

Commissions of the Indiana Bandmasters Association, 1988-2018

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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 2018, IBA had commissioned 29 works.

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 ½ |
| 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 ½ |
| 15. | 2008 | Arabesque | Samuel R. Hazo, grade 5 |

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|-----|------|--------------------------------------|------------------------------|
| 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 |

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 ½ |
| 3. | Voices, Conversation and Blues | Lissa May, grade 2 ½ |
| 4. | From Out of Nowhere | Richard Saucedo, grade 2 – 3 |
| 5. | A House Divided | Brian Balmages, grade 2-3 |
| 6. | The Dark Waters | Matt Conaway, grade 2-3 |
| 7. | On the Banks of the Wabash, Far Away | arr. Michael Boo, grade 2-3 |

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|-----|------------------------------------|-----------------------------|
| 8. | Back Home Again in Indiana | arr. Michael Boo, grade 2-3 |
| 9. | 3, 2, 1... | Brian Balmages, grade 2-3 |
| 10. | Hoosier Holiday | Robert Washburn, grade 3 |
| 11. | In Celebration | John O'Reilly, grade 3 |
| 12. | The Phantom of Dark Hollow | Robert Sheldon, grade 3 |
| 13. | Voyage Through the Night | Douglas Akey, grade 3 |
| 14. | Memento | Travis Cross, grade 3-4 |
| 15. | Alchemy | Andrew Boysen, grade 3 – 4 |
| 16. | Constitution Elm | William Owens, grade 3-4 |
| 17. | Divertimento | Ryan Fraley, grade 3-4 |
| 18. | Cajun Folk Songs II | Frank Ticheli, grade 4 |
| 19. | Synchronism No. 1 | Anne McGinty, grade 4 |
| 20. | Heartland Zeal | Brant Karrick, grade 4 |
| 21. | Private Eye Prowl | Jesse Ayers, grade 4 |
| 22. | No Man's Land | Julie Giroux, grade 4-5 |
| 23. | Arabesque | Samuel R. Hazo, grade 5 |
| 24. | Cloudburst | Eric Whitacre, grade 5 |
| 25. | Down from the Shimmering Sky | James Curnow, grade 5 |
| 26. | Geometric Dances | Roger Cichy, grade 5 |
| 27. | The Pied Piper of Hamelin | Robert Jager, grade 5 |
| 28. | When I Close My Eyes I See Dancers | Timothy Mahr, grade 5 |
| 29. | sevenfive | Steven Bryant, grade 5-6 |

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 Band
Composer	Andrew Boysen
Publisher	Andrew Boysen
Grade Level	3-4
Length	5:00
Key Signature	2 flats
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.

Arabesque

IBA Commission	2008 All-State Honor Band
Composer	Samuel R. Hazo
Publisher	Hal Leonard
Grade Level	5
Length	7:00

Key Signatures 4 flats, 2 flats
Meters 4/4, 6/4, 2/4, 3/4
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 and 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. 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	3 flats, zero flats/sharps, 2 flats
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 4 flats
Meters 3/4, 4/4, 5/4, 6/4, 7/4
Tempo Markings Quarter = 60, 76

Percussion parts

Piano,
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.

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 Band
Composer	Matt Conaway
Publisher	Matt Conaway
Grade Level	2-3
Length	4:15
Key Signature	1 flat
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, and 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 Band
Composer	Ryan Fraley
Publisher	Ryan Fraley

Grade Level 3-4
Length 5:00
Key Signatures None (accidentals marked 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. Fortepiano 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 2 flats, no flats/sharps

Meters 4/4, 6/8, 3/4, 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. Contrasts in style, dynamics, tempos, textures. Two against three. Extreme ranges in brass. Lots of independent percussion playing. Sections with prescribed notes played at random tempos. Woodwind technique.

Rehearsal Challenges

Always balancing to hear melodies. Brass endurance. Unison and octave intonation.

From Out of Nowhere

IBA Commission	2009 All-Region Honor Band
Composer	Richard Saucedo
Publisher	Richard Saucedo
Grade Level	2-3
Length	2:30
Key Signature	2 flats
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. Contrasts in dynamics, style, and tempo. Independent entrances between sections. Fortepiano crescendos.

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	zero flats/sharps, 1 flat, 2 flats, 3 flats
Meters	2/4, 3/4, 3/8, 5/8, 6/8, 7/8, 9/8
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. Contrasts in meter, style, tempo, dynamics, articulation. Asymmetrical meter. Some harmonies are modal. Three against two. Independent percussion.

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.

Heartland Zeal

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

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 Band
Composer	Robert Washburn
Publisher	Robert Washburn
Grade Level	3
Length	4:00
Key Signatures	2 flats, 1 flat
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 counting within sections, within choirs, between sections, and between choirs. Independence of auxiliary percussion. Working on “beats” and “ands” in 2/4 and 4/4.

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 Band
Composer	Robert W. Smith
Publisher	Belwin
Grade Level	2
Length	7:00 (three movements)
Key Signatures	2 flats, 3 flats, 4 flats
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 Band
Composer	Brian Balmages
Publisher	Canzonique Music Company
Grade Level	2-3
Length	5:00
Key Signature	2 flats
Meters	3/4, 4/4
Tempo Markings	Quarter = 60

Percussion parts

Timpani,
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 Band
Composer	John O'Reilly
Publisher	Alfred
Grade Level	3
Length	3:30
Key Signatures	1 flat, 3 flats
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.

Last Ride of the Pony Express

IBA Commission	2003 All-Region Honor Band
Composer	David Shaffer
Publisher	Barnhouse
Grade Level	2 ½
Length	4:30
Key Signature	2 flats
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. Contrasts in tempo, style, dynamics, articulation. Programmatic playing. Fortepiano crescendos. Syncopated ostinato lines.

Rehearsal Challenges

Maintaining steady tempos on “framework” ostinato background figures.

Memento

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

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.

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

Fermatas. Indiana history. Rallentando and rubato. Repeats. 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 Band
Composer	Robert Sheldon
Publisher	Alfred
Grade Level	3
Length	4:00
Key Signature	3 flats
Meters	4/4, 3/4
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, and matching eighth-note entrances on “ands.” Programmatic playing. Fortepiano 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 zero flats/sharps (all accidentals)
Meters 2/4, 3/4, 4/4, 5/4, 5/8, 6/8, 9/8
Tempo Markings Quarter = 52, 58, 60, 64, 140, 160;
Dotted quarter = 104, 112, 120

Percussion parts

Piano,
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. Contrasts in volume, style, and timbre. Frequent meter changes. Unison singing during the children's march section. Stopped horn.

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

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.

Private Eye Prowl

IBA Commission 2014 Junior All-State Band
Composer Jesse Ayers
Publisher Jesse Ayers
Grade Level 4
Length 6:45
Key Signature 4 flats
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	Written without key signatures
Meters	2/4, 3/4, 4/4, 5/8, 7/8, 9/8
Tempo Markings	Quarter = 170

Percussion parts

Piano,

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.

Synchronism No. 1

IBA Commission	1991 All-Region Honor Band
Composer	Anne McGinty
Publisher	Queenwood
Grade Level	4
Length	5:00
Key Signature	2 flats
Meters	3/4, 4/4, [6/8,]7/8
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 Band
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, 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 Band

Composer Lissa May

Publisher Lissa May

Grade Level 2 ½

Length 7:30 (depends on the number of soloists)

Key Signatures 1 flat, 4 flats

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 Band
Composer	Douglas Akey
Publisher	Hal Leonard
Grade Level	3
Length	6:00
Key Signatures	1 flat, 2 flats, 3 flats, 4 flats
Meters	2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 9/8
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 D_b 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	zero flats/sharps, 4 flats
Meters	2/4, 3/4, 4/4, 2/2, 6/8, 7/8
Tempo Markings	Quarter = 72, 80, 96-104, 108, 116, 144, 152-160, 172 ; Half = 80; Eighth = 232

Percussion parts

Piano,

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),

[no timpani]

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.