

ADAPTABLE AND TEACHABLE BAND REPERTOIRE SESSION – SHASHI RAMU

This clinic is VERY long so here are some specific timestamps if you'd like to jump around!

Oppositional Elements Gr. 5 FLEX	:10	Oppositional Elements Summary	4:43
Main Workshop Intro and Info	6:40		
INTRODUCTIONS	TIME	SCORE AND SOUND VIDEOS	TIME
Imperium Intro	15:35	Imperium Gr. 1.5-2	17:18
The King's Parade FLEX Intro	19:47	The King's Parade Gr. 0.5	21:17
Loch Lomond Intro	22:39	Loch Lomond Gr. 2-3	24:41
Arctic Wars Intro	28:40	Arctic Wars Gr. 1-2	30:38
Fanfare and Festival Intro	33:20	Fanfare and Festival Gr. 0.5	35:01
South Shore Soliloquy Intro	37:15	South Shore Soliloquy Gr. 2.5-3	39:10
Retrograde Intro	43:09	Retrograde Gr. 1.5	44:56
Shakespeare Meets Godzilla Intro	47:45	Shakespeare Meets Godzilla Gr. 1.5 - 2	49:09
Rust Belt Intro	52:41	Rust Belt Gr. 0.5 - 1	54:25
I Wandered Lonely as a Cloud Intro	55:57	I Wandered Lonely as a Cloud Gr. 1.5	58:01
After The Silence Intro	1:00:37	After the Silence Gr. 2.5 - 3	1:02:22
Storm Intro	1:07:08	Storm Gr. 1.5	1:08:31
The Edge of Adventure intro	1:11:01	The Edge of Adventure Gr. 2.5-3	1:13:00
Motitus Intro	1:16:17	Motitus Gr. 0.5	1:18:10
Hymn To The Dawn Intro	1:19:57	Hymn to the Dawn Gr. 2	1:21:53
Sempur Gratus Intro	1:24:27	Semper Gratus Gr. 3	1:26:13
Dolce Intro	1:30:48	Dolce Gr. 1.5	1:32:34
Archangel Intro	1:34:40	Archangel Gr. 2-2.5	1:36:31

CLOSING REMARKS

(don't forget to check out the additional independent composers pieces, found on page 6-8)

REPERTOIRE INFO AND RECORDING DIRECT LINKS, LESSON IDEAS (BY GRADE LEVEL)**The King's Parade 0.5 David Marlatt FB1917 [LINK TO PUBLISHER SITE WITH RECORDING](#)**

This majestic piece depicts a King's procession through a medieval town. Grand and triumphant, the king parades past his subjects waving and greeting them. This piece allows for all members in the ensemble to have a section of the melody.

Lesson: This is a good opportunity to explore fanfares and processional music, history and origins.

Rust Belt 0.5 William Owens B1815 [LINK TO PUBLISHER SITE WITH RECORDING](#)

First-year students will love this riveting musical depiction of a factory city. The sound of clanging metal combines with driving rhythms and industrial-like melodies to create a powerful and colorful work. Despite using only six notes, this is sure to be a student and audience favorite! (1:30)

Lesson: the composers imagery intent. Talk about the Rust Belt emulation through the feelings and the sound of the piece using musical examples from either the students individual parts or what they hear across the band particularly in the percussion parts.

Motitus 0.5 Ryan Meeboer CB221425 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Motitus is Finnish military slang describing the tactic of totally encircling an enemy unit, in effect, an entrapment. This piece is composed to create the musical depiction of an army trapping it's enemy in this circle. Using the first seven notes learned in most method books, this piece is great to use with beginning musicians, or to further develop the musicality of developing musicians.

Lesson: There's no question that this lesson idea is about this Canadian Composer. Listen to Meeboer pieces and tell us your favourite – and (since there is always a story), tell us a little about why the composer wrote it the way he did.

Fanfare and Festival 0.5 Robert Sheldon 00-48106 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Fanfare and Festival by Robert Sheldon is a bright and tuneful opener that makes a bold statement, yet is playable by the youngest of bands. This piece uses only the first six notes taught, no dotted rhythms and no rolls in the percussion! (2:05) Correlated to *Sound Innovations, Book 1, Level 4*.

Lesson: Get the kids to GOOGLE Robert Sheldon and talk about one of his more difficult pieces. A composer who is as prolific as this, seize the opportunity and you might find a few total band nerds in the making with an experiment like this. Look at his grade 3.5 – 5 pieces especially and talk about characteristics and different sounds.

I Wandered Lonely As A Cloud 1 Tim Loest B1796 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This incredibly expressive work uses lush harmonies, flowing phrases, and interlacing textures to depict the transcendent beauty and grandeur of clouds as they hover across the sky. Easily achievable by young bands, this work is equally suited for mature ensembles. A great study in musicianship that will have your audience looking up to the heavens. (2:15)

Lesson: Review the Wordsworth poem which this piece is based on, and talk about its emulation through Tim Loest's compositional choices.

Arctic Wars 1.5 – 2 Brian Balmages B1821 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Dark harmonies create a menacing atmosphere in the opening of this engaging work. As the pace quickens, powerful themes combine with aggressive rhythmic lines, layered with ominous motives throughout. An amazing combination of heroism, uncertainty, and uplifting peaks, this highly imaginative work has it all! (2:40)

Lesson: This is a relatively short piece of programmatic music. In a repertoire reflection assignment for this piece I would definitely focus on questions surrounding the melody's structure. The lush chromatic movements, do they remind the students of anything they've heard? This is a spy tune. A movie tune. In some ways a jazz tune. All combined. Working on the details of this piece and doing some low level listening work would have a very creative outcome.

Dolce 1.5 Chris Bernotas 00-48107 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Dolce by Chris M. Bernotas is a sweet, lyrical piece that will highlight your ensemble's ability to play with a beautiful, balanced sound. All instruments have engaging parts through the sharing of melodic material, countermelodies, and lovely harmonies. (2:00) Correlated to *Sound Innovations, Book 2, Level 2*.

Lesson: I would want students to find me two lyrical style concert pieces which are similar (in sound) to this and tell me draw a comparison. This could also be a catalyst for a composition study in lyrical melody.

Retrograde 1.5 Vince Gassi 00-49102 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Add one part catchy rhythm, two parts tuneful theme, a pinch of cilantro mixed with slow-simmered sweet onions and . . . oh sorry, wrong recipe. At any rate, not only is this piece fun to play, but your students will also love the additional challenge of discovering as many retrograde pitches and rhythms as possible, both in their own part and between parts. We don't even know how many there are! It's even more fun than *Where's Waldo*. Now get cookin', with Vince Gassi's *Retrograde!* (2:45)

Lesson: There is a definite rhythmic "groove" throughout this piece in the fast sections.. Can we use this piece to explore other motivic/"groove" pieces in the genre?

STORM 1.5 Soon Hee Newbold B1823 [LINK TO PUBLISHER SITE WITH RECORDING](#)

An epic battle meets the storm of the century in this programmatic piece. A powerful main theme is accompanied by an intense, rhythmic foundation before moving into a contrasting lyrical section at the same tempo. Ultimately, elements from throughout the piece combine as ensemble members discover their inner warrior. Powerful! (2:30)

Lesson: This piece was originally written for developing String Orchestra as are most of Soon Hee Newbold's other compositions. Does this piece work better for Band or Strings? Peruse her other string works - which of her many string pieces would the students like to see re-arranged for concert band? Why?

Imperium 1.5 FLEX BAND Michael Sweeney 04007055 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This landmark work for beginning groups helped to set the standard for music at this level. Boldly written to include dissonances, varied scoring effects, and driving rhythmic ostinatos, Michael Sweeney's classic is dramatic and mature sounding beyond its easy level. This new edition includes full performance CD recording. (2:30)

Lesson: This is a great discussion to have surrounding the many musical elements such as accents, distinct articulation, dynamic shifts, percussion solos and more. How do these elements work in this piece? Do any of them NOT work?

Hymn to the Dawn. 2 FLEX BAND Kimberley Archer 09045 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Composed in memory of the composer's first composition teacher, *Hymn to the Dawn* conveys a sense of beauty and longing. Although the title suggests moving forward, the music is meant to reflect the unresolved nature of our relationships with loved ones who have now passed on.

FULL BAND VERSION/NON MIDI RECORDING: <https://c-alanpublications.com/hymn-to-the-dawn/>

Lesson: Have the students ever had to deal with loss in any form? Do some of the sounds in this piece make them feel any of those feelings and would they like to explore the piece further to use it as their own tribute.

Shakespeare Meets Godzilla 2 Robert Buckley 04007135 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This inventive and entertaining piece is a mash-up of two entirely different music styles - Renaissance music and classic horror music. Danger is afoot! Shakespeare, armed with only his quill, must stop an enormous creature from destroying his Globe Theatre. As in an epic film score, the music underpins and adds drama to the heroic tale. The effective orchestration and artful interplay between the two music styles gives this piece the colorful sound and intensity of a much more advanced piece.

Lesson: The lesson plan ideas for reflection for this piece are absolutely endless and I think the more the students research each of the two (period versus cinematic) styles the more they will appreciate the piece itself.

The North Face 2 – 2.5 FLEX Jay Bocook 04007051 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Here's an imaginative new work for band, programmatic in its approach and refreshing to play or hear. Jay paints a musical picture of a great mountain peak displaying its many moods, from serene to tumultuous to heralding grandeur. Your students will love the film score-like approach and its satisfying musical experience.

Lesson: There are many pieces for concert band written about MOUNTAINS. Let's find some others (all grade levels) and critically compare the imagery and success of these composers with achieving their programmatic choice.

Archangel 2 – 2.5 David Marlatt CB221421 [LINK TO PUBLISHER SITE WITH RECORDING](#)

The title came from both the adventurous feeling of the music and from St. Michael, a popular saint found in many religious denominations. In Catholic teachings, he has several roles including leading the army of God to triumph over the powers of Satan and was respected and honoured by military orders of knights. This piece is set in three main sections: The Thunder of Battle, Memories in the Wind and in Sight of Home.

Lesson: How much fun would it be to learn each section and then compare them to different pieces by this composer and write critiques based on listening and student impressions? And then collect comments and send Mr. Marlatt your Thoughts!

Loch Lomond 2 – 3 JaRod Hall B1856 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This stunning setting of the popular Scottish melody will leave you breathless. Modern harmonies combine with some original material as the piece masterfully weaves through the lush imagery of the famous lake. A stellar new arrangement that is approachable by younger bands, but appropriate for bands of all ability levels. (3:00)

Lesson: Review the original folk melody and even other arrangements for other types of ensembles and solos. What are some things that are distinctively different in JaRod Hall's arrangement. Does he follow the original melody all the way through?

South Shore Soliloquy 2.5 – 3 Robert Sheldon 00-49113 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This heartfelt elegy is dedicated to the life and memory of Dr. Gary Corcoran. His mentoring of so many music educators and students fortunate enough to have worked with him has been in inspiration to all who knew this talented and passionate musician. The title is drawn from one of his favorite places, the south shore of Massachusetts.

South Shore Soliloquy by Robert Sheldon was commissioned by the PSC/PSU Band Alumni, Plymouth State University, Plymouth, New Hampshire. (3:55)

Lesson: Chorale and lyrical works, and expressive playing. The idea of dedicatory rehearsal and performance and creating an ensemble sound which is expressive both as a group and individually. There is a lot of melodic material in the piece to discuss.

The Edge of Adventure 2.5 – 3 Todd Stalter 00-49106 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Excitement, anticipation, dread, wonder . . . all of these thrilling aspects of the journey of discovery into the unknown are musically depicted in composer Todd Stalter's work, *The Edge of Adventure*. Players will love the energetic tempo of the beginning, with its unanticipated rhythmic accents, driving percussion, and foreboding chords, and have an opportunity to play expressively in a middle section that builds to a triumphant, musically satisfying expression of amazement and beauty. Listeners and performers alike are drawn into the piece, constantly sitting on adventure's edge, unaware of what to expect as their quest for discovery unfolds. An ideal young band piece to open or close a concert, *The Edge of Adventure* lends itself to connections to literature and artwork that can inspire your students to find deeper levels of meaning in the music. (3:10)

Lesson: Again, this is a great opportunity for some percussion work for the ww and brass players, or, to look at chromatics and other musical elements of the piece that the students may be less familiar with.

After the Silence 2.5 – 3 Bill Thomas CB221423 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This composition was written to give students something to look forward to when they were able to make music together following Covid-19. This piece is meant to musically convey the hectic pace of life before the pandemic (before the silence), the abrupt interruption to our routines and opportunities for introspection that followed (the Silence), and a gradual, thankful, and optimistic return to our “normal” lives (After the Silence).

Lesson: This is a great musical and interpretive avenue for students to express themselves regarding the last 20 months. Do they hear, feel, and agree with the conveyance? Would they add any musical elements in any of the three sections to express even more?

Semper Gratus 3 Patrick Harper CPS251 [LINK TO PUBLISHER SITE WITH RECORDING](#)

“Always Grateful” Written in honor of the composer’s band director, this challenging concert opener or contest selection is designed to develop fundamentals of music, technical aspects of performance and expose students to great band literature. With an expanded percussion section, multiple key changes, and interesting melodic, dynamic and rhythmic developments throughout, this composition will help your students be “always grateful” for your contributions to their music and lives.

Lesson: This is a high school band director composer whose catalogue is largely works for percussion ensemble. For a comparison study or lesson I would recommend for the students to find another concert band piece with 2 or 3 different sections, which are all major keyed. Where they can hear hope, triumph, etc in the music.

Oppositional Elements 5 FLEX Leslie Gilreath. 28205 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This is an exciting exercise in the interaction of opposing voices, texturally as well as contrapuntally and dynamically. The constant interplay of different elements, sharing space with alternating accents and rhythmic figures, provides an energy much like that which is created between magnets, both in attraction and repulsion. Motivic ideas bounce off of and around each other constantly, driving the piece to a frenzied close.

Lesson: For project assessment, assign them a different voice to learn other than their originally assigned part and get them to self-choose chamber groups of 4 peers for their performance.

INDEPENDENT COMPOSERS/NEW WORKS**Circuit Breaker 1.5 – 2.5 Randall Standridge RSMC019 [LINK TO PUBLISHER SITE WITH RECORDING](#)**

Circuit Breaker is the latest in this intended series, and it is intended to expose young players to 5/4 Time (or 10/8 if you're a theory purist, but why die on *THAT* hill?) and Cut Time. In consideration of this, the ranges have been kept extremely modest and in the lower registers of the instruments, and careful attention was paid to rhythmic repetition to make sure that the students could be successful without being overwhelmed. Doing all of this and creating an aesthetically interesting work was no small task and in this, I hope I have succeeded. The work also contains the option to be performed with "fixed media" or a "backing track." While this is not required for a successful performance, it will definitely add to the overall experience and help expose students to a developing and evolving aspect of the wind band repertoire. Plus...it's just fun!

Lesson: This is another "groove" piece with a feel which extends beyond the rhythms and the time changes and a good opportunity to further explore band with recorded accompaniment pieces.

The Lake of Sorrows 1.5 – 2 Randall Standridge. RSMC017 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Once, there was a goddess who roamed the forests that border the Darklands. One day, a mortal man wandered into her domain, and she fell in love with him on sight. For a time, they lived happily. As the years passed, however, she remained beautiful and young, but he aged, as all mortals do. Upon his death, the goddess was so overcome with grief that her tears formed a lake. To this day, all who foolishly wander too close to the Lake of Sorrows are drawn into its dark waters...but they do not die. They stand on the lake bed, looking upwards and weeping, as the eternal storms thunder and roil overhead.

Lesson: This piece is part of a bigger DARKLANDS work (most other movements available from Grand Mesa Music Publishers). Listen to those other piece/movements and discuss where and HOW this one fits into the mix.

Affirmation 3 Randall Standridge RSMC023 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This new work, AFFIRMATION (Grade 3) commissioned by the Barrington Middle School Band and their director, Mr. David Triplett-Rosa, is an anthem for all the kids who ever felt like they didn't belong. It was originally scheduled to be premiered last year, but was pushed to this spring, and will be premiered April 8th. A huge thank you again to David and the band for letting me write this work and trusting me with its message.

It would have been easy to write something soft, lyrical, and saccharine, but I wanted to take a different approach...I wanted it to be a celebration.

Lesson: Showcasing Equity, Diversity, and Inclusion through music.

Count to Ten 1-2 Alex Shapiro BB-117 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Count to Ten was composed for the Murphy Music Press Beginning Adaptable Series. Edited by Dr. Robert Ambrose and Mary Cogswell, this growing collection of imaginative pieces was launched in 2020 in response to the need for adaptable, flexible instrumental music for musicians at the earliest stage of their education.

Lesson: This is a great piece for chordal/sonority analysis as there is quite a lot happening there underneath the spoken parts.

Hypernova Rising 0.5-1 Steve Danyew BB-120 [LINK TO PUBLISHER SITE WITH RECORDING](#)

This piece is organized in 4-part flexible instrumentation plus optional (but encouraged) percussion. To fully realize the piece, you will need to have at least one player on each of the 4 parts (You need to cover part 1, part 2, part 3, part 4, although some could be A parts and some could be B parts). You will see that several instruments appear under more than 1 part. For example, clarinets appear under both part 1 and part 2. This means a clarinet part is provided for part 1 and part 2. Clarinets could play either part; if you have multiple clarinet players, they could divide between the two parts, or they could all play one of the parts. The choice is up to you! You don't need to have every instrument listed for a given part playing that part – there are multiple instruments listed per part to provide as many options as possible. Again, the key is simply that you have each of the 4 parts covered by someone.

Lesson: This is SUCH a different piece from most beginning band repertoire. Compare this to a typical Grade 0.5 or Grade 1 moderate tempo'd piece from 5 years ago and discuss how it sounds different.

Squirrels 2.5 FLEX Brian W. Jagger BWJPF4105 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Squirrels was originally written as a short piece to accompany a home video depicting sights and outdoor sounds of Burlington Ontario. The original flex band version was written to address the needs of music teachers and bands during a time when full ensembles couldn't get together to rehearse and perform. The idea behind Squirrels was for a light, carefree piece with mischievous undertones, that would reflect the activity we observed by the squirrels in the neighbourhood.

Lesson: There is a flex ensemble/band version of this as well as a full concert band version available. Have a listen to both and discuss the differences in sound – anywhere from length to texture!

13 Moons 3-4 Jodie Blackshaw W-290 [LINK TO PUBLISHER SITE WITH RECORDING](#)

Commissioned by the University of British Columbia Conducting Symposium Consortium 2017
Integral part of PhD research including neurological applications to best learning practices.
Published by Murphy Music Press. Four pieces ranging from Grade 1-4++.

Lesson: Use Jodie's Resources here: <https://www.jodieblackshaw.com/13-moons>

In Blue or Green 3.5 Giovanni Santos W-644 [LINK TO PUBLISHER SITE WITH RECORDING](#)

"Based on rhythmic and melodic cells, this work pays tribute to Terry Riley's *In C*. What if Terry Riley met Miles Davis while vacationing in Cuba? Well, it might sound like this. The work is composed for fully flex ensemble. Any number of musicians are welcome, including singers."

Lesson: This is a great chance for wind instrumentalists to have active involvement with percussion and create a rotation of small ensembles where each student gets to learn multiple parts.

Interstellar Tarantella 3 Roger Zare W-489 [LINK TO PUBLISHER SITE WITH RECORDING](#)

A tarantella is a fast and furious traditional dance that supposedly will help drain the venom after someone is bitten by a tarantula. While this emergency therapy is not very effective, the dance is a whirlwind of energy. While earthly tarantellas are usually in duple or quadruple time, this interstellar dance is in compound triple time (9/8), so each measure has three beats and each beat is divided into three.

This dance consists of two themes. The first is full of rhythmic vitality and is based on the characteristic rhythm of the tarantella -- a bouncy and repetitive long short long short idea. After this aggressive theme is passed around the ensemble, a second, more lyrical theme is stated. Finally, the dance culminates when these two ideas are combined, bringing the tarantella to a raucous close.

Lesson: This is a great opportunity to introduce the students to your life as a conductor and READING FULL SCORES. Many lines move together but there are some differences and the beginning of independence in some parts – it's a great topic for discussion.

Lullaby (from Suite Treats) 3 FLEX Peter Meechan PMMCRI-007FS [LINK TO PUBLISHER SITE WITH RECORDING](#)

Lullaby was written as part of a five-movement suite of one-minute pieces, by five different composers ([Brian Balmages](#), Jennifer Jolley, [Frank Ticheli](#), and Alex Shapiro), commissioned by Composers and Schools for five different schools.

Each composer paired with a school (in my case Mount Rainier High), and having spent some time talking with the students and listening to what they had to say, I felt the piece had to have a special, positive, symbolism to it. Between my initial meeting with Mount Rainier High's band Jordan Beckman, and the subsequent time I spent with the wonderful students, Mr. Beckman became a father – and so it seemed appropriate that a lullaby was composed!

Lesson: Check out the other 4 pieces in SUITE TREATS. Every piece and composer has a totally different style. Discuss how Lullaby works in this mix and some of the students favourite moments in this and the other pieces.

LISTENING/SCORE REFLECTION QUERIES AND IDEAS FOR REPERTOIRE ANALYSIS ASSIGNMENTS (ALL LEVELS)

1. What instrument(s) can you hear who have the melody?
2. Does this piece tell you a story? Describe it. What in the music makes you feel that way?
3. Write your own short thematic story, as if you are the composer (just a few sentences please) -
4. Please research the composer's intent or story behind this piece? This info can easily be found on the publisher's website or even on a PDF/online copy of the conductor's score
5. Do you feel that the melody (main tune) or thematic content accurately depict the composer's intent?
6. Does anyone have a solo? Which Instrument (s)?
7. IS this a piece you would want to play in band (or class)? If so – WHY? If not, WHY NOT
8. In terms of feeling/emotion...Does this piece make you feel happy? Sad? ... please elaborate... What emotion(s) do you think the composer wants you to feel when you listen to this piece? How does the composer achieve that?
9. Does this piece have a melody? or melodic fragments? What makes up a melody?
10. Which instruments or groups of instruments play the melody? How does this change as the piece goes on?
11. Is the piece in a fixed KEY(s) by way of a key signature, or does it only use accidentals?
 - a. Do you prefer playing music with a key signature, or accidentals? Why?
12. Please name the prevailing time signature(s) of the piece.
13. What does this piece make you think about? Write your own short thematic story for this piece, as if you are the composer. Also, please come up with a few ALTERNATIVE TITLES which you would use if this was your composition.
14. Is this a piece of music which you would want to play in your school band – and Is this a piece of music which you would want to learn about, study, gain perspective regarding its story and composer's intentions...in music class?
15. What are some of the emotions that you feel when you listen to this piece?
16. Please locate your instruments part in the score and describe it! Are there sections/measures where you feel you would have to do extra practicing? Remember that its not always about complicated rhythms or a lot of notes!

17. Please research this composer:
 - i. please list THREE other pieces by this composer
 - ii. for each piece provide (one) weblink to a recorded performance
 - iii. your opinion of each piece's relation to the theme/story if applicable (theme/story/intent info can usually be found in the conductor score OR on the publisher's website)
 - iv. Please write 2-3 sentences of constructive feedback to this composer about their work overall
18. Can you figure out the prevailing KEY(s) of this piece? What are they?
19. Are there concurrent /independently moving layers of music/texture? Where is the texture thickest? Where is it most sparse?
20. Please define the word "Ostinato" and please explain how this is used in this piece
21. What is the musical form of this piece? (Ex. AABA, ABA, or using terms like binary, ternary, etc.)***
22. Using both your ears and the provided conductor score – What can you see and hear as being some of the challenges of this piece – Technically, Musically, and Interpretively?
23. Please discuss one advanced or uncommon compositional tool, sound effect, style effect, unique riff/rhythm/technical characteristic which is worth mentioning. Something which "sticks out" and sets this piece apart.
24. Pretend you are the band teacher or conductor learning this piece in order to teach and rehearse it with your ensemble. What would you do first (personally) and then what would be the first thing you did in your first full band rehearsal of this piece?

RESOURCE LINKS FROM SHASHI

[CONCERT BAND PROGRAMMING AND GRADING CHART](#)

[HARKNETT MUSIC FLEX BAND FEATURE 2021 WITH ONLINE WORKSHOP VIDEO](#)

[REPERTOIRE PROGRAMMING DIVERSITY LINKS, RESOURCES, SITES FROM ALEX SHAPIRO](#)

[THE ONTARIO BAND ASSOCIATION](#)



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