

**THE UNIVERSITY OF CALGARY**

**AN EXAMINATION OF THE DEVELOPMENTAL NATURE OF  
MANIPULATIVE AND MUSICAL ELEMENTS OF CLARINET MUSIC AT  
VARIOUS LEVELS OF DIFFICULTY IN THE BAND REPERTOIRE**

**by**

**Allan Glen Hicks**

**A THESIS**

**SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE**

**DEGREE OF**

**MASTER OF MUSIC**

**DEPARTMENT OF MUSIC**

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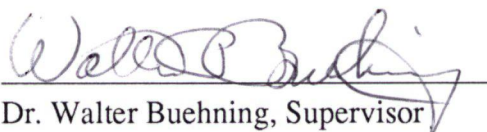
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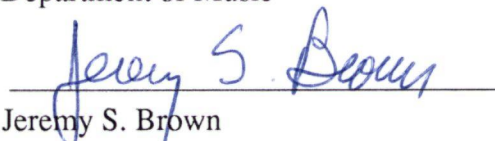


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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled, "An examination of the developmental nature of manipulative and musical elements of clarinet music at various levels of difficulty in the band repertoire" submitted by Allan Glen Hicks in partial fulfillment of the requirements for the degree of Master of Music.



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September 1, 1992

## ABSTRACT

The chief purpose of the research was to identify and analyze manipulative and musical elements of clarinet music in a sample of the contemporary band repertoire and to measure the extent to which these elements progress from simple to complex.

State Contest, and other Music Festival lists, representing current and typical practice, were sought from sixty-four sources. In all, 8283 compositions were entered in the study's database. Five compositions from each difficulty level which met the criteria of popularity were used in the study.

The first hypothesis was that through an analysis of the manipulative and musical elements at each level of difficulty, characteristic levels of proficiency could be determined. The second hypothesis was that there is a developmental relationship between standard levels of difficulty of the manipulative and musical elements.

Five compositions at each grade level were assigned descriptors in the categories of: range, register, ornamentation, articulation, rhythm and metre, slurring and fingerings.

The first hypothesis was tested and accepted by this process. Synthesis of the typologies

at each grade level characterized the levels in the six category areas.

The second hypothesis was tested by examining the developmental nature of elements in progression through the various levels. Relationships were found to be developmental for all elements except for part of one, Manipulative Difficulties. While the data supported developmental relationships for the use of special fingerings and altissimo slurring, such relationships for clarion slurring and left/right manipulation were absent.

Developmental relationships from grade level to grade level were found for the elements of: Range and Register, Ornamentation, Articulation, and Rhythm and Metre.

## ACKNOWLEDGMENTS

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For their assistance in locating and obtaining research materials, acknowledgment is due to the Music Departments of Mountain Secondary School, Langley Secondary School, and to Pacific Symphonic Wind Ensemble, Ward Music Limited, Northwest Music Limited, Alberta Band Association Bruce Marsh Memorial Library, Marc Crompton, and Rick Robson. Thanks go to the many Music Festival chairs and State MENC officials who assisted in the development of the sample. Technical support from Jake Wiens is greatly appreciated.

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## I. THE PROBLEM AND ITS SETTING

### The Statement of the Problem

The chief purpose of the research was to identify and analyze manipulative and musical elements of clarinet music in a sample of the contemporary band repertoire and to measure the extent to which these elements progress from simple to complex.

### The Subproblems

The first subproblem. The first subproblem was to determine the manipulative and musical elements of the clarinet writing in the repertoire at determined levels of difficulty.

The second subproblem. The second subproblem was to assess the development of musical sophistication in the manipulative and musical elements of the clarinet music in the band repertoire at and between difficulty levels.

### Hypotheses

The first hypothesis. The first hypothesis was that through an analysis of the manipulative and musical elements of the clarinet parts in band compositions at each level of difficulty, characteristic levels of manipulative and musical proficiency of the clarinet writing at each level could be determined.

The second hypothesis. The second hypothesis was that there is a developmental relationship between standard levels of difficulty of the manipulative and musical elements of the clarinet music in the band repertoire.

### The Importance of the Study

The music educator specializing in wind band conducting has at his or her disposal diverse lists and criteria for selecting band compositions for performance, but no comprehensive analysis of the manipulative and musical demands on clarinet players in the educational band setting.

In the selection of repertoire for the band, the music educator may focus upon the diverse elements in a composition. He or she must determine the applicability of manipulative and musical demands inherent in a composition which may vary from instrument to instrument. Most bands and band compositions require more clarinets and members of the clarinet family than any other instrument. Many band compositions include important melodic lines in the clarinet section. Therefore, a reasonable point of departure for evaluation of band compositions may be an examination of the characteristic clarinet writing at each difficulty level.

A more precise picture of each level of difficulty was sought by determining what characteristics the clarinet parts in band compositions possess that make them representative of repertoire at each level. A progression of musical element sophistication from simple to complex between levels was assumed. The attempt to identify and measure these characteristics, through observation of each difficulty level's musical elements will provide the profession with valuable information and provide evidence for this assumption. The music educator has no reference work for selection of repertoire based on considerations of the clarinet family other than the listings compiled by eminent wind band conductors and the promotional literature of music publishers.



An understanding of the elements by which composers communicate to musicians provides an understanding of the state of the repertoire at various ability levels. An analysis of one aspect, the clarinet parts, provides information which may provide clues to more complete understanding of similar works in the repertoire.

Many different curricula for school bands attempt to set forth minimum levels of manipulative and musical element sophistication and offer suggested compositions for study by ensembles at various ability levels. Rarely do these curricula consider in detail the developmental needs of each instrument or instrument family in detail. Mercer has suggested that the scores have become the curriculum.<sup>1</sup> Therefore, it is important that we evaluate the extent to which the repertoire presents sequential musical and manipulative development.

Therefore, the developmental relationships of manipulative and musical elements of particular instruments among such compositions, representing a repertoire performed by many ensembles, is of importance to curriculum planners in their search for school level appropriate materials. It is also important to composers, arrangers, and publishers who bring forth new materials. And finally, it is important to the music education profession in its ongoing evaluation of a large and growing repertoire.

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<sup>1</sup> R. Jack Mercer, The Band Director's Brain Bank (Evanston, Illinois: The Instrumentalist Company, 1970), 84.

### Limitations

Projections and conclusions of the study are limited to the repertoire represented by the sample described herein. The results of the study may not be used to project conclusions to wind band compositions unrepresentative of the sample such as: (1) compositions for soloists or solo groups with band accompaniment; (2) compositions for ensembles of smaller and/or unusual instrumentation; and (3) compositions for jazz, marching, "pep" and other special purpose bands.

Projections and conclusions are limited primarily to published music available during the period of the study.

The nature of the developmental relationships which may be projected from this study are limited to the characteristics of clarinet writing at various levels. Conclusions may not be drawn pertaining to characteristic writing for other instruments.

### Delimitations

The study did not attempt analysis of the complete published catalogues of wind band music publishers, nor consult existing curricula, but gathered data from selected sources as described herein.

The study extracted data from the scores and parts only to the extent necessary to evaluate solely the clarinet writing. Associations with other instruments in a particular composition were not analysed, nor were the overall level applicability, style, form, etc. of any particular composition. The characteristics of the repertoire studied were limited to those described in Chapter III.

The study did not attempt to compare or evaluate the procedures for selection of music in various geographical regions. Regional differences between State Contest, Provincial Music Festival, and other Music Festival lists were not taken into account. The selection of repertoire for State Contest and Provincial Music Festival lists may or may not follow existing local curricula. Questions concerning the method of selection of compositions for such lists, and the quality of these compositions are outside the scope of this study.

The analysis of clarinet parts for manipulative difficulty was based upon the printed parts from which clarinetists perform and did not take into account discrepancies between score and part or matters of transposition.

### Definitions

The altissimo register will include all written pitches above C 6.

The articulation inventory studied will include all symbols and stylistic terms used by composers of the sample repertoire to describe any and all tonguing and slurring techniques.

The band shall, for the purposes of this study, mean ensembles of mixed woodwinds, brass and percussion requiring at least ten performers and a conductor and shall include all ensembles designated by terms such as band, symphony band, symphonic band, symphonic wind ensemble, wind ensemble, wind symphony, wind symphony orchestra, and wind orchestra.



The band repertoire shall, for the purposes of this study, mean the body of compositions performed by bands. The definition necessarily excludes compositions for single instrument family ensembles and for chamber groups small enough to perform without conductor. While compositions which require minimal string, electronic or keyboard instruments may be included, the definition will exclude compositions requiring extensive use of these instruments.

The chalumeau register will include those written pitches from E 3 to E 4.

Clarinet shall refer to the b-flat soprano clarinet.

The clarion register will include those written pitches from B 4 to C 6.

The band repertoire grade levels are defined below. In this study the repertoire shall be divided into six levels defined as follows:

- I: Compositions appropriate for ensembles which have received less than one year of instruction.
- II: Compositions appropriate for ensembles which have one to two years of experience, such as advanced elementary school and good junior high bands.
- III: Intermediate level compositions for young ensembles such as good high school bands.
- IV: Advanced compositions for high school ensembles.
- V: Advanced compositions performed by good collegiate and outstanding high school ensembles.
- VI: Advanced compositions playable by the finest college bands and ensembles of professional standard.

The manipulative and musical elements as they are referred to here will include: articulation, dynamics, fingerings, register, range and tessitura, rhythm and metre, tonal centres, instrumentation, dynamics and ornamentation.

Manipulative difficulties shall be those fingering patterns which offer challenge to performers on standard Boehm system 17 key, six ring clarinets. In this study three kinds of manipulative difficulties were studied: 1) challenges resulting from left and right little finger sequences, 2) challenges resulting from register shifts while slurring and 3) special fingering techniques as described below.

The part or parts shall refer to the published music for e-flat, solo, first, second, third, fourth, alto, bass, and contrabass clarinets, as described in the context of each composition.

The range refers to the compass of pitches from lowest to highest called for by a given composer for a specific instrument part.

The registers are distinct pitch sets within the range.

The rhythmic inventory will include all rhythmic values called for in the sample repertoire and the various patterns of values and rests which appear.

A score shall, for the purposes of this study, mean a document, appropriate for the uses of a conductor, which is a complete printed representation of a particular composition.

Special fingering techniques shall refer to nonstandard techniques which have been developed to facilitate manipulative difficulties.

A tessitura shall be identified as the pitch set bounded by the average of the lowest notes observed at a given grade level, and the average of the highest notes observed at that same grade level.

The throat register will include those written pitches from F 4 to B-flat 4.

Typology shall, for the purposes of this study, mean the inventories of manipulative and musical element events and their levels of sophistication.

### Abbreviations

The notation system of identifying actual written pitches for the clarinet shall be the traditional one following. Pitches shall be referred to in upper case letters and modified by the octave number, middle c being C 4. The lowest written pitch for the standard Boehm system 17 key, six ring soprano clarinet would therefore be E 3.

Alt. refers to an alternate fingering.

C.B.D.N.A. is the abbreviation for College Band Directors National Association.

M.E.N.C. is the abbreviation for Music Educators National Conference.

N.A.C.W.P.I. is the abbreviation for the National Association of College Wind and Percussion Instructors.

N.B.A. is the abbreviation for the National Band Association.

L. is the abbreviation of a description of a fingering which must be, is usually, or is recommended to be played by a left hand finger on the clarinet.



R. is the abbreviation of a description of a fingering which must be, is usually, or is recommended to be played by a right hand finger on the clarinet.

Tr. means trill or a special trill fingering.

### Assumptions

The first assumption. Projections assume that compositions selected for inclusion on Provincial Music Festival, State Contest, and other Music Festival lists, which are assembled by experienced music educators and/or teams of experienced music educators residing in the state or province for which the list is prepared, are representative of the population of such compositions. Most of these lists are the product of committees and/or polls and therefore may be assumed to fairly represent popular and worthy practices in the profession.

The second assumption. The procedures of the study assume that there are detectable and measurable characteristics of the clarinet writing in compositions studied at each grade level.

The third assumption. The analysis assumes that the typology of manipulative and musical elements of the compositions in the sample may be compared developmentally from grade to grade.

## II. THE REVIEW OF THE RELATED LITERATURE

The evaluation and analysis of musical/educational validity has been examined by many writers. In developing instruments to measure adherence to performance proficiency standards, Abeles assumed that there exists a "common set of evaluative dimensions"<sup>1</sup>

The format for evaluation of manipulative and musical elements used in this study was developed from (1) the work of Jan LaRue<sup>2</sup> and Robert J. Garofalo;<sup>3</sup> (2) standard works on the subject;<sup>4</sup> and (3) discussions with eminent music educators and clarinet teachers.

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<sup>1</sup> Harold F. Abeles, "Development and validation of a clarinet performance adjudication scale," Journal of Research in Music Education, 21, No. 3 (Fall, 1973): 246.

<sup>2</sup> Jan LaRue, Guidelines for Style Analysis (New York: W. W. Norton, 1970).

<sup>3</sup> Robert J. Garofalo, Blueprint for Band: a guide to teaching comprehensive musicianship through school band performance (Ft. Lauderdale, Florida: Meredith Music, 1976). Robert J. Garofalo and Garwood Whaley, "Comparison of the Unit Study and Traditional Approaches for Teaching Music Through School Band Performance," Journal of Research in Music Education, 27, no. 3 (Fall, 1979): 137-142.

<sup>4</sup> Aaron Copland, What to Listen for in Music, revised edition (New York: McGraw-Hill, 1957). Kent Wheeler Kennan, The Technique of Orchestration second edition, (Englewood Cliffs, New Jersey: Prentice-Hall, 1970). Joseph A. Labuta, Teaching Musicianship in the High School Band (West Nyack, New York: Parker Publishing, 1972). Klaus Liepmann, The Language of Music (New York: The Ronald Press Company, 1953). William S. Newman, Understanding Music, second edition (New York: Harper & Brothers, 1961).

LaRue's "Basic Components for Analytic Hypotheses" are delineated in his Guidelines for Style Analysis. These "Basic Components" or musical elements as they are referred to here are: Sound, Harmony, Melody, Rhythm, and Growth.<sup>5</sup>

In his Evaluative Criteria Form for Selecting New Music, Garofalo suggests: "Grade of difficulty? Consider musical as well as technical factors. Use a standard grading system or devise your own."<sup>6</sup> Taking Garofalo's suggestion, a complete and detailed outline with descriptors for each element and skill challenge has been presented by Hilliard.<sup>7</sup> Strange holds a contrary opinion to this:

It has been suggested that a set of rigid parameters should be drawn up for all grades, such as exact range for each instrument, keys, rhythm patterns, dynamics, etc. I do not believe this is either possible or desirable. When we deal with the best music in any one of the categories, it defies classification (pigeonholing). Rigid specifications would force committees to make exceptions to the listed parameters much of the time. Also, composers might feel constrained to write "specification music", just so it would be accepted by publishers (and purchased by band directors who need that type of security). There is enough of this music being published now; further encouragement is not necessary.<sup>8</sup>

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<sup>5</sup> LaRue, unpaginated.

<sup>6</sup> Garofalo, 31.

<sup>7</sup> Quincy Hilliard, "Music Selection Through Grading, A Composer's Viewpoint," Bandworld, 4, No. 2 (November - December, 1988): 37-39.

<sup>8</sup> Richard E. Strange, "Grading System NBA Selective List for Band," National Band Association Journal XXVII, No. 4 (Summer, 1987): 10.

The purpose of this research is not to support “specification music”, but to observe existing practice and evaluate progression of sophistication from grade level to grade level.

Many comprehensive musicianship approaches to music education in performing groups have focused upon the elements of music and their progression from simple to complex.

Garofalo,<sup>9</sup> Hoffer and Anderson,<sup>10</sup> Labuta<sup>11</sup> and Whitener<sup>12</sup> support Thomas’ view that

“Skill development does not necessarily lead to musical insight.”<sup>13</sup>

The writer found the work of Ostling to be valuable. In his study evaluating the artistic merit of compositions in the band repertoire, he defined the band and the band repertoire in a broad sense. He allowed the limited use of string instruments to enhance the sonority of the band and set the minimum number of players at ten, to allow for compositions for small ensembles which still require a conductor and could not be performed as chamber

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<sup>9</sup> Garofalo, Blueprint.

<sup>10</sup> Charles R. Hoffer, and Donald K. Anderson, Performing Music with Understanding - Orange (Belmont, California: Wadsworth Publishing, 1970).

<sup>11</sup> Labuta.

<sup>12</sup> William T. Whitener, “Comparison of Two Approaches to Teaching Beginning Band,” Journal of Research in Music Education, 30, No. 4 (Fall, 1982): 229-235.

<sup>13</sup> Ronald B. Thomas, MMCP Synthesis - 1970: A Structure for Music Education (Purchase, N.Y.: Manhattanville College, 1970), 19.



music.<sup>14</sup> A replication proposal has been considered at Northwestern University.<sup>15</sup>

Lee's work, like Ostling's, was specifically aimed at measuring musical value in band compositions rather than pure stylistic evaluation. His evaluation format included four categories: (1) form; (2) style; (3) harmony, rhythm and texture; and (4) evaluation of musical validity.<sup>16</sup>

Green has suggested that band compositions may be categorized as follows:

(1) the fine original works for the symphonic band...; (2) the twentieth-century arrangements of great orchestral works which were written originally by the great masters of the past for whom the band was, in their day, a closed door; and (3) music created specifically for instructional purposes, training materials for bands of all ages and all levels of advancement.<sup>17</sup>

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<sup>14</sup> Acton Eric Ostling, Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit" (Ph. D. dissertation, University of Iowa, 1978), 203.

<sup>15</sup> Jay Warren Gilbert, "Replication Study of: An Evaluation of Compositions for Wind Band according to Specific Criteria of Serious Artistic Merit." (D.M.A. thesis proposal, Northwestern University, 1988).

<sup>16</sup> David Thomas Lee, "A Discussion of Criteria by which to Measure Musical Validity of a Selected List of Original Music for Concert Band Published before 1950" (D.M.A. paper, College-Conservatory of Music of the University of Cincinnati, 1971).

<sup>17</sup> Elizabeth Green, The Modern Conductor, second edition (Englewood Cliffs, New Jersey: Prentice-Hall, 1969), 183.

It is primarily, but not exclusively, this last category of music from which the data for this study was drawn. Many have expressed concern about the abundance of “formula music” in this category.<sup>18</sup>

CBDNA’s active publishing of lists of band literature since 1949<sup>19</sup> has inspired many selective lists of band repertoire compiled by reputable band researchers.<sup>20</sup> Lists and reviews are also available in such publications as: BDGuide, Brass Bulletin, Canadian Band Journal, The Instrumentalist, Journal of Band Research, Notes, School Musician, Director and Teacher, and Winds.

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<sup>18</sup> Marvin Eckroth, “Wind Repertoire and Musical Growth,” Canadian Band Journal, XIII, No. 2 (Winter, 1988): 9. Robert Jager, “The Composer and his Medium in the High-tech ‘80’s,” Canadian Band Journal, VIII, No. 3 (Spring, 1984): 13. Strange, 10.

<sup>19</sup> David Whitwell, and Acton Ostling, Jr., compilers. The College and University Band (Reston, Virginia: Music Educators National Conference, 1977), 1.

<sup>20</sup> Sidney C. Berg, ed. The Director’s Guide to Festival and Contest Music (Evanston, Illinois: The Instrumentalist and Virginia Band and Orchestra Directors’ Association, 1988). Thomas L. Dvorak, C. C. Taggart, and P. Schmalz, Best Music for Young Band, Bob Margolis, ed. (Brooklyn: Manhattan Beach Music, 1986). S. T. Maloney, Canadian Wind Ensemble Music (Deland, Florida: Stetson University, 1985). Ostling, “An Evaluation”. John Paynter, ed. “Annotated Band Card File”, Masters students seminar project (Evanston, Illinois: Northwestern University Bands, 1982). Norman E. Smith and Albert Stoutamire, Band Music Notes, revised edition (San Diego: Kjos West, 1979). Norman E. Smith, March Music Notes (Lake Charles, Louisiana: Program Note Press, 1986). Richard Strange, et al., compilers, Selective Music List for Band, 1986 revision (Nashville: National Band Association, 1986). David Wallace and Eugene Corporon, Wind Ensemble / Band Repertoire (Greeley, Colorado: University of Northern Colorado, 1984).

One of Dvorak's criteria for inclusion of compositions on his selective list is the presence of musical elements ("constructs") for the development of musicianship.<sup>21</sup> Reed decides that, in grading music, there are two avenues of difficulty: difficult to do, and difficult to interpret. With regards to the former, he sets out criteria for grading: 1) Ranges and Tessituras, 2) Dexterity, 3) Sostenuto, 4) Tonal Structure, 5) Length, and 6) Transparency of Scoring. He points out that both tessitura and dexterity are relative and that an occasional high note or passage in sixteenths may be acceptable at a lower grade level.<sup>22</sup>

Shand, in her Guidelist of Unpublished Canadian Band Music Suitable for Student Performers, which was part of the John Adaskin Project (Canadian Music for Schools), grades the music listed therein as easy, medium, or difficult, and defines these levels according to the number of years of school band experience.<sup>23</sup>

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<sup>21</sup> Dvorak, 9.

<sup>22</sup> Alfred Reed, "South of the Border," The Canadian Band Journal XIII, No. 3 (Spring, 1989): 15.

<sup>23</sup> Patricia Shand, Guidelist of Unpublished Canadian Band Music Suitable for Student Performers (Toronto: Canadian Music Centre, 1987), viii.

Definitions of music classes for festivals and competitions were first proposed by the New York State School Music Association in 1938 and later adopted by other states and the Music Educators National Conference.<sup>24</sup> Compositions for festivals and contests are classified in six grade levels of difficulty. For the purposes of a preliminary study, the researcher analysed band compositions at grade levels, on a similar Roman numeral scale I - VI.<sup>25</sup> These six classifications of compositions have been further defined in accordance with Dvorak's criteria<sup>26</sup> and with the grading scale used by the compilers of the Selective Music List for Band of the National Band Association<sup>27</sup>.

Many authors, writing on the role of the clarinet in the band have noted its importance. George feels that "the clarinet choir supplies the basic sonority of the concert band, as well as providing individual colors and creating unique tonal combinations."<sup>28</sup> Bennett

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<sup>24</sup> Ostling.

<sup>25</sup> Allan G. Hicks, "A selective survey and evaluation of the current status of the key centers of the repertoire of the wind band, with particular emphasis on the educational repertoire" (Paper written for Music 641.01, Dr. Walter Buehning, professor, at The University of Calgary, November, 1987), 2.

<sup>26</sup> Dvorak, 10.

<sup>27</sup> Strange, Selective Music List, 2.

<sup>28</sup> Donald S. George, "The Development and Use of the Clarinet Choir in the American Concert Band" (Ed. D. dissertation, Columbia University, 1968), 3.



has stated: "The symphonic band...has a great flock of B flat clarinets to the conductor's left and they are treated rather like the violins in the symphony. That is to say you can divide them, use them singly as soli and so on."<sup>29</sup> Reed<sup>30</sup> and Adkins<sup>31</sup>, also agree that the clarinets are the core of the band, like the strings of the orchestra.

Most writers have identified written pitches for the clarinet using a fairly universal method: pitches below middle c in lower case letters, middle c and pitches within one octave above it codified as lower case, single prime (c', c#', etc.), the octave beginning at fourth line c in treble clef as double prime (c''), and so on.<sup>32</sup> Williams employs a system

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<sup>29</sup> Robert Russell Bennett, Instrumentally Speaking (Melville, N.Y.: Belwin-Mills, 1975), 136.

<sup>30</sup> Charles Minelli, "Conference on the Band's Repertoire, Instrumentation and Nomenclature" in The College and University Band, David Whitwell and Acton Ostling, Jr., compilers (Reston, Virginia: Music Educators National Conference, 1977), 101.

<sup>31</sup> H. E. Adkins, Treatise on the Military Band, second revised edition (London: Boosey and Hawkes, 1958), 55.

<sup>32</sup> Anthony Baines, Woodwind Instruments and their History, third edition (London: Faber and Faber, 1967, reprinted with corrections, 1977), 27. Wendy J. Grasdahl, "Collections of works for trumpet and piano: a descriptive analysis." (Master's paper, The University of Calgary, 1985), 4. F. Geoffrey Rendall, The Clarinet, third edition, revised with some additional material by Phillip Bate (London: Ernest Benn, 1971), 34. Shand, x. George D. Townsend, "A stylistic and performance analysis of the clarinet music of Paul Hindemith." (Ed. D. dissertation, University of Illinois, 1967), 29.

familiar to clarinetists, numbering the octaves from the bottom of the standard instrument's range (E1, E2, etc.). In this system, middle c would be identified as C1.<sup>33</sup> Many authors have noted that the theoretical range of the clarinet is from E1 to C7, but agree that the practical range for students may only be to G6.<sup>34</sup> Miller has found that beginners' band methods do not exceed the clarion register (C6).<sup>35</sup> Johnson,<sup>36</sup> Rizzo,<sup>37</sup> Westphal<sup>38</sup> and Cacavas<sup>39</sup> give various useful ranges for each member of the clarinet choir based on ability (grade) level. Although the "family" of clarinets includes the a-flat piccolo, e-flat, d, b-flat and a sopranos, the bassethorn in f, the e-flat alto, the b-flat bass,

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<sup>33</sup> Robert Edward Williams, "A learning sequence for beginners on the clarinet based on an investigation of musical and manipulative difficulties found in junior high band music." (Ed. D. dissertation, University of Illinois, 1969), 23. This is the system used in this study.

<sup>34</sup> Adkins, 19. Cecil Forsyth, Orchestration (London: Macmillan, 1942), 260. Rendall, 34. Frederick W. Westphal, Guide to Teaching Woodwinds, fourth edition (Dubuque, Iowa: Wm. C. Brown, 1985), 9.

<sup>35</sup> Vondis Miller, "An objective analysis of current beginning band methods." Report presented at the North Central Convention of the Alberta Teachers' Association, St. Albert, Alberta. 1980.

<sup>36</sup> Clair W. Johnson, Practical Scoring for the Concert Band (Dubuque, Iowa: Wm. C. Brown, 1961), 15-20.

<sup>37</sup> Jacques Rizzo, "A Practical Guide for Writing Music for Young Bands," The Instrumentalist (August 1985), 70-71.

<sup>38</sup> Westphal, 10.

<sup>39</sup> John Cacavas, Music Arranging and Orchestration (Melville, N.Y.: Belwin-Mills, 1975), 140.

and the e-flat and b-flat contrabasses,<sup>40</sup> a more or less standard instrumentation has been developed for today's bands. One of the champions of this cause (a standard international instrumentation) is Michigan's William D. Revelli. Revelli noted that a standard band instrumentation should include e-flat, b-flat, alto, bass and contrabass clarinets.<sup>41</sup> More recently, George's research has confirmed this instrumentation and has recommended distribution and size for various concert bands.<sup>42</sup>

The e-flat clarinet plays an important role in repertoire in the upper grades. "...the superabundance of flutes in no way obviates the need for the e-flat clarinet. This instrument has an entirely different function in the band and offers a distinctive tone color."<sup>43</sup>

In graded band literature appropriate for school use, alto and bass clarinet parts are routinely

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<sup>40</sup> Bennett, 28-29. Paul Hindemith, A Composer's World (Cambridge: Harvard University Press, 1952), 183. Rendall, 120-136.

<sup>41</sup> William D. Revelli, "Report on International Instrumentation" in The College and University Band, David Whitwell and Acton Ostling, Jr., (Reston: Music Educators National Conference, 1977), 93. Minelli, 103.

<sup>42</sup> George, 178.

<sup>43</sup> Donald E. McGinnis, "Réhearsal Warmups and Intonation" in The College and University Band, David Whitwell and Acton Ostling, Jr., compilers (Reston, Virginia: Music Educators National Conference, 1977), 162-167.

doubled and cued in other parts. Revelli noted the unfulfilled potential of these instruments:

In all scoring for bands of these countries (european bands), we find the bass and alto clarinets performing many solo passages as well as assisting in the harmonic and rhythmic passages, while in America the alto and bass clarinets are usually confined to supporting the lower brasses and woodwinds.<sup>44</sup>

Rendall observes: “(The alto clarinet’s) useful service was unwisely terminated...in

favour of the saxophone with consequent impoverishment of variety and tone-colour.”<sup>45</sup>

Abeles has suggested that clarinet register concept formation can be diagramed as a tree-like structure, with the outer most branches labeled “throat”, “clarion”, and “altissimo”,<sup>46</sup>

and notes that “clarinetists might classify clarinet timbres differently from other musicians”.<sup>47</sup> There is certainly a consensus among clarinetist/authors with regards to the

defining of the registers based on harmonics, that is: the chalumeau register beginning on

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<sup>44</sup> Revelli, 88.

<sup>45</sup> Rendall, 136.

<sup>46</sup> H. F. Abeles, C. R. Hoffer, and R. F. Klotman, Foundations of Music Education (New York: Schirmer Books, 1984), 180.

<sup>47</sup> Abeles, Hoffer, and Klotman, 179.

written E, the clarion register from B4 to C6, and the altissimo above C#6.<sup>48</sup> There is some small disagreement about the compass of the “throat” (also “bridge”<sup>49</sup> or “break”<sup>50</sup>) register. In general, most feel this particular register extends from F4 to B-flat 4. Willaman does not mention the throat register, but instead feels that the chalumeau extends to B-flat 4.<sup>51</sup>

Many have attempted description of the particular tone qualities of each register. All are compared to the natural, clear sound of the clarion (or “clarinet”) register. The chalumeau is “sort of hoarse and ominous”,<sup>52</sup> and the altissimo is “full of bite”.<sup>53</sup> The notes of the throat register are, in comparison, “really defective in tone, having a weak and nasal

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<sup>48</sup> Adkins, 63-65. Bennett, 31. Rendall, 34. Townsend, 28. Forsyth, 261. Johnson 14. Phillip J. Lang, Scoring for the Band (New York: Mills Music, 1950), 22-23. William J. Skeat and Harry F. Clarke, The Fundamentals of Band Arranging (New York: Sam Fox, 1938), 10.

<sup>49</sup> Lang, 23.

<sup>50</sup> Adkins, 64.

<sup>51</sup> Robert Willaman, The Clarinet and Clarinet Playing, revised edition (New York, Carl Fischer, 1954), 15.

<sup>52</sup> Bennett, 30.

<sup>53</sup> Bennett, 31.



sound, and are the worst notes on the instrument.”<sup>54</sup> They are “often out of tune, and are the least beautiful...”<sup>55</sup>

The manipulation of the “break” from the weak throat register to the clear clarion has been addressed.

One of the big problems in writing for beginners is the clarinet’s crossing the “break” (throat b flat to clarion b natural). The beginning clarinet first plays entirely below the break, then above, then finally crosses over. I think the difficulties in crossing the break have been exaggerated, providing the melodic lines are not awkward.<sup>56</sup>

Rizzo recommends grade I music composers keep clarinet passage work below the break in all but the slowest tempi.<sup>57</sup> Miller’s analysis of various band method books would substantiate Rizzo’s recommendation.<sup>58</sup>

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<sup>54</sup> Adkins, 64.

<sup>55</sup> Johnson, 14.

<sup>56</sup> Frank Erickson, Arranging for the Concert Band (Melville, N.Y.: Belwin-Mills, 1983), 157.

<sup>57</sup> Rizzo, 71.

<sup>58</sup> V. Miller. In the ten beginner band methods studied, the introduction of the register shift took place between pages 12 and 46.

Clarinetists are concerned with the discovery of manipulative difficulties and the employment of special fingerings.<sup>59</sup> Many writers have given examples of difficult passage work, tremolos and solutions,<sup>60</sup> while others have concentrated on developing rules for the use of left-right and chromatic special fingerings and combinations.<sup>61</sup> Townsend's extensive analysis of the clarinet music of Paul Hindemith contains many recommendations for the performance of difficult passages.<sup>62</sup> Thurston,<sup>63</sup> Williams<sup>64</sup> and Willaman<sup>65</sup> all devote an entire chapter to delineating and attempting solution to, the instrument's inherent manipulative difficulties.

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<sup>59</sup> Vernon L. Braaten, "Conquering the Altissimo G," The Instrumentalist, 42, No.11 (June, 1988), 36-38. Ralph Lee Mills, "Technical and Fundamental Problems in the Performance of Clarinet Solo Literature" (D.M.A. Thesis, University of Southern California, 1965). George D. Townsend, "The Logic and Psychology of Clarinet Fingering Choices," NACWPI Journal (January-February, 1970): 20-21. David Pino, The Clarinet and Clarinet Playing (New York: Charles Scribner's Sons, 1980), 283-292.

<sup>60</sup> Lang, 23ff. Westphal, 53-63. Forsyth, 260.

<sup>61</sup> Keith Stein, The Art of Clarinet Playing (Evanston, Illinois: Summy-Birchard, 1958), 44. Townsend, "The Logic," 20-21.

<sup>62</sup> Townsend, "A Stylistic..."

<sup>63</sup> Frederick Thurston, Clarinet Technique, second edition (London: Oxford University Press, 1964), 31-38.

<sup>64</sup> Williams, 23-36.

<sup>65</sup> Willamen, 151-161.

Williams' study had similar features to this research. His work concentrated on the development of a clarinet learning sequence based on the occurrence of musical (symbols and rhythmic patterns) and manipulative (articulation, fingering, and special fingering) difficulties. The study gathered quantitative data on the occurrence of such problems in 195 band works at grades I-III from the 1964 National Interscholastic Music Activities Commission list.<sup>66</sup> His inventories of musical and manipulative difficulties were not employed to characterize each grade level.

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<sup>66</sup> Williams.

### III. THE PROCEDURES

#### The Criteria for the Admissibility of the Data

Five compositions from each difficulty level which appeared with the greatest frequency on the combined available State Contest, Provincial Music Festival and other Musical Festival lists were used in the study. This assured that the criterion group was representative of the repertoire.

Only data extracted from the analysis of the score and clarinet parts of each composition according to the procedures set forth under The Research Methodology were used in the study.

#### The Sample

The researcher set out to determine typical and representative descriptors of writing for clarinets in band music at each grade level. The group of compositions sampled at each grade level needed to represent current and typical practice.

### The Provincial Music Festival, State Contest, and Other Music Festival Lists

The first assumption of the study was that compositions selected for inclusion on recognized and available Provincial Music Festival, State Contest, and other Music Festival lists, which are assembled by experienced music educators and/or teams of experienced music educators residing in the state or province for which the list is prepared, are representative of the population of such compositions. Most of these lists are the product of committees and/or polls and therefore may be assumed to fairly represent popular and worthy practices in the profession.

In November, 1989 such lists were sought from sixty-four sources in Canada and the United States. Responses were received from forty-six correspondents. In all, thirty-two lists were obtained. Five of these did not conform to the grading schemes used by the other lists in the study. Fourteen respondents stated that they did not have such lists, or else used the list of another group already obtained by the researcher. Eighteen correspondents did not respond.



Table 1  
Repertoire Lists Used in Study

Abbotsford/Matsqui International Band Festival Syllabus, 1990.  
 Cumulative Required Music List for the Alabama Bandmasters Association, Revised August, 1988.  
 Colorado Music Educators Association Recommended Band Music, 1989.  
 Florida 1989 State Festival Concert Music.  
 Georgia Music Educators Association Handbook 1989-90.  
 Idaho Music Educators Association Required Music Lists 1989-1990.  
 Indiana State School Music Association Required List 1989-1990.  
 Lions Music Festival Syllabus 1990.  
 Official M.I.C.A. Concert Band List, 1989.  
 1990 Moose Jaw Kinsmen International Band Festival Syllabus.  
 MusicFest Canada 1990 Concert Festival Band Syllabus.  
 National Band Association Selective Music List for Band. Third Edition, 1990 revision.  
 New York State School Music Association Manual, 1988.  
 Ohio Music Educators Association 1989-1990 Competition Music - Band Selections.  
 Oklahoma State School Athletic Association Rules and Regulations Handbook 1989-1990.  
 Sound of Music Festival Competition Syllabus, 1989 (Ontario).  
 Oregon Band Directors Association 1988-89 Concert Band Contest Literature List.  
 Festival Annuel 1990 Repertoire des Pieces Imposees.  
 Regina Optimist Festival List - 1990.  
 Band Classes 1990, Saskatchewan Music Festivals Association.  
 Concert Festival Supplemental List, South Carolina Music Educators Association, 1990.  
 Middle Tennessee State Band and Orchestra Association Music List for Concert Band.  
 Revised 1989-90.  
 Texas University Interscholastic League Prescribed Music List 1987, 1988, 1989, 1990.  
 Virginia Band and Orchestra Directors' Association Director's Guide to Festival and Contest Music, 1988.  
 W.M.E.A. Selective Music List for Band 1988.  
 Winnipeg Optimist Festival List - 1990.  
 Wisconsin School Music Association Handbook 1989-1990.

Table 2  
Groups which use borrowed lists

<u>CORRESPONDENT</u>	<u>LIST</u>
Alberta Band Association	MusicFest Canada 1990 Concert Festival Band Syllabus.
Arizona M.E.A.	Virginia Guide to Festival and Contest Music, 1988.
Coquitlam Music Festival	MusicFest Canada 1990 Concert Festival Band Syllabus.
Kentucky M.E.A.	National Band Association Selective Music List for Band.
Nevada M.E.A.	Texas Prescribed Music List.
New Hampshire M.E.A.	NYSSMA Manual.
Vancouver Kiwanis Festival	MusicFest Canada 1990 Concert Festival Band Syllabus.

Table 3  
Groups which publish no list  
or list does not include graded concert band

No List

Illinois Music Educators Association  
 Kansas Music Educators Association  
 Minnesota Music Educators Association  
 Montana Music Educators Association  
 Nebraska State Activities Association  
 South Dakota Music Educators Association  
 Utah Music Educators Association

Non-Conforming List

Associated Manitoba Arts Festivals Eighth Provincial Syllabus 1988-1990.  
 Massachusetts Solo List  
 Missouri State High School Activities Association Graded Music List for Solos and  
     Small Ensembles, January 1990.  
 New England Music Festival Association Audition Requirements  
 Wyoming Music Educators Association

The Criterion Group

In all, 8283 compositions were entered in the study's database. Each entry included the following information about each composition:

- a. The name of the composer.
- b. The name(s) of the arranger(s) or transcriber(s), where applicable.
- c. The composition title.
- d. The publisher or availability information.
- e. The title of the list from which the information was obtained.
- f. The year(s) of the list from which the information was obtained.
- g. The grade level of the composition as determined by the list developers.
- h. A caption for comment reserved for additional information about the work such as "Out of print," "First movement only," "Excerpt from...," etc.

Table 4  
Sample Data Entry

File: ALPH.TIT.M.Z    GRADE LEVEL: VI

COMPOSITION: March Hongroise

COMPOSER: Berlioz

ARRANGER/TRANS.: Smith

PUBLISHER: Belwin-Mills

LIST: NYSSMA

YEAR: 1988

COMMENT: from Damnation of Faust

Table 5  
Repertoire Distribution by Grade

<u>GRADE</u>	<u>TOTAL COMPOSITIONS</u>	<u>%</u>
I	419	5
II	1029	12
III	1856	22
IV	1940	23
V	1558	19
VI	1102	13
N/A	379	5
totals	8283	100

The first sort was by title count to determine gross popularity among the combined lists.

The second sort was by grade level. Many compositions were assigned diverse grade level designations by the various sources and some ungraded compositions were included in the database. The criteria for including a given composition as a representative of a given grade level were: 1) popularity among the lists, and 2) preeminent majority grade level designation.

Discrepancies in title spelling, composer/arranger information and current publication information were arbitrated by consultation of the 1989 edition of the Band Music Guide and its usage employed.

Five compositions from each difficulty level which appeared with the greatest frequency on the combined available State Contest, Provincial Music Festival and other Musical Festival lists were chosen to comprise the criterion group.

Table 6  
Criterion group for class I

COMPOSITION	COMPOSER	ARRANGER	PUBLISHER
Air and Alleluia	Mozart	Kinyon	Alfred
Air for Band	Erickson		Bourne
Belle Qui Tiens Ma Vie	Arbeau	Margolis	Manhattan Beach
Three Kentucky Sketches	O'Reilly		Alfred
Two Norwegian Folk Dances	Erickson		Belwin-Mills

Table 7  
Criterion group for class II

COMPOSITION	COMPOSER/ARRANGER	PUBLISHER
Balladair	Erickson	Bourne
Battle Pavane, The	Susato/Margolis	Manhattan Beach
Fanfare, Ode and Festival	Margolis after Gervais	Manhattan Beach
Sonatina for Band	Erickson	Belwin
Suite in Minor Mode	Kabalevsky/Oliver-Siekman	MCA

Table 8  
Criterion group for class III

COMPOSITION	COMPOSER	PUBLISHER
Chant and Jubilo	McBeth	Southern
Fantasy on American Sailing Songs	Grundman	Boosey and Hawkes
Overture for Winds	Carter	Bourne
Pageantry Overture	Edmondson	Barnhouse
Prelude and Fugue in G minor	Bach/Moehlman	MPH

Table 9  
Criterion group for class IV

COMPOSITION	COMPOSER	ARRANGER	PUBLISHER
Chorale and Alleluia	Hanson		Carl Fischer
Jubilant Overture, A	Reed		Belwin-Mills
Prelude, Siciliano, and Rondo	Arnold	Paynter	Carl Fischer
Scenes from "The Louvre"	Dello Joio		Hal Leonard
Toccata for Band	Erickson		Bourne

Table 10  
Criterion group for class V

COMPOSITION	COMPOSER	PUBLISHER
Chester	Schuman	Theodore Presser
English Folk Song Suite	Vaughan Williams	Boosey and Hawkes
First Suite in E flat	Holst	Boosey and Hawkes
Pageant	Persichetti	Carl Fischer
Second Suite in F	Holst	Boosey and Hawkes

Table 11  
Criterion group for class VI

COMPOSITION	COMPOSER	ARRANGER	PUBLISHER
Four Scottish Dances	Arnold	Paynter	Carl Fischer
Lincolnshire Posy	Grainger		Schirmer
Overture to Candide	Bernstein	Beeler	Schirmer
Suite of Old American Dances	Bennett		Hal Leonard
Variants on a Mediaeval Tune	Dello Joio		Marks Music

### The Research Methodology

The research method employed in this study was the descriptive or normative survey method. The repertoire analysed were those compositions which appeared on current surveyed State Contest and Provincial Music Festival Lists.

The task of developing tools for evaluating the degree of sophistication of manipulative and musical elements on a grade to grade basis was one of the most challenging aspects of this study. Value judgements in art forms are difficult, but must not be discounted as an avenue of investigation simply because of the difficulties.

While the musical elements, as described by Lee and LaRue<sup>72</sup> may be appropriate headings under which an analysis of a composition may be made, it is the suitability of the compositional typologies in light of the limitations and potentialities of a specific musical instrument which were studied here. The captions under which clarinetists describe music tempered the analysis.

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<sup>72</sup> Jan LaRue, Guidelines for Style Analysis. (New York: W. W. Norton, 1970). David Thomas Lee, "A Discussion of Criteria by which to Measure Musical Validity of a Selected List of Original Music for Concert Band Published before 1950." (D.M.A. paper, College - Conservatory of Music of the University of Cincinnati, 1971).



The clarinet writing within each composition in the criterion group is described by typology descriptors in the areas of: range, register, ornamentation, articulation, rhythm and metre, slurring and fingerings.

Additional secondary data were collected in the areas of: instrumentation, dynamic inventories, tonal centres and phrase length. The nature of the data collected fell within the parameters set out in The Definitions.

The data collection design was to analyse each work and collect data in the form of descriptors and characterizations for each of the categories listed above. From this raw data, grade level characterizations could be drawn as described in The Interpretation of the Data for the First Sub-problem. Once these “pictures” of each grade level appeared, the second sub-problem, that of looking for developmental relationships between grade levels could begin.

Table 12  
Data Collection Design

GRADE	COMP.	RANGE REG.	ORN.	ARTIC.	RHYTHM	METRE	SLURS	FINGERING
I	A							
	B							
	C							
	D							
	E							
	Synthesis							
II	A							
	B							
	C							

Table 13  
Secondary Data Collection Design

GR.	COMP.	INSTR.	DYN.	KEY	PHRASE
I	A				
	B				
	C				
	D				
	E				
	Synthesis				
II	A				
	B				
	C				
	D				
	E				
	Synthesis				
III	A				
	B				
	C				
	D				
	E				
	Synthesis etc.				

This design incorporated elements of LaRue's structure for evaluation and added the manipulative element:

#### I. Sound

- A. The use of the characteristic timbre of each particular register of the clarinet.
  - i. chalumeau
  - ii. "throat"
  - iii. clarion
  - iv. altissimo
- B. The approach to the challenges of dynamics in each register.
  - i. chalumeau
  - ii. "throat"
  - iii. clarion
  - iv. altissimo

#### II. Harmony

- A. The typology of the tonal centres in relationship to the developmental status of the clarinetists.
- B. The instrumentation used at various grade levels.

#### III. Melody

- A. The phrase length.
- B. The flexibility demands of melodies which cross registers.
- C. The typology of the articulations required at each level of difficulty.
- D. The typology of ornamentations required at each level of difficulty.

#### IV. Rhythm

- A. The inventory of rhythmic patterns demanded of the developing musician at each level of difficulty.
- B. The inventory of metres demanded of the developing musician at each level of difficulty.

#### V. Manipulative

- A. The introduction sequence and sophistication of alternative and problematic fingering challenges.
- B. The relationships of range to intonational, articulation and dynamic challenges.
- C. The presentation of mechanical Left-Right little finger challenges.

### Specific Treatment of the Data for Each Subproblem

The first subproblem. The first subproblem was to determine the manipulative and musical elements of the clarinet writing in the repertoire at determined levels of difficulty.

Table 14  
Sample Data Collection

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE IN OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IB	*I:C4 TO A5, CLARION 32/53M.	I:1.6	53	32
AIR FOR BAND	*II:BFLAT3 TO B5, CLARION 24/53M.	II:1.7	53	2
	*ACL:F4 TO A5, CLARION 37/53M.	ACL:1.3	53	3
	*BCL:F3 TO G4, CLARION 0/53M.	BCL:1.3	53	0

SOUND CLARION % (M.)	SOUND ALTISSIMO	SOUND ALTISSIMO %	SOUND HARMONY KEY (CONCERT PITCH)	MELODY PHRASE LENGTH MAX. (M)	MELODY ORNAMENTS
60	0	0	I,II cm...CM	8 (2+2+2+2)	TREMELOS: I,II
4	0	0			
6	0	0			
0	0	0			

MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY	DYNAMIC INVENTORY
SLURRING AND TONGUING TENUTO SIMPLE ACCENTS, STAC,	WHOLE, HALF, QUARTER EIGHTH, SIXTEENTH DOTTED 1/4 + 1/8 DIM. DOTTED 1/8 + 1/16 TIED VALUES	C	P,MP,FF CRESC.

MANIPULATIVE DIFFICULTIES L/R	MANIPULATIVE DIFFICULTIES SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
I: NO SLIDES, NO L/R DECISIONS	I:9/53	I:NONE
II: NO SLIDES, USE L OR R 1/53	II: 14/53	II:NONE
ACL: NO SLIDES, USE L OR R 9/53	ACL: 19/53	ACL:NONE
BCL: NO SLIDES, NO L/R DECISIONS	BCL: 0/53	BCL: NONE

### The Data

The data needed to resolve this subproblem are the scores and parts to compositions which meet the criteria for the admissibility of the data.

### The Location of the Data

The data were located in several locations: (1) the band score libraries or music libraries of high schools and junior high schools; (2) the band score libraries of non-profit band associations; (3) retail music stores; and (4) the band score library of the researcher and his colleagues.

### The Means of Obtaining the Data

Permission was sought from the teacher or other person responsible for the band score libraries to conduct research upon the scores in the collection. Scores which were obtained from retail music stores or directly from music publishers were purchased outright.

### The Treatment of the Data

Each score and all clarinet parts were evaluated and assigned typology descriptors for

each category of manipulative/musical elements analysed as defined in The Research Methodology. The nature of the data gathered was objective, and as such, all data were gathered by the researcher, independent of assistant raters.

### The Interpretation of the Data

The typology descriptors with the greatest frequency occurrence for each musical element at each grade level were accepted for characterization of that grade level. The first hypothesis was that through an analysis of the manipulative and musical elements of the clarinet parts in band compositions at each level of difficulty, characteristic levels of manipulative and musical proficiency of the clarinet writing at each level could be determined. The first hypothesis would be accepted upon the appearance of typology descriptors of musical element sophistication at each grade level. The absence of consistent presence of similar descriptors would cause the rejection of the first hypothesis.

### Specific Treatment of the Data for Each Subproblem

The second subproblem. The second subproblem was to evaluate the development of musical sophistication in the manipulative and musical elements of the clarinet music in the band repertoire at and between grade levels.

### The Data

The data needed to resolve this subproblem are the typology descriptors for each grade level which would appear upon the successful completion of the first subproblem.

### The Location of the Data

These data are found in the characterizations of the degree of sophistication of each manipulative/musical element at each grade level based on the evaluations of each score and its clarinet parts.

### The Means of Obtaining the Data

The data were extracted from the characterizations of each manipulative/musical element at each grade level.

### The Treatment of the Data

The musical element descriptors were compared between grade levels for sequential



development of each musical element from simple to complex in grades I through VI.

Even, uneven, or lack of progression of sophistication from a lower grade level to a higher one was noted.

### The Interpretation of the Data

Evidence of direct developmental relationships between musical element and manipulative typology descriptors between grade levels is sufficient evidence for the acceptance of the second hypothesis: That there is a developmental relationship between the manipulative and musical elements of the clarinet music in the band repertoire between levels of difficulty. The hypothesis could be rejected by lack of such evidence.

#### IV. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

##### Summary

Five compositions at each grade level were assigned descriptors in the categories of: range, register, ornamentation, articulation, rhythm and metre, slurring and fingerings. Additional secondary data were collected in the areas of: instrumentation, dynamic inventories, tonal centres and phrase length. The first hypothesis was tested by this process. An evaluation and synthesis of the typologies at each grade level characterized the levels in the six category areas.

##### The Typologies of Clarinet Parts in Graded Band Music.

##### Grade I

##### Range and Register

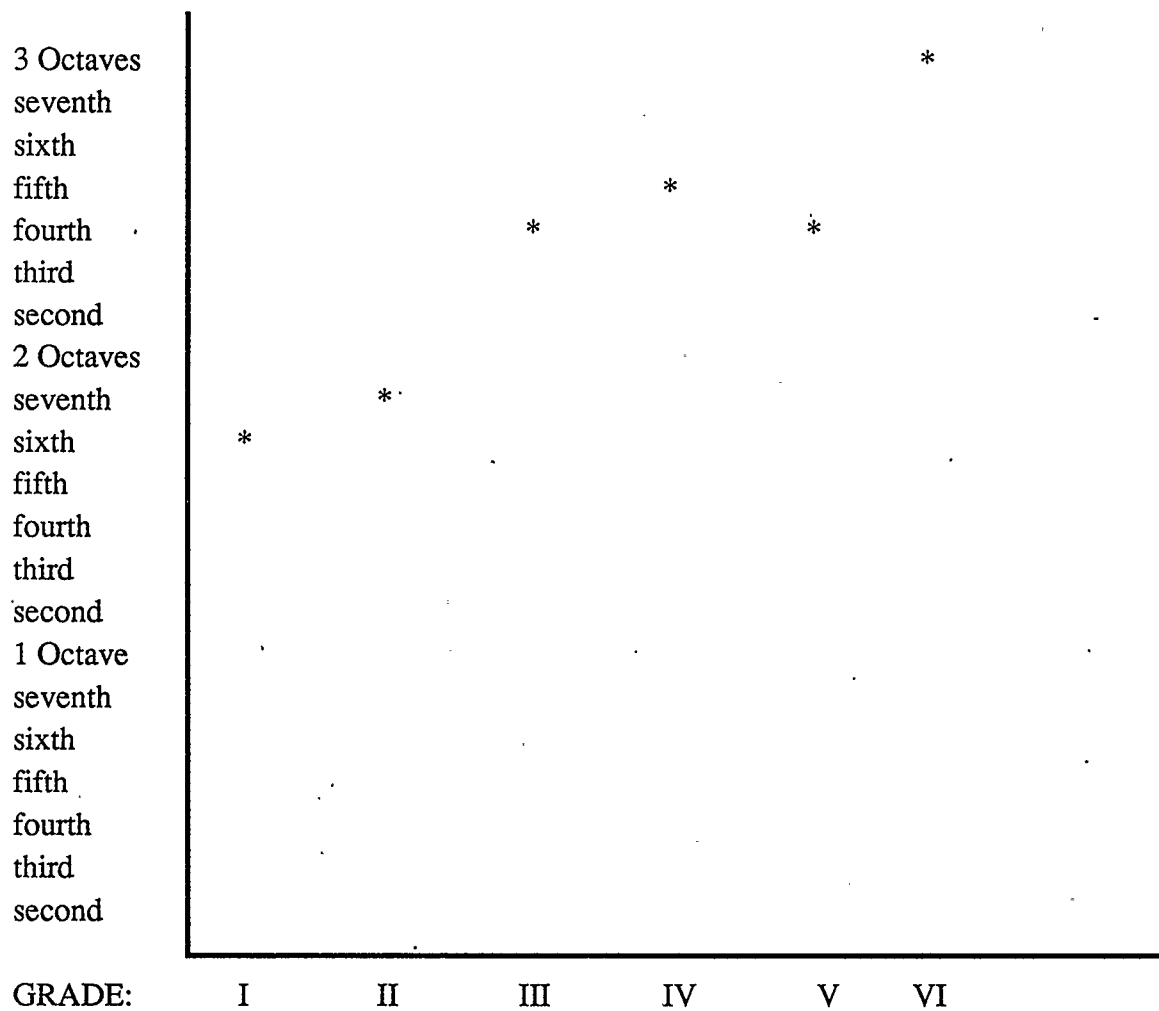
The clarinet parts in grade I band music exhibited conservative ranges and tessituras appropriate with the skill level of beginners. The average range for soprano clarinets

Table 15  
Range by Grade  
E flat Clarinet

3 Octaves					*	
seventh						
sixth						
fifth						
fourth			*			
third						
second		*			*	
2 Octaves				*		
seventh	*					
sixth						
fifth						
fourth						
third						
second						
1 Octave						
seventh						
sixth						
fifth						
fourth						
third						
second						
GRADE:	I	II	III	IV	V	VI

was limited to an octave and a fourth. The average range of the alto and bass clarinets was only an octave and a second. There was full use of the chalumeau register and occasional use of the lower clarion register averaging 24% of the time. No altissimo playing was required. Alto and bass clarinets were limited to the chalumeau and throat registers.

Table 16  
Range by Grade  
Clarinet I



Ornamentation

There were no ornaments noted in any of the works in the Grade I sample.

### Articulation

The inventory of articulations required at the Grade I level include: simple slurring and tonguing, simple accents and staccato, the legato tongue under a slur, and the tenuto.

### Rhythm and Metre

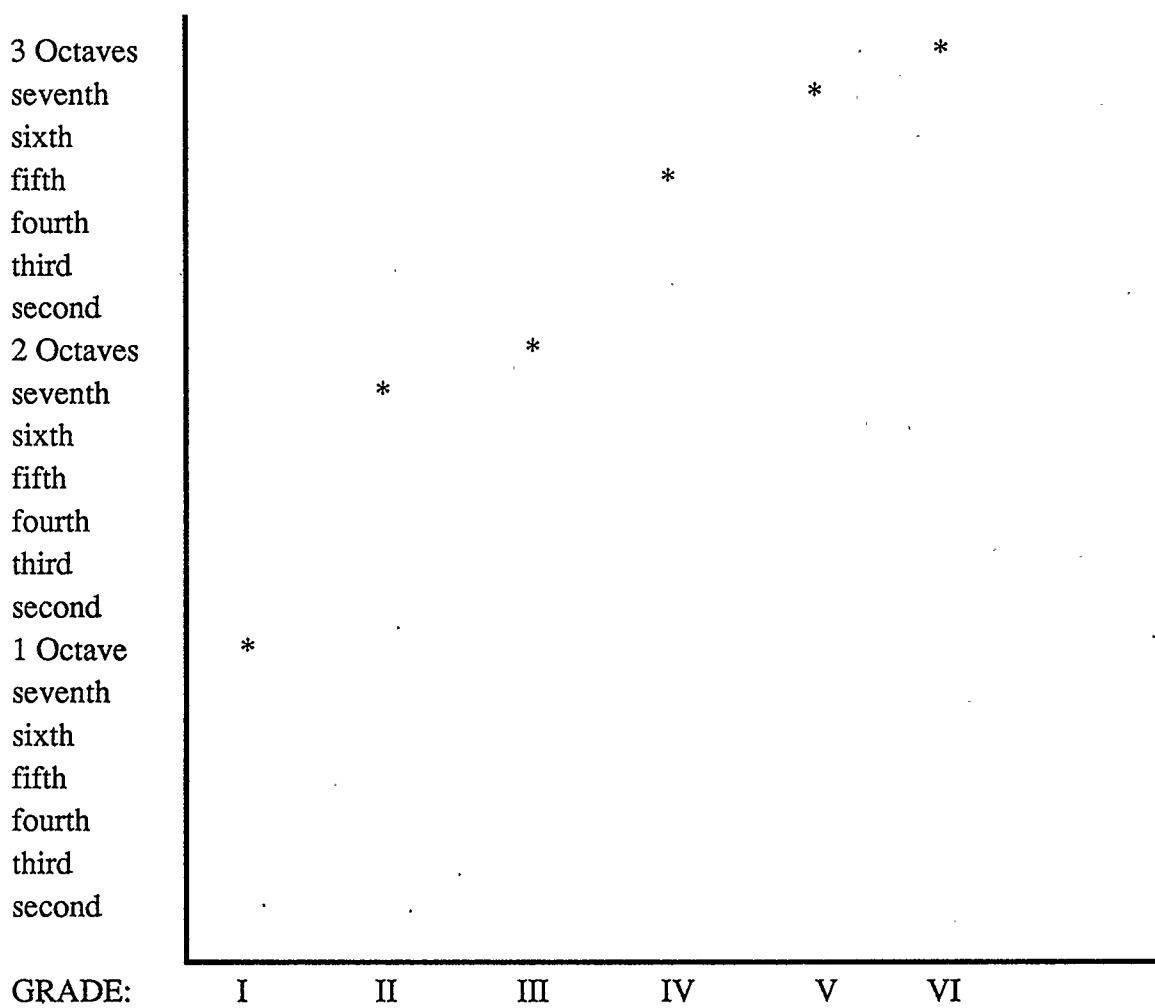
The band music in the Grade I sample was characterized by simple beat subdivision within individual beats. The standard rhythmic values included whole, dotted half, half, quarter, eighth, and sixteenth notes. A few simple tied values were noted. Dotted quarter and eighth and dotted eighth and sixteenth patterns were common. The metres employed were: 4/4, 3/4, 2/4 and, surprisingly, 5/4.

### Manipulative Difficulties

Data were collected on three kinds of manipulative difficulties: left/right little finger choices and problems, slurring across the throat/clarion and clarion/altissimo breaks both ascending and descending, and situations which could be facilitated by the use of alternate or unusual fingerings.

Clarinet parts in band music in the Grade I sample showed no situations where left/left or right/right little finger sliding was required to solve a manipulative problem. Left/right decisions were required in 15% of measures on average. This high rate was due, the writer felt, to the fact that the throat/clarion break occurs near the middle of the grade

Table 17  
Range by Grade  
Clarinet II



level's small tessitura and that the key centres of the grade level's sample gravitate to B-flat concert pitch. Measures where slurring over the throat/clarion break occurred averaged 10%. There was no slurring across the altissimo break. No situations were observed which required special alternate or trill fingerings.

Table 18  
Range by Grade  
Clarinet III

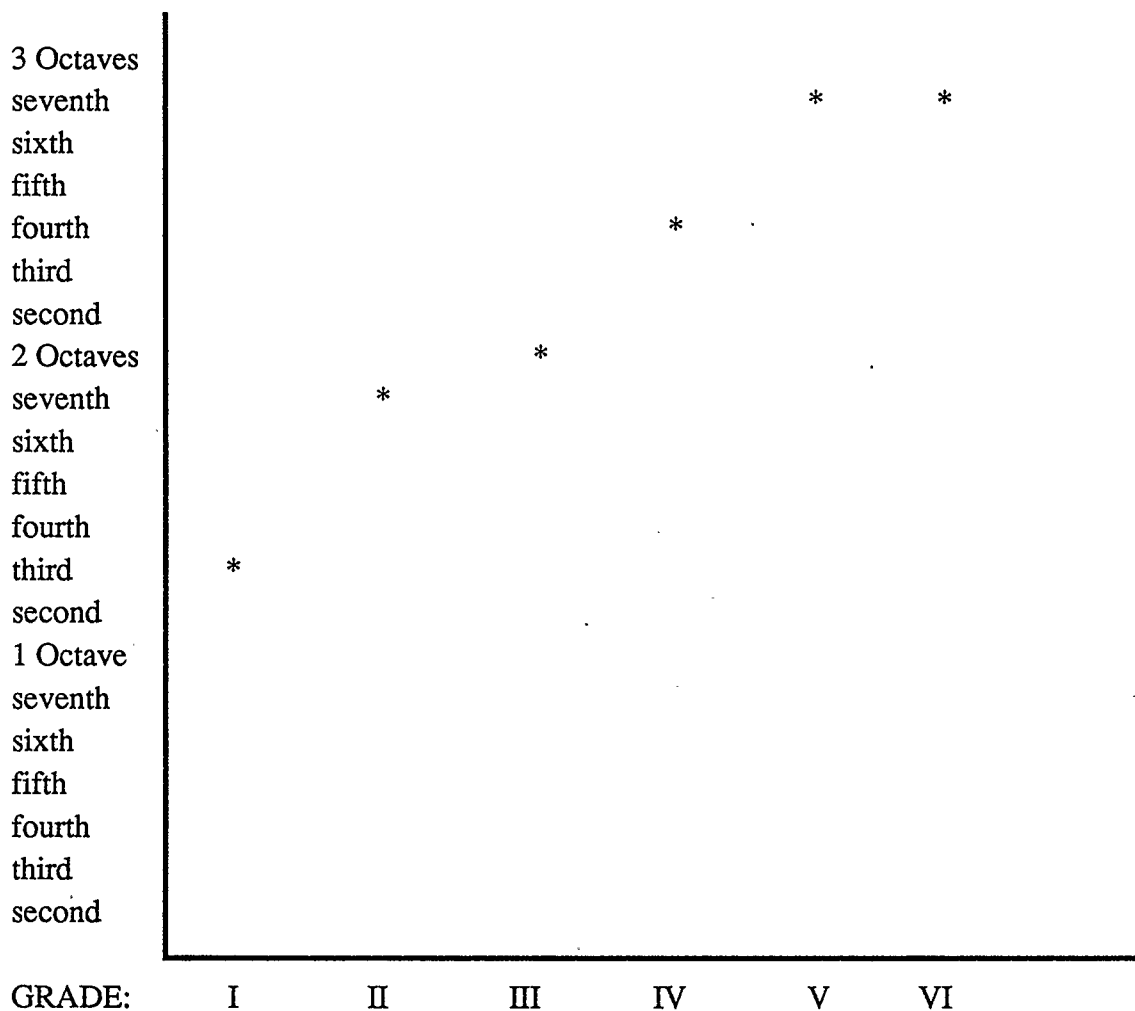


Table 19  
Range by Grade  
Alto Clarinet

3 Octaves						
seventh						
sixth						
fifth						*
fourth						
third						
second				*	*	
2 Octaves			*			
seventh						
sixth						
fifth		*				
fourth	*					
third						
second						
1 Octave						
seventh						
sixth						
fifth						
fourth						
third						
second						
GRADE:	I	II	III	IV	V	VI

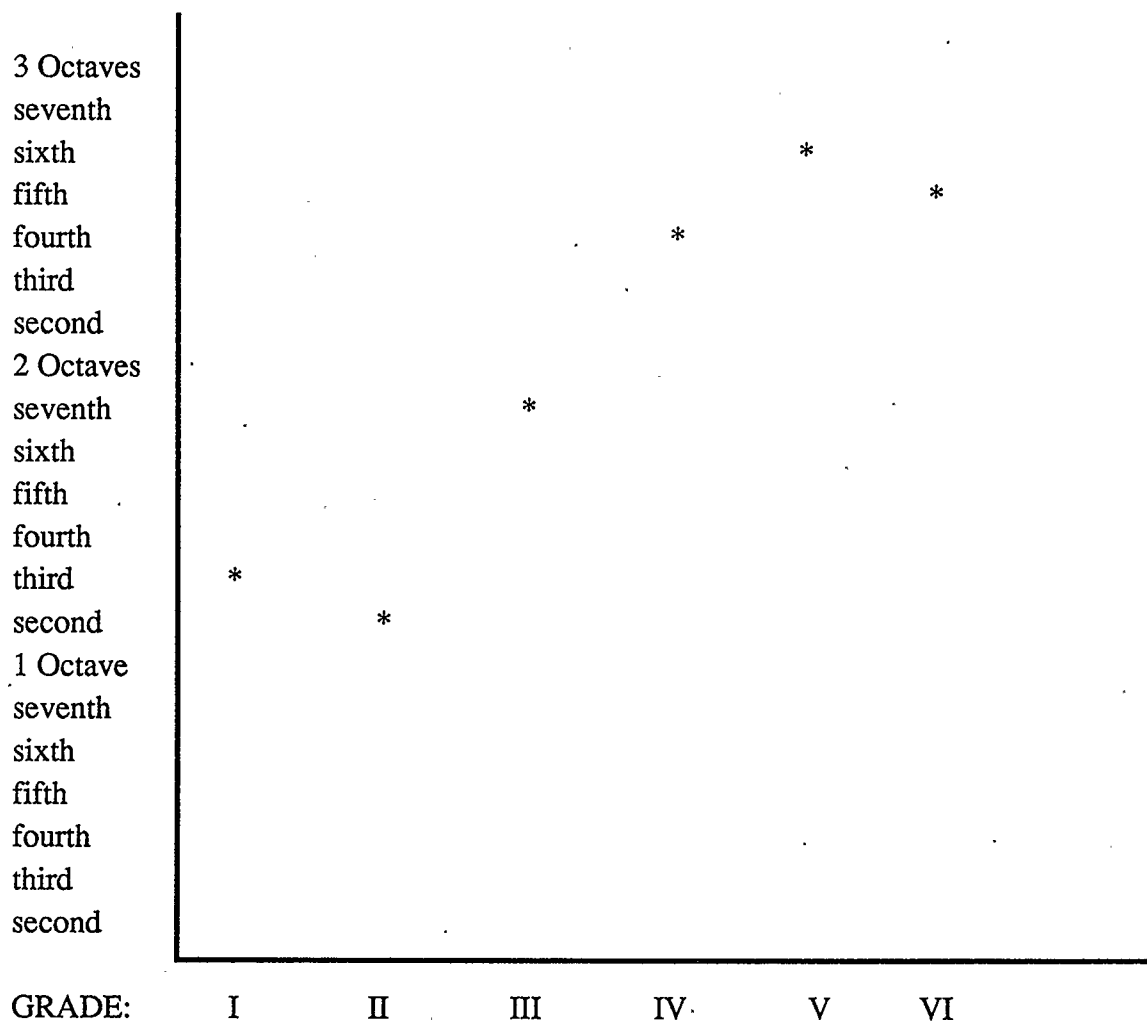


## Grade II

Range and Register

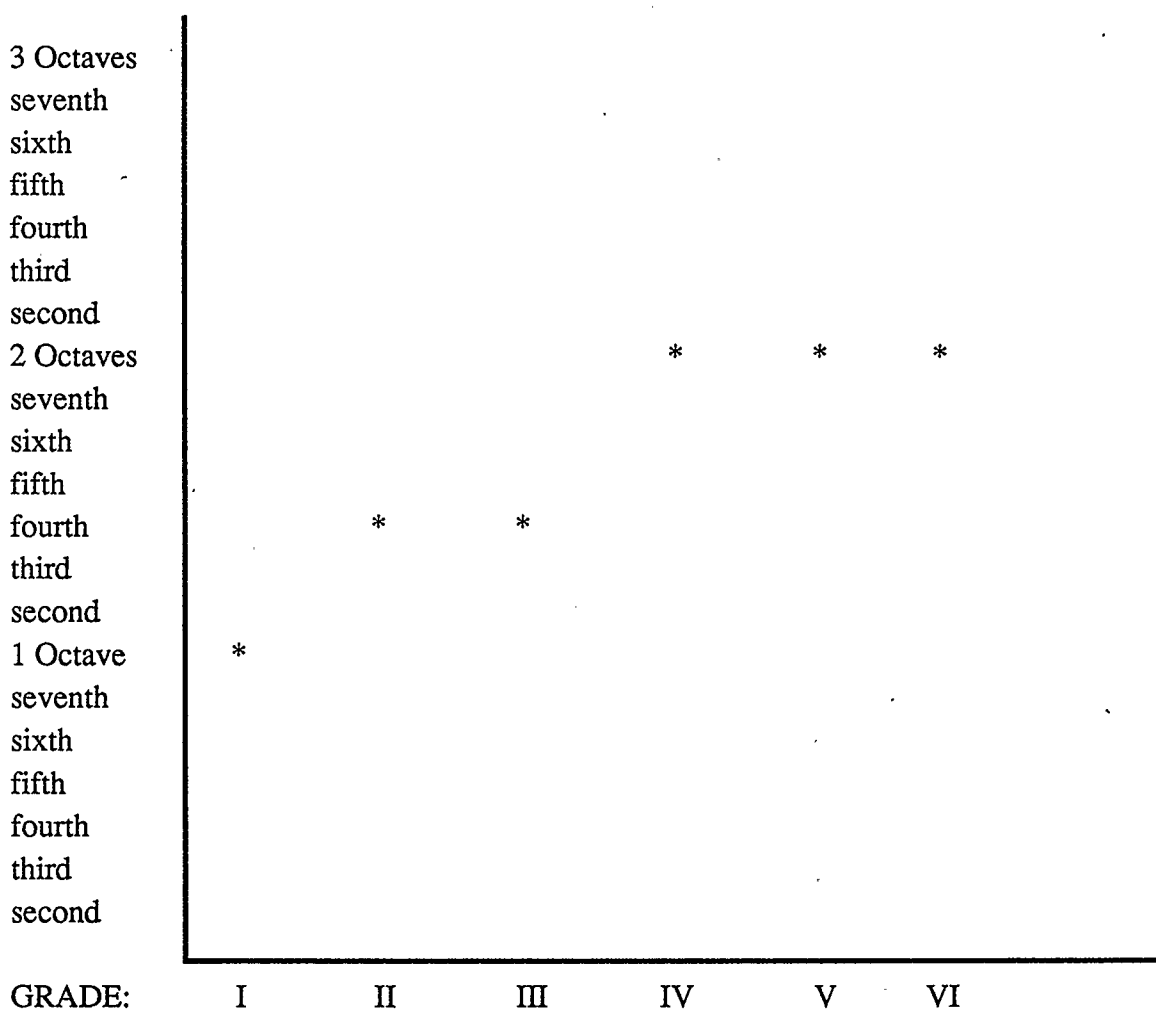
The clarinet parts in grade II band music, exhibited conservative ranges similar to Grade I. The average range for soprano clarinets was limited to just under two octaves. The ranges of alto and bass clarinets grew to an octave and a third. There was full use of

Table 20  
Range by Grade  
Bass Clarinet



the chalumeau register and frequent use of the lower clarion register averaging 35% of the time. Only one altissimo note in the sample was recorded. Alto and bass clarinets began playing in the clarion register.

Table 21  
Range by Grade  
Contrabass Clarinet



### Ornamentation

Two examples of trilling were noted in the works of the Grade II sample.

### Articulation

The clarinet parts in Grade II band music required the same articulation inventory as Grade I.

### Rhythm and Metre

The rhythmic and metric inventories for Grade II level music were virtually identical to those of Grade I with the addition of 2/2 time and some mixed metres within movements.

### Manipulative Difficulties

Clarinet parts in band music in the Grade II sample showed no situations where left/left or right/right little finger sliding was required to solve a manipulative problem. Left/right decisions were required in 4% of measures on average for all clarinets. The rate for soprano clarinets was 8%.

Measures where slurring over the throat/clarion break occurred averaged 4% for all voices and 9% for soprano clarinets. There was no slurring across the altissimo break. Only seven situations were observed which required special alternate or trill fingerings.

### Grade III

#### Range and Register

The clarinet parts in grade III band music exhibited expanded ranges for e-flat and first clarinets into the altissimo, while second, third, alto and bass clarinets were limited to more conservative ranges similar to those observed in grade II. The average range for soprano clarinets was just over two octaves. There was full use of both the chalumeau and clarion registers, use of the clarion register averaging 66% of the time for soprano clarinets. Altissimo use increased to 21% in e-flat parts, and 7% in first parts. The bass clarinet began playing frequently (24%) in the clarion register.

#### Ornamentation

Trills were noted in all works at this grade level. The appoggiatura is introduced.

### Articulation

Maintenance of Grade I-II articulation inventory was noted. The tenuto-accent, syncopative style and sforzando were introduced.

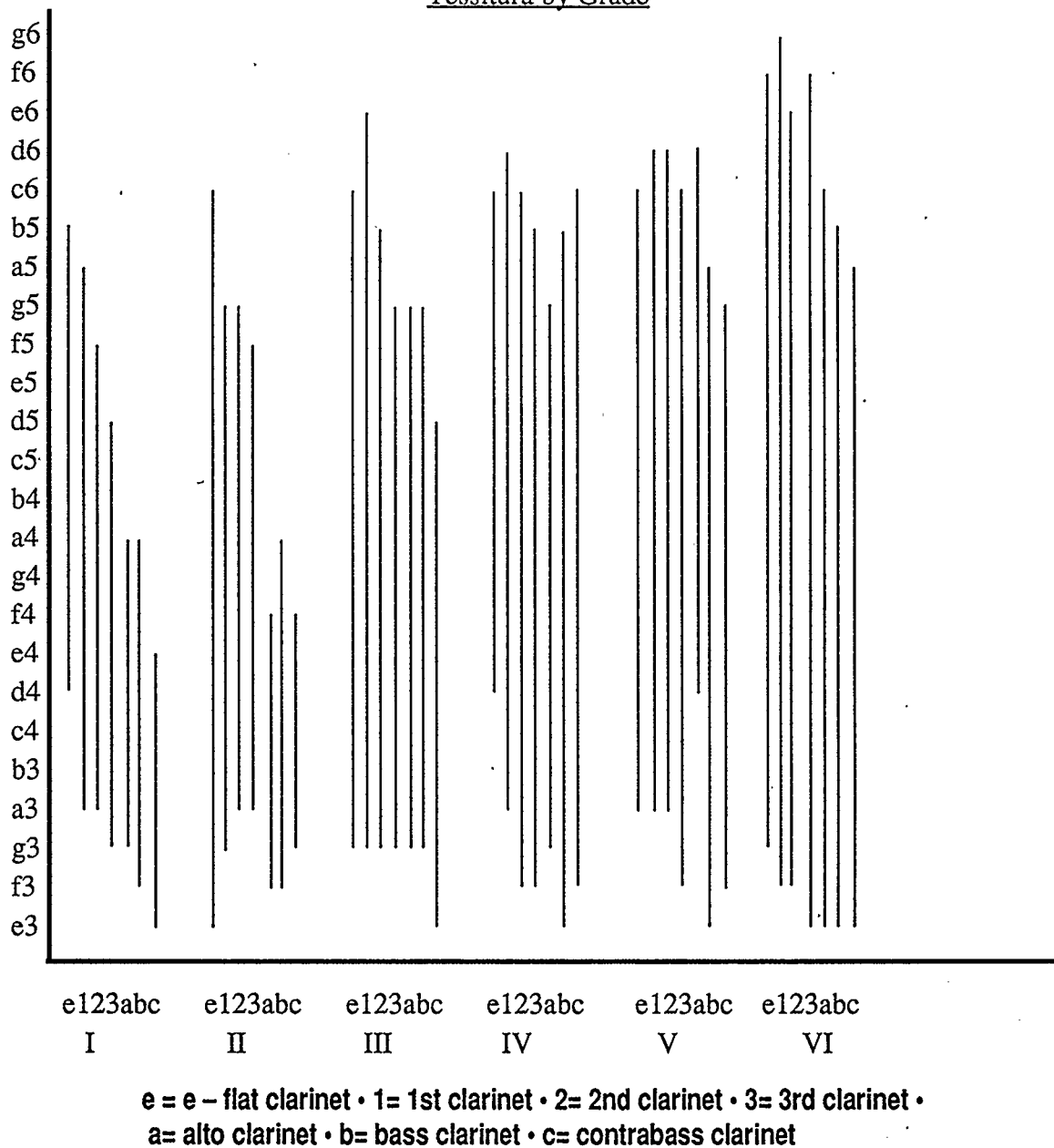
### Rhythm and Metre

Compound subdivision was introduced at this level. The time signatures of 5/4, 3/2 and 12/8 were added to the inventory. Simple syncopations were introduced. The rhythmic inventory now includes the dotted eighth and sixteenth pattern, the eighth and two sixteenths, and running (continuous) sixteenths. The triplet in simple subdivision is introduced.

### Manipulative Difficulties

Clarinet parts in band music in the Grade III sample showed only one situation where a right/right little finger slide was required to solve a manipulative problem. Left/right decisions were required in 4% of measures on average for all clarinets.

Table 22  
Tessitura by Grade



Measures where slurring over the throat/clarion break occurred averaged 8% for all

voices and 11% for soprano clarinets. There was slurring across the altissimo break in the

E flat, first and second parts. There were frequently situations which required 18 different special alternate or trill fingerings.

## Grade IV

### Range and Register

The clarinet parts in grade IV band music exhibited mature ranges for all soprano clarinets into the altissimo and full clarion usage for low clarinets. The average range for soprano clarinets was over two and a half octaves and the ranges of the lower clarinets was over two octaves. There was full use of both the chalumeau and clarion registers by all voices, except for contrabass clarinet (only 7% of all measures). Alto and bass clarinet parts required full clarion ranges. Altissimo use was 10% in e-flat parts, and 8% in first parts.

### Ornamentation

Trills and tremolos are common in the works at this grade level. Both long and short appoggiatura were observed.

### Articulation

A full range and control of articulations was demanded of players of Grade IV literature including those noted in Grades I-III plus many others such as: the staccato release after a slur, the repeated note under a slur, the tenuto under a slur, the staccato-accent, the tenuto-accent, the marcato and the accent under a slur.

Additionally, frequent style markings with articulative ramifications, such as *leggiero* and *sostenuto*, were observed.

### Rhythm and Metre

Dotted compound rhythms are now common as well as the syncopation and duplet in compound time. There are frequent mixed metres within a movement and some overlapping metres such as 12/8 with 4/4. The inventory of time signatures sees the addition of 4/2, 12/4, 9/4, 6/8, and 6/4 in addition to those seen at earlier grades.



### Manipulative Difficulties

Clarinet parts in band music in the Grade IV sample showed only one situation where a right/right little finger slide was required to solve a manipulative problem. Left/right decisions were required in 7% of measures on average for all clarinets.

Measures where slurring over the throat/clarion break occurred averaged 5% for all voices and 6% for soprano clarinets. There was slurring across the altissimo break in all soprano parts. There were frequently situations which required 19 different special alternate or trill fingerings.

## Grade V

### Range and Register

The clarinet parts in grade V band music exhibited full ranges into the altissimo for all voices except contrabass clarinet. The average tessitura for all voices was extended into the altissimo for all voices except bass and contrabass. The average range for soprano clarinets was over two and a half octaves and the ranges of the lower clarinets was over

two octaves. Alto and bass clarinet parts required full clarion ranges. Altissimo use for all soprano clarinets averaged 6%.

### Ornamentation

In addition to the ornamentation noted in Grade IV, the following were also noted in works at the Grade V level: the turn after or out of a trill, very short, fast trills (shakes), and notated tremolo and appoggiatura.

### Articulation

A full range of articulation symbols and stylistic markings were observed at level V.

### Rhythm and Metre

Maintenance of Grade IV inventories was noted with the addition of frequent cross subdivisions, hemiola, mixed metrics, metric modulations and cross-metres. The fast “in one” metre was introduced. New rhythmic patterns include written thirty-second notes and the dotted sixteenth and thirty-second pattern.

### Manipulative Difficulties

Clarinet parts in band music in the Grade V sample showed no situation where a left/left or right/right little finger slide was required to solve a manipulative problem. Left/right decisions were required in only 4% of measures on average for all clarinets.

Measures where slurring over the throat/clarion break occurred averaged 6% for all voices. There was slurring across the altissimo break in all voices except contrabass, which averaged 2%. There were frequently situations which required 26 different special alternate or trill fingerings.

## Grade VI

### Range and Register

The clarinet parts in grade VI band music exhibited full ranges into the altissimo for all voices examined. The average tessitura for all voices extended into the altissimo for all voices except alto and bass. The average range for soprano clarinets was over three octaves and the ranges of alto and bass clarinets was over two and a half octaves.



Table 24  
% of Measures in Altissimo Register

%						
52 *					*	
50 *					*	
48 *						
46 *						
44 *						
42 *						
40 *						
38 *						
36 *						
34 *						
32 *						
30 *						
28 *						
26 *					*	
24 *						
22 *						
20 *						
18 *						
16 *						
14 *						*
12 *				*		
10 *			*			
8 *		*	*	*		
6 *						
4 *						
2 *	*	*	*	*	**	*
0	*****	*****	*****	*****	***	**
*****						
e123abc	e123abc	e123abc	e123abc	e123abc	e123abc	e123abc
I	II	III	IV	V	VI	

e = e – flat clarinet • 1= 1st clarinet • 2= 2nd clarinet • 3= 3rd clarinet •  
a= alto clarinet • b= bass clarinet • c= contrabass clarinet

Alto and bass clarinet parts required full clarion ranges. Altissimo use for all soprano clarinets averaged 35%.

### Ornamentation

Maintenance of the ornamentation inventories of previous grades was noted. Additionally, an array of glissandi, folk ornaments (such as the "Scotch snap") and jazz effects were demanded. The frequency of ornamentation demands was increased.

### Articulation

A full range of articulation symbols and stylistic markings were observed at level VI.

Articulation and stylistic instructions were frequent and specific.

### Rhythm and Metre

Maintenance of Grade V rhythmic and metrical sophistication was observed. Doubly dotted rhythmic patterns are introduced. Advanced techniques of mixed and polyrhythms are common. Quintuplets and sextuplets are introduced. Rag and jazz figures are common in some works. New metres include 3/8, 4/8, 5/8.

### Manipulative Difficulties

Clarinet parts in band music in the Grade VI sample showed 2 situations where a little finger slide was required to solve a manipulative problem. Left/right decisions were required in 7% of measures on average for all clarinets.

Measures where slurring over the throat/clarion break occurred averaged 7% for all voices. There was slurring across the altissimo break in all voices, which averaged 2%. There were 58 different special, alternate or trill fingerings required.

### The Developmental Nature of Manipulative and Musical Elements in Progression through the Various Levels.

#### Range and Register

An overall increase in range was observed from grade level to grade level. All voices exhibited a levelling off of range size after an initial growth pattern. The growth of the tessituras of all voices showed that almost all growth in range size was due to development of the upper registers.

All the music in the study exhibited extensive use of the chalumeau and throat registers of the clarinet. The sequence of development for the clarion and altissimo registers for all voices was one of introduction by way of only a few measures of playing in the new register, followed by increased range, more extensive performing time, and, finally, fluency. The first voices to go through the sequence were the E flat, first and second clarinets, followed by thirds, alto, bass and contrabass. A decrease in clarion register usage was noted after Grade III which was attributable to increased altissimo demands.

### Ornamentation

A developmental increase in the type and frequency of ornamental demands from grade level to grade level was observed.

### Articulation

The development of articulative sophistication seems to rise in two plateaus. There is a simple inventory of articulation demands at Grades I-III, which are general enough for the repertoire. Specifically, these include: simple slurring and tonguing, simple accents and staccato, the legato tongue under a slur, and the tenuto.



Secondly, there is an advanced repertoire of articulations at the Grade IV-VI level. These include further refining of articulation types and the frequent addition of stylistic markings with articulative ramifications.

For example, at the Grade I-III, the universal “staccato” is used. At the Grade IV-VI level we see the staccato, staccatissimo, staccato accent, the jazz staccato, etc. Additional instructions may include marcato, leggiero, secco, percussively, etc.

### Rhythm and Metre

There is a developmental relationship between the rhythmic and metric inventories from grade level to grade level. These developments take several forms.

There is an increase in the number of different kinds of rhythms and metres observed. An increase in sophistication was observed from simple, then compound subdivision of the beat to simple and complex syncopation, followed by hemiola and cross-division. Variety of metre choice and mixed metering increased. Metre choice followed a progression from simple to compound to irregular.

### Manipulative Difficulties

Data were collected on three kinds of manipulative difficulties: left/right little finger choices and problems, slurring across the throat/clarion and clarion/altissimo breaks both ascending and descending, and situations which could be facilitated by the use of alternate or unusual fingerings.

Table 25  
% of Measures Where Slurring Across the  
Break Occurs: Averaged for All Voices

10	*	*				
9	*					
8	*		*			
7	*					*
6	*				*	
5	*			*		
4	*	*	A			
3	*					
2	*				A	A
1	*			A		
0	*	A	A			
*****						
	I	II	III	IV	V	VI

\* Throat/Clarion Break

A Clarion/Altissimo Break

There did not appear to be a developmental relationship from grade level to grade level with regards to the number of measures of left/right decisions or the number of measures in which slurring across the clarion break was required. Indeed the values for these two categories at the Grade I level were the highest of all grades. This may be due to the relatively short length of Grade I works (average 80 measures) so that any such occurrences would become more significant. The ranges and tonal centres of works at higher grade levels may also account for lower instances at these levels.

Table 26  
% of Measures Where Left/Right Decisions  
are Required: Averaged for All Voices

15 *	*					
14 *						
13 *						
12 *						
11 *						
10 *						
9 *						
8 *						
7 *				*		*
6 *						
5 *						
4 *		*	*	*		
3 *						
2 *						
1 *						
0 *						
*****						
	I	II	III	IV	V	VI

There was a slight increase in altissimo register slurring from grade level to grade level.

There is a developmental relationship of the number of instances of special fingerings choices. The need for alternate and unusual fingerings increased at each grade level.

### The Hypotheses

#### The First Hypothesis

The first hypothesis was that through an analysis of the manipulative and musical elements of the clarinet parts in band compositions at each level of difficulty, characteristic levels of manipulative and musical proficiency of the clarinet writing at each level could be determined. The first hypothesis would be accepted upon the appearance of typology descriptors of musical element sophistication at each grade level. The first hypothesis may be accepted as the research was able to characterize each grade by descriptors for each musical and manipulative element as outlined in The Typologies of Clarinet Parts in Graded Band Music.

Table 27  
Number of Different Kinds of Special Fingerings

58 *				*		
56 *						
54 *						
52 *						
50 *						
48 *						
46 *						
44 *						
42 *						
40 *						
38 *						
36 *						
34 *						
32 *						
30 *						
28 *						
26 *				*		
24 *						
22 *						
20 *			*			
18 *		*				
16 *						
14 *						
12 *						
10 *						
8 *		*				
6 *						
4 *						
2 *	*					
0 *						
*****						
	I	II	III	IV	V	VI

### The Second Hypothesis

The second hypothesis is that there is a developmental relationship between the manipulative and musical elements of the clarinet music in the band repertoire between standard levels of difficulty.

As described in The Developmental Nature of Manipulative and Musical Elements in Progression through the Various Levels, relationships were found to be developmental for all elements researched except for part of one, Manipulative Difficulties. While the data supported developmental relationships for the use of special fingerings and altissimo slurring, such relationships for clarion slurring and left/right manipulation were absent.

Developmental relationships from grade level to grade level were found for the elements of: Range and Register, Ornamentation, Articulation, Rhythm and Metre, and some parts of Manipulative Difficulties.

### Other Findings

An auxiliary worthwhile result of the research was the development of the sample crite-

rion group. To understand what sort of curriculum is intended at each grade level, a survey of the repertoire mandated at each level is valuable.

Additional secondary data were collected in the areas of: instrumentation, dynamic inventories, tonal centres and phrase length.

A three part split of B flat soprano clarinets was standard for all grade levels except Grade I, where there was frequently no third clarinet. The use of fourth clarinet was observed once. Some composers of works at the grade IV-VI level opted for a distribution of Solo, First, Second and Third. Soprano clarinet parts at this level were often divisi. There were parts for E-flat, alto, bass and contrabass (both E flat and B flat) at all grade levels. At the lower grade levels these instruments strictly doubled the lines of other voices in the band. At the higher grade levels they played more independent, even solistic roles.

The dynamic inventory changed little from grade level to grade level. Most markings were standard and understandable. The frequency of dynamic markings increased at higher grade levels.

Tonal centres for works at the Grade I-III level were limited to the familiar “band keys” of F, B flat, E flat Major and d, g, and c minor. At higher grade levels there was a rich diversity of tonal centres and modes.

Most phrases were of standard construction and length.

### Conclusions

The research was conducted for a degree program in School Music at the University of Calgary. To focus on band curriculum, it was decided to examine the repertoire used by school bands since these, one would assume, reflect a curriculum structure. Whatever the relationship of repertoire to curriculum is, it at least appears that there must be certain elements which are identifiable and describable in most works at a given grade level. By extension, the qualities and sophistication of these elements ought to be developmental through the grades.

The research was able to describe and assign typologies to the elements of Range and Register, Ornamentation, Articulation, Rhythm and Metre, and Manipulative Difficulties, and to find developmental relationships of these elements between grade levels.



### Recommendations

The development of the sample for this research was a challenge that brought forth a large database of information on the contemporary band repertoire scene. It would be worthwhile to replicate the sample search at a future date to chart changes in repertoire selection patterns. An adjacent area worthy of research would be the manners in which works are chosen for inclusion on Provincial and State Music Festival and Contest lists. A further worthwhile extension of the research would be to expand the database of the sample to provide information to educators, publishers, and composers on current practice at each each grade level of the elements studied. The database could be expanded to include information on the ranges of other band instruments for example, as well as including metrical, rhythmic and tonal centre inventories for entire works.

Future research should focus on the development through the grade levels of only one selected element. Elements which lend themselves to the collection of objective data are most researchable. A focus on just grades I-III would make the study more manageable and relevant to the task of making developmental judgements. A similar study could be attempted using different band instruments, tempering the studied elements to take into account the unique learning sequence of each instrument. Such information would be of immense value to educators in repertoire selection.

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APPENDICES

Appendix A  
Correspondents for Sample Development

Alexander

James Earl

1501 South Meadow Lane

Lake Charles LA 70605

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Anderson

Paul S.

52 Jette Street

Swansea MA 02777

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Anthony

Johnny

Jackson State University

P.O. Box 17822

Jackson MS 39217

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Batherson

Helen

Alberta Band Association

#150-3015 12th Street N.E.

Calgary Alberta T2E 7J2

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: Recieved



Bell

Ray

320 Randell Drive

Nashville TN 37211

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: received, Middle TN State

BOA list MTSBOA

LIST STATUS?: Yes

Braswell

James

Suite 295

GA Center for Continuing Education

University of Georgia

Athens GA 30602

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: rcd: GMEA Bx 422,  
Marietta, 30061

LIST STATUS?: Yes

Buness

David J.

1200 Knight Street

Helena MT 59601

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: No list

LIST STATUS?: No

Cade

Charlyse

P.O. Box 59

Salem SD 57058

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Arlen Hoffer 1746 Lin-  
coln, Hot Springs SD replied

LIST STATUS?: No

Campbell

F. Kent

Western Kentucky University

Dept. of Music

Bowling Green KY 42101

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Uses NBA list

LIST STATUS?: Yes

Cleveland

Michael

2810 Columbus Way

Reno NV 89503

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: A.G. McGrannahan III,  
Dir of B, U of N Reno 89557-0049

LIST STATUS?: Yes, two lists recieved

Coffman

Wesley

Dean, School of Music

Hardin-Simmons University

Drawer J, HSU Station

Abilene TX 79698

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: (915) 670-1498 Address  
of list supplied

LIST STATUS?: Yes

Collins

Charlotte

HC 3-31 The Summit

Cross Junction VA 22625

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: Yes, I have

Daugherty

Elza

3337 19th St. Rd.

Greeley CO 80631

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: Yes

Dugle

Jon

School of Music, Browne Hall 126A

Western Illinois University

Macomb IL 61455

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: No

Epp

Ken

Manitoba Band Association

15 Pinecrest Bay

Winnipeg Manitoba R2G 1W2

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: MFA address

LIST STATUS?: AMAF syllabus recieved, Winnipeg Optimist Festival recieved

Fread

William G.

Indiana State School Music Association

7960 Castleway Drive

Suite 160

Indianapolis IN 46250-1952

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: ref John R. Hill

LIST STATUS?: Yes, received

George  
 Warren E.  
 College Conservatory of Music  
 University of Cincinnati  
 Cincinnati OH 45221-0003  
 RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No  
 RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Address for list supplied  
 LIST STATUS?: Yes

Gifford  
 Dr. Robert M.  
 439 Marie Street  
 Cape Girardeau MO 63701  
 RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No  
 RESULTS REQUESTED?: Yes FOLLOW UP, OTHER INF: MSHSAA  
 LIST STATUS?: no.Order from MSHAA sol and ens only

Gilchrist  
 Charles H.  
 1203 Elmira Ave.  
 Durham NC 27707  
 RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No  
 RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:  
 LIST STATUS?:

Hill  
 John R.  
 6705 Rockingham Drive  
 Fort Wayne IN 46835  
 RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No  
 RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Write to ISSMA  
 LIST STATUS?: Yes

Hooten  
 Ronald D.  
 Birmingham Southern College  
 Box A-33  
 Birmingham AL 35204  
 RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No  
 RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: W.H. Hinton po Box 88,  
 Auburn, Al, 36831  
 LIST STATUS?: Yes 1988 revision classes?

Issable

Chantelle

Federation des Harmonies du Quebec

Case Postale 1000

4545 ave. Pierre de Coubertin

Montreal Quebec H1V 3R2

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: FHQ ungraded

LIST STATUS?: Recieved

Jorlett

David F.

19316 Old Bridge Court

Northville MI 48167

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Koppang

Angela

305 Ryan Drive

#12

Bismark ND 58501

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Larson

Ronald

225 W. Lake Street

Waconia MN 55387

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: M State HS League 2100

Freeway Blvd Brooklyn Ctr,Mn.55430

LIST STATUS?: Yes

Lehr

Dr. Joan K.

School of Music

The Ohio State University

1899 College Road

Columbus Ohio 43210

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Lewia

Bruce

10 Caterbury Circle

P.O. Box 1166

Kennebunk ME 04043

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

McBride

Sally

2331 NW Hazel

Corvallis OR 97330

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: rcd: OMEA bx 3232,  
Salem 97302

LIST STATUS?: Yes

McKenzie

Jean

Maritime Band Association

5 Faulkner Street

Truro Nova Scotia B2N 3T9

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

McKinnon

Frank

Ontario Chapter-CBA

21 Tecumseh Street

Brantford Ontario N3S 2B3

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Sound of Music Festival

LIST STATUS?: Recieved

McNabb

Carol

Saskatchewan Band Association

1860 Lorne Street

Regina Sask. S4P 2L7

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: SMFA, MusicFest, Lions, FHQ

LIST STATUS?: Recieved

Mears

Groome

317 McKays Corner Rd.

Townsend DE 19734

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Merrell

Richard

823 Old Westtown Road

West Chester PA 19382

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Nelson

Jean

25 Worcester Street

Keene NH 03431

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Use NY State Manual

LIST STATUS?: Yes, borrowed

Oakes

Becky

Assistant Executive Director

MSHSAA

P.O. Box 1328

Columbia MO 65205-1328

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Write, ref from Gifford,  
ordered

LIST STATUS?: no...solo and ens only

Okamura

Grant

University of Hawaii

2411 Dole Street

Honolulu HI 96822

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Oklahoma Secondary School Activities Association

Box 53464

222 N.E. 27th Street

Oklahoma City OK 73152

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Received

LIST STATUS?: Yes



Oliver

Karen

Executive Director

Associated Manitoba Arts Festivals

205-180 Market Ave. E.

Winnipeg Manitoba R3B 0P7

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: (204) 945-4578 PAY  
BILL

LIST STATUS?: No, bill paid

Palumbo

Michael

Weber State College

3750 Harrison Blvd.

Ogden UT 84408

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: No list

LIST STATUS?: No

Pantle

James

P.O. Box 783

Shepherdstown WV 25443

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Parreott

Dorian

21 Coral Way

Neptune NJ 07753

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

Patrick

Rufus

RR 2

Box 1060

Hinesburg VT 05461

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Patrylak

Daniel

P.O. Box 447

Storrs CT 06268

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Pearen

Larry

Canadian Band Association

P.O. Box 833

Yorkton Sask. S3N 2W8

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: SMFA, Optimist

LIST STATUS?: Recieved

Platt

Melvin C.

Oklahoma Music Educators Association

The University of Oklahoma

500 Parrington Oval, Room 109A

Norman OK 73091-0390

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: cw Simmons jr O Sec Sch  
Activities assoc

LIST STATUS?: Yes

Purrington

Dr. Bruce R.

NYSSMA - MANUAL

61 Prince Lane

Westbury NY 11590

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: BUY LIST ref from first letter...received

LIST STATUS?: Yes

Reed-Walker

Rosalynd P.

118 West 40th Street

Wilmington DE 19802

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Reidy

Grace V.

Barre Road

Wheelwright MA 01094

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: Yes FOLLOW UP, OTHER INF: sent clarinet criteria, sending inquiry ltr. band list

LIST STATUS?: Yes

Reul

David G.

N8530 Ski Slide Road

Ixonia WI 53036

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Wisconsin School Music Association pay bill

LIST STATUS?: Yes, received

Rittenhouse

Jacob

1053 East Carter Drive

Tempe AZ 85282

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: Yes...Use Virginia

Rulli

Joe

1020 Bristol

Casper WY 82609

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: No

Russell

Jodie

1104 N. 9th

Independence KS 67301

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: No list

LIST STATUS?: No

Saker

James

University of Nebraska-Omaha

Director, University Bands

Omaha NE 68182-0139

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: No list, (b) (402) 554-3352, (r) (402) 334-5223

LIST STATUS?: No

Schopp

Steven E.

17 Cottonwood Lane

Westbury NY 11590

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: NYSSMA ADDRESS  
SUPPLIED: WRITE

LIST STATUS?: YES

Servold

Linda

309 East Harkness

Carlsbad NM 88220

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Smith

A. Byron

4110 Tralee Rd.

Tallahassee FL 32308

RESPONSE RECEIVED?: Yes, 1989 PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: F. Lewis Jones, Fl

BMasters Ass, pobx 13857 Tall,32317

LIST STATUS?: Yes

Stanek

Alan

Music Department

Box 8099

Idaho State University

Pocatello ID 83209

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Idaho Music Notes, Fall  
1989

LIST STATUS?: Yes

Stockman

Eliza

P.O. Box 2848

School District of Greenville County

301 Camperdown Way

Greenville SC 29602

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: (803) 242-6450, list received

LIST STATUS?: Yes

Stone

Theresa

4597 Drake Street

Fairbanks AK 99709

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Svengalis

Judy

729 54th St.

Des Moines IA 46835

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Teske

Patricia W:

109 Lamport Road

Reistertown MD 21136

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Timmerman

Wayne

1113 East Legion Way

Administration Building

Olympia WA 98501

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: write: Jasper Wilson, Ted

Brown Music Company,

LIST STATUS?: Yes, borrowed

Toach

L. LeRoy

91 Maple Lane

Walnut Creek CA 94595

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

University Interscholastic League

University of Texas at Austin

Box 8028

University Station

Austin Texas 78713

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: received

LIST STATUS?: yes

Wilson

Jasper

Ted Brown Music Company

11th and Broadway

Tacoma Washington 98402

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?: Yes

Wisconsin School Music Association

515 North Whitney Way

Madison Wisconsin 53705

RESPONSE RECEIVED?: Yes PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF: Pay bill

LIST STATUS?: Yes, received

Yardley

Jacki

Frankfurt Elementary School

Box 31

APO New York NY 09710

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:

Ziez

Mary

27B Lehigh Court

Little Rock AR 72204

RESPONSE RECEIVED?: No PROPOSAL NEEDED?: No

RESULTS REQUESTED?: No FOLLOW UP, OTHER INF:

LIST STATUS?:



Appendix B  
Sample Development Letter I

ALLAN G. HICKS  
3110 268 Street  
Aldergrove, B.C. V0X 1A0  
Canada  
(604) 856-8248

1 November, 1989

^<FIRST NAME> ^<LAST NAME>  
^<1 ADDRESS>  
^[2 ADDRESS]  
^[3 ADDRESS]  
^<CITY>, ^<STATE>  
^<CODE>, U.S.A.

Dear President ^[LAST NAME],

Allow me to introduce myself. I am a fellow music educator and M.E.N.C. member teaching high school instrumental music at Mountain Secondary School in Langley, British Columbia, Canada. I am currently working on a Master of Music degree, with an emphasis in School Music at the University of Calgary.

My thesis (in progress) is entitled "An Examination of the Developmental Nature of Manipulative and Musical Elements of Clarinet Music at Various Levels of Difficulty in the Band Repertoire." This research proposes to identify and analyze elements of clarinet music in a sample of the contemporary band repertoire and to measure the extent to which these elements progress from simple to complex. Compositions from each difficulty level which appear with the greatest frequency on combined available 1990 State Contest, Provincial Music Festival and other Musical Festival lists will be used in the study.

I am writing to you (and M.E.N.C. officials in every state) to request your assistance in this worthwhile project. To obtain a sample for this research I will be assembling repertoire lists of festivals and contests from across the United States and Canada. I would appreciate receiving from you any such band composition lists of festivals/contests your group administers, or that you know of in your area. In addition, any addresses that I

may write to which may have such information would be appreciated.

If you wish, a detailed research proposal will be sent to you and, if your organization desires to be informed of the research results, these can be sent to you as well.

I have enclosed an addressed, stamped envelope to facilitate your response. I have also enclosed an extra mailing label should your information require packaging greater than the envelope. Of course, any fees, printing or shipping costs will be promptly paid.

Thanking you in advance for your assistance in this matter, I remain...

Sincerely,

Allan G. Hicks

### Appendix C Sample Development Letter II

Allan G. Hicks  
British Columbia Band Association  
3110 268 Street  
Aldergrove, B.C.  
VOX 1A0

15 October, 1989

^[DIRECTOR]  
^[CHAPTER NAME]  
^[ADDRESS]  
^[CITY], ^[PROVINCE]  
^[POSTAL CODE]

Dear ^[DIRECTOR],

As you know, B.C. is the only region of Canada not represented by a chapter of C.B.A. This situation will not last long! At the September 25, 1989 meeting of the Langley

Music Educators' Association, a British Columbia Chapter of the Canadian Band Association was formed. I have informed national President Pearen of our decision and he has sent us his pledge of support. I write to you now to enlist your assistance.

We must incorporate. As you know, the non-profit societies incorporate in different fashion in different parts of Canada. If you have any experience with this procedure or "hints", I would appreciate hearing from you. I will undoubtedly have to reinvent the wheel somewhat. Also any signposts of "growing pains", born of your experience would be appreciated.

I will be attending the Mid-West Band and Orchestra Clinic in Chicago in December. May I look forward to seeing you there?

I would also like to enlist your aid on a personal matter. To obtain a sample for my Masters thesis research I will be assembling repertoire lists of festivals and contests from across Canada. I would appreciate receiving from you any such lists of festivals your group administers, or that you know of in your area. In addition, any addresses that I may write to which may have such information would be appreciated.

Appendix D  
Sample Development Letter III

ALLAN G. HICKS  
3110 268 Street  
Aldergrove, B.C. V0X 1A0  
Canada  
(604) 856-8248

25 November, 1989

^<FIRST NAME> ^<LAST NAME>  
^<1 ADDRESS>  
^[2 ADDRESS]  
^[3 ADDRESS]  
^<CITY>, ^<STATE>  
^<CODE>

Dear NAME,

Allow me to introduce myself. I am a music educator teaching high school instrumental music at Mountain Secondary School in Langley, British Columbia, Canada. I am currently working on a Master of Music degree, with an emphasis in School Music at the University of Calgary.

NAME has suggested that I correspond with you in order to obtain materials which may of use in a research project. To obtain a sample for my Masters thesis research I will be assembling repertoire lists of festivals and contests from across Canada and the United States. I would appreciate receiving from you NAME

Of course, any fees, printing or shipping costs will be promptly paid.

Thanking you in advance for your assistance in this matter, I remain...

Sincerely,

Appendix E  
Sample Development Letter IV

ALLAN G. HICKS  
3110 268 Street  
Aldergrove, B.C. V0X 1A0  
Canada  
(604) 856-8248

9 February, 1990

^<FIRST NAME> ^<LAST NAME>  
^<1 ADDRESS>  
^[2 ADDRESS]  
^[3 ADDRESS]  
^<CITY>, ^<STATE>  
^<CODE>

Dear NAME,

Thank you for your response to my letter seeking research data. I found the material listed to be of great interest and value.

Allow me to clarify the nature of the project. The music to be analysed is the clarinet parts to important band repertoire. The sample will be created from compiled lists of State required band repertoire. I will be assembling repertoire lists of festivals and contests from across Canada and the United States and would appreciate receiving from you any listing of prescribed band literature used in your state.

Of course, any fees, printing or shipping costs will be promptly paid.

Thanking you in advance for your assistance in this matter, I remain...

Sincerely,

Allan G. Hicks

Appendix F  
Sample Reminder Letter

ALLAN G. HICKS  
3110 268 Street  
Aldergrove, B.C. V0X 1A0  
Canada  
(604) 856-8248

19 January, 1990

^<FIRST NAME> ^<LAST NAME>  
^<1 ADDRESS>  
^[2 ADDRESS]  
^[3 ADDRESS]  
^<CITY>, ^<STATE>  
^<CODE>, U.S.A.

Dear President ^[LAST NAME],

Some time ago, I wrote to you detailing a new research project which will be of use to a great many music educators. I am looking forward to your response and valuable input.

In the event that my original correspondence has been misplaced, I am enclosing a copy of that letter.

It would be a pleasure to receive from you any band composition lists of festivals/contests your group administers, or that you know of in your area. Should your group not use a standard composition list, it would be useful to know that information as well. Of course, any addresses that I may write to which may have such information would be appreciated.

Again, any fees, printing or shipping costs will be promptly paid.

It will be a privilege to include your state in this study. Thanking you in advance for your assistance in this matter, I remain...

Appendix G  
Data Collection

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IA AIR AND ALLELUIA	*I: C4 TO A5, CLAR 59/92	I:1.6	92	59
	*II: B3 TO A4, CLARION 0/92	II:0.7	92	0
	*ACL: N/A	ACL: N/A	92	N/A
	*BCL: N/A	BCL:N/A	92	N/A
	*			
IB AIR FOR BAND	*I:C4 TO A5, CLAR 32/53M	I:1.6	53	32
	*II:BFLAT3 TO B5, CL 24/53	II:1.7	53	2
	*ACL:F4 TO A5, CL 37/53	ACL:1.3	53	3
	*BCL:F3 TO G4, CL 0/53M.	BCL:1.3	53	0
	*			
IC BELLE QUI TIENS MA VIE	*EFLAT: D#4 TO B5	EFLAT:1.7	55	14
	*I:A3 TO A5	I:2	55	25
	*II:A3 TO E5	II:1.4	55	5
	*III:A3 TO A4	III:1	55	0
	*ACL:E3 TO B4	ACL:1.4	55	6
	*BCL:E3 TO A4	BCL:1.3	55	0
	*EFLAT CBCL:E3 TO E4	CBCL:1	55	0
	*			
ID THREE KENTUCKY SKETCHES	*I:C4 TO A5, CL 32/115M.	I:1.6	115	32
	*II:G3-F5 CLARION: 14/115M.	II:1.7	115	14
	*III:G3-F5,CLARION: 6/115M.	III:1.7	115	6
	*ALTO: E3-C5, CL.: 2/115	ACL:1.6	115	2
	*BCL: F3-BFLAT4, CL: 0/115	BCL:1.4	115	0
	*			
	*			
	*			
IE TWO NORWEGIAN FOLK DANCE	*I:E4 TO B5	I:1.4	84	73
	*II:C4 TO D5	II:1.1	84	16
	*III:A3 TO D5	III:1.3	84	6
	*ACL: UNKNOWN		84	
	*BCL: UNKNOWN		84	

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
I Synthesis	*HIGHEST & LOWEST NOTES */ AV. TESSITURA *I: E3 TO B5/A#3 TO A5 *II: G3 TO B5/A#3 TO F#5 *III: G3 TO F5/G#3 TO D5 *ACL: E3 TO A5/G3 TO A#4 *BCL: E3 TO A4/F3 TO A4 *EFLAT: D#4 TO B5 *EFLAT CBCL: E3 TO E4 * *	I:1.6 II:1 III:1.3 ACL:1.4 BCL:1.3 EFLAT:1.7 CBCL:1	80	
IIA BALLADAIR	*I: C4 TO C6 *II: C4 TO G5 *III: C4 TO G5 *ACL: F3 TO G4 *BCL: E3 TO A4 * *E FLAT: F4 TO D6	I: 1.2 II: 1.5 III: 1.5 ACL: 1.1 BCL: 1.4 * E FLT: 1.6	48 48 48 48 48 64	43 24 18 0 0 14
IIB THE BATTLE PAVANE	*I: E3 TO C5 *II: E3 TO G5 *III: E3 TO E5 *ACL: G3 TO G4 *BCL: F4 TO C5 *CBCL: A3 TO E4 * *	I: 2.6 II: 2.3 III: 2.0 ACL: 1.0 BCL: 0.5 CBCL: 1.3 * *	64 64 64 64 64 64	24 20 8 0 4 0
IIC FANFARE ODE & FESTIVAL	*E FLAT: E3 TO D6 *I: G3 TO C6 *II: G3 TO A5 *III: G3 TO E5 *ACL: E3 TO E5 *BCL: G3 TO A4 *Eb CBCL: E3 TO D5 Eb *Bb CBCL: G3 TO A4	Eb: 2.7 I: 2.4 II: 2.1 III: 1.6 ACL: 2.0 BCL: 1.1 CBCL: 1.7 BbCBCL: 1.1	168 168 168 168 168 168 168	53 83 58 7 16 0 3 0



COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IID  SONATINA FOR BAND	*I: C4 TO A5	I: 1.6	158	94
	*II: B3 TO G5	II: 1.6	158	45
	*III: G3 TO E5	III: 1.6	158	28
	*BCL: E3 TO C5	BCL: 1.6	158	1
IIE  SUITE IN MINOR MODE	*			
	*I: E3 TO B5	I: 1.5	139	88
	*II: E3 TO F#5	II: 1.1	139	44
	*III: E3 TO E5	III: 2.0	139	10
II  Synthesis	*ACL: E3 TO D5	ACL: 1.7	139	13
	*BCL: E3 TO F#4	BCL: 1.1	139	13
	*			
	*HIGHEST & LOWEST NOTES	I:1.9	115	
IIIA  CHANT AND JUBILO	* / AV. TESSITURA			
	*I: E3 TO C6/G#3 TO G#5	II:1.7		
	*II: E3 TO A5/B3 TO G5	III:1.7		
	*III: E3 TO G5/B3 TO F5	ACL:1.5		
	*ACL: E3 TO E5/F#3 TO F4	BCL:1.1		
	*BCL: E3 TO D5/F3 TO A#4	EFLAT:2.2		
	*EFLAT: E3 TO D6/E3 TO C6	CBCL:1.4		
	*EFLAT CBCL:E3 TO D5			
	*BFLAT CBCL:G3 TO A4/			
	*G#3 TO F#4			
IIIB  FANTASY ON AMERICAN SAILING SONGS	*I: B3 TO E6	I:2.1	136	94
	*II: A3 TO G5	II:1.7	136	63
	*III:F#3 TO G5	III:2.1	136	46
	*BCL: E3 TO B4	BCL:1.5	136	0
IIIB  FANTASY ON AMERICAN SAILING SONGS	*			
	*E FLAT:F#3 TO D6	E FLAT:2.6	177	124
	*I:F3 TO E6	I:2.7	177	140
	*II: F3 TO D6	II: 2.6	177	106
	*III:E3 TO G5	III: 2.3	177	44
	*ACL: E3 TO A5	ACL: 2.4	177	24
	*BCL: E3 TO F5	BCL: 2.1	177	11
	*CBCL: D4 TO G5	CBCL: 1.4	177	61

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IIIC OVERTURE FOR WINDS	*E FLAT:F#3 TO C6	E FLAT:2.5	188	118
	*I:G3 TO D6	I:2.5	188	143
	*II: C#4 TO D6	II: 2.1	188	136
	*III:G3 TO G5	III: 2.0	188	92
	*ACL: F3 TO E5	ACL: 1.7	188	25
	*BCL: E3 TO F5	BCL: 2.1	188	10
	*			
IIID PAGEANTRY OVERTURE	*E FLAT:G3 TO D6	E FLAT:2.5	127	103
	*I:G3 TO C#6	I:2.4	127	115
	*II: G3 TO G#5	II: 2.1	127	108
	*III:G3 TO F#5	III: 1.7	127	92
	*ACL: D4 TO B5	ACL: 1.6	127	83
	*BCL: E3 TO EFLAT4	BCL: 0.7	127	0
	*			
IIIE PRELUDE & FUGUE IN GMIN	*EFLAT: B3 TO B5	EFLAT: 2.0	82	56
	*I: D4 TO E6	I:2.1	82	68
	*II: A3 TO B5	II:1.1	82	55
	*III: A3 TO B5	III:1.1	82	49
	*ACL: G3 TO G5	ACL: 2.0	82	24
	*BCL: E3 TO E5	BCL: 2.0	82	22
	*			
III  Synthesis	*HIGHEST & LOWEST NOTES/ *AV. TESSITURA			
	*EFLT: F#3 - D6/G#3 - C6	EFLAT: 2.4	142	
	*I: F3 TO E6/G#3 TO E6	I: 2.4		
	*II: F3 TO D6/G#3 TO B5	II:2.0		
	*III: E3 TO B5/G#3 TO G#5	III: 2.0		
	*ACL: E3 TO B5/G#3 TO G#5	ACL:2.0		
	*BCL: E3 TO F5/ E3 TO D#5	BCL: 1.7		
	*CBCL: D4 TO G5	CBCL: 1.4		

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IVA CHORALE AND ALLELUIA	* *EFLAT: D5 TO F6 *I: D4 TO E6 *II: BFLAT3 TO C6 *III: BFLAT3 TO E6 *IV: F3 TO G#5 *ACL: A3 TO G#5 *BCL: E3 TO C#6 *CBCL: E3 TO B4 *	EFLAT: 1.3 I: 2.1 II: 2.1 III: 2.3 IV: 2.1 ACL: 2.7 BCL: 2.6 CBCL: 1.5	118 118 118 118 118 118 118 118	58 98 98 86 46 57 59 1
IVB A JUBILANT OVERTURE	*EFLAT: B3 TO D6 *I: G#3 TO E6 *II: G3 TO D6 *III: E3 TO C6 *ACL: F#3 TO A5 *BCL: E3 TO C6 *CBCL: A3 TO C5	EFLAT: 2.3 I: 2.6 II: 2.5 III: 2.6 ACL: 2.3 BCL: 2.6 CBCL: 1.3	272 272 272 272 272 272 272	111 205 156 100 86 10
IVC PRELUDE, SICILIANO AND RONDO	*EFLAT: G3 TO D#6 *I: E3 TO F6 *II: E3 TO D6 *III: E3 TO G#5 *ACL: F#3 TO E5 *BCL/CBCL: EFLAT3 TO F5 *EbCBCL: G3 – E5 *	EFLAT: 2.5 I: 3.1 II: 2.7 III: 2.3 ACL: 2.2 BCL: 2.3 Eb CB: 2.	221 221 221 221 221 221 221	97 84 49 25 40 43 19
IVD SCENES FROM "THE LOUVRE"	*I: A3 TO D6 *II: E3 TO C6 *III: E3 TO F#5 *BCL: E3 TO B5 *	I: 2.3 II: 2.6 III: 2.2 BCL: 2.5	247 247 247 247	143 112 54 59
IVE TOCCATA FOR BAND	*I: A3 TO E6 *II: G3 TO C#6 *III: E3 TO C6 *ACL: F4 TO A5 *BCL: E3 TO C5	I: 2.5 II: 2.4 III: 2.6 ACL: 1.3 BCL: 1.6	204 204 204 204 204	119 105 91 84 7

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
IV Synthesis	* *HIGHEST & LOWEST NOTES *AV. TESSITURA *EFLAT: G3 TO D6/D#3 TO D#6 *I: E3 TO F6/A3 TO E6 *II: E3 TO D6/F#3 TO C#6 *III: E3 TO E6/F3 TO B5 *IV: F3 TO G#5 (ONE) *ACL: F3 TO A5/G3 TO G#5 *BCL: E3 TO C#6/ E3 TO B5 *CBCL: Eb3 TO F5/F3 TO C#5 *	EFLAT: 2.0 I:2.5 II:2.5 III:2.4 IV:2.1 ACL:2.1 BCL:2.3 CBCL:2.0	212	
VA CHESTER	*EFLAT: C4 TO F6 *I: A#3 TO G6 *II: G3 TO F6 *III: E3 TO D6 *ACL: D4 TO F6 *BCL: EFLAT3 TO E6	EFLAT:2.4 I: 2.6 II: 2.7 III:2.7 ACL:2.3 BCL: 3.2	249 249 249 249 249 249	115 138 141 117 89 80
VB ENGLISH FOLK SONG SUITE	*EFLAT:C4 TO F6 *SOLO:C4 TO D6 *I:A#3 TO E6 *II: G3 TO D6 *III: G3 TO D6 *ACL: C4 TO A5 *BCL: F3 TO G5 *CBCL:F3 TO D#5 * *	EFLAT:1.4 SOLO:2.2 I:1.4 II:2.5 III:2.5 ACL:1.6 BCL:2.2 CBCL:1.6	242 242 242 242 242 242 242 242	237 170 145 185 157 132 124 50
VC FIRST SUITE IN E FLAT	*EFLAT: F3 TO E6 *I: F3 TO F6 *II: E3 TO F6 *III:E3 TO F6 *ACL: B3 TO C6 *BCL: E3 TO C6 *CBCL: G3 TO F5	2.7 3 3.2 3.2 2.2 2.6 1.7	455 455 455 455 455 455 455	202 158 181 149 152 75 52

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
VD PAGEANT	*			
	*EFLAT: B4 TO G6	1.6	295	125
	*I: A3 TO E6	2.5	295	133
	*II: E3 TO C6	2.6	295	119
	*III: E3 TO C6	2.6	295	92
	*ACL: B3 TO E6	2.4	295	98
	*BCL: E3 TO G5	2.3	295	34
VE SECOND SUITE IN F FOR MILITARY BAND	*			
	*EFLAT: A3 TO E6	2.5	441	8
	*SOLO: G3 TO E6	2.6	441	243
	*I: G3 TO E6	2.6	441	232
	*II: G3 TO E6	2.6	441	175
	*III: G3 TO E6	2.6	441	149
	*ACL: B3 TO C6	2.2	441	183
	*BCL: F3 TO G5	2.2	441	112
	*CBCL: F3 TO G5	2.2	441	137
V Synthesis	*			
	*HIGHEST & LOWEST NOTES/ *AV. TESSITURA			
	*EFLAT: F3 TO G6/A#5 TO C6	2.1		
	*SOLO/1: G3 TO G6/ A3 TO D6	2.4		
	*II: E3 TO F6/ A3 TO D#6	2.7		
	*III: E3 TO F6/ F#3 TO D#6	2.7		
	*ACL: B3 TO F6/ C4 TO C#6	2.2		
	*BCL: EFLT3 TO E6/ E3 TO A#5	2.5		
	*CBCL: F3 TO G5/ F#3 TO F5	2.0		
	*			

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
VIA FOUR SCOTTISH DANCES	*			
	*EFLAT: C3 TO F#6	2.4	269	134
	*I: F3 TO F#6	3.2	269	183
	*II: E3 TO C#6	2.6	269	132
	*III: E3 TO C#6	2.6	269	73
	*ACL: F3 TO C#6	2.6	269	46
	*BCL/CBCL: E3 TO B5	2.5	269	18
	*EFLAT CBCL: F#3 TO F5	2.0	269	27
VIB LINCOLNSHIRE POSEY	*			
	*EFLAT: F3 TO F6	EFLAT: 3.0	365	212
	*I: F3 TO G6	I: 3.2	365	170
	*II: G3 TO E6	II: 2.6	365	139
	*III: F3 TO A5	III: 2.3	365	61
	*ACL: E3 TO B5	ACL: 2.5	365	83
	*BCL: EFLAT3 TO E 6	BCL: 2.2	365	31
	*			
VIC OVERTURE TO "CANDIDE"	*EFLAT: G3 TO A6	EFLAT: 3.2	287	50
	*I: A3 TO G 6	I: 2.7	287	203
	*II: G#3 TO D6	II: 2.5	287	164
	*III: E3 TO B5	III: 2.5	287	97
	*ACL: G3 TO C#6	ACL: 2.4	287	165
	*BCL: F3 TO D6	BCL: 2.6	287	60
	*			
	*			
VID SUITE OF OLD AMERICAN DANCES	*EFLAT: G 3 TO A6	EFLAT: 3.2	882	407
	*I: E3 TO G6	I: 3.3	882	617
	*II: E3 TO F6	II: 3.2	882	388
	*III: E3 TO E6	III: 3.0	882	367
	*ACL: E3 TO A5	ACL: 2.4	882	186
	*BCL: E3 TO E5	BCL: 2.0	882	101

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE OCTAVES	SOUND TOTAL (M.)	SOUND CLARION (M.)
VIE VARIANTS ON A MEDIAEVAL TUNE	*			
	*			
	*EFLAT: B3 TO C6	EFLAT:2.2	317	132
	*I: G3 TO F6	I: 2.7	317	247
	*II: F3 TO F6	II: 3.0	317	119
	*III: E3 TO F6	III: 3.2	317	116
	*ACL: E3 TO A5	ACL: 2.4	317	68
VI Synthesis	*BCL: E3 TO D#5	BCL: 2.7	317	31
	*			
	*EFLAT: F3 - A6/G#3 - F#6	EFLAT 2.8	424	
	*I: E3 TO G6/ F#3 TO G6	I: 3.0		
	*II: E3 TO F6/F3 TO D#6	II: 3.0		
	*III: E3 TO F6/E3 TO F#6	III: 2.7		
	*ACL: EFLAT3 - C#6/E3 - B5	ACL: 2.5		
	*BCL: EFLAT3 - E6/E3 - A#5	BCL: 2.4		

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
IA	* 64	0	0	I,II ACL,BC	AIR: Eflat M ALL: BFLAT M	(2+2+2+2)
	* 0	0	0			
	* N/A	N/A	N/A			
	* N/A	N/A	N/A			
IB	* 60	0	0	I,II ACL,BCL	cm...CM	8 (2+2+2+2)
	* 4	0	0			
	* 6	0	0			
	* 0	0	0			
IC	* 25	0	0	I,II,III EFLAT ACL BCL Eb CBCL	CM	8 (4+4)
	* 45	0	0			
	* 9	0	0			
	* 0	0	0			
	* 11	0	0			

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
ID	* 28 * 12 * 5 * 2 * 0 *	0 0 0 0 0	0 0 0 0 0	I,II,III ALT, BC	I: FM II: FM III: cm	4 (2+2)
IE	* 87 * 19 * 7 *	0 0 0	0 0 0	I,II,III AC, BC	I:FM 4 II:EFLATM	
I Synth	* 53 * 16 * 4 * 6 * 0 * 25 * 0 *		0 0 0 0 0 0 0	I,II AL III SM E FLAT, ACL,BCL SOMETMS BUT ALWAYS DBLD	CM/m to E flat M	4 AND 8
IIA	* 90 * 50 * 38 * 0 * 0 *	0 0 0 0 0	0 0 0 0 0	I,II,III AC,BC	B FLAT M	4 (2+2)
IIB	* 22 * 38 * 31 * 12 * 0 * 6 * 0 *	1 0 0 0 0 0 0	2 0 0 0 0 0 0	I,II,III EFLAT ACL BCL EFLAT CBCL	B FLAT M	6 AND 8



COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
IIC	* * 32 * 49 * 35 * 4 * 10 * 0 * 2 * 0 *	1 0 0 0 0 0 0 0 0 *	1	I,II,III EFLAT ACL BCL Eb CBCL Bb CBCL	I: B FLAT II: G MINOR III: F MAJOR	I: 4-6 II: 8 III: 8 (4+4)
IID	* 59 * 28 * 18 * 1 *	0 0 0 0 *		I,II,III BASS	I: Cm/EbM/CM II: dm/FMDM III: EbM/FM/ cm/EbM	I: 8 (4+4) II: 4 III: 8 (4+4)
IIE	* 63 * 32 * 7 * 9 * 9 *	0 0 0 0 0 *		I,II,III AC,BC	I: cm II: dm III: dm/gm/dm	I: 8 II: 8 (2+2, 2+2) III: 8 (2+2+4)
II Synth	* 60 * 35 * 16 * 5 * 3 * 27 * 1 *	0 0 0 0 0 2 0 *		I,II,III BCL AC4/5 CB2/5 Eb MX2 dm X3	BFLAT M X3 gm X2 cm X2 FM X3	Mostly 4 & 8 odd length phrases & hocceted
IIIA	* 69 * 46 * 34 * 0 *	0 0 0 0 *	0 0 0 0	I,II,III BASS	dm/FM	8 (4+4)

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
IIIB	*					
	* 70	8	5	EFLAT	FM	MAX 8; A
	* 79	29	16	I,II,III	(dm,AbM)	MEDLEY,
	* 60	10	6	ACL,BCL,		MUCH
	* 25	0		CBCL		HOCKET.
	* 14	0				
	* 6	0				
IIIC	* 34	0				
	*					
	*					
	* 63	1	1	EFLAT	EbM/cm	8
	* 76	15	8	I,II,III	/BbM/EbM	
	* 72	5	3	ACL,BCL		
	* 49					
IIID	* 13					
	* 5					
	*					
	*					
	* 81	3	2	EFLAT	BfM-FM	8 (2+2+2+2)
	* 91	1	1	I,II,III	-BbM-CM	
	* 85			ACL,BCL		
IIIE	* 72					
	* 65					
	* 0					
	*					
	*					
	*					
	* 68					
	* 83	1	1	EFLAT	gm	8 (4+4)
	* 67			I,II,III		FUGUE
	* 60			ACL,BCL		
	* 29					
	* 27					
	*					
	*					

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
III Synth	* * 71 * 80 * 66 * 48 * 30 * 8 * 34 *		2 7	I,II,III, BCL EFLT& ACL 4/5 CBCL X1	FM/dm EfM once BbM/gm	2, 4 & 8 odd length phrases & hocketed
IVA	* * 49 * 83 * 83 * 73 * 39 * 48 * 50 * 1 *	31 9 0 7 0 0 1	26 8 0	E FLAT I,II,III,IV ACL,BCL, CBCL	AMI/C M	VARIES
IVB	* 41 * 75 * 57 * 37 * 32 * 4 *	6 27 5	2 10 2	E FLAT I,II,III AC,BC CBCL DIVISI I,II	BFLATM/ GM/DM/ BbM	8 HOCKETED VARIES
IVC	* 44 * 38 * 22 * 11 * 18 * 19 * 9	3 17 3	1 8 1	EFLAT I,II,III ACL, BC Eb CBCL I,II,III DIV.	BFLM/ EFLM/BFM	I: FANFARE II: 8 III: 8-10-12

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
IVD	* 58 * 45 * 22 * 24 * *	23 1	9 0	I,II,III BCL	I:CM, II:FM III:GM IV:CM V: CM	I:8 (4+4) II: 4 III: 4 IV: 8 V:2-4
IVE	* 58 * 51 * 45 * 41 * 3 *	8 4 4 0 0	4 2 2 0 0	I,II,III ACL DBL ASAXBCL	DM-CM-DM	4
IV Synt	* EFL:45 * I:62 * II:52 * III:38 * IV:39 *ACL:35 *BCL: 20 *CBCL:7 *		Eb: 10 I:8 II:1 III:<1 IV:0 ACL:0 BCL:0 CBCL:0	I,II,III BCL EFL3/5 CB 3/5 ACL4/5 ECB1/5 IV: 1/5	CM/am, BFLATM SINGLE:FM, GM,DM 2DO:GM,DM EFLAT,cm	Mostly 2, 4 & 8 odd length phrases & hocheted
VA	* 46 * 55 * 57 * 47 * 36 * 32 *	37 35 11 3 27 12	15 14 4 1 11 5	EFL I,II,III ACL, BCL (ACL, BCL VIRTUOSIC)	GM, EFLM CM,DFLATM	4 & EIGHT HOCKETED PHRASING
VB	* 98 * 70 * 60 * 76 * 65 * 55 * 51 * 21	50 26 23 3 1	21 11 10 1 0	E DIV SOLO, I,II,III ACL,BCL CBCL CBCL DBL BSSAX	I:fm II:fmFMfm III: BFL M	4-8 II:6

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COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
VC	* * 44 * 35 * 40 * 33 * 33 * 16 * 11 *	15 28 14 16 0 2 0	3 6 3 4 0 0 0	EFLAT SOLO-1 DIV II,III,ACL,BCL CBCL DBL BASSAX	EFLATM (cm,CM, AbM)	8, 16
VD	* * 42 * 45 * 40 * 31 * 33 * 12 *	29 14 2 1 2 0	10 5 1 0 1 0	EFLAT, I,II,III, ACL, BCL	BFLAT-CM	8 HOCKETED PHRASES
VE	* * 20 * 55 * 53 * 40 * 34 * 41 * 25 * 31 *	34 22 22 13 8	8 5 5 3 2	EFL, SOLO, I,II,III, AC, BC, CB CB DBLS BS Eb DIVISI	I:FM-bflm-FM II: fm iii:dm iv:FM-dm-FM	8
V Synth	* EFL:50 *I/SO53 * II:61 * III:42 *ACL: 40 * BCL:27 *CBCL:21 * * *		Eb:13 I: 8 II:2 III:1 ACL:2 BCL: 1 CBCL:0	EFL, I,II,III ACL, BCL SOLO I x2 CBCL X3 Eb DIV X2	DIVERSE KEYS	STANDARD 8

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
VIA	*					
	* 50	29	11	EFL, I,II,III	I: am-em-am	8 (4+4)
	* 68	16	6	ALT,	2ND MVT MOD	4 (2+2)
	* 49	8	3	BCL,CB X2	BY HALF STEP	
	* 27	2	1	EFL CBCL	Eb M TO AbM	
	* 17	1	0	I,II,III DIV	ENDS IN EbM	
	* 7				III:am-DbM-dm-F	
	* 10				IV:am	
VIB	*					
	* 58	23	6	EFL, I,II,III	I: Ab MIXO	VARIED & UNUSUAL, AUG & DIM, DELAYS, ETC. ROOT FOLK NRML LNTH IE 4S, 8S
	* 47	33	9	I,II,III DIV	II:AFb M-afl m	
	* 38	3	1	ACL, BCL	III:cm-dm-DM-fm	
	* 17				eflat m (phrygian)	
	* 23				iv:BFL M+POLY	
	* 8				V: D DOR-DM-GM	
	*				VI: D DORIAN	
	*					
VIC	* 17	41	14			
	* 71	52	18	I DIV,II,III	E FLAT M	8, 9, 12
	* 57	9	3	EFL DBL EFL		
	* 34	0		FLUTE!)		
	* 57	1	0	ACL BCL		
	* 21	1	0			
VID	*					
	* 46	113	13	EFL, I,II,III	I: BFLAT M	8-16
	* 70	111	13	ACL, BCL	II: gminor	
	* 44	87	10		iii: c m	
	* 42	54	6		iv: am-fm	
	* 21				v: B FLAT M	
	* 11					
	*					
	*					

COMP.	*SOUND *CLARION * %	SOUND ALT. (M.)	SOUND ALT. %	SOUND INSTR	HARMONY KEY (CONCERT)	PHRASE LENGTH MAX. (M)
VIE	* 42 * 78 * 38 * 37 * 21 * 10 *	52 32 18 7	16 10 6 2	efl, I,II,III ACL, BCL SCORE IN C. PITCH	C MIXOLYDIAN VAR TO RELATED CENTRES	STD + VAR. TECHNIQUES
VI Synth	* .43 * 67 * 45 * 31 * 28 * 11 * 10		52 49 25 13 <1 0 0	EFL,I,II,III ACL,BCL SOP CL. DIV. Bb & Eb CB XI	DIVERSE KEYS MODAL & POLY	LONGER PHRASES SOME ODD LGTH PHRASES
COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY		METRIC INVENTORY	
IA	* * * * *	SIMPLE ACCENTS, STAC, SLURR. & TONGUING LEGATO TONGUE UNDER A SLUR	HALF, QUARTER EIGHTH DOTTED 1/4 +1/8		3/4, 2/4	
IB	*TREM: I,II * * * * *	SLURRING TENUTO	WHOLE, 1/2, 1/4 1/8, 1/16 DOTTED 1/4 +1/8 DOTTED 1/8 +1/16 TIED VALUES		C	
IC	*NONE * *	TONGUING ONLY	WHOLE, 1/2, 1/4 TIED VALUES		C	

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
ID	* * *NONE * * * *	SIMPLE ACCENTS, STAC, SLURRING & TONGUING FP	WHOLE, 1/2, 1/4 EIGHTH DOTTED 1/4 TIED VALUES	C, 3/4, 5/4
IE	*NONE * * *	SLURRING & TONGUING TENUTO	1/4, 1/8, 1/2 DOTTED HALF TIED VALUES	2/4 3/4
I Synth	* *V. LITTLE * * * *	SIMPLE ACCENTS, STAC, SLURRING & TONGUING LEGATO TONGUE UNDER A SLUR TENUTO	WHOLE, 1/2, 1/4 1/8, 1/16 DOTTED 1/4 + 1/8 DOTTED 1/8 + 1/16 TIED VALUES	C, 3/4 5/4, 2/4
IIA	* * *NONE * * *	SLURRING & TONGUING LEGATO UNDER A SLUR TENUTO	WHOLE, 1/2, 1/4 EIGHTH, DOTTED 1/4 + 1/8 TIED VALUES	C
IIB	*NONE * * *	SIMPLE ACCENTS, SLURRING & TONGUING TENUTO	WHOLE, 1/2, 1/4 1/8, SIXTEENTH	C
IIC	*D5, A5 TR * * * * *	SIMPLE ACCENTS, STAC, SLURRING & TONGUING LEGATO UNDER A SLUR TENUTO	1/2, 1/4 EIGHTH DOTTED 1/4 + 1/8 DOTTED 1/2 TIED VALUES	I: 2/4 II: 3/4 III: 2/4



COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
IID	*NONE * * * *	TONGUING, SLURRING LEGATO, STACCATO	WHOLE, 1/2, 1/4 1/8, DOTTED HALF DOTTED 1/4 + 1/8 TIED VALUES	3/4, 2/4, 2/2 MIXED METRES W/IN MVTs
IIIE	*NONE * * * * *	TONGUING, SLURRING, >	HALF, QUARTER DOTTED 1/4 + 1/16 DOTTED 1/4 + 1/8 WHOLE, 1/8 TIED VALUES	2/4, 4/4
II Synt	*2 trills in *all works * * * * *	TENUTO SIMPLE >, STAC, SLURRING & TONGUING LEGATO UNDER A SLUR	WHOLE, 1/2, 1/4 EIGHTH, 1/16THS DOTTED 1/4 + 1/8 DOTTED 1/8 + 1/16 TIED VALUES DOTTED HALF	C 3/4, 2/4, 2/2 MIX METRES A MVT
IIIA	*TRILLS A5, B5 * * * * * *	TONGUING, SLURRING >, SYNCOP >, SFZ	WHOLE, DOTTED 1/2. 1/4, 1/2, 1/8, 1/16 1/8 + 2/16 DOTTED 1/4 DOTTED 1/8 + 1/16 TIED VALUES SYNCOP RHYTHMS RPTD	2/4, 5/4, C
IIIB	*APPOG * * * * * * * *	>, STACCATO, TENUTO TONGUING & SLUR > UNDER A SLUR	WHOLE 1/4, 1/2, 1/8, 1/16 1/8 + 2/16 DOT 1/4 + 1/8 DOTTED 1/8 + 1/16 TIED VALUES RUNNING 1/16THS TRIPLET EIGHTHS SEPTUPLETS COMPD 1/8S (12/8)	C, 4/4, 3/4, 2/4, 12/8

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
IIIC	*trills * * * * * * * * *	STACCATO, TENUTO TENUTO-ACCENT > TONGUING & SLURRING SLUR TO STACCATO LEGATO UNDER SLUR	WHOLE 1/4, 1/2, 1/8, 1/16 1/8 + 2/16 RUNNING 1/16S TRIPLET EIGHTHS TIED VALUES TRIPLET 1/8S TIED SYNCOPATIONS DOTTED 1/4 + 1/8	C, 2/4
IIID	*TRILLS * * * * * *	TONGUING, SLURRING, > SYNCOPATION FIGURES	WHOLE, 1/2, 1/4, 1/8 TIED VALUES SYNCOPS SUCH AS 1/8-1/4-1/8 & DERVIVA DOTTED 1/4 + 1/8	C, 3/4
IIIE	* *TRILLS * * *	TONGUING, SLURRING	WHOLE, 1/2, 1/4, 1/8 2X 1/16S DOTTED 1/2, DOTTED WHL DOTTED 1/8 + 1/16	C, 3/2
III Synt	*TRILLS *INTRO APPOG * * * * * * * * * *	TENUTO SIMPLE ACCENTS, STAC, SLURRING & TONGUING LEGATO UNDER A SLUR INTRO: SYNCOP, SFZ, AND TENUTO-ACCENT	WHOLE 1/4, 1/2, 1/8, 1/16 1/8 + 2/16 DOT 1/4+1/8 DOTTED 1/8 + 1/16 TIED VALUES RUNNING 1/16THS 2X 1/16S SYNCOPS: 1/8-1/4-1/8 OTHERS INTRO	2/2 C 3/4, 2/4 MIXED METRES ADD 5/4, 3/2

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
IVA	*			
	*			
	*NONE	SLURRING, TONGUING	WHOLE, HALF, 1/4	C, 3/4, 2/4
	*	TENUTO	1/8, 1/16, DOT 1/2	4/2(12/4),
	*			3/2(9/4)
	*	STACATTO AFT SLUR	DOTTED 1/8+1/16	METRIC MOD
	*	>		
IVB	*	STACATTO SFZ		
	*TRILLS	STAC RELEASE AFTER	RUNNING 1/16S	2/4, 3/2, 4/4,
	*	SLURS	WHOLE, 1/2, 1/4, 1/8, 1/16	
	*	STAC, TONGUE & SLUR	1/8+2X1/16	
	*	STACATTO	DOTTED 1/8+1/16	
	*	>, SOSTENUTO,	DOTTED 1/2	
	*		DOTTED 1/4+1/8	
IVC	*			
	*GLISSANDI	STAC RELEASE AFTER	6/8:DOT1/2, 1/4, 1/8	ACCEL
	*TREMOLO	SLURS	COMPOUND 1/8S & 1/16S	
	*APPOG (ACL)	STAC, TONGUING & SLUR	COMP. DOTTED 1/8 +	C, 6/8, 3/4
	*	>, > UNDER TIE	1/16+1/8	
	*	TENUTO	SYNCOPS	
	*		RUNNING 1/16S	
IVD	*		WHOLE, 1/2, 1/4, 1/8, 1/16	
	*TRILLS	>, TEN, STAC, MARC	DOTTED 1/2	
	*APPOG	SLURRING, TONGUING	DOTTED 1/4+1/8	
	*	TEN. UNDER SLUR	6/8:DOTTED 1/2, 1/4, 1/8	C, 6/4,
	*	> UNDER SLUR, STAC	COMPOUND 1/8S & 1/16S	6/8, 3/4, 2/4
	*	UNDER SLUR, LEGGIERO	COMPD DOTTED 1/8 +	
	*	STAC + >, GRAZIOSO	1/16	
	*	CANTABILE, ESPRESS	RHYTHMIC SYNCOPS	
	*		RUNNING 1/16S	
	*		WHOLE, 1/2, 1/4, 1/8, 1/16	
	*		DOTTED 1/2, DUPLET	
	*		DOTTED 1/4+1/8	
	*		DOTTED 1/8 + 1/16	
	*			

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
IVE	*TREMOLO * * * * * * *	STACATTO, >, TENUTO + > STACCATO + > > UNDER SLUR TENUTO TENUTO UNDER SLUR REPEAT UNDER SLUR	WHOLE, 1/2, 1/4, 1/8, 1/16 DOTTED 1/8 + 1/16 TIED VALUES RHYTHMIC SYNCOPS	2/4, 3/4, C
IV Synt	*TRILLS *GLISSANDI *TREMOLO *TREM WRIT *TRILLS *APOG * * * * * * * * * * * * * * *	SLURRING, TONGUE TENUTO STAC AFTER SLUR > RUNNING 1/16S STACATTO SFZ STAC RELEASE AFT SLURS TENUTO UNDER SLUR REPEAT UNDER SLUR TENUTO + > STACCATO + > > UNDER SLUR TENUTO SOSTENUTO MARCATO, LEGGERIO STAC UNDER SLUR GRAZIOSO, CANTABILE ESPRESSIVO	WHOLE, HALF, 1/4 1/8, 1/16, DOTTED 1/2 DOTTED 1/8+1/16 ACCEL, 6/8 DUplet IN CMPND 1/8+2X1/16 6/8:DOT 1/2, 1/4, 1/8, COMPD 1/8S & 1/16S COMPOUND DOTTED 1/8 + 1/16+1/8 RHYTHMIC SYNCOPS	C, 3/4, 2/4,  METRIC MOD  6/4, 4/2(12/4), 5/4, MIXED MTR 3/2(9/4)
VA	*TRILLS, APOG *TURN OUT OF * A TRILL * * * * *	STAC, >, >+STAC STAC UNDER SLUR > UNDER SLUR LEGATO, ESPR. DOLCE CANTABILE	WHOLE, 1/2, 1/4 1/8, 1/16, DOTTED 1/2 DOTTED 1/8+1/16 RUNNING 1/16S DOTTED 1/16 + 1/8 TIED VALUES HOCKETED RHYTHMS RHYTHMIC SYNCOPS	C, 2/4

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
VB	*"scotch snap" *trills *TURN OUT TR *APOG * * * * * *	STAC, TENUTO, TEN UNDER SLUR, >, SIMILE CANTABILE, MARCATO	1/2, 1/4, 1/8, 1/16S 6/8: DOT 1/8+1/16 DOTTED 1/4+1/8 DOTTED 1/2 2/4: DOTTED 1/8+1/16 1/32S FOR APOG TRIPLET 1/8S IN 2/4 OFFBEATS	2/4, 6/8 3/4, 6/8 3/4 IN 1 METRIC MOD
VC	*TRILLS *APOG *TURN OUT TR * * * * * * * *	LEG, STAC, PESANTE TONGUING & SLURRING >, STAC AFTER SLUR DOLCE,	TRIPLET 1/8S WHOLE, 1/2, 1/4, 1/8, 1/16 DOTTED 1/4+1/8 DOTTED 1/2, DOTTED 1/4+1/8 1/8+2X1/16S RUNNING 1/16S SIMPLE SYNCOPS & ON & OFF BEATS.	C, 3/4, 2/4, 2/2
VD	*SHORT TR *(SHAKES) * * * * * * * *	STAC, >, >+STAC LEG, STAC AFTER SLUR RINF., SIMPLICE, CALORE ESPR, DOLCE, DOLOROSO ENERGICO, INSISTENDO CANTANDO, GRAZIOSO LEGGIERO, MARCATO DECISO, TENUTO	WHOLE, 1/2, 1/4, 1/8 TIED VALUES DOTTED 1/2, SIMPLE SYNCOPS & ON & OFF BEATS.	C, 2/2
VE	*trills, * * * * * * *	accents, stac, tenuto stac after slur reartic under slur cantabile	WHOLE, 1/2, 1/4, 1/8 TIED VALUES DOTTED 1/2, dot 1/4+1/8 compound 1/8s & 1/4s running 1/16s dotted 1/16+1/32 duplets in 6/8	4/4, 3/4 6/8, 2/2 6/8+2/2 C, 3/4, 2/4, 2/2

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
V Synt	*TRILLS *APOG *TURN OUT TR *SHORT TR *written "scotch snap" *APOG * *	FULL REPERTOIRE OF ARTIC MARKINGS STYLISTIC MARKS	MAINTENANCE OF LEVEL IV + DUPLETS IN C TIME, MIXED METRICS, METRIC MOD dotted 1/16+1/32 1/32S FOR APOG TRIPLER 1/8S IN 2/4	2/4,6/8 COMPND 3/4,6/8 3/4 IN 1 METRIC MOD 4/4,3/4 6/8,2/2 6/8+2/2
VIA	*GLISSANDI *TRILLS *gaelic "rip" *apog., *turn out tr *turns *appog. very short trls *many acciaccatura *extensive ornamentatio *slow appog *	acc, stac, >+stac syncop > at fast temp molto marc, > after slur, non stacatto,	normal values + 1/16+dotted 1/8+1/16 1/16+dotted 1/8 1/8 triplets 1/16 triplets dotted 1/8+1/16 sextuplets, running 1/16 isolated 1/16s accented offbeats syncop at fast tempi	c, 2/4,6/8,3/4 accel
VIB	*APOG, MORD *TREMLOLO, * * * * * * * * * *	STAC, >, DOLCE, > UN SLUR, STAC AFT SLUR, RAPID ARTIC, MARCATO, POCO MARC STYLE DESCRIPTORS IN ENGLISH!	NORMAL+ DUP VS TRIP DUP & TIED DUP VALUES IN 6/8, SLOW TRIP IN C & 3/2 SEXT, V. DIFF RHYTHMS AND COUNTING QUINTUPLETS NON METRICAL SECTION 1/32S, OFF BEAT 1/16S IN LORD MELBOURNE	6/8, 4/4, 5/4, 3/2 2/4,3/4,4/8,5/8 3/8, 3/4 IN 1 NONMETRICAL 7's IN LORD M. MIXED METRE

COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
VIC	*SHRT TR *GLIS, APOG *JAZZ RIPS * * * *	STAC, >, STAC UNDER SLUR, >+STAC, TEN, MARC, HEAVY MARC DOLCE, CANTABILE, TENUTO UNDER SLUR MARCATO. ACCENT: ^	NORMAL AT FAST TEMPO EXT HEMIOLA METRE CHANGES	HEMIOLA TRIPLETS 2/2, 3/2, 2/4
VID	*APOG, ACAC, *RAG AND JAZZ * * * * * *	STAC, >, MARCATO ^ TENUTO, FLUTTER TONGUE  ACCENTS,	STAN RHYTHMS + MUCH DOTTED & SYNCOP ESP. 1/8+1/16+1/8 RUNNING 1/16S, TIED SYNCOPS, OFF-BEAT DBL DOTTED, ELEVEN PER BEAT, TRIP RAG & JAZZ FIGURES	2/4, C, 3/4, 2/2  HEMIOLA
VIE	*TREMOLO *SOLO *TRILLS *WRIT TREM * * * * * *	TENUTO, TEN UN SLUR STAC, >+STAC, MARC CANTABILE, RAPID ARTIC LEGGIERO, >, CANTANDO STAC UNDER SLUR	ALL STD RHYTHMS + 1/32S, SYNCOP SHOTS,  LEGATO RUNNING 1/16S,  PERCUSSIVE RHYTHMS TRIPLET 1/16S DOUBLE DOTTED VALUES SEXTUPLETS SEPTUPLETS	HEMIOLA, HOCKET  3/4 WRITING IN 6/8  6/8, 4/4, 3/4
VI Synt	*FULL RANGE *+ GLIS, FOLK & *JAZZ EFFECTS *EXTENSIVE ORN	FULL RANGE OF ARTIC FREQUENT MARKINGS RATHER THAN GENERAL	ANYTHING GOES INCL. POLY RHYTHM, DB DOTTED, CROSS RHYTHM	DIF METRES HEMIO MIXED

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
IA	*P,MF,F,FF *CRESC. *	I: NO SLIDES, USE L/R 1/92 II: NO SLIDES, NO L/R DECISIONS
IB	*P,MP,FF *CRESC. *DIM. * *	I: NO SLIDES, NO L/R DECISIONS II: NO SLIDES, USE L OR R 1/53 ACL: NO SLIDES, USE L OR 9/53 BCL: NO SLIDES, NO L/R DECISIONS
IC	*PP,P,MP,MF,F,FF *CRESC. *DIM. *PPP *FP * * *	EFLAT: NO SLIDES, USE L OR R 1/55 I: NO SLIDES, USE L OR R 5/55 II: NO SLIDES, USE L OR R 0/55 III: NO SLIDES, USE L OR R 0/55 ACL: NO SLIDES, USE L OR R 0/55 BCL: NO SLIDES, USE L OR R 0/55 CBCL: NO SLIDES, USE L OR R 0/55
ID	*MP,MF,F,FF *CRESC. *FP * * *	I: NO SLIDES, USE L OR R 17/115 II: NO SLIDES, USE L OR R 14/115 III: NO SLIDES, USE L OR R 4/115 ACL: NO SLIDES, USE L OR R 5/115 BCL: NO SLIDES, USE L OR R 1/115
IE	*MP,MF,F * * *	I: NO SLIDES, USE L OR R 2/84 II: NO SLIDES, USE L OR R 2/84 III: NO SLIDES, USE L OR R 0/84
I Synt	*NOT EXTENS *MARKED *1 OCCURENCE OF *PPP & FP *	NO SLIDES L/R DECISIONS 62/404M. OR 15%
IIA	*P,MP,MF,F,FF *CRESC. *DIM. * * *	I: NO SLIDES, USE L OR R 15/48 II: NO SLIDES, USE L OR R 7/48 III: NO SLIDES, USE L OR R 7/48 ACL: NO SLIDES, USE L OR R 0/48 BCL: NO SLIDES, USE L OR R 1/48



COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
IIB	*P,MF,F,FF *CRESC. *DIM. * * * *	EFLAT: NO SLIDES, USE L OR R 0/64 I: NO SLIDES, USE L OR R 7/64 II: NO SLIDES, USE L OR R 6/64 III: NO SLIDES, USE L OR R 4/64 ACL: NO SLIDES, USE L OR R 0/64 BCL: NO SLIDES, USE L OR R 0/64
IIC	*SFZ *PP,P,MP,MF,F,FF *CRESC. *DIM. * * *	EFLAT:NO SLIDES, USE L OR R 3/168 I: NO SLIDES, USE L OR R 16/168 II: NO SLIDES, USE L OR R 7/168 III: NO SLIDES, USE L OR R 0/168 ACL: NO SLIDES, USE L OR R 2/168 BCL: NO SLIDES, USE L OR R 0/168 CBCL: NO SLIDES, USE L OR R 0/168
IID	*P,MP,MF,F,FF *CRESC. *DIM. * *	I: NO SLIDES, USE L OR R 9/158 II: NO SLIDES, USE L OR R 11/158 III: NO SLIDES, USE L OR R 6/158 BCL: NO SLIDES, USE L OR R 2/158
IIE	*P,MP,MF,F,FF *CRESC. *DIM. * * *	I: NO SLIDES, USE L OR R 24/139 II: NO SLIDES, USE L OR R 10/139 III: NO SLIDES, USE L OR R 7/139 ACL: NO SLIDES, USE L OR R 3/139 BCL: NO SLIDES, USE L OR R 6/139
II Synt	*STANDARD * * * * * * *	EFLAT:NO SLIDES, USE L OR R 1% I: NO SLIDES, USE L OR R 12% II: NO SLIDES, USE L OR R 7% III: NO SLIDES, USE L OR R 4 % ACL: NO SLIDES, USE L OR R 1% BCL: NO SLIDES, USE L OR R 2% CBCL: NO SLIDES, USE L OR R 0%

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
IIIA	*SFZ *PP,P,MP,MF,F,FF *CRESC. *DIM. *SFZP CRESC. *FFF, PPP *	I: NO SLIDES, USE L OR R 8/136 II: NO SLIDES, USE L OR R 7/136 III: NO SLIDES, USE L OR R 4/136 BCL: NO SLIDES, USE L OR R 8/136
IIIB	*P,MP,MF,F,FF *CRESC. *DIM. *FFF * * * *	EFLAT: L/R CHOICE 5/177 I: NO SLIDES, USE L OR R 2/177 II: NO SLIDES, USE L OR R 4/177 III: NO SLIDES, USE L OR R 4/177 ACL: NO SLIDES, USE L OR R 3/177 BCL: NO SLIDES, USE L OR R 8/177 CBCL: NO SLIDES, USE L OR R 0%
IIIC	*P,MP,MF,F,FF *CRESC. *DIM. * * * *	EFLAT:NO SLIDES, L/R CHOICE 8/188 I: NO SLIDES, USE L OR R 5/188 II: NO SLIDES, USE L OR R 2/188 III: NO SLIDES, USE L OR R 3/188 ACL: NO SLIDES, USE L OR R 5/188 BCL: NO SLIDES, USE L OR R 1/188
IIID	*MP,MF,F,FF *CRESC., DIM. * * * *	EFLAT:NO SLIDES, L/R CHOICE 3/127 I: NO SLIDES, USE L OR R 3/127 II: NO SLIDES, USE L OR R 1/127 III: NO SLIDES, USE L OR R 1/127 ACL: NO SLIDES, USE L OR R 13/127 BCL: NO SLIDES, USE L OR R 3/127

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
III E	* * * *P, MF, F, FF *CRESC., DIM. * * *	EFLAT: NO SLIDES, L/R CHOICE 12/82 I: NO SLIDES, USE L OR R 15/82 II: NO SLIDES, USE L OR R 13/82 III: NO SLIDES, USE L OR R 16/82 ACL: NO SLIDES, USE L OR R 7/82 BCL: NO SLIDES, USE L OR R 7/82
III Synt	*STD MARKS *NEW:FFF, *PPP,SFZP * * * * * * *	ONE INSTANCE OF SLIDING EFLAT 5% I: 5% II: 4% III: 4% ACL: 5% BCL: 4% CBCL: 0%
IV A	* *MENO F *CRESC. DIM. *PP,P,F,FF, SFZ * * * * * *	EFLAT: NO SLIDES, USE L/R 0/118 I: NO SLIDES, USE L/R 7/118 II: NO SLIDES, USE L/R 16/118 III: NO SLIDES, USE L/R 8/118 IV: NO SLIDES, USE L/R 16/118 ACL: NO SLIDES, USE L/R 17/118 BCL: NO SLIDES, USE L/R 17/118 CBCL: NO SLIDES, USE L/R 4/118
IV B	*FFF *FF, SFFZ, MF,P *F, MP,PP *CRESC. DIM. *POCO A POCO * *	EFLAT: NO SLIDES, USE L/R 17/272 I: NO SLIDES, USE L/R 17/272 II: NO SLIDES, USE L/R 22/272 III: NO SLIDES, USE L/R 22/272 ACL: NO SLIDES, USE L/R 22/272 BCL: NO SLIDES, USE L/R 5/272 CBCL: NO SLIDES, USE L/R 2/272

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
IVC	*	
	*NORMAL MARKS	EFLAT: NO SLIDES, USE L/R 2/221
	*	I: NO SLIDES, USE L/R 12/221
	*	II: NO SLIDES, USE L/R 8/221
	*	III: NO SLIDES, USE L/R 7/221
	*	ACL: NO SLIDES, USE L/R 9/221
	*	BCL/CBCL: NO SLIDES, L/R 7/221
	*	EFLAT CBCL: NO SLIDES, L/R 4/221
IVD	*	
	*FF,F,MF,P,PP	
	*DIM, SEMPRE	I: NO SLIDES, USE L/R 19/247
	*CRESC.	II: NO SLIDES, USE L/R 33/247
	*	III: NO SLIDES, USE L/R 20/247
	*	BCL: NO SLIDES, L/R 17/247
	*	EFLAT CBCL: NO SLIDES, L/R 4/221
	*	
IVE	*FFF	I: NO SLIDES, USE L/R 11/204
	*FF,MF,MP,P,PP	II: NO SLIDES, USE L/R 12/204
	*FP	III: NO SLIDES, USE L/R 12/204
	*CRESC., DIM	ACL: 1 SLIDE, use L/R 22/204
	*	BCL: NO SLIDES, USE L/R 4/204
	*	
IV Synt	*STD MARKS	SLIDES
	*CRESC., DIM.	% OF L/R CHOICES:
	*FFF, PPP, MENO	EFLAT: 3
	*SFZ, SFFZ, FP	I: 6
	*POCO A POCO	
	*	II: 9
	*	III: 6
	*	IV: 14
	*	ACL: 9
	*	BCL: 5
	*	CBCL: 3

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
	*	
VA	*FF,F,MF,MP,PP *FFF *SUBITO *CRESC. DECRESC. * * *	EFLAT: NO SLIDES, NO L/R 0/249 I: NO SLIDES, USE L/R 3/249 II: NO SLIDES, USE L/R 6/249 III: NO SLIDES, USE L/R 12/249 ACL: NO SLIDES, USE L/R 10/249 BCL: NO SLIDES, USE L/R 15/249
VB	*FF,F,MF,MP,P,PP *CRESC. DIM * * * * * * *	EFLAT: NO SLIDES, USE L/R 5/242 SOLO: NO SLIDES, USE L/R 3/242 I: NO SLIDES, USE L/R 4/242 II: NO SLIDES, USE L/R 21/242 III: NO SLIDES, USE L/R 12/242 ACL: NO SLIDES, USE L/R 18/242 BCL: NO SLIDES, USE L/R 12/242 CBCL: NO SLIDES, USE L/R 8/242
VC	*FF,F,MF,MP,P,PP *CRESC. DIM *FFF, * * * * *	EFLAT: NO SLIDES, USE L/R 11/455 I: NO SLIDES, USE L/R 7/455 II: NO SLIDES, USE L/R 9/455 III: NO SLIDES, USE L/R 12/455 ACL: NO SLIDES, USE L/R 11/455 BCL: NO SLIDES, USE L/R 11/455 CBCL: NO SLIDES, NO L/R USE
VD	*FF,F,MF,MP,P,PP *CRESC. DIM * * * *	EFLAT: NO SLIDES, USE L/R 10/295 I: NO SLIDES, USE L/R 7/295 II: NO SLIDES, USE L/R 9/295 III: NO SLIDES, USE L/R 11/295 ACL: NO SLIDES, USE L/R 12/295 BCL: NO SLIDES, USE L/R 3/295

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
VE	* *F,P,PP,MF,FFF *CRESC., DECRESC. *SENZA CRESC. * * * * * *	EFLAT: NO SLIDES, USE L/R 21/441 SOLO: NO SLIDES, USE L/R 23/441 I: NO SLIDES, USE L/R 23/441 II: NO SLIDES, USE L/R 25/441 III: NO SLIDES, USE L/R 17/441 ACL: NO SLIDES, USE L/R 34/441 BCL: NO SLIDES, USE L/R 14/441 CBCL: NO SLIDES, USE L/R 24/441
V Synt	*NORM MARKS + *FINE TUNING *RATHER CONSERV. * * * * * *	% OF L/R USE: EFLAT: 3 I: 3 II: 4 III: 4 ACL: 5 BCL: 3 CBCL: 3
VIA	*NORMAL MARKS + *FFF * * * * * *	EFLAT: 1 SLIDE, USE L/R 20/269 I: 5 SLIDES, USE L/R 51/269 II: 8 SLIDES, USE L/R 58/269 III: 2 SLIDES, USE L/R 33/269 ACL: NO SLIDES, USE L/R 24/269 BCL: 1 SLIDE, USE L/R 11/269 CBCL: NO SLIDES, USE L/R 4/269
VIB	*NORMAL MARKS + *FFF, FFFF, PPP *EXTEN CRESC *& DECRESC MARK *SEV DYN MARK *PER MEASURE *SF	EFLAT: NO SLIDES, USE L/R 20/365 I: 2 SLIDES, USE L/R 30/365 II: NO SLIDES, USE L/R 44/365 III: NO SLIDES, USE L/R 27/365 ACL: NO SLIDES, USE L/R 25/365 BCL: 2 SLIDES, USE L/R 20/365 EFLAT: NO SLIDES, USE L/R 6/287

COMP	*DYNAMIC *INVENTORY	MANIPULATIVE DIFFICULTIES L/R
VIC	*NORMAL LOT + *SUBITO, POCO *A POCO * * *	I: 1 SLIDE/USE L,R 35/287 II: NO SLIDES, USE L/R 24/287 III: NO SLIDES, USE L/R 10/287 ACL: NO SLIDES, USE L/R 20/287 BCL: NO SLIDES, USE L/R 5/287
VID	*STANDARD * * * * * *	EFLAT: NO SLIDES, USE L/R 40/882 I: NO SLIDES, USE L/R 66/882 II: NO SLIDES, USE L/R 95/882 III: NO SLIDES, USE L/R 54/882 ACL: NO SLIDES, USE L/R 53/882 BCL: NO SLIDES, USE L/R 41/882
VIE	*FFF *+NORMAL MARKS * * * * *	EFLAT:NO SLIDES, USE L/R 17/317 I: NO SLIDES/USE L,R 14/317 II: NO SLIDES, USE L/R 18/317 III: NO SLIDES, USE L/R 12/317 ACL: NO SLIDES, USE L/R 23/317 BCL: NO SLIDES, USE L/R 10/317
VI Synt	*STANDARD *MARKS WITH *EXTREMES: PPP, *FFFF, * * * *	% OF L/R USE EFLAT: 5 I: 10 II: 11 III: 6 ACL: 7 BCL: 4 SLIDING REQUIRED IN SOME WORKS

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK *	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
IA	*I: 0/92 *II: 0/92 *	I:NONE II:NONE
IB	*I:9/53 *II: 14/53 *ACL: 19/53 *BCL: 0/53 *	I:NONE II:NONE ACL:NONE BCL: NONE
IC	*EFLAT: NONE *I:NONE *II:NONE *III: NONE *ACL:NONE *BCL: NONE * *	EFLAT:NONE I:NONE II:NONE III: NONE ACL: NONE BCL: NONE CBCL:NONE
ID	*I: 2/115 *II: 2/115 *III: NONE *ACL:NONE *BCL: NONE *	I: MAYBE INTRO CHR B FLAT4 II:NONE III: NONE ACL: NONE BCL: NONE
IE	*NONE *	NONE
I Synt	*SELDOM *44/404 M OR 10 % *	next to none
IIA	* *I: 5/48 *II: 18/48 *III: 12/48 *ACL:NONE *BCL: NONE	I:NONE II:NONE III: NONE ACL: NONE BCL: NONE



COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
IIB	* *NONE	NONE
IIC	* *1 EVENT OF RPD ARTIC OVER *I: 3/168 *II: 4/168 * *ACL: 3/168 * * * * *	E FLAT: ONE D6 I: SLUR OVER BREAK MAYBE II: SLUR OVER BREAK MAYBE & RESONANT A4 MAYBE III: NONE ACL: RAPID B4-A4-B4 SLURS BCL: NONE E FLAT CBCL: ALT D5 MAYBE
IID	*I: 45/158 *II: 23/158 *III: 16/158 *BCL: 1/158 * *	OVER BREAK SLURS?
IIIE	*I: 10/139 *II: 8/139 *III: 2/139 *ACL: 3/139 *BCL: 1/139 *	1,2,3,: CHROM F#4 ACL: CHROM B NAT. 3
II Synth	*E b: 1 RAPID ARTIC OVER BRK *I: 11% *II: 9% *III: 8% *ACL: 1% *BCL: 1 %, CBCL: 0%	RARE CHROM FINGERINGS RARE OVER BREAK SPECIAL FINGERINGS
IIIA	*I: 7/136 *II: 17/136 *III: 19/136 *BCL: 4/136	1/1 BFLAT5 POSS.

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
IIIB	*EFLAT:32/177 (6/177 ALTBREAK) *I: 18/177 (23/177 ALTBREAK) *II: 31/177 (7/177 ALTBREAK) *III: 16/177 *ACL: 4/177 *BCL:3/177 *	EFLAT: L/R SLIDE M. 65,69 I: CHROMATIC F#5 II: CHROMATIC F#5 III: CHROMATIC F#5  BCL: "1/1 EFLAT4
IIIC	*EFLAT: 6/188, ALTBREAK4/188 *I: 5/188, ALTBREAK6/188 *II:7/188, ALTBREAK 3/188 *III: 8/188 *ACL:7/188 *BCL5/188 *	HI C6 TRILL CHROMATIC F#4 CHROMATIC F#5
IIID	*EFLAT: 10/127 *I: 7/127 *II: 11/127 *III: 10/127 *ACL: 4/127 *BCL: 0/127 *	CHROMATIC F#5 C6 TRILL ALT C#6 MAYBE
IIIE	*EFLAT: 24/82 *I: 19/82 (1/82 ALTBREAK) *II: 15/82 *III: 16/82 *ACL: 10/82 *BCL: 13/82	A4 TRILL, 1/2 D#4 ALT BNAT4, CHR. F#4 RH DOWN ON THROAT TONES

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK *	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
III Synt	* *EFLAT 10% *I: 12% *II: 13% *III: 10% *ACL: 4% *BCL: 4% *CBCL: 0% *SLURRING OVER ALT BREAK ADDED: *EFLAT: 3% *I: 7% *II: 2% *	18 INSTANCES OF SPECIAL FINGERINGS NEEDED
IVA	*EFLAT: 3/118 (ALL ALTBREAK) *I: 11/118 *II: 9/118 (1/118 ALTBREAK) *III: 11/118 *IV: 5/118 *ACL: 14/118 *BCL: 13/118 *CBCL: 2/118	C#6 ALTERNATE: BCL 1/1 BFLAT5 F#6 FINGERING: EFLATCL 1/2 A#5 CHROM BNAT3: CBCL CHROM F#4: CBCL
IVB	*EFLAT: 19/272 (3/272 ALTBREAK) *I: 21/272 (8/272 ALTBREAK) *II: 16/272 (2/272 ALYBREAK) *III: 11/272 *ACL: 20/272 *BCL: 7/272 *CBCL: 2/272 *	CHROM F#4: EFLAT CHROM F#5: I, II CHROM F#4: I, III, ACL A#5 1/1 CHROM BNAR3: ACL, BCL
IVC	*EFLAT: 2/221 (2/221 ALTBREAK) *I: 6/221 (1/221 ALTBREAK) *II: 11/221 *III: 3/221 *ACL: 18/221 *BCL/CBCL: 3/221 *EFLAT CBCL: 9/221	GLISSANDI  CHROM BNAT3  CHROM F#4

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK *	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
IVD	*I: 11/247 *II: 15/247 *III: 12/247 *BCL: 9/247 *	NONE
IVE	*I: 18/204 (8/204 ALTBREAK) *II: 22/204 (4/204 ALTBREAK) *III: 21/204 (4/204 ALTBREAK) *ACL: 15/204 *BCL: 3/204 *	B5 TO C#6 TREMOLO D#6 ALT FINGERING EFLAT TO F5 TREMOLO C#5 TO D#5 FORCED SOLUTIONS RH DOWN OVER THROAT TONES
IV Synth	*EFLAT 4% *I: 6% *II: 7% *III: 5% *IV: 4% *ACL: 8% *BCL: 3% *CBCL: 2% * *SLURRING OVER ALT BREAK ADDED: *EFLAT: 1% *I: 2% *II: 1% *III: 1% *	19 INSTANCES OF SPECIAL FINGERINGS NEEDED
VA	*EFL: 2/249 (24/249ALTBREAK) *I: 2/249 (24/249ALTBREAK) *II: 6/249 (10/249ALYBREAK) *III: 17/249 (1/249ALTBREAK) *ACL: 12/249 (10/249ALYBREAK) *BCL: 11/249 (5/249ALTBREAK)	ALT D#6, ALT C#6, CHR B3 CHR F#4, ALT HI D6 MANY AWKWARD VERY FAST PASSAGES FLIPFLOPS ON F-F#5, A#-B3, HI D#6, ETC. AT HI SPEED

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
VB	*EFLAT: 18/242 (7/242ALTBREAK) *SOLO: 33/242 (17/242ALTBREAK) *I: 19/242 (14/242ALTBREAK) *II: 28/242 (1/242ALTBREAK) *III: 20/242 (1/241ALTBREAK) *ACL: 33/249 *BCL: 18/242 *CBCL: 0/249 *	C6 TRILL A4 TRILL B4 ALT.
VC	*EFLAT: 16/455 (4/455ALTBREAK) *I: 37/455 (10/455ALTBREAK) *II: 31/455 (4/455ALTBREAK) *III: 33/455 (4/455ALTBREAK) *ACL: 36/455 *BCL: 39/455 (3/455ALTBREAK) *CBCL: 2/455 *	CHR B3 1+1 BFLAT5 1+1EFLAT4 1+2BFLAT5
VD	*EFLAT: 1/295 (13/295ALTBREAK) *I: 20/295 (1/295ALTBREAK) *II: 13/455 (2/295ALTBREAK) *III: 15/295 (1/295ALTBREAK) *ACL: 16/295 *BCL: 4/295 *	G#-A#5 TR, C#-D#5 TR, 1+1A#5 B5-C#6 TR, F#-G#5 TR, A-B4 TR D#6 ALT, C36 ALT, G#5 TR CHR. F#5
VE	*EFLAT: 14/441 (6/441ALTBREAK) *SOLO: 46/441 (12/441ALTBREAK) *I: 44/441 (12/441ALTBREAK) *II: 29/441 (6/441ALTBREAK) *III: 40/441 (6/441ALTBREAK) *ACL: 60/441 *BCL: 15/441 *CBCL: 29/441	CHR F#5, CHR D#4, CHR F#4

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK *	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
V Synth	*% *EFLAT: 3 (3% ALT) *I: 8 (4% ALT) *II: 6 (1% ALT) *III: 7 (1% ALT) *ACL: 9 (1% ALT) *BCL: 5 (<1%) *CBCL: 3 *	26 INSTANCES
VIA	*EFLAT: 15/269 (21/269ALTBREAK) *I: 33/269 (8/269ALTBREAK) *II: 34/269 (5/269ALTBREAK) *III: 22/269 (1/269ALTBREAK) *ACL: 28/269 *BCL: 6/269 *CBCL: 10/269 * * * * * * * * *	A#4-B4 TR, G#4-A#4 TR G#4-A#5 TR, B5-C#6 TR, F#5-G#5 TR, ALTF#5, ALTC#6 CHR A#5, ALTD#6, ALT F#6 ALT B4, CHR F#4, 1+1 D#4 CHR B3, 1+2 A#5, LITTLE DOWN IN FAST PASSAGES WIDE SLURRED LEAPS A4-B4 TR, F#4-G#4 TR FREQUENT SLIDES DIFFICULT KEYS -FREQUENT NEED FOR SPECIAL FINGERINGS -SOME AWKWARD PASSAGES UNTREATABLE- WRITTEN FOR ITS OWN SAKE, NOT SKILL BUILDING.



COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
VI Synt	*% *EFLAT: 4 / 7% ALTBREAK *I: 10 / 3% ALTBREAK *II: 11 / 1% ALTBREAK *III: 6 / 1% ALTBREAK *ACL: 9 / <1% ALTBREAK *BCL: 3 / <1% ALTBREAK * * *	58 SPECIAL FINGERINGS EACH WAS COUNTED ONLY ONCE PER SELECTION MANY ADVANCED TECHNIQUES VERY DIFFICULT MANIPULATIVELY



Appendix H  
Data Synthesis

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE IN OCTAVES	SOUND TOTAL (M.)
I  Synthesis	* *HIGHEST & LOWEST NOTES/ *AV. TESSITURA *I: E3 TO B5/A#3 TO A5 *II: G3 TO B5/A#3 TO F#5 *III: G3 TO F5/G#3 TO D5 *ACL: E3 TO A5/G3 TO A#4 *BCL: E3 TO A4/F3 TO A4 *EFLAT: D#4 TO B5 *EFLAT CBCL:E3 TO E4	I:1.6 II:1 III:1.3 ACL:1.4 BCL:1.3 EFLAT:1.7 CBCL:1	80
II  Synthesis	*HIGHEST & LOWEST NOTES/ *AV. TESSITURA *I: E3 TO C6/G#3 TO G#5 *II: E3 TO A5/B3 TO G5 *III: E3 TO G5/B3 TO F5 *ACL: E3 TO E5/F#3 TO F4 *BCL: E3 TO D5/F3 TO A#4 *EFLAT: E3 TO D6/E3 TO C6 *EFLAT CBCL:E3 TO D5 *BFLAT CBCL:G3 TO A4/G#3 TO F#4 * *	I:1.9 II:1.7 III:1.7 ACL:1.5 BCL:1.1 EFLAT:2.2 CBCL:1.4	115
III  Synthesis	*HIGHEST & LOWEST NOTES/ *AV. TESSITURA *EFLAT: F#3 TO D6/G#3 TO C6 *I: F3 TO E6/G#3 TO E6 *II: F3 TO D6/G#3 TO B5 *III: E3 TO B5/G#3 TO G#5 *ACL: E3 TO B5/G#3 TO G#5 *BCL: E3 TO F5/ E3 TO D#5 *CBCL: D4 TO G5	EFLAT: 2.4 I: 2.4 II:2.0 III: 2.0 ACL:2.0 BCL: 1.7 CBCL: 1.4	142

COMPOSITION	*SOUND *REGISTER *RANGE (WRITTEN)	SOUND RANGE IN OCTAVES	SOUND TOTAL (M.)
IV Synthesis	* *HIGHEST & LOWEST NOTES/ *AV. TESSITURA *EFLAT: G3 TO D6/D#3 TO D#6 *I: E3 TO F6/A3 TO E6 *II: E3 TO D6/F#3 TO C#6 *III: E3 TO E6/F3 TO B5 *IV: F3 TO G#5 (ONE OCCURANCE) *ACL: F3 TO A5/G3 TO G#5 *BCL: E3 TO C#6/ E3 TO B5 *CBCL: EFLAT3 TO F5/F3 TO C#5 *	EFLAT: 2.0 I:2.5 II:2.5 III:2.4 IV:2.1 ACL:2.1 BCL:2.3 CBCL:2.0	212
V Synthesis	* *HIGHEST & LOWEST NOTES/ *AV. TESSITURA *EFLAT: F3 TO G6/A#5 TO C6 *SOLO/1ST: G3 TO G6/ A3 TO D6 *II: E3 TO F6/ A3 TO D#6 *III: E3 TO F6/ F#3 TO D#6 *ACL: B3 TO F6/ C4 TO C#6 *BCL: EFLAT3 TO E6/ E3 TO A#5 *CBCL: F3 TO G5/ F#3 TO F5 *	2.1 2.4 2.7 2.7 2.2 2.5 2.0	336
VI Synthesis	*EFLAT: F3 TO A6/G#3 TO F#6 EFLAT *I: E3 TO G6/ F#3 TO G6 *II: E3 TO F6/F3 TO D#6 *III: E3 TO F6/E3 TO F#6 *ACL: EFLAT3 TO C#6/E3 TO B5 *BCL: EFLAT3 TO E6/E3 TO A#5	2.8 I: 3.0 II: 3.0 III: 2.7 ACL: 2.5 BCL: 2.4	424

COMP.	*SOUND *CLARION  *%	SOUND ALT  %	SOUND  INSTR	HARMONY KEY  (CONCERT)	MELODY PHRASE LENGTH MAX. (M)
I Synth	* * 53 * 16 * 4 * 6 * 0 * 25 * 0	0 0 0 0 0 0 0	I,II ALWAYS III SOMETMS E FLAT, ACL,BCL SOMETMS ALWAYS DBLD	CM/m to E flat M	4 AND 8
II Synth	* 60 * 35 * 16 * 5 * 3 * 27 * 1	0 0 0 0 0 2 0	I,II,III BCL ALWAYS ACL 4/5 CBCL 2/5	BFLAT M X3 gm X2 cm X2 FM X3 EFLAT MX2 dm X3	Mostly 4 & 8 odd length phrases & hocceted
III Synth	* * 71 * 80 * 66 * 48 * 30 * 8 * 34	2 7	I,II,III,BCL ALWAYS EFT, ACL 4/5 CBCL ONCE	FM/dm centres EfM once BbM/gm centres	Most 2, 4 & 8 odd length phrases & hocceted
IV Synth	* EFL: 45 * I:62 * II:52 * III:38 * IV:39 * ACL: 35 * BCL: 20 * CBCL:7	10 I:8 II:1 III:<1 IV:0 0 0 0	I,II,III,BCL ALWAYS EFLAT 3/5 CBCL 3/5 ACL: 4/5 E, CBCL: 1/5 IV: 1/5	MUL. CM/am BFLATM 1x:FM,GM,DM 2DO:GM,DM, EFLAT,cm	Most 2, 4 & 8 odd length phrases & hocceted

COMP.	*SOUND *CLARION  *%	SOUND ALT  %	SOUND  INSTR	HARMONY KEY  (CONCERT)	MELODY PHRASE LENGTH MAX. (M)
V Synth	* 50 * I:53 * II:61 * III:42 *ACL:40 *BCL:27 *CBC:21	13 I: 8 II:2 III:1 ACL:2 BCL: 1 CBCL:0	EFLT, I,II,III ACL, BCL SOLO I TWICE CBCL X3 EFLAT DIVISI X2	DIVERSE KEYS	STD 8S
VI Synth	* 43 * 67 * 45 * 31 * 28 * 11 * 10	52 49 25 13 <1 0 0	EFLT,I,II,III ACL,BCL SOP CL DIV. Bb & Eb CBCL X1	DIVERSE KEYS MODAL & POLY	SOME LONGER PHRASES SOME ODD LENGTH PHR
COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY	
I Synth	* * *V. LITTLE * * *	SIMPLE ACCENTS, STAC, SLURRING & TONGUING LEGATO TONGUE UNDER A SLUR TENUTO	WHOLE, 1/2, 1/4 1/8, 1/16 DOTTED 1/4 +1/8 DOTTED 1/8 +1/16 TIED VALUES	C, 3/4 5/4, 2/4	
II Synt	*2 trills in *all works * * *	TENUTO SIMPLE >, STAC, SLURRING & TONGUING LEGATO UNDER A SLUR	WHOLE, 1/2, 1/4 EIGHTH, 1/16THS DOTTED 1/4 +1/8 DOTTED 1/8 +1/16 TIED VALUES DOTTED HALF	C 3/4,2/4,2/2 MIX METRES A MVT	



COMP.	*MELODY *ORNAMENTS	MELODY ARTICULATIONS	RHYTHMIC INVENTORY	METRIC INVENTORY
VI Synth	*FULL RANGE *+ GLIS, FOLK & *JAZZ EFFECTS *EXTENSIVE ORN	FULL RANGE OF ARTIC FREQUENT MARKINGS RATHER THAN GENERAL	ANYTHING GOES INCL. POLY RHTM, DB DOTTED, CROSS RHTM	DIF METRES HEMIO MIXED
COMP.	*DYNAMIC *INVENTORY		MANIPULATIVE DIFFICULTIES L/R	
I Synth	*NOT EXTENS		NO SLIDES	
	*MARKED		L/R DECISIONS 62/404M. OR 15%	
II Synth	*ONE OCCUR			
	*PPP & FP			
III Synth	*STANDARD		EFLAT: NO SLIDES, USE L OR R 1%	
	*		I: NO SLIDES, USE L OR R 12%	
	*		II: NO SLIDES, USE L OR R 7%	
	*		III: NO SLIDES, USE L OR R 4 %	
	*		ACL: NO SLIDES, USE L OR R 1%	
	*		BCL: NO SLIDES, USE L OR R 2%	
	*		CBCL: NO SLIDES, USE L OR R 0%	
	*			
	*STANDARD		ONE INSTANCE OF SLIDING	
	*		EFLAT 5%	
	*NEW:FFF,PPP,		I: 5%	
	*SFZP		II: 4%	
	*		III: 4%	
	*		ACL:5%	
	*		BCL: 4%	
	*		CBCL: 0%	

COMP.	*DYNAMIC *INVENTORY *	MANIPULATIVE DIFFICULTIES L/R
IV. Synth	*STANDARD *CRESC., DIM. *FFF, PPP, MENO *SFZ, SFFZ, FP *POCO A POCO * * * * * *	SLIDES % OF L/R CHOICES: EFLAT: 3 I: 6  II: 9 III: 6 IV: 14 ACL: 9 BCL: 5 CBCL:3
V Synth	*NORMAL MARKS+ *FINE TUNING *RATHER CONS. * * * * * *	% OF L/R USE: EFLAT: 3 I:3 II:4 III: 4 ACL:5 BCL:3 CBCL:3
VI Synth	*STANDARD *MARKS WITH *EXTREMES: PPP, *FFFF, * * * * *	% OF L/R USE EFLAT: 5 I: 10 II: 11 III: 6 ACL: 7 BCL: 4 SLIDING REQUIRED IN SOME WORKS

COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK *	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
I Synth	*SELDOM *44/404 M OR 10 % * *	next to none
II Synth	*E FLAT: 1 RAPID ARTIC *I: 11% *II: 9% *III: 8% *ACL: 1% *BCL: 1 % *CBCL: 0% *	RARE CHROM FINGERINGS RARE OVER BREAK SPECIAL FINGERINGS
III Synth	* *EFLAT 10% *I: 12% *II: 13% *III: 10% *ACL: 4% *BCL: 4% *CBCL: 0% * *SLURRING OVER ALT BREAK *EFLAT: 3% *I: 7% *II: 2%	18 INSTANCES OF SPECIAL FINGERINGS NEEDED



COMP.	*MANIPULATIVE DIFFICULTIES *SLURRING OVER BREAK	MANIPULATIVE DIFFICULTIES SPECIAL FINGERINGS
IV Synth	*EFLAT 4% *I: 6% *II: 7% *III: 5% *IV: 4% *ACL: 8% *BCL: 3% *CBCL: 2%  * *SLURRING OVER ALT BREAK ADDED: *EFLAT: 1% *I: 2% *II: 1% *III: 1% *	19 INSTANCES OF SPECIAL FINGERINGS NEEDED
V Synth	*% *EFLAT: 3 (3% ALT) *I: 8 (4% ALT) *II: 6 (1% ALT) *III: 7 (1% ALT) *ACL: 9 (1% ALT) *BCL: 5 (<1%) *CBCL: 3 *	26 INSTANCES
VI Synth	*% *EFLAT: 4 / 7% ALTBREAK *I: 10 / 3% ALTBREAK *II: 11 / 1% ALTBREAK *III: 6 / 1% ALTBREAK *ACL: 9 / <1% ALTBREAK *BCL: 3 / <1% ALTBREAK	58 SPECIAL FINGERINGS EACH WAS COUNTED ONLY ONCE PER SELECTION MANY ADVANCED TECHNIQUES VERY DIFFICULT MANIPULATIVELY

## VITA

Allan G. Hicks is a music educator who has taught at Mountain Secondary School, Langley, British Columbia since 1988, conducting concert and jazz bands as well as teaching electronic music history and theory. From 1982 to 1987 he was a band director in Yorkton, Saskatchewan.

He graduated Bachelor of Arts (High Honors) from Western Illinois University . Graduate study has been at the University of British Columbia and at the University of Calgary from which he holds the Diploma of the Faculty of Fine Arts in Wind Band Conducting. He has studied clarinet with George Townsend and Keith Wilson. He currently performs with the Pacific Symphonic Winds and the Fraser Valley Symphony and is an experienced clinician, guest conductor and adjudicator throughout Western Canada.

Mr. Hicks is currently Past President and founder of the British Columbia Band Association and President of the Canadian Band Association.