IDENTIFICATION OF THE CHARACTERISTICS OF HIGHLY CHALLENGING AND EDUCATIONAL PERCUSSION PARTS IN SELECTED INTERMEDIATE SCHOOL BAND LITERATURE

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A Thesis
Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

August 2008

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The purpose of this study was to identify the characteristics of highly challenging and educational percussion parts in selected intermediate school band literature. The term *intermediate* referred to the level between the second and fourth year of a percussion student’s training in grades six through eight. Fifteen intermediate and high school band directors completed a survey that asked them to rank at least five pieces of intermediate school band literature of their choice that they thought contained highly challenging and educational percussion parts and to indicate the title, composer, publisher, and musical grade level of each piece. The directors suggested a total of 89 pieces of literature. Ten of these pieces were suggested by more than one director. The composer suggested most often was David Shaffer, followed by James Swearingen and Robert W. Smith. The publisher suggested most often was C. L. Barnhouse, with 20 (22.47%) of the 89 pieces. The musical grade levels ranged from grade 1 to 4, but nearly half (44.94%) were either grade 2 or 2.5 levels. Each of the 15 band directors suggested a different top choice. I analyzed the percussion parts of these 15 top choice pieces and grouped the challenges within each piece into the following categories: (a) Technical Challenges, (b) Rhythmical Challenges, (c) Ensemble Challenges, and (d) Musical Challenges. Based upon these categorizations, it seems that intermediate band directors should consider the following when selecting music that will challenge their band’s percussion section: (a) snare drum parts with rudimental writing and complex rhythmic patterns; (b) mallet parts with scale
based playing, arpeggios, accidentals, and double stops in several key signatures; (c) timpani parts that allow the practice of tuning; (d) the inclusion of secondary, non-traditional, and world percussion instruments; and (e) a variety of tempos, musical effects, and exposed playing.
This thesis is dedicated to my parents, John and Barb Oshaben. It is because of their support and guidance throughout my graduate education that this document was possible. Thank you for all you have done for me and all you continue to do.
ACKNOWLEDGEMENTS

There are many people I would like to thank for helping to make this thesis possible. I am extremely grateful for the outstanding work of Dr. Vincent J. Kantorski, chair of my thesis committee, whose unwavering encouragement, expertise, and commitment to excellence were beyond my hopes and expectations. I offer my heartfelt thanks to Dr. Carol Hayward for serving on my thesis committee. Her many years of experience in the field of music education and as a band director proved to be extremely helpful throughout the process of writing this thesis. I am especially appreciative of the wonderful assistance provided by Dr. Roger Schupp. His expertise in percussion pedagogy and performance has inspired me throughout my undergraduate and graduate degree programs and helped shaped me as both a percussionist and an educator. His excellent suggestions helped substantially in the writing of this thesis. I also offer special thanks to Mr. Brian Lee Monroe and Mr. Bruce Corrigan who have been outstanding resources for me in the fields of percussion and band literature. Finally, I would like to thank the intermediate and high school band directors who contributed their time and expertise by suggesting the intermediate band literature used in this study and for their insightful comments concerning them.
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CHAPTER I: INTRODUCTION

Statement of the Problem

It has become customary in school music programs to have students begin instrumental instruction in fifth or sixth grade. Directors concentrate their instruction during these years on teaching students to become comfortable with music making by attending to the primary physical aspects of playing such as embouchure, grip, and posture. Some of the first musical sounds that students make on their instruments during this time may seem primitive. However, throughout these important beginning years of instruction, directors develop students’ early musical abilities by teaching them essential elements of performance such as technique, scales, dynamics, articulations, counting, and playing basic rhythmic patterns. After these initial years of students’ musical development, directors can continue their students’ growth in an intermediate school ensemble, typically in grades six through eight. The musical experiences at this level begin to challenge students to improve all aspects of their performance skills. If directors can provide a variety of challenging and interesting music-making experiences, students of every instrument will be able to improve their musical abilities and increase their involvement in music.

Many music educators and researchers (Battisti, 1995; Bauer, 1996; Begian, 1991; Cooper, 2004; Hughes, 1990; Reynolds, 2000; Sheldon, 1996) believe that this responsibility should be met by exposing students to high quality literature in ensemble instruction. Cooper (2004) said that, “we should fill our time with the very finest literature written for our ensembles. Our students and our audiences will be musically richer as a result of a conscientious and thorough effort to find appropriate, first-rate music for our ensembles” (p. 113).
Some authors (Distefano, 1998; Jastrow, 1988, 1989; McClaren, 1990; Schraft, 1991) have contended that percussionists very often do not have quality musical performance opportunities in school ensembles. Jastrow (1988) stated that an apparent problem in junior high school band literature is that it does not help develop percussion students’ musical skills. He believed that directors tended to teach snare drum only, neglecting instruction on other instruments, and often selected musical pieces with bland or even stereotypical “boom-chick” patterns that “didn’t offer many technical or musical challenges for percussionists” (p. 25). In a related article, Jastrow (1989) offered suggestions for editing percussion parts and for choosing literature with the percussion section in mind regarding these consequences.

Mixon (2002) shared additional concerns about the lack of educational growth for percussionists regarding warm-ups: “All too often, warm-up exercises designed to foster musicality are reserved for wind and string players, leaving the percussion section idle” (p. 54). Similar problems in band method books were identified by Distefano (1998) and Dalby (1994), both of whom contended that band method books often do not provide sufficient technical challenges to develop percussion students’ performance proficiency.

In the process of editing percussion parts (e.g., adding instruments, altering existing parts, and incorporating special techniques, dynamics, and musical effects) for literature and warm-ups, the director is able to add more variety to the percussion instrumentation. Ackman (1999), Cahn (1999), and Cook (2006) stressed the importance of teaching multiple percussion instruments and of providing increasingly challenging percussion parts in ensemble literature.

Papastefan (1989) addressed the need for and content of private lessons for percussionists. He noted that, although group instruction has its advantages, students should take private lessons if possible in order to receive necessary instruction on the three primary
percussion instruments: snare drum, timpani, and mallet/keyboard.

Mixon (2002) wrote that the “percussionist’s opportunities may be limited because the director, often a wind or a string player, may not know how to tap in to the expressive potential of percussion” (p. 53). Concerned with the duration and content of required percussion methods courses, Baker (1991) designed a curriculum for a percussion methods course with the band director in mind. The course was divided into seven units as follows: (a) snare drum, (b) keyboard percussion, (c) timpani, (d) drum set, (e) marching percussion, (f) concert percussion (bass drum, cymbals, triangle, tambourine, gong, tam-tam, Latin instruments, and other sounds effects), and (g) concepts of percussion education (p. 43-44).

These efforts to better prepare future teachers can be helpful and important because the responsibility of creating music-making experiences and providing a well-balanced education for students obviously lies in the hands of their directors. Many music educators (e.g., Battisti, 1995; Cooper, 2004; Del Borgo, 1988) have made efforts, quite similar to one-another, to provide insight, considerations, and criteria for choosing instrumental ensemble literature. Some of these authors, as well as Grashel (1989) have created their own lists of what they consider to be high quality music. Snider (1991) similarly developed a list specifically of intermediate to advanced literature for solo percussion with band.

Need for the Study

With the difficulties that music educators have providing the necessary instruction to their percussionists outside of regular ensemble literature, it is essential to identify pieces of intermediate school band literature that contain highly challenging and educational percussion parts as well as identify the characteristics of what makes the parts highly challenging and educational.
Purpose of the Study

The purpose of this study was to identify the characteristics of highly challenging and educational percussion parts in selected intermediate school band literature.

Definition of Terms

The term *intermediate* in this study refers to the level between the second and fourth year of a percussion student’s training in grades six through eight. The term *literature* refers to full ensemble music for a concert band. The term *mallet instruments* refers to any of the following: xylophone, marimba, glockenspiel, and vibraphone.
CHAPTER II: REVIEW OF LITERATURE

Issues for the Intermediate School Percussionist’s Growth

A primary responsibility of music educators is to create a foundation for music-making opportunities for their students. However, many authors (Cahn, 1999; Cook, 2006; Dalby, 1994; Distefano, 1998; Grifa, 1998; Jastrow, 1988; McClaren, 1990, 2006; Mixon, 2002) have voiced their concerns about the education of intermediate school percussionists.

McClaren (1990) discussed many issues pertaining to school percussionists in an interview with Alyn Heim, noted educator, percussionist, author, and composer. When asked about concerns of literature for percussion, Heim responded, “at the junior high and high school levels we desperately need more quality music” (p. 29). McClaren and Heim agreed that, in general, percussionists in grade schools are able to play their music with minimal skills, which Heim suggested was due to unchallenging percussion parts that are over-rehearsed. Heim added that some directors believe that because they think the parts are easy, they need not work with the percussion section as much. Additionally, Heim suggested ways to supplement percussion education (e.g., performance in extra ensembles, rotation of playing different percussion parts, private lessons).

Grifa (1998) addressed recurrent problems with percussionists’ performances on the snare drum. Displeased with the lack of attention to technique development in percussion parts in the literature of concert bands and orchestras, Grifa provided advice for the following areas of technical improvement: (a) tuning, (b) sticks, (c) playing area [i.e., striking location], (d) rolls, (e) sticking indications, (f) accents, (g) flams, and (h) dynamics. Additionally, Grifa suggested snare drum literature selections for musical grades 1 to 6.
Dalby (1994) introduced many rehearsal ideas to avoid possible musical, technical, and even behavioral problems stemming from unchallenging percussion parts. For beginning instruction, he suggested a strong foundation on both snare drum and mallet instruments. To emphasize snare drum instruction, Dalby even proposed having more than one person playing snare drum for daily rehearsals and then have students switch and learn auxiliary parts shortly before a concert. He added that as percussionists’ abilities advance, some mallet players might benefit from reading more difficult melodies by using an oboe book (also a C concert instrument and played in the same general register as most intermediate mallet percussion parts) when the band plays from method books. At the intermediate level, Dalby noted the persistent lack of increasing difficulty of rhythmic patterns in percussion parts for band warm-ups, “While other students learn new scale fingerings, percussionists often play little more than quarter and eighth notes” (p. 56). Dalby suggested having percussionists practice rudiments and rolls during brass and woodwind long tones, mallet players using multiple strokes or rolls when practicing scales, as well as incorporating different rhythmic scale patterns that would challenge the entire ensemble.

In the late 1980s, Jastrow (1988) addressed the concern of unchallenging percussion parts in band literature between the elementary and intermediate levels. The consequences for percussionists of using this type of literature were (a) poor musical development, (b) lack of versatility on different instruments, (c) too much training on a single instrument, and (d) lack of interest in music making over time. To avoid these problems and help develop percussion section students into musicians, Jastrow suggested that band directors provide their percussionists with literature containing musical and technical challenges on a variety of instruments. As a resource
for music with these qualities, Jastrow additionally provided an expansive list of suggested band literature.

Distefano (1998) also acknowledged the trend of unchallenging percussion parts in band literature between the elementary and intermediate levels and even recognized its potential effects on students going into high school with minimal skills, which could result in students’ leaving the band program. He suggested several guidelines for directors including (p. 29):

1. Recruit and audition interested students.
2. Have students learn two or more percussion instruments simultaneously.
3. Have students buy/rent a glockenspiel or a set of orchestra bells in addition to a drum pad.
4. Take a few lessons.
5. Consider joining a community band’s percussion section.

Mixon (2002) addressed the concern that the musicality level of percussionists may be far behind that of other members of the ensemble due to the lack of musical performance opportunities presented to them (p. 53). He also suggested ideas to help instill musicality in percussionists’ playing including (p. 56):

1. Require study in the three main areas of percussion: snare/accessories, keyboard percussion, and timpani.
2. Include the percussion section in the warm-up.
3. Consider the expressive elements of the entrance, sustaining, and release of tones with percussion, just as with winds and strings.
4. Guide students’ experimentation with tone quality and timbre changes created by different sticks, mallets, and striking areas on percussion instruments.
In *The Intellectual Side of Percussion Playing*, Cahn (1999) presented many ideas including organizing percussion set-ups, teaching a general appreciation for music, and improvisation. In addition to these ideas, he noted the importance of teaching percussionists a variety of percussion instruments to avoid having students specialize on one instrument and to meet the demands of a wide selection of instruments used within band and orchestra literature. Cahn drew attention to the fact that professional percussionists may have a drastic difference in musical demands that span across different musical styles and techniques. He also recognized that newer composers continue to draw influences from many different countries and incorporate a large variety of instruments and timbres. He additionally stated that, “the art of playing percussion entails the judgment and experience to choose the best instrument” (p. 27). When Cahn mentions experience, he is referring to having spent many years playing many different instruments.

In his *Teaching Percussion* pedagogy book, Cook (2006) shared the same fundamental concept as Cahn (1999), namely that writing for percussion has developed greatly and because of this he also suggested that students be taught to play many different instruments, or “total percussion” (p. 13). Similar to Cahn (1999) and Cook (2006), McClaren (2006), author of *The Book of Percussion Pedagogy: The Common Elements Approach for Teachers & Performers*, also stressed the use of the total percussion approach to teaching. He also addressed the issue of some literature containing parts that leave percussionists playing very little or nothing at all: “The role of a band and orchestra director is to develop young musicians to their fullest capacity by providing meaningful activities” (p. 18).
Supplementing Percussion Education

Because much intermediate band literature contains unchallenging percussion parts, directors often seek out supplemental activities for the educational and musical growth of their percussionists. Numerous authors have made recommendations for such supplemental activities (Brown, 2006; Cook, 2006; Grifa, 1995; Jastrow, 1989; McClaren, 1988, 2006; McIntyre, 1988; Muncher, 2005; Overmier, 1990; Pearl, 1987; Saoud, 2006, Schraft, 1991; Wallace, 1983).

Several authors (Brown, 2006; Jastrow, 1989; McClaren 2006) have given examples of editing, which include doubling instrument voices, altering existing voices, adding new instruments, or playing on alternate instruments. Both McClaren (2006) and Jastrow (1989) included editing suggestions. Jastrow suggested that teachers should consider the following before editing (p. 28):

1. What are the technical challenges of the composition?
2. What are the musical challenges of the composition?
3. What parts could be added to enhance the composition?
4. What parts could be added for educational reasons?

Many authors (McClaren, 1988, 2006; McIntyre, 1988; Overmier, 1990) suggested arranging warm-ups for band that include active parts for percussionists to play in order to strengthen their musical skills. To ensure that percussionists have the opportunity to play different instruments McClaren (2006) recommended rotating parts between players not only for warm-ups, but for band literature as well. He also provided a sample rotation schedule and part assignment sheet for both warm-ups and band literature.

In an early article, Wallace (1983) discussed different music-making settings for his students such as percussion class, private lessons, percussion ensemble, solo performances, jazz
band, circus band, all-suburban band, and all-state band (p. 45). Other authors (Brown, 2006; Cook, 2006; Grifa, 1995; McClaren, 2006; Overmier, 1990; Schraft, 1991; Wallace; 1983) have also recognized the importance of giving students the opportunity to perform outside of band class, with the percussion ensemble being suggested most often. Brown (2006) stated that, “a percussion ensemble is a great vehicle for developing not only technique and musicianship in young percussionists, but also interest and excitement about the world of percussion” (p. 38). Overmier (1990) suggested that, when rehearsing band literature that does not include many percussion parts, the director could allow a percussion ensemble to practice.


Private instruction is an essential ingredient in the development of all musicians. It is especially important for percussionists given the number of instruments to learn.

Individualized instruction on an ongoing basis provides an opportunity for musicians to develop beyond what is considered the norm – the kind of limited instruction often possible in group situations. (p. 21)

Overmier (1990) stated that an additional benefit of students’ studying privately is that, “often a student who studies privately will share his knowledge with other members of the section” (p. 46). He also suggested several alternate activities that a band director can do to supplement the percussionists’ education including (a) teaching how to repair instruments, (b) discussing the history of percussion, (c) listening to recordings, (d) doing ear training exercises, and (e) discussing choices of instruments and timbres within the contexts of varying musical selections and styles.
Cook (2006) and Pearl (1987) both suggested similar ideas of having special percussion meetings or a class. Saoud (2006) presented six ideas for band directors to help develop a diverse and balanced education for high school percussionists. His suggestions included (pp. 30-33):

1. Develop a hand-drumming ensemble.
2. Assign research papers.
3. Reinforce life management skills (i.e., practice sheets, assign duets/trios, and keep a calendar).
4. Create interdisciplinary events in arts (i.e., display artwork and incorporate dance).
5. Music at the beginning of class.
6. Start a life board (i.e., designate a small space on your bulletin board for articles on topics that will enhance or shape the students’ future lives in some fashion).

**Percussion Pedagogy**

The percussion methods course in colleges and universities gives future music educators the opportunity to learn the fundamentals not only of playing percussion instruments but also of how to teach them. However, many authors (Ackman, 1999; Baker, 1991; Burdett, 2007; Cocuzzi & Shiner, 1992; Hillbrick, 1999; Whaley, 1988) have contended that the content and time frame of the course may not be adequate to fully prepare these pre-service teachers.

After nearly 13 years of research, the Percussive Arts Society (PAS) established the **Minimum Standards for the College Percussion Methods Course** in 1997 (PAS College Pedagogy Committee, p. 43). The PAS divided percussion into three areas and developed minimum standards for each. These three areas were (a) snare drum; (b) timpani, keyboard percussion, drum set, multi-percussion, and accessories; and (c) marching percussion (p. 43). It also provided minimum standards for additional content: (a) “familiarity with sound pedagogical
approach to technique and instruments, including significant method books, quality solo and ensemble literature” and (b) “familiarity with essential related areas of percussion teaching such as procedures for purchasing and maintenance of percussion instruments, familiarity with professional organizations for percussionists, knowledge of currently available school instruments” (p. 43).

Combs (1997) shared additional thoughts of the PAS College Pedagogy Committee that were not included in its 1997 Minimum Standards for the College Percussion Methods Course. His article included a discussion of four primary topics pertaining to the percussion methods course: (a) frequency of meetings, (b) use of class time, (c) what should be taught, and (d) how it should be taught. Regarding the frequency of the class meeting, the committee found that some classes met only once a week, but it recommended that the class should meet two or three times a week (Combs, 1997). The committee also said that, “a teacher could never have too much class time in which to teach percussion methods” (p. 34). Concerning what should be taught, Combs (1997) agreed with the PAS committee’s primary recommendations (p. 34):

1. Teachers who have special skills and areas of expertise should not hesitate to devote extra time to impart that specialized information.

2. The percussion methods class must be primarily focused on preparing the students to do what they must do as school band and orchestra directors.

Combs (1997) also stated the committee’s three main suggestions for how percussion methods classes should be taught: (a) teaching by playing, (b) teaching by verbalizing, and (c) balancing both playing and verbalizing.

Several authors (Ackman, 1999; Cocuzzi and Shiner, 1992; Whaley, 1988) have expressed concerns, both before and after the 1997 Minimum Standards for the College
Percussion Methods Course, about the inadequate training pre-service teachers receive in percussion methods courses. Cocuzzi and Shiner (1992) interviewed experienced band directors and found that many of them answered “no” to feeling “sufficiently trained” and/or being “taught enough” in their percussion methods course (p. 34). These concerns led them to outline and discuss 11 areas they felt needed to be properly addressed in percussion methods courses. Somewhat like the efforts of Cocuzzi and Shiner (1992), Ackman (1999) and Baker (1991) designed outlines for a percussion methods course. Concerned with the duration and content of required percussion methods courses, Ackman (1999) designed a curriculum for a one-semester course, to be divided into five three-week units as follows: (a) snare drum, bass drum, and accessory percussion; (b) timpani; (c) mallet/keyboard percussion; (d) marching percussion; and (e) drum set and ethnic percussion.

Hillbrick (1999) surveyed 2, 258 junior high and high school band directors in Illinois, Missouri, and Wisconsin about the effectiveness of their percussion methods courses. Most respondents stated that, in general, they felt comfortable with snare drum, timpani, mallet instruments, and accessories (respectively). However, some of them voiced concerns about the ineffectiveness of the instruction they received on drum set and marching percussion while the majority indicated they had received none. Hillbrick suggested that some of the percussion methods courses within the states studied did not fully meet the standards set by the Percussive Arts Society and advocated that the instructors of these courses re-evaluate the content of their courses to adequately cover all of the material recommended by PAS.

The purpose of Burdett’s (2007) study was to “discuss problems with the content and structuring of the percussion methods class, evaluate both previously used and currently available texts for the course, and propose a new text to meet the needs of today’s school music
teacher” (p. 83). She created a new text for percussion methods courses, primarily because of (a) continuing problems school music teachers face when teaching percussion, (b) lack of professional input about what should be taught by many school music teachers as well as professional percussionists, and (c) omission of material in current percussion pedagogy books. Burdett noted that her pedagogy text was designed to continue to serve the music educator beyond the percussion methods course.

Literature Selection

Full ensembles such as band and orchestra tend to serve as the primary setting to teach music to junior and senior high school students. Many music educators and researchers (Battisti, 1995; Bauer, 1996; Begian, 1991; Brown 2006; Cooper, 2004; Del Borgo, 1988; Dregalla, Jastrow, & Snider 1986; Grashel, 1989; Hayward, 2004; Hoke, 2003; Hughes, 1990; Jastrow, 1984; Reynolds, 2000; Rogers, 2004; Sheldon, 1996; Snider, 1991) have emphasized the importance of selecting high quality literature for performing ensembles.

Reynolds (2000) emphasized the importance of selecting appropriate literature as follows: “we as music educators can make no more important decision than the selection of the material with which we teach our students” (p. 33). He added that when a director begins selecting music he/she must consider many questions regarding issues such as student enjoyment, difficulty levels, and musical growth. Reynolds further gave insight into the importance of keeping lists of literature, treating concerts as sharing experiences, avoiding traps in educational goals (e.g., selecting literature for personal reasons rather than the fulfillment of the ensemble’s needs), networking, and continuing personal growth.

Bauer (1996) conducted a study, “to determine the methodologies used and the criteria considered by high school band directors in choosing the music literature for their concert bands
to study and perform” (p. 4). He surveyed 65 Ohio band directors, and found that the three primary techniques they used to select literature were, “(1) listening to publishers’ promotional recordings, (2) browsing at the music store, and (3) consulting the Ohio Music Education Association (OMEA) contest list” (p. 7). Bauer added that, although he believes these techniques can be effective for selecting music, music educators should review both old and new pieces of literature at music stores and then study them carefully to help make final decisions on the literature to be played. The results of his survey suggested that teachers choose literature first and then create curricular objectives based upon the literature, rather than creating objectives first and then choosing literature that best reaches the objectives. Bauer (1996) added, “without adherence to a curriculum and its goals and objectives, certain knowledge and skills a student needs to acquire could be missed” (p. 8).

Several music educators (e.g., Battisti, 1995; Cooper, 2004; Del Borgo, 1988; Hayward, 2004; Reynolds, 2000; Sheldon, 1996) provided suggestions and criteria for choosing instrumental ensemble literature. Sheldon (1996) stated that, “selecting appropriate music for school bands is critical for providing an enjoyable band experience, developing instrumental executive skills, increasing musical cognition, promoting continued music learning, and programming a sequential, effective program” (p. 6). In an effort to further prepare the director for the process of selecting high quality literature, Sheldon discussed the following topics for band directors to consider: (a) the director’s recent experience, (b) relying on composer’s reputation, (c) influence of mentors, (d) quality and craftsmanship, (e) scoring and instrumentation, (f) elements of expression, (g) length of composition, (h) level of difficulty, (i) programming, and (j) student enjoyment (pp. 7-13).
Cooper (2004) stated that the selection of literature cannot be done without the conscious awareness of the ensemble’s abilities. He presented a sample ensemble evaluation form to use or to have as a reference when using other types of evaluation. He also provided considerations for selecting literature after completing an evaluation of the ensemble. A few of these considerations include, “will this piece cause my ensemble members to grow? How does this piece relate to the strengths and weaknesses identified in the Ensemble Evaluation Form? Is the percussion writing in this piece musical and logical” (Cooper, pp.90-91). Cooper suggested that the director should establish a core curriculum of literature to be rehearsed and performed every three or four years, allowing a majority of the students the opportunity to work with most of the high quality literature in the curriculum. He provided an example of such a literature cycle for bands and orchestras for musical grades 1 to 4.

Hayward (2004) surveyed 31 high school and 67 collegiate band directors for their thoughts “concerning standard literature for band and the criteria for identifying quality in band literature” (p. ii). Hayward noted, “the survey identified 24 grade III-VI works from the standard literature of wind band that through study and analysis would provide insight for determining criteria of quality in wind literature” (p. iii). Subsequently, Hayward created a list of suggested criteria for determining quality in music (p. iii). The results of this study directly influenced the creation and content of a wind literature course.

As with Hayward’s list of music, several authors (Battisti, 1995; Begian, 1991; Grashel, 1989; Hughes, 1990) have independently developed lists of what they consider to be high quality music. Battisti (1995) listed band literature for grades 3 to 5. Begain (1991) provided literature for grades 3 to 5. Grashel (1989) listed pieces of literature for three levels: (a) easy mid-level, (b) medium mid-level, and (c) difficult mid-level. Hughes (1990) listed 50 pieces of literature for
high school band based upon the results of his survey of Iowa high school band directors.

Many authors (Brown, 2006; Dregalla, Jastrow, & Snider, 1986; Harris, 2003; Hoke, 2003; Jastrow, 1984; Rogers, 2004) identified criteria for selecting quality percussion ensemble literature and listing pieces of band literature with extensive use of percussion. Brown (2006) suggested that when trying to choose quality literature for percussion ensembles, band directors should talk to other directors, listen to CDs, and attend concerts. Jastrow (1984) listed literature for beginning, intermediate, and advanced level percussion ensembles, as well as intermediate and advanced mallet ensembles. Through a survey, Harris (2003) identified 59 large percussion ensembles that display high levels of musicality. Rogers (2004) surveyed percussionists at Texas Tech University on frequently performed percussion ensembles, and provided the top ten pieces that were indicated most often. Dregalla, Jastrow, and Snider (1986) suggested music for (a) percussion ensemble and band, (b) percussion solo and band, and (c) band with extensive percussion. Hoke (2003) provided suggestions for choosing grade school level percussion solos on snare drum, timpani, and mallet instruments.
CHAPTER III: PROCEDURE

The purpose of this study was to identify the characteristics of highly challenging and educational percussion parts in selected intermediate school band literature. This study assigned the term *intermediate* to the level between the second and fourth year of a percussion student’s training in grades six through eight. The term *literature* was assigned to full ensemble music for a concert band.

Respondent Selection

In order to obtain a variety of literature, I invited 40 Ohio band directors who are percussionists to respond to a survey. I asked the following music educators to recommend the names and schools of band directors in Ohio who are percussionists, preferably those with teaching experience at the intermediate school level: (a) Dr. Roger Schupp, Director of Percussion Studies at Bowling Green State University; (b) Dr. Carol Hayward, Assistant Professor of Band Activities at Bowling Green State University; and (c) Mr. Brian L. Monroe, Stow-Munroe Falls (Ohio) High School Band Director. I asked these three individuals for their recommendations because of the variety of their experience with public school bands and/or percussion. Although intermediate school band directors were preferred, some high school band directors were also recommended because of their expertise in percussion. Upon gathering all of the recommendations, I searched the World Wide Web for mailing and e-mail addresses as well as phone numbers for each band director. After obtaining each director’s name, school name, school address, e-mail address, and phone number, I invited 40 Ohio band directors who are percussionists to participate in this study. Seventeen surveys were completed; six through the mail, ten via email, and one that I completed based upon my two years of experience teaching intermediate bands and my 20 years as a percussionist.
Components of the Survey

I constructed a cover letter and survey that I both mailed and emailed to each band director. This survey required that the directors provide three types of information: (a) demographics, including their highest academic degree, total years of teaching experience, years of teaching experience with intermediate bands, the entry grade level students can join band, and the average number of percussionists in each grade from entry year to eighth grade; (b) a ranking of at least five pieces of intermediate school band literature of their choice [with titles, composers, publishers, and musical grade] that they consider to contain highly challenging and educational percussion parts; and (c) optional narrative comments pertaining to each piece of literature. See Appendix A for the survey cover letter and Appendix B for the survey.

Identification of the Characteristics of Highly Challenging and Educational Percussion Parts in Selected Intermediate School Band Literature

To identify the characteristics of the highly challenging and educational percussion parts of each piece of intermediate school band literature, I selected 15 surveys from the 17 completed, based upon three criteria: (a) experience of each director, (b) the grade levels that each taught, and (c) the difficulty level of the suggested literature. I did not select two surveys for this study because the suggested literature of one was clearly too easy for intermediate school bands and the other was clearly too difficult. I identified the characteristics of the percussion parts that would be considered highly challenging and educational in each piece of literature listed as the number one choice by each of the 15 directors. I limited the number of pieces to 15 because it was adequate for the purposes of the study. Due to the nature of percussion parts written for a variety of instruments, the technical and musical challenges (e.g., variety in instrumentation, tempos, key signatures, Latin or African drumming, and timpani tuning) within individual pieces of
literature varied substantially and were analyzed on a case-by-case basis.

By thoroughly reviewing scores of two suggested pieces of literature, I found that the challenges within each piece fit into the following five categories: (a) Percussion Instrumentation, (b) Technical Challenges, (c) Rhythmical Challenges, (d) Ensemble Challenges, and (e) Musical Challenges. I then studied each remaining suggested piece to adequately identify and categorize the challenges within them. I listed the instrumentation for each piece and made recommendations for the number of players. Each of the additional four categories of challenges contains findings within the piece that I considered to be highly challenging and/or educational.
CHAPTER IV: RESULTS

This chapter is divided into two sections. The first section reports the results of five closed ended questions pertaining to respondent demographics. The second section presents information about the respondents’ suggested literature, specifically titles, composers, publishers, and music grade level.

Respondent Demographics

Question 1 asked each respondent to indicate his or her highest degree earned. Five directors had a bachelor’s degree, one had a bachelor’s degree plus additional credits, six had a master’s degree, and three had a master’s degree plus additional credits.

Question 2 asked respondents to indicate the total number of years they had been teaching, and Question 3 asked them to indicate how many years they had taught intermediate bands (see Table 1). The total years of teaching and years of teaching intermediate bands were the same for each director except for director J who taught intermediate bands for 22 of his or her 25 years of teaching and director F who taught intermediate bands for 21 of his or her 22 years of teaching. The total years of teaching and years of teaching intermediate bands ranged from one year (director M) to 35 years (director N).

Question 4 asked respondents to indicate the entry grade level for their band programs. All directors stated that the entry grade level for their bands was fifth grade, except director B, whose students started band in the sixth grade.

Question 5 asked respondents to indicate the average number of percussionists in their bands for each grade, specifically sixth, seventh, and eighth grade (see Table 2). Overall, the highest average number of percussionists in a band was 15, which was in a seventh grade band, followed by 12 in a sixth grade band, and 11 in two sixth grade bands. The number of
percussionists ranged from 6 to 12 in sixth grade bands, from 4 to 15 in seventh grade bands, and from 3 to 10 in eighth grade bands.

Table 1

*Total Years of Teaching and Years of Teaching Intermediate Bands*

<table>
<thead>
<tr>
<th>Director</th>
<th>Total Years of Teaching</th>
<th>Years Teaching Intermediate Bands</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>L</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>I</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>J</td>
<td>25</td>
<td>22</td>
</tr>
<tr>
<td>F</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>A</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>D</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>E</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>C</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>B</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>G</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>H</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>K</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>O</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>M</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Grade</td>
<td>Percussionists (n)</td>
<td>Bands (n)</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>6th</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7th</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>8th</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

*Table continues*
Respondents’ Suggested Literature

Respondents were asked to rank at least five pieces of intermediate school band literature (with titles, composers, publishers, and musical grade if indicated) that they considered to contain highly challenging and educational percussion parts. The highest ranked piece by each respondent was recorded as his or her top choice. There were no duplicate top choice pieces among the 15 directors. Table 3 lists 21 pieces of literature and their composers and shows the number of times each was suggested, including the top choice. Ten of the 21 pieces were suggested more than once. Fifteen of the 21 pieces were ranked as a top choice. Four of the 21 pieces (American Riversongs, Forge of Vulcan, Kilauea [The Volcano’s Fury], and Voices from the Battlefield) were suggested more than once and ranked as a top choice.

Table 3

Pieces of Literature by Number of Times Suggested and Top Choice

<table>
<thead>
<tr>
<th>Title (n = 21)</th>
<th>Composer</th>
<th>Number of Times Suggested</th>
<th>Top Choice (n = 15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Riversongs</td>
<td>Pierre La Plante</td>
<td>3</td>
<td>x</td>
</tr>
<tr>
<td>Forge of Vulcan</td>
<td>Michael Sweeney</td>
<td>3</td>
<td>x</td>
</tr>
<tr>
<td>Tempest</td>
<td>Robert W. Smith</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Voices from the Battlefield</td>
<td>Robert Sheldon</td>
<td>3</td>
<td>x</td>
</tr>
</tbody>
</table>

*(table continues)*
Kilauea (The Volcano’s Fury)  Brian Balmages  2  x
Bugs  David Shaffer  2
Dream Catcher  Francis W. McBeth  2
Festivo  Vaclav Nelhybel  2
Pevensey Castle  Robert Sheldon  2
Shaker Variants  Elliot Del Borgo  2
Ceremony, Chant & Ritual  David Shaffer  1  x
Distant Thunder of the Sacred Forest  Michael Sweeney  1  x
Fire!  Gary Gilroy  1  x
Flight of the Thunderbird  Richard L. Saucedo  1  x
Hymn and Fantasia  Elliot Del Borgo  1  x
Jubiloso  Ed Huckeby  1  x
Lexington March  John Edmonson  1  x
Midnight Escape  Larry Neeck  1  x
Odyssey for Percussion  Elliot Del Borgo  1  x
Rudimental Regiment  Bruce Pearson and Chuck Elledge  1  x
Voyage Jubiloso  Ralph Ford  1  x

Respondents suggested a total of 45 composers and 6 arrangers. Table 4 shows the number of pieces of literature by each composer and arranger. Shaffer was suggested seven times, followed by Swearingen and Smith, each of whom was suggested five times, and Huckeby and Sheldon, each of whom was suggested four times. Each of the following 26 people composed one piece suggested by the respondents: Douglas Akey, Roland Barrett, Daniel

Table 4

*Number of Pieces of Literature by Composer and Arranger*

<table>
<thead>
<tr>
<th>Composers/Arrangers</th>
<th>Number of Pieces (n)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>David Shaffer</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>James Swearingen</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>Robert W. Smith</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>Ed Huckeby</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Robert Sheldon</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Brian Balmages</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Elliot Del Borgo</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>William Himes</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Anne McGinty</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Michael Sweeney</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>John Edmondson</strong></td>
<td>2</td>
</tr>
</tbody>
</table>

*(table continues)*
The 89 pieces of literature had 18 publishers. Table 5 shows the number of pieces by each publisher. Nearly half (48.31%, \( n = 43 \)) of the 89 pieces were published by C. L. Barnhouse (22.47%, \( n = 20 \)), Hal Leonard (13.48%, \( n = 12 \)), and Belwin (12.36%, \( n = 11 \)). Each of the following published one piece that was suggested by respondents: American Composer’s Forum, Daehn Publications, De Haske Publications, Jenson Publications, Les Taylor Publications, Phoebus Publications, Southern Music Company, and Wingert Jones.
Table 5

*Number of Pieces of Literature by Publisher*

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Number of Pieces (n)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. L. Barnhouse</td>
<td>20</td>
<td>22.47</td>
</tr>
<tr>
<td>Hal Leonard</td>
<td>12</td>
<td>13.48</td>
</tr>
<tr>
<td>Belwin</td>
<td>11</td>
<td>12.36</td>
</tr>
<tr>
<td>FJH</td>
<td>10</td>
<td>11.24</td>
</tr>
<tr>
<td>Kjos</td>
<td>10</td>
<td>11.24</td>
</tr>
<tr>
<td>Alfred Publishing</td>
<td>9</td>
<td>10.11</td>
</tr>
<tr>
<td>Curnow Music</td>
<td>3</td>
<td>3.37</td>
</tr>
<tr>
<td>Carl Fischer Music</td>
<td>2</td>
<td>2.25</td>
</tr>
<tr>
<td>Manhattan Beach</td>
<td>2</td>
<td>2.25</td>
</tr>
<tr>
<td>TRN Music Publisher</td>
<td>2</td>
<td>2.25</td>
</tr>
<tr>
<td>Other publishers (8)</td>
<td>1 each = 8 pieces</td>
<td>1.12 x 8 = 8.96</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>89</strong></td>
<td><strong>99.98</strong></td>
</tr>
</tbody>
</table>

*Note.* Percentage does not equal 100% due to rounding procedure.

Respondents indicated the music grade level of each piece of literature if it was indicated in the score. Table 6 shows the number of pieces by music grade level, which ranged from 1 to 4. Approximately half (44.94%, n = 40) of the 89 pieces were listed as grade 2 (22.47%, n = 20) or 2.5 (22.47%, n = 20). Twelve pieces (13.48%) did not have a music grade level indicated.
Table 6

*Number of Pieces of Literature by Music Grade Level*

<table>
<thead>
<tr>
<th>Music Grade Level</th>
<th>Number of Pieces (n)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>12.36</td>
</tr>
<tr>
<td>1.5</td>
<td>9</td>
<td>10.11</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>22.47</td>
</tr>
<tr>
<td>2.5</td>
<td>20</td>
<td>22.47</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>13.48</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>1.12</td>
</tr>
<tr>
<td>Young Band</td>
<td>2</td>
<td>2.25</td>
</tr>
<tr>
<td>Medium Easy</td>
<td>1</td>
<td>1.12</td>
</tr>
<tr>
<td>Medium</td>
<td>1</td>
<td>1.12</td>
</tr>
<tr>
<td>Not indicated</td>
<td>12</td>
<td>13.48</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>89</strong></td>
<td><strong>99.98</strong></td>
</tr>
</tbody>
</table>

*Note.* Percentage does not equal 100% due to rounding procedure.
CHAPTER V: DISCUSSION

Data for this study were acquired from 15 Ohio intermediate and high school band directors who are percussionists. This number was adequate for the purpose of this study because it produced 15 different pieces of literature, which was the number set out in the study’s limitations. However, due to this small number of band directors, generalizations to other Ohio band directors would be inappropriate and consequently none are made in this chapter. This chapter contains the following sections: (a) Respondent Demographics, (b) Respondents’ Suggested Literature, (c) Characteristics of Highly Challenging and Educational Percussion Parts, (d) Implications for Music Education, and (e) Suggestions for Further Research.

Respondent Demographics

Question 1 asked each respondent to indicate his or her highest degree earned. Ten of the 15 indicated that they had studied beyond the bachelor’s degree. This can be expected because licensed educators in Ohio “are required to evidence completion of a master’s degree, or thirty semester hours of graduate credit in classroom teaching or in an area of licensure” (Ohio Department of Education: Five-Year License Renewal or Transition at http://www.ode.state.oh.us) when they apply for the second renewal of their five-year professional teaching license.

Question 2 asked respondents to indicate the total number of years they had been teaching, and Question 3 asked them to indicate how many years they had taught intermediate bands. The years of teaching and the years of teaching intermediate bands ranged from 1 to 35 years. Additionally, six of the nine directors with a master’s degree or higher indicated that they have taught for at least 18 years. This could be expected because many teachers would have been able to acquire a master’s degree by that stage in their careers. There is a high degree of teaching
stability at the intermediate band level among these directors. All had spent their entire teaching careers (e.g., one each at 29, 31, and 35 years) at this level, except for director J who taught intermediate bands for 22 of his or her 25 years of teaching and director F who taught intermediate bands for 21 of his or her 22 years of teaching.

Question 4 asked respondents to indicate the entry grade level for their band programs. The entry grade level for all respondents was fifth grade, except for director B whose entry grade level was sixth grade. Having 14 of the 15 band directors start their students in fifth grade seems to correspond with general practice.

Question 5 asked respondents to indicate the average number of percussionists in their bands for each grade, specifically sixth, seventh, and eighth grades. Overall, the highest number of percussionists was 15, which was in a seventh grade band, followed by 12 percussionists in a sixth grade band, and 11 in two sixth grade bands. The number of percussionists ranged from 6 to 12 in sixth grade bands, from 4 to 15 in seventh grade bands, and from 3 to 10 in eighth grade bands. Ten percussionists was the highest number of players that appeared in all three grades; four sixth grade bands, four seventh grade bands, and two eighth grade bands had ten percussionists. It was surprising to find bands with 10 or more percussionists because providing quality educational experiences for each student in such a large percussion section may be difficult for directors to do.

Respondents’ Suggested Literature

Respondents were asked to rank at least five pieces of intermediate school band literature (with titles, composers, publishers, and musical grade if indicated) that they considered to contain highly challenging and educational percussion parts. Table 3 listed 21 pieces of literature and their composers and showed the number of times each was suggested, including
the top choice. Four of the 15 top choices were suggested more than once. Three of these pieces (American Riversongs, Forge of Vulcan, and Voices from the Battlefield) were suggested three times; the fourth piece (Kilauea: The Volcano’s Fury) was suggested twice. One piece, Tempest, was suggested three times but not selected as a top choice. It seems clear that these five pieces are highly regarded by the band directors in this study.

Table 4 showed the number of pieces of literature by composer and arranger. Given the many composers who write or arrange for intermediate bands, it was interesting to find that several of them were suggested multiple times by the band directors. For example, Ed Huckeby and Robert Sheldon each had four pieces suggested, James Swearingen and Robert W. Smith each had five pieces suggested, and David Shaffer had seven pieces suggested. It appears that Shaffer is a preferred composer by the respondents in this study.

Table 5 showed the number of pieces of literature by publisher. Twenty (22.47%) of the suggested 89 pieces were published by C. L. Barnhouse, which is substantially more than the next publisher with the highest number of pieces listed, which was Hal Leonard with 12 pieces. Of the 45 composers and 18 publishers in this study, the five composers with the highest number of pieces suggested all have compositions published by C. L. Barnhouse. This was interesting because there are so many different composers and publishers both in this study and beyond it.

Table 6 showed the number of pieces of literature by music grade level. For this study, intermediate was defined as the level between the second and fourth year of a percussion student’s training in grades six through eight. It was quite surprising to find such a great difference in what the respondents considered to be intermediate, as shown by the wide range (1 to 4) of music grade levels suggested. For example, Festivo, a grade 4 piece which was suggested twice, seems rather difficult for intermediate bands. However, it was not surprising that
approximately half (44.94%, \(n = 40\)) of the 89 pieces were listed as grade 2 (22.47%, \(n = 20\)) or 2.5 (22.47%, \(n = 20\)) because these levels are generally associated with intermediate band literature.

**Characteristics of Highly Challenging and Educational Percussion Parts**

This section contains the following five categories: (a) Instrumentation, (b) Technical Challenges, (c) Rhythmical Challenges, (d) Ensemble Challenges, and (e) Musical Challenges. Examples of the 15 pieces of literature analyzed in this study are provided in this section as deemed necessary. Characteristics without examples appear in many of the 15 pieces. Many characteristics listed are quite standard, such as rudiments in snare drum parts, however some of the suggested pieces contain material that could be considered quite difficult for the average intermediate school percussionist. The range of difficulty of the highly challenging and educational characteristics of the pieces of literature in this study differs because of the varying (low and high) difficulty levels of each suggested piece. The terms *primary* and *secondary* in the following section refer to the order in which percussion instruments are generally taught.

A. *Instrumentation*

1. Larger number of players - at least 6.

   If the band has a large percussion section, the director should consider reading and performing literature that contains enough percussion parts so the majority, if not all, of section members can perform. *Flight of the Thunderbird, Midnight Escape, Voyage Jubiloso, and Ceremony, Chant and Ritual* each offer a surprising nine parts, which could help address this need.

2. Traditional and nontraditional instruments.
Because there are so many percussion instruments, once students have acquired a strong foundation on the primary instruments (snare drum and mallet instruments), secondary instruments (e.g., timpani, tambourine, triangle, bass drum) and other nontraditional or world instruments (e.g., rain sticks, djembe, trash cans, congas) should be introduced and properly taught. "Midnight Escape," "Distant Thunder of Sacred Forest," "Jubiloso," "Fire!," "American Riversongs," and "Odyssey for Percussion" contain percussion parts that require a strong foundation on primary instruments and also challenge students to play other instruments and techniques.

B. Technical Challenges

Low Difficulty Literature

1. Some rolls and basic rudiments in snare drum writing.

"Lexington March" contains some basic rudiments. However, the director can add more examples of these techniques to the parts to further challenge students.

Overall, the pieces in this study included relatively few basic rudiments, which seems unfortunate because young students can benefit from playing pieces that incorporate more basic rudiments.

2. Timpani rolls.

3. Double stops in mallet parts.

4. Scale based playing in mallet parts.

5. Arpeggios in mallet parts.

It is not too surprising that mallet parts at this level contain the three techniques above (numbers 3-5). However, the director can add more examples of these
techniques to the parts to further challenge students. Examples of these three techniques are in *Hymn and Fantasia, Rudimental Regiment, Midnight Escape, Kilauea (The Volcano’s Fury)*, and *Ceremony, Chant and Ritual.*

6. Crash cymbal chokes.

7. Many secondary instruments.

*Rudimental Regiment, Lexington March, Hymn and Fantasia, Voyage Jubiloso, Flight of the Thunderbird,* and *Voices from the Battlefield* contain many typical secondary instruments (e.g., timpani, tambourine, triangle, bass drum) with reasonably challenging parts.

High Difficulty Literature

1. Many rolls and some moderately difficult rudiments in snare drum writing.

*American Riversongs, Voyage Jubiloso,* and *Voices from the Battlefield* contain many rudiments. However, the director can add more examples of these techniques to the parts to further challenge students. Overall, the pieces in this study included only a small amount of moderately difficult rudiments, which seems unfortunate because young students can benefit from playing pieces that incorporate moderately difficult rudiments.

2. More than two timpani.

Given the increasing difficulty of literature being written for intermediate bands, it was not surprising that music at this level called for more than two timpani. However, it is important that students learn to play properly, moving from drum to drum, when more than two timpani are used.

3. Small amount of timpani tuning.
A well-trained ear is needed to tune timpani, which is a required skill that needs to be developed, especially if the timpani do not have tuning gauges. *Voices of the Battlefield, Jubiloso, Hymn and Fantasia, Forge of Vulcan, Ceremony, Chant and Ritual,* and *American Riversongs* contain timpani parts that can help students learn and practice these skills.

4. Further use of double stops in mallet parts.

Relative to the other pieces in this study, the level of difficulty of double stops within *Fire!* is quite high.

5. Significant scale based playing in mallet parts.


7. Mallet parts that are independent from the rest of the ensemble.

8. Mallet parts that contain accidentals or chromaticism.

   Given the increasing difficulty of literature written for intermediate bands, it is not too surprising that mallet parts at this level contain the five techniques above (numbers 4-8). However, the director can add more examples of these techniques to the parts to further challenge students. Examples of these five techniques can be found in *Jubiloso, American Riversongs, Flight of the Thunderbird, Lexington March,* and *Forge of Vulcan.*

9. Mallet parts with more than two mallets per player.

This occurs only one time in all of the 15 pieces in this study, specifically at the beginning of *Jubiloso.* It is quite unusual to see this technique in music at the intermediate level because of the physical challenge of holding more than one
mallet in a hand and the visual challenge of reading more than two simultaneous
notes.

10. New instruments or techniques.

*Midnight Escape, Distant Thunder of Sacred Forest, Jubiloso, Fire!, Forge of
Vulcan, Kilauea (The Volcano’s Fury), American Riversongs, and Odyssey for
Percussion* contain many typical secondary (e.g., timpani, tambourine, triangle,
bass drum) and nontraditional or world instruments (e.g., rain sticks, djembes,
trash cans, congas) with quite challenging parts.

C. **Rhythmical Challenges**

**Low Difficulty Literature**

1. Variety of tempos.

2. Many simple 16th note patterns.

3. 8th note and 8th rest patterns.

4. Simple changes in time signature.

Before students get to the intermediate level, most of the music they play
probably would not contain many (if any) time signature changes. Students at the
intermediate level need to be able to switch between relatively simple time
signatures, for example from duple to triple meter. Some of the pieces in this
study provide these opportunities for students to learn and practice this skill.

**High Difficulty Literature**

1. More variety and drastic changes of tempos.

2. Combination of 16th and 8th notes and rests.

3. More complex rhythms such as triples and sextuplets.
Some percussion parts included complex rhythmic patterns that vary in difficulty, which is in contrast to brass and woodwind parts that generally tend to have note values no shorter than an 8th note (e.g., 16th note).

4. Incorporating different time signatures throughout.

D. Ensemble Challenges

Low Difficulty Literature

1. Doubling of rhythmic or melodic lines.

This could be rather difficult for intermediate percussionists because their instruments sound almost immediately whereas brass and woodwinds take an initial moment for air to flow. Recognizing this as a young percussionist can be challenging. It could also be difficult because percussionists must balance their dynamics with the rest of the band.

2. Simple solos or section playing and exposed passages.

3. Simple rhythmic patterns in each part that comprise larger and more difficult composite patterns.

High Difficulty Literature

1. Independent rhythmic or melodic lines.

2. Long exposed solo or section playing passages.

3. Difficult rhythmic patterns in each part that comprise larger and more difficult composite patterns.

E. Musical Challenges

Low Difficulty Literature

1. Moderate range of musical effects (e.g., \( p-f, > \)).
2. Simple solos.

High Difficulty Literature

1. Broad range in musical effects (e.g., \textit{pp-ff, sfz, \textasciitilde}).

Applying different musical effects and/or styles to numerous percussion instruments allows percussionists to create many different sounds

2. More difficult solos.

3. Mallet parts written in several major and minor key signatures.

4. Section exposure.

\textit{Distant Thunder of Sacred Forest, Odyssey for Percussion, Fire!, Forge of Vulcan, and Midnight Escape} have extensive percussion writing, nontraditional instruments, and also feature the percussion section.

Implications for Music Education

Based upon the results of this study, the following points may be useful for intermediate band directors to consider:

1. Because the suggestions of pieces of literature in this study were made by intermediate band directors who are percussionists, it may be valuable for directors to familiarize themselves with some of the pieces, specifically the 15 top choices and the additional 10 pieces that were suggested more than once.

2. High quality writing exists for many primary, secondary, and nontraditional or world percussion instruments and pieces that contain this kind of writing should be studied and incorporated into the intermediate band repertoire.
3. By studying the different technical, rhythmical, ensemble, and musical challenges listed in this thesis, music educators may create or refine more challenging objectives in the band curriculum for their percussionists.

Suggestions for Further Research

Based upon the results of this study, the following suggestions for further research seem warranted:

1. A study using band literature that is more suited for high school and college bands.

2. A study of percussion ensemble and solo percussion literature for students at the intermediate, high school, and college levels.

3. An analysis of percussion method books and pedagogy books.

4. A study of the percussion parts of different grade levels of orchestra literature.

5. An analysis of the brass and woodwind parts of the same pieces used in this study to determine whether they are highly challenging and educational.

6. It may be valuable to use highly challenging and educational characteristics such as the ones in this study as a foundation for a composition for an intermediate grade band.
REFERENCES


Ohio Department of Education: Five-Year License Renewal or Transition retrieved online from http://www.ode.state.oh.us.


BIBLIOGRAPHY


*Dissertation Abstracts International, 64*(08), p. 2820. (UMI No. 3101976)


APPENDIX A:

SURVEY COVER LETTER
October 22, 2007

Dear Band Director,

As a master’s graduate student in music education at the College of Musical Arts at Bowling Green State University, I am conducting my thesis research project concerning intermediate school band literature that contains highly challenging and educational percussion parts, specifically those intended for students between the second and fourth year of training in grades six through eight. You have been invited to participate in this study based upon recommendations from Dr. Roger Schupp, Director of Percussion Studies at Bowling Green State University, Dr. Carol Hayward, Assistant Professor of Band Activities at Bowling Green State University, and Brian L. Monroe, Band Director at Stow-Munroe Falls (Ohio) High School. Your name may also have been selected from the Ohio Music Education Association website directory. In this survey, you will be asked to provide confidential information about yourself, your band program, and intermediate band literature.

There are no known risks or benefits to you by participation in this study. No request will be made for your name or any other information that would reveal your identity during the course of this study. All information you provide in the survey will remain confidential. Participation in this study is voluntary, and by completing the survey, you consent to the use of your responses in this study. It should take a maximum of 20 minutes for you to complete the survey.

In order to complete my research in a timely manner, I request that you please return the survey no later than **November 17, 2007**.

Please feel free to contact my advisor, Dr. Vincent J. Kantorski (                        and ), or me (                        and                            ) if you have any questions about this research project. You may also contact the Chair of Human Subjects Review Board here at Bowling Green State University (                        and                            ) with questions about your rights as a research participant.

Thank you for participating in this research project. The information you provide will contribute substantially to a deeper understanding of intermediate band literature with highly challenging and educational percussion parts. Your responses to this survey will assist pre- and in-service intermediate band directors (especially those directors who are not percussionists) in efforts to improve their teaching and to enhance their percussion students’ education.

Sincerely,

Nathaniel John Oshaben
Graduate Student
College of Musical Arts
Bowling Green State University
APPENDIX B:

SURVEY
**Intermediate Band Director Survey**

For the purpose of this survey:

- **Intermediate** refers to the level between the second and fourth year of instrumental training in grades six through eight.
- **Literature** refers to full ensemble music for a concert band.

This survey will take approximately 15-20 minutes to complete. Thank you in advance for your time and expertise.

**Director Profile:**
1. What is the highest degree you have earned? ______________________
2. How many years have you been teaching? __________
3. How many years have you been teaching intermediate bands? __________
4. What is the first grade level at which students can join band? __________
5. What is the average number of percussionists in each grade? 6\textsuperscript{th} ________, 7\textsuperscript{th} ________, 8\textsuperscript{th} ________

Please list on the following form the titles, composers, publishers, and musical grade (only if indicated on the score) of at least 5 pieces of band literature you consider to have the most challenging and educational parts for percussionists in intermediate band. List in highest to lowest order, where the 1\textsuperscript{st} piece is the one you consider to have the most challenging and educational parts, followed by the second, third, etc. It is essential that you include highly challenging and educational literature, whether or not you use them with your own ensembles. Any comments you wish to add about the pieces in the spaces provided will be appreciated.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
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<tbody>
<tr>
<td>1.</td>
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<td>COMMENTS -</td>
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<td>COMMENTS -</td>
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<td>COMMENTS -</td>
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<td>COMMENTS -</td>
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<td>COMMENTS -</td>
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</table>
APPENDIX C:

COMPLETED SURVEYS
**DIRECTOR A**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Riversongs</td>
<td>Pierre La Plante</td>
<td>Daehn Publications</td>
<td>Medium</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Tasteful writing that exposes several instruments (percussion and winds). Xylophone, snare drum, tambourine, timpani, and more.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prairie Dances</td>
<td>David Holsinger</td>
<td>TRN Music Publisher</td>
<td>3</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Challenging combination of tambourine, triangle, timpani, xylophone, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soldiers Procession and Sword Dance</td>
<td>Bob Margolis</td>
<td>Manhattan Beach</td>
<td>1</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Tasteful writing for Renaissance style. Appropriate choices of percussion instrumentation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forge of Vulcan</td>
<td>M. Sweeney</td>
<td>Hal Leonard</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>“Stomp-like” use of percussion. Exciting for players and the rest of the band.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spirit!</td>
<td>Douglas Akey</td>
<td>Kjos</td>
<td>-</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Contemporary style of percussion writing. Great mallet, drum, and timpani parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dark Adventure</td>
<td>Ralph Ford</td>
<td>Belwin</td>
<td>2.5</td>
</tr>
</tbody>
</table>
**DIRECTOR A**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
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<tbody>
<tr>
<td>7. Abracadabra</td>
<td>Frank Ticheli</td>
<td>Manhattan Beach</td>
<td>3</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Tasteful and delicate.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Mandjiani</td>
<td>William Harbinson</td>
<td>Alfred Publishing</td>
<td>3</td>
</tr>
<tr>
<td>9. Thingamajig</td>
<td>William Himes</td>
<td>Kjos</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Lots of sound effects. Many percussion parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Bugle Boys</td>
<td>Nancy Faber, arr. Chris Sharp</td>
<td>FJH</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Nice snare drum writing to challenge young students.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree in Music
2. Years of teaching - 21
3. Years of teaching intermediate bands - 21
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 10, 7th = 10, 8th = 9
**DIRECTOR B**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
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<th>GRADE</th>
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<tbody>
<tr>
<td>1. Distant Thunder of the Sacred Forest</td>
<td>Michael Sweeney</td>
<td>Hal Leonard</td>
<td>2</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td><strong>COMMENTS</strong> - Independent “rhythm cells” used. Can perform with performers out in audience. Interesting and diverse writing.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2. Spirit</td>
<td>Douglas Akey</td>
<td>Kjos</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMMENTS</strong> - Class A Middle School list. Many instruments, including keyboard percussion. Very busy.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Ancient Voices</td>
<td>Michael Sweeney</td>
<td>Hal Leonard</td>
<td>1</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td><strong>COMMENTS</strong> - A “staple” for this age group. Frequent use of accents. Head and rim playing.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4. Renaissance Festival and Dances</td>
<td>arr. Bruce Pearson</td>
<td>Kjos</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>COMMENTS</strong> - Some challenging xylophone and chime parts. Tambourine use is important.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5. From Ancient Times</td>
<td>James Swearingen</td>
<td>Band Music Press</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
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<tr>
<td><strong>COMMENTS</strong> - § hemiola feel makes for challenging parts on multiple instruments.</td>
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</table>
**DIRECTOR B**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
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<th>GRADE</th>
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<tbody>
<tr>
<td>Grant Country Celebration</td>
<td>Mark Williams</td>
<td>Alfred Publishing</td>
<td>-</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>“Staple” piece. Nice Latin effects. $\frac{8}{4}$ vs. $\frac{3}{4}$ feel.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drums of Daruma</td>
<td>William Himes</td>
<td>Kjos</td>
<td>1.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Tom-toms, bongos, snare drum – lots of use of accents and patterns. Not too technically demanding.</td>
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</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree in Music Education
2. Years of teaching - 10
3. Years of teaching intermediate bands - 10
4. Entry grade level of band - 6th
5. Average number of percussionists in each grade - 6th = 6, 7th = 5, 8th = 4
\textbf{DIRECTOR C}

\textbf{Intermediate Band Director Survey}

\textbf{Suggested Literature:}

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midnight Escape</td>
<td>Larry Neeck</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>\textbf{COMMENTS} - Lots to do. Xylophone, bells, wind chimes, timpani, snare drum, bass drum, suspended cymbal, claves, cabasa, and conga. Requires at least 8 percussionists to cover all parts. Repetitious patterns that require attention to precision and good counters.</td>
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<tr>
<td>Ignite the Night</td>
<td>James Swearingen</td>
<td>Hal Leonard</td>
<td>2.5</td>
</tr>
<tr>
<td>\textbf{COMMENTS} - My students love this one. Mixed meters are challenging at first and give the students a really “advanced” sounds.</td>
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<td></td>
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<tr>
<td>Voices from the Battlefield</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>\textbf{COMMENTS} - Only traditional battery and keyboard parts, but it requires a good snare drum player to be authentic.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Panther in the Sky</td>
<td>James Swearingen</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>\textbf{COMMENTS} - Lots of energy and color. Bamboo wind chimes, bongos, tom-toms, claves, mark tree, keyboards, and battery percussion.</td>
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<tr>
<td>Invincible Warrior</td>
<td>David Shaffer</td>
<td>C. L. Barnhouse</td>
<td>2</td>
</tr>
<tr>
<td>\textbf{COMMENTS} - Not difficult but requires precision and attention to dynamics. Allows for lots of players.</td>
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**DIRECTOR C**

<table>
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<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
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<tbody>
<tr>
<td></td>
<td><strong>COMMENTS</strong> - One of the better holiday selections for junior high.</td>
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<tr>
<td>7. Tribal Drums</td>
<td>David Shaffer</td>
<td>C. L. Barnhouse</td>
<td>2</td>
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<tr>
<td></td>
<td><strong>COMMENTS</strong> - Good percussion section feature. Accessory instruments are important. Optional tom-toms and bongos add lots of color.</td>
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<tr>
<td>8. Kiva: Rituals &amp; Ceremonies</td>
<td>Anne McGinty</td>
<td>Kjos</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>COMMENTS</strong> - Very good introduction to multi-cultural instruments and techniques.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. In Quest of Uluru</td>
<td>James Swearingen</td>
<td>FJH</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td><strong>COMMENTS</strong> - Tasteful use of color instruments in slow beginning. Tribal sounding Allegro section is fun.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>COMMENTS</strong> - Fun and light. Fair for younger players. Calypso rhythms and instruments.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These are all recent publications which, in my opinion, emphasize the more recent trend in composing pieces that require larger and more talented percussion sections. It’s difficult to find pieces from before 15 years ago that keep 7-8 junior high percussionists busy and challenged.
DIRECTOR C

Director Profile:

1. Highest degree earned - Bachelor’s degree
2. Years of teaching - 16
3. Years of teaching intermediate bands - 16
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 5, 7th = 5, 8th = 5
**DIRECTOR D**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hymn and Fantasia</td>
<td>arr. Elliot Del Borgo</td>
<td>Warner Bros.</td>
<td>Young Band</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Bells, vibraphone, synthesizer, xylophone, snare drum, bass drum, wood block, crash cymbal, suspended cymbal, triangle, claves, tom-toms, and timpani. Pitch changes in timpani. Double stops in mallet parts. In concert E flat, F, and D. ( \frac{1}{4} ) and ( \frac{3}{4} ) time signatures.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carolina Tribute</td>
<td>Steve Hodges</td>
<td>Alfred Publishing</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Bells, xylophone, suspended cymbal, triangle, snare drum, bass drum, and timpani. This song changes key and also use cut time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rites of Tamburo</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Bells, vibraphone, marimba, timpani, snare drum, bass drum, cymbal, conga drums, wind chimes, and cabasa. This song includes a meter change.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proclamation</td>
<td>Bruce Pearson</td>
<td>Kjos</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Timpani, bells, chimes, suspended cymbal, finger cymbal, crash cymbal, triangle, mark tree, snare drum, and bass drum. ( \frac{1}{4} ) and ( \frac{6}{8} ) time signatures. B flat concert. Tempo changes. Good use of ( \frac{6}{8} ) time.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DIRECTOR D

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenya Contrasts</td>
<td>William Hines</td>
<td>Curnow Music</td>
<td>2</td>
</tr>
</tbody>
</table>

**COMMENTS** - Bells, timpani, shaker, suspended cymbal, tambourine, finger cymbal/triangle. Meter changes incorporating $\frac{3}{4}$ and $\frac{1}{4}$ time. B flat and E flat concert. This song has very contrasting styles and tempo changes.

All of the literature listed has a large amount of interesting percussion. I have found that these songs also have some of the most challenging/educational parts too. What I would like to see in the percussion parts at this level is more use of simple rudiments. For example, I feel that some of the snare parts could include flams, ruffs, and even sticking notation for paradiddles. Most of the time, the snare drum parts are too easy.

**Director Profile:**

1. Highest degree earned - Master’s degree, plus additional credits
2. Years of teaching - 19
3. Years of teaching intermediate bands - 19
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 6, 7th = 6, 8th = 6
**DIRECTOR E**

**Intermediate Band Director Survey**

*Suggested Literature:*

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fire!</td>
<td>Gary Gilroy</td>
<td>Wingert Jones</td>
<td>Medium Easy</td>
</tr>
</tbody>
</table>

**COMMENTS** - Well written different percussion parts and effects.

2. Rhythm Stand | Jennifer Higdon | American Composer’s Forum | 3 |

**COMMENTS** - Class A on the junior high list. Nice percussion effects. Independent percussion parts.

3. Dream Catcher | Francis W. McBeth | Southern Music Company | 3 |

**COMMENTS** - Well written percussion parts.

4. Firefall     | Roland Barrett  | FJH                      | 3 |

**COMMENTS** - Well written percussion effects. Nice use of timbres.

5. Mallet Maniacs | Mark Williams | Alfred Publishing | 1.5 |

**COMMENTS** - Mallet percussion feature with band. Other percussion parts are challenging.
**DIRECTOR E**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Pevensey Castle</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Requires musical playing. While not technically difficult, it’s a great piece to work for musicality.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Comet Ride</td>
<td>Brian Balmages</td>
<td>FJH</td>
<td>1.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Various tempos. Two snare drum versions (easy and hard). Hard version uses fast 16th note combinations. Solo mallets and rainstick.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Carpathia</td>
<td>William Owens</td>
<td>FJH</td>
<td>1.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Soloistic percussion parts which are played off each other.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Trash Cancerto</td>
<td>Timothy Loest</td>
<td>FJH</td>
<td>1</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>“Stomp-like” tune mixes with classical-like themes. Good time keeping piece.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree
2. Years of teaching - 18
3. Years of teaching intermediate bands - 18
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 8, 7th = 8, 8th = 8
**DIRECTOR F**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rudimental Regiment</td>
<td>Bruce Pearson</td>
<td>Kjos</td>
<td>1.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong> - Two snare drum parts of varying difficulty. Decent mallet writing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Kilauea (The Volcano’s Fury)</td>
<td>Brian Balmages</td>
<td>FJH</td>
<td>1.5</td>
</tr>
<tr>
<td>3. Ash Lawn Echoes</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
<td>2</td>
</tr>
<tr>
<td>4. Regenesis (Song of the Planet)</td>
<td>John Higgins</td>
<td>Musicworks</td>
<td>3</td>
</tr>
<tr>
<td>5. Castles and Dragons</td>
<td>Todd Stalter</td>
<td>Alfred Publishing</td>
<td>-</td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree in Music Education
2. Years of teaching - 22
3. Years of teaching intermediate bands - 21
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 10, 7th = 10, 8th = 10
**DIRECTOR G**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Flight of the Thunderbird</td>
<td>Richard L. Saucedo</td>
<td>Hal Leonard</td>
<td>2</td>
</tr>
<tr>
<td>2. Roumanian Dances</td>
<td>Elliot Del Borgo</td>
<td>Carl Fischer Music</td>
<td>-</td>
</tr>
<tr>
<td>3. American Riversongs</td>
<td>Pierre La Plante</td>
<td>Daehn Publications</td>
<td>Medium</td>
</tr>
<tr>
<td>4. Stone Mountain Fantasy</td>
<td>Ed Huckeby</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>5. Wind Chimes</td>
<td>John Kinyon</td>
<td>Alfred Publishing</td>
<td>3</td>
</tr>
<tr>
<td>7. Bugs</td>
<td>David Shaffer</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Bachelor’s degree
2. Years of teaching - 8
3. Years of teaching intermediate bands - 8
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 10, 7th = 15, 8th = 5
**DIRECTOR H**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forge of Vulcan</td>
<td>Michael Sweeney</td>
<td>Hal Leonard</td>
<td>2</td>
</tr>
</tbody>
</table>

**COMMENTS** - A fantastic piece for middle level band. Non-traditional parts including trash cans, etc. are included. Plenty of parts to keep many percussionists challenged and busy. Sweeney is a great composer to look at for percussion parts, especially with grade 2 and 3 literature. Many pieces are written by him that have long percussion breaks and involved percussion parts.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Tempest</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
</tr>
</tbody>
</table>

**COMMENTS** - In my opinion, one of the best pieces written for grade 1 percussion. Many different and involved parts. A great introduction to auxiliary percussion (triangle, tambourine.) and its role/function within melodic lines and counterlines. Smith has several quality pieces for grade 1 and 2 that have fantastic percussion parts.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Dinosaurs</td>
<td>Daniel Bukvich</td>
<td>Phoebus Publications</td>
</tr>
</tbody>
</table>

**COMMENTS** - Wind parts are very well within the grade 2 range, but the percussion writing is very extensive and complicated in this piece. A huge amount of equipment is needed along with 6-8 percussionists to pull this piece off. With that being said, I can’t think of any other piece written for middle level band that is as extensive from a percussion standpoint as this piece.
DIRECTOR H

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Clouds</td>
<td>Anne McGinty</td>
<td>Kjos</td>
<td>-</td>
</tr>
</tbody>
</table>

**COMMENTS** - Although the percussion writing isn't as extensive as those previously mentioned, this piece is a great way to teach symphonic approach and technique, especially with standard auxiliary instruments (triangle, tambourine, etc.). There are several excerpts that require a high amount of sensitivity and nuance in order to execute correctly (the triangle excerpt against the flutes in the beginning is a perfect example). In addition, some special effects are required, forcing young students to stay engaged throughout the performance.

| 5. Weapons of the Destructive Masses | Les Taylor | Les Taylor Publications | 1     |

**COMMENTS** - A great piece for beginning band that contains fairly involved parts with limited instrumentation. Especially interesting are the parts in the piece that are aleatoric and are intended to simulate the dropping of bombs. This is a great teaching tool for young percussionists in that they can "play out" a little bit and make up their own excerpts while being expected to still play those "loud" excerpts musically and within the context of the ensemble.

**Director Profile:**

1. Highest degree earned - Bachelor’s degree, plus additional credits
2. Years of teaching - 8
3. Years of teaching intermediate bands - 8
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 6, 7th = 4, 8th = 3
DIRECTOR I

Intermediate Band Director Survey

Suggested Literature:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jubiloso</td>
<td>Ed Huckeby</td>
<td>C. L. Barnhouse</td>
<td>3</td>
</tr>
<tr>
<td>2. Stormy Point</td>
<td>Jared Spears</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>3. Voices from the Battlefield</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>4. Festivo</td>
<td>Vaclav Nelhybel</td>
<td>Belwin</td>
<td>4</td>
</tr>
<tr>
<td>5. Bristol Bay Legend</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2</td>
</tr>
</tbody>
</table>

Director Profile:

1. Highest degree earned - Bachelor’s degree
2. Years of teaching - 29
3. Years of teaching intermediate bands - 29
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 10, 7th = 10, 8th = 10
## Intermediate Band Director Survey

### Suggested Literature:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voices from the Battlefield</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>Pevensey Castle</td>
<td>Robert Sheldon</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>Shaker Variants</td>
<td>Elliot Del Borgo</td>
<td>Belwin</td>
<td>2</td>
</tr>
<tr>
<td>Serengeti Dreams</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
<td>1</td>
</tr>
<tr>
<td>Oxford Point</td>
<td>Ed Huckeby</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
</tbody>
</table>

**COMMENTS**

1. **Voices from the Battlefield** - Nice rudimental style snare drum part. Not enough music written in *this style* for full band for this grade level.

2. **Pevensey Castle** - Syncopated rhythms. Nice timpani part with muffling techniques required.


4. **Serengeti Dreams** - While not technically difficult, timpani, mallet, and auxiliary parts add much to the piece.

5. **Oxford Point** - Lots of auxiliary. Good training for concert style rolls. Syncopated rhythms.
**DIRECTOR J**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Tempest</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Lots of parts to cover. Good training piece with contemporary parts for young bands.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Crystal City Overture</td>
<td>John Edmondson</td>
<td>C. L. Barnhouse</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>ABA form, typical “contest” piece.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Chant and Tribal Dance</td>
<td>David Shaffer</td>
<td>C. L. Barnhouse</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Lots of parts to cover - integral to the piece.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Shawnee Creek Legend</td>
<td>Ed Huckeby</td>
<td>C. L. Barnhouse</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>Good sixth grade piece. Basic percussion parts but a good starting point.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Forge of Vulcan</td>
<td>Michael Sweeney</td>
<td>Hal Leonard</td>
<td>2</td>
</tr>
<tr>
<td><strong>COMMENTS</strong></td>
<td>A lot of parts to play. Not difficult at all but good for a large section. Many instruments can be doubled. This piece uses trash cans - might be considered a bit trite but if this section is to be played well time will need spent on it.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree, plus additional hours
2. Years of teaching - 25
3. Years of teaching intermediate bands - 22
**DIRECTOR J**

4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 12, 7th = 9, 8th = 6
**DIRECTOR K**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lexington March</td>
<td>Edmonson</td>
<td>Kjos</td>
<td>-</td>
</tr>
<tr>
<td>Portrait for Percussion</td>
<td>Sandy Feldstein</td>
<td>Alfred Publishing</td>
<td>3</td>
</tr>
<tr>
<td>Percussion Discussion</td>
<td>Ralph Herman</td>
<td>Jenson Publications</td>
<td>-</td>
</tr>
<tr>
<td>Don’t Feed the Drummers</td>
<td>Carl Strommen</td>
<td>Carl Fischer Music</td>
<td>-</td>
</tr>
<tr>
<td>Mighty Nile</td>
<td>James Curnow</td>
<td>Curnow Music</td>
<td>1</td>
</tr>
</tbody>
</table>

**COMMENTS** - This is a great march that I have used at the intermediate level. It has several technical rhythms that are great for this age.

**COMMENTS** - This is a great percussion feature for the intermediate band.

**COMMENTS** - This piece has several auxiliary percussion parts. It is a great way to work with the students on proper technique for these instruments.

**Director Profile:**

1. Highest degree earned - Master’s degree
2. Years of teaching - 8
3. Years of teaching intermediate bands - 8


**DIRECTOR K**

4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 6, 7th = 6, 8th = 6
**DIRECTOR L**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Odyssey for Percussion</td>
<td>Elliot Del Borgo</td>
<td>Curnow Music</td>
<td>2.5</td>
</tr>
<tr>
<td>2. Shaker Variants</td>
<td>Elliot Del Borgo</td>
<td>Belwin</td>
<td>2</td>
</tr>
<tr>
<td>3. Off to the Races</td>
<td>Eric Osterling</td>
<td>Hal Leonard</td>
<td>2</td>
</tr>
<tr>
<td>4. Dream Catcher</td>
<td>Francis W. McBeth</td>
<td>Southern Music Company</td>
<td>3</td>
</tr>
<tr>
<td>5. America in Concert</td>
<td>arr. John Edmonson</td>
<td>Hal Leonard</td>
<td>Young Band</td>
</tr>
<tr>
<td>6. Disney Blockbusters</td>
<td>John Higgins</td>
<td>Hal Leonard</td>
<td>-</td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Master’s degree in Music Education
2. Years of teaching - 31
3. Years of teaching intermediate bands - 31
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 11, 7th = 10, 8th = 8
**DIRECTOR M**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceremony, Chant and Ritual</td>
<td>David Shaffer</td>
<td>C. L. Barnhouse</td>
<td>2.5</td>
</tr>
<tr>
<td>Tempest</td>
<td>Robert W. Smith</td>
<td>Belwin</td>
<td>2.5</td>
</tr>
<tr>
<td>Festivo</td>
<td>Vaclav Nelhybel</td>
<td>Belwin</td>
<td>4</td>
</tr>
</tbody>
</table>

**Director Profile:**

1. Highest degree earned - Bachelor’s degree
2. Years of teaching - 1
3. Years of teaching intermediate bands - 1
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 11, 7th = 5, 8th = 7
**DIRECTOR N**

**Intermediate Band Director Survey**

**Suggested Literature:**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>PUBLISHER</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Voyage Jubiloso</td>
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All six compositions have good, solid, and educational percussion parts. I have used all of them many times. I have found that the director must have enough time to teach the various techniques involved and the students need a solid snare drum background.

**Director Profile:**

1. Highest degree earned - Bachelor’s degree in Music
2. Years of teaching - 35
3. Years of teaching intermediate bands - 35
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 8, 7th = 7, 8th = 6
**DIRECTOR O**

*Intermediate Band Director Survey*

**Suggested Literature:**

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<th>GRADE</th>
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<td>2. American Riversongs</td>
<td>Pierre La Plante</td>
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<td>3. Aztec Celebration</td>
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<td>4. Bugs</td>
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<td>5. Into the Clouds</td>
<td>Richard L. Saucedo</td>
<td>Hal Leonard</td>
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<td>6. When Summer Takes Flight</td>
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<td>9. Gandy Dancer</td>
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DIRECTOR O

Director Profile:

1. Highest degree earned - Master’s degrees in Music Performance and Music Education
2. Years of teaching - 2
3. Years of teaching intermediate bands - 2
4. Entry grade level of band - 5th
5. Average number of percussionists in each grade - 6th = 10, 7th = 10, 8th = 9
APPENDIX D:

LIST OF SUGGESTED LITERATURE
### Suggested Literature:

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<thead>
<tr>
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Note: NS = the number of times suggested and TC = a band director’s top choice.
### Suggested Literature:

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<th>Grade</th>
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Note: NS = the number of times suggested and TC = a band director’s top choice.
**Suggested Literature:**

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Note: NS = the number of times suggested and TC = a band director’s top choice.
**Suggested Literature:**

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Note: NS = the number of times suggested and TC = a band director’s top choice.
APPENDIX E:

CHARACTERISTICS OF HIGHLY CHALLENGING

AND EDUCATIONAL PERCUSSION PARTS
Title: American Riversongs
Composer: Pierre La Plate
Publisher: Daehn Publications
Grade Level: Not Indicated

Percussion Instrumentation

I recommend at least 7 players:
1. Timpani (1 player)
2. Mallets: Bells and Xylophone (1 player)
3. Percussion I: Tambourine, Claves, Triangle, and Suspended Cymbal (2 players)
4. Percussion II: Snare Drum, Bass Drum, and Cymbals (3 players)

Technical Challenges

Timpani:
1. Four timpani (F, B flat, E flat, F) and three retunings (F to G, B flat to A flat, E flat to C)
2. Many single-stroke rolls.

Mallets:
1. Two sections of scale-based playing (m. 47 & 64).
2. Octaves (m. 146).
3. Two rather difficult rhythm sections in \( \frac{4}{4} \) (m. 196 & 236).
4. Glissando at the end in \( \frac{4}{4} \) (m. 249).

Percussion I:
1. Very delicate tambourine playing in \( \frac{8}{8} \) and \( \frac{5}{8} \) (m. 48 & 165).

Percussion II:
1. Many flams and rolls on snare drum.
2. Six short crash cymbal crashes throughout the piece. Four recommended to be choked (m. 48, 71, 213, & 244).

Rhythmical Challenges

Primary time signatures are \( \frac{8}{8} \) and \( \frac{5}{8} \), but some use of \( \frac{3}{8} \) and \( \frac{7}{8} \). Balance of moderate and bright tempos. Styles include: Bright and spirited, Molto moderato, Moderato, Fast, and rhythmic.
Timpani:
1. Eight measure phrase of fast upbeat \( \text{♩} \) in \( \frac{3}{4} \) (m. 196).
2. \( \text{♩} \text{♩} \) and \( \text{♩} \text{♩} \text{♩} \) rhythm patterns in \( \frac{3}{4} \) (m. 208, 232, & 239).

Mallets:
1. Two \( \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \) or \( \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \) based patterns in \( \frac{8}{4} \) (m. 12 & 64).
2. Many \( \text{♩} \text{♩} \text{♩} \) patters in \( \frac{5}{8} \) (ex: m.160, 181, 196, & 236).

Percussion I:
1. Several \( \text{♩} \text{♩} \) and \( \text{♩} \text{♩} \) patterns in \( \frac{3}{4} \) time on tambourine (ex: m. 165, 196, 222, & 237).
2. Long section of fast upbeat \( \text{♩} \) in \( \frac{3}{4} \) on tambourine (m. 138).

Percussion II:
1. Many \( \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \) based patterns in \( \frac{8}{4} \) on snare drum (ex: m. 3, 12, 28, & 56).
2. Two long section of fast upbeat \( \text{♩} \) in \( \frac{5}{8} \) on snare drum (m. 138 & 180).
3. Many \( \text{♩} \text{♩} \) and \( \text{♩} \text{♩} \text{♩} \) patterns in fast \( \frac{3}{4} \) on snare drum (ex: m. 129, 154, 160, 195, & 232).
4. Some tricky rhythm pattern changes in bass drum part (m. 110, 156, & 196).
5. Several upbeat 8th note sections in \( \frac{5}{8} \) for crash cymbals (m. 196).
6. Ten \( \text{♩} \) cymbal crashes in a row (m. 241).

**Ensemble Challenges**

General:
1. Many rhythm parts double or counter the rhythm of the melody (ex: m. 12, 48, 56, 108, 129, 146, 160, 204, & 236).
2. Some difficult and/or exposed rhythm sections (ex: m. 108, 115, 165, 196, & 222).
4. Mallet parts double the melodic line frequently (12, 47, 74, 160, 198, & 236).
Musical Challenges

General:
1. Broad range of dynamic effects and style (e.g., fp cresc, sfz, Bright and spirited).
2. Accents in all parts and staccato playing incorporated in timpani, bass drum, and crash cymbal parts.
3. Snare drum and even tambourine parts play a very prominent role in the piece.
4. Ritard.

Mallets:
1. Play in B flat and F major.
2. Mallet parts double the melodic line frequently (12, 47, 74, 160, 198, & 236).

Percussion I:
1. Exposed tambourine and triangle playing in fast $\frac{6}{8}$ and $\frac{3}{4}$ time signatures (m. 48, 165, & 222).

Percussion II:
1. Snare drum solo (m. 163).
Percussion Instrumentation

I recommend at least 9 players:
1. Percussion I: Snare Drum and Bass Drum (2 players)
2. Percussion II: Crash Cymbals, Suspended Cymbal, Sleigh Bells and Triangle (2 players)
3. Percussion III: Claves and Bells (2 players)
4. Percussion IV: Bongos, Tambourine, and Wind Chimes (2 players)
5. Timpani (1 player)

Technical Challenges

Most difficulties are due to fast tempo section $q = 160$

Percussion I:
1. Two very fast snare drum rolls (m. 57 & 116).
2. Three very fast $\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}$ sections (m. 42, 100, & 120).

Percussion III:
1. Four sections of scale-based playing (m. 34, 52, 78, & 110).
2. Many double stops on bells (ex: m.11, 21, 42, 63, & 98).
3. One passage with accidentals (m. 76).

Timpani:
1. Three timpani with two retunings of the same note (G, A, D to C).
2. Many single stroke rolls.

Rhythmical Challenges

The entire piece is in $\frac{4}{4}$ time. The first section, Bold and with power, is $\frac{4}{4} = 100$.

The second section, With energy, is $\frac{4}{4} = 160$. A third section, Immediately slow, is $\frac{4}{4} = 84$. The fourth section, Mysterious, is written $\frac{4}{4} = 72$. The final section, which is a restatement of the first, Bold and With Power, is $\frac{4}{4} = 100$.

General:
1. The pattern $\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}\overline{\text{t}}$ is found in the Percussion I, II, IV and Timpani parts once in the $\frac{4}{4} = 160$ section (m. 38).
Percussion III:
1. The pattern q. q. q | is used as an ostinato in the claves part (ex: m. 11, 21, 42, & 98).

Percussion IV:
1. The pattern q eq eq | is used three times in the tambourine part (m. 22, 43, 101).

Ensemble Challenges

General:
1. The opening eight measures as well as m. 88-95 contain repeated patterns of q. eq ry| in the low brass, low reeds, and bass drum; rdg q E dg | in the snare drum; and q rTy qry| in the timpani. The layering of these parts and the rhythmic steadiness and accuracy is difficult, especially for the timpanist.
2. The percussion section plays during three exposed sections (m. 60, 82, & 84).
3. The pattern eEEeEEeE | is tutti for three measures, with the exception of the upper woodwinds and at q = 160 the ensemble must keep a very steady subdivision (m. 38).
4. The bells double the melodic line frequently (m. 34, 52, 75, 78, & 110).

Musical Challenges

General:
1. Moderate range of dynamic effects (e.g., ff & cresc).
2. Accents throughout the piece.
3. Caesura, rit.
4. Many different percussive colors based on instrumentation and mallet suggestions.
5. The percussion section solos three times (m. 31, 49, 107).

Percussion III:
1. Bells play in D minor and G minor.
2. The bells double the melodic line frequently (m. 34, 52, 75, 78, & 110).
Title: Distant Thunder of the Sacred Forest
Composer: Michael Sweeney
Publisher: Hal Leonard
Grade Level: 2

Percussion Instrumentation

I recommend at least 6 players:
1. Percussion I: Small Cowbell and Bass Drum (2 players)
2. Percussion II: Wind Chimes, Shakers, Rainstick, and Medium Tom-toms or Djembe (2 players).
3. Percussion III: Small Tom-tom or Bongos (1 player)
4. Percussion IV: Marimba and Shakers (1 player)

Rhythm Cells: At least 9-10 brass or woodwinds needed:
1. Rhythm Cell I: Bongos or Small Tom-tom and Shakers (2 players)
2. Rhythm Cell II: Cowbell or Agogo Bell, Medium Tom-toms or Congas, and opt. Shakers (2-3 players)
3. Rhythm Cell III: Shakers, Low Tom-tom or Djembe, Cowbell (3 players)
4. Rhythm Cell IV: Medium Tom-tom or Hand Drum and Guiro (2 players)

Technical Challenges

Most difficulties are due to fast tempos \( \frac{1}{134} \) and \( \frac{1}{200} \) or \( \frac{1}{100} \)

General:
1. The biggest challenge with the piece is getting the brass and woodwinds to properly play the percussion instruments during the section with rhythm cells.

Percussion III:
1. The small tom-tom part requires playing patterns that incorporate the head of the drum and the shell (m. 19, 29, & 41).

Percussion IV:
1. Minimal scale-based playing (m. 80 & 118).
2. Many double stops (ex: m. 41, 64, 100, & 130).
3. Two measure ostinato used in two sections (m. 21 & 33).

Rhythmical Challenges

The time signature in the first main portion of the piece, Moderately \( \frac{1}{132} \), is \( \frac{2}{4} \). The time signature in the second main portion of the piece, With Drive \( \frac{1}{200} \) or \( \frac{1}{100} \), is \( \frac{2}{4} \). There is one instance of \( \frac{3}{4} \) time in the introduction.
General:
1. The four Rhythm Cells must play their parts steadily and independently from the rest of the ensemble.
2. Many \( \downarrow \) and \( \uparrow \) grouped patterns in the percussion parts that create a composite rhythm in \( \frac{3}{4} \) time (ex: m. 13, 19, & 33).
3. Many individual patterns in the \( \& \) section are part of a composite pattern and could be difficult to play individually.

Ensemble Challenges

General:
1. The four Rhythm Cells must play their parts steadily and independently from the rest of the ensemble.
2. The percussion parts must count and play very steadily to create the composite pattern.
3. Exposed percussion section (ex: m. 13, 52, 88, & 96).
4. Clapping patterns of the winds against the percussion section parts are quite difficult (m. 92).

Percussion IV:
1. The marimba doubles the melodic line at times (ex: m. 80, 100, & 118).

Musical Challenges

General:
1. Moderate range of dynamic effects (e.g., \( ff \) & \( decresc \)).
2. Accents in each part at times.
3. Properly follow repeat signs.
4. \( Caesura, \ rit., \bowtie \).
5. Heavy African influence on rhythm, melody, instrument, and timbre.
6. Exposed percussion section (ex: m. 13, 52, 88, & 96).
7. Melodic line alternates between winds and percussion (m. 41).

Percussion I:
1. Bass drum parts solos (m. 7 & 10).

Mallets:
1. Play in C minor and F major.
2. Play in bass and treble clefs.
Rhythm Cells:
1. The composer notes the following optional substitutions for instruments:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Toms</td>
<td>Bongos, Small Hand Drum, Timbales</td>
</tr>
<tr>
<td>Medium Toms</td>
<td>Djembe, Small Conga, Hand Drum, Tubano, Timbales</td>
</tr>
<tr>
<td>Low Tom</td>
<td>Djembe, Large Conga, Udu</td>
</tr>
<tr>
<td>Cowbell</td>
<td>Agogo Bell, Gankogui</td>
</tr>
<tr>
<td>Shakers</td>
<td>Axatse, Shekere, Thunder Stick, Maracas, Tambourine, Rattles</td>
</tr>
</tbody>
</table>

2. Although the composer notes that 9-10 players are needed, he suggests that more students play and that they make up their own patterns.
Title: Fire!
Composer: Gary Gilroy
Publisher: Wingert Jones
Grade Level: Medium Easy

Percussion Instrumentation

I recommend at least 7-8 players:
1. Timpani (1 player)
2. Chimes and Bells (1-2 players)
3. Marimba (1 player)
4. Percussion I: Wind Chimes, Suspended Cymbal, Floor Tom, Triangle, and Snare Drum (2 players)
5. Percussion II: Gong, Triangle, Bass Drum, Sleigh Bells, and Crash Cymbals (2 players)

Technical Challenges

Most difficulties are due to fast tempo $\frac{\dot{\text{d}}}{\text{d}} = 164$

Timpani:
1. Two timpani (G sharp & D).
2. Grace notes in the first measure.
3. Many patterns require figuring out a sticking (ex: m. 25, 35, 40, & 75).

Bells and Chimes:
1. Minimal arpeggios on bells (m. 33 & 71)
2. Fast $\frac{\text{d}}{\text{d}}$ double stops on bells (m. 37).
3. Double stops on chimes (m. 25 & 75).
4. Several accidentals on bells and chimes (m. 34, 37, 39, 44, 48, 71, & 78).

Marimba:
1. Many rolls - music indicates to roll anything greater than a quarter note (ex: m. 3, 11, 15, 17, 33, 59, 70, & 74).
2. Minimal scale based playing (m. 28 & 59).
3. Minimal arpeggios (m. 33 & 71).
4. Many fast $\frac{\text{d}}{\text{d}}$ double stops (ex: m. 25, 34, 42, 66, & 75).
5. Many accidentals (ex: m. 3, 13, 25, 33, 42, 58, 66, & 75).
6. Rolling two note chords (m. 8, 11, 33, & 70).

Percussion I:
1. A very fast triangle △ patterns (m. 40).

Percussion II:
1. Three very fast triangle △ patterns (m. 15, 20, & 61).
2. One crash cymbal choke in the last measure of the piece (m. 78).

Rhythmical Challenges
Time signature in the majority of the piece is $\frac{4}{4}$. There are six shorter $\frac{2}{4}$ sections and four very brief $\frac{1}{2}$ spots. Tempo markings is *With Fierce Intensity* $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}} = 164$.

General:
1. Three sections that incorporate mixed-meter phrases (m. 25, 33, & 66).
2. Two very difficult syncopated $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ sections (m. 42 & 56).

Timpani:
1. Three difficult $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ and $\gamma$ patterns (m. 35, 56 & 75).
2. Many repeating rhythmic figures based on four $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ followed by $\gamma$ (ex: m. 35, 56, & 75).

Bells and Chimes:
1. Many tied patterns in both bells and chimes (ex: m. 17, 25, & 37).
2. Two repeating rhythmic figures based on four $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ followed by $\gamma$: $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}\gamma$ (ex: m. 25 & 35).

Marimba:
1. Many tied patterns (ex: m. 3, 11, 17, 25, 37, 42, & 60).
2. Many $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ based rhythms (ex: m. 3, 11, 20, & 34).
3. Many repeating rhythmic figures based on four $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}$ followed by $\gamma$: $\mathbf{\frac{\text{\textbullet}}{\text{\textbullet}}}\gamma$ (ex: m. 25, 35, 66, & 75).

Percussion I:
1. Three repeated ♩ patterns on triangle (ex: m. 3, 7, &11).
2. One repeating rhythmic figure on snare drum and floor tom based on four ♩ followed by ♩: ♩♩♩♩♩ ♩♩♩♩♩ ♩ (m. 75).
3. One long repeated rhythmic figure on triangle♩♩♩♩♩♫♩♫♩♫♩♩♫♩♩ (m. 42).

**Ensemble Challenges**

General:
1. Many syncopated patterns for the entire ensemble (m. 3, 11, 25, 34, 42, 66, & 75).
2. Two call and response like melodies between winds and percussion (m. 17 & 58).
3. Three sections that incorporate mixed-metered phrases (m. 25, 33, & 66).

Mallet Percussion:
1. The mallet parts double the melodic lines for the majority of the piece.

**Musical Challenges**

General:
1. Broad range of dynamic effects (e.g., ff & cresc).
2. Many accents in the timpani, mallet, and snare drum parts.
3. Staccato playing in the mallet parts.
4. Rhythmic precision of parts that double or support the winds.

Mallets:
1. Play in D minor.
2. The mallet parts double the melodic lines for the majority of the piece.
3. The mallet parts are very difficult, especially the marimba part.
Title: Flight of the Thunderbird
Composer: Richard L. Saucedo
Publisher: Hal Leonard
Grade Level: 2

Percussion Instrumentation

I recommend at least 9 players:
1. Percussion I: Snare Drum and Bass Drum (2 players)
2. Percussion II: Suspended Cymbal, Crash Cymbal, and Triangle (2 players)
3. Mallet Percussion I: Bells and Vibraphone (2 players)
4. Mallet Percussion II: Chimes, Xylophone, and Marimba (2 players)
5. Timpani (1 player)

Technical Challenges

Most difficulties are due to fast tempo $\frac{\text{dotted}}{\text{crotchet}} = 144-152$

Percussion I & II:
1. Many fast $\text{dotted} \text{ eighth notes} \text{ repeated patterns (ex: m. 7, 65, 95, & 109).}$
2. Repeated pattern $\text{dotted} \text{ eighth notes} \text{ at piano (m. 67).}$

Mallets I & II:
1. Many ostinatos in both parts (ex: m. 3, 21, 33, 45, 77, & 99).
2. Three rather difficult sections due to the speed of $\text{dotted} \text{ eighth notes} \text{ based patterns (m. 65, 99, & 117).}$

Timpani:
1. Two timpani (F & B flat).
2. One fast $\text{dotted} \text{ eighth notes} \text{ based section (m. 76).}$
3. One long single stroke roll (m. 113).

Rhythmic Challenges

Time signature throughout the entire piece is $\frac{\text{dotted}}{\text{crotchet}}$. With Energy of $\frac{\text{dotted}}{\text{crotchet}} = 144-152$ stays constant through entire piece. Most parts have ostinatos that occasionally change.

Percussion I:
1. Many repeated $\text{dotted} \text{ eighth notes} \text{, } \text{dotted} \text{ quarter notes} \text{, and } \text{dotted} \text{ eighth notes} \text{ based patterns on snare drum at a fast tempo (ex: m. 25, 73, & 101).}$
2. Many $\text{dotted} \text{ quarter notes} \text{ patterns on bass drum at a fast tempo (ex: m. 5, 73, & 117).}$
Mallets I & II:
1. Three spots with four mallet instruments in unison of fast 16th note patterns (75, 99, & 117).

Timpani:
1. Many \( \downarrow \) and \( \uparrow \downarrow \) based patterns throughout (ex: m. 5, 21, 33, 37, & 99).

**Ensemble Challenges**

**General:**
1. Steady tempo during a drastic change of style and dynamics (m. 45).
2. Rhythmic precision of parts that double or support the winds.

**Mallets:**
1. Many mallet parts double or outline the chords for the melody (ex: m. 7, 21, 33, 45, & 77).
2. Layering of two different patterns at a fast tempo in Mallet I (m. 45).

**Musical Challenges**

**General:**
1. Broad range of dynamic effects (e.g., \( fp \) & \( cresc \)).
2. Accents in all parts.
3. Repeating patterns in snare drum and especially all mallet parts require steadiness and energy to create a driving and soaring motion.
4. Percussion solos (m. 1-6 & 108).

**Mallets:**
1. Play in B flat major.
2. Many mallet parts double or outline the chords for the melody (ex: m. 7, 21, 33, 45, 65, 77, & 101).

**Timpani:**
1. Solos (m. 24 & 43).
Title: *Forge of Vulcan*
Composer: Michael Sweeney
Publisher: Hal Leonard
Grade Level: 2

**Percussion Instrumentation**

I recommend at least 6 players:
1. Percussion I: Snare Drum, Trash Cans, and Bass Drum (2 players)
2. Percussion II: Medium Tom-tom, Suspended Cymbal, Trash Cans, Crash Cymbal, Triangle, Wind Chimes, and Slap Stick (2 players)
3. Mallet Percussion: Xylophone, Bells, and Gong (1 player)
4. Timpani (1 player)

**Technical Challenges**

Most difficulties are due to fast tempo $\frac{1}{4} = 152-160$

Percussion I:
1. Many $\frac{1}{8}$ based patterns on snare drum (ex: m. 3, 11, & 57).
2. One $\frac{1}{4}$ based pattern on bass drum (m. 83).
3. Properly play $\frac{1}{8}$ based patterns on trash cans (m. 38 & 86).

Percussion II:
1. Many $\frac{1}{8}$ based patterns on tom-tom (ex: m. 3, 11, & 57).
2. Properly play $\frac{1}{8}$ based patterns on trash cans (m. 38 & 86).
3. Several crash cymbal chokes (m. 3, 5, 11, 13, & 133).
4. Properly play slap stick (m. 83).

Mallet Percussion:
1. Substantial scale-based playing (ex: m. 25, 48, 57, & 107).
2. Several double stop sections (m. 3, 11, 38, & 132).
3. Several sections rolling two note chords (m. 13, 124, & 130).
4. Properly strike and roll gong (m. 87 & 97).
5. Three sections with accidentals (m. 30, 53, & 112).

Timpani:
1. Four timpani with one retuning (F, A flat to B flat, C, E flat).
2. One fast $\frac{1}{8}$ based section (m. 158).
3. Several single-stroke rolls.
**Rhythmical Challenges**

Time signature throughout most of the piece is $\frac{4}{4}$. There are six shorter $\frac{2}{4}$ sections and four very brief $\frac{3}{4}$ spots. Tempo markings are *Boldly* $\frac{6}{8} = 152\text{-}160$ and *Slowly* $\frac{6}{8} = 76\text{-}80$.

Percussion I:
1. Many repeated $\frac{6}{8}$ based patterns on snare drum, bass drum, and trash cans in both $\frac{2}{4}$ and $\frac{1}{4}$ (ex: m. 27, 35, 58, & 118).
2. Several sections of $\frac{3}{4}$ and $\gamma$ combinations (ex: m. 35, 91, 118, & 126).

Percussion II:
1. Many repeated $\frac{6}{8}$ based patterns on tom-tom, triangle, crash cymbal and trash cans in both $\frac{3}{4}$ and $\frac{1}{4}$ (ex: m. 27, 35, 58, 99, 118, & 126).
2. Several sections of $\frac{3}{4}$ and $\gamma$ combinations (ex: m. 34, 91, 118, & 126).

Mallet Percussion:
1. Many mallet parts double the melodic line (ex: m. 3, 11, 25, 48, & 57).

Timpani:
1. Four $\frac{6}{8}$ based patterns (ex: m. 25, 48, 107, & 107).

**Ensemble Challenges**

General:
1. Many unison hits of the entire ensemble (m. 3, 11, 34, & 57).
2. Contrasting rhythms of percussion section and the rest of the band (m. 57 & 91).
3. Many rhythms double the melodic line (ex: m. 10, 21, 25, 34, 57, 101, 105, & 124).

Mallet Percussion:
1. Many mallet parts double the melodic line (ex: m. 3, 11, 25, 48, & 57).

**Musical Challenges**

General:
1. Broad range of dynamic effects (e.g., *ff* & cresc).
2. Accents in all parts.
3. Many different percussive colors based on instrumentation and mallet suggestions.
4. *Ritard* and 🔄.
5. Many soloistic sections (m. 1, 11, 34, 57, 81, & 91).

**Percussion I & II:**
1. Different soloistic sections and patterns (m. 34, 81, & 91).
2. Delicate decrescendo solos in Percussion II (m. 15, 67 & 99).

**Mallets:**
1. Play in C minor.
2. Many mallet parts double the melodic line (ex: m. 3, 11, 25, 48, & 57).

**Timpani:**
1. Several soloistic patterns (m. 58, 84, & 93).
Title: *Hymn and Fantasia*  
Composer: arr. by Elliot Del Borgo  
Publisher: Belwin  
Grade Level: Young Band

**Percussion Instrumentation**

I recommend at least 7-8 players (Vibraphone doubling Bells):
1. Mallets: Bells; opt. Vibraphone, Synthesizer, and Xylophone parts (1-2 players)
2. Timpani (1 player)
3. Percussion I: Snare Drum, Bass Drum, Wood Block, Crash Cymbals, and Triangle (3 players)
4. Percussion II: Suspended Cymbal, 2 Tom-toms, and Claves (2 players)

**Technical Challenges**

Mallets:
1. Substantial scale-based playing (ex: m. 1, 18, 30, & 84).
2. Octaves (m. 44, 125, 152, & 174).
3. Accidentals (m. 125 & 148).

Timpani:
1. Four timpani with several retunings (A to G, B flat, D, E flat).
2. Many single-stroke rolls.

Percussion I:
1. Quick switch from playing on the rim to the snare drum head (m. 71).
2. Many snare drum rolls (ex: m. 32, 77, 123, 150, & 184).

Percussion II:
1. Many single stroke rolls on tom-toms.

**Rhythmical Challenges**

Time signatures primarily used are $\frac{4}{4}$ and $\frac{3}{4}$. Some use of $\frac{5}{4}$ and $\frac{1}{4}$. Tempos range from $\text{j}=76$ and $\text{j}=132$. Styles include *cantabile* and *con brio*.

Percussion I & II:
1. The only rhythmical challenge is the interplay between percussion I & II of $\text{J}$ and $\text{J}^\text{J}$ patterns and rests.
**Ensemble Challenges**

General:
1. Many mallet parts double, mimic, or counter the melodic lines (ex: m. 1, 17, 30, 38, 99, & 125).
2. An exposed trading of the melodic line (m. 84).

**Musical Challenges**

General:
1. Moderate range of dynamic effects (e.g., cresc, sfp).

Timpani:
1. Play in concert E flat major, D minor, and D major.

Mallets:
1. Play in E flat major, D minor, and D major.
2. Many mallet parts double, mimic, or counter the melodic lines (ex: m. 1, 17, 30, 38, 99, & 125).

Percussion I & II:
1. Percussion parts are featured (m. 49 & 93).
Title: 
Composer: Ed Huckeby
Publisher: C. L. Barnhouse
Grade Level: 3

Percussion Instrumentation

I recommend at least 8 players:
1. Mallets: Chimes, Bells, Vibraphone, Xylophone, and opt. Marimba (3 players)
2. Timpani (1 player)
3. Percussion I: Snare Drum, Suspended Cymbal, and Triangle (2 players)
4. Percussion II: Crash Cymbals, Bass Drum, and Bell Tree (2 players)

Technical Challenges

Most difficulties are due to fast tempo $q = 144-152$

Mallets:
1. Vibraphone/ optional marimba part requires minimal 3 mallet playing with double vertical strokes (m. 4).
2. Substantial scale based playing (m. 5, 8, 35, 60, 109, & 125).
3. Two sections with accidentals (m. 100 & 149).

Timpani:
1. Four timpani with close pitches and retunings. I recommend (F to A, B flat, C, D). An alternate suggestion would be to use three drums (F to A, B flat, D) and have the student pedal the C from the D or B flat, however this would create frequent pedaling.
2. Many single-stroke rolls.

Percussion II:
1. Many crash cymbal chokes (ex: m. 10, 16, 21, 29, 39, 54, & 142).

Rhythmical Challenges

The time signatures through the Maestoso introduction where $\frac{1}{4} = 66-72$ and the Allegro section is $\frac{3}{4}$. During the Andante sostenuto where $\frac{1}{4} = 72$, the time signature is $\frac{3}{4}$. Occasionally in the Allegro $\frac{3}{4}$ section, there are measures of $\frac{6}{8}$ and $\frac{5}{8}$ at the end of phrases.
Mallets:
1. The pattern $\text{\texttt{\textbackslash m. 8, 27, 54, & 142}}$. occurs many times throughout the piece (ex: m. 8, 27, 54, & 142).

Timpani:
1. The pattern $\text{\texttt{\textbackslash m. 8, 27, 54, & 142}}$. occurs many times throughout the piece
(ex: m. 8, 27, 54, & 142).
2. Several $\text{\texttt{\textbackslash m. 11, 15, 19, 42, & 46}}$. based patterns throughout (m. 11, 15, 19, 42, & 46).

Percussion I & II:
1. Many $\text{\texttt{\textbackslash m. 9, 11, 14, 19, 35, 51, 143 & 150}}$. based patterns throughout (m. 9, 11, 14, 19, 35, 51, 143 & 150).

**Ensemble Challenges**

General:
1. Rhythmic precision of parts that double or support the winds.
2. Properly following the D.S. al Coda.

Mallets:
1. Many mallet parts double the melody (ex: m. 4, 8, 35, 60, 101, 109, 125, & 149).

**Musical Challenges**

General:
1. Broad range of dynamic effects (e.g., $sfp$, $\text{\texttt{\textbackslash cresc}}$).
2. Accents and marcato accents.
3. Drastic change in style during *Andante sostenuto section*.
4. $Poco ritard$.
5. Many percussion section solos (m. 9, 11, 28, 55, 143, & 145).

Mallets:
1. Play in D minor and B flat major.
2. Many mallet parts double the melody (ex: m. 4, 8, 35, 60, 101, 109, 125, & 149).

Percussion I:
1. Suspended cymbal solo in the first measure of the piece.
2. One soloistic pattern (m. 57).
Title: *Kilauea (The Volcano’s Fury)*
Composer: Brian Balmages
Publisher: FJH
Grade Level: 1.5

**Percussion Instrumentation**

I recommend at least 8 players:
1. Bells (1 player)
2. Opt. Timpani (1 player)
3. Percussion I: Triangle, Snare Drum, and Bass Drum (3 players)
4. * Advanced Percussion I: Triangle, Snare Drum, and Bass Drum (3 players)
5. Opt. Percussion II: Tam-tam, Rain Stick, Suspended Cymbal, Crash Cymbals, Tambourine (2 players)

* The composer indicated that both versions of Percussion I may be used if players are available. He additionally noted that two bass drums can be used for a more realistic effect. I recommend using the Optional Timpani and Percussion II parts as well as both the Percussion I and the Advanced Percussion I parts and having an eighth student play the Snare Drum part from the regular Percussion I part on a tenor drum to give the piece an even deeper sound.

**Technical Challenges**

**Bells:**
1. Substantial scale-based playing (ex: m. 13, 19, 22, 32, 40, 52, & 60).
2. Three octave strikes (m. 2, 4, & 8).
3. Two sections with accidentals (m. 23 & 62).

**Timpani:**
1. Two timpani (G & C).
2. Many single stroke rolls.

**Percussion I:**
1. 13 and 17-stroke rolls on snare drum (m. 11).
2. Bass drum rolls (m. 15 & 24).

**Percussion II:**
1. Properly playing the rain stick.

**Rhythmical Challenges**

Time signature is $\frac{4}{4}$ through the entire piece. The first section, *Foreboding*, is $\frac{4}{4} = 76-80$ and the second section, *Menacing*, is $\frac{4}{4} = 100$. 
General:
1. The only rhythmical challenges is the repeating rhythm $\overline{\overline{\frac{3}{4}}}$, which is found in the regular snare drum part and tambourine parts, and $\overline{\overline{\frac{4}{4}}}$, which is found in the advanced snare drum part throughout the piece.

**Ensemble Challenges**

General:
1. Percussion section must balance and be careful to not play too loud except during eruptive moments.
2. Several exposed sections (m. 1, 17, 25, & 40).
3. Steady tempo during a drastic change of rhythm and dynamics (m. 40 & 52).
4. Steady rhythm into a new tempo (m. 30).

Bells:
1. Many bell parts double melodic lines (ex: m. 13, 19, 23, 32, 40, 60, 73, & 83).

**Musical Challenges**

General:
1. Moderate range of dynamic effects (e.g., $pp$ & cresc).
2. Two very exposed percussion sections (m. 15 & 25).
3. Many different percussive colors based on instrumentation.

- The brass and woodwinds have an aleatoric section in which they may play any notes and any rhythms with specific dynamics. A further challenge for the percussion section is to allow them to do this also.

Bells
1. Play in C minor.
2. Many bell parts double melodic lines (ex: m. 13, 19, 23, 32, 40, 60, 73, & 83).
Title: Lexington March
Composer: John Edmonson
Publisher: Kjos
Grade Level: Not Indicated

Percussion Instrumentation

I recommend at least 4 players:
1. Bells (1 player)
2. Percussion: Snare Drum, Bass Drum, and Crash Cymbals (3 players)

Technical Challenges

Bells:
1. Substantial scale-based playing (ex: m. 5, 13, 29, 40, 57, & 65).
2. Several accidentals (m. 1, 12, 49, 73, & 81).

Percussion:
1. Five crash cymbal chokes throughout piece (m. 4, 40, 80, 88, & 92).
2. Many 9-stroke rolls throughout the piece (ex: m. 4, 12, 24, 32, 64, & 79).

Rhythmetrical Challenges

Time signature is $\frac{2}{4}$ with $\dot{\text{j}} = 108$. Style indicated is Moderate March.

Bells:
1. Many ties throughout piece (ex: m. 41, 44, 56, & 69).
2. Many $\uparrow \downarrow \uparrow \downarrow$ based patterns throughout piece (ex: m. 5, 29, & 73).

Ensemble Challenges

General:
1. Properly following the $D.S. \text{ al Fine.}$

Bells:
1. Most of the part doubles the melodic lines (ex: m. 1, 5, 41, 49, 65, 73, 81, & 89).

Musical Challenges

General:
1. Minimal range of dynamic effects (e.g., cresc).
2. Each instrument plays accented notes throughout the piece.

Percussion:
1. Crash cymbal solos (m. 76 & 84).
2. Snare drum solos (m. 80 & 88).

Bells:
1. Play in F major and B flat major.
2. Most of the part doubles the melodic lines (ex: m. 1, 5, 41, 49, 65, 73, 81, & 89).
Title: Midnight Escape
Composer: Larry Neeck
Publisher: C. L. Barnhouse Company
Grade Level: 2.5

Percussion Instrumentation

I recommend at least 9 players:
1. Mallets: Wind Chimes and Bells/Xylophone in unison (2 players)
2. Timpani (1 player)
3. Percussion I: Snare Drum and Bass Drum (2 players)
4. Percussion II: Suspended Cymbal and Claves (2 players)
5. Percussion III: Cabasa and two Conga Drums (2 players)

Technical Challenges

Most difficulties are due to fast tempo $\frac{\text{q}}{\text{♩}}=144$

Mallets:
1. Substantial scale-based or chord-based playing with minimal chromaticism (ex: m. 9, 79, 120, 136, & 145).
2. One rather difficult 16th note section in fast mixed-meter section (m.120).
3. Speed of 16th note patterns.

Timpani:
1. Three timpani (G, B flat, D).
2. Many single-stroke rolls.

Percussion III:
1. Cabasa part at written speed requires development of cabasa playing technique.
2. Conga part requires figuring out a sticking for hand patterns.

Rhythmical Challenges

Time signature throughout most of the piece shifts measure by measure from $\frac{3}{4}$ to $\frac{5}{4}$. Driving Intensity of $\frac{♩}{♩}=144$ stays constant throughout the entire piece. Most parts have ostinatos that occasionally change.

General:
1. Timpani, snare drum, bass drum, suspended cymbal, claves, cabasa, and conga parts contain many $\frac{♩}{♩}$ based rhythms that are difficult to accurately subdivide in fast mixed meter.
Mallets:
1. Many quarter and eighth patterns (ex: m. 9, 77, 120, & 136).
2. Tied rhythms in mixed meter (m. 144, 146, 151, 154, & 159).

Percussion II:
1. Steady 8th notes with accents in fast mixed meter throughout most of the piece could cause a player to lose his or her place.

Percussion III:
1. Both parts alternate rhythmic roles of the ostinato. Strong subdividing and counting are required.

Ensemble Challenges

General:
1. Many rhythm parts double or counter the rhythm of the melody (ex: m. 1, 33, 88, 104, & 120).
2. The layering of the ostinato against the main melodic line with the entire ensemble playing is difficult (ex: m. 17 & 144).
3. Steady tempo during a drastic change of rhythm and dynamics (m. 88).
4. Very exposed percussion parts (m. 80 & 88).

Mallets:
1. The mallet parts double the melody frequently (m. 9, 77, 120, 136, & 164).

Musical Challenges

General:
1. Broad range of dynamic effects and style (e.g., fp, cresc, Calmly).
2. Accents in all parts. Staccato, marcato, and tenuto playing incorporated in mallet parts.
2. Interplay of all percussion parts, especially percussion I, II, and III, creates steady feel in 3\(\frac{2}{4}\) time.
3. Rhythmic precision of parts that double or support the winds.
4. Percussion section solo (m. 80).

Mallets:
1. Play in G minor with a little chromaticism.
2. The mallet parts double the melody frequently (m. 9, 77, 120, 136, & 164).
Title: Odyssey for Percussion
Composer: Elliot Del Borgo
Publisher: Curnow Music
Grade Level: 2.5

Percussion Instrumentation

I recommend 4 players:
1. Percussion I: Bongos, Wood Block, Suspended Cymbal, and Bells (1 player)
2. Percussion II: Timpani, Claves, and Gong (1 player)
3. Percussion III: Snare Drum, Wood Drum (or large Wood Block), Triangle, and Wind Chimes (1 player)
4. Percussion IV: 4 Tom-Toms, Temple Blocks, Synthesizer/or Piano (1 player)

Technical Challenges

Most difficulties are due to fast tempo $\frac{\text{♩}}{\text{♩}} = 144$ and going from playing one instrument to the next.

General:
1. Many fast $\frac{\text{♩}}{\text{♩}}$ based patterns in parts I, III, and IV (ex: m. 19, 29, & 64).

Percussion I:
1. Two passages with accidentals on bells (m. 80 & 84).
2. Several single-stroke rolls on bongos (m. 1, 17, 19, 27, & 94).

Percussion II:
1. Two timpani (A & D).
2. Two single-stroke rolls (m. 33 & 36).

Percussion III:
1. Three rudiments on snare drum: (a) flams, (b) long closed rolls, and (c) 5-stroke rolls (ex: m. 1, 20, & 26).

Percussion IV:
1. Playing a setup of four tom-toms (m. 13, 19, 29, & 37).

Rhythmical Challenges

Time signature throughout the entire piece is $\frac{\text{♩}}{\text{♩}}$. The opening section, Sustained, is $\frac{\text{♩}}{\text{♩}} = 72$. The second section, Quickly, is $\frac{\text{♩}}{\text{♩}} = 144$. The brief third
section, *Freely*, is $\dot{=} = 60$. A fourth section is written *Without tempo [15-30 seconds]*.

General:
1. Throughout the majority of the piece the rhythms of the four percussion parts interact with each other.
2. The *Freely* section (m. 82), contains a difficult composite pattern for the percussionists.
3. Each percussionist improvises in the short cadenza-like section, *Without tempo* (m. 87).
4. Many different combinations of $\downarrow$, $\gamma$, $\downarrow\uparrow$, and $\downarrow\downarrow$ based patterns (m. 19, 47, & 64).

**Ensemble Challenges**

General:
1. Rhythmic precision of all four parts.
2. Many composite rhythm sections (ex: m. 19, 47, 64, & 82).
3. The *Freely* section (m. 82), is very exposed and the composite pattern through the interaction is difficult to put together.
4. Balance of all four parts working together.
5. Different melodic lines properly speaking within each part.
6. Attention is necessary during *Without tempo*/cadenza-like section for releases (m. 88 & 93).
7. Properly follow the D.S. al Coda.

**Musical Challenges**

General:
1. Broad range of dynamic effects (e.g., *sfz*, *sfp*, *ff*, & *cresc*).
2. Accents and marcato accents (^) in all parts.
3. Each percussionist must play strong independently, especially during the *Without tempo*/cadenza-like section.
4. Many different percussive colors based on instrumentation and mallet suggestions.
Title: Rudimental Regiment
Composer: Bruce Pearson and Chuck Elledge
Publisher: Kjos
Grade Level: 1.5

Percussion Instrumentation

I recommend at least 5-6 players:
1. Timpani (1 player)
2. Percussion I: Bells (1 player)
3. Percussion II: Triangle and Wood Block (2 players)
4. Percussion III: Crash Cymbals and Suspended Cymbal (1-2 players)
5. Percussion IV: Snare Drum (1 player)

* I recommend the Advanced Snare Drum part because of the difficulty level and the inclusion of a Bass Drum part.

Technical Challenges

Timpani:
1. Two timpani (B flat & E flat).
2. Many single-stroke rolls.

Percussion I:
1. Substantial scale-based playing (ex: m. 12, 23, & 73).
2. Several double stop sections including octaves (ex: m. 35, 53, & 84).
3. One accidental (m. 84).

Percussion II:
1. Triangle rolls (m. 68, 78, 85, & 90).

Percussion III:
1. Two crash cymbal chokes near the end of the piece (m. 79 & 91).

Percussion V:
1. Many snare drum rudiments: (a) 5-stroke rolls, (b) 9-stroke rolls, (c) flams (d) flam taps, (e) paradiddles, & (f) 17-stroke rolls. (ex: m. 2, 12, 13, 14, 20, & 87).
2. Switch playing between snare drum head and rim (m. 45).

Rhythmic Challenges

Time signature is $\frac{2}{4}$ with $J = 100$. Style indicated is March style.
General:
1. The only rhythmical challenges at this grade level are the \( \frac{3}{4} \) based patterns written in the snare drum part.

**Ensemble Challenges**

General:
1. Percussion section must balance and not play too loudly during a section with minimal brass (m. 5).
2. Many Percussion I (Bell) parts double melodic lines (ex: m. 13, 23, 32, 41, 73, & 83).
3. One exposed section with a drastic change in style (m. 45).

**Musical Challenges**

General:
1. Minimal range of dynamic effects (e.g., cresc).
2. Percussion solos (m. 1, 43, & 63).
3. Many different percussive colors based on instrumentation and mallet suggestions.

Percussion I:
1. Play in E flat major.
2. Many opportunities to double the melodic lines (ex: m. 13, 23, 32, 41, 73, & 83).
3. Solo double stops in octaves (m. 53).

Percussion V:
1. Many accents in the snare drum part throughout the piece.
Title: *Voices from the Battlefield*
Composer: Robert Sheldon
Publisher: C. L. Barnhouse
Grade Level: 2.5

**Percussion Instrumentation**

I recommend at least 6 players:
1. Bells (1 player)
2. Percussion I: Crash Cymbals, Suspended Cymbal, and Triangle (2 players)
3. Percussion II: Snare Drum and Bass Drum (2 players)
4. Timpani (1 player)

**Technical Challenges**

**Bells:**
1. Two short passages of scale-based playing (m. 136 & 150).
2. Two sections with double stops (m. 75 & 88).

**Timpani:**
1. Four timpani with two retunings of the same note (G, B flat, C, E flat-F).
2. Many single stroke rolls.

**Percussion I:**
1. Three crash cymbal chokes (m. 27, 135, & 161).

**Percussion II:**
1. Many three and four stroke ruffs (ex: m. 1, 59, 93, 99, 108).

**Rhythmical Challenges**

The first section, *With spirit*, is in $\frac{3}{4}$ time with $\frac{3}{4}$ = 120. The second section, *Andantino*, is in $\frac{3}{4}$ time with $\frac{3}{4}$ = 72. The final section is *Tempo I*, in $\frac{3}{4}$ time with $\frac{3}{4}$ = 120.

**General:**
1. The most difficult rhythm is the $\frac{3}{4}$ pattern found occasionally in the bell and snare drum parts (ex: m. 22, 38, & 136).

**Ensemble Challenges**

Percussion II:
1. Three very exposed sections (m. 60, 97, & 101).
Bells:
1. The bell part doubles the melodic line frequently (m. 136 & 150).

**Musical Challenges**

General:
1. Moderate range of dynamic effects (e.g., *ff, pp, & cresc*).
2. Accents throughout the piece.
4. One percussion section solo (m. 118).

Bells:
1. Play in E flat and B flat major.
2. The bell part doubles the melodic line frequently (m. 136 & 150).

Percussion II.
1. Three soloistic sections (m. 60, 98, & 101).
Title: Voyage Jubiloso
Composer: Ralph Ford
Publisher: Belwin
Grade Level: 1

Percussion Instrumentation

I recommend at least 9 players (9th player on Bells and Xylophone):
1. Mallets: Marimba; opt. Bells and Xylophone parts (1-2 players)
2. Timpani (1 player)
3. Percussion I: Snare Drum and Bass Drum (2 players)
4. Percussion II: Suspended Cymbal and Triangle (2 players)
5. Percussion III: Congas (1 player)
6. Percussion IV: Cabasa (1 player)

Technical Challenges

Mallets:
1. Substantial scale-based playing (ex: m. 17, 38, 64, & 86).
2. Three sections with rhythms played in octaves (m. 21, 50, & 76).
3. Several accidentals (m. 21, 29, 31, & 35).
4. One single-stroke roll (m. 88).

Timpani:
1. Two timpani (F & B flat).
2. Many single-stroke rolls.

Percussion III:
1. Conga part requires figuring out a sticking for hand patterns.

Percussion IV:
1. Cabasa part requires development of technique to play steady 8th notes and accents.

Rhythmical Challenges

Time signature is $\frac{4}{4}$ with $\text{ } = 120-126$. Style indicated is Jubilant.

General:
1. The only rhythmical challenges are combinations of $\ddot{e}$, $\dot{e}$, and $\gamma$ in the mallets, timpani, snare drum, and conga drum parts.
Ensemble Challenges

General:
1. Many percussion parts double, counter, or provide steady subdivision of the melodic lines (ex: m. 7, 13, 21, 28, 34, 50, & 58).
2. Three exposed sections of the melodic line alternating between instruments (m. 1, 58, & 84).

Mallets:
1. Mallet parts double the melodic line frequently (m. 7, 28, 34, 64, and 86).

Musical Challenges

General:
1. Moderate range of dynamic effects (e.g., sub.p, cresc).
2. Many exposed or solo percussion parts (m. 1, 11, 40, 58, 67, & 85).
3. Many different percussive colors based on instrumentation.

Mallets:
1. Play in B flat major.
2. Many opportunities to double, counter, and provide subdivision of melodic lines.
3. Mallet parts double the melodic line frequently (m. 7, 28, 34, 64, and 86).
APPENDIX F:

PUBLISHER WEBSITES
American Composer’s Forum - http://www.composersforum.org
C. L. Barnhouse Company - http://www.barnhouse.com/
Curnow Music - http://www.curnowmusicpress.com
Manhattan Beach Music - http://www.manhattanbeachmusic.com
Phoebus Publications - http://www.phoebus.dhs.org
Southern Music Company - http://www.southernmusic.com
TRN Music Publisher Inc. - http://trnmusic.com
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