The Benefits of Chamber Music Participation on the High School Instrumental Students’ Overall Musicianship

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Abstract

This project looks at the possibilities for chamber music as a complement to large ensemble programs through a literature review and a proposed instructional sequence. The literature review examines the benefits of chamber music participation on a high school instrumental student’s overall musicianship, technical ability, interpersonal relationships, leadership skills, and creativity. The paper outlines various benefits to overall musical development, student teaching strategies, and the development of non-musical skills beneficial to character development. To compliment the synthesis of scholarly literature, an instructional sequence is provided as a resource for educators to put into action the goals outlined in the review. This sequence is envisioned to offer one way to delineate pedagogical activities associated with the specific goals extracted from the review. Along with an annotated bibliography of chamber music works for varied instrumentation, this project provides music educators with support, both scholarly and pedagogical, to implement chamber music into the curriculum as a supplement to current instrumental music learning experiences.
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Many instrumental music programs in public schools focus on the large performing ensemble for curricular goals. But large ensembles have come under recent criticism. According to Kratus (2007), large ensembles are autocratic models of teaching that restrict students from having influence on musical decisions and hold no parallel to any other school subject. In addition, Williams (2011) questions whether the large ensemble model for music education is a significant reason why so few students enroll in school music classes. One avenue to remedy some of these criticisms would be to implement a chamber music program as part of the instrumental music program and provide more diverse learning experiences outside of the large ensemble. The inclusion of chamber music participation within an instrumental music program may complement the overall success of the large ensemble. Participation in chamber music provides unique experiences for students that may not be found in the large ensemble setting. These experiences are aimed at developing overall musicianship, aural awareness, and communication (verbal and non-verbal), while also providing students with opportunities to engage in student driven practices that enhance skills relating to leadership, decision-making, compromise, creativity, personal responsibility, and pedagogical delivery.

The skills experienced in chamber music participation complement what some believe to be the mission of music educators to provide students with a comprehensive music education that supports individualism, collaboration, and creativity. This paper reviews advocacy for the inclusion of chamber music in school musical curriculums for many reasons and over many decades. The review describes potential benefits of chamber music participation in high school instrumental music programs, providing a review of essential information and resources needed
to understand these benefits. The review also discusses why skills obtained through chamber music participation may ultimately enhance the large ensemble experience through support for individual musicianship, creativity, decision-making, and the cultivation of musicians who are self-sufficient.

The review begins by analyzing the effect chamber music participation has on the enhancement of musical skill. Student extraction from the large ensemble places students into independent musical roles where demanding material is utilized to increase performance habits and musical skill. The review also presents research on the non-musical benefits to chamber music study. These ideas aim to develop an understanding within the field of music education of the many potential interpersonal, behavioral, and social skills obtained and fostered through chamber music participation. Character building and collaboration, both socially and professionally, suggest the understanding of skills obtained through small group ensemble practice that can be carried outside of the music classroom. Finally, the review discusses the ways chamber music participation cultivates the maturation of positive student educators and role models. Through the development of student educators, a cycle is created that enables students to contribute to the advancement of the music community through the transfer of knowledge to other student musicians. An analysis of this literature provides guidance for pursuing some of the most important goals of chamber music study, and also provides support as to the benefits and value of such a program.
The Development of Musical and Large Ensemble Skills

One area where chamber music can supplement large ensemble experiences is in conjunction with the NAfME Standards for Music Education. Chamber music participation does not only satisfy the 1994 version of the national standards, specifically Content Standard #2: *Performing on instruments, alone and with others, a varied repertoire of music,* but directly satisfies the 2014 revision of the standards. The Core Music Standards developed by the National Coalition for Core Arts Standards present five performance specific strands based on musical selection, analysis, interpretation, rehearsal coupled with evaluating and refining, and presentation. An example of how chamber music practice connects with the performance strands of 2014 The Core Music Standards can be found in strand MU:Cr6.1.E.IIIa:

Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

Technical mastery and performance through a variety of ensemble orientations are two elements of this strand that directly relate to common chamber music practices. The student driven learning environment and independent nature of chamber music participation supports the performance based artistic processes outlined in the revised set of standards.

The musical independence developed in the small ensemble setting allows for increased personal responsibility and heightened awareness of both obvious and subtle musical elements. Due to the demanding musical material and the individualized aspect of small ensemble performing, students develop a higher standard for individual musical excellence through technical mastery of one’s instrument. Students should not only witness a dramatic increase in
performance ability, but an increased attitude towards music making as a result of small group musical participation.

According to Latten (2001):

All instrumental students should be provided with regularly scheduled small-ensemble or chamber music opportunities as a basic part of their annual school music experience…an elementary or secondary instrumental music curriculum consisting primarily of full-ensemble experiences and in-school lessons or sectionals may provide admirable results and make a community proud, but could short-change the students’ musical development and education. (p. 45)

Latten analyzes the benefits of chamber music participation that support the National Standards for Music Education. When referring to Content Standard 2 of the 1994 standards, Latten proposes that chamber music participation provides students with the sudden task of listening to an increasing number of contrasting voices for blend, balance, intonation, and rhythmic and stylistic agreement (Latten, 2001). The inherent characteristic of chamber music aims at placing the onus on individual student performance.

Increasing individual musical ability through musical independence is achieved by placing the student in a soloist role without the assistance of reinforcement from other students on the same musical part. By extracting the student from a section in a large ensemble consisting of multiple students performing the same music, the individual gains an immediate sense of personal responsibility to increase their musical skills as a solo performer. According to Stubbs (1983), the idea of several players on a part can mask an individual’s mediocrity to an amazing degree, although this is not so in chamber music. Sandra Dackow (1981) supported this claim by suggesting the player must prepare to a greater degree than they would for a band performance as
the chamber musician requires the player to function as an individual, while at the same time contributing to a complex group sonority. Chamber music ensembles generally contain one part for each player, placing a heightened emphasis on individual practice and teaching musical independence. Educators can create the sense of personal accountability regarding musical performance by developing more independent musicians through chamber music participation.

The development of musicianship and attention to musical details such as intonation and tempo are achieved through exposure to a more focused set of musical voices. According to Schoenbach (1963) who argued for the inclusion of chamber music specifically in secondary schools, immediate beneficial results might come in the areas of intonation, musical awareness, and alertness, which could be reflected in the large ensemble setting. The more focused setting of the small ensemble allows students to actively listen to their peers for pitch in order to readily make adjustments, gain a sense of alertness by feeling the internal meter and rhythm from within the individual, and to become aware of the total musical picture by promoting the importance of balance and relationships between individual voices (Schoenbach, 1963). It is within this smaller setting that teachers can train their students to focus these musical aspects that may not be as easily discernable in the larger ensemble.

Developing skills that are directly transferable to the large ensemble setting serves as an integral part of the chamber music benefit on individual musical skill. According to Deibel, Loeffert, Goddard Loeffert, and Nichol (2014), chamber music serves as a vehicle for musical excellence that directly transfers to the large ensemble. Chamber music practice demands specific attention to intonation, blending tone within the ensemble, maintaining internal rhythm, and requiring students to match style and articulation. These musical skills are directly transferable to the large ensemble setting, as sections within the large group are required to
execute these principles at an advanced level. Chamber music serves as a microcosm for large ensembles, developing intuitive musicians who hone their skills in a more concentrated setting through the development of musical objectives aimed at establishing musical independence (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014). Educators can enhance the large ensemble experience through musical activities that aim to foster the development of musical skill.

Stronger individual players should emerge from these experiences, which in turn can result in an increase in the abilities of the large ensemble.

Chamber music participation has the ability to increase the attitudes of musicians towards music making in cohesion with increased performance abilities. Zorn (1973) details a thirty-two week study on the effectiveness of the chamber music ensemble experience on performance abilities and overall attitude changes toward music and musical participation. Results showed a strong correlation between chamber music participation and favorable attitudes towards music. Although the results of the study showed increases in performance abilities of students participating in chamber music ensembles, they did not yield a significant increase over the control groups who participated in sectional rehearsal groups working on band parts. Despite the claims of increased performance ability, the existing literature does not include a carefully controlled study that would show performance gains, with Zorn’s study representative of conclusions. Perhaps, given a longer time period or a different measure of performance ability, the chamber music ensemble experience might reveal significant gains in performing ability.

This section of the literature review presented various ways chamber music participation benefits the development of musical skill within the individual musician and the large ensemble. By extracting students from sections of the large ensemble and placing them in an environment conducive to independent preparation and performance, students are required to meet the
individual demands of the music as a soloist would. The increase of musical awareness and technical execution is attributed to the small ensemble environment. Developing internal pulse, listening abilities, adjusting intonation, ensemble balance, and rhythmic cohesion are only a few of the skills that are more easily cultivated in the smaller group setting than in the large ensemble. The goal is to develop mature musicians that can bring the performance skills and musical awareness nurtured in the small ensemble setting back into the large ensemble. In order to ensure these skills transfer, teachers need to remind students that these skills need to become inherent techniques they bring into each large ensemble performance. By isolating smaller sections and instrumentation during large ensemble rehearsals, students can gain the sense of small group playing within the structure of a large ensemble. By placing musicians in a more concentrated environment conducive to individual development, students acquire valuable solo and ensemble skills, learn to acclimate those skills in an ensemble setting, and increase their individual competency on their respective instrument due to limited reliance on peer assistance and increased personal responsibility to master one’s part. The development of these musical skills also coincides with the maturation of non-musical characteristics fostered through the chamber music application.

The Development of Non-Musical Skills

Educators should take full advantage of the opportunity to harness and cultivate the many non-musical skills and characteristics available for cultivation through chamber music participation. As students in small ensembles develop roles within the group, teachers are primed to use the ensemble environment as an outlet to foster leadership skills with their students. This section also discusses interpersonal skills gained through group collaboration, personality management, decision-making, and goal setting. The social aspect of chamber music
allows students to develop personal and working relationships with students that contribute to the overall community within the music program. While developing a positive rapport within the ensemble, nonverbal communication is another element of chamber performing that needs to be established and enhanced with the absence of a true conductor. The opportunity to facilitate composition, improvisation, and creative thought through the chamber music application will also be detailed in this section of non-musical benefits. Educators have the opportunity to not only increase the musical ability of their students through this application, but also foster and encourage the development of intrinsic characteristics essential in student maturation towards future social and professional expectations.

Chamber music ensembles are unique vehicles for students to experience personal growth in non-musical areas that are considered more intrinsic in nature. Celentano (1966) stated that chamber music participation demands flexible degrees of self-subordination, cooperation, leadership, and discipline for the sake of the ensemble’s overall success. Although the music educator is presented with a challenge to influence and direct the interest of and participation of chamber music, the chamber music coach has the opportunity to provide experiences to musicians vital to their growth as an individual and as a musician.

Without the presence of an educator, students in chamber ensembles tend to take on leadership roles to fill the void left by the absence of the instructor. Leadership is one of the most common character traits observed in the chamber music setting and is detailed in the works by Leshnower (2008), Murninghan & Conlon (1991), Davidson & Ford (2003), and King (2006). Leshnower’s (2008) article on teaching leadership focuses on the leadership behaviors of the Cassatt String Quartet. Due to the small-group structure of the quartet, all members of the
ensemble exhibit leadership qualities and have to work together to solve problems and increase learning in order to produce a high quality musical product.

Leadership is fostered through establishing a vision, communicating with ensemble members, and understanding their particular role at any given time, leader or not. Creative thinking serves as a key ingredient to developing leadership, and establishing an environment for new ideas will influence change. Leshnower discusses the creative process as individuals thinking imaginatively towards an original idea that is purposeful and contains value towards reaching their desired goal. The article details the leadership behaviors and activities that occur within the chamber ensemble setting while also presenting multiple exercises aimed to develop leadership skills in the classroom setting. Leadership is ultimately a fundamental aspect of character education and as seen through the lens of a chamber music ensemble, leadership training should be integrated into any gifted school curriculum (Leshnower, 2008). Leadership training through small ensemble work can have lasting benefits that transfer directly to other ensembles within the music program.

It is understood that within small ensemble performance members of the group may take on leadership roles, but should that role be assigned to a specific individual within the ensemble? Another study by Murnighan & Conlon (1991) focused on the relationship between the internal dynamics and success of British string quartets. There is a preconceived notion in chamber music that the lead player primarily serves as the “leader” of the ensemble due to the fact that they are primarily playing lead, solo, or melodic material. Unlike larger ensembles where members are bound by the decisions of the conductor, chamber music allows all members to contribute to musical decision-making. The study analyzed interview responses of 20 string quartets (80 professional string-quartet musicians) and two additional members (one current and
one retired first-violinist) regarding musical decisions, leadership, personal feelings and behaviors, musical motivations, and demographics. The results of the study elicited a paradox in responses, where although most members associated the word “leader” with the first violinist and recognized that their ensembles required someone with leadership, responses also acknowledged democratic leadership amongst the ensemble and dismissed the philosophy that the first violinist was viewed as the leader (Murnighan & Conlon, 1991). As it can be seen in this study, there is no clear answer to the question posed at the beginning of this section. Although many ensembles assign the leadership role to the lead player as a result of the melodic material found in their part, others may assign the leadership role to more senior members with more experience, or even adopt a democratic approach.

Containing a democratic approach to leadership roles and decision-making allows for all members of the ensemble to have a voice regardless of their role in the ensemble. An analysis into the roles of musicians in chamber ensembles supports the need for leadership, open communication, and democratic decision-making amongst members. Studies by Ford & Davidson (2003) and King (2006) investigate the interactions between ensemble members, the roles they play within the ensemble, and the benefits that yield from these interactions. The article by Ford and Davidson builds upon the findings by Murnighan and Conlon though a questionnaire administered to 55 respondents representing 20 wind quintets. Results of the study found that an overwhelming majority (63 percent) of the participants viewed their ensembles as being without an appointed leader and participate in democratic decision-making. Educators should aim to establish an environment where all members of the ensemble can experience a leadership role and where contributions from all participants are welcomed and respected.
As ensemble members become comfortable participating in musical decisions, they develop the confidence to bring their strengths and ideas to the table while learning to respect the thoughts of others. Although the primary goal of the small ensemble is to achieve excellence in performance, conflicting personalities and group interaction can affect group dynamics. The view that positive interpersonal dynamics are vital in order for chamber ensembles to function properly is a shared relationship between wind quintets and string quartets. King (2006) analyzed the roles of musicians in a saxophone quartet, wind quartet, and string quartet comprised of differing levels of experience together as an ensemble, age, and gender. Through rehearsal observations and post rehearsal interviews with ensemble members, the findings exposed similar feelings towards cooperative learning, leadership, and ensemble goals, while the main differences between ensembles turned out to be social difficulties experienced in learning how to collaborate effectively in rehearsal and make decisions to improve musical performance.

A review of literature by Luce (2001) on collaborative learning in music education detailed the pedagogical process as a benefit to music education and a means for students to work democratically to achieve musical goals. As a result of limited resources specific to collaborative learning and music education, Luce suggested the need for a community of peers to emphasize and discuss this topic. As a collaborative vehicle, chamber music provides educators with an outlet to emphasize collaborative learning in the field of music education. Due to its student driven nature, chamber ensembles provide students with opportunities to gain valuable experience in group collaboration, team building, and managing personalities in a work related environment. Adolescent students will naturally experience disagreement amongst their peers, but educators can utilize these opportunities to foster conflict resolution skills in efforts for
students to eventually come to conclusions on issues independently, respectfully, and democratically.

Chamber music participation is not just all work and no play. The social benefits of chamber music participation not only allow for student collaboration amongst peers, but places students in social situations that require cooperation and universal cohesion amongst members to work through questions that may arise, both musically and socially. In an article supporting chamber music in musical education, Sugal (1955) describes the greatest enjoyment of chamber musicians comes from the social enjoyment and development of human values together with the many satisfactions which music offers. Following an explanation of his relationships performing the works of various chamber music composers and the behaviors of the chamber ensemble, Wechsberg (1963) stated in his article regarding chamber music performance:

Suddenly everybody plays all the notes in the score and each player can hear his fellow players as well as himself…the room is filled with harmony and with subtle rapport achieved by four people who are emotionally and melodiously in tune. It is in moments like this that you understand why chamber music has always been called ‘the music of friends’. (p. 36)

Participation in chamber ensembles builds social skills and rapport amongst peers through the cooperative engagement in musical activity. The opportunity to develop lasting relationships through musical interaction is beneficial to the school community and specifically the student. These relationships are established through proper communication in order to determine ensemble goals and especially musical cohesion in the midst of performance.

But how do members of the ensemble ensure musical cohesion in the midst of performance? Nonverbal communication is essential for chamber musicians to internalize
because it serves as the single action that initiates musical performance, maintains internal pulse between the members of the ensemble, describes the dynamic and stylistic execution desired, and ultimately serves as the vehicle to relay musical messages between musicians. Group members are required to interpret signals and messages through the use of body language such as eye contact and upper body movement in order to maintain ultimate structure and consistency (Leshnower, 2008). According to Silveira (2014), timing in music, musical ideas, and interpretation are often connected with whole-body, representing a physical manifestation of the music and providing an added visual component to the music. His study on the effect of body movement on listeners’ perceptions of musicality in trombone quartet performance concluded that listener ratings of the performances increased as the group utilized more body movement in their performance. The quartet of professional trombonists performed the same musical material three times, first without body movement, then only using head and facial movements, and finally full body movement. Not only does the use of nonverbal communication serve as a communication apparatus between members, but allows the individual to express musicality in a visual venue while also effects the perceptions of audience members observing the performance.

Nonverbal communication is used in large ensemble performance through the baton of the conductor, but what happens when the conductor is absent from the performance? The responsibility of the conductor is dispersed amongst the members of the chamber ensemble and the experience becomes unique causing challenges regarding overall cohesion. Although often discouraged in the large ensemble setting with the exception of the conductor, the chamber music arena welcomes the use of expressive bodily movement during performance from all performers. Ultimately, movement within the ensemble maintains internal pulse and solidifies music phrasing, while cueing and breathing together aides members in matching tempo,
dynamics, style, attacks, and releases (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014). The benefits of developing individual and group communication skills are directly transferable to section playing within large ensemble playing and any other chamber ensemble regardless of instrumentation. By having the element of nonverbal communication as the backbone of chamber music performance, an added awareness and responsibility is placed on each member of the ensemble to ensure proper cohesive execution of musical elements and ultimate organization amongst members.

Confidence, both interpersonally and musically, is an intrinsic characteristic developed through chamber music participation. As participation in chamber music ensembles improves student awareness of the other members through nonverbal cues and active listening, participation also builds individual performing confidence in the individual. Stubbs (1983) details the value chamber music participation has on cultivating the confidence of the individual musician. He credits the ultimate motivation of a musician to exposure and the soloist projects his own ego or vanity the most when their playing is exposed in a solo setting. This allows for the performer to gain acceptance and praise through the projection of a positive musical image the performer wishes to portray. According to Stubbs, any performing arena in which the individual is more exposed has the potential to offer an even greater degree of reward and chamber music is that outlet. Due to the virtuosic demands on the performer and the degree of individual exposure, each individual within the chamber music ensemble has responsibilities similar to a soloist and requires a high level of musical and technical mastery (Stubbs, 1983). Other benefits previously discussed such as increasing musical maturity through the lack of a conductor, independence and freedom gained through extraction from the large ensemble, and a heightened sense of musical attentiveness through collaboration with other performers are also
addressed by Stubbs in the discussion of building individual confidence through chamber music participation. One of the concluding arguments presented by this article suggests that through the development of the individual musician gaining performing confidence, the artistic levels of both small and large ensembles within any music program will rise. As a result of these findings, it can be said that participation in chamber music produces more confident students, musicians, and soloists who will directly impact the musical capabilities of the large ensemble.

Accompanying the many other benefits to chamber music is the opportunity for students to exert their creativity through a variety of musical outlets within the ensemble. But why is the chamber ensemble a more feasible arena for creative thinking and creative experiences? The chamber ensemble serves as a platform for students to improvise, compose, arrange, and reinterpret music. Due to the concentrated instrumentation of a chamber ensemble, beginning composers and improvisers are more inclined to experiment in these creative outlets than they would in a large ensemble setting. As musicians strive to make musical decisions when interpreting pieces, opportunities arise for members of the group to offer unique perspectives to musical performance through the manipulation of style, dynamics, articulations, and phrasing to name a few of the many music elements available. More and more contemporary chamber ensemble literature contains sections that require the performer to improvise freely to a set of given chord progressions, as one would do in a jazz ensemble. Some examples of chamber works that include improvisatory sections are *Diffusion for Saxophone Quartet* by Gordon Goodwin, *Seven Sparks* for Clarinet Choir by Alexis Ciesla, *Ulla in Africa* for Clarinet/Saxophone quartet by Heiner Wiberny, and *The Easter Islander* for flute/saxophone quartet by Mike Mower.
Musicians are also encouraged to compose or arrange music for their small ensembles, which is a more reasonable challenge for students beginning to compose music where they only have a select number of voices to write for rather than a large ensemble. Hopkins (2015) observed collaborative composing within high school chamber music ensembles and found that balance of collaboration amongst members, task-directed musical communication, and gender grouping contributed positively to the overall outcome of the collaborative composition. Hopkins introduces the study and its significance through the use of the 1994 version of the National Standards for Arts Education, especially Standard 4 that states all students should have experience composing or arranging music within specified guidelines. In this statement, Hopkins outlines the importance of the study and its relevance to chamber music. After citing various sources detailing the many ways music educators seem to omit composition experiences from their curriculums, he explains that more music educators would be more willing to incorporate compositional experiences into their classes if they had a greater understanding of how to actually implement composition successfully into an ensemble context (Hopkins, 2015). Creativity is a characteristic directly associated with the subject of music and through chamber music participation, the opportunity to access and generate creative ideas is constantly promoted. There are ample opportunities for students to take part in creative activities through chamber music participation. Educators can introduce students to improvisation through the use of specific repertoire and provide opportunities for students to compose or arrange for their own ensemble. Both of these activities offer the educator an avenue to reinforce music theory concepts, as an understanding of theoretical elements is essential when improvising or composing.
When discussing the non-musical benefits to chamber music participation, it can be said that students participating in this musical activity engage in experiences that activate and enhance behavioral, social, and creative processes. Through constant interaction with members of the ensemble, students learn how to manage personalities, develop leadership skills, build individual performance confidence, communicate through nonverbal cues, and build both social and working relationships with people who are all pursuing the same musical objectives. The opportunity to easily utilize composition and improvisation as tools to access student creativity is an advantage of chamber music inclusion in the instrumental music curriculum. Although these qualities may or may not be feasibly nurtured in a large ensemble setting, the literature supports the notion that chamber ensembles actively allow participants to engage in collaborative experiences. These experiences enable students to develop innate characteristics that support their maturation into established musicians, creative thinkers, professional communicators, and mature young adults.

**The Development of Teaching Skills**

Student musicians in instrumental music programs are familiar with and find solace in working under the baton of a band director, but what happens when the music teacher is removed from the ensemble? One of the unique characteristics of chamber ensemble participation is that it takes students out of the large ensemble setting where they watch, follow, and learn from the conductor, and places them into the role of conductor. This section will analyze the ways chamber music participation facilitates student development of teaching skills. The focus will then turn to how chamber music develops students into self-sufficient learners who understand how to not only teach themselves, but how to teach the ensemble as well. In a cooperative learning environment where students are working with other students, this section will also
discuss the positive teaching relationships students develop with one another and how skills are transferred. Pedagogical approaches aimed at music teachers acting as chamber music coaches are discussed before lasting benefits regarding teaching is detailed in relation to future professional experiences. As a result of student musicians working cohesively in an educational setting, they gain a sense of ownership of the product they created, establish a standard for performance excellence that members are accountable for upholding, and obtain teaching strategies through observing other group members or a chamber coach.

One of the primary goals of chamber music programs is to develop students into student educators. Deibel, Loeffert, Goodard-Loeffert, & Nichol (2014) discuss chamber music participation as a vehicle for developing teaching skills. Five levels of teaching are outlined to show the progression students go through to ultimately develop what the authors call a community of scholars. The first level is where teachers teach students, showing them the necessary steps to achieve musical goals through the reinforcement of concepts by the instructor to increase retention. Students then begin teaching other students where direct interaction between students drives the learning process. This provides them with an opportunity to learn from their peers and although the presence of an instructor is not present, learning continues to take place. The third level sees students teaching teachers where students are able to intellectually stimulate their teachers through their work and ability to provide specific feedback, execute musical tasks, and discuss musical decisions to create a reciprocating relationship. Students then begin to teach themselves in the fourth level of this process. In this stage, students can provide consistent feedback on their performance, resulting in self-guided learning. Finally, students enter into a community of scholars where the previous relationships developed become a mentorship and example of peer learning where they benefit from a network of learning at all
level (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014). This sequence provides educators with a step-by-step process to use chamber music as a mechanism for teaching. The transfer of knowledge emanates from the music educator and passes to the students who then effect the advancement of the music department as a whole.

Another point the authors bring up regarding student driven teaching is that although teachers work to facilitate group learning, students relate more closely to other students than teachers do. Strong relationships amongst students benefit the collaborative process where students model desired techniques, less experienced students emulate the work habits of more experienced students, and students collaborate to reach desired goals (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014). Through the avenue of chamber music, students need to be able to form their own thoughts, make their own decisions, and think independently. This collaborative process relies on the individuals in the ensemble more so than interaction with the instructor. Educators should utilize the relationship students have with other students to facilitate the transfer of knowledge amongst each other to create a community of learners.

Educators are required to have an extensive knowledge of pedagogical techniques and methods they can instill in their student educators. Although the majority of the instruction and learning done in chamber ensembles is found within the group itself, the instructor plays an important role in promoting these strategies and modeling techniques students can use in their rehearsals. Berg (2008) offers strategies to the educator to help chamber music students become more independent while providing rationale for chamber music inclusion. According to Berg, chamber music provides a plethora of opportunities for students to develop the ability to think like professional musicians while working in a collaborative setting where they can learn from their peers. Through modeling, giving guided practice and immediate feedback, scaffolding or
structuring practice and giving periodic suggestions, and fading are four strategies to teach students to become more independent learners through chamber music participation. The main focus of the article is to engage students in “minds-on” learning where they are thinking and making decisions independently, rather than a “hands-on” approach that is dominated by teacher instruction. One of the strategies discussed suggests a “listen-play-discuss-decide” approach where members listen to a suggested idea, the thought is then performed before a discussion of whether the idea was successful or not takes place and a decision is ultimately rendered (Berg, 2008). Educators need to provide students with methods and techniques to use during rehearsals to make musical decisions and run efficient rehearsals. Methods such as the listen-play-discuss-decide approach is easy to comprehend and can be adapted to any professional working environment.

How can these teaching techniques and skills be used in future to cultivate lifelong learners? The thinking regarding objectives for education is to prepare students for the next level of education, or for a specific career path. Through chamber music participation, students are learning how to take responsibility for their own musical product, while gaining experience teaching not only themselves, but also their peers. Collaboration in a working environment is an environment all students will experience in any level of work, thus an importance is placed on this specific type of musical practice where students obtain benefits that extend past those that are considered music-specific, but are character building and life changing.

Conclusion

Participation in chamber music ensembles as part of a high school instrumental program enhances individual musicianship, social collaboration, creative thinking, communication skills, and develops the student to grow into a self-sufficient learner. Literature suggests that
participation in small ensembles will enhance the large ensemble experience as the musician increases performance confidence and musicianship through the increased technical demands naturally imposed by the individual nature of chamber music. Through peer interaction, students naturally develop non-musical skills associated with music making. Working in a small ensemble places students in an environment where the development of skills in leadership, interpersonal relationships, decision-making, and nonverbal communication are nurtured. The opportunity to use chamber music as a forum for creative thinking establishes a setting for members to compose, arrange, and improvise. Finally, participation in chamber ensembles provides students with the opportunity to develop a learning community and become self-sufficient learners through peer teaching and the development of personal pedagogical strategies.

Participation in chamber music ensemble provides unique experiences and learning opportunities that may not be present or as easily accessible to large ensemble participation. The inclusion of chamber music in school curriculums, including those dominated by large ensemble performance has been a topic of discussion for many years and as a result, exploration into literature spanning several decades is appropriate for this review. Although experiences in large ensembles and other musical activities may provide similar benefits to student instrumental musicians, the literature suggests that chamber music experiences provide a more substantial outlet for these benefits to be cultivated.

The material presented in this literature review can be utilized to support development of a successful chamber music program that increases skills directly transferable to the large ensemble setting. By emphasizing the independence of each performer as a soloist with the demanding technical aspect of chamber music literature places an additional responsibility on the students to increase their personal practice. By understanding the ideas presented in the review
regarding the development of musical skill, educators can raise student standards of musical
excellence by equipping them with efficient practice and rehearsal habits, realistic musical goals,
challenging musical material, the freedom to work independently, and the ability to develop
intrinsic motivators. Showcasing the hard work and effort of chamber musicians in a formal
concert setting serves as an extrinsic motivator and a venue to display student work on a more
individual focus, contrary to the large group exposure students are accustomed to through large
ensemble performances that dominate public school performances. These skills obtained
through chamber music practice must be reinforced by the educator in order for them to transfer
into the large ensemble setting.

While chamber music participation intends to yield more skilled musicians, the non-
musical benefits outlined in this review should be a primary focus of the educator who holds the
intention to build student leaders, foster teamwork, and cultivate creative thinkers. A successful
chamber music program should incorporate leadership training and promote a democratic
learning environment. Student placement in ensembles based on characteristics such as age or
musical ability can facilitate the placement of students in leadership roles within the ensemble.
The ensemble coach or music teacher should demonstrate successful democratic relationships
where all roles within the ensemble contribute meaningfully. Due to the inexperience of students
in these independent roles, teachers should monitor the progress of these ensembles, especially in
the beginning stages of collaboration. Educators can facilitate student creativity by introducing
composition tasks with varying levels of restrictions for their respective ensemble groups. These
assignments can be elaborated to include more advanced musical elements and less
compositional restrictions to increase the challenges for students eager to advance their
composition practices. The wealth of material for chamber ensemble that incorporates
improvisational opportunities can serve as an excellent resource for music teachers to use with their students. Improvisation may seem like a daunting task for young musicians, but participation in a chamber ensemble consisting of only a few members creates a more comfortable environment for students to experiment with improvisation. There are many benefits unrelated to the production of music that chamber music participation has to offer if the environment for music making is supported by the director and respected by the students involved.

Teaching is another component of chamber music participation that provides students with valuable skills and experiences. In order to teach students to become competent teachers themselves, educators should model positive behaviors and skills while working with students to implement pedagogical approaches in their respective chamber groups. Students should understand in order to teach the music to their ensembles, they need to know how to play all parts within the ensemble to demonstrate a complete understanding of the music and how it is connected. In order to foster student comprehension of positive teaching strategies, the music educator should introduce effective pedagogical methods to students prior to beginning a chamber ensemble. Techniques such as the “listen-play-discuss-decide” method previously discussed in this review would be an ideal example of a basic pedagogical technique to discuss with students prior to the first rehearsals. In addition to prior discussions with students, proper modeling and observations of early rehearsals are essential to providing students with constructive feedback as students begin to build on their teaching skills. The skills acquired in this environment can reciprocate back into the instrumental program, benefiting the music community as a whole.
Although the research presented presents positive ideas to support chamber music practices, future research into the relationship between chamber music participation and individual performance statistics could strengthen the argument for small ensemble practice supplementing the large ensemble experience. More research yielding statistical results could strengthen any proposal for the inclusion of chamber music in an instrumental music program. Ultimately, chamber music provides students with a unique experience not found in the large ensemble setting and develops students into mature musicians, peer leaders, team players, creative thinkers, music educators, and self-sufficient learners.

Chamber Music Sequence for Music Educators

To implement the ideas presented in the literature review, an educational sequence is provided to detail one possible way to add a chamber music program to a large ensemble (summarized in Appendix A). The purpose of this sequence is to provide teachers implementing chamber music study in their programs with a way to interpret the ideas presented in the review to be directly applied in an educational setting. In the review, the development of musical skills, non-musical skills, and teaching skills are outlined with many ideas presented under the umbrella of each topic heading. The provided sequence extracts five of the primary benefits to chamber music participation. For each of the five concepts provided, a detailed sequence of educational activities is outlined to illustrate desired pedagogical steps to take in order to achieve the specific skill.

While there are many different pedagogical approaches to achieving certain musical and non-musical outcomes, this sequence provides one such way for educators to apply the concepts presented in the review directly into their classroom activities. The concepts featured in this sequence are the development of musical independence, the teaching of blend, balance, and
intonation, the opportunity to foster creative thinking in relationship to composition, the development and support of student teaching, and the opportunity to foster student leadership within a chamber ensemble. These concepts are integral components to overall skill building and character development that can be directly applied to the large ensemble setting and other personal and professional experiences.

The series of activities provided for each concept discussed in the literature review follows a similar format. The ultimate goal in each of these scenarios is for each student to be able to execute each action independent of educator assistance. Although the educator will eventually act as a chamber music coach regarding musical performance, the educator is instilled with the responsibility to teach the students how to act independently and teach one another in an effort to create a community of learning. Each of these educational sequences begins with a large amount of instruction and participation by the teacher in order to instill student confidence, model appropriate techniques, and establish a solid foundation of the concept in which to build upon. Throughout the remainder of each pedagogical series, the educator’s involvement in instructional activity becomes exponentially less, placing a heavy emphasis on student driven instruction. The addition or subtraction of small instructional elements to each activity allow for progressive skill building and for teachers to formatively assess students and identify specific areas where more detailed or student specific instruction is required. Provided is an educational sequence for teaching independence, intonation and balance, creative thinking through composition, pedagogical skills to students, and leadership. Additionally, an annotated bibliography of chamber music works for various instrument groups is provided (summarized in Appendix B) to assist educators with repertoire selection based on the variables of difficulty and instrumentation.
The Development of Musical Independence

One of the key elements to chamber music participation is for each student to develop independence as a performer within the ensemble. When thinking of backwards design with the end product in focus, the result of the sequence will lead students to a setting where they can confidently and accurately perform individual parts of an ensemble without reinforcement of additional players or unison rhythms from other voices. Stubbs (1983) supports the idea that several players on a part can mask an individual’s mediocrity to an amazing degree. The aim is to build musical independence and confidence by exponentially lessening musical reinforcement.

To begin the process of building musical independence, teachers should introduce students to simple duets that contain unison rhythms between parts. In order to instill confidence with students, teachers may initially play the same line as the student. Once the student is confident with their part and performing it accurately with the teacher’s assistance, the teacher should play the second part, while the student or students perform the first part. This should still be done with unison rhythms at first before more complex rhythmic patterns and contrapuntal writing is introduced. After this step is repeated with students on the second part, the teacher should step away from the music and have the students perform the duet by themselves, again with unison rhythms. Each student should learn to perform both parts of the duet as each part presents unique musical characteristics that students may not experience only playing one of the two parts.

Once students become confident playing duets with unison rhythms, teachers may then introduce duets that contain contrasting rhythms, pitches, and melodies. If students find it difficult to line up contrasting parts, the teacher may wish to step in and play with the students, thus repeating the first two steps of this sequence to reinforce individual confidence and
accuracy. Once students have developed the ability to perform contrasting duets with rhythmic and technical accuracy, the instructor can then build upon the two-part duet by adding an additional voice part with homogeneous instrumentation to begin trio practice. The addition of a third voice part creates an increased importance on musical independence and relates to Latten’s proposal that chamber music presents students with the task of listening to an increasing number of contrasting voices for blend, balance, intonation, and rhythmic and stylistic agreement (Latten, 2001). These steps may be repeated in the beginning stages of learning new material, but as students begin developing confidence in their reading and technical abilities, the learning process should begin without the influence of the educator. Additional voices can be introduced, either in the same instrument family or in heterogeneous instrument families to create mixed ensembles. The sequence is cyclical as it may repeat following the introduction of an added musical part, but through experience, skill development, and reinforcement, the student musicians will be able to develop the ability to perform contrasting parts confidently within an ensemble setting.

**The Development of Blend, Balance, and Intonation**

The ability for students to develop an awareness of musical concepts such as ensemble blend, balance, and intonation are not only skills that are important in a chamber ensemble, but skills that can be directly translated to the large ensemble setting. Each student should be taught to correctly tune their instrument and understand the pitch tendencies of their specific instrument. According to Schoenbach, The more focused setting of the small ensemble allows students to actively listen to their peers for pitch in order to readily make adjustments and to become aware of the total musical picture by promoting the importance of balance and relationships between individual voices (Schoenbach, 1963). The instructor should begin by emphasizing the
importance of intonation, which directly impacts the tone quality and overall blend of the ensemble. Ensembles should tune from the lowest voice. This reinforces proper fundamentals of blend and balance by emphasizing the bass voice within the group. Teachers should inform students how to adjust and match pitch by accentuating the importance of listening rather than developing a reliance on a tuner.

Supplemental exercises for intonation building and core sound development are essential to an ensemble’s repertoire and routine. During their presentation at the Midwest Clinic, Beibel, Loeffert, Goddard Loeffert & Nichol discussed various exercises to use in order to build group intonation and blend. Performing scales in octaves and fifths help tune perfect intervals. Tuning chords by first tuning the octave, then adding the fifth, and finally the third allows instructors to focus on the pitch tendency of the third within a chord. Remington long tone exercises and tuning through the use of the chromatic scale are also excellent ways to improve overall ensemble pitch. Trombonist and music educator Emory Remington developed a long tone exercise where a primary note is established before progressing through an ascending/descending chromatic scale that returns to the primary note before the next note of the chromatic scale is executed. One of the best ways to teach blend and balance is through the performance of chorales. Emphasizing proper principles of balance, listening down to the bottom voice, and adjusting dynamically to the melodic figures will ultimately instill a standard for ensemble performance (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014).

Fostering Creative Thinking Through Composition

One of the many non-musical elements promoted through chamber music participation is the development and implementation of creative thought. Composition becomes a realistic outlet for students involved in small group performance to cultivate their compositional skills, perform
student works, and collaborate with peers to shape their musical ideals. Students should begin to compose with restrictions in order to focus student ideas and creativity. Teachers can add musical elements to composition tasks in order to create more focused compositions. Elements such as time signature, key signatures, chord progressions, bass lines, and specific rhythms are only a few of the many restrictions that can be applied. After students become familiar with compositional strategies and basic techniques, the focus for creative composing can now turn to the chamber ensemble. By providing them with the restrictions of number of voices and for what instruments to compose for, students can now start composing for specific chamber ensembles. To create more interesting and unique pieces, students can elaborate rhythms and melodic movement through passing and non-chord tones and smaller rhythmic units.

The next step is to foster creative collaboration through composition. Hopkins (2015) found that balance of collaboration amongst members, task-directed musical communication, and gender grouping contributed positively to the overall outcome of collaborative composition. Members of the ensemble will dictate the parameters of the composition, where collaboration and student performance technique will drive creative decisions. Each player has a direct influence on the outcome of the composition, which can be played in rehearsals throughout the process to impact musical decisions. As the development of student composing continues, teachers should begin to add restrictions to compositional tasks in order to bring focus to musical ideas and steer their thoughts towards specific compositional goals. Chamber music provides an outlet for students to experiment with composition and even collaborate with members of the ensemble to develop unique compositions specific to their chamber ensemble.

**Developing Teaching Skills in Student Musicians**

One of the most important aspects of chamber music that differs from large ensemble
participation is the transfer of teaching responsibilities from the teacher to the students. Educators should follow the steps presented by Deibel, Loeffert, Goodard-Loeffert, & Nichol (2014): teachers teach students, students teach students, students teach teachers, students teach themselves, and the establishment of a community of scholars. Teaching occurs through modeling and direct interaction with students, emphasizing pedagogical concepts and ways to foster musical growth. Just as it is with the performance sequences, the influence of the music teacher is essential at the beginning of the process and decreases as time goes on. Teaching requires students to master their own music and intently study the other parts within the ensemble.

Educators should impress upon future student teachers the establishment of positive musical intentions and goals prior to each rehearsal and be able to model these intentions. Once the student has set positive musical goals and done prior study, the student will then teach students through direct interaction. Certain students tend to take a leadership role in this phase, but all members contribute positively to ensemble growth. This allows students to learn from one another and obtain various viewpoints and conceptions of the music from different sources. Educators should monitor student progress and how transfer of knowledge is occurring, making adjustments and suggestions where needed. Student’s ability to provide feedback on personal performance provides learning opportunities for educators through chamber coaching where the instructor meets with ensemble occasionally to listen, critique, and discuss musical choices and direction. At this point, students are able to teach themselves through self-critique and the interaction with the instructor becomes limited at most. Students then take knowledge from their personal chamber ensemble experience and work with younger students and ensembles to continue the transfer of knowledge and create a community of learners.
Fostering Leadership Skills in Student Musicians

The opportunity to teach and foster leadership skills within student musicians is an integral component of chamber music participation and the goal of student driven learning. In an ensemble setting where the students are responsible for many of the creative decisions that occur during music making, students will step into leadership roles and assert themselves amongst their group members. Initial leadership development should be fostered by the teacher or chamber coach through direct student interaction and modeling. One of the main tasks is to have the students develop their own vision or goal for the chamber ensemble, thinking about the end product they wish to achieve. Leshnower discusses the creative process as individuals thinking imaginatively towards an original idea that is purposeful and contains value towards reaching their desired goal. This can be organized into either a personal mission statement that the director can use when mentoring the students, or one that is established by the entire ensemble. These statements make students accountable for not following through with their desired goals for the ensemble.

The teacher should establish an environment within the ensemble where students can share their ideas through positive dialog without diminishing the viewpoints of others. One way to delegate communication within the ensemble is to teach students to use the “listen-play-discuss-decide” approach presented by Berg (2008). With the system, students listen to the suggestions of an ensemble member, play through the music with the aforementioned suggestion, discuss the change, and then decide whether to implement it in the music or not. Students taking leadership roles within the group need to facilitate this discussion and ultimately navigate comments towards a positive outcome. Another leadership function of a chamber ensemble group is to convey nonverbal cues to the rest of the ensemble. Movement within the ensemble
maintains internal pulse while cueing and breathing together aides in matching tempo, dynamics, style, attacks, and releases (Beibel, Loeffert, Goddard Loeffert & Nichol, 2014). The teacher should demonstrate basic cuing such as prep beats, down beats, cut offs, and dynamics for students to implement in their performances. Cues can be divided up amongst students or left in the hands of one individual. While enlisting one student as the leader of the ensemble can be beneficial in some aspects, teachers should rotate leadership roles amongst members to allow equal opportunity for student to experience leadership roles while others assume the role of the follower/contributor. This could be done by use of a schedule, by repertoire, or as a result of certain musical moments. Ultimately, students should be able to assume leadership roles, communicate nonverbally, delegate responsibility within the group, analyze the parts of the other members, and establish a vision to portray to the ensemble.
References


Appendix A

Chamber Music Sequence for Music Educators

To Build Independence Amongst Players

• Play duets with students to reinforce confidence, play same line as students at first
• Play duets with students, students play one line while teacher plays the other, unison rhythms, different pitches
• Have students play duet together without teacher assistance, unison rhythms, different pitches
• Make sure students play both parts of each duet
• Introduce duets with different rhythms and pitches
• Repeat first two steps if students struggle with performance
• Have students play duet together without teacher influence, different rhythms/pitches
• Introduce additional voice part (trio music) with homogeneous instrument
• Continue to add parts either in same instrument family or others to create mixed ensemble.

To Teach Balance, Blend, and Intonation (re-apply to large ensemble)

• Begin by emphasizing importance of intonation, which relates to ensemble tone quality and blend
• Tune from lowest voice, which reinforces proper fundamentals of blend and balance
• Inform students how to adjust and match pitch by listening rather than developing reliance of a tuner
• Each student should have basic understanding of specific intonation tendencies of their instrument
• Chamber music teacher should teach students tuning exercises to improve pitch and establish a core sound before musical performance
• Performing scales in octaves and fifths, tuning chords by first tuning the octave, then adding the fifth, and finally the third (explain intonation tendency of the third in a triad), Remington exercises, and tuning through use of the chromatic scale
• Supply ensemble with a number of chorales to emphasize balance and cross listening
To Foster Creative Thinking (composition)

- Begin composition assignments with restrictions to focus student ideas.
  a. Add time signature
  b. Add key signature
  c. Add chord progressions
  d. Add bass line/ostinato
  e. Elaborate rhythmic material of melodies
  f. Begin to remove restrictions to challenge students to make musical decisions regarding their compositions
- Begin with 2-4+ part writing using unison rhythms and chord tones
  a. Elaborate rhythms to create more interest in parts
  b. Introduce melodic movement through passing tones and non-chord tones
- Group composition
  a. Group decides on parameters prior to initiating composition
  b. Collaboration and student performance technique drives the composition
  c. Each player has direct influence on outcome of the composition and can be played throughout the process to impact musical decisions.

To Develop and Support Student Teaching (community of scholars)

- Teacher follows the steps outlined in the review (teachers teach students, students teach students, students teach teachers, students teach themselves, community of scholars)
- Teaching occurs through modeling and direct interaction with students, emphasizing pedagogical concepts and ways to foster musical growth.
- Teaching requires students to master their own music and intently study the other parts within the ensemble. Student teacher must have positive musical intentions and goals in mind and be able to model these intentions.
- Students then teach students through direct interaction. Certain students tend to take a leadership role in this phase, but all members contribute positively to ensemble growth. This allows students to learn from one another and obtain various viewpoints and conceptions of the music from different sources.
- Teachers should monitor student progress and how transfer of knowledge is occurring. Adjustments and suggestions can be made at this time to the group or individual students taking primary role as teacher.
- Student learning and ability to provide feedback on personal performance provides learning opportunities for educators through chamber coaching. Instructor meets with ensemble occasionally to listen, critique, and discuss musical choices and direction.
- Students are able to teach themselves through self critique and interaction with instructor becomes limited at most.
- Students take knowledge from chamber ensembles and work with younger students and ensembles to create a community of learners.
To Teach and Foster Leadership

- Leadership development will be fostered by teacher/chamber coach interaction and modeling
- Have students develop their own vision/goal for the chamber ensemble
- Instructor to establish environment for open communication and respect.
- Students to share ideas through positive dialog without diminishing conflicting views.
- Introduce students to “listen-play-discuss-decide” approach and have students implement approach to performance examples.
- Teacher/chamber coach to model nonverbal cues for students to use in leadership roles.
- Leadership role rotates amongst members to allow equal opportunity for students to experience leadership roles while others assume the role of a follower/contributor.
Appendix B

Annotated Bibliography of Selected Works for Chamber Music Ensemble

Matthew S. Gramata

Graded on a scale of 1-5:

1) Beginning players. Requires basic music reading skills. Many unison rhythms and basic rhythmic patterns.

2) Second-fourth year players in middle school or early high school students. Requires basic music reading skills. Independent parts begin to appear as well as unison rhythms. Increase in technical difficulty.

3) Intermediate players at high school level. Requires intermediate level reading skills and ensemble skills. More independent rhythms, time/key signature changes, smaller rhythmic values.

4) Upper intermediate-advanced high school students. Music contains mixed meters, technical passages that include skips and leaps, accidentals, and key changes. Must be able to perform independently.

5) Advanced high school/college players. Requires advanced reading and technical skills. Requires advanced proficiency on instrument as this music is very demanding on the player.

Key

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<th>Publisher</th>
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<tr>
<td>Composer Last, Composer First</td>
<td></td>
<td>Title of Piece</td>
</tr>
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</table>
**FLUTE ENSEMBLES**

Flute Duet 3 Peters
2 Flutes
Amram, David Flute Duet

This is an easy flute duet that shows off the lyrical ability of an emerging flautist in a high school program. The second part is mostly accompaniment and contains simple rhythms of whole, half, and quarter notes. The lead solo part contains more rhythmic movement, many accidentals, ranges that extend to low C, and vibrato use is highly recommended.

Flute Duet 5 Kalmus
2 Flutes
Kuhlau, Friedrich Three Duets Op. 80

Three advanced duets for the advanced high school/college student. Both parts are rhythmically complex with the second part containing more of the accompanying parts. In regards to range, the first flute reaches a high A only twice, making the ranges not as extensive as it may seem when looking at the plethora of sixteenth and thirty-second notes on the page. Duets are in three movements following a fast-slow-fast format with changes in key occurring at the start of most movements. Requires a lot of technical facility on the flute, but these classical duets are fantastic for recitals or to challenge your lead players.

Flute Duet 4 G. Schirmer Inc.
2 Flutes
Quantz / Wittgenstein Quantz Six Duets for Two Flutes Op. 2

These concert duets contain three movements each in a fast-slow-fast format. A combination of time signatures and key signatures add intrigue to each movement of the duets. Rhythmically challenging, these duets are more suited for advanced high school students and college musicians. Students need to understand how to perform Baroque style grace notes (i.e. Mozart), turns, trills, and navigate through a variety of accidentals and sixteenth note passages.

Flute Duet 4 Universal Edition
2 Flutes
Rae, James Jazzy Duets for 2 Flutes

This book contains five jazz style duets for upper intermediate flute players. The parts are independent from one another, containing rhythms that are not primarily unison, but the accented beats often times will line up together. Musicians playing this book need to be able to have good sense of time and ability to play independently. Ranges are not extensive, but counting, extensive use accidentals in chromatic passages, and rhythmic independence make these duets challenging.
Flute Duet
2 Flutes
Voxman, Himie
Selected Duets for Flute Vol. 1, 2

The Voxman collection for flute is a compilation of duets for the intermediate flautist. The levels of difficulty found in this collection of duets are accessible to young students through more experienced high school players. The collection contains a variety of duets in styles relating to Baroque and Classical era writing. Rhythms contain some syncopation and sixteenth notes, but overall very standard for high school students. Many unison rhythms allow for ease of organization between players. Great for beginning duets and sight-reading for advanced players.

Flute Trio
3 Flutes
Cacavas, John
30 Plus Trios for Flute

The collection by Cacavas contains easy arrangements of classical works and traditional songs for younger musicians. The book uses a variety of time signatures including cut time, 6/8, 4/4 and 3/4 time. Key signatures are comfortable for flute players and at least two of the three parts contain unison rhythmic patterns. Great for middle school and intermediate high school students.

Flute Trio
3 Flutes (w/ piano)
Grundman, Clare
Flutation

An appropriate concert trio for high school flute players accompanied by piano. The piece changes from lyrical rubato playing to short articulated accents. Rhythms are unison throughout and the piano provides the contrast to the flute trio. Ranges do not extend to the extremes of the instrument, making it suitable for intermediate players. Not a difficult piece, but sounds beautiful when put together.

Flute Trio
3 Flutes
Kuhlau, Friedrich
Three Grand Trios Op. 86 (Vol. III E-Flat Major)

The grand trios are slightly more challenging than the Kuhlau duets previously mentioned. The top two parts share the workload in terms of technical difficulty with scalar runs, rapid arpeggios, and nuances such as turns and grace notes. The third part plays mostly in the lower register and is easier in terms of technical complexity and execution. There are no rehearsal markings or measure numbers, so students must agree on spots to place rehearsal numbers. A challenging work for advanced flautists in the key of E flat major.
Flute Trio 4 Wolking Music
3 Flutes
Wolking, Henry  Air Petite for Three Flutes
   A trio for more advanced high school students, the Air Petite requires three performers
   who can maintain steady tempo and play independently due to the construction of the parts.
   Rhythms and chords are performed by the three flutes a sixteenth note apart that requires
   precision. A technical challenge for flutes in terms of rhythm with the inclusion of syncopation.
   Melody parts weave between the three flutes.

Flute Quartet 3-4 International
3 C flutes, Alto flute
Bach / Renzi  Bach Three Quartets
   This collection contains three arrangements of Bach works for flute quartet. The bottom
   two parts (flute 3/alto flute) serve primarily as accompany parts with the top two flutes contain
   more melodic material and are rhythmically challenging in comparison to the bottom parts.
   Recommended for high school quartets, more advanced players should play the upper two flute
   parts.

Flute Quartet 3-4 Zimmerman
4 Flutes
Bonisch, Josef  Modern Suite
   Modern Suite contains 5 different quartets containing different styles such as jazz, pop,
   and classical influences. Many of the pieces contain key changes within each quartet and the
   rhythmic difficulty is moderate, although attention should be paid to counting and attention to
   upbeats. The ranges of the five quartets are moderate and feasible for intermediate players.
   Although the range and technical difficulty of this work is moderate, some rhythms and key
   centers can make this a grade 4.

Flute Quartet 3 Alry
3 C Flutes, Alto Flute/4 C flutes
Louke, Phyllis  Suite Butterfly
   A three movement work with butterfly themed titles, this quartet can be performed by
   intermediate players and up. The third movement (butterfly) is the most difficult and transitions
   to a compound meter. This quartet does not pose many challenges regarding rhythm and range,
   but the focus should be on intonation and evoking the title of each movement.

Flute Quartet 5 Itchy Fingers Publications
3 C flutes, Alto/2 C flutes, Alto, Bass
Mower, Mike  Here We Go Again
   A contemporary jazz ballad feel makes this quartet unique in style and sound. Jazz
   harmonies will prove difficult to tune and balance amongst members. A double time swing
   section in the middle contains some standard swing phrasing and some technical challenges
   regarding rhythm and counting. Some extended techniques such as flutter tonguing found
   towards the end of the piece. A challenging but rewarding work for more advanced students.
Flute Choir
2 Piccolos, 4 C flutes, 2 Alto Flutes, Bass, Contrabass
Ink, Lawrence  Three Pieces for Flute Choir

The three pieces by Ink are challenging for all players from the piccolos to the contrabass flute. The first piece (allegro) contains difficult rhythms including quintuplets and other extended one beat patterns in all parts. The waltz piece can be challenging because the feel is in one and beat displacement occurs that can be difficult. The third movement is very fast and requires advanced technique from all players. This piece is aimed at more advanced players on all parts.

Flute Choir
4 Piccolos, 4 C Flutes, 3 Alto flutes, Bass
Mancini / Rice-Young Baby Elephant Walk

An arrangement of the classic Mancini piece, this work is suitable for intermediate flute choirs. Ostinato bass lines can be geared towards younger players due to the repetitions. The flute/piccolos carry the melodic material, which contains some triplets and accidentals.
CLARINET ENSEMBLES

Clarinet Duet 4 Emerson
2 Clarinets
Ball, Christopher Music for Youth

A four-movement duet collection for two B flat clarinets with each movement having its own unique style. Movement I, titled syncopations, is exactly that, full of syncopations with a jazz flair. The second movement is counted in one and contains some fast runs in the second part while the top part plays the melody. Movement three is slow and lyrical to show off tone and balance amongst the two clarinets. This movement is the easiest amongst the four. The finals movement is in a compound meter and contains many difficult rhythmic passages. Great for advanced high school students.

Clarinet Duet 3-4 International Opus
2 Clarinets
Cervantes / D’Rivera Two Cuban Dances

These two Cuban dances arranged by Paquito D’Rivera are fun and accessible to upper intermediate ability levels. The dances are short in length and contain some stylistic considerations such as grace note placement. The first dance “Los Tres Golpes” contains some syncopation, which will be the most difficult aspect of the piece to put together. Short and bouncy articulations will help evoke the lighthearted style of the movement. The second dance “Invitacion,” takes some expressive liberties with the tempos, which will require good communication between players.

Clarinet Duet 5 Chester
2 Clarinets
Poulenc, Francis Sonata for Two Clarinets

This is an advanced concert duet for advanced high school/college students in three movements. The first movement (presto), contains dissonant harmonies, rapid articulations, and extensive rhythmic challenges. Movement two has the top player needing to control high register melodies at a very soft dynamic. Movement three (vif) contains some unison rhythms and simple melody and accompaniment, but there are some very fast arpeggiations and technical runs that make this piece a grade five. Certainly a challenge for your advanced clarinet students.

Clarinet Duet 3 Universal Edition
2 Clarinets
Rae, James Easy Blue Clarinet Duets

This is a great book for intermediate players to experience and work on swing rhythms and jazz articulations. Clarinet players are not common to the jazz big band, so this gives them an outlet to experience that music. These are easy duets to put together as many of them contain unison rhythms. The use of accidentals and syncopation place it at a grade three, more suitable for your high school clarinet student. Tempos and styles vary from swing and rock, to ballad and blues.
BENEFITS OF CHAMBER MUSIC PARTICIPATION

Clarinet Duet
2 Clarinets
Kendor

Strommen, Carl
30 Melodious Duets

This is a collection of duets compiled by Carl Strommen for the young clarinet player in middle school or early high school. Strommen has adapted music from composers such as Mozart, Corelli, and Haydn to make it accessible for young clarinet students. Rhythms and ranges are on the easier side of the spectrum. Great book to begin students with chamber music.

Clarinet Duet
2 Clarinets
Rubank

Voxman, Himie
Selected Duets for Clarinet Vol. 1, 2

The Voxman collection for clarinet is a compilation of duets for the intermediate to advancing clarinetist. The levels of difficulty found in this collection of duets are accessible to young students through more experienced high school players. The collection contains a variety of duets in styles relating to Baroque and Classical era writing. Rhythms contain some syncopation and sixteenth notes, but overall very standard for high school students. Many unison rhythms allow for ease of organization between players. Great for beginning duets and sight-reading for advanced players.

Clarinet Trio
3 Clarinets
Carl Fischer

Brandenburg, Arthur
The Ash Grove

For intermediate clarinet players, this piece is extremely accessible in terms of technical ease and range. Rhythmically, the piece does not go faster than eighth notes and although there are moving lines heard throughout the trio, many unison rhythms help make this piece feasible for younger students.

Clarinet Trio
2 Clarinets & Bass Clarinet
Almitra/Kendor

Bach / Contorno
Three Bach Pieces

These Bach arrangements for clarinet trio are great for developing essential ensemble skills. Suitable for intermediate players as rhythmic difficulty is moderate and range is suitable for high school players. Bass clarinet player must have good technique to be able to execute consecutive measures of eighth notes. A perfect piece for high school concerts or recitals.

Clarinet Trio
4 International Opus

Eb Clarinet, Bb Clarinet, Bass Clarinet
D’Rivera, Paquito
Habanera from Aires Tropicales

This piece requires three clarinet players who are capable of performing independently, as the parts are very contrapuntal and unison rhythms are limited. Solo passages throughout require strong individual players. A few technical passages utilizing sixteenth note runs will demand some work from the individuals. In a Latin/Classical style and suitable for more advanced clarinet players.
Clarinet Trio
3 Clarinets
Hummel, Joseph F. Trio for Clarinets
A classical era concert piece for clarinet trio geared towards upper intermediate clarinet players. Requires a strong first clarinet player who can carry the melodic figures throughout the work. There are scalar runs that pass from one player to another, a round section that requires each player to enter on the right beat, and many contrasting dynamic sections. The unison rhythms highlight big ensemble moments. Contains some technical challenges, as it is more suited for advancing high school clarinet players.

Clarinet Quartet
4 Clarinets
Conley, Lloyd Celtic Memories
This arrangement of classic Irish folk songs is a fun piece for high school students to play at a recital or concert. Students need to watch changing meters, as much Irish music uses compound meters. Ranges are suitable for intermediate students and parts follow the soloist/accompaniment format. Great for the high school clarinet quartet.

Clarinet Quartet
4 Clarinets
Dubois, Pierre Max Quatuor
A four-movement concert work for the advanced clarinet quartet. The first movement poses some technical challenges, while movement two contains many arpeggios placed in a fast compound meter. Many tempo changes add to the difficulty of this ensemble. The third movement is very lyrical and places the top clarinet part as the solo voices and contains rich harmonies. The fourth movement is also in a compound meter though it is more legato than the second movement. Range challenges for the lead player in this quartet. Great piece for the advanced high school group.

Clarinet Quartet
3 Clarinets
Grundman, Clare Caprice for Clarinets
A piece for four clarinets, but alto and bass clarinets can be interchangeable with the B flat clarinets. An easy concert work for clarinet quartet or ensemble that contains a few tempo changes. The caprice is very rhythmic in nature and contains unison upper parts at the primary theme. There are a few ritardandos and an accelerando that leads into the restatement of the principle theme towards the end of the piece. Intermediate level.
Clarinet Quartet 5 Editions Henry Lemoine
3 Clarinets, Bass Clarinet
Piazzolla / Voirpy Four For Tango
   An extremely difficult piece for three clarinets and bass clarinet. The bass clarinet part is
   very technical and contains many running sixteenth notes. Besides having a skilled bass
   clarinetist, the other three B flat clarinet parts require advanced skill. Ranges extend very high
   for all parts and extended techniques such as portamento glisses occur often in this piece up to
   the altissimo register. For the highly advanced high school group but probably more appropriate
   for college students.

Clarinet Quartet 2-3 Rubank
4 Clarinets
Voxman, Himie Ensemble Classics for Clarinet Quartet Book 1, 2
   This collection of classical arrangements for clarinet quartet is great for introducing
   younger students to ensemble playing. Music from Bach, Mozart, Haydn, and Mendelssohn are
   arranged to fit the ability levels of the middle school/early high school student. Ranges and
   rhythms are not challenging, though you may see some consecutive eighth notes and sixteenth
   notes here and there. Great for younger players.

Clarinet Quintet 3-4 Edition Darok
4 Clarinets, Bass Clarinet
Albeniz / Kovacs Tango & Chant d’Amour
   This arrangement for clarinet quintet combines two pieces from Albeniz. Both of these
   works are accessible to high school players due to technical ease. Some liberties are added to
   create dramatic musical effect, but nothing out of the ordinary. The Chant d’Amour contains
   some weaving of parts but most of the time contains unison rhythmic accompaniment. The
   tango is the more difficult movement of the two, but shouldn’t be out of the range of a good high
   school ensemble.

Clarinet Quintet 3-4 Edition Darok
4 Clarinets, Bass Clarinet
Hidas / Dittrich Hungarian Folk Song Suite No. 2
   This collection of Hungarian folk songs contain many tempo changes that almost
   resemble movements. The bass clarinet player has some exposed solo parts in the upper register,
   otherwise playing accompaniment parts. The first clarinet has some upper register work in the
   slower movements, but overall technical difficulty of this piece is suited for high school clarinet
   groups.

Clarinet Quintet 5 Advance Music
4 Clarinets, Bass Clarinet
Kuhn, Rolf The Clarinet Connection
   An advanced piece for the very experienced clarinet quintet. Heavy jazz influence in this
   work that includes improvised solos in the top two clarinet parts. This piece may be too difficult
   for most advanced high school students, but worth a try, especially if you are only going to focus
   on one of the three movements.
Clarinet Quintet 3 Sempre Music
4 Clarinets, Bass Clarinets
Thorne, Melanie Made in the Spirit
Made in the Spirit is an arrangement of spirituals in a Dixieland jazz style. The bass clarinet plays the bass line throughout, especially in the first and third songs. The four clarinets are either playing melodies in unison rhythms or accompaniment in unison rhythms. Like many jazz influenced pieces, syncopation found throughout. Great for younger players in middle school or early high school.

Clarinet Choir 4 Edizioni Eufonia
E flat Cl., 3 B flat Cl., Alto Cl., Bass Cl., Contra Alto Cl., Contra Bass Cl.
Abreu / Lucchetta Tico Tico
A fast samba for clarinet choir. There are challenging technical passages for all instruments due to the tempo and cut time marking. Clarinet players need to be able to execute technical passages containing arpeggiation in different keys. A fun and exciting piece suitable for advancing high school clarinetists. Technical skills needed to play at ideal tempo.

Clarinet Choir 4 Sempre Music
E flat Cl., 4 B flat Cl., Alto, Bass
Bizet / Thorne Suite from Carmen
A crowd pleaser that involves many clarinet players with the option for parts to be doubled. This is a compilation of songs from Carmen that takes the listen through the entire opera by way of clarinet choir. Changes in time signature and key signature are synonymous with compilation pieces but are also challenging for younger students. An upper intermediate level work that is most appropriate very for good high school sections.

Clarinet Choir 5 Advance
5 B flat Clarinets, Bass Cl., Bass Drum Set
Cisela, Alexis Seven Sparks
A demanding and challenging work for clarinet choir featuring bass and drum set. A challenging time signature to deal with of 7/8 requires intent focus and counting of subdivisions. Improvised solos in Klezmer style begin the piece over a groove set by the bottom voices. Some extended techniques, trills, falls, and bends in the solo voice. Technical skill required to handle to rhythmic patterns in this time signature, but the harmonies are extremely interesting as the piece grooves to the end. For advanced clarinets in any high school program.

Clarinet Choir 3 Boosey & Hawkes
6 Clarinets, Alto Clarinet, Bass Clarinet
Grundman, Clare Caprice for Clarinets
A piece for clarinet quartet that can also be adapted for clarinet choir using the following instrumentation. Same as the quartet piece, but just a great all around work for intermediate players.
SAXOPHONE ENSEMBLES

Saxophone Duet
2 Saxophones
Clark, Larry
Compatible Duets for Winds
These duets are great for beginning to intermediate players. Key signatures extend to only three sharps/flats and rhythmic movement between the two parts are in unison for the majority of the songs.

Saxophone Duet
3
Western International
Sop. Sax, Alto Sax, Piano
Delibes / Davis
Flower Duet "Sous le dôme épais" from Lakmé
A transcription of an Opera duet, this piece is very lyrical and weaves melodic passages performed in both parts. Concert C and changes from simple to compound meters. Beautiful concert duet for upper intermediate players at high school level but can be played by more mature players as well.

Saxophone Duet
4
Alfred
2 Saxophones (can also play as alto/tenor)
Eskovitz & Watts
Jazz Duets for Saxophones
More advanced duets for the aspiring jazz saxophonist. The book breaks down into chapters to teach elements such as 8th notes, syncopation, unusual rests, etc. Contains short practice duets with many unison rhythms before in traducing longer duets with more independent parts. Comes with CD for students to play by themselves if no duet partner.

Saxophone Duet
4
Leduc
2 Saxophones
Leclair / Londiex
Sonata en Re
A Baroque style concert duet adapted for any two like saxophones. The top part extends to an altissimo F sharp which can be a struggle for some younger players. Multi movement work with many stylistic trills that would need to be addressed. Good for advanced high school/college students.

Saxophone Duet
5-6
Zen-On Music
2 Alto Saxophones, Piano
Nagao, Jun
Paganini Lost
Concert duet for advanced saxophonists. Parts are independent from one another for most of the piece. Rhythms require subdivision of the eighth note and ranges extend to altissimo register. Part I extends to altissimo B and part II to altissimo G sharp. Lyrical middle section allows soloists to display tone and control.
Saxophone Duet 2-3 Universal
2 Saxophones (2 altos, 2 tenors, or alto/tenor)
Rae, James Blue Saxophone Duets
   Great introductory duets for new jazz players. Many duets in common time for counting
   ease, but can used to introduce cut time feel. Syncopation throughout although majority of
   rhythms in unison. Ranges suitable for high school students. All articulations written in the
   parts and are not implied.

Saxophone Duet 2-3 Kendor
2 Saxophones
Strommen, Carl 30 Melodious Duets
   A collection of arrangements and original compositions using various styles. Given the
   grade level, the key signatures and rhythmic difficulty is accessible for younger students.
   Contains duets with unison rhythms and contrapuntal motion.

Saxophone Duet 2-3, 3-4 Rubank
2 Saxophones
Voxman, Himie Selected Duets for Saxophone Vol. 1, 2
   The levels of difficulty found in this collection of duets are accessible to young students
   through high school saxophonists. The collection contains a variety of duets in styles relating to
   Baroque and Classical era writing. Rhythms contain some syncopation and sixteenth notes, but
   overall very standard for high school students. Great for beginning duets and sight-reading for
   advanced players.

Saxophone Trio 2-3 Carl Fischer
3 like Saxophones
Clark, Larry Compatible Trios for Winds
   These trios are similar to the duet version for winds and are great for beginning to
   intermediate players. Key signatures extend to only three sharps/flats and rhythmic movement
   between the three parts are in unison for the majority of the songs.

Saxophone Trio 4 Associated Music Publishers
Soprano, Alto, Bari
Harbison, John Trio Sonata
   Multiple movements containing meter changes, both simple and compound. Meter
   changes are rapid, sometimes happening measure to measure. Parts are independent with
   rhythmic syncopation and accidentals throughout. Suitable for more advanced high
   school/college students. A good challenge for the aspiring young trio.
Saxophone Trio 3 Wingert Jones
Chamber Music Cameos
Matthews, Donald

This piece contains many stylistic changes, meter changes, and tempo changes that will need to be attended to. Sixteenth notes with accidentals will be a challenge towards the end of the piece. Great for differentiating articulations and to teach students to utilize non-verbal communication.

Saxophone Trio 3 Almitra/Kendor
American Patrol Meacham / Contorno

Cut time march. Top two parts (alto saxophones) play unison rhythms throughout most of the piece, with the tenor saxophone providing bass line figures. There are always two parts containing unison rhythms providing reinforcement of parts/confidence for young players. Some triplets and accidentals, but suitable for high school trios.

Saxophone Trio 3 Musicians Publications
American Patrol Traditional / Holcombe

Nice arrangement of Amazing grace for three saxophones. Melody moves between parts and contains some triplets. Players need to focus on balance as there are many moving lines that need to be heard. Ranges are moderate as this is suitable for high school trios.

Saxophone Trio 2 Rubank
Chamber Music for Three Saxophones Voxman, Himie

These trios are suitable for beginning students as well as middle school/early high school students. Arrangements of classical and baroque works from the likes of Mozart and Beethoven contain simple rhythms that will engage young players.

Saxophone Quartet 4 Musicians Publications
Sleepers, Wake Bach / Holcombe

This is a great piece for working on building solo voices within the ensemble and adjusting balance to support the featured voice. The baritone part is simple, acting as a string bass with quartet and eighth notes. The top two parts carry most of the melodic material consisting of eighth, sixteenth, and some thirty-second notes. This piece is scaled as a 4 due to the grace notes and stylistic nuances that add to the difficulty of the piece. Good for high school quartets.
**Saxophone Quartet**  
**Conley, Lloyd**  
*The Emerald Isle*  
An arrangement of four Irish folk songs with tempos and time signatures that change throughout. The opening song is in a compound triple meter synonymous with the Irish folk tradition. Melodies are passed around the ensemble for all players to shine. Ranges and rhythms are appropriate for intermediate students. Cueing will be important to initiate all tempo and time changes.

**Saxophone Quartet**  
**Cowell, Henry**  
*Sailor’s Hornpipe*  
Great piece for the high school saxophone quartet, especially one without a soprano saxophonist. Felt in cut time, the structure is in an ABA form with both alto and tenor saxophone taking lead roles. 8th notes present throughout the piece can seem challenging in cut time. Dynamic swells add to the sea/sailing theme of the piece.

**Saxophone Quartet**  
**Goodwin, Gordon**  
*Diffusion for Saxophone Quartet*  
A four-movement work for more experienced high school/college students. Combines a variety of styles from classical to jazz. The Allegro conveys a classical approach with short articulations and is probably the easiest movement. The waltz is felt in one and contains some difficult triplet unison runs. The swing movement incorporates jazz articulations and a variety of key signatures. The hip-hop movement contains an open improvised solo section for any instrument. The section after the open solos is the most difficult section, containing contrapuntal writing that pairs the top two voices and bottom two voices together.

**Saxophone Quartet**  
**Hirsch, Rick**  
*Silent Night*  
Great arrangement of a traditional carol for intermediate saxophonists. There is an optional improvised solo for soprano saxophone where chord symbols are provided. The piece begins in concert F and modulates to concert D, which can be a challenge for some players. Complex rhythms during the interlude section at the key change creates a groove that layers one player on top of another and ultimately builds to the melody in the new key. Ranges are appropriate for high school level players and the lyrical nature can highlight ensemble blend and balance.
Saxophone Quartet 5 Henry Lemoine

Piazzolla / Voirpy Histoire du Tango

A four-movement concert piece for an advanced saxophone quartet. This transcription poses many challenges regarding style, articulation, balance, and technique. The first movement, Bordel 1900 has very exposed soloistic sections for all voices. The Café 1930 movement is lyrical and requires attention to balance amongst ensemble members. The final movement is the most technically challenging and contains many accidentals and syncopated patterns with contemporary melodic lines. A quartet standard for more experienced students to strive for. Movements can be performed by themselves in recital settings to establish a more focused approach for students learning the music.

Saxophone Quartet 3 Carl Fischer

Singele / Lefebre Allegro de Concert

A slow introduction sets up the allegro tempo felt throughout the rest of the piece. The top two parts carry the majority of the technical challenges with the top part (alto/soprano) seeing most of the melody. Rhythms are very active at the end, which can pose technical challenges, but appropriate for high school ensembles.

Saxophone Quartet 3 Rubank

Voxman, Himie Quartet Repertoire for Saxophones

A collection of quartet arrangements of classical composers appropriate for high school quartets without soprano. Pieces are arranged without many weaving lines but include cut time meters and a variety of articulation based works. Sinfonia No. 3 is the longest and most challenging arrangement in this collection.

Saxophone Quartet 4 Advance Music

Wiberny, Heiner Ulla in Africa

A fun and exciting Latin groove for more advanced high school/early college students. The challenge here is the rhythmic accompaniment and syncopated melodies in all parts. Counting and subdividing will cause performers to practice slow at first before feeling rhythms in this groove style. There are improvised solo spaces for soprano and tenor saxophone with chord symbols, but written out solos are provided. If rhythms can be performed accurately, this can be a real fun piece for students looking for a challenge.
Saxophone Quintet 5 Alfred Jazz
SATTB
Goodwin, Gordon Cannonball Run
This is piece for more experienced players who have a solid jazz background. Similar to his other works for big band, this piece is technically challenge for all saxophones even though rhythms are mostly unison. Harmonies are complex and the fast tempo (240 bpm) causes even more challenges regarding timing. This piece requires a jazz rhythm section with optional percussionist to handle Latin percussion instruments. Extremely fun and exciting, but technically difficult for younger musicians.

Saxophone Quintet 3-4 Advance Music
SATTB
Holst / Loritz Jig from St. Paul’s Suite Op. 29
Irish jig style arrangement for five saxophones. Soprano saxophone sees most of the melodic figures, although melodic motifs are passed around the section. Difficulty here is switching between compound duple and compound triple meters. High school level piece that reinforces compound metered playing.

Saxophone Quintet 3 Advance Music
AAATB
Tutzer, Hans Jump for Joy
This is a fun and groovy piece suitable for upper intermediate saxophonists. Rhythms and style are important here as accurate execution of background figures is essential. The alto saxophones have solo figures that are exposed and are rhythmically challenging while the baritone sax sets the foundation for the tempo. In the key of concert B flat.

Saxophone Quintet 4 Advance Music
AATTB
Zalba, Javier El Bororo
A Latin mambo composition for saxophone quintet. Slightly higher in difficulty level due to the cut time syncopated Latin-style rhythms. There is an open improvised solo section for any saxophone. This piece contains percussion accompaniment to support and establish the mambo feel. Very fun and exciting for experienced high school students.

Saxophone Octet 3 Sempre Music
SSAATTBB
Gershwin / Thorne Summertime
This is an arrangement of a classic George Gershwin tune for saxophone octet. Students need to be able to emphasize the triplet feel over a slow simple metered tempo. The beginning key signature of concert C can pose some challenges for younger players. Not technically challenging, but can really offer teaching opportunities regarding swing eighth notes, jazz phrasing, and balance.
WOODWIND QUINTETS

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Agay, Denes
5 Easy Dances
One of the most popular woodwind quintet pieces provides a challenge for all players. The five dances are polka, tango, bolero, waltz, and rhumba. Each movement requires its own specific nuances that pertain to the style, especially regarding articulations. A great piece for a mature quintet.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Ewazen, Eric
Roaring Fork for Woodwind Quintet
A contemporary neo-classical piece for woodwind quintet by composer Eric Ewazen is a three movement work depicting the scenes from Roaring Fork River in Colorado. Flowing melodic lines transfer from voice to voice and while there are technical challenges for all instruments, each player needs to focus on how these lines fit together. The ranges for the instruments are on the higher end of the spectrum and there are many mixed meters. For advanced students.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Gorton, Karen
Folk Suite
An easier work for woodwind quintet, the folk suite by Gorton is a four movement piece that uses a variety of musical styles. The first movement is a jig and features each instrument in a compound meter up-tempo Irish jig. The lullaby allows for players to work on blend and intonation and is easier to put together. The Chinese Dance movement contains a typical oriental music style with some pentatonic motifs. The final movement, the Russian Bear is a Russian dance. An intermediate ensemble piece for high school students and up.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Haydn, Franz Joseph
Divertimento in B Flat
A very accessible classical work by Haydn for woodwind quintet. This is a standard piece of repertoire from the woodwind quintet library to expose your students to. Typical Baroque ornaments and nuances should be reinforced here. Many unison rhythms where ensemble is playing tutti. This also can expose students to playing a minuetto and a rondo form. High school groups and up.
Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Hindemith, Paul
Kleine Kammermusik
An advanced work for very experienced performers. Very contemporary and full of complex rhythms and accidentals. The bassoon part moves to tenor clef throughout the piece, stopped horn in the French horn part, the flute player doubles on piccolo, and the instrument ranges are difficult for all players. Suited for an advanced quintet comprised of strong individual players.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Rameau / Nakagawa
Suite in G for Woodwind Quintet
An arrangement of Baroque pieces for woodwind quintet, this work contains all of the typical Baroque style nuances that need to be reinforced. The accompaniment parts are very easy, whether at fast or slow tempos. The challenges are the technical passages found in the flute, oboe, and clarinet. There are many short movements that can also be performed by themselves.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Voxman, Himie
Ensemble Repertoire for Woodwind Quintet
A collection of woodwind quintet arrangements from classical composers appropriate for high school groups. Pieces are arranged without many weaving lines but include cut time meters and a variety of articulation based works. Arrangements from Bach, Haydn, Mozart, and Koepke provide the players with excellent music to build their ensemble skills. This collection is aimed at beginning quintets.

Woodwind Quintet
Flute, Oboe, Clarinet, Horn, Bassoon
Washburn, Robert
Suite for Woodwind Quintet
A three-movement work suitable for upper intermediate players and up. Many unison rhythms that interject solo lines by all voices. The first movement is in a compound duple meter and the fast tempo, along with technical passages are difficult to manage. The second movement is slow and lyrical. Intonation is important in the second movement as melodies are exposed. The final movement is fast and in common time in a dance style. Perfect piece for advanced high school players and up.
TRUMPET ENSEMBLES

Trumpet Duet 2-5 Music Minus One
2 Trumpets
Arban, Jean-Baptise Complete Arban Duets

The quintessential duet book for any trumpet player now comes with a CD where you can play each duet by yourself with a pre-recorded trumpet player. The duets range in difficulty from easy chorales to very difficult technical exercises. This book is great for advancing trumpet players who are serious about their musical studies.

Trumpet Duet 4 Schott
2 Trumpets
Escher, Wolf 20 Jazz Duette Fur Trompeten

If you’re looking for some quality jazz duets for trumpets, this is the book to get. This book contains 20 jazz arrangements for two trumpets in almost every jazz style known. The tempos can get fast for some of the swing numbers and these duets require technical skill and the ability to play independently. Good for advancing trumpet players.

Trumpet Duet 3 Kendor
2 Trumpets
Jarvis, Rebecca 20 Recital Duets

This collection of duets combines original compositions from the composer, and transcriptions from classical composers. Few technical challenges and rhythmic subdivisions add to the difficulty of these duets. Great for advancing high school students looking for music to play at a recital, concert or for an exam.

Trumpet Duet 3 Charles Colin
2 Trumpets
Jekabson, Erik 26 Intermediate Jazz Duets

An easy set of jazz duets for the intermediate player. This book is great for teaching basic swing rhythms and articulation. The second part is not as technical as the first part and the book in general is probably a more appropriate set for introducing jazz to high school students than the Escher book.

Trumpet Duet 3-4 Carl Fischer
2 Trumpets
Sachs & Alessi 14 Duets

This collection of duets is arranged for trumpet or trombone duet, with the option to combine instruments for ensemble flexibility. Bach inventions and Telemann sonatas highlight this collection of superb literature. These duets contain some difficult technical passages that may be more suitable for more advanced high school students. Songs are written in more of a counterpoint construction rather than a song full of unison rhythms.
Trumpet Trio
3 Trumpets
Anderson, Leroy
Bugler’s Holiday
One of the most famous trumpet works for concert band, this arrangement extracts the trumpet trio from the concert band setting and puts it with piano. A challenge for trumpets, especially regarding fast articulations. Double tonguing is essential and this piece can be a great teaching tool for this technique.

Trumpet Trio
3 Trumpets
Handel / Goldman
Air and Variations
Classic Baroque style trumpet trio with piano accompaniment. Dynamics need to be exaggerated and teachers should work on trills with their students. Some sixteenth notes, especially in the top part and writing is contrapuntal. Good trip for high school ensemble.

Trumpet Trio
3 Trumpets
Mandez, Rafael
Chiapanecas
A Mexican style song for three trumpets and piano accompaniment is a nice change of pace from the classical repertoire for trumpet. Some technical challenges and articulation is an important factor in Mexican music. Rhythms are unison throughout which adds to ease of rehearsing and maintaining tempo.

Trumpet Trio
4-5 Trumpets
Muczynski, Robert
Trumpet Trio
A trumpet trio for advanced high school/college trumpet players. Formatted in five short movements, this piece requires trumpet players with a lot of technical skills and ability to double tongue. Faster movements contain a lot of syncopation and playing on up beats. Range is not a big factor in this piece as much as rhythms are. Great piece for an advancing trumpet trio where all players are equally strong.

Trumpet Quartet
4 Trumpets
Bach, J.S.
Fugue in C Minor
A transcription from the Well-Tempered Calvier, this piece requires all players to be able to play independent from one another as lines weave in and out throughout the piece. Rhythmic values are as small as sixteenth notes but the real challenge is lining up the four individual parts together.
Trumpet Quartet
4 Trumpets
Ostransky, Leroy
Fanfare and Allegro
A great piece for high school trumpet quartets that explores the dynamic range of the instrument with some very nice harmonies. In two movements, the fanfare feature more of the first trumpet player. The allegro movement is much faster and contains more rhythmic movement, technical passages, and feature more prominent parts from other members of the ensemble. Appropriate for upper intermediate high school players and up.

Trumpet Quartet
4 Trumpets
Tchaikovsky / Holmes
Andante Cantabile
This arrangement of a classic Tchaikovsky piece for trumpet quartet highlights the fourth trumpet player at the beginning, who is usually playing accompaniment parts. The melody passes through the ensemble, where other players need to be sensitive to whoever has the melody. The piece is in 12/8 and contains many accidentals and rhythmic shorthand.

Trumpet Quartet
4 Trumpets
Various
Quartet Repertoire for Cornet or Trumpet
A collection of classical arrangements for trumpet quartet that comes in four separate parts so there is no score reading. Music from Brahms, Dieterich, Koepke, and Schubert are arranged to fit the ability levels of the middle school/early high school student. Ranges and rhythms are not challenging, though you may see some consecutive eighth notes and sixteenth notes here and there. Great for younger players.

Trumpet Sextet
6 Trumpets
Leoncavallo, Ruggero
Vesti La Giubba
This operatic aria is for solo trumpet and trumpet ensemble. 3 Flugel horns are needed for this piece as well. The challenge is more in the solo part than in the ensemble sections. Then ensemble is playing a lyrical accompaniment for the soloist to play on top of. A key and time signature change occur, but to the key of B flat major and a simple duple time signature. Great piece if you have a good trumpet soloist you wish to feature.

Trumpet Sextet
6 Trumpets
Parcel / Marlatt
London Bridge
Here is an arrangement of London Bridge for trumpet sextet. This piece may seem simple based on the title, but there is a key signature change almost every eight measures. Students need to be able to play in every key as this piece cycles through all key signatures and changes style. The top trumpet player will see some difficult rhythmic passages as this work progresses. For an advanced high school trumpet section.
Trumpet Octet 5 Eighth Note Publications
Piccolo Trumpet, 7 Trumpets
Von Suppe / Barker Poet and Peasant Overture

A very difficult work for trumpet octet. A piccolo trumpet and flugelhorn is needed to perform this piece. The beginning section is in the key of E major for the trumpet and is lyrical in style. The piece then picks up to 170 bpm where solo parts are passed amongst ensemble members and a 3/8 (counted in one) section is sandwiched in between two longer simple metered sections. Double tonguing, flutter tonguing, tempo, and key signature plays into the grading of this piece. For a very advanced group of trumpet players.
HORN ENSEMBLES

Horn Duet 5 Edita Musica Budapest
2 Horns Durko
Eight Horn Duets

This collection of eight duets is suitable for the advanced horn player looking for a challenge. These duets are filled with difficult rhythmic patterns, accidentals, and meter changes. Students must be able to play with the stopped horn technique which is an extended technique present in these duets. For the advanced high school/college student.

Horn Duet 4 McCoy
2 Horns Hill, Doug
27 Rare Horn Duets

This collection of duets from Doug Hill consists of a variety of arrangements including various folk songs. The book is intended for pre hand horn and contains all open tones, perfect for teaching hunting calls and lip control to high school horn players. For horn players from the high school level through college.

Horn Duet 2 ProArt
2 Horns Schaffer, Don
Duets Are Fun

A collection of easy duets for the beginning horn player. Ranges are extremely conservative and doesn’t contain unordinary meter or time changes. Suitable for middle school or early high school student beginning to play duets.

Horn Duet 2-4 Rubank
2 Horns Voxman, Himie
Selected Duets for Horn Vol. 1, 2

A reliable collection from the selected duet series for band instruments. The collection contains a variety of duets in styles relating to Baroque and Classical era writing with transposed horn parts from the original works. Volume 1 is suitable for middle/high school students, while Volume 2 is more challenging and would be recommended for advanced high school players.

Horn Trio 3 Hornitsts’ Nest
3 Horns Bach / Shaw
Trios

These Bach horn trios are essential to developing ensemble skills, which can be said for any instrument family. Bach chorales, dances, and fugues provide teaching opportunities regarding ensemble balance, tone, articulation, style, and timing. These trios are appropriate for students in high school, both developing and advanced.
### Horn Trio

<table>
<thead>
<tr>
<th>2 Horns</th>
<th>ProArt</th>
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<tr>
<td>Hudadoff, Igor</td>
<td>24 Horn Trios</td>
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This collection is perfect for middle school/early high school horn players who are being introduced to chamber ensemble playing. All rhythms, keys, and time signatures are extremely feasible for the young horn player and unison rhythms are found throughout to reinforce cohesion.

### Horn Trio

<table>
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<tr>
<th>5 Horns</th>
<th>International</th>
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<tbody>
<tr>
<td>Reicha, Anton</td>
<td>3 Suites of Horn Trios</td>
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These very popular concert trios for horn contain substantial technical material for advanced horn players. The slow movements allow the ensemble to showcase their musicality and tone through the romantic composition style, while the faster movements contain impressive technical passages. Originally for natural horn, but adapted for universal use. Recommended for advanced high school/college students.

### Horn Quartet

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<tr>
<th>3 Horns</th>
<th>Hornists’ Nest</th>
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<tr>
<td>Bach / Shaw</td>
<td>2 Fugues</td>
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Bach serves as one of the best composers for developing chamber ensemble skills. These fugues arranged by Shaw are great for high school horn players and up who are looking to work on their technical ability, rhythmic precision, and timing as a group.

### Horn Quartet

<table>
<thead>
<tr>
<th>2 Horns</th>
<th>Belwin</th>
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<tbody>
<tr>
<td>Getchell / Hovey</td>
<td>Section Studies</td>
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</tbody>
</table>

This book is aimed at developing ensemble skills for students beginning chamber ensemble playing. Studies in this set focus on blend, phrasing, intonation, style, and precision amongst members. Most horn players should begin with this book before moving to more advanced quartet works to develop necessary skills needed to be successful in the ensemble setting.

### Horn Quartet

<table>
<thead>
<tr>
<th>5 Horns</th>
<th>Schott</th>
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<tbody>
<tr>
<td>Hindemith, Paul</td>
<td>Sonata for 4 Horns</td>
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One of the most popular concert horn quartets, the Hindemith Sonata for horn quartet is a difficult ensemble piece. The writing style is similar to that of his other works, evoking a very contemporary style and unique characteristic of sound. Extensive use of accidentals, rich sonorities, and technical passages make this a challenge to piece together. Recommended for advanced high school/college students.
**BENEFITS OF CHAMBER MUSIC PARTICIPATION**

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Horns</th>
<th>Composer</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horn Quartet</td>
<td>4</td>
<td>King</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Nelhybel, Vaclav</td>
<td>Divertimento</td>
<td>A concert work for horn quartet in similar style to Nelhybel’s concert band writing. Extremely rhythmic in nature, the piece doesn’t reach the extreme range of the horn, but the technical passages and displaced accents are the challenge. A unique composition recommended for good high school players and up.</td>
</tr>
<tr>
<td>Horn Choir</td>
<td>3</td>
<td>Hornists’ Nest</td>
<td>Jesu Meine Freude</td>
<td>Another great adaptation of a Bach chorale, this time scored for five horn players. Covers the entire range of the horn and is rhythmically accessible for intermediate students. A great piece to use for a larger group of horn students at the high school level.</td>
</tr>
<tr>
<td>Horn Choir</td>
<td>5</td>
<td>Private</td>
<td>Of Shadows and Darkness</td>
<td>A contemporary work for large horn ensemble is scored for two horn soloists and two horn quartets. There are some extended techniques and instrumental effects throughout the piece. There is not an easy part throughout the ensemble, requiring a high demand for all players. If you have the players, this is a very cool concert piece that will challenge your more advanced players.</td>
</tr>
<tr>
<td>Horn Choir</td>
<td>4</td>
<td>Hornists’ Nest</td>
<td>Hansel and Gretel</td>
<td>This arrangement of Hansel and Gretel is an absolutely beautiful lyrical selection for a large horn ensemble. Ranges can cause an issue here as the first and seventh part extends to the upper edge of the horn range, but the other inner and bottom voices are at an upper intermediate level. This piece would be recommended for a strong high school horn section looking for a concert piece.</td>
</tr>
</tbody>
</table>
**TROMBONE ENSEMBLES**

Trombone Duet 4-5 Theodore Presser Co.
2 Trombones

Presser, William 7 Duets

For the advanced trombonists in your band program, these seven duets are of recital quality. All duets are multi-movement, which can be played in a variety of settings. Contains a variety of styles and meters, and the majority of the writing is in counterpoint style.

Trombone Duet 3-4 Carl Fischer
2 Trombones

Sachs & Alessi 14 Duets

This collection of duets is arranged for trumpet or trombone duet, with the option to combine instruments for ensemble flexibility. Bach inventions and Telemann sonatas highlight this collection of superb literature. These duets contain some difficult technical passages that may be more suitable for more advanced high school students. Songs are written in more of a counterpoint construction rather than a song full of unison rhythms.

Trombone Duet 2-4 Southern Music Co.
2 Trombones

Voxman & Block Duet Fun Vol. 1, 2

A book of easy duet arrangements from Mozart, Bach, Arban, and other composers. Volume 1 is for the introductory student and parts are full of unison rhythms and feasible melodies, while Volume 2 is a little more advanced by moving away from strict unison writing and increasing technical aspects. Great for middle school to high school students.

Trombone Duet 2-4 Rubank
2 Trombones/Baritones

Voxman, Himie Selected Duets for Trombone/Baritone Vol. 1, 2

The Voxman collection for Trombone/Baritone is a compilation of duets for the intermediate to advancing low brass player. The levels of difficulty found in this collection of duets are accessible to young students through more experienced high school players. The collection contains a variety of duets in styles relating to Baroque and Classical era writing. Rhythms contain some syncopation and sixteenth notes, but overall very standard for high school students. Many unison rhythms allow for ease of organization between players. Great for beginning duets and sight-reading for advanced players.

Trombone Trio 4-5 King
3 Trombones

Corelli / Lemetre Trio Sonata

This piece is aimed for the advanced trombone trio looking for more of a challenge. For teachers, this is a great piece for tuning pure intervals and teaching resolution tendencies of suspensions. Although the individual parts are not extremely difficult, there are difficult subdivisions and counting that add to the difficulty of the piece.
Trombone Trio 2-3 Ed Suerta Publications
3 Trombones
Engebretson, Jim Manchester Hornpipe
   A sailor song for intermediate trombone trio. The introduction is very legato, but is written in 6/4, a meter many younger students may not be used to. The song then shifts to 6/8 and continues in this compound duple meter with basic rhythmic patterns. Great trio for advanced middle school/early high school.

Trombone Trio 1-2 Edition Musicus
3 trombones
Uber, David Beginning Trios for Trombones
   These are very easy duets for the beginning trombonist. Perfect for middle school students and students who may have made a switch to trombone from another instrument. Very basic rhythms in simple meters. A lot of unison rhythmic writing.

Trombone Quartet 2-3 Boosey & Hawkes
4 Trombones
Clapp, Philip Concert Suite
   A diverse concert piece for trombone quartet. A multi-movement work allows the group to experiment with different styles of playing. From a chorale to a hunting song, the ensemble will have to identify with the specific style and articulate accordingly. Other movements include a Minstrel Show and Nocturne.

Trombone Quartet 4 Ensemble
4 Trombones
Marini, Biagio Canzona
   A Baroque style quartet for trombones is considered one of the earliest known pieces for trombone quartet. Counterpoint writing is found throughout the piece as is found in many Baroque pieces. Technical passages add to overall difficulty of the piece. For advanced high school players.

Trombone Quartet 3 Ensemble
4 Trombones
Morley, Thomas My Bonny Lass
   In simple meter, this piece begins with an ensemble tutti section before splitting into melody and accompaniment. With an Irish tinge, this is a fun piece for intermediate trombone players containing moderate range demands and appropriate rhythmic patterns.

Trombone Quartet 3 Southern
4 Trombones
Solomon, Ed Fiesta
   A very fun and exciting piece for the high school trombone quartet, Fiesta contains rhythmic flavors of Spain. Accents are relied on heavily to produce the required style. Not too difficult in regards to range. A nice change of pace for the classical trombone quartet.
LOW BRASS ENSEMBLES (Baritone/Euphonium/Tuba)

Tuba/Baritone Duet 3-4 C L Barnhouse
2 C instruments in Bass Clef
Amsden, Arthur Celebrated Practice Duets

One of the best duet books I have found for brass players. Originally written for cornets, there is also a version for treble clef instruments. Duets range from short in length to longer concert duets, in various keys and various time signatures. There is a page in the beginning of the book for daily embouchure exercises, which is a great warm up before the duets. These duets increase in difficulty and can be played by intermediate to advanced students.

Tuba/Baritone Duet 2-3 Alfred
2 Baritones
Snell, Kenneth Master Duets for Trombone/Baritone

There are three books in each volume: easy, intermediate, and advanced. I would classify the advanced book more of an upper intermediate level. The easy book contains eighth notes as the smallest rhythmic subdivision. As the books increase in difficulty, we find more independent parts and inclusion of smaller rhythmic units. Great for high school students and the easy book would benefit middle school players.

Trombone/Baritone Duet 2-4 Rubank
2 Trombones/Baritones
Voxman, Himie Selected Duets for Trombone/Baritone Vol. 1, 2

A reliable collection from the selected duet series for band instruments. The collection contains a variety of duets in styles relating to Baroque and Classical era writing with transposed parts from the original works. Volume 1 is suitable for middle/high school students, while Volume 2 is more challenging and would be recommended for advanced high school players.

Tuba/Baritone Trio 4 Eighth Note Publications
3 Tubas/Baritones or mix
Bach / Sweete Praeludium and Fugue XIX

A more difficult arrangement for low brass trio. Bach always serves as a staple in chamber music skill building and this arrangement doesn’t disappoint. In 12/8 time, the speed and rhythmic difficulty add to the challenges of this piece.

Tuba/Baritone Trio 3 Eighth Note Publications
3 Tubas/Baritones or mix
Kaisershot, Kevin Triplet Trove

This trio is designed to teach triplets in three different settings. All three movements are in 3/4 time in a fast-slow-fast format. Tempos in the first and last movement can cause technical challenges.
Tuba/Baritone Trio 3 Eighth Note Publications
3 Tubas/Baritones or mix
Kaisershot, Kevin Elegy
A very slow, lyrical piece for low brass trio aimed at the intermediate section. Parts are independent from one another, so counting and understanding resolutions are important. Rhythms are feasible with some parts moving on upbeats.

Low Brass Quartet 3 Southern
2 Baritones, 2 Tubas
Bach, Thurston Jesu, Joy of Man’s Desiring
Not only an audience favorite but great for many settings, this arrangement of the Bach classic work is perfect for adjusting passing melodies. Balance is extremely important to the overall execution of this piece. In 9/8 time, rhythms will take some practice, but shouldn’t be too difficult for your high school ensemble.

Low Brass Quartet 3 Kendor
2 Baritones, 2 Tubas
Forbes, Mike Simple Gifts
One of the quintessential brass pieces for any brass chamber ensemble. In common time and at a moderate tempo, the parts contain some technical eighth note runs and some accompaniment parts played on upbeats, but otherwise not too difficult.

Low Brass Quartet 4 Kendor
2 Baritones, 2 Tubas
Forbes, Mike Ukrainian Bell Carol
This is another tradition song that students will be excited to play. The challenge here is counting. The work is in 3/4 but counted in one. Often times, parts are played on the “and” of 2 which almost suggests a compound duple meter. This can teach counting in one and locking in short articulated rhythms.

Low Brass Quartet 3 Eighth Note Publications
2 Baritones, 2 Tubas
Mozart / Marlatt Alleluia
Great arrangement of the Mozart Alleluia for low brass quartet. The bottom three parts are accompaniment based and easy enough to be graded a 2, but the top voice contains measures of consecutive sixteenth notes that are very challenging (probably a grade 4). If you have a very good baritone player, this piece would be great.

Low Brass Ensemble 3 Hal Leonard
Any combination of Tuba/Baritone/Trombone
Wilson / Christensen 76 Trombones
This arrangement of the classic tune from *The Music Man* is a real crowd pleaser and great to include as many low brass instruments as you’d want. In a compound meter, there are some technical challenges with the melody, but otherwise this is an east arrangement for high school ensembles.
BRASS TRIOS

Brass Trio 4-5 King
Trumpet, Horn, Baritone (trombone)
Beethoven / King Trio, Op. 87
   An advanced concert piece for skilled brass players. Written in four movements, this piece utilizes the baritone player (or trombone) in a lengthy arrangement of a Beethoven work. These movements can be performed on their own due to length. Rests are at a minimum so endurance is a challenge for brass players here.

Brass Trio 1-2 Chappell
2 Trumpet, Horn
Bently, Arnold 16th Century Trios
   This collection of mixed trios for two trumpets and horn are great for middle school and early high school players. There are twelve trios in this set that contain simple rhythms that mostly unison. Meter changes are simple and melodies are very easy to perform.

Brass Trio 2 Carl Fischer
Trumpet, Horn, Trombone
Bruckner / Maganini Aequale
   This piece for bass trio contains many sustained notes and can be used to work on developing a full and beautiful brass tone. Dynamics are key here as there is no technical passages here. Short in length and can be a great piece to work on intonation and blend.

Brass Trio 3 Ensemble
Trumpet, Horn, Trombone
Josquin / De Jong 3 Josquin Pieces
   An adaptation of early renaissance music for brass trio. The counterpoint writing will require students to learn to play independently of melodic passage. Irregular rhythms add to overall difficulty of the work and allows the teaching of counting and subdividing.

Brass Trio 5 King
Trumpet, Horn, Trombone
Marek, Robert Trio
   An advanced contemporary trio for brass players. Many elements contribute to overall difficulty including syncopations, meter changes, and hard rhythmic patterns. Individual parts will require a lot of practice to learn many of the technical passages of this piece, although full ensemble sections are easier to put together. For advanced high school brass players.
BRASS QUARTETS

Brass Quartet 3 Donemus
2 Trumpets, Horn, Trombone
Andriessen, Hendrik Suite

A three movement work for brass quartet with a modern approach to brass writing. A great piece for a high school ensemble due to tutti ensemble rhythms and moderate ranges for all instruments. There are sections where rhythmic patterns require attention to counting and subdividing.

Brass Quartet 4-5 King
2 Trumpets, 2 Trombones (horn sub for first trombone)
Bergen, Jean Intrada

A Difficult work for brass ensemble that requires endurance among all voices. The first trumpet is responsible for the melody throughout the majority of the song. A lot of syncopation will require students to be able to subdivide and execute up-beat patterns. The piece alternates between chorale sections and fast articulated sections. Appropriate for upper level high school students.

Brass Quartet 4 Mills
2 Trumpets, Horn, Trombone
Jacob, Gordon Scherzo

A rhythmically challenging piece for high school brass quartet. The meter shifts between various compound meters, which is appropriate for teaching triplet subdivisions. All parts in this piece are challenging and require technical skill.

Brass Quartet 3 Alfred
4 Treble/Bass Clef Instruments
Marcellus, John Quartets for Brass

This collection of arrangements from classical works is for any four treble clef or bass clef brass instruments of the same key. Bass and treble clef instruments can play together with separate books. Works from Mahler, Hayden, and Brahms are arranged for intermediate brass quartets. This is a great series for teachers to combine any brass instruments together.

Brass Quartet 3 King
Trumpet, 3 Trombones
Obrecht / King Tsat een Meskin

A great chorale for brass quartets to use to sharpen their ensemble skills. Contains some contrapuntal lines and melodies that are passed off from one voice to another. For an intermediate high school ensemble to use to develop intonation.
Brass Quartet
2 Trumpets, Horn, Trombone
Schumann / Nagel

This is a great introductory piece for middle school or high school players who are new to the instrument. There are three short movements that contrast in style. Allows students to experience ensemble playing and work on balance, intonation, timing and articulation.
BRASS QUINTETS

Brass Quintet 3 G. Schirmer
2 Trumpets, Horn, Trombone, Tuba
Barnes, Walter The Canadian Brass Book of Favorite Quintets
A great collection for intermediate brass players. This set contains a variety of pieces from various musical styles including Baroque music, Japanese folk song, and American hymns. Parts are not extremely technical as is the ranges for each instrument. A great balance of unison rhythmic writing and independent scoring.

Brass Quintet 5 The Music Guild
2 Trumpets, Horn, Trombone, Tuba
Buchanan, Gary Grand Suite for Brass Quintet
This grand suite for brass quintet consists of seven short modern movements. The movements range from a waltz, march, chorale, and gallop. Trombone has tenor clef in specific measures. The independent parts, connecting melodic passages, and isolated solo sections require strong individual players. Heavy use of accidentals and modern harmonies. A lengthy work, but movements can be extracted and organized to perform smaller sections of the whole piece. For advanced quintets.

Brass Quintet 4-5 Paterchan
2 Trumpets, Horn, Trombone, Tuba
Chandler, Erwin Quintet for Brass
An advanced concert piece that requires advanced players. Formatted in three movements (fast-slow-fast), this piece sounds contemporary and contains some dissonant harmonies. Many meter changes occur throughout and mutes are required. Each voice has isolated passages that pass on to another voice and contains some very difficult technical patterns. This is definitely for advanced brass players.

Brass Quintet 3-4 Curnow
2 Trumpets, Horn, Trombone, Tuba (op. percussion)
Curnow, James Festivo
A fast and rhythmic piece to combine with some percussionists for a great concert work. Consecutive sixteenth notes will require the use of double tonguing techniques. Accent placement poses another challenge where students will need to subdivide and play isolated hits on different parts of the beat. Definitely a fun piece to add to a concert or recital for advancing high school quintets.

Brass Quintet 3 Lorenz
2 Trumpets, Horn, Trombone, Tuba
Evans, Charles Resurrection Brass
These hymn arrangements are great for tone building and intonation practice amongst brass quintets. Rhythms are very straightforward and even though there are triplets and a few sixteenth notes, many rhythms are unison and accessible for any high school ensemble. Some meter changes.
BENEFITS OF CHAMBER MUSIC PARTICIPATION

Brass Quintet 4-5 WPF Music
2 Trumpets, Horn, Trombone, Tuba
Fritchie, Wayne Quintet for Brass Opus 14, No. 7
This quintet is more of a standard concert piece for brass quintet. The difficulty comes with the technical passages found especially in the first trumpet part. Other than that, the rest of the parts are suitable for your advancing high school brass quintet. More accessible than the other advanced pieces mentioned in this list.

Brass Quintet 3-4 Alfred/Belwin
2 Trumpets, Horn, Trombone, Tuba
Gershwin / Smith The Music of George Gershwin
This concert compilation of Gershwin songs poses a few challenges to the young ensemble. The jazz nature of Gershwin’s writing contains a lot of syncopation as well as some difficult technical patterns (sixteenth note triplets for example). There are many key and time signature changes that include 5/4. A lighter selection to add some diversity to any concert.

Brass Quintet 3 Eighth Note Publications
2 Trumpets, Horn, Trombone, Tuba
Haynor, James Pipes and Fifes: The Folk Songs of Scotland
A concert arrangement of various Scottish folk songs offer a variety of teaching points. There are many key changes and a few time signature changes. Teaching the Scottish “snap” rhythm (sixteenth note on the downbeat followed by a dotted eighth note) and drone imitation are unique to this piece. A variety of tempos and styles presents the quintet with a wide array of musical opportunities. Suitable for high school quintets.

Brass Quintet 4 Music Express
2 Trumpets, Horn, Trombone, Tuba
Holst / Nowak Second Suite in F
This is a transcription of the classic concert band work by Gustav Holst for brass quintet. This set contains all four movements and poses the same challenges faced in the concert band piece. The first and third movements require short articulations and attention to counting. The final movement is in a fast compound meter and will demand technical skill from the performers. A great concert work for an advanced high school brass quintet.
PERCUSSION ENSEMBLES

Percussion Ensemble (12 Players)  4  Row Loff
Mixed Percussion Ensemble – Snare Drum, Bass Drum, Crash Cymbals, Timpani, Bells,
Vibraphone, Xylophone, Marimba, Chimes, Triangle, Gong, Suspended Cymbal, Pang Cymbal,
Splash Cymbal
Brooks, Chris  Excalibur
This piece incorporates many players to perform this fantastic work for advanced
percussionists. Technical passages found in the mallet parts, especially xylophone and many
solo opportunities for players to shine. Syncopated patterns help create a groove feel throughout
the middle of the piece. Great for upper intermediate players.

Percussion Ensemble (14 players)  4-5  Row Loff
Mixed Percussion Ensemble – Bells, Xylophone, Marimba, Vibraphone, Timpani, Snare Drum,
Concert Toms, Bass Drum, Crash Cymbals, Woodblock, Shaker, Guiro, Temple Blocks,
Triangle
Brooks, Chris  Millennium
This piece incorporates a variety of players on multiple instruments. The tempo is
extremely fast and is in 5/4 time signature which causes problems for counting in five.
Technical passages all over the ensemble for mallets and drums alike. A great concert
showpiece for the advanced ensemble.

Percussion Ensemble (4 players)  1-3  Kendor
Mixed Percussion Ensemble – Snare Drum, Bass Drum, Cymbals, Woodblock,
Triangle, Timpani, Maracas, Claves, Tambourine
Brown & Musser  Percussion Studies (books I-V)
14 short pieces for four percussionists varying in difficulty from beginner to intermediate.
Perfect ensemble collection to start percussionists off with chamber music.

Percussion Ensemble (3 players)  3-4  Henmar Press
Mixed Percussion Ensemble - 8 wood blocks, 5 tom toms, 2 pairs of bamboo sticks, bass drum
Cage, John  Trio
A list of percussion ensemble pieces must include one from John Cage who is a
quintessential composer of percussion repertoire. Basic instrumentation, rudimentary rhythms
throughout. Although his music is very avant garde, this is a good introduction to the percussion
music of John Cage for younger players.

Percussion Ensemble (4 players)  4  Music for Percussion Inc.
Drum Ensemble – 4 high toms, 4 low toms, 4 “toy” drums, 4 temple blocks
Colgrass, Michael  Percussion Music
4 short movements in which all players play on basic multiple drum setups. Rhythmically
basic with some mixed meters. Players must have well developed snare drum abilities (rolls,
rudiments, etc.). This piece works on connecting musical lines between multiple drums. Some
meter changes. Great for advancing high school ensemble.
Percussion Ensemble (9-11) 4 Row Loff
Mixed Percussion Ensemble – Bells, Xylophone, Vibes, Marimba, Drum Set, Tambourine, Congas, Timpani, Cymbals, Police Whistle, Toms, Mark Tree, Jam Blocks, Cowbell, Bell Tree Crockarell, Chris Glitzville

A very fun and fast piece for percussion ensemble where the drum set player drives the pulse of the piece. The mallet players provide the melodic material using 2 mallets. Tempo in cut time can cause some counting problems with young players.

Percussion Ensemble (3 players) 3 Mitchell Peters
Mixed Percussion Ensemble – 4 Cowbells, Suspended Cymbal, 4 Temple Blocks, Wood Block, Tenor Drum, Snare Drum, 2 Bongos
Ervin, Karen Three Play

A short, rhythmically piece that requires each player to use basic multi-percussion setups. This piece focuses on mix-metered passages with basic quarter and eighth note rhythms. Excellent for intermediate percussionists.

Percussion Ensemble (4 players) 4 Samfundet
Keyboard Ensemble w/ some percussion – Glockenspiel, Vibraphone, 2 Marimbas (4.3), Snare Drum, Tom-Tom, Suspended Cymbal.
Henze, Jesper Kwarts

Standard rhythms found throughout this piece but with a lot of mixed meters. 4-mallet technique required for 2 of the players. Great piece for some of your keyboard percussionists.

Percussion Ensemble (6 players) 4-5 C. F. Peters
Mixed Percussion Ensemble – Marimba, Glockenspiel, timpani, Tenor Drum, Bass Drum, Tam-Tam.
Hovhaness, Alan October Mountain

A standard in percussion ensemble repertoire. This multi-movement work focuses on the melodic percussion with the Marimba and Glockenspiel being the most important instruments. Challenging technical passages and rhythmic patterns require ability to subdivide and place rhythms accurately. Conductor recommended. For advancing percussionists.

Percussion Ensemble (4 players) 4-5 Grand Mesa Music
Drum Ensemble – Bongos, Snare Drum, 3 Tom-Toms, 3 Timpani.
Madison, Billy Carnival Ride

This piece is extremely fast and syncopated. All performers will require solid rhythmic and drumming skills. Each player plays on just one type of drum, rather than multitasking through a large amount of varied percussion instruments, which makes the piece much easier to setup, practice, rehearse, and play. A great concert piece for intermediate and advanced players.
Percussion Ensemble (5 players) 3 KSM Publishing
Mixed Percussion Ensemble – Bongos, Snare Drum, 3 Toms, Bass Drum, 3 Timpani, Temple Blocks, Tambourine, 2 Cowbells, Suspended Cymbal, Triangle, Wood Block
Peters, Mitchell A la Nanigo
Based on Afro-Cuban music and rhythms, the piece is primarily in compound meter and highly syncopated and groove oriented. Each player is required to play multiple instruments. A fun piece suited for intermediate level players.

Percussion Ensemble (2 players) 2 Universal Edition
Body Percussion – Hand Clapping Reich, Steve Clapping Music
A good piece to workshop with young percussion students to develop rhythmic and ensemble skills. A single, syncopated eighth note rhythm is performed in unison and repeated. Over the course of the work, one player begins to shift the rhythm by a single eighth note while the other player remains constant. No instrumental skills are required.

Percussion Ensemble (5 players) 4-5 Universal Edition
5 Claves (or other pieces of wood) Reich, Steve Music for Pieces of Wood
A good piece to develop rhythmic and ensemble skills, the work incorporates a basic eighth note rhythm that is developed between players throughout. A standard in the percussion ensemble repertoire.

Percussion Ensemble (4 players) 5 David Skidmore Music
Mixed Percussion Ensemble – 5 Tom-toms, 2 Snare Drums, Bass Drum, Djembe, Brake Drum, Marimba, Congas, Bongos, 4 Tambourines
Skidmore, David Ritual Music
Requires a substantial amount of multi-tasking between different percussion instruments and choreography between different setups. Students need to have solid skills on all percussion instruments. Temp is very fast and shows off multiple percussion instruments. Great for advanced high school students.

Percussion Ensemble (4 players) 5 Boosey & Hawkes
Mixed Percussion Ensemble – Wood Block, Triangle, Snare Drum, Tam-Tam, Finger Cymbals, Tambourine, Suspended Cymbal, Slap Stick, Xylophone, Vibraphone, Temple Blocks, Tenor Drum, Timbales, Glockenspiel, Timpani, Bongos
Tull, Fisher Sonatina for Percussion Ensemble
This piece requires each player to play a variety of percussion instruments. This piece contains standard intermediate level rhythms and techniques. Each player is also given a solo “cadenza” within the piece. An excellent, well balanced piece of music for an advanced group of percussionists.
Percussion Ensemble (5 players)  
3-4  
Southern Music Company
Mixed Percussion Ensemble – Xylophone, Glockenspiel, Vibes, Chimes, Suspended Cymbal, Tom-Tom, Bass Drum, Tam-Tam.
Varner, Michael  
Ancient Voices, Distant Storms
This unique work for percussion ensemble alternates between melodic, keyboard driven sections and other drum dominated passages. Musical and technical material well suited for intermediate players.

Percussion Ensemble (4 players)  
2-3  
Ludwig
Drum Ensemble – 4 Toms, 2 Cowbells
Williams, J. Kent  
African Sketches
This is a three movement piece with basic instrumentation. A lot of syncopation throughout and introduces basic polyrhythm’s between players (2:3, 4:3). All players have to be quite technically and rhythmically competent throughout. A good concert piece for intermediate level players.