



# Creating a Band Program in the LHNCM

"Let's Play Music"

Concert Band (Beginner Students)  
Symphonic Band (Intermediate Students)  
Wind Symphony (Advanced Students)

## **Philosophy:**

The fostering of empathy, teamwork and academic excellence is the primary reason why music education has been valued by society. Studies proving growth in all major areas of the brain among music students have spurred parents to move mountains to enroll their children in music courses. Music teachers, in particular, guide students towards remarkably better outcomes. Music teachers, given proven outcomes of music education, are literally "worth their weight in gold."

Students with years of ensemble experience in a variety of genres and styles are often the unique beneficiaries of critical skill necessary for basic musicianship. A few of those critical skills include: the development of an intuitive sense of phrasing, an aural understanding of harmony, and the ability to blend, balance and listen intuitively. Perhaps more importantly, students learn the value of being in the glorious service of others and how this service translates into leadership.

## **It takes a village...**

Successful band programs involve teams of teachers, administrators and parents who together provide wide-ranging support including fundraising for uniforms and financing performances away from home so vital for the long-term success of programs. It is often assumed that band directors do all the work, and while this is sometimes a bare bones necessity, it is also true that he or she will be doing the work of four or five people. Moreover, it is impossible to develop musical talent and NOT provide access to a very rich and comprehensive ensemble experience. For school administrators who understand the difference that at least three years of serious musical education has on academics, the effort and cost of maintaining a strong band program is more than justified by academic excellence, school spirit and the reputation a school gains as a first-class learning institution. This is as true for the University of Notre Dame which boast the oldest marching Band in the country as it is for the very best secondary and post-secondary schools, colleges and Universities across the United States. Musicians will agree that

defunding music programs is a serious blow to the creativity and vibrancy of the next generation who benefit from the ability to work together and adapt. It is definitely a root cause of declining academic success across the board which results in a shrinking middle class and a less informed electorate.

**Musical issues to consider:**

- Individual tone
- Intonation
- Balance/Blend
- Dynamics/ Nuance/ Phrasing and interpretation
- Rhythm
- Technique

**More global issues:**

- Sight-Reading
- Listening skills
- Musical maturity and the development of an intuitive sense for phrasing.
- Instrumentation – It is important to have balanced participation if possible and avoid overpopulating a particular ensemble within one instrument.
- Fundamentals – 50 percent of the rehearsals are often spent on fundamentals in youth ensembles. Conductors know students are growing, and that it would ultimately add to the growth of the ensemble and individual members.
- Accountability – Emphasis on individual accountability and student responsibility is key to achieving program success.
- Personal development and lifelong learning: Musicianship, Leadership/Organization, Personality/Character.
- Creating a culture of success – “Winning is being better today than you were yesterday”
- “Parity of Esteem” – Used to refer to an equality in status between routes of study, particularly ones where such equality could demonstrably be argued not to exist. In a musical ensemble, young musicians are encouraged to recognize each other as equals challenged only by their musical ability within the context of the group. Still, regardless of individual ability or level, ensemble musicians tend to feel an enormous sense of pride in participating, on any level, in the greater success of the group. Young musicians, especially those with years of ensemble experience, have the potential to act as powerful forces of cultural mediation, redressing social—and musical—inequalities.

**Teaching and administrative staff:**

- Musical Director (Full-Time)
- Assistant Director (Sectionals - Full Time)

- Academic Assistant (Attendance/ student and parent notification, music handling/printing, concert promotion and production, Full-Time)

### **Compensation:**

Each one of the above positions requires herculean lifting in terms of time, energy and passion. Compensation should reflect the desire to attract and retain top talent. Teachers who inspire must be able to lift the weight they bare and have energy and sprit to spare. A team of two would probably allow measured success. On the other hand, the manpower assigned to the 66+ students should also reflect the value placed on providing a wealth of ensemble experience to every student. Cost of Living adjustments must be part of any contract, the terms of which must compete with what top musicians would receive in the world's best institutions. Retirement, healthcare, childcare, maternity leave and tuition assistance for dependents must be prioritized in order to attract top talent

### **Curriculum:**

Students of all levels should be encouraged, if not required, to participate in at least one 90-minute rehearsal per week and two full-length concerts per year. Students participating in weekly sectionals should be given special consideration for advancement and placement. Those who show maximum commitment and regular presence should be singled out as prospects for leadership as musicians and music teachers in the future.

### **Venue / Backline**

The LHNCM's Salle "S" must be made available for the following reasons:

- The amount of space needed to accommodate both small and large ensembles physically and acoustically. This includes:
  - o Sound system
  - o Music stands
  - o Amplifiers
  - o Percussion instruments / drums available
  - o Chairs
  - o Piano
- *A Large number of students often enters and exits together within minutes; good traffic flow must provide natural routes and adequate space for these groups.*
- The flexibility for multiple activities and future needs.
- The need for students to feel prioritized and not overlooked. Insisting that wind and brass players rehearse (at low volume) in untreated, ill equipped rooms will be highly suggestive. Prioritizing ensemble success and individual success will empower and inspire.
- The layout determines whether a rehearsal space is effective, ineffective, or even unusable.

- *Choosing proper equipment is the final step toward guaranteeing a successful music Rehearsal Venue.*

Reference info: [Planning Guide for School Music Facilities](#)

**Possible Rehearsal times (in order of preference):**

- Saturday mornings - 9:00am til 11:00 am with a break
- Saturday afternoons - 12 noon til 2:00pm with a break
- Late Saturday afternoon – 2:00pm til 4:00pm with a break
- Any weekday evening - 4:00pm til 6:00pm with a break
- Any weekday late evening – 5:30pm til 7:30pm with a break

**Physical set up of the wind ensemble modeled after the Eastman Wind Ensemble;**

Overall, this setup centers a majority of the principle players and organizes the woodwind choir and brass choir together.

From the conductors left:

- Flutes and oboes in the first row
- Clarinets, bass clarinets and bassoons in the second row
- Horns, saxophones and euphoniums in the third row (Euphoniums are intentionally in front of the tubas)
- Trumpets, trombones and tubas, with the principle trumpet and trombone in the center.

By the numbers (one of many formats used by top band directors) the ensemble should include:

- Ten to eleven flutes
- Two to three oboes
- Two to three bassoons
- Fifteen to sixteen clarinets
- Four to six alto saxophones
- One to two tenor saxophones
- One baritone saxophone
- Eight French horns
- Nine to Eleven Trumpets
- Seven to nine trombones
- Three to four euphoniums
- Four or five tubas

**Auditions for the ensemble(s)**

Students will be placed in one of three concert bands based on ability level and will be required to be prepared to perform:

- All twelve major scales
- A chromatic scale
- A short etude (TBD)
- Sight reading

### **Sectionals:**

Sectionals are formatted as masterclasses to focus on specific issues rather than ensemble music. Here students will develop timbre (tone), technique, articulation or whatever needs attention.

**Repertoire:** (Full Length Concert Dates: late November and late February)  
40-45 minutes of diverse styles and genres for a varied or “complete” concert experience. This includes transcriptions, marches, chamber music, major symphonic works, and lighter selections from a variety of composers important for students to know about.

### **Elementary Band Repertoire:**

- The most important aspects for repertoire selection must be the quality, substance, and depth within the music. Even, if not primarily for younger bands, this must always be an essential factor.
- It is also essential that a wide variety of genres and styles be programmed alongside something lyrical, in which student can create and demonstrate musicianship.

#### *Warm-Up*

- 36 Chorales for Band – Aaron Cole
- Eight Chorales for Elementary Band – James Swearingen

#### *Available*

- Yorkshire Ballad – James Barnes - <https://youtu.be/vNRKRUIo80I>
- Novena – James Swearingen <https://youtu.be/Syp-SKD1oHY>
- Toccata for Band – Frank Erickson [https://youtu.be/v02E\\_DA1RI8](https://youtu.be/v02E_DA1RI8)
- Encanto – Robert W. Smith <https://youtu.be/cPo8c5Ffwz0>
- Sparks – Brian Balmages - <https://youtu.be/pnbcmBCA6W4>
- Australian Up- Country Tune – Percy Grainger/ Bainum - <https://youtu.be/FXeULsJZgko>
- *Score Only*
- Joy - Frank Tichelli - <https://youtu.be/AqBDjtcB5Gg>
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#### *Also, highly recommended*

- Sinfonia VI – Timothy Broege
- Land Between – Jay Dawson
- Air for Band – Frank Ericson
- The King Across the Water – Bruce Fraser
- Into the Storm – Robert W. Smith
- Joy – Frank Tichelli
- Variation Overture – Clifton Williams
- Whispers – Larry Clark
- Two Grainger Melodies - Percy Grainger/Kreines
- Little English Suite - Clare Grundman
- Courtly Airs and Dances – Ron Nelson
- Declaration Overture - Claude T. Smith
- Portrait of a Clown – Frank Tichelli

- Flourish for Wind Band – Ralph Vaughn Williams
- Early English Suite – William Duncombe/ Finlayson
- Suite in Minor Mode – Dmitri Kabalevsky/Seikmann/Oliver
- Fanfare, Ode, and Festival – Bob Margolis
- Ave Verum Corpus – Wolfgang Amadeus Mozart/ Kreines
- Korean Folk Song Medley – James Ployhar
- Air and March – Henri Purcell/Gordon
- Polly Oliver – Thomas Root
- Hymn for Band – Hugh M. Stuart
- Three Ayers from Gloucester - Hugh M. Stuart
- For the New Day Arisen – Steve Barton
- Ginger Marmalade – Warren Benson
- Walls of Zion – Greg Danner
- Ballad for Peace – Frank Erickson
- Caprice – William Himes
- American Riversongs – Pierre Le Plant
- Portrait of a Clown – Frank Tichelli
- Sang! – Donna Wilson

### **Intermediate Band Repertoire:**

#### *Available*

- Jubilant Overture – Alfred Reed - <https://youtu.be/jpa3BufacI4>
- First Suite in Eb – Gustav Holst - <https://youtu.be/fLbP6apl1YI>
- A Scottish Rhapsody – Clare Grundman - <https://youtu.be/Wo4aiN9lj5k>
- Abracadabra - Frank Ticheli - <https://youtu.be/OhGPqFLMI1g>
- Prelude, Siciliano and Rondo – Malcom Arnold / Paynter - <https://youtu.be/y-gXxHkGCnw>
- Loch Lomond – Frank Ticheli - <https://youtu.be/WBfqoYkhjsQ>
- Florentiner March – Julius Fučík - <https://youtu.be/7ENUV8rLp5I>
- Fairest of the Fair – Sousa - <https://youtu.be/0SZpuJXHYOg>
- October – Eric Whitacre - <https://youtu.be/6EoUAbODO34>
- Bravura - Duple AJ Diller - [https://youtu.be/\\_jGpBKFN\\_oA](https://youtu.be/_jGpBKFN_oA)

#### *Score Only*

- Ye Banks and Braes O' Bonnie Doon – Percy Grainger - <https://youtu.be/m3SO14VJwTE>
- Choral and Shaker Dance – John Zdechlik - <https://youtu.be/cta0X5j9dks>
- Sheltering Sky – John Mackey - <https://youtu.be/LC9qsNCevJs>
- True Blue March...King/Swearingen - <https://youtu.be/mHF2LHyxMrA>
- Torch of Liberty - King/Swearingen - <https://youtu.be/Sh5iF7ZVhgs>
- On a Hymnsong of Phillip Bliss – David R. Holsinger - <https://youtu.be/-rfMz9a4oYk>
- Festive Overture - Shostakovich/Hunsberger - <https://youtu.be/26ERmsti8oc>

- Second Suite in F for Military Band - Holst/Matthews - [https://youtu.be/ADX5\\_aNns9k](https://youtu.be/ADX5_aNns9k)
- An American Elegy – Frank Ticheli - <https://youtu.be/YlIkDbYfmlo>
- Orange Bowl March – Henri Fillmore - <https://youtu.be/NHp6sMfRg2M>

*Also, highly recommended*

- Overture for Winds – Charles Carter
- Overture in B-Flat – Caesar Giovannini
- Fantasy on American Sailing Songs – Clare Grundman
- Chant and Jubilo – Francis McBeth
- Festivo - Vaclav Nelhybel
- Emperata Overture – Claude T. Smith
- Old Churches – Michael Colgrass
- A Tribute to Grainger – Percy Grainger/Ragsdale
- An Irish Rhapsody – Clare Grundman
- Undertow – John Mackey
- Moon by Night – Jonathan Newman
- Pageant – Vincent Persichetti
- Jubilant Prelude – Claude T. Smith
- Shenandoah – Frank Ticheli
- Mensch, Bewein, Dien Sunde Gross – J.S. Bach/ Grainger
- Prelude and Fugue in D Minor – J.S.Bach/ Moehlmann
- Blessed are They – Johannes Brahms/Beuhman
- Contre Qui, Rose – Morten Lauridsen/ Reynolds
- Chorale – Vaclav Nelhybel
- Ukranian Folk Songs – Hasley Stevens/Schaefer
- Rhosymedre – Ralph Vaughn Williams/ Beeler
- Symphonic Dance No.2. "The Maskers" – Clifton Williams
- My Jesus, Oh What Anguish – J.S. Bach / Reed
- Chorale and Alleluia – Howard Hanson
- Alleluia – Randal Thompson / Buckley
- English Folk Song Suite – Ralph Vaughn Williams

### **Advanced Band Repertoire:**

*Available*

- William Byrd Suite – Gordon Jacob - <https://youtu.be/Rm6euA6NWcg>
- Magnum Mysterium – Morten Lauridsen/ Reynolds - <https://youtu.be/PKGBuwISjCg>
- Aegean Festival Overture – Andreas Makris/ Bader - <https://youtu.be/K9IgdOXldmI>
- The Planets – Gustav Holst / Patterson <https://youtu.be/YI1-9pD7RCI>
- Entry March of the Boyars...Halvorsen/Fennell - [https://youtu.be/J4\\_KNHab9ik](https://youtu.be/J4_KNHab9ik)
- Amparito Roca – Jaime Texidor - <https://youtu.be/Zt5indh7VHw>

- Shepherd's Hey...Grainger/Rogers - <https://youtu.be/X5onJFwLntY>
- Elsa's Procession to the Cathedral- Wagner/Caillet - [https://youtu.be/e5ZW-oZ\\_Yjg](https://youtu.be/e5ZW-oZ_Yjg)

#### Score Only

- Angels in the Architecture – Frank Ticheli - [https://youtu.be/zVW\\_GQFGQUs](https://youtu.be/zVW_GQFGQUs)
- “Buckaroo Holiday” from Rodeo – Aaron Copland/ Megan - [https://youtu.be/C\\_-THwNvnuE](https://youtu.be/C_-THwNvnuE)
- Hammersmith – Gustave Holst - <https://youtu.be/-Ne3U04Fw-8>
- Blue Shades - Frank Ticheli - [https://www.youtube.com/watch?v=HbkR\\_y\\_QMnw](https://www.youtube.com/watch?v=HbkR_y_QMnw)
- Armenian Dances, Set 1 – Reed - <https://youtu.be/uiDoT8WvZUQ>

#### Also, highly recommended

- English Dances, Set I and II – Malcom Arnold
- Four Scottish Dances – Malcom Arnold/ Paynter
- Variants of a medieval Tune - Norman Dello Joio
- “Finale” from Symphony No.9 – Antonine Dvorák/ Hindsley
- American Salute – Morton Gould/ Lang
- “March” from Symphonic Metamorphosis – Paul Hindemith/ Wilson
- Carmina Burana – Carl Orff/Krance
- Symphony for Band - Vincent Persichetti
- Fantasia in G major – J.S. Bach/Goldman
- Molly on the Shore – Percy Grainger/Rogers
- Introduction and Fantasia – Rex Maxwell
- Suite Francaise – Darius Milhaud
- Pacific Celebration Suite – Roger Nixon
- Laboring Songs – Dan Welcher
- Elegy – John Barnes Chance
- Colonial Song – Percy Grainger/ Rogers
- La Fiesta Mexicana – H. Owen Reed
- Capriccio Espagnol – Nicolai Rimsky Korsokov/Winterbottom
- Chester – William Schuman
- Sketches on a Tudor Psalm – Joaquín Turina/Reed
- Appalachian Spring – Aaron Copland/Patterson
- Symphony for Band, “West Point” – Morton Gould
- Hammersmith – Gustav Holst
- Symphonic Metamorphosis – Paul Hindemith/ Wilson
- Symphony in Bb – Paul Hindemith
- Feste Romane – Ottorino Respighi/ Patterson
- Selections from Requiem – Giuseppe Verdi/ Patterson
- “Profanation” from Jeremiah – Leonard Bernstein/ Bencriscutto
- Symphony No. 3 – Vittorio Giannini

- Symphony in Bb – Paul Hindemith
- Music for Prague 1968 – Karel Husa
- Dionysiaques, Op. 62 – Florent Schmitt
- ...and the mountains rise nowhere – Joseph Schwantner
- Till Eulenspiegel's Merry Pranks – Richard Strauss/Hindsley

### **Band Methods:**

- Sound Innovations - Published in 2010, 4 Authors (one multiple Grammy winner)
- <https://www.alfred.com/sound-innovations/>
- <https://youtu.be/PPZ7wq8MITs>
- <https://youtu.be/UeXhN4EldiE>
- <https://youtu.be/0ZblS9gDwQY>
- <https://youtu.be/Ck8Y3jBEi5M>
- <https://youtu.be/g6cQPD12ha0>
- Tradition of Excellence - Published in 2001, Kjos Music Press
- Essential Elements 2000 – Published 2001, 4 Authors
- Standards of Excellence – Bruce Pearson
- Learning Unlimited – Art Jenson
- Accent on Achievement – Published in 1997, Author John O'Reilly
- Best in Class – Bruce Pearson

This proposal to the Lebanese Higher National Conservatory of Music (LHNCM) was presented on March 14<sup>th</sup>, 2020. It was researched and written by [Thomas Hornig](#), Professor of Saxophone at the LHNCM from 1995 – 2020 (Present).