A CRITICAL COMPILATION OF GRADED BAND MATERIAL
AT HIGH SCHOOL LEVEL

DOCUMENT

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MASTER OF MUSIC

by

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CHAPTER I

Introduction

The instrumental composition of the band is an outgrowth of utilitarian improvisation. The well-developed percussion section, and the voluminous reed and brass sections are a carry-over from the Military, where the emphasis was on functional beating of time for marching. Mobility and volume sufficient for the accompaniment of troop movements were also necessary. Until recent times, the band existed only for functional matters, never as an independent and self-justifying medium with its purpose being a musical organization.

Through the growth of military, professional, and school bands, the band of today has developed into a musical organization in its own right, which can perform almost anything in the technical range of composition.

Since 1920, band music in the high school has become widespread and highly organized. With the rapid growth and development of these military, professional and school band organizations, more and more emphasis has been placed on the musical material available for them. Composers and arrangers have accepted the band as a

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self-contained medium of musical expression. The repertoire, consisting of music written especially for bands and arrangements of the classics available for these organizations, is steadily increasing. Today there is a wealth of material at the disposal of every director. Little material is written or arranged for band today that is not usable in the needs of school organizations.

The field of writing and arranging for band has grown to such an extent that naturally there are going to be materials of poor musical quality and inferior arrangements available. The purpose of this writer is to evaluate and compile a list of music for high school bands that is of good quality and suitable for program use. The writer has carefully studied each score on the following list, considering the composition from the standpoint of general characteristics, instrumentation, degree of difficulty, and programmatic quality.

The criterion of difficulty used by the writer has been adapted from the National School Band Association's standards. The music designated as "advanced" corresponds to Class A organizations, "intermediate" corresponds to Class B organizations and "elementary" corresponds to Class C organizations. Programmatic quality has been judged on two levels: good and excellent.

Most of the material considered can be found in the music libraries of North Texas State Teachers College,
Denton, Texas, and Denton High School, Denton, Texas. With few exceptions, all material can be obtained from the Southern Music Company, San Antonio, Texas.

The following chapter is a discussion of band repertoires from the standpoint of six classifications of band numbers.
CHAPTER II

BAND REPERTORIES

The six types or classifications of band music to be discussed in this chapter are concert marches, concert music, novelties, overtures, selections, and suites. The criteria the writer has used in evaluating each entry are his own opinions. Each number is considered from the primary standpoint of how well it is adapted to the use of high school bands, with respect to its instrumental arrangement and programmatic value. The writer has not compiled all the material considered--only what in his opinion has particular merit for its intended use.

Concert Marches

_Amparita Roco._--This is an intermediate Spanish march by Texidor. It is well arranged, brilliant, and excellent for program use.

_Bravada._--This is a brilliant, rhythmic Spanish march by Curzon. An advanced organization with a well-developed woodwind section is demanded by this number. It is excellent for concert use.

_Colorado._--This is an elementary concert march by Holmes. It gives prominence to all sections of the band. It is a melodious, well-arranged march, and will be well
received by the audience.

**Knightsbridge March.**—A concert march with an English flavor, written by Coates and arranged by Yoder, this number is characterized by a very pronounced dotted eighth followed by a sixteenth note figuration. The trio is very melodious and flowing. The grandioso of this composition affords excellent opportunity to demonstrate the breadth and depth of the organization. This is a good number for programmatic purposes by an intermediate band.

**March of the Little Leaden Soldiers.**—This is a light descriptive march by Pierne. To do this number, there must be good cornet and flute players in the organization. This is an excellent program number for an advanced band.

**March from Love of the Three Oranges.**—This number is a modern, difficult march by Prokofieff. An organization must be technically advanced to use this march, since much is demanded from each section in the performance of this piece. This is an excellent program number.

**March of the Steel Men.**—This march is a very good intermediate concert march written by Belsterling and arranged by Alford. It gives the brass section of the band an opportunity to exhibit its power and beauty. This is an excellent concert number.

**March of the Toys.**—This is a descriptive intermediate march written by Herbert and arranged by Cray. This composition has a very charming melody, and is arranged in a
most effective way. It has an excellent programmatic quality.

**Red Cavalry March.**--This is an intermediate march written by Gould and arranged by Lang. It is of a decided Russian character, using songs of the Russian Army as its melodic base. For an organization with full instrumentation, this makes for excellent program use.

**Triumphal March from Peter and the Wolf.**--This advanced descriptive march is written by Prokofieff and arranged by Goldman. Full instrumentation, with good performers in each section, is required to perform this number. This is a highly descriptive composition, and has an excellent programmatic appeal.

**Skyliner.**--This intermediate descriptive concert march is written by Alford. It is fully instrumentated, and has moderately difficult passages for all sections. This modern descriptive march will make an excellent contribution to any program.

**Stratoliner.**--A good brass section is required for this melodious elementary march by Holmes. The performers, as well as the audience, will enjoy this number very much.

**Concert Music**

**American Salute.**--This difficult modern composition, written by Gould and arranged by Lang, based on the tune "When Johnny Comes Marching Home", requires full instrumentation. This brilliant version of a familiar tune makes
an excellent program number.

**Bridal Song from Rural Wedding.**—This composition by Goldmark is arranged by Laurendeau, and is of a light, jolly character. Though it is not easy, it is a good concert number for an elementary band.

**Cabin.**—This rhapsody by Gillette is of a southern character. Full instrumentation is required to make this an excellent elementary program number.

**Children’s Prayer from Hansel and Gretel.**—An intermediate band and mixed chorus number by Humperdinck and arranged by Johnson. It is an excellent program number.

**Chorale and Fugue in G Minor.**—Though this concert number composed by Bach and arranged by Abert, uses the brass section solely in the chorale, it requires the complete ensemble for the fugue. It is a good program number for an intermediate organization with excellent reed and brass sections.

**Cowboy Rhapsody.**—This rhapsody by Gould and arranged by Bennett is based on a western ballad. Though it is difficult for a high school band, it is an excellent program number for the band that is capable of performing it.

**Danse from Golden Age.**—This modern showy piece by Shostakovitch and arranged by Lang is very demanding on all reeds. It requires full instrumentation and has excellent programmatic characteristics for an intermediate
El Relicario.--This is a rhythmic, showy Spanish composition by Padilla and arranged by Lang, which has difficult technical passages in all sections. It is an excellent program number for the intermediate band.

Finale from Symphony Number 4.--Tchaikovsky's composition, which is arranged for band by Safranek, is difficult in that it makes great demands on all sections. For an advanced band, it is an excellent program piece.

Finale from The New World Symphony.--This concert piece by Dvorsk is arranged by Leidzen. It demands full instrumentation and is excellent for concert purposes for the advanced band.

Guaracha.--This fiery, spirited composition is written by Gould and arranged by Bennett. This number requires good performers in all sections of the band, especially in the lower reeds. This is an excellent program number for intermediate bands.

Headlines.--This modern impressionistic rhapsody for band is written by Colby and arranged by Huffer. The composer's impression of modern life is reflected in this intermediate rhapsody. Full instrumentation is required to make this an excellent programmatic number.

Hungarian Dance Number 5 and Number 6.--These concert pieces by Brahms, with simplified arrangements for band by Price, require good clarinet sections. They are
excellent program numbers for elementary bands.

Intermezzo from Goyescos.---Granados' composition, arranged by Du Pont, requires full instrumentation in all sections. The oboe, the clarinet, the baritone, and the English horn have solo passages. For the intermediate band, this piece has excellent programmatic qualities.

Jesu, Joy of Man's Desiring.---Leidzen's arrangement of Bach's composition is a choral melody given to the brass and horn sections with woodwind figurations. It is an excellent program number for the intermediate band.

King Orry.---Wood's rhapsody, depicting an old Manx legend, is difficult in all sections and requires complete instrumentation. Any number by Wood requires maturity of style. It is a good concert composition for the advanced band.

Lady of Spain.---Cailliet's arrangement of Evans' concert piece requires a good reed section. It is a good program number for the intermediate band.

Meadowlands.---This is a spirited number based on the Russian cavalry song. It was written by Knipper and is arranged by Bennett. For the intermediate band, it is excellent for concert use.

Niobe.---De Rubertis' composition is fully instrumented, requiring good horn and complete woodwind sections. It is a good concert piece for the intermediate band.
Pavanne.--This very light and appealing concert number written by Gould and arranged by Yoder requires good cornet, flute and saxophone sections. It is an excellent program number for the elementary band.

Polka from Golden Age.--Written by Shostakovich and arranged by Leng, this piece requires a xylophone, an $E_b$ clarinet and a piccolo. It is a dissonant and ostentatious number and is excellent for the intermediate band concert.

Poupée Valsante.--This composition by Poldini, with an arrangement by Laurendeau and Lake, is light and descriptive and requires good clarinet and flute sections. It is a good concert number for the elementary band.

Prelude in $E_b$ Minor.--This powerful and dynamic number composed by Shostakovitch and arranged by Chenowith is very demanding from the brass and horn sections. It requires good instrumentation and is a good program number for the intermediate band.

Satirical Dance from The Bolt.--Shostakovich's modern composition arranged by Leng requires good flute, piccolo, bassoon, oboe, and $E_b$ clarinet sections. For the intermediate band, it is an excellent concert piece.

Scenes from The Sierras.--This descriptive composition by Bennett tends to create moods of the grandeur of the Sierras. The scoring of this composition is colorful, and it is a good program number for the elementary band.
Street Scene.--This Newman composition arranged by Leidzen is a modern, full, and melodious number with brilliant passages. It is an excellent concert number for the intermediate band.

Three Negro Dances.--This very rhythmic composition by Price requires full instrumentation. It is an excellent piece for concert purposes for the advanced band.

Novelties

Big Bass Drum.--Yoder's novelty march features the percussion section and has humorous words to be sung by the members of the band. This is an excellent program number for the elementary band.

Dizzy Fingers.--Yoder's arrangement of Confrey's light novel number features the clarinet section. For either the elementary or the intermediate band, this number is excellent for programmatic use.

Jack and the Beanstalk.--This composition by Coons is the musical version of the childhood story and requires a narrator to tell the story as the band plays the descriptive passages. It is amusing to both the audience and the band and is an excellent program number for the elementary band.

Our Family Band.--This clever novelty composition, by Yoder, allows both vocal and instrumental participation by the elementary band, which makes it an excellent number
for program use.

**Three Bears.**--Long's comedy version of the familiar child's story requires a narrator to tell the story. Each character is described by a particular musical theme. It is another excellent composition for the elementary band program.

**Turkey in the Straw.**--Denmark's descriptive humoresque is based on the old folk tune and is arranged to depict different styles of music. In spite of its difficult reed passages, it is an excellent program number for the intermediate and the advanced band.

**Uncle Tom's Cabin.**--Alfred's composition is a musical characterization based on the story about Little Eva and Simon Legree. It is both easy and excellent for the elementary band program.

**Row, Row, Row Your Boat.**--Frangkiser's novelty arrangement is based on the old familiar round and is excellent for the elementary band.

**Overtures**

**Arabian Nights.**--This descriptive elementary number is written by Holmes. If the organization has a full reed section, this number will be a good program piece.

**Argonaut.**--Holmes' elementary overture gives prominence to the reed and horn sections. It is a good concert number.

**Barber of Seville.**--This is an Italian overture written by Rossini and arranged by Zamecnik. It requires a good
concert number for the elementary band.

Bartered Bride.--This is a spirited number composed by Smetana and arranged by Safranek. It has difficult reed passages and requires an outstanding clarinet section. Though it is a difficult number, it is an excellent program number for the advanced band.

Beatrice and Benedict.--Henning’s arrangement of Berlioz’ rhythmic overture requires full instrumentation and has difficult woodwind passages. For the advanced band, this is an excellent program number.

Builders of Youth.--O’Neill’s composition gives equal importance to all sections of the band and is especially good for training purposes. It is a good program number for the elementary band.

Christmastide.--This number by De Lamater is based on traditional Christmas songs and is a good program number for the elementary band.

Cimarron.--This modern overture, by the American composer Harris, is difficult and requires full instrumentation to perform. It is a good intermediate band program number.

Festival Overture in F.--Guentzel's brilliant and showy number has difficult reed passages. For the advanced band, it is a good program number.

Lustspiel.--This old familiar favorite is written by Kela-Bela and arranged by Fall. Full instrumentation is required to perform this overture. This makes an excellent
program number.

**Manx Overture.**--This is an overture based on the old modal Manx folk songs. It requires full instrumentation in all sections. For the organization with outstanding performers, this number makes an excellent program piece.

**Martha.**--Robert's arrangement of Flotow's composition is of good quality. The instrumentation is full, and an organization must have a good reed section in order to perform this piece. Many familiar melodies are to be found in this composition, and it has excellent programmatic value for the intermediate band.

**Overture Honagroise.**--Skornicka's composition is based on Hungarian themes. To perform this number, an organization must have a good woodwind section. For the elementary band, this makes a good concert number.

**Pacific Moon.**--Johnson's overture is a melodious composition for elementary bands. The freshness and sudden changes of mood in this number give it excellent programmatic worth.

**Phantom Trumpeters.**--This elementary overture by Gillet is melodious and full-sounding. The cornet section is featured in this number. This adds meaning to the title. For concert purposes, it has excellent value.

**Rose Marie.**--Teague's arrangement of the overture to Friml's operetta of the same name, uses the woodwind section for the solo instruments. The melodic wealth and excellent
arrangement of this number give it excellent programmatic value.

**Spring Festival.**--Johnson's full-sounding elementary overture is melodious and of quality. As usual in Johnson's compositions, the freshness of melodic style and contrast, make this number excellent for concert purposes.

**Thespian Overture.**--This number is an elementary overture by Frangkiser. It is well arranged for the small organization, and is a good concert number.

**Selections**

**Bacchanale from Samson and Delilah.**--Fall's arrangement of Saint Saens' composition requires full instrumentation. For the intermediate organization with capable reed players, this number has excellent programmatic value, and is quite effective if the organization has a good oboe player.

**Beethoven.**--Lake has used simplified excerpts from Beethoven's compositions for this selection. A full woodwind section is required by this number. For the intermediate band, this number has good programmatic value.

**Bohemian Girl.**--Yoder has taken the melodic material of Balfe's opera of the same name, simplified the arrangement, and combined them for this selection. For the elementary band, this makes an excellent program number.

**Martha.**--Yoder has used the same procedure here on material from Flotow's opera that he used in **Bohemian Girl.**
This number has excellent programmatic value for the elementary organization.

**Merry Widow.**—This number is Yoder's simplified arrangement of melodic material taken from Lehar's operetta of the same name. Because of its melodiousness, this number is good for program use.

**Selections from The Mikado.**—Lake has arranged the melodic material of Sullivan's operetta into a selection for intermediate bands. Though the music is light and gay, good instrumentation is required for this number. Because of its melodic appeal, this number is excellent for concert purposes.

**Serenade Espagnole.**—Lake's arrangement of Bizet's composition requires full woodwind and percussion sections. This number's fiery and rhythmic character makes it an excellent program number for intermediate bands.

**The Messiah.**—De Lamater has taken some of the melodic material from Handel's work, and arranged these arias for elementary bands. Musically, the writer does not approve of this practice, but it affords the immature organization the opportunity to perform some of the classical compositions. This selection has excellent programmatic value.

**Tchaikovsky.**—Yoder's arrangement of thematic material by Tchaikovsky requires full instrumentation in the elementary band. This number has excellent programmatic value.
Wagner.--This contains excerpts from Wagner's music arranged by Franckiser for the elementary band. An organization is required to have a good horn section to use this number. For any concert program, this selection has excellent value.

Suites

Don Quixote.--This suite of Spanish flavor, written by Safranek, is based on the life of the old Spanish character, Don Quixote. This piece requires full instrumentation in all sections. For the intermediate band, this is a good program number.

First Suite in E♭.--Holst, modern English composer, wrote this suite directly for band. This suite consists of three movements, requiring full instrumentation in all sections. For the advanced band, this number is excellent for concert purposes.

Mardi Gras from Mississippi Suite.--Grofe's descriptive suite portrays the colorful New Orleans' festival. This number requires full instrumentation and is excellent for programs by the intermediate organization.

Pictures at an Exhibition.--Moussorgsky's suite contains nine movements, the titles of which are keys to the character of the music. Very complete instrumentation is required by this number's arrangement. For concert purposes, this number has excellent programmatic value.
The Children's Cornet.--This arrangement contains three of the six piano pieces that Debussy wrote for his daughter. These compositions are light and humorous and have much work for solo instruments. For the advanced band with a well developed woodwind section, this group of pieces add excellence to any concert program.

The Nutcracker Suite.--Tchaikovsky's suite is based on a fairy tale. The music is very descriptive, delicate, and full of clever effects. The arrangement of this number is very difficult and very full, and competent instrumentation is required. For the very advanced band, this is an excellent program number.
CHAPTER III

SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was the evaluation and compilation of a list of musical compositions of good quality for use in high school organizations. As the source of data, the writer carefully considered material found in the music libraries of North Texas State Teachers College, Denton, Texas and Denton High School, Denton, Texas. Six classifications of band music were discussed with respect to their general characteristics, instrumentation and programmatic worth. The nature and scope of this study does not permit a detailed discussion of each entry.

Conclusions

Due to the tremendous quantity of music available, it would be almost impossible to consider every composition written or arranged for the high school band; therefore, the writer has covered only a small portion. With as much material as is available for the band today, any director should be able to use only the best of material for program or training work. The writer is of the opinion that he has compiled a short list of numbers which are well arranged and
which will make an excellent contribution to any concert program.
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