

Commissions of the Indiana Bandmasters Association, 1988-2023 (#1-36)

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Commissions Project of the Indiana Bandmasters Association

One of the most exciting programs of the Indiana Bandmasters Association (IBA) is the commissioning project, where IBA contracts with prominent composers to create new works that are premiered by the All-Region, All-District, Junior All-State, and All-State bands. The project began in 1988 and is ongoing. Through 2023, IBA has commissioned 36 compositions.

REPERTOIRE LIST (CHRONOLOGICAL)

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|-----|------|------------------------------------|--------------------------|
| 1. | 1988 | In Celebration | John O'Reilly, grade 3 |
| 2. | 1988 | The Pied Piper of Hamelin | Robert Jager, grade 5 |
| 3. | 1991 | Synchronism No. 1 | Anne McGinty, grade 4 |
| 4. | 1992 | When I Close My Eyes I See Dancers | Timothy Mahr, grade 5 |
| 5. | 1993 | Hoosier Holiday | Robert Washburn, grade 3 |
| 6. | 1997 | Cajun Folk Songs II | Frank Ticheli, grade 4 |
| 7. | 1997 | Hoosier Suite | Robert W. Smith, grade 2 |
| 8. | 1999 | Down from the Shimmering Sky | James Curnow, grade 5 |
| 9. | 2000 | Voyage Through the Night | Douglas Akey, grade 3 |
| 10. | 2002 | Cloudburst | Eric Whitacre, grade 5 |
| 11. | 2003 | Last Ride of the Pony Express | David Shaffer, grade 2.5 |
| 12. | 2005 | Geometric Dances | Roger Cichy, grade 5 |
| 13. | 2005 | The Phantom of Dark Hollow | Robert Sheldon, grade 3 |
| 14. | 2006 | Voices, Conversation and Blues | Lissa May, grade 2.5 |

15. 2008 Arabesque Samuel R. Hazo, grade 5
16. 2008 Alchemy Andrew Boysen, grade 3-4
17. 2009 From Out of Nowhere Richard Saucedo, grade 2-3
18. 2011 Memento Travis Cross, grade 3-4
19. 2012 A House Divided Brian Balmages, grade 2-3
20. 2014 Private Eye Prowl Jesse Ayers, grade 4
21. 2014 sevenfive Steven Bryant, grade 5-6
22. 2014 Heartland Zeal Brant Karrick, grade 4
23. 2015 The Dark Waters Matt Conaway, grade 2-3
24. 2016 On the Banks of the Wabash, Far Away arr. Michael Boo, grade 2-3
25. 2016 Back Home Again in Indiana arr. Michael Boo, grade 2-3
26. 2017 Constitution Elm William Owens, grade 3-4
27. 2017 No Man's Land Julie Giroux, grade 4-5
28. 2017 Divertimento Ryan Fraley, grade 3-4
29. 2018 3, 2, 1... Brian Balmages, grade 2-3
30. 2020 Juxtaposition Michael Oare, grade 3
31. 2020 Powerhouse Benjamin Dean Taylor, grade 4-5
32. 2020 Ancient Airs of Ireland Michael Sweeney, grade 3
33. 2020 Summit Kevin Day, grade 3
34. 2021 Los Cuatro Vientos (four winds for winds) Johan de Meij, grade 2.5
35. 2023 An Exercise in Madness Craig Andrew Fitzpatrick, grade 3-4
36. 2023 Gilded Morning John Wasson, grade 3.5

REPERTOIRE LIST (BY GRADE LEVEL)

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|-----|---|-----------------------------|
| 1. | Hoosier Suite | Robert W. Smith, grade 2 |
| 2. | Last Ride of the Pony Express | David Shaffer, grade 2.5 |
| 3. | Voices, Conversation and Blues | Lissa May, grade 2.5 |
| 4. | Los Cuatro Vientos (four winds for winds) | Johan de Meij, grade 2.5 |
| 5. | From Out of Nowhere | Richard Saucedo, grade 2-3 |
| 6. | A House Divided | Brian Balmages, grade 2-3 |
| 7. | The Dark Waters | Matt Conaway, grade 2-3 |
| 8. | On the Banks of the Wabash, Far Away | arr. Michael Boo, grade 2-3 |
| 9. | Back Home Again in Indiana | arr. Michael Boo, grade 2-3 |
| 10. | 3, 2, 1... | Brian Balmages, grade 2-3 |
| 11. | Hoosier Holiday | Robert Washburn, grade 3 |
| 12. | In Celebration | John O'Reilly, grade 3 |
| 13. | The Phantom of Dark Hollow | Robert Sheldon, grade 3 |
| 14. | Voyage Through the Night | Douglas Akey, grade 3 |
| 15. | Summit | Kevin Day, grade 3 |
| 16. | Juxtaposition | Michael Oare, grade 3 |
| 17. | Ancient Airs of Ireland | Michael Sweeney, grade 3 |
| 18. | Gilded Morning | John Wasson, grade 3.5 |
| 19. | Memento | Travis Cross, grade 3-4 |
| 20. | Alchemy | Andrew Boysen, grade 3-4 |
| 21. | Constitution Elm | William Owens, grade 3-4 |
| 22. | Divertimento | Ryan Fraley, grade 3-4 |

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|------|------------------------------------|-------------------------------------|
| 23. | An Exercise in Madness | Craig Andrew Fitzpatrick, grade 3-4 |
| 24. | Cajun Folk Songs II | Frank Ticheli, grade 4 |
| 25. | Synchronism No. 1 | Anne McGinty, grade 4 |
| 26. | Heartland Zeal | Brant Karrick, grade 4 |
| 27. | Private Eye Prowl | Jesse Ayers, grade 4 |
| 28. | No Man's Land | Julie Giroux, grade 4-5 |
| 29. | Powerhouse | Benjamin Dean Taylor, grade 4-5 |
| 30. | Arabesque | Samuel R. Hazo, grade 5 |
| 31. | Cloudburst | Eric Whitacre, grade 5 |
| 32. | Down from the Shimmering Sky | James Curnow, grade 5 |
| 33. | Geometric Dances | Roger Cichy, grade 5 |
| 234. | The Pied Piper of Hamelin | Robert Jager, grade 5 |
| 35. | When I Close My Eyes I See Dancers | Timothy Mahr, grade 5 |
| 36. | sevenfive | Steven Bryant, grade 5-6 |

***REPERTOIRE LIST WITH INFORMATION ABOUT EACH OF THE COMMISSIONS
(ALPHABETICAL ORDER)***

Definitions

Although *Teaching Opportunities* and *Rehearsal Challenges* can often be synonymous, here are descriptions of how these terms are used in this document:

Teaching Opportunities are those concepts within a piece that provide opportunities for instruction. Within the IBA Commissions, an example might be to select *From Out of Nowhere* to teach 6/8 time.

Rehearsal Challenges are those issues that will be challenging throughout the preparation process for any ensemble. Within the IBA Commissions, an example might be *Voyage Through the Night* with all of the concert Dbs in the flute parts.

Alchemy

IBA Commission	2008 All-District Bands
Composer	Andrew Boysen
Publisher	Andrew Boysen
Grade Level	3-4
Length	5:00
Key Signature	2b
Meters	3/4, 4/4, [6/8]
Tempo Markings	Quarter = 72, 144

Percussion parts

Percussion 1 (timpani, snare drum, finger cymbals, China cymbal)

Percussion 2 (metal music stand, vibraphone, chimes)

Percussion 3 (triangle, brake drum)

Percussion 4 (ice bell, orchestra bells)

Percussion 5 (large suspended cymbal, small suspended cymbal, sleigh bells, tam-tam)

Teaching Opportunities

Everyone must subdivide. Lots of independent syncopated rhythms, with the most challenging ones in slower tempo. Contrasting styles, tempos, dynamics, meters. Two against three rhythms. Stopped horn.

Rehearsal Challenges

Maintaining steady tempo. Independent counting (especially four-part saxophone choir). Balance to hear melody, especially when assigned to low clarinets.

Ancient Airs of Ireland

IBA Commission	2020 All-District Honor Bands
Composer	Michael Sweeney
Publisher	Hal Leonard
Grade Level	3
Length	6:30
Key Signatures	none, 1b, 3b
Meters	6/8, 2/4, 3/4, 4/4, 5/4, 2/2
Tempo Markings	Quarter = 72, 74, 76, 80, 84, 92, 128; Dotted Quarter = 138; Half = 60, 80

Percussion parts

Percussion 1 (bass drum, suspended cymbal, snare drum (snare on, snare off, sticks, brushes))

Percussion 2 (suspended cymbal, wood block, two toms, crash cymbals, wind chimes, triangle)

Bells

Vibraphone

Marimba

Timpani

Teaching Opportunities

Phrasing, contrasting styles, meter changes, tempo changes, syncopation, late grace notes, accelerando, rallentando, contrasting articulations, accents, independent percussion, every wind part has melodies, Scotch snap rhythm, sfp.

Rehearsal Challenges

Transitions between sections (meters, tempos, styles, fermatas, pick-ups).

Special notes

Solos for piccolo and alto saxophone.

Arabesque

IBA Commission	2008 All-State Honor Band
Composer	Samuel R. Hazo
Publisher	Hal Leonard
Grade Level	5
Length	7:00
Key Signatures	2b, 4b
Meters	2/4, 3/4, 4/4, 6/4
Tempo Markings	Quarter = 50, 53, 64, 106-114

Percussion parts

Timpani

Percussion 1 (darabuka or dumbek, bass drum)

Percussion 2 (congas, suspended cymbal, China cymbal)

Percussion 3 (tambourine)

Mallet Percussion (xylophone, glockenspiel, bass drum)

Teaching Opportunities

Flute solo with exciting style, modal melodies, meter changes, syncopated rhythms, technical proficiency, command of extreme ranges, grace notes, sixteenth-note triplets, extreme contrasts in dynamics.

Rehearsal Challenges

Grace notes, sixteenth notes, thirty-second notes with accurate technique in most parts. Avoiding overblowing, as much of the piece is loud and exciting. Maintaining balance so that brass and percussion do not cover woodwinds. Brass endurance. Extreme ranges in woodwinds and brass.

Back Home Again in Indiana

IBA Commission	2016 All-Region and All-District Bands to celebrate the Indiana bicentennial
Composer	James F. Hanley, Ballard MacDonald
Arranger	Michael Boo
Publisher	Michael Boo
Grade Level	2-3
Length	2:00
Key Signature	2b
Meter	4/4
Tempo Marking	Quarter = 82

Percussion parts

Timpani

Bells

Chimes

Vibraphone

Marimba

Snare Drum

Triangle

Suspended Cymbal

Bass Drum

Teaching Opportunities

Indiana history, *rallentando* and *rubato*, repeats, (optional) can be performed with vocal soloist or choir, dotted-eighth-sixteenth-note rhythms, independence within and between sections, phrasing.

Rehearsal Challenges

Accidentals sometimes change within the same measure. Some of the harmonies are not what less-experienced players expect to hear. The tessitura in trumpets, trombones, and euphoniums is a bit high for younger players (due to the range of the melody and key signature), but ossia parts are cued.

Special notes

The IBA and arranger Michael Boo are providing this selection free of charge to IBA members, in celebration of the Indiana bicentennial. The goal is for any IBA band to be able to perform this arrangement. The arrangement can be played successfully without the mallet percussion.

Cajun Folk Songs II

IBA Commission	1997 All-State Honor Band
Composer	Frank Ticheli
Publisher	Manhattan Beach Music
Grade Level	4
Length	10:30 (two movements)
Key Signatures	none, 2b, 3b
Meters	2/4, 4/4
Tempo Markings	Quarter = 50, 54, 56, 60, 63, 76, 112-116

Percussion parts

Timpani

Percussion 1 (chimes, vibraphone, xylophone)

Percussion 2 (crash cymbals, suspended cymbal, snare drum, tom tom, wood block)

Percussion 3 (tam tam, triangle, bass drum, tambourine, suspended cymbal, wood block, cash cymbals)

Teaching Opportunities

Contrasts in style, tempo, dynamics between the two movements. Solo opportunities for flute, oboe, English horn (cues in alto saxophone), bassoon, clarinet, alto saxophone, trumpet, trombone, euphonium. Independent entrances and lines, including canon. Independent entrances within sections. Brass parts require good flexibility and accuracy.

Rehearsal Challenges

Not everyone plays a lot in the first movement. Unison and octave intonation. Upper woodwind intonation. Saxophone intonation.

Cloudburst

IBA Commission	2002 All-State Honor Band
Composer	Eric Whitacre
Publisher	Carpe Ranam Productions
Grade Level	5
Length	11:00
Key Signature	4b
Meters	3/4, 4/4, 5/4, 6/4, 7/4
Tempo Markings	Quarter = 60, 76

Percussion parts

Timpani (timpani, mark tree)

Mallets (vibraphone, slap stick)

Percussion 2 (suspended cymbal)

Percussion 3 (chimes, bowed crotales, bass drum)

Percussion 4 (glass chimes, crash cymbals, mark tree, tam tam), opt. handbells (Ab4-Ab6)

Teaching Opportunities

Short spots for singing in harmony. Some passages repeated at random. Lyrical playing. Programmatic imitation of a cloudburst.

Rehearsal Challenges

Entrances after fermatas and random passages need careful rehearsal for understanding. Intonation in extreme registers, on unison and octave lines, and in chords.

Special notes

Audience participation on finger snapping to imitate the rain is very effective. The composition has a piano part.

Constitution Elm (A Tale of Statehood)

IBA Commission	2017 Junior All-State Band
Composer	William Owens
Publisher	William Owens
Grade Level	3-4
Length	11:00 (five movements)
Key Signatures	1b, 2b, 3b, 4b
Meters	2/4, 3/4, 4/4
Tempo Markings	Quarter = 69, 76, 76-80, 84-88, 112, 152-160

Percussion parts

Timpani,

Percussion 1 (bells)

Percussion 2 (vibraphone, marimba)

Percussion 3 (snare drum, bass drum)

Percussion 4 (tenor drums (low-high))

Percussion 5 (maracas, bar chimes, gong, cymbals)

Teaching Opportunities

Indiana history. Variety of styles, dynamics, tempos, meters. Work with narrator. Ritards. Independent and plentiful percussion. Independent rhythms that include 8th-notes, 16th-notes, 32nd-notes, 16th-note triplets, and quarter-note triplets. Fortepiano crescendo. Different styles of accents. Contrasting articulations. Muted trumpets. Accidentals. Solos (brief) for piccolo, flute, oboe, alto saxophone, trumpet, bass drum, timpani.

Rehearsal Challenges

Independent counting. Entering accurately on “ands.” Listening to hear intricate inner parts in winds and percussion. Some upper-register Trumpet I intonation (F, G, A).

Special notes

The composition commemorates the bicentennial of the State of Indiana (2016), of which the composer is a native. The title refers to the tree in Corydon, Indiana, under which the delegates created Indiana’s constitution in 1816. The work consists five contrasting movements. The fifth movement contains optional narration, with text from the State of Indiana Constitution.

The Dark Waters

IBA Commission	2015 All-Region Honor Bands
Composer	Matt Conaway
Publisher	Matt Conaway
Grade Level	2-3
Length	4:15
Key Signature	1b
Meter	4/4
Tempo Markings	Quarter = 66, 160, 72, 144

Percussion parts

Timpani

Xylophone

Chimes/Bells

Percussion 1 (tam-tam, bass drum, snare drum),

Percussion 2 (crash cymbals, surdo/floor tom, wind chimes, suspended cymbal, hi-hat, ratchet, tam-tam)

Teaching Opportunities

Phrase shapes, lots of variety in articulations, very loud and very soft dynamics, bass clarinet to low Eb, other low tessitura notes, dissonance, independent percussion, important chimes part, accidentals, changes in tempo (with whole notes to set them up), crescendos and decrescendos, grace notes.

Rehearsal Challenges

Clarinet throat tones, challenging eighth-note chimes part near the end, timpani technique, phrase lengths, independent counting within and between sections.

Divertimento

IBA Commission	2017 All-District Honor Bands
Composer	Ryan Fraley
Publisher	Ryan Fraley
Grade Level	3-4
Length	5:00
Key Signature	No key signature (accidentals are used throughout)
Meter	4/4
Tempo Markings	Quarter = 152-160, 108

Percussion parts

Timpani

Mallet Percussion (vibraphone, bells, chimes)

Marimba

Percussion 1 (steel tongue drum, triangle, cajon, snare drum)

Percussion 2 (small shaker, cabasa, hi-hat)

Percussion 3 (crash cymbals, suspended cymbal, tam-tam)

Teaching Opportunities

Many combinations of rhythms relating to “ands”, variety of articulations, use of steel tongue drum and cajon, clarinet trills within throat tones register, trumpets with cup mutes and straight mutes, trombones with straight mutes, *fp* crescendo, soft dynamics, accents on “ands”, grace notes, independence between sections and within sections, phrase shaping, variety of textures to demonstrate tone colors.

Rehearsal Challenges

Being sure that “ands” are accurate and subdivided well. Reading accidentals, instead of key signatures. Quarter note triplets in this configuration: dotted quarter, eighth, quarter. Marimba part sometimes written in seconds.

Down from the Shimmering Sky

IBA Commission	1999 All-State Honor Band
Composer	James Curnow
Publisher	Curnow
Grade Level	5
Length	16:00 (five movements)
Key Signatures	none, 2b
Meters	6/8, 3/4, 4/4, 2/2, 3/2
Tempo Markings	Quarter = 60, 66, 72, 80; Dotted quarter = 120-128; Half note = 66, 72, 92-100

Percussion parts

Timpani

Mallet Percussion 1 (crotales, bells, chimes, marimba)

Mallet Percussion 2 (vibraphone, xylophone, bells)

Percussion 1 (triangle, woodblock, bongos, suspended cymbal, snare drum, four toms)

Percussion 2 (wind chimes, tambourine, suspended cymbal, bass drum, tam-tam)

Teaching Opportunities

First Nation history, programmatic playing, solos for nearly every instrument (with extended solos in flute, oboe, English horn (cued in alto saxophone), trumpet, horn, euphonium), two against three, extreme ranges in brass, lots of independent percussion playing, sections with prescribed notes played at random tempos, woodwind technique, and contrasts in style, dynamics, tempos, textures.

Rehearsal Challenges

Always balancing to hear melodies, brass endurance, unison and octave intonation.

An Exercise in Madness

IBA Commission	2023 Junior All-State Band
Composer	Craig Andrew Fitzpatrick
Publisher	Fitzpatrick Music
Grade Level	3-4
Length	6:30
Key Signature	3b
Meters	2/4, 3/4, 4/4
Tempo Markings	Quarter = 72, 184 [Dotted Quarter = c. 61]

Percussion parts

Percussion 1 (suspended cymbal, splash cymbal)
 Percussion 2 (shaker, splash cymbal, China cymbal)
 Percussion 3 (congas)
 Percussion 4 (drum set)
 Mallet Percussion 1 (vibraphone)
 Mallet Percussion 2 (marimba)
 Mallet Percussion 3 (glockenspiel)
 (The composition does not have a timpani part.)

Teaching Opportunities

Meter changes, fast tempo, accents, important mental subdividing, syncopation, contrasting syncopations in 4/4, independent percussion, independence between sections, some independence within sections, minor-sounding melodies and harmonies.

Rehearsal Challenges

Not overblowing fff, maintaining balance on fff, understanding rhythmic contrasts between sections, maintaining constant concentration in mental subdividing.

Special notes

The composition has a piano part that is not optional. The opening 3/4 has the feel of 6/8, so the opening 3/4 & 2/4 pairings sound like 10/8. Lyrical solos for flute, oboe, alto saxophone, trumpet, euphonium.

From Out of Nowhere

IBA Commission	2009 All-Region Honor Bands
Composer	Richard Saucedo
Publisher	Richard Saucedo
Grade Level	2-3
Length	2:30
Key Signature	2b
Meters	6/8, 4/4
Tempo Markings	Dotted quarter = 138, 148; Quarter = 80

Percussion parts

Timpani

Percussion I (snare drum, bass drum)

Percussion II (crash cymbals, suspended cymbal, chimes, glockenspiel, xylophone, marimba)

Teaching Opportunities

Nearly every rhythmic combination in 6/8 time is explored, independent percussion parts, independent entrances between sections, *fp* crescendo and contrasts in dynamics, style, and tempo.

Rehearsal Challenges

All of the percussion parts are important.

Geometric Dances

IBA Commission	2005 All-State Honor Band
Composer	Roger Cichy
Publisher	Ludwig
Grade Level	5
Length	10:00 (four movements)
Key Signatures	none 1b, 2b, 3b
Meters	3/8, 5/8, 6/8, 7/8, 9/8, 2/4, 3/4
Tempo Markings	Quarter = 80, 88, 148; Dotted Quarter = 48, 88

Percussion parts

Timpani

Percussion 1 (snare drum, wood block, claves, bass drum, triangle, castanets, tambourine, tam tam, suspended cymbal, crash cymbals, bar chimes, congas)

Percussion 2 (maraca, tambourine, suspended cymbal, finger cymbals, triangle, xylophone, temple blocks, sleigh bells, toms, orchestra bells, marimba, sand blocks, vibraslap, wood block, cabasa, shekera)

Percussion 3 (bar chimes, orchestra bells, chimes, orchestra bells, xylophone, marimba, vibraphone, triangle)

Teaching Opportunities

Independent counting, asymmetrical meter, some harmonies are modal, three against two, independent percussion, and contrasts in meter, style, tempo, dynamics, articulation.

Rehearsal Challenges

The asymmetrical meters are sometimes “poly-asymmetrical meters” (e.g., 7/8 bar that is 3+2+2 and 2+2+3 at the same time). Balancing to hear horn melodies. Intonation between sections and in duets of contrasting instruments.

Gilded Morning

IBA Commission	2023 All-District Honor Bands
Composer	John Wasson
Publisher	Alada Music
Grade Level	3.5
Length	6:00
Key Signatures	2b, 3b
Meters	3/4, 4/4, 6/4
Tempo Markings	Quarter = 84, 144

Percussion parts

Timpani

Mallet 1 (bells, marimba)

Mallet 2 (vibraphone, chimes, marimba)

Percussion 1 (suspended cymbal, crash cymbals, bongos, triangle)

Percussion 2 (triangle, mark tree, snare drum, ride cymbal, optional wind chimes)

Percussion 3 (cricket, temple blocks, finger cymbals, bell tree, bass drum, hi-hat, three concert toms, optional claves)

Teaching Opportunities

Accents, syncopation, lyrical playing, hymn playing, sfp, sfp crescendo, independent percussion, independence between sections, fragments of the tune are identifiable throughout the work, soft playing, loud playing, use of five different mallet instruments.

Rehearsal Challenges

A few fast technical passages in woodwinds and mallet percussion, balancing final chord (fff).

Special notes

The composition has an optional organ part and an optional piano part. The work would be very appropriate for performance in a Christian church. The piece is based on the hymn *When Morning Gilds the Skies*. Brief and lyrical solos for oboe, clarinet, bass clarinet, trumpet, and horn. Brief pizzicato-like solos for piccolo, flute, oboe, bassoon, clarinet, bass clarinet, marimba, xylophone, and bells. Brief and quick fortissimo solos for timpani and toms.

Heartland Zeal

IBA Commission	2014 All-District Honor Bands
Composer	Brant Karrick
Publisher	Brant Karrick
Grade Level	4
Length	7:00
Key Signature	1b, 2b
Meters	6/8, 7/8, 3/4, 4/4, 5/4
Tempo Markings	Quarter = 60, 66, 82, 104, 140, 148, 156

Percussion parts

Timpani

Mallet Percussion 1 (bells, chimes)

Mallet Percussion 2 (vibraphone, marimba)

Percussion 1 (claves, suspended cymbal, sleigh bells, hi-hat, two congas)

Percussion 2 (tambourine, crash cymbals, suspended cymbal)

Percussion 3 (snare drum, triangle, ride cymbal, bass drum)

Teaching Opportunities

Maintaining eighth-note consistency through meter changes, lots of eighth-note syncopation.

Rehearsal Challenges

Flute I is sometimes very high. Euphonium part is often high. Sometimes there are large intervals in brass parts. Horn part is sometimes above the staff. It is a challenge to make the transition into the 3/4 section that might be taken in one. Upper tessitura intonation.

Special notes

Some of the 6/8 can be interpreted as 3/4, some of the 5/4 can be interpreted as 10/8, and some of the 4/4 can be interpreted as 8/8.

Hoosier Holiday

IBA Commission	1993 All-Region Honor Bands
Composer	Robert Washburn
Publisher	Robert Washburn
Grade Level	3
Length	4:00
Key Signatures	1b, 2b
Meters	2/4, 4/4
Tempo Marking	Quarter = 136

Percussion parts

Timpani

Mallet Percussion (bells, xylophone)

Accessory Percussion (wood block, tambourine, triangle, snare drum, cymbals, bass drum)

Teaching Opportunities

Contrasting styles of the two main melodic ideas (played separately then together), independence of auxiliary percussion, working on “beats” and “ands” in 2/4 and 4/4, and independence of counting within sections, within choirs, between sections, and between choirs.

Rehearsal Challenges

The manuscript is challenging to read. The section at 53 has very challenging technique for woodwinds and horns. Woodwind technique around 169 is challenging at the marked tempo.

Hoosier Suite

IBA Commission	1997 All-Region Honor Bands
Composer	Robert W. Smith
Publisher	Belwin
Grade Level	2
Length	7:00 (three movements)
Key Signatures	2b, 3b, 4b
Meters	2/4, 3/4, 4/4, 5/4
Tempo Markings	Quarter = 88, 120, 152

Percussion parts

Timpani

Mallet Percussion (bells, marimba)

Percussion I (snare drum, bass drum, tom-tom, wind chimes, cabasa)

Percussion II (crash cymbals, sleigh bells, small splash cymbal, suspended cymbal, congas)

Teaching Opportunities

Changing meters (movement I), contrasting styles between movements, some independence between sections, contrasting articulations, lyrical phrasing and phrase shaping (movement II), marcato, subdivision (especially movement III).

Rehearsal Challenges

Unison and octave intonation, key signature of four flats, maintaining steady tempo, achieving tightness between contrasting rhythms (especially movement III).

A House Divided

IBA Commission	2012 All-Region Honor Bands
Composer	Brian Balmages
Publisher	Canzonique Music Company
Grade Level	2-3
Length	5:00
Key Signature	2b
Meters	3/4, 4/4
Tempo Markings	Quarter = 60

Percussion parts

Timpan

Mallet Percussion 1 (vibraphone)

Mallet Percussion 2 (bells, chimes)

Percussion 1 (snare drum, bass drum)

Percussion 2 (crash cymbals, triangle, suspended cymbal)

Teaching Opportunities

Soft playing, sixteenth dotted-eighth rhythm, Abraham Lincoln history, dissonance within sections, clarinet low E, muted trumpets.

Rehearsal Challenges

Large intervals in horns, important mallets parts, balancing to hear mallets, optional singing at the end.

In Celebration

IBA Commission	1988 All-Region Honor Bands
Composer	John O'Reilly
Publisher	Alfred
Grade Level	3
Length	3:30
Key Signatures	1b, 3b
Meters	2/4, 4/4
Tempo Markings	Quarter = 124

Percussion parts

Tom-toms

Bells

Snare Drum

Bass Drum

Crash Cymbals

Teaching Opportunities

Lots of places where students must enter on “ands.” Other rhythms, especially quarter note triplets are good learning opportunities. There is some independence on entrances. There are opportunities for phrase shaping. All winds have some larger intervals to navigate. Percussion parts have good independence and lots of syncopation.

Rehearsal Challenges

Woodwind melodies are often in octaves, causing intonation challenges.

Juxtaposition

IBA Commission	2020 Junior All-State Band
Composer	Michael Oare
Publisher	Hal Leonard
Grade Level	3
Length	4:00
Key Signature	1b
Meters	3/4, 4/4
Tempo Markings	Quarter = 168-172 [Half = 84-86]

Percussion parts

Percussion 1 (snare drum, hi-hat, bass drum)

Percussion 2 (crash cymbals, suspended cymbal, small shaker, claves)

Mallet Percussion 1 (vibraphone)

Mallet Percussion 2 (marimba, bells)

Timpani

Teaching Opportunities

Accents, slurs, and ties give the feeling of juxtaposed rhythms. Syncopation, accents, slurs, ties, staccato, contrasting articulations, dynamic contrast, independent percussion, ties across barlines, independence between sections, accidentals, breath support on some long notes, staggered breathing on some long notes, half note triplets (vibraphone).

Rehearsal Challenges

Constant mental subdivision for entrances and accents on “ands”, not imitating the rhythms of other sections.

Special notes

Brief solos for flute and timpani.

Last Ride of the Pony Express

IBA Commission	2003 All-Region Honor Bands
Composer	David Shaffer
Publisher	Barnhouse
Grade Level	2.5
Length	4:30
Key Signature	2b
Meter	4/4
Tempo Markings	Quarter = 96, 160, 168

Percussion parts

Timpani

Mallets (chimes, xylophone, bells)

Snare Drum

Bass Drum

Crash Cymbals

Suspended Cymbal

Wind Chimes

Cabasa

Temple Blocks

Teaching Opportunities

American history, two half-tempo spots, some independent entrances between sections, programmatic playing, *fp* crescendos, syncopated ostinato lines, and contrasts in tempo, style, dynamics, articulation.

Rehearsal Challenges

Maintaining steady tempos on “framework” ostinato background figures.

Los Cuatro Vientos (four winds for winds)

IBA Commission	2021 All-Region Honor Bands
Composer	Johan de Meij
Publisher	Amstel Music
Grade Level	2.5
Length	7:00
Key Signature	No key signature (accidentals are used throughout)
Meters	6/8, 3/4, 4/4
Tempo Markings	Quarter = 66, 88, 96, 136-144; Dotted Quarter = 56

Percussion parts

Timpani

Mallets (glockenspiel, vibraphone, marimba, xylophone)

Percussion 1 (snare drum, floor tom)

Percussion 2 (tenor drum, cymbals, tubular bells, temple blocks, tambourine, bass drum)

Teaching Opportunities

Four movements, with each movement in a different style. One movement is a march. Each movement contains harmonies that will be new for younger students. Phrasing (quick tempos and slow tempos), ties across barlines, M2 and m2 dissonances within sections, trills, independent percussion, independence between sections, fp, accents, legato playing, contrasting articulations, drags, five-stroke rolls, four different mallet percussion instruments used, Italian musical vocabulary (moderato, lento, tranquillo, piu animato, dolce, sonore, ritard, rallentando, crescendo, poco, allegretto, cantabile, diminuendo, sempre, allegro con spirito, leggiero, marcato, energico).

Rehearsal Challenges

For younger students, the lack of key signatures might initially cause confusion, especially with students neglecting notes that are natural. Musicians must remember that accidentals in the beginning of the bar last for the whole bar. Brass endurance could be an issue for some less experienced players, due to upper-middle tessituras. Offbeats in quick tempo will require students to mentally subdivide.

Special notes

Each movement is in a different style, and each is short enough for students to maintain concentration. The composition “sounds” like Johan de Meij, but is shorter than his more advanced works. The piece is an excellent introduction to Johan de Meij’s other music.

Memento

IBA Commission	2011 All-District Honor Bands
Composer	Travis Cross
Publisher	Theodore Music
Grade Level	3-4
Length	6:00
Key Signature	2b, 3b
Meters	2/4, 3/4, 4/4, 3/2
Tempo Markings	Quarter = 69, 72, 72-76, 76, 76-84, 84, 92

Percussion parts

Timpani

Triangle

Suspended Cymbal

Vibraphone

Bass Drum

Bells

Crash Cymbals

Teaching Opportunities

“Sound piece”, suspensions, lots of solos, Indiana history, independence within sections, 3/2 meter in six, lots of expressive vocabulary and opportunities for conductor, grand pauses, soft dynamics, variety of textures and combinations of tone colors.

Rehearsal Challenges

Solos for many instruments (including oboe and bassoon), clarinet melody sometimes in throat register, parts for low voices are generally whole notes, high concert F intonation issues.

Special notes

At the 2023 Midwest Clinic, I had the privilege of attending a session by Dr. Cross about honor bands. I was especially proud for IBA when I saw that he has performed *Memento* with many honor bands around the USA.

No Man's Land

IBA Commission	2017 All-State Honor Band
Composer	Julie Giroux
Publisher	Musica Propria
Grade Level	4-5
Length	8:30
Key Signatures	2b, 4b
Meters	2/4, 4/4, 3/2 (almost completely 4/4)
Tempo Markings	Quarter = 52, 56, 60, 112, 112-116, 120, 128

Percussion parts (Nine players are required. Please see comments under *Special notes* below.)

Timpani

Orchestra Bells

Tubular Bells

Xylophone

Marimba

Percussion 1 (glass bottle)

Percussion 2 (5-gallon bucket)

Percussion 3 (iron skillet, bucket 1, bucket 2)

Percussion 4 (crash cymbals, suspended cymbal, tambourine, shaker, triangle, bass drum)

Teaching Opportunities

Fostering peace, discussion of human destruction, clever and unique percussion sounds, variety of tone color combinations, variety of articulations, gradual and immediate tempo changes, dynamics from ppp to ffff, independence between sections, muted brass, solos (brief, sometimes combined with other solo instruments) for piccolo, flute, oboe, bassoon, clarinet, bass clarinet, contrabass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, tuba, bells, marimba, vibraphone.

Rehearsal Challenges

Clarity in extreme low register passages (especially trombone), not overblowing fortississimo dynamics, balancing to hear details in thickly-scored passages, balancing to hear unique percussion sounds.

Special notes

The composer includes extensive program notes that begin with this sentence: “*No Man's Land* is a musical setting which takes place in a post-nuclear apocalyptic Earth.”

Parts are included for Contrabassoon, Eb Contra Alto Clarinet, Bb Contrabass Clarinet. Not all of those parts are required, but the composer suggests that at least one should be used.

Nine percussionists are required (one timpanist, four melodic players, four percussion players). The composer gives clear and extensive instructions about the percussion equipment and how it should be played. This includes a video demonstration (online).

Even without the programmatic information, this is an engaging and artistic composition with lovely melodies, contrasting tone colors, and exciting technical contrasts

On the Banks of the Wabash, Far Away

IBA Commission	2016 All-Region and All-District Bands to celebrate the Indiana bicentennial
Composer	Paul Dresser
Arranger	Michael Boo
Publisher	Michael Boo
Grade Level	2-3
Length	3:00
Key Signature	2b
Meters	4/4
Tempo Markings	Quarter = 76

Percussion parts

Timpani

Bells

Chimes

Vibraphone

Marimba

Snare Drum

Triangle

Suspended Cymbal

Bass Drum

Teaching Opportunities

Indiana history, fermatas, rallentando, rubato, repeats, (optional) can be performed with vocal soloist or choir, dotted-eighth-sixteenth-note rhythms sixteenth-note-dotted-eighth rhythms, independence within and between sections, accurate articulation, phrasing.

Rehearsal Challenges

Entering accurately after fermatas, accidentals, accidentals sometimes change within the same measure.

Special notes

The IBA and arranger Michael Boo are providing this selection free of charge to IBA members, in celebration of the Indiana bicentennial. The goal is for any IBA band to be able to perform this arrangement. The arrangement can be played successfully without the mallet percussion.

The Phantom of Dark Hollow

IBA Commission	2005 All-District Honor Bands
Composer	Robert Sheldon
Publisher	Alfred
Grade Level	3
Length	4:00
Key Signature	3b
Meters	3/4, 4/4
Tempo Markings	Quarter = 72, 160

Percussion parts

Timpani

Mallet Percussion (vibraphone, chimes, orchestra bells, xylophone)

Percussion 1 (snare drum, wind chimes, bass drum)

Percussion 2 (suspended cymbal, tambourine, gong, crash cymbals, triangle)

Teaching Opportunities

Indiana history (legend), independent entrances, dissonances, quarter-note triplets, subdividing eighth-notes, matching eighth-note entrances on “ands”, programmatic playing, fp crescendos.

Rehearsal Challenges

Maintaining steady tempo and technique during subdivided eighth-note passages.

The Pied Piper of Hamelin

IBA Commission	1988 All-State Band
Composer	Robert Jager
Publisher	Robert Jager
Grade Level	5
Length	9:30
Key Signatures	No key signature (accidentals are used throughout)
Meters	5/8, 6/8, 9/8, 2/4, 3/4, 4/4, 5/4
Tempo Markings	Quarter = 52, 58, 60, 64, 140, 160; Dotted Quarter = 104, 112, 120

Percussion parts

Timpani

Mallets (bells, vibraphone, xylophone, chimes)

Percussion (triangle, tam-tam, suspended cymbal, bass drum, tambourine, snare drum, concert toms, slap stick, guiro, crash cymbals)

Teaching Opportunities

Use of narration, tempo and style changes, independent counting and playing, frequent meter changes, unison singing during the children's march section, stopped horn, and contrasts in volume, style, and timbre.

Rehearsal Challenges

Matching piano and percussion for precision, projecting the singing parts while imitating the tessitura of children's voices, full instrumentation is required (including piano), all players must be able to count and play independently.

Special notes

The composition has a piano part which is not optional. In performance, we used IBA's manuscript parts. It does not appear that the band version of the work is published. The orchestra version is published by Presser. Upon request, Dr. Jager sent us the narrator part.

Powerhouse

IBA Commission	2020 All-State Honor Band
Composer	Benjamin Dean Taylor
Publisher	Benjamin Dean Taylor
Grade Level	4-5
Length	7:30
Key Signature	No key signature (accidentals are used throughout)
Meters	7/8, 2/4, 3/4, 4/4
Tempo Markings	Quarter = 60, 66, 72, 80, 88, 112, 120, 168, 192

Percussion parts

Timpani

Percussion 1 (snare drum, timbales, splash cymbal, wind chimes)

Percussion 2 (bass drum, kick bass drum, glockenspiel)

Percussion 3 (hi-hat, three toms, suspended cymbal)

Percussion 4 (bongos, tambourine, two wood blocks, triangle, crash cymbals, ride cymbal, China cymbal)

Percussion 5 (chimes, marimba)

Percussion 6 (vibraphone, xylophone, slapstick, tam-tam)

Teaching Opportunities

Tempo changes, ritard, accelerando, contrasting rhythms, contrasting tempos, contrasting meters, contrasting articulations, written out 4 vs 3 (“1 a (2) + (3) e”), syncopation within 7/8, accents, *fp*, triplets (quarter, eighth, sixteenth), stopped horn, 7 vs 6 rhythms, “valve whistle” technique (trumpets), some singing (on “aa”), independent percussion, trombone glissandos, timpani pedal glissandos, improvised fingered glissandos (all woodwinds).

Rehearsal Challenges

Accurate subdividing and counting on rhythms happening on “e” and “a”, especially when preceded by rests and in quick tempos. Some low-tessitura flute lines, balancing to hear soprano saxophone (or oboe) solo, extreme high register for soprano sax (or oboe) solo. Insisting on mental subdividing to ensure precise rhythms.

Special notes

Extended solo for soprano sax (cued in oboe), and brief solos for bassoon, clarinet 1, timpani.

Private Eye Prowl

IBA Commission	2014 Junior All-State Band
Composer	Jesse Ayers
Publisher	Jesse Ayers
Grade Level	4
Length	6:45
Key Signature	4b
Meters	2/4, 4/4, 2/2
Tempo Markings	Quarter = 108; Half = 92

Percussion parts

Percussion 1 (timpani, snare drum #3, low tom-tom, wind chimes or mark tree)

Percussion 2 (snare drum #1, low tom-tom, vibraslap)

Percussion 3 (snare drum #2, low tom-tom, ratchet, slapstick, rain stick)

Percussion 4 (bass drum, low tom-tom, one maraca)

Percussion 5 (orchestra bells, bowed tam-tam, hi-hat, low tom-tom, bongos, police whistle)

Percussion 6 (xylophone, optional marimba, bowed suspended cymbal, low tom-tom)

Teaching Opportunities

Swing style in alla breve, clarinet glissando, more than 60 different swing rhythms in alla breve (!), bowed tam-tam, bowed suspended cymbals, extreme contrasts in dynamics, timpani glissandos, trombone glissandos, muted brass, variety of articulations, hand or plunger for “waa” in trombone.

Rehearsal Challenges

Independent counting in all parts (especially percussion), very low horn parts, maintaining steady tempo throughout, brass endurance, placing accents in swing section (especially in percussion).

Special notes

Opportunity for audience participation on “shhh.” Standard instrumentation, but with two Flute I players doubling on piccolos, optional high trumpet part, optional electric bass part.

sevenfive

IBA Commission	2014 All-State Honor Band
Composer	Steven Bryant
Publisher	Steven Bryant/Gorilla Salad Productions
Grade Level	5-6
Length	7:00
Key Signature	No key signature (accidentals are used throughout)
Meters	5/8, 7/8, 9/8, 2/4, 3/4, 4/4
Tempo Markings	Quarter = 170

Percussion parts

Timpani

Percussion 1 (xylophone, glockenspiel shared with perc 2)

Percussion 2 (marimba, glockenspiel shared with perc 1)

Percussion 3 (vibraphone, tambourine)

Percussion 4 (sand blocks, tambourine, three toms shared with perc 5)

Percussion 5 (suspended cymbal, splash cymbal, toms shared with perc 4)

Percussion 6 (snare drum)

Percussion 7 (bass drum)

Teaching Opportunities

Maintaining quick tempo throughout, independent counting in all parts, variety of articulations, variety of dynamics, variety of textures, variety of accents, maintaining steady eighth-note throughout, two against three against four, ties across barlines, quintuplets.

Rehearsal Challenges

Large intervals, extreme upper registers.

Special notes

Instrumentation is standard, but also contains three flute parts, contrabassoon (optional), Bb contrabass clarinet (optional), two euphonium parts, two tuba parts, contrabass, and piano.

Summit

IBA Commission	To further encourage diversity in music making throughout the state
Composer	Kevin Day
Publisher	Murphy Music Press
Grade Level	3
Length	4:00
Key Signature	3b
Meters	3/4, 4/4
Tempo Markings	Quarter = 130-146

Percussion parts

Timpani

Percussion 1 (bass drum)

Percussion 2 (snare drum)

Percussion 3 (glockenspiel, tambourine, cabasa)

Teaching Opportunities

Ties cross barlines, fz, fp, quick tempo, grace notes, subito piano, independence between sections, independence within sections, accents, meter changes, dynamic contrast, trumpet straight mutes.

Rehearsal Challenges

Concentrating to not get lost with rhythms that enter on different beats. Concentrating when some parts of the band (simultaneously) have longer notes and other parts of the band have quicker notes. Most of the technique and rhythms are not difficult at slower tempos, so the challenge is to maintain concentration, tempo, and pulse at the written tempo.

Special notes

Some 3/4 is written-out 6/8, giving some sections a 2 vs 3 feel. An advanced band might play the 4/4 in two and 3/4 in one (with quarter note constant).

Synchronism No. 1

IBA Commission	1991 All-Region Honor Bands
Composer	Anne McGinty
Publisher	Queenwood
Grade Level	4
Length	5:00
Key Signature	2b
Meters	[6/8,] 7/8, 3/4, 4/4,
Tempo Markings	Quarter = 66, 132

Percussion parts

Timpani

Chimes

Bells

Xylophone

Snare Drum

Bass Drum

Field Drum

Crash Cymbals

Suspended Cymbal

Wood Block

Tambourine

Whip

Wind Chimes

Teaching Opportunities

Exploring 7/8 meter, quarter-note triplets, tempo changes, meter changes, lots of entrances on “ands” (requiring subdivision), middle section has contrasting lyricism.

Rehearsal Challenges

Some trumpet entrances are rather high, some horn entrances are independent and are challenging to identify partials.

Special notes

Many of the 3/4 bars are really 6/8, disguised as 3/4. The conductor might change these meters for an additional teaching opportunity.

3, 2, 1...

IBA Commission	2018 All-Region Honor Bands
Composer	Brian Balmages
Publisher	Canzonique Music Company
Grade Level	2-3
Length	3:15
Key Signature	2b
Meters	2/4, 3/4, 4/4
Tempo Markings	Quarter = 60, 160

Percussion parts

Timpani

Chimes

Xylophone

Bells

Percussion 1 (snare drum, bass drum)

Percussion 2 (crash cymbals, suspended cymbal, triangle, tam-tam, tambourine, bar chimes)

Teaching Opportunities

Indianapolis 500 history, changing between meters, soft and introspective playing, fast playing, ties across bar lines, different styles of accents, muted trumpets, bass clarinet to low E, entrances on “ands”, accidentals, independent percussion parts, dynamic contrast, syncopation.

Rehearsal Challenges

Steady tempo, clarinet melody sometimes in throat tones.

Special notes

The fast part could be conducted in 2/2 (and 3/4 in one, and 2/4 in one) for an advanced group.

Voices, Conversation, and Blues

IBA Commission	2006 All-Region Honor Bands
Composer	Lissa May
Publisher	Lissa May
Grade Level	2.5
Length	7:30 (depends on the number of soloists)
Key Signatures	1b, 4b
Meter	4/4
Tempo Markings	Quarter = 60, 76, 116

Percussion parts

Auxiliary Percussion (rain stick, tenor drum, hi-hat)

Suspended Cymbal

Marimba

Vibraphone

Snare Drum

Vibraslap

Bass Drum

Teaching Opportunities

Exploring improvisation in ballad (call/response) and swing styles, scale tones for the “changes” are printed in the parts, a CD accompaniment allows for additional solo practice, every instrument in the band can be a featured soloist, swing style, ballad style, dynamic contrasts, characteristic background figures during solos.

Rehearsal Challenges

Maintaining concentration, accuracy, endurance, and tempo during long improvisation sections (giving everyone an opportunity to solo in class). “Rhythm section” steadiness throughout swing solo section. Unison and octave intonation.

Special notes

This piece (like Dr. May’s *Reflection and Dance* and *Cancion Ritmica*) can also work well for advanced soloists. Here is how Windiana performed the composition: In the opening measures, we introduced our soloists during the call/response section. In the swing section, we combined the brass accompaniment section (letter K) with the woodwind accompaniment section (letter L) to allow each soloist a 24-bar solo. The final chorus of the solo was collective improvisation among the soloists, extending through the coda.

Voyage Through the Night

IBA Commission	2000 All-Region Honor Bands
Composer	Douglas Akey
Publisher	Hal Leonard
Grade Level	3
Length	6:00
Key Signatures	1b, 2b, 3b, 4b
Meters	6/8, 9/8, 2/4, 3/4, 4/4, 5/4, 6/4
Tempo Markings	Quarter = 72, 132, 160; Dotted Quarter = 96

Percussion parts

Timpani

Percussion 1 (bass drum, snare drum, tambourine)

Percussion 2 (wind chimes, suspended cymbal, triangle, temple blocks, crash cymbals, finger cymbals, wood block, tambourine, chimes, three toms)

Mallet Percussion (bells, xylophone, vibraphone)

Teaching Opportunities

Learning “eighth = eighth” between quarter-note based meters and eighth-note based meters. Similarly, there are many independent entrances within each meter. Excellent contrasts between styles and timbres. Brass players have large intervals to navigate. Excellent opportunities to work on contrasting articulations. There are many opportunities for phrase shaping.

Rehearsal Challenges

Bassoon, xylophone, and Clarinet II/III technique is challenging at 18. There are lots of auxiliary percussion instruments of which the players must keep track. Concert Db in flutes.

When I Close My Eyes I See Dancers

IBA Commission	1992 All-State Honor Band
Composer	Timothy Mahr
Publisher	Kjos
Grade Level	5
Length	8:00
Key Signatures	none, 4b
Meters	6/8, 7/8, 2/4, 3/4, 4/4, 2/2
Tempo Markings	Quarter = 72, 80, 96-104, 108, 116, 144, 152-160, 172 ; Half = 80; Eighth = 232

Percussion parts

Percussion I (claves, triangle, vibraslap, tam-tam, bass drum)

Percussion II (vibraphone, xylophone, marimba)

Percussion III (chimes, maracas, suspended cymbal)

Percussion IV (bells, xylophone, 4 toms, timbales)

Percussion V (hi-hat, triangle, snare drum, tambourine)

(This composition does not have a timpani part.)

Teaching Opportunities

Asymmetrical meter, challenging rhythms, independent counting, constant eighth-note in asymmetrical meter, explores various styles of dance music (including contrasting timbres and articulations).

Rehearsal Challenges

Full instrumentation is required, including piano. All players must be able to count and play independently.

Special note

The composition contains a piano part which is not optional.