

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Akey, Douglas	<b>Of Dreams and Legends</b>		Daehn	4	4+
	This portrait of the West was written to emulate the style of classic film scores. Its primary challenges will be a section written in C major and its length — about 9:30. None-the-less, it works well with younger groups and lends itself to being rehearsed in sections. The percussion parts are both important and plentiful. It begins with an extended solo for cornet and ends with the unsettling rumble of distant thunder (bass drum/timpani).				
Akey, Douglas	<b>Pirates</b>		Queenwood	3	4
	Pirates is based on the extramusical idea of pirates and sailing ships from long ago. The work convincingly depicts the undulating movement of a ship at full sail and many other facets of an imagined pirate's life. A band has to be adept at frequent meter changes to play this one well.				
Akey, Douglas	<b>Rocky Mountain Carnival</b>		Alfred	4	4
	This band overture is very high on excitement, with some of the most creative writing seen from this composer to date. The middle section is reminiscent of Copland's "Americana" style. The brass and flutes will need to be able to double tongue in order to take the opening and closing at an appropriate tempo.				
Akey, Douglas	<b>Sierra Vista Variants</b>		Alfred	4-	4+
	This work uses the resolution of a chord with an augmented suspended fourth as its primary unifying element. The stridency of that sound, along with the extensive use of Latin percussion instruments, clarinets in the high register and mariachi-like articulations in the trumpets are all meant to convey the excitement that might be found in a "south of the border" fiesta.				
Akey, Douglas	<b>Tallis Prelude, A</b>		Queenwood	3-	3
	A Tallis Prelude is based on the same theme as the Vaughn William's <i>Fantasia on a Theme of Thomas Tallis</i> . Whenever the Tallis theme is being stated, the piece is actually written in the phrygian mode – when derivative material is being presented, it reverts to the relative major key. Simple meter changes are used, as well as rhythmic hemiola. The bass line is very important (having the melody in two places), though the parts are thoroughly doubled.				
Akey, Douglas	<b>Threnody</b>		Queenwood	3+	4
	<i>Threnody</i> was written in memory of the composer's high school band director. The piece has two especially unique features. The first is the whispered chanting that happens both at the beginning and at the end. There is also an Ivesian transition near the end, where half the band continues to independently repeat an ostinato passage while the rest of the band begins the recapitulation. It is a striking effect that sounds much harder than it really is.				
Akey, Douglas	<b>Voyage Through the Night</b>		Hal Leonard	3	4
	Lots of rhythmic drive, creative meter changes and warm, lyrical writing are featured in this commission for the Indiana Junior High School Regional Bands. The abrupt stylistic changes will challenge the musicianship of advanced middle level ensembles.				
Arbeau, Thoinot	<b>Belle Qui Tiens Ma Vie</b>	Margolis, Bob	Manhattan Beach	2-	5
	This is a beautifully scored pavane. The notes and rhythms are very simple, but the music has so much to offer those who want their bands to learn to play lyrically and with sensitivity to intonation. The creative use of instrumental colors and the extreme attention given to dynamic markings make this a valuable work for all levels – including professional.				

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Arnold, Malcolm	<b>Prelude, Siciliano and Rondo</b>	Paynter, John	Carl Fischer	4	5
	This is the one piece that allows the advanced young band to experience the unique writing of this contemporary English composer. There are numerous solo passages, and yet the technical writing is all very well considered. It is almost as though Arnold/Paynter were trying to make this one more accessible than the other suites. Don't be put off by the parts for the unusual harmony clarinets and harp. None of these parts is critical to the performance.				
Bach, Johann Sebastian	<b>Prelude and Fugue in B Flat</b>	Moehlmann, Roland	Warner Brothers	3	4
	This transcription (and transposition) is the first of the <i>Eight Little Preludes and Fugues</i> that Bach wrote for organ. It is faithful to the original (except for the omission of a couple of measures in the fugue) in nearly every detail. The scoring is clean and very full. This is an excellent tool for teaching students to listen for other parts and to adjust balances accordingly.				
Balent, Andrew	<b>Chorale and Festival March</b>		Bourne	3	3+
	This fine piece is an excellent way for students to learn that not every measure has four counts. Besides being an effective teaching tool, it is a colorful festival work. There are numerous solos (they could just as effectively be played <i>a2</i> ). There is a well written fanfare motif that alternates with the march. The scoring and frequent tempo and style changes make this one a superior learning experience.				
Balent, Andrew	<b>March of the Irish Dragons</b>		Jenson	3-	3-
	Andrew Balent has arranged the well know Irish air <i>The Minstrel Boy</i> as a concert march. There is a bagpipe-like drone used at the key change that adds a little ethnic flavor. Cues are provided to accommodate even the most bizarre instrumentation.				
Bartok, Bela	<b>Bartok: Three Folk Songs</b>	McGinty, Anne	Queenwood	2-	3
	This is an fine arrangement of three piano works by Bartok. Technically simple, the scoring places this well above average. Special attention to written accents along with the meter changes make the rhythmic element especially interesting.				
Bartok, Bela	<b>Folk Trilogy</b>	McGinty, Anne	Queenwood	2	3
	Here are three skillfully arranged folk tunes collected by Bartok. The opportunity to play melodic writing is given to all sections. The careful attention demanded by the unusually placed accents make this a unique learning piece.				
Beckel, James	<b>American Dream, The</b>		Hal Leonard	4	4
	This is a very exciting opening selection. Its patriotic overtones aside, it is rhythmically thrilling in its concurrent use of 12/8 and 4/4 meter. Beckel uses a great deal of hemiola, as well. There is a brief lyrical section in the middle of the work based on the hymn <i>For the Beauty of the Earth</i> . Extended ranges make this a challenge for young brass players and the rhythmic complexity will keep all sections busy.				
Beethoven, Ludwig van	<b>Turkish March</b>	Shaffer, David	Heritage	3-	4
	Other than the grace notes in the upper woodwind parts, there is little to make this transcription technically difficult. It is also remarkably faithful to the original. The piece works well at several different tempos, which may help some groups deal with the rapid tonguing required in places. However, the style is VERY demanding! This is excellent therapy for the band that needs to learn to control all of that breath support they have finally, even dangerously, learned how to use.				
Beringen, Robert van	<b>Barocco</b>		DeHaske	3-	3
	This is a beautiful, lyrical work that is easily within the grasp of most middle level bands. It is similar in many ways to Holsinger's <i>On A Hymnsong Of Philip Bliss</i> , though with out the extreme emotional range. An oboe player who can blend, rather than bleat, is a necessity.				

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Bizet, Georges	<b>Farandole</b>	Sweeney, Michael	Hal Leonard	2-	3-
	This very simple arrangement of the famous theme by Bizet is exceptionally well executed. The slight simplification of the melody rhythm does not seem to ruin the theme for students who may go on to perform the original some day.				
Bocook, Jay	<b>Ascensions</b>		Hal Leonard	4	4+
	This work is in band overture form with a slow introduction. It uses some very effective contemporary compositional techniques such as building tone clusters and eighth note quintuplets. There is also a brief bi-tonal passage in the recapitulation. Most of the technically challenging passages are well thought out scale patterns. Bands with incomplete instrumentation will have to re-score a few places.				
Bocook, Jay	<b>Fanfare and Hymn: A Mighty Fortress</b>		Jenson	3	3
	This is an excellent, contemporary treatment of the Reformation hymn <i>A Mighty Fortress Is Our God</i> . It alternates a fanfare with the more lyrical hymn setting. This work presents a great opportunity to work on musical line and the use of dynamics to shape phrases.				
Borgo, Elliot Del	<b>Gaelic Rhapsody</b>		Wingert-Jones	3+	4
	Gaelic Rhapsody is a rousing alternative to Grundman's <i>An Irish Rhapsody</i> . It uses <i>Danny Boy</i> , <i>The Irish Washer Woman</i> , and <i>The Minstrel Boy</i> as its source material. <i>Danny Boy</i> is especially notable in the way it differs from the more common Graingeresque approach. The work generates enormous energy and excitement as it approaches the ending.				
Borgo, Elliot Del	<b>Two British Folk Songs</b>		MusicWorks	2+	3
	This is a very creative arrangement of two British folk songs. It has several places where Del Borgo does an especially nice job of having the music build over many measures to a climax.				
Brahms, Johannes	<b>Academic Festival Overture</b>	Swearingen, James	Highland	3-	3+
	Swearingen has done a fine job of compiling the principal themes from Brahms' original into an integrated, short work at this level. Be aware, however, that you will need to edit many of the printed articulations (especially the staccato markings) and you may wish to reharmonize the ending to restore it to the original chords.				
Brahms, Johannes	<b>Theme from Symphony Nr. 1</b>	Kinyon, John	Alfred	1	2
	This arrangement is amazing in its effectiveness. It is very faithful to the original harmony and style. A superb way for the youngest of bands to really grapple for the first time with legato style, both from an articulation and air management standpoint.				
Brahms, Johannes	<b>Variations on a Theme by Hadyn</b>	Oliver, Rick	Hal Leonard	1+	2
	This arrangement of the first movement of the orchestral work by the same name is solidly scored and faithful to the original except in the final second ending – changing it back is simple enough, though. The work is easy to prepare and rewards careful attention to breathing points/phrasing. A young group can learn a lot about sustained playing from this piece.				
Broege, Timothy	<b>Headless Horseman, The</b>		Manhattan Beach	2+	4
	At first reading, this seems like a very strange little piece, indeed. However, as you work out the dynamic and stylistic details, you begin to realize that Broege has given us a masterpiece of programmatic writing for very young groups here. Dynamics must be given extreme attention if the fearsome Headless Horseman (from Washington Irving's <i>The Legend of Sleepy Hollow</i> ) is to make his figurative appearance.				

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Broege, Timothy	<b>Peace Song</b> Very advanced <u>music</u> in a technically accessible package. There are a few range considerations, but they can be overcome with only a little rewriting. This is a powerful, yet subtle statement of heartfelt music. It may take a while for your students to understand what this music is about, but I think it is worth the challenge and effort!		Bourne	3	5
Broege, Timothy	<b>Rhythm Machine</b> This seemingly simple clockwork idea is extensively developed into a substantial rondo that becomes more and more interesting with each new idea. The first clarinets have a challenging, exposed lick that occurs throughout.		Bourne	3-	4
Broege, Timothy	<b>Three Pieces for American Band, Set 2</b> An outstanding piece of original music for young band. This substantial work consists of three very different movements. The technical demands are relatively modest, however there are few more musical ways to delve into the areas of articulation and balance. This work is contemporary both harmonically and rhythmically. It is refreshing to hear a composer so thoroughly shun the formula writing that permeates much new music.		Bourne	4-	4+
Bukvich, Daniel	<b>Dinosaurs</b> This example of programmatic avant-garde writing works very well with junior high age students. Their first reaction will be, “This is weird ... but neat!” There are numerous extended techniques required, including blowing through instruments, rattling woodwind keys, singing and chanting. You will also need a sense of humor and a trip to the hardware store to build your own stomping tube. Don’t let your students develop a bias against contemporary music – program works like this and build their enthusiasm for adventurous music.		Phoebus Music	3	4
Bukvich, Daniel	<b>Voodoo</b> Voodoo is a theater piece that is performed in almost totally in darkness (percussionists may use dim stand lights, if necessary). Also, each member of the band will need a flashlight. There are numerous extended techniques required, including singing and chanting. This very worthwhile piece should only be attempted by bands with cooperative, mature students. If that is not the case, total chaos will devour every rehearsal of Voodoo. Make sure you have administrative approval to attempt this work and warn the audience that some of what they will see and hear could be frightening to small children.		Wingert-Jones	3	4
Byrd, William	<b>Wolsey’s Wilde</b> This transcription demands some pretty quick technique. I absolutely love working on this light, separated style with young players who have already internalized supported, sustained air delivery. This is a great way to break up a concert that is programmed a little heavy with more typical band pieces.	Hartzell, Doug	Grand Mesa	3	4
Carter, Charles	<b>Overture for Winds</b> A classic in ‘band overture’ form. It is nice to go back to these earlier works where the 3rd clarinets actually have a demanding part, rather than one that is thoroughly pasturized. This work is also a fine example of thematic development – good for showing kids how a composer can take an idea and spin it into a composition		Barnhouse	3+	3+
Chance, John Barnes	<b>Variations on a Korean Folk Song</b> This well known festival classic is at the very outer reaches of the junior high school repertoire. Its challenges include a fast variation in compound meter and all of the headaches that usually causes, high tessitura for the tutti clarinets, complex and critical percussion writing, and rapid scale passages in the woodwinds that are either pentatonic whole tone, or not quite chromatic. You can only modify the tempos so much and retain the essence of the composer’s intent – so beware with delusions of grandeur!		Boosey & Hawkes	4	5

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Chattaway, Jay	<b>Albamarle</b>		William Allen	3-	3+
	Like nearly all of Chattaway's music, the instrumental colors in this work are very interesting. The rhythmic excitement will be infectious with the kids and the subtleties of the slower writing will provide many opportunities to develop musicianship.				
Chattaway, Jay	<b>Northwest Overture</b>		William Allen	3+	3+
	This is a very exciting piece of writing. It is basically fast-slow-fast (with a brief, slow introduction), but also has some other, subtle tempo changes along the way. The middle section exposes just about every section of the band accapella for four measures. Hemiola figures permeate the fast sections. There are three measures of grade four writing at one of the transitions – but it is scored in unison to allow the stronger players in an ensemble to bail the rest of the group out. This is a great concert closer!				
Conley, Lloyd	<b>Froehliche Weihnachten</b>		Studio PR	3-	4
	Conley has produced some beautiful, lyrical writing here. He's not afraid to use a few extra flats to produce the modulations he wants. The use of three different sized triangles (try using finger cymbals instead of the smallest triangle), bells and chimes is highly effective at the beginning and ending. The flutes will have to pay special attention to supporting their tone (and controlling thier intonation) in the low register writing.				
Conti, Bill	<b>Theme from Dynasty</b>	Edmondson, John	Hal Leonard	3	3
	This convincing arrangement of the theme from the television show will challenge the first trumpets, flutes and first clarinets. I like to have the whole trumpet section learn the solo and play it in unison – great therapy for the section that needs a dose of technical humility.				
Copland, Aaron	<b>Copland Tribute, A</b>	Grundman, Clare	Boosey & Hawkes	4	5
	A Copland Tribute is a collage of passages from <i>Fanfare for the Common Man</i> , <i>Appalachian Spring</i> , and two dance episodes from the ballet <i>Rodeo: Buckaroo Holiday</i> and <i>Hoe-Down</i> . The transcription is challenging, but very playable. Each of the segments is long enough to give the flavor of the original. The scoring is also very faithful to Copland's intent. Students will have their appetites whetted by a few weeks spent grappling with this excellent work.				
Curnow, James	<b>Canticle for Solo Clarinet and Band</b>		Jenson	3-	3-
	This is a great one to show-off one or more of your fine clarinet players. It is designed to feature fine tone production and excellent intonation, rather than flashy technique.				
Curnow, James	<b>Korean Folk Rhapsody</b>		Jenson	2	3+
	This is an arrangement of the well known <i>Arhirang</i> . It makes good use of percussion to add additional ethnic flavor to the overall effect. While there is not anything very new here, the various ways in which the melody is presented are unerringly beautiful. Sostenuito and intonation will be primary concerns, with direction of musical line also being an area of focus. This is a nice chance to eschew technical concerns and really grapple with the music's aesthetic qualities.				
Curnow, James	<b>Lion of Lucerne, The</b>		Jenson	3+	4-
	Excellent programmatic writing; make certain to read the note on the cover of the score to your group so that they know what it's about. Many different styles of playing are called for, along with extremes in dynamic contrast. This is a musically rich work that benefits greatly from thorough preparation.				
Curnow, James	<b>Oriental Portrait, An</b>		Hal Leonard	3-	3+
	This arrangement of several oriental folk song themes (mostly Chinese) requires a wide range of musicianship from the students. The excellent percussion scoring adds greatly to the ethnic flavor.				

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Curnow, James	<b>Superstition Mountain Overture</b> This is an exceptional example of ‘band overture’ form. The extended introduction is especially well scored and musically demanding. Curnow makes creative use of percussion and instrumental colors. This piece has a very mature sound thanks to Curnow’s skillful scoring for young instrumentalists.		Jenson	3-	3-
Curnow, James	<b>Three Colonial Ballads</b> These three contrasting movements are quite artfully done. The demands are primarily musical, with the melodic material being passed from section to section with unusual frequency. It is clear from the arrangement that Curnow enjoyed working with this material.		MusicWorks	3	3+
Curtin, H.	<b>Flintstones, (Meet the)</b> This is an excellent arrangement of the classic up-tempo jazz piece that is the theme to this Hanna-Barbera cartoon/movie. Outstanding encore material — good chance to show off a strong trombone/euphonium section.	Moss, John	Hal Leonard	3	3+
Custer, Calvin	<b>Overture On Summer Is A-Comin’ In</b> This work is based on one of the most significant melodies in the history of western music. Even if it were not, this would be a distinctly different and excellent concert opener. It begins with haunting flute and clarinet solos, gradually building to a climax right before the tempo picks up. The whole work is in 6/8 — your group should be comfortable in that meter before trying this one. The extensive use of pedal point, while musically exciting, does get old for the bass line instruments.		Hal Leonard	3	3+
Debussy, Claude	<b>Debussy: Girl With The Flaxen Hair</b> A band will have to have their ears working to make this colorful arrangement work. A lot of melodic dove tailing makes for constantly shifting timbres. Careful attention to balance and the use of conductor-led rubato will let this impressionistic gem really come to life. Unison writing for the clarinets will draw attention to the section’s ability to adjust intonation. The careful addition of percussive metalophones will add a sparkle to the overall effect.	Akey, Douglas	Queenwood	3	5
del Borgo, Elliot	<b>Chant Rituals</b> Chant Rituals is a contemporary work that has both aleatoric elements and some vocalizing by the players. While the whole thing is strictly at the grade 3 level, it comes across as a very mature work, and indeed, it requires mature students to handle preparing the sections requiring those unusual techniques. This is an exciting work that will help a band to broaden its musical horizons and will impress any audience!		CPP/Belwin	3	4
del Borgo, Elliott	<b>Tame the Savage Sea</b> This piece uses some very excellent writing techniques to evoke the image of sailing on a stormy sea. The use of motives from the Navy Hymn throughout and then the hymn in its entirety when the storm subsides is very effective. This is a fine choice for the band that is ready for their first serious, extended work. The technical demands are modest, but the musical level is high.		CPP/Belwin	3-	4
Delibes, Léo	<b>March and Procession of Bacchus</b> A minimum of simplification was necessary for this excellent transcription/arrangement of the music from the ballet Sylvia by Delibes. And where some rhythms were simplified, you may wish to change them back to the original. Strong brass players are a must for the fanfare passages and technically proficient upper woodwinds are necessary to negotiate the final 6/8 run to the end.	Thygerson, Robert	Heritage	3	4+
Dukas, Paul	<b>Sorcerer’s Apprentice, The (Abridged)</b> This is both tremendous music and a tremendous arrangement. While it is very technically demanding, it is very effective when mastered. Articulation concerns will rival the fingering challenges. The arrangement is about four minutes long.	Hubbell, Fred	Heritage	4	6

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<b>Edmondson, John</b>	<b>Anthem</b> This musical tribute to the memory of Edmondson’s dear friend, Frank Erickson, is an exceptional lyric work at this level. It is easy to hear the feeling with which this work is imbued. The tune is assigned to various sections, in turn. The extended phrase endings provide an opportunity for a young band’s first experience with rubato tempo.		<b>Queenwood</b>	<b>2</b>	<b>3</b>
<b>Edmondson, John</b>	<b>Ceremonium</b> Ceremonium is an outstanding concert opening fanfare. The winds and brass are written in 4/4 (using triplets throughout the piece) and the percussion are in 12/8. Other than the somewhat tricky hemiola in the snare part, the entire work is very approachable by young students.		<b>Barnhouse</b>	<b>3</b>	<b>3</b>
<b>Edmondson, John</b>	<b>Delmar Celebration</b> I am always initially skeptical of any piece in ‘band overture’ form. However, this one has particularly engaging melodies. Also, to its credit, is the fugal transition to the recapitulation – it is great to see a grade two that asks students to deal with these kinds of contrapuntal textures and the rhythmic independence and sensitivity to balance that must go with it.		<b>Queenwood</b>	<b>2+</b>	<b>2+</b>
<b>Edmondson, John</b>	<b>Discovery March</b> This easy march has what I think is a decidedly British character to it. It works very well as a “Massed Band” piece if you are putting a junior high band together with some elementary bands at some kind of recruiting concert.		<b>Hal Leonard</b>	<b>1</b>	<b>1</b>
<b>Edmondson, John</b>	<b>March of the Phantom Brigade</b> Something in minor for a very young group is almost always special, and that is quite true here. Edmondson is a bit programmatic with respect to the title using very haunting melodies and sinister sounding progressions.		<b>Kendor</b>	<b>2</b>	<b>2</b>
<b>Edmondson, John</b>	<b>Rondo for Winds and Percussion</b> This is a good, rhythmically challenging ‘band overture’. It’s a little unusual in that it ends in a key one step higher than it begins – a common pop writing technique - however, most listeners won’t even notice, much less be bothered by it. The transition to the recapitulation is both challenging and creatively done.		<b>Barnhouse</b>	<b>3</b>	<b>3</b>
<b>Edmondson, John</b>	<b>Three English Folk Songs</b> This is a very charming and beautiful folk song setting. There are lots of opportunities to talk about musical line and direction. This arrangement also demands great dynamic and stylistic range.		<b>Barnhouse</b>	<b>2</b>	<b>2+</b>
<b>Elfman, Danny</b>	<b>Batman Soundtrack Highlights</b> This is an excellent arrangement of the exciting music from the film score. The stylistic demands are high ... ranging from nasty symphonic to tongue-in-cheek waltz. There are many opportunities to ask the band to really expand their palette of dynamics.	<b>Bocook, Jay</b>	<b>Jenson</b>	<b>3+</b>	<b>4</b>
<b>Elgar, Edward</b>	<b>Theme from Pomp and Circumstance</b> An easy, effective arrangement of the well known theme. Don’t waste time at the end of the year with something harder – just read this down and then pick a challenging recessional.	<b>Grundman, Clare</b>	<b>Boosey &amp; Hawkes</b>	<b>3-</b>	<b>3-</b>

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Erickson, Frank	<b>Air for Band</b> This is a superior work for teaching sostenuto style and technique. There are two problems, however, and both involve the ending. Objectively speaking, ending a work at this level in C major is, unless you have four valve euphoniums and tubas, a virtually insurmountable intonation challenge. Subjectively, I think that such a beautiful work deserves a soft, delicate ending – not the schmaltzy, Hollywood treatment that it does have. However, even with these reservations, Air for Band is still one of the best grade two, lyrical works out there.		<b>Bourne</b>	<b>2+</b>	<b>3+</b>
Erickson, Frank	<b>Quiet Time</b> This is a simple, but effective chorale arrangement. It has a marvelous section before the climax that affords a great opportunity to teach direction of musical line.		<b>Belwin</b>	<b>2-</b>	<b>2+</b>
Erickson, Frank	<b>Short Suite for Band</b> This work is included primarily on the strength of its second movement. It is a beautiful contrapuntal chorale with a surprisingly romantic effect. The piece is OK to do complete, but I usually just program the slow movement.		<b>Belwin</b>	<b>2+</b>	<b>3-</b>
Erickson, Frank	<b>Tocatta for Band</b> While I do not always agree with the way Erickson voices his harmonies (i.e., they are often needlessly “thick,” making it very difficult for young players to adjust their tuning), his music has earned a well deserved place in our standard repertoire. <i>Tocatta for Band</i> is at turns both rhythmically exciting and lyrically beautiful. His choice of key at the end presents the usual tuning challenges — but then no one ever said life was supposed to be easy.		<b>Bourne</b>	<b>3</b>	<b>3+</b>
Feldstein, Sandy	<b>Touch of Baroque, A</b> An excellent beginning band piece with a catchy melody that sticks with you like a bad rash that just won't go away.		<b>Alfred</b>	<b>1</b>	<b>1</b>
Gervaise, Claude	<b>Fanfare, Ode and Festival</b> Margolis again adapts some marvelous material from the Renaissance for band in a highly effective manner. This may be the best such arrangement of all time for bands at this level.	<b>Margolis, Bob</b>	<b>Manhattan Beach</b>	<b>3-</b>	<b>4</b>
Gervaise, Claude	<b>Royal Coronation Dances</b> More great Renaissance transcriptions here. This time Margolis has taken three disparate works and titled them after the kind of event at which they might well have been played. The final movement, in a fast three, is especially challenging stylistically.	<b>Margolis, Bob</b>	<b>Manhattan Beach</b>	<b>3-</b>	<b>4</b>
Gingery, Ralph	<b>Olympic Spirit</b> This energetic march is very tuneful and is notable for its quasi trio section – rather rare at this level. The snare part is quite challenging, making this an excellent choice for the band with a stand-out percussionist or two. Gingery is also harmonically adventurous in a few places using major chords on the flat mediant and flat supertonic.		<b>William Allen</b>	<b>2</b>	<b>2</b>
Gingery, Ralph	<b>Young Patriots, The</b> This is indeed a patriotic sounding march. The triplet sixteenth notes in the snare part and the syncopation in all the parts add an extra touch that makes this one different from the rest.		<b>William Allen</b>	<b>3-</b>	<b>3-</b>
Giovaninni, Caesar	<b>Overture in B Flat</b> A band classic that still sounds contemporary. The rhythms are fresh and the horn line in the middle section is the kind of writing that horn players live for.	<b>Robinson, Wayne</b>	<b>Belwin</b>	<b>4</b>	<b>5</b>

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Gliere, Reinhold	<b>Russian Sailors Dance</b>	Williams, Mark	Alfred	1+	6
	Obviously this arrangement is greatly simplified, but Williams is able to retain enough of the original flavor to make it a really interesting performance work and learning piece. The students will learn how to do both abrupt and gradual tempo changes, or die trying.				
Goorhuis, Rob	<b>Dialogue from “Petite Suite Francaise”</b>		Boosey & Hawkes	2+	3
	This work is brief and relatively simple. It has only a couple of short motives that are repeated with various voicings and at varying dynamic levels. The constantly changing dynamics will send the mono-dynamic band into a life-threatening state of shock. Good therapy, I think.				
Gorb, Adam	<b>Parade of the Wooden Warriors</b>		G&M Brand	3	4
	This is a treasure of a piece! It is exceptionally well written for young players, though you will need good flute and piccolo soloists. This is basically the musical account of an approaching and then retreating army in ancient times. The writing is creative and interesting for every instrument (even the tubas, if you can believe it). I cannot recommend this work too highly!!				
Gorham, David	<b>Dorian Dance</b>		Wingert-Jones	2+	3
	A fine addition to the young band repertoire. Rhythmically intricate percussion parts will challenge young players. The primary technical challenge will be the the key (C Major) — though this provides an excellent opportunity to teach the woodwinds some new fingerings and some alternates. Some of the parts for the lower voices are rather repetitive.				
Gounod, Charles Francois	<b>Te Deum</b>	Conley, Lloyd	Studio PR	1+	5
	This can be played by the youngest musicians through the professional level. The music is awesome to behold and breathtaking when all its expressive potential is realized. Do not be one of those directors who has a “Grade 4” band who thinks that means that any piece that fails to meet your <i>note count quota</i> is unworthy of your time.				
Grainger, Percy	<b>British Waterside</b>	Moss, John	Schirmer	3-	4
	John Moss has created a very Graingeresque scoring of the Grainger piano treatment of this folk melody. He has incorporated several devices that Grainger often used in his writing. Among these are sudden changes of dynamic level, unexpected accents, and the passing from one instrument to another of melodic material. It is wonderful to find a simple way to expose young band musicians to the music of Grainger.				
Grainger, Percy	<b>Dragoon’s Farewell, The</b>	Karrick, Brant	Queenwood	3	6
	What a wonderful addition to the repertoire! This arrangement sounds as though it could have been written by Grainger himself. Quite playable by young bands, this work is none the less worthy of groups up through the highest levels. The tune is treated to four iterations, each with progressively more involved counterpoint and scoring.				
Grainger, Percy	<b>Ye Banks and Braes O’Bonnie Doon</b>		Schirmer	3	4
	This simple setting of the Scottish folk song is well within the technical capabilities of most young bands. The flute/piccolo part does extend into the extreme high range, but the judicious assigning of parts can control the problems. It is also notable, in that the 2nd clarinets and cornets have the melody most of the time — a nice chance for those players to shine.				
Grieg, Edvard	<b>In the Hall of the Mountain King</b>	Conley, Lloyd	Kendor	3+	4
	Your bass clarinet, bassoons, baritone saxophone and tuba players will either love you or hate you for this one. The famous melody shows up in almost everyones’ part sooner or later. This is a very exciting and well scored transcription. Controlling the extended accelerando will be an excellent exercise in following the conductor.				

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Griffin, Julie	<b>Ash Grove, The</b> This is just a simple setting of the well known folk tune. The arrangement is simple, and yet allows the director to teach important musical concepts such as phrasing, balance, tone production and blend. This will probalby not be your kids' favorite tune, but like Nyquil®, this will make you feel better (as an educator).		Hal Leonard	1+	3
Grundman, Clare	<b>American Folk Rhapsody Nr. 3</b> I think this is the strongest of the four American Folk Rhapsodies and also the most accessible for the young band. Just make sure you tell your kids that "Dogies" are little cows ... not puppies.		Boosey & Hawkes	3+	4
Grundman, Clare	<b>Fantasy on American Sailing Songs</b> I like this Grundman better than any of the others. The way he transitions from one song to the next is both seamless and totally inevitable. The scoring is truly masterful, using the full tonal capabilities of each instrument. As in all of his works, frequent key changes, tempo changes and stylistic demands make this a rich, musical offering. The high tessitura for the 1st and 2nd clarinets will challenge the best sections (rewriting can solve all of the problems, if necessary).		Boosey & Hawkes	4	5
Grundman, Clare	<b>Irish Rhapsody, An</b> One of Grundman's easiest rhapsodies is also one of his very best. The clarinets still have to be comfortable way up over the staff (especially the firsts), though it is not as nasty as, say, Fantasy on American Sailing Songs.		Boosey & Hawkes	4-	4+
Guilmant, Alexandre	<b>Sanctus and Fughetta</b> This is an excellent transcription of the original for organ. The Fughetta is especially challenging because the technical demands are equal for all instruments, from flute all the way to tuba. As in all highly contrapuntal music, balance and rhythmic precision are of the essence.	Hubbell, Fred	Heritage	3	4
Handel, Georg Frideric	<b>Harmonious Blacksmith, The</b> This is an excellent arrangement of music from the cantata. The bass line and the counterpoint throughout is interesting for the players and musically convincing for the listener.	Osterling, Eric	CPP/Belwin	2	3-
Harburg	<b>Wizard of Oz, The</b> This audience pleasing arrangement of tunes that all the parents will know and love is also a VERY creative arrangement. It does not spare the technique in its pursuit of musical effect. The keys are challenging, as are the solos, voicings and tessitura. It will serve as a good preview of the challenges of the musical theater genre for serious young musicians.	Barnes, James	Warner Brothers	4+	5
Harmon, John	<b>Wolf River Sunset</b> Impressionistic music is rarely found at this level. That is why Wolf River Sunset is a must for an accomplished young band. The sonorities are lush, and the effects are both subtle and striking. Great sensitivity to balance and intonation are called for ... and amply rewarded in this outstanding work.		MusicWorks	3	4+
Hermann, Ralph	<b>Concord Overture</b> This older band work (1962) is exceptional in its tunefulness. It also puts a simple twist on 'band overture' form by bring back the slower, lyrical melody right before the coda section. It presents an uncommon (now-a-days, at least) challenge to the second and third clarinets with its relatively high tessitura.		Carl Fischer	3	3

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Higgins, John	<b>Black Wolf Run</b> This fantasia for band does not necessarily reflect the “programmatic” description as well as Higgin’s <i>Regenesi</i> s does, however it is every bit as well written. Many style changes, tempo changes and lots of creative scoring make this a first rate piece for both its educational value to the band and its entertainment value for the audience.		Hal Leonard	3-	3+
Higgins, John	<b>Celtic Ritual</b> At turns haunting and thrilling, John has a way of creating wonderful pieces that belie their technical simplicity. In this case, the passion and excitement of Braveheart without the gore ... and the R rating.		Hal Leonard	3	3+
Higgins, John	<b>Regenesi</b> s (Song of the Planet ) Regenesis was written to describe, in sound, the cycle of destruction and rebirth associated with the eruption of Mount St. Helens. Most programmatic works at this level are, at best – not convincing, and at their worst – corny. This one is a wonderful exception! It is striking in the feelings that it conveys through the performers to the listeners. I have rarely had so much parent response about a piece after a performance.		Jenson	3-	4
Hodges, Steve	<b>River East Overture</b> This well structured ‘band overture’ doesn’t really break any new ground. It does, however, present myriad opportunities to work on sustained, tongued articulations ... playing lyrically without slurring is one of the great challenges a young band faces. There is also a particularly well written section where the upper woodwinds provide a “water music” accompaniment over a low instrument melodic line.		Alfred	3-	3-
Holsinger, David	<b>Gypsydance</b> Based on a piano work of Bela Bartok, Gypsydance gives the very young band an opportunity to make a clear differentiation between normal, staccato and marcato articulations. It is also notable for the excellent way in which Holsinger gives all of the instruments a fair shot at melodic material. Percussion parts are made more challenging and interesting with the addition of triple toms and temple blocks to the usual battery and mallets.		Wingert-Jones	2-	3-
Holsinger, David	<b>On a Hymnsong of Philip Bliss</b> Holsinger has provided some exceptionally mature, lyrical writing here. This would make an excellent middle piece for a festival performance. Ranges are modest, but the scoring is creative and very beautiful. Your saxophones will be challenged to play very softly in the low register. This is also an opportunity for young students to begin to understand how music can communicate “feeling.” Make sure you explain the story behind the writing of Philip Bliss’ original hymnsong to them.		TRN	2+	4
Holsinger, David	<b>Prairie Dances</b> Like the bulk of Holsinger’s writing, Prairie Dances is highly charged with rhythmic energy. The meter changes are well considered and the technique is manageable for the dedicated young musician. This work occupies a unique place between Holsingers monumentally difficult works and overly simplistic writing for younger groups.		TRN	3+	4
Holst, Gustav	<b>Fantasia on the Dargason from the 2nd Suite in F</b> This is one of the pieces for military band that revolutionized band writing early in the century. Until Holst and Vaughn Williams introduced some serious literature, most bands played patriotic tunes and operatic arrangements. This final movement to the Second Suite in F for Military Band is not only a technical challenge (especially for tutti clarinet section, the tubas and piccolo), but is perhaps even more of a stylistic challenge. Getting the notes and rhythms only gets you so far on this one – the light, detached British approach from this era can be an elusive goal for very young musicians.		Boosey & Hawkes	4	5

<b>COMPOSER</b>	<b>TITLE</b>	<b>ARRANGER</b>	<b>PUBLISHER</b>	<b>TECHNICAL DIFFICULTY</b>	<b>MUSICAL LEVEL</b>
Holst, Gustav	<b>In The Bleak Mid-Winter</b>	Smith, Robert	CPP/Belwin	3	5
	This is a tremendously musical arrangement of the well known hymn-tune. It presents a strikingly wide range of styles and dynamics. There are many solo passages, though none of them are technically difficult. Phrasing and lyrical playing will present the challenges to your students. This is a piece that can be recommended to both school groups and professionals ... it is musically that mature.				
Holst, Gustav	<b>Moorside March</b>	Curnow, James	Jenson	3	3
	This arrangement of the third movement from the suite for brass band works beautifully with a young group. The keys (B flat minor changing to B flat major) present a little challenge. The British style of articulation is such a fundamental part of performing the band repertoire that one should take every opportunity to explore it with their students – and there are few better vehicles than this march.				
Holst, Gustav	<b>Song Without Words</b>	Story, Mike	CPP/Belwin	2	4
	This is an outstanding arrangement of the second movement from the Host Second Suite for Military Band in F. While it has been technically simplified to accommodate the young band, it has left in tact all of the musical demands of the original. While I often look with suspicion upon simplified arrangements of band classics, this effort by Mike Story works beautifully. It can serve as a wonderful introduction to a great work that will almost certainly be encountered later in a young player's musical career.				
Holst, Gustav	<b>Songs of the West</b>	Curnow, James	Jenson	3	4
	This is really a young band's Holst Suite in one varied movement – indeed it shares a number of thematic similarities with its more noted brothers. This work has many different styles, keys and tempos. The ending is quite difficult and can benefit from a little rescoring, if need be.				
Huckeby, Ed	<b>Declaration, Ballade and Finale</b>		Barnhouse	3+	3+
	This is a very exciting festival piece in three connected movements. The Declaration is an extended fanfare, the ballade a sensitive lyrical section, and the Finale is a rhythmically charged movement. Both the first and last movements makes extensive use of percussion with corps-like writing. There is a 'band-rock' passage in the finale that seems a bit out of place, but not so much so that it keeps the work from being recommended.				
Hunsberger, Donald	<b>Folk Legend</b>		Sam Fox	3	3
	This has been out of print for a long time. It is a very different kind of band piece. It has important parts for flugelhorns, if you have a couple. Let me know if you find a copy, since I haven't been able to locate one for nearly fifteen years.				
Jennings, Paul	<b>African Road</b>		Hal Leonard	3	3+
	This arrangement of African themes is both beautiful and exciting. It calls for lots of interesting percussion instruments that you don't have ... but you can substitute Latin instruments for most of them. Audiences will really react to the driving, rhythmic writing!				
Kamen, Michael	<b>Robin Hood Soundtrack Highlights</b>	Bocook, Jay	Jenson	3	4
	This arrangement uses both the symphonic material from the score and Bryan Adams' version of the love theme. Both are well scored for young players and will come off as completely convincing to the audience. There is an extended solo for alto saxophone and short solos for a number of other instruments.				
King, Karl	<b>Circus Days</b>	Schissel, Loras	Barnhouse	3+	5
	I love Circus Marches (now that I'm a conductor more than a horn player). This classic is surprisingly accessible to the young band. The low brass will have to wake up and come to the fore — hope they've been practicing their scales. Most band students love to play higher, faster and louder. At least they get to play louder and faster on this one.				

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Kinyon, John	<b>Bavarian Folk Dance</b> A good piece for teaching beginners about cut time. The notes look simple and will trick young players into playing with more facile technique than they thought they had.		Alfred	1	1
Kinyon, John	<b>Devil Dance</b> This wild dervish in 6/8 time is fresh and very flashy. It is good for the band that understands 6/8, but has not yet had their technique challenged in that meter.		Alfred	3-	3-
Kinyon, John	<b>Flurry for Winds and Percussion</b> This is custom-made therapy for the percussion section that allows crescendos and diminuendos to effect their time. It also is a great way to show trumpet players how important the third valve trigger is. Quarter note triplets, high clarinet parts and very specific articulation markings round out the educational challenges. On top of its excellent value as a teaching tool, <i>Flurry for Winds and Percussion</i> is an exciting piece to program from the listener's point of view.		Alfred	2+	2+
Kinyon, John	<b>Silver Scepter, The</b> I'm not entirely sure why I like this one so much. I think it's knowing that your beginning band can actually play triplet eighths and two straight eighth notes in the same measure without phasing into oblivion.		Alfred	1	1
Kinyon, John	<b>Suffolk Celebration</b> This 'band overture' has some novel features for a grade two work. The fast section melody is folk-like in character – a fact strengthened by the use of the dorian mode. The key of the slow section has three fewer flats which provides a rather romantic tonal relationship. The brass and woodwinds are sometimes used as homogeneous choirs and at other times scored together according to individual instrument ranges. The specificity of articulation markings is helpful from an educational standpoint.		Alfred	2	2
Kinyon, John	<b>Timpatico</b> This absolutely awful piece wouldn't even have a chance of getting on this list if it weren't the perfect way to showcase a beginning drummer that you taught how to play timpani because he caught on to everything else too quickly and was driving you mad!		Alfred	1	1
Kopetz, Barry	<b>Down Paths of Darkness</b> It is unusual to find music in a minor key at this level. <i>Down Paths of Darkness</i> capitalizes on this by emphasizing the work's "minority." Kopetz uses just about every device available to a composer to draw a dark and foreboding picture. A considerable amount of melodic independence is called for.		Wingert-Jones	2+	3
Kopetz, Barry	<b>Fantasy on a Theme by Samuel Barber</b> This derivative composition is based on the beautiful legato theme from Samuel Barber's <i>Overture to the School for Scandal</i> . Kopetz creatively develops this theme with sensitivity to the technical limitations of the young band. There are some very difficult rhythmic ostinatos to contend with – it would not be inappropriate to rewrite some of them, as they are primarily intended as effects, not actual counterpoint. He does not, however, spare the young player in the area of musical demands		Schirmer	4	5
LaPlante, Pierre	<b>All Ye Young Sailors</b> What an excellent way to introduce students to 6/8 time at an early stage! LaPlante has made sure all the instruments have to deal with all the same rhythms so that everybody gets the "total" 6/8 experience. We need more grade one pieces like this in compound meter!		Carl Fischer	1+	2

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
LaPlante, Pierre	<b>American Riversongs</b>		Daehn	3	4
	In many ways, this is a contemporary American Folk Rhapsody ala Grundman. The tunes, other than a beautiful setting of Shenandoah, are not well known ... which to my way of thinking is a very good thing. The writing is musically engaging for both player and listener. The scoring is exceptionally well suited for middle level tudents. There is one passage late in the work that challenges the lower instruments to produce some fairly rapid afterbeats — other than that, the challenges are all quite manageable.				
Lassus, Roland di	<b>Echo Song</b>	Hastings, Ross	Bourne	2	4
	This is the simplest and most effective antiphonal piece for band of which I am aware. Put the musicians out in the audience — brass on one side, woodwinds on the other. Also, pay close attention to the dynamic shadings of the arranger. The bass clarinet part should be played an octave lower, where possible to fill out the woodwind scoring. As long as you have the brass and winds off-stage, it might be a good time to feature the percussion on an ensemble.				
Latham, William	<b>Brighton Beach</b>		Summy-Birchard	3	4
	I'm not sure why it has taken me so long to add this staple of the literature to my list. It is a classic march in the British style that is perfectly playable by many middle level bands. What a wonderful way to introduce students to this very important style of wind playing.				
Lavender, Paul	<b>Lake Geneva Celebration</b>		Jenson	3	3+
	Lavender has given the band some very colorful effects and voicings in this work. The percussion play a very prominent role in connecting phrases and entire sections in the piece. The range for the trumpets stays a little high, but if you have a strong section, it works just fine. The upper woodwinds have to deal with some alternate fingerings to make some of the technical passages playable.				
Leckrone, Mike	<b>Galatrek I</b>		Studio PR	3	4
	It is truly unfortunate that this piece went undiscovered and is now out of print. It is an excellent way to introduce students to avant garde playing techniques. It came with a synthesized tape that required only the most rudimentary synchronization with the band. It was a fail-safe teaching tool and always the one piece everybody was talking about after the concert. Keep ordering it every year and maybe CPP/Belwin will dust it off someday.				
Leemans, Pierre	<b>March of the Belgium Paratroopers</b>	Wiley, Charles	TRN	4	4
	A classic European “patrol” style march that a junior high might not ordinarily consider. It's not unapproachable – just those eight measures in G flat major with the piccolo and bass clarinets on the tune ...				
Lieber, Joe	<b>On Broadway</b>	Jennings, Paul	Jenson	3	3
	A Hollywoodish arrangement of the George Benson classic. Someday, maybe I'll find another rock tune that actually works with a concert band. [P.S. Actually, I did ... see Zawinul: <i>Birdland</i> ]				
Madden, Edward	<b>Fantasy on a Bell Carol</b>		Carl Fischer	4-	4
	This is back in print! Are you tired of the same old Christmas tunes arranged in the same old, unimaginative ways? Here's an exciting, festival type arrangement of the <i>Ukrainian Bell Carol</i> . Eddie makes the kids stretch technically to get this holiday feature – and its very exciting for the audience as well!				
Mancini, Henry	<b>Pink Panther, The</b>	Cook, Paul	Columbia	2+	2+
	There is no simpler, or more effective arrangement of this movie theme. The drummers think it's great because they finally get to hit a cymbal with a snare stick ... kinda like a drum set, ya' know ...				

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Maslanka, David	<b>Rollo Takes a Walk</b> This is a challenging, “tongue in cheek” look at the village band phenomena from early in this century. There are some technical hurdles to deal with, both for woodwinds and brass when the primary, two measure motive wanders into unfriendly key centers. And there is the challenge of getting four clarinet players to sound “musical” on the kazoo part. But this diversion is definitely worth the extra effort, mainly because it is so different.		<b>Kjos</b>	<b>3+</b>	<b>5</b>
McBeth, Francis	<b>Canto</b> Narrow melodic range, emphasis on rhythm – classic traits of Japanese music. This exciting work lets you put a little cultural diversity into your programming.		<b>Southern</b>	<b>2+</b>	<b>2+</b>
McGinty, Anne	<b>Armstrong’s March</b> A slow, moving march with an interesting, programmatic story behind it. This will challenge your students to “keep tempo.” The melody often changes hands every few measures making it essential for the students to listen and adjust their dynamics in order to keep it on top of the texture.		<b>Queenwood</b>	<b>2</b>	<b>3</b>
McGinty, Anne	<b>Atlantis</b> This arrangement’s use of ninths and sevenths in the bass line give it a very contemporary harmonic sound. It is also an excellent piece for snare drummers just learning to play mixed eighth and sixteenth patterns.		<b>Hal Leonard</b>	<b>2-</b>	<b>3</b>
McGinty, Anne	<b>Canadian Folk Fantasy</b> This treatment of four songs from Canada is exceptional. Most of the tunes are new to American ears, yet so tuneful that they almost sound familiar. The different tempos require a firm hand from the conductor and close attention by the players. I substitute xylophone for the bells on the first four measures of the <i>Allouette</i> melody.		<b>Queenwood</b>	<b>2</b>	<b>3-</b>
McGinty, Anne	<b>Eagle Point Overture</b> Simple meter changes, interesting counterpoint and a particularly well written snare drum part make this an excellent grade 2 band overture.		<b>Queenwood</b>	<b>2</b>	<b>3</b>
McGinty, Anne	<b>Prelude to a Festival</b> Not surprisingly, this has turned out to be one of the best selling works of all time at this level. There is enough independence of parts to challenge a band just getting past the beginning stage. The snare part will challenge percussionists where other pieces would ordinarily put them to sleep. The use of an occasional subtonic chord gives the work a contemporary sound and allows the introduction of the note D flat.		<b>Hal Leonard</b>	<b>2-</b>	<b>2</b>
McGinty, Anne	<b>Red Balloon, The</b> Yes, that is a six for the Musical Level. This is the most musically challenging grade two piece I have ever heard. It is highly impressionistic. Every band, regardless of their technical prowess, can perform this work. Music like this raises the expectations of junior high band directors. Do not buy inferior music, it only encourages publishers and composers to produce more!		<b>Queenwood</b>	<b>2</b>	<b>6</b>
McGinty, Anne	<b>Sea Song Trilogy</b> A fine arrangement for very young players. It works like a beginning band’s <i>Fantasy on American Sailing Songs</i> .		<b>Boosey &amp; Hawkes</b>	<b>2</b>	<b>2</b>
McGinty, Anne	<b>Songs of the Emerald Isle</b> This is well written arrangement of three Irish folk songs. All the instruments have interesting parts and there are lots of stylistic contrasts.		<b>Queenwood</b>	<b>2</b>	<b>2+</b>

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
McGinty, Anne	<b>Tis a Gift</b> Just when you thought <i>Simple Gifts</i> had been arranged in every conceivable way, along comes a treatment to prove you wrong. This is a moving and powerful arrangement that relies more on short fragments of the theme than full-blown statements. There is something in this work for every section. It has great rhythmic drive as well as sensitive places to feature flute, trombone and mallet percussion. Now you can stop programming <i>Chorale and Shaker Dance</i> every two years and you will NEVER have to play <i>Chorale and Shaker Dance II</i> .		Queenwood	4	5
Meyer, Richard	<b>Return of the DawnTreader</b> This music has a large and exciting breadth to it that is not often found at the grade three level. It is actually very reminiscent of film score music. Meyer achieves all this without having to push the technical level beyond the reach of even modest young bands.		Queenwood	3	3+
Molter, Tom	<b>Arabian Dream</b> This is such a simple, repetitive tune — I am not certain why I like it so much. However, beginning students love to play it and it serves well the teaching of steady time and rhythmic synchronization.		Barnhouse	1+	2
Moss, John	<b>Regimental Honor</b> John has written a solid concert march with some creative harmonies here. He manages to feature nearly every section for at least a few measures. This is playable by nearly any middle level band and would be an excellent way to start a performance with a mature sound.		Hal Leonard	2+	3
Moss, John	<b>Remembrance</b> This work was commissioned in memory of three students from the same band program who lost their lives in three separate and tragic automobile accidents. Moss does an excellent job of maintaining a somber, yet hopeful, mood throughout. The often thinly scored passages will challenge the young band's ability to adjust intonation as they play. The cues provided will allow support to be provided for less experienced sections. If you want your students to understand the ability of music to express feelings, this piece will serve as an excellent vehicle.		Hal Leonard	3-	3+
Mouret, Jean Joseph	<b>Suite des Symphonies Nr. 1</b> This is an exceptionally well scored version of these well know pieces. The percussion parts are appropriate to the genre and yet still interesting to play. The use of trills and grace notes add to the overall Renaissance sound. While the technical demands are modest, the musical style could not be more demanding. This can be programmed validly at any level from junior high through professional.	Schaeffer, William	Highland	4-	5
Mozart, W. A.	<b>March of the Off-Stage Army</b> This one features a snare drum soloist in the music from a scene in <i>Così fan tutte</i> . It provides a rare and important opportunity for young wind players to grapple with Mozart. On top of that, the percussionists get to play, too!	Hastings, Ross	Bourne	2+	4
Mussorgsky, Modeste	<b>Promenade and Great Gate of Kiev</b> The <i>Promenade</i> is rendered in tact; the <i>Great Gate of Kiev</i> is greatly abridged. Nonetheless, this arrangement preserves a lot of the style and grandeur of the original. Staggered breathing is a required skill to perform this musically. It will be much more effective if you use the tam-tam, bass drum, timpani, cymbal and chime parts from the Rimsky-Korsakov orchestration near the end, rather than Ployhar's.	Ployhar, James	Wynn	2+	3
Naire, Lady	<b>Hundred Pipers, The</b> This 6/8 march is simply perfect for a quick and easy encore. You can add some obvious dynamic contrast every two measures in the dog fight strain to make it even a bit more effective. It is hard for me to resist putting any decent piece in 6/8 on this list just because I think it is so important for young players to get comfortable in compound meters.	Ployhar, James	Belwin	2+	3

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Nelhybel, Vaclav	<b>Festivo</b>		<b>Belwin</b>	<b>3+</b>	<b>3+</b>
	This band classic is really one of a kind. No one else has done the primitivism thing at this level as well as Nelhybel. If you ever get a performance of this one without at least one missed entrance, send me a tape. I've been jinxed my whole life.				
Nelhybel, Vaclav	<b>March to Nowhere</b>		<b>Alfred</b>	<b>3</b>	<b>3</b>
	This could only have been written by Nelhybel; woodwinds playing against brass playing against percussion in an aggressive battle to the death. Careful attention to oddly placed melodic accents and to balancing the choirs of the band will expose the detail of Nelhybel's genius.				
Nelson, David	<b>Glengarry Hills</b>		<b>Heritage</b>	<b>3+</b>	<b>4</b>
	<i>Glengarry Hills</i> is an adaption of the well known tune <i>The Red Haired Boy</i> . The writing is inventive and highly contrapuntal. There are numerous exposed places for many sections and soloists. I like this work because it is so different from the mainstream band piece. At the proper tempo it can be both melancholy and dazzling.				
Nestico, Sammy	<b>Christmas Joy</b>		<b>Kendor</b>	<b>3</b>	<b>3</b>
	Nestico adds just enough jazz styling to make this Christmas arrangement different. It has a commercial sound (in the best sense) to it that the kids will pick up on. Students should have a good command of all the chromatic fingerings before attempting to play this.				
Newfoundland Folk Song	<b>Newfoundland Folk Song</b>	<b>Duff, Jim</b>	<b>Alfred</b>	<b>2+</b>	<b>3</b>
	This beautiful treatment of <i>She's Like A Swallow</i> is easy on the technique, but quite challenging from a musical stand point. Jim Duff features various sections throughout and has some one measure solos in the elegantly crafted ending.				
Nowak, Jerry	<b>Advance Guard</b>		<b>William Allen</b>	<b>2</b>	<b>2</b>
	The percussion parts are interesting in the variety of rhythms that are used. The part also changes from that of time keeper to a player of important motives frequently. The syncopation, carefully marked articulations and the contrasting style demands make this both interesting to the listener and valuable to the teacher as an educational tool.				
Nowak, Jerry	<b>Matador, The</b>		<b>William Allen</b>	<b>2</b>	<b>2</b>
	A marvelous rubato introduction, lots of authentic Spanish rhythms and a contrasting folk dance section make this programmatic piece a stand-out. No band can learn this piece and not come away without a solid and clear understanding of syncopated rhythms.				
Nowak, Jerry	<b>Two Songs from the British Isles</b>		<b>William Allen</b>	<b>2</b>	<b>2+</b>
	Nowak really shuns tutti band scoring in this one. The simple counterpoint in the <i>Lavender Blue</i> is particularly noteworthy. <i>Loch Lomond</i> is scored as a particularly effective Scottish march, complete with bagpipe effect.				
O'Loughlin, Sean	<b>Donegal Moors</b>		<b>CPP/Belwin</b>	<b>3+</b>	<b>4+</b>
	While it sounds for all the world that this is based on some well known Irish folk tunes, they are actually original melodies by the composer. The rhythmic writing is exciting and demanding from an articulation standpoint. The scoring is fresh and even orchestral at times. There are enough new approaches to writing for the young band in this one to make it a change of pace for even the most seasoned director, not to mention his/her students!				

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
O'Loughlin, Sean	<b>Insignia</b> Sean has penned an exciting and moving concert/festival opener here. The writing is very much in the style of John William's fanfare and film title music. The piece provides challenges for all sections and, when well prepared, imparts a mature sound to a young band. An outstanding snare drummer who READS, is required.		Carl Fischer	3+	4
O'Reilly, John	<b>North Star Overture</b> <i>North Star Overture</i> does an excellent job of exposing the different tonal colors of each section of the band. The work uses a challenging level of contrapuntal writing. O'Reilly takes a much over used rhythmic scheme and changes it with the substitution of a dotted eighth/sixteenth figure. This transforms it into something fresh and exciting. The use of multiple meters further adds to the musical and educational value of the work.		Alfred	3	3
Osbourne, Chester	<b>Connemara Sketches</b> <i>Connemara Sketches</i> is a three movement work based on Scottish folk songs. The first movement is in 6/8 (relaxed two beats per measure). The second is a lyrical song which is scored in a full, almost hymn-like style. The last movement is in a brisk two, with a short melody repeated several times with ever varying scoring. The strength of the piece is the widely variety of styles required and the quality of the folk material upon which it is based.		William Allen	3	3+
Persichetti, Vincent	<b>Pageant</b> Obviously, this is one of the fundamental pieces in the wind band repertoire. It is very challenging for the young band – it requires strong, confident players in all sections of the band, though the demands in percussion are very light. I have found that the maturity of the writing makes this more of an aesthetic stretch than a technical one. It takes quite a while of living with this work before the kids “get it.”		Carl Fischer	4	5
Pitoni, Giuseppe	<b>Baroque Motet</b> This arrangement of the well known choral work Cantate Domino is a superior way for young students to learn how to produce a light, separated style. There are some good opportunities for demanding dynamic contrast, too. The writing is largely homophonic, of course, but the use of some call and response breaks it up well.	Hastings, Ross	Bourne	2	3
Ployhar, James	<b>Northumberland</b> A solid concert march that is a great way to focus some attention on reading rhythms in cut time. The horns, trombones and euphoniums get a great counter melody in the Grandioso section. At the same time, the upper woodwinds get a little finger exercise in D flat major. All in all, a tuneful and worthwhile program piece.		Belwin	3-	3-
Ployhar, James	<b>Original Thirteen, The</b> A fine march setting of <i>Chester</i> with a touch of <i>My Country Tis of Thee</i> and <i>Yankee Doodle</i> thrown in for good patriotic measure. The woodwind obbligato gets a little old after the third time around – at least it's in a different key the last time. The brass parts can be taxing, especially if they don't pace themselves dynamically.		Belwin	3-	3-
Ployhar, James	<b>Simple Gifts</b> One of the great melodies of all times meets one of the most solid band arrangers of all time. The phrases often elide and the counterpoint is well written. The condensed score is a hindrance when preparing the work. There are a couple of different stylistic treatments of the theme and a lot of richly scored, full band writing.		Belwin	3-	3-

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Reed, Alfred	<b>With Trumpets and Drums</b> <i>With Trumpets and Drums</i> is one of the very few Alfred Reed works, and his only overture, that is accessible to the junior high band. It presents a number of challenges, the most daunting of which is the contrapuntal independence of parts. If the third clarinets, for example, are in the habit of following the other clarinets ... this piece will be their own little slice of hell.		Hal Leonard	3+	4-
Rhoads, William	<b>American Folk March, An</b> Rhoads has found three very colorful folk tunes upon which to base this engaging march. They range from an Illini Indian song to a drunken trombone rendering of <i>The Desperado</i> .		Heritage	3-	3+
Rhoads, William	<b>Three Russian Cameos</b> This transcription of three little known Russian works by Glinka, Maykapar and Kabalevsky is one of my very favorite works. It's ethnic flavor is clear and appealing to players and audience. The scoring is masterful. Beg, borrow or steal a tam-tam for the second movement; leave the first ending out of the last movement and put all available percussionists on field drums for the drum "solo" in the last four measures. You and your students will grow for having grappled with this marvelous arrangement.		Wynn	3+	5
Rimsky-Korsakov, Nicolai	<b>Fanfare, Canto and Fandango</b> These three themes from Capriccio Espagnole are presented in a logical and well scored manner. It is a little difficult to explain to the students how the arrangement relates to the orchestral version, but if you listen to a recording more for stylistic ideas than note specific modelling, the exercise can still be useful. Clarity of articulation is necessary to make this one come alive and really "wow" and audience.		CPP/Belwin	3	4
Root, Thomas	<b>Garlandstone: A Nautical Fantasy</b> A superior work for young band that projects its nautical bent with every note. Only two clarinet, two trumpet and two trombone parts – though you would never know it just from listening. This is the kind of creativity to which all writers of young band music ought to aspire.		Alfred	3	3
Root, Thomas	<b>Polly Oliver</b> I believe this is based on an English folk song. The scoring is very creative and the variations are refreshing – especially the melodic inversion. Unfortunately, it is awkward to rehearse with the semi-condensed score in concert key that is provided (but it IS worth the trouble). The delicate, Copland-like ending is a refreshing break from the usual band fare.		Kjos	3-	3
Saint-Saëns, Camille	<b>Marche Militaire Francais</b> This is a fine way for the young musician to first deal with a classic, symphonic march. The parts are simplified in a way that does not betray the effect of the original. The low brass and low woodwinds get a bit of a workout on an extended melodic passage in the middle of the piece.	Swearingen, James	Heritage	2+	3+
Saucedo, Richard	<b>Triumphant Fanfare</b> This short, exciting fanfare makes an excellent opener for a concert or festival performance. The writing is characteristic for all the instruments, the technical demands are modest, and yet the parts are exciting for the students to play. The ranges have been kept in the middle, so even when you ask for some serious sound, you can still expect your students to play with excellent tone quality. The percussion play a pivotal role throughout this outstanding piece.		Hal Leonard	3	4

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Scheidt, Samuel	<b>Canzona Bergamasca</b> Any of you who have spent time playing in bras ensembles will be familiar with this piece. This is a well conceived transcription of the Renaissance classic. The scoring is musical, with a thought given to keeping all the instrument voices involved in the technical challenges as well. I especially like to way Larry has incorporated the mallet percussion — you might even consider having them play in additional places in the piece.	Daehn, Larry	Daehn	3+	4
Schifrin, Lalo	<b>Mission: Impossible Theme</b> This is a simple, but effective arrangement of the catchy television (and now movie) theme in 5/4. The engraving uses a dashed bar line near the beginning to subdivide each measure into 3 + 2. This ends up being quite confusing to the kids. They’ve got five fingers on each hand; I think they can count that high without the publisher breaking it down for them. Ultimately, you’ll probably end up conducting this one with a 4 pattern, following the accents in each measure. Careful attention to balance will be necessary to keep the infectious bass line from overtaking all other parts. Challenge the lower instrument to make their part notable for its stylistic precision, not its Godzilla-like delivery.	Lavender, Paul	Hal Leonard	2	2+
Schubert, Franz	<b>March Militaire</b> This is a well rendered simplification of the Schubert. The key is to produce a staccato style that is short and light, rather than just short. For that alone, this piece would merit its place on any list. It is a bonus that it also can serve to introduce a number of new chromatic notes and come across as a colorful addition to the usual band programming.	Kinyon, John	Alfred	2-	2-
Schubert, Franz	<b>Symphony No. 8 (Unfinished)</b> Tastefully simplified, this arrangement really captures the magic of this great symphony’s first movement. The key signature (A minor) will challenge young players and your patience. Getting an orchestra sound, with careful attention to articulations and note shapes, will be paramount.	Bender, Mitchell	Heritage	3+	4+
Shaffer, David	<b>Avantia</b> The first few bars of this Shaffer work will grab any audience’s attention. Very colorful scoring and many solo opportunities (though they also work well as solis) make this very exciting and interesting to prepare and perform. A well done six bar percussion break is also quite effective. Avantia uses a great deal of canonic and imitative writing.		Barnhouse	4-	5
Sheldon, Robert	<b>Fall River Overture</b> A typical ‘band overture’ that stands out from the rest on the strength of its beautiful melodies and highly interesting developmental and transitional passages.		Barnhouse	3	3
Sheldon, Robert	<b>Manatee Lyric Overture</b> This is one of Sheldon’s earliest works. Like so much of this fine composer’s output, it uses long, lyrical melodies and exciting accompanimental rhythmic patterns. There are also some interesting meter changes that place this work a notch above the many ‘band overtures’ that are written each year.		Barnhouse	3	3+
Sheldon, Robert	<b>Visions of Flight</b> This work manages to project a truly soaring quality throughout. Long, lyrical melodic lines, even in the fast sections, maintain the illusion of flight. The work is quite long (ca. 6:30), however, this permits Sheldon time to more fully develop his ideas. All sections of the band are challenged in one place or another. Beware: many of the words seemingly used as “tempo words” are really intended to indicate style changes, not tempo changes.		Barnhouse	3+	4

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Sheldon, Robert	<b>Voices from the Battlefield</b> An outstanding rhapsody of Civil War tunes. It requires many different playing styles and secure playing in many of the creatively scored passages.		Barnhouse	2+	3
Sheldon, Robert	<b>West Highlands Sojourn</b> It is a treat to work on a piece so rich with expressive potential with a young band! You feel like there is never a shortage of musical things you want to share with the students. Each of the three contrasting folk-like movements are rich with dynamic contrast and specifically notated articulations.		Barnhouse	3	4
Smith, Robert	<b>By Loch and Mountain</b> Robert Smith has been coming up with some very exciting works at this level in recent years. I keep waiting for him to get into a rut, and while there are a number of characteristic features that one can recognize in each work, he never quite resorts to writing by formula. This work starts with a LONG euphonium solo that states the Irish source material. It then opens up into a beautiful chorale treatment and then a wild, off-beat rip to the end. This is very exciting writing!		CPP/Belwin	3+	4
Smith, Robert	<b>Hunt With Belle Mead, The</b> Like much of Smith recent output, this work uses ostinato accompanimental material to fine effect. Especially beautiful is the second movement, <i>The Blessing of the Hounds</i> . The dynamics are more than crucial to the effect, as is the need to hold notes out full value in order to avoid any gaps between phrases.		CPP/Belwin	3	4-
Smith, Robert	<b>Into The Storm</b> This is a very exciting piece of program music. It convincingly recreates the impression of a raging storm, including a peaceful respite in the center section. To be performed well, dynamic balances will require special attention along with a prioritizing of part importance. Driving rhythms and exciting ostinatos combine to make this very popular with both young players and concert audiences.		CPP/Belwin	3	3+
Smith, Robert	<b>Montevista</b> This work is exceptional in its use of percussion for interesting interjections, rather than the motor rhythms that are so common at this level. The writing for the winds and brass is rhythmically and melodically simple, but presents a very interesting harmonic flow that helps the young ensemble sound full and mature. There are numerous dynamic and articulation opportunities that will open the minds of young musicians to such demands.		CPP/Belwin	1+	2+
Smith, Robert	<b>To Dance in the Secret Garden</b> This is another of Robert Smith's exciting new works. The marimba and piano parts are very challenging, though not essential. You'll need to use hard cord mallets on the marimba and amplify the piano in order for them to be heard. Balance is a real challenge in places because there are so many interesting things going on at once. In spite of the unusual title, this is basically a pedal-to-the-metal opener with a nice water music type interlude and flute solo used for stylistic variety.		CPP/Belwin	4-	4
Sochinski, James	<b>Entr'acte for Band</b> A very exciting concert opener. Don't conduct in 4/4 all the way through ... conduct the big beats (usually 3+3+2 or 3+3+3+3+2+2). The ability to tongue fairly rapidly is requisite. Tricky Latin syncopations, ala Incantation and Dance, occur in the middle section. The piece is surprisingly light for the brass considering the overall effect. There is a lot of rhythmic and percussive interest throughout.		TRN	4	4

<b>COMPOSER</b>	<b>TITLE</b>	<b>ARRANGER</b>	<b>PUBLISHER</b>	<b>TECHNICAL DIFFICULTY</b>	<b>MUSICAL LEVEL</b>
<b>Sousa, John Philip</b>	<b>Fairest of the Fair, The</b> This is one of the most technically easy of the Sousa marches, making it a good stepping off point for the young band that wants to start learning the American band march tradition. The dotted eighth-sixteenth rhythms will challenge your musicians, as will the extremely high tessitura of some of the clarinet parts. Nothing else is really like a Sousa march, so take a deep breath and jump right in.	<b>Fennell, Frederick</b>	<b>Presser</b>	<b>4-</b>	<b>5</b>
<b>Sousa, John Philip</b>	<b>Liberty Bell, The</b> This is not an arrangement, but rather a scholarly edition meant to help you replicate the way the Sousa band probably performed this classic march. Other than the high clarinet tessitura characteristic of the Sousa marches, this is accessible for accomplished middle level musicians — and nothing can really take the place of playing real Sousa.	<b>Brion, Keith and Schissel,</b>	<b>Barnhouse</b>	<b>4</b>	<b>5</b>
<b>Sousa, John Philip</b>	<b>Stars and Stripes Forever, The</b> This particular edition is particularly well done. It really leaves nothing to chance for the young player. It is printed in concert size paper so they can read it and the articulations are consistently applied. It would have been nice, however, at this level if a full score could have been provided. The young band cannot be expected to play the “spots” without a serious dose of monitoring and adjusting on the part of their director.		<b>Heritage</b>	<b>4</b>	<b>5</b>
<b>Sousa, John Philip</b>	<b>Washington Post, The</b> See The Liberty Bell by the same arrangers.	<b>Brion, Keith and Schissel,</b>	<b>Barnhouse</b>	<b>4-</b>	<b>5</b>
<b>Southern Hymn Tune</b>	<b>Prospect</b> At first, this hymn setting seems a bit repetitive. However, as you begin to take it apart, you uncover the wonderful subtleties LaPlante has created. Other than a somewhat corps-like ending, this is a wonderful, lyrical work that will add to any serious program.	<b>LaPlante, Pierre</b>	<b>Bourne</b>	<b>3-</b>	<b>4</b>
<b>Spears, Jared</b>	<b>Ritual and Capriccio</b> This work is notable for its superior use of the percussion section (a minimum of six players are needed). The bulk of the work is in cut-time and Spears is not afraid to use the chromatic notes needed to get some nice harmonic progressions. The introduction affords a fine opportunity to teach extended phrasing and musical line.		<b>Barnhouse</b>	<b>3-</b>	<b>3-</b>
<b>Stravinsky, Igor</b>	<b>Firebird, Excerpts from The</b> Once again, Bocook has convincingly arranged an orchestral classic for young band. Solos for flute, oboe, clarinet, alto saxophone, horn and euphonium all support the unique sound of Stravinsky’s scoring. All sections are called upon to deliver challenging technical passages at one time or another.	<b>Bocook, Jay</b>	<b>Hal Leonard</b>	<b>3</b>	<b>4+</b>
<b>Strommen, Carl</b>	<b>Ballymore Down</b> This is an excellent rendition of two English folk songs. Strommen is better known for his choral arrangements, however he is clearly just as comfortable writing for band. Some of the articulations require fairly rapid single tonguing, so you will have an opportunity to work with your students on refining their tonguing technique. Also, the detached and precise stylistic demands of English band music are here in abundance.		<b>Alfred</b>	<b>3-</b>	<b>4</b>
<b>Strommen, Carl</b>	<b>Cross Creek</b> This is not a heavy-weight piece, but the writing is so totally engaging that I just have to include it in this list. It opens and closes with a gorgeously scored chorale (Strommen’s choral writing experience is really evident here). The central section is a 6/8 romp that is absolutely delightful. This makes a great concert closer or encore!		<b>CPP/Belwin</b>	<b>3</b>	<b>4</b>

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Stuart, Hugh	<b>Hymn for Band, A</b> Marvelous writing in the hymn style by Hugh Stuart. Actually, the work is much more contrapuntal than your standard hymn. This is a superior way to teach sostenuto style. Beware of a very challenging horn part and a high clarinet tessitura that requires a well focused and controlled tone.		Shawnee	2+	3
Stuart, Hugh	<b>Three Ayres from Gloucester</b> This is one of the great classics at this level. The early English folk song style is tough to get just right, but worth attempting. It really helps to have a couple of fine horn players for the second movement, though alto sax cues are provided. No one writes lyrical counterpoint more effectively at this level. Don't let your teaching career pass without doing some Hugh Stuart!		Shawnee	3-	4
Stuart, Hugh	<b>Three Songs from Sussex</b> This piece is very much along the same lines as Stuart's <i>Three Ayres from Gloucester</i> . The opening lick is based on the same folk song as the one in the Holst <i>Second Suite in F</i> . This is great writing for the young band.		Shawnee	3	4
Stuart, Hugh	<b>Two, Too Brittish</b> Even if Stuart can't spell very well, he certainly can produce wonderfully original music. This is about as far from 'band overture' form as one can get – and isn't it wonderful. We've got three British melodies woven into a two movement work. The first movement is the kind of lyrical writing Stuart does so well. The second is a good-natured poke at the somewhat staid character of the melodies that he has chosen to use. Very, very creative!		Shawnee	3	3+
Suppé, Franz von	<b>Light Cavalry Overture</b> There are a few places (like the opening motif) where one would be well advised to change the rhythm back to its original form. Otherwise, this is a faithful adaptation of von Suppé's original. The scoring is very well done and makes this work accessible to most strong, young bands. The "Slow" tempo marking in the coda should probably be disregarded as many orchestral conductors do – it simplifies the ensemble problems inherent in the next tempo change.	Hubbell, Fred	Heritage	3+	4
Susato, Tylman	<b>Battle Pavane, The</b> This is a masterful scoring of the Susato original. There is no more effective concert or festival opener. The use of unusual combinations of instrumental tone colors in this arrangement should be studied by all writers of young band music. This piece is musically viable at all levels from junior high through professional.	Margolis, Bob	Manhattan Beach	2	3
Swearingen, James	<b>Brookpark Overture</b> Solid scoring and melodies that are inevitably Swearingen. This may be the strongest of the Swearingen's Barnhouse Command Series overtures – though any of the others are fine teaching tools as well.		Barnhouse	2+	2+
Swearingen, James	<b>Centuria</b> This is a notch more creative than Swearingen's other three minus overtures. Otherwise, see comments for Chesford Portrait.		Barnhouse	3-	3-
Swearingen, James	<b>Chesford Portrait</b> An attractive sounding band overture that is easy to put together due to very intelligent scoring and catchy melodic writing. All Swearingen overtures are fine pieces for teaching phrasing and balance between the sections of the band.		Barnhouse	3-	3-

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Swearingen, James	<b>Covington Square</b> See Chesford Portrait.		Barnhouse	3-	3-
Swearingen, James	<b>Denbridge Way</b> See Chesford Portrait.		Barnhouse	3-	3-
Swearingen, James	<b>Seagate Overture</b> The seven-eight measures help this sound at least a little different from Swearingen's other works. It is also a bit more demanding in a technical sense due to its having been written for a high school All-State band. A fine choice for teaching arching of phrases and sensitivity to balance between sections of the band.		Barnhouse	3	3
Sweeney, Michael	<b>Ancient Voices</b> Wow! Technically simple, but a musical monster. This work could be performed convincingly by a high school band in light of the non-standard techniques required and the musical demands. A well motivated elementary group with a dynamic director could make this the programming highlight of the year. You will need recorders for the flutes players, pencils for most every one and band members willing to sing.		Hal Leonard	2-	4
Sweeney, Michael	<b>Equinox</b> This simple overture is exceptional in both its use of percussion and contemporary scoring. Very few overtures at this level are as exciting and provide so many opportunities for interpretation and dynamic contrast.		Hal Leonard	2	3
Sweeney, Michael	<b>Forge of Vulcan, The</b> How often have you had to go to your Principal and ask for some capital outlay money to buy galvanized steel trash cans? <i>The Forge of Vulcan</i> uses just such "instruments" to make a convincing musical portrait of the god of blacksmithing and metal working. You will want to raise the cans off the floor a few inches to maximize the each trash can's resonance. Special effects notwithstanding, this is a fine piece of program music owing to Sweeney's contemporary harmonic vocabulary.		Hal Leonard	3	3+
Sweeney, Michael	<b>Gates of Orion</b> Interesting percussion parts and scoring that actively involves every section in the playing of important material both contribute to an exciting piece for a good second year band. The piece will work at several different tempos, which makes it usable by a wide range of bands.		Hal Leonard	2	3
Taylor, Jeffrey	<b>Festiva</b> This paso doble in three-four (bet you thought that wasn't possible) has great ethnic flavor. The poco a poco accelerando al fine is a terrific effect. Use this as a concert opener, closer, or as an encore.		William Allen	3-	3-
Taylor, Jeffrey	<b>I Saw Three Ships</b> This treatment of the well known traditional English Christmas carol is especially creative in its use of harmony and rhythm. Taylor is not afraid to wander to the sharp side of things — and you shouldn't be afraid to teach a few new alternate fingerings to accommodate him.		William Allen	3	3
Taylor, Jeffrey	<b>March Heroic</b> Creative scoring and harmonic wanderings to the flat side make this an especially interesting little march. There is a four bar percussion break that will challenge your players, whose entire part is actually more a grade three than a two.		William Allen	2	2

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Tchaikovsky, P. I.	<b>Romeo and Juliet</b> The themes are always presented convincingly with enough faithfulness to the original to make the arrangement viable. The transitions from one theme to the next are well done within the context of the grade level and the limited length of the piece.	Curnow, James	Jenson	3-	3-
Tchaikovsky, P. I.	<b>Symphony No. 4, Finale</b> This challenging work does a fine job of presenting the principal themes from the last movement. The sixteenth note runs in the woodwinds are the primary technical challenge (you may wish to add the omitted note each time if your students are adept at crossing the break). This makes a very exciting concert closer because the piece derives its energy from the rhythms, not the brass players chops.	Bocook, Jay	Hal Leonard	4	4
Tchaikovsky, P. I.	<b>Themes from March Slav</b> This arrangement is very effective. It is quite faithful to the original melody, harmony and style.	Kinyon, John	Alfred	2-	2-
Ticheli, Frank	<b>Cajun Folk Songs</b> Ticheli just doesn't seem to write anything except masterpieces. A beautiful first movement requires the services of a wonderful alto saxophone soloist. The second movement is rhythmic and exciting in the same way that Copland's <i>El Salon Mexico</i> is. Frequent meter changes and syncopated rhythms provide both the challenge and the thrill!		Manhattan Beach	3+	5
Ticheli, Frank	<b>Fortress</b> One of the greatest, most musically exciting works for young band. The dynamic demands are extreme if the work is to be performed well. In spite of the fact that <i>Fortress</i> is about as far from trite as band music gets, it does not place unreasonable technical demands on the student musician. If your band can play this piece, they should.		Manhattan Beach	4-	6
Ticheli, Frank	<b>Portrait Of A Clown</b> This is a masterful work at this technical level. It is a study in dynamic control and staccato articulations. It is extraordinarily unique writing that can be played by any level ensemble on the strength of its musical merits.		Manhattan Beach	2	4
Ticheli, Frank	<b>Shenandoah</b> Here is some of the most beautiful lyrical writing for concert band at any level. The scoring is colorful and transparent, making the piece challenging but highly rewarding. This is the step that all bands must ultimately take if they wish to escape the homophonic scoring of simpler band music and graduate to the realm of <i>real</i> music.		Manhattan Beach	3	5
Traditional	<b>Greensleeves</b> This piece is why I have never tried my hand at arranging this beautiful melody. Reed's treatment ranges from sublime to grandioso —, it is difficult to imagine what else could be done with this source material. If the set included a full score, this would be the perfect Christmas selection!	Reed, Alfred	Barnhouse	3	4
Ukrainian Sleigh Song	<b>Troika</b> This Sleigh Song is a perfect December concert closer or encore. It's only about a minute and a half long, but is filled with wonderful musical opportunities. Lightness of style, balance between melodic and accompanimental parts and dynamic contrast are but a few of the demands on the performers. It has a strong but charming ethnic flavor that will add to any holiday program. Stop playing the trite holiday stuff and do this one instead!	Rizzo, Jacques	Bourne	2	3-

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Van der Roost, Jan	<b>Singapura Suite</b>		de Haske	3	3
	<p>Though a bit longer and more repetitive than I would ideally look for, this music is highly engaging, the melodies and scoring infectious. The technically proficient band will bring a lightness to the performance by ratcheting up the tempo beyond the composer's suggestions in the score. This probably not a good choice for a festival setting, but will work well in concert.</p>				
Vaughan Williams, Ralph	<b>Folk Song Suite</b>		Boosey & Hawkes	4	6
	<p>This great British band classic can be played by an accomplished young band. It might be advisable to take one movement each year, rather than trying to tackle the whole thing at once. Make certain the students understand that by learning music like this they are simply beginning a journey ... they will discover more and more of this piece's riches each time they encounter it under different conductors.</p>				
Vaughan Williams, Ralph	<b>Sea Songs</b>		Boosey & Hawkes	4	5
	<p>Another British band classic — and all that that implies! The style is everything here, of course, and that style is one of the most important for wind players to learn as early on as possible. There are a few technical considerations, however the only thing that really makes this a burdensome challenge for the young band is the high tessitura of the clarinets parts in the trio. It's not hard for them to get the notes out, but beauty of tone and blend with the ensemble will be major challenges.</p>				
Vecchi, Orazio	<b>Fa Una Canzona</b>	Daehn, Larry	Daehn	2+	3
	<p>This is another example of fine Renaissance music that works exceptionally well for band. The mixed meters may be a little confusing for your students, at first. However, it becomes very comfortable as they learn the work.</p>				
Verdi, Giuseppe	<b>Grand March from Aida</b>	Shaffer, David	Heritage	3	4
	<p>Like so many of the other transcription/arrangements from Heritage Press, the Grand March from Aida is intelligently abridged and well scored. It is a fine way to expose your young students to important pieces of the classical orchestral literature. It is also a way to get them to start emulating orchestral style in terms of articulations and phrasing, especially if you use recordings as a teaching tool.</p>				
Vinson, Johnny	<b>Newcastle March</b>		Queenwood	3-	3+
	<p><i>Newcastle March</i> is a simplified clone of the well known march by William Latham, <i>Brighton Beach</i>. It is an excellent way for a young band to first encounter the British march style.</p>				
Wagner, Richard	<b>Die Meistersinger</b>	Story, Mike	Studio PR	2	3
	<p>It is truly amazing how effective and faithful to the original such a seemingly simple arrangement can be. This is a superior festival opener. It only has two clarinet and two trumpet parts.</p>				
Warlock, Peter	<b>Capriol Suite, Selections from</b>	Longfield, Robert	Hal Leonard	3-	3
	<p>Peter Warlock often chose to write in the Elizabethan. However, since he lived in the twentieth century, his harmonic vocabulary was much more chromatic than your garden variety Renaissance composer would have used. I have some reservations about this piece — the scoring is too tutti much of the time. I also find the abrupt movement back and forth from simple harmonies to complex polychordal structures musically questionable. However, on the strength of the recommendations of many of my colleagues I am including the work on this list until I have a chance to perform it again and for a stronger opinion one way or the other.</p>				
Webber, Andrew Lloyd	<b>Music of the Night from "Phantom of the Opera"</b>	Custer, Calvin	Hal Leonard	3+	4
	<p>This is a superior arrangement. The trumpet solo is challenging due to its tessitura. The band arrangement is professional in its complexity and excellent effect. Audiences will respond with great enthusiasm.</p>				

COMPOSER	TITLE	ARRANGER	PUBLISHER	TECHNICAL DIFFICULTY	MUSICAL LEVEL
Williams, Frank	<b>English Guard, The</b>		Kendor	1	1
	This catchy little march has just enough twists in it to keep things interesting. It is an especially good way for the clarinet section, having been weaned on just two parts, to move up to three (as are many of the pieces in this Kendor series). The snare part should be rewritten in the first strain to provide more interest and come up to the grade level of the rest of the work.				
Williams, John	<b>Liberty Fanfare</b>	Lavander, Paul	Jenson	4-	4-
	Slightly simplified rhythmically from the original, it hasn't really lost anything in the translation. Some tough rhythmic/counting places and endurance demands on the brass (especially trumpets) make this a challenge.				
Williams, John	<b>Midway March</b>	Curnow, James	Jenson	4	5
	<i>Midway March</i> is the music written for the closing credits of the film <i>Midway</i> . Written in 12/8 time, this march occasionally takes on a jazz-like feel with its use of syncopated hemiola rhythms. At other times, the high woodwinds imitate the florid playing of fifes in a Scottish military regiment. Curnow's transcription is a literal transcription of the version recorded by Williams and the Boston Pops Orchestra on their award winning compact disk, <i>By Request</i> .				
Williams, John	<b>Olympic Fanfare and Theme</b>	Curnow, James	Jenson	3+	4
	Just about everything this guy writes is exciting, beautiful, or just plain popular with the audience – this one is all three.				
Williams, John	<b>Olympic Spirit, The</b>	Bocook, Jay	Jenson	3-	3+
	This is the easiest of the Williams fanfares on the list. It's a great concert or festival opener with the usual beautiful, sostenuto melodies playing against energetic accompaniments.				
Williams, Mark	<b>Campbell River Sketches</b>		Alfred	3	4+
	This excellent work is quite Graingeresque throughout. The challenging use of dynamics and the interesting rhythmic motives combine to make this a showcase for the musically mature young ensemble. A slow lyrical movement is followed by a March. A band must be able to change stylistic gears very quickly within each movement.				
Williams, Mark	<b>Greenwillow Portrait</b>		Alfred	2+	4
	Mark Williams has written a beautiful arrangement here. I don't think there is a better work for teaching lyrical playing at this grade level. <i>Greenwillow</i> strikes one as an <i>Irish Tune from County Derry</i> within the capabilities of the young band student. This one would sound just as convincing being played by professionals as by younger students. You may want to do some editing by way of adding a number of slurs to enhance the musical line.				
Williams, Mark	<b>Wenatchee Legend</b>		Alfred	1+	5
	This work is unique at this technical level due to its fragmentary style of melodic scoring. In many places, the melody is broken into fairly short fragments and handed off from one section to another. The material is interesting for its quasi-ethnic flavor, as well. There are some mature musical demands which are refreshing to see in a Grade 1 work.				
Wilson, Patrick	<b>Liberty Spirit March</b>		Alfred	3+	4
	A fine, original, patriotic sounding march. Syncopated rhythms, style changes and detailed dynamics and articulations all add interest and help place this one a notch above most. The counterpoint is often complex and will demand careful attention to balance and some reworking of dynamics to make certain all parts can be heard.				

<b>COMPOSER</b>	<b>TITLE</b>	<b>ARRANGER</b>	<b>PUBLISHER</b>	<b>TECHNICAL DIFFICULTY</b>	<b>MUSICAL LEVEL</b>
<b>Zawinul, Joe</b>	<b>Birdland</b> Pop music that works in the band medium is a rare find, and that is what makes this arrangement special. Dynamic contrast and funky style are found in abundance here. This is a classic that the kids may not know, but will grow to love.	<b>Norred, Larry</b>	<b>Jenson</b>	<b>3-</b>	<b>3-</b>
<b>Zdechlik, John</b>	<b>Chorale and Shaker Dance</b> This high school classic is a wonderful surprise for junior high bands – it's tough, but not beyond their technical level. Its primary challenge is its length (ca. 9:00). It makes a great end of the year challenge for the students and director. Please don't teach them the simplified arrangement that Kjos put out; the kids will learn the rhythms incorrectly and the real version will never sound right to them!		<b>Kjos</b>	<b>4</b>	<b>5-</b>
<b>Zimmerman, Charles</b>	<b>Anchors Aweigh</b> This Ployhar arrangement is very solidly scored – even bullet-proof you might say. Good encore/ice cream social material.	<b>Ployhar, James</b>	<b>Belwin</b>	<b>3-</b>	<b>3-</b>
<b>Zingarelli, Luigi</b>	<b>Classic Motet</b> Out-of-print ... can you believe it! This one starts with a beautiful chorale in F Minor and plays out with some cut-time, antiphonal writing. While the piece is not specifically designed for the band to be split antiphonally, I don't see how you can resist putting the woodwinds on one side of the hall, and the brass on the other (keep the timpani on stage). It is highly effective and a good chance for the kids to get a little experience with early music.	<b>Hastings, Ross</b>	<b>Alfred</b>	<b>2+</b>	<b>3</b>