A Recording and Performance Guide for Six New Works for Concert Band Composed by Composers from Underrepresented Communities

by

Malcolm James Arthur Jones

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Graduate Supervisory Committee:

Jason Caslor, Chair
James G. Hudson
Kristina Knowles
Nathan Myers

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ABSTRACT

Concert bands as we know them today started in the nineteenth century. The repertoire at that time consisted primarily of orchestral transcriptions penned almost exclusively by people who identified as white male. In the twentieth century, even as the creation of original works for concert band became common place, the rate of compositions written by someone other than a white male was minimal. Composers from other communities were seldom played or introduced into the canon.

Today, the instances of concerts including only white male composers are increasingly rare. Diverse and innovative programming have become much more the norm and the opportunities for composers from underrepresented communities have never been greater. This project describes the commissioning and recording process of six new compositions for concert band from composers of traditionally underrepresented communities and backgrounds. And since several of the pieces are playable by public school bands, it also includes a pedagogically-based performance guide for each work.

DEDICATION

To the ever-changing wind band community. It is my hope that these new works find their way into the standard repertoire.

To the future musicians and music educators who will hopefully hear and potentially play this music for the first time as children and go on to choose a path of music, this project was always created with you in mind.

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CHAPTER 1

INTRODUCTION

Catalyst for the Study

As an African American who has spent most of my life either playing in or conducting a concert band, I have witnessed first-hand the lack of diversity in the profession. In addition to most repertoire I have performed and conducted coming from composers identifying as white males, the person on the podium and ensemble compositions in which I have participated have also been predominately white. In fact, it was not until my master's degree where I had a music teacher who was not Caucasian. It is through this lens that I chose to commission six composers from communities that are currently underrepresented in the concert band repertoire, record their works, and provide potential programmers with a pedagogically-based performance guide for each work.

Purpose

The central focus of this paper will be the commissioning, recording, and analysis of six new works for concert band composed by people from communities currently underrepresented in the band sphere. Specifically, I will outline how I commissioned the various composers, detail the process of recording the works with the Arizona State University Wind Ensemble, and briefly discuss my involvement in the postproduction process. Most significantly, a pedagogically-based performance guide for each work will be included that provides biographical information of the composer, program notes and

detailed analytical information meant as a resource for conductors interested in diversifying their programming.

Limitations

As previously stated, this paper will address the commissioning, recording, and post-production of the works. In addition, biographical information about each composer as well as program notes and performance guides for each work will be included and pedagogical suggestions will be provided for future groups wishing to perform any of these works. Given that the ASU Wind Ensemble has approximately 40 members, recording in a professional studio was not physically or financially feasible. The recordings, while not of studio quality, will adequately serve as source recordings. All aspects of the recordings project were handled internally by the ASU Wind Bands conducting studio. Recordings will be available online with this paper in ProQuest. This paper will not address how to encourage individual conductors or composers from underrepresented communities to join the band community nor will it address why composers from underrepresented communities are performed at exceedingly low rates. The paper only looks at the College Band Directors National Association National Conferences, the regional conferences are not included. Finally, there was only four years of Midwest Clinic band performance data available at the time this research was completed[1]

[1] https://www.midwestclinic.org/performers/midwest-clinic-performing-organizations. https://www.windrep.org/Concerts:Concert_Programs#College_Band_Directors_National_Association_.28CBDNA.29_Conference_Concerts.

Definition of Terms

Composer From An Underrepresented Community - For the purposes of this paper, a composer from an underrepresented community will be defined as an individual who does not fall under the U.S. Census definition of white male: Males having origins in any of the original peoples of Europe, the Middle East, or North Africa.[2]

Review of Related Literature

Over the past approximately five years, there has been a growing desire by many in the concert band profession to program works by composers who identify as something other than white male. This has been accomplished by either unearthing works from previous eras that were neglected for myriad reasons[3] or commissioning new works from composers from underrepresented communities. To highlight just how much concert programs have historically been dominated by white male composers, I surveyed all available concert programs from the College Band Directors National Association (CBDNA) National Conferences dating back to 1949 found on www.windrep.org as well as concert programs from the 2014, 2015, 2017, and 2018 Midwest International Band and Orchestra Clinic available at www.midwestclinic.org. The final section of the literature review will consist of a brief discussion of some of the current resources that focus on repertoire from and projects for composers from underrepresented communities.

[2] https://www.census.gov/topics/population/race/about.html
[3] Possible reasons could be due to racism, sexism, classism, or not living in areas with Western classical music before recordings were available.

College Band Directors National Association National Conferences Repertoire Analysis (1949-present)

Founded in 1941, under the leadership of William D. Revelli, Director of Bands at the University of Michigan, the College Band Directors National Association has grown from a fledgling group of forty to its current roster of over one thousand members. Its inaugural conference took place on December 19, 1949 in Chicago, Illinois. The two groups that performed that year were an unnamed brass ensemble and the Chicago Woodwind Quintet. To date, there have been a total of thirty-six national conferences, with the most recent being held at Arizona State University in Tempe, Arizona in February 2019.

Repertoire curation has always been an important component of CBDNA's mandate. However, a review of the pieces performed at the national conferences quickly points out that the vast majority of music performed has been written by people who identify as white male. Of the one thousand four hundred and seventy-nine pieces that have been performed, only ninety-four have been from composers from underrepresented communities, which is only 6.36% of all works performed.

Glaringly, it was not until the seventh CBDNA National Conference in 1960 that a composition written by a composer who was not a white male was performed. Northwestern University performed Argentinian composer Terig Tucci's *La Bamba de Vera Cruz* and John Paynter's transcription of Germaine Tailleferre's *Overture* (See

Appendix A)[4]. Northwestern also presented a reading session of four works, none of which were by a composer from an underrepresented community. The next time another piece written by a nonwhite male composer was programmed on the national stage was in 1967 by the University of Minnesota Concert Band. Their concert, which consisted of twenty works, included Silvestre Revuelta's *Sensemayá* and Tucci's *La Bamba de Vera Cruz*. At the 1969 National Conference, the North Texas State University Concert Band played *Danza Final* by Argentinian composer Alberto Ginastera. It is interesting to note that it marked the first time back to back CBDNA National Conferences included a composer from an underrepresented community.

During the 1970s there were five national CBDNA conferences. In total, there were one hundred and fifty pieces either performed as part of a formal concert or presented during a reading session. Of the one hundred and fifty works, four of them (2.7%) were written by nonwhite male composers. One bright spot was the 1975 National Conference at the University of California Berkeley. In addition to featuring Japanese composers Emmett Yoshioka and Bin Kaneda, it was also the first time an African-American composer was programmed, albeit a brass quintet arrangement of Scott Joplin's *Maple Leaf Rag*. After 1975, it would be another three national conferences before another piece composed by a nonwhite male composer was performed.

The 1981 conference, held at the University of Michigan, featured fifty-one pieces with only two of them coming from a composer from an underrepresented community, Adolphus Hailstork's *Out of the Depths,* and Mario Davidovsky's *Consorts*.

[4] The entirety of the CBDNA National Conferences are listed chronologically in Appendix A.

The CBDNA National Conference in 1983 featured the first national conference performance from a Historically Black University; a concert presented by the Florida A&M University Symphonic Band. They were the only group to play a piece written by a nonwhite male composer, *Marche Brillante*, written by the group's conductor, William P. Foster. In total, sixty pieces of music were presented between the twelve performing groups that year, making Foster's piece the lone work written by a composer from an underrepresented community (1.67%).

At the 1985 CBDNA National Conference, the Texas Tech University Symphonic Band led by James C. Sudduth performed *Concerto for Trumpet and Band* by Mary Jeanne van Appledorn, the first woman to have a piece performed at a national conference since Germaine Tailleferre's *Overture* in 1960. Further, Adolphus Hailstork became the first African-American to have his compositions (*Out of the Depths* performed in 1981, *American Guernica* performed in 1987) performed at two separate national conferences.

During the 1990s, every national conference included at least one composer from an underrepresented community. There may not be a particular reason for this growth of compositions from underrepresented composers, but one could assume that more access to technology and the growth of the internet could have contributed in making composers from all communities more accessible. Those composers were Blas Atehortúa, Susan Hurley, Yasushide Ito, Vincente Moncho, Katherine Ann Murdock, Thea Musgrave, Manuel Ponce, Robert Xavier Rodriguez, William Grant Still, Germaine Tallieferre, Ivan Tcherepnin, and Joan Tower. Additionally, Cindy McTee had works programmed at three

different conferences (1991, 1995, 1997) and Carolyn Bremer's music was programmed in consecutive conferences (1997, 1999). Even with the number of compositions being played by composers from underrepresented communities increasing, only seventeen of the two-hundred and eighty-nine pieces (5.88%) presented during that decade were by nonwhite male composers.

While Cindy McTee's music was performed at the 2001 CBDNA National Conference, giving her four performances at the last six CBDNA national conferences, it was the 2003 conference that saw a potential tipping point for the profession. The 2003 CBDNA National Conference at the University of North Texas was the first conference where the majority of the twelve ensembles (63.64%) played a piece composed by a composer from an underrepresented community. Of the seven underrepresented composers featured at the conference, four of them (Alberto Ginastera, Robert Xavier Rodriguez, William Grant Still, Joan Tower) had previous national conference performances. The other three were Dorothy Chang, Yo Goto, and Judith Lang Zaimont. Even with the majority of ensembles programming a work by a composer from an underrepresented community, their contribution only amounted to seven of the seventy-three pieces (9.59%).

The 2005 CBDNA National Conference was held in New York City. Eleven bands played at the 2005 CBDNA Conference, including the famed Goldman Band who performed nine works. In total the bands performed fifty-one works. Of those works only *Hysteria in Salem Village* by Felicia Sandler, *La'I (Love Song) for Orchestra without Strings* by Bright Sheng, *Cosmosis* by Susan Botti, and Mark Scatterday's transcription

of Roberto Sierra's *Fandangos* were written by composers from underrepresented communities, comprising 7.84% of the programming.

The 2007 CBDNA National Conference at the University of Michigan saw similar results. Nine ensembles performed fifty-one works, of those fifty-one, only five (9.8%) coming from underrepresented composers. Indiana University performed P.Q. Chan's *Race of Gods*, Central Michigan University performed Augusta Read Thomas' *Magneticfireflies*, and the University of Michigan performed *Signals from Heaven* by Toru Takemitsu, and *Hour of the Soul* by Sofia Gubaidulina.

The 2009 CBDNA National Conference was the first of two times (2009, 2019) that multiple schools performed multiple works by composers from underrepresented communities. That year Oklahoma State University played works by Kathryn Salfelder and Roshanne Etezady. The University of Georgia (Kristin Kuster, Zechariah Goh Toh Chai) and the University of Missouri-Kansas City Conservatory (Chen Yi, Zhou Long, Bobby Watson) were the other two ensembles to perform works from multiple underrepresented composers. Fifty- five pieces were performed, of them eight (14.55%) were composed by underrepresented composers.

The 2011, 2013, 2015, and 2017 CBDNA National Conferences all saw lower numbers when it came to representation from composers from underrepresented communities. In 2011, five composers, Julie Giroux, Arturo Marquez, Shawn E. Okpebholo, Cuong Vu, and Chen Yi were the only composers from underrepresented communities. Forty-nine pieces were performed that conference for a total of 10.2% of the works being written by underrepresented composers. 2013 also only had five

composers, James Lee III, Alexandre Linsqui, Arturo Marquez, Silvestre Revueltas, and Masanori. Their five compositions resulted in 8.93% of the fifty-six works performed. The 2015 and 2017 conferences both had less than five compositions from underrepresented composers. In 2015, the only composers represented were Jennifer Higdon, Carlos Guzmán-Muñoz, and Chen Qian. Their compositions were three of the thirty-seven played that year accounting for 8.11% of the performances. In 2017, only Chin Ting Chan, Jennifer Jolley, Zhou Long, and Zhou Tian compositions were performed. Four out of the forty-seven total works performed, or 8.51%.

The 2019 CBDNA National Conference at Arizona State University was the first and only conference to date where every ensemble except one, the University of Southern California Thornton Wind Ensemble, played at least one piece written by a composer from an underrepresented community. Programming at this conference could have been correlated to the 2018 North Central Division CBDNA Conference where then President Kevin Sedatole, Director of Bands at Michigan State University mandated that all performing ensembles play a piece on their program from a composer from an underrepresented community. The 2019 conference included fifteen works from a composer from an underrepresented community. Composers included were Anthony Barfield, Armando Bayolo, Anna Clyne, O'Neal Douglas, Kevin Day, Roshanne Etezady, Julie Giroux, Jennifer Higdon, Shuying Li, Gilda Lyons, Theresa Martin, Cindy McTee, Lior Novak, Cynthia Van Maanen and Xi Wang. Sixteen of the sixty-two (23.88%) pieces performed were written by nonwhite males.

While it was a slow process over CBDNA's seventy-year history, in recent years, the organization as a whole has made positive steps toward more inclusive programming. In conclusion, of the one thousand four hundred and seventy-nine pieces that have been performed at CBDNA's thirty-six national conferences, ninety-four (6.36%) were from composers from underrepresented communities. The only compositions written by women composers at a national conference were by Germaine Tailleferre and Mary Jeanne van Appledorn until 1991. Regarding this project, half of the pieces commissioned are women composers. Compositions written by Asian male composers are not often performed based on this research, this project features an Asian male. These demographics were not considered when composers were compiled, however, the importance of representation from multiple communities was important. As previously stated, it was not until about the late twentieth century leading into the twenty-first century where composers from underrepresented communities were programmed regularly. One can assume that the creation of the internet that created more ways to listen to and purchase music from a plethora of places could have been a direct correlation to the trend. Also, a greater emphasis has been put on creating more diverse programs in public forums like social media pages or on conference stages. Hopefully, representation from underrepresented communities will continue to improve going forward.

Midwest Clinic International Band and Orchestra Conferences Repertoire Analysis (2014, 2015, 2017, 2018)

The Midwest Clinic International Band and Orchestra Conference is a conference that happens every December in Chicago, Illinois. Recent years have had over seventeen thousand attendees. Along with attracting music educators and industry representatives from around the world, it also presents multiple performing ensembles ranging from middle school bands or orchestras to professional ensembles. For this paper, the programming of the concert bands from 2014, 2015, 2017, and 2018 was analyzed for the percentage of composers included that identified as other than white male.[5]

Of the four conferences reviewed, the lowest percentage of pieces by underrepresented composers programmed was 9.28% in 2015, compared to 10.83% in 2014, 18.45% in 2017, and 12.96% in 2018.

The majority of the fifteen groups that performed at the 2014 conference performed a work from a composer from an underrepresented community. Of the one hundred and fifty-seven pieces performed, seventeen (10.83%) were written by composers from underrepresented communities. Works were performed by Travis Cross, Hirokazu Fukushima, Julie Giroux, Yo Goto, Kataoka Hiroaki, Chang Su Koh, Susan LaBarr, Arturo Marquez, William Owens, Astor Piazolla, Hila Plitmann, Ivan Trevino, Heitor Villa-Lobos, and Terumi Yahata. Three bands, the George Junior High School Symphonic Band, the Orange County School of the Arts Frederick Fennell Wind

[5]This data was found on the Midwest Clinics' website, midwestclinic.org. These are the only complete years that have been published.

Ensemble, and the Saitama Sakae Wind Orchestra all played three works from underrepresented composers, comprising over 25% of their respective program. The United States Navy Band also played three pieces from composers from underrepresented communities, but that percentage was less than 25%.

The 2015 Midwest Clinic also had a number of composers from underrepresented composers. They included Julie Giroux, Yo Goto, Taku Izumi, Chang Su Koh, Jun Nagao, William Owens, and Satoshi Yagisawa. While there were fewer composers from underrepresented communities than 2014, the rate of performances was about the same. For the 2015 Midwest Clinic ninety-seven pieces were listed as performed, with nine (9.28%) of them coming from underrepresented composers. The Shujitsu Junior and Senior High School Wind Ensemble was the only performing ensemble in 2015 to perform works from three different underrepresented composers. Their performance included works by Yo Goto, Taku Izumi, and Chang Su Koh.

In 2017, the Midwest Clinic had performances from nineteen bands from all over the world. The trend of more diverse programming is noticeable this year, with thirty-one of the one hundred and sixty-eight pieces (18.45%) written by composers from underrepresented communities. Those composers included Masamichi Amano, Jay Coles, Viet Cuong, Julie Giroux, Wang He-sheng, Wang Hua, Yasuhide Ito, Santiago Jácome, Bin Kaneda, José Macías, Amir Molookpour, Jesús Orielso, William Owens, Pedro Morales Pino, Chen Qian, Takmasa Sakai, Erika Svanoe, Hiroki Takahasi, Joan Tower, Victoriano Valencia, Xian Xing-hai, Satoshi Yagisawa, and Benjamin Yeo. International ensembles, Banda Sinfónica Escuela de Formación Artística y Cultural de Chía and

Sichuan Conservatory of Music Band both presented programs on which at least 50% of the repertoire was written by composers from their respective countries.

Although representation from composers from underrepresented communities was less than 2017, the Midwest Clinic of 2018 still saw close to 13% of the works performed by ensembles written by nonwhite male composers. Composers Carol Brittin Chambers, Viet Cuong, Roshanne Etezady, Julie Giroux, Elaine Hagenberg, Chang Su Koh, Victor Lopez, Arturo Marquez, William Owens, Silvestre Revueltas, and Omar Thomas wrote twenty-one of the one hundred and sixty-two (12.96%) pieces performed. American community band, the Cobb Wind Symphony (Alfred Watkins, conductor) performed four works from underrepresented composers: *Our Cast Aways* by Julie Giroux, *Sahara Adventure* by Victor Lopez, *Danzón No. 2* by Arturo Marquez, and *Of Our New Day Begun* by Omar Thomas.

While groups playing at the Midwest Clinic International Band and Orchestra Conference tend to play higher numbers of works from underrepresented communities, there is still much more work to be done. Of the years of collected data there have been five hundred and eighty-four pieces performed, seventy-nine (13.53%) were written by composers from underrepresented communities. Those numbers closely reflect the last three (2015, 2017, 2019) CBDNA National Conferences (15.75%). Sessions at the conference have also been trending toward more discussions about diverse programming and teaching at diverse schools. One example of the profession making small adjustments to amplify the voices of composers from underrepresented communities is composer John Mackey who, in recent years has donated his Midwest booth to let new and potentially

unknown composers have a space to advertise their music and create relationships for possible commissions. Some other booths have held "meet and greets" for composers from underrepresented communities to create relationships between composers and directors. There have also been panel discussions at Midwest and CBDNA on topics of diversifying programs or inclusion of underrepresented composers. Midwest has also created a composition competition for young composers, giving them an opportunity to create works for a major conference. Groups on social media have addressed increasing sources for directors to program more composers from underrepresented communities. Going forward, it could be of benefit for conferences to take surveys from the conference participants, asking what sort of sessions they would like to attend at the next conference. Adding more target based sessions would not only grow attendance but could also add a different perspective into underrepresented communities and programming.

Resources for Locating Composers from Underrepresented Communities

While some composers have contracts with major publishing houses a growing number of composers self-publish their work. For an emerging composer, sometimes getting their music played by ensembles is the hardest part. Below I have listed multiple resources that have been made in recent years to help directors find music of composers from underrepresented communities who they may not be able to find through the major publishers.

The Institute for Composer Diversity website (https://www.composerdiversity.com)

Created by Dr. Robert Deemer, a professor at the State University of New York at Fredonia is a great starting point for someone looking to diversify their programming. The website has a composer database, a works (compositions) database, season analysis of repertoire played from American professional orchestras, and other research resources, such as composer websites or books on diversity in music. As of October 8, 2020, this website is currently under scrutiny for not being a completely useful source for its composers. Some composers are asking to be removed from the platform and have claimed that the site does nothing to help make connections between composers and directors. It has also been claimed that the site has openly displayed composers' sexual orientations or gender classification when the composer themselves have not publicly made their choices public. Hopefully, this resource can reform and become more accommodating for the composers they envisioned helping.

The Wind Repertory Project website (https://www.windrep.org)

Created by Dr. Nikk Pilato, Associate Director of Bands and Assistant Professor of Music at Indiana State University, this resource can be used to find music by composers from underrepresented communities. While this website is not directly focused on diversity, there is option to search for composers from different ethnicities and backgrounds. This site includes composer biographies and composition program notes and guides to works.

…And We Were Heard (https://www.andwewereheard.org)

This is a resource that focuses on creating recordings of compositions by underrepresented composers. Created by Dr. Kaitlin Bove, Director of Instrumental Music at Pierce College, this site aims to unite composers and ensembles who then collaborate to make recordings for a listening guide for future performers and conductors.

Diverse Composers of Wind Band Music[6]

This is a Google Form online that includes over 3,500 pieces written by composers from different underrepresented communities. The list is compiled by Christian Michael Folk, Graduate Assistant at the University of South Carolina and includes composer name, piece title, level of difficulty, solo players (if necessary), and composition length.

Female Band Composer (https://www.jodieblackshaw.com/female-band-composers)

Composer Jodie Blackshaw has a database of female band composers on her website. Blackshaw's list includes composer, nationality, piece title, level of difficulty, a link for listening, a score example, and contact details.

Programming Resources

(https://www.alexshapiro.org/ProgrammingResources.html)

Numerous programming resources, including those referenced above can be found on composer Alex Shapiro's website. There are general resources, resources for those identifying as women, as well as Black, Latino, Asian, American Indian

[6]https://docs.google.com/spreadsheets/d/1i4mcvDo3j6P9MiXKDbgyZ6enIGPcDhY2NTG278ReOaI/edit#gid=0.

composers' resources, along with LGBTQ+ composer resources. Shapiro also lists videos and podcasts pertaining to creating more diverse programs. Reading resources highlighting inequity and possible solutions are also made available for visitors to the site.

CHAPTER 2

PROJECT OVERVIEW

Composers

As part of this project, I commissioned works from six composers belonging to underrepresented communities. Francisco (Paco) Javier de Alba, Janet Song Kim, Emily McPherson, Cait Nishimura, Cody Ray, and Kristian Rodriguez. These composers are all individuals with whom I have a personal connection. I met Emily McPherson and Cody Ray during their time as students at Wadsworth High School (Ohio), the school where I completed my student teaching placement. Kristian Rodriquez and Francisco de Alba are both colleagues I met while attending ASU. Cait Nishimura is a freelance composer whom I met in Chicago during The Midwest Clinic. Janet Song Kim, whom I had previously met at UCLA, heard of this project and volunteered to compose a new work for it.

Composition Criteria

When I approached the composers about this project, they were asked to take three things into consideration:

1. A composition that was 3-5 minutes in length.
2. A composition that was a grade 3 or 4. (See Appendix C)
3. A composition that used standard concert band instrumentation.

Composers were given approximately six months to complete their composition.

Recording Sessions

The recording sessions took place March 17 and 19, 2020 in room 301 of ASU Gammage. My colleague Justin Hubbard served as the recording engineer. Dylan Suehiro, our fellow colleague, assisted Justin, while Dr. Elliott Tackitt, Instructor of Wind Band Conducting, remained in the rehearsal room, listening for errors and continuity. As music director, my central roles were rehearsing and conducting the pieces during both recording sessions.

Post-Production

Justin Hubbard and I worked on all aspects of the post-production process.[7] Justin managed the editing and splicing, while I listened to all recorded material and provided the necessary edits.

Performance Guides

A performance guide was created for each work. Biographies were collected for each composer, either directly from them, or through their website. Program notes were created for each composition, either in consultation with the composer, or by me based on score study. Finally, I analyzed each work and wrote a pedagogically-based narrative for conductors who wish to program the piece with their ensemble. The form of those guides is in Appendix D.

[7] Post-production process is explained in chapter 9.

CHAPTER 3

BAHAY KUBO FOR WIND ENSEMBLE BY FRANCISCO JAVIER DE ALBA

Composer

Francisco Javier Dudley de Alba, more commonly known as Paco, was born in Long Beach, California. He is a freelance clarinetist, lessons teacher, and composer in the Metro-Phoenix Area. Paco constantly seeks to spread his enthusiasm for the clarinet through teaching private lessons and giving sectionals with local band programs and youth orchestras.

Currently pursuing a Doctor of Musical Arts degree at Arizona State University's School of Music, Dance and Theatre, de Alba studies with Drs. Robert Spring and Joshua Gardner. He earned his Master of Music in Clarinet Performance from ASU in 2018 and received his Bachelor of Music in Clarinet Performance from Columbus State University (CSU) Schwob School of Music in 2016 under the instruction of Dr. Lisa Oberlander. He has performed internationally in Ostend, Belgium and around France. In 2015, de Alba was awarded the Zodiac Music Academy and Festival Chamber Music Award.

In addition to his passion for the clarinet, de Alba is an avid composer and arranger. He studied composition with Dr. James Ogburn, Dr. Matthew McCabe, and Dr. Fred Cohen during his time at CSU, and is a former Vice President of the CSU Society of Composers. de Alba has had several of his pieces premiered, both at CSU and ASU. As an advocate of new music for the clarinet, he has premiered several works by emerging

composers as well as arranged several pieces for clarinet and various clarinet chamber groups.[8]

Composition

Bahay Kubo is an 85 measure grade 3 piece that is approximately 3 1/2 minutes long. A recording of *Bahay Kubo* along with other de Alba works can be found on his website.[9]

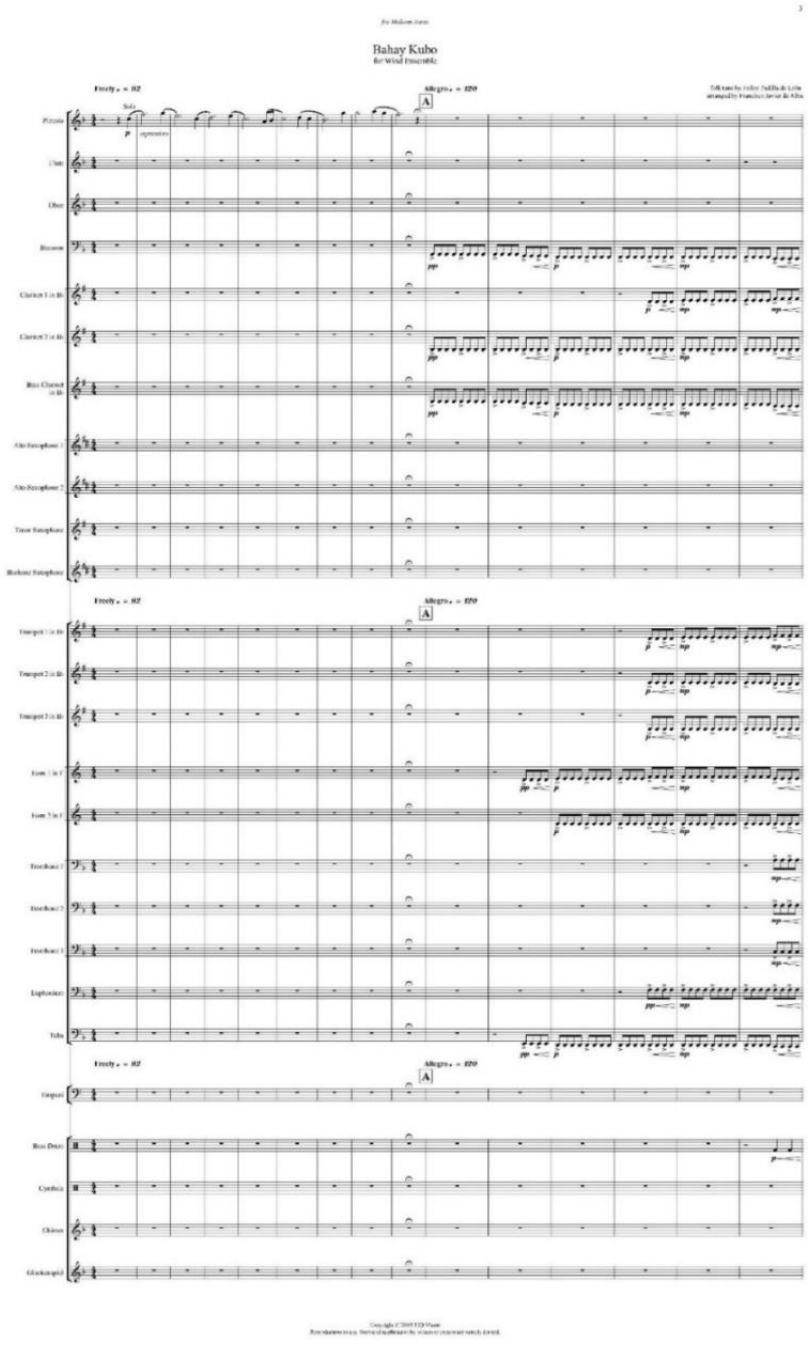
Inspired by his Filipino heritage, de Alba chose to use the folk tune, *Bahay Kubo* as the main theme of this piece (See Appendix E). *Bahay Kubo* (*nipa hut* in English) is a traditional Filipino folk song by Felipe Padilla de Léon. The name *Bahay Kubo* comes from *bahay*, the Filipino word for house, and *cubo*, the Spanish word for cube. The hut is primarily made of nipa leaves, and bamboo, and it is a traditional family home in the sense that there are no room partitions. *Bahay Kubo* is also a symbol of the Filipino tradition of *bayanihan*, which encompasses working together, a sense of closeness, and helping one another without the expectation of reciprocity.

The instrumentation for *Bahay Kubo* is as follows (See Example 3.1):

Piccolo
Flute
Oboe
Bassoon
Clarinet in B-flat 1, 2
Bass Clarinet
Alto Saxophone 1, 2
Tenor Saxophone

[8] Francisco Javier de Alba to the author, email, December 1, 2019, Malcolm Jones private archive.
[9] www.fjdmusic.com

Baritone Saxophone
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2
Trombone 1, 2, 3
Euphonium
Tuba
Timpani
Bass Drum
Suspended Cymbals
Chimes
Glockenspiel



Example 3.1: ***Bahay Kubo for Wind Ensemble,*** **opening page**

Form and Structure

Table 1

Introduction (mm. 1-9)	A piccolo solo presents the main melody (See Example 3.2). Tempo is a modest 92 bpm.
A section (mm. 10-45)	Running eighth notes played by bass clarinet and bassoon accompany the melody played by flute, oboe, and clarinets 1 and 2. Accented eighth notes by the tenor saxophone, baritone saxophone, trumpet 3, and trombone 2 are used to outline the melody. Tempo increases to 120 bpm.
B section (mm. 46-65)	Accented and slurred eighth notes are played by everyone except percussion (mm. 46-54). Dotted quarter notes played by bassoon, bass clarinet, trumpet 3, trombone 3, and tuba are used at letter F to create emphasis on the accented eighth

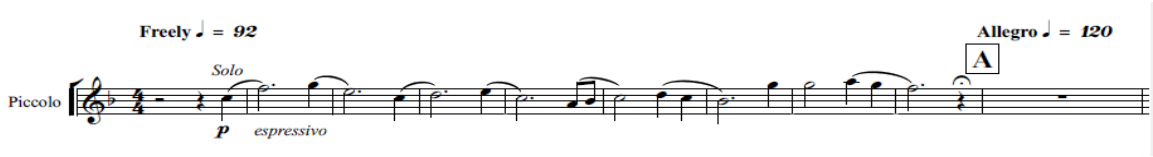
	notes in measures 56-61. Tempo remains at 120 bpm.
Coda (mm. 66-end)	Main melody is presented as a glockenspiel solo that leads to a brief revisit of the accented and slurred eighth notes from the B section before arpeggiated whole notes bring the work to a close.

Musical and Pedagogical Considerations

Melody

The piece begins with a piccolo solo presenting the main melody, with the quarter note equaling 92 beats per minute (bpm) (See Example 3.2). The piccolo solo has *expressivo* written beneath it, a marking that will help set the tone for how the melody should be played any time it appears. For less advanced players, one suggestion would be to break the eight bar phrase into two phrases of four. This will give them an opportunity to focus primarily on expressivity as opposed to breath support. Ultimately, the aim is to present the melody in one long phrase. While diatonic, the melody combines both leaps and stepwise motion. Leaps include going up and down by a perfect 4^{th} and up a major 6^{th}. Players need to control their breath support to ensure the musical line is not interrupted by accidentally accented notes. In addition to the opening piccolo solo, de Alba also

gives the melody to the flute, oboe, clarinet 1, clarinet 2 (mm. 21-29) and trumpet 1 and horn 1 (mm. 29-37).



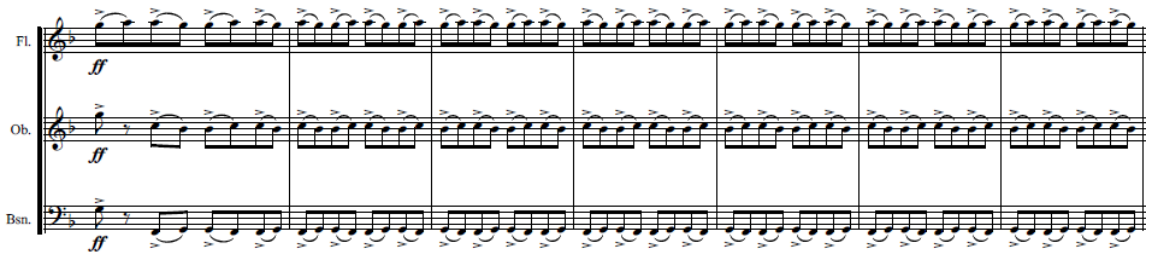
Example 3.2: *Bahay Kubo for Wind Ensemble,* mm. 1-10

Harmony

Bahay Kubo remains in the key of F major for the work. *Bahay Kubo for Wind Ensemble* makes use of typical triadic structures, including tonic, predominant, and dominate cadences. There are also instances of submediant chords throughout *Bahay Kubo.* An example of this occurs in mm. 12-14 (See Example 3.1).

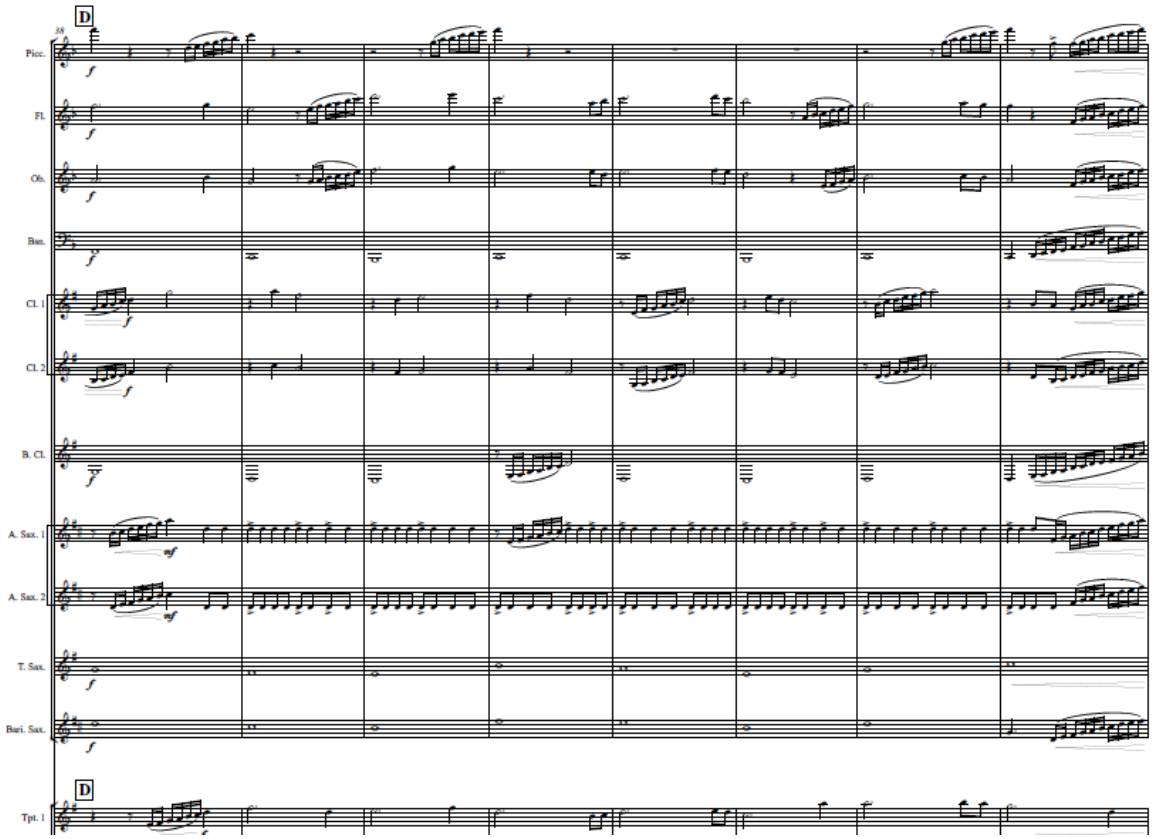
Rhythm

The rhythms for *Bahay Kubo* include notes of the duration of whole, half, dotted half, quarter, and eighth notes and are an appropriate skill level for the entire piece. The piccolo solo sets the tone for the rhythm structure for the entire piece. For teaching purposes, it could be of benefit to have the running eighth note parts rehearsed without the melody for students to better understand how their parts fit into the music, both harmonically and rhythmically (See Example 3.3). The accented notes and accented notes with slurs are used to create emphasis on rhythmic pulse within the piece (See Example 3.3).



Example 3.3: ***Bahay Kubo for Wind Ensemble,*** **mm. 46-52**

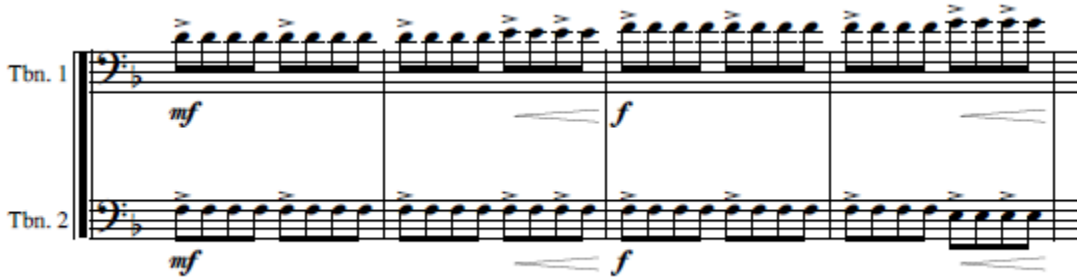
As with any piece, it is important that players are proactive in subdividing and counting rhythms. At letter D, sixteenth-note runs by the woodwinds (piccolo, flute, oboe, clarinet, bass clarinet, alto saxophone) and trumpet 1 will require specific attention (See Example 3.4) because the rhythms often offset each other by a beat. Players should make sure they are counting their rests carefully during this section, so they do not play over another section or get turned around in their own counting and creation of pulse.



Example 3.4: ***Bahay Kubo for Wind Ensemble,*** **mm. 38-45**

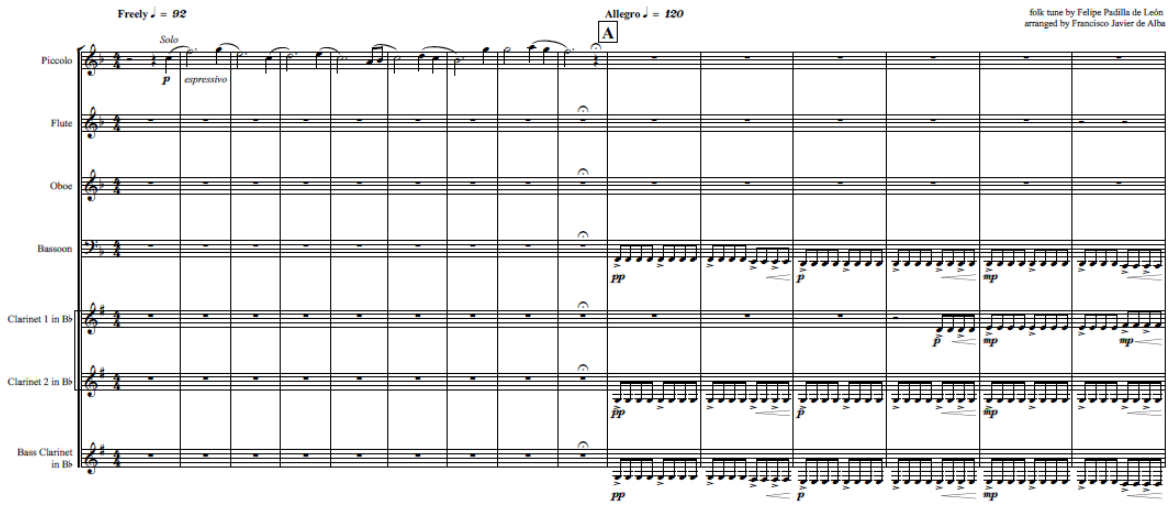
Style

The only articulation marking used in the piece is the accent. It is used primarily to create points of emphasis in the harmonic line (See Example 3.5).



Example 3.5: ***Bahay Kubo for Wind Ensemble,*** **mm. 16-19**

Dynamics in *Bahay Kubo* range from *pianissimo* (pp) to *fortissimo* (ff). Dynamic range is set immediately by the *piano* piccolo solo at the very beginning of the piece. The very next entrance at letter A is *pianissimo* (See Example 3.6). The conductor should consider having the piccolo player play louder than their normal *piano* level due to the fact that the entrance at letter A will naturally create an increase in volume due to more individuals playing. The accents should be played with weight from air as opposed to weight from a harder articulation. The non-accented eighth-note that follows should serve as a release of that weight.



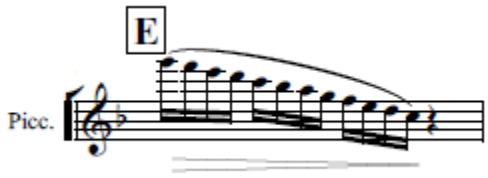
Example 3.6: *Bahay Kubo for Wind Ensemble,* mm. 1-15

Other Considerations

Instrument ranges

With few exceptions, the playing ranges for all instruments are reasonable for a grade three work. However, at letter E the piccolo is playing a written F6 while the tuba holds a

low F1[10], the final chord has the same range issues. Since a range that wide can create intonation issues, it would be beneficial to tune the octave F's first through isolation and then adding the concert C's played by bass clarinet, trumpet 3, and euphonium. After achieving a balanced and in tune sound, adding the concert A's from clarinet 2, trumpet 1, and trombone 1 will complete the framework of the final chord. Again, at rehearsal E the piccolo has a difficult range with a written G3 (See Example 3.7). Depending on the player, this may be at the edge of their range and create a sound that is forced. Playing down an octave could create a more balanced and relaxed sound. The player could also practice range technique exercises in the key of F to increase comfort in more extreme octaves. The bass clarinet and tuba parts both have a written pitch of F1 which, if necessary, could be taken up an octave.



Example 3.7: *Bahay Kubo for Wind Ensemble,* m. 46

Conducting

While conducting in *Bahay Kubo,* it is important to not have any extra movements that are not conducive for playing. The piece is straightforward, and players can ultimately keep pulse themselves. Make sure to show a difference in style between

[10] "Music Note Names: Organizing the Notes," All About Music Theory, last modified 2020, accessed March 27, 2020, https://www.allaboutmusictheory.com/piano-keyboard/music-note-names/.

accented and non-accented notes. Immediately following the piccolo solo, the tempo increases to quarter note equals 120 bpm. The piece remains at this tempo apart from three *ritardandos*. When navigating the *ritardandos* it is important to pace them evenly and organically, meaning the notes should begin to elongate over the entire duration of the *ritardando* as opposed to an abrupt slowing down at any point. Maintaining a steady tempo throughout the piece is important to help ensure that articulations do not change throughout the piece.

CHAPTER 4

!? (INTERROBANG) BY JANET SONG KIM

Composer

Janet Song Kim is a third-year doctoral assistant in wind band conducting at the University of California Los Angeles Herb Alpert School of Music, where she studies with Travis J. Cross. Previously, she earned a Master of Arts degree in Instrumental Conducting from Indiana University of Pennsylvania and her Bachelor of Music degree in Music Education and Jazz Studies Magna Cum Laude from Montclair State University. During her time at Montclair State University, she also had the opportunity to study composition with Alan Ferber and orchestration with Patrick Burns. Kim began her career as a band director at Northern Valley Demarest High School and continued to work with other middle school and high school bands throughout New Jersey during her time as a public school educator. Her primary conducting teachers include Timothy A. Paul, Jason Worzbyt, Shelley Axelson, and Thomas McCauley. Kim currently serves as the associate director of the Peninsula Symphonic Winds.[11]

Composition

!? (interrobang) is a 111-measure grade 3 work that is approximately 4 1/2 minutes long and is harmonically focused in F minor. The interrobang is a punctuation mark (!?) used in written languages and is intended to combine the function of a question mark, or an interrogative point which could be defined at the beginning and end of the piece with

[11] Janet Song Kim to the author, email, January 15, 2020, Malcolm Jones private archive.

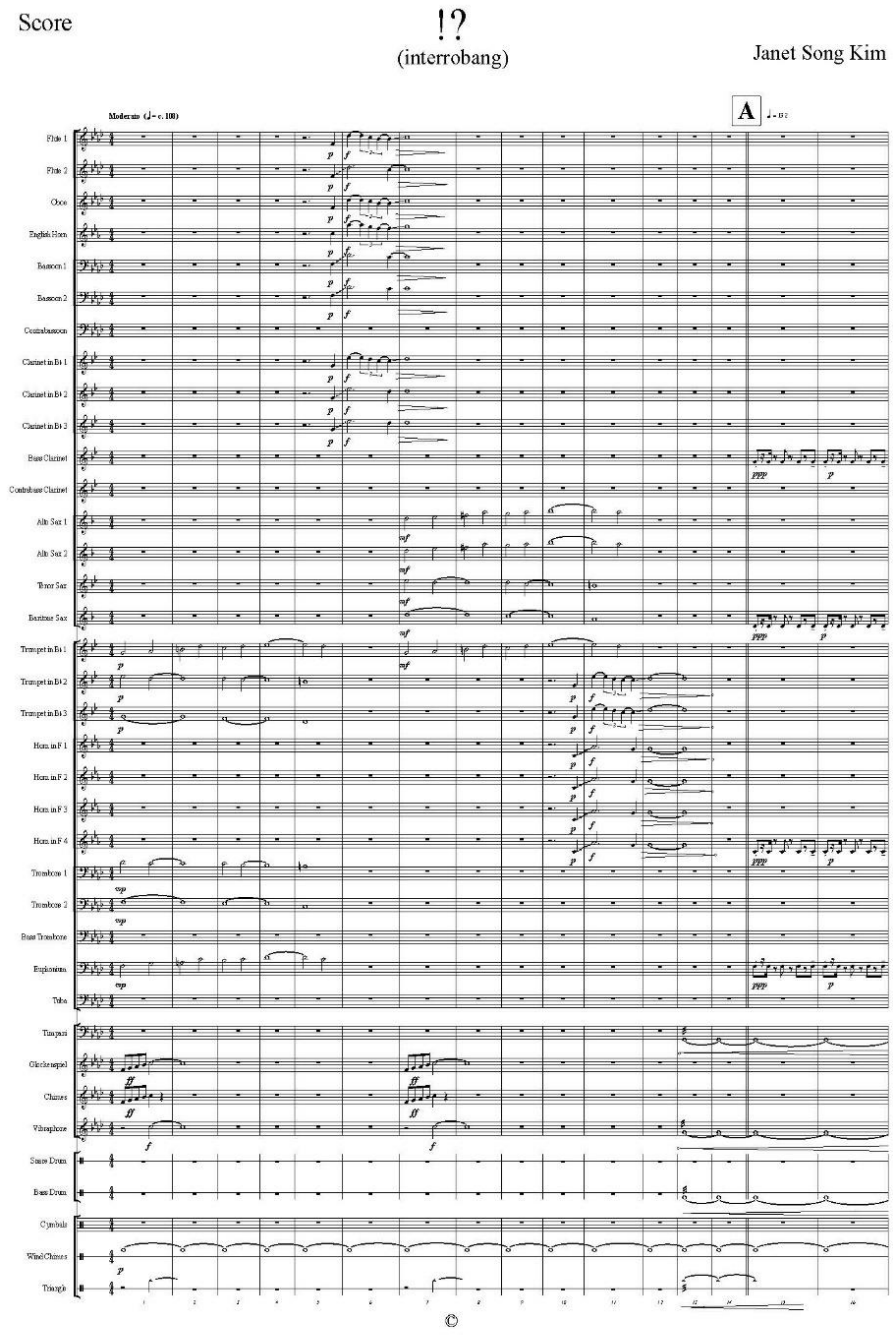
slower tempos and less active parts, and an exclamation mark, or an exclamation point, which could be the middle section of the work that is louder, faster, and more active. In the jargon of printers and programmers, this punctuation mark is referred to as a "bang." This piece is titled *!? (interrobang)* because it fuses the wind-band medium with old electronic and video game music. It is the uncommon fusion alongside the exploration of emotions that gives this piece its name. Each section leans more towards one side or the other: interrogative or exclamatory.[12] More information about Kim along with a recording of this piece can be found on her website.[13]

The instrumentation for *!? (interrobang)* is as follows (See Example 4.1):

Flute 1, 2
Oboe
English Horn
Bassoon 1, 2
Contrabassoon
Clarinet in B-flat 1, 2, 3
Bass Clarinet
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Timpani
Glockenspiel
Chimes
Vibraphone
Snare Drum
Bass Drum
Cymbals

[12] Ibid.
[13] www.jsongkim.com

Wind Chimes
Triangle



Example 4.1, *!? (interrobang),* opening page

Form and Structure

Table 2

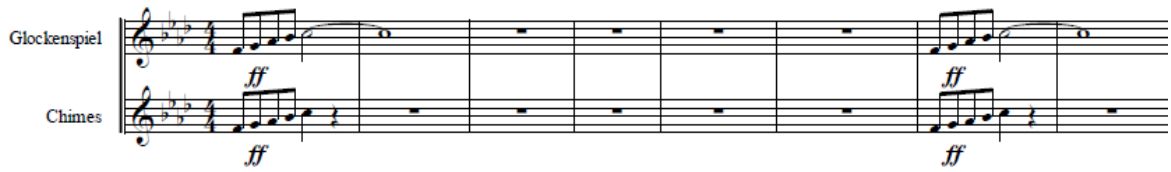
A section (mm. 1-37)	Slow beginning; glockenspiel and chimes introduce the pentatonic melody (See Example 4.2). A small brass chorale leads into a woodwind response that finishes the opening phrase. This can be considered a "question" or "interrogative" section. Syncopated rhythm melody is introduced at letter A; tempo shifts to 132 bpm (See Example 4.1).
B section (mm. 38-88)	Tutti dance-music that can be repeated as often as wanted. Woodwinds and trumpets play sixteenth notes while low brass is either playing straight eighth notes or syncopated eighth notes (See Example 4.3). Parts can be removed or added as the director or ensemble wishes. Tempo remains at 132 bpm. Tempo relaxes to

	108 bpm at m. 46; trumpet 1, horn 1 and euphonium introduce new melody (See Example 4.4). Tempo accelerates back to 132 bpm at m. 65. Upbeat club like dance-music is played at letter E, with the same syncopated rhythm accompaniment like letter C (See Example 4.3).
A section (mm. 89-end)	Tempo relaxes back to 108 bpm; pentatonic theme is augmented by the trumpet 1 part before being played one last time in eighth notes by the glockenspiel and chimes as it was in the opening measure.

Musical and Pedagogical Considerations

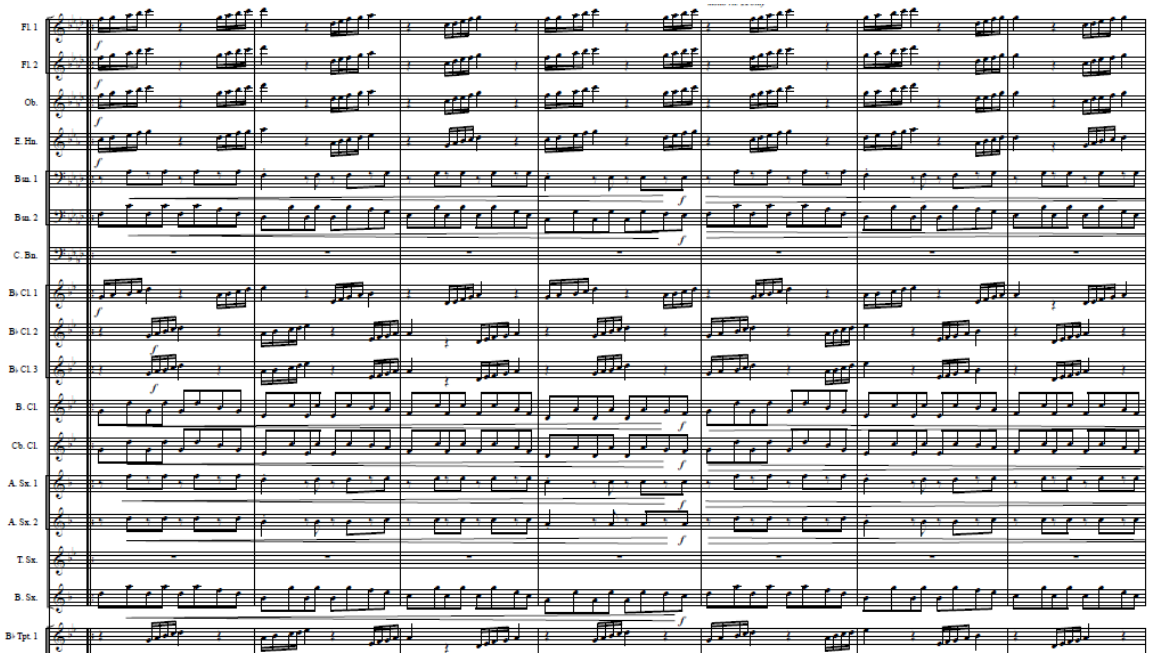
Melody

The five-note (F-G-A flat-B flat-C) melody is introduced at the beginning of the piece by the glockenspiel and chimes (See Example 4.2). The five-note motif can be heard throughout the entire piece in various forms.



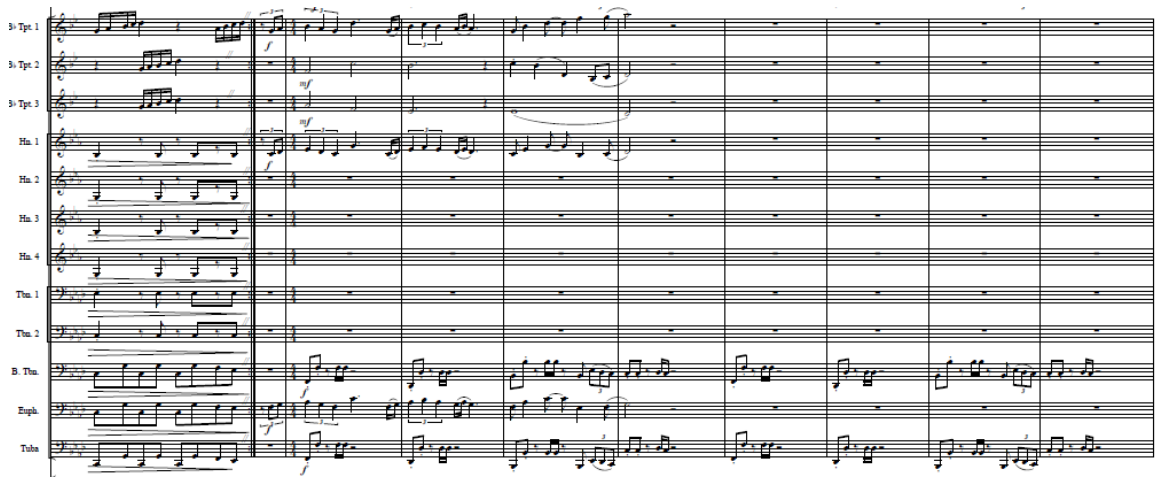
Example 4.2, *!? (interrobang),* mm. 1-8

This opening statement is slow and serene. At letter B the melody is played by the flutes, oboe, English horn, clarinets, and trumpets while other instruments provide rhythmic and harmonic support (See Example 4.3).



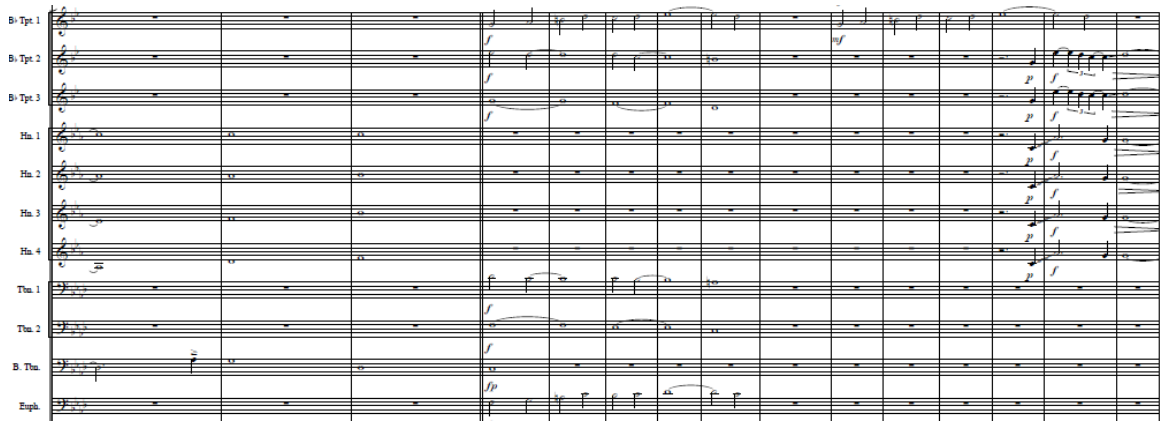
Example 4.3, *!? (interrobang),* mm. 38-44

The melody at letter C, similar in style and mood to the beginning melody, is played by trumpet 1, horn 1, and euphonium (See Example 4.4).



Example 4.4, *!? (interrobang),* mm. 45-53

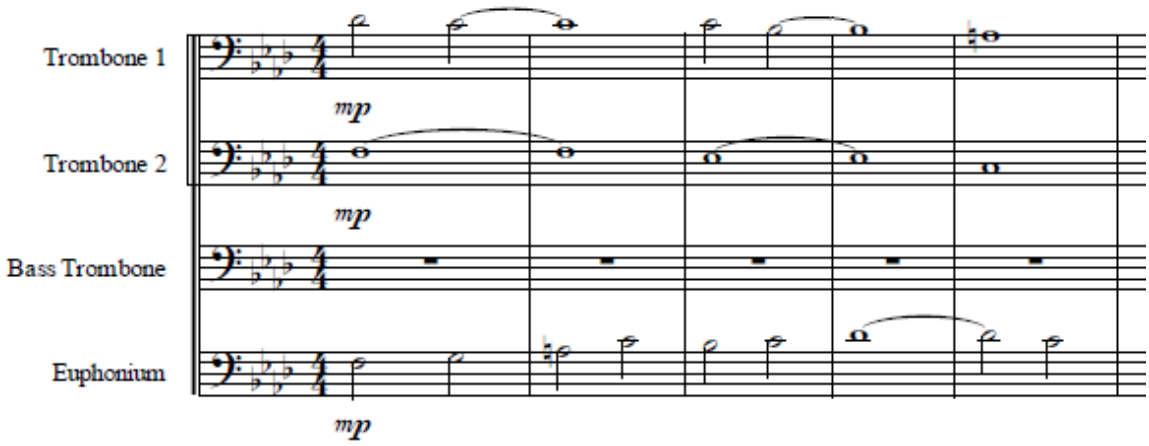
At letter E the same melody from letter C returns (See Example 4.3). The pentatonic passage from the beginning is now elongated and includes an A-natural as opposed to an A-flat (See Example 4.5) to suggest a modulation to the parallel major key of F major. However, three measures from the end the glockenspiel and chimes play the same five-note passage from the very beginning (See Example 4.2).



Example 4.5, *!? (interrobang),* mm. 92-106

Harmony

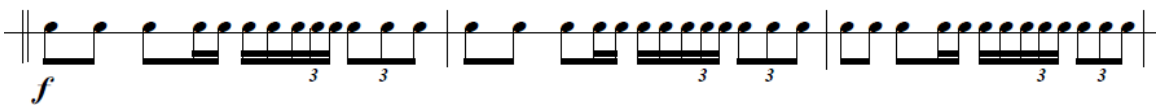
While the work remains in F minor throughout there are a few instances of A natural being used to harmonize the parallel major at the beginning and end by the trumpet, alto saxophone, and euphonium (See Example 4.6). Every other harmony in *!? (interrobang)* is based around F minor, with A-flats being present throughout the work.



Example 4.6, *!? (interrobang),* mm. 1-5

Rhythm

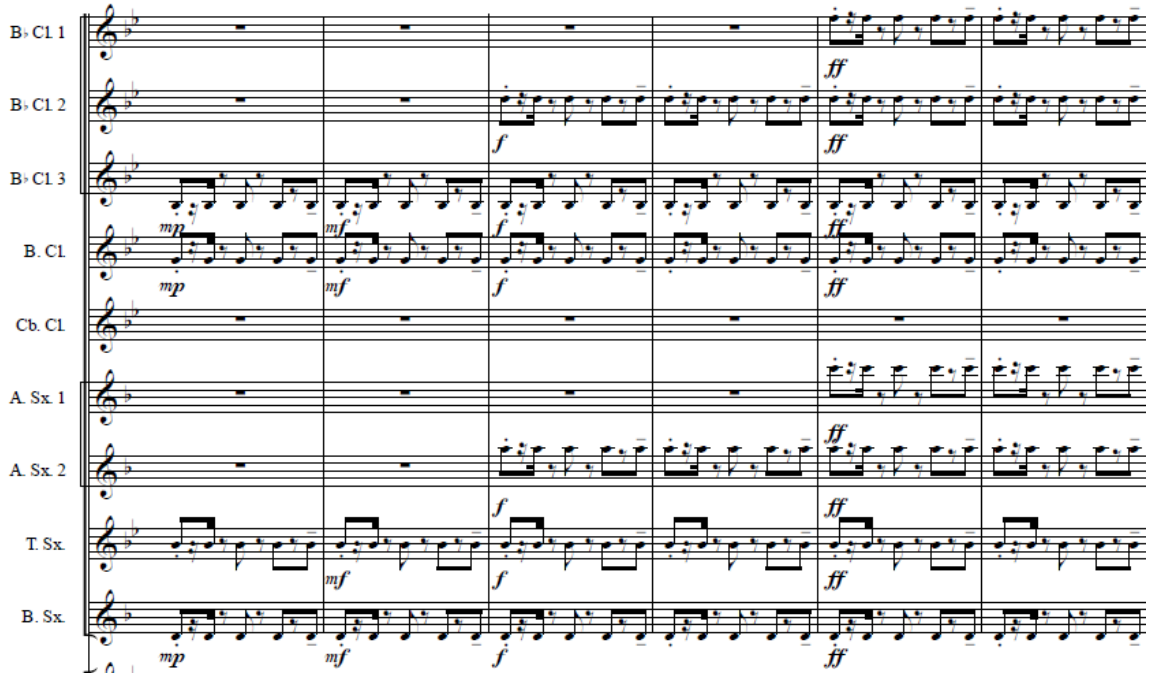
There are syncopated rhythms throughout *!?(interrobang).* Sixteenth notes and eighth note triplets are also present. With the understanding that a steady pulse and groove are maintained, the snare drum rhythm at letter E can be played as written or improvised (See Example 4.7).



Example 4.7, *!? (interrobang),* mm. 77-79

Style

The written dynamics range from *pianississimo* (ppp) to *fortissimo* (ff). Syncopated rhythms are present throughout the entire piece (See Example 4.8). Staccato, tenuto, and accented articulation markings must remain consistent throughout the ensemble. The style of those articulations is set early and need to be played the same way throughout the different sections. To create delineation, a starting point would be to have the staccatos be half the length of the tenutos.



Example 4.8, *!? (interrobang),* mm. 17-22

Other Considerations

Balance

The biggest point of focus of this piece will be blend and balance. There are moments where different lines are being played simultaneously and making sure each line is heard equally will be a challenge. One option would be to put an emphasis on certain

instrumental sections during the repeated section at letter B. Letter C and E have the most people playing at once which will require special attention in making sure the melody is not drown out by other players playing accompaniment parts.

Merging of Styles

This work combines traditional concert band timbres with those of electronic and video game music. For example, there is an ostinato bass line that feels like dance music and leads to a section of moving sixteenths being passed through the woodwinds while low brass and low woodwinds take the melody. This sound is meant to emulate the "sine-wave" bass that is often used in electronic and video game music. At letter B, everyone is participating and contributing to the dance music. A unique feature of this section is that it can be repeated or divided as the conductor or ensemble chooses. For example, different instruments can lay out during certain repetitions, and the repetitions can happen as many times as the conductor or ensemble members would like in order to build or change the timbre and combination of instruments.[14]

Conducting

This work remains in 4/4 time for the duration of the piece. There are four transitions in this piece. At letter A, the tempo increases from 108 bpm to 132 bpm. The transition at letter C need to be treated carefully as the trumpet 1, horn 1, and euphonium part have a triplet anacrusis. The transition leading into letter D, the tempo increases again from 108 bpm to 132 bpm. The final transition is leading into letter G, slowing down from 132

[14] Ibid.

bpm to 108 bpm. Effective gestures of syncopation are important for this work. There are multiple times when players are entering on the "ands" of beats, and a clear gesture of syncopation will assist students not playing in rests.

CHAPTER 5

SHEARWATER FOR WIND ENSEMBLE BY EMILY MCPHERSON

Composer

Emily McPherson is a composer who recently finished studying music composition at Bowling Green State University (BGSU) under the instruction of Dr. Elaine Lillios. Her compositions include a wide variety of instrumentation across different styles including acoustic solo, larger and small chamber ensembles, electronics via fixed media and live electronics, as well as mixed ensembles. Her works have been performed throughout the United States in Indiana, Kansas, New York, Michigan, Oklahoma, and Ohio. *Faraday* for mixed ensemble was performed by students at the Xi'an Liangiiatan International School in Xi'an, China (2019). This December, The _____ Experiment will release their debut CD, *Constellations*, in which her piece, *6:31 (Daybreak)* for B-flat clarinet, alto saxophone, and harp, will be included. Recently, she has collaborated with videographer Austin Windau, to create *Phosphenes I* for stereo playback and video, which premiered at Electronic Music Midwest (2019). *Troposphere*, for tenor saxophone, was selected for performance at the North American Saxophone Alliance's 2019 Region 5 Conference. In 2018, McPherson was commissioned to write *The Silent Majority* for percussion and piano which premiered at Yarn/Wire Institute at Stony Brook University. This summer, she was selected to compose a MicroOpera for BGSU's annual MicroOpera Productions,

which will be performed this February. Additionally, she has studied with Mikel Kuehn, Marilyn Shrude, Elizabeth Hoffman, Jake Heggie, Zosha Di Castri, and Mei-Fang Lin.[15]

Composition

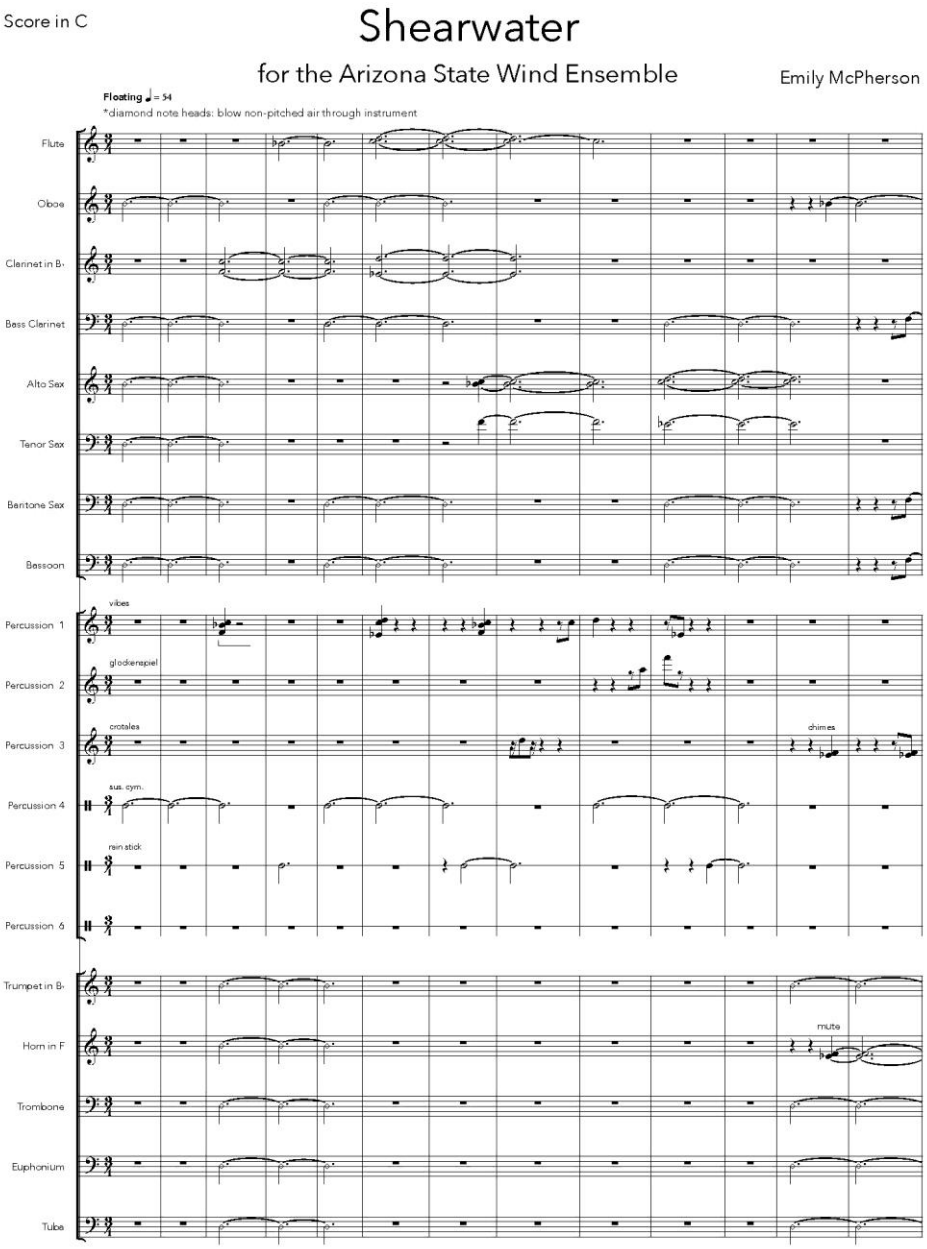
Dedicated to Malcolm Jones and the Arizona State University Wind Ensemble, *Shearwater* is based on the habits of the shearwater, an oceanic bird. Shearwater birds glide on stiff wings towards the surface of the ocean and brush the tips on the troughs of the waves.[16] *Shearwater* is an 85 measure grade 3 piece that is approximately 4 minutes long. While the piece shifts between the keys of E flat major and B flat major, the composer puts more emphasis on melodic ideas and pitch clusters.[17] More information about McPherson and her works can be found on her website.[18]

The instrumentation for *Shearwater* is as follows (See Example 5.1):

Flute 1, 2
Oboe
Clarinet in B-flat 1, 2
Bass Clarinet
Bassoon
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2, 3, 4
Trombone 1, 2
Euphonium
Tuba
Percussion 1 (Vibraphone, Crash Cymbal)
Percussion 2 (Glockenspiel)
Percussion 3 (Crotales, Chimes)

[15] Emily McPherson to the author, email, December 4, 2019, Malcolm Jones private archive.
[16] Ibid.
[17] Emily McPherson to the author, text message, April 6, 2020, Malcolm Jones private archive.
[18] www.emilymcpherson-composer.com

Percussion 4 (Suspended Cymbal)
Percussion 5 (Rain-stick, Tam-Tam)
Percussion 6 (Bass Drum, Wind Chimes)



Example 5.1, *Shearwater for Wind Ensemble,* opening page

Form and Structure

Table 3

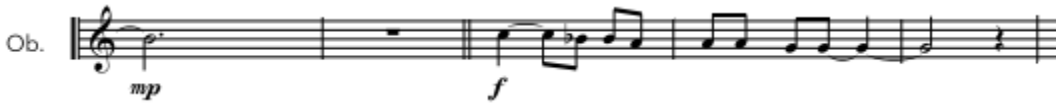
A section (mm. 1-27)	Opens with percussion drones and air being blown through wind instruments at a slow tempo of 54 bpm. Brief oboe melody at letter A that is accompanied by sustained and eighth notes from percussion 1, 2, 3, 4, 5, 6 (See Example 5.2).
B section (mm. 28-68)	Melody played by bass clarinet, baritone saxophone and bassoon while tempo increases to 80 bpm. Perfect 4ths and 5ths from horns provide accompaniment. Tempo increases again to 108 bpm and running eighth note triplets played by everyone except horns, tuba, and percussion lead to percussion soli at letter D.

A section (mm. 69-end)	Tempo slows to 54 bpm. Horn 1 one plays a solo melody that is accompanied by blown air technique from everyone except flute, clarinet, and percussion.

Musical and Pedagogical Considerations

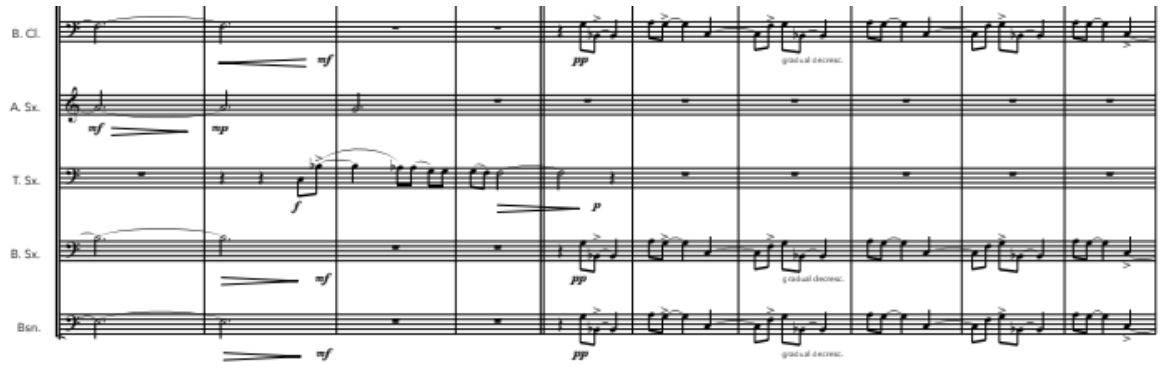
Melody

The melodies in *Shearwater* are intentionally ambiguous. Essentially, melodies are typically contrasted with static passages of vertical harmonies, such as the oboe part at letter A (See Example 5.2). The melodies are supported by sustained chords, pitch clusters, and blown air sections at the beginning and end of the piece.



Example 5.2, *Shearwater for Wind Ensemble,* mm. 14-18

At letter B the melody is played by the bass clarinet, baritone saxophone and bassoon, which is again supported by sustained notes, this time from the horns (See Example 5.3).



Example 5.3, *Shearwater for Wind Ensemble,* mm. 24-33

Harmony

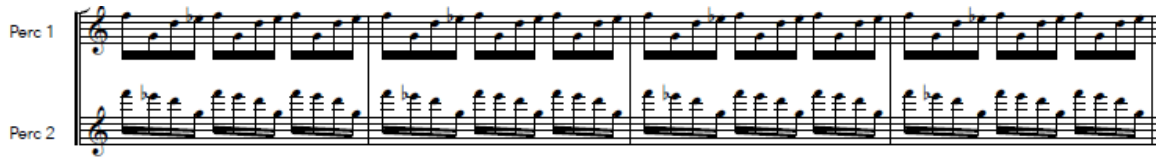
While no key signature is written, the piece uses frequent B-flats and E-flats, suggesting the key of B-flat major. The composer makes extended use of the major 2nd. It is important that students know that the dissonant harmonies are not misprints. Isolating instances of dissonant harmonies is important for students to learn how to lean into them and not shy away (See Example 5.4).

Example 5.4, *Shearwater for Wind Ensemble,* mm. 34-37

Rhythm

In *Shearwater*, the complex rhythms are within the vibraphone and glockenspiel parts at letter D (See Example 5.5). Playing running 16th notes at 108 bpm consistently can be

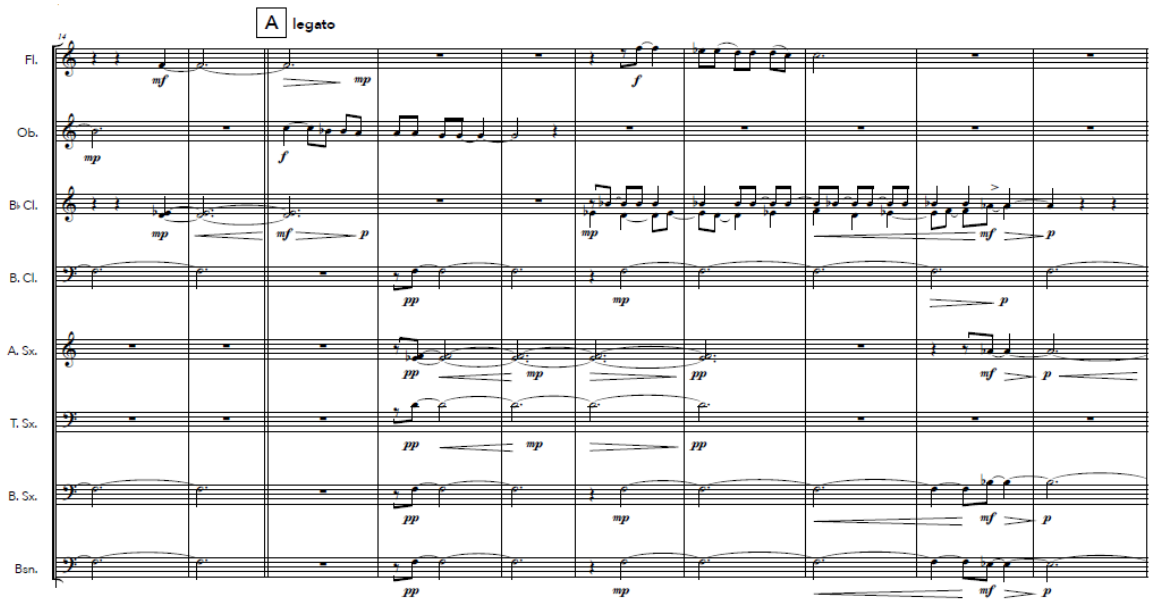
challenging for some players. Modifying the part so that only ever other notes is played as an 8th note can help percussionist maintain tempo if rhythmic accuracy becomes compromised. However, all other rhythms are standard for a concert band work of this level. There are many syncopated rhythms that interact with one another across the ensemble.



Example 5.5, *Shearwater for Wind Ensemble,* mm. 61-64

Style

In *Shearwater*, the biggest style consideration concerns how dynamics impact phrasing. Throughout the piece, there are many hairpin dynamics that must be evenly paced throughout the ensemble to create homogenous dynamics. Nowhere in the piece should the tone be forced or abrupt, especially at the beginning and end of notes. Decrescendos of phrases ending at *piano* should taper as smoothly as possible (See Example 5.6).



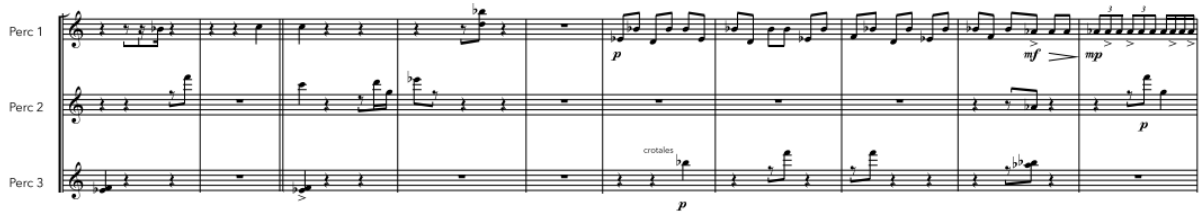
Example 5.6, *Shearwater for Wind Ensemble,* mm. 14-23

Other Considerations

Timbre

The percussion section plays a prominent role in this work. The list of auxiliary percussion equipment includes bass drum, chimes, crash cymbals, crotales, glockenspiel, metal wind chimes, rain-stick, suspended cymbal, tam-tam and vibraphone. They are all used to create different sounds and effects throughout the piece. Percussion also plays an important role in terms of time keeping. There are plenty of moments where percussion enters off a syncopation that is offset by a sixteenth or eighth note (See Example 5.7). It is important for them to never be covered by the wind players. In the same regard, the

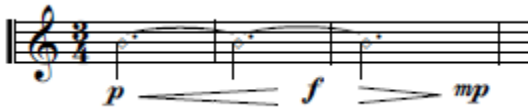
percussion should also not overpower the winds. To ensure this, dynamic levels must remain consistent across the ensemble.



Example 5.7, *Shearwater for Wind Ensemble,* mm. 14-23

Extended Technique

At several spots within the piece, wind players are required to blow non-pitched air through their instruments. Those moments are indicated by diamond-shaped note heads (See Example 5.8). During the air blowing, the swells should be evenly paced. This technique is usually learned quickly. Students just need to be reminded that the air needs to be controlled and to be careful not blow too much air that actual pitches are created.



Example 5.8, *Shearwater for Wind Ensemble,* mm. 1-3

Conducting

For *Shearwater* it would be beneficial for the conductor to work on dynamic pacing at slower tempos. This piece starts are 56 bpm and does not go over 108 bpm. The

conductor can model the shapes of the air blown hairpins (< >) with their posture and gestures at an even pace. The piece remains in 3/4 time signature for the entire work. The piece plays straightforward, there are no difficult transitions.

CHAPTER 6

REFLECTIONS BY CAIT NISHIMURA

Composer

Cait Nishimura (b.1991) is a Canadian composer, songwriter, and music educator based in Toronto. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners' minds. A lifelong nature-lover, she draws inspiration from the beauty of the natural world and aims to transport listeners to the landscapes she writes about.

Cait's music has become increasingly popular among middle and high school music programs, and new works are regularly commissioned by ensembles and individuals around the world. Her music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. In 2019, the Ontario Band Association commissioned her work *Intrinsic Light* in celebration of the 100th anniversary of the Ontario Music Educators Association. Her best-selling piece *Chasing Sunlight* was the winner of the 2017 Canadian Band Association's composition competition.

Cait is committed to presenting contemporary concert music that is approachable, relevant, and enjoyable for all. Before transitioning to a full-time composing career, she taught instrumental music and continues to prioritize and advocate for the value of music

education. Cait is equally comfortable behind the pencil and on the podium, and actively seeks opportunities to connect personally with the communities for whom she writes. Her charismatic, personable nature makes her a highly sought-after guest artist in the classroom, on stage, and on screen. She is passionate about setting a positive example for future generations of musicians through her creative work, her social media presence, and through her dedication to increasing mental health awareness.

Cait holds undergraduate degrees in music and education from the University of Toronto but is an advocate of people pursuing their passions regardless of their field of study. Outside of her work in the "classical" realm, Cait enjoys pushing her creative boundaries through writing and performing original pop songs with live looping and is working on her first musical. All Cait's concert works are self-published under *Cait Nishimura Music* and are distributed by *Murphy Music Press, LLC*. For more information, please visit caitnishimura.com.[19]

Composition

Reflections is a grade three work that was written in 2019 as a part of a commission for the Minnesota Junior Winds (Geneva Fitzsimonds and Charles Weise, conductors). Lasting approximately four minutes and scored for standard wind band instrumentation, *Reflections* is Nishimura's eleventh piece written for the medium. Other notable works for band include *Chasing Sunlight,* the 2017 winner of the Canadian Band Association Composition Competition, and *Intrinsic Light,* commissioned by the Ontario Band

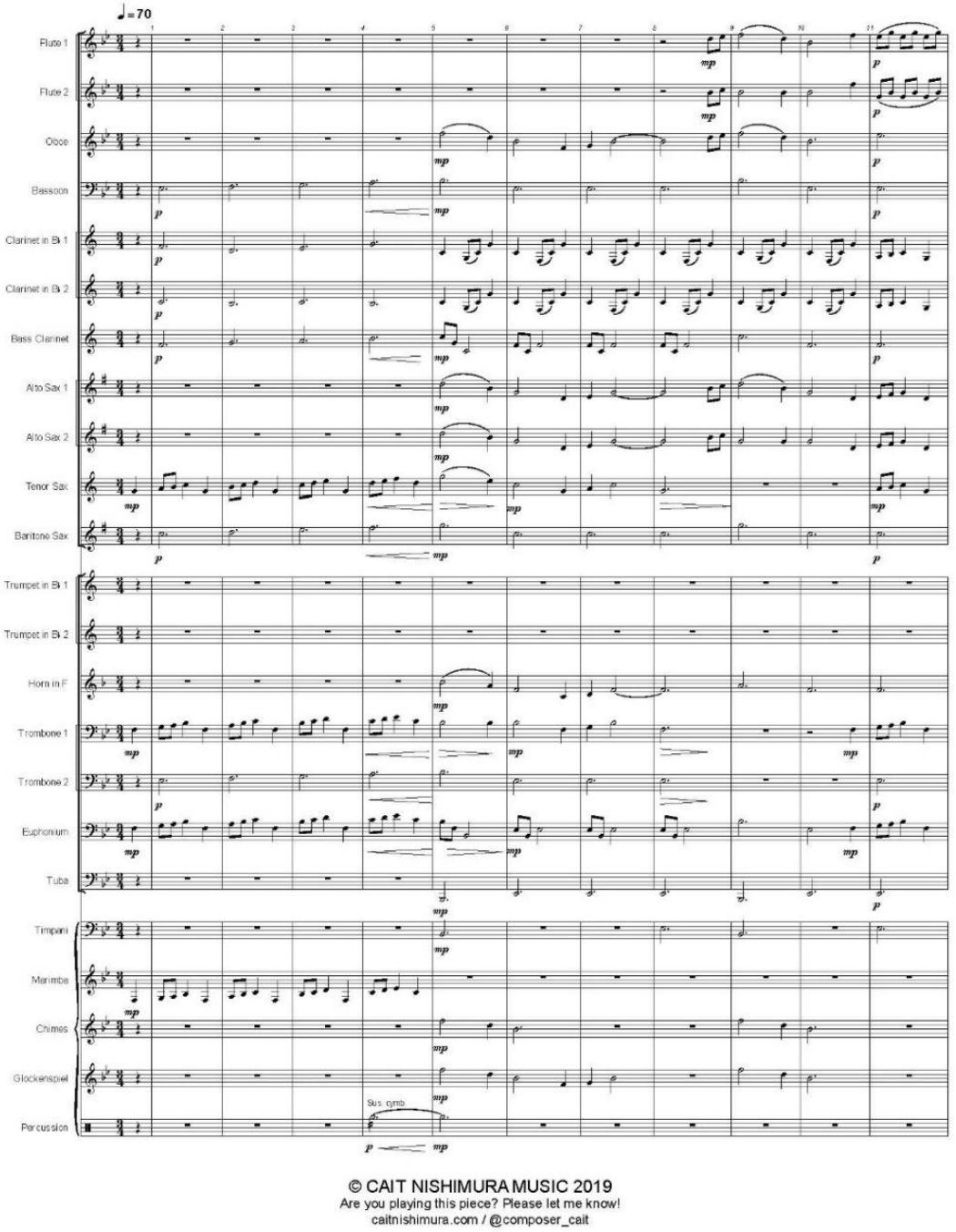
[19] Cait Nishimura message to author, email, February 3, 2020, Malcolm Jones private archive.

Association in celebration of the Ontario Music Educators Association's 100th anniversary. All of Nishimura's works are self-published and available through her website,[20] which includes reference recordings and perusal scores for most of her catalog.

The instrumentation for *Reflections* is as follows (See Example 6.1):

Flute 1, 2
Oboe
Bassoon
Clarinet in B-flat 1, 2
Bass Clarinet
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B-flat 1, 2
Horn in F
Trombone 1, 2
Euphonium
Tuba
Timpani
Marimba
Chimes
Glockenspiel
Suspended Cymbal
Triangle

[20] www.caitnishimura.com



Example 6.1, *Reflections,* opening page

Form and Structure

Table 4

Introduction (mm. 1-14)	Opening introduction played by tenor saxophone, trombone 1, euphonium and marimba; accompaniment is provided by bassoon, clarinet 1, 2, bass clarinet, baritone saxophone, trombone 2 and tuba playing dotted half notes. Introduction continues to build at measure five by clarinets 1 and 2 taking the introduction from tenor saxophone, trombone 1, euphonium and marimba.
A Section (mm. 15-29)	The first melody is played by clarinets 1 and 2, and trumpets 1 and 2; countermelody played by alto saxophones and marimba. Every other part is accompaniment. Time signature shifts to 6/8 four measures before chorale at measure 30 after being 3/4 time signature before.

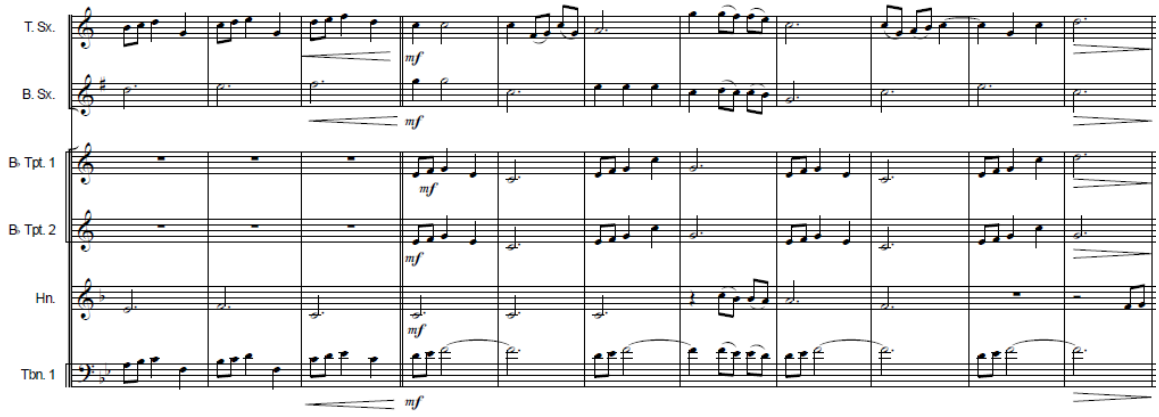
Chorale (mm. 30-40)	Time signatures switch between 2/4 and 4/4. Key shifts from B flat major to C minor briefly before landing in C major. Sustained chords drive the melodic and harmonic structure played by flutes, oboe, bassoon, clarinets, and bass clarinet.
B Section (mm. 41-79)	6/8 time signature, key shifts to C major, a major 2nd above original key B flat major. Melody is played by trumpet 1, 2 and alto saxophones 1, 2. Ostinato running eighth notes are played by clarinet 2 and marimba. Other instruments are either playing sustained dotted half notes or dotted quarter notes.
Chorale (mm. 80-90)	Time signatures switch between 2/4 and 4/4 just as previous chorale. Key remains in C major but hints of B flat major return with chromatic notes (B-flat and E-flat) sneaking into the lower voices.

Coda mm. 91-end	Tempo slows all the way to the end; half notes help aid the slowing tempo. Final quarter notes in last two measure from upper woodwinds and percussion arpeggiate in C major chord leading to a C major I chord in the final measure.

Musical and Pedagogical Considerations

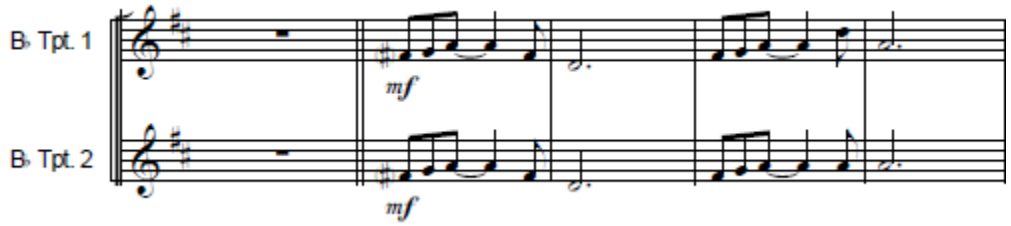
Melody

There are two main melodies in this piece. The first melody is first presented by clarinets and trumpets (mm. 15-22) (See Example 6.2).



Example 6.2, *Reflections,* mm. 12-22

The second melody is introduced by the trumpets (mm. 49-52) (See Example 6.3).



Example 6.3, *Reflections*, mm. 48-52

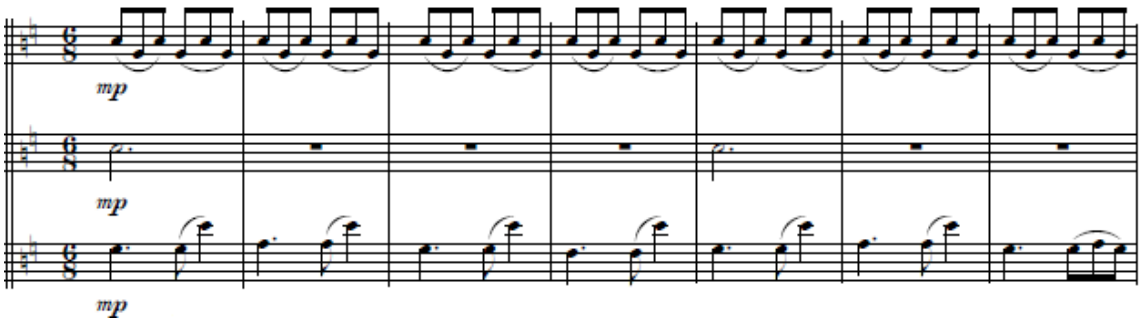
Harmony

Opening in B-flat major, Nishimura quickly moves through C minor before arriving in C major at letter C where it remains for the duration. This modulation, while not uncommon in many genres, is rather rare in concert band repertoire, especially in works for less advanced bands. To minimize technical frustrations and intonation issues, it will be important that the musicians become comfortable playing in C major/minor before beginning to rehearse *Reflections.* Cadential points are either perfect authentic or half cadences. The tuba and timpani lines play dotted half notes throughout the piece to frame the melodic contour of the work, usually playing the tonic, predominant, or dominant note of the given key.

Rhythm

Reflections makes use of basic rhythms in both simple and compound meters. The main rhythmic motif employed by Nishimura in the simple meter sections is quarter note, eighth note, dotted half notes (See Example 6.2). Specifically, in the 3/4 sections, she avoids monotony by alternating starting this motif on beats 3 and 1. The compound meter

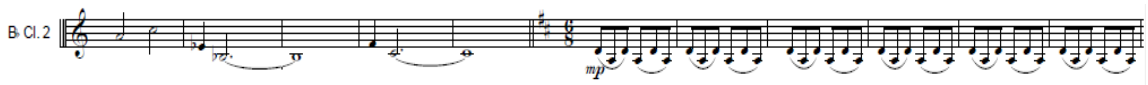
motif is a repetitive ostinato that, while not difficult, will require attention to ensure the eighth notes do not become compressed (See Example 6.4).



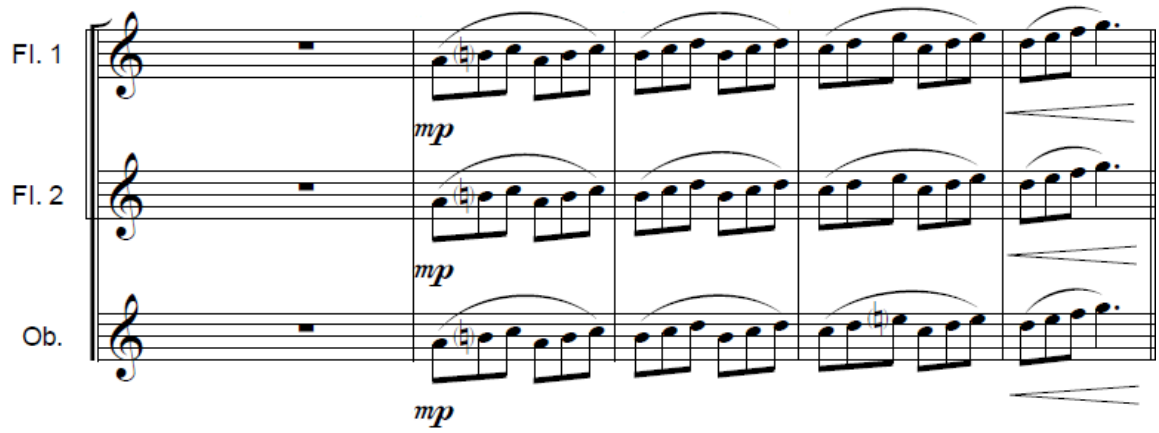
Example 6.4, *Reflections,* mm. 41-47

Style

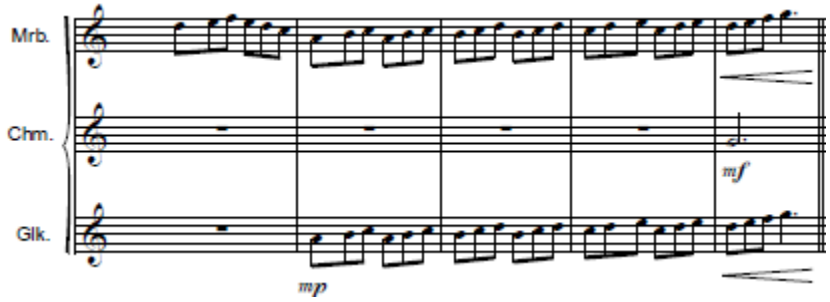
In the 6/8 sections of *Reflections,* eighth notes are either repeated, three ascending notes, or alternating between a major 2nd or perfect 4th interval (See Examples 6.5 and 6.6). When changing pitches, it is important that note length and articulation of a new note are not compromised. The ostinato-based *Reflections* offers players the opportunity to focus on ensuring their playing is consistent with the sounds around them. One rehearsal suggestion is to listen to the marimba and glockenspiel parts for a steady sonic model (See Example 6.7).



Example 6.5, *Reflections,* mm. 36-46



Example 6.6, *Reflections,* mm. 60-64



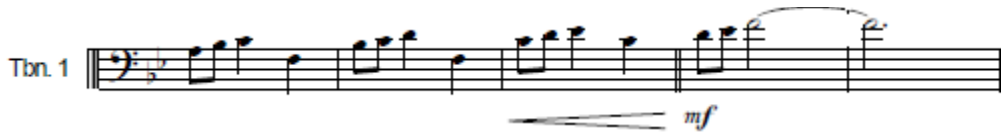
Example 6.7, *Reflections,* mm. 60-64

Other Considerations

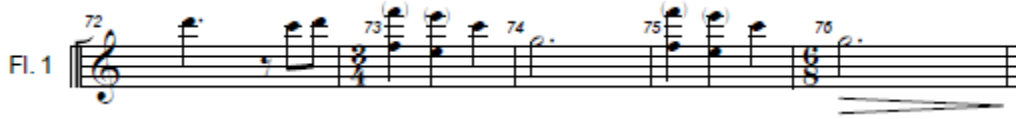
Instrument Ranges

For the most part, instrument ranges in *Reflections* are appropriate for players with 2-4 years of experience. However, there are a few moments that may require special attention or modification, namely the 1st trombone part including an F4 (See Example 6.8) and the 1st flute including an optional F4 (See Example 6.9). Range exercises can be used to

extend the range of trombone and flute players. If those notes cannot be reached moving them down an octave may also help.



Example 6.8, *Reflections,* mm. 12-16



Example 6.9, *Reflections,* mm. 72-76

Conducting

A clear, more angular 3/4 pattern coupled with a smooth, more rounded 6/8 pattern will be needed to properly execute this work. It is important that the conductor does not deviate from their internal pulse and concede to slower tempos that may be produced from players lingering too long on dotted half notes or half notes leading to quarter notes.

CHAPTER 7

ALLIED WITH PRIDE FOR CONCERT BAND BY CODY RAY

Composer

Cody Ray is a freelance composer, trumpet player, conductor, and educator. Currently serving as a Graduate Teaching Assistant at Western Michigan University, Cody performs in the Aero Brass Quintet. In spring of 2019, he received a Bachelor of Music from the University of Akron (UA). During his time at UA, he performed with the University of Akron Symphony Orchestra, Jazz Ensemble, Symphonic Band, Chamber Orchestra, Brass Choir, New Music Ensemble, The Cleveland Philharmonic, and the Avenue Brass Quintet. In addition to these capacities, he performed with the University of Akron Faculty Brass Quintet during their 2019 UA Brass Seminar. He has competed as both a quarter and semi-finalist in the National Trumpet Competition. Cody's primary trumpet instructors have included Dr. Robert White, Dr. Joshua Ganger, Mark Maliniak, Jack Schantz, Scott Johnston, and Dr. Mark Dulin. He has also had the privilege to participate in numerous masterclasses with world class artists such as Justin Emerich, Michael Sachs, Jack Sutte, Mark Hughes, and Hunter Eberly.

Cody is the founder and Executive/Artistic Director of NorthEast Ohio SOUND, a new music organization in Northeast Ohio focused on performing new music, collaborating with local artists, and creating a strong community. An avid composer, his works have been performed by numerous ensembles including the Grammy Award winning Cleveland Chamber Symphony, The Oberlin Conservatory Brass Ensemble, The University of Akron Brass Choir, and The University of Akron Symphony Orchestra. He

has enjoyed the pleasure of receiving numerous commissions throughout his undergraduate career by both student and professional groups. His primary composition teachers have included Dr. Richard Adams, Dr. Nikola Resanovic, Dr. Robert Brownlow, and Dr. Daniel McCarthy.[21]

Composition

The composer lists *Allied with Pride* as a grade 4 piece. However, given the fact that the piece explores concert G major, F major, D major, F minor, and B major over its 87 measures that last approximately 5 1/2 minutes, the author respectfully places it as a grade 5 work.

In the words of the composer:

"Allied with Pride was inspired from my experience serving as a camp counselor at the Interlochen Arts Camp Institutes division in the summer of 2019. I recall being approached by the division leadership about the possibility of me overseeing a gender neutral cabin. I was initially unsure of the potential position because of my social standing being a cisgender straight male. I was further worried due to a general deficiency in my personal understanding of the social stigmas encompassing the LGBTQ+ community. I decided to take the position optimistic that I could gain a better societal perspective and hopefully give a positive experience to the budding young artists.

I am happy to say, that decision proved to be one of the best decisions I made during my time at Interlochen. The campers were tremendously insightful, caring, boldly artistic, and an inspiration to me and their colleagues. I am thankful for the plethora of knowledge gained from them regarding the current matters surrounding the LGBTQ+ community. The amount of societal pressure they face every day is beyond unacceptable. No one should grow up or live in a world which they feel they cannot belong.

Friend and collaborator, Malcolm Jones, asked me to write an accessible work for a concert band that could be featured as part of his dissertation in wind conducting. The project's premise focuses on a children's book about a young student attending their first wind band concert. Given the audience, I could not think of a more appropriate subject to write about. The piece is meant to shine a light on this controversial subject and impart a

[21] Cody Ray, *Allied with Pride,* Kalamazoo, Michigan: Cody Ray, 2019.

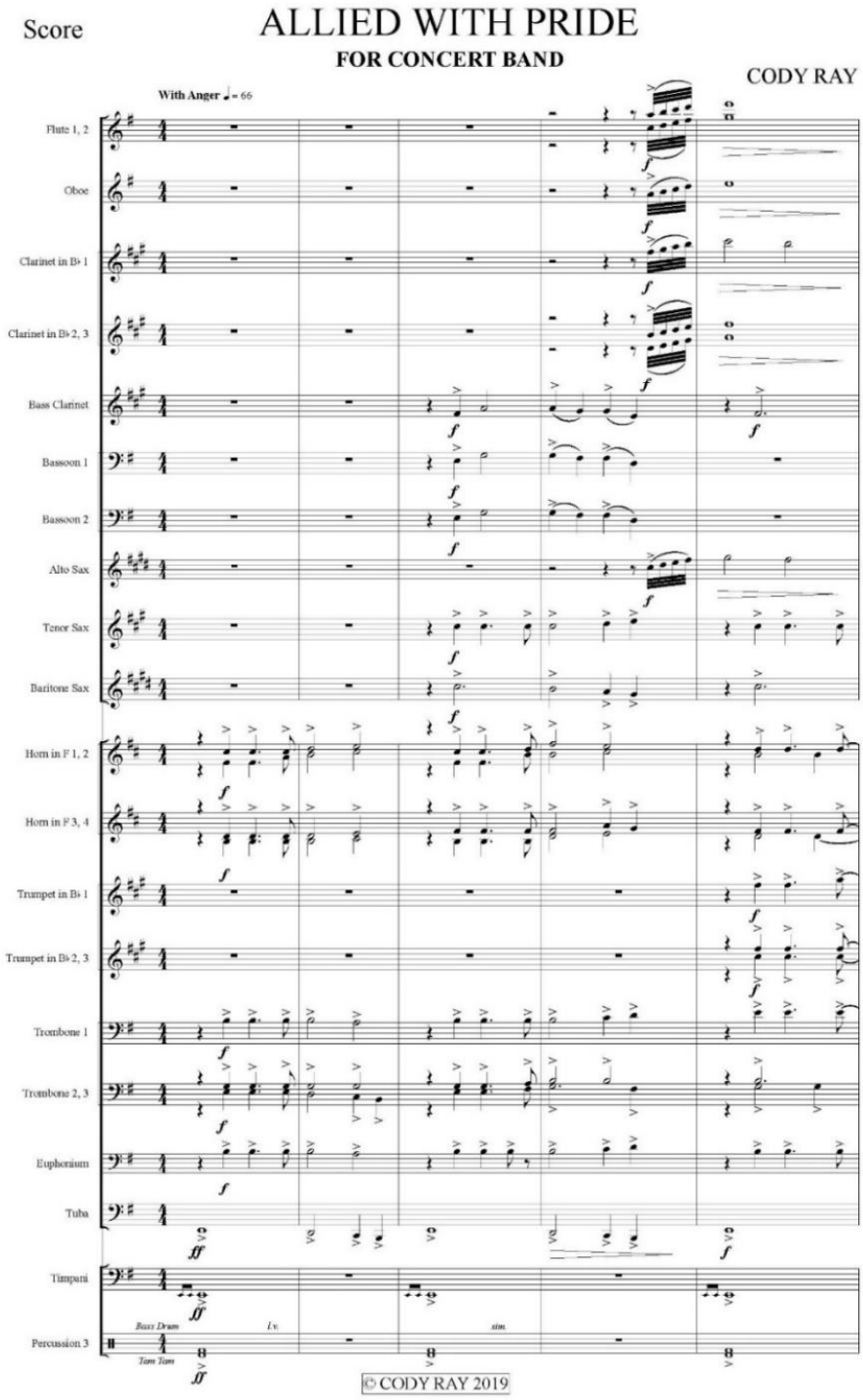
sense of empathy for those living under these circumstances. It is my hope that this work can serve as a call to action for more ***ALLIES*** to rise in support of the LGBTQ+ community."[22]

For more information on Ray and *Allied with Pride* can be found on his website.[23]

The instrumentation for *Allied with Pride* is as follows (See Example 7.1):

Flute 1, 2
Oboe
Clarinet in B-flat 1, 2, 3
Bass Clarinet
Bassoon 1, 2
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2, 3, 4
Trombone 1, 2, 3
Euphonium
Tuba
Timpani
Percussion 1 (Chimes, Vibraphone (Bow and 2 Mallets))
Percussion 2 (Suspended Cymbal, Crash Cymbal)
Percussion 3 (Bass Drum, Tam-Tam, Triangle)

[22] Ibid.
[23] www.codyraycomposer.com



Example 7.1, *Allied with Pride for Concert Band*, opening page

Form and Structure

Table 5

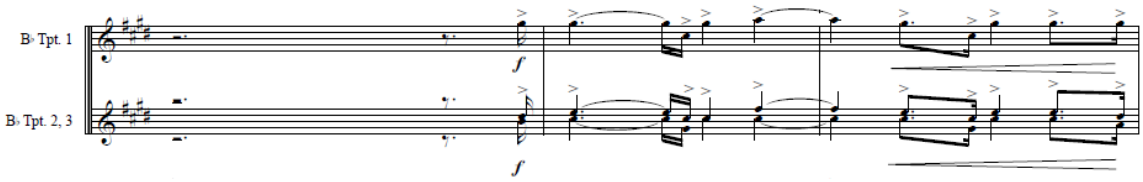
A section (mm. 1-25)	Slow and cathartic tempo (66 bpm). Notes are mostly accented, adding to the overall heaviness and brooding feel. Melody played by horns, trombones, and euphonium; trumpets join the melody at measure 5 (See Example 7.1).
B section (mm. 26-45)	Tempo increases slightly (72 bpm); soloist lines are passed from bassoon 1 to alto saxophone 1 to clarinet 1 to flute 1. Sustained chords are played beneath the moving solo lines.
C section (mm. 46-61)	Tempo relaxes slightly (66 bpm); marked as reserved this section builds toward m. 62. Flutes, bassoon, and alto saxophones play melody while being supported by the clarinets, tenor saxophone, horns, and

	euphonium. Trumpets and oboe take over melody four measures later.
D section (mm. 62-end)	Tempo remains the same but accented articulations are very present and dynamic levels build to the end. Trumpets, bassoon and euphonium play the melody while all other wind instruments are supporting the melody with either running sixteenths or constant quarter note triplets. Running sixteenth notes from percussion 1 creates a steady pulse for the entire section.

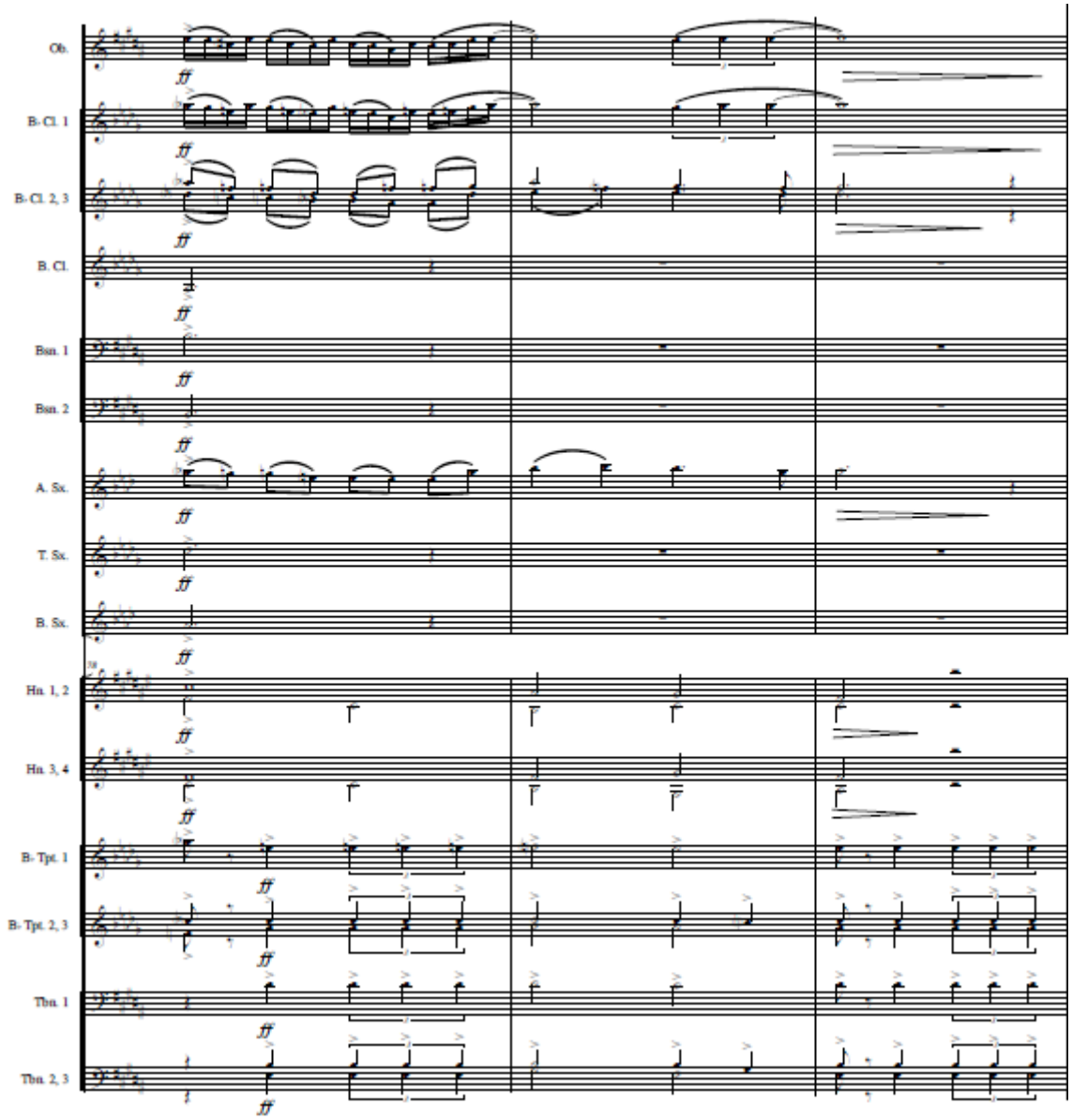
Musical and Pedagogical Considerations

Melody

Melodies in *Allied with Pride* are complex because they include leaps between notes, wide ranges, and difficult rhythms (See Examples 7.1, 7.2, 7.3). For example, there are passages that start on difficult subdivisions that are tied notes over bar lines that release on syncopations (See Example 7.2). Leaps within the melodic contour, can be challenging, specifically when the key signature is B major (See Example 7.3). This can create problems for the player if they are uncomfortable with the given key.



Example 7.2, *Allied with Pride for Concert Band*, mm. 16-18



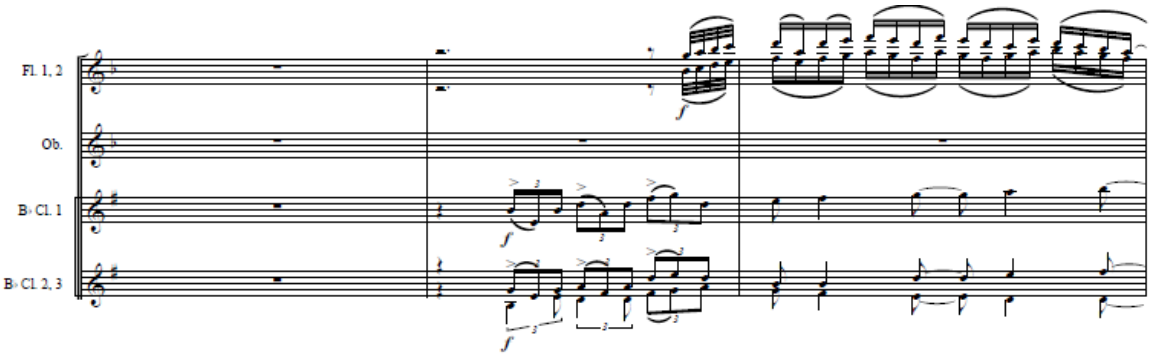
Example 7.3, *Allied with Pride for Concert Band*, mm. 78-80

Harmony

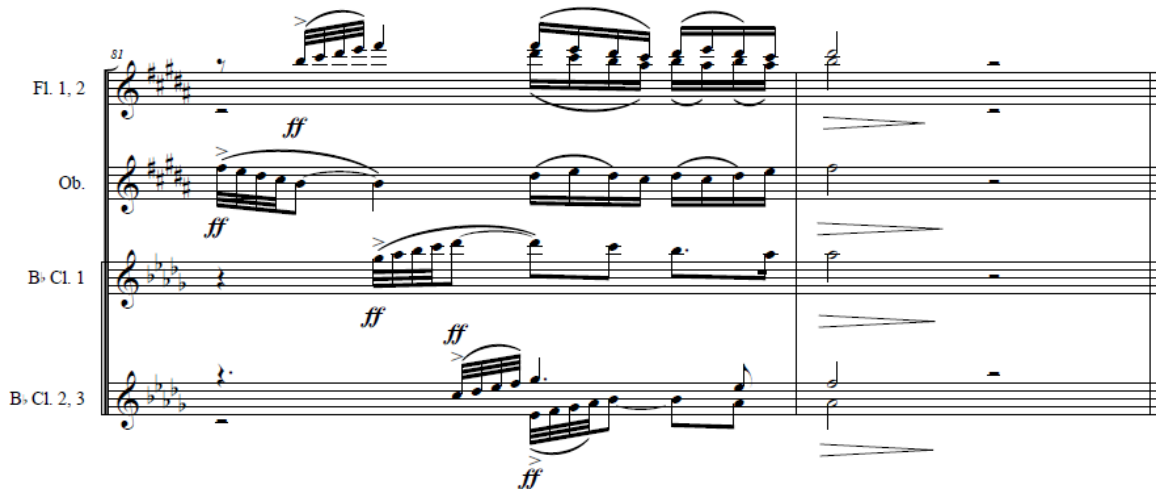
Like the melodies, the harmonies in this piece are complex. The numerous key signatures, including G major, F major, D major, F minor, and B major can create intonation issues if players do not pay attention to which key they are in at that time. It will be important for all players to be comfortable playing in those keys before beginning in-depth rehearsals.

Rhythm

Rhythms are demanding for every player in the ensemble and requires rhythmic independence from everyone involved. There are multiple points where sixteenth notes are played immediately before or after triplets and sometimes against triplets (See Example 7.4). There are also many instances of 64th note pickups from the upper woodwinds (See Example 7.5).



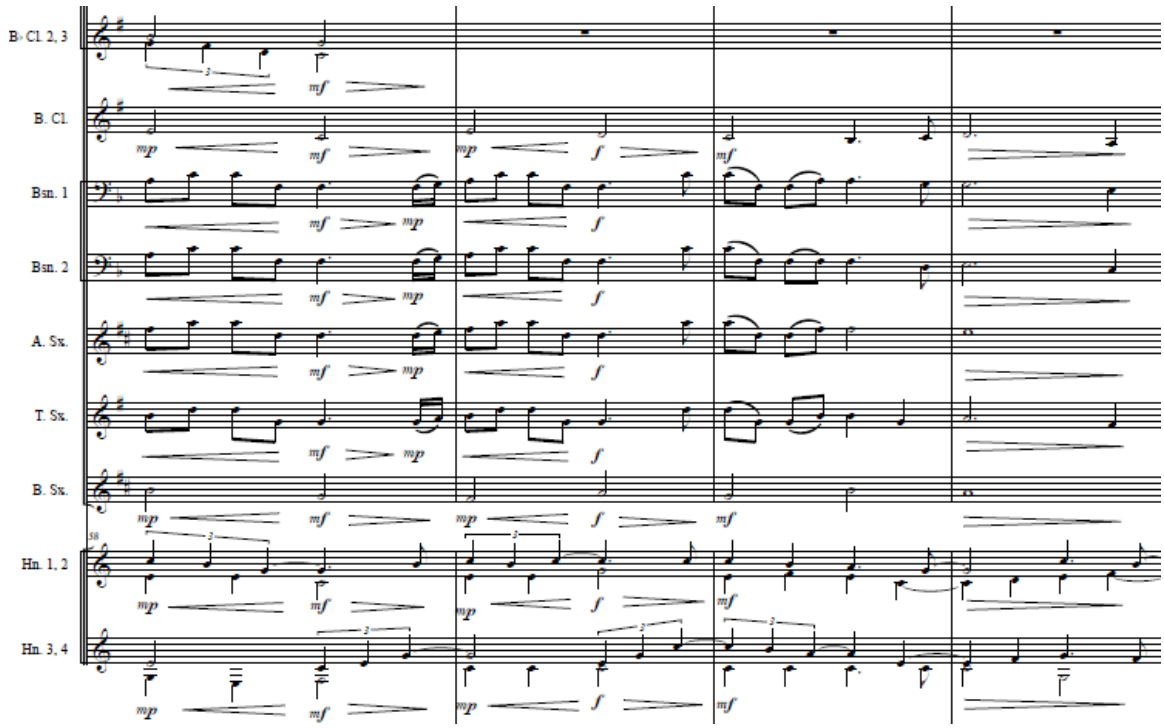
Example 7.4, *Allied with Pride for Concert Band*, mm. 62-64



Example 7.5, *Allied with Pride for Concert Band*, mm. 81-82

Style

There are essentially three articulations used in *Allied*: accents, slurs, and marcatos. Accent and marcato articulations are more weighted with the tongue and air than notes that do not have a specified articulation. With the numerous types of articulations throughout *Allied,* it is important early in the rehearsal process to define how those will be executed across the ensemble. Furthermore, there are also many instances of hairpin (< >) dynamics that should be evenly paced. (See Example 7.6).



Example 7.6, *Allied with Pride for Concert Band*, mm. 58-61

Dynamics are listed from *pianissimo* (pp) to *fortissimo* (ff). Tempo markings range from 66 bpm to 76 bpm. This piece is playable by an advanced high school group or higher as it is technically demanding, not only for the individual player, but for the entire ensemble regarding range, intonation, and rhythmic accuracy.

Other Considerations

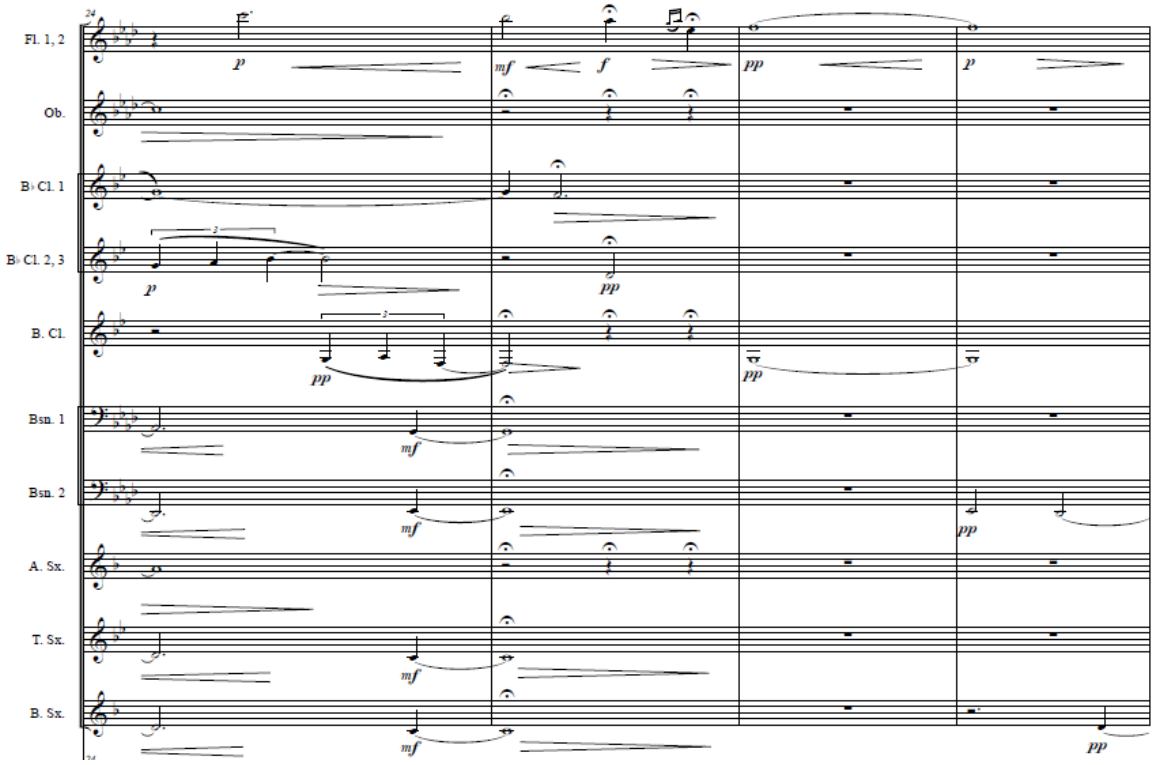
Instrument Range/Timbre

Tone (intonation) should not be sacrificed despite the difficulty of the range of some notes. Incorporating the keys of B major and D major into a warmup well before beginning this piece would also be recommended. Unified sound and colors can be

achieved by having instruments play in consorts of woodwinds, brass, and percussion separately to match timbres within each group then playing together as a whole.

Conducting

Allied remains in 4/4 time signature for the entire piece. There are fermatas on every beat in measure 25 that need to be executed properly, clear releases that prep the next fermata. The bassoon 1, 2, tenor saxophone, and baritone saxophone parts hold a whole note, with clarinet 1 holding a dotted half note on beat two, clarinet 2 and 3 hold a half note on beat three and flute 1, and 2 playing a half note and quarter notes on beat and four under fermatas (See Example 7.7).



Example 7.7, *Allied with Pride for Concert Band*, mm. 24-27

CHAPTER 8

INCENDIO FOR CONCERT BAND BY KRISTIAN RODRIGUEZ

Composer

Kristian's music exists at the crossroads of various identities and traditions, never settling for existing in one confined space. Kristian is unapologetic in exploring their various influences and heritages, letting each piece grow as an endless exploration of the world around us. Through writing such genre-breaking music, Kristian encourages their listeners to imagine a global society in which the lines and borders that restrict us no longer exist.

Kristian's music has been performed throughout the United States, including Austin, Texas, Phoenix, Arizona, and New York City, and has won a number of accolades and commissions, including a Call for Scores for GRIT Collaborative, and an upcoming performance at the 2020 International New Music Festival at the University of South Florida. Kristian currently works as a freelance composer, vocalist, and educator. They live in the Phoenix metropolitan area with their partner Ben Vining, and in their free time they enjoy creative writing and experimenting with new recipes in the kitchen.[24]

Composition

Incendio is a 5 minute grade 5 piece that is 135 measures long and shifts between 2/4, 3/4 and 4/4. While the written key signature never changes from one flat suggesting F major,

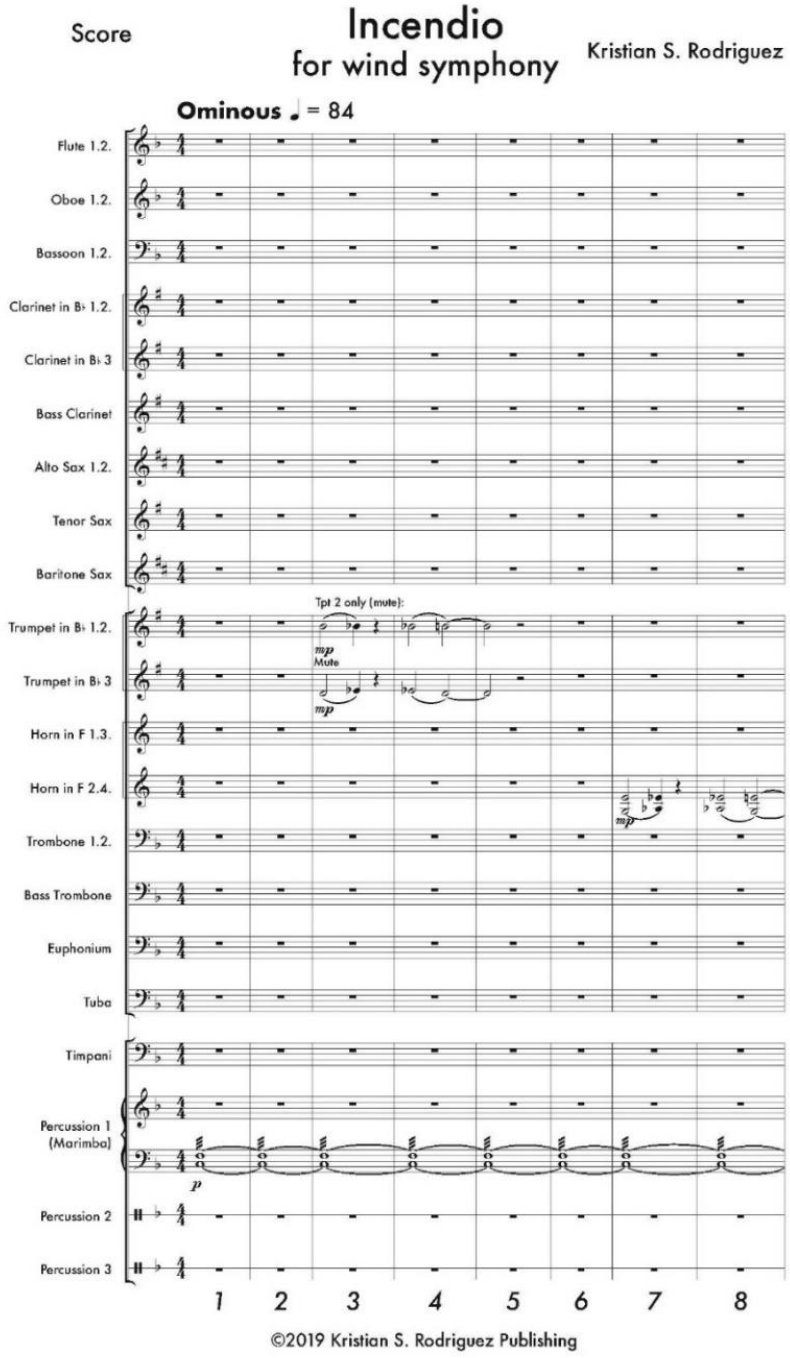
[24] Kristian S. Rodriguez message to the author, email, December 1, 2019, Malcolm Jones private archive.

there are A flats and D flats throughout the piece to indicate moments of the relative minor of F minor. Inspired by the Woodbury Fire that ravaged Tonto National Park in the summer of 2019, this work explores the power of wildfires ("*incendio forestal*" means "forest fire" in Spanish). Wildfires, because of their ability to both create and destroy, are necessary components of wildlife, but because of their destructive capabilities, they also terrify and endanger us. As global climate change increases both the intensity and frequency of wildfires, I hope this piece will remind audiences of both the beauty, the importance, and the danger of fire.[25] For more information on Rodriguez and *Incendio* can be found on their website.[26]

The instrumentation for *Incendio* is as follows (See Example 8.1):

Flute 1, 2
Oboe 1, 2
Bassoon 1, 2
Clarinet in B-flat 1, 2, 3
Bass Clarinet
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B-flat 1, 2, 3
Horn in F 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Percussion 1 (Marimba)
Percussion 2 (Chimes, Bass Drum, Snare Drum, High and Low Temple Blocks)
Percussion 3 (Glockenspiel, Woodblock, Suspended Cymbal)

[25] Ibid.
[26] www.kristianrodriguez.com



Example 8.1, *Incendio for Concert Band,* opening page

Form and Structure

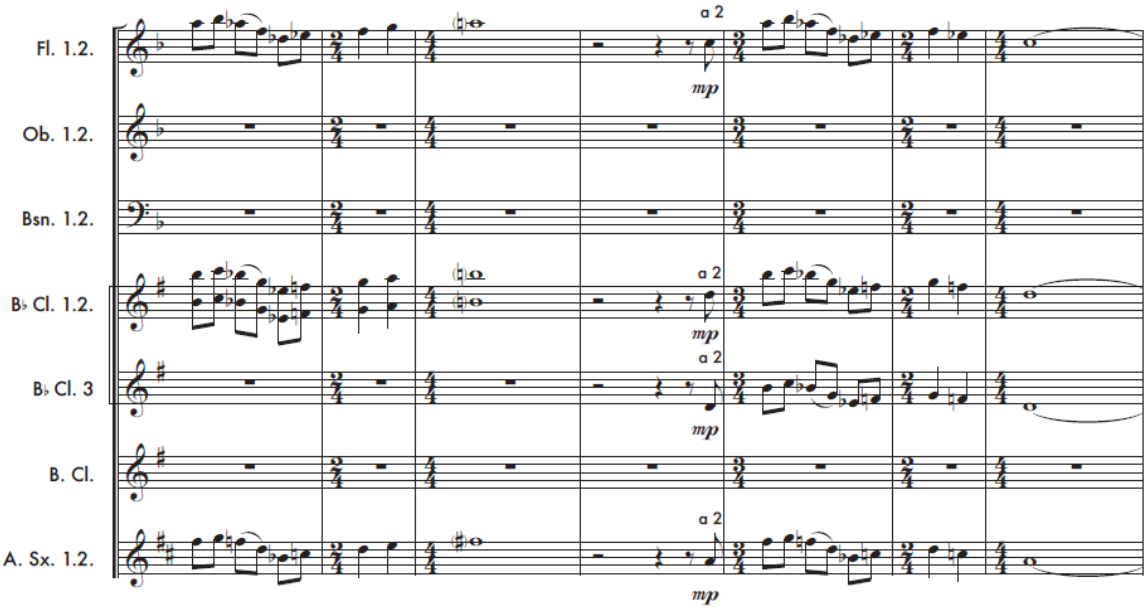
Table 6

A section (mm. 1-53)	Trumpet soli presents the first melody, flutes, clarinet, and alto saxophones provide accompaniment. Tempo steadily increases from 84 bpm to 96 bpm to 108 bpm while voices are added.
B section (mm. 54-106)	Dynamic levels increase, rhythms become faster with more eighth notes and sixteenth notes played by woodwinds and percussion. Flutes play the second melody (See Example 8.3). Accompaniment parts played by tenor and baritone saxophones, providing pulsed quarter notes on beats two and four.
A section (mm. 107-end)	Opening melody and accompaniment returns. Multiple meter changes are present. Tempo begins to decrease from 108 bpm to the final tempo of 76 bpm.

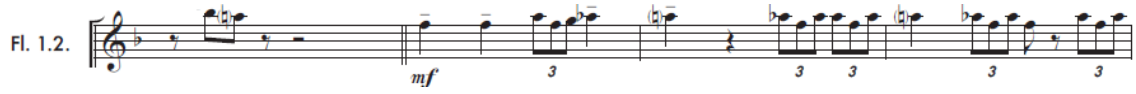
Musical and Pedagogical Considerations

Melody

The melodies in the A sections are slow and methodical. They are used to symbolize the calm at the beginning and end of a fire. The opening trumpet melody (See Example 8.1) is the initial call that has a response (See Example 8.2). In the B section, the melodic content is repetitive, just as a fire is at its peak with the flutes playing the melody (See Example 8.3). The B section is more active melodically and dynamically.



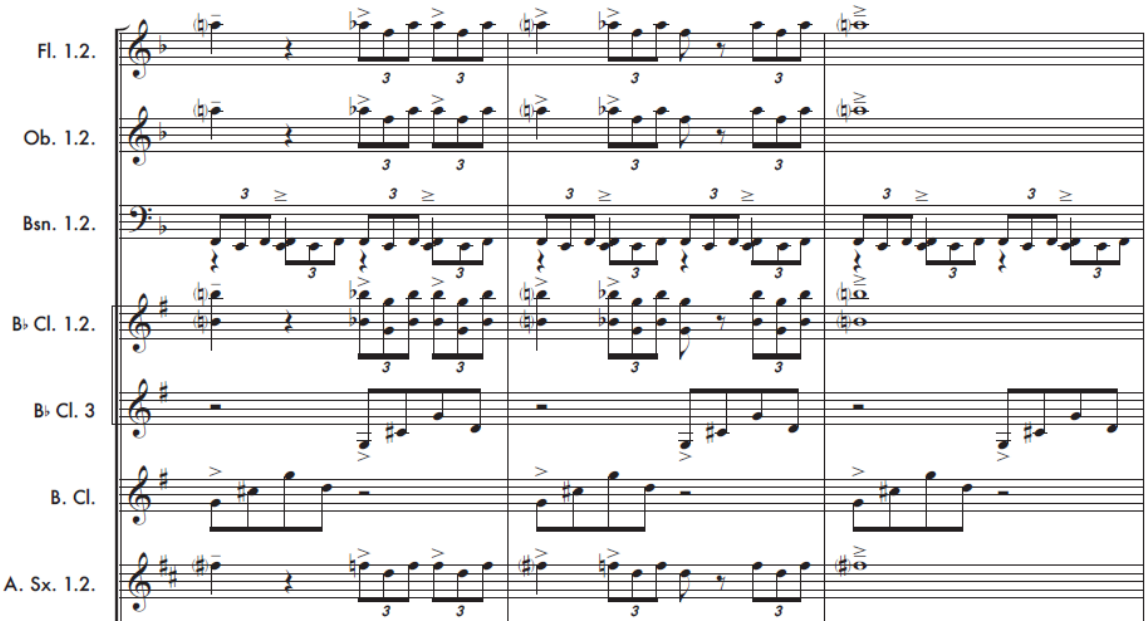
Example 8.2, *Incendio for Concert Band,* mm. 18-24



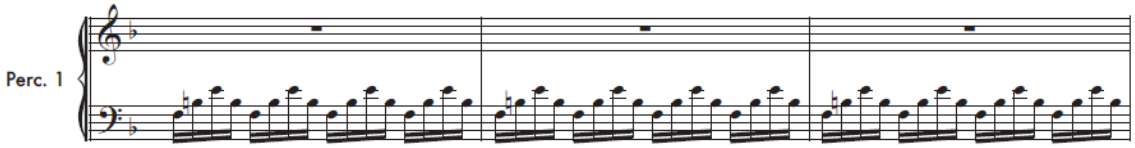
Example 8.3, *Incendio for Concert Band,* mm. 62-65

Harmony

Many of the harmonies in *Incendio* include chromaticism. Although the written key signature never officially changes from F major, there are multiple D flats (minor 6th) and A flats (minor 3rd) that resolve up by a half-step, hinting at moments of F minor (See Example 8.4). Within *Incendio* there are multiple B naturals in the B section creating tritone harmonies from the tonic F (See Example 8.5).



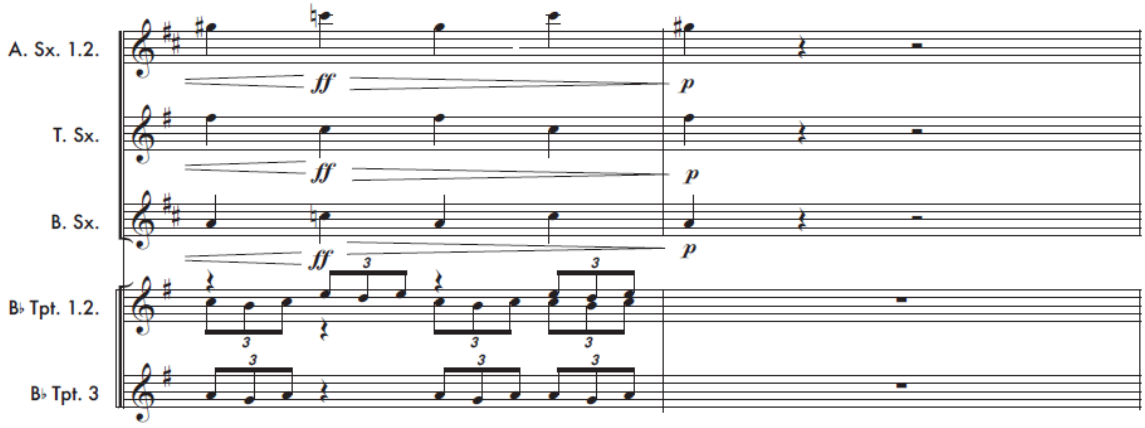
Example 8.4, *Incendio for Concert Band*, mm. 72-74



Example 8.5, *Incendio for Concert Band*, mm. 56-58

Rhythm

While the rhythms in *Incendio* meld together well, they will require individual attention to ensure both accuracy and intended effect are achieved. Running sixteenth notes are often played by the flutes. Those rhythms are typically accompanied by oboes playing eighth note triplets and clarinets play running eighth notes. There are instances when trumpets play quarter note triplets and while the saxophones play straight quarter notes, those two rhythms must align (See Example 8.6). At letter C the marimba part has running 16th notes at 104 bpm that can be difficult for some players (See Example 8.5). Rodriguez has mentioned that if percussionists cannot play the rhythm as written it is possible to just play 8th notes on F and B natural to keep the tritone sound throughout the section.

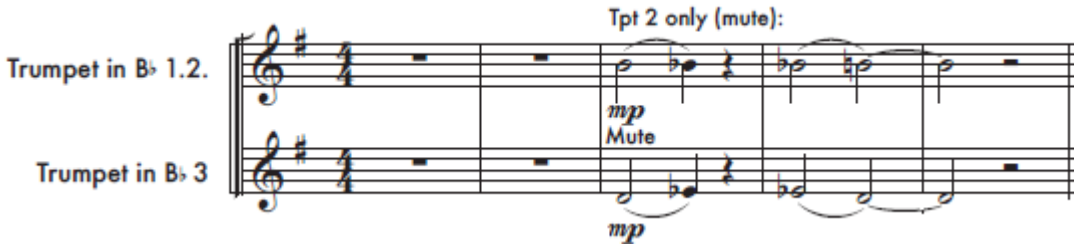


Example 8.6, *Incendio for Concert Band,* mm. 99-100

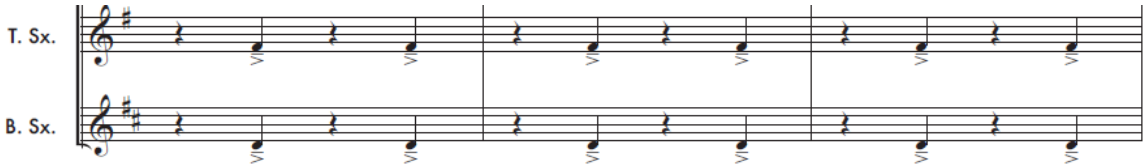
Style

Phrasing throughout the A sections should mimic the trumpets' phrasing at the beginning of the piece (See Example 8.7). In the B section the notes with both an accent and a tenuto should be played at full value with weight added to the front of the note from the

air, not a heavier tongue. Rodriguez also uses tenuto and accented articulations together (See Example 8.8). Notes with both of those articulations should be weighted as the accent indicates while not sacrificing length. Dynamics range from pianissimo to fortissimo. Tempo markings range from 76 bpm to 112 bpm.



Example 8.7, *Incendio for Concert Band,* mm. 1-5



Example 8.8, *Incendio for Concert Band,* mm. 72-74

Other Considerations

Instrument Range/Timbre

Note range in *Incendio* is achievable by intermediate players.

Incendio does a nice job of shifting colors through the consorts in the band. While there is never a tutti spot, the groups playing together create a contemporary sound that reinforces the theme of wildfires. Rodriguez uses chromatic notes to create these sounds throughout the entire piece. It is also important to note that the trumpets at the beginning

require straight mutes. Percussion parts are sometimes marked with l.v. (let vibrate), or choke; players should take note of which technique to use. It is ultimately up to how much vibration the band director wants as those moments are typically followed by phrase changes.

Conducting

The meter in *Incendio* changes twenty-two times, switching between 2/4, 3/4, and 4/4 throughout the course of the one hundred and thirty-five measure piece. It is important for the conductor to learn where those meter changes are as some of them happen quickly.

CHAPTER 9

RECORDING AND EDITING PROCESSES

Recording Process

The recording process with the Arizona State University Wind Ensemble took place on ASU's campus February 17th and 19th, 2020. As much as possible, we wanted to recreate a professional recording experience for the ensemble members. We had two, two-hour rehearsals to record approximately 30 minutes of music. Three weeks before the recording, I met with Justin Hubbard, a fellow conducting colleague of mine who agreed to help co-produce this recording. During our initial meeting, we determined the equipment we would need to execute the recording (See Appendix F). The computer program we used for the recording was Pro Tools, operated from Justin's laptop. Every piece was recorded twice in its entirety, with various sections being rehearsed and re-recorded as needed for editing purposes. The second rehearsal was used to once again record full takes and rehearse/record sections that needed extra attention.

Recording Takeaways

Throughout the recording process, I learned several things that can be applied to future recording endeavors. Before the recording even took place, I had to take several things into consideration. Because the contributing composers sent their music via email, instrumental parts were printed and arranged for distribution after part assignments were fulfilled. Immediately after preparing the instrumental parts, percussionists were given their music. Their preparation was especially pertinent as they needed to determine what

equipment would be needed for the project, as well as determining who would play what part. Everyone else received their music at the first rehearsal. This was to avoid music needing to be tracked down or re-printed at the last moment due to illness or unexpected absence. With the limited amount of rehearsal time, it was of utmost importance to create an efficient rehearsal plan to make sure the experience was professional and productive. Through my score study, specific spots in each of the scores were highlighted as being most likely to need extra attention. As much as possible, the rehearsal room was soundproofed so as to assure extra external sound bleed was minimized. Since Gammage 301 is not soundproof, we accomplished this by putting towels and blankets under doorways to stifle outside noises. For the recording booth a track sheet[27] was created to assist in the post-production process. Lastly, I learned that one needs to be prepared for unforeseen variables. Given that humans are involved, getting consistent takes was a challenge. I had to make a note of what went better and what needed to be addressed in order to have sufficient material for post-production.

Editing

Post-production sessions took place March 10-12, 2020. In total, approximately nine hours was allocated for post-production. Using the material gathered during the two recording sessions, Justin and I worked together to create the final recordings. As a novice to the world of post-production and editing, I encountered a steep learning curve. While I listened to the material and told Justin what cuts and edits to make, he walked me through the editing process. The biggest portion of the edits involved making crossfades.

[27] See Appendix G for sample track sheet.

A technique used to smooth over edits where obvious splicing has occurred. While creating the crossfade there are options for what kind of fade will be used. We primarily used a standard (linear) fades and S-curve (logarithmic) fades, a fade that would be similar to turning the volume up or down on a radio to match the two sections.[28] Both fades can be used to fade in and fade out shapes of the crossfade.

Bahay Kubo for Wind Ensemble

For *Bahay Kubo for Wind Ensemble* we were able to use multiple rehearsal takes from both rehearsals to splice into the full run from February 19. Unfortunately, the recording volume levels were not the same between February 17 and February 19. In order to remedy this, volume from the 19th had to be moved down 6.6 dB to match the levels from the 17th. All the crossfades used were linear fade outs and S-curve fade ins. Crossfades varied from half a second (0.5) to a full second. The splicing spots were measures 35-40, measures 56-64, and measures 76-83.

!? (interrobang)

For the final product, neither of the full run throughs from the 17th or the 19th were used. We used multiple rehearsal sections from the 19th to create the final cut. Sections used to splice *(!?) Interrobang* together were measures 1-29, measures 38-64, measures 65-111. We then had to fit measures 30-37 into the splice. Those measures were taken from a rehearsed spot from the first recording session. The dynamics from the first day were

[28] Ibid.

louder than the dynamics from the second day, so the levels from the second day were adjusted upward by half a decibel.

Shearwater for Wind Ensemble

Editing for *Shearwater for Wind Ensemble* was similar to the edits for *!?(interrobang)*. Parts were spliced together from different takes from both days. The beginning to letter B, was used from take two on the second day of recording. For letters B through D, there was a good take on day two. The last portion taken was a run from letter D to the end of the piece. Both splices into letter B and out of letter D were matched through aligning percussion rolls.

Reflections

Reflections was the piece that needed the least amount of editing. I believe this was partially because the piece was written by an already established composer who has experience writing for less experienced ensembles. Further, the piece lends itself well to splicing, with phrases separated by fermatas and caesuras. That said, the day two full run became the final cut run. The only edit that was made for this tune was from seven measures before letter F to letter F. The transition from 3/4 to 6/8 slowed down from measure 75 to 76 in the full run that was fixed with tempo editing.

Allied with Pride for Concert Band

The full run from day two was the structure for the final recording of this piece. However, the execution of the fermatas was better from day one. The decision was made

to go for intonation over execution for the last edit. Another spot dependent on intonation was measure 62 through measure 64. The last four measures of *Allied with Pride for Concert Band* were the last splice in this final cut. The *ritardando* was the most organic and easily executed, compared to previous times it was rehearsed.

Incendio for Concert Band

The recordings from day two were used as the keep run for the final cut. A spot where we tried to splice in an edit was from letter F to letter G. Listening to the final cut track, the 3rd clarinet part is missing from measure 104 and 105. Upon listening to other takes, the part was so low that it was barely audible in the other takes. Percussion rolls were the link to create the splice into G and out of H. Part of the splice process was trying to line up the decay of the rolls. Intonation over articulation was more important in the editing.

CHAPTER 10

FUTURE PLANS FOR PUBLISHING AND DISSEMINATION

Future Goals

The pieces we recorded are part of a future project for a children's book that I am writing. The new works will be featured not only as the fictitious concert within the story but will eventually be a tangible soundtrack that can be listened to and enjoyed with or without the story. Along with the commissioned works being released publicly, the story I am writing will have added illustrations with the eventual hope of being published. Through a physical hard copy and other copies made available through various sources on the internet, this book could potentially reach thousands of children across the country
As far as disseminating the book and compositions, the composers' pieces are available through publishing on their websites. The story is going to be published in book form. Other options I am exploring are a video version of the story that could be displayed on YouTube or another similar platform.

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APPENDIX A

CBDNA NATIONAL CONFERENCE 1949, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1967, 1969, 1971, 1973, 1975, 1977, 1978, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019

CBDNA National Conference 1949

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Chicago Woodwind Quintet	8	0	n/a	0	n/a
Brass Group	3	0	n/a	0	n/a
total	11	0		0	

CBDNA National Conference 1950

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Chicago Staff Band of the Salvation Army	5	0	n/a	0	n/a
total	5	0		0	

CBDNA National Conference 1952

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Oberlin Woodwind Ensemble	4	0	n/a	0	n/a
Oberlin Symphonic Band	8	0	n/a	0	n/a
total	12	0		0	

CBDNA National Conference 1954

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Eastman Wind Ensemble	6	0	n/a	0	n/a
total	6	0		0	

CBDNA National Conference 1956

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Michigan Symphony Band	11	0	n/a	0	n/a
University of Michigan Symphony Band (reading session)	8	0	n/a	0	n/a
total	19	0		0	

CBDNA National Conference 1958

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Illinois Concert Band	7	0	n/a	0	n/a
total	7	0		0	

CBDNA National Conference 1960

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Northwestern University Symphonic Band	7	2	n/a	28.57	Terig Tucci, Germaine Tailleferre
Northwestern University Symphonic Band (reading session)	4	0	n/a	0	
total	11	2		18.18	

CBDNA National Conference 1962

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Indiana University Symphonic Band	2	0	n/a	0	n/a
State University of Iowa Concert Band	n/a	n/a	n/a	n/a	n/a
Northwestern University Band	n/a	n/a	n/a	n/a	n/a
total	2	0		0	

CBDNA National Conference 1964

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of the Pacific Symphonic Band	5	0	1	0	n/a
University of Arizona Symphonic Band	2	0	n/a	0	n/a
Arizona State University Symphonic Band	9	0	n/a	0	n/a
University of California, Los Angeles, Concert Band	10	0	1	0	n/a
University of New Mexico Concert Band	6	0	1	0	n/a
Brigham Young University Concert Band	12	0	n/a	0	n/a
University of Southern California Trojan Symphonic Band	6	0	n/a	0	n/a
total	50	0	3	0	

CBDNA National Conference 1967

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Ithaca College Concert Band	5	0	1	0	n/a
University of Minnesota Concert Band Ensemble	20	2	n/a	10	Silvestre Revueltas, Terig Tucci
Arkansas Tech Symphonic Band	8	0	n/a	0	n/a
Luther College Concert Band	11	0	n/a	0	n/a
Michigan State University Concert Band	5	0	1	0	n/a
CBDNA Junior College Honor Band	7	0	2	0	n/a
total	56	2	4	3.57	

CBDNA National Conference 1969

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Tennessee Concert Band	4	0	1	0	n/a
North Texas State University Concert Band	6	1	n/a	16.66	Alberto Ginastera
University of Southern Mississippi University Concert Band	4	0	2	0	n/a
United States Air Force Band	8	0	n/a	0	n/a
Southeastern Louisiana College Symphonic Band	4	0	n/a	0	n/a
East Carolina University Symphonic Band	6	0	n/a	0	n/a
total	32	1	3	3.12	

CBDNA National Conference 1971

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Houston Symphonic Band	5	0	2	0	n/a
University of Texas (Austin) Symphonic Band	4	0	n/a	0	n/a
Shenandoah Conservatory of Music Wind Ensemble	3	0	n/a	0	n/a
Northwestern State College Wind Ensemble	n/a	n/a	n/a	n/a	n/a
Western Division Junior College Honor Band	n/a	n/a	n/a	n/a	n/a
Sam Houston State University Symphonic Band	9	0	1	0	n/a
United States Air Force Band	6	0	0	0	n/a
total	27	0	3	0	

CBDNA National Conference 1973

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Illinois Second Concert Band	6	0	n/a	0	n/a
University of Illinois Small Symphonic Band	6	1	n/a	16.66	Heitor Villa-Lobos
University of Illinois First Concert Band	8	0	n/a	0	n/a
University of Illinois Large Symphonic Band	6	0	n/a	0	n/a
Northwestern University Symphonic Wind Ensemble	6	0	2	0	n/a
CBDNA Western Division Community College Honor Band	5	0	n/a	0	n/a
University of Redlands University Wind Symphony	6	0	1	0	n/a
total	43	1	3	2.33	

CBDNA National Conference 1975

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
El Camino College Band	5	0	n/a	0	n/a
Modesto Junior College Band	4	0	n/a	0	n/a
Brigham Young University Symphonic Wind Ensemble	7	0	n/a	0	n/a
West Texas State University Band	6	1	n/a	16.66	Emmett Yoshioka
Southern Oregon College Band	3	0	1	0	n/a
San Diego State University Band	3	0	n/a	0	n/a
University of California (Berkeley) Concert Band	5	1	1	20	Bin Kaneda
Arizona State University Symphony Band	6	0	3	0	n/a
California State University, Long Beach, Band	4	0	n/a	0	n/a
California State University, Fresno, Wind Ensemble	4	0	n/a	0	n/a
Eastern Brass Quintet	8	1	n/a	12.5	Scott Joplin
total	55	3	5	5.45	

CBDNA National Conference 1977

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Ohio University Wind Ensemble	n/a	n/a	n/a	n/a	n/a
West Virginia University Wind Ensemble	n/a	n/a	n/a	n/a	n/a
Eastman Wind Ensemble	n/a	n/a	n/a	n/a	n/a
University of Maryland Symphony Band	n/a	n/a	n/a	n/a	n/a
Baylor University Wind Ensemble* (one piece listed)	1	0	n/a	0	n/a
Catholic University of American Wind Symphony	n/a	n/a	n/a	n/a	n/a
total	1	0		0	

CBDNA National Conference 1978

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Coe College Concert Band	6	0	n/a	0	n/a
University of Wisconsin (Madison) Wind Ensemble	5	0	n/a	0	n/a
Michigan State University Wind Symphony	4	0	n/a	0	n/a
Michigan State University Symphony Band	4	0	n/a	0	n/a
University of Wisconsin-Milwaukee Symphony Band	2	0	n/a	0	n/a
University of Wisconsin-Milwaukee Wind Symphony	3	0	n/a	0	n/a
Warner Pacific College Concert Band and Wind Ensemble	n/a	n/a	n/a	n/a	n/a
total	24	0		0	

CBDNA National Conference 1981

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Albion College Wind Symphony and Symphonic Band	7	0	n/a	0	n/a
Michigan State University Wind Symphony	3	0	n/a	0	n/a
Michigan State University Symphony Band	2	0	n/a	0	n/a
University of Northern Colorado Wind Ensemble	6	1	1	16.66	Mario Davidovsky
Ohio State University Wind Ensemble	4	0	n/a	0	n/a
Ohio State University Concert Band	2	0	1	0	n/a
Youngstown State University Symphonic Wind Ensemble	8	1	n/a	12.5	Adolphus Hailstork
West Texas State University Symphonic Band	7	0	2	0	n/a
Asbury College Concert Band	8	0	n/a	0	
University of Michigan Wind Ensemble	2	0	n/a	0	n/a
University of Michigan Symphony Band	2	0	n/a	0	n/a
total	51	2	4	3.92	

CBDNA National Conference 1983

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
State University of New York Potsdam Crane Wind Ensemble	4	0	n/a	0	n/a
Florida A&M University Symphonic Band	9	1	n/a	11.11	William P Foster
University of Denver Lamont Wind Ensemble	4	0	1	0	n/a
Augustana College Concert Band	5	0	n/a	0	n/a
University of Wisconsin-Milwaukee Wind Ensemble	5	0	n/a	0	n/a
California State University, Long Beach, Wind Symphony	5	0	n/a	0	n/a
Florida State University Wind Ensemble	3	0	n/a	0	n/a
Western Michigan University Symphonic Band	7	0	n/a	0	n/a
Louisana State University Wind Ensemble	4	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	4	0	n/a	0	n/a
Florida State University Symphonic Band	7	0	n/a	0	n/a

Georgia State University Wind Ensemble	3	0	n/a	0	n/a
total	60	1	1	1.67	

CBDNA National Conference 1985

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Northeast Missouri State University Wind Symphony	5	0	n/a	0	n/a
University of Colorado Wind Ensemble	6	0	n/a	0	n/a
Brigham Young University Wind Symphony	4	0	n/a	0	n/a
University of Nebraska-Lincoln Symphony Band	4	0	n/a	0	n/a
College-Conservatory of Music Cincinnati Wind Ensemble	4	0	1	0	n/a
Texas Tech University Symphonic Band	5	1	1	20	Mary Jeanne van Appledorn
University of Oregon Wind Ensemble	5	0	1	0	n/a
East Texas State University Wind Ensemble	5	1	1	20	Robert Xavier Rodriguez
University of Iowa Symphony Band	5	0	n/a	0	n/a
McNeese State University Wind Ensemble	4	0	n/a	0	n/a
The Netherlands Wind Ensemble	6	0	n/a	0	n/a
Total	53	2	4	3.77	

CBDNA National Conference 1987

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Concordia College Wind Symphony	13	0	1	0	n/a
North Texas State University Wind Ensemble	4	0	n/a	0	n/a
University of Illinois Symphonic Band	6	0	n/a	0	n/a
Norfolk State University Symphonic Wind Ensemble	8	1	n/a	12.5	Adolphus Hailstork
St. Olaf College Band	8	0	1	0	n/a
Central Michigan University Symphonic Wind Ensemble	4	0	n/a	0	n/a
Leeward Community College Symphonic Wind Ensemble	5	1	1	20	Major Kealakai
Northern Illinois University Wind Ensemble	5	0	n/a	0	n/a
University of Toronto Wind Symphony	5	0	n/a	0	n/a
Northwestern University Symphonic Band	2	0	n/a	0	n/a
Northwestern University Symphonic Wind Ensemble	2	0	n/a	0	n/a
Total	62	2	3	3.23	

CBDNA National Conference 1989

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Texas Lutheran College	6	0	1	0	n/a
Baylor University Wind Ensemble	4	0	n/a	0	n/a
Northern Arizona University Wind Symphony	3	0	1	0	n/a
University of Alabama Wind Ensemble	5	0	1	0	n/a
University of Texas (Austin) Symphony Band	5	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	3	0	n/a	0	n/a
University of Houston Wind Ensemble	5	0	n/a	0	n/a
University of Oklahoma Wind Symphony	4	0	n/a	0	n/a
Northeast Missouri State University Wind Symphony	5	0	1	0	n/a
Northeast Missouri State University Brass Choir	2	0	n/a	0	n/a
Oberlin Wind and Contemporary Music Ensembles	3	0	n/a	0	n/a
University of North Texas Wind Symphony	3	0	n/a	0	n/a
Total	48	0	4	0	

CBDNA National Conference 1991

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Illinois Symphonic Band	6	1	n/a	16.66	Yasuhide Ito
Duquesne University Wind Symphony	4	0	1	0	n/a
University of Southern Mississippi Symphonic Wind Ensemble	5	0	n/a	0	n/a
Indiana University Symphonic Band	6	1	n/a	16.66	Cindy McTee
University of Missouri-Kansas City Conservatory Wind Ensemble	7	1	n/a	14.29	Robert Xavier Rodriguez
Central Michigan University Symphonic Wind Ensemble	4	0	n/a	0	n/a
Luther College Concert Band	7	0	n/a	0	n/a
Stephen F. Austin State University Symphonic Band	6	0	n/a	0	n/a
University of Kansas Symphonic Band	5	0	n/a	0	n/a
Cleveland Institute of Music University Circle Wind Ensemble	4	0	n/a	0	n/a
University of Cincinnati College-Conservatory of Music Wind Symphony	7	1	n/a	14.29	Ivan Tcherepnin
The Netherlands Wind Ensemble	4	0	n/a	0	n/a
Total	65	4	1	6.15	

CBDNA National Conference 1993

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Ohio State University Sinfonietta and Concert Band	4	0	n/a	0	n/a
Tennessee Technological University Symphony Band	7	1	n/a	14.29	Manual Ponce
Lawrence University Wind Ensemble	5	1	n/a	20	Susan Hurley
University of Michigan Symphony Band	7	0	n/a	0	n/a
Illinois State University Wind Symphony	4	0	n/a	0	n/a
Southern Methodist University Meadows Wind Ensemble	4	1	n/a	25	Vicente Moncho
Detroit Chamber Winds	5	0	n/a	0	n/a
University of Northern Colorado Wind Ensemble	7	0	1	0	n/a
DePaul University Wind Ensemble	4	0	n/a	0	n/a
Total	47	3	1	6.38	

CBDNA National Conference 1995

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total	Non-white male composer(s)
Colorado Intercollegiate Band	20	1	n/a	5	William Grant Still
University of Colorado (Boulder) Wind Ensemble	5	1	n/a	20	Joan Tower
Sam Houston State University Wind Ensemble	13	0	n/a	0	n/a
University of Calgary Wind Ensemble	8	0	n/a	0	n/a
Central Washington University Symphonic Wind Ensemble	7	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	5	0	n/a	0	n/a
Oklahoma State University Wind Ensemble	7	1	1	14.29	Cindy McTee
Total	65	3	1	4.62	

CBDNA National Conference 1997

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Michigan State University Winds	4	0	n/a	0	n/a
Wichita State University Symphonic Band and Wind Ensemble	6	1	n/a	16.66	Katherine Ann Murdock
Budapest Symphonic Band	7	0	1	0	n/a
University of Southern Mississippi Wind Ensemble	6	0	n/a	0	n/a
University of Kentucky Wind Ensemble	5	1	n/a	20	Blas Atehortúa
University of North Texas Wind Symphony	5	1	n/a	20	Cindy McTee
Texas A&M University-Commerce Wind Ensemble	8	1	n/a	12.5	Carolyn Bremer
Southern Methodist University Meadows Wind Ensemble	4	0	n/a	0	n/a
University of Georgia Wind Symphony	7	0	n/a	0	n/a
Indiana University Wind Ensemble	9	0	n/a	0	n/a
Total	61	4	1	6.56	

CBDNA National Conference 1999

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
United States Marine Band	7	1	n/a	14.29	Thea Musgrave
CBDNA Small College Intercollegiate Band	10	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	7	0	n/a	0	n/a
University of Oklahoma Wind Ensemble	6	2	n/a	33.33	Germaine Tallieferre, Carolyn Bremer
Miami University Wind Ensemble	5	0	n/a	0	n/a
University of New Mexico Wind Ensemble	6	0	n/a	0	n/a
University of Kansas Symphonic Band	5	0	n/a	0	n/a
Louisiana State University Wind Ensemble	5	0	n/a	0	n/a
Total	51	3		5.88	

CBDNA National Conference 2001

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Dallas Wind Symphony	5	0	n/a	0	n/a
University of Texas (Arlington) Wind Ensemble	9	0	n/a	0	
United States Air Force Band	11	0	n/a	0	n/a
Keystone Wind Ensemble	6	1	n/a	16.66	Joan Tower
University of Georgia Wind Symphony	5	0	n/a	0	n/a
University of North Texas Wind Symphony	6	2	n/a	33.33	Cindy McTee, George Walker
University of Calgary Wind Ensemble	5	1	n/a	20	Leo Brouwer
Oklahoma State University Wind Ensemble	6	0	n/a	0	n/a
Northwestern University Symphonic Wind Ensemble	6	0	n/a	0	n/a
Texas Tech University Symphonic Wind Ensemble	5	0	n/a	0	n/a
Illinois State University Wind Symphony	4	0	n/a	0	n/a
CBDNA Small College Intercollegiate Band	5	0	n/a	0	n/a
Total	73	4		5.48	

CBDNA National Conference 2003

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Concordia College Band	6	1	n/a	16.66	Yo Goto
University of Minnesota- Duluth Concert Band	11	1	n/a	9.1	William Grant Still
University of Minnesota (Minneapolis) Symphonic Wind Ensemble	7	1	n/a	14.29	Judith Lang Zaimont
Columbus State University Schwob Wind Ensemble	5	1	n/a	20	Dorothy Chang
University of Kentucky Wind Ensemble	4	0	n/a	0	n/a
Arizona State University Wind Symphony and Chamber Winds	8	1	n/a	12.5	Robert Xavier Rodriguez
University of Miami Wind Ensemble	3	0	n/a	0	n/a
Ohio State University Wind Symphony	5	0	n/a	0	n/a
University of Southern California Thornton Wind Ensemble	8	1	n/a	12.5	Joan Tower
CBDNA Small College Intercollegiate Band	5	1	n/a	20	Alberto Ginastera
Indiana University Wind Ensemble	11	0	n/a	0	n/a
Total	73	7		9.59	

CBDNA National Conference 2005

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Texas A&M University- Commerce Wind Ensemble	5	0	n/a	0	n/a
Rutgers University Wind Ensemble	5	1	n/a	20	Felicia Sandler
The Goldman Band	9	0	n/a	0	n/a
CBDNA Small College Intercollegiate Band	3	0	n/a	0	n/a
New England Conservatory Wind Ensemble	3	0	n/a	0	n/a
University of Michigan Symphony Band	5	2	n/a	40	Bright Sheng, Susan Botti
University of Louisville Wind Ensemble	4	0	n/a	0	n/a
Ithaca College Wind Ensemble	5	0	n/a	0	n/a
University of Southern California Thornton Wind Ensemble	3	0	n/a	0	n/a
Eastman Wind Ensemble	5	1	n/a	20	Roberto Sierra
University of Texas (Austin) Wind Ensemble	4	0	n/a	0	n/a
Total	51	4		7.84	

CBDNA National Conference 2007

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Indiana University Wind Ensemble	7	1	n/a	14.29	P.Q. Chan
Central Michigan University Symphonic Wind Ensemble	5	1	n/a	20	Augusta Read Thomas
Florida International University Wind Ensemble	5	0	n/a	0	n/a
Texas Christian University Wind Symphony	8	0	n/a	0	n/a
University of Cincinnati College-Conservatory of Music Chamber Players	5	0	n/a	0	n/a
University of Michigan Symphony Band	6	3	n/a	50	Toru Takemitsu (2), Sofia Gubaidulina
CBDNA Small College Intercollegiate Band	5	0	n/a	0	n/a
Hartt School Wind Ensemble	5	0	n/a	0	n/a
Florida State University Wind Orchestra	5	0	n/a	0	n/a
total	51	5		9.8	

CBDNA National Conference 2009

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Oklahoma State University Wind Ensemble	8	2	1	25	Kathryn Salfelder, Roshanne Etezady
West Texas A&M University Symphonic Band	5	0	n/a	0	n/a
University of Georgia Wind Ensemble	6	2	n/a	33.33	Kristin Kuster, Zechariah Goh Toh Chai
University of North Texas Wind Symphony	6	0	n/a	0	n/a
University of Missouri- Kansas City Conservatory Wind Symphony	5	3	n/a	60	Chen Yi, Zhou Long, Bobby Watson
University of North Carolina at Greensboro Wind Ensemble	6	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	4	0	n/a	0	n/a
CBDNA Small College Intercollegiate Band	5	0	n/a	0	n/a
Baylor University Wind Ensemble	5	0	n/a	0	n/a
Michigan State University Wind Symphony	5	1	n/a	20	Ricardo Lorenz
Total	55	8	1	14.55	

CBDNA National Conference 2011

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Ball State University Wind Ensemble	6	0	n/a	0	n/a
Texas State University Wind Ensemble	4	0	n/a	0	n/a
Boise State University Symphonic Winds	5	2	n/a	40	Shawn E. Okpebholo, Arturo Marquez
California State University, Long Beach, Wind Symphony	6	0	n/a	0	n/a
Hartt School Foot in the Door and 20/20 Ensembles	5	0	n/a	0	n/a
Central Washington University Wind Ensemble	6	1	n/a	16.66	Chen Yi
University of Miami Wind Ensemble	4	0	n/a	0	n/a
CBDNA Small College Intercollegiate Band	4	1	n/a	25	Julie Giroux
University of Washington Wind Ensemble	5	1	n/a	20	Cuong Vu
Seattle Symphony	4	0	n/a	0	n/a
Total	49	5		10.2	

CBDNA National Conference 2013

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Maryland Wind Orchestra	3	0	n/a	0	n/a
University of Cincinnati College-Conservatory of Music Wind Orchestra	4	2	n/a	50	Silvestre Revueltas, Masanori Taruya
St. Olaf College Band	6	1	n/a	16.66	James Lee III
Lawrence University Wind Ensemble	5	1	n/a	20	Alexandre Linsqui
Baylor University Wind Ensemble	7	0	n/a	0	n/a
University of Kentucky Wind Symphony	4	0	n/a	0	n/a
University of Wisconsin- Milwaukee Wind Ensemble	7	0	n/a	0	n/a
University of North Carolina at Greensboro Wind Ensemble	5	0	n/a	0	n/a
CBDNA Small College Intercollegiate Band	6	1	n/a	16.67	Arturo Marquez
Louisana State University Wind Ensemble	5	0	n/a	0	n/a
University of South Carolina Wind Ensemble	4	0	n/a	0	n/a
Total	56	5		8.93	

CBDNA National Conference 2015

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Vanderbilt Wind Symphony	5	2	n/a	40	Carlos Guzmán-Muñoz, Chen Qian
Columbus State University Wind Ensemble	3	0	n/a	0	n/a
Ohio State University Wind Symphony	4	0	n/a	0	n/a
Indiana University Wind Ensemble	6	0	n/a	0	n/a
James Madison Wind Symphony	5	0	1	0	n/a
Temple University Wind Symphony	5	1	n/a	20	Jennifer Higdon
Florida State University Wind Orchestra	4	0	n/a	0	n/a
University of Illinois Wind Symphony	5	0	n/a	0	n/a
Total	37	3	1	8.11	

CBDNA National Conference 2017

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
West Texas A&M University Symphonic Band	6	0	n/a	0	n/a
University of Kansas Wind Ensemble	4	0	n/a	0	n/a
University of Georgia Wind Ensemble	4	0	n/a	0	n/a
Ball State University Wind Ensemble	5	1	n/a	20	Chin Ting Chan
Michigan State University Wind Symphony	5	1	n/a	20	Zhou Tian
University of Missouri-Kansas City Conservatory Wind Symphony	5	1	n/a	20	Zhou Long
Oklahoma State University Wind Ensemble	4	0	n/a	0	n/a
University of Miami Wind Ensemble	4	0	1	0	n/a
CBDNA Small Band Programs Intercollegiate Band	3	0	n/a	0	n/a
Northwestern University Symphonic Wind Ensemble	3	0	n/a	0	n/a
University of Texas (Austin) Wind Ensemble	4	1	n/a	25	Jennifer Jolley
Total	47	4	1	8.51	

CBDNA National Conference 2019

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
University of Southern Mississippi Wind Ensemble	5	1	n/a	20	Julie Giroux
Texas Christian University Wind Ensemble	5	1	n/a	20	Kevin Day
Louisana State University Wind Ensemble	5	1	n/a	20	Anna Clyne
Montclair State University Wind Ensemble	6	2	1	33.33	O'Neal Douglas, Armando Bayolo
West Chester University Wind Ensemble	5	1	n/a	20	Jennifer Higdon
University of Illinois Wind Ensemble	5	1	n/a	20	Xi Wang
Texas State University Wind Ensemble	5	2	n/a	40	Theresa Martin, Cynthia Van Maanen
Hartt School Foot in the Door Ensemble	5	3	n/a	60	Shuying Li, Lior Novak, Gilda Lyons
Arizona State University Wind Ensemble	7	1	n/a	14.29	Roshanne Etezady
California State University- Fullerton Wind Ensemble	4	1	n/a	25	Cindy McTee
CBDNA Small Band Programs Intercollegiate Band	5	2	n/a	40	Roshanne Etezady, Anthony Barfield
University of Southern California	5	0	n/a	0	n/a

Thornton Wind Ensemble					
Total	62	16		25.81	

APPENDIX B

MIDWEST CLINIC INTERNATIONAL BAND AND ORCHESTRA CONFERENCE

2014, 2015, 2017, 2018

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Banda Municipal De Las Palmas De Gran Canaria	11	0	n/a	0	n/a
Antoinette Reading Junior High School Honors Band	8	1	n/a	12.5	William Owens
Buchholz High School Wind Symphony	10	0	n/a	0	n/a
Baylor University Wind Ensemble	6	1	n/a	16.66	Chang Su Koh
George Junior High School Symphonic Band	11	3	n/a	27.27	Yo Goto, Julie Giroux (2)
Canyon Ridge Middle School Honor Band	9	1	n/a	11.11	William Owens
Midlothian High School Wind Ensemble	10	1	n/a	10	Heitor Villa-Lobos
Indian Springs Middle School Band	10	0	n/a	0	n/a
Orange County School of the Arts Frederick Fennell Wind Ensemble	9	3	n/a	33.33	Travis Cross, Arturo Marquez, Kataoka Hiroaki
New South Wales Public Schools Symphonic Wind Ensemble	8	0	n/a	0	n/a
Saitama Sakae Wind Orchestra	10	3	n/a	30	Julie Giroux, Hirokazu Fukushima, Terumi Yahata
Utah Wind Symphony	11	0	n/a	0	n/a

VanderCook College of Music Symphonic Band	9	0	1	0	n/a
Vista Ridge High School Wind Ensemble	11	1	n/a	9.1	Susan LaBarr
The United States Navy Band	24	3	2	12.5	Astor Piazolla, Ivan Trevino, Hila Plitmann
Total	157	17	3	10.83	

Midwest Clinic International Band and Orchestra Conference 2015

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Tara Winds	12	1	n/a	8.33	Julie Giroux
Eastern Wind Symphony	12	1	n/a	8.33	Satoshi Yagisawa
University of North Texas Wind Symphony	7	2	n/a	28.57	Julie Giroux, Jun Nagao
Broken Arrow High School Wind Ensemble	9	0	n/a	0	n/a
Southwest High School Wind Symphony	10	1	1	10	William Owens
Flower Mound High School Wind Symphony	10	1	n/a	10	Julie Giroux
North Hardin High School Wind Symphony	8	0	n/a	0	n/a
Shujitsu Junior & Senior High School Wind Ensemble	11	3	n/a	27.27	Chang Su Koh, Taku Izumi, Yo Goto
Louis Pizitz Middle School Symphonic Band	10	0	n/a	0	n/a
Four Points Middle School Wind Ensemble	8	0	1	0	n/a
The United States Army Field Band	n/a	n/a	n/a	n/a	n/a
Total	97	9	2	9.28	

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Virginia Wind Symphony	14	1	n/a	7.14	William Owens
Fillmore Wind Band	11	1	n/a	9.1	Julie Giroux
The Alabama Winds	10	1	1	10	Julie Giroux
Cedar Park Winds	9	1	n/a	11.11	Kosaku Yamada
Wheaton Municipal Band	12	1	n/a	8.33	Julie Giroux
VanderCook College of Music Symphonic Band	12	2	1	16.67	Takmasa Sakai, Yasuhide Ito
North Shore Senior High School Wind Ensemble	10	2	n/a	20	Amir Molookpour, William Owens
Wylie High School Wind Symphony	9	1	n/a	11.11	William Owens
Clovis North Educational Center Wind Ensemble	9	3	1	33.33	Joan Tower, Jay Coles, Viet Cuong
Kell High School Wind Ensemble	10	0	n/a	0	n/a
Summit High School Wind Symphony	9	1	n/a	11.11	Masamichi Amano
Hiroshima Wind Orchestra	6	2	n/a	33.33	Bin Kaneda, Julie Giroux
Banda Sinfónica Escuela de Formación Artística y Cultural de Chía	10	6	n/a	60	José Macías, Satoshi Yagisawa, Jesús Orielso Santiago Jácome (2), Pedro Morales Pino, Victoriano Valencia
Sichuan Conservatory of Music Band	10	5	n/a	50	Wang Hua, Wang He-sheng, Benjamin Yeo, Chen Qian, Xian Xing-hai
Lamar Middle School & Fine Arts	n/a	n/a	n/a	n/a	n/a

Academy Symphonic Winds					
Arbor Creek Middle School Honors Band	10	2	n/a	20	William Owens, Hiroki Takahasi
Riverwatch Middle School Symphonic Band	9	1	n/a	11.11	Erika Svanoe
T.A. Howard Middle School Honor Band	8	1	n/a	12.5	William Owens
The United States Coast Guard Band	n/a	n/a	n/a	n/a	n/a
Total	168	31	3	18.45	

Ensemble	Number of pieces	Number of pieces by non-white males	Unknown	Total percentage	Non-white male composer(s)
Wind Symphony of Clovis	15	2	n/a	13.33	Roshanne Etezady, William Owens
Cobb Wind Symphony	12	4	n/a	33.33	Julie Giroux, Omar Thomas, Arturo Marquez, Victor Lopez
VanderCook College of Music Symphonic Band	13	2	n/a	15.38	Julie Giroux, William Owens
Texas Tech University Symphonic Wind Ensemble	7	0	n/a	0	n/a
Carrollton Wind Symphony	12	1	n/a	8.33	Elaine Hagenberg
Woodlands Concert Band	11	1	1	9.1	Silvestre Revueltas
Cy-Fair High School Symphonic Band	9	1	n/a	11.11	Viet Cuong
Centennial High School Wind Ensemble	10	0	n/a	0	n/a
Ronald Reagan High School Wind Ensemble	10	2	n/a	20	William Owens, Carol Brittin Chambers
Crosby High School Symphonic Band	9	2	n/a	22.22	William Owens, Julie Giroux
Majory Stoneman Douglas High School Wind Symphony	10	0	n/a	0	n/a
Banda Santa Cecilia – Besana e Triuggio	7	0	n/a	0	n/a

Musashino Academia Musicae Wind Ensemble	9	3	1	33.33	Julie Giroux (2), Chang Su Koh
Keller Middle School Wind Ensemble	9	1	n/a	11.11	Carol Brittin Chambers
Colleyville Middle School Honors Band	10	1	n/a	10	William Owens
Shadow Ridge Middle School Honor Winds	9	1	n/a	11.11	Carol Brittin Chambers
The United States Army Band "Pershing's Own"	n/a	n/a	n/a	n/a	n/a
total	162	21	2	12.96	

APPENDIX C

CONCERT BAND GRADING SYSTEM

While many publishers have their own criteria for grading band works, most pieces are graded for difficulty on a scale from 1-6. One being the easiest grade, six being the most difficult. Based on sources sent to the composers, guidelines were:

Grade 1 (easy/beginner): primarily for first and second year players, shorter in length, a lot of like instrument voicing, limited use of multiple pitches.

Grade 2 (medium-easy/beginner-intermediate): second and third year players, early middle school (grade 6/7), more voicing independence, wider range of notes.

Grade 3 (medium): second, third, fourth year players, middle school/early high school, independent voicings within sections, solos, more complex syncopation, key changes.

Grade 4 (medium-hard/hard): advanced high school players, exposed lines, solos, asymmetric meters are more common.

Grade 5 (hard): advanced high school through professional level musicians, difficult rhythms, meters, full range of notes, full range of keys, instrumentation.

Grade 6 (hard/extremely hard): college to professional players, music of all difficulties as far as range, meter, key, articulation, rhythm, instrumentation, time of composition.

APPENDIX D

PERFORMANCE GUIDE CRITERIA

These performance guides are used to inform conductors and ensembles for future use. The guides were loosely based on teacher resource guide articles from the book series *Teaching Band Through Performance* and other performance guides. The guides can address form, instrumentation, rhythms, pitch issues, etc. These guides have the following format:

Composer

Composition

Form and Structure

Musical and Pedagogical Considerations

- Melody
- Harmony
- Rhythm
- Style

Other (may include but not limited to instrument ranges, conducting considerations, timbre)

APPENDIX E

BAHAY KUBO TRANSLATION

Bahay Kubo (Tagalog):

Bahay kubo, kahit munti

Ang halaman doon ay sari-sari.

Singkamas at talong, sigarilyas at mani

Sitaw, bataw, patani.

Kundol, patola, upo't kalabasa

At saka mayroon pang labanos, mustasa,

Sibuyas, kamatis, bawang at luya

Sa paligid-ligid ay puro linga.

Nipa Hut (English)

My nipa hut, even though it's so small,

The plants around it are so varied:

Turnips & eggplants, winged beans & peanuts,

String beans, hyacinth beans, lima beans.

Winter melon, gourd, squash & pumpkin,

And there is also radish & mustard,

Onions, tomatoes, garlic & ginger

And sesame seeds all around.

APPENDIX F

RECORDING EQUIPMENT

Through the ASU School of Music sound recording and classroom equipment room we acquired two AKG C 451 EB microphones, two AKG P220 microphones, a microphone stereo bar, and a Sennheiser MD 421 microphone.

APPENDIX G

SAMPLE TRACK SHEET

Take/Marker	Measure	Description
1		
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APPENDIX H

TRACK LISTING

Tracks

Bahay Kubo for Wind Ensemble by Francisco Javier de Alba

!? (interrobang) by Janet Song Kim

Shearwater for Wind Ensemble by Emily McPherson

Reflections for Concert Band by Cait Nishimura

Allied with Pride for Concert Band by Cody Ray

Incendio for Concert Band by Kristian Rodriguez