

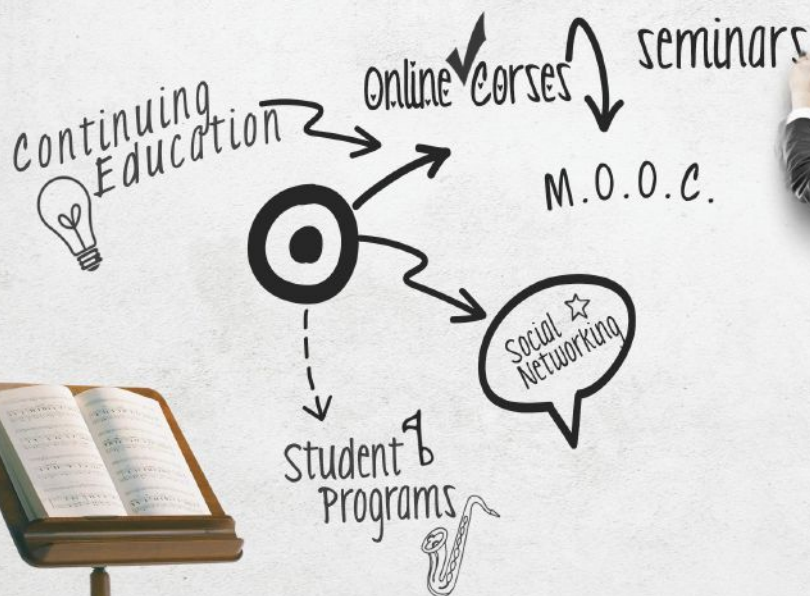
SBO & O

SCHOOL BAND AND ORCHESTRA

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July 2013

Plotting a Course for Professional Development



UpFront:
Frank Ticheli

Technology:
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Strategies for the
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Essential Repertoire:

'Frank Ticheli's List' &
'Above the Rest'





Frank Ticheli is a professor of Composition at USC Thornton School of Music, and is the recipient of a 2012 Arts and Letters Award from the Academy of Arts and Letters. He is the principal judge of the Frank Ticheli Composition Contest, sponsored by Manhattan Beach Music.

John Darling is an associate professor of Music at Bismarck State College where he teaches theory and conducts the wind ensemble.

Keith Kinder is professor of Music at McMaster University, where he teaches conducting and music education.

Above the Rest

by Dr. Jeffrey Gershman

Being a band director is more time-consuming than it's ever been. And it seems that with each new task, we're pushed farther away from the things that truly matter – especially when it comes to finding the very best new music for our students.

I'm thrilled to present this new column, which was created to tell you about the best new band music – music that I believe is above the rest.

For the past several years, I've combed through the newer releases of nearly 20 music publishers as well as a large number of self-published composers to find you the very best pieces – some of which you may know and, more often than not, some of which you won't.

Additional information about each piece as well as a full recording can be found on the website of each publisher

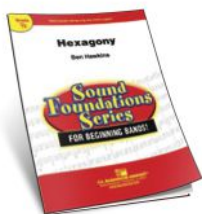
“Hexagony” by Ben Hawkins

C.L. Barnhouse Company

Grade Level: 0.5

Approximate Duration: 1:30

Six notes. That's all that composer Ben Hawkins allows himself to use in “Hexagony.” Despite these significant limitations, Hawkins takes the first six notes presented in most beginning method books and



crafts them into an evocative and affecting piece. Set in c minor, the work features surprisingly sophisticated harmony and highly independent percussion writing expertly integrated into the music. What's more, the piece offers even these youngest of musicians the rare chance to play in a fast triple meter that can be conducted either in a faster three or a slow one. How refreshing to have a composer use such limited compositional resources as an opportunity, not as an excuse.

barnhouse.com

“Paper Cut” by Alex Shapiro

American Composers Forum

Grade Level: 3

Approximate Duration: 5:30

Over the last decade, the American Composers Forum has invited some of the world's leading classical composers to write for the BandQuest series. This series has produced remarkable pieces by



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such noted composers as Chen Yi, Michael Daugherty, Libby Larsen, Stephen Paulus, and Pulitzer Prize winners Jennifer Higdon, Michael Colgrass, and Kevin Puts.

One of the more recent additions to their catalog by Washington-based composer Alex Shapiro may be the series' most innovative piece yet. In "Paper Cut," Shapiro creates an ethereal sonic world that marries the traditional band with pre-recorded electronic sounds. The piece gets its title by the manipulation of printer paper (the composer recommends that it be recycled) that the students "play" in a variety of ways. The result produces a surprisingly diverse amount of timbres that effectively bridge the gap between the traditional and the electronic. This is a piece rooted in rhythmic independence and timbral exploration, with the students' responsibilities equally split between their use of the paper and actually playing his or her instrument. For those hesitant about the use of electronics, the setup uses equipment found in most band rooms and is *explicitly* detailed by the composer in the score (as are the instruction about how to create the different timbres using the paper).

"Paper Cut" produces an aural and visual experience that is unmatched for music at this grade level and is easily one of the most original and interesting pieces written at any grade level in recent memory.

composersforum.org/program/bandquest

"The Shadow of Sirius"

by Joel Puckett • Bill Holab Music Grade Level: 5 • Approx. Duration: 19:00

Written in response to a personal tragedy, Joel Puckett's flute concerto, "The Shadow of Sirius," was inspired by poet W.S. Merwin's collection of the same name. The three-movement work is scored for flute soloist, flute choir, and wind orchestra. The concerto is unique in that while it is certainly technically virtuosic in the traditional sense, much of the piece centers around what the composer calls a "virtuosity of expression." And in the



exploration of this concept, Puckett has created an incredibly evocative piece. Ethereal, haunting, and always engrossing, the music manages to create a sound world that elicits both the deep sadness and perpetual hope inherent in Merwin's poetry. This deeply thoughtful concerto is not only one of the best pieces of the past several years; I believe it's one of finest concerti ever written for band. billholabmusic.com

ALAIN BARKER



Jeffrey D. Gershman is an associate professor of Music at the I.U. Jacobs School of Music. Dr. Gershman also serves as the associate director of bands at Indiana University, where he teaches classes in conducting, music education, and concert band repertoire.

"Frank Ticheli's List" and "Above the Rest" are repertoire review columns that debuted in the MBM Times, published by Manhattan Beach Music.

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