That’s Really Nice, Is That New?

Forgotten Gems for Concert Band, Grades 2 & 3

presented by

George R. Boulden
Tom Brawner
W. Harry Clarke
Lynn G. Cooper
Ben Hawkins
Cyndee Hawkins
David Ratliff
Debbie Shelton
Greg Stepp
Michael White
Lois Wiggins

featuring the

University of Kentucky Symphony Band
SELECTING THE RIGHT MUSIC

Choose your literature thoughtfully and carefully.

We (composers) often hear admonitions to raise the level of band music. This can’t be done…we must raise the taste of the conductor.

– Francis McBeth

Identifying outstanding literature:

The evaluation process is ongoing and ever expanding (keep a list).
What are you teaching?
Selecting music is selecting the textbook for your ensemble.
Your choice of music says a great deal about you and your philosophy of music.
It is who you are.

Appropriate level = Performing ability
Does the choice of literature offer an opportunity for student success?
Does it challenge & engage the performers enough to provide for musical growth?
This becomes our greatest challenge!

What to look for?

Music that is interesting, imaginative, & teaches musical concepts
Individual parts should be interesting
Fits your instrumentation
Compatible with the skills of the band
Encompasses a variety of styles & textures
Appropriateness

– Acton Ostling, Jr. (1973)

Resources
Fellow band directors, former teachers, mentors, local music dealers
Magazines, journals, books
State and Association lists
Websites
Start your own!
PROGRAM

Creed (1988)  William Himes
Shaker Variants (1995)  Elliot Del Borgo
Air for Band (1956/1966)  Frank Erickson
Balladair (1958)  Frank Erickson
Armida Overture (1977)  Franz Joseph Haydn/Richard Bowles
Fantasy on “Yankee Doodle” (1995)  Mark Williams
From an 18th Century Album (1978)  Theldon Myers
Two Gaelic Folk Songs (1964)  Thomas Tyra
Hebrides Suite (1962)  Clare Grundman
Yorkshire Ballad (1985)  James Barnes
Chanson (1962)  John Kinyon
A Tallis Prelude (1989)  Douglas Akey
Court Festival (1957)  William Latham
West Highlands Sojourn (1993)  Robert Sheldon
Nathan Hale Trilogy (1990)  James Curnow

Thank you to the members of the University of Kentucky Symphony Band for their preparation of today’s clinic music.
**Piccolo**
Emily Owens  
*Villa Hills*

**Flute**
Alissa Doll*  
*Louisville*
Emily Owens  
*Villa Hills*
Kaitlin Smith  
*Deland, FL*
Mya Tompkins  
*Detroit, MI*
Catherine Baker  
*Radcliff*

**Oboe**
Joshua Hall*  
*Bowling Green*
Lindsay Baranowski  
*Prospect*

**Bassoon**
Thomas Iorio*  
*Lexington*
Tiffany Dankovic  
*Cadiz*

**Bb Clarinet**
Christina Camardo*  
*Cincinnati, OH*
Maggie Hoffpauir  
*Vidor, TX*
Hannah Osborne  
*Georgetown*
Marita Debibar  
*Radcliff*
Patrick Alves  
*Boston, MA*
Mary Beth Caldwell  
*Irvine*
Hailey Crook  
*Madisonville*
Katherine Cooksey  
*Stanton*

**Saxophone**
Cara Thomas*  
*Martin, TN*
Kenny Van Damme  
*Florence*
Savannah Estridge  
*Lancaster*
Austin Greanias  
*Louisville*
Matt Julian  
*Burlington*

**Cornet**
Don Lafleur*  
*Nashville, TN*
Howard Clements  
*Liberty*
Mike Batson  
*Lawrenceville, GA*
Korey Hunt  
*Big Springs*
Will Phillips  
*Tullahoma, TN*

**Trumpet**
John Polk  
*Lexington*
Ben Carroll  
*Central City*

**Horn**
Joseph Saputo*  
*St. Charles, MO*
Blake Ratliff  
*Louisville*
Lexi Kjellsen  
*Richmond*
Taylor Nicholson  
*Corinth*
Ben Bugbee  
*Richmond*
Jared Helm  
*Buffalo*
Mia Wirkus  
*Lexington*

**Trombone**
Nick Watts*  
*Elizabethtown*
Vinny VanSlyke  
*Mason, OH*
Sam Fields  
*Mt. Sterling*
Lee Spoonamore  
*Danville*

**Bass Trombone**
Michael Bartlett  
*Hazard*
Catherine Hann  
*Bowling Green, OH*

**Euphonium**
Ryles Kjellsen*  
*Richmond*
Jacob Williams  
*Plain City, OH*
Bethlyn Rawlins  
*Richmond*

**Tuba**
Kevin Morris*  
*Union*
Tony Ison  
*Jackson, TN*
Blake Taylor  
*Danville*

**Percussion**
David Hutter*  
*St. Charles, IL*
Alvin Lane  
*Naperville, IL*
Brett Montgomery  
*Alexandria*
Tyler Swick  
*Las Vegas, NV*
Bryan Angel  
*Walton*

* = principal player
A two-section work, Creed begins with a marking of *solemne* and *misterioso*. The low brass introduce the tune, the flutes respond and then a motivic battle comes to a forte ending which begins the allegro giocoso section. This section features some interesting rhythms and articulations that can prove to be a challenge to students. A sweeping woodwind melody is introduced over the percussion. The tempo then slows down and a trumpet solo is featured. An accelerando back to the quick tempo is then presented with a coda ending marked *Festivo*.

*Greg Stepp, Conductor*

Based on the Shaker tune “tis the gift to be simple”, Shaker Variants opens with a moderato section introducing motives from the tune. These motives bounce around and then the section continues with a full statement by the flutes-saxes/clarinets-trumpets followed by an augmented statement in the low brass. The middle section is marked *slowly* and is again based on motives from the tune. The concluding section is marked *quickly* and features a percussion ostinato over which the melody is presented. The work closes with a big ending. No bassoon part is provided.

*Greg Stepp, Conductor*

Since it was first published in 1956, several generations of band members have developed their ability to play a sustained line, to listen for the moving part, and to improve their intonation while playing this work. While not technically difficult to play, Air for Band takes careful rehearsing to get the results the piece deserves. The composition begins softly and in C minor, and by gradually adding instruments and increasing the dynamics and range, the climatic section is reached approximately half way through. Erickson then uses the opening melody to create interesting rhythms and dialogues between sections on the way to a modulation to a C major and another crescendo leading to a *maestoso* ending. *(from Band Music Notes, Norman Smith and Albert Stoutamire)*

*Lois Wiggins, Conductor*
This 48-measure gem is the perfect teaching vehicle for the younger band. An Erickson masterpiece of simplicity, it is full of opportunities to demonstrate form (AABCA), phrasing, both in form and in practice, simple extended chords, a beautiful melody with interesting counter motion and meaningful suspensions. For the brave teacher, Balladair presents wonderful musical moments to experiment with *rubato* as the term “robbed” becomes reality in melodic movement, combined with dynamic peaks, the creation of tension and its release to points of harmonic rest. Even with more advanced bands, Balladair provides concert material for the juxtaposition of a brief and beautiful melody against a program’s more sophisticated content.

*W. Harry Clarke, Conductor*

Richard Bowles’ arrangement of *Armida Overture* provides a solid introduction to music from the Classical Period while also challenging young performers. Utilizing an abbreviated sonata form followed by a waltz, the piece also offers the opportunity for soloists in the baritone, trombone, horn, and trumpet. Outstanding editing by the arranger affords the performers the chance to play in the proper style of the period. As expected, the percussion parts are light, but the woodwind and brass are representative of the original work and enjoyable to rehearse and perform.

*Tom Brawner, Conductor*

*Fantasy on “Yankee Doodle”* represents one of the late Mark Williams’ best works for band. Imaginative and clever, this piece will challenge your students. Moving through several variations, keys, and tempi, this piece will also intrigue and engage the listener throughout the performance. Thoughtful percussion writing helps communicate the various moods of the piece and will keep everyone in the section occupied. It is suggested that the piece may also be performed with a beginning band, which can join in playing along with the “*Yankee Doodle*” 4-part harmony starting at measure 136.

*Tom Brawner, Conductor*
This suite allows young players a rare opportunity to play well-scored music from the 18th century. Ranges and technical concerns are well within this grade level. In From an 18th Century Album, the primary teaching focus will be on achieving appropriate style and articulation. There are no solos written, but Myers effectively uses brass and woodwind choirs along with other smaller groupings of sections. Keys used are F, Bb, and Eb (with some transitional sections using accidentals). Percussion writing is sparse but important.

_Lynn Cooper, Conductor_

Two Gaelic Folk Songs utilizes the imaginative setting of the folk songs “Molly Malone” and “The Wearing of the Green” and provides appropriate musical and technical challenges for bands at this grade level. “Molly Malone” begins with solo horn (cued in cornet or alto saxophone) and also calls for solo euphonium (cued for tenor saxophone). The first movement will challenge young players to play expressively and with good legato articulation. The second movement calls for technical and stylistic control and has several sections of chromaticism. Keys used are Db, Ab, Bb, Eb, and F.

_Lynn Cooper, Conductor_

Hebrides Suite is one of Grundman’s finest works. This four-movement suite is based on folk songs of the Hebrides Islands off the west coast of Scotland. There are solos for piccolo, flute, clarinet, and an extended solo for cornet. The second movement, “An Eriskay Love Lilt,” is one of the most beautiful slow movements in the grade 3 repertoire. The work required to meet the technical and stylistic challenges of this piece will be time well spent. In addition to the basic percussion instruments, Grundman writes for bells, xylophone, vibes (optional), woodblock, and temple blocks. Keys used are C minor, G, C, F, Ab, Bb, and F.

_Lynn Cooper, Conductor_
Yorkshire Ballad presents a marvelous way to teach legato, sustained playing. Additionally, the tension and release musical ideas are wonderful teachable moments and will help your band begin to understand the “musical stretching” that can occur with expressive playing. Light, but tasteful percussion scoring is utilized. The keys of Bb and Eb make this work playable by many bands, but will also challenge more advanced groups to play with musical intent and thoughtful direction of line.

Cyndee Hawkins, Conductor

Whether under his own name or one of his many pen names, John Kinyon wrote well-crafted, interesting, playable young band music before nearly anyone else. Chanson is both a beautiful and a beautifully-constructed piece of Grade 2 difficulty. While not as technically challenging as it sounds, it offers an appropriate challenge to the young player’s musical sensitivity. It is a great introduction to six-eight meter, as the rhythm is repetitive, while other compositional elements maintain listener interest. Other teaching opportunities this piece presents are impressionist harmonies (hard to find even in much more difficult band music), ABA form (which includes another level of ABA within both the first and second large sections), contrast of “song” and “dance”, and relative Major/minor keys.

Ben Hawkins, Conductor

A Tallis Prelude is based on the same theme as the Vaughan Williams’ Fantasia on a Theme of Thomas Tallis. Wherever the Tallis theme is heard, the piece is written in the phrygian mode – when derivative material is presented, it reverts to the relative major key. Simple meter changes are used, as well as hemiola. The bass line is very important (having the melody in two places), though the parts are thoroughly doubled. (Notes by the composer)

David Ratliff, Conductor
Latham’s **Court Festival** is a four-movement suite written in the style of instrumental dance music from the late Renaissance period. Though sections within each movement are repeated there is enough original material to maintain the interest of everyone involved. Percussion parts are a bit sparse; perhaps rewriting some wind parts for keyboards could compensate. Suggested tempi should be strictly adhered to in order to preserve the style of each dance. The first, second, and fourth movements are marked *alla breve*, and the third is in 3/4 time. The keys used are G minor, D, Bb, and G.

*Michael White, Conductor*

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The movement titles for **West Highlands Sojourn** are taken from historic English destinations. *Stow-on-the-Wold*, a market town in Gloucestershire, England, is known for its trading fairs. *Bradford*, a borough located in West Yorkshire, England, is an industrious city, known for its part in the industrial revolution and its wool production. Finally, *Derwentwater* is a scenic body of water in England’s Northern Lake District National Park. The piece is a three-movement work with a fast-slow-fast structure. The first movement is a light march in 2/4 with most of the melody in woodwinds and trumpet. The second movement is a slow ballad in 3/4 time with solos for trumpet, alto saxophone, and clarinet. The third movement is a dance in 6/8 time with a driving ostinato pattern, and an opportunity for polyrhythmic playing between brass and woodwinds.

*Debbie Shelton, Conductor*

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**Nathan Hale Trilogy** is representative of the many fine works James Curnow has composed for young bands. This three-movement work represents three important places or events in the life of Nathan Hale. Smart and sensible percussion writing and brief solos for flute, clarinet, alto sax, and trumpet make this piece enjoyable to prepare and perform. Movements 1 (*Maesto*) and 3 (*Allegro con Sprito*) bookend a beautiful second movement (*Andante Moderato e Expressivo*) that can be used to develop sensitive, expressive playing. Worth a look, especially the second movement.

*George R. Boulden, Conductor*
CONDUCTORS

George R. Boulden is the Associate Director of Bands at the University of Kentucky where he serves as the conductor of the Symphony Band, teaches conducting, music technology, and related courses in the UK School of Music. Previously, he served as the Director of the Wildcat Marching Band and Basketball Pep Band from 1995-2008. George was the recipient of the ASBDA–Stanbury Award as the Outstanding Young Band Director in the state of Florida as well as the Southeastern region of the United States, and taught in the public schools of South Carolina and Florida.

Under his direction, the UK Symphony Band was a featured ensemble at the 2003 and 2008 KMEA In-Service Conferences, and the 2005 FMEA/MENC Southern Division Conference in Tampa, Florida. George has served as an adjudicator, clinician, and guest conductor throughout the United States and Canada.

George holds a BMME degree from the University of Kentucky and a MME degree from the University of South Carolina. While on a sabbatical during 2005-06, George served as a doctoral teaching assistant with the University Bands at the University of Illinois, Urbana-Champaign, and completed coursework for the doctorate in music education (ABD). George resides in Richmond with his wife, Shelly, and their children, Jenna and Julianna. His son, Bob, is a member of the United States Marines Corps and currently stationed at Camp Geiger, NC.

Tom Brawner is in his 43rd year in music education. He completed a BS in Music Education at The Ohio State University before earning an MM in Trumpet Performance from the University of Kentucky, and a Rank I from the University of Illinois. He has been the Band Director at Scott County High School for the past 14 years, and has conducted the Capitol City Community Band since 1992. Tom was previously Director of Bands, Trumpet teacher, and Conducting teacher at the college level for seven years, serving at Eastern Illinois University and the University of Kentucky.

Mr. Brawner maintains a high profile as a guest conductor, clinician, arranger, and adjudicator. He has served as KMEA Band Division Chair and was the first recipient of the KMEA Secondary Instrumental Music Teacher of the Year. Tom and his wife Elaine live in Georgetown with their three dogs, Annie, Maria, and Grainger.

W. Harry Clarke was Director of Bands at the University of Kentucky from 1968 to 1989 and served as Director of the UK School of Music from 1989 to 2003. During that entire time he has designed and taught principal courses in the UK music education curriculum. He continues to teach music education, supervises UK’s music student teachers, and serves as a Teacher/Educator in the KTIP program.

Professor Clarke first used Frank Erickson's Balladair as a high school band director in rural Mississippi. He has taught band and chorus in Mississippi, Tennessee and Kentucky, was on the faculty at Eastern Kentucky University as the band and choral director at Model Lab School, and was the Assistant Director of Bands both at Vanderbilt University and the University of Kentucky. He has been a member of KMEA since 1963.

Lynn G. Cooper retired in 2007 as Chair of the Music Department and Director of Bands at Asbury College. Prior to his 1985 appointment at Asbury College he taught in the public schools of Michigan for nineteen years.

Dr. Cooper is an active adjudicator, clinician, guest conductor, and author. His textbook for the college instrumental methods course—Teaching Band and Orchestra—was published by GIA in 2004 and has become the standard textbook for that course. He has presented numerous clinics at state and national conferences including the Midwest International Band and Orchestra Clinic in 2004 and 2008.

He is a past president of KMEA and he serves on the Board of Advisors of the Center for Music Education at Sam Houston State University in Texas. He received his Bachelor of Music and Master of Music degrees from The University of Michigan, and his Doctor of Education degree from the University of Kentucky.
Ben Hawkins is Professor of Music and Director of Instrumental Ensembles at Transylvania University, where he has taught since 1985. At Transylvania, he conducts the Concert Band and Chamber Orchestra, and teaches courses in music theory and music education, as well as applied horn. Prior to coming to Kentucky, he taught middle and high school band in public schools in Texas and Virginia.

Since 2003, Dr. Hawkins has served as Editor of the Bluegrass Music News, the official magazine of KMEA. He has been a guest conductor, adjudicator and clinician throughout the United States, in Australia and in Mexico, where since 2001 he has taught a series of weeklong workshops for band directors. Dr. Hawkins lives in Lexington with Cyndee, his wife of 28 years, and their sons Jay, 18, and Turner, 14.

Cynthia Hawkins serves as the band director at Jessie Clark Middle School and Stonewall Elementary School in Lexington. She has taught band in the Lafayette High School area pyramid since 1987.

A native of Wisconsin, Mrs. Hawkins received a Bachelor of Music Education degree from James Madison University in Virginia and a Master of Music degree from Morehead State University, where she was a graduate teaching assistant with the University Bands. She has done additional graduate work at Texas Tech University. Her previous teaching experience includes band and orchestra positions in Virginia and Texas.

Mrs. Hawkins was honored as the Phi Beta Mu Outstanding Kentucky Bandmaster in February 2007. In 2000-2001 the Central Kentucky Music Educators Association (KMEA District 7/11) recognized Cynthia as the Middle School Teacher of the Year. She is a member of a number of professional organizations including Sigma Alpha Iota, Phi Beta Mu, KMEA, NEA, KEA and FCEA. She is married to Ben Hawkins, Transylvania University band director. They have two sons, Jay, 18 (Transylvania University, 1st year) and Turner, 14 (Lafayette High School, bassoon & sousaphone).

David Ratliff is currently the Director of Bands at Madison Southern High School and Foley Middle in Berea. Mr. Ratliff received his Bachelor and Master Degrees from University of Kentucky and his Rank I from Eastern Kentucky University.

Mr. Ratliff’s groups have consistently received distinguished ratings at district, state and national levels including performances at multiple KMEA State Conferences, the National Adjudicators Invitational Festival and the BOA National Concert Band and Percussion Festival. He has presented clinics at three KMEA State Conferences and is the KMEA All-State Percussion Coordinator. Mr. Ratliff has been published in the Teaching Music Through Performance in Band series as well as Percussive Notes and Bluegrass Music News.

Mr. Ratliff is a Performing Artist/Clinician for the Yamaha Corporation of America, Innovative Percussion, Evans Drumheads and Tapspace Publications. He is a member of KMEA, MENC, the National Band Association, Phi Beta Mu and the Percussive Arts Society.

Debbie Shelton is in her 30th year of teaching instrumental music. Ms. Shelton is currently the associate director of bands at Southern Middle School in Lexington. Prior to Southern, Ms. Shelton was the band director at Morton Middle School in Lexington, Kentucky for twenty-four years. She has also taught in Oldham and Trimble Counties.

Ms. Shelton holds a Bachelor of Music Education degree from the University of Kentucky and a Masters degree from Georgetown College. Her Morton Advanced Band performed at the Kentucky Music Educators Convention in 1990, 2000, and 2007. She holds memberships in the National Band Association, KMEA, MENC, and Phi Beta Mu. She was named Middle School Teacher of the Year by the Central Kentucky Music Educators in District 7-11 in 2000 and is currently the President of Phi Beta Mu. At the 2008 Kentucky Music Educators Association Conference Ms. Shelton received the distinction of being named the Kentucky Bandmaster of the Year by Phi Beta Mu.
Greg Stepp holds a Bachelor of Music in Music Education and Master of Arts in Secondary Education from the University of Kentucky. He also attained National Board Certification from NBPTS. A public school band director for 24 years, Mr. Stepp has taught in the LaRue County Schools, Western Hills High School, Glasgow Independent Schools and is currently at Royal Spring Middle School and Scott County High School. His bands have consistently earned Distinguished Ratings and have been featured performance groups at the KMEA In-Service Conference.

Mr. Stepp has also served as guest clinician for All-District Bands in Ashland and Pikeville as well as the 2009 Quad-State Middle School Band Festival. He is a member of the Kentucky National Guard, and serves as Commander/Conductor of the 202nd Army Band and holds the rank of Chief Warrant Officer (3). Greg has been married for 26 years to Lorri, and they have two grown sons, Aaron and Nathan.

Michael White is in his first year as Band Director at West Jessamine High School in Nicholasville. Prior to this position, Mr. White was the Director of Bands at Henry Clay High School in Lexington, Band Director at Elizabethtown High School, and Associate Director of Bands at Paul Laurence Dunbar High School in Lexington. Bands under the direction of Mr. White have experienced success in all facets of the total band program, including multiple finals appearances at the KMEA State Marching Band Championships, numerous class championships through the Mid-States Band Association, and invitations to perform at outstanding events such as the Bands of America National Concert Band Festival and the KMEA In-Service Conference.

Mr. White, a graduate of the University of Kentucky with a Bachelor's Degree in Music Education, is also a graduate of Eastern Kentucky University with a Master's Degree in Music Education. He is currently pursuing National Board Certification.

Lois Wiggins, Director of Bands at Edythe J. Hayes Middle School since its opening in 2004, has taught instrumental music for 24 years in Kentucky, Tennessee and Indiana. Lois is the Fayette County Public Schools Content Area Leader for Band as well as Exploratory Team Leader and Yearbook Advisor at Edythe J. Hayes Middle School.

Ms. Wiggins received a Bachelor of Science in Music Education degree from Austin Peay State University (Clarksville Tennessee), Masters in Music Education from the University of Georgia, and a Rank I in Secondary Education, from Western Kentucky University.

Lois Wiggins was recognized as Outstanding Young Band Director in Kentucky by Phi Beta Mu in 1992 and was selected Middle School Teacher of the Year in the Second District KMEA in 1996 & 1999. Ms. Wiggins was named KMEA Middle School Teacher of the Year in 2000.

**ACKNOWLEDGEMENTS**

My sincere thanks to the clinicians who shared their time and talents with us to prepare for this clinic. Sharing your musical wisdom and pedagogical insight has benefitted us beyond words.

Thanks to Ben Arnold, School of Music Director, my colleagues Cody Birdwell and Carl Collins, the artists/teachers that make up our wind and percussion faculty, our invaluable administrative assistant Vicki Pendleton, and our diligent graduate teaching assistants Joe Moore and Joe Tornello. Thank you for your tireless, faithful support, and dedicated daily efforts to improve the quality of the band program at the University of Kentucky.

A special thanks to the members, past and present, of the UK Symphony Band for their collective talents and dedication that led to the invitation to perform at this conference. AND, you still laugh at my jokes!

Finally, thanks to my wife Shelly and our children for allowing me to “play band” every day.