IN SEARCH OF MULTICULTURAL WORKS FOR WIND BAND

BY

ROBERT PERKINS

SUPERVISORY COMMITTEE:
DR. TERESE TUOHEY, CHAIR
DR. MATTHEW THIBEAULT, MEMBER

A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF THE ARTS
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Abstract

In 1990 MENC hosted a symposium on multicultural music education in our nation, with a charge to be more musically inclusive in our classrooms. Since then, general music and choral classrooms have experienced a large expansion of multicultural musics into their curriculum. In reading state contests lists, attending concerts, and reviewing suggested repertoire lists, the wind band continues to lag behind in diverse, multicultural programming. Either wind bands remain content with the music of Percy Grainger, which is very authentic, or allow good pieces like *Russian Christmas Music*, *Variations on a Korean Folk Song*, and *La Fiesta Mexicana* to continue to be the cornerstone of the wind band’s multicultural literature, despite these pieces being in the western art music style and having very limited efforts to substitute culturally appropriate instruments and forms. Bands appear to be content with “war horse” repertoire of limited authenticity and are not branching out. In 1998 Dr. Terese Volk published four categories to determine the cultural authenticity of a piece of music. This project will present a catalog of twenty-five works for wind band that meet her parameters for the two categories with the most authenticity, Category 3 and Category 4. To aid in the expansion of multicultural repertoire, no Grainger, Holst, Vaughn-Williams, or Alfred Reed will be included. The catalog will represent a diversity of cultures.
In Search of Multicultural Works for Wind Band

Introduction

We are living in an age where our nation is more and more diverse, and this diversity is reflected in our music education classrooms, both in our student population and in the music materials employed. Today’s general music texts include a definite focus on diversity in general music classrooms as the 20th Century progresses, and even a quick check of choral literature shows a wide selection of musics from around the world. For example, see general music textbooks *The Music Connection* (Beethoven, 1995) and *Share the Music* (Bond, 2000), as well as the arrangements of Henry Leck and Moses Hogan for chorus¹. In contrast to general music, orchestra, and choral music education, quality multicultural band literature is lacking, although there have been attempts made by band composers to include works that utilize melodies and thematic material from cultures other than the band’s Anglo-German heritage. However the majority of these works are by American school band composers using traditional American art music forms. Thus, even those great gems of the repertoire like John Barnes Chance’s *Variations on a Korean Folk Song* (1967) or Alfred Reed’s *Russian Christmas Music* (1944) are not authentic representations of their culture’s music. There is a need for sifting and winnowing of band literature to ensure that we are programming culturally diverse literature that reflects both the ethnic make-up of our schools and our nation.

Dr. Terese Volk (1998) created a set of four categories for analyzing the cultural authenticity of works of music. The first category is music that only has a title that evokes images of a culture. These pieces are often original compositions that do not contain melodies, rhythms, or instruments indigenous to a culture. The second category incorporates melodies from a specific culture, but uses traditional Western art music forms. Many of Clare Grudman’s folk
rhapsodies, such as *Irish Rhapsody* (1971), fit this category. The third category includes pieces with melodies and rhythms indigenous to a culture as well as attempts to incorporate traditional instruments or appropriate substitutions. The fourth category contains pieces that are composed by people from the culture or close arrangements/transcriptions. These pieces use accurate forms, instruments, and/or timbres indigenous to the culture (Volk, 178).

A simple review of JW Pepper’s “Multicultural Music” tab on their concert band page retrieves a large amount of music that fits the first and second categories of Volk’s guidelines. Much of the music has ethnic sounding titles or is “Variations on [insert name of country/culture here].” These pieces may offer a point of departure or even the briefest snapshot, but they are not an authentic opportunity to learn about another culture.

Wausau is a town of approximately 40,000 people, with a total metro area population of around 75,000. Although its heritage is primarily descendants of western European immigrants (Belgium, Germany, and Great Britain), it was a relocation site for the Southeast Asian Diaspora following the Vietnam War. North-Central Wisconsin is also rich in agriculture and, as a result, there is a significant, and somewhat transient, Hispanic population. Because of these factors, East High school is much more ethnically diverse than similar sized high schools in northern Wisconsin. One of the challenges we face is making sure that all of our students, regardless of their ethnic and socioeconomic backgrounds, feel part of the school community, have the opportunity to succeed academically, and learn about the other cultures that make up the fabric of our community.

This project enabled me to become more familiar with a wider variety of repertoire other than the typical contest list and Category One and Two multicultural music pieces to allow my students to encounter and perform authentic music from their own and other cultures. This
project also enables other directors to have a resource for authentic multicultural music available for wind band, allowing them either the opportunity to expand their students’ understanding of other cultures, or to include authentic music from their cultures.

Purpose

The purpose for this project was to locate, catalog, and annotate authentic music either composed or arranged for the wind band that qualifies under the rubric of world music: indigenous to the culture, including popular, folk, or even art music specific to that culture, but is not within the usual wind band repertoire, or widely known within that repertoire. This project evaluated potential multicultural wind band music based on the four categories Dr. Volk has created.

Methodology

This project created a catalog of works for wind band that meet Volk’s third and fourth categories for multicultural music, and are works that are not within the traditional or well-known repertoire. The pieces selected were at grade levels 3-5 on the standard National Band Association scale, but are not pieces commonly found on state festival lists, which ensured that works located were not well-known standards in the repertoire. My search began with the indices of the Teaching Music Through Performance in Band (Miles & Blocher, 1997) series, the repertoire list in Teaching Band and Orchestra (Cooper, 2004), and my own knowledge of the repertoire. The Wausau East Wind Ensemble had already programmed Fergal Carroll’s Winter Dances (2002) for its December 2014 concert. As Winter Dances met the parameters of this catalog, I began a search of its publisher’s website for other similarly appropriate music. My familiarity with the music of Adam Gorb, Julie Giroux, and Joel Blahnik led me to the sites of their publishers as well.
The catalog consists of an index section (See Appendix), and then each piece was annotated using the following sections: Composer Background, Cultural Background, Rationale for Inclusion (using Volk’s categories as the primary litmus test, and augmented with information from other references), Technical Considerations, Pieces for Further Listening (this may include category 1 or 2 works).

Review of Literature

Before we can begin examining multicultural works for the band, we need to look at the history of multicultural music. Anderson (1991) wrote about a symposium on multicultural music education preceding the 1990 MENC In-Service Conference in 1990. It serves as an historical perspective on where the inclusion of multicultural music was twenty-five years ago, and is a guide for where MENC experts hoped multicultural music was headed. One of the most important suggestions from the Symposium is the need to find the source. As we look at Volk’s four categories, we see this reflected in the parameters of the third and fourth categories, which my research has focused on. I wanted to frame this information within the question of “Are we there?” however, as you will see in my results, there remains a limited amount of music in the third and fourth categories for band.

We must also look at why it is important to include multicultural works in the band curriculum. Campbell (1996) gives us eight perspectives from music educators on the inclusion of world music in music education, especially how it exists at the end of the 20th Century, with suggestions for improving the diversity of the music education classrooms. She presents a sincere need for the inclusion of diverse classrooms. I only need to look at the ethnic make-up of the school I teach at to believe in this need.
Knapp (2012) did a research study regarding the relationship between multicultural music education training, perceptions of authenticity, and preferences for teaching multicultural music. Within this dissertation is a history of multicultural music in the United States, as well as an overview of the diversification of schools and the general populace. Knapp highlights that some music educators have taken steps to broaden the repertoire to include more diverse musics, however, he cautions that “Music from minority cultures remains largely untaught” (p. 1). He also posits that inclusion of more diversity in music education classrooms will lead to better understanding of the cultures whose musics are being taught. Knapp is also clear that the United States has always been a diverse nation and that our education needs to reflect this. The study showed that the majority of undergraduate music education students had taken a course in multicultural music, but the most popular of the courses taken were simply general survey courses in world music. The study also showed that a large number of music educators were not properly prepared to evaluate the cultural authenticity of a piece of music. Knapp used Volk’s four categories as the basis for the dissertation’s gauges of authenticity.

With this information in mind, the foundation upon which I will build my research and catalog is Volk’s (1998) *Music, Education, and Multiculturalism*. The text begins with an overview of the rational, problems, and questions raised by including multicultural education in the area of music education. The second section contains an overview of the history of multicultural music education in the United States as well as internationally. The third section, *Implications for Music Education*, is the critical element for this project. Volk proposes four categories of multicultural music, and I will be using their parameters as my guide for assembling the catalog.
The first category is pieces that have limited authenticity as the only connection to a culture is their title. These pieces do not contain melodies or forms from other cultures. The band example given is John Edmondson’s *Anasazi* (178), a Grade 1 piece for band that is, according to the brief description on the JW Pepper website, “An unusually good ‘teaching piece’ as well as an excellent performance work, this deceptively easy composition for first year bands depicts the mysterious disappearance of the lost tribe of the Anasazi Indians. Featuring marvelously effective percussion effects, this piece is a real ‘gem’ and a great find!” (http://www.jwpepper.com/Anasazi/2180875.item#.VRgmq47F98E 29 March 2015). *Anasazi* (1987) contains no melodies, forms, or authentic instruments from Anasazi culture, something that would be impossible as no trace of music was left when the Anasazi culture disappeared from the Americas. Although the Hopi and Zuni peoples consider themselves the descendants of the Anasazi, Edmondson does not even attempt to include examples of their music.

The second category is pieces that use Western musical forms that have another culture’s melody or melodies incorporated. Folk song suites, themes and variations, and other western compositional forms, are often works that fit Category 2. The band example given is Jim Curnow’s *Canadian Folk Song Rhapsody* (1991), a Grade 3.5 medley of folk songs native to Canada (178). Curnow is an American, and the form of the work is a basic American school band medley, making its form Western art music.

The third category consists of pieces that use melodies and rhythms from another culture, and often will include authentic percussion or close substitutions. Harmonies and appropriate cultural timbres will also be utilized in Category 3 pieces. The band example given is *Yagi-Bushi* (1984), a traditional Japanese melody arranged for wind band by Naohiro Iwai (178). The piece uses standard concert band instrumentation, but substitutes snare and bass drums for Taiko
drums. The harmonic texture predominantly uses Japanese harmonies. The main melodic theme is introduced by flute and piccolo, which are more culturally appropriate sounds, and is then developed in clarinets, saxophones, and low brass.

The fourth category consists of pieces written by natives of a culture, either original pieces, or arrangements of original pieces of their culture. Colors, instrumentation, and harmonies will all be native to the culture. No example of band music is given (179).

One of Volk’s criterion for the third category is percussion substitutions, and further authentic instrumentation is a criterion for the fourth category, with added information about how to incorporate instrument substitutions. Bieber (1997) also provides information on how to properly and authentically transcribe music from a culture for the modern wind band. This information enhances the development of the catalog because of its information on how to substitute instrumentation.

One of the other issues that music educators in performance courses will face is culturally appropriate pedagogy for the teaching of pieces outside of Western art music. A great many cultures have approaches to how to learn to play a new piece of music than the public school method of reading from the sheet music, sight-reading, rehearsing, and performing. Schmid (1992) discusses pedagogical strategies for incorporating musics of other cultures, including warm-ups, semi-immersion opportunities, and rehearsal techniques. Goetze (2000) discusses ways to prepare music from unfamiliar cultures, both to the director and/or the students. One of the important points discussed in the article is that of teaching music from a culture where music is transmitted by oral tradition instead of standard written notation. Also discussed is notation, adaptions, and substitutions, which can be especially helpful in working with Authenticity Category 3 pieces.
One of the realities we face is that we are working with traditional Western ensembles, and to perform Category 3 or 4 works, adaptations and substitutions will be necessary. Mixon (2009) expands on Schmid’s information, and gives further information on how to perform culturally authentic music with Western ensembles, as well as advice for how to branch into more authentic ensembles. Mixon’s information also comes seventeen years following Schmid’s, giving a more current outlook and set of information.

Volk (“Chinese Luogu,” n.d.) also writes about pedagogy, adaptation, and culturally authentic performance with Western ensembles, in this case the wind band. Volk speaks of her own experience learning about luogu, performing in a Chinese ensemble, arranging a luogu piece, *Song of Festival*, and then sharing the piece with students at a high school in Dearborn, Michigan, where she worked with them to prepare an authentic performance of the piece. The article highlights the fact that substitutions and adaptations can yield an authentic performance, as well as the importance of approaching music from other cultures from that culture’s pedagogical practices.

Results

My initial goal had been to catalog and locate 36 pieces for the catalog. As I had indicated, there continues to be a lack of quality, authentic multicultural music available for wind band that meets the authenticity criteria for Volk’s Category 3 and 4. I had also hoped to present a diverse catalog representing many cultures from around the world. There is a great deal of Russian and Eastern European music available for wind band, because, in part, the wind band has had a presence in that area. The other restriction that I put on my research was that the catalog would not include annotations of the music of Grainger, Holst, Reed, or Vaughn-Williams. These four composers have significant contributions to the standard repertoire, and
Grainger was exceptionally authentic in his folk song research and settings. Band directors know his music. Band directors are exceptionally familiar with his multicultural pieces. My goal was to create a catalog of works that was much less familiar to the average public school band director. There continues to simply not be enough material out there to authenticate and generate a catalog of that size with repertoire that meets the parameters for Category 3 or 4. This is more than there had been, however, as twenty of the pieces in the catalog are copyrighted after Dr. Volk’s text containing the Categories that I have used for this project. It is obvious that while there appears to be improvement, more work in this area needs to be done to increase the availability of multicultural music for wind band.

I was able to successfully locate and catalog twenty-five works for wind band that represent twenty-one unique cultures. These works are at Grades 3-5 difficulty on the NBA scale and meet the parameters for Volk’s Category 3 or 4. One piece each is included from Boosey and Hawkes, Hal Leonard Corporation, Ludwig Masters Publications, and Neil A. Kjos Music Company. However, the majority of these works are from more specialized publishers instead of from the larger publishing houses. These publishing companies either specialize only in wind band works or are significantly smaller companies, such as Musica Propria, Alliance Publishing Incorporated, and Daehn Publishing. A number of the pieces are published by companies outside the United States, including several in England, such as Maecenas Music, G&M Brand-British Music Publishers, and De Haske Publications. The Russian Navy Admiralty Band specializes only in publishing Russian or Soviet-era music that has been specifically composed or arranged for the bands of the Russian Navy. Alliance Publications in Sinsinawa, Wisconsin specializes mainly in Czech music or music from Czech immigrants. The only specifically Hmong work I found is only available in digital manuscript from the arranger.
Pieces that meet the parameters of this catalog by being Category 3 or 4 were much harder to locate than I had anticipated. Looking back at the Anderson article on the 1990 MENC symposium, I am not certain “we are there yet,” but we may have begun. A full list of publishing companies can be found in Appendix A. The full catalog of Category 3-4 works can be found in Appendix B.

In the process of assembling the catalog, I was able to locate a large number of works that meet the requirements for Category 1 or 2. In fact, several of the works that I had initially included were disqualified from the catalog because they better fit the Category 1 or 2 requirements. It is my conclusion that while there is a large number of Category 1 or 2 works available, we must work harder to compose, commission, encourage, locate, and program more works that meet the requirements for Category 3 or 4, so that our students are receiving the best multicultural and world education through music possible.
Notes

1. For example, see *Freedom is Coming* (Walton Music Corporation, 1984) and *Kompira Fune, Fune* (Hal Leonard Corporation, 2007) both arranged by Henry Leck, and *Elijah Rock* (Hal Leonard Corporation, 1994) and *Witness* (Hal Leonard Corporation, 2002) both arranged by Moses Hogan.
References


Volk, T.M. Chinese luogu: East meets west in the band room. Retrieved from:

http://www.ethnomusicology.org/?SectionsED_Article3
Appendices

Appendix A - Catalog Index

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
<th>Grade</th>
<th>Country/Culture</th>
<th>Volk's Category</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akatonbo</td>
<td>Spaniola, Joseph</td>
<td>Musica Propria</td>
<td>3</td>
<td>Japan</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concertino</td>
<td>Zámečník, Evžen</td>
<td>Alliance Publications, Inc.</td>
<td>4</td>
<td>Czech</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Dance Suite on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish and Latin</td>
<td>Forte, Aldo</td>
<td>Kjos</td>
<td>5</td>
<td>Spanish</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Rhythms</td>
<td>Rafael</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Danzon #2</td>
<td>Marquez, Arturo</td>
<td>Peer Music</td>
<td>5</td>
<td>Mexican</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>Eine Kleine</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yiddishe Ragmusik</td>
<td>Gorb, Adam</td>
<td>G&amp;M Brand</td>
<td>4</td>
<td>Jewish</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Hunting Scenes</td>
<td>Yagisawa, Satoshi</td>
<td>deHaske</td>
<td>4</td>
<td>Taiwan</td>
<td>4</td>
<td>23</td>
</tr>
<tr>
<td>Latin Folk Song</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trilogy</td>
<td>Himes, William</td>
<td>Curnow</td>
<td>3</td>
<td>South America</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>Llwyn Onn</td>
<td>Hogg, Brian</td>
<td>C. Alan</td>
<td>3</td>
<td>Wales</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Louisiana Parish</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Sketches</td>
<td>Giroux, Julie</td>
<td>Musica Propria</td>
<td>4</td>
<td>Creole</td>
<td>4</td>
<td>6</td>
</tr>
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<td>Country</td>
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<td>---------------</td>
<td>--------------------</td>
<td>----------</td>
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<td>Brolga</td>
<td>Australia</td>
<td>3</td>
<td>12</td>
<td></td>
</tr>
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<td>Mannin Veen</td>
<td>Wood, Haydn</td>
<td>Boosey and Hawkes</td>
<td>Isle of Man</td>
<td>5</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>March-Bou-Shu</td>
<td>Yagisawa, Satoshi</td>
<td>de Haske</td>
<td>Japan</td>
<td>3</td>
<td>24</td>
<td></td>
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<td>Frigyes, Hidas</td>
<td>EMB/Hal Leonard</td>
<td>Hungary</td>
<td>3</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Raag Mala</td>
<td>Colgrass, Michael</td>
<td>Carl Fischer</td>
<td>India</td>
<td>4</td>
<td>3</td>
<td></td>
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<td>Reflections on Hmong Folk Music</td>
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<td>Self-published</td>
<td>Hmong</td>
<td>5</td>
<td>14</td>
<td></td>
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<td>Rikudim</td>
<td>Van der Roost, Jan</td>
<td>de Haske</td>
<td>Israeli</td>
<td>4</td>
<td>20</td>
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<td>Alliance Publications, Inc.</td>
<td>Russian</td>
<td>4</td>
<td>1</td>
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<td>Hal Leonard</td>
<td>Irish</td>
<td>4</td>
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<td>Parsel</td>
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<td>------</td>
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<td>Villa-Lobos/Fenske</td>
<td>Daehn Publications</td>
<td>3</td>
<td>Brazil</td>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>Ukrainian Folksongs</td>
<td>Stevens, Halsey</td>
<td>arr. Schaefer</td>
<td>TRN</td>
<td>Ukraine</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>Winter Dances</td>
<td>Carroll, Fergal</td>
<td>Maecenas</td>
<td>4</td>
<td>Celtic</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Yagi-Bushi</td>
<td>Iwai, Naohiro</td>
<td>Ludwig</td>
<td>3</td>
<td>Japan</td>
<td>3</td>
<td>13</td>
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<td>Yiddish Dances</td>
<td>Gorb, Adam</td>
<td>Maecenas</td>
<td>5</td>
<td>Jewish</td>
<td>4</td>
<td>8</td>
</tr>
</tbody>
</table>
Appendix B - Annotated Catalog


*Slavic Miniatures* (Difficulty Grade: 3, Authenticity Category: 3) is a five movement suite of music from Russia and Eastern Europe, including Czech, Bohemian, and Russian music. It was composed for the New Richmond (WI) Band program upon the New Richmond High School Band’s return from a tour of the former Soviet Union. The movements include: *Hosts of Angels, Chant and Chorale, Fanfare and Chorale, Brana*, and *Dance-Folksong Potpourri*.

Blahnik weaves folk music and classical themes from the region in each of the movements. The first movement is based on the Bohemian hymn *Host of Angels*. Blahnik incorporates the hymn theme through Slavic harmonic progressions during the movement. The second movement is based around the hymn Russian hymn set by Ippolitov-Ivanov, *Behold Now, Bless the Lord*. A free form fanfare opens the movement. The third movement uses the fanfare from Shostakovich’s *Festive Overture* as its thematic material. The fourth movement utilizes the theme from *The Great Gate of Kiev* as its thematic material. The final movement uses material from the *Lieutenant Kije Troika*. Key signatures of Bb and Eb are required. The smallest division of the beat is the 16th note, however borrowed divisions are also used. Meters are not difficult, however, there are instances of 4/2 as well as free form rhythmic structure. Joel Blahnik is an American, but has spent the years since the fall of the Soviet Union aiding the recovery and restoration of music in his ancestral lands of the Czech Republic. Blahnik is not an immediate member of the culture, however, he is descended from it and intensely familiar with it. Blahnik has done extensive scholarship in the region. Along with his professional partner, Anita Smisek, OP, Alliance Publications has made its focus on publishing Czech and Slavic
music. Because of the relationship between Blahnik and the culture, this work is Category 3. A recording and score sample can be found here: [http://www.apimusic.org/slavic-miniatures-clone.html](http://www.apimusic.org/slavic-miniatures-clone.html)

Further listening:


*Winter Dances* (Difficulty Grade: 4, Authenticity Category: 4) was written to commemorate the Pyramid Arts Center in Warrington, England. It is a three movement work, *November, December, and January*. Carroll, an Irishman, utilizes Celtic percussion and harmonies throughout the piece, whether it be within original material or pieces of carols. His original material, along with bits and pieces of English Christmas carols, form the body of *November*. *December* is based exclusively upon the *Coventry Carol*. *January* is, much like the bulk of *November*, original material. To explain the title, Carroll writes in the notes, “as Ireland uses the Celtic calendar these are our winter months, although given our usual weather, I could probably have called a movement July or August!” Technical demands on the ensemble are significant, with many mixed meters, syncopated rhythms, and uneven meters, especially in the outer movements. Many of the meter changes contained within can be conducted based on
groupings rather than metric marking. Melodies are disjointed and end abruptly. Facility with contemporary wind band music styles such as uneven meters and non-traditional harmonies is essential. Although much of the anchoring of the key areas is done through accidentals rather than via key signature, the first movement begins in C, the second in G minor (and ends on the V), and the final begins in D minor only to eventually wander to the parallel major. The piece is also written with an optional interpretive dancer in mind. One of the performances of Winter Dances available for viewing on YouTube include videos with an interpretive dancer, rather than a Celtic dancer. Winter Dances is Category 4 as it is original, authentic music written within a culture by someone from that culture. A recording of Winter Dances without dance can be heard here: https://www.youtube.com/watch?v=qItzYr7WZOE

Further listening:


Raag Mala (Difficulty Grade: 4, Authenticity Category: 3) was written by Michael Colgrass to represent the music of India as heard through Western ears. It is a single movement work of approximately 13 minutes in length. Colgrass frequently attends a Toronto Indian classical music festival called Raag Mala (which means “garland of ragas”), and this piece
comes as a result of his years of listening to Indian classical music and his relationship with the genre. Colgrass sets up the melodic patterns based on the raga, and then creates the rhythmic structure for the piece by mimicing the structure of talas. Extended solos for flute, clarinet, alto saxophone, and trombone are all required, and the soloists will need to be familiar with free time, as well as bending pitches to facilitate quarter and eighth step intervals indicative of Indian music. There is significant rhythmic complexity, including uneven meters that do not break uniformly across all parts. The ranges required fit comfortably within the tessitura of each instrument. Articulations and dynamics require great deal of attention, as Colgrass has worked to accurately indicate note lengths and shapes. Colgrass includes printed rhythms and pitches, but instructs the players to use these only as a guide as authentic Indian music is much freer in its tempo as well as allowing extensive pitch embellishment. This is an original work by a composer not within the culture, however, because of the extensive stylistic considerations, it meets the criteria for Category 3. A recording of this work can be found here:

https://www.youtube.com/watch?v=1e1Ii5PidUs

Further listening:

*Bali*, Michael Colgrass.  https://www.youtube.com/watch?v=AtKMEkt1Thk

*Oiseaux Exotiques*, Olivier Messiaen.  https://www.youtube.com/watch?v=NXKLe4ZcXhs

The collective works of Ravi Shankar


*Dance Suite on Spanish and Latin Rhythms* (Difficulty Grade: 5, Authenticity Category: 4) is an original composition by Cuban-American Aldo Forte, and is a suite of dances based
upon musical unique to Latin America. The movements are: La Corrida (The Bullfight), El Baile (The Dance), and La Comparsa (The Carnival). Technical demands include facility in *alla breve* meters, extended ranges, and stylistic understanding of Latin American dance rhythms. The work is composed without key signature, instead key area information is transmitted via accidental. Forte was born in Cuba and emigrated to the United States at the age of nine. He served as a composer/arranger for the US Air Force Band Heritage of America Band. Composed by someone who is part of the culture and is familiar with Latin American musical culture, this is a Category 4 work. A recording can be accessed here:


Further listening:


*Louisiana Parish Sketches* (Difficulty Grade: 4, Authenticity Category: 4) written by Julie Giroux is a synthesis of the rural county life in Louisiana, intended to represent Creole sounds and culture. Giroux grew up in Louisiana and is especially familiar with its culture. She writes that she has tried to capture the beauty and diversity of the parishes (Louisiana is organized with parishes rather than counties). Familiarity with Creole and jazz styles will both be essential in preparing this work. The jazz march, *When the Saints Go Marching In* is used as thematic material in the work. Familiarity with chromatic scales will be essential, as well as understanding of keys of Eb and C. The smallest division of the beat is the 16th note, however, *alla breve* meters are used, as well as borrowed divisions throughout. Giroux is a member of the
Louisiana culture and has included original materials and folk music from the region. The piece is Category 4 from the combination of these factors. A recording and score sample can be found here: [http://juliegiroix.ww2.50megs.com/lasketches.html](http://juliegiroix.ww2.50megs.com/lasketches.html)


*Tiger Tail March*, Julie Giroux. (Difficulty Grade: 4, Authenticity Category: N/A). San Antonio, TX: Musica Propria.

*When the Saints Go Marching In*, Naohiro Iwai.

[https://www.youtube.com/watch?v=3rQQ1v00oDY](https://www.youtube.com/watch?v=3rQQ1v00oDY)


*Eine Kleine Yiddishe Ragmusik* (Difficulty Grade: 4, Authenticity Category: 3) is an original composition that combines Jewish folk song style with Scott Joplin ragtime. These fit together because Klezmer is a kind of Jewish jazz with heavy improvisation, to create a musical image that the composer says is “haunting and evocative of 1930s Berlin.” The rhythmic underpinning of the work is ragtime, however the clarinets are called upon to play in the Klezmer style for extended portions of the piece. Gorb strongly recommends that musicians attempting this work do significant study on Klezmer style, including working with a Klezmer expert, to achieve the appropriate styles for the piece. Technical precision is required within all sections throughout the piece. The smallest division is the 16th note, and that subdivision is required of all sections at some point in the work. The triplet borrowed division is also required in a number of places. Several of the rhythms employ 16th patterns in unusual ways and the average high school student may not be familiar with them. The key signature is D minor. Any
modulations are accomplished through accidentals. Gorb is a practicing Jew, and in this piece combines Jewish folk song style and ragtime, an American jazz form. Because it is an original work by a native member of the culture, but it also uses a Western music form, this piece is Category 3, and possibly closer to Category 4 because of its original composition and being paired with an early American musical form. A recording of the piece and score sample can be found here:  
http://www.gmbrand.co.uk/description.php?cat=10248

Further listening:

*A Scott Joplin Retrospective*, Andy Clark. (Difficulty Grade: 3, Authenticity Category: 2).

Oskaloosa, IA: C.L. Barnhouse Company.

*Three Klezmer Miniatures*, Philip Sparke. (Difficulty Grade: 4, Authenticity Category: 3).

Heerenveen, Holland: De Haske Publications.


*Yiddish Dances* (Difficulty Grade: 5, Authenticity Category: 4) is a five movement collection of Jewish klezmer folk music set for wind band. Gorb composed it as a gift to Royal Northern College of Music Symphonic Wind Orchestra conductor Timothy Reynish, for Reynish’s sixtieth birthday. Reynish conducted the premiere. Gorb also wrote the piece to create an opportunity to explore his own Russian Yiddish ancestry, using klezmer dances as the vehicle. The five moments include: *Khosidl, Terkische, Doina, Hora, and Frelachs*. Technical demands are not high, however, stylistic demands are, and stylistically they are unique. Players will need to be quite familiar with klezmer style and improvisation, making this a great opportunity for professional research, teaching, and collaboration. Gorb’s own ethnic background, he’s Jewish and of Russian Yiddish descent, and his employment of klezmer
melodies and improvisations, make this piece Category 4. It is original music in a culture composed by someone from that culture. A score sample can be found here:
http://www.maecenasmusic.co.uk/uploads/scores/Score%20MC0047C.pdf

A recording can be heard here: https://www.youtube.com/watch?v=KwWJl75Sm6g

Further listening:

*Klezmer Classics*, Johann de Meij. (Difficulty Grade: 6, Authenticity Category: 3). Heerenveen, Holland: De Haske Publications.

*Klezmer Fantasy*, Marcel Sauer. (Difficulty Grade: 3, Authenticity Category: 4).
    Crans-Montana, Switzerland: Editions Marc Reift.


*Sòlas Ané* (Difficulty Grade: 4, Authenticity Category: 3), an original composition from Samuel Hazo was commissioned to celebrate the retirement of Margene Pappas, a band director in Illinois. Although Greek by marriage, Pappas is of Irish descent. Although not a member of the culture, Hazo has created original Irish melodies for this work. A chorale led by the piccolo begins the work. Toms and bass drums substitute for Celtic drums as the piece transitions into an Irish slip jig section. The motive is consistent throughout, although transformed by the rhythmic and harmonic structures. There are no uneven meters present, and key signatures include Db, C Minor, and F. The technical challenges are in the upper woodwind lines during the jig, as the smallest division is the 32nd note, and grace notes are included. The Celtic drumming parts contain similarly small divisions of the beat, as well as borrowed divisions against 16th and 32nd note patterns. While it is original music from someone not from the
culture, with its percussion substitutions and accurate dance patterns, this piece is Authenticity
Category 3. A recording can be found here: https://www.youtube.com/watch?v=DVYvu3lIOqk

*Celtic Hymns and Dances*, Eric Ewazen. https://www.youtube.com/watch?v=NGpGPSzF9Sc

*Perthshire Majesty*, Samuel Hazo. https://www.youtube.com/watch?v=TJaIdONasuf


*Latin Folk Song Trilogy* (Difficulty Grade: 3, Authenticity Category: 3) is a suite of three
Latin American folk songs set by William Himes. The folk songs include: *El Tortillero*,
*Huainto*, and *Riqui Ran*. Throughout, Himes employs appropriate percussion for Latin
American music, including tambourines, cowbell, and claves. The first movement employs a
Mariachi-style trumpet fanfare to begin. There are no uneven or mixed meters in the work. The
middle movement is in 6/8, and further divides into 16th notes. The ability to subdivide 6/8 into
16th notes will be essential to successful performance of the piece. Facility with keys of Bb and
C minor will be necessary. The piece uses folk songs with appropriate instrumentation and
substitutions, but is set by a non-member of the culture, therefore it is Category 3. A recording
and score sample can be found here: http://www.dehaske.com/product/detail/3188/latin-folk-
song-trilogy

Further listening:

*Favorito*, Ernesto Nazareth. https://www.youtube.com/watch?v=Y9IwlYuOmyeo

*Symphonic Dance No. 3 “Fiesta,”* James Clifton Williams. (Difficulty Grade: 6, Authenticity
Category: 2). Van Nuys, CA; Alfred Music.

Merry Music (Difficulty Level: 3, Authenticity Category: 4) is an original composition using Hungarian harmonies from Hungarian composer Frigyes Hidas. Technical demands are of medium difficulty; the smallest division is the 16th note, and the key signature is limited. There is a four measure section in 3/8 in the middle. The biggest challenge to musicians is the heavy use of accidentals and chromaticism to achieve the Hungarian sonorities. The piece meets the parameters of Category 4 because it is written by a native composer and is an original composition that uses rhythms and harmonies native to the culture. The US distributor for Editio Musica Budapest is Hal Leonard Corporation. A recording can be found here:

https://www.youtube.com/watch?v=-nguS9c0Usc

Further listening:


Suite for Wind Band, Frigyes Hidas. https://www.youtube.com/watch?v=ZkPB8uCb0A


Llwyn Onn (Difficulty Grade: 3, Authenticity Category: 3) Composer Brian Hogg is a native of England but immigrated to Australia at age 11 with his parents. He has lived in Australia ever since. That makes this a bit of an unique entry in this catalog, as it is a Welsh folk song set for band by a composer removed from the culture in two different ways: By his birth in England and by his upbringing in Australia. The setting is very pastoral. Technical demands on the ensemble are not high, but musical demands are. Smooth, lyrical playing is required from
the entire ensemble. Expansive dynamic contrasts are required. The key signature is F, and utilizes the timpani as a kind of drone on the fifth scale degree throughout the introduction.

Basic meters of 3/4 and 4/4 are employed. No mixed or uneven meters are used. All voices remain comfortable within the tessitura. Not a rhapsody or a collection, this is a setting of a folk song native to Wales, an unique nation within the United Kingdom, set by someone from outside of the culture, born in England and raised in Australia, making this setting Category 3.

I have listed the difficulty level as Grade 3 for several reasons. The publisher lists it as Grade 4. The JW Pepper website lists it as “ME” (Medium Easy), which converts to Grade 3 on a 1-6 scale. *Teaching Music Through Performance in Band* (Miles & Blocher, 1997) lists is as Grade 2. With the average of these resources, combined with the musical demands, a listing of Grade 3 is appropriate. A score sample can be found here: [http://www.c-alanpublications.com/pdf/BMC004.pdf](http://www.c-alanpublications.com/pdf/BMC004.pdf). A recording can be found here: [https://www.youtube.com/watch?v=Be3iy3coQOY](https://www.youtube.com/watch?v=Be3iy3coQOY)

Further listening:

*Rhosymedre*, Ralph Vaughn-Williams. [https://www.youtube.com/watch?v=O9wDJP3cefk](https://www.youtube.com/watch?v=O9wDJP3cefk)

*Four Cornish Dances*, Malcolm Arnold. [https://www.youtube.com/watch?v=4ard0uO0zFc](https://www.youtube.com/watch?v=4ard0uO0zFc)


*Majestic Matilda* (Difficulty Category: 3, Authenticity Category: 3) takes the Australian folk song *Waltzing Matilda* and sets it as a concert march. Hultgren is a leading Australian band director, who originally wrote this arrangement for the opening of the Pacific Schools Games in Brisbane. Following Australia’s 1983 victory in the America’s Cup (yacht racing competition),
the march was temporarily renamed *The America’s Cup March* in celebration. The piece is set in the key of Eb with the smallest division of the note being a 16th note. The technical demands of this piece make it easily accessible to upper-level middle school bands and all high school bands. Hultgren set it to honor his native Australia using a native melody. It is Category 3. A recording and score sample can be found here: [http://www.calanpublications.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=CAPC&Product_Code=BMC037](http://www.calanpublications.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=CAPC&Product_Code=BMC037)

Further listening:


*Waltzing Matilda*, Traditional (Various recordings available).


*Yagi-Bushi* (Difficulty Grade: 3, Authenticity Category: 3) is a setting of the traditional Japanese folk song for wind band, by Naohiro Iwai, a Japanese composer. Iwai uses taiko drumming patterns within the percussion, although he substitutes standard concert band percussion for the taiko drums. Iwai also uses flutes and upper woodwinds to introduce the melodic material, substituting the western flutes for the Japanese *hochiku, nohkan*, and *ryūteki*, traditional vertical and transverse flutes.

The melody is developed throughout the band, deviating from culturally appropriate substitutions that allow the full concert band to experience the melodies. Ranges and meters are
comfortable for the average high school band, with key signatures also within their capabilities. Sensitivity to lyrical playing is required within the piece, as it is a contrast to the stronger percussion sounds. This is a traditional Japanese melody set by a member of the culture for wind band, thus it is Category 3. A recording can be accessed here:


Further listening:

_Sakura, Sakura_, Ray Cramer. (Difficulty Grade: 3, Authenticity Category: 2). Beaumont, TX: TRN Music Publisher.

_An Prelude to a Shining Day_, Yo Goto. (Difficulty Grade: 4, Authenticity Category: N/A).

Deerfield Beach, FL: Bravo Music Company.

_Jungle Fantasy_, Naohiro Iwai. (Difficulty Grade: 5, Authenticity Category: 1). Wilmore, KY: Curnow Music Press.


_Reflections on Hmong Folk Music_ (Difficulty Grade: 4, Authenticity Category: 3) was commissioned by Lacrosse (WI) Central High School because of the large Southeast Asian immigrant population that settled in and now resides in Lacrosse following the Vietnam War Diaspora. In the score, Krauklis indicates that he chose to take a Grainger-like approach to collecting folk music within the Lacrosse Hmong community by going directly into the community. With the assistance of the Lacrosse Hmong Mutual Assistance Association, local Hmong musicians met and worked with Krauklis to share their music and assist his composition. In the opening, Krauklis uses a brass introduction to substitute for the _qeej_, a Hmong “mouth-harp,” a reed instrument with similar construction to bagpipes, and then uses woodwinds to
IN SEARCH OF MULTICULTURAL WORKS FOR WIND BAND

substitute for the *xim xaus*, a Hmong violin-like instrument in the first folk song. One of the folk songs has closer roots in Lao or Thai culture, however, its inclusion is logical because of the connection of those cultures. Key signatures include D Minor and C. Lyrical playing and strong dynamic control are required of the ensemble. There is a great use of percussion substituting for traditional Hmong instruments. Krauklis is not a member of the culture, however, he utilizes extensive substitutions, and worked closely with the Hmong community of Lacrosse to authentically assemble this collection. It is Category 3. Unfortunately, this is the only setting of Hmong music for wind band that I have been able to locate. Neither recording nor score sample is available, however, the score and parts can be obtained by contacting the composer. My recommendation for further listening is to locate YouTube videos of the *qeej* or the *xim xaus*.

The music of the *qeej* can be easily founded by entering “Suab qeej Hmoob” into Google.


*Danzon No. 2* (Difficulty Grade 5, Authenticity Category: 4) was originally composed by Arturo Marquez for orchestra, and was made popular by the Simon Bolivar Youth Orchestra of Venezuela and its conductor Gustavo Dudamel. The technical demands of this selection are significant. Marquez is a native of Mexico and this original composition uses authentic harmonies and rhythms from Mexican musical culture, along with percussion instruments and patterns, including claves, guiro, timbales, and bongos. The basic rhythmic pattern is that of a Mexican *danzon*, although a description of the patterns is not in the score notes. Advanced key signature abilities will be required, as key signatures of A minor, D minor, F# minor, and G minor are all employed. Modulations to the parallel majors do occur. Even meter time signatures are used, but patterns do not always break down into even meters. There are multiple
instances of the 4/4 being grouped as an 8/8. Ranges are more extended than the normal
tessituras. Between the authentic rhythms and the changing key signatures, this is a challenging
piece for wind band. A recording of the piece for band can be found here:
https://www.youtube.com/watch?v=mupl_nfrNfg

Further listening:


London, UK: Boosey & Hawkes.


*Svitani* ( Difficulty Grade: 3.5, Authenticity Category: 4), an original work from Czech
composer Jan Pavel which translates as “Sunrise.” The piece is set for wind band using key
areas of Eb, Ab, and C minor. Pavel uses a great deal of chromaticism to convey the Czech
harmonies. No uneven or mixed meters occur, however the piece does transition from 3/4 to 2/4
and does so without challenge to the players. Smooth, lyrical playing is required of the
ensemble, as well as command of dynamic contrasts. During the Communist period, Pavel was
not in high favor with the government and composed mostly for churches or friends. Since the
fall of the Soviet Bloc, Pavel has become a far more prolific composer in the Czech Republic.
Because this piece is an original composition from a prolific composer in the culture, it is
Category 4. A recording can be found here: http://www.apimusic.org/sunrise-svitani.html

Further listening:

*Waltz for Concert Band*, Pavel Rabas. (Difficulty Grade: 4, Authenticity Category: N/A).
Akatonbo, (Difficulty Grade: 3, Authenticity Category: 3) is a setting of a Japanese children’s melody originally written by Kosaku Yamada in 1927. The title translates as “The Red Dragonfly.” The piece is set for standard wind band instrumentation, with melodies being initially presented in the clarinets and euphonium. Meters are mixed throughout to authentically accommodate the melody without forcing it into a standard meter of 3/4 or 4/4. The piece is Category 3 as it is an authentic Japanese melody that utilizes authentic rhythmic elements (the mixing of the meters for example), but is set for the band medium by a non-Japanese composer. There are no authentic instruments used, and the piece uses minimal percussion. The piece utilizes Eb as its tonal center and modulates to Bb. Technical demands on the ensemble are not high, with the smallest division of the beat being the 1/8th note. The musical demands for the work are exceptionally high, as there are multiple opportunities for expressive playing. A score sample and full recording can be found here:

http://www.musicapropria.com/musicpages/akatonbo.html

Further listening:

The Seashell Song, Yosuhide Ito. (Difficulty Grade: 3, Authenticity Category: 3). Deerfield Beach, FL: Bravo Music Company.

Akatonbo, Kosaku Yamada https://www.youtube.com/watch?v=vSQTWmqn9m4

*Ukrainian Folk Songs* (Difficulty Grade 3, Authenticity Category: 3) is an eleven movement collection of folk songs from Ukraine collected by Halsey Stevens who set them for piano in 1956, and later scored for wind band by William Schaefer. Halsey Stevens is noted for his expertise on Hungarian folk music and the music of Bela Bartok. The movements consist of the following folk songs: *Family Gathering, Repentant Wife, Easter Song, Under the Cherry Tree, The Sun Has Set, Mother’s Concern, Trouble With Hemp, A Merry Widow, Love Song, Why Do You Pout, Dear?, and Wife Who Beat Her Husband*. Players will need to be familiar with keys of C, C minor, Eb, E minor, F, G, G minor, Ab, and Bb. Harmonies are set to be culturally appropriate, but also using 20th Century harmonic language. Rhythmic demands are minimal, however, key signatures such as 3/8, 3/2, 5/4, and 7/4 are present. As this is a collection of folk melodies set for band by a non-native, it is Category 3. A recording of all eleven movements can be found on the publisher’s website:


Further listening:

*Cossack Folk Dances*, Franco Cesarini. (Difficulty Grade: 4, Authenticity Category: 2). Heerenveen, Holland: De Haske Publications.

*Hopak!* William Owens. (Difficulty Grade: 3, Authenticity Category: 2). Fort Lauderdale, FL: FJH Music Company, Inc.


Captain Alexei Karabanov arranged *Suite-Metiel* (Difficulty Grade: 4, Authenticity Category: 4) for military band; it contains four movements from the original nine movement suite written by Soviet composer Georgy Sviridov for the 1964 movie *Metiel* or “The Blizzard” (often translated as “Snowstorm”). *Metiel* is based on Pushkin’s short story *The Tales of the Late Ivan Petrovich Belkin*. The movements that Karabanov includes are *Troika*, *Romance*, *Waltz*, and *Military March*. The Waltz is in 3/4, while the other movements are in 4/4. The smallest division of the beat is the 16th note. The Troika (a Russian term for “group of three” and can either be a folk dance style that involves a man dancing with two women or a sleigh drawn by three horses) is in the key of Eb, the Romance is in Db, the Waltz moves to the parallel minor of Bb minor, and the Military March is in F. With the exception of the keys of the inner movements, technical demands on the ensemble are not significant, however a strong oboe player is required for the solos in the Troika movement. The suite was originally arranged for Karabanov’s navy band in St. Petersburg, but is now available commercially through the Russian Navy Admiralty. *Suite-Metiel* is written by a Russian, arranged specifically for a Russian military band by a Russian arranger, and as such meets the criteria for Category 4. A score sample can be found here:

http://www.admiraltymusic.com/store/product_info.php?cPath=22&products_id=170&osCsid=1b2eff95cb0f6f451e58bf0e98cc6a6f

A recording of the first movement can be found here:

https://www.youtube.com/watch?v=j1FlL4uI0Qc

Further listening:
Slavic Farewell, Vasilij Agapkin, Arr. Karabanov. (Difficulty Grade: 4, Authenticity Category: 4). St. Petersburg, Russia: Russian Admiralty Navy Band

Kol’ Salven nash Gospod, Alexei Karabanov. (Difficulty Grade: 4, Authenticity Category: 4). St. Petersburg, Russia: Russian Admiralty Navy Band


Rikidum (Difficulty Grade: 4, Authenticity Category: 3) is a four movement set of Israeli-style dances from Dutch composer Jan Van der Roost. The work requires facility with uneven meters, as well as uncommon ones such as 4/8. The smallest division is the 32nd note, requiring strong rhythmic facility. Ranges are comfortable and not extended. Key signatures are used to communicate key areas, although the majority of the work is in minor keys. Woodwind instruments, specifically clarinets and double reeds, are substituted to create a more Israeli sound. The timbre of the work is more Middle Eastern than Yiddish. Van der Roost is not a member of the culture, however, he successfully creates Middle Eastern sounds and dances. This is Category 3. A recording and score sample can be found here:

http://www.dehaske.com/product/detail/7765/rikudim

Further listening:

Song of Israel, Roland Kernen. (Difficulty Grade 2.5, Authenticity Category: 2). Heerenveen, Holland: De Haske Publications.


*Three Brazilian Folk Songs* (Difficulty Grade: 3, Authenticity Category: 3) are a set of three folk songs from Heitor Villa-Lobos, a native of Brazil, set for wind band by Katherine Fenske. This setting is newly published from Daehn Publications. The three folk songs included are “The Crab,” “The Little Dove Flew Away,” and “Spider Monkeys.” Careful use of percussion appropriate for these styles, including shakers, maracas, tambourines, are used to drive the Latin percussion engines. The piece is not significantly difficult, as the publisher marks it as grade 2, although after reading the piece and consulting with the publisher, it is my opinion that it is closer to a grade 3. Ranges are comfortable. Meters are basic; there are no mixed or uneven meters. The smallest division of the beat is a 16th note. Villa-Lobos is regarded as one of the leading Brazilian composers of the 20th Century. As this is a wind band setting of his music, it is Category 3. A recording can be found here:

http://www.daehnpublications.com/

Further listening:

*Aria from Bachianas Brasilieras No. 5*, Heitor Villa-Lobos.

https://www.youtube.com/watch?v=PeAXRkmCK44


*Mannin Veen* (Difficulty Grade: 5, Authenticity Category: 4) is a folk song medley composed for orchestra in 1933 by Hayden Wood and then set for band in 1936. The title is the Gaelic words for “Dear Isle of Man,” as the language on the Isle of Man is a branch of Gaelic.
Wood includes four songs, The Good Old Way, The Manx Fidler, Sweet Water in the Common, and The Harvest of the Sea. Wood was originally born in England, but moved to the Isle of Man at a very young age. The Isle of Man is a nation in the Irish Sea, located between northern England and North Ireland. It is considered a “crown dependency” of the United Kingdom and not a sovereign nation, but it essentially exists with very similar rights as a sovereign nation.

Technical considerations include key signatures of G, C, F, and B-flat, along with whole-tone scales, pentatonics, and the Dorian mode. Articulations are an important stylistic consideration. As Wood is a member of the culture in this piece, it is Category 4. A recording can be found here: https://www.youtube.com/watch?v=xg4lJDjxTDA

Further listening:


Hunting Scenes (Difficulty Grade: 4, Authenticity Category: 3) is a set of Taiwanese folk songs set for wind band by Japanese composer Satoshi Yagisawa. It is set as an epic tone poem using the hunting folk songs of the Taroko people of eastern Taiwan. The piece was commissioned by the 7th annual Taiwan Clinic (An International Band and Orchestra Clinic). Yagisawa uses a very full percussion section, including substitutions of concert drums for traditional Chinese drums, as well as gongs and mallets for a more authentic sound. Key signatures are focused around C minor for the majority of the work. Ranges push toward the
extremes, and great dynamic contrasts are required. The smallest division is the 16th note, but rhythmic precision is required. Yagisawa is Japanese, but although not a member of Taiwanese culture, he successfully synthesizes the Taiwanese folk songs. This is Category 3. A score sample and recording can be found here: http://www.dehaske.com/product/detail/49387/hunting-scenes

Further listening:

*A Symphonic Poem (‘Taiwan’),* Toshio Mashima.

https://www.youtube.com/watch?v=fDjptBz6bwM

*Like the Eagle, We Soar and Rise,* Satoshi Yagisawa. (Difficulty Grade: 3, Authenticity Category: N/A). Heerenveen, Holland: De Haske Publications.


*March-Bou-Shu* (Difficulty Grade: 3, Authenticity Category: 4) was composed for the Chiba Prefecture’s All Japan Band Association to celebrate their 45th anniversary in 2006. Yagisawa was called upon to use folk songs unique to that region in a march intended to be accessible to an upper level middle school band. One of the things that makes this especially authentic is Yagisawa engaged in significant research of the Prefecture’s folk music, locating folk music or the bamboo flute, for which he substitutes the traditional wind band flute, as well as stringed instrument folk music, all unique to the Prefecture. Yagisawa weaves this within the march format. Because of the inclusion of folk melodies from the Prefecture and being part of the Japanese culture, Yagisawa’s march is Category 4. A recording and score sample can be found here: http://www.dehaske.com/product/detail/13855/march-bou-shu

Further listening:
Songs for Wind Ensemble, Yo Goto.  (Difficulty Grade: 4, Authenticity Category: N/A).

Deerfield Beach, FL: Bravo Music.

Alphamonic Overture, Satoshi Yagisawa.  https://www.youtube.com/watch?v=MAOfMzcML0g


Evžen Zámečník, a contemporary Czech composer, wrote Musica Morava (Difficulty Level: 5, Authenticity Category 4), as an original work celebrating the unique sounds of Moravia, a region of the current Czech Republic.  The piece is in three movements, Prelude, Bells of Frydek, and Dance.  Zámečník has tried to meld Moravian harmonies with the musical styles of fellow Czech composer Leoš Janáček.  Key signature areas include Eb, C, and A minor.  The smallest division of the beat is the 16th note, although there is use of the borrowed division.  There are no uneven or mixed meters, with 4/4, 3/4, and 2/4 being the meters employed.  Ranges are comfortable across all instruments.  With Zámečník writing an original Czech composition, this work is Category 4.  A sample recording can be found here:  
http://www.apimusic.org/musica-morava.html

Further listening:


Appendix C - Publisher Listing

Alliance Publications Incorporated. Sinsinawa, WI.  http://www.apimusic.org/


Maecenas Music. Godstone, UK.  http://www.maecenasmusic.co.uk/


