A CLASSIFICATION AND EVALUATION OF CONCERT
AND OCCASIONAL MUSIC FOR JUNIOR
HIGH SCHOOL BAND

THESIS

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CHAPTER I

THE GENERAL NEED

No musical group can be effective with poorly selected music, and it is of utmost importance that a band director be acquainted with those published materials particularly suited to the needs of his group. It is the purpose of this thesis to list and evaluate the published materials for junior high school band that the director may have a comprehensive knowledge of materials adapted to that level.

A survey of the band literature reveals that there is no dearth of music published for band, but the majority of it is suitable for only the beginning or the very advanced bands. Moreover, much of the material for the advanced band is in the form of transcriptions of orchestral scores, and most of the music for the beginning band appears in books containing method as well as concert and occasional music. The concert music of method books is thus limited in scope and fails to meet the need for a flexible band library. Publishers tend to standardize or stereotype materials to appeal to a large number of band directors.

Leo C. Schwartz, a well known music educator, has said that this and many similar practises on the part of publishers can be attributed only to desire for economic gain. He states further that "while the material being offered has definitely
improved, there is still much worthless music being offered.\(^1\) The publishers, for whatever cause, have not satisfied the need for concert and occasional music for the intermediate or junior high school band.

Joseph A. Leeder, professor of music education at Ohio State University states:

Both vocal and instrumental music is improving but the "laggard" of the school groups is the more recently organized junior high school. A definite need exists for a reorganized music education program designed to meet adolescent needs. No area offers such a rich opportunity for developing a musical America as does the junior high school age. There is no subject offered in the curriculum that offers such opportunities for integration as music does.\(^2\)

Leeder and others believe that a committee of teachers and supervisors working with the publishers would aid immeasurably in solving the problem of giving each group the music it should have to contribute to its growth and advancement. The current graded lists issued by publishers have failed to indicate the group for which the music is intended and how the grading process has been determined.

It is the writer's opinion that the listing by the National School Band, Orchestra and Vocal Associations is also inadequate and incomplete for even a moderately stocked library, although it is useful for competition festivals.

\(^1\) Leo C. Schwartz, "Has Teaching Material Improved," *Music Teachers Review*, XI, No. 3, (Spring, 1942), 176.

R. Franko Goldman lists and describes a great number of band compositions, but they are by far too difficult to be played by a junior high school band.3

Concerning the only remaining source of information regarding useful and suitable material, the authors of Getting Results With School Bands have this to say:

Editions and arrangements of standard works vary, and their relative value can be ascertained only by examination or trial. When the director goes outside the field of standard compositions, however, he finds in a publisher's catalog little help as to the musical value of a piece. It is then he must turn to the experience of his colleagues. The recent release of new compositions written directly for the school band has intensified the need for the mutual aid in appraising band music.4

Therefore, the value of this thesis is hoped to be the partial satisfaction of the need for a properly orientated music library for the junior high school band in supplying a graded list of individual band compositions, folios and albums peculiarly adapted to the technical and personnel needs of junior high school performers; and in providing criteria for program construction with three model programs arranged according to three different stages in musical proficiency.

4Prescott-Chidester, Getting Results With School Bands, Chapter XXVIII, p. 217.
The music listed is intended for concert and occasional use; hence method books have been excluded with the exception of those containing both method and music suitable for concert use. Solo and ensemble literature has been excluded; however, some solos with band accompaniment have been listed. Some time-tested popular type compositions have been listed, although no attempt has been made to include current popular-type music.
CHAPTER II

THE SPECIFIC NEED

The psychologist, L. A. Pechstein, has described adolescence as a "period showing marked enlargement of the knowledge processes."\(^1\) As if in answer comes this statement from President Eliot of Magdalen College, Oxford University: "Music rightly taught is the best mind trainer on the list."\(^2\)

The beginning of adolescence, generally conceded to be the period of most radical change, occurs during the seventh, eighth, and ninth grades,\(^3\) and it is during this time also that needs present themselves other than the development of the reasoning processes. Mr. Pechstein points out further the "increased activity of the various sensory processes . . . the appearance of radically new interests, and a remarkable freeing of the imagination."\(^4\) These needs too can be and are being met in some instances in well designed

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\(^3\) Harlan C. Hines, *Junior High School Curricula*, p. 1, "As it has come to be known, the junior high school is that division of the public school system which embraces the seventh, eighth and ninth grades."

\(^4\) Pechstein, op. cit.

5
junior high school music programs, for music adequately adapted to this level serves as an ideal channel for personal expression and the development of these newly awakened faculties and interests. However, it cannot be denied that far too many band programs in junior high school fall short, not for lack of good aims or adequate instruction, but because of poorly selected materials, especially those outside the category of "standard."

Due to the desultory nature of the adolescent, varying musical backgrounds and interests make the problem of selection of materials for a junior high school organization a very difficult one. Some students are looking to music as a totally new experience, others to the band as different avenue for musical expression, and still others, whose proficiency in a chosen instrument demands further challenge, to an adequate means for development. The needs of this varied group must be met in full, not just in part, that each student feel that he is making a contribution to the whole organization. The feeling of group spirit is an important motivating force during adolescence. The director must select music which challenges the ability of the best performers and at the same time offers to the inexperienced player a reasonable degree of satisfaction and accomplishment. 

A good school music program may become a vital factor in character building, the opinion held by Ernest G. Hesser,
chairman of the department of music education at New York University, who states:

Music education in the schools should be so conducted as to make it functional, not only in the field of music, but in the field of character education as well; its fruits, an enlarged and refined emotional and spiritual life.5

Ideally, a pupil's musical training should begin early in his school career, in order that he may get the maximum benefit during the formative years of adolescence. Clifford W. Brown states:

The child, presented with musical opportunity from Grade I through junior high school would have sufficient musical background upon entering senior high school to express himself in music and receive the full aesthetic values from music through a keener sense of appreciation.6

Very often, however, this opportunity is presented for the first time during the beginning of adolescence for one reason or another, and the character building faculties of music education are broad enough to care for these late-comers as well as those who are at various stages in their musical development. It is the obligation of the band director to take full advantage of these individual differences in the construction of his program and the selection of his materials. Skill and facility of execution may be said to be fundamental to the development of mental alertness.


This phase of education is often neglected, especially during this exploratory period in the student's life. If properly guided by the director, the development of speed and accuracy in playing instruments makes use of, and carries into beneficial channels, the energies and skill of the adolescent. He must, therefore, be familiar with and have at his disposal materials sufficient to meet the needs of his group at various stages in the development of instrumental facility. This is necessary that predetermined materials not impose a degree of skill on a group not advanced enough to meet it. This situation often leads to frustration and defeatism on the part of a band otherwise well prepared to achieve reasonable goals in facility.

One of the characteristics of the adolescent is the desire to win social approval. This should influence the selection of materials for performance to the extent that the students feel at ease before family and friends. This would include the appeal of the music itself and the degree of satisfaction it would offer from the standpoint of execution for the performer. For junior high school students, whose imagination is quite unhindered, music which is stimulating and skillfully "bandstrated" appeals most, and to some extent is generally liked by any audience. This does not mean, however, that the director must select light and frivolous music, for there are available excellently written descriptive compositions, musically sound and especially constructed for band.
Victor Grabel believes it the "duty of the conscientious conductor to earnestly endeavor to please and educate his audience." He states further that "the band director should never lower his own standards in an effort to merely please his listener nor should he go to the other extreme and lose his audience while making an effort to educate them." Rather than the quality of material based upon publishers' propaganda and trial-and-error methods, there should be musically valid and purposeful compositions for concert use, which further emphasizes the need for a comprehensive and meaningful evaluation of published materials. A good example of a composition which would fill the need for good music and would at the same time supply a motivating interest in the junior high school band is David Bennett's "Scenes from the Sierras."

As an additional means of satisfying the desire for social approval, Lyn Roam, Director of the Jefferson Junior High School Band at Minneapolis, Minnesota, offers this suggestion:

The junior high school band concert should include at least two solos or duets, preferably with band accompaniment. This adds variety to the program as well as affording the director an opportunity to present his outstanding players."

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7 Prescott-Chidester, Getting Results With School Bands,p.231.
8 Ibid.
The band library should meet the need of those students whose mastery of skill would merit special consideration in choice of solo parts.

The well selected band library, therefore, helps to provide for the following needs:

1. By furthering the development of the thought processes in offering sufficient challenge to experienced players and a reasonable degree of accomplishment for inexperienced players.

2. By contributing to the building of character through stimulation of self-expression and social adaptation, and

3. By fulfilling the desire for social approval through purposefully selected compositions with educational and musical value as well as audience appeal.
CHAPTER III

THE TECHNICAL CRITERIA

In the preceding chapter were discussed the particular needs of the junior high school band in relation to the personnel aspect and the means through which these needs might be met in a well selected library. The musically technical criteria for evaluation of band material, however, is a problem deserving of special treatment and will be dealt with in this chapter.

The greatest conditioning factor in the determination of technical criteria for a band is, of course, the mechanical limitations of the instruments. Instrumental differences decide to a large degree the level of proficiency in performance with regard to key, range, tempo, and musical complexity, and must be considered as specific determinants for each of these criteria when applied to the performance abilities of the junior high school band. Therefore the need for comparative analysis of ranges and keys for each level of instrumental proficiency is met, perhaps, as set out by the writer in Appendix III and Appendix IV, and it is hoped that they will serve as a workable yardstick for selection of materials adapted to each proficiency level of the junior high school.
Most modern band scores include instruments constructed in the keys of C, D flat, B flat, F, and B flat. This makes it necessary to consider the key in which the transposing instruments must play. In the table on keys the graduation in difficulty has been determined by various method books and interviews with authorities in the field.¹ Some keys lend themselves to the characteristic color of band instruments more readily than others; however, the usual plan is to select those keys in which the B flat instruments have the least number of chromatics.

A number of factors affect the number of notes a player of a certain degree of expertness may be expected to play per unit of time. These factors are: note sequence, articulation, and an understanding of the musical idea. Note sequence is probably the most important factor influencing the rapidity of execution. Diatonic passages lend themselves more readily to swift execution than those containing irregular skips or chromatics. A series of notes of the same time value may be played more rapidly than notes of different lengths.

Types of articulation may become so complicated that even the most experienced student player would have difficulty. Usually, the greater the number of articulation marks, the more difficult the passage. The average player is able to attain greatest speed on slurred diatonic passages.

¹Smith-Bachman-Yoder, Band Technic.
A passage which is found to be too difficult to tongue each separate note may be executed very well as a slur. Understanding the musical idea is as important as knowing the meaning of words in reading classes. No player can attain velocity until he is able to discover musical meaning in the notes which he plays.

The length of a composition may influence its classification, since the fatigue element may lessen considerably an inexperienced player's technical proficiency.

Each composition in the classified list has been examined for maximum difficulties offered each instrument of the band. Some selection may appear relatively simple yet present technical problems not at once apparent from casual observation.

These general aspects of classification lead to a more specific examination of each instrument with its limitations for each grade.

**B Flat Clarinet**

Arrangers and composers usually write for the B flat clarinet a rather florid part which is more demanding in range and flexibility than parts for the brass instruments. However, capable instruction on the use of optional or alternate fingerings will enable the student to play the part demanded of him with other students who have been given the same amount of musical instruction.
A smooth progression over the register key is often difficult for the young clarinetist; however, since it must be used to play all notes above B flat, it is impractical to attempt to select band music omitting the use of the register key, as the player gains strength in his embouchure he will be able to extend his range sufficiently to meet the musical requirements.

The following examples refer to the number of diatonic or repeated notes to be played for that particular grade:

Grade I: \[ \begin{array}{c} \text{MM}_{1} \cdot 96 \% \quad \begin{array}{c} \text{B} \flat \quad \text{MM}_{1} \cdot 120 \% \quad \begin{array}{c} \text{B} \flat \quad \end{array} \end{array} \end{array} \]

Grade II: \[ \begin{array}{c} \text{MM}_{1} \cdot 96 \% \quad \begin{array}{c} \text{B} \flat \quad \text{MM}_{1} \cdot 120 \% \quad \begin{array}{c} \text{B} \flat \quad \end{array} \end{array} \end{array} \]

Grade III: \[ \begin{array}{c} \text{MM}_{1} \cdot 96 \% \quad \begin{array}{c} \text{B} \flat \quad \text{MM}_{1} \cdot 120 \% \quad \begin{array}{c} \text{B} \flat \quad \end{array} \end{array} \end{array} \]

Grade IV: \[ \begin{array}{c} \text{MM}_{1} \cdot 96 \% \quad \begin{array}{c} \text{B} \flat \quad \text{MM}_{1} \cdot 120 \% \quad \begin{array}{c} \text{B} \flat \quad \end{array} \end{array} \end{array} \]

By expanding the range table it will be seen that the B flat clarinet, the B flat alto clarinet, and the B flat bass clarinet have the same range; however, they differ in the extent of practical playing range for some of the grades.

While the B flat clarinet has more florid passages than the alto and bass clarinets, all the clarinets should be able to execute the maximum rhythmic patterns for each grade.

**Saxophone**

The saxophone family is similar to the clarinet family, each member having the same range but differing in tone quality and pitch. The saxophone family consists of two groups differentiated by tone quality and pitch made distinct
by these differences: B flat, soprano, alto and tenor as one group, and the baritone and bass forming another. The instruments in the first group are higher and smaller, which makes speed of execution less difficult than in the last named group.

In general the saxophone offers less challenge than the clarinet, and it presents fewer technical problems. However, a knowledge of alternate fingerings is an aid in good phrasing and intonation. The soprano, alto, and tenor saxophone players may be expected to play approximately the same rhythmic patterns as the clarinet.

The baritone and bass saxophones should conform to the following examples:

Grade I: \[ \text{MM} \quad \frac{1}{4} \quad 96 \quad \frac{3}{4} \quad 1 \quad 1 \quad 1 \quad \text{MM} \quad 1 \quad 120 \quad \frac{3}{8} \quad 1 \quad 1 \]
Grade II: \[ \text{MM} \quad \frac{1}{4} \quad 96 \quad \frac{3}{4} \quad 1 \quad 1 \quad 1 \quad \text{MM} \quad 1 \quad 120 \quad \frac{3}{8} \quad 1 \quad 1 \quad 1 \quad 1 \]
Grade III: \[ \text{MM} \quad \frac{1}{4} \quad 96 \quad \frac{3}{4} \quad 1 \quad 1 \quad 1 \quad 1 \quad \text{MM} \quad 1 \quad 120 \quad \frac{3}{8} \quad 1 \quad 1 \quad 1 \quad 1 \]
Grade IV: \[ \text{MM} \quad \frac{1}{4} \quad 96 \quad \frac{3}{4} \quad 1 \quad 1 \quad 1 \quad 1 \quad \text{MM} \quad 1 \quad 120 \quad \frac{3}{8} \quad 1 \quad 1 \quad 1 \quad 1 \]

**Flute and Piccolo**

The flute and piccolo in C may play from the same music, but the piccolo plays one octave higher than the written note. This, however, does not cause their technical problems to differ. In this discussion, when reference is made to the technical problems of the flute, it is intended to include the same problem for the piccolo.
If the music is slow enough to permit, almost any passage containing an awkward change in embouchure or fingering may be overcome. The part written for flute is usually rather florid, and the student must execute several notes per unit of time.

An awkward change in the flute part may warrant placing the composition in a more advanced grade even though it is lacking in musical complexity. The following examples are awkward for the flutes to execute:

1. Difficult to slur because the fourth finger of the right hand may be caught in the roller.

2. Often uneven because of the manner in which the finger must be lifted.

3. Involves an awkward change.

4 & 5. Difficult interval to trill.

Any octave slur is a difficult passage because of the necessary change in the embouchure. Loud passages in the lower register are likely to become breathy.

Usually the flutist learns to execute more rapidly than the clarinetist with the same amount of instruction. This is probably because of the absence of register difficulties. The following examples may be considered as the maximum speed in which a student of a certain proficiency may be expected to play repeated or diatonic passages:

| Grade I: | MM I.96 % | MM I -120 % |
| Grade II: | MM I.96 % | MM I -120 % |
| Grade III: | MM I.96 % | MM I -120 % |
| Grade IV: | MM I.96 % | MM I -120 % |
Oboe

The characteristic tone color of this instrument makes it well worth the extra effort needed to become a good player. Sometimes a clarinet player may be changed to oboe with the hope that the readjustment process may be shorter than the training of a beginner. Because of the rather difficult embouchure required for the oboe, speed in execution is not as rapid as for the clarinet. Later the player may attain approximately the same speed as the clarinetist.

Some notes and intervals are difficult to play in rapid passages. is very difficult to play in tune, and arpeggios involving C, C, and C sharp in the middle register create awkward fingering problems. The change from C to C sharp is difficult because of the finger slide. Rapid staccato passages down to the low register and pianissimo playing in the low register are difficult to play well.

Corresponding to the examples given for the other instruments of the same grade, the oboe should conform to the following:

Bassoon

Some of the same problems exist for the technic as well as for the player personnel for the oboe and bassoon. Both are expensive double reed instruments which are not likely to be purchased by the individual. This makes it necessary for the school to own the instruments, and because of changes in players sometimes made necessary, the progress is not as rapid as in the case of some of the other instruments. The bassoon is not usually called upon to play the same type of agile, decorative figure commonly demanded of the flute and clarinet. A command of alternate fingerings is not quite as necessary as a means of increasing facility in technic; on the other hand, it is well to know what fingerings produce the best intonation. The player must experiment until he discovers those fingerings which produce the best intonation. The following notes are most frequently out of tune:  

The following progressions are difficult because of the awkward fingering:  

The bassoon may be expected to conform to approximately the same standards of speed as the E flat baritone and B flat saxophones.

B Flat Cornet

The technical problems of cornet and trumpet are similar and may be treated as one. Because of mechanical imperfections

\[\text{Theodore F. Norman, Instrumental Music in the Public Schools, p. 305.}\]

\[\text{Ibid., p. 308-309.}\]
in the cornet, the $\text{D}$ is sharp, while the $\text{D}$ is flat. These faults may be corrected on some instruments having slides to be operated by the thumb and fourth finger of the left hand. However, they require cautious use, and the average junior high school cornetist may find it difficult to operate effectively. Since the two D's mentioned offer difficulty in intonation, it is well to select music with a minimum of sustained tones on these notes. Whenever possible awkward valve combinations should be avoided, such as a trill from C to C sharp, which involves changing rapidly from open to all three valves. Because of the many factors to be considered in classification of music in four grades for junior high school band, examples given refer to the maximum number of diatonic or repeated notes to be played for that particular grade:

Grade I: \text{MM} \begin{array}{l} \text{1.96 \%} \\ \text{MM} \end{array} \begin{array}{l} \text{J} \\ \text{J} \\ \text{J} \\ \text{J} \\ \text{J} \end{array} \begin{array}{l} \text{1.120 \%} \\ \text{J} \\ \text{J} \\ \text{J} \end{array}

Grade II: \text{MM} \begin{array}{l} \text{1.96 \%} \\ \text{MM} \end{array} \begin{array}{l} \text{J} \\ \text{J} \\ \text{J} \\ \text{J} \end{array} \begin{array}{l} \text{1.120 \%} \\ \text{J} \\ \text{J} \\ \text{J} \end{array}

Grade III: \text{MM} \begin{array}{l} \text{1.96 \%} \\ \text{MM} \end{array} \begin{array}{l} \text{J} \\ \text{J} \\ \text{J} \\ \text{J} \end{array} \begin{array}{l} \text{1.120 \%} \\ \text{J} \\ \text{J} \\ \text{J} \end{array}

Grade IV: \text{MM} \begin{array}{l} \text{1.96 \%} \\ \text{MM} \end{array} \begin{array}{l} \text{J} \\ \text{J} \\ \text{J} \\ \text{J} \end{array} \begin{array}{l} \text{1.120 \%} \\ \text{J} \\ \text{J} \\ \text{J} \end{array}

Trombone

The slide trombone is the oldest of the brass instruments on which the chromatic scale may be played in tune. There is a common tendency for beginning players to play the second,
third, and fourth positions flat, while the sixth and seventh positions tend to be sharp. This can be corrected by a small adjustment in the position of the slide. The following example indicates the possible notes to be played by each of the seven positions of the trombone; also listed are the corresponding valve combinations. Its purpose is to indicate that certain rapid passages may create problems of awkward fingering and slide changes.

Corresponding to the examples given for the other instruments of the same grade, the trombone should conform to the following:

- **Grade I**: MM 1-96 ½ || || || MM 1-120 ½ |
- **Grade II**: MM 1-96 ½ || || || MM 1-120 ½ | |
- **Grade III**: MM 1-96 ½ || || || MM 1-120 ½ |
- **Grade IV**: MM 1-96 ½ || || || MM 1-120 ½ |

**Baritone or Euphonium**

These instruments are usually called on to play a more decorative figure than the trombone; otherwise, the standards are approximately the same. Awkward valve combinations are less likely to occur than are difficult slide changes.
French Horn in E Flat and F

Because of the conical bore and wide range of harmonies, the French horn is the most difficult of all the brass instruments to play in tune. The parts written for French horn usually are not as demanding in technical facility as the baritone, cornet, or trombone. Since the problem is essentially one of intonation, the horn part should be well within a comfortable playing range. Approximately the same standards of speed should be expected of the French horn as the trombone or baritone.

Tuba in E Flat and BB Flat

This is the most phlegmatic instrument of the band. Its technical problems are few. Pianissimo notes in the upper register should be avoided as well as any rapid passage. The tuba should be expected to conform to the following standards of speed for each of the four grades:

Grade I: MM J. 96% J. J. J. MM J. 120% J. J.
Grade II: MM J. 96% J. J. J. MM J. 120% J. J. J. J.
Grade III: MM J. 96% J. J. J. J. J. J. J. MM J. 120% J. J. J. J.
Grade IV: MM J. 96% J. J. J. J. J. J. J. J. MM J. 120% J. J. J. J.

Percussion

The instruments of the percussion section can be divided into two groups: those having definite pitch such as timpani, celeste, marimba, or xylophone, glockenspiel; and those instruments with indefinite pitch, such as snare drum, cymbals, tambourine, triangle, etc.
The percussion section is frequently the weakest in the band. Many directors are very careful about the performance of the woodwind and brass sections, yet they tolerate a poor performance from the percussion. This may be traced directly to the choice of personnel. Pupils who are considered inadequate for any of the other instruments are sometimes given a place in the percussion section.

The usual fault of the school band percussionist is that he lacks musicianship. Facility in execution is important, however, and the assurance that the score is read correctly is the primary concern of the director. Instances of "faking" or improvisation may escape undetected in a heavily scored composition, but the present tendency toward lighter scoring will reveal any discrepancies in the performance. Pupils who have had experience in playing piano are especially valuable in playing the definite pitch instruments. Since the percussionist's principal problem consists of correctly reading the score, examples of maximum difficulty for each grade are as follows:

Grade I: \[ \text{MM } J-96 \% \quad \text{MM } J-120\% \]
Grade II: \[ \text{MM } J-96 \% \quad \text{MM } J-120\% \]
Grade III: \[ \text{MM } J-96 \% \quad \text{MM } J-120\% \]
Grade IV: \[ \text{MM } J-96 \% \quad \text{MM } J-120\% \]

\[^{4}\text{Tbid., p. 328-343.}\]
CHAPTER IV

CONCERT PROGRAM CONSTRUCTION

Consideration has been given in previous chapters to proper selection of band materials on individual merit, but until the possibilities of good music are made use of in a well constructed program or series of programs, the effectiveness of these materials will not be evidenced. It is the opinion of many band directors that the proper construction of a concert program is of vital importance. Emphasizing this point Harold Bachman states:

This important subject is often left to chance with the result that band concerts often are often uninteresting even though the band members play very well.1

Another well known director, Gustav Saenger says:

It is not without significance that the development of our better school and community bands has been associated with worthwhile music. The days of the 'oomp-pah' band are numbered.2

Factors to Be Considered in Program Building

It has been said that for concert, program building is an art and is not subject to scientific analysis;3 however, various

1 "Program Building" (author not given), Supervisor's Service Bulletin, (September, 1930), p. 25.

2 Theodore F. Normann, Instrumental Music in the Public Schools, p. 195.

3 Prescott-Chidester, Getting Results with School Bands, p. 244.
criteria have been set up for the most effective program construction. Goldman points out the following criteria:

A program which has plenty of contrast, and one which shows the capabilities of the band to the best possible advantage, is the one to be rendered.4

Prescott and Chidester list the following as means of evaluating a school program:

The program needs unity, it needs variety; it must be effectively arranged; it needs proper sequence; it should be of an appropriate length; it should be adapted to the audience; and it should meet the musical needs of the band members.5

There seems to be general agreement on points to be considered in the evaluation of a concert program, but emphasis is laid on these according to variable factors of experience and practice.

In setting up criteria for a junior high school band concert program, then special consideration must be given to some points not emphasized in meeting the general needs of a professional concert band program, nor even those more specific needs on an advanced educational level. The factors which have made up a basis for determining the structure of the three model programs for junior high school are as follows:

1. Functional, or the adaptation of the program in whole and part to the educational needs of its band members in proper ratio to audience appeal.

4Edwin Franko Goldman, Band Betterment, p. 55.

5Prescott-Chidester, Getting Results With School Bands, p. 227.
2. Fitness of length of program and appropriateness to occasion and to setting.

3. Coherence, which includes continuity of parts to the idea of the whole and the development of the idea toward one or more climaxes.

4. Variety, which promotes interest from the standpoint of both audience and band members.

These factors are arranged in order of their importance, and emphasis is laid upon the fulfillment of specific educational and musical needs of the junior high school band.

In his efforts to please the audience, the school director must not lose sight of the fact that as a music educator his mission to teach is more important than his natural desire to entertain. The wishes of the audience are not to be overlooked, of course, and there arises the problem of proper adjustment which is not as demanding in the professional field where "the wishes of the audience are considered as paramount in building a program." The repertoire of the junior high school band will not be extensive even in instances where the band library is well stocked because of the rehearsal time necessary to prepare a number for public performance, nor is it advisable to take time from the regular drill and sight reading schedule to prepare an extensive repertoire of concert music. The solution lies in the wise choice by the director of music that will meet the musical needs of the band members and will at the same time satisfy the wishes of the audience. Frank Simon believes that audience educational aims can be best met by

6Ibid.
offering "high class music in a diversified setting that will strike a sympathetic chord with the audience."

If music is permitted to give its full contribution, the pupil will receive much more than skill in playing his instrument. (These values have been discussed in Chapter II.) Theodore F. Normann, Associate Professor of Music, University of Washington, states the aim very succinctly as follows:

Avoid the cheap and tawdry. Students should be given a diet that will challenge their hearts and minds as well as their fingers. Taste formed through playing much good music will help to foster discrimination and genuine appreciation that will be a constant source of gratification both to students and conductor. 8

Continuing in the same vein, an old proverb is paraphrased by Prescott and Chidester in their book, "Getting Results With School Bands."

An ounce of participation in making music is worth a pound of attention in listening to music. 9

Making certain that the full possibilities of the band are exploited is a part of the general aim to make sure that the musical needs of the band's members are met. The music chosen must challenge the band as a whole and strengthen the weaknesses of individual members. 10 The director should select music which is not only structurally correct but which shows some consideration for the melodic possibilities of the french horns, saxophones, and clarinets. Compositions assigning contrapuntal treatment to instruments other than solo

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8 Ibid., p. 197.
9 Normann, op. cit., p. 20
cornet and baritone should be used. The alto player who usually plays only afterbeats should be considered. As nearly as possible, every member of the band should be given some melodic consideration. In addition, there are solos, duets, and trios with band accompaniment which not only afford variety and contrast to the program, but offer challenge to the superior player.

Any band concert program must be planned to suit the occasion and the setting of the performance. Usually the formal concert is held indoors and provides opportunity for more serious listening on the part of the audience. It is indoors, according to one authority, that the audience is more sympathetic to music of a higher grade; yet school band libraries, overstocked with rousing marches, novelties, and compositions giving the brass section primary importance from days of the 'oomp-pah' are still far too many, and indoor and outdoor concerts are still built on much the same pattern. There may, of course, be included in the formal indoor concert marches, of a type which will be in harmony with the general nature of the more serious works, and yet which offer variety of tempo which might be particularly desired. The occasion may influence the choice of program music also as to style and mood; as for example, an evening vesper concert or memorial concert, where selection of chorales and hymns would be appropriate.

12Prescott-Chidester, op. cit., p. 228.
The appropriate length of a junior high school band concert is conditioned by two important factors, which are the length of time that the audience can be expected to enjoy the band's performance and the time the band can play before fatigue lowers the performance level. The individual compositions for junior high school band should never be longer than five minutes, and they should usually require even less time. This is especially true of bands playing Grades I and II, for they tire easily, especially the young brass players. As for the audience, it has been said that it is a far better plan to send it away wishing for more than to continue the program until the audience no longer enjoys it. The director should know the time required for each number on the program and approximately how much time will be taken between numbers. Goldman has emphasized the need for better planning of length in this criticism:

The program should not be too long. It tires both players and audience. It is the practice of many band directors to increase the length of the program by giving encores or extra numbers after each composition on the program, regardless of whether or not the applause warrants it. There should be no doubt as to the wishes of the audience when an encore is given.13

Later in this chapter in the discussion of the planning of a junior high school band concert, appropriate lengths will be listed for bands playing the various grade levels of music.

Coherence can be obtained in a concert program by several means fairly well known to any band director. An extra-musical idea, such as that provided by a specific occasion, can be a

13Goldman, op. cit., p. 54.
unifying force; so might the mood of a season, or the development of an historic theme. This is a more obvious unification, however, than that inherent in the actual structure of the program, when it has been carefully planned. One characteristic demanded of a coherent program is continuity of parts as related to the whole. Incoherency would be the result, for example, if a program built upon the theme of "Mexicd" should include both authentic Mexican folk music and popular American jazz arrangements of Mexican tunes.

Another significant quality in a coherent relationship of parts to the whole is the development of a climax. According to Normann in his book, "Instrumental Music in the Public Schools,"

Evolution is progress toward a climax and should be felt in every program.

The difficulty in attempting a climax at the end of a program for junior high school beginning bands is the lack of stamina of these young players. It is usually best to place compositions which are the most difficult and the most strong musically in positions on the program which will enable the beginning band to play them before becoming tired. However, after the beginners accustom themselves to playing concert programs, effort should be made to shift the best and most difficult works toward the positions which will make for most unity and climax.
Variety is one of the best ways of promoting interest in a concert program of any sort, and it is particularly useful in the planning of a junior high school program. Junior high school pupils enjoy frequent changes, which may be accounted for by the fact that habits of continued concentration have not been formed. Variety of tempo and mood, as far as coherence allows, pleases both players and audience, and contrasts increase attention and listening interest. An exciting march, for example, might be followed effectively by a slow and easy-to-play tone poem, giving relaxation to the audience and opportunity for rest to the players as well as providing an interesting musical relationship. Variety of key is also suggested by Harold Bachman, who says:

In arranging a program it is well to keep in mind the value of presenting as wide a range of keys as possible. Try to avoid having any number start in the same key in which the preceding one ended.

To avoid tiring any section of the band and to further provide variety, an instrumental or vocal solo or duet may be used. Whenever possible the solo or duet should have band accompaniment. The audience, too, will welcome diversion from purely musical numbers, and to fill this need there are many novelties and narratives with band accompaniment. These can also offer opportunity and challenge to the superior player.

14 Prescott-Chidester, op. cit., p. 239.
Program Structure

After having discussed the factors to be considered in constructing a concert program, the actual planning of the junior high school band program is begun. A chorale is the traditional program opener; however, it need not be the first number of the program proper. As suggested by Prescott and Chidester, it is sometimes effective to have the stage lights dim until the last few chords of the chorale. Then the lights are gradually brightened for the beginning of the program proper. This practice is based on something more than showmanship; invariably there is a certain amount of nervous tension in the young band member during public performance, and the dim lights help the player to feel less exposed to the audience. The chorale gives him time also to make possible adjustments to the tuning of his instruments, and since the chorale brings out so well the organ-like quality of the band, it helps the player to feel unity within the organization which gives him confidence.\textsuperscript{15}

The first number of the program proper may be either a quick march of a grand processional march; in any event it should offer contrast to the chorale. The second number, usually an overture, is the logical place for the most difficult composition of the program. It is placed second on the program in order that the player may be accustomed to

\textsuperscript{15}Prescott-Chidester, \textit{op. cit.}, p. 239.
the audience and yet not too tired to do his best work. The third number is an ideal place for vocal or instrumental solos, duets, trios, etc. In the event that none is available, a light classic or concert waltz may be substituted. Sometimes the third number is divided into two parts and both are used. The fourth number may be a suite, rhapsody, or operatic selection. After an intermission of about ten minutes, the program is resumed with a light opera selection, suite, or ballet music. Numbers six and seven may be descriptive or novelties. Number eight and last on the program may be a grand march, overture, suite, fantasy, or rhapsody. Marches are excellent encore numbers in the event that one is required.

By following the general framework suggested by Prescott and Chidester, it is possible to construct a well rounded program for any public school band. The numbers for junior high school bands playing Grades I and II will be shorter in duration but the framework is essentially the same.

In Appendix VII are listed three model concert programs. The first is designed to be played at the end of the first year of junior high school; the second to be played at the close of the second year; and the third, on graduation. The music has been arranged to become progressively more difficult as the player gains in musical proficiency.

In conclusion, the factors that must be considered in program construction are:

1. Function, or the adaptation of the program to the educational needs of the band organization and to the wishes of the audience.
2. **Fitness** of length of parts to whole and appropriateness to occasion and setting.

3. **Coherence**, which includes continuity of parts to the whole and the development toward a climax, and

4. **Variety**, which promotes interest of audience and attention of band members.
Summary

The writer has assumed the role of the travel agent who seeks to interest his client, the junior high school director, in new possibilities for satisfying his desires and needs in reaching his destination. The client is supplied with an objectively evaluated list of roads to this goal - a road map of materials which represents several routes which can be followed under specified conditions of travel. The agent recognizes these conditions, and offers suggestions as to various roads and means of conveyance. The client then determines his own course having been made acquainted with the possibilities.

No claim is made that the evaluated list of material set up by the writer includes all published music for concert and occasional use which could be essayed by a junior high school band. However, it is claimed that this list is adequate and is flexible enough to meet the needs for concert and occasional use by any junior high school band.
APPENDIX I

INSTRUMENTATION ACCORDING TO THE NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS

Standard Band or Full Band

Conductor
Solo drums
1st & 2nd flutes
C piccolo
D flat piccolo
E flat clarinet
Solo B flat clarinet (2)
1st B flat clarinet (2)
2nd B flat clarinet
3rd B flat clarinet
1st & 2nd oboes
1st & 2nd bassoons
1st B flat alto saxophone
2nd B flat alto saxophone
B flat tenor saxophone

E flat baritone saxophone
Solo or 1st B flat cornet (2)
2nd B flat cornet
3rd B flat cornet
1st horn in E flat alto
2nd horn in E flat alto
3rd horn in E flat alto
4th horn in E flat alto
1st trombone
2nd trombone
3rd trombone
Baritone
Euphonium
Basses (tubas) (2)
Concert Band

Conductor
Solo drums
1st & 2nd flutes (2)
C piccolo
D flat piccolo
E flat clarinet
Solo B flat clarinet (2)
1st B flat clarinet (2)
2nd B flat clarinet (2)
3rd B flat clarinet
E flat alto clarinet
B flat bass clarinet
1st & 2nd oboes (2)
1st & 2nd bassoons (2)
1st & 2nd E flat alto saxophone
B flat tenor saxophone
E flat baritone saxophone
Solo or 1st B flat cornet
2nd B flat cornet
3rd B flat cornet
1st & 2nd B flat trumpets (2)
1st horn in E flat alto
2nd horn in E flat alto
3rd horn in E flat alto
4th horn in E flat alto
1st horn in F
2nd horn in F
3rd horn in F
4th horn in F
1st trombone
2nd trombone
3rd trombone
Baritone
Euphonium
String bass
Basses (tubas) (2)
Timpani
APPENDIX I--Continued

Symphonic Band

Conductor
Solo drums
1st & 2nd flutes (2)
C piccolo
D flat piccolo
E flat clarinet
Solo B flat clarinet (3)
1st B flat clarinet (5)
2nd B flat clarinet (3)
3rd B flat clarinet (3)
E flat alto clarinet (2)
B flat bass clarinet (2)
1st & 2nd oboes (2)
1st & 2nd bassoons (2)
1st E flat alto saxophone
2nd E flat alto saxophone
B flat tenor saxophone
E flat baritone saxophone
B flat bass saxophone
Solo or 1st B flat cornet (3)
2nd B flat cornet
3rd B flat cornet
1st & 2nd trumpets (2)
1st horn in E flat
2nd horn in E flat
3rd horn in E flat
4th horn in E flat
1st horn in F
2nd horn in F
3rd horn in F
4th horn in F
1st trombone
2nd trombone
3rd trombone
Baritone
Euphonium
String bass
Basses (tubas)
Timpani*

*Competition Festivals Selective & Accumulative Music Lists, Published by The National School Band, Orchestra & Vocal Associations, (1943), Chicago, Illinois.
## APPENDIX II

### CHART FOR PUBLISHERS' SYMBOLS

<table>
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<tr>
<th>Publisher</th>
<th>Symbol</th>
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<td>Am-Rus Music Corp.</td>
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<tr>
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<td>EA</td>
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<tr>
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38
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APPENDIX III

PRACTICAL PLAYING RANGES OF THE FOUR GRADES OF JUNIOR HIGH SCHOOL BAND MUSIC

GRADE I  GRADE II  GRADE III  GRADE IV

Flute + Piccolo

Bb Clarinet

Eb Clarinet

Bb Bass Clarinet

Oboe

Bassoon

Bb Soprano Saxophone

Eb Alto Saxophone

Bb Tenor Saxophone
Range Charts For Band And Orchestra Instruments Showing Practical Ranges Commonly Used, prepared by C. G. Conn in 1936.

Method of Instrumentation, Vol. II, Chapt. 1, "How to Write for the Orchestra and Arrange an Orchestral or Band Score", Published by Wm. Reeves, London.
## APPENDIX IV

**KEYS USUALLY FOUND IN THE FOUR GRADES OF JUNIOR HIGH SCHOOL MUSIC**

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<td>d g c</td>
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<td></td>
</tr>
<tr>
<td>instrument</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B flat</td>
<td>G C F a d g</td>
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</tr>
<tr>
<td>F instrument</td>
<td>C F B flat a d g</td>
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<tr>
<td>E flat</td>
<td>D G C b e a</td>
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<td>instrument</td>
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Concert D flat C A flat b flat a f

D flat instrument C B G a g sharp e

B flat instrument E flat D B flat c b g

F instrument A flat G E flat f e c

E flat instrument B flat A F g f sharp d
### Grade III

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<tr>
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### Grade IV

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<tr>
<td>E flat Instrument</td>
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APPENDIX V

LIST OF COMPOSITIONS ARRANGED
ACCORDING TO FORM AND GRADE

Symbols of Evaluation: (the number of asterisks varies from
none to four, depending on the merit of composition).

No asterisk - No distinctive qualities.
One asterisk - Better than average.
Two asterisks - Distinctly superior.
Three asterisks - Excellent.
Four asterisks - The best band music available for
that grade.

Characteristic - Grade II

Dance of The Goblins, Engelmann, M., Arranger, Brockton,
Lester; CF, Full Band, $1.00.

King Arthur, Thomas, Max; NK, Full Band, $3.00; Symphonic
Band, $5.00. **

Characteristic - Grade III

Canadian Capers, Chandler, White and Cohen, Arranger, Teague,
Wm.; RMC.

Cosmopolite, Holmes, Geo. E.; Ru, Full Band, Symphonic Band,
$3.75. *

Dancing Tambourine, Pela, W. C., Arranger, Yoder, Paul; H
Dizzy Fingers, Confrey, Zeg.;Mm

Characteristic - Grade IV

Midnight In Paris, Conrad, C., and Magidson, H., and Bennett,
David; SF, *
Choral Prelude - Grade III

From Heavens Above, Bach, J. S., Arranger, Malin, Don; NK. *

Prelude and Fugue in G Minor, Bach, J. S., Arranger, Moehlmann, R. L.; EMC, Full Band, $2.00, Concert Band, $3.50. **

Prelude In E Flat Minor, Shostakovich, Dmitri, Arranger, Chenoweth, George; EM, Standard Band, $1.50, Concert Band, $2.75, Symphonic Band, $4.00. **

Choral Prelude - Grade IV

Chorale Prelude, Bach, J. S., Arranger, Gillette, James R.; W&S, Standard Band, $2.50, Symphonic Band, $4.50. **

Chorale - Grade I

Finlandia, Sibelius, Jan, Arranger, De Lamater, E.; CF, Full Band, 75c. *

Chorale - Grade II

Jesu, Joy of Men's Desiring, Bach, J. S., Arranger, Leidzen, Erick; CF, Standard Band, $2.00, Concert Band, $4.00. **

Three Christmas Chorales, Bach, J. S., Arranger, Yoder, Paul and Gillette, James R.; NK, Full Band, $1.50, Symphonic Band, $2.50. *

Strong in Thy Strength, Bach, J. S., Arranger, Cailliet, Lucien; B, Full Band, $2.00, Symphonic Band, $3.00. **

Concert Waltz - Grade II


Melody of Peace, Morton, Carroll, Arranger, Harvey, Russell; CF, Full Band, $2.00, Symphonic Band, $3.50.

Nights of Gladness, Ancliffe, C.; EBM, Full Band, $2.50.

The Waltz King, Hummell, Herman A.; Ru, Full Band, $2.00.

Unrequited Love, Lineke, Paul, Arranger, Yoder, Paul; EBM, Full Band, $1.25.

Waltz in A Flat, Brahms, Johanness, Arranger, Holmes, G. A.; HTF, Full Band, $1.00. **
Concert Waltz - Grade III

Espanita, Rosey, G., Arranger, Wiegand, George; EBM, Full Band, $2.50. ***

Echo Waltz, (Cornet Solo), Goldman, Edwin F.; CF, Standard Band, $2.00, Concert Band, $3.00, Symphonic Band, $4.00.

Spring, Beautiful Spring, Lineke, Paul, Arranger, Briegel, Geo.; EBM, Full Band, $1.00.

Concert Waltz - Grade IV

American Waltz, De Rose, Peter, Arranger, Overgard, Graham T.; RM, Full Band, $5.00, Symphonic Band, $7.50. **

Blue Danube, Strauss, J., Arranger, Leidzen, Erik; CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50. *

Tone Poem - Grade II

King John, Moechlmann, R. L.; CF, Standard Band, $3.00, Concert Band, $4.50, Symphonic Band, $6.00. **

Vistas, Gillette, James R.; W&S.

Tone Poem - Grade III

Calvary of the Steppes, Knipper-Mohaupt; IMC, Symphonic Band, $6.50, Full Band, $4.50.

The Last Spring, Grieg, Edward, Arranger, Wilson, George C.; CF, Full Band, $2.00, Symphonic Band, $3.75. ****

Popular Song - Grade II

Bye Bye Blues, Ham, Bennett, Lown, Gray-Bennett; IB, Standard Band, $1.50, Symphonic Band, $2.50.

Down By the Old Bayou, Bennett, David; CF, Full Band, $2.00, Symphonic Band, $3.50. *

Just A Cottage Small, Hanley, James F.; H, Full Band, $1.50, Symphonic Band, $2.50. *

I'll Get By, Allert, Fred, Arranger, Leidzen, Erik; IB, Standard Band, 75¢, Symphonic Band, $1.25.

When Day Is Done, Katcher, Robert, Arranger, Yoder, Paul; H, Standard Band, $1.50, Symphonic Band, $2.50. *
Popular Song - Grade III

Clap Yo' Hands, Gershwin, George, Arranger, Bennett, David; H, Full Band, $1.50, Symphonic Band, $2.50.

Dancing in The Dark, Schwartz, Arthur, Arranger, Yoder, Paul; H.

Lady of Spain, Evans, Tolchard, Arranger, Lucien, Cailliet; SF.**

Marie, Berlin, Irving, Arranger, Yoder, Paul; IB, Full Band, $2.00, Symphonic Band, $3.00.

There's Something About A Soldier, Rodgers, Richard, Arranger, Teague, Wm.

The Man I Love, Gershwin, George, Arranger, Yoder, Paul; H.

White Christmas, Berlin, Irving, Arranger, Leidzen, Erik; IB, Full Band, $2.00, Symphonic Band, $3.00. *

With A Song in My Heart, Rodgers, Richard, Arranger, Teague, Wm.; H.

Zigeuner, Coward, Noel, Arranger, Yoder, Paul; H, Standard Band, $1.50, Symphonic Band, $2.50.

Popular Song - Grade IV

Embraceable You, Gershwin, George, Arranger, Teague, Wm.; H. *

Jalousie, Gade, Jacob, Arranger, Yoder, Paul; H. *

Jeanie With The Light Brown Hair, Foster, S. C.; SF.

L'amour, Toujours, L'amour, Friml, Rudolph, Arranger, Teague, Wm.; H, Standard Band, $1.50, Symphonic Band, $2.50.

Lime House Blues, Braham, Phil, Arranger, Teague, Wm.; H. Standard Band, $1.50, Symphonic Band, $2.50.

I Got Rhythm, Gershwin, George, Arranger, Teague, Wm.; H.*

Oh Lady Be Good, Gershwin, George, Arranger, Teague, Wm.; H, Standard Band, $1.50, Symphonic Band, $2.50.

The Gay Nineties, Frangkiser, Carl; B, Full Band, $3.00, Symphonic Band, $4.00. *

Hymn - Grade I

Panis Angelicus, Franck, Coser, Arranger, Harvey, Russell; EV, Full Band, $2.00, Symphonic Band, $3.00. ****
Hymn - Grade II

Hymnus, Fielty, Arrangers, Lillya, Clifford, and Isaac, Merle J.; CF, Standard Band, $1.50, Symphonic Band, $2.75.

Prayer of Thanksgiving, Kremser, E., Arranger, Buys, Peter; F, Full Band, $2.50, Symphonic Band, $3.50. **

Hymn - Grade III

The Lord's Prayer, Mallotte, Albert H., Arranger, Lake, Mayhew; GS, Standard Band, $4.50, Symphonic Band, $7.50.

Hymn Medley - Grade I

Sacred March, Arranger, Sweney, John R.; VB.

Hymn Medley - Grade II

Eastertide, Johnson, Clair W.; Ru, Full Band, $2.50, Symphonic Band, $4.00. ***

Three Easter Chorales, Bach, J. S., Arranger, Yoder, Paul, and Gillette, James R.; CF. **

Hymn Medley - Grade III

Thanksgiving Songs, Arranger, Johnson, Clair W.; Ru, Full Band, $1.00.

Hymn and Fugue - Grade IV

Hymn and Fugueing Tune, Cowell, Henry; LMC, Full Band, $3.50, Symphonic Band, $5.00. **

Fughetta - Grade II

Fughetta, Stainer, Sir John, Arranger, Righter, C. B.; PAS, Full Band, $1.50.

Art Song - Grade IV

Praise of Tears, Schubert, Franz, Arranger, Leidzen, Erik; MM, Full Band, $2.50, Symphonic Band, $4.00. **

Song March - Grade II

See The Conquering Hero Comes, Handel, George F., Arranger, Goldman, Edwin F.; CF, Standard Band, $3.00, Concert Band, $4.50, Symphonic Band, $6.00.
Song March - Grade III

All Out For America, Lake, Mayhew; SF, Full Band, 75¢. *

Give Me A Drum Roll, Romberg, Sigmund, Arranger, Teague, Wm.; H, Standard Band, $1.50; Symphonic Band, $2.50. **

Hail To Edison, Fillmore, Henry; FM, Full Band, $1.00. *

I Love A Parade, Arlen, Harold, Arranger, Yoder, Paul; H. *

Landing, Grieg, Hennen; PAS, Full Band, $3.00.


Song March - Grade IV

America Calling, Wilson, Meredith, Arranger, Leidzen, Erik; IB, Full Band, $2.00, Symphonic Band, $3.00.

Folk Song - Grade I

Deep River, Arranger, Briegel, George F.; GFB, Full Band, 50¢. *

Folk Song - Grade II

Landing, Arranger, Briegel, George F.; GFB, Full Band, $1.00. **

Folk Song - Grade III

Av, Av, Av, Arranger, Clark, Tom; GS, Standard Band, 75¢.

Come To The Fair, Martin, Easthope, Arranger, Luckhardt, H.F.; E&S, Full Band, $1.00.

Landing and Songs My Mother Taught Me, Arranger, Lake, M. L.; CF, Standard Band, $1.25, Symphonic Band, $2.25. ***

The Call of The Prairie, Cheyette-Roberts; CF, Standard Band, $1.50, Symphonic Band, $2.75. *

Folk Song Medley - Grade IV

Seven Seas, Frangkiser, Carl; B, Full Band, $3.00, Symphonic Band, $4.00.

Military Functions - Grade I

Military Series, Set I, Arranger, Briegel, C. F.; GFB, Standard Band, 75¢. ***

Taps and America, Arranger, Fillmore, Henry; FM, Standard Band, 75¢. *
Military Functions - Grade II

Flag Raising Ceremony, Arranger, Yoder, Paul; NK, Standard Band, 75%. **

Patriotic Song March - Grade I

American Anthem, Yeats, Melton; B., Standard Band, 75¢, Symphonic Band, $1.50.

Patriotic March - Grade III

The Four Allies, Goldman, E. F., Arranger, Leidzen, Erik; LM, Concert Band, $1.00.

When Johnny Comes Marching Home, Arranger, Yoder, Paul; FM, Standard Band, 75¢, Symphonic Band, $1.25.*

Patriotic March - Grade IV

Songs of America, Goldman, E. F., Arranger, Leidzen, Erik; MM, Full Band, $2.50, Symphonic Band, $4.00. **

Patriotic Song - Grade III

God Bless America, Berlin, Irving, Arranger, Leidzen, Erik; TB, Standard Band, 75¢, Symphonic Band, $1.25. *

Patriotic Song Medley - Grade II

Victory, Arranger, Yoder, Paul; CF, Standard Band, $2.00, Symphonic Band, $3.75.

Patriotic Airs, Arranger, Hayes, Al; FM, Standard Band, $1.00.

Four Patriotic Songs, Arranger, Gaylord, A. F.; CF, Standard Band, $1.00, Symphonic Band, $1.75.

United For Victory, Bennett, David; CF, Standard Band, $2.50, Symphonic Band, $4.00. **

American Melodies, Arranger, Yoder, Paul; Ru, Full Band, 75¢.*

American Airs, Arranger, Morton, Frank; EA, Standard Band, 75¢.

American National Airs, Arranger, Soull, J. J.; VB, Full Band, $1.00, Symphonic Band, $1.75. **
Operatic - Grade I

Minuet, (from Berenice), Handel, George Frederic, Arranger, Roberts, C. J.; GF, Standard Band, $1.25, Symphonic Band, $2.25. **

Operatic - Grade II

Desert Song, Romberg, Sigmund, Arranger, Bennett, David, Full Band, $1.50, Symphonic Band, $2.50. *

Silver Moon, (By Maryland), Romberg, Sigmund, Arranger, Teague, William; H, Full Band, $1.50, Symphonic Band, $2.50.

Operatic - Grade III

Deep in My Heart, Romberg, Sigmund, Arranger, Bennett, David; H, Full Band, $1.50, Symphonic Band, $2.50. **

March of the Musketeers, Friese, Rudolph, Arranger, Yoder, Paul; H, Standard Band, $1.50, Symphonic Band, $2.50. ***

Operatic Gems, Arranger, Strom, Chas. W.; VB, Full Band, $1.50.  

Operatic Piecework, Berry, E. W.; VB, Standard Band, $1.50.

Selection from The Merry Widow, Lehar, Franz, Arranger, Borodin, A.; RF.

Song of Norway, Grieg, Edvard, Musical Short by Robert Wright and George Forrest, Band Arrangement from show by Erik Leidgen; C, Full Band, $3.50, Symphonic Band, $5.00.

The Beggar Student, Mollcecker, Karl, Arranger, Brockton, Lester; FM, Full Band, $2.50, Symphonic Band, $4.00. *

The Bohemian Girl, Balfie, M. W., Arranger, Zineck, S. F.

Operatic - Grade IV

War March of The Priests, Mendelssohn, F., Arranger, De Lamater; E, GF, Concert Band, $1.25. *

Nocturne - Grade III

Nocturne, (from Two American Sketches), Griselle, Roy B., Arranger, Leidzen, Erick; RA, Full Band, $3.00, Symphonic Band, $7.50. **
Rhapsody - Grade III

Cabins, Gillette, J. R.; W&S, Full Band, $4.50, Symphonic Band, $6.50. **

Stephen Foster Rhapsody, Arranger, Lang, Newell, H.; Ru.

Rhapsody - Grade IV

United Nations Rhapsody, Bennett, David; CF, Standard Band, $4.00, Symphonic Band, $7.00. **

Dance - Grade III

Hungarian Dances, No's. 5 and 6, Brahms, Johannes; CF, Full Band, $1.50, Symphonic Band, $2.25. **

Hungarian Dances, No's. 7 and 8, Brahms, Johannes, Arranger, Brockton, Lester; CF, Full Band, $1.00. *

Russian Dance, (Excerpt), Tschaikowski, Arranger, Roberts, C.J.; CF, Standard Band, $1.25, Symphonic Band, $2.25.

Dance - Grade IV

Armenian Dances, Khachaturian, Aram; IMC, Full Band, $5.00, Symphonic Band, $7.50.

Serenade - Grade II

The Old Church Organ, Chambers; CF, Standard Band, $1.00.

Light Opera - Grade II

Play Gypsies, Dance Gypsies, Kalman, E, Arranger, Teague, Wm.; H, Standard Band, $1.50, Symphonic Band, $2.50.

Light Opera - Grade III

I'll See You Again, Coward, Noel, Arranger, Teague, Wm.; H, Standard Band, $1.50, Symphonic Band, $2.50.

Light Opera - Grade IV

One Alone, Romberg, Sigmund, Arranger, Teague, Wm.; H, Standard Band, $1.50, Symphonic Band, $2.50. *

Fantasy - Grade III

Built on A Rock, Lindeman, L. M., Arranger, Uggen, E. G.; PAS, Full Band, $2.50, Symphonic Band, $3.50. ***

Carribean Fantasy, Morrissey, John I.; EBM, Full Band, $3.50, Symphonic Band, $5.50.
Fantasy on Auld Syne, Melnik, H.; DG, Full Band, $3.50.

Onward Christian Soldiers, Sullivan, A. S., Arranger, Yoder, Paul; MM, Full Band, $3.50, Symphonic Band, $5.00.

Talon Rouge, Swinberg, F. J., Arranger, Brockton, Lester; IM, Full Band, $3.50, Symphonic Band, $5.00. **

The Legend of Sleepy Hollow, Bennett, David; MM, Full Band, $5.50, Symphonic Band, $7.50. ***

**Fantasy - Grade IV**

Schooldays, Cobb, Will D., and Edwards, Gus, Arranger, Lang, Philip J.; MM, Standard Band, $4.50, Symphonic Band, $6.50.

Anthem - Grade II

Gracious Lord Who Givest Blessing, Kempinski, Leo A.; IMC, Full Band, $1.50, *

Anthem - Grade III

Hallelujah Chorus, Handel, George F., Arranger, Chiaffare; CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50. *

Anthem (Patriotic) - Grade II

Star Spangled Banner, Arranger, Smith, John S.; Ru, Standard Band, 75c. ***

Star Spangled Banner, Arranger, Leaman, Lou; MM.

Reverie - Grade IV

Reverie, Debussy, Claude, Arranger, Johnson, Clair W.; Ru, Full Band, $2.00, Symphonic Band, $3.75.

Meditation - Grade II

Chimes of Peace, Roberts, Charles J.; CF, Standard Band, $2.00.

Caprice - Grade III

Autumn Caprice, (Solo for Clarinet), Johnson, Clair W.; B, Full Band, $3.00.
Processional - Grade II

Onward Ye Peoples, Sibelius, Jan; Arranger, Goldman, Edwin F.; GC, Standard Band, $2.50, Symphonic Band, $3.50. ***

The Honor Legion, Vance, Carrol; CF, Standard Band, $1.50, Symphonic Band, $2.75. ***

Processional - Grade IV

Processional, Schmidt, Ernest; PAS, Full Band, $2.00.

Overture - Grade I

Silver Talisman, De Lamater, E.; Ru, Full Band, $2.00, Symphonic Band, $3.25. ***

Overture - Grade II

Arabian Nights, Yoder, Paul; BH&B, Full Band, $3.00, Symphonic Band, $4.00.

Balaton, Buchtel, F. L.; NK, Full Band, Full Band, $1.50, Symphonic Band, $2.50. *

Beatrice, Thomas, Max; NK, Full Band, $1.00. *

Bronze Eagle, Graham, W.; BH&B, Full Band, $3.00, Symphonic Band, $4.00.

Cameo, Brent, Paul; B, Full Band, $5.50, Symphonic Band, $7.00. **

Cardinal, Johnson, Clair W.; B. **

Citation, Frangkiser, Carl; PA, Full Band, $3.00, Symphonic Band, $4.00.

Concert Overture In C Minor, Lillya, C. F., and Isaac, Merle J.; CF, Standard Band, $2.00, Symphonic Band, $3.50.

Concert Overture, Frangkiser, Carl; B, Full Band, $2.50, Symphonic Band, $3.50.

Colosseum, De Lamater, E.; Ru, Full Band, $2.00.

Demarest, Graham, W.; PA, Full Band, $3.00, Symphonic Band, $4.00. **

Dear Old South, Arranger, Lake, Mayhew; CF, Full Band, $1.25.

Dreadnaught, Holmes, George E.; Ru, Full Band, $1.50.

Fable, Gillette, James R.; NK, Full Band, $4.00. *
Footlights, Holmes, George E.; GM, Standard Band, $1.25, Symphonic Band, $2.00.

Garden Of The Gods, Johnson, Clair W.; SF, Full Band, $2.50, Symphonic Band, $3.50.

Gypsy Festival, Hayes, Al; FM, Full Band, $2.50, Symphonic Band, $4.00. *

In Mode Classico, Mohaupt, R.; GS, Full Band, $2.50. **

Intrepdance, De Lemater, L.; Ru, Full Band, $2.00, Symphonic Band, $3.75. *

Louise, Schmidt, Ernest; CF, Standard Band, $2.00, Symphonic Band, $3.50.

Luzerne, Brockton, Lester, Arranger, Lake, Mayhew; IM, Full Band, $2.00, Symphonic Band, $3.50.

Majesty, O'Neal, Chas.; RM, Full Band, $3.00, Concert Band, $4.50, Symphonic Band, $6.00. **

May, Clerisse, Robert; CF, Full Band, $4.00, Symphonic Band, $7.00.

Metropolis, Holmes, George E.; IM, Full Band, $2.00. **

Nobility, O'Neal, Chas.; RM, Full Band, $5.00, Concert Band, $4.50, Symphonic Band, $6.00. ***

Overture, (from Opera, Hubicka), Smetana, Bed., Arranger, Overgard, G. T.; GS, Standard Band, $5.00, Symphonic Band, $4.00.

Pacific Moon, Johnson, Clair W.; Ru, Full Band, $2.00.

Rampart, North, Norman; CF, Standard Band, $3.00, Concert Band, $4.50, Symphonic Band, $6.00. **

Rosmarin, Thomas, Max; NK, Full Band, $1.50, Symphonic Band, $2.50.

Sunbeam, Olivadotti, Joseph; MM, Standard Band, $2.50, Symphonic Band, $4.00.

Thespian, Frangkiser, Carl; PA, Full Band, $2.50, Symphonic Band, $3.50.

The Pioneer, Chenette, Ed.; PA, Full Band, $3.50, Symphonic Band, $5.00.
The Oracle, Taylor, Otis, Arranger, Roberts, Chas. J.; CF, Standard Band, $2.00. **

Trapezo, Fulton, James; LM, Full Band, $4.00, Symphonic Band, $6.00.

Vicarion, Lorenz, Luther; BH&B, Full Band, $1.50, Symphonic Band, $2.50.

Zenithian, Desmond, Walter; BH&B, Full Band, $1.50, Symphonic Band, $2.50. *

** Overture - Grade III **

Afrikander, Olivadotti, J.; MM, Full Band, $2.50, Symphonic Band, $4.00. *

Alladin's Lamp, O'Neal, Chas.; CF, Standard Band, $3.00, Concert Band, $4.50, Symphonic Band, $7.50. *

Anthony and Cleopatra, Harris, Harold E.; DG, Full Band, $1.50, Concert Band, $2.00, Symphonic Band, $3.00.

Cavalcade, Holmes, George E.; CLB, Full Band, $5.00, Symphonic Band, $4.50.

Caravan Overture, Bennett, David; MM, Full Band, $3.50, Symphonic Band, $5.00. *

Cliff, Thomas, Max; NK, Full Band, 75c. *

Crusaders of Liberty, Holmes, George E.; CLB, Full Band, $3.00.

Devotion, Ketelby, Alberto, Arranger, Bennett, David; MM, Full Band, $3.50, Symphonic Band, $5.00. *

Esprit-De-Corps, Skeat, Wm. J.; B, Full Band, $3.50, Symphonic Band, $5.00.

Gallant Cadet, Johnson, Clair W.; BH&B, Full Band, $2.50, Symphonic Band, $3.50.

Joyanna, Gillette, James R.; CF, Standard Band, $2.00, Symphonic Band, $3.75. **

King Korub, Lorenz, Luther, BH&B, Full Band, $3.00, Symphonic Band, $4.00.

Lincoln Lyric Overture, Long, Newell H.; NK, Full Band, $4.00, Symphonic Band, $6.50. **

Mandalay, Buchtel, Forrest L.; MM, Full Band, $4.00, Symphonic Band, $6.00.
Mannequin's Festival, Olivadotti, Joseph; MM, Full Band, $5.50, Symphonic Band, $5.00. **

Oriente, Leoni, Chester; BH&B, Full Band, $2.50, Symphonic Band, $3.50.

Pastore d'Asiago, Caneva, E. O., and McAllister, F. L.; CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50.

Pleasant Life, Olivadotti, J.; Ru, Full Band, $2.00, Symphonic Band, $3.75. **

Pamora, Holmes, George E.; CLB, Full Band, $3.00.

Ponce de Leon, Olivadotti, J.; Ru, Full Band, $4.00, Symphonic Band, $6.00.

Prince and Pauper, Johnson, Clair W.; CF, Standard Band, $4.50, Symphonic Band, $8.00

Regal, Johnson, C. W.; CF, Standard Band, $2.00, Symphonic Band, $3.50.

Romantic Overture, Buchtel, Forrest L.; NK, Full Band, $4.50, Symphonic Band, $6.50. *

Rhodora, Brockton, Lester, Arranger, Lake, Mayhew; LM, Full Band, $2.50, Symphonic Band, $4.00.

Saint Hubert, Pares, G., Arranger, Chidester, L. W.; NK, Full Band, $4.50, Symphonic Band, $6.50.

Scarlet Dragon, Hanneman, F. H., Arranger, Alford, Harry; CF, Standard Band, $2.00, Symphonic Band, $3.50. *

Scarlet Mask, Zanechik, J. S.; SF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50. *

Scenes From The Sierras, Bennett, David; CF, Standard Band, $3.00, Concert Band, $4.50, Symphonic Band, $6.00. ***

Ship Shape, Cowell, Henry; GS, Full Band, $5.00, Symphonic Band, $8.00.

Silver Chord, O'Neal, Chas.; GS, Full Band, $3.50, Symphonic Band, $5.00. **

Southern Cross, Yoder, Paul; BH&B, Full Band, $1.75.

Spring Festival, Johnson, Clair W.; B, Full Band, $3.00, Symphonic Band, $4.00. **
Spirit of Youth, Sordillo, Fortunato; CF, Full Band, $1.50.
The Admiral, Russell, Edward; CLB, Full Band, $2.50.
Two Admirals, Skornice, Joseph; B, Full Band, $4.50. **
The Graduate, Hazel, Edward; CLB, Full Band, $2.00.
The Lantern Marriage, Offenbach, J.; Arranger, Lake, Mayhew; IM, Full Band, $2.50.
The Mardi Gras, White, Al J.; VB, Full Band, $2.50.
The Student Prince, Romberg, Sigmund, Arranger, Bennett, David; H, Standard Band, $4.00, Symphonic Band, $6.00. *
West By East, Gibson, Paul, Arranger, Hildreth, R. E.; IM, Full Band, $3.50, Symphonic Band, $5.50. ***
Western Overture, Herbert, Victor, Arranger, Leidzen, Erik; CF, Standard Band, $4.00, Concert Band, $5.75, Symphonic Band, $7.50. *
Westward, Ho!, Thomas, Max; NK.

Overture - Grade IV

Argentina, Buchtel, Forrest L.; NK, Full Band, $5.00, Symphonic Band, $7.00.
Ariane, Boyer, Louis, Arranger, Bachman, Harold, and Lillya, Clif. P.; WA, *
Cotton Moon, Campbell, Arranger, Watson, F.; RM, Standard Band, $3.50, Concert Band, $4.50, Symphonic Band, $6.50. **
Debonaire, Leidzen, Erik; CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50.
Desert Song, Romberg, Sigmund, Arranger, Bennett, David; H, Full Band, $3.50, Concert Band, $4.50, Symphonic Band, $6.50.
Excalibur, Holmes, George E.; Ru, Full Band, $1.25, Symphonic Band, $2.25.
Gay Nineties, Lang, Philip J.; RM, Standard Band, $7.00, Symphonic Band, $9.00.
Gnome of Grotto, Heldreth, R. E.; IM, Concert Band, $5.50, Symphonic Band, $6.50.
Mid Summer Night's Dream, Mendelssohn, F.; Arranger, Laurendreau, L. F.; CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.00.
Mightier Than Circumstance, Frangkiser, Carl; CF, Full Band, $4.00, Symphonic Band, $7.00. *

Mirrella, Gounod, Chas., Arranger, Godfrey, Don, Revised by Harding, Austin; B&H, Full Band, $5.00. *

Miverva, De Rhuberts, N.; HTF, Full Band, $5.00, Symphonic Band, $7.50.

Olympia, Holmes, George E.; CLB, Full Band, 75¢.

Stratosphere, Frangkiser, Carl; B, Full Band, $6.00, Symphonic Band, $7.50.

Strike Up The Band, Gershwin, George, Arranger, Watson, T.; H, Full Band, $4.50, Concert Band, $6.00, Symphonic Band, $7.50.

Sunnyland, Mutsel, S. J.; CLB, Full Band, $2.50.

The Honor Student, Skeat, W. J.; IM, Full Band, $2.00, Symphonic Band, $3.50.

The Sun God, Chenette, Ed.; MM, Full Band, $2.50, Symphonic Band, $3.50.

The Viking, St. Clair, F. J.; SF, Full Band, $2.50, Symphonic Band, $3.50.

Triumph of Ishtar, Olivadotti, J.; Ru, Full Band, $4.50, Symphonic Band, $7.00. *

Suite - Grade III

A Suite of Serenades, Herbert, Victor, Arranger, Cray, Robert; H, Full Band, $4.50, Symphonic Band, $6.00. *

Four Rhythmic Dances, Jones, H. S.; CF, Standard Band, $4.00, Concert Band, $5.75, Symphonic Band, $7.50.

The Willow Platte Suite, Herbert, Victor, Arranger, Cray, Robert; H, Full Band, $4.50, Symphonic Band, $6.00. ***

March - Grade II

Bells Across the Meadows, Ketelby, Albert W., Arranger, Bennett, David, Full Band, $3.50, Symphonic Band, $5.00. **

Cadet's Own, Laurendeau, L. P.; CF, Standard Band, $1.00, Symphonic Band, $1.75.

Campus on Parade, Meretta; CF, Standard Band, $1.00, Symphonic Band, $1.75.
Carnival, Mesang, Ted; SM, Full Band, $1.00.

Cleveland News, Zameck, J. S.; VB, Full Band, $1.00. *

Director's Choice, Liddiwat, J. G.; Arranger, Morris, S. D.; VB, Concert Band, $1.00.

Drums and Bugles, Chenette, Ed; CF, Standard Band, $1.00, Symphonic Band, $1.75. **

Encampment, Wendlend, W. B.; Arranger, Wessenburg, R. F.; VB, Concert Band, $1.00.

Festival Spirit, Bryson; CF, Standard Band, $1.00, Symphonic Band, $1.75. *

Forward, Brockton, Lester; CF, Standard Band, $1.00, Symphonic Band, $1.75.

Fiesta, Brose, E. O.; CF, Standard Band, $1.00, Symphonic Band, $1.50.

From Coast to Coast, Goldman, Edwin F.; CF, Standard Band, $1.00, Symphonic Band, $1.75.

General Spetz, Howard, George S.; MM, Full Band, $1.00.

Goal Line, Flint; CF, Standard Band, $1.00, Symphonic Band, $1.75. **

Grand Triumphal March, Guilment-Roberts; CF, Standard Band, $2.50, Symphonic Band, $4.00. **

Gridiron Ghosts, Fragkiser, Carl; BH&B, Full Band, 75¢, Symphonic Band, $1.50.

Grieg's Concerto March, Arranger, Jacobs, Dick; BW&C, Full Band, $1.00.

Magnificent, McConnell; CF, Concert Band, $1.00. *

March of Youth, Olivadotti, Joseph; GM, Full Band, $1.50. *

Meadowlands, Knipper, L.; Arranger, Bennett, David; CF, Standard Band, $1.50, Symphonic Band, $2.75. **

On The Grand Concourse, Thornton, Stan; CF, Standard Band, 75¢, Symphonic Band, $1.50.

Prospero March, Southwell, Chas.; VB, Full Band, $1.00.

Rajah, Luksi, Marie, Arranger, Zameck, J. S.; VB, Full Band, $1.00.
Russian Episode, Tschaikowski, Lenikov, Arranger, Cheynette-Roberts; CF, Standard Band, $1.50, Symphonic Band, $2.75.

Salute the Colonel, Skornick, Jos.; B. *

School Days, Cobb, Will D., and Edwards, Gus, Arranger, Lang, Philip, 111, Full Band, $1.00.

Spirit of America, Sordillo, Fort; CF, Standard Band, $1.00, Symphonic Band, $1.75.

Standard Bearer, Bastholme; CF, Standard Band, $1.00, Symphonic Band, $1.75. *

State Contest, Chenette, Ed; MM, Full Band, 75¢, Symphonic Band, $1.25. *

Stormy Point, Laurendau, L. H.; CF, Standard Band, $1.00, Symphonic Band, $1.75.

The Major's Battalion, Cook, Vander; Ru, Full Band, 75¢.

Triscian, Losey, F. H.; CF, Concert Band, $1.00. **


Grand March - Grade III

Pomp and Chivalry, Roberts, Chas. J.; CF, Full Band, $1.25. **

Hymn March - Grade III


March - Grade III

American Legion, Parker; CF, Standard Band, $1.00, Symphonic Band, $1.75. **

American Youth, Gould, Morton, Arranger, Lang, P. J.; MM. *

Athletic Festival March, Prokofief, Serge, Arranger, Goldman, E. F.; AR, Standard Band, $4.50, Symphonic Band, $6.00. *

Band Pioneer, Coneva, E. C.; CF, $1.00.

Bolero, Kurtz, S. W.; MM, Full Band, $1.50.

Campus Honors, Whistler, Harvey, S.; CF, Standard Band, 75¢, Symphonic Band, $1.50.
Campus on Parade, Maretta, L. V.; CF, Standard Band, 75¢, Symphonic Band, $1.50.

El Caballero, Olividotti, J.; Ru, Full Band, $2.00. *

Fifth Army, Kempebski, L. A., SF.

Fire Fighters, Sordillo, Fort.; CF, Standard Band, 75¢, Symphonic Band, 51.50.

General McDougals, Talbot, G.; CF.

Give Me a Roll on The Drum, Romberg, Sigmund, Arranger, Teague, Wm.; H, Full Band, $1.50, Symphonic Band, $2.50. **

Gremlin's Patrol, Isaac, M. J., and Lilly's Cliff; MM, Full Band, $3.50, Symphonic Band, $5.00. **

Globe Dwellers, Rosenkranz, George; VB, Full Band, $1.00.

Gloria, Losey, F. K., Arranger, Seredy, J. S., CF, Standard Band, 75¢, Symphonic Band, $1.50. *

High School Pride, Pinard, Al; CF, Standard Band, $1.00, Symphonic Band, $1.75.

Holiday, Cummings, Rodney; MI, Full Band, 75¢.

Homage to The Pioneers, Weinberger, Jaromir, CF, Standard Band, $3.50, Concert Band, $5.00, Symphonic Band, $6.50.

In Camp, Venuto, Rocco, Arranger, Price, S. J.; CF, Standard Band, 75¢, Symphonic Band, $1.50.

Independentia, Hall, R. E.; CF, Standard Band, $1.00, Symphonic Band, $1.57.

Infantry, Zoeller, Otto; CF, Standard Band, 75¢, Symphonic Band, $1.50.

Imperial March, King, K. L.; VB, Full Band, $1.00.

Kindergarten Fantasy, Goldman, Edwin F.; MM, Full Band, $3.50, Symphonic Band, $5.00. *

O'er Land And Sea, Goldman, Edwin F., Arranger, Leidzen, E.; MM, Full Band, $1.00.

Philippines, Losey, Fabian, CF, Standard Band, $1.00, Symphonic Band, $1.75. **

Salute to Victory, Gardiner, Maurice, Arranger, Van Loon, Paul; SF, Full Band, $1.00.
Sharpshooters March, Metallo, G., Arranger, Buchtel, Forrest L.; NK, Full Band, $1.00.

There's Music In The Air, Hindsley, M. H.; CF, Standard Band, $1.00.

The New Colonial, Hall, R. B.; JC, Full Band, 75¢, Symphonic Band, $1.50. ***

The Palestra, Ferrall, Fred; CF, Standard Band, 75¢, Symphonic Band, $1.50. *

The Regional Contest, Chenette, Ed; MM, Full Band, $1.50. *

Varsity Spirit, Leftwich, Vernon and Godwin, Frank; CF, Standard Band, 75¢, Symphonic Band, $1.50.

Vibrant, De Lamater, E.; Ru, Full Band, 75¢.

Washington Times, White, G. M.; VB, Full Band, $1.00.

We're The Marines, Van Loon, Paul, and Matesky, Ralph; SF, Full Band, $1.00.

Western Skies, Halvey, Lou; CF, Full Band, $1.00. *

March - Grade IV

American Patrol, Meacham, F. W.; CF, Standard Band, $2.00, Symphonic Band, $3.50. ***

American Spirit, Lake, Mayew; SF.

Away To Rio, (Sea Chanty), Chayette, Irving, and Roberts, C. J.; CF, Full Band, $2.50, Symphonic Band, $3.50.

Interlocken, Roberts, Charles J.; CF, Standard Band, $1.00, Symphonic Band, $1.75. *

Invercargill, Lithgow; CF, Standard Band, $1.00, Symphonic Band, $1.75. **

La Siesta, Caneva, E. O.; NK, Full Band, $2.00, Symphonic Band, $3.00.

Military March, Beethoven; GS, Full Band, $2.50, Symphonic Band, $5.00.

Pigskin Pageant, Bennett, David; CF, Standard Band, $1.00, Symphonic Band, $1.75. *

West of The Rockies, Richards, J. J.; GIB, Full Band, $1.00.
Concert March - Grade II
With Freedom's Flag, Olivadotti, Joseph; Ru, Full Band, $1.50, Symphonic Band, $2.75. **

Concert March - Grade IV
Marche Alle Turka, Mozart, W. A., Arranger, Laurendeau, L. P.; CF, Full Band, $1.00.

Symphonic - Grade II
Andante Cantable, Beethoven, L.; Arranger, Holmes, G. E.; MIT, Full Band, $1.00
Children's Prayer, Humperdinck, Arranger, Johnson, Clair; Ru, Full Band, $1.50, ***

Handel Suite, Handel, Geo. F.; Arranger, Clarke, Tom; GS, Full Band, $4.50, Symphonic Band, $6.50. *
Sunday Morning at Clion, Bendel, Franz, Arranger, Watson, F.C.; GS, Symphonic Band, $4.50. **
The Magic Flute, Mozart, M. A., Arranger, Corwin, H. Taylor; Fm.

Symphonic - Grade III
Andante, Haydn, Franz Joseph, Arranger, Holmes, G. E.; Ru, Full Band, 75c.

Largo, Dvorak, Anton, Arranger, Chenette, Ed.; Ru, Full Band, $1.50.

Minuet and Trio, Haydn, Franz J., Arranger, North, Roger; E&M, Full Band, $2.00, Symphonic Band, $3.00.

Pavanne, Gould, Morton, Arranger, Yoder, Paul; IM, Full Band, $1.50, Symphonic Band, $2.50. ****

Symphonic - Grade IV
Gavotte, Prokofieff, Serge, Arranger, Lang, Philip J.; MM, Full Band, $2.50, Symphonic Band, $3.50.
Pilgrim's March, Mendelssohn, F., Arranger, Roberts, Chas. J.; CF, Standard Band, $2.00, Symphonic Band, $3.50.
APPENDIX VI

FOLIOS AND COLLECTIONS ARRANGED
ACCORDING TO FORM AND GRADE

Symbols of Evaluation: (the number of asterisks varies from none to four, depending on the merit of composition).

- No asterisk - No distinctive qualities.
- One asterisk - Better than average.
- Two asterisks - Distinctly superior.
- Three asterisks - Excellent.
- Four asterisks - The best band music available for that grade.

Grade I

All Melody Band Folio, Davis, Henry M.; Ru, Each, 35¢, Conductor’s Copy, $1.00. A book containing method as well as concert and occasional music.

Basic Band Book, Lillys, Clifford P.; CF, Each, 35¢, Conductor’s Copy, $1.00. A varied collection of marches, songs, waltzes, overtures, etc. *

Bennett Band Book, No. 1, Each 35¢, Conductor’s Copy, 60¢. A collection of eight marches, two foxtrots, two waltzes, two serenades, two overtures.

Bel-Win Band Book, Moehlmann, R. L.; B, Each 30¢, Conductor’s Copy, 75¢. Twenty numbers for beginners.

Boosey and Hawkes Band Book, Frangkiser, Carl; BH&B, Each, 30¢, Conductor’s Copy, 75¢. A book containing five marches, two waltzes, one symphonic march, two foxtrots, two meditations, one overture, one serenade, and one novelty.*

Bridging The Gap, Cheyette, Irving; CF, Each, 35¢, Conductor’s Copy, $1.25. Twenty-three selections for outdoor functions as well as concert programs. *

65
Building The Band, Chenette, Ed; Ru, Each, 35¢, Conductor's Copy, 50¢. It contains an introductory method, and music for a concert to be played after twelve weeks study.

Brockton Band Book, Brockton, Lester; CF, Each, 35¢. A collection of very easy marches.

Chorale Classics, Whistler, Harvey S., and Hummel, Herman A.; Ru, Each 35¢, Conductor's Copy, 75¢. Sixteen simplified arrangements of chorales and anthems by famous composers.*

First Concert Band Book, Johnson, H. W.; CF, Each, 35¢, Conductor's Copy, 75¢. Twenty-eight compositions supplemented by rhythmic studies.

First Semester Band Book, Buchtel, Forrest L.; NK, Each, 35¢, Conductor's Copy, 75¢. Nineteen varied program numbers.

Forging Ahead, Cheyette, Irving, and Roberts, Chas. J.; CF, Each 50¢, Conductor's Copy, $1.50. A collection of compositions in which more advanced technical problems are introduced. **


Our First Band Folio, Chenette, Ed; Ru, Each 35¢, Conductor's Copy, 75¢. This book contains studies and easy compositions.

Step By Step, Volume I, Moore, E. C., and Daniel, C. C.; CF, Each, 35¢, Conductor's Copy, $1.00. A collection of compositions which may serve as sight reading material for Grade I bands. **

Thirty-Five Famous Chorales, Arranger, Yoder, Paul, and Gillette, James R.; NK, Each, 35¢, Conductor's Copy, 75¢. A mixed chorus arrangement is available which may be used with the band as accompaniment. ***

Grade II

Bennett Band Book, No. II; RM, Each, 35¢, Conductor's Copy, 60¢. A collection of six marches, one novelty march, two foxtrots, two waltzes, one serenade, and one reverie, and two overtures. Designed to succeed the Bennett Book No. I.**

Belwin Band Book, Moehlmann, R. L.; BM&B, Each, 35¢, Conductor's Copy, 75¢. Twenty marches and incidental pieces by various composers.*
Blaze of Glory, Ru, Each, 35¢, Conductor’s Copy, 75¢. A diversified program of sixteen pieces by noted teachers and composers.

Buchtel Band Book, Buchtel, Forrest L.; EM, Each, 30¢, Conductor’s Copy, 75¢. A collection of four marches, six novelties, two waltzes, three songs, and one characteristic.

Festive Program, Buchtel, Forrest L.; MM, Each, 35¢, Conductor’s Copy, $1.00. Sixteen new arrangements of standard and popular songs.*

Holmes Band Book, Holmes, George E.; CF, Each, 35¢, Conductor’s Copy, 75¢. An all purpose folio containing marches, waltzes, serenades, and overtures.

Marching Maneuvers, Griffin, Forrest F.; JM, Each, 35¢, Conductor’s Copy, $1.00. Sixteen interesting maneuvers with melodies. The conductor’s manual contains detailed instructions for each number. **

Paul Yoder’s Band Book, Yoder, Paul; RH, Each, 30¢, Conductor’s Copy, 65¢. A collection of seven marches, two overtures, one waltz, five novelties, and one school song.

Pro Art Band Book, Graham, Walter; BH: B, Each, 35¢, Conductor’s Copy, 75¢. A collection containing five marches, three novelties, two waltzes, one meditation, and two overtures.*

Promotion Band Book, Chenette, Webber, Ribble and others; Ru, Each, 35¢, Conductor’s Copy, 75¢. A collection of sixteen program numbers to supplement the usual method book.

Repertoire Band Book, Roberts, Chas. J.; CF, Each, 35¢, Conductor’s Copy, 75¢. A collection of marches, waltzes and swing numbers.*

Rubank Star Band Book, Davis, Webber and others; Ru, Each, 35¢, Conductor’s Copy, 50¢. A collection of eight marches, two chorales, one novelty, one reverie, one serenade, one waltz, one foxtrot, and one novelty march.


Sixteen Chorales, Bach, J. S., Arranger, Lake, Mayhew; Ru, Each, 40¢, Conductor’s Copy, 75¢. **

Step By Step, Volume II, Moore, E. C., and Daniel, C. C.; CF, This collection should follow Volume I. **
Supremacy Band Book, Brockton, Lester; CF, Each, 35¢, Conductor's Copy, 75¢. A collection of sixteen marches. *

Twenty-Four Graded Chorales, Arranged by Lockhart, L. M., and Goshring, E. M.; 8aS, Each, 30¢, Conductor's Copy, $1.00. *

With Pipes And Drums, Arrangements by Johnson, Harold M.; HTF, Each, 30¢, Conductor's Copy, 75¢. A collection of seven marches, one grand march, one waltz, two descriptive novelties, one serenade, and two overtures.

Grade III

All In One Band Folio, Herfurth, Paul G.; Bb, Each, 30¢, Conductor's Copy, 75¢. A collection of marches, fight songs, and incidental selections. *

Americana Collection, Edited by Brandenburg, Skornike, Welke and others; Ru, Each, 35¢, Conductor's Copy, $1.00. A collection of well known songs for all occasions.

America Swings Band Book, Arranger, Yoder, Paul; Bb, Each, 35¢, Conductor's Copy, 60¢. A collection of sixteen well known rhythmic tunes, medleys, and novelties.

Band Shows, Yoder, Paul, Each, 35¢, Conductor's Copy, 75¢; NK. A book containing seven complete shows for band with formations and parade routines organized and timed for all occasions. ***

Blue Ribbon Band Folio, Volume I, Lake, Mayhew; SF, Each, 30¢, Contains seven marches, two waltzes, two overtures, three descriptive novelties, and two serenades. *

Early American Band Book, Johnson, H. M., and others; Eb, Each, 35¢, Conductor's Copy, 75¢. A book containing eighteen compositions and arrangements, including marches, overtures, descriptive fantasies, dances, etc.

Festival Band Book, Olividotti, Joseph and Holmes, Geo. E.; GM, Each, 50¢, Conductor's Copy, 75¢. A collection of seven marches, two overtures, one waltz, two serenades, one intermezzo, and one novelty.


Haras Concert Band Folio, No. I, Bennett, David; H, Each, 60¢, Conductor's Copy, $1.00. Standard popular songs by such well known composers as Friml, Romberg, Gershwin, Rodgers, etc. ***
Harms Concert Band Folio, No. II, Bennett, David; H. Each, 80¢, Conductor's Copy, §1.00. Standard popular songs by such well known composers as Friml, Romberg, Gershwin, Rodgers, etc. ***

James Story Band Book, Story, James; JT. Each, 35¢, Conductor's Copy, 60¢. A collection containing nine marches, three foxtrots, one waltz, and one overture.

Keep 'Em Playing; Ru, Each, 35¢, Conductor's Copy, 75¢. A collection by various composers and arrangers. It contains nine marches, one overture, two waltzes and six songs.

March In Time, Yoder, Paul; LF, Each, 35¢, Conductor's Copy, 60¢. Sixteen well known song marches.

Marching To Victory, King, Karl; CLB, Each, 35¢, Conductor's Copy, §1.00. A collection of sixteen marches, including marches of several branches of the armed forces.


Pennant Pastime Follie, Arranged by Lake, Mayhew; CM, Each, 30¢, Conductor's Copy, §1.00. A varied collection, including six marches, two overtures, two waltzes, two serenades, one romance, one foxtrot, and one characteristic.

Progressive Band Folio, Volume I, Arrangements and compositions by well known writers; CF, Each, 60¢, Conductor's Copy, §1.00. The collection includes three marches, three overtures, four waltzes, and two characteristic dances.

Strike Up The Band, Yoder, Paul; RM, Each, 35¢, Conductor's Copy, 60¢. A collection of marches, waltzes, and swing numbers.


Uncle Sam Strut, King, Karl; CLB, Each, 35¢, Conductor's Copy, §1.00. Sixteen marches whose titles have patriotic implication.
Concert Band Folio, Webber, Carl; WS, Each, 50¢, Conductor's Copy, 75¢. A collection especially arranged for concert programs. It contains six marches, one grand march, one two-step, two ballet selections, one reverie, and one gavotte. **

Fox Pep Band Folio, Yoder, Paul; SF, Each, 35¢, Conductor's Copy, 75¢. A book containing sixteen numbers appropriate for athletic events. *

Let's Cheer Band Book, Fulton, Chenette and others; TP, Each, 35¢, Conductor's Copy, 65¢. Sixteen compositions, including song marches and pep songs useful for football games.

Lt. Charles Benter's Book of National Airs, Benter, Lt. Charles; Ch, Each, 75¢. *

Old Glory March Folio, Various composers; Ru, Each, 35¢, Conductor's Copy, 75¢. Sixteen marches of patriotic nature.

R. B. Hall Band Book, Hall, R. B.; CF, Each, 35¢, Conductor's Copy, 75¢. A collection of sixteen marches. **

Stadium Echoes, Roberts, Chas. J.; CF, Each, 35¢, Conductor's Copy, 75¢. Sixteen numbers appropriate for football games and similar occasions.

Symphonic Band Folio, Ladd, Joseph E.; CF, Each, 60¢, Conductor's Copy, $1.00. **
APPENDIX VII

CONCERT AT THE END OF THE FIRST YEAR

1. Chorale - Finlandia ........... Sibelius-DeLamater
   (to be played with dimmed stage lights
   until last two or three chords)

2. Manh - State Contest ........... Chenette

3. Overture - Metropolis ........... Holmes

4. Waltz in A Flat ................. Brahms-Holmes

5. Minuet from Berenice ........... Handel-Roberts

Intermission

6. Light Opera Selection - Desert Song .. Romberg-Bennett

7. Characteristic - King Arthur's Court .. Thomas

8. Novelty - The Band that Jack Built .. Hayward

9. Overture - Nobility .............. O'Neal
APPENDIX VII--Continued

CONCERT AT THE END OF THE SECOND YEAR

1. Chorale - Strong in Thy Strength. . . . . Bach-Caillet
   (stage lights dim until the last two or three chords)

2. Manh - Salute the Colonel . . . . . . Skornika

3. Overture - Caneo. . . . . . . . Brent

4. (a) Concert Waltz - Night of Gladness. Ancliffe
   (b) Cornet Solo - Echo Waltz (with band accompaniment) . . Goldman

5. Rhapsody - Cabins, an American Rhapsody Gillette

Intermission

6. Operatic Selection - Children's Prayer, from Hansel & Gretel . . . . . Humperdinck

7. Descriptive Fantasy - The Legend of Sleepy Hollow. . . . David Bennett

8. Song Novelty - I Love a Parade. . . . Arlen

9. Grand March - The Honor Legion. . . . Vance
APPENDIX VII--Continued

CONCERT AT THE END OF THE THIRD YEAR

1. Choral Prelude . . . . . . . . . . . . . . . Bach-Gillette
   (stage remain dimmed until last two or three chords)

2. March - Kindergarten Fantasy . . . . . Goldman

3. Overture - Scarlet Dragon . . . . . Hanneman

4. (a) Spanish Waltz - Espanita . . . . . Rosey
   (b) Vocal Solo - The Lord's Prayer
        (with band accompaniment) . . Malotte-Lake

5. Light Opera Selection - The Bohemian Girl . . Balfes-Zimecik

   Intermission


7. Descriptive Overture - Rampart . . . North

8. Novelty - Ten Little Indians . . . . . Long

9. Fantasy - Caribbean Fantasy . . . . . Morrissey
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