
Table of Contents

| | |
|-----------------------|-----|
| Acknowledgments | xii |
|-----------------------|-----|

PART I: The Teaching of Music

| | | |
|-----------|--|----|
| CHAPTER 1 | FOCUS | |
| | Larry R. Blocher | |
| | Focusing Properly | 3 |
| | The Publishing Lens | 4 |
| | The Conversations | 5 |
| | Part I: Robert W. Smith, Publisher and Composer | 5 |
| | Publishing Band Music | 5 |
| | The Composers | 6 |
| | Production | 7 |
| | Band Music as the Curriculum | 7 |
| | Thinking as an Educator | 8 |
| | Critics | 9 |
| | Part II: Ralph Ford, Composer | 9 |
| | Writing for Publishers | 9 |
| | Writing within Set Parameters | 10 |
| | Band Music Publishing | 11 |
| | Commissions | 12 |
| | The Composer/Conductor Connection | 12 |
| | Critics | 13 |
| | Thinking about the Third Part of the Blended Lens | 13 |
| | A View from the Other Side of the Music Stand | 14 |
| CHAPTER 2 | IMAGINATION AND CREATIVITY: A PRELUDE TO MUSICAL EXPRESSION | |
| | Edward S. Lisk | 17 |
| | Discover Musical Imagination | 19 |
| | Introducing Free-Form Expression | 21 |
| | Instructional Sequence | 23 |
| | Introducing Modes | 25 |
| | Bibliography | 28 |



| | | |
|-----------|---|-----|
| CHAPTER 3 | “REHEARSING” AND “TEACHING” | |
| | Richard Miles | .29 |
| | Part I: Rehearsing | .30 |
| | Rehearsal Priorities | .30 |
| | Rehearsal Method | .31 |
| | Rehearsal Emphasis and Timeline | .31 |
| | Part II: Teaching | .32 |
| | Developing a Long-Range Plan—the Curriculum | .32 |
| | Teaching with Concert Repertoire | .35 |
| | Teaching Musical Elements | .36 |
| | Melody (Strategies for Teaching) | .36 |
| | Rhythm (Strategies for Teaching) | .36 |
| | Harmony (Strategies for Teaching) | .40 |
| | Timbre (Strategies for Teaching) | .40 |
| | Teaching Form and Structure | .40 |
| | Teaching Technique Development | .41 |
| | Teaching Enjoyment and Understanding through “Listening” | .47 |
| | Assessment | .48 |
| | Conclusion | .49 |
| | Recommended Sources | .50 |
| | Ensemble Musicianship Development and Rehearsal Sources | .50 |
| | Special Instructional Resources and Teaching Texts | .50 |
| | Inspirational Teaching and Leadership Development Sources | .52 |
| | Web Resources | .52 |
| | Endnotes | .53 |
| CHAPTER 4 | THE CORNERSTONES FOR PROGRAM SUCCESS | |
| | Tim Lautzenheiser | |
| | Author’s note | .55 |
| | Introduction | .56 |
| | Observation | .57 |
| | Cornerstone 1: Continuing Education | .57 |
| | Cornerstone 2: The Value of Time | .58 |
| | Make “Teacher-Only” Responsibilities a Priority | .58 |
| | Avoid Communication Bottlenecks | .60 |
| | Establish a Culture of Excellence | .60 |
| | Cornerstone 3: Emphasizing the <i>Why</i> | .60 |
| | The Good Teacher Tells: The <i>What</i> | .61 |



| | |
|---|-----|
| The Excellent Teacher Explains and Demonstrates: The <i>How</i> | .61 |
| The Master Teacher Inspires: The <i>Why</i> | .61 |
| For Our Students | .62 |
| For Our Professional Welfare | .62 |
| For Our Parents and Boosters | .62 |
| For the Health of the Program | .62 |
| Cornerstone 4: Music for All: Sharing the Good News | .63 |
| Cornerstone 5: The Master Teacher's Top Ten (or Everyday Wisdom for Being an Exemplary Role Model) | .65 |
| Know the Value of Personal Energy | .65 |
| Express Appreciation | .65 |
| Exemplify Optimism | .65 |
| Avoid the Game of Comparison | .66 |
| Put People First | .66 |
| Be Willing to Fail | .66 |
| Think Creatively | .66 |
| Maintain a Healthy Sense of Humor | .67 |
| Demonstrate Professionalism | .67 |
| Enjoy Teaching Music | .67 |
| Conclusion | .68 |

CHAPTER 5 HISTORICAL HIGHLIGHTS OF THE WIND BAND:

A HERITAGE AND LINEAGE: PART 2:

THE FRENCH REVOLUTION TO THE PRESENT

| | |
|---|-----|
| Eugene Migliaro Corporon | .71 |
| Nineteenth Century | .72 |
| Political Revolution, 1789–1830 (First Period) | .72 |
| Music of Note: New Wine in Old Bottles | .75 |
| Industrial Revolution, 1830–1855 (Second Period) | .77 |
| Music of Note: Sound Principals | .81 |
| Musical Revolution, 1855–1900 (Third Period) | .82 |
| British Bands, 1820–1900 | .86 |
| American Bands, 1738–1900 | .87 |
| Twentieth-Century Chamber Winds: European Roots | .92 |
| Twentieth-Century Orchestral Winds: No Strings Attached | .93 |
| Twentieth-Century Symphonic Winds: A New Repertoire | .94 |
| Music Education: Bands Find a Home | .97 |
| Bands in the Schools: Separate but Equal | .99 |



| | | |
|-----------|---|-----|
| | Raising the Standards: National Contests | 100 |
| | Founding Fathers: Orchestral Template | 100 |
| | The Wind Ensemble and Wind Symphony: Another Revolution . | 102 |
| | The Next Generation: Concepts Converge | 107 |
| | Programs of Note: Advancing the Cause | 109 |
| | Looking Ahead: Where Are We Going? | 111 |
| | Codetta: Empowering Allies | 114 |
| | Read More About It | 116 |
| | Hear All About It | 118 |
| CHAPTER 6 | EXPLORING THE JAPANESE BAND CULTURE: A PERSONAL JOURNEY FROM DELONG TO TOKYO Ray Cramer | |
| | Introduction | 123 |
| | Japan, the Land of the Rising Sun and Lots of Outstanding Bands | 126 |
| | Historical Foundations | 127 |
| | The Japanese Educational System | 129 |
| | Music in the Schools | 129 |
| | Band Activities | 130 |
| | Contest | 132 |
| | Rehearsal Technique/Procedure | 134 |
| | College, University, and Schools of Music | 139 |
| | The Musashino Academia of Musicae | 140 |
| | The Midwest Clinic and the International Connection | 142 |
| | Other Japanese Band Activity | 143 |
| | Literature | 144 |
| | Musashino Academia of Musicae Reprise | 146 |
| | Ken Bloomquist, Director of Bands Emeritus, Michigan State University | 147 |
| | Russell Coleman, Director of Bands Emeritus, University of Central Missouri | 147 |
| | Richard Hansen, Director of Bands, St. Cloud State University . | 148 |
| | Hands Across the Sea: A Conclusion | 149 |



PART II: The Band Conductor as Music Teacher

Teacher Resource Guides153

GRADE TWO

| | | |
|---|---|-----|
| <i>Apache Lullaby</i> | Colgrass, Michael | 157 |
| <i>April</i> | Perrine, Aaron | 163 |
| <i>As Winds Dance</i> | Hazo, Samuel R. | 171 |
| <i>Aspen Song</i> | Cummings, Walter | 177 |
| <i>Be Thou My Vision</i> | Clark, Larry | 182 |
| <i>Childgrove</i> | Speck, Frederick | 189 |
| <i>Colors of a New Day</i> | Meacham, Aaron | 197 |
| <i>Echoes from a Russian Cathedral</i> | Tchaikovsky, Piotr Ilyich/Singleton | 204 |
| <i>Four Breton Dances</i> | Broege, Timothy | 214 |
| <i>Jessie's Well</i> | Hultgren, Ralph | 219 |
| <i>Katsista (Iroquois Campfire)</i> | Grady, Michael | 225 |
| <i>A Little Tango Music</i> | Gorb, Adam | 232 |
| <i>Lullaby for Noah</i> | Turrin, Joseph | 242 |
| <i>Music for the King's Delight</i> (<i>A Suite from Centuries Past</i>) | La Plante, Pierre | 248 |
| <i>Poème</i> | Stalter, Todd | 256 |
| <i>Radio Flyer</i> | Gibson, John | 261 |
| <i>Scenes from Terezin (2005)</i> | Stamp, Jack | 267 |
| <i>Tribute</i> | Cross, Travis J. | 274 |
| <i>Variations on a Sailing Song</i> | Strommen, Carl | 282 |
| <i>Whirlwind</i> | Blackshaw, Jodie | 287 |

GRADE THREE

| | | |
|--|-----------------------------------|-----|
| <i>Ambrosian Hymn Variants</i> | White, Donald H. | 297 |
| <i>America Verses</i> | Broege, Timothy | 307 |
| <i>...and the antelope play</i> | Carnahan, John Alan | 315 |
| <i>Antiphon</i> | Tull, Fisher | 322 |
| <i>Blackwater</i> | Carroll, Fergal | 328 |
| <i>Colorado Peaks</i> | Wilson, Dana | 334 |
| <i>Dedicatory Overture</i> | Williams, James Clifton | 342 |
| <i>Different Voices</i> | Kirby, Rick | 349 |
| <i>DreamCircus</i> | Deemer, Rob | 356 |
| <i>Ferne Weite (ein Landschaftsbild)</i> | Rudin, Rolf | 362 |
| <i>Latin Folk Song Trilogy</i> | Himes, William | 371 |
| <i>Lock Lomond</i> | Ticheli, Frank | 388 |
| <i>Mayflower Overture</i> | Nelson, Ron | 394 |
| <i>Postcard from Singapore</i> (<i>Suite of Singaporean Folk Songs</i>) | Sparke, Philip | 401 |
| <i>Song for Lyndsay</i> | Boysen, Jr., Andrew | 410 |
| <i>Spirals of Light</i> | O'Loughlin, Sean | 415 |



| | | |
|---|---------------------------------------|-----|
| <i>Symphony No. 4</i> | Boysen, Jr., Andrew | 421 |
| <i>Thanksgiving Anthem</i> | Billings, William/Hartley | 433 |
| <i>Voices of the Sky</i> | Hazo, Samuel R. | 443 |
| <i>Were You There?</i> | Stone, Thomas | 450 |
| GRADE FOUR | | |
| <i>Aue!</i> | Marshall, Christopher John | 459 |
| <i>Cyprian Suite</i> | Barnett, Carol | 465 |
| <i>Dream Journey (Op. 98)</i> | Barnes, James | 484 |
| <i>El Camino Real (A Latin Fantasy)</i> | Reed, Alfred | 492 |
| <i>Incidental Suite</i> | Smith, Claude T. | 501 |
| <i>Introit for Band</i> | Tull, Fisher | 508 |
| <i>Kingfishers Catch Fire</i> | Mackey, John | 516 |
| <i>Lachrymae</i> | Goto, Yo | 523 |
| <i>Lament (for a Fallen Friend)</i> | Spittal, Robert | 530 |
| <i>Metroplex (Three Postcards from Manhattan)</i> | Sheldon, Robert | 536 |
| <i>Missouri Shindig</i> | Reed, H. Owen | 546 |
| <i>Noisy Wheels of Joy</i> | Whitacre, Eric | 554 |
| <i>Raag Mala</i> | Colgrass, Michael | 558 |
| <i>Rejouissance (Fantasia on Ein' Feste Burg)</i> | Curnow, James | 572 |
| <i>Rikudim (Four Israeli Dances for Band)</i> | Van der Roost, Jan | 582 |
| <i>Shadow Rituals</i> | Markowski, Michael | 589 |
| <i>They Hung Their Harps in the Willows</i> | McBeth, W. Francis | 599 |
| <i>Three Dances of Enchantment</i> | Zaninelli, Luigi | 609 |
| <i>To set the darkness echoing</i> | Wilson, Dana | 618 |
| <i>Winter Dances</i> | Carroll, Fergal | 627 |
| GRADE FIVE | | |
| <i>Cityscape</i> | Boerman, Scott | 639 |
| <i>Concertante for Wind Instruments (1972)</i> | Dello Joio, Norman | 648 |
| <i>Divertimento</i> | Bernstein, Leonard/Grundman | 655 |
| <i>Flag of Stars</i> | Jacob, Gordon | 667 |
| <i>Geometric Dances</i> | Cichy, Roger | 673 |
| <i>Kizuna</i> | Speck, Frederick | 682 |
| <i>Krump</i> | McAllister, Scott | 689 |
| <i>Limerick Daydreams</i> | Daughtrey, Nathan | 697 |
| <i>Mannin Veen</i> | Wood, Haydn | 703 |
| <i>Minstrels of the Kells</i> | Welcher, Dan | 714 |
| <i>Partita for Wind Orchestra</i> | Linn, Robert | 721 |
| <i>Passacaglia</i> | Jackson, Tim | 730 |



| | | |
|--|---|-----|
| <i>Radiant Joy</i> | Bryant, Steven | 736 |
| <i>Selamlık</i> | Schmitt, Florent/Meyer | 743 |
| <i>Sinfonietta for Wind Ensemble</i> | Yurko, Bruce | 750 |
| <i>Strange Humors</i> | Mackey, John | 765 |
| <i>Traffic (Symphony No. 3, Movement 2)</i> | Roem, Ned/Hagen | 773 |
| <i>Vanity Fair</i> | Fletcher, Percy E./Karrick | 783 |
| <i>Vranjanka</i> | Hesketh, Kenneth | 790 |
| <i>Wild Nights!</i> | Ticheli, Frank | 798 |
| GRADE SIX | | |
| <i>Anahita</i> | Etezady, Roshanne | 809 |
| <i>As the Sun Rises (Scenery Poetry— Idyll for Wind Orchestra)</i> | Koh, Chang Su | 817 |
| <i>Cheetah</i> | Husa, Karel | 825 |
| <i>Day Dreams</i> | Wilson, Dana | 835 |
| <i>Finish Line</i> | McTee, Cindy | 844 |
| <i>Four Factories</i> | Pann, Carter | 851 |
| <i>Give Us This Day (Short Symphony for Wind Ensemble)</i> | Maslanka, David | 859 |
| <i>Homages</i> | Djupstrom, Michael | 869 |
| <i>Kokopelli's Dance</i> | Tanouye, Nathan | 879 |
| <i>Millennium Canons</i> | Puts, Kevin/Spede | 886 |
| <i>New Morning for the World (Daybreak of Freedom)</i> | Schwantner, Joseph/Pilato | 892 |
| <i>Nine Greek Dances</i> | Skalkottas, Nikos/Schuller | 906 |
| <i>Savannah River Holiday</i> | Nelson, Ron | 915 |
| <i>Shadow Dance</i> | Dzubay, David | 923 |
| <i>Starry Crown</i> | Grantham, Donald | 932 |
| <i>Symphonic Dances from "West Side Story"</i> | Bernstein, Leonard/Ramin/Lavender | 944 |
| <i>Symphony for William (Op. 212)</i> | Bourgeois, Derek | 953 |
| <i>Symphony No. 1 (In Memoriam David Diamond)</i> | Stamp, Jack | 964 |
| <i>Turbine</i> | Mackey, John | 981 |
| <i>Wolf Rounds</i> | Rouse, Christopher | 990 |

Appendixes

| | | |
|------------|---|------|
| APPENDIX A | A Chronological Survey of Nineteenth, Twentieth, and Twenty-first Century Wind Repertoire with Orchestral Literature and Prize Winner Reference Guide | 997 |
| Appendix B | Historical Repertoire by Grade Level and Year of Recommended Curriculum Sequence | 1043 |



Indexes

| | | |
|-------------|--|------|
| VOLUMES 1–6 | By Title and Composer | 1062 |
| VOLUMES 1–6 | By Title and Publisher | .x |
| VOLUME 7 | By Composer, Arranger, and Transcriber | .x |
| VOLUME 7 | By Title | .x |