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A DESCRIPTIVE OVERVIEW AND COMPARISON OF THE ORGANIZATIONAL
STRUCTURE, SHARED REPERTOIRE, AND GRADE LEVELING OF
STATE MUSIC LISTS FOR HIGH SCHOOL BAND

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ABSTRACT OF THE DISSERTATION

A Descriptive Overview and Comparison of the Organizational Structure, Shared Repertoire, and Grade Leveling of State Music Lists for High School Band

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The modern high school band conductor enjoys a myriad of resources that exist to aid him or her in the task of selecting appropriate repertoire for their ensemble. One resource is the “selected,” “recommended,” or “prescribed” music list published by the state music association. These lists vary in content, grading, and purpose; some are intended for adjudicated or non-adjudicated events while others are geared towards state festivals or contests. Some are based on a variation of the traditional 1-6 grading system, while others employ a classification system based on school enrollment.

Numerous studies have examined the process band directors employ during repertoire selection. These studies suggest that state music lists are often considered as part of this selection process. However, few studies if any, have examined state music lists with regard to how they are structured, the repertoire shared across these lists, and the grading and classification systems that they employ.

In an effort to provide insight for music educators, particularly high school band conductors, this study is designed to offer a descriptive overview and comparison of the organizational structure, shared repertoire, and the grading and classification systems of state music lists for high school band.

In this study, a descriptive analysis was employed to examine and compare state music lists from around the United States. These lists were examined in three areas including (1) organizational structure and content, (2) repertoire that is shared across multiple lists, and (3) the grading and classification systems employed by each state list. Findings indicated that all the lists present information in somewhat of a different fashion. However, each list presents a core of information including title, grade or classification, composer, arranger, and publisher. Results indicated that many pieces of repertoire are indeed shared across state lists. In addition, traditional grading systems displayed a greater similarity in design than those using classification systems. Varying grade levels and amounts of repertoire were shared across the lists.

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Chapter 1: Introduction

Curriculum is often defined as the academic content taught in a school setting or in a specific course of study. Definitions sometimes include the methods used to deliver educational content. Regardless, a sound curriculum is paramount to the overall success of any educational undertaking, mainly because of its potential impact on the students. It aids in planning the processes or procedures used in the classroom or rehearsal setting. Besides being functional and relevant to the needs of the students, an effective curriculum should contribute towards the students' personal, academic, and in the case of the school band setting, musical growth, and development.

Many, if not most school band teachers, consider music selection to be the focus of curriculum. In other words, materials (music) determine instruction much more than methodology or other facets. In addition, many consider the selection of music to be their most important task.

Reynolds (2000) states,

Repertoire selection is one of the most difficult aspects of the entire profession. As music educators, our primary purpose is to help individual students receive a music education through experiences and information. In order to achieve this lofty goal, we must strive to select the finest repertoire, for only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth. (p. 31)

In the music education community, abundant resources are available to the band conductor designed to aid him or her in the process of selecting music for rehearsal and performance. Commonly included among these is the state music list provided by the state music association responsible for the recommendation of performance repertoire such as the New York State School Music Association (NYSSMA), the University

Interscholastic League (Texas), and the Michigan School Band and Orchestra Directors Association (MSBOA).

Most, but not all of the fifty United States, as well as Washington, D.C., have a federated state music association (e.g. NYSSMA, PMEA) or conference (e.g. Texas Music Educators Conference). Many of these associations are affiliates of a larger governing body known as NAfME, the National Association for Music Education. However, not all of these affiliates serve as the body responsible for publishing “selected” or “prescribed” music lists for band.

An examination of each state’s practice with regard to the publication of these lists reveals that eight states provide music lists through their federated state associations. Four states provide lists through associations that are divisions of their federated association (e.g. Alabama Bandmasters Association, a division of the Alabama Music Educators Association). Nineteen states provide lists through associations outside of NAfME (e.g. UIL –Texas, MSBOA – Michigan). Fourteen states provide no list, but require or encourage directors to use lists from other states with New York and Texas being the most oft recommended. Six states publish no list whatsoever. These include Maine, Missouri, Montana, Nevada, North Dakota, and Vermont.

Forty-six percent of state music lists are published by organizations outside the parameters of NAfME. They are mandated by these outside organizations and designed to govern a conductor’s choice of repertoire for state adjudication festivals or contests (e.g. Arkansas, Kentucky, New York, and Minnesota). Although many lists govern adjudication-based activities, they can also serve the community of wind band conductors

as a source of information when engaged in regular concert programming for their school ensembles.

Repertoire Resources

State Music Lists. State music lists vary across the United States. However, many are similar in the area of content. Most often, state lists provide general information such as the title of a work, its grade level (based on that particular state's grading process), and information regarding the composer, arranger, and publisher. Although the same repertoire may be graded differently from state to state, many, but not all state lists are formatted into a six-level system, with level one being of lesser difficulty and level six being of greater difficulty of performance. This provides a band conductor with a tool to search for appropriate repertoire based on difficulty.

National Band Association (NBA) Selective Music List. In addition to state music lists, other repertoire resources are widely used by a small group of university band directors. The NBA was "organized for the purpose of promoting the musical and educational significance of bands and is dedicated to the attainment of a high level of excellence for bands and band music" (NBA website). From its humble beginnings, the NBA has since grown into one of the world's largest band organizations. The association's membership boasts over 2000 band directors from the ranks of collegiate, military, professional, and community ensembles, as well as elementary, middle, and high school band directors from a number of countries, including the United States, Australia, Canada, Japan, Singapore, Norway, Germany, and the Netherlands. The National Band Association provides many resources for the band community, including mentorship programs, professional publications, composition contests, research grants,

symposiums, and advocacy information regarding the well-being of music in the schools of the United States.

An additional resource purposed specifically for repertoire selection, the NBA Selective Music List serves as a valuable resource to many band directors. It can be found on the association's website in electronic format, as well as in downloadable and printable versions. The list presents two sets of repertoire, one for concert band repertoire and a second for marches. The electronic format can be filtered numerically by grade level, as well as alphabetically by its various headings, including composer, arranger, title, and publisher. These variations in formatting allow band directors to search for repertoire based on specific criterion such as the works of a particular composer or pieces that fall within a particular level of difficulty, as graded on this list. Although not specifically stated on the NBA website, it might be safe to presume that the purpose and goals of the Selective Music List is to provide the community of band directors with a list of suggested repertoire of the highest quality. Many of these same selections are also found on state music lists, leading to the conclusion that they are important works within the band repertoire and should be thoughtfully considered when selecting music.

Teaching Music through Performance in Band. Another resource that is widely used by band directors is the series *Teaching Music through Performance in Band*, published by GIA Publications, Inc. These books, accompanied by recordings of the repertoire, also gave rise to volumes for beginning band, middle school band, orchestra, choir, as well as editions for jazz and marches. It has become extremely popular and serves as a practical and valuable tool for directors at all levels. While the series provides expanding lists of repertoire, it also offers deeper insight into that repertoire through its

Teacher Resource Guides. These resource guides supply important information regarding the historical, technical, stylistic, and musical elements of the repertoire represented in the series. In addition, the series includes valuable insight into the band profession through topical essays written by some of the most highly regarded directors and conductors in the field such as Larry Blocher, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles.

First published in 1997, the impetus for this series of books, now in its tenth volume, was to aid band directors in the process of teaching music from the podium. Whether intended or not, an important outcome of this series has been its effect on the standardization of grading levels with regard to band repertoire listed in this series. Although grading on state lists varies, as has been mentioned, the *Teaching Music through Performance in Band* series has had a tremendous impact on the choice of repertoire in school and collegiate bands.

Given today's educational focus on curricular goals and standards, it is imperative that the band conductor select the means and repertoire through which these goals and standards can be met. While the previously mentioned resources are outstanding tools for such a task, the state music list should also serve in this capacity. If structured properly, the state music list can be a reputable resource for the selection of performance repertoire.

Need for the Study

Each year, numerous repertoire sources vie for the attention of the high school band conductor: (1) the state music list, (2) music publishers, (3) suggested music lists or editor's choices, and (4) additional publications such as the National Band Association Selective Music List and the *Teaching Music through Performance in Band* series. Previous studies have referenced many of these resources (Bauer 1996; Carney 2005; Young 1998). Although these studies suggest that the state music list is considered when selecting repertoire, it is often done so for meeting contest or festival participation requirements, and may not necessarily be a primary resource for the high school band conductor.

When looking at state music lists from across the country, similarity and dissimilarity are easily recognized. There is a similarity of design with regard to the information presented. All of the lists provide the basic information needed for repertoire identification including title, composer and/or arranger, publisher, and grade level. Dissimilarity often exists in the length of each list, the content of each list each, and the designation of grade or classification levels. An example of this is *Incantation and Dance* by John Barnes Chance. On the Selective List of Band Literature, published by the Kentucky Music Educators Association, *Incantation and Dance* is listed as grade five. On the Prescribed Music List distributed by the University Interscholastic League in Texas, *Incantation and Dance* is listed as grade four.

Examining the breadth of research available regarding band repertoire, s/he finds that much study has been focused on the identification of a core repertoire, the factors that go into repertoire selection, the repertoire resources available to band directors, as

well as others. In addition to this abundance of research, many published resources have provided suggestions regarding performance repertoire selection (e.g. Dvorak 1993). However, across this abundance of scholarship and published materials, there has been very little, if any examination into or comparison of the grading systems and organizational structure of state music lists. While the aggregation of scholarship has broadened the knowledge base of many in the band community, it has also continued to raise questions. Therefore, a diligent examination comparing these lists must be undertaken.

Statement of Purpose

Young (1998) states “The wind band serves as the sole artistic experience for a large percentage of today’s American high schools” (p. 4). He asserts that the wind band can “unquestionably fulfill this important role if a curriculum based on sufficient quality is utilized” (p. 4). Therefore, band conductors are charged with providing musical experiences of high quality, in part, by selecting “quality” repertoire for study and performance. While artistic criticism is certainly subjective, band authorities have attempted to champion band literature that is defined as having musical/artistic merit usually referred to as “quality.” This movement began in earnest in the late 1950s and 1960s. One example is *What is Quality Music*, a publication authored by James Neilson (sans date), during his tenure as the educational director for the LeBlanc Corporation. Nielson suggests a list of “elusive factors” that determine the presence of quality in music. These include:

1. Rhythmic vitality.
2. Genuine originality.

3. Melody that has the qualities of economy, logic, and inspiration.
4. Harmony that is consistent with, and is suitable to the style.
5. Craftsmanship.
6. A sense of values: everything is in balance and proportion, and there is a sense of continuity.
7. Quality and personal taste.
8. Stands the test of time.

A more recent example is the 2000 edition of the *WASBE Journal* (volume 7).

The issue presented articles based on the theme “The Quest for Good Music” and offered a wide variety of opinions about what constitutes quality in music. While many articles presented broad and somewhat diffuse definitions, there was something of a consensus that aligned with aesthetic philosophies as espoused by Susanne Langer, Peter Kivy, Jerrold Levinson, Roger Scruton, Bennett Reimer, and others.

Many in the band community use the term “quality” to label music that seems to have properties sharing a likeness to properties that exist in some of the finest orchestral or chamber music. Because state music lists provide repertoire suggestions, the suggested repertoire should represent that which is considered to be of the highest quality, having been vetted through a generally accepted evaluation process. Quality will be discussed in more detail later in the study.

The formatting of any state music list can be identified through a simple visual examination. However, few studies, if any, have used a comparative lens to examine the organizational structure, shared repertoire, and variations and similarities in the grading systems of these lists. An in-depth examination such as this can provide the band

community with a broader perspective on how these lists vary around the country which could have a positive influence on the development of future state lists. Understanding how these published lists are structured and how repertoire is graded or classified could provide significant insight for state band committees, as well as individual directors when considering the inclusion or exclusion of repertoire. The purpose of this study is to identify, examine, and compare the shared repertoire organizational structure and grading systems of state music lists for band.

Research Questions

This study is designed to address the following research questions:

1. In what ways does the content and formatting of individual state music lists for high school band compare from state to state?
2. In what ways do the grading and classification systems used on individual state music lists for high school band compare from state to state?
3. What pieces of high school band repertoire are shared in common across multiple state music lists?
4. How does repertoire grade leveling vary for pieces that are shared in common across multiple state music lists?

Definition of Terms

Various terms will be used throughout this study. They are as follows:

1. Organizational Structure – that which pertains to how the state list is formatted including but not limited to its content (title, composer, publisher, date of publication, and grade level), the total number of pieces included in the list, the number of pieces included in each grade level, and information regarding whether or not the selection remains in print.

2. Quality Repertoire – that which is deemed to have artistic merit, as well as wind band selections identified by those in the profession as meeting the criteria set forth by Ostling (1978), replicated by Gilbert (1992), and updated by Towner (2011).
3. State Music Association - the state music association responsible for the publication of the “suggested” or “prescribed” music list (e.g. Texas, UIL – University Interscholastic League), as well as those affiliated with NAfME (e.g. New York, NYSSMA – New York State School Music Association).
4. State Music List – A published list of suggested repertoire provided to music educators through their individual state music association (e.g. NYSSMA Manual), or the association responsible for the publication of the list (e.g. Texas, UIL – University Interscholastic League).
5. Shared Repertoire – pieces that meet the criteria of appearing on a minimum of three state music lists for high school band.
6. Band Conductor – for the purposes of this study, the term band conductor will be interchangeable with the following: wind band conductor, band director.

Chapter 2: Review of Literature

The breath of research examining band repertoire is well established. Studies in this field often include those seeking to identify quality repertoire, as well as those seeking to identify a core repertoire. Some have narrowed the scope of broader core repertoire studies to examine a core repertoire for the high school band alone. Others have sought to identify the factors that go into repertoire selection, as well as assigning grade levels to band repertoire. In addition, there are many published resources available to the school band director to aid them in the task of repertoire selection. Finally, The National Band Contest boasts a broad amount of historical research. These contests played a significant role in the development of the modern wind band, as well as the development of state music lists.

Identifying Artistic Merit in Band Repertoire

In 1978, Acton Ostling conducted a landmark study entitled *An Evaluation of Compositions for Wind Band according to Specific Criteria of Serious Artistic Merit*, whereby twenty of the most prominent band conductors in the United States were asked to measure some 1,481 compositions with regard to a list of stated criteria. The purpose of the study was to find those selections considered to possess serious artistic merit. Through an analysis of textbooks on music theory and orchestration, current literature regarding the criteria for making judgments of quality music, and discussions with prominent wind band conductors, Ostling developed ten criteria to be used when evaluating repertoire (Ostling, 1978, p. 23-31). They are as follows:

1. The composition has form – not a form, but form, and reflects a balance between repetition and contrast.

2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangements on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition is initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting complete grasp of technical details and clearly conceived ideas.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition has musical validity, which transcends factors of historical importance or factors of pedagogical usefulness.

In the end, some 341 compositions were found to have met the criteria to be considered as possessing serious artistic merit.

For years, Ostling's study was the archetype in identifying high quality repertoire for the wind band. Since then, the topic of quality repertoire for the wind band has been a popular topic of both academic research and practical debate.

Gilbert (1993) replicated Ostling's study in order to update the list of works considered to possess serious artistic merit. Similarly, Gilbert chose twenty prominent conductors to evaluate 1,261 works according to the same criteria espoused by Ostling. In comparison to the Ostling study, only 191 compositions met the criteria for serious artistic merit, including 21 compositions not appearing in the Ostling study, while 152 works determined to be of serious artistic merit in the Ostling study did not meet the criteria in the Gilbert study. While the Gilbert study was a replication Ostling's methodology, only six of the evaluators who participated in the Ostling study did so in the Gilbert study. Although the evaluation criteria for the two studies was identical, different evaluators could certainly disagree about artistic merit. Also, in the fifteen years between the Ostling and Gilbert studies, many new compositions had been added to the landscape of wind band repertoire, and some older works had fallen out of favor. This could have certainly influenced the results.

Based on the findings of Ostling (1978) and Gilbert (1993), Rhea (1999) narrowed the scope of his study to investigate full band works classified as grades III, IV, and V on the Prescribed Music List of the Texas University Interscholastic League in the years 1995-1998. Similar to the earlier studies, Rhea enlisted the services of twenty music educators from throughout the state to rate a listing of 372 compositions using a set of criteria to determine artistic merit. Rhea's findings were similar to the studies noted above in that many of the same compositions found their way on this new list.

Towner (2011), a replication of both Ostling (1978) and Gilbert (1993), sought to examine the current state of repertoire by evaluating the following:

1. All works deemed to be of serious artistic merit by the preceding two studies.

2. All works within ten points of being deemed to be of serious artistic merit by the preceding two studies.
3. Works that have been composed since the preceding studies that show the potential of being deemed to be of serious artistic merit.

In order to accomplish the study's objective, Towner introduced slight alterations to the procedures developed by Ostling, and modified by Gilbert. These included:

1. A more globally diverse panel of expert evaluators.
2. The incorporation of current technology in the distribution and collection of literature list, ratings, and nominations.
3. An adjustment of the parameters for the types of compositions to be evaluated.
4. The elimination of works composed after January 1, 2008.
5. Slight modifications to the method of data analysis.

In total, Towner evaluated 1,680 compositions; 589 from the previous studies served as a "foundational core." Towner adds "the core included the 362 works from the Ostling, and/or Gilbert studies that met the serious artistic merit criteria" (2011, p. ii). These works were evaluated against Ostling's ten criteria that defined serious artistic merit. From the data collected through all three studies, Towner concluded:

144 compositions were identified as meeting the criteria for serious artistic merit while being known to at least a majority of the panel of evaluators. An additional 161 compositions met the criteria but were only known to a small number of the evaluators. Another 188 compositions were also distinguished because they were known to at least a majority of the panel and were within ten points of the serious artistic merit delineation. Finally, based on meeting the criteria for serious artistic merit criteria in all three studies, eighty-nine compositions are proposed as a beginning core foundation in the wind-band repertory. (p. ii)

Towner (2011) further suggests that a strong degree of consensus exists between the three studies with regard to the “designation of serious artistic merit of all eighty-nine compositions” (p. 190). He adds:

This consensus validates the designation of serious artistic merit of these compositions and demonstrates that they can serve as a foundation or core of the wind-band repertory. Three different panels of experts have selected them over a thirty-three year span. (p.190)

Utilizing models from the Ostling and Gilbert studies, Thomas (1998) sought to “identify Grade III and IV works of serious artistic merit based on their compositional, musical, and educational aspects” (p. iii). He did so by examining the (1) alignment of the repertoire with the stated evaluation criteria, (2) agreement on the identification of grading levels, and (3) familiarity with the repertoire. Employing eight of the ten criteria from the Ostling study, Thomas made slight modifications pertaining to grade levels and educational benefits. Although Thomas indicates that the purpose of his study includes a focus on educational benefits, his research is primarily focused on identifying repertoire of artistic merit.

Scholars and conductors have had considerable debate over what determines literature as having artistic merit. The debate is further clouded by the fact that the vast majority of bands in the United States are found in educational institutions at the elementary and secondary levels where repertoire is commonly selected for educational purposes, not necessarily artistic merit. Most school band directors may not fully grasp the concept of quality in repertoire. It might be fair to say that during the collegiate training of these music educators, the topic of identifying quality in repertoire may have only been a cursory discussion or perhaps not discussed at all. This could place the school band director in a precarious position when attempting to determine quality, often leading

them to select repertoire based on technical considerations only. Therefore, defining quality in music can be a challenging task for the school band director.

Frederick Fennell commented on the importance of selecting quality repertoire in educational institutions.

Choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone, made more important because of the substantial repertoire continually being published.... This matter of what to study, then to teach/play, by who, from who, how difficult, how long – even why are the basic considerations that challenge and frustrate at once. (as cited in Dvorak, 1993, p. 7)

Identifying a Core Repertoire

Identifying a core repertoire for the wind band has been a much-debated issue. During much of America's early history and especially in the years following the Civil War until the 1930s, bands largely played music that was intended for functional events and entertainment. It has only been in the last 60 or 70 years that the focus of band literature has expanded to include repertoire composed for aesthetic concert experiences. The repertoire expanded to meet these new goals. Especially in the United States, college, university, and conservatory bands encouraged the composition of repertoire that had greater artistic complexity. Many sought to make the band's repertoire more similar to orchestra, chamber, and vocal genres.

In a 1946 publication entitled *The Concert Band*, Richard Franko Goldman states:

I believe that the future importance of bands as concert organizations depends on the cultivation of a special repertory, embracing the few traditional forms, such as the march, and the new special literature, which alone can give musical meaning to band programs. (p. 229)

Olson (1982) observes:

Because the contemporary wind ensemble is a comparatively young medium, it does not share the orchestral luxury of an established, core repertoire to which

audiences relate and around which conductors create interesting and musically sound programs. What is needed, as a point of embarkation for conductors and audiences alike, is a core repertoire which can function as a programming nucleus as a base for the study of wind band music historically and pedagogically, and as a qualitative measurement for the artistic evaluation of new music. (p. 11)

In addition, Jones (2005) offers "...there has been a concerted effort within the last quarter century to identify and promote those pieces which belong, or some believe should belong, to the wind band's core repertoire" (p. 60).

Writing with a 1970's perspective, Yarberry (1979) notes:

Today more than any other time in history, the central problem of the band is its repertoire.... The band today is at a cross-road with respect to repertoire; there is a wide-spread realization that the band, in a musical sense, must develop along new lines suited to its new function as an arm of education. (p. 6)

Holvik (1970) conducted a survey of 78 members of the College Band Directors National Association asking the question "Is there an emerging band repertoire?" Through the examination of concert programs from the years 1961 through 1966, data was collected, and a list of compositions generated based on the number of times each one appeared. The study produced a list of 234 compositions which appeared on concert programs ten or more times, 136 original works for wind band, and 98 transcriptions. It is important to note that Holvik (1970) examined college and university bands.

In a replication of Holvik (1970), Kish (2005) set out to determine if a band repertoire had indeed emerged since the time of the previous study. Kish concludes that "The wealth of repertoire available to today's wind band is significantly greater in quantity and quality as compared to the 1960's. Yet, the core body of literature remained extremely similar during those forty years" (p. 9). Kish further states that "...new music tends to be devoured by our medium, and remains an attraction for composers writing for

wind band” (p. 10). Kish adds that the new band repertoire “now rivals the standard literature of the choral and orchestral mediums” (p. 11).

Identifying a Core Repertoire for the High School Band

The studies above focused mainly on identifying band literature of serious artistic merit. While high school band conductors are hopefully focused on artistic quality, they face the added challenge of identifying music that is pedagogically appropriate for their students.

In a study investigating core repertoire of concert music for the high school band, Gaines (1996) concluded:

Little research exists that validates the appropriateness of the repertoire lists currently available to high school band directors and no empirical evidence supports the idea that the lists that do exist are consistent with the collective attitudes of high school band directors. (p. 2)

Furthermore, Gaines adds:

Interest in band repertoire has created a body of research that is reported in the literature. Much of this literature deals with the process of selecting literature for performance, or with what literature is performed at various academic levels. (p. 3)

Gaines developed a questionnaire used to survey 1,576 randomly selected members of the Music Educators National Conference (MENC, previous name of NAfME), all of whom were currently or had previously taught high school band. The questionnaire was compiled from thirteen state music lists, and listed 209 compositions. This study produced three working lists: (1) core repertoire, (2) select repertoire, and (3) essential repertoire. Based on what Gaines refers to as “logical data manipulation,” (p. 102) formulas and cut-off points were applied to evaluate the lists of data produced by

the questionnaire, in particular data pertaining to those pieces that might be considered part of a core repertoire for band. Gaines states:

A core repertoire was represented by all compositions that were statistically at or above the median on all three lists. The median was used since it was the mid-point of the questionnaire list and produced a list that was 106 compositions in length. (p. 103)

To offer a more focused view of the repertoire, Gaines applied the same analytical procedures to the top quartile of the repertoire from the list of 106 compositions. This analysis identified 52 compositions that Gaines considers select repertoire. Gaines claims that this suggested list can “help young band directors who are looking for repertoire that is more selective and familiar to the profession” (p.103). In a final application of the same procedures, an examination of the 95th percentile of the repertoire produced a select list of 17 compositions thought to be essential for high school band. Gaines asserts:

The essential repertoire is repertoire that should be familiar to all persons who have any dealings with high school band. These are compositions that represent the most important pieces to band directors, and form a basis of teaching and knowledge important to the classroom. (pp. 103-104)

Gaines recommends a replicative study to determine if the repertoire presented in his study would still be considered in the future. While Gaines (1996) is an oft-cited study, others have endeavored to examine the process of repertoire selection for the high school band.

Selecting School Band Repertoire

Based on the importance of a school band director’s role with regard to repertoire selection, some might assume that these individuals are concerned with meeting certain artistic standards. However, the school band director must attempt to strike a balance between these artistic standards, and the pedagogical concerns that are vital to

foundational musical training. In order to aid band directors in their quest toward achieving this balance, many of the profession's leading authorities such as Battisti (1995), Cramer (1997), Cooper (2001), Dvorak (1993), and Pearson (2001) have identified selected criteria to use in choosing repertoire for school bands.

In discussing issues focused on the need for and development of quality repertoire for the school band, Battisti (1995), one of the profession's most respected leaders and best-known pedagogues, recommends the following criteria:

1. Select music that is interesting, that is, music that is imaginative in the development of some or all of its musical elements – melody, harmony, texture, rhythm, form, etc.
2. Individual parts should be as interesting as possible.
3. Select music that fits the instrumentation of the ensemble.
4. Technical and musical demands of the music selected should be compatible with the skill of the ensemble.
5. Music selected should encompass a variety of styles – Contemporary, Avant-Garde, Renaissance, Baroque, Romantic, Jazz, Popular, etc.
6. Consider appropriateness when selecting music (p. 89).

Similarly, Cramer (1997) suggested seven criteria to be considered when evaluating music.

1. A well-conceived form and structure.
2. Creative melodies and counterlines.
3. Harmonic imagination.
4. Rhythmic vitality.

5. Contrast in all musical elements.
6. Scoring that represents the full potential of the wind ensemble.
7. An emotional impact (p. 18).

Cramer's set of suggested criteria is built around the five elements of music which commonly include: (1) melody, (2) harmony, (3) rhythm, (4) color, and (5) form. Five of the seven criteria align directly with one of the elements, rhythmic vitality and rhythm is a good example. In contrast, Battisti speaks to the elements of music in one criterion and then expands his suggestions to include style and ensemble oriented issues such as instrumentation, skill level, and appropriateness. While both sets of criteria would serve as a good tool for the band director, Battisti's criterion is more encompassing of the issues that the school band director would certainly need to consider.

Young (1998) in part examined the "resources and criteria used by secondary school band conductors in order to locate literature" (p. ii). His study also sought to identify the existence of any type of relationship between "the resources and criteria used and the quality of the literature that they chose" (p. ii).

Greig (2003) sought to investigate "the consideration given to specific selection criteria by high school band directors when selecting music for performance" (p. 9). The study included an analysis of the influences on selection criteria and how they were influenced by band director's years of teaching experience, school size, and band enrollment. Similarly, Crochet (2006) compared the repertoire selection practices of successful and less successful band directors, and how their success interacted with levels of experience, training, and instruction.

Carney (2005) examined twelve elements of quality and suitability in the wind band field that influence the selection of literature by middle school and high school music educators from the state of Florida, as reported on a survey. Carney defined quality as pertaining to the structural components in a musical composition and suitability as the pedagogical functionality of music education within the public school band or instrumental environment. Carney concluded that the three most important elements incorporated into the selection of repertoire were instrumentation, experience level, and available rehearsal time, all falling under the heading of suitability. Carney further concluded that the results of his study “support the notion that elements of quality are not considered as important as elements of suitability when a wind band conductor is faced with the task of selecting literature” (p. 70).

Rogers (2004) suggests that band conductors must possess “an excellent working knowledge of wind literature; both old and new” (p. 1). Furthermore, he asserts that this knowledge should “extend through various grade/difficulty levels” (p. 1). Rogers offers the following criteria in selecting repertoire for his school ensemble:

1. First and foremost, what is the musical and educational value of the composition?
2. Is this selection suited to your group from a technical standpoint?
3. How well does the composition “fit” into an overall larger program of works?
4. What is the “musical reputation” of the work?
5. What is the “musical reputation” of the composer of the work?
6. Have any of your acquaintances/peers rehearsed and/or performed the work?
What were their impressions of the composition?
7. What is the musical reputation of the company that publishes the work?

8. Are sectional responsibilities equitably spread across the work?
9. What are the endurance factors concerning the composition?
10. Are the solos passages and/or possible cues suited for your ensemble?
11. Is the size and instrumentation of your ensemble suited to the proper performance of this work?
12. What is the “track record” of the composition?
13. Do you, as a director/conductor, like the composition?
14. Do your students like the work?
15. Have you sought new, undiscovered, quality literature to perform with your group?

In an article entitled *First Things First: Selecting Repertoire*, Apfelstadt (2000) affirms that while educational standards and curricular goals may be the driving force behind modern teaching, “...it is ultimately the teacher’s responsibility to select the music that might teach musical elements, help students develop understandings or concepts, and enrich artistic sensitivity” (p. 19). Apfelstadt adds:

Given curricular goals and standards, we as teachers must select the means through which those goals are met. Even when the selection process is narrowed down...it is ultimately our responsibility to select the music through which we teach musical elements, help students develop understandings or concepts, and enable them to grow in sensitivity. (p. 19)

Bauer (1996) asserts that the literature high school band directors select will influence student skills and types of knowledge. Therefore, the selection of music becomes extremely important.

In attempting to identify criteria used for repertoire selection, Bauer surveyed 100 high school band directors from Ohio. An analysis of the results identified and prioritized a list of eleven criteria as shown in Table 1.

Table 1

Criteria for Repertoire Selection Ranked by Ohio Band Directors

Rank	Description of Criteria
1	Listen to publisher's promotional recordings.
2	Browse at the music store.
3	Consult the Ohio Music Education Association contest list.
4	Listen to performances by bands other than their own.
5	Attend workshops, clinics, and conventions.
6	Read new music reviews in professional journals.
7	Seek recommendations from colleagues.
8	Seek recommendations from music store personnel.
9	Solicit student input.
10	Consult published literature lists, such as the NBA list.
11	Consult lists of music associations other than OMEA.

Bauer further investigated a list of 23 criteria used by high school band conductors to select repertoire. In ranked order they are: technical demands, musical demands, performance concepts, stylistic concepts, technical concepts, type of composition, teaching of elements, standard repertoire, aesthetic response, programming, conductor appeal, composer, curriculum, theoretical/historical concepts, audience appeal, historical era, genre, composer's style, cost, student appeal, world culture, works previously performed, and works previously conducted. Bauer concluded that:

When selecting concert band music, high school band directors seemed to place the most emphasis on curricular issues dealing with the technical aspects of performance, followed by curricular issues of a cognitive and affective nature that leads to musical understanding. (Bauer 1996, p. 8)

Young (1998) examined 150 high school band conductors at schools of 1,000 students or more. Each conductor had been in their current position for at least six years (p. 35). Young hoped to ascertain whether or not a relationship existed between the quality of repertoire chosen by high school band conductors and the criteria used to select that repertoire. He concluded that “while there existed a high variability in the quality of repertoires among the conductors surveyed, the overall quality level of the repertoires did not seem to be at a very high level” (p. 98). Young suggests that a great degree of agreement exists among the respondents with regard to important resources when selecting repertoire, as well as the general order of selection criteria. Furthermore, Young’s examination revealed that festival and contest lists, while ranked relatively high, did not serve as the primary tool used by wind band conductors for the selection of repertoire. The order of resources is presented in Table 2 (p. 83) and the ranked order of selection criteria is shown in Table 3 (p. 87). Both tables represent an adaptation of Young’s original presentation of the data.

Table 2

Resources Used for Repertoire Selection

Number	Description of Resource
1	Listened to publisher tapes/Looked at publisher material.
2	Attended workshops, clinics, and/or conventions.
3	Works previously known.
4	Festival/Contest list.
5 (tie)	Listened to other bands perform outside of a clinic, convention or workshop. Sought advice for other colleagues in the high school band profession.
7	Used recommended repertoire lists from other publications or other conductors (other than contest lists).
8	Looked at scores in the music stores.
9	Sought advice from university/college band conductors.
10	Sought advice from music store personnel.
11	Student input.

Table 3

Ranked Order of Agreement Regarding Criteria for Repertoire Selection

Number	Description of Criteria
1	It would challenge/improve the students' understanding of quality music and musical style.
2 (tie)	It fit the ensemble's instrumentation and strengths. The students could handle the technical demands in the amount of rehearsal time that was available.
4	It would challenge/improve the students' technical abilities.
5	The students could comprehend and execute the musical demands in the amount of available rehearsal time.
6 (tie)	It was a piece of music that the students should know since it was one of quality. The students would like it.
8	I liked it.
9	It would fit the concert program nicely.
10 (tie)	It was a composer that the students should know. The audience would like it.
12	It would teach about a certain historical period.
13	It would teach about a certain theoretical concept.
14	I already knew the piece.

Young notes the peculiarity between the conductor's desire to improve students' understanding of quality music and style, while the rankings of historical and theoretical concepts, as well as the knowledge of the composer are low. He further states,

It would seem that a dissemination of these concepts would be important for the understanding of what quality music is. When comparing this finding to the quality of the repertoire being performed by the bands of the respondents, it appears that the conductors may be relying on a criterion which does not promote the location of quality music while still professing to value the improvement of students' understanding of quality music. (p. 113)

Many in the band community have endeavored to provide school band directors with sound criteria for selecting school band repertoire. A wealth of information is available to the school band director in order to accomplish this task. However, school band directors must consider several issues when selecting repertoire such as the ensemble's ability level, limitations regarding instrumentation, available rehearsal time, and more. These considerations can vary greatly from school to school making repertoire selection a very personal and individual task. Therefore, directors should look to these resources to lessen the burden of a difficult task.

Assigning Grade Levels to Band Repertoire

In the field of instrumental music, defining objective criteria for assigning difficulty levels to band repertoire is an unending task. This practice dates back to 1926 and the compilation of the Selective Music List and its grading format for the Music Supervisors' National Conference. Compiled by Russell V. Morgan and Harry F. Clarke as, "A Survey of Music Material for Bands" (Wilson, 1989 as cited in Saville, 1991), the four-tiered grading system adopted at that time included (1) Grade I: Easy material for beginning bands of all school ages, (2) Grade II: Material of intermediate difficulty for junior and senior high school bands having at least a year of thorough training, (3) Grade III: Advanced material suitable for well-organized senior high school bands, and (4) Grade IV: Material for the highest type of school concert bands. This repertoire is of advanced difficulty (Saville, 1991).

Between 1926 and 1946, The *Selective Music List* withstood two grading revisions, first changing to a five-level system which added a lower classification identified as extremely simple— could be played by a good elementary school or junior

high band. The second revision in 1946, brought about the more common six-level system that many still follow today (Saville, 1991).

Since September of 1954, *The Instrumentalist* magazine has included new music reviews that identified five grade levels to be used for assigning difficulty to band music. That September issue included the following explanation: “In making these listings, every effort has been made to achieve objectivity and consistency in the rating of difficulty” (September 1954).

Letsch (1959) undertook a study focused on the new music reviews in *The Instrumentalist*. Using a five-level grading scale, these reviews were graded by John Paynter and others at Northwestern University, in Evanston, Illinois. In a personal interview with Letsch, Paynter acknowledged that the guiding parameters for assigning difficulty levels lies in the two extreme categories: a) Grade I at very beginning stages, and b) Grade V for only the very finest bands in the country. According to Paynter, (as cited in Letsch 1959) difficulty is “based on ranges, technical demands, endurance problems, and required instrumentation and to a lesser degree, understanding, in the case of progressive harmonic idioms” (p. 19). In 1968, a sixth level was added that separated grade 5 and grade 6.

Doty (2003) suggested that since *The Instrumentalist* began using six grade levels to clarify the difficulty of the reviewed music, the six-level system has “gradually become the prevailing standard in this country” (p. 46). While it seems as though Doty credits *The Instrumentalist* for serving as the catalyst for wide-spread acceptance of the six-level grading system, the review of literature indicates the existence of such a system since 1946. The six grading levels and their descriptors are listed in Table 4.

Table 4

The Instrumentalist – Grade Levels and Descriptors

Grade Level	Descriptors
I	Mainly for first year instrumentalists.
II	For those definitely beyond the beginning stages.
III	For those who have acquired some technique.
IV	For advanced instrumentalists.
V	Mostly for college or professional players.
VI	For the skilled professional.

While these grade level descriptors provide some insight into differences in difficulty, those differences only pertain to the overall ability level of the performer. These grade level descriptors have been consistently used by the New Music Review committee when evaluating new repertoire. However, some might suggest that they seem too broad, offering little clarity with regard to each individual grade level.

Groeling (2001), a longtime music reviewer for *The Instrumentalist*, offered a more in-depth set of descriptors. These expanded the original set of descriptors to include some the musical characteristics within each of the grading criteria. These descriptors are listed in Table 5.

Table 5

The Instrumentalist - Expanded Grade Level Descriptors

Grade	Description
Grade 1	Music for beginners, primarily written in quarter, half, and whole notes in 4/4, 3/4 & 2/4. Simple melodies and articulations in the keys Bb, F, and Eb. Short ABA forms with uniform rhythms and sustained harmonies.
Grade 2	For 2 nd and 3 rd year players; more 8 th – 16 th notes, basic syncopation, some staccato, accidentals, and trills; 1½ octave range, some in Ab. Pieces have introductions, codas, contrasting moods, and dissonance.
Grade 3	For intermediate students in jr. sr. high. Fast 16 th notes, 4/4, 5/8, 3/8, changing meters, and includes Db key. Fast articulations, scale patterns, varied scoring within sections. Multi-sectional pieces, simple counterpoint, polytonal, and dissonant harmonies, 7 th and 9 th chords. Theme & variation, overtures, traditional marches.
Grade 4	For good high school musicians; fast technical passages, polyrhythms, music in Db, Gb, and D. Orchestral transcriptions, jazz elements, complex suites, with more modulations, minor harmonies. Includes tone poems, toccatas, and orchestral transcriptions.
Grade 5	Difficult music for college or very advanced high school players. Irregular rhythms, changing meters, wide intervals, extended ranges. Improvisation, 12-tone compositions, all major and minor keys. Complete symphonies, impressionistic works, preludes, and fugues.
Grade 6	Aleatoric rhythms and soloistic writing for all parts. Tone clusters, irregular forms, large orchestral works, virtuoso pieces for advanced college and professional players.

In the 1993 publication *Best Music for High School Band: A Selective Repertoire Guide for High School Bands & Wind Ensembles*, Dvorak states:

...the Grade I through Grade VI spectrum so commonly used in our profession calls for Grade I being suitable for first year bands (in elementary schools, middle schools, and junior high schools), Grade II being suitable for second year bands (likewise in elementary schools, middle schools, and junior high schools), Grade III being suitable for mature third year bands in middle and junior high school, and beginning first year bands in high school, Grade IV being suitable for most high school bands, Grade V being suitable for the finest high school bands, most college bands, and community bands, and Grade VI being suitable for advanced college and professional bands. (p.11)

The American Band College, a summer graduate program for band directors, offers a detailed set of grading criteria. The *Music Grading Chart* categorizes difficulty into five levels through the identification of several musical elements, as well as additional categories such as scoring, length, and percussion usage. In addition, the chart presents suggested ranges for wind instruments. The Music Grading Chart is presented in Table 6 and Table 7.

Table 6

American Band College – Music Grading Chart














































Elements	Grade Levels 1	2	3	4	5
Meter	2/4, 3/4, 4/4, C, Ċ	2/4, 3/4, 4/4, 6/8 C, C (easy compound)	2/4, 3/4, 4/4, C, C, 6/8, 9/8. Easy changing asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meters
Key Signature	One to three flats (Key of C-end of yr.)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value	ω η. H θ ε θ.	As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc, decresc.	<i>pp</i> to <i>ff</i> , <i>cresc.</i> decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc, decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.

Tale 6 (continued).

Elements	Grade Levels				
	1	2	3	4	5
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar). Exposed woodwind or brass. 2-part horns.	Full range of instrumentation. Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation. Exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length.
Things to Avoid	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.

Table 7

American Band College - Instrumental Ranges by Grade Level

Instrument	Instrumental Ranges by Grade Level				
	1	2	3	4	5
Flute – Whole notes indicate end of-year, advanced range.					
Oboe					
Bassoon – Whole notes indicate end of-year, advanced range.					
Clarinet – Whole notes indicate end of-year, advanced range.					
Saxophones – Whole notes indicate end of-year, advanced range.					
Trumpet – Whole notes indicate end of-year, advanced range.					
Horn – Whole notes indicate end of-year, advanced range.					
Trombone/Baritone					
Tuba					

Note: Reproduced with the permission of Scott McKee, American Band College, CEO. (S. McKee, personal communication, April 30, 2015).

Wareham (1967) employed a five-step procedure to address the question “can band music be graded objectively” (p. 3). The study proposed to develop objective criteria that would facilitate grading band music into six levels of difficulty and to test the validity and reliability of those criteria. It is important to note that while Wareham uses the terms “graded objectively,” his focus is mainly on identifying the difficulty levels of repertoire and determining if this can be done in a less subjective way.

Wareham employed two sets of evaluators (1) a “subjective” committee of three experts, all collegiate band directors from the state of Pennsylvania with 20 or more years of experience, and (2) an “objective” committee including two first-year band directors acting independently of each other and the committee of experts. Each committee was tasked with grading nine band pieces chosen from five graded music lists. Five criteria served as the basis for their evaluation. These included (1) key signature, (2) accidentals, (3) range, (4) meter, and (5) rhythmic characteristics.

Using interrater reliability among the five evaluators and statistical measures, Wareham concluded that (1) band music can be graded objectively, and (2) all five criteria examined in the study were statistically reliable at the 97% criteria level. Wareham also recommended additional study to determine the effects of other variables on the difficulty of band music.

Saville (1991) surveyed state music associations and found variations in the existence of state lists and disparities in the definitions and assignments of grade levels to individual works. Saville states:

The current system of grading music is impractical for helping band directors select appropriate music for their ensembles because the global ratings do not give accurate indications of the true individual difficulties of a piece. (p. 1)

Saville also asserted that global rating systems did not provide band directors with reliable ratings, nor with an accurate indication of difficulties within the music.

Owen (2000) suggests that band conductors should consider a list of twelve criteria when formulating judgments of repertoire difficulty. These are listed in Table 8.

Table 8

Criteria for Formulating Judgements of Repertoire Difficulty

Rank	Description of Criteria
1	Instrumentation: required instruments and level of exposure given
2	Scoring, doubling, and editing.
3	Length of composition and use of repetition.
4	Use of accidentals.
5	Tempos.
6	Historical period of the composition and harmonic background.
7	Technical demands for individuals and sections of the band.
8	Meters: type, number, sequence, and frequency of change.
9	Key relationships: key areas and changes within and between keys.
10	Interval structure and shape of the musical line.
11	Rhythmic characteristics: type of rhythmic elements, frequency, and distribution of the elements within the work.
12	Range and tessitura.

Owen then provides a detailed description of each individual criteria and further suggests the charting of the difficulty levels in order to “illustrate where the piece is most likely to present difficulties for the ensemble in question” (p. 79).

Published Music Lists

As the school band movement in the United States has developed, many leaders in the field have sought to provide repertoire resources beyond those offered to school band directors through their various state associations. Most of these sources intend to be a practical resource. Consequently, band directors now are able to access a wealth of information when selecting repertoire.

Cicconi (2012) sought to develop a comprehensive repertoire handbook of wind band literature that had been written since 1995. He collected data from multiple sources, including composers, publishers, concert programs, published lists, the *New Grove Online Encyclopedia*, and the *Heritage Encyclopedia of Band Music*. Personal interviews with colleagues, conductors, and instructors in the field were also undertaken. The compilation of his work resulted in listings of compositions by (1) duration, (2) composer, (3) title, and (4) those that employ solo, vocal and/or obscure instrumentation (Cicconi, 2012, p. 40). Additional results provided (1) detailed publisher information, (2) a catalog of music where an insufficient amount of information was obtained, and (3) a list of contemporary composers to be considered for involvement in this project in the future.

Many individual conductors have suggested suitable repertoire for bands at different levels. Battisti, Berz, and Girsberger (2014) solicited suggestions from 19 conductors. This group included several of the most highly regarded conductors in the band community such as Eugene Corporon, Donald Hunsberger, Craig Kirchhoff, H. Robert Reynolds, and Mallory Thompson. The intent of the solicitations was to garner the names of band repertoire which would be used to develop a list of “Quality Literature” for grades 2-6 (pp. 202-205).

In his book *The Twentieth Century American Wind Band/Ensemble*, Battisti (1995) offers a list of Recommended Twentieth-Century Repertoire for the Contemporary High School Band/Wind Ensemble. The list presents 90 compositions representing 62 composers (p. 114).

In Music for Concert Band: A Selective Annotated Guide to Band Literature

(Kreines, 1989) the author examined a substantial body of literature including old, new, and current publications, as well as those out of print in order to identify quality literature and provided descriptive information on each piece so that band directors could make their own discoveries. Kreines also presents the pieces in levels of difficulty, a grading system that is somewhat different than the traditional system of grades one through six. The grading system employed by Kreines is shown in Table 9.

Table 9

Music for Concert Band: A Selective Annotated Guide to Band Literature

Grade	Description
Easy	Roughly equivalent to Grades 1 and 2 (Kreines, 1989) – basic rhythms, technically limited with simple textures, effective doublings for ensemble security, limited solos.
Medium Easy	(Grade 3) More elaborate rhythms, increasing technical facility, expanded ranges, greater technical independence, more solo and small choir scoring.
Medium	(Grade 4) Varied rhythms, expanded technical demands, more complex harmonic and contrapuntal content, metric variety, greater range of keys, more musical and scoring subtleties.
Medium Advanced	(Grade 5) More substantial musical and technical requirements, maturity of tonal, rhythmic and stylistic concepts, soloistic capabilities.
Advanced	(Grade 6) Fully developed musical and technical ranges, including complex rhythms and meters, intricacies of articulations, full dynamic spectrum, full solo and section capability.

Kreines adds:

Grading is always problematic, particularly when there is a definite disparity between musical and technical difficulties. In general, the criteria are weighted toward the playing demands, but it is hoped that the commentary will clarify the musical demands made by each piece. (1989, para. 3)

In *Teaching Band and Orchestra Methods and Materials* (2004), Lynn Cooper presents a rather extensive list of suggested band literature grades 1-6. Listed alphabetically within each grade level, Cooper suggests 573 pieces of concert and festival literature in addition to 116 marches (pp. 381-393).

Best Music for Young Band: A Selective Guide to the Young Band/Young Wind Ensemble Repertoire (Dvorak, 1986) is a resource directed toward the beginning band director that offers reviews of repertoire in grades I, II, and III. It identifies works composed with a high degree of craftsmanship and artistic merit as determined by the authors.

Best Music for High School Band: A Selective Repertoire Guide for High School Bands & Wind Ensembles (Dvorak, Grechesky, & Ciepluch, 1993) is a resource intended for conductors of high school, college, community, and professional bands, as well as music librarians and retail music stores. Designed for practical use in the selection, study, and identification of quality repertoire, this resource suggests repertoire for the concert band and the wind ensemble, as well as marches in grades IV and V. In both of these resources, the authors provide a set of criteria for the selection of band repertoire in addition to a set of criteria for grade level assignments. These sets of criteria are represented in Table 10 and in Table 11.

Table 10

Criteria for Music Selection – Dvorak

Criteria	Description
1	Compositions must exhibit a high degree of compositional craft.
2	<p>Compositions must contain important musical constructs necessary for the development of musicianship.</p> <ul style="list-style-type: none"> - A variety of keys – major, minor, modal. - A variety of meters – duple, triple, combinations, and both proportional metric or graphic notation. - A variety of harmonic styles ranging from traditional to contemporary to avant garde.
3	Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourage musical independence both of individuals and sections.

Table 11

Criteria for Grade Level Assignments – Dvorak

Grade	Description
Grade I	<p>Basic rhythms. Restricted ranges. Undeveloped technique. Homophonic texture. Much uniformity of rhythms throughout the band. Ample doubling. Much full and half-tutti scoring. Suitable for first year elementary school bands and beginning middle school or junior high bands. Not useful for high school bands.</p>
Grade II	<p>Intermediate rhythms; some duplet and triplet rhythms. Expanding ranges. Fluent technique. Changing meters. Some independence of parts. Mature musical constructs. Suitable for small high school bands with limited instrumentation and rehearsal time.</p>

Table 11 (continued).

Grade	Description
Grade III	Challenging rhythms; free use of syncopation. Free use of section and solo scoring. Independence of parts. Diverse instrumentation requirements, less use of cues and cross-cues. Some use of extreme ranges and technique. Suitable for high school band with fuller instrumentation.
Grade IV	Free use of syncopation. Changing meters. Asymmetrical meters. Expanded ranges for all instruments. Fluent technique. Free use of solo scoring. Diverse instrumentation requirements especially in woodwinds and percussion. Suitable for mature high school bands.
Grade V	Challenging rhythms including poly-rhythms; changing meters, asymmetrical meters. Non-metric notation. Extreme ranges for all instruments. Extremely fluent technique. Challenging solo writing. Diverse instrumentation requirements, including piano, harp, and percussion; virtuoso writing throughout. Requires independence of musical line. Suitable for advanced high school bands.
Grade VI	Further extension of Grade V category. Advanced solo writing. Extreme ranges. Requires great independence of musical line. Suitable only for the finest high school band.

Perhaps two of the most widely used resources available to today's band director are the *Teaching Music through Performance in Band* series, published by GIA Publications, Chicago, IL. and the Selective Music Lists, provided by the National Band Association.

Teaching Music through Performance in Band (TMPB) (Blocher, Cramer, Corporon, Lautzenheiser, Lisk, & Miles, 1997) published by GIA Publications, has become a widely-used and highly-regarded resource for the selection of wind band repertoire. Currently in ten volumes, the band series and accompanying recordings are designed to assist the band director by providing a “balanced, comprehensive, and sequential program of instruction while preparing for performance” (Vol. 1, 1997, p. 33). In subsequent years, the *Teaching Music through Performance in Band* series has expanded to include 2 volumes for beginning band, one for middle school, another for solos with band accompaniment, and one for marches. The volume published for marches follows a different format than the others. In 2010, a second edition of Volume 1 for band was published. As per the authors, “this second edition remains true to the original intent of the first: to provide a resource to help band directors teach” (pg. xxi). Included are expanded chapters and teacher study guides for each work. The series also includes multiple volumes for orchestra, choir, and jazz.

Each volume of the TMPB series is formatted in three parts. The second part of each volume is an important resource for selection of repertoire. Fifty compositions in each volume are discussed in some detail.

The grading system for the TMPB series is based on the criteria developed by the National Band Association, as well as an evaluation of musical elements as determined by the book editors. Therefore, even within a reputable series such as this, the grade level of each piece, as well as the overall process of grading repertoire remains somewhat subjective.

The *Selective Music List* has been published by the National Band Association since 1971. Although not specifically stated by the NBA, it is understood throughout the band community that the purpose of the *Selective Music List* is to provide the community of band directors with suggested repertoire of the highest quality. Many of these same selections appear on some state music lists, leading to the conclusion that they are works of importance within the band repertoire and should be thoughtfully considered when selecting music.

The present edition of the NBA *Selective Music List* (2016) incorporates a grading scale using six levels of technical proficiency without taking into account other musical considerations. According to the NBA, technical factors are paramount in the selection of music stating, “Bands with modest technical ability are capable of playing with excellent style and musicality, but cannot play music which is above their collective technical capability” (as cited in Carney, 2005, p. 13). In addition, the NBA considers the grading of literature much less subjective when style and musicality are not considered as determining factors. These guidelines, as cited in Carney (2005) are shown in Table 12.

Table 12

NBA Selective Music List Grading Guidelines

Grade	Description
Grade 1	No description offered for Grade 1.
Grade 2	Technically playable by advanced grade school and “typical” good junior high school bands.
Grade 3	Technically playable by the “typical” good high school band.
Grade 4	Technically playable by an advanced high school band and readily playable by college bands (wind ensembles).
Grade 5	Technically playable by experienced university (college) bands with full instrumentation (and the finest high school bands).
Grade 6	Technically difficult (in some or all parts) for the very finest high school, university (college), and professional bands.

Regardless of the NBA's specificity in its declaration of grading compositions solely by technical difficulty, clarity with regard to the divisions of grading remains subjective, as do many published grading lists.

Curriculum through Repertoire

Highly respected wind band conductors and educators suggest that the “musical literature that is studied in the band rehearsal room plays a significant role in the development of students' musicianship” (Battisti, Berz, & Girsberger, 2014, p. 155). Recognizing the impact that quality band repertoire has on learning, leaders in the field have offered curricular models to aid in the pursuit of meaningful educational experiences.

The 1987 September/October issue of *BDGuide* presented essential works for band grades IV through VI. The literature was formatted in a four-year cycle, with each year designed to offer the opportunity for students to perform and study 12 works considered essential for band. In 1989, a similar list was published for young bands grades I through III (p. 12).

Blueprint for Band (Garafalo, 1983) presents a curriculum guide for teaching comprehensive musicianship with the concert band. Using a grading system of Medium through Difficult, the author highlights three primary categories, which the band director should focus on while selecting literature: (1) structural elements, (2) historical context, and (3) skills development.

Guides to Band Masterworks, Vol. I (Garafalo, 1992), *Vol. II* (Garafalo, 2000), *Vol. III* (Kish, 2013), *Vol. IV* (Kish, 2014), *Vol. V* (Kish, 2014), and *Vol. VI* (Kish, 2016) offer a comprehensive approach to teaching band literature through performance by

integrating technical skill development with knowledge and understanding of music structure and style. Six grade IV and V works are presented, each with flexible rehearsal strategies for individual differences and learning styles. Included are musical examples of compositional techniques and orchestrations, diagrams of formal structure, historical background on the composers of the works and the style period, practice guides, and student projects for each work.

Teaching Musicianship in the High School Band (LaButa, 1997) offers a variety of suggested literature which are grouped and characterized by different historical periods and styles.

These include:

1. The Baroque Era.
2. The Classical Era.
3. The Romantic Era.
4. Neoromanticism: Continuing Romantic Ideas.
5. Nationalism: Emphasizing National or Regional Resources and Folk Music.
6. Barbarism and Primitivism: Emphasizing the Pagan, Savage, and Primitive.
7. Impressionism: Veiled, Vague, Musical Impression of Images, e.g., Clouds or Sea.
8. Expressionism and Serial Music: Musical Expressions of Intense, Inner Emotions; the Subconscious, Freudism. More recently, the Use of the Twelve-Tone Technique of Musical Organization.
9. Neoclassicism: Using the Forms of the Past and Classical Ideals in Modern Compositions.

10. Jazz: The Use of the Jazz Idiom in Serious Composition.
11. Aleatoric: Music Relating from Chance or Improvisatory Procedures.
12. Experimentalism: The Use of Novel Methods and Materials for Musical Expression.

Labuta's goal was to propose a curricular guide wherein the strategies presented fostered "theoretical, stylistic, and discriminative learnings based on this literature" (p. 9).

In the series, *Teaching Music through Performance in Band* noted above, Miles (2010) proposes curricular models based on literature selection. Seeking to develop a new approach to curriculum design, Miles incorporates various sources including the suggested literature lists by Garofalo and LaButa, as well as those in *BDGuide*. Miles describes this four-year curriculum as "a sequential and cyclical plan to teach, program, and perform music based on selected core and historical literature which applies to all ensemble types" (p. 81). The curriculum features content areas in (1) concert repertoire, (2) musical elements (melody, harmony, rhythm, and timbre), (3) form and structure, (4) technique development, and (5) listening.

State Music Lists

Many state organizations publish music lists from which band directors select repertoire for performances, contests, and festivals. Harris & Walls (1996) suggest that state lists are often the most cited sources for selecting repertoire especially for young bands (p. 1). Stevenson (2004) collected lists of recommended music from twenty-five state and professional associations in order to "determine which compositions were regularly recommended for their educational and music value" (p. 19). Stevenson notes

that the lists used in his study (1) spanned the full spectrum of difficulty, (2) were free from publisher bias, and (3) were thought to be those that represented the views of many in the profession. (p. 18)

The repertoire included in these lists was evaluated based on grade level and frequency of occurrence within each grade level. Stevenson's initial list of repertoire contained 9,647 titles. Through a process of elimination based on frequency of appearance, Stevenson arrived at a sample size of 1,270 titles that appeared on seven or more state lists. Repertoire was also classified into various categories such as original works, transcriptions, and arrangements. Stevenson's conclusions indicate that 90.5% of the final sample of repertoire fell within the grade levels of II and V. Based on his findings, Stevenson cautions:

The complete listing of the most popular compositions from these lists is only a basic guide to literature of high quality. Some directors may use the list to select music while others may use it as a benchmark for choosing other repertoire. (p. 20)

Many lists for band are formatted by grade levels numbering I through VI or by classifications based on school enrollment. Others employ five levels of difficulty. Yet others are formatted by groupings or categories that pertain to contest participation whereby a director would choose repertoire based on the competitive category he or she wishes to enter. Many state lists provide basic information such as the selection's title, grade level, composer and/or arranger, as well as the publisher. While similarities between these lists certainly exist, differences do as well. An examination of some state lists provides insight into the specific systems to which many band directors refer when choosing literature.

The figures listed in the following section represent totals from state lists published in the 2015-2016 academic year. A widely recognized and often-referenced example of a state list employing the traditional 1-6 grading system is the *NYSSMA Manual*, published by the New York State School Music Association (NYSSMA). The *NYSSMA Manual* contains an extensive list of repertoire for instrumental, vocal, and piano solos, ensembles, and large group performances. The band repertoire is categorized into six levels of difficulty. Levels I through III are defined by an extremely broad set of descriptors and a recommendation regarding suitability, while levels IV through VI offer only a suitability recommendation. The band section of the manual, which is updated every three years, contains 1000 titles representing levels I-VI. Though not required to participate in the state's Major Organization Festival, New York band directors are required to select repertoire from this list when choosing to do so. Directors are permitted to select the difficulty level that is most suitable for their ensemble. Grade level categories are presented in Table 13.

Table 13

NYSSMA Grade Level Categories

Grade Level	Description
I	Very Easy: Easy keys, meters, ranges, and rhythms. Recommended for newly organized groups, elementary school groups, and beginning soloists.
II	Easy: May include changes in tempo, key, meter, and mood. Recommended for advanced elementary school, middle school with some experience, junior high school groups, and for soloists of limited experience.
III	Moderately Easy: Increasing demands of technique, range, and interpretation. Recommended for advanced middle school, junior high school, second organizations in high school, and soloists of intermediate ability.

Table 13 (continued).

Grade Level	Description
IV	Moderately Difficult: Recommended for advanced junior high school groups, average high school groups, and soloists of advancing ability.
V	Difficult: recommended for more advanced high school groups and soloists of experience and proficiency.
VI	Very Difficult: For musically mature groups of exceptional competence and most advanced soloists.

Another example would be The *Large Ensemble Music List*, provided by the Virginia Band and Orchestra Directors Association (VBODA) (S. Schoonover, personal communication April 29, 2015). While similar in format, the VBODA *Large Ensemble Music List* differs in its cumulative design. As such, selections are added yearly and never removed. The current list, containing in excess of 10,000 titles, dates back to 1948 and includes many titles that are currently out of print.

Examples of state lists based on school enrollment are the (1) *Large Group Required Music List*, published by the Ohio Music Educators Association (OMEA) and (2) the *Basic Music List*, published by the Michigan School Band and Orchestra Association (MSBOA). The OMEA *Large Group Required Music List*, (S. Jones, personal communication, April 25, 2015) is formatted into four classifications AA, A, B, and C. This list is somewhat distinctive in that it contains only 72 selections, 18 per classification. Within each classification, twelve selections are listed as Concert Band New and Returning Repertoire, and six selections are listed as Concert Band Standard Repertoire. The term “returning repertoire” refers to those pieces that have been included on previous lists. The new and returning category includes works by more contemporary composers such as Stamp, Gillingham, Giroux, and Camphouse. In comparison, the

category of standard repertoire contains older works that some would identify as being in the core of the wind band repertoire: *Lincolnshire Posy*, *Suite of Old American Dances*, etc. This repertoire structure holds true throughout the four classifications.

The MSBOA *Basic Music List* is formatted into eight parts including Senior HS Band, Middle School/Junior HS Band, Senior HS Orchestra, Senior HS String Orchestra, Middle School/Junior HS Orchestra, Middle School/Junior HS String Orchestra, Jazz Ensemble, and Chamber Ensemble. Each part of the complete list, other than the Jazz Ensemble section which presents six levels of repertoire, is divided into five classes, AA, A, B, C, and D. A brief examination of the list's format reveals a common structure whereby the levels of difficulty in the repertoire decrease as the categories lower. The Senior HS Band section includes 1,185 titles: 347 in AA, 211 in A, 230 in B, 246 in C, and 151 in class D. While fewer in number compared to the high school list, the Middle School/Junior HS list maintains a substantial breadth of repertoire offering 817 titles: 186 in AA, 125 in A, 153 in B, 193 in C, and 160 in category D.

Most state lists for band fall within the traditional or the enrollment paradigm. Two lists that stand slightly apart from this framework are the *Prescribed Music List* of the University Interscholastic League (UIL) in Texas and the *Prescribed Music List* from the Iowa High School Music Association (IHSMA).

The *Prescribed Music List* (UIL) is generally considered an outstanding source for repertoire selection, as it is often referred to by other states associations, as well as band directors across the country. This comprehensive literature list prescribes 1,170 band titles grades I-V. The UIL contest system is formatted in six classifications according to enrollment and requires band directors to select repertoire from the

Prescribed Music List based on specific performance requirements. It should be noted that the *Prescribed Music List* also indicates performance requirements for middle school and junior high bands, as well as orchestral and vocal ensembles.

The Iowa High School Music Association (IHSMA) *Prescribed Music List* is unique in that it includes a systematic rationale for music selection. The list identifies two sources as a partial basis for its development. Gilbert's (1993) *An Evaluation of Wind Band Literature According to Specific Criteria of Serious Artistic Merit (Replication-Update)*, used to establish inclusion criteria and Dvorak's (1986) *Best Music for Young Band* and *Best Music for High School Band*, used to establish grading level criteria. The IHSMA list also presents a bibliography of resources presumably used in part to develop the state list as well as to provide criteria for music selection and grading.

The IHSMA *Prescribed Music List* presents 589 titles, twelve inclusion criteria, and five grade level assignments (II-VI). Each level is further identified using descriptors intended to correlate to the inclusion criteria and provide parameters regarding content and difficulty level. The *Prescribed Music List* contains 46 selections graded II, 103 selections grade III, 135 selections grade IV, 69 selections grade V, and 26 selections grade VI.

Each of the five grade levels is defined by six to eight descriptors that seek to evaluate the repertoire using some of the elements of music such as rhythm and meter, as well as other musical concepts such as technical requirements, scoring, instrumentation, and range. The final descriptor recommends the "suitability" for high school bands, defined as (1) Grade II—high school bands with limited instrumentation and rehearsal time, (2) Grade III—high school bands with fuller instrumentation, (3) Grade IV—mature

high school bands, (4) Grade V—advanced high school bands, and (5) Grade VI—the finest high school bands.

The Kentucky Music Educators Association (KMEA) also employs a well-defined approach to the selection of repertoire for inclusion on its *Selective List of Band Literature*. This list contains 1,201 titles graded levels I–VI, 39 at grade I, 237 at grade II, 297 at grade III, 245 at grade IV, 234 at grade V, and 149 graded level VI.

Structured in two parts, the system used in Kentucky includes the “why” and “how” of repertoire selection. Part one provides information regarding (1) philosophy, (2) purpose of the list, and (3) the guiding principles for selecting music for the list. Part two speaks to the development of a basic list, the determination of grade level classification, and the manner in which changes to the list are made. The criteria also include (1) Does this piece have good melodies, harmonies, and textures? (2) Does this piece contain a variety of keys, styles, meters, and technical complexity in proportion to its level of difficulty? (3) Is the percussion writing in this piece musical and logical? (4) Does this piece represent one of the finest examples among all similar works within the repertoire?

When identifying grade level classifications, KMEA suggests that technical demands should be the primary consideration, in addition to the musical maturity of a piece, transparent scoring, and unusual soloistic demands (KMEA Selective List of Band Literature, p. 2). KMEA employs a generally accepted definition for grade level assignments as listed in Table 14.

Table 14

Kentucky Music Educators Association Grading Classifications

Grade	Description
Grade One	Typically used for first-year players.
Grade Two	For second-year players.
Grade Three	For middle school or junior high, and less experienced high school players.
Grade Four	For most high school ensembles.
Grade Five	For advanced high school ensembles, and college or university ensembles.
Grade Six	For exceptional high school, advanced college, military, and professional ensembles.

The North Carolina Bandmasters Association employs the use of two evaluation rubrics for repertoire selection and grade level assignment. The evaluation rubrics are divided by grade level with one rubric being for selections grades I-III and a second rubric for selections grades IV-VI. The rubrics are formatted into three categories: (1) grade level, (2) musical elements, and (3) descriptors. For the purpose of this literature review, these rubrics have been consolidated and appear in Table 15.

Table 15

*North Carolina Bandmasters Association MPA Grade Level Descriptors**

Grade Level	Musical Element	Descriptor
I	Rhythm	Whole, half, occasional dotted quarter rhythms.
	Meter	2/4, 3/4, possible occasional simple meter changes after fermata.
	Ranges/Tessitura	See chart—suggested ranges for each grade level.
	Keys	Bb, Eb, possible occasional simple key changes.
	Melodic Treatment	Limited bass melodic patterns, very limited use of accidentals.

Table 15 (continued).

Grade Level	Musical Element	Descriptor
II	Scoring/Texture	Scored as if oboe, bassoon, horn, euphonium, and tuba are absent. Clarinet and trumpet can be two parts with uniformity of rhythms throughout the parts. No solos.
	Harmonic Treatment	Unisons, thirds, fourths, triads.
	Musical Maturity	Selections with a strong rhythmic pulse, limited use of ritardandos (ending in fermatas, predictable arranging and orchestration, predictable binary, and ternary forms).
	Rhythm	Whole, half, quarter, eighth, dotted half notes. Dotted quarter eighth note patterns. Triplets, sixteenth notes patterns, and syncopated rhythms. Percussion rhythms include expanded sixteenth note patterns.
	Meter	2/4, 3/4, 4/4. Occasional, simple 2/2, 6/8, Occasional, isolated meter changes.
	Ranges/Tessitura	See chart—suggested ranges for each grade level
	Keys	Bb, Eb, Ab, F. Occasional, simple g and c minor passages. Key change.
	Melodic Treatment	Occasional bass line melodies patterns. Harmonic partial leaps for brass (e.g. trombone Bb-F). Predictable accidentals. Simple modal melodies. Four and eight measure phrases.
	Scoring/Texture	Melody usually found in all instruments. Doubling of parts across sections. Low brass and woodwind bass line; trombones may deviate occasionally. Occasional solos.
	Harmonic Treatment	Unisons, thirds, fourths (limited), fifth, sixths, and octaves. Triads, primarily consonant intervals. Suspended triads and seventh chords.
III	Musical Maturity	Limited rubato. Limited use of ritardandos and accelerandos. Moderate dynamic variations. Moderate use of repetition in percussion; moderate use of rolls. Primarily binary and ternary forms; moderate use of variation techniques
	Rhythm	Whole, half, quarter, eighth, dotted half notes. Dotted quarter eighth note patterns. Triplets · Basic sixteenth notes pattern and dotted eighth sixteenth. Basic six-eight and five eighth rhythms. Syncopated rhythms. Percussion rhythms include expanded sixteenth note patterns.
	Meter	2/4, 3/4, 4/4, 2/2, 6/8, 5/8. Occasional meter changes.

Table 15 (continued).

Grade Level	Musical Element	Descriptor
	Ranges/Tessitura	See chart - suggested ranges for each grade level.
	Keys	Bb, Eb, Ab, F, C · g, c, minor passages · Occasional key changes.
	Melodic Treatment	Steps, skips, and occasional leaps within key, these are permissible in all instruments. Predictable accidentals Occasional modal melodies. Extended phrase lengths.
	Scoring/Texture	All instruments receive melody during the piece. Occasionally parts doubled by at least one other instrument. Two parts for flute, alto saxophone, trombone, and horn acceptable. Three parts for clarinet and trumpet acceptable. Some solos acceptable. Generally up to three separate melodic lines.
	Harmonic Treatment	Unisons, thirds, fourths (limited), fifth, sixths, and octaves. Consonant and dissonant intervals. Suspended triads, seventh, and ninth chords. Suspensions.
	Musical Maturity	Use of ritardandos, accelerandos, and rubato. Frequent use of dynamic variations. Use of varied, less predictable arranging and orchestration. Frequent use of rolls in percussion. Multiple mallet parts. Any basic formal structure.
IV	Rhythm	Whole, half, quarter, eighth, dotted half notes. Dotted quarter eighth note patterns. Triplets. Expanded sixteenth note patterns and dotted eighth sixteenth. Expanded six-eight and five eight rhythms. Syncopated rhythms. Percussion rhythms include expanded sixteenth note patterns.
	Meter	2/4, 3/4, 4/4, 2/2, 5/4, 7/4, 6/4, 3/8, 6/8, 5/8, 7/8, 9/8. Meter changes.
	Ranges/Tessitura	See chart - suggested ranges for each grade level.
	Keys	Bb, Eb, Ab, Db, G, F, C, g, c, a, d, and f minor passages. Key changes.
	Melodic Treatment	Steps, skips, and occasional leaps within key. These are permissible in all instruments. Moderate use of accidentals. Mild non-standard tonal procedures. Some modal melodies. Odd length phrases. Extended phrase lengths.

Table 15 (continued).

Grade Level	Musical Element	Descriptor
V	Scoring/Texture	All instruments receive melody during the piece. Occasionally parts doubled by at least one other instrument. Two parts for flute, alto saxophone, oboe, and bassoon acceptable. Three parts for clarinet, trumpet, and trombone acceptable. Four horn parts acceptable. Occasional solos. Generally up to three separate melodic lines.
	Harmonic Treatment	Unisons, thirds, fourths (limited), fifth, sixths, and octaves. Consonant and dissonant intervals. Suspended triads and seventh, ninth chords, occasionally scored eleventh or thirteenth chords. Suspensions.
	Musical Maturity	The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre, and intricacy.
	Rhythm	In addition to Grade 4, any sixteenth combinations. Frequent and shifting subdivision. Sixteenths in compound meters.
	Meter	In addition to Grade 4, more frequent meter changes and beat grouping changes. All simple, duple, and triple meters. All compound duple and triple meters. More frequent meter changes. 5/8, 7/8, 5/4, 7/4, and shifts in beat grouping possible.
	Ranges/Tessitura	In addition to Grade 4, extended playing in extreme registers often paired with dynamic extremes.
	Keys	D, G, C, G, Bb, Eb, Ab, Db major, and relative minors. More frequent key changes.
	Melodic Treatment	In additions to Grade 4, frequent use of accidentals. Moderate use of non-standard tonal procedures. More frequent use of modal melodies. Use of odd-length phrases common. Motive-based melodic treatment.
	Scoring/Texture	In addition to Grade 4, unusual instrument grouping. Extended solo passages. Exposed individual instrument sections. Variety of textures and scoring are common resulting in increased listening responsibilities. Multiple melodic lines used frequently.
	Harmonic Treatment	Use of consonant and dissonant intervals. More complex or extended chord structure is common.
	Musical Maturity	The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre, and intricacy.

Table 15 (continued).

Grade Level	Musical Element	Descriptor
VI	Rhythm	All 16th subdivisions in all meters. More frequent subdivision. Use of hemiola and other polyrhythms are common.
	Meter	All meters are possible. Meter and beat grouping changes are common.
	Ranges/Tessitura	Extended playing in extreme registers is common, often paired with dynamic extremes.
	Keys	All keys are possible.
	Melodic Treatment	Extensive use of accidentals is possible. Extended use of non-standard tonal procedures is possible. More frequent use of modal melodies. Use of odd-length phrases and motive-based melodic treatment is common.
	Scoring/Texture	Solo passages can be expected/virtuosic. Most unusual instrument groupings are possible. Variety of textures and scoring are used extensively, resulting in increased listening responsibilities. Full instrumentation is expected. Multiple melodic lines occur more frequently.
	Harmonic Treatment	Same as 5.
	Musical Maturity	The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre, and intricacy.

Note. * = MPA - Music Performance Assessment

In an effort to identify additional studies that examined the construction of state music lists, how selections are graded and included or removed from these lists, very little information was obtained, further reinforcing the need for this study. While the review of literature has identified sets of criteria for repertoire selection and grading, few studies, if any, have focused on the actual process of selecting and grading band repertoire and the decision making that goes into the addition and subtraction of repertoire from these state lists. Some studies have examined state lists within the broader context of identifying quality repertoire or examining the potential for objectivity in the grading process.

Blaydon (2015) examined the use of repertoire grading rubrics for the purpose of determining the potential for the development of a universal grading rubric. Ten compositions were graded using rubrics from four state music associations (North Carolina Bandmasters Association, East Tennessee School Band and Orchestra Association, Arkansas School Band and Orchestra Association, and Georgia Music Educators Association), as well as a rubric from the American Band College. While Blaydon's study incorporated the use of grading rubrics from state music associations, the focus of the study was not specifically related to how each state incorporates these rubrics into the selection and grading process.

Miller (2013) incorporated state music lists into a study of band repertoire grades III and IV. However, Miller's intent was to examine the question of quality as it relates to school band music, not the development of the state lists that were used in his study.

The National Band Contest: Catalyst for Growth

One of the most significant periods in the history and development of instrumental music education in the United States was the period involving the National Band Contests. Music education historians commonly refer to the period from about 1915 to 1935 as the era of the school band movement (Whitehill, 1969).

In the early twentieth century, school bands experienced exponential growth and began to gain a strong foothold in the field of instrumental music education. Many factors played a part in this expansion. However, the National Band Contest along with the associated state contests are credited with playing a particularly significant role.

Shortly after World War I, the popularity of professional bands began to wane, causing much concern in the music industry. The market for band instruments needed by

the military bands was drastically reduced after the war. This was further complicated by the decline of the professional band movement that had gripped the United States beginning in the later nineteenth century.

Under complex circumstances, leaders from the music industry, notably the Band Instrument Manufacturers Association, sponsored a band contest/tournament in Chicago in 1923. Twenty-six high school bands and four grammar school bands from twenty communities in ten states participated at a time when there may have been no more than 350 permanently organized school bands in the country. The winning band from Fostoria, Ohio won a prize of \$1000. Even during the contest, organizers realized that their contest was too commercial and possibly took advantage of the participants. They sought the advice of the Music Supervisors' National Conference (MSNC) and began to formulate new contest structures. It took a few years to build a framework that was suitable to all interested parties. The first true national contest was held in Fostoria, Ohio in 1926. The next contests were held in Council Bluffs, Iowa (1927), Joliet, Illinois (1928), Denver, Colorado (1929), Flint, Michigan (1930), and Tulsa, Oklahoma (1931). Because of financial conditions in the United States, no contest was held in 1932. The contest was resumed in 1933 but with a very different system. No national winner was to be declared; instead, a divisional rating was awarded. A similar system was used in 1934 as well. From 1935 on, other modifications were made.

These contests, especially those of the 1920s and early 1930s, helped bands develop in the United States. The general system, especially from the later years of the National Contest, is still seen in current high school band contests and festivals.

Emil Holz (1960), states:

The Schools Band Contest of America...provided the occasion and the reason for the merging of musical, educational, and commercial efforts in a common cause.... The forces set in motion by this event thrust the school band, long among the lowliest of school music groups, into a position of prominence. (p. 3)

With the rise of the National Contest, most states developed band organizations that were aligned with the National system. Sometimes the origins of these state organizations were linked to colleges or other organizations outside of the elementary and secondary school environment. North Carolina is but one example.

The North Carolina College for Women in Greensboro hosted annual band contests starting in the spring of 1926. Three bands participated that year. By 1930, the size of the North Carolina contest became unwieldy, creating the need for a change in format. As a result, “loose associations of bandmasters, orchestra directors, choral directors, and piano teachers split off and began running their own affairs subject to approval by a newly instituted contest executive committee” (NCMEJ, Sept. 1989, p. 1). This gave birth to the North Carolina Bandmasters Association (NCBA), which is now in its 77th year. Following in the footsteps of the national contest, North Carolina adopted a classification system based on school size, as well as a five-point rating system of: I–Excellent; II–Very Good; III–Good; IV–Average; and V–Below Average. For several years, the NCBA contest operated under this format. The 1949 contest instituted a new system allowing bands to “seek their own level of competition by selecting contest repertoire from graded music lists” (p. 6).

Garren adds:

Ten compositions were selected by the music committee for each of grades II through VI and each band was required to prepare four numbers from its selected list. At the contest, the director had to play his selected composition and the judges picked a second number after the band had played the director's choice. (p. 6)

As was the case in North Carolina, bands played an important role in the rise of band and music associations in many states. These organizations served and in many cases still serve, as the governing bodies for state band competitions, non-competitive festivals, clinics, demonstrations, and honor bands. While the original intent of these organizations may have been to support the growth of school bands, many became more inclusive, offering events across the spectrum of school music ensembles. Throughout their growth, several music associations developed affiliations with and continue to be affiliated with NAfME, the National Association for Music Education, formerly known as the Music Educators National Conference.

Summary

This review of literature examined (1) the identification of a core repertoire for the wind band, including the high school level, (2) published music lists, (3) the National School Band Contest and its influence on the school band movement across the United States, and (4) historical and philosophical approaches to selecting and grading school band repertoire, including examples of state music association rubrics and selection criteria.

The review of literature indicates that research supports the need for school band directors to have well-developed resources at their disposal when selecting repertoire for their ensembles. However, research also suggests a somewhat subjective approach to the

development of these resources. School band directors often utilize prescribed music lists when selecting repertoire, specifically those published by their state associations. While these lists are typically developed by state committees, the processes and methodologies used for music selection and grading is not well documented, providing little if any information about the pedagogical approach to the construction of these lists.

Chapter 3: Methods

The review of literature suggests that school band directors often utilize state music lists when selecting repertoire. Additionally, studies indicate that variations exist in the content, formatting, grade leveling, and classification systems of these lists. While a general understanding exists that state music lists are developed by some form of state committee, little evidence exists to identify how these state music lists actually compare to each other. Employing archival research, this study examined three aspects of state music lists for high school band including (1) content and formatting, (2) repertoire that is shared across multiple state lists, and (3) grading and classification systems. The following questions were used to guide this study:

1. How does the content and formatting of individual state music lists for high school band compare from state to state?
2. In what ways do the grading and classification systems used on individual state music lists for high school band compare from state to state?
3. What pieces of high school band repertoire are shared in common across multiple state music lists?
4. What variations exist in the grade leveling of individual pieces that are shared across multiple state music lists?

Identifying the Data Set

A general understanding exists in the wind band community that state music lists for high school band are commonly disseminated by organizations that serve as the governing body for state music contests and festivals. Preliminary research indicates that these organizations include (1) some of the federated state associations of NAfME, such

as the New York State School Music Association (NYSSMA), (2) independent state music associations such as the Michigan School Band and Orchestra Association (MSBOA), and (3) state high school activities associations such as the Minnesota State High School League (MSHSL).

The data set for this study was determined by combining the eight state music lists for high school band referenced in the review of literature with the available state music lists from the remaining 42 states in the United States. The data set was formatted into two groups and included state music lists having been in effect during the 2015-2016 academic year. The first group included the available state music lists formatted in a traditional 1-6 grading system or some variation of the same. The second group contained the available state music lists formatted by a classification system. The complete data set was achieved by combining both groups.

In order to organize information regarding the availability of state music lists for high school band, an Excel database was established to track my searches. My initial inquiry employed internet searches to identify the existence of a state music list for high school band from 42 states. To do this, I began with the federated state associations of NAfME, followed by additional internet searches to identify independent state music and state activities associations. Several of these are known throughout the wind band community as being responsible for the dissemination of these lists. The following questions guided the initial inquiry:

1. What states publish a music list for high school band?
2. If so, what name is given to each list?
3. What organization is responsible for the dissemination of each list?

4. What type of organization disseminates the list?
5. How is each state list formatted regarding grade?
6. Which state lists belong in each group of the data set?

The initial inquiry yielded a complete listing of all state music or state activities associations that disseminate any kind of state list for high school band.

Approximately 85% of the available state lists were obtained via download from the various association websites. Some state lists were housed in a “members only” section of their association’s website requiring additional contact via email. This was true of the lists from Ohio and Wisconsin. Interestingly, the most resistance to obtaining the lists came from Virginia and Michigan. Both state associations seemed somewhat leery about allowing the state list to be made public. Regardless, I was able to obtain both lists through a series of additional emails and phone calls to state association officers.

Once my initial searches were complete, the initial database was replicated and sorted by (1) name of state and (2) grade or classification system. This restructuring of the initial data allowed me to create a document that reflected the complete data set.

Data Collection

The review of the literature indicates that state music lists for high school band commonly provide similar information such as grade level, title, composer, arranger, if applicable, and publisher. Some state music lists also include additional information such as the date of publication, print status, the date of acquisition, and performance instructions.

In order to examine the information presented on these state music lists, I collected data in two phases. In phase one, I identified the overall content, formatting,

and grading/classification systems of each state music list. Initially, I constructed individual databases for each. Next, I created two additional databases, one for each group in the data set and synthesized each state music list into the appropriate database. The result represented a comprehensive listing of all the content from each state music list employing both traditional grading systems, as well as those employing classification systems. Each database was formatted as follows:

1. Assigned grade level (traditional) or classification level.
2. Title of each piece.
3. Composer.
4. Arranger, if applicable.
5. Publisher.
6. Additional information.

In phase two, I identified individual pieces of repertoire that were shared across all the lists by applying a “sort function” to the complete data set. This function allowed me to alphabetize multiple categories of data simultaneously. The result was a complete list of repertoire alphabetized by title, composer, and publisher. Next, I examined the data in order to identify pieces that appeared on three or more lists. A “duplication function” was used to highlight those pieces which appeared on multiple lists. Once these pieces were identified, those that did not meet the criteria of appearing on three or more lists were removed.

Various publications of the same titles were also considered as these are often arrangements of similar works. The resulting databases represented the total amount of shared repertoire across the complete data set.

Data Analysis

Using the research questions as a categorical framework, the data was analyzed in three phases, with the initial phase of analysis having two parts.

Organizational Structure and Content. The first part of phase one analyzed data that was collected throughout the initial online searches. A database was used to analyze the data, noting the names of each state that publishes a state music list, the name of each available list, and the organization that is responsible for the dissemination of each list. The second part of phase one examined and compared the organizational structure and content of individual state music lists for high school band. Using a database to record my findings, I examined each state list in order to identify (1) the categories of information that were presented on each list, (2) how the informational categories were arranged or formatted, and (3) what grading or classification system was employed by each list. When examining the lists in group 2, I used the initial database to identify the methods of determination employed by each state regarding the identification and format of the classification levels within that particular state.

Shared Repertoire. When examining the data set to identify shared repertoire, I began with a data base and employed sort and arithmetic functions to identify and calculate the number of pieces that were shared on the lists overall. Descriptive statistics were used to calculate the percentages of repertoire that was shared with other states. These same methods were employed when identifying the shared repertoire on state lists employing classification systems. Descriptive statistics employing a percentage function were used to calculate the total percentage of each state's original list that was shared with other lists.

A final step in this phase of analysis focused on the comparison of those pieces which had been identified as being shared on three or more state lists. These included pieces on lists in both the traditional and classification groups, as well as the data set as a whole. I used the database to calculate the number of piece that were shared across a range of 3-15 traditional lists, as well as a range of 3-11 lists based on classification. Descriptive statistics were used to indicate the total number of pieces shared across all 26 lists combined.

Grading and Classification Systems. When examining the data set for the grading across the lists employing traditional systems, I used the database to determine the following: (1) the number of pieces graded at each individual grade level by state and (2) the individual grade levels of pieces shared on three or more lists. When all lists provided the same grade level for a particular piece, this was noted. When differing grade levels were given to a particular piece, I used basic descriptive statistics to calculate the number of state lists where the piece was graded at different grade levels across all lists.

In the final aspect of phase three, I compared classification levels across the lists employing such systems. These systems are considerably dissimilar, which hinders any kind of direct comparison as is possible with most of the traditional lists. Because this dissimilarity is based on state regulation and not just a difference in the organizational structure of the lists, identifying similarities in grading is most certainly limited. Accordingly, a comparison of pieces shared between the two systems in the data set was limited to the repertoire that was shared across the two systems. Using the database, pieces from lists employing classification systems were compared to those from the traditional lists. All pieces that were identified as being shared were noted. Using

descriptive statistics, the total number of pieces listed at each classification level, on each list, was identified. In addition, a traditional grading scale was applied to the shared repertoire from the lists in the classification group in order to identify and compare what grading levels these individual pieces might have been assigned, had they employed traditional grading systems. All variations in grading levels were noted.

The presentation of findings include descriptive statistics throughout a narrative discussion, as well as tables and figures for visualizations of computational results. Accompanying appendices include all data protocols used throughout both data collection and data analysis.

Chapter 4. Results

Initial Search

Through email requests and an extensive online search of the federated state associations of the National Association for Music Education (NAfME), as well as independent state music organizations and state activities associations across the United States, a thorough accounting of state music lists for high school band, as well as the name of the disseminating organization was compiled.

Once these determinations were made, the grading or classification systems used on each list were identified. Based on prior knowledge of their existence, some of the state lists had already been acquired by the researcher. These included (1) the NYSSMA Manual, published by the New York State School Music Association (NYSSMA), (2) the Selective Music List, published by the Pennsylvania Music Educators Association (PMEA), (3) the Approved Festival List from Minnesota, and (4) the Prescribed Music List distributed by the University Interscholastic League (UIL) in Texas. Most of the remaining state lists were obtained through an internet search of the websites for the various organizations, in addition to email exchanges with state organizations such as the Michigan School Band and Orchestra Director's Association (MSBOA). These results are shown in Table 16.

Table 16

Initial Search Results

State	List Name	Disseminating Organization
Alabama	Cumulative Music List	Alabama Bandmasters Association
Alaska	No List	Uses Other States (Non-specific)
Arizona	No List	Uses Virginia list
Arkansas	Required Music List	Arkansas School Band and Orchestra Association

Table 16 (continued).

State	List Name	Disseminating Organization
California	Approved Festival List	So. California School Band/Orchestra Association
Colorado	Uses Other State Lists	Colorado Bandmasters Association
Connecticut	No List	Uses Other State Lists (Non-specific)
Delaware	No List	Uses Other State Lists (Non-specific)
Florida	Concert Music List	Florida Bandmasters Assoc.
Georgia	LGPE Band Music List	Georgia Music Educators Association
Hawaii	Regional List - Oahu	Oahu Band Directors Association
Idaho	LG Festival Music List	Idaho Music Educators Association
Illinois	No List	Uses Other State Lists (Non-specific)
Indiana	Required Music List	Indiana State School Music Association
Iowa	Required Literature List	Iowa High School Music Association
Kansas	Required Music List	Kansas State High School Activities Association
Kentucky	Band Music List	Kentucky Music Educators Association
Louisiana	Prescribed Music List	Louisiana Music Educators Association
Maine	No state-wide List	(7 individual district lists)
Maryland	Band List	Maryland Music Educators Association
Massachusetts	No List	Uses NBA Selective Music List
Michigan	Basic Music List	Michigan School Band/Orchestra Director's Assoc.
Minnesota	Approved Festival List	Minnesota State High School League
Mississippi	Required Music List	Mississippi Bandmasters Association
Missouri	No list	-----
Montana	No list	-----
Nebraska	Recommended Music List	Nebraska State Bandmasters Association
Nevada	No list	-----
New Hampshire	No List	Uses NYSSMA
New Jersey	No List (3 regions)	Requires NBA Selective Music List
New Mexico	No List	Uses UIL - Texas
New York	NYSSMA Manual	New York State School Music Association
North Carolina	MPA Concert Band List	North Carolina Bandmasters Association
North Dakota	No List	(Solo/Ensembles Only)
Ohio	LG Required Music List	Ohio Music Educators Association
Oklahoma	Prescribed Music List	Oklahoma Secondary School Activities Assoc.
Oregon	Required Literature List	Oregon Band Directors Association
Pennsylvania	Selective Music List	Pennsylvania Music Educators Association
Rhode Island	No List	Uses NYSSMA/Wisconsin
South Carolina	Cumulative Music List	South Carolina Band Directors Association

Table 16 (continued).

State	List Name	Disseminating Organization
South Dakota	No List	Uses Other States (Non-specific)
Tennessee	Concert Band List	Tennessee Bandmasters Association
Texas	Prescribed Music List	University Interscholastic League
Utah	No List	Uses New York/Texas
Vermont	No list	-----
Virginia	Music Guide	Virginia Band and Orchestra Directors Association
Washington	No List	Uses Other States (Non-specific)
West Virginia	Graded Music List	West Virginia Bandmasters Association
Wisconsin	Festival Music List*	Wisconsin School Music Association
Wyoming	No List	Uses Other States (Non-specific)

Note. LGPE = Large Group Performance Evaluation, LG = Large Group, MPA = Music Performance Assessment, * = (retrieved from J. Stewart, personal communication, April 15, 2016)

From this search, 29 states were identified as having some form of a published state music list. Of these states, 26 publish statewide music lists for high school band. Two of the remaining state lists were classified as “regional” in that each list is employed in only part of that state. These included Hawaii, available on Oahu only and California, only distributed in southern California by the Southern California School Band & Orchestra Association. The remaining state is Virginia. The Virginia list contains in excess of 10,000 titles and is formatted in eight grade levels including level 0 and level 7. Much of its listed repertoire is currently out of print. Based on these irregularities, this list was incorporated into the study for the purposes of comparing repertoire totals only. As for the remainder of the study, the Virginia list was classified as an outlier and omitted from consideration. The 21 remaining states fall into two categories: (1) the state does not have a music list for high school band or (2) the state does not have a music list, but recommends that its constituents use another state’s list or additional resources such the National Band Association’s Selective Music List.

Comparison of the Content and Formatting of Individual State Music Lists

Additional examination compared the content and formatting of the individual state lists in this study. The first stage of this comparison focused on the individual categories of information and the order in which those categories were presented. As noted in the review of literature, many state music lists provide similar categories of information. Results confirmed this by identifying five primary categories that appear on each list. They are: (1) Title or Composition, (2) Grade, Level, Class, Group, or Category (3) Composer, (4) Arranger, and (5) Publisher/Distributor. While these five categories are common to each list, results show that many lists provide additional information and that the ordering of the informational categories varies considerably from state to state. This information is presented in Table 17. The informational categories are listed in the order as they appear on each state list.

Table 17

Informational Categories on Each State List

State	Informational Categories
Alabama	Class, Title, Composer, Arranger, Publisher, Status.
Arkansas	Grade, ID#, Title, Composer, Publisher.
Florida	Composer/Arranger, Title, Publisher Code, Grade, Significant Literature, Status.
Georgia	Level, Title, Composer, Arranger, Movements, Publisher, Distributor, Status.
Idaho	Class, Title, Composer, Arranger, Movements, Publisher.
Indiana	Class, Title, Composer, Arranger, Movements, Publisher, Length
Iowa	Grade, Title, Composer, Arranger, Publisher, Catalogue #
Kansas	Grade, Title, Composer, Arranger, Publisher, Status.
Kentucky	Grade, Title, Composer, Arranger, Publisher, Added
Louisiana	Grade, Title, Composer, Arranger, Publisher
Maryland	Voicing-Instrumentation, Title, Composer Last, Composer First, Arranger Last, Arranger First, Other 1, Other 2, Publisher Code, Year, Type, Sequence, Comments, Extra 1, Extra 2, Extra3

Table 17 (continued).

State	Informational Categories
Michigan	Class, Title, Composer, Arranger, Publisher, Date
Minnesota	Category, Title, Composer/Arranger, Publisher
Mississippi	Composer/Arranger, Title, Publisher, Class
Nebraska	Grade, Composer/Arranger, Composition, Publisher
New York	Level, Title, Composer/Arranger, Publisher
North Carolina	Grade, Title, Composer, Distributor/Publisher, Special Instructions, Status, Item #, Year
Ohio	Class, Composer, Composition, Movement, Publisher
Oklahoma	No, Level, ID, Title, Composer, Arranger, Publisher
Oregon	Class, Title, Composer, Arranger, Publisher
Pennsylvania	Grade, Title, Composer, Arranger, Publisher
South Carolina	Grade, Title, Composer/Arranger, Publisher, Copyright, SmartMusic
Tennessee	Title, Composer, Arranger, Grade, Comments
Texas	Grade, Title, Composer, Arranger, Collections/Editions, Specifications
West Virginia	Level, Title, Composer, Arranger, Publisher, Date
Wisconsin	Class, Title, Composer, Arranger, Publisher, Duration

Further examination revealed additional similarities and differences in the formatting of each state list. Table 15 showed that the overall content of each list varies. However, similarities do exist in that 25 of the 26 states list repertoire in some form of alphabetical order within each grade level or classification. Within this group of 25 lists, 11 were formatted by grade level and alphabetized by title within each grade level. These include Arkansas, Georgia, Iowa, Kansas, Louisiana, North Carolina, Pennsylvania, South Carolina, Tennessee, Texas, and West Virginia. The state lists from Florida, Kentucky, Maryland, Nebraska, and New York were formatted by grade level and alphabetized by the composer's last name. Six state lists, including Alabama, Idaho, Indiana, Michigan, Ohio, and Oklahoma, were formatted by classification and

alphabetized by title. The three remaining lists from Minnesota, Mississippi, and Oregon are formatted by classification and alphabetized by the composer's last name.

The one outlier is the Music Festival List from Wisconsin. The Music Festival List demonstrates congruency with the practice of grouping repertoire in varying classification levels based on difficulty. However, it differs considerably in that each piece is identified by a selection number indicating whether that piece is listed as standard repertoire or when that particular piece will be rotated off the list. Some selection numbers indicate a rotation of pieces in the year 2017, while others indicate the same in 2019. Expectedly, there is no indication of what repertoire might be rotated onto the list. This task would commonly be undertaken by the state band committee. While the selection numbers do appear in numerical order, the titles assigned to each number do not adhere to any type of alphabetical listing.

Varying approaches are noted when comparing the methodologies used in listing composer and publisher information. As would be expected, all of the state lists present the full title of each piece, as well as the last name of each composer. However, there are varying approaches to listing this information as well. These include (1) listing the composer's full name, (2) listing the composer's last name first, (3) listing only the composer's last name, and (4) listing the composer's last name with the addition of a first and sometimes middle initial. None of the lists indicate any reasoning for these approaches. Perhaps they are traditional practices. Continued examination indicates that the use of a first or middle initial often identifies a particular composer who may share a surname with another such as Claude T. Smith and Robert W. Smith.

Regarding publisher listings, 22 of the 26 state lists use some form of abbreviated name or combinations of abbreviations for each publisher. Some are simply letters such as HL for the Hal Leonard Corporation. Others use part of the company's full name such as Alfred for the Alfred Publishing Co., Inc. Seventeen state lists use these shorter abbreviated styles. Five state lists use a combination of these shorter abbreviations in addition to a portion of the company's full name such as Schirmer. Three state lists present the full name of each publishing company.

An examination of the number of titles included on each state list resulted in a wide range of totals. The total number of titles per state list ranges from 72 to 10,063 pieces. These results are shown in Table 18.

Table 18

Number of Titles on Each Original List

State	No. of Titles
Alabama	2577
Arkansas	2082
Florida	1498
Georgia	1430
Idaho	175
Indiana	1035
Iowa	412
Kansas	1363
Kentucky	467
Louisiana	2152
Maryland	1076
Michigan	1185
Minnesota	545
Mississippi	884
Nebraska	740
New York	772
North Carolina	1913

Table 18 (continued).

State	No. of Titles
Ohio	72
Oklahoma	1100
Oregon	198
Pennsylvania	1322
South Carolina	2236
Tennessee	3927
Texas	1172
Virginia	10,063*
West Virginia	5124
Wisconsin	138

Note. * = the Virginia state music list was included in the initial stages of examination in order to compare the number of titles on each state music list.

Identification and Comparison of Grading and Classification Systems

Many state lists employ some form of the traditional 1-6 grading system espoused by organizations like the National Band Association. Fifteen state lists use some form of this system. Of these 15 state lists, 11 are graded 1-6. Four state lists were identified as employing a variation of the traditional grading system such as levels 1-5 or levels 2-6. Eleven states employ a classification system unique to that individual state. What is being termed as “classification system” refers to those states that group repertoire into levels of difficulty based on that state’s particular contest and /or festival system. One of the most common is according to school enrollments; an example of this is Michigan. All grading and classification systems are shown in Table 19.

Table 19

Traditional Grading Systems – Classification Systems

State	Name of List	Grading/Classification Systems
Alabama	Cumulative Music List	AA, A, BB, B, CC, C, D
Arkansas	Required Music List	Traditional 1-6
Florida	Concert Music List	Traditional 1-6
Georgia	LGPE Band Music List	Traditional 1-6
Idaho	LG Festival Music List	A, B, C, D
Indiana	Band Required Music List	I, II, III
Iowa	Required Literature List	Traditional 2-6 (variation)
Kansas	Required Music List	Traditional 2-6 (variation)
Kentucky	Band Music List	Traditional 1-6
Louisiana	Prescribed Music List	AAAA, AAA, AA, A, B
Maryland	Band List	Traditional 1-6
Michigan	Basic Music List	AA, A, B, C, D
Minnesota	Approved Festival List	1, 2, 3
Mississippi	Required Music List	6A, 5A, 4A, 3A, 2A, 1A
Nebraska	Recommended Music List	Traditional 1-6
New York	NYSSMA Manual	Traditional 1-6
North Carolina	MPA Concert Band List	Traditional 1-6
Ohio	LG Required Music List	AA, A, B, C
Oklahoma	Prescribed Music List	6A, 5A, 4A, 3A, 2A
Oregon	Required HSCB Literature List	6A, 5A, 4A, 3A, 2A/1A
Pennsylvania	Selective Music List	Traditional 2-6 (variation)
South Carolina	Cumulative Music List	Traditional 1-6
Tennessee	Concert Band List	Traditional 1-6
Texas	Prescribed Music List	Traditional 1-5 (variation)
West Virginia	Graded Music List	Traditional 1-6
Wisconsin	Festival Music List	A, B, C, M*

Note. Repertoire classification levels are listed in decreasing order of difficulty. * = Middle School repertoire not included in this study.

An examination of the 11 state lists using classifications systems reveals varying methodologies used to determine classification levels. These methods are as diverse as the classification levels themselves. While some use the same method of determination,

all of the methods vary in some fashion. This most often correlates to various ranges of student enrollment figures in those states that employ them. These are shown in Table 20.

Table 20

Methods of Determination

State	Method of Determination
Alabama	School Enrollment
Idaho	Determined by the ensemble director's choice
Indiana	Determined by the ensemble director's choice
Louisiana	School Enrollment (specific range of numbers per level)
Michigan	School Enrollment (specific range of numbers per level)
Minnesota	Determined by the ensemble director's choice
Mississippi	School Enrollment (32, 32, remaining schools divided evenly)
Ohio	Determined by the ensemble director's choice
Oklahoma	School Enrollment (32, 32, 64, 128, remaining schools)
Oregon	School Enrollment (specific range of numbers per level)
Wisconsin	Years of Experience (advanced, 3-4, 1-2, MS)

Identification and Comparison of Shared Repertoire

State lists using both traditional grading and classification systems were examined in order to identify the shared repertoire across all lists. For the purposes of this study, the term “shared” refers to any piece that appears on any combination of three or more state music lists such as Stuart’s *Three Ayres from Gloucester*, which appears on all 26 lists. This inquiry resulted in the identification of 2,862 individual pieces that were shared across various combinations of the 26 state music lists (see Appendix B).

A wide range of shared repertoire was observed. Results indicated that the total number of pieces shared by each state list ranged from 33 to 1,834. The range of percentages stretched from 18.1% to 89.8%. The number of shared pieces was divided by

the total number of pieces on the list in order to determine the percentage of the list shared. These percentages identify the portion of each state's original list that it shares with other state lists. These results are shown in Table 21.

Table 21

Shared Rep. and Percentage of Shared Rep. Based on Each Original List

State	No. of Shared Pieces	Percentage of the Original List
Alabama	466	18.1%
Arkansas	1252	60.1%
Florida	933	62.3%
Georgia	1044	73.0%
Idaho	143	81.7%
Indiana	341	32.9%
Iowa	358	86.9%
Kansas	1002	73.5%
Kentucky	400	85.7%
Louisiana	954	44.3%
Maryland	966	89.8%
Michigan	375	31.6%
Minnesota	258	47.3%
Mississippi	289	32.7%
Nebraska	486	65.7%
New York	495	64.1%
North Carolina	1181	61.7%
Ohio	33	45.8%
Oklahoma	378	34.4%
Oregon	129	65.2%
Pennsylvania	865	65.4%
South Carolina	1483	66.3%
Tennessee	1963	50.0%
Texas	678	57.8%
West Virginia	1834	35.8%
Wisconsin	73	52.9%

Using a base line of pieces appearing on a minimum of three state lists, the names, grades, and classification levels of each piece of shared repertoire were identified (see Appendix C). Additionally, the total shared repertoire list was examined to compare the lists in three areas: (1) the number of pieces shared across the 15 state lists employing a traditional grading system, (2) the number of pieces shared across the 11 state lists employing a classification system, and (3) the number of pieces shared across all 26 state lists combined. This inquiry identified 2,769 pieces that were shared across the state lists using traditional grading systems, in addition to 581 pieces that were shared across the state lists employing a classification system. Examining both lists combined identified 516 pieces that were shared across all 26 lists (see Appendix C).

Using a baseline of appearing on three or more lists, results indicated that the number of times each piece was shared across the lists using a traditional grading system fell within a range of 3 to 15. The number of pieces shared by three or more lists ranged from 898 pieces on 3 lists, down to 32 pieces on all 15 lists. This same inquiry into lists formatted by classification resulted in a range of lists from 3 to 11, with the number of pieces shared ranging from 155 on 3 lists, down to 8 pieces on all 11. These results are indicated in Figure 1 and Figure 2.

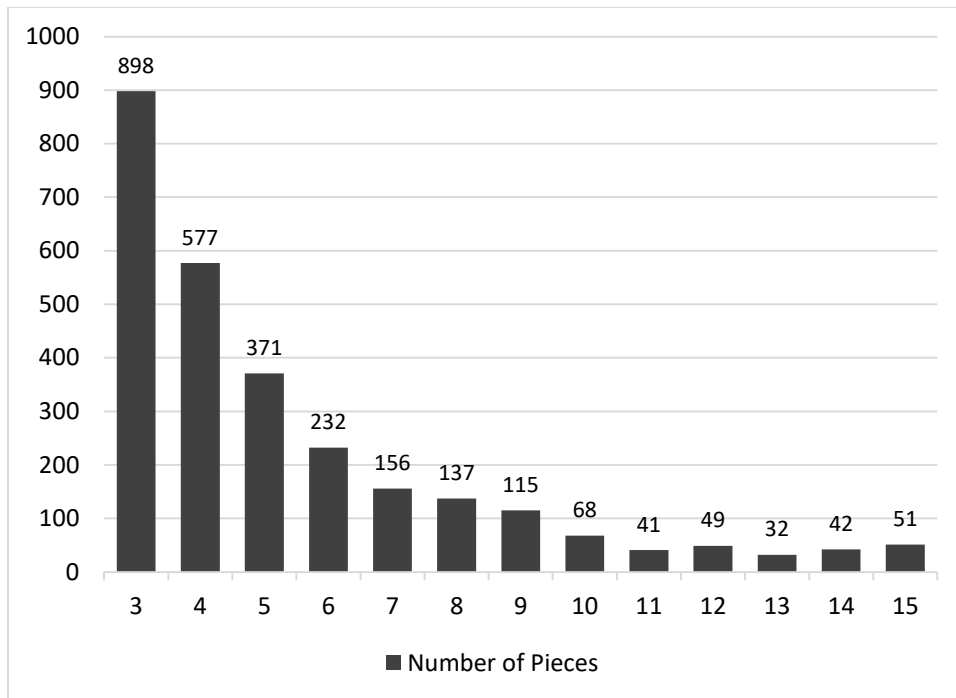


Figure 1. The number of pieces shared on any given number of lists employing some variation of the 1-6 grading system, ranging from 3-15 lists.

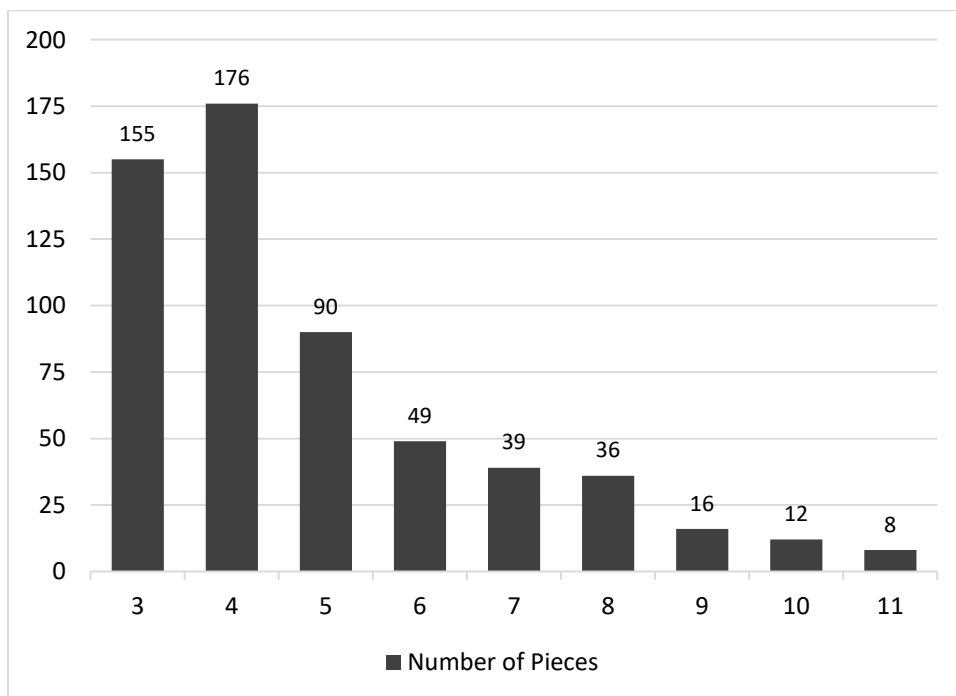


Figure 2. The number of pieces shared on any given number of lists that employ classification systems, ranging from 3-11 lists.

Of the 2,769 pieces of shared repertoire, only 45 appear on all the lists from the group of traditional systems. All but 5 of these pieces were published after 1975 and most, if not all, are works that the band community might currently identify as standard band repertoire. In addition, only 8 of these pieces have been republished since their original publication date, further solidifying their place in the standard repertoire. These are shown in Table 22.

Table 22

Republication Dates of Pieces appearing on all 15 Traditional Lists

Title	Dates of Republication
Festive Overture, Op. 96	1954, 1965
Four Scottish Dances	1957, 1978
Kentucky 1800	1954, 1987
La Fiesta Mexicana	1949, 1954
Lincolnshire Posy	1937, 1987, 2010
Prelude, Siciliano and Rondo	1963, 1979
Trittico	1963, 1966, 1993
William Byrd Suite	1924, 1960

Traditional Grading Systems

A comparison of state music lists formatted by some form of a traditional grading system revealed several points. These comparisons focused on the similarities and differences of grade leveling across the group of lists as a whole, as well as individual repertoire shared across the individual lists.

Initially, 2,769 pieces were identified as being shared across the 15 state lists employing some form of a traditional grading system. While some of these pieces share the same grade level, many variations exist. Further examination determined the total

number of pieces shared by each individual grade level on all 15 lists combined. These results are shown in Figure 3.

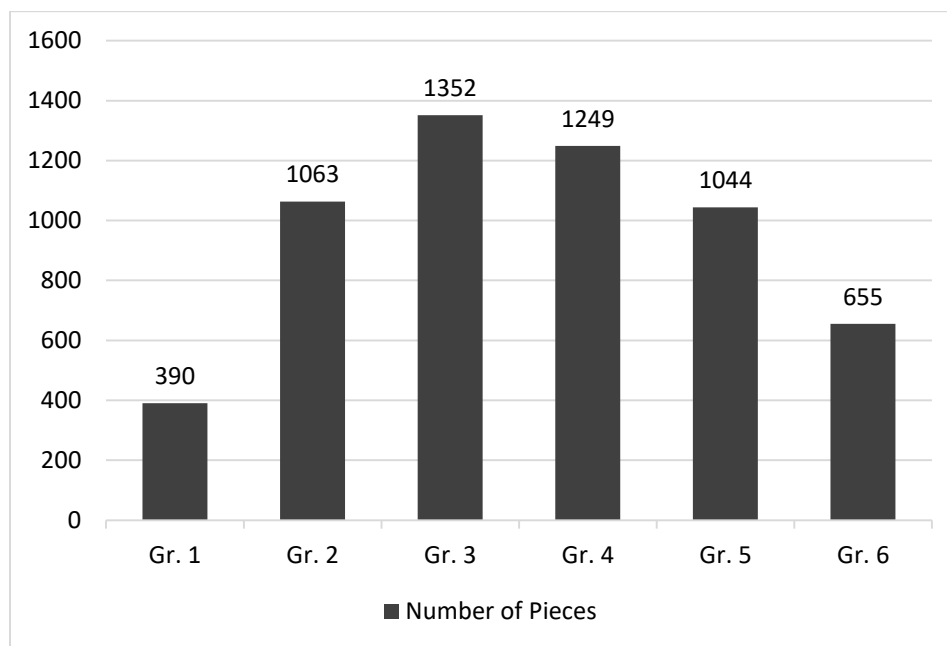


Figure 3. The total number of pieces shared by each grade level across all lists.

Additional examination revealed the total number of pieces shared by each individual grade level on each state list. These results are shown in Table 23.

Table 23

Traditional Systems: No. of Pieces Appearing per Gr. Level per State List

State	Gr. 1	Gr. 2	Gr. 3	Gr.4	Gr. 5	Gr. 6
Arkansas	192	336	308	189	169	59
Florida	53	143	185	147	176	226
Georgia	50	129	211	215	182	253
Iowa	0	43	93	112	88	21
Kansas	0	160	255	254	233	100
Kentucky	22	85	106	80	74	34
Maryland	61	171	201	199	190	143
Nebraska	23	82	128	105	108	41
New York	35	66	86	121	72	115
North Carolina	55	207	229	253	175	259
Pennsylvania	0	121	178	176	194	190

Table 23 (continued).

State	Gr. 1	Gr. 2	Gr. 3	Gr.4	Gr. 5	Gr. 6
South Carolina	67	311	308	176	194	190
Tennessee	5	294	492	457	339	372
Texas	79	119	137	123	218	0
West Virginia	107	376	408	364	269	308

Identifying similarities in grading produced a list of 437 pieces that are assigned the same grade level across all the state lists on which they appear. The names of these pieces, the grade level assigned, and number of lists that share each piece are shown in Table 24.

Table 24 *Number of Lists on Which a Given Piece Shares the Same Grade Level*

Title	Composer	No. of Lists	Grade Level
17th Century Italian Suite	Cacavas, John	4	3
1812 Overture	Tchaikovsky, Peter I.	8	6
A Basque Lullaby	Forrest, Dan	4	2
A Dakota Rhapsody	Camphouse, Mark	3	5
A Hero's Life	Strauss, Richard	3	6
A New World Adventure	Court, Douglas	3	1
A Quiet Rain	Cummings, Walter	5	2
A Renaissance Revel	Susato, Tielman	5	3
A Scottish Ballade	Sheldon, Robert	4	2
A Vision of Majesty	Swearingen, James	3	4
A Wind River Portrait	Spears, Jared	4	3
Abandoned Treasure Hunt	Grice, Rob	3	2
Abduction from "The Seraglio"	Mozart, Wolfgang A.	4	4
Academic Pageant	Shaffer, David	4	2
Acrostic Song	Del Tredici, David	3	3
Affirmation Overture	Smith, Robert W.	6	2
Africata	Hilliard, Quincy	3	2
Afterburn	Standridge, Randall	5	2
Afton Variations	Strommen, Carl	3	3
Aggresivo	Standridge, Randall	3	2

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Air from "The Peasant Cantata"	Bach, Johann S.	4	2
Alborada del Graciosa	Ravel, Maurice	3	6
Allan a Dale Overture	Hanson, Eric	3	3
Allegretto from Symphony No. 7	Beethoven, Ludwig van	3	2
American Folk Suite	Walters, Harold	3	3
American Folk Trilogy	McGinty, Anne	3	1
American Portrait	Niehaus, Lennie	4	3
An American Hymntune	Traditional	4	2
An Australian Sea Ballad	Traditional	3	2
Ancient Echoes	Del Borgo, Elliot	3	1
Ancient Ritual	Del Borgo, Elliot	4	2
Ancient Visions	Barrett, Roland	3	2
Ancient Voices	Sweeney, Michael	8	2
And the Multitude with One Voice Spoke	Hosay, James	3	5
Andante and Toccata	Nelhybel, Vaclav	4	5
Andante e Presto	Forsblad, Leland	3	3
Angelic Festival	Saucedo, Richard	3	3
Apocalyptic Dreams	Gillingham, David	4	6
Apollo	Pennington, John	4	4
Appalachian Folk Song Suite	Harbinson, William G.	4	3
Appalachian Overture	Barnes, James	4	4
Appalachian Suite	Kinyon, John	6	2
Aquara	Higgins, John	3	3
Aria and Gigue	Buxtehude, Dieterich	3	3
Aria and Minuet	Scarlatti, Domenico	4	2
Arioso	Bach, Johann S.	3	3
Arlington Overture	Hermann, Ralph	4	3
As Tears Fall On Dawn's New Light	Saucedo, Richard	3	3
Ashford Celebration	Ford, Ralph	3	3
Ashford Variations	Swearingen, James	3	2
Asian Folk Rhapsody	Saucedo, Richard	5	2
At the Stronghold of En Gedi	Holsinger, David R.	3	4
Atlantis	McGinty, Anne	4	1
Austrian Hymn	Haydn, Franz J.	5	2
Avantia	Shaffer, David	5	4

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Ave Verum Corpus	Mozart, Wolfgang A.	3	3
Avenger	Grice, Rob	3	2
Ayre and Dance	Pearson, Bruce	5	1
Ayrshire Portrait	Story, Michael	3	1
Azrael	Lotti, Antonio	3	3
Aztec Celebration	Shaffer, David	4	2
Aztec Dance	Story, Michael	3	1
Ballet Overture from "Don Juan"	Gluck, Christoph	5	2
Ballet Parisian	Offenbach, Jacques	3	4
Ballo del Granduca	Sweelinck, Jan	4	5
Bandology	Osterling, Eric	4	3
Bartok Variations	Broege, Timothy	4	2
Baywood Overture	Swearingen, James	3	2
Belmont Overture	Hermann, Ralph	3	3
Bennington Overture	Forsblad, Leland	3	2
Beyond the Summit	Balmages, Brian	3	4
Blackwater	Carroll, Fergal	3	4
Boulder Ridge	Bocook, Jay	3	2
Bouree	Bach, Johann S.	4	3
Bravada	Nowak, Jerry	3	2
Brick Street Encounter	Saucedo, Richard	3	3
Britannic Variants	Del Borgo, Elliot	3	6
British Waterside	Grainger, Percy A.	3	4
Brook Green Suite	Holst, Gustav	4	4
Brookside Festival	Curnow, James	4	2
Buckwheat	Brisman, Heskell	3	2
Cameo Overture	Erickson, Frank	3	2
Canticle: All Creatures of Our God and King	Smith, Claude T.	4	5
Cape Fear Chronicles	Sheldon, Robert	4	4
Capriccio	Holst, Gustav	4	5
Cardinal Overture	Balent, Andrew	4	3
Castlebrooke Overture	Smith, Claude T.	5	2
Castles and Dragons	Stalter, Todd	3	2
Castles in Spain	Erickson, Frank	3	1
Cathedral	Conley, Lloyd	3	1

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Celebration and Dance	Swearingen, James	3	4
Celebration for Winds and Percussion	Swearingen, James	5	3
Celestium	Willis, Douglas	3	3
Celtic Air and Dance No. 2	Sweeney, Michael	4	2
Ceremonial Flourishes	Curnow, James	3	6
Ceremony for Winds	Cacavas, John	3	3
Chamarita	Nixon, Roger	5	6
Chanson and Bourree	Erickson, Frank	4	3
Chant and Canon	O'Reilly, John	3	1
Chester Variations	Del Borgo, Elliot	5	2
Chippewa Lullaby	Traditional	4	1
Chorale and Canon	Del Borgo, Elliot	4	2
Chorale and Canon	McGinty, Anne	4	1
Chorale and Mystic Chant	Loest, Timothy	4	1
Chorale and Presto	Saucedo, Richard	3	4
Chorale and Variant	Del Borgo, Elliot	5	5
Chorale No. 67 - Gott Lebet Noch	Bach, Johann S.	3	2
Chorale Prelude In E Minor	Reed, Alfred	3	3
Citadel	Erickson, Frank	3	2
Classic Motet	Zingarelli, Niccolo	4	2
Collage for Band	Curnow, James	3	5
Colors and Configurations	Niehaus, Lennie	3	4
Concert Contrasts	Palmer, Robert	4	1
Concertino for Band	Velke, Fritz	4	5
Conestoga Trail	Story, Michael	3	1
Confluence	Saucedo, Richard	3	4
Contempo	Story, Michael	4	2
Coronation Scene from "Boris Godunov"	Mussorgsky, Modest	3	5
Cortege and Scherzo	Mussorgsky, Modest	3	4
Country Dances No. 1	Pfaffman, Steve	3	2
Crown Point Celebration	McGinty, Anne	3	3
Culloden	Giroux, Julie	3	5
Daedalic Symphony	Weiner, Lawrence	3	5
Dances from Terpsichore	Praetorius, Michael	4	2
Danse Jubilante	Smith, Robert W.	3	2

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Danse Macabre	Saint-Saens, Camille	4	5
Danzas Cubanas	Sheldon, Robert	3	5
Declarations	Del Borgo, Elliot	3	4
Dedicata	Shaffer, David	3	4
Designs, Images and Textures	Bassett, Leslie	9	6
Dillon's Flight	Ford, Ralph	3	4
Discovery 1492	Smith, Robert W.	3	3
Divertimento for Band	Hearshen, Ira	3	6
Dolce and Dance	Fagan, Gary	3	2
Down by the Salley Gardens	Traditional	6	2
Dramatic Legend	Del Borgo, Elliot	3	3
Dreams and Fancies	Broege, Timothy	5	3
Dynasty	Nitsch, Jason	3	3
Elizabethan Motet	Byrd, William	4	2
Enchanted Island	Rouse, Steve	4	1
English Folk Fantasy	Traditional	3	2
English Suite for Band	Golemo, Michael	3	3
English Waltz	Grainger, Percy A.	5	5
Entrance of the Tall Ships	Swearingen, James	4	2
Equinox	Huckeby, Ed	4	3
Equus	Morales, Erik	4	1
Estampie	McBeth, W. Francis	5	4
Eternal Peaks	Smith, Robert W	3	3
Euryanthe Overture	Weber, Carl Maria von	5	6
Fanfare and Evocation	Moss, John	4	3
Fanfare and Fantasy	McGinty, Anne	3	4
Fanfare and Festival Celebration	Shaffer, David	3	4
Fanfare and Hymn of Brotherhood	Bocook, Jay	3	4
Fanfare and Toccata	Huckeby, Ed	4	4
Fanfare Prelude on "Lancashire"	Curnow, James	4	3
Fantasia on Black is the Color of My True Love's Hair	Camphouse, Mark	3	5
Fantasy on a Japanese Folk Song	Hazo, Samuel	6	4
Fantasy on an Early American Marching Tune	Sheldon, Robert	3	3
Fantasy on an Irish Hymn Tune	Norred, Larry	3	2
Festival	Erickson, Frank	3	1

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Festival Variations	Smith, Claude T.	7	6
Fetes from “Three Nocturnes”	Debussy, Claude	5	6
Finale from Symphony No. 1	Brahms, Johannes	3	1
First Swedish Rhapsody	Leidzen, Eric	6	4
Fitzwilliam Suite	Gordon, Philip	6	2
Flambeau Overture	Olivadoti, Joseph	3	2
Flight	Smith, Claude T.	3	6
Flurry for Winds and Percussion	Kinyon, John	6	2
Folk Songs for Band Suite	Leidzen, Eric	3	4
For the New Day Arisen	Barton, Steven	3	3
For Thy Courts Above	Huckeby, Ed	3	3
Fortress Variants	Del Borgo, Elliot	4	3
Free Spirit Overture	Williams, Jerry	4	2
Freedom Road	Curnow, James	3	4
Freedom Tower Sketches	Longfield, Robert	3	3
French Masters Suite	Gordon, Philip	6	2
From the Land of Fire and Ice	Magnusson, Daniel	4	2
Fury	Myers, David A.	3	2
Futura	Spears, Jared	3	2
Gadget	Standridge, Randall	3	3
Galactic Empires	Gillingham, David	5	6
Galway Bay Overture	O'Reilly, John	3	4
Garden of the Black Rose	Sheldon, Robert	3	2
Gates Of Orion	Sweeney, Michael	4	2
Gavorkna Fanfare	Stamp, Jack	5	5
Gently Touch the Sky	Sheldon, Robert	3	2
Grace Variants	Zdechlik, John	5	5
Gypsydance	Holsinger, David R.	6	2
Hadrian's Wall	Smith, Robert W.	3	3
Hamlet Suite	Shostakovich, Dmitri	3	4
Henderson Overture	Hodges, Steve	3	3
Herndon Exaltations (A Celebration Of Excellence)	Smith, Robert W	4	3
Hymn and Alleluia	Curnow, James	3	4
Il Guarany	Gomez, Carlos	7	6
Impact	O'Loughlin, Sean	4	3

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Impressions of a Welsh Air	Ployhar, James	3	3
In a French Garden	Meyer, Richard	3	2
In Dulci Jubilo	Reed, Alfred	4	4
In Dulci Jubilo	Bach, Johann S.	3	5
In the Spring, At the Time When Kings Go Off to War	Holsinger, David R.	6	6
Inspiration Overture	Smith, Robert W.	3	2
Interludium	Glazounov, Alexander	3	3
Intermezzo from "Cavalleria Rusticana"	Mascagni, Pietro	3	3
Introduction and Fugato	Smith, Claude T.	3	4
Introduction and Invention	Whear, Paul	3	4
Invocation of Alberich	Wagner, Richard	4	5
Japanese Prints	Jager, Robert	5	4
Jesus, Jesus Rest Your Head	Appalachian Folk Carol	5	3
Journey Into Diablo Canyon	Shaffer, David	3	4
Joyous Alleluias	Spears, Jared	3	3
Jubilate	Jager, Robert	4	4
Jungle Dance	Balmages, Brian	3	2
Kabalevsky Suite	Kabalevsky, Dmitri	4	3
Kalevala, Op. 95	Creston, Paul	3	6
Kensington Overture	Whear, Paul	5	3
Knights of Destiny	Sweeney, Michael	5	2
Laramie	Shaffer, David	4	2
Largo and Bouree	Handel, George F.	4	2
L'Arlesienne Suite No. 1	Bizet, Georges	3	5
Laudi Alla Vergine Maria	Verdi, Giuseppe	5	3
Le Corsaire Overture	Berlioz, Hector	4	6
Legacy	O'Loughlin, Sean	3	1
Legend of the Alhambra	Williams, Mark	3	1
Legend of the Eagle	McGinty, Anne	5	2
Legend of the Eagles	Shaffer, David	4	2
Legend of the Yankee Clippers	Swearingen, James	3	2
Leonore No. 3 - Overture	Beethoven, Ludwig van	4	6
Les Biches	Poulenc, Francis	3	6
Les Preludes	Liszt, Franz	9	6
Lexicon	Huckeby, Ed	4	3

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Lincolnshire Posy	Grainger, Percy A.	15	6
Lion of Lucerne	Curnow, James	3	3
Little Baroque Suite	Susato, Tielman	4	2
Little Brazil Suite	Balent, Andrew	4	1
Little Czech Suite	Piatio, Albert	3	2
Little English Suite	Jackson, Leroy	7	2
Little Handel Suite	Handel, George F.	4	2
Little Schumann Set	Schumann, Robert	4	2
Lochinvar	Curnow, James	3	6
Lytic Overture	Erickson, Frank	6	3
Magma	Clark, Larry	3	1
Magna Carta	Forsblad, Leland	3	3
Main Street Celebration	Reineke, Steven	3	4
Manx Overture	Wood, Haydn	4	6
Mazurka	Chabrier, Emmanuel	3	5
Merry Music for Wind Band	Hidas, Frigyes	4	4
Miniature Chorale and Fugue	Carter, Charles	6	2
Monmouth Overture	Sweeney, Michael	7	2
Monticello Overture	McGinty, Anne	3	2
Moravian Folk Rhapsody	Sheldon, Robert	3	5
Music for a Ceremony	Morrissey, John J.	3	4
Music for Hamlet	Reed, Alfred	3	6
New England Festival	Williams, Mark	3	2
Newport Overture	O'Reilly, John	3	2
Night Fantasy	Ward, Robert	4	4
Nocturnal Dances	Smith, Robert W	3	1
Nordic Overture	Osterling, Eric	3	3
Normandy	Grundman, Clare	3	3
Norquay	Akey, Douglas	3	4
Northwest Overture	Chattaway, Jay	5	3
Odyssey	Curnow, James	3	5
Of Dreams and Legends	Akey, Douglas	3	4
On a Southern Hymnsong	Holsinger, David R.	3	4
On the Grand Prairie Texas	Holsinger, David R.	3	6
Overture for Band	Missal, Joshua	4	5

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Overture for Band	Heins, John	6	6
Overture Galactica	O'Reilly, John	3	2
Overture Militaire	Skornicka, Joseph	4	4
Oxford Pointe	Huckeby, Ed	4	3
Pageant	Kabalevsky, Dmitri	3	2
Pantheon	Sweeney, Michael	5	3
Parade of the Tall Ships	Chattaway, Jay	4	4
Paradox	Leckrone, Mike	4	4
Passacaglia (Homage on B-A-C-H)	Nelson, Ron	7	6
Passages	Sweeney, Michael	3	4
Past the Equinox	Stamp, Jack	4	4
Peer Gynt Suite	Grieg, Edvard	3	2
Pegasus	Sweeney, Michael	4	2
Phedre Overture	Massenet, Jules	3	6
Phoenix Overture	Curnow, James	3	3
Pictures at an Exhibition	Mussorgsky, Modest	6	6
Pines Of Rome	Respighi, Ottorino	5	6
Prairie Overture	Ward, Robert	7	5
Prairiesong	Strommen, Carl	4	4
Praise Jerusalem!	Reed, Alfred	6	6
Prelude and Capriccio	Reed, Alfred	3	5
Prelude and Dance	McGinty, Anne	4	1
Prelude and Dance	Croft, William	5	2
Prelude and Fugue in D Minor	Handel, George F.	3	5
Prelude and Fugue in E Minor	Bach, Johann S.	3	5
Prelude and Processional	Saint-Saens, Camille	3	4
Prelude on an American Spiritual	Traditional	3	4
Prima Vista	Curnow, James	3	2
Prisms	Gould, Morton	4	6
Prologue	Williams, Edgar	3	5
Provenance	Smith, Robert W	3	4
Psalm and Celebration	Nixon, Roger	3	5
Psalm Tune Variations	Curnow, James	3	3
Psyche and Eros	Franck, Cesar	3	5
Quintus	Clark, Larry	3	2

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Raging Machines	Balmages, Brian	3	5
Rain Forest Rhapsody	Jennings, Paul	4	2
Rampage!	Statler, Todd	4	3
Renaissance Masters Suite	Gordon, Phillip	4	2
Rhapsodic Celebration	Sheldon, Robert	3	5
Rising Star	Hazo, Samuel	4	1
River Jordan	Whitney, Maurice	4	4
Riverbend Rhapsody	Shaffer, David	4	1
Rivers	O'Connor, Tom	3	3
Romeo and Juliet	Tchaikovsky, Peter I.	4	6
Rosamunde Overture	Schubert, Franz	3	5
Royal Empire Overture	Huckeby, Ed	3	2
Russian Easter Overture	Rimsky-Korsakov, Nikolai	5	5
Russian Sailor's Dance	Gliere, Reinhold	5	5
Sailing Songs	Del Borgo, Elliot	3	4
Salome's Dance	Strauss, Richard	5	6
San Antonio Dances	Ticheli, Frank	3	5
Sarabande and Gavotte	Corelli, Arcangelo	7	2
Scandinavian Folk Fantasy	Edmondson, John	3	2
Scenario	Spears, Jared	4	3
Scenes	Reynolds, Verne	5	6
Scenes of Russia	Del Borgo, Elliot	4	2
Scheherazade - II. The Story of the Kalandar Prince	Rimsky-Korsakov, Nikolai	4	6
Scheherazade - IV. Festival at Baghdad	Rimsky-Korsakov, Nikolai	4	6
Scotch Strathspey and Reel	Grainger, Percy A.	5	6
Scottish Rhapsody	Rhoads, William E.	3	4
Seacliffe Overture	Curnow, James	3	4
Second Symphony	Reed, Alfred	3	6
Sedona	Reineke, Steven	5	4
Serengeti	Higgins, John	3	2
Set of Early English Airs	Kinyon, John	8	2
Shakata: Singing the World into Existence	Wilson, Dana	4	6
Shipwrecked	Nowlin, Ryan	4	2
Shivaree	Jager, Robert	5	6
Short Ride in a Fast Machine	Adams, John	5	6

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Sierra Vista Variants	Akey, Douglas	3	4
Simple Song	Hultgren, Ralph	3	2
Sinfonia XVII: The Four Winds	Broege, Timothy	3	3
Sinfonietta Flamenca	Surinach, Carlos	6	6
Slavonic Dances No. 8, Op. 46	Dvorak, Antonin	4	4
Soleriana	Surinach, Carlos	3	6
Sonatina and Fugue	Reiche, Heinz	3	2
Song and Dance	Saucedo, Richard	3	4
Songs of Scotland	Traditional	3	2
Songs of the Sea	Kinyon, John	5	1
Sonoro and Briosio	Browne, Philip	3	4
Sounds, Shapes and Symbols	Bassett, Leslie	5	6
Southwinds	Court, Douglas	3	3
Spirit Lake Overture	Sheldon, Robert	4	2
Spring from "The Seasons"	Vivaldi, Antonio	3	3
Stone Mountain Fantasy	Huckeby, Ed	4	3
Stormy Point Overture	Spears, Jared	4	2
Suite for Band	Gossec, Francois J.	4	4
Suite from Cantata 212	Bach, Johann S.	3	2
Suite from Lincolnshire Posy	Grainger, Percy A.	3	4
Suite on Celtic Folk Songs	Tatebe, Tomohiro	3	5
Sumus Futuro	Reed, Alfred	3	3
Suncatcher	Curnow, James	3	1
Symphonic Chorale	Osterling, Eric	4	3
Symphonic Overture	Barnes, James	5	6
Symphony for Band	Bilik, Jerry	9	6
Symphony for Winds & Percussion, I. Dancing Day	Downing, Joseph	3	6
Symphony for Winds & Percussion, III. Sonata Chorale	Downing, Joseph	3	6
Symphony for Winds and Percussion	Beverdsdorf, Thomas	4	6
Symphony in B Flat	Fauchet, Paul	4	5
Symphony in D Minor	Franck, Cesar	3	6
Symphony No. 1	Brahms, Johannes	5	6
Symphony No. 1	Smith, Claude T.	7	6
Symphony No. 3	Giannini, Vittorio	12	6
Symphony No. 3	Reed, Alfred	4	6

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Symphony No. 5	Dvorak, Antonin	3	6
Symphony No. 5	Shostakovich, Dmitri	9	6
Symphony No. 5	Tchaikovsky, Peter I.	3	6
Symphony No. 6	Tchaikovsky, Peter I.	3	6
Synergies	Sheldon, Robert	4	3
Tannhauser Overture	Wagner, Richard	5	6
Terpsichore Suite	Praetorius, Michael	7	3
The Buccaneers (A Saga for Band)	Constantino, Joseph	5	3
The Curse of Tutankhamun	Story, Michael	4	2
The Final Covenant	Tull, Fisher	6	5
The Four Seasons	Vivaldi, Antonio	3	3
The Gods Go A' Begging	Handel, George F.	3	5
The Great American Frontier	Morales, Erik	3	3
The King's Musicke	Gordon, Philip	4	2
The Land of the Long White Cloud	Sparke, Phillip	3	6
The Lowlands of Scotland	Vaughan Williams, Ralph	3	3
The Moldau	Smetana, Bedrich	5	6
The Music Makers	Reed, Alfred	4	5
The Pioneers	Curnow, James	3	3
The Piper and the Captain	Osborne, Chester	3	2
The Promise of Living	Copland, Aaron	6	5
The Rowan Tree	Standridge, Randall	4	2
The Royal Fireworks Music	Handel, George F.	3	5
The Seafarer	Wood, Haydn	3	6
The Silent Hills of My Childhood	Farmer, George	3	4
The Spirit of an Eagle	Clark, Larry	5	2
The Sword and the Crown	Gregson, Edward	3	6
The Tell Tale Heart	Clark, Larry	3	4
The Tenth Planet	Story, Michael	3	1
The Voyageurs	LaPlante, Pierre	4	3
The Winds of Poseidon	Smith, Robert W.	3	5
Theme and Fantasia	Russell, Armand	8	5
Three Bach Pieces for Band	Bach, Johann S.	3	3
Three Divertimenti	Haydn, Franz J.	4	2
Three Dorset Songs	Vaughan Williams, Ralph	3	3

Table 24 (continued).

Title	Composer	No. of Lists	Grade Level
Three Folk Tunes	Holst, Gustav	4	3
Three Irish Dances	Curnow, James	3	5
Three Pieces for Winds	Edmondson, John	3	4
Thunder Bay Legend	Shaffer, David	3	2
Titus Overture	Mozart, Wolfgang A.	3	4
To Forge the New Frontier	Ford, Ralph	4	3
Tristan and Isolde, Prelude and Love Death	Wagner, Richard	5	6
Triumphant Festival	Handel, George F.	4	2
Tryptich	Del Borgo, Elliot	4	4
Tunbridge Overture	Ployhar, James	4	4
Twilight in the Wilderness	Tucker, Christopher	3	3
Two Chorales	Bach, Johann S.	3	2
Two Grainger Melodies	Grainger, Percy A.	5	4
Two Norwegian Folk Dances	Erickson, Frank	4	2
Two Pieces in Folk Song Style	Stuart, Hugh	5	3
Under Cover of Night and Into the Light of Day	Melillo, Stephen	3	4
Variants on a Shaped Note Tune	Vinson, Johnnie	4	3
Variations on a Hymn by Louis Bourgeois	Smith, Claude T.	5	6
Variations on a Legend	Foster, Robert	3	5
Variations on an American Hymn Tune	Harbinson, William G.	4	4
Velocity	Sheldon, Robert	3	5
Vigor	O'Loughlin, Sean	3	4
Vocalise	Rachmaninoff, Sergei	3	3
Were You There	Allen, Fred	3	4
West Salem Winds	Huckeby, Ed	5	4
Westlake Overture	O'Reilly, John	3	2
William Tell Overture	Rossini, Giacchino	7	6
Wind Dancer	Erickson, Frank	3	4
Windemere	Swearingen, James	4	2
Windermere Overture	Sharp, Chris	3	2
Woodland Odyssey	Sweeney, Michael	4	2
Xerxes	Mackey, John	3	5

Varying amounts of repertoire were assigned grade levels within the traditional grading scale. These results are shown in Figure 4.

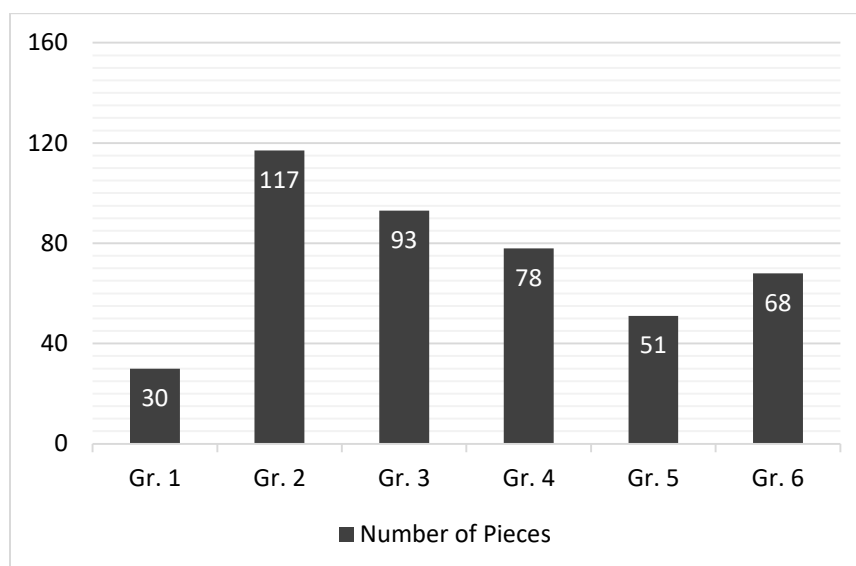


Figure 4. The number of pieces assigned the same grade level across various combinations of state lists.

In contrast to these results, 80 pieces were graded differently across every list on which that piece appeared. These titles are presented in Table 25.

Table 25

Pieces Graded Differently Across All Lists on Which That Piece Appears

Title	No. of Lists	Grades
A Classical Overture	4	2, 3, 4
A Highland Rhapsody	3	3, 4, 5
A Joyful Journey	3	1, 2, 3
A Passing Fantasy	3	4, 5, 6
A Praetorius Prelude	3	2, 3, 4
Accolade	3	4, 5, 6
Affirmation and Credo	3	3, 4, 5
Allegro and Dance	5	1, 2, 3, 4,
American Folk Tune Adventure	3	1, 2, 3
American Pioneer Suite	3	2, 3, 4
American Sailing Songs	3	2, 3, 4
Ballade	3	2, 3, 4

Table 25 (continued).

Title	No. of Lists	Grades
Beau Galant	3	1, 2, 3
Beautiful Savior	3	2, 3, 4
Brentwood Pass	3	1, 2, 3
Caprice and Cantus	3	2, 3, 4
Ceremonial Overture	3	3, 4, 5
Chesapeake	3	3, 4, 5
Chorale and Toccata	3	2, 3, 4
Cimarron Overture	3	1, 2, 3
Concertino for Percussion and Band	3	4, 5, 6
Divertimento for Band	3	4, 5, 6
Divertissement No. 3 for Blue Lake	3	3, 4, 5
Dona Nobis Pacem	3	1, 2, 3
Dramatic Prelude	3	2, 3, 4
Dubinushka	3	4, 5, 6
Energy	3	1, 2, 3
Fanfare, Chorale and Fugue	3	3, 4, 5
Farandole (from L'Arlesienne)	3	3, 4, 5
Festive Jubilee	3	2, 3, 4
Freedom Overture	3	2, 3, 4
Freedom, Justice, Honor	3	2, 3, 4
From Foxen's Glen	3	2, 3, 4
Fugue in B Flat Major	3	2, 3, 4
Glenwood	3	1, 2, 3
Goddess of Fire	3	3, 4, 5
Introit and Bravura	3	3, 4, 5
Irish Legends	3	1, 2, 3
Irish Suite	3	3, 4, 5
Japanese Festival	3	1, 2, 3
Jubilesta	3	4, 5, 6
Jupiter Hymn from "The Planets"	3	2, 3, 4
Kimberly Overture	3	2, 3, 4
Legacy	3	2, 3, 4
Light Cavalry Overture	3	2, 3, 4
Lincoln Legacy	3	2, 3, 4
March and Scherzo from "Love of Three Oranges"	3	4, 5, 6
Medieval Suite	3	4, 5, 6
Norse Legend	3	1, 2, 3
Of Kindred Spirit	3	2, 3, 4

Table 25 (continued).

Title	No. of Lists	Grades
Overture in F	3	4, 5, 6
Overture Variations	3	1, 2, 3
Pilgrim's Chorus from "Tannhauser"	3	2, 4, 5
Portrait for Band	3	1, 2, 3
Preambulum and Canzona	3	4, 5, 6
Prologue and Pageant	3	2, 3, 4
Ricercare	3	3, 4, 5
Ritual and Capriccio	3	2, 3, 4
Scherzo and Nocturne	3	3, 4, 5
Selections from "The Danserye"	3	4, 5, 6
Shortcut Home	3	3, 4, 6
Slavonic Dance Suite	3	2, 3, 4
Southgate Fantasy	3	1, 2, 3
Spirit of Orpheus	3	3, 4, 5
Suite for Band	3	3, 4, 5
Sun Peaks	3	2, 3, 4
Suncrest Overture	3	1, 2, 3
Sundance	4	1, 2, 3, 4
Sutherland Summit	3	2, 3, 4
Symphony No. 1 "The Lord of the Rings"	3	4, 5, 6
The Dancing Sergeant	3	3, 4, 5
The Willows of Winter	3	2, 3, 4
Tientikos	3	3, 4, 5
Toward a Northern Star	3	3, 4, 5
Variations on a Danish Folk Song	3	3, 4, 5
When Angels Weep	3	3, 4, 6
Winter Dances	3	3, 4, 5
Wyndemere Overture	3	1, 2, 3
Year of the Dragon	3	2, 5, 6

Additionally, only 45 pieces appeared on all 15 lists that employ some variation of a traditional grading system. However, grading variances of one, two, or in some cases, three grade levels per piece were noted. These are shown in Table 26.

Table 26

Grading Variances across Repertoire Shared by All Traditional State Lists

Title	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV
A Festival Prelude	3	4	5	4	4	4	4	4	5	5	5	4	4	4	3
Air for Band	2	3	3	2	3	2	3	3	2	3	2	3	2	1	2
An Original Suite	4	5	5	4	5	4	5	5	5	6	5	5	5	5	5
Blessed Are They	3	4	5	4	4	4	4	4	4	5	4	4	4	3	5
Blue Lake (Overture for Band)	5	5	5	5	5	5	5	5	6	6	6	5	6	4	6
Chant and Jubilo	3	3	4	3	4	3	4	3	4	5	5	5	4	3	4
Chorale and Shaker Dance	4	5	5	4	5	4	5	4	5	5	5	5	5	4	5
Color	4	5	6	4	5	4	5	5	5	5	5	6	6	4	5
Courtly Airs and Dances	4	5	5	4	3	3	3	3	4	5	4	4	5	4	5
Divertimento for Band	6	6	6	5	6	5	6	5	6	6	6	6	5	5	6
Do Not Go Gentle Into That Good Night	5	6	6	4	5	5	6	5	5	6	6	6	6	5	6
Elegy for a Young American	4	5	5	4	5	4	4	4	5	5	5	5	5	4	5
Elsa's Procession to the Cathedral	5	5	6	5	5	4	5	5	6	6	5	6	5	5	5
Emblems	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6
English Folk Song Suite	4	5	5	4	5	4	5	4	5	5	5	5	5	5	5
Fanfare and Allegro	5	6	6	4	5	5	5	5	6	6	6	6	6	5	6
Festive Overture, Op. 96	5	6	6	5	5	5	6	5	5	6	6	6	6	5	6
Four Scottish Dances	5	6	6	5	6	5	6	5	6	6	6	6	6	5	6
George Washington Bridge	5	6	6	5	5	5	6	5	6	6	6	6	6	5	6
Hammersmith: Prelude and Scherzo	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6
Incantation and Dance	4	5	6	5	5	5	6	4	6	6	6	6	5	4	6
Kentucky 1800	2	3	3	2	2	3	3	2	3	3	3	3	3	2	3
La Fiesta Mexicana	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6
Lincolnshire Posy	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6
Overture for Winds	3	3	4	3	3	3	4	3	3	4	3	4	4	3	4
Pageant	4	5	5	4	4	4	5	4	5	5	5	5	5	3	5
Prelude, Siciliano and Rondo	4	5	5	4	5	4	4	4	5	5	5	5	5	4	5
Rocky Point Holiday	6	6	6	5	6	6	6	6	6	6	6	6	6	5	6
Russian Christmas Music	5	5	6	5	5	5	5	5	6	6	6	6	6	5	6
Satiric Dances	4	5	5	4	5	4	5	5	5	6	5	5	5	4	6
Sketches on a Tudor Psalm	5	5	6	5	5	5	6	5	6	6	5	6	6	5	6
Symphonic Dance No. 3 "Fiesta"	4	5	5	4	5	5	5	4	6	6	6	5	5	4	6
Symphony in B Flat	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6
The Battle Pavane	2	3	2	2	3	3	3	2	3	3	3	3	3	2	3
Three Ayres from Gloucester	3	3	4	3	3	3	3	3	3	4	3	4	3	3	4
Toccata	4	5	5	4	5	4	5	4	5	5	5	5	5	4	5
Toccata for Band	3	4	4	3	4	3	4	3	4	5	5	4	4	3	4
Trittico	6	6	6	5	6	5	6	6	6	6	6	6	6	5	6
Variants on a Medieval Tune	5	6	6	5	5	6	5	5	6	6	6	6	6	5	6
Variation Overture	2	3	4	2	3	3	3	3	4	4	3	4	3	2	3
Variations on "America"	4	6	6	5	6	5	5	5	6	6	6	6	6	5	6
Variations on a Korean Folk Song	4	5	5	4	5	4	5	4	5	5	5	5	5	4	6
Variations on a Shaker Melody	4	5	5	4	5	4	5	5	5	5	5	5	5	4	5
William Byrd Suite	6	5	5	5	5	5	5	5	6	6	6	6	6	5	6
Yorkshire Ballad	2	3	3	2	3	2	3	3	2	3	3	3	4	2	3

Classification Systems

As noted earlier, 11 state lists were identified as being formatted by classification. These lists share 581 pieces. Each classification level on each of the 11 state lists contains varying amounts of the total repertoire. These results are presented in Table 27.

Table 27

Classification Levels: Total No. of Pieces per Ind. Level per State List

State	Classification Level/Number of Titles per Level						
Alabama	AA 142	A 96	B 71	BB 52	C 38	CC 50	D 28
Idaho	A 47	B 30	C 34	D 16			
Indiana	I 170	II 87	III 85				
Louisiana	AAAA 132	AAA 93	AA 87	A 55	B 17		
Michigan*	AA 148	A 71	B 62	C 67	D 30		
Minnesota	1 103	2 88	3 69				
Mississippi	6A 155	5A 55	4A 26	3A 31	1A/2A 17		
Ohio	AA 96	A 11	B 8	C 4			
Oklahoma	6A 147	5A 69	4A 92	3A 58	2A 16		
Oregon	6A 31	5A 29	4A 23	3A 26	1A/2A 23		
Wisconsin	A 38	B 27	C 9	M 3			

Note: * = Michigan also publishes a state music list for middle school band. This data corresponds to Michigan's state music list for high school band.

Examining state lists formatted by classification introduced some additional issues. In order to make comparisons between these lists from the standpoint of grading, a numeric scale of 1-6 was applied to all pieces in this group. This scale was based on the grading levels that were assigned to the same repertoire appearing on lists employing traditional systems. Applying this numerical scale resulted in assigning one, two, or three grade levels across the various lists. Four grade levels were assigned to eleven of the pieces. Results showed similar fluctuations in the leveling of the repertoire as compared to lists using traditional systems (see Appendix D).

Of the 11 classification systems examined, Louisiana's system would be considered to bridge the two major formats. Louisiana's state list is disseminated by the Louisiana Music Educators Association, which mirrors their state athletic classifications when administering its state music list. Interestingly, Louisiana only does this in the labeling of the classification levels on their list. In turn, the classification levels are equated to a traditional grading scale of grades 1-5. This led me to question whether Louisiana's list is based in a traditional system or that of classifications.

A direct comparison of grading leveling between lists in both the traditional and classification groupings did not yield any valuable data. Other than a few structural differences between the lists, as well as some states employing variations of the traditional grading system, traditional lists share more similarity than not. This cannot be said of classification systems as they are wildly inconsistent with regard to difficulty ratings. Therefore, determining if a particular classification equates to that same classification in another state is not possible. However, the study did indicate that 516 pieces of repertoire were shared across various combinations of lists in the complete data

set which allowed for the total percentage of shared repertoire across all 26 lists to be calculated. Using the database and descriptive statistics, this percentage was calculated to be 18.2 % of the total shared repertoire.

Chapter 5. Discussion

The focus of this study was three-fold: to provide a descriptive overview of the organizational structure and content of state music lists for high school band; to examine and compare the various grading and classification systems that exist across the country; to examine repertoire shared on multiple state lists including both traditional and classification systems.

Organizational Structure and Content

The first research question sought to identify the organizational structure and content of individual state music lists cross the United States. Each state list was slightly reformatted in order to align the informational categories, as well as to correct variations in spelling and informational discrepancies such abbreviations and the use of the proper title for each piece.

An initial comparison of all state lists revealed many variations in the manner in which information was presented. Each state list employs a different organizational structure regardless of similar information being presented in each one. These differences are based on the labels used for the various categories of information, as well as the actual placement of those categories in the list. Although differences exist, all the lists incorporate information that identifies each piece by at least five primary categories: 1) title, 2) composer, 3) arranger, 4) publisher, and 5) grade or classification. While most of this information is presented individually, the lists from Florida, Minnesota, Mississippi, Nebraska, and New York do combine both composer and arranger into one category. The presence of these five primary categories on each state list suggests a commonality or structural core among the lists and that this core of information is necessary when band directors use these state lists to select repertoire.

Beyond these primary categories, it is the additional information that reveals some different qualities. Unique categories included information such as print status, movements, comments, whether or not the piece is considered significant literature, special instructions, and the like. Why these additional categories are included on these lists is uncertain. Perhaps it is based on such possibilities as (1) the various needs of each state, (2) providing necessary information for selecting repertoire, or (3) traditional state practices. However, it is common practice for a multi-movement work to be listed at a specific grade level if the work is to be performed in its entirety; at the same time, individual movements or a specific combination of movements might be listed at different grade levels. Therefore, additional categories of information such as movement or comments could be significantly more important to directors when studying and identifying repertoire for performance.

The Concert Music List from the Florida Bandmasters Association was the only state list that included a category entitled Significant Literature. No indication was offered as to how these pieces were identified as such. Nonetheless, these pieces tend to be those that have been part of the standard band repertoire for quite some time. They include works by composers such as Holst, Grainger, Vaughn Williams, Persichetti, and Malcolm Arnold. While many in the band community may agree that these pieces are indeed significant within the band repertoire, without specific guidelines for identification, objectivity continues to give way to the subjective.

An interesting addition to the Cumulative Music List from South Carolina is the category listing dates that wind band composition were added to SmartMusic. The advancement of music technology has, to some extent altered many approaches to

teaching younger musicians. The advent of this popular program has allowed music teachers to enhance the student learning experience with technology, an important tool when attempting to reach the current generation of “connected” students.

One of the most intriguing differences seen on these lists was the large variation in the total number of pieces, as was indicated in Table 16. Such a large variation raises questions about methodologies and philosophical stance of the disseminating organizations regarding their repertoire selection practices. Possible reasons for these variations could include following traditional state practices, whereby state committees simply replicate the procedures and practices of their predecessors. If this were the case, it might establish at least a basic understanding of why a certain number of pieces are present on any given list. Certainly past practice would influence this (tradition).

Another possibility could be the manner in which state committees evaluate, categorize, and prioritize suggested repertoire, as well as the methods employed when removing repertoire from the list. Some lists are cumulative in design producing a document that continually grows, adding repertoire, but not necessarily removing any. The Virginia list is an excellent example.

A third possibility might be the continual inclusion of repertoire that is out of print. State lists are commonly used and in many cases required for use at state contests and festivals. Research indicates that most state lists include repertoire from several eras, much of which is considered part of a core repertoire for band. These pieces typically remain in print as they are often performed throughout the band community. However, other pieces are listed as permanently out of print (POP) making them unavailable for rehearsal or performance. The print status of any given piece alters its availability. One

must question listing POP publications. Would this have a significant impact on any given list?

Grading and Classification Systems

Fifteen state lists met the criteria for being identified as employing traditional grading systems, similar to the practice established by the National Band Association. Eleven lists use six levels of difficulty, while the four remaining lists employ a variation of the traditional system using five levels of difficulty. These include Texas (1-5) as well as Iowa, Kansas, and Pennsylvania (2-6).

An examination of these 15 systems revealed some expected observations. Other than the varying structures of each list, differences among them are few in number and seemingly correspond only to the total number of pieces listed in each grade level, as well as what grade level was assigned. Other than these few variations, these systems are seemingly identical. Similarities can be found in the congruence of each system's format whereby each one assigns numerical values to various difficulty levels. Regardless of the number of grade levels on each list, each state system appears to adhere to this process, which is evidenced by the increase in numerical values as the difficulty of repertoire increases.

In contrast to these traditional systems, classification systems presented broad differences in that the difficulty levels of repertoire are determined by state regulation, in addition to varying methodologies with regard to how each state's classifications are determined. As noted in Table 17, eleven state lists were identified as employing their own unique classification levels.

With some exceptions, additional examination of these systems reveals that the structures are dissimilar. Similar to traditional systems, each individual classification level represents a different level of difficulty. As the numerical or alphabetical label of each classification changes, so does the difficulty level of the pieces listed in that level. As well, systems employed by Alabama, Louisiana, Michigan, Mississippi, and Oklahoma are similar in that they quantify classifications through school enrollment. In other words, these state organizations assume that smaller schools will perform music that is less technically difficult. Similarity also exists among the systems employed by Idaho, Indiana, and Minnesota in that director choice is the determining factor for classification placement.

Wisconsin's list was an outlier as it identifies classification levels based on years of musical experience, the only state list to do so. Wisconsin's list seems to imply at least a partial alignment with the system from Michigan whereby certain classification levels are assigned to various grade levels within the four-year high school structure. While the classifications in the Michigan system are more defined, the ranges of experience incorporated into the Wisconsin system presumably align with grade levels in school.

These similarities in structure can be traced back to the period of the National Band Contest. Many modern day state lists that employ classification systems do so in states that were at one time, part of these contests, including Ohio, Wisconsin, Michigan, and Indiana. As state associations were founded, many professionals involved in their development may have been influenced by the structure of these contests. William Revelli, Director Emeritus University of Michigan would have been an individual who was deeply influenced by the structure of the national contests through his work at Hobart

High School in Hobart, Indiana. Revelli assisted in the formulation of the Michigan School Band and Orchestra Association (MSBOA) in 1936.

Shared Repertoire across Grading and Classification Systems

Results have indicated that many of the same pieces are shared across state music lists, although sometimes graded or classified at different levels. From the fifteen state lists formatted by some variation of a traditional grading system, the results identified 2,769 pieces as being shared across all these lists. From the 11 state lists formatted by classification, 581 pieces were identified as being shared. This might indicate one or more of the following: 1) these pieces are considered standard repertoire and should be present on the state list, 2) these works are popular in the band community and therefore included on the lists, and 3) these compositions have historically been included on these lists. Regardless, the sharing of these pieces across so many state lists brought me to the conclusion that these pieces are considered to be worthy of ensemble performance in the K-12 setting.

When examining repertoire from those lists using classification systems, only 11 pieces appear on all the lists, with most of these being the same pieces as those from the traditional systems. Additionally, only 48 pieces appear on all 26 state lists. In each case it raises the question of why there are so few pieces being listed on a larger percentage of the state lists, especially those that are considered part of a standard repertoire. While many pieces do enjoy a level of popularity, they may not possess the breadth and depth of musical elements to be considered as standard and therefore, do not appear on the state list. Some might claim otherwise. However, it is fair to assert that the repetitive nature of

certain pieces appearing on the state list is due to that state organization's belief that they are pieces of high quality and should be performed by school bands.

When considering the shared repertoire across these lists, there is a group of pieces that many in the band community consider part of a standard or "core" group of repertoire. Studies by Ostling (1978), Gilbert (1993), Gaines (1996), and more recently Towner (2011) all focused on some aspect of identifying a core repertoire for band based on artistic merit. While not a focus of the present study, many of the pieces identified for possible inclusion as part of a core repertoire for band, also appear on all of the current state music lists.

An analysis of state lists employing traditional systems provides evidence of wide variances in the grade levels of the pieces shared across these lists. These present-day variations seem to support the assertions of Wareham (1967):

...grading band music into grades of difficulty has been accomplished only by exercise of subjective opinion. Subjective grading relies on the consensus of committees of experienced band directors who listen to the music, examine the score, and form an opinion of the grade of difficulty. The variability in the results of subjective grading is evidenced by marked disagreement among graded band music lists. (p. 2)

By accepting Wareham's premise, it would be fair to conclude that variances in the grading on present day lists affirms his assertions regarding subjective decision-making. The results suggest that nothing of substance has changed over the last five decades. However, research in the ensuing years seems to indicate a trajectory by some states toward a more defined and less subjective process when grading band repertoire. The Prescribed Music List from Iowa and Selective List of Band Literature from Kentucky are compelling arguments for this position. Nonetheless, due to the lack of any

kind of universal approach to grading repertoire, major differences will most likely remain.

Because there seems to be so much variation across the lists, the assertion might be made that individual state committees may not be concerned with grade level variations from state to state. Perhaps these committees feel as though the grade levels listed on their own state lists are appropriate for the educational systems within that particular state. It could also be that states without music lists for band, who rely on the lists from other states, have adopted a stance whereby the grade leveling of the state lists in use seem appropriate for their constituents. Without a thorough understanding of each state's evaluation and decision-making process, it is difficult to know.

One limitation noted while examining these lists was the structural variation of the Prescribed Music List (PML) from the University Scholastic League in Texas. This list employs a format whereby repertoire is graded in five levels, one through five. Other state lists employ a variation of the traditional system whereby repertoire is graded in levels two through six. A comparison of the PML to the others in the data set reveals that much of the repertoire listed in level five of the PML, the highest level of difficulty on this list, is graded at level six on several others. Consequently, the differences in formatting did create a two-level variation in grade leveling when comparing repertoire.

The Publisher Connection

Publishing companies are inextricably connected to the field of music education through the creation, publication, and promotion of ensemble literature. Hundreds of new works for band are published each year. Although many companies do champion music education through advocacy programs such as Alfred Cares through Alfred Music Co., it

is fair to say that first and foremost, publishing companies are for-profit organizations in the business of promoting their composers, selling music, and other educational resources to the music educator.

It has been suggested that higher percentages of repertoire in the middle levels of difficulty on some state lists may reflect the influence of publishers over-promoting and over-distributing that level of repertoire. Based on the following table, that claim might bare out. The data does reflect higher percentages of repertoire in the two middle levels of difficulty on 11 of the 15 traditional lists. However, without an in-depth study of publisher production data for middle level repertoire, these percentages do not provide enough substantiation for a compelling argument regarding cause. In order to develop such an argument, a study comparing publisher data and middle level repertoire that appears on state music lists would need to be undertaken. These percentages are shown in Table 28.

Table 28

Repertoire Percentages Grouped by Level of Difficulty (Low/Middle/High)

State	Low	Middle	High
Arkansas	45.4%	38.6%	16.0%
Florida	23.7%	33.4%	42.9%
Georgia	17.9%	39.1%	43.0%
Iowa	11.2%	57.8%	31.1%
Kansas	14.7%	55.2%	30.2%
Kentucky	30.6%	45.4%	24.0%
Maryland	26.6%	35.3%	38.1%
Nebraska	23.6%	44.9%	31.5%
New York	24.4%	43.1%	32.5%
North Carolina	27.1%	38.5%	34.4%
Pennsylvania	14.4%	42.5%	43.0%
South Carolina	30.3%	43.6%	26.0%
Tennessee	17.0%	49.3%	33.7%
Texas	29.9%	43.8%	26.3%
West Virginia	31.9%	45.1%	23.0%

Note. Low = Grade levels 1 & 2 combined; Middle = Grade levels 3 & 4 combined, High = Grade levels 5 & 6 combined

Limitations

This study endeavored to analyze state music lists in the areas of content, shared repertoire, and grading. Because these lists vary greatly in all of these areas, certain limitations became evident when seeking to analyze the lists. State lists employing classification systems presented limitations in a side by side comparison of grading. These lists are not graded in numerical levels, but classified or grouped in levels of difficulty often times by school enrollment. While the difficulty levels of the repertoire change as the classification levels change, a direct comparison of similarities is limited.

Examining the state lists that employ a variation of the traditional grading system, including Iowa, Kansas, Pennsylvania, and Texas, resulted in a slight limitation when identifying pieces that were graded identically across these four lists and the remaining lists that employ a traditional system. Because the grade level structure of these four lists does not align with the remaining lists, a consistent variation in grade levels was noted.

Additionally, the study only considers data that can be gleaned from the lists themselves. Broader concepts such as the practices, methodologies, and criteria used when preparing these lists was not within the scope of the study.

Implications for Music Education

The fundamental implication of this study for music education pertains to the working knowledge high school band directors possess regarding the grading and classification of repertoire in their respective state. The grading and classifying of band repertoire has traditionally been hampered by the subjective methodologies of state committees whose task it is to evaluate band music and assign grade levels to the same. Unfortunately, Wareham's assertions made in 1967 seem to remain valid in the present age, as grading variances still exist across state music lists in comparison to each other, as well as some additionally published resources.

Often times, decisions made by band directors regarding performance repertoire are predicated on state regulations governing contests or festivals. In most cases, they are required to perform at least part, if not all of their repertoire from their state's "approved" music list. The band community understands that directors in any given state only need to consult their state's respective music list. However, an increased knowledge of his or her state process with regard to grading repertoire, as well as what other lists may present,

could positively inform their own decision-making when determining if a piece is right for their ensemble.

With subjectivity being fully evident in the repertoire and the grade levels presented on current state music lists, band directors must use what are considered good evaluative tools to help make appropriate repertoire decisions when it comes to selecting appropriate grade levels for their ensemble. All too often, band directors might choose a piece of repertoire based on grade level, without looking deeper into how that grade level was assigned or whether or not the piece is really right for their ensemble. Several states employ tools that identify selection and grading criteria designed to help their constituents understand the process more deeply. An expanded awareness and understanding of these types of resources, including the state music list, could help inform the profession and serve as a positive resource beyond the selection of repertoire for state events. While some may not see a need to examine other literature lists, it would seem important to expand one's view of repertoire in general by being aware of what is happening in other areas of the country.

Suggestions for Future Research

Both Wareham (1967) and Saville (1991) contend that grading band repertoire is impractical and can only be accomplished through a subjective process. However, as with any kind of subjective evaluation, methods to provide assessments that are more consistent certainly seem possible. These methodologies might lead to a more global and consistent approach to grading.

Certainly, future studies into more objective grading of repertoire are recommended. Particularly valuable would be to look at states where attempts have been made whereby state committees have developed systems that are less subjective in nature

and look at educational potential. Objective evaluations might also be developed and studied.

Certainly, repertoire will continue to grow in breadth and depth and has done so exponentially over the last few decades. The nature of the state music list is that it represents those pieces that each state organization endorses for performance. It too is in a state of constant growth with the advent of new compositions.

An additional study might examine the promotion and distribution practices of publishing companies especially in regard to middle level repertoire. This type of study would seek to compare the titles published at those middle difficulty levels with the repertoire listed on the state lists. The ultimate goal would be to attempt to determine publishing company influence on the inclusion of a higher percentage of middle level repertoire on state music lists.

The band community may be firmly entrenched in the stance of contending that objectivity in grading is not possible. If so, a replication or additional studies in future years may be beneficial in gauging possible changes in the objectivity or subjectivity of grading. In addition, a study identifying repertoire that may have been added or deleted from these lists since this study might provide new insight into newly listed repertoire.

Summary Conclusions

The results of this study are best summarized as follows:

1. Of the 50 United States, 27 publish a state music list for high school band.

One state, California, publishes a regional list in Southern California only.

The 22 remaining states do not publish a list. Of these 22 states, 15

recommend the use of other state music lists or other published materials.

2. Various state music organizations are responsible for the dissemination of the state lists. These include some of the federated state associations of NAfME, as well as independent state music and activities associations.
3. Of the 27 lists, 26 were deemed appropriate for this study. 15 were identified as being formatted using some form of the traditional 1-6 grading system, with the remaining 11 lists being formatted by a classification system typically based on school enrollment.
4. Multiple variations were identified in the formatting and presentation of information, as well as grade and classification levels across all lists.
5. Multiple variations were identified in the formatting and presentation of information, as well as grade and classification levels across all lists.
6. 2,769 pieces of repertoire were shared across the 26 state music lists in the data set.
7. Most of the repertoire shared across state music lists do so across multiple grade and classification levels, with only a small portion of the repertoire being graded the same across all lists on which any given piece appears.
8. Repertoire falling into broad, generic grading categories such as least difficult and most difficult does so across lists formatted by both traditional grading systems and classification systems.

While not a focus of this study, results confirm that subjectivity abounds when it comes to administering state music lists. The concept of some type of objective or universal grading or classification system may be an interesting notion. However, given the highly varied structural formats of grading and classification systems employed by

these state lists, the goal of a universal system would be highly improbable. State organizations simply do things differently. The various state organizations appear to see that their individual needs are more important than some kind of a global system. However, the over-arching concept of subjectivity still raises questions with regard to how and why certain pieces of repertoire are included on any given list and how these pieces are assigned their particular grade or classification levels.

While the discussion continues, it appears that many of the pieces listed as upper-level repertoire on these lists are those that are considered to be time-honored works or part of a standard performance repertoire. These pieces are often performed by outstanding high school, college, and university bands, as well as professional ensembles such as the military bands. These pieces also include many orchestral transcriptions regardless of any movement toward performing works written specifically for the wind band.

In recent years, repertoire for the wind band has enjoyed exponential growth. Burgeoning young composers, as well as those who have been active for some time have continued to embrace the wind band as a major performance ensemble. However, many of the pieces listed in the upper levels on these state lists are those that the researcher has studied and/or performed over the course of several decades. Perhaps it is difficult for much of the newer repertoire to be accepted into the upper levels of the state list lexicon.

Some pieces at the lower levels might be considered standard repertoire as well. However music composed for school bands of less experience often feature pedagogical goals over musical goals. Composing “educational” repertoire for the school ensemble has become a major industry unto itself. Since there are more elementary and middle

schools than high schools, it is logical that publishers focus much of their effort on easier literature; there is simply more financial reward. This seems evident when examining the amount of repertoire in the lower grade levels on state music lists. Based on the data in Table 21 and regardless of the number of levels on each list, 60% of these lists have a larger number of pieces in levels below the highest level. Interestingly, only Florida, Georgia, North Carolina, and Texas have the largest number of pieces listed in their highest grade level. Each remaining list includes its largest number of pieces listed in either grades 2, 3, and 4, with a predominance of the pieces listed as grade 3 or 4.

Other than slight variations in the number of titles in some levels, the state lists employing classification levels stand in stark contrast to those employing traditional systems. Each state list employing classification levels presents the largest number of titles in its upper-most difficulty level and decreases in the number of titles as the level of difficulty decreases, possibly contradicting the evidence gleaned from the traditional lists.

As noted earlier, it is possible to conclude that state music associations deem their approaches to these lists as being comprehensive for the needs of that particular state and that a more formal unified approach is simply not necessary, more efficient, or better suited to that state's needs. Perhaps the state music list is serving its purpose after all

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Appendix A

Sample Email to State Music Association Representatives

Dear (President/Secretary/Band Chairperson):

My name is John S. Herlihy. I serve as Assistant Professor of Music and Director of Bands at the University of Northwestern - St. Paul. I am currently a doctoral candidate in music education with a cognate in wind conducting at Rutgers University in New Brunswick, N.J. I am undertaking a research study examining the organizational structure and grade leveling of shared repertoire on state music lists for high school band. I am writing to request a pdf copy of the (name of state) music list for high school band from the 2015-2016 academic year.

This study does not require any type of survey, interview, or questionnaire. Therefore, all persons providing information in the form of a state music list shall remain unnamed throughout the study.

Should you have any questions regarding the study, please feel free to contact me at this email address, jnmc@comcast.net, or by cell phone at 267-476-9696.

Thank you for your consideration.

Sincerely,

John S. Herlihy

Appendix B

Shared Repertoire and the Number of Lists that Share Each Piece by System

No.	Title	Composer	Arranger	Traditional	Classification
1	...and the mountains rising nowhere	Schwantner, Joseph		8	-
2	17th Century Italian Suite	Cacavas, John		4	-
3	1812 Overture	Tchaikovsky, Peter I.	Lake	8	3
4	A Baroque Celebration	Handel, George F.	Elledge	3	-
5	A Basque Lullaby	Forrest, Dan		5	-
6	A Bayside Portrait	Sheldon, Robert		7	-
7	A Boy's Dream	Bocook, Jay		4	-
8	A Celebration Overture	Swearingen, James		7	-
9	A Celtic Ballad	Alberty, Craig		3	-
10	A Child's Embrace	Young, Charles		5	-
11	A Childhood Hymn	Holsinger, David R.		12	-
12	A Classical Overture	Grundman, Clare		4	-
13	A Colonial Collage	Hosay, James		3	-
14	A Copland Portrait	Copland, Aaron	Grundman	7	-
15	A Copland Tribute	Copland, Aaron	Grundman	9	-
16	A Dakota Rhapsody	Camphouse, Mark		3	-
17	A Falcon's Flight	Miller, Rodney		3	-
18	A Festival Prelude	Reed, Alfred		15	7
19	A Festive Overture	Reed, Alfred		6	4
20	A Furious Fable	Spears, Jared		3	-
21	A Gathering of Eagles	Halliday, Paul		5	-
22	A Handel Festival	Handel, George F.	Cacavas	3	-
23	A Hero's Life	Strauss, Richard	Hindsley	3	-
24	A Highland Rhapsody	Van der Roost, Jan		3	-
25	A Hymn for Band	Stuart, Hugh		13	-
26	A Hymn for the Lost and the Living	Ewazen, Eric		3	-
27	A Joyful Journey	Sheldon, Robert		3	-
28	A Jubilant Overture	Reed, Alfred		10	9
29	A Jubilant Tribute	McGinty, Anne		-	3
30	A L'Eglise (In The Church)	Pierne, Gabriel	Henderson	5	-
31	A Little Concert Suite	Reed, Alfred		3	-
32	A Little French Suite	La Plante, Pierre		9	-
33	A Little Night and Day Music	Adler, Samuel		7	4
34	A Longford Legend	Sheldon, Robert		10	4
35	A Movement for Rosa	Camphouse, Mark		14	6
36	A New World Adventure	Court, Douglas		3	-
37	A Northern Legend	Reed, Alfred		-	3
38	A Passing Fantasy	Tull, Fisher		3	-
39	A Percy Grainger Suite	Grainger, Percy A.	Erickson	3	-
40	A Praetorius Prelude	Akey, Douglas		3	-
41	A Prehistoric Suite	Jennings, Paul		7	-
42	A Purcell Suite	Purcell, Henry	Boyd	4	-
43	A Quiet Place To Think	Mahr, Timothy		-	4
44	A Quiet Rain	Cummings, Walter		5	-
45	A Renaissance Revel	Susato, Tielman	Singleton	5	-
46	A Scottish Ballade	Sheldon, Robert		4	-
47	A Scottish Rhapsody	Grundman, Clare		6	6
48	A Shaker Gift Song	Ticheli, Frank		7	-
49	A Shaker Hymn	O'Reilly, John		4	-
50	A Solemn Music	Thompson, Randall		4	-
51	A Solemn Prelude	Barnes, James		3	-
52	A Somerset Rhapsody Op. 21	Holst, Gustav	Grundman	6	-
53	A Song for Friends	Daehn, Larry		9	-
54	A Song of Hope	Swearingen, James		4	-
55	A Springtime Celebration	Reed, Alfred		4	-
56	A Suffolk Celebration	Kinyon, John		3	-
57	A Suite of Baroque Dances	Handel, George F.	Kinyon	4	-
58	A Symphonic Narrative	Sheldon, Robert		4	-
59	A Symphonic Prelude	Reed, Alfred		5	-
60	A Tallis Prelude	Akey, Douglas		9	-
61	A Thousand Hills Overture	Smith, Claude T.		7	-
62	A Tribute to Grainger	Grainger, Percy A.	Ragsdale	4	-
63	A Vision of Majesty	Swearingen, James		3	-
64	A Welsh Rhapsody	Grundman, Clare		9	5
65	A Wilderness Overture	Spears, Jared		7	-
66	A Wind River Portrait	Spears, Jared		4	3
67	A Yorkshire Overture	Sparke, Phillip		4	-

No.	Title	Composer	Arranger	Traditional	Classification
68	Abandoned Treasure Hunt	Grice, Rob		3	-
69	Abduction from "The Seraglio"	Mozart, Wolfgang A.	Isaac	4	-
70	Abington Ridge	Huckeby, Edward		8	3
71	Above the World	Grice, Rob		5	-
72	Abacadabra	Ticheli, Frank		9	4
73	Abram's Pursuit	Holsinger, David R.		8	-
74	Academic Festival Overture	Brahms, Johannes	Hindsley	11	-
75	Academic Festival Overture	Brahms, Johannes	Safranek	11	-
76	Academic Pageant	Shaffer, David		4	-
77	Acadia - An Overture for Band	Tatgenhorst, John		4	3
78	Acclamations	Huckeby, Ed		6	3
79	Accolada	Huckeby, Ed		3	-
80	Accolade	Tull, Fisher		3	-
81	Accord	Allen, Fred		3	-
82	Achilles' Wrath	O'Loughlin, Sean		3	-
83	Across the Great Divide	Romeyn, Rob		3	-
84	Acrostic Song	Del Tredici, David	Spede	3	-
85	Actium	McGinty, Anne		3	-
86	Adagio	Holsinger, David R.		5	-
87	Adagio from Symphony No. 7	Bruckner, Anton	Walker	3	-
88	Adagio for Winds	Del Borgo, Elliot		10	-
89	Addison Way	Huckeby, Ed		4	-
90	Adrenaline Engines	Standridge, Randall		5	-
91	Adventures	Spears, Jared		7	-
92	Aegean Festival Overture	Makris, Andreas	Bader	11	5
93	Aevia	Curnow, James		3	-
94	Affirmation and Credo	Smith, Claude T.		3	-
95	Affirmation Overture	Smith, Robert W.		6	-
96	Affirmations	Williams, Mark		4	-
97	Africa: Ceremony, Song and Ritual	Smith, Robert W		7	-
98	African Festival	Hilliard, Quincy	Elledge	5	-
99	African Folk Trilogy	McGinty, Anne		4	-
100	African Sketches	Curnow, James		4	-
101	Africata	Hilliard, Quincy		3	-
102	After A Gentle Rain	Iannaccone, Anthony		12	5
103	After the Battle	Romeyn, Rob		3	-
104	Afterburn	Standridge, Randall		5	-
105	Afton Variations	Strommen, Carl		3	-
106	Aggressivo	Standridge, Randall		3	-
107	Ahrirang	Traditional	Garafalo & Whaley	3	-
108	Air and Allegro	Mozart, Wolfgang	Kinyon	5	-
109	Air and Allegro	Akers, Howard		6	-
110	Air and Allegro	Edmondson, John		7	-
111	Air and Bourée	Handel, George F.	Beeler	5	-
112	Air and Caprice	Clark, Larry		5	-
113	Air and Dance	Kinyon, John		9	-
114	Air and Finale from "Water Music"	Handel, George F.	Balent	9	-
115	Air and Finale from "Water Music"	Handel, George F.	Gordon	9	-
116	Air and March	Purcell, Henry	Gordon	5	-
117	Air and March	Purcell, Henry	Kinyon	7	-
118	Air de Sarabande	Handel, George F.	Reed	3	-
119	Air for Band	Erickson, Frank		15	9
120	Air for Band	Weiner, Lawrence		3	-
121	Air for Winds	Edmondson, John		4	-
122	Air for Winds	Shelton, Melvin		6	4
123	Air from "Rinaldo"	Handel, George F.	Williams	3	-
124	Air from "The Peasant Cantata"	Bach, Johann S.	Gordon	4	-
125	Air from County Derry	Traditional	Kinyon	3	-
126	Al Fresco	Husa, Karel		12	5
127	Albanian Dance	Hanson, Shelley		5	3
128	Albamarle	Chattaway, Jay		3	-
129	Albion	Akey, Douglas		4	-
130	Alborada del Graciosa	Ravel, Maurice	Odom	3	-
131	Album Leaf	Wagner, Richard	Johnson	3	-
132	Alien Visitors	Margolis, Bob		4	-
133	All Glory Told	Swearingen, James		6	-
134	All the Pretty Little Horses	McGinty, Anne		11	-
135	All Ye Young Sailors	LaPlante, Pierre		5	-
136	Allan a Dale Overture	Hanson, Eric		3	-
137	Allegheny Overture	McGinty, Anne		3	-
138	Allegretto from Symphony No. 7	Beethoven, Ludwig van	Court	5	-
139	Allegretto fro 139m Symphony No. 7	Beethoven, Ludwig van	Longfield	3	-
140	Allegro and Dance	Mozart, Wolfgang A.	Cacavas	5	-

No.	Title	Composer	Arranger	Traditional	Classification
141	Allegro and Intermezzo	Smith, Claude T.		3	-
142	Allegro Barbaro	Barr, Robert	Wallace	4	-
143	Allegro Brillante	Margolis, Bob		6	-
144	Allegro Molto	Mozart, Wolfgang A.	Thornton	3	-
145	Allegro, Adagio and Alleluia	Akers, Howard		5	-
146	Alleluia	Mozart, Wolfgang A.	Barnes & Boyd	8	-
147	Alleluia! Laudamus Te	Reed, Alfred		9	3
148	Alleluias	Spears, Jared		6	3
149	Allerseelen	Strauss, Richard	Davis & Fennell	14	7
150	Alligator Alley	Daugherty, Michael		7	4
151	Along the Caney Fork	Hosay, James		5	-
152	Alvamar Overture	Barnes, James		3	-
153	Amazing Grace	Traditional	Bullock	10	-
154	Amazing Grace	Traditional	Holmes	5	-
155	Amazing Grace	Ticheli, Frank		13	8
156	Amber Moon	Wada, Naoya		3	-
157	Amberwood Overture	McGinty, Anne		5	-
158	Ambrosian Hymn Variants	White, Donald		12	5
159	America Verses	Broege, Timothy		6	-
160	American Barndance	Saucedo, Richard		3	-
161	American Civil War Fantasy	Bilik, Jerry		7	5
162	American Faces	Holsinger, David R.		6	3
163	American Folk Fantasia	Huckeby, Ed		3	-
164	American Folk Fantasy	Edmondson, John		8	-
165	American Folk Festival	McGinty, Anne		4	-
166	American Folk Rhapsody No. 1	Grundman, Clare		13	7
167	American Folk Rhapsody No. 2	Grundman, Clare		14	9
168	American Folk Rhapsody No. 3	Grundman, Clare		14	8
169	American Folk Rhapsody No. 4	Grundman, Clare		9	5
170	American Folk Song Suite	Frackenpohl, Arthur		4	-
171	American Folk Suite	Walters, Harold		3	-
172	American Folk Trilogy	McGinty, Anne		3	-
173	American Folk Tune Adventure	Gorham, David		3	-
174	American Frontier	Gordon		4	-
175	American Hymnsong Suite	Milburn, Dwayne		5	3
176	American Journey	Eveland, Dennis		3	-
177	American Overture for Band	Jenkins, Joseph W.		14	9
178	American Pioneer Suite	Fox, Earl		3	-
179	American Portrait	Niehaus, Lennie		4	-
180	American Riversongs	La Plante, Pierre		12	8
181	American Sailing Songs	Milford, Gene		3	-
182	American Salute	Gould, Morton	Lang	13	4
183	American Sea Rhapsody	Cacavas, John		3	-
184	American Sketches	Kopetz, Barry		4	-
185	American Songs	Osmon, Leroy		3	-
186	American Variations	Bilik, Jerry		3	-
187	American Visions	Weller, Travis		3	-
188	Americana Folk Suite	Kopetz, Barry		5	-
189	Americans Lost	Tucker, Christopher		3	-
190	Ammerland	de Haan, Jacob		6	-
191	Among the Clouds	Balmages, Brian		8	-
192	An Almighty Fortress	Shaffer, David		4	-
193	An American Duo	Adler, Samuel		0	3
194	An American Elegy	Ticheli, Frank		12	6
195	An American Hymn	Foster, Robert		3	-
196	An American Hymntune	Traditional	Sheldon	4	-
197	An Australian Sea Ballad	Traditional	Sheldon	3	-
198	An Irish Air	Traditional	Sheldon	4	-
199	An Irish Interlude	Barker, Warren		7	-
200	An Irish Rhapsody	Grundman, Clare		8	8
201	An Irish Suite for Band	Spinney, Charles		7	-
202	An Occasional Suite	Handel, George F.	Osterling	12	5
203	An Original Suite	Jacob, Gordon	Heidenreich	15	9
204	An Outdoor Overture	Copland, Aaron	Hunsberger	13	5
205	Anatolia	Creston, Paul		5	-
206	Ancient Air and Dance	Del Borgo, Elliot		4	3
207	Ancient Dances	Pearson, Bruce		5	-
208	Ancient Dialogue	Burns, Patrick		3	-
209	Ancient Echoes	Del Borgo, Elliot		3	-
210	Ancient Moon	Del Borgo, Elliot		3	-
211	Ancient Ritual	Del Borgo, Elliot		4	-
212	Ancient Visions	Barrett, Roland		3	-
213	Ancient Voices	Sweeney, Michael		8	-

No.	Title	Composer	Arranger	Traditional	Classification
214	And the Angels Called	Swearingen, James		4	-
215	And the Antelope Play	Carnahan, John		0	3
216	And the Heart Replies	McGinty, Anne		5	4
217	And the Multitude with One Voice Spoke	Hosay, James		3	3
218	Andante and Moderato	Akers, Howard		3	-
219	Andante and Rondo	von Dohnanyi, Ernst	Harding	3	-
220	Andante and Toccata	Nelhybel, Vaclav		4	-
221	Andante Cantabile for Winds	Gounod, Charles	Barr	4	-
222	Andante con Moto	Schubert, Franz	Bulla	3	-
223	Andante e Presto	Forsblad, Leland		3	-
224	Andante for Band	Gordon, Philip		4	-
225	Andante from "American Suite"	Dvorak, Antonin	Gordon	5	-
226	Andantino	Sor, Fernando	Dishinger	5	-
227	Andre Chenier	Curnow, James		-	3
228	Andrea Chenier	Giordano, Umberto	Richards	4	-
229	Andromeda Overture	Williams, Mark		5	-
230	Angel Band	Hartley, Walter S.		8	-
231	Angelic Festival	Saucedo, Richard		3	-
232	Angels in the Architecture	Ticheli, Frank		5	3
233	Annabel Lee	Wagner, Douglas		4	4
234	Antares	Del Borgo, Elliot		4	-
235	Antares	Saucedo, Richard		6	-
236	Antecidium	Huckeby, Ed		4	-
237	Anthem	Edmondson, John		7	-
238	Anthem for Winds and Percussion	Smith, Claude T.		10	7
239	Antietam	Wheat, Paul		4	-
240	Antiphon	Bruckner, Anton	Gordon	8	-
241	Antiphon	Tull, Fisher		4	-
242	Antiphony for Winds	Kechley, Gerald		3	-
243	Antithigram	Stamp, Jack		10	-
244	Apache Lullaby	Colgrass, Michael		4	-
245	Apocalypse	Jager, Robert		4	-
246	Apocalyptic Dreams	Gillingham, David		4	-
247	Apollo	Pennington, John		4	-
248	Apollo Fanfare	Smith, Robert W.		4	-
249	Apollo Overture	Balent, Andrew		3	-
250	Apotheosis of this Earth	Husa, Karel		10	4
251	Appalachian Ballad	Baker, Craig		3	-
252	Appalachian Festival	Gordon, Philip		3	3
253	Appalachian Folk Song Suite	Harbinson, William G.		4	-
254	Appalachian Legacy	Sheldon, Robert		3	-
255	Appalachian Morning	Sheldon, Robert		6	4
256	Appalachian Overture	Barnes, James		4	-
257	Appalachian Overture	Smith, Robert W.		3	-
258	Appalachian Suite	Kinyon, John	Cacavas	6	-
259	Appalachian Trail	Kinyon, John		3	-
260	Apparitions	Balmages, Brian		3	-
261	Appassionata	Nelhybel, Vaclav		3	-
262	Aquara	Higgins, John		3	-
263	Aquarium	de Meij, Johan		7	-
264	Arabesque	Hazo, Samuel		5	3
265	Arabesque	Shaffer, David		5	-
266	Arabian Dances	Balmages, Brian		5	-
267	Arabian Dances	Barrett, Roland		3	-
268	Argentum	Mahr, Timothy		4	-
269	Aria and Fugue	Handel, George F.	Osterling	8	3
270	Aria and Gigue	Buxtehude, Dietrich	Gordon	3	-
271	Aria and Minuet	Scarlatti, Domenico	Johnson	4	-
272	Aria Cantabile	Erickson, Frank		7	-
273	Aria for Winds	Cacavas, John		4	-
274	Arietta and Rondo	Erickson, Frank		5	-
275	Arietta for Winds	Erickson, Frank		5	-
276	Arioso	Bach, Johann S.	Leidzen	3	-
277	Arioso	Handel, George		4	-
278	Arioso	Williams, Clifton		8	-
279	Arlington Overture	Hermann, Ralph		4	-
280	Arlington Overture	McGinty, Anne		4	-
281	Armenian Dances	Chobanian, Loris	Kinyon	10	4
282	Armenian Dances	Khatchaturian, Adam		5	-
283	Armenian Dances, Part 1	Reed, Alfred		14	11
284	Armenian Dances, Part 2	Reed, Alfred		13	5
285	Armida Overture	Haydn, Franz J.	Bowles	9	4
286	As a Wind From the North	Sheldon, Robert		3	-

No.	Title	Composer	Arranger	Traditional	Classification
287	As If On Wings	Behrman, Tracy		3	-
288	As Seasons Change	Swearingen, James		3	-
289	As Summer Was Just Beginning	Daehn, Larry		14	5
290	As Tears Fall On Dawn's New Light	Saucedo, Richard		3	-
291	As Torrents In Summer	Elgar, Edward	Davis	12	-
292	As Winds Dance	Hazo, Samuel		5	-
293	Ascend	Hazo, Samuel		4	-
294	Ascendance	Thurston, Robert		3	-
295	Ascensions	Bocook, Jay		3	-
296	Ascentium	Huckeby, Ed		3	-
297	Ash Lawn Echoes	Smith, Robert W		8	-
298	Ashford Celebration	Ford, Ralph		3	-
299	Ashford Variations	Swearingen, James		3	-
300	Ashland Park	Huckeby, Ed		4	-
301	Ashton Overture	Swearingen, James		8	-
302	Asian Folk Rhapsody	Saucedo, Richard		5	-
303	Asian Sunrise	Kopetz, Barry		3	-
304	Aspen Jubilee	Nelson, Ron		8	-
305	Asphalt Cocktail	Mackey, John		3	-
306	Astro Overture	Kinyon, John		7	-
307	At Dawn They Slept	Bocook, Jay		4	-
308	At Morning's First Light	Gillingham, David		6	-
309	At the Crossroads	Smith, Robert W		6	-
310	At the Stronghold of En Gedi	Holsinger, David R.		3	-
311	Atlantica	McGinty, Anne		4	-
312	Atlantis	McGinty, Anne		4	-
313	Au Pays Lorrain	Balay, Guillaume	Chidester	3	-
314	Aurora Awakes	Mackey, John		3	-
315	Australian Rhapsody	Osterling, Eric		3	-
316	Australian Up-Country Tune	Grainger, Percy A.	Bainum	11	4
317	Australian Variant Suite	Curnow, James		3	-
318	Austrian Hymn	Haydn, Franz J.	Forsblad	5	-
319	Autumn from "The Seasons"	Glazounov, Alexander	Bancroft	3	-
320	Autumn Walk	Work, Julian		4	-
321	Avantia	Shaffer, David		5	-
322	Avatara	Leckrone, Mike		4	-
323	Ave Maria	Biebl, Franz	Cameron	11	3
324	Ave Maria	Bruckner, Anton	Buehlman	6	-
325	Ave Maria	Schubert, Franz	Ticheli	5	4
326	Ave Maria	Verdi, Giuseppe	Buehlman	3	-
327	Ave Verum Corpus	Mozart, Wolfgang A.	Buehlman	3	-
328	Ave Verum Corpus	Mozart, Wolfgang A.	Kreines	11	-
329	Avenger	Grice, Rob		3	-
330	Aventura	Swearingen, James		8	3
331	Awaken to the Morning Light	Akey, Douglas		3	-
332	Awakening Hills	Saucedo, Richard		7	3
333	Awayday	Gorb, Adam		6	4
334	Axon	Spears, Jared		3	-
335	Aylesford Variations	Kirk, Theron		3	-
336	Ayre and Dance	Pearson, Bruce		5	-
337	Ayrshire Portrait	Story, Michael		3	-
338	Azrael	Lotti, Antonio	Reed	3	-
339	Aztec Celebration	Shaffer, David		4	-
340	Aztec Dance	Story, Michael		3	-
341	Aztec Sunrise	Edmondson, John		3	-
342	Bacchanale from "Sampson and Delilah"	Saint-Saens, Camille	Hubbell	3	-
343	Bach Chorale and March	Bach, Johann S.	Wilson	3	-
344	Bach: Chorale and Variation	Bach, Johann S.	McGinty	3	-
345	Bagatelles for Band, Op. 87	Persichetti, Vincent		12	6
346	Bali	Colgrass, Michael		5	-
347	Balkanya	Van der Roost, Jan		4	4
348	Ballad (Theme and Variations)	Nelhybel, Vaclav		5	-
349	Ballad and Dance	Vinson, Johnnie		4	-
350	Ballad for Band	Gould, Morton		12	5
351	Balladair	Erickson, Frank		13	5
352	Ballade	Jenkins, Darren		3	-
353	Ballet Egyptian	Luigini, Alexandre	Bennett	4	-
354	Ballet Music from "William Tell"	Rossini, Gioachino	Hanson	8	-
355	Ballet Overture from "Don Juan"	Gluck, Christoph	Jackson	5	-
356	Ballet Parisian	Offenbach, Jacques	Isaac	3	-
357	Ballet Sacra	Holsinger, David R.		3	-
358	Ballo del Granduca	Sweetinck, Jan	Walters	4	-
359	Bandancing	Stamp, Jack		4	4

No.	Title	Composer	Arranger	Traditional	Classification
360	Bandology	Osterling, Eric		4	-
361	Banja Luka	de Haan, Jacob		3	-
362	Barbarossa	Himes, William		6	4
363	Barber of Seville Overture	Rossini, Gioachino	Lake	7	-
364	Barcarolle	Erickson, Frank		4	-
365	Barocco	van Beringen, Robert		5	-
366	Baron Cimeter's Mambo	Grantham, Donald		0	3
367	Baroque Dance Suite	Corelli, Arcangelo	Siennicki	4	-
368	Baroque Suite	Handel, George F.	Ford	3	-
369	Baroque Suite	Kirnberger, Johann	Osterling	5	-
370	Bartok Variations	Broege, Timothy		4	-
371	Basque Rhapsody	Shelton, Melvin L.		3	-
372	Battaglia	McBeth, W. Francis		12	4
373	Bavarian Folk Dance	Kinyon, John		3	-
374	Bayou Breakdown	Karrick, Brant		4	4
375	Baywood Overture	Swearingen, James		3	-
376	Be Glad Then America	Schuman, William		7	3
377	Be Thou My Vision	Clark, Larry		6	-
378	Be Thou My Vision	Gillingham, David		10	7
379	Beatrice and Benedict Overture	Berlioz, Hector	Henning	10	5
380	Beau Galant	Telemann, Georg P.	Gordon	3	-
381	Beautiful Savior	Swearingen, James		3	-
382	Belle Qui Tiens Ma Vie	Arbeau, Thoinot	Margolis	14	6
383	Bellingrath Gardens	Ford, Ralph		3	-
384	Belmont Overture	Hermann, Ralph		3	-
385	Benediction	Stevens, John		7	5
386	Bennington Overture	Forsblad, Leland		3	-
387	Beowulf - An Heroic Trilogy	McBeth, W. Francis		11	4
388	Berkshire Overture	Funnell, Jeffrey		4	-
389	Beyond	Hokoyama, Wataru		3	-
390	Beyond the Higher Skies	Sheldon, Robert		4	4
391	Beyond the Horizon	Ricketts, Ted		3	-
392	Beyond the Seven Hills	Sweeney, Michael		6	-
393	Beyond the Stars	Huckeby, Ed		3	-
394	Beyond the Summit	Balmages, Brian		3	-
395	Bisham Grange Overture	Cacavas, John		6	-
396	Black Canyon of the Gunnison	Erickson, Frank		5	-
397	Black Forest Overture	Sweeney, Michael		7	-
398	Black Is the Color of My True Loves Hair	Traditional	Curnow, James	6	-
399	Black Is the Color of My True Loves Hair	Traditional	Sheldon, Robert	9	-
400	Black Wolf Run	Higgins, John		4	-
401	Blackwater	Carroll, Fergal		3	-
402	Blanco Canyon Sketches	Sudduth, James		3	-
403	Blasenfest	Fry, Tommy		3	-
404	Blaze of Glory	Sheldon, Robert		5	-
405	Blessed Are They	Brahms, Johannes	Buehlman	15	9
406	Bloom	Bryant, Steven		4	-
407	Blow Ye Winds	Conley, Lloyd		3	-
408	Blue Lake (Overture for Concert Band)	Chance, John Barnes		15	7
409	Blue Lake Reflections	Huckeby, Ed		4	-
410	Blue Mountain Saga	Bulla, Stephen		8	-
411	Blue Ridge Holiday	Del Borgo, Elliot		3	-
412	Blue Ridge Impressions	Balmages, Brian		5	-
413	Blue Ridge Overture	Erickson, Frank		9	5
414	Blue Ridge Reel	Balmages, Brian		3	-
415	Blue Ridge Rhapsody	Kinyon, John		8	4
416	Blue Ridge Saga	Swearingen, James		10	7
417	Blue Shades	Ticheli, Frank		13	8
418	Blue Wind	Erickson, Frank		3	-
419	Bluemound Overture	Custer, Calvin		0	3
420	Bosnian Folk Songs	Allen, Fred		3	-
421	Boulder Ridge	Bocook, Jay		3	-
422	Bouree	Bach, Johann S.	Isaac	4	-
423	Brandon Bay	Huckeby, Ed		6	-
424	Bravada	Nowak, Jerry		3	-
425	Bravada Esprit	Shaffer, David		-	3
426	Bravo	Spears, Jared		-	3
427	Brentwood Pass	Williams, Jerry		3	-
428	Brevard Overture	Washburn, Robert		3	-
429	Briarwood Overture	Edmondson, John		4	4
430	Brick Street Encounter	Saucedo, Richard		3	-
431	Bridgeview Overture	Huckeby, Edward		4	3
432	Bristol Bay Legend	Sheldon, Robert		7	4

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433	Britannia	Edmunds, John		4	-
434	Britannic Variants	Del Borgo, Elliot		3	-
435	British Isle Ballads	Kinyon, John		7	-
436	British Isles Suite	Daehn, Larry		10	-
437	British Isles Suite	Elledge, Chuck		3	-
438	British Masters Suite	Moss, John		4	-
439	British Waterside	Grainger, Percy A.	Wilson	3	-
440	Brook Green Suite	Holst, Gustav	Curnow	4	-
441	Brookpark Overture	Swearingen, James		8	3
442	Brookshire Suite	Barnes, James		8	-
443	Brookside Festival	Curnow, James		4	-
444	Bryce Canyon Overture	Williams, Jerry		4	-
445	Buckwheat	Brisman, Hesel		3	-
446	Burlesk for Band	Washburn, Robert		3	-
447	By Dawn's Early Light	Shaffer, David		7	-
448	By Loch and Mountain	Smith, Robert W		8	-
449	By The Rivers Bend	Barker, Warren		0	3
450	By the Rivers of Babylon	Huckeby, Ed		5	-
451	Caccia	Dello Joio, Norman		5	-
452	Caccia	McBeth, W. Francis		6	-
453	Caccia and Chorale	Williams, Clifton		13	6
454	Cajun Folk Songs	Ticheli, Frank		14	11
455	Cajun Folk Songs II	Ticheli, Frank		10	6
456	Cambridge Overture	McGinty, Anne		4	-
457	Cambridge, An Overture for Band	Tatgenhorst, John		5	-
458	Cameo Overture	Erickson, Frank		3	-
459	Campbell River Sketches	Williams, Mark		8	5
460	Canadian Folk Fantasy	McGinty, Anne		4	-
461	Canadian Sketches	Shaffer, David		-	4
462	Canarios Fantasia	Akey, Douglas		3	-
463	Candide Suite	Bernstein, Leonard	Grundman	4	-
464	Canon of Peace	Jennings, Paul		7	-
465	Cantabile	Finlayson, Walter		7	-
466	Canterbury Chorale	Van der Roost, Jan		9	6
467	Canterbury Overture	Del Borgo, Elliot		3	-
468	Canterbury Overture	McGinty, Anne		5	-
469	Canterbury Suite	Tatgenhorst, John		8	-
470	Canterbury Tales	Curnow, James		6	-
471	Canterbury Walk	Strommen, Carl		3	-
472	Cantica Sacra	Del Borgo, Elliot		4	-
473	Canticle	Pearson, Bruce		3	-
474	Canticle	Wagner, Douglas		4	-
475	Canticle of the Creatures	Curnow, James		8	4
476	Canticle: All Creatures of Our God and King	Smith, Claude T.		4	-
477	Canticles	Spears, Jared		5	-
478	Canticum	Curnow, James		7	-
479	Cantique and Farnade	McBeth, W. Francis		8	-
480	Canto	McBeth, W. Francis		13	6
481	Cantus Firmus and Fugue	Couperin, Francois, Francois	Scott	4	-
482	Cantus, Choralis and Fugue	Mendelssohn, Felix	Brunelli	3	-
483	Canzona	Mennin, Peter		11	10
484	Canzona in Quarti Toni	Frescobaldi, Girolamo	Anzalone	4	-
485	Canzona No. 1	Gabrieli, Giovanni.	Margolis	6	-
486	Canzone	Del Borgo, Elliot		5	-
487	Cape Fear Chronicles	Sheldon, Robert		4	-
488	Capriccio	Holst, Gustav	Boyd	4	-
489	Capriccio and Cavatina	Curnow, James		3	-
490	Capriccio Concertante	McBeth, W. Francis		3	-
491	Capriccio Espagnol	Rimsky-Korsakov, Nicolai	Williams	3	-
492	Capriccio Espagnol	Rimsky-Korsakov, Nicolai	Hindsley	9	-
493	Capriccio Espagnol	Rimsky-Korsakov, Nicolai	Winterbottom	9	-
494	Capriccio Italien	Tchaikovsky, Peter I.	Cacavas	6	-
495	Capriccio Italien	Tchaikovsky, Peter I.	Hindsley	3	-
496	Capriccio Italien	Tchaikovsky, Peter I.	Winterbottom	3	-
497	Caprice	Himes, William		9	-
498	Caprice and Cantus	Seward, Nancy		3	-
499	Capriol Suite	Warlock, Peter	Beeler/Longfield	5	-
500	Cardinal Overture	Balent, Andrew		5	-
501	Caricatures	Hutcheson, Jere		4	-
502	Carmina Burana	Orff, Carl	Krance	-	3
503	Carnival Overture	Dvorak, Antonin	Steiger	14	8
504	Carnival Overture	Dvorak, Antonin	Walker	7	-
505	Carolina Legend	Swearingen, James		4	-

No.	Title	Composer	Arranger	Traditional	Classification
506	Carpathia	Owens, William		3	-
507	Carpathian Sketches	Jager, Robert		11	4
508	Carriage Town Overture	Longfield, Robert		3	-
509	Cascade Festival Overture	Williams, Mark		3	-
510	Cascade River Overture	Akey, Douglas		4	-
511	Cascadia Celebration	Hodges, Steve		3	-
512	Castle Hill Overture	McGinty, Anne		6	-
513	Castle, Loch and Heath	Traditional	Ployhar	9	-
514	Castlebay Overture	Ployhar, James		3	-
515	Castlebrooke Overture	Smith, Claude T.		5	-
516	Castles and Dragons	Stalter, Todd		3	-
517	Castles in Spain	Erickson, Frank		3	-
518	Castlewood Fantasy	Williams, Jerry		4	-
519	Cathedral	Conley, Lloyd		3	-
520	Cathedral Canyon Overture	Hanson, Eric		3	-
521	Cathedral Music	Tallis / Handel	Singleton	4	-
522	Cavata	McBeth, W. Francis		7	3
523	Cayuga Lake Overture	Sweeney, Michael		5	-
524	Cedar Crest Overture	Del Borgo, Elliot		3	-
525	Cedar Crest Overture	Foster, Robert		3	-
526	Cedar Lakes Overture	Clark, Larry		3	-
527	Celebrata	Huckeby, Ed		3	-
528	Celebration	Curnow, James		4	-
529	Celebration and Dance	Swearingen, James		3	-
530	Celebration for Band	Palmer, Robert		5	-
531	Celebration for Winds	Edmondson, John		5	-
532	Celebration for Winds and Percussion	Swearingen, James		5	3
533	Celebration of Life	Hultgren, Ralph		-	3
534	Celebration Overture, Op. 61	Creston, Paul		14	6
535	Celebrations	Zdechlik, John		9	4
536	Celestial Celebration	Curnow, James		5	-
537	Celestium	Willis, Richard		3	-
538	Celtic Air and Dance	Sweeney, Michael		6	-
539	Celtic Air and Dance No. 2	Sweeney, Michael		4	-
540	Celtic Hymns and Dances	Ewazen, Eric		6	-
541	Celtic Ritual	Higgins, John		8	-
542	Celtic Suite	Del Borgo, Elliot		5	-
543	Celtic Voyage	Donahue, Melanie		3	-
544	Centennial Celebration Overture	Barnes, James		5	-
545	Centennial Fanfare March	Nixon, Roger		3	-
546	Centuria	Swearingen, James		6	-
547	Ceremonial Fanfare and Chorale	Kinyon, John		3	-
548	Ceremonial Flourishes	Curnow, James		3	-
549	Ceremonial Overture	Hermann, Ralph		3	-
550	Ceremonium	Smith, Robert W.		3	-
551	Ceremony for Winds	Cacavas, John		3	-
552	Ceremony, Chant and Ritual	Shaffer, David		6	-
553	Chaconne	Erickson, Frank		3	-
554	Chaconne with Four Variations	Franck, Cesar		3	-
555	Chamarita	Nixon, Roger		5	-
556	Channel Islands Overture	Feldstein, Sandy		4	-
557	Chanson	Kinyon, John		5	-
558	Chanson and Bourree	Erickson, Frank		4	-
559	Chant and Canon	O'Reilly, John		3	-
560	Chant and Celebration	Feldstein, Sandy	O'Reilly	5	-
561	Chant and Gloria	Edmondson, John		3	-
562	Chant and Jubilee	Del Borgo, Elliot		3	-
563	Chant and Jubilo	McBeth, W. Francis		15	10
564	Chant and Tribal Dance	Shaffer, David		3	-
565	Chant Fantastique	McGinty, Anne		4	-
566	Chant Rituals	Del Borgo, Elliot		3	-
567	Chant Variants	Del Borgo, Elliot		7	4
568	Chanteys	Andrews, James		6	-
569	Chanteys	Sheldon, Robert		5	-
570	Charterpoint	McGinty, Anne		8	6
571	Chatham Overture	Spears, Jared		3	-
572	Chelsea Suite	Thielman, Ronald		4	-
573	Cherubim Song	Bortniansky, Dimitri	Warren	7	3
574	Chesapeake	Del Borgo, Elliot		4	-
575	Chesapeake Overture	O'Reilly, John		3	-
576	Chesford Portrait	Swearingen, James		4	-
577	Chester	Billings, William	Osterling	8	4
578	Chester	Billings, William	Tolmage	6	-

No.	Title	Composer	Arranger	Traditional	Classification
579	Chester - Overture for Band	Schuman, William		15	10
580	Chester Variations	Del Borgo, Elliot		5	-
581	Chicano	Richens, James		3	-
582	Chichester Overture	O'Reilly, John		3	-
583	Children's March "Over the Hills and Far"	Grainger, Percy A.	Erickson & Rogers	8	5
584	Chinese Folk Rhapsody	Brown, Richard		5	-
585	Chinook Wind Rhapsody	Shaffer, David		3	-
586	Chipewwa Lullaby	Traditional	McGinty	4	-
587	Chorale	Nelhybel, Vaclav		11	-
588	Chorale and Allegro	Smith, Claude T.		6	4
589	Chorale and Alleluia	Hanson, Howard		14	8
590	Chorale and Canon	Del Borgo, Elliot		4	-
591	Chorale and Canon	McGinty, Anne		4	-
592	Chorale and Capriccio	Giovaninni, Caesar	Robinson	9	5
593	Chorale and Counterpoint	Feldstein, Sandy		5	-
594	Chorale and Dance	Feldstein, Sandy	O'Reilly	3	-
595	Chorale and Fugato	Erickson, Frank		4	-
596	Chorale and Fugue	Carter, Charles		5	-
597	Chorale and Fugue	Weiner, Lawrence		4	-
598	Chorale and Fugue in F Major	Bach, Johann S.	Daehn	8	-
599	Chorale and Invention	Feldstein, Sandy	O'Reilly	3	-
600	Chorale and Jubiloso	Barnes, James		4	4
601	Chorale and Mystic Chant	Loest, Timothy		4	-
602	Chorale and Presto	Saucedo, Richard		3	-
603	Chorale and Shaker Dance	Zdechlik, John		15	9
604	Chorale and Shaker Dance II	Zdechlik, John		10	5
605	Chorale and Toccata	Stamp, Jack		6	-
606	Chorale and Toccata	Willis, Richard		3	-
607	Chorale and Variant	Del Borgo, Elliot		5	-
608	Chorale From Jupiter	Holst, Gustav	Curnow	5	-
609	Chorale No. 67- Gott Lebet Noch	Bach, Johann S.	Conley	3	-
610	Chorale Prelude	Traditional	McGinty	7	-
611	Chorale Prelude In E Minor	Reed, Alfred		3	-
612	Chorale Prelude on "Sleepers Awake"	Bach, Johann S.	Gordon	4	-
613	Chorale Prelude: All Things Bright and	Smith, Claude T.		9	-
614	Chorale Prelude: Be Thou My Vision	Stamp, Jack		5	-
615	Chorale Prelude: For the Beauty of the Earth	Kocher, Conrad	Smith	4	-
616	Chorale Prelude: O Cool is the Valley	Persichetti, Vincent		3	-
617	Chorale Prelude: O God Unseen	Persichetti, Vincent		5	-
618	Chorale Prelude: So Pure The Star	Persichetti, Vincent		10	4
619	Chorale Prelude: Turn Not Thy Face	Persichetti, Vincent		5	-
620	Choreography	Sheldon, Robert		4	-
621	Cimarron Overture	Williams, Mark		3	-
622	Cimarron Trail	Shaffer, David		4	-
623	Circus Overture	Schuman, William	Owen	8	4
624	Circus Polka	Stravinsky, Igor		6	-
625	Citadel	Erickson, Frank		3	-
626	Claire de Lune	Debussy, Claude	Henderson	3	-
627	Claire de Lune	Debussy, Claude	Wallace	3	-
628	Clark County Celebration	Swearingen, James		3	-
629	Classic Motet	Zingarelli, Niccolo A.	Hastings	4	-
630	Classic Overture in C	Gossec, Francois J.	Goldman/Smith	7	-
631	Cliff Island Suite	Jager, Robert		3	-
632	Cloudburst	Whitacre, Eric		5	-
633	Clouds	McGinty, Anne		8	-
634	Clouds That Sail in Heaven	Stalter, Todd		4	-
635	Cobb County Festival	O'Reilly, John		6	5
636	Colas Breugnon Overture	Kabalevsky, Dmitri	Beeler	6	-
637	Colas Breugnon Overture	Kabalevsky, Dmitri	Hunsberger	7	-
638	Cold Mountain Saga	Clark, Larry		4	-
639	Collage for Band	Curnow, James		3	-
640	Colliding Vision	Balmages, Brian		4	-
641	Colonial Airs and Dances	Jager, Robert		12	5
642	Colonial Song	Grainger, Percy A.	Rogers	12	4
643	Colonial Song	Grainger, Percy A.	Topolewski	7	-
644	Color	Margolis, Bob		15	7
645	Colorado Peaks	Wilson, Dana		-	3
646	Colors and Configurations	Niehaus, Lennie		3	-
647	Colors and Contours	Bassett, Leslie		5	-
648	Come, Sweet Death	Bach, Johann S.	Hindsley	10	6
649	Come, Sweet Death	Bach, Johann S.	Reed	6	-
650	Comets in Winter Sky	McCarthy, Daniel		3	-
651	Commando March	Barber, Samuel	Collinsworth	3	-

No.	Title	Composer	Arranger	Traditional	Classification
652	Commemoration Overture	Del Borgo, Elliot		3	-
653	Compendium	Forsblad, Leland	Livingston	4	-
654	Compton Ridge Overture	Gorham, David		8	3
655	Concert Contrasts	Palmer, Robert		4	-
656	Concert Dance and Intermezzo	Smith, Claude T.		7	-
657	Concert Prelude	Sparke, Philip		-	3
658	Concert Variations	Smith, Claude T.		9	4
659	Concertante for Wind Instruments	Dello Joio, Norman		5	-
660	Concertino for Band	Velke, Fritz		4	-
661	Concertino for Four Percussion and Wind	Gillingham, David		5	-
662	Concertino for Percussion and Band	Williams, Clifton		3	-
663	Concerto for Band	Jacob, Gordon		7	-
664	Concerto Grosso in D Minor	Vivaldi, Antonio	Cacavas	4	-
665	Concord	Grundman, Claire		11	7
666	Concord Overture	Hermann, Ralph		5	-
667	Condacum	Van der Roost, Jan		4	-
668	Conestoga Trail	Story, Michael		3	-
669	Confluence	Saucedo, Richard		3	-
670	Connemara Sketches	Osborne, Chester		9	-
671	Consider the Uncommon Man	Holsinger, David R.		6	3
672	Constellations	Curnow, James		3	-
673	Contempo	Story, Michael		4	-
674	Contrasts on a Theme by Corelli	Corelli, Arcangelo	Hull	8	-
675	Contre Qui Rose	Lauridsen, Morten	Reynolds	7	-
676	Contredanse	Clark, Larry		5	-
677	Convergence	Barrett, Roland		3	-
678	Convergence	Clark, Larry		4	-
679	Corinthian Overture	Del Borgo, Elliot		3	-
680	Corinthium	Sweeney, Michael		5	-
681	Coronation Scene from "Boris Godunov"	Mussorgsky, Modest	Buehlman	3	-
682	Coronation Scene from "Boris Godunov"	Mussorgsky, Modest	Leidzen	5	-
683	Corsican Litany	Nelhybel, Vaclav		6	-
684	Cortege and Scherzo	Mussorgsky, Modest	Beeler	3	-
685	Così Fan Tutti Overture	Mozart, Wolfgang A.	Moehlmann	3	-
686	Council Oak	Gillingham, David		3	-
687	Country Band March	Ives, Charles	Sinclair	6	-
688	Country Dances No. 1	Pfaffman, Steve		3	-
689	Country Gardens	Grainger, Percy A.	Brion & Schissel	9	-
690	Country Wildflowers	Dachn, Larry		10	-
691	Court Festival	Latham, William		14	8
692	Court Festival	Pearson, Bruce		3	-
693	Court of the Patriarchs	O'Reilly, John		3	-
694	Courtland County Festival	Owens, William		3	-
695	Courtland Hills	Barrett, Roland		5	-
696	Courtly Airs and Dances	Nelson, Ron		15	7
697	Courtly Dances	Britten, Benjamin	Bach	3	-
698	Courtly Festival	Purcell, Henry	Gordon	11	-
699	Coventry	Tatgenhorst, John		7	6
700	Covington Square	Swearingen, James		10	-
701	Cowboy Rhapsody	Gould, Morton	Bennett	4	-
702	Credence	Smith, Claude T.		5	-
703	Credo	Smith, Robert W.		3	-
704	Credo	Tull, Fisher		6	3
705	Creed	Himes, William		9	6
706	Creole Suite	Kinyon, John		3	-
707	Crest of Nobility	Sheldon, Robert		8	-
708	Crestwood Overture	Hilliard, Quincy		3	-
709	Critical Mass	Stalter, Todd		5	-
710	Cross Creek	Strommen, Carl		6	-
711	Crossgate	Barnes, James		8	4
712	Crown Imperial	Walton, William	Duthoit	4	-
713	Crown of Thorns	Giroux, Julie		3	-
714	Crown Point Celebration	McGinty, Anne		3	-
715	Crusaders Hymn	Ployhar, James		5	-
716	Crush	Smith, Robert W.		4	-
717	Crystal City Overture	Edmondson, John		7	-
718	Crystal Medallion Overture	Huckeby, Ed		3	-
719	Crystal Moon	Clark, Larry		5	-
720	Crystal Mountain Festival	Hodges, Steve		3	-
721	Crystals	Duffy, Thomas		8	4
722	Culloden	Giroux, Julie		3	-
723	Cumberland Cross	Strommen, Carl		11	-
724	Cumberland Falls Overture	Karrick, Brant		3	-

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725	Cumberland Gap	McGinty, Anne		3	-
726	Cumberland Overture	Alberty, Craig		3	-
727	Currents	Smith, Robert W.		4	-
728	Cyprian Suite	Barnett, Carol		-	3
729	Czech Masters Suite	Gordon, Philip		4	-
730	Czech Rhapsody	Weinberger	Goldman	3	-
731	Czech Suite	Whear, Paul		9	-
732	Daedalic Symphony	Weiner, Lawrence		3	-
733	Dana Point Overture	O'Reilly, John		-	3
734	Dance and Intermezzo	Carter, Charles		3	-
735	Dance Celebration	Smith, Robert W.		7	-
736	Dance Movements	Sparke, Philip		5	3
737	Dance of the Jester	Molter, Tom		3	-
738	Dance of the Jesters	Tchaikovsky, Peter I.	Cramer	6	4
739	Dance of the New World	Wilson, Dana		8	5
740	Dance of the Seven Veils from "Salome"	Strauss, Richard		3	-
741	Dance of the Thunderbolts	Clark, Larry		3	-
742	Dance of the Tumblers	Rimsky-Korsakov, Nicolai	Vosbein	6	-
743	Dance Overture	McKay, Neil		4	-
744	Dance Prelude	Smith, Claude T.		4	-
745	Dance Rhythms for Band, Op. 58	Riegger, Wallingford		7	-
746	Danceries	Hesketh, Kenneth		-	4
747	Dances from Terpsichore	Praetorius, Michael	Fenske	4	-
748	Dancing at Stonehenge	Suter, Anthony		5	-
749	Dancing in Air	Goto, Yo		4	-
750	Danny Boy	Barker, Warren		4	-
751	Danse Antiqua	Sharp, Chris		4	-
752	Danse Bacchanale	Saint-Saens, Camille	Steiger	7	-
753	Danse Bohemian	Standridge, Randall		3	-
754	Danse Celestiale	Sheldon, Robert		7	-
755	Danse Diabolique	Hellmesberger, Joseph	Fakahashi	3	-
756	Danse Folatre	Smith, Claude T.		4	-
757	Danse Jubilante	Smith, Robert W.		3	-
758	Danse Macabre	Saint-Saens, Camille	Bender	-	4
759	Danse Macabre	Saint-Saens, Camille	Hindsley	4	-
760	Danse Pavane	Cacavas, John		6	-
761	Danse Slave	Chabrier, Emmanuel	Odom	3	-
762	Dances Sacred and Profane	Hill, William		5	-
763	Danza Final from "Estancia"	Ginastera, Alberto	Johns	10	-
764	Danza No. 2	Yurko, Bruce		3	-
765	Danzas Cubanas	Sheldon, Robert		3	-
766	Danzon	Bernstein, Leonard	Bocook	4	-
767	Danzon No. 2	Marquez, Arturo	Nickel	4	-
768	Dark Fortress Overture	Grice, Rob		7	-
769	Das Pensionat (Overture to the Comic Opera)	von Suppe, Franz	Lake	6	-
770	Dawn of a New Day	Swearingen, James		4	-
771	Day of the Shofar	Spears, Jared		4	-
772	Daydream	Mahr, Timothy		7	3
773	Death and Transfiguration	Strauss, Richard	Harding	9	-
774	Debussy: Sarabande	Debussy, Claude	McGinty	3	-
775	December Sky	Morales, Erik		3	-
776	Decennium	Edmondson, John		3	-
777	Declaration and Dance	Clark, Larry		3	-
778	Declaration in Blue	Smith, Robert W.		4	-
779	Declaration Overture	Smith, Claude T.		12	7
780	Declaration, Ballade and Finale	Huckeby, Edward		8	3
781	Declarations	Del Borgo, Elliot		3	-
782	Dedicata	Shaffer, David		3	-
783	Dedication Overture	Giannini, Vittorio		11	5
784	Dedication, March and Celebration	Swearingen, James		3	-
785	Dedicatory Overture	Williams, Clifton		14	10
786	Deep River (Chorale Prelude)	Swearingen, James		3	-
787	Deep River Suite	Erickson, Frank		4	-
788	Deer Path Dances	Holsinger, David R.		5	-
789	Deidamia Suite	Handel, George F.	Barnes	3	-
790	Deir in De	Traditional	Barker	10	4
791	Denali	Williams, Mark		3	-
792	Denbridge Way	Swearingen, James		12	-
793	Der Traum des Oenghus, Mvt. 1	Rudin, Rolf		3	-
794	Designs, Images and Textures	Bassett, Leslie		9	-
795	Devil Dance	Kinyon, John		9	-
796	Devonshire Overture	Ployhar, James		7	-
797	Dialogues for Winds and Percussion	Sweeney, Michael		4	-

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798	Diamond Variations	Jager, Robert		0	3
799	Diamond Variations	Jager, Robert		10	-
800	Die Fledermaus Overture	Strauss, Johann	Cailliet	7	-
801	Die Meistersinger	Wagner, Richard	Osterling	9	-
802	Die Meistersinger	Wagner, Richard	Hindsley	3	3
803	Die Nacht	Strauss, Richard	Davis	8	-
804	Dies Irae	Verdi, Giuseppe	Bocook	6	-
805	Dies Irae	Verdi, Giuseppe	Del Borgo	5	-
806	Dies Natalis	Hanson, Howard		7	-
807	Digital Prisims	Clark, Larry		6	-
808	Dillon's Flight	Ford, Ralph		3	-
809	Dinosaurs	Bukvich, Daniel		4	-
810	Dionysiaques	Schmitt, Florent	Duker	5	-
811	Discovery 1492	Smith, Robert W.		3	-
812	Discovery Overture	McGinty, Anne		3	-
813	Distant Thunder of the Sacred Forest	Sweeney, Michael		3	-
814	Divergents	McBeth, W. Francis		8	4
815	Divertimento	Bernstein, Leonard	Grundman	6	-
816	Divertimento	Sheldon, Robert		3	-
817	Divertimento for Band	Hearshen, Ira		3	4
818	Divertimento for Band	Kroeger, Karl		3	-
819	Divertimento for Band	Persichetti, Vincent		15	7
820	Divertimento for Wind Orchestra	Feld, Jindrich		3	-
821	Divertimento for Winds and Percussion	Cichy, Roger		10	3
822	Divertimento in F	Stamp, Jack		3	-
823	Divertissement No. 3 for Blue Lake	White, Donald		3	-
824	Do Not Go Gentle Into That Good Night	Del Borgo, Elliot		15	8
825	Dodecaphonic Set	Latham, William		8	0
826	Dolce and Dance	Fagan, Gary		3	-
827	Dolly	Faure, Gabriel	Matsushiro	3	-
828	Dominion of the Sky	Shaffer, David		4	-
829	Don Juan	Strauss, Richard	Hindsley	7	-
830	Don Juan	Strauss, Richard	Patterson	7	-
831	Dona Nobis Pacem	McGinty, Anne		3	-
832	Dona Nobis Pacem	Schubert, Marty		3	-
833	Donegal Moors	O'Loughlin, Sean		4	-
834	Dorian Festival	Erickson, Frank		6	-
835	Dorian Overture	Whitney, Maurice		4	-
836	Dorian Rhapsody	Del Borgo, Elliot		4	-
837	Down a Country Lane	Copland, Aaron	Patterson	12	4
838	Down by the Salley Gardens	Traditional	Sweeney	6	-
839	Down Longford Way and Shenandoah	Grainger, Percy A.	Osmon	6	-
840	Dramatic Legend	Del Borgo, Elliot		3	-
841	Dramatic Prelude	Kinyon, John		3	-
842	Dramatic Prelude	Smith, Claude T.		4	-
843	Drammatico	McBeth, W. Francis		10	-
844	Drayton Hall Espirit	McBeth, W. Francis		6	-
845	Dreadnought	Brooks, Jeffrey		3	-
846	Dreams and Fancies	Broege, Timothy		5	4
847	Drum Majors Daughter	Offenbach, Jaques	Odom	0	3
848	Dubinushka	Rimsky-Korsakov, Nicolai	Bellis	3	-
849	Dublin Sketches	Curnow, James		3	-
850	Duncannon Overture	Ployhar, James		4	-
851	Dusk	Bryant, Steven		10	-
852	Dynasty	Nitsch, Jason		3	-
853	Eagle Crest	Swearingen, James		4	-
854	Eagle Mountain Overture	Sheldon, Robert		9	-
855	Eagle Rock Overture	Jager, Robert		4	-
856	Eaglecrest	Barnes, James		5	-
857	Eaglerock Overture	Williams, Mark		7	-
858	Earl of Salisbury Suite	Byrd, William	Frackenpohl	3	-
859	Early English Suite	Duncombe, William	Finlayson	14	4
860	Early Light	Bremer, Carolyn		7	-
861	Early One Morning, English Country	LaPlante, Pierre		4	-
862	Earthdance	Sweeney, Michael		5	3
863	Echoes	Hazo, Samuel		4	-
864	Eclipsys	O'Loughlin, Sean		4	-
865	Edgewood Festival	Curnow, James		3	-
866	Egmont Overture	Beethoven, Ludwig van	Hindsley	4	-
867	Egmont Overture	Beethoven, Ludwig van	Moses	6	-
868	Egmont Overture	Beethoven, Ludwig van	Tobani	7	-
869	Egmont Overture	Beethoven, Ludwig van	Winterbottom	3	-
870	Eiger: A Journey to the Summit	Swearingen, James		3	-

No.	Title	Composer	Arranger	Traditional	Classification
871	El Camino Real	Reed, Alfred	Longfield	6	4
872	El Dorado	Spears, Jared		3	-
873	El Salon Mexico	Copland, Aaron	Hindsley	13	5
874	Electricity (Race Around the Circuit)	Balmages, Brian		3	-
875	Elegy	Camphouse, Mark		7	4
876	Elegy	Chance, John Barnes		13	6
877	Elegy	Mendelssohn, Felix	Erickson	4	-
878	Elegy and Affirmation	Stamp, Jack		4	3
879	Elegy and Fanfare - March	Nixon, Roger		8	3
880	Elegy for a Young American	Lo Presti, Ronald		15	9
881	Elements	Balmages, Brian		7	-
882	Elements (Petite Symphony)	Balmages, Brian		-	4
883	Elizabethan Motet	Byrd, William	Forsblad	4	-
884	Elizabethan Suite	Gordon, Philip		5	-
885	Elsa's Procession to the Cathedral	Wagner, Richard	Bourgeois	4	-
886	Elsa's Procession to the Cathedral from	Wagner, Richard	Cailliet & Patterson	15	10
887	Elsinore Overture	Whear, Paul		3	-
888	Emblems	Copland, Aaron		15	4
889	Emerald Point Overture	McGinty, Anne		4	-
890	Emmanuel Variants	Foster, Robert		5	-
891	Emperata Overture	Smith, Claude T.		13	10
892	Encanto	Smith, Robert W		9	6
893	Enchanted Island	Rouse, Steve		4	-
894	Encomium	McGinty, Anne		4	4
895	Encounters	Bullock, Jack		3	-
896	Endurance	Mahr, Timothy		4	-
897	Energy	Curnow, James		3	-
898	Engines of Resistance	Clark, Larry		6	-
899	English Country Settings	La Plante, Pierre		7	4
900	English Dances No. 2, Op. 33	Arnold, Malcolm	Herbert	5	-
901	English Folk Fantasy	Traditional	McGinty	3	-
902	English Folk Song Suite	Vaughan Williams, Ralph		15	10
903	English Folk Suite	Del Borgo, Elliot		3	-
904	English Folk Trilogy	McGinty, Anne		4	-
905	English Folk-Song Fantasy	Erickson, Frank		3	-
906	English Masters Suite	Gordon, Philip		6	-
907	English Suite	Grundman, Clare		11	-
908	English Suite for Band	Golemo, Michael		3	-
909	English Waltz	Grainger, Percy A.	Robinson	5	-
910	Enigma Variations, Op. 36	Elgar, Edward	Slocum	14	4
911	Enter the Olympians	Rouse, Steve		3	-
912	Entrance of the Tall Ships	Swearingen, James		4	-
913	Entry of the Gods Into Valhalla	Wagner, Richard	O'Neill	3	-
914	Epinicion	Paulson, John		7	-
915	Episode for Band	Kinyon, John		6	-
916	Equinox	Huckeby, Ed		4	-
917	Equinox	Sweeney, Michael		4	-
918	Equus	Morales, Erik		4	-
919	Equus	Whitacre, Eric		4	-
920	Ere the World Began to Be	Stamp, Jack		6	-
921	Escapade (Spaniola)	Spaniola, Joseph		3	-
922	Escapade	Stamp, Jack		3	-
923	Escape from Plato's Cave	Melillo, Stephen		3	-
924	Escape from the Deep	Balmages, Brian		3	-
925	Espana Rhapsody	Chabrier, Emmanuel	Cailliet & Rogers	8	-
926	Esprit de Corps	Jager, Robert		7	4
927	Essay for Band	Heisinger, Brent		3	-
928	Estampie	McBeth, W. Francis		5	-
929	Eternal Father, Strong to Save	Smith, Claude T.		12	5
930	Eternal Peaks	Smith, Robert W		3	-
931	Euryanthe Overture	Weber, Carl Maria von	Hindsley	5	-
932	Evening Prayer	Humperdinck, E.	Del Borgo	3	-
933	Evening Prayer	Shaffer, David		6	-
934	Every Morning New	Holsinger, David R.		3	-
935	Exaltation	Swearingen, James		9	4
936	Excalibur	Swearingen, James		3	-
937	Excelcia	Clark, Larry		5	-
938	Excellentia Overture	Shaffer, David		6	3
939	Excerpts from "Sebastian Ballet"	Menotti, Gian Carlo	Lang	3	-
940	Explorations	Huckeby, Ed		5	-
941	Exultate	Hazo, Samuel		7	-
942	Fa Una Canzona	Vecchi, Orazio	Dachn	4	-
943	Faces of Kum Ba Yah	Zdechlik, John		5	-

No.	Title	Composer	Arranger	Traditional	Classification
944	Fall River Overture	Sheldon, Robert		12	8
945	Fallen, Fallen Is Babylon	Spears, Jared		7	3
946	Fanfare	Chattaway, Jay		-	3
947	Fanfare and Allegro	Williams, Clifton		15	8
948	Fanfare and Chorale	Nowak, Jerry		3	-
949	Fanfare and Dance	Edmondson, John		5	-
950	Fanfare and Dance	Schmit, Nolan		-	3
951	Fanfare and Evocation	Moss, John		4	-
952	Fanfare and Fantasy	McGinty, Anne		3	-
953	Fanfare and Festival Celebration	Shaffer, David		3	-
954	Fanfare and Flourishes	Curnow, James		5	-
955	Fanfare and Fugue	McGinty, Anne		4	-
956	Fanfare and Hymn of Brotherhood	Bocook, Jay		3	-
957	Fanfare and Hymn of Celebration	Lavender, Paul		3	-
958	Fanfare and Hymn: A Mighty Fortress	Bocook, Jay		3	-
959	Fanfare and Intermezzo	Sheldon, Robert		5	-
960	Fanfare and Jubilee	Swearingen, James		4	-
961	Fanfare and Toccata	Huckeby, Ed		4	-
962	Fanfare and Triumph	Swearingen, James		-	3
963	Fanfare for a New Era	Williams, Mark		4	-
964	Fanfare for the Third Planet	Saucedo, Richard		4	-
965	Fanfare Prelude on "Lancashire"	Curnow, James		4	-
966	Fanfare Prelude: O, How Shall I Receive	Hanson, J. Robert		-	4
967	Fanfare, Chorale and Fugue	Giovaninni, Caesar	Robinson	3	-
968	Fanfare, Hymn and Dedication	Huckeby, Ed		3	-
969	Fanfare, Intermezzo and Dance	Gorham, David		3	-
970	Fanfare, Ode & Festival	Margolis, Bob		13	-
971	Fanfare, Ode and Danse	Akey, Douglas		5	-
972	Fanfare, Ode and Festival	Margolis, Bob		-	6
973	Fanfare, Pastorale and Serenade	Starer, Robert		8	-
974	Fantasia for Band	Giannini, Vittorio		12	5
975	Fantasia for Winds and Percussion	Barker, Warren		4	-
976	Fantasia in F	Mozart, Wolfgang A.	Schaefer	3	-
977	Fantasia in G	Mahr, Timothy		11	6
978	Fantasia in G Major	Bach, Johann S.	Goldman/Leist	14	5
979	Fantasia on a Hymn by Praetorius	Foster, Robert		8	-
980	Fantasia on an English Folk Song	Jacob, Gordon		-	5
981	Fantasia on an Irish Hymn	O'Reilly, John		5	-
982	Fantasia on Black is the Color of My True	Camphouse, Mark		3	-
983	Fantasia on the dargason	Holst, Gustav	Story	4	-
984	Fantasia on a Danish Theme	Davis, Albert		3	-
985	Fantasies on a Theme by Haydn	Dello Joio, Norman		13	6
986	Fantasy for Band	Erickson, Frank		8	4
987	Fantasy on a Colonial Air	Curnow, James		4	-
988	Fantasy on a Fanfare	Edmondson, John		5	-
989	Fantasy on a Fiddle Tune	LaPlante, Pierre		4	-
990	Fantasy on a French Folk Song	Edmondson, John		5	-
991	Fantasy on a Gaelic Hymnsong	Holsinger, David R.		3	-
992	Fantasy on a Japanese Folk Song	Hazo, Samuel		6	4
993	Fantasy on a Welsh Folksong	Traditional	Foster	3	-
994	Fantasy on American Sailing Songs	Grundman, Clare		14	6
995	Fantasy on an African American Spiritual	Preuninger, Bruce		3	-
996	Fantasy on an Early American Marching	Sheldon, Robert		3	-
997	Fantasy on an Irish Air	Gorham, David		5	-
998	Fantasy on an Irish Clogging Tune	Kinyon, John		3	-
999	Fantasy on an Irish Hymn Tune	Norred, Larry		3	-
1000	Fantasy on English Folksongs	Milford, Gene		3	-
1001	Fantasy on English Hunting Songs	Grundman, Clare		3	-
1002	Fantasy on Sakura, Sakura	Cramer, Ray		6	-
1003	Fantasy Variations	Barnes, James		6	-
1004	Farandole (from L'Arlesienne)	Bizet, Georges	Bocook	3	-
1005	Fate of the Gods	Reineke, Steven	Conaway	7	3
1006	Festa!	Del Borgo, Elliot		6	4
1007	Festal Scenes	Ito, Yasuhide		9	-
1008	Feste Romaine	Respighi, Ottorino	Schaefer	8	-
1009	Festival	Erickson, Frank		3	-
1010	Festival	Williams, Clifton		8	-
1011	Festival in Russia	Liadov, Anatoli, A.	Wilcox	5	-
1012	Festival Prelude	Bach, Johann S.	Margolis	6	3
1013	Festival Variations	Smith, Claude T.		7	5
1014	Festivata	Del Borgo, Elliot		4	-
1015	Festive Jubilee	Custer, Calvin		3	-
1016	Festive Music for Band	Del Borgo, Elliot		3	-

No.	Title	Composer	Arranger	Traditional	Classification
1017	Festive Overture	Giovaninni, Caesar		4	-
1018	Festive Overture, Op. 96	Shostakovich, Dmitri	Hunsberger	15	10
1019	Festive Scenario	Del Borgo, Elliot		5	-
1020	Festive Toccata	Del Borgo, Elliot		5	3
1021	Festivity	Curnow, James		5	-
1022	Festivity	Kinyon, John		8	-
1023	Festivo	Gregson, Edward		11	7
1024	Festivo	Nehlybel, Vaclav		14	4
1025	Fete-Dieu A Seville (Feast Day In Seville)	Albeniz, Isaac	Cailliet	4	4
1026	Fetes from "Three Nocturnes"	Debussy, Claude	Schaefer	5	-
1027	Fiddle Tunes	Curnow, James		-	3
1028	Fidelio Overture	Beethoven, Ludwig van	Barnes	6	-
1029	Fields of Clover	Standridge, Randall		5	-
1030	Piasta del Pacifico	Nixon, Roger		14	8
1031	Fifth Suite for Band	Reed, Alfred		6	-
1032	Final Covenant	Tull, Fisher		3	-
1033	Finale from "The Firebird"	Stravinsky, Igor	Story	3	-
1034	Finale from Symphony No. 1	Brahms, Johannes	Johnson	3	-
1035	Finale from Symphony No. 1 in G minor	Kalinnikov, Vasily	Bainum	5	-
1036	Finale from Symphony No. 4	Tchaikovsky, Peter I.	Safranek	4	-
1037	Finale from Symphony No. 5	Shostakovich, Dmitri	Righter	3	-
1038	Fingal's Cave	Mendelssohn, Felix	Seredy	4	-
1039	Finlandia	Sibelius, Jean	Cailliet	7	-
1040	Fire Dance	Shaffer, David		7	-
1041	Fire Dance	Akey, Douglas		3	-
1042	Fire Dancer	Spears, Jared		3	-
1043	Firebrook Prelude	Curnow, James		4	-
1044	Firefly	George, Ryan		4	-
1045	Firestorm	Bulla, Stephen		4	-
1046	Fireworks Music	Handel, George F.	Gordon	8	-
1047	First Light on the Chesapeake	Hosay, James		8	-
1048	First Sonata for Band	Johnson, Timothy		3	-
1049	First Suite for Band	Reed, Alfred		7	4
1050	First Suite in Eb, Op. 28, No. 1	Holst, Gustav	Matthews	13	8
1051	First Suite in Eb, Op. 28, No. 1	Holst, Gustav	Reynolds	13	8
1052	First Suite in F	George, Thom R.		6	-
1053	First Swedish Rhapsody	Leidzen, Eric		6	-
1054	First Symphony	Barber, Samuel	Duker	5	-
1055	First Symphony for Band	Erickson, Frank		3	-
1056	Fitzwilliam Suite	Gordon, Philip		6	-
1057	Five Miniatures	Turina, Joaquin	Kinyon	9	-
1058	Five Pieces for Band	Stevens, Halsey	Thompson	3	-
1059	Flag of Stars	Jacob, Gordon		12	5
1060	Flambeau Overture	Olivadoti, Joseph		3	-
1061	Flashing Winds	Van der Roost, Jan		6	4
1062	Flight	Smith, Claude T.		3	-
1063	Flight of Eagles	Del Borgo, Elliot		5	-
1064	Flight of the Griffin	Balmages, Brian		5	-
1065	Flight of the Pegasus	Shaffer, David		5	-
1066	Flight of the Piasa	Sheldon, Robert		4	-
1067	Flight of the Thunderbird	Saucedo, Richard		6	-
1068	Flight of Valor	Swearingen, James		7	-
1069	Flight of Years	Burns, Patrick		3	-
1070	Flourish	Feldstein, Sandy	Clark	4	-
1071	Flourish for Wind Band	Vaughan Williams, Ralph		14	6
1072	Flourish for Winds	Fagan, Gary		3	-
1073	Flourishes	McBeth, W. Francis		4	-
1074	Flower of Youth	Nixon, Roger		4	-
1075	Flurry for Winds and Percussion	Kinyon, John		6	-
1076	Flying Dutchman Overture	Wagner, Richard	Grabel	3	-
1077	Folk Dances	Shostakovich, Dmitri	Curnow	12	7
1078	Folk Dances	Shostakovich, Dmitri	Erickson	3	-
1079	Folk Dances	Shostakovich, Dmitri	Reynolds	3	-
1080	Folk Legend	Hunsberger, Donald		4	-
1081	Folk Songs for Band Suite	Leidzen, Eric		3	-
1082	Folklore for Band	Caudill, Jim		4	-
1083	For the New Day Arisen	Barton, Steven		3	-
1084	For Thy Courts Above	Huckeby, Ed		3	-
1085	Forest Park Overture	Spears, Jared		4	-
1086	Forget Me Not, O Dearest Lord	Bach, Johann S.	Reed	4	-
1087	Fortress	Ticheli, Frank		13	9
1088	Fortress Variants	Del Borgo, Elliot		4	-
1089	Fortress Variations	Walters, Tim		3	-

No.	Title	Composer	Arranger	Traditional	Classification
1090	Four Colonial Country Dances	Curnow, James		3	-
1091	Four Cornish Dances	Arnold, Malcolm	Marchiniak	7	-
1092	Four Dances from "West Side Story"	Bernstein, Leonard	Polster	3	-
1093	Four English Dances	Arnold, Malcolm	Johnstone	13	6
1094	Four Freedoms Overture	Forsblad, Leland		6	-
1095	Four French Songs of the 16th Century	Hanson, Robert		6	3
1096	Four Norfolk Dances	Sparke, Phillip		3	-
1097	Four Quiet Pieces	Aitken, Hugh		5	-
1098	Four Scottish Dances	Arnold, Malcolm	Paynter	15	11
1099	Four Sketches from "Pieces for Children"	Barr, Robert	Schaefer	9	-
1100	Four Winds Overture	Sheldon, Robert		4	-
1101	Foxfire	Barnes, James		3	-
1102	Foxwood Overture	McGinty, Anne		4	-
1103	Free Spirit Overture	Williams, Jerry		4	-
1104	Freedom Gate Overture	Jackson, Leroy		3	-
1105	Freedom Overture	Edmondson, John		3	-
1106	Freedom Road	Curnow, James		3	-
1107	Freedom Tower Sketches	Longfield, Robert		3	-
1108	Freedom, Justice, Honor	Longfield, Robert		3	-
1109	Freedom's Light	Swearingen, James		4	-
1110	French Masters Suite	Gordon, Philip		6	-
1111	From A Dark Millennium	Schwantner, Joseph		5	3
1112	From an 18th Century Album	Myers, Theldon		7	3
1113	From Every Horizon	Dello Joio, Norman		9	-
1114	From Foxen's Glen	McKay, F.H.		3	-
1115	From Shire and Sea	Davis, Albert		10	4
1116	From the Land of Fire and Ice	Magnusson, Daniel	Hull	4	-
1117	From Whom All Blessings Flow	Huckeby, Ed		6	-
1118	Fughetta	Handel, George F.	Conley	5	-
1119	Fugue in B Flat Major	Bach, Johann S.	Daehn	3	-
1120	Fugue in G minor	Bach, Johann S.	Kimura	3	-
1121	Fu-Mon	Hoshina, Hiroshi		4	-
1122	Funa Uta for Band	Ito, Yasuhide		4	-
1123	Funiculi-Funicula Rhapsody For Brass Band	Denza, Luigi	Goto	3	-
1124	Furioso	Smith, Robert W		6	-
1125	Fury	Myers, David		3	-
1126	Fusion	Balmages, Brian		4	-
1127	Futura	Spears, Jared		3	-
1128	Gadget	Standridge, Randall		3	-
1129	Gaelic Rhapsody	Del Borgo, Elliot		6	4
1130	Gaia Visions	Ticheli, Frank		3	4
1131	Galactic Empires	Gillingham, David		5	-
1132	Galliard and Courante	Frescobaldi, Girolamo	Johnson	3	-
1133	Gallimaufry	Woolfenden, Guy		5	-
1134	Galway Bay Overture	O'Reilly, John		3	-
1135	Garden of the Black Rose	Sheldon, Robert		3	-
1136	Gates of Orion	Sweeney, Michael		3	-
1137	Gathering of the Ranks at Hebron	Holsinger, David R.		3	-
1138	Gathering of the Yeoman	Smith, Robert W.		4	-
1139	Gathering Places	La Plante, Pierre		-	3
1140	Gavorkna Fanfare	Stamp, Jack		5	-
1141	Gazebo Dances	Corigliano, John		6	5
1142	Gently Touch the Sky	Sheldon, Robert		3	-
1143	Geometrics No. 1	Mailman, Martin		4	-
1144	George Washington Bridge	Schuman, William		15	9
1145	George Washington Suite	Hannickel, Mike		4	-
1146	German Masters Suite	Gordon, Philip		6	-
1147	Geschwindmarsch by Beethoven from	Hindemith, Paul		4	-
1148	Ghost Fleet	Sheldon, Robert		9	-
1149	Ghost Train	Whitacre, Eric		7	-
1150	Giles Farnaby Suite	Farnaby, Giles	Wiggins	-	3
1151	Giles Farnaby Suite	Jacob, Gordon		11	5
1152	Ginger Marmalade	Benson, Warren		7	-
1153	Give Us This Day, A Short Symphony for	Maslanka, David		7	6
1154	Glen Canyon Overture	Edmondson, John		3	-
1155	Glenwood	Erickson, Frank		3	-
1156	Gloria and Alleluia	Saint-Saens, Camille	Hubbell	4	-
1157	Gloriosa (Any 2 Mvts.)	Ito, Yasuhide		-	3
1158	Glorioso	Smith, Robert W		6	-
1159	God of Our Fathers (Chorale Prelude)	Smith, Claude T.		9	-
1160	Goddess of Fire	Reineke, Steven		3	-
1161	Golden Light	Maslanka, David		6	-
1162	Good Friday Spell from "Parsifal"	Wagner, Richard	Slocum	6	-

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1163	Grace Praeludium	McBeth, W. Francis		10	-
1164	Grace Variants	Zdechlik, John		5	4
1165	Grand Canyon Overture	Swearingen, James		3	-
1166	Grand Finale (from Cantata No. 207)	Bach, Johann S.	Gordon	4	-
1167	Granite Bay Overture	O'Reilly, John		3	-
1168	Grant County Celebration	Williams, Mark		5	-
1169	Grant Them Eternal Rest	Boysen Jr., Andrew		3	-
1170	Grant Them Rest	Faure, Gabriel	Buehlman	8	-
1171	Grant Us Thy Mercy	Lotti, Antonio	Spinney	3	-
1172	Granville Island Overture	O'Reilly, John		3	-
1173	Graysondance	Holsinger, David R.		4	-
1174	Great Lakes Overture	Nowak, Jerry		3	-
1175	Greek Folk Song Suite	Cesarini, Franco		5	4
1176	Greensleeves	Traditional	Dillon	4	-
1177	Greensleeves	Traditional	Reed	9	3
1178	Greenwillow Portrait	Williams, Mark		10	-
1179	Gregorian Overture	Fillmore, Henry	Nelson	3	-
1180	Gypsy Caravan	Osterling, Eric		4	-
1181	Gypsy Dance	Compello, Joseph		4	-
1182	Gypsydance	Holsinger, David R.		6	-
1183	Hadrian's Wall	Smith, Robert W.		3	-
1184	Hail the Conquering Hero	Handel, George F.	Kinyon	4	-
1185	Hamlet Suite	Shostakovich, Dmitri	Suchhoff	3	-
1186	Hammersmith: Prelude and Scherzo	Holst, Gustav		15	6
1187	Handel in the Strand	Grainger, Percy A.	Schissel	14	5
1188	Han-Nya	Matsura, Kinya		3	-
1189	Hansel and Gretel	Humperdinck, E.	Cowherd	3	-
1190	Hansel and Gretel Overture	Humperdinck, E.	Erickson	3	-
1191	Harrowgate Festival	Edmondson, John		4	-
1192	Harvest Hymn	Grainger, Percy A.	Kinyon	3	-
1193	Havendence	Holsinger, David R.		14	9
1194	Heartbeat Five	Gilroy, Gary		3	-
1195	Heatherwood Portrait	Barnes, James		8	-
1196	Heaven's Light	Reineke, Steven		7	-
1197	Hebraic Rhapsody	Jager, Robert		3	-
1198	Hebrew Folk Song Suite	Osmon, Leroy		-	3
1199	Hebrew Folk Song Suite No. 1	Osmon, Leroy		6	-
1200	Hebrew Folk Song Suite No. 2	Osmon, Leroy		7	-
1201	Hebrew Folk Song Suite No. 3	Osmon, Leroy		3	-
1202	Hebrides Suite	Grundman, Clare		13	8
1203	Henderson Overture	Hodges, Steve		3	-
1204	Heritage Overture	Caudill, Jim		7	-
1205	Heritage West	Butts, Carroll		4	-
1206	Herndon Exaltations (A Celebration of	Smith, Robert W		4	-
1207	Heroes Lost and Fallen	Gillingham, David		11	3
1208	Heroic Saga	Jager, Robert		3	-
1209	He's Gone Away	Allen, Fred		5	-
1210	Hieroglyphs "Scenes from the Nile"	McGinty, Anne		3	-
1211	High Country Celebration	Earl, Christian		3	-
1212	High Water Mark: The Third Day	Sweeney, Michael		5	-
1213	Highbridge Excursions	Williams, Mark		6	5
1214	Highland Legend	Moss, John		8	3
1215	Highland Park Overture	Williams, Mark		4	-
1216	Highlands of Monroney	Gorham, David		3	-
1217	Hill Country Flourishes	Barton, Steven		3	-
1218	Hill Country Holiday	Sheldon, Robert		3	-
1219	Hill Song No. 2	Grainger, Percy A.		9	-
1218	Hill Songs	Andrews, James		6	-
1220	Homage	Van der Roost, Jan		-	3
1221	Homage to Perotin	Nelson, Ron		-	4
1222	Hotaku Koi	Traditional	Fairchild	4	-
1223	How Firm Thy Friendship	Swearingen, James		5	-
1224	Howard Hanson Suite	Hanson, Howard	Balent	4	-
1225	Hudson River Suite	O'Reilly, John		9	-
1226	Huldigungsmarsch	Wagner, Richard	Schaefer	5	-
1227	Hunter's Ridge	Spears, Jared		5	-
1228	Huntington Ridge	Gorham, David		4	-
1229	Hymn and Alleluia	Curnow, James		3	-
1230	Hymn and Folk Dance	Feldstein, Sandy	O'Reilly	4	-
1231	Hymn for Band	Heisinger, Brent		5	-
1232	Hymn of Praise	Bruckner, Anton	Gordon	9	4
1233	Hymn of Saint James	Clark, Rebber		6	-
1234	Hymn to a Blue Hour	Mackey, John		-	4

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1235	Hymn Variants	Reed, Alfred		6	-
1236	Hymnsong Variants	Smith, Robert W.		5	3
1237	Hyperion Overture	McGinty, Anne		6	-
1238	I Am	Boysen Jr., Andrew		11	7
1239	Idyllwild Fantasy	O'Reilly, John		5	-
1240	If Thou Be Near	Bach, Johann S.	Moehlmann	6	4
1241	If Thou Be Near	Bach, Johann S.	Reed	12	-
1242	Il Guarany	Gomez, Carlos	Clarke	7	-
1243	Il Re Pastore	Mozart, Wolfgang A.	Davis	5	4
1244	Il Re Pastore Overture	Mozart, Wolfgang A.	Barnes	3	-
1245	Il Signor Bruschino	Rossini, Gioachino	Whear	6	-
1246	Illyrian Dances	Wolfenden, Guy		6	4
1247	I'm Seventeen Come Sunday	Grainger, Percy A.	Daehn	6	-
1248	Images	Sheldon, Robert		3	3
1249	Images of Ireland	Balmages, Brian		6	-
1250	Imaginary Soundscapes No. 2	Del Borgo, Elliot		4	-
1251	Imani	O'Loughlin, Sean		4	-
1252	Impact	O'Loughlin, Sean		4	-
1253	Imperatrix	Reed, Alfred		9	5
1254	Imperium	Sweeney, Michael		9	-
1255	Impressions of a Welsh Air	Ployhar, James		3	-
1256	Imprints	Mahr, Timothy		4	-
1257	In a French Garden	Meyer, Richard		3	-
1258	In All Its Glory	Swearingen, James		8	-
1259	In Darkest Night	Kopetz, Barry		3	-
1260	In Dulci Jubilo	Bach, Johann S.	Goldman	3	-
1261	In Dulci Jubilo	Reed, Alfred		4	-
1262	In Dulci Jubilo	Zdechlik, John		5	-
1263	In Evening's Stillness	Schwantner, Joseph		5	3
1264	In Flight	Hazo, Samuel		4	-
1265	In Heaven's Air	Hazo, Samuel		5	-
1266	In Memoriam	Camphouse, Mark		6	-
1267	In My Native Country	Grieg, Edvard	Karrick	3	-
1268	In Praise of Gentle Pioneers	Holsinger, David R.		7	4
1269	In Quiet Times	Swearingen, James		4	-
1270	In the Bleak Midwinter	Holst, Gustav	Bullock	4	-
1271	In the Bleak Midwinter	Holst, Gustav	Smith	9	4
1272	In the Cathedral	Pierne, Gabriel	Chevette	3	-
1273	In the Church (A L' Eglise)	Pierne, Gabriel	Musgrave	3	-
1274	In the Forest of the King	La Plante, Pierre		9	5
1275	In the Shining of the Stars	Sheldon, Robert		8	4
1276	In the Spring, At the Time When Kings Go	Holsinger, David R.		6	4
1277	In the Temple of Zion	Reineke, Steven		5	-
1278	In Times of Triumph	Swearingen, James		4	-
1279	Incantation and Dance	Chance, John Barnes		15	11
1280	Incantation and Ritual	Balmages, Brian		6	-
1281	Incantations	Smith, Robert W.		7	3
1282	Inchon	Smith, Robert W.		3	-
1283	Incidental Suite	Smith, Claude T.		12	7
1284	Infinite Horizons	Cheetham, John		4	-
1285	Infinite Horizons	Sheldon, Robert		4	-
1286	Insignia	O'Loughlin, Sean		3	-
1287	Inspiration Overture	Smith, Robert W.		3	-
1288	Instinctive Travels	Markowski, Michael		3	-
1289	Interlochen Variations	Jones, Douglas		6	-
1290	Interludium	Glazounov, Alexander	Moehlmann	3	-
1291	Intermezzo from "Cavalleria Rusticana"	Mascagni, Pietro	Falcone	3	-
1292	Into the Clouds	Saucedo, Richard		4	-
1293	Into the Joy of Spring	Swearingen, James		5	-
1294	Into the Light	Bocook, Jay		4	-
1295	Into the Light	Shaffer, David		6	-
1296	Into the Raging River	Reineke, Steven		5	3
1297	Into the Storm	Smith, Robert W.		8	4
1298	Intrada and Dance	Del Borgo, Elliot		4	-
1299	Intrada and Festival	Huckeby, Ed		4	-
1300	Intrada and Rondo	Luke, Ray		3	-
1301	Intrada: Adoration and Praise	Smith, Claude T.		6	3
1303	Introduction and Caprice	Carter, Charles		4	-
1304	Introduction and Dance	Chattaway, Jay		5	-
1305	Introduction and Fantasia	Mitchell, Rex		9	4
1306	Introduction and Festiva	Shaffer, David		4	-
1307	Introduction and Fugato	Smith, Claude T.		3	-
1308	Introduction and Invention	Whear, Paul		3	-

No.	Title	Composer	Arranger	Traditional	Classification
1309	Introduction and Rondo	Huckeby, Ed		3	-
1310	Introduction and Scherzo	McGinty, Anne		3	-
1311	Introduction, Chorale and Jubilee	LoPresti, Ronald		4	-
1312	Introit	Tull, Fisher		6	-
1313	Introit and Bravura	Forsblad, Leland	Livingston	3	4
1314	Introit and Celebration	Mitchell, Tom		3	-
1315	Intrusions	Leckrone, Mike		4	-
1316	Invicta	Swearingen, James		9	-
1317	Invictus	Balmages, Brian		4	-
1318	Invocation and Toccata	Barnes, James		7	-
1319	Invocation of Alberich	Wagner, Richard	Cailliet	4	-
1320	Ireland: Of Legend and Lore	Smith, Robert W.		5	-
1321	Irish Folk Song Suite	Erickson, Frank		7	-
1322	Irish Legends	Curnow, James		3	-
1323	Irish Rhapsody	Grundman, Clare		5	-
1324	Irish Suite	Applebaum, L.		3	-
1325	Irish Tune from County Derry	Grainger, Percy A.		8	6
1326	Irish Tune from County Derry	Grainger, Percy A.	Kent	8	-
1327	Irish Tune from County Derry	Grainger, Percy A.	Clark & Schmidt	8	-
1328	Irish Tune from County Derry	Grainger, Percy A.	Rogers	8	-
1329	Italian In Algiers	Rossini, Giacchino	Bender	8	5
1330	Italian In Algiers	Rossini, Giacchino	Cailliet	3	-
1331	Italian Masters Suite	Gordon, Philip		11	-
1332	Italian Polka	Rachmaninoff	Leidzen	3	-
1333	Ivanhoe	Del Borgo, Elliot		4	-
1334	Jackson Lake Overture	Williams, Mark		3	3
1335	Jacomo	Erickson, Frank		3	-
1336	J'ai ete au bal	Grantham, Donald		4	-
1337	Japanese Festival	Hilliard, Quincy		3	-
1338	Japanese Folk Trilogy	Traditional	McGinty	3	-
1339	Japanese Prints	Jager, Robert		5	-
1340	Jeannette, Isabella	Ryden, William		5	-
1341	Jederman Overture	Whear, Paul		5	-
1342	Jefferson County Overture	O'Reilly, John		8	4
1343	Jeremiah Clarke Suite	Clarke, Jeremiah	Schaefer	4	-
1344	Jericho: Rhapsody for Symphonic Band	Gould, Morton		8	7
1345	Jessamine Station Overture	Curnow, James		3	-
1346	Jesu, Joy of Man's Desiring	Bach, Johann S.	Hindsley	4	-
1347	Jesu, Joy of Man's Desiring	Bach, Johann S.	Leidzen	14	5
1348	Jesu, Joy of Man's Desiring	Bach, Johann S.	Reed	14	5
1349	Jesus, Jesus Rest Your Head	Appalachian Folk Carol	Wallace	5	3
1350	Jidai	Reed, Alfred		3	-
1351	Jody	Broege, Timothy		3	-
1352	Joi	Logan, Robert		3	3
1353	Journey by Night	Balmages, Brian		3	-
1354	Journey Into Diablo Canyon	Shaffer, David		3	-
1355	Joy	Ticheli, Frank		10	4
1356	Joy Revisited	Ticheli, Frank		8	4
1357	Joyance	Pearson, Bruce		5	4
1358	Joyance	Smith, Claude T.		6	3
1359	Joyant Narrative	McBeth, W. Francis		6	5
1360	Joyant Winds	Huckeby, Edward		4	4
1361	Joyful, Joyful	Beethoven, Ludwig van	Williams	3	-
1362	Joyous Alleluias	Spears, Jared		3	-
1363	Jubalance	Foley, Keith		3	-
1364	Jubalance	Giovaninni, Caesar	Robinson	4	3
1365	Jubalance	Swearingen, James		5	3
1366	Jubilant Prelude	Smith, Claude T.		7	-
1367	Jubilate	Curnow, James		3	-
1368	Jubilate	Jager, Robert		4	3
1369	Jubilations	Pearson, Bruce		5	-
1370	Jubilee	Hennagin, Michael		5	-
1371	Jubilee Overture	Sparke, Phillip		6	-
1372	Jubilesta	Smith, Claude T.		3	-
1373	Jubileus	Edmondson, John		4	-
1374	Jubiloso	Del Borgo, Elliot		3	-
1375	Jubiloso	Gorham, David		5	-
1376	Jubiloso	Huckeby, Ed		6	-
1377	Jubiloso	Panerio, Robert		4	-
1378	Jubilus	Van der Roost, Jan		3	-
1379	Jungle Dance	Balmages, Brian		3	-
1380	Jupiter from "The Planets"	Holst, Gustav	Curnow	12	7
1381	Jupiter Hymn from "The Planets"	Holst, Gustav	de Meji	3	-

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1382	Kabalevsky Suite	Kabalevsky, Dmitri	Hull	4	-
1383	Kaddish	McBeth, W. Francis		14	8
1384	Kaleidoscope	O'Reilly, John		3	-
1385	Kalevala, Op. 95	Creston, Paul		3	-
1386	Kamarinskaja	Glinka, Michael	Conley	4	-
1387	Keltic Variations	Hazo, Samuel		3	-
1388	Kensington Overture	Whear, Paul		5	-
1389	Kentucky 1800	Grundman, Clare		15	9
1390	Kentucky Harmony	Grantham, Donald		4	-
1391	Kenya Contrasts	Himes, William		4	-
1392	Khan	Giroux, Julie		3	-
1393	Kilimanjaro: An African Portrait	Washburn, Robert		5	-
1394	Kimberly Overture	Spears, Jared		3	-
1395	Kinesis	Sweeney, Michael		4	3
1396	King Arthur Suite	Purcell, Henry	Freed	3	-
1397	Kingfishers Catch Fire	Mackey, John		4	-
1398	Kings Go Forth	O'Reilly, John		6	-
1399	King's Mountain Adventure	Huckeby, Ed		4	-
1400	Kingsport Overture	Edmondson, John		5	-
1401	Kingsridge	Hilliard, Quincy		4	-
1402	Kingstree Overture	McGinty, Anne		3	-
1403	Kingswood Overture	Ployhar, James		5	-
1404	Knights of Destiny	Sweeney, Michael		5	-
1405	Knights of Dunvegan	Meyer, Richard		4	-
1406	Komm Susser Tod	Bach, Johann S.	Leidzen	5	-
1407	Korean Folk Rhapsody	Curnow, James		11	-
1408	Korean Folk Song Medley	Traditional	Ployhar	9	3
1409	Korean Hill Song	Traditional	Williams	3	-
1410	Kronos	Smith, Robert W		4	-
1411	Kunihild Prelude to Act III	Kistler, Cyril	Barr	7	-
1412	La Belle Helene Overture	Offenbach, Jacques	Odom	13	6
1413	La Boheme: A Symphonic Portrait	Puccini, Giacomo	Dawson	3	-
1414	La Bonne Aventure	LaPlante, Pierre		4	-
1415	La Cenerentola	Rossini, Gioachino	Dachn	3	-
1416	La Fiesta Mexicana	Reed, H Owen		15	8
1417	La Forza Del Destino	Verdi, Giuseppe	Kent/Rogers/Lake	12	4
1418	La Gazza Ladra	Rossini, Gioachino	Cailliet	9	-
1419	La Mesquita de Cordoba	Giroux, Julie		3	-
1420	La Procession du Roccio	Turina, Joaquin	Reed	10	5
1421	La Quintessenza	de Meij, Johan		3	-
1422	La Volta	Byrd, William	Fenske	5	-
1423	Ladies, Lords and Gypsies	Davis, Albert		6	-
1424	Lament and Tribal Dances	Sweeney, Michael		6	-
1425	Landmark Overture	Caudill, Jim		4	-
1426	Laramie	Shaffer, David		4	-
1427	Largo and Bouree	Handel, George F.	Lynd	4	-
1428	Largo and Menuetto	Handel, George F.	Gordon	3	-
1429	L'Arlesienne Suite No. 1	Bizet, Georges	Godfrey	3	-
1430	L'Arlesienne Suite No. 2	Bizet, Georges	Lake	5	-
1431	Last Ride of the Pony Express	Shaffer, David		4	-
1432	Laude	Hanson, Howard		8	3
1433	Laudi Alla Vergine Maria	Verdi, Giuseppe	Buehlman	5	-
1434	Lauds (Praise High Day)	Nelson, Ron		7	-
1435	Le Cid	Massenet, Jules	Odom	3	-
1436	Le Cid	Massenet, Jules	Reynolds	3	-
1437	Le Corsaire Overture	Berlioz, Hector	Beeler	4	-
1438	Le Roi D'ys Overture	Lalo, Edouard	Cailliet	5	-
1439	Legacy	O'Loughlin, Sean		3	-
1440	Legacy	Swearingen, James		3	-
1441	Legacy	Barnes, James		6	-
1442	Legacy	Creston, Paul		4	-
1443	Legend and Sundance	Curnow, James		4	-
1444	Legend of Bafe	Fannin, John		5	-
1445	Legend of Eagle Caves	Hodges, Steve		3	-
1446	Legend of Knife River	Bulla, Stephen		9	-
1447	Legend of the Alhambra	Williams, Mark		3	-
1448	Legend of the Eagle	McGinty, Anne		5	-
1449	Legend of the Eagles	Shaffer, David		4	-
1450	Legend of the Yankee Clippers	Swearingen, James		3	-
1451	Legendary Air	Erickson, Frank		3	-
1452	Legends and Heroes	La Plante, Pierre		5	4
1453	Legends in the Mist	Sweeney, Michael		6	-
1454	Leonore No. 3 - Overture	Beethoven, Ludwig van	Hindsley	4	-

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1455	Les Biches	Poulenc, Francis	Cailliet	3	-
1456	Les Cheneaux Impressions	Moss, John		-	3
1457	Les Papillons	Lankerster, Coby	de Meij	4	-
1458	Les Preludes	Liszt, Franz	Hindsley	9	4
1459	Let Evening Come	Sheldon, Robert		4	-
1460	Let the Spirit Soar	Swearingen, James		4	-
1461	Let Us Break Bread Together	Traditional	Root	3	-
1462	Lethbridge Overture	Ployhar, James		7	3
1463	Lewisburg	Mitchell, Rex		4	-
1464	Lexicon	Huckeby, Ed		4	-
1465	Liebestod	Wagner, Richard	Bainum	8	4
1467	Life Dances	Himes, William		5	-
1468	Light a Distant Fire	Erickson, Frank		3	-
1469	Light Cavalry Overture	von Suppe, Franz	Conley	3	-
1470	Light Cavalry Overture	von Suppe, Franz	Fillmore	7	-
1471	Light Cavalry Overture	von Suppe, Franz	Schissel	7	-
1472	Light Cavalry Overture	von Suppe, Franz	Williams	4	-
1473	Lincoln Celebration Overture	Shaffer, David		3	-
1474	Lincoln Legacy	Sweeney, Michael		3	-
1475	Lincolnshire Posy	Grainger, Percy A.	Fennell	15	11
1476	Lindbergh Variations	Sheldon, Robert		9	3
1477	Linden Lea	Vaughan Williams, Ralph	Stout	13	-
1478	Lion of Lucerne	Curnow, James		3	-
1479	Litany and Alleluia	Forsblad, Leland		3	-
1480	Little Baroque Suite	Susato, Tielman	Gordon	4	-
1481	Little Brazil Suite	Balent, Andrew		4	-
1483	Little Czech Suite	Piato, Albert		3	-
1484	Little English Suite	Grundman, Clare		10	6
1485	Little English Suite	Jackson, Joshua		7	-
1486	Little Fugue	Bach, Johann S.	Custer	3	-
1487	Little Handel Suite	Handel, George F.	Gordon	4	-
1488	Little Haydn Suite	Haydn, Franz J.	Forsblad	3	-
1489	Little Irish Suite	Jackson, Leroy		4	-
1490	Little Norwegian Suite	Hanson, Howard	Brown	3	-
1491	Little Prelude and Fugue	Bach, Johann S.	Stauffer	4	-
1492	Little Rondo for Band	Edmondson, John		4	-
1493	Little Schumann Set	Schumann, Robert	Hartzell	4	-
1494	Little Scotch Suite	Jackson, Leroy		5	-
1495	Little Suite for Band	Erickson, Frank		3	-
1496	Little Suite for Band	Grundman, Clare		9	-
1497	Liturgical Dances	Holsinger, David R.		11	6
1498	Liturgical Fanfare	Smith, Robert W.		5	-
1499	Liturgical Music for Band	Mailman, Martin		13	5
1500	Llwyn Onn	Hogg, Brian		11	-
1501	Loch Lomond	Black, David		3	-
1502	Loch Lomond	Ticheli, Frank		9	5
1503	Lochinvar	Curnow, James		3	-
1504	Locksley Hall	Del Borgo, Elliot		4	-
1505	Lohengrin	Wagner, Richard	Hindsley	4	-
1506	Lohengrin	Wagner, Richard	Osterling	3	-
1507	London Symphony	Haydn, Franz J.	Isaac	3	-
1508	Londonderry Air	Traditional	Kinyon	4	-
1509	Londonderry Ballad	Traditional	Kinyon	5	-
1510	Lone Star Celebration	Curnow, James		6	-
1511	Lost City	Ward, Norman		3	-
1512	Lost Colony	Sheldon, Robert		-	3
1513	Loudoun Praises	Balmages, Brian		4	-
1514	Louis XIV Suite	Gordon, Philip		3	-
1515	Lustpiel Overture	Keler, Bela	Roberts	3	-
1516	Lux Aeterna	Del Borgo, Elliot		4	-
1517	Lux Aurumque	Whitacre, Eric		9	-
1518	Lyric Essay	O'Connor, Tom		3	-
1519	Lyric Music	Starer, Robert		4	-
1520	Lyric Overture	Erickson, Frank		6	-
1521	Lyric Statement	Zdechlik, John		3	4
1522	Machu Picchu - City in the Sky	Yagisawa, Satoshi		5	-
1523	MacIntyre Park Overture	Locklear, Bill		3	-
1524	Madrigal for Band	Traditional	McGinty	6	-
1525	Maesong	Owens, William		5	-
1526	Magma	Clark, Larry		3	-
1527	Magna Carta	Forsblad, Leland		3	-
1528	Main Street Celebration	Reineke, Steven		3	-
1529	Majestia	Swearingen, James		8	-

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1530	Majestica	Balmages, Brian		5	-
1531	Majesty of the Mountains	Shaffer, David		3	-
1532	Manatee Lyric Overture	Sheldon, Robert		9	-
1533	Mangulina	Basler, Paul		4	-
1534	Mannin Veen	Wood, Haydn		5	-
1535	Manx Overture	Wood, Haydn		14	7
1536	Manzoni Requiem (Excerpts)	Verdi, Giuseppe	Mollenhauer	4	3
1537	Maranatha	Harbaugh, Lee		6	3
1538	March and Procession of Bacchus	Delibes, Leo	Osterling	3	-
1539	March and Procession of Bacchus	Delibes, Leo	Williams	9	-
1540	March and Scherzo from "Love of Three	Prokofiev, Sergei	Cailliet	4	-
1541	March from "Symphonic Metamorphosis"	Hindemith, Paul	Wilson	3	-
1542	March of the Trolls	Grieg, Edvard	Beck	9	4
1543	March Slav	Tchaikovsky, Peter	Lauerndeau	4	-
1544	March to the Scaffold from "Symphonie	Berlioz, Hector	Leidzen	-	4
1545	March to the Scaffold from "Symphonie	Berlioz, Hector	Rogers	9	-
1546	Marche Militaire Francaise	Saint-Saens, Camille	Hindsley	4	-
1547	Marche Slav	Tchaikovsky, Peter I.	Lauerndeau	7	-
1548	Marching Song	Holst, Gustav	Moss	7	5
1549	Marriage of Figaro (Overture)	Mozart, Wolfgang A.	Slocum	9	3
1550	Mars from "The Planets"	Holst, Gustav	Smith	11	-
1551	Mars from "The Planets"	Holst, Gustav	Vinson	3	-
1552	Mars, the Bringer of War from "The Planets"	Holst, Gustav		-	4
1553	Martyrs Mirror	Weirich, David		4	-
1554	Masque	Hesketh, Kenneth		0	4
1555	Masque	McBeth, W. Francis		13	8
1556	Masquerade for Band	Persichetti, Vincent		13	4
1557	Masquerade Overture	Nielson, Carl	Boyd	5	-
1558	Matrix	Fagan, Gary		3	-
1559	Matrix - An Overture	Leckrone, Mike		4	-
1560	Mayflower Overture	Nelson, Ron		7	3
1561	Mazama (Legend of the Pacific Northwest)	Chattaway, Jay		7	-
1562	Mazurka	Chabrier, Emmanuel	Lang	3	-
1563	McMorrin Suite	Kopetz, Barry		5	-
1564	Meadowlands	McBeth, James		7	-
1565	Medallion Overture	Himes, William		5	-
1566	Medieval Fresco	Morrissey, John		3	-
1567	Medieval Legend	Story, Michael		5	-
1568	Medieval Suite	Nelson, Ron		3	-
1569	Meditation	Schuller, Gunther		5	-
1570	Meditation and Festiva	Spears, Jared		10	-
1571	Melita	Knox, Thomas		5	-
1572	Menuet, K. 154	Mozart, Wolfgang A.	Dishinger	3	-
1573	Merry Mount Suite	Hanson, Howard	Garland	5	-
1574	Merry Music for Wind Band	Hidas, Frigyes		4	-
1575	Merry Wives of Windsor	Nicolai, Otto	Godfrey	3	-
1576	Merrymakers	Adler, Samuel		3	-
1577	Metamorphosis	Fagan, Gary		4	-
1578	Metrix	Sheldon, Robert		-	3
1579	Metroplex: Three Postcards from Manhattan	Sheldon, Robert		6	3
1580	Military Symphony in F	Gossec, Francois J.	Goldman & Leist	10	4
1581	Ming Court	Pitter, Donald		3	-
1582	Mini Suite	Gould, Morton		11	4
1583	Miniature Chorale and Fugue	Carter, Charles		6	-
1584	Miniature Overture	Stamp, Jack		3	-
1585	Miniature Set for Band	White, Donald		8	-
1586	Minuet and Country Dance	Mozart, Wolfgang A.	Gordon	3	-
1587	Mirror Lake Legend	Shaffer, David		4	-
1588	Mock Morris	Grainger, Percy A.	Kinyon	8	4
1589	Modal Miniatures	Whear, Paul		3	-
1590	Modal Overture	O'Reilly, John		7	-
1591	Modal Song and Dance	Del Borgo, Elliot		7	-
1592	Molly on the Shore	Grainger, Percy A.	Robinson	15	7
1593	Momentations	Spears, Jared		8	-
1594	Monmouth Overture	Sweeney, Michael		7	-
1595	Monolith Overture	Forsblad, Leland	Livingston	3	-
1596	Montevista	Smith, Robert W.		4	-
1597	Monticello Overture	McGinty, Anne		3	-
1598	Moorside Suite	Holst, Gustav	Wright	9	-
1599	Moravian Folk Rhapsody	Sheldon, Robert		3	-
1600	Moravian Hymn Dance	Allen, Fred		3	-
1601	Morning Alleluias for the Winter Solstice	Nelson, Ron		9	3
1602	Morning Star	Maslanka, David		6	4

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1603	Morning, Noon and Night in Vienna	von Suppe, Franz	Fillmore/Singleton	10	-
1604	Moscow, 1941	Balmages, Brian		8	5
1605	Motion	Balmages, Brian		3	-
1606	Mount Rushmore	Story, Michael		3	-
1607	Mountain Fantasy	O'Reilly, John		5	-
1608	Mozart Serenade and Dance	Mozart, Wolfgang A.	O'Reilly	3	-
1609	Music for a Celebration	McGinty, Anne		4	4
1610	Music for a Ceremony	Morrissey, John		3	-
1611	Music for a Festival	Jacob, Gordon		6	-
1612	Music for a Festival	Sparke, Phillip		4	-
1613	Music for Hamlet	Reed, Alfred		3	-
1614	Music for Prague - 1968	Husa, Karel		12	7
1615	Music for the King's Delight	LaPlante, Pierre		4	-
1616	Music for the Royal Fireworks	Handel, George F.	Hindsley	7	-
1617	Music for Winds and Percussion	Del Borgo, Elliot		10	-
1618	Music from the Great Hall	Anonymous	Fenske	4	-
1619	Mutanza, Symphonic Variations	Curnow, James		7	-
1620	My Heart Is Filled with Longing	Bach, Johann S.	Freed	7	-
1621	My Jesus! O What Anguish	Bach, Johann S.	Reed	10	3
1622	Mystery on Mena Mountain	Giroux, Julie	West	8	-
1623	Mystic Dance	Sweeney, Michael		6	-
1624	Mystic Journey	Sheldon, Robert		4	3
1625	Mystic Legacy	Clark, Larry		3	-
1626	Mystic Legend	McGinty, Anne		4	-
1627	Mystic River Fantasy	Swearingen, James		4	-
1628	Mythos	Bernotas, Chris		3	-
1629	Nabucco Overture	Verdi, Giuseppe	Cailliet	9	-
1630	Nathan Hale Trilogy	Curnow, James		10	6
1631	Nemesis	Fagan, Gary		-	3
1632	Nessun Dorma	Puccini, Giacomo	Bocook	5	-
1633	Nevermore	Balmages, Brian		5	-
1634	New England Festival	Williams, Mark		3	-
1635	New River Overture	McGinty, Anne		4	-
1636	New River Suite	Spears, Jared		6	-
1637	New World Symphony - Finale	Dvorak, Antonin	Hindsley	5	-
1638	New World Symphony - Finale	Dvorak, Antonin	Leidzen	5	-
1639	Newport Overture	O'Reilly, John		4	-
1640	Niagara Falls	Daugherty, Michael		5	-
1641	Niagara Overture	Fote, Richard		3	-
1642	Night Cries	Del Borgo, Elliot		5	-
1643	Night Dances	Yurko, Bruce		8	4
1644	Night Fantasy	Ward, Robert		4	-
1645	Night on Bald Mountain	Mussorgsky, Modest	Hindsley	9	-
1646	Night on Bald Mountain	Mussorgsky, Modest	Schaefer	5	-
1647	Night on Bald Mountain	Mussorgsky, Modest	Williams	7	-
1648	Night on Fire	Mackey, John		4	-
1649	Nilesdance	Holsinger, David R.		10	5
1650	Nimrod from "Enigma Variations"	Elgar, Edward	Bocook	10	-
1651	Nimrod from "Enigma Variations"	Elgar, Edward	Reed	6	-
1652	Nitro	Ticheli, Frank		5	4
1653	No Shade So Rare	Handel, George F.	Forsblad	5	-
1654	Nocturnal Dances	Smith, Robert W		3	-
1655	Nocturne, Op. 9, No. 2	Scriabin, Alexander	Reed	8	4
1656	Noisy Wheels of Joy	Whitacre, Eric		4	-
1657	Nordic Overture	Osterling, Eric		3	-
1658	Nordic Sketches	LaPlante, Pierre		3	-
1659	Norfolk Rhapsody	Vaughan Williams, Ralph	O'Brien	4	-
1660	Norma Overture	Bellini, Vincenzo	Falcone	4	-
1661	Normandy	Grundman, Clare		3	-
1662	Norquay	Akey, Douglas		3	-
1663	Norse Legend	Del Borgo, Elliot		3	-
1664	North Penn Celebration	Hilliard, Quincy		3	-
1665	North Sea Overture	Hermann, Ralph		4	-
1666	North Star Overture	O'Reilly, John		9	3
1667	Northern Legend	Curnow, James		4	-
1668	Northern Saga	Milford, Gene		3	-
1669	Northlake Festival Overture	Curnow, James		4	-
1670	Northpointe Fantasy	Swearingen, James		8	-
1671	Northridge Overture	O'Reilly, John		6	-
1672	Northwest Overture	Chattaway, Jay		5	-
1673	Northwest Suite	O'Reilly, John		10	4
1674	Norwegian Folk Song Suite	Erickson, Frank		10	-
1675	Norwegian Rhapsody	Grundman, Clare		6	5

No.	Title	Composer	Arranger	Traditional	Classification
1676	Not Afraid to Dream	Balmages, Brian		6	-
1677	Nottingham Castle	Daehn, Larry		4	-
1678	Novena	Swearingen, James		10	3
1679	Novo Lenio	Hazo, Samuel		7	-
1680	Nutcracker Suite	Tchaikovsky, Peter I.	Lake	3	-
1681	O Cool is the Valley	Persichetti, Vincent		6	-
1682	O Magnum Mysterium	Lauridsen, Morton	Reynolds	10	5
1683	O Mensch Bewein' Dein Sunde Gross	Bach, Johann S.	Grainger	6	-
1684	O Nata Lux	Forbes, Guy	Hazzard	4	-
1685	Oak Park Overture	Gorham, David		6	-
1686	Oberon Overture	Weber, Carl Maria von	Hindsley	8	-
1687	Oberon Overture	Weber, Carl Maria von	Lake	8	-
1688	Occident et Orient	Saint-Saens, Camille	Schissel	7	-
1689	Occident et Orient	Saint-Saens, Camille	Whitwell	7	-
1690	Ocean Ridge Rhapsody	Sheldon, Robert		4	-
1691	October	Whitacre, Eric		12	8
1692	Ode for Band	Washburn, Robert		4	-
1693	Odyssey	Curnow, James		3	-
1694	Of a Distant Star	Huckeby, Ed		5	-
1695	Of Dark Lords and Ancient Kings	Barrett, Roland		9	-
1696	Of Dreams and Legends	Akey, Douglas		3	-
1697	Of Honor, Joy and Celebration	Spears, Jared		4	-
1698	Of Kindred Spirit	Sheldon, Robert		3	-
1699	Of Pride and Celebration	Swearingen, James		6	-
1700	Of Sailors and Whales	McBeth, W. Francis		12	8
1701	Of Spirit and Splendor	Young, Charles		3	-
1702	Of This Time	Whear, Paul		3	-
1703	Of Wizards and Warriors	Barrett, Roland		3	-
1704	Okeanas	Bullock, Jack		3	-
1705	Old Churches	Colgrass, Michael		6	4
1706	Old Home Days	Ives, Charles	Elkus	8	5
1707	Old Irish Tune	Traditional	Daehn	5	-
1708	Old Scottish Melody	Wiley, Charles		14	6
1709	Olympiada	Hazo, Samuel		3	-
1710	On a Hymnson of Lowell Mason	Holsinger, David R.		9	-
1711	On a Hymnson of Philip Bliss	Holsinger, David R.		13	8
1712	On a Hymnson of Robert Lowry	Holsinger, David R.		6	-
1713	On a Southern Hymnson	Holsinger, David R.		3	-
1714	On an American Spiritual	Holsinger, David R.		9	6
1715	On Ancient Hymns and Festal Dances	Holsinger, David R.		6	4
1716	On Eagle's Wings	Smith, Robert W.		3	-
1717	On the Colorado Trail	LaPlante, Pierre		4	-
1718	On the Grand Prairie Texas	Holsinger, David R.		3	-
1719	On the Rising Winds	Smith, Robert W.		5	-
1720	On the Wings of Swallows	Sweeney, Michael		5	-
1721	On the Wings of the Chosen	Barrett, Roland		5	-
1722	Orlando Palandrino Overture	Haydn, Franz J.	Derubertis	3	-
1723	Orpheus Overture	Offenbach, Jacques	Odom	6	-
1724	Othello	Reed, Alfred		7	-
1725	Our Kingsland Spring	Hazo, Samuel		4	-
1726	Out of the Shadows	Sweeney, Michael		5	3
1727	Outback Fantasy	Story, Michael		4	-
1728	Ovation Overture	Hosay, James		3	-
1729	Overlords	O'Loughlin, Sean		3	-
1730	Overtura	Huckeby, Ed		6	-
1731	Overture a La Russe	Barker, Warren		3	-
1732	Overture and Caccia	Menotti, Gian Carlo	Lang	5	-
1733	Overture de Sonora	Ployhar, James		3	-
1734	Overture Energico	Barnes, James		3	-
1735	Overture for a Festival	Smith, Claude T.		3	-
1736	Overture for a New Decade	O'Reilly, John		6	-
1737	Overture for Band	Beyer, Frederick		-	3
1738	Overture for Band	Heins, John		6	-
1739	Overture for Band	Missal, Joshua	Cailliet	4	-
1740	Overture for Band, Op. 24	Mendelssohn, Felix	Fred	9	5
1741	Overture for Band, Op. 24	Mendelssohn, Felix	Garafalo	9	5
1742	Overture for Band, Op. 24	Mendelssohn, Felix	Greissle	9	5
1743	Overture for Tomorrow	O'Reilly, John		5	-
1744	Overture for Winds	Carter, Charles		15	11
1745	Overture for Winds	Del Borgo, Elliot		3	-
1746	Overture for Winds, Op. 24	Mendelssohn, Felix	Boyd	7	-
1747	Overture Galactica	O'Reilly, John		3	-
1748	Overture in B Flat	Giovaninni, Caesar	Robinson	11	8

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1749	Overture in C	Catel, Charles-Simon	Goldman	6	-
1750	Overture in C Minor	Osterling, Eric		6	-
1751	Overture In Classical Style	Carter, Charles		12	-
1752	Overture in E Flat	Carter, Charles		9	-
1753	Overture in F	Jadin, Louis	Goldman	4	-
1754	Overture in F	Mehul, Etienne	Smith	3	-
1755	Overture in F	Jadin, Louis	Townsend		
1756	Overture Jubiloso	Erickson, Frank		4	-
1757	Overture Militaire	Skornicka, Joseph		4	-
1758	Overture on a Minstrel Tune	LaPlante, Pierre		8	-
1759	Overture on a Shaker Hymn	Higgins, John		4	-
1760	Overture on a Short Theme	Grundman, Clare		4	-
1761	Overture on a Southern Hymn	Palmer, Robert		7	4
1762	Overture on an Early American Folk Hymn	Smith, Claude T.		7	-
1763	Overture Romantique	Smith, Claude T.		3	-
1764	Overture to "School for Scandal"	Barber, Samuel	Hudson	9	-
1765	Overture to a New Era	Giovannini, Caesar		4	-
1766	Overture to A New Millennium	Huckeby, Ed		3	-
1767	Overture to Candide	Bernstein, Leonard	Beeler	14	8
1768	Overture to Candide	Bernstein, Leonard	Grundman	14	8
1769	Overture to Colas Breugnon	Kabalevsky, Dmitri	Beeler	6	-
1770	Overture to Colas Breugnon	Kabalevsky, Dmitri	Hunsberger	6	6
1771	Overture to the Wasps	Vaughan Williams, Ralph	Hudson	4	-
1772	Overture Variations	Bulla, Stephen		3	-
1773	Oxford Pointe	Huckeby, Ed		4	-
1774	Ozark Celebration	Spears, Jared		3	-
1775	Pacem - A Hymn for Peace	Spittal, Robert		4	-
1776	Pachelbel's Canon	Pachelbel, Johann	Custer	3	-
1777	Pacific Celebration Suite	Nixon, Roger		9	3
1778	Pacific Grandeur Overture	Olivadoti, Joseph		3	-
1779	Pagan Dances	Barnes, James		8	-
1780	Pageant	Kabalevsky, Dmitri	Henderson	3	-
1781	Pageant	Persichetti, Vincent		15	8
1782	Pageant for Winds	Shaffer, David		4	-
1783	Pageant for Winds	Swearingen, James		3	-
1784	Pageantry Overture	Edmondson, John		8	4
1785	Palimpsest	Sheldon, Robert		-	3
1786	Pandora	Standridge, Randall		4	-
1787	Panis Angelicus	Franck, Cesar	Reed	8	-
1788	Panorama for Band	Mitchell, Rex		3	-
1789	Pantheon	Sweeney, Michael		5	-
1790	Parable for Band	Persichetti, Vincent		5	-
1791	Parade of the Tall Ships	Chattaway, Jay		4	-
1792	Paradox	Leckrone, Mike		4	-
1793	Paris Sketches	Ellerby, Martin		9	5
1794	Park Street Celebration	Swearingen, James		5	-
1795	Partita	Linn, Robert		-	4
1796	Partita	Washburn, Robert		4	-
1797	Partita for Band	Del Borgo, Elliot		3	-
1798	Pas Redouble	Saint-Saens, Camille	Frackenpohl	4	-
1799	Passacaglia	Nelson, Ron		4	-
1800	Passacaglia (Homage on B-A-C-H)	Nelson, Ron		7	5
1801	Passacaglia and Fugue	Latham, William		3	-
1802	Passacaglia and Fugue in C Minor	Bach, Johann S.	Falcone	12	5
1803	Passacaglia and Fugue in C Minor	Bach, Johann S.	Hunsberger	12	5
1804	Passacaglia in E Flat	Franck, Cesar		3	-
1805	Passages	Sweeney, Michael		3	-
1806	Past the Equinox	Stamp, Jack		4	-
1807	Pastime: A Salute to Baseball	Stamp, Jack		-	3
1808	Pastorale	Williams, Clifton		6	-
1809	Pastorale and Country Dance	Jager, Robert		5	3
1810	Path of Destiny	O'Loughlin, Sean		3	-
1811	Patricks Rune	Melillo, Stephen		4	-
1812	Pavana and March	Byrd, William	Gordon	8	-
1813	Pavana for Band	Gordon, Philip		3	-
1814	Pavane (Infante Defunte)	Ravel, Maurice	Smith	5	-
1815	Pavanne	Faure, Gabriel	Clark	4	-
1816	Pearl Fishers Overture	Bizet, Georges	Cailliet	3	-
1817	Peer Gynt Suite	Grieg, Edvard	Sayre	3	-
1818	Peer Gynt Suite No. 1	Grieg, Edvard	Curnow	3	-
1819	Pegasus	Sweeney, Michael		4	-
1820	Peregrin, A Traveler's Tale	Akey, Douglas		9	3
1821	Persis	Hosay, James		6	-

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1822	Persistence	Saucedo, Richard		3	-
1823	Perthshire Majesty	Hazo, Samuel		6	4
1824	Peter Schmoll Overture	Weber, Carl Maria von	Smith	3	-
1825	Peterloo Overture	Arnold, Malcolm	Sayre	9	5
1826	Petite Suite	Barr, Robert	Cushing	5	-
1827	Pevensey Castle	Sheldon, Robert		12	-
1828	Phantom Ship	Del Borgo, Elliot		3	-
1829	Phedre Overture	Massenet, Jules	Cailliet	3	-
1830	Phoenix Overture	Curnow, James		3	-
1831	Pictures at an Exhibition	Mussorgsky, Modest	Boyd	3	-
1832	Pictures at an Exhibition	Mussorgsky, Modest	Hindsley	6	-
1833	Pictures at an Exhibition	Mussorgsky, Modest	Leidzen	6	-
1834	Pictures at an Exhibition	Mussorgsky, Modest	Sweeney	5	-
1835	Pie Jesu	Faure, Gabriel	Freedman	3	-
1836	Piece of Mind	Wilson, Dana		6	5
1837	Pilatus: Mountain of Dragons	Reineke, Steven		3	-
1838	Pilgrim's Chorus from "Tannhauser"	Wagner, Richard	Reed	3	3
1839	Pillars of the Earth	Erickson, Frank		4	-
1840	Pine River Trilogy	Huckeby, Ed		6	-
1841	Pineapple Poll	Sullivan, Arthur	Duthoit	12	5
1842	Pineapple Poll	Sullivan, Arthur	Mackerras	12	5
1843	Pines of the Appian Way	Respighi, Ottorino	Duker	5	-
1844	Pines of the Appian Way	Respighi, Ottorino	Leidzen	7	-
1845	Pinnacle	Grice, Rob		7	-
1846	Pioneer Songs	Daehn, Larry		3	-
1847	Pique Dame	von Suppe, Franz	Tobani	3	-
1848	Platte River Run	MacTaggart, Larry		4	-
1849	Plymouth Trilogy	Iannaccone, Anthony		4	-
1850	Poem	Fibich, Zdenek	Spinney	4	-
1851	Poem for Band	Tatgenhorst, John		3	-
1852	Poet and Peasant Overture	von Suppe, Franz	Fillmore	3	-
1853	Poet and Peasant Overture	von Suppe, Franz	Williams	9	4
1854	Poetic Intermezzo	Barnes, James		4	-
1855	Polka and Fugue from "Schwanda the	Weinberger, J.	Bainum	11	6
1856	Polly Oliver	Root, Thomas		13	7
1857	Polovetsian Dances	Borodin, Alexander	Hindsley	6	-
1858	Polyphonic Suite	Carter, Charles		10	-
1859	Portent	Standridge, Randall		3	-
1860	Portrait for Band	Tchaikovsky, Peter I.	Cacavas	3	-
1861	Portrait of a Clown	Ticheli, Frank		14	7
1862	Portrait of Sedona	Rager, Dan		-	3
1863	Postcard	Ticheli, Frank		9	5
1864	Praeludium and Allegro	Giannini, Vittorio		5	-
1865	Prairie Dance	Holsinger, David R.		8	-
1866	Prairie Overture	Ward, Robert		7	-
1867	Prairie Songs	La Plante, Pierre		8	5
1868	Prairiesong	Strommen, Carl		4	-
1869	Praise Jerusalem!	Reed, Alfred		6	-
1870	Praise to the Lord	Nelhybel, Vaclav		3	-
1871	Praise Variants	Carter, Charles		5	-
1872	Praises	McBeth, W. Francis		12	3
1873	Prayer and March from "Der Freischutz"	Weber, Carl Maria	Gordon	3	-
1874	Prayer and Proclamation	Spears, Jared		6	-
1875	Prayers in Space	Latham, William		3	-
1876	Preambulum and Canzona	Frescobaldi, Girolamo	Gray	3	-
1877	Prelude	Beghon, Jean		3	-
1878	Prelude and Capriccio	Reed, Alfred		3	-
1879	Prelude and Celebration	Chattaway, Jay		7	4
1880	Prelude and Dance	Croft, William	Gordon	5	-
1881	Prelude and Dance	Del Borgo, Elliot		8	-
1882	Prelude and Dance	McGinty, Anne		4	-
1883	Prelude and Dance, Op. 76	Creston, Paul		3	4
1884	Prelude and Double Fugue	Tull, Fisher		5	-
1885	Prelude and Energico	Swearingen, James		4	-
1886	Prelude and Fughetta	Handel, George F.	Osterling	7	-
1887	Prelude and Fugue	Nelhybel, Vaclav		6	-
1888	Prelude and Fugue in a-flat	Bach, Johann S.	Moehlmann	4	-
1889	Prelude and Fugue in B-Flat Major	Bach, Johann S.	Moehlmann	14	6
1890	Prelude and Fugue in B-flat minor	Bach, Johann S.	Moehlmann	10	-
1891	Prelude and Fugue in C Minor	Bach, Johann S.	Volz	5	-
1892	Prelude and Fugue in D Minor	Bach, Johann S.	Moehlmann	10	4
1893	Prelude and Fugue in D Minor	Handel, George F.	Hazelman	3	-
1894	Prelude and Fugue in E Minor	Bach, Johann S.	Rhoads	3	-

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1895	Prelude and Fugue in F Minor	Bach, Johann S.	Moehlmann	9	-
1896	Prelude and Fugue in F Minor	Bright, Houston		12	-
1897	Prelude and Fugue in G Minor	Bach, Johann S.	Moehlmann	13	7
1898	Prelude and Gloria	Bach, Johann S.	Erickson	3	-
1899	Prelude and March	Balent, Andrew		3	-
1900	Prelude and March	Frackenpohl, Arthur		8	4
1901	Prelude and March	Luke, Ray		4	-
1902	Prelude and March	Margolis, Bob		9	-
1903	Prelude and Primal Danse	Huckeby, Ed		6	-
1904	Prelude and Processional	Saint-Saens, Camille	Elkus	3	-
1905	Prelude and Rondo	Holsinger, David R.		11	6
1906	Prelude and Scherzo	Brahms, Johannes	Hubbell	3	-
1907	Prelude and Scherzo	Curnow, James		5	-
1908	Prelude and Toccata	Del Borgo, Elliot		3	-
1909	Prelude for Band	Smith, Claude T.		6	-
1910	Prelude in Dorian Mode	Cabazon, Antonio de	Grainger	6	-
1911	Prelude on "Greensleeves"	Whitney, Maurice		5	-
1912	Prelude on a Hymn of Praise	Curnow, James		4	-
1913	Prelude on an American Spiritual	Traditional	Strommen	3	-
1914	Prelude on an Old English Hymn	Sheldon, Robert		6	-
1915	Prelude on an Old Southern Hymn	Traditional	Jager	3	-
1916	Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph	Curnow	5	-
1917	Prelude to a Festival	McGinty, Anne		4	-
1918	Prelude to Act I from "La Traviata"	Verdi, Giuseppe	Falcone	8	3
1919	Prelude to Act IV of "King Manfred"	Reinecke, Carl	Osterling	6	-
1920	Prelude Variations	Smith, Claude T.		3	3
1921	Prelude, Siciliano and Rondo	Arnold, Malcolm	Paynter	15	10
1922	Preludio for Band	Corelli, Arcangelo	Osterling	5	-
1923	Preludium and Fugue	Frescobaldi, Girolamo	Brunelli	5	-
1924	Prima Vista	Curnow, James		3	-
1925	Primordium	Williams, Mark		4	-
1926	Prince William Overture	O'Reilly, John		4	-
1927	Princeton Variations	Shaffer, David		3	5
1928	Prisms	Gould, Morton		4	-
1929	Procession of the Knights of the Holy Grail	Wagner, Richard	Houseknecht	3	-
1930	Procession of the Nobles	Rimsky-Korsakov, Nicolai	Balent	3	-
1931	Procession of the Nobles	Rimsky-Korsakov, Nicolai	Bocook	11	8
1932	Procession of the Nobles	Rimsky-Korsakov, Nicolai	Leidzen	3	-
1933	Procession of the Sardar	Ippolitov-Ivanov, Nicolai	Eymann	3	-
1934	Proclamation and Symphonic Decree	Huckeby, Edward		-	3
1935	Profanation from "Jeremiah, Symphony No.	Bernstein, Leonard	Bencriscutto	10	4
1936	Prologue	Williams, Edgar		3	-
1937	Prologue and Pageant	Spears, Jared		3	-
1938	Prometheus Overture	Beethoven, Ludwig van	Barnes	6	-
1939	Prometheus Overture	Beethoven, Ludwig van	McGinty	4	-
1940	Propagula	Linn, Robert		10	-
1941	Prospect	LaPlante, Pierre		11	-
1942	Provenance	Smith, Robert W		3	-
1943	Psalm	Himes, William		4	-
1944	Psalm 46	Zdechlik, John		12	8
1945	Psalm and Celebration	Del Borgo, Elliot		6	-
1946	Psalm and Celebration	Nixon, Roger		3	-
1947	Psalm and Celebration	Pearson, Bruce	Elledge	3	-
1948	Psalm and Celebration	Persichetti, Vincent		11	-
1949	Psalm for Band	Persichetti, Vincent		-	8
1950	Psalm Tune Variations	Curnow, James		3	-
1951	Psyche and Eros	Franck, Cesar	Harding	3	-
1952	Pueblo (Land of Ancient Peoples)	Higgins, John		6	-
1953	Pulsation	Saucedo, Richard		4	-
1954	Punchinello	Reed, Alfred		8	4
1955	Pushta	Van der Roost, Jan		14	8
1956	Quantum Variations	Curnow, James		4	-
1957	Queen City Suite	Carter, Charles		4	-
1958	Queenwood Overture	McGinty, Anne		5	-
1959	Quintology	Meyer, Richard		5	-
1960	Quintus	Clark, Larry		3	-
1961	Quixotic Episode	Sheldon, Robert		4	-
1962	Raging Machines	Balmages, Brian		3	-
1963	Rain	Balmages, Brian		4	-
1964	Rain Forest Rhapsody	Jennings, Paul		4	-
1965	Rampage!	Statler, Todd		4	-
1966	Raymond Overture	Thomas, Amboise	Safranek	6	-
1967	Red Rock Canyon	Sheldon, Robert		4	-

No.	Title	Composer	Arranger	Traditional	Classification
1968	Redline Tango	Mackey, John		3	-
1969	Reflections	Feldstein, Sandy	Clark	6	-
1970	Reflections	Nixon, Roger		5	-
1971	Reflections	Swearingen, James		6	-
1972	Reflections on Paris	Tull, Fisher		5	-
1973	Regalia	O'Reilly, John		6	-
1974	Regatta for Winds	Shaffer, David		5	-
1975	Regenesis: Song of the Planet	Higgins, John		7	-
1976	Rejouissance	Curnow, James		9	4
1977	Renaissance Festival and Dances	Susato and Holborne	Pearson	8	5
1978	Renaissance Masters Suite	Traditional	Gordon	4	-
1979	Renaissance Suite	Susato, Tielman	Curnow	5	-
1980	Rendezvous with the Other Side	Saucedo, Richard		3	-
1981	Renegade Dances	Shaffer, David		5	-
1982	Requiem for Band	Hilliard, Quincy		3	-
1983	Rest	Ticheli, Frank		4	-
1984	Resting in the Peace of His Hands	Gibson, John		5	5
1985	Reverberations	Balmages, Brian		3	-
1986	Rhapsodic Celebration	Sheldon, Robert		3	-
1987	Rhapsodic Episode	Carter, Charles		9	4
1988	Rhapsody of the Sea	Moss, John		3	-
1989	Rhapsody on American Shaped Note	Curnow, James		5	-
1990	Rhapsody on the Minstrel Boy	Traditional	Farnon	3	-
1991	Rhenish Folk Festival	Davis, Albert		4	-
1992	Rhosymedre	Vaughan Williams, Ralph	Beeler	14	6
1993	Rhythm Danse	Saucedo, Richard		5	-
1994	Rhythm Machine	Broege, Timothy		8	4
1995	Rhythm of the Winds	Erickson, Frank		9	4
1996	Rhythmata	Morales, Erik		3	-
1997	Ricercare	Bach, Johann S.	Moehlmann	3	-
1998	Ricercare	Stamp, Jack		3	-
1999	Richland Overture	O'Reilly, John		3	-
2000	Richmond Celebration	Gorham, David		3	-
2001	Ride	Hazo, Samuel		9	6
2002	Riders on the Wind	Akey, Douglas		3	-
2003	Rienzi Overture	Wagner, Richard	Hindsley	11	-
2004	Rikudim	Van der Roost, Jan		7	4
2005	Rise of the Vulcan	Shaffer, David		4	-
2006	Rising Star	Hazo, Samuel		4	-
2007	Rites of Tamburo	Smith, Robert W		10	-
2008	Ritual	Nelhybel, Vaclav		3	-
2009	Ritual and Capriccio	Spears, Jared		3	-
2010	Ritual and Celebration	Moss, John		3	-
2011	River East Overture	Hodges, Steve		5	-
2014	River Jordan	Whitney, Maurice		4	-
2015	River of Life	Reineke, Steven		9	-
2016	River of the Ancients	Sweeney, Michael		3	-
2017	River Valley Serenade	Traditional	Wilson	3	-
2018	Riverbend Rhapsody	Shaffer, David		4	-
2019	Rivercrest Overture	Gorham, David		4	-
2020	Rivers	O'Connor, Tom		3	-
2021	Roanoke Island	Kinyon, John		3	-
2022	Roaring Mountain Overture	Spears, Jared		5	-
2023	Robert Burns Overture	Gordon, Philip		3	-
2024	Rockport Images	Story, Michael		3	-
2025	Rocky Point Holiday	Nelson, Ron		15	8
2026	Rogue River Rhapsody	Shaffer, David		3	-
2027	Roman Carnival Overture	Berlioz, Hector	Godfrey/Safranek	7	4
2028	Romanesque	Swearingen, James		7	-
2029	Romanian Dances	Del Borgo, Elliot		3	-
2030	Romantic Overture	Giovannini, Caesar		3	-
2031	Romanza	Ford, Ralph		3	-
2032	Romeo and Juliet	Tchaikovsky, Peter I.	Hindsley	4	-
2033	Ronde for Isolde	Bedford, David		4	-
2034	Rondo for Winds and Percussion	Edmondson, John		10	7
2035	Rondo Marziale	O'Reilly, John		3	-
2037	Rondo Royale	Erickson, Frank		5	-
2038	Rosamunde Overture	Schubert, Franz	Bender	3	-
2039	Rosamunde Overture	Schubert, Franz	Hindsley	3	-
2040	Royal Celebration	Handel, George F.	Kinyon	4	-
2041	Royal Coronation Dances	Margolis, Bob		7	-
2042	Royal Emblem	Swearingen, James		3	-
2043	Royal Empire Overture	Huckeby, Ed		3	-

No.	Title	Composer	Arranger	Traditional	Classification
2044	Royal Fireworks Music	Handel, George F.	Sartorius	4	-
2045	Royal Hunt and Storm	Berlioz, Hector	Boyd	6	-
2046	Royal Overture	Kinyon, John		3	-
2047	Royal Scepter	Del Borgo, Elliot		3	-
2048	Royce Hall Suite	Willan, Healey	Teague	8	-
2049	Rush	Hazo, Samuel		3	-
2050	Rushmore	Reed, Alfred		5	-
2051	Russian Chorale and Overture	Tchaikovsky, Peter I.	Isaac	5	-
2052	Russian Christmas Music	Reed, Alfred		15	7
2053	Russian Easter Overture	Rimsky-Korsakov, Nicolai	Arlen	4	-
2054	Russian Easter Overture	Rimsky-Korsakov, Nicolai	Erickson	5	-
2055	Russian Folk Fantasy	Curnow, James		6	-
2056	Russian Masters Suite	Gordon, Philip		7	-
2057	Russian Sailor's Dance	Gliere, Reinhold	Balent/Williams	8	-
2058	Russian Sailor's Dance	Gliere, Reinhold	Leidzen	5	-
2059	Russlan and Ludmilla - Overture	Glinka, Michael	Hindsley	9	-
2060	Rustic Overture	Erickson, Frank		5	-
2061	Ruy Blas Overture	Mendelssohn, Felix	Roberts/Winterbottom	6	-
2062	Sabbath Music	Karg-Elert, Sigfrid	Rhoads	4	-
2063	Sabre Dance	Khatchaturian, Adam	Balent	5	-
2064	Sailing Songs	Del Borgo, Elliot		3	-
2065	Saint Anthony Divertimento	Haydn, Franz J.	Wilcox	5	-
2066	Sakura	Traditional Japanese Folk	Story	4	-
2068	Salome's Dance	Strauss, Richard	Hindsley	5	-
2070	Salvation is Created	Chesnokov, Pavel	Brown	4	-
2071	Salvation Is Created and Awake	Tschesnokoff, Pavel	Houseknecht	11	3
2073	San Antonio Dances	Ticheli, Frank		3	-
2074	Sanctuary	Ticheli, Frank		6	-
2075	Sandcastle Sketches	Sheldon, Robert		6	-
2076	Sang	Wilson, Dana		4	-
2077	Sansketch	Spears, Jared		4	-
2078	Santa Fe Saga	Gould, Morton		9	4
2079	Sarabande	Handel, George F.	Daehn	3	-
2080	Sarabande and Bouree	Handel, George F.	Osterling	3	-
2081	Sarabande and Fantasia	Muffat, Gottlieb	Osterling	6	-
2082	Sarabande and Gavotte	Corelli, Arcangelo	Gordon/Johnson	7	-
2083	Sarabande and Polka	Arnold, Malcolm	Paynter	11	5
2084	Satiric Dances (for a Comedy by	Dello Joio, Norman		15	9
2085	Savannah River Holiday	Nelson, Ron		10	6
2086	Scandinavian Fantasy	Osterling, Eric		3	-
2087	Scandinavian Folk Fantasy	Edmondson, John		3	-
2088	Scaramouch, Symphony No. 3 for Winds	Snoeck, Kenneth		4	-
2089	Scaramouche	McBeth, W. Francis		4	-
2090	Scenario	Spears, Jared		4	-
2092	Scene and Triumphal Dance of the Coolies	Gliere, Reinhold	Buehlman	3	-
2093	Scenes	Reynolds, V.		5	-
2094	Scenes from "Billy The Kid"	Copland, Aaron	Hillard	3	-
2095	Scenes from "The Louvre"	Dello Joio, Norman		15	8
2096	Scenes from a Royal Tapestry	Johnson, Stuart		5	-
2097	Scenes of Russia	Del Borgo, Elliot		4	-
2098	Scenes of Wonder	Williams, Mark		4	4
2099	Scenic for Band	Jones, George T.		3	-
2100	Scheherazade	Rimsky-Korsakov, Nicolai	Hindsley	3	-
2101	Scheherazade - I. The Sea and Sinbad's Ship	Rimsky-Korsakov, Nicolai	Hindsley	4	-
2102	Scheherazade - II. The Story of the Kalandar	Rimsky-Korsakov, Nicolai	Hindsley	4	-
2103	Scheherazade - III. The Young Prince and	Rimsky-Korsakov, Nicolai	Hindsley	4	-
2104	Scheherazade - IV. Festival at Baghdad	Rimsky-Korsakov, Nicolai	Hindsley	4	-
2105	Scherzo and Nocturne	Holst, Gustav	Hindsley	3	-
2106	Scherzo for a Bitter Moon	Youtz, Gregory		5	-
2107	Scotch Folk Suite	Davis, Albert		8	-
2108	Scotch Strathspey and Reel	Grainger, Percy A.	Osmon	5	-
2109	Scottish Rhapsody	Grundman, Clare		5	-
2110	Scottish Rhapsody	Rhoads, William E.		3	-
2111	Sea King Overture	Whitcomb, Kenneth		3	-
2112	Sea Pieces	MacDowell, E.	Davis & Miller	6	-
2113	Sea Portrait	Lagassey, Homer		8	3
2114	Sea Song Fantasy	Traditional	McGinty	4	-
2115	Sea Song Trilogy	Traditional	McGinty	10	4
2116	Sea Songs	Knox, Thomas		7	6
2117	Sea Songs	Vaughan Williams, Ralph	Longfield	12	5
2118	Seacliff Overture	Del Borgo, Elliot		4	-
2119	Seacliffe Overture	Curnow, James		3	-
2120	Seagate Overture	Swearingen, James		6	4

No.	Title	Composer	Arranger	Traditional	Classification
2121	Sebastian Ballet (Excerpts)	Menotti, Gian Carlo	Lang	4	-
2122	Second Prelude	Gershwin, George	Krance	6	-
2123	Second Suite	Jager, Robert		3	-
2124	Second Suite for Band	McBeth, W. Francis		7	-
2125	Second Suite for Band	Reed, Alfred		4	-
2126	Second Suite in F for Military Band	Holst, Gustav		15	10
2127	Second Symphony	Reed, Alfred		3	-
2128	Sedona	Reineke, Steven		5	4
2129	Selections from "The Danserye"	Susato, Tielman	Dunnigan	3	-
2130	Semiramide Overture	Rossini, Gioachino	Mahaffey	-	5
2131	Sensemaya	Revueltas, Silvestre	Bencriscutto	3	-
2132	Sentinel Overture	Spears, Jared		3	-
2133	Sequoia	Lagassey, Homer		8	-
2134	Serenade and Dance	Edmondson, John		3	-
2135	Serenade and Dances	Sudduth, James		5	5
2136	Serenade for Band	Persichetti, Vincent		11	5
2137	Serenade Romantic	Turrin, Joseph		3	-
2138	Serenade, Op. 22	Dvorak, Antonin	Moehlmann	4	-
2139	Serengeti	Higgins, John		3	-
2140	Serengeti Dreams	Smith, Robert W.		5	-
2141	Set of Early English Airs	Traditional	Kinyon	8	-
2142	Sevens	Hazo, Samuel		4	-
2143	Shackelford Banks	Bocook, Jay		5	-
2144	Shadow of the Condor	Erickson, Frank		4	-
2145	Shadow Rituals	Markowski, Michael		5	-
2146	Shadows of Eternity	Stone, Thomas		3	-
2147	Shakata: Singing the World into Existence	Wilson, Dana		4	-
2148	Shaker Variants	Del Borgo, Elliot		9	-
2149	Shalom Chaverim	Johnson, Timothy		3	-
2150	Sheep May Safely Graze	Bach, Johann S.	Conley	7	5
2151	Sheep May Safely Graze	Bach, Johann S.	Reed	3	-
2152	Sheltering Sky	Mackey, John		5	-
2153	Shenandoah	Traditional	Ployhar	8	-
2154	Shenandoah	Traditional	Ticheli	12	7
2155	Shenandoah	Traditional	Sheldon	3	-
2156	Shenandoah Valley	Kinyon, John		8	-
2157	Shepherd's Hey	Grainger, Percy A.	Robinson	10	7
2158	Shipwrecked	Nowlin, Ryan		4	-
2159	Shivaree	Jager, Robert		5	-
2160	Short Prelude with Perspectives	Caruso, John		6	3
2161	Short Ride in a Fast Machine	Adams, John	Odom	5	-
2162	Short Ride in a Fast Machine	Adams, John	Saucedo	5	-
2163	Shortcut Home	Wilson, Dana		3	-
2164	Siegfried's Funeral Music from "Die	Wagner, Richard	Whear	7	-
2165	Sierra	Del Borgo, Elliot		4	-
2166	Sierra Vista Variants	Akey, Douglas		3	-
2167	Signature	Van der Roost, Jan		5	-
2168	Silver Bay Festival	Gorham, David		4	-
2169	Silver Jubilee Overture	Edmondson, John		5	-
2170	Silver Spring Soliloquy	Sheldon, Robert		6	-
2171	Silverbrook	Sweeney, Michael		7	-
2172	Silvergate Overture	Edmondson, John		5	-
2173	Simple Gifts	Traditional	Ployhar	5	-
2174	Simple Gifts	Traditional	Tyler	8	4
2175	Simple Gifts: Four Shaker Songs	Ticheli, Frank		12	6
2176	Simple Song	Boysen Jr., Andrew		3	-
2177	Simple Song	Hultgren, Ralph		3	-
2178	Sinfonia IX: A Concert in the Park	Broege, Timothy		4	-
2179	Sinfonia No. 4	Hartley, Walter		7	5
2180	Sinfonia No. 4 (Suite for Winds and	Broege, Timothy		5	-
2181	Sinfonia Nobilissima	Jager, Robert		8	5
2182	Sinfonia V: Sacra Et Profana	Broege, Timothy		5	4
2183	Sinfonia VI: The Four Elements	Broege, Timothy		14	4
2184	Sinfonia XVII: The Four Winds	Broege, Timothy		3	-
2185	Sinfonietta	Dahl, Ingolf		14	6
2186	Sinfonietta Flamenca	Surinach, Carlos		6	-
2187	Sioux Variants	Hill, William		4	-
2188	Six Episodes	Kabalevsky, Dmitri	Siekmann & Oliver	4	-
2189	Sixth Suite for Band	Reed, Alfred		3	-
2190	Sketches on a Tudor Psalm	Tull, Fisher		15	9
2191	Sky Dance	Saucedo, Richard		5	-
2192	Skyscapes	Moore, David		4	-
2193	Slane	Traditional	Wagner	7	-

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2194	Slava!	Bernstein, Leonard	Grundman	10	5
2195	Slavonic Dance Suite	Dvorak, Antonin	Curnow	3	-
2196	Slavonic Dances	Dvorak, Antonin	Johnson	4	-
2197	Slavonic Dances - A Symphonic Suite	Dvorak, Antonin	Curnow	4	-
2198	Slavonic Dances No. 8, Op. 46	Dvorak, Antonin	Longfield	4	-
2199	Slavonic Folk Suite	Reed, Alfred		13	3
2200	Sleep	Whitacre, Eric		9	-
2201	Sleep Gently, My Child	Brahms, Johannes	Mahaffey	3	-
2202	Sleepers, Awake!	Bach, Johann S.	Reed	8	-
2203	Sleepers, Wake	Bach, Johann S.	Williams	4	-
2204	Smetana Fanfare	Husa Karel		4	-
2205	Snakes!	Duffy, Thomas		6	-
2206	Snow Caps	Saucedo, Richard		5	-
2207	Solas Ane'	Hazo, Samuel		6	-
2208	Soldiers Procession and Sword Dance	Margolis, Bob		8	4
2209	Solemn Fugue	Williams, Clifton		3	-
2210	Soleriana	Surinach, Carlos		3	-
2211	Soliloquy	Erickson, Frank		3	-
2212	Solitary Dancer	Benson, Warren		0	3
2213	Somersault	Smith, Hale		3	-
2214	Sonata for Band	Whear, Paul		4	-
2215	Sonata for Wind Band after C.P.E. Bach	Broege, Timothy		3	-
2216	Sonata for Winds	Carter, Charles		9	-
2217	Sonata Pian'e Forte	Gabrieli, Giovanni	Schaefer	3	-
2218	Sonatina and Fugue	Reiche	Deitemyer	3	-
2219	Sonatina for Band	Erickson, Frank		10	-
2220	Sonatina for Band	Giovannini, Caesar	Robinson	3	-
2221	Song and Dance	Kabalevsky, Dmitri	O'Reilly	4	-
2222	Song and Dance	Saucedo, Richard		3	-
2223	Song for Band	Bolcom, William		3	-
2224	Song for Lindsay	Boysen Jr., Andrew		4	-
2225	Song for the Winter Moon	Cummings, Walter		5	-
2226	Song for Winds	Edmondson, John		8	-
2227	Song of the Hebrides	Traditional	Dachn	5	-
2228	Song with Variations	Broege, Timothy		3	-
2229	Song Without Words	Holst, Gustav	Story	5	-
2230	Songs of Abelard	Dello Joio, Norman		4	-
2231	Songs of Earth, Water, Fire and Sky	Smith, Robert W		5	-
2232	Songs of Heritage	Williams, Clifton		6	-
2233	Songs of Old Kentucky	Karrick, Brant		3	-
2234	Songs of Sailor and Sea	Smith, Robert W		6	-
2235	Songs of Scotland	Traditional	Williams	3	-
2236	Songs of the British Isles	Davis, Albert O.		-	3
2237	Songs of the Sea	Kinyon, John		5	-
2238	Songs of the West	Holst, Gustav	Curnow	4	-
2239	Songs of the Whalemens	Del Borgo, Elliot		4	4
2240	Songs of Wales	Davis, Albert		11	-
2241	Sonoran Desert Holiday	Nelson, Ron		8	-
2242	Sonoro and Brioso	Browne, Philip		3	-
2243	Sons of Liberty	Neeck, Larry		4	-
2244	Sonus Ventratorum	Smith, Claude T.		6	-
2245	Soundings	McTee, Cindy		-	3
2246	Sounds, Shapes and Symbols	Bassett, Leslie		5	-
2247	South African Suite	Higgins, John		3	-
2248	Southern Harmony	Grantham, Donald		8	5
2249	Southern Hymn	Hazo, Samuel		3	-
2250	Southgate Fantasy	Williams, Mark		3	-
2251	Southwest Overture	Harbinson, William G.		3	-
2252	Southwest Saga	Sheldon, Robert		7	4
2253	Southwestern Sketches	Adler, Samuel		5	-
2254	Southwinds	Court, Douglas		3	-
2255	Sovereign Variants	Curnow, James		5	-
2256	Sparks	Balmages, Brian		8	-
2257	Spin Cycle	Lindroth, Scott		4	-
2258	Spirals of Light	O'Loughlin, Sean		3	-
2259	Spirit Dance	Farmer, George		3	-
2260	Spirit Lake Overture	Sheldon, Robert		4	-
2261	Spirit of Avalon	Sweeney, Michael		5	-
2262	Spirit of Orpheus	Smith, Robert W		3	-
2263	Spirit of the Falcon	Saucedo, Richard		6	5
2264	Spiritual from Symphony No. 5 1/2	Gillis, Don	Bainum	6	3
2265	Spiritus	Shaffer, David		3	-
2266	Spitfire Overture	Curnow, James		3	-

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2267	Spoon River	Grainger, Percy A.	Bainum	9	-
2268	Spring from "The Seasons"	Vivaldi, Antonio	Cacavas	3	-
2269	Spring Song	Nowak, Jerry		4	-
2270	St. Anne's Fugue	Bach, Johann S.	Rhoades	4	-
2271	St. Lawrence Suite	Gould, Morton		3	-
2272	Star Above Shine Brightly	Balmages, Brian		3	-
2273	Stargazing	Erb, Donald		4	-
2274	Starship	O'Reilly, John		3	-
2275	Still Wie Die Nacht	Bohm, Karl	Spinney	6	-
2276	Stone Creek Episode	Huckeby, Ed		4	-
2277	Stone Mountain Fantasy	Huckeby, Ed		4	-
2278	Stonegate Overture	Feldstein, Sandy	O'Reilly	5	-
2279	Stonehenge Overture	Curnow, James		4	-
2280	Stonehenge, Symphony No. 1	Whear, Paul		3	-
2281	Storm Surge	Shaffer, David		3	-
2282	Stormworks	Melillo, Stephen		5	3
2283	Stormy Point Overture	Spears, Jared		4	-
2284	Strange Humors	Mackey, John		5	-
2285	Stratford Fair	Edmondson, John		3	-
2286	Stratford Overture	O'Reilly, John		4	-
2287	Stratosphere	Beckham, Dwight		3	-
2288	Suite Britannia	Barrett, Roland	Gordon	5	-
2289	Suite Concertante	Nelhybel, Vaclav		8	4
2290	Suite Divertimento	Gilbert, Jay		6	4
2291	Suite for Band	Gossec, Francois	Townsend	4	-
2292	Suite for Band	Hogg, Merle		6	-
2293	Suite for Band	Hook, James	Schaefer	3	-
2294	Suite for Band	Hovhaness, Alan		7	-
2295	Suite for Band	Sudduth, James		3	-
2296	Suite for Band	Washburn, Robert		3	-
2297	Suite for Young People	Ward, Norman		4	-
2298	Suite Francaise	Milhaud, Darius		12	9
2299	Suite Francaise	Milhaud, Darius	Higgins	5	-
2300	Suite from "Rinaldo"	Handel, George F.	Milford	3	-
2301	Suite from "Water Music"	Handel, George F.	Custer	3	-
2302	Suite from Bohemia	Nelhybel, Vaclav		13	5
2303	Suite from Cantata 212	Bach, Johann S.	Gordon	3	-
2304	Suite from Lincolnshire Posy	Grainger, Percy A.	Vinson	3	-
2305	Suite in a Minor Mode	Kabalevsky, Dmitri	Siekmann & Oliver	12	-
2306	Suite in B Flat	Jacob, Gordon		8	-
2307	Suite Italienne	Bilik, Jerry		4	-
2308	Suite of Old American Dances	Bennett, Robert R.		15	10
2309	Suite on Celtic Folk Songs	Tatebe, Tomohiro		3	-
2310	Suite on Celtic Folk Songs	Van Lijnschooten, H.		3	-
2311	Suite Provencale	Van der Roost, Jan		9	5
2312	Summer Dances	Balmages, Brian		10	4
2313	Summer in Valley City	Finney, Ross		6	-
2314	Summer Resounding!	Balmages, Brian		3	-
2315	Sumus Futuro	Reed, Alfred		3	-
2316	Sun Cycles	Balmages, Brian		3	-
2317	Sun Dance	Ticheli, Frank		12	6
2318	Sun Peaks	Ford, Ralph		3	-
2319	Sunburst	Morales, Erik		4	-
2320	Suncatcher	Curnow, James		3	-
2321	Suncoast Carnival	Shaffer, David		4	-
2322	Suncoast Rhapsody for Band	Smith, Robert W.		4	3
2323	Suncrest Overture	Cook, Paul		3	-
2324	Sundance	Hilliard, Quincy		4	-
2325	Sundance	Strommen, Carl		3	-
2326	Sunridge	Del Borgo, Elliot		3	-
2327	Sure on this Shining Night	Barber, Samuel	Saucedo	4	-
2328	Susquehanna Overture	Edmondson, John		4	-
2329	Sussex Mummers Christmas Carol	Grainger, Percy A.	Goldman	5	-
2330	Sutherland Summit	Niehaus, Lennie		3	-
2331	Swedish Folk Suite	Traditional	Osterling	5	-
2332	Swedish Melody	Slocum, Earl		4	4
2333	Swords Against the Sea	Hosay, James		3	-
2334	Symphonette for Band	Erickson, Frank		4	-
2335	Symphonic Celebration	Moss, John		3	-
2336	Symphonic Chorale	Osterling, Eric		4	-
2337	Symphonic Dance No. 2 "The Maskers"	Williams, Clifton		10	-
2338	Symphonic Dance No. 3 "Fiesta"	Williams, Clifton		15	8
2339	Symphonic Episodes	Balmages, Brian		4	-

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2340	Symphonic Essay	Del Borgo, Elliot		4	-
2341	Symphonic Festival	Smith, Robert W		5	-
2342	Symphonic Jubilee	Jenkins, Joseph W.		3	-
2343	Symphonic Legend	Del Borgo, Elliot		3	-
2344	Symphonic Metamorphosis	Hindemith, Paul	Wilson	5	-
2345	Symphonic Movement	Nehlybel, Vaclav		12	7
2346	Symphonic Overture	Barnes, James		5	-
2347	Symphonic Overture	Carter, Charles		15	7
2348	Symphonic Prelude	Cacavas, John		5	-
2349	Symphonic Prelude (Black is the Color of	Reed, Alfred		3	-
2350	Symphonic Prelude (The Cemetary at	Camphouse, Mark		5	3
2351	Symphonic Prelude and Dance	Curnow, James		3	-
2352	Symphonic Psalm	Smith, Claude T.		4	4
2353	Symphonic Sketch	Carter, Charles		3	3
2354	Symphonic Sketches	Del Borgo, Elliot		3	-
2355	Symphonic Sketches	Gorham, David		4	-
2356	Symphonic Songs for Band	Bennett, Robert R.		12	8
2357	Symphonic Suite	Williams, Clifton		14	6
2358	Symphonic Triptych	Curnow, James		9	5
2359	Symphonic Variations on Amazing Grace	Smith, Claude T.		4	-
2360	Symphonie for Band	Jadin, Louis	Schaefer	7	4
2361	Symphonies of Gaia	Ogren, Jayce		4	-
2362	Symphony for Band	Bilik, Jerry		9	4
2363	Symphony for Band	Gould, Morton		10	5
2364	Symphony for Band	Jager, Robert		4	-
2365	Symphony for Band	Washburn, Robert		5	-
2366	Symphony for Band, No. 6, Op. 69	Persichetti, Vincent		14	7
2367	Symphony for Brass and Percussion	Reed, Alfred		3	-
2368	Symphony for Winds & Percussion, Mvt. I,	Downing, Joseph		4	-
2369	Symphony for Winds & Percussion, Mvt. II,	Downing, Joseph		3	-
2370	Symphony for Winds & Percussion, Mvt. III,	Downing, Joseph		3	-
2371	Symphony for Winds and Percussion	Beverdors, Thomas		4	-
2372	Symphony for Winds and Percussion	Zaninelli, Luigi		3	-
2373	Symphony in B Flat, Mvt I Overture	Fauchet, Paul	Gillette	4	-
2374	Symphony in B Flat, Mvt. II. Nocturne	Fauchet, Paul	Campbell-Watson	4	-
2375	Symphony in B Flat, Mvt. III. Scherzo	Fauchet, Paul	Campbell-Watson	4	-
2376	Symphony in B Flat, Mvt. IV. Finale	Fauchet, Paul	Gillette	4	-
2377	Symphony in B Flat	Hindemith, Paul		15	4
2378	Symphony in D Minor	Franck, Cesar	Malone	3	-
2379	Symphony in G Minor	Mozart, Wolfgang A.	Holcombe	3	-
2380	Symphony in One Movement	Giovannini, Caesar	Robinson	5	-
2381	Symphony No. 1	Brahms, Johannes	Hindsley	5	-
2382	Symphony No. 1	Kalinnikov, Vasily	Bainum	7	-
2383	Symphony No. 1	Sibelius, Jean	Wilson	4	-
2384	Symphony No. 1	Smith, Claude T.		7	-
2385	Symphony No. 1 - In Memoriam Dresden -	Bukvich, Daniel		3	5
2386	Symphony No. 1 "The Divine Comedy" Mvt.	Smith, Robert W		7	3
2387	Symphony No. 1 "The Divine Comedy" Mvt.	Smith, Robert W		8	3
2388	Symphony No. 1 "The Divine Comedy" Mvt.	Smith, Robert W		5	-
2389	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan	Lavender	6	-
2390	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan		8	-
2391	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan		4	-
2392	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan		3	-
2393	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan		3	-
2394	Symphony No. 1 "The Lord of the Rings"	de Meij, Johan		6	-
2395	Symphony No. 15	Mozart, Wolfgang A.	Daehn	3	-
2396	Symphony No. 2	Chance, John Barnes		5	-
2397	Symphony No. 2	Ives, Charles	Elkus	5	-
2398	Symphony No. 2	Tchaikovsky, Peter I.	Erickson	5	-
2399	Symphony No. 2 "Finale"	Borodin, Alexander	Leidzen	5	-
2400	Symphony No. 2 "Finale"	Ticheli, Frank		3	-
2401	Symphony No. 2 "Romantic"	Hanson, Howard	Goldberg	6	-
2402	Symphony No. 2 "Romantic"	Hanson, Howard	McBeth	8	4
2403	Symphony No. 2 for Winds and Percussion	Chance, John Barnes		4	-
2404	Symphony No. 3	Giannini, Vittorio		12	3
2405	Symphony No. 3	Gliere, Reinhold	Bainum	12	7
2406	Symphony No. 3	Kozhevnikov, Boris	Bourgeois	4	-
2407	Symphony No. 3	Reed, Alfred		4	-
2408	Symphony No. 3	Saint-Saens, Camille	Slocum	5	-
2409	Symphony No. 3 - Slavyanskaya	Kozhevnikov, Boris	Bourgeois	7	3
2410	Symphony No. 3, Finale Excerpts	Mahler, Gustav	Reynolds	5	3
2411	Symphony No. 3, Mvt I	Mahler, Gustav	Schaefer	5	-
2412	Symphony No. 4	Boysen Jr., Andrew		4	3

No.	Title	Composer	Arranger	Traditional	Classification
2413	Symphony No. 4	Gould, Morton		7	-
2414	Symphony No. 4	Tchaikovsky, Peter	Hindsley	8	3
2415	Symphony No. 4	Tchaikovsky, Peter	Safranek	8	3
2416	Symphony No. 5	Dvorak, Antonin	Leidzen	3	-
2417	Symphony No. 5	Shostakovich, Dmitri	Righter	9	5
2418	Symphony No. 5	Tchaikovsky, Peter I.	Hindsley	3	-
2419	Symphony No. 6	Tchaikovsky, Peter I.	Daehn	4	-
2420	Symphony No. 6	Tchaikovsky, Peter I.	Hindsley	3	-
2421	Symphony No. 8 in B minor	Schubert, Franz	Cailliet	4	-
2422	Symphony on Themes of John Philip Sousa,	Hearshen, Ira		4	-
2423	Symphony on Themes of John Philip Sousa,	Hearshen, Ira		3	-
2424	Synchronism No. 1	McGinty, Anne		3	3
2425	Synergies	Sheldon, Robert		4	-
2426	Syntonos	McGinty, Anne		4	-
2427	Tales of the Bay	Hosay, James		3	-
2428	Tales of the Emerald Isle	Akey, Douglas		-	5
2429	Tam O' Shanter Overture, Op. 51	Arnold, Malcolm	Paynter	8	6
2430	Tamerlane	Erickson, Frank		0	3
2431	Tancredi Overture	Rossini, Gioachino	Falcone	11	5
2432	Tannhauser Overture	Wagner, Richard	Hindsley	5	-
2433	Tapor No. 1, Op. 14	Hovhanness, Alan		3	-
2434	Tates Creek Overture	Curnow, James		4	-
2435	Te Deum	Gounod, Charles	Conley	3	-
2436	Tempered Steel	Young, Charles		8	6
2437	Terpsichore	Margolis, Bob (after		9	4
2438	Terpsichore Suite	Praetorius, Michael	Ross	7	-
2439	Terpsimetrics	White, Donald		3	-
2440	Testament	Jager, Robert		3	-
2441	Testamonium	McGinty, Anne		5	-
2442	Tharsos	Jordan, Jeff		4	-
2443	The Alcotts	Ives, Charles	Thurston	8	-
2444	The Ayres of Agincourt	Meyer, Richard		4	3
2445	The Banks of Bonnie Doon	Traditional	Williams	5	-
2446	The Battell	Byrd, William	Jacob	8	4
2447	The Battle Pavane	Susato, Tielman	Margolis	15	4
2448	The Black Knight	Grundman, Clare		6	-
2449	The Blue and the Gray	Grundman, Clare		9	-
2450	The Buccaneers (A Saga for Band)	Constantino, Joseph G.		5	-
2451	The Corsairs Landing	Sheldon, Robert		3	-
2452	The Crossings	Sheldon, Robert		5	-
2453	The Curse of Tutankhamun	Story, Michael		4	-
2454	The Dancing Sergeant	Dello Joio, Norman		3	-
2455	The Darkness is Always Soft	Fraley, Ryan		5	-
2456	The Dragoon's Farewell	Grainger, Percy A.	Karrick	3	-
2457	The Dragons of Villars - Overture	Maillart, L. Aime	Barnes	5	-
2458	The Dream Catcher	McBeth, W. Francis		5	-
2459	The Drum Major's Daughter	Offenbach, Jacques	Odom	8	-
2460	The Eagles Triumph	Shaffer, David		4	-
2461	The Eighth Candle	Reisteter, Steve		3	-
2462	The Emerald Isle	Black, David		4	-
2463	The Engulfed Cathedral	Debussy, Claude	Patterson	5	-
2464	The Final Covenant	Tull, Fisher		6	-
2465	The Fire of Eternal Glory	Shostakovich, Dmitri	Rhea	4	-
2466	The Firebird	Stravinsky, Igor	Earles & Fennell	5	-
2467	The Flight of the Falcon	Thurston, Robert		4	-
2468	The Flying Dutchman Overture	Wagner, Richard	Hindsley	4	-
2469	The Forge of Vulcan	Sweeney, Michael		3	-
2470	The Four Seasons	Vivaldi, Antonio	Stout	3	-
2471	The Gathering of the Ranks at Hebron	Holsinger, David R.		8	-
2472	The Gift to Be Simple	Traditional	Brisman	5	-
2473	The Girl With The Flaxen Hair	Debussy, Claude	Brand	3	-
2474	The Glory of Venice	Lotti, Antonio	Singleton	5	-
2475	The Gods Go A' Begging	Handel, George F.	Beecham	3	-
2476	The Good Daughter Overture	Puccini, Giacomo	Osterling	6	-
2477	The Great American Frontier	Morales, Erik		3	-
2478	The Great Locomotive Chase	Smith, Robert W.		5	-
2479	The Harmonious Blacksmith	Handel, George F.	Osterling	7	-
2480	The Headless Horseman	Broege, Timothy		7	-
2481	The Heavens are Telling	Haydn, Franz J.	Henderson	4	-
2482	The Hounds of Spring	Reed, Alfred		12	7
2483	The Hunt With Belle Meade	Smith, Robert W.		4	-
2484	The Iliad	Smith, Robert W.		3	-
2485	The Immovable Do	Grainger, Percy A.	Kinyon	10	-

No.	Title	Composer	Arranger	Traditional	Classification
2486	The Impresario Overture	Mozart, Wolfgang A.	Barnes	6	-
2487	The Improvisator - Overture	D'Albert, Eugen	Hindsley	6	-
2488	The Incredible Flutist	Piston, Walter	Erickson	3	-
2489	The Invincible Warrior	Shaffer, David		3	-
2490	The Jig Is Up	Kallman, Daniel		4	-
2491	The King Across the Water	Fraser, Bruce		6	-
2492	The King's Musicke	Gordon, Philip		4	-
2493	The King's Court	Huckeby, Ed		3	-
2494	The King's Musicians	Lully, Jean Baptiste	Barr	7	-
2495	The Land of the Long White Cloud	Sparke, Phillip		3	-
2496	The Last Spring	Grieg, Edvard	Curnow	5	-
2497	The Last to Defend	Shaffer, David		5	-
2498	The Leaves Are Falling	Benson, Warren		11	4
2499	The Light Eternal	Swearingen, James		10	7
2500	The Light of Dawn	Swearingen, James		3	-
2501	The Lion of Lucerne (Overture for Band)	Curnow, James		5	-
2502	The Lords of Greenwich	Sheldon, Robert		3	-
2503	The Lowlands of Scotland	Vaughan Williams, Ralph	Dachn	3	-
2504	The Maelstrom	Smith, Robert W		6	-
2505	The Marriage of Figaro	Mozart, Wolfgang A.	Slocum	3	-
2506	The Merry Widow	Lehar, Franz	Suzuki	3	-
2507	The Moldau	Smetana, Bedrich	Cacavas	5	-
2508	The Moldau	Smetana, Bedrich	Rogers	5	-
2509	The Music Makers	Reed, Alfred		4	-
2510	The North Face	Bocook, Jay		5	-
2511	The Passing Bell	Benson, Warren		7	4
2512	The Pearl Fishers	Bizet, Georges	Cailliet	5	-
2513	The Pines of Rome	Respighi, Ottorino	Duker	6	3
2514	The Pioneers	Curnow, James		3	-
2515	The Piper and the Captain	Osborne, Chester		3	-
2516	The Place Where the Reeds Were Destroyed	Hilliard, Quincy		4	-
2517	The Promise of Living	Copland, Aaron	Singleton	6	-
2518	The Purple Twilight	Longfield, Robert		3	-
2519	The Pyramids	Tatgenhorst, John		4	-
2520	The Ramparts	Williams, Clifton		8	-
2521	The Red Balloon	McGinty, Anne		10	-
2522	The Red Pony	Copland, Aaron		8	-
2523	The Red River Valley	Traditional	La Plante	5	-
2524	The Renaissance Fair	Margolis, Bob		10	-
2525	The Rowan Tree	Standridge, Randall		4	-
2526	The Royal Fireworks Music	Handel, George F.	Schaeffer	3	-
2527	The Sea Treaders (In Calm and Storm)	McBeth, W. Francis		3	-
2528	The Seafarer	Wood, Haydn		3	-
2529	The Seal Lullaby	Whitacre, Eric		5	-
2530	The Second Dawning	Hosay, James		5	-
2531	The Secrets of McDougal's Cave	Huckeby, Ed		3	-
2532	The Seventh Day	Shaffer, David		4	-
2533	The Seventh Seal	McBeth, W. Francis		10	3
2534	The Siege of Corinth	Rossini, Gioachino	Nelson	3	-
2535	The Silent Hills of My Childhood	Farmer, George		3	-
2536	The Silken Ladder	Rossini, Gioachino	Brown	3	-
2537	The Silver Scepter	Kinyon, John		6	-
2538	The Sinfonians	Williams, Clifton		3	-
2539	The Slavonic Dances	Dvorak, Antonin	Curnow	4	-
2540	The Soaring Hawk	Mahr, Timothy		10	-
2541	The Solitary Dancer	Benson, Warren		9	-
2542	The Sorcerer's Apprentice	Dukas, Paul	Hindsley	4	-
2543	The Sound and the Fury	Smith, Robert W		4	-
2544	The Spirit of an Eagle	Clark, Larry		5	-
2545	The Stars Asleep the Break of Day	Margolis, Bob		9	-
2546	The Steppes of Russia	Del Borgo, Elliot		3	-
2547	The Sword and the Crown	Gregson, Edward		3	-
2548	The Tell Tale Heart	Clark, Larry		3	-
2549	The Tempest	Smith, Robert W		9	-
2550	The Tenth Planet	Story, Michael		3	-
2551	The Trail West	Milford, Gene		3	-
2552	The Tsar's Bride	Rimsky-Korsakov, Nicolai	Harding	3	-
2553	The Two-Minute Symphony	Margolis, Bob		8	-
2554	The Vacant Chair	Root, Thomas	Hettinga	3	-
2555	The Voyageurs	LaPlante, Pierre		4	-
2556	The Water is Wide	Ployhar, James		4	-
2557	The Wexford Carol	McGinty, Anne		4	-
2558	The White Peacock	Griffes, Charles	Erickson	3	-

No.	Title	Composer	Arranger	Traditional	Classification
2559	The White Rose	Sparke, Philip		-	3
2560	The Willows of Winter	Brooks, BJ		3	-
2561	The Winds of Poseidon	Smith, Robert W.		3	-
2562	The Witch and the Saint	Reineke, Steven		5	-
2563	The Young Prince and Princess (from	Rimsky-Korsakov, Nicolai	Hindsley	3	-
2564	The Young Prince and Princess (from	Rimsky-Korsakov, Nicolai	Patterson	3	-
2565	The Young Prince and Princess (from	Rimsky-Korsakov, Nicolai	Winterbottom	3	-
2566	Thematic Variations on Dona Nobis Pacem	Sudduth, James		3	-
2567	Theme and Fantasia	Russell, Armand		8	-
2568	Theme and Variations	Broege, Timothy		9	-
2569	Theme and Variations, Op. 43a	Schoenberg, Arnold		11	6
2570	Theme from "The Moldau"	Smetana, Bedrich	Kinyon	3	-
2571	Themes from "First Suite in Eb"	Holst, Gustav	Sweeney	4	-
2572	Themes from "Green Bushes"	Grainger, Percy A.	Daehn	7	-
2573	Themes from "Scheherazade"	Rimsky-Korsakov, Nicolai	Johnson	3	-
2574	Then I Saw the Lucent Sky	Stalter, Todd		3	-
2575	Thendara Overture	Whitney, Maurice		5	-
2576	They Hung Their Harps in the Willows	McBeth, W. Francis		9	-
2577	They Led My Lord Away	Gordon, Adoniram	Allen	11	-
2578	Third Set for Band	Spears, Jared		7	-
2579	Third Suite	Jager, Robert		14	8
2580	Third Suite for Band	Reed, Alfred		8	-
2581	Third Symphony for Band	Erickson, Frank		3	-
2582	Third Symphony, Op. 89	Barnes, James		4	-
2583	Three American Sketches	Traditional	Story	3	-
2584	Three Ayres from Gloucester	Stuart, Hugh		15	11
2585	Three Bach Pieces for Band	Bach, Johann S.	Thornton	3	-
2586	Three Bartok Themes	Barr, Robert	Pharmer	3	-
2587	Three Chinese Miniatures	Jager, Robert		4	4
2588	Three Chorale Preludes	Latham, William		14	5
2589	Three Colonial Ballads	Curnow, James		6	-
2590	Three Czech Folk Songs	Vinson, Johnnie		5	-
2591	Three Dance Episodes from "On The Town"	Bernstein, Leonard	Stith	6	-
2592	Three Dance Episodes from "Ballet	Khachaturian, Aram	Hunsberger	3	-
2593	Three Diversions for Band	Washburn, Robert		4	-
2594	Three Divertimenti	Haydn, Franz J.	Piato	4	-
2595	Three Dorset Songs	Vaughan Williams, Ralph	Stotter	3	-
2596	Three English Dances	Traditional	Stone & Boyd	5	-
2597	Three English Folk Songs	Edmondson, John		7	-
2598	Three Folk Miniatures	Traditional	Jutras	6	-
2599	Three Folk Tunes	Holst, Gustav	Curnow	4	-
2600	Three Hungarian Songs	Barr, Robert	Gordan	6	-
2601	Three Irish Dances	Curnow, James		3	-
2602	Three Japanese Dances	Rogers, Bernard		4	-
2603	Three Kentucky Sketches	O'Reilly, John		4	4
2604	Three London Miniatures	Camphouse, Mark		8	4
2605	Three Modern Chorales	Wagner-Brahms-Franck	Gordon	5	-
2606	Three on the Isle	Stuart, Hugh		9	-
2607	Three Pieces for American Band	Broege, Timothy		7	-
2608	Three Pieces for American Band Set No. 2	Broege, Timothy		0	4
2609	Three Pieces for Band	Rhodes, Phillip		5	-
2610	Three Pieces for Winds	Edmondson, John		3	4
2611	Three Pieces in Antique Style	Carter, Charles		6	-
2612	Three Preludes	Bruckner, Anton	Broege	5	-
2613	Three Renaissance Dances	Traditional	Moss	3	-
2614	Three Revelations from "The Lotus Sutra"	Reed, Alfred		6	-
2615	Three Russian Cameos	Rhoads, William		6	-
2616	Three Scottish Folk Songs	Edmondson, John		9	-
2617	Three Scottish Songs	Stuart, Hugh		5	-
2618	Three Sketches for Winds	Grundman, Clare		4	-
2619	Three Songs from Sussex	Stuart, Hugh		12	-
2620	Three Songs of Colonial America	Jackson, Leroy		6	-
2621	Through Chocolate Brown Eyes	Spaniola, Joseph T.		-	3
2622	Through Courageous Eyes	Balmages, Brian		-	4
2623	Through the Vulcan's Eye	Smith, Robert W.		4	-
2624	Thunder Bay Legend	Shaffer, David		3	-
2625	Thunder Drum	Kinyon, John		4	-
2626	Thunder Mountain Overture	Spears, Jared		6	-
2627	Thunderbird	Grice, Rob		3	-
2628	Thunderscape	Morales, Erik		3	-
2629	Thus Do You Fare, My Jesus	Bach, Johann S.	Reed	7	-
2630	Thus Spoke the Raven	Fagan, Gary		4	-
2631	Tientikos	McGinty, Anne		3	-

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2632	Til Eulenspiegel's Merry Pranks	Strauss, Richard	Hindsley	8	-
2633	Tis A Gift	McGinty, Anne		6	3
2634	Titus Overture	Mozart, Wolfgang A.	Moehlmann	3	-
2635	To a Distant Place	Strommen, Carl		5	-
2636	To a New Beginning	Swearingen, James		5	-
2637	To a New Dawn	Sparke, Phillip		3	-
2638	To Be Fed by Ravens	McBeth, W. Francis		9	-
2639	To Challenge the Sky and Heavens Above	Smith, Robert W		8	-
2640	To Conquer the Skies	Sheldon, Robert		3	-
2641	To Dance in the Secret Garden	Smith, Robert W		6	-
2642	To Forge the New Frontier	Ford, Ralph		4	-
2643	To Tame the Perilous Skies	Holsinger, David R.		6	4
2644	To Tame the Unknown	Nagy, Russ		4	-
2645	To the Summit!	Smith, Robert W		3	-
2646	To The Unknowns, Op. 73	McBeth, W. Francis		3	-
2647	Toccata	Frescobaldi, Girolamo	Slocum	15	-
2648	Toccata	Tull, Fischer		8	5
2649	Toccata a Dodici	Del Borgo, Elliot		3	-
2650	Toccata and Fugue	Eberlin, Johann E.	Barnes	3	-
2651	Toccata and Fugue in D Minor	Bach, Johann S.	Hindsley/Leidzen	14	7
2652	Toccata for a New Age	Erickson, Frank		5	-
2653	Toccata for Band	Erickson, Frank		15	9
2654	Toccata Marziale	Vaughan Williams, Ralph		14	8
2655	Tokyo 2000	O'Reilly, John		3	-
2656	Tournament	Bulla, Stephen		5	-
2657	Toward a Northern Star	Gilroy, Gary		3	-
2658	Towards a New Horizon	Reineke, Steven		4	-
2659	Town Piper Music	Mohaupt, Richard		3	-
2661	Trail of Tears	Barnes, James		9	-
2662	Trails Of Glory - A Western Overture	Swearingen, James		5	-
2663	Train Heading West and Other Outdoor	Broege, Timothy		7	-
2664	Transcendent Journey	Galante, Rossano		3	-
2665	Trauermusik	Wagner, Richard	Votta/Boyd	4	-
2666	Trauersinfonie	Wagner, Richard	Leidzen	12	8
2667	Tres Danzas de Mexico	Rhoads, William		5	-
2668	Tribal Quest	O'Loughlin, Sean		6	-
2669	Tribute	Camphouse, Mark		9	-
2670	Tribute	Crosby, Richard		3	-
2671	Tribute	Cross, Travis		3	-
2672	Tribute and Triumph	Shaffer, David		4	-
2673	Tribute to Canterbury	Jacob, Gordon		4	3
2674	Tricycle	Boysen Jr., Andrew		9	-
2675	Trieste Overture	Deiro, Pietro	Dachn	3	-
2676	Trilogy for Band	Williams, Clifton		4	-
2677	Trio from Act 3 of "Der Rosenkavalier"	Strauss, Richard	Reynolds	4	-
2678	Triolog	Spears, Jared		3	-
2679	Triptych	Fry, Tommy		10	5
2680	Tristan and Isolde, Prelude and Love Death	Wagner, Richard	Hindsley	5	-
2681	Trittico	Nehlybel, Vaclav		15	7
2682	Triumph and Tradition	Jager, Robert		4	-
2683	Triumph of the Vikings	Clark, Larry		3	-
2684	Triumphant Festival	Handel, George F.	Kinyon	4	-
2685	Triumphant Spirit	Swearingen, James		3	-
2686	Troy!	Sweeney, Michael		3	-
2687	Tryptich	Del Borgo, Elliot		4	-
2688	Tryptich II	Del Borgo, Elliot		3	3
2689	Tudor Suite	Vinson, Johnnie		3	-
2690	Tulsa: A Symphonic Portrait in Oil	Gillis, Don	Ford	6	-
2691	Tunbridge Fair	Piston, Walter		14	4
2692	Tunbridge Meadows	Williams, Mark		6	-
2693	Tunbridge Overture	Ployhar, James		4	-
2694	Tuscola Mountain Celebration	Murtha, Paul		5	-
2695	T'was in the Moon of Wintertime	McGinty, Anne		3	-
2696	Twilight in the Wilderness	Tucker, Christopher		4	-
2697	Two 17th Century Italian Songs	Monteverdi, Claudio	Tyra	5	-
2698	Two British Folk Songs	Traditional	Del Borgo	9	-
2699	Two Celtic Folk Songs	Traditional	Lavender	3	-
2700	Two Chorales	Bach, Johann S.	Finlayson	3	-
2701	Two Chorales	Karg-Elert, Sigfrid	Hastings	3	-
2702	Two English Dances	Traditional	O'Reilly	8	-
2703	Two French Dances	Arbeau, Thoinot	Williams	4	-
2704	Two Gaelic Folk Songs	Traditional	Tyra	10	6
2705	Two Grainger Melodies	Grainger, Percy A.	Kinyon	7	4

No.	Title	Composer	Arranger	Traditional	Classification
2706	Two Grieg Songs	Grieg, Edvard	Balent	3	-
2707	Two Handel Miniatures	Handel, George F.	Balent	3	-
2708	Two Irish Sketches	Black, David		4	3
2709	Two Lyric Pieces	Grieg, Edvard	Constantine	4	-
2710	Two Minute Symphony	Margolis, Bob		4	-
2711	Two Moods for Band	Grundman, Clare		8	-
2712	Two Norwegian Folk Dances	Erickson, Frank		4	-
2713	Two Pieces in Folk Song Style	Stuart, Hugh		5	-
2714	Two Russian Songs	Gates, George		3	-
2715	Two Scriabin Etudes	Scriabin, Alexander	Davis	3	-
2716	Two Sketches for Band	Edmondson, John		5	-
2717	Two Slavonic Dances, Op. 46, No. 7, No. 8	Dvorak, Antonin	Balent	5	3
2718	Two Symphonic Movements	Nelhybel, Vaclav		3	-
2719	Two Verdi Preludes	Verdi, Giuseppe	Falcone	4	-
2720	Ukrainian Folk Songs	Stevens, Halsey	Schaefer	7	-
2721	Under an Irish Sky	Neeck, Larry		5	4
2722	Under Cover of Night and Into the Light of	Melillo, Stephen		3	-
2723	Under the Rice Moon	Lopez, Victor		5	-
2724	Under Three Flags	Curnow, James		3	-
2725	Undertow	Mackey, John		6	5
2726	Universal Judgement	De Nardis, Camille	Cafarella	5	-
2727	Urban Dances	Morales, Erik		5	-
2728	Valdres (Norwegian March)	Hanssen, Johannes	Bainum	3	-
2729	Valiance	Smith, Robert W		3	-
2730	Valley of Fire	Sweeney, Michael		5	-
2731	Vanity Fair	Fletcher, Percy	Karrick	3	-
2732	Variants	Bullock, Jack		7	-
2733	Variants on a Medieval Tune	Dello Joio, Norman		15	10
2734	Variants on a Moravian Hymn	Barnes, James		4	-
2735	Variants on a Nautical Hymn	Williams, Mark		0	3
2736	Variants on a Shaped Note Tune	Vinson, Johnnie		4	-
2737	Variants on an American Hymn	Sweeney, Michael		4	-
2738	Variants on an Early American Hymn Tune	Curnow, James		4	-
2739	Variation Overture	Williams, Clifton		15	8
2740	Variations	Hull, Grant		3	-
2741	Variations and Fugue	Giannini, Vittorio		5	-
2742	Variations for Wind Band	Vaughan Williams, Ralph	Hunsberger	4	-
2743	Variations in Memoriam	Curnow, James		3	-
2744	Variations on "America"	Ives, Charles	Rhoads	15	6
2745	Variations on a Bach Chorale	Stamp, Jack		3	4
2746	Variations on a Children's Song	Edmondson, John	Edmondson	4	-
2747	Variations on a Danish Folk Song	Sudduth, James		3	-
2748	Variations on a Hymn by Louis Bourgeois	Smith, Claude T.		5	-
2749	Variations on a Korean Folk Song	Chance, John Barnes		15	11
2750	Variations on a Legend	Foster, Robert		3	-
2751	Variations on a Ninth	Curnow, James		4	-
2752	Variations on a Shaker Melody	Copland, Aaron		15	5
2753	Variations on a Theme by Haydn	Brahms, Johannes	Chidester	7	-
2754	Variations on a Theme of Robert Schumann	Jager, Robert		12	4
2755	Variations on an African Hymnsong	Hilliard, Quincy		6	4
2756	Variations on an American Hymn Tune	Harbinson, William G.		4	-
2757	Variations on an Ancient Hymn	Hanson, Howard		6	-
2758	Variations on an English Folk Song	Smith, Claude T.		7	-
2759	Variations on Scarborough Fair	Custer, Calvin		7	-
2760	Velocity	Neeck, Larry		3	-
2761	Velocity	Sheldon, Robert		3	-
2762	Venetian Masters Suite	Gordon, Philip	Gordon	4	-
2763	Vestal Overture	Ployhar, James		3	-
2764	Vesuviu	Ticheli, Frank		13	8
2765	Viennese Sonatina	Mozart, Wolfgang A.	Beeler	7	-
2766	Vientos y Tangos	Gandolfi, Michael		4	5
2767	Vigor	O'Loughlin, Sean		3	-
2768	Village Charm	Osterling, Eric		3	-
2769	Visigoths	O'Loughlin, Sean		3	-
2770	Visions of Flight	Sheldon, Robert		9	4
2771	Vocalise	Rachmaninoff	Moehlmann	3	-
2772	Voices from the Battlefield	Sheldon, Robert		4	-
2773	Voices of the Sky	Hazo, Samuel		5	-
2774	Voodoo Dance	Del Borgo, Elliot		5	-
2775	Vorspeil und Liebestod "Tristan and Isolde"	Wagner, Richard	Godfrey	3	-
2776	Vortex	Longfield, Robert		3	-
2777	Vox Populi	Danielpour, Richard	Stamp	4	-
2778	Wabash County Saga	Spears, Jared		4	-

No.	Title	Composer	Arranger	Traditional	Classification
2779	Walking Tune	Grainger, Percy A.	Daehn	10	-
2780	Walls of Zion	Danner, Greg		4	-
2781	Waltz No. 2	Shostakovich, Dmitri	Connery	3	-
2782	Watchman, Tell Us of the Night	Camphouse, Mark		11	4
2783	Water Music	Handel, George F.	Longfield	3	-
2784	Water Music Suite	Handel, George F.	Kay	5	-
2785	Waves of the Revolution	O'Loughlin, Sean		3	-
2786	Weatheridge	Shaffer, David		3	-
2787	Well Met, My Own True Love	Vaughan Williams, Ralph	Daehn	4	-
2788	Welsh Folk Suite	Davis, Albert		9	-
2789	Were You There	Allen, Fred		3	-
2790	West Highlands Sojourn	Sheldon, Robert		13	5
2791	West Point Symphony	Dvorak, Robert		5	4
2792	West Salem Winds	Huckeby, Ed		5	-
2793	Westlake Overture	O'Reilly, John		3	-
2794	Westminster Sketches	Bocook, Jay		3	-
2795	Westport Overture	Barnes, James		5	-
2796	Westwind Overture	McGinty, Anne		3	-
2797	Westwood Portrait	Spears, Jared		8	-
2798	Whatsoever Things...	Camphouse, Mark		10	-
2799	When Angels Weep	Farmer, George		3	-
2800	When Angels Weep	Shaffer, David		5	5
2801	When Honor Prevails	Swearingen, James		4	-
2802	When Jesus Wept	Schuman, William		13	6
2803	When Spirits Soar	Balmages, Brian		3	-
2804	When Summer Takes Flight	Smith, Robert W		5	-
2805	When the Stars Began to Fall	Allen, Fred		8	4
2806	Where Eagles Soar	Reineke, Steven		4	5
2807	Where Never Lark or Eagle Flew	Curnow, James		12	7
2808	Where the Black Hawk Soars	Smith, Robert W		8	3
2809	Where the Rivers Meet	Court, Douglas		3	-
2810	Where the Sun Breaks Through the Mist	Sweeney, Michael		4	-
2811	While I Watch the Yellow Wheat	Daehn, Larry		5	-
2812	Whirlwind	Blackshaw, Jodie		3	-
2813	Whispers	Feldstein, Sandy & Clark,		4	-
2814	Whispers from the Heart	Farmer, George		5	-
2815	White River Canyon	Higgins, John		4	-
2816	Whitewater Festival	Shaffer, David		6	4
2817	Who Puts His Trust in God Most Just	Bach, Johann S.	Croft	4	-
2818	Wild Country Overture	Spears, Jared		4	-
2819	Wild Nights!	Ticheli, Frank		5	-
2820	Wildwind Overture	Kinyon, John		4	-
2821	William Byrd Suite	Byrd, William	Jacob	15	7
2822	William Tell Overture	Rossini, Gioachino	Leidzen	7	-
2823	Williamsburg Overture	Swearingen, James		4	-
2824	Willow Grove	Sheldon, Robert		8	-
2825	Winchester Chronicles	Swearingen, James		4	-
2826	Wind Dancer	Erickson, Frank		3	-
2827	Wind Chimes	Kinyon, John		5	-
2828	Wind River Overture	Pearson, Bruce		4	-
2829	Wind River Portrait	Spears, Jared		6	-
2830	Wind Sketch	Edmondson, John		4	-
2831	Windemere	Swearingen, James		4	-
2832	Windemere Overture	Ployhar, James & Sharp,		3	-
2833	Windsongs	Shaffer, David		3	-
2834	Windsor Overture	McGinty, Anne		4	-
2835	Windsprints	Saucedo, Richard		5	-
2836	Windstar	Smith, Claude T.		3	3
2837	Windstar Overture	O'Reilly, John		4	-
2838	Winter Dances	Balmages, Brian		3	-
2839	With Each Sunset (Comes the Promise of a	Saucedo, Richard		3	-
2840	With Heart and Voice	Gillingham, David		4	3
2841	With Quiet Courage	Daehn, Larry		9	-
2842	With Trumpets and Drums	Reed, Alfred		10	4
2843	Wood County Celebration	O'Reilly, John		3	-
2844	Woodland Hills	Huckeby, Ed		7	-
2845	Woodland Odyssey	Sweeney, Michael		3	-
2846	Wycliffe Variations	Whear, Paul		4	-
2847	Wyndemere Overture	Chattaway, Jay		9	4
2848	Wyndham Variations	Swearingen, James		3	-
2849	Xerxes	Mackey, John		6	-
2850	Ye Banks and Braes O' Bonnie Doon	Grainger, Percy A.		3	-
2851	Year of the Dragon	Sparke, Phillip		14	7

No.	Title	Composer	Arranger	Traditional	Classification
2852	Year of the Dragon	Sweeney, Michael		3	-
2853	Yellow Mountains	de Haan, Jacob		8	4
2854	Yellowstone	Tatgenhorst, John		5	-
2855	Yiddish Dances	Gorb, Adam		4	-
2856	Yorkshire Ballad	Barnes, James		6	-
2857	Yosemite Autumn	Camphouse, Mark		5	4
2858	Zampa Overture	Herold, Ferdinand	Safranek	15	5
2859	Zanoni, Op. 40	Creston, Paul		4	-
2860	Zeal	Grice, Rob		4	-
2861	Zion	Welcher, Dan		6	4
2862	Zueignung	Strauss, Richard	Davis	5	-

Appendix C

Grade and Classification Levels of Shared Repertoire across the Complete Data Set

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
1812 Overture		6	6		6					6	6	6	6		6			I		AA	1					
A Festival Prelude	3	4	5	4	4	4	4	4	5	5	5	4	4	4	3	A	B	II				5A	A	5A		A
A Festive Overture		5	5	4			4			5			5			AA		I	AAA	B						
A Jubilant Overture	4	5	4		4	4	4		5		4			4	5	A	B	II	AAA	A	2	6A		5A	4A	
A Little Night and Day Music		4		3	4		3	3				4			5	B			AA	A				5A		
A Longford Legend		4	5		4		5			5	4	4	5	4	4	A			AAA			5A			4A	
A Movement for Rosa	5	5	6	5	5	5	5		6	6	5	6	6	5	6	AA		I	AAAA	AA		6A				A
A Scottish Rhapsody		4	4		3					5	3			3		B	C	III		C		3A		4A		
A Welsh Rhapsody	2	3	3		4				3	4	3		4		3	CC		III		C		4A		3A		
Abington Ridge	1		2		2				2	3		2	2		2	D						2A		2A		
Abracadabra			3		3				3	3	3	3	3	3	4			III	AA	C					4A	
Acadia - An Overture for Band	2				3								3		4			III				2A		3A		
Acclamations	2			2						3		3	2		4			III		C		2A				
Aegean Festival Overture	6	6	6		6		6		6	6		6	6	5	6	AA		I	AAAA	AA				6A		
After A Gentle Rain	5		6	4	5	5	4	4			6	5	6	5	6	A		II	AAAA	AA				6A		
Air for Band (Erickson)	2	3	3	2	3	2	3	3	2	3	2	3	2	1	2	C	D	III	B	D	3			3A	1A/2A	B
Air for Winds (Shelton)		3			3					3	3	3		2		D	D		A					3A		
Al Fresco	6	6	6		5		6	5	6		6	6	6	5	6	AA		I	AAAA	AA				6A		
Albanian Dance			4		4							5	4		5			III		B	2					
Alleluia! Laudamus Te	4	5		4	5	5	5					5	4		5	A				A	2					
Alleluias					5					4	4	3	5		5			II		B	2					
Allerseelen	3	4	4	3	4	3	4	4		5	5	5	4	4	4	BB		II	AAA	B	2	6A		4A		
Alligator Alley			4				3	3	4			4	4	3				III	AA	B				4A		
Amazing Grace (Ticheli)	4	4	5	4	4	4	4	4		4	3	4	4	3		B	B	II		C	2	5A	A	4A		
Ambrosian Hymn Variants	3	5	5		4	5	4	4			5	5	6	3	5	A		III		A		5A		4A		
American Civil War Fantasy				4	5	4					5	5		4	4		B		AAA	A		6A		5A		
American Faces			6				5		6	6			6		6	AA		I			1					
American Folk Rhapsody No. 1	3	4	4	3	3	3	3			4	4	4	4	3	4	B	C	III	AA			4A		4A		B
American Folk Rhapsody No. 2	3	4	4	3	4	3	3	3		4	3	4	4	3	4	B	C	III	AA		2	4A		4A	4A	B
American Folk Rhapsody No. 3	3	4	4	3	4	3	4	3		4	4	4	4	3	4	BB	C	III	AA	C	2	4A		4A		
American Folk Rhapsody No. 4		4	4	3	4	3					3	4	3		4	B	C		AA	C				4A		
American Hymnsong Suite	5		6	4							5		5					I				6A			5A	
American Overture for Band	5	6	6	5	6	5	5	5	6	6	5		6	5	6	AA	A	I	AAAA	AA	1	6A		6A		A

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
American Riversongs	3	4		3	3	3	3	3		4		4	4	3	3	CC	C		AA	B	2		B	4A		B
American Salute	5	5	6	5	5	5	5		5	6		6	6	5	6			I	AAAA	AA	1					
An American Elegy	4	4	5		4	4	4	3			4	4	5	4	5	BB		II	AAA	AA		6A			5A	
An Irish Rhapsody		4	4		4	3			4	4			3		3	B				B	3	5A	B	4A	3A	B
An Occasional Suite	2	3	3		3	3	3		3	3		3	3	2	4	CC	D		A		3				3A	
An Original Suite	4	5	5	4	5	4	5	5	5	6	5	5	5	5	5	AA	A	I	AAAA	A	1	6A	A	6A		
An Outdoor Overture	5	6	6		5	5	5		6	6	6	6	6	5	6	AA	A				1	6A				A
Ancient Air and Dance										4		4	3		3					C	3			3A		
And the Heart Replies		4	5				4		4				6			B		III				5A		4A		
And the Multitude with One Voice Spoke	5											5	5			A		I			1					
Angels In the Architecture			6	5									6	5	6			I		AA	1					
Annabel Lee			2							3		3	3			D			AA	D					1A/2A	
Anthem for Winds and Percussion	2		3		3		3		4	4	3	4	3		4	CC		III		B	3	4A		3A	4A	
Apotheosis of this Earth	6	6					6	6		6	6	6	6	5	6	AA		I	AAAA	AA						
Appalachian Festival					2				2			3				D						1A		2A		
Appalachian Morning		2								3		3	3	2	3				A		3	3A			1A/2A	
Arabesque (Hazo)	5		6									6	5		6					A	1					A
Aria and Fugue	2	3	3				2		3	3			4		3	CC				C					1A/2A	
Armenian Dances (Chobanian)		6	6		5		6	5	6		6		6	5	6		A		AAAA	AA	1					
Armenian Dances, Part 1	5	6	6		6	5	6	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A	AA	6A	6A	A
Armenian Dances, Part 2	5	6	6	5	6	5	6		6	6	6	6	6		6			I	AAAA	AA	1			6A		
Armida Overture	3	4	4	4		3			4	4				5	4			III	AA	B	3					
As Summer Was Just Beginning	3	3	3	2	3	3	3	3		3	2	4	3	3	3	CC		II	AA	B				3A		
Australian Up-Country Tune	3		4	3	3	3	4	3		3	4	4		3		BB		III		C		6A				
Ave Maria (Biebel)	3	3	3		4		3	3		5		3	4	4	4	CC		II				5A				
Ave Maria (Schubert)			5		3		3						3	3				III	AAA	B		6A				
Aventura	2		3		3				3	4		4	3		4	C		III			3					
Awakening Hills	3		4		3					4		4	4		3	BB					2	3A				
Awayday			6			6	6		6				6	5		AA		I	AAAA					6A		
Bagatelles for Band, Op. 87	4	5	5		5		5	5		5	5	5	5	5	6	AA	B		AAA	AA				5A	5A	
Balkanya			5	4									6	5				I	AAAA			6A		6A		
Ballad for Band		6	5	4	4	4	5	4		5	5	6		4	6	A		II	AAA			6A		5A		
Balladair	2		2	2	3	2	3	2		3	2	3	2	2	2	D			A	D				3A		C
Bandancing										6			6	5	6			II	AAAA				AA		6A	
Barbarossa		2	2									2	3	2	2	D			A	D				3A		
Battaglia	2		4	3	3	3	4		4	4	4	4	5		3	CC			A		3	3A				
Bayou Breakdown	4										4	5	4					II		A	2					A
Be Glad Then America	4	6			5		6	6	5		5							I		AA				6A		

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Be Thou My Vision (Gillingham)	4		5		4	5	5			5	5	5	5	4		A		I	AA	A	1			5A	6A	
Beatrice and Benedict Overture	5	6	6		5		6			6	6		6	5	6	AA			AAAA	AA		6A		6A		
Belle Qui Tiens Ma Vie	1	3	3	3	3	3	2	2		3	3	2	3	2	2	CC	D	III	A		3			3A		
Benediction		3	4		4							3	4	4	4	CC		III	AA			5A				B
Beowulf - An Heroic Trilogy	5		6	4	5	5			5	6	5	6	5		6			I	AAAA	A				6A		
Beyond the Higher Skies				3						4			4		4	B		II			3	5A				
Blessed Are They	3	4	5	4	4	4	4	4	4	5	4	4	4	3	5	A	C	II	AA	B	2	4A		4A	4A	
Blue Lake (Overture for Band)	5	5	5	5	5	5	5	5	6	6	6	5	6	4	6	A		I	AAA	A	1	6A		6A		
Blue Ridge Overture		2			2		2	2		3	2	3	2		2	D			A		3			3A		
Blue Ridge Rhapsody		2	2		3						3	3	3	2	4		D		A	D				3A		
Blue Ridge Saga	3		3		3		3	3		4		4	3	2	4	B		III	A	C		4A		3A	1A/2A	
Blue Shades		6	6	6	5	6	6	5	6	6	5	6	6	5		AA		I	AAAA	AA	1	6A		6A	6A	
Briarwood Overture	1								2			2			2	D	D							2A		C
Bridgeview Overture					3						2		3		3	C		III						3A		
Bristol Bay Legend	1	2			2	2				3		2			2	D	D							2A		
Brookpark Overture	1		2							2	2	2	2		2	D	D							2A		
Caccia and Chorale	4	5	5	4	5	4	5		6	6	5	5	5		6	A		I	AAA	A		6A		5A		
Cajun Folk Songs	3	4	4	4	4	4	4	3		4	4	4	4	3	5	B	C	II	AA	A	2	5A	B	4A	4A	B
Cajun Folk Songs II	4		6	4	4		4	4		5		5	4	4		BB		II	AAA	A	2				5A	
Campbell River Sketches			3				3	3		3		3	4	2	3	C			A	C		4A		3A		
Canterbury Chorale	2		4	2	3	3	5	4		5		4				B	B	I	AA	B				4A		
Canticle of the Creatures			6	4		4				5	6	6	6		6	A		I		AA				6A		
Canto	1		2	2	3	2	2	2	3	3	3	2	2		3	C	D		B	D	3		C			
Canzona	5	5	6	5	5	5		5				6	6	5	5	AA	A	I	AAAA	AA	1	6A	AA	6A		A
Carmina Burana	6	5	6	5	5		6	6	6	6	6	6	6	5	6	AA	A	I		AA	1	6A		6A		A
Carpathian Sketches	2		3		2	2	2	2		3	2	3	2		3	B								3A	1A/2A	M
Cavata	2				2	2				3		2	3		3	C						1A		3A		
Celebration for Winds and Percussion			3							3		3	3		3	CC		III						3A		
Celebration Overture, Op. 61	5	6	6	5	5	5	6	6	6		6	6	6	5	6	AA		I	AAAA	AA	1			6A		
Celebrations		6	6		6	5	5	5		6		6	6			AA		I			1			6A		
Chant and Jubilo	3	3	4	3	4	3	4	3	4	5	5	5	4	3	4	BB	C	II	AA	C	2		B	4A	3A	B
Chant Rituals	2				3		4				3	3	4		3	CC			B	C		3A				
Chanteys (Sheldon)		4	4		4					4	4		4	3	4	B			A	A		4A		4A	3A	
Chelsea Suite	3		4						4	4		4	4		4	B				C				4A		
Chesford Portrait	2				2	3	3			4		3	3		3	CC		III		C						B
Chester - Overture for Band	5	5	5	5	5	5	6	5	6	6	6	6	5	5	6	AA	A	I		AA	1	6A	AA	6A	6A	A
Children's March "Over the Hills and Far Away"		5		5	5		5		6	6	5		1						AAA	AA	1				6A	A
Chorale and Allegro	3				5		4				5		4		5	A		II				5A		4A		

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Chorale and Alleluia	4	5		4	5	4	5	4	5	5	5	5	5	4	5	A	B	I	AAA	AA	2	6A		5A		
Chorale and Capriccio	3		4		4		4	3			4	4	4		3	BB	B			B	2				5A	
Chorale and Jubiloso	3				2					4					3	B			A			2A		3A		
Chorale and Shaker Dance	4	5	5	4	5	4	5	4	5	5	5	5	5	4	5	A	B	II	AAA	A	2	6A		5A	5A	
Chorale and Shaker Dance II	3		4		3		4	3		4	3	4	4		4	B		III		C	3	3A				
Chorale Prelude: So Pure the Star		5	5		4	4	5		5		4		5	4	4		B		AAA	A				5A		
Circus Overture		6	6		5		6				6		6	5	6	AA			AAAA	AA				6A		
Cobb County Festival			3							3	3	3	3		4	C			A			2A		3A	1A/2A	
Colonial Airs and Dances	5	5	5	4	5		5	5		5	5	5	5	4			B		AAA	AA		6A		5A		
Colonial Song (Grainger)	5	5	6	5	5		5		6	6	6	6	6	5		A			AAAA	AA				6A		
Color	4	5	6	4	5	4	5	5	5	5	5	6	6	4	5	A	B	I	AAA	AA	2			5A		
Come, Sweet Death (Bach)	3	4		3	4		3			3	4	4		3	4	BB	C	II	AA	B		5A				
Compton Ridge Overture	3		4		3		3	3		4		4	5			BB						3A		4A		
Concert Variations	3		4		3					5	4	4	4	3	5			II	AA			3A		4A		
Concord	4	4	5		4		4	4		5		5	5	4	6	A		II	AAA	A		5A		5A		A
Consider the Uncommon Man			6		4					6		5	6		6	A					1	6A				
Court Festival (Latham)	3	4	4	3	4	3	4	3		4	4	4	4	3	4	B	C	III	AA	D	3			4A	4A	
Courtly Airs and Dances	4	5	5	4	3	3	3	3	4	5	4	4	5	4	5	B		II	AAA	B	2			5A	4A	
Coventry	2		3		3		4		4				3		3			III	A	D	3	2A		3A		
Credo (Tull)	3	4			4	4					4	4				B		II						5A		
Creed	2		3		2		2	2			3	3	3		3	CC			A			2A		3A	1A/2A	M
Crossgate	2		3		4				3		2	3	4		4	B		III		C		4A				
Crystals			5			4	4	4			4	4	6	3		CC			AA	B				4A		
Dance Movements			6	6						6		6		5		AA		I						6A		
Dance of the Jesters					5	6				6				6	5	6	AA		I	AAA	AA					
Dance of the New World		6	6	5			5	5				6	6	4		AA		I	AAAA	AA				6A		
Daydream			4	2	3		4	3				4	5			CC		III						4A		
Declaration Overture	3		3	3	3		4	3		5	5	5	4	2	4	CC		III	A		3	4A	C	3A		
Declaration, Ballade and Finale					4		3	3	4	5		4	4		4	B				B	2					
Dedication Overture	3	5			4		5	5	6	5	5	5	5		6				AAA	A	2	6A		5A		
Dedicatory Overture	3	4	4	3	4	4	4	3		5	4	4	3	3	3	BB	C	II	AA	B	2	5A		4A	4A	B
Deir in De	3		4		3		3			3	2	4	2	3	3	C		II	AA			4A				
Die Meistersinger		6									6		5			AA					1			6A		
Divergents		5			5		5		6		6	6	6		5					A	1	6A		5A		
Divertimento for Band (Hearshen)			6							6			6			AA		I	AAAA					6A		
Divertimento for Band (Persichetti)	6	6	6	5	6	5	6	5	6	6	6	6	5	5	6	AA		I		AA	1	6A		6A		A
Divertimento for Winds and Percussion	5	6	6		5		5	5		6		6	6	5		A								6A	6A	

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Down a Country Lane	2	3		3	3		3	3		3	4	4	4	3	3	B			AA	C		6A				
Dreams and Fancies			3	3							3	3	3			CC			A	C				4A		
Early English Suite	2	2	2	2	2	2	2	2		3	2	3	3	2	2	C			A					3A	1A/2A	
Earthdance			4		3						3		3		3			III							3A	B
El Camino Real (Reed)		6	6		6							5	6		6	AA		I	AAA			6A				
El Salon Mexico	6	6	6	6	6	6	6	6			6	6	6	5	6	AA	A		AAAA	AA				6A		
Elegy (Camphouse)			6		5		6			6	6	6	6			AA			AAAA	AA				6A		
Elegy (Chance)	5	5	5	4	5	4	5	4		6	6	6		5	5	A		II	AAAA	AA		6A		6A		
Elegy and Affirmation			4							3			4		4	A		II		B						
Elegy and Fanfare - March	5			5	5						5	6	5	5	5		B			AA				6A		
Elegy for a Young American	4	5	5	4	5	4	4	4	5	5	5	5	5	4	5	A	B	I	AAA	A	2	6A		5A	5A	
Elsa's Procession to the Cathedral (from "Lohengrin")	5	5	6	5	5	4	5	5	6	6	5	6	5	5	5	AA	A	I	AAAA	AA	1	6A		6A	6A	A
Emblems	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	AA		I	AAAA	AA						
Emperata Overture	4		5	3	4	4	4	4	5	5	5	5	5		5	A	B	II	AAA	A	2	5A	B	5A	5A	
Encanto	2		3	2	3					3	3	3	3		3	B		III	AA		3	3A		3A		
Encomium	2					2							3		4			III	AA	C	3					
English Country Settings	3	4		3		4				4			4	4		B			AAA	C		6A				
English Folk Song Suite	4	5	5	4	5	4	5	4	5	5	5	5	5	5	5	A		I	AAAA	A	2	6A	A	6A	5A	B
Enigma Variations, Op. 36	6	6	6	6	6	6	6		6	6	6	6	6	5	6	AA		I	AAAA		1					
Esprit de Corps	4		6	5			6			6		6	6					I	AAA		1	6A				
Eternal Father, Strong to Save	5		6	5	5		6	4	6	6	5	6	6		6	AA		I	AAA		1	6A				
Exaltation	2		3	3	3		3				4		4	4	4	CC		III		C	3					
Excellentia Overture	2									3	2	3	2		2	D				D				2A		
Fall River Overture	3	3	3	3	3	3			3	4	4	4	4		4	CC	C	III	AA	C	2	4A		4A		
Fallen, Fallen Is Babylon	3		4		3					5	5	5	5					II			2			4A		
Fanfare and Allegro	5	6	6	4	5	5	5	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		
Fantasia for Band	4		5	4	4	4	5		4		4	5	5	4	5		B		AAA	B	2			4A		
Fantasia in G	5		6	4	5	5	5	5		6	5	5	6			AA			AAA	AA	1	6A		6A		
Fantasia in G Major	4	5	5	4	5	4	5	5		5	3	5	5	5	4		B		AAAA	AA	1			6A		
Fantasies on a Theme by Haydn	5	6	6	5	5		6	5		6	6	6	6	5	6	AA	A	I	AAAA	AA				6A		
Fantasy for Band	2		3		3	3	3		4				3		3	CC			A	D				3A		
Fantasy on a Japanese Folk Song							4			4		4	4	4	4			II	AAA			5A			4A	
Fantasy on American Sailing Songs	3		4	3	3	3	3	3	4	4	4	4	5	3	4	B		III	AA	B		3A		4A		
Festival Prelude		4					3		3	4	3				3					C	3			4A		
Festa!			4		4						3	4	4		4	BB		II			2	4A				
Festival Variations			6		6	6				6	6	6	6			AA		I	AAAA		1	6A				
Festive Overture, Op. 96	5	6	6	5	5	5	6	5	5	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A	6A	A

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Festive Toccata							2			3		3	2		2	C					3			3A		
Festivo (Gregson)	5		6	5		5	5	5		6	6	6		5	6	A		I	AA	A	1	6A		6A		
Festivo (Nehlybel)	3	4	4	3	4	3	4	4	4	4	4	4	4		5	B		III	AAAA		1					
Fete-Dieu A Seville (Feast Day In Seville)		6		5						6			6							AA	1	6A		6A		
Fiesta del Pacifico	5	6		5	6	6	6	6	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		
First Suite for Band	5			4	5				5	6			5	6		A				AA	2	6A				
First Suite in Eb, Op. 28, No. 1	5	5	5	4	5		4	4	5		5	6	5	5	5	AA	A		AAAA		1	6A	A	6A		A
Flag of Stars	5	6		5	5		5	5		6	6	6	6	5	6	AA		I	AAAA			6A		6A		
Flashing Winds	4		5		5					5		5	5			BB		II	AA		2					
Flourish for Wind Band	3	3	3	3	3	3	3	3	4	4	4	4	4		4	CC	C	III	A	C		5A				
Folk Dances (Shostakovich)	4		5	4	5		4	4		6	5	5	5	4	5	A	B	I	AAA	AA		6A		5A		
Fortress	3	4	5	4	4		4	3		4	4	4	4	3	6		B	II	AA	B	2	4A		4A	3A	B
Four English Dances	5	6	6	5	5	4	6	5		6		6	6	5	6	AA			AAAA	AA	1	6A		6A		
Four French Songs of the 16th Century	4			3			3	3				4			3	A		II		AA						
Four Scottish Dances	5	6	6	5	6	5	6	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A	AA	6A	6A	A
From an 18th Century Album	2	2	2			2					3			3	2	C						2A		3A		
From Shire and Sea	2	3			3		3	3		3	3	3	3		3	CC			A			2A			3A	
Gaian Visions	6				5									5				I	AAAA	AA				6A		
Gazebo Dances		6					6	6				6		5	6	AA		I	AAAA	AA				6A		
George Washington Bridge	5	6	6	5	5	5	6	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		A
Giles Farnaby Suite (Jacob)		4	4				5	5	5	5	5	5	5	4	5	AA		II	AAAA		2			5A		
Give Us This Day, A Short Symphony for Band		6	6		5					6	5		6	5		AA		I		AA	1	6A				A
Grace Variants		5	5		5								5		5	A			AA	AA				4A		
Greek Folk Song Suite	3		4				4				3			3				II	AA	B					1A/2A	
Greensleeves (Reed)				3	4		4	3			3	4	4	3	3	B						3A		4A		
Hammersmith: Prelude and Scherzo	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	AA		I	AAAA	AA	1			6A		
Handel in the Strand	5	5	5	4	5		4	4	5	5	5	5	5	4	5	AA			AAA	AA		6A		5A		
Havendence	4		5	4	4	4	4	4	5	5	4	5	4	3	5	A	B	II	AA	A	2	5A		5A	5A	
Hebrides Suite		4	4	4	4	3	4	3	4	4	4	4	4		4	BB	C	II	AA	B	3			4A	4A	
Heroes Lost and Fallen		6	6	5		6	6	5	6	6			6	6	5	AA		I						6A		
Highbridge Excursions			3			2			3	3			3	4		CC		III		C				4A	3A	
Highland Legend	2						2	2		3		3	3	2	3					D				3A	1A/2A	
Hymn of Praise	2	3			3	3	3					3	3		2	C			A		3			3A		
Hymnsong Variants	2		3		3							2	3			C						3A		3A		
I Am			5	4	3		4	4		5	4	5	4	3	4	B		II	AA	B	2	4A		4A		
If Thou Be Near (Bach)	3				3	3	4						3		4	BB			AA	C		5A				
Il Re Pastore	4		4	3						4		4				BB	C			B					4A	
Illyrian Dances		5	6		5		6	5		6						AA			AAAA					6A	6A	

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Images					5							4	4			B		II				5A				
Imperatrix	3		4		4	4	4			4		4	4		4	CC		II		B	3	5A				
In Evening's Stillness		6					6	6				6		5		AA				AA				6A		
In Praise of Gentle Pioneers	3		3		2	4				3		3			3	BB			A	D		4A				
In the Bleak Midwinter (Holt)	3		4	2	3	3	2					3		2	4	D			A			6A			3A	
In the Forest of the King	3	4	4	3	3				4		3		4		3	B			A	B				4A		B
In the Shining of the Stars	2		2		2		2					2	3	3	2	C			AA			3A		3A		
In the Spring, At the Time When Kings Go Off to War						6			6	6		6	6		6	AA		I	AAAA		1					
Incantation and Dance	4	5	6	5	5	5	6	4	6	6	6	6	5	4	6	AA	A	I	AAA	AA	1	6A	AA	5A	6A	A
Incantations	3		4		3					3		3	3		4	B		III		B						
Incidental Suite	4		5	4	5		4	4	5	6	6	5		4	6	A		II	AAA	AA	2	6A		5A		
Into the Raging River			5						4			4	4		4	BB				C	2					
Into the Storm	3		4		3					4	4	4	3		3	B		III		D	3					
Intrada: Adoration and Praise			5		3	4						4	4		4	BB		II		B						
Introduction and Fantasia	3		5	4	4					5	4	5	5		5				AA	A		5A		4A		
Introit and Bravura	3												4		5	B		III	A	B						
Irish Tune from County Derry	5	5		4	3		4	4				5	6			BB	B		AAA			6A		6A		A
Italian In Algiers (Rossini)		5				4	5			6	6	6	6		6	AA		I		AA	1			6A		
Jackson Lake Overture												4	4		3	CC		III							1A/2A	
Jefferson County Overture	1		2			2				2	2	2	2		2	D	D		B		3					
Jericho: Rhapsody for Symphonic Band	6				5				6	6	6	6	6		6	AA		I		AA	1	6A		6A	6A	
Jesu, Joy of Man's Desiring	3		4	3	4	3	3	3	4	4	4	4	5	3	4		C	III	AA		3	3A				
Jesus, Jesus Rest Your Head	3					3					3	3			3	C		II						4A		
Joi	2			4											4	B		III						3A		
Joy	2	2	3		4				2	3	3	2		2	2				A	D		2A		3A		
Joy Revisited	3		4		4						4	4	4	3	4	BB		II	AA	B						
Joyance (Pearson)							2			3		3	3		3	CC				D		3A		3A		
Joyance (Smith)	4		5		5					6			6		6					A	2	5A				
Joyant Narrative	3		4		4							5	5		4				AA	B	2	4A		4A		
Joyant Winds					2							3	2		3	C		III		D				3A		
Jubilance (Giovannini)			4									4	5		5	A				A	2					
Jubilance (Swearingen)	2									3		3	3		3	C						3A		3A		
Jubilate (Jager)	4				4				4				4							A	2	6A				
Jupiter from "The Planets"	5	6	6		6		6		6	6	6	6	6	5	6	AA		I	AAAA	AA	1	6A		6A		
Kaddish	4	4	5	4	4	4	4	4		5	5	5	5	4	5	A	B	II	AAA	B		6A		5A	4A	
Kentucky 1800	2	3	3	2	2	3	3	2	3	3	3	3	3	2	3	CC	C		A	D	3	3A		3A	1A/2A	B
Kinesis										4	3		3		3			III		B	3					
Korean Folk Song Medley	1	2	2	2	2					2		2	3		2	D								2A		C

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
La Belle Helene Overture	5	6	6		5	5	5	5		6	5	6	6	5	5			I	AAAA	AA	2	6A		6A		
La Fiesta Mexicana	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	AA	A	I		AA	1	6A		6A	6A	
La Forza Del Destino	5	6	6		6		6		6	6	6	6	6	5	6			I	AAAA			6A		6A		
La Procession du Roccio	5	4		5			6	5			6	6	6	5	6	AA				AA	1			6A	6A	
Laude	5	6	6		5		5	5				6			6	A		I				6A				
Legends and Heroes			4		3		3	3		4								III		B					3A	B
Les Preludes	6	6	6		6						6	6	6	5	6	AA			AAAA			6A		6A		
Liebestod	4	5			5		5	5		5			5		5	A			AAA	AA				5A		
Lincolnshire Posy	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A	AA	6A	6A	A
Lindbergh Variations	3	3	4	2	3					4		4	3		4	BB		III						4A		
Little English Suite (Grundman)	2	3		3	3	3	3					3	4	2	3	C	D		A	C	3			3A		
Liturgical Dances			5	5	5	5	5		6	6	6	6	6		6	AA			AAAA	AA	1	6A		6A		
Liturgical Music for Band	4	5		5	5	5	5	5	5	6	5	6	5		5	A			AAA	A	2				6A	
Loch Lomond (Ticheli)	3	4	4		3		4			4			4	3	4			III	AA	B	3	5A				
Lyric Statement			5										5		4	A			AA			6A		6A		
Mannin Veen	5	5	6	5	5	5	5	5	5	6	6	6	6		6	AA		I	AAAA	A	1	6A		6A		
Manx Overture											6	6	6		6	AA		I						6A		
Manzoni Requiem (Excerpts)	5	6			5						6	6			6	AA				AA				6A		
March from "Symphonic Metamorphosis"		6	6	5			6		6	6	5	6	6								1	6A		6A		A
Marching Song	2		3								2	2	3	2	2	D		I	A	D	2					
Marriage of Figaro (Overture)	4	5		4			5		6	6	6	6	5			AA					1			5A		
Masque (McBeth)	4	5	4	3	4	4	4		5	5	5	5	4		5	A	B	II	AAA	A	2	5A			5A	
Masquerade for Band	5	6	6	6	6	5	6	6	6		6	6	6	5		AA	A	I				6A				
Mayflower Overture	3	5					4	4		5			4		5					AA	2			5A		
Metroplex: Three Postcards from Manhattan	4				5		6			5		5	5					I		A	2					
Military Symphony in F	3		5		4		4	3		5	4		4	3	6	BB		I	AA					5A		
Mini Suite	2	3	2	2	3	3	3			3	3		3	2		CC			A					3A	3A	
Mock Morris		5	5		5		4		5	5			3	4		A			AAA	A			A			
Laude	5	6	6		5		5	5				6			6	A		I				6A				
Morning Alleluias for the Winter Solstice			5	4	4	4	6	4		6		5	6			AA		I		AA						
Morning Star	4				5		5	5	6					5				I	AAAA	AA	1					
Moscow, 1941					3		2			3	3	3	2	2	2	D			A		3				3A	C
Music for a Celebration					3		3	2					3					III		D	3			3A		
Music for Prague - 1968	6	6	6				6	6	6	6	6	6	6	5	6	AA	A	I	AAAA	AA		6A		6A		
My Jesus! O What Anguish	4	4		3	4		4				5	5	3	4	4	BB						5A		5A		
Mystic Journey	1									2		2			1	D						1A		2A		
Nathan Hale Trilogy	2	3	3			3	3			3	3	3	3		3	B/C		III		C	3		C	3A		
Night Dances	3		4	3	4					6	3	4	5							C		5A		5A	5A	

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Nilesdance	4		6	4	5		5			1	5	6	6		5	A		I			2	4A		6A		
Nitro					4		5					5	5	5				I	AAAA	A				5A		
Nocturne, Op. 9, No. 2		4			5	4	4	4			5		4	4					AAA	B		6A		5A		
North Star Overture	2	3	3		4				4	3		4	3		4	C								3A	3A	
Northwest Suite		3	3		3		2	3	4			3	4		4	D	C							4A	1A/2A	
Norwegian Rhapsody	3		4		4							4	5		5			II	AA	B	3			4A		
Novena	2		3		3		3		4	3	3	3	4		4	C		III			3					
O Magnum Mysterium	4	5	6		4		4	3		5		4		4	4	AA		II	AAA	A						A
October		5	6	4	4		5	4		5	4	4	4	4	5		B	I	AAA	A	2	6A			5A	A
Of Sailors and Whales	5		6	4	5	5	5	5		6	5	6	6		6	A	A	I	AAAA		1	5A		6A	6A	
Old Churches			4		3		3	3						2	3	CC		III	A	C						
Old Home Days		5	5				4	4			5	5	5	4		A			AAA	AA				5A	5A	
Old Scottish Melody	4	3	4	2	3	2	3	3		4	4	4	4	3	5	BB		III	AA	D		5A		4A		
On a Hymnsong of Philip Bliss	3	3	4	3	3	3	3			3	4	4	3	3	3	B	C	III	AA	C	3	4A			3A	
On an American Spiritual	3		4		4				4	4	3	4	4		5	B		III		B	2	5A		4A		
On Ancient Hymns and Festal Dances	5		6		5		6						6		6	AA			AAAA			6A		6A		
Out of the Shadows					3					4		3	4		3	B		III		C						
Overture for Band, Op. 24	5			6			5		6	6	6	6	6		5	AA			AAA			6A		6A	6A	
Overture for Winds (Carter)	3	3	4	3	3	3	4	3	3	4	3	4	4	3	4	B	C	III	AA	C	3	3A	C	4A	4A	B
Overture in B Flat	3		4	3	4		4		4	5	4	4	4		4	BB	B	III		B	3	5A		4A		B
Overture on a Southern Hymn		4	4			4				5		4	5		4	B			A	B	3					
Overture to Candide	5	6	6	6	6	5	6		6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		
Overture to Colas Breugnon	6						6	5			5	6	6			AA				AA	1	6A		6A		A
Pacific Celebration Suite			6	6	6		6	6	6				6	5	6			I		AA				6A		
Pageant (Persichetti)	4	5	5	4	4	4	5	4	5	5	5	5	5	3	5	A	B	I	AAA	A	2	5A		5A		
Pageantry Overture	2		3		3					4	3	3	2		3	C			A	D				2A		
Paris Sketches		6	6	5			5	5	6	6			6	5		AA		I	AAAA	AA				6A		
Passacaglia (Homage on B-A-C-H)		6			6		6	6	6	6		6				AA		I		AA	1			6A		
Passacaglia and Fugue in C Minor	5	6	6		6		6	6	6	6		6	6	5	6	AA		I	AAAA	AA	1					
Pastorale and Country Dance			4		4						5	5	5							A		3A		5A		
Peregrin, A Traveler's Tale		3	3		3		3			3	3	3	4		3	C								3A		C
Perthshire Majesty					4		3	3		4			3		4	A		II	AA			6A				
Peterloo Overture		6	6				6		6	6	6	6	6	5		AA		I	AAAA			6A		6A		
Piece of Mind				5			6			6	6	6		5		AA		I	AAAA	AA				6A		
Pilgrim's Chorus from "Tannhauser"												2	5		4	A						6A		5A		
Pineapple Poll	5	6	6		6		6		6	6	6	6	6	5	6			I	AAAA	AA	1	6A				
Poet and Peasant Overture (Suppe)		5	6				5	5		6	5	5	6		5	A		I	AAAA			6A				
Polka and Fugue from "Schwanda the Bagpiper"	5	6			6		6		6	6	6	6	6	5	6	AA	A			AA	1	6A		6A		

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Polly Oliver	3	3	3		3	3	3	3		3	4	4	4	3	3	B	C		AA	C	3			4A	3A	
Prelude and Fugue in B-Flat Major	3	3	4	3	3	3	3		3	3	3	4	3	3	3	B	C	II			2			4A	3A	
Prelude and Fugue in D Minor (Bach)	3	4		3	4		4		4	4	4		3		6	BB			AA	C				4A		
Prelude and Fugue in G Minor		4	4	3	3		4	3	4	4	4	4	4	3	4	BB	C	II	AA	B	2			4A		
Prelude and March (Frankenpohl)	1		2		2		2		2		2			1	1	C			B					2A		C
Prelude and Rondo	4	5	5	4	5		5			5	5	5	6		6	A			AAA	A	2	6A		5A		
Prelude to Act 1 from "La Traviata"	3			4		5	4				4	4	4	3		CC						5A		4A		
Prelude Variations	5				5										6	AA						6A		6A		
Prelude, Siciliano and Rondo	4	5	5	4	5	4	4	4	5	5	5	5	5	4	5	A	B	I		A	2	6A	A	5A	5A	B
Princeton Variations												5	4		4	B		III		C	3					B
Procession of the Nobles	4	5	5	5	5		5	5		6		5	5		5	AA		I	AAA	AA	1	6A		5A	6A	
Profanation from "Jeremiah, Symphony No. 1"		6	6				6	6	6	6	6	6	6	5		AA		I		AA				6A		
Psalm 46	3		4	4	4	4	4			5	5	5	4	4	5	B		II	AAA	A	2	5A		5A	4A	
Punchinello	5		6	4	5				5		5		6		6	AA		I	AAA	AA						
Pusztá	5		5	4	5	4	5	4	6	5	5	5	5	4	5	A	B	I		A	1	6A		6A	5A	
Rejouissance	5		5		4	5				5	5	5	5		5			I	AA	A	2					
Renaissance Festival and Dances		3			2		2	2		3	2	3	3			CC			B	D				3A		B
Resting in the Peace of His Hands		4			3		4			5				4		B		II	AAA			5A		4A		
Rhapsodic Episode	2	3		2	3				4	5		4	4		4	B			A	C	2					
Rhosymedre	3	4	5	3	4	3	4	3	3	4		5	4	4	4	C	C	II	AAA	B		6A				
Rhythm Machine			3	2		2	3	2			3	3	3				D		A	C				3A		
Rhythm of the Winds	2		3		2	3				3	4	4	3		3	CC				C		2A			1A/2A	
Ride			5		5		4	4		6		5	5	5	6	A		I	AAAA		2	6A		6A		
Rikudim	4		5	4							3	5	5	4				II			1	6A			6A	
Rocky Point Holiday	6	6	6	5	6	6	6	6	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		
Roman Carnival Overture	5	6	6				6				6		6		6	AA			AAAA		1			6A		
Rondo for Winds and Percussion	2		3		3		3		3	4	4	4	4		4	B	C		A	C	3			3A	3A	
Russian Christmas Music	5	5	6	5	5	5	5	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA		6A		6A		
Salvation Is Created and Awake	3			3	4	4	4	3		4	4	4		4	3	BB	D							4A		
Santa Fe Saga			6				4	4		6	6	6	6	5	6	A		I	AAAA					6A		
Sarabande and Polka	4	5		3	4	3	5	4			5		5	5	5		B	II	AAA		2	5A				
Satiric Dances (for A Comedy by Aristophanes)	4	5	5	4	5	4	5	5	5	6	5	5	5	4	6	A	A	I		A	2	6A	A	6A	5A	
Savannah River Holiday	6	6			6		6			6	6	6	6	5	6	AA	A	I		AA	1			6A		
Scenes from "The Louvre"	5	5	6	4	5	5	4	4	5	6	5	6	6	4	5	AA	A	I		A	1	6A		6A	6A	
Scenes of Wonder			3									3	4		3	B			A			2A		4A		
Sea Portrait	4						4	4		5	5	5	5		5	A				A		6A				
Sea Song Trilogy		2	2		2	2	2			2	2	2	3	1		C			B					2A		C
Sea Songs (Knox)		6	6	5	5					6		6		5		A	A		AA	AA		6A		5A		

TITLE	AR	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Sea Songs (Vaughn Williams)	3		4	3	4		4	4	4	5	4		5	3	5	B		II	AAAA		2				3A	
Seagate Overture	3				4					4		4	5		4	B		III			2			4A		
Second Suite in F for Military Band	4	5	6	4	5	5	5	4	6	6	5	6	5	5	5	AA	A	I	AAAA	A	1	6A		6A	5A	A
Sedona									4	4		4	4		4	BB					2	4A			4A	
Serenade and Dances	4		4								4		5	3		BB			AAAA	A		5A				A
Serenade for Band		4	5	4	4	4				5	5	5	5	4	5	A	B		AAAA	B					5A	
Sheep May Safely Graze			4	3	4		3				5		5	4		BB	B		AAA						5A	B
Shenandoah (Ticheli)	3	4	5	3	3	3	4			4		4	4	3	4	B		II	AA	B	2	5A		4A		
Shepherd's Hey	4		5	5	4		4	4			5	5	5	4		A	B	I	AAA		2	6A		5A		
Short Prelude with Perspectives	2						3	2			3		3		3	D				C				3A		
Simple Gifts (arr. Ployhar)	2	2			2		2	2					2	1	2	D			B			1A			1A/2A	
Simple Gifts: Four Shaker Songs	4	3	5	3	4		4	4		5		4	4	3	2			III		B	3	4A		4A	3A	
Sinfonia No. 4	6	6					6			6	6	6		5		AA		I		AA		6A		6A		
Sinfonia Nobilissima	4		5		5				5	6		6	5		6	AA		I			1	6A		5A		
Sinfonia V: Sacra Et Profana		6	6				5				6			5		A	A	I		AA						
Sinfonia VI: The Four Elements	3	4	4	2	4	3	4	3	3	4		4	4	3	3			II				3A		3A	4A	
Sinfonietta	6	6	6	6	6	6	6	6		6	6	6	6	5	6	AA		I	AAAA	AA		6A		6A		
Sketches on a Tudor Psalm	5	5	6	5	5	5	6	5	6	6	5	6	6	5	6	AA		I	AAAA	AA	1	6A	AA	6A	6A	
Slava!			6		5	5	5	5	6	6		6	6		6	A		I	AAA	AA	1					
Slavonic Folk Suite	3	3	4	2	3	2	4			4	4	4	3	3	4					D	3				4A	
Soldiers Procession and Sword Dance	1						1	2	2	2			1	2	1		C			B				2A		C
Songs of the Whalemen			2									3	3	2		D			A						1A/2A	M
Southern Harmony		6		6			5	5	6	6			6	5		AA		I		AA	1			6A		
Southwest Saga	3	4			4						4	4	4		5	B		II	AA					4A		
Spirit of the Falcon	3		4		3							3	4		3	B		II		C	3	3A				
Spiritual from Symphony No. 5 1/2	3			4	3						4	4		3		CC	C					5A				
Stor6orks					5	5				6			6		6	A	A	I								
Suite Concertante	3				4			3		5	5	5	4		5	BB			AAA	A	2					
Suite Divertimento				3	4		3	3					4	5		A		II	AAAA						4A	
Suite Francaise		6		5	6	5	6		6	6	6	6	5	5	6	AA	A		AAAA	AA	1	6A		6A	5A	A
Suite from Bohemia	2	3	4	2	3	3	2	2	3	3		4	3		3	CC			AA		3			4A	1A/2A	
Suite of Old American Dances	6	6	6	5	6	5	5	5	6	6	6	6	6	5	6	AA	A	I		AA	1	6A	AA	6A	6A	A
Suite Provencale				4	4		4	4		4		4	5	4	5	A	B	II	AAA	B						
Summer Dances	3		4	4	4		5		5	5		5	5	4		A			AAA			6A		5A		
Sun Dance	4	4	5		4		5	3		5	3	4	4	4	5	BB		III	AAA	A	2			4A		
Suncoast Rhapsody for Band	2											3	3		3	CC				D				4A		
Swedish Melody		3				2					3			3		CC		III	AA			2A				
Symphonic Dance No. 3 "Fiesta"	4	5	5	4	5	5	5	4	6	6	6	5	5	4	6	A		I		AA	1	6A		5A	6A	A

TITLE	AK	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Symphonic Movement	5	6	6		5		5	5	6	6		6	6	5	6	AA		I	AAAA	AA	1	6A		6A		
Symphonic Overture (Carter)	3	4	4	3	4	3	4	3	4	4	3	4	4	2	4	B	C	III		B	3			4A	3A	
Symphonic Prelude (The Cemetary at Colleville-Sur-Mer)					4					5	4			4	5			II		A			A			
Symphonic Psalm	3				5								5		4	A		III		A				5A		
Symphonic Sketch		3	4										4			CC				C				4A		
Symphonic Songs for Band		6	6	5	6		6	6		6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A		
Symphonic Suite	4	5	5	4	5	4	5		6	6	6	6	6	4	5	A		I		AA	1	6A		6A		
Symphonic Triptych	4		4	4	4	4				5	5	5	5			A			AA	A		6A		5A		
Symphonie for Band		4		3			4					4	3	5	4	B			AA	C					4A	
Symphony for Band (Bilik)		6	6		6	6			6		6	6	6		6	A			AAAA	AA				6A		
Symphony for Band (Gould)	6				5	5	6		6	6	6		6	5	6	AA		I		AA		6A		6A		
Symphony for Band, No. 6, Op. 69	6	6	6	6	6	6	6		6	6	6	6	6	5	6	AA	A	I		AA		6A		6A		A
Symphony in B Flat (Hindemith)	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	AA	A			AA				6A		
Symphony No. 1 - In Memoriam Dresden - 1945				4								5	5				B	II		A	2				5A	
Symphony No. 1 "The Divine Comedy" Mvt. I - The Inferno	4		6		5				5	5			6		6	A					2	6A				
Symphony No. 1 "The Divine Comedy" Mvt. III - The Ascension	4		5		4					5	5	5	5		6	A					2	6A				
Symphony No. 2 "Romantic" (Hanson)	5	6		5			6			6	6		6	5							1	6A		6A	6A	
Symphony No. 2 for Winds and Percussion	6	6	6		6	6			6	6	6	6	6	5	6					AA		6A		6A		
Symphony No. 3	6	6		6	6	6	6	6	6	6	6	6	6			AA	A	I		AA	1	6A		6A		
Symphony No. 3 - Slavianskaya		6	6		6				6	6			6	5		AA				AA		6A				
Symphony No. 3, Finale Excerpts	4		5			5				5			5			C				B				5A		
Symphony No. 4 (Boysen)			3	3	5								4								2				5A	B
Symphony No. 4 (Tchaikovsky)	5	6	6				6			6		6	6		6	AA					1			6A		
Symphony No. 5	6	6	6		6		6			6		6	6		6	AA		I			1	6A		6A		
Synchronism No. 1		4											5		4	CC				C	2					
Tam O' Shanter Overture, Op. 51		6	6	5	6		6	6				6		5		AA		I	AAAA	AA	1			6A		
Tancredi Overture	4	6	5		5		5	5		6	5	5	5	4		A		II	AAA	AA				5A		
Tempered Steel	5		6				6		6	6		6	6	5				I	AAAA	AA	1	6A		6A		
Terpsichore (After Michael Praetorius)		6		6		6	6	6		6		6		5	6	AA		I		AA				6A		
The Ayres of Agincourt							4					5	4		4	BB					3				4A	
The Battell	4				4	4	4	4				5	5		5	A			AA	A		5A				
The Battle Pavane	2	3	2	2	3	3	3	2	3	3	3	3	3	2	3	C	D		A	C						
The Hounds of Spring	5		6	4	5	4	5		5	6	5	5	6	4		AA	B	I	AAA	AA		6A			5A	
The Leaves Are Falling		6		5	6	6	6	6			6	6	5	5	5	AA		I	AAAA	AA						

TITLE	AK	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
The Light Eternal	3		4		4		4	4		4	3	4	4		4	B		II	AA		3	4A	B	4A		
The Passing Bell		6				6	6	6			6	6		5		AA		I	AAAA	AA						
The Pines Of Rome	6		6		6	6								5	6			I		AA		6A				
The Seventh Seal	5	4	6		5		5			6	6	6	5		6	AA		I			1					
Theme and Variations, Op. 43a	6	6		6	6	6	6	6				6		5	6	AA	A	I	AAAA	AA				6A		
Third Suite	4	5	6	4	4	4	5	4		5	6	5	5	4	5	A	B	I	AAA	A	2	5A		5A		
Three Ayres from Gloucester	3	3	4	3	3	3	3	3	3	4	3	4	3	3	4	B	C	II	AA	C	3	3A	C	4A	3A	B
Three Chinese Miniatures			3										4	2	3	B			A	C					3A	
Three Chorale Preludes	4	5	4	3	4	3	5	4		4	5	5	5	4	4	A	C		AAA		2			5A		
Three Kentucky Sketches	2		3										3		3	C			B			1A		2A		
Three London Miniatures		4	5	4	5		4	4						4	5	BB		II		A					5A	
Three Pieces for Winds											4		4		4		C	II	A	B						
'Tis a Gift	3	4	5						5				6		5	BB						5A		5A		
To Tame the Perilous Skies			6						6	3		6	6		6	A		I	AAAA			6A				
Toccata (Tull)	5		6		5		5				6		5	4	5				AAA	AA	1	6A		6A		
Toccata and Fugue in D Minor	6	6	6	5	5	5	6	5		6	6	6	6	5	6	AA	A	I	AAAA	AA		6A		6A		
Toccata for Band	3	4	4	3	4	3	4	3	4	5	5	4	4	3	4	B	C	II	AA	C	3		B	4A	3A	
Toccata Marziale	5	6	6	5	6	5	6		6	6	6	6	6	5	6	AA	A	I	AAAA	AA		6A		6A	6A	
Trauersinfonie	4	5	5	4	5	4	5			5		6	6	5	6	A	B	I	AAAA	AA	2	6A		5A		
Tribute to Canterbury		5					4				5		5					II		AA	2					
Triptych	4	4	4		4		4	4			5		4	4	5			II	AAA		2	6A		5A		
Trittico	6	6	6	5	6	5	6	6	6	6	6	6	6	5	6	AA	A	I	AAAA	AA		6A		6A		
Tryptich II					4								4		5	BB		II		A						
Tunbridge Fair		6	6	5	6	6	6	5	6	6	6	6	5	5	6	AA		I	AAAA					6A		
Two Gaelic Folk Songs	2	2	3	2		3	3	3			3		4	2		B		III	A	D				4A	1A/2A	
Two Grainger Melodies	4	4				4				4	4			3	4	BB	C		AA					4A		
Two Irish Sketches		3	3							4				3		CC				C				4A		
Two Slavonic Dances, Op. 46, No. 7 & No. 8		5	4									5	5		5	B				B		6A				
Under an Irish Sky	2								2			3		2	3	C			A			2A		3A		
Undertow			4		4						4		5	4	4			II	AAA	B		5A			5A	
Variants on a Medieval Tune	5	6	6	5	5	6	5	5	6	6	6	6	6	5	6	AA	A	I	AAAA	AA	1	6A		6A	6A	A
Variation Overture	2	3	4	2	3	3	3	3	4	4	3	4	3	2	3	CC	D	III	A	C	3	3A		3A		
Variations on "America"	4	6	6	5	6	5	5	5	6	6	6	6	6	5	6	AA	A	I		AA	1			6A		
Variations on a Bach Chorale			6		5									5		A		I	AAAA					5A		
Variations on a Korean Folk Song	4	5	5	4	5	4	5	4	5	5	5	5	5	4	6	A	B	I	AAA	A	2	6A	A	5A	5A	A
Variations on a Shaker Melody	4	5	5	4	5	4	5	5	5	5	5	5	5	4	5	A	B		AAA	AA				5A		
Variations on a Theme of Robert Schumann	5	6	6		5		6		6	6	6	6	6	5	5	AA		I				6A		6A		
Variations on an African Hymnsong	2			3	5							4	4		4	BB					2	4A		4A		

TITLE	AK	FL	GA	IA	KS	KY	MD	NB	NY	NC	PA	SC	TN	TX	WV	AL	ID	IN	LA	MI	MN	MS	OH	OK	OR	WI
Vesuvius	4		6	4	5		6	4	6	6	5	6	5	4	5	A		II	AAA	AA	1	6A		6A		A
Vientos y Tangos			6	5									6	5				I	AAAA	AA		6A		6A		
Visions of Flight	3		5	3	4					4	4	4	5		4	B		II	AA					4A		
Watchman, Tell Us of the Night		5	6	4		4	5	5	6	6		5		5	6	AA		I		AA				6A		
West Highlands Sojourn	3	3	3	3	3		3	3		4	4	4	4	3	4	CC			AA		3	5A		4A		
West Point Symphony	5				5					6				5	6	AA			AAAA				6A		6A	
When Angels Weep (Shaffer)	3									4		4	4		4	BB		II			2	5A		4A		
When Jesus Wept		5	6	4	5	4	5	4	5		6	6	4	5	3	A		I	AAAA	AA		5A		6A		
When the Stars Began to Fall	2		4		3		2			4		3	4	2		C			A			3A		3A		
Where Eagles Soar	3		4						4				3					III	A			3A	B	4A		
Where Never Lark or Eagle Flew	5		5	4	5	5	4	4		5	4	5	5		5	A	A	I		A	2	6A			5A	
Where the Black Hawk Soars	3				3				4	4	3	4	3		3	C/CC		III			3					
Whitewater Festival	3								4		4	4	4		4		C				3	4A		4A		
William Byrd Suite	6	5	5	5	5	5	5	5	6	6	6	6	6	5	6	AA		I		AA	1	6A		6A		A
Windsprints					5							5			6	AA		I				6A				
With Each Sunset (Comes the Promise of a New Day)	3		4		3						3									C	3	3A				
With Quiet Courage	3			3	4		3	3		3	3	3	3	3					AA	C		3A		4A		
Wycliffe Variations	4	5	5			4	5				5	5	5		5	A			AA		3			5A		
Ye Banks and Braes O' Bonnie Doon	3	4	4	3	4	3	4	3	4	5	4	4	5	3		BB	C	II	B	B	2			4A		
Yiddish Dances		6			5				6	6			6			AA			AAA					6A	6A	
Yorkshire Ballad	2	3	3	2	3	2	3	3	2	3	3	3	4	2	3	CC		III	A		3				1A/2A	
Zampa Overture		5	5		5					6	5	6	5		6	A		I	AAAA					6A		
Zion		6	6				5	5		5				5		AA			AAAA	AA				6A		

Appendix D

Traditional Grade Levels Applied to Shared Repertoire from Classification Systems

Title	Traditional Grades
1812 Overture	6
A Festival Prelude	3,4,5
A Festive Overture	4,5
A Jubilant Overture	4,5
A Little Night and Day Music	3,4
A Longford Legend	4,5
A Movement for Rosa	5,6
A Scottish Rhapsody	3,4,5
Abracadabra	3,4
Aegean Festival Overture	5,6
After A Gentle Rain	4,5,6
Air for Band	2,3
Air for Winds	2,3
Al Fresco	5,6
Albanian Dance	4,5
Allegretto from Symphony No. 7	4,5
Alleluias	3,4,5
Allerseelen	3,4,5
Alligator Alley	3,4
Amazing Grace	3,4,5
Ambrosian Hymn Variants	3,4,5,6
American Civil War Fantasy	4,5
American Faces	5,6
American Folk Rhapsody No. 1	3,4
American Folk Rhapsody No. 2	3,4
American Folk Rhapsody No. 3	3,4
American Folk Rhapsody No. 4	3,4
American Hymnsong Suite	4,5,6
American Overture for Band	5,6
American Riversongs	3,4
American Salute	5,6
An American Elegy	3,4,5
An Irish Rhapsody	3,4
An Original Suite	4,5,6
An Outdoor Overture	5,6
Ancient Air and Dance	3,4
And the Multitude with One Voice Spoke	5
Angels In the Architecture	5,6
Annabel Lee	2,3
Anthem for Winds and Percussion	2,3,4
Antiphon	3,4
Apotheosis of this Earth	5,6
Appalachian Morning	2,3
Arabesque	5,6
Arioso	2,3
Armenian Dances	4,5,6
Armenian Dances, Part 1	5,6
Armenian Dances, Part 2	5,6
Armida	3,4,5
As Summer Was Just Beginning	2,3,4
Ave Maria	4,5
Ave Verum Corpus	2,3
Aventura	2,3,4
Awayday	5,6
Bagatelles for Band, Op. 87	4,5,6
Balkanya	4,5,6
Ballad for Band	4,5,6
Balladair	2,3
Barbarossa	2,3
Bayou Breakdown	4,5
Be Glad Then America	4,5,6
Be Thou My Vision	4,5
Beatrice and Benedict Overture	5,6
Belle Qui Tiens Ma Vie	1,2,3
Benediction	3,4

Title	Traditional Grades
Beyond the Higher Skies	3,4
Blessed Are They	3,4,5
Blue Lake Overture	4,5,6
Blue Ridge Overture	2,3
Blue Ridge Rhapsody	2,3,4
Blue Ridge Saga	2,3,4
Blue Shades	5,6
Caccia and Chorale	4,5,6
Cajun Folk Songs	3,4,5
Cajun Folk Songs II	4,5,6
Campbell River Sketches	2,3,4
Canterbury Chorale	2,3,4,5
Canticle of the Creatures	4,5,6
Canto	1,2,3
Canzona	5,6
Carmina Burana	5,6
Celebration Overture	5,6
Celebrations	5,6
Chanson	2,3
Chant and Jubilo	3,4,5
Chant Rituals	2,3,4
Chanteys	2,3,4
Chelsea Suite	3,4
Chesford Portrait	2,3,4
Chester - Overture for Band	5,6
Children's March	5,6
Children's March "Over the Hills and Far Away"	5,6
Chorale and Alleluia	4,5
Chorale and Jubiloso	2,3,4
Chorale and Shaker Dance	4,5
Chorale and Shaker Dance II	3,4
Chorale Prelude: So Pure the Star	4,5
Circus Overture	5,6
Cobb County Festival	3,4
Colas Breugnon Overture	5,6
Colonial Airs and Dances	4,5
Colonial Song	5,6
Color	4,5,6
Come, Sweet Death	3,4
Concert Variations	3,4,5
Concord	4,5,6
Court Festival	3,4
Courtly Airs and Dances	3,4,5
Coventry	2,3,4
Credo	3,4
Crystals	3,4,5,6
Dance of the Jesters	5,6
Dance of the New World	4,5,6
Danse Macabre	5
Declaration Overture	3,4,5
Dedication Overture	3,4,5,6
Dedicatory Overture	3,4,5
Divergents	5,6
Divertimento	4,5
Divertimento for Band	5,6
Do Not Go Gentle Into That Good Night	4,5,6
Down a Country Lane	2,3,4
Dreams and Fancies	3
Early English Suite	2,3
Earthdance	3,4
Egmont Overture	5,6
El Camino Real	5,6
El Salon Mexico	5,6
Elegy (Camphouse)	4,5,6
Elegy (Chance)	5,6
Elegy and Fanfare - March	5,6
Elegy for a Young American	4,5
Elsa's Procession to the Cathedral (from "Lohengrin")	4,5,6
Elsa's Procession to the Cathedral from "Lohengrin"	4,5,6
Emblems	5,6

Title	Traditional Grades
Emperata Overture	3,4,5
Encanto	2,3
Encomium	2,3,4
English Dances	3,4
English Folk Song Suite	4,5
Enigma Variations	5,6
Espirit de Corps	4,5,6
Eternal Father, Strong to Save	4,5,6
Exaltation	2,3,4
Excellentia Overture	2,3
Fall River Overture	3,4
Fallen, Fallen Is Babylon	3,4,5
Fanfare and Allegro	4,5,6
Fanfare, Ode and Festival	2,3
Fantasia for Band	4,5
Fantasia in G	4,5,6
Fantasia in G Major	4,5
Fantasies on a Theme by Haydn	5,6
Fantasy for Band	2,3,4
Fantasy on a Japanese Folk Song	4
Fantasy on American Sailing Songs	3,4,5
Fate of the Gods	2,3,4,5
Festa!	3,4
Festival Prelude	3,4
Festival Variations	6
Festive Overture, Op. 96	5,6
Festivo (Gregson)	5,6
Festivo (Nehlybel)	3,4,5
Fete-Dieu A Seville (Feast Day In Seville)	5,6
Fiesta del Pacifico	5,6
First Suite in Eb, Op. 28, No. 1	4,5,6
Flag of Stars	5,6
Flashing Winds	4,5
Flourish for Wind Band	3,4
Folk Dances (Curnow)	4,5
Folk Dances (Reynolds)	4,5,6
Fortress	3,4,5,6
Four Scottish Dances	5,6
From Shire and Sea	2,3
Gaian Visions	5,6
Gazebo Dances	5,6
George Washington Bridge	5,6
Giles Farnaby Suite	4,5
Give Us This Day, A Short Symphony for Band	5,6
Grace Variants	5
Greek Folk Song Suite	3,4
Greensleeves	3,4
Hamlet Suite	4
Hammersmith	5,6
Handel in the Strand	4,5,6
Havendance	3,4,5
Hebrides Suite	3,4
Highbridge Excursions	3,4
Highland Legend	2,3
Hymn of Praise	2,3
I Am	3,4,5
If Thou Be Near	3,4,5
Illyrian Dances	5,6
Imperatrix	3,4
In Evening's Stillness	5,6
In Praise of Gentle Pioneers	2,3,4
In the Bleak Midwinter	2,3,4
In the Forest of the King	3,4
In the Shining of the Stars	2,3
In the Spring, At the Time When Kings Go Off to War	6
Incantation and Dance	4,5,6
Incidental Suite	4,5,6
Into the Storm	3,4
Introduction and Fantasia	3,4,5
Introit and Bravura	3,4,5

Title	Traditional Grades
Irish Tune from County Derry	3,4,5,6
Irish Tune from County Derry and Shepherd's Hey	4,5,6
Italian In Algiers	5,6
Jericho: Rhapsody for Symphonic Band	5,6
Jesu, Joy of Man's Desiring	3,4,5
Joy	2,3,4
Joy Revisited	3,4
Joyance	4,5,6
Joyant Narrative	3,4,5
Joyant Winds	2,3
Jupiter from "The Planets"	5,6
Jupiter from the Planets	5,6
Kaddish	4,5
Kentucky 1800	2,3
Kinesis	3,4
La Belle Helene	5,6
La Fiesta Mexicana	5,6
La Forza Del Destino	5,6
La Procession du Roccio	4,5,6
Le Cid	5,6
Legends and Heroes	3,4
Les Preludes	5,6
Liebestod	4,5
Lincolnshire Posy	5,6
Little English Suite	2,3,4
Liturgical Dances	5,6
Liturgical Music for Band	4,5,6
Loch Lomond	3,4
Lyric Statement	4,5
Mannin Veen	5,6
Manzoni Requiem (Excerpts)	5,6
March from "Symphonic Metamorphosis"	5,6
Marching Song	2,3
Mars from "The Planets"	5,6
Masque	3,4,5
Masque (Hesketh)	3,4,5
Masque (McBeth)	3,4,5
Mayflower Overture	3,4,5
Metroplex (Three Postcards from Manhattan)	4,5,6
Military Symphony in F	3,4,5
Mini Suite	2,3
Mock Morris	3,4,5
Molly on the Shore	5,6
Morning Star	4,5,6
Moscow, 1941	2,3
Music for a Celebration	2,3
Music for a Festival	5,6
Music for Prague 1968	5,6
Nathan Hale Trilogy	2,3
Night Dances	3,4,5,6
Nilesdance	4,5,6
Nitro	4,5
Nocturne, Op. 9, No. 2	4,5
Norwegian Rhapsody	3,4,5
Novena	2,3,4
O Magnum Mysterium	3,4,5,6
October	4,5,6
Of Sailors and Whales	4,5,6
Old Churches	2,3,4
Old Home Days	4,5
Old Scottish Melody	2,3,4,5
On a Hymnsong of Philip Bliss	3,4
On an American Spiritual	3,4
On Ancient Hymns and Festal Dances	5,6
Overture for Band	5,6
Overture for Band, Op. 24	5,6
Overture for Winds	3,4
Overture for Winds, Op. 24	5,6
Overture in B Flat	3,4,5
Overture in F	4,5,6

Title	Traditional Grades
Overture on a Southern Hymn	4,5
Overture to Candide	5,6
Overture to Colas Breugnon	5,6
Pacific Celebration Suite	5,6
Pageant	3,4,5
Pageant (Kabelevsky)	2
Pageant (Persichetti)	3,4,5
Pageantry Overture	2,3,4
Paris Sketches	5,6
Partita	4,5,6
Passacaglia (Homage on B-A-C-H)	6
Passacaglia and Fugue in C Minor	5,6
Pastorale and Country Dance	4,5
Peterloo Overture	5,6
Pictures at an Exhibition	5,6
Piece of Mind	5,6
Pineapple Poll	5,6
Poet and Peasant Overture	5,6
Polka and Fugue from "Schwanda the Bagpiper"	5,6
Polly Oliver	3,4
Portrait of a Clown	2,3
Postcard	5,6
Prairie Songs	3,4
Prelude and Celebration	2,3,4
Prelude and Fugue In B Flat Major	3,4
Prelude and Fugue in D Minor	3,4,6
Prelude and Fugue in F Minor	4,5
Prelude and Fugue in G Minor	3,4
Prelude and March	1,2
Prelude and Rondo	4,5,6
Prelude, Siciliano and Rondo	4,5
Princeton Variations	4,5
Procession of the Nobles	4,5,6
Profanation from "Jeremiah, Symphony No. 1"	5,6
Psalms 46	3,4,5
Punchinello	4,5,6
Pushta	4,5,6
Reflections	4,5
Rejouissance	4,5
Renaissance Festival and Dances	2,3
Resting in the Peace of His Hands	3,4,5
Rhapsodic Episode	2,3,4,5
Rhosymedre	3,4,5
Rhythm Machine	2,3
Rhythm of the Winds	2,3,4
Ride	4,5,6
Rikudim	3,4,5
Rocky Point Holiday	5,6
Roman Carnival Overture	5,6
Rondo for Winds and Percussion	2,3,4
Russian Christmas Music	5,6
Russian Sailor's Dance	5
Santa Fe Saga	4,5,6
Sarabande and Polka	3,4,5
Satiric Dances (for A Comedy by Aristophanes)	4,5,6
Savannah River Holiday	5,6
Scenes from "The Louvre"	4,5,6
Scenes of Wonder	3,4
Scottish Rhapsody	3,4,5
Sea Song Trilogy	1,2,3
Sea Songs	5,6
Seagate Overture	3,4,5
Second Suite for Band	5,6
Second Suite in F for Military Band	4,5,6
Sedona	4
Serenade and Dances	3,4,5
Serenade for Band	4,5
Sheep May Safely Graze	3,4,5
Shenandoah	3,4,5
Shenandoah (Ployhar)	2,3

Title	Traditional Grades
Shenandoah (Ticheli)	3,4,5
Shepherd's Hey	4,5
Short Prelude with Perspectives	2,3
Simple Gifts	1,2
Simple Gifts: Four Shaker Songs	3,4,5
Sinfonia Nobilissima	4,5,6
Sinfonia VI The Four Elements	2,3,4
Sketches on a Tudor Psalm	5,6
Slava!	5,6
Slavonic Folk Suite	2,3,4
Soldiers Procession and Sword Dance	1,2
Southern Harmony	5,6
Southwest Saga	3,4,5
Spirit of the Falcon	3,4
Suite Concertante	3,4,5
Suite Divertimento	3,4,5
Suite Francaise	5,6
Suite from Bohemia	2,3,4
Suite of Old American Dances	5,6
Suite Provencale	4,5
Summer Dances	3,4,5
Sun Dance	3,4,5
Suncoast Rhapsody for Band	2,3
Symphonic Dance No. 3 "Fiesta"	4,5,6
Symphonic Movement	5,6
Symphonic Overture	2,3,4
Symphonic Psalm	3,4,5
Symphonic Sketch	3,4
Symphonic Songs for Band	5,6
Symphonic Suite	4,5,6
Symphonic Triptych	4,5
Symphonie for Band	3,4,5
Symphony for Band, No. 6, Op. 69	5,6
Symphony in B Flat	5,6
Symphony No. 1	4,5
Symphony No. 2	5,6
Symphony No. 2 (Chance)	5,6
Symphony No. 2 (Hanson)	4,5,6
Symphony No. 3	5,6
Symphony No. 3, Finale Excerpts	4,5
Symphony No. 4	5,6
Symphony No. 5	6
Tam O'Shanter, Overture, Op. 51	5,6
Tancredi Overture	4,5,6
Tempered Steel	5,6
Terpsichore (After Michael Praetorius)	5,6
The Battell	4,5
The Battle Pavane	2,3
The Hounds of Spring	4,5,6
The Leaves Are Falling	5,6
The Light Eternal	3,4
The Seventh Seal	4,5,6
Theme and Variations, Op. 43a	5,6
Third Suite	4,5,6
Three Ayres from Gloucester	3,4
Three Chinese Miniatures	2,3,4
Three Chorale Preludes	3,4,5
Three Kentucky Sketches	2,3
Three Pieces for Winds	4
Toccata (Frescobaldi)	4,5
Toccata (Tull)	4,5,6
Toccata and Fugue in D Minor	5,6
Toccata for Band	3,4,5
Toccata Marziale	5,6
Trauersinfonie	4,5,6
Tribute (Camphouse)	4,5,6
Tribute to Canterbury	4,5
Triptych	4,5
Trittico	5,6
Tunbridge Fair	5,6

Title	Traditional Grades
Two Gaelic Folk Songs	2,3,4
Two Grainger Melodies	4
Two Irish Sketches	3,4
Under an Irish Sky	2,3
Undertow	4,5
Variants on a Medieval Tune	5,6
Variation Overture	2,3,4
Variations on "America"	4,5,6
Variations on a Bach Chorale	5,6
Variations on a Korean Folk Song	4,5,6
Variations on a Shaker Melody	4,5
Vesuvius	4,5,6
Vientos y Tangos	5,6
Visions of Flight	3,4,5
Watchman, Tell Us of the Night	4,5,6
West Highlands Sojourn	3,4
West Point Symphony	5,6
When Angels Weep	3,4
When Jesus Wept	4,5,6
When the Stars Began to Fall	2,3,4
Where Eagles Soar	3,4
Where Never Lark or Eagle Flew	4,5
Where the Black Hawk Soars	3,4
William Byrd Suite	5,6
With Quiet Courage	3,4
Wycliffe Variations	4,5
Ye Banks and Braes O' Bonnie Doon	3,4,5
Yiddish Dances	5,6
Yorkshire Ballad	2,3,4
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