the piano. After creating the themes, they were harmonized using the piano. With the suggestion from my graduate supervisor, Professor Thomas, several successful beginning band pieces were examined to gain greater insight into their mechanics. The piece that was the focussed upon in this part of the research was *The Tempest* by Robert W. Smith.

Robert W. Smith has written many pieces for beginning band and is known for his formulaic approach to writing band music. Many of his pieces follow a predictable formula where an underlying steady pulse is consistently present, parts are always doubled, repeated rhythm patterns and ostinatos are extensively used, and layers are introduced first individually, then gradually combined with other layers over the course of a piece, and presented simultaneously in the climax. Although effective, Smith's repeated use of these techniques has caused controversy in the band world as it is widely accepted that his pieces generally 'sound the same' and offer little, if any, musical variety.

However, since Smith's pieces, individually, tend to be interesting and popular amongst many band directors and students, *Ice* was composed using his formulaic approach. *The Tempest* was analyzed in order to gain greater insight into its structure (Appendix G). Using the piece as a reference, *Ice*'s layers were arranged into a similar format which allowed the composition to take shape.

The layers include an ostinato based on a short melodic fragment, an ostinato based a single pitch, an underlying upbeat bass line, and a rhythmically driving percussion part. The technique of adding an underlying steady pulse was added to *Ice* which functions as a tool to help subdivide the beat and give the students a greater sense of rhythm and pulse. Continuous subdivision facilitates an overall greater rhythmic accuracy.¹⁰

In bars 9, 10, 11, 13, 14 and 15 of *The Tempest*, there is an underlying layer of one accented concert G quarter note at the beginning of each bar. A similar underlying rhythm is used in bars 10, 11, 12, 14, 15 and 16 of *Ice*. Instead of writing one quarter note per bar, *Ice* uses one quarter note in the first bar and quarter note, quarter rest, quarter note, quarter rest in the second bar to give the line more direction. The one pitch idea was altered to include many pitches which creates different chords in each bar. This can be seen in the flute parts.

Figure 4.5: *The Tempest*- Flute Bar 9 & 10



¹⁰ Pearson, *Teaching Music Through Performance*, 49.

Figure 4.6: *Ice* - Flute Bar 10 & 11



In bar 18 of *The Tempest*, a two bar ostinato begins on different pitches in the flute and mallet percussion 1 parts. Another ostinato also starts in the clarinet and mallet percussion 2 parts which is played exclusively on a concert G. In bar 19 of *Ice*, the idea of the ostinato in the flute part is maintained but with different pitches. Instead of the one pitch ostinato in the clarinet and mallet percussion 2 parts, the ostinato is passed between the clarinet 1 and 2 and instead of only using one pitch, varying pitches are included. This idea was changed because young students performing the same part over many bars will become bored and will become in the repeated music.

Throughout the beginning of *The Tempest*, different musical ideas are presented and as the piece continues, newer layers are added. At bar 45 of *The Tempest*, all five layers are played at the same time which creates a feeling of complexity and adds interest to the otherwise simple layers. The melody is doubled in the flute, oboe, alto saxophone, and horn parts. In bar 46 of *Ice*, similar doublings are used but instead an altered melody is written in the oboe, alto saxophone, trumpet, horn, and bells parts.

In the second layer, there are repeated bars of quarter note, quarter rest, quarter rest, two eighth notes on concert G. Smith wrote this into the bass clarinet, tenor saxophone, baritone saxophone, trombone, euphonium, bassoon, and tuba parts. In *Ice*, instead of writing a second layer with only one pitch, a layer with differing pitches was created to help give the piece a

chord structure. This was written into the bassoon, clarinet 2, tenor saxophone, baritone saxophone, trombone, euphonium, tuba, and string bass parts.

The third and fourth layers occur as two different ostinatos played at the same time. The first ostinato is in the trumpet and mallet percussion 1 parts. It consists of a two bar repeated pattern. The second ostinato is in the clarinet and mallet percussion 2 parts. This consists of a one bar, one pitch pattern. In the bar 46 section of *Ice*, the idea of two ostinatos is used. The two bar repeated ostinato is evident in the flute and bells part changing the rhythm from eighth note, eighth note, quarter note, eighth note, eighth note, quarter note to eighth note, eighth note, quarter note, quarter note, quarter note. Instead of writing the second ostinato using only one pitch, the pattern is altered to include multiple pitches. This was necessary as students would become bored and lost if they played a repeated rhythm on one note for entire sections.

The fifth layer occurs in the percussion section. Smith wrote repeating eighth notes in the snare and tambourine parts. This idea was integrated using repeated eighth notes but altered by passing the rhythm between the percussion 1 and percussion 2 parts every four bars in order to avoid students becoming bored and lost in their music. On their own, each of the layers are simple and not very interesting. However, when slowly combined over the piece, the layers add interest and complexity to the composition. Because the layers are repeated throughout the piece, the students become comfortable and are reassured when they return.

Modeling *Ice* after *The Tempest* allowed exploration, through composing, beginning band compositional techniques commonly used by Robert W. Smith. It gave further insight into common doublings for young students, frequently used repeating rhythm patterns and ostinatos and gradually combining simple layers of music over the course of a piece. Through using *The*

Tempest as a model, insight was gained into Robert W. Smith's composition techniques for beginning band.

As *Ice* was written during the early stages of my thesis research, there are instances where the piece is contrary to the suggestions and guidelines discovered. As with *First Impressions*, *Ice* contains many areas which contradict the guidelines and suggestions which were researched after the completion of the composition. This includes range issues, rhythm issues, and the duration of the piece is too long.

There are ranges issues in *Ice* which exceed the guidelines suggested by the publisher and composers. For example, bars 58, 65 and 79, the part flute contains notes which are higher than the publisher's Grade 1.5 and composer's suggested highest pitch, C6. In these bars, the flute part contains notes which are a tone higher than the suggested, D6. Similar range issues also exist in the alto saxophone 1 part.

When writing *Ice*, it was taken into consideration that that young players require simpler rhythms in order to be successful. The rhythms were kept as whole notes, half notes, quarter notes, eighth notes, their corresponding rests and dotted quarter notes. Similarly to *First Impressions*, it was not taken into consideration the difficulty that syncopated rhythms would provide for young students. The main theme of *Ice*, which first appears in bar 10, contains syncopated rhythms of a dotted quarter note and an eighth note tied to a quarter note. The underlying bass rhythm, which also first appears in bar 10, also contains the syncopated rhythm of an eighth note tied to a quarter note. Similar to *First Impressions*, as *Ice's* melody was sketched; syncopated rhythms were presented and at the time did not seem that they would present themselves as challenges to young performers. This oversight increased the piece's difficulty.

Figure 4.7: *Ice* - Clarinet Bar 10 - Syncopated Rhythm



Ice is in the key of F major because it allows the melody to fit comfortably in many of the instrument ranges. The dynamic indications are spread out and are usually placed at the beginning of a section. The crescendo and decrescendos occur between two beat and four beat durations which appropriately allow students to gradually change dynamics over an amount of time that is not too long. The dynamics range from piano to fortissimo which are within the capabilities expected of young players.

This piece consists of many articulations which include accents, staccatos, ties and slurs. Similar to *First Impressions*, the ties make the eighth note/quarter note rhythms into syncopated passages. These make the piece much more difficult than anticipated. The articulations are used as a teaching tool, where students perform a variety of articulations to shape the character of the piece.

Ice begins at quarter note =80. This slower introduction then suddenly speeds up to quarter note =120 which lasts for the duration of the piece. The relatively static tempo allows young students to focus on other aspects of the piece.

Most instrument parts are doubled with at least one other instrument part. This gives young players reassurance as other players share their pitches and rhythms. There are a few places where parts are not doubled. This mostly occurs when an instrument contains one of the ostinatos and where clarinet 1 contains eight repeated eighth notes. In order to reassure the young

players, the ostinato parts should be doubled with another instrument group. A possible effective edit would be to double the two ostinatos in the bells and xylophone. For example, this edit could take place starting in the bar 19 section which would double the flute and clarinet 1 ostinatos. The unpitched percussion parts are not doubled.

Using the example of analyzed compositions, the low register instruments have a chance to play the melody. Although only for a few measures, every low register instrument has a chance to play the melody in bar 64-69. This idea was researched near the end of composing process where there was enough time to change the instrumentation in this section in order to accommodate the lower register instruments playing the melody. The lower register instruments playing interesting material will keep them excited and enthusiastic about practicing and performing the piece.

Taking into consideration the techniques and tendencies researched, many edits can be applied to this composition for it to be more accessible to young players. Future edits may include correcting range issues and avoiding syncopated rhythms. These alternations would help make the piece more accessible to beginning band students and create an alignment with existing educational music grading systems.

In concert band music, the grade level of a piece refers to the number of years of playing experience. In theory, students in their third year of playing an instrument should perform Grade 3 level repertoire. Generally in Ontario, this rule does not hold true. There are many factors, outside the number of years of playing experience, which determine the grade level of music appropriate for an ensemble. Factors include the age and grade a student begins their band instruction and the quality of the music instruction the students have received. Additionally,

there are discrepancies in the music community pertaining to the suggested limitations within each grade level.

In the York Region District School Board there are varying levels of music programs in the elementary panel. Instruction on a band instrument may begin as early as Grade 4 or as late as Grade 8. Because bands in the elementary panel are extracurricular, some teachers direct one while others may direct many extracurricular bands. Additionally, some elementary schools do not have band music programs due to various factors which may include that there is not a teacher interested in directing an extracurricular band or that there is no teacher qualified to teach band music.

The quality of music instruction also varies from school to school. Some of the music teachers may be qualified to teach band music, are highly motivated, and regularly seek out professional learning opportunities to help them improve their band music programs. Other teachers may be qualified to teach band music but may not be as motivated and are content running a middle-of-the-road band program. Finally, some teachers might not be qualified to teach band music at all as they were ‘placed’ to teach music when no qualified teachers were available.

High schools often are fed by elementary schools with varying qualities of music instruction. Some of the feeder schools may have a tradition of band excellence where the students receive three years of exceptional instruction on band instruments combined with a plethora of extracurricular band opportunities. Others may offer band music programs but only offer mediocre levels of instruction and finally, some elementary schools may not run a band music program at all.

In Grade 9, high school band music programs must balance students who may be in their fourth year of band music instruction with students in the same class that have just begun to play a band instrument. Presenting such a class with Grade 4 level repertoire would be unrealistic as the students just learning to play a band instrument would not be successful. Consequently, presenting the class with Grade 1 level band repertoire for the entire year will likely cause the more experienced students to become bored and disengaged.

At the school where I teach, Coppard Glen Public School, students begin instruction on band instruments in Grade 6 and continue through Grade 7 and 8. I offer extracurricular band opportunities starting with Grade 7 Symphonic Band, Grade 7 Jazz Band, and weekly sectional practices. Each of these extracurricular opportunities run after school for ninety minutes once a week. The extracurricular opportunities continue for the Grade 8 students where they have the opportunity to join the Grade 8 Symphonic Band, Grade 8 Jazz Band, Brass Quintet, Percussion Ensemble and weekly sectionals. These opportunities occur during lunches and after school for an average of thirty minutes every week. All of these extracurricular ensembles perform in various music festival where they regularly receive the highest awards.

All of these extracurricular band opportunities allow my students to develop so that when they are in Grade 8, they perform at a relatively high level compared to other students the same age in Ontario. Although it is their third year of performing on a band instrument, they are still challenged by Grade 1 level band repertoire. On many occasions, the students have been pushed to perform Grade 2 level music but they are not able to perform these pieces convincingly. There might be a core of students that are able to achieve this level, but overall, they are not able to successfully perform Grade 2 level repertoire together. Even though it is their third year of

performing on band instruments, it would be a disaster for them to attempt Grade 3 level repertoire.

As the Grade 8 year comes to a conclusion, the students are able to learn Grade 1 repertoire at a much quicker pace than earlier in the year. Continuing to teach the same Grade 8 students into Grade 9 would be their fourth year of band music instruction under my direction. These students would be able to start Grade 9 by performing Grade 2 repertoire. However, because many Grade 9 band music programs receive students with a variety of experiences and levels, many start their students with Grade 1 repertoire which would be at a similar grade level as *Ice*.

Composition #3: *Folk Song*

The third beginning band piece composed for this thesis was entitled *Folk Song*. This is a light cheerful piece which was composed during the middle stages of research. This piece is intended for Grade 1 to 1.5 beginning band. The piece initially began with two themes. As the title of the piece indicates, both of these themes have melodies characteristic of folk songs.

The process in composing this piece was easier because of the prior knowledge and experience gained from writing the other two beginning band pieces. However, much feedback and suggestions were still relied upon from my graduate supervisor throughout the process. The weekly meetings continued to be filled with guidance and direction which were essential in the development of this piece. Suggestions from the weekly meetings included guidance in doubling parts, creating rhythmically interesting harmonic parts, and adding general interest through writing in passing and neighbour tones.

Folk Song was written during the middle stages of my thesis research. Thus there are musical elements in the piece which do not align to the final research. Areas include the ranges of the instrument parts, rhythm issues, and duration of the piece.

There are ranges issues in *Folk Song* which exceed the guidelines suggested by the publisher and composers. For example, in the trumpet 1 part, there are seventeen bars that contain D5s which is the highest note suggested by the publisher. The number of notes in the extreme high range for beginning trumpet players will cause the students to either play them with a poor tone or mispitch them altogether. Less frequent excursions into the extreme high range will allow the young students to perform with better tone and musicality. There are also range issues in the oboe, alto saxophone 1, tenor saxophone, trumpet 1, trombone, and euphonium parts.

Figure 4.8: *Folk Song* - Bar 55 - Trumpet 1 Part



When writing *Folk Song*, it was taken into consideration that young players require simpler rhythms in order to be successful. The rhythms were kept to whole notes, half notes, quarter notes, eighth notes, their corresponding rests and dotted quarter notes. Similarly with *First Impressions* and *Ice*, the difficulty of syncopated rhythms was not initially taken into consideration. The main theme of *Folk Song*, first appearing in the pick up to bar 5, contains syncopated rhythms of eighth notes tied to a half notes. Similar to *First Impressions* and *Ice*, as *Folk Song's* melody was being sketched and used as the basis for the composition, it did not

appear that syncopated rhythms would cause difficulty for young students. This oversight increased the piece's difficulty.

Ice is in the key of F major because it allows the melody to fit comfortably into many of the instrument ranges. The piece's tempo starts at quarter note = 120 and stays constant throughout. This was intended so that young students would not have to worry about the tempo and instead be able to focus working on other aspects of the piece. In the third last bar, a ritard is written so that the piece gradually slows down over the last three measures.

Throughout the piece at the beginning of sections, character styles are written in order to help the group perform the intended feeling. These styles were written in English so that young players would be able to identify with the intended characteristics. For example "With energy" appears in bar 1, "Sweetly" in bar 37 and "Majestically" in bar 53.

Every instrument is doubled with at least one other instrument part throughout the piece. This gives young players reassurance as other players play what they are playing. The only parts that are not doubled are the snare drum, suspended cymbal and bass drum.

Again, using successful compositions as a model, the low register instruments have a chance to play the melody. At bar 85, every low woodwind and low brass instrument plays the melody. I researched this idea near the end of composing this piece and chose to change the instrumentation in this section in order to accommodate the lower register instruments playing the melody. Having the lower register instruments play interesting material will keep them engaged, excited, and enthusiastic about practicing and performing the composition.

After comparing *Folk Song* to my thesis research, there are many changes that can be made in order to make the piece more accessible to young players. Possible edits include altering

range issues, and avoiding syncopated rhythms. These edits would help make the piece more accessible to beginning band students.

Beginning band compositions require a doubling of every instrument part as elementary schools in Ontario often do not have a full complement of concert band instruments. Many factors are responsible for this dilemma, but most commonly include a lack of proper funding and unqualified beginning band music teachers. Instruments that an elementary school may not have include oboes, bassoons, bass clarinets, baritone saxophones, horns, euphoniums, and tubas.

Factors that influence a school's instrumentation include the cost of certain instruments and the experience of the school's music teacher. Composers must take into consideration that beginning bands might not have access to certain instruments. The 'rarer' elementary school instruments cost more than the average band instrument. Rarer instruments include bass clarinet, baritone saxophone, horn, euphonium, and tuba. For example, a baritone saxophone would cost the same amount as five clarinets.

Elementary schools generally have budgets which are a lot smaller than their secondary counterparts. The budget usually only includes room to purchase a few new music pieces, repair the existing school instruments, and purchase one or two of the relatively inexpensive instruments, such as a flute, clarinet, trumpet, or trombone. Larger purchases, such as one of the 'rarer' instruments listed above, would generally require a major fundraising effort.

Similarly, elementary schools in Ontario do not have access to a wide variety of percussion instruments. It is rare for elementary schools to have two timpani, a concert snare drum, a concert bass drum and a xylophone. These percussion instruments are expensive and thus are not part of many elementary school music programs. Most elementary schools only have drum kit and a set of orchestra bells. In these situations, the suspended cymbal and crash cymbal

parts are most commonly played on the drum kit's ride cymbal. The bass drum part is played with the kick pedal on the drum kit's bass drum and the snare parts are played on the drum kit's metal frame snare drum.

Smaller percussion instruments are easier for elementary schools to acquire as they cost substantially less. Many schools are able to easily acquire a tambourine, cowbell, and triangle. Composers writing for beginning band can confidently add these instruments to incorporate different flavours into their compositions.

A further challenge surrounding instrumentation is that students generally want to choose certain instruments, such as the flute and clarinet because they are small and easy to carry or the trumpet and saxophone because 'they are cool.' Music teachers who do not have a quality background in band music might be persuaded by their students to assign to their students only the 'popular instruments.'

Teachers unaware of the importance of full concert band instrumentation would see no reason why assigning only 'the popular instruments' would affect their ensemble's sound. Leaving out the important low brass and low woodwind instruments would leave their group with a top heavy sound. Instead of achieving the pyramid of sound with the greatest emphasis on the lower instruments, these music teachers would have inadvertently created an inverted pyramid of sound which cause their band to sound hollow and unbalanced. Furthermore, leaving out traditional band instruments subtracts important tone colours and timbers that help make bands sound full and lush.

The lack of proper funding and the number of unqualified teachers teaching beginning band music in Ontario add further obstacles to composing for young students. Composers must keep in mind that most beginning bands in Ontario do not have access to the 'rarer' band

instruments. Furthermore, composers must keep in mind that many beginning bands do not have access to the traditional concert percussion instruments such as a concert snare and concert bass drum.

Composition #4: Theme and Variation on a Hymn

The fourth beginning band piece that I composed was entitled *Theme and Variations on a Hymn*. This piece is based on the hymn, *Old Hundredth*, attributed to Louis Bourgeois, 1510-1561, from the Genevan Psalter, 1551.¹¹ The idea came from William Schuman's *Chester Overture for Band* which is based on *William Billing's Hymn and Marching Song of the American Revolution*. As the Schuman piece is written for a Grade 5 band, my hope was to compose a piece in a similar style for a beginning band, Grade 1-1.5. *Theme and Variations* begins with the traditional reflective hymn orchestrated throughout the woodwind and brass sections with the suspended cymbal adding colour. After the theme is presented, variations of the theme are introduced.

In bar 11, the first variation is introduced as the time signature changes from 4/4 to 3/4. The theme is accelerated from quarter notes to eighth notes. The melody is split into call and response. The flute and clarinet parts call and the alto saxophone and trumpet 1 parts respond.

In bar 19, the second variation is introduced as an elongation of the theme as the call and response continues. The elongated theme is presented as a quarter note, half note repeated rhythm in the trumpet and horn parts. In bar 31, a variation of the first variation is introduced as an echoed version of the eighth note call and response theme. A variation of the first variation is

¹¹ Tom Fettke, senior ed., "815 Doxology," in *The Celebration Hymnal: Songs and Hymns for Worship* (United States of America: Word/Integrity, 1997), 815.

introduced as the eighth note and elongated theme continue. This variation is written in the clarinet 2, tenor saxophone, trumpet 1 and bells parts.

In bar 48, the fourth variation is introduced as the piece is moved into the relative minor, the key of d. The theme is elongated to half notes in the first phrase. The variation's subsequent phrases contain quarter note fragments of the relative minor's theme. The coda begins in bar 64 as the first, second and third variations are restated. The piece ends with an elongated rhythm of the original theme's last phrase.

Because *Theme and Variations* was written during the final stages of my thesis research, there are only a few instances where the piece is contrary to the suggestions and guidelines discovered through my research. Still, one area in the composition that is contrary to the research is the duration of the piece.

When writing beginning band compositions, the inexperience of the players, the possibility of limited instrumentation, and the training and effectiveness of the teacher bring forth many ideas to be considered. Compromises that must be considered include the need to double parts, the choice of key, and avoiding use of overly detailed articulations. Many band music teachers pick repertoire based on their group's instrumentation. For example, if a group does not have a euphonium, a piece with an independent euphonium part will likely not be chosen. Composers writing for beginning band must be aware of the instruments that many beginning bands do not have. One strategy is to double the rarer instruments with the common instruments. For example, a low brass/low woodwind part can be written in the bass clarinet, baritone saxophone, trombone, euphonium, and tuba parts. This ensures that even a beginning band with limited instrument would be able to perform the piece without missing any layers.

In *Theme and Variations of a Hymn*, the instrument parts are heavily doubled with at least one other instrument part throughout the piece. This gives young players reassurance as other instruments play the same part. For example, in bar 11, the flute and clarinet 1 parts double each other as they play the variation's call. The alto saxophones and trumpet 1 part double each other as they play the variation's response. The bass clarinet, baritone saxophone, tuba and string bass double each other as they play the rhythmic harmony. The only parts that are not doubled are the snare drum, suspended cymbal and floor tom. However, the snare drum and floor tom play repeated call and response rhythms in the bar 31 and bar 64 sections.

Figure 4.9: *Theme and Variations on a Hymn* - Bar 10 - Doubled Flute and Clarinet

The musical score for Figure 4.9 shows the first four staves of a musical arrangement for Bar 10. The time signature is 3/4 and the key signature is one flat (F major). The staves are labeled as follows: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), and B. Cl. 1 (Bass Clarinet 1). The Flute and Bass Clarinet 1 parts are doubled, playing a melodic line. The Oboe and Bassoon parts are silent, indicated by rests. The score includes bar numbers 11 through 17, with a first ending bracket over bars 16 and 17.

Another option is for composers to write in compromises. They could write the parts for the intended instruments; however, if the part is written for a rarer instrument, cues can be included in the more ‘common instrument’ parts. For example, horn cues can be written into the alto saxophone part. This would ensure that a group without horns could still play the piece. The alto saxophones would play the horn cues; not omitting any important aspect of the piece.

Theme and Variations on a Hymn is in the key of F major and the relative minor, d, because it allows the melody to fit comfortably in many of the instrument ranges. These key

signatures pair well together because they do not require accidentals. Young players tend to either not notice or ignore accidentals when performing on their instruments. For example, if a flat accidental was written before an E, young students tend to ignore the flat sign and would play the note as an E, not Eb. Because young students are developing their ears, they typically do not hear if they are playing an incorrect note, even if it is a semitone off from other students in their instrument section.

Theme and Variations on a Hymn consists of two main musical symbols; staccato and ties. The staccato articulations first begin in bar 11 at the introduction of the first variation. The variation also contains tied dotted half notes. The slur symbols appear in the end of the piece as they combine half notes to quarter notes and dotted half notes together. Spacing out articulations in certain sections allows the students to become comfortable performing them as they are not in ‘random’ measures. When similar articulations are in one section, the students only need to focus on performing one type of articulation at a time.

The fast paced staccato rhythms that are written offset from each other might cause difficulties. For example, the echoed call and response in the bar 31 section might cause young players difficulty because the parts are the same, but are displaced by one bar. This might cause confusion and in some instances, the echoed parts might be played accidentally with the call and vice versa. However, having each part doubled gives the students reassurance.

Theme and Variations shows the results of my thesis research. Being aware of compromises such as the need to double parts, choosing friendly keys, and spacing out articulations helped align the piece with the abilities of young players. However, after individually reviewing each instrument part, it is evident that each part contains very few (too few!) rests. A revision of the piece could include adding sections of silence to each instrument

part. These would allow the young students time through playing the piece to rest their developing embouchures. Generally, this piece conforms to the researched guidelines and tendencies.

Although many edits and revisions were made to each beginning band composition during the compositional process, many edits are still required if the pieces are to be published or frequently performed. A greater amount of edits are essential for the earlier pieces because they were composed at the beginning stages of the thesis research. The later pieces needed less edits because the thesis research was taken into consideration during the compositional process. This information includes the suggestions and tendencies from the publisher and composers.

Possible edits for the compositions include editing range issues, avoiding combinations of musical elements which create difficult passages, avoiding syncopated rhythms, slightly shortening the duration of the pieces, and adding sections of rest throughout each of the instrument parts. These edits would help make the pieces more accessible to beginning band students.

Chapter Five: Conclusion

The York University Wind Symphony recorded the four beginning band compositions, *First Impressions*, *Ice*, *Folk Song*, and *Theme and Variations on a Hymn* during one of their rehearsals. Listening to the pieces being performed by a real concert band, instead of midi instruments through music notation software, gave me still greater insights and provided a different perspective of my pieces.

One of the first things noted in *First Impressions* was that some of the snare drum dynamics are notated too loud. As it is written, the snare drum overpowers the rest of the band. This is first heard in bar 2 where the snare is written as mezzo-forte. In the same bar, the bells are written at mezzo-piano and the timpani and suspended cymbal are written as a crescendoing pianissimo. The mezzo-forte dynamic in the snare drum part is too jarring for the relatively soft and graceful mood that the other percussion instruments set up in the beginning of the piece. Near the end of the piece in bar 63 and 65, the snare drum part contains a quarter note on beat four. After hearing it performed by the York University Wind Symphony, changing the rhythm from a quarter note to two eighth notes would help contribute to the feeling of forward motion.

Figure 5.1: *First Impressions* - Bar 1 - 4 - Percussion Parts

The image displays a musical score for the percussion section of the piece "First Impressions" for bars 1 through 4. The score is written in 2/4 time and includes the following parts:

- Timpani:** Bass clef, 2/4 time. Bar 1: quarter note G2, quarter note G2. Bar 2: quarter rest, quarter note G2. Bar 3: quarter note G2, quarter note G2. Bar 4: quarter note G2, quarter note G2. Dynamics: *pp* (bars 1-2), *pp* to *f* (bar 3), *f* (bar 4).
- Cymbals (Sus. Cymbal):** Treble clef, 2/4 time. Bar 1: quarter note G4, quarter note G4. Bar 2: quarter rest, quarter note G4. Bar 3: quarter note G4, quarter note G4. Bar 4: quarter note G4, quarter note G4. Dynamics: *f* (bars 1-2), *pp* to *f* (bar 3), *f* (bar 4).
- Bells:** Treble clef, 2/4 time. Bar 1: quarter note G4, quarter note G4. Bar 2: quarter note G4, quarter note G4. Bar 3: quarter note G4, quarter note G4. Bar 4: quarter note G4, quarter note G4. Dynamics: *pp* (bars 1-2), *pp* to *f* (bar 3), *f* (bar 4).
- Percussion 1 (Floor Tom):** Treble clef, 2/4 time. Bar 1: quarter rest, quarter rest. Bar 2: quarter rest, quarter rest. Bar 3: quarter rest, quarter rest. Bar 4: quarter rest, quarter rest.
- PERCUSSION 2 (Snare Drum):** Treble clef, 2/4 time. Bar 1: quarter rest, quarter rest. Bar 2: quarter rest, quarter rest. Bar 3: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Bar 4: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Dynamics: *mf* (bars 3-4).
- PERCUSSION 3 (Bass Drum):** Treble clef, 2/4 time. Bar 1: quarter note G2, quarter note G2. Bar 2: quarter rest, quarter rest. Bar 3: quarter rest, quarter rest. Bar 4: quarter rest, quarter rest.

While listening to the recording of the York University Wind Symphony, combinations of musical elements were noted that would create difficulties for young players. The trumpet 1 part in bar 65 contains two half note C5s. This note is the highest pitch recommended by the publisher and composer. The bar's dynamic is notated as piano which is an unrealistic expectation for a beginning trumpet player to play a soft dynamic at the top of their range in a soft section with good tone.

Although the main theme consists of a syncopated rhythm which was not difficult for university music students to perform, beginning band students would find this rhythm overly challenging. Editing this rhythm would allow young students be more successful when rehearsing and performing. The duration of the piece is around 3 minutes and 30 seconds. Although this did not cause difficulty for the university students, it would cause many problems with beginning band students.

Young students have not developed embouchures which allow them to play music for a sustained amount of time. Although it would seem that the piece only extending one minute past the general duration of a beginning band composition would not cause a great deal of difficulty; this is not the case. Around the 2 minute and 30 second mark of the composition, the beginning band's tone quality, ability to focus, and ability to accurately pitch the notes would be negatively affected.

Ice was the second piece that the Wind Symphony recorded. To my surprise, it was my favourite piece of my four compositions. *Ice* was written in the formulaic style of Robert W. Smith. This includes an underlying pulse, doubled parts, repeated rhythm patterns and ostinatos and layers which are introduced individually and as the piece evolves, are combined with other layers until all of the layers are combined at the piece's climax. The focus of repeated themes, rhythm patterns, and ostinatos allow the piece to be accessible to young students.

During the compositional process of writing *Ice*, one would expect the composition to sound repetitive and boring due to the extensive repeated patterns and ostinatos, for example in bar 19-36, the two ostinato patterns. After composing the piece, it felt like the ostinatos were too repetitive. However, after hearing the Wind Symphony perform the piece, the ostinatos did not sound as repetitive due to the other layers being introduced which took attention away from the repeated sections.

Figure 5.2: *Ice* - Bar 19 - 22 - Two Ostinatos

The image displays a musical score for four staves. The top staff contains four measures, numbered 19 through 22. Each measure features a melodic line with eighth notes, some of which are beamed together. Above the notes are accents (>) and dynamic markings (mf). The second and third staves are empty, with a horizontal line drawn across each. The bottom staff contains four measures of a rhythmic ostinato, consisting of eighth notes and quarter notes, with accents (>) and a dynamic marking (mf) at the beginning.

Hearing the group perform *Ice* showed the value of Smith's method of formulaic composition. The repeated themes, rhythms, and ostinatos did not sound as repetitive as was expected when composing the piece. Interestingly, as *Ice* was being performed, many of the students performing realized it sounded like a Robert W. Smith composition. Some of the students even knew the title of the piece that it was specifically based upon. Although Smith's compositions, and pieces composed in a similar style, can be easily identified, they are well known because his pieces are popular due to their accessibility and energetic nature, derived from his formulaic approach to composing.

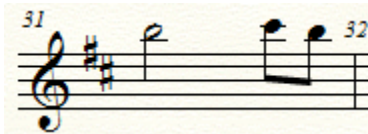
Although the university students did not have difficulty with the syncopated rhythms, for example bar 10's dotted quarter, eighth, eighth tied to a quarter note, these would cause difficulty for Grade 1 band level students. As discussed earlier, the intention of the grade level representing the number of years a student has played their instrument is not accurate in Ontario.

Ice is a Grade 1 level band piece and would be appropriate for Grade 8 and even Grade 9 students in the first months of the school year. This includes students who have been playing a band instrument for a number of years. The age that a student begins their instruction on a band

instrument and the quality of music instruction are variables that factor into determining an ensemble's grade level.

Folk Song was the third piece that the Wind Symphony recorded. One of the first things that I noticed when listening to this piece being performed was that many notes in the alto saxophone 1 part contains notes which are too high in the instrument's range. For example in bar 31, there are two B5 pitches and a C#6 pitch. These notes are beyond the Grade 1 range guidelines outlined by the publisher and composer which both list the G5 as the highest suggest note. The C#6 is also an extremely out of tune note on the saxophone; even for experienced university players.

Figure 5.3: *Folk Song*- Bar 31 - Alto Saxophone 1 Part



Unlike many beginning band programs, the York University Wind Symphony contains full concert band instrumentation, including the rarer instruments such as oboe, bassoon, and string bass. In *Folk Song*, all of the woodwind and brass parts are doubled by multiple instruments. The purpose of this is to make the piece accessible to beginning bands, which in Ontario commonly do not have the 'rarer' band instruments. Thoroughly doubling all instruments allows the composition to still 'work' even though an ensemble might be missing multiple instruments, which most commonly include bass clarinet, baritone saxophone, horn, euphonium, and tuba. A drawback of this method is that if a band has full instrumentation, the

over doubling of parts causes the composition to sound heavy and thick as heard through the Wind Symphony's performance.

Theme and Variations on a Hymn was the fourth piece recorded by the Wind Symphony. The crash cymbal in the statement of the hymn, bars 1-8, initially jumped out to me. The crash cymbal is too harsh for the otherwise delicate statement of the hymn. The part changed to a suspended cymbal would better fit the character of the section. The suspended cymbal part would also need a rolled quarter note on beat two of bar 2, 4, 6, and 7 which would help lead up to the crash note on beat three. The rolled quarter note would need to be played piano and crescendo to a mezzo-piano on the beat three. These edits would create a less jarring and more traditional hymn-like opening statement.

Figure 5.4: *Theme and Variations on a Hymn* - Crash Cymbals Bars 1-10



Composers must take into consideration the difficulties when composing for young students. Compromises include the importance of doubling parts. *Theme and Variations on a Hymn* contains a considerable amount of doubling. This allows the piece to be accessible to beginning bands, who in Ontario, most commonly do not have access to a full complement of concert band instruments.

Composing for beginning band is difficult because there are a number of factors that must be considered. The composer must take into consideration all of the limitations and factors of the intended players. Limitations include instrument range, rhythm complexity, key signatures,

tempo, articulations, duration of the piece, combinations of musical elements, each instrument having a chance to play the melody, anticipating that a group will not contain the ‘rarer’ instruments, doubling every part, and ensuring repetition into the piece. After considering these limitations, the composer must still be able to write pieces that are interesting for the intended students and teachers as the pieces will be rehearsed for months in order to prepare for performances at school concerts and music festivals.

Although some composers are content with writing formulaic pieces, others consistently strive to compose fresh pieces. From my experience teaching beginning band students, the most popular pieces have been the compositions that are unique and different in some way. Pieces include *Kilauea* by Brian Balmages and *Taiko!* by William Windham.

Kilauea is a programmatic work that is inspired by the Hawaiian volcano. This is an exciting piece which includes sections where students create a brief aleatoric section by playing a rhythm on any note, play random notes and rhythms, and that contain different colours from different instrument groups. *Taiko!* is based upon the unique sound of the Japanese drum ensemble of that name. It features complex percussion parts and calls for six players who need to perform at a relatively very high level.

As I continue to write for beginning band, I will consider the large amount of limitations associated with young students. As with Balmages and Windham, I will strive to write fresh sounding pieces which will be both exciting to beginning band students and band directors. As a new composer, I look forward to continually learning the craft, including through asking established composers further questions and by listening to beginning bands rehearse and perform my compositions.

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APPENDIX A

The FJH Music Company
Series Description Guidelines

Beginning Band Series
Grade 1

Keys: Bb, Eb, (F), and relative minors

Metres: 4/4, 2/4, 3/4

Rhythms: Quarter notes, eighth notes, dotted quarter

Should be approximately 50-70 measures (assuming 4/4 time)

Great care should be taken to write idiomatically for each instrument using good

Instrumentation:

Flute

Oboe (always doubled)

Bassoon (doubles trombone, but supply its own line in score)

Bb Clarinet 1 & 2 (one part is also acceptable – always below break)

Bb Bass Clarinet (doubles trombone – always below the break)

Eb Alto Sax (occasional *div.* acceptable, but not very often)

Bb Tenor Sax (always doubled)

Eb Baritone Sax (doubles trombone)

Bb Trumpet 1 & 2 (one part is also acceptable)

Trombone

Baritone/Euphonium (doubles trombone)

Tuba (doubles trombone 8vb)

Bells

Optional Timpani (if desired)

Snare Drum/Bass Drum

Percussion (a second part is encouraged, but should be optional. This way, groups with a lot of percussionists can keep them all busy)

12 “The FJH Music Company Series Guidelines Overview and Sectional Criteria,”
http://faculty.gvsu.edu/DUITMANH/newhome/old_461_lectures_files/Band%20Music%20Grading%20Guidelines.pdf (October 27, 2014).

APPENDIX B

The FJH Music Company
Series Description Guidelines

Developing Band Series
Grade 1.5

Keys: Bb, Eb, F, and relative minors

Metres: 4/4, 2/4, 3/4 (very easy cut-time – possible to play also in 4/4)

Rhythms: Quarter notes, eighth notes, dotted quarter

Syncopation allowed, but should not have more than two before falling on a strong beat

Should be approximately 50-70 measures (assuming 4/4 time)

No more than 1 page parts

Great care should be taken to write idiomatically for each instrument using good voice leading

Avoid awkward skips (particularly in Bass Clarinet and Bari Sax)

Solos allowed in major instruments, but should always be marked as “Optional”

Instrumentation:

Flute (occasional *div.* allowed, preferably on long sustained notes)

Oboe (always doubled, or optional)

Bassoon (doubles trombone, but supply its own line in score)

Bb Clarinet 1 (limited writing above the break)

Bb Clarinet 2 (below the break)

Bb Bass Clarinet (doubles tuba –below the break)

Eb Alto Sax (occasional *div.* acceptable, but not very often)

Bb Tenor Sax (always doubled)

Eb Baritone Sax (doubles tuba)

Bb Trumpet 1

Bb Trumpet 2

Trombone (can have separate part from tuba, but not overly difficult)

Baritone/Euphonium (may double tuba or trombone as necessary)

Tuba

Bells (tends to double flute – written 8vb, but can be doubled with other instruments and have some minor independent work)

Timpani (if desired – no more than two drums allowed with no re-tuning)

Snare Drum/Bass Drum (or similar instruments...)

Percussion (strongly recommended to include – possibly 2 Percussion Parts if one is optional)

Can include instruments such as Cr. Cym., Sus. Cym., Tri., and Tom-toms...

13

13 “The FJH Music Company Series Guidelines Overview and Sectional Criteria,”
http://faculty.gvsu.edu/DUITMANH/newhome/old_461_lectures_files/Band%20Music%20Grading%20Guidelines.pdf (October 27, 2014).

APPENDIX C

FJH Music Company Composer Guidelines

Grade 1 Score Setup and Range Guide

Available Rhythms

The image displays a musical score template for a band, organized into four measures. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinet in B \flat 1, Clarinet in B \flat 2, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, Euphonium, Tuba, Bells, Snare Drum, and Percussion (Crash Cymbal, Suspended Cymbal, Triangle). The first measure contains notes for each instrument, while the subsequent three measures contain rests. The title 'Grade 1 Score Setup and Range Guide' and the subtitle 'Available Rhythms' are centered at the top of the page.

14 “The FJH Music Company Series Guidelines Overview and Sectional Criteria,” http://faculty.gvsu.edu/DUITMANH/newhome/old_461_lectures_files/Band%20Music%20Grading%20Guidelines.pdf (October 27, 2014).

APPENDIX D

FJH Music Company Composer Guidelines

Grade 1-5 Score Setup and Range Guide

Available Rhythms

The image displays a musical score template for a band, organized into two systems. The first system includes the following instruments from top to bottom: Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Alto Sax, Tenor Sax, and Baritone Sax. The second system includes: Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, Tuba, Bells, Snare Drum, and Percussion (Crash Cymbals, Suspended Cymbal, Triangle). The score is written in common time (C) and features a key signature of one flat (B♭). The first measure of each staff contains a whole note chord. The subsequent measures are empty, with a 'Available Rhythms' label above the first measure of the second system. The percussion staves are marked with a double bar line and a 'C' time signature.

15 “The FJH Music Company Series Guidelines Overview and Sectional Criteria,” http://faculty.gvsu.edu/DUITMANH/newhome/old_461_lectures_files/Band%20Music%20Grading%20Guidelines.pdf (October 27, 2014).

APPENDIX E

Analysis of Three Successful Beginning Band Compositions' Ranges

	Colliding Visions Brian Balmages	Dragon Slayer Rob Grice	Sirocco Roland Barrett	FJH Guidelines: Grade 1
Flute				
Oboe				
Bassoon				
Clarinet in B \flat 1				
Clarinet in B \flat 2		N/A	N/A	
Bass Clarinet				
Alto Sax				
Tenor Sax				
Baritone Sax				
Trumpet in B \flat 1				
Trumpet in B \flat 2		N/A	N/A	
Horn in F				
Baritone/ Trombone				
Tuba				
Bells				
Percussion 1				
Percussion 2				

APPENDIX F
Analysis of Three Successful Beginning Band Compositions

	Colliding Visions	Dragon Slayer	Scirocco
Key:	Eb	F	Eb
Metres:	4/4, 3/4	4/4	4/4
Rhythms:	Whole, dotted half, half, quarter, eighth	Whole, half, quarter, eighth	Whole, dotted half, half, quarter, eighth
Measures:	70	79	59
Instrumentation:			
Flute			
Oboe	(always doubled; usually in the flute, with the oboe not exceeding the G)	Always doubled by the flute	Doubles trumpet, flute – 8vb when possible, doubles rhythms but has a different note than all other instruments
Bb Clarinet 1 & 2	Two parts, always below the break, parts are rhythmically similar	One part, below the break	One part, below the break
Bb Bass Clarinet	(doubles trombone always below the break)	Doubles trombone, except in 4 bars where it doubles the high woodwinds where only high woodwinds and B. Cl play	Doubles B. Sax and Tuba 8va
Eb Alto Sax	(occasional div. sections)	No div. sections	No div. sections
Bb Tenor Sax	(always doubled either in A. Sax or F Horn)	Always doubles either A. Sax or F Horn	Doubles A. Sax, F. Horn in the first half and Trombone, trumpet, and same rhythms of A. Sax and F. Horn in second half of the piece
Eb Baritone Sax	(doubles trombone, except trombone F Horn)	Doubles trombone	Doubles B. Cl and Tuba 8va
Trumpet 1 & 2	occasional div. on longer sustained notes	Only one part	Only one part
F Horn	Often doubled in A. Sax and T. Sax; notes are cued in A. Sax and trumpet parts	Doubled in A. Sax and T. Sax	Mostly doubles A. Sax and sometimes T. Sax
Trombone			
Baritone/Euphonium	Doubles trombone	Doubles trombone	Doubles trombone
Tuba	Mostly doubles trombone 8vb	Doubles trombone 8vb	Some doubling of trombone 8vb, doubles B. Cl and B. Sax
Percussion	Bells, marimba, opt. timpani, bells, triangle, suspended cymbal, claves, snare drum, bass drum, cabasa, tambourine, crash cymbals	Bells, snare drum, bass drum, brake drum, jingle, gong, tambourine, suspended cymbal	Chimes, bells, opt. timpani, Snare drum, shaker, bass drum, suspended cymbal, woodblock, cowbell, triangle, tambourine, wind chimes

APPENDIX G
Analysis of *The Tempest*

1-8 Intro 8 bars Whole/half notes	9-16 A 8 bars Mostly quarter notes Short notes on beat one in low brass/w.w. Melody: cl., a.s., f.h. Next 4 bars add to melody: Fl., ob., trt.	17 Transition	18-21 B 4 bar Ostinato in fl. and bells ostinato on one pitch in cl and xylophone	22-29 B 8 bar Ostinato melody in a.s., t.s., f.h.	30-35 Transition 6 bar ostinato melody and bass line	36-43 A 8 bars	44 Transition Cl. and xylophone with running eighth notes
45-52 B' 8 bar Ostinato changed to trumpet and bells Melody to: fl., ob., a.s., f.h., Ostinato on one note in cl. And xylophone Short notes on beat one and four in low brass/w.w.	53-60 B' 8 bar With different ending	61-62 Transition 2 bar decreases and cres.	63-66 A 4 bar Melody in cl., a.s., f.h. Ostinato on one note in t.s. and trb.	66-68 Transition 2 bars from 40-41	69-72 C 4 bars Quarter with accents on beat 2 and 4 Staggered entries with cl., trt., xylo. -add a.s., f.h., xylo in octaves -add ob., t.s., trb., bells -add fl., low brass/w.w. and bells in octave	73-75 D 3 bars Space and off balanced quarter note shot notes by all minues long notes by cl., a.s., f.h., and sus. Cym.	76-79 Coda/ending 4 bars 1 bar melody, 2 bar whole note, 1 bar shot note: fl, ob., cl., trb., f.h., trb. 1 bar rest, half note on beat 3, half and half, shot note: b.cl., t.s., b.s., trb., tuba

APPENDIX H
Full Score for Original Compositions:
"First Impressions", "Ice", "Folk Song", "Theme and Variations on a Hymn"

First Impressions

Score

M. Peter

♩=90

5

Flute

Oboe

Clarinet in B♭1

Clarinet in B♭2

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B♭1

Trumpet in B♭2

Horn in F

Trombone

Euphonium

Tuba

Timpani

Cymbals (Sus. Cymbal)

Bells

PERCUSSION 1 (Floor Tom)

PERCUSSION 2 Snare Drum

PERCUSSION 3 Bass Drum

pp, *p*, *f*, *mf*

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Detailed description: This is a full orchestral score for the piece "First Impressions". The score is written for a large ensemble including woodwinds (Flute, Oboe, Clarinets in B♭, Bass Clarinet, Alto and Tenor Saxophones, Baritone Saxophone), brass (Trumpets in B♭, Horn in F, Trombone, Euphonium, Tuba), and percussion (Timpani, Cymbals, Bells, Floor Tom, Snare Drum, Bass Drum). The music is in 4/4 time with a tempo of 90 beats per minute. The score is divided into measures 1 through 9. A rehearsal mark '5' is placed above measure 5. Dynamics range from pianissimo (pp) to fortissimo (f). The percussion parts feature complex rhythmic patterns, including triplets and syncopation.

First Impressions

2

Musical score for "First Impressions" (Part 2), measures 10-18. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Snare Drum (S.Dr.), Bass Drum (B. Dr.), and Percussion 1 (Perc. 1). The score features various dynamics such as *mf*, *pp*, *f*, and *p*, and includes performance instructions like "play on the rim" and "play on the drum head".

First Impressions

21

19 20 21 22 23 24 25 26 27 28

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *f*

T. Sx. *f*

B. Sx. *mf*

B♭ Tpt. 1 *mf*
pp

B♭ Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *pp* *f*

Cym. *pp* *f*

Bls. *pp*

Perc. 1 play on the rim

S. Dr.

B. Dr.

First Impressions

4

29 30 31 32 33 34 35 36 37

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *pp* *mf*

B. Cl. *p* *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *p* *mp* *mf*

B. Sx. *p* *mp* *mf*

B♭ Tpt. 1 *p* *mp* *mf*

B♭ Tpt. 2 *p* *mp* *mf*

Hn. *mp* *mp* *mf*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *pp* *mf*

Cym. *pp* *f*

Bls. *mp* *mf* *f*

Perc. 1 *p*

S. Dr. *p* *mf*

B. Dr. *p* *mf*

play on the rim₅

First Impressions

Musical score for 'First Impressions' page 5, measures 38-46. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Cymbal (Cym.), Bassoon (Bls.), Percussion 1 (Perc. 1), Snare Drum (S. Dr.), and Bass Drum (B. Dr.).

Measures 38-46 are shown. Measure 43 is boxed. Dynamics include *mf*, *pp*, *p*, and *ppp*. Performance instructions for Perc. 1 include 'play on the drum head' and 'play on the rim'. The score is in 2/4 time with a key signature of one flat.

First Impressions

6
47

Fl. *mf* *cres.*

Ob. *cres.*

B \flat Cl. 1 *mf* *cres.*

B \flat Cl. 2 *cres.*

B. Cl. *mp* *mf*

A. Sx. *mf* *cres.*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

B \flat Tpt. 1 *mp* *mf* *cres.*

B \flat Tpt. 2 *cres.*

Hn. *mp* *cres.*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mp* *p* *mp* *mf*

Cym. *f* *p* *f* *p*

Bls. *mf* *p* *f* *p*

Perc. 1 *p* play on the rim *p* play on the drum heads

S. Dr. *p* *mf*

B. Dr. *mf* *cres.*

First Impressions

This page of the musical score, titled "First Impressions", contains measures 55 through 62. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Cymbal (Cym.), Bass (Bls.), Percussion 1 (Perc. 1), Snare Drum (S. Dr.), and Bass Drum (B. Dr.).

The score features a variety of dynamics and articulations. Key dynamics include *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The Flute and Oboe parts show a dynamic shift from *ff* to *mp* and then to *p*. The Clarinet 1 and 2 parts maintain a *ff* dynamic until measure 60, where they shift to *p*. The Saxophone parts (A, T, B) also show a transition from *ff* to *p*. The Brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) generally maintains a *ff* dynamic until measure 60, where they shift to *p*. The Percussion 1 part includes a specific instruction: "61 play on the rim".

Measure numbers 55, 56, 57, 58, 59, 60, 61, and 62 are clearly marked at the beginning of each staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

First Impressions

8

The musical score is arranged in a standard orchestral format with 24 staves. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), Hn. (Horn), Tbn. (Trombone), Euph. (Euphonium), Tuba, Timp. (Timpani), Cym. (Cymbal), Bsn. (Bassoon), Perc. 1 (Percussion 1), S. Dr. (Snare Drum), and B. Dr. (Bass Drum). The score covers measures 63 to 67. Measure 63 features a melodic line in the woodwinds and strings, with dynamics marked *mp* and *p*. Measure 64 continues the melodic development. Measure 65 shows a change in texture with more active bass lines. Measure 66 is marked *rit.* (ritardando) and features a crescendo leading to a *pp* (pianissimo) dynamic. Measure 67 concludes the passage with a *p* (piano) dynamic. The percussion parts include rhythmic patterns in measures 63-65 and a more complex pattern in measure 67.

Score

Ice

M. Peter

Flute $\text{♩} = 80$ $\text{♩} = 120$

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Euphonium

Tuba

Double Bass

Bells

Timpani (G, D)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Wind Chimes, Tambourine)

Percussion 3 (Crash Cymbal, Sus. Cymbal, Wind Chimes)

2 Bass Drum

Wind chimes play high to low

Crash Cymbal

Sus. Cymbal

Tambourine

mp *f* *mf* *p* *f*

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Musical score for 'Ice', page 2. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Bassoon (Bls.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is divided into measures 13 through 22. Dynamics include *ff*, *mf*, *f*, and *ppp*. Percussion 1 includes a note for 'Play on rim of snare drum' starting at measure 18. The score features various musical notations such as accents, slurs, and dynamic markings.

Ice

This musical score, titled "Ice", is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (Bb Cl. 1, Bb Cl. 2), Clarinet in C (B. Cl.), Saxophones in A (A. Sx. 1, A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpets in Bb (Bb Tpt. 1, Bb Tpt. 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Basses (Bls.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score spans measures 23 to 32. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic markings are *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion parts include a snare drum pattern in Perc. 1 starting at measure 27, and a xylophone pattern in Perc. 2 starting at measure 23. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support.

This musical score is for the piece "Ice" and covers measures 33 to 42. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinet 1 (B. Cl. 1)
- Bass Clarinet 2 (B. Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sax. 1)
- Alto Saxophone 2 (A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Bass Trumpet 1 (B. Tpt. 1)
- Bass Trumpet 2 (B. Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Double Bass (D.B.)
- Bass (Bls.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout. Percussion parts include a Bass Drum and are marked with *p* (piano) and *f* (forte) dynamics. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

Ice

Musical score for 'Ice' page 5. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Bassoon (Bsn.), Snare Drum (Perc. 1), and Percussion (Perc. 2, Perc. 3). The score is in 2/4 time and features dynamic markings such as *ff*, *mf*, *mp*, and *f*. A specific instruction for Perc. 1 is 'Play on the rim of the snare drum'. The page number '5' is located at the top right.

This musical score is for the piece "Ice" and covers measures 53 to 63. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinet 1 (B. Cl. 1)
- Bass Clarinet 2 (B. Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sx. 1)
- Alto Saxophone 2 (A. Sx. 2)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Bass Trumpet 1 (B. Tpt. 1)
- Bass Trumpet 2 (B. Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Double Bass (D.B.)
- Bass (Bls.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts include complex rhythmic patterns, with Perc. 1 and Perc. 3 showing dynamic shifts from *p* to *f* and back. The woodwind and brass parts have melodic lines with some rests and dynamic markings.

Ice

This musical score page, titled "Ice", contains 11 staves of music for various instruments. The score is written in 2/4 time and features a variety of dynamics and articulations. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a mezzo-forte (*mf*) crescendo leading to a forte (*f*) section.
- Ob. (Oboe):** Mirrors the flute's dynamics, starting with *f*, moving to *p*, and then *mf* crescendo to *f*.
- Bsn. (Bassoon):** Starts with *f*, has a rest at measure 70, and then plays a *mf* crescendo leading to *f*.
- B♭ Cl. 1 & 2 (Bass Clarinets):** Both parts start with *f* and play a *p* section with a *cresc.* marking, leading to a mezzo-piano (*mp*) section.
- B. Cl. (Bass Clarinet):** Starts with *f*, has a rest at measure 70, and then plays a *f* section.
- A. Sx. 1 & 2 (Alto Saxophones):** Both parts start with *f* and play a *mp* section with a *cresc.* marking, leading to a mezzo-piano (*mp*) section.
- T. Sx. (Tenor Saxophone):** Starts with *f* and plays a *mf* section with a *cresc.* marking, leading to a forte (*f*) section.
- B. Sx. (Baritone Saxophone):** Starts with *f* and plays a *mf* section with a *cresc.* marking, leading to a forte (*f*) section.
- B♭ Tpt. 1 & 2 (Trumpets):** Both parts start with *f* and play a *p* section with a *cresc.* marking, leading to a forte (*f*) section.
- Hn. (Horn):** Starts with *f* and plays a *mp* section with a *cresc.* marking, leading to a mezzo-piano (*mp*) section.
- Tbn. (Trombone):** Starts with *f* and plays a *mf* section with a *cresc.* marking, leading to a forte (*f*) section.
- Euph. (Euphonium):** Starts with *f* and plays a *mf* section with a *cresc.* marking, leading to a forte (*f*) section.
- Tuba:** Starts with *f* and plays a *f* section with a *cresc.* marking, leading to a forte (*f*) section.
- D.B. (Double Bass):** Starts with *f* and plays a *f* section with a *cresc.* marking, leading to a forte (*f*) section.
- Bls. (Bassoon):** Starts with *f*, has a rest at measure 70, and then plays a *mf* section with a *cresc.* marking, leading to a forte (*f*) section.
- Timp. (Timpani):** Starts with *f* and plays a *f* section with a *cresc.* marking, leading to a forte (*f*) section.
- Perc. 1, 2, & 3 (Percussion):** Percussion 1 and 2 start with *mf* and play a *p* section with a *cresc.* marking, leading to a forte (*f*) section. Percussion 3 starts with *f* and plays a *p* section with a *cresc.* marking, leading to a forte (*f*) section.

75 76 77 78 79

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

D.B.

Bls.

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind chimes play high to low

Wind chimes play high to low

Folk Song

M. Peter

With energy
♩=120

Flute
mp
mf

Oboe
mp
mf

Clarinet in B♭ 1
mp
mf

Clarinet in B♭ 2
mp
mf

Bass Clarinet
mp

Alto Sax 1
mp
mf

Alto Sax 2
mp
mf

Tenor Sax
mp
mf

Baritone Sax
mp

Trumpet in B♭ 1
mf

Trumpet in B♭ 2
mf

Horn in F
mf

Trombone
mp

Euphonium
mp

Tuba
mp

Double Bass
mp

Bells
mf

Percussion 1
Snare Drum

Percussion 2
Bass Drum
p

Percussion 3
Suspended Cymbal
p < f

Folk Song

Musical score for 'Folk Song' featuring various instruments and dynamics. The score is divided into measures 14 through 26. The instruments and their parts are:

- Fl. (Flute): Measures 19-20, *mf*
- Ob. (Oboe): Measures 19-20, *mf*
- B♭ Cl. 1 (B-flat Clarinet 1): Measures 14-26, *mp*
- B♭ Cl. 2 (B-flat Clarinet 2): Measures 14-26, *mp*
- B. Cl. (Bass Clarinet): Measures 14-26, *mp*
- A. Sx. 1 (Alto Saxophone 1): Measures 14-26, *mp*
- A. Sx. 2 (Alto Saxophone 2): Measures 14-26, *mp*
- T. Sx. (Tenor Saxophone): Measures 14-26, *mf* and *mp*
- B. Sx. (Baritone Saxophone): Measures 14-26, *mp*
- B♭ Tpt. 1 (B-flat Trumpet 1): Measures 14-26, *mp*
- B♭ Tpt. 2 (B-flat Trumpet 2): Measures 14-26, *mp*
- Hn. (Horn): Measures 14-26, *mp*
- Tbn. (Trombone): Measures 14-26, *mp*
- Euph. (Euphonium): Measures 14-26, *mp*
- Tuba: Measures 14-26, *mp*
- D.B. (Double Bass): Measures 14-26, *mp*
- Bls. (Bassoon): Measures 14-26, *mf*
- Perc. 1 (Percussion 1): Measures 14-26, *pp*
- Perc. 2 (Percussion 2): Measures 14-26, *pp*
- Perc. 3 (Percussion 3): Measures 14-26, *pp*

Folk Song

Musical score for 'Folk Song', page 3. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombones (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Bassoon (Bls.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score is marked with dynamics such as *mf*, *p*, *pp*, and *f*, and includes the instruction 'Sweetly' above measures 37-39. Measure numbers 27 through 39 are indicated at the top of the score.

Folk Song

Majestically

The musical score is arranged in a standard orchestral format with the following parts:

- FL.** (Flute): Melodic line with dynamics *mp* and *f*.
- Ob.** (Oboe): Melodic line with dynamics *mp* and *f*.
- B♭ Cl. 1** and **B♭ Cl. 2** (Clarinet): Harmonic accompaniment with dynamics *mp* and *f*.
- B. Cl.** (Bass Clarinet): Harmonic accompaniment with dynamics *mp* and *f*.
- A. Sx. 1** and **A. Sx. 2** (Saxophone): Harmonic accompaniment with dynamics *mp* and *f*.
- T. Sx.** (Tenor Saxophone): Harmonic accompaniment with dynamics *mp* and *f*.
- B. Sx.** (Baritone Saxophone): Harmonic accompaniment with dynamics *mp* and *f*.
- B♭ Tpt. 1** and **B♭ Tpt. 2** (Trumpet): Harmonic accompaniment with dynamics *mp* and *f*.
- Hn.** (Horn): Harmonic accompaniment with dynamics *mp* and *f*.
- Tbn.** (Trombone): Harmonic accompaniment with dynamics *mp* and *f*.
- Euph.** (Euphonium): Harmonic accompaniment with dynamics *mp* and *f*.
- Tuba**: Harmonic accompaniment with dynamics *mp* and *f*.
- D.B.** (Double Bass): Harmonic accompaniment with dynamics *mp* and *f*.
- Bls.** (Bassoon): Harmonic accompaniment with dynamics *mp* and *f*.
- Perc. 1** (Snare): Rhythmic accompaniment with dynamics *p* and *f*, including a section labeled "Snare on rim" with *pp* dynamics.
- Perc. 2** (Cymbal): Rhythmic accompaniment with dynamics *f*.
- Perc. 3** (Toms): Rhythmic accompaniment with dynamics *f*.

The score includes measure numbers 40 through 53 and various dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo).

Folk Song

54 55 56 57 58 59 60 61 62 63 64 65 66

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

D.B.

Bs.

Perc. 1

Perc. 2

Perc. 3

p \swarrow *f*

Folk Song

67 68 69 70 71 72 73 74 75 76 77 78 79 80

Sweetly

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B. Cl. *p* *mp*

A. Sx. 1 *p* *mp*

A. Sx. 2 *p* *mp*

T. Sx. *p* *mp*

B. Sx. *p* *mp*

B♭ Tpt. 1 *p* *mp*

B♭ Tpt. 2 *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

D.B. *mp*

Bls. *pp* *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p* *f* *f* *p* *f*

Folk Song

7

Musical score for Folk Song, page 7, measures 81-93. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), Basses (Bls.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score features dynamic markings such as *mp*, *f*, *mf*, and *pp*, and includes performance instructions like "Snare on rim" and "p" for *piano*.

Folk Song

Adagio $\text{♩} = 40$

The musical score is arranged in a standard orchestral format with the following parts:

- Fl.:** Flute, starting at measure 94 with a melodic line.
- Ob.:** Oboe, playing a similar melodic line to the flute.
- B♭ Cl. 1 & 2:** Clarinets in B-flat, playing a rhythmic accompaniment.
- B. Cl.:** Bass Clarinet, playing a lower register accompaniment.
- A. Sax. 1 & 2:** Alto Saxophones, playing a rhythmic accompaniment.
- T. Sax.:** Tenor Saxophone, playing a rhythmic accompaniment.
- B. Sax.:** Baritone Saxophone, playing a rhythmic accompaniment.
- B♭ Tpt. 1 & 2:** Trumpets in B-flat, playing a rhythmic accompaniment.
- Hn.:** Horn, playing a rhythmic accompaniment.
- Tbn.:** Trombone, playing a rhythmic accompaniment.
- Euph.:** Euphonium, playing a rhythmic accompaniment.
- Tuba:** Tuba, playing a rhythmic accompaniment.
- D.B.:** Double Bass, playing a rhythmic accompaniment.
- Bls.:** Bassoon, playing a rhythmic accompaniment.
- Perc. 1:** Percussionist 1, playing a rhythmic accompaniment.
- Perc. 2:** Percussionist 2, playing a rhythmic accompaniment.
- Perc. 3:** Percussionist 3, playing a rhythmic accompaniment.

Dynamic markings for Percussion 3 include *p*, *mp*, *p*, and *f*. The score also includes a *rit.* (ritardando) marking at measure 105 and a *Wind Chimes* section starting at measure 106.

Score

Theme and Variations on a Hymn

M. Peter

Theme
Reflectively
♩ = 72

Flute *mf*

Oboe *mp*

Bassoon *mp*

Clarinet in B♭1 *mp*

Clarinet in B♭2 *mp*

Bass Clarinet *mp*

Alto Sax 1 *mf*

Alto Sax 2 *mp*

Tenor Sax *mp*

Baritone Sax *mp*

Trumpet in B♭1 *mf*

Trumpet in B♭2 *mp*

Horn in F *mp*

Trombone *mp*

Euphonium *mp*

Tuba *mp*

Double Bass *mp*

Bells

Percussion 1 (Snare Drum)

Percussion 2 (Crash Cymbal, Suspended Cymbal) *mf*

Percussion 3 (Floor Tom, Tambourine)

1 2 3 4 5 6 7 8 9 10

rit. Amen

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Theme and Variations on a Hymn

2 Variation 1
With Spirit
♩ = 108

Variation 2
♩ = 112

FL. *f*

Ob.

Bsn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *f*

Hn. *f*

Tbn.

Euph.

Tuba *mf*

D.B. *mf*

Bls. *f*

Perc. 1 *mp* Snare Drum

Perc. 2 Sus. Cym. *mp*

Perc. 3 Floor Tom *mp*

Theme and Variations on a Hymn

Variation 3
♩ = 116

The musical score is arranged in 20 staves. The instruments and their parts are as follows:

- Fl.**: Flute part with measures 23-34, marked *f*.
- Ob.**: Oboe part with measures 23-34, marked *f*.
- Bsn.**: Bassoon part with measures 23-34, marked *f*.
- B♭ Cl. 1**: First B-flat Clarinet part with measures 23-34, marked *f*.
- B♭ Cl. 2**: Second B-flat Clarinet part with measures 23-34, marked *f*.
- B. Cl.**: Bass Clarinet part with measures 23-34, marked *f*.
- A. Sx. 1**: First Alto Saxophone part with measures 23-34, marked *f*.
- A. Sx. 2**: Second Alto Saxophone part with measures 23-34, marked *f*.
- T. Sx.**: Tenor Saxophone part with measures 23-34, marked *f*.
- B. Sx.**: Bass Saxophone part with measures 23-34, marked *f*.
- B♭ Tpt. 1**: First B-flat Trumpet part with measures 23-34, marked *f*.
- B♭ Tpt. 2**: Second B-flat Trumpet part with measures 23-34, marked *f*.
- Hn.**: Horn part with measures 23-34, marked *f*.
- Tbn.**: Trombone part with measures 23-34, marked *f*.
- Euph.**: Euphonium part with measures 23-34, marked *f*.
- Tuba**: Tuba part with measures 23-34, marked *f*.
- D.B.**: Double Bass part with measures 23-34, marked *f*.
- Bls.**: Basses part with measures 23-34, marked *f*.
- Perc. 1**: Percussion 1 part with measures 23-34, marked *mf*.
- Perc. 2**: Percussion 2 part with measures 23-34, marked *mp* and *f*.
- Perc. 3**: Percussion 3 part with measures 23-34, marked *mf*.

Theme and Variations on a Hymn

This musical score is for the piece "Theme and Variations on a Hymn". It is arranged for a large ensemble of instruments. The score is written in 4/4 time and begins at measure 35. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sax. 1)
- Alto Saxophone 2 (A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Euphonium (Euph.)
- Tuba
- Double Bass (D.B.)
- Bassoon (Bls.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *rit.* at measure 46, *f* (forte) at measures 46 and 47, and *mp* (mezzo-piano) at measures 45 and 46. Measure numbers 35 through 46 are indicated above the staves.

Theme and Variations on a Hymn

Variation 4
Mourningfully
♩ = 92

47 48 49 50 51 52 53 54 55 56 57 58

Fl. *mp*

Ob. *mp*

Bsn. *p*

B♭ Cl. 1 *mp* *p*

B♭ Cl. 2 *p* *p*

B. Cl. *p* *p* *mp* *mp* *p*

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *mf*

B. Sax. *p* *p* *mp* *mp* *p*

B♭ Tpt. 1 *mp* *p* *mp* *p*

B♭ Tpt. 2 *mp* *p* *mp* *p*

Hn. *mp*

Tbn. *p*

Euph. *mf*

Tuba *mp* *mp* *mp* *p*

D.B. *p* *p* *mp* *mp* *p*

Bls. *mp*

Perc. 1

Perc. 2

Perc. 3 *pp*
Tambourine

Theme and Variations on a Hymn

59 60 61 62 63 64 65 66 67 68 69

Fl. *f*

Ob. *f*

Bsn. *p* *f*

B> Cl. 1 *f*

B> Cl. 2 *f*

B. Cl. *mp* *p* *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *p* *mp* *f*

B. Sx. *mp* *p* *f*

B> Tpt. 1 *mp* *p* *mp* *f*

B> Tpt. 2 *mp* *p* *mp* *f*

Hn. *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *mp* *p* *f*

D.B. *mp* *p* *f*

Bls. *f*

Perc. 1 *mf*

Perc. 2 Sus. Cym. *mp* *f*

Perc. 3 Floor Tom *mf*

Energetically
♩ = 120

Theme and Variations on a Hymn

70 71 72 73 74 75 76 77 78 79 80

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 *mp* *f*

A. Sax. 2 *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2 *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

D.B. *mp* *f*

Bls. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2

Perc. 3