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SURVEY OF WIND ENSEMBLE REPERTOIRE WITH DOUBLE BASS

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SUNGMO YANG
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SURVEY OF WIND ENSEMBLE REPERTOIRE WITH DOUBLE BASS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Anthony Stoops, Chair

Dr. Shanti Simon

Dr. Jonathan Ruck

Dr. Allison Palmer

Table of Contents

Acknowledgements	v
Chapter 1	1
Introduction	1
Purpose	3
Procedures	4
Limitations.....	6
Chapter 2	7
Survey of Related Literature	7
Database website and video demonstrations	13
Chapter 3 Historical Development of Wind Bands:.....	14
A:Harmoniemusik Music:	14
B: Military Band and American Band 1950s	17
C: Frederick Fennell’s Eastman Wind Ensemble.....	21
Chapter 4: Survey of works for analysis.	23
Chapter 5 Audition Repertoire/Conclusion	42
Appendix A	44
Double Bass Repertoire in Wind Chamber	44
Double Bass Repertoire in Wind Ensemble	46
-References	68

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Chapter 1

Introduction

SURVEY OF WIND ENSEMBLE REPERTOIRE WITH DOUBLE BASS

The study of the use of the double bass in wind ensemble literature is limited. The double bass itself is a unique color instrument in wind bands, sometimes doubling with either the low brass section or low woodwind instruments, and in more recent repertoire often performing independent parts. Sometimes, wind band composers and conductors lack significant experience with string and especially, double bass technique. This project will analyze and explore various challenging figures from the wind ensemble repertoire that can pose some unique technical challenges to the double bass player in the wind band. In this project, I aim to examine scores of music, define potential problems for the double bassist, and suggest solutions and techniques. I aim for this project to serve as a resource for both ensemble directors and bass students to address the technical issues found in this repertoire. The pedagogical value of these studies is that they provide techniques for the bass player to address unique technical and interpretive skills while playing with winds. Chapter I will include the purpose, procedures and limitations for the study. The bulk of the content for this project will be to create a searchable database website as well as video demonstration of the techniques found in the literature. For each excerpt, the database will include song title, composer, reference links, metronome marking, and key arranged in chronological sequence. Therefore, in Chapter II I will examine related literature and provide links to the

database website that I have created for this project. Chapter III will provide a brief history of the double bass in the wind band. Chapter IV includes a selection of often performed wind band compositions with challenging excerpts and technical solutions. This chapter is intended to be used with the website. Chapter V will include recommendations for programming and auditions repertoire for double bass students and Band directors and a conclusion.

Purpose

The amount of information available for a double bass player to prepare for playing wind band literature is limited. Thus, the purpose of this study is to survey a portion of the double bass repertoire in Wind Ensemble. The double bass is a unique instrument in the wind band. According to Richard Franko Goldman, “There is little doubt that the string bass makes a band sound better; the question is only how far one can continue of that principle.”¹ When college or high school students participate in wind bands, they sometimes struggle to interpret the technical requirements accurately. In most band repertoire of difficulty level I to IX, the string bass doubles low woodwind or low brass instruments, but beginning in level IV, the string bass is often much more independent.² The proposed document will expand practical and academic inquiry by examining double bass repertoire with winds.

¹ Goldman, *The Concert Band*. 105

² “Wind Repertory Project: Rating the Repertory.”

Procedures

This project will examine published selections of wind band scores, identify challenges, provide possible technical solutions and demonstrate the examined double bass techniques through videos catalogued on a website. Each video will include composer, level of difficulty, and double bass technical analysis. Works selected for this list will also appear in one or more of the following sources:

1. Frank Battisti's Appendix 1: Twentieth Century Chronology of Selected Wind Band/Ensemble Literature
2. Murphy Music Press, LLC Grade Six Concert Band Compositions
3. Murphy Music Press, LLC Grade Five Concert Band Compositions
4. United States Military Band -Upright/Electric Bass Audition Repertoire
5. The Wind Band Symphony Archive
6. Wind Repertory Project

Battisti's Appendix 1 has Wind Band repertoire from 1900 through 1994. This work lists each composer's name, title of the work, and date as found in the original score. Visually, it is easy to see the instrumentation and listen to the whole piece while following along. Murphy Music Press provides band works ranging from grades one to six in terms of difficulty.

The second section of the document, chapter 2, will provide a brief American wind band history with the double bass, describe significant double bass repertoire in wind bands and will seek to address issues specific to string instruments that are prevalent in the repertoire. Recently the double bass auditions for the military concert bands have begun to require wind band repertoire as part of its audition process. This

section of the document intends to find challenging repertoire that could benefit musicians of various levels and musical aspirations, whether it be beginning double bass players, band directors, future students curious about learning the instrument, or seasoned professional musicians.

Limitations

The double bass's historical development is too extensive to explore in a limited document like this. Therefore, this study's scope will be limited to select double bass repertoire in wind band. Specifically, this study will discuss double bass participation. Before 1940, most wind band repertoire was transposed directly from orchestral music and early 20th-century composers simply indicated “Basses” or optional instruments “Contrabass or Contra Bassoon” in their works when it came to double bass involvement.

The selection of compositions in this document is limited to high school or college education level works. These challenging works have a difficulty rating between level 5 to 7.³ Some of the music is important historical repertoire and some are newer, well-known compositions.

³ “Wind Repertory Project: Rating the Repertory.”

Chapter 2

Survey of Related Literature

This survey of double bass wind ensemble literature examines the various methods, articles, dissertations, and repertoire written of the topic. Few double bass methods have directly referenced techniques for playing with winds.

Richard K. Hansen's book, "The American Wind Band," addresses the historical, cultural, and social contexts of American wind bands.⁴ Hansen gives examples of the American wind band, spanning a timetable from the 17th century to 2003. He does this by providing a list of "American Wind Band Music," describing how the military band was divided into concert band and marching band, and how European countries and American music went on to develop further. Hansen provided illustrations that were unlike those found in other wind resources, an example being his inclusion of a photo with string bass in the first Eastman Wind Ensemble (1952).

Frank Battisti's *The Twentieth Century American Wind Band / Ensemble: History, Development and Literature*, was originally published in 1995.⁵ Battisti is a well-known conductor, educator, and scholar. This book explores the development of the wind band beginning from its early origins. Battisti provides the instrumentation of four popular bands: Goldman Band, United States Air Force Band, University of Michigan Band, and Lenoir High School Band. Battisti provides a historical band

⁴ Hansen, *The American Wind Band: A Cultural History*.

⁵ Battisti, *The Twentieth Century American Wind Band/ Ensemble: History, Development and Literature*.

program from the early 20th century, and it reflects how wind band compositions have changed and grown since the early 20th century.

Robert E. Foster's *Wind Bands of The World: Chronicle of A Cherished Tradition* was originally published in 2013. This book presents the history of "Band" from the thirteenth century through the end of the twentieth century chronologically.⁶ This book also includes how military bands are divided between marching bands and concert bands, as well as the development of wind band literature in high school and college bands. The various chapters break down the evolution of the wind band, starting from the renaissance period to the early 20th century, and does so by analyzing the cultures, societies, the history of band music, instruments, and ensemble at the time.

David Wayne Campo's doctoral thesis, "Original Music for Wind Band in the Latter half of the 1950's: An Historical Perspective,"⁷ offers a brief history of wind bands in America between 1800 to 1936. Campo surveyed historical wind band literature written as concert pieces for the modern college or high school band. Similar to Battisti and Foster, Campo's study also examines how the military band is divided between marching and concert bands. This document aims to provide a broader historical view of band literature and how historical wind bands are developing into professional bands. Musically, it does not attempt to analyze historical musical repertoire, but It is an important document because it provides a glance at the history of American wind bands and instrumentation.

⁶ Foster, *Wind Bands of The World: Chronicle of A Cherished Tradition*.

⁷ Campo, "Original Music for Wind Band in the Latter of the 1950's: An Historical Perspective."

Chuck Currie's article "Low Woodwind, Brass and String Section Rehearsals for Wind Ensemble and Orchestra" in Research Gate addresses how the combination of timbres and textures for wind ensemble instrumentation makes it difficult to come up with a rehearsal structure. Currie emphasizes that "String Bass supports the entire band, reinforces the timbre of the tuba, blends well with bass clarinet."⁸ Currie provides explanation for Percy Grainger's *Children's March*, Cait Nishimura's *Chasing Sunlight*, and Christian Venter's *Rocky Mountain Lullaby*. These pieces are used as examples to describe how the double bass's partnership with low woodwind and brass instruments in wind band entire serves to provide balances to the overall sounds.

Brain Scott Wilson's book, "Orchestrational Archetypes In Percy Grainger's Wind Band Music," was published in 2002.⁹ Grainger was another notable wind band composer, who clearly divided the string bass and tuba parts in his composition and transcribed his wind composition from the original orchestral music. Wilson explored the original orchestration in three wind band compositions of Percy Grainger; *Colonial Song*, *Molly On The Shore*, and five movements from *Lincolnshire Posy*.

Rodney Winther's book, "An Annotated Guide to Wind Chamber Music for Six to Eighteen Players," was published in 2004.¹⁰ This book lists Wind Chamber music in specific instrumentation, and also includes jazz compositions. Winther organized the general index by composer, title, and instrumentation. Winther summarized problems and suggestions in each section and provided the discography of where or who recorded

⁸ Currie and MacLellan, "Low Woodwind, Brass and String Bass Sectionals."

⁹ Wilson, *Ochestral Archetypes in Percy Gainger's Wind Band Music*.

¹⁰ Winther, *An Annotated Guide to Wind Chamber Music*.

each work. This book lists historical wind and jazz compositions but lacks each piece's difficulty level.

Barry Green's book, "The Fundamentals of Double Bass Playing," was published in 1971.¹¹ Green offers the bass student the pedagogy to address a specific concept and provides a few exercises to achieve bow techniques: slurring, legato, staccato, and hook bowing. Each bass technique defines the music terminology, follows exercises, and sometimes indicates illustrations. However, Green's method narrowly focuses on the fundamentals of double bass playing rather than specific bass techniques.

Henry Portnoi's method, "Creative Bass Technique," was published in 1978.¹² Portnoi was a member of the Boston Symphony Orchestra for 34 years, including nine years as a principal. Portnoi makes a clear table of contents; he provides part I: bow techniques and the fingerboard on the string in part II. Portnoi describes string bass bow exercises: Bow on or off the string, legato playing, marcato or staccato, spiccato, Martele, Detache, Portato, and special effects: tremolo, ponticello, and col legno. This book addresses technical problems through musical and bow exercises.

Murray Grodner's book, "A double Bassist's Guide to Refining Performance Practices," was published in 2013.¹³ Grodner's book is the most recent bass method, and it is a book that complements the pros and cons of other methods. Grodner divided his book into five sections: part I, "Analysis of Physical Performance Technique," part II, "Bass Techniques Through Employing Scales, Etudes, and Orchestral Excerpts," part

¹¹ Green, *The Fundamentals of Double Bass Playing*.

¹² Portnoi, *Creative Bass Technique*.

¹³ Grodner, *A Double Bassists's Guide to Refining Performance Practices*.

III, “Essays for Double Bassists,” part IV, “Analytical Phrasing and Bowing for Solo Works” and Part V, “Preventable Exercises for Physical Abuses Related to Playing Double Bass.” Some parts may seem like basic bass pedagogy, but it consists of challenges that all levels of performers may still need to conquer. Grodner offers essential bowings: sustained, slurred, staccato, hooked, spiccato, and syncopated bowing. However, unlike Pornoi’s book, this book does not explain specific bowing such as *col legno*, tremolo and ponticello.

Christopher Keith Dye's dissertation "The Study and Application of Rhythmic Analysis for Wind Band Repertoire" was published in 2006.¹⁴ This dissertation has analyzed a selection of wind repertoires for rhythmic approaches and representing compositions for winds and percussion from a wide range of compositional styles. Dye's dissertation mostly focused on rhythmic perspective. In his dissertation, he mentions the rhythmic considerations of bass lines. Dye's dissertation is also useful for its list of wind band repertoire for my dissertation. Dye does not provide the kind of universal insight needed to extend proper score study to all parts of Mozart's Serenade and other selection wind band repertoires.

Bradley Paul Ethington’s dissertation “Wolfgang Amadeus Mozart’s Serenade in B flat, K361 (370a) for Twelve Wind Instruments and Contrabass, “Gran Partita”: Musical Influences and Performance Considerations” was published in 1995.¹⁵

Ethington divided his dissertation into two chapters. First, he analyzed the entire score

¹⁴ Dye, “The Study and Application of Rhythmic Analysis for Wind Band Repertoire.”

¹⁵ Ethington, “Wolfgang Amadeus Mozart’s Serenade in B Flat, K. 361 (370a) for Twelve Wind Instruments and Contrabass, ‘Gran Partita.’”

and musical influences from the contemporary period to later composers. Second, Ethington summarized instrumentation and balance in Mozart's Serenade K361(370a). In both chapters, he contextualizes Mozart's music between other Mozart's Serenades, and he defines how different musical ideas influence the Serenade in B flat. In Chapter 4, Ethington also mentioned the string bass pizzicato.

Paul G. Woodford's article "An Analysis of Antonin Dvorak's "Serenade in D minor, Opus 44" was published in 1998.¹⁶ Woodford's article analyzes and discusses Dvorak's compositional practices in the Serenade in D minor. Woodford divided the article into three sections: melody, harmonic materials, and rhythms. Woodford reviewed and summarized some specific melodies inspiration in subsequent movements by transforming melodic and motivic material over time. Woodford found other points that contribute to the musical interest of the work but have less to do with achieving coherence: the ambiguity of tonality, mode, and form. Woodford offers twelve theory examples, but those figures focus on melodic ideas and key structure rather than instrumental analysis.

¹⁶ Woodford, "AN ANALYSIS OF ANTONIN DVORAK'S 'SERENADE IN D MINOR, OPUS 44' - ProQuest."

Database website and video demonstrations

This project includes a published database website found at www.sungmoyang.com. It provides two or three YouTube video demonstrations for each repertory selection. When selecting “Bass Pedagogy” from the website navigation menu you are taken to a page with a searchable database and a list of wind band or wind chamber music repertory. The “Reference Link” navigation button takes you to a page with links to the archives for Murphy Music Press website, which rates the of difficulty of a given composition.

Chapter 3 Historical Development of Wind Bands:

A:Harmoniemusik Music:

Harmoniemusik came from Europe in the 18th century, beginning with the modern symphonic orchestra and symphonic form. It uses a combination of instruments using winds in pairs. “Harmonie” came from German, and it historically designates a small ensemble of wind instruments. Since the string section emerged as the orchestra, composers used winds to provide harmonic support and color contrast to string timbre. Harmoniemusik, depicting the practice, became the accepted name for an ensemble of wind instruments. The Harmoniemusik common instrumentation includes two oboes, two clarinets, two horns and two bassoons.¹⁷

In the 18th century, some European composers used “Harmoniemusik” style of music, such as Haydn, Mozart, Beethoven, and Krommer. During this period, these composers wrote “Harmoniemusik” which included original works such as *serenades*, *Divertimenti*, arrangements and transcriptions or concerti with wind ensemble.¹⁸ In this period, composers wrote that style of music because it was the only source of musical entertainment for celebrities and provided background music at dinners or social events.¹⁹ Mozart expanded the genre to include a divertimento for ten winds and another essential serenade for twelve winds and string bass. Some countries or cities chose different instrumentation when they performed divertimenti and serenades. According

¹⁷ “What Is a Wind Ensemble? Music Ensembles | Music Theory, History, and More ”

¹⁸ Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/ Ensemble and Its Conductor*. Page 6

¹⁹ Hellyer, “Harmoniemusik.”

to Rhodes, “The contrabassoon was used in Vienna, while Rosetti played the violone at Öttingen Wallerstein. In the 19th century at Sondershausen, both the trombone and basshorn were used. The title page of the Vienna edition of Krommer's Harmonien calls for "grosse Fagott" while the French edition asks for "Trombone ou contrebasse.”²⁰ Mozart, in scoring for contrabass in his B-flat Serenade, wrote markings of pizzicato and arco, which means he clearly wanted the string bass rather than a non-string substitute.

Dvorak was highly influenced by Mozart’s *Gran Partita* and he composed to *Wind Serenade in D minor* in 1878. Dvorak began a work of the same genre and followed Mozart's work. Dvorak is used in addition to wind instruments and adds more bass lines. Although the Adagio of Mozart's Serenade inspires the introduction to the third movement, Dvorak wrote a remarkable work in its overall expression, quite unlike his source of inspiration.²¹

After the Dvorak period, several composers composed Serenade for winds, for example, Strauss's Serenade (1881) Emil Hartmann's Serenade (1888), Arthur Bird's Serenade (1898), Wilhelm Berger's Serenade (1910), Sigmund Romberg's Serenade (1924), and Alfred Reed's Serenade (1966).²² Some composers did not add string bass in their original works but included it in their compositions when rearranged music.

In the 18th century, composers explored the range of sounds of the wind families. Harmoniemusik laid the foundation for the artistic development of wind

²⁰ Rhodes, “A History of the Wind Band: Harmoniemusik and the Classical Wind Band.”

²¹ ú, “Serenade for Winds in D Minor, Op. 44, B77 | Antonín Dvořák.”

music. Early composers' writing of wind band music literature influenced later composers such as Mendelssohn, Berlioz, Sousa, Holst, Vaughan Williams, Charles Ives, and Percy Grainger to compose wind band music at the professional level.²²

Someone who heavily influenced American wind Chamber music was French Oboist Georgy Longy. In France, he started as a member of *Société de musique de chambre pour instruments à Vent* which was a traditional wind chamber ensemble. His teacher, George Gillet was also a member of this ensemble.²³ Longy moved to the U.S. to take a job as a member of the Boston Symphony Orchestra and founded his "The Longy Club" in 1900, influencing the musical activities of Boston.²⁴ The "Longy Club" began giving concerts from 1900 to 1917, and they performed original wind music repertoire in those concerts.²⁵ Through the "Longy Club," he highly influenced the American wind chamber music revolution. He also founded the Longy School in Boston to provide comprehensive training in musicianship and performance in the Paris Conservatoire model. According to Battisti, "It was an ensemble that enthusiastically supported contemporary music and performed all its concerts with the very highest level of artistic integrity."²⁶

²² Noe, "Harmoniemusik and the Artistic Heritage of the Wind Band."

²³ Whitwell, *The Longy Club 1900-1917*. Page 15

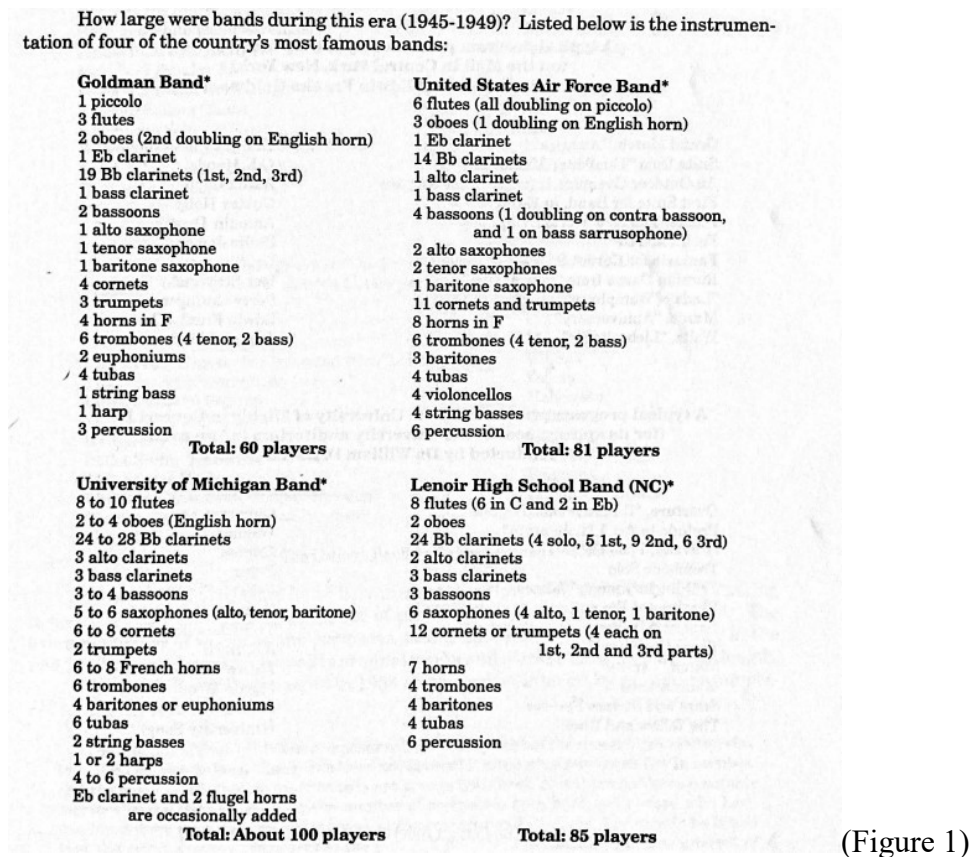
²⁴ Ibid, Page 13

²⁵ Ibid, Page 16

²⁶ Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/ Ensemble and Its Conductor*. Page 11

B: Military Band and American Band 1950s

The U.S. Marine Corps “President’s Own” band was founded in 1798 and military bands continued to grow during the 19th century.²⁷ The late 19th century saw the development of the American Professional Band from 1880 to 1930. After that, the military bands split into the professional concert bands and the marching bands.



(Figure 1)

Figure 1 indicates total players from four wind bands between 1945-1949. Some wind bands include a 2 or 4 string bass player requirement. According to Richard Franko Goldman, “To current practice, the band may also include some stringed instruments. The use of string bass and the harp is general, and the violoncello is now

²⁷ Marine Band History: “Band History.”

occasionally added.”²⁸ Other string instruments are based on the particular color of their sound by itself and are easy to transpose with woodwind and brass instruments. Still, the string bass, aside from great agility, gives the impression of greater clarity concerning pitch. According to Goldman, “we may reiterate that the string bass and ‘cello’ are ‘helpers’ only in the wind band, not essential elements of the ensemble as they are in the orchestra.”²⁹

The Sousa era (1880-1925) was the "Golden Age" of the American professional bands. Bands and band music became the nation's favorite popular form of entertainment.³⁰ Sousa used a method that made him very popular: whether it was a well-known song or a classical masterwork, everything was performed perfectly. According to Battisti, “Frederick Fennell describes Sousa as “the god of the American concert band world”³¹ It is interesting to note that Sousa modified the brass band by adding a harp, more employees woodwinds, and used fewer brass and percussion instruments.

One of the most creative wind band composers, Percy Grainger, adopted a distinctive identity among composers by including a phonograph in a collection of folk tunes. He uses folk music extensively in his work for the band. For example, *Lincolnshire Posy*, *Irish Tune from Country Derry (Molly On the Shore)*, and *Shepherd’s Hey* show his masterful use of wind instrument scoring techniques.³²

²⁸ Goldman, *The Concert Band* Page 6

²⁹ Ibid, Page 146

³⁰ Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/ Ensemble and Its Conductor*. Page 9

³¹ Ibid, Page 10

³² Berger, *Band Encyclopedia*

According to the Wind Repertory Project, there are 1,214 transcriptions following the original works from the orchestra tune to the wind band.³³ Some of the wind repertoire was originally written for band, but in the late 19th-century to early 20th-century compositions were either orchestra tunes or concertos arranged to different tunings that were more idiomatic for winds. Many band directors also include soloistic concerto repertorie in their band program list.

Grand Concert by SOUSA AND HIS BAND	
Thursday, October 18, 1906, Evening, 8 to 10	
1. Overture, "Poet and Peasant"	Weber
2. Song for cornet, "The Lost Chord" Mr. Herbert L. Clarke	Sullivan
3. Songs of Grace and Songs of Glory (A collection of hymn tunes of the American Churches introducing "Lead Kindly Light" and "Nearer My God to Thee," two favorite hymns of the late President McKinley)	Sousa
4. Aria for soprano, "Samson and Delilah" Miss Ada Chambers	St. Säens
5. Gems from "Lady Madcap" (new)	Rubens
6. Second Polonaise	Liszt
7. a. Caprice, "Paradise on Earth" (new) b. March, "King Cotton"	Einoedshofer Sousa
8. Violin solo—"Prize Song" from Die Meistersinger, Wagner	Miss Jeannette Powers
9. Overture, "William Tell"	Rossini

(Figure 2)

Figure 2 indicates Sousa's Band programs in 1906. Sousa composed his own music, and some music was originally for orchestra and arranged for the wind band. Sousa also included soloistic music in his music programs; later, many military bands included soloistic concertos with wind band accompaniment in their wind ensemble.

Concerning the bass in the late 20th century, many modern composers composed so that the bass doubles with tuba. However, sometimes they didn't

³³ "Transcriptions." Wind Repertory Project

transpose correctly between tuba and string bass, since the string (double) bass plays an octave higher than written-this makes the part more challenging to read. Composers such as Sousa and Goldman often adopted the term “Basses” or “Bb Bass.” Which is potentially confusing for tuba and string bass players due to the discrepancy in notation.

Later composers also arrangement orchestral works for wind band. For example, R. Mark Rogers who was an American composer, arranger and conductor arranged the *Overture to "La Forza del Destino."* The original orchestra tune (Figure 4) is in E minor/Major, but Roger’s arrangement for band is in E-flat minor/Major easier key for band.



(Figure 4)



(Figure 5)

In this arrangement the upper woodwind and brass play the violin and viola parts and the lower woodwind and brass parts play the cello and bass parts.

C: Frederick Fennell's Eastman Wind Ensemble

Before 1952, concert bands typically had 80-100 players. When Frederick Fennell founded the Eastman Wind Ensemble in 1952, he essentially merged the traditions of soloistic Harmoniemusik and large military bands, creating a new model for wind ensembles. He adopted a smaller instrumentation of around 50 players, consisting of undergraduate and graduate students at the Eastman School of Music.³⁴ Utilizing the Harmonimusic concept of one-player-per-part, Fennell intended to establish a more artistic palette for composers.

The instrumentation of Fennell's new ensemble was:

Reeds	Brass
2 flutes and piccolo and/or alto flute	3 cornets in B-flat or 5 trumpets in B-flat
2 oboes and English horn	2 trumpets in B-flat
2 bassoons and contrabassoon	4 horns
1 E-flat clarinet	3 trombones
8 B-flat clarinets or A clarinet (divided as demanded by composers)	2 euphoniums
1 E-flat alto clarinet	1 E-flat tuba
1 B-flat bass clarinet	1 BB-flat and 2 BB-flat tubas if desired
2 alto saxophones	Other instruments—percussion, harp, celesta, piano, organ, harpsichord, solo string instruments and choral forces if desired
1 tenor saxophone	1 string bass
1 baritone saxophone	

(Figure 3)

Figure 3 shows what is now considered the standard wind ensemble instrumentation. According to Battisti, “Frederick Fennell’s intention was to create a ‘sound resource’ available to composers wishing to write music for the wind ensemble.”

³⁴ “The Eastman Wind Ensemble - Eastman School of Music.”

At the same time, the College Band Directors National Association and the American Bandmasters Association were working to establish and define a standard instrumentation for wind bands.³⁵ Fennell's wind ensemble concept stimulated the function and musical quality of wind repertoire.³⁶

After 1953, several composers began composing original wind band repertoire. For example, Ingolf Dahl's *Sinfonietta* (1969), Aaron Copland's *Down a Country Lane* (1962), Karel Husa's *Music for Prague* (1968), Alfred Reed's *Armenian Dances Part one and two* (1972), and Vincent Persichetti's *Symphony No. 6 Op 69* (1956).

³⁵ Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/ Ensemble and Its Conductor*. Page 54

³⁶ Ibid, Page 59

Chapter 4: Survey of works for analysis.

Mozart's *Serenade No. 10 in B flat Major*

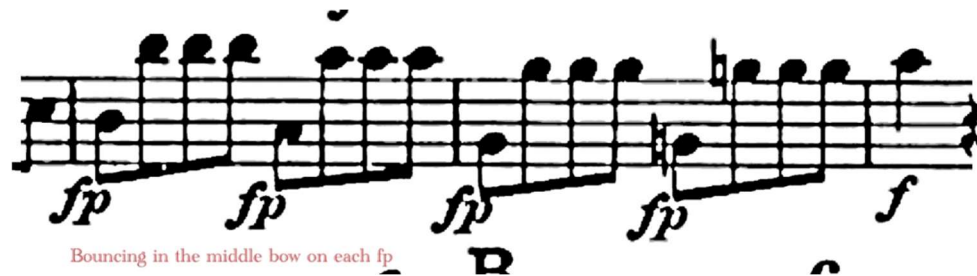
The *Serenade No. 10 in B flat major*, K 361/370a, is a serenade by W.A. Mozart for thirteen instruments: twelve winds and string bass. Subtitled *Gran partita*, this seven-movement composition was composed in 1781. This composition is important to music history (and to this project) because it is one of the earliest pieces for one string bass and winds. In this piece, Mozart indicates dynamics such as forte-piano, slurs, staccato, and trills, but he does not suggest bowings for the string bass. These dynamic and phrase marks help woodwinds because they can control instrument texture and dynamics and they can play long lines with their breath. However, the string bass needs bowing indications because sometimes the phrasing slurs are too long. Dynamics are another factor to consider in bowing selection.



(Figure 4)

In the first movement, in bar 1 to 2, Mozart marks the dynamic to forte on the first quarter note and then piano on the third beat. If the bass performer plays the instinctive bowing, (down, up, up, down,) then the third beat will be too loud, (as there is a tendency to accent down bows) and it will not match the music. I suggest two down

bows on the first and second beats and performing "up" on the 3rd beat of the bows. In addition, Mozart wanted a dynamic effect for the forte, and the last note was the piano, using bow speed to increase the dynamics with a little bow for the piano. Of course, this all depends on the complete score edition or conductor's interpretation.



(Figure 5)

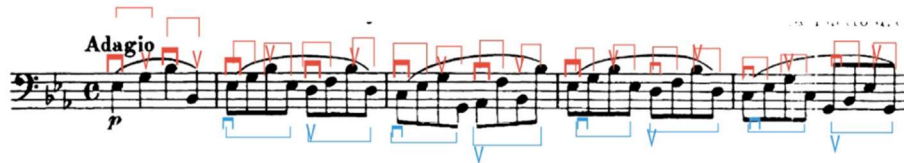
There are other articulation issues in measures 35 to 36 and 159 to 160. Both excerpts have *fp* (forte-piano) on the first and third beats on the eighth notes. The bass player should think of these "accents" within the dynamic of piano. The player should play *staccato*, which is an "on the string" bow stroke with the stick bouncing in the middle of the bow. To create the *fp*, use slightly more bow on each *fp*.



(Figure 6)

Finally, there is another dynamic issue in measures 191 to 194; bassoons, oboes, and bass clarinets double with the string bass, but they have an accent on the third beat. The bass does not show the accent in the complete score. Of course, it depends on if the conductor wants to accent each third beat 8th note to match the winds. In this case, the string bass should break the slurs starting down bow and use a "bow

speed accent” on the up bow. After that, in measure 197 to end, the bassist should play on the string, bouncing the bow strokes since there are no slurs.



(Figure 7)

In the third movement, Adagio is slower than the previous Trio II. This movement does not have articulation issues, but one thing to suggest is the bowing in measures 2 to 40. There are long slurs for each measure, and it does not necessarily mean to play one each bar. There are two options: the first should play two slurs per bar with the two bows starting on down and up bow strokes, and the second should skip the slurs and play all the separate bows, but that depends on the conductor's decisions.

**Thema mit Variationen
(Andante)**



(Figure 8)

In the sixth movement, *sfz* or *sf* appears in measures 5 and 6. To perform *sf*, use more bow speed, then immediately slow the bow and then a faster bow stroke in measure 6 on the second *sforzando* with the two up bows to get the bow back to the middle in measure 7.

Antonin Dvorak's Serenade in D minor

Antonin Dvorak's *Serenade in D minor, op 448/B.77* was composed in 1878.

The instrumentation is two oboes, two b-flat clarinets, two bassoons, two horns in F, two other horns in B flat, violoncello and string bass. All the movements are doubling with violoncello or bassoons, or contrabassoons for the accompaniment. Dvorak does not indicate bowing for the string bass and cello; both low-string instruments have accents, dynamics (f, ff, p, and pp,) diminuendos, and crescendos, but the score does not provide significant bowings and fingering numbers. For example, in the first movement, measure 3 to 4, 8, 24, 27, and 61 have accents on the 8th or 16th notes. All the woodwinds and horns can perform with the air controlling the accent, but the strings could not accent each rhythm. If the low string should accent the first and third beats in each measure, then it should be possible to perform with more balance in the composition.



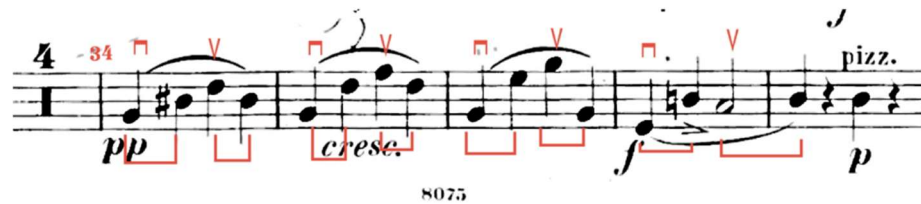
(Figure 9)

In the first movement, four measures after letter F, there is a *pp* until the end of the first movement. For this part, the low string players should play near the fingerboard in the middle to the tip of the bow, with little pressure on the strings.



(Figure 10)

In the third movement, starting in measures 1 to 37, there are long slurs for each transition. I think it depends on the bassist's level and bowing skill as to whether they can play one bow in measures 1 and 2. If not, I would suggest one bow in each measure 1 and 2, or one bow every two beats. The red slurs on measures 3 to 5 it depends on the bass player, tempo and interpretation as to how hard it is to play the printed bowing. If they are having trouble, separate bowing for each note will be a good solution. Also, measure 5 and 6, two notes (C and A) are down bows, long E will be up bowings, and make sure to play near the fingerboard because the dynamics are still pianissimo. The cello player may want a different bowing than my solution; to avoid conflict, one should follow the cello bowing.

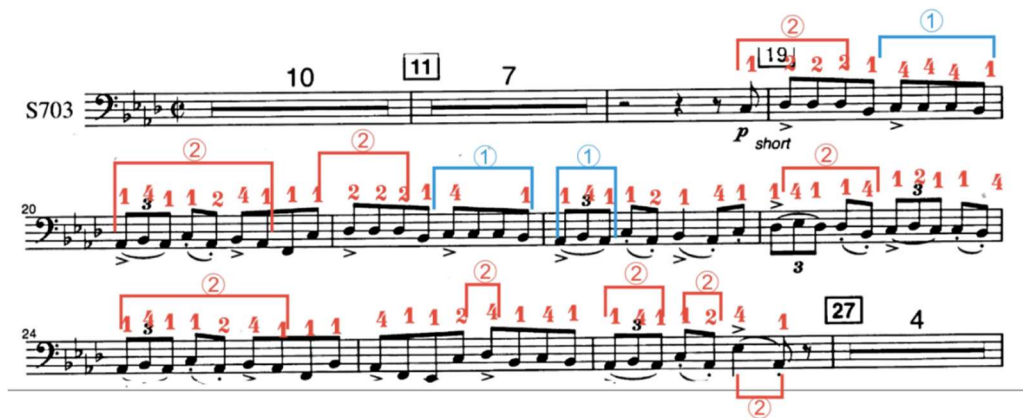


(Figure 11)

There are other bass technique issues in the same movement, measuring 37 and 38. Dvorak composed *forte* with the one bowing until measure 38 first beat D, and this is a challenging bowing technique because there is an accent on beat two (D natural) from measure 37 and half note C. Measures 37 and 38 should be played by slow bowing first quarter note (G), then fast bowing the second beat (D) and half note C# up bow. The bass player should make a short accent on D with the fast bow speed, which means the second beat D bows faster than the first and third beat bowings.

Percy Grainger's *Molly on the Shore*

Third, I want to describe the composition Percy Grainger's *Molly on the Shore*. In this composition, the bass mostly doubles the low woodwinds: bass clarinets, bassoons, and contrabassoons. In this edition, the musical terminology is written easily for the conductor, but it is difficult for the performer because some terminology is written differently. For example, Grainger wrote "louden" or "louden lots." These things are unusual to the musicians and humorous as well. Grainger also wrote "plucked" and "bowed," depending on how he wanted to sound on the bass, but it should be easier to understand that bass performers will write "Arco" and "Pizz or Pizzicato."



(Figure 12)

I think these pick-up measures 19 to 26 are the most challenging in this entire composition. The tempo is half note between 112 to 126 in Ab major, which is a difficult key for the string bass. In measure 25, the low Eb should be played an octave higher, unless they have a C extension or a 5-string bass. This part should start in the second position on the A string and return to the first position. In measure 20, play the triplet in the second position on the E string, and measure 21 back to the A string, but in

the same position as previous measure 20. Also in measure 23, play the triplet on the A string, but for the first B flat, cross to the E string and play the fourth finger.

As we know, bass players have two different bows: German and French. The bassist will sometimes put their bows down or on the stand when playing extended pizzicato passages as long as there are adequate resting times to switch back to arco. Extended pizzicato passages are particularly prevalent in this bass part. After measure 27 to the end, there are a lot of pizzicato notes that require the bassist to hold the bow while plucking the string rather than setting the bow down.

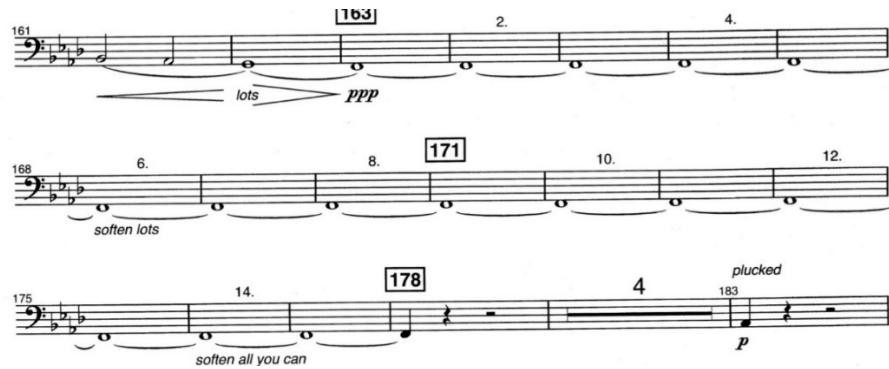
51

The image shows two staves of musical notation. The first staff starts with a boxed number '51'. The first measure is labeled 'bowed' and has a dynamic marking 'ff'. The second measure is labeled 'plucked'. The second staff starts with a measure labeled 'plucked 56' and ends with a measure labeled 'bowed 57'. The notation includes various note values, rests, and articulation symbols like accents (>).

(Figure 13)

If the player is using the German bow, the tip will face the floor while playing pizzicato. The ring finger and pinky will go inside the frog to support the bow. It frees up the inside and the middle finger to pluck the pizzicato for the passages of the music, where the player must quickly switch from arco to pizzicato for only a few notes. It is common to reach around the bow slightly with the index finger to pluck the string while keeping all other fingers in the same position. If the bass player is using the French bow, the first thing is to lift the bow off the string slightly and hold the bow with

pinky and ring fingers. The tip will be pointed up and the player can use first second fingers to pluck the string.



(Figure 14)

In measure 161 to 178, there are long slurs with the crescendo and soften (*ppp*.) I would play one bowing each two measures and play on the fingerboard string. Grainger also written “soften lots” and “soften all you can” measure 168 and 176. I highly recommend-performing near the fingerboard for this.

Steven Bryant’s *Ecstatic Waters*

Ecstatic Waters (2008), composed by Steven Bryant, is a 21st-century composition. It is divided into five movements and uses pre-recorded cue signs throughout. This music also does not indicate specific bowing and bow techniques and calls for some challenging techniques. For example, the fourth movement, in measure 448 to 450, has a "Ghost Note." It depends on the bass player how to specifically play the "Ghost Note," which is a note without pitch. Often, less experienced bass players do not know all the bass technique tricks such as “Ghost note,” “Ponticello,” “Col legno,” “Tremolo,” and “Glissando.” These tricks are often used in modern music and are important to learn. In addition, this composition has a soloing string bass section and does not double low brass or low woodwinds.

448

× = ghost note

The image shows a musical staff for measure 448. It contains three groups of notes. The first group has a dynamic marking of *mf*. The second and third groups have dynamic markings of *mf* and *mf* respectively. There are 'x' marks above some notes, indicating ghost notes. There are also accents (>) above some notes.

(Figure 15)

In the fourth movement in measure 448 appears the ghost note. To play the ghost notes, the bass player should rest the left hand over the string to deaden it and pizzicato with the right hand. Another way is to dampen the string with the fingers of the right hand. The first finger is against the string, and the second finger plays the muted note, followed immediately by the first finger sounding in the actual pitch.

The image shows musical notation for measures 457, 458, and 459. Measure 457 has a dynamic marking of *mf*. Measure 458 has a dynamic marking of *mf*. Measure 459 has a dynamic marking of *sfz* and a crescendo hairpin. There are also accents (>) above some notes.

(Figure 16)

Another technique issue is same in the fourth movement between measure 458 to 459. Especially in measure 459, composers want to crescendo with the *sfz*. The string bass has sound limitations if playing the pizzicato. If playing with the bow, we can do accent or *sfz* bowing, but with pizzicato, the *sfz* will be a challenge to perform. In measure 459, get close to the end of the fingerboard and not go off the fingerboard to make the *crescendo*.

- Contrabass -

462

The image shows musical notation for measure 462. It starts with the word 'arco' above the staff. The first part of the measure has a dynamic marking of *ff*. There are accents (>) above some notes. The second part of the measure has a dynamic marking of *ff*. The third part of the measure has a dynamic marking of *ff* and a crescendo hairpin. There are also accents (>) above some notes.

(Figure 17)

Same movement, pickup to measure 462 to 466 indicates the glissandos. This part starts on low E to the E two octaves higher. To perform this, stay on the E string, pressing the finger of the left hand down the string to make a swooping sound.

Edgar Varese's *Octandre*

Octandre (1972) composed by Edgar Varese is another chamber wind composition including the string bass. The instrumentation is: flute (doubling piccolo), oboe, clarinet in Bb and Eb, bassoon, horn, trumpet, trombone, and string bass. This composition uses mostly naturally occurring sounds of all the instruments; except the string bass plays the glissando in the highest register. The first and second movements are the most challenging because the first movement uses the thumb position (upper register) with the pizzicato. The second movement requires limited dynamic glissandos and needs different tuning or five strings of the bass.



(Figure 18)

The first movement has a lot of meter changes: 4/4, 5/4, 7/4, 3/4, 6/4, and 2/4. However, the string bass does not play much until measure 19. The player must be prepared for the first entrance in measure 6. Also, in the first movement, measure 22 challenges the bass part more than the entire first movement because this measure needs to focus on the thumb position with the same position for each note and immediately change to arco and pizzicato. In addition, the same measure 22 from the third beat starts

on a down bowing and two up bows in the same bowing, which helps the dynamics: decrescendos, accents, and staccatos.



(Figure 19)

In the second movement, measure 37 and 38, there is "al pont," which is another bass technique, ponticello. Varese also wrote the dynamic *fff*, which is not a possible dynamic because ponticello is a special effect, producing a metallic sound with a limited dynamic range. It is hard to play ponticello because of its limited dynamic range. I recommended playing this without the ponticello and near the bridged to play *fff*.



(Figure 20)

Another bass technique issue is in the same movement in measures 77 to 80. There are low C and B natural whole notes until the end. These measures are problematic because many bass players need the lower C extension or five strings bass. Without these, one should either tune the E string down to low C or play an octave higher C and B natural double stops (chords) on the bass. However, this option is quite challenging.

Karel Husa's *Music for Prague* (1968)

Music for Prague 1968 composed by Karel Husa, has four movements totaling 18:30. In this composition, the first movement is the most challenging because there are double stops (chords,) no bowings indicated, and glissandi. Glissandi are indicated in the first and fourth movements. The fourth movement glissando is a slightly different concept than any other composition we have talked about, because it descends from G# to the lowest E, which I'll address later in Figure 23.



The first bass technique issue is before the letter E: double stops (chords.) My suggestion for the double stops (chords) is to practice slowly and be extremely careful of the player's intonation. Sometimes bass players avoid practicing double stops because they fear the sounds they may produce. In the composition, I suggest playing the open D string on the top note and B flat in half position on the A string because the next measure can be easily played in the same position on the D string.



Husa or other band composers need to give specific bass bowings in their compositions. In the first movement, the tempo is adagio. At letter E, the whole phrase has long slurs over each measure. One should break the slurs and play the new bowing indicated in the example above. Because Husa wants a *ff* dynamic for this entire phrase.



(Figure 23)

The next glissando is two measures after letter F. These descending glissandos are also indicated in the fourth movement from three after letter M. One should play all on the E string starting in the fifth position G# to E because if we cross the strings from the G string to the E string, the sound is broken and it is harder to play. The best suggestion will be to play only one string instead of crossing the bowing.

Frank Ticheli's *Angels in the Architecture*

Angels in the Architecture (2008), composed by Frank Ticheli, is a grade 6 level. In measure 23, Ticheli indicates FFF and accents on each note. The bass player should play a "marcato" (or 'marked') bow technique. This technique produces an accented and big sound on the bass.



(Figure 24)

As we see above in the figure, the first bass technique issue is in measures 33 to 35. The notes on the fourth beats in measures 33 and 34 are G-B-F#-G; the bass player should play marcato bow strokes and keep the left-hand position to measure 35. In addition, Ticheli also wants to accent each note. To do this, play close to the bridge with the bow.



In measures 47 to 48, Ticheli did not give specific bowings. One should play two down bows on the first and second notes and an up bow on the fourth beat. Measure 48 is the most challenging part of this entire composition because the last note is a high B, and the player needs to get ready for the thumb position to play the last note, G-B.



Measures 52 and 53 are problematic because Ticheli composed double stops, with two Gs, and a C in the next measure. This double stop is not actually playable on the string bass. In this case, the player should play the top note. The rest of the double stops indicated are technically playable if the player has a C-extension or five-string bass. If they don't, then the player should play the upper note.

David Maslanka's *Traveler*

Traveler (2003) is a wind ensemble composition written by the American composer David Maslanka. This composition also does not have the specific bowings like the other band composers' compositions, but it does have a lot of pizzicatos. In addition, this composition uses tenor clefs which can often be a challenge for less experienced players and therefore a challenge for sight reading. This composition also indicates lower C in specific measures, and one should play an octave higher if the bass player does not have the five-string bass or C extension.



(Figure 27)

Measure 30 to 36 have pizzicato phrases; this part contains many challenging chromatic passages, and there are no rests. To play this phrase, put the bow on the stand, and use alternate first and second finger pizzicatos.



(Figure 28)

The second bass technique issue will be in measures 41 and 42. These measures are similar to the previous example because these measures also need alternating first and second-finger pizzicatos. It also needs the thumb position and in measure 42, accents on the third and fourth beats. In this measure, pull the string harder than the first and the second beats in order to produce the accents.



(Figure 29)

In the pick-up to measures 60, tenor clefs is indicated. bassists struggle to read the tenor clef instead of the treble clef because the clef is unusual in earlier grade repertoire, the band compositions. To learn tenor clef, I suggest finding the middle C, which is in tenor clef is represented by the fourth line of the staff and finding the next notes from three.

Neal Endicott's *Chamber Symphony No.1* (2021)

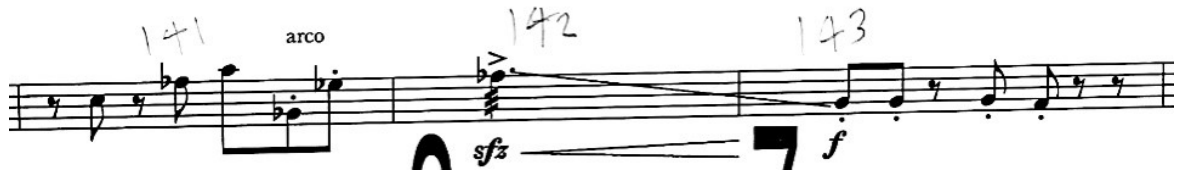
Chamber Symphony, No.1 (2021) composed by Neal Endicott has three movements and a duration of around 15 minutes. This music is challenging to high school students or first- or second-year college students because there are various advanced bass techniques such as double stops (chords), glissando, harmonics, and thumb position. Usually, the string bass part in the wind band compositions is doubled with other low brass or low wood wind instruments. However, in this composition, the bass part is more independent.



(Figure 30)

One challenge of this piece is the confusing notation. For example, in measure 36 and 37 the composer indicates “harm. gliss” but notates articulated notes. In this case, the bass player should ask the conductor and/or composer about the specific technique. If glissando is the chosen technique, then play glissando on the G string in

the upper register. If articulated notes are desired, then start with thumb on the G where indicated.



(Figure 31)

In the same movement between measure 141 to 143, the string bass performs an arco accent with descending glissando and *sfz* crescendos until m143. The bass player should play in the first position in measure 141. In measure 142, the glissando should drop over the A string with the tension of the bow until measure 143.



(Figure 32)

In measure 165, to the end of the first movement, the string bass part indicates double stops (chords.) I would play C# on the A string with second position and cross on the E string with the fourth finger on A. Also, in measure 166, there are Bb and E double stops; I would stay in half position on the A string and open the E string. In addition, Neal Endicott composed an accent for each note. In this case, I would play all down bows for each note.

Omar Thomas' *Of Our New Day Begun* (2015)



(Figure 33)

Of Our New Day Begun (2015) composed by Omar Thomas is easier for the bass player than previous examples because this music is mostly doubled with the low brass instruments. However, Thomas does not give the bass player specific directions, and some of the music articulation terminology needs to be corrected. For example, in measure 43 the string bass plays pizzicato with an accent on each beat. The articulation written is tenuto. However, this is only possible to play with the bow since pizzicato has a limited variety of sounds.



(Figure 34)

Between measure 54 to 63, Thomas indicates accents on each eighth note triplet. It will be challenging if we play all down bows for each eighth-note triplet because there is a longer dotted half note on each beat one. Instead, play detache bowing “as it comes” (down, up, down, up) and play near the bridge. In measure 64 to 68, I recommended breaking the slurs and following my bowings because *sfz-mp* is hard to play if we play one bow.

(Figure 35)

Finally, between measures 85 to 98, Thomas indicates players clapping, stomping and singing the music. For most instruments, this is an easy change since they can put their instruments down quickly. If the bassist has a bass bow quiver, they can quickly put the bow in it. If not, they quickly put the bow on the stand and follow the band performers. This music similar ideas such as Jennifer’s Higdon’s *Rythm Stand* (2004) and Donald Grantham’s *Southern Harmony* (1998).

Chapter 5 Audition Repertoire/Conclusion

It is my hope that this document will bring greater awareness to the double bass in wind ensemble. By examining some of the more difficult passages in the repertoire, I hope to offer solutions to students and band directors who may have limited experience with the instrument. The data I provide regarding the well-known wind ensemble excerpts includes a searchable database website and video clips of the techniques found in the excerpts.

The survey of repertoire can be an important research tool for wind band directors and students. Some of the wind band programs in the US still lack a bass player, and wind band literature with a distinct bass part is limited. Not all bass players are as familiar with wind band literature as they are familiar with orchestral repertoire, which reflects the need for resources to assist players with technical issues in wind band parts. Appendix A is a representation of the double bass repertoire in the wind ensemble. Before the 1980s, bass parts were doubled with the tuba, but after the 1980s and in more recent repertoire, they often performed solo parts.

The survey of repertoire with wind ensemble and double bass is meant only to find specific and challenging technical issues found in wind ensemble repertoire and to bring those out. This context helps those who play double bass in a wind band to understand and succeed in playing in each piece. There were some substantial pieces in the late 20th century, but nowadays we continue to see notable use of the solo bass in wind band repertoire.

I would suggest that in the future, All-state, All-Region, college, and military band audition committees consider adding the challenging bass parts from the wind ensemble repertoire to their audition lists. In the future, using these materials included here will enable a music director or committee not personally familiar with double bass techniques or analysis to provide a double bass playing student methods to engage their musical abilities, whether their goal is to enter the wind ensemble or to perform with the military bands. Additionally, It can enhance the double bass' technical and pedagogical approach to playing.

Appendix A

Double Bass Repertoire in Wind Chamber

Catel, Charles Simon. *Overture in C*

Cole, Hugo. *Serenade for Nine Wind Instruments*

Dvorak, Antonin. *Serenade in D minor, Opus 44*

_____. *Slavonic Dance, Opus 46, No.2*

_____. *Slavonic Dance, Opus 46, No.8*

_____. *Slavonic Dance, Opus 72, No.1*

_____. *Slavonic Dance, Opus 72, No.7*

Frandaix, Jean. *Mozart -New Look*

_____. *Onze Variations sur un Theme de Haydn*

Gorb, Adam. *Symphony No. 1 in C*

Gounod, Charles. *Hymne a Sainte Cecile*

Gyrowetz, Adalbert. *Octet No. 2 in B-flat*

Hartmann, Emil. *Serenade in B flat, Opus 43*

Hoffmeister, Franz. *Serenade No.1 in E flat*

Janacek, Leos. *Rikadla: 18 Nursery Rhymes*

Keuris, Tristan. *Capriccio*

Kozeluch, Leopold. *Octet Concertante: Partita in B flat*

_____. *Octet-Partita in F*

_____. *Sextet No. 3 in E flat*

Krommer, Franz. *Partita in C minor*

Luening, Otto. *Mexican Serenades*

Mozart, W.A. *Serenade No. 10 in B flat Major K361/370a, "Gran Partita"*
 _____. *Sinfonie Concertante in E flat, K. 297b*

Neukomm, Sigismund Von. *Serenade in B flat*

Pinkham, Daniel. *Music for an Indian Summer*

Rieti, Vittorio. *Concerto for Cello*

Rodsetti, Antonio. *Parthia in F, K. II/13*
 _____, *Parthia in F, (K.II/16)*

Sibelius, arr Stravinsky, Jean. *Canzonetta, Opus 62a*

Stamitz, Carl Philipp (arr; V. Reynolds.) *Octet No, 1 in B flat*
 _____. *Octet No. 2 in E flat*
 _____. *Octet No. 2 in B flat*
 _____. *Parthia No. 1 in E flat*

Strauss, Richard *Sonatine. No. 1 in F "from an Invalid's Workshop"*
 _____. *Sonatine No. 2 in E flat, "Symphony for Winds The Happy
 workshop"*

Stravinsky, Igor. *L' Histoire Du Soldat*

Triebensee, Josef. *Concertino for Cembalo/Piano*

Varese, Edgard. *Octandre*

Weber, Carl Maria von. *Six Waltzes*
 _____. *Theme and Variations*

Wranitzky, Paul. *Parthia in F*

Double Bass Repertoire in Wind Ensemble

Adams, John. (Arr. Odom, Lawrence.) *Short Ride in A Fast Machine*

_____. (Arr. Spinazzola, James.) *Lollapalooza*

Adler, Samuel. *Southwestern Sketches*

Akers, Howard E. *Grand Union (Overture)*

Alford, Harry L. *The World is Waiting for The Sunrise*

Alford, Kenneth J. *The Lightning Switch*

_____. (Edited. Fennell, Frederick.) *Army of The Nile*

Anderson, Leroy. *The Girl I Left Behind Me*

_____. *The Rakes of Mallow*

_____. *The Irish Washerwoman*

_____. *Song of the Bells*

_____. *Belle of the Ball*

_____. *Blue Tango*

Arnell, Richard. *Serenade, Opus 57*

Arnold, Malcolm. (Arr. Paynter, John P.) *Prelude, Siciliano, and Rondo*

Arriaga, Juan C. (Arr. by Gary L. Zwicky) *The Happy Slaves (Los esclavos Felices)*

Babbitt, Milton. *All Set*

Bach, J.S. (Trans. Leidzen, Erik.) *Toccatà and Fugue in D minor*

_____. (Edited, Michell, Jon Ceander.) *Fugue a la Gigue, BWV 577*

_____. (Arr. Reed, Alfred.) *My Jesus, Oh What Anguish*

Balmages, Brian. *Silence Overwhelmed*

Bannett, David. *Caribbean Carnival (Paso Doble)*

_____. *Trombographic*

_____. *Down to the Sea in Ships*

Barber, Samuel. *Commando March*

_____. (Arr. Hudson, Frank M.) *The School for Scandal Overture*

Barnes, James. *Pagan Dances*

_____. *Poetic Intermezzo*

_____. *Trail of Tears*

_____. *Yorkshire Ballad*

Barnhouse, C. L. (Edited. Paynter, John P.) *The Battle of Shiloh March*

Bates, Mason. *Mothership*

Beckel Jr, James A. *The American Dream*

Berlioz, Hector. (Arr. Franz Henning) *Overture to the Opera 'Benvenuto Cellini' Op.23*

_____. (Trans. Leidzen, Erik W. G.) *March to the Scaffold From 'Symphonic Fantastique' Op. 14.*

Berlin, Irving. (Arr. Barker, Warren.) *Tribute to Irving Berlin*

Beethoven, Ludwig van. (Trans. Kirby, Raymond L.) *Menuetto from Symphony No.1)*

_____. (Trans. Hindsley, Mark.) *Egomont Overture*

Benjamin, Arthur. (Arr. Lang, Philip J.) *Jamaican Rumba*

Bennett, Robert Russell. *Military Escort*

_____. *Symphonic Songs for Band*

Benson, Warren. *The Leaves Are Falling*

_____. *Transylvania Fanfare*

Bernstein, Leonard. (Arr. Gilmore, B.) *Prologue from West Side Story*
_____. (Trans. Grundman, Clare.) *Slava!*
_____. (Arr. Krance, John.) *Broadway Curtain Time*
_____. *Danzon*
_____. (Trans. Lavender, Paul.) *Symphonic Dances from West Side Story*
_____. (Arr. Sweeney, Michael.) *Suite from Mass*

Biedenbender, David. *Schism (for Winds and Percussion)*
_____. *Stomp*
_____. *Unquiet Hours*

Bilik Jerry H. *Ogden Nashi Suite*
_____. *Symphony for Band*

Bizet, Georges. (Trans. Sheen.) *Carmen Suite*
_____. (Arr. Lasilli, G.) *L'Arlesienne Suite de Concert No. 11, IV Farandole*

Borogo, Elliot Del. *Ceremoniale*
_____. *Prologue and Dance*

Boss, Andrew. *A la Machaut*

Bright, Houston. *Marche de Concert*

Broughton, Bruce. *Shell Game (for Flexible Wind Band with Adaptable Parts)*

Brubeck, Dave. (Arr. Gearhart, Livingston.) *Watusi Drums*

Bryant, Steven. *Alchemy in Silent Spaces*
_____. *Ecstatic Fanfare*
_____. *Ecstatic Waters*
_____. *In This Broad Earth*

_____. *Nothing Gold Can Stay*

_____. *The Automatic Earth*

_____. *Whirlwind*

Cable, Howard. *Cortege*

Cacavas, John. *Days of Glory*

Castellucci, Louis. *U.S. and You (March)*

Cavez, Francisco. (Arr. Werle, Floyd) *Tambo*

Cese, David Delle. (Arr. Bourgeois, John R.) *Inglesina “The Little English Girl”*

Chabrier, Emmanuel. (Arr. Junkin, Fred.) *Marche Joyeuse*

_____. (Arr. Odom, Lawrence.) *Danse Slave*

Chance, John Barnes. *Incantation and Dance*

Chattaway, Jay A. *Parade of the Tall Ships*

Chavez, Carlos. *Cancion De Adelita (from “Chapultepec”)*

_____. *Vals Nostalgico (from “Chapultepec”)*

_____. *Marcha Provinciana (from “Chapultepec”)*

Cohan, George M *Star Spangled Spectacular*

Comden, Jule Styne Lyrics Betty and Green, Adolph. *Bells are Ringing*

_____, *Overture to the Opera “Benvenuto Cellini” Op. 23*

Copland, Aaron, *An Outdoor Overture*

_____, *Appalachian Spring*

_____. *Emblems*

_____. (Trans. Beeler, Walter.) *Lincoln Portrait*

_____. (Trans. Patterson, Merlin.) *Down a Country Lane*

_____. (Trans. Singelton, Kenneth.) *“The Promise of Living” from The Tender land*

Creston, Paul. *Prelude and Dance for Symphonic Band, Op. 76*

Curnow, Jim. *Australian Variant Suite*

_____. *Fanfare Prelude on Lancashire*

_____. *Fox River Festival*

_____. *Mutanza*

Curnow, James. *Canticle of the Creatures*

_____. *Fanfare and Flourishes*

_____. *Festivity*

Day, Kevin. *Dancing Fire*

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Gallbraith, Nancy. *Febris Ver (Spring Fever)*

Ganne, Louis. (Arr. Mahl, Franz.) *Marche Lorraine*

Gassey, Homer. *La Sea Portait*

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Gibson, John. *Resting in The Peace of His Hands*

Gilmore, Patrick S. (Arr. Elkus, Jonathan.) *Norwich Cadets*

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Gotkovsky, Ida. *Symphonie pour Orchestre d’Harmonie*

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 _____ . *Country Gardens*
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_____. *Lioncolnshire Posy*

_____. *Marching Song of Democracy*

_____. *Molly on The Shore*

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_____. *The Immovable Do*

_____. (Arr. Ragsdale, Chalon L.) *Tribute to Grainger*

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Grundman, Clare. *American Folk Rhapsody No.4*

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Gryc, Stephen Michael. *Masquerade Variations on a Theme of Sergei Prokofiev*

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Gillingham, David. *Symphonic Proclamation*

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Hadley, Henry. *Youth Triumphant Overture*

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Hermann, Ralph. *Ceremonial Overture*

Hesketh, Kenneth. *Masque*

Higdon, Jennifer. *Rhythm Stand*

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Hindemith, Paul. (Trans. Wilson, Keith) *March, from Symphonic Metamorphosis*

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Joio, Norman Dello. *Variants on a Mediaeval Tune*

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Kamen, Michael. (Arr. Bocook, Jay.) *Robin Hood Soundtrack Highlights*

Keuris, Tristan. *Capriccio*

Kenny, George. *Coat of Arms*

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Khachaturian, Aram. (Trans. Leidzen, Erik.) *Three Dances from Gayne Ballet*

King, K.L. (Edited. Paynter, John P.) *The Purple Pageant*

Kirk, Theron. *Smokey Mountain Suite*

Kistler, Cyrill. (Arr. Barr, Robert. M.) *Kunihild Prelude*

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Krenek, Ernst. *Dream Sequence Op. 224*

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Lane, Peter Van Zandt. *Astrarium*

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Luening, Otto. *Two Mexican Serenades*

Mackey, John. *Aurora Awakes*
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_____. *Places We Can No Longer Go*

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_____. *The Frozen Cathedral*

_____. *Wine-Dark Sea (Symphony for Band)*

Mahoney, Shafer. *Sparkle*

Mahr, Timothy. *Fantasia in G*

Makris, Andreas. (Arr. Bader, Albert.) *Aegean Festival Overture*

Margolis, Bob. *Color*

Markowski, Michael. *Joyride*

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Maslanka, David. *Hosannas*

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_____. *Traveler*

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Markowski, Michael. *City Trees*

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Marquez, Arturo. (Trans. Nickel, Oliver.) *Danzon No.2*

McAllister, Scott. *Zing!*

McCarthy, Joseph. (Arr. Bennett David) *Rio Rita Overture*

McGinty, Anne. *Crown Point Celebration*

Meij, Johan de. *Aquarium*

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Mendelssohn, Felix. (Trans. Greissle, Felix.) *Overture for Band*

Menotti, G Carlo. *Overture and Caccia*

Milburn, Dawyne S. *American Hymnsong Suite*

Milhaud, Darius. *Suite Francaise*

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Morrissey, John. J *The French Quarter Vieux Carre For Band*

Muhl, Erica. *Smoke and Mirrors*

Murray, Lyn. *Ronald Searle Suite*

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McRae, William. *Pan-American Samba*

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Nelson, Ron. *Chaconne, "In Memoriam..."*

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_____. *Savannah River Holiday*

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Nestico, Sammy. *Canyon Country*

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Newman, Alfred. *Conquest*

Newmann, Jonathan, *As the Scent of Spring Rain...*

Nelhybel, Vaclav. *Symphonic Movement*

Niblock, James. *Soliloquy and Dance*

Nixon, Roger. *Pacific Celebration Suite*

Norodom, H. M. King. *Cambodian Suite*

Offenbach, Jacques (Arr. Odom) *La Belle Helene*

O'Neill, Charles *The Three Graces*

Orff, Carl. (Arr. Krance, John.) *Carmina Burana*

Palange, Louis. *Symphony in Steel (Tone Poem)*

Pann, Carter. *Four Factories*

_____. *Hold this Boy and Listen*

_____. *Serenade for Winds*

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Peck, Russell. *Cave of The Winds*

Perkins, Frank. (Arr. Werle, Floyd E.) *Fandango*

Perrine, Aaron. *A Dream of Trees*

_____. *Only Light*

Piazzolla, Astor. (Arr. Longfield, Robert.) *Street Tango*

Piston, Walter. *Tunbridge Fair (Intermezzo for Symphonic Band)*

Porter, Cole. (Arr. Jennings, Paul.) *Anything Goes*

Pree, Jacques. (Trans. Johnson, Herbert N.) *Hasseneh (The Wedding): Wedding Dance*

Prokofieff, Serge. (Arr. Erik Leidzen) *Summer Day Suite Op.65A*

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Purcell, Henry. (Arr. by Lucien Cailliet) *Prelude and Passacaglia from Dido and Aeneas*

Reed, H. Owen. *La Fiesta Mexicana*

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Reed, Alfred. *A Festive Overture*

_____. *A Festival Prelude*

_____ . *A Jubilant Overture*

_____ . *A Springtime Celebration*

_____ . *Alleluia! Laudamus te*

_____ . *Armenian Dances Part one*

_____ . *Canto E Camdombe*

_____ . *Fourth Suite for Band*

_____ . *Second Suite for Band*

_____ . *Symphony No. 3*

_____ . *The Hounds of Spring*

_____ . *The King of Love My Shepherd Is*

_____ . *The Ramparts of Courage*

_____ . *Thus Do You Fare, My Jesus*

Reinagle, Alexander. (Arr. Smith Roger) *The Federal March (1788)*

Reizenstein, Franz. *Serenade in F, Opus 29*

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Respighi, Ottorino. *Huntingtower Ballade for Band*

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 _____ . *Spartacus*
 _____ . *St. Martin's Suite*

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Scarmolin, A. Louis *Lithuanian Rhapsody No.1 Op. 197*

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 _____ . *Concert Dance and Intermezzo*
 _____ . *Dance Prelude*
 _____ . *Festival Variations*
 _____ . *Flight*
 _____ . *Horizons West*
 _____ . *Introduction and Fugato*
 _____ . *March on an Irish Air*
 _____ . *Moresca (A Symphonic Pantomime)*
 _____ . *Symphonic March on an English Hymn Tune*
 _____ . *Symphony No. 1 for Band*
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