

Preface

At a time when national unity and cultural identity are matters of serious concern to Canadians, many voices are raised in a call for greater emphasis on Canadian Studies. Many Canadian music teachers believe that their students should be made aware of their national cultural heritage, but it is often difficult to locate Canadian compositions suitable for student performers. Although there has been a remarkable increase in the number of Canadian composers in the past thirty years, there is by no means an unlimited supply of Canadian music, and most compositions are for professional rather than student performers. The teacher's search for suitable material is made more difficult by the fact that many Canadian compositions are not available in published form. Published music represents a relatively small proportion of the total creative output of Canadian composers. It has been difficult to obtain information on unpublished compositions, and therefore unpublished compositions have been a largely untapped source of possibly useful pedagogical material.

To help meet the need for more Canadian content in music education, the Ontario Ministry of Education funded a 1983-4 research study which identified unpublished Canadian compositions suitable for performance by elementary or secondary school students. This Guidelist of Unpublished Canadian Band Music is an outgrowth of that research study in which detailed guidelines, developed in consultation with a panel of band specialists, were used in appraising the level of difficulty of 103 unpublished Canadian band compositions. 22 pieces were judged to be too demanding for the average high school performer. 81 pieces were assessed as being of a suitable level of difficulty for elementary or secondary school players, and these pieces were analysed using standardized frameworks for appraising technical challenges, musical characteristics, and pedagogical value. A program of classroom-trial of these pieces by teachers across Canada was also undertaken. A report on the research study was presented to the Ontario Ministry of Education, 1 outlining in detail the research procedures, including the guidelines developed for assessing level of difficulty. The research report listed all the compositions which were assessed, with an indication of those compositions which were recommended for student performers. This Guidelist provides teachers with detailed information on the recommended compositions for which scores and parts are available.

Although the analysis of compositions has been as objective as possible, based on carefully devised guidelines and standardized frameworks, the importance of subjective response to music and the uniqueness of each teaching situation must be acknowledged. No piece, whether Canadian or not, is suited to all teaching situations. Since musical tastes and technical abilities differ, it is important that there be a variety of Canadian music, in different styles and at varying levels of technical difficulty, from which teachers can choose.

The selection of repertoire for teaching purposes is one of the educator's most important responsibilities, for music must be at the centre of music education. Teachers owe it to their students to choose the best possible repertoire, weighing all the various factors related to their specific situation, using their musical and educational judgement. They should use whatever information is available to help them make repertoire choices, including the information provided in this Guidelist. When teachers are aware of the variety of Canadian music which is available and suitable for student performers, and when they have access to support materials to guide them to their choice and teaching of this repertoire, they can include Canadian music as an

integral part of a well-balanced music program, thus fostering students' awareness of their national cultural heritage.

1. Patricia Martin Shand, *Selection and Evaluation of Unpublished Canadian Music for Band and String Orchestra for Use in Schools* (Toronto: Ontario Ministry of Education, 1985).

Explanatory Notes

This Guidelist is limited to original unpublished compositions for band, written by Canadian composers before July, 1983.

The adjectives Easy, Medium, and Difficult are used to describe level of difficulty.

Easy compositions are suitable for beginning bands whose players have had less than two years of playing experience on their instruments.

Medium compositions are suitable for intermediate level bands whose players have had two to three years of playing experience on their instruments.

Difficult compositions are demanding for an average high school band in which most players have had more than three years of instruction.

Compositions are arranged alphabetically by composer according to level of difficulty. Easy compositions are described on pp. 3-5, Medium compositions on pp. 9-34, and Difficult compositions on pp. 37-70. Information for each composition includes instrumentation, duration, and availability.

Instrumentation

Standard band instrumentation is considered to be as follows:

Piccolo

Flute I

Flute II

Oboe I

Oboe II

E-flat Soprano Clarinet

B-flat Clarinet I

B-flat Clarinet II

B-flat Clarinet III

E-flat Alto Clarinet

B-flat Bass Clarinet

Alto Saxophone I
Alto Saxophone II
Tenor Saxophone
Baritone Saxophone
Bassoon
Horn I
Horn II
Horn III
Horn IV
Trumpet I
Trumpet II
Trumpet m
Trombone I
Trombone II
Trombone III (bass)
Baritone/Euphonium
Tuba
String Bass
Timpani
Snare Drum
Bass Drum
Cymbals

Brackets indicate optional instruments.

Instrument Abbreviations

The names of the following instruments are abbreviated when instrumentation is described.

Baritone: bar

Bass Drum: BD

Bassoon: bsn
Contrabassoon: cbsn
Bells (orchestra): bells
Castinets: casti
Chimes (orchestra): chimes
Clarinet (B-flat) : cl
B-flat Bass Clarinet: bcl
B-flat Contra Bass Clarinet: cbcl
E-flat Alto Clarinet: acl
E-flat Contra Alto Clarinet: cacl
E-flat Soprano Clarinet: E-flat cl
Comet:cor
Cymbal(s): cym
Crash Cymbals: cr cym
Finger Cymbals: f cym
Suspended Cymbals: susp cym
Electric Bass: el bass
English Horn: EH
Flugelhorn: flghn
Euphonium: euph
Flute: fl
Glockenspiel: gl
Hand Drum: HD
Horn: hn
Maracas: mcs
Marimba: mrb
Oboe: ob

Piano: pno
Piccolo: picc
Sand Block: sbk
Sarrusophone: sar
Saxophone (Alto): sax
Baritone Saxophone: btsax
Bass Saxophone: bass sax
Soprano Saxophone: sop sax
Tenor Saxophone: tsax
Snare Drum: SD
String Bass: db
Tambourine: tamb
Temple Blocks: tbk
Tenor Drum: TD
Timbale: timb
Timpani: timp
Tom-tom: TT
Triangle: trgl
Trombone: trb
Trumpet: tpt
Tuba: tba
Vibraphone: vib
Woodblock: wbk
Xylophone: xyl

Alphabetical List of Abbreviations

The following abbreviations are used:

Acl: E-flat Alto Clarinet

bar: Baritone
bass sax: Bass Saxophone
bcl: B-flat Bass Clarinet
BD: Bass Drum
bells: Orchestra Bells
bsn: Bassoon
btsax: E-flat Baritone Saxophone
cacl: E-flat Contra Alto Clarinet
casti: Castinets
cbcl: B-flat Contra Bass Clarinet
cbsn: Contrabassoon
chimes: Orchestra Chimes
cl: B-flat Clarinet
cor: Cornet
cr cym: Crash Cymbals
cym: Cymbal(s)
db: String Bass
E-flat cl: E-flat Clarinet
EH: English Horn
el bass: Electric Bass
euph: Euphonium
f cym: Finger Cymbals
fl: Flute
flghn: Flugelhorn
gl: Glockenspiel
HD: Hand Drum
hn: Horn

mcs: Maracas
mrb: Marimba
ob: Oboe
picc: Piccolo
pno: Piano
sar: Sarrusophone
sax: E-flat Saxophone
sbk: Sand Block
SD: Snare Drum
sop sax: E-flat Soprano Saxophone
susp cym: Suspended Cymbal
tamb: Tambourine
tba: Tuba
tbk: Temple Blocks
TD: Tenor Drum
timb: Timbales
timp: Timpani
tpt: Trumpet
trb: Trombone
trgl: Triangle
tsax: B-flat Tenor Saxophone
TT: Tom-tom
vib: Vibraphone
wbk: Woodblock
xyl: Xylophone

Ranges

Where ranges of instruments are specified, the following system is used to identify written

pitches:

c': Middle C

c'': octave above Middle C

C: octave below Middle C

B: semitone below Middle C

b: one octave higher

B(1) : one octave lower

and so forth...

Availability

Some of the compositions, unpublished at the time of the 1983-4 research study, are now available in published form, and can be ordered directly from the publisher. Information on compositions available through the Canadian Music Centre can be obtained from the regional offices listed on p. iii. Where a composition is available only through the composer, interested persons should contact the John Adaskin Project, 20 St. Joseph Street, Toronto, Ontario M4Y 1J9.

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