

HOUGHTON COLLEGE

Greatbatch School of Music

**A Survey of New York State Schools' Participation in NYSSMA Band Festival
to Determine Correlation between Repertoire and Increased Score Rating &
Evaluate Commonly Performed Works for Artistic and Educational Value**

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by

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Abstract

Wind bands in New York public schools have the opportunity to be evaluated by a panel of judges regarding their performance according to the standards of the New York State School Music Association (NYSSMA) annual band festivals. This study aimed to garner NYSSMA band festival score ratings and works performed from a select variety of New York public schools to determine if there was any correlation between work performed and ensemble growth as shown by score rating improvement. Of the thirty-three schools that responded to the survey, only eighteen had attended a NYSSMA band festival over the past five years. A correlation test for the eighteen schools' data for the past five years (2013-2017) found a .41 correlation between NYSSMA levels and score ratings, however the sample size is too small to be statistically significant. This study also evaluated the six most commonly performed works reported for their artistic and educational merit according to Acton Ostling Jr.'s study *Specific Criteria for Serious Artistic Merit* and considerations for educational merit from Lynn G. Cooper's *Teaching Band & Orchestra: methods and materials*. The six most common works performed were Malcolm Arnold's *Prelude, Siciliano & Rondo*, Sousa's *The Liberty Bell*, Brian Balmages' *Elements*, Robert W. Smith's *The Great Locomotive Chase*, James Swearingen's *Novena, Rhapsody for Band*, and Ralph Vaughan Williams' *Flourish for Wind Band*. These works were found to have some artistic value and significant educational value.

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Chapter 1

Introduction

The wind band is a medium through which many public-school students receive their music education. Students sign up for the course, choose a recommended or personally chosen instrument, and then play in band starting as early as fourth grade.

In New York State, many public-school wind bands attend the New York State School Music Association (NYSSMA) band festivals held annually each spring for an adjudicated and scored performance. Ensembles play chosen music from a larger list included in the NYSSMA Manual and receive comments for improvement from a small panel of judges as well as a score rating ranging between a Certificate of Participation, Bronze, Silver, Gold, or Gold with Distinction. This paper aims to use scores that New York state public school wind bands have achieved over the past 5 years, 2013 to 2017, to determine if there is a correlation between level of repertoire and score rating improvement.

This paper also evaluates commonly performed works of the surveyed schools for their artistic and educational merits. The goal of this research is not only to determine if there is a correlation between repertoire choice and score rating improvement, but also determine repertoire that has artistic and educational value for the secondary school wind band.

Chapter 2

Review of Literature

It is no surprise that there is a significant body of literature and research regarding the Wind Ensemble/Wind Band, despite its more recent development within the last century. The Concert Band/Wind Ensemble is a staple of America's contribution to the global development of music. From the colonial days of America to the present day, the band has played a critical role in American culture.¹ Today the wind band holds a firm (albeit occasionally threatened) place in the music education available in almost all of America's public schools. The use of the oftentimes subjective field of music as a serious course of study in public schools has led to a great need for advocacy, and therefore research.

The works of Dewey, Allsup, Ostling, and several publications dedicated to producing and spreading developments in music education research have greatly enriched the means by which we have to advocate. Allsup contends that because the band experience is situated at the intersection of art, community, self-interest, and public schooling, band has the capacity to serve as an exemplar of what moral education could be, based on the John Dewey's *Moral Principles in Education* (1909). Therein, moral education is defined as "making the methods of learning, of acquiring intellectual power, and of assimilating subject matter, such that they will render behavior more enlightened, more consistent, more vigorous than it otherwise would be." Allsup

¹ Hansen, Richard K. *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005), 16.

then states “The band experience must be larger than its literature, and much larger than the evaluation of its literature.”²

Recent research by Joseph Michael Abramo suggests that by considering Marxist theories of labor and value that public education has turned the performance of Wind Band literature at State Competitions or Festivals into a phantasmagoria. Specifically, that by attending such events educators are exchanging the real value of education with the thrall of a high score. Abramo suggests utilizing competitions as a place for coming together for sharing learning among students and directors alike through performance, listening, and dialogue. Competitions encourage teachers to focus on products and to equate a high score with evidence that students engaged in important learning or that their learning had value in the lives of the students.³

The question of focus on intrinsic, musical experiences or extrinsic goals of competition is addressed further by Leonard Tan, who proposes through a pragmatic framework that large instrumental ensemble engage in music through two facets: effortful practice and effortless performance. Effortful practice consists of repetitive practice, thoughtful sequencing, unifying learning and persevering, whereas effortless performance comprises spontaneous freedom, reflection-in-action, recovery and joy. Tan writes:

“Pragmaticism construes continuity between means and ends, practice and performance, the instrumental and the consummatory, and praxis and aesthetic, thus dissolving the question of whether one should focus on the process or product of performance.”⁴

² Allsup, Randall Everett. “The Moral Ends of Band,” *Theory in Practice* 51 (2012): 179-187.

³ Abramo, Joseph Michael. “The Phantasmagoria of Competition in School Ensembles,” *Philosophy of Music Education Review* 25, no. 2 (2017): 150-170.

⁴ Tan, Leonard. “On Practice, Skill, and Competition: A Pragmatist Theory of Action for Instrumental Music Education,” *Contributions to Music Education* 42 (2017): 17-34.

The most recent research there has not come to a consensus on the best means for a musical education using competitions, however in 2012 research was conducted by Peter Gouzouassis and Alan Henderson on the perspective of the students who've participated in band festivals. Their findings showed that band festivals, in general, have a positive psychological impact on students through motivation, competition, and emotional development. Students showed that competitions motivate them to produce their best work and overall, students enjoy the competitive aspect and prefer competitive over non-competitive festivals. The positive emotional development found in the research pertained to the sense of pride and accomplishment students reported after a good performance. The research of Gouzouassis and Henderson suggests that directors weigh the psychological benefits of band festival participation over the possible psychological detriments, though negative effects still need to be recognized and moderated.⁵

Band festival participation deserves consideration because of the positive musical developments for students, but other research suggests that there are factors to scoring beyond an ensemble's performing ability, such as demographics. In 2016, William M. Perrine measured schools to determine the effects of lower enrollment, higher percentages of minority students and students eligible for free and reduced-priced lunch programs. His research indicated that schools with these nonmusical factors are less likely to attend festivals. Additionally, festival scores were found to be higher in schools with larger ensembles and lower percentages of minority students.

⁵ Gouzouassis, Peter and Alan Henderson. "Secondary student perspectives on musical and educational outcomes from participation in band festivals," *Music Education Research* 14 (December 2012): 479-498.

Furthermore, bands with lower enrollment and higher percentages of students on free or reduced-price lunch tended to perform less difficult music.⁶

Given concerns over band contest/festival competitions, research has been conducted in 2012 by Phillip M. Hash to examine the procedures for analyzing ratings of large-group festivals and provide data with which to compare results from similar events in South Carolina from 2008 to 2010. Three concert-performance and two sight-reading judges evaluated each band that competed to determine a final rating. The study found that adjudicators awarded a preponderance of Division I and II ratings, the top two scores available in South Carolina's Band Directors Association. This research also corroborates with Perrine's in that directors who programmed easier repertoires earned lower ratings than ensembles that performed music at higher levels of difficulty. However, this study did not determine why this phenomenon occurs. Hash's study suggested the expansion of the ratings into broader and more descriptive categories of gold, silver, and bronze to help differentiate the level of achievement bands earned.⁷ In New York, the New York State School Music Association (NYSSMA) utilizes a four-tiered system for differentiating ensemble achievement, described in detail in Chapter 3 of this paper, which will account for a descriptive measure of what each ensemble has achieved in this research, but with the acknowledgement that bias is possible towards ensembles performing high level works, given what research has shown.

⁶ Perrine, William M. "Effects of selected nonmusical characteristics and band festival participation, scores, and literature difficulty," *Arts Education Policy Review* 117 (2016): 19-28.

⁷ Hash, Phillip M. "An Analysis of the Ratings and Interrater Reliability of High School Band Contests," *Journal of Research in Music Education* 60, no. 1 (2012): 81-100.

Regarding NYSSMA, research has been conducted on how conditions of performance may affect New York State solo performance ratings in 2013 by Elizabeth C. vonWurmb. Her study analyzed 1,044 performance evaluations from NYSSMA Spring Festival solo adjudication ratings of student performers from a large suburban school district. She sought to uncover patterns in performance ratings by identified conditions of performance (time of day of performance, level of music performed, and performance medium) and characteristics of performers (gender, race/ethnicity, and grade level). The two results from the study were the need for a creation of a NYSSMA database, which still does not exist in full firstly, and secondly, noting that students performing at Level 5 or 6 (the highest two levels of performance available) generally score higher than those performing at other levels. Additionally, ratings for students who participated in multiple festivals are higher than those who performed once over the four-year period of the study.⁸

Lastly, regarding the research that has been conducted on the artistic merit of wind band/wind ensemble music this paper will utilize Acton Ostling's *Specific Criteria of Serious Artistic Merit* and will be further explained in Chapter 3. The original study conducted in 1978 by Acton Ostling has been repeated in 1993 by Jay Warren Gilbert and again in 2011 by Clifford Towner. Towner compiled a master list of 1,714 works to be evaluated through ten criteria for artistic merit through panel of eighteen nominated and volunteered evaluators on a 5-point Likert scale.⁹ While this research has no panel of evaluators the common works among schools

⁸ vonWurmb, Elizabeth C. *A Study of Associations between Conditions of Performance and Characteristics of Performers and New York State Solo Performance Ratings*. Ph.D. diss., University at Albany, 2013.

⁹ Towner, Clifford. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update*. Ph.D. diss., University of Nebraska-Lincoln, 2011.

surveyed will be analyzed for artistic merit using the ten criteria originally developed by Ostling and continued by Gilbert and Towner.

Chapter 3

Methodology & Procedures

Definition of Terms

There are several items that need to be addressed regarding the methodology and implementation of research, including the definition of terms, such as 1) middle/high school band, 2) NYSSMA band festival levels, 3) NYSSMA band festival scores, and most importantly to this thesis 4) ensemble growth within the context of NYSSMA band festival adjudication.

When writing about middle or high school bands, this research is generally referring to wind bands comprised of 10 or more students playing a variety of instruments from woodwinds, to brass, to percussion.

The NYSSMA Band Festival Levels refer to the standardized scores given to pieces included in the NYSSMA Manual for selections by ensembles to play. They are defined in the NYSSMA Manual as follows:

- **Level 1 – Very Easy:** Easy keys, meters, ranges and rhythms. Recommended for newly organized groups, elementary school groups and beginning soloists.
- **Level 2 – Easy:** May include changes of tempo, key, meter, and mood. Recommended for advanced elementary school, middle school with some experience, junior high school groups and for soloists of limited experience.
- **Level 3 – Moderately Easy:** Increasing demands of techniques, range and interpretation. Recommended for advanced middle school, junior high school, second organizations in high school and soloists of intermediate level.
- **Level 4 – Moderately Difficult:** Recommended for advanced junior high school groups, average high school groups, and soloists of advancing ability.
- **Level 5 – Difficult:** Recommended for more advanced high school groups and soloists of experience and proficiency.

- **Level 6 – Very Difficult:** For musically mature groups of exceptional competence and the most advanced soloists.¹⁰

Notice that Levels 4 through 6 do not add any comments on additional complexities in the music. Assume that ‘demands of techniques, range, and interpretation’ from Level 3 increase at a steady rate through Level 4 to 6.

The NYSSMA band festival scores refer to division ratings representing the quality of the performance. In addition to a score, ensembles receive comments pertaining to the performance, both written and spoken (recorded). The four division ratings are as follows:

- **Gold Rating** – Will be awarded to organizations that have demonstrated an outstanding level of technical and artistic skill in the evaluative categories identified on the evaluation form for all three selections performed. Any weaknesses in the musical performances will have been minimal. Commendations will be given for those categories meriting special recognition. Recommendations will be given to further enhance their musical performance skills. **Gold with Distinction** will be awarded to those organizations that qualify for a Gold Rating as stated above, while having achieved a standard of performance deemed exceptional in all three selections
- **Silver Rating** – Will be awarded to organizations that have demonstrated an excellent level of technical and artistic skill in the evaluative categories identified on the evaluation form for all three selections performed. Any weaknesses will not have resulted in any major detraction from the overall musical performance given. Commendations will be given for those categories meriting special recognition. Recommendations for improvement in related categories will be given to guide the group in further developing their musical performance skills.
- **Bronze Rating** – Will be awarded to organizations that have demonstrated a basic level of technical and artistic skill in the evaluative categories identified on the evaluation form for all three selections performed. Commendations will be given for those categories meriting special recognition. Recommendations for improvement in related categories will be given to guide the group in further developing their musical performance skills.¹¹

¹⁰ New York State School Music Association. *NYSSMA Manuel*. 30. Westbury, NY: New York State School Music Association, 2012.

¹¹ *Ibid.*,

For the purposes of data collection, bands that earn the rating of Gold with Distinction are given a data score of 4, the rating of Gold a data score of 3, Silver rating a score of 2, and Bronze rating a score of 1.

To show ensemble “growth”, this thesis seeks to correlate the NYSSMA level and score a band receives over the course of the last five years, 2013 to 2017. Growth will be represented in the data through a small variety of manners.

1) If an ensemble from 2013 to 2017 performs every year at only one NYSSMA level and their score increases from a Silver rating (2) to a Gold rating (3), as an example, this is considered “growth”.

2) If an ensemble from 2013 to 2017 performs every year at NYSSMA Band Festival and receives the same Silver rating (2), but is performing at an increasing NYSSMA level, from Level 3 to 4 as an example, this is considered “growth”.

This research does not account for many factors that could attribute or be a deficit to ensemble “growth”, including changes in directors/leadership, student population, school budgets, school population size, and equipment availability.

This research does aim to find any works/compositions are common among ensembles that demonstrate “growth” as defined above or are performed by a wide variety of ensembles. These works will then be analyzed for their artistic merit in accordance with Acton Ostling’s *Specific Criteria of Serious Art Music*. These works will also be analyzed for their usefulness in music education by addressing a list of questions given by Lynn G. Cooper in his text, *Teaching Band & Orchestra: methods and materials*. Addressed here are both Ostling’s specific criteria and Cooper’s questions.

Acton Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.
2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in its idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.¹²

Select questions from Lynn G. Cooper to consider for an ensemble's musical education include:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?
2. Does this piece have good melodies, harmonies, and textures?
3. Will this piece help develop solo skills in my ensemble members?
4. Does this piece represent one of the finest examples of its type in the repertoire?
5. Is the percussion writing in this piece musical and logical?¹³

¹² Ostling, Jr, Acton. An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit. Ph.D. diss., The University of Iowa, 1978, 23-30.

¹³ Cooper, Lynn G. *Teaching Band & Orchestra: methods and materials* (Chicago: GIA Publications, Inc.), 90-91.

By evaluating a work through these parameters and questions this paper seeks to determine if the most common works performed are works worth considering for their artistic or educational value.

Development of Survey

The survey for this research only sought a few points of data from school bands but gathered enough information to answer a variety of research questions. Specifically, data collected included the following: 1) School Name, 2) County Name, 3) Grades Taught, 4) Director(s) and then asked the recipient to list their ensemble's NYSSMA playing level(s), NYSSMA scores and works performed for NYSSMA Band Festivals for *up to* the last 5 years.

For ethical purposes, names of schools, ensembles, and directors will be kept anonymous. The number of band directors in a given school, grades taught, or county location will be named only if relevant to discussion of the data. See Appendix A for a sample of the survey sent to each school.

Each email with an attached survey contained the following: 1) A brief explanation of the premise of my thesis and 2) how the school may be able to provide relevant data by filling the survey with score ratings from their participation in NYSSMA band festivals for the past five years and repertoire choice. Lastly, each participant was asked to submit their survey results by April 12th, 2018.

Selection of Participants

Participants for the study were band directors who voluntarily responded to a request for information. No data was forced to be given, nor was it found and used against the will of the ensemble director. Qualified volunteers were identified through the

website www.newyorkschoools.com, which contains a list of public, private, and charter schools. For this research, only public schools were asked to give data. The website contained each school district within the 62 counties of New York, wherein was listed each public school within that district. From there each high school or central school that would serve grades 9 through 12 was selected and their respective email address was found on their school website.

From each individual school website information regarding their band director's email contact address was found and recorded, or in many cases, not found and that school excluded from participation. In total, 275 schools and subsequent band directors were found from 54 counties and contacted with a survey request.

Chapter 4

Survey Results

The results achieved by this research will be revealed in the following categories: 1) Number of survey responses returned 2) Analysis of Correlation between Score Rating and Level, and 3) Results of compositions commonly used in ensembles. Specific survey results of NYSSMA levels, scores and compositions used by schools may be found in Appendix C.

Number of Survey Responses Returned

Of 275 schools contacted, 33 (12%) responded to the survey. Fifteen reported that their school had not attended the NYSSMA band festivals within the last five years. Eighteen of those contributed data to the survey and eleven reported attending the NYSSMA band festival three or more times within the last five years. While seven schools of the eighteen only attended the festival once or twice within the last five years, their list of works performed will be included in the data examined.

Correlation Between NYSSMA Level and Score Rating

A correlation test between NYSSMA level and score ratings yielded a result of .41. Given that 1.0 indicates an exact correlation, a correlation rating of .41 indicates that there is a probable correlation between NYSSMA level and score ratings. The statistical significance of the correlation result with a sample size of 18 passes a one-tailed probability test with 5% but fails the two-tailed probability test with a 9% according to the p-Value Calculator for Correlation

Coefficients.¹⁴ While this data indicates that a statistically significant correlation between NYSSMA levels and score rating may exist, further research and larger data samples would be required to prove statistically significant.

List of Compositions Commonly Used Among Responding Ensembles

The following table represents the most frequently mentioned works, how many times they were performed, and the schools that performed them, including repetitions.

Composer	Work	Frequency	Schools
Arnold, Malcolm	Prelude, Siliciano & Rondo	5	9 (2), 11, (2), 16
Sousa, John Philip	The Liberty Bell	5	1, 7, 8, 11, 15
Balmages, Brian	Elements	4	7, 8, 10, 15
Smith, Robert W.	The Great Locomotive Chase	4	1, 7, 12, 15
Swearingen, James	Novena: Rhapsody for Band	4	1, 10 (2), 15
Vaughan Williams, Ralph	Flourish for Wind Band	4	3, 7, 10, 12

• ¹⁴ Soper, D.S. (2018). p-Value Calculator for Correlation Coefficients [Software]. Available from <http://www.danielsoper.com/statcalc>

Chapter 5

Analysis and Comparison of Results

The process for analyzing and comparing the reported data for each of these schools will be as such: 1) Observe NYSSMA levels for trends in improvement, deficit, or related trends, 2) Observe score ratings changes over time for improvement, deficit, or related trends, and 3) Observe and compare trends in common repertoire among schools. Lastly, this paper offers a note regarding schools' non-participation in NYSSMA band festivals. Appendix C details the reported NYSSMA levels, score ratings, and repertoire given anonymously by each school along with some more specific observations regarding each survey result.

Observations in NYSSMA Levels

The eighteen schools over the past five years reported fifty-seven individual NYSSMA levels, five of which were Level 1, one of which was Level 2, two of which were Level 3, twenty-six of which were Level 4, seventeen of which were Level 5, and six of which were Level 6. Clearly high schools in the data sample most frequently perform at Levels 4 and 5, given that those levels account for 75% of the reported levels. Each year's average performance level from 2013 to 2017 was at Level 4. While this data sample is small, it may be readily concluded that most high schools in New York will be performing close to Level 4, if not at that level.

50% of schools kept a consistent level of performance, neither increasing or decreasing in NYSSMA level performances. No school reported performing at higher or lower levels by more than 1 than previous years. Among the eighteen schools, three reported a decrease in their performance level and one reported an increase in level. School #11 maintained a Level 5

performance record for the years 2013, 2014, 2016, and 2017, with a deviation in 2015 to a Level 4 performance. Regardless of this deviation in level, School #11 maintained a score rating of Gold for each year, indicating that the ensemble performs their repertoire well and furthermore was able to attain to the level of performance they previously maintained.

This survey data suggests that most school ensembles aim to perform at a specific level with deviations in the desire level of performance being made for reasons outside the scope of the survey. No specific repertoire could be linked to schools which reported an increase or decrease in NYSSMA performance level. Similar observations can be made regarding score ratings.

Observations in Score Ratings

The eighteen schools reported fifty-six score ratings over the past five years, with one performance being scored for comments only by the NYSSMA adjudicators. Nine Gold with Distinctions scores, thirty-one Gold scores, thirteen Silver scores, and three Bronze scores were awarded among the surveyed schools. The average score among schools for each year, 2013-2017, is Gold. Four schools of the eighteen reported score ratings that alternated between Gold and Gold with Distinction while performing at the same NYSSMA Level yearly. Three of the eighteen schools maintained a Gold score rating over the years reported, while seven other schools earned mostly Gold with small deviations into Silver and Gold with Distinction score ratings for a year.

Only Schools #1, #2, and #3 increased their score rating by more than one rating level over the course of a year. School #1 increased their score rating from a Bronze to Gold from 2015 to 2016, School #2 increased their score rating from a Silver to Gold with Distinction from

2016 to 2017, and School #3 increased their score rating from Bronze to Gold from 2016 to 2017 as well. It is worth noting that Schools #2 and #3 maintained the same NYSSMA level for those years while School #1 decreased from Level 4 to Level 3. This suggests that schools may decrease their level of performance to give their ensemble material they are able to perform for a higher score rating in, however there is not enough data in this sample to conclude this as a trend among schools.

Observations of Common Repertoire Trends

There are two common repertoire trends observable from the survey data. 1) Schools will sometimes perform different works by the same composer yearly and 2) Schools will perform the same work by the same composer after four years have passed.

The first observable trend is seen clearly in Schools #6, #8, and #10. Other schools display a similar trend in performing a single composer's other works for up to two years. Some of this repetition is accounted for in the need for a traditional march, which is most commonly Karl King or John Philip Sousa. Other repeated composers include Anne McGinty, Rossano Galante, Clare Grundman, Steve Reineke, and Clifton Williams.

Schools #9, #10, and #11 each chose to perform works that were performed five years ago. School #10 included two works that were the same from their 2013 and 2017 NYSSMA performances. One plausible reason for this trend is to use repertoire familiar to the director, but unfamiliar to the ensemble, as five years would result in the freshman class that originally performed the work to graduate and then the work would appear entirely new to the current ensemble.

There are many factors that would contribute to these repertoire trends. Director and/or ensemble preference in repertoire may result in the first trend among schools. The needs of the ensemble or band festival requirements may be fulfilled through the compositional style of the composers. Lastly, there are limitations imposed by the NYSSMA Manual as to what works may be selected (though there is a wide variety of works listed) and what limitations imposed by which NYSSMA Level the ensemble performs.

About Non-Participation

Fifteen out of the thirty-three (45%) of schools who responded to the email survey answered that they did not attend NYSSMA band festivals. The variety of reasons given for that include the music program being too small. In some schools one teacher is responsible for multiple bands and participation in larger festivals cannot be attended to amid running a school band program. Some teachers have answered that they simply did not want to attend. Lastly, there were those who answered that participation in NYSSMA band festivals did not help their students.

Chapter 6

Evaluation of Common Works

In this chapter of the paper compositions that appeared frequently in the survey results will be evaluated for their artistic and educational merit through Ostling's Specific Criteria for Serious Art Music and questions derived from Cooper's *Teaching Band & Orchestra*. The artistic merit will be evaluated out of 10 points, one point for each criterion and the educational merit will be evaluated out of 5 points, one point for each selected question. Some criteria may be answered with a 'Perhaps', which is scored as half a point. A conclusion will be made regarding each work and its artistic and educational use. The table below summarized the works, levels, and artistic and educational merit. Appendix B provides a list of each work performed among the eighteen surveyed schools. Appendix D contains a full, point by point, evaluation of the six most commonly performed works, summarized in the table below.

Title	Composer	Level	Artistic Merit Score	Educational Merit Score
<i>Prelude, Siciliano, and Rondo</i>	Malcolm Arnold	4	8.5/10	4/5
<i>The Liberty Bell</i>	John Philip Sousa	3	5.5/10	3/5
<i>Elements</i>	Brian Balmages	4	10/10	4/5
<i>The Great Locomotive Chase</i>	Robert W. Smith	4	8/10	4/5
<i>Novena, Rhapsody for Band</i>	James Swearingen	4	8/10	4.5/5
<i>Flourish for Wind Band</i>	Ralph Vaughan Williams	3	9/10	3/5

1. *Prelude, Siciliano, and Rondo* by Malcolm Arnold, arranged by John Paynter

Originally composed as a brass band work entitled *Little Suite for Brass*, John Paynter completed this arrangement for wind band while faithfully retaining the light, sparkling character of the original work. Each of the three individual movements use the same 5-part song form (ABACA) with Introduction and Coda and is in the British Band Tradition with folk-like melodies used throughout each movement.

The work uses 10 different key centers/modes and uses 3 distinct styles and meters. The technical complexity of the piece is varied throughout each movement, but includes a variety of needs, from punctuated passages to lilting legatos. John Paynter's arrangement of *Prelude, Siciliano, and Rondo* interweaves themes with polyphony in canon and homophony and integrates smaller elements into the larger structure of the piece. Movement 1 develops two themes in two-part counterpoint. In contrast, movement 2 develops its ostinato material and utilizes chromatic harmony and borrowed chords. Movement 3 has a brief development of its theme, only eight bars long which is repeated once without change.

This work clearly shows craftsmanship and skill in its musical content and design, while still being made accessible to high school and advanced middle school ensembles. The difficulties presented by the work are not unobtainable and lead to greater music making and understanding. Despite this piece being one of the two most frequently performed works according to the survey results, only three schools reported performing this work. It is the conclusion of this evaluation to highly recommend this work among more secondary wind ensembles.

2. *The Liberty Bell* by John Phillip Sousa

The Liberty Bell was written for Sousa's unfinished operetta, "The Devil's Deputy", but financing for the show failed. This march is in the standard march form and uses tubular bells to symbolize the Liberty Bell ringing.

This march uses the standard march form of AABBCDCDC, where C represents the Trio. The overall rhythmic pulse of the work doesn't change from the "bouncy" 6/8, but there are sufficient amounts of repetition and contrast throughout the work to hold interest. Marches are built on the blocks of contrast, and while there is only one key change and no change in meter, there are numerous stylistic changes and technical complexities in this work that need to be considered and addressed.

Sousa marches are played for only a small variety of reasons, most of which fall under the categories of historical importance, and others under pedagogical usefulness, as is the case with *The Liberty Bell* and other Sousa marches being used frequently in NYSSMA Band Festival performances. This is by no means a poor work of music and addresses considerations in stylistic playing, however the composition does not use as many opportunities for musicality in the wind band that more modern pieces have embraced.

3. *Elements* by Brian Balmages

Elements is a short 4-movement work constructed in the same form as a traditional symphony: *Allegro non troppo*, *Largo*, *Scherzo*, and *Allegro vivace*. Each movement corresponds with and musically depicts a specific element: Air, Water, Earth, and Fire, respectively.

Elements very clearly describes itself as a programmatic work in which it attempts to musically describe four basic elements. Each movement develops musically in unique ways. *Air* develops melodic materials around the primary 4-note melody. *Water* develops its concept of waves and ripples through small and dramatically large ascensions and descensions in its melodic content. *Earth* is the only movement not through-composed, and thus uses the return of the A section as its completion of an axis rotation. *Fire* quickly escalates into intense dissonances with its juxtapositions between brass and woodwinds and restates the opening 4 note motive of *Air* against the theme in *Fire*.

This piece does use a large variety of keys, styles, meters, and involves technical complexity through its four movements. The inclusion of dissonant harmonies in this piece is noteworthy above other works listed in this paper, which contain similar harmonies and textures with the one exception of dissonance. This work also employs the use of cup and harmon mutes in the trumpet section. Oboe, Piano, Piccolo, Flute, Saxophones, Marimba, Vibraphone, Muted Trumpet (cup), and Horn all have solo opportunities in this work. *Elements* by Brian Balmages has the makings of an excellent work for the high school band medium and is most certainly a work worth considering. Difficulties occur in the scoring however as the work requires strong players in every section and a pianist.

4. *The Great Locomotive Chase* by Robert W. Smith

The Great Locomotive Chase is a programmatic work depicting a Civil War era railcar chase of the Confederate train, The General. The piece uses a standard concert band and a variety of auxiliary percussion such as wind chimes, anvil, train whistle, and cabasa.

The Great Locomotive Chase does not have a formal form so much as it has a programmatic form that repeats or modifies preestablished melodies. Throughout the piece new elements are introduced and either repeated or developed to a musical close before moving on. This piece shows the craftsmanship of orchestration with open solos in the flute, clarinet, and horn and soli sections with the trumpets and trombones. This piece demonstrates a high degree of ingenuity using percussion instruments and sound production by extended techniques on flute and through the musicians' own breathing. This work truly sought to represent a railcar chase during the civil war era and accomplished that end with due seriousness.

There are three melodies used throughout the piece and two melodies playing together at certain moments within the work. Harmonies within the work are lack-luster, limited to secondary dominants. However, the texture throughout the work is incredible and truly creates the atmosphere the work sought. Not only are there solos for Flute, Clarinet, and Horn. Percussionists take on major roles with solo snare drum being a critical role, tubular chimes playing melodic figures as well as glockenspiel. Many students have opportunities in this work to develop their solo skills.

This work holds a unique place as explicitly programmatic music in the young band repertoire. It is highly useful for educational technique and bears artistic qualities but lacks overall depth past its "bells and whistles". This is a work that one would readily program, but not often.

5. *Novena, Rhapsody for Band* by James Swearingen

Novena, Rhapsody for Band was published in 1980 commissioned by Rob Hennell and the Antwerp High School Concert band in Antwerp, Ohio. The piece goes through a small

variety of moods expressed by solo instruments playing in unison (piccolo, clarinet, and alto saxophone), large tutti scoring, uneven metric divisions and syncopated entrances.

The rhapsody element of this work precludes it from fitting neatly into a formal structure, but the form of the piece generically falls into slow-fast-slow-fast, which small interludes within sections. This work develops its ideas to a certain extent and then stops developing its thematic content to switch back to an older thematic idea. Once all the thematic material has been presented and given the chance to interact together, there is no further development and the piece swiftly comes to its close. There is only some mild key variety between the works two keys, Bb Major and G Major, and only two styles of playing presented through the piece: hard rhythmic or slow legato. The interest in work's development comes from where these two styles are overlaid. Technical complexities are kept to a minimum through rising sixteenth note scales and solo playing among three different instruments. The meter remains the same throughout, but changes rhythmic emphasis, giving the impression of other meters.

James Swearingen is not a new composer anymore by the year 2018, but his work is still treated as newer than most works among the wind ensemble and are widely popular among schools. *Novena, Rhapsody for Band* represents the pinnacle of his earlier works for wind band and is note-worthy for the educational merit it holds within its notes.

6. *Flourish for Wind Band* by Ralph Vaughan Williams

This work was composed as an overture to the pageant *Music and the People* and was first performed in the Royal Albert Hall, London, in 1939. The work has the character of a fanfare with a legato middle section. The 63-measure work is only one and a half minutes long.¹⁵

This short work is in an ABA form with brass fanfares and tutti writing on both sides of a woodwind legato section. The keys of Bb and F are utilized throughout the work. There are no technical demands of any section. The most demanding aspect of the work is performing in a majestic style. The melody employed in this work is handily varied between the A and B sections. The harmonies in the work are diatonic major and minor harmonies, and textures vary between thin and thick orchestrations.

Flourish for Wind Band is a simple work but has hidden depth for ensembles performing at Level 3. Each section of the ensemble is used in an idiomatic way and the style of the work is representative of fanfares. However, it would not be recommended to study this piece over longer periods of time, for once its hidden depths are explored, there is little else to master for the ensemble.

Closing Thoughts on Common Repertoire

It is no surprise that each of these works has educational merit based on the frequency of performance among schools, however the reasons for each works' merit does differ between works. Each of these works uses shifts in styles and elegant, effective orchestration that provides many educational opportunities.

¹⁵ Miles, Richard B., and Larry Blocher. *Teaching Music through Performance in Band*. Chicago: GIA Publications, 2013. 179.

Most of the works address the criteria provided by Acton, however it has been made apparent why further studies using Acton's specific criteria has excluded the use of fanfares and marches, as the cultural and functional roles these works were made for outweigh the artistic value of those types of works. Works with multiple movements readily addressed several of the criteria with their variety in form, tonal structures, melodic or motivic content, and composer ingenuity. Programmatic works such as *The Great Locomotive Chase* score fewer points in artistic merit, but still hold great educational value. The only other evaluated programmatic work, *Elements*, contains greater artistic value through the obscurity of how it portrays its content (namely that of creating a musical analogy of the elements) and its multiple movements addressing a variety of musical criteria. Overall, it seems works that include multiple movements or sections of stark contrast best address the artistic and educational needs of an ensemble.

Chapter 7

Conclusion

It cannot be determined if a correlation between repertoire and score rating improvement exists. A correlation value of .41 between NYSSMA levels and score ratings certainly implies a relationship between each, but the sample size of this study could not determine if there is statistical significance in that relationship.

Research from this study had several limitations that affected its outcome. Firstly, that no other data was collected regarding repertoire choice. This data may have elucidated how ensemble directors select repertoire for festival/competition performance. Furthermore, such a survey could be used to help determine the effectiveness of adjudicator comments in conjunction with a historical report of score ratings. Another limitation highly pronounced in this paper is that only thirty-three of two hundred seventy-five contacted schools responded to the survey and of those who did respond fifteen had not attended the NYSSMA Band Festival in the last five years. Truly no two ensembles are exactly alike, however NYSSMA does provide valuable feedback to ensembles and gives students motivation and opportunity to practice and excel in their field as well as interact with many other students pressing towards the same goal.

This survey corroborates previous studies in that 1) Schools performing easier repertoire reported lower scores and 2) Schools performing more difficult repertoire reported higher scores. This study also found that historically important wind band works are being played as frequently as newer wind band compositions in public school education, as shown by the most frequently performed works being three traditional works for wind band (*Prelude, Siciliano, & Rondo, The*

Liberty Bell, Flourish for Wind Band) and three contemporary works (*Novena, Rhapsody for Band, The Great Locomotive Chase, Elements*). Five of the six common works showed artistic merit and each work displayed educational merit. See Appendix D for a complete evaluation of each work for artistic and educational merit.

Suggestions for further research include: 1) Determine the effect of comments and scores in motivating an ensemble towards a more musical performance, 2) Assess how school budget affects ensemble performance in band festivals, 3) Determining a correlation or relationship between schools with many students who attend NYSSMA solo festivals and NYSSMA band festival score ratings, 4) Determine the affects of comments and scores on student motivation, 5) Evaluate the educational value of the works of commonly performed composers, 6) Determine how studied masterworks agreed upon by scholars and directors affects an ensemble's score rating and group musicality, and 7) Evaluate the effects of conductor's teaching and directing style on ensemble performance. Lastly, this study would benefit from a larger data sample from schools and may still yield a result that shows a correlation between NYSSMA level and score ratings.

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APPENDIX A
Survey Form

Please list the school you teach at, the county, the grade levels taught, your name and any other directors' names.

School Name Click or tap here to enter text.

County Name Click or tap here to enter text.

Grade(s) Taught Click or tap here to enter text.

Band Director(s) Click or tap here to enter text.

Please list your ensemble's NYSSMA playing level(s), NYSSMA scores and works performed for NYSSMA Band Festivals for *up to* the last 5 years.

Year Click or tap here to enter text.

Level Click or tap here to enter text.

Score Click or tap here to enter text.

Festival Works Performed (Composer & Title)

Click or tap here to enter text.

Year Click or tap here to enter text.

Level Click or tap here to enter text.

Score Click or tap here to enter text.

Festival Works Performed (Composer & Title)

Click or tap here to enter text.

Year Click or tap here to enter text.

Level Click or tap here to enter text.

Score Click or tap here to enter text.

Festival Works Performed (Composer & Title)

Click or tap here to enter text.

Year Click or tap here to enter text.

Level Click or tap here to enter text.

Score Click or tap here to enter text.

Festival Works Performed (Composer & Title)

Click or tap here to enter text.

Year Click or tap here to enter text.

Level Click or tap here to enter text.

Score Click or tap here to enter text.

Festival Works Performed (Composer & Title)

Click or tap here to enter text.

APPENDIX B

Total List of Performed Works

Composer	Title	Frequency
Arnold, Malcolm	Prelude, Siciliano & Rondo	5
Bach, J.S.	Fantasia in G	1
Bagley, Edwin	National Emblem	1
Balmages, Brian	Elements	4
Balmages, Brian	Summer Dances	2
Balmages, Brian	Among the Clouds	1
Balmages, Brian	Arabian Dances	1
Balmages, Brian	Jungle Dance	1
Barrett, Roland	Of Dark Lords and Ancient Kings	1
Behrman, Tracy	Bridge of Dreams	1
Benjamin, Arthur/Lang	Jamaican Rhumba	1
Bennett, Harold	Military Escort March	1
Bennett, Harold/Clarke	Courage March	1
Bennett, Robert	Suite of Old American Dances	1
Bilik, Jerry	Block M March	1
Broege, Timothy	Sinfonia VI	1
Calhoun, Bill	Trilogy	2
Chance, John Barnes	Variations On a Korean Folk Song	3
Chance, John Barnes	Incantation & Dance	1
De Meij, Johan	Arsenal	1
Del Borgo, Elliot	Adagio for Winds	1
Del Borgo, Elliot	Do Not Go Gentle Into That Good Night	1
Dello Joio, Norman	Scenes from the Louvre	1
Edmondson, John	Honor Roll March	1
Erickson, Frank	Toccata for Band	3
Erickson, Frank	Fantasy for Band	1
Fielding, Jerry	Hogan's Heroes March	1
Fillmore, Henry	Americans We	1
Fillmore, Henry	Circus Bee	1
Fillmore, Henry	The Victorious First	1
Fillmore, Henry	Lassus Trombone	1
Fillmore, Henry/Fennell	His Honor	1
Fillmore, Henry/Fennell	The Klaxon	1
Ford, Ralph	Dillon's Flight	1
Galante, Rossano	Cry of the Last Unicorn	2

Galante, Rossano	Raise of the Son	2
	ABA	
Goldman, Edwin Franko/Lisk	March	1
Grainger, Percy A.	Ye Bankes and Braes O' Bonnie Doon	1
Gregson, Edward	Festivo	2
Grundman, Clare	Kentucky 1800	1
Grundman, Clare	Second American Folk Rhapsody	1
Hazo, Samuel	. . .Go	1
Hazo, Samuel	Across the Halfpipe	1
	Novo	
Hazo, Samuel	Lenio	1
Hodges, Mark	Bridgewater March	1
Holsinger, David	Abram's Pursuit	1
Holsinger, David	Havendance	1
Holsinger, David	On a Hymnsong of Philip Bliss	1
Holsinger, David	The Gathering of the Ranks at Hebron	1
Holst, Gustav	First Suite in Eb	1
Hosay, James	The Virginians	1
Jacob, Gordon	William Byrd Suite	1
Jager, Robert	Third Suite	2
Jenkins, Joseph Wilcox	American Overture	1
Jordan, Jeff	Tharsos	1
Katz, Ephraim	Independence Parade	1
	Band of the Gold	
Kenny, George	March	1
	Circus	
King Karl L./Schissel	Days	1
King, Karl L.	The Trombone King	1
King, Karl L./Swearingen	Burma Patrol March	2
King, Karl L./Swearingen	Alamo March	1
King, Karl L./Swearingen	Coast Guards	1
King, Karl L./Swearingen	Free World March	1
King, Karl L./Swearingen	Peacemaker March	1
Kinyon, John	Royal March	1
Latham, William P.	Brighton Beach	3
Leemans, Pierre/Swearingen	March of the Belgian Paratroopers	2
Lithgow, Alex/Balent	Invercargill	2
Lo Presti, Ronald	Elegy for a Young American	1
Mackey, John	Sheltering Sky	1

Macklin, Cecil	Tres Moutarde	1
McBeth, Francis	Drammatico	1
McGinty, Anne	Castle Hill Overture	1
McGinty, Anne	Clouds	1
McGinty, Anne	Tis A Gift	1
Mitchell, Rex	Starflight Overture	1
Morales, Eric	Dakota Fanfare	2
Mozart, W.A.	Marriage of Figaro	1
Nehybel, Vaclav	Festivo	2
Nelson, Ron	Courtly Airs and Dances	1
Nelson, Ron	Rocky Point Holiday	1
Nowak, Jerry	The American Festival March	1
O'Loughlin, Sean	Cascades	1
O'Reilly, John	Northridge Overture	1
O'Reilly, John	Postwood March	1
Owens, William	Terracotta	1
Palange, William	Climb to Glory	1
Paulson, John	Epinicion	2
Pearson, Robert	Minuteman March	1
Reed, Alfred	A Festival Prelude	1
Reed, Alfred	A Jubilant Overture	1
Reed, Alfred	Armenian Dances Part 1	1
Reed, Alfred	Greensleeves	1
Reineke, Steven	Into the Raging River	1
Reineke, Steven	Main Street Celebration	1
Reineke, Steven	River of Life	1
Reineke, Steven	Where Eagles Soar "Roman Images" mvt.	1
Respighi, Ottorino/Reiner	1	1
Rozsa, Miklos	Parade of the Charioteers	1
Saucedo, Richard	Snow Caps	1
Shaffer, David	Pageant of Light	1
Sheldon, Robert	Danzas Cubanas	1
Shostakovich, Dmitiri	Festive Overture	1
Smith, Claude T.	Anthem for Winds and Percussion	1
Smith, Claude T.	Emperata Dance	1
Smith, Robert W.	The Great Locomotive Chase	4
Smith, Robert W.	Dance Celebration	1
Smith, Robert W.	The Ascension	1
Smith, Robert W.	The Maelstrom	1
Smith, Robert W.	Where the Black Hawk Soars	1
Sousa, J.P.	The Liberty Bell	5

Sousa, J.P.	Fairest of the Fair	2
Sousa, J.P.	The Thunderer	2
Sousa, J.P.	Comrades of the Legion	1
Sousa, J.P.	Daughters of Texas	1
Sousa, J.P.	Foshay Tower Washington Memorial March	1
Sousa, J.P.	New Mexico March	1
Sousa, J.P.	Stars & Stripes Forever	1
Sousa/Fennell	Nobles of the Mystic Shrine	1
Sousa/Fennell	Washington Post	1
Sousa/Fennell	The Gallant Seventh	1
Sparke, Philip	A Yorkshire Overture	1
Standridge, Randall	Battle Song	1
Strauss, Johann/Thygeson	Radetzky March	2
Swearingen, James	Novena: Rhapsody for Band	4
Swearingen, James	In All Its Glory	2
Swearingen, James	Celebration Overture	1
Swearingen, James	Flight of Valor	1
Sweeney, Michael	On the Wings of Swallows	2
Sweeney, Michael	Imperium	1
Texidor, Jaime/Winter	Amparito Roca	2
Van der Roost, Jan	Puszta	1
Vaughan Williams, Ralph	Flourish for Wind Band	4
Vinson, Johnnie	Newcastle March	1
Vinson, Johnnie	Three Czech Folk Songs	1
Weller, Travis J.	The Last Stagecoach Heist	1
Williams, Clifton	Fanfare & Allegro	2
Williams, Clifton	Symphonic Dance #3: Fiesta	2
Williams, Clifton	Variation Overture	1
Williams, Mark	Grant County Celebration	1
Woolfeenden, Guy	Illyrain Dances	1
Yozviak, Andrew	Rejouissance	2

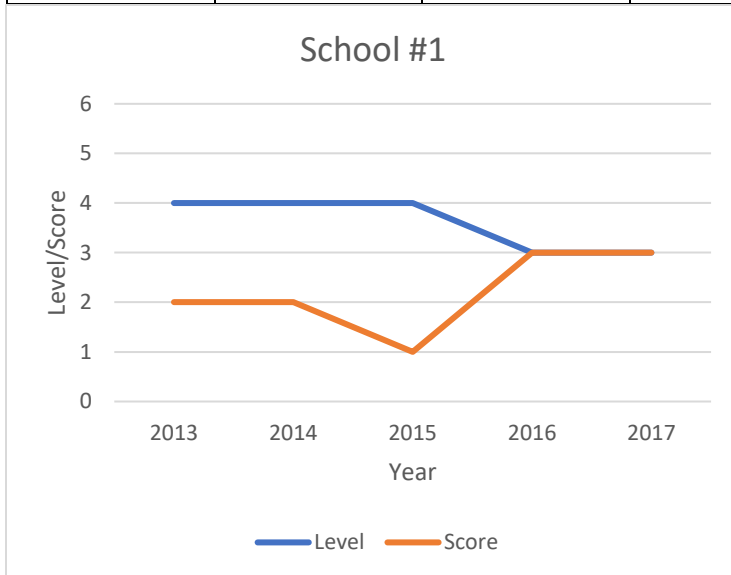
APPENDIX C

Results of NYSSMA Levels, Scores, and Compositions by School

Each of the eighteen ensembles each one will remain anonymous and be labelled 1 through 18 respectively. Each result will be organized by year, NYSSMA level and score, and include a line graph visually comparing level and score over time and include the lists of compositions used in each performance. Levels will be labeled as numbers 1 through 6, corresponding directly with NYSSMA levels detailed in the NYSSMA Manual. Scores of Gold with Distinction will be labelled as 4, Gold will be labelled as 3, Silver will be labelled as 2, Bronze will be labelled as 1, and years without participation will be labelled as 0. Each list of compositions will be organized by the year they were performed.

School #1

Year	2013	2014	2015	2016	2017
Level	4	4	4	3	3
Score	2	2	1	3	3



School #1 List of Compositions

Year	Compositions	Composers
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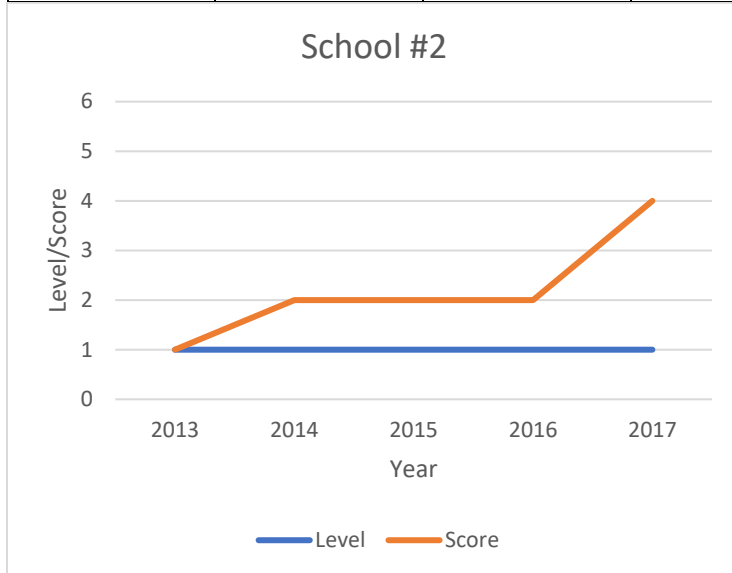
2013	Toccata for Band March of the Belgian Paratroopers Variation Overture	Erickson, Frank Leemans, Pierre/Swearingen Williams, Clifton
2014	Novena: Rhapsody for Band The Gathering of the Ranks at Hebron Radetzky March	Swearingen, James Holsinger, David Strauss, Johann/Thygerson
2015	The Great Locomotive Chase Courtly Airs and Dances Amparito Roca	Smith, Robert W. Nelson, Ron Texidor, Jaime/Winter
2016	Anthem for Winds and Percussion The American Festival March Kentucky 1800	Smith, Claude T. Jerry Nowak Grundman, Clare
2017	Second American Folk Rhapsody Fairest of the Fair Sinfonia VI	Grundman, Clare Sousa, J.P. Broege, Timothy

School #1

School #1 shows improvement in score rating seemingly by changing the level at which the ensemble was being rated. After three consecutive years of performing at Level 4 and earning two Silvers and one Bronze, the following years, 2016 and 2017, they performed at Level 3 and earned two Golds. Among the years in which they performed at Level 4 are two of six most common works observed, namely James Swearingen's *Novena: Rhapsody for Band* and Robert W. Smith's *The Great Locomotive Chase*. In the years 2016 and 2017, the ensemble chose to perform one work each year by the Clare T. Grundman. In comparison to previous years wherein no composer had their works repeatedly played. Lastly, it seems possible that growing a familiarity with a composer's works and style may lead to improvement, but this has yet to be corroborated by other schools.

School #2

Year	2013	2014	2015	2016	2017
Level	1	1	1	1	1
Score	1	2	2	2	4



School #2 List of Compositions

Year	Compositions	Composers
2013	Three Czech Folk Songs Imperium Bridgewater March	Vinson, Johnnie Sweeney, Michael Hodges, Mark
2014	Castle Hill Overture Dance Celebration Royal March	McGinty, Anne Smith, Robert W. Kinyon, John
2015	Postwood March Grant County Celebration Northridge Overture	O'Reilly, John Williams, Mark O'Reilly, John
2016	Battle Song Honor Roll March Celebration Overture	Standridge, Randall Edmondson, John Swearingen, James
2017	Clouds Newcastle March Terracotta	McGinty, Anne Vinson, Johnnie Owens, William

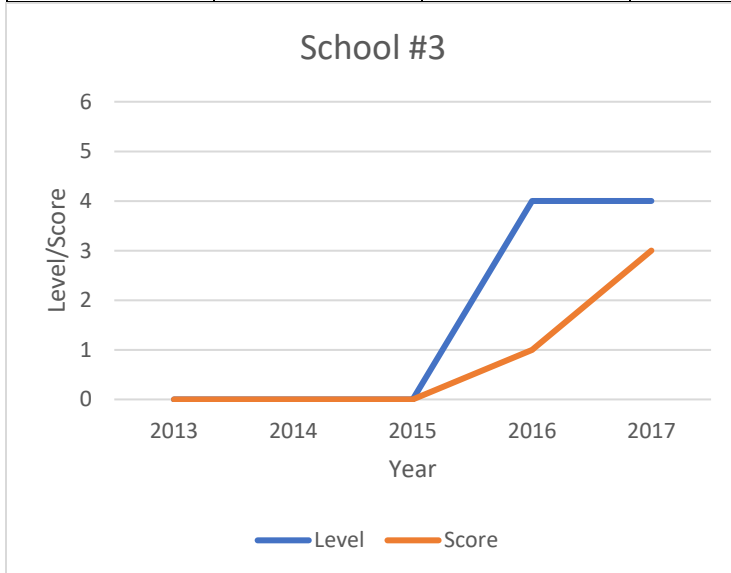
School #2

School #2 is note-worthy because it directly shows the trend in ensemble “growth” that was hypothesized at the outset of this research, increasing in score from Bronze to Gold with

Distinction over the course of five years. However, it is worth noting that this is a middle school ensemble in comparison to the other schools being high school ensembles. Therefore, they are playing at a different Level than every other ensemble and have no comparable works to other ensembles. It is also worth noting that as a middle school this ensemble will have a higher rotation of students in and out of the ensemble than those of high school bands. Again, like School #1, works by James Swearingen and Robert W. Smith are performed. Included in the Survey Response by School #2 is a note that this year 2018 they will be performing at Level 2, indicating that this ensemble feels that their students have grown or improved enough to pursue score ratings in more challenging pieces. In comparison with School #1, it seems likely that an ensemble that scores well enough in a Level will proceed to the next, whereas an ensemble that is not scoring high in a Level will choose to reduce the Level at which they're performing.

School #3

Year	2013	2014	2015	2016	2017
Level	0	0	0	4	4
Score	0	0	0	1	3



School #3 List of Compositions

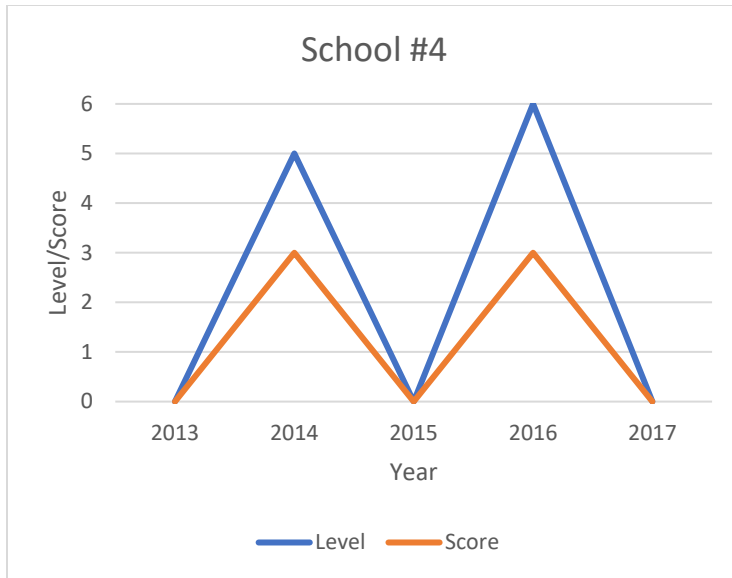
Year	Compositions	Composers
2016	Festivo Toccata for Band Brighton Beach	Nelhybel, Vaclav Erickson, Frank Latham, William P.
2017	First Suite in Eb Flourish for Wind Band Coast Guards	Holst, Gustav/Longfield Vaughan Williams, Ralph King, Karl/Swearigen

School #3

This school only has two years of Festival attendance reported in the past five years, but shows drastic improvement from 2016 to 2017, scoring from Bronze to Gold at Level 4. Among the works performed both years are a few of the most cited or well-known composers at this level, Nelhybel’s *Festivo*, Erickson’s *Toccata for Band*, Holst’s *First Suite in Eb*, and Vaughan William’s *Flourish for Wind Band*, which is also noted as one of the most frequently cited works. In Chapter 6 “Flourish for Wind Band” will be evaluated for its artistic content and educational value, as it was cited by various ensembles, and has been performed in School #3’s growth year.

School #4

Year	2013	2014	2015	2016	2017
Level	0	5	0	6	0
Score	0	3	0	3	0



School #4 List of Compositions

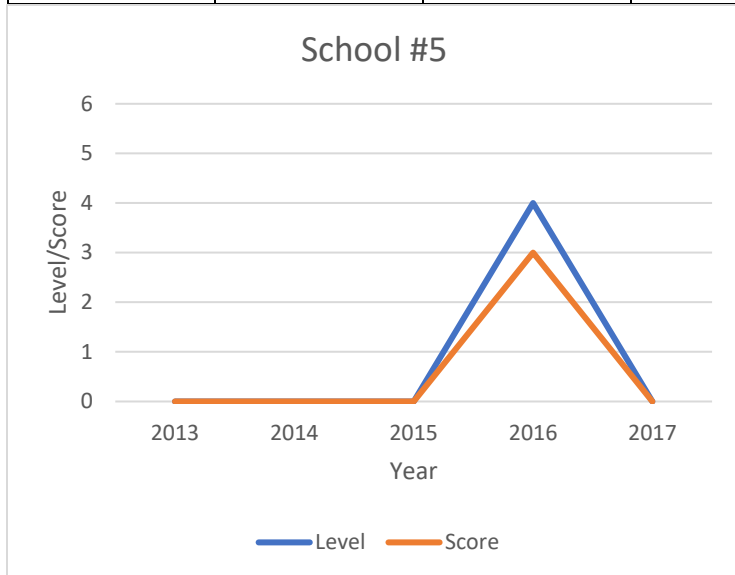
Year	Compositions	Composers
2014	Summer Dances A Jubilant Overture The Klaxon	Balmages, Brian Reed, Alfred Fillmore, Henry/Fennell
2016	Symphonic Dance #3: Fiesta Festive Overture The Virginians	Williams, Clifton Shostakovich, Dmitri Hosay, James

School #4

This ensemble represents ensemble growth across years. While the score rating did not change from Gold, the ensemble increased their performance level from 5 to 6 with a year between performances. This ensemble specifically reported that the NYSSMA Band Festival was only attended every other year. Among the compositions reported very few shared any in common with other reporting schools. Notable shared composers included Brian Balmages, Alfred Reed, Henry Fillmore, and Clifton Williams. The only school that reported a similar and comparable data set is School #6 and will be compared for results and compositions in the discussion of School #6's results.

School #5

Year	2013	2014	2015	2016	2017
Level	0	0	0	4	0
Score	0	0	0	3	0



School #5 List of Compositions

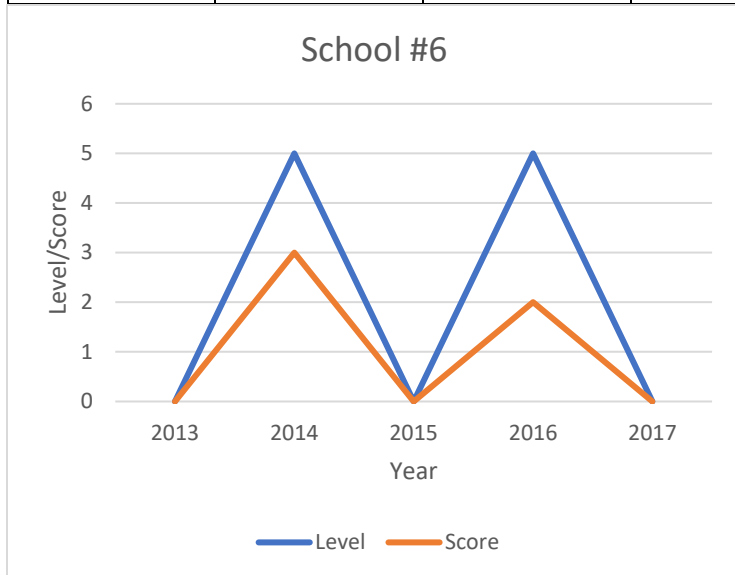
Year	Compositions	Composers
2016	The Maelstrom Flight of Valor March of the Belgian Paratroopers	Smith, Robert W. Swearingen, James Leemans, Pierre/Swearingen

School #5

This ensemble is one among four that only attended NYSSMA Band Festival for one year of the last five years. Other schools with comparable data sets included #12, #13, and #16. Given that only one year has been reported, ensemble growth cannot be shown in this data set. It is notable that both James Swearingen and Robert W. Smith are performed in this one data set, like Schools #1 and #2, however the respective compositions performed are not repeated in other school's performed works.

School #6

Year	2013	2014	2015	2016	2017
Level	0	5	0	5	0
Score	0	3	0	2	0



School #6 List of Compositions

Year	Compositions	Composers
2014	Marriage of Figaro New Mexico March Raise of the Son	Mozart, Wolfgang A. Sousa, J.P. Galante, Rossano
2016	Circus Bee Abram's Pursuit Cry of the Last Unicorn	Fillmore, Henry Holsinger, David Galante, Rossano

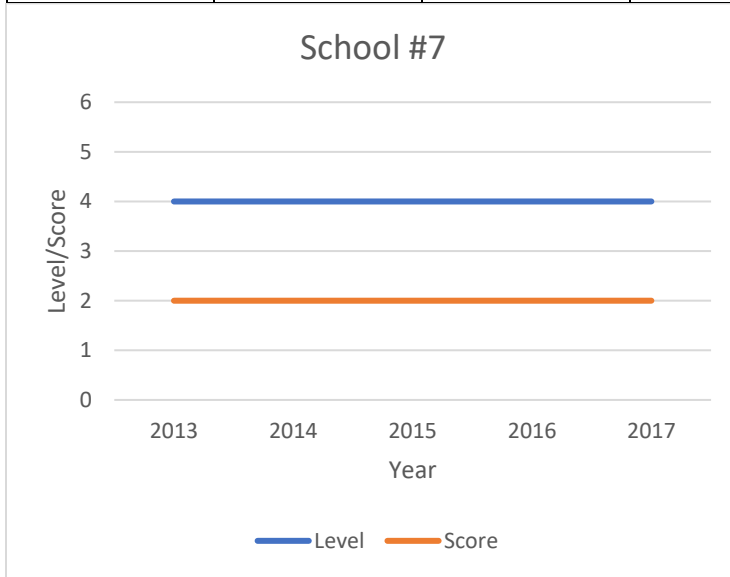
School #6

This ensemble, like School #4, performed at NYSSMA Band Festival two separate years, 2014 and 2016. The results however indicate a lack of growth between those years. Though the exact reasons for lack of growth may not be determined from the data collected in this research, it is noted that only one of the performed works is shared by another school, namely Rossano's *Cry of the Last Unicorn* by School #9. However, this ensemble does share a number of common composers with other schools, namely John Philip Sousa, Henry Fillmore, and David Holsinger.

This data may suggest that performing uncommon works by composers who may be considered common for the performing medium has no beneficial effects for score rating improvement.

School #7

Year	2013	2014	2015	2016	2017
Level	4	4	4	4	4
Score	2	2	2	2	2



School #7 List of Compositions

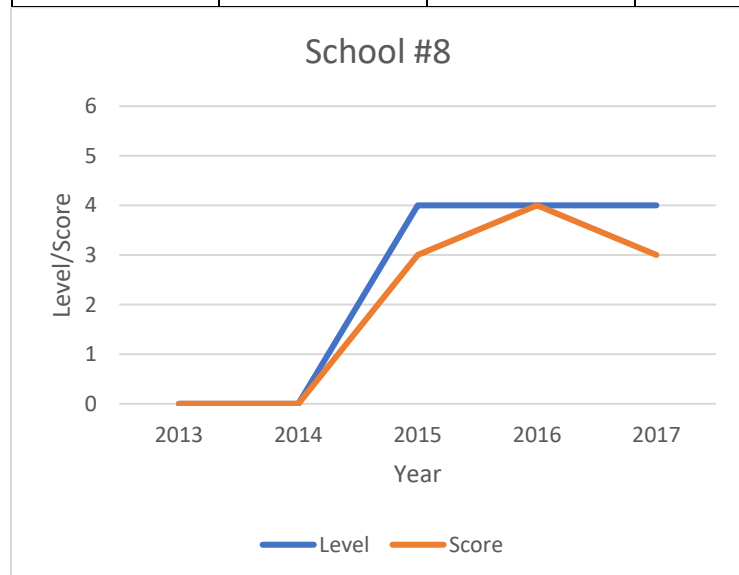
Year	Compositions	Composers
2013	The Liberty Bell Fantasy for Band Novo Lenio	Sousa, J.P. Erickson, Frank Hazo, Samuel
2014	The Thunderer Flourish for Wind Band Elements	Sousa, J.P. Vaughan Williams, Ralph Balmages, Brian
2015	Ye Banks and Braes O' Bonnie Doon Cascades National Emblem	Grainger, Percy A. O'Loughlin, Sean Bagley, Edwin
2016	Festivo Among the Clouds The Gallant Seventh	Nelhybel, Vaclav Balmages, Brian Sousa, J.P./Fennell
2017	The Great Locomotive Chase Toccata for Band Radetzky March	Smith, Robert W. Erickson, Frank Strauss, Johann/Reed

School #7

School #7 marks a curious case of stasis, where the Level nor the Score Rating change at in all the five years of performing. Among the compositions performed are four of the most common works: Sousa's *The Liberty Bell*, Vaughan Williams's *Flourish for Wind Band*, Balmages' *Elements*, and Smith's *The Great Locomotive Chase*. The list of composers includes the most common among schools such as Sousa, Nelhybel, Erickson, and the composers included above. Therefore School #7 is an outlier among schools for their stasis and perhaps has reasons outside of the scope of this research for the lack of change. However, based on the returned results only, School #7's data proposes that perhaps no direct correlation exists between works performed and ensemble growth. The four pieces mentioned above as among the most common will be examined further for artistic and educational content and use in Chapter 6.

School #8

Year	2013	2014	2015	2016	2017
Level	0	0	4	4	4
Score	0	0	3	4	3



School #8 List of Compositions

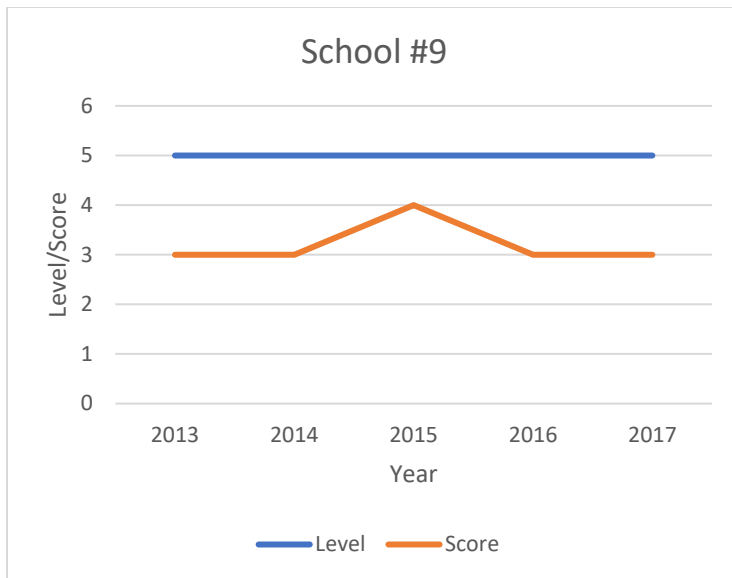
Year	Compositions	Composers
2015	Main Street Celebration Elements Circus Days	Reineke, Steven Balmages, Brian King, Karl/Schissel
2016	River of Life Trilogy The Liberty Bell	Reineke, Steven Calhoun, Bill Sousa, J.P./Bocook
2017	Into the Raging River Dillon's Flight Fairest of the Fair	Reineke, Steven Ford, Ralph Sousa, J.P./Holcombe

School #8

This ensemble also presents the case of the repeated composer over a course of years like School #1, but namely Steven Reineke for School #8. The data received suggests that School #8 performs well, always earning a Score Rating of Gold or above within the past 3 years that they've attend the NYSSMA Band Festival. Among their most successful performance is Sousa's *The Liberty Bell* and in the previous year is Balmages' *Elements*, both of which are works evaluated in Chapter 6.

School #9

Year	2013	2014	2015	2016	2017
Level	5	5	5	5	5
Score	3	3	4	3	3



School #9 List of Compositions

Year	Compositions	Composers
2013	The Ascension Prelude, Siliciano & Rondo Military Escort March	Smith, Robert W. Arnold, Malcolm Bennett, Harold
2014	Danzas Cubanas Pageant of Light Invercargill	Sheldon, Robert Shaffer, David Lithgow, Alex
2015	Summer Dances A Yorkshire Overture Brighton Beach	Balmages, Brian Sparke, Philip Latham, William P.
2016	Band of the Gold March Cry of the Last Unicorn Rejouissance	Kenny, George Galante, Rossano Yozviak, Andrew
2017	Dakota Fanfare Prelude, Siciliano & Rondo Block M March	Morales, Eric Arnold, Malcolm Bilik, Jerry

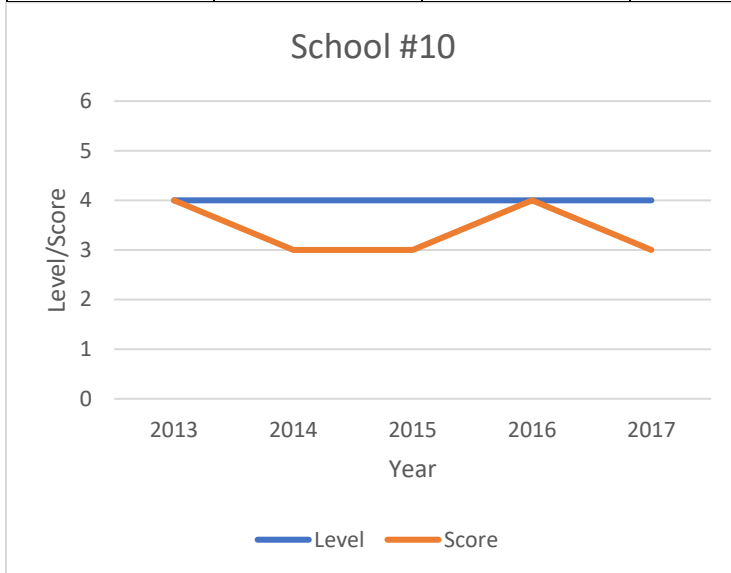
School #9

School #9 clearly performs at a high level and has for all five years reported in the survey, being scored Golds and one Gold with Distinction at Level 5 from 2013 to 2017. Only one single composer is repeated throughout the five years reported, Malcolm Arnold's *Prelude, Siciliano & Rondo* in 2013 and 2017, notably far enough apart in years that all the students who performed

that work at the end of the 2012-2013 school year would have graduated by the end of the 2016-2017 school year. This data shows that performing different works by the same composer does not directly correlate with strong performances or improvement over the course of several years. This data indicates that perhaps it is better to perform a large variety of composers over the course of a high school student's education.

School #10

Year	2013	2014	2015	2016	2017
Level	4	4	4	4	4
Score	4	3	3	4	3



School #10 List of Compositions

Year	Compositions	Composers
2013	Novena, Rhapsody for Band Where the Black Hawk Soars Burma Patrol March	Swearingen, James Smith, Robert W. King, Karl/Swearingen
2014	Free World March Adagio for Winds Where Eagles Soar	King, Karl/Swearingen Del Borgo, Elliot Reineke, Steven
2015	Trilogy Flourish for Wind Band Alamo March	Calhoun, Bill Vaughan Williams, Ralph King, Karl/Swearingen
2016	Of Dark Lords and Ancient Kings	Barrett, Roland

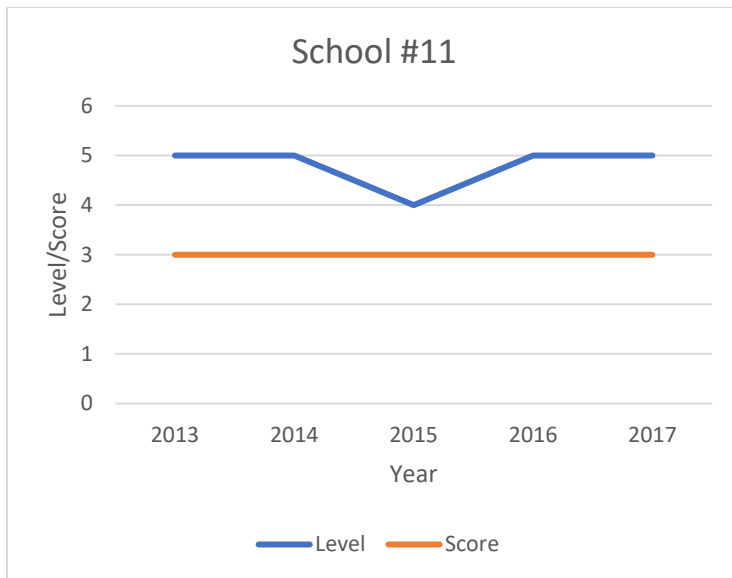
	On the Wings of Swallows Peacemaker March	Sweeney, Michael King, Karl/Swearingen
2017	Elements Novena, Rhapsody for Band Burma Patrol March	Balmages, Brian Swearingen, James King, Karl/Swearingen

School #10

School #10 also plays at a high level as shown by the results of the survey at Level 4, earning three Golds and two Golds with Distinction. Like School #9, any repetitions of literal performed are separated by enough years that students will not have performed the music to NYSSMA Band Festival beforehand, but unlike School #9 this ensemble repeats one composer each year. One of Karl King’s works, arranged by James Swearingen, is performed yearly to fulfill the required traditional march portion of the NYSSMA Band Festival requirements. However, it is worth noting that a different march is performed each year, with the exception of the *Burma Patrol March* in 2013 and 2017. This data corroborates both that different works performed by the same composer can be used for an ensemble improvement and secondly that using works from entirely different composers yearly can lead to ensemble improvement. However, given the data of School #10, without an increase in level and only a small fluctuation in score rating, it is difficult to claim that the ensemble is improving, but maintains a stasis.

School #11

Year	2013	2014	2015	2016	2017
Level	5	5	4	5	5
Score	3	3	3	3	3



School #11 List of Compositions

Year	Compositions	Composers
2013	The Liberty Bell Havendance Prelude, Siliciano & Rondo	Sousa, J.P. Holsinger, David Arnold, Malcolm
2014	The Thunderer Variations On a Korean Folk Song Starflight Overture	Sousa, J.P. Chance, John Barnes Mitchell, Rex
2015	Stars & Stripes Forever Epinicion Tharsos	Sousa, J.P. Paulson, John Jordan, Jeff
2016	Americans We Incantation & Dance Emperata Overture	Fillmore, Henry Chance, John Barnes Smith, Claude T.
2017	Brighton Beach Prelude, Siciliano & Rondo Rejouissance	Latham, William P. Arnold, Malcolm Yozviak, Andrew

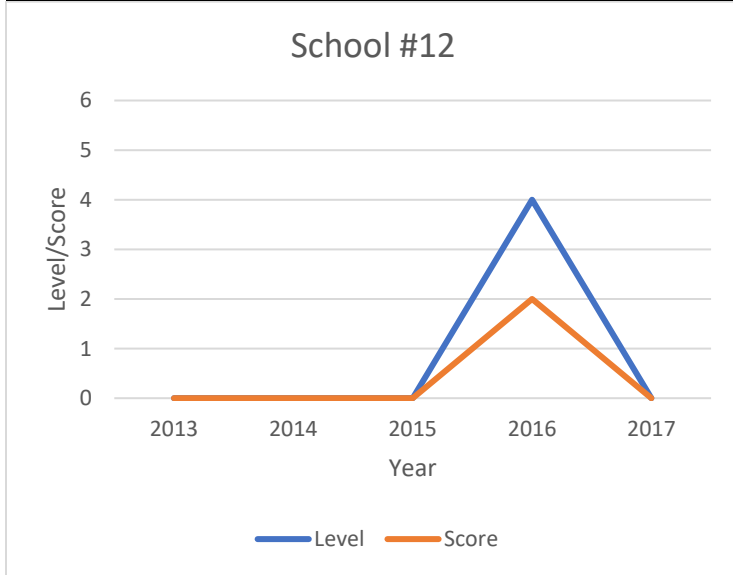
School #11

School #11 represents a group that achieved stasis at Level 5 with a Score Rating of Gold with one exception in the year 2015 the group earned a Gold at Level 4. That year the ensemble performed John Philip Sousa's *Stars & Stripes Forever* as their march, and John Paulson's *Epinicion* as well as Jeff Jordan's *Tharsos*. The ensemble clearly plays with a high standard, as

shown by the continual Gold scoring, but the single year variance into Level 4 seems to show that the ensemble went through a change not measured by the survey. Despite the change in level, the ensemble still scored well and next year was performing back at Level 5, indicating a form of stasis.

School #12

Year	2013	2014	2015	2016	2017
Level	0	0	0	4	0
Score	0	0	0	2	0



School #12 List of Compositions

Year	Compositions	Composers
2016	The Trombone King Flourish for Wind Band The Great Locomotive Chase	King, Karl Vaughan Williams, Ralph Smith, Robert W.

School #12

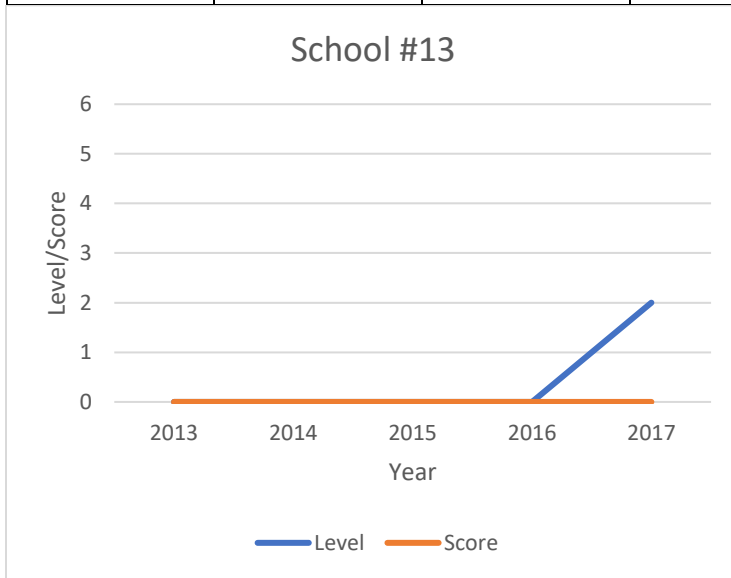
Like Schools #5, 13, and 16, School #12 only attended one year of NYSSMA Band Festival in 2016 and choose not to attend again in 2017. The scored a Silver at Level 4, and performed works considered common among the data set: *Flourish for Wind Band* by Vaughan Williams and

The Great Locomotive Chase by Robert W. Smith. Their march, *The Trombone King* is unique among the works listed by all schools, but is by Karl King, a composer whose works are frequently used in the Festivals according to the data set. The data received from School #12 points toward the common use of these works among schools, including those not surveyed.

School #13

Note: School #13 has no score because their participation in NYSSMA 2017 was for comments-only. The reason stated by the director is because it's their first Festival. They've been included still in this paper as an example of schools starting to engage in the NYSSMA Band Festivals.

Year	2013	2014	2015	2016	2017
Level	0	0	0	0	2
Score	0	0	0	0	0



Year	Compositions	Composers
2017	Jungle Dance The Last Stagecoach Heist Hogan's Heroes March	Balmages, Brian Weller, Travis J. Fielding, Jerry

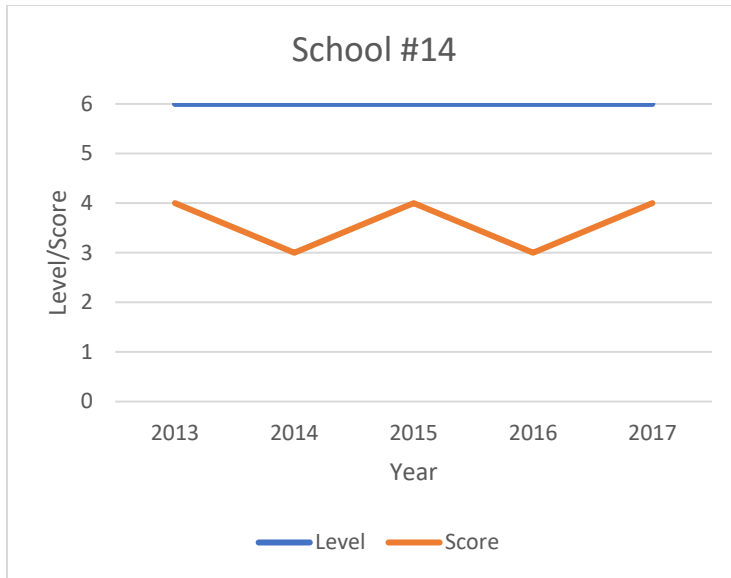
School #13

School #13 is unique among all the collected surveys because they are the only ensemble listed as having performed solely to receive comments from the adjudicators regarding their

performance at Level 2. As such, there is no score and no way to point towards growth within their data set. However, as this is a valid option listed in the NYSSMA Manual for participation in the NYSSMA Band Festival, this school presents the beginnings of a process for band growth/improvement. One of the aspects given by participation in NYSSMA Band Festival for improving aspects of an ensemble’s performing practices is the comments given by adjudicators. While this research survey did not ask for any of the comments received from adjudicators, comments are a valid way of showing ensemble growth without the use of score ratings. As a consideration for further research, one might find a way to show ensemble growth/improvement between two similar ensembles, but one would only receive scores while the other would receive only comments, and then track which ensemble was able to self-motivate and improve further over time (perhaps two quarters of a school year at least) and determine why. The use of competition with oneself and with others in improvement is a factor that needs to be considered further and shown in growth research. Sadly, such insight is outside the scope of this research and its survey questions and results.

School #14

Year	2013	2014	2015	2016	2017
Level	6	6	6	6	6
Score	4	3	4	3	4



School #14 List of Compositions

Year	Compositions	Composers
2013	Armenian Dances Part 1 Illyrian Dances ABA March	Reed, Alfred Woolfeenden, Guy Goldman, Edwin Franko/Lisk
2014	Symphonic Dances #3: Fiesta Third Suite Tres Moutarde	Williams, Clifton Jager, Robert Macklin, Cecil
2015	Fanfare & Allegro William Byrd Suite (1,4,6) Arsenal	Williams, Clifton Jacob, Gordon De Meij, Johan
2016	Suite of Old American Dances (1,3,5) Puszta Minuteman March	Bennett, Robert Van der Roost, Jan Pearson, Robert
2017	Festivo Third Suite Invercargill	Gregson, Edward Jager, Robert Lithgow, Alex/Balent

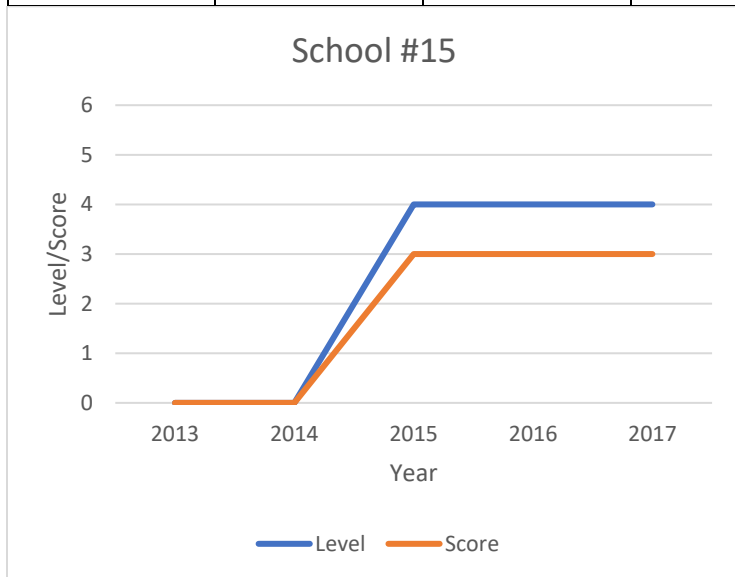
School #14

As the highest scoring ensemble presented in this data, School #14 shows that stasis is a considerable goal for ensembles who've achieved a high level of performance. School #14 consistently performed at Level 6 over the past five years and alternated between scores of Gold and Gold with Distinction. They share almost no common works with the rest of the data set, a

result of performing at the different level than most ensembles. Works that are shared between School #14 and other reported schools include Clifton Williams' *Symphonic Dances #3: Fiesta* and *Fanfare & Allegro*, Edward Gregson's *Festivo*, and Alex Lithgow's *Invercargill*. One may ask where there is left to grow once an ensemble has reached the highest level of performance and given the fluctuating stasis of scores at the highest NYSSMA level available presented by School #14 over the past five years, one may answer that the goal is to continue to maintain an excellent level of music performance.

School #15

Year	2013	2014	2015	2016	2017
Level	0	0	4	4	4
Score	0	0	3	3	3



School #15 List of Compositions

Year	Compositions	Composers
2015	Elements Novena, Rhapsody for Band The Liberty Bell	Balmages, Brian Swearingen, James Sousa, J.P.
2016	Lassus Trombone On the Wings of Swallows The Great Locomotive Chase	Fillmore, Henry Sweeney, Michael Smith, Robert W.

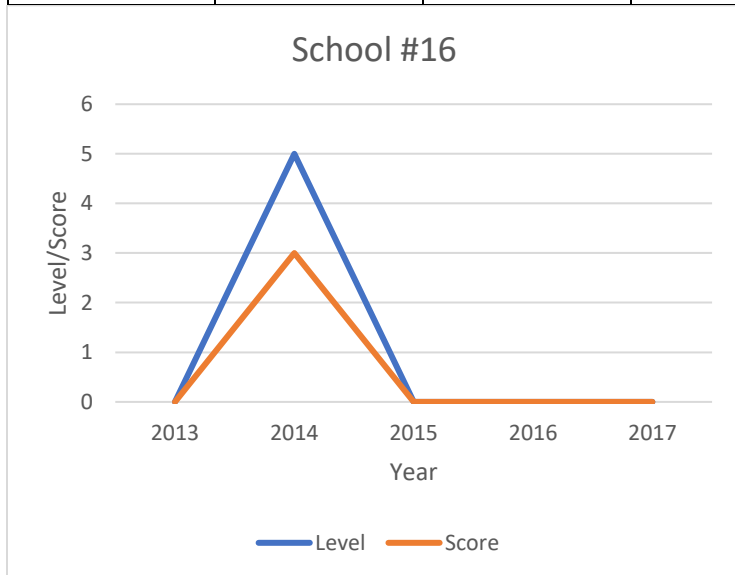
2017	Bridge of Dreams In All Its Glory His Honor	Behrman, Tracy Swearingen, James Fillmore, Henry/Fennell
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School #15

School #15's survey shows stasis in its lack of improvement or deficit. Clearly the ensemble performs well having earned Gold each of the three years that they attended the NYSSMA Band Festival, and the works they performed all fall within the number of common works performed or common composers. However, without a change of any level or score, there is little to say about ensemble growth with School #15.

School #16

Year	2013	2014	2015	2016	2017
Level	0	5	0	0	0
Score	0	3	0	0	0



School #16 List of Compositions

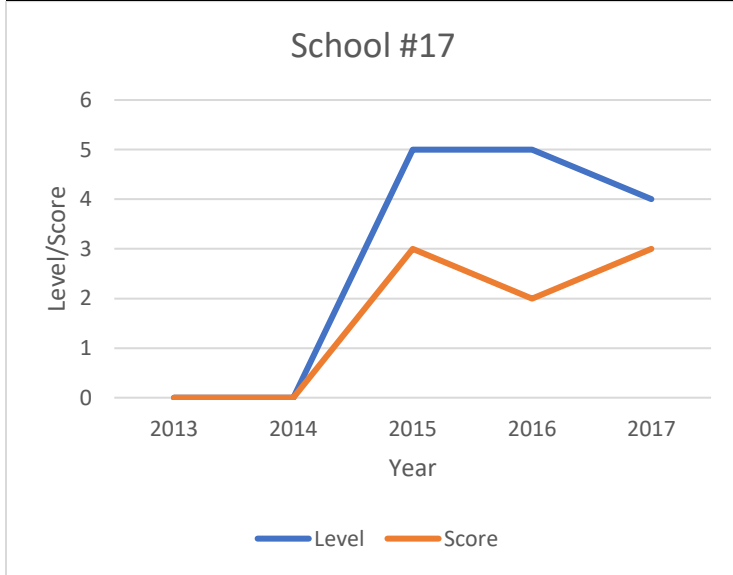
Year	Compositions	Composers
2014	Prelude, Siciliano & Rondo Tis A Gift The Victorious First	Arnold, Malcolm McGinty, Anne Fillmore, Henry

School #16

As with Schools #5, 12, and 13, School #16 only reported attending NYSSMA Band Festival once in the past five years in 2014. They performed at Level 5 and earned a score of Gold. There is little that this survey data adds to any correlation between band repertoire and ensemble growth, but they did perform Malcolm Arnold’s *Prelude, Siciliano & Rondo* like Schools #9 and #11, placing that work among the frequently performed works at Level 5.

School #17

Year	2013	2014	2015	2016	2017
Level	0	0	5	5	4
Score	0	0	3	2	3



School #17 List of Compositions

Year	Compositions	Composers
2015	Elegy for a Young American Independence Parade A Festival Prelude	Lo Presti, Ronald Katz, Ephraim Reed, Alfred
2016	Epinicion Drammatico Parade of the Charioteers	Paulson, John McBeth, Francis Rozsa, Miklos
2017	Courage March In All Its Glory	Bennett, Harold/Clarke Swearingen, James

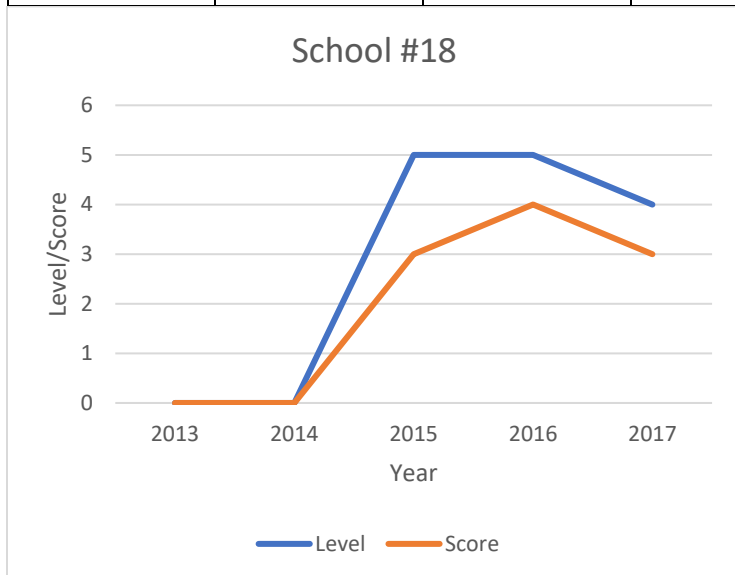
	Do Not Go Gentle Into That Good Night	Del Borgo, Elliot
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School #17

School #17 attended the NYSSMA Band Festival for the past three years. The survey results are curious in that in years 2015 and 2016 they performed at Level 5 and earned a Gold and Silver respectively, but in 2017 performed at Level 4 and earned a Gold. Unfortunately, the works they performed share almost no works or composers in common with other responding schools, so no correlations can be drawn from their data.

School #18

Year	2013	2014	2015	2016	2017
Level	0	0	5	5	4
Score	0	0	3	4	3



School #18 List of Compositions

Year	Compositions	Composers
2015	Variations on a Korean Folk Song Fanfare & Allegro On a Hymnsong of Philip Bliss	Chance, John Barnes Williams, Clifton Holsinger, David
2016	Amparito Roca	Texidor, Jaime/Winter

	Across the Halfpipe Rocky Point Holiday	Hazo, Samuel Nelson, Ron
2017	Jamaican Rhumba Snow Caps Sheltering Sky	Benjamin, Arthur/Lang Saucedo, Richard Mackey, John

School #18

Like School #17, School #18 attended for the last three years at Level 5 for 2015 and 2016, and then at Level 4 in 2017. They’ve earned a Gold, Gold with Distinction, and Gold for those years respectively. This data, alongside School #17, may suggest the influence of a factor outside of the scope of this research for the decline in performance level, both due to the good score rating they were able to achieve in moving from Level 5 to 4. And secondly, both these Schools share so few common works with other schools in the data set, therefore its hard to determine if the correlation between works and growth (or lack thereof). Other schools in the data set seems to suggest that playing a wide variety of composers is healthy for improving ensembles, which leads to the conclusion that another, separate factor took effect for Schools #17 and #18.

APPENDIX D

Further Evaluation of Common Works

Acton Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.
2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in its idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.¹⁶

Select questions from Lynn G. Cooper to consider for an ensemble's musical education include:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?
2. Does this piece have good melodies, harmonies, and textures?
3. Will this piece help develop solo skills in my ensemble members?
4. Does this piece represent one of the finest examples of its type in the repertoire?
5. Is the percussion writing in this piece musical and logical?¹⁷

¹⁶ Ostling, Jr, Acton. An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit. Ph.D. diss., The University of Iowa, 1978, 23-30.

¹⁷ Cooper, Lynn G. *Teaching Band & Orchestra: methods and materials* (Chicago: GIA Publications, Inc.), 90-91.

1. *Prelude, Siciliano, and Rondo* by Malcolm Arnold, arranged by John Paynter

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

Prelude, Siciliano, and Rondo has a very clear formal structure to each movement but does not become monotonous despite having each movement in the same formal structure. It creates its balance between repetition and contrast through a variety of means within each movement. Each movement is differentiated in meter and style, utilizes different keys and modes.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

John Paynter's arrangement of *Prelude, Siciliano, and Rondo* certainly bears the elements of conscious choice throughout the work, interweaving themes with polyphony in canon and homophony as well as integrating smaller elements into the larger structure of the piece. For example, the *Siciliano*'s rhythmic ostinato that accompanies each theme becomes the material for development in the C section and concluding statement of the movement.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: Yes

Movements 1 and 3 bear a stronger case for Paynter's tutti scoring, whereas Movement 2 shows his skill with transparent and solo colors, in this case solo Cornet. Movements 1 and 3 juxtapose woodwinds and brass more often as group colors, with very few instances of voices between the two sections being mixed. Paynter uses percussion effectively throughout each movement with the winds and brass.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: No

Given that each movement is in the same 5-part song form and follows British tradition band forms, there is little in the way of being able to understand the meaning behind the work. While well-composed, there is little depth to the work.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: Yes

Despite each movement having the same formal structure, each movement is sufficiently varied within itself and between movements to make the musical tendencies and goals of the work difficult to ascertain.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

There is no movement or section in the work that strikes the listener as underdeveloped or lacking quality in comparison to the rest of the work.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

Like criteria #6, the style of the work remains consistent and utilizes very clear articulations and legatos. Themes are not only conceived and displayed with clarity but are fully developed within each movement. The work does avoid lapses into trivial, futile, or unsuitable passages.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: Yes

Movement 1 develops two themes in two-part counterpoint. Movement 2 instead develops its ostinato material and utilizes chromatic harmony and borrowed chords. Movement 3 has a brief development of its theme, only eight bars long which is repeated once without change. Given that two of the three thematic developments and conclusions within the work, it is perhaps fair to conclude that this work does reflect ingenuity in its development within its stylistic context.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

While this work is not only an arrangement of an original work by Malcolm Arnold and has its roots in British band traditions, the work is true to that idiom and is a genuine reflection of the original brass band work and the tradition from which it is derived.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: Perhaps

Given its use in School Band competitions this work may hold more sway with band conductors for its pedagogical usefulness, rather than for its own merit. However, this factor depends upon the conductor, for the composition itself contains all the elements for musical validity.

Artistic Merit Rating: 8.5/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: Yes

Prelude, Siliciano, and Rondo uses 10 different key centers/modes and uses 3 distinct styles and meters. The technical complexity of the piece is varied throughout each movement, but includes a variety of needs, from punctuated passages to lilting legatos.

2. Does this piece have good melodies, harmonies, and textures?

Conclusion: Yes

The work has the advantage of being in three movements and can incorporate a wide variety of melodies, each of which are musically engaging. Arnold utilized a large variety of harmonic textures, not limited to the tonal centers chosen, but also chromaticism. Textures are also readily able to be varied to significant effect throughout each individual movement.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: No

This piece only uses one soloist throughout the work and even thin sections throughout the work are doubled in multiple same-family instruments.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: Yes

Based on the conclusion reached by comparing this work to Ostling's Criteria this work is among the finest examples of its type in the repertoire. Similar works in the same style can be found in the compositions of Gustav Holst, Ralph Vaughan Williams, and Gordon Jacob.

5. Is the percussion writing in this piece musical and logical?

Conclusion: Yes

Percussion is given important melodic or thematic material lines throughout the work and is written in a way that works readily for the instrument.

Educational Merit Rating: 4/5

2. *The Liberty Bell* by John Phillip Sousa

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

This march uses the standard march form of AABBCDCDC, where C represents the Trio. The overall rhythmic pulse of the work doesn't change from the “bouncy” 6/8, but there are sufficient amounts of repetition and contrast throughout the work to hold interest.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

Sousa is known as “The March King” and *The Liberty Bell* does not deviate from his composition style, but it is highly characteristic of his work using brass, woodwinds, and percussion.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: No

This work is difficult to place in its orchestration because given that it's a march, most of the score is tutti and there is little group “coloring” outside of using the woodwind section and using the brass section.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: No

Again, perhaps a weakness of the form, but marches are designed in manner to be predictable. The most unpredictable element of this work is the inclusion of the “Bell” played on chimes starting at the breakdown. While each section is formally different from the rest, the work plays out predictably.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: No

See Answer to Criteria #4.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

The quality of Sousa’s writing in *The Liberty Bell* is very good and each section bears its own weight in quality and that remains consistent throughout the work.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

This march makes no lapses into triviality or futility and is very aware of the technical details of the work. No instrument is given a part that is too difficult or unsuitable for the instrument.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: Perhaps

The inclusion of the Chimes part adds ingenuity to this work, but otherwise this work is more of an exemplar of Sousa's work, rather than an outlier.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: No

Sousa marches are played for only a small variety of reasons, most of which fall under the categories of historical importance, and others under pedagogical usefulness, as is the case with *The Liberty Bell* and other Sousa marches being used frequently in NYSSMA Band Festival performances.

Artistic Merit Rating: 5.5/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: Yes

Marches are built on the blocks of contrast, and while there is only one key change and no change in meter, there are numerous stylistic changes and technical complexities in this work that need to be considered and addressed.

2. Does this piece have good melodies, harmonies, and textures?

Conclusion: Yes

Given its context as a march, *The Liberty Bell* uses chromaticism alongside interesting harmonies and creates different textures throughout its four sections.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: No

There are no solo or soli opportunities in this work.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: Yes

The Liberty Bell is among the best of Sousa's marches.

5. Is the percussion writing in this piece musical and logical?

Conclusion: No

The standard use of percussion in this march is more accustomed to keeping time for the ensemble rather than being musical, except for the chime part. Granted, the writing is logical.

Educational Merits Rating: 3/5

3. *Elements* by Brian Balmages

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

This work has the advantage of multiple movements which fit into the symphonic form, but also forms within each movement. Each movement utilizes repeating and contrasting material.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

Each movement of the work has very specific designs fitted to it and is arranged in such a way to express those design goals. As an example, *Air* the first movement is very minimalist in its approach, using a 4-note melodic pattern, by design representing the simplicity of the element air.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: Yes

Again, *Elements* has the advantage of being a multi-movement work in this regard, but each movement does utilize tutti and more transparent scoring to profound effect.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: Yes

Elements very clearly describes itself as a programmatic work in which it attempts to musically describe four basic elements. Despite this weakness, the work is quite surprising in the

expressions that are chosen for each representation of the elements and requires more than one listen to grasp its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: Yes

Elements is surprising throughout each movement and takes ideas presented in the piece in varying directions, obscuring its musical goals from being direct.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

This work has a consistent high quality to each of its movements.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

Mixing a programmatic work with the formal context of a symphony is somewhat outlandish, but the style each movement establishes for itself remains consistent throughout and each passage is clear and musically directional.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: Yes

Each movement develops musically in unique ways. *Air* develops melodic materials around the primary 4-note melody. *Water* develops its concept of waves and ripples through small and dramatically large ascensions and descensions in its melodic content. *Earth* is the only movement not through-composed, and thus uses the return of the A section as its completion of an axis rotation. *Fire* quickly escalates into intense dissonances with its juxtapositions between brass and woodwinds and restates the opening 4 note motive of *Air* against the theme in *Fire*.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

This work is a sincere musical reflection of the classic four elements.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: Yes

Composed in 2010, *Elements* is still a new piece that is clearly being spread through school programs. Despite its clear use in school band competitions, this work contains multiple facets that lend it musical validity.

Artistic Merit Rating: 10/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: Yes

This piece does use a large variety of keys, styles, meters, and involves technical complexity through its four movements.

2. Does this piece have good melodies, harmonies, and textures?

Conclusion: Yes

The inclusion of dissonant harmonies in this piece is noteworthy above other works listed in this paper, which contain similar harmonies and textures with the one exception of dissonance. This work also employs the use of cup and harmon mutes in the trumpet section.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: Yes

Oboe, Piano, Piccolo, Flute, Saxophones, Marimba, Vibraphone, Muted Trumpet (cup), and Horn all have solo opportunities in this work.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: No

This piece is still too new to say whether it represents one of the finest examples of its type in the repertoire.

5. Is the percussion writing in this piece musical and logical?

Conclusion: Yes

The percussion writing in this work is extensive and high musical in both solo and tutti scorings for the section. No moment in the percussion parts seems to be illogical.

Educational Merit Rating: 4/5

4. *The Great Locomotive Chase* by Robert W. Smith

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

The Great Locomotive Chase does not have a formal form so much as it has a programmatic form that repeats or modifies preestablished melodies. Throughout the piece new elements are introduced and either repeated or developed to a musical close before moving on.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

This work has many indications that the composer was very conscious of how sounds were to be produced and arranged in the ensemble. The choice of having rolled flutes sound and players breath out “Ha” as a train steam release shows very intentional writing on behalf of Robert W. Smith.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: Yes

This piece absolutely shows the craftsmanship of orchestration with open solos in the flute, clarinet, and horn and soli sections with the trumpets and trombones. Tutti scoring is used frequently throughout the work and there are very few moments of combining different group colors, but tutti moments were handily interrupted by or transitioned into more delicate textures.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: No

Considering that this is a programmatic work there is a certain element of predictability inherent to the piece. The unpredictable factors of the work arrive in variations of the melodies and solo/soli sections and precisely how certain ‘effects’ of the work are achieved. However, the meaning of the work is firstly in the title and secondly self-evident in hearing the work.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: Yes

While the work is programmatic and events play out overall as one might expect, there are sufficient deviations in the more driving content of the work that adds to musical goal without “de-railing” the work, such as the horn solo in the middle of the fast section that seemingly appears out of time then transitions smoothly back into the “action” of the piece.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

Albeit, a simple piece, *The Great Locomotive Chase* maintains its air of mysterious and thrill and each section of the work and scoring fits within the context of the work.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

This work, despite having repetitious elements, remains consistent to the programmatic goals of the work and avoids triviality by adding smaller elements to the wider, more repetitious elements of the work.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: Yes

This piece uses a high degree of ingenuity using percussion instruments and sound production through extended techniques on flute.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

This work truly sought to represent a railcar chase during the civil war era and accomplished that end with due seriousness.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: No

This work depends upon its use as a pedagogical usefulness in even its advertising, stating “In addition to being superb musical programming filled with wonderful effects, the extensive historical notes in the score assist teachers with collaborative teaching on American history.”¹⁸ The work is engrained in its ability to be a pedagogical tool and sells itself not on the music itself, but also on its context.

Artistic Merit Rating: 8/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: Yes

Overall, the answer is yes, but there is only one actual key present throughout the work, but a small mix of styles, two meters (4/4 and 3/4) and a small amount of technical complexity present in a few sections of the work.

2. Does this piece have good melodies, harmonies, and textures?

¹⁸ Pepper, J.W. The Great Locomotive Chase by Robert W. Smith| J.W. Pepper Sheet Music. Accessed April 15, 2018. [https://www.jwpepper.com/The-Great-Locomotive-Chase/2439396.item#/.](https://www.jwpepper.com/The-Great-Locomotive-Chase/2439396.item#/)

Conclusion: Yes

There are three melodies used throughout the piece and two melodies playing together at certain moments within the work. Harmonies within the work are lack-luster, limited to secondary dominants. However, the texture throughout the work is incredible and truly creates the atmosphere the work sought.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: Yes

Not only are there solos for Flute, Clarinet, and Horn. Percussionists take on major roles with solo snare drum being a critical role, tubular chimes playing melodic figures as well as glockenspiel. Many students have opportunities in this work to develop their solo skills.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: No

Programmatic music has been thoroughly used by composers for the last two centuries. And despite how recent wind band repertoire is, many great programmatic works have been produced for wind band/wind ensemble. *The Great Locomotive Chase* is excellent for its accessibility for students but is far from the finest example of programmatic wind band music.

5. Is the percussion writing in this piece musical and logical?

Conclusion: Yes

Discussed above in Question 3.

Educational Merit Rating: 4/5

5. *Novena, Rhapsody for Band* by James Swearingen

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

The rhapsody element of this work precludes it from fitting neatly into a formal structure, but the form of the piece generically falls into slow-fast-slow-fast, which small interludes within sections.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

The score of *Novena, Rhapsody for Band* utilizes the ensemble to some of their full potential at Level 4, mixing voices from different families such as percussion and woodwinds, overlaying elements such as choral brass over directionally rhythmic woodwinds.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: Yes

Like Criteria #2, the craftsmanship in orchestration is present from the first solo entrance of the piccolo, clarinet, and alto saxophone. The balance in sound and scoring continues in both clarity and effects. However, there is an overabundance of tutti scoring for this work outside of a few lighter sections.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: Yes

Novena, Rhapsody for Band will require extra listening and study, given the amount of variety presented in tempi, scoring, melodic and rhythmic material presented in this work.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: Yes

The musical tendencies and goals of this work are by no means completely direct or obvious, though thematic material does repeat somewhat frequently throughout the work.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

The work does not have any lapses into sections of less quality throughout its length. At no point does one question what happened to the quality of the music.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

The style throughout the work is consistent and the technical details presented by the music are well within each instrument's ability. The ideas formed and developed through this work do not cease to be interesting or become overbearing.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: No

This work, though interesting and highly engaging, develops its ideas to a certain extent and then stops developing its thematic content to switch back to an older thematic idea, or to re-voice the material. Once all the thematic material has been presented and given the chance to interact together, there is no further development and the piece swiftly comes to its close.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

This work is a serious work for wind band and is by no means trying to fit into any other medium or mock its existing medium.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: No

Novena, Rhapsody for Band is one of James Swearingen's most popular works and he is a popular composer for the high school wind band overall. This work is highly favored among educators for its variety and style, but it has not risen beyond its modern importance and other factors of pedagogy for which it is still praised today.

Artistic Merit Rating: 8/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: Yes

There is only some mild key variety between Bb Major and G Major, and only two styles of playing presented through the piece: hard and rhythmic or slow and legato. The interest in style/texture comes from where these two styles are overlaid. Technical complexities are kept to a minimum through rising sixteenth note scales and solo playing among three different instruments. The meter remains the same throughout, but changes rhythmic emphasis, giving the impression of other meters.

2. Does this piece have good melodies, harmonies, and textures?

Conclusion: Yes

There are three melodies used throughout the work in a variety of ways. Harmonies are kept primarily to the diatonic, but the textures presented by this work overwhelm any desire for more interesting harmonies.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: Yes

Three instruments have the opportunity through this work to develop solo skills directly through this work.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: Perhaps

The field of works written explicitly for high school and middle school bands is still a new and growing field of music composition. Time will tell if this work rises to be among its finest examples.

5. Is the percussion writing in this piece musical and logical?

Conclusion: Yes

Percussion are given prominent musical roles throughout this work and each part is written logically and readily interpreted.

Educational Merit Rating: 4.5/5

6. *Flourish for Wind Band* by Ralph Vaughan Williams

This work was composed as an overture to the pageant *Music and the People* and was first performed in the Royal Albert Hall, London, in 1939. The work has the character of a fanfare with a legato middle section. The 63-measure work is only one and a half minutes long.¹⁹ This piece is a Level 3 composition.

Ostling's Specific Criteria of Serious Art Music:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.

Conclusion: Yes

¹⁹ Miles, Richard B., and Larry Blocher. *Teaching Music through Performance in Band*. Chicago: GIA Publications, 2013. 179.

This short work is in an ABA form with brass fanfares and tutti writing on both sides of a woodwind legato section.

2. The composition represents shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.

Conclusion: Yes

The choice of groupings for the alternating brass fanfare (Horn with Trombones against Trumpets), the arrangement of instruments for tutti chords and the choice of voicing and deviant figures through the legato section bear the impression of conscious shape and design.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Conclusion: Yes

As with Criteria #2, this work utilizes ensemble coloring effectively between tutti sections, groupings playing in conjunction with one another and against one another. However, there is no solo color used throughout this work.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

Conclusion: No

Given that the work is very short and uses material in an equivalent manner in both its A sections, *Flourish for Wind Band* does not take much more than one listening to garner its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.

Conclusion: Yes

The length of the piece aids in this unpredictable nature of the work. The B section is an immediate contrast from the open fanfare of the A section. However, returning to the A section the brass fanfare is not repeated exactly as it had been, but moves into its polyphonic texture much sooner before returning to the familiar tutti figure.

6. The composition is consistent in its quality throughout its length and in its various sections.

Conclusion: Yes

Flourish for Wind Band is consistent throughout its length and sections in its quality and does not deviate from its intentions as a fanfare.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Conclusion: Yes

This work is consistent stylistically and the ideas conceived in the work are clear. There is no lapse into triviality or futility.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Conclusion: Yes

While the work may be short and not difficult to perceive, the fanfare does use its material with an ingenuity that gives surprise to the listener.

9. The composition is genuine in its idiom, and is not pretentious.

Conclusion: Yes

There is no satire to this work and it is a truly a fanfare. Given the reason this work was composed it can be reasoned that there is no falseness with this work.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Conclusion: Yes

This work, as demonstrated by all the criteria above, does have musical validity of its own despite having its own place in history and pedagogical uses in music education.

Artistic Merit Rating: 9/10

Considerations for Music Education:

1. Does this piece contain a variety of keys, styles, meters, and technical complexity?

Conclusion: No

The keys of Bb and F are utilized throughout the work. There are no technical demands of any section. The most demanding aspect of the work is performing in a majestic style.

2. Does this piece have good melodies, harmonies, and textures?

Conclusion: Yes

The melody employed in this work is good in how it's varied between the A and B sections. The harmonies in the work are diatonic major and minor harmonies, and textures vary between thin and thick tutti.

3. Will this piece help develop solo skills in my ensemble members?

Conclusion: No

There are no solo skills employed in this work. This work can help develop soli skills, but no solo skills.

4. Does this piece represent one of the finest examples of its type in the repertoire?

Conclusion: Yes

Based on the results of Ostling's Serious Criteria this piece is representative of fine fanfares.

5. Is the percussion writing in this piece musical and logical?

Conclusion: Yes

The percussion writing in this work is highly traditional, using Timpani, Snare Drum, Bass Drum, and Crash Cymbals, but they are used in a musical manner with the rest of the ensemble and logically written.

Educational Merit Rating: 3/5